

## SCENE 6

### Towards Jerusalem

Andrew Edwards Sept 2019-2021

Evangelists

Piano

NARRATOR:

After his Transfiguration and the exchanges with Peter,  
Jesus began to prepare his disciples,  
[perplexed and] anxious as they were,  
for what lay ahead.

## THE DECISION

Allegro  $\text{♩} = 58$ 

Beat in 1

SOPRANO

ALTO

TENOR

BASS

Piano

Allegro  $\text{♩} = 58$ 

Beat in 1

Anxiety of the disciples

Piano

## MEZZO EVANGELIST

A tempo

Poco meno mosso  $\text{♩} = 52$ 

ALTO

Piano

ALTO

Piano

31 *pp* *mp cantabile*  $\text{>}$

ALTO *pp* *mp cantabile*  $\text{>}$

Cross, and then to rise a-gain on the third

Piano *pp* *p cantabile* *p cantabile*

37 *mp* *p* *3*

ALTO *mp* *p* *3*

day. But the dis - ci-ples did not un-der-stand what this meant.

Piano *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

*celesta* *stgs* *celesta*

44  $\text{♩} = 58$  *In 1*

ALTO  $\text{♩} = 58$  *In 1*

Pe - ter be -

Piano *p* *p*

55

ALTO

gan to re - buke him, say - ing:

Piano *p* *poco cresc.* *mp* *molto cresc.*

*p* *poco cresc.* *mp* *molto cresc.*

63 **PETER** **Poco meno mosso**  $\text{♩} = 48$

TENOR *f* Hea-ven for - bid it. No, Lord.

Piano *f* *mf* *p*

70 *mf* This must ne-ver hap - pen to you.

Piano *mf* *mp* CA

78 **MEZZO EVANGELIST** **Quasi meno mosso**  $\text{♩} = 58$   
Beat in 2

ALTO *p* But Je-sus turned and said\_\_\_ to Pe - ter: **JESUS** *mf* firm, not angry

BASS *mf* Get thee be-hind me, Sa - tan.

Piano *p* *mp* *mp*

85 *p* You set a snare for me You think as men think, not\_\_\_ as God\_\_\_ thinks.

Piano *p*

91 *mp* **Più mosso**  $\text{♩} = 63$

ALTO  
and to all his fol - low - ers he said:

BASS  
*mp*  
Who - so - e - ver will

Piano  
*pp*

98 *cresc.*

BASS  
fol - ow me must de - ny him - self, take up his

Piano  
*p* *pp* *cresc.*

104 *mf* *dim.* *mp* cantabile


BASS  
Cross, his cross, and come -

Piano  
*mf* *dim.* *pp* *p* *cantabile*  
V1 solo

110 *pp*

BASS  
- - - with me.

Piano  
*pp* *mp* *pp*

118  CV: cut this bar, bar 118. Continue at bar 119

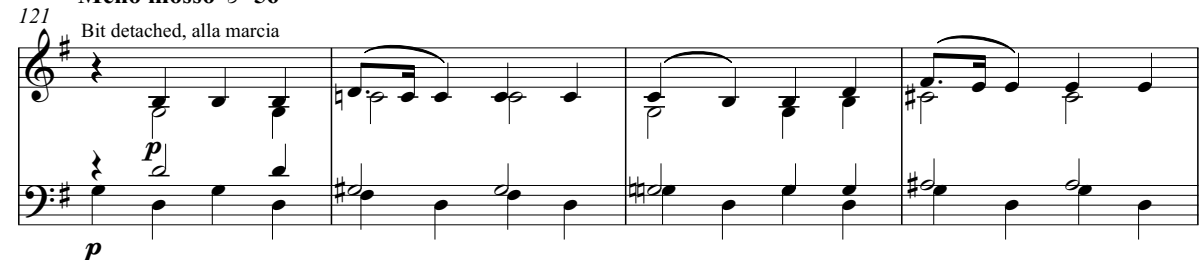
Piano	<p>NARRATOR: [To a young man who questioned him, he said: If you want to be perfect, sell all that you have and give it to the poor. Then follow me." Down-hearted, the young man now went away. For he had many possessions.</p> <p>Jesus told the disciples: It is easier for a camel to pass through the eye of a needle than for a rich man to enter the Kingdom of God.]</p>	<p>The disciples warned Jesus, as did some Pharisees, that his life would be in danger if he went to Jerusalem.</p> <p>But Jesus, aware as he was of the dangers, was determined to fulfil his Ministry there. It was in Jerusalem, he said, that a Prophet must die.</p>

