

The Resurrection of Lucretia

an opera in three acts

Libretto and Music by
Patricia Herzog

full score

CHARACTERS_(in order of appearance)

Arruns (baritone), middle son of Lucius Tarquinius Superbus (“Tarquin the Proud”), the last king of Rome
Titus (tenor), eldest son of King Tarquin

Lucius Junius Brutus (baritone), nephew of King Tarquin/cousin of Arruns and Titus,
legendary founder and first consul of the Roman Republic and purported ancestor of Caesar’s assassin
Sextus (tenor), youngest son of King Tarquin

Collatinus (bass-baritone), husband of Lucretia, and with Brutus, co-consul of the Roman Republic

Lucretia (soprano), wife of Collatinus

Aurelia (soprano), servant of Lucretia

Sabina (mezzo), servant of Lucretia

Valerius (baritone), friend and fellow revolutionary of Collatinus and Brutus

Crowd at Lucretia’s mock funeral

Two unnamed noblewomen women (soprano and mezzo)

Two unnamed servant women (soprano and mezzo)

Lucretius (bass-baritone), father of Lucretia and successor consul to Brutus

Crowd (male chorus) at Brutus’ funeral

Women worshippers (sopranos, mezzos) at Brutus’ funeral

SETTING

509 BCE

The Oracle at Delphi on Mount Parnassus in Greece

An encampment near Ardea, a town outside Rome

The house of Lucretia and Collatinus in Collatia

Unnamed place of Lucretia’s hiding in the countryside not far from Rome

The Capitoline Hill, Rome

The Resurrection of Lucretia

Act I Scene 1

PATRICIA HERZOG

$\text{♩} = 100$

$\text{♩} = 76$

Musical score for the first ten measures of Act I Scene 1. The score includes parts for Flute 1, Flute 2/Piccolo, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in B♭, Trombone, Titus, Arruns, and Brutus. The tempo is $\text{♩} = 100$. Measures 1-3 show sustained notes. Measures 4-5 show dynamic markings *pp* and *mp*. Measures 6-7 show dynamic markings *pp* and *mp*.

Continuation of the musical score for the first ten measures. The ensemble includes Flute 1, Flute 2/Piccolo, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in B♭, Trombone, Titus, Arruns, and Brutus. The tempo is $\text{♩} = 100$. Measures 1-3 show sustained notes. Measures 4-5 show dynamic markings *pp* and *mp*. Measures 6-7 show dynamic markings *pp* and *mp*.

*The oracle at Delphi. Arruns and Titus emerge from Apollo's sanctuary.
They look contemptuously at Brutus struggling up the hill with a wooden staff.*

Score for Titus, Arruns, and Brutus. The tempo is $\text{♩} = 100$. Measures 1-3 show sustained notes. Measures 4-5 show dynamic markings *pp* and *mp*. Measures 6-7 show dynamic markings *pp* and *mp*.

Score for Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The tempo is $\text{♩} = 100$. Measures 1-3 show dynamic markings *ff*, *sfs*, and *con forza*. Measures 4-5 show dynamic markings *pp* and *leggiero misterioso*. Measures 6-7 show dynamic markings *pp* and *pizz.*

Continuation of the score for the string section. The tempo is $\text{♩} = 100$. Measures 1-3 show dynamic markings *ff*, *sfs*, and *con forza*. Measures 4-5 show dynamic markings *pp* and *leggiero misterioso*. Measures 6-7 show dynamic markings *pp* and *pizz.*

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Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

7

Fl. 1

Fl. 2

Ob. *p*

Cl. *p*

Bsn.

Hn.

Tpt.

Tbn.

T. 8

A.

B.

Vln. 1

Vln. 2

Vla. *pizz.*

Vc. *arco*

Db.

3

18 *piu mosso* *a tempo*

Fl. 1 *p*
 To Picc.
 Piccolo

Fl. 2 *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Tpt.

Tbn.

T. *mocking* *f* >
 is - n't much to look at, — is it?
 mocking *f* > *serious now* *f*
 is - n't much to look at, — is it? Still, Rome looks to Greece... for

A.

B.

Vln. 1 *mp*
 mp < *f*

Vln. 2 *mp*
 mp < *f*

Vla. *mp*
 mp < *f*

Vc. *mp*
 mp < *f*

D. b.

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

6 24

Fl. 1
Picc.
Ob.
Cl. *mf marcato*
Bsn. *mf marcato*

Hn.
Tpt.
Tbn.

T. *serious now*
A. *mf*
B.

Vln. 1 *mp*
Vln. 2 *mp*
Vla. *mp marcato*
Vc. *mp*
Db. *mp marcato*

Seers though they be. can-not be trus- ted in
wis-dom. Our E-trus-cans, it seems, can not be trust-ed in

29

Fl. 1
Picc.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.

T.
grave mat-ters of state. What is wis-dom?
A - pol-lo's tem-ple to Ju-pi-ter's
worshipfully
mf

A.
grave mat-ters of state.
Com-pared to might?
to Ju-pi-ter's
worshipfully
mf

B.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

worshipfully
mf

mf < *mp* *mf* *mp*

39

Fl. 1
Picc.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.

How is it now our fa - ther he who mur-dered his way to the throne___

T.
A.
B.

How is it now our fa - ther... he who mur-dered his way to the throne?

Vln. 1
Vln. 2
Vla.
Vc.
Db.

rall..

fp

fp

fp

fp

fp

$\text{♩} = 80$
piu mosso

Fl. 1
Picc.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.
A.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

how is it now he quakes?
A ty-rant they say.
The peo-ple hate him.
how it is now he quakes?
Fit-ting is it not,

$\text{♩} = 80$
piu mosso

48

Meno mosso

Fl. 1
Picc.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.

T. 8

A-pol-lo slew Py - thon.

A.
on this ve - ry spot...

B.
A - pol-lo slew a snake.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Meno mosso

♩ = 84

Fl. 1 **Meno mosso**
p *mp* ³ *sub. p* *pp*
 To Fl.
 Picc. *p* *mp* ³ *sub. p* *pp*
 Ob. *p* *mp* *sub. p* *pp*
 Cl. *p* *mp* *sub. p* *pp*
 Bsn. *p* - *pp*

Hn. *senza sord.*
 Tpt. *senza sord.*
 Tbn. *senza sord.*

T. *mf* ³ *3* -
8 Strag-gl-ing ass. Why must he tag a-long?
A. *p sotto voce* -
 The bet-ter to hide our pur-pose...
B. -

Vln. 1 **Meno mosso**
p *p*
 Vln. 2 *p* -
 Vla. *p* -
 Vc. *p* *pp*
 Db. *p* *pp*

piu mosso $\text{♩} = 78$

57

Fl. 1
Fl.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.
A.
B.

mf marcato *tr* *mp*
tr *mp*
tr *mp*
f marcato *mp*

I-di-ot! Apt-ly named, is he not? Re

piu mosso $\text{♩} = 78$

Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf marcato *mf* *f*
mf marcato *mf* *f*
mf marcato *mf* *f*
mf marcato *mf* *f*

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

14 61

Fl. 1
Fl.
Ob.
Cl.
Bsn.

Hn. (tr)
Tpt. (tr)
Tbn. (tr)

T. 8 Who - ev - er kis-ses mo-ther first... in - her - its
A. mem-ber what the Priest-ess said... in - her - its_

B.

Vln. 1 p mp
Vln. 2 p mp
Vla.
Vc.
Db.

66

Fl. 1 f $\overset{3}{\text{---}}$

Fl. f $\overset{3}{\text{---}}$

Ob. f $\overset{3}{\text{---}}$

Cl. f $\overset{3}{\text{---}}$

Bsn. f

Hn. $\overset{3}{\text{---}}$ $\overset{3}{\text{---}}$ $\overset{3}{\text{---}}$ $\overset{3}{\text{---}}$

Tpt.

Tbn.

T. f
8 Rome!

A. f
Rome!

B. f

Vln. 1 f

Vln. 2 f

Vla. f

Vc. f

D. b. f

Rome!
Brutus stumbles and falls.
We, but not they, see him kiss the ground.

I-di-ot!
Look how he stum-bles! Look how he

16

70

Fl. 1 Fl. 2 Ob. Cl. Bsn.

A tempo
Meno mosso
To Picc.
Piccolo
mp

Hn. Tpt. Tbn.

mp

T. A. B.

falls!
in hushed tones, to Arruns
No one must ev er_know we were here...
Lest our young-er
in hushed tones, joining in with Titus
mp

Vln. 1 Vln. 2 Vla. Vc. Db.

♩ = 76
Meno mosso A tempo
f p f p f p mp p

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

18

79 (tr) -----

Fl. 1 (tr) -----

Picc. -----

Ob. -----

Cl. -----

Bsn. -----

Hn. -----

Tpt. -----

Tbn. -----

T. -----

A. no-
ice.
to Brutus, snickering
mf

B. Bru-tus do you hear?

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*Brutus does not respond. He looks at Arruns blankly,
then turns away and stares into the distance.*

Dul-lard! Do-tard! Numb-skull! Are you

83

Fl. 1
Picc.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.
A.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf

f

exultant marcato

there? Luc-ky for you you're stu-pid or you'd be dead, too! Tar

f taunting

exultant marcato

Our fa-ther killed your bro ther. Tar

f

mf

f

mf

mf

$\text{♩} = 92$
Piu mosso

Fl. 1
Picc.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.
f
to Arruns, still looking at Brutus, ridiculing

A.
f
Ha ha! Ha ha! His face smeared with dirt.
to Titus, still looking at Brutus, ridiculing

B.
Ha ha! Look how he stares! Ha ha! Fix-ing his eyes on the

Vln. 1
Vln. 2
Vla.
Vc.
Db.

$\text{♩} = 92$
Piu mosso

Meno mosso

Fl. 1 **Picc.** **Ob.** **Cl.** **Bsn.** **Hn.** **Tpt.** **Tbn.**

T. *f* *Id-i-ot!* *mf* *As if he could see...* *f* *ff* *all the way to Rome!*

A. *dis-tance.*

B.

Vln. 1 **Vln. 2** **Vla.** **Vc.** **Db.**

Meno mosso

1 = 88 **1 = 100 a tempo**

102

Fl. 1
Picc.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.
A.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

to
Titus
mf

Come, bro-ther, come let us go back to Rome!

ff *mp*

ff *mp*

ff *mp*

ff *mp*

24 108

Fl. 1
Picc.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.

addressing Brutus

T.
A.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Come, cou-sin come!
We go back now!
simply, with apparent humility
I, too, _____ wish to pay

115

Fl. 1
Picc.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T. 8 *mf ridiculing* *f*
Ha ha! Ha ha! Ha ha!
ridiculing *mf* *f* *contemptuously*
mf ben marcato

A. *mf* *f*
Ha ha! Ha ha! Did you not see our sacks...

B. *mf* *f*
tri - bute.

Vln. 1 *mf marcato* *mf* *mp*
Vln. 2 *mf marcato* *mf* *mp*
Vla. *mf marcato* *mf* *mp*
Vc. *mf marcato* *mf* *mp*
Db.

26

120

Fl. 1
Picc.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.
A.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Ha ha Ha ha! He'll of-fer the Pries-tess his
stuffed with sa-cred lau-rel, la-den with gold and precioustones?

124

Fl. 1
Picc.
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

The brothers face away from the sanctuary and start to descend, exiting the stage.

T.
A.
B.

wal-king stick! Ha ha! Ha ha! Go on, make haste.

Hur-ry up with your sil - ly ges-ture... Go on, make haste.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

The brothers face away from the sanctuary, preparing descend. No sooner are their backs turned than Brutus opens one end of his staff. Out slips a golden rod, elaborately carved. January 23, 2022

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

28

129

Fl. 1
Picc.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.

T.
A.
B.

mf *contemptuously*

mp

I-di-ots! Let them think I'm stu-pid. I__find safe-ty_____ in con

$\downarrow = 108$

Vln. 1
Vln. 2
Vla.
Vc.
Db.

mf

mp

mf

mp

135 $\text{♩} = 100$

F1. 1
Picc.
Ob.
Cl.
Bsn.

To Fl. Flute

Hn. *con sord.*
mf

Tpt. *con sord.*

Tbn. *mf*

T. 8

A.

B. *f* *mf* *ben marcato*

tempt. Fools! Fools! That was no stum-ble that was no

Vln. 1 *mf* *f* *mp*

Vln. 2 *mf* *f* *mp*

Vla.

Vc.

Db. *mp*

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

30

141

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.

A.

B.

fall... The ve-ry earth I kissed... is mo - ther of us all.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

145

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn. *con sord.*

Tpt. *mf*

Tbn.

T.

A.

B.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

The master and the slave are treat - ed just the same,

pp leggeiro

pp leggeiro

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

32

149

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
T.
A.
B.

Mo - ther _____ of us all,
The high-born and the low are fed at her breast.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

153

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.

A.

B.

Mo - ther of us all. The earth knows no prince... might or ma - jes- ty...

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

34 157

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.

A.

B. abundantly
blind-ly she be- stows... gives a-bund-ant- ly... from her horn of plen-ty. Not like the men who now rule

Vln. 1
Vln. 2
Vla.
Vc.
Db.

162

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.

A.

B.

