

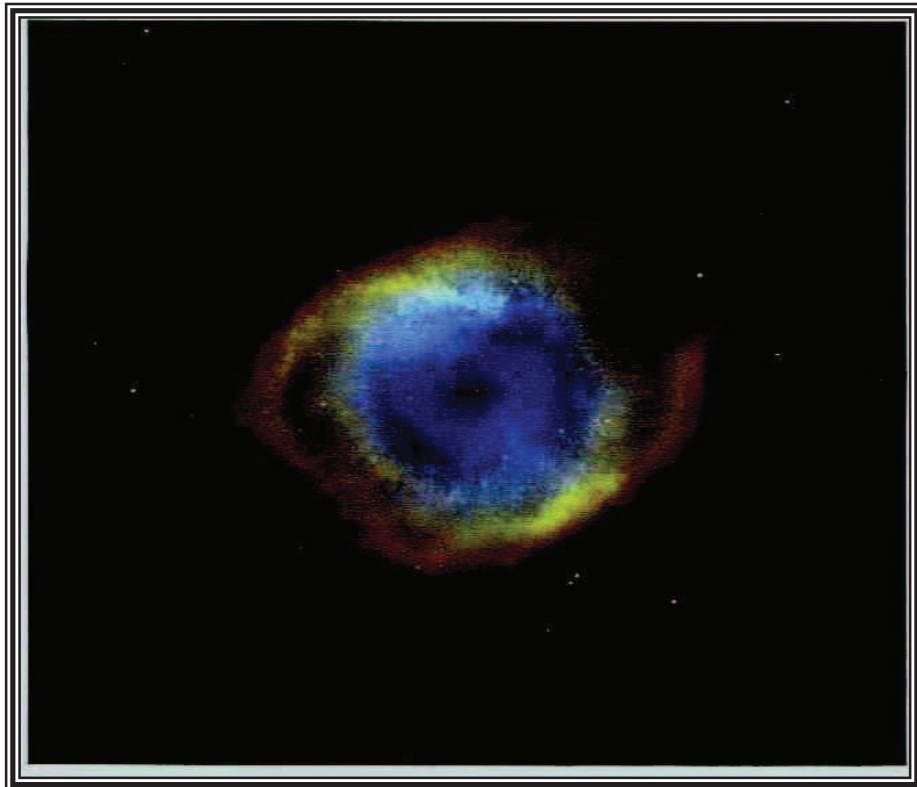
Marilena Zlatanou

BUT WE LIVE

A Secular Cantata

based on seven poems by Rolf Jacobsen

For mezzo-soprano soloist, viola soloist, chamber choir
(or SAB soloists), SATB choir, string orchestra and one
percussionist



BUT WE LIVE

A Secular Cantata based on seven poems by Rolf Jacobsen

The movements

1. It is blue (chamber choir/soloists, SATB choir, vln.1, vln.2, vla, vlc.1, vlc 2, cb, perc.)
2. Hush (chamber choir/soloists, SATB choir, perc.)
3. Fresh water (SATB choir, vln.1, vln.2, vla, vlc.1, vlc 2, cb , perc.)
4. jugglers (Improvisation for percussion instruments)
5. dream-ocean (vln.1, vln.2, vla, vlc.1, vlc 2, cb)
6. Some (SATB choir a cappella)
7. Wait for me (SATB choir, vln.1, vln.2, vla, vlc.1, vlc 2, cb , perc.)
8. Your thoughts (solo voice, solo viola)
9. But we live (SATB choir, vln.1, vln.2, vla, vlc.1, vlc 2, cb , perc.)

NOTES

1. Percussion instruments (one performer):

Two Timpani
Drum set
glockenspiel
tambourine
triangle
vibraslap
windchimes
rainstick

2. The vln 2 and vla parts, as well as vlc2 and cb parts, are identical and may at the conductor's discretion be omitted or used instead of the vla and cb. parts.
Including all the parts is the preferable suggestion when an orchestra is available.

3. Choir score and sheet music of the parts are available.

4. The original poems are used by kind permission of Trond Jacobsen, and the English translations by kind permission of the following translators:

Numbers 2 "*Hush- -*", and 6 "*Some*", are translated by Roger Greenwald.

From *North in the World: Selected Poems of Rolf Jacobsen*, trans. and ed. Roger Greenwald (University of Chicago Press, 2002).

Numbers 7 "*Wait for me*", and 8 "*your thoughts, your deeds*", are translated by Olav Grinde.

Number 9 "*but we live*", is translated by Robert Hedin.

Numbers 1 "*it is blue*", and 3 "*fresh water*", are translated by the composer.

Nesodden, Norway, Mars 2007, revised: April 2009.

MARILENA ZLATANOU
website: www.zlatanou.net
e-mail adr.: marilena@zlatanou.net
Fjordveien 76,1450 Nesodden, NORWAY
Tlf.: (0047) 66 91 16 79, cellphone: (0047) 98 81 36 36

7 Poems by ROLF JACOBSEN, Nr.1, 2, 3, 6, 7, 8 and 9
of Marilena Zlatanou's cantata: ***But We Live***

DEN ER BLÅ –

- himmelblå
asurbå
sett fra månen,
alle gatene (osende glohete) fattiggettoene
ser blå ut fra månen
der de drar i klosettsnorene
og rotter piler over søppelfjellene
ser det blått ut fra månen,
ti mil med røde baklys som blodrypp
de nye vaskemidlene Super XX prisbomben
ser blå ut fra månen.
Avsvidde trær
hvor det har ligget en landsby
ser blå ut fra månen,
tante Sofie Fredrikstadbroen
din munn min elskede
blå blå
likeledes sett fra månen
klessnorer preventiver kaninbur
blåblå
frittsevendende i rommet
dreiende sakte om deg selv
asurbå
blåere enn himmelen
idetheletatt blå

HYSS - -

Hyss sier havet
Hyss sier den lille bølgen ved stranden –
hyss
ikke så voldsomme, ikke
så stolte ikke
så bemerkelsesverdige.
Hyss
sier bølgekommene som
flokker seg om forbergene
strandbrenningene. Hyss
sier de til menneskene
det er *vår* jord
vår evighet.

FERSKVANN

Ferskvann
er til å putte åser nedi
berghamrer og blå skog
og til å stappes full av gule
sommerskyer
og til å vaske bena i
eller putre langsomt i en båt
og kanskje drysse en liten regnskur oppå
som melis
og etterpå kan kveldsola komme og dyppe
ned
sin store skje
- - ummmm. Nei dette var for søtt.

IT IS BLUE (Engl. Transl.: M. Zlatanou)

- sky blue
azure blue
seen from the moon,
all the streets (steaming redhot) the ghettos of the
poor
look blue from the moon
where they flush the toilets
and the rats scurry over the rubbish mountains
it looks blue from the moon,
ten miles of red rear-lights like blood droplets
the new detergents super XX price bomb
look blue from the moon.
Scorched trees
where a village once was
look blue from the moon,
aunt Sofie Fredrikstad-bridge
your mouth my love
blue blue
in the same way seen from the moon
clothes lines contraception rabbit hutches
blueblue
floating freely in space
revolving slowly around itself
azure blue
bluer than the sky
completelytotally blue

HUSH... (Engl. Transl.: Roger Greewald)

Hush says the ocean
Hush says the little wave at the shore - hush
not so violent, not
so proud not
so eager for attention.
Hush
say the breakers that
pile up at the headlands,
the surf at the beaches. Hush
they say to us -
it's *our* world
our eternity.

FRESH WATER (Engl. Transl.: M. Zlatanou)

Fresh water
is for putting hills in
mountain crests and blue forest
and for stuffing full of yellow
summer clouds
and for washing feet in
or for put-putting slowly in a boat
and maybe sprinkle a rainshower on
like icing sugar
and afterwards the evening sun can come
and dip its big spoon into.
..mmmmm. No, this is too sweet..

NOEN

Noen
 stiger ut av vårt liv, noen
 kommer inn i vårt liv,
 ubedt og setter seg ned,
 noen
 går likegyldige forbi, noen
 skjenker deg en rose,
 kjøper en ny bil, noen
 står deg meget nær, noen
 har du alt glemt,
 noen, noen
 er deg selv,
 noen
 har du aldri sett, noen
 spiser asparges, noen
 er barn,
 noen går opp på taket,
 sitter ved et bord,
 ligger i hengekøye, går med rød
 paraply,
 noen ser på deg,
 noen har aldri lagt merke til deg, noen
 vil holde deg i hånden, noen
 døde i natt,
 noen er andre, noen er deg, noen
 er ikke,
 noen er.

VENT PÅ MEG

Vent på meg sier sneglen. Ta det litt rolig
 da. Og se dere for: Jeg er våt på bena

Ho-ho sier gjøken, blåser i sitt horn.
 Vent vent. Det er noe vi har glemt.

Vent litt på meg sier snøskavlen på fjellet.
 Jeg
 må smelte først.

Heihei vent nå roper vinden, det kommer et
 lavtrykk til
 og jeg skal velte en lysmast i Valsøfjord.

Vent vent på meg sier barnet ditt. Jeg ser
 deg ikke
 lenger. Jeg er redd.

Vent mine venner vent sier gamle jorden.
 Jeg har
 mine tider å passe. Mange land som skal ha sitt
 daglige lys.

Vent på oss sier de fillete og de sultne
 folkene.
 Alt på jorden hører jo dere til.
 Tenn iallfall en lampe så vi kan se hvor vi er.

Vent på oss sier ordene. Ikke så fort. Dette
 skal bli et dikt.

SOME (Engl. Transl.: Roger Greewald)

Some
 Climb out of our lives, some
 come into our lives
 unasked and sit down,
 some
 pass by indifferently, some
 present you with a rose,
 buy a new car, some
 are very close to you, some
 you've already forgotten,
 some, someone
 is yourself,
 some
 you have never seen, some
 are eating asparagus, some
 are children,
 someone is going up on the roof,
 sitting at a table,
 lying in a hammock, walking with a red
 umbrella,
 some are looking at you,
 some have never noticed you, some
 want to hold your hand, some
 died tonight,
 some are others, some are you, some
 are not,
 some are.

WAIT FOR ME (Engl. Transl. Olav Grinde)

Wait for me says the snail. Why such haste.
 I come when I can; remember my feet are still wet.

Far in its forest the cuckoo sings its song.
 Wait-wait, hu-hu, wait wait,
 there's something you forgot...

Wait for me, wait for me, says the snowdrift on the
 mountain. ...I have to melt first.

Hey-hey, wait now, wait wait, shouts the wind.
 There's another storm coming, and I have to
 blow down another light tower
 Up near Valsøfjord.

Wait for me,... cries (*your*) the child.
 I can't see you anymore. I'm scared.

Friends, wait for me, wait up a bit, says old Earth.
 I have my timetables to watch.
 Many lands that need their daily light.

Wait for us, wait for us, cry the hungry and ragged
 people.
 After all, you own the world. At last light a lamp so we
 can see where we are.

...
 Wait for us, the words plead. Not so fast, not so fast.
 This ought to be a poem...
*(some words from this translation, marked ..., were
 omitted in the music, because they were not in the
 original poem. MZ)*

DINE TANKER, DET DU GJORDE - -

Dine tanker, det du gjorde
 skal ikke dø
 men dine håp
 skal dø, din glede
 dine behov
 skal dø, dine ønsker, krav
 dø men ikke
 det du fikk gjort,
 det du fikk gjort,
 tross alt fikk
 gjort, skammelig
 det er lite
 men det lever,
 skulde vært mer,
 det lever
 men det du ønsker
 skal dø, dine håp skal dø
 snart, men
 det du tenkte, hva
 tenkte du, skal leve og
 hva gjorde du,
 fordømt, ja hva
 gjorde du
 - - du.

MEN VI LEVER - -

- Men vi lever
 gjennom supermarkedene og ostehyllene,
 og vi lever
 under jettflystripene i mais gyllenmåned
 og i røk-omslørte byer,
 og vi lever med host i forgasseren og smell i
 bildørene.
 Vi lever
 gjennom TV-kvelden i det gylne sekel,
 over asfalten, bak ukebladene og på
 bensinstasjonene.
 Vi lever
 i statistikkene og i matrikelnumret når det
 er valgår.
 Vi lever med en blomst i vinduet,
 tross alt lever vi under
 hydrogenbombenes nukleare kjemi-
 utdryddelsestrusler, søvn-
 løshet vi lever
 sideomside med de sultne de som
 dør i millionvis, lever
 med en tretthet i vår tanke, lever
 ennu, lever
 magisk uforklarlig lever
 lever
 på en stjerne.

YOUR THOUGHTS, YOUR DEEDS

(Engl. Transl.: Olav Grinde)

Your thoughts, your deeds
 shall not die
 but your hopes
 will die, your joy
 your needs
 shall die, your desires, demands
 die but not
 what you did,
 what you did
 despite everything
 did, shamefully
 little it is,
 but it lives,
 should have been more,
 it lives
 but
 your desires
 shall die, your hopes shall die
 soon, but
 your thoughts, what were your
 thoughts, shall live and
 what did you do,
 damn, yes, what
 did you do
 -- you.

BUT WE LIVE - - (Engl. Transl.: Robert Hedin)

- But we live
 through supermarkets and racks full of cheese,
 and we live
 under the vapour trails of jets
 in the golden month of May
 and in smoke-dimmed cities,
 and we live with coughing carburators
 and slamming car doors.
 We live
 through the TV evening in our golden century,
 on asphalt, behind tabloids and at gas stations
 We live
 as statistics and as registration numbers
 in election years.
 We live with a flower in the window,
 in spite of everything we live under
 the hydrogen-bombs the threats
 of nuclear extermination, sleep-
 less we live
 side by side with the hungry who
 die by the millions, live
 with a weariness to our thoughts, live
 still, live
 magically inexplicably live
 live
 on a star.

BUT WE LIVE

1. it is blue

Rolf Jacobsen
Engl. transl.: Marilena Zlatanou

Marilena Zlatanou

$\text{♩} = 100$

chamber Choir/
soloists

SOPRANO

ALTO

TENOR

BASS

Violin 1

Violin 2

Viola

Violoncello 1

Violoncello 2

Contrabass

Percussion

Drum Kit

Timpani

$\text{♩} = 100$

11

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp.

f

f

f

f

f

f

ff

Detailed description: This musical score block covers measures 11 through 18. It features six staves: Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, and Cb., along with a Timp. (Tympani) staff. The Vln. 1 staff begins with a fermata and a dynamic marking of *f*. The Vln. 2, Vla., and Vc. 1 staves also have a dynamic marking of *f* at the start of measure 12. The Vc. 2 and Cb. staves have dynamic markings of *f* and accents (>) starting in measure 12. The Timp. staff plays a rhythmic pattern of eighth notes with a dynamic marking of *ff* at the end of measure 18.

19

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp.

mp

mp

mp

mp

mp

mp

Detailed description: This musical score block covers measures 19 through 24. It features six staves: Vln. 2, Vla., Vc. 1, Vc. 2, Cb., and Timp. All staves in this section play a rhythmic pattern of eighth notes with a dynamic marking of *mp* (mezzo-piano). The Vln. 2 staff has a dynamic marking of *mp* at the start of measure 19. The Vla., Vc. 1, Vc. 2, Cb., and Timp. staves all have a dynamic marking of *mp* at the start of measure 19.

24

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp.

mf

mf

mf

mf

mf

mf

til tom's

31

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

mp

mp

mp

mp

mp

mp

39 *mp, semplice*

S. sky bluea-zure blue

A. *mp, semplice*
sky bluea-zure blue

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

47

S. seen from the moon sky blue a - zure blue seen from the moon sky blue a -

A. seen from the moon sky blue a - zure blue seen from the moon sky blue a -

T. *mp, semplice*
sky blue a-zure blue seen from themoon sky blue a-zure blue seen from the moon

B. *mp, semplice*
sky blue a-zure blue seen from themoon sky blue a-zure blue seen from the moon

51

ch. choir

mp
(ste - ming -

mp
all the streets _____

S.
zure blue

A.
zure blue

T.
—

B.
—

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc. 1
mf

Vc. 2
mf

Cb.
mf

57

ch. choir

red - hot)the ghet-tos of the poor— ghet - tos

— the ghet-tos of the poor— ghet - tos

S. ghet - tos of the poor—

A. ghet - tos of the poor—

T. ghet - tos of the poor—

B. ghet - tos of the poor—

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

Dr. *tom's*

62

ch. choir

of the poor look blue from the moon

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Perc.

Dr.

Timp.

mp

mp

mp

mp

mp

mp

mp

mp

68 *mp*
ch. choir where they flush their toi - lets and the rats scur-ry o - ver the rub - bish moun - tains

mp
where they flush their toi - lets and the rats scur-ry o - ver the rub - bish moun - tains

S.
A.
T.
B.

Vln. 1 *mp*
Vln. 2 *mp*
Vla. *mp*
Vc. 1
Vc. 2
Cb.

Perc. soft stick cymbal vibraslap
Dr.
Timp.

73

S. rub bish moun-tains_____ rub-bish moun - tains rub - - - - bish

A. rub bish moun-tains_____ rub-bish moun - tains rub - - - - bish

T. rub-bish moun - tains rub-bish moun - tains rub - - - - bish

B. rub-bish moun - tains rub-bish moun - tains rub - - - - bish

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Perc. *til congas*

Timp.

Detailed description: This is a page of a musical score for a vocal ensemble and orchestra. The page is numbered 73 at the top left and 9 at the top right. The title is 'Zlatanou: BUT WE LIVE, 1. it is blue'. The score is arranged in a system with ten staves. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Contrabass (Cb.), Percussion (Perc.), and Timpani (Timp.). The vocal parts have lyrics: 'rub bish moun-tains_____ rub-bish moun - tains rub - - - - bish'. The instrumental parts feature various rhythmic patterns and melodic lines. The percussion part includes a note marked 'til congas'. The timpani part has a complex rhythmic pattern.

78

ch. choir

look_ blue from the moon

look_ blue from the moon

S. moun - - - - tains_ look_ blue from the moon

A. moun - - - - tains_ look_ blue from the moon

T. moun - - - - tains_ look_ blue from the moon

B. moun - - - - tains_ look_ blue from the moon

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

Timp.

83

ch. choir

ten miles_____ of red rear-lights like blood

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Perc.

Dr.

Timp.

90 *mf*

ch. choir drop - lets the *mf*

S.

A.

T.

B.

Vln. 1 *p* arco *mf*

Vln. 2 *p* arco *mf*

Vla. *p* arco *mf*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

Perc. congas *p*

Dr.

Timp. *p*

95

ch. choir

new de - ter - gents

new de - ter - gents

S. the new de -

A. the new de -

T. the new de -

B. the new de -

Vln. 1

Vln. 2

Vla.

Vc. 1 arco *f*

Vc. 2 *f*

Cb. *f*

Dr. *f* skarp og tom tom

98

mp

ch. choir

Su - per X X Su-per X X Su - per X X Su-per X X

mp

Su - per X X Su-per X X Su - per X X Su-per X X

S.

ter - gents

Su - per X X Su-per X X

A.

ter - gents

Su - per X X Su-per X X

T.

ter - gents

Su - per X X Su-per X X

B.

ter - gents

Su - per X X Su-per X X

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vc. 1

mp

Vc. 2

mp

Cb.

mp

Dr.

mp

101

ch. choir

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Dr.

ff

mp

Su - per X X Su-per X X price bomb look blue from the moon

ff

mp

Su - per X X Su-per X X price bomb look blue from the moon

ff

mp

Su - per X X Su-per X X price bomb look blue from the moon

ff

mp

Su - per X X Su-per X X price bomb look blue from the moon

ff

mp

Su - per X X Su-per X X price bomb look blue from the moon

ff

ff

ff

ff

ff

ff

sfz

106

Musical score for measures 106-109. The score includes staves for Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Cb., and Dr. Dynamics range from *mp* to *ff*.

110

Musical score for measures 110-113. The score includes staves for Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, Cb., and Dr. Dynamics range from *mp* to *p*.

117 *p*

ch. choir
scorched trees where a vil - lage once was _____

p
scorched trees where a vil - lage once was _____

S. *f*
a vil - lage _____

A. *f*
a vil - lage _____

T. *f*
a vil - lage _____

B. *f*
a vil - lage _____

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

Timp. *p*

126

ch. choir

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Perc.

Dr.

Timp.

mp

look_ blue from the moon

mp

look_ blue from the moon

mp

look_ blue from the moon

mp

look_ blue from the moon

mp

look_ blue from the moon

mp

mp

mp

mp

f

135

ch. choir

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Perc.

Dr.

Timp.

140

ch. choir

aunt _____ Sop - hie Fred - rik-stad bridge

S.

Fred - rik-stad bridge

A.

Fred - rik-stad bridge

T.

Fred - rik-stad bridge

B.

Fred - rik-stad bridge

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vc. 1

mp

Vc. 2

mp

Cb.

mp

Perc.

cymbal og windchimes ad lib

Dr.

147

ch. choir

mp
your mouth _____ my love _____ your mouth

mp
your mouth _____ my love _____ your mouth

S.

A.

T.

B.

Vln. 1

mp *mf*

Vln. 2

mp *mf*

Vla.

mp *mf*

Vc. 1

mf

Vc. 2

mf

Cb.

mf

Perc.

Dr.

Timp.

155

ch. choir

p
blue

p
blue

S. *f*
your mouth my love your mouth my love

A. *f*
your mouth my love your mouth my love

T. *f*
your mouth my love your mouth my love

B. *f*
your mouth my love your mouth my love

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

Perc.

Dr.

Timp.

162

ch. choir

blue in the same way seen from the moon

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp.

mf

mp

167 *mp*

ch. choir
clothes lines rab bit hut-ches —
con-tra - cep - tion rab bit hut-ches —

A. *p*
blue blue blue blue

T. *p*
blueblue blue blue blue blue blue blue

B. *p*
blue blue blue blue blueblue blue blue blue

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

Timp. *p*

171

ch. choir

mf free - ly floa-ting in space _____ *mp* re - vol - ving

mf free - ly floa-ting in space _____ re -

S. *p* blue blue blue blue blue blue blue blue *mf*

A. *mf* blue blue blue blue blue

T. *mf* blue

B. *mf*

Vln. 1 *p* _____ *mp*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

Perc. *cymbal*

Timp. *mf*

178

ch. choir

mp slow - - ly a - round it - self _____ re - vol - ving slow -

mp vol - ving slow - - ly a - round it - self _____ re - vol - ving

S. *mp* re - vol - ving slow - - ly a - round it - self _____

A. *mp* re - vol - ving slow - - ly a - round it - self _____

T. *mp* re - vol - ving slow - - ly a - round it - self _____

B. *mp* re - vol - ving slow - - ly a -

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp*

185

ch. choir

- ly a - round it - self

slow - - ly a - round it - self

S.

A.

T.

B.

round it - self

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

The musical score is written for a choir and an orchestra. The choir part consists of a choral choir and four solo voices (Soprano, Alto, Tenor, Bass). The orchestra includes Violins 1 and 2, Viola, Violoncello 1 and 2, and Contrabass. The score is in 4/4 time and features a melodic line for the choir and a more rhythmic accompaniment for the orchestra. The lyrics are '- ly a - round it - self' and 'slow - - ly a - round it - self'.

192

ch. choir

a - zure blue blu - er than the sky com - ple - tely

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Perc.

Dr.

Timp.

199

ch. choir

to - tal - ly blue

to - tal - ly blue

S.

com - ple - tely to - tal - ly blue

A.

com - ple - tely to - tal - ly blue

T.

com - ple - tely to - tal - ly blue

B.

com - ple - tely to - tal - ly blue

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

205

ch. choir

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

blue

blue

blue

blue

blue

blue

p

p

p

p

p

p

p

BUT WE LIVE

2. hush

Rolf Jacobsen
Translated by Roger Greenwald.
From *North in the World: Selected Poems of Rolf Jacobsen*,
trans. and ed. Roger Greenwald (University of Chicago Press, 2002).

Marilena Zlatanou

Musical score for the first system of "2. hush". It features five staves: Soprano, Alto, Baritone, Choir, and rainstick. The tempo is marked as quarter note = 100. The key signature has one sharp (F#) and the time signature is 4/4. The Soprano, Alto, and Baritone parts consist of whole rests. The Choir part is split into two staves (treble and bass clef) and includes dynamic markings: *molto crescendo*, *molto diminuendo*, and *whispering*. The lyrics "hush" are written below the choir staves, with a *(simile)* marking. The rainstick part is marked with a quarter note = 100 and consists of a rhythmic pattern of vertical lines.

Musical score for the second system of "2. hush", starting at measure 10. It features five staves: Soprano (S.), Alto (A.), Baritone (Bar.), Choir, and rainstick. The tempo is marked as quarter note = 100. The Soprano and Alto parts have lyrics: "says the o - cean" and "says the lit - tle". The dynamic marking *mp* is present. The Baritone part consists of whole rests. The Choir part is split into two staves (treble and bass clef) and includes the word "hush" and dynamic markings. The rainstick part is marked with a quarter note = 100 and consists of a rhythmic pattern of vertical lines.

19

S. wave at the shore _____ not so vi - o - lent_

A. wave at the shore _____ not so vi - o - lent_

Bar. _____ not so vi - o - lent_

Choir
hush hush

rainst.

28

S. — so vi - - - o - lent _____

A. — so vi - - - o - lent _____

Bar. — so vi - - - o - lent _____

Choir
hush

rainst.

35 *mf*

S. not so proud not so ea - ger

A. not so proud not so ea - ger

Bar. not so proud not so ea - ger

Choir hush hush

rainst.

43

S. for at - ten - sion, so ea - ger for at - ten - sion

A. for at - ten - sion, so ea - ger for at - ten - sion, at - ten - sion

Bar. for at - ten - sion, so ea - ger for at - ten - sion, at - ten - sion

Choir hush hush

rainst.

51 *mp legato*

S. Hush say the brea-kers that pile up at the head - lands the surf

A. Hush say the brea-kers that pile up at the head - lands the surf

Bar. Hush brea - kers pile up

Choir hush

rainst.

58

S. at the bea³-ches the surf at the bea³-ches

A. at the bea³-ches the surf at the bea³-ches

Bar. head lands surf at the bea³-ches surf

Choir hush

rainst.

65

S. *p* Hush, hush they say, hush they say to

A. *p* Hush, hush they say, hush they say to

Bar. *p* at the bea - ches Hush, hush they say, hush they say to

Choir hush hush

rainst.

73

S. us it is our world

A. us it is our world

Bar. us it is our world

Choir hush hush

rainst.

83 *mp*

S. *mp*
our e - ter - ni - ty

A. *mp*
our e - ter - ni - ty

Bar. *mp*
our e - ter - ni - ty

Choir
hush

rainst.

90

S.

A.

Bar.

Choir
hush

rainst.

BUT WE LIVE

3. fresh water

Rolf Jacobsen
Engl. transl.: Marilena Zlatanou

Marilena Zlatanou

$\text{♩} = 132$

Choir

Violin 1

Violin 2

Viola

Violoncello 1

Violoncello 2

Contrabass

Triangle

Glockenspiel

Timpani

Cymbals/
Bass Drum

$\text{♩} = 132$

8

mf

Choir

fresh wa-ter

mf

fresh wa-ter

Vln. 1

f

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

mf

Timp.

B. D.

Detailed description: This page of a musical score is for the third movement, 'fresh water', by Zlatanou. It features a choir and a full orchestra. The choir part, at the top, has two staves (soprano and bass) with lyrics 'fresh wa-ter' and a dynamic marking of *mf*. The instrumental section includes Violin 1 (starting with a forte *f* dynamic), Violin 2, Viola, Violoncello 1 and 2, Contrabass, Triangle, Glockenspiel (with *mf* dynamic), Timpani, and Bass Drum. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

16

Choir

is for put-ting hills in

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

24

Choir

moun-tain crests and blue fo-rests_____ and for

moun-tain crests and blue fo-rests_____ and for

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

31

Choir

stuf-fing full of yel - low sum - mer clouds__

stuf-fing full of yel - low sum - mer clouds__

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

38

Choir

and for wa - shing___ feet___ in

and for wa - shing___ feet___ in

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

46

Choir

or for put-put-ting slow - ly in a boat___

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

54

Choir

and may-be sprin - kle a rain - show - er on

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

The musical score is for a piece titled "BUT WE LIVE, 3. fresh water" by Zlatanou. It is page 8 of the score, starting at measure 54. The score is arranged for a choir and a string ensemble. The choir part is at the top, with lyrics: "and may-be sprin - kle a rain - show - er on". The string ensemble includes Violins 1 and 2, Viola, Violas 1 and 2, Contrabass, Triangle, Glockenspiel, Timpani, and Bass Drum. The string parts are marked with a mezzo-piano (*mp*) dynamic. The score is written in a common time signature and features various musical notations such as notes, rests, and dynamics.

62

Choir

like i-cing su- gar

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

69 *mp* and af - ter wards

Choir *mp* and af - ter wards

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp*

Tri.

Glock. *mp*

Timp.

B. D.

77

Choir

— the eve - ning sun can come — and dip its big spoon in -

— the eve - ning sun can come — and dip its big spoon in -

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

85

Choir

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

- - - to

- - - to

92

Choir

mp $\text{♩} = 120$ *mp*

ummm No, this is too sweet,

Vln. 1

f *mp*

Vln. 2

f *mp*

Vla.

f *mp*

Vc. 1

f *mp*

Vc. 2

f *mp*

Cb.

f *mp*

Tri.

triangel

Glock.

f

Timp.

B. D.

$\text{♩} = 120$

99

Choir

this is too sweet, _____

too _____

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

cymbal and bass drum

108

Choir

sweet.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

115

Choir

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Tri.

Glock.

Timp.

B. D.

BUT WE LIVE

4. jugglers

Improvisation on the percussion instruments (Timpani / drum set / glockenspiel + misc.), during which a group of acrobats / jugglers perform their number(s).

If such a troupe is not available, this can remain a purely instrumental piece, or alternatively, the troupe may be replaced by another pantomime or free-dance stage performance.

The duration of this improvisation is up to the percussionist to decide together with those who will be performing (preferably between 3 to 5 minutes).

BUT WE LIVE

5. (dream-ocean)

Marilena Zlatanou

♩=100

Violin 1
mf

Violin 2
mf

Viola
mf

Violoncello 1
mf

Violoncello 2
mf

Contrabass
mf

8

Vln. 1
mf *f*

Vln. 2
mf *f*

Vla.
mf *f*

Vc. 1
mf *f*

Vc. 2
mf *f*

Cb.
mf *f*

mf *f*

15

Musical score for measures 15-21. The score is for a string quartet and double bass. The instruments are Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, and Cb. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 15 starts with a dynamic of *mf*. Measure 16 has a dynamic of *mf*. Measure 17 has a dynamic of *mp*. Measure 18 has a dynamic of *mp*. Measure 19 has a dynamic of *mp*. Measure 20 has a dynamic of *mp*. Measure 21 has a dynamic of *mp*.

22

Musical score for measures 22-28. The score is for a string quartet and double bass. The instruments are Vln. 1, Vln. 2, Vla., Vc. 1, Vc. 2, and Cb. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. Measure 22 has a dynamic of *mf*. Measure 23 has a dynamic of *mf*. Measure 24 has a dynamic of *mf*. Measure 25 has a dynamic of *f*. Measure 26 has a dynamic of *f*. Measure 27 has a dynamic of *f*. Measure 28 has a dynamic of *f*.

29

Musical score for measures 29-34. The score is for a string ensemble consisting of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The dynamics are marked *mf* (mezzo-forte) for all instruments. The Vln. 1 part starts with a whole rest in the first two measures, then enters in measure 3 with a half note G4, followed by a melodic line. The Vln. 2, Vla., and Cb. parts play a rhythmic eighth-note pattern. The Vc. 1 and Vc. 2 parts play a sustained bass line.

35

Musical score for measures 35-39. The score is for the same string ensemble as above. The dynamics are marked *mp* (mezzo-piano) for Vln. 1, Vc. 1, Vc. 2, and Cb., and *mf* (mezzo-forte) for Vln. 2, Vla., and Cb. The Vln. 1 part has a whole rest in measure 35, then enters in measure 36 with a half note G4. The Vln. 2, Vla., and Cb. parts continue with their rhythmic patterns. The Vc. 1 and Vc. 2 parts continue with their sustained bass line.

40

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

f

f

f

f

f

f

45

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

50

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

mp

mf

Detailed description: This system of musical notation covers measures 50 through 55. It features six staves: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. 1 (Violoncello 1), Vc. 2 (Violoncello 2), and Cb. (Contrabasso). Vln. 1 plays a sustained note with a fermata. Vln. 2 and Vla. play a melodic line of eighth notes. Vc. 1, Vc. 2, and Cb. play a rhythmic pattern of eighth notes. Dynamics are marked as *mp* (measures 50-54) and *mf* (measures 55-56).

56

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

f

mf

Detailed description: This system of musical notation covers measures 56 through 61. It features the same six staves as the previous system. Vln. 1 has a melodic line with a fermata. Vln. 2 and Vla. play a melodic line of eighth notes. Vc. 1, Vc. 2, and Cb. play a rhythmic pattern of eighth notes. Dynamics are marked as *f* (measures 56-60) and *mf* (measures 61-62).

62

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

mp

mp

mp

mp

mp

Detailed description: This system of musical notation covers measures 62 through 67. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The music is written in treble clef for the violins and bass clef for the other instruments. The key signature has one flat. The tempo is marked with a common time signature. The dynamics are marked as mezzo-piano (*mp*) in measures 64, 65, 66, and 67. The notation includes various note values, slurs, and phrasing marks.

68

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

mf

mf

f

f

f

f

f

f

Detailed description: This system of musical notation covers measures 68 through 73. It features the same six staves as the previous system. The dynamics are marked as mezzo-forte (*mf*) in measures 68, 69, 70, 71, and 72, and forte (*f*) in measures 73 and 74. The notation continues with various note values, slurs, and phrasing marks, showing a clear increase in volume and intensity towards the end of the system.

74

74

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

mf

mf

mf

Detailed description: This block contains the musical score for measures 74 through 78. It features six staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The score is written in treble clef for the violins and bass clef for the other instruments. The key signature has one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together and held under long, sweeping slurs. In measures 75, 76, and 77, the dynamic marking *mf* (mezzo-forte) is indicated. The piece concludes with a double bar line at the end of measure 78.

79

79

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

mp

rit

mp

mp

mp

mp

mp

mp

Detailed description: This block contains the musical score for measures 79 through 83. It features the same six staves as the previous block: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.). The music continues with similar melodic lines. In measure 79, the dynamic marking *mp* (mezzo-piano) is present. A *rit* (ritardando) marking is placed above the staves in measures 80, 81, and 82, indicating a gradual deceleration of the tempo. The piece ends with a double bar line at the end of measure 83.

BUT WE LIVE

6. Some

Rolf Jacobsen

Translated by Roger Greenwald.

From North in the World: Selected Poems of Rolf Jacobsen,
trans. and ed. Roger Greenwald (University of Chicago Press, 2002).

Marilena Zlatanou

SOPRANO *mp* $\text{♩} = 76$
Some__ step out of our lives__ Some__ come in -

ALTO
b.c. Some__ step out of our lives__ Some__ come in -

TENOR
b.c.

BASS
b.c. out of our lives *b.c.*

S.
to our lives__ un - asked and sit down__

A.
to our lives__ un - asked and sit down__

T.
in - to our lives un - asked and sit down__ some__

B.
un - asked__ and sit down some__

S.
some__ pass by in-dif-fe-rent-ly__ some pre - sent you with a rose__

A.
some__ pass by in-dif-fe-rent-ly__ some pre - sent you with a rose__

T.
pass by in-dif-fe-rent-ly some__ pre - sent you with a rose__

B.
pass by in-dif-fe-rent-ly__ some pre - sent you with a rose__

Copyright © Marilena Zlatanou

18

S. *mf*
bu - y a new car_ some are ve - ry close to you

A. *mf*
bu - y a new car_ some are ve - ry close to you

T. *mf*
bu - y a new car some are ve - ry close to you close to you

B. *mf*
bu - y a new car some are ve - ry close to you close to you

24

S. *mp*
some you have al-rea-dy for-got-ten some, some - one is your - self

A. *mp*
some you have al-rea-dy for-got-ten some, some - one is your - self

T. *mp*
some you have al-rea-dy for-got-ten some - one is your - self

B. *mp*
some you have al-rea-dy for-got-ten some - one is your - self is

30

S. *mf*
some you have ne-ver seen some are

A. *mf*
some you have ne-ver seen some are

T. *mf* *f*
some you have ne-ver seen some are ea-ting as - pa-ra-gus, some are

B. *mf* *f*
your - self some you have ne-ver seen some are ea-ting as - pa-ra-gus, some are

36

S. chil - dren sit - ting at a tab - le hol - ding a

A. chil - dren sit - ting at a tab - le hol - ding a

T. chil - dren some one is go ing up on the roof ly - ing i a ham - mock

B. chil - dren some one is go ing up on the roof ly - ing i a ham - mock

41

S. *mf* red um - brel - la some are loo - king at you some are loo - king at you

A. *mf* red um - brel - la some are loo - king at you some are loo - king at you

T. *mf* some are loo - king at you some are loo - king at

B. *mf* some are loo - king at you some are loo - king at

48

S. some have ne ver no - ticed you some want to hold your hand

A. some have ne ver no - ticed you some want to hold your hand

T. you some have ne - ver no - ticed you some want to hold your hand

B. you some have ne - ver no - ticed you some want to hold your hand

54 *p*

S. some died to - night some are

A. some died to - night some are

T. some died to - night some some

B. some died to - night some some

60 *f*

S. - thers some are you

A. o - thers some are you

T. are o - thers some are you, some are

B. are o - thers some are you, some are

65 *f*

S. some, some are

A. some, some are

T. not some, some are

B. not some, some are

BUT WE LIVE

7. Wait for me

Rolf Jacobsen
Engl. transl.: Olav Grinde

Marilena Zlatanou

SOPRANO

ALTO

TENOR

BASS

Violin 1
mf

Violin 2
mf

Viola
mf

Violoncello 1
mf

Violoncello 2
mf

Contrabass
mf

Cymbals

3 toms m. køller
mf

Copyright © Marilena Zlatanou

5

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Vc.
Cb.

Cym.
Dr.

9

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Vc.
Cb.

Cym.
Dr.

13 *f*

S. *f* 3
Wait for me _____ says the snail.

A. *f* 3
Wait for me _____ says the snail.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description of the musical score: The score is for a vocal ensemble and orchestra. It begins at measure 13 with a forte (*f*) dynamic. The vocal parts (Soprano and Alto) sing the lyrics "Wait for me" followed by a triplet of notes and then "says the snail." The Tenor and Bass parts are silent. The orchestra consists of Violins 1 and 2, Viola, Violoncello (two parts), Contrabass, Cymbals, and Drums. The strings play a rhythmic pattern of eighth notes with slurs. The Cymbals play a simple pattern of eighth notes. The Drums play a steady eighth-note pattern. The key signature has one sharp (F#) and the time signature is 4/4.

17

S. Why _____ such

A. Why _____ such

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description: This is a page of a musical score for the piece 'Wait for me' by Zlatanou. The score is for a vocal quartet and a chamber orchestra. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), Cymbals (Cym.), and Drums (Dr.). The music is in the key of D major (one sharp) and 4/4 time. The vocal parts have lyrics 'Why' and 'such' with long horizontal lines indicating sustained notes. The instrumental parts feature a rhythmic pattern of eighth notes with various articulations like slurs and accents. The page number '17' is written above the Soprano staff.

21

S. haste I come when I can; re-

A. haste I come when I can; re-

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

25

S.
mem-ber my feet are still wet.

A.
mem-ber my feet are still wet.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description: This is a page of a musical score for the piece 'Wait for me' by Zlatanou. The score is for measures 25-28. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts have lyrics: 'mem-ber my feet are still wet.' The Tenor and Bass parts are silent. The instrumental ensemble includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Cymbals (Cym.), and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are in treble clef, while the instrumental parts are in various clefs (treble, alto, and bass). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

29

S.

A.

T. *f*
8 Far in its fo - rest the

B. Far in its fo - rest the

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

33

S.

A.

T.
cu - ckoo sings its song. wait - wait,

B.
cu - ckoo sings its song. hu - hu

Vln. 1

Vln. 2

Vla.

Vc.

Vc.
vo.

Cb.
vo.

Cym.

Dr.

37

S.
A.
T.
B.

there is some-thing you for - got.

Vln. 1
Vln. 2
Vla.
Vc.
Vc.
Cb.

Cym.
Dr.

Detailed description: This page of a musical score, numbered 37, is for the piece 'BUT WE LIVE, 7. Wait for me' by Zlatanou. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Cymbal (Cym.), and Drums (Dr.). The vocal parts have lyrics: 'there is some-thing you for - got.' The instrumental parts include a melodic line for the strings and a rhythmic pattern for the drums and cymbal.

41

S.
Wait for me, wait says the snow-drift on the moun - tain.

A.
Wait for me, wait says the snow-drift on the moun - tain.

T.
Wait for me, wait says the snow-drift on the moun - tain.

B.
Wait for me, wait says the snow-drift on the moun - tain.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description: This is a page of a musical score for the piece 'Wait for me' by Zlatanou. The page is numbered 41 and 11. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with the lyrics 'Wait for me, wait says the snow-drift on the moun - tain.' The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Cymbals (Cym.), and Drums (Dr.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in a homophonic setting, with each voice part having a similar melodic line. The instrumental parts provide a rhythmic and harmonic accompaniment. The Violin and Viola parts play a continuous eighth-note pattern, while the Violoncello and Contrabass parts play a similar pattern. The Cymbals and Drums provide a steady accompaniment.

45

S. I have _____ to melt _____ first.

A. I have to melt _____ first.

T. I have to melt first.

B. I have to melt first.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

49

S.

A.

T.

B.

Hey - hey, wait now, shouts the

Hey - hey, wait now, shouts the

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

windchimes

53

S. wind

A.

T. wind there's a - no - ther storm co - ming and I

B. wind there's a - no - ther storm co - ming and I

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr. *f* *mp*

57

S.

A.

T.
8 have to blow down a - no - ther light - tower up near Val - søy -

B.
have to blow down a - no - ther light - tower up near Val - søy -

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr. *mp*

61

S. Wait,

A. Wait,

T. fjord

B. fjord

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

f

fff

fff

Detailed description: This page of a musical score, numbered 61, is for the piece 'BUT WE LIVE, 7. Wait for me' by Zlatanou. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal lines are mostly rests, with the Soprano and Alto parts having the lyrics 'Wait,' and the Tenor and Bass parts having the lyrics 'fjord'. The instrumental section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Cymbals (Cym.), and Drums (Dr.). The Violin, Viola, and Cello parts have active melodic lines with various articulations and dynamics. The Contrabass part has a rhythmic pattern of eighth notes. The Cymbals part has a single sustained note marked *fff*. The Drums part has a complex rhythmic pattern starting with a *f* dynamