



SVB PONTIO PILATO

music **Erling Wold**

libretto **James Bisso**

SVB PONTIO PILATO



an opera
concerning the death and remembrance
of Caius Pontius Pilatus
one-time governor of Judæa

Music by Erling Wold
Libretto by James Bisso
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1. 'Αταραχία

1. 'Αταραχία

Score for various instruments and voices, featuring complex rhythmic patterns and dynamic markings.

Instrumental Parts:

- Ptolemaeus
- Pilate
- chorus
- flute
- oboe
- bass clarinet
- bassoon
- horn
- trumpet
- tuba
- synth 1
- synth 2
- piano
- marimba
- bass drum

Key Performance Instructions:

- breathe as necessary* (Flute)
- p* (Piano)
- ff* (Fortissimo)
- mf* (Mezzo-forte)
- mp* (Mezzo-piano)
- sempre* (sempre)

The score is written in 6/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *Andante* (Andante).

Ptolemaeus
 Pilate
 chorus
 flute
 oboe
 bass clarinet
 bassoon
 horn
 trumpet
 tuba
 synth 1
 synth 2
 piano
 marimba
 bass drum

3

4

9

Ptolemaeus

Pilate

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

f Oὐ - χρο - νί - ζε-ι τὸ
ou khro - ni - dzei to

f

f

mp

mp

f

mf

mf

mp

12 12 12 12 12

12 12 12 12 12

11

Ptolemaeus λ - - γούν συ - νε - - χῶς ἐν τη σαρ - κί,
al - - gown sy - ne - - khos en tei sar - ki

Pilate

chorus

flute

oboe

bass clarinet *mf*

bassoon

horn

trumpet *mp*

tuba

synth 1 *mp*

synth 2

piano 12

marimba

bass drum

The musical score is for the Greek text: ἡ ἀνάστασις τοῦ κυρίου ἡμῶν Ἰησοῦ χριστοῦ ἀπὸ τῶν νεκρῶν καὶ ἡ ἐξουσία αὐτοῦ ἐπὶ τοὺς νεκρούς. The score is written for a large ensemble, including vocal soloists (Ptolemæus, Pilate), a chorus, and various instruments (flute, oboe, bass clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, marimba, bass drum). The music is in 5/4 time and features a complex arrangement with multiple staves and dynamic markings.

Vocal Parts:

- Ptolemæus:** λ - λα̂ τὸ μὲν ἄ - κρον τὸν ἐ - λά - χις - τον χρο̂ - νον πά - ρε - στι, τὸ δὲ
- Pilate:** al - la to men a - kron ton e - las - khi - ston khro - non pa res - ti to de

Instrumental Parts:

- flute:** *mf*
- oboe:** *mp*
- bass clarinet:**
- bassoon:** *mp*
- horn:**
- trumpet:** *mp*
- tuba:**
- synth 1:**
- synth 2:** *ff*, *mf*
- piano:** *mp*
- marimba:** *f*
- bass drum:**

8

[illegible]

10

11

12

28 Ptolemaeus

28 Pilate *ex cess of plea-sure o-ver pain, I shall sa-vor. For flesh-ly pain lasts not too long. I, a pli-ant mor-tal,*

28 chorus

28 flute *accent irregularly*

28 oboe *accent irregularly*

28 bass clarinet

28 bassoon *mp*

28 horn

28 trumpet

28 tuba

28 synth 1

28 synth 2

28 piano *accent irregularly*

28 marimba

28 bass drum

32

Ptolemaeus

32

Pilate

with bo - dy soft, A brit - tle mor - tal, with crum-bling frame, Shall die soon e -

32

chorus

32

flute

32

oboe

32

bass clarinet

32

bassoon

32

horn

32

trumpet

32

tuba

32

synth 1

32

synth 2

32

piano

32

marimba

32

bass drum

35

Ptolemaeus

Pilate

nough and to no - thing re - turn. When the spark de - parts, to the gods it flies.

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

39 *♩.96*

Ptolemaeus

39 *♩.96*

Pilate

39 *♩.96*

chorus

39 *♩.96* *p* *breathe as necessary* *mp*

flute

39 *♩.96*

oboe

39 *♩.96*

bass clarinet

39 *♩.96* *f*

bassoon

39 *♩.96*

horn

39 *♩.96*

trumpet

39 *♩.96* *f*

tuba

39 *♩.96*

synth 1

39 *♩.96* *f*

synth 2

39 *♩.96* *f*

piano

39 *♩.96*

marimba

39 *♩.96*

bass drum

17

48

Ptolemaeus

Pilate

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

The musical score for page 18, measures 48-51, is presented below. The score is written for a large ensemble, including vocalists and a variety of instruments. The key signature is B-flat major (two flats), and the time signature changes from 3/4 to 4/4 at measure 50. The vocal parts (Ptolemaeus, Pilate, and chorus) are all silent throughout these measures. The instrumental parts are as follows:

- Flute:** Silent throughout.
- Oboe:** Plays a continuous eighth-note melody with sixteenth-note triplets in measures 48-49, and continues with a similar pattern in measures 50-51.
- Bass Clarinet:** Silent throughout.
- Bassoon:** Plays a continuous eighth-note melody in measures 48-49, and continues with a similar pattern in measures 50-51.
- Horn:** Plays a melody of eighth notes in measures 48-49, and continues with a similar pattern in measures 50-51.
- Trumpet:** Silent throughout.
- Tuba:** Plays a steady eighth-note accompaniment in measures 48-49, and continues with a similar pattern in measures 50-51.
- Synth 1:** Silent throughout.
- Synth 2:** Plays a melody of eighth notes in measures 48-49, and continues with a similar pattern in measures 50-51.
- Piano:** Silent throughout.
- Marimba:** Silent throughout.
- Bass Drum:** Silent throughout.

50

Ptolemaeus

Pilate

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

The musical score is for a scene from 'The Lord of the Rings: The Two Towers'. It features three vocal parts: Ptolemæus, Pilate, and the Chorus. The instrumental ensemble includes flute, oboe, bass clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, marimba, and bass drum. The score is written in 3/4 time and features complex rhythmic patterns and dynamics. The vocal parts are in a high register, with Ptolemæus and Pilate singing in a similar style to the Chorus. The instrumental parts are more varied, with the flute and oboe playing rapid, ascending and descending scales. The bassoon and bass clarinet play a steady, rhythmic pattern. The horn and trumpet play a more melodic line, while the tuba provides a low, steady accompaniment. The synth parts provide a harmonic background, with synth 1 playing a series of chords and synth 2 playing a more melodic line. The piano part is a simple, rhythmic accompaniment. The marimba and bass drum provide a percussive accompaniment.

21

63

Ptolemaeus

Pilate

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

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

mp

66

Ptolemaeus

66

Pilate

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

66

chorus

66

flute

66

oboe

66

bass clarinet

66

bassoon

66

horn

66

trumpet

66

tuba

66

synth 1

66

synth 2

66

piano

66

marimba

66

bass drum

24

72

Ptolemaeus

Pilate

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

nor can we, for there are no

contrabassoon

p

75

Ptolemaeus

75

Pilate

gods.

75

chorus

75

flute

p

75

oboe

p

75

bass clarinet

mf

5 *tr*

75

bassoon

75

horn

75

trumpet

75

tuba

75

synth 1

75

synth 2

5 *tr*

75

piano

mf

75

marimba

mf

75

bass drum

27

81

Ptolemaeus

Pilate

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

Tan - - - - tum re - - - - li - gi - -

84

Ptolemæus

Pilate

chorus

o po - - - tu - it su - a - de - - re

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

30

31

91

Ptolemaeus

Pilate

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

e - vil

Na - ture her - self

barks af - ter

p

6

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1000

33

34

35

99

Ptolemaeus

Pilate

gods

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

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

101

Ptolemaeus

101

Pilate

gods.

We are bare - - - ly

101

chorus

101

flute

101

oboe

101

bass clarinet

101

bassoon

101

horn

101

trumpet

101

tuba

101

synth 1

101

synth 2

p

101

piano

101

marimba

101

bass drum

This musical score is for the film 'The Star of Bethlehem' by John Williams. It features a vocal soloist (Pilate) and a large orchestra. The score is written for a 6/4 time signature, with a key signature of three flats (B-flat major or D-flat minor). The vocal line is in English, with lyrics: 'chil - dren frigh - tened by those calm ones'. The orchestration includes a variety of instruments, including woodwinds, brass, strings, and percussion. The score is divided into two systems, with measures 103 to 109 in the first system and measures 110 to 116 in the second system. The tempo is marked 'Adagio'.

Vocal Soloist (Pilate):

chil - dren frigh - tened by those calm ones

Orchestra:

- Woodwinds:** Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Tuba.
- Brass:** Horn, Trumpet, Tuba.
- Strings:** Violin I, Violin II, Viola, Cello, Double Bass.
- Percussion:** Piano, Marimba, Bass Drum.

Tempo: Adagio

Key Signature: B-flat major / D-flat minor

Time Signature: 6/4

Measures: 103 to 116

105

Ptolemaeus

105

Pilate

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

105

chorus

105

flute

105

oboe

105

bass clarinet

105

bassoon

105

horn

105

trumpet

105

tuba

105

synth 1

105

synth 2

105

piano

105

marimba

105

bass drum

This musical score is for the piece 'The Crucifixion' by John Tavener. It is a large-scale work featuring vocal soloists and a full orchestra. The score is written for the following instruments and voices:

- Vocal Soloists:** Ptolemæus, Pilate, and Chorus.
- Orchestra:** Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Tuba, Synth 1, Synth 2, Piano, Marimba, and Bass Drum.

The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Adagio'. The score is divided into two systems, with the first system starting at measure 107. The vocal soloists have lyrics in English, and the chorus has lyrics in Greek. The orchestration is rich and textured, with many instruments playing complex rhythmic patterns. The score is written for a large ensemble, with many instruments having multiple parts. The score is written for a large ensemble, with many instruments having multiple parts. The score is written for a large ensemble, with many instruments having multiple parts.

109

Ptolemaeus

Pilate

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

109

110

111 1.78

Ptolemaeus

111

Pilate

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

111

chorus

111

flute

accl

1.78

p

111

oboe

accl

1.78

111

bass clarinet

1.78

111

bassoon

1.78

p

111

horn

1.78

111

trumpet

1.78

111

tuba

1.78

111

synth 1

1.78

p

111

synth 2

1.78

p

111

piano

1.78

p

111

marimba

1.78

111

bass drum

1.78

113

Ptolemæus

Pilate

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

chorus

flute

oboe

p

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

116

Ptolemaeus

116

Pilate

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

116

chorus

116

flute

p

116

oboe

116

bass clarinet

116

bassoon

116

horn

p

116

trumpet

p

116

tuba

p

116

synth 1

116

synth 2

116

piano

116

marimba

116

bass drum

119

Ptolemaeus

Pilate

eyes can - not soak, and the

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

122

Ptolemæus

Pilate

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

chorus

flute

mf

oboe

bass clarinet

mf

bassoon

mf

horn

mf

trumpet

mf

f

tuba

mf

f

synth 1

synth 2

mf

piano

marimba

bass drum

mf

f

124

Ptolemaeus

Pilate

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

p

3

3

3

3

3

5.3

3

3

4.5

8⁶

128

Ptolemaeus

128

Pilate

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

128

chorus

128

flute

mp

128

oboe

mp

128

bass clarinet

128

bassoon

mp

128

horn

128

trumpet

128

tuba

mp

128

synth 1

mp

128

synth 2

128

piano

p

128

marimba

128

bass drum

131

Ptolemaeus

Pilate

laughs, a voice

chorus

flute

7

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

7

7

7

marimba

bass drum

133

Ptolemaeus

Pilate

rol - ling with migh - ty waves of wrath on

chorus

flute

9 5

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

133 *loco*

synth 2

p mp p mp p

piano

9 9 9

marimba

bass drum

136

Ptolemaeus

136

Pilate

wrath out of a flaw-less sky it roars.

136

chorus

136

flute

136

oboe

136

bass clarinet

136

bassoon

136

horn

136

trumpet

136

tuba

136

synth 1

136

synth 2

136

piano

136

marimba

136

bass drum

All things from no - thing a -

mf

mp *p* *mp*

9 9 7 7 7 7 6

139

Ptolemaeus gain All things from no - thing a -

Pilate All things from no - thing a - gain

chorus

flute

oboe

bass clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

bass drum

141

Ptolemaeus gain to no - - thing

141

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

141

chorus

141

flute

141

oboe

141

bass clarinet

141

bassoon

141

horn

141

trumpet

141

tuba

141

synth 1

141

synth 2

141

piano

141

marimba

141

bass drum

poco rit.

143
Ptolemæus do re - - - turn.

143
Pilate do re - - - turn.

143
chorus

poco rit.

143
flute

poco rit.

143
oboe

poco rit.

143
bass clarinet

poco rit.

143
bassoon

poco rit.

143
horn

p poco rit. mf

143
trumpet

p poco rit. mf

143
tuba

p poco rit. mf

143
synth 1

143
synth 2

poco rit.

143
piano

poco rit.

143
marimba

143
bass drum

2. Sortes Pilatianæ

• = 100

Historia

Pilate

flute

ff

mf

oboe

ff

mf

clarinet

ff

bassoon

mf

horn

ff

mf

trumpet

ff

tuba

ff

synth 1

ff timpani

strings

synth 2

ff

piano

mf

marimba

mf

• = 100

The musical score is for a piece titled '2. Sortes Pilatianæ'. It features a variety of instruments and vocal parts. The vocal parts, 'Historia' and 'Pilate', are in 6/8 time and have rests throughout the piece. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, and marimba. The flute, oboe, and clarinet parts are marked 'ff' (fortissimo) and 'mf' (mezzo-forte). The bassoon part is marked 'mf'. The horn, trumpet, and tuba parts are marked 'ff'. The synth 1 part is marked 'ff timpani'. The synth 2 part is marked 'ff'. The piano part is marked 'mf'. The marimba part is marked 'mf'. The tempo is indicated as '• = 100'. The score is written in 6/8 time and consists of 12 measures. The key signature has one sharp (F#).

7

Historia

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

ff

ff

ff

f

57

58

59

60

61

41 $\text{♩} = 50$

Historia

41

Pilate

sume the mo-ral at-ti-tude of an hi-sto-ri-an, And ig-nore the mere

41 $\text{♩} = 50$

flute

mp

41

oboe

mp

41

clarinet

mp

41

bassoon

mp

41 $\text{♩} = 50$

horn

mf

41 $\text{♩} = 50$

trumpet

mp

41

tuba

mp

41 $\text{♩} = 50$

synth 1

41

41

synth 2

41

41

piano

mf

8.6

41 $\text{♩} = 50$

marimba

41

41

44

Historia

44

Pilate

con-se-quen-ces of time: The love and care of friends

44

flute

44

oboe

44

clarinet

44

bassoon

44

horn

44

trumpet

44

tuba

44

synth 1

44

synth 2

mf

44

piano

8:6

44

marimba

64

52

Historia

52

Pilate

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

3

52

flute

52

oboe

mf

52

clarinet

mf

52

bassoon

mf

52

horn

mf

52

trumpet

mf

52

tuba

mf

52

synth 1

mf

52

synth 2

mf

52

piano

mf

52

marimba

mf

57

Historia

Pilate

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

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

Detailed description of the musical score: The score is for measures 57, 58, and 59. The key signature has one flat (B-flat). The time signature is 4/4. The vocal part for Pilate features a melodic line with triplets in measures 57 and 59. The instrumental parts include a flute with a rhythmic pattern of eighth and sixteenth notes, a piano with a similar rhythmic pattern, and a marimba with a steady eighth-note accompaniment. The woodwinds and brass parts provide harmonic support with sustained notes and occasional melodic fragments. The synth parts consist of a low-frequency line in the left hand and a higher-frequency line in the right hand, both with sustained notes and some movement in measure 59.

60

Historia

60

Pilate

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

60

flute

60

oboe

60

clarinet

60

bassoon

60

horn

60

trumpet

60

tuba

60

synth 1

60

synth 2

60

piano

60

marimba

63

Historia

63

Pilate

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

63

flute

63

oboe

63

clarinet

63

bassoon

63

horn

63

trumpet

63

tuba

63

synth 1

63

synth 2

63

piano

63

marimba

66 $\text{♩} = 100$

Historia

Pilate

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

flute

66 $\text{♩} = 100$ *ff*

oboe

66 *ff*

clarinet

66 *ff*

bassoon

66 $\text{♩} = 100$

horn

66 $\text{♩} = 100$ *ff*

trumpet

tuba

66 $\text{♩} = 100$ *ff*

synth 1

66 *f*

synth 2

66 *f*

piano

66 $\text{♩} = 100$ *ff*

marimba

66 $\text{♩} = 100$

71

Historia *f* I re - count a life's work: The

Pilate

flute *mp*

oboe *mp*

clarinet *mp*

bassoon

horn *mf*

trumpet

tuba

synth 1 *p*

synth 2 *mp*

piano *mf* simile

marimba *mf*

74

Historia deeds one would change. Hi - sto - ries are not

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

mf

synth 1

synth 2

piano

marimba

76

Historia

pret - ty songs, Sung by blind, un-sexed po-ets,

76

Pilate

76

flute

76

oboe

76

clarinet

76

bassoon

76

horn

76

trumpet

76

tuba

76

synth 1

76

synth 2

76

piano

76

marimba

simile

79

Historia But the un-wea - ving of a text. Of pro-di-gies and won - ders,

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

82

Historia

shall I sing, Those ilk, dwel-ling in lone - ly spots, De -

Pilate

flute

mp

oboe

clarinet

bassoon

horn

trumpet

tuba

simile

mp

synth 1

synth 2

piano

marimba

75

88

Historia

mi - ra - cles? The gree - dy po - ets, prat - t - ling, Dis -

4:3

88

Pilate

88

flute

88

oboe

88

clarinet

simile

88

bassoon

88

horn

88

trumpet

88

tuba

88

synth 1

88

88

synth 2

88

88

piano

88

88

marimba

88

88

Historia

gor - ging e - vil hi - sto - ries, Spewing forth un - couth words, And

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

94 3 3 3

Historia em - pty - ing them - selves in - to the void.