Rome! The Tar-quins crush the peo - ple with their cru - el - ty. The peo-ple would have Jus - tice.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

36 167

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.
A.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

con sord.

senza sord.

f

emphatically *mf*

Now there will be jus - tice. Now they will be free! Now they will be free!

3

3

3

3

3

3

3

mf

172

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.

A.

B.

Brutus opens one end of his staff. Out slips a golden rod, elaborately carved.

mp *3* *b9* *mf*

Hid-den in this hol-low sheath.. *Lies a gold-en rod...*

Vln. 1 *sfz* *p* *mf*

Vln. 2 *sfz* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

D. *b9* *mf*

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene I - Full Score

38

177

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Tpt.
Tbn.

T.
A.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Crowned with beads of sil-ver. I too, go to pay tri-bute.

freely
mp ————— *f* —————
mp *molto express.*
mp *molto express.*
mp *molto express.*
mp *molto express.*

182

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

rall.

$\hat{\text{b}}$ $\hat{\text{b}}$ $\hat{\text{b}}$ $\hat{\text{b}}$ $\hat{\text{b}}$ $\hat{\text{b}}$

Hn.

Tpt.

Tbn.

T.

A.

B.

mf

ff

Rome will suf - fer ty rants... no more!

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mf f *con forza*

mf f *con forza*

mf f *con forza*

mf f *con forza*

mf f

rall.

The Resurrection of Lucretia

Act I Scene II

PATRICIA HERZOG

$\text{♩} = 104$ An encampment in the hills above Ardea, a town not far from Rome. It is dusk and the crickets are busy chirping. The men are sitting around, bored, waiting for Ardea, to which they have laid seige, to surrender.

Flute 1
Flute 2
Piccolo
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Trombone
Timpani
Shaker
Xylophone
Harp
Titus
Sextus
Arruns
Collatinus
Violin 1
Violin 2
Viola
Violoncello
Double Bass

$\text{♩} = 104$

Fl. *mp* *mf*

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vc.

Db.

10

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Shk.

Xyl.

Hp.

Titus *mf petulantly*
8 An - o-ther night wast ed..

Sextus *mf*
8 Wai- ting.

Arruns *mf*
Wai- ting.

Collatinus *mf*
Wai- ting.

Vln. 1 *mp leggiero*

Vln. 2 *mp leggiero*

Vla. *f*
mp

Vc. *mp*

Db. *mp*

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene II - Full Score

15

Fl. *mp*

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus lay_ ing siege to Ar-de-a.

Sextus *mf* *eagerly* Ar - de-a, they say, o - ver flows with wealth.

Arruns *mp* *soberly* Who can-not be bea-ten must be weak - ened.

Collatinus

Vln. 1 *pizz.* *mf* *pizz.* *f*

Vln. 2 *mf* *pizz.* *pizz.* *f*

Vla. *mf* *f*

Vc. *mf* *mp*

Db. *mf* *mp*

44

Fl. *mp*

Picc. *mp*

Ob.

Cl. *p* *mf*

Bsn. *mp* *p* *mf*

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus

Sextus *mp*
Each house-hold has two wells. One filled with wa-ter The o-ther one filled with

Arruns

Collatinus

Vln. 1 *pizz.* *f* *pizz.* *arco* *mf*
Vln. 2 *f* *arco* *mf*
Vla. *pizz.* *arco* *mf*
Vc. *f* *arco* *p* *mf*
Db. *p*

28

Fl.

Picc.

Ob. *mocking*

Cl. *ff*

Bsn. *mocking* *mf*

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus *f*
By such means does the King mag ni - fy his glo - ry.

Sextus *gold.*

Arruns

Collatinus *disgusted*
Mon-ey al-ways more mon-ey

Vln. 1 *pizz.*
mf *(arco)*

Vln. 2 *mf leggiere*

Vla. *pizz.*
mf leggiere

Vc.

Db. *mp leggiere*

39

Fl. *mp*

Picc.

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus

Sextus

Arruns

Collatinus

press them. Wor-king like slaves. Forced to dig a sew-er With their ve-ry own hands. With their ve-ry own hands.

mp *mf disgusted*

Vln. 1

Vln. 2

Vla. *marcato f mp arco*

Vc. *mf mp*

D. b. *mf mp*

47

48

Fl. *mf*

Picc. *mf*

Ob. *f*

Cl. *mf*

Bsn. *mf* *f*

Hn.

Tpt.

Tbn.

Tim.

Shk.

Xyl.

Hp.

Titus *mp* trying to lighten the tone

Sextus *mf*
Come, gen-tle-men, come! Let's have no more of this! To

Arruns

Collatinus

Vln. 1 *p*

Vln. 2 *p*
arco

Vla. *p*

Vc. *p*

Db. *p*

53

Fl. *f*

Picc.

Ob. *sffz*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt.

Tbn. *mf*

Tim.

Shk.

Xyl.

Hp.

Titus

Sextus *f*
night I am your host! Come gen-tle-men, come! Let us slake our thirst with fine E-trus-can wine!

From an amphora he pours wine into bowls.
The men raise the bowls to their lips.

Arruns

Collatinus

Vln. 1

Vln. 2

Vla. *F#*

Vc.

Db.

50

Fl. Picc. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. Shk. Xyl. Hp. Titus
f
8 Fine E - tru - scan wine! To King Tar-quins wine!

Sextus
8 The fin - est- wine... is like the fin-est wife!

Arruns
f
Fine E - tru - scan wine! To King Tar-quins wine!

Collatinus
f
Fine E - tru - scan wine!

Vln. 1
Vln. 2
Vla.
Vc.
Db.

65

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vc.

Db.

getting aroused
mf
Her voice sweet-ly sigh-ing. Her bo - dy soft and

mp

mf

The fin - est wife _____ is mo-dest and re-strained. Mo-dest and re

The fin-est wife _____ is time tes-ted.

con forza

con forza

con forza

con forza

pizz.

mp

mp

mp

mp

mp

mp

mp

78

Fl. *mp*

Picc. *mp*

Ob. *mp*

Cl.

Bsn. *mf*

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

They all raise their glasses in a toast.

fin-est wine. Ex-cept per-haps the pines of Rome!

Pines____ of Rome!

Sextus

Pines____ of Rome!

Arruns

Pines____ of Rome!

Collatinus

To a chaste wife no-thing can com-pare.

f

There! That set-tles it!

Vln. 1 *mf*

Vln. 2 *p*

Vla. *mf*

Vc. *p*

Db. *p*

Più mosso $\text{♩} = 114$
sprightly

84

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vc.

Db.

getting serious

I won - der, how do they spend their time?

What are they doing now,

I won - der.

Più mosso $\text{♩} = 114$

Meno Mosso $\text{♩} = 88$

Fl. *p leggiero*

Picc. *p leggiero*

Ob.

Cl. *mp* *mf*

Bsn. *p leggiero*

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus

Sextus *mp* Do they while a-way the hours in i-dle en-ter-tain-ment? *mp* Or are they drink-ing like us? _____ I won-der.

Arruns

Collatinus

Meno Mosso $\text{♩} = 88$ *pizz.*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db.

56

101

un poco più mosso ♩=92

Musical score for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score consists of five staves. The Flute, Piccolo, and Oboe play eighth-note patterns marked *mp*. The Clarinet plays eighth-note patterns marked *mf*, *p*, and *f*. The Bassoon plays eighth-note patterns marked *mp*, *p*, and *p*.

A musical score for three instruments: Horn (Hn.), Trumpet (Tpt.), and Bassoon (Tbn.). The score consists of four staves, each with a clef, key signature, and time signature. The first three staves are in common time (indicated by '4') and the fourth staff is in 2/4 time. Each staff has a different dynamic marking: Hn. and Tpt. have 'ff' (fortissimo), while Tbn. has 'ff' with a slash through it (fortissimo with a forte dynamic). The staves are separated by vertical bar lines, and there are horizontal bar lines across all staves.

A blank bass clef staff with six vertical bar lines and a common time signature (C) at the end.

Musical score for Shk. and Xyl. The score consists of two staves. The top staff, labeled "Shk.", has a treble clef and a key signature of one sharp. It contains six vertical stems, each ending in a small horizontal bar. The bottom staff, labeled "Xyl.", has a treble clef and a key signature of one sharp. It contains five vertical stems, each ending in a small horizontal bar.

Musical score for the Double Bass (Bassoon) part. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have six horizontal lines. There are seven measures of music. In each measure, there is a vertical bar line followed by a short horizontal dash. In the eighth measure, there is a vertical bar line followed by a large number '4' with a vertical line through it, indicating a dynamic or performance instruction.

Sextus

mf > > *f* *mp*

Do they sit a lone and sigh, or make the time go by, in the arms of an oth - - er lov-er?_

Arruns | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - |

Collatinus | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | - - - - - | *mp* | > 3 | Gen-tle-men Let me as

Musical score for strings and double bass. The score includes parts for Vln. 1, Vln. 2, Vla., Vc., and Db. The tempo is marked as *un poco più mosso* = 92. The strings play eighth-note patterns with grace marks (^) and accents. The double bass provides harmonic support with sustained notes and pizzicato strokes. Dynamics include *mp*, *pizz.*, and *p arco*.

Fl. Picc. Ob. Cl. Bsn. Hn. Tpt. Tbn. Timp. Shk. Xyl. Hp. Titus Sextus Arruns Collatinus

Arruns shakes his head in disapproval. He feels it to be beneath his dignity to participate in the conversation and looks on skeptically while the others continue.

sure you, Lu - cre - tia is at home in Col-la - ti- a. employed a-bout the house, ar-rang-ingflow- ers, weav-ing a laur-el wreath, or

Vln. 1 Vln. 2 Vla. Vc. Db.

58

Più mosso $\text{♩}=101$ Meno Mosso $\text{♩}=84$

Fl. *p*

Picc.

Ob. *p*

Cl.

Bsn. *p*

Hn.

Tpt. *con sord.* *pp*

Tbn.

Timp.

Shk.

Xyl.

Hp. *p* *mp* *mf*

Titus

Sextus

Arruns

Collatinus *p*
some such thing as chaste wives do. Al - ways ma-king lifepleas-ant... for their
pizz.

Vln. 1 *mp* *p* *pizz.* *pizz.* *mf*

Vln. 2 *mp* *p*

Vla. *p*

Vc. *p*

Db. *p*

Più mosso $\text{♩}=101$ Meno Mosso $\text{♩}=84$ *pizz.*

mf *pizz.* *mf*

121

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

Titus

Sextus

Arruns

Collatinus

taunting *mp* *mf*

unshaken in his conviction *f* *p*

Let's hie! Let's hie! Let's

I'll lay you odds she's do-ing no_such thing!

Al - ways. Al - ways.

hus - bands.

arco

rall. Più mosso ♩=96

Vln. 1

Vln. 2

Vla.

Vc.

Db.

60 129

Più mosso ♩ = 100

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn. *con sord.*
mp
con sord.

Tpt. mp
con sord.

Tbn. mp

Timp.

Shk.

Xyl.

Hp. f

Titus spy on our wives. Let's hie! Let's hie! Let's hie! On to Rome! Then on to Collatia and Lu
laughing
mf

Sextus The proof is in the seeing! Let's hie! Let's hie! Let's hie! On to Rome! reluctantly joining in
ff raising his cup smiling mischievously
ff raising his cup

Arruns

Collatinus On to Rome!
reluctantly joining in
ff raising his cup

Vln. 1 mp

Vln. 2 mp

Vla. mp

Vc. mp

Db.

Più mosso ♩ = 100

136

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp.

61

f

mf

f

f

f

con sord.

mp

con sord.

mp

con sord.

mp

They down their glasses. Sextus proceeds to pour another, which only Collatinus, who has not joined in the fun, refuses. Titus soon cajoles him into taking it. All are so drunk now that they practically pass out as the scene draws to a close.

Titus

Sextus

Arruns

Collatinus

cre-tial!

cre-tial!

col legno batt.

fff
col legno batt.

fff
col legno batt.

fff
col legno batt.

fff

62

143

Fl. *mf*

Picc.

Ob. *f*

Cl. *mf* *f*

Bsn. *mf*

Hn.

Tpt.

Tbn.

Timp.

Shk.

Xyl.

Hp. *f*

Titus

Sextus

Arruns

Collatinus

Vln. 1 *arco ord.*

Vln. 1 *mf*

Vln. 2 *arco ord.*

Vln. 2 *mf*

Vla. *mp*

Vla. *arco ord.*

Vc. *mp*

Vc. *arco ord.*

Db. *mp*

The Resurrection of Lucretia
Act I Scene III

63

PATRICIA HERZOG

$\text{♩} = 100$

Picc. 1 $\text{♩} = 100$
pp leggiero

Picc. 2 $pp \text{ leggiero}$

Oboe

Clar.

Bsn.

Hn.

Tpt. b

Tbn.

Timp.

Xyl.

Hrp. p

Titus

Sextus

Arruns

Collatinus mp
 Gen-tle-men... you've all seen your wives. mf
 Now here's

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

64

Picc. 1 Picc. 2 Oboe Clar. Bsn.

Hn. Tpt. b Tbn. Timp. Xyl.

Hrp. Titus Sextus Arruns Collatinus

Vln. 1 Vln. 2 Vla. Vcl. D.B.

mf mp

What a vis - ion!

mine. Be-hold! Lu-cre - tia!

10

Picc. 1 Picc. 2 Oboe Clar. Bsn.

