

# 1. 'Αταραχία

1. *♩ = 41*

Ptolemæus

Pilate

piano 1

*p*

*ff* *mf* *sempre*

piano 2

*mf*

*ff* *mp* *sempre*

3

Ptolemæus

Pilate

piano 1

*mf* *f* *mp*

3/30/02

The musical score is for a piece titled '1. 'Αταραχία'. It features vocal parts for Ptolemæus and Pilate, and piano accompaniment for two pianos. The score is in 6/4 time and includes dynamic markings and performance instructions. The first system shows the vocal parts and piano 1 with a tempo marking of 1. ♩ = 41. The piano 1 part has a complex texture with many sixteenth notes. The piano 2 part has a simpler texture with eighth notes. The second system shows the vocal parts and piano 1 with a tempo marking of 3. The piano 1 part has a complex texture with many sixteenth notes. The piano 2 part has a simpler texture with eighth notes. The score includes dynamic markings such as *p*, *ff*, *mf*, *mp*, and *sempre*. The score is in 6/4 time and includes a tempo marking of 1. ♩ = 41 and 3. The score is for a piece titled '1. 'Αταραχία'.

5

Ptolemæus

Pilate

piano 1

piano 2

7

Ptolemæus

Pilate

piano 1

piano 2

*f*

*mf*

*mf*

Ptolemæus

Pilate

piano 1

piano 2

*f* Oὐ χρο - νί - ζει τὸ  
ou khro - ni - dzá to

*mp*

Ptolemæus

Pilate

piano 1

piano 2

ἀλ - γοῦν συ - νε - χῶς ἐν τῇ σαρ - κί,  
al - goun sy - ne - khos en tei sar - ki

13

Ptolemæus

άλ-λά τὸ μὲν ἄ-κρον τὸν ἐ-λά-χισ-τον χρό-νον πά - ρε - στι, τὸ δὲ  
 al - la to men a - kron ton e - las - khi - ston khro - non pa - res - ti to de

Pilate

piano 1

*mp*

*ff* *mf* *sempre*

piano 2

*mf*

15

Ptolemæus

μό-νον ὑ-περ-τε - ῖ-νον τὸ ἡ - δό - με - νον κα - τὰ σώρ - - - κα  
 monon hy - per - te - i - non to he - do - me - non ka - ta sar - - - ka

Pilate

piano 1

piano 2

17

Ptolemæus

οὐ πολ - λάς ἡ μέ - ρας συμ - μέ - νε - ι.  
ou pol - las he me - ras sym - me - ne - i.

Pilate

piano 1

piano 2

19

Ptolemæus

αἱ δὲ πο - λυ-χρό-νι  
hai de po - ly-khro-ni

Pilate

piano 1

15<sup>ma</sup>

piano 2

*f*

21 Ptolemæus 3 3 3  
 οι τῶν ἄρ-ρωσ-τι-ῶν πλε-ο-νά-ζον ἔ-χου-σι  
 oi ton ar-ros-ti-on ple-o-nad-zon e-khou-si

21 Pilate

21 piano 1 12 12 12 12 12 12 12 12 12

21 piano 2

23 Ptolemæus 3 3 3 6 6  
 τὸ ἡ-δό-με-νον ἐν τῇ σαρ-κὶ ἢ περ τὸ ἀλ-γοῦν.  
 to he-do-me-non en tei sar-ki e per to al-goun.

23 Pilate

23 piano 1 12 3 4 4 6 4

23 piano 2 3 4 4 6 4

26

Ptolemæus

Pilate

An ex cess of plea-sure o-ver pain, I shall

piano 1

*loco*

*tr*

*accent irregularly*

*f*  $\rightrightarrows$  *p*

*tr*

*accent irregularly*

*f*  $\rightrightarrows$  *p*

piano 2

*mp*

29

Ptolemæus

Pilate

sa-vor. For flesh-ly pain lasts not too long. I, a pli-ant mor-tal, with bo-dy soft, A brit-tle

piano 1

piano 2

33

Ptolemæus

Pilate

33

mor - tal, with crum - bling frame, Shall die soon e - nough and to no - thing re - turn. When the

piano 1

33

piano 2

33

36

Ptolemæus

36

Pilate

spark de - parts, to the gods it flies.

piano 1

36

piano 2

36

96

96

96

96

*p*

*f*



48

Ptolemæus

Pilate

piano 1

piano 2

52

Ptolemæus

Pilate

piano 1

piano 2

56

Ptolemæus

Pilate

piano 1

piano 2

60

Ptolemæus

Pilate

piano 1

piano 2

If there be gods, yet I know not.

63

Ptolemæus

Pilate

Fal - len stones, grey with dust, at the cross - roads. Fa - mi - liar shades, be-neath the

piano 1

piano 2

66

Ptolemæus

Pilate

dy - ing em - bers in the hearth, or crou-ching on cup-boards, a - mongst the meal - worms.

piano 1

piano 2

69

Ptolemæus

Pilate

The gods are ab - sent fa - thers. We know them not,

piano 1

piano 2

69 *mp*

72

Ptolemæus

Pilate

nor can we, for there are no

piano 1

piano 2

72

75

Ptolemæus

Pilate

gods.

piano 1

*mf*

piano 2

*mf*

*tr*

78

Ptolemæus

Pilate

piano 1

piano 2

*tr*

3/30/02

3/30/02

91

Ptolemæus

Pilate

piano 1

piano 2

e - vil Na - ture her - self barks af - ter

93

Ptolemæus

Pilate

piano 1

piano 2

no - - - thing save the wretched hearts and

95

Ptolemæus

Pilate

piano 1

piano 2

minds of those who trem - ble be - fore

97

Ptolemæus

Pilate

piano 1

piano 2

swea - ting il - lu - sions. The foul i - ma - ges of our re - pu - bli - can

*mp*

99

Ptolemæus

Pilate

gods our un - known and un - know - a - ble

piano 1

piano 2

101

Ptolemæus

Pilate

gods. We are bare - ly

piano 1

piano 2

*p*

103

Ptolemæus

Pilate

piano 1

piano 2

chil - dren frigh - tened by those calm ones

Measures 103-104. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 6/4, changing to 8/4 at measure 104. Ptolemæus is silent. Pilate sings 'chil - dren frigh - tened by those calm ones'. Piano 1 has a complex arpeggiated accompaniment. Piano 2 has a simple bass line.

105

Ptolemæus

Pilate

piano 1

piano 2

who in se - rene re - pose ter - ri - fy us with their

Measures 105-106. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 10/4, changing to 8/4 at measure 106. Ptolemæus is silent. Pilate sings 'who in se - rene re - pose ter - ri - fy us with their'. Piano 1 has a complex arpeggiated accompaniment. Piano 2 has a simple bass line.

107

Ptolemæus

Pilate

long sha - dows.

piano 1

*mf*

*f*

piano 2

*f* *loco*

109

Ptolemæus

Pilate

piano 1

piano 2

111

Ptolemæus

Pilate

*mp* I see the dis - tant ma - jes - ty of our

piano 1

*p*

*p*

piano 2

*p*

113

Ptolemæus

Pilate

na - tive gods in their a - bodes of e - ver - la - sting calm. A di - vine

piano 1

piano 2

116

Ptolemæus

Pilate

still-ness which winds can-not shake. The rain clouds with its

piano 1

piano 2

*p*

119

Ptolemæus

Pilate

eyes can - not soak, and the

piano 1

piano 2

The image displays a musical score for a scene from 'The Snows of the Caucasus' by P. I. Tchaikovsky. The score is written for three vocal parts and piano accompaniment. The vocal parts are Ptolemæus, Pilate, and piano 1. The piano accompaniment consists of piano 1 and piano 2. The score is in 3/4 time and the key signature is B-flat major (two flats). The tempo is marked 'Andante'. The score begins with a rehearsal mark 122. Ptolemæus has a single note on the first staff. Pilate has a melody with two triplets and lyrics: 'snow with a white blan - ket can - not co - - - ver.' The piano 1 part has a complex, arpeggiated accompaniment. The piano 2 part has a simple, rhythmic accompaniment. The score is written for a full orchestra, with the piano parts providing the harmonic and rhythmic foundation for the vocal lines.

122

Ptolemæus

122

Pilate

snow with a white blan - ket can - not co - - - ver.

122

piano 1

122

piano 2

The musical score is for the piece 'Ptolemæus' by Philip Glass. It is written for four parts: Ptolemæus (soprano), Pilate (soprano), piano 1 (right hand), and piano 2 (left hand). The tempo is marked 124. The key signature is B-flat major (two flats). The score is divided into four measures. Ptolemæus and Pilate have vocal lines with lyrics. Piano 1 has a complex melodic line with various ornaments and fingerings. Piano 2 has a simple bass line with eighth notes.

**Ptolemæus:** *And I will be a king*

**Pilate:** *And I will be a king*

**piano 1:** *p*

**piano 2:**

128

Ptolemæus

Pilate

*mf* A face - less a - - - shen mouth which

piano 1

*p*

piano 2

*mp*

*loco mp*

131

Ptolemæus

Pilate

laughs, a voice

piano 1

piano 2

133

Ptolemæus

Pilate

rol - ling withmight waves of wrath on

piano 1

9 9 9

piano 2

136

Ptolemæus

Pilate

wrath out of a flaw-less sky it roars.

All things from no - thing a -

piano 1

9 9 7 7 7 7 6

piano 2

7 7 7 7 5 5 5 5 5 5

139

Ptolemæus

gain

All things from no - thing a -

Pilate

All things from no - thing a - gain

piano 1

139

piano 2

139

141

Ptolemæus

gain

to no - thing

Pilate

all things from no - thing a - gain to no - thing

piano 1

141

piano 2

141

143 *poco rit.*

Ptolemæus

do re - - - turn.

143 *poco rit.*

Pilate

do re - - - turn.

143 *poco rit.*

piano 1

143 *poco rit.*

piano 2

## 2. Sortes Pilatianæ

Historia

Pilate

Piano

*ff*

Piano

Piano

Historia

Piano

*p* Πόν - τι - ου Πι - λᾱ - του ἰ -  
Pón - ti - ou Pi - lâ - tou hi -

*p*

1

11/9/02

18

Historia

στο - ρί - ης ἄ - πό - δε - ξις ἡ - δε, ὡς μή - τε τὰ γε - νό - με - να ἐξ  
sto - rí - ês a - pó - de - xis hê - de, hōs mê - te ta ge - né - me - na ex

Piano

18

2

2

23

Historia

τοῦ ἐ - πί - τρο - που τοῦ ἐ - πί - τρο - που τῷ χρό - νῳ ἐ - ξί - τη - λα γέ - νη - ται, μή - τε  
tō e - pí - tro - pou tō khró - nō e - xí - tê - la gé - nê - tai, mê - te

Piano

23

2

2

2

2

29

Historia

ἔρ - γα με - γά - λα τε καὶ θω - μα - τά, ἃ - κλε - ἐ - α γέ -  
ér - ga me - gá - la te kai thō - ma - tá, a - kle - é - a gé -

Piano

29

2

34

Historia

νη - ται. νη - ται.

Piano

34

2

2

*ff*

Pilate

40  $\text{♩} = 50$

*mf* I must as - sume the mo - ral at - ti - tude of an hi - sto - ri - an,

Piano

40  $\text{♩} = 50$

*mf*

8:6

Pilate

43 3

And ig - nore the mere con - se - quen - ces of time: The

Piano

43 8:6

Pilate

46 4:3

love and care of friends and bu - sy ha - tred of e - ne - mies.

Piano

46

Piano

49 *pp*

*mp*

Pilate

53

For a - ny crea - ture is ren - dered un - fit

Piano

53

*mf*

Pilate

57

If out its eyes are plucked, As truth from hi - sto - ry is re - moved.

Piano

57

Pilate

60

What re - mains but an im - pro - ba - ble tale? O Hi - sto - ri - a:

Piano

60

Pilate

63

Be my im - par - tial judge. Mal - treat me not. Tell hi - sto - ry as it

Piano

63

Pilate

un-fol-ded, Ju-stly and plain-ly.

Piano

*ff*

66  $\text{♩} = 90$

Historia

I re - count a life's work:

Piano

*mf*

71  $\text{♩} = 90$

Historia

The deeds one would change.

