

TROILUS AND ACHILLES

a musical drama with dancers in two acts

music and libretto by
Elliott James Encarnación, op. 5



Cast

Apollo	Baritone
Aphrodite	Soprano
Hera	Mezzo-soprano (or contralto)
Athena	Soprano (or Mezzo-soprano)
Troilus	Male dancer (slender & lithe)
Achilles	Male dancer (muscular & stern)

Orchestra

Flute

Horn

Percussion [2]*

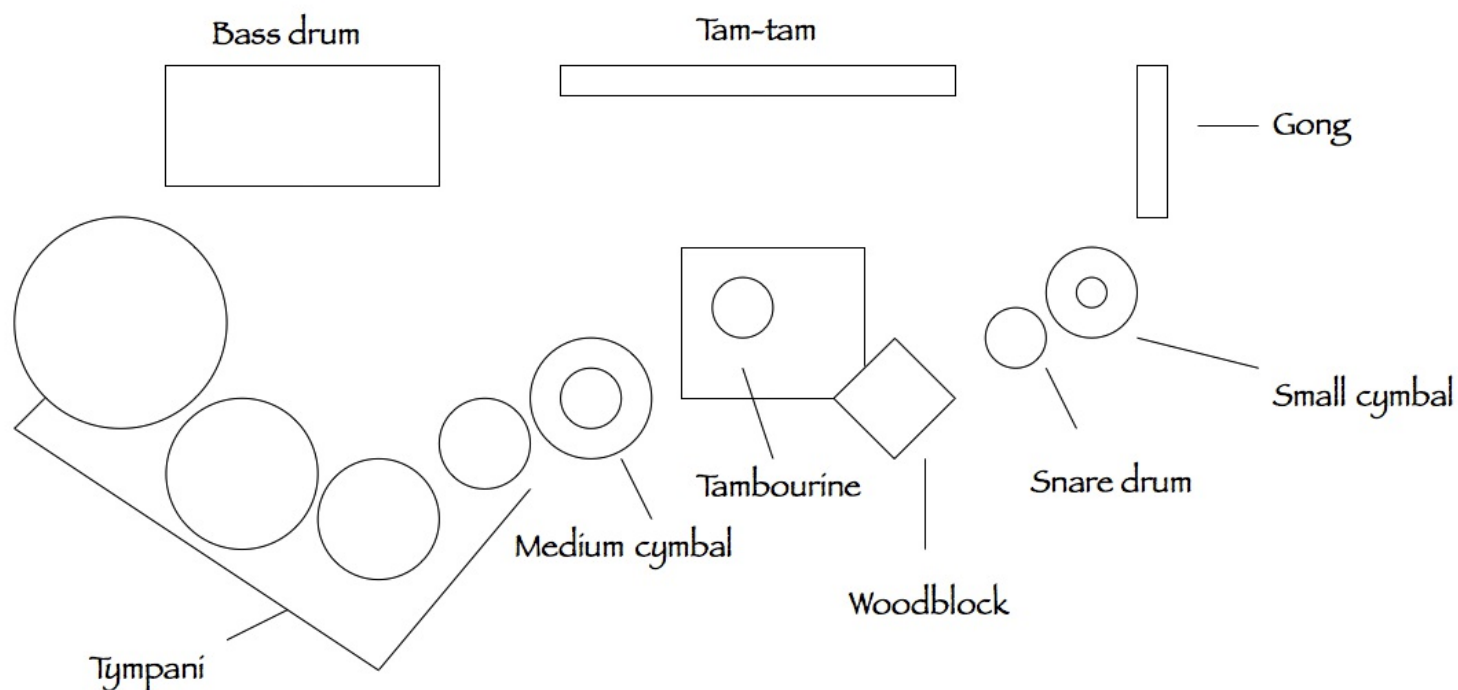
Tympani (4), Bass Drum, Tam-tam, 2 suspended cymbals,
Tambourine, Snare Drum, Medium Gong, Woodblock

Harp

String Quintet (2 violin, viola, 'cello, contrabass)

Conductor, performing on harpsichord for recitative

*The percussionists double performing the tambourine and the tam-tam; it is advised to arrange as follows to allow them to share the equipment efficiently.



Setting

There exist two worlds, one is of our own time, perhaps farther into the future or our our distant past, but it is non-mythical. It could be the time directly after the Trojan War. Inhabiting this time are the goddesses. In their (our) world sits a solitary bench on which they rest and from which they recall legends of the ancient world.

The second world is the living myth of *Troilus and Achilles*. The myth itself survives almost exclusively, as Hera says, on the painted urns of Euphronios. The dancers inhabit this everlasting mythic-ceramic space.

The myth ties into the familiar tale of Homer's *Illiad*, and includes the fields of Thymbria and a lonely Temple of the god Apollo.

It is crucial that these worlds remain visually distinct; the means to that end are limited only by the director's imagination, however. One may choose physical separation, distinction via light choices, etc...whatever suits the particular space and production the best.

Lists of scenes

Prologue (Apollo) :	page 1
Prélude (instrumental) :	page 6
Act I, scene 1 (goddesses, Achilles) :	page 16
Scene 2 (goddesses & dancers) :	page 40
Act II, scene 1 (goddesses, dancers) :	page 71
Scene 2 (tutti) :	page 112
Epilogue (Apollo, goddesses, Troilus) :	page 151

TROILUS AND ACHILLES

PROLOGUE

*Apollo is seen alone; the stage appears empty
(perhaps he is before a curtain), unadorned and washed of colour.*

MUSIC AND LIBRETTO BY
ELLIOTT JAMES ENCARNACIÓN, OP. 5

3
4 AS FROM ON HIGH ♩ = C. 86

FLUTE

HORN IN F

PERCUSSION I

SMALL CYMBAL (II)

HARP

HARPSICHORD

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

CONTRABASS

TAM-TAM

mp

To S. D.

p
8va

pp

poco accel.

molto cresc.

loco

gliss.

(l.h. sempre loco)

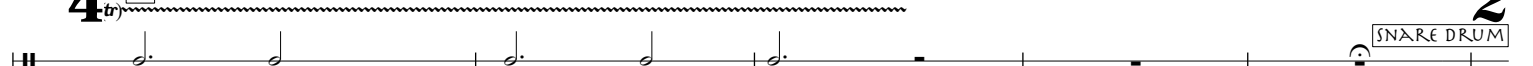
Ab Bb Cb D# Eb F# G#


* The Conductor or dedicated accompanist shall perform the recitative on the Harpsichord.

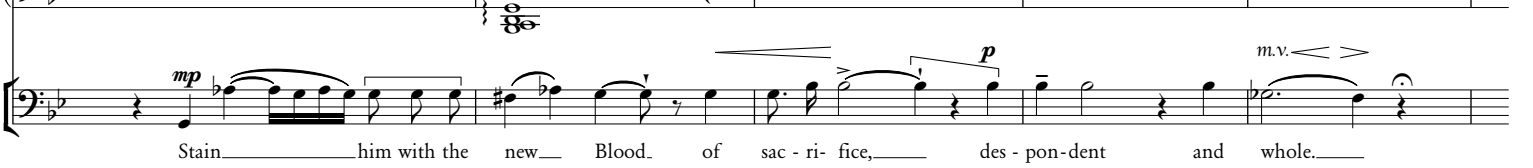
5
4

6

3
2

GONG (II)  SNARE DRUM

HP. *p* C# D# 

APO. *mp* *p* *m.v.* 

Stain him with the new Blood of sac - ri - fice, des - pon - dent and whole.



3
3

4
4

FL. 

HN. *mute* *sfp* *mf* *mp* *ff* 

B. D. (I) *p* *tr* 

S. D. (II) *sf ppp* *mp* *mf* *p* 

HP. *f* *ff* *l.h.* *r.h.* 

APO. *f* *ff* 

For pride, for thy Gods, mar - tyr me thy soul.

3
3

4
4

VLN. I *mf* 

VLN. II *p* *tr* *gliss. b* 

VLA. *p* *molto cresc.* 

VC. *mf* *gliss.* *II gliss.* *III* 

CB. *f* 

ACT I : PRÉLUDE

The lights recede and Apollo exits.

The prelude may occur in darkness, or accompanied by visualisations, preferably abstract, of war images or suggestions thereof.

6

4/4
7

THE SLOW MARCH
OF WAR ♩ = 60

FL. *listlessly pp*

HN.

B. D. (I) *f p* **GONG** *< > ppp* *ppp* *p* *ppp*

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

HP. *ff* G# A# F# D# *pp*

4/4
7

VLN. I *ff*

VLN. II *ff*

VLA. *ff*

VC. *ff*

CB. *ff* *pp*

==

FL. **8** **9** *p*

B. D. (I) *tr* *To Cym.* **MED. CYMBAL** *To B.D.* **BASS DRUM** *tr* *ppp* *p > pp*

GONG (II) **SNARE DRUM** *snare off* *tr* *ppp* *Ab Eb G#* *pp* *ppp*

HP. **8** *pp*

VC. *pp*

CB. *quasi accel.* *dim.* *pp*

APH. war?_

ATH. They're call - ing it "The Great war." "Four"?_

HER. "World_ War Four". Or was that "One"?_

VLN. I *mf*

VLN. II *f* II

VLA. IV *p* III

VC. III & IV *p* *f*

CB. II *p* *f*



20 RECITATIVE ♩ = c. 72

APH. This can't be!

ATH. Well, how ma-ny are there?

HER. How ma-ny great wars? I lost count.

HARPSICHORD

VLN. I

VLN. II

VLA.

VC.

CB.

HN. **3/4** **7/8** *mute* **4/4** ³⁰₀ ¹²³₀ **5/4** **3/4**
mf *mp*

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

HP. *D^b* *A^b* *G[#]*

APH. *rapturously* *più f*
 men, felled men like so ma-ny cin- ders in an an - - gry fire? Or _____ the old Ro-man baths where

3/4 **7/8** **4/4** ³⁰ **5/4** **3/4**
p *pp* *ord.* *grad. a sul pont.* *ord.*

VLN. I *p* *pp*

VLN. II *p* *pp*

VLA. *p* *pp*

VC. *p* *pp*

CB. *p* *pp*

52 RECITATIVE ♩ = c. 72

FL. *mf*

HN. *mf*

HP. *Ab Db Eb Cb*

HERA *part.*
And would you be - lieve, A the - na, Ach-il - les fell in

HARPISCHORD



APHRODITE *f*
Do-zens!

ATHENA *mf*
Thou-sands?

HER. *irritated*
love. Though it's been said of count-less o-thers... Don't start that a-gain!



Dancers lights go up slowly. They are frozen.

HER. In Swift-foot's swag-ger there loomed lust-in-deed, as the Sun rose high a-bove the dust-y reeds;

2/4 4/4

2/3

FL. *ff*

HN. *ff*

B. D. (I) *sf*

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

HP. *ff*
A# Bb C# D# Eb F# G#

APH. *f* *saporous and hefty*
Ye are here-by con - scrip-ted to the games of the Gods.

ATH. *f* *saporous and hefty*
Ye are here-by con - scrip-ted to the games of the Gods.

HER. *f* *saporous and hefty*
Ye are here-by con - scrip-ted to the games of the Gods.

2/4 4/4

2/3

VLN. I *f* *pp*

VLN. II *f* *pp*

VLA. *f* *pp*

VC. *f* *pp*

CB. *f* *pp*

3
4

4
4

Achilles throws his shield.

Musical score for the first system, measures 1-4. Instruments include Horn (HN.), Tambourine (TAMB. (I)), War Drum (W.B. (II)), Harp (HP.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score shows complex rhythmic patterns with trills and tremolos in the percussion and strings. The harp part includes a D \natural chord.

Musical score for the second system, measures 5-8. Instruments include Tambourine (TAMB. (I)), War Drum (W.B. (II)), Harp (HP.), Heros (HER.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The Heros part has lyrics: "He hurl-eth his shield". The score includes dynamic markings like *sub p* and *f broadly*. The harp part includes a D \flat chord.

TYMP. (I) *tr*

T.-T. (II) *tr*

HP.

ATH. *grievously* *mp meccanico*
 all that's left for em-pire's he-roes. Ad-vance, re-treat, ad-

VLN. I *sf*

VLN. II *sf*

VLA. *sf*

VC. *sf*

CB. *sf*

C♯ D♭ *B♭ D♯ F♯* *C♭ D♭ E♯ A♯ C♯ G♯* *F♯ G♯*



TYMP. (I) *p*

ATH. *vance,* *re-treat,* *ad-vance, re-treat, re-treat, ad-vance, ad-vance, re-treat,* *run!*

