

1882

FESTIVAL EDITION

# THE FALL OF TROY

from

## „LES TROYENS“

LYRIC OPERA, WORDS AND MUSIC

by

# HECTOR BERLIOZ

English Text by A.W. Dohn

*from Manuscript for the Cycle of Festival under the direction of*

**THEODORE THOMAS.**

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## Index.

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Nº 1. March and Hymn .....	Page 8
" 2. The combat of the wrestlers .....	" 13
" 3. Cassandra and Chorus .....	" 15
" 4. Recit. Aeneas .....	" 20
" 5. Octet and Chorus .....	" 24
" 6. Air of Cassandra .....	" 60
" 7. March Finale of the Trojans .....	" 64

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## Argument.

The downfall of Troy and the overthrow of Priam's ancient realm, now drew nearer and nearer. By the advice of the crafty Ulysses, a colossal horse was constructed of wood, within which several of the most courageous heroes concealed themselves, while the Greek army went on board their ships, feigning to have left the coast of Troy forever. The Trojans looked with much astonishment at the wooden horse, but were told by Sinon, a Greek fugitive, that the Greeks had built it with a view to propitiate Minerva, because they had taken her statue from the city. Laocoon, who had heard that his fellow citizens were about to transport the dangerous gift to the city, hastened to the gates, and conjured them to give up the undertaking. At the close of his speech, he struck against the side of the horse, from which resounded a feeble clash of arms. Laocoon then went with his sons to the temple of Neptune, but while there preparing the offerings, two enormous serpents, which came from the Isle of Tenedos, suddenly attacked him, coiled their immense bodies around his sons; Laocoon rushing upon the monsters to save his children became entangled himself and all died a doubly-painful death.

The death of Laocoon, was considered by the Trojans a punishment by the gods, for violating that present which the Greek had left. The infatuated people hastened with triumphant exultation, to convey the colossal horse to the Palladium. Rejoicing at their deliverance from the dangerous enemy, the hapless inhabitants now abandoned themselves freely to wine, dance and joy, until a late hour of the night. At last, while they were buried in sleep and intoxication, the Greek fleet returned. Sinon, the fugitive traitor, put a ladder to the wooden horse and opened a secret door, and thus a number of Greek heroes were already in the city walls. They easily overpowered the drunken guard, and admitted the Greek army within the walls of Troy, to search of prey and murder. Priam was slain, Hecuba his queen, his daughters and Andromache, Hector's noble spouse, were led away captives. Cassandra, the sister of Hector and who alone in her prophetic visions had divined the treacherous attempt of the Greeks, was buried in the ruins of the city.

## No. 1.

(Enter Priam, Hecuba, Helenus, Polyxene and princes, the children of Priam. Aeneas at the head of the Trojan soldiers, Asagne leading the children, followed by the priests of Neptune and Jupiter and the people. Priam and Hecuba seat themselves on their throne. The various groupes pass them, and deposit their offerings of flowers, fruit, etc., on the altar.)

### March and Hymn.

Chorus: God, thou protector of Troy, the eternal,  
Grant acceptance of our sacrifice,  
And from the happy and true hearted people,  
Joyful hymns accept in praise.  
To you, our help in need, we bring our offerings,  
To you, our help and refuge!  
God of Olympus! God of seas!  
Great ruler of the universe!  
Oh accept our gifts.

## No. 2.

Dances and popular games. During the combat of the wrestlers, Andromache enters with Astyanax. The child carries a basquet of flowers, which he places at the foot of the altar, after which Andromache leads him before Priam's throne. The king rises from his throne, tenderly embraces his son and blesses him. Hecuba also blesses him. A painful feeling seems to settle over the assemblage. Andromache weeps aloud, and taking the child by the hand leads him away, midst the sorrowing murmur of the people.)

Chorus: Andromache and her son!  
Oh fated hour! There the cries of mirthful and jubilant people,  
And here but gloomy forebodings, profoundest mourning!  
See her deep, silent grief.  
Wives and mothers, weep at the affecting sight.

(Cassandra steps in front.)

Cassandra: Alas! Weep not, widow of Hector!  
Misfortunes, greater far, shall press the bitter tear from thine eyes.

(Cassandra leaves the scene.)

## No. 3.

(Aeneas enters, addressing the king.)

Aeneas: Behold, great king, on yonder plain  
Thy people in great excitement  
Fly, as if panic stricken.  
Nothing can arrest them.  
Some mysterious terror has seized upon them;  
Laocoon, mistrusting, and denouncing as treacherous  
Yonder work of the Greeks,  
Bends his bow, and quivering

He exhorts the people, the work to destroy  
With fire and flame.  
Just then rise from the waters, swelled with rage  
Two monstrous serpents.  
Advancing over the shining sand,  
They rush at the priest of Apollo,  
And coil their terrible bodies around him;  
Fiery vapors issue from their nostrils,  
Their mighty fangs they pierce in the heart of their victim!  
They devour him before our eyes!

#### No. 4.

#### Octett and Chorus.

(Priam, Pantheë, Chorebe, Helenus, Hecuba, Polyxenus and people.)

Heaven's wrath has descended,  
Horror, by fate decreed,  
Vengeance divine, deathdealing terror  
Descends in our midst unawares.  
Punishment so severe, fills all with fear and trembling,  
Ah, at this sight the blood chills within my veins.  
Laocoon! a high priest,  
The chosen mark of wrath divine!  
By the serpents devoured! oh horror!

#### No. 5.

#### Recitative.

Aeneas: May Minerva, the divine, protect us.  
We implore her aid in this new danger.  
'Tis but too true, the sacrifice just brought,  
Pallas will yet revenge.

Priam: To appease her anger,  
My orders obey, without delay.

Aeneas: On mighty rollers raised,  
Stands the colossal horse.  
Let the people take hold, and in triumph  
Conduct it to the Palladium.  
In pomp it enter Troy.  
Oh gift miraculous, with joy we greet thee!  
Maiden and soldiers! with flowers strew the way,  
Your joyous chant unite with the lyre's sweet sound  
And the trumpet ring.

**Chorus:** Then for the feast prepare, form the triumphal march!  
All fall in line!  
With flowers strew the way to the gates of the city!  
Let the trumpet and lyre swell the volume of song!  
(Cassandra enters with hair flowing, and in great excitement.)

**Cassandra:** Misfortune! Oh woe!

**Chorus:** Minerva! Pardon Troy!

## No. 6.

(While the people are departing, Cassandra has drawn aside; when finding herself alone, she steps forward.)

### A i r.

**Cassandra:** No! heaven may forbid, for me this feast to witness,  
Vain is the hope here to warn!  
Destiny must be fulfilled! This people is condemned.  
The Gods have resolved their ruin.  
Frightful yawns the abyss!  
Oh what cruel memories!  
Glories of our beloved land, doomed to ignoble fate!  
Glorious visions of future greatness, how alluring!  
Oh Chorebe! oh Priam!  
Vain are your efforts of courage! —  
My eyes grow dim with tears at your sad fate.

## No. 7.

### F i n a l e.

#### March of Trojans.

**Chorus:** Beloved by Gods, thou daughter of Olymp,  
In shining armor, helmet crowned,  
Goddess of wisdom and war, heaven's fairest daughter!  
Shield us from ill and be propitious,  
Let Ilium withstand her foe!

**Cassandra:** Ha! the fatal procession appears before the walls,  
The enemy comes! oh treacherous plot to invest the city!  
The foolish people, here assembled for pleasure,  
In their mad joy, neglect the orders of the king.

**Chorus:** Oh hear our voices, virgin divine!  
With softest accent of Dindymion,  
Mingle merrily our melodies,  
Blending gaily with the Trojan lyre.  
The Phrygian trumpets blast rings through the air!

(Cassandra standing alone in front of the scene.)

**Cassandra:** The chorus swells in volume.  
The colossal device of the foe now advances.  
There it is!

**Chorus:** Strew with roses the way, fragrant wreaths deck your dwellings.  
In whirling dance enjoy, happy children, fortune's hour;  
Like snowflakes sprinkle fragrant flowers,  
Deck gaily Pallas's temple.  
Mirth and joy reign supreme!

(The song of the people suddenly ceases, they look at each other in amazement.)

**Cassandra:** Mighty Jove! — they are halting,  
All is stir and excitement!  
Oh God! — if . . .

(Some of the populace:)

**Chorus:** What is this? What has happened to alarm the people?

(Some of the women:)

What mysterious noise there within the colossus?

(The sun breaks from behind the clouds.)

What happy omen! Renew the song!

Proud Pergamos unveiled,  
Flaming in wonted splendor,  
Triumph beams from its height!

(Cassandra, when she sees the procession moving away.)

**Cassandra:** Ah! hold on! beware!  
Aye, with fire and hatchet attack the flanks of this monstrous horse!  
Laocoon was right! It hides the murderous foe.  
My voice refuses! —  
Is there no hope, oh cruel ruler of Olymp? —  
Thus to destroy thy people! Oh inexorable fate! —  
Blindly rushes to destruction a people, doomed by the Gods!  
They enter! — all is over!  
Destiny is fulfilled!  
Hector's sister, go and die,  
Die under the ruins of Troy!

E n d.



# No. 1. March and Hymn.

Allegro moderato pomposa. (112 = ♩)

Piano.

Musical notation for the piano introduction, featuring a grand staff with treble and bass clefs. The tempo is marked 'Allegro moderato pomposa' with a metronome marking of 112 = ♩. The music begins with a piano (*p*) dynamic and includes markings for *mf* and *cresc.* (crescendo). The bass line consists of a steady eighth-note accompaniment.

