

The Trojan Women

Music by

Bruce Trinkley

Words by

Jason Charnesky

THE TROJAN WOMEN

CAST

Hecuba: formerly the Queen of Troy, soprano

Xena (Polyxena): Youngest surviving daughter of Hecuba, mezzo-soprano

Toby (Talthybius): Greek soldier, baritone

Helen: daughter-in-law of Hecuba, widow of Paris, wife of Menelaus, soprano

Cassandra: Oldest living daughter of Hecuba, mezzo-soprano

Andromache: Daughter-in-law of Hecuba, widow of Hector, soprano

Astyanax: six year old Grandson of Hecuba, non-singing, non-speaking role

Greek soldiers, supernumeraries

It is the first morning since the Greeks burned the city of Troy to the ground and ended the Trojan War. The queen and the princesses of Troy are gathered together in the burning rubble, awaiting the decisions of the conquering Greeks. The women are now war prizes to be given away as slaves to the generals of the Greek army. The women wait word that will tell them whose slave they have become. Each woman is lost in her own particular fears.

Queen Hecuba is old and fears spending her last years in a foreign land as a slave. Her youngest child Xena is rebellious and anxious to continue the fight against her oppressors. Cassandra seems to be mad, and though she speaks the truth she is never believed. Cassandra is thought to be a mad fool, and the role is played for all its dark comedy. Cassandra is acted as a comic role, but the character reveals the reality of the tragedy of war. Andromache, the wife of the hero Hector, is noble and composed, but fears for the welfare of her son Astyanax. Helen, the consort of Paris, has perhaps the most to fear since her husband Menelaus might rather execute her for her adultery rather than take her back.

The women gain the trust of a young Greek soldier, Toby, and through him they devise a plan whereby the child Astyanax can be saved. Xena is led off to an arranged marriage and Helen goes off to face her husband.

Though suffering greatly, the women of the House of Priam seem to have survived intact and the youngest son of that house has been safely preserved. But in the final moments of the opera Hecuba comes to learn how horribly she and her entire family have been betrayed by the soldier they thought they could manipulate.

The House of Priam is destroyed utterly, and the surviving women of Troy are led off to Greek ships and lives of slavery.

The Trojan Women

1

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Andante espressivo ♩ = 80

(Hecuba lies flat on her face and slowly sits up.)

pp cresc. poco a poco

Hecuba

fp *mf* *fp* *mf*

Brood no more, O brood no more, you

mp cresc.

Con moto ♩ = 100

mp cresc. poco a poco

Hecuba

wom - en of Troy. Nor fear what fate to - mor - row may bring. No

mf *mp cresc. poco a poco*

Hecuba

day can be as dark as this black dawn. Smoke from our burn - ing home

mp *cresc.* *mf* *mp cresc.*

Hecuba

18 *f* *ff* *>*

chokes off the sun. _____ The dead in piles, _____

18 *mf* *f*

Hecuba

22 *rit.* *mp* **Andante espressivo** ♩ = 80

na - ked in the street; our hus - bands, _____ our

22 *mf* *p* *mp*

Hecuba

26 **Agitato** ♩ = 108

sons, _____ our king. _____

26 *cresc.* *f*

Hecuba

30 *mf* *f*

Their blood plas - tered a - gainst the wall where they were shot; _____ their

30 *mp* *cresc.*

Hecuba 3

35 *ff*

fac - es o - pen - eyed, _____ and their nos - es pierced, _____ and their

35 *mf*

Hecuba

39 *f*

jaws shat - tered _____ by ar - rows _____ they did not see com - ing. _____

39 *mf*

Hecuba

44 *mf* *allarg.*

They, who on - ly yes - ter - day were our

44 *dim.* *mp* *allarg.*

Hecuba

48 **Andante espressivo** ♩ = 80 *f*

sons, _____ our lov - ers, our lives. _____ Weep no more, _____ poor

48 *f*

Agitato ♩ = 108

Hecuba

53

wo - men of Troy.

*mp**ff*

Tears have no pur-pose an-y - more.

The

53

*mp**con pedale*

Hecuba

58

king - dom of

Troy

is fall - en; _____

our

proud

tow - ers _____ col -

58

*f poco marcato**mf*

Hecuba

62

lapsed. _____

We have lost, _____

lost to the

62

mp legato

Hecuba

65

Greeks, _____

our

cit - y,

our

free - dom,

our

boys, _____ our

65

*f**mf*

(Shouts are heard offstage from the drunk and carousing Greeks.)

Driving $\bullet = 84$

*mp*⁵

Driving $\text{♩} = 84$ *mp* 5

Hecuba

lives. We

74

Hecuba

hud-dle in rags, in blood, _____ a - wait - ing word from our mas - ters, _____ the

78

Hecuba

Greeks. _____ They sit in our pal - ace, _____ drunk on our own _____ wine, _____

82

Hecuba

_____ eat - ing the bread that we our - selves have baked. _____

Hecuba

86

Bet - ting in drink - ing games to see which of them___ wins which of us. A

Hecuba

90

cap - tive,___ a slave,___ for - ev - er lost to Troy,___

ff

90

Hecuba

95

to die in___ a

mp

95

dim. poco a poco

p

Hecuba

100

for - eign land. ___

100

mp

Hecuba 105 *mp*

Up old legs! _____ My grand-son still needs my strength, _____ my

Piano 105 *p*

Hecuba 110 *quietly*

daugh-ters keep need-ing my cour-age. _____ I must re-main _____ what

Piano 110

Hecuba 114 *f*

I have al-ways been: _____ Queen Hec-u-ba! _____

Piano 114 *f* *ff*

Hecuba 119 *mp*

Rul-er, once, _____ of a cit-y. _____

Piano 119 *p*

Hecuba

124 *molto cresc.*

Wife, once, _____ of Pri - am, king of

124 *cresc.*

Hecuba

129 *f* *mf*

Troy. _____ Moth - er, once _____ of

129 *mf*

Hecuba

134

sons. _____ Once, on - ly one day _____ a - go, _____

134

Hecuba

139 *mp* *cresc.*

— an end - less age a - go, for - ev - er, for - ev - er

139 *mp* *cresc.*

Hecuba

144 *f* *passionately*

lost. _____ Gone, _____

Hecuba

149

gone, _____

Hecuba

154 *f* *dim.*

for - ev - er. _____

154 *f* *dim. poco a poco*

159 *molto rit.*

p

166 Allegro marcato ♩ = 116

(Polyxena is heard screaming from inside the lean-to.)

Polyxena

166 *ff* *molto marcato*

Bitch!

Xena

169 *Bitch and slut! Look what you've done! Mother!*

(Polyxena storms out of the lean-to straight to Hecuba, full of 14-year-old outrage and certainty.)

(She cuts Xena off with a peremptory bark.) (Then more urgently willing her daughter's full attention.)

Hecuba

172 *ff* *mf*

Po - lyx - e - na! Xe - na! What - ev - er else

f *mp* *con pedale*

Hecuba

175 *f* *ff*

may now be true This is still true: We are the House of

mf *f*

Hecuba

179 Pri - am. *f* We must be - have!

ff *mf poco marcato*

Hecuba

183 *mf* Our low - est act, our least guard - ed word, _____ if done by

mp

Hecuba

186 all _____ should bring no shame. _____

Xena

f But Moth - er! That sleaz - y,

186

(Hecuba only shoots a look and stops Xena in her tracks.)

Hecuba 189

Xe - na!

Xena

That greas - y, That Hel - en is

f deliberately blurts out quickly

189

Hecuba 192

Xe - na, dear, you must un - der - stand.

p

Xena

pos - ing in front of a brok - en win - dow.

Largo ironico $\text{♩} = 48$

192

Hecuba 196

Hel - en is in a dif - fi - cult spot. Her hus - band just dead, and her oth - er hus - band just

pochiss. rit. a tempo

196

pochiss. rit. a tempo

Hecuba 200 *poco rit. a tempo*

read - y to take her home. _____ What does one prop - er - ly wear?

Piano 200 *poco rit. a tempo* *p* *espressivo*

Hecuba 205 **Allegro marcato** $\text{♩} = 116$ *sfz* *mf* **Quasi recitativo** *mp*

No. No wom - an brought us this. A

Xena *f*

She brought us this.

Piano 205 *f* *mp*

Hecuba 209 **Allegro marcato**

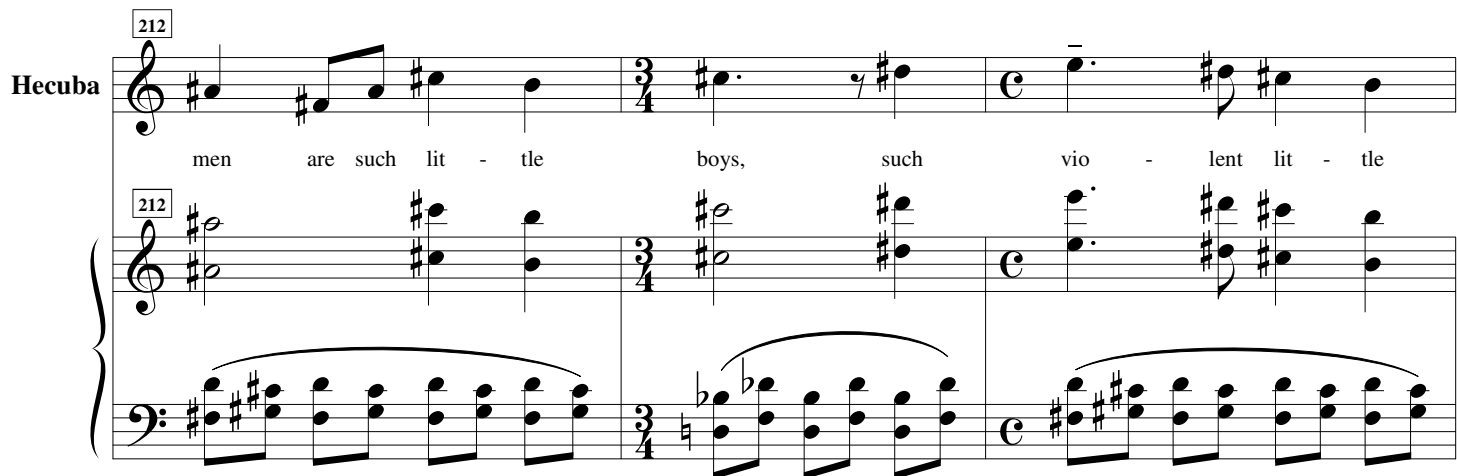
wom - an might con - nive it but nev - er do it. On - ly

Piano 209 *p*

Hecuba

212

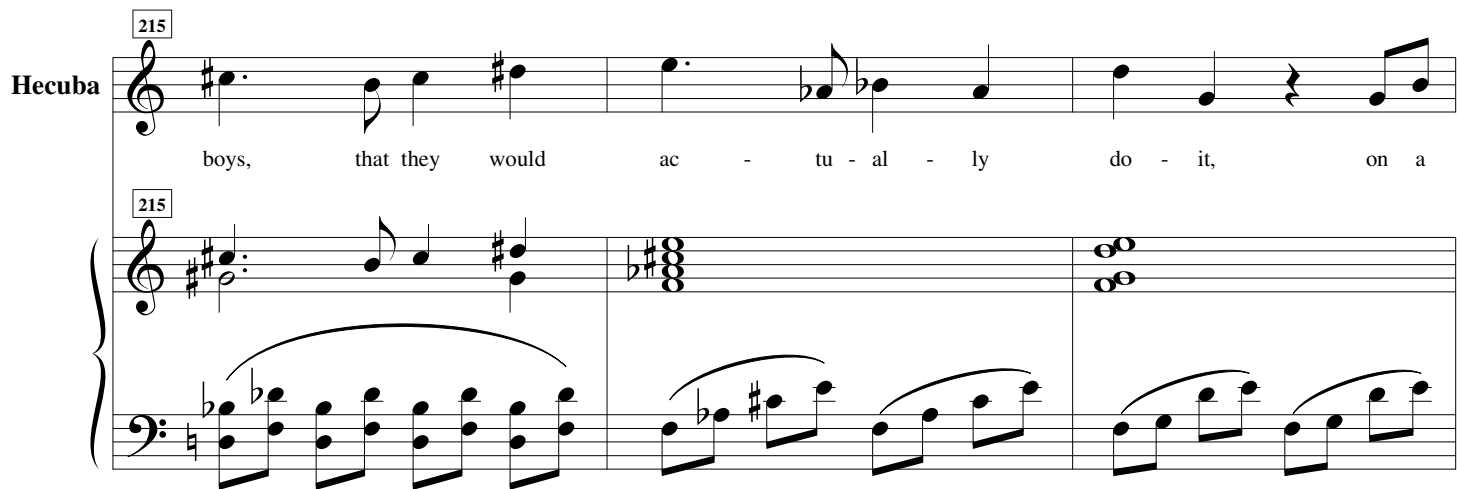
men are such lit - tle boys, such vio - lent lit - tle



Hecuba

215

boys, that they would ac - tu - al - ly do - it, on a



Hecuba

218

cresc. *f* *dim.*

dare or out of fear of seem - ing to be a lit - tle



222

Hecuba

boy. _____

(Xena's pent up anger finally finding its real source, she replies with a violence that she has never known before.)