Hn. Tpt. b Tbn.

Timp.

Xyl.

Hrp. Titus Sextus Arruns Collatinus

preaching to Sextus

mp

Do not dis-pair, Sex-tus.

A wife like yours.

Syoung, bare-ly ripe,

Vln. 1 Vln. 2 Vla. Vcl. D.B.

pp

pizz.

(pizz.)

pp

pp

pp

66 18

Picc. 1

Picc. 2

Oboe

Clar.

Bsn.

Hn.

Tpt.b

Tbn.

Tim.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Can hard-ly be ex-pec-ted to stay at home a-lone.

mp

mp

p

ppp

arco

p

p

24

Meno mosso ♩ =84

Picc. 1

Picc. 2

Oboe

Clar.

Bsn.

Hn.

Tpt. b

Tbn.

Timp.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp

mp

mp

mp

pp

p

con sord.

p

rolling his eyes

My wife was a sight!

pizz. leggiero

mf

pizz. leggiero

mf

pizz. leggiero

mf

pp

pp

29

Picc. 1

Picc. 2

Oboe

Clar.

Bsn.

Hn.

Tpt.b

Tbn.

Tim.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

continuing to stare at Lucretia

disgusted

My blood grows hot!

Did you hear the way mine laughed?

Collatinus thinks Sextus is upset about his own wife and tries to console him.

Eas - y, Sex - tus. In time she'll learn the dis-ci-pline

pizz.

mf

arco

pizz.

mf

ppp

pp

ppp

pp

p

ppp

p

70 41 Poco Meno mosso $\text{♩} = 80$

Picc. 1

Picc. 2

Oboe

Clar.

Bsn.

Hn. *con sord.*

Tpt.b

Tbn.

Tim.

Xyl.

Hrp. *mp*

p

pp

scherzando (trying to interject a note of levity)

mp

Mine had a fine time with-out me I'd say!

Sextus

Arruns

Collatinus

gloating

mf

Gen-tle-men, as you can see, I've clear-ly won the day!

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Poco Meno mosso $\text{♩} = 80$

Meno mosso $\text{♩} = 72$

Flute

45 Picc. 1 To Fl.

Picc. 2 To Fl. Flute

Oboe

Clar.

Bsn. *mf* 3

Hn. (con sord.) 3

Tpt. 3

Tbn. *p* con sord.

Tim. 6 8

Xyl.

Hrp. 6 8

Titus 6 8

Sextus 6 8

Arruns snickering 3 We ne-ver wa-gered.

Collatinus 6 8 laughing

Would that we had. Too bad!

Vln. 1 pizz. 6 8

Vln. 2 mp pizz. 6 8 (pizz.)

Vla. mp mf 3 6 8 mf

Vcl. 6 8 pp

D.B. 6 8 pp

53

Fl. 1

Fl. 2

Oboe

Clar.

Bsn.

Hn.

Tpt. b

Tbn.

Timp.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mat-ter? _____ Lu - cre-tia's be-yond com-pare!

Vir - tu-ous and fair.

Vir - tu-ous and fair.

Gen-tle-men, our

(pizz.)

mp

mf

p

mf

arco

pizz.

mp

pp

62

rall. Più mosso $\text{♩} = 100$

Fl. 1

Fl. 2

Oboe *mp*

Clar. *mp*

Bsn.

Hn.

Tpt. b

Tbn.

Tim.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

wistfully
mp

Not I!

wistfully
p

Who could leave such beau-ty? _____

Were she mine... _____

wistfully
mp

Not I!

busi - ness is con - clu-dud. _____

rall. Più mosso $\text{♩} = 100$

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl.

D.B.

Molto meno mosso $\text{♩} = 76$

rall.

Fl. 1

Fl. 2

Oboe

Clar.

Bsn.

Hn.

Tpt. b

Tbn.

Timp.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

freely
pp

I'd wor - ry all the time. —

freely *Collatinus continues to reassure Sextus, taking him to be talking about his own wife.*
mp

Poor Sex - tus loves his wife to dis - trac - tion! —

Molto meno mosso $\text{♩} = 76$

rall.

74 Più mosso $\text{♩} = 100$

Fl. 1
Fl. 2
Oboe
Clar.
Bsn.
Hn.
Tpt.
Tbn.
Timpani
Xyl.

Measure 74: Flutes 1 and 2 play eighth-note patterns. Oboe, Clarinet, Bassoon, Horn, Trombone, and Timpani play eighth-note patterns with dynamic *p*. Measure 75: Oboe, Clarinet, Bassoon, Horn, Trombone, and Timpani play eighth-note patterns with dynamics *mf* and *mp*. Trombone and Timpani play eighth-note patterns with dynamic *pp*.

Titus
Sextus
Arruns
Collatinus

Measure 74: Titus, Sextus, Arruns, and Collatinus remain silent. Measure 75: Sextus begins singing with lyrics "My heart ra - ces" and "My blood grows hot - ter." in *mf* and *f* dynamics respectively. Titus, Arruns, and Collatinus remain silent.

Più mosso $\text{♩} = 100$

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

Measure 74: Violin 1, Violin 2, Viola, Cello, and Double Bass play eighth-note patterns with dynamic *mf*. Measure 75: Violin 1, Violin 2, Viola, Cello, and Double Bass play eighth-note patterns with dynamics *f* and *mf*.

Patricia Herzog - *The Resurrection of Lucretia* - Act I Scene III - Full Score

$\text{♩} = 132$

76 77

Fl. 1

Fl. 2

Oboe

Clar.

Bsn.

Hn.

Tpt.b

Tbn.

Timp.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

*Collatinus mistakenly thinks Sextus is talking about his own wife.
He tries to reassure him.*

Ea - sy, Sex-tus... To be young and have fun_is no dis grace.

*sotto voce
mp*

My course

$\text{♩} = 132$

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp leggiero

pp leggiero

pp leggiero

pp leggiero

pp

p

Fl. 1

Fl. 2

Oboe

Clar.

Bsn.

Hn.

Tpt. b

Tbn.

Timp.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

88

77

mp

pp leggiero

mf

gently coaxing

is set.

Gen-tle-men, our busi-ness is con -

Come, _____ Sex-tus..

p

mp

pp

98

Fl. 1

Fl. 2

Oboe

Clar.

Bsn.

Hn.

Tpt. b

Tbn.

Timp.

Xyl.

Hrp.

Arruns and Collatinus sigh resignedly in agreement as they prepare to saddle up. Sextus remains fixed to the spot, his gaze steadily on Lucretia.

Titus

Would the war were, too. We'd be at home, ru - ling our wives.

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

107

Poco meno mosso $\text{♩} = 120$ Meno mosso $\text{♩} = 112$

Fl. 1
Fl. 2
Oboe
Clar.
Bsn.

Hn.
Tpt. b
Tbn.
Timpani
Xyl.

Hrp.

Titus
Sextus
Arruns
Collatinus

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

To Picc.
Piccolo

mp trying not to gloat

Come, gen-tle-men, these are not grave faults Be sides, not ev' ry wife is

80 116

F1. 1

Piccolo

Oboe

Clar.

Bsn.

Hn.

Tpt. b

Tbn.

Tim.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

blame-less - ly chàste. Not ev' ry wife can be

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125

Fl. 1

Piccolo

Oboe

Clar.

Bsn.

Hn.

Tpt. b

Tbn.

Tim.

Xyl.

Hrp.

Titus

Sextus

Arruns

Collatinus

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

81

Lu - cre-tia.

The Resurrection of Lucretia
Act II Scene I

PATRICIA HERZOG

Dolce ♩=112

The women have just finished weaving. Aurelia and Sabina are clearing away the loom and materials. Lucretia proudly displays the beautiful cloth.

Flute 1

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trombone

Triangle

Tambourine

Glockenspiel

Harp

Piano

Lucretia

Aurelia

Sabina

Violin I

Violin II

Viola

Violoncello

Double Bass

Dolce ♩=112

The women have just finished weaving. Aurelia and Sabina are clearing away the loom and materials. Lucretia proudly displays the beautiful cloth.

Dolce ♩=112

10

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Hp.

Pno.

Lucretia

Aurelia

Sabina

Sextus

Vln. I

Vln. II

Vla.

Vc.

Db.

*joyfully
mf dolcissimo*

There! It's done!
*greatly admiring
mf dolcissimo*

Fin - al - ly done!

Slen-der threads of gold and sil-ver. Pur-est whit-est wool.
*greatly admiring
mf dolcissimo*

Ma-dam per - mit me to say you've out-done your-self-with

leggiero

leggiero

leggiero

leggiero

84

rit. *a tempo* =108

Fl. 1
Fl.
Ob.
Cl.
Bsn.

Hn.
Tbn.

Tri.
Tamb.

Glock.

Hp.
Pno.

Lucretia
Aurelia
Sabina
Sextus

playfully

Come, la-dies, go____on and guess...
go____on and guess!

clueless
mp

Who will____wear it, I won-der.
this one.

rit. *a tempo* =108

Vln. I
Vln. II
Vla.
Vc.
Db.

pizz.
mf
(*arco*)
mf
pizz.
mf
(*arco*)
mp
arco
p

24

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Hp.

Pno.

Lucretia

Aurelia

Sabina

Sextus

Vln. I

Vln. II

Vla.

Vc.

Db.

p dolce

mf

p dolce

mf

f

Go on and guess.
joining in the fun

mf

Go on and guess! Go on and guess!

mf

Go on and guess! Go on and guess!

mf

Go on and guess! Go on and guess!

mf

Go on and guess! Go on and guess!

leggiere arco

leggiere

mp leggiere

p

f

leggiere

mp

leggiere

p

f

leggiere

mp

p

f

leggiere

mp

p

f

leggiere

mp

p

f

leggiere

mp

p

f

31

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
Hn.
Tbn.
Tri.
Tamb.
Pno.

Flute 1 starts with a dynamic **f**. Flute 2 and Oboe play eighth-note patterns. Clarinet and Bassoon follow with eighth-note patterns. Horn and Trombone enter with eighth-note patterns. Triangle and Tambourine provide rhythmic support. The piano part is mostly rests.

Flute 1 continues its eighth-note pattern. Flute 2 and Oboe provide harmonic support. Clarinet and Bassoon maintain the rhythmic drive. Horn and Trombone continue their eighth-note patterns. Triangle and Tambourine provide rhythmic support. The piano part is mostly rests.

Flute 1 continues its eighth-note pattern. Flute 2 and Oboe provide harmonic support. Clarinet and Bassoon maintain the rhythmic drive. Horn and Trombone continue their eighth-note patterns. Triangle and Tambourine provide rhythmic support. The piano part is mostly rests.

Flute 1 continues its eighth-note pattern. Flute 2 and Oboe provide harmonic support. Clarinet and Bassoon maintain the rhythmic drive. Horn and Trombone continue their eighth-note patterns. Triangle and Tambourine provide rhythmic support. The piano part is mostly rests.

Flute 1 starts with a dynamic **f**. Flute 2 and Oboe play eighth-note patterns. Clarinet and Bassoon follow with eighth-note patterns. Horn and Trombone enter with eighth-note patterns. Triangle and Tambourine provide rhythmic support. The piano part is mostly rests.

Lucretia Al-most there! Go on guess!

Aurelia The King's sons are all mar-ried. What

slightly vexed

Aurelia continues with a melodic line, starting with a dynamic **mp**. The vocal line includes the lyrics "The King's sons are all mar-ried. What".

Sabina The lit-tle ones are much too young.

Sabina continues with a melodic line, starting with a dynamic **mp**. The vocal line includes the lyrics "The lit-tle ones are much too young".

Vln. I
Vln. II
Vla.
Vc.
Db.

Violin I, Violin II, Viola, Cello, Double Bass play eighth-note patterns. Dynamics include **p**, **mp**, **f**, **sub. p**, **pizz.**, **sub. p**, **pizz.**, **f**, and **sub. p**.

39

poco rit.

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Pno.

Lucretia

Aurelia

Sabina

Sextus

Vln. I

Vln. II

Vla.

Vc.

Db.

continuing gently to tease

poco rit..

ff *mf* (♩=108 a tempo)

No—— you're not! A—— roy - al wed-ding al-most is

mf *f* (freely)

roy-al son or daugh-ter—— is yet to tie the nup-tial knot? We're stumped! We're stumped!

mf *f* (freely)

slightly vexed

What roy - al son ordaugh-ter—— is yet to tie the nup-tial knot? We're stumped! We're stumped!

arco

mp

arco

mp

arco

mp

arco

mp

arco

mp

(♩=108 a tempo)

Patricia Herzog - *The Resurrection of Lucretia* -- Act 2 Scene I - Full Score
 (♩=108 **a tempo**)

88 47

Fl. 1 f mf mp

Fl. f mp

Ob. f mp

Cl. f

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Pno.

Lucretia what I said. Don't think too hard. Don't look too far.

Aurelia perplexed mf (lightly) mp

Sabina perplexed mp (lightly)

Vln. I pizz. arco. f p

Vln. II pizz. arco. f p

Vla. pizz. arco. f mf

Vc. pizz. arco. f p

Db.

Fl. 1 56

Fl. 89

Ob.

Cl. *mp*

Bsn. *f*

Hn. *f*

Tbn. *f*

Tri. *f*

Tamb. *f*

Pno. *f*

Lucretia *mf* rit. turning to Aurelia tenderly *f* molto express.

