

5/4 (tr) 5 Recit.

CYM. (II)

APO. *mp* *p*

Stain thou him with new Blood; a sac - ri - fice, des -

4/4

BASS DRUM in time

CYM. (II) *p*

APO. *m.u.* *mf* *ff*

pon-dent and whole. For pride, for thy Gods, mar-tyr thou me thy soul.

PRÉLUDE

The Sounds of War.
Apollo exits. Images of war are seen.

4/4 6 Slower ♩ = 60

FL. solo *pp* listlessly *p*

T.-T. (I) *p*

B. D. (II) *p* *pp* *pp* *mp*

FL. *pp*

T.-T. (I) *pp* on rim

B. D. (II) *pp* *p*

HP. *pp* loco

C.B. solo *p* III (accel.)

FL. *p* *pp*

TIMP. (I) *pp*

PERC. (II) sus. cym. snare bass *pp* *p* *pp*

HP. *p*

VCL. solo *p* IV (accel.)

CB. *pp* *p*



8

FL. *p* *tr*

TIMP. (I) *pp*

PERC. (II) *p* *pp* on rim *tr* *p*

HP. *p*

VLA. solo *mp*

VCL. *pp* *mp*

CB. *mp*

FL. *(tr)* *pp*

TIMP. (I) *p* *tr* *gliss.* *pp* *snare off* *tr*

PERC. (II) *pp*

HP. *8^{vb}*

VLN. I *solo* *mf*

VLN. II *solo* *mf*

VLA. *IV* *mf* *gliss.* *(accel.)*

VCL. *gliss.*

CB.

FL.

TIMP. (I) *tr*

PERC. (II) *p*

HP.

VLN. I *II*

VLN. II *II* *(accel.)* *(accel.)*

VLA. *(b)*

VCL.

CB.

TO A. FL.

FL.

HN.

TIMP. (I)

T.-T. (II)

HP.

SCENE I

Hera and Athena are revealed to be seated on a lone bench. The light is only sufficient to illuminate their bodies and faces, which are weary and dejected. Aphrodite enters from behind, confused and holding a golden apple. She smiles, relieved, when she spots the other goddesses.

Recit.

13

APHRODITE

Sis-ter, Mag-nate

PIANO

f *dim.* *p* *mf*

Ped.

VLN. I

VLN. II

VLA.

VC.

CB.

pp



APH.

Judge A - the - na, I see you there! He - ra - dear Mo - ther; wise and sa - cred cow,

PIANO

APH. *is* _____ *that you?*

ATHENA *p*
De-li-cate di-ther-ing dolt!

HERA *f*
Don't dare make mock-er - y this cha-os you wrought us!

PIANO

ATH. Hap-less half-wit-ted whore! You see, Mo- ther? She still holds the ap - ple— the very prize promised by

PIANO

Red.

ATH. *rapido*
Pa - - - - - ris To the best of us three, Aph - ro - di - te...

PIANO

Red.

APH. *p*
I hold it fast! *mf* I earned it at last! *f* I won!

PIANO

APH. *f*
-self hur - ry-ing to bat-tle...

PIANO *f*
accel. e cresc.

ATH. *mf*
Ha! Ach-il - les? O Ach - il - les! That one had more lust-ful am - bi-tion than you, sis - ter!

PIANO *mp*
f

ATH. *mp* *dreamily*
How ma - ny wo-men, Mo-ther; how ma - ny girls, how ma - ny men did he con - quer?

PIANO *mp*
Red.

(♩ = c. 60)

APH. *freely again* *mf*
Ach - il - les is... he was, I mean... He's a kil-ler; not a lov - er like my Pa - ris.

ATH. *f*
He

PIANO *Red.*

APH. *darkly amused* *mp* That beast killed

ATH. *>* _ loved to kill... What say you, He - ra, did he kill more? Or did he con-quer more?

PIANO



APH. *f* doz- ens... Hun- dreds...

ATH. *mf* Thou- sands... *mp* *pensive* Though he slew ma-ny, It was nev-er more than Ja- son...

PIANO



APH. Ja - son? Of Æ - son's mis - chiev - ous brood?

HER. Ah yes!

PIANO



HER. *agitato* Me-de-a's mate! The de-vil's dun-geon! Be-fore the blood of Christ's cru-sa-ders spilled_____ ac-ross this

PIANO *f*

8^{ub}

HER. *f* world, It was Ja-son who stained it crim-son for me, for you, daugh-ers! *pp* It's been so

PIANO loco



16 March

A. FL. FLUTE *pp* slithering

HN. solo *p* slithering

TIMP. (I) *pp*

TAMB. (II) TAMBOURINE *pp*

HP. *pp*

ATH. *p* *sotto voce* Mo-ther, you must re-mem-ber Cad-mus! Great A-res' spring was...

HER. long...

16 March

VLN. I *pp*

VLN. II *pp*

VLA. *pp*

VCL. *pp*

CB. col legno *pp*

28

HN. solo * T2 01 023 ord. *f* freely, fanfare *sf*

S. D. (II) SNARE DRUM *sfp dim.*

HP. *mp*

APH. *gracefully mp*
Have you seen the Æ-ge-an Sea crash hope-less-ly a-gainst the

28

VLN. I *p mp*

VLN. II *p mp*

VLA. *p mp*

VCL. *p mp*

CB. *p mp*

* Fingerings are marked that the arpeggios tune according to the natural partials of the horn where marked

2
4

5
8

5
4

HN.

T.-T. (I)

S. D. (II)

HP.

APH.