Xena

f

I could do it.

222

cresc.

mf

226

Xena

mf

I could do it back to them. The Bas - tards! Yes, Moth - er, the bas - tards that

226

f

mp

229

Xena

bombed our cit - y and mur - dered our men. I could do it!

229

f

mf

Xena ²³²

Face a Greek, sword in hand, slice his head___ off so quick that his

molto marcato

Xena ²³⁴

eyes would see them - selves fall - ing off his neck be - fore he was

Xena ²³⁷

dead. I could do it!

rit.

(Xena in her anger has stomped in the direction of the Greek's encampment. that is, in the direction of what last night had been her own bedroom and her dining chambers. Glaring out angrily, she sees what at first she can't identify. Then in horror screams.)

Xena ²⁴⁰ **Marcia** ♩ = 120

O God! God! They are

ff *mf*

Xena 243

com - ing! Moth - er! Moth - er! Moth - er!!! The

Hecuba 246

Hide here, Xe - na.

Xena

Greeks! They are com - ing!

246

cresc. *f*

*(Hecuba stretches out her arms and Xena flies into her embrace,
hiding as deep into the folds of her mother's ragged cloak as she can.)*

Hecuba 250

Do not look! _____

250

dim.

(A foot soldier enters. He is young and open-faced and carries an air of perfect innocence.)

254

mp cresc. *f*

Grazioso $\text{♩} = 69$

259

mf *f* *mf*

Toby

Queen _____ Hec - u - ba, _____ by your no - bil - i - ty I pre -

259

mp *mp*

262

mp *mf*

Toby

sume. I am not your en - e - my. I am just To - by, _____ a

262

p *mp*

266

Toby

sol - dier. _____ Be - fore this war I was milk - ing cows back

266

Toby 270 *poco a poco accel.*

home, _____ the same as farm - ers here. _____ I nev - er knew where Troy was

Toby 270 *mf* *mp* *poco a poco accel.*

Toby 275 *sub. p* *mp cresc.*

then, _____ or cared (beg - ging your par - don) un - til they shipped me off to

Toby 275 *cresc.*

Toby 279 *f* *poco rit.* *mp* **Con moto** ♩ = 84

war. _____ I on - ly en - list - ed be - cause I had no

Toby 279 *f* *poco rit.* *p*

Toby 283 *cresc.* *mf*

job, _____ no skills and no rich fa - ther.

Toby 283 *cresc.* *mf* *ff*

288 *mf* *mp*

Toby I serve King Men - e - la - us but I do not share ____ his

288 *mf* *sub. p*

292

Toby thoughts. ____ I nev - er pre - tend - ed to un - der - stand this war. ____ I

292

296 *f*

Toby on - ly o - bey. ____ Please, Hec - u - ba, Queen of

296 *f*

301 *mf*

Toby Troy, ____ be - lieve I come here on - ly ____ un - der or - ders re -

301 *mp*

Toby

306

port - ing what oth - ers must de - cide.

306

Hecuba

310 *mf*

Were I still Queen of Troy, I would wel - come you, young war - rior. ____

310

mf

Hecuba

315

I am a pris - 'ner of war with pow - er on - ly to ac - cept what - ev - er the Greek

315

simile

320

Hecuba *gen - 'rals per - mit.*

Toby *Queen Hec - u - ba, you will for - ev - er be a*

320

f dim.

323

Hecuba *Kind words, young man.*

Toby *queen. You rule wher - ev - er you are. To - by.*

323

327 *poco rit.* **Con spirito** ♩ = 72

Hecuba *To - by. Tell me, why have you come?*

Xena *Hav - en't you guessed yet, Moth - er?*

327 *poco rit.* *mf*

Toby

343

get my - self, my La - dy. Ru - mor was not one tenth as won - der - ful as

343

Xena

347

mp (taken in with the flattery)

I un - der - stand. It

Toby

you your - self. For - give me, La - dy.

347

mp

Xena

350

must be years ____ since you have been ____ with your own wom - en.

dolce

Toby

There are no wom - en

350

354 *with growing passion*

Toby

in all of Greece who match your no - bil - i - ty _____ and grace, my La - dy.

358

Toby

Queen Hec - u - ba, _____ I

361

Toby

come on a mis - sion from my mas - ters who ca - rouse now in a

364

Toby

break - fast of strong wine. _____ Gen - 'ral Men - e - la - us _____

Toby 367

— de - mands his wife, the har - lot Hel - en, ap - pear be - fore him and

Xena 370 *f*

I like you, To - by. *mf*

Toby

serve his food. This is a task — dis - taste - ful to me. —

370 *mf* *mp*

Toby 374

She who caused all — this de - struc - tion gets off scot free no doubt —

374

Toby 377

— once she works her ma - gic on her hus - band.

377

Poco meno mosso

(Helen appears at the doorway of the shelter. She is dressed in the finest silks and she has styled her hair so that she seems still a vision from the palace. Gazing at her one would never guess that her city lies in ruins.)

27

(Helen appears at the doorway of the shelter. She is dressed in the finest silks and she has styled her hair so that she seems still a vision from the palace. Gazing at her one would never guess that her city lies in ruins.)

Helen *mf* 380 Do not fear my mag - ic, lit - tle boy. I do not waste it on young - sters like you.

Hecuba *f* 384 Xe - na, e - nough!

Xena *f* Whore!

Toby *mf* Queen Hel - en, your hus - band af - ter this long ab - sence re -

Helen *mp* 388 I am read - y for him. I am read - y for it all. *mf*

Xena *mf* You

Toby 388 quires your at - tend - ance. *f* *p*

392

Helen

mp

I mean I am read - y to go

Xena

mean you are read - y to give it to ev - 'ry man who asks for it.

392

mp

p

396

Helen

on to-mor - row liv - ing.

Toby

f

Queen Hec - u-ba, if I may beg a fa - vor.

396

f

mf

401

Hecuba

f

mp

Speak To-by. If it is with-in my pow - er I who now have pow - er o - ver none, I shall

401

p

406

Hecuba

grant it.

Toby

I am on - ly a sol - dier, Queen Hec - u - ba. And your son, the slain

406

Poco piu mosso $\text{♩} = 69$

Hecuba

Toby

Oh! My son! My

410 he - ro Hec - tor, was like a god to me.

410

Hecuba

son! Must you o - pen that wound? No, all my wounds are still o - pen, flow - ing.

419

Hecuba

There is no heal - ing. Speak on, you can - not

419

f dim. *mp*

mf *dim. poco a poco*

Hecuba 423

make this pain more pain - ful.

Toby

For - give me, La - dy!

423

dim. poco a poco

Toby 428

Allegro ♩ = 126

Nev - er would I wish you harm. On - ly it would be to me a fa - vor and a

428

p

Toby 432

mo - ment of great grace if I could re - turn to give my own con -

432

Toby 436

Quasi recitativo

dol - en - ces to Hec - tor's wife An - drom - a - che and to their son. The

436

colla voce

Toby

440 well wish - es of a sol - dier, ma'am, _____ to a - noth - er sol - dier's fam - i - ly. _____

440 *p*

Hecuba

444 It is a small re - quest _____ and an hon - or - a - ble one. _____ *accel.*

444 *accel.*

Xena

Allegro ♩ = 126

447 *f* Take her, take her now! Take her a - way from here!

447 *f marcato*

Helen

450 *mf* Xe - na, I know you can - not be - lieve me. I did not want this.

450 *mp*

Helen 453 *molto rit.* *a tempo* *mp espressivo*

I did not want an - y - thing. *f* I pray that you will

Xena

Helen 453 *molto rit.* *a tempo* A - way!

Helen 456 *p*

al - ways keep your stan - dards and nev - er com - pro - mise. But if you love or if you

Helen 460 *f*

live long e - nough you will al - ways

Helen 460 *mf*

com - pro - mise.

Xena 464 *ff*

Take her!

Helen 464 *f*

(A middle-aged and clearly demented woman comes out of the shelter, wearing a full wedding dress, veil and train and carrying a bunch of dried weeds as though they were her flowers. She struts out of the shelter, tripping over her train in a comic number during which she gives Helen the flowers and her veil and her train.)

33

468 Allegro spirito $\bullet = 132$ *f* (offstage)

Cassandra

468 Yoo - hoo!

mp *simile* *mf*

Cass.

472 Yoo - hoo! Hel - en. Don't leave yet!

f

(trying to find her pitch) (she succeeds, almost) **Ballad** $\bullet = 112$

Cass.

476 Ohhhh! Oh! There once was a girl named Hel - en and she

p

Cass.

481 thought she was the hot - test, and just too gosh darn sex - y to be

mp

481

485 *mf* *mp* *cresc. poco a poco*

Cass. drab or to be mod - est. She caught her - self a hus - band and he

485 *mf* *mp cresc. poco a poco*

489 *f*

Cass. was - n't harsh or cruel. But she was real - ly ver - y young and he was aw - fully old. For a -

489 *f*

492 *subito mp*

Cass. mong the roy - al Grecians there is this time hon - ored cus - tom: take twelve year olds as bride so you got

492 *mp* *simile*

495 *poco rit.* **Andante espressivo** ♩ = 84 *p*

Cass. time to re - ad - just them. Hi dee hey. Hi dee

495 *poco rit.* *p*

499

Cass. ho. There's more to mar - riag - es than you know.

504 *rit. mf* **Piu mosso** ♩ = 120

Cass. — So Hel - en has a cas - tle, she got pow - er, she got

508 *subito mp cresc. poco a poco* *f ten.*

Cass. dress - es. Is it all that much to ask to take her old, old, old man's ca -

512 *molto allarg. mf* *a tempo*

Cass. res - es? Poor Hel - en wants a hay ride, push - me -

514

Cass. pull - you in the clo - ver. But when your hus - band's push - ing eight - y, well *ten.* his

514

ten.

516

Cass. push - ing days are o - ver. So she's mop - ing in the bed - room and she's sigh - ing on the ter - race And it

516

allarg. *a tempo* *allarg.* *a tempo* *subito p*

519

Cass. looks like life is point - less when, by gum! here comes Prince Par - is!

519

cresc. *rit.* *a tempo* *rit.* *f*

522

Cass. Hi dee ho. Hi dee

522

dim. *pp* *con pedale*

527

Cass. heem. There's more to mar - riag - es than you dream.