Piano

73

Historia

Hi - sto - ries are not pret - ty songs,

Piano

75

77

Historia

Sung by blind, un - sexed po - ets,

Piano

79

Historia

But the un - wea - ving of a text. Of

Piano

81

Historia

pro - di - gies and won - ders, shall I sing, Those

Piano

83

Historia

ilk, dwel - ling in lone - ly spots, De -

Piano

85 4:3

Historia

ser - ted e - ven by the gods.

Piano

87

Historia

Who shall boast of mi - ra - cles? The

Piano

89 4:3

Historia

gree - dy po - ets, prat - t - ling, Dis -

Piano

91 3

Historia

gor - ging e - vil hi - sto - ries, Spew - ing forth

Piano

93 3

Historia 3

un - couth words, And em - pty - ing them - selves in -

Piano 6

93 6

93 6

95 3

Historia 3

to the void.

Pilate 3

*f* O mi - se - ras

Piano 6

95 6

95 6

98

Historia

Pon - tius Pi - late: You

Pilate 3

ho - mi - num men - tes,

Piano 8

98 8

98 8

*p*

101

Historia

will en - dure mild fame for a dis - re - mem - bered deed.

Pilate

o pec - to - ra

Piano

*f*

104

Historia

cæ - ca! Hic

Pilate

104

Piano

107

Pilate

A - che - ru - si - a fit

Piano

Pilate

110 3 3

stul - to - rum de - ni - que vi - ta.

Piano

110

*mf*

Pilate

113

Piano

113

113

Piano

116

116

Piano

119

119

122  $\text{♩} = 50$

Historia *mf* Sed  $\text{♩} = 50$  ma - gis in

Piano

125

Historia vi - ta di - vom me - tus ur - get i - na - nis mor -

Piano

129

Historia ta - lis ca - sum - que ti - ment quem cui - que

Piano

132

Historia fe - rat fors. Sed me - tus in vi - ta pœ -

Piano

136

Historia

na - rum pro ma - le fac - tis est in - sig - ni -

Piano

136

136

140

Historia

bus in - sig - nis.

Piano

140

140

rit.

rit.

### 3. Casus primus

Ptolemæus

*f* Om - nis cum in te - ne - bris præ - ser - tim vi - ta la - bo - ret. Nam ve

Puer

Puella

piano

*f*

Ptolemæus

lu - ti pue - ri tre - pi dant at - que om ni - a cae - cis

piano

*mf*

Ptolemæus

in te - ne - bris me - tu - unt, sic nos in lu -

piano

Ptolemæus

ce ti - me - mus in - ter - dum,

piano

Ptolemæus

*f* ni - hi - lo quæ sunt me - tu - en - da ma - gis quam quæ pue - ri

piano

The musical score is for a piece titled "In te nebris". It features four vocal parts and a piano accompaniment. The vocal parts are Ptolemæus, Puer, and Puella, each with a treble clef. The piano part consists of a right hand with a treble clef and a left hand with a bass clef. The score is divided into two systems. The first system is in 3/4 time, and the second system is in 2/4 time. The key signature is B-flat major (two flats). The lyrics are "in te - ne - bris" and "pa - vi - tant fin -". The piano accompaniment features a repeating eighth-note pattern in the right hand and a single note in the left hand. The score includes dynamic markings such as *p* (piano) and *f* (forte). There are also performance instructions like "6" and "3" indicating the number of notes in a group. The score is numbered 13 at the beginning of each system.

15

Ptolemæus

gunt - que fu - tu - ra.

15

Puer

15

Puella

15

piano

15

mf

mf

19

Ptolemaeus

sest non ra - di - i

19

Puer

19

Puella

19

piano

19

21

Ptolemæus

so - lis ne -

Puer

Puella

piano

22

Ptolemæus

que lu - ci - da te - la di - e -

piano

23

Ptolemæus

i dis -

piano

Ptolemæus

24

cu - ti - ant, sed na - tu - rae spe -

piano

24

24

Ptolemæus

25

ci - es ra - ti - o - que.

Puer

25

piano

25

25

*rubato*

*p*

Ptolemæus

27

The mas - ter lies dy - ing.

*p*

Puella

27

piano

27

27

Ptolemæus

29

3

3

Slow - ly his life's blood ebbs.

Puella

29

*p* Yet can we save him from this rash ges - ture?

piano

29

29

Ptolemæus

31

This is not the first at -

piano

31

31

Ptolemæus

32

3

3

3

tempt. Since Pro - cu - la, his wife, was ta - ken from him in that a - rid and bar - ba - rous land

piano

32

32

3

Puer

piano

34

34

34

Puer

piano

36

36

36

I - o Hy - men Hy - me - næ - e. I - o.

Puer

piano

40

40

40

I - o Hy - men Hy - me - næ - e. I - o Hy - men Hy -

*mf*

Puer

piano

43

43

43

me - næ - e. I - o. I - o Hy - men Hy -

45

Puer

me - næ - e.

piano

46

Puer

I - o Hy - men Hy - me - næ - e. I - o.

piano

*f*

48

piano

50

piano

51

piano

piano

Measures 52-53 of a piano score. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern. The left hand (bass clef) plays a continuous eighth-note pattern. The music is in a single system.

piano

Measures 53-54 of a piano score. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern. The left hand (bass clef) plays a continuous eighth-note pattern. The music is in a single system.

## 4. Simon Cyrenensis

1  $\text{♩} = 50$

Pilate

1  $\text{♩} = 50$

Herod

1  $\text{♩} = 50$

Ananas

1  $\text{♩} = 50$

Kaiaphas

1  $\text{♩} = 50$

Procula

1  $\text{♩} = 50$

Ptolemæus

1  $\text{♩} = 50$

piano

$p$

$pp$

$p$

3

Detailed description: The musical score is for a piece titled '4. Simon Cyrenensis'. It features six vocal parts and a piano accompaniment. The vocal parts are for Pilate, Herod, Ananas, Kaiaphas, Procula, and Ptolemæus. Each vocal part begins with a treble or bass clef, a key signature of one sharp (F#), and a 4/4 time signature. A tempo marking of '1 ♩ = 50' is placed above the first measure of each vocal line. The piano accompaniment consists of three staves. The top staff is in treble clef and contains a melody with a triplet of eighth notes in the third measure. The middle staff is in treble clef and contains a continuous eighth-note accompaniment. The bottom staff is in bass clef and contains a bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The score is divided into four measures by vertical bar lines.

piano

Pilate

*p* He - rod An - ti - pas,

piano

Pilate

so-called Te-trarch of Ga - li - lee,

piano

Pilate

15

Cli-ent - king of Rome, and Ti-be-ri-us' pet: Ha-ving long since died,

piano

15

15

15

3

3

3

3

Pilate

18

why do you bo-ther me?

Herod

18

3

3

3

3

*mf* I am come to de-li-ver you to the un-der-world. *ff*

piano

18

18

18

ff

22  $\text{♩} = 80$

Pilate *mf* Mors æ - ter - na ta - men ni - hi - lo mi - nus il - la ma -

piano *mf* *p*

28

Pilate ne - bit, nec mi - nus il - le di - u jam non e - rit,

piano

34

Pilate ex ho - dier - no lu - mi - ne qui fi - nem vi - tai fe - cit, et il - le men - si -

piano

Pilate

40

bus at-que an - nis qui mul-tis oc - ci - dit an -

piano

40

Pilate

46

te.

Procula

46

Di me - lio - ra ve - lint!

*ff*

piano

46

*ff*

11/9/02

Ptolemæus

66 *bel - le tan - ge - re pos - sunt au - ris et le - pi - do* ***ff*** *quæ*

piano

66 ***ff***

Ptolemæus

71 *sunt fu - ca - ta so - no - re.*

piano

71 ***pp***

Pilate

76 ***rit.*** ***mf*** *You*

Ptolemæus

76 ***rit.***

piano

76 ***rit.***

Pilate

79  $\text{♩} = 50$

seem to feign some fit - ness for this tri - f - ling mat - ter. How

piano

79  $\text{♩} = 50$

*mf*

79 *mf*

Pilate

81

apt, you slug - gard, Too hel - le - nized for the Le - vant, Too bar - ba - rous for Rome,

piano

81

81

Pilate

84

Mar - riage to some niece was your on - ly

piano

84

84

87

Pilate

fame.

87

Herod

*ff* You played Se - ja - nus' whore on the street

87

piano

*ff*

*S<sup>pa</sup>*

89

Pilate

*mf* Æ - li - e Se - ja - ne Stra-bo.

89

Herod

cor-ners and al-leys Of our pro - vin-cial back - wa-ter.

89

piano

*mf*

92 5:3 3 3 80

Pilate

He - u! mi - ser fra - ter a - dem - pte mi - hi. *loco* *mf* Hail, A-

92 3 3 3 3 3 3 3 80

piano

*p* *mf*

92

*p*

The musical score is for a scene from 'The Last Supper'. It features three parts: Pilate, Ananias, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 97.

**Pilate:** The vocal line for Pilate starts at measure 97. The lyrics are: "na - nas son of Seth: You once held high of - fice,". The melody is in a higher register, with a triplet of eighth notes in the final measure.

**Ananias:** The vocal line for Ananias starts at measure 97. The lyrics are: "mot ya - mat ha - i - ys". The melody is in a lower register, with a triplet of eighth notes in the final measure.

**piano:** The piano accompaniment consists of two staves. The right hand plays a series of chords, while the left hand plays a series of chords. The dynamics are marked *mf* (mezzo-forte).

The musical score is for a piece titled "The Power Behind the Public Joke". It features three parts: Pilate, A nanas, and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 102.

**Pilate:** The vocal line for Pilate starts in measure 102 with a half note G4, followed by a quarter rest, then a quarter note A4. In measure 103, there is a half note B4, followed by a quarter note C5. Measures 104 and 105 contain eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132,

106

Pilate

daugh-ter's hus-band, High priest Jo-seph Kaï-a-phas.

106

A nanas

o-to ba-a-ba-ni-ym o-to ba-a-

106

piano

110

Pilate

Jo-seph Kaï-a-phas,

110

A nanas

ba-ni-ym kal-ha-e-dah kal-ha-e-dah mi-has

110

piano

114

Pilate

friend and con - fi - dant. Ap - poin - ted by my

A

nanas

la - ma - ha - neh

piano

119

Pilate

pre - de - ces - sor, You fell from grace, e - ven as did I, A -

piano

124

Pilate

no - ther ca-su-al-ty in Ti-be-rius' war u - pon Se-ja - nus.

124

Kaiaphas

*mf* Hail, friend

piano

129

Pilate

*f* Truth? —

129

Kaiaphas

Gai - us. We were both vic-tims of our youth-ful de-vo-tion to Truth.

*f*

piano

134

Pilate

134

Kaiaphas

piano

139

Pilate

139

Procula

139

piano

*pp* Tí  
Tí

*pp* Quid

143 *attaca*

Pilate

ἐς - τιν ὁ - λῶ - θε - ι - α;  
 es - tin a - lâ - the - i - a?

143 *attaca*

Procula

est ve - ri - tas?

143 *attaca*

piano

143

143

143

## 5. Verum Eikon

The musical score for the first system of "The Crucifixion" by John Rutter. It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and two piano accompaniments. The tempo is marked "♩ = 140". The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The vocal parts are all silent in this system. The piano I part begins with a melody in the right hand and a bass line in the left hand, both starting with a half note G. The piano II part consists of two staves, both of which are silent.

piano II

piano I

Measures 9-12. Piano II plays a continuous sixteenth-note arpeggiated pattern. Piano I has a sustained chord in the right hand and a single note in the left hand.

piano II

piano I

Measures 13-16. Piano II continues the sixteenth-note arpeggiated pattern. Piano I has a sustained chord in the right hand and a single note in the left hand.

piano II

piano I

Measures 17-20. Piano II continues the sixteenth-note arpeggiated pattern. Piano I has a sustained chord in the right hand and a single note in the left hand.

piano II

21

piano I

21

piano II

25

piano I

25

Historia

29

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

piano II

29

piano I

29

Historia

34

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

piano I

34

Historia

39

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

piano I

39

Historia

44

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

piano I

44

Historia

49

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

piano I

49

54

Historia

54

piano II

54

piano I

54

8

**loco** Thus would he de-destroy the laws of the Jews,

4

59

Historia

59

piano II

59

piano I

59

8

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

64

Historia

64

piano II

64

piano I

64

8

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

69

Historia

piano II

piano I

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

74

Historia

Ananias

piano II

piano I

of i - ma - ges.