VLN. I

VLN. II

VLA.

VC.

C.B.

stur - dy_ earth in_ At - - las' hands? Then you've

pp

ppp

p

f

mp

grad. a sul pont.

sf

36 Recit.

ATH. Swift - foot giv-en di-vine li-cense to kill_ yet a - gain!

HER. In- deed,

PIANO *f* *mp*



HER. he wast-ed no time in hunt-ing the boy. Phæ-drus - Ap-ol-lo's orb breached the ho-ri- zon.

PIANO

4
4



Troilus and Achilles are revealed, the former is motionless, the latter is on the other side of the stage, crouching low, hunting

4
4 **37** Stalking ♩ = 62

A. FL. *p*

HP. *gliss.* *ppp*

HER. *p*
It _____ was a gos - sa - mer morn - ing.

A. FL. *pp*

HN. *p*

HP. *p*

HCR. *p*
He creeps through the bush - es of

VLN. I *p*

VLN. II *p*

CLA. *p*

CB. *mf*
solo pizz. *p*



HN. *p*

TIMP. (I) *pp*

HP. *p*

HCR. *p*
Thym - bri - a, where the youth is wont to ca - rouse

VLN. I *p*

VLN. II *p*

CLA. *p*

VC. *p*

CB. *p*
arco

FLUTE

FL. *tr*

HN. *p*

TIMP. (I) *mp*

HP. *tr*

HER. *tr*

VLN. I

VLN. II

VLA.

VC.

CB. *mp*

with his hors - - - es. Ah. How he



FL.

HN. *pp* *pp* *f*

TIMP. (I) *mp* *p*

HP.

HER. *tr*

VLN. I

VLN. II

VLA.

VC.

CB.

mast - ered those beasts!

FL. *mp*

HN. *p*

TIMP. (I)

HP. *5*

HER. *pizz.*

Ach - il - les stalks, his great form hid - den in the

FL. *accel.*

HN.

TIMP. (I) *tr*

HP. *5*

HER. *accel.*

grass - es. He feels his sur - dy heart beat

VLN. I *mf*

VLN. II *mf*

VLA. *mf*

VCL. *mf*

CB. *mf* arco

38 With energy ♩ = c. 112

FL. *mf*

HN. *mf*

TIMP. (I) *mf* *p*

HP. *mp*

HER. *mf*
 fast - er With the nerv - ous pat - ter of hooves on the earth. Troi -

38 With energy ♩ = c. 112

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f pesante*

CB. *f pesante*

The lights fade on Achilles.

78

FL. *tr* *f*

HN.

TIMP. (I) *mp*

HP.

HER. - - lus beams with his fath - er's ra - diance.

VLN. I

VLN. II

VLA.

VC.

CB. *ff*

Detailed description: This page of a musical score is for page 78, titled "The lights fade on Achilles." It features ten staves. The top staff is for Flute (FL.), starting with a trill (tr) and a forte (f) dynamic. The second staff is for Horn (HN.). The third staff is for Timpani (TIMP. (I)), marked mezzo-piano (mp). The fourth staff is for Harp (HP.), playing a continuous arpeggiated accompaniment. The fifth staff is for the Vocalist (HER.), with lyrics: "- - lus beams with his fath - er's ra - diance." The sixth and seventh staves are for Violins I and II (VLN. I, VLN. II). The eighth staff is for Viola (VLA.). The ninth staff is for Violoncello (VC.). The tenth staff is for Contrabass (CB.), marked fortissimo (ff). The score is in a key with two sharps (F# and C#) and a common time signature.

FL.

HN.

TIMP. (I)

SUS. CYM. (II)

HP.

HER.

VLN. I

VLN. II

VLA.

VC.

CB.

f

ff

pp

mp

mp

ff

ff

ff

ff

p

p

p

p

p

p

How he joyed in the com - pa - ny of hors-es.



Recit.

39

ATH.

PIANO

If he was no lov - er of Cres - si - da. Nor a gal-lant mi-li-tant, It seems I know him not at all;

APH. *rising* He is... was... is so beau-ti - ful.

ATH. tell me a-bout this boy. I think you need a the-sau-rus, sis-ter-

PIANO *f*

Red.

APH. *mp* (♩ = 60) You do not un-der-stand— Troi - lus was un-blem-ished by

ATH. ev-'ry man is beau-ti-ful to you.

PIANO *veloc.* *mp*

Red.

APH. war— his were the bright-est em - er - ald eyes, the pal - est, fair - est

PIANO *Red.*

APH. 40 form. Phæ - drus' ra - dian Sun - light shone through his ve - ry flesh.

HER. *f* What else, but Flesh?

PIANO *cresc.*

Red.

ATH. Do - zens!

HER. *f* Don't start that a - gain! Hear me! In Swift foot's

PIANO *f*

HER. swag - ger there was hun - ger in - deed, As Mid - day - Ap - ol - lo rose high a - bove the dust - y reed;

PIANO

48 *The dancers mime the actions described by Hera.*

5/4 With great energy ♩ = 116 **3/2** **5/4**

HN. *f* *aggressive*

TIMP. (I) *mp* *muscular*

HP. *f*

HER. *f* Ach - il - les meets the scene

V.C. *f* *pesantissimo*

C.B. *f* *pesantissimo*

5/4 **3/3** **5/4**

HN. ⁰¹ ¹²³ ⁰²³ ^{T12} *ff*

TIMP. (I) *f*

HP.