Continuation of the piano accompaniment, showing the right-hand melody and the left-hand accompaniment. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The piece concludes with a double bar line and a fermata.

1<sup>st</sup> Soprano. *mf*

Thou shield of Troy, the e - ter - nal, grant ac - ceptance of our sacri-

2<sup>d</sup> Soprano and Alto. *mf*

Thou shield of Troy, the e - ter - nal, grant ac - ceptance of our sacri-

1<sup>st</sup> Tenor. *mf*

God, thou pro - tec - tor of Troy, the e - ter - nal, grant ac - ceptance of our sacri-

2<sup>d</sup> Tenor. *mf*

God, thou pro - tec - tor of Troy, the e - ter - nal, grant ac - ceptance of our sacri-

1<sup>st</sup> and 2<sup>d</sup> Bass. *mf*

God, thou pro - tec - tor of Troy, the e - ter - nal, grant ac - ceptance of our sacri-

Vocal staves for Soprano, Tenor, and Bass with lyrics. The piano accompaniment continues below the vocal staves, maintaining the eighth-note accompaniment. The lyrics are: "Thou shield of Troy, the e - ter - nal, grant ac - ceptance of our sacri- / God, thou pro - tec - tor of Troy, the e - ter - nal, grant ac - ceptance of our sacri-".



fice. \_\_\_\_\_ And from thy true hearted peo - ple

fice. \_\_\_\_\_ And from thy true hearted peo - ple

fice. \_\_\_\_\_ And from thy hap - py and true hearted peo - ple

fice. \_\_\_\_\_ And from thy hap - py and true hearted peo - ple

fice. \_\_\_\_\_ And from thy hap - py and true hearted peo - ple

*mf* *f* *mf*

*mf* joy - ful hymns ac - cept in praise. joy - ful hymns ac - cept in

*mf* joy - ful hymns ac - cept in praise. joy - ful hymns ac - cept in

*mf* joy - ful hymns ac - cept in praise. joy - - ful hymns \_\_\_\_\_ in

*mf* joy - ful hymns ac - cept in praise. joy - ful hymns ac - cept in

*mf* joy - ful hymns ac - cept in praise. joy - ful hymns ac - cept in

joy - ful hymns ac - cept in praise. joy - ful hymns ac - cept in

*mf*

praise *p* To you our help in need

praise *p* To you our help in need

praise *p* To you our help in need and

praise *p* To you our help in need and

1<sup>st</sup> Bass. *p* *unis.*

praise To you our help to

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor 1, Tenor 2) with a Bass line. The lyrics are: 'praise To you our help in need'. The piano accompaniment features a steady bass line with chords in the right hand. Dynamics include piano (*p*) and unison (*unis.*).

we bring our off'r - ings you our help and rescue God of O - lym - pus!

we bring to you our — rescue God of O - lym - pus!

our de - li - ver - er our help and rescue God of O - lym - pus!

our de - li - ver - er our help and rescue God of O - lym - pus!

you — our help in need our help in need and rescue God of O - lym - pus!

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: 'we bring our off'r - ings you our help and rescue God of O - lym - pus!'. The piano accompaniment continues with a similar texture. Dynamics include piano (*p*) and forte (*f*).

God of seas! God of O - lym - pus! God of seas!

God of seas! God of O - lym - pus! God of seas!

God of seas! God of O - lym - pus! God of seas!

God of seas! God of O - lym - pus! God of seas!

God of seas! God of O - lym - pus! God of seas!

God of seas! God of O - lym - pus! God of seas!

Great ruler of the u - ni - verse oh ac - cept

Great ruler of the u - ni - verse oh ac - cept

Great ruler of the u - ni - verse oh ac -

Great ruler of the u - ni - verse oh ac -

Great ruler of the u - ni - verse oh ac -

of our gifts\_ oh ac - cept\_ of our gifts.

of our gifts\_ oh ac - cept\_ of our gifts.

cept\_ of our gifts\_ oh ac - cept\_ of our

cept\_ of our gifts\_ oh ac - cept\_ of our

cept\_ of our gifts\_ oh ac - cept\_ of our

*mf* *p*

*p* Meek - ly we bow be - fore thee meek - ly we bow be - fore thee\_

*p* Meekly we bow, meekly we bow be - fore thee\_

*p* gifts. Meek - ly we bow be - fore thee\_

*p* gifts. Meek - ly we bow be - fore thee\_

gifts. We bow, we bow be - fore thee meek - ly we bow be - fore thee\_

*p*

God of O - lym-pus! God of O - lym-pus! God of seas!

God of O - lym-pus! God of O - lym-pus! God of seas! *mf* Great ruler of the

God of O - lym-pus! God of O - lym-pus! God of seas!

God of O - lym-pus! God of O - lym-pus! God of seas!

God of O - lym-pus!

God Great ruler of the u - ni - verse accept our

u - ni - verse! Great ruler of the u - ni - verse accept our

*mf* Great ruler of the u - ni - verse! oh ac - cept of our

*mf* Great ruler of the u - ni - verse! oh ac - cept of our

*mf* Great ruler of the u - ni - verse! oh ac - - cept, ac -

*cresc.*  
 hymns of praise, — ac - cept our hymns of prai - - - - ses.  
*cresc.*  
 hymns of praise, — ac - cept our hymns of prai - - - - ses.  
*cresc.*  
 praise, ac - cept — our hymns of prai - - - - ses.  
*cresc.*  
 praise, ac - cept — our hymns of prai - - - - ses.  
*cresc.*  
 cept, accept our praise, ac - cept our hymns of prai - - - - ses.

*cresc.*

Thou shield of Troy, the e - ter - nal,  
 Thou shield of Troy, the e - ter - nal,  
 God thou pro - tec - tor of Troy, the e - ter - nal,  
 God thou pro - tec - tor of Troy, the e - ter - nal,  
 God thou pro - tec - tor of Troy, the e - ter - nal,

grant ac - cep - tance of our sacri - fice \_\_\_\_\_

grant ac - cep - tance of our sacri - fice \_\_\_\_\_

grant ac - cep - tance of our sacri - fice \_\_\_\_\_ And from thy

grant ac - cep - tance of our sacri - fice \_\_\_\_\_ And from thy

grant ac - cep - tance of our sacri - fice \_\_\_\_\_ And from thy

*mf*

And from thy true hearted peo - ple joy - ful hymns — ac - cept in

And from thy true hearted peo - ple joy - ful hymns ac - cept in

hap - py and true hearted peo - ple joy - ful hymns ac - cept in

hap - py and true hearted peo - ple joy - ful hymns — ac - cept in

hap - py and true hearted peo - ple joy - ful hymns — ac - cept in

*mf*

praise! oh ac - - cept of our gifts. God of O -

praise! oh ac - - cept of our gifts. God of O -

praise! oh ac - - cept our gifts. God of O -

praise! oh ac - - cept of our gifts. God of O -

praise! oh ac - - cept of our gifts. God of O -

The first system of music consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "praise! oh ac - - cept of our gifts. God of O -". The piano accompaniment features a steady bass line with chords in the right hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

lym - pus! God of seas! God of O - lym - pus! God of seas!

lym - pus! God of seas! God of O - lym - pus! God of seas!

lym - pus! God of seas! God of O - lym - pus! God of seas!

lym - pus! God of seas! God of O - lym - pus! God of seas!

lym - pus! God of seas! God of O - lym - pus! God of seas!

The second system of music consists of five vocal staves and a piano accompaniment. The lyrics are: "lym - pus! God of seas! God of O - lym - pus! God of seas!". The piano accompaniment continues with a similar texture to the first system. The key signature remains two sharps (F# and C#), and the time signature is 4/4.



God of O - lym - pus! God of seas! God of O - lym - - - pus!

God of O - lym - pus! God of seas! God of O - lym - - - pus!

God of O - lym - pus! God of seas! God of O - lym - pus! God of

God of O - lym - pus! God of seas! God of O - lym - pus! God of

God of O - lym - pus! God of seas! God of O - lym - pus! God of

*dim.*

*p* *f* *p* *f* *p*

Oh God of seas!

Oh God of seas!

seas! Oh God of seas!

seas! Oh God of seas!

seas! Oh God of seas!

seas! Oh God of seas!

*cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

**L'istesso tempo.** **Allegro.**

### Nº 2. The combat of the wrestlers.

Allegro. (176 = ♩)

Piano.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Allegro' with a metronome marking of 176 = ♩. The score begins with a piano (p) dynamic. The first system features a treble staff with a melodic line of eighth notes and a bass staff with a simple accompaniment. The second system continues the melodic line with some slurs and accents. The third system introduces a triplet in the treble staff. The fourth system features a more complex melodic line with slurs and accents. The fifth system concludes the piece with a final cadence. The score is printed in black ink on a white background.

First system of musical notation. The treble clef staff features a complex melodic line with many beamed eighth notes and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic development with various note values and slurs. The bass clef staff maintains the accompaniment.

Third system of musical notation. A dynamic marking of *mf* (mezzo-forte) is present in the bass clef staff. The treble clef staff shows a melodic line with some chromaticism.

Fourth system of musical notation. The treble clef staff features a prominent melodic line with a slur and a dotted line above it. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with many beamed eighth notes and slurs. The bass clef staff provides the accompaniment.

Sixth system of musical notation. The system concludes with two first endings, labeled '1.' and '2.', in the treble clef staff. The bass clef staff continues the accompaniment.

### Nº 3. Cassandra and Chorus.

Andante non troppo lento. (♩ = ♩)

Cassandra. 

Soprano. 

Alto. 

Tenor. 

Bass. 

Andante non troppo lento.

