





108

*pp*

Subito Tempo I (♩=66)

112

*dim.* *ppp*

120

*molto rit.* *n.* *a tempo* *n.* *pp*

128

*ppp* *pppp*

136

*long* *quasi niente*

# Scena 2

## Recitativo a tempo rubato (L'istesso tempo) (♩=c.88)

Alto

*p* *mf*

Ve-ry ear - ly in the mor - ning the chief priests, with the el - ders, the

Piano

*p legg.* *mf*

8<sup>vb</sup> *leg.*

Double Bass

6

A

*p* *mp* *p*

tea - chers of the law, and the whole San - he - drin reached a de - ci - sion. They bound

Pno.

*p* *mf*

10

A

*riten.* *a tempo* *pp*

Je - sus, led him a - way and han - ded him o - ver to Pi - late. While

Pno.

*sfz p* *slowly*

*leg.*

15

A

Pi - late was sit - ting on the jud - ge's seat, his wife sent him this mes -

Pno.

*pp* *lento*

*leg.*

*attacca*

III. Claudia Procula

Andante Allegro (q=c.120-126/h=60-63)

In a walking pace at first but increasingly intense.

ALTO

sage:

woodwinds

*pp* flowing

*Red. libero*

This block contains the first three measures of the score. The Alto part is a single line with a long rest. The Piano accompaniment consists of two staves: the right hand has a flowing melody in the treble clef, and the left hand has a rhythmic accompaniment in the bass clef. The key signature has two flats, and the time signature is 3/4. The piano part is marked *pp* and *flowing*. The Alto part is marked *ALTO*. The woodwinds part is indicated by a bracket above the piano staves. The tempo is *Andante Allegro* with a quarter note equal to approximately 120-126 beats per minute and a half note equal to 60-63 beats. The performance instruction is *In a walking pace at first but increasingly intense.* The first measure is marked *Red. libero*.

4

SOPRANO *p*

I dreamt us

+ob.

Pno.

hn.

This block contains measures 4 through 6. The Soprano part begins with a long rest, then enters in measure 5 with the lyrics "I dreamt us" in a *p* dynamic. The Piano accompaniment continues with two staves. The right hand has a flowing melody, and the left hand has a rhythmic accompaniment. The piano part is marked *pp* and *flowing*. The Soprano part is marked *SOPRANO* and *p*. The woodwinds part is indicated by a bracket above the piano staves. The tempo is *Andante Allegro* with a quarter note equal to approximately 120-126 beats per minute and a half note equal to 60-63 beats. The performance instruction is *In a walking pace at first but increasingly intense.* The first measure is marked *Red. libero*.

7

*f* *mp* *p*

strol - - - ling, arm in lo - ving arm, A -

piano

*mf* *pp* *pf.*

ob. hn. bsn.

Pno.

vc.

This block contains measures 7 through 9. The Soprano part continues with the lyrics "strol - - - ling, arm in lo - ving arm, A -" in a *p* dynamic. The Piano accompaniment continues with two staves. The right hand has a flowing melody, and the left hand has a rhythmic accompaniment. The piano part is marked *pp* and *flowing*. The Soprano part is marked *SOPRANO* and *p*. The woodwinds part is indicated by a bracket above the piano staves. The tempo is *Andante Allegro* with a quarter note equal to approximately 120-126 beats per minute and a half note equal to 60-63 beats. The performance instruction is *In a walking pace at first but increasingly intense.* The first measure is marked *Red. libero*.

10

long the a - ve - nue that skirts the bor - - - der;

Pno.

ww.

bsn./vc.

+perc./pf.

ppp

hn.

13

*mf* Our ten - - - der cour - ting days wheeled\_\_\_\_\_ *p*

Pno.

ob.

mf

pp

ft.

brass (leg.)

16

back. Our cour - ting days wheeled\_\_\_\_\_ back.

Pno.

**A**

sub. *pp*

*f*

*pp*

field drum

*f*

*pp*

20

Pno.

ww. *ppp* 3 3 3 3 3 3 3 3

brass *mf* 3 3

bsn. *pp*

*f* *pp*

23

Pno.