HER. with lust in his heart al - read - y,

V.C. *fff*

CB. *fff*



5/4 **3/3** **5/4**

HN. ⁰¹³ ^{T023} ^{ord.} *f* *ff*

TIMP. (I) *mp* *f*

HP.

HER. *ff*
lust to kill.

V.C. *f* *fff*

CB. *f* *fff*

5/4 49

3/2

5/4

FL. *mp* *wistfully, fragrant* *tr*

TAM.B. (II)

ppp *tr* *p* *ppp* *p*

HP. *p dolce*

HER.

mp
But Troi - lus' beau - ty is some - thing

VLN. I

pp dolce *p* *pp* *p*

VLN. II

pp dolce *p* *pp* *p*

VLA.

pp dolce *p* *pp* *p*

==

5/4

3/2

5/4

FL. *mf* *tr*

TAM.B. (II)

ppp *tr* *p* *ppp* *p*

HP.

HER.

new; He'd lived se - quest - ered from ma - lice, lan - gour and greed, from

VLN. I

pp *mp* *mp* *mp*

VLN. II

pp *mp* *mp* *mp*

VLA.

pp *mp* *mp* *mp*

50

5/4

3/8

5/4

FL. *mp* *tr*

HN. *f* 013 *T023*

TIMP. (I) *mp*

TAMB. (II) *ppp* *p*

HP. *f* *p*

HER. Ach - il - les, the hun - ter, could smell this pu - ri - ty in the ve - ry air-

50

VLN. I *p* *mp*

VLN. II *p* *mp*

VLA. *p* *mp*

VC. *f pesantissimo*

CB. *f pesantissimo*

54

233

FL. *mf* *tr*

HN. *ff*

TIMP. (I) *f*

TAMB. (II) *ppp* *p*

HP. *f*

HER. He feels, fi-nal-ly, that swell-ing need

VLN. I *mp* *mf*

VLN. II *mp* *mf*

VLA. *mp* *mf*

VCL. *ff*

CB. *ff*

3
2

4
4

5
4

FL. *con fuoco*

HN.

TIMP. (I) *ff molto-mp* *mf* *ff molto-mp*

T.-T. (II)

HP.

HER. He leaps up, and hails the boy; claims him as a prize of

VLN. I *mf*

VLN. II *mf*

VLA. *mf*
arco
pizz. col legno

V.C. *mf* *primal*

C.B. *mf*
arco
pizz. col legno

5
4

4
4

3
2

FL. *mp*

HN. *mp*

TIMP. (I) *pp*

S. D. (II) *ppp*

SNARE DRUM
snare on

HP. *mf*

HER. *The sounds of war return.*
war. The nim-ble lad makes to flee-

VLA. *ord.* *mp*

V.C. *ord.* *mf*

C.B. *ord.* *mf*

ACT II : SCENE I

Aphrodite is crawling about, looking for her now missing apple. She is pathetic and miserable, like a poor beggar on urban streets. Athena is nearby offstage, watching her.

4
4 Desolate, never rushing ♩ = c. 56

FLUTE

HORN IN F

PERCUSSION I

PERCUSSION II

HARP

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

solo

pp

*if a breath is necessary

smooth

Desolate, never rushing ♩ = c. 56

with mute

pp

p

pp

mp

pp

mp

pp

p

pp

mp

HN.

HP. solo

IV *p*

VLN. II *pp* *poco f* *pp*

VLA. *mp*

VC. *pp* *poco f* *pp*

CB. *pp* *poco f* *pp*



55

HN. *pp*

HP.

APHRODITE *p fagged* *pp sotto voce*

Dear dar - ling. Come back to me!

VLN. II

VLA. *pp* *colla voce*

VC. *p*

CB. *p*

ALTO FLUTE

FL. *p dolce, feinting*

HN.

VLN. I *pp dolce, feinting* with mute

VLN. II *f* *pp*

VLA. *mp* *pp*

VC. *f* *pp*

CB. *f* *pp*



56

HN. *pp*

APH. *mp more frantic* *pp sotto voce*
 Pa - - - ris! Come back to me!

VLN. II *mp* *ff*

VLA. *colla voce*

VC. *mp* *ff*

CB. *mp* *ff*

Hera runs onto the stage, breathless.

63

FLUTE

A. FL.

p *mf* *f*

HN.

sub p

CYM. (II)

bowed *p* *mf*

WOOD BLOCKS

HP.

APH.

mf
Mo - ther!

ATH.

mp death. *mf* Mo - ther!—

VLN. I

63 *p* *mf* *f* *mp*

VLN. II

p *mp*

VLA.

p *f*

VCL.

p *mp*

CB.

p *mp*

Detailed description: This page of a musical score contains ten staves. The top staff is for the Flute (A. FL.), starting at measure 63 with a 'FLUTE' box above it. It features three measures of sixteenth-note runs with dynamics *p*, *mf*, and *f*. The Horn (HN.) staff has a long note with a 'sub *p*' marking. The Cymbal (CYM. (II)) staff has a 'bowed' marking and a 'WOOD BLOCKS' box, with dynamics *p* and *mf*. The Harp (HP.) staff is mostly silent. The Alto Saxophone (APH.) staff has a 'Mo - ther!' vocal line with a 'mf' dynamic. The Alto Trombone (ATH.) staff has a 'death.' vocal line and a 'Mo - ther!—' vocal line, with dynamics *mp* and *mf*. The Violin I (VLN. I) staff starts at measure 63 with a '63' box and has dynamics *p*, *mf*, *f*, and *mp*. The Violin II (VLN. II) staff has dynamics *p* and *mp*. The Viola (VLA.) staff has dynamics *p* and *f*. The Violoncello (VCL.) staff has dynamics *p* and *mp*. The Contrabass (CB.) staff has dynamics *p* and *mp*. The score is in a key with two sharps (F# and C#) and a common time signature.