Aurelia 'Tis not true! Au -

Sabina ci-ni-ty no one makes such a tie. No one is get-ting mar-ried. I can't guess ei-ther

Vln. I arco *f* molto express.

Vln. II *p* arco *mp* *f* molto express.

Vla. *p* arco *mp* *f* molto express.

Vc. *p* arco *mp* *f* molto express.

Db. *f* molto express.

January 23, 2022

Meno mosso

Patricia Herzog - *The Resurrection of Lucretia* -- Act 2 Scene I - Full Score

=88

90

Meno mosso

88

A musical score page showing measures 11 and 12. The key signature is A major (three sharps). The instrumentation includes Violin I, Violin II, Viola, Cello, and Double Bass. In measure 11, Violin I, Violin II, and Viola play sustained notes with grace marks, marked with a 'p' dynamic. The Cello and Double Bass provide harmonic support with sustained notes. In measure 12, the dynamics change to 'mf'. The Violins continue their sustained notes, and the Double Basses play eighth-note patterns. The Cello remains silent throughout both measures.

72

Fl. 1
Fl.
Ob.
Cl.
Bsn.
Hn.
Tbn.
Tri.
Tamb.
Glock.
Hp.
Pno.
Lucretia
Aurelia
Sabina
Sextus
Vln. I
Vln. II
Vla.
Vc.
Db.

f espress.
f espress. 3
f espress. 3
f espress.

mf

this in this you will be mar - ied. Au - re - lia! Are you

wool. Sil-ken soft with threads of gold and sil - ver can't be mine!

pure white wool... gold and sil - ver.

arco
f *molto espress.*
arco *f* *molto espress.*
f *molto espress.*
f *molto espress.*

mf

Darkly

♩=120

92

79

Fl. 1

Fl.

mf

Ob.

mf

Cl.

mf

Bsn.

Hn.

Tbn.

con sord.

p

Tri.

Tamb.

Pno.

Lucretia

not... made of pre - cious stuff? _____

Darkly

♩=120

Aurelia

a cloth so fine... *mf*

In _____ this I shall be mar - ied.

Sabina

A cloth so fine... *mf*

In _____ this you shall be mar - ied.

Darkly

♩=120

Vln. I

Vln. II

mf

Vla.

mf

Vc.

mf

Db.

p

87

Fl. 1 *p*

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Pno.

mp (sotto voce, darkly)

Sabina

I am no friend. of mar-riage. The Ro-mans raped my an-ces-tors. The Ro-mans raped the Sa-bine

Vln. I

Vln. II *p*

Vla.

Vc.

Db.

94 96

Fl. 1 *mp* *f* *mf* *p*
 Fl. *con sord.*
 Ob.
 Cl.
 Bsn.

Hn.
 Tbn.

Tri.
 Tamb.

Pno.

Lucretia *rall.* *Subito animato* *mf* *gently exercising her authority*
 Sa

Sabina wo-men.

Vln. I *mp* *mf* *f* *mp*
 Vln. II *mf* *f* *mp*
 Vla.
 Vc. *pizz.* *mp*
 Db.

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Hp.

Pno.

Lucretia

bi - na! Come_ let us make Au - re - lia's tu - nic!

Come_ let us make Au - re - lia's tu - nic!

Mock-ing's not al - lowed!

♩=96
piu mosso*mf* to Sabina, mildly reproving

Aurelia

Sabina turns to Aurelia with a mocking,
but not unkind, gesture of servility.

Sabina

I bow low to Queen Au-re-lia!

♩=96
piu mosso

Vln. I

Vln. II

Vla.

Vc.

Db.

96 115

Fl. 1 *f mocking*

Fl. 2 *f mocking*

Ob. *f mocking*

Cl.

Bsn.

(*con sord.*)

Hn. *f mocking*

Tbn.

Tri.

Tamb.

Pno.

Lucretia

Aurelia

Sabina

Slightly shaken, Sabina turns to Lucretia

mf

Please for-give me. Mar-riage makes me scared. My an - ces tors, whose

Vln. I *pizz.*

Vln. II *sf*

Vla. *pizz.*

Vc. *sf*

Db.

mf

pizz.

mf ritmico

pizz.

mf ritmico

pizz.

pizz.

rit.

♩=72

97

121

Fl. 1

Fl.

Ob.

Cl.

Bsn.

p *espress.*

p *espress.*

p *espress.*

p *espress.*

Hn.

Tbn.

Tri.

Tamb.

Glock.

Hp.

Pno.

rit.

♩=72

*turning to Sabina, with great feeling**(freely)*

Lucretia

mp

I wish for you_ Sa - bi - na_ a hus-band no less true_ than Col-la

Aurelia

Sabina

f

ve - ry name I bear, were raped.

Sextus

rit.

♩=72

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

arco

arco

arco

pizz.

mf

♩=68

98 129

Fl. 1 ♩=68

Fl. 1 *pp*

Fl. 1 3 *pp*

Ob. 3 *pp*

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock. ♩=68

pp

Hp. ♩=68

pp

Pno. ♩=68

♩=68

Lucretia *musing to herself, with great longing*

tin - us... Ev-ery night I rock my-self to sleep tra - cing, re-tra - cing the con - tours of our

Aurelia

Sabina

♩=68

Vln. I ♩=68

pp

Vln. II *pizz.* *mp*

Vla. *pp*

Vc. *pp*

Db.

135

Fl. 1 Fl. Ob. Cl. Bsn.

Hn. Tbn.

Tri. Tamb.

Glock. Pno.

Lucretia Aurelia Sabina

Vln. I Vln. II Vla. Vc. Db.

ppp *ppp*

ppp *ppp*

softly unexpected

p

The women are surprised and disturbed to hear the wind chimes outside.
They strain to listen.. (p) misterioso

love. A wind-less night.

p misterioso

A wind-less night. A wind-less night.

p misterioso

A wind-less night.

ppp

ppp

ppp

ppp

ppp

100 140

Fl. 1
Fl.
Ob.
Cl.
Bsn.

Hn.
Tbn.

Tri.
Tamb.

Glock.

Hp.

Pno.

Lucretia

Aurelia

Sabina

Vln. I
Vln. II
Vla.
Vc.
Db.

lv.

mf

vexed
mf

A wind-less night. Why sound the chimes? Why sound the chimes? Who can it be.

night. Why do the chimes sound? Why do they sound?

A wind-less night. Why do the chimes sound? Why do they sound?

p

p

Più mosso
zog - The Resurrection of Lucretia -- Act 2 Scene I - Full Score
♩=96

146

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Hp.

Pno.

101

Più mosso

♩=96

Lucretia

— dis-turbs my peace at this hour? Go see. Go see.

Aurelia

I will go see. I will see. I will go

Sabina

I will, too. I will see.

Più mosso

♩=96

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

p

mf

arco

mp

p

102

154

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Pno.

Lucretia

Aurelia

Sabina

Vln. I

Vln. II

Vla.

Vc.

Db.

*Lucretia looks around, at first apprehensively, then, settling down,
she picks up Aurelia's cloth and fondles it.
admiringly.*

Go see. Go see. Go see. Here in my so-li-tude. I

A. exits

see. Go see. Go see. I will see.

S. exits

I will go see. I will go see. I will go see. I will go see.

162

Fl. 1
Fl.
Ob.
Cl.
Bsn.

Hn.
Tbn.

Tri.
Tamb.

Glock.

Hp.

Pno.

Lucretia
know no fear. My chas-ti-ty pro-tects me. In the sweet, still-ness of the night. I weave and wait. weave and wait...

Aurelia

Sabina

Vln. I
Vln. II
Vla.
Vc.
Db.

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104 170

Fl. 1
Fl.
Ob.
Cl.
Bsn.

Hn.
Tbn.

Tri.
Tamb.

Glock.

Pno.

Lucretia
weave and wait_for Col-la - tin-us.... Safe in the arms of vir-tue.... I fear no dis-ho - nor.... In_the

Aurelia

Sabina

Vln. I
Vln. II
Vla.
Vc.
Db.

rit.

rit.

rit.

179

Fl. 1
Fl.
Ob.
Cl.
Bsn.

Hn.
Tbn.

Tri.
Tamb.

Glock.

Hp.

Pno.

Lucretia *freely*
sweet_still-ness of the night. No - thing can harm me.

Aurelia *mf*
announcing Sextus, somewhat anxiously
A roy-al per-son-age, a - lone.

Sabina *mf*
announcing Sextus, somewhat anxiously
A roy-al per-son-age, a - lone.

Sextus

Vln. I
Vln. II
Vla.
Vc.
Db.

January 23, 2022

106 190

Fl. 1 Fl. Ob. Cl. Bsn.

Hn. Tbn.

Tri. Tamb.

Glock.

Hp.

Pno.

Lucretia Aurelia Sabina Sextus

not anxious, eager to receive her royal guest

mf *f* *Enter Sextus. Lucretia greets him as befits a royal personage.*

What are you wai-ting for? _____ Show him in! Sex - tus Tar-

Vln. I Vln. II Vla. Vc. Db.

pizz. *sf* *pizz.* *sf* *pizz.* *sf* *mp* *arco*

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201

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Hp.

Pno.

Lucretia

Aurelia

Sabina

Sextus

Vln. I

Vln. II

Vla.

Vc.

Db.

qui-ni-us!_ To what do we owe the ho-nor of your vi- sit!

*Sextus comports himself with extreme modesty.
The ominous music belies his intention.*

Ma-dam, I dread dis

Ominous

$J=76$

$J=76$

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

pp

f

pizz.

pp

arco

pp

arco

pp

pp

p

p

p

p

mp

mp

mp

mp

mp

mp

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108 210

Fl. 1 Fl. Ob. Cl. Bsn.

Hn. Tbn.

Tri. Tamb.

Glock.

Pno.

mf the soul of graciousness *d=84*
piu mosso

Lucretia You are most wel-come at an-y hour. You will stay here, of

Aurelia

Sabina

Sextus tur-bing you. My horse will go no fur-ther. One more step, I fear...

Vln. I Vln. II Vla. Vc. Db.

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

ppp

217

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Pno.

Lucretia

anxiously

course. Man and beast will be well ten- ded. Whatnews? What news? Whatnews of Col - la - ti - nus?

Aurelia

Sabina

Sextus

with a gesture of respect

I al - so have a man. . . Most gra - cious la - dy. . .

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Db.

110 222

Fl. 1 *p*

Fl. *mp*

Ob. *p*

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Pno.

*Lucretia sighs with relief, then tries to suppress a yawn.
Sextus notices.*

smiling sheepishly

Lucretia *The hour is late.* *Sa - bin - a fetch the groom. Au-*

Aurelia and Sabina prepare to leave but do not exit yet..

Aurelia

Sabina

graciously

Sextus *All is well.* *The hour is late.*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *p*

Vc. *ppp*

Db.

227

molto leggiero

p

molto leggiero

p

molto leggiero

p

molto leggiero

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Pno.

Lucretia
re - lia show the men their rooms. *mp*
More

Aurelia

Sabina

Sextus
Most gra - cious la - dy.

Vln. I

Vln. II

Vla.

Vc.
molto leggiero
p

D. b.

112 231

Fl. 1
Fl.
Ob.
Cl.
Bsn.

Hn.
Tbn.

Tri.
Tamb.

Glock.

Pno.

Lucretia
Aurelia
Sabina
Sextus

Vln. I
Vln. II
Vla.
Vc.
Db.

trying to suppress another yawn

news can wait up - on a good night's sleep. _____ The hour is late. _____ To all a good

Most gra - cious la - dy. _____

p

mp

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235 113

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

Hp.

Pno.

*> p leggiero Lucretia remains as the others exit, setting off the wind chimes.
She looks towards the exit with an expression that gives a hint of anxiety.*

night!

Aurelia

Sabina

Vln. I

Vln. II

Vla.

Vc.

Db.

114 241

smorzando

Fl. 1

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Tri.

Tamb.

Glock.

ppp

Hp.

Pno.

Lucretia

Aurelia

Sabina

Vln. I

Vln. II

Vla.

Vc.

ppp

Db.

January 23, 2022

The Resurrection of Lucretia

Act II Scene II

Later the same night. Lucretia's bedroom. Restrained by Sextus' hand pressing down on her chest, Lucretia, still asleep, struggles uncomfortably

PATRICIA HERZOG

L=92 Misterioso

Flute

Flute/Piccolo

Oboe

Clarinet in B♭

Bassoon

Glockenspiel

Piano

Lucretia

Violin I

Violin II

Viola

Violoncello

L=92 Misterioso

p

sfz

marcato

subf

subf

subf

subf

116 8

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Glock.

Pno.

Lucretia *mp still asleep*
Do I dream?
Whose voice is this?

Sextus *mp agitato*
Lu - cre - tia..
mf molto espressivo
Lu - cre - tia.

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This is a page from the full score of 'The Resurrection of Lucretia'. The page number is 116, and the measure number is 8. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Glockenspiel, Piano, Lucretia, Sextus, and Strings (Violin I, Violin II, Viola, Cello). The vocal parts have lyrics: 'Do I dream?' and 'Whose voice is this?' for Lucretia, and 'Lu - cre - tia.' for Sextus. Dynamic markings include *mp*, *mf*, and *sffz*. The strings play sustained notes throughout the page.