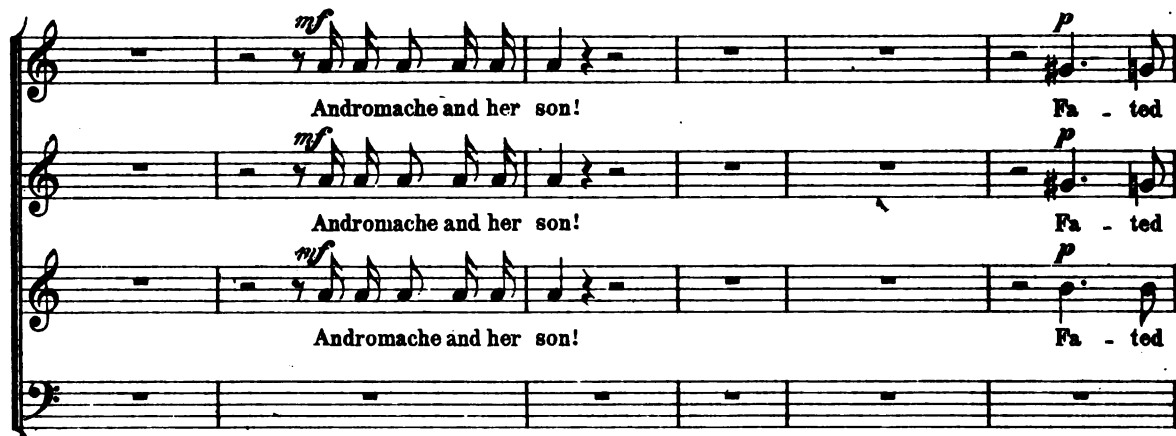
Piano. 

*mf* Andromache and her son! *p* Fa - ted

*mf* Andromache and her son! *p* Fa - ted

*mf* Andromache and her son! *p* Fa - ted

*mf* Andromache and her son! *p* Fa - ted



*cresc.* 

hour! There the cries of mirthful, ju-bi-lant peo -

hour! There the cries of mirthful, ju-bi-lant peo -

hour! There the cries of mirthful, ju-bi-lant peo -

Fa-ted hour! There the cries of mirthful, ju-bi-lant peo -

ple, and here but gloom-y for - bod - ings!

ple, and here but gloom-y for - bod - ings!

ple, and mourning profound

ple, *cresc.*

TENOR.

BASS

profoundest grief!

*un poco riten.*

*cresc.*

SOPRANO.

ALTO.

TENOR.

See her deep si-lent grief.

See her deep si-lent grief.

See her deep si-lent grief.

*cresc.*

*m.d.*

*m.5.*

*a tempo*

*Appassionato*

Wives and mothers in si - lence weep at th'affecting sight!

Wives and mothers in si - lence weep at th'affecting sight!

Wives and mothers in si - lence weep at th'affecting sight!

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The music features a melodic line with triplets and a bass line with chords and moving lines.

Second system of piano introduction. Continuation of the melodic and bass lines from the first system.

Musical notation for the character **Cassandra.** The system shows a vocal line with a rest followed by the lyrics "A - las!" and a piano accompaniment.

Musical notation with lyrics: **Weep not nor wail wi-dow of Hector!** **Mis**

Musical notation with lyrics: **for-tune great-er far shall press from your eyes yet the bit-ter tear.**

Final system of piano accompaniment. Treble clef, key signature of two sharps. The music concludes with a melodic flourish in the right hand and a sustained chord in the left hand.

First system of piano accompaniment. Treble and bass staves. Includes a *cresc.* marking.

Second system of piano accompaniment. Treble and bass staves. Includes a *ppp* marking.

Third system of piano accompaniment. Treble and bass staves. Includes markings: *un poco riten.*, *cresc.*, *m.d.*, *a tempo*, and *p*.

Fourth system of piano accompaniment. Treble and bass staves. Includes markings: *ppp*, *pp*, *dim.*, and *p*.

Fifth system of piano accompaniment. Treble and bass staves. Includes markings: *ppp* and *perdendosi*.

SOPRANO. (This note should be more sighed than sung.) *ppp*  
ALTO. Ah! *ppp*  
Ah!

Sixth system of piano accompaniment. Treble and bass staves.



Nº 4 .

Allegro.

Aeneas.

Be -

*cresc. molto*

hold, great king on yon - - der plain thy peo - ple, ex - ci - - ted,

fly as with panic strick'n. Noth - ing can ar -

rest them. Some mys -

*cresc.*

te - rious ter - ror has seizd up - on them.

La-a-co-on, mis-trust-ing and de-nounc-ing as treacherous

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is D major (two sharps). The vocal line begins with a half rest, followed by a quarter note 'La', a dotted quarter note 'a', a quarter note 'co', a quarter note 'on', a half note 'mis', a quarter note 'trust', a quarter note 'ing', a quarter note 'and', a quarter note 'de', a quarter note 'nounc', a quarter note 'ing', a quarter note 'as', a quarter note 'treacherous', and a final quarter rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

yon-der work of the Greeks bends his bow, quiv-ring,

The second system continues the musical piece. The vocal line starts with a half rest, followed by a quarter note 'yon', a quarter note 'der', a quarter note 'work', a quarter note 'of', a quarter note 'the', a quarter note 'Greeks', a quarter note 'bends', a quarter note 'his', a quarter note 'bow', a quarter note 'quiv', a quarter note 'ring', and a final quarter rest. The piano accompaniment continues with a similar rhythmic pattern, including a fermata over the final chord.

speeds he the ar-row 'gainst the side of the horse.

The third system continues the musical piece. The vocal line starts with a half rest, followed by a quarter note 'speeds', a quarter note 'he', a quarter note 'the', a quarter note 'ar', a quarter note 'row', a quarter note ''gainst', a quarter note 'the', a quarter note 'side', a quarter note 'of', a quarter note 'the', a quarter note 'horse', and a final quarter rest. The piano accompaniment continues with a similar rhythmic pattern, including a fermata over the final chord.

he ex-horts the peo-ple the work to des-

The fourth system continues the musical piece. The vocal line starts with a half rest, followed by a quarter note 'he', a quarter note 'ex', a quarter note 'horts', a quarter note 'the', a quarter note 'peo', a quarter note 'ple', a quarter note 'the', a quarter note 'work', a quarter note 'to', a quarter note 'des', and a final quarter rest. The piano accompaniment continues with a similar rhythmic pattern, including a fermata over the final chord.

troy with fire and flame. Just

The fifth system concludes the musical piece. The vocal line starts with a half rest, followed by a quarter note 'troy', a quarter note 'with', a quarter note 'fire', a quarter note 'and', a quarter note 'flame', a quarter note 'Just', and a final quarter rest. The piano accompaniment continues with a similar rhythmic pattern, including a fermata over the final chord.

then rise from the wa - - ters swell'd with

rage two monstrous ser - - pents ad -

van - - cing o - - ver the shi - ning sand they

rush at the priest of A - - pol - - lo -

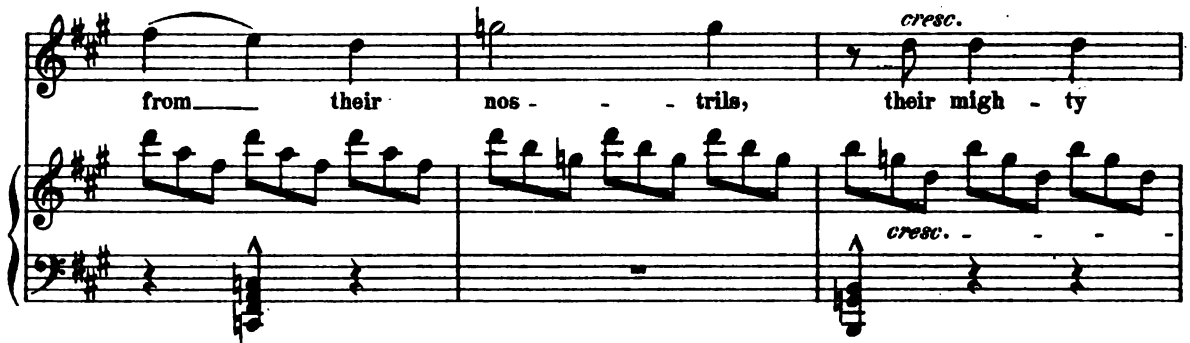
coil their ter - - ri - - ble bo - - dies

round him; fie - - ry va - - pors is - sue



from their nos - - - trils, their migh - ty

*cresc.*



fangs they pierce in the heart of their vic - - - tim!

*poco*



they de - vour

*poco*



him, they de - vour him be - - fore our eyes.



# Nº 5. Octet and Chorus.

Andante sostenuto. (♩ = ♩)

Ascagna.

Cassandra.

Hecuba.

Aeneas.

*sotto voce*  
Heavens wrath has de-scen - ded! *cresc.* Hor - ror by fate de -

Helenus.

*sotto voce*  
Heavens wrath has de-scen - ded! *cresc.* Hor - ror by fate de -

Chorebe.

*sotto voce*  
Heavens wrath has de-scen - ded! *cresc.* Hor - ror by fate de -

Pantheo.

Priam.

Soprano.

Alto.

Oh

1st Tenor.

Oh

2nd Tenor.

Oh

Bass.

Oh

Andante sostenuto.

Piano.

creed Vengeance di-vine, death dealing ter-ror descends in our midst un-a-

hor-ror!

hor-ror!

hor-ror!

hor-ror!