FL. *ff*

HN.

TIMP. (I) *pp* *tr*

W.B. (II)

HP. *ff* *gliss*

APH. Come sit, — Mo- ther. —

ATH. Here! Rest a while.

HERA O, —

VLN. I *f* *ff*

VLN. II *f* *ff*

VLA. *f* *ff*

V.C. *f*

C.B. *f*

FL.

HN.

TIMP. (I)

W.B. (II)

HP.

APH.

ATH.

HER.

VLN. I

VLN. II

VLA.

VC.

CB.

Athena and Hera sit on the bench together.
Aphrodite slumps and pockets the apple.

FL. *p* *f* TO A. FL.

HN. *mp*

TIMP. (I)

W.B. (II) *p*

HP.

HER. cry. "Lov - er,"_ they moan. "Dear God," they on - ly

VLN. I *ff*

VLN. II *ff*

VLA. *ff*

VC.

CB. *f*

Detailed description: This page of a musical score contains measures 136, 137, and 138. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes parts for Flute (FL.), Horn (HN.), Timpani (TIMP. (I)), Wood Bass (W.B. (II)), Harp (HP.), Heros (HER.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The Flute part features a dynamic shift from piano (p) to forte (f) in measure 137, with a 'TO A. FL.' marking above the staff. The Horn part has a mezzo-piano (mp) dynamic. The Heros part has lyrics: 'cry. "Lov - er,"_ they moan. "Dear God," they on - ly'. The Violin I, Violin II, and Viola parts are marked fortissimo (ff). The Contrabass part is marked forte (f). The score is written in a standard musical notation style with various dynamics and articulation marks.

HN. *mp* *p* *mp*

TIMP. (I) *pp* *tr*

W.B. (II) *mp*

HP. *p*

H.C.R. *p sotto voce* *f*
fear. But, in the end, they end.

VLN. I *mp* *p* *poco f*

VLN. II *p* *poco f*

VLA. *sub f* *mp* *f*

VC. *mp* *f*

CB. *mp* *ff*

IV

IV

Detailed description: This page of a musical score, page 137, contains measures 135 through 138. The score is for a full orchestra and a vocal soloist. The key signature is one sharp (F#) and the time signature is 3/4. The vocal soloist (H.C.R.) sings the lyrics: "fear. But, in the end, they end." The music features various dynamics and articulations. The horn section (HN.) starts with a mezzo-piano (*mp*) flourish, followed by a piano (*p*) passage and another mezzo-piano (*mp*) flourish. The timpani (TIMP. I) has a very soft (*pp*) roll with a trill (*tr*) in the final measure. The woodwinds (W.B. II) have a mezzo-piano (*mp*) entry in measure 136. The harp (HP.) plays chords in measures 137 and 138. The violins (Vln. I and II) and violas (Vla.) have melodic lines with dynamics ranging from mezzo-piano (*mp*) to fortissimo (*f*). The violoncello (VC.) and double bass (CB.) provide a harmonic foundation with dynamics from mezzo-piano (*mp*) to fortissimo (*ff*). The word "IV" is written above the first and second violin staves in measures 136 and 137, respectively.

gradually slackening...

HN.

TIMP. (I)

HP.

HCR. *dim.* *p*
We en- dure, we suf- fer, un- re- marked, Bare

gradually slackening...

VLN. I *mp* *p*
gliss.

VLN. II *mp* *p*

VLA. *p*

VCL. *p* *p*

CB. *mp* *p*



3
4

TIMP. (I) *(tr)* *mp* *p*

W.B. (II) *p*

HCR. - ly re- mem- bered. O, to die!

VLN. I *v*

VLN. II *v*

VLA. *v*

VCL. *v* *solo*

CB. *v*

SCENE II

Troilus and Achilles are revealed standing as though looking up at a great crowd from the stadium floor.

Apollo is seen in lofty observation.

The three goddesses leap to their feet, directing their attention to the dancers.

Fresh and Thewy ♩ = 112

68

FL. *f*

HN. *f sfp*

SNARE DRUM

S. D. (II) *sf* *pp* *sub. pp*

HP. *mf* *f*

APH. *f* *saporous and hefly*
Ye are here - by con-

ATH. *f* *saporous and hefly*
Ye are here - by con-

HER. *f* *saporous and hefly*
Ye are here - by con-

Fresh and Thewy ♩ = 112

68

VLN. I *pp* *f*

VLN. II *pp* *f*

VLA. *pp* *f*

VCL. *pp* *f*

CB. *pp* *f*

FL. *f sfp*

HN. *f sfp sfp*

S. D. (II) *sub. pp*

HP. *mp*

APH. script-ed__ to the Games of the Gods.

ATH. script-ed__ to the Games of the Gods.

HCR. script-ed__ to the Games of the Gods.

VLN. I *pizz.*

VLN. II *pizz.*

VLA. *pizz.*

VCL. *pizz.*

CB. *pizz.*

5/4 *tr*

69

FL.

HN.