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

f *O*

mf

mf

mf

mp

mp

f

mf

97

Historia

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

Pon-tius Pi - late: You

mi - se - ras ho - mi - num men - tes,

p

80

104

Historia

104

Pilate

cæ - ca! Hic A - che - ru -

104

flute

104

oboe

104

clarinet

104

bassoon

104

horn

104

trumpet

104

tuba

104

synth 1

104

synth 2

104

piano

104

marimba

108

Historia

Pilate

si - a fit

stul - to - rum

flute

oboe

clarinet

bassoon

horn

trumpet

detached

tuba

synth 1

synth 2

piano

marimba

Detailed description of the musical score: The score is for measures 108, 109, and 110. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The vocal parts (Historia, Pilate) enter in measure 108. Pilate's lyrics are 'si - a fit' in measure 108 and 'stul - to - rum' in measure 110. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet (marked 'detached'), tuba, synth 1, synth 2, piano, and marimba. The piano and marimba parts feature a rhythmic pattern of eighth notes and chords. The trumpet part has a melodic line marked 'detached'. The tuba part has a low, sustained note. The synth parts provide harmonic support with chords and sustained notes. The woodwinds and strings provide a rich texture with various melodic and harmonic lines.

111

Historia

111

Pilate

de - ni - que vi - ta.

111

flute

111

oboe

111

clarinet

111

bassoon

111

horn

111

trumpet

111

tuba

111

synth 1

111

synth 2

111

piano

mf

111

marimba

mf

114

Historia

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

Detailed description of the musical score for measures 114-117:

- Historia:** Silent throughout all measures.
- Pilate:** Silent throughout all measures.
- flute:** Silent in measures 114 and 115. In measure 116, it plays a half note G4. In measure 117, it plays a half note F4.
- oboe:** Silent throughout all measures.
- clarinet:** Silent throughout all measures.
- bassoon:** Silent throughout all measures.
- horn:** Silent throughout all measures.
- trumpet:** Plays a continuous eighth-note melody in all measures. The melody starts on G4 and moves stepwise up and down.
- tuba:** Silent throughout all measures.
- synth 1:** Silent throughout all measures.
- synth 2:** Silent throughout all measures.
- piano:** Plays a complex, rhythmic accompaniment in all measures, featuring many beamed sixteenth and thirty-second notes.
- marimba:** Silent throughout all measures.

118

Historia

118

Pilate

118

flute

118

oboe

118

clarinet

118

bassoon

118

horn

118

trumpet

118

tuba

118

synth 1

118

synth 2

118

piano

118

marimba

118

The musical score for measures 118-120 features the following parts:

- Historia**: Treble clef, whole rests in all three measures.
- Pilate**: Treble clef, whole rests in all three measures.
- flute**: Treble clef, melodic line with slurs and ties across measures 118 and 119.
- oboe**: Treble clef, whole rests in all three measures.
- clarinet**: Treble clef, whole rests in all three measures.
- bassoon**: Bass clef, melodic line with slurs and ties across measures 118 and 119.
- horn**: Treble clef, whole rests in all three measures.
- trumpet**: Treble clef, rhythmic pattern of eighth and sixteenth notes.
- tuba**: Bass clef, whole rests in all three measures.
- synth 1**: Treble clef, whole rests in all three measures.
- synth 2**: Bass clef, whole rests in all three measures.
- piano**: Treble and Bass clefs, complex harmonic accompaniment with many beamed notes.
- marimba**: Treble and Bass clefs, whole rests in all three measures.

86

Historia

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

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

88

134

Historia

Sed me - tus in vi - ta pœ - na - rum pro ma - le fac - tis

Pilate

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

138

Historia

est in - sig - ni - bus in - sig - nis.

Pilate

flute

rit.

oboe

clarinet

bassoon

horn

rit.

trumpet

tuba

synth 1

rit.

synth 2

piano

marimba

rit.

3. Casus primus

Prolemæus

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

Puer

Puella

flute

mf

oboe

f

clarinet

mf

bassoon

horn

f

trumpet

f

tuba

synth 1

f

synth 2

f

piano

marimba

92

7

Ptolemæus

tu - unt, sic nos in lu - ce ti - me - mus in

7

Puer

7

Puella

7

flute

7

oboe

7

clarinet

7

bassoon

7

horn

7

trumpet

7

tuba

7

synth 1

7

synth 2

7

piano

7

marimba

mf

The musical score is written for a scene with three vocal characters and a large instrumental ensemble. The vocal parts are for Ptolemæus, Puer, and Puella. Ptolemæus has a vocal line with lyrics, while Puer and Puella have rests. The instrumental ensemble includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, and marimba. The music is in 8/8 time and features various musical notations including rests, notes, and dynamic markings. The score is divided into three measures, with the first measure containing the vocal line for Ptolemæus and the instrumental accompaniment. The second measure contains the vocal line for Ptolemæus and the instrumental accompaniment. The third measure contains the vocal line for Ptolemæus and the instrumental accompaniment. The score is written in a key signature of three flats and a time signature of 8/8.

94

95

96

97

21

Ptolemæus

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

21

Puer

21

Puella

21

flute

21

oboe

mf

21

clarinet

mf

21

bassoon

mf

21

horn

f

21

trumpet

21

tuba

21

synth 1

21

synth 2

f

21

piano

f

21

marimba

The musical score is written for a scene with three vocalists and a large instrumental ensemble. The vocal parts for Ptolemæus, Puer, and Puella are in a key with four flats (B-flat major or D-flat minor) and 4/4 time. Ptolemæus has a melodic line with triplets, while Puer and Puella have rests. The instrumental ensemble includes woodwinds (flute, oboe, clarinet, bassoon), brass (horn, trumpet, tuba), and electronic instruments (synth 1, synth 2). The piano and marimba parts feature a rhythmic pattern with triplets. Dynamics range from *mf* (mezzo-forte) to *f* (forte).

The musical score is for a scene from 'The Fall of the House of Usher'. It features a vocal soloist (Prolemæus) and a large orchestra. The vocal part is in a minor key (three flats) and 3/4 time. The lyrics are in Latin: 'i dis - cu - ti - ant, sed na - tu - rae spe -'. The orchestra includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, and marimba. The score is divided into two systems, each with a 3/4 and a 6/4 time signature. The vocal part has a 3/4 time signature. The orchestra parts are in 3/4 and 6/4 time signatures. The score is written for a large ensemble, with multiple staves for each instrument. The vocal part is written for a male soloist. The lyrics are in Latin, suggesting a classical or historical setting. The music is in a minor key, which is typical for dramatic or tragic scenes. The tempo is not specified, but the notation suggests a moderate pace. The score is a full orchestration, with detailed notation for each instrument. The vocal part is a solo, with no other vocalists. The orchestra is a large ensemble, with many instruments. The score is a full score, with all parts written out. The notation is clear and easy to read. The score is a high-quality musical score, suitable for a professional production. The score is a full score, with all parts written out. The notation is clear and easy to read. The score is a high-quality musical score, suitable for a professional production.

25

Ptolemæus

ci - es ra - ti - o - que.

25

Puer

p Does he sleep?

25

Puella

25

flute

25

oboe

25

clarinet

to bass clarinet

25

bassoon

25

horn

25

trumpet

25

tuba

25

synth 1

25

synth 2

rubato

p

25

piano

mp

25

marimba

Ptolemæus ²⁸ *p* The mas-ter lies dy - ing. ³ Slow - ly his life's blood ebbs. ³ 6/4

Puer ²⁸ 6/4

Puella ²⁸ 6/4

flute ²⁸ 6/4

oboe ²⁸ 6/4

clarinet ²⁸ 6/4

bassoon ²⁸ 6/4

horn ²⁸ 6/4

trumpet ²⁸ 6/4

tuba ²⁸ 6/4

synth 1 ²⁸ 6/4

synth 2 ²⁸ 6/4

piano ²⁸ 6/4

marimba ²⁸ 6/4

30

Ptolemæus

30

Puer

30

Puella

p Yet can we save him from this rash ges - ture? He was such a friend to us.

30

flute

30

oboe

30

clarinet

30

bassoon

30

horn

30

trumpet

30

tuba

30

synth 1

30

synth 2

30

piano

30

marimba

mp

This is not the first at-

32

Ptolemæus

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

32

Puer

32

Puella

32

flute

32

oboe

32

clarinet

32

bassoon

32

horn

32

trumpet

32

tuba

32

synth 1

8th p

32

synth 2

32

piano

32

marimba

34

Ptolemæus

which he ruled twen - ty - five sum - mers a - go, three times has he tried to cut

34

Puer

34

Puella

34

flute

34

oboe

34

clarinet

34

bassoon

34

horn

34

trumpet

34

tuba

34

synth 1

34

synth 2

34

piano

34

marimba

36

Ptolemæus

short his vir-tu-ous life.

36

Puer

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

36

Puella

36

flute

36

oboe

36

clarinet

36

bassoon

36

horn

36

trumpet

36

tuba

36

synth 1

36

synth 2

36

piano

36

marimba

The musical score is written for a scene with three vocalists and a large instrumental ensemble. The vocal parts are for Ptolemæus, Puer, and Puella. Ptolemæus has a short line of music with the lyrics 'short his vir-tu-ous life.' Puer and Puella have longer lines of music with the lyrics 'I-o Hy-men Hy-me-næ-e. I-o. I-o Hy-men Hy-'. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, and marimba. The synth parts have some activity, with synth 1 playing a low note and synth 2 playing a chord. The piano and marimba parts are mostly rests.

41

Ptolemæus

41

Puer

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

41

Puella

41

flute

41

oboe

41

clarinet

41

bassoon

41

horn

41

trumpet

41

tuba

41

synth 1

41

synth 2

41

piano

41

marimba

This musical score is for a piece titled "Hymen Hymen". It features vocal soloists and a large orchestra. The vocal parts include Ptolemæus, Puer, and Puella. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, and marimba. The score is written in 4/4 time and includes lyrics in Latin: "I - o Hy-men Hy - me - næ - e. I - o Hy-men Hy -". The score is divided into three measures, with the vocalists singing in the first two measures and the instrumentalists playing in the third measure. The score is written in a modern, clean style with a white background and black notation.

47

Ptolemæus

47

Puer

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

47

Puella

47

flute

47

oboe

47

clarinet

47

bassoon

47

horn

47

trumpet

47

tuba

47

synth 1

47

synth 2

47

piano

47

marimba

49

Ptolemæus

49

Puer

me - næ - e.

49

Puella

49

flute

49

oboe

49

clarinet

49

bassoon

49

horn

49

trumpet

49

tuba

49

synth 1

49

synth 2

49

piano

49

marimba

51

Ptolemæus

51

Puer

51

Puella

51

flute

51

oboe

51

clarinet

51

bassoon

51

horn

51

trumpet

51

tuba

51

synth 1

51

synth 2

51

piano

51

marimba

Detailed description of the musical score: The score is for measures 51 and 52. The key signature has one sharp (F#). The vocal soloists (Ptolemæus, Puer, Puella) are silent in both measures. The woodwinds (flute, oboe, bassoon) are also silent. The clarinet plays a continuous sixteenth-note pattern in both measures, with sixteenth rests in the first measure. The brass section (horn, trumpet, tuba) plays a similar sixteenth-note pattern. The synthesizers (synth 1, synth 2) are silent. The piano and marimba play a complex, fast-moving sixteenth-note pattern in both measures.

53

Ptolemæus

53

Puer

53

Puella

53

flute

53

oboe

53

clarinet

53

bassoon

53

horn

53

trumpet

53

tuba

53

synth 1

53

synth 2

53

piano

53

marimba

4. Simon Cyrenensis

1. 50

Pilate

1

Herod

1

Ananas

1

Kaiaphas

Procula/Protemaeus

flute

1. 50

oboe

clarinet

1

bassoon

horn

1. 50

trumpet

1

tuba

1. 50

synth 1

pizz bass

1

warm string

pp

synth 2

1

piano

1. 50

marimba

1

percussion

Detailed description: This is a musical score for a piece titled '4. Simon Cyrenensis'. The score is written for a large ensemble, including vocal soloists and a full orchestra. The vocal soloists are Pilate, Herod, Ananas, Kaiaphas, Procula/Protemaeus, flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, marimba, and percussion. The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked as 1. 50. The score includes various musical notations such as rests, notes, and dynamic markings (p, pp, pizz). The vocal soloists have parts that are mostly rests, with some melodic lines in the flute and oboe. The orchestra provides a rich texture with various instruments playing different parts, including a warm string section and a synth section. The percussion section includes marimba and other instruments. The score is written for a large ensemble, including vocal soloists and a full orchestra.

7

Pilate

7

Herod

7

A nanas

7

Kaiaphas

7

Procula/Ptolemaeus

flute

7

oboe

7

clarinet

7

bassoon

7

horn

7

trumpet

7

tuba

7

synth 1

7

synth 2

7

piano

7

marimba

7

percussion

p He-rod An - ti - pas,

p

mp

12

Pilate

so-called Te-trarch of Ga - li - lee, Cli - ent - - king of Rome,

12

Herod

12

A nanas

12

Kaiaphas

12

Procula/Ptolemaeus

12

flute

12

oboe

12

clarinet

12

bassoon

p

12

horn

12

trumpet

12

tuba

12

synth 1

12

synth 2

12

piano

12

marimba

12

percussion

16

Pilate

and Ti-be-ri-us' pet: Ha-ving long since died, why do you bo-ther me?

16

Herod

mf I am

16

Ananias

16

Kaiaphas

16

Procula/Ptolemaeus

16

flute

16

oboe

mf

16

clarinet

16

bassoon

16

horn

16

trumpet

16

tuba

16

synth 1

contrabassoon

16

synth 2

16

piano

16

marimba

16

percussion

16

INTD

116

25

Pilate

mi - nus il - la ma ne - bit, nec mi-nus il - le di-u jam non

25

Herod

25

A nanas

25

Kaiaphas

25

Procula/Ptolemaeus

25

flute

25

oboe

25

clarinet

25

bassoon

25

horn

25

trumpet

25

tuba

25

synth 1

25

synth 2

25

piano

25

marimba

25

percussion

33

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

33

Herod

33

A nanas

33

Kaiaphas

33

Procula/Ptolemaeus

33

flute

33

oboe

33

clarinet

33

bassoon

33

horn

33

trumpet

33

tuba

33

synth 1

33

synth 2

33

piano

33

marimba

33

percussion

40

Pilate

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

Herod

A nanas

Kaiaphas

Procula/Ptolemaeus

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

percussion

p

48

Pilate

48

Herod

48

Ananas

48

Kaiaphas

48

Procula/Protemaeus

Procula

Di me - lio - ra ve - lint! Di me - lio - ra ve - lint!

flute

f

oboe

f

clarinet

f

bassoon

ff simile

horn

f

trumpet

ff

tuba

ff

synth 1

synth 2

ff

piano

ff

marimba

ff

percussion

55

Pilate

55

Herod

f De-ni-que tan-to o-pe-re in du-bi-is tre-pi-da-re pe-ri-clis quæ ma-la nos su-bi-git

55

A nanas

55

Kaiaphas

55

Procula/Ptolemæus

55

flute

p

55

oboe

p

55

clarinet

p

55

bassoon

55

horn

mf

55

trumpet

55

tuba

55

synth 1

55

synth 2

mf

55

piano

f

55

marimba

55

percussion

62

Pilate

Herod

vi - tai tan - ta cu - pi - do? cer - te e - qui - dem fi - nis vi - tae mor - ta - li - bus ad - stat nec

A nanas

Kaiaphas

Procula/Ptolemaeus

flute

oboe

clarinet

bassoon

mf 5 5

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

p 8^{va}

percussion

68

Pilate

68

Herod

de-vi-ta-ri le-tum po-te quin o-be-a-mus.

68

A nanas

68

Kaiaphas

68

Procula/Ptolemaeus

ff quæ sunt fu - ca - ta so - no -

68

flute

f

68

oboe

f

68

clarinet

f

68

bassoon

5 5 5 5

68

horn

68

trumpet

f

68

tuba

68

synth 1

68

synth 2

ff

68

piano

ff

68

marimba

f

68

percussion

rit.

75

Pilate

mf You seem to feign some fit-ness for this

75

Herod

75

A nanas

75

Kaiaphas

75

Procula/Ptolemaeus

pp

75

flute

rit.

mp

75

oboe

75

clarinet

mp

75

bassoon

mp

75

horn

rit.

mp

75

trumpet

pp

75

tuba

rit.

mp

75

synth 1

75

synth 2

75

piano

p

75

marimba

rit.

mp

75

percussion

80

Pilate

tri - f - ling mat - ter. How apt, you slug - gard, Too hel - le - nized for the Le - vant, Too

80

Herod

80

A nanas

80

Kaiaphas

80

Procula/Ptolemaeus

80

flute

80

oboe

80

clarinet

80

bassoon

80

horn

80

trumpet

80

tuba

80

synth 1

80

synth 2

80

piano

80

marimba

80

percussion

Detailed description of the musical score: The score is for a theatrical production. It features a vocal line for Pilate and a large orchestral accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line for Pilate includes lyrics: "tri - f - ling mat - ter. How apt, you slug - gard, Too hel - le - nized for the Le - vant, Too". The orchestration includes woodwinds (flute, oboe, clarinet, bassoon), brass (horn, trumpet, tuba), and percussion (synth 1, synth 2, piano, marimba, percussion). The score is divided into three measures, with a tempo marking of 80.

83

Pilate

bar - ba-rous for Rome,

83

Herod

83

A
nana

83

Kaiaphas

83

Procula/Ptolemaeus

83

flute

83

oboe

83

clarinet

83

bassoon

83

horn

83

trumpet

83

tuba

83

synth 1

83

synth 2

83

piano

83

marimba

83

percussion

Mar-riage to some niece was your on - ly

87

Pilate fame.

