

GOLDEN

APPLE

CHAMBER OPERA IN ONE ACT

LIBRETTO BY

J. JASON CHARNESKY

MUSIC BY

BRUCE TRINKLEY

GOLDEN APPLE

CHAMBER OPERA IN ONE ACT

Music by Bruce Trinkley

Libretto by J. Jason Charnesky

CAST

Dido, dramatic soprano

Vergil, baritone

Aeneas, high baritone or tenor

Julia, lyric soprano

Flora, mezzo-soprano

Semi-chorus of Trojans (TB)

Semi-chorus of Carthaginians (SATB)

ORCHESTRA

Flute (piccolo)

Oboe

Bb Clarinet

Bassoon

F Horns 1 and 2

Trumpet in C

Trombone

Violins 1 (3)

Violins 2 (3)

Violas (2)

Violoncello

String Bass

Keyboard

Percussion (2 players):

Orchestra bells, Chimes

Xylophone, Marimba, Vibraphone

Snare Drum, Side Drum, Bass Drum, Suspended Cymbal

Trap set, Tam-tam, 4 Timpani

Golden Apple is dedicated to the memory of Russell Falt, my first music teacher,
my musical mentor, and my dear friend.

GOLDEN APPLE

A Roaming Holiday

J. Jason Charnesky

Bruce Trinkley

Piano

Marcato ♩ = 72

f

p da lontano

The piano introduction is in 2/4 time, marked Marcato with a tempo of ♩ = 72. It begins with a forte (f) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. After two measures, the music shifts to a piano (p) dynamic and is marked 'da lontano' (from a distance). The texture changes to sustained chords in the right hand and a simple harmonic accompaniment in the left hand.

Piano

f

p

♩ = ♩

The piano continues with a forte (f) dynamic, maintaining the eighth-note accompaniment in the left hand and a more complex eighth-note melody in the right hand. After four measures, it transitions to a piano (p) dynamic, with the right hand playing sustained chords and the left hand continuing the accompaniment. The piece concludes with a final measure marked with a repeat sign and a tempo change to ♩ = ♩.

Voices of Art

Largo ♩ = 48

pp

mp cresc.

pp

mp cresc.

pp

p cresc.

pp

p cresc.

Oo _____ oo _____

Man! _____

Man! _____

Arms! _____

Arms! _____

The vocal and piano section is in 6/8 time, marked Largo with a tempo of ♩ = 48. It features four vocal staves and a piano accompaniment. The vocal parts enter with a piano (pp) dynamic and sing the lyrics 'Oo' and 'Man!'. The piano accompaniment provides a harmonic foundation with sustained chords and a moving bass line. The music builds in intensity, marked with crescendos (cresc.) leading to a piano (p) dynamic. The lyrics 'Arms!' are also included in the vocal parts.

Voices
of Art

15 *mf* *f*

Man! Man! Man! Lust!

mf *f*

Ar - rows! Arms! Arms! He - roes! Love! Lust!

mf *f*

Arms! Arms! Arms! Love! Lust!

mf *f*

He - roes! Man! Ar - rows! Lust!

Voices
of Art

15 *cresc. poco a poco*

19

Loss! Au - gus - tus! Lust! Loss! Au - gus - tus! Rome! _____

Loss! Au - gus - tus! Love! Loss! Au - gus - tus! Rome! _____

Loss! Au - gus - tus! Love! Loss! Au - gus - tus! Rome! _____

19

Loss! Au - gus - tus! Lust! Loss! Au - gus - tus! Rome! _____

f

23

Vergil *ff* Arms and the man I sing! _____

Voices of Art

Rome! Ver - gil, your poem!

Rome!! Ver - gil, your poem!

Rome! Ver - gil, your poem!

Rome!! Ver - gil, your poem!

23

26

Vergil *f* Arms and the man I, *mf* Arms and the, **Recitative**

26

molto dimin. *p*

Vergil 30 *mp* *mf* *f*

No, no, don't go!____ My poem! My poem! Do not go a - way!____

Vergil 35 *faster* *mp*

Arms! Arms! Was-n't it? Or a - larms!____ What was it now?

Vergil 39 *slower* *mp* **Barcarole** ♩ = 46

I can't re - call... Voice of my dream, Don't go a - way!

Vergil 43 *mf* *rit.* *f*

Voice of my poem, Dream of my own, Stay!____

Vergil 47 *p* **Recitative**

In - spi - ra - tion fled. The dream is gone. On - ly frag - ments left, the muf - fled

50

Vergil

sound of some-thing like, what was it? Harms... arm-ies... a man...

53

Vergil

p desperately

Piú mosso ♩ = 112

mp

I can not re-mem-ber... I must write down what

57

Vergil

Andante maestoso ♩ = 66

rit.

phras-es I can save.

62

Vergil

f *mf*

Con moto ♩ = 54

Flo-ra! Flo-ra!

67 *mp*

Flora

Ounce of oak and mis - tle - toe, Dim - pled white

72

Flora

skin from a sa - tyr. Pow - dered snout of

77

Flora

creep - ing toad. Al - i - quot of al - li - ga - tor.

82 *f* *freely*

Flora

No! That's the old rec - i - pe.

82 *mf*

Misterioso ♩ = 120 *mp*

Flora 85 A pinch of e - go, pinch of pride, some

p *simile*

Flora 88 ran - cor han - ker - ing to find an au - di - ence, a si - ne - cure. The taste of fame is vin - e - gar.

Piu mosso ♩ = 132 *mf*

Flora 91 Sor - ry! Com - ing!

Vergil *f* Flo - ra!

mp *mf*

Flora 94 I was bus - y fix - ing din - ner. A Stew of Ar - tist - ic

97 *(to audience)*

Flora

Tem - per' - ment (one of my mas - ter's fav' - rites!)

100 *f* *(getting impatient and cross)*

Flora

Com - ing, Mas - ter!

Vergil

f

Flo - ra, quick! My man - u - script!

100 *mf*

Tempo giusto ♩ = 126

103 *freely* *mf*

Flora

Com - ing! Poor Flo - ra! As a girl I thought it would be dar - ing to

colla voce *mp*

107

Flora

roam and see the world, be wild and dev - il - may -

mf

Flora 110 *poco rit.* ***f*** *a tempo*
 car - ing. Sur - prise! I ran a - way from Spar - ta, and

110 *poco rit.* *a tempo*

Flora 113 *rit.* *ten.* *a tempo*
 now I'm Ver - gil's slave. A mar - tyr for his art. Ah... and

113 *rit.* *ten.* *a tempo*

Flora 116 *mf* *grouching*
 it's no rave, No days off and

116 *f* *mp* *mf* *dim.*

Flora 120
 nev - er tipped.

Vergil *mf*
 Flo - ra! Quick! My man - u - script!

120

rit. *mf* *a tempo* *deliberately*

Flora

123 Here is my Mas - ter, Ver - gil, the

rit. *a tempo* *mp*

123 fam-ous Lat - in po - et, who at the slight-est urge'-ll take a word and quid pro

127

127

Flora

130 *poco rit.* *dolce*

quo it, till the syl - la - bles turn lyr - ic and the

poco rit. *p* *dolce*

130

135

Flora

words be - come a poem... It's too

Vergil

mf

Flo - ra!

135 *legato* *mp*

Tempo primo ♩ = 126

Flora 139 *freely* *f*

bad he's so hys - ter - ic and he sure could use a comb. For five years he's been work - ing on a

139 *freely* *mf*

Flora 142

tale of an - cient Rome. The hot - test prop - er - ty in town, this

142

Flora 145 *rit.* *a tempo* (Flora struggles with the notebook) *mf* **Recitative**

twen - ty - five pound tome. It's heav - y

145 *rit.* *a tempo* *f* *ff*

Flora 149 (holding up the notebook) *mp* *moving ahead*

lit - er - a - ture. The em - per - or Au - gus - tus has ord - ered a re - cit - al. The

149 *moving ahead* *p*

154 (She lugs the notebook over to Vergil) *rit.* **Slower**

Flora shame is, all that Ver - gil's fin - ished so far is the ti - tle.

Vergil *pp* Ah! Ummmmm...

154 *rit.* *mp*

159 *p* *mp* *mf* Arms... Arms... Arms... Ar... ahhh... mmmsss...

159 *mp*

163 *mf* **Jaunty** ♩ = 84

Flora I used to

Vergil *f* Flo - ra! I can't write with - out a pen!

163

(pulling objects out of odd pockets and pleats in her dress and bodice as she mentions them)

Flora 166 work part - time as a witch, and I still keep my pow - ders and

Flora 169 po - tions, my band - ag - es, drugs and my lo - tions. They're of - ten of use in the

Flora 173 (finds a pen) kit - chen. Ah, here. Shhh! *mf* (to audience) **Largo** ♩ = 48

Vergil *f* (He lunges for the pen and then tears back to his desk) Shhhh!

Voices of Art *p cresc.* Oo

Voices of Art *p cresc.* Oo

Voices of Art 173 *p cresc.* Oo

177 *mf* *(begins furiously writing)*

Vergil

"Arms and the man I sing! um...

Voices of Art

oo

oo

181 *(Vergil begins furiously erasing.)*

Vergil

he - roes... um... ar - rows..."