532 *poco rit.* *mp* **Larghetto** ♩ = 60

Cass. Her hunk - y Tro - jan prince and she run

535 *cresc.*

Cass. off a - cross the o - cean And God knows why, but

538 *f* *mf* ♩ = ♩

Cass. all the Greeks get in such a com - mo - tion they

541 $\bullet = 90$

Cass. launch a Greek ar - ma - da, I mean boats a - float for miles! Did I

mp

543

Cass. men - tion Par - is mar - ried her? Too man - y mar - riage aisles are

543

545

Cass. in this wom - an's res - u - me. One real - ly should - n't wed un - til she's

545

547 *molto allarg.*

Cass. ab - so - lute - ly sure her first old hus - band's dead.

547 *molto allarg.*

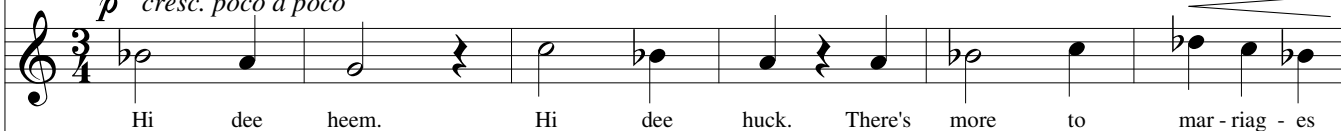
549 **Ballad** ♩ = 112

Hecuba



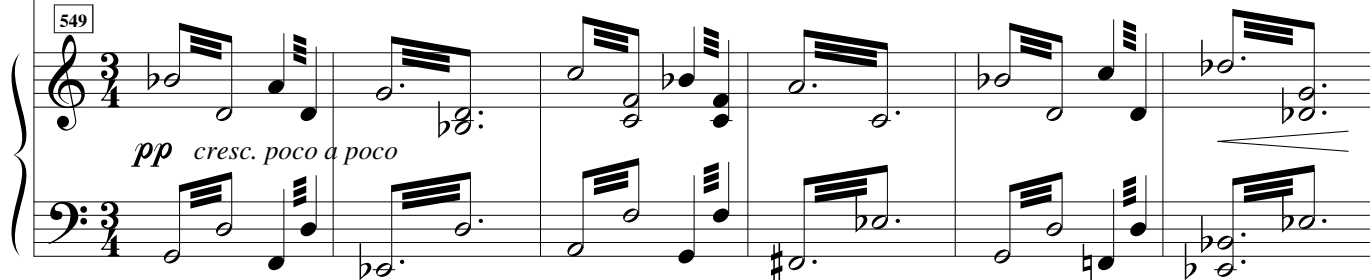
Cass.

p cresc. poco a poco



549

pp cresc. poco a poco



555

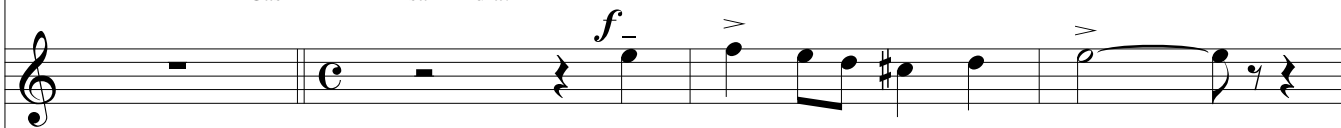
Allegro marcato ♩ = 126

Hecuba



Cas - san - dra!

Helen



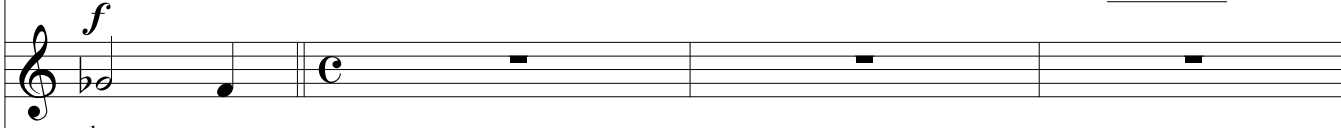
Oh! Who let Cas - san - dra out? _____

Xena



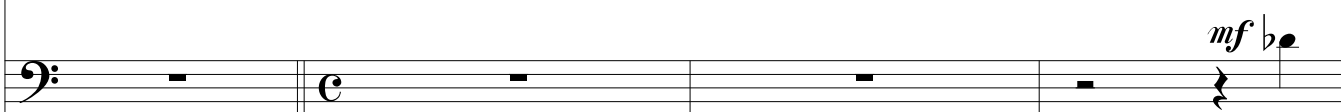
Oh! Who let Cas - san - dra out? _____

Cass.



than a

Toby

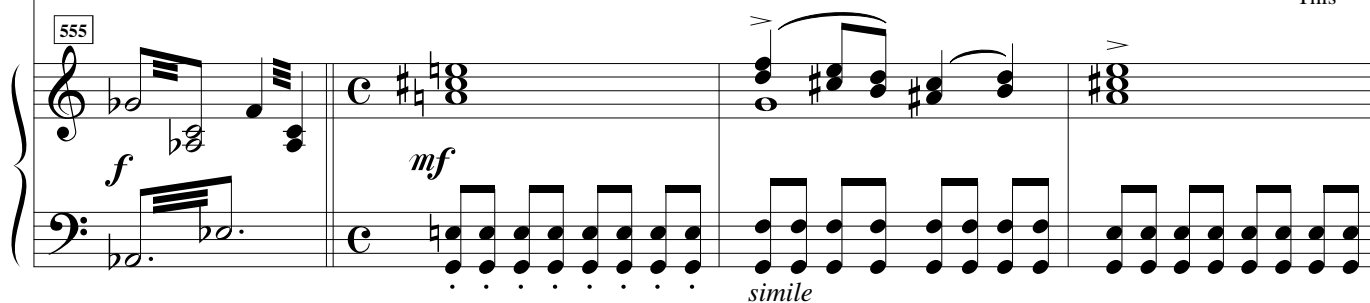


This

555

f

mf



simile

559 *mp*

Cass. Yeah, you would - n't

Toby wom - an is the priest - ess of A - pol - lo?

559 *mp*

Detailed description: This system contains measures 559 to 561. Cassiopeia's vocal line starts with a whole rest in measure 559, then sings 'Yeah, you would - n't' in measures 560 and 561. Toby's vocal line starts with a half note 'wom - an' in measure 559, followed by 'is the priest - ess of A - pol - lo?' in measures 560 and 561. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand, marked with a mezzo-piano (*mp*) dynamic.

562

Cass. think so, look - ing at me, would you?

562 *simile*

Detailed description: This system contains measures 562 to 564. Cassiopeia's vocal line starts with a half note 'think so,' in measure 562, followed by 'look - ing at me,' in measure 563, and 'would you?' in measure 564. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, marked with a *simile* dynamic.

565

Cass. Those whom the gods grow bored with they just screw.

565

Detailed description: This system contains measures 565 to 568. Cassiopeia's vocal line starts with a half note 'Those' in measure 565, followed by 'whom the gods grow bored with' in measure 566, 'they just' in measure 567, and 'screw.' in measure 568. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

569 *mf*

Cass. Hel - en, since you are going to be a bride a - gain, I

572

Cass. thought I would dig up my wed - ding dress. Not like I ev - er had a

575 (She takes off the dress and is wearing rags underneath.) (To Toby) *p*

Cass. chance to wear it. I

578 **Quasi recitative**

Cass. had a fi-an-cé, but I think your friends took care of him. Would you like a lit - tle skin?

(Toby draws away from Cassandra in alarm. He has Helen in tow.)

583 Allegro marcato ♩ = 126

Toby

ff We must go! *f* Lord

583

ff *f*

Cass.

mf Sil - ly buns, as if you were so

Toby

Men - e - la - us waits for Hel - en.

586

mf

con pedale

Cass.

mp in - no - cent and tight. So what are you think - ing, Hel - en? For this

589

mp

593 *poco rit.* **Mesto** ♩ = 60 *mp*

Hecuba

Xena

Cass.

wed - ding. Wear - ing white? _____

The fall of the house of

mf

mp

mp

597 *poco rit.* *f*

Hecuba

Xena

Toby

Pri - am be - cause of this wom - an's lust. _____

Pri - am be - cause of this wom - an's lust. _____

The fall of the king - dom of

f

mf

f

mp

601

Cass. *mp* *cresc.*

The pol - i - ties of kill 'em and

Toby

Pri - am be - cause of this wom - an's lust. _____

601

p

605

Hecuba *f* **Adagio** ♩ = 69

Hel - en! _____

Helen

Xena *f*

Cass. *f* Hel - en! _____

fry 'em all blamed on this wom - an's lust. _____ Hel - en! _____

Toby *f* Hel - en! _____

605

mf *mp* *f*

610 *p*

Helen

I have al - ways fol - lowed where oth - ers led _____ and

610 *dim.* *p* *simile*

615 *mp*

Helen

al - ways walked o - be - di - ent and lost. _____ I have al - ways

615

620 *cresc. poco a poco*

Helen

on - ly want - ed to sur - vive _____ un - til I met a

620

cresc. poco a poco

625 *f*

Helen

love be - yond all cost. _____ I threw my - self at him, _____ wild and a -

625 *mf*

Helen 630 *dim. poco a poco* *p*

live,____ and on - ly asked to wake to the same love twice._____

dim. poco a poco *p*

Helen 635 *cresc. poco a poco*

Now I am be - ing led off to the first who claimed my girl's blood on his cold bed.____ My

cresc. poco a poco

Helen 640 *f* *poco rit.*

on - ly love is dead. What's the use?_____

f *poco rit.* *subito p*

Helen 645 *a tempo* *p*

I have al - ways fol - lowed where oth - ers led._____

a tempo

651 **Allegro** ♩ = 126

Toby



Come with me. Your hus - band waits.

651

ff *mf*

Quasi recitative

Cass.

655 (Helen and Toby exit.)
rit.

655

mp *mf*

Well, that was awk - ward. I

655

rit. *mp* *mf*

659 **Adagio grazioso** ♩ = 66

Cass.

659 don't think the Greek cared all that much for my song. I

659

mp

Cass.

661

worked on the num - ber all night long.

661

664

Cass. Now that I've lost my — po - si - tion as Prin - cess of Troy I am

667

Cass. try - ing to re - tool my - self for a sec - ond ca - reer. — Let's re - view my

671

Ritmico $\text{♩} = 100$ *mp*

Cass. res - u - me: I have al - ways told the truth and no one lis - tened.

675

f *mp*

Cass. I have al - ways blazed with pas - sion and no one cared. —

679 *f* *mp*

Cass. I have al - ways seen where we were go - ing and no one thought it

679 *mf* *mp*

683 *mf*

Cass. worth their while. Clear - ly, I have been train - ing all my life to be an

683 *p* *mp*

687 *mf* **Allegro marcato** ♩ = 126

Xena Be qui - et, Cas - san - dra! Your mad - ness used to be a - mus - ing,

Cass. art - ist.

687 *mf*

690

Xena but now you are on - ly an - noy - ing. Can't you see? The gods have de - stroyed us

690

694

mp *mf*

Hecuba

ff

Xena

all. _____

694

f *p*

Be gen - tle with your sis - ter, Xe - na. The gods have made her

699

Hecuba

mad. _____

Cass.

mf *f*

699

Not at all, Moth - er. I am not mad at an - y of the gods. The

703

Cass.

gods? _____ Poor use - less things, _____ I pit - y them. _____

703

f

708 *subito p cresc.* **f** 51

Cass. Look! Look at this bril-liant ru - in, Moth - er. Ag - a - mem - non caused this, not the

708 *subito p cresc.*

713 *p*

Hecuba Hush now, Cas - san-dra, for love of your moth-er. *p*

Cass. gods. Ah,

713 *pp*

718 **Andante semplice** ♩ = 126

Cass. Moth - er, Moth - er, full of love. Be - fore this day is through you will dis -

718 *p*

722 *mf* **Con moto** ♩ = 126

Xena Arhh!! All this chat-ter while our

Cass. cov - er just how much love your chil - dren have been worth.