87 Herod *ff* You played Se - ja - nus' whore on the street cor - ners and al - leys Of our pro -

87 A nanas

87 Kaiaphas

87 Procula/Ptolemaeus

87 flute

87 oboe *f*

87 clarinet *f*

87 bassoon

87 horn

87 trumpet *mf*

87 tuba *f*

87 synth 1

87 synth 2 *f*

87 piano *f*

87 marimba *ff*

87 percussion *ff* *tr* *tr* *tr*

bass drum, snare, susp cym

128

95

Pilate *mf* Hail, A - na - nas son of Seth: You once held high of - fice,

Herod

A nanas *mf* mot ya - mat ha - i - ys

Kaiaphas

Procula/Ptolemaeus

flute

oboe

clarinet

bassoon

horn *mp*

trumpet *mp*

tuba *mp*

synth 1

synth 2

piano *mf*

marimba *mf*

percussion

102

Pilate And af-ter-wards you be-came The po wer be-hind the pub-lic joke, A daugh-ter's hus-band,

102

Herod

102

A nanas ra - gom

102

Kaiaphas

102

Procula/Ptolemaeus

102

flute

102

oboe

102

clarinet

102

bassoon

102

horn

102

trumpet

102

tuba

102

synth 1

102

synth 2

102

piano

102

marimba

102

percussion

107

Pilate High priest Jo - seph Kai - a - phas. O Jo - seph Kai - a -

Herod

107

A nanas o - to ba - a - ba - ni - ym o - to ba - a - ba - ni - ym kal - ha - e - dah kal - ha - e - dah

Kaiaphas

Procula/Ptolemaeus

flute

oboe

clarinet

bassoon

107

horn

trumpet

tuba

synth 1

synth 2

piano

107

marimba

107

percussion

112 3

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

Herod

112

A nanas mi - has la - ma - ha - neh

Kaiaphas

112

Procula/Ptolemaeus

112

flute

112

oboe

112

clarinet

112

bassoon

112

horn

112

trumpet

112

tuba

112

synth 1

112

synth 2

112

piano

112

marimba

112

percussion

119 pre-de-cis-sor, You fell from grace, e-ven as did I, A - no-ther ca-su-al-ty in Ti-

Pilate

Herod

A nanas

Kaiaphas

Procula/Ptolemaeus

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 1

synth 2

piano

marimba

percussion

126 *3*
Pilate be-rius' war u - pon Se-ja - nus.

126
Herod

126
A nanas

126
Kaiaphas *mf* Hail, friend Gai-us. We were both vic - tims of our

126
Procula/Ptolemaeus

126
flute

126
oboe

126
clarinet

126
bassoon

126
horn

126
trumpet

126
tuba

126
synth 1

126
synth 2

126
piano

126
marimba

126
percussion

135

136

146 *attaca*

Pilate

146 a - λᾱ̃ the - ἰ α?

Herod

146

A nanas

146

Kaiaphas

146

Procula/Ptolemaeus

146 ri - tas?

flute

146 *attaca*

oboe

146

clarinet

146

bassoon

146

horn

146 *attaca*

trumpet

146 *attaca*

tuba

146

synth 1

146 *attaca*

synth 2

146

piano

146

marimba

146 *attaca*

percussion

146

5. Verum Eikon

1 *♩. 140*

Historia

Ananas

Pilatus

Ptolemæus

Pueri

flute *legato*

oboe *legato mf*

clarinet *f*

bassoon

horn *♩. 140 legato f*

trumpet *♩. 140 legato mf*

tuba

synth 2

synth 1 *pp strings*

piano *8va mf*

marimba *♩. 140 mf*

susp cymbal

Historia
 Ananas
 Pilatus
 Ptolemæus
 Pueri
 flute
 oboe
 clarinet
 bassoon
 horn
 trumpet
 tuba
 synth 2
 synth 1
 piano
 marimba

140

Historia
 Ananas
 Pilatus
 Ptolemæus
 Pueri
 flute
 oboe
 clarinet
 bassoon
 horn
 trumpet
 tuba
 synth 2
 synth 1
 piano
 marimba

The musical score for page 141, measures 23-28, is presented below. The score includes vocal parts for Historia, Ananas, Pilatus, Ptolemæus, and Pueri, and instrumental parts for flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, and marimba. Measures 23-28 show various musical notations including rests, melodic lines, and rhythmic patterns.

29

Historia

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

Ananas

Pilatus

Ptolemæus

Pueri

flute

mp

oboe

clarinet

mp

bassoon

horn

trumpet

tuba

synth 2

mf

synth 1

piano

marimba

rim shot
mp

tambourine

143

42

Historia

42

Ananas

42

Pilatus

42

Ptolemæus

42

Pueri

42

flute

42

oboe

42

clarinet

42

bassoon

42

horn

42

trumpet

42

tuba

42

synth 2

42

synth 1

42

piano

42

marimba

42

42

marched them out from Cæ - sa - re - a Pa - læ - sti - næ on the coast,

3

4:3

145

54

Historia

54

Ananas

54

Pilatus

54

Ptolemæus

54

Pueri

54

flute

54

oboe

54

clarinet

54

bassoon

54

horn

54

trumpet

54

tuba

54

synth 2

54

synth 1

54

piano

54

marimba

54

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

mp

mf

mf

pp

60

Historia

By im-por-ting i-ma-ges of Cæ-sar in-to Je-ru-sa-lem,

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

66

Historia

At-tached to mi-li - ta-ry stan - dards car - ried by le-gio - na - ries: For

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

78

Historia

78

Ananas

78

Pilatus

78

Ptolemæus

78

Pueri

78

flute

78

oboe

78

clarinet

78

bassoon

78

horn

78

trumpet

78

tuba

78

synth 2

78

synth 1

78

piano

78

marimba

78

151

89

Historia

89

Ananas

89

Pilatus

89

Ptolemæus

89

Pueri

89

flute

89

oboe

89

clarinet

89

bassoon

89

horn

89

trumpet

89

tuba

89

synth 2

89

synth 1

89

piano

89

marimba

89

153

100

Historia

100

Ananas

100

Pilatus

100

Ptolemæus

100

Pueri

100

flute

100

oboe

100

clarinet

100

bassoon

100

horn

100

trumpet

100

tuba

100

synth 2

100

synth 1

100

piano

100

marimba

100

106

Historia

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

112

Historia

112

Ananas

112

Pilatus

112

Ptolemæus

112

Pueri

112

flute

112

oboe

112

clarinet

112

bassoon

112

horn

112

trumpet

112

tuba

112

synth 2

112

synth 1

112

piano

112

marimba

112

mf That

p

p

118

Historia

is why pre - vi - ous go - ver - nors Had used spe - cial stan - dards

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

mp

synth 2

synth 1

piano

marimba

pp

8va

126

Historia

126

Ananas

126

Pilatus

126

Ptolemæus

126

Pueri

126

flute

126

oboe

126

clarinet

126

bassoon

126

horn

126

trumpet

126

tuba

126

synth 2

126

synth 1

126

piano

126

marimba

126

126

With-out or-na-ment When they en-tered Je - ru - sa - lem.

134

Historia

And, lo, Pi - late was the first To bring such i - ma - ges in - to the ci -

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

134

141

Historia ty, Un - der co - ver of dark-ness, And dis-play them on

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

161

157

Historia

tem - ple. Then a ho - ly throng ga - thered and

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

p

synth 2

synth 1

piano

marimba

163

164

165

166

199

Historia

199

Ananas

199

Pilatus

199

Ptolemæus

199

Pueri

199

flute

199

oboe

199

clarinet

199

bassoon

199

horn

199

trumpet

199

tuba

199

synth 2

199

synth 1

199

piano

199

marimba

199

205

Historia

205

Ananas

205

Pilatus

205

Ptolemæus

205

Pueri

205

flute

205

oboe

205

clarinet

205

bassoon

205

horn

205

trumpet

205

tuba

205

synth 2

205

synth 1

205

piano

205

marimba

205

211

Historia

211

Ananas

211

Pilatus

211

Ptolemæus

211

Pueri

211

flute

211

oboe

211

clarinet

211

bassoon

211

horn

211

trumpet

211

tuba

211

synth 2

211

synth 1

211

piano

211

marimba

211

211

217

Historia

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

susp cymbal

bass drum

f

flute

15ma

p

223

Historia

223

Ananas

223

Pilatus

223

Ptolemæus

223

Pueri

223

flute

223

oboe

223

clarinet

223

bassoon

223

horn

223

trumpet

223

tuba

223

synth 2

223

synth 1

223

piano

223

marimba

223

Detailed description of the musical score for measures 223-228:

- Measures 223-224:** Most instruments are silent. The flute and oboe play a melodic line starting on a half note G4. The clarinet plays a rhythmic pattern of eighth notes. The tuba plays a half note G2. The piano plays a complex rhythmic pattern of eighth and sixteenth notes.
- Measures 225-226:** The flute and oboe continue their melodic line. The clarinet continues its rhythmic pattern. The tuba plays a half note G2. The piano continues its complex rhythmic pattern.
- Measures 227-228:** The flute and oboe continue their melodic line. The clarinet continues its rhythmic pattern. The tuba plays a half note G2. The piano continues its complex rhythmic pattern.

229

Historia

229

Ananas

229

Pilatus

229

Ptolemæus

229

Pueri

229

flute

229

oboe

229

clarinet

229

bassoon

229

horn

229

trumpet

229

tuba

229

synth 2

229

synth 1

229

piano

229

marimba

229

mf Quip - pe u - bi i - ma - gi - ni - bus

234

Historia

234

Ananas

234

Pilatus

234

Ptolemæus

fu - mi ne - bu - læ - que mo - ve - tur.

234

Pueri

234

flute

234

oboe

234

clarinet

234

bassoon

234

horn

234

trumpet

234

tuba

234

synth 2

234

synth 1

234

piano

234

marimba

234

gong

X

174

248

Historia

248

Ananas

248

Pilatus

248

Ptolemæus

248

Pueri

248

flute

248

oboe

248

clarinet

248

bassoon

248

horn

248

trumpet

248

tuba

248

synth 2

248

synth 1

248

piano

248

marimba

248

248

to their out - ra-geous as - sault On im - pe-ri - al Rome's au -

258

Historia

258

Ananas

258

Pilatus

258

Ptolemæus

258

Pueri

258

flute

258

oboe

258

clarinet

258

bassoon

mf

258

horn

258

trumpet

258

tuba

258

synth 2

258

synth 1

258

piano

258

marimba

258

258

258

tho - ri - ty. And the Jews would ne - ver cease their righ - teous up - roar

268

Historia

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

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

mf

178

179

287

Historia

287

Ananas

287

Pilatus

287

Ptolemæus

287

Pueri

287

flute

287

oboe

287

clarinet

287

bassoon

287

horn

287

trumpet

287

tuba

287

synth 2

287

synth 1

287

piano

287

marimba

287

287

gran-ted au-di-ence. When he moun-ted the spea-ker's stand To soothe the dis-traught crowd,

3

3

pp

293

Historia

293

Ananas

293

Pilatus

293

Ptolemæus

293

Pueri

293

flute

293

oboe

293

clarinet

293

bassoon

293

horn

293

trumpet

293

tuba

293

synth 2

293

synth 1

293

piano

293

marimba

293

293

With per-fumed words, He gave a pri-vy sign to a cen-tu-ri-on To

182

303

Historia

303

Ananas

303

Pilatus

303

Ptolemæus

303

Pueri

303

flute

303

oboe

303

clarinet

303

bassoon

303

horn

303

trumpet

303

tuba

303

synth 2

303

synth 1

303

piano

303

marimba

303

303

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

184

185

316 3

Historia stern and un - ben - ding laws. 4:3

Ananas *f*

Pilatus

Ptolemæus

Pueri

flute

oboe 5

clarinet 5

bassoon

horn

trumpet

tuba *f*

synth 2 *f* horn

synth 1 5

piano *f* *ff*

marimba

susp cymbal *rim shot*

tambourine

187

188

189

342

Historia

mo - ral strength and the safe - guar-ding of their laws, Forth-with re -

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

350

Historia

350

Ananas

350

Pilatus

350

Ptolemæus

350

Pueri

350

flute

350

oboe

350

clarinet

350

bassoon

350

horn

350

trumpet

350

tuba

350

synth 2

350

synth 1

350

piano

350

marimba

350

350

moved the i-ma-ges From Je - ru - sa - lem and took them back to Cæ - sa - re -

360

Historia

360 a.

Ananas

360

Pilatus

360

Ptolemæus

ff Quam mul - tas no - bis

360

Pueri

ff Quam mul - tas no - bis

360

flute

ff

360

oboe

360

clarinet

ff

360

bassoon

360

horn

360

trumpet

ff

360

tuba

ff piano

360

synth 2

ff

360

synth 1

f

360

piano

ff

360

marimba

360

gong

ff

x193

194

377

Historia

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

ad in - tu - en - dum,

ad in - tu - en - dum,

5

8va

383

Historia

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

ve - rum e - ti - am ad i - mi -

ve - rum e - ti - am ad i - mi -

197

394

Historia

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

mo - rum vi - ro - rum ex - pres -

mo - rum vi - ro - rum ex - pres -

8th

199

406

Historia

Ananas

Pilatus

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

bass drum

ff

et La - ti - ni re - li - que - runt?

et La - ti - ni re - li - que - runt?

6.5 First Entr'acte

Pilate *f* A - ἴ - ὄν. Pó - then to ka - kón?
 A - ἴ - ὄν. Πό - then to ka - kón;
 Herod
 Ananas
 Kaiaphas
 Procula
 Aeon
 Pueri
Ptolemaeus: Αἰὼν ὁ αὐτὸς ἐν τοῖς αὐτοῖς αἰεὶ φύσει θεῖα μένων κόσμος τε εἰς κατὰ τὰ αὐτά,
 ὅποις ἔστι καὶ ἦν καὶ ἔσται, ρχὴν μεσότητα τέλος οὐχ ἔχων,
 μεταβολῆς μέτοχος θεῖας φύσεως ἐργάτης αἰωνίου πάντα.
 [Aión ho autos en tois autois aiei phúsei theía ménōn kósmos te eîs kata ta autá,
 hopoís esti kai ên kai êstai arkhên mesótēta télos oukh êkhōn,
 metabolēs amétokhos, theías phúseōs ergátēs aiōníou pánta.]
 flute
 oboe
 clarinet
 bassoon
 horn
 trumpet
 tuba
 synth 2
 synth 1
 piano

212

16

Pilate

16

Herod

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

16

A nanas

16

Kaiaphas

16

Procula

16

Æon

16

Pueri

ne. A - mo ac a-no. Sau - tra - ne

16

flute

16

oboe

16

clarinet

16

bassoon

16

horn

16

trumpet

16

tuba

16

synth 2

16

synth 1

16

piano

24

Pilate

24

Herod

va - le.

24

A
nanas

mf

24

Kaiaphas

24

Procula

24

Æon

24

Pueri

va - le.

24

flute

24

oboe

mf

24

clarinet

mf

24

bassoon

mf

24

horn

24

trumpet

mf

24

tuba

f

24

synth 2

24

synth 1

24

piano

mf

215

35

Pilate

la sæ-cu - lo - rum. Mens. Ra-ti-o. Pru-den-ti - a. Sci-en-ti - a. Po-ten-ti - a.

35

Herod

35

A nanas

35

Kaiaphas

p E - is to-us ai ô - nas tòn
E - ις το-υς οἱ ὠ-νας τῶν

35

Procula

p E - is to-us ai ô - nas tòn
E - ις το-υς οἱ ὠ-νας τῶν

35

Æon

35

Pueri

35

flute

35

oboe

35

clarinet

35

bassoon

35

horn

p

35

trumpet

p

35

tuba

35

synth 2

35

synth 1

35

piano

35

46 Pilate Mors æ -

46 Herod

46 A nanas

46 Kaiaphas a - i - ô - nōn. Sa - tōr a - re - pō te - net ô pe - ra rō - tas.
α - ἰ - ὠ - νων. Σα - τωρ - ρε - πω τε - νετ ὦ πε - ρα ῥω - τας.

46 Procula a - i - ô - nōn. No - ūs. Ló - gos. Phrō - nê - sis. So - phí - a. Dú -
α - ἰ - ὠ - νων. No - ūς. Λό - γος. Φρό - νη - σις. Σο - φί - α. Δύ -

46 Æon

46 Pueri

46 flute

46 oboe

46 clarinet

46 bassoon

46 horn

46 trumpet

46 tuba

46 synth 2

46 synth 1

46 piano

57

Pilate

ter - na. Ja-nu-a mor-dax.

57

Herod

57

A
nanas

57

Kaiaphas

Ho spe í-sōn á-ro-tron kra -
 'O σπε ί-ρων ἄ-ρο-τρον κρα -

57

Procula

na - mis. na - tis. A - ná-sta sis tēs sar kós.
 να - μις. Σπερ - μα τι - κός λό - γος. Ἀ - νά - στα σις τῆς σαρ - κός.

57

Æon

57

Pueri

57

flute

57

oboe

57

clarinet

57

bassoon

57

horn

57

trumpet

57

tuba

57

synth 2

57

synth 1

57

piano

67 *accel.* 3

Pilate U-mi-da sa - xa. *f* A - ἱ - ὄν. Pó - then to ka-kón?
A - ἱ - ὄν. Πό - θεν τὸ κα - κόν;

Herod

67

A nanas

67

Kaiaphas te - ἱ ér - ga tró - khous.
τε - ἱ ἔρ - γα τρό - χους.

67

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

67

Æon

67 *f* A - bra - xás kai A - bra - sás.
Ἄ - βρα - ξάς και Ἄ - βρα - σάς.

67

Pueri

67 *accel.*

flute

67

oboe

67

clarinet

67

bassoon

67 *accel.*

horn

67 *accel.*

trumpet *mf*

67

tuba

67 *accel.*

synth 2

67

synth 1

67 3 3 3 3

67 *f*

piano

876

86

Pilate

86

Herod

86

A
nanas

86

Kaiaphas

86

Procula

86

Aeon

86

Pueri

86

flute

86

oboe

86

clarinet

86

bassoon

86

horn

86

trumpet

86

tuba

86

synth 2

86

synth 1

86

piano

Detailed description of the musical score: The score is for page 221, measures 86-93. It features a large ensemble of vocal and instrumental parts. The vocal parts (Pilate, Herod, Ananas, Kaiaphas, Procula, Aeon, Pueri) are mostly silent, indicated by long horizontal lines. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, and piano. The trumpet part has some activity in measures 86-93, including eighth and sixteenth notes. The piano part has a steady accompaniment of chords and single notes. The key signature is one sharp (F#), and the time signature is common time (C).