*ff* *p* *mf* *mf* *p*

*sotto voce* Heavens wrath has de-scen - ded! *cresc.* Hor - ror, by fate de -

*sotto voce* Heavens wrath has de-scen - ded! *cresc.* Hor - ror, by fate de -

*sotto voce* Heavens wrath has de-scen - ded! *cresc.* Hor - ror, by fate de -

-wares. Pun - ish - ment so se - vere fills

-wares. Pun - ish - ment so se - vere fills

-wares.

Oh

Oh

Oh

Oh

*tremolo* *cresc.*

Detailed description: This is a page of a musical score, page 26. It features three vocal staves at the top, each with the lyrics 'Heavens wrath has de-scen - ded! Hor - ror, by fate de -'. The first two staves have 'sotto voce' above them, and the third has 'sotto voce' and 'cresc.' above it. Below the vocal staves are two piano staves with the lyrics '-wares. Pun - ish - ment so se - vere fills'. The piano part includes a 'tremolo' marking and a 'cresc.' marking. At the bottom, there are four more staves, likely for a chorus or additional vocalists, each ending with the word 'Oh'. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

*mf*  
 creed — Ven-geance di-vine, death dealing ter - ror descends  
*mf*  
 creed — Ven-geance di-vine, death dealing ter - ror descends  
*mf*  
 creed — Ven-geance di-vine, death dealing ter - ror descends  
*mf*  
 all with fear and tremb - ling, punishment so se-vere fills all with fear and tremb -  
*mf*  
 all with fear and tremb - ling, punishment so se-vere fills all with fear and tremb -

Empty musical staves for piano accompaniment.

*p*  
 hor - - - ror!  
*p*  
 hor - - - ror!  
 hor - ror!  
*p* unis. *p sotto voce*  
 hor - - - ror! At this sight, at this

*mf*  
 Musical accompaniment for piano.



in our midst un a - wares. Pun - ish - ment so se -

in our midst un a - wares. Pun - ish - ment so se -

in our midst un a - wares. Pun - ish - ment so se -

ling;Heavens wrath has de - scen ded, oh hor-rorfate de-creed, Heav - ens wrath has de -

ling;Heavens wrath has de - scen ded, oh hor-rorfate de-creed, Heav - ens wrath has de -

Heavens wrath has de - scen - ded,

Heavens wrath has de - scen - ded,

Heavens wrath has de - scen - ded,

sight stops the blood in its course!

The musical score consists of a vocal line with three staves and a piano accompaniment with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line features a melodic line with lyrics and a bass line with lyrics. The piano accompaniment includes a treble clef staff and a bass clef staff. The lyrics are: "in our midst un a - wares. Pun - ish - ment so se -", "in our midst un a - wares. Pun - ish - ment so se -", "in our midst un a - wares. Pun - ish - ment so se -", "ling;Heavens wrath has de - scen ded, oh hor-rorfate de-creed, Heav - ens wrath has de -", "ling;Heavens wrath has de - scen ded, oh hor-rorfate de-creed, Heav - ens wrath has de -", "Heavens wrath has de - scen - ded,", "Heavens wrath has de - scen - ded,", "Heavens wrath has de - scen - ded,", "sight stops the blood in its course!".

vere fills all with fear and tremb - ling, punish - ment so se -

vere fills all with fear and tremb - ling, punish - ment so se -

vere fills all with fear and tremb - ling, punish - ment so se -

scen - ded Hor - ror by fate de - creed. Pun - ish - ment so se -

scen - ded Hor - ror by fate de - creed. Pun - ish - ment so se -

Hor - ror by fate de - creed. Ven - geance di - vine, death dealing

Hor - ror by fate de - creed. Ven - geance di - vine, death dealing

Hor - ror by fate de - creed. Ven - geance di - vine, death dealing

Oh hor - - - ror!

Oh hor - ror!

Oh hor - ror!

Oh hor - - - ror!

mf

Rec.

vere fills all with fear and tremb - ling, descends in our midst un - a - wares.

vere fills all with fear and tremb - ling, descends in our midst un - a - wares.

vere fills all with fear and tremb - ling, descends in our midst un - a - wares.

vere fills all with fear and tremb - ling, descends in our midst un - a - wares.

vere fills all with fear and tremb - ling, descends in our midst un - a - wares.

ter - ror descends in our midst un - a - wares.

ter - ror descends in our midst un - a - wares.

ter - ror descends in our midst un - a - wares.

*sotto voce*  
The blood free-zes in my

Aeneas.

Pun - - - ishment so se - vere \_\_\_\_\_ fills all \_\_\_\_\_ with fear and

Helenus.

Pun - - - ishment so se - vere \_\_\_\_\_ fills all \_\_\_\_\_ with fear and

Chorus Bass.

veins in my veins in my veins in my

Aeneas.

tremb - - - ling! Pun-ish-ment so se - vere \_\_\_\_\_ fills \_\_\_\_\_

Helenus.

tremb - - - ling! Pun-ish-ment so se - vere \_\_\_\_\_ fills \_\_\_\_\_

Chorebe.

Pun - - - ishment so se - vere \_\_\_\_\_ fills all \_\_\_\_\_ with fear and

Panthee.

Pun - ishment so se - vere \_\_\_\_\_ fills

Priam.

Pun - ishment so se - vere \_\_\_\_\_ fills

SOPRANO and ALTO.

*psotto voce*  
Pan - ishment so se -

Chorus.  
BASS.

veins in my veins in my veins

**Ascagne.** *mf* Pun - ishment so se - vere fills

**Cassandra.** *mf* Pun - ishment so se - vere fills

**Hecuba.** *mf* Pun - ishment so se - vere fills

**Aeneas.** Pun - ishment so se - vere fills

**Helenus.** all with fear and tremb - ling! Pun - ishment so se -

**Chorebe.** all with fear and tremb - ling! Pun - ishment so se -

tremb - ling! Pun - ishment so se -

**Panthee.** all with fear and tremb - ling! Pun - ishment so se -

**Priam.** all with fear and tremb - ling! Pun - ishment so se -

**SOPRANO and ALTO.** vere fills all with fear and tremb - ling!

**1<sup>st</sup> TENOR.**

**2<sup>nd</sup> TENOR.**

**BASS.** Pun - ishment so se - vere, Pun - ishment so se -

all \_\_\_\_\_ with fear and tremb - ling! La-o - co-on! a high-priest,  
 all \_\_\_\_\_ with fear and tremb - ling! La-o - co-on! a high-priest,  
 all \_\_\_\_\_ with fear and tremb - ling! La-o - co-on! a high-priest,  
 vere fills all \_\_\_\_\_ with fear and tremb - ling! La-o - co-on! a high-priest,  
 vere fills all \_\_\_\_\_ with fear and tremb - ling! La-o - co-on! a high-priest,  
 vere fills all with fear and tremb - ling! La-o - co-on! a high-priest,  
 vere fills all with fear and tremb - ling! La-o - co-on! a high-priest,  
 vere fills all with fear and tremb - ling! La-o - co-on! a high-priest,  
 vere fills all with fills all with fear and tremb - ling! La-o - co-on! a high-

The musical score consists of ten staves. The first three staves are for a three-part choir (Soprano, Alto, Tenor). The next four staves are for a four-part choir (Soprano, Alto, Tenor, Bass). The bottom two staves are for the piano accompaniment. The music is in A major (indicated by two sharps) and 4/4 time. The lyrics are: 'all \_\_\_\_\_ with fear and tremb - ling! La-o - co-on! a high-priest,'. The piano part features a rhythmic accompaniment with eighth notes and chords. There are some blank staves in the middle section of the score.

La-o - co-on! a high-priest, a high - priest, the cho-sen mark of wrath di -

La-o - co-on! a high-priest, a high - priest, the cho-sen mark of wrath di -

La-o - co-on! a high-priest, a high - priest, the cho-sen mark of wrath di -

La-o - co-on! a high-priest, a high - priest, the cho-sen mark of wrath di -

La-o - co-on! a high-priest, a high - priest, the cho-sen mark of wrath di -

La-o - co-on! a high-priest, a high - priest, the cho-sen mark of wrath di -

La-o - co-on! a high-priest, a high - priest, the cho-sen mark of wrath di -

a high -

priest, La-o - co-on! a high - priest, by the serpents de-vour'd! by the serpents de-

*cresc.*

*cresc.* - vine by the serpents de - vour'd, by the serpents de - vour'd by the serpents de -

*cresc.* - vine by the serpents de - vour'd, by the ser - pents de -

*cresc.* - vine by the serpents de - vour'd, by the serpents de - vour'd by the ser - pents de -

*cresc.* - vine by the serpents de - vour'd, by the serpents de - vour'd by the ser - pents de -

*cresc.* - vine by the serpents de - vour'd, by the ser - pents de -

*cresc.* - vine by the serpents de - vour'd, by the serpents de - vour'd by the ser - pents de -

*cresc.* - vine by the serpents de - vour'd, by the serpents de - vour'd by the snake.

*cresc.* - vine by the serpents de - vour'd,

*p cresc.* - By the serpents de - vour'd - *sf*

*p cresc.* - By the serpents de - vour'd, by the ser - - - pents de - *cresc. molto*

*cresc.* - priest. by the serpents de - vour'd, by the ser - - - pents de - *cresc. molto*

*cresc.* - vour'd, by the serpents de - vour'd, by the ser - - - pents de - *cresc. molto*

*mf* *cresc. molto*



vour'd, by the ser - pents devour'd right be - fore our  
 vour'd, by the ser - pents devour'd right be - fore our  
 vour'd, by the ser - pents devour'd right be - fore our  
 vour'd, by the ser - pents devour'd right be - fore our  
 vour'd, by the ser - pents devour'd right be - fore our  
 vour'd, by the ser - pents devour'd, by the ser - pents devour'd right be - fore our  
 by the serpents devour'd, by the ser - pents devour'd right be - fore our  
 by the serpents devour'd, by the ser - pents devour'd right be - fore our  
 vour'd!  
 vour'd!  
 vour'd!  
 vour'd!