722 *mf*

Xena 726 *subito p* *f*

cit - y lies in ru - in. Wom - en are such point - less things. Why was - n't I born a

Xena 730 *p* *f*

son? I'd rath - er be a sol - dier than a prin - cess. Were I a man

Xena 734

how I would fight! No Greek would ev - er take me as his prize. _____

Hecuba 739 *mp* *rit.*

All of my daugh - ters sur - prise me.

Cass. 739 *p* *rit.*

Xe - na, I think that you will sur - prise us all.

744 *p a tempo* *mp*

Cass. I'd be sur- prised if you could e - ven find your daugh - ters in two days. The

744 *a tempo*

pp

748 *cresc.* *f* *mf cresc.*

Cass. Greeks are pre - par - ing to take us. Take us a - way from

748 *mp* *f* *mp*

751 *ff* *mf*

Cass. Troy. To live as slaves far - a - way. To be

751 *f* *mf*

754 *f*

Hecuba To be bur - ied in some for - eign

Xena To be bur - ied in some for - eign

Cass. To be bur - ied in some for - eign

754 *f*

bur - ied in some for - eign land. To be bur - ied in some for - eign

754 *cresc.* *f*

Hecuba 757 land. _____

Xena 757 land. _____ *mf* What was the use of

Cass. 757 land. _____ *mp cresc.*

Hecuba 760 *mf* What was the use of bear - ing my chil - dren?

Xena 760 be - ing a prin - cess?

Cass. 763 *f cresc.* What was the use of serv - ing the gods. _____ *ff*

Cass. 763 *ff*

766 *mf*

Hecuba

Now that all have a - ban - doned us. To be tak - en a - way from

Xena

Now that all have a - ban - doned us. To be tak - en a - way from

Cass.

Now that all have a - ban - doned us. To be tak - en a - way from

770 *f* *ff*

Hecuba

Troy. Bur - ied in some for - eign

Xena

Troy. Bur - ied in some for - eign

Cass.

Troy. Bur - ied in some for - eign

770 *f* *cresc.*

773

Hecuba

land. _____

Xena

land. _____

Cass.

land. _____

Oh, nev - er

Oh, nev - er let me for -

ff

mf *cresc.*

776

Hecuba

Oh, nev - er let me for - get you Troy, _____

Xena

let me for - get you Troy, _____

Cass.

get you Troy, _____

Troy, _____

Troy, _____

f cresc.

cresc.

cresc.

ff

ff

ff dim.

779

Hecuba *mf* cit - y of our

Xena *mf* cit - y of our glor - y,

Cass. *mf* cit - y of our glor - y,

mf cresc. poco a poco

783

Hecuba *ff* glor - y, cit - y of our pride. _____

Xena *ff* cit - y of our pride. _____

Cass. *ff* cit - y of our pride. _____

783

ff

787 *mf* *f*

Hecuba *mf* *f*

Xena *mf* *f*

Cass. *mf* *f*

Now that all have a - ban - doned us. To be tak - en a - way from Troy.

mf *f* *cresc. poco a poco*

791 *ff*

Hecuba *ff*

Xena *ff*

Cass. *ff*

Bur - ied in some for - eign land.

ff

794

Hecuba

Xena

Cass. *mf*

But you, Xe - na, have the spir - it

794

mp

797

Cass. *f*

of a war - rior trapped in a wom - an's bod - y.

797

f

800 *f con bravura*

Xena

I am a sol - dier! I am a war - rior!

800

mf

804 *mp* *mf* *f*

Cass. You will not be dragged off in - to slav - er - y, tak - en a - way from Troy. Not for

804 *p* *mp* *f*

808 *rit.* **Larghetto** $\text{♩} = 54$ *mf*

Xena

808 *dim.*

Cass. you to be bur - ied in some for - eign land.

808 *rit.* *dim.* *mp*

813 *rit.*

Xena don't be - lieve it.

813 *mp*

Cass. Of course not. Why lis - ten to me?

813 *rit.* *dim.*

Piu mosso $\text{♩} = 63$

818 *mp*

Cass. Here comes a bet - ter sis - ter: _____ An - drom - a - che, fresh from her morn - ing walk with her

818 *p*

822 *mf*

Cass. son. _____ How sweet that she could take a morn - ing stroll as though

822 *mp*

825

Cass. Troy did not lie in ash - es a - round her.

825 *mf*

828 *p* *mf*

Cass. I must go be - fore I see the boy, our neph - ew A - sty - a - nax.

828 *p* *mf*

831 *p*

Cass. I must go be - fore I say too much. _____ I will

834 *cresc. mf*

Cass. go now _____ and tell the fall - en walls of Troy their for - tunes.

838 *poco rit. mp a tempo allarg. a tempo*

Cass. May - be the stones will lis - ten bet - ter than you. _____

(Cassandra exits as Andromache comes in from the far side of the stage. She is carrying her son in her arms. Her dress is torn and she has a black eye and bruises over her body. The boy clutches her in shock, reacting to nothing.)

842 *rit. a tempo allarg.*

Cass.

Largo $\text{♩} = 50$

Andromache

847

*mp**mf**f*

Three days___ and no food.____ Three days___ and no food.____ Beg - ging, scrap - ing,

847

*p cresc. poco a poco**f*

Andr.

852

*p**cresc. poco a poco*

dig - ging___ in - to gar - bage.____ Food___ for the child.____ No bread___ when the

852

*dim.**p simile**cresc. poco a poco*

Andr.

857

f

bak - ers___ are mur - dered___ in their ov - ens.____ No meat___ when the butch - ers

857

f

Andr.

861

pp

slaugh - ter___ the farm - ers.____ My breast___ gives no

861

*dim.**p**pp*

866 *mp* *mf*

Andr. milk. _____ My purse _____ holds no coin. _____ Beg - ging, scrap - ing, plead - ing _____ to the

866

871 *mf* **Faster** ♩ = 60

Hecuba An - drom - a - che! Where have you

dim. *mp*

Andr. en - e - my. _____ Food _____ for the child.

871

876

Hecuba been? _____

mf *p*

Andr. Through hell. Walk - ing through the dead cit - y _____ in search of

876

Hecuba *mf* *>*
You took the boy with you?

Andr. *mp*
bread. He can - not be left a - lone.

Xena *mp*
He

Andr. *mf* *mp*
Look for your - self: His eyes are o - pen, but do not see.

Xena *mp* *poco dimin.* *mp*
is - n't an - y bet - ter yet?

Hecuba *f* *mp*
They have seen too much.

Xena *mp*
The grand - son of King Pri - am half - dead, half - a -

Piano *mf* *mp*

Meno mosso $\text{♩} = 52$

892 *mp* *sotto voce*

Andr. A shroud has fall - en o - ver his mind. He moves as if in a

Xena wake. _____

892

p

896 *f* *dim.*

Hecuba We wait for the Greeks to

Andr. dream. _____

Xena *mp*

Our lives have be - come a night - mare. _____

896

mf *dim.*

900

Hecuba sound the a - larm that will wake us out of life for - ev - er.

900

mp

904 *f* *mp*

Andr. He must live! _____ But to live he must eat _____ and to eat I must find food. _____

904 *f* *darkly* *dim.* *p*

909 **Gioioso** ♩ = 80

Andr. (off-stage) *f*

Cass. Fi - nal - ly! _____ A di - et _____ that is guar - an - teed to

909 *pp* *cresc.* *mf*

914

Cass. burn off fat. The war di - et! _____ The war di - et! _____

914 *p*

919 *mp* *cresc. poco a poco*

Cass. All of Troy is dy - ing to try it. No meat. No sug - ar. No

919 *mp* *cresc. poco a poco*

923

Cass.

fat. No bread. No milk. No wa - ter. Drink piss in - stead. The pounds fall off, and

923

927

Cass.

then you're dead. The war di - et! The war

927

f

931

Hecuba

mp

Xe - na, go com - fort Cas - san - dra, ___ or at least make her qui - et. ___

Cass.

di - et!

931

mp

935

Hecuba

Cass.

mf

Di - et - ing is all the rave. Fast - ing in a com - mon grave. The

935

mf

939

Xena

mf

Sis - ter, come here so I can slap you. (Xena exits.)

Cass.

war di - et! _____

939

mp

mf

Allegro agitato ♩ = 126

944

Hecuba

mf

Daugh - ter, how goes it with you?

Andr.

mf

Goes? It goes bru - tal - ly.

944

948

Andr. I am the wife of a sol - dier. I am the daugh - ter of a

951

Andr. king. I am moth - er to the throne. I have al - ways known my

954

Hecuba *ff nobly* Our du - ty is to

Andr. du - ty is to serve and to suf - fer. *f nobly*

958

Hecuba live _____ and to give life. _____ *mp*

Andr. *ff* O

Mesto $\text{♩} = 56$

Andr. 962

Moth - er! I thought I would die the day A - chil - les mur - dered my

p

Andr. 967

hus - band. But the gods are cruel and let me live. I thought I would die last week

967

Andr. 972 *mf*

see - ing Fa - ther help - less, fault - less, butch - ered in his bed. But the gods are vic - ious and

dim. *mp*

972

mp *dim.* *p*

Hecuba 977 *mf*

No

Andr. *mf*

let me live. No moth - er should live to see her child die. No

977

mp

Hecuba 982
moth - er should live to see her child die.

Andr. 982
moth - er should live to see her child die.

mf *rit.* **Adagio** ♩ = 69 *mp cresc. poco a poco*

Hecuba 987
A - sty - a - nax is

dim. *pp cresc. poco a poco*

Hecuba 992
not yet dead. There must be a rea - son the gods have let him live. *mf*

Andr. 992
To

Andr. 996
tor - ture me, to taunt me, to trick me in - to be - liev - ing life might be

mf

Meno mosso

999 *rit.* *mp* *poco accel.* *mf*

Hecuba

Andr.

pos - si - ble. And then to take him.

We

999 *rit.* *p* *poco accel.*

1002 **Con moto** ♩ = 72 *mp cresc.* *mf*

Hecuba

are not strong. But if we are care - ful and clev - er we may

1002 *mp*

1005

Hecuba

find a path by which the child may live.

1005 *cresc. poco a poco*

1008

1011

Hecuba *mp* On - ly a sim - ple -

Andr. *mp* The en - e - my comes!

Toby *f* (offstage) Hec - u - ba, Queen of Troy! _____

1011

1015

Hecuba *p* mind - ed sol - dier whom the gods have placed in our way. If we

1015

1019

Hecuba play him care - ful - ly he may be the path by which the child may live. _____

(Toby enters fumbling with his haversack where he has a small hunk of bread.)

Toby *f* Queen

1019

1023 *mf* *>*

Toby

Hec - u - ba, my un - pleas - ant task is done. _____ Hel - en, the whore of

1023 *f* *mf*

1027 *mp*

Toby

Spar - ta, _____ now pleads her case be - fore her right - ful hus - band _____ as he dines. _____ I

1027 *mp*

1032 *poco rit.* *a tempo* *(He notices Andromache with a start.)*

Toby

man - aged to sneak off _____ with some bread. _____

1032 *poco rit.* *dim.* *f* *a tempo*

1036 *f* *(He kneels.)* *mp* *cresc.*

Toby

Prin - cess An - drom - a - che! I am not worth - y to stand be - fore the

1036 *mf* *f* *mp* *cresc.*

1040

Andr. *mp cresc.* Not a blood daugh - ter, but

Toby *f* brav - est of all the daugh - ters of Pri - am.

