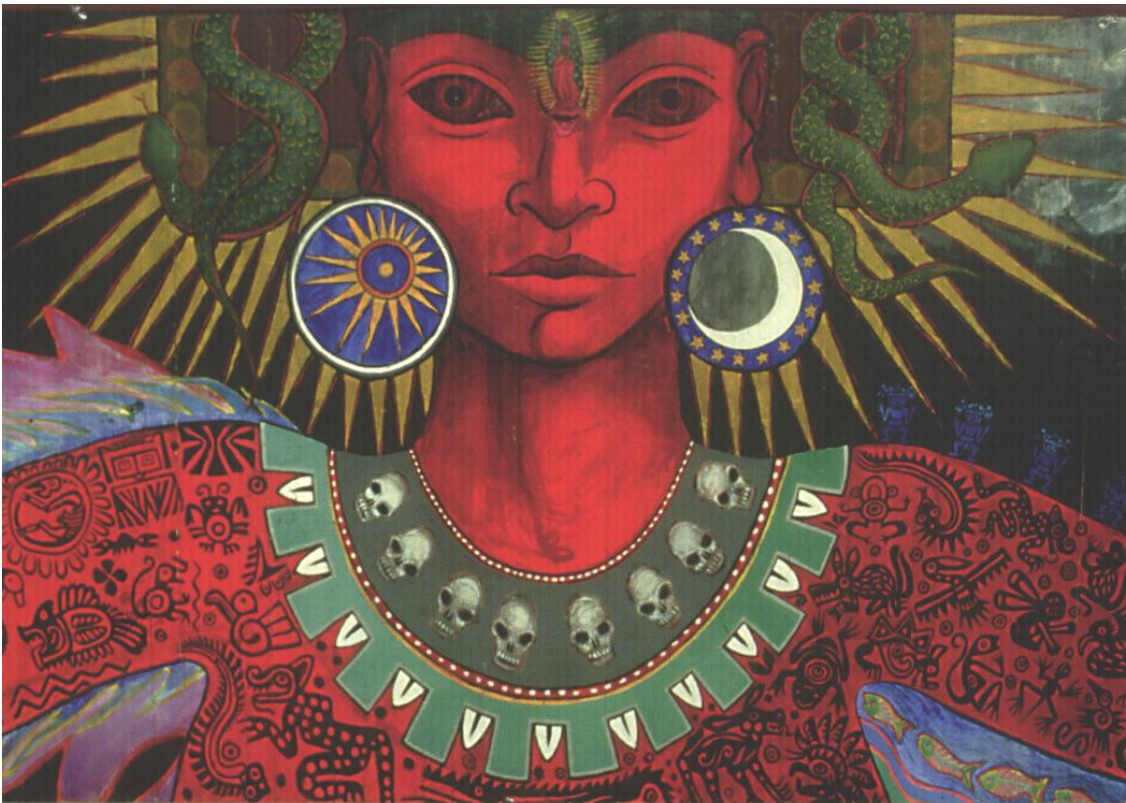


James DeMars

GUADALUPE

AN OPERA IN TWO ACTS



Artwork: Colette Crutcher; photo courtesy of Sean Hoyer

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JAMES DEMARS

GUADALUPE

an opera in two acts

Libretto by

James DeMars

Robert Esteva Doyle

Graham Whitehead

Translation and advisement by

Fr. Jorge Rodriguez-Eager

Fr. Richard Romero

GUADALUPE

An opera in Two Acts composed by James DeMars

Libretto by James DeMars, Robert Esteva Doyle and Graham Whitehead

Spanish translations and advisement by Father Jorges Rodriguez-Eager and Father Richard Romero

Duration: approx. 110 minutes

Synopsis

This is a story of trial and redemption, a story of the first treaty of the Americas, of the three apparitions of the *Virgen de Guadalupe* (Santa Maria) near the Aztec Temple of Mother Earth (*Tonantzin*) near Mexico City in 1531. It is the story of the dangerous mission of a peasant (Coatlatohuac/ Juan Diego) to build a new temple at the site, and the revelation of the miraculous portrait of the heavenly woman, Santa Maria, the Patron Saint of the Americas.

ACT ONE: Now ten years since the conquering of Tenochtitlan, The People are diseased and suffering, and secretly sacrificing to Tonantzin. Cuautlatoac is a peasant man of 40 years who awakens to the vision of a goddess who requests a new temple in her honor. Cuautlatoac changes his name to Juan Diego and proceeds to the city to seek help from the powerful Bishop Zumarraga.

In the city he encounters the duplicitous translator, Malinche, the young Friar and a dispassionate crowd gathering for the ritual Ghost Dance. Zumarraga listens to this “foolish man” and sends him back to the countryside. In the woods on the hills high above Tepayac the goddess is again encountered by the peasant and instills in him the courage to try again. Juan Diego’s second visit is a disaster, Zumarraga demands proof of his vision and Malinche calls for his death as she leads The People to believe he is revealing their secrets.

ACT TWO: At midnight, Sunday, December 12, 1531 an Aztec priest leads The People in the ritual sacrifice of two captives at the House of the Butterfly. Juan Diego is hidden, terrified, confused and exhausted. He dreams of the new goddess, Santa Maria, who shows him special roses that “bloom in December.” The roses are to be wrapped in his cloak and given to the Bishop Zumarraga who has begun to question his faith, and wonders how it is possible that the peasant could see a goddess yet he has had no sign at all.

Juan Diego returns to the city and the miraculous roses begin to persuade The People to support Juan Diego, however, Malinche feels threatened and persuades Zumarraga to fear the worst. In passion he condemns the peasant to be burned at the stake. As Juan Diego prepares to meet his fate his arms are forced apart, roses fall to the ground revealing the image of the new goddess, Santa Maria. The People see themselves in her countenance, they are ecstatic to reunite with the divine and Zumarraga realizes he has witnessed a miracle. He affirms his trust in Juan Diego and joins The People to build a new temple. In the final prayer all peoples find peace through understanding, and are blessed by the Heavenly Mother.

ORCHESTRA

Exotic Flutes: doubling NAF in F#, G, C, Eagle Bone Whistle (or piccolo),

Maori Trumpet, Conch Shell, Bird Call, Elk Horn

Flute, Clarinet, Alto Saxophone, Bassoon

2 Horns in F doubling 2 Conch shells on G, C

Trombone doubling Didgeridoo and Serpent (non-essential)

Percussion 1: Bird wings, Bird whistle, Skull Whistle, Conch Shell, Shakers

Percussion 2: Shekere, 4 Tom-toms, Bird whistle

Percussion 3: Tam-tam, Large frame drum, Log Drum

Percussion 4: Large frame drum, Bird whistle

Ankle and wrist bells for Chorus

Piano

Sound cues (Birds, Wind, Rain, Jungle at night, Screams

Strings: 5-4-3-3-2

About the Principle Characters:

1. HIGH TENOR: [JD] Cuatlatohuac/ Juan Diego = 40 years old - at the end of youth, a migrant worker going from job to job; he is of lowest social class. He has both an Aztec name and a Spanish name, he lives in the wild around Tepayac (site of the temple Tonantzin). He witnessed the virtual holocaust of the great blood-letting human sacrifices of 25,000 people in Mexico City; he witnessed the Aztec and Spanish at war, he witnessed the epidemic diseases that took his wife and son and he believes the gods have forsaken his people. He is alone in the world and views himself as nothing, lacking courage, power or social connection. He speaks only Spanish but his inner thoughts are expressed in English.
2. SOPRANO [VG] Virgin of Guadalupe: because she exists only in the Mind of Cuatlatohuac/Juan Diego She has a different demeanor in each apparition:
 - First, Tonantzin/Guadalupe The heavenly mother whose blended, enigmatic nature is a mystery to all. She calls to the peasant JD and repeats the opaque statement, "peace, sweet peace for you, sweet peace for your people." She explains to the peasant that peace will come if his people replace the temple of Tonantzin. She is unseen by virtue of a hooded robe at the top of the hill of Tepayac and JD (down stage facing the audience) hears only her voice; it is their greatest point of separation.
 - Second, to JD she appears as a young woman from his village, serenely singing among the flowers on the hillside. She presents herself as a social equal, and tells him of the death of her own son. She inspires JD with the courage to face the hard times of life and urges him again to build a temple from the ruins of the Temple of Tonantzin. [JD is at the foot of the hill and VG descend to meet him]
 - Third, VG appears as the "divine mother" concerned for her child and for her world. She shows JD the "miraculous" Castilian roses that, unlike those of the Aztecs, bloom in December and unbeknownst to JD she imprints the blended image of the Spanish and Aztec "celestial women" on his cloak or "tilma." [JD has collapsed halfway up the hill when VG descends to hold and comfort him]
3. BASS: [Z] Bishop Zumarraga: (approx. 60 years) a patrician, the politically influential and the ultimate power of the church in Mexico. He is proud, arrogant, and racist toward the "devil worshipping savages" whose souls he is charged with saving. He is wary or concerned about the ghost songs and secret ceremonies that may lead to rebellion; he believes he knows the mind of god and yet is troubled that has not spoken to him. He doubts the visions of Juan Diego and yet comes to believe Juan Diego has heard the voice of the divine.
4. BARITONE [F] Friar: (30 years) compassionate, arising from direct contact with the people. From the Spanish lower class, understand the common man. He has witnessed the suffering of the Mexica and champions their cause. He speaks only English.
5. HIGH SOPRANO: [M] Malinche: (45 years old) The bi-lingual Aztec woman and courtesan of the Spanish General Cortes, she is malevolent, self-serving deceiver who abuses her role as translator to manipulate all sides for her personal gain and sadistic pleasures.
6. HIGH SOPRANO (coloratura): [SW] Second Woman: A leader among The People, motivating the crowd and watching over the children. She is a leader in the ritual sacrifice who converts her faith to the new heavenly mother.
7. SATB: [CH] The People:

the Chorus, each with various wooden shakers or hand held Seed rattle clusters (8 singers or as many as practical) These are dominated Aztec people that seek the return of their gods through secret sacrificial ceremonies and incantations. However, their costumes are an anachronistic mix of both traditional and contemporary Hispanic popular dress as demonstrated by the painting by Paul Pletka [<http://www.pbase.com/danpolley/image/147602819>].

They believe that the peasant Cuatlatohuac has been influenced by Malinche to instigate the destruction of the temple of Tonantzin. It is only after seeing the signs of Tonantzin in the portrait of the Virgin of Guadalupe that they comprehend a path to peace.
8. GUARDS - 4 male actors in armor, at the command of Z to keep order and crush insurrection.
9. AZTEC DANCERS (2-4) for ¡Canten, canten!
10. AZTEC PRIEST: ACTOR (or cantor) the *Tlatoani*, the priest who sacrifices two victims. The city-states of the Aztec empire each had their own Tlatoani or leader. He would be the high priest and military leader for his city-state. He would always be a descendent of the royal family. Since the Tlatoani was allowed to have several wives his legacy would be easily maintained. After being established as the Tlatoani, he would be the Tlatoani of his region for life.

GUADALUPE: An opera in Two Acts
(duration 110 minutes)

ACT I: Resonance - Tonantzin

Scene 1 Dawn at Tepayac, Saturday, Dec. 11, 1531

- #1a. Memories of defeat (orchestra and actors) p.1
- #1b. Silent omens (orchestra) p.5
- # 2. ¡Ah,mi alma! (aria, Juan Diego and Virgin of Guadalupe) p.7
- # 3. Recitative: (Juan Diego and Virgin of Guadalupe) p.17
- # 4. Sabe esto:(Juan Diego and Virgin of Guadalupe) p.25

Scene 2 Morning in the city, Tlatoloco

- # 5. Scene change: orchestra p.29
- # 6. Aria: (Malinche) p.30
- # 7. Recitative: (Friar and Malinche) p.36
- # 8. ¡Canten, canten!: (Chorus) p.40
- # 9a. Recitative: (Juan Diego, Friar and Malinche) p.53
- # 9b. Recitative: (Juan Diego, Friar and Malinche with Chorus) p.60
- # 10. ¿Quién es ese hombre?: (chorus) p.64
- # 11. Nican mopohua: (duet, JD, M) p.68
- # 12. Recitative: (Z, F, M, JD) p.73
- # 13. Victimae paschali laudes: (Z and CHOR) p.79

Scene 3: Second Apparition At Tepeyac (noon, Saturday)

- # 14. Recitative: (VG and JD) p.81
- # 15. It Passes By: Se Pasa (aria, VG) p.89
- # 16. Traveling Music: (JD and M) p.94
- # 17. Scene change music: NAF and Strings p.96

Scene 4: A room inside Zumárraga's palace (late afternoon)

- #18. Soliloquy: (Zumarraga) p.97

Scene 5: A courtyard outside Zumarraga's palace

- #19. Interlude (optional): (NAF and Cello duet) p.100
- #20. Recitative: [F, M, JD, Z] p.101
- #21. ¡Sigan!: (Chor, M, and SW) p. 107

ACT II: Resonance - Guadalupe

Scene 1: Third Apparition at Tepeyac (midnight, Sunday)

- #22. House of the Butterfly (ritual chant) Aztec Priest/CHOR p.121
- #23: Soliloquy (JD) p.130
- #24 Changing Woman: (Womens chorus and JD) p.131
- #25. Pintálos Los Tiempos Venideros (aria, VG) p.134

Scene 2: A room inside Zumárraga's palace (midnight, Dec. 12, 1531)

- #26. Recit. Friar and Zumarraga (after midnight prayers) p.140

Scene 3: On the hill at Tepayac (before dawn)

- #27. Sunrise Song: aria, Juan Diego p.146
- #28. Scene Change: orchestra p.149

Scene 4: El Milagro En Tlatelólco; Dawn, Sunday, Dec. 12, 1531

- #29: ¡Desdichado Indio! - Wretched Indian! (CH,F, and JD) p.150
- #30: Recitative (Z, M, F, M) p.159
- #31: El Milagro - The Miracle: (JD, F, M, Z, CH) p.164
- #32: I believe you - Te creo (Z, JD, CH) p.184
- #33: Concédenos paz - Grant us peace (Passacaglia, JD, Z, F, VG, CH) p.186

GUADALUPE

ACT I: Resonance-Tonantzin

Scene 1a: Memories of Defeat

Male Actors [behind a scrim in silent combat]

JAMES DEMARS
September 11, 2015

James DeMars
Robert Esteva-Doyle
Graham Whitehead

Violent

$\text{♩} = 128$

1 Conch shells on D and G (or Hns.)

Eagle bone whistle *8va*

Piano

f Ambient forest sound

ff Drums Orch.

f Drums Orch.

ff Drums Orch.



Pno.

indefinite pitch

(drums)

r.h.

l.h.

Didgeridoo

mf

f



Pno.

wws.

str. 7

mf

fp

sim.



Pno.

Hns.

sfz

ff

Drums

ff

15 **Eagle bone whistle** indefinite pitch *8va*

Str. *p* Hns. *ff* *p*

Pno. Orch. Drums *sfz*

19 (8)

Pno. *fp* *mf* *f*

24 **2** Hns. Hns. Hns.

Pno. *f* *mf* *sfz* *sfz*

29 Hns.

Pno. *sfz* *sfz* *sfz* *sfz* *mp*

34 **3**

Pno. *mf* *f* *mp* *1st only*

38 4 3

Pno.

43 Maori tpt. - indefinite pitch

Pno.

5 Behind scrim: Priest makes the sign of the cross over the dead

Pno.

53

Pno.

58 6 3

Pno.

63

Pno.

Piano score, measures 68-72. Treble clef, bass clef. Measure 68 has a '7' in a box above the staff. Dynamics include *mf* and *f*. Performance markings include accents and slurs.

Piano score, measures 73-77. Treble clef, bass clef. Measure 73 has a '73' above the staff. Measure 77 has an '8' in a box above the staff. Dynamics include *mf* and *f*. Performance markings include accents and slurs.

Piano score, measures 78-82. Treble clef, bass clef. Measure 78 has a '78' above the staff. Dynamics include *f*. Performance markings include accents and slurs.

Piano score, measures 83-86. Treble clef, bass clef. Measure 83 has a '9' in a box above the staff. Measure 86 has a '9' in a box above the staff. Dynamics include *ff*. Performance markings include accents and slurs.

Piano score, measures 87-92. Treble clef, bass clef. Measure 87 has a '87' above the staff. Measure 92 has a '92' above the staff. Dynamics include *sfz* and *mp*. Performance markings include accents and slurs. Includes '(drums)' and '(drums) *mp* sempre'.

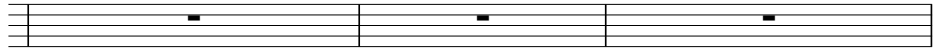
PRE-RECORDED:
 "Nothing but flowers and songs of sorrow
 Are left in Mexico and Tlatelolco
 Where once we saw warriors and wise men.

Piano score, measures 93-98. Treble clef, bass clef. Measure 93 has a '93' above the staff. Measure 98 has a '98' above the staff. Dynamics include *sfz*, *mp*, and *p*. Performance markings include accents and slurs. Includes 'tam-tam' and '(drums) *p*'.

Scene 1b: Silent Omens

Juan Diego slowly wakes from a troubled sleep.