*f* *p* *s*

78

Ananas

piano II

piano I

82

Ananas

piano II

piano I

This musical score is for a piece titled "Ananas". It features a vocal line and two piano accompaniment parts. The score is divided into two systems, each covering measures 78-82. The key signature is B-flat major (two flats). The vocal line (Ananas) is written in a soprano clef. The piano II part is written in a soprano clef and features a complex, fast-moving melodic line with many accidentals. The piano I part is written in a soprano clef and features a more static, chordal accompaniment. The bass line for piano I is written in a bass clef and features a simple, steady accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Ananas

piano II

piano I

86

Ananas

piano II

piano I

90

*ff*

Ananas

piano II

piano I

94

piano II

98

piano I

98

This system contains measures 98 to 101. Piano II (top) plays a continuous pattern of sixteenth-note chords in the right hand. Piano I (bottom) has a sparse texture: the right hand plays single notes, and the left hand plays half notes. The key signature has five flats, and the time signature is 4/4.

piano II

102

piano I

102

This system contains measures 102 to 105. Piano II continues with the same sixteenth-note chord pattern. Piano I's right hand begins a melodic line starting in measure 102, which is slurred through measures 104 and 105. The left hand continues with half notes.

piano II

106

piano I

106

This system contains measures 106 to 109. Piano II continues with the sixteenth-note chord pattern. Piano I's right hand has a long melodic line starting in measure 106, slurred through measures 107 and 108. The left hand continues with half notes.

piano II

110

piano I

110

This system contains measures 110 through 113. Piano II (top) plays a complex texture of chords and sixteenth-note patterns. Piano I (bottom) features a sparse melody in the right hand and a bass line in the left hand. The key signature has five flats.

Historia

114

piano II

114

piano I

114

*mf* That

*p*

*p*

This system contains measures 114 through 117. The 'Historia' part (top) is a vocal line with lyrics. Piano II (middle) continues with a dense texture of chords and sixteenth-note patterns. Piano I (bottom) features a sparse melody in the right hand and a bass line in the left hand. The key signature has five flats. Dynamics include *mf* (mezzo-forte) and *p* (piano).

118

Historia

is why pre - vi - ous go - ver - nors *8<sup>va</sup>* Had

piano II

118

*pp*

piano I

118

124

Historia

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

piano II

124

124

piano I

124

130

Historia

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

piano II

130

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

181

Historia

of these im - pure i - ma - ges.

piano I

189

Ananas

*f*  $\Delta(\#) V_{\diamond} - \parallel \Delta$  *op*  $\Delta(\#) V_{\diamond} - \parallel \Delta$  *ps*  $\Delta(\#) V_{\diamond} - \parallel \Delta$   $\Delta(\#) V_{\diamond} - \parallel \Delta$

piano II

piano I

195

Ananas

$\Delta(\#) V_{\diamond} - \parallel \Delta$   $\Delta(\#) V_{\diamond} - \parallel \Delta$   $\Delta(\#) V_{\diamond} - \parallel \Delta$   $\Delta(\#) V_{\diamond} - \parallel \Delta$

piano II

piano I

199

Ananas

199

piano II

199

piano I

203

piano II

203

piano I

207

piano II

207

piano I

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

8 / 19 / 02

piano II

223

piano I

223

Pilatus

227

piano II

227

piano I

227

*mf* Quip - pe

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

piano II

243

piano I

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

250

Historia

250

piano I

250

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

257

Historia

257

piano I

257

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

264

Historia

264

piano I

264

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

271

Historia

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

piano I

271

291

Historia

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

piano I

291

295

Historia

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

piano I

295

299

Historia

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

piano I

299

303

Historia

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

piano I

303

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

piano II

piano I

Ananas

piano II

piano I

319

*p*

*s*

5:3

3

Ananas

piano II

piano I

323

Ananas

Ptolemæus

piano II

piano I

327

*mf*

Quam te - nu - i na -

*p*

333

Historia

*mf* And Pi - late, as - toun - ded

333

Ptolemæus

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

333

piano I

341

Historia

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

341

piano I

348

Historia

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

348

piano I

355

Historia

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

355

piano I

361

Pilatus

361

Pueri

*ff* Quam mul - tas

361

piano II

361

piano I

365

Pilatus

no - bis i - ma - gi -

365

Pueri

no - bis i - ma - gi -

365

piano II

365

piano I

369

Pilatus

nes

369

Pueri

nes

piano II

piano I

373

Pilatus

(non so - lum

373

Pueri

(non so - lum

piano II

piano I

377

Pilatus

377

Pueri

377

piano II

377

piano I

381

Pilatus

381

Pueri

381

piano II

381

piano I

ad in - tu - en -

ad in - tu - en -

dum, ve - rum

dum, ve - rum

385

Pilatus

e - ti - am

ad i - mi -

Pueri

e - ti - am

ad i - mi -

piano II

piano I

389

Pilatus

tan - dum)

Pueri

tan - dum)

piano II

piano I

393

Pilatus

for - tis - si - mo - rum

393

Pueri

for - tis - si - mo - rum

393

piano II

393

piano I

393

396

Pilatus

vi - ro - rum

396

Pueri

vi - ro - rum

396

piano II

396

piano I

396

399

Pilatus

ex - pres - sas

399

Pueri

ex - pres - sas

399

piano II

399

piano I

399

402

Pilatus

scrip - to - res et

402

Pueri

scrip - to - res et

402

piano II

402

piano I

402

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

## 6. Casus Secundus

The musical score is for a three-part setting of the text "The whole of life but labours in the dark." The parts are for Ptolemæus, Pueri, and piano. The tempo is marked "Allegretto" with a quarter note equal to 45 beats. The key signature has one sharp (F#). The time signature is 4/4, which changes to 3/4 in the final measure of each part. The Ptolemæus part begins with a treble clef and a key signature change from one sharp to no sharps or flats. The Pueri part begins with a treble clef and one sharp. The piano part consists of two staves, treble and bass, both beginning with a treble clef and one sharp. The lyrics are: "Om - nis cum in te - ne - bris præ ser - tim vi - ta la - bo - ret. The whole of life but la - bours in the dark."

[illegible]

11

Ptolemæus

*mf* The whole ——— of life — but

11

Pueri

*mp* Om - nis cum in te - ne - bris præ

11

piano

15

Ptolemæus

la — bours in the dark. For just as chil-dren trem-ble and fear all in the

15

Pueri

ser - tim vi - ta la-bo-ret. Nam ve - lu - ti pue - ri tre - pi -

15

piano

19

Ptolemæus

view-less dark, so e - ven we at times dread in the light so ma - ny

19

Pueri

dant at - que mo - ni - a cæ cis in te - ne - bris me - tu - unt,

19

piano

Ptolemæus

things that be no whit more fear - some than what chil - dren feign,

Pueri

sic nos in lu - ce ti - me - mus in - ter - dum, ni - hi - lo quæ sunt me - tu - en - da

**freely tremolo notes in boxes**

piano

Ptolemæus

shud - de - ring, will be u - pon them in the dark.

Pueri

ma - gis quam quæ pue - ri in te - ne - bris pa - vi - tant fin - gunt - que fu - tu - ra

piano

Ptolemæus

This ter - ror, then, this dark - ness of the mind, not

Pueri

Hunc i - gi - tur ter - ro - rem a - ni - mi te - ne - bras - que

piano

Ptolemæus  
 sun - rise with its fla - ring spokes of light, nor glit - te - ring ar - rows of  
 Pueri  
 ne - ces - sest non ra - di - i so - lis ne - que lu - ci - da te - la di - e - i di -  
 piano  
 mor - ning can dis - perse, but on - ly Na - ture's as - pect and her law.  
 Pueri  
 scu - ti - ant, sed na - tu - ræ spe - ci - es ra - ti - o - que.  
 piano

## 6.5 First Entr'acte

1

Pilate

*f* A - ï - òn. Pó - then to ka - kón?  
A - ï - òn. Πό - θεν τὸ κα - κόν;

1

Herod

1

Ananas

1

Kaiaphas

1

Procula

1

Æon

1

Pueri

**Ptolemaeus:** Αἰὼν ὁ αὐτὸς ἐν τοῖς αὐτοῖς αἰεὶ φύσει θεῖα μένων κόσμος τε εἰς κατὰ τὰ αὐτά,  
ὁποῖς ἔστι καὶ ἦν καὶ ἔσται, ἀρχὴν μεσότητα τέλος οὐχ ἔχων,  
μεταβολῆς ἀμέτοχος, θείας φύσεως ἐργάτης αἰωνίου πάντα.  
[Aïōn ho autos en toîs autoîs aiei phúsei theía ménōn kósmos te eîs kata ta autá,  
hopoîs esti kai ên kai éstai arkhên mesótêta télos oukh ékhōn,  
metabolês amétokhos, theías phúseōs ergátês aiōníou pánta.]

1

1

1

6  $\text{♩} = 80$

Pilate

6  $\text{♩} = 80$

Herod

6  $\text{♩} = 80$

Pueri

*pp* Ho - di -

Ho - di -

*pp*

11

Herod

e at - que he - ri. A - ve Sau - tra - ne. Ro -

11

Pueri

e at - que he - ri. A - ve Sau - tra - ne.

17

Herod

tas o-pe-ra te - net a - re - po sa - tor. A - mo ac a - no.

Pueri

A - mo ac a - no.

22

Herod

Sau - tra - ne va - le.

Pueri

Sau - tra - ne va - le.

A  
nanas

27

*mp* ki saw lo-saw saw lo-saw qaw lo-qaw qaw lo-qaw

27

*mf*

27

5

5

5

5

27

A  
nanas

30

ze-eyr sam ze-eyr sam ki saw lo-saw saw lo-saw qaw lo-qaw qaw lo-qaw

30

5

5

5

5

5

30

33

Pilate

*p* In sæ - cu - la sæ - cu - lo - rum.

33

A nanas

ze - eyr sam ze - eyr sam

33

Kaiaphas

*p* E -  
E -

33

Procula

*p* E -  
E -

33

*f*

8va

5

5

7E -

38

Pilate

Mens. Ra - ti - o. Pru - den - ti - a. Sci - en - ti -

38

Kaiaphas

is to - us ai - ô - nas tōn  
 ἰς το - ῦς αἰ - ὦ - νας τῶν

38

Procula

is to - us ai - ô - nas tōn  
 ἰς το - ῦς αἰ - ὦ - νας τῶν

38

*mf*

44

Pilate

a. Po - ten - ti - a.

44

Kaiaphas

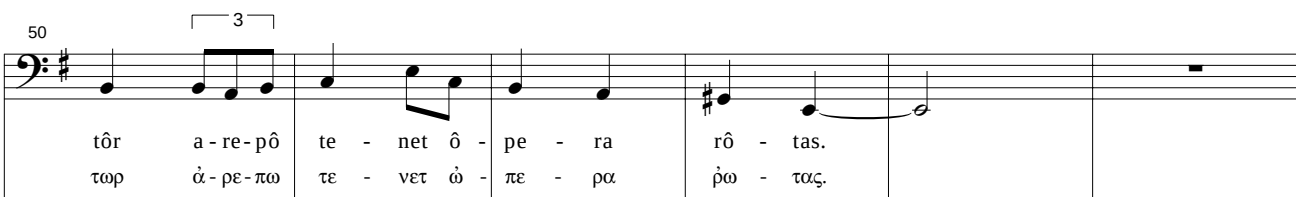
a - i - ô - nōn. Sa -  
 α - ἰ - ὦ - νων. Σα -

44

Procula

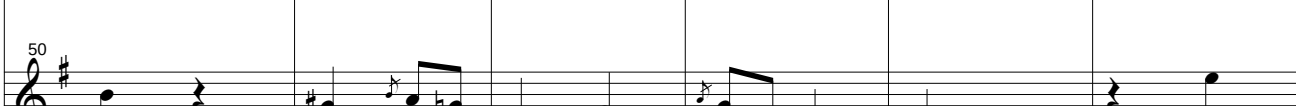
a - i - ô - nōn. No -  
 α - ἰ - ὦ - νων. No -