117

16

rit. *rit.*

W **Piu mosso** ($\text{♩}=100$)

To Fl.

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Glock.

Pno.

Lucretia

Sextus

Vln. I

Vln. II

Vla.

Vc.

*awake, straining under
the weight of his hand*

freely, rit.

crying out

Sex - tus I Hard-ly draw my breath.

*Sextus removes his hand and
brandishes his knife.*

Au

*covers her mouth
with his hand*

pp

mf più express.

Stay, Lu cre - tia...

I have a knife.

W **Piu mosso** ($\text{♩}=100$)

Lightly

rit.

leggiere

sfz

pp

ppp

mp

leggiere

pizz.

mp

arco

sfz

mf >

pp

ppp

mp

leggiere

sfz

mf >

pp

ppp

mp

sfz

mf >

pp

ppp

mp

leggiere

sfz

mf >

pp

ppp

mp

sfz

118 23

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Glock.

Pno.

Lucretia

Sextus

Vln. I

Vln. II

Vla.

Vc.

re - lia!

Ne - ver!

removes his hand, ardently imploring

Soft - ly Lu - cre-tia, Let fear give way to ten-der sighs. Ea - sy, Lu - cre-tia, one night is all I ask. Your

28

Fl. 1

Fl. 2 *p*

Ob. *p*

Cl.

Bsn. *p*

Glock. { *mp* *mf* *mf* *p*

Pno.

Lucretia

Sextus

Vln. I

Vln. II

Vla.

Vc.

119

ff

Ne-ver!

hus-band's days must long be past. Let me show you what is love, Lu - cre-tia! Let fear give way to ten-der sighs...

120 33

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Glock.

Pno.

Lucretia *ff*

Sur - rend - der, Lu - cre - tia! Your hea - ving breast is more than I can bear. Let me press you close to my

Ne - ver on my life!

Sextus

Vln. I

Vln. II

Vla.

Vc.

38

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Glock.

Pno.

Lucretia

Sextus

Vln. I

Vln. II

Vla.

Vc.

121

O let me die! _____ *Kill me, then!* *You who would be King,* *kill me!* *Kill me now... or*

con forza *f* *mf*

chest. *Your life* _____ *is in my hands.* *Lu - cre - tia!* *I love you!* *lets go his knife and mounts her* *One night is all I ask.*

pleading

p

p

p

mf

122 43

Agitato
♩=116

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Glock.
Pno.

Lucretia reaches for the knife lying on the ground beside them.
Sextus pulls away quickly, thinking she is about to strike him.
He grabs the knife from her hand and stands, straddling her body.
Lucretia extends her arms, weeping, pleading.

freely *subito f*

Lucretia
let me take my life!

Pno.

Sextus
marcato Ve-ry well Lu-cre-tia, die! Be -

mp coldly ————— *f* *mf*

Agitato
♩=116

Vln. I
sfz *f* *sub. p*

Vln. II
sfz *f* *sub. p*

Vla.
sfz *f* *sub. p*

Vc.
sfz *f* *p sub.*

————— *ff* *ff* *sfz* *sfz*

L=96

50

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Glock.

123

Pno.

Sextus

side you will lie the bo - dy of my slave. I'll say I found him in your arms....

L=96

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

56

Fl. 1 *mf* *sfp*

Fl. 2 *mf* *sfp*

Ob. *mf* *sfp*

Cl. *mf* *sfp*

Bsn. *mf* *sfp*

To Picc.

Piccolo

Glock.

Pno.

Lucretia

Sextus

All Rome will know your shame! See you now Lu cre - - tia the sense - less - ness of

Vln. I *sfp* *sub. p* *f*

Vln. II *sfp* *sub. p* *f*

Vla. *sfp* *sub. p* *f*

Vc. *sfp* *sub. p* *f* *3* *3*

63

Picc. Fl. 2 Ob. Cl. Bsn.

Glock. Pno.

Lucretia Spare my life _____ Sex -tus!

Sextus death. Lu - cre - - - tia, just_ one_night of love_____ is all I

Vln. I sub. *p*

Vln. II sub. *p*

Vla. sub. *p*

Vc. sub. *p*

125

f

p

*softening,
passion rekindlyng* *mf*

p

appassionato

pp

pp

pp

pp

126

70 To Fl.

Flute

Meno mosso
(♩=88)

Picc.

Fl. 2

Ob.

Cl.

Bsn.

Glock.

Pno.

Lucretia

Sextus

Vln. I

Vln. II

Vla.

Vc.

mf con forza

laugh

f crying out

p

Col-la-ti-nus will a-venge me.
He will a-venge me!
Col-la-tine!

ask.
A wo-man's word is no-thing.
He'll think you lied.
Last night

Meno mosso
(♩=88)

80

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Glock.

Pno.

Lucretia

Sextus

Vln. I

Vln. II

Vla.

Vc.

f shocked (freely)

What are you

Boas-ting of your chas-ti - ty... your hus - band dared to lec-ture me on mar-riage.

128 89

Broader
♩=80 *colla voce* ♩=92

Fl. 1
Fl. 2
Ob.
Cl.
Bsn. To Cbsn.
Contrabassoon

Glock.

Pno.

Lucretia say- ing? He did this to me?

Sextus Last night we spied on our wives.

♩=80 *mf freely* *meno mosso* ♩=92

Vln. I
Vln. II
Vla.
Vc.

97

Fl. 1

Fl. 2

Ob.

Cl.

Cbsn.

Glock.

129

This section shows measures 97 through 129. The instruments play eighth-note patterns. The Flutes play eighth-note pairs. The Oboe and Clarinet play eighth-note pairs with some grace notes. The Bassoon plays eighth-note pairs. The Glockenspiel remains silent throughout this section.

Pno.

Pno.

This section shows measures 97 through 129. The Piano part is entirely blank, indicating no music for the piano during this time.

Vln. I

Vln. II

Vla.

Vc.

thrusting, mocking the “innocence theme” of scene 1

f

This section shows measures 97 through 129. The strings play eighth-note pairs with grace notes. The dynamics are marked *f*. The instruction *thrusting, mocking the “innocence theme” of scene 1* is written above the staff.

130 101

Fl. 1
Fl. 2
Ob.
Cl.
Cbsn.
Glock.
Pno.
Vln. I
Vln. II
Vla.
Vc.

fff
fff
fff
fff

The Resurrection of Lucretia

Act II Scene III

The next morning. Lucretia's bed chamber. Aurelia, Sabina, Collatinus, Valerius and Brutus are gathered around a barely conscious Lucretia.

PATRICIA HERZOG

♩ = 72 *mournfully*

Flute 1 Flute/Piccolo Oboe Clarinet in B♭ Bassoon

Horn in F Glockenspiel Tubular Bells Harp

Aurelia Sabina Lucretia Collatinus Brutus Valerius

Violin 1 Violin 2 Viola Violoncello Double Bass

To Fl. To Picc.

*to Collatinus, clearly shaken
p molto espressivo*

At break of day we

♩ = 72 leggiero

pp

mf

mp > molto leggiero

p

poco accel.

132 7

Fl. 1
Fl./Pic.
Ob.
Cl.
Bsn.
Hn.
Glock.
Tub. B.
Hp.
Aurelia
heard her cal-ling out,
Sabina
"Col-la - tine," she cried: "A venge me! De fend my ho- nor!"
Lucretia
Collatinus
in subdued tones but molto agitato
So faint... so
Brutus
Valerius
Più mosso ♩=80
poco accel.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

14

Fl. 1

Fl./Pic.

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Piccolo

mf

To Fl.

mf

mf

We could not rouse her.

(He reaches over and gently covers her up.)

mp

pale. Whooosed her sleep-ing gown? How did her hair come un done? So

sf *mf*

sf *mp*

sf *mf marcato*

sf *mf*

134 19

Fl. 1
Picc.
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.

Hp.

Aurelia
Sabina
Lucretia
Collatinus
Brutus
Valerius

Vln. 1
Vln. 2
Vla.
Vc.
Db.

Flute

reluctantly
mf *3*
The sta-bles were emp - ty.

(nods reluctantly)
p *3*

Sex - tus... had al-re-a-dy left.

mf *agitato*
faint... so pale. What mean you? Tar-quini-us?__ But

(disbelieving) *f*

mp

fp

fp

fp

fp

fp

Tempo giusto
(♩=80)

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.

Hp.

Aurelia
His horse, he
Sabina
His ser - vant too.
Lucretia

Collatinus
mean you Prince Tar - quin - i - us?
Brutus

Valerius
mf (to the women, puzzled)
So far from Ar - de - a... what were they do - ing here?

Tempo giusto
(♩=80)

Vln. 1
Vln. 2
Vla.
Vc.
Db.

136 26

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.
Hp.

Aurelia
said, could go no fur-ther.

Sabina

Lucretia
staring hard at Lucretia ff molto agitato freely
He speaks to Lucretia softly but urgently.
Trying to rouse her, he gently places a hand on her shoulder.
Collatinus
By the gods! My kins-man be-trayed me!

Brutus

Valerius
mp (commending the women)
You did right to bring us here.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

rit.

♩=116 molto marcato
marcato molto

31

Fl. 1

Fl. 2

Ob.

Cl.

Bsn. *mp* < >

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Violently, re-living the night's terror, Lucretia wakes and thrusts her hand forward in self-defense.

Then, she recognizes Collatinus.

weakly

mf < >

Dear gods, no! _____

Col-la - tine. _____

softly pleading

mf < >

Lu - cre-tia! *Lu - cre - tia!* *You are safe now.* *Lu*

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

138 37

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

We left them in their rooms. Ev' ry one, it

fi-ting a roy-al guest. She bid us all a goodnight.

ff fully conscious now, angry and distrustful

Ne - ver! No, ne-ver!

cre - tia...Let me take you in-to my arms.

43

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

seemed, slept sound-ly.

Sabina

E-ven thehounds.

Lucretia

repulsing Collatinus

ff

Don'ttouch me! Stay where you

Collatinus

Let me em-brace you, Lu - cre - tia!_

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

140

Meno mosso $\downarrow=100$

Meno mosso

48 **Meno mosso**

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Sub. B.

Hp.

Aurelia

Sabina

Lucretia

atinus

Brutus

alerius

mp molto leggiero

mp

mp

molto leggiero

mp

The tone changes to a mournful one as Lucretia now recalls the events of the preceding night.

are! the horror fully sinkingin At first he tried to woo me. Then

mf

ff

3

Sex-tus Tar-quini-us_ raped you!

mf

Meno mosso

Meno mosso $\text{♩}=100$

53

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

She reaches behind her and produces Sextus' knife.
There are gasps all around. Collatinus reaches out for it
but she pulls her arm back, retaining possession.

Lucretia

threat-en ed he with this knife.

"Take my life," I cried. "Death is sense-less," said he.

mf darkly

Collatinus

Brutus

Valerius

Vln. 1

pizz leggiero

Vln. 2

p

fp arco

Vla.

Vc.

fp pp

Db.

59

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

sub. p

"I'll say I found my slave en - fold_ ed... in your life-less arms. All Rome! All Rome will know your

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Ancora meno mosso $\text{♩}=96$

65

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

ollatinus

Brutus

Valerius

Filled with grief but never losing her dignity.

shame!" O Col-la-tine. That is when

Ancora meno mosso $\text{♩}=96$

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Patricia Herzog - *The Resurrection of Lucretia* - Act II Scene III - Full Score

144 72

Fl. 1 **b**
Fl. 2
Ob.
Cl.
Bsn.
Hn.
Glock.
Tub. B.
Hp.
Aurelia
Sabina
Lucretia *f* *sub. p*
I when I re - len - ted.
Collatinus *mf* with great feeling
Lu - cre - tia!
Brutus
Valerius
Vln. 1 *mf* *sub. p* *mp*
Vln. 2 *mf* *f* *sub. p* *mp*
Vla. *mf* *f* *sub. p* *mp*
Vc. *mf* *f* *sub p* *mp*
Db.

77

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

with righteous anger

Lucretia

f

Col - la-tine a - venge me! A-venge me! De-fend my hon - or!

Collatinus

f

In no-cent and pure. In-no-cent Lu - cre - tia! in-no-cent and

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

145

Detailed description: This is a page from a musical score. The top section contains vocal parts for Collatinus, Brutus, and Valerius, along with instrumental parts for Flutes, Oboe, Clarinet, Bassoon, Horn, Glockenspiel, Tub. B., Hp., and two soprano voices (Aurelia and Sabina). The vocal parts for Collatinus feature lyrics in iambic pentameter. The middle section contains instrumental parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is in common time, with various dynamics and performance instructions like 'mf' and 'f'.

146 82 **Più mosso** $\text{♩}=112$

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.

Hp.

Aurelia
Sabina
Lucretia
Collatinus
Brutus
Valerius

A. shrieks, then faints. Sabina rushes to her side.
ff

No! _____ She has a knife!

In a moment of self-doubt, Collatinus looks back at Valerius for confirmation. The eyes of Brutus and the women never stray from Lucretia. Seizing the opportunity of her husband's distraction, Lucretia raises the knife and makes ready to stab herself. Collatinus is frozen with fear.

pure. I am right am I not?

Brutus steps forward and stays Lucretia's hand.

Più mosso $\text{♩}=112$

Vln. 1
Vln. 2
Vla.
Vc.
Db.

