

Commissioned for Colonial Church, Edina MN; conductor Mark Stover  
by the "Lucille Smith Music Ministry Memorial Fund"

# eikōn

"An ancient held up an Infant,  
but the Infant upheld the ancient."

from COLOSSIANS 1:15-20  
adapted by EWB

ERIC WILLIAM BARNUM  
b1979

Majestic ♩ = 70

excerpts from Tomás Luis de Victoria's *Senex Puerum Portabat*

The musical score is arranged in a grand staff format. It includes parts for Trumpet in Bb, Trumpet in Bb II, Trombone, Trombone II, Soprano, Alto, Tenor, Bass, and Piano (for rehearsal only). The score is in G major (one sharp) and 2/4 time. The tempo is marked 'Majestic' with a quarter note equal to 70 beats per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'He is the i-mage of God,'. The piano part provides accompaniment for the vocalists. Dynamics include *f*, *p*, *mf*, and *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

rall. . . . a tempo

7

Tpt. *mf* *f*

Tpt.II *mf* *f*

Tbn. *mf* *f*

Tbn.II *mf* *f*

S. *mf* *f* *ff*  
He is the i- mage, — the i- mage of the in - vi - si - ble God,

A. *mf* *f* *ff*  
He is the i- mage, — the i- mage of the in - vi - si - ble God,

T. *mf* *f* *ff*  
He is the i- mage, — the i- mage of the in - vi - si - ble God,

B. *mf* *f* *ff*  
He is the i- mage, — the i- mage of the in - vi - si - ble God,

Pno. *mf* *f* *ff*  
rall. . . . a tempo

13

**meno mosso**

**rall.** . . . . .

Tpt. *p* *pp*

Tpt.II *p* *pp*

Tbn. *p* *pp*

Tbn.II *p* *pp*

S. *p*

the in - vi - si - ble, the in - vi - si - ble, the first-born of all cre - a -

A. *p*

the in - vi - si - ble, the in - vi - si - ble, the first-born of all cre - a -

T. *p*

the in - vi - si - ble, the in - vi - si - ble, the first-born of cre - a -

B. *p*

the in - vi - si - ble, the in - vi - si - ble, the first-born of cre - a -

**meno mosso** **rall.** . . . . .

Pno.

**piu mosso** ♩ = 90 (motet style)

20

Tpt. I  
Tpt. II  
Tbn. I  
Tbn. II

S.

A.

T.

B.

Pno.

26

The image shows a page of a musical score, page 5, starting at measure 26. The score is written for five parts: Tpt. (Trumpet), Tpt.II (Trumpet II), Tbn. (Tuba), Tbn.II (Tuba II), and Pno. (Piano). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Tpt. part begins with a quarter rest, followed by a quarter note G4, and then a series of eighth and quarter notes. The Tpt.II part starts with a quarter note G4, followed by a quarter note F#4, and then a series of quarter notes. The Tbn. part starts with a quarter note G2, followed by a quarter note F#2, and then a series of quarter notes. The Tbn.II part starts with a whole note G2, followed by a series of quarter notes. The Pno. part is silent throughout the measures. A dynamic marking of *mp* is present below the Tbn.II staff in the first measure.

Tpt.

Tpt.II

Tbn.

Tbn.II

*mp*

Pno.

31

Tpt. I

Tpt. II

Tbn.

Tbn. II

S.

A.

T.

B.

Pno.

*mf*

For by Him all things were cre - a - ted in

*mf*

For by Him all things were cre - a - ted in

*mf*

For by Him all things were cre - a - ted in

*mf*

For by Him all things were cre - a - ted in

36 joyful

Tpt. I *mf* *f*

Tpt. II *mf* *f*

Tbn. *mf* *f*

Tbn. II *mf* *f*

S. *f*  
 hea-ven and earth, whe-therthrones or do - mi nions, ru lers or au - tho - ri ties, all things were cre

A. *f*  
 hea-ven and earth, whe-therthrones or do - mi nions, ru lers or au - tho - ri ties, all things were cre

T. *f*  
 hea-ven and earth, whe-therthrones or do - mi nions, ru lers or au - tho - ri ties, all things were cre

B. *f*  
 hea-ven and earth, whe-therthrones do - mi nions, ru lers or au - tho - ri ties, all things were cre

Pno. joyful

43 **poco rall.** . . . . . **a tempo**

The score consists of seven staves. The top four staves are for brass instruments: Tpt. (Trumpet I), Tpt. II, Tbn. (Tuba), and Tbn. II. The next four staves are for vocalists: S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The bottom staff is for the Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo markings are **poco rall.** and **a tempo**. The lyrics for the vocal parts are "a - ted through him." The dynamics for the brass parts are *mf*. The piano part has a *poco rall.* marking.

