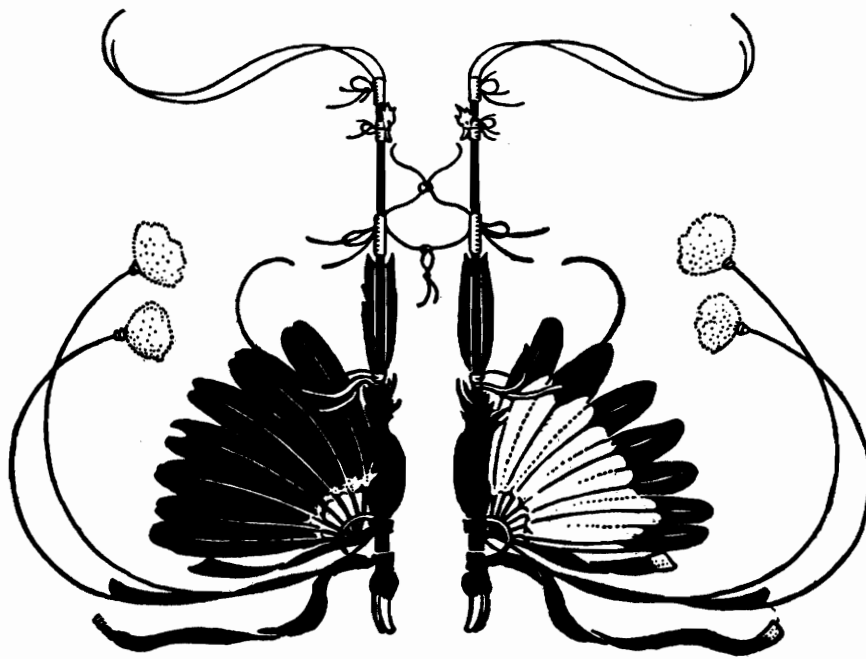


THE WA-WAN-PRESS



Songs
TRADITIONAL ZUÑI SONG
**THE COMING OF
MONTEZUMA**

WITH ENGLISH AND ZUÑI TEXT
TRANSCRIBED AND HARMONIZED BY

CARLOS TROYER

PRICE 75 CENTS

**NEWTON-CENTER
MASSACHUSETTS**

The Coming of Montezuma.

This greatest and most all-important of events, the sacred ceremonial of the "Coming of Montezuma," is regarded by the Zunis, as well as many other of the Pacific coast native races, with the highest anticipation in their annual exercises. For though the Sun is generally worshiped as their Mother-god, — the giver and protector of life and health while on earth, — Montezuma is looked upon as their Father-god, and as having once lived among them on earth and ruled over them, giving them their laws and moral code and fighting for their independence. He was their messiah and deliverer, who promised them that he would some day return and deliver them from their enemies and suffering on earth and take them to their happy homes beyond the clouds.

The ceremonial opens with a vigorous and wild drum solo executed by a corps of drummers, each commanding a set of nine drums placed in a semi-circle before him, and all playing together in perfect accord and unison. The time of the opening of this most sacred exercise occurs in June and follows immediately after the Sunrise Call ceremonial. The Sun-priest of the highest order summons the people to watch the clouds rising with the sun, and to await with joy and the highest acclamation of welcome the appearance of Montezuma whom they expect will take them to their celestial homes.

IV. The Coming of Montezuma.

Recorded and harmonized
by CARLOS TROYER.

757216

CLOSER
SELF
M
1609
T 7-1t
Vol. 4

Vivace pressante. Great Wolf-drum reveille, to announce the approach of Montezuma.

The musical score is written for piano and consists of four systems. Each system has a right-hand staff and a left-hand staff. The right-hand staff contains a melodic line with various ornaments and dynamics. The left-hand staff contains a rhythmic bass line. The tempo is 'Vivace pressante'. The first system is marked 'f' and 'resoluto'. The second system is marked 'f'. The third system is marked 'ff' and 'vigoroso'. The fourth system is marked 'f'. The score includes various musical notations such as 'ten.' (tension), 'lunga' (long), 'pp' (pianissimo), 'ppp' (pianississimo), and 'Ped.' (pedal). The left hand is labeled 'sua bassa'.

