

**Marilena Zlatanou**

# **Alternativ Messe**

for 4 tromboner og kor SATB a cappella

**KORPARTITUR**



## Marilena Zlatanou: ALTERNATIV MESSE

Denne komposisjonen har den tradisjonelle messeform oppbyggingen, men teksten består av et lite fåtall utvalgte ord av de som vanligvis inngår i de tradisjonelle messesatsene.

Nærmere beskrevet, er følgende tekst med:

1. Som *Kyrie* sats: Kun ordet ELEISON (*forbarm Deg over oss*)
2. Som *Gloria* sats: Kun ordet GLORIA (*Ære være*)
3. Som *Credo* sats: Alternativ tekst: 1:13 korinterbrev av Paulus (*om kjærligheten*)

Denne finnes i tre språk og kan eventuelt velges mellom:

- A. Gresk
  - B. Engelsk
  - C. Norsk.
4. Som *Sanctus /Benedictus*: Kun setningen PLENI SUNT COELI ET TERRA GLORIA TUA (*Himmelen og jorda er fulle av Din ære*)
  5. Som *Agnus Dei*: Kun setningen DONA NOBIS PACEM (*Gi oss fred*)

Denne tekstutvelgelsen er gjort utefra et ønske om å konsentrere seg om "essensen" og det universelle i hver sats, uten å komme i konflikt med den dogmatiske delen – derfor er også tittelen *alternativ* brukt.

Det hele settes i gang av en sats for trombonekvartet, hvor alt det musikalske materialet i komposisjonen blir presentert i komprimert form, og som fungerer som introduksjon til denne messen. Denne satsen kan også brukes separat, hvis ønskelig, og da med navnet: TROMBONEMESSE.

Sistnevnte finnes også i en versjon for saxophonkvartet, da med navn SAXOPHONMESSE, og kan bli brukt istedenfor trombonekvarten, både som en selvstendig komposisjon eller som introduksjon til *Alternativ messen*.



## Marilena Zlatanou: ALTERNATIVE MASS

This composition is built in form as a traditional Mass, but the text used comprises of a selection of only a few words of those usually applied in the traditional Mass movements.

The text used, described in detail, is as follows,:

1. As *Kyrie* movement: Only the word ELEISON (*Have Mercy On Us*)
2. As *Gloria* movement: Only the word GLORIA (*Hail*)
3. As *Credo* movement: Alternative text: Paul's 1:13 Corinthian (*on love*)  
This movement exists in three languages and may be chosen among:
  - A. Greek
  - B. English
  - C. Norwegian
4. As *Sanctus /Benedictus*: Only the sentence: PLENI SUNT COELI ET TERRA GLORIA TUA (*The Sky and the Earth are full of Thy Glory*)
5. As *Agnus Dei*: Only the sentence DONA NOBIS PACEM (*Give Us Peace*)

The text selection is a result of the intention to concentrate on the "essence" and the universal character of each movement, without getting into conflict with the dogmatic parts of the original text. This is also the reason for the use of the word *alternative* in the title.

The work starts off with a movement for trombone quartet, where all the musical material is presented in a concentrated form, and which is meant to be an introduction to the mass. This movement may be used independently, if desired, then bearing the name: TROMBONE MASS.

The same movement exists also as a saxophone quartet, with the name SAXOPHONE MASS, and may be used instead of the trombone quartet, both as an independent piece or as an introduction to the *Alternative Mass*.

# 1. ELEISON

Marilena Zlatanou

$\text{♩} = 100$

Soprano

Alto

Tenor

Bass

*p*

E - le - i - son e - le - i -

E - le - i - son, e - le - i - son

8

S.

A.

T.

B.

*mp*

e - le - i - son e - le - i - son e -

e - le - i - son e - le - i - son

- son e - le - i - son,

e - le - i - son,

15

S.

A.

T.

B.