We wander here and there
in our desolation.



10 Lento ♩ = 42
Quasi recitativo

NAF in G

Piano accompaniment for measures 10-11. The score includes a vocal line and a piano line. The piano line features a Tam-tam in the right hand and B. Dr. (Bass Drum) and Didgeridoo "G" in the left hand. Dynamics range from *mp* to *p*. The vocal line includes the lyrics: "(The same will come) (the same con-".

103

11

Piano accompaniment for measures 103-110. The score includes a vocal line and a piano line. The piano line features a melodic line in the right hand and a bass line in the left hand. Dynamics range from *mf* to *f*. The vocal line includes the lyrics: "tin - ue) (the face of the earth, it -".

107

Piano accompaniment for measures 107-110. The score includes a vocal line and a piano line. The piano line features a melodic line in the right hand and a bass line in the left hand. Dynamics range from *mf* to *f*. The vocal line includes the lyrics: "pass - es by.) (Ni - can mo-po - hua,-".

111

Jungle sound fades out.

12

Piano accompaniment for measures 111-114. The score includes a vocal line and a piano line. The piano line features a melodic line in the right hand and a bass line in the left hand. Dynamics range from *f* to *mf*. The vocal line includes the lyrics: "thus SHE has spo - ken;".

114

Str.

"We are mortal men,
We have seen bloodshed and pain
Where once we saw beauty and valor.
We are crushed to the ground.

13

Pno.

[perc. and wind]

NAF

p

118

Pno.

Didgeridoo

14

122

Str.

Have you grown weary of your servants?
Are you angry with your servants?

attacca

Pno.

#2. ¡ AH, MI ALMA! (aria, JD)

15

Lento ♩ = 48

[JD looks out toward the audience as if he hears something]

Piano accompaniment for measures 127-130. The score is in 9/8 time. The right hand features a melodic line with a *mp* dynamic, and the left hand provides a rhythmic accompaniment with a *p* dynamic. A crescendo hairpin is visible at the bottom of the system.

accel.

16

Faster ♩ = 72

Vocal and piano accompaniment for measures 131-136. The vocal line (J.D.) begins with a rest and then sings "¡Ah" in a *mf* dynamic, with the instruction "(in serene awe)". The piano accompaniment features a *f* dynamic. The time signature changes from 9/8 to 4/4 and then to 2/2.

137

Vocal and piano accompaniment for measures 137-142. The vocal line (J.D.) sings "ah" and "Mi al - ma. ¡Ah!". The piano accompaniment is in 4/4 time with a *mf* dynamic.

143

Vocal and piano accompaniment for measures 143-148. The vocal line (J.D.) sings "Ah!" and "¿So - ñan - do? Co-mo". The piano accompaniment is in 4/4 time.

149 **17**

J.D. *mf* cal - ma mi cor - a - zón. ¡Qué an - i - ma - da - es -

Pno. *mf*

154

J.D. ta can - ción! ¡Ah! ¡Ah!

Pno. *tr*

159

J.D. mi al - ma. ¡Ah! ¡Ah!

Pno.

poco rit. **18** *Meno mosso* ♩ = 64 - *p*

163 *mf* mi co - ra - zón.

J.D. *mf*

Pno. *f* *p* *mf*

168

Pno.

p *mf* *p* *mf*

174 **19**

J.D.

mf

La can-ción de Co-yo-tlo, _____ la can-ción de Tzin-ish

Pno.

p *fl.*

179

J.D.

cahn _____ la can-ción de la Cui-ca, y ca-da pá-ja-ro de

Pno.

184

J.D.

la can - ción. _____ ¡Ah!, _____ ¿Soy

rit.

Pno.

mp

189 **20** **A tempo** ♩ = 68

J.D. dig- no? Ah, ee *sfz*

Pno. *f* *mf*

194

J.D. ¿Que es-toy o - yen - do?

Pno. *mf*

199 **Meno mosso** (wonderous) *mp* **A tempo** **Meno mosso**

J.D. ¿He ca-mi-na-do a Sho-shi-la-pahn? ¿He ca-mi-na-do e -

Pno. *mp*

204 **accel.** **A tempo** ♩ = 68

J.D. sa tie - rra siem pre'a - llá? ¿Es - toy so-ñan -

Pno. *p* *cresc.* *f*

(far upstage - hooded face is dark)
serene and mysterious

210 **21** *mf*
Cua - tla to-huac,

J.D. *p*
do?

Pno. *3 p* *Hn.* *mf*

216 *mf*
Juan Die-go, Juan-i-to,

Pno. *f* *3* *f* *3*

221 **22** *Piu pesante* $\text{♩} = 60$
Cua - tla - to - huac.

Pno. *f pp*

226 *mf*

J.D. So - ña - ba,

Pno.

231

J.D. so - ña - ba que

Pno.

236 **23**

J.D. yo que no soy na - da, o - fre - ci mi co - ra - zón a To - nan

Pno.

241

J.D. *zin.* de tal ma-

Pno. *mp* *f* *mf* *tr*

246 rit.

J.D. 8 ne-ra qu'el sol re-gres-sa - rá, y las es-tre-llas

Pno. *mp*

252 24 **A tempo** ♩ = 60

J.D. 8 no ca-e - ran. Yo que no soy

Pno. *mp p f mf*

257 25 **Più mosso** ♩ = 64

J.D. 8 na - da, o - fre - cí mi co - ra - zón a To - nan tzin. Es - tá vi - vo y ro - jo,

Pno. *mf*

262

J.D. 8 tal co-mo las ro - sas, vi - vo y ro-jo y la - tien-do.

Pno.

267 26

J.D.  *mf pp*
Vi sa - cer - do - tes en el tem - plo con pu - ña - les, pu -

Pno. 

272 *cresc.*

J.D.  na - les, man - cha - dos con mi san - gre. Vi a

Pno. 

276

J.D.  mi - les de per - so - nas, ri - os de san - gre, y lle - gó To - nan - tzin Sal -

Pno. 

281 27

J.D.  va - je, ham - brien - ta, her - mo - sa, o - scu - ra, O - lí la fra - gran - cia de las ro - sas

Pno. 

286

J.D. *rit.*

yo re - spi - é su fra - gran - cia de de - se - o!

Pno.

28

Più mosso $\text{♩} = 62$

serene *p*

289 *accel.*

V.G. *mf* *mf* *mf*

Cua - tla - to - huac,

J.D. *mf* *mf* *mf*

¡Ah! ¡Ah! Mi al - ma. ¡Ah!

Pno. *f* *mp*

294 *affectionately*

V.G. Juan - i - to... Juan Die - go, Juan - i - to...

J.D. *mf* *mf* *mf*

¡Ah! ¿So - ñan - do? Co - mo cal - ma mi

Pno.

299

V.G. Cua - tla - to - huac

J.D. cor - a - zón. ¡Qué an - i - ma - do es - ta can - ción!

Pno.

304

V.G. Cua - tla - to - huac Juan

J.D. *f* ¡Ah! ¡Ah! mi al - ma.

Pno. *f*

309

V.G. Die - go Juan Die - go. *mf* *non cresc.*

J.D. ¡Ah, ¡Ah! *mf* *non cresc.* mi co - ra - zón.

Pno. *mf*

molto rall.

#3. RECITATIVE: (JD, VG, NAF)

315 **29** **Recit. moderato** ♩ = 98

V.G. Cuau-tla to-huac,

J.D. *mf* *sub. agitato* ¿Quién es? *more curious* 3 ¿Dón-de es-tás?

Pno. *sfz* *p*

Meno mosso ♩ = 56
mf
(soothing)

318

V.G. Paz, dul-ce paz, dul-ce paz, pa-ra - ti. Soy

J.D. (in awe) Mi al-ma. ¿Quién va?

Pno.

324

V.G. — la ver-da-de-ra Ma - dre de Dios, y co-mo ca-da pa-ja - ro, to-das las

J.D. ¿Co-mo pue-de ser?

Pno. *pp*

327

V.G. *always calm*
 flo-res son a-ma-das, Cuau-tla to huac, en-tro en tus sue-ños

J.D. *ad lib*
 ¡Es-to no pue-do ser cier-to!

Pno. *p*

330

V.G. *mp* **30** *Piu agitato*
 y mi can-ción lle-na tu co-ra-zón de... Paz. (J.D. becomes more fearful)
mp

J.D. (spoken) *f*
 (rapid interjection) ¡Te co-noz-co, To-nan-tzin! Te co-noz-co, To-nan

Pno. *fp*
 8va

31 *Slower, steady* *Ped.*

V.G.

J.D. *cresc.*
3 *3*
 tzin. Yo es ta ba so-bre las gran-des pie-dras. Y los sa-cer-do-tes, con

Pno. (8) "screech"
sfz

335

V.G.

J.D.

Pno.

gran-des pu-ña-les Le-van - ta-ban cor-a - zones la-tien-do a Tla loc, y con las

Cuau-tla-to-huac,

f *mp*

sfz

338

J.D.

Pno.

ma-nos en-san-gren-ta das, dan la co - mi da de la san gre, pa-ra dios e-ter na-men-te ham-brien to!

"screech"

sfz *sfz*

341

V.G.

J.D.

Pno.

Paz, dul-ce paz, Paz, dul-ce paz,

Te co-noz-co, Gran Ma-dre, To-nan-tzin!

Slower (soothing) *accel.* *mp* *Slower*

346 **32** Più mosso
♩ = 72

J.D.

Nos a-ban-do nas-te. Nos cas-ti-gas-te. De-jas-te que "dios-es del a-gua" su-bier-en del

Pno.

350

J.D.

mar. Su ma-gia ne-gra es pon-de-ro-sa! Sus es-pa-das de-

Pno.

p

8^{va}

354 **33**

J.D.

rra-men la san-gre su en-fer-me dad, co-me nues-tros cuer-pos... No so-mos na da, no so-mos

Pno.

8^{va}

358

J.D.

na-da, na-da... y la man-tan-za nun-ca ter-mi-na.

Pno.

p arco

8^{va}

34 *mf* slower ♩ = 52

V.G. Paz, dul-ce paz, dul-ce pas pa-ra-ti, y pa-ra tu

Pno.

V.G. gen-te yo soy el nue-vo sen-de-ro. Des-prén-de-te del pa-

Pno.

371 **35** *accel.*

V.G. sa-do y dé-ja-me mos-trar-le el ca-mi-no.

Pno.

375 - rit.

J.D. ¿Que quir-es de mi?

Pno.

mf

380 **36** *A tempo* ♩ = 52
recit. ad lib. NAF *Independent tempo: rubato, ad lib.*

Pno. *ppp*

("Fa - ther... Priest-ly Chief-tain... I... kneel in your pre - sence...)

388 **37** *In Tempo* [drawing in the air with a stick]

V.G. *mf* (*more intense*)

Va al pa-la - cio. Va al pa-la-cio del com

Pno. N.A.F. *ppp*

392

V.G. man - do.

J.D. ¿A Tla - to - ló - co?

Pno. N.A.F. *pp*

395 *rit.* 3 3 3

V.G. Va a Tla-to - ló - co y di - les... di - les que con-stru-yan un tem-plo en es - te lu -

Pno.

396 $\text{♩} = 66$ 39

V.G. gar... delaspiedrasdeTonantzim quesurjaehuevo tem plo. —

J.D. ¿Yoquenosoy nada?.

Pno. *mp* *mp* NAF



Broadly, in tempo $\text{♩} = 58$

406

V.G. Es-to pon - drá fin a la man-tan-za, al de - rra-me de san - gre.

Pno.



410 40 Recit.

V.G. Es-to mues-tra el po-der di mi a - mor. — Haz es - to —

Pno. *mf*

414

V.G. *5*
 y yo te ben-di-ci-ré, Haz es-to y les con-ce-do la paz...

J.D.
 ¿Pe-ro co-mo

Pno.

418

V.G. **41**
 Tein-es que cre-er en lo in-vis-

J.D.
 pue-do con-fiar en ti? Me han en-ga-ña-do an-tes.

Pno. *p* *mf* *nmf*

422

V.G. *3* *3* *3* *3*
 i-ble, cuan-do to-do es-tá per-di-do.

J.D. *3* *3* *3*
 ¿Per-ro por que me lo pi-des a

Pno.

426

V.G. *es - te es tu en - car - go, Pa - ra en - con - trar la paz,*

J.D. *mi? ¿Por que de - bo cre -*

Pno.

430 *rit. accel.* **Attacca**

V.G. *Ten fe en*

J.D. *er - la?*

Pno.

#4. Sabe esto ("Do know this") (duet, JD/VG)

42 **Più mosso** ♩ = 50

432

V.G. *mi. Cua - la - to - huac, Juan Di -*

J.D.

Pno. *mf*

436

V.G. e - go, sa - be es - to se -

Pno. *mp*

440

V.G. gu - ro en tu cor - a - zón tu e - res mi gen - te.

Pno.

444

V.G. ¿No es - toy a - qui? Juan Di - e - go

J.D. 8 ¡En el ja - de es - me - ral - da, en cás - ca - ra de la tur -

Pno. *mf*

43

448

V.G. ¿No es - toy a - qui? Cua - la - to - huac.

J.D. 8 que - sa, sa - li - da en en - jam - bre, en el o - ro de los dio - ses en las

Pno. *p*

port.

452 *f*

V.G. Que soy la ver-da-de - ra Ma - dre de Dios, y

J.D. ho-jas del jar - dín! Es-toy en pre-sen-ci - a tu - ya.

Pno. *mp*

456

V.G. na-da te pue- de ha-cer da- ño. Sa-be es - to,

J.D. A - llá voy, a - llá voy.

Pno. *mf*

460 **44** *mf*

V.G. se gu-ro en tu co - ra - zón. Yo soy de tu

J.D. Cuan-do el Sol re - gre - se, re-gre-sa - rá.

Pno. *p*

464

V.G. ti - po. ¿No es - toy a - quí? *f* Se - gu - ro en

J.D. *mf* *cresc.* Mu - jer del cie - lo, mu - jer del cie - lo a - llá voy

Pno. *cresc.*

468

V.G. tu co - ra - zón, en tu co - ra - zón de su al - ma,

J.D. *f* cuan - do el Sol re - gre - se a ca - sa, *mf* re - gre - sa -

Pno. *mf* *dim.*

472 **45** *Meno mosso* $\text{♩} = 42$ *mp* *rall.*

V.G. Cua - la to - huac, se - rás ben - di - ce - do.

J.D. *mp* ré, re - gre - sa - ré,

Pno. *mp* *p*

#5. SCENE CHANGE

46 Lights rise on the public plaza of the Aztec city,
morning in Tenochtitlan (Mexico City)]

477 $\text{♩} = 56$ [in one]

Pno. Flute *p*

483

47

Pno. *p*

488

48

Pno. *p*

493

rit. ATTACCA

Pno. *8^{vb}*

SCENE 2: At Tlatelolco

Saturday morning, December 11, 1531

#6. "It's that time of day" (aria, Malinche)

[Mal. is casually reclining in the morning sun, watching the dancers preparing for the ghost songs and the Friar ministering to the children, the sick and the poor.]

SPOKEN Malinche makes an obscene gesture, unseen by the friar.

49 50 ♩ = 128 fresh, direct

MAL. SPOKEN: "Good morning, Friar" It's that time of day,

FR. SPOKEN: "Good morning, Malinche"

Pno. *mf* *mp* Strings

500

MAL. time for the ga-ther-ing, I watch them ev'-ry day, in their mis'-ry pass-ing by.

Str.

504

MAL. Hi - ya - yah, —

Str. *arco*

509 **51**

MAL. *Ev'-ry noon_____ fools ga-ther, I watch them ev'-ry day,*

Str.

514

MAL. *in their mis' - ry pass-ing by.____ ah,____*

Str.

518

MAL. *Hi - ya - ya - yah,_____* (shake)

Str.

523 **52**

MAL. *ah, yah,_____ Soon the Me-xi-ca will*

Str.

528

MAL. call to the gods who have failed them, and left them rot-ting in dis - ease.

Str.

532 **53** rit. **Meno mosso** accel.

MAL. Soon the *Me-xi-ca* will dance in their con-fu-sion; beg-ging fools, hands in the air

Str.

537 (mocking, pretends to listen) **54** **A tempo** *mf*

MAL. to si-lent gods who ne-ver an - swer!....?.... It's

Str.

543

MAL. that time of day, _____ time for the ga-ther-ing, I

Str.

548

MAL. see him ev'-ry day, the lit-tle Fri-ar pass-ing by. — ah,

Str.

553

MAL. yah, Soon the man of god will play with the chil-dren, fill-ing them with

Str.

rit. *mf* **55** *A tempo* ♩ = 128

558

MAL. fan-ta sies of hea - ven. Soon the man of god will tend to the poor

Str.

563

MAL. heal-ing wounds at the price of con-ver-sion.

Str.

rit. **56** *Meno mosso* *accel.* *A tempo*

569

MAL. Lit-tle Friar don't turn your back, _____ that cross _____

Str.

574

MAL. _____ will not pro- tect you, _____ when the

Str.

578

MAL. ser-pent and the ea-gle will rise. _____

Hn. solo

Str. *mf* _____ *f*

57 Un poco meno mosso
♩ = 116

583 *mf*

MAL. I cast a cold eye on life, and I'll have no mas-ter, who-

Str. *pp* *arco* *mp* *p*

589 **58** *slower* A tempo ♩ = 120

MAL. ev-er wins this war, I will sur - vive.

Str.

595

MAL. These gods mean no-thing to me, and with a cold eye on life

Str.

p

59 A tempo ♩ = 52

601 *ad lib.* I pass them by. Ha -ya ha - kah

MAL.

Str.

f p

605

MAL.

Str.

#7. Recitative, Friar and Malinche

611 **60** Freely ♩ = 104

MAL. *ad lib.*
Yes, what is it?

FR. *mf*
Ma - lin - che, Ma - lin - che, can you help me? Please

Str. *mf p* *mf p* *mf secco* *pizz.* *guiro* *mf*

616 **61** Slower ♩ = 60

FR. [FRIAR crosses himself as he speaks]
_____ tell them I want to bless them, in the name of the Fa-ther, the son and the

Str.

620 **62** Suddenly faster ♩ = 132

MAL. [MALINCHE urges the children away]
Ha-ce la se - ñal de la cruz,

FR. Ho-ly Ghost. [FRIAR waits for the reaction of the children]

Str.

624 [the Children move away to Second Woman]

MAL. *u-na se-ñal de po-der, u-na mal-di - ción!*

Str.

628 **63** *Suddenly slower* ♩ = 92 *Moderato, sanguine* ♩ = 104

FR. *How strange! I'm glad to see you wear the sign of the cross,*

Str. *pp* *mf*

632 *rit.* **64** *A tempo* ♩ = 96 [aside] **65** [to herself]

MAL. *Like a noose a round my*

FR. *the sign of God's mer-cy.* *[FRIAR is distracted by the curious children]*

Str.

637 *rit.*

MAL. *neck, its a bles-sing and a curse, and my key to the trust of the*

Str.

640 **accel.** **Slower** ♩ = 60 **66** **Faster** ♩ = 120

MAL. *Bi - shop!* *Yes, I've been saved...*

FR. *I re-joice. You've been saved!*

Str. *p*

644 **Slower** ♩ = 104 *ad lib.* *mf*

FR. *Now tell me,* *Please tell me; ev' ry day peo-ple ga ther, of*

Str. *pp*

650 **67** **Faster** ♩ = 120

MAL. *Just songs, Just "ghost songs,"*

FR. *what do they sing?*

Str. *mf pp*

656 **Slower** ♩ = 96 68 **Faster** ♩ = 120

MAL. pea-sants call-ing to the gods.

FR. we must teach them sa - cred prayers.

Str.

661

MAL. They sing praise to the House of the But-ter fly, and ro - ses.

Str. *pp*

665 69 **Slower** ♩ = 60 *ad lib.*

MAL. My friend, these ro-ses are dif-f'rent, //

FR. They must sing of ro ses the Sign of Our La -dy? //

Str. *arco*

40 #8. ¡CANTEN, CANTEN! (Second Woman, Chorus)

70 Allegretto, with energy ♩ = 112

MAL. they burst from the mouth.

V.G.

NAF IN G- double flute

[Play if drums are absent]

Str. Drum

Bass

673

Str. (2nd drummer enters)

676

Pno.

[SECOND WOMAN]

Plains Indian style

679 **71**

S.W. huay-a, huay-a, ah a! huay-a, huay-a, huay

mf

Pno.

683 *vib.*

S.W. a!

NAF IN G- double flute

3 3 3 3

mf

Pno.

687 **72**

S.W. huay-a, huay-a, huay - - - a! ah (sim.)

(ad lib.)

mf

Pno.

691 (tr)~

S.W. ah ah

Pno.



73 [Piano enters]

695

S.W. huay-a, huay-a, huay a!

A. Women *f* *gliss.*
¡Can -

Men *f*
¡Can -

Pno. *mf* *sotto voce* *sim.* *f* *scratch tone* *r.h.*

699 **74** Chorus enters

S.W. —

Wom. ten, can - ten! De tu bo - ca sal - tan las ro - sas! ¡Can -

Men ten, can - ten! De tu bo - ca sal - tan las ro - sas! ¡Can -

Pno. *sfz* *f* *f*

703

S.W. —

Wom. ten, can - ten! O - fren - da - mos las flo - res, de su a - le - grí - a sol

Men ten, can - ten! O - fren - da - mos las flo - res, de su a - le - grí - a sol

Pno. *sfz*

707 **75**

S.W.

Wom.

Men

Pno.

mp

secco

tad vue-stra can-cion. o o o o

tad vue-stra can-cion. o o o o

711

S.W.

Wom.

Men

Pno.

sfz

p

f

715 **76**

S.W. ha ah a, a. ha ah a, a.

Wom. *f* ¿Cual es tu pe - na? ¿Cual es tu an - sia? ¿Cual

Men. *f* ¿Cual es tu pe - na? ¿Cual es tu an - sia?

Pno. *sfz sfz sfz sfz*

719 *ad lib.*

S.W. ah

Wom. es tu de - se - o?

Men. ¿Cual es tu de - se - o?

Hi-C double flute - improvise *f*

[conch shells and brass] *f* *tr*

Pno. *f* *tr*

723

S.W. *mf-f*

Improvise until cue [continue, ad lib. on this scale]

Pno.

727

S.W. *f* ah... ah - a, ah - a, ah - a, _____ *f* Huay - a.

[continue, ad lib. on this scale] [off when chorus enters]

Pno. *mf*

731 *p* 78 warm - piu legato *mf*

S.W. ah_____

Wom. *mf* Que me re - vis - ta de nue - vo con flo - res. *piu marcato* De - jen - me ir a Sho - sh'la pahn.

Men *mf* Que me re - vis - ta de nue - vo con flo - res. *piu marcato* De - jen - me ir a Sho - sh'la pahn.

Pno. *mf*

735 *p* *mf*

S.W. ah - a

Wom. *piu forte* Un cam-po de ro - sas de mi co-ra-zón, el

T. 8

Men. *piu forte* Un cam-po de ro - sas de mi co-ra-zón, el

Pno.



739 *mf* *ff*

S.W. huay-a, huay-a, hey - a ah, ah, ah, ah, ¡Can

Wom. mun- do, la ro - sa, To - nan - tzin. ¡Can

Men. mun- do, la ro - sa, To - nan - tzin. ¡Can

Pno.

743 79

S.W. - ten, can - ten! Huay-ya, huay a_ *tr*

Wom. ten, can - ten! De tu bo-ca sal - tan las ro-sas! ¡Can -

Men ten, can - ten! De tu bo-ca sal - tan las ro-sas! ¡Can -

Pno. *sfz* *f*

marcato

747

S.W. ha!

Wom. ten, can - ten! O-fren-da - mos las flo - res, de su a - le-grí - a sol

Men ten, can - ten! O-fren-da - mos las flo - res, de su a - le-grí - a sol

Pno.

751 **80** *mp* *p*

S.W. huay - a, hey - - - a ha-a a...

Wom. tad vue-stra can-cion. o o o o

Men tad vue-stra can-cion. o o o o

Pno. *secco*

755 *mf*

S.W. a, a, a, a, a, a, a

Wom. (n)

Men (n)

Pno.

759 **81**

S.W.

Wom.

Men

Pno.

f *legato*

f marcato

Des de la ca - sa de la mar - i - po - sa, trae de nue - vo el

Des - de la ca - sa de la mar - i - po - sa, trae de nue - vo el go - zo a - qui.

763

S.W.

Wom.

Men

Pno.

go - zo a - qui.

O - ler las flo - res de su a - le - grí - a; el

O - ler las flo - res de

secco

767

S.W.

Wom.

Men.

Pno.

marcato

mun-do, la ro - sa, To - nan - tzin!

su a - le - grí - a; el mun - do, la ro - sa, To nan - tzin!

huay - a, huay a, kah a

ff *molto vib.*

huay - a, hey - a, hey

secco

771

S.W.

Wom.

Men.

Pno.

ff *molto vib.*

huay - a, hey - a, hey - - - - ya!

ya!

huay - a, hey - a, hey - - - - ya!

kah ya, kah ya, kah - - - - ya!

sfz *p* *f*

(ad lib.)

775 83

S.W. *ha ah a, a. ha ah a, a.*

Wom. ¿Cual es tu pe - na? ¿Cual es tu an - sia? ¿Cual

Men ¿Cual es tu pe - na? ¿Cual es tu an - sia? ¿Cual

Pno. *f*
sfz sfz sfz sfz sfz sfz sfz sfz

||

rit.

779

S.W. *mp* *p*
huay - o.

Wom. *p*
es tu de - se - o?

Men *p*
es tu de - se - o?

Pno. *Low cym. roll w/hands*
mp

#9a. Recitative (MAL, JD, FR)

84 *Piu allargando* $\text{♩} = 42$
 [As the dancing ends JD approaches the F. thinking its Bishop Zumarraga]

783 *legato mp* (Flute)

85 *(casually, to strangers)*
rubato ad lib. mp

788 *mp*

J.D. Dé-ja-me ha-blar con el Je-fe.

86 *Più mosso*
 $\text{♩} = 60$ *piu agitato*

793

MAL. I don't know, but he's com-ing this way...

J.D. Le ten-go un men-sa-je,

FR. Who is thatstran-ger?

p

798

J.D.  Su se - ño - ria, Le ten-go un men

Pno. 

87 **Suddenly faster** $\text{♩} = 80$

rit.

MAL.  No! Es-te no es el O-bis - po, es-te hom-bre no es na-da pa-ra-ti.

J.D.  sa - je,

Pno.  *f* *fp*

88 **meno mosso** $\text{♩} = 72$

assertive

MAL.  Yo co-noz-co al O-bis - po y el me es-cu- cha Ma-
[Two women point and whisper]

S.W.  Esta Malinche?

Pno.  *mp*

814

MAL. lin - che. ¿Que de-se-as?

Pno.

820

J.D. Yo vi - vo en las Co - li - nos del Te-pe-yac,

Women fade out

Pno. *legato*

826

MAL. ¿Pe-ro que es lo quir-es?

J.D. don-de ra - di-ca To-nan-tzin Ten-go un re

Pno. *mf* *p* *mp* *p* *legato*

832 *more agitated*

MAL. *¿Pe-ro que es lo quir-es?*

J.D. ca-do pa-rael O-bis - po. *mp* No te pue-do de-

Pno. *mf* *p*

837 [demanding]

MAL. ¡Di me!

J.D. cir, es-te re - ca-do es so-lo pa-ra su se-ñor-rí - a._____

Pno. *mf* *mf*

842 **90** [JD sighs and continues, then turns back toward Mal.]

MAL.

J.D. La mu-jer ce-les-tial de-se-a que el O - bi - po le con

Pno.

847

MAL. *(laughs)*
¿U-na mu-jer te ha-bló a tí? Hah!

J.D.
stru-ya un tem - plo. —

Pno. *Crotales*

852

MAL. *rit.*
(a bit wicked)
¡Di - me mas!

J.D.
Si, la dio - sa me ha-bló es-te ma-ña - na.

Pno.

857

MAL. **91** *A tempo*
♩ = 60
[Looking amused,
circling JD and mocking him]

FR. He
What did he say? — What is he tell-ing you? —

Pno.

863 [glane at Fr. knowingly]

MAL. spoke of a hea-ven-ly wo-man

J.D. [J.D. turns away and talks to anyone who will listen]

FR. E-lla qui-re un tem-plo don-dé es-tá el ho-gar de

...a hea-ven - ly

Pno.

867 **92** [smirks] [emphatic]

MAL. He wants the Bi-shop to build a tem-ple at the home of To-nan-

J.D. To-nan-tzin. Dé-ja-me ha-blár con el Je-fe.

FR. wo - man? ...a tem-ple?

Pno.

871

MAL. *v* tzin. _____ ¿Quien é - res?

J.D. Le ten-go un men-sa - je,

FR. _____ Who is this man?

Pno. [Wind whistle and faint gong] [Wind whistle and faint gong]

876 **93**

MAL. _____ Cuau-tla to-huac, el O-bis-po quer - rá es cu-char es -to...

J.D. _____ Cuau-tla - to huac

Pno. *fp*

Recit.

881

MAL. _____ pe-ro u - sa un nom-bre ca - sti - zo.

J.D. _____ ¿...un nom-bre ca - sti - zo?

Pno. _____ *crotale* *p*

883 **in tempo**

MAL. Juan Die - go, si-gue

J.D. *ad lib.* Que me lla-ma Juan Die - go. ____

Pno. *mp*

#9b. Recitative (CHOR, MAL, JD, FR, ZUM)

[Pressing forward into
the gathering crowd]

889 **94** ♩ = 66 [Stage left; in darknes Zum.
enters, kneels and prays] **rall.**

MAL. me_ I find him a-mus-ing

J.D. Ma - lin - che ____

Wom. [Whispering to the Men - increasingly audible] repeat until cue Malinchista, otro malinchista...

Pno. *mf*

895 **95** **Più mosso** ♩ = 68

MAL. *this fool* *We will take him to the*

J.D. *Ma - lin - che* *es-*

FR. *What did you tell him?*

fade out

Pno. *mf* *mf*

900 **accel.**

MAL. *Bi shop.* *He will find him a - mus - ing*

J.D. *toy a - gra - de - ci - do* *Ma - lin - che,* *e - res*

FR. *But the Bi shop is bu - sy.* *he's bu - sy with*

Pno. *mp*

96 Più mosso $\text{♩} = 80$

904

MAL. *Sí-gue me.* *Sí-gue me.*

J.D. *mu-y a - mab - le,*

FR. *prayers.* *What was that? What did you*

Wom. *[murmuring and spoken]*
mp *Wem.*
Malinchista, otro malinchista... traicionando a nuestra gente.

Men *mp*
Malinchista, otro malinchista... traicionando a nuestra gente.
Men one line

Pno.

910 *accel.* *cresc.*

MAL. *Sí-gue me.* *Ne-ver*

J.D. *¿Que fu-e lo di - jo?* *¿Que fu-e lo di - jo?* *¿Que fu-e lo*

FR. *say?* *What did he say?* *What was that?*

Men

Pno.

915 97 Più mosso $\text{♩} = 90$

MAL. *f* mind! ¡Ol - ví - da - lo! *mf* Look, They're ga - ther - ing!

J.D. di - jo?

FR. What was that?

f [Suddenly much louder, murmuring and spoken]

Men *f* Malinchista, otro malinchista...traicionando a nuestra gente.
Malinchista, otro malinchista...traicionando a nuestra gente.

Pno. *mp*

920 *f* *rall.*

J.D. *f* Dé - ja - me ha - blar con el Je - fe. *rall.* Dé - ja - me ha - blar con el O - bis - po...

Pno.

Più mosso ♩ = 126
 [M whispers in the ear of Z - making a plea;
 twice he shakes his head "no"]

[Crowd reaches for JD but are afraid to touch Fr]

935 *f* **99** *mf* *cresc.*

Wom. *f* *mf* *cresc.*
 Ve-te, ve-te, ve-te, ve-te,

Men *f* *mf* *cresc.*
 Ve-te, ve-te, ve-te, ve-te,

Pno. *f* *cresc.*

[Crowd starts pushing JD but avoids touching Fr]

939 *f* *p*

Wom. *f* *p*
 ve-te, ve-te, ¡A-quí no tie-nes na-da que ver!

Men *f*
 ve-te, ve-te, ¡A-quí no tie-nes na-da que ver!

Pno. *f* *f*

100

[JD moves further into the crowd]

[FR. tries to protect JD]

943 *f*

J.D. *f*
 Dé ja-me ha-blar con el Je-fe.

Wom. *p*
 ¡Malinchista! [Muttering; repeat until next entrance]

Men *p*
 ¡Malinchista! [Muttering; repeat until next entrance]

Pno. *p*

[M whispers in the ear of Z - making a plea; twice he shakes his head "no"]

949

J.D. *8* Dé ja-me ha-blar con el sa-cer-do-tal.

Wom. *mf* Ve - te, ve-te, ve-te,

Men

Pno. *5* *p*

954

J.D. *8* Dé - - ja-me ha-blar con el Se-ñor O bis - po. Trai go

ZUM.

Wom. *f* ve-te, ve-te, ve-te, ve-te, ve-te, ve-te, ve-te,

Men *mf* *f* Ve - te, ve-te, ve-te, ve-te, ve-te, ve-te, ve-te,

Pno.

958 **101** Subito pesante ♩ = 60

J.D. *bue - nas nue - vas!*

ZUM. *f* *No!___* *Let him in.* *Let him speak.* *gliss.*

Wom. *ff* *(shout)* *ve - te. ¡Ve - te!*

Men *(shout)* *ff* *ve - te, ¡Ve - te!*

Pno. *p*

MAL. *mf* *Grave* ♩ = 52 *De - jad - lo en - trar, De - jad - lo en - trar, en es - ta ca - sa.*

Pno.

[murmuring, repeated, fall back to shadows, stage right] **J.D. advances cautiously** **ATTACCA**

969 *p* *Malinchista... (repeat and fade)*

Wom. *p* *Malinchista... (repeat and fade)*

Men *ppp* *mp* *3*

Pno.

#11. Nican mopohua (duet. JD, MAL)

974 **102** Andante $\text{♩} = 40$

MAL.

J.D. Pa - dre,

Pno.

976

MAL.

J.D. Je - fe, me ar - ro - di - llo an - te su pre - sen - cia

Pno.

978 **103** *mf* un poco piu mosso

MAL.

J.D. Fa - ther, Priest-ly Chief - tain I kneel in your pre - sence. Fui en -

Pno.

980

MAL.

J.D.

Pno.

via - do por la San - ta Ma - dre, pa - ra re - ve - lar Su co - mi - sión a

recit.

982

MAL.

J.D.

Pno.

I was sent by the Hea - ven - ly Mo - ther, to re -

u - sted.

a tempo

104

985

MAL.

J.D.

Pno.

veal Her com - mis - sion to you. She has shown me the

E - lla nos ha mo - stra - do el lu - gar de Su tem - plo.

988

MAL. site of Her tem - ple. Fa - ther, build a tem - ple.

J.D. Pa - dre, con-stru - ya un tem - plo pa - ra la

Pno.

991

accel. **105 Più mosso**

MAL. for the peo - ple...

J.D. gen - te. Que yo he re-co-no-ci-do su

Pno.

995

MAL. for I have known her voice in the gar - den, I have known the hea-ven-ly

J.D. voz en el jar - din He vis - to el san-to ro - stro.

Pno.

999

MAL. face, for She has shown the site of her

J.D. E - lla nos ha mo - stra-do el lu - gar de Su vi - sión.

Pno.

1002

MAL. vi - sion. Build a

J.D. Pa - dre, con - stru - ya un tem - plo

Pno.

106

1005

MAL. Tem - ple, for the peo - ple, for the Hea - ven - ly Wo man.

J.D. pa - ra la gen - te, pa - ra la Ma - dre de Dios.

Pno.

1008

MAL. *mp* Ah Ma - dre de Di - os.

J.D. *mp* Ah Ma - dre de Di - os.

Pno. *mp*

1012

MAL. And

J.D. Que e-lla ha di - cho,

Pno. *mf* *com prima* *f* *mp* *sim.*

Ped. *sim.*

1015

MAL. thus SHE has spo - ken. A - qui se - nar - ra.

J.D. "Ni - can mo - po - hua, ish - pot - li San - ta Ma

Pno. *mp*

1018

MAL. *Ni - can_ mo po - hua. —*

J.D. *ri - a. —*

Pno. *p* *al niente*

#12. Recitativo (ZUM, Fr, MAL, JD)

108 Più mosso, un poco agitato ♩ = 72

ZUM. *mf* *f* **Recitativo**

I un-der stand, an-o-ther In-di-an, an-o-ther pro-blem! That man

Pno. *mf* *f* *mf*

1026

ZUM. *— who is no-thing is no-thing to me! — Why — can't he see that I'm a bu sy man?*

Pno. *mf*

1029 **109** Subito Meno mosso [freely - slower, disheartened]

ZUM. $\text{♩} = 56$

I'm teach-ing sa-va-ges to sing, to pray to one god... and he asks me for a

Pno. *f* *mf* *f pp*

1033 **110** Suddenly faster $\text{♩} = 80$

ZUM. tem-ple at the place of To-nan-tzin! Does he take me for a fool?

Pno. *mf*

1036 **111** A tempo $\text{♩} = 72$

FR. But Ho-ly Fa-ther,

Pno.

1038

MAL. Juan Die-go,

FR. the spi-rit of these-peo-ple has been sha-ttered.

Pno. *p*

1040 [prodding JD]

MAL. Juan Die - go, le pre - gun - to de nue - vo.

FR. The peo - ple are

ZUM. He could start an in - sur - rec - tion!

Pno.

1042 112

MAL. le pre -

J.D. Se - ñor O - bis - po,

FR. suf - fring. The peo - ple are sick,

ZUM. Pea - sant! Don't pes - ter me!

Pno.

1044

MAL. gun-to de nue - vo. The

J.D. Se-ñor O - bis - po,

FR. the chil-dren are dy - ing, the peo-ple are

ZUM. Fri - ar, mind your place!

Pno.

1046

MAL. peo - ple may fol-low Juan Die-go, and start a re-vo-lu - tion!

J.D. Se-ñor O - bis - po,

FR. fright - ened, the de-vil has their soul!

ZUM. Juan Die - go Don't pes-ter me!—

Pno. *mf*

1048 **Slower - recit.**

MAL. re - vo - lu - tion!

J.D. Se - ñor O bis - po,

FR. Se - ñor O - bis - po.

ZUM. Fri - ar, mind your place! Stop! Juan Di - e - go, lit - tle "king of the Me - xi - ca!"

Pno.

113 **Subito Meno mosso**
tempo giusto

1051 *mp*

ZUM. Come a - gain an - o - ther time, when I'm at my lei - sure.

Pno. *pp* *sim.*

1057 *poco rit.*

ZUM. I'll con - si - der your re - quest, this fool - ish plan of yours. Do

Pno.

#13. VICTIMAE PASCHALI LAUDES

(ZUM, MAL, JD, CHOR)

115 **Quasi allargando** ♩ = 62

1073 *mf*

ZUM. In-di-ans, for him, who sa-cri-ficed for you, sing

Pno.

116 **Meno mosso** ♩ = 48

1076 *suddenly melifluous*

ZUM. — like this: Vic-ti-mae pas-cha-li lau-des,

Pno. *p* *sim.*

[Z sings with them, then blesses them with the sign of the cross and exits stage left through the door to his church. Friar takes over and guides the crowd into the church and the guards follow with drawn swords. M is left alone at the back of the stage and we see her laughing as the lights fade to black]

1080

ZUM. im-mo-lent Chris-ti-a-nae.

Men *mf* *taunting* Vic-ti-mae pas-cha-li lau-(au) des, *mf* MEN Vic-ti-mae pas-

Pno.

[sing on repeats]

117
1085

ZUM. Im - mo - lent Chri - sti - a - nae, vic - ti - mae pas - chal - i

Wom. [Women join Men]
Vic - ti - mae pas - chal - i lau - (au) des, im -

Men chal - i lau - (au) - des, im - mo - lent Chris - ti -

Pno.

1089

ZUM. lau - des. [1.2.] [3.]

Wom. mo - lent Chris - ti - a - nae. Huay, ay - ay. (ay.)

Men a - nae. Huay, ay - ay. Vic - ti - mae pas - (ay.)

Pno. Ocean Drum & Drum slides

SCENE 3: Second Apparition At Tepeyac 81

In the hills above the city At noon on Saturday December 9, 1531

#14 Scene Change and Recitative (JD and VG)

[WIND FLUTE (or wind machine)
2 phrases = 15"]

Peaceful ♩ = 54

NAF "D" Double-flute

118
1096

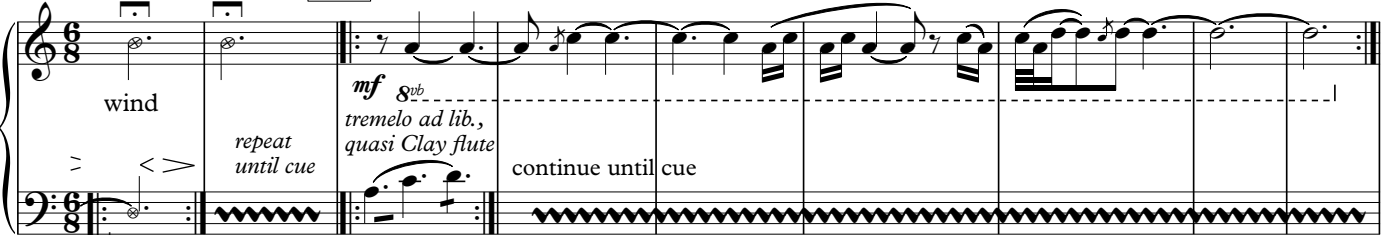
7" 

7" 

119

[improvise on this phrase; a - c - d, *ad lib.*]

Pno.



wind

repeat until cue

mf 8^{vb} tremelo *ad lib.*, quasi Clay flute

continue until cue

mp

120

Strings Enter: independent tempo

blissful

mf

1105

V.G.



ah

ah

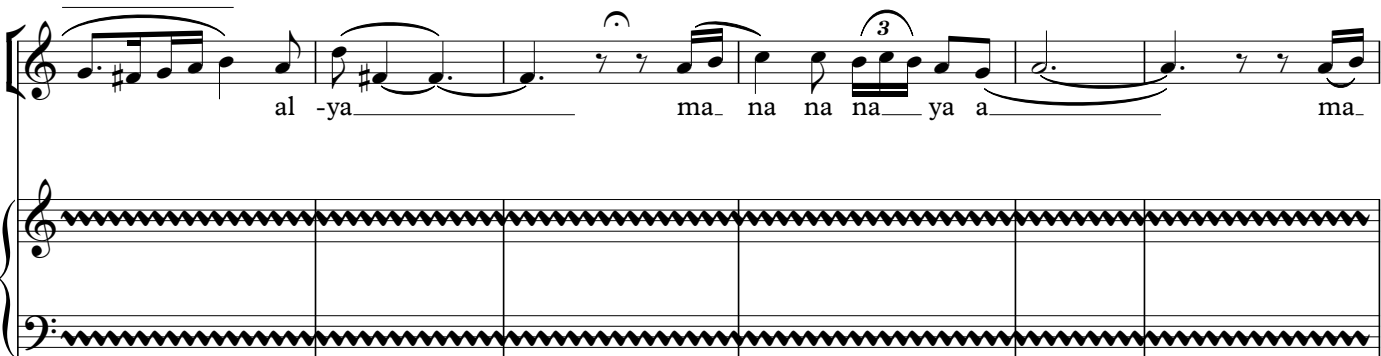
repeat until cue

mp

mf

1110

V.G.



al -ya

ma na na na ya a

ma

Pno.

[VG. notices JD. and moves toward him]

1116

V.G. *na na nal_ ya a al - ya*

J.D. *(anxious)*
Young wo-man, Young wo-man,

Pno. *mf*

1121

V.G. *(calm)*
Cua-tla-to-huac.

J.D. *what are you do-ing in the wilds of Te-pa-yac? What! Do you*

Pno. *p*

1126

V.G. *Meno mosso* **122**
...and you don't know me? We spoke this mor-ning, I gave you a

J.D. *know me?_*

Pno.

1132 123

V.G. mis- sion. Cua-tla-to huac, I am what you make of me;

J.D. That was you, To-nan-tzin?

Pno.

1137 accel.

V.G. now tell me your sto - ry.

J.D. I did your bid-ding and

Pno.

1142 Vivo

V.G. What

J.D. well I could see from his treat-ment of me that he thought this was all my cre - a - tion!

Pno.

1146 **Slower** ♩ = 40 **124** **faster** ♩ = 66

V.G. hap-pened?

J.D. I failed. They laughed at me, Cuau-tla to huac. They

Pno. *mp*

1152 *(mimics the crowd)*

J.D. called me a li - ar, who "talks to the moth-er of god." — "Go back to the fields,"

Pno.

1157 **125** **Slowly - calm** ♩ = 54 *a piacere* *serene*

V.G. I walk'd the fields Cua-la -

J.D. they say. —

Pno. *arco* *mp* *legato*

126

A tempo ♩ = 66

1162

V.G. *rit.*

to-huac My feet knew the feel of the earth

J.D. But you know I'm a

Pno.

1168

J.D. pea-sant, with my back bent from work and the dirt on my hands, at the end of the

Pno. *pizz.*

1172

V.G. Nei-ther do I. Nei-ther can I.

J.D. day I have no-thing! I can't even read! My chil-dren have

Pno.

1178 127

V.G.

J.D.

Pno.

1184 *ad lib.*

V.G.

Pno.

1189 128 **Più mosso** ♩ = 72 **A tempo**

V.G.

J.D.

Pno.

1195 *poco rit.*

J.D. *stand.*

Pno.

1202 **129** *A tempo*

J.D. Ev-'ry day is the same. I work and re - turn to a house of mud.

Pno. *arco*

1206 **130** *slower, calm* ♩ = 54 *mf*

V.G. My home was like yours, cool nights, with a chang-ing

Pno.

1210 *accel.* **131** *Piu mosso, poco a poco animato* ♩ = 76

V.G. moon

J.D. Look at me! Who am I? All

Pno. *f*

Suddenly slower ♩ = 60

1213

V.G. *So is mine, and yet you must rise;*

J.D. *haun-ches and el-bows. My skin is dark from the sun.*

Pno. *mp*

132 A tempo

1217

MAL.

V.G. *You must try a gain. Life is hard, face your days and life will con-*

J.D. *No...*

Pno. *mp*

Attacca

1222

V.G. *tin - ue*

J.D. *In this suf-fer ing life no-thing chang - es!*

Pno.

#15. IT PASSES BY (aria, VG and NAF)

133
1226

Andante con moto ♩ = 54

soothing and transcendent

V.G. *mp* You see...
J.D. *mp* You seem so strange and fright'-ning...
Pno. *pizz.*

134

1229

with inner strength

V.G. the same will come, the same will con-tin-ue, on the
Pno.

1232

V.G. face of the earth it pass-es by the
Pno.

1234

V.G.  same will come the same will con - tin - ue, on the face of the earth

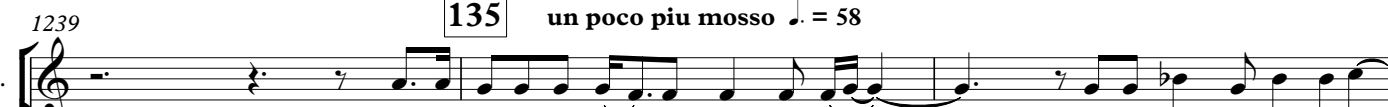
Pno. 

1236 *mp*

V.G.  — it pass-es by. A long life, happ-i - ness goes by.

Pno. 

1239 **135** *un poco piu mosso* ♩ = 58

V.G.  By the tip of my eyes the same will come, in the rain it pass-es by.

Pno. 

1242

V.G.  — By the palm of my hands the same will come, a

Pno. 

1244 rit.

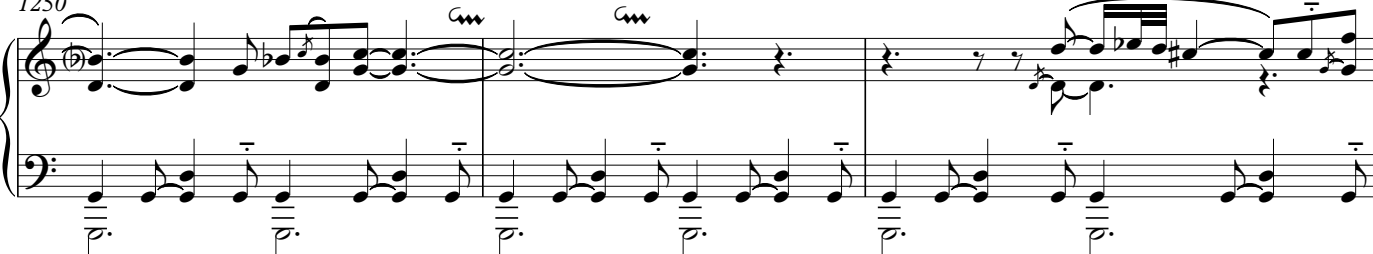
V.G.  long — life pass-es by, — long life, hap-pi-ness goes.

Pno.  *6*

1247 **136** A tempo ♩ = 54

V.G.  by.

Pno.  *sotto voce* *p* NAF

1250  *mf*

1253 *piu forte*

V.G.  By the

Pno.  *mf*

1256 **137** Un poco piu mosso ♩ = 58

V.G. red of my cheeks the same will come in the pol-len it pass-es by. By the

Pno. *mp*

V.G. red of dawn the same will come in the wa-ter it pass-es by. By the

Pno. *f p mf*

V.G. red of the earth the same will con-tin-ue, I come in the dawn you see,

Pno. *p* *trm*

V.G. you see, a long life pass-es by, a

Pno. *trm* *f* 6

1268 *tempo rubato ad lib.*138 **Un poco meno mosso** ♩ = 54

V.G. long life, hap-pi-ness goes by. the same will come, the same will con-tin ue,

Pno.

V.G. on the face of the earth it pass-es by the

Pno.

V.G. same will come the same will con-tin-ue, on the face of the earth

Pno. *mf*

V.G. 1276 *rall. ad lib.* it pass-es by. **attacca**

Pno. *ossia* *p*

#16. TRAVELING MUSIC (VG, JD)

1277 **139** Allegretto ♩ = 84

V.G.

Pno.



V.G.

J.D.

Pno.



J.D.

Pno.

1292

V.G.

J.D.

Pno.

mm

You've gi-ven me the cour-age to con-tin-ue, —

1297

V.G.

J.D.

Pno.

hm

141

I'll tell the priest-ly chief-tain of your vi-sion. I'll

1301

V.G.

J.D.

Pno.

gliss.

[JD exits stage right]

You see, —

tell the preist-ly chief-tain what I've seen!

[Optional cut
to #18 Soliloquy]

1304

V.G.

mm hm

Pno.

mp p

==

#17 Scene Change

1310 **142** Andantino ♩ = 52

Hn.