TIMP. (I)

S. D. (II) *(tr)* *tr* *mf* *pp*

HP. *ff* *pp*

APH. Give ye them praise! ...the Lord of

ATH. Give ye them praise! Wor-ship the Lord of

HER. Give ye them praise! Wor-ship the

VLN. I *arco* *mp* *f* *sfp*

VLN. II *arco* *mp* *f* *sfp*

VLA. *mp* *f* *pp* *f* *pizz.*

V.C. *arco* *tr* *mp* *f* *sfp*

C.B. *arco* *f* *sfp*

69

FL. *mf sfz*

HN. *mf sfz*

TIMP. (I) *mp*

S. D. (II) *mf*

HP. *ff p mp*

APH. Sun and Sky! Phæ - drus- *mf*

ATH. Sun and Sky!

H.E.R. Sun and Sky! Phæ - drus- *mf*

VLN. I *f p*

VLN. II *f p*

VLA. *arco f p*

V.C. *f p*

C.B. *f p*

FL. *mp* *pp*

HN. *mp*

TIMP. (I) *mp*

S. D. (II) *pp*

HP. *pp*

APH. *mp*
A - pol - lo, Af - ter-noon Light,

ATH. *mf* *mp*
Phæ- drus- A - pol - lo, Af - ter-noon Light,

HER. *mp*
A - pol - lo, Af - ter-noon Light,

VLN. I *p*

VLN. II *p*

VLA. *p*

VC. *p*

CB. *p*

1. The Race (canon)

During the Olympic Pentathlon, the dancers pantomime the contests.

3/4 5/8 3/4 5/8 3/4

71 Slightly slower ♩ = 108

FL. *mf*

HN. *mf*

TIMP. (I) *f* *mp*

W.B. (II) *mp* *f* *mf*

APH. First, the Race,

ATH. First, the Race,

HER. First, the Race,

71 Slightly slower ♩ = 108

VLN. I *ppp* *p* pizz.

VLN. II *ppp* *p* pizz.

VLA. *p* pizz.

VC. *mp* pizz.

CB. *mp* pizz.

3/4

1500

3/4

FL.

HN.

TIMP. (I)

W.B. (II)

HP.

APH.

ATH.

HER.

VLN. I

VLN. II

VLA.

VC.

CB.

The Sta - - - - - tion Race; Run!

The Sta - - - - - tion Race: Run!

The Sta - - - - - tion Race; Run!

arco pizz. (lh)

arco pizz. (lh)

arco pizz. (lh)

3/4

7/8

3/4

5/8

FL.

HN.

TIMP. (I)

W.B. (II)

HP.

APH.

ATH.

HER.

VLN. I

VLN. II

VLA.

V.C.

C.B.

TIMP. (I)

TAMB. (II)

APH.

ATH.

HER.

VLN. I

VLN. II

VLA.

VC.

CB.

is best - ed! Hail the Vic - tor, Troi-lus!

is best - ed! Hail the Vic - tor, Troi-lus!

is best - ed! Hail the Vic - tor, Troi-lus!

tr

mp

f

f



4. The Javelin Throw (passacaglia)

5
4

4
4

TIMP. (I)

TAMB. (II)

VC.

CB.

79 Steady ♩ = 60

p

SNARE DRUM

ppp

p

(pizz.)

mp

(pizz.)

mp

5
4

4
4

S. D. (II) *ppp* *p* *tr*

HP. *pp* *mp*

APH. *mp* *poco* *f*
Now, to of - fence! For_ the_ fourth game,

ATH. *mp* *poco* *f*
Now, to of - fence! For_ the_ fourth game,

HCR. *mp* *poco* *f*
Now, to of - fence! For_ the_ fourth game,

VLA. *mp* *solo* *tr* *tr*

V.C. *p* *accomp.*

C.B. *p* *accomp.*

5
4

4
4

S. D. (II) *ppp* *p* *tr*

HP. *p*

APH. *p*
Your spears! Throw ye the Ja-ve-lin!

ATH. *p*
Your spears! Throw ye the Ja-ve-lin!

HCR. *p*
Your spears! Throw ye the Ja-ve-lin!

VLN. II *mp* *solo* *tr* *tr*

VLA. *p*

VC.

C.B.

80

5/4

4/4

5/4

FL. *mf* broadly

S. D. (II) *ppp* *p* *ppp*

HP.

APH. *mp*
the Ja - ve - lin! Now, your

ATH. *mp*
the Ja - ve - lin! Now, your

HER. *mp*
the Ja - ve - lin! Now, your

VLN. I *mf* *mp*

VLN. II *(mp)*

VLA. *mp* *mp*

V.C. *mp*

C.B. *mp*

5/4 4/4 81 5/4

FL. *mp* *mf*

S. D. (II) *p* *ppp*

HP. *mf*

APH. *>pp*
spears!

ATH. *>pp*
spears!

HER. *>pp*
spears!

VLN. I *p* pizz.

VLN. II *p* pizz.

VLA. *p* pizz.

VCL. *p*

CB. *p*

Troilus throws his spear...

The musical score is for the scene "Troilus throws his spear...". It features a variety of instruments and vocal parts. The Flute (FL.) part begins with a 5/4 time signature, followed by a 4/4 time signature. The Snare Drum (S. D. (II)) part includes a trill. The Harp (HP.) part features chords. The vocal parts (APH., ATH., HCR.) all sing the lyrics "Throw ye the Javelin!". The string parts include Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VCL.), and Contrabass (C.B.).

FL. *p* *mf* *sf*

S. D. (II) *tr* *mp*

HP.

APH. *p*
Throw ye the Javelin!

ATH. *p*
Throw ye the Javelin!

HCR. *p*
Throw ye the Javelin!

VLN. I *pp*

VLN. II

VLA. *pp*

VCL.

C.B.

TO FL.