Voices of Art

181

Recitative $\text{♩} = 72$

Vergil 185 *p* *moving ahead* *mp* *holding back*

Gone! I heard the whole tale in a dream. Now noth - ing, noth - ing at

Piano 185 *pp* *moving ahead* *holding back*

Flora 189 *mp* $\text{♩} = \text{♩}$

And what pre - cise - ly was it you ex - pect - ed from a dream?

Vergil *p*

all. A

Piano 189 *mp*

Flora 192 **Slower** $\text{♩} = 96$ *rit.* *p* *mf a tempo*

I see. You were

Vergil

lit - tle help, a line or two from the spir - its of sleep.

Piano 192 *rit.* *a tempo* *p*

197 *poco accel.*

Flora

hop - ing for your poem to be ghost writ - ten.

Vergil

mf

poco accel.

mp *mf*

Moderato ♩ = 120

199

Vergil

am the per - s'nal po - et of the Emp - er - or Au - gus - tus. He wants a new po - et - ic work of

mp

202

Vergil

brav - er - y and jus - tice. Next week he wants to see it. Next week he wants to see it.____

p *cresc.* *mf*

p *cresc.*

205

Flora *f*

Vergil *f* (holding up the notebook) Oh!

I call it "The Ae - ne - id"! _____

205

208

Flora Do let me read _____ it!

Vergil *mf* *petulant*

No! You can't see it! It's not fin - ished yet.

208

211

Vergil I've on - ly got a work - ing draft _____ and it is most - ly

211

Vergil

214 *rit.* *a tempo*

prose. If you prom-ise to be si-lent I'll re-late to you the vio-lent and

214 *rit.* *a tempo*

217 *trag-i-cal stor-y that makes up my poem...*

217 *marcato* *ff*

Vergil

221 *rit.* **Larghetto** $\text{♩} = 63$ *mf* *(lights come up slowly on a tableau vivant)*

The Tale of Di-do and Ae-ne-as:

221 *rit.* *mf* *con pedale*

225 *f* *ff*

229 *mf*

Vergil My stor - y is of a fa - mous man in

229 *dim.* *mp*

233

Vergil search of a brand - new home _____ who meets the queen of Af - ri - ca and

233 *mf*

237 *f*

Vergil sails to dis - cov - er Rome. He es - capes the Tro - jan War a - gainst all

237 *f*

241

Flora

f

With the help, no doubt, of a bunch of well - placed

Vergil

odds.

241

mf

245

Flora

Piu mosso ♩ = 72

gods.

moving ahead f

Vergil

He's pi - ous and brave, and wins the

245

moving ahead

248

Vergil

lau - rels for fam - i - ly val - ues, and good pub - lic mor - als. On top of all

248

(as if she understands, then she admits)

251

Flora

Ah!

Vergil

this, the Emp - er - or's trust is ___ that my he - ro re - sem - bles Au - gus - tus.

251

ten.

p

255 *a tempo* *mf* **Andante marcato** ♩ = 88

Flora

...I don't get it.

Vergil

mf *distinctly*

Let me put this sim - ply: My

255 *a tempo* *mf* *f* *mp*

260

Vergil

he - ro's name is Ae - ne - as whose moth - er is the god - dess Ve - nus. He es -

260

264

Vergil

cap- es from the burn - ing town of Troy with hun - dreds of sol - diers,

264

mf

mp

268

Flora

Larghetto ♩ = 60

for no par -

Vergil

his boat and his boy. Then my he - ro gets lost at sea...

268

272

Flora

tic - u - lar - ly good rea - son...

272

Vergil

It is

sonore e legato

mp

simile

276 *mf* 23

Flora And just when it seems that it could-n't get stu - pid - er, a -

Vergil art!

276 *cresc.* *mf*

Flora long comes a con - frence with Plu - to and Ju - pi - ter! Of course it's

279

Listesso tempo

282 *f* *mp*

Flora art. And who am I to ques - tion?___

282 *f* *mp*

286 *rit.*

Flora The pub - lic's part is to sit still and lis - ten. Sor - ry... *rit.*

286 *rit.*

290 *allarg.* *faster*

Flora just my o - pin - ion... It sounds pret - ty lame.

Vergil *f* *dripping sarcasm*

Oh! God for - bid my

290 *allarg.* *faster*

Vergil *mf* (like a grammar school teacher)

poem should bore a maid. Let's try this a - gain.____ Let's start here.

294

298 **Allegro marcato** ♩ = 138 *f*

Vergil Book Two. It's

298 *f* *mf*

(Vergil opens the manuscript and chooses a spot in the poem. The back walls of the cottage fade away and the tableau vivant is fully brought to light. A large crowd of people, in bizarre costume, are frozen in place. As Vergil sings they begin to bob to the rhythm of the music.)

Vergil

302 brand new and ex - cit - ing too. My he - ro and his crew have

306 crashed up - on the coast near Car - thage. They sneak in - to town and

310 come up - on a hap - py shout - ing peo - ple, hap - py shout - ing

314 peo - ple, cel - e - brat - ing Car - thage!

mp cresc. poco a poco

f

mf

f

sub. p cresc.

f

(With a flourish from the brass the crowd goes into action, milling about and acting mobbish. This whole scene comes from the rough draft notebook, so the action is very sketchy, the acting very bad.)

Andante maestoso $\text{♩} = 80$

318 *mf*

S. Oh joy, _____ oh joy, _____ Oh boy are we hap - py here in

A. *mf* Oh joy, _____ oh joy, _____ Oh boy are we hap - py here in

T. *mf* Oh joy, _____ oh joy, _____ Oh boy are we hap - py here in

B. *mf* Oh joy, oh, _____ oh joy, Oh boy are we hap - py here in

318 *mf*

322 *f*

Vergil They sing the Car - tha - gin - i - an an - them...

S. Car - thage. _____

A. Car - thage. _____

T. Car - thage. _____

B. Car - thage. _____

322

Presto $\text{♩} = 168$

Vergil

S. *f stacc.* We are Car - thage! We are Car - thage! Don't you wish you were Car - thage, too? I'm

B. *f stacc.* We are Car - thage! We are Car - thage! Don't you wish you were Car - thage, too? Yes we are

Piano *f stacc.*

Andante maestoso

Vergil

S. *mp* still work - ing out the lyr - ics... Queen

A. *mp* We are Car - thage! We are Car - thage! Don't you wish you were Car - thage, too?

T. *mp* We are Car - thage! We are Car - thage! Don't you wish you were Car - thage, too?

B. *mp* Car - thage! Don't you wish you were Car - thage, too?

Piano *mp*

(The chorus separates to reveal Dido in their midst.)

(From beneath the folds of her dress Dido pulls out a large address label which she affixes to one of the crowd members.)

Vergil

333

Di - do... Queen Di - do ad - dress - es the crowd.

Dido

337

mf

I am Queen

Vergil

cresc.

f

mp

I mean... Queen Di - do speaks to the crowd.

Dido

337

mp

Di - do. You are the crowd.

Vergil

apologetic

mp

It's on - ly a work - ing

Dido

341

Allegro comodo ♩ = 104

29

Vergil 344 *mf*

draft... At last Ae - ne - as (he's the he - ro!) he's been

Aeneas 347 *f* (from within the crowd)

Here! _____

Vergil 347

hid - ing in the crowd... pre - sents him - self _____ be - fore the

Vergil 350 *rit.* *embarrassed mp*

Queen. I've writ - ten out this en - tire _____ scene. Well,

350 *rit.* *mp colla voce*

Vergil 353 *p* *mf* *p* *pp*

most - ly... in out - line... a sketch... sort of.

353 *mf* *pp*

Andante maestoso $\text{♩} = 84$

mf (steps before the Queen)

Aeneas

357

Dear Di - do, we Tro - jans have not

Piano

357

pp *mf* *mp*

Aeneas

360

come for war, to seize six cit - ies by sur -

360

pp *mf* *mp*

(Flora taps Vergil, who stops reading. Aeneas freezes in place.)

(Vergil quickly marks up the manuscript.)

Flora

363

mp

I'd ssay so.

Aeneas

363

prise... Dear

Vergil

363

mp

Too man - y ess - es?

363

f *p*

367

Aeneas

Di - do, we Tro - jans have not come for war to

367

mf

371

Flora

A great re - write!

Aeneas

DAH dah DAH dum DAH sur - prise.

Vergil

mf

I'll work it out to - mor - row

371

mf

374

Allegro commodo ♩ = 104

Aeneas

Too long we have our - selves been Yad - da

Vergil

night. Now, qui - et!

mf

374

mf

377

Aeneas

8 yad - da in the af - ter-math of war. _____ Some - thing,

377

380

Aeneas

8 some - thing...

Vergil

mf Then comes a cho - rus: It is large - ly con - cep - tual right

W.

f Ah!

M.

f Ah!

380

quasi cha-cha

383

Vergil

now. _____ I have got a few blanks to fill

383

Allegretto espressivo

Aeneas *mf* $\text{♩} = 112$

Vergil *rit.* All of my fam - i - ly

in yet. Fi - nal - ly Ae - ne - as sings...

rit. *mp*

Aeneas

dead _____ save by the grace of the gods my child. _____ Queen Di - do, I bring be -

Aeneas *poco allarg.*

fore you _____ my val - iant child, my he - ro - ic child, my dar - ing child:

poco allarg.

397 *mf* **Allegro commodo** ♩ = 104

Flora Ju - li - us?