Pno.

mf

1318

Pno.

1324

Pno.

SCENE 4: At Tlatelolco, Zumarraga's Palace

Saturday Afternoon, December 11, 1531

#18. Soliloquy (Zumarraga)

Tempo rubato

1331 **143** ♩ = 76 *sim.*

Pno.

1336 **144** **Tempo giusto** *mf*

ZUM. Who is this man, Juan Die-go?

Pno.

1342

ZUM. Why does he still trou-ble me? Could his sto-ry be true?

Pno. *p*

1347 **145**

ZUM. What has he seen?

Pno.

The musical score is divided into four systems, each featuring a vocal line for Zumarraga (ZUM.) and a piano accompaniment (Pno.). The first system (measures 1331-143) is marked 'Tempo rubato' and 'sim.'. The second system (measures 1336-144) is marked 'Tempo giusto' and 'mf', with lyrics 'Who is this man, Juan Die-go?'. The third system (measures 1342-145) continues the lyrics 'Why does he still trou-ble me? Could his sto-ry be true?'. The fourth system (measures 1347-145) concludes with the lyric 'What has he seen?'. The piano accompaniment consists of two staves, with various musical notations including treble and bass clefs, notes, rests, and dynamic markings.

1352

ZUM. What does he know? _____ Why would God _____ speak to this

Pno.

1357 146

ZUM. mi-grant, this *me - xi - ca*... _____ and not one word for me? _____

Pno.

1362

ZUM. I gave my life to the church, I kept my

Pno.

1367 147

ZUM. vows and I prayed, but ne-ver a re-sponse, no _____

Pno.

1372

ZUM. e-cho of com-pas-sion not one word for me

Pno.

1377

ZUM. on-ly si-lence, no breath of com-fort; on-ly

Pno.

1382

ZUM. si-lence... my God, am I for-sa-ken? Why won't you

Pno.

1389

ZUM. speak to me?

Pno.

148 [ZUM gives a dejected sigh and sits as the others approach. accel.]

[Optional cut to #20 Recitative] rit.

1395

Pno.

#19. Scene Change (NAF and Strings)

[Z's mood changes as he puts on his formal attire and moves to the crowd gathering at the door]
 [moving into a gathering crowd, JD approaches the Friar, they speak and move toward Malinche who is seated casually outside Z's door]

149

1401 - *Andantino* ♩ = 52

NAF solo - quasi recitative

Pno.

(*Fa - ther, priest-ly Chirf - tain, I...*)

1407

Pno.

kneel in your pre - sence. "Yes, ..."

1412 NAF solo

Pno.

I have talked to the Hea - ven - ly Wo - man.

1417

rit.

Pno.

"Thus, She has spo - ken, Thus she has spo - ken."

SCENE 5: Outside the palace

#20. Recitative (F, M, JD, Z)

[JD enters stage right, moving through the bartering, afternoon crowd.
He approaches the Fiar, they speak and turn toward
Malinche who is seated casually outside Z's door.]

1422 **150** A tempo ♩ = 60

FR. Let me see if the Bi-shop is in.

Pno. *(pizz.)*

Detailed description: This block contains the first musical system. It features a vocal line for the Fiar (FR.) in bass clef and a piano accompaniment (Pno.) in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/2. The tempo is marked 'A tempo' with a quarter note equal to 60 beats. The measure number 1422 is followed by a boxed measure number 150. The vocal line includes a triplet of eighth notes. The piano part includes a 'pizz.' (pizzicato) marking.

1426 (knocks)

FR. Fa - ther, do you hear me?

Pno.

Detailed description: This block contains the second musical system. The vocal line for the Fiar (FR.) continues with the lyrics 'Fa - ther, do you hear me?'. The piano accompaniment (Pno.) continues with chords and moving lines. The time signature changes to 4/4. There are double bar lines on the left side of the system.

151 Ad lib ♩ = 88

1430 [to J.D.] ¡Te di-je que no re-gre-sa-ras!

J.D. Le pro-me

FR. [to M.] What was that? What are you say-ing?

Pno. *p* *pp*

Detailed description: This block contains the third musical system. It features three vocal lines: MAL. (Malinche) in treble clef, J.D. (John Deere) in treble clef, and FR. (Fiar) in bass clef. The piano accompaniment (Pno.) is in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Ad lib' with a quarter note equal to 88 beats. The measure number 1430 is followed by a boxed measure number 151. The MAL. line includes a triplet of eighth notes. The FR. line includes a '[to M.]' marking. The piano part includes dynamic markings 'p' and 'pp'.

1433 152 5

MAL. No in-ter-fier-as en mis a-sun-tos.

J.D. tí a la Se-ño-ra Ce-les-tial.

FR. Ma - lin - che, What is he

Pno.

|| 153 In tempo accel.

1435

MAL. ¡Zu márr-a-ga es mi-o,

J.D. De-bo in-ten-tar-lo de nue-vo.

FR. say-ing? What are you

Pno. arco pizz.

f *v* *p*

1438

MAL. y so - lo mi - o. ¡No in - ter - fier as! ¡No in - ter - fier as!

J.D. De - bo in - ten - tar - lo de nue - vo. De - bo in - ten -

FR. say - ing? Ma - lin - che, Ma - lin - che,

Pno.

154 ZUM appears at the door
 Recitative ad lib. ♩ = 56

1440

MAL. ¡Si lo in - tne tas, te de - strui - ré!

J.D. tar - lo... in - ten - tar - lo... de - bo in - ten... -

FR. I don't un der - stand!

Pno. *f* *sub. pp*

[to Malinche] *rubato ad lib.*

1443 (tired)

ZUM. There are so ma - ny ques - tions.

Pno. NAF *ad lib.*

1447 **155** [to Z]

MAL. Can he be trust-ed?

ZUM. Who is this wo-man? Where did he see her?

Pno.

156 *Più mosso*
♩ = 72

MAL. He's breed ing re-vo-lu tion.

FR. This man is risk-ing his life! He's been brand ed "Ma-lin-chis-ta" if he

Pno.

1453 **In tempo** **rit.**

MAL. and if he does n't we will burn him at the

FR. works with us they will kill him!

Pno. *pp* *mf* *pp*

145 **157** Quickly ♩ = 88

MAL. stake!

Pno.

1460 **158** Slower ♩ = 72

MAL. *Meno mosso* *recit.*
(to Juan Diego)
¿E-res hom-bre de con-fian-za?

ZUM. just ask him one ques-tion, is he an hon-est man?

Pno. *mp*

1464 *mp* (more certain)

J.D. Sí. Se-ñor O-bis-po. Sí.

Pno. *f p* *mf* *crotale*

1468 **159** Pesante ♩ = 48
in tempo

MAL.

ZUM.

Pno.

MAL.
poco rit.

ZUM.

Pno.

#21 ¡Sígan! (Zumarraga, Malinche, Chorus)

160 *Allegro* ♩ = 136

1476

MAL. *mf* *VERY freely* (*deceitful*)
- más. El O-bis - po quie-re en-con-trar los

Wom. *p* [SECOND WOMAN: Spoken, angry, independent tempo, repeat as necessary] OTHERS INDIVIDUALLY: Ese tonto soñador.

A. *p* Ese tonto es un embustero. ¡Juan Diego! Él es un traidor a los dioses. Él es un traidor a los dioses.

T. Ese tonto es un embustero. ¡Juan Diego! Él es un traidor a los dioses.

Men. *p* Él es un embustero, Ese tonto, ¡Juan Diego! Ese tonto soñador.

Pno. *p* *mp* *sfz* *l.v.* *improvise ad lib. chromatic glissandi*

Ped.

1480

MAL. *mf* *VERY freely* (*deceitful*)
tem-plos se-cre-tos. Juan Die-go le mo - str-ra le ma-ne-ra, de la ca-sa de la mar-i

Wom. *mf* *VERY freely* (*deceitful*)
¡Juan Diego! ¿Por qué debemos creer Malinche? Ella es un traidor a nuestra gente. ¡Él es un traidor a los dioses! ¡Juan Diego le mostrará la manera,

A. ¿Por qué debemos creer Malinche? ¿Por qué debemos creer Juan Diego?

T. Ese tonto es un embustero.

Men. Él es un embustero, Ese tonto soñador. ¿Por qué debemos creer Malinche?

es un traidor a los dioses. ¿Por qué debemos creer Juan Diego? Ella es un traidor a nuestra gente.

Pno. *pp* *p* *mf*

Subito meno mosso

♩ = 100

161

1485

MAL. *po - sal* *¡Gen - te!*

ZUM. *Peo ple of this house!* *I com*

Wom. *la manera a la casa de la mariposa!* *Juan Diego nos traicionará* UNISON *f*
Je - fe!

Men. *¡Juan Diego le mostrará la manera,* *la manera a la casa de la mariposa!* *f*
Je - fe!

Pno. *ff* *sfz*

1489

MAL. *Él le or - de - na,* *Si - gan a Juan Die - go,* *mf*

ZUM. *mand you,* *You must fol - low that man, —*

WOM. *¿Cuál es tu de - seo?* *[Whispered then spoken, angry, independent tempo, repeat as necessary]*

MEN. *¿Cuál es tu de - seo?*

Pno. *p*

1493

MAL. 
 Él ³ quiere sa-ber a-dón-d'él va. Juan

ZUM. 
 Tell me where he goes. Tell me what he sees.

Wom.
 El obispo quiere Juan Diego es un traidor!
 saber a dónde él va! Él los llevará a la casa di la mariposa.

Men
 El obispo quiere encontrar nuestro templo!
 Él los llevará al templo, Sigan a ese tonto. Juan Diego es un traidor!
 Juan Diego es un traidor. Él los llevará a la casa di la mariposa.

Pno. 
mf



1496

MAL. 
 Die-go los lle-ve-rá a la ca-sa de la ma-ri-po-sa

ZUM. 
 Fol-low him, fol-low that man!

Wom.
 Mátele. Dé su sangre a Tonantzin. Muerte, muerte, Muerte, muerte.

Men
 Muerte a Juan Diego. Mátele. Dé su sangre a Tonantzin. Muerte, muerte, Muerte, muerte.

Pno. 
 Muerte a Juan Diego.

1499 **Più mosso** ♩ = 142

MAL. Sí-ga-lo y má - te-le!

ZUM.

Wom. Muerte, muerte. *f* ¡Sí-gan a es-e

Men. Muerte, muerte. *f* ¡Sí-gan a es-e

Pno. (play l.h. stems down if drums are absent)

1503 **164**

MAL. ¡E-se ton - to es un em-bu-ster - o! ¡E-se

Wom. hom-bre! *mf* ¡Sí-gan

Men. hom-bre! *mf* ¡Sí-gan

Pno.

1507

MAL. ton- to es_ un trai - dor, un im-bé - cil im - po - stor!

Wom. a es - e ton-to so-ña-dor, un im-bé-cil im-po-

Men a es - e ton - to so-ña-dor, un im-

Pno.

1511

MAL. ah,

165

Wom. stor! **f** [SECOND WOMAN: spoken, angry - independent tempo] ¡Tiene visiones peligrosas, ideas peligrosas! ¡Dice que vivimos errados!

Men bé-cil im-po-stor! OTHERS: ¡Es un traidor a los dioses! ¡Dice que vivimos errados!

Pno. *mf*

1515

MAL. *mf* Tien-e

S. *p* [ALL: angry but softer murmur: repeat until cue]
 ¡Es un traidor a los dioses! ideas peligrosas! Descubran a donde va.
 ¡Tiene visiones peligrosas, ideas peligrosas! Descubran lo que ve.
 Descubran lo que ve.

Men *mf* Des - cu - bran lo que

Pno. (play l.h. stems up if drums are absent) *sfz*

167

MAL. 1519 vi-sion- es pe - li - gro sas, i- de - as pel - i - gro sas!

S. Descubran a donde va. dice que vivimos errados. (continue speaking sotto voce)
 Es un traidor a los dioses, Es un traidor a los dioses, dice que vivimos errados.

Men ve, (hey) (hey) Des -

Pno. *sfz*

1523

MAL. *Des-cu-bran a don-de va.---*

Men *SOLO: Des - cu - bran a don - de va, ha! ha,---*
cu - bran a don - de va, ha ha,---

Pno. *mf* *sfz*

1526

MAL. **168** *Des-cu-bran a lo que ve.---* *¡Di-ce que vi - vi-mos er-ra-dos!*

Men *ha!---* *mf* *SOLO: Des - cu - bran lo que*
Des - cu - bran lo que ve,---

Pno. *sfz* *sfz*

1530

MAL. *¡Es un tai-dor a los dios - es*

S. *Women mf*
¿Es que vi - vi - mos

Men *ve, - hey hey*
(hey) (hey)
Des - cu - bran a don - de

Pno. *SOLO: Des -*
Des - cu - bran a don - de

1534

MAL. *ah,*

WOM. *u - na men - ti - ra?*

Men *cu bran a don de va, ha ha*
Des - cu - bran lo que ve,
Des

Pno. *Sax. mf*
Hn. mf 3
Des - cu - bran lo que ve,
Des

1539 169

MAL. Ex - pon gan, Ex -

WOM. Des-cu-bran lo que ve. Des-cu - bran a don-de
cu-bran lo que ve. Des-cu-bran a don - de va. *cresc.*

Men. Des-cu-bran lo que ve. Des-cu - bran a don-de
cu-bran lo que ve. Des-cu-bran a don - de va. *cresc.*

Pno.



1543

MAL. pon - gan, sus men - ti - ras mi - li - gro - sas.
va.

WOM. *ff* Ex - pon - gan sus men - ti - ras mi - la - gro - sas.
va.

Men. *ff* Ex - pon - gan sus men - ti - ras mi - la - gro - sas.

Pno.

1547

MAL.

WOM.

Men

Pno.

1551 **170**

MAL.

WOM. *mf*

Men

Pno. *mp*

1555 **171**

MAL.

WOM. ¡Di-ce que vi-vi-mos e-rra-dos! Él es un tra-i-dor un em-bus

Men Él es un trai - dor, un em-bus

Pno.

172

1559 *mf* ¡Sí gan, a es - e

WOM. *mf* ste-roj ¡Sí-gan a es-e

Men *mf* ste-roj ¡Sí-gan a es-e

Pno. *f* *mf*

1563 *mf*

MAL. ton - - to. *mf* ¡Sí gan,

WOM. hom-bre! *mf* ¡Sí-gan

Men hom-bre! *mf* ¡Sí-gan

Pno.

1567 173

MAL. a es - e ton- to y trai -dor.

WOM. a es - e ton-to y trai dor, *ff* ¿Es que vi - vi - mos

Men a es - e ton-to y trai dor, *ff* ¿Es que vi - vi - mos

Pno. *sfz sfz*

1571

MAL. É - les lle - va - rá a la

WOM. u - na men - ti - ra? ¿Es que vi - vi - mos er ra - dos? E - se
E - se

Men u - na men - ti - ra? ¿Es que vi - vi - mos er - ra - dos? E - se
E - se

Pno. *sfz* *sfz* *f*

1575

MAL. ca - sa de la mar - i - po - sa.

WOM. E - se ton to, E - se ton to, E - se ton - to es un em - bus
ton to, E - se ton to, E - se ton to,

Men E - se ton to, E - se ton - to es un em - bus

Pno.

1579

MAL. Muer-te a Juan Die go. Dé su san - gre

WOM. te - ro se ha bur - la-do de to-dos nos o - tros!

Men te - ro se ha bur - la-do de to-dos nos - o - tros!

Pno. *f*

1583

MAL. a To - nan - tzin!

WOM. Muer-te a Juan Die - go! Muer - te, muer-te!

Men Muer-te a Juan Die - go! muer-te!

Pno. *ff*

Black out (dur. = 65')

(Oct. 5 , 2015)

ACT II: Resonance-Guadalupe

SCENE 1: Third Apparition at Tepeyac

At the Temple of Tonantzin, Midnight, Sunday, Dec. 12, 1531

#22 THE HOUSE OF THE BUTTERFLY

As a ritual ♩ = 92

1

[SHOUTED; while raising his bloody knife to each of the four winds]

Tlatoani (actor) *4/4* Quita al veneno de Cualtlatohuac. Del latido del corazón viene el sustento de los dioses! (threatening the victim)
 Second Woman [CHORUS: Ankle bells and rattles continue throughout] *mf* ¡Ven-gan a la mora-da de la mari
 Women *mp* ¡Ven gen, *cresc.* ven gen, ven gen, ven - gen,
 Men *mp* ¡Ven gen, *cresc.* ven gen, ven gen, ven gen,
 Shekere (slap) (finger roll) *mp* *cresc.* sim. (Serpent) *mf*
 Piano *p*

2

TL Que fluya la sangre.
 SW po-sa!
 Wom. *mf* ¡Ven-gan a la mo-ra-da, mo-ra-da de la mar-i-po-sa! ¡Ven-gen, ¡Ven-gen,
 Men *mf* ¡Ven-gan a la mo-ra-da, mo-ra-da de la mar-i-po sa! *mp* ¡Ven-gen, ¡Ven-gen,
 Pno. Shek.) *p* *mp* Serpent

[THRUST KNIFE INTO VICTIM'S CHEST]

3

TL: ¡Tonantzin,...bebe esta comida de vida. Que fluya la sangre. Hi-yah!