Musical score for a vocal ensemble in G major (one sharp) and 12/8 time. The score consists of 12 staves. The first five staves are vocal parts, each with the lyrics "vour'd, by the ser - pents devour'd right be - fore our". The sixth and seventh staves are bass parts with lyrics "vour'd, by the ser - pents devour'd, by the ser - pents devour'd right be - fore our" and "by the serpents devour'd, by the ser - pents devour'd right be - fore our" respectively. The eighth and ninth staves are vocal parts with lyrics "vour'd!". The tenth and eleventh staves are vocal parts with lyrics "vour'd!". The twelfth staff is a piano accompaniment. The score ends with a double bar line and a repeat sign.

*non stringendo*

eyes!

eyes!

Oh peo - ple doom'd to mis -

eyes!

eyes!

eyes!

eyes!

eyes!

eyes!

eyes!

eyes!

1<sup>st</sup> Chorus.

1<sup>st</sup> Soprano.

1<sup>st</sup> Tenor. *mf sotto voce*

2<sup>nd</sup> Tenor. *mf*

2<sup>nd</sup> Soprano and Alto. *sotto voce*

Heavens wrath has de - scended, horror by fate de -

Heavens wrath has de - scended, horror by fate de -

2<sup>nd</sup> Chorus.

1<sup>st</sup> Bass. *mf sotto voce*

2<sup>nd</sup> Bass. *mf sotto voce*

Heavens wrath has descended, horror by fate decreed,

Heavens wrath has descended, horror by fate decreed,

*non stringendo*

*mf*

for - - - - - tune! Hor - - - - - ror by fate de - - - - - ob

hor - - - - - ror by fate de - - - - -

hor - - - - - ror by fate de - - - - -

creed, Vengeance divine, death dealing terror, my blood runneth cold at this

creed, Vengeance divine, death dealing terror, my blood runneth cold at this

vengeance divine, death dealing terror, my blood runneth cold at this sight!

vengeance divine, death dealing terror, my blood runneth cold at this sight!

ror! vengeance di - vine, death dea - ling

creed! ven - geance di - vine, death dea - ling

hor - - - ror! vengeance di - vine, death dea - ling

vengeance di - vine, ah death dea - ling

vengeance di - vine, ah death dea - ling

- creed!

- creed!

sight! Pu-nishment so se - vere fills all with fear and

sight! Pu-nishment so se - vere fills all with fear and

Pu-nishment so severe fills all with fear and trembling.

Pu-nishment so severe fills all with fear and trembling.

*cresc.*

ter - - - - -ror, at this -

ter - - - - -ror, my blood - - - runneth cold - - - in my veins - - - my

ter - - - - -ror, at this -

ter - - - - -ror, this sight,

ter - - - - -ror, this sight, my

ah at this sight my blood

ah at this sight my blood my

trembling. Lao-co-on, a highpriest, the chosen mark of wrath di -

trembling. Lao-co-on, a highpriest, the chosen mark of wrath di -

Lao-co-on, a highpriest, the cho-sen mark of wrath divine, by the

Lao-co-on, a highpriest, the cho-sen mark of wrath divine, by the

fear - ful sight the blood chills in my veins  
 blood — runneth cold with - in me, my blood runneth cold — through my  
 fear - ful sight my blood runneth cold.

Empty musical staves for piano accompaniment.

blood run - neth cold in my veins. —  
 run - - - neth cold in my veins. —  
 blood — run - neth cold in my veins. —

Empty musical staves for piano accompaniment.

- vine by the serpents devour'd in our sight, by the ser - pents de -  
 - vine by the serpents devour'd in our sight, by the ser - pents de -

Empty musical staves for piano accompaniment.

ser - pents devour'd in our sight, by the serpents devour'd  
 ser - pents devour'd in our sight, by the serpents devour'd

Piano accompaniment for the final section of the page.

*cresc.*  
my blood runneth cold through my veins.

*cresc.*  
veins run - - - neth cold through my veins.

*cresc.*  
my blood run - neth cold in my

- vour'd, by the ser - pents devour'd, by the serpents devour'd, by the serpents de-

- vour'd, by the ser - pents devour'd, by the serpents devour'd, by the serpents de-

by the serpents devour'd, by the serpents devour'd, by the serpents de-

by the serpents devour'd, by the serpents devour'd, by the serpents de-

*p*

*mf*

ah! Heav-ens wrath has de-scend - - - ed!

ah! Heav-ens wrath has de-scend - - - ed!

veins. Heav-ens wrath has de-scend - - - ed!

ah! Heav-ens wrath has de-scend - - - ed!

ah! Heav-ens wrath has de-scend - - - ed!

ah! Heav-ens wrath has de-

Heavens wrath has de-scended! Horror by fate de-

Heavens wrath has descended! Horror by fate de-creed!

Heavens wrath has descended! Horror by fate de-creed!

- vous! ah! Heav-ens wrath has de-

- vous! ah! Heav-ens wrath has de-

Heavens wrath has de-scended! Horror by fate de-

- vous! ah! Heav-ens wrath has de-

- vous! ah! Heav-ens wrath has de-

Piano accompaniment with chords and melodic lines.



Hor - - - ror by fate de - - - creed Vengeance di -

Hor - - - ror by fate de - - - creed Vengeance di -

Hor - - - ror by fate de - - - creed Vengeance di -

Hor - - - ror by fate de - - - creed Vengeance di -

Hor - - - ror by fate de - - - creed Vengeance di -

- seen - - - - - ded! Hor - - - ror by fate de - -

- creed Vengeance divine death dealing terror chills the blood in my

Vengeance divine death dealing terror. chills the blood in my veins.

Vengeance divine death dealing terror. chills the blood in my veins.

- seen - - - - - ded! Hor - - - ror by fate de - -

- seen - - - - - ded! Hor - - - ror by fate de - -

- creed - - - Vengeance divine death dealing terror chills the blood in my

- seen - - - - - ded. Hor - - - ror by fate de - -

- seen - - - - - ded. Hor - - - ror by fate de - -

Two

- vine, vengeance divine, death dealing ter - ror, fills all with fear and

- vine, vengeance divine, death dealing ter - ror, fills all with fear and

- vine, vengeance divine, death dealing ter - ror, fills all with fear and

- vine, vengeance divine, death dealing ter - ror, fills all with fear and

- vine, vengeance divine, death dealing ter - ror, fills all with fear and

- creed. Pu-nishment so se - vere fills

veins. Punishment so se - vere fills all with fear and

Pu-nishment so severe fills all with fear and trembling.

Pu-nishment so severe fills all with fear and trembling.

- creed! the blood chills with -

- creed! Vengeance divine, death deal-ling ter - ror, the blood chills with -

veins. Punishment so se - vere fills all with fear and

- creed! Vengeance divine, death dea-ling ter - ror, the blood chills with -

- creed! Vengeance divine, death dea-ling ter - ror, the blood chills with -

trem - - bling, with fear *dim.* the wrath of heav - en has descended, fills *p*

trem - - bling, with fear *dim.* the wrath of heav - en has descended, fills *p*

trem - bling, with fear and trem - bling, fills *dim.*

trem - - bling, with fear *dim.* and trem - bling, *dim.*

trem - bling, with fear and trem - bling,

all with fear and trem - bling, fills

trembling. punishment so se - vere fills all with fear and trembling, fills *p*

punishment so severe fills all with fear and trembling, fills *p*

punishment so severe fills all with fear and trem - bling, fills *p*

in my veins with fear *dim.* the wrath of heaven has de - scend - - ed, fills *p*

in my veins with fear *dim.* the wrath of heaven has de - scend - - ed, fills *p*

trembling. punishment so se - vere fills all with fear and trem - bling, fills *dim.* *p*

fear - - chills with fear, the wrath of heav - en has descended, fills *p*

fear - - chills with fear, the wrath of heav - en has descended, fills *p*

*dim.* *p* *cresc.*

all with fear and trem - bling, with fear, ah — this sight chills my

all with fear and trem - bling, with fear, ah — this sight chills my

all with fear and trem - bling, with fear, ah — this sight chills my

fills all with fear and trembling, with fear, ah this — chills my

fills all with fear and trembling, with fear, ah this — chills my

all with fear and trem - bling, with fear, ah this chills my

all with fear and trem - - bling, with fear, ah this chills my

all with fear and trem - - bling, with fear, ah this chills my

all with fear and trem - bling, with fear, ah — this sight chills my

all with fear and trem - bling, with fear, ah this — chills my

all with fear and trem - bling, with fear, ah this — chills my

all fear and trem - bling, with fear, ah this — chills my

all fear and trem - - bling, with fear, ah this chills my

all fear and trem - - bling, with fear, ah this chills my

*p*

*p* *sotto voce* *un poco ritenuto* *a tempo*  
*pp*

blood! this sight chills my blood! ah! this sight chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! ah! this sight chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! ah! this sight chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! ah! this sight chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! ah! this sight chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood, my blood! this sight chills my blood! ah! this sight chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! ah! this sight chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood, my blood! this sight chills my blood! ah! this sight chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood! this sight chills my blood! chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood, my blood! this sight chills my blood! chills my blood! Lao-coon, a  
*sotto voce* *pp*

blood, my blood! this sight chills my blood! chills my blood! Lao-coon, a

*un poco ritenuto* *mf* *a tempo*

*p*

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, by the serpents devoured by the serpents de -

high - priest, by the serpents devoured by the serpents de -

high - priest, by the serpents devoured by the serpents de -

high - priest, by the serpents devoured by the serpents de -

high - priest, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

high - priest, the cho - sen mark of wrath di - vine, by the serpents devoured by the serpents de -

*cresc.*

*p*

*cresc.*

A vocal score for 12 voices, arranged in six pairs of staves. Each pair consists of a soprano and a bass line. The music is in a major key with two sharps (F# and C#) and a 3/4 time signature. The lyrics are "voured!" followed by "oh woel". The vocal lines are melodic and expressive, with some notes marked with a fermata. The accompaniment is simple, providing a harmonic foundation for the voices.

Piano accompaniment for the piece, consisting of two staves (treble and bass clef). The music is in the same key and time signature as the vocal score. It features a series of chords and melodic lines, with some passages marked with a piano (*p*) dynamic. The accompaniment is designed to support the vocal lines and provide a rich harmonic texture.

Aeneas.

Recit.

May Mi-ner-va the di-vine, pro - tect us! we implore her aid in this new

*pp* Recit.

danger. 'Tis but too true, the sacrifice just brought Pallas will yet re - venge!

Priam.  
To appease her

*p* *mf*

Aeneas.

wrath, my orders o-bey without de - lay! On mighty rolers raised, stands the Greeks colossal

*p*

horse, let the peo-ple take hold, and in tri - umph con - duct it to the Pal-la-di -



Allegro non troppo. (112 = ♩)

um! in pomp it en-ter Troy! Oh gift mi-ra-cu-lous,

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'um!' followed by the lyrics 'in pomp it en-ter Troy!'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

with joy we greet the! Mai - - den and

The second system continues the vocal line with the lyrics 'with joy we greet the!' and 'Mai - - den and'. The piano accompaniment maintains its rhythmic texture, with some changes in chord voicings.

sol-diers! with flow - ers strew the way! Your joy - ous chant u -

The third system features the lyrics 'sol-diers! with flow - ers strew the way! Your joy - ous chant u -'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

nite with the lyres sweet sound with the trum - - pets  
Panthee and Priam.  
Mi -

The fourth system concludes the vocal line with the lyrics 'nite with the lyres sweet sound with the trum - - pets' and 'Panthee and Priam.' followed by 'Mi -'. The piano accompaniment ends with a final cadence. The system includes measure numbers 42 and 43.

Ascagne.



Then for the feast prepare, form the tri-um - phal march!

Cassandra.



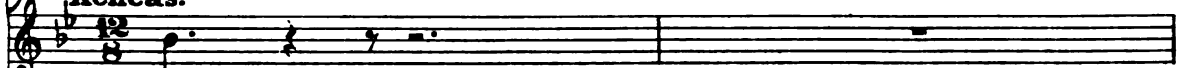
Ah woe! ah woe!

Hecuba.



Then for the feast prepare, form the tri-um - phal march!

Aeneas.



ring!

Helenus.



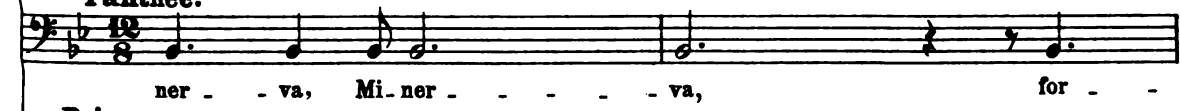
Then for the feast prepare, form the tri-um - phal march!

Chorebe.



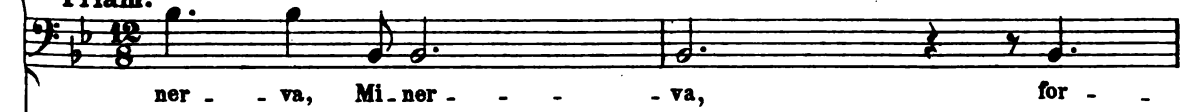
Then for the feast prepare, form the tri-um - phal march!

Panthee.



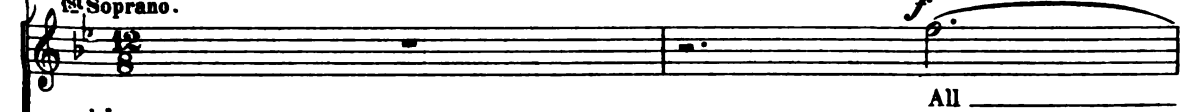
ner - - va, Mi-ner - - - - va, for - -

Priam.



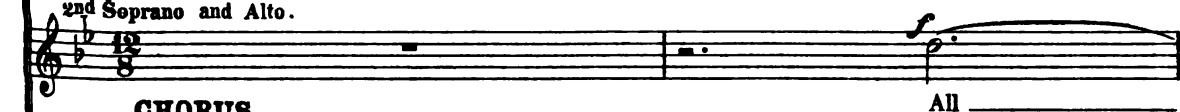
ner - - va, Mi-ner - - - - va, for - -

1st Soprano.



All

2nd Soprano and Alto.



All

CHORUS.

Tenor.



Then for the feast prepare, form the tri-um - phal march!

Bass,



Then for the feast pre - pare, form the tri-um - phal

L'istesso tempo.



all fall in line! with flow - ers strew the

all fall in line! with flow - ers strew the

all fall in line! with flow - ers strew the

all fall in line! with flow - ers strew the

give your Troy!

give your Troy!

fall in line! with flow - ers strew the way

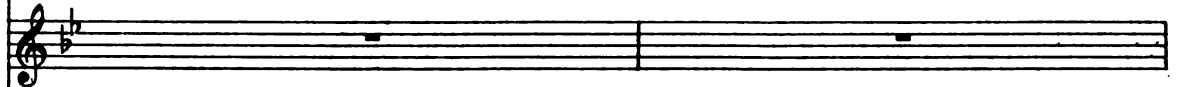
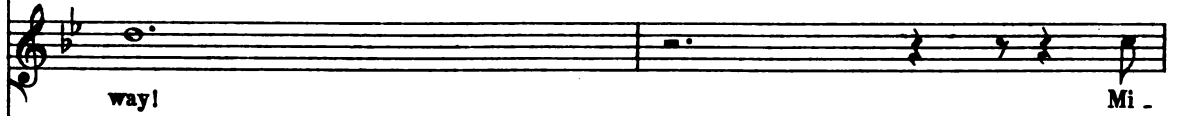
fall in line! with flow - ers strew the way

all fall in line! with flow - ers strew the

march! all fall in line! with flow - ers



way to the gates of the ci - - - ty!

way! Mi -



Mi -



way! Mi -



way! Mi -



Mi -



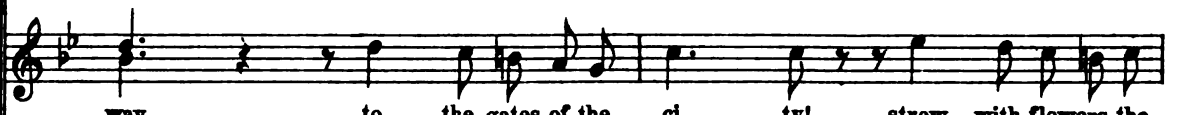
Mi -



to the gates of the ci - - - ty! to the gates of the ci - - - ty!




to the gates of the ci - - - ty! to the gates of the ci - - - ty!



way to the gates of the ci - - - ty! strew with flowers the

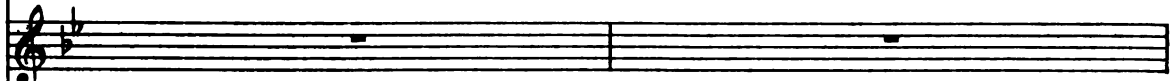


strew the way. strew with flowers the





Let the trum - - pet and lyre \_\_\_\_\_ swell the vo - - - lume of song!




ner. - - - - va, Mi - - - ner - - - - va have



ner - - - - va, Mi - - - ner - - - - va have



ner - - - - va, Mi - - - ner - - - - va have



ner - - - - va, Mi - - - ner - - - - va have



ner - - - - va, Mi - - - ner - - - - va have



ner - - - - va, Mi - - - ner - - - - va have



Let the trum - - - pet and lyre \_\_\_\_\_ swell the vo - - - lume of song!



Let the trum - - - pet and lyre \_\_\_\_\_ swell the vo - - - lume of song!

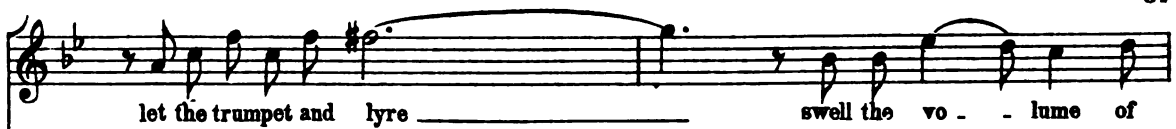


way! Let the trumpet and lyre \_\_\_\_\_ swell the vo - - - lume of

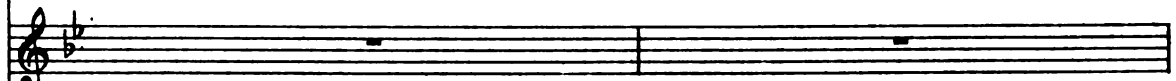


way! Let the trum - - - pet and lyre \_\_\_\_\_ swell the vo - - - lume of





let the trumpet and lyre \_\_\_\_\_ swell the vo - - lume of





mer - - - cy on Troy!



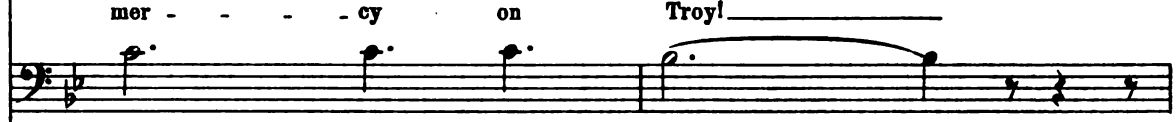
mer - - - cy on Troy!



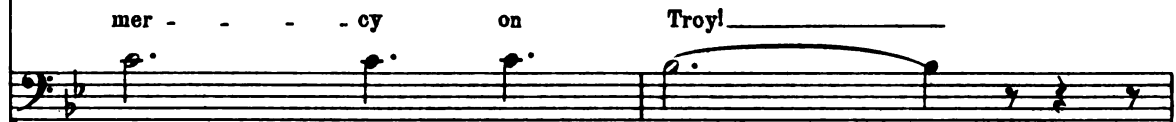
mer - - - cy on Troy!



mer - - - cy on Troy!



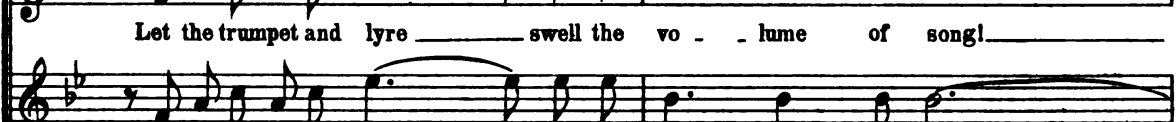
mer - - - cy on Troy!



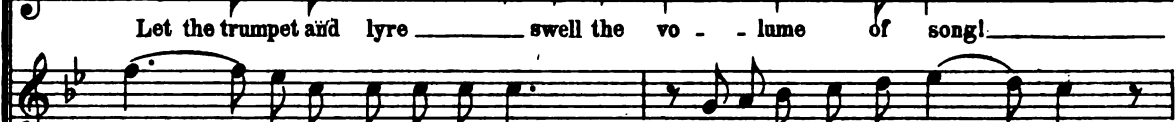
mer - - - cy on Troy!



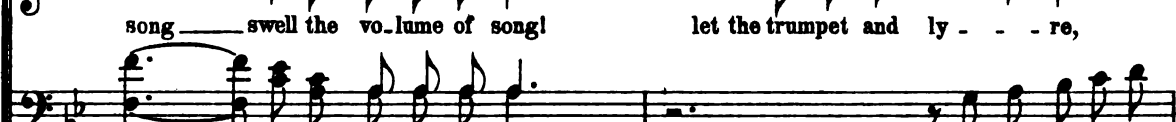
mer - - - cy on Troy!



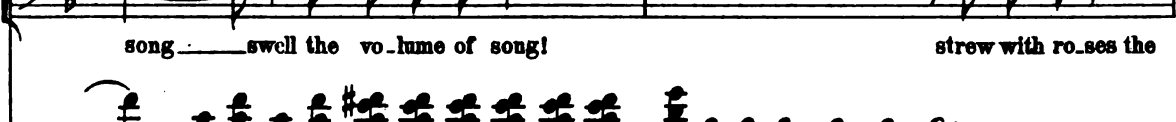
Let the trumpet and lyre \_\_\_\_\_ swell the vo - - lume of song!



Let the trumpet and lyre \_\_\_\_\_ swell the vo - - lume of song!



song \_\_\_\_\_ swell the vo.lume of song! let the trumpet and ly - - - re,



song \_\_\_\_\_ swell the vo.lume of song! strew with ro.ses the



song, let the trumpet and lyres swell the voice - home of song!

at war: \_\_\_\_\_

This system contains a vocal line and five piano accompaniment staves. The vocal line begins with the lyrics "song, let the trumpet and lyres swell the voice - home of song!". The piano accompaniment consists of five staves with various rhythmic patterns and rests.

let the trumpet and lyres swell the voice - home of song!

let the trumpet and lyres swell the voice - home of song!

let the trumpet and lyres swell the voice - home of song!

let the trumpet and lyres swell the voice - home of song!

This system contains four vocal lines and four piano accompaniment staves. Each vocal line is followed by the lyrics "let the trumpet and lyres swell the voice - home of song!". The piano accompaniment consists of four staves with various rhythmic patterns and rests.

let the trumpet and lyres swell the voice - home of song!

This system contains a vocal line and two piano accompaniment staves. The vocal line is followed by the lyrics "let the trumpet and lyres swell the voice - home of song!". The piano accompaniment consists of two staves with various rhythmic patterns and rests.

Cassandra.

ah woe!

The first system of the musical score consists of five staves. The top staff is a vocal line for Cassandra, starting with the lyrics "ah woe!". It features a melodic line with a long, sweeping slur that extends across the first two measures. Below the vocal line are four staves of piano accompaniment. The first three staves are treble clefs, and the fourth is a bass clef. The piano part includes a complex, rhythmic accompaniment with many sixteenth notes in the right hand and a steady bass line in the left hand.

The second system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. This system is primarily piano accompaniment, featuring a dense texture of sixteenth notes in the right hand and a steady bass line in the left hand. There are some rests in the vocal lines.

The third system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. This system continues the piano accompaniment with a dense texture of sixteenth notes in the right hand and a steady bass line in the left hand. There are some rests in the vocal lines.

The fourth system of the musical score consists of five staves. The top four staves are treble clefs, and the bottom staff is a bass clef. This system continues the piano accompaniment with a dense texture of sixteenth notes in the right hand and a steady bass line in the left hand. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The system concludes with a double bar line and a key signature change to three flats.



N<sup>o</sup> 6. Air.Allegro assai agitato. (104 = *d*)

Cassandra.

No! heaven may for-

bid, for me this feast to wit - - ness! Vain the

hope, - here to warn! Des - - ti-

ny must be ful fil - led! this peo - ple, this peo -

- - ple is condemned, the Gods have resolved their ru - - in!

Fright ful yawns

the a - byss!

Oh what cru - el mem - o - ries!

Oh what cru - el mem - o - ries!

Glo - - - - - ry!

*p cresc. molto*

Glo - - ry of our be - lov - ed land, Glo - - ry of our be-

*cresc.*

loved land,

*p*

doomed to ig - no - - ble fate! Glo - rious

*p*

visions of fu - - ture greatness, how al - lu - - ring!

*riten. a tempo*  
*riten. a tempo*  
*pp*  
*pp*

Glo - - rious visions of fu - - ture greatness, how al - lu - - ring!

*riten. a tempo*  
*riten. a tempo*  
*pp*

doomed to ig-no-ble fate! Glorious vi - sions of greatness!

oh how — al - - lu - ring! Oh Cho - re - be! oh

*un poco riten.* *a tempo*

Priam! Vain your ef-forts of cou - - -

*un poco riten.* *a tempo*

*cresc.* *p*

rage! My eyes grow dim with tears at your sad fa-te. My eyes grow

dim with tears, my eyes grow dim with tears.

*ppp*

# N° 7. Finale.

## March of the Trojans.

Allegro non troppo e pomposo. (138 = ♩)

Cassandra.

Soprano 1<sup>st</sup>.

Soprano 2<sup>d</sup>.  
Alto.

Tenor.

CHORUS.

Bass 1<sup>st</sup>.

Bass 2<sup>d</sup>.

Allegro non troppo e pomposo.

PIANO.

## Cassandra.

Can I trust to my

SOPRANO 1st. Be - lov'd by Gods thou daughter of O-lymp! In

BASS 1st. Be - lov'd by Gods thou daughter of O-lymp! In

BASS 2d. Be - lov'd by Gods thou daughter of O-lymp! In

eyes! is it an il - lu - sion!

shi - ning ar-mour, hel-met crow - ned! God - - - dess of

shi - ning ar-mour, hel-met crow - ned! God - - - dess of

shi - ning ar-mour, hel-met crow - ned! God - - - dess of

The choirs of I - li -

wis - - - dom, and war, hea - vens fairest daugh - - - ter,

wis - - - dom, and war, hea - vens fairest daugh - - - ter,

wis - - - dom, and war, hea - vens daugh - - - ter,

32

on! *cresc.*  
 shield us from ill and be pro - pi - - - tions!  
*cresc.*  
 shield us from ill and be pro - pi-tions!  
*cresc.*  
 shield us from ill and be pro - pi-tions!

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and bass register. The piano accompaniment is in the left hand, with a treble clef. The music is in a minor key and 4/4 time. The lyrics are: "on! shield us from ill and be pro - pi - - - tions!". The piano part includes a *cresc.* marking and a *p* dynamic marking.

*cresc.* Ha!  
 Let I - li - on with stand her foes!  
*cresc.*  
 Let I - li - on with stand her foes!  
*cresc.*  
 Let I - li - on with stand her foes!

The second system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and bass register. The piano accompaniment is in the left hand, with a treble clef. The music is in a minor key and 4/4 time. The lyrics are: "Ha! Let I - li - on with stand her foes!". The piano part includes a *cresc.* marking and a *p* dynamic marking.

the fa-tal procession!  
 Pal - las pro - tect us from our foe!  
 Pal - las pro - tect us from our foe!  
 Pal - las pro - tect us from our foe!

The third system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and bass register. The piano accompaniment is in the left hand, with a treble clef. The music is in a minor key and 4/4 time. The lyrics are: "the fa-tal procession! Pal - las pro - tect us from our foe!". The piano part includes a *cresc.* marking and a *p* dynamic marking.