Aeneas Ju - li - us!

Vergil *mf* excitedly The dash - ing young

397 *mf* *f* *mp*

Vergil 400 son of Ae - ne - as, My po - em

400

Vergil 403 fol - lows these smash - ing fel - lows, fa - ther and

403

406 *mf*

Flora

And the Mom? _____

Vergil

son. _____ Not need - ed for this

406

409

Vergil

stor - y... But back to the ep - ic at hand: The Queen meets our

409

(She faints and literally falls.)

412 *mp* holding back **Recitative**

Dido

Oh! Hel - lo! _____

Vergil

he - ro and falls.

412 holding back *p*

416

Flora

mp

And it's been months.

Vergil

mp

Our he - ro is a pi - ous guy, but he's a - lone.

416

mf

p

mp

422

mp

jauntily (Aeneas embraces Dido until he hears the alarm.)

Aeneas

Oh well, not do - ing an - y - thing else...

Vergil

poco accel.

Till du - ty calls.

422

poco accel.

mf

426

Con moto ♩ = 69

mf

Dido

But what of our lives to - geth - er? ____

Aeneas

mf

Sor - ry dear, I must be off. It

426

mp

430

Dido

But what will you do with your - self? _____

Aeneas

real - ly did - n't mean did - dly. _____ I'm

430

434

Dido

Where _____ are your mor - als? _____

Aeneas

off to _____ con-quer It - a - ly! _____

434

438

Aeneas

I don't sup - pose that it helps at all but my mor - al - i - ty is pure - ly sit - u -

438

441

Aeneas

Vergil

T.

Trojans

B.

441

445

Vergil

445

449

Dido

Vergil

449

Allegretto espressivo $\text{♩} = 112$

mp

Oh! I love him so. What shall I do?

ex - it.

mp

p

a - tion-al.

The Tro - jan sail-ors re - jice. The Tro - jans leave, and the

Yeah!

mp half-heartedly

Yeah!

sombre

mp

lone - ly Queen un - a - ble to bear her sol - i - tude seeks a vi - o - lent

mp

Oh! I love him so. What shall I do?

ex - it.

mp

p

(Dido stabs herself and dies.)

Dido

453 With - out my man, I've got no plan. I know!

Flora

456 *rit.* **Allegro comodo** ♩ = 104 *mp freely*

Vergil

mp So much for the Queen. So far it's my fa - vor - ite scene.

Recitative *(Vergil looks crestfallen. Flora must reassure him.)*

Flora

459 *uncertainly mf* see.. It's great! So let me get this straight. That's Ae -

colla voce

(Flora points out each of the characters. Each takes a little bow as they are named. Julius, of course, just strikes another pose.)

463 *a tempo* *rit.* *mf*

Flora ne - as, _____ and Di - do, _____ and Ju - li - us. And

463 *a tempo* *rit.*

467 **Recitative**

Flora how man - y lines have you writ - ten? _____ In how man - y months?

Vergil *mp*

467 Sev - en. _____

471 *p* *hesitantly* *pp* *mp*

Vergil Well... e - lev - en. _____ I

471 *pp*

Allegro marcato ♩ = 132

474 *nervoso* *cresc.* *f*

Vergil get a great i - de - a, and go sit down to write it, but get a sen - tence down and

474 *nervoso* *mp* *cresc.*

477 *mf*

Vergil real - ly can't a - bide it! I write a - noth - er word, then have a cup of wine, then

477 *mf* *p* *mf* *con pedale*

480 *mp*

Vergil have a cou - ple bot - tles and think a - bout a line. I

480 *mf*

483 *cresc.*

Vergil think a lit - tle more and try a par - a - graph. Then read what came be - fore and

483 *p* *cresc.*

Vergil

486 *f*
 tear the sheets in half. So that I'm left with ink and

488 *mf*
 emp - ty scraps of pa - per. With noth - ing left to think I snuff the smok - ing ta - per.

491 *mf* intensely **Deliberately** ♩ = 100
 I prom - ise that to - mor - row

494 *f* *vehemently* *allarg.*
 af - ter a lit - tle walk, I'll write or steal or

494 *f* *colla voce*

497

Vergil

bor - row... Flo - ra, it's writ - er's block! _____

497

mp

Largo calmato $\text{♩} = 54$

500

Flora

mp

Not to wor-ry, Mas - ter, I've a po - tion that can help re - vive the flow of your po - et - ic

500

mp

503

Flora

thought... Hear? Who?

mf

poco a poco cresc.

mp *plaintively*

Vergil

But there is more... I hear them, Flo - ra.

503

Vergil

508 *dim.*
Voic - es in my dream. They sing my poem _____ to

Flora

508 *mp* *rit.*
No need to blow a fuse. Mas - ter, that's the Muse!

Vergil

513 *rit.*
me.

Flora

513 *p* *rit.*
The past is nev - er tru - ly past. _____ What - ev - er we _____ have done stays

Flora

517 **Lento** ♩ = 60 *p*
done, _____ for - ev - er here _____ im - print - ed in the air. _____

521 *poco rit.*
done, _____ for - ev - er here _____ im - print - ed in the air. _____

521 *poco rit.*

524 *a tempo* *ten.*

Flora Some men _____ can hear those ech - oes _____ as the Muse that sings us

527 *poco a poco cresc.*

Flora po - e - try. _____ The great - est art - ist does not al - ter the

530 *mf*

Flora ech - oes of the liv - ing past. The less - er crafts - men _____

533 *dim.* *rit.*

Flora man - gle their drafts _____ and force the voic - es in a cast. _____

a tempo

536 *p cresc. poco a poco*

Flora

I have a po - tion which has the pow - er to bring those ech - oes

536 *a tempo*

p cresc. poco a poco

539 *mf cresc.*

Flora

back to mind. If you dare_____ to face your he - ro

539 *mf cresc.*

542 *ff*

Flora

as he stood_____ once on a time,_____ Drink this!_____ Drink

542 *ff*

545 **Recitative**

Flora

this!

with doubt
mp

Vergil

Would it be right to take a sip?

545 *sub. p*

Allegro moderato ♩ = 92*mp reassuringly*

Flora

548

There's no need for ___ a con - nip - tion, ___ for I've got a le - gal pre -

548

*p**mp*

Flora

552

scrip - tion. And the truth is most of our high - est rat - ed wri - ters these days are

cresc.

552

*cresc.**(Vergil takes the potion and prepares to drink.)*

Flora

556

*rit.***Misterioso** ♩ = 120 *mp*

med - i - cat - ed!

But be -

556

*rit.**p*

Flora

560

ware! ___

legato
What you see here will be the truth.

560

simile

563

Flora

It might not be the hap - py scene you hope to

563

566

Flora

rit. e dim.

prove. _____

Recitative

566

Vergil

mf

I'd pay an - y

566

rit. e dim.

mf

570

Vergil

(He drinks.) p

fee... see? I feel quea - sy... un - eas - y. _____

570

mp

mf

***f* Allegro moderato** ♩ = 92

(Vergil drops to the ground, but while lying there he begins to hear the chorus, and he realizes that he's still breathing.)

575

Vergil

Wom - an! You have poi - soned me!

575

mf

f

579 **Largo** ♩ = 48

Vergil *mf* *>* *mp*
No, wait! I'm not dead

Voices of Art *p*
Oo Oo

579 *p*

584 **Con moto** ♩ = 54 *mp*
yet. I hear the mag - ic voic - es...

584 *p*

(A dim light comes up on the chorus far upstage.)
accelerando

588 *mf* *>*
my poem! I must go! Quick! Quick! Where's my

588 *accelerando*
poco a poco cresc.

Allegro marcato $\text{♩} = 92$

50

Flora 593 *rit.* ***f*** *mf*

Oh, what the hey? I may as well tag a - long. It' - ll be worth a good

(Vergil grabs his poem and walks toward the dim light.)

Vergil

593 *rit.* ***f*** *mp*

man - u - script? _____

Flora 597 *mp*

laugh if he's got it all wrong. Needs sug - ar. And more

597 *p*

Flora 601 *(She finishes the drink.)* ***f***

gin. Mas - ter! Mas - ter, wait! _____ I must par -

601 *mf* *mf*

Flora 604 **Andante maestoso** $\text{♩} = 84$ *(She walks toward the light as the stage slowly darkens.)*

tic - i - pate.

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

(Lights come up on the coast of Africa and the newly built city of Carthage.)

606 *ff* *sonore* *pochiss. rit.*

(A chorus of Carthaginians are approaching Queen Dido. They bear the emblem of the city, a Golden Apple, which they present to their Queen.)

608 *a tempo* *f* *joyfully*

Chorus Hail, Queen Di - do!

mf *joyfully*

608 *a tempo* *mf*

Hail, Queen

610

Chorus Queen of fair Car - thage, the Gold - en

Di - do! Queen of fair Car - thage, the

610

Chorus

613

Ap - ple of Af - ri - ca.

Gold - en Ap - ple of Af - ri - ca.