94

Pilate

94

Herod

94

A
nana

94

Kaiaphas

94

Procula

94

Aeon

94

Pueri

94

flute

94

oboe

94

clarinet

94

bassoon

94

horn

94

trumpet

94

tuba

94

synth 2

94

synth 1

94

piano

6. Casus Secundus

This musical score is for a piece titled "The whole of life but labours in the dark." It features vocal parts for Ptolemæus and Pueri, and a full orchestral ensemble. The score is written in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "♩ = 45".

The vocal parts are as follows:

- Ptolemæus:** Sings the lyrics "Om-nis cum in te-ne-bris præ ser-tim vi-ta la-bo-ret." The melody is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "♩ = 45".
- Pueri:** Sings the lyrics "The whole of life but la-bours in the dark." The melody is in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "♩ = 45".

The orchestral ensemble includes the following instruments:

- Flute
- Oboe
- Clarinet
- Bassoon
- Horn
- Trumpet
- Tuba
- Synth 2
- Strings
- Piano
- Percussion

The score is written in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "♩ = 45". The score is written in 4/4 time, with a key signature of one sharp (F#). The tempo is marked "♩ = 45".

202

13

Ptolemæus whole ——— of life - but la ——— bours in the dark. For

Pueri *mp* Om - nis cum in te - ne - bris præ ser - tim vi - ta la - bo - ret.

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

p

synth 2

strings

p

piano

percussion

13

204

23

Ptolemæus

whit more fear - some than what chil - dren feign,

23

Pueri

me - mus in - ter - dum, ni - hi - lo quæ sunt me - tu - en - da

23

flute

mf *pp*

23

oboe

23

clarinet

mf *pp*

23

bassoon

mf *pp*

23

horn

23

trumpet

f

23

tuba

23

synth 2

mf *pp*

23

strings

mf *p*

23

piano

mf *pp*

23

percussion

25

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

flute

mf *pp*

oboe

clarinet

mf *pp*

bassoon

mf *pp*

horn

trumpet

p *f*

tuba

synth 2

mf *pp*

strings

mf *pp*

piano

mf *pp*

percussion

208

31

Ptolemaeus

fla - ring spokes of light, nor glit - te - ring ar - rows of

31

Pueri

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

31

flute

31

oboe

31

clarinet

31

bassoon

31

horn

31

trumpet

31

tuba

31

synth 2

31

strings

31

piano

31

percussion

33

Ptolemæus

mor-ning can dis-perse, but on-ly Na-ture's as-pect and her law.

33

Pueri

scu - ti - ant, sed na - tu - ræ spe - ci - es ra - ti - o - que.

33

flute

33

oboe

33

clarinet

33

bassoon

33

horn

33

trumpet

33

tuba

33

synth 2

33

strings

33

piano

33

percussion

7. Visum Proculæ

1 $\text{♩} = 50$

Procula

Μηδὲν σοὶ καὶ τὸ δικαίω ἐκείνω,
πολλὰ γὰρ ἔπαθον σήμερον κατ' ὄναρ δι' αὐτόν.
Mēden soi kai tō dikaiō ekeinō,
polla gar ēpathon sēmeron kat' ōnar di' autōn.]

Pilate

p O Clau-di - a Pro-cu - la spon - sa ca

alto flute

1 $\text{♩} = 50$

oboe

clarinet

bassoon

horn

trumpet

tuba

pp

synth 2

harp *Sva*

p

synth 1

strings pp

piano

edge of high drum

p

8

Procula

p Hus-band. Hus-band.

8

Pilate

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

8

alto flute

8

oboe

8

clarinet

8

bassoon

8

horn

8

trumpet

8

tuba

8

synth 2

8

synth 1

8

piano

8

225

16

Procula

whim: No wi - ser in heart than stron - ger in sense, This

16

Pilate

16

alto flute

p

16

oboe

16

clarinet

16

bassoon

16

horn

16

trumpet

16

tuba

16

synth 2

16

synth 1

16

piano

16

The musical score is written for a vocal duo (Procula and Pilate) and a large ensemble. The vocal parts are in treble clef with a key signature of one sharp (F#). The instrumental parts include woodwinds (alto flute, oboe, clarinet, bassoon), brass (horn, trumpet, tuba), synthesizers (synth 1, synth 2), piano, and a percussion line. The score is divided into measures, with a 2/4 time signature indicated at the end of the first system. The vocal parts have lyrics: "whim: No wi - ser in heart than stron - ger in sense, This". The instrumental parts feature various musical notations, including triplets, dynamics (e.g., *p*), and articulation marks.

227

23 *3*

Procula

vi-o-lence. The e-pi cene youth be-fore me falls, a corpse: Four

23

Pilate

23

alto flute

ffz *p* *3* *3* *3* *3* *3* *3* *3* *3*

23

oboe

ffz *mf*

23 *3* *3*

clarinet

ffz *mf*

23

bassoon

ffz *mf*

23

horn

ffz

23

trumpet

mf

23

tuba

ffz

23 *3* *3*

synth 2

ffz *mf*

23

synth 1

p *mf*

23

piano

ffz *p*

23

5/4

2/4

4/4

27

Procula

stones weep blood, and time has lost its beat.

Pilate

27

alto flute

legato

p

oboe

27

clarinet

27

bassoon

27

horn

mf

legato

p

trumpet

27

tuba

27

synth 2

27

synth 1

27

piano

27

27

230

231

39

Procula

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

Pilate

39

alto flute

39

oboe

39

clarinet

39

bassoon

39

horn

39

trumpet

39

tuba

39

synth 2

39

synth 1

39

piano

39

39

42

Procula

haun-ted vi-sions still re - main: Bloo-dy

42

Pilate

42

alto flute

mp

42

oboe

42

clarinet

42

bassoon

42

horn

42

trumpet

42

tuba

42

synth 2

42

synth 1

42

piano

42

42

47

Procula

streams from this dy - ing boy fore - tell Your hands the crim-son is - sues e - ver

47

Pilate

47

alto flute

47

oboe

47

clarinet

47

bassoon

47

horn

47

trumpet

47

tuba

47

synth 2

47

synth 1

47

piano

47

47

235

53

Procula

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

53

Pilate

53

alto flute

53

oboe

53

clarinet

53

bassoon

53

horn

53

trumpet

53

tuba

53

synth 2

53

synth 1

53

piano

53

Detailed description: This is a page from a musical score, page 236. It features a vocal line for Procula and a full orchestral accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 5/4 time signature. The lyrics are 'in - di - cates e - ter - nal night's blind gloom.' The accompaniment includes staves for Pilate, alto flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, and piano. The synth 1 and piano parts have more complex notation, including triplets and sustained chords. The page number 236 is at the bottom left.

8. Fixura Clavorum

1 $\text{♩} = 42$ **molto rubato**

Pilatus

Puero

Ananas

Ptolemæus

Pueri

flute $\text{♩} = 42$ **molto rubato**
mp

oboe

clarinet

bassoon

horn $\text{♩} = 42$ **molto rubato**

trumpet $\text{♩} = 42$ **molto rubato**

tuba

synth 2 $\text{♩} = 42$ **molto rubato**

synth 1 *strings*
mp

Piano *mp*

marimba $\text{♩} = 42$ **molto rubato**
mp

percussion *mp*

238

239

240

241

22

Pilatus

22

Puero

Jac - tus Ve - ne - ri - us.

22

Ananas

22

Ptolemæus

22

Pueri

22

flute

22

oboe

mf

22

clarinet

mf

22

bassoon

22

horn

22

trumpet

mf

22

tuba

22

synth 2

22

synth 1

mf

22

Piano

22

marimba

22

percussion

The musical score is written for a large ensemble. The vocal parts (Pilatus, Puero, Ananas, Ptolemæus, Pueri) are in treble clef. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, Piano, marimba, and percussion. The score is in 2/4 time. The vocal line for Puero is the only one with lyrics: 'Jac - tus Ve - ne - ri - us.' The instrumental parts feature a variety of textures, including rapid sixteenth-note passages in the woodwinds and brass, and sustained chords in the synth and piano.

243

244

245

246

38

Pilatus

My lot was cast be - fore my mo - ther bore me: With cur - sèd au - gu - ry on that dis - tant, fri - gid

Puero

Ananas

Ptolemaeus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

Piano

marimba

percussion

42

Pilatus

night, You pro-phe-sied my lone-ly death by su-i-cide In trans-al-pine e - xile far from Rome's ur-ban breast.

Puero

Ananas

Ptolemaeus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

Piano

marimba

percussion

47

Pilatus I fore-told that dai - ly, u - pon count - less lips his name would rest, Yet, here wi - thin death's cold

Puero

Ananas

Ptolemaeus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

Piano

marimba

percussion

53

Pilatus

53

em-brace, have learned to mis trust words, And fear that ti-ny nook in me - mo-ry where dwells my mo-ther

Puero

Ananas

Ptolemaeus

Pueri

flute

53

oboe

53

clarinet

53

bassoon

53

horn

53

trumpet

53

tuba

53

synth 2

53

53

synth 1

53

Piano

53

marimba

53

percussion

251

252

68

Pilatus

de - lis tu quo - que, fal - sis lu - dis i - ma - gi - ni - bus? Cur dex - trae jun - ge - re

Puero

Ananas

Ptolemæus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

Piano

marimba

percussion

mf

f

f

254

255

76 **slower**

Pilatus

Puero

Ananas

Ptolemæus

f At la-cri-mans ex-clu - sus a-ma-tor li-mi-na sæ - pe flo-ri-bus et ser-tis o-pe - rit

Pueri

76 **slower**

flute

oboe

mf

clarinet

mf

bassoon

mf

76 **slower**

horn

mf

76 **slower**

trumpet

76 **slower**

tuba

mf

76 **slower**

synth 2

76 **slower**

synth 1

mf

76

Piano

76 **slower**

marimba

mf

76

percussion

80

Pilatus

80

Puero

80

Ananas

80

Ptolemæus

po - stis - que su - per - bos un - gu - it a - ma - ra - ci - no et fo - ri - bus mi - ser os - cu - la fi - git;

80

Pueri

80

flute

80

oboe

mf

80

clarinet

80

bassoon

80

horn

80

trumpet

80

tuba

80

synth 2

80

synth 1

80

Piano

80

marimba

80

percussion

9. Nescio et Excrucior

9. Nescio et Excrucior

This musical score is for a piece titled "9. Nescio et Excrucior". It is written for a large ensemble, including vocal soloists and a full orchestra. The tempo is marked as 120 beats per minute, and the time signature is 4/4. The key signature has one sharp (F#).

The vocal soloists are Tiberius, Poeta, Historia, Sejanus, and Pueri. The instrumental ensemble includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, strings, synth 1, piano, marimba, and percussion.

The score is divided into measures, with dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano) indicated. The percussion part includes a marimba and a drum.

258

7

Tiberius

f Come, min - nows.

Poeta

Historia

Sejanus

Pueri

flute

mf

oboe

clarinet

bassoon

horn

trumpet

tuba

horns

synth 2

mf

p

synth 1

piano

marimba

percussion

13

Tiberius *mf* Come, min - nows. Come lick at me, my lit - tle fi - shes.

Poeta

Historia

Sejanus

Pueri

flute *p*

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1 *p*

piano *mp*

marimba

percussion

Detailed description of the musical score: The score is for a scene starting at measure 13. Tiberius has a vocal line in bass clef with lyrics: "Come, min - nows. Come lick at me, my lit - tle fi - shes." The music is marked *mf*. The vocal line consists of a series of eighth and sixteenth notes. The ensemble includes Poeta, Historia, Sejanus, and Pueri, all with rests. The woodwinds include flute (marked *p*), oboe, clarinet, and bassoon. The brass includes horn, trumpet, and tuba. The strings include synth 1 and synth 2, both marked *p*. The piano is marked *mp* and has a melodic line starting in measure 13. The marimba and percussion have rests.

[illegible]

262

33

Tiberius

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

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

mf

horn

trumpet

mf

tuba

mf

synth 2

synth 1

piano

marimba

percussion

264

265

266

57

Tiberius

an oy - ster, and a thrush. These four shall com-pete for our sto - machs.

Poeta

57

Historia

57

Sejanus

57

Pueri

57

flute

57

oboe

57

clarinet

57

bassoon

57

horn

57

trumpet

57

tuba

57

synth 2

57

synth 1

57

piano

57

marimba

57

percussion

57

63

Tiberius

Bring my ho nored guest an am-pho ra of wine *mf* and no wa - ter mind you.

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

70

Tiberius

f Po - et, old man!

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

mf

synth 2

synth 1

mf

piano

marimba

percussion

78

Tiberius

Come and sing us a lus - ty tale, full of be - tra - yal and re - venge.

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

pp horns

synth 1

pp

piano

marimba

percussion

91

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

mf Ge -

94

Tiberius

Poeta

94

ni - tus Vul - si - ni - is pa - tre Se - jo Stra - bo - ne e - qui - te Ro - ma - no,

Historia

Sejanus

Pueri

flute

94

oboe

94

clarinet

94

bassoon

94

horn

94

trumpet

94

tuba

94

synth 2

94

94

synth 1

94

94

piano

94

94

marimba

94

94

percussion

94

274

100

Tiberius

Poeta

non si - ne ru - mo - re A - pi - ci - o di - vi - ti et pro - di - go stu - prum ve - no de - dis - se,

Historia

Sejanus

Pueri

flute

mf

oboe

clarinet

mf

bassoon

mf

horn

trumpet

tuba

synth 2

synth 1

mf

piano

marimba

mf

percussion

The musical score is arranged in a system with 18 staves. The first five staves are vocal parts: Tiberius (bass), Poeta (treble), Historia (treble), Sejanus (treble), and Pueri (treble). The next nine staves are instrumental: flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, and synth 1. The final four staves are percussion: piano, marimba, and a general percussion part. The Poeta staff contains the lyrics: "non si - ne ru - mo - re A - pi - ci - o di - vi - ti et pro - di - go stu - prum ve - no de - dis - se,". The score is divided into two measures. The first measure shows the Poeta singing, with the flute, clarinet, and bassoon providing accompaniment. The second measure shows the Poeta continuing his song, with the flute, clarinet, and bassoon continuing their accompaniment. The marimba and piano parts are also visible in the second measure.

102

Tiberius

Poeta

102

mox Ti - be - ri - um va - ri - is ar - ti - bus de - vin - xit, a - de - o ut ob - scu - rum ad - ver - sum

Historia

Sejanus

Pueri

flute

102

mf

oboe

102

mf

clarinet

102

mf

bassoon

102

horn

102

mf

trumpet

102

tuba

102

mf

synth 2

102

timpani

102

mp

synth 1

102

mf

102

mf

piano

102

8va

marimba

102

102

percussion

102

104

Tiberius

Poeta

104

a - li - os si - bi u - ni in - ca - u - tum in - tec - tum - que ef - fi - ce - ret non tam sol - ler - ti - a

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

104

mf

horn

trumpet

tuba

104

mf

synth 2

synth 1

104

loco

mf

piano

marimba

104

mp

percussion

104

107

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

(quip - pe is - dem ar - ti - bus vic - tus est) quam de - um i - ra in rem Ro - ma - nam, cu - jus pa - ri

mf

mf

Detailed description: This is a page from a musical score, page 278, showing measures 107 through 109. The score is for a scene with a Poeta and various instruments. The Poeta's part is in the second staff, with lyrics in Latin. The instruments listed on the left are Tiberius, Poeta, Historia, Sejanus, Pueri, flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, marimba, and percussion. The flute, oboe, clarinet, bassoon, and tuba parts have dynamic markings of *mf* (mezzo-forte). The Poeta's lyrics are: (quip - pe is - dem ar - ti - bus vic - tus est) quam de - um i - ra in rem Ro - ma - nam, cu - jus pa - ri. The score is written for measures 107, 108, and 109.

279

280

♩ = 66

115

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

jux - ta a-du-la - ti - o et su *f* per - bi - a; - pa - lam com - po - si -

mf 3 3 3 3 3 3 3 3

6 6 6 6 6 6 6 6

5:3 5:3 5:3 5:3

mf 6 6 6 6 6 6 6 6

♩ = 66

♩ = 66

3 3

♩ = 66

118

Tiberius

Poeta

118

Historia

tus pu - dor, in - tus sum - ma a - pi - scen - di li - bi - do e -

Sejanus

Pueri

118

flute

118

oboe

118

clarinet

118

bassoon

mf

118

horn

118

trumpet

118

tuba

mf

118

synth 2

118

118

synth 1

118

118

piano

mf

118

marimba

118

118

percussion

This musical score is for a dramatic work titled "The Fall of Tiberius". It features a large ensemble of vocal soloists and instrumentalists. The vocal soloists include Tiberius, Poeta, Historia, Sejanus, and Pueri. The instrumental ensemble includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, marimba, and percussion. The score is written in 2/4 time and consists of two measures. The vocal parts have lyrics in Latin: "jus - que ca - u - sa mo - do lar - gi tio". The instrumental parts include various melodic lines, some with triplets and some with sixteenth-note patterns.

Vocal Soloists:

- Tiberius:** Bass clef, no notes.
- Poeta:** Treble clef, no notes.
- Historia:** Treble clef, lyrics: "jus - que ca - u - sa mo - do lar - gi tio".
- Sejanus:** Treble clef, no notes.
- Pueri:** Treble clef, no notes.

Instrumental Ensemble:

- flute:** Treble clef, no notes.
- oboe:** Treble clef, no notes.
- clarinet:** Treble clef, key signature of two sharps (F# and C#), no notes.
- bassoon:** Bass clef, no notes.
- horn:** Treble clef, key signature of one sharp (F#), no notes.
- trumpet:** Treble clef, key signature of two sharps (F# and C#), no notes.
- tuba:** Bass clef, no notes.
- synth 2:** Treble clef, no notes.
- synth 1:** Treble clef, no notes.
- piano:** Treble and Bass clefs, no notes.
- marimba:** Treble and Bass clefs, no notes.
- percussion:** No notes.