*mf*

le - i - son. e -

e - le - i - son, e - le - i - son, e - le -

e - le - i - son. e - le - i - son, e - le - i - son,

e - le - i - son. e -

Zlatanou: Eleison

2 22

S. *f*  
-le - i - son, e - lei - son, e - le - i - son, e - le - i -

A. *f*  
i - son, e - le - i - son, e - le - i - son, e - le - i -

T. *f*  
e - le - i - son, e - le - e - le - i - son.

B. *f*  
le - i - son, e - lei - son, e - le - i - son.

29

S. son e - le - i - son e - le - i - son

A. son e - le - i - son e - le - i - son

T. *mp*  
e - le - i - son e - le - i - son e - le - i - son

B. *mp*  
e - le - i - son e - le - i - son e - le - i - son

36

S. *f*  
e - - - le - i - son

A. *f*  
e - - - le - i - son

T. *f*  
e - le - i - son e - le - i - son, e - - -

B. *f*  
e - le - - i - son e - le - i - son, e - - -

43

S. *e - le - i - son, e - le - i - son.*

A. *e - le - i - son, e - le - i - son. mp e - le - i - son, e -*

T. *-le - i - son, e - le - i - son.*

B. *-le - i - son, e - le - i - son. mp e - le - i -*

51

S. *mp e - le - i - son, e - le - i - son e - le -*

A. *le - i - son e - le -*

T. *mp e - le - i - son, e - le - i - son e - le -*

B. *son, e - le - i - son e - le -*

58

S. *mf i - son le - i e - le - i - son, e - le - i - son*

A. *mf i - son le - i e - le - i - son, e - le - i - son, e - le - i -*

T. *i - son e - i - son*

B. *mf i - son e - i - son e - le - i - son, e - le - i -*

Zlatanou: Eleison

4 66 *f*

S. e - le - i - son, e - le - i - son,

A. *f*  
son, e - le - i - son, e - le - i - son,

T. *f*  
e - le - i - son, e - le - i - son,

B. *f*  
son, e - le - i - son, e - le - i - son,

75 *p* <> <> <> <> <>

S. e e le i i

A. *p* <> <> <> <> <>  
e e le i i

T. *p* <> <> <> <> <>  
e e le i i

B. *p* <> <> <> <> <>  
e e le i i

80 *p* *ppp*

S. son e - le - i - so - n.

A. *p* *ppp*  
son e - le - i - so - n.

T. *p* *ppp*  
son e - le - i - so - n.

B. *p* *ppp*  
son e - le - i - so - n.

# 2. GLORIA

Hommage a G. Gabrieli (1554 /1557-1612 )