87

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*Helped by Sabina, Aurelia staggers to her feet.
The women exit. All eyes are on Brutus now. Lucretia
regains her composure and the mood shifts dramatically.*

mf freely
How thin was your dis-guise,

to Sabina, with calm authority
mf
Quick now! Take her a-way.

sub. p
What, now, Bru-tus?— How can this be?

148 94 ♩=88

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.

Hp.

Aurelia
Sabina

Lucretia *ff*
Bru-tus!

Collatinus

Brutus *with great simplicity and tenderness*
mp
Ma- dam...

Valerius

Vln. 1 *sf*
Vln. 2 *sf*
Vla. *sf*
Vc. *sf*
Db.

♩=88
lightly but emphatically

101

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

I mean you no harm.
Long a-go, I resolved to find safe-ty
in con-temp-t.

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

150 108

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.
Hp.

Aurelia
Sabina
Lucretia
Collatinus

Brutus
Valerius

Vln. 1
Vln. 2
Vla.
Vc.
Db.

f emphatically ff mp

Jus - tice being not e-nough to pro-pect me. Ma-dam,

116

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mp composed and dignified

p

I do not dis - pute you. Still, I must

fpp

fpp

fpp

fpp

3

I mean you no harm.

152 123

**Molto agitato
accel.**

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

♩=72

turning to Collatinus, full of feeling

die _____

O Col-la-tine! No lon-ger will we taste the chaste joys-of love

No! _____

No! _____

f desperately

*accel.
Molto agitato*

130

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

And yet, for that, I would not take my life.
The will is hid - den, you

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

arco

molto leggiero

pizz.

arco

molto leggiero

pp

pp

pp

154 **Più mosso** 135 **A tempo** $\text{♩} = 72$

Fl. 1
Fl. 2
Ob.
Cl.
Bsn. *mf*
Hn. *mp*
Glock.
Tub. B.
Hp. *mf* *mp*
Aurelia
Sabina
Lucretia *speaking calmly and with great composure*
see. Who is to say the wo_men do not lie? Let rape be no ex-cuse for guil-ty
greatly disturbed *mp* 3 What mean you Lu-cre-tia?
Collatinus
Brutus
Valerius

A tempo $\text{♩} = 72$

Più mosso **molto espressivo**

Vln. 1
Vln. 2 *pizz.* *mf* *mp* *arco*
Vla.
Vc.
Db.

Patricia Herzog - *The Resurrection of Lucretia* - Act II Scene III - Full Score

Più mosso

J=96

Meno mosso

J=80

155

140

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.

Hp. *mf*

Aurelia

Sabina

Lucretia *firmly, in a low tone*
plea-sure. Lest ev'-ry a-dul-tress cry "I've been vi-o-la-ted!" Death a-like a-waits..

ollatinus *incredulous*

Brutus

Valerius

Più mosso $\text{♩} = 96$

Meno mosso $\text{♩} = 80$

Vln. 1 *pizz.*
Vln. 2
Vla.
Vc.
Db.

156 147

$\text{♩} = 116$
Piu mosso

Con fuoco
 $\text{♩} = 104$

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

turning on Collatinus, angrily

quietly horrified

the guil-ty and the chaste.

Brag-gart!

You did this to me!

How dare you pa

Lu-cre-tia!

$\text{♩} = 116$
Piu mosso

Con fuoco
 $\text{♩} = 104$

154

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

$\text{♩} = 126$
Molto agitato
arco

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rade... my wife ly vir - tue!

You ped-dled my wares... just

confused and contrite

For-give me, Lu - cre-tia! I on-ly spoke the truth.

♩

mp

Patricia Herzog - *The Resurrection of Lucretia* - Act II Scene III - Full Score

158 159

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

like a piece of fine Chin-a!

Collatinus

Should I not be proud and say out loud...

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

164

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.
Hpf.
Aurelia
Sabina
Lucretia
Would you ex - hi-bit me Just like a wan-ton wo-man rouged, perfumed, put on dis-play!
Collatinus
Brutus
Valerius

Meno mosso

Vln. 1
Vln. 2
Vla.
Vc.
Db.

92
Meno mosso
♩ = 92
♩ = 108

159

Patricia Herzog - *The Resurrection of Lucretia* - Act II Scene III - Full Score $\text{♩} = 96$

160 171

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.

Hn.
Glock.
Tub. B.

Hp.

Aurelia
Sabina
Lucretia
Collatinus I de-fend-ed your ho-nor! I tried to save _____ your re-pu - ta - tion.
Brutus
Valerius

Vln. 1 *mf*
Vln. 2 *mf*
Vla. *mp*
Vc. *mp*
Db.

179

Fl. 1

Fl. 2

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *p*

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia *mf* O, Col-la tine! You made him hate you. And lust af-ter me. *freely f ff* I am dis-honored.

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla. *mp*

Vc. *pp* *mp*

Db.

161

162 187

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

*Lucretia reaches for the knife in
Brutus' hand. He pulls it out of reach.*

Lucretia

Now, let me die.

confused and contrite

mf

Collatinus

Lu-cre - tia, for - give me! I

beg you!

Brutus

Valerius

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

mf

Db.

pp

mp

p

mp

p

mp

p

mp

p

mp

p

195 $\text{♩} = 100$

rit.

163

Fl. 1

Fl. 2

Ob.

Cl. m

Bsn. mp

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus *mf* totally composed and with authority
Ma-dam, I de-mur. Death is sense-less.
On-ly its seem-ing serves a pur-pose.

Valerius

Vln. 1 $\text{♩} = 100$
p mp *sf* *f*

Vln. 2 *p* mp *sf* *f*

Vla. *p* mp *sf* *f*

Vc. *p* mp *sf* *f*

Db.

Patricia Herzog - *The Resurrection of Lucretia* - Act II Scene III - Full Score $\text{J}=88$

164 204

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

$\text{J}=88$
leggiero

mf
leggiero

p *leggiero*

mf
leggiero

p *leggiero*

p

What is your mean-ing?

A hus-band stung with grief can-not de-fend you.

Bet-ter to let him win you

210

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

Valerius

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pushing the theme of the lying women

f

But the wo - men what will they think?

back.

agreeing

mp

mf

f

Bru-tus speaks the truth. A man un-nerved by sor-row can not act.

sf

sf

sf

sf

166 216 Poco più mosso $\text{♩}=96$

F1. 1
F1. 2
Ob.
Cl.
Bsn.
Hn.
Glock.
Tub. B.
Hp.
Aurelia
Sabina
Lucretia
Collatinus
Brutus *pushing the theme of revenge*
Vln. 1
Vln. 2
Vla.
Vc.
Db.

accel.

Ne-ver will they know you're a-live. Your hus-band will a venge you. Then fear-ing re - tri-but-tion.

Poco più mosso $\text{♩}=96$

a tempo $\text{♩}=88$

J=88
a tempo**A**

222 **accel.** **167**

Meno mosso

Fl. 1
Fl. 2
Ob.
Cl.
Bsn.
Hn.
Glock.
Tub. B. {
Hp. {
Aurelia
Sabina
Lucretia *admitting the force of Brutus' argument*
Shrewd
Collatinus
Brutus *freely*
He will flee
And be with you in hid - ing.
Valerius

J=88
a tempo

A **Meno mosso**

Vln. 1
Vln. 2
Vla.
Vc.
Db.

168 230 **Più mosso**

Fl. 1 *mp*

Picc. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Bru-tus!

anxiously

mp

But where?

Where will you take her?

mf

Brutus

Lest long-ing tempt you, en - dan ger-ing us all.

Valerius

Più mosso

♩=88

a tempo

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db.

Patricia Herzog - *The Resurrection of Lucretia* - Act II Scene III - Full Score
meno mosso $\text{♩} = 80$

169

236 rit.

Fl. 1

Picc.

Ob.

Cl.

Bsn.

Hn.

Glock.

Tub. B.

Hp.

Aurelia

Sabina

Lucretia

Collatinus

Brutus

freely

I a lone must know for now. In-deed, she must. All

Valerius

p

But how? Shemust be laid to rest.

rit. *colla voce*

meno mosso $\text{♩} = 80$

pizz.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

170 242

Fl. 1
Picc.
Ob.
Cl.
Bsn.
Hn.
Glock.
Tub. B.
Hp.
Aurelia
Sabina
Lucretia
Collatinus
Brutus
Valerius
Vln. 1
Vln. 2
Vla.
Vc.
Db.

No__ ble Bru-tus! *bowing his head in resignation,
gesturing in a particular direction*

Rome will know her vir - tue.

In a pot-ters field not

mf *sub p* *sub p*

The Resurrection of Lucretia

Act III Scene I

PATRICIA HERZOG

The funeral procession.

A line of men forms behind the body covered with a shroud—the cloth Lucretia had woven for Aurelia's wedding—and carried on the shoulders of Collatinus, Valerius and Brutus. They arrive at the tomb of Collatinus' ancient and noble family.

The crowd gathers around. The men are in the foreground. The women are off to the side. Lucretia's body is placed inside. The people gather round. Brutus, brandishing Lucretia's blood-stained knife, steps forward to address them.

$\text{♩} = 76$

Musical score for the funeral procession. The score consists of ten staves. From top to bottom: Flute 1, Flute 2, Oboe, Clarinet in B♭, Bassoon, Glockenspiel, Harp, Brutus, Crowd of Men, Aurelia, Sabina, Woman One, and Woman Two. All instruments play eighth-note patterns. The first section ends with a repeat sign and a dynamic of $\text{♩} = 76$.

$\text{♩} = 76$

Musical score for the resurrection scene. The score consists of four staves: Violin 1, Violin 2, Viola, and Violoncello. Violin 1 has a melodic line with grace notes and dynamics mp and *espress.*. The other three instruments provide harmonic support with sustained notes and dynamics p and *espress.* The score concludes with a fermata over the final measure.

solemnly

14

Brutus

Here lies Lu - cre - tia. Daugh-ter of Lu - cre - tius. Wife of Col - la - ti - nus. A

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

mf

mp

mf

mp

mf

mp



28

Brutus

wo - man most no - ble. Mo - dest and re - strained. In - no - cent and pure. Par - a - gon of wife - ly vir - tue.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

mf

mp

mf

mp

January 23, 2022

Patrica Herzog - *The Resurrection of Lucretia* - Act III Scene I - Full Score

174

$\text{♩} = 88$

39

Fl. 1

Fl 2./Pic.

Ob.

Cl.

Bsn.

Brutus

Here lies Lu - cre tia none more chaste_____
'Til a ty - rant wronged her!

$\text{pp}^3 \quad 3$

mf

mf

pp

pp

Crowd of Men

The crowd becomes agitated. Brutus' delivery intensifies.

$\text{♩} = 88$

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

ff

mf

mf

mf

p

48

Fl. 1

Fl 2./Pic.

Ob.

Cl.

Bsn.

f agitato

Brutus

"A venge me!" she_ cried. Then took she this blood-stained knife

mf 3

f

Crowd of Men

The crowd exclaims with horror

Vln. 1

Vln. 2

Vla.

Vc.

Patrica Herzog - *The Resurrection of Lucretia* - Act III Scene I - Full Score

176

55 *Brutus Brandishes the bloody knife. His delivery intensifies.*

Brutus

and drove it in-to he heart. A ro-y-al rapist's knife. Shall we not avenge her? Free

The crowd erupts with cries of "Avenge her! Avenge her!"

Crowd of Men

Vln. 1
sfz f
Vln. 2
sfz f
Vla.
sfz f
Vc.
sfz f

= 80

66

Fl. 1
Fl 2./Pic.
Hp.
ff p dolce freely
Brutus
peo-ple! Free peo-ple! Let us on to Rome! Lu - cre - tia!

= 80

Vln. 1
marcato
ff > p
Vln. 2
marcato
ff > p
Vla.
marcato
ff > p
Vc.
marcato
ff > p

76 rit. accel. $\text{♩} = 88$

Fl. 1

Fl 2./Pic.

Cl.

Bsn.

Hp.

(colla voce)

Brutus

mp *freely* *f* *marcato*

Must not die in vain. Rise up! Re-volt! Cast off the yolk of

Vln. 1

Vln. 2

Vla.

Vc.

rit. *accel.* $\text{♩} = 88$

mf

mf

mf

mf

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Patrica Herzog - *The Resurrection of Lucretia* - Act III Scene I - Full Score

178

84

Fl. 1

Ob.

Cl.

Brutus

Crowd of Men

Vln. 1

Vln. 2

Vla.

Vc.

ty - ran - ny!___ Rise up! Re - volt! To
The crowd is in a frenzy with cries of "Rise up! Revolt!"

ff *mf* *marcato* *f*

ff *mf* *marcato*

ff *mf*

ff *mf*

ff

88

♩ = 80
poco meno mosso

Hp. { Still brandishing the knife, Brutus turns to face Rome.
The men form ranks behind him and start to file off.

Brutus ff

Rome and re - vo - lu - tion! The crowd, in a war chant, cries: "To Rome! To Rome and revolution!!" Crowd and Brutus exit.

Crowd of Men

The women stay behind, tending Lucretia's tomb. Alongside it they place laurel wreaths, bunches of flowers and other offerings. Aurelia emerges from the crowd and kneels before the entrance, praying. Concerned, Sabina steps forward and stands behind her. Two women, noble by demeanor and attire, stand apart.