Tpt. *mf*

Tpt. II *mf*

Tbn. *mf*

Tbn. II *mf*

S. a - ted through him.

A. a - ted through him.

T. a - ted through him.

B. a - ted through him.

Pno. **poco rall.** . . . . . **a tempo**



48

The musical score consists of five staves. The top four staves are for brass instruments: Tpt. (Trumpet), Tpt.II (Trumpet II), Tbn. (Tuba), and Tbn.II (Tuba II). The bottom staff is for Piano (Pno.). The key signature is G major (one sharp) and the time signature is 2/4. The score begins at measure 48. The Tpt. part has a melodic line with some notes marked with an 'x'. The Tpt.II part has a simpler melodic line. The Tbn. and Tbn.II parts play a rhythmic pattern of eighth notes. The Pno. part is silent. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). Hairpins indicate crescendos and decrescendos across measures.

Freely chant

54

Tpt. I

Tpt. II

Tbn.

Tbn. II

S.

*mp* He is be-fore all things, the first-born from the dead,— *mf* that in

A.

*mp* He is be-fore all things, the first-born from the dead,— *mf* that in

T.

*mp* He is be-fore all things, the first-born from the dead,— *mf* that in

B.

*mp* He is be-fore all things, the first-born from the dead,— *mf* that in

Freely chant

Pno.

a tempo

60

Tpt. I

Tpt. II

Tbn. I

Tbn. II

S.

e - v'ry- thing, that in e - v'ry- thing He might be pre - e - mi- nent.

A.

e - v'ry- thing, that in e - v'ry- thing He might be pre - e - mi- nent.

T.

e - v'ry thing, that in e - v'ry thing He might be pre - e - mi- nent.

B.

e - v'ry- thing, that in e - v'ry- thing, He might be pre - e - mi- nent.

Pno.

a tempo

65

Tpt.

Tpt.II

Tbn.

Tbn.II

Pno.

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

Pno.

70

Tpt.

Tpt.II

Tbn.

Tbn.II

Pno.

*f*

*f*

*f*

*f*

Pno.

75 *poco rall.* **Tempo I°**

Tpt. I *f* *p* *f*

Tpt. II *f* *p* *f*

Tbn. *f* *p* *f*

Tbn. II *f* *p* *f*

S. *mp* *mf*  
For in Him all the full-ness of God, for

A. *mp* *mf*  
For in Him all the full-ness of God, for

T. *mp* *mf*  
For in Him all the full-ness of God, for

B. *mp* *mf*  
For in Him all the full-ness of God, for

Pno. *poco rall.* **Tempo I°**

81

Tpt. *mp* *mf*

Tpt.II *mp* *mf*

Tbn. *mp* *mf*

Tbn.II *mp* *mf*

S. *mf*  
 in Him all the full-ness of God, for in Him all the full ness, — the

A. *mf*  
 in Him all the full-ness of God, for in Him all the full ness, — the

T. *mf*  
 in Him all the full-ness of God, for in Him all the full ness, — the

B. *mf*  
 in Him all the full-ness of God, for in Him all the full ness, — the

Pno.

86                      **rall.** . . . **a tempo**                      **meno mosso**

**Tpt. I**  
**Tpt. II**  
**Tbn.**  
**Tbn. II**

**S.**  
 full ness of God was\_ pleased to dwell, the i - mage of the in

**A.**  
 full ness of God was pleased to dwell, the i - mage of the in

**T.**  
 full ness of God was\_ pleased to dwell, the i - mage of the in

**B.**  
 full ness of God was pleased to dwell, the i - mage of the in

**Pno.**  
**rall.** . . . **a tempo**                      **meno mosso**

92

rall. . . . . Warmly ♩ = 60

Tpt. I

Tpt. II

Tbn.

Tbn. II

S.

vi - si - ble, the first born, \_\_\_\_\_ and through Him to re-con-cile all

*mp*

A.

vi - si - ble, the first- born, \_\_\_\_\_ and through Him to re-con-cile all

*mp*

T.

vi - si - ble, the first-born of cre - a - tion. He is the

*mp*

B.

vi - si - ble, the first-born of crea - a - tion. He is the

Pno.

rall. . . . . Warmly ♩ = 60