Dido

616 *f* (accepting the Golden Apple)

Oh Car - thage! Oh my peo - ple.

mp

Vergil

620 *mf*

Looks like the mid - dle of Book Two.

poco. rit.

cresc.

a tempo
with regal authority

Dido 623 *f* Car - thage, cit - y of dreams, _____ built on this vir - gin shore. _____

Vergil

623 *a tempo*
mf

Dido 627 Earth's new - est cap - i - tol, _____ and a new - found na - tion of peace! _____ *cresc.*

627

Dido 631 *poco. rit.* **Allegro gioioso** ♩ = 138

Chorus *f marcato, ritmico*

631 *poco. rit.* Car - thage, cit - y of
cresc. *f marcato, ritmico*

634

Chorus

dreams, _____ built on this vir - gin shore. _____ Earth's new-est cap - i - tol,

*f marcato, ritmico**div.*

634

Car - thage, cit - y of dreams, _____ built on this vir - gin shore. _____

638

Vergil

f (running over to Aeneas)

Look! _____ Look! I

Chorus

and a new-found na-tion of peace! _____

unis.

Earth's newest cap - i - tol, _____ and a new-found na-tion of peace! _____

638

cresc.

Vergil

643

ff

found _____ him! _____

ff

Chorus

Car - thage, cit - y of dreams, _____ built on this vir - gin

ff

643

Car - thage, cit - y of dreams, _____ built on this vir - gin shore. _____

ff

Chorus

647

shore. _____ Earth's new-est cap - i - tol, _____ and a new-found na - tion of

Earth's new-est cap - i - tol, _____ and a new-found na - tion of peace! _____

647

Andante maestoso $\text{♩} = 88$

Dido

651 *f*

Car - thage shall be - come a dream. More than a cit - y. A

Chorus

mf

peace!

651 *mf*

Dido

655

brand new par - a - dise, a prom - ise built up-on

f

Chorus

655

A

659 *più f*

Dido

Hon - or and jus - tice, mer - cy and hope. _____

Chorus

brand new par - a - dise, a prom - ise built up - on

659 *f*

663 *ff*

Dido

Hon - or and jus - tice, mer - cy and hope. _____

Chorus

brand new par - a - dise, a prom - ise built up - on

663 *ff*

667

Chorus

Hon - or and jus - tice, mer - cy and hope.

f

Hon - or and jus - tice, mer - cy and

f

Hon - or and jus - tice, mer - cy and hope.

f

Hon - or and jus - tice, mer - cy and

667

f

Hon - or and jus - tice, mer - cy and

671

Chorus

hope.

mf (semi-chorus or two soldiers, pushing Aeneas before them.)

O Queen, we found this stran - ger

mf

hope.

O Queen, we found this stran - ger

671

p cresc.

mf

675 *mp*

Aeneas

Semi-chorus

wan - der - ing our shore _____ with ships and men of war. _____

wan - der - ing our shore _____ with ships and men of war. _____

Dear

679 *f*

Flora

cresc. *f*

Aeneas

Di - do, _____ we Tro - jans _____ have not come for war.

f

Vergil

It's my poem!

679 *p cresc.* *f* *mf*

684

Flora

poem. _____ This is the truth. _____

mp (Aeneas steps out before the Queen.)

Aeneas

We have not come to cap - ture your new

684

mp cresc.

689

Flora

mf

No esses!

Aeneas

cit - y by at - tack. Too long have we our-selves been forced to

mf

Vergil

f

Ssshh!

689

f

mp

694

Aeneas

bear the fate _____ of those who lose. *rit.*

694

mf

dim.

rit.

Allegretto espressivo $\text{♩} = 116$

Aeneas 698
mp
 Wan - der - ers now, way - worn, _____ home - less now, and

Aeneas 702
cresc.
 aim - less, _____ tossed by tem - pest, taunt - ed by the gods, _____ the

Aeneas 705
 wild storm drove our ships on - to your shore. _____

Vergil
mf
 Here comes the good _____ part. _____

Aeneas 709
f passionately
 All of my fam - i - ly dead _____ save by the grace of the gods my

Aeneas 709
f

Aeneas 712

child. _____ Queen Di - do, I bring be -

mf

Aeneas 714

fore you _____ my beau - ti - ful child, _____ My

mf

(checking the notes in his manuscript)

Vergil *f*

Beau - ti - ful? Should be val - iant.

mp

Aeneas 716

love - ly child, _____ My dar - ling child: *rit.*

Vergil

He means he - ro - ic.

rit.

(Characters freeze, except Vergil and Flora.)

718 (Julia enters.)

Flora *mf* Neat trick!

Aeneas *p* Ju - li - a!

Vergil *mf* Ju - li - a?! *f* Stop!

Chorus *p* Ju - li - a!

718 *p* *f* *sfpp*

Aeneas *mf* *a tempo* fore you, — My

Vergil *mf* Let's hear that a - gain.

721 *rit.* *p* *pp* *a tempo* *mf*

(Characters move quickly in reverse. Measures 714-717 may be played backwards live or pre-recorded and the tape played backwards. In either case, a sense of video and audio rewind.)

Aeneas *molto rit. e dim.* *ten.*
 beau - ti - ful child. My love - ly child. My dar - ling child: *ten.*

Vergil *f*
(Vergil has been reading along and turns the page for the next word.)

Aeneas *molto rit. e dim.* *ten.*
 Ju - li - a! Ju - li - a! Ju - li - a! *No!*

Vergil *mf*
(Vergil keeps turning the page back and forth to read the word "Julius" as Aeneas sings.)
 This can - not be! This can - not be!

Flora *mf*
 Stop the mad dash of this back flash; you'll be giv - ing all the ac - tors whip - lash.

Vergil *mp*
 None of this

a tempo (like a record with a skip)

mf dim. mp mf mp mf

737

Flora *mf*

But this is the true his - t'ry of their acts.

Aeneas *mp*

Ju - li - a! Ju - li - a! Ju - li - a!

Vergil

— is writ - ten in my notes! —

737

Recitative

743

Vergil *mf*

I am a po - et! — Do not con - fuse me with facts! —

743

mf *mp*

747 *mp* (pacing)

Vergil *mf*

May - be these are the wrong bunch of Tro - jans. — May - be there is a - noth - er Ae -

747

mf

The image shows a musical score for a scene from Verdi's opera 'The Fall of Troy'. The score is for a vocal part (Vergil) and a piano accompaniment. The vocal line is in bass clef and the piano part is in grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo/mood is marked '(in Aeneas' ear)'. The score includes lyrics in Latin and English. The vocal line starts with a measure marked '751' and continues with a melodic line. The piano part features a complex texture with many beamed notes, suggesting a rapid or intense accompaniment. The lyrics are 'ne - as... It - a - ly! It - a - ly!'.

Vergil

ff *(in Aeneas' ear)*

ne - as... It - a - ly! It - a - ly!

751

f

The image shows a musical score for a scene from 'The Tempest'. The title 'Vergil' is written in a large, bold, serif font on the left. The score is for a vocal part (soprano or alto) and a piano accompaniment. The vocal part begins with a measure marked '755' and '(in Dido's ear)' above it. The melody is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics 'You are fall - ing in love!' are written below the vocal line. The piano accompaniment consists of a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The piano part features a series of chords and a melodic line in the right hand, with a 'p' (piano) dynamic marking. The lyrics 'How did this ev - er get to be so' are written below the piano part. The score is written in a formal, professional style with clear notation and a clean layout.

760

mf *moving ahead* *dim.* *holding back*

Flora

Turn back a page or two and let us see.

mf

Vergil

mess - y?

There's an i - de - a!

moving ahead *holding back*

760

(Vergil flips rapidly backwards through his manuscript. The lights dim and the characters move in fast reverse. The tape plays backwards again, and the winds and brass ad lib on prominent motifs, also played backwards. After 10-15 seconds, the lights come up on the chorus, now the newly-arrived troop of Trojans, who have just landed on the Punic shore.)

Allegro marcato $\text{♩} = 100$

765 *mf*

Flora Here are your he - roes, new - ly ar - rived.

Vergil *mf*

Ah! What won - der - ful

765 *mf staccato*

768 *f* *ff*

Flora How scar - y! The

Vergil *f* *ff*

war - riors. How war - y! How fierce they are! The

768 *cresc.*

772

Flora fu - ture fa - thers of Rome.

Vergil fu - ture fa - thers of Rome.

772 *f precipitando*

The musical score is for a piece titled 'Allegro marcato' with a tempo of 100 beats per minute. It features three parts: Flora (soprano), Vergil (bass), and Piano accompaniment. The score is divided into measures, with measure numbers 765, 768, and 772 marked. The key signature has one flat (B-flat). The tempo is marked 'Allegro marcato' with a quarter note equal to 100. The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include *staccato*, *cresc.* (crescendo), and *precipitando*. The lyrics are in English and describe the arrival of heroes and the future fathers of Rome.

Tempo di Chantey $\text{♩} = 104$

Trojans

776

solo mf

A sail - or's lot is real - ly not ro - man - tic as chan - teys would

776

*staccato**mp*

Trojans

780

war - rant.____

solo mf

The bunks are tight, the pay's a fright, and gen - er' - ly the food is ab -

780

Trojans

784

tutti f

But sing Hey Ho!_____ to sea we'll

tutti f

hor - rent.____

But sing Hey Ho!_____ to sea we'll

784

con pedale

789

Trojans

go, with naught but the stars to con - fide in.

789

793

Trojans

And dare to brave the salt - y wave that

793

staccato

798

Aeneas

And dare to brave the

ff heroically

Trojans

blan - kets the bath of Po - sei - don.