Piano	<p>With his followers, therefore, Jesus now began his journey towards Jerusalem, teaching and healing as he went.</p>


#### THE JOURNEY BEGINS

**Meno mosso**  $\text{♩} = 56$

121 Bit detached, alla marcia

Piano	

Piano	

130  FV: cut bars 130-131. Go straight to bar 132.

Piano	<p>Along the way, the Pharisees and others pressed Jesus to say whether he was the promised Messiah. Jesus said: "You know where I come from. Yet I was sent by one who truly is, my Father, whom you do not know.</p>	<p>The works I do in his name bear witness of me. My Father is greater than all. And I and my Father are one."</p> <p>The people now picked up stones to stone him.</p>

132 **CV:** cut bars 132-137. Go straight to bar 138.  
**FV:** Resume here, at bar 132

Piano	<p>Along the way, children were brought to Jesus for him to lay his hands on them and pray. The disciples chided them.</p> <p>But Jesus said:          "Let the little children come to me: the kingdom of heaven belongs to such as these."</p>	<p>Further along the way, the Pharisees and others pressed Jesus to say who he was.</p> <p>Jesus said:          "You know where I come from. Yet I have not come of my own accord. I was sent by one who truly is, whom you do not know. I know him, because I come from him, and he it was who sent me."</p>
Piano	<p>Among the people many continued to say: "This is surely the expected prophet, the Messiah."</p>	<p>Others continued to say: "Surely the Messiah will not come from Galilee."</p>
Piano	<p>So they crowded round him and asked:          "How long must you keep us in suspense?          If you are the Messiah, tell us so plainly."</p>	<p>Jesus said:          "I have told you, but you do not believe. The works I do in the Father's name bear witness of me. My Father is greater than all. And I and my Father are one."</p> <p>The people now picked up stones to stone him.</p>

**CV:** Continue here

138  $\text{♩} = 86$  *fierce*

*f* Stgs, Bsn, Perc, *ff*

142

Piano	<p>NARRATOR:          Jesus said:          "Many good works have I shown you from my Father.          For which of these do you stone me?"          And the people said:</p>
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## CHORUS OF OPPONENTS

♩=86 sempre

143

**SOPRANO** *f* For good works we stone thee not, but for

**ALTO** *f* For good works we stone thee not, but for

**TENOR** *f* For good works we stone thee not, but for

**BASS** *f* For good works we stone thee not, but for

**Piano** ♩=86 sempre

146

**SOPRANO** blas - phe - my. And be - cause thou be - ing a man ma - kest thy - self God.\_\_\_\_\_

**ALTO** blas - phe - my. And be - cause thou be - ing a man ma - kest thy - self God.\_\_\_\_\_

**TENOR** blas - phe - my. And be - cause thou be - ing a man ma - kest thy - self God.\_\_\_\_\_

**BASS** blas - phe - my. And be - cause thou be - ing a man ma - kest thy - self God.\_\_\_\_\_

**Piano**

151

**Piano**

**NARRATOR:**  
 Jesus replied: "Your own law says  
 that those who receive the word of God are called gods.  
 So why do you charge me with blasphemy  
 when I say "I am God's son"?  
 [The Father is in me, and I in him.  
 What the Father has said to me, that is what I say.]"

His enemies tried again to seize him.  
 But he escaped and crossed the River Jordan  
 to the place where John had baptised people  
 and where many now believed in him.



## LAZARUS MUSIC

153 **Grave**  $\text{♩} = 60$

ALTO

Piano

Vc & Timps roll on C

*pp* hushed

157 **MEZZO EVANGELIST**

*pp* hushed

ALTO

Mean-while in Be tha-ny, close to Je - ru - sa - lem, Je-sus-'s friend La-za-rus had fal-len ill. His sis-ters

Piano

*pp*

*pp*

162

ALTO

Mar-tha and Ma-ry, whom Je-sus al - so loved, sent word to Je - sus.

Piano

*p*

*p*

*3*

168 **Poco più mosso**  $\text{♩} = 66$

ALTO

But Je-sus said:

BASS

*p* JESUS

La - za-rus will re - co - ver, and his re - co-ve-ry will bring great

Piano

*mp*

*p*

*p*

173 MEZZO EVANGELIST

ALTO *p* So he re - mained where he was for two

BASS glo - ry to God and his son.