Marilena Zlatanou

♩=96 *f*

Soprano  
Glo - - ri - a, glo - ri - a,

Alto  
*f*  
Glo - - ri - a, glo - ri - a

Tenor  
*f*  
Glo - - ri - a, glo - ri - a

Bass  
*f*  
glo - - ri - a, glo - ri - a

5

S.  
1. 2.  
glo - ri - a. glo - ri - a. Glo - - ri - a, glo - ri -

A.  
glo - ri - a. glo - ri - a. Glo - - ri - a

T.  
glo - ri - a. glo - ri - a. Glo - - ri -

B.  
glo - ri - a. glo - ri - a. Glo -

9

S.  
1. 2. *mf*  
a glo - ri - a, glo - ri - a. Glo - - ri - a glo -

A.  
*mf*  
glo - ri - a glo - ri - a, glo - ri - a. glo - ri - a, glo - ri - a,

T.  
*mf*  
a glo - ri - a, glo - ri - a. glo - ri - a, glo - ri - a,

B.  
*mf*  
- ri - a glo - ri - a, glo - ri - a. glo - ri - a, glo - ri - a,

Zlatanou: Gloria

2 15

S. *mf*  
- ri - a, glo - ri - a. Glo - ri - a, glo - ri - a, glo - -

A. *mf*  
glo - ri - a, glo - ri - a. Glo - ri - a, glo - -

T. *mf*  
glo - ri - a, glo - ri - a. glo - ri - a glo - ri - a glo - -

B. *mf*  
glo - ri - a, glo - ri - a.

23

S. *f*  
- - ri - a, glo - - - - ri - a. glo - - ri -

A. *f*  
ri - a, glo - - - - ri - a. glo -

T. *f*  
- - ri - a, glo - - - - ri - a.

B. *f*  
glo - - - - ri - a.

29

S. 1. 2.  
a, glo - ri - a. glo - ri - a glo - ri - a, glo - ri - a,

A. *f*  
- ri - a. glo - ri - a, glo - ri - a glo - ri - a, glo - ri - a,

T. *f*  
glo - - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

B. *f*  
- - - - glo - - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,



Zlatanou: Gloria

35

S. *mf*  
glo - - ri - a, glo - - - ri - a, glo -

A. *mf*  
glo - - ri - a, glo - - - ri - a, glo -

T. *mf*  
glo - - ri - a, glo - - - ri - a, glo -

B. *mf*  
glo - - ri - a, glo - - - ri - a, glo -

42

S. *mf*  
- - ri - a, glo - - - - - ri -

A. *mf*  
- - ri - a, glo - - - - - ri - a,

T. *mf*  
- - ri - a, glo - - - - - ri - a,

B. *mf*  
- - ri - a, glo - - - - - ri - a,

46

S. *ff rit. al fine*  
a, glo - ri - a.

A. *ff rit. al fine*  
glo - - - - - ri - a, glo - ri - a.

T. *ff rit. al fine*  
glo - - - - - ri - a glo - ri - a.

B. *ff rit. al fine*  
glo - ri - a, glo - ri - a.



# 3. CREDO

## C. OM KJÆRLIGHETEN

(resitasjon med korimprovisasjon)

resitasjonen kan deles av flere

× =snakket, kort,

⊗ =snakket, lengre, mer betont

• =sukk

♩ = på dirigentens anvisning

Paulus: 1. Korinterbrev:13

Marilena Zlatanou

ca 5"

resitasjon **(1) Om jeg taler med menneskers og englers tunger, men ikke har kjærlighet, da er jeg bare drønnende malm eller en klingende bjelle.**

Choir

b.c.

ca 10"

res. *res. tacet*

Choir *cluster, molto crescendo e poi molto diminuendo*

res. **(2) Om jeg har profetisk gave, kjenner alle hemmeligheter og eier all kunnskap, om jeg har all tro så jeg kan flytte fjell, men ikke har kjærlighet, da er jeg intet.**

Choir

ca 10"

res. *res. tacet*

Choir *intet (rep. ad lib.)*

res. **(3) Om jeg gir alt jeg eier til brød for de fattige, ja, om jeg gir meg selv til å brennes, men ikke har kjærlighet, da har jeg ingen ting vunnet.**

Choir

res. *ca 10"* *res. tacet*

Choir

ingenting (*rep. ad lib*)

res. **(4) Kjærligheten er tålmodig, kjærligheten er velvillig,**

Choir

tålmodig velvillig

res. **den misunner ikke, skryter ikke, er ikke hovmodig.**

Choir

misunner ikke skryter ikke ikke hovmodig

res. **(5) Kjærligheten krenker ikke, søker ikke sitt eget, er ikke oppfarende**  
**og gjemmer ikke på det onde**

Choir

*p b.c., fritt valgte lange toner ad lib.*

res. **(6) Den gleder seg ikke over urett, men har sin glede i sannheten.**

Choir

res. **(7) Kjærligheten utholder alt, tror alt, håper alt, tåler alt.**

**ca 10 -15 "**

res. **res. tacet**

Choir *fritt improviserte melodier i varierende tempo og uttrykk over teksten:*  
**Kjærligheten utholder alt, tror alt, håper alt, tåler alt.**

res. **(8) Kjærligheten tar aldri slutt. Profetgavene skal bli borte, tungene skal tie og kunnskapen forgå.**