798

802

mf

Flora

You're right, they're pret - ty

Aeneas

salt - y wave _____ that blan - kets the bath of Po - sei - don. _____

Vergil

807

Flora

scar - y!

Aeneas

mf

Vergil

The voy - age has been hair - y.

solo mf

Chorus

The re -

807

mp

Trojans

812 *solo mf*

I've an of - fer that you real - ly got - ta - see: Twelve

cruit - ment guy said to me:

Solo

816

years of war and then five more a - float on a joke of an Od - ys - sey.

816

cresc.

Trojans

820 *tutti f*

But sing Hey Ho! _____ to sea we'll go, _____ with

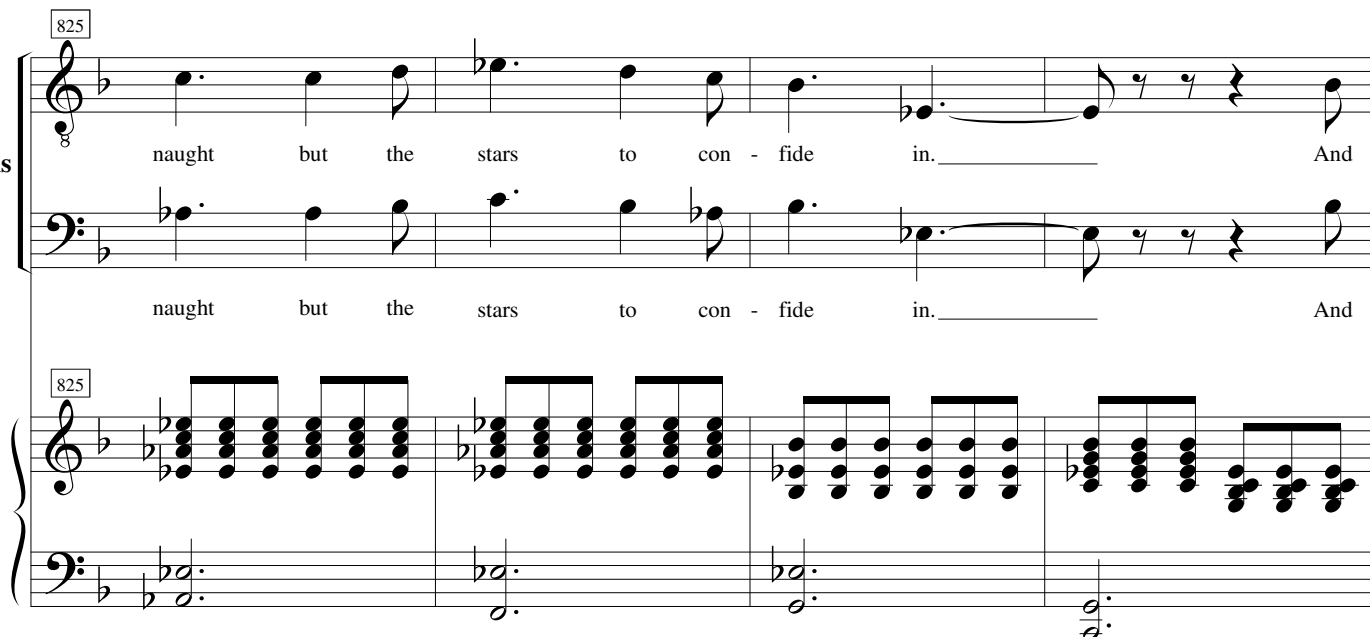
820 *f*

Trojans

825

naught but the stars to con - fide in. _____ And

naught but the stars to con - fide in. _____ And



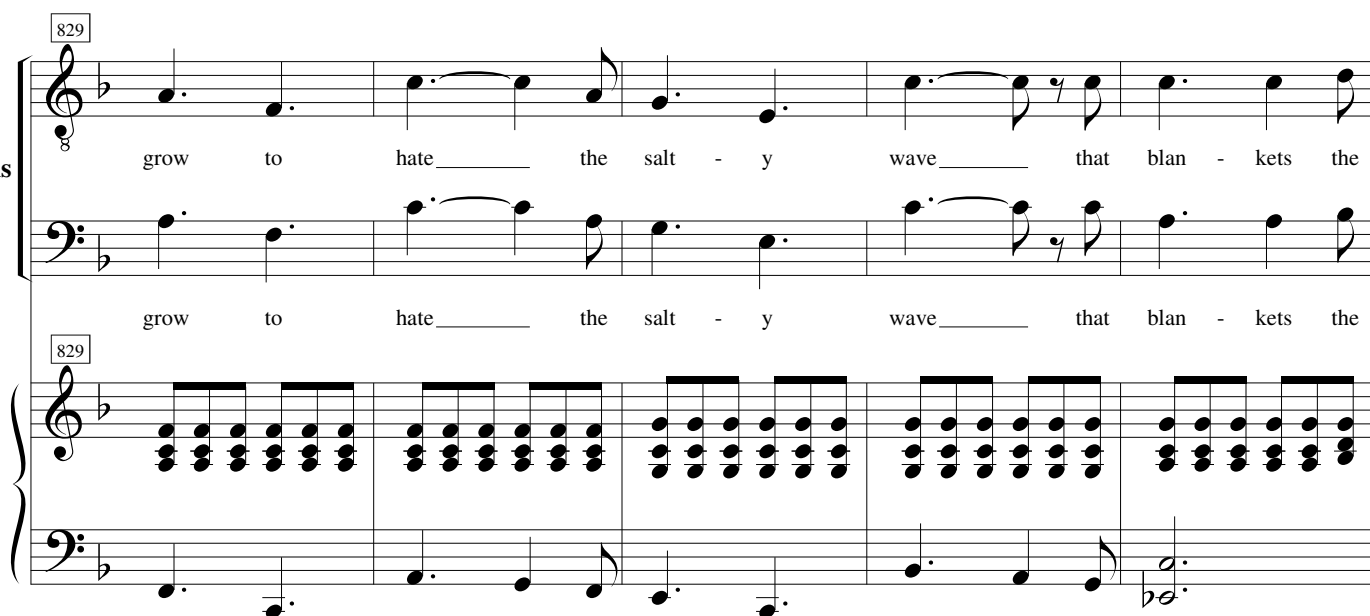
Trojans

829

grow to hate _____ the salt - y wave _____ that blan - kets the

grow to hate _____ the salt - y wave _____ that blan - kets the

829



834

Flora *ff* Ver-y he - ro - ic! _____

Aeneas *ff* And grow to hate _____ the salt - y wave _____ that

Trojans bath of Po - sei - don.

834 bath of Po - sei - don.

Aeneas 839 (brushing away the noise) blan - kets the bath of Po - sei - don. _____ Damn _____ mos - qui - toes!

Vergil (in Aeneas' ear) *ff* It - a-ly! _____ It - a-ly! _____

839

Julia 845 *mf* (popping out of the hatch) Sing Hey Ho! _____ But Dad - dy we have been at sea for

845 *mp*

849

Julia

long - er than I have been dat - ing.____

Aeneas

f *>*

You've____ been dat - ing?

849

mf

853

Aeneas

You've____ been dat - ing?

ff *interrupting*

Trojans

But sing Hey Ho!____ He should - n't

853

f

But sing Hey Ho!____ He should - n't

858

Trojans

know____ what kiss - es his miss has been hid - ing. Who

858

know____ what kiss - es his miss has been hid - ing. Who

Trojans

863

dares to date _____ his daugh - ter might wind up in the

863

dares to date _____ his daugh - ter might wind _____ up in the

Julia

868

mp

At

Trojans

lap of Po - sei - don.

868

lap of Po - sei - don.

molto rit. e dim.

ff

Julia

873

Andante espressivo ♩ = 80

873

first you said that if we fled a cou - ple of miles we could set - tle. _____ The

p colla voce

Julia

877 *cresc.*
 coast is clear. I like it here! Though Dad - dy, I don't want to med - dle,

877 *cresc.* *mf*

Julia

881 *mf*
 it now ap - pears you'll trav - el for years toward an - y ter - rain that you can. — But

881 *mp*

Julia

886
 if we re - main, we all stand to gain a Med - i - ter - ra - ne - an tan! —

Trojans

886 *f* If

f If

886 *cresc.* *f*

Tempo di "Spring Break" ♩ = 126

(They all pull out sunglasses.)

Trojans

890 *div.*

we re - main, we stand to gain a Med - i - ter - ra - ne - an

we re - main, we stand to gain a Med - i - ter - ra - ne - an

890 *f*

Trojans

893 *ff unis.* ♩ = ♩ Tempo di Chantey

tan! So sing Hey Ho!

tan! So sing Hey

893 *f*

Vergil

897 *ff*

This is ri - dic - u - lous!

Hey Ho!

Ho! Hey Ho!