44

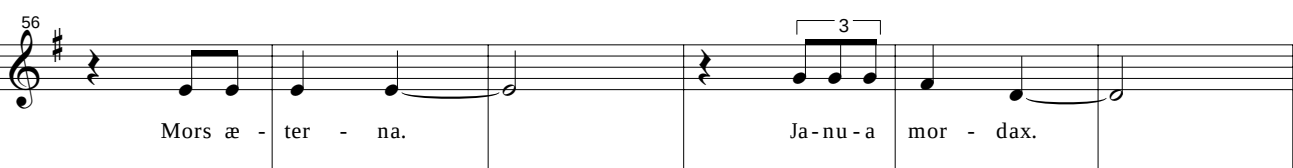
50 Kaiaphas 

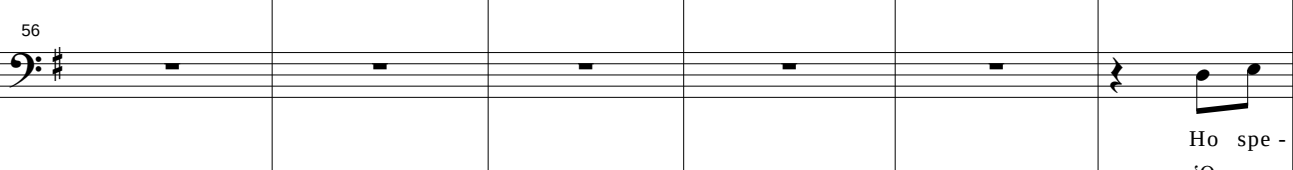
50 Procula 

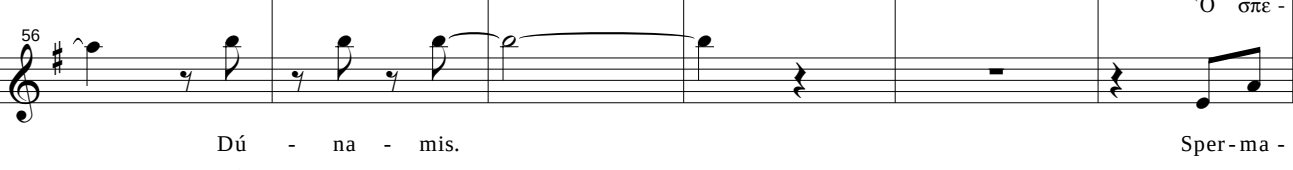
50 

50 

50 

56 Pilate 

56 Kaiaphas 

56 Procula 

56 

56 

62 *accel.* 3  
Pilate U - mi - da

62 *accel.*  
Kaiaphas í - sôn á - ro - tron kra - te - î  
í - ρων ἄ - ρο - τρον κρα - τε - î

62 3 3 3 *accel.*  
Procula ti - kós ló - gos. A - ná - sta - sis tês sar - kós.  
τι - κόσ λό - γος. Ἀ - νά - στα - σις τῆς σαρ - κός.

62 *accel.*

68 3  
Pilate sa - xa. *f* A - ï - òn. Pó - then to ka - kón?  
A - ï - òn. Πό - θεν τὸ κα - κόν;

68  
Kaiaphas ér - ga tró - khous.  
ἔρ - γα τρό - χους.

68  
Procula Pan - sper - mí - a.  
Παν - σπερ - μί - α.

68 *f* *f*

74

Pilate

74

Æon

*f* A - bra - xás kai A - bra - sás. Aú - tê es - tin hê kata' au - tous og - do - as ke - gi -  
 'A - βρα - ξάς καὶ 'A - βρα - σάς. Αὐ - τη ἐσ - τιν ἡ κατ' αὐ - τοὺς ὀγ - δο - às λε - γο -

74

74

74

74

80

Æon

mé - nê, hó - pou es - tin ho mé - gas ár - khôn ka - thê - me - nos.  
 μέ - νη, ὅ - που ἐσ - τιν ὁ μέ - γας ἄρ - χων κα - θή - με - νος.

80

80

80

Æon

86

86

86

86

93

93

93

93

## 7. Visum Proculæ

1  $\text{♩} = 50$

Procula

Μηδὲν σοὶ καὶ τῷ δικαίῳ ἐκείνῳ,  
πολλὰ γὰρ ἔπαθον σήμερον κατ' ὄναρ δι' αὐτόν.  
Mēden soi kai tō dikaío ekeinō,  
polla gar épathon sēmeron kat' ónar di' autón.]

Pilate

*p* o

Piano

1  $\text{♩} = 50$

1

6

Procula

*p* Hus - band.

Pilate

Clau - di - a Pro - cu - la spon - sa ca - ris - si - ma.

Piano

*p*

6

8<sup>vb</sup>

9

Procula

Hus - band.

9

Pilate

O Clau - di - a Pro - cu - la, spon - sa ca - ris - si - ma. O

9

Piano

12

Procula

Hus band. *mf* In dreams small

12

Pilate

Clau - di - a Pro - cu - la spon - sa ca - ris - si - ma.

12

Piano

*mf*

47

15

Procula

signs have bred a lar - ger whim: No wi - ser in heart than stron - ger in

Piano

15

18

Procula

sense, This win - gèd har - bin - ger, un -

Piano

18

21

Procula

clean and grim, Sends sights that stir my soul to vi - o - lence.

Piano

21

24

Procula

The e-pi cene youth be-fore me falls, a corpse: Four stones weep blood, and

Piano

28

Procula

time has lost its beat.

Piano

32

Procula

Mine eyes whore

Piano

36

Procula

af - ter i - dols wi - thout source; My thoughts ex - pire in snarls of

Piano

39

Procula

self de - ceit. Though lus - trous day - light should these shades dis - pel My dark and

Piano

42

Procula

haun - ted vi - sions still re - main:

Piano

46

Procula

Bloo - dy streams from this dy - ing boy fore - tell Your

Piano

49

Procula

hands the crim - son is - sues e - ver stain. Death's i - cy fin - ger marks your dus - ty tomb, And

Piano

53

Procula

in - di - cates e - ter - nal night's blind gloom.

Piano

## 8. Fixura Clavorum

1  $\text{♩} = 42$

Pilatus

Puero

Ananas

Ptolemæus

Pueri

1  $\text{♩} = 42$

Piano

**molto rubato**

5

3

Red.

7

3

The musical score is for a piece titled '8. Fixura Clavorum'. It features five vocal parts: Pilatus, Puero, Ananas, Ptolemæus, and Pueri, each with a single measure of rest. The piano accompaniment is divided into three systems. The first system shows the piano playing a steady eighth-note bass line while the right hand holds a sustained chord of F# and C. The second system, marked 'molto rubato', features a more complex texture with triplets and sixteenth-note patterns in both hands. The third system continues this intricate piano part. The score is written in G major and 4/4 time.



20

Puero

Æ - li - a Clau - di - a.

Piano

22

Puero

Jac - tus Ve - ne - ri - us.

Piano

24

Ananas

*mf* Δ - (#) Δ - b - (b) - (#) Δ Δ b - o - V (#) Δ Δ - b - o *fff* *pp* *fff* Δ - (b) Δ

26

Puero

Quat - tu - or ta - li jac - ti sunt ca - su Ve - ne - ri - um ef - fi - ci - unt; num e - ti - am cen - tum Ve - ne - ri - os.

Ananas

Piano

Puero

28 3

Si qua-drin-gen-tos ta-los je - ce-ris, ca-su fu - tu - ros pu -

Piano

28

Puero

30

tas?

Piano

30

Pilatus

36 35 50

*p* Why are you wee - ping tears of blood? My lot was cast be-fore my mo-ther bore me:

Piano

36 35 50

Pilatus

40

With cur-sèd au-gu - ry on that dis-tant, fri-gid night, You pro-phe-sied my lone-ly death

Piano

40

Pilatus 44 by su - i - cide In trans - al - pine e - xile far from Rome's ur - ban breast.

Piano

Pilatus 47 I fore - told that dai - ly, u - pon count - less lips his name would

Piano

Pilatus 51 rest, Yet, here wi - thin death's cold em - brace, have learned to mis -

Piano

Pilatus 54 trust words, And fear that ti - ny nook in me - mo - ry where dwells my mo - ther

Piano

Pilatus 57 god - dess, Who al - ways shows the way that dread - ful fate bids me to fol -

Piano 57

Pilatus 62 low. to fol - low.

Piano 62

Pilatus 67 *mf* Quid na - tum to - ti - ens, cru - de - lis tu quo - que, fal - sis

Piano 67

Pilatus 69 lu - dis i - ma - gi - ni - bus? Cur dex - trae jun - ge - re dex - tram non da - tur, ac ve - ras au - di - re

Piano 69

Pilatus

et red - de - re vo - ces?

Piano

Piano

Piano

Ptolemæus

*f* *At slower* la - cri - mans ex - clu - sus a - ma - tor li - mi - na sæ - pe

Piano

Ptolemæus

79

flo - ri - bus et ser - tis o - pe - rit po - stis - que su - per - bos

Piano

79

Ptolemæus

81

un - gu - it a - ma - ra - ci - no et fo - ri - bus mi - ser os - cu - la fi - git;

Piano

81

# 09 Nescio et Excrucior

1  $\bullet = 120$

Tiberius

Poeta

Historia

Sejanus

Pueri

piano

1  $\bullet = 120$

9

Tiberius

min - nows. *mf* Come, min - nows. Come lick at me, my lit -

piano

9

18

Tiberius

tle fi - shes.

piano

18

18

18

*loco*

*mp*

*f*

26

Tiberius

*f* Come, Pi - la - tus, come dine with me.

piano

*f* *mf*

33

Tiberius

Food and drink e - nough for twelve sol - diers. Our feast: an e - nor - mous mul - let,

piano

*mf*

39

Tiberius

fresh from the sea, and a huge crab, got - ten from a blue grot - to. And,

piano

*mf*

45

Tiberius

then, a cu - li - na - ry con - test,

piano

*mf*

50

Tiberius

a vic - tual bat - tle: a mush - room,

piano

55

Tiberius

a fig - pec - ker, an oy - ster, and a thrush. These

piano

60

Tiberius

four shall com-pete for our sto - machs. Bring my ho - nored guest an am-pho ra of

piano

66

Tiberius

wine *mf* and no wa - ter mind you. *f* Po - et,

piano

73

Tiberius

old man! Come and sing us a lus-ty tale,

piano

80

Tiberius

full of be - tra - yal and re - venge.

piano

*pp*

*pp*

88

piano

*mf*

*p*

*p*

92

Poeta

*mf* Ge - ni - tus Vul - si - ni - is pa - tre

piano

95

Poeta

Se - jo Stra - bo - ne e - qui - te Ro - ma - no, et

piano

*p*

Poeta 98

pri - ma ju - ven - ta Ga i um Cæ - sa - rem, di - vi Au - gu - sti ne - po - tem, sec ta - tus, non si - ne ru - mo - re A - pi - ci - o di -

piano 98

*mf*

*mf*

Poeta 101

vi - ti et pro - di - go stu - prum ve - no de - dis - se, <sup>8va</sup> mox Ti - be - ri - um va - ri - is ar - ti - bus de -

piano 101

*mf*

*mf*

Poeta 103

vin - xit, a - de - o ut ob - scu - rum ad - ver - sum a - li - os si - bi u - ni in - ca - u - tum in - tec - tum - que ef - fi - ce - ret

piano 103

Poeta 106

non tam sol - ler - ti - a (quip - pe is - dem ar - ti - bus vic - tus est) <sup>loco</sup> quam de - um i - ra in rem Ro - ma - nam, eu - jus pa - ri

piano 106

*mf*

Poeta

110 e - xi - ti - o vi - gu - it ce - ci - dit - que.