123

Tiberius

Poeta

123

Historia

et lu - xus,

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

loco

marimba

percussion

125

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

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

breathe as necessary

6

9

3

8^{va}

127

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

ac vi - gi - lan - ti - a,

breathe as necessary

loco

129

Tiberius

Poeta

129

Historia

haud mi - nus no - xi - æ,

Sejanus

Pueri

129

flute

6 6 6 6

6 breathe as necessary

oboe

3 3 3 3

3 breathe as necessary

clarinet

3 3 3 3

3 breathe as necessary

bassoon

3 3 3 3

3 breathe as necessary

horn

3 3 3 3

3 breathe as necessary

trumpet

6 6 6 6

6

tuba

6 6 6 6

6

129

synth 2

strings

3 3 3 3

f

129

synth 1

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

129

piano

9 9 9 9

9 9 9 9

9 9 9 9

9 9 9 9

129

marimba

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

129

percussion

288

289

138

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

Long a - go, wea-ring the skins of wi - ld beasts and soaked in blood,

p

p

144

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

we sang to name-less gods in mea-dows wide. Now dressed in

150

Tiberius

Poeta

Historia

Sejanus

150

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

Pueri

flute

150

f

oboe

150

f

clarinet

150

f

bassoon

150

f

horn

150

mf

trumpet

150

f

tuba

150

synth 2

150

synth 1

150

f

piano

150

marimba

150

percussion

150

155

Tiberius

Poeta

Historia

Sejanus

count - less men. God - dess, sis - ter, mo-ther: why do you

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

f

mf

f

f

294

164

Tiberius

Poeta

164

mf As the in - stru - ment of Rome's dis - grace, Se - ja nus owed

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

164

p

trumpet

164

p

tuba

164

p *p*

synth 2

synth 1

164

p

piano

164

marimba

164

percussion

170

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

his e - very of - fice to the whim of that pock - marked, old sa - tyr, Ti - be - ri - us.

297

298

299

193

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

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

The musical score is written for a large ensemble. The vocal parts (Tiberius, Poeta, Historia, Sejanus, Pueri) are in the key of D major (two sharps). The instrumental parts (flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, marimba, percussion) are in the key of F# major (three sharps). The time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics are written below the Poeta part.

301

203

Tiberius

The Muse has a - ban - doned you, so I will sing mine own hi - sto - ry.

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

208

Tiberius

Se - ja - nus: That you killed my son Dru - sus mat - ters not to me, that you wish to

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

213

Tiberius

wed his wife is mere - ly a farce, but that

Poeta

213

Historia

213

Sejanus

213

Pueri

213

flute

213

oboe

213

clarinet

213

bassoon

213

horn

213

trumpet

213

tuba

213

synth 2

213

synth 1

213

piano

213

marimba

213

percussion

213

7:4

f

216

Tiberius

you would as - sume tri - bu - ni - ci - an po - wers

me - rits

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

306

307

225

Tiberius

Death

I give you

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

contrabassoon

synth 1

piano

marimba

percussion

309

231

Tiberius

Poeta

Historia

Sejanus

f Des - pot! Hai - ry stin - king old goat. Rome is no more. Drink your wine wi - thout

Pueri

flute

mp

oboe

mf

clarinet

bassoon

mp

horn

mp

trumpet

tuba

mf

synth 2

mp

synth 1

piano

marimba

percussion

311

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

Drink, fool _____ Rome's

mf

mp

mf

timpani

mf

f

248

Tiberius

Poeta

Historia

Sejanus

gol - den age has passed. Here there is on - ly a taste of i - ron on our tongues. Au -

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

253

Tiberius

Poeta

Historia

Sejanus

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

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

mf

257

Tiberius

Poeta

Historia

Sejanus

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

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

loco

263

Tiberius

Poeta

Historia

Sejanus

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

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

267

Tiberius

Poeta

Historia

Sejanus

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

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

271

Tiberius

Poeta

Historia

Sejanus

die with me

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

274

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

die with me

277

Tiberius

Poeta

Historia

Sejanus

die with me. *scream incoherently*

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

280

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

Detailed description of the musical score: The score is written for measures 280, 281, and 282. The vocal soloists (Tiberius, Poeta, Historia, Sejanus, Pueri) have whole rests in all three measures. The flute part features a continuous sixteenth-note melody with sixteenth-note rests, marked with '6' and slurs. The oboe, clarinet, and bassoon parts play triplet patterns, marked with '3' and slurs. The horn part plays a steady eighth-note pattern, marked with '3' and slurs. The trumpet and tuba parts play a steady eighth-note pattern, marked with '5' and slurs. The synth 2 part has whole rests. The synth 1 part has a steady eighth-note pattern. The piano part has a steady eighth-note pattern. The marimba part has a steady eighth-note pattern. The percussion part has whole rests.

283

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

Detailed description of the musical score for measures 283-285:

- Measures 283-285:** The score is written in 4/4 time with a key signature of one flat (B-flat). The vocal parts (Tiberius, Poeta, Historia, Sejanus, Pueri) are mostly silent, indicated by whole rests. The instrumental parts are more active:
 - Flute:** Plays a continuous sixteenth-note scale-like pattern, often beamed in groups of six.
 - Oboe:** Features triplet eighth notes and sixteenth-note patterns.
 - Clarinet:** Plays a steady eighth-note pattern with occasional triplet accents.
 - Bassoon:** Similar to the clarinet, with eighth-note patterns and triplet markings.
 - Horn:** Plays a consistent eighth-note accompaniment.
 - Trumpet:** Features a rhythmic pattern of eighth notes with occasional rests.
 - Tuba:** Provides a low-frequency accompaniment with eighth notes and some longer note values.
 - Synth 2:** Remains silent throughout these measures.
 - Synth 1:** Plays sustained chords or block chords in the upper register.
 - Piano:** The right hand plays a complex sixteenth-note pattern, while the left hand has long, sustained chords or single notes.
 - Marimba:** Plays a rhythmic pattern of eighth notes, similar to the brass section.
 - Percussion:** Remains silent.

323

289

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

Detailed description of the musical score for measures 289-291:

- Measures 289-291:** The score is divided into three measures. Measures 289 and 290 are 4/4 time, while measure 291 is 3/4 time.
- Vocalists:** Tiberius, Poeta, Historia, Sejanus, and Pueri have whole rests in all three measures.
- Flute:** Plays a continuous line of eighth notes with sextuplet markings (6) in measures 289 and 290, and a triplet (3) in measure 291.
- Oboe:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Clarinet:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Bassoon:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Horn:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Trumpet:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Tuba:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Synth 2:** Has whole rests in all three measures.
- Synth 1:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Piano:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Marimba:** Plays a line of eighth notes with triplet markings (3) in measures 289 and 290, and a triplet (3) in measure 291.
- Percussion:** Has whole rests in all three measures.

325

327

303

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

nens aut de - mit - tens par - tem di - e - i ab -

306

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

sump - sit mul - to - que ad - huc coe -

309

Tiberius

Poeta

309

Historia

slow crescendo

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

Sejanus

Pueri

309

flute

slow crescendo

309

oboe

309

clarinet

slow crescendo

309

bassoon

309

horn

309

trumpet

slow crescendo

309

tuba

slow crescendo

309

synth 2

slow crescendo

309

synth 1

309

piano

309

marimba

309

percussion

309

331

314

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

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

slow crescendo

mf

333

319

Tiberius

Poeta

319

Historia

in - cu - bu - it.

Sejanus

319

Pueri

319

flute

319

oboe

319

clarinet

319

bassoon

319

horn

319

trumpet

319

tuba

319

synth 2

319

synth 1

319

piano

319

marimba

319

percussion

322

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

mf

mf

mf

mf

mf

324

Tiberius

spoken: Emperor of Rome, Tiberius Claudius Julius Caesar Nero, Father of His Country, To our legate Caius Pontius Pilate, greeting.
Your office of procuratorship is at an end. Urgent business demands your presence here at Rome. The bearer of these letters is your successor.
Given at Rome this fifth day before the Kalends of November in the eighteenth year of our reign.

Poeta

324

Historia

324

Sejanus

324

Pueri

324

flute

324

oboe

324

clarinet

324

bassoon

324

horn

324

trumpet

324

tuba

324

synth 2

324

synth 1

324

piano

324

marimba

324

percussion

324

327

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

Detailed description of the musical score: The score is for measures 327, 328, and 329. The key signature has one sharp (F#). The time signature is 4/4. The vocal soloists (Tiberius, Poeta, Historia, Sejanus, Pueri) have rests in all three measures. The flute part in measure 327 consists of a continuous eighth-note pattern with triplets. The oboe, clarinet, and bassoon have rests. The horn has a rest. The trumpet part in measure 327 has a melodic line with a triplet in measure 328. The tuba has a rest. The synth 2 part in measure 327 has a complex melodic line with sixteenth-note patterns and triplets. The synth 1 part in measure 327 has a simple melodic line. The piano part in measure 327 has a melodic line with a triplet in measure 328. The marimba part in measure 327 has a melodic line with a triplet in measure 328. The percussion part in measure 327 has a simple rhythmic pattern.

This musical score is for a piece titled "The Fall of the House of Usher". It features a variety of instruments and vocalists. The vocalists include Tiberius, Poeta, Historia, Sejanus, and Pueri. The instruments include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, marimba, and percussion. The score is written in 4/4 time and includes a key signature of one sharp (F#). The tempo is marked as "moderato". The score is divided into three measures, each 330 measures long. The first measure contains the vocal parts and the flute. The second measure contains the flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, marimba, and percussion. The third measure contains the flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, marimba, and percussion. The score includes various musical notations such as notes, rests, and dynamic markings.

Vocalists:

- Tiberius
- Poeta
- Historia
- Sejanus
- Pueri

Instruments:

- flute
- oboe
- clarinet
- bassoon
- horn
- trumpet
- tuba
- synth 2
- synth 1
- piano
- marimba
- percussion

Tempo: moderato

Key Signature: one sharp (F#)

Measure Length: 330 measures

Measure 1: 330 measures

Measure 2: 330 measures

Measure 3: 330 measures

333

Tiberius

Poeta

Historia

Sejanus

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

Short - ly af ter - wards the

336

Tiberius

Poeta

336

ty - rant died.

Historia

Sejanus

Pueri

336

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

flute

oboe

clarinet

336

p

bassoon

horn

336

p

trumpet

336

p

tuba

336

p

synth 2

336

9

synth 1

336

336

piano

336

336

marimba

336

336

percussion

336

339

Tiberius

Poeta

339

Historia

339

Sejanus

339

Pueri

339

flute

339

oboe

339

clarinet

339

bassoon

339

horn

339

trumpet

339

tuba

339

synth 2

339

synth 1

339

piano

339

marimba

339

percussion

339

Bi - be - ri - us Cal - di - us Me - ro. Hircus ve - tu - lus ca - pre - is na - tu - ram li -

342

Tiberius

342

Poeta

342

Historia

342

Sejanus

342

Pueri

342

flute

342

oboe

342

clarinet

342

bassoon

342

horn

342

trumpet

342

tuba

342

synth 2

342

synth 1

342

piano

342

marimba

342

percussion

342

mf

10. Daughters of Jerusalem

1 $\bullet = 60$

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

Pilate

Procula

Historia

flute 1 $\bullet = 60$

oboe 1

clarinet 1

bassoon 1

horn 1 $\bullet = 60$

trumpet 1 $\bullet = 60$

tuba 1

synth 2 1 *timpani mp*

synth 1 1 *mp*

piano 1 *mp*

marimba 1 $\bullet = 60$

The musical score is for a piece titled '10. Daughters of Jerusalem'. It features a vocal line for Legatus and instrumental parts for various instruments. The vocal line begins with a tempo marking of 60 and a dynamic of mezzo-piano (mp). The lyrics are: 'Hail Pon-tius Pi-late, gree-tings. I bring you ti-dings from Rome:'. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2 (timpani), synth 1, piano, and marimba. The piano part has a dynamic of mezzo-piano (mp). The marimba part has a tempo marking of 60. The score is written in 4/4 time and consists of 6 measures.

Legatus

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

Pilate

Procula

Historia

flute

8^{va}

mp

oboe

mp

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

Legatus *mp* Tì - be - ri - us has joined the di - vine Ju - li - us and Au - gustus in Hell,

Pilate

Procula

Historia

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

The musical score is written for a scene featuring Legatus. The vocal parts for Legatus, Pilate, Procula, and Historia are shown, along with instrumental parts for flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano, and marimba. The music is in 4/4 time and features a melodic line for Legatus with lyrics in Latin and English. The piano part provides harmonic support with chords and a melodic line.

8 3 3

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

Pilate

Procula

Historia

flute 8va

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

10

Legatus

10

Pilate

ff Væ! Fru-stra, mei su - scep - ti la - bo-res! O spes fal-la - ces!

10

Procula

10

Historia

10

flute

f

10

oboe

f

10

clarinet

f

10

bassoon

10

horn

f

10

trumpet

f

10

tuba

f

10

synth 2

f

10

synth 1

f

10

piano

f

10

marimba

f

12 $\bullet = 45$

Legatus

Pilate

O co - gi - ta - ti - o - nes i - na - nes me - as! *pp* The road to hell is straight and

Procula

pp Fa - ci -

Historia

flute

12 $\bullet = 45$ *legato* *pp*

oboe

clarinet

bassoon

horn

12 $\bullet = 45$

trumpet

12 $\bullet = 45$

tuba

synth 2

12 $\bullet = 45$

synth 1

pp

piano

12 $\bullet = 45$

marimba

15

Legatus

Pilate

smooth-ly paved. Night and day, the dark god's gate yawns wide, But to re -

Procula

lis de - scen - sus A - ver - no; noc - tes at - que di - es pa-tet

Historia

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

19

Legatus

Pilate

Procula

Historia

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

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

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

23 $\text{♩} = 70$

Legatus

Pilate 23 $\text{♩} = 70$
 [3] how la - bo - ri - ous!

Procula 23 $\text{♩} = 70$
 [3] pe - ra - sque e - va - de - re ad au - ras, hoc o - pus, hic [3] la - bor est.

Historia

flute 23 $\text{♩} = 70$
 f

oboe 23 $\text{♩} = 70$
 f

clarinet 23 $\text{♩} = 70$
 f

bassoon 23 $\text{♩} = 70$
 f

horn 23 $\text{♩} = 70$

trumpet 23 $\text{♩} = 70$
 f

tuba 23 $\text{♩} = 70$
 f

synth 2 23 $\text{♩} = 70$
timpani f

synth 1 23 $\text{♩} = 70$
 f

piano 23 $\text{♩} = 70$
 f

marimba 23 $\text{♩} = 70$
 ff *tremolo* f

31

Legatus

Pilate

Procula

Historia

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

f Οὐ νο-ε-ί-τε ὅ-τι πάν
Ou no-e-i-te hó-ti pân

legato
mf

40

Legatus

Pilate

Procula

Historia

40

τὸ ε - ι - σπο - ρε - υό - με - νον ε - ις τὸ στό - μα ε - ις τὴν κοι - λί - αν χω - ρε - ἰ καὶ ε - ις -
to e - i - spo - re - uó - me - non e - is to stó - ma e - is tēn kai - lí - an khō - re - î kai e - is a -

flute

oboe

clarinet

bassoon

40

horn

trumpet

tuba

40

synth 2

40

synth 1

40

piano

40

marimba

40

44 $\bullet = 55$

Legatus

Pilate

Procula

Historia

φε - δρῶ - να ἐκ - βάλ - λε - ται;
phe-drô-na ek - bál - le - tai?

mf Bles - sed are the bar - ren,

p Μα - κά - ρι - αι αἱ στε - ῖ - ραι καὶ αἱ
Ma - ká - ri - ai hai ste - î - rai *kai* hai

p Be - a - tæ ste - ri - les et ven-tres qui

flute

oboe

clarinet

bassoon

p

horn

trumpet

tuba

p

synth 2

synth 1

piano

marimba

mp

p tremolo

48

Legatus

Pilate

And the wombs that ne - ver bare, And the paps which ne-ver

Procula

κο - ι - λί - αι οἱ οὐκ ἐ - γέν - νη - σαν καὶ μα - στοὶ οἱ οὐκ
ko - i - lí - ai hai ouk e - gén - nê - san kai ma - stoi hoi ouk

Historia

non ge - nu - e - runt et u - be - ra quæ non lac - ta - ve - runt.

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

51

Legatus

51

Pilate

gave suck.

And, be - hold, a wo -

51

Procula

ἐ - θρε - ψαν. Καὶ ἰ - δου γυ - νῇ αἰ - μορ - ρο - οὔ - σα
é - thre - psan. Καὶ ἰ - dou gu - νῆ hai - mor - ro - oú - sa

51

Historia

Et ec - ce mu - li - er, quæ san - gui - nis flu -

51

flute

51

oboe

51

clarinet

51

bassoon

51

horn

p

51

trumpet

p

51

tuba

p

51

synth 2

51

synth 1

51

piano

51

marimba

53

Legatus

Pilate

man, Which was di-seased with an is-sue of blood twelve years,

Procule

ὁ - δε - κα ἔ - τη προ - σελ - θοῦ - σα ὁ - πι - σθεν ἡ - ψα - το τοῦ
dô - de - ka e - tē pro - sel - thoû - sa ó - pi - sthenhêp - sa - to toû

Historia

xum pa - ti - e - ba - tur du - o - de - cim an - nis, ac - ces - sit re - tro,

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

55

Legatus

Pilate

55

Came be-hind him, And touched the hem of his gar - ment.

Procula

55

κρα - σπέ - δου τοῦ i - μα - τί - ου αὐ - τοῦ
kra - spé - dou toû hi - ma - tí - ou au - toû.