Piano *p*

176

SOPRANO //

ALTO // days be-fore tell-ing his dis - ci-ples But the dis-ci-ples

TENOR //

BASS // JESUS Let us re - turn\_\_\_\_\_ to Ju - dae - a.

Piano *Poco più mosso*  $\text{♩} = 72$  *anxious*

## CHORUS of Disciples

180

SOPRANO *mf* Rab - bi, *f* Rab - bi, *mp* the peo - ple there have tried to

ALTO *mf* said: Rab - bi, *f* Rab - bi, *mp* the peo - ple there have tried to

TENOR *mf* Rab - bi, *f* Rab - bi, *mp* the peo - ple there have tried to

BASS *mf* Rab - bi, *f* Rab - bi, *mp* the peo - ple there have tried to

Piano *mp* *mf* *p*

183

SOPRANO *f* stone you. Must you go there a - gain?

ALTO *f* stone you. Must you go there a - gain?

TENOR *f* stone you. Must you go there a - gain?

BASS *f* stone you. Must you go there a - gain?

Piano *mf* *mf*

$\text{♩}=76$

186 MEZZO EVANGELIST

ALTO *p* Je - sus said:

BASS *pp* JESUS

Piano  $\text{♩}=76$  *p* A distant bell tolls *pp* La - za-rus has died.

191

ALTO And Tho - mas said:

TENOR THOMAS *p*

BASS Let

But let us go to him.

Piano *perdendosi* *ppp*

196

TENOR us go too, that we may die with him.

Piano *p* *p*

200  $\text{♩}=52$  come sopra MEZZO EVANGELIST

ALTO Jesus and the disciples set out for Lazarus's house When they ar-

$\text{♩}=52$  come sopra Bit detached *mp*

Piano *mp*

**Meno mosso** ♩=66

205 *p*

ALTO

rived, Je - sus learned that La - za - ru had al - rea - dy been four days in the tomb,

**Meno mosso** ♩=66

*p*

Piano

209

ALTO

and ma - ny had come from Je - ru - sa - lem to con - dole with Mar - tha and Ma - ry.

*pp*

Piano

214

Cor A

*p poco marcato*

Piano

**CV:** Cut bars 222-249. Go to bar 250

**Grave** ♩=66

222 *Sotto voce*

SOPRANO

Ah \_\_\_\_\_ La - za - rus,

*pp*

MARTHA

ALTO

Ah \_\_\_\_\_ La - za - rus,

*pp*

MARY

**Grave** ♩=66

*ppp*

Piano

228 *rit.*

SOPRANO  
Ah, Ah - La - za - rus, Ah La - za - rus,

ALTO  
Ah, Ah La - za - rus, Ah La - za - rus.

Piano

*pp*

232 *A tempo pp*

SOPRANO  
Ah La - za - rus, Ah La - za - rus, Ah

ALTO  
Ah La - za - rus, Ah La - za - rus,

Piano  
*A tempo pp*

*p*

236 *mp*

SOPRANO  
La - za - rus, Ah La - za -

ALTO  
*p* Ah, Ah, La - za - rus, *mp* Ah La - za -

Piano  
*p*

*p*

239 *rit.* *A tempo*

SOPRANO  
rus. Ah La - za - rus, Ah,

ALTO  
rus. Ah, Ah

Piano  
*ppp*

243

SOPRANO  
Ah, Ah La - za - rus, Ah La - za -

ALTO  
La - za - rus, Ah, La - za - rus, Ah La - za -

Piano  
*cresc.* *p*

247 *rit.* *pp*

SOPRANO  
rus, Ah, Ah La - za - rus.

ALTO  
rus, Ah, Ah La - za - rus.

Piano  
*mp* *pp* *ppp*

CV: resume here, at bar 250

250 **Poco più mosso**  $\text{♩} = 69$  MARTHA *mp*

SOPRANO

MEZZO EVANGELIST *p*

ALTO

Mar - tha left Ma - ry at the house and went to meet Je - sus. and said un - to him:

Piano

*p* *p*

256

SOPRANO

you had been here, Lord, my bro - ther would not have died.

Piano

*p* *pp* *pp* *pp*

261

SOPRANO

And e - ven now I know that what - e - ver you ask of God he

Piano

*p* *poco cresc.* *poco cresc.*



265 **Più mosso** ♩=84

SOPRANO

will — ful — fil.

Piano

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

272 **MEZZO EVANGELIST**

*p*

ALTO

And Je - sus said:

BASS

JESUS *mp*

Your bro - ther will rise, will —

Piano

*mp* *p* *mp* *mp* *p* *mp*

279

BASS

rise a - gain.