♩ = 80
poco meno mosso

Vln. 1 ff marcato mp molto express.

Vln. 2 ff marcato

Vla. ff marcato p molto express.

Vc. ff marcato p express.



101

not taking her eyes off Aurelia
mp mf

Sabina Au - re - lia. Lu - cre-tia's faith-ful ser-vant as was I.

approaching Sabina
mp

Woman One Who is that wo - man?

Vln. 1 pp >

Vln. 2 pp >

Vla. pp >

Vc. pp >

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Patrica Herzog - *The Resurrection of Lucretia* - Act III Scene I - Full Score

180

112

Fl. 1

Fl 2./Pic.

Ob.

Cl.

Glock.

Hp.

Sabina

Woman One

Vln. 1

Vln. 2

Vla.

Vc.

Lu-cre-tiashroud.
was to be her wed - ding gown.

Poor wo-man.

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Patrica Herzog - *The Resurrection of Lucretia* - Act III Scene I - Full Score

J = 92

181

Patrica Herzog - *The Resurrection of Lucretia* - Act III Scene I - Full Score

182

135

Fl. 1

Ob.

Glock.

Hp.

Aurelia

Vln. 1

Vln. 2

Vla.

Vc.

Flute 1

Oboe

Glockenspiel

Bassoon

Aurelia

Violin 1

Violin 2

Cello

Bass

insistent

lightly

cre-tia's shrine. Where I'm poin - ting. O-verthere! The wo - men are pray - ing. Ah-

mp

mp

mp

pp

pp

145

Fl. 1

Ob.

Glock.

Hp.

Aurelia

Vln. 1

Vln. 2

Vla.

Vc.

Soon I will join them. $\text{♩} = 80$
meno mosso

p

p

p

p

Patrica Herzog - *The Resurrection of Lucretia* - Act III Scene I - Full Score

184

156

Ob.

Cl.

Sabina

Woman One

Woman Two

Vln. 1

Vln. 2

Vla.

Vc.

to Woman One
mf

Grief is speak-ing

She knows not what she says.
mf

musing to Woman Two
mf

A shrine to wife-ly vir-tue.
joining in
mf

A cult

165

Fl. 1

Ob.

Cl.

Woman One

On the Ca - pi-to-line a sa - cred sight a-ban-doned. A fit-ting place to pray...

Woman Two

of mar-i tal de - vo - tion. A fit-ting place to pray...

Vln. 1

Vln. 2

Vla.

Vc.

The Resurrection of Lucretia
Act III Scene II

PATRICIA HERZOG

$\text{♩} = 88$

Lucretia

Woman One

Woman Two

A simple dwelling tucked into a hillside. In a field nearby,
Lucretia is absorbed picking wildflowers. Two servant woman
watch her. They are holding baskets containing the flowers she picks.

Our

$\text{♩} = 88$
molto express.

Violin 1

Violin 2

Viola

Violoncello

$\text{♩} = 80$

10

Lucretia

Woman One

Woman Two

la - dy of the wild_ flow- ers. Each day she spends a lone.
mf

Pick- ing... weed-ing... Each

$\text{♩} = 80$

Violin 1

Violin 2

Viola

Violoncello

$\text{♩} = 80$

14

mf Lucretia looks up, distractedly.

Lucretia

Woman One

Woman Two

Violin 1

Violin 2

Viola

Violoncello

What say your hus- bands? What
She hard-ly ev-er speaks_ ex-cept_ to ask...news of Rome.
day she combs the fields. Ex-cept to ask what news of Rome.



♩ = 80 a tempo

19 poco rit..

Lucretia

Woman One

Woman Two

Violin 1

Violin 2

Viola

Violoncello

news have you of Rome?
The man who put his sons to death...
3

poco rit.. ♩ = 80 a tempo

subito pp

subito pp

subito pp

subito pp

25 *quicken*
 Lucretia *f*
 Mean you Jun-i-us Bru-tus?
 What news have you of Bru-tus?
 Woman One *mf*
 fear-ing their dis loy-al ty.
 nodding emphahtically
 Woman Two
 He rode
 nodding emphahtically
 He rode

Violin 1
 Violin 2
 Viola
 Violoncello

29 *subito p* *accel.*
 Lucretia *Bru-tus?*
 Woman One *out to meet the en-e-my. Tar-quini's son.* *mf* *3* *Each had a knife and*
 Woman Two *out to meet the en-e-my. Tar-quini's son, Ar-runs.* *mf* *3* *Each had a knife and*
 Violin 1 *accel.*
 Violin 2
 Viola
 Violoncello

ppp molto leggiero *mp*
ppp molto leggiero *mp*
ppp molto leggiero *mp*

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene II - Full Score

190

$\text{♩} = 80$ a tempo

lets out a long anguished cry

$\text{♩} = 92$

34

Lucretia

Bru - tus! Dead Dead! *mp agitato, to each other*

drove the o - ther through. *What did we do to up - set her?* *mp agitato, to each other*

drove the o - ther through. *What did we do to up - set her?*

$\text{♩} = 80$ a tempo $\text{♩} = 92$

Violin 1

Violin 2

Viola

Violoncello

39 *imperiously* *mf* *= 80 a tempo* *with great solemnity*

Lucretia Quick now! Ga-ther my things. No-ble Bru-tus! Tru-ly, did you love the Ro-man
The women exit

Woman One

Woman Two

The women exit and Lucretia continues with great feeling.

Violin 1 *mp* *molto express.* *p*

Violin 2 *mp* *molto express.* *p*

Viola *mp* *molto express.* *p*

Violoncello *mp* *molto express.* *p*

= 84 poco più mosso *mp express.*

Lucretia peo-ple! I go to mourn you. Then will I find Col-la - tin - us. No-ble

Woman One

Woman Two

Violin 1 *mf* *f>*

Violin 2 *mf* *f>*

Viola *mf* *f>*

Violoncello *mf* *f>*

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Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene II - Full Score

192

49

Lucretia Bru-tus!
Tru-ly did you love Lu - cre-tia.
My life you saved, that I might live to see

Woman One

Woman Two

Violin 1

Violin 2

Viola

Violoncello

≡

54

Lucretia a free peo-ple.
No-ble Bru-tus,

Woman One

Woman Two

Violin 1

Violin 2

Viola

Violoncello

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene II - Full Score

59

Lucretia It was your fate, and mine. _____ To be un - done

Woman One

Woman Two

Violin 1

Violin 2

Viola

Violoncello

193

64

Lucretia by a Tar-quin. Bru - - tus,

Woman One

Woman Two

Violin 1

Violin 2

Viola

Violoncello

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Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene II - Full Score

194

69

Lucretia: tru-ly did you love _____
Veil-ed Draped in

Woman One: -

Woman Two: -

Violin 1: -

Violin 2: marcato
3
p

Viola: marcato
mp
p

Violoncello: marcato
p

≡

74

Lucretia: grief... no one must know Lu-cre-tia lives
Vei - led

Woman One: -

Woman Two: -

$\text{♩} = 80$

poco rit.

Violin 1: f
poco rit.
leggiero

Violin 2: mp
leggiero

Viola: mp
8

Violoncello: mp
leggiero

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene II - Full Score

79

(*mp*) *p* *poco rit.* *pp* 195

Lucretia in grief I go... I go— to Rome.

Woman One

Woman Two

Violin 1

Violin 2

Viola

Violoncello

Più mosso $\text{♩} = 80$

85

Lucretia

Woman One

Woman Two

Violin 1

Violin 2

Viola

Violoncello

Più mosso $\text{♩} = 80$

The Resurrection of Lucretia
Act III Scene III

PATRICIA HERZOG

$\text{♩} = 50$ Grave

Flute 1

Flute 2

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Timpani

Triangle

Bass Drum

Tubular Bells

Glockenspiel

Harp

Aurelia

Sabina

Lucretia

Lucretius

Chorus Female

Chorus Male

$\text{♩} = 50$ Grave

Violin I

Violin II

Viola

Violoncello

Double Bass

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Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

Fl 1. 12 13 14 15 16 17 18 19 20 *colla voce* 21 197

Fl 2.

Ob.

Cl. *subito p*

Bsn. *subito p* *f*

Hn. *subito p* *f* *f*

Tpt. *subito p* *mf* *f* *mf*

Tbn. *f* *f*

Tim. *subito p* *f* *mf* *pp*

Tub. B. *subito p* *f*

ff freely, proclaiming proudly

Lucretius Free_ peo-ple!_

Vln. I *p* *ff* *p* *mp* *f sub.*

Vln. II *p* *ff* *p* *f* *mp* *f sub.*

Vla. *p sub.* *mf* *f* *pp* *mp* *f sub.*

Vc. *p sub.* *mf* *f* *pp* *mp* *f sub.*

Db. *p sub.* *mf* *f* *pp* *p*

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J.S.

198

22 23 24 25 26 27

Fl. 1.

Fl. 2.

Ob.

Cl.

Bsn.

Hn.

Tub. B.

Lucretia

*mp sotto voce, quiet yet clearly audible,
with a kind of breathless urgency*

Fa-ther! Fa-ther! So old and frail he looks. I won- der...

Vln. I

Vln. II

Vla.

Vc.

D. b.

sub f *p* *espr.* *mp* *p* *mp* *sub f* *p sub.* *sub f* *pp* *mp* *p sub.* *sub f* *pp* *mp* *normal* *mp* *sub f* *mp* *mp* *mp* *mp* *mp*

28 29 30 31 32 33 199

Fl. 1.

Fl. 2. *mp*

Ob. *mp*

Cl.

Hn. *pp* *leggiero*

Lucretia

Vln. I

Vln. II

Vla.

Vc. *ord.*

Db. *p* *ord.*

Did Bru-tus tell him? _____
I won der. _____

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

200

Fl. 1. 34 35 36 37 $\text{♩} = 30$ $\text{♩} = 76$ 38 39

Ob. > > > > > > > > > > > > mp

Cl. mf f mf sfz mp

Bsn. - - - p mp mf mf^3

Hn. - - - sfz - - mf

Tpt. - - - - - - mf

Tbn. mf f mf - mp mf

Tim. - - - mp

B. D. mp <--> <--> mp

Lucretia - - - mf Does he know I'm still a-

Lucretius mf Lu-cius Ju-ni-us Bru-tus, dead!

sfz

Vln. I mp

Vln. II mp

Vla. mp

Vc. mp

Db. mp

$\text{♩} = 30$ $\text{♩} = 76$

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40 41 42 43 44 45 201

Fl. 1. *f*

Fl. 2. *f*

Ob. *mf*

Cl.

Bsn. *mf* *f*

Hn. *mf* *ff* *mp* *mf*

Tpt. *mp* *mp* *mf*

Tbn. *mf* *f* *mp* *mf*

Lucretia live?

Lucretius *f* *marcato*
Let us swear by Bru. tus' oath... Ne-ver a - gain... to know the will _____ of ty- rants!

Vln. I *mf* *f*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

D. b. *mf* *f* *mp*

202

46

47

48

Musical score for orchestra and choir, measures 46-48.

Instruments: Tpt., Tbn., Chor. Male, Vln. I, Vln. II, Vla., Vc., Db.

Chorus Male Vocal Line:

- Measure 46: Rest
- Measure 47: Rest
- Measure 48: "We swear by Bru-tus'_ oath ne - ver a-gain to know the will of"

Orchestra:

- Vln. I:** *p leggiero, spicc.* (Measure 46), *mf* (Measure 48)
- Vln. II:** Rest (Measures 46-48)
- Vla.:** Rest (Measures 46-48)
- Vc.:** Rest (Measures 46-48)
- Db.:** Rest (Measures 46-48)

49

Fl. 1.

Fl. 2.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Tub. B.

Chor. Male

ty - rants!_

50

51

52

con sord.

p

Vln. I

Vln. II

Vla.

Vc.

Db.

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

204

53 54 55 *a tempo (♩=76)* 56 57

Fl. 1. *f* *f* *mf*

Fl. 2. *f*

Ob. *f*

Cl. *f* *f* *mf*

Bsn. *f*

Hn. *f* *mf*

Tpt. *f* *con sordino.*

Tbn. *f* *3*

Tim. *mf*

Lucretius *f* *3*

No____ble Bru-tus!_

Of such__ stern_stuff no o-ther one was ev__ er made.

Vln. I *poco rall.* *a tempo (♩=76)*

Vln. II

Vla.

Vc.

Db.

January 23, 2022 *mf* *mf* *mf*

58

59 senza sord.

60

61

62

63 **poco rit.**

64

65

205

Hn.

Tpt.

Tbn.

Timp.

B. D.

Lucretius

Chor. Male

Vln. I

Vln. II

Vla.

Vc.

Db.

For their trea-son-ous de-sign be-fore his_ ve-ry eyes His_ sons_ he_ had_ bea-ten and be - hea - ded.
The crowd cringes and shudders
in horror at the thought.

poco rit.

mf *mp* *f* *ff* *p* *pp*

a tempo ($\text{♩}=76$)

206

Fl. 1. *f*

Fl. 2. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

colla voce
senza sordino

Hn. *f*

colla voce
senza sordino

Tpt. *mf*

colla voce
senza sordino

Tbn. *f*

Tim. *mf*

B. D. *mf*

Tub. B. *p*

ff freely, proclaiming proudly

Lucretius *mp*

Free-peo-ple!