Historia

110 cor - pus il - li la - bo - rum to - le - rans, a - ni - mus au - dax;

piano

110

114

Historia

114 sui ob - te - gens, in a - li - os cri - mi - na - tor; jux - ta a - du - la - ti - o et su -

piano

114

116

Historia

116 *f* per<sup>66</sup> bi - a; pa - lam com - po - si - tus pu - dor;

piano

116

119

Historia

119 in - tus<sup>5</sup> sum ma a - pi - scen - di li - bi - do e -

piano

119

*mf*

121

Historia

jus - que ca - u - sa mo - do lar - gi tio

piano

123

Historia

et lu - xus,

piano

*f*

125

Historia

sae - pi - us in - dus - tri - a

piano

*f*

127

Historia

ac vi - gi - lan - ti - a,

piano

Historia

129 *haud mi nus no xi æ,*

piano

Historia

131 *quo ti ens pa ran do reg no fin gan*

piano

*f*

Historia

133 *tir.*

piano

*p*

Sejanus

*mp* God - dess: Long a - go, wea-ring the skins of wi - ld beasts and

piano

*p*

Sejanus

143 soaked in blood, we sang to name - less gods in mea - dows wide.

piano

*p*

Sejanus

149

Now dressed in pur-ple and gold, car-ry-ing grim wea - pons, *f* we fight i - dle wars that waste the lives of

piano

149

*f*

*loco*

*f*

Sejanus

155

count - less men. God - dess, sis - ter, mo - ther: why do you still car - ry sheaves of wheat,

piano

155

*f*

*f*

Sejanus

160

and I a bloo - dy sword?

piano

160

*p*

*p*

*p*

Poeta

166

*mf* As the in - stru - ment of Rome's dis - grace, Se - ja - nus owed his e - very of - fice

piano

166

*p*

Poeta

172

to the whim of that pock-marked, old sa - tyr, Ti - be-ri-us. So did

piano

172

*mp*

172

*mp*

Poeta

178

Pon-tius Pi - la - tus his go-ver-nor-ship re - ceive, a fa-vor from Pro-cu - la's twin bro - ther, Se -

piano

178

178

Poeta

183

ja - nus. And,

piano

183

*mf*

183

*mf*

Poeta

189

when the em - pe-ror's faw - ning toa-dy at last fell from diz-zy-ing heights, de -

piano

189

189

193

Poeta

stroyed in e - qual mea - sure by his cun - ning and his greed, His bro - ther's de - scent

piano

199

Tiberius

*f* Stop, Po-et, you bore me. The Muse has a -

Poeta

was like - wise swift.

piano

*ff* *f*

204

Tiberius

ban - doned you, so I will sing mine own hi - sto - ry. Se - ja - nus:

209

Tiberius

That you killed my son Dru - sus mat - ters not to me, that you wish to wed his wife is

214

Tiberius

mere - ly a farce, but that you would as - sume tri - bu -

214

piano

*f*

217

Tiberius

ni - ci - an po - wers me - rits

217

piano

219

Tiberius

death. Death

219

piano

221

Tiberius

Death Death

221

piano



Sejanus 240 warm your cup with my blood Drink, fool

piano 240

Sejanus 246 Rome's gol - den age has passed. Here there is on - ly a taste of i - ron on our

piano 246 *mf* *f*

Sejanus 252 tongues. Au - gust and di - vine fa - ther of our coun - try you will die, vo - mi - ting forth your

piano 252

Sejanus 257 rot - ten en - trails, with the taste of your vile life ri - sing in your nos - trils.

piano 257

Sejanus 262

Your in - nu-me-ra-ble vic - tims shall be a - venged in each in - ces - sant retch

piano 262

Sejanus 266

and swea-ting con - vul - sion. Come grand - fa - ther, drink my dark and foul blood and

piano 266

Sejanus 271

die with me ——— die with me ——— die with me ———

piano 271 *f*

Sejanus 277

scream incoherently

die with me

piano 277



300

Historia

sis - te - re ad lo - qui a - ni - mus e -

piano

302

Historia

rat re - ti - nens aut de - mit - tens par -

piano

305

Historia

tem di - e - i ab - sump - sit

piano

307

Historia

mul - to - que ad - huc coe -

piano

309 *slow crescendo*

tu et cunc - tis in - ter - pi - dem vul - tum e - jus spec -

piano

309 *slow crescendo*

312

tan - ti - bus, cum su - pe - res - se

piano

312 *mp*

312

*mp*

314

tem - pus no - vis - si - mis cre - de

piano

314

314

316

rent, gla - di - o, quem

piano

316

316

Historia

318 si - nu ab - di - de - rat, in - cu - bu - it.

piano

320

322

324

326

328

ff

mf

mf

Detailed description of the musical score: The score is for a piece titled 'Historia'. It consists of a vocal part and a piano accompaniment. The vocal part begins at measure 318 with the lyrics 'si - nu ab - di - de - rat, in - cu - bu - it.' The piano accompaniment starts at measure 318 with a complex rhythmic pattern of beamed sixteenth notes. At measure 320, the piano part continues with similar patterns. At measure 322, the piano part has a section marked 'mf' (mezzo-forte). At measure 324, the piano part continues with beamed sixteenth notes. At measure 326, the piano part has a section marked 'mf'. At measure 328, the piano part continues with beamed sixteenth notes. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings.

331

piano

Poeta

333

Short - ly

piano

Poeta

335

af - ter - wards the ty - rant died.

piano

Poeta

337

Pueri

337

Ti - be - ri - us in Ti - be - rim.

piano

339

Historia

Bi - be - ri - us Cal - di - us Me - ro. Hir - cus ve - tu -

339

Pueri

339

piano

341

Historia

lus ca - pre - is na - tu - ram li - gur - rit.

341

piano

342

Historia

343

piano

343

8<sup>va</sup> *mf*

# 10. Daughters of Jerusalem

1  $\text{♩} = 60$

Legatus *mp* Hail Pon - tius Pi - late, gree - tings. I bring you ti - dings from Rome:

Pilate

Procula

Historia

piano *mp*

3 *mp* Your bro - ther Se - ja - nus has fal - len u - pon his sword,

Legatus

piano

5 *mp* Ti - be - ri - us has joined the di - vine

Legatus

piano

Legatus

7

Ju - li - us and Au - gus - tus in Hell,

piano

Legatus

8

Your ca - reer is fi - nished, And I am here come to as - sume your

piano

Legatus

9

of - fice.

Pilate

9

*ff* Væ! Fru - stra, mei su - scep - ti la -

piano

11

Pilate

bo-res! O spes fal-la - ces! O co - gi - ta - ti - o - nes i - na - nes me - as!

piano

13

Pilate

*pp* The road to hell is straight and smooth-ly paved. Night

Procula

*pp* Fa - ci - lis de-scen-sus A - ver -

piano

*pp*

13  $\bullet = 45$

16

Pilate

and day, the dark god's gate yawns wide, But to re -

Procula

no; noc - tes at - que di - es pa - tet

piano

16

19

Pilate

call the way and climb back out a - gain: How ex - haus - ting, how la -

Procula

a - tri ja - nu - a Di - tis; sed re - vo - ca - re gra -

piano

22

Pilate

bo - ri - ous! how la - bo - ri - ous!

Procula

dum su - pe - ra - sque e - va - de - re ad au - ras, hoc o - pus, hic

piano

25

Pilate

25 3

Procula

la - bor est.

25

piano

25

♩ = 70

Historia

vo - ε - î - τε      ὅ - τι πᾶν      τὸ ε - î - σπο - ρε - υό - με - νον      ε -      ἰς      τὸ στό - μα  
no - e - î - te      hó - ti pân      to e - i - spo - re - uó - me - non      e -      is      to stó - ma

piano

42

Historia

ε - ις τὴν κοι - λί - αν χω - ρε - ἱ καὶ ε - ις ἁ - φε - δρῶ - να ἐκ - βάλ - λε - ται;  
 e - is tēn koi - lí - an khō - re - î kai e - is a - phe - drô - na ek - bál - le - tai?

piano

42

46

Pilate

*mf* Bles - sed are the bar - ren, And the wombs that

46

Procula

*p* Μα - κά - ρι - αι αἱ στε - ἱ - ραι καὶ αἱ κο - ι - λί - αι αἱ  
 Ma - ká - ri - ai hai ste - î - rai kai hai ko - i - lí - ai hai

46

Historia

*p* Be - a - tæ ste - ri - les et ven - tres qui non ge - nu - e - runt et

46

piano

46

• = 55

49

Pilate

ne - ver bare, And the paps which ne-ver gave suck.

49

Procula

οὐκ ε - γέν - νη - σαν καὶ μα - στοὶ οἱ οὐκ ἔ - θρε - ψαν. Καὶ ἰ - δου  
ouk e - gén - nê - san kai ma - stoi hoi ouk é - thre - psan. Kai i - dou

49

Historia

u - be - ra quæ non lac - ta - ve - runt. Et ec - ce mu - li - er,

piano

49

52

Pilate

And, be - hold, a wo - man, Which was di - seased

52

Procula

γυνή αἰ - μορ - ρο - οὐ - σα δώ - δε - κα ἔ - τη προ - σελ - θοῦ - σα  
gu - nê hai - mor - ro - ou - sa dô - de - ka e - tê pro - sel - thoû - sa

52

Historia

quæ san - gui - nis flu - xum pa - ti - e - ba - tur du - o - de - cim

piano

52

54

Pilate

with an is - sue of blood twelve years, Came be - hind him, And

54

Proculla

ὄ - πι - σθεν ἡ - ψα - το τοῦ κρα - σπέ - δου τοῦ  
ó - pi - sthen hêp - sa - to toû kra - spé - dou toû

54

Historia

an - nis, ac - ces - sit re - tro, et te - ti - git

54

piano

56

Pilate

touched the hem of his gar - ment.

56

Proculla

ἰ - μα - τί - ου αὐ - τοῦ  
hi - ma - tí - ou au - toû.

56

Historia

fim - bri - am ve - sti - men - ti e - jus.

56

piano

# 11. Casus Tertius

Lucretius

*f* Om - nis cum in te - ne - bris prae -

Pueri

piano

*f*

Lucretius

ser - tim vi - ta la - bo - ret.

piano

Lucretius

Nam ve - lu - ti

piano

Lucretius

pue - ri tre - pi - dant at - que mo - ni - a

piano

Lucretius

cæ - cis in te - ne - bris me -

piano

*mf*

Lucretius

tu - unt, sic nos

piano

Lucretius

13

*f* in lu - ce ti - me - mus in

piano

13

6 6 6 6 6

8<sup>vb</sup>

Lucretius

15

ter - dum, ni - hi-lo

piano

15

6 6 6 6

8<sup>vb</sup>

*p*

Lucretius

17

quæ sunt me - tu - en - da ma - gis quam quæ

piano

17

3 3

Lucretius

19

pue - ri in te - ne - bris pa - vi -

piano

19

*mf*

3

3

Lucretius

21

tant fin - gunt - que fu -

piano

21

*mf*

5

8vb

Lucretius

23

tu - ra -

Pueri

23

*mf* Hunc i - gi - tur

piano

23

*mf*

6

6

6

6

6

loco

Pueri

25

ter - ro - rem a - ni - mi te - ne - bras - que

piano

Pueri

27

ne - ces - sest non ra - di - i

piano

Pueri

29

so - lis ne - que lu - ci - da te - la di -

piano

Lucretius

31

*mf* sed na -

Pueri

31

e - i dis - cu - ti - ant, / a /

piano

31

6 6 6 6 3

3 3 3 3

Lucretius

33

rit.

tu - ræ spe - ci - es ra - ti - o - que.

Pueri

33

piano

33

3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3

# 12. mors pilati

Pilate

Procula

Epicurus/Chorus

*mp* My world, so migh - ty once, is past its prime: So

1

$\bullet = 60$

3

3

piano 1

synth

*mp*

freely tremolo notes in boxes

1

$\bullet = 60$

3

Pilate

piano 1

too my mind's ram - parts have been breached And are fal - len crumb - ling

4

3

3

3

Pilate

6

down to ru - ins 'round. *mf* My breath de - parts, as this ex - haus - ted earth

piano 1

6

Pilate

9

That once brought forth gl - gan - tic mar - vels Can

piano 1

9

Pilate

12

scarce - ly now ti - ny worms and in - sects breed. For know ye

piano 1

12

Pilate

14

the ma - ni - fold beasts Were not lo - wered from the gods a - bove On a

piano 1

14

Pilate

gol - den thread in - to fields be - low, Nor came they out of 30 - cean's depths To

piano 1

Pilate

whelp be - tween the cliffs and poun - ding surf; , *rubato, slower*

piano 1

Pilate

Ra - ther all were born of

piano 1

Pilate

mo - ther earth Who nur - tures and pro - vides for us.

piano 1

Pilate

29 This same earth, she, (who first cre - a - ted us ti - ny Dus - ty mor - tals,

piano 1

29

Pilate

31 bright grains, and lus - ty grapes), She, (who gave us

piano 1

31

Pilate

34 sweet fruits and joy - ful pas - tures), To - day can -

piano 1

34

Pilate

39 not e - ven be urged on by swea - ting toil To pro - duce a hand - ful of

piano 1

39

Pilate

Procula

45 food.