1040

f *p cresc.*

1044

Hecuba (to Andromache) *p* *mf* Fol - low my lead. Rise, To - by, rise

Andr. *f* Hec - tor's wife who was Pri - am's fin - est son.

1044

mf *pp* *mp*

1049

Hecuba up. You are not our sub - ject. We should rath - er kneel to you.

1049

mf

Toby

f 1054 *mf*

Nev - er, my Queen! You are for - ev - er no - ble. No - ble from the

mf *mp*

Toby

1058

mo - ment of your birth. E - ven in de - feat your blood is roy - al.

mf

Hecuba

1062 *mp*

The high - est queen is on - ly a wom - an when

Toby

E - ven with - out a throne you are born to rule.

1062 *p*

Hecuba 1066

all is said and done. And a wom - an is a weak and help - less thing.

Toby

(rising) *mf*

There is noth - ing a man won't

1066

mf

Toby 1070

do for a worth - y wom - an. If Hel - en had been half as no - ble as you Spar - ta would be a

1070

mp cresc.

Andr. 1075

mp

If

Toby

f

joy - ful cit - y now and Troy would still stand in peace.

1075

f

1080

Andr. Par - is had been as hon - 'ra - ble as you, my hus - band Hec - tor would stand here now.

1080

p

Quasi recitative

1084

Andr. Yes, this is the prince A - sty - a - nax.

mf

Toby Here stands your son? No - ble child! Come

1084

mp *p* *mf*

1089

(Astyanax does nothing.)

Toby here, and let me touch your hand. The child is deaf?

1089

mp *p*

1093

Hecuba Not deaf, yet not hear - ing. When Troy fell the boy's mind

1093

quasi a tempo

80

Hecuba 1097 *hushed*

fell in-to this dark-ness as if his soul and the cit-y's spir-it were one thing.

Toby

p Poor child.

Piano 1097 *pp*

(Astyanax runs to Toby and clutches his legs.)

Andr. 1102 **Tempo giusto** ♩ = 66 *mp*

He has nev-er done this be-fore! He would touch no man since his

Piano 1102 *warmly mf mp*

(Astyanax grabs the crust of bread
Toby is holding and wolfs it down.)

Hecuba 1107 *mp*

He knows you are a good man._____ He

Andr.

fa-ther died._____

Toby *mp*

Poor child! Poor child!

Piano 1107 *p*

Hecuba 1112 *p cresc. poco a poco*
 knows you are his pro - tec - tor.____ To - by,____ if you meant what you said when you

Hecuba 1116 *mf*
 of - fered your ser - vice_____ there is a fa - vor you could grant us.____

Hecuba 1120 *poco rit.* **Slowly** $\text{♩} = 60$ *mp*
 The

Toby *f*
 Ask an - y - thing, Queen Hec - u - ba.

Hecuba 1123 *very intensely* *poco rit.*
 boy_____ has not eat - en_____ in three days._____

Hecuba 1123 *p* *poco rit.*

Moderato ♩ = 112

Toby 1127 *mp cresc.* *f* *b* *>*

There is noth - ing I can do. Ag - a - mem - non has de - creed no Tro - jan is to be

Piano 1127 *p cresc. poco a poco* *mf*

Andr. 1130 *f*

Un - til we are led a - way in the slave ships.

Toby 1130 *f*

fed un - til, un - til,

Piano 1130 *f*

Toby 1133 *mf cresc.* *f*

Yes, my la - dy. Tak - ing e - ven this bit of bread I risked my life. They

Piano 1133 *subito mp* *p cresc. poco a poco*

Toby 1137 *mp*

search us all who come in con - tact with you Tro - jans. On

Piano 1137 *mf*

Meno mosso $\text{♩} = 66$

1140

Hecuba

Andr.

Toby

pen - al - ty of death, we may bring you noth - ing.

1140

Hecuba

Toby

Tor - tur - ers! _____

Not tor - ture, my queen. _____ The gen - 'rals have de - ter - mined

1144

Toby

this is not tor - ture _____ but per - sua - sion. _____ To aid you _____ in ac -

1148

1148

ff *mf* *f* *mp* *mf* *f marcato*

1151

Andr. *mp*

If he is Tro-jan he may not be fed.

Toby

cept - ing your fate more eas - i - ly.

1151

p

1155

Andr. *mf* *mp*

If he is not fed he must die! The gods let me live on - ly to watch him die.

1155

mf *p*

1160

Hecuba *mp*

There is tru - ly no way, good sol - dier? ____

Toby *mp*

None that I can see, ____ my queen.

(Hecuba and Andromache are lost in thought for some moments.

Hecuba seems to be desperately scheming before she speaks.)

1165

Hecuba *p*

On - ly the Greeks may ____ eat our food?

1165

1170

Hecuba

And a - mong the Greek camp there are more than sol - diers?

p

Toby

On - ly the Greeks, my la - dy. ____

1170

1174

Hecuba

mp And con - cu-bines? ____ *mf* And

Toby

Sol - diers and scribes and crafts - men. ____ *mp* And con - cu-bines. ____

1174

1178

Hecuba

chil - dren? ____

Toby

La - dy, ____ in this ten year's time we have bred a tribe of bas - tards. ____ And

1178

cresc. poco a poco

1183

Hecuba *mf* Then who is to know? This, child, for

Toby trained them to serve in the tent or ___ in the field. ___

1183

mp cresc.

1187

Hecuba all they know, is but a - noth - er. ___

Andr. *mf* Yes! Who is to

Toby *mf* La - dy, what do you mean?

1187

mf

1191

Hecuba as your shield bear - er.

Andr. know? If from that name - less tribe you were to take some boy,

1191

Con moto $\text{♩} = 72$

Andr. *f* 1195 Yes! And feed him _____ at the com - mon ta - ble. _____ *mf* But

Toby *mf* A dan - ger - ous plan!

f *mp*

Marcia $\text{♩} = 120$

Hecuba *f* 1199 Sol - dier! If you loved my son as you

Andr. *espressivo* oth - er - wise death is cer - tain. _____

mf

Hecuba 1203 claim. If you re - spect his wife as you as - sert - ed. If you hold me in an - y e -

1203

1207

Hecuba *steem.*

Andr. *f* Dare this for us. Take my son to the ta-ble of the Greeks. He

Toby *f*

1207 Oh, my La - dy!

f

1212

Hecuba *f*

Andr. Look! He trusts you like his moth - er. The

must eat! He must live!

1212

1216

Hecuba gods have sent you to us.

Toby *mp* (He thinks about it.)

1216

mp

This is a fear - ful plan.

1220

Toby

This is a beau - ti - ful boy. For the hon - or in which I hold his fa - ther

1220

1224

Hecuba

The child must eat. The child must live.

Andr.

The child must eat. The child must live.

Toby

I will do it. The child must eat. The child must live.

1224

1228 **Adagio grazioso** ♩ = 72 *mp*

Andr.

Look! A - sty - a - nax goes off with the Greek as

Toby

Come boy, there is a feast a - wait - ing you.

1228

1233

mf

Hecuba

May the gods bless you, good man.

Andr.

if he were his nurse.

1233

mp

1237

mf

Hecuba

May the

Andr.

May the

mp

Toby

Do not wor-ry a - bout the boy. I will keep my eye on him like a hawk.

1237

(Toby exits with Astyanax.)

1242

f

Hecuba

gods bless you, good man. Fare - well. Fare - well!

Andr.

gods bless you, good man. Fare - well. Fare - well!

1242

mf *cresc.*

f

1248 *mp*

Hecuba

f *>*

Andr.

Can it be pos - si - ble? Could vic - t'ry have come so eas - i - ly?

1248 *mf*

1252 **Espressivo** ♩ = 100

Hecuba

vic - t'ry of a crust of bread for a starv - ing child? Yes, that much strength we still hold.

1252 *mp*

1256 *mp* *f*

Andr.

Not just an - y child. But the son of Hec - tor and the fu - ture King of Troy.

1256 *p* *cresc. poco a poco* *f*

1260 *mf*

Hecuba

E - ven in de - feat we have such pow - er o - ver these sim - ple peas - ant sol - diers.

1260 *mp* *cresc.* *mf*

1263

Hecuba *f* And by our cun - ning we have saved

Andr. *mf* And by our cun - ning we have saved the child. *f* And by our cun - ning we have saved

1263

1267 **Adagio** $\text{♩} = 72$

Hecuba *f* Troy. _____ How

Andr. *mf* Troy. _____ Moth - er! _____ Could vic - t'ry have come so eas - i-ly? *f* How

1267 *mp* *simile*

1271

Hecuba eas - y! _____ So eas - y _____ to daz - zle the eye of a sol - dier. _____ To

Andr. eas - y! _____ So eas - y _____ to daz - zle the eye of a sol - dier. _____ To

1271 *mf*

1275

Hecuba

lead them, ___ so lead them ___ to do what - ev - er we bid. ___

Andr.

lead them, ___ so lead them ___ to do what - ev - er we bid. ___

1275

f *dim.*

1279

Hecuba

mp *cresc.* *mf*

E - ven ___ in de - feat we ___ are wom - en, ___ wi - ly wom - en! ___

Andr.

mp *cresc.* *mf*

E - ven ___ in de - feat we ___ are wom - en, ___ wi - ly wom - en! ___

1279

mp *cresc.* *mf*

1283

Hecuba

mp *cresc.* *f*

E - ven ___ in de - feat we ___ are the no - ble House of Troy! ___

Andr.

mp *cresc.* *f*

E - ven ___ in de - feat we ___ are the no - ble House of Troy! ___

1283

mp *cresc.* *f*

(Xena enters.)

1287

Hecuba

Andr.

Xena

mf

What is this ruck - us? Have the Greeks come at last?

1287

p cresc.

Hecuba

mf

Peace, Xe - na! The

Xena

f

They will not take me. I will kill them all!

1290

mf

f

subito mp

1294

Hecuba

sol - diers have not come.

mf

To do our

Andr.

In fact, we have sent them a - way.

To do our

1294

1297 *mf*

Hecuba bid - ding! Safe.

Andr. bid - ding! *mf* Made safe by

Xena *mp espressivo* What do you mean? *f terrified* Where is the child?

1297 *mp* *mf*

Hecuba Made safe by no - ble wom - en. A

Andr. - wi - ly wom - en. A

1301

Hecuba com - mon foot sol - dier fell un - der our spell and prom - ised to feed the boy.

Andr. com - mon foot sol - dier fell un - der our spell and prom - ised to feed the boy.

1305

The musical score is written for three vocalists (Hecuba, Andr., Xena) and piano accompaniment. The time signature is 6/8. The key signature has one sharp (F#). The score includes various dynamics (mf, mp, f) and expressive markings (espressivo, terrified). The lyrics are in English and include some blank lines for improvisation or performance choices. The score is divided into measures by bar lines, and the piano part includes a variety of chordal and melodic textures.

1309

Hecuba

On - ly per - sua - sion.

Andr.

mp

And com - mon folk are

Xena

mf

What sort of witch - craft did you use? ____

1309

mp

1313

Hecuba

mf

Where is your sis - ter Cas - san - dra?

Andr.

eas - i - ly per - suad - ed. ____

Xena

mf

Safe. And

1313

1317

Xena

rit.

qui - et. But a lit - tle tied up at the mo - ment. ____

Then A - sty - a - nax is

1317

rit.