Choir *Opptil : "profetgavene" coro tacet*

**ca 5 "**  
*etter "profetgavene" suspirando liberamente (spredte sukk ad lib.)*

res. **(9) For vi forstår stykkevis og taler profetisk stykkevis.**

Choir *coro tacet*

**ca 10"**  
*fritt valgte korte akkorder ad lib.*

**res. tacet**

res. **(10) Men når det fullkomne kommer, skal det som er stykkevis, ta slutt.**

Choir *fritt valgt individuelt tempo, rep. ad lib.*

**ppp**

**A**

**ppp**

**A**




# 3. CREDO

## B. ON LOVE

(narration with choir improvisation)

the different verses may be performed by different narrators

× =spoken, short, ∅ =spoken, longer and accented, ' =sigh

 = on conductor's sign

St. Paul: 1. Corinthian:13

Marilena Zlatanou

narration  $\text{ca } 5''$  (1) If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal.

Choir *b.c.*

nar.  $\text{ca } 10''$  narrator tacet

Choir *cluster, molto crescendo e poi molto diminuendo*

nar. (2) If I have the gift of prophecy and can fathom all mysteries and all knowledge, and if I have a faith that can move mountains, but have not love, I am nothing.

Choir *b.c.*

nar.  $\text{ca } 10''$  nar. tacet

Choir *nothing (rep. ad lib.)*

nar. (3) If I give all I possess to the poor and surrender my body to the flames, but have not love, I gain nothing.

Choir *b.c.*

nar. **(4) Love is patient, love is kind. It does not envy,** *nar. tacet*

Choir  
nothing (*rep. ad lib.*)

nar. **it does not boast It is not proud**

Choir *mf* patient kind does not envy

nar.

Choir  
it does not boast it is not proud

91 nar. **(5) It is not rude, it is not self-seeking, it is not easily angered, it keeps no record of wrongs**

Choir *p b.c., freely chosen long notes ad lib.*

nar. **(6) Love does not delight in evil but rejoices with the truth.**

Choir

nar. **(7) It always protects, always trusts, always hopes, always perseveres.**

Choir



nar. *ca 10-15"* *nar. tacet*

Choir *freely improvised melodies in variable tempo and expression, over the text:  
Love always protects, always trusts, always hopes, always perseveres.*

nar. **(8) Love never fails. But where there are prophecies, they will cease; where there are tongues, they will be stilled; where there is knowledge, it will pass away.** *ca 5"*

Choir *until "prophecies" coro tacet* *suspirando liberamente*

*From the word "prophecies" onwards, the choir sighs ("preferrably inwards"), in a spread and arbitrary manner*

nar. **(9) For we know in part and we prophesy in part,** *ca 10"* *nar. tacet*

Choir *coro tacet* *freely chosen chords ad lib.*

nar. **(10) but when perfection comes, the imperfect disappears.**

Choir *tempo and repeats ad lib. ppp* *ca 10"*

nar. **(11) When I was a child, I talked like a child, I thought like a child, I reasoned like a child. When I became a man, I put childish ways behind me.**

Choir *coro tacet*

(12) Now we see but a poor reflection as in a mirror; then we shall see face to face.  
Now I know in part; then I shall know fully, even as I am fully known.

nar.

Choir

*coro tacet*

nar.

Choir

*ca 10 "* *nar. tacet*

as\_ in a mir-ror as\_ in a mir ror as\_ in a mir ror as\_ in a mir-ror as in a mirror mirror

nar.

Choir

*pp* *nar. tacet*

poor ref-lection poor reflection (*rep. ad lib.*)

(13) And now these three remain: faith, hope and love. But the greatest of these is love.

nar.

Choir

*coro tacet*

nar.

Choir

*ca 10 "* *nar. tacet*

*mp* But the greatest of these is love (*rep. ad lib.*)

nar.