Piano

*mp* *mp* *p*

**Meno mosso**  $\text{♩} = 74$

285 *mp*

BASS

I am the re - sur - rec - tion and the life. And who-so - e - ver be -

**Meno mosso**  $\text{♩} = 74$

Piano *pp*

290

BASS

lie - veth in me, though he were dead, will live,

Piano *ppp* *mf* *p* *mp* *p*

295

BASS

will live and ne - ver

Piano *mp* *mf* *mf*

300

BASS

die.

Piano *p* *mf* *8va* *p* *mf* cantabile *p*

305 **Poco meno mosso** ♩=72 **poco rit.** *p* MARTHA

SOPRANO

MEZZO EVANGELIST

ALTO

BASS

Yea, Lord, I be-lieve that

And Mar - tha an-swered:

Be - lie - vest thou this?

**Poco meno mosso** ♩=72 **poco rit.**

Piano

*pp*

*pp*

*pp*

310 **Meno mosso** ♩=66 *p*

SOPRANO

thou \_\_\_\_\_ art \_\_\_\_\_ the Mess - i - - - - ah, the \_\_\_\_\_

**Meno mosso** ♩=66 *p*

Piano

*p*

*p*

314 *mp* *dolce* *rit.* *p*

SOPRANO

son \_\_\_\_\_ of \_\_\_\_\_ God, \_\_\_\_\_

*mp*

Piano

*mp*

318 **Quasi a tempo** **Più mosso** ♩=84

SOPRANO

which\_\_ would come, would come in - to the world.

**Quasi a tempo** **Più mosso** ♩=84  
please overdotted a little

Piano *mp* *mf*

322 **Meno mosso** ♩=74

SOPRANO

MEZZO EVANGELIST

ALTO *mp* 3 3

Mar - tha then went\_\_ to fetch Ma - ry, who came at once to see

**Meno mosso** ♩=74

Piano *p*

326 **Meno mosso** ♩=70

SOPRANO *rit.* *p*

If

ALTO

Je - sus, and fal - ling at his feet\_\_ she said:

**Meno mosso** ♩=70

Piano *rit.* *pp*

329

SOPRANO

you had been here, Lord, my bro - ther would not have died.

Piano

*pp*

*pp*

333

SOPRANO

*dim.* *molto rit.* *A tempo*

Ah! - - Ah! - - Ah!

MEZZO EVANGELIST

*p*

When

Piano

*molto rit.* *A tempo*

338

ALTO

*p* *p*

Je - sus saw her weep - ing, he too was great - ly moved. He

Piano

*p*

*p*

342 **Più mosso** ♩=76

ALTO *mp*  
asked the o - thers who had fol - lowed her and they said:

BASS *mp*  
JESUS  
Where have you laid him?

Piano **Più mosso** ♩=76

346 They plod to the tomb

ALTO

TENOR *mp*  
MOURNERS  
Come — and see, Sir.

BASS

Piano *poco marcato*  
*p*

350 **Meno mosso** ♩=66

ALTO *ppp*  
Je - sus wept. *lunga* *p* The

Piano **Meno mosso** ♩=66

355 **Più mosso** ♩=76

ALTO tomb was a cave with a stone on top. Je-sus came to it and said: JESUS

BASS *mp* Take a -

Piano **Più mosso** ♩=76 *p*

CV: cut bars 361iii - 376ii. Resume at bar 376 iii.

360 **Poco più mosso** ♩=92

SOPRANO MARTHA *p* a little anxious

ALTO *mp* There will be a stench. He died four days a - go.

BASS And Mar - tha said:

Piano **Poco più mosso** ♩=92 *mp* *p*

MEZZO EVANGELIST

367 **rit.** **Tempo primo** ♩=76 *mp*

ALTO But Je - sus said to her: JESUS

BASS *p dolce* Did I not

Piano **rit.** **Tempo primo** ♩=76

371 MEZZO EVANGELIST

ALTO

BASS

Piano

So they

say that, if you be - lieve, you will see the glo - ry of God?

CV: resume here

Meno mosso ♩=69

Più mosso ♩=74

375

ALTO

Piano

took a - way the stone. And

Meno mosso ♩=69

Più mosso ♩=74

*mf marcato*

*p*

*mf marcato*

379

ALTO

Piano

Je - sus looked up - wards and said:



**JESUS**  
**Poco meno mosso** ♩=66

382 *p* **poco rit.** . . . . .