Historia

55

et te - ti - git fim - bri - am ve - sti - men - ti e - jus.

flute

55

oboe

55

clarinet

55

bassoon

55

horn

55

trumpet

55

tuba

55

synth 2

55

synth 1

55

piano

55

marimba

55

11. Casus Tertius

Lucretius

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

Pueri

flute

f

oboe

f

clarinet

f

bassoon

horn

f

trumpet

f

tuba

f

synth 2

f

synth 1

f

piano

marimba

f

Lucretius

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

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

361

362

11

Lucretius tu - unt, sic nos *f* in lu - ce ti -

Pueri

flute *f*

oboe

clarinet *mf*

bassoon *f*

horn

trumpet *f*

tuba *f*

synth 2

synth 1 *f*

piano

marimba

364

Lucretius

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

Pueri

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

19

Lucretius

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

Pueri

flute

mf

oboe

mf

clarinet

bassoon

horn

trumpet

tuba

mf

synth 2

mf

synth 1

mf

piano

marimba

mf

367

368

25

Lucretius

25

Pueri

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

25

flute

25

oboe

25

clarinet

25

bassoon

6 6 6 6 6 6 6 6 6 6

25

horn

25

trumpet

25

tuba

25

synth 2

25

synth 1

25

piano

25

marimba

Lucretius

Pueri

ne - ces - sest non ra - di - i

flute

mf

oboe

clarinet

bassoon

mp

horn

mp

trumpet

mp

tuba

mp

synth 2

mp

synth 1

mp

piano

marimba

The musical score is written for a large ensemble. It begins at measure 27 and continues to measure 28. The key signature changes from D major (one sharp) to D minor (no sharps or flats) between measures 27 and 28. The vocal parts, Lucretius and Pueri, have lyrics in Latin. The instrumental parts include woodwinds (flute, oboe, clarinet, bassoon), brass (horn, trumpet, tuba), strings (synth 1, synth 2), piano, and marimba. The score is divided into two measures, with a key signature change from D major to D minor between measures 27 and 28. The vocal parts, Lucretius and Pueri, have lyrics in Latin. The instrumental parts include woodwinds (flute, oboe, clarinet, bassoon), brass (horn, trumpet, tuba), strings (synth 1, synth 2), piano, and marimba. The score is divided into two measures, with a key signature change from D major to D minor between measures 27 and 28.

29

Lucretius

29

Pueri

so - lis ne - que lu - ci - da te - la di - e - i dis - cu - ti -

flute

29

oboe

clarinet

29

bassoon

6 6 6 6 3 6 6 6 6 3 6 6 6 6 3

horn

29

trumpet

29

tuba

29

synth 2

29

synth 1

29

piano

29

marimba

29

32

Lucretius *mf* sed na - tu - ræ spe - ci - es ra - ti - o - que. rit.

Pueri ant. /a/

flute *mf* rit.

oboe *mf*

clarinet *mf*

bassoon *mf*

horn *mf* rit.

trumpet *mf* rit.

tuba *mf*

synth 2 *mf* rit.

synth 1 *mf*

piano

marimba rit.

12. mors pilati

This musical score is for the piece "My World" by John Williams, featuring vocal soloists and a large orchestra. The score is written for a full orchestra and includes vocal parts for Pilate, Procula, and Epicurus. The music is in 4/4 time and features a variety of instruments, including woodwinds, brass, strings, and piano.

The score is divided into four systems, each containing multiple staves. The first system includes the vocal parts for Pilate, Procula, and Epicurus, as well as the woodwinds (flute, oboe, clarinet, bassoon) and brass (horn, trumpet, tuba). The second system includes the strings (synth 2, synth 1) and piano. The third system includes the woodwinds (flute, oboe, clarinet, bassoon) and brass (horn, trumpet, tuba). The fourth system includes the strings (synth 2, synth 1) and piano.

The vocal parts are written in a four-part setting, with Pilate, Procula, and Epicurus each having a part. The lyrics are: "My world, so migh-ty once, is past its prime: So too my mind's ram-parts have been".

The orchestration is rich and varied, with a large number of instruments. The woodwinds and brass are prominent in the first system, while the strings and piano are prominent in the second system. The music is characterized by its melodic beauty and its emotional depth.

5
Pilate
breached And are fal-len crumb-ling down to ru-ins 'round. *mf* My breath de-parts,

5
Procula

5
Epicurus

5
flute

5
oboe

5
clarinet

5
bassoon
legato
mp

5
horn

5
trumpet

5
tuba

5
synth 2
strings
mp

5
synth 1
strings

5
piano 1

5
marimba

375

11

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

Procule

Epicurus

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano 1

marimba

14

Pilate the ma - ni - fold beasts Werenot lo - wered from the gods a - bove On a

14

Procula

14

Epicurus

14

flute

14

oboe

14

clarinet

14

bassoon

14

horn

14

trumpet

14

tuba

14

synth 2

14

synth 1

14

piano 1

14

marimba

16

Pilate

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

16

Procula

16

Epicurus

16

flute

16

oboe

16

clarinet

16

bassoon

16

horn

16

trumpet

16

tuba

16

contrabassoon

16

synth 2

tr tr tr tr tr

mf

16

synth 1

mf

16

piano 1

16

marimba

19 *rubato, slower*

Pilate
whelp be-tween the cliffs and poun-ding surf;

Procula

Epicurus

flute
mf *rubato, slower* *f*

oboe

clarinet
mf

bassoon
mf

horn
mf *rubato, slower*

trumpet
mf *rubato, slower*

tuba

synth 2
rubato, slower

synth 1
f

piano 1
mf 3 3 3 3 3

marimba
mf 3 3 3 3 3 *rubato, slower*

24

Pilate *f* Ra - ther all were born of mo - ther earth Who

24

Procula

24

Epicurus

24

flute

24

oboe

24

clarinet *f*

24

bassoon

24

horn

24

trumpet

24

tuba

24

synth 2

24

synth 1

24

piano 1

24

marimba

The musical score is written for a scene with three vocalists and a large instrumental ensemble. The vocal parts for Pilate, Procula, and Epicurus are at the top. Pilate has a vocal line starting at measure 24 with the lyrics "Ra - ther all were born of mo - ther earth Who". The instrumental ensemble includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 1, synth 2, piano 1, and marimba. The clarinet and bassoon have a strong dynamic (f) marking. The score is in 5/4 time and spans measures 24 to 28.

28

Pilate

nur-tures and pro-vides for us. This same earth, she, (who first cre-a-ted us ti-ny

28

Procula

28

Epicurus

28

flute

28

oboe

28

clarinet

28

bassoon

28

horn

28

trumpet

28

tuba

28

synth 2

28

synth 1

28

piano 1

28

marimba

28

382

34

Pilate

sweet fruits and joy - ful pas - tures), To-day can - not e - ven be

Procule

Epicurus

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano 1

marimba

40

Pilate

urged on by swea - ting toil To pro - duce a hand - ful of food.

Procula

Epicurus

flute

tr tr tr tr

mf

oboe

clarinet

bassoon

horn

trumpet

tuba

mf

synth 2

synth 1

mf

piano 1

marimba

46

Pilate

46

Proculla

mf

At the same time, she has bro-ken all the o-xen, And worn a-way the strength of

46

Epicurus

46

flute

tr

46

oboe

46

clarinet

46

bassoon

46

horn

46

trumpet

46

tuba

46

synth 2

46

synth 1

46

piano 1

46

marimba

49

Pilate

Procula

stal-wart far-mers, And i - ron tools can bare - ly scrape fur - rows

Epicurus

flute

tr

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano 1

marimba

52

Pilate

Proculla

in her fields, And Rome's seed lies sown in bar - ren soil,

Epicurus

flute

tr

tr

tr

oboe

clarinet

bassoon

horn

trumpet

mf

tuba

synth 2

strings

mf

synth 1

piano 1

marimba

55

Pilate

55

Procula

There to rot, ne-ver to yield a har-vest, Coaxed by so much

55

Epicurus

55

flute

tr

55

oboe

55

clarinet

55

bassoon

55

horn

3

3

55

trumpet

55

tuba

55

synth 2

55

synth 1

3

3

3

55

piano 1

mf

55

marimba

59

Pilate

Procula

was-ted la-bor. For man is an an - cient plow-man,

Epicurus

flute

tr

tr

tr

tr

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano 1

marimba

63

Pilate

63

Procula

for - e - ver sigh - ing, Sha-king his

63

Epicurus

63

flute

tr

63

oboe

63

clarinet

63

bassoon

f

63

horn

63

trumpet

63

tuba

63

synth 2

63

synth 1

63

piano 1

63

marimba

66

Pilate

Procula

66

head and shi-ve-ring o-ver his lost toils, And these days are not as those of yes -

Epicurus

66

flute

tr

oboe

66

clarinet

66

bassoon

66

mf

horn

66

trumpet

66

tuba

66

synth 2

66

synth 1

66

piano 1

66

marimba

66

69

Pilate

69

Procula

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

69

Epicurus

69

flute

mf

69

oboe

69

clarinet

69

bassoon

69

horn

69

trumpet

69

tuba

69

synth 2

69

synth 1

69

piano 1

69

marimba

72

Pilate

72

Procula

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

72

Epicurus

72

flute

72

oboe

72

clarinet

72

bassoon

72

horn

mf

72

trumpet

72

tuba

72

synth 2

72

synth 1

72

piano 1

72

marimba

75

Pilate

75

Procula

75

Epicurus

75

flute

75

oboe

75

clarinet

75

bassoon

75

horn

75

trumpet

75

tuba

75

synth 2

75

synth 1

75

piano 1

75

marimba

f I, (the sad so-wer of wi-thered and de-cay-ing

ly fat and jol-ly.

mf

mf

79

Pilate vines, Pro - tes - ting time's pas - sage and fa - ti - guing hea - ven), Shall

Procula

Epicurus

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano 1

marimba

82

Pilate

ne - ver un - der - stand why e - very - thing lan - gui - shes Lit - tle by lit - tle,

82

Procula

82

Epicurus

82

flute

82

oboe

82

clarinet

82

bassoon

82

horn

82

trumpet

82

tuba

82

synth 2

82

82

synth 1

82

piano 1

82

82

marimba

82

82

84

Pilate while I head for hell worn out by old age. *mp* My soul not gi-ven

Procula

Epicurus

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano 1

marimba

88

Pilate

of the gods, But by my bo-dy spawned de-parts And I cease to be.

88

Procula

88

Epicurus

88

flute

88

oboe

88

clarinet

88

bassoon

88

horn

88

trumpet

88

tuba

88

synth 2

88

synth 1

88

piano 1

88

marimba

88

92

Pilate

92

Procula

92

Epicurus

92

flute

$p < mf$

92

oboe

92

clarinet

mf

92

bassoon

mf

92

horn

92

trumpet

mf

92

tuba

92

synth 2

92

synth 1

92

piano 1

92

marimba

98

Pilate

98

Procula

98

Epicurus

98

flute

98

oboe

98

clarinet

98

bassoon

98

horn

98

trumpet

98

tuba

98

synth 2

98

synth 1

98

piano 1

98

marimba

mf

mf

f Ὁ θά - να - τος
Ho thá - na - tos

108

Pilate

108

Procula

108

Epicurus

ού - δὲν πρὸς ἡ - μᾶς; τὸ γὰρ δι - α - λυ - θέν - να - ισ - θη - τε - ἱ· τὸ δ'

ou - den pros hê - mās; to gar di - a - ly - then a - na - is - thê - te - î to d'

flute

108

oboe

108

clarinet

108

bassoon

108

horn

108

trumpet

108

tuba

108

synth 2

108

synth 1

108

piano 1

108

marimba

108

112

Pilate

112

Procula

112

Epicurus

- να - ισ - θη - το - ûν ού - δὲν πρὸς ἡ - μᾶς.
a - na - i - sthê - to - ûn ou - den pros hê - mās.

112

flute

112

oboe

112

clarinet

112

bassoon

112

horn

112

trumpet

112

tuba

112

synth 2

112

synth 1

112

piano 1

112

marimba

13-15. entr'acte

The image displays a musical score for a 10-minute piece, featuring various instruments and a pitch bend visualization. The score is organized into a grid with 10 columns, each representing a minute. The instruments listed on the left are:

- ululations
- flute
- oboe/eng horn
- clarinet
- bassoon
- horn
- trumpet
- tuba
- synth 2
- synth 1
- piano
- percussion

The tempo is marked as $\text{♩} = 60$ (quarter note = 60 beats per minute). The time signature is $\frac{5}{4}$. The score includes a pitch bend visualization for the synth 1 part, showing a continuous, wavy line representing the pitch bend over time. The visualization is labeled "pitch bend" and "ad lib pitch modulation". The score is presented in a clean, black-and-white format, with the instruments listed on the left and the musical notation on the right.

10

ululations

10

flute

10

10

10

10

10

horn

10

trumpet

10

tuba

10

synth 2

pad

pp

stop pitch bends

10

synth 1

10

piano

10

percussion

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a large ensemble, including vocalists (ululations), flute, trumpet, tuba, synth 2, synth 1, piano, and percussion. The score is written in 4/4 time and features a key signature of one sharp (F#). The tempo is marked as "Moderato". The score is divided into measures, with a 20-measure mark indicated at the beginning of each staff. The flute part includes a "Gliss." (glissando) instruction. The synth 2 part includes a "f" (forte) instruction. The piano part includes a "p" (piano) instruction. The percussion part includes a "p" (piano) instruction. The score is presented in a clean, professional layout with clear notation and a consistent color scheme.

408

409

52

ululations

52

flute

52

52

52

52

horn

52

trumpet

52

tuba

52

synth 2

52

52

synth 1

52

52

piano

52

52

percussion

mf

woodblock

bass drum

Detailed description of the musical score: The score is for a 12-piece ensemble. The first system consists of eight staves. The first staff is for 'ululations' and contains a single note with a long, sweeping line above it. The second staff is for 'flute' and contains a melodic line starting in the fourth measure, marked with a mezzo-forte (*mf*) dynamic. The third and fourth staves are empty. The fifth staff is for 'horn' and contains a single note. The sixth staff is for 'trumpet' and is empty. The seventh staff is for 'tuba' and contains a single note. The eighth staff is for 'synth 2' and contains a rhythmic pattern. The ninth staff is for 'synth 1' and contains a complex, multi-measure rest followed by a melodic line. The second system consists of two staves. The first staff is for 'piano' and is empty. The second staff is for 'percussion' and is divided into two parts: 'woodblock' and 'bass drum'. The 'woodblock' part contains a rhythmic pattern, and the 'bass drum' part contains a single note marked with a mezzo-forte (*mf*) dynamic.

57

ululations

57

flute

57

57

57

57

horn

57

trumpet

57

tuba

57

synth 2

57

mf *8th*

57

synth 1

57

piano

57

percussion

The musical score is arranged in a system with multiple staves. The instruments and parts are as follows:

- ululations:** A vocal part with a melodic line in the treble clef, marked with a forte (*f*) dynamic and the instruction "indefinite pitch".
- flute:** A melodic line in the treble clef, marked with a piano (*pp*) dynamic and the instruction "rhythm ad lib, approximately this".
- synth 1:** A melodic line in the treble clef, marked with a piano (*pp*) dynamic and the instruction "rhythm ad lib, approximately this".
- synth 2:** A melodic line in the bass clef, marked with a piano (*pp*) dynamic and the instruction "rhythm ad lib, approximately this".
- piano:** A melodic line in the bass clef, marked with a piano (*pp*) dynamic and the instruction "rhythm ad lib, approximately this".
- percussion:** A rhythmic line in the bass clef, marked with a piano (*pp*) dynamic and the instruction "rhythm ad lib, approximately this".

The score is written in 4/4 time and features a variety of musical notations, including rests, notes, and dynamic markings. The tempo is marked as "rhythm ad lib, approximately this".

66

ululations

66

flute

66

66

66

66

horn

66

trumpet

66

tuba

66

synth 2

66

66

synth 1

66

66

piano

66

percussion

The musical score for measures 66-69 is as follows:

- ululations:** A single melodic line in treble clef with a key signature of one sharp (F#). It consists of a series of half 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, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G35

414

ululations

flute

horn

trumpet

tuba

synth 2

synth 1

piano

percussion

78 centered around this pitch $\text{♩} = 40$

ululations

78 *ff*

flute

78 $\text{♩} = 40$

78

78

78

horn

78 $\text{♩} = 40$

trumpet

78 $\text{♩} = 40$

tuba

78 $\text{♩} = 40$

synth 2

78 contrabassoon

78 *f*

78

synth 1

78

78

piano

78 *ff*

78

percussion

78 $\text{♩} = 40$

f

83

ululations

flute

p

p

p

p

horn

p

trumpet

p

tuba

p

synth 2

pad

synth 1

strings

p

piano

p

percussion

90

ululations

flute

90

90

90

90

horn

trumpet

90

tuba

90

synth 2

90

90

synth 1

90

90

piano

90

percussion

90

The musical score is written for a symphony orchestra and a percussion ensemble. It covers measures 90 through 99. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are as follows:

- ululations:** A single staff with a treble clef and a key signature of three sharps. It contains a series of rests for the entire duration.
- flute:** A single staff with a treble clef and a key signature of three sharps. It contains a series of eighth notes in the first measure, followed by rests, and then a few more notes in the later measures.
- horn:** A single staff with a treble clef and a key signature of three sharps. It contains a series of eighth notes in the first measure, followed by rests, and then a few more notes in the later measures.
- trumpet:** A single staff with a treble clef and a key signature of three sharps. It contains a series of eighth notes in the first measure, followed by rests, and then a few more notes in the later measures.
- tuba:** A single staff with a bass clef and a key signature of three sharps. It contains a series of eighth notes in the first measure, followed by rests, and then a few more notes in the later measures.
- synth 2:** A single staff with a treble clef and a key signature of three sharps. It contains a series of eighth notes in the first measure, followed by rests, and then a few more notes in the later measures.
- synth 1:** A single staff with a treble clef and a key signature of three sharps. It contains a series of eighth notes in the first measure, followed by rests, and then a few more notes in the later measures.
- piano:** A single staff with a treble clef and a key signature of three sharps. It contains a series of eighth notes in the first measure, followed by rests, and then a few more notes in the later measures.
- percussion:** A single staff with a square symbol and a key signature of three sharps. It contains a series of eighth notes in the first measure, followed by rests, and then a few more notes in the later measures.