Choir

*free and slow tempo, molto espressivo.* *ff*

Faith Hope, Lo - ve, Lo - - - - ve. *ff*


# 3. CREDO

## Α. ΠΕΡΙ ΑΓΑΠΗΣ

(Αφήγηση με χορωδιακό αυτοσχεδιασμό)

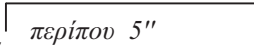
η αφήγηση μπορεί και να μοιραστεί σε διαφορετικούς αφηγητές η αφηγήτριες

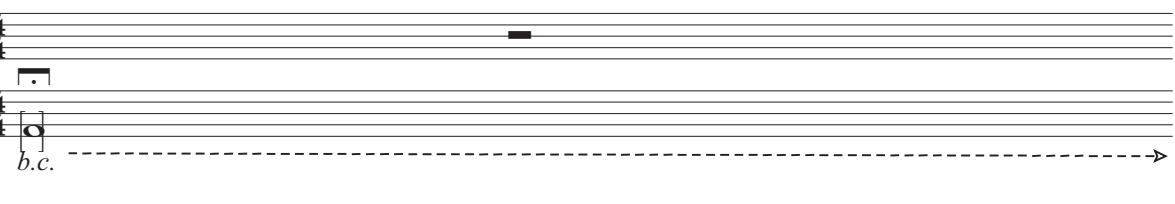
×=ομιλούμενο, σύντομο, ⊗ =ομιλούμενο μακρύτερης διάρκειας, τονισμένο

\* = αναστεναγμός,  =στο σήμα της μπάστρου

Απ. Παύλου: 1η προς Κορινθίους:13


ΜΑΡΙΛΕΝΑ ΖΛΑΤΑΝΟΥ

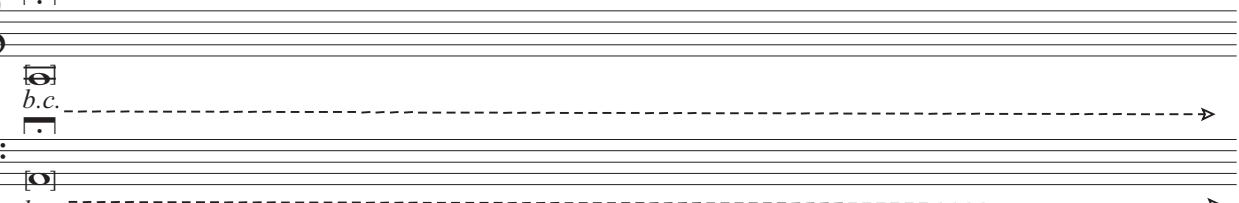
αφήγηση  περίπου 5" (1) . Ἐὰν ταῖς γλώσσαις τῶν ἀνθρώπων λαλῶ καὶ τῶν ἀγγέλων, ἀγάπην δὲ μὴ ἔχω, γέγονα χαλκὸς ἤχῶν ἢ κύμβαλον ἀλαλάζον.

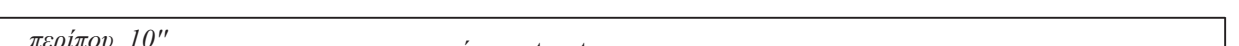
Choir  περίπου 5" b.c.


αφήγ.  περίπου 10" αφήγηση tacet


Choir  περίπου 10" cluster, molto crescendo e poi molto diminuendo

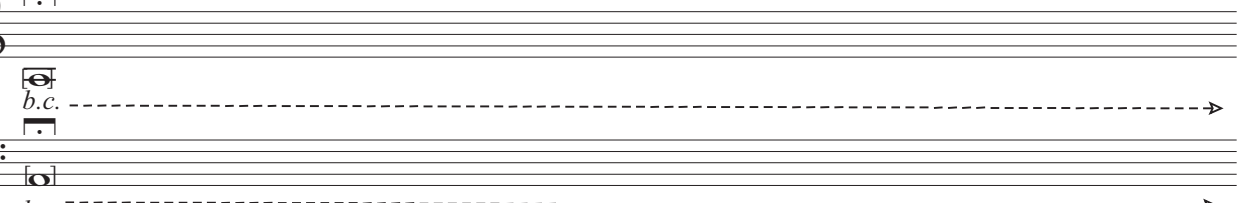
αφήγ.  περίπου 10" (2) καὶ ἐὰν ἔχω προφητείαν καὶ εἰδῶ τὰ μυστήρια πάντα καὶ πᾶσαν τὴν γνῶσιν, καὶ ἐὰν ἔχω πᾶσαν τὴν πίστιν, ὥστε ὄρη μεθιστάνειν, ἀγάπην δὲ μὴ ἔχω, οὐδὲν εἰμι.

Choir  περίπου 10" b.c.

αφήγ.  περίπου 10" αφήγηση tacet

Choir  περίπου 10" οὐδὲν εἰμί (επαν. ad lib.) × ⊗ × ⊗

αφήγ.  περίπου 10" (3) καὶ ἐὰν ψωμίσω πάντα τὰ ὑπάρχοντά μου, καὶ ἐὰν παραδῶ τὸ σῶμά μου ἵνα καυθήσωμαι, ἀγάπην δὲ μὴ ἔχω, οὐδὲν ὠφελοῦμαι.

Choir  περίπου 10" b.c.

αφήγ. περίπου 7" αφήγηση tacet

Choir

ουδέν (επαν. *ad lib.*)

αφήγ. (4) Ἡ ἀγάπη μακροθυμεῖ, ἡ ἀγάπη οὐ ζηλοῖ,

Choir

μακροθυμεῖ ἡ ἀγάπη οὐ ζηλοῖ

αφήγ. ἡ ἀγάπη οὐ περπερεύεται, οὐ φυσιοῦται,

Choir

ου περπερεύεται ου φυσιοῦται

αφήγ. (5) οὐκ ἀσχημονεῖ, οὐ ζητεῖ τὰ ἑαυτῆς, οὐ παροξύνεται, οὐ λογίζεται τὸ κακόν,

Choir

*p b.c. νότες διαλεγμένες ελεύθερα, ελεύθερα διαλεγμένης μακρὰς διάρκειας*

αφήγ. (6) οὐ χαίρει ἐπὶ τῇ ἀδικίᾳ, συγχαίρει δὲ τῇ ἀληθείᾳ.

Choir

αφήγ. (7) πάντα στέγει, πάντα πιστεύει, πάντα ἐλπίζει, πάντα ὑπομένει.

Choir

αφήγ. περίπου 10-15''  
αφήγηση tacet

Choir  
 ελεύθερα αυτοσχεδιασμένες μελωδίες σε ποικιλία χρόνου και έκφρασης, πάνω στο κείμενο:  
**πάντα στέγει, πάντα πιστεύει, πάντα ελπίζει, πάντα υπομένει.**

αφήγ. **(8) Ἡ ἀγάπη οὐδέποτε ἐκπίπτει. εἶτε δὲ προφητεῖαι,** περίπου 5''  
**καταργηθῆσονται· εἶτε γλῶσσαι, παύσονται·**  
**εἶτε γνῶσις, καταργηθήσεται.**

Choir  
 μέχρι <προφητεῖαι> *coro tacet* *suspirando liberamente*

*Απο τη λέξη <προφητεῖαι> και μετά οι χορωδοί ανστενάζουν, κατά προτίμηση προς τα μέσα, με τυχαίο τρόπο, σκόρπια*

αφήγ. **(9) ἐκ μέρους δὲ γινώσκομεν καὶ ἐκ μέρους προφητεύομεν·** περίπου 10''  
αφήγ. tacet

Choir  
*coro tacet* *ελεύθερα διαλεγμένες συγχορδίες ad lib.....*

αφήγ. **(10) ὅταν δὲ ἔλθῃ τὸ τέλειον, τότε τὸ ἐκ μέρους καταργηθήσεται.**

Choir  
περίπου 10''  
*ppp*  
 A  
*tempo και επαναλήψεις ad lib.*  
*ppp*  
 A

αφήγ. **(11) ὅτε ἤμην νήπιος, ὡς νήπιος ἐλάλουν, ὡς νήπιος ἐφρόνουν, ὡς νήπιος ἐλογιζόμην·**  
**ὅτε δὲ γέγονα ἀνήρ, κατήργηκα τὰ τοῦ νηπίου.**

Choir  
*coro tacet*

αφήγ. || (12) βλέπομεν γὰρ ἄρτι δι' ἐσόπτρου ἐν αἰνίγματι, τότε δὲ πρόσωπον πρὸς πρόσωπον ἄρτι γινώσκω ἐκ μέρους, τότε δὲ ἐπιγνώσομαι καθὼς καὶ ἐπεγνώσθην.

Choir *coro tacet*

αφήγ. || περίπου 10 " αφήγησις *tacet*

Choir δι' ε - σόπ - τρου δι' ε - σόπ - τρου δι' ε - σόπ - τρου δι' ε - σόπ - τρου ἐν

αφήγ. || περίπου 10 " αφήγησις *tacet*

Choir *ppp* αἰνίγματι (επαν. *ad lib.*)

αφήγ. || (13) νυνὶ δὲ μένει πίστις, ἐλπίς, ἀγάπη, τὰ τρία ταῦτα· μείζων δὲ τούτων ἡ ἀγάπη.

Choir *coro tacet*

αφήγ. || περίπου 10 " αφήγησις *tacet*

Choir *mp* μείζων δε τούτων η ἀγάπη (επαν. *ad lib.*)

αφήγ. || *ελεύθερα και αργά, molto espressivo.* *ff*

Choir Πί - ση, Ελ - πί - σα, Α - γά - ση, Α - γά - - ση. *ff*

# 4. PLENI SUNT COELI ET TERRA

Marilena Zlatanou

♩ = 67 *f*

Soprano  
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a

Alto

Tenor  
*f*  
Ple - ni sunt coe - li et

Bass

5 *mf*

S.  
ple - ni sunt coe - li et ter - ra

A.  
*f*  
Ple - ni sunt coe - li et ter - ra glo - ri - a

T.  
*mf*  
ter - ra glo - ri - a tu - a, glo - ri - a tu - a. Ple - ni

B.

9 *f*

S.  
glo - ri - a tu - a, glo - ri - a tu - a.

A.  
*f*  
tu - a, glo - ri - a tu - a, glo - ri - a tu - a.

T.  
*f*  
sunt coe - li et ter - ra glo - ri - a tu - a.

B.  
*f*

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a.

2 14 *mf* *mp*

S. Ple - ni sunt coe - li et ter - - - - ra ple -

A. Ple - ni sunt coe - li et ter - - - - ra ple -

T. Ple - ni sunt coe - li et ter - - - - ra ple -

B. Ple - ni sunt coe - li et ter - - - - ra ple -

25 *f*

S. - ni sunt coe - li et ter - - - - ra

A. - ni sunt coe - li et ter -

T. - ni sunt coe - li et ter -

B. - ni sunt coe - li et

35 *f*

S. glo - ri - a, glo - ri - a tu - a.

A. - ra glo - ri - a, glo - ri - a tu - a.

T. - ra glo - ri - a, glo - ri - a tu - a.

B. ter - ra glo - ri - a, glo - ri - a tu - a.



46 *mp*

S. Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

A. *mp* Ple - ni sunt coe - li et ter - ra glo - ri - a tu -

T. *mp* Ple - ni sunt coe - li et ter - ra *f* glo - ri - a

B. *mp* Ple - ni sunt coe - li et ter - ra *f* glo - ri - a

58 *f*

S. a Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a

A. a

T. tu - a *f* Ple - ni sunt coe - li et

B. tu - a

64 *mf*

S. ple - ni sunt coe - li et ter - ra glo -

A. *f* Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, glo - ri - a

T. *mf* ter - ra glo - ri - a tu - a, glo - ri - a tu - a. Ple - ni sunt

B.

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4 69

S. *f* *mp*  
 ri - a tu - a, glo - ri - a tu - a. Ple - ni sunt

A. *f* *mp*  
 tu - a, glo - ri - a tu - a. Ple - ni sunt

T. *f* *mp*  
 coe - li et ter - ra glo - ri - a tu - a. Ple - ni sunt

B. *mp*  
 Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, glo - ri - a tu - a. Ple - ni sunt

75

S. *f*  
 coe - li et ter - ra glo - ri - a tu - a,

A. *f*  
 coe - li et ter - ra glo - ri - a tu - a,

T. *f*  
 coe - li et ter - ra glo - ri - a tu - a,

B. *f*  
 coe - li et ter - ra glo - ri - a tu - a,

83 *ff*

S. *ff*  
 glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a.

A. *ff*  
 glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a.

T. *ff*  
 glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a.

B. *ff*  
 glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a.

# 5. DONA NOBIS PACEM

Marilena Zlatanou

$\text{♩} = 100$

Soprano

Alto

Tenor

Bass

*p misterioso*

*p misterioso*

*p misterioso*

Do - na no - bis pa - cem, Do - na no - bis pa - cem, Do - na no - bis

11

S.

A.

T.

B.

*mp*

Do - na no - bis pa - cem, do - na no - bis pa - cem, pa -

pa - cem, Do - na no - bis pa - cem, Do - na no - bis pa - cem, pa -

pa - cem, Do - na no - bis pa - cem, Do - na no - bis pa - cem, pa -

pa - cem, Do - na no - bis pa - cem, Do - na no - bis pa - cem, pa -

22

S.

A.

T.

B.

cem, do - na no - bis pa - cem, do - na - no - bis

cem, do - na no - bis pa - cem, do - na - no - bis

cem, do - na no - bis pa - cem, do - na - no - bis

cem, do - na no - bis pa - cem, do - na - no - bis



Zlatanou: dona nobis pacem

63 *pp*

S. pa - cem, do - na no - bis pa - cem, do - na -

A. pa - cem, do - na no - bis pa - cem, do - na -

T. pa - cem, do - na no - bis pa - cem, do - na -

B. cem pa - cem, do - na no - bis pa - cem, do - na -

74 *mf*

S. no - bis pa - - ce - m.

A. no - bis pa - - ce - m.

T. no - bis pa - - ce - m. *mp* Do - na

B. no - bis pa - - cem *mp* Do - na no - bis pa - cem, Do - na

85 *f*

S. Do -

A. *mp* Do - na no - bis pa - cem, *f* Do -

T. no - bis pa - cem, Do - na no - bis pa - cem, *f* Do -

B. no - bis pa - cem, Do - na no - bis pa - cem, *f* Do -

Zlatanou: dona nobis pacem

4

94

S. - na no - bis pa - ce - m. *ff* *ppp al niente*

A. - na no - bis pa - ce - m. *ff* *ppp al niente*

T. - na no - bis pa - ce - m. *ff* *ppp al niente*

B. - na no - bis pa - ce - m. *ff* *ppp al niente*

Detailed description: This is a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is for measure 94. Each voice part is written on a single staff. The lyrics are: "- na no - bis pa - ce - m." The dynamics are marked as *ff* (fortissimo) at the beginning of the phrase and *ppp al niente* (pianissimo al niente) at the end. The Soprano part starts with a treble clef and a key signature of one flat. The Alto, Tenor, and Bass parts also start with a treble clef and a key signature of one flat. The Tenor part has an octave sign (8) below the first note. The score includes various musical notations such as slurs, accents, and dynamic markings.