48

ap-pears be-fore the walls!

This system contains a vocal line and piano accompaniment. The vocal line has a few notes with lyrics. The piano accompaniment consists of two staves with various chords and melodic lines.

Cassandra.

The ene-my comes!

This system features the vocal line for Cassandra. The piano accompaniment continues with a rhythmic pattern.

This system shows the piano accompaniment for the second system, with two staves of music.

Trea-che-rous plot— to in-vest the

This system contains the vocal line and piano accompaniment for the third system. The piano accompaniment includes a *cresc.* marking.

ci-ty!

This system contains the vocal line and piano accompaniment for the fourth system. The piano accompaniment includes a *cresc.* marking.



The foo-lish people, here as - sembled for pleasure, in their mad - ness ne -

glect the or - ders of the King!

Be - loved — by — Gods — thou

Be - loved — by — Gods — thou

Be - loved — by — Gods — thou

**SOPR. 1st**  
daughter of O - lym! In shi - ning ar-mour, hel-met crow - ned!

**SOPR. 2d and ALT.**  
Mi - ner - - - va, Mi-ner - -

daughter of O - lym! In shi - nin ar-mour, hel-met crow - ned!

daughter of O - lym! In shi - ning ar-mour, hel-met crow - ned!

God - - - dess of wis - - - dom and war, hea - vens fair-est  
 va pro - tect us now!  
 God - - - dess of wis - - - dom and war, hea - vens fair-est  
 God - - - dess of wis - - - dom and war - - - hea - vens

**Cassandra.**

The chorus swells in vo - lume!

daugh - ter!

**TENOR.** Oh hear our voi - ces, vir - gin di - vi - - ne. With soft - est.  
 Oh hear our voi - ces, vir - gin di - vi - - ne.

daugh - ter!

daugh - ter!

**2nd SOPR.**

ac - - cents of Din - dy - mi - on, min - - gle mer - ri - ly our

**TENOR.**

me - lo - dies! With soft - est ac - - - cents

With soft - est ac - cents of Din - -

96 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

of Din - dy - mi - on min - - - gle mer - - ri - ly our

dy - mi - on and min - gle mer - ri - - ly our mel - o -

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

me - lo - dies! The Phry-gian trumpets blast rings

dies! The Phry-gian trumpets blast rings through the air, and

*f* *p* *f*

through the air, blen - - ding gai - - ly with

blen - - - - - ding gai - - ly with

*mf* *mf*

Cassandra.

The co - los - sal de - vice of the foe now ad - van - ces  
 the Tro - jan ly - re. ri - - - sing high to Mi -  
 the Tro - jan ly - re. ri - - - sing high to Mi -

2nd Sopr. and Alto.

ner - va's throne! blend - - ing gal - ly with  
 Tenor. ner - va's throne! blend - - ing gal - ly with

Cassandra.

112

there it is!  
 1st Sopr. there it is!  
 2nd Sopr. and Alto. the Trojan ly - re! blend - - ing gal - ly the Tro - jan lyre. Be -  
 Tenor. the Trojan ly - re! blend - - ing gal - ly the Tro - jan lyre. Be -  
 1st Bass. the Trojan ly - re! blend - - ing gal - ly the Tro - jan lyre. Be -  
 2nd Bass. the Trojan ly - re! blend - - ing gal - ly the Tro - jan lyre. Be -

loved by — Gods — thou daughter — of O -lymp! in

loved by — Gods — thou daughter — of O -lymp! in

loved by — Gods — thou daugh - ter of O -lymp! in ar - mour clad, and

loved by — Gods — thou daughter of O -lymp! in

loved by — Gods — thou daughter — of O -lymp! in

The piano accompaniment includes triplets and sixteenth-note patterns in both hands.

shi - ning armour, helmet crown - ed! God - dess of wis - dom and

shi - ning armour, helmet crown - ed! God - dess of wis - dom and

hel - met crown - - ed! God - - dess of wis - - dom god - dess of

shi - ning armour, helmet crown - ed! God - - dess of wis - dom and

shi - ning armour, helmet crown - ed! God - dess of wis - dom and

The piano accompaniment includes triplets and sixteenth-note patterns in both hands.

war, heav - ens fair est daught - er! *unis* Strew with ro - - ses the way! frag - rant

war, heav - ens fair est daught - er!

war, heav - ens fair est daught - er!

war, heav - ens fair est daught - er!

war, heav - ens fair est daught - er!

1st Sopr. 1 2 3  
weaths deck your dwellings, in whir - ling dance en - joy hap - py -

2nd Sopr. in whir - ling dance en - joy hap - py -

child - ren for - tunes hour! Like snowflakes sprin - kle fra - grant flow - ers! deck

child - ren for - tunes hour! Like snowflakes sprin - kle fra - grant flow - ers! deck

1st and 2nd Tenor. Like snowflakes sprin - kle fra - grant flow - ers! deck

1st Bass. Like snowflakes sprin - kle fra - grant flow - ers! deck

deck

gai ly Pal - - las tem - ple! Like snow - flakes sprink - le flow - ers! Mirth and —

gai ly Pal - - las tem - ple! Like snow - flakes sprink - le flow - ers! Mirth and

gai ly Pal - las tem - ple! Like snow - flakes sprink - le flow - ers! Mirth and —

gai ly Pal - las tem - ple! Like snow - flakes sprink - le flow - ers! Mirth and  
2nd Bass.

Like snow - flakes sprink - le flow - ers! Mirth and

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) with a 2nd Bass part. The lyrics are: "gai ly Pal - - las tem - ple! Like snow - flakes sprink - le flow - ers! Mirth and —". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

joy — reign su - preme!

joy reign su - preme!

joy — reign su - preme!

joy reign su - preme!

joy reign su - preme!

The second system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) with a 2nd Bass part. The lyrics are: "joy — reign su - preme!". The piano accompaniment features a more complex, rhythmic melody in the right hand and a steady bass line in the left hand.

144

Musical score for the first system, featuring five vocal staves and a piano accompaniment. The lyrics are "Mi - ner - - - va! Mi - ner - - - va,". The piano part includes triplets and arpeggiated chords.

Musical score for the second system, featuring five vocal staves and a piano accompaniment. The lyrics are "protect us now! Like snow - flakesprinkle fra - grant". The piano part includes arpeggiated chords and dynamic markings like *p* and *cresc.*



Like snow - flakes sprinkle

Like snow - flakes sprinkle

flow - ers! Deck gai - ly Pal - las tem - ple! Like snow - flakes sprinkle

flow - ers! Deck gai - ly Pal - las tem - ple! Like snowflakes sprinkle

flow - ers! Deck gai - ly Pal - las tem - ple! Like snowflakes sprinkle

**Cassandra.** *Un poco animato.* (160 = ♩)

Mighty Jove! they are

fragrant, fra - grant flowers!

fragrant, fra - grant flowers!

fragrant, fra - grant flowers!

fragrant, fra - grant flowers! what is this? what has hap-pened to a-larm the

fragrant, fra - grant flowers! what is this? what has hap-pened to a-larm the

*Un poco animato.*

hal-ting! all is stir and ex-cite-ment!

what mysteri-ous noi-se there within the co-los-sus!

what mysteri-ous noi-se there within the co-los-sus!

what mysteri-ous noi-se there within the co-los-sus!

peo-ple!

peo-ple!

**Un poco animato.**

Not a soul stirs! oh God! yes!

Proud Per-

Proud Per-

Re-new the song!

What happy omen! Proud Per-

What happy omen! Proud Per-

**Un poco animato.**

ga - - mos un - viel - - ed, flam - ing in wont - ed splen - dor! triumph

ga - - mos un - viel - - ed, flam - ing in wont - ed splen - dor! triumph

flam - ing in wont - ed splen - dor! triumph

ga - - mos un - viel - - ed, flam - ing in wont - ed splen - dor! triumph

ga - - mos un - viel - - ed, flam - ing in wont - ed splen - dor! triumph

The piano accompaniment consists of a right-hand melody with sixteenth-note patterns and a left-hand bass line with chords and single notes.

beams - from its height! tri - umph beams from its height! tri - umph

beams from its height! tri - umph beams from its height! tri - umph

beams from its height! tri - umph beams from its height! tri - umph

beams from its height! tri - umph beams from its height! tri - umph

beams from its height! tri - umph beams from its height! tri - umph

The piano accompaniment includes dynamic markings: *mf* and *dimin.*

Cassandra.

Ah hold

beams from its height! triumph beams from its height!

beams from its height! triumph beams from its height!

beams from its height! triumph beams from its height!

beams from its height! triumph beams from its height!

beams from its height! triumph beams from its height!

on! oh beware! Aye, with fi - re and hatchet at-tack the flank of this monstrous

*ff* *mf* *dimin.* *3*

horse! La-o-co-on was right! it hides the mur-der-ous foe!

*ff* *pp*

my voice refuses! — is there no hope, — oh cru-el ruler

*sempre smors.*

of O - lym-p? — to de - stroy thus thy people! Oh, in - ex -

*Ped. una corda*

o - rable fate of the powers! Blindly rush - es to des - truc - tion, a people doomed by

*perdendosi*

fate! They enter! all is over!

*p 3 cordes* *cresc. molto*

*ritenuto ad lib.*

The des - ti - ny is ful - fill - ed! Hee - tor's si - ster, go and

*Colla voce*  
*ritenuto*

die! Die un - der the ru - ins of Troy!

*molto riten.* *a tempo*

*a tempo*

*molto riten.* *ff*

**Allegro agitato. (144 = d)**

*dimin.*

*sf* *dimin.*

*p* *cresc. molto* *ff*