16. Rationale Judicii

This musical score is for 'The Crucifixion' by John Tavener, featuring vocal soloists and a large orchestra. The score is written for a 4/4 time signature and includes a tempo marking of ♩ = 100.

Vocal Soloists:

- chorus
- chorus 1
- chorus 2
- pilate
- herod
- ananas
- sejanus
- historia
- kaiaphas

Orchestra:

- flute
- oboe
- clarinet
- bassoon
- horn
- trumpet
- tuba
- synth 2
- synth 1
- piano
- marimba
- percussion

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *p*), articulation (e.g., accents, slurs), and performance instructions (e.g., *ossia gliss*, *contrabassoon*, *bass drum*). The percussion part includes a specific instruction for the bass drum.

4

chorus

aebutius

f Cai - us Pon - tius Pi - late, one - time

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

f

oboe

f

clarinet

f

bassoon

f

horn

trumpet

tuba

f

synth 2

f

synth 1

piano

marimba

f

percussion

7

chorus

mi-li-ta-ry go-ve-mor of the pro-vince of Ju-dæ-a, come in-to the Court.

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

chorus puerum

chorus mulierum

f Ve-li-tis, ju-be-a-tis,

f O O

f horn

422

sacerdos
 chorus
 Know ye, O lear-ned jud-ges, That this man of un-ben-ding cha-rac-ter,
 æ
 chorus 1
 chorus 2
 pilate
 herod
 ananas
 sejanus
 historia
 kaiaphas
 flute
 oboe
 clarinet
 bassoon
 horn
 trumpet
 tuba
 synth 2
 synth 1
 piano
 marimba
 percussion

424

18
chorus *mf* This man sur - ren - dered him - self to: The ta - king and gi - ving of bribes, and cor - rup - tion,

18
chorus 1 *mf* Tas dô-ro-do - kí - as tas hú - bre - - is tas har - pa -

18
chorus 2

18
pilate

18
herod

18
ananas

18
sejanus

18
historia

18
kaiaphas

18
flute

18
oboe

18
clarinet

18
bassoon *mf*

18
horn *mf*

18
trumpet

18
tuba

18
synth 2 *mf* contrabassoon

18
synth 1 *mf*

18
piano

18
marimba

18
percussion *mf*

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

21
chorus 1 gas tas a - i - kí - as tas e - pê - re - í - as tous a - krí -

21
chorus 2

21
pilate

21
herod

21
ananas

21
sejanus

21
historia

21
kaiaphas

21
flute *p*

21
oboe *p*

21
clarinet

21
bassoon

21
horn

21
trumpet

21
tuba *mf*

21
synth 2

21
synth 1

21
piano

21
marimba

21
percussion

427

27
chorus end - ing cruel - ty and sa - va - gery.

27
chorus 1 mó - - - - - - - - ta.

27
chorus 2

27
pilate

27
herod Ha - ving been sent by Ti - be - ri - us

27
ananas

27
sejanus

27
historia

27
kaiaphas

27
flute

27
oboe

27
clarinet *mf*

27
bassoon *mf*

27
horn *mf*

27
trumpet *mf*

27
tuba *mf*

27
synth 2

27
synth 1 *mf*

27
piano

27
marimba

27
percussion

429

31

chorus

chorus 1

chorus 2

pilate

herod

31 ru-sa-lem, un - der co - ver of night, I-ma-ges of Cæ-sar, which are called stan - dards.

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

34

chorus

chorus 1

chorus 2

34

pilate

34

herod

34

34

anas

And la - - ter he caused a new tu - mult

34

sejanus

34

historia

34

kaiaphas

34

flute

34

oboe

34

clarinet

34

bassoon

6 simile 6 6 6 6 6

34

horn

ff

34

trumpet

ff

34

tuba

34

synth 2

34

synth 1

34

piano

blur 12 12 12 12 12 12

34

marimba

ff

34

percussion

432

433

40

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

pp If there had been no ef-fi-gies u-pon

duct.

pp

p

pp

pp

pp

pp

pp

loco

45

chorus

45

chorus 1

45

chorus 2

45

pilate

45

those stan - dards, Would you have com-plained a-bout the coins in le - gio -

45

herod

45

ananas

45

sejanus

45

historia

45

kaiaphas

45

flute

45

oboe

45

clarinet

45

bassoon

45

horn

45

trumpet

45

tuba

45

synth 2

45

synth 1

45

piano

45

marimba

45

percussion

54

chorus

chorus 1

chorus 2

54

pilate

na-ry wal-lets? And what bet-ter ex-pen-di-ture of mu-ni-ci-pal funds Than for bet-ter-ment

herod

54

ananas

54

sejanus

54

historia

54

kaiaphas

54

flute

54

oboe

54

clarinet

54

bassoon

54

horn

54

trumpet

54

tuba

54

synth 2

54

synth 1

54

piano

54

marimba

54

percussion

437

65

chorus

daë - an is pro - ver - bi - al.

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

67 **longinus**

chorus Ju-dæ-os im-pul-so-re Chres-to as-si-du-e tu-mul-tu-an-tis Ro-ma ex-pul-sit.

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

440

441

78

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

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

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

81

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

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

simile

6 6 6 6 6 6 6 6

84

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

strings

synth 1

piano

marimba

percussion

non lar - gi - ti - o - ni-bus prin - ci - pis

chorus

chorus 1

chorus 2

pilate

herod

ananias

sejanus

historia

aut de-um pla - ca - men - tis de - ce - - de - bat in - fa - mi - a,

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

446

93 **longinus**

chorus *mf* Ne - ro sub - di - dit re - os et quæ - si - tis - si - mis pœ - nis af - fe -

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

96

chorus

cit, quos per fla-gi-ti-a in - - - - vi - - - - sos

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

The musical score is written for a large ensemble. The vocal parts include a main chorus with lyrics, and four soloists (pilate, herod, ananas, sejanus). The instrumental parts include woodwinds (flute, oboe, clarinet, bassoon), brass (horn, trumpet, tuba), and electronic instruments (synth 1, synth 2). The piano and marimba provide a rhythmic and harmonic foundation, while the percussion adds texture. The score is divided into three measures, with the first measure containing the vocal entry and the subsequent measures featuring instrumental accompaniment and vocal responses.

449

102

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

so - called Chris - tians is a farce. The Chris-tian Jews them - selves set fire

451

106

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

106

3

Pi - late and me.

106

3

They need wor - thy sa - cri - fi - cial

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

The musical score is arranged in a standard orchestral format. The vocal parts are at the top, followed by the woodwinds, brass, and strings. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, marimba, and percussion. The lyrics are written below the vocal staves. The score is marked with measure numbers 106 and 107.

108

chorus

108

chorus 1

108

chorus 2

108

pilate

108

herod

108

ananas

108

sejanus

108

vic - tims

108

historia

108

kaiaphas

108

flute

108

oboe

108

clarinet

108

bassoon

108

horn

108

trumpet

108

tuba

108

synth 2

108

synth 1

108

loco

108

piano

108

marimba

108

percussion

to dis - tract the peop - le

454

112

chorus

112

chorus 1

112

chorus 2

112

pilate

112

herod

112

ananas

112

sejanus

112

historia

112

kaiaphas

112

flute

112

oboe

112

clarinet

112

ff

112

bassoon

112

horn

112

trumpet

112

ff

112

tuba

112

ff

112

synth 2

112

112

112

synth 1

112

112

piano

112

ff

112

112

marimba

112

ff

112

percussion

456

118

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

118

ju - dges, O Æ - bu - ti - us. Re - mem - ber why we are here: To try this

kaiaphas

flute

118

mf

oboe

clarinet

bassoon

horn

trumpet

tuba

118

mf

synth 2

synth 1

piano

marimba

percussion

458

459

460

461

462

149

chorus

149

chorus 1

149

chorus 2

149

pilate

149

herod

149

ananas

149

sejanus

149

historia

149

kaiaphas

149

flute

149

oboe

149

clarinet

149

bassoon

149

horn

149

trumpet

149

tuba

149

synth 2

149

synth 1

149

piano

149

marimba

149

percussion

poor, mis-gui-ded crea-tures still wor-ship A re - ne-gade so-phist from the o - ven - blast that is Ju-dæ -

loco *mf*

154

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

a?

He,

who has duped half - wit - ted slaves,

ser - ving wo - men, and bas -

mf

158

chorus

158

chorus 1

158

chorus 2

158

pilate

158

herod

158

ananas

158

sejanus

158

tard chil - dren That they are all bro - thers of one a - no - ther - and e - ven us - - - And in - duc - ted them in - to

158

historia

158

kaiaphas

158

flute

158

oboe

158

clarinet

158

bassoon

158

horn

158

trumpet

158

tuba

158

synth 2

158

synth 1

158

piano

158

marimba

158

percussion

162

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

his bi-zarre sect, tea-ching them to de-ny their tra-di-tio-nal gods, And pray in-stead to him, That queer, don -

mf

467

173

chorus

chorus 1

chorus 2

173 me.

173

pilate

173 *p* I do not re-cog-nize this ec-cle-si-as-tic court's ju-ris-

herod

173

ananas

173 *ff* ne-a-sah

sejanus

173

historia

173 *mf* What does all this have to do with my cli-ent?

kaiaphas

173

flute

173

oboe

173

clarinet

173

bassoon

173

horn

173

trumpet

173

tuba

173

synth 2

173

synth 1

173

piano

173

marimba

173

percussion

173

178 1-80

chorus

178

chorus 1

178

chorus 2

178

pilate

178 dic - tion o-ver me. I am a Ro-man ci-ti-zen. I had a du - ty and I did it.

178

herod

178

ananas

178

sejanus

178

historia

178

kaiaphas

178

flute

178 1-80

178 *p*

oboe

178

clarinet

178

bassoon

178 1-80

horn

178 1-80

trumpet

178 1-80

tuba

178 1-80

synth 2

178 1-80

synth 1

178

piano

178

marimba

178 1-80

percussion

470

192

chorus

chorus 1

chorus 2

christiana secunda

192

11

f

e - ti ék - ho-men mar - tu - rí - as khre - í - an? au - toi gar ê -

192

3

3

3

3

192

3

a - nah be - ka le - mor a - no - ki mo ha - ti et - ma - si - ha a - do - nay

192

sejanus

192

historia

192

kaiaphas

192

flute

192

oboe

192

clarinet

192

bassoon

f

192

horn

192

trumpet

192

tuba

f

192

synth 2

f

192

synth 1

192

piano

192

marimba

192

percussion

472

473

202

chorus

202

chorus 1

202

chorus 2

202

pilate

202

herod

202

ananas

202

sejanus

202

historia

202

kaiaphas

202

flute

202

oboe

202

clarinet

202

bassoon

202

horn

202

trumpet

202

tuba

202

synth 2

202

synth 1

202

piano

202

marimba

202

percussion

knights, Wi- thin the se- nate and the go- vern- ment. Our eyes have been clou- ded by a cu- ri- ous whim.

206

chorus

206

chorus 1

206

chorus 2

206

pilate

206

herod

206

ananas

206

sejanus

206

historia

206

kaiaphas

206

flute

206

oboe

206

clarinet

206

bassoon

206

horn

206

trumpet

206

tuba

206

synth 2

206

synth 1

206

piano

206

marimba

206

percussion

206

Pi - late, your case is lost The ju-dges have de-ci - ded. You are guil - - - ty.

bass drum

p

211

chorus

chorus 1

chorus 2

pilate

herod

ananas

sejanus

historia

kaiaphas

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

marimba

percussion

triangle

p

p

p

477

478

17. pilatus beatus est

1 $\bullet = 54$

Pilate

p I am be-come in -

flute

p *mp* *p*

oboe

p

clarinet

p

bassoon

p *mp*

horn

p

trumpet

p

tuba

p

synth 2

contrabassoon *mp* *p*

synth 1

strings *p* *Sub*

piano

p

marimba

1 $\bullet = 54$

6

Pilate

vi-si-ble, e-xiled, a-ban-doned by the tran-qui-li-ty that my heart de-mands, and be-

6

flute

6

oboe

6

clarinet

6

bassoon

p

6

horn

6

trumpet

6

tuba

6

synth 2

6

synth 1

6

piano

6

marimba

10

Pilate

fouled with crimes of su-per-sti-tion while *mf* dri-ven ill by a re-li-gion to

flute

10

oboe

10

clarinet

10

bassoon

10

horn

10

trumpet

10

tuba

10

synth 2

10

synth 1

10

piano

10

marimba

10

8va

p

5

5

mf

8va

loco

5

3

mf

16

482

17

Pilate

long in years, to fa - mi - lial gods, who ac - com - pa - ny my life - less

flute

17

10:7

oboe

17

mf

10:7

clarinet

17

mf

8:7

bassoon

17

mf

8:7

horn

17

mf

8:7

trumpet

17

mf

tuba

17

mf

synth 2

17

synth 1

17

mf

mf

10:7

piano

17

mf

marimba

17

mf

6 6 6 3

484

23
Pilate
der - world *f* with - out e - ver - las - ting

23
flute

23
oboe

23
clarinet

23
bassoon

23
horn

23
trumpet

23
tuba

23
synth 2

23
synth 1

23
piano
simile

23
marimba
simile

26

Pilate

calm - ness. I ask Cha-ron whe-ther truth e- xists; he an- swers that it

flute

26

3 3

7

mp

7

oboe

26

3 3

7

mp

7

clarinet

26

to bass clarinet

26

bassoon

26

horn

26

mp

trumpet

26

mp

tuba

26

mp

synth 2

26

mp

synth 1

26

mp

piano

26

mp

7

8va

8va

9:8

7

mp

marimba

26

mp

9:8

7

mp

28

Pilate

seems not. With

mf

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

p

piano

p

marimba

p

10:9

10:9

30

Pilate

word - less joy, I sa - vored my fu - ne - ral and a tri - al, un -

flute

30

oboe

30

clarinet

30

bassoon

30

horn

30

trumpet

30

tuba

30

synth 2

30

synth 1

30

piano

30

marimba

10:9

10:9

32

Pilate

shri - ven and im - bi - bing from a foun - tain-head of woe.

32

flute

32

oboe

32

clarinet

32

bassoon

32

horn

32

trumpet

32

tuba

32

synth 2

32

synth 1

32

piano

32

marimba

34

Pilate

Live, I would not; die, I knew not how. I leave be - hind no - thing: nei - ther

34

flute

34

oboe

p

34

clarinet

mp

34

bassoon

p

34

horn

p

34

trumpet

p

34

tuba

34

synth 2

mp

34

synth 1

34

piano

34

marimba

p

Detailed description of the musical score: The score is for a scene with Pilate's dialogue. The vocal line for Pilate is in 4/4 time, featuring three triplet patterns. The instrumental accompaniment includes woodwinds (flute, oboe, clarinet, bassoon), brass (horn, trumpet, tuba), and electronic instruments (synth 1, synth 2). The piano and marimba provide harmonic support. Dynamics range from piano (p) to mezzo-piano (mp). The score is divided into three measures, with measure numbers 34, 35, and 36 indicated at the start of each line.

37 sta-tues' po-ses to i-mi-tate nor in - scrip-tions to in-spire.

flute

37 *mp*

oboe

37

clarinet

37

bassoon

37 *mp*

horn

37

trumpet

37

tuba

37 *p*

synth 2

37

synth 1

37 *p*

piano

37 *p*

marimba

37

Detailed description of the musical score: The score is for measures 37-40. The voice part (Pilate) has lyrics: 'sta-tues' po-ses to i-mi-tate nor in - scrip-tions to in-spire.' The orchestration includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, and marimba. Dynamics include mp (mezzo-piano) and p (piano). The key signature has one flat (B-flat). The time signature changes from 7/8 to 4/4 at measure 39. The flute, oboe, and bassoon have melodic lines in measures 37-38. The bassoon has a melodic line in measure 39. The tuba has a melodic line in measure 39. The synth 1 and piano have sustained chords in measures 39-40. The marimba has a melodic line in measure 37.

41

Pilate

p I stand be - fore Death's

41

flute

p

41

oboe

p

41

clarinet

41

bassoon

41

horn

41

trumpet

p

41

tuba

p

41

synth 2

41

synth 1

41

piano

41

marimba

41

marimba

494

51

Pilate

pp Now, I tram-ple my phi-lo-so-phy un-der-foot,

51

flute

51

oboe

51

clarinet

51

bassoon

51

horn

51

trumpet

51

tuba

51

synth 2

51

synth 1

51

randomly play notes from chords

piano

mp

51

marimba

51

54

Pilate

as I storm the pale gates of Hell to

54

flute

54

oboe

54

clarinet

54

bassoon

54

horn

54

trumpet

54

tuba

54

synth 2

54

synth 1

mf

54

piano

54

marimba

54

3

58

Pilate

join my me - lan - cho - ly friends in chains.

58

flute

58

oboe

58

clarinet

58

bassoon

58

horn

58

trumpet

58

tuba

58

synth 2

58

synth 1

58

piano

58

marimba

Detailed description of the musical score: The score is for measures 58 and 59. Pilate's vocal line starts in measure 58 with a half note 'join', followed by a quarter note 'my', a half note 'me - lan - cho - ly' (with a hyphen), and then a triplet of eighth notes 'friends' in measure 59, followed by a half note 'in' and a whole note 'chains.' in measure 59. The flute part has a complex rhythmic pattern in measure 58 and a simpler one in measure 59. The oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, and synth 1 parts are mostly silent, with synth 1 having a single note in measure 59. The piano part has a triplet of eighth notes in measure 58 and a half note in measure 59. The marimba part has a rhythmic pattern in measure 58 and a simpler one in measure 59.

18. Credo

18. Credo

This musical score is for a piece titled "18. Credo". It is written for a large ensemble, including vocal soloists and a full orchestra. The score is in 4/4 time and features a key signature of one flat (B-flat). The vocal parts include a soloist, soprano, alto, and tenor. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, and marimba. The lyrics are in Latin: "Cre - do in u - num De - um, Pa - trem om - ni - po -". The score is divided into five measures. The first measure is marked with a tempo of 51. The second measure is marked with a tempo of 51. The third measure is marked with a tempo of 51. The fourth measure is marked with a tempo of 51. The fifth measure is marked with a tempo of 51. The score is written for a large ensemble, including vocal soloists and a full orchestra. The vocal parts include a soloist, soprano, alto, and tenor. The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, and marimba. The lyrics are in Latin: "Cre - do in u - num De - um, Pa - trem om - ni - po -". The score is divided into five measures. The first measure is marked with a tempo of 51. The second measure is marked with a tempo of 51. The third measure is marked with a tempo of 51. The fourth measure is marked with a tempo of 51. The fifth measure is marked with a tempo of 51.