1322 *mf*

Hecuba *Eat - ing at the ta - ble of the Greeks. Xe - na,*

Xena *safe?*

1322 *f* *mf*

1325 *allarg.* *f* **Adagio** $\text{♩} = 72$

Hecuba *men are eas - y, oh so eas - y, to per - suade. How eas - y! So eas - y to*

Andr. *How eas - y! So eas - y to*

1325 *allarg.* *mf*

1329 *piu f*

Hecuba *daz - zle the eye of a sol - dier. To lead them, so lead them to*

Andr. *daz - zle the eye of a sol - dier. To lead them, so lead them to*

Xena *To lead them, so lead them to*

1329 *f* *simile*

1333

Hecuba *mp* *cresc.*
do what - ev - er we bid. _____ E - ven _____ in de - feat we _____ are

Andr. *mp* *cresc.*
do what - ev - er we bid. _____ E - ven _____ in de - feat we _____ are

Xena *mp* *cresc.*
do what - ev - er we bid. _____ E - ven _____ in de - feat we _____ are

1333

1337

Hecuba *mf* *mp cresc.*
wom - en, _____ wi - ly wom - en! _____ E - ven _____ in de - feat we _____ are the

Andr. *mf* *mp cresc.*
wom - en, _____ wi - ly wom - en! _____ E - ven _____ in de - feat we _____ are the

Xena *mf* *mp cresc.*
wom - en, _____ wi - ly wom - en! _____ E - ven _____ in de - feat we _____ are the

1337

(Cassandra comes hopping out of the hut. She has been gagged and bound by Xena in order to quiet her. Her filthy gag is now loose and dangles around her neck. Her wrists are still tied together, though she is loosening those knots even as she hops out of the hut. Once her hands are free she will untie her feet.) 99

1341 *ff* $\flat 2.$

Hecuba no - ble House of Troy.

Andr. *ff* $\flat 2.$

no - ble House of Troy.

Xena *ff* $\flat 2.$

no - ble House of Troy.

Cass. *f* (offstage) (entering)

Yoo - hoo! Yoo - hoo!

1341 *ff* *p*

Country waltz ♩ = 132

1347 *mf*

Cass. Here's my whole fam - i - ly danc - ing in glee. Hope you don't

1347 *mf pesante*

1352 *mp*

Xena I did - n't tie her tight e -

Cass. mind if I hop in.

1352

100 1358

Xena

Cass.

nough.

You all look so hap - py. Have we been set free?

1358

mp

(The women trip over themselves in their excitement to explain the situation to Cassandra, and they begin to invent a plan in the very act of speaking.)

Hecuba

Andr.

Xena

1363

mf

No, our fate is fixed.

mf

But we have found a path of e - scape for the boy.

mf

1363

A

Hecuba

Andr.

Xena

1367

f

the one you were

To - by,

Greek peas - ant, a sim - ple sol - dier,

1367

mf

1370

Hecuba taunt - ing be - fore _____ Per -

Andr. E - ven now he feeds the boy.

Xena *f* Has proved to have a heart. _____

1370

Hecuba

Xena

1373

Hecuba suad - ed once, he can be eas - i - ly led. _____ *mp*

Xena Per - haps to hide the

1373

Hecuba *mp* *cresc. poco a poco* To save the one who will come to a - venge our

Andr. *mp* To raise him se - cret - ly.

Xena boy.

1376

cresc. poco a poco

1379

Hecuba *f* mis - er - y. *mf cresc.* The

Andr. *f* To a - venge his fa - ther's death. *f* The

Xena *f* To a - venge our slav - er - y, *f* The

1379

1382

Hecuba *fp cresc. molto* fu - ture king of Troy will have re - venge.

Andr. *fp cresc. molto* fu - ture king of Troy will have re - venge!

Xena *fp cresc. molto* fu - ture king of Troy will have re - venge!

1382

f *mf cresc. molto*

1385

Hecuba *ff rit.*

Andr. *ff*

Xena *ff*

1385

f *ff rit.*

1387 *f* *ten.* *mf*

Cass. My! A lot goes on while my back is

1387 *f* *mp*

1391

Cass. turned. And what will we tell O - dys - se - us?

1391

1395

Cass. What will we tell the Greeks _____ when they dis - cov - er

1395

1400 *rit. e dim.*

Cass. that A - sty - a - nax is gone? _____

1400 *rit. e dim.*

1404 *a tempo*

Hecuba

Andr.

Xena

Cass.

mf We must think of some - thing.

ff Yes! _____

ff Yes! _____

mf We need a cov - er stor - y.

f I

1404 *a tempo*

mf

f

1407 *molto ritard.*

Cass.

mf

know! We will say this, _____

1407 *molto ritard.*

mp

Ballad ♩ = 120

1410 *mp*

Cass.

Craft - y O - dys - se - us, see - ing the child soon knew how dan - ger - ous

1410

mp

1413

Cass.

he could be. If he were left a - live, al - lowed to grow up

1413

1416 *mf*

Cass.

hat - ing the Greeks and hon - or bound to wreak ven - geance a -

1416

mp

poco marcato

1419 *rit. e dim.* *mf a tempo*

Hecuba

Yes, that's good, _____ ver - y good. _____

1419 *mf a tempo*

Andr.

Yes, that's good, _____ ver - y good. _____

1419 *mf a tempo*

Xena

Yes, that's good, _____ ver - y good. _____

1419 *mf a tempo*

Cass.

cross the Ae - ge - an.

1419 *rit. e dim.* *a tempo*

mf

1424 *mp* *poco rit.*

Cass. And then we will say:

1424 *poco rit.*

p

1429 *a tempo cresc. poco a poco* *f*

Cass. Craft - y O - dys - se - us gave the child to the son of A - chil - les, A -

1429 *a tempo*

cresc. poco a poco

1432 *mp*

Cass. chil - les who mur - dered Hec - tor. And men - tioned in pass - ing per -

1432 *mf* *mp* *con pedale*

1435 *f*

Cass. haps the child would like to view his king - dom from the high - est tow - er in Troy. And

1435

1439

Cass. said by the way, it is slip - py up there. Be sure not to drop the boy. _____

1439

mf

f

1443 *mp cresc.*

Hecuba No! That is hor - ri - ble! No! No! Too hor - ri - ble!

1443 *mp cresc.*

Andr. No! That is hor - ri - ble! No! No! Too hor - ri - ble!

1443 *mp cresc.*

Xena No! That is hor - ri - ble. No! No! Too hor - ri - ble!

1443 *f*

Cass. And all will hear the news that the

1443 *mp cresc.*

mf

1446 *f*

Cass. son of A - chil - les tossed the boy _____ from the

1446

f

ff

1449

Cass.

walls of Troy _____ to be dashed to the ground. _____

1449

mf

f

1452

Hecuba

No! No! Too hor - ri - ble! No! No! Too hor - ri - ble!

1452

Andr.

No! No! Too hor - ri - ble! No! No! Too hor - ri - ble!

1452

Xena

No! No! Too hor - ri - ble! No! No! Too hor - ri - ble!

1452

Cass.

mf *cresc. poco a poco*

What a wil - y, no - ble plan this is!

1455

Cass.

Sis - ters! I must rush to tell them all _____ a - bout our Prin - ce's sud - den fall. A -

1455

f *ff*

mf *f*

1459

Andr. *f* This will ru - in ev - 'ry - thing!

Cass. *(Cassandra runs off shouting.)*
 sty - a - nax is dead! A - sty - a - nax is dead!

1459

1463 *f*
 Hecuba Go girls! Stop your sis - ter be - fore she de - stroys us all.

1463 *mf* *f*

(Xena and Andromache run offstage after Cassandra.)

1467 *rit.*
molto dim.

1471 *p molto espressivo*
 Hecuba You gods, who de - mand our prayers and de - ny our

1471 *pp*

(Musical notation includes various dynamics, articulation, and tempo markings.)

Hecuba 1475 *mp*

pleas. _____ You gods, _____ whose ac - tions make no

Hecuba 1479 *p*

hu - man sense. _____ For once, _____ for no rea - son, _____ be

mp *pp*

Hecuba 1483

kind _____ to me. _____ Oh! Save _____ my boy! _____

1483

Hecuba 1487 *poco rit.* *a tempo*

Save _____ my boy! _____

poco rit. *a tempo*

1487

(Toby runs in, terrified and out of breath.)

111

1491 Allegro agitato $\text{♩} = 126$ *mf cresc.* *f* *dim.*

Toby

My La - dy! Queen Hec - u - ba! Dis - as - ter! For -

Hecuba

To - by! To - by! What?

Toby

give me! My La - dy! It was not my

Toby

fault! My Greek mas - ters, when they came to Troy, had man - y a cruel

Toby

stra - te - gy for con - quest. But nev - er thought, if

The musical score is written for three vocal parts and piano accompaniment. The tempo is marked 'Allegro agitato' at 126 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 1491, 1496, 1501, and 1504 indicated. The vocal parts are labeled 'Toby' and 'Hecuba'. The piano accompaniment is shown in grand staff notation. Dynamic markings include 'mf', 'cresc.', 'f', 'dim.', and 'mp'. The lyrics are in English and Latin. The score is numbered 1491, 1496, 1501, and 1504.

1507

Toby

they should win, to have a strat - e - gy for de - par - ture. The

1510

Toby

gods now stand a - gainst our leav - ing Troy. The wind is slack and will not stir a

1513

Toby

sail. The cur - rent is con - trar - y and will not lift our ships. We are

1516

Hecuba

This is no dis - as - ter for me.

Toby

strand - ed here up - on your beach. The

1516

mf

mp

Toby 1520 *Greek for - tunes tell - ers have de - clared _____ on - ly a sac - ri - fice will*

Hecuba 1523 *mf* *f* *You Greeks own all our cat - tle now. _____ You have*

Toby 1523 *bring back the wind. _____*

Hecuba 1526 *more than e - nough _____ to of - fer the gods. _____ mp*

Toby 1526 *The gods do not want cat - tle. p*

Toby 1530 *poco rit.*

Toby 1530 *They re - quire a Tro - jan, one of the House of Pri - am, and poco rit.*

Hecuba 1534 *f* *a tempo* *mf*

Nev - er! Cas - san - dra is a priest - ess of A - pol - lo.

Toby

still a vir - gin. *a tempo*

1534 *mf* *mp*

Hecuba 1538

It would be blas - phe - my.

Toby *f*

Not mad Cas - san - dra, my La - dy. _____ The

1538

Toby 1541

choice falls be - tween two. _____ For - give me, my La - dy, as I

1541

115

Toby

1544 walked with the boy we passed O - dys - se - us, who rec - og - nized the

Hecuba

1547 *mf* *cresc.* *f* No! A - sty - a - nax is cap - tive?

Toby

1547 child. _____ The

Toby

1551 *cresc.* Greeks pre - fer to say he is their guest. _____ They sent me here and I too am con -

Toby

1555 *mf* *poco rit.* *mp* **Quasi recitative** demned to die when *poco rit.* re - turn but I must tell you this: _____

116

1559 *poco meno mosso*

Toby

quietly

Ei - ther your daugh - ter Po - lyx - e - na or your grand - son A - sty - a - nax _____ must be

1559 *poco meno mosso*

The image shows a musical score for a scene. The top staff is for the character Toby, with a bass clef and a key signature of one sharp (F#). The tempo is marked 'poco meno mosso' and the dynamics are 'quietly'. The lyrics are 'Ei - ther your daugh - ter Po - lyx - e - na or your grand - son A - sty - a - nax _____ must be'. The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The tempo is also marked 'poco meno mosso'. The piano part consists of four measures, each with a single chord in the right hand and a whole note in the left hand. The chords are F# major, A major, C major, and E major.

Toby

1563

sac - ri - ficed up - on the al - tar to Po - sei - don_____ be - fore the ships can sail. With -

1563

quietly

Toby

1568 *allarg. ten.*

in the hour it must be done. But you must choose. If you so choose I will

1568 *allarg. ten.*

lunga

The musical score is for a scene from 'Hecuba'. It features three staves: Hecuba (soprano), Toby (bass), and piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'mp' (moderato piano). The lyrics are: 'Im - pos - si - ble! take Po - lyx - e - na with me back to the Greeks. Or if you'. The score includes measure numbers 1573 and 1574. The piano accompaniment consists of chords in the right hand and single notes or chords in the left hand.