SW: *mf* *cresc.* *f* *ff*

Wom.: ¡Ven-gan a lamo-ra da, mo-ra dadelamari-po sa! ¡Ven gen, ¡Ven - gen, ¡Ven-gen,

Men: ¡Vengan a lamora da, mo-ra dadelamari-po sa! ¡Ven gen¡Ven gen, ¡Ven - gen, ¡Ven-gen,

Pno. *p* *ff* *sfz* *sfz* Yah!

CUE #9 SCREAM #1



4 **Più mosso**
♩ = 100

TL: [cuts the lungs from the chest] [lifts the lungs and walks to center of the stage]
Estiren los pulmones del pecho.

SW: 6" Crash cym. *p* *f* *mf*
ah

Wom.: *ff* *mp*
Del la-ti-do del co-ra-zón vie-ne el sus-ten-to de los dio-ses! Que

Men: *ff* *mp*
Del la-ti-do del co-ra-zón vie-ne el sus-ten-to de los dio-ses! Que

Str. *mp*

Ceremonial

[facing stage right,
lifting the lungs above his head]

[lowers the lungs and turns upstage]

5

TL

Que las alas de la mariposa broten tu pecho!

SW.

san - gre es - ti-ren los pul- mo - nes del pe - cho...

Wom.

flu - ya la san - gre, es - ti - ren, pul - mo - nes; Que

Men

flu - ya la san - gre es - ti - ren, pul - mo - nes; Que

Str.



23

TL

[facing upstage lifting lungs above his head] [lowers the lungs and turns stage left]

Que fluya la saangre, despliega las alas dela mariposa.

SW.

des pli-e-ga las a - las de la mar-i - po - sa.

Wom.

flu - ya la san - gre des - plie - ga mar-i - po - sa

Men

flu - ya la san - gre des - plie - ga mar-i - po - sa Que *mf*

Str.

6 [facing stage left lifing lungs above his head] [turning to downstage]

TL
Tonantzin, bebe esta comida, esta comida de vida.

SW.
mf *piu marcato* *mf*
Que flu - ya la

Wom.
mf *piu marcato*
Que flu - ya la san - gre des - plie - ga mar-i - po - sa

Men
piu marcato
flu - ya la san - gre des - plie - ga mar-i - po - sa. Que

Str.

31 [the lungs and body are discarded]

TL
Tonantzin, deja que la lluvia consuma esta regalo y se reponga.

SW.
san - gre des - pli-e-ga las a las de la mar-i - po - sa.

Wom.
Que flu - ya la san - gre des - pli-e-ga las a las de la mar-i - po - sa.

Men
flu - ya la san - gre des - pli-e-ga las a las de la mar-i - po - sa.

Str.
ff

[turn to the
second victim]
G.P.

7 [Second victim advances]
Meno mosso
♩ = 92

35

TL
¡Vengan a la morada de la mariposa! Purifícate en la lluvia... de Tonantzin.

SW.
mf ah ah *f* ah *p*

CH
mp ¡Ven- gen, *cresc.* ven- gen, ven- gen, ven- gen,

CH
mp ¡Ven- gen, *cresc.* ven- gen, ven- gen, ven- gen,

Str.
p *sfz* Shekeree *f* *p* *ff* *p*

8

TL
Que las rosas de sangre... revienten de tu boca.

SW.
(threatening the victim)
¡Ven - gan a la mo ra- da de la mar i

CH
mf ¡Ven- gan a la mo- ra da, mo ra- da de la mar i- po sa! ¡Ven- gen, ¡Ven- gen,

CH
mf ¡Ven- gan a la mo ra da, mo- ra- da de la mar i- po sa! ven gen, ven gen,

Str.
p *sfz* *sfz*

[THRUST KNIFE INTO VICTIM'S CHEST]

9

[to Tonantzin]

TL Deja que la lluvia consuma este regalo. ¡Que fluya la sangre!

CH po sa!

CH ¡Ven-gan a la mo-ra da, mo ra da de la mar i-po sa! ¡Ven gen, ¡Ven gen, ¡Ven gen,

CH ¡Ven-gan a la mo ra da, mo-ra-da de la mar i-po sa! ¡Ven gen, ¡Ven gen, ¡Ven gen, ¡Ven gen,

Str. *sfz* *sfz* *ff* *sfz* *sfz* Yah!

10 Più mosso ♩ = 100

CUE #10 SCREAM #2

MAL.

TL [thrusting his hands into the chest of the victim]

TL De tu boca saltan las rosas.

SW 6" Crash cym. ah

CH Del la-ti-do del co ra zón vie-ne el sus ten to de los dio-ses! Que

CH Del la-ti-do del co ra zón vie-ne el sus ten to de los dio-ses! Que

Str. *sfz* wide vib. in strings *ff* *p* *ff* *mp*

11

[facing stage right, lifting the heart above his head]

TL

Que fluya la sangre. Las flores pulsando con sangre.

SW.

Las flo - res pul - san - do con san - gre

Wom.

flu - ya la san - gre. las flo - res pul - san - do. Que

Men.

flu - ya la san - gre. las flo - res pul - san - do. Que

Str.

mf Que fluya la sangre

57

[facing upstage lifting heart above his head]

TL

De la boca saltan las rosas.

SW.

De la bo - ca sal - tan las ro - sas.

Wom.

flu - ya la san - gre De la bo - ca sal - tan las ro - sas. Que

Men.

flu - ya la san - gre. las flo - res pul - san - do. Que

Str.

mp

12 [facing stage left lifting heart above his head] [turning to face downstage]

TL
Del latido del corazón viene el sustento de los dioses!

SW.
De la bo - ca sal - tan las ro - sas.

Wom.
flu - ya la san - gre. De la bo - ca sal - tan las ro - sas.

Men
flu - ya la san - gre De la bo - ca sal - tan las ro - sas.

Str.

13 [placing the heart back on the body] [speaking to the people]

TL
¡Tonantzin...bebe este comida de vida,
y bendice a tu pueblo.

CH.

Str.
[Ambient rain fades up]
sfz *pp* *ff*
drums

[claps hands 4 times
the heart and body
are discarded]

14

[Aztec Priest leads the People offstage]

69

TL

Purificate en la lluvia de Tonantzin y quita el veneno de Cuautlatohuac.
Vé ya, la oblación es ofrecida.

Manten el secreto de nuestra pueblo.
El culto ha terminado

CH.

WOMEN:

MEN: Man-ten el se-cre-to. Man-ten el se-cre-to.

Str.

p

btr

72

CH.

Man-ten el se-cre-to. Man-ten el se-cre-to. Man-ten el se-cre-to. Man-ten el se-cre-to.

Str.

mp

pizz.

(tr)

76

CH.

Man-ten el se-cre-to. Man-ten el se-cre-to.

Str.

drums

80

rit. Attacca

Str.

#23. Soliloquy (Juan Diego)

RECIT. SECCO

with intense despair

15 $\text{♩} = 64$ *mf*

J.D. *mf*
 ¡To-nan - tzin, take me! I'm a

CUE #11: BIRD WINGS; panning ad lib.

Pno. [RAIN FADES]
 Ocean Dr.
 Rain sticks
mf

J.D. 90
 poi-son to my peo-ple, Let me go to Shosh-li - pan, and wash a-way my poi-son.

Pno. *n* *n* *mf*

16 *mp* *f* *mp* *f*

J.D.
 To nan-tzin, pull the lungs from my chest, To nan-tzin, pull the ro-ses from my mouth, drink the

Pno. *n*

J.D. 100 [looking for Tonantzin]
 blood of my beat - ing heart.

Pno. *mf*

17 *mf* *cresc.* *f* *Attacca* *p* 131

J.D. *To-nan - tzin, take me! take me! take me!*

Pno.



#24. Changing Woman

Transformation of the Goddess

Soliloquy (Juan Diego and womens' offstage chorus)

18 **Quasi recitative**
Grave ♩ = 44

19 Cue Basses

J.D.

Eagle Bone Whistle
(sounding 2 8ves higher) indefinite pitch

Pno. *mf* *f* *mf*

DEAD WHISTLE



115 20 [Cue horn entrance] *f* 3

Pno. *mf* *mf*

Serpent



119 21 *mp* 3 *mf* *mp*

Pno. *mf* *mp*

22

Grave ♩ = 44

wait 8" then continue 8"
in independent tempo

mf (in despair)

What have I done?

Women (OFFSTAGE) Independent tempo (in 4/4)
voices enter in canon; repeat until cue

J.D.

Wom.

Pno.

J.D.

Wom.

Pno.

23

[Cue Basses and Hns.]

J.D.

Wom.

Pno.

138 24

J.D. *8* sees in all d'rec - tions? _____ Strange wo - man, _____ do you

Wom. _____

Pno. *f* _____

25 Più mosso

J.D. *8* hear me? _____ this task I can-not do. in your com-pas-sion let me

Wom. _____

Pno. *f* [Cue Crotales] _____

crotale *15^{ma}* [l.v.]

J.D. *8* go. _____ [Cue Crotales] rit. Strange wo-man let me go... _____

Wom. _____ CUE OFF - offstage _____

Pno. *mp* crotale [l.v.] _____ Spring drums _____ Conch _____

#25. PINTÁLOS LOS TIEMPOS VENIDEROS

(aria, VG)

26

[VG cradles JD head in a quasi "Pietà" pose]

Largo con forza misterioso $\text{♩} = 48$

V.G. $\text{Cua - la - to - huac,}$

Pno. *pp* *f* *mp*

[JD slumps in exhaustion]

V.G. Juan Die-go, $\text{Hay u - na neu - va ma - ne - ra,}$

Pno. *f* *p* *mf*

V.G. $\text{hay u - na neu - va for - ma;}$

Pno. *f* *mp* *f*

27

V.G. $\text{sé los o - jos de tu pue - blo,}$ $\text{y des - de tier - ra es - té - ril de di - ciem - bre,}$

Pno. *p*

28

173

V.G. *mués - tra - les_ el mi-la-gro de los ro - sas, pin - ta - los el ros-tro de la*

Pno.

177

V.G. *Ma dre, y gui-a-los por el sen-de - ro de la Paz, la Paz.*

Pno. *mf*

29

181

V.G. *Pin - ta - los los tiem - pos ve - ne - de - ros. Pin -*

Pno. *f*

185

V.G. *ta - los los tiem - pos de la paz. Pin - ta - los el ros-tro de la Ma - dre,*

Pno. *p* *mf*

189

V.G. *mf*
pín - ta - los la se - ñal de las ro - sas.

Pno. *mf*
sim.

193

30 *mp*
Juan Di - e - go, des - de tu men te,

Pno.

31 *mf* *piu mosso* ♩ = 56 *cresc.*
el es - pí - ri - tu, el es - pí - ri - tu de la dio - sa flui rá

Pno. *mf*

204

mp *mf*
Ich - pocht - li San - ta Ma - ri - a. Ich - pocht - li San ta Ma -

Pno.

209 32

V.G. *ri - a.* En-cuen-tra el a-mor de tu

Pno. *p sub.*

214

V.G. Ma dre, el a-mor de la Ma-dre de Dios, y co-no-ce, y co

Pno.

218 33 *p* **stringendo**

V.G. no-ce, y sa - be el ros-tro de San-ta Ma-rí - a, el mi-

Pno.

223 34 **Broadly**

V.G. la - gro de San-ta Ma - rí - a. San - ta Ma -

Pno. *f*

227

V.G. *ri - a, San-ta Ma - ri - a, San-ta Ma - ri - a.*

Pno.

232

V.G. *...y co - no - ce, y co - no - ce, y sa - be,*

Pno. *mp*

237

35

V.G. *el ros-tro de San - ta Ma - ri - a,*

Pno.

242

V.G. *San - ta Ma - ri - a, San - ta Ma - ri - a.*

Pno. *mf*

247 *mp*

V.G. *San-ta Ma - ri - a.*

Pno.

252 *p*

V.G. *San-ta Ma - ri - a.*

Pno. *p mp*

SCENE 2: At Tlatelolco, Bishop Zumarraga's Palace

Midnight, Sunday, Dec. 10, 1531

#26. Recit. Friar and Zumarraga after midnight prayers

[Z. is kneeling finishing his prayers, Fr. enters and waits for him to finish]

36

Lento, subdued $\text{♩} = 52$

(guitar)

Pno.

266

37 Recit. ad lib.
freely

FR. Fa-ther, are you rest-less at this hour? —

Pno. str. *ppp* fl. *mp*

271

Faster $\text{♩} = 80$

38 A tempo $\text{♩} = 60$
soothing - ad lib.

FR. It's just a call to

ZUM. *freely* I fear an in-sur-rec-tion... I fear dan-ger in their "ghost songs" —

Pno. *str.* *mp*

275

accel.

FR. wor-ship. But these

ZUM. I fear ha-tred in their hearts. I fear dan-ger in their blood-lust, in their de vil-gods!

Pno. *mp*

278 *poco rit.* **39** *Quickly* ♩ = 90

FR. peo-ple are friend - ly, they sing of ro - ses and but - ter - flie(s.)

ZUM. Don't be a fool! They must stop!

Pno. *f*

280 **40** *Moderato* ♩ = 76

FR. They are harm-less Those are harm-less songs.

ZUM. Stop the sing-ing! You fool! ThatIn di an

Pno. *p* *pizz.* *mf*

283 *pleading*

FR. He's a sim-ple man, — just a pea- sant.. a pea-sant

ZUM. could be a pro - blem. He could lead a re-volt, more blood-shed, he must go, —

Pno. *tr.*

41 Slower $\text{♩} = 66$

286

FR. *mp* But con - si - der his re - quest, could it be a mes - sage from God?

ZUM. *sfz* He must burn! *f* I

Pno. *p* *f* (Bass pizz.) *mf*

42 Faster $\text{♩} = 90$

FR. Why not de - mon - strate his love?

ZUM. *mf* car - ry the mes - sage of God, I de - mon - strate his pow'r. *p* Friar! Don't

Pno. *mf* *mf* *p* SPOKEN

43

294

FR. *rit.* Juan Die - go is a gen - tle soul.

ZUM. lec ture me! These peo - ple are dan - g'rous

Pno.

A tempo

accel.

143

297 $\text{♩} = 90$

FR. soul. No!_____

ZUM. He pro-mised a sign from God, and if he fails we will burn him at the stake!

Pno. *f*

300 rit. *mf* 44 $\text{♩} = 86$ A tempo

FR. Please, no!_____ Please,

ZUM. *f* SPOKEN Fri-ar! Fri-ar! Fri-ar, you will do as I say, or you go back to Spain!

Pno. *fp* *pizz.* *mf*

304

FR. Fa-ther Please,

ZUM. To the si-lence of the ab-bey, to pon-der your ac-tions, your in-so-lence your in-sub-ord-i-

Pno. *mp* *mp* *mf* *f*

FR. ³⁰⁷ He may bring a mes- sage..

ZUM. na- tion... Fri- ar! You don't know the mind of god! Be

Pno. *f p* 8^{va}

46 *Meno mosso*

FR. ³¹¹ Fa ther, Fa - ther!

ZUM. si - lent now, or si- lent for e- ver. No! No! We will ne- ver speak of this a- gain.

Pno. *f p* solo *mp*

47 [Zummarraga dismisses Friar, turns toward his study and pauses at the door.]

molto rit.

48

Pensive ♩ = 60

ZUM.

Pno. solo *mf* wd. blk.

320 *f con forza*

ZUM. I am the priest-ly chief-tain! I am pro-tec-tor of In-di-ans. Let

Pno.

324

ZUM. no one ques-tion my judge-ment Let no one chal-lenge my rule. I'll bring or-der to this cha-os. I will do what must be

Pno.

mp

327 **Molto meno mosso**
with cruelty

ZUM. done, I will do what must be done.

Pno.

fp *f* *n*

f *n*

SCENE 3: On the hill at Tepayac Sunrise

Sunrise, Sunday, Dec. 10, 1531

#27 SUNRISE SONG (duet, JD, NAF)

49 Andante $\text{♩} = 42$

NAF in F# (Zuni Sunrise)

Pno.

50 [awakening]
mp Piu mosso $\text{♩} = 52$

J.D.

337

I see. I see. I see. at the tip of the gar den,

Pno.

J.D.

343

at the top of the hill, at the place of the vi - sion,

Pno.

J.D.

347

the ro - ses of San-ta Ma - ri - a.

Pno.

Hn.

mp

mf 51 **Tempo giusto** ♩ = 104

147

J.D. This is my sign, red ro- ses_ in De- cem- ber, these pearls of the San- ta Ma-

Pno. *mf*

357

J.D. ri - a, San- ta Ma- ri - a, San- ta Ma- ri - a.

Pno. *mf*

Allargando con moto ♩ = 60

52

[JD picks up a rose, looks at it and begins to gather more in his tilma]

J.D. On em- rald jade,

Pno. *Pizz.* *mf*

368

J.D. swarm- ing in the glow of the rain - bow. On tur- quise shell_ in the

Pno.

372

53

Più mosso ♩ = 66

J.D. gold of the Gods, in the leaves of the gar - den, Ah,

Pno.

376

J.D. *the face of the hea-ven-ly wo-man* *My soul breathes the fra-grance of*

Pno.