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.

flute

oboe

clarinet

bassoon

p

horn

trumpet

tuba

synth 2

p

synth 2

piano

marimba

p

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.

flute

mp

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 2

piano

marimba

501

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.

flute

oboe

clarinet

bassoon

horn

mf

trumpet

tuba

synth 2

f *mf*

synth 2

piano

marimba

mf

503

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

mf

alto

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

24

flute

24

oboe

24

clarinet

24

bassoon

24

horn

mf

24

trumpet

24

tuba

24

synth 2

mf

24

synth 2

24

piano

24

marimba

24

8va

3

26

solo

soprano

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

alto

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

flute

mf *p*

oboe

f

clarinet

mf

bassoon

horn

p

trumpet

mf

tuba

synth 2

synth 2

piano

mf

marimba

loco

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.

flute *ff* *p*

oboe

clarinet *ff* *p*

bassoon *ff*

horn *p*

trumpet *ff* *p*

tuba *ff* *mp*

synth 2 *ff* *mp*

synth 2 *f* *p*

piano

marimba *p*

34

solo

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

soprano

34

alto

34

flute

mf

oboe

mp

clarinet

mp

bassoon

mp

horn

trumpet

tuba

synth 2

34

synth 2

34

piano

p

marimba

tremolo

mp

34

39

solo

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

39

soprano

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

39

alto

p sub Pon-ti-o Pi-la-to pas-sus, et se-pul-tus

39

flute

39

oboe

39

clarinet

39

bassoon

39

horn

39

trumpet

39

tuba

39

synth 2

39

synth 2

39

piano

39

marimba

39

sub Pon-ti-o Pi-la-to pas-sus, et se-pul-tus

[illegible]

46

solo

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

soprano

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

alto

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

flute

46

oboe

46

clarinet

46

bassoon

46

horn

46

trumpet

46

tuba

46

synth 2

46

synth 2

46

piano

46

marimba

46

48

solo *mf* Et as - cen - dit in

soprano

alto

flute

oboe *mf* *f*

clarinet *p*

bassoon

horn *p*

trumpet *p*

tuba

synth 2 *mf* *mf*

synth 2

piano *mf* *loco*

marimba *mf*

512

52

solo

dex - te - ram Pa - tris. Et i - te - rum ven - tu -

soprano

alto

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 2

piano

marimba

54

solo

rus est cum glo

duet

ri - a ju -

soprano

alto

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 2

piano

marimba

56

solo

di - ca - re vi - vos, et mor - tu -

soprano

56

alto

56

flute

56

oboe

56

clarinet

56

bassoon

56

horn

56

trumpet

56

tuba

56

synth 2

56

synth 2

56

piano

56

marimba

56

58

solo OS:

58

soprano *mf* cu - jus reg -

58

alto *mf* cu - jus reg -

58

flute

58

oboe

58

clarinet

58

bassoon

58

horn

58

trumpet

58

tuba

58

synth 2

58

synth 2

58

piano

58

marimba

62

solo

Et in Spi-ri - tum Sanc - tum,

soprano

Et in Spi-ri - tum Sanc - tum,

alto

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 2

piano

marimba

518

519

520

This musical score is for a performance of "The Lord's Prayer" (Agnus Dei). It is written for a vocal soloist and a full orchestra. The score is divided into two systems, each with a vocal part and an orchestral part.

Vocal Parts:

- Solo:** The soloist enters in the second system with the lyrics "Qui cum Pa - tre, et".
- Soprano:** The soprano part is marked "ce - dit." in the first system and "/o/" in the second system.
- Alto:** The alto part is marked "ce - dit." in the first system and "/o/" in the second system.

Orchestral Parts:

- Flute:** The flute part is marked "ce - dit." in the first system and "/o/" in the second system.
- Oboe:** The oboe part is marked "ce - dit." in the first system and "/o/" in the second system.
- Clarinet:** The clarinet part is marked "ce - dit." in the first system and "/o/" in the second system.
- Bassoon:** The bassoon part is marked "ce - dit." in the first system and "/o/" in the second system.
- Horn:** The horn part is marked "ce - dit." in the first system and "/o/" in the second system.
- Trumpet:** The trumpet part is marked "ce - dit." in the first system and "/o/" in the second system.
- Tuba:** The tuba part is marked "ce - dit." in the first system and "/o/" in the second system.
- Synth 2:** The synth 2 part is marked "ce - dit." in the first system and "/o/" in the second system.
- Piano:** The piano part is marked "ce - dit." in the first system and "/o/" in the second system.
- Marimba:** The marimba part is marked "ce - dit." in the first system and "/o/" in the second system.

The score is written in 7/8 time and features a variety of musical styles, including classical, contemporary, and electronic. The tempo is marked "Moderato" and the key signature is one sharp (F#).

70 3

solo Fi - li - o 3 si - mul a - do - ra - tur,

70 3

soprano si - mul a - do - ra - tur,

70 3

alto si - mul a - do - ra - tur,

70

flute

70

oboe

70

clarinet

70

bassoon

70

horn

70

trumpet

70

tuba

70 3

synth 2

70 3

synth 2

70 6 6 6 6 6 6 6

piano

70

marimba

522

72 et con - glo - ri - fi - ca - tur: qui lo cu - tus

72 /o/ qui lo cu - tus

72 /o/ qui lo cu - tus

72 flute

72 oboe

72 clarinet

72 bassoon *f*

72 horn

72 trumpet

72 tuba

72 synth 2

72 synth 2

72 piano

72 marimba

74

solo

qui lo - cu - tus

qui lo-cu - tus et per

soprano

qui lo - cu - tus

qui lo-cu - tus et per

alto

qui lo - cu - tus

qui lo-cu - tus et per

flute

74

oboe

74

clarinet

74

bassoon

74

horn

74

trumpet

74

tuba

74

synth 2

74

synth 2

74

piano

74

marimba

74

524

76

solo Pro - phe - tas. *f* qui lo - cu - tus

soprano Pro - phe - tas. *f* qui lo - cu - tus

alto Pro - phe - tas. *f* qui lo - cu - tus

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 2

piano

marimba

78

solo

qui lo - cu - tus

78

soprano

qui lo - cu - tus

78

alto

qui lo - cu - tus

78

flute

78

oboe

78

clarinet

78

bassoon

78

horn

78

trumpet

78

tuba

78

synth 2

78

synth 2

78

piano

78

marimba

526

This musical score is for a performance of "The Lord's Prayer" (Agnus Dei). It is written for a full orchestra and vocal soloists. The score is in 7/8 time and features a key signature of one sharp (F#). The vocal parts (solo, soprano, alto) sing the lyrics in Latin: "Pro - phe - tas. qui lo - cu - tus". The instrumental parts include flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, piano, and marimba. The score is divided into two systems, with the first system starting at measure 80. The tempo is marked "Allegretto" and the dynamics range from "ff" (fortissimo) to "p" (piano).

82

solo

qui lo - cu - tus

qui lo-cu - tus et per

soprano

qui lo - cu - tus

qui lo-cu - tus et per

alto

qui lo - cu - tus

qui lo-cu - tus et per

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 2

piano

marimba

528

84

solo Pro - phe - tas.

84

soprano Pro - phe - tas. *p* Et u - nam, sanc - tam, ca -

84

alto Pro - phe - tas.

84

flute

84

oboe

84

clarinet

84

bassoon *p*

84

horn

84

trumpet

84

tuba

84

synth 2 *p*

84

synth 2

84

piano

84

marimba

92

solo

soprano

in re-mis-si-o-nem pec-ca-to-rum. Et ex-spec-to re-sur-rec-ti-o - nem *rit.* *a tempo* *f* mor-tu-o-rum. Et *mf*

alto

in re-mis-si-o-nem pec-ca-to-rum. Et ex-spec-to re-sur-rec-ti-o - nem *rit.* *a tempo* *f* mor-tu-o-rum. Et *mf*

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 2

piano

marimba

532

19. martyrion pilati

19. martyrionu phati

The musical score is for a piece titled "19. martyrionu phati". It is written for a large ensemble of instruments. 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 systems. The first system includes Russian, Ethiopian, flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, and percussion. The second system includes the same instruments. The third system includes the same instruments. The fourth system includes the same instruments. The fifth system includes the same instruments. The sixth system includes the same instruments. The seventh system includes the same instruments. The eighth system includes the same instruments. The ninth system includes the same instruments. The tenth system includes the same instruments. The eleventh system includes the same instruments. The twelfth system includes the same instruments. The thirteenth system includes the same instruments. The fourteenth system includes the same instruments. The fifteenth system includes the same instruments. The sixteenth system includes the same instruments. The seventeenth system includes the same instruments. The eighteenth system includes the same instruments. The nineteenth system includes the same instruments. The twentieth system includes the same instruments. The twenty-first system includes the same instruments. The twenty-second system includes the same instruments. The twenty-third system includes the same instruments. The twenty-fourth system includes the same instruments. The twenty-fifth system includes the same instruments. The twenty-sixth system includes the same instruments. The twenty-seventh system includes the same instruments. The twenty-eighth system includes the same instruments. The twenty-ninth system includes the same instruments. The thirtieth system includes the same instruments. The thirty-first system includes the same instruments. The thirty-second system includes the same instruments. The thirty-third system includes the same instruments. The thirty-fourth system includes the same instruments. The thirty-fifth system includes the same instruments. The thirty-sixth system includes the same instruments. The thirty-seventh system includes the same instruments. The thirty-eighth system includes the same instruments. The thirty-ninth system includes the same instruments. The fortieth system includes the same instruments. The forty-first system includes the same instruments. The forty-second system includes the same instruments. The forty-third system includes the same instruments. The forty-fourth system includes the same instruments. The forty-fifth system includes the same instruments. The forty-sixth system includes the same instruments. The forty-seventh system includes the same instruments. The forty-eighth system includes the same instruments. The forty-ninth system includes the same instruments. The fiftieth system includes the same instruments. The fifty-first system includes the same instruments. The fifty-second system includes the same instruments. The fifty-third system includes the same instruments. The fifty-fourth system includes the same instruments. The fifty-fifth system includes the same instruments. The fifty-sixth system includes the same instruments. The fifty-seventh system includes the same instruments. The fifty-eighth system includes the same instruments. The fifty-ninth system includes the same instruments. The sixtieth system includes the same instruments. The sixty-first system includes the same instruments. The sixty-second system includes the same instruments. The sixty-third system includes the same instruments. The sixty-fourth system includes the same instruments. The sixty-fifth system includes the same instruments. The sixty-sixth system includes the same instruments. The sixty-seventh system includes the same instruments. The sixty-eighth system includes the same instruments. The sixty-ninth system includes the same instruments. The seventieth system includes the same instruments. The seventy-first system includes the same instruments. The seventy-second system includes the same instruments. The seventy-third system includes the same instruments. The seventy-fourth system includes the same instruments. The seventy-fifth system includes the same instruments. The seventy-sixth system includes the same instruments. The seventy-seventh system includes the same instruments. The seventy-eighth system includes the same instruments. The seventy-ninth system includes the same instruments. The eightieth system includes the same instruments. The eighty-first system includes the same instruments. The eighty-second system includes the same instruments. The eighty-third system includes the same instruments. The eighty-fourth system includes the same instruments. The eighty-fifth system includes the same instruments. The eighty-sixth system includes the same instruments. The eighty-seventh system includes the same instruments. The eighty-eighth system includes the same instruments. The eighty-ninth system includes the same instruments. The ninetieth system includes the same instruments. The ninety-first system includes the same instruments. The ninety-second system includes the same instruments. The ninety-third system includes the same instruments. The ninety-fourth system includes the same instruments. The ninety-fifth system includes the same instruments. The ninety-sixth system includes the same instruments. The ninety-seventh system includes the same instruments. The ninety-eighth system includes the same instruments. The ninety-ninth system includes the same instruments. The hundredth system includes the same instruments.

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

This musical score is for the piece "The Russian Song" by Dmitri Shostakovich, from his "The Russian Album" for voice and orchestra. The score is arranged for a Russian vocal soloist and an Ethiopian vocal soloist, with a full orchestra and piano accompaniment.

Vocal Parts:

- Russian:** The Russian vocal part is written in the soprano clef. It begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Ethiopian:** The Ethiopian vocal part is written in the soprano clef. It begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).

Orchestra:

- Flute:** The flute part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Oboe:** The oboe part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Clarinet:** The clarinet part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Bassoon:** The bassoon part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Horn:** The horn part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Trumpet:** The trumpet part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Tuba:** The tuba part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Synth 2:** The synth 2 part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Synth 1:** The synth 1 part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Piano:** The piano part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).
- Percussion:** The percussion part begins at measure 68 with a whole note rest, followed by a half note rest, and then a whole note rest. The melody is in the key of D major (F# C# G# D).

Key Signature: The key signature is D major (F# C# G# D).

Time Signature: The time signature is 4/4.

Tempo: The tempo is marked "Allegretto" (moderately fast).

Form: The score is in the form of a single movement, "The Russian Song".

Instrumentation: The instrumentation includes Russian and Ethiopian vocal soloists, flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, and percussion.

Score Structure: The score is divided into three systems, each containing staves for the vocal parts and the orchestra. The first system covers measures 68 to 71, the second system covers measures 72 to 75, and the third system covers measures 76 to 79.

Notes: The score includes various musical notations, including rests, notes, and dynamic markings. The vocal parts are written in the soprano clef, and the orchestra parts are written in their respective staves. The piano part is written in the bass clef, and the percussion part is written in the percussion clef.

550

551

83

Russian

Ethiopian

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

percussion

Detailed description of the musical score: The score is for measures 83 through 89. It features two vocal parts, Russian and Ethiopian, which are mostly silent in this section. The instrumental ensemble includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, two synthesizers (synth 1 and synth 2), piano, and percussion. The Russian and Ethiopian parts are in treble clef with a key signature of three sharps (F#, C#, G#). The flute, oboe, and synth parts are in treble clef with a key signature of three sharps. The clarinet, bassoon, horn, trumpet, tuba, and piano parts are in bass clef with a key signature of three flats (Bb, Eb, Ab). The percussion part is in bass clef with a key signature of three flats. The tempo is marked 83. The time signature is 4/8. The score includes various musical notations such as rests, eighth notes, sixteenth notes, triplets, and slurs. The piano part features a complex rhythmic pattern with many triplets. The percussion part has a simple pattern of eighth notes and rests.

553

554

555

556

557

This musical score is for the piece "The Russian Song" by Dmitri Shostakovich, from his "The Russian Album" for the film "The Russian Question". The score is for a full orchestra and two vocal soloists, Russian and Ethiopian. The tempo is marked "122" and the time signature is 3/8. The key signature is D major (two sharps). The score is divided into measures, with the first measure of each staff starting at measure 122. The Russian vocal part is in the top staff, and the Ethiopian vocal part is in the second staff. The orchestra includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, and percussion. The piano part features a prominent triplet pattern in the right hand and a more complex rhythmic pattern in the left hand. The percussion part is marked with a 3/8 time signature and a single note in the first measure.

This musical score is for the piece "The Russian" by John Williams, from the film "The Untouchables". The score is written for a large ensemble and includes the following parts:

- Vocal Parts:** Russian (Soprano) and Ethiopian (Soprano).
- Woodwinds:** Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Tuba.
- Strings:** Violin 1, Violin 2, Viola, and Cello.
- Percussion:** Piano and Percussion.

The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Allegretto". The score is divided into measures, with a repeat sign at the end of the first measure. The tempo is marked "Allegretto". The score is divided into measures, with a repeat sign at the end of the first measure.

136

Russian

Ethiopian

flute

pp

oboe

pp

clarinet

pp

bassoon

horn

pp

trumpet

pp

tuba

pp

synth 2

pp

synth 1

pp

piano

pp

percussion

4

139

Russian

Ethiopian

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

percussion

pp

6

562

563

564

153

Russian

a - ti - fied Pon - tius Pi - late is that true?

Ethiopian

Yes, it is. af - ter Pi - late

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

percussion

566

This musical score is for a piece titled "The Procu-lan Con-vert". It features two vocal parts: Russian and Ethiopian. The Russian part is a single melodic line in treble clef, while the Ethiopian part is a more complex line with triplets and rests. The instrumental ensemble includes flute, oboe, clarinet, bassoon, horn, trumpet, tuba, synth 2, synth 1, piano, and percussion. The score is written in 4/4 time and features a key signature of three sharps (F#, C#, G#). The tempo is marked "Moderato". The score is divided into five measures, each containing a vocal line and a corresponding instrumental accompaniment. The vocal lines are in Russian and Ethiopian, with the Russian text "He and his wife Pro-cu-la con-ver-ted and were mar-tyred a-long with their" and the Ethiopian text "He and his wife Pro-cu-la con-ver-ted and were mar-tyred a-long with their". The instrumental accompaniment includes a variety of instruments, each with its own part. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The overall style is a blend of traditional and modern music, with the vocal parts being traditional and the instrumental accompaniment being more modern.

163

Russian

163

Ethiopian

He and his wife Pro-cu-la con-ver-ted and were mar-tyred a-long with their

163

flute

163

oboe

163

clarinet

163

bassoon

163

horn

163

trumpet

163

tuba

163

synth 2

163

synth 1

163

piano

163

percussion

168

Russian

Ethiopian

168

chil-dren in Rome Of course you re-a-lize that I am a good

flute

168

oboe

168

clarinet

168

bassoon

168

horn

168

trumpet

168

tuba

168

synth 2

168

synth 1

168

piano

168

percussion

168

569

570

183

Russian

Ethiopian

flute

oboe

clarinet

bassoon

horn

trumpet

tuba

synth 2

synth 1

piano

percussion

572

573

574