1577

Toby

1594 *mf*

Toby

Xe-na does not need to know. Tell her, in- stead, that she has been chos - en to be

1594 *mp*

1597 *p*

Toby

wed to some no - ble king of Greece with all the rights and hon - ors of a

1597 *p*

1601 *f*

Toby

wife. Tell her that she is to come to the beach to be

1601 *cresc. mf*

1604 *f*

Hecuba

No! No! Too hor - ri - ble!

Toby

wed. The Greeks will do all the rest.

1604 *dim. p mp mf*

Toby 1608 *mp* *p*

I will de - part for a bit, My La - dy, and let you work.____

1608 *p*

Toby 1613 *mp*

When I re - turn, ei - ther I take the Prin - cess____ to her wed - ding or the boy to____ be con -

1613 *mp*

Toby 1618 *(Toby exits.)*

demned.____ No one____ is more sor - ry____ than I.

1618

Hecuba 1623 *p molto espressivo* *moving ahead* *holding back*

Ei - ther way, ei - ther way, I will be the ex - e - cu - tion - er.

1623

(Andromache enters.)

1627 Con moto ♩ = 72 *mf*

Andr. I am too old to run as fast as the

1631 *p cresc.* *mp*

Hecuba *mf agitated* ♩ = ♩

Andr. An -

young - sters and the craz - ies in our fam - i - ly.

1631

Hecuba *cresc.* *f*

drom - a - che, my daugh - ter! This is no time to joke. They have cap - tured A - sty - a - nax.

1634 *mp cresc.* *f*

(At this moment Hecuba makes her choice and decides to lie to Andromache.)

1637 *ritard. poco a poco*

Andr. My son! —

1637 *ritard. poco a poco*

ff *f dim.* *mp* *f dim.*

1642

Andante ♩ = 84

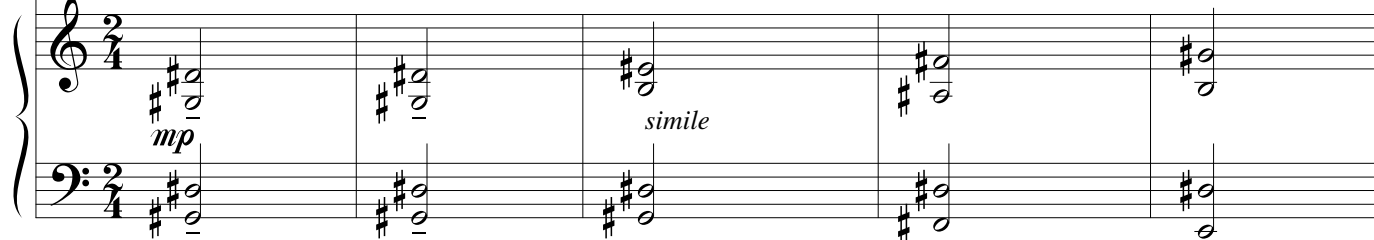
121

Hecuba



The Greeks hold him in hos - tage in ex - change for your

1642



1647

Hecuba



sis - ter's hand in mar - riage.

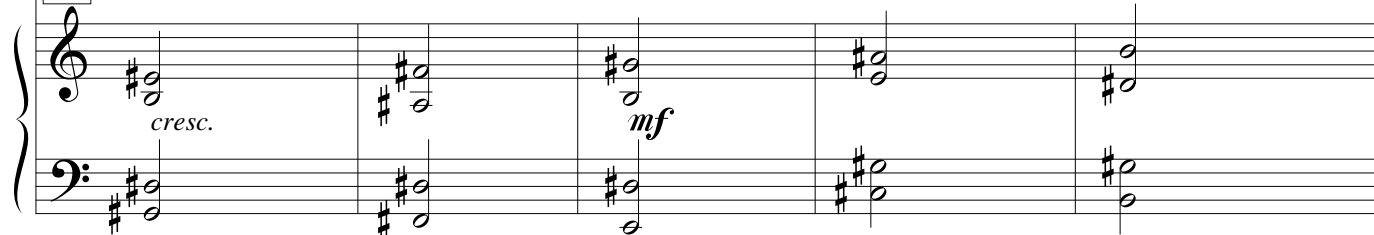
Ne - op - tol - e - mus, the Prince has fall - en in

Andr.



What?

1647



1652

Hecuba



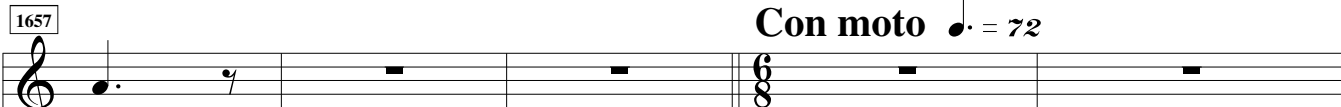
love. He de - mands Po - lyx - e - na as his bride or else your son will

1652



1657

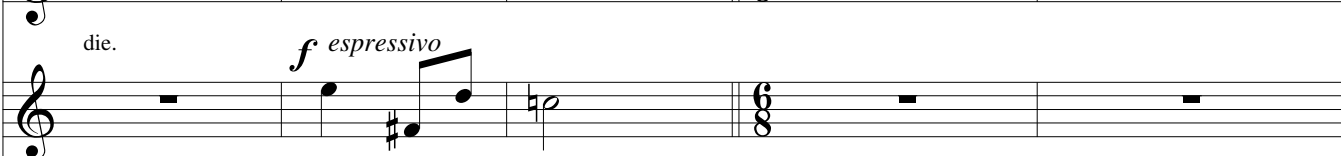
Hecuba



die.

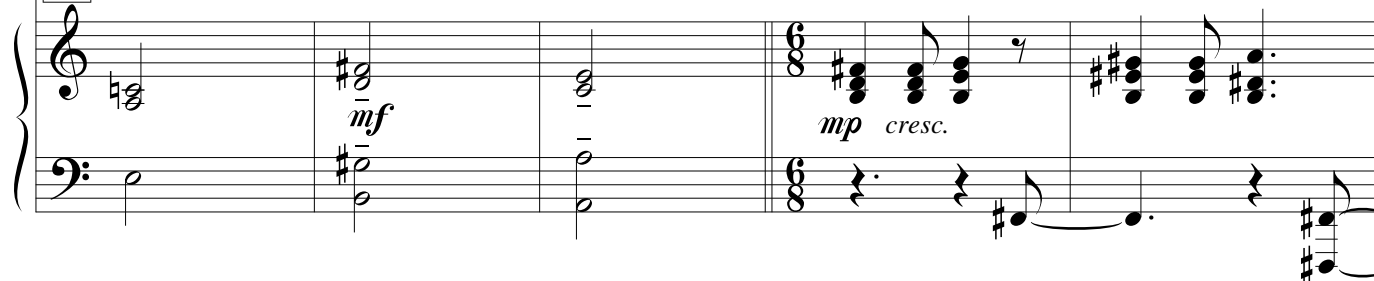
Con moto ♩ = 72

Andr.



What can we do?

1657



(Polyxena enters pulling Cassandra behind her.
Cassandra seems to have been lassoed by Xena.)

(to Andromache)

Hecuba

1662

She must know noth - ing ____ a -

f *subito p*

Hecuba

1666

bout the boy. Fol - low my lead. ____ Wel - come back, Po - lyx - e - na. You have

mf *cresc.* *mp*

Hecuba

1671

missed a roy - al mes - sen - ger.

Andr.

1671

Yes! A mes - sen - ger from a no - ble ____ Greek

f *mp cresc.*

mf *p* *cresc.*

Andr.

1675

king. He sent you word.

Cass.

mp

Why does ev - 'ry - thing

1675

mf *subito pp* *p*

1679 *mf* A pro - pos - al. *mf*

Hecuba

Andr. Of

Cass. al - ways hap - pen when I am out of the room?

1679 *mp cresc.*

1683 *mp* *mf* Ne - op - tol - e - mus, the

Hecuba

Andr. mar - riage. *f*

Xena From whom? _____

1683 *pp* *mp*

1687 young - est and no - blest _____ of the lead - ing men.

Hecuba

Andr. You are to be a queen in

1687 *mf* *mp*

1690

Hecuba

You will nev - er be a slave.

Andr.

Greece. If on - ly you say

f

1690

mf

mp

mf

1694

Hecuba

Do not think. O

Andr.

yes.

Xena

This is too sud - den. I can not think.

1694

mp

mp

1698

Hecuba

daugh - ter, do not think! But trust your moth - er. The mo - ments that al - ter

1698

Adagio ♩ = 72

125

Hecuba 1702 us for - ev - er come sud - den - ly. Hec - tor was a - live and in a

Hecuba 1706 sec - ond he was dead. An - drom - a - che was a girl and in a

Hecuba 1708 sec - ond she was wed. I groaned in pain and la - bor and in a

Hecuba 1710 sec - ond you were born. Life seems like a puz - zle and in a sec - ond you can learn e -

Hecuba 1713 *cresc.* *f*

xact - ly what the gods in - tend for you. _____ If you say yes this cer - e - mo - ny will

1713 *mf*

Hecuba 1717

bless the House of Pri - am. And guar - an - tee an heir to the throne. This of - fer is not for you a -

1717

Hecuba 1722 *poco rit.*

lone. _____ O daugh - ter, do not hes - i - tate! But trust your moth - er. _____

Cass. *mp*

1722 *poco rit.* Am I the

Allegro ♩ = 126

Cass. 1726 *cresc.*

on - ly one who finds it strange that she who was the Prin - cess War - rior

1726

1726

1728 *mf* *f*

Cass. on - ly an hour a - go has be - come Troy's most pop - u - lar Bride - to -

1731

Cass. be? _____ What - ev - er hap - pened to dat - ing? _____

1734 *holding back* *a tempo*

Cass. Or e - ven meet - ing? _____ Xe - na, be - ware. There is more go - ing on

1734 *holding back* *a tempo*

1737 *poco rit.* **Allegro** $\text{♩} = 126$ *f*

Xena San - dy! You nos - y, med - dle - some,

Cass. here than an - y - one is say - ing.

1737 *poco rit.* *ff* *mf*

1741

Xena

mid - dle aged bitch! At last I un - der - stand. You could nev - er have a man so

1744

Xena

you be - came a priest - ess in - stead and then pre - tend to be out of your

1747

Xena

head just do you don't have to face the fact that you are a wrink - led un - want - ed

1751

Xena

un - mar - ried hag. You have al - ways been jeal - ous of me.

Xena 1756 *f* *mf*
Now I can see you want me to wind up the same as you.

Xena 1759 *cresc. poco a poco* *ff*
Moth - er! I trust you and I leap at this sud - den un - ex -

Xena 1763 *f*
pec - ted joy. Pre - pare the way. This bride goes to meet her

Cass. 1763 *f*
This

Xena 1767 *Andante* $\text{♩} = 100$
mate.

Cass. 1767 *dim.*
bride - to - be goes to meet her fate.

1770 *mp*

Hecuba Ros - es, ros - es at her feet.

1770 *mp*

Andr. Ros - es, ros - es at her feet.

Xena *mp*

I am

(Toby enters.) *p cresc.*

1770 *mp*

Toby I am here to ac - com - pa - ny a Queen.

p cresc.

1774 *cresc.*

Xena *mf*, *p*

read - y. I nev - er knew un - til this mo - ment that I have wait - ed for this all my life.

1774 *mf*, *p*

1778 *mf*, *mp*

Cass. I nev - er knew un - til this mo - ment that I sus - pec - ted this all my life.