BASS

Fa - ther, I thank thee. I know that thou al - ways hear - est me, but I

Piano

*pp* **poco rit.** . . . . .

*pp*

386 **A tempo**

BASS

spoke so that o - thers might be - lieve that thou \_\_\_\_\_ didst send me.

Piano

**A tempo** Cor A

**MEZZO EVANGELIST**

390 *p*

ALTO

Then he raised his voice and cried a - loud: \_\_\_\_\_

Piano

optional oboe  
colla voce Mezzo

JESUS

394 ♩=66 sempre *p* > *pp* *mp* > *pp*

BASS

La - za-rus, La - za-rus,

Piano

*p* trem. *p* > *pp* *mp* *p* > *pp* *mf*

*p* > *pp* *pp* *mf*

gong gong

401 *ff*

BASS

La - - za - rus,

Piano

Orch piano *ff* tubular bell *ff* sempre

404 *p*

BASS

come forth!\_\_\_\_

Piano

*pp* *ppp* *p*

*pp* *ppp*

**Poco più mosso**  
♩=74

408

Piano

*p cresc.*

Piano

412

*f mf cresc. f p*

**MEZZO EVANGELIST**  
**Tempo primo** ♩=69

417

ALTO

And the dead man came out,

*p f*

**Tempo primo** ♩=69

Piano

*f mf*

**Poco più mosso**  
♩=76

ALTO

his hands and feet swathed in lin - en bands, his face wrapped in a

Piano

*p*

*p*

**Tempo primo** ♩=69

ALTO

cloth. And Je - sus said: rit. . . . .

BASS

*mp* JESUS *f* *mp*

Loose him. Let him go.

**Tempo primo** ♩=69

Piano

*mp* *f* *mp*

*mp* *f* *mp*

**Tempo primo**  
♩=69

431 The stunned mourners gasp in quiet amazement


Piano




*p* *ppp*


The stunned mourners gasp in quiet amazement













*p* *ppp*

## THE AUTHORITIES PLOT AGAINST JESUS

435  FV: cut bars 435 - 436. Resume at bar 437

Piano	 <p>NARRATOR: A few days later, Jesus and the disciples returned to Bethany for a supper which Martha hosted for Jesus, Lazarus and the disciples to celebrate the raising of Lazarus from the dead.</p> <p>Many of those who knew what Jesus had done became his disciples.</p>	<p>But others went and told the Chief Priests and Pharisees, who plotted together to kill him.</p> <p>Jesus, for his part, lamented the hostility of the authorities and foretold the destruction of the Temple.</p>
		

437  CV: cut bars 437 - 444. Resume at bar 445

Piano	 <p>NARRATOR: A few days later, Jesus and the disciples returned to Bethany for a supper which Martha hosted for Jesus, Lazarus and the disciples to celebrate the raising of Lazarus from the dead. .</p>	<p>[Martha's sister Mary anointed Jesus's feet with precious oil, and wiped them with her hair.</p> <p>Judas Iscariot, one of the disciples who later betrayed Jesus, said: "Why was this oil not sold and the money given to the poor?"</p>
		
Piano	 <p>But Jesus said: "Let her keep it until the day of my burial. The poor you have among you always. But me you will not always have."]</p>	<p>Many of those who knew how Jesus had raised Lazarus from the dead became his disciples. But others went and told the Chief Priests and Pharisees.</p>
		
Piano	 <p>So the Chief Priests convened a meeting of the Council. They said: "This man is performing many miracles. Soon everyone will follow him. If we let him be, the Romans will come and sweep away our Temple and our nation."</p>	<p>Caiaphas, the High Priest, said: "It is more expedient that one man should die for the nation than that the nation should be destroyed." And they plotted his death together.</p>
		
Piano	 <p>Dismayed by the hostility of the authorities, Jesus did not hesitate to condemn them. Withdrawing for a while with his disciples to the desert country nearby, he foretold the destruction of the Temple., [saying:</p>	<p>"O Jerusalem, Jerusalem, that murderest the prophets and stoneth them that are sent unto thee. How often would I have gathered thy children together, even as a hen gathers her chickens under her wings, and ye would not let me. Behold, your Temple lies desolate."]</p>
		

[NOTE. CV performers may wish to include the whole of this chorus, inc timps prelude & postlude, as in FV, if time permits.]