*mf* At the same time, she has bro-ken all the o - xen, And

piano 1

45

tr

3

Procula

48

worn a - way the strength of stal - wart far - mers, And i -

piano 1

48

tr

tr

3

Procula

51

ron tools can bare - ly scrape fur - rows in her fields, And Rome's seed lies

piano 1

51

tr

tr

tr

54

Procula

sown in bar - ren soil, *tr* There to rot, *tr* ne - ver to yield

piano 1

54

synth

57

Procula

a har - vest, *tr* Coaxed by so much *tr* was - ted *tr* la - bor.

piano 1

57

synth

61

Procula

For man is an an - cient plow-man, for - e - ver sigh - ing,

piano 1

synth

Detailed description: This system covers measures 61 to 63. The Procula part (voice) starts at measure 61 with a rest, then enters with a melody featuring triplets and trills. The lyrics are "For man is an an - cient plow-man, for - e - ver sigh - ing,". The Piano 1 part has a sustained bass line with some movement in measure 63. The Synth part provides harmonic support with chords and moving lines in both hands.

64

Procula

Sha-king his head and shi-ve-ring o-ver his lost

piano 1

synth

Detailed description: This system covers measures 64 to 66. The Procula part continues the melody with triplets. The lyrics are "Sha-king his head and shi-ve-ring o-ver his lost". The Piano 1 part continues with a sustained bass line. The Synth part continues with harmonic support, including a triplet in measure 66.

67

Procula

toils, And these days are not as those of yes -

piano 1

67

67

synth

69

Procula

ter-year, When our pi-ous fore-fa-thers were most for-tu-nate For back then

piano 1

69

69

synth

72

Procula

it took less land to pro - duce such boun - ty That kept a Ro - man fa - mi -

piano 1

72

synth

72

75

Pilate

75

Procula

ly fat and jol - ly.

piano 1

75

synth

75

*f* I, (the sad so - wer of

Pilate

78

wi-thered and de-cay-ing vines, Pro-tes-ting time's pas-sage

piano 1

78

synth

78

Pilate

81

and fa-ti-guing hea-ven), Shall ne-ver un-der-stand why e-very-thing lan-gui-

piano 1

81

synth

81

Pilate

83

shes Lit-tle by lit-tle, while I head for hell worn out by old

piano 1

83

synth

83

86

Pilate

age. *mp* My soul not gi - ven of the gods, But by my bo - dy spawned

piano 1

86

86

synth

86

90

Pilate

de - parts And I cease to be.

piano 1

90

90

synth

90

piano 1

94

synth

94

This musical system covers measures 94 to 98. The piano 1 part (top two staves) features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with whole and half notes. Triplet markings are present in measures 94, 95, and 97. The synth part (bottom two staves) has a more static role, with whole notes and rests in the right hand, and a bass line that includes some triplet figures in measures 97 and 98.

piano 1

99

synth

99

This musical system covers measures 99 to 103. The piano 1 part (top two staves) continues the melodic development with various note values and triplet markings. The synth part (bottom two staves) features a sustained chord in the right hand and a bass line with half notes and rests. Triplet markings are also present in the synth part in measures 99 and 100.

103

Epicurus/Chorus

*f* Ὁ θά - να - τος  
Ho thá - na - tos

piano 1

synth

108

Epicurus/Chorus

ού - δὲν πρὸς ἡ - μᾶς; τὸ γὰρ δι - α - λυ - θέν ἄ - να - ισ - θη - τε - ῖ· τὸ δ'  
ou - den pros hē - mās; to gar di - a - ly - then a - na - is - thē - te - î to d'

piano 1

synth

112

Epicurus/Chorus

112

piano 1

112

synth

112

112

3

3

3

3

ἀ - να - ι - σ - θῆ - το - ῦν οὐ - δὲν πρὸς ἡ - μᾶς.  
a - na - i - sthê - to - ûn ou - den pros hê - mās.

# 16. Rationale Judicii

Erling Wold

*♩=100*

butius

sacerdos

pilate

herod

ananas

chorus puerum

chorus mulierum

legatus

longinus

sejanus

historia

christiana prima

christiana secunda

kaiaphas

*♩=100*

piano

piano

4  
butius

4  
piano

4  
piano

6  
butius

6  
piano

6  
piano

9  
butius

9  
chorus puerum

9  
chorus mulierum

9  
piano

9  
piano

Cai-us

Pon-tiu Pi-late, one-time mi-li-tary go-ver-nor of the pro-vince of Ju-d - a,

come in-to the Court.

Ve - li-tis, ju-be-a - tis, Qui-rites, et ce - te -

0 0 0 ju-di-ces 0 fi -

chorus puerum 12 ra? pro - cu - ra - tor pro - vin - ci - Ju - - - d - - -

chorus mulierum 12 bu - ti - - - - us ec - ce ho - - - mo ec - ce ho - mo

piano 12

piano 12

sacerdos 14 Know ye, O learned jud - ges, That this man of un-ben-ding character,

chorus puerum 14

piano 14 6 6 6 6 6 6 6 6

piano 14

sacerdos 16 Ar - ro-gant and pi - ti-less, Is guilty of countless crimes against the people of Jud - a

piano 16

piano 16

18

sacerdos

18 This man sur-rendered him-self to: The taking and giving of bribes and corruption,

chorus puerum

18 Tas d-ro-do-k - as tas h - bre - - is tas har-pa -

piano

18

piano

18

21

sacerdos

21 Wan-ton vi-o-lence and lewd-ness, Rob-be-ry and rape, Out-<sup>rage</sup>, tor-ture, and as-sault,

chorus puerum

21 gas tas a-i-k - as tas e-p - re - - as tous a - kr -

piano

21

piano

21

24 sacerdos 3

24 Insult and a-buse, Slaugh-ter and mur-der, with-out ver-dict, ne-after-a-no-the-in-clo-sure, And never

chorus puerum

24 tous kai e - pal - l - lous ph - tou st na - n - nu kaon kai ar - ga - tie - ti n -

piano

24

24

piano

24

The musical score for "The Tenth Muse" by John Adams is presented in a multi-staff format. The vocal parts include "sacerdos", "herod", and "chorus puerum". The piano accompaniment is divided into two sections, each marked "piano". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *mf* and *ff*. The lyrics are written below the vocal staves, and the piano part includes a "loco" section. The score is divided into measures, with some measures containing rests or specific musical instructions.

herod

30

3 3

Ju - d - a, Pi - lat brough into Je - ru - sa - lem un - der co - ver of night,

piano

30

12 12 12

piano

30

3 3 3

*ff*

32

herod

32

Images of C - sar, which are al - led stan - dards.

ananas

32

And la - ter he

piano

32

12 12 12

piano

32

*mf* *ff*

35

ananas

35

3

caused a new tu - mult

piano

35

12 12 12 12

piano

35

3

The musical score for 'Ananias' is presented in three systems. The first system shows the vocal line (soprano) and the piano accompaniment (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of a treble and a bass staff. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: 'by u - - sing the sa - cred'.

The image displays a musical score for a piece titled "ananas". It consists of four staves. The first staff is for the vocal line, starting at measure 37 with the lyrics "trea - su - ry,". The second staff is a piano accompaniment, also starting at measure 37, featuring a complex, fast-moving bass line with many accidentals and a treble line with eighth notes. The third and fourth staves are another piano accompaniment, starting at measure 37, featuring a simpler melody in the treble and a bass line with chords and a few accidentals. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp and one flat), time signatures, and dynamic markings like "piano".

ananas

38

3

Called the Kor - bo - - nas,

piano

38

12

12

12

12

piano

38

anas to con - struct an a - - - - - que - - - - - duct.

piano

39 12 12 12 12 *pp*

pilate If there had been no effigies u - pon those standards,

piano

42

pilate Would you have complained a-bout the coins in le - gio - nary wal-lets? And what better ex-

piano

50 3 3

57  
pilate  
57 pen-dit-ure of mu - ni-ci-pal funds Than for betterment of the com-mon-weal?

piano

piano

64  
legatus  
64 The ob-sti-na-cy of a Ju-d-an is pro-ver-bi-al.

piano

piano

66  
piano

piano



sejanus 76 5

vi - o - len - ti - am ig - ni - um ac - ci - de - runt

piano 76

piano 76

6 6 6 6 6 6 6 6

sejanus 78 3

gra - vi - or at - - que a - - - tro - ci - or.

piano 78

piano 78

6 6 6 6 6 6 6 6

piano 80

piano 80

6 6 6 6 6 6 6 6

82  
historia

82 Sed non o - - pe hu - ma - na,

piano

82 6 6 6 6 6 6 6 6

piano

84

84 non lar - - gi - ti - - o - ni - bus

piano

84 6 6 6 6 6 6 6 6

piano

86 3

86 prin - ci - pis aut de - um pla - ca - men -

piano

86 6 6 6 6 6 6 6 6

piano

88

historia

88

piano

88

tis de - ce - de - bat in - fa - mi - a,

88

piano

88

6 6 6 6 6 6 6 6

90

historia

90

piano

90

quin jus - - - sum in - cen - di - um

90

piano

90

6 6 6 6 6 6 6 6

92

longinus

92

historia

92

piano

92

Ne - ro sub - di - dit

cre - - de - - re - tur.

92

piano

92

6 6 6 6 6 6 6 6

94

Longinus

re - os et qu - si - tis - si - mis p̃ - nis af - fe -

piano

94

94

longinus

cit,

quos per fla- gi - ti - a

piano

98

longinus

98

in - - - - vi - - - sos vul - gus Chris ti - a - nos

piano

98

100  
longinus ap - - - - pel - - - - la - bat.

sejanus The testimo - ny of these

piano

100

6 6 6 6

102  
sejanus so - called Chris - tians is a farce. The Chris - tians set fire

piano

102

6 6 6 6

104  
sejanus to the E - ter - nal Ci - ty, To ma - lign her most pi - ous servants,

piano

104

6 6 6 6

6 6 6 6

sejanus

106 3

Pi - late and me. They need wor - thy sa - crifi - cial

piano

106 6 6 6 6 6 6 6 6

108

vic - tims to dis - tract the peop - le

piano

108 6 6 6 6 6 6 6 6

110 4:3

From their ir - re - li - gious ca - lum - ny.

piano

110 6 6 6 6 6 6 6 6



118

historia

ju - dges, O fi - bu-tius. Re-mem - ber why we are here: To try this

piano

118

118

mf

5/16

4/4

126

historia

man.

piano

126

126

3/4

3/4

129

christiana prima

A - de - rant au - tem qui - dam

christiana secunda

Pa - r - san de ti - nes en au - t

piano

129

129

3/4

3/4

132

christiana prima

132 ip - so in tem - por - e, nun - ti - an - tes

christiana secunda

132 t kair a - pag - g l - lon - tes au - t pe - ri

piano

132

piano

132

135

christiana prima

135 il - li de Ga - li - l - is, quo - rum san - gui - nem Pi - la - tus

christiana secunda

135 pe - ri t n Ga - li - la - n h n to ha - ma Pei - l - tos

piano

135

piano

135

138

christiana prima

138

christiana secunda

138

piano

138

piano

mis-cu - it cum sa - cri - fi - ci - is

- mi - xen me - - - ta t n thu - si - n

141

pilate

141

christiana prima

141

christiana secunda

141

piano

141

piano

In - no - cens e - go sum a san-gui-

e - o - rum.

au - t n.

144

pilate

ne Ga - li - l - um ho - rum.

sejanus

0

piano

piano

148

sejanus

judges: Why do these poor mis-guided creature still wor - ship A re-ne-gade so-phist

piano

piano

sejanus 152 3 from theo - ven - blast 3 that is Ju - d - - - - a? He,

piano 152

piano 152

sejanus 156 3 who has duped half wit - ted slaves, 3 serving wo - men, and bas - tard chil - dren That

piano 156

piano 156

sejanus 159 3 they are all brothers of one a - no - ther - and e - ven us - - - And in - duc - ted them in - to

piano 159

piano 159

sejanus 162 4 3 3 3

his bi-zarræct, Tea-ching them to de-ny thei tradi-tiønal gods, And pray in- stead to him,

piano 162

piano 162

sejanus 166 3 3

That queer, don - key-hea - ded god as man.

piano 166

piano 166

*ff*

ananas 170

she-kes

christiana pri 170

Non ha - be - is de - os a - li - e - nos co - ram

piano 170

*mf* *ff*

piano 170 5 5

173

pilate

173

ananas

173

historia

173

christiana prince

173

piano

173

piano

173

me.