Larghetto.

Simmons of the Sun-priest, to watch the clouds.

Watch ye the clouds above, the
Wang - ga, un mon - a - la - un

dolce.
p

f

Ped. * seg

clouds a - bove, the sun.
mon - a - lu Na - wi.

dolce
p

f

Great Father-god.
Ko - Maya - na,

he will come, he will come, he will come.
yan-a - lu ku, yan-a - lu ku, yan-a - lu ku.

p

riten.

p

pp riten.

lunga

f

p

seg
Ped.

pdim.

He will come He will come.
Yan - a - ku Yan - a - ku.

cresc.

lunga

Ped.

Ped.

Ped.

mf

Watch ye the clouds a - bove, the clouds a - bove, the sun.
Wang - ga - un mon - a - la, un mon - a - la, Na - wi.

dolce

p

f animato

He's com - ing Monte - zu - ma, Monte - zu - ma, he comes.
Yan - u - ku Monte - zu - ma, Monte - zu - ma, a ku.

dim.

f

dim.

p sotto voce.

Bend low - er, he is com - ing, Monte - zu - ma, he comes,
Ta - po - na, yan - a - lu - ku, Monte - zu - ma, a - ku,

p

p

He _____ comes. He _____ comes. lunga
A _____ ku. 1. _____ ku. 8.

mf

mf

pp

pp

Ped.

Ped.

Ped.

Ped.

Molto vivo. Chorus in unison.

We'll watch the gold - en clouds, The clouds a - bove the sun. — They rise above the
Wang - ga si - mon - a - la, — Un - mon - a - la Na - wi. — Ta - yo si mon - a -

f *senza Pedale* *p*

sun of life When Mon - te - zu - ma comes. — *a tempo* *ten.* *Echo. estinto*
la na - wi Ne Mon - te - zu - ma ku. — *ff* *fff* *ppp* *lunga*

ritard.

When Mon - te - zu - ma comes to us he takes us far a - bove; — Be -
Ne Mon - te - zu - ma yan - a - la en - mon - a - la a - yo; — E -

f *ritenuto.* *ped.* *p*

senza Pedale

yond the cloud - y skies. — The skies. — *Echo*
lui - la mon - a - la a - yo. — *dim. p* *lento* *pp* *ppp*

ped.

animato—fervently (By the Sun-priest.)

f

He's com - ing, Mon - te - zu - ma, Mon - te - zu - ma, he comes,
 Yan - a - ku, Mon - te - zu - ma, Mon - te - zu - ma, a - ku,

f

p dolce

Bend low - er, he is com - ing, Mon - te - zu - ma, he comes.
 Ta - po - na, yan - a - lu - ku, Mon - te - zu - ma a - ku.

p

ten.

crescendo.

p

He comes,
 A - - - - - ku,

p

f

Red.

crescendo.

p

He comes.
 A - - - - - ku.

f

fz

Red.

8va

757216*

MILLO VINO (Chorus in unison) - Great rejoicing, shouting and beckoning.

f *ff*

He comes, he comes, he comes, he
A - - ku, A - - ku, a - - ku, a - -

Red. * *Red.* *

mf dim.

comes, He comes, he comes, he
ku, A - - ku, a - - ku, a - -

Red. * *Red.* *

p ral *len*

comes, he comes, He
ku, a - - ku, A - -

il basso ben marcato

* *

tan *do*

comes He comes.
ku, A - - ku.