382

J.D. *hea-ven...* *Ah.* *let the joy of the song sur-round me,*

Pno. *Horn* *mf*

388

J.D. *sur-round me,* *Ah,* *Ah!* *San-ta Ma - ri - a*

Pno. *f* *mf*

55

394

J.D. *¡Ah,* *Ah!*

Pno. *mf*

[J.D. works feverously as light fades]

400

J.D. *San-ta Ma - ri - a*

Pno. *mp* *pizz.*

#28. Scene Change

56 ♩ = 100

Pno.

mf *legato*

57

Pno.

mf *legato*

58

Pno.

pp

59

Pno.

attacca

SCENE 4: El Milagro En Tlatelólco

Dawn, Sunday, Dec. 10, 1531

#29 ¡DESDICHADO INDIO! (Mal, JD, Fr, Zum, Chor)

60 Grave ♩ = 52

[The People emerge from the morning shadows, notices J.D. and whispers]

J.D.

Pno.

pizz.

pp

61 *piu mosso* ♩ = 112

[J.D. circles in the shadows carrying roses, protruding slightly from his rolled in his tilma.]

accel.

J.D.

Pno.

sfz

mp

Conch shell

62 Allegro ♩ = 66

[The People threatens Juan Diego the Friar defends JD]

440

Wom.

Pno.

f

fp

Hn.

f

p

Es él

[MEN and WOMEN start to push J.D.]

444

Wom. Juan Die-go! Es él des-di-cha-do In - dio.

Men Es él Juan Die-go! des-di -

Pno. *f* *p* *mf*

449

63

J.D. The

FR. Get a - way. Leave him a - lone! get a -

Wom.

Men cha - do In - dio.

Pno. *f* Hn.

454

J.D. same will come.

FR. way Get back! [pushing and grabbing at JD]

Wom. *f* Es él Juan Die-go!

Men *f* Es él Juan

Pno. *p* *f* *p* *mf* *p* *sfz*

459

J.D. I will show

FR. Leave him a-lone!

Wom. *sim.* Es él e-se ton-to, Es él des-di-

Men Die-go! *sim.* Es él e-se ton-to, Es él des-di-

Pno. *sfz* *sfz*

463

J.D. *8* them, the god - dess of mer - cy,

FR. In the name of Zu - marr - a - ga Get back!

Wom. cha - do In - dio.

Men cha - do In - dio.

Pno. *f*

466

J.D. The same wil

FR. Get back!

Wom. ¿Qué es lo que tie - ne? ¿Qué se ha ro - ba - do,

Men ¿Qué es lo que tie - ne? ¿Qué se ha ro - ba - do,

Pno. *mp* *f* *mp*

J.D. *come..._*

Wom. *ff*
 qué es lo que tie - ne? ¿Por qué es que an - da por a - quí?
 ¿Qué es lo que tie - ne? ¿Por qué es que an - da por a - quí?

Men *ff*
 ¿Por qué es que an - da por a - quí?

Pno.



J.D. *3*
 Yo ten-go la se - ña, ten-go la prue ba,

[the People encircle JD and Fr as the women reach in picking at roses in JD'd tilma]

Wom.

Pno. *f* *p* *mf* *f* *f*

480

J.D. me ur-ge ver al O - bis - po.

FR. *f* Get

Wom. *f* ¿Qué es lo que tie-ne? *p* *f* ¿Qué se

Men. *f* ¿Qué es lo que tie-ne? *p* *f* ¿Qué se

Pno. *p* *f* *p*

485

FR. back! Leave him a lone!

Wom. *f* ha ro - ba - do? ¿Por qué es que an da por a - qui?

Men. *f* ha ro - ba - do? ¿Por qué es que an da por a - qui?

Pno. *f*

489

[3+2+2+2]

FR. *[pushing grasping hands away from the tilma]*
 No! No!

Wom.

Men. *f*
 ¿Qué es lo que tie - ne? ¿Qué se ha ro - ba - do?

Pno. *f sfz*

rit.

493

FR. No! No! No!

Wom. *f*
 ¿Qué es lo que lle - va en la es - pal - da?

Pno. *sfz ppp*

68 **Meno mosso** ♩ = 66

[The People back off and circle JD and Fr.
 Second Woman teases them]

Wom.

Men. **MEN** *mf*
 Es él Juan

Pno. *mp mf*

503

J.D. *Yo ten-go la se-ña, ten-go la prue- ba,*

Wom.

Men *Die- go. Es él es-e Ton-to,*

Pno. *mf p mf p mf*

509

J.D. *me ur-ge ver al O-bis-po.*

FR. *Get back!*

Wom. *¿Qué sé ha ro*

Men *Es él des-di-cha-do In - dio.*

Pno. *p mf p mf p mf p*

69

515 molto accel. . .

J.D. Yo ten - go la se - ña, ten - go la prue - ba...

FR. Leave him a - lone! in the name of Zu marr - a - ga, get
[Two women succed in pulling roses from the tilma]

Wom. ba - do ¿Qué es lo que lle - va?

Men.

Pno. *p* *mf* *p* *mf* *p*

70 Più mosso ♩ = 124

520

FR. back! Get back!

Wom. *f* (in awe)
¡Flo - res! ¡Qué fra - gran - te! ¡Qué o - lo -

A. *f*
¡Flo - res! ¡Que fra - gran - te! ¡Qué o - lo -

T. *f*
¡Flo - res! ¡Flo - res! ¡Las ro - sas de dí - ciem - bre!

Men. *f*
¡Flo - res! ¡Flo - res! ¡Las ro - sas de dí - ciem - bre!

Pno. *sfz* *f* *marcato*

[Malinche move to the head of the crowd,
as if she is responsible for bringing JD to the Bishop]

524

MAL.

Wom. ro - sas! ¡Las flo - res Cas-te-lla - nas; ¡Qué o-lo ro - sas!

A. ro - sas! ¡Las flo - res Cas-te-lla - nas; Da-nos las flo-res,

T. ¡Qué fra-gran - te! ¡Las ro - sas mi la-gro - sas! Da-nos las flo-res,

Men. ¡Qué fra-gran - te! ¡Las ro - sas mi la-gro - sas! Da-nos las flo-res,

Pno.



ATTACCA

528 accel.

Wom. ¡Ah! ¿Qué ma-gia es es - ta?

A. Da-nos las ro-sas, ¡Ah! ¿Qué ma-gia es es - ta?

T. Da-nos las ro-sas, ¡Ah! ¿Qué ma-gia es es - ta?

Men. Da-nos las ro-sas, ¡Ah! ¿Qué ma-gia es es - ta?

Pno.

#30 RECITATIVE (ZUM, MAL, FR, JD)

71

Subito pesante $\text{♩} = 66$ *mp*

rit.

ZUM. *f* Si-lence! *mp* Si-lence! *rit.*

Pno. *ff* *p* *f*

A tempo

72

MAL. Dear Bi-shop I bring this

FR. † Se-ñor O-bis -po

Pno. *mp*

73

Suddenly faster

 $\text{♩} = 100$

A tempo

MAL. 545 man to you, as you re-quest -

FR. that's a lie! He came by him - self!

ZUM.

Pno.

550 74 $\text{♩} = 128$
Urgently

MAL. ed. But he lies to his

ZUM. *freely mf* Then let him speak and be judged.

Pno. *mp* *f* *pp* *p*

555 **Meno mosso**
 $\text{♩} = 100$

MAL. Peo-ple, he will lie to you.

FR. Fa-ther Fa-ther Juan Die go is a

ZUM.

Pno.

560 75 $\text{♩} = 112$

MAL.

FR. sim-ple man.

ZUM. I have the wis-dom of the fa-ther, mine is the Will of God...

Pno.

565

MAL. They say he found a sign, the proof that you request ed.

FR. Will you hear his sto-ry?

ZUM. I hold his

Pno. *f* *p*

Più mosso

571 *accel.* *♩* = 66

MAL. I see the Peo-ple ga-ther-ing. I

FR. Could it be what we need? Fa-ther, wil you hear his

ZUM. fate in my hands

Pno.

suddenly faster

577

MAL. see an in-sur-rec - tion

FR. sto - ry? Let him show you!

ZUM. [Raising his hand for silence]

Pno. *p*

77 *A tempo*
f
 ZUM. I am the priest-ly chief-tain.. I am "Je-fe sa-cer-do-tal." _____
 Pno. *mp*

78 *RECIT.*
with force - ad lib.
 ZUM. Juan Die-go, I warn you, give me proof or you will burn
 Pno.

79 *mf*
 MAL. Si te a - le - jas a - hor - a e - sca - pas el
 FR. ¡Ten ciu-da do! _____
 ZUM. *f* I com-mand you to speak.
 Pno. *crotale*

596

MAL. *f* fuego, *mf* la meur - - te, *tr.* la

J.D. *mf* ¡Mi al - ma!

FR. Ten cui-da-do! Juan Die - go! Si él te du-da, te que-man de la ho

Pno. *p*

80 Piu agitato ♩ = 120

601

MAL. meur - te len-ta del fue - go!_ la meur - - te, _____

FR. guer-ra. ¿De - se-as ha - blar? ¿De - se-as ha - blar? _____

Pno. *p* *mf*

81

MAL. _____

J.D. *mp* Su man - da - to *f* he he-cho.

FR. _____

Pno. *pp*

611

J.D. *E - - lla man - da la se - ñal,*

Pno.

616

J.D. *la se -*

Pno.

620

J.D. *ñal de las ro- sas...*

Pno.

J.D. *doy a us- ted.*

FR. *ad lib.* *{spoken in broken Spanish}*

Juan Die- go, tell us your sto- ry... Cuén- te- nos su his- to- ria.

Pno.

#31 EL MILAGRO (aria, JD, Chor, ZUM)

85 Broadly $\text{♩} = 66$

J.D. *mf*

Por Sus ma - nos es - tas

Pno.

635

J.D.

ro - sas fuer - on re - co - gi - das en la es - car - cha de Di

Pno.

86

641

J.D.

ciem - bre. Por Sus ma - nos es - tas

Pno. *mp*

647

J.D.

ro - sas fuer - on pues - tas en el do - blez de mi sa - ra - pé. Por Sus

Pno. *mp*

653 **Slower** ♩ = 88 87

MAL. He is say - ing,

J.D. ma - nos se las doy a u - sted. Per - mí - ta - me

FR. He is

Pno. *pp*

660

MAL. "let me show you, let me show you. —

J.D. mo - strar - le. Per - mí - ta - me, per - mí - ta - me —

FR. say - ing, "let me show you, let me show you. —

Wom. *mf* Por Sus

A. *mf* Por Sus

Pno.

Mal. moves to speak to the Bishop}

MAL.

J.D. mo - strar - le. Por fa -

FR. From her hands. come the ro - ses.

S. ma - nos es - tas ro - sas fuer -

A. ma - nos es - tas ro - sas fuer -

Pno.

MAL. 669 *f* *p* This man

J.D. vor re - cí - ban las. Dé-je-me en-se - ñar - le,

FR. fra - grant flow'rs of hea ven,

S. on re - co - gi - das en'es - car - cha de Di-

A. on re - co - gi - das en'es - car - cha de Di-

Pno.

673 *f*

MAL. *f* is a dan-ger! *f* This man,

J.D. est-as flo-res del Sol ra-dian-te.

FR. from the heart of deep De-cem-ber. From her

S. ciem-bre. Por Sus ma-nos

A. ciem-bre. Por Sus ma-nos

Pno.

677 *p* *f*

MAL. *p* Juan Di-e-go, *f* Such a wretch-ed In-di-an! *f*

J.D. Ah! *f*

FR. hands the sa-cred gift of ro-ses, of *f*

S. es-tas ro-sas fuer-on pues-tas. *f* Por las ma-nos de la

A. es-tas ro-sas fuer-on pues-tas. *f* Por las ma-nos de la

Pno. *f* *sfz*

89

Più agitato $\text{♩} = 60$

MAL. $\text{♩} = 60$
 On - ly ro - ses, You can't be - lieve this, It's a

J.D.
 E-lla man-da la se - ñal,

FR.
 ro - ses. Pa - dré This

ZUM.
 Can I be - lieve this?

S.
 Ma - - - - dre. De-ja - nos

A.
 Ma - - - - dre. De-ja - nos

T.
 Por Sus ma - nos es - tas ro sas

B.
 Por Sus ma - nos es - tas

Pno. *mf*

685

MAL. lie! You can't be-lieve this.

J.D. la se-ñal de las ro - sas. Per-mí-ta me mostrar - le. Es-tas flo -

FR. is the sign. Ah, Let him show you.

ZUM. Who can I be lieve? Ma - lin - che, or that

S. — mo - strar - le. De-ja-nos mo - strar - le.

A. — mo - strar - le. De-ja-nos mo - strar - le.

T. fuer on - re - co - gi - das. De-ja-nos mo - strar - le.

B. ro - sas. Por fa - vor, Por fa

Pno.

690

MAL. This is ma - gic!

J.D. res del Sol ra -

FR. Is this a mir-a-cle?

ZUM. li - ar, Juan Die - go, His sign is no-thing but ro-

S. Por fa - vor, por fa - vor, por fa - vor,

A. Por fa - vor, por fa - vor, por fa - vor, re -

T. Re - cí - ban - las

B. vor, Re - cí - ban - las

Pno. *f*

694

MAL. *Bi-shop! Bi-shop!*

J.D. *dian - te. Per-mí-ta-me mo - strar.*

FR. *These are ro - ses of change.*
[signals the guards to take Juan Diego away]

ZUM. *- ses! This man*

S. *re - cí - ban - las, por fa vor... por fa -*

A. *cí ban - las, re - cí - ban - las, por fa vor...*

T. *Re - cí - - ban - las por fa vor,*

B. *Re - cí - - ban - las por fa - vor,*

Pno. *mp fp*

698

MAL. They're turn - ing a - gainst you. Juan Di - e - go, _____ such a wretch - ed In -

J.D. le. re - cí ban - las,

FR. Fa - ther, I beg you!

ZUM. is a dan - ger, No! No!

S. vor, por fa - vor por fa - vor

A. por fa - vor por fa - vor

T. por fa - vor por fa - vor, por fa -

B. por fa - vor por fa - vor,

Pno. *sim. f p*

702

MAL. *f*
- di - an!

J.D.

FR. *f*
I beg you! Dear

ZUM. *f*
No! Ros - es are not e - nough! Burn him!

S. *f*
- vor!

A. *f*
por fa - vor!

T. *f*
- vor!

B. *f*
por fa - vor!

Pno. *f* *p*

706

MAL. *Que-men - lo, Que-men - lo,*

J.D.

FR. *God, Show mer - cy!*

ZUM. *Burn him!*

S. *SPOKEN pleading mp cresc. sempre*
Lo cre e - mos, Cle-men -

A. *mp cresc. sempre*
Cle-men - ci - a! Lo cre - e - mos,

T. *SPOKEN pleading mp cresc. sempre*
Cle-men ci - a! Cle-men ci - a! por fa -

B. *mp cresc. sempre*
Cle-men - ci - a! Lo cre -

Pno.

93

Independent Tempo (*ad lib.*)

Repeat until cue (ca. 12")

accl.

MAL. que - men - lo. ah ah

J.D. [J.D. struggles with the guards until they finally force his arms apart revealing the portrait after Zum. shouts "burn him!"]

FR. Pa - dre, show mer - cy! Take the gift! Pa - dre!

ZUM. (shout final repetition) *ad lib.* Burn him!

S. ci - a! por fa - vor... Es la se - ñal por fa - vor... Lo cre - e - mos, Cle - men

A. por fa - vor... Lo cre e - mos, Cle - men - ci - a! Es la se - ñal

T. Es la se - ñal por fa - vor... Lo cre - e - mos, Cle - men - ci - a! por fa - vor...

B. e - mos, Es la se - ñal por fa - vor... Lo cre - e - mos, Cle - men - ci - a! Lo cre -

Pno.

Revelation of the Portrait

712 → **94** *Meno mosso* *ff*

MAL. *ff* Hi - ya - yah,

J.D.

FR. *ff* ¡Ah! ¡Mi Al -

ZUM.

S. *ff* ¡Ah! ¡Mi Al - ma!

A. *ff* ¡Ah! ¡Mi Al - ma!

T. *ff* ¡Ah! ¡Mi Al - ma!

B. *ff* ¡Ah! ¡Mi Al - ma!

Pno. (repeat until glissando) *f* *sfz* *ff*

[Malinche throws her crucifix at JD and exits]

716

MAL. I curse you! ah hah!

J.D.

FR. ma! ¡Ah! San-ta Ma -

ZUM.

S. ¡Ah! San-ta Ma - dre...

A. ¡Ah! San-ta Ma - dre...

T. ¡Ah! San-ta Ma - dre...

B. ¡Ah! San-ta Ma - dre...

Pno. *f* *sfz* *ff* *c*

95

720

MAL. 

J.D. 

FR.  dre... The face of the wo - man.

ZUM.  The face of the wo - man.

S.  El re - tra - to de la Ma - dre, la Don - ce - lla

A.  El re - tra - to de la Ma - dre, la Don - ce - lla

T.  El re - tra - to de la Ma - dre, la Don - ce - lla mi - la

B.  El re - tra - to de la Ma - dre, la Don - ce - lla mi - la

Pno.  Ped.