What does all this have to do with my client?

I do not recog-nize this ec-clesi-

ne-a-sah

3 3 3

mf

5 5 5 5

177

pilate

177

piano

177

piano

177

as-tic court s ju-ris - dic - tion o-ver me. I am a Ro-man ci-ti-zen. I

3

5 5 5 5 5



194 3 3 3 3

christiana secunda

194 khre - an? au - toi gar - ko - sa - men a - po to st - ma - tos

kaiaphas

lo ti - sa se - may sa - we

piano

194 6:5

piano

196 3

christiana secunda

196 au - - - - to .

kaiaphas

al - to - - - shet ya - - - de - ka im - ra - sa li - he - yot

piano

196

piano

198  
sejanus Ju - d - ans and Christians rogues and thieves Have a - lrea

198  
kaiaphas ed - ha - mam

198  
piano

198  
piano

201  
sejanus 201 dy replaced pa - tri - cians and knights, Wi - thin the se - nate and the go - vernment.

201  
piano

201  
piano

204  
sejanus 204 Our eyes have been clouded by a cu - ri - ous whim. Pi - late, your case is

204  
piano

204  
piano

sejanus 207 *lost* The judge shav ede-ci - ded. You are guil - - - ty.

piano 207

piano 211 *p*

piano 211 *p*

piano 218

piano 218

226

butius

226

piano

226

piano

233

butius

233

piano

233

piano

# 17. pilatus beatus est

1  $\bullet = 54$

Pilate

*p* Ex -

1  $\bullet = 54$

piano

*p*

5

Pilate

tor - res i - dem pa - tri - a lon - ge - que fu - ga - ti con - spec - tu ex

piano

9

Pilate

ho - mi - num, fœ - da - ti cri - mi - ne tur - pi,

piano

8<sup>va</sup>

Pilate

12

*mf* om - ni - bus æ - rum - nis ad - fec - ti

piano

12

5

8<sup>va</sup>

3

3

3

3

11

16

11

16

Pilate

14

de - ni - que vi - vunt, et quo - cum - que ta - men mi - se -

piano

14

3

15

16

15

16

Pilate

16

ri ve - ne - re pa - ren - tant

piano

16

4

9

8

9

8

Pilate

18

et ni - gras mac - tant pe - cu - des et ma-ni-bu' di - vis in -

piano

18

10:7

9:7

8:7

10:7

Pilate

21

fe - ri - as mit - tunt mul -

piano

21

6

6

6

6

Pilate

23

to - que *f* *f* in re - bus a -

piano

23

6

6

6

6

6

3

3

3

Pilate

cer - bis a - cri - us

piano

Pilate

ad - ver - tunt a - ni - mos ad re - li - gi - o - nem. *mf*

piano

*loco* *mf* 10:9

9:8

Pilate

Cru - de - les gau - dent in tri - sti fu - ne - re fra - tris et

piano

10:9

Pilate

32

con - san - gui - ne - um men - sas o - de - re ti - mo - re.

piano

32

5 5 5 5 5 5

*p*

Pilate

35

In - te - re - unt par - tim sta - tu - a - rum et no - mi - nis er - go. et sæ - pe us - que a - de - o, mor -

piano

35

Pilate

38

tis for - mi - di - ne, vi - tæ per -

piano

38

3

43

Pilate

ce - pit hu - ma - nos o - di - um lu - ci - sque vi - den - dæ,

piano

48

Pilate

*p* ut si - bi con - sci - scant mæ - ren - ti pec -

piano

53

Pilate

to - re le - tum, o - bli - ti fon - tem cu - ra - rum hunc es - se ti - mo - rem,

piano

Pilate

57

hunc ve-xa-re pu-do-rem, hunc vin-cu-la a-mi-ci-ti-a-i rum-pe-re et in

piano

57

57

Pilate

61

sum-ma pic-ta-tem e-ver-te-re su-es-se;

piano

61

61

randomly play notes from chords

Pilate

65

*pp* Nam jam sæ-pe ho-mi-nes pa-tri-am ca-ro-sque pa-ren-tis pro-

piano

65

65

69

Pilate

di-de-runt, vi - ta - re A-che - ru - si - a tem-pla pe - ten-tes.

69

piano

69

The musical score is for a scene with Pilate and a piano accompaniment. The Pilate part is a single melodic line in G minor, starting at measure 69. The piano part consists of two staves: the right hand plays chords and the left hand plays a bass line. Both parts end at measure 73. The lyrics are: di-de-runt, vi - ta - re A-che - ru - si - a tem-pla pe - ten-tes.

# 18. Credo

The musical score is for a piece titled "18. Credo". It is written for four parts: solo, soprano, alto, and piano. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked with a quarter note equal to 51 (♩ = 51). The score is divided into two systems. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The solo part is mostly silent, with rests in measures 1-5 and 6-10. The soprano and alto parts have lyrics. The piano part provides harmonic support with chords and moving lines. The lyrics are in Latin, following the text of the Credo. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). There are also articulation marks like slurs and accents. The piano part features some complex chords and moving lines, particularly in the right hand. The alto part has some triplet markings in measures 9 and 10. The soprano part also has triplet markings in measures 9 and 10. The lyrics for the soprano and alto parts are: "Cre-do in u-num De-um, Cre-do in u-num De-um, Pa-trem om-ni-po-ten-tem, vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um." and "ten-tem, fac-to-rem cœ-li et ter-ræ, vi-si-bi-li-um om-ni-um et in-vi-si-bi-li-um."

1  $\bullet = 51$

solo

soprano

*p* Cre - do in u - num De - um, Cre - do in u - num De - um, Pa - trem om - ni - po -

alto

*p* Cre - do in u - num De - um, Pa - trem om - ni - po -

Piano

*p*

1

6

solo

soprano

ten - tem, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

alto

ten - tem, fac - to - rem cœ - li et ter - ræ, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

Piano

6

11

solo

soprano

Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um De - i

alto

u - ni - ge - ni - tum.

Piano

15

solo

duet

*f* De - um de De - o,

soprano

*mf* Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la.

*f* De - um de De - o,

alto

*mf* Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la.

*f* De - um de De - o,

Piano

18

solo

lu-men de lu-mi-ne, De - um ve-rum de De - o ve-ro.

soprano

lu-men de lu-mi-ne, De - um ve-rum de De - o ve-ro. *p* Ge-ni-tum, non fac-tum,

alto

lu-men de lu-mi-ne, De - um ve-rum de De-o ve-ro.

Piano

21

solo

Con-sub - stanti-a - lem Pa - tri: per quem om-ni-a fac-ta sunt.

soprano

Con-sub - stanti-a - lem Pa - tri: per quem om-ni-a fac-ta sunt.

alto

*p* Con-sub-stan-ti - a - lem Pa-tri: per quem om-ni-a fac-ta sunt.

Piano

24

solo

soprano

24

Qui prop-ter nos ho-mi-nes, et prop-ter no-stram sa-lu-tem de-scen-dit de cœ-lis.

24

alto

*mf* Qui prop-ter nos ho-mi-nes, et prop-ter no-stram sa-lu-tem de-scen-dit de cœ-lis.

24

Piano

24

26

solo

soprano

26

Et in-car-na-tus est de Spi-ri-tu Sanc-to *p* ex Ma-ri-a vir-gi-ne:

26

alto

Et in-car-na-tus est de Spi-ri-tu Sanc-to

26

Piano

26

29

solo *f* ET HO-MO FAC-TUS EST.

soprano *f* ET HO-MO FAC-TUS EST.

alto *f* ET HO-MO FAC-TUS EST.

Piano *f*

29

*p*

34

solo *p* Cru-ci - fi - xus e-ti-am pro no - bis;

soprano

alto

Piano

34

39

solo

sub Pon-ti-o Pi-la-to pas - sus,

39

soprano

*p* sub Pon-ti-o Pi-la-to

39

alto

*p* sub Pon-ti-o Pi-la-to et se-pul - tus

Piano

43

solo

*f* Et res - su - re - xit ter - tia di -

43

soprano

*f* Et res - su - re - xit ter - tia di -

43

alto

est. *f* Et res - su - re - xit ter - tia di -

Piano

43

8<sup>va</sup>

46

solo

e, se - cun-dum Scrip - tu - ras. *mf* Et as -

soprano

e, se - cun-dum Scrip - tu - ras.

alto

e, se - cun-dum Scrip - tu - ras.

Piano

49

solo

cen - dit in cœ - lum:

soprano

49

alto

49

Piano

*mf*

49

*loco*

51

solo

se - det ad dex - te - ram Pa - tris. Et

51

soprano

51

alto

51

Piano

53

solo

i - te - rum ven - tu - rus est cum glo -

53

soprano

53

alto

53

Piano

55 **duet**

**solo** ri - a ju di - ca - re vi -

**soprano**

**alto**

**Piano**

57

**solo** vos, et mor - tu - os:

**soprano**

**alto**

**Piano**

59

solo

soprano

alto

Piano

*mf* cu - jus reg - ni non e - rit

*mf* cu - jus reg - ni non e - rit

61

solo

soprano

alto

Piano

fi - nis.

Et

Et

fi - nis.

63

solo

in Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi - can -

soprano

in Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi - can -

alto

63

Piano

65

solo

tem:

soprano

tem: qui ex Pa - tre Fi - li -

alto

qui ex Pa - tre Fi - li -

65

Piano

67

solo

soprano

alto

Piano

o - que pro - ce - dit.

o - que pro - ce - dit.

69 duet

Qui cum Pa - tre, et Fi - li - o

/o/

/o/

Piano

71

solo

si-mul a - do - ra - tur, et con - glo - ri - fi - ca tur: -

soprano

si-mul a - do - ra - tur, /o/

alto

si-mul a - do - ra - tur, /o/

Piano

73

solo

qui lo cu - tus qui lo - cu - tus

soprano

qui lo cu - tus qui lo - cu - tus

alto

qui lo cu - tus qui lo - cu - tus

Piano

75

solo

qui lo-cu - tus et per Pro - phe - tas.

soprano

qui lo-cu - tus et per Pro - phe - tas.

alto

qui lo-cu - tus et per Pro - phe - tas.

Piano

75

6 6 6 6 6 6 6

77

solo

*f* qui lo - cu - tus qui lo - cu - tus

soprano

*f* qui lo - cu - tus qui lo - cu - tus

alto

*f* qui lo - cu - tus qui lo - cu - tus

Piano

77

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

79

solo

qui lo-cu - tus et per Pro - phe - tas.

soprano

qui lo-cu - tus et per Pro - phe - tas.

alto

qui lo-cu - tus et per Pro - phe - tas.

Piano

81

solo

*ff* qui lo - cu - tus qui lo - cu - tus

soprano

*ff* qui lo - cu - tus qui lo - cu - tus

alto

*ff* qui lo - cu - tus qui lo - cu - tus

Piano

83

solo

qui lo-cu - tus et per Pro - phe - tas.

soprano

qui lo-cu - tus et per Pro - phe - tas.

alto

qui lo-cu - tus et per Pro - phe - tas.

Piano

83

6 6 6 6 6 6 6

85

solo

85

*p* Et u-nam, sanc-tam, ca - tho-li-cam et a-pos-to-li-cam Ec - cle-si-am.

alto

85

*p* et a-pos-to-li-cam Ec - cle - si - am.

Piano

85

85

90

solo

soprano

alto

Piano

Con-fi - te - or u - num bap - tis - ma - in re - mis - si - o - nem pec - ca - to - rum.

Con-fi - te - or u - num bap - tis - ma - in re - mis - si - o - nem pec - ca - to - rum.