A. FL. *ppp* *n*

HN. *ppp* *n*

TIMP. (I)

B. D. (II) *mp* > *pp*

HP.

APH. *mf* *p* *pp*
Fo-cus Skill Will..._____

ATH. *mf* *p* *pp*
Fo - cus Skill Will..._____

HER. *mf* *p* *pp*
Fo-cus Skill Will..._____

VLN. I *ppp*

VLN. II *ppp* *n*

VLA. *mp* *p*

V.C. *mp* *p*

C.B.

Achilles appears to have pinned Troilus.
The goddesses approach the pair trying to discern a victor.

4
4

Tempo I (Scene II) ♩ = 112

88

TIMP. (I)

B. D. (II)

SNARE DRUM

mf

HP.

f

APH.

ppp

mf

Who? Who is the Vic-tor? Who? Who? Who is the

ATH.

ppp

mf

Who? Who is the Vic-tor? Who? Who? Who is the

HER.

ppp

mf

Who? Who is the Vic-tor? Who? Who? Who is the

APOLLO

interrupting

ff

Run, _____ Go, _____

Tempo I (Scene II) ♩ = 112

88

VLN. I

VLN. II

VLA.

VCL.

CB.

ppp

f

arco

f

5

4

FL.

HN.

TIMP. (I)

S. D. (II)

HP.

APH.
Vic - tor? Who is the Vic - tor? Who is the

ATH.
Vic - tor? Who is the Vic - tor? Who is the

HER.
Vic - tor? Who is the Vic - tor? Who is the

APO.
Run, Troi - lus! A - chæ - an hard - - ness

VLN. I

VLN. II

VLA.

V.C.

C.B.

54

rall. poco a poco

FL. *mp* *f*

HN. *mp*

TIMP. (I) *f* *mp* TAM-TAM

HP. *mf* solo *mf*

APO. No lau-rels, no o-lives, no vic-to-ry— No um-bra-geous crowns 'gainst the Gods of

rall. poco a poco

VLN. I *mf*

VLN. II *mf*

VLA. *mp*

VC. *mp*

CB. *mp*

5/4 **3/2** **4/4**

FL. *solo*

HN. *mp*

T. T. (I) **TIMPANI**

S. D. (II) **BASS DRUM** *mp*

HP. *mp* *8^{va}*

AP. *Troy.*

VLN. I *muted* *pp* *muted*

VLN. II *pp*

VLA. *mp*

VCL. *mp*

CB.



4/4 **89** *Abject* *♩ = c. 66*

Troilus escapes Achilles' pin and runs offstage, pursued by Achilles.
Athena's gaze follows their exit.

TIMP. (I) *pp* *ppp*

HP. *pp*

VLN. I *V*

VLN. II

FL.

HN.

TIMP. (I)

B. D. (II)

HP.

ATH.

left to em-pire's he - roes. Ad-vance, re-treat, ad-vance, re-treat, ad-

VLN. I

VLN. II

VLA.

VC.

C.B.

ff *p* *pp* *mp* *meccanico* *grievously* *non vib.*

5
4

4
4

Musical score for Timp., B.D., HP., ATH., VLN. I, VLN. II, VLA., VC., and CB. The score is in 5/4 time and features various dynamics and performance instructions.

TIMP. (I): Bass clef, rhythmic pattern of eighth notes.

B. D. (II): Drum set notation, includes a **TAM-TAM** instruction and a **tr** (trill) effect.

HP.: Harp, includes a **gliss.** (glissando) instruction.

ATH.: Alto Saxophone, includes lyrics: *- vance, re-treat, ad-vance, re-treat... run!* Dynamics include **f** and **ff**.

VLN. I, **VLN. II**, **VLA.**, **VC.**, **CB.**: String section, including Violin I, Violin II, Viola, Violoncello, and Contrabass.

The dancers return to the stage, Achilles pursuing Troilus.
He is briefly captured again, but escapes and runs off the stage.
Achilles is slowly covered in shadow.

4/4 rit.... ACT II, Tempo I (♩ = 56)

91

HN. *ff* *f*

TIMP. (I) *ff* *f* *mf*

T.-T. (II) *f* *mp* *pp*

HP. *ff* *mf* *p*

APH. *ff* *mf* *p*
Run... run... run... run...

ATH. *ff* *mf* *p*
run... run... run...

HER. *ff* *mf* *p*
Run... run... run... run...

APO. *ff* *mf* *p*
Run... run... run... run...

91

VLN. I *fff* *ppp* *f*

VLN. II *fff* *f*

VLA. *fff* *f*

VCL. *fff* *f*

CB. *fff* *f*

HN. (solo) *pp*

TIMP. (I) *mp* *p*

T.-T. (II) *(tr)*

APH.

ATH.

HER.

APO. *EXIT*

VLN. I *ppp*

VLN. II *p* *mf* *p*

VLA. *mp* *pp*

VCL. *p* *mf* *p*

CB. *p* *mf* *p*

Detailed description: This page of a musical score contains ten staves. The top staff is for Horn (HN.), featuring a melodic line with a 'solo' marking and a dynamic of *pp*. The second staff is for Timpani (TIMP. (I)), with dynamics *mp* and *p*. The third staff is for Trumpets (T.-T. (II)), marked with a trill *(tr)*. The next three staves (APH., ATH., HER.) are for Flutes, Clarinets, and Saxophones, respectively, and are mostly silent. The sixth staff is for Oboe (APO.), marked with *EXIT*. The bottom section contains four staves for strings: Violin I (VLN. I) with *ppp*, Violin II (VLN. II) with *p*, *mf*, and *p*; Viola (VLA.) with *mp* and *pp*; Violoncello (VCL.) with *p*, *mf*, and *p*; and Contrabass (CB.) with *p*, *mf*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

SCENE III

Recit.