An id-i-ot he seemed

Cloaked in stu-pi-di-ty.

a tempo ($\text{♩}=76$)

Vln. I

Vln. II

Vla.

Vc. *f*

p

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73 74 75 *rall.* 76 *a tempo (♩=76)* 77 207

Fl. 1.
Fl. 2.
Cl.
Bsn.
Tub. B.
Lucretius
Chor. Male
Vln. I
Vln. II
Vla.
Vc.
Db.

Wait - ing... to van-quish a ty - rant!
Then came the day. The ty - rant's son...

The crowd roars.

rall. *a tempo (♩=76)*

pizz.

p leggiero

p leggiero

p
pizz.

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

208 78 79 80 81 82 83 84

a tempo ($\text{♩}=76$)

Fl. 1. Fl. 2. Ob. Cl. Tri. Hp. Lucretius Chor. Male

Lucretius cannot bring himself to say "rape" but the crowd knows what he means and reacts accordingly.

soulfully
mp

Lu - cre - tia!

Gasps, cries and sighs from the crowd.

Vln. I Vln. II Vla. Vc. Db.

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Fl 1. *mf* — *p*

Fl. 2. *mf* — *p*

To Picc.

Ob. *mf* — *p*

Cl. — *p*

Bsn. — *#p*

Tpt. *p*

Tbn. *p*

Lucretius *mf*
Vow-ing wife-ly chas-ti - ty my daugh-ter took her life. See Lu - cre-tia!

Everyone is deeply stirred. Struggling to hold back his tears, Lucretius' tone softens as. Turning and gesturing towards the shrine, he speaks as if to Lucretia.

Chor. Male

Vln. I *mf* — *mp* *mp* — *p* — *mp*

Vln. II *mf* — *mp* *mp* — *p* — *mp*

Vla. *mf* — *mp* *mp* — *p* — *mp*

Vc. *mp* — *mp* *mp* — *p* — *mp*

Db. — *mp* — *mp* — *p* — *mp*

a tempo ($\text{♩}=76$)

B. D. 98 99 100 101 102 103 104 211

p *sotto voce p* *mf*

Aurelia Last light, he touched me, my hus-band's trus-ted friend laid his hands up on_me. I did not know what to

*Aurelia and Sabina are walking towards Lucretia's shrine. They speak in hushed tones
No one notices them. They are dressed as ordinary women, not as worshippers.
Aurelia has a shawl around her shoulders. Aurelia whispers anxiously to Sabina.*

Chor. Alt. 2 One by one, the men file past the body.
All eyes are on the procession.

Chor. Male

a tempo ($\text{♩}=76$)

Vln. II

Vla.

Db. *p*

105 Fl 1. *mf*
Picc. *mf*
Ob. *mf*
Cl.
Hn.
B. D. *p*
Aurelia *mp* con sord.
do. Sa bin - a was I raped?
Lu - cre - tia will know... She'll tell_ me what to
shakes her head *mf* *alarmed*
Sabina I don't know. Au - re - lia! Au -
Vln. I *mp*
Vln. II *p*
Vla. *p*
Vc. *mp*
Db. *mp*
110 B. D. *d* *d*
111 *d* *d*
112 *d* *d*
113 *d* *d*
114 *d* *d*
Aurelia approaches the entrance to the shrine.
do. They say that she speaks in her-o - ic me-ter, just like the or-a cle at Del - phi! I long to
desperately trying to gt Aurelia to listen
Sabina re - lia what are you say ing? Don't go in! Au - re - lia don't go in! Don't go! Au - re - lia!
Vln. II *mp*
Vla. *mp*
Db.

rall.

115 116 117 118 119 120 121 122 213

Bsn.

B. D.

Aurelia

Sabina

Vln. I

Vln. II

Vla.

Vc.

Db.

Aurelia enters the shrine, respectfully covering her head with her shawl. Sabina stays outside.

hear-her!__ My heart! My friend!__ Sa - bi - na!__ I will go pray.
 My heart! My friend!__ Don't go!__ No voice in there. Just emp-ty air.

rall.

a tempo ($\text{♩}=76$)

214

Fl. 1. 123 *mp* 124 *mp* 125 *mp* 126 *f* 127 *f* 128 *f* 129

Picc. *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *f* *mf* *f*

Tbn. *mf* *f*

Tim. *mf* *f*

B. D.

Tub. B. *mf* *f*

Sabina *mp* *mf* *f*
Pray, Au - re - lia. Pray to Lu-cre-tia. May she re-lease you from that ter-ri-ble vow!

a tempo ($\text{♩}=76$)

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

Db. *mf* *f*

130 131 132 133 134 215

Fl. 1. - - - *mf* - -

Ob. *f* *mp* *mf* - -

Cl. *mf* *f* *mp* *mf* - -

Bsn. - - - *mf* - -

Tpt. - - - *con sord.*
molto marcato **p**

Tbn. *mp* *mf* *mp* *mf* - -

Tim. *mp* *mf* *mp* *mf* *pp* - -

Tub. B. *mp* *mf* *mp* *mf* *p* - -

Aurelia *f* *ff* *mf*
I was raped. I, too, was dis-hon-ored!

To everyone's horror, she *re* to stab herself in the chest.

Chor. Alt. 2 - - - - -

Vln. I *mp* *mf* *mp* *f* *molto marcato* *mf*

Vln. II *mp* *mf* *mp* *f* *molto marcato* *mf*

Vla. *mp* *mf* *mp* *f* *molto marcato* *mf*

Vc. *mp* *mf* *mp* *f* *molto marcato* *mf*

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216 135

Fl. 1.

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tim.

Tub. B.

Hp.

Aurelia

Sabina

Chor. Male

Vln. I

Vln. II

Vla.

Vc.

Db.

136

Piccolo *f*

f

f

f

f

f

mf

f

mf

f

mf

ff

con sord.

mp *mf*

mf

p

mp

mp *mf*

mp

f

ff

mf

f

Now will I be pun - ished like Lu - cre - tia.

Aurelia reacts angrily.
A. and L. struggle over control of the knife.

Let go!

Lucretia, still cloaked in mourning, immediately steps forward and stays Aurelia's hand.

The men exclaim in horror but are slow to act. As they start to move towards her, Lucretia decisively steps forward.

No! No! No! No! —

molto marcato

molto marcato

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

218 145 146 147 148 149 150 151 152

Aurelia *rall.* *a tempo (♩=76)*

cre tia! *Never letting go of Aurelia's hand,*
Lucretia turns to address her father.

Lucretia *mf*
 Fa - ther... Fa - ther like Au - re - lia, I had a knife. It was Bru-tus stayed my hand.
mf shaken

Lucretius *3*
 Is this a ghost I see... be - fore me?
*Aurelia lets go the knife and falls to her knees. She reaches
 for and takes Lucretia's hand.*

Chor. Alt. 2

Chor. Male *The crowd is schocked.*

Vln. I *rall.* *a tempo (♩=76)*
mp

Vln. II *mp*
sub.p *mf*

Vla. *mf* *mp*
sub.p *mf*

Vc. *mf* *mp*
sub.p *mf*

Db. *mp* *mp*
sub.p *mf*

153 154 155 156 157 158 219

Ob.

Cl.

Bsn.

Hn.

Lucretia

Vln. I

Vln. II

Vla.

Vc.

Db.

My seem ing death he said____ was proof e-nough____
a-against the Tar-quins!

mf marcato

mf marcato

mf marcato

sfz

mp

fp

sfz

mp

fp

sfz

mp

fp

sfz

mp

fp

220

159

Fl. 1. *mp*

Picc. *mp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn. *fp*

Lucretia *mp* *darkly*

Would that Bru - tus, too, _____ in death were

Vln. I *fp* *p*

Vln. II *fp* *p*

Vla. *fp* *p*

Vc. *fp* *p*

Db. *fp*

162

To Fl.

Fl. 1. Picc. Ob. Bsn. Glock. Lucretia on - ly seem ing. Vln. I Vln. II Vla. Vc. Db.

163

164

p

mp *mp* *mf*

mf with resolve

rall. Au -

p

mp *mp* *mf*

mp *mp* *mf*

mp *mp* *mf*

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

a tempo ($\text{J}=76$)

222

165 - 166 167 168 169 170

Fl 1. *p*

Picc.

Ob. *p*

Cl. *p*
senza sord.

Hn. *p*

Tub. B. *p*

Aurelia looks up at Lucretia.

Aurelia *mf*

The will is hid-den. Who will be-lieve... I did not wish it? Who will be-lieve I do not lie?
She turns to Aurelia, taking both of her hands. The women gather around them.

Lucretia re- lia.. I was mis - tak_en... Why did I think... Why did I think wo - men

a tempo ($\text{J}=76$)

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

♩ = 76

Fl. 1. 171 172 173 174 175 176 177 178 179 223

Flute

Picc.

Ob.

Cl.

Tbn.

Tri.

Glock.

Hp.

Lucretia

mf — *p*

mf — *p*

mf — *f* *p*

p

p

delicately *p*

delicately *p*

mf — *freely* — *f* *mf*

lie? _____ In my vir-tue was I vain. _____ Why did I say _____ they do not speak the truth? Au

Vln. I

Vln. II

Vla.

Vc.

mp

mf — *p* — *mf* — *f* —

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Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

♩ = 40 G.P.

224 180 Fl. 1. 181 Fl. 2. 182 Ob. 183 Cl. 184 Bsn. 185 Tpt. 186 Tbn. Tri. Glock. Hp. Lucretia

p *mp* *mf* *pp* *mf* *p* *mp* *mf* *p*

delicately *p* *p* *p*

L. lets go A.'s hands and lifts her eyes to address the crowd of women.

re - lia... be - lieve me!_ Swear by me still! Let this be the oath of Lu - cre-tia!

♩ = 40 G.P.

Vln. I Vln. II Vla. Vc.

mp f *mp f* *mp f* *mp f*

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187 188 189 190 191 192 193 194 195 196 197 198 199 225

Fl. 1.

Fl. 2.

Ob.

Cl.

Bsn.

Tbn.

Glock.

Hp.

Lucretia

The women worshippers slowly start to gather round Lucretia and Aurelia.

Be-lieve the wo-men!

Patricia Herzog - *The Resurrection of Lucretia* - Act III Scene III -- Full Score

226 200 201 202 203 204 205 206 207 208

Fl. 1. -

Fl. 2. -

Ob. -

Bsn. *leggiero* *pp*

Hp. *mp* *mf*

*One by one, the women separate from the crowd
and turn to face the men.*

Chor. Sop. 1 *mp* Be-lieve the wo-men! *mf cresc.* Be-lieve, _____

Chor. Sop. 2 *mf* *One by one, the women separate from the crowd
and turn to face the men.* Be - lieve the wo-men.

Chor. Alt. 1 *mf* *One by one, the women separate from the crowd
and turn to face the men.* Be - lieve the wo-men!

Chor. Alt. 2 *mp* > *mf cresc.* *One by one, the women separate from the crowd and turn to face the men.* Be - lieve the wo-men. Be - lieve be - lieve the

Vln. I -

Vln. II -

Vla. -

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Musical score for orchestra and choir, measures 209-227.

Fl. 1. (measures 209-211) Fl. 2. (measures 209-211) Ob. (measures 209-211) Cl. (measures 209-211) Bsn. (measures 209-211)

Fl. 1. (measure 212) f To Picc. Piccolo (measure 213) mp

Tpt. (measures 212-213) con sord. mf p

Tbn. (measures 212-213) mf p

Hp. (measures 212-213) f mf p mf

Sabina, who has been hanging back, now approaches Lucretia and Aurelia. Lucretia joyfully receives her, stretching out her free hand. Aurelia gives Sabina her other hand, and looks up at her beaming. Lucretia and Sabina help the still-shaken Aurelia to her feet. With Aurelia in the middle, holding hands with Lucretia and Sabina at either side, the women gradually move towards the others and eventually come to the fore.

Sabina (measures 209-227)

Chor. Sop. 1 (measures 209-227) f Be - lieve..

Chor. Sop. 2 (measures 209-227) cresc. Be - lieve the wo - men. Be - lieve the

Chor. Alt. 1 (measures 209-227) mf cresc. Be - lieve. be - lieve. Be - lieve.

Chor. Alt. 2 (measures 209-227) wo - men. Be - lieve be - lieve. Be -

Vln. I (measures 209-227) f p

Vln. II (measures 209-227) f p

Vla. (measures 209-227) f p

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rall.

$\downarrow = 40$ a tempo

END OF OPERA 221

Fl. I. 214 215 216 217 218 219 220 221 222 223 224

Picc.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tri.

Tub. B.

Glock.

Hp.

Aurelia

Sabina

Lucretia

(Perhaps: They shed their robes and reveal their inmodern dress,
cutt-offs, piercings, tatoos, funky hairdos, etc. They are us!)

Their hoods are all off now and they are facing the audience.

Chor. Sop. 1

Chor. Sop. 2

Chor. Alt. 1

Chor. Alt. 2

Vln. I

Vln. II

Vla.

Vc.

Be - lieve the wo - men. _____ Be - lieve them!

wo - men. _____ Be - leave the wo - men. _____ Be - lieve them!

Be - lieve the ff wo - men. _____ Be - lieve them!

lieve.. Be - lieve. _____ Be - lieve them!

rall. pizz. arco

$\downarrow = 40$ a tempo

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