724

MAL.

J.D.

FR.

ZUM.

S.

A.

T.

B.

Pno.

The face _____ of the hea-ven-ly wo - man. _____

The face _____ of the hea-ven-ly wo-man.

mi-la-gro-sa. La señ-al de las ro-sas es-tas flo-res mi-la-gro-sas. El

mi-la gro-sa. La señ-al de las ro-sas es-tas flo-res mi-la-gro-sas. El

gro - sa. La señ-al de las ro-sas, es-tas flo-res mi-la-gro-sas. El

gro - sa. La señ-al de las ro-sas, es-tas flo-res mi-la-gro-sas. El

729

MAL. 

J.D. 

FR. 

The por-trait of the Mo-ther. The por-trait of my soul.

ZUM. 

The por-trait of the Mo-ther. The por-trait of my soul.

S. 

ro - stro de la Ma - dre. El ro - stro de mi al - ma. El

A. 

ro - stro de la Ma - dre. El ro - stro de mi al - ma.

T. 

ro - stro de la Ma - dre. El ro - stro de mi al - ma.

B. 

ro - stro de la Ma - dre. El ro - stro de mi al - ma.

Pno. 

sfz *mf* *ff* *mf* *ff*

733 molto rit.

MAL.

J.D.

FR. The ra - di - ant face of

ZUM. The ra - di - ant face of

S. Sol ra - dian - te de

A. El Sol ra - dian - te de

T. El Sol ra - dian - te de

B. El Sol ra - dian - te de

Pno. *f* *mp* *sfz* *sfz*

96 Allegretto $\text{♩} = 68$

FR. God.

ZUM. God.
Dios.

S. Dios.

A. Dios.

T. Dios.

B. Dios.

mf El ro - stro

mf El ro - stro

Pno. *f* *p* *f* *marcato* *ff* *sfz* *p*

741

97

S. *f* Mi al - ma, San - ta Ma -

A. *f* Mi al - ma, San - ta Ma -

T. de la Ma - - - dre.

B. de la Ma - - - dre.

Pno. *mf* *legato* *f*

745

S. ri - a, el ro - stro de la

A. ri - a, el ro - stro de la

T. El ro stro de la Ma - - dre.

B. El ro stro de la Ma - - dre.

Pno. *p* *f* *p* *f*



attacca

749

S. Ma - - - dre de Dios. San - ta Ma - ri - a.

A. Ma - - - dre de Dios.

T. El ro - stro de la Ma - - dre.

B. El ro - stro de la Ma - - dre.

Pno. *p* *f* *sfz*

#32 I BELIEVE YOU! (ZUM, NAF, NAS, JD)

186

98

Andante ♩ = 48

Pno.

ff *f* *mf*



99

Recit.

ZUM.

758 *mf* *freely*

I be-lieve you, I be-lieve you, This is proof, I am cer-tain,

Pno.

pp *pp*



100

Meno mosso ♩ = 44

(ZUM. walks toward JD)

ZUM.

763 *rit.*

most for-tu-nate man. You for-tu-nate man.

NAF in "G" (It Passes By)

mf

Pno.

pp



768

Pno.

(Clar. = Victimae paschali laudes)

p

772 101 Più mosso ♩ = 48

ZUM. Juan Die go, Juan Die go, You have seen the hea-ven-ly wo-man. You have seen the

Pno. *p*
pp
mp *p*

776 *cresc.* 3 3 3

ZUM. face of the Mo-ther of God and you know, and you know, and you know...

Pno. *pp* NAF *mf* niente

780 102 *molto rit.* **Attacca**

J.D. Pa- dre. Se-ñor O-bis- po...

ZUM. Juan Die- go, let us pray.

Pno. *p* Serpent

#33 CONCÉDENOS PAZ (passacaglia, tutti)

103

Andante ♩ = 56

J.D.

ZUM.

Pno.

(Cb. or Vc.)

mf

mf

Do - na

788

J.D.

ZUM.

Pno.

mf

Do - - na no - bis pa - - -

no - bis pa - cem, pa - -

792

J.D.

ZUM.

Pno.

cem. Do-na no - bis, do-na no-bis pa - - - - -

cem, do-na no - bis pa - - - cem.

104 Più mosso ♩ = 62

J.D. *cem.*

FR. Mag - ni - fi - cat, Mag -

ZUM. Mag -

Men. *mf* Lle-va-nos hoy, de la Ma-dre de Dios San - ta - Ma - rí - a

Pno. *E.H.* *mf*

105

FR. ni - fi - cat, a - ni - ma me - i,

ZUM. ni - fi - cat, mag - ni - fi - cat, a - ni - ma

Wom. *mf* Lle-va-nos hoy, de la Ma-dre de Dios. San - ta - Ma -

Men. con - cé - de - nos paz.

Pno. *strings* *pp* *p* *str.*

106 *Più mosso* ♩ = 72

804

MAL.

J.D.

FR.

ZUM.

SW.

Wom.

Men

Pno.

Es - te lu - gar,

a - ni - ma me - i. Show us the way to the hea - ven - ly

me - i, a - ni ma me - i San - ta Ma - ri - a

mf Second Woman

Lle - va - nos hoy, de la Ma - dre de

rí - a con - cé - de - nos paz. *mf* Lle va - nos hoy, de la

mf Lle - va - nos hoy, de la Ma - dre de

808

poco accel.

J.D. un mi-la-gro de ro - sas, San-ta Ma-rí-a.

FR. Wo-man, San-ta Ma - ri-a, grant

ZUM. do-na no - - bis

SW. Dios. San-ta Ma - ri-a,

Wom. Ma-dre de Dios San-ta - Ma - rí - a San - ta - Ma -

Men. Dios. San-ta Ma - rí - a, San-ta-Ma - rí - a.

Pno.

107 Più mosso ♩ = 88

J.D.

FR.
peace. En - sé - ña - nos es - te lu - gar de su Ma - dre de

ZUM.
pa - cem! Do - na no - - - - -

SW. (with others) Sop. En
con - ce - de - nos paz.

Wom. Alto En
rí - a.

T. En sé - ña - nos es - te lu - gar de su Ma - dre de

B. En - sé - ña - nos es - te lu - gar de su Ma - dre de

Pno. *mp*

815

J.D. ...de la Ma - dré de Dios, de la

FR. Dios En - sé-ña - nos es - te lu - gar de su tem - plo. San -

ZUM. bis, Do - na no - - - -

S. sé-ña-nos es-te lu-gar de su Ma-dre de Dios En sé-ña-nos es-te lu-gar de su

A. sé-ña-nos es-te lu-gar de su Ma-dre de Dios En sé-ña-nos es-te lu-gar de su

T. Dios En sé-ña-nos es - te lu - gar de su tem - plo.

B. Dios En - sé-ña - nos es - te lu - gar de su tem - plo.

Pno.

[above the mountain/pyramid, unseen by the crowd]

108

V.G. *f* *mf* se -

J.D. Ma-dre de Dios San-ta-Ma - ri - a, San - ta - Ma - rí - a,

FR. ta Ma-rí - a, San-ta Ma-rí - a.

ZUM. bis, pa- cem!

S. *mf* tem - plo, Se-ño - ra Ce-les-tial,

A. *mf* tem - plo, Se-ño - ra Ce-les-tial,

T. *mf* San-ta Ma-rí - a, San-ta Ma-rí - a.

B.

Pno.

822

V.G. gu - ro en tu co - ra - zón, tu er - es mi pue - - - blo,

J.D.

FR. Show us the way to the

ZUM. Se-ño - ra Ce-les-tial,

S. Se-ño - ra Ce-les-tial,

A.

T. Se-ño - ra Ce-les-tial,

B. Se-ño - ra Ce-les-tial,

Pno.

826

V.G.  Que soy la ver-da-de - ra la Ma - dre de Dios, —

J.D. 

FR.  San - ta Ma - rí - a, San - ta Ma - ri - a. — Se -

ZUM.  guí - a - nos_ por siem pre San - ta Ma - rí - a Se - ño - ra Ce - les - tial,

S.  siem pre San - ta Ma - ri - a.

A.  Guí - a - nos_ por siem pre San - ta Ma - ri - a.

T.  guí - a - nos_ por siem pre San - ta Ma - rí - a Se -

B.  guí - a - nos_ por siem pre San - ta Ma - rí - a Se - ño - ra Ce - les - tial,

Pno.  *mf* *legato* *mp* *sfz*

830

V.G. y na - da te pue - de ha - cer da - - - - -

J.D.

FR. ño - ra Ce - les - tial, Se - ño - ra Ce - les - tial, (ossia) guí - a - nos por

ZUM. Se - ño - ra Ce - les - tial, guí - a - nos por

S. Se - ño - ra Ce - les - tial

A. Se - ño - ra Ce - les - tial

T. ño - ra Ce - les - tial, Se - ño - ra Ce - les - tial, guí - a - nos por

B. Se - ño - ra Ce - les - tial, guí - a - nos por

Pno. *f* *legato*

833

V.G.  ño, ¿No es - toy a - qui?

J.D.  ¡Ah! ¡Ah!

FR.  siem - pre San - ta Ma - rí - a. En - sé - ña - nos es - te lu - gar de su Ma - dre de

ZUM.  siem - pre San - ta Ma - rí - a. En - sé - ña - nos es - te lu - gar de su Ma - dre de

S.  por siem - pre San - ta Ma - rí - a. En -

A.  por siem - pre San - ta Ma - rí - a. En -

T.  siem - pre San - ta Ma - rí - a. En - sé - ña - nos es - te lu - gar de su Ma - dre de

B.  siem - pre San - ta Ma - rí - a. En - sé - ña - nos es - te lu - gar de su Ma - dre de

Pno.  8^{va}.....

836

V.G. *mf* ¿No es - toy a - qui?

J.D. Mi al - ma. *mf* Co - mo

FR. Dios. En - sé - ña - nos es - te lu - gar de su tem - plo.

ZUM. Dios. En - sé - ña - nos es - te lu - gar de su tem - plo.

S. sé - ña - nos es - te lu - gar de su Ma - dre de Dios. En sé - ña - nos es - te lu - gar...

A. sé - ña - nos es - te lu - gar de su Ma - dre de Dios. En sé - ña - nos es - te lu - gar...

T. Dios. En sé - ña - nos es - te lu - gar de su tem - plo.

B. Dios. En - sé - ña - nos es - te lu - gar de su tem - plo.

Pno.

111

V.G.

J.D.
cal - ma_ mi cor - a - zón, que an - i - ma - do es - ta can -

FR.
Se - ño - ra Ce - les - tial_ Se - ño - ra Ce - les - tial_ Se - ño - ra Ce - les - tial_

ZUM.
Se - ño - ra Ce - les - tial Se - ño - ra Ce - les - tial

SW.
Second Woman
Se - ño - ra Ce - les - tial_ Se - ño - ra Ce - les - tial_

Wom.
Women
mi al - ma, mi cor - a -

T.

B.

Pno.
mf

842

V.G.

J.D.
ción! ¡Ah, ¡Ah, mi al - ma. ¡Ah,

FR.
Guí-a-nos_ por siem - pre San - ta Ma - rí - a.

ZUM.
Se-ño - ra Ce-les-tial_ Guide us for - e - ver San - ta Ma - rí - a.

SW.
Se-ño - ra Ce-les-tial_ *mf*

Wom.
zón! Co-mo *f*

T.
Guí-a-nos_ por siem - pre San - ta Ma - rí - a.

B.
Guí-a-nos_ por siem - pre San - ta Ma - rí - a.

Pno.
mf *ff*

Detailed description of the musical score: The score is for page 201, starting at measure 842. It features eight staves. V.G. (Violin/Guitar) has a whole rest. J.D. (Soprano) sings 'ción!' followed by '¡Ah, ¡Ah, mi al - ma. ¡Ah,' with a melodic line. FR. (First Voice) sings 'Guí-a-nos_ por siem - pre San - ta Ma - rí - a.' with a bass line. ZUM. (Zumbador) sings 'Se-ño - ra Ce-les-tial_ Guide us for - e - ver San - ta Ma - rí - a.' with a bass line. SW. (Soprano) sings 'Se-ño - ra Ce-les-tial_' with a melodic line. Wom. (Woman) sings 'zón!' and 'Co-mo' with a melodic line. T. (Tenor) and B. (Bass) sing 'Guí-a-nos_ por siem - pre San - ta Ma - rí - a.' with bass lines. Pno. (Piano) provides accompaniment with chords and arpeggios. Dynamics include *mf* and *ff*. There are triplets in the vocal lines and piano accompaniment.

112

V.G.

J.D.
ah, — mi co-ra - zón San-ta Ma -

FR.
f
¡Qué an i - ma - do

ZUM.
f
Mag - ni - fi-cat — mag

SW.
Second Woman: *f* (Facing Zumarraga)
Mag - ni - fi-cat,
Women *f*

Wom.
cal - ma mi cor-a - zón. ¡Qué an-i-ma - do,

T.
f
¡Qué an-i - ma - do

B.
f
¡Qué an i - ma - do

Pno.
mf *ff* *mf* *mf*

851

V.G.

J.D. -ri - a, San-ta Ma - ri - a, Es - te_

FR. es - ta can - cion! ¡Ah! ¡Ah mi al - ma!

ZUM. -ni - fi - cat an - ni - ma me - a, an - ni - ma me - a.

SW. mag - ni - fi - cat, an - ni - ma me - a, an - ni - ma

Wom. es - ta can - ción¡ ¡Ah! ¡Ah mi al - ma!

T. es - ta cion! ¡Ah! ¡Ah mi al - ma!

B. es - ta can - cion! ¡Ah! ¡Ah mi al - ma!

Pno.

856

V.G.

J.D.
es mi sig- no _____ es - te es el mi - la - gro de las ro - sas! _____

FR.
_____ ¡Ah _____ ¡Ah _____ San-ta Ma - rí - a, _____

ZUM.
_____ Mag - ni - fi - cat, _____ San-ta Ma - ri - a, _____ *ff* Con

SW.
me - a, _____ Mag - ni - fi - cat, _____

Wom.
_____ ¡Ah _____ ¡Ah _____ *f* San-ta Ma - ri - a, _____ *ff* con

T.
_____ ¡Ah _____ ¡Ah _____ *f* San-ta Ma - ri - a, _____ *ff* con

B.
_____ ¡Ah _____ ¡Ah _____ *f* San-ta Ma - ri - a, _____ *ff* con

Pno.
mf _____

113 poco a poco rit. to ♩ = 52

V.G. _____

J.D. _____

FR. _____
Con - ce-de-nos PAZ. _____ con - ce-de-nos PAZ. _____

ZUM. _____
ce-de-nos PAZ. _____ con - ce-de-nos PAZ. _____ [join Bases]

Soprano
S. _____
ce-de-nos PAZ. _____ Con - ce-de-nos PAZ. _____ con - ce-de-nos

Alto
A. _____
ce-de-nos PAZ. _____ Con - ce-de-nos PAZ. _____ con - ce-de-nos

T. _____
ce-de-nos PAZ. _____ Con - ce-de-nos PAZ. _____ con - ce-de-nos PAZ. _____

B. _____
ce-de-nos PAZ. _____ Con - ce-de-nos PAZ. _____ con - ce-de-nos PAZ. _____

Pno. *ff* _____ *f* _____

114 Again slower ♩ = 47

866

V.G.

J.D. *mf*
Con - ce-de-nos paz.

FR. *mp*
Con-cé-de-nos paz.

ZUM. *mp*
Con-

S.

A. *mp*
Con-cé-de-nos paz.

T. *mp*
Con-cé-de-nos paz.

B. *mp*
Con-

Pno. *p* *mf* *soloistic*
NAF in "G"

871

V.G. *mp* ¿No es-

J.D. *3* San-ta Ma - rí - a.

FR. Con - cé - de-nos paz.

ZUM. cé - de-nos paz. Con-cé - de-nos paz.

S. *mp* Con - cé - de-nos paz. Con - cé - de-nos paz.

A. Con - cé - de-nos paz.

T. Con - cé - de-nos paz.

B. cé - de-nos paz. Con-cé - de-nos paz.

Pno. *mf*

115

V.G. *mp*
toy a - qui? Te ben - di - go.

J.D.
Con - cé - de - nos paz. Con - cé - de - nos paz.

FR.
Con - cé - de - nos paz. Con - cé - de - nos paz.

ZUM.
Con - cé - de - nos paz.

S.
Con - cé - de - nos paz. Con -

A.
Con - cé - de - nos paz. Con - cé - de - nos paz.

T.
Con - cé - de - nos paz. Con - cé - de - nos paz.

B.
Con - cé - de - nos paz.

Pno.

879

V.G. Te ben - di - go. Te ben - di - go.

J.D. *p* PA - - CEM. (m)

FR. *p* PA - - CEM. (m)

ZUM. *p* Con-cé-de-nos paz. PA - - CEM. (m)

S. *p* cé-de-nos paz. PA - - CEM. (m)

A. *p* PA - - CEM. (m)

T. *p* PA - - CEM. (m)

B. *p* Con-cé-de-nos paz. PA - - CEM. (m)

Pno. *pp* *f*