94

solo

soprano

alto

Piano

Et ex-spec-to re-sur-rec-ti-o - nem *rit.* *a tempo* *f* mor-tu-o-rum. Et vi-tam ven-tu-ri sæ-cu-li. A - men. *mf*

Et ex-spec-to re-sur-rec-ti-o - nem *rit.* *a tempo* *f* mor-tu-o-rum. Et vi-tam ven-tu-ri sæ-cu-li. A - men. *mf*

# 19. martyrrium pilati

1  $\bullet = 40$

Russian

Ethiopian

piano I

piano II

6

6

6

This musical score is for a piece titled "19. martyrrium pilati". It is written for four parts: Russian vocal, Ethiopian vocal, piano I, and piano II. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 40. The score is divided into two systems. The first system contains measures 1 through 5. The Russian and Ethiopian vocal parts are mostly rests in the first system. The piano I part begins in measure 2 with a series of chords. The piano II part begins in measure 2 with a melodic line. The second system contains measures 6 through 10. The piano I part continues with chords, and the piano II part continues with a melodic line. The score ends with a final chord in measure 10.



piano I

23

piano II

23

This system contains measures 23 through 26. Piano I (bass clef) begins at measure 23 with a triplet of eighth notes, continuing with a series of triplets and a final triplet of eighth notes. A slur groups measures 23-25. Piano II (treble and bass clefs) has a sustained chord in measure 23, followed by rests in measures 24-25, and a single note in measure 26. Measure numbers 23, 27, and 9 are indicated.

piano I

27

piano II

27

This system contains measures 27 through 30. Piano I (bass clef) continues with triplet-based patterns. A slur groups measures 27-29. Piano II (treble and bass clefs) has sustained chords in measures 27-29 and rests in measure 30. Measure numbers 27, 27, and 3 are indicated.

piano I

29

piano II

29

This system contains measures 29 through 32. Piano I (bass clef) continues with triplet-based patterns. A slur groups measures 29-31. Piano II (treble and bass clefs) has sustained chords in measures 29-31 and rests in measure 32. Measure numbers 29, 29, and 3 are indicated.

piano I

31

piano II

31

31

Measures 31-32. The score is for two pianos. Piano I (bass clef) plays a continuous eighth-note triplet pattern starting on measure 31. Piano II (treble and bass clefs) has sustained chords in measures 31 and 32.

piano I

33

piano II

33

33

Measures 33-34. The score continues for two pianos. Piano I (bass clef) maintains the eighth-note triplet pattern. Piano II (treble and bass clefs) has sustained chords in measures 33 and 34.

piano I

35

piano II

35

35

Measures 35-36. The score continues for two pianos. Piano I (bass clef) maintains the eighth-note triplet pattern. Piano II (treble and bass clefs) has sustained chords in measures 35 and 36.

piano I

38

3 3

9

3 3 3 3 3 3 3 3

piano II

38

piano I

42

3 3 3 3 3 3 3 3

9

piano II

42

piano I

45

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

piano II

45

piano I

47

piano II

47

Measures 47-48. Piano I (bass clef) plays a continuous triplet eighth-note pattern in F# major. Piano II (treble and bass clefs) plays sustained chords in F# major, with the bass clef part having a longer duration than the treble clef part.

piano I

49

piano II

49

Measures 49-50. Piano I continues the triplet eighth-note pattern. Piano II has a rest in measure 49 and a half note in measure 50.

piano I

51

piano II

51

Measures 51-52. Piano I continues the triplet eighth-note pattern. Piano II plays sustained chords in F# major, with the bass clef part having a longer duration than the treble clef part.



piano I

59

6

piano II

59

59

This block contains the musical notation for measures 59 and 60. Piano I (bass clef) plays a continuous eighth-note ascending scale in F# major, with fingerings of 6, 6, 6, 6, 6, 6, 6, and 6. Piano II (treble and bass clefs) provides harmonic support with chords in measure 59 and sustained notes in measure 60.

piano I

61

6

piano II

61

61

This block contains the musical notation for measures 61 and 62. Piano I continues the eighth-note ascending scale with fingerings of 6, 6, 6, 6, 6, 6, 6, and 6. Piano II plays chords in measure 61 and sustained notes in measure 62.

piano I

63

6

piano II

63

63

This block contains the musical notation for measures 63 and 64. Piano I continues the eighth-note ascending scale with fingerings of 6, 6, 6, 6, 6, 6, 6, and 6. Piano II plays chords in measure 63 and sustained notes in measure 64.

piano I

65

6

piano II

65

This block contains the first system of a musical score. It features two staves: piano I (bass clef) and piano II (treble and bass clefs). Both staves begin at measure 65. Piano I plays a continuous eighth-note pattern with a '6' fingering indicated below the staff. Piano II has a whole rest in measure 65 and a half note in measure 66, which is tied to the next system.

piano I

67

6

piano II

67

This block contains the second system of the musical score. Piano I continues its eighth-note pattern with '6' fingerings, including some notes marked with a double flat (x). Piano II has a whole rest in measure 67 and a half note in measure 68, which is tied to the next system.

piano I

69

6

*f*

5

3

piano II

69

This block contains the third system of the musical score. Piano I continues its eighth-note pattern with '6' fingerings. In measure 70, the tempo changes to 3/8 time, and the dynamics change to *f* (forte). Piano II has a whole rest in measure 69 and a half note in measure 70, which is tied to the next system. In measure 71, piano II plays a half note with a '3' fingering.

piano I

73

73

piano II

73

piano I

78

78

piano II

78

piano I

83

83

piano II

83

piano I

88

piano II

88

piano I

93

piano II

93

piano I

98

piano II

98

*ff*

piano I

103

5

3 3 3

3 3 3

3 5 3

5 3

5

3 3 3

piano II

103

Detailed description: This system covers measures 103 to 107. Piano I (top) plays a continuous eighth-note pattern with various groupings: quintuplets (5) and triplets (3) in measures 103-104, and a mix of triplets and quintuplets in measures 105-107. Piano II (bottom) plays a melody of dotted half notes and whole notes, with slurs indicating phrasing across measures.

piano I

108

5

3 3 3

3 3 3

3 5 3 3

3 5 3 3 3

piano II

108

Detailed description: This system covers measures 108 to 112. Piano I continues with eighth-note patterns, including quintuplets and triplets. In measure 112, the time signature changes to 4/4. Piano II continues with a melodic line of dotted half notes and whole notes, with slurs.

piano I

113

5

3 3 3

3 3 3

3 3 3

3 3 3

5 3

3

piano II

113

Detailed description: This system covers measures 113 to 117. Piano I continues with eighth-note patterns, including quintuplets and triplets. In measure 113, the time signature changes to 3/8. Piano II continues with a melodic line of dotted half notes and whole notes, with slurs.

piano I

118

piano II

118

Measures 118-122. The key signature is three sharps (F#, C#, G#). Piano I (top) features a complex melodic line with frequent triplets and fifths. Piano II (bottom) provides a sustained harmonic accompaniment with long notes and triplets in the bass.

piano I

123

piano II

123

Measures 123-127. The key signature remains three sharps. Piano I continues with complex melodic patterns. Piano II maintains the sustained accompaniment.

piano I

128

piano II

128

Measures 128-132. The key signature remains three sharps. Piano I continues with complex melodic patterns. Piano II maintains the sustained accompaniment.

piano I

133

5

3

3

3

3

3

3

6

6

6

6

piano II

133

133

piano I

137

6

6

6

6

6

6

6

6

piano II

137

137

piano I

139

6

6

6

6

6

6

6

6

piano II

139

139

piano I

141

6

piano II

141

141

This system contains measures 141 and 142. Piano I (bass clef) plays a continuous eighth-note pattern starting on G4, with a '6' fingering indicated below the staff. Piano II (treble and bass clefs) has sustained chords: a triad of G4, B4, and D5 in the treble, and a single G4 in the bass. The key signature has three sharps (F#, C#, G#).

piano I

143

6

piano II

143

143

This system contains measures 143 and 144. Piano I (bass clef) continues the eighth-note pattern with a '6' fingering. Piano II (treble and bass clefs) has sustained chords: a triad of G4, B4, and D5 in the treble, and a single G4 in the bass. The key signature has three sharps (F#, C#, G#).

piano I

145

6

piano II

145

145

This system contains measures 145 and 146. Piano I (bass clef) continues the eighth-note pattern with a '6' fingering. Piano II (treble and bass clefs) has sustained chords: a triad of G4, B4, and D5 in the treble, and a single G4 in the bass. The key signature has three sharps (F#, C#, G#).

147

Russian

147

piano I

6 6 6 6

147

piano II

I read in a book once that the A-byssinian

151

Russian

151

Ethiopian

151

piano II

Or - tho - dox church be - a - ti - fied Pon - ti - us Pi - late is that true?

156

Ethiopian

156

piano II

Yes, it is. af - ter Pi - late sentenced Je - sus Christ to be crucified he

161

Ethiopian

had a change of heart. He and his wife Procu-la con-verted and were

161

piano II

166

Ethiopian

mar-tyred a - long with their children in Rome

166

piano II

170

Ethiopian

Of course you rea-lize that I am a good Mar-xist and an a-theist

170

piano II

The musical score is for the song "Yes, me too." It features four staves: Russian vocal, Ethiopian vocal, piano I, and piano II. The tempo is marked 174. The key signature has four sharps (F#, C#, G#, D#). The time signature changes from 2/4 to 6/8. The Russian vocal part begins with a melodic line, followed by the Ethiopian vocal part. The piano accompaniment consists of two parts, piano I and piano II, which provide harmonic support and rhythmic accompaniment. The piano I part features a prominent bass line with triplets and a melody in the right hand. The piano II part features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *sfz* (sforzando). The lyrics "Yes, me too." are written under the Ethiopian vocal part.

The musical score for measures 177-180 is divided into two systems. The first system, labeled 'piano I', consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (three flats) and 4/4 time. Measure 177 starts with a treble staff containing eighth notes and a bass staff with triplets of eighth notes. Measures 178-180 continue with similar patterns, including triplets and sixteenth notes. The second system, labeled 'piano II', also consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 177 features chords and triplets in the treble staff, while the bass staff has a single note. Measures 178-180 show chords and triplets in the treble staff, with the bass staff having a single note in measure 178 and a long note in measure 179.

piano I

180

5

3

piano II

180

3

Measures 180-182. Piano I: Treble staff shows eighth-note patterns with fingerings 5 and 3. Bass staff shows triplet eighth notes. Piano II: Treble staff shows chords with fingerings 3 and 5. Bass staff shows a long note.

piano I

183

5

3

piano II

183

3

Measures 183-185. Piano I: Treble staff shows eighth-note patterns with fingerings 5 and 3. Bass staff shows triplet eighth notes. Piano II: Treble staff shows chords with fingerings 3 and 5. Bass staff shows a long note.

piano I

186

5

3

piano II

186

3

Measures 186-188. Piano I: Treble staff shows eighth-note patterns with fingerings 5 and 3. Bass staff shows triplet eighth notes. Piano II: Treble staff shows chords with fingerings 3 and 5. Bass staff shows a long note.

[illegible]

The image shows a musical score for two pianos, piano I and piano II, covering measures 191 to 194. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Piano I has two staves. The upper staff plays a melody of eighth notes with grace notes, while the lower staff plays a bass line with triplets and fifths. Piano II also has two staves. The upper staff plays chords with triplets, and the lower staff has a long, sustained note in the bass register.

The image shows a musical score for two pianos, piano I and piano II, covering measures 193 to 196. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is written on four staves.

- piano I (top two staves):**
  - Staff 1 (Treble Clef):** Measures 193-196. The melody consists of eighth-note patterns. In measure 193, it starts with a quarter rest followed by an eighth note. In measures 194-196, it starts with an eighth note followed by a quarter rest. The notes are: 193 (F4, G4, A4, Bb4, C5), 194 (Bb4, A4, G4, F4, E4), 195 (D4, C4, Bb3, A3, G3), 196 (F3, E3, D3, C3, Bb2).
  - Staff 2 (Bass Clef):** Measures 193-196. The accompaniment features triplets of eighth notes. In measures 193-194, the notes are F4, G4, A4. In measures 195-196, the notes are Bb4, C5, D5. There are also triplets of eighth notes in the lower register: 193 (F3, G3, A3), 194 (G3, A3, Bb3), 195 (A3, Bb3, C4), 196 (Bb3, C4, D4).
- piano II (bottom two staves):**
  - Staff 3 (Treble Clef):** Measures 193-196. The accompaniment features triplets of eighth notes. In measures 193-194, the notes are F4, G4, A4. In measures 195-196, the notes are Bb4, C5, D5. There are also triplets of eighth notes in the lower register: 193 (F3, G3, A3), 194 (G3, A3, Bb3), 195 (A3, Bb3, C4), 196 (Bb3, C4, D4).
  - Staff 4 (Bass Clef):** Measures 193-196. The accompaniment features a long, sustained note (F3) in the left hand, which is tied across measures 193 and 194, and then continues in measures 195 and 196. The right hand has a quarter rest in measures 193 and 194, and a quarter note (F3) in measures 195 and 196.