The stage is now lit as in the beginning of the Act; the goddesses seat themselves again on the bench.

231

92

APH. *p* Mo- ther, Quick-ly! *mf* fin - ish your sto - ry,

PIANO *mp* *f*

APH. *p* Be - fore the peace breaks a - gain And we're scat-tered with Men's de - bris.

PIANO *p*

6 Poco agitato $\text{♩} = 72$
8

93

FL. *mf* TO A. FL.

HN. *pp* *mp*

TIMP. (I) *mp* *pp* *snare off* *p*

T.-T. (II) *mp*

HP. *mf*

VLN. I *mp*

VLN. II *mp*

VLA. *mp* *f*

VCL. *mp* *f*

CB. *mp* *pizz.* *f arco*

94

HN. *mf* *accel.....*

TIMP. (I)

HP. *mp* *pp*

HER. *p mp*
Leav-ing his equ-us by, The boy crawls his way up the hill

VLN. I *f* *pp* *p* *ppp* *accel.....*

VLN. II *f* *mp*

VLA. *pp* *p* *ppp* *mp*

VCL. *mp* *mf*

CB. *mp* *mf*



TIMP. (I) *mp*

S. D. (II) *p*

HP.

HER. *f*
To a lone - - ly tem - ple. The temp - ple_ of his fa - ther, Phæ - drus - Ap - ol -

VLN. II *mf*

VLA. *f* *mf*

VCL. *f* *mf*

CB. *f* *mf*

SUSPENDED CYMBAL

CYM. (II) *pp*

HP. *mp*

HER. -lo, Whose morn - ing star had fal - len in - to

VLN. I *mp*

VLN. II *mp*

VLA. *mf* *mp*

VC. *mf* *mp*

CB. *p*

HN. *mf*

TIMP. (I)

CYM. (II) *mp* *p*

HP. *f*

HER. twi - light - Troi - lus is safe!

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f* *pizz.*

CB. *f*

Achilles enters, poised to run into the temple, facing the place where Apollo stood in the Prologue.

HN. *sfp* *f*

TIMP. (I)

HP.

HER. Swift - foot pur - sues with speed and breaks

VLN. I

VLN. II

VLA.

V.C.

CB. arco pizz. arco pizz.

HN.

TIMP. (I) *ff* *p*

S. D. (II) SUSPENDED CYMBAL

HER. *mf* *pp* the stut - t'ring steed's line, but

VLN. I

VLN. II

VLA.

V.C.

CB. *ff* *mf* arco

TIMP. (I)

CYM. (II)

HER.

VLN. I

VLN. II

VLA.

VC.

CB.

his mur - d'rous march is stayed at the foot of the

tr *tr*

ff *ff* *ff* *ff* *ff*



3/4 Moderato (Prologue Tempo I) ♩ = c. 86

CYM. (II)

HP.

HER.

VLN. I

VLN. II

VLA.

VC.

CB.

mf

pp

solo

8^{va}

loco

quasi accel. poco a poco; liberamente

molto cresc.

shrine...

A. FL. *p*

HN.

HP.

HER. threat, no lust for blood Was ev - er great - er.

VLN. I *mp*

VLN. II *mp*

VLA. arco *p* pizz. *p*

V.C.

CB.



A. FL. *ppp*

HN. *ppp*

HP.

HER. *pp*

FLUTE 5/4

— than this need. He steps in -

5/4 103

Troilus is revealed within the Temple. The dancers mime the actions as described by Hera.

Slow and sensual ♩ = c. 60

FL.

HN.

SMALL TENOR DRUM OR TOM
with timpani sticks

CYMBAL
BASS DRUM

PERC. I

PERC. II

HP.

APH.

ATH.

HER.

stands

SPRECHTIMME

Always in foreground

side.

dim.

mf

(colla voce)

Bronze-clad Ach-il-les' sha-dow grows



FL.

HN.

PERC. I

PERC. II

HP.

APH.

ATH.

HER.

co-pious

Ac-ross the mar-bled isle

be-tween them.

FL. *p* *p*

HN. *p* *p*

PERC. I *p*

PERC. II *p*

HP. *mp* *p dim.* *p*

APH. *mp* [o] *p dim.* [o]

ATH. *mp* [o] *p dim.*

HER.

The fad - ing fin - gers_ of the set - ting Sun Draw fur - ther, fur - ther,

104

FL. *mp*

HN. *f*

PERC. I *p*

PERC. II *mf* *p*

HP. *mp* *mp*

APH. *mf*

ATH. *mf*

HER.

Dost thou miss the March of War, Ach -

_ fur - ther back Be - hind the dark fi - gure_ pres - sing forth.

FL. *p*

HN. *p*

PERC. I *mp* *p*

PERC. II *tr* *mp* *p* *tr*

HP.

APH. *mp*

ATH. *sotto voce* *ord.* [u] *mp*

HER. [u]

Bright bronze



FL. *p*

HN. *p* *mp espress.*

PERC. I *tr*

PERC. II *tr* *tr* *tr*

HP. *dim.*

APH. *dim.*

ATH. *dim.*

HER. a-gainst in - dur - ate stone; Step by step, by step, by step (step!), the war - ri - or hast - ens, His

FL. *mp* *f*

HN. *mf* *f*

TIMP. (I) *p* *sfp* *mf p cresc.*

PERC. II

HP.