VLN. I *non vib.* *pp*

VLN. II *non vib.* *pp*

VLA. *non vib.* *pp*

VC. *non vib.* *pp*

CB. *pp*

3/3

4/4

96 SLOWLY ♩ = 66

T.-T. (I) *colla voce*
 SM. CYM. (II) *tr*
 HP. *colla voce* *ppp* *colla voce* *f* *pp* *ff*
 APO. *mf* *pp* *p sorrowful*
 Is _____ a spi - rit - less thing. The great - er war's__ in thy heart; _____ the
 (una voce) *ppp*
 VLN. I *ppp*
 VLN. II *ppp*
 VLA. *ppp*
 VC. *ppp*
 CB. *ppp*



2/4

97 MARCH ♩ = 72

T.-T. (I) **TYMPANI** *mf* *f*
 HP. *f* *gliss.* *f* *gliss.* *f*
 APO. *f* *gliss.* *f* *gliss.*
 gun's bar-rels smoul-der in Hast-y bat-tle; thy Pride, and thy Doubt, Ach - il - les,
 VLN. I *mf* *gliss.*
 VLN. II *f*
 VLA. *f*
 VC. *f*
 CB. *f*

FL. *ff*

HN. *ff*

TYMP. (I) *ff* *pp*

GONG (II) *pp* *f* TAM-TAM *ff* *mf*

HP. *gliss.* *gliss.* *ff* *loco* *loco* *ff* *ff*

APH. *fff* *fff* Be Ach il les.

ATH. *fff* *fff* blood-y! Be Ach il les.

HER. *fff* *fff* Be Ach il les.

VLN. I *f* *ff* *ff*

VLN. II *f* *ff* *ff*

VLA. *f* *ff* *ff*

VC. *f* *ff* *ff*

CB. *f* *ff* *ff*

5 L'ISTESSO TEMPO ♩ = ♩. (♩ = 86)
4 114

FL. *mf*

HN. *mf* *mute*

TYMP. (I) *f* *p*

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

HP. *p* B \natural C \sharp B \flat F \sharp

HER. He stooped ov - er the boy and em-braced him. His tears flowed down the boy's back.

Lights up suddenly on the dancers, who immediately return to pantomiming.

5
4

VLN. I *ff* *p*

VLN. II *ff* *p*

VLA. *ff*

VC. *ff* *mf*

CB. *ff* *mf*

3
2
122

WITH ENERGY ♩ = c. 66

4
4

HP. *pp* B \sharp Ab Eb *pp*

APH. *p* like that, not like that. *mf* Troy was

VLN. I *pp* *p* *sub. f* *mp* (IV)

VLN. II *pp* *p* *mp* (III)

VLA. *pp* *pp* *p* *pizz.* *pp* *pizz.* *arco* *sub. f* *mp* *arco*

VC. *pp* *p* *pizz.* *pp* *mp*

CB. *pp* *p* *arco* *pp* *mp*

==

HP. *p* C \flat A \flat C \sharp E \flat F \sharp

APH. *p* *recit.* *dolce*
dust_ be_ fore_ chri-sten-ings, be - fore_ Chris - tians! To think, Once I heard a Chris-tian say that "God is

VLN. I *p*

VLN. II *p*

VLA. *pp* *colla voce* *n*

VC. *p*

CB. *p*

FL. *f* *f* *mf*

B. D. (I)

T.-T. (II)

HP. *p*

APH. *ff* *p*
There's your God! A - men.

ATH. *ff* *p*
There's your God! A - men.

HER. *ff* *p*
There's your God! A - men.

APO. *ff* *p*
There's your God! A - men.

VLN. I *ff* *mf* *p*

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

VLA. *ff* *mf* *p*

VC. *ff* *mf* *p*

CB. *ff* *mf* *p*

FL. *mp* *p* *pp* *ppp*

B. D. (I)

T.-T. (II) *pppp*

HP. *pp* *ppp*

Detailed description: This block contains the musical notation for the Flute (FL.), Bassoon (B. D. (I)), Trumpet (T.-T. (II)), and Harp (HP.). The Flute part features a melodic line with dynamic markings *mp*, *p*, *pp*, and *ppp*. The Bassoon and Trumpet parts play sustained notes with a *pppp* dynamic. The Harp part has a complex texture with *pp* and *ppp* dynamics.

The goddesses and Apollo finally prostrate themselves in prayer at the form of Troilus in his unending dance against the blue light of the night moon.

VLN. I *n*

VLN. II *n*

VLA. *n*

VC. *n*

CB. *n*

Detailed description: This block contains the musical notation for the Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). All instruments play sustained notes with a *n* dynamic marking.

n
END OF OPERA
CURTAIN.