pp *Fine.*

Red. *

WA WAN PUBLICATIONS OF AMERICAN COMPOSITIONS

VOCAL

Edgar Stillman Kelley	
Eldorado (medium voice)	1.00
Israfel (high voice to g)	1.00
Arthur Reginald Little	
Helen (high voice to g)	.40
Drink to Me Only with Thine Eyes (medium voice)	.50
The City of Sleep (medium voice D-f)	.75
Harvey Wrothbington Loomis	
Hark, Hark, the Lark! (medium voice)	.60
O'er the Sea (high voice to b)	.75
In the Moon Shower (recitation with obligato of voice, violin and piano)	.60
Henry F. Gilbert	
Salammbo's Invocation to Tanith (dramatic soprano to a)	.75
Pirate Song (for baritone)	.60
Zephyrus (medium voice)	.60
The Lament of Deirdre (medium voice)	.60
Faery Song (medium voice)	.60
Celtic Studies I (Soprano D-g)	.50
" " II (medium voice D-f)	.50
" " III (medium voice D-f)	.60
" " IV (Baritone or Tenor Robusto, C-g, with alternative readings)	.70
"Tell Me Where is Fancy Bred" (Soprano, D-g)	.70
Two South American Gypsy Songs complete	1.00
<i>Separately</i>	
I La Montonera (Soprano D-g with violin obligato ad lib)	.65
II La Zambulidora (Medium voice, C-f, with violin obligato ad lib)	.65
Henry Waller	
The Spirit of Wine (for baritone)	1.00
Natalie Curtis	
Songs from "A Child's Garden of Verses"	net 1.00
Katherine Ruth Heyman	
Lament for Adonis (medium voice)	.50
John Beach	
A Woman's Last Word (medium voice)	.75
Ici-Bas (medium voice)	.40
Autumn Song (medium voice)	.60
'Twas in a World of Living Leaves (medium voice)	.50
A Song of the Lilac (high voice)	.50
The Kings (for baritone)	.75
In a Gondola (Book)	net 1.00
"Take O, Take Those Lips Away" (medium voice D-e)	.40
Alfred E. Little	
I Look into My Glass (medium voice)	.60
Arthur Farwell	
Love's Secret (medium voice)	.40
A Ruined Garden (Soprano) (c to a b)	.85
Requiescat (medium voice)	.25
Two Negro Spirituals	
De Rocks a' Renderin' (medium voice) }	
Moanin' Dove (medium voice) }	.40
"The Lone Prairie," a cowboy song (medium voice)	.40
Two Spanish-Californian Folk Songs	
The Hours of Grief (medium voice) }	
The Black Face (medium voice) }	.70
Bird Dance Song, Indian, original text only	.30
Lawrence Gilman	
The Heart of the Woman (contralto)	.50
Alice Getty	
J'ai Cherché Trente Ans Mes Soeurs (medium voice)	.60

Louise Drake Wright	
The Shadow Rose (medium voice)	.60
Carlos Troyer	
Traditional Songs of the Zuñis	
Zuñian Lullaby	.60
Zuñi Lover's Wooing	.60
The Sunrise Call	.75
The Coming of Montezuma	.75
The Great Rain Dance of the Zunis	1.00
The Festive Sun Dance	.75
William F. McCoy	
The Only Voice (medium voice)	.50
Gena Branscombe	
Serenade (medium voice)	.30
What Are We Two? (medium voice)	.50
Stanley R. Avery	
Eskimo Love Song (Medium voice D-f, with alternative b ^b)	.60
Frederic Ayres	
"Take O, Take Those Lips Away" (low voice, low A ^b -e ²)	.40
Fanny Snow Knowlton	
Portuguese Love Song (high voice G-g [#])	.60



THE WA-WAN PRESS

NEWTON CENTER
MASSACHUSETTS

THE OBJECT OF THE MOVEMENT

THE WA-WAN PRESS, at Newton Center, Massachusetts, is an enterprise organized and directly conducted by composers, in the interest of the best American composition. It aims to promote by publication and public hearings, the most progressive, characteristic, and serious works of American composers, known or unknown, and to present compositions based on the melodies of American folk-songs.

Many persons are already aware not only of the resource and promise, but of the increasing ripeness of the composer's art in this country. For these, and all who wish to enjoy the fruits of our undertaking as a whole, and who wish to add the unit of their personal force to the work of building up a musical art that shall represent the highest talents and ideals of American composers, our works are issued quarterly by subscription, to the amount of eighty to one hundred pages per year, at six dollars. This is a liberal reduction from sheet music prices. For artists, teachers, and others who may wish to procure single copies of our compositions, they are also obtainable in this form, at sheet music prices.

We invite correspondence from all who are interested, and will send prospectus and catalogue upon application. We will also be glad to send subscription issues or single copies of our compositions on approval.

THE WA-WAN PRESS.