APH. [a] *ff* Be thou swift,

ATH. [a] [a] *ff* Be

HER. Than hors-es' neigh or sol-diers' march.

VLN. I *loco*

VLN. II

VLA. *tr*

VC. *tr*

CB.

FL.

HN.

TIMP. (I)

PERC. II

HP.

APH.

ATH.

HER.

VLN. I

VLN. II

VLA.

VCL.

CB.

Be

thou blood - y, Be

Be

Detailed description: This page of a musical score features twelve staves. The top five staves are for woodwinds and percussion: Flute (FL.), Horn (HN.), Timpani I (TIMP. (I)), Percussion II (PERC. II), and Harp (HP.). The next three staves are for saxophones and horns: Alto Saxophone (APH.), Alto Horn (ATH.), and Horn (HER.). The bottom four staves are for strings: Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VCL.). A Contrabass (CB.) staff is at the very bottom. The score includes various musical notations such as notes, rests, and slurs. The vocal parts (APH., ATH., HER.) have lyrics: 'Be', 'thou blood - y, Be', and 'Be'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

5
4

4
4

FL. *fff*

HN. *fff*

TIMP. (I) *ff* TAM-TAM *trm*

PERC. II *ff*

HP. *fff*

APH. *fff* (b) Ach - - - - - il - les!

ATH. *fff* Ach - - - - - il - les!

HER. *fff* Ach - - - - - il - les!

VLN. I *fff* 108

VLN. II *fff*

VLA. *fff*

V.C. *fff*

C.B. *fff*

4/4

FL. *pp*

HN. *pp*

TIMP. (I) *p*

T.-T. (II) *mp*

HER. *mf*
He draws his

VLN. I *pp*

VLN. II *pp*

VLA. *pp*

VC. *pp*

C.B. *pp*

SMALL TENOR DRUM OR TOM

Lights fade completely on the dancers. Athena and Aphrodite rise to their feet and return to their area of the stage.

113 Recit.

APH. *p cresc.* *mp*
 Did the beast be - head him?

PIANO *pp* *p* *meno*
8va *tr* *tr* *loco* *tr* *tr*



APH.
 Did the youth's head roll down the temple steps to the gates of Troy;

PIANO



APH.
 Did the blood e-rove a trench? Did it carve the path to Vic-to-ry for the Greeks?

PIANO *mf* *mp*



6
8 Agitato ♩ = 86

A. FL. 114 *p* *p*

HN. (open, stopped) *p* *p*

TIMP. (I) *mp*

B. D. (II) SNARE DRUM *p* *p*

HCR. *standing with effort* *mf*
No, daugh-ter. Ach-il - les drops his sword, And

Agitato ♩ = 86
114

VLN. I *f*

VLN. II *f* *mp* *f*

VLA. *f* *p* *f* *mp* *f*

VCL. *pp* *f* *p* *f* *mp* *f*

CB. *pp* *f* *p* *f* *mp* *f*

Achilles lets Troilus rest upon the ground.

9
8

7
16

12
8

9
8

W.B. (II) *ppp* *p* *ppp*

HP.

HER. *p*
The sol - - - dier rose, Gent - - - ly

VLN. I *pp* *tr*

VLN. II *pp*

VLA. *ppp* *dolciss.*

VC. *ppp* *dolciss.*

CB.

==

9
8

7
16

12
8

HP.

HER. *sotto voce*
lay his lov - - - - - er

VLN. I *pp* *tr*

VLN. II *pp*

VLA.

12 8

Achilles slowly exits, his dance echoing his initial entrance from Act I.

TIMP. (I)

W.B. (II)

HP.

HER.

VLA.

VC.

CB.

pp *mp* *f* *mf* *ppp* *f* *f* *f*

gliss.

arco (ord.)

fled Thym - - bri - a to



HP.

HER.

VLA.

VC.

CB.

(solo)

5/4 ♩ = ♩ (♩ = 78) **120**

f *mf* *pp*

fin - ish his war. On the eve of

TIMP. (I) *SUSPENDED CYMBAL* *mf* *mp*

CYM. (II) *pp* *ppp*

H.P. *mp*

H.C.R. Gre - cian Vic - to - ry, An - guished A - pol - lo ful - filled the

VLN. I *pp* *mf* *pp*

VLN. II *pp* *mf* *pp*

VLA. *mf* *pp*

V.C. *pp* *mf* *pp* *pizz.*

C.B. *pp* *mf* *pp* *f*

3 **4** **5**

2 **4** **4** **4**

TIMP. (I) *TAM-TAM* *mp*

H.P. *mf*

H.C.R. curse. He nerved the hand of Proud Pa - ris To sling

VLN. I *mf* *ppp*

VLN. II *mf* *ppp*

VLA. *f* *ppp*

V.C. *f* *arco*

C.B. *f* *arco*

5/4 *rall...* **4/4** **2/3**

HN. *mf*

T.-T. (I)

HP. *mf*

HER. He-ra-kles' ar-row in-to Ach-il-les' flesh. *rall...*

VLN. I *mp*

VLN. II *mf*

VLA. *f*

VC. *f*

CB. *f*

3/2 **4/4**

HP. *p* *ppp*

HER. *pp sotto voce, dolce* Swift-foot chased his lov-er once more to E-ly-si-um.

VLN. I *pp* muted *quasi port.*

VLN. II *pp* muted

VLA. *pp* muted *ppp*

VC. *pp* pizz. muted arco *ppp* arco

CB. *pp* *ppp*

Gently ♩ = c. 56