

5. Verum Eikon

Historia

Ananas

Pilatus

Ptolemæus

Pueri

piano II

piano I

140

mf

f

8^{va}

Detailed description: This musical score is for the piece '5. Verum Eikon'. It features five vocal parts: Historia, Ananas, Pilatus, Ptolemæus, and Pueri. Each vocal part begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. A tempo marking of quarter note = 140 is indicated above each vocal staff. The Pueri part is written for a mixed voice, with a bass clef for the lower line. The piano accompaniment consists of two parts: piano I and piano II. Piano I starts with a treble clef, a key signature of three flats, and a 3/4 time signature. It begins with a mezzo-forte (mf) dynamic and features a series of dotted half notes in the bass line. Piano II also starts with a treble clef, a key signature of three flats, and a 3/4 time signature. It remains mostly silent until the final two measures, where it plays a rapid eighth-note figure in the right hand, marked with an 8^{va} (octave) and a mezzo-forte (mf) dynamic. The left hand of piano II plays a series of chords in the bass line. The score concludes with a forte (f) dynamic in piano I, which holds a long note in the final two measures.

piano II

piano I

Measures 9-12. Piano II: Treble clef, key signature of three flats, 9/8 time. Rapid sixteenth-note arpeggiated pattern. Piano I: Treble clef, key signature of three flats, 9/8 time. Sustained chord in the right hand, single note in the left hand.

piano II

piano I

Measures 13-16. Piano II: Treble clef, key signature of three flats, 9/8 time. Rapid sixteenth-note arpeggiated pattern. Piano I: Treble clef, key signature of three flats, 9/8 time. Moving line in the right hand, single note in the left hand.

piano II

piano I

Measures 17-20. Piano II: Treble clef, key signature of three flats, 9/8 time. More complex arpeggiated pattern. Piano I: Treble clef, key signature of three flats, 9/8 time. Moving line in the right hand, single note in the left hand.

piano II

piano I

piano II

piano I

Historia

piano II

piano I

mf Now, Pi - late, he that was go - ver - nor

34

Historia

o - ver the Jews, Or-dered the Ro - man ar - my out of the

piano I

34

39

Historia

ca-pi-tal of Ju - dæ - a, And marched them out from Cæ -

piano I

39

44

Historia

sa - re - a Pa - læ - sti - næ on the coast, Re - mo - ving them

piano I

44

49

Historia

in-land to win-ter in the ho - ly ci - ty of Je - ru - sa - lem.

piano I

49

54

Historia

loco Thus would he de-stroy the laws of the Jews,

piano II

54

piano I

54

59

Historia

By im-por-ting i-ma-ges of Cæ-sar in-to Je-

piano II

59

piano I

59

64

Historia

ru - sa - lem, At-tached to mi-li - ta-ry stan - dards car -

piano II

64

piano I

64

69

Historia

piano II

piano I

ried by le-gio - na - ries: For Je-wish law for - bids the ma - king

74

Historia

Ananas

piano II

piano I

of i - ma ges.

f *p* *s*

Ananas

piano II

piano I

Ananas

piano II

piano I

86

Ananas

piano II

piano I

86

86

86

86

Detailed description: This system covers measures 86 to 89. The vocal line (Ananas) begins with a treble clef and a key signature of three flats. It features a melodic line with some grace notes and a fermata over the final note. The piano II part has a treble clef and plays a rhythmic accompaniment of eighth notes. The piano I part consists of two staves: the upper staff has a treble clef and plays block chords, while the lower staff has a bass clef and plays a simple bass line. A double bar line with repeat dots is present at the start of measure 86.

90

Ananas

piano II

piano I

90

90

90

90

Detailed description: This system covers measures 90 to 93. The vocal line continues with a melodic line. The piano II part features a more complex rhythmic pattern with some sixteenth notes. The piano I part has a treble clef and plays block chords, with a dynamic marking of *ff* (fortissimo) in measure 93. The bass clef part of piano I continues with a simple bass line.

94

Ananas

piano II

piano I

94

94

94

94

Detailed description: This system covers measures 94 to 97. The vocal line (Ananas) is mostly silent, indicated by a horizontal line. The piano II part has a treble clef and plays a dense, rhythmic accompaniment of sixteenth notes. The piano I part has a treble clef and plays a simple melodic line, while the bass clef part continues with a simple bass line.

piano II

piano I

98

98

98

98

piano II

piano I

102

102

102

102

piano II

piano I

106

106

106

106

110

piano II

110

piano I

110

114

Historia

114

piano II

114

piano I

114

mf That

p

p

118

Historia

is why pre - vi - ous go - ver - nors *8^{va}* Had

piano II

118

piano I

118

124

Historia

used spe - cial stan - dards With - out or - na - ment When they en - tered Je -

piano II

124

piano I

124

130

Historia

ru - sa - lem. And, lo, Pi - late

piano II

130

piano I

130

136

Historia

was the first To bring such i - ma - ges in - to the ci -

piano II

piano I

141

Historia

ty, Un - der co - ver of dark - ness, And

piano II

piano I

147

Historia

dis - play them on high, Vi - si - ble to e - very - one,

piano II

piano I

152

Historia

on the hill A - bove the sa - cred tem - ple.

piano II

piano I

160

Historia

Then a ho - ly throng ga - thered and swelled,

piano I

166

Historia

Since dis - co - ve-ring Pi - late's noc - tur - nal trick,

piano I

173

Historia

And they went to Cæ - sa - re - a, dai - ly to de - mand The re - mo - val

piano I

199 Ananas

199 piano II

199 piano I

o - V(b) (b) - o(b) - V(b) - (b) - (b) -

Detailed description: This system contains the first four measures of the piece. The vocal line (Ananas) starts at measure 199 with a triplet of eighth notes, followed by another triplet. The piano II part features a continuous eighth-note accompaniment. The piano I part consists of block chords in the right hand and a simple bass line in the left hand.