897 *mp* *ff*

Recitative *poco meno mosso*

Julia *mf* (pointing to the stele) *mp* (reading the stele)

See! _____ A cit - y not far a-way. _____ Car - thage, Gold - en

Julia *mf* urgently

Ap - ple of Af - ri - ca. Oh Pap - pa, Pap - pa, please! Al - low us to

Julia stay. _____

Aeneas *mf*

You say this town is near. _____ Who

Trojans *mf*

On - ly past that hill. _____

On - ly past that hill. _____

Julia *mp*

Car - thage, Gold - en

Aeneas *mf*

You say this town is near. _____ Who

Trojans *mf*

On - ly past that hill. _____

On - ly past that hill. _____

Julia *mp*

Car - thage, Gold - en

Moderato $\bullet = 104$

Aeneas

912

knows what na - tives hide though, ____ be - yond the hill's dark side though. ____

cocky sailor *mf*

To

912

*mp**simile**con pedale*

Julia

914

(reading the small print on the stele)

Says here the Queen is Di - do.

crush us like a pie dough. ____

914

f

Julia

917

If it's a choice be - tween the o - cean and the na - tives, I'd go to

917

*mp**cresc.*

Julia

920 *a tempo*

Car - thage and Queen Di - do.

mf molto legato

con pedale

Trojans

922 *f*

Car - thage and Queen Di - do.

f

Car - thage and Queen Di - do.

f

Aeneas

924 *mf*

A ten min - ute march straight down this gap' - ll

mp

Aeneas

927 *rit.*

get us to the gates of the Big Ap - ple! Let's

rit.

dolce

Trojan March $\text{♩} = 96$

931

Aeneas

go! _____

mp cresc. poco a poco

Troj.

March - ing, _____ we are march - ing, _____

mp cresc. poco a poco

March - ing, _____ we are march - ing, _____

931

p cresc. poco a poco

935

Troj.

march - ing _____ to Car - thage. _____ March - ing, _____ we are march - ing, _____

f dim. poco a poco

march - ing _____ to Car - thage. _____ March - ing, _____ we are march - ing, _____

935

f dim. poco a poco

939 *mp* *apologetically*

Vergil

Ob - vi - ous - ly this scene re -

Trojans

march - ing to Car - thage.

939 march - ing to Car - thage.

mp

(He walks around examining the scene.)

943 *mf*

Vergil

quires re - vi - sion - ing... This ap - ple thing has got to go...

943

cresc.

947 *mp*

Vergil

Though Gold - en Ap - ple has a

947 *mf* *mp*

Vergil

950

clev - er ring. I can use that in a lat - er scene.

950

f

953

rit. e dim.

957

rit.

p

pp

mp legato

Andante con moto ♩ = 84

Julia

961

mp legato

961

I've got a feel - ing this is a shore that

p

Julia

964

o - pens to joy and ad - ven - tures ga - lore. The o - cean's a road that

964

Moderato

♩ = 108

Julia 967 *ten.* *p* with great longing

leads us to ___ this ___ view. Oh, Moth - er, Moth - er, if

Piano 967 *pp* *ten.*

Julia 971 *p* (to Vergil)

on - ly you were here. Her moth - er?

Flora *p*

Vergil *p*

Died at Troy. _____

Piano 971 *somber*

Julia 976 *mp* **Andante espressivo** ♩ = 120

Moth - er, Moth - er, are you list' - ning? We've

Vergil

Piano 976 *mp*

84

Julia

981 *moving ahead* *poco cresc.*

land - ed on a - noth - er shore. Pap - pa is qui - et, though I'm not sure

981 *moving ahead*

Julia

985 *poco rit. mp* *a tempo*

how long this lull will last. Our hap - pi - ness is past.

985 *poco rit.* *a tempo*

Julia

990 *rit.* *a tempo*

— rit. Oh, Moth - er, Moth - er, I re - mem - ber your

990 *rit.* *a tempo*

Julia

995

last mo - ment here with us.

Vergil

(to Flora)
mp darkly

995

Ag - a - mem - non

mp

1000

Vergil

mur - dered her be - fore the child's own eyes.

mf > (offstage)

Trojans

Ju - li - a! _____

1000

p cresc.

1004

f

Julia

Com - ing!

mf > (offstage)

Trojans

Ju - li - a! Come a - long with us! _____

— Come a - long with us! _____

1004

legato

mf

1008

mf Piu mosso

Julia

Com - ing in a mo - ment! Moth - er, Moth - er,

1008

Julia

1013 I think of you now liv - ing in the wind - y king - dom of the

1017 *poco allarg. ff with abandon* clouds. Wait - ing for us, wait - ing for

1022 *a tempo rit. e dim.* us al - ways.

1027 *mp* Fa - ther is lost, more lost than an - y ship. He drifts with - out an

Meno mosso

p semplice

1032 *rit.* **f** *a tempo* 87

Julia aim now with - out you and I do too. Oh, Moth - er,

1032 *rit.* *cresc.* **f** *a tempo*

1038 *mf* moving ahead

Julia Moth - er, help us, hear us. Make us a fam' - ly a -

1038 *mf* moving ahead

1043 *mp* (to Mother)

Julia gain. By the way, the crew is won - der - ful. They would go

mf

Trojans Ju - li - a! Ju - li - a!

mf

Ju - li - a! Ju - li - a!

1043 *p cresc. poco a poco*

Julia

1047 *mf*

an - y - where for me. _____ Though you from life were driv - en,

Julia

1051 *cresc.*

make us a home in hea - ven with the no - ble gods. _____

Julia

1055 *f* *rit.*

Com - ing! Com - ing!

f *rit.*

Ju - li - a! We are wait - ing! We are wait - ing!

f *rit.*

Ju - li - a! _____ We are wait - ing! We are wait - ing!

1055 *rit.*

Julia 1059 *a tempo with abandon* *a tempo*
Bless us, Mother.

Julia 1064 *p semplice*
I'll talk to you

Julia 1069 *rit.* **Allegro moderato** ♩ = 132
lat - er (Julia exits, following after the Trojans)

Vergil *mf*
This is - n't in my script.

Vergil 1069 *rit.* *secco* *simile* *mf* *l. h.*
p *mp*

Flora 1075 *mf* (snatching the manuscript from Vergil)
For - get your script and look! This is life, not a book.

Flora 1075 *mp* *mf*

1080

Flora

Vergil

1080

But if all this non - sense hap - pens, I could

mp

1085

Vergil

emphatically poco rit.

1085

lose my whole com - mis - sion. If Di - do does - n't fall in love, _____ it will

poco rit.

1090

Vergil

a tempo

f

1090

mean a com - plete re - vis -

a tempo

colla voce

f

1096

Vergil

mf

1096

ion. Quick! We've got to find Di - do _____

mf

Vergil 1101

— and Ae - ne - as. —

Flora 1107 *mf* (holding out the manuscript) *freely*

Wait! Did you for - get? — Why not — *freely*

Flora 1113 *a tempo*

— use the script? —

Vergil 1113 *a tempo* Good trick! Quick! Quick! — Flip.

(Flora flips the pages and the scene changes. Dido's court: attendants and musicians, Carthaginians and Trojans, and Aeneas and Dido.)

Flora 1119 *cresc. poco a poco* *molto allarg.*

Andante maestoso $\text{♩} = 69-72$

Dido 1126 *f*

Peace be with you all, my friends. _____ No more the storm shall

Dido 1129 *mf* *mp*

buf - fet you, nor the o - cean cold of - fend. _____ Here you have safe

Dido 1133 *f*

ha - ven, _____ a har - bor from the storm. _____ Here I am your

Dido 1137

al - ly, _____ I, Di - do, Queen of Car - thage. _____

Aeneas 1141 *p* intensely *mf* moving ahead *f*

I, too, spoke with pow - er once. I am of Troy, Ae - ne - as is my

moving ahead

p *simile*

Aeneas 1145 *mp* darkly *pochiss. rit.*

name. A name once kings would sing. But now I am cast a - way, and Troy de - stroyed in

darkly *pochiss. rit.*

mf *mp*

Dido 1150 *mp* freely *ten.*

We have heard the tale of Troy. How Hel - en, Queen of dis - tant Greece,

Aeneas 1151 *p* *colla voce*

flame.

1154

Dido

mf cresc.

ran off with a Tro - jan prince. Swift the Greeks in fu - ry waged

Dido

1158

war a - gainst Troy's glo - ry.

Aeneas

mp

In - deed, that's how the sto - ry ends. But

Aeneas

1162

few know how the tale be - gins:

Aeneas

1166

Andante semplice ♩ = 138*p*

It all be -

1171

Aeneas

gan with an ap - ple. Three

mp

1176

Aeneas

god - dess - es car - ried a grudge: _____ Queen He - ra said

p

1181

Aeneas

"I am the fair - est!" _____ A - the - na said "I am, my

con pedale

1186

Dido

And Ve - nus _____ cried "I am!"

p cresc. *mf*

Aeneas

dear - est." _____

p cresc. *mf*

1191

Dido

Aeneas

mp *cresc.*

Now where is the man so po - lite as _____ to

p *cresc.*

1196

Dido

Aeneas

mp *mf*

They all fought for an ap - ple,

judge! _____

mf *pp cresc.*

1201

Dido

mf **Poco piu mosso** ♩ = 144

a fruit made _____ for the fair - est. _____

mf

1206 *cresc.* *f*

Dido He - ra, A - the - na and Ve - nus screamed "Who shall

1211 *mp* *sfp* *sfp* *subito p*

Dido choose be - tween us?" for each thought she was the

1216 *p* *cresc.*

Dido keen - est. They took their dis - pute to young Par - is. Poor

Aeneas

1222 *mf* *pp cresc.* *mp*

Aeneas Par - is. Lord Par - is. Prince of the Cit - y of

Detailed description: This is a page of a musical score, page 97. It features three systems of music. The first system (measures 1206-1210) is for Dido, with a vocal line and piano accompaniment. The piano part has a dense, blocky texture. The second system (measures 1211-1215) continues Dido's part, with the piano accompaniment becoming more rhythmic and active. The third system (measures 1216-1222) introduces Aeneas, with his vocal line starting in measure 1216. The piano accompaniment continues with a similar blocky texture. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings.

1228

Dido

Aeneas

f

Troy. _____ It all be - gan with the ap - ple. _____

mf

It

1234

Dido

mp

all be - gan with an ap - ple. _____ The boy heard a

p

poco staccato

1239

Dido

voice from a - bove. _____ Three god - dess - es cried "Hear us!

1245

Dido

cresc.

Choose which of us is fair - est." _____ Now would the

cresc.

1251

Dido

young prince Par - is _____ choose Wis - dom, Pow - er, or

1256

Dido

f

Love? _____

f *r.h.* *ff* *dim.* *mf*

1263

Dido

mp rapturously

Par - is was young, and the

dim. *mp* rapturously *staccato*

1269

Dido

ap - ple seemed love - ly. But love - li - er still the prom - ise that

1275

Dido

Ve - nus made to him: that the love - li - est girl would pur -

1280

Dido

sue him. For Love would make Hel - en go to him.

1286

Aeneas

But Wis - dom and

pp darkly

p

1292 *mp*

Dido

It all be - gan with an ap - ple.

mf

Aeneas

Pow - er can kill. It all be - gan with an

1298 *poco a poco stringendo mp*

Dido

Two god - dess - es lost in a rage.

Aeneas

ap - ple. Two god - dess - es lost in a rage. A - the - na felt

poco a poco stringendo

1304

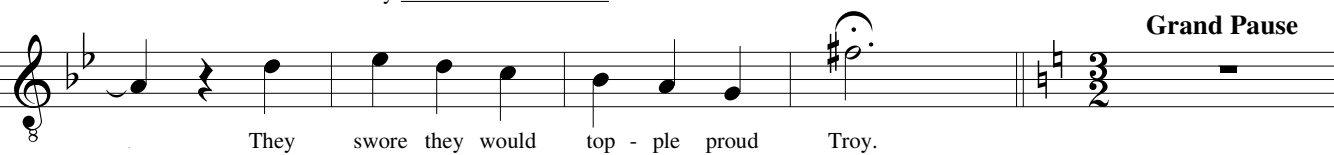
Dido

A - the - na felt used like a toy. And He - ra soon

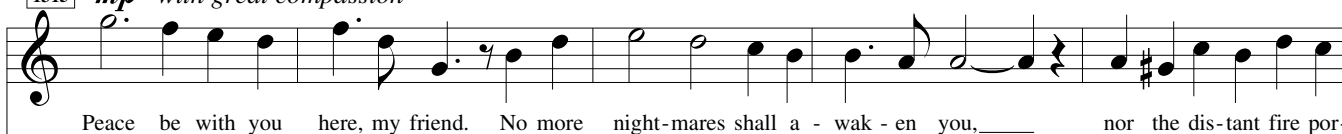
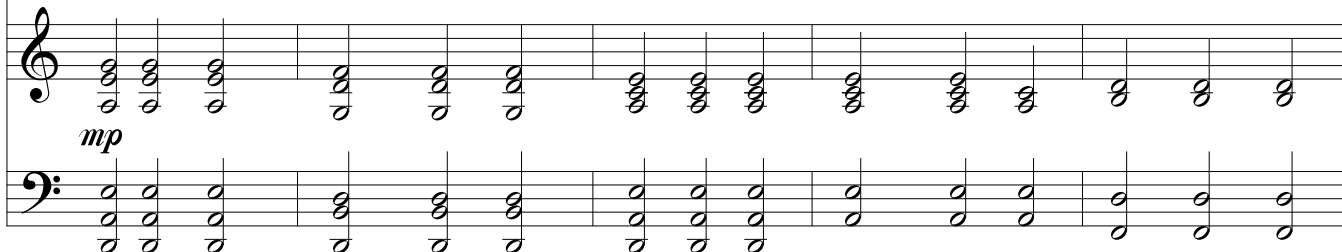
Aeneas

used like a toy. And He - ra soon hat - ed the boy.

1310

*rit. e dim.***Grand Pause****Dido****Aeneas****Grand Pause****Grand Pause****Grand Pause****Andante maestoso** $\text{♩} = 66$

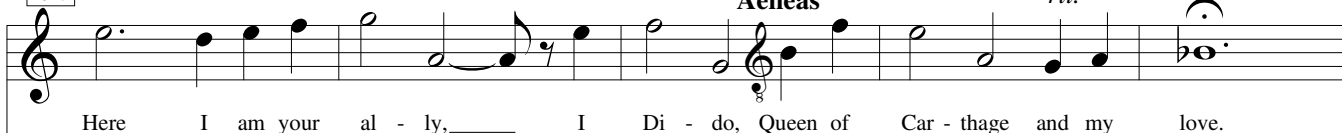
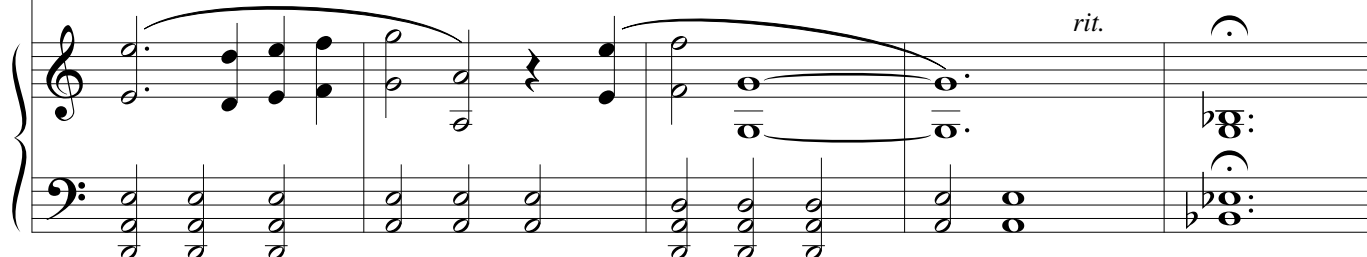
1315

*mp with great compassion***Dido***mp*

1320

Dido

1325

Dido**Aeneas***rit.**rit.*

Allegro marziale $\text{♩} = 76$ *(Carthaginians quietly among themselves)*

Carth.

1330 *mp cresc. poco a poco div.*

Did you hear? That man might be a he - ro sent to

Did you hear? That man might be a he - ro sent to

p cresc. poco a poco

Aeneas

1335 *ff* 3 3 *(Aeneas exits)*

Bless you, Queen Di - do, my love.

Carth.

be our King.

be our King.

1335 *f* 3 3

Aeneas 1339

Carth.

f *div.*

Wait for us, Ae - ne - as. You are des - tined to be - come our King!

f *div.*

Wait for us, Ae - ne - as. You are des - tined to be - come our King!

1339

Slower $\text{♩} = 69$ (*Carthaginians exit following Aeneas.*)

1344

ff

Recitative

Vergil 1350 *mf*

This is not the poem Au - gus - tus want - ed writ - ten.

1350

mp

Flora 1356 *f* *mf*

Thank God! For once it's the guy who's goof - y and love - smit - ten.

1356

fp

1360 *mp* (to Julia) *cresc.*

Dido Ju - li - a, let this be your sec - ond home. And you shall be a daugh - ter of

1360 *mp* *cresc.*

1366 *f* **Allegro marcato** ♩ = 160

Dido Car - thage.

1366 *ff* *angrily* *f*

Julia Nev - er! I can see

1366 *mf* *f secco* *mf*

1370

Julia how you pre - tend to be my friend. A sec - ond home?

1370

1373 *ff* (Julia races out of the room.)

Julia You mean you want to be my sec - ond Moth - er! Nev - er!

1373

(Vergil flings his manuscript away. Flora walks over, picks up the book and returns it to the poet.)

Allegro moderato $\text{♩} = 144$

Vergil

1377 *f* This is im - pos - si - ble! I give up! *rit.*

1377 *p* *mf* *p*

Flora

1382 *mp* You fol - low Ae - ne - as, I'll go with the daugh - ter.

1382 *mf* *p* *cresc. poco a poco*

(Aeneas is far stage right, and upstage from him the chorus of Carthaginians. Julia is far stage left, and upstage from her the chorus of Trojans. Dido is alone center stage.)

Flora

1387 *cresc.* *mf* It's time we helped them to do what they ought - er.

Aeneas

1387 *mf* Di - do,

1387 *cresc.* *mf* *mp*

Aeneas

1392 I love you. Di - do, I do. Di - do, I don't

1392

molto allargando

Aeneas

1397 know a wom-an as wise, as brave, as wor- thy of me as you.

Vergil

mf

molto allargando

E -

Allegro marcato ♩ = 144

Vergil

1401 nough, you love sick pup - py, it's time to turn back to a

mp

(to Aeneas)

Vergil

1404 he - ro. You must find a place for the Ro - mans! You

1404

Aeneas 1407 *mp* hesitantly

Vergil

1407 must find a place for the Ro - mans!

I... must... find... a

Aeneas 1410 *mf* confidently

1410 place... for the ro - mance! Oh ro - mance with Di - do! Oh Di - do, my

Aeneas 1415 *Andante maestoso* $\text{♩} = 84$

love!

Carth. *f* *allarg.*

Ae - ne - as we sing! Ae - ne - as our King!

Ae - ne - as we sing! Ae - ne - as our King! *allarg.*

1415

1418 *f a tempo* 109

Dido

Car - thage, cit - y of dreams, built on this vir - gin shore. The rum - blings of

1418 *mf a tempo*

1422 *Allegro marcato* ♩ = 160

Dido

war have be - gun to dis - turb your peace.

1422 *f (singing violently to herself)*

Julia

The same old stor - y and

1422

1425 *rit. mf Slower* ♩ = 126

Julia

love's a lie! They claim they'll love un - til they die. A boy is lone - ly. He

1425 *rit. mp*

1429

Julia

finds a girl. He prom - is - es love, all the love in the world! He

1429

Julia 1432

prom - is - es for - ev - er, for - ev - er and a week. It's fun - ny how short for -

1432

Julia 1435

ev - er can be. He needs to find a - noth - er life. He's no long - er

1435

Julia 1439

be - guiled. So hus - band finds a - noth - er wife...

1439

rit. *ten.*

Julia 1442

What of the child? Moth - er, Moth - er, are you list' - ning?

1442

Andante con moto ♩ = 138

mp

1445 *mf* 111

Julia

mp No!

Flora

Child, don't wor - ry so. Your fa - ther loves you, he al - ways will.

1445

1448 *poco rit.* ***f* Allegro** $\text{♩} = 56$

Julia

He has for - got - ten why we set sail! Tro - jans, Tro - jans!

1448 *poco rit.* *mf*

1452

Julia

Are you list' - ning? The bil - lows call and the wind runs

1452

1457

Julia

free. Our du - ty lies a - cross the sea.

1457

Julia

1462

I'm leav - ing Car - thage. Who comes with me?

Trojans

f

Ae - ne - as, be -

f

Ae - ne - as, be -

1462

sub. mp cresc.

f

Trojans

1467

ware! We must es - cape _____ from here! Ae - ne - as, we have

mp cresc.

ware! We must es - cape _____ from here! Ae -

mf cresc.

1467

mp cresc.

Dido 1471 *ff* Car - thage

Trojans 8 seen you be - witched by the Queen, the Queen! *f*

ne - as, we have seen you be - witched by the Queen! *f*

1471 *f*

Dido 1475 cit - y of dreams. I must pro - tect your

1475

1480

Dido

peace! _____

mp cresc.

Vergil

A lit - tle more ef - fort and I think I'll get

1480

p cresc.

1485

Aeneas

mp

(to Aeneas) I hear a call with - in me.

Vergil

through... Ro - ma! _____ Yes!

1485

f

sub. p cresc.

1490

Aeneas

mf

I feel a song with - in me.

Vergil

f

ff

Ro - ma! Ro - ma!

1490

f

mp cresc.

f

Aeneas *mf* Such a strange sen - sa - tion! *f* So this is in - spi - ra - tion!

Vergil *f* Ro - ma! Ro - ma!

Vergil *mp cresc.* *mf* *ff* Ro - ma! Ro - ma!

Aeneas *mp Allegretto* ♩ = 92 Row Ma, row Ma, dad's catch - ing up in the oth - er boat. So row like craz - y,

Aeneas *rit.* Ma! In - spi - ra - tion is - n't half what it's cracked up *rit.* to be.

Driving $\text{♩} = 96$

1513 *mp cresc.* *f*

Why must Di - do be a sad un - mar - ried Queen? _____ The

Carth. *mp cresc.* *f*

Why must Di - do be a sad un - mar - ried Queen? _____ The

mp cresc. *f*

Why must Di - do be a sad un - mar - ried Queen? _____ The

1513 *mp cresc.*

1517

o - cean chose to bring Ae - ne - as as our King! _____

Carth. o - cean chose to bring Ae - ne - as as our King, as our King!

o - cean chose to bring Ae - ne - as as our King! _____

o - cean chose to bring Ae - ne - as as our King, as our King!

1517

Trojans

1521 *mp*

How does Di - do man-age to make our man - hood van - ish? _____

1521 *mp*

How does Di - do man-age to make our man - hood van - ish? _____

mp

Trojans

1525 *f*

We want re - turned at once Ae - ne - as as our Prince. _____

1525 *f*

We want re - turned at once Ae - ne - as as our Prince, as our Prince.

1525 *f*

1529

Dido

Julia

Moth - er!

Flora

Poor girl!

Aeneas

Di - do!

Vergil

My poem!

Carth.

Ae - ne - as, ___ King of

Ae - ne - as, ___ King of

Trojans

1529

mf cresc. poco a poco

1534

Dido *ff* E - nough! _____

Julia

Flora

Aeneas

Vergil

Carthaginians Car - thage! _____

Trojans *f* Ae - ne - as, _____ Prince of Troy!

ff *mf*

1534

Recitative

Dido 1538 *f* (to Aeneas)

I am a wom - an, _____ and I am your friend. _____ But be-yond all else, _____

Dido 1543 *rit.* **Adagio espressivo** $\text{♩} = 63$ *mp*

I am Queen. In some oth - er

Dido 1547 *p cresc. poco a poco*

life per-haps, _____ I'd be your mate. _____ Leave me

Dido 1551 *f*

now, and find your fate. _____ It lies out there, some-

1555 *mp dim. poco a poco*

Dido where, be-yond the sea. My

1555 *f mp dim. poco a poco*

1559 *mf*

Dido friend, not here with me. Go!

mp

Aeneas No!!

1559

Recitative

1564 *f* (She turns away from Aeneas and addresses the Carthaginians.) (to the Trojans)

Dido Good peo - ple, see these Tro - jans off. Fare - well, my friends.

1564 *p*

1568 *mp* (to Julia) *moving ahead* *rit.*

Dido Fare most well, my dear.

Julia *mf* (to the Trojans) *f*

You heard the Queen, let's go. Let's

Flora *f* (to Vergil)

I'll see her on her

1568 *mp cresc.* *moving ahead* *rit.*

1572 **Tempo di Chantey**

Julia go! _____

Flora way. _____

Trojans *f*

Sing Hey ho. _____ It's time to go, _____ with naught but the

1572 *f*

Sing Hey ho. _____ It's time to go, _____ with naught but the

(Julia and Chorus exit. Flora follows the sailors.
Only Dido, Aeneas and Vergil remain on stage.)

1577

stars to con - fide in. _____

stars to con - fide in. _____

1577

dim. poco a poco

(Aeneas runs to Dido, facing her.)
allarg.

1582

mf *mp*

Aeneas

Di - do! _____ Di - do! _____

1582

allarg.

1588

p (sternly, firmly, without emotion)

Dido

Good - bye, _____ my friend. _____

(Aeneas slowly exits to follow his troops.)

p (finally defeated)

Aeneas

Good - bye. _____

1588

p *pppp*

Adagio espressivo $\text{♩} = 63$

Dido 1595 *p*

Good - bye, good - bye, my friend _____ whom I love more _____ than

Piano 1595 *pp*

Dido 1600 *pp*

I know how to love. _____ Good - bye. _____

Piano 1600 *ppp*

Dido 1605 **Listesso tempo** $\text{♩} = 63$ *allarg.* *f*

_____ No, po-et. _____

Vergil *mp*

Voice of my dream, voice of my poem... all has gone wrong! _____

Piano 1605 *p* *allarg.*

1610 Andante maestoso $\text{♩} = 66$ *f*

Dido All can be set right.

1610 *ff* *mf*

1614 *mp cresc. poco a poco* *f*

Dido Re - mem - ber, po - et. And write!

1614 *mp* *cresc. poco a poco*

1618

Dido I am the Queen. I rule this

Vergil You see me? How can this be?

1618 *f* *dim.*

126 1622 *mp* *rit.* **Larghetto** $\text{♩} = 56$ *mp*

Dido

scene. _____ Be - sides, I am _____ your

1622 *rit.* *p*

1625 *rit.* *p* **Andante semplice** $\text{♩} = 132$

Dido

dream. _____ It all be - gan with the

1625 *rit.* *p*

1629

Dido

ap - ple, _____ but ends here _____ in your hands. _____

1629

1635 *rall.*

Dido

Now we de - part. Re - turn to life. Re - turn to

1635 *rall.*

1641 (All vanishes.) **Largo** $\text{♩} = 60$

Dido art. _____

Vergil *mp molto espressivo* Art? _____ Yes, art! _____ The past is nev - er

1641 *mp sonore*

Vergil 1646 *tr* 3 tru - ly past. _____ Art has the pow - er to re - cast the sor - ry stor - ies

1646 8

Vergil 1650 *cresc. poco a poco* *f* *ten.* 3 of our past, and forge from our pres - ent tan - gled sor - row doors to a glor - ious

1650 *legato* *cresc. poco a poco* *ten.* 3

Poco piu mosso

Vergil

1654 mor - row. _____ It's time to be -

1654 *f*

1658 gin. _____ Flor - a! My pen!! _____

1658

Vergil

1662 *molto allarg.* **Tempo giusto** ♩ = 56

1662 *molto allarg.* *ff*

1666 *rallentando*