**Grave**  $\text{♩} = 84$   
**CHORUS**

441

SOPRANO

ALTO

TENOR

BASS

Piano

timps

*pp*

**CV: Resume here, at bar 445**

445  $\text{♩} = 84$

SOPRANO

ALTO

TENOR

BASS

Piano

*p*

And Je - sus

*pp*

$\text{♩} = 84$   
Cor A

**CV:** Cut bars 449iv - 482iii. Continue at bar 482iv

449

**SOPRANO** *mp* *p* *mf* *f*  
O Je - ru - sa - lem, that mur - der - est the pro - phets, and ston - est them which are

**ALTO** *mp* *p* *mf* *f*  
said: O Je - ru - sa - lem, that mur - der - est the pro - phets, and ston - est them which are

**TENOR** *mp* *p* *pp* *mf* *f*  
O Je - ru - sa - lem, Je - ru - sa - lem, that mur - der - est the pro - phets, and ston - est them which are

**BASS** *mp* *p* *pp* *p* *mf* *f*  
O Je - ru - sa - lem, Je - ru - sa - lem, that mur - der - est the pro - phets, and ston - est them which are

**Piano** *p* *pp* *mp* *f*  
*p* *pp* *mp* *f*

**Poco meno mosso** ♩=76  
*p teneramente*

455

**SOPRANO** *p* *p teneramente*  
sent un - to thee, How of - - ten would I have

**ALTO** *p* *p teneramente*  
sent un - to thee, How of - ten,

**TENOR** *p* *p teneramente*  
sent un - to thee, un - to thee, How of - - ten would I have

**BASS** *p*  
sent un - to thee, un - to thee,

**Piano** *p* *p cantabile*  
*p* *p cantabile*

[illegible]

464

**SOPRANO**

*mp* ga - thered thy chil - dren to - ge - ther, *p* e - ven as a

**ALTO**

*mp* ga - thered thy chil - dren to - ge - ther, *pp* e - ven as a

**TENOR**

*mp* ga - thered thy chil - dren to - ge - ther, *pp* e - ven as a

**BASS**

*mp* ga - thered thy chil - dren to - ge - ther, *pp* e - ven as a

**Piano**

*pp*



467 *rit.* *3*

SOPRANO  
hen gath - er - eth her chick - ens un - der her wings.

ALTO  
hen gath - er - eth her chick - ens un - der her wings.

TENOR  
hen gath - er - eth her chick - ens un - der her wings.

BASS  
hen gath - er - eth her chick - ens un - der her wings.

Piano

471 **Tempo primo** *mf* *f*

SOPRANO  
And ye would not, would not let

ALTO  
And ye would not, would not let

TENOR  
And ye would not, would not let

BASS  
And ye would not, would not let

Piano

*mf* *p* *f*

CV: Resume at bar 482iv

477

SOPRANO  
me. *mp* O Je -

ALTO  
me. *mp* O Je -

TENOR  
me. *mp* O Je -

BASS  
me. *mp* O Je -

Piano  
*f sempre* *p* *p*

483

SOPRANO  
ru - sa - lem, *p* that *mf* mur - der - est the pro - phets, and

ALTO  
ru - sa - lem, *p* that *mf* mur - der - est the pro - phets, and

TENOR  
ru - sa - lem, Je - ru - sa - lem, that *mf* mur - der - est the pro - phets, and

BASS  
ru - sa - lem, Je - ru - sa - lem, that *mf* mur - der - est the pro - phets, and

Piano  
*pp* *mp*

487

**SOPRANO** *f* *pp* *ff*  
 ston - est them which are sent un - to thee, \_\_\_\_\_ Your Tem ple

**ALTO** *f* *pp* *ff*  
 ston - est them which are sent un - to thee, \_\_\_\_\_ Your Tem ple

**TENOR** *f* *pp* *ff*  
 ston - est them which are sent un - to thee, un - to thee, \_\_\_\_\_ Your Tem ple

**BASS** *f* *pp* *ff*  
 ston - est them which are sent un - to thee, un - to thee, \_\_\_\_\_ Your Tem ple

**Piano** *f* *pp* *ff*  
 CA

494

**SOPRANO** *p*  
 lies de - so-late.

**ALTO** *p*  
 lies de - so-late.

**TENOR** *p*  
 lies de - so-late.

**BASS** *p*  
 lies de - so-late.

**Piano** *mf*  
 Bsn

501

Cor A

Piano

*pp*

*dim.*

*pp*

*ppp*

*poco rit.*

CV: Cut bars 504iv - 510iii

507

Piano

timps

*pp*

*sf*

*pp*

CV: Resume at bar 510iv