1778 *mp*, *p*

1781 *mf* *mp*

Hecuba I nev - er knew un - til this mo - ment that I have feared for this all my life.

1781 *mp* *p*

1784

Hecuba I will ac - com - p'ny you, my dear. I will see you through _____ to the end.

mp

Toby Let us be off.

1784 *mp* *mf dim.*

1788 *mp*

Hecuba Ros - es, ros - es at her feet. Let cry - stal sea and pure skies meet.

mp

Andr. Ros - es, ros - es at her feet. Let cry - stal sea and pure skies meet.

1788 *mp*

Hecuba Let end - less joys all there a - bide. And beau - ty dwell here in our bride.

Andr. Let end - less joys all there a - bide. And beau - ty dwell here in our bride.

Quasi recitative

Cass. 1796 (Exit all but Cassandra and Andromache.) *rit.* *p* *espressivo (to the audience)*

The two of us stood

Cass. 1802 *mf* *moving ahead*

here, the Moth - er and the Sis - ter lis - t'ning to what could - n't pos - si - bly be a moving ahead

Cass. 1807 *dim.* *mp* *holding back,*

wed - ding. A - wait - ing a son, A wait - ing a bride, A - wait - ing some news.

1807 *holding back*

(Helen enters.)

1812 Allegro marcato ♩ = 112 *ff* *f*

Helen

Hor - rors! Hor - rors be - yond all thought! Man is an e - vil,

ff *mf* *sonore*

1817

Helen

e - vil thing! Not e - ven the gods can con - ceive of the e - vil men do.

mf

1821 Con moto ♩ = 126 *mf*

Helen

Men - e - la - us nev - er

mf

Andr.

Hel - en! Why are you not with Men - e - la - us?

mf

Cass.

Hel - en! Why are you not with Men - e - la - us?

1821

Helen

1824 want - ed me. He on - ly want - ed _____ to hu - mil - i - ate me in front of all the

Helen

1828 Greeks. And now I go in chains, _____ in slav - er - y, to

Helen

1832 *rit.* *p* **Andante morboso** ♩ = 104
E - gypt. _____ But daugh - ters of Pri - am, do not weep for

Helen

1837 *mp*
me. You do not know yet but you are all dead and your

1842 *f*

Helen House is de - stroyed. The Greeks made me watch the fear - ful

1842 *mf* *sonore*

1846 *mp* *cresc. poco a poco*

Helen cer - e - mo - ny of Po - lyx - e - na. She thought it was her

Andr. *f*

1846 Her wed - ding?

p *cresc. poco a poco*

1849

Helen wed - ding as she marched to the beach. A thou - sand sol - diers greet - ed her, a doz - en gen - er - als.

1849

1852 *f*

Helen But in - stead of a wed - ding bou - quet her hands were tied with rope. Her

1852 *mf* *ff*

1855

Helen

legs were spread and fas - tened to pegs.____

Andr.

mf

No! Not Po - lyx - e - na!

Cass.

mf

No! Not Po - lyx - e - na!

1855

f

dim.

mf

Quasi recitativo

1858 *mp dim. rit.*

Helen

Xe - na was bound____ and tied and sac - ri - ficed. She was

Andr.

mp

Our sis - ter is dead?____

Cass.

mp

Our sis - ter is dead?____

1858 *rit.*

mp dim.

p

1862

Helen

not quite dead when I left. I fled. I could not look____ an - y long - er. Oh,

1862

1866

Helen *mp*
I can-not speak of it! Hec-u-ba has gone to bring back A-

Andr. *p*
Where is our Moth-er?

Cass. *p*
Where is our Moth-er?

1866

1871

Helen
sty-a-nax. The Greeks sent me here be-fore them to tell you

1871

(A contingent of Greek soldiers enter, carrying ropes and chains, which they bind tightly around each woman. Last of all Toby enters, no longer in his foot soldier garb. He is splendidly arrayed like a general.)

1876

Helen *f*
our hour has come. Oh, they come!

1876

cresc. *f*

Toby *f* *marcato*

1881 Bind the slaves tight - ly. Make sure that witch can - not es - cape.

Toby 1885 Bitch - es of Pri - am's ken - nels your life is a - bout to be -

Andr. 1888 To - by!

Toby gin. Gen - e - ral Tal - thy - bi - us to you, slave bitch! You all be -

Toby 1892 lieved my stu - pid act: The House of Pri - am is de -

1881 *mf* *f* *mf*

1885

1888

1888 *mp*

1892

1898

Toby

stroyed! The gods have sent us winds to send us home thanks to your

1898

1903

Cass.

mf cresc.

What did you truly

Toby

1903

sis - ter, Po - lyx - e - na.

mf

1907

Cass.

f

Andante morboso ♩ = 104

do to her?

mf cresc. poco a poco

Toby

She thought it was her wedding as she marched to the beach.

1907

f

mp cresc. poco a poco

1910

Toby

A thousand soldiers greet - ed her a dozen gen - e - rals. But in - stead of a

1910

mf cresc.

140 1913

Toby



wed - ding bou - quet — her hands were tied with rope. Her legs were spread and



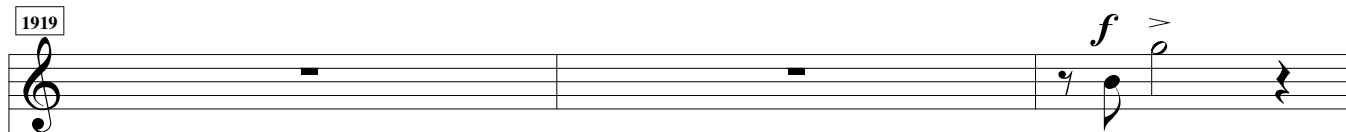
Toby



fas - tened to pegs. — And she was mar - ried in a way to ev - 'ry man that stood there,



Andr.



O God!

Toby



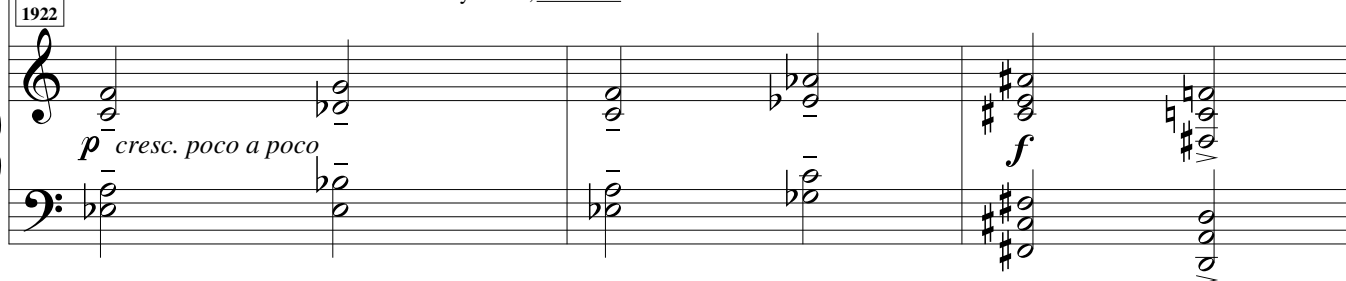
or rath - er ev - 'ry man that lay up - on her.



Helen



I tried to kill her my - self, — to take her from her shame but this e - vil



1925 *dim.* *mp*

Helen gen - e - ral stopped me and sent me here. *mp*

Toby

1925 *dim.* *mp*

Af - ter a while e - ven

1928 *f* *>*

Helen O God! _____

Andr. *f* *>* O God! _____

Cass. *f* *mp* *mf* O God! _____ And our Moth - er? Where is

Toby

1928 I grew bored and snapped her neck. *p cresc.*

poco rit.

1932 *f* *poco rit.*

Cass. Hec - u - ba?

Toby

1932 *mf cresc.* *f* *poco rit.*

Hec - u - ba is bring - ing back her lit - tle grand - son now.

142

Pesante ♩ = 80*(A terrifying scream is heard offstage. Hecuba staggers in. Clutched in her arms is the body of Astyanax, bloodied and pummeled.)***ff**

Hecuba

1935

1935

E - vil

ff

Andante ♩ = 100*mp cresc. poco a poco*

Hecuba

1940

1940

men! Un - speak - a - ble e - vil men!

Could you not let us

mp cresc. poco a poco

Hecuba

1944

1944

suf - fer as slaves? Be led a - way to a life of shame?

mf cresc.

Largo ♩ = 72

Toby

1947

1947

f *mockingly*

Nev - er, my Queen! You are for - ev - er no - ble. No - ble from the

mf

1951 *mf*

Toby mo - ment of your birth. _____ E - ven in de - feat your blood is roy - al.

1951 *mp*

1955 *f* *dim.*

Toby E - ven with - out a throne you are born to rule. Soon - er or lat - er that brat would rise to

1955 *f* *dim.*

1959 *mf* *mp* **Quasi recitative**

Toby pow - er. _____ Eas - i - er to kill him now. _____ I prom - ised you I would take

1959 *mf*

1963 *p* *rit.*

Toby care of him. I took care of him the mo - ment you were out of sight. _____

1963 *rit.*

Larghetto $\text{♩} = 63$

1967 *f* *mp*

Toby Take these wom - en first. My La - dy, I'll give you a

1967 *mf* *f* *subito p*

(to the audience)

1970 *f*

Toby min - ute ___ for a mo - ment to - geth - er. ___ The Tro - jan War is o - ver. ___

1970 *mf*

(Talthybius snaps his whip and the three women chained together slowly march out towards the waiting slave ships. All march out together finally leaving Hecuba alone with the body of Astyanax.)

1974 *ff*

1977 *Alla marcia* $\text{♩} = 120$ *mf*

Xena Oh, nev - er

Cass. Oh, nev - er let me for -

1977 *ff* *dim.* *mf cresc.*

1980

Helen *f cresc.* *ff* *>*
 Oh, nev - er let me for - get you Troy, _____

Xena *cresc.* *ff* *>*
 let me for - get you Troy, _____

Cass. *cresc.* *ff* *>*
 get you Troy, _____

1980

ff dim.

1983

Helen *mf*
 cit - y of our

Xena *mf*
 cit - y of our glor - y,

Cass. *mf*
 cit - y of our glor - y,

1983

mf cresc. poco a poco

1987

Helen *ff* glor - y, cit - y of our pride. _____

Xena *ff* cit - y of our pride. _____

Cass. *ff* cit - y of our pride. _____

1987

1991 *mf* Now that all have a - ban - doned us. To be tak - en a - way from Troy. _____ *f*

Helen

mf Now that all have a - ban - doned us. To be tak - en a - way from Troy. _____ *f*

Xena

mf Now that all have a - ban - doned us. To be tak - en a - way from Troy. _____ *f*

Cass.

1991 *mf* Now that all have a - ban - doned us. To be tak - en a - way from Troy. _____ *f*

mf *cresc. poco a poco*

1995

Helen

Bur - ied in some for - eign land.

Xena

Bur - ied in some for - eign land.

Cass.

Bur - ied in some for - eign land.

1995

Hecuba

Brood no more, O brood no

Helen

Xena

Cass.

1998

Hecuba

2002

dim. *mp*

more, you chil - dren of Troy, chil - dren of Troy

2002

dim. *mp*

Hecuba

2007

nev - er ____ to be born. ____ Un - speak - a - ble the

2007

p

Hecuba

2012

deeds ____ that men ____ can do. ____

2012

Hecuba

2017

cresc.

— We scream ____ out through the night: ____

2017

cresc.

Hecuba

2022 *f* Why? _____ *mf* Why? _____

Hecuba

2027 *mp* Not e - ven the gods can

Hecuba

2032 an - swer. _____

2032 *p*

2037 *rit. e dim.* (fade to black) *pp*