203 piano II

203 piano I

Detailed description: This system contains measures 203-206. The piano II part continues with the eighth-note accompaniment. The piano I part continues with block chords and a bass line.

207 piano II

207 piano I

Detailed description: This system contains measures 207-210. The piano II part continues with the eighth-note accompaniment. The piano I part continues with block chords and a bass line.

The image displays a musical score for two pianos, piano I and piano II, across six systems. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first system covers measures 211 to 214. In this system, piano II has a dense, repetitive sixteenth-note pattern in the right hand, while the left hand plays a simple harmonic accompaniment. Piano I has a similar harmonic accompaniment in both hands. The second system covers measures 215 to 218. Piano II continues with the sixteenth-note pattern, and piano I maintains the harmonic accompaniment. The third system covers measures 219 to 222. In this system, piano II's right hand features a melodic line with slurs and accents, marked with a *p* dynamic. The left hand continues with the harmonic accompaniment. Piano I's right hand has a melodic line that begins in measure 219 and continues through measure 222, while the left hand continues with the harmonic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

223

piano II

223

piano I

223

227

Pilatus

227

piano II

227

piano I

227

mf Quip - pe

231

Pilatus

231

piano II

231

piano I

231

u - bi i - ma - gi - ni - bus fu - mi

235

Pilatus

ne - bu - læ - que mo - ve - tur.

piano II

235

piano I

239

Pilatus

239

piano II

239

piano I

243

Historia

243

f *loco* Pi - late would not yield to their out -

piano II

243

piano I

250

Historia

ra - geous as - sault On im - pe - ri - al Rome's

piano I

250

257

Historia

au - tho - ri - ty. And the Jews would

piano I

257

264

Historia

ne - ver cease their righ-teous up - roar En - trea-ting him

piano I

264

271

Historia

to re - move the ve-ry i - cons Of Cæ-sar's im - pi - e - ty.

piano I

279

Historia

So, af - ter a week's im - passe, He

piano I

283

Historia

placed his troops, Armed and rea - dy, Se - cret - ly wi - thin the sta - di - um,

piano I

286

Historia

Where-in he gran - ted au - di - ence. When he moun - ted the spea - ker's stand

piano I

291

Historia

To soothe the dis-traught crowd, With per-fumed words, He

piano I

295

Historia

gave a pri-vy sign to a cen-tu-ri-on To rush his hun-dred

piano I

299

Historia

u-pon the crowd, Sur-round and threa-ten them With in-stant death If they

piano I

303

Historia

did not quit this ci-ty And qui-et-ly re-turn to Ho-ly Sa-lem.

piano I

307

Historia

But they threw them-selves down And ba - ring throats, De -

piano I

310

Historia

clared their u - na - ni-mous re - solve to die, E - very-one of them,

piano I

313

Historia

Ra - ther than tram - ple un - der foot Their

piano I

316

Historia

stern and un - ben - ding laws.

Ananas

316

piano II

316

piano I

319

Ananas

piano II

piano I

323

Ananas

piano II

piano I

327

Ananas

Ptolemæus

piano II

piano I

mf

Quam te - nu - i na -

333

Historia

mf And Pi - late, as - toun - ded

Ptolemæus

tu - ra con - stet i - ma - go.

piano I

341

Historia

by their mo - ral strength and the safe - guar - ding of their laws,

piano I

348

Historia

Forth-with re - moved the i - ma - ges From Je - ru - sa - lem

piano I

355

Historia

and took them back to Cæ - sa - re - a.

piano I

361

Pilatus

361

ff Quam mul - tas

Pueri

361

ff Quam mul - tas

piano II

piano I

365

Pilatus

no - bis i - ma - gi -

Pueri

365

no - bis i - ma - gi -

piano II

piano I

369
Pilatus nes

369
Pueri nes

369
piano II

369
piano I

373
Pilatus (non so - lum

373
Pueri (non so - lum

373
piano II

373
piano I

377
Pilatus
ad in - tu - en -
377
Pueri
ad in - tu - en -

377
piano II
377
piano I

381
Pilatus
dum, ve - rum
381
Pueri
dum, ve - rum

381
piano II
381
piano I

385
Pilatus e - ti - am ad i - mi -

385
Pueri e - ti - am ad i - mi -

385
piano II

385
piano I

389
Pilatus tan - dum)

389
Pueri tan - dum)

389
piano II

389
piano I

393
 Pilatus
 for - tis - si - mo - rum

393
 Pueri
 for - tis - si - mo - rum

393
 piano II

393
 piano I

396
 Pilatus
 vi - ro - rum

396
 Pueri
 vi - ro - rum

396
 piano II

396
 piano I

399

Pilatus

ex - pres - sas

Pueri

ex - pres - sas

piano II

piano I

402

Pilatus

scrip - to - res et

Pueri

scrip - to - res et

piano II

piano I

Detailed description of the musical score: The score is divided into two systems, measures 399-401 and 402-404. Each system features a vocal line for Pilatus and a vocal line for Pueri. The piano accompaniment consists of two parts: piano I and piano II. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal parts are in a soprano and alto range respectively. The piano parts feature a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand. The lyrics are 'ex - pres - sas' for measures 399-401 and 'scrip - to - res et' for measures 402-404.

405

Pilatus

Grae - ci et La - ti - ni

405

Pueri

Grae - ci et La - ti - ni

405

piano II

405

piano I

408

Pilatus

re - li - que - runt?

408

Pueri

re - li - que - runt?

408

piano II

408

piano I