*pp* Just then,

*sfz* > we heard a yap - ping,

*f* Loud,

a

bsn. *p* *f* *p* *mf* ww.

*stacc.*

3 3

27

Pno.

pack in full pur - - suit.\_\_\_\_\_

ft./cl.

*simile come sopra*

3 3

29 *ob.* *ft./cl.*

Pno. *vn. 2/va. (sul pont.)* *mp* *pp*

31 *f* *mf* *+ft.* *etc.*

Pno.

**B**

34 *ff* *mf*

In - to our lives he crashed a

Pno. *ff* *hn./tpt./pf.* *ob.* *str.* *p legato*

38 *f* *f tutti* *p*

lamb, blee - ding and bruised And wea - - - ry with the chase.

Pno.



42 *p*

I picked him up \_\_\_\_\_ and

str.

Pno. *pp*

47

\_\_\_\_\_ cud - dled him \_\_\_\_\_ In my warm \_\_\_\_\_ arms, \_\_\_\_\_ my

ob.

Pno.

50 *mp* *legato*

new - est ba - by boy.

Pno.

*f*

53

Pno.

(silent)

hn.

b.tbn.

*pp*

*f*

*pp*

57

Pno.

(silent)

*f*

b.tbn.

*f*

*pp*

60

Pno.

ft.

hn.

vn.2/va.

*f*

*ff*

*pp*

tutti

The

63

hounds were yel - - - ping lou - - - - - der, - - -

Pno.

65

nuz-zling the hedge. And then, (but

*mf* *p* *sub. ff* (sprechstimme)

Pno.

cl.

*mf* *p* *f*

ww.

68

why? But why?) You snatched the poor thing from my arms,

Pno.

*mf* *f* *sfz* *p*

71 *mf* grandiloquent, mockingly

and with "We must not in - ter - fere, my

Pno. *mf* *p*

*f* *pp*

**D**

75 *f*

love, the dogs de-mand their prey, the dogs de-mand their prey, you

Pno. *f*

80 *ff* *mf* *f*

tossed their quar - ry o - ver the Prick - ly hedge.

Pno. *ff* *mf*

83 *ff* *sfz*

The ra - ve - nous pack were

Pno. *ff* *sim.* *tpt.*

85 *fff*

through him in an ins - - tant ra - va - ging the

Pno. *fff*

88 *sfz* **E**

bo - dy.

Pno. *ff* *fff*

91

Pno.

94

Pno.

*fff* tutti

*sfz*

F

100

Pno.

vn.

*pp*

*pf.*

*fp*

*ppp*

ww..

That

104

Pno.

*pp*

*ppp*

mo - ment, In my dream, our sweet love

108

*pp*

died;

That af - ter - noon

Pno.

111

I sat a - lone

play - ing with

thorns.

Pno.

113

*mf*

At length

I turned to

Pno.

117

you \_\_\_\_\_ to plead \_\_\_\_\_ for - - - give - ness.

G

120

You of - fered that and love; \_\_\_\_\_

Vn./va.

vc./db.

f str.

123

but bro - ken in sim - ple grief, \_\_\_\_\_

p

pp

cl.



127

*pp*

Vocal line for measures 127-132. The melody is in a 2/2 time signature. It begins with a whole rest in measure 127. The lyrics are: "I could not take - your prof - fered bread and wine." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

I could not take - your prof - fered bread and wine.

Pno.

Piano accompaniment for measures 127-132. The piano part is in 2/2 time. It features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a whole rest in measure 127. The left hand has a whole note chord in measure 127. The piano part is marked *ppp* in measure 129.

133

Vocal line for measures 133-136. The vocal line is silent for all four measures.

Pno.

Piano accompaniment for measures 133-136. The piano part is in 2/2 time. It features a melodic line in the right hand and a bass line in the left hand. The right hand has a melodic line with a fermata in measure 134. The left hand has a whole note chord in measure 133. The piano part is marked *ppp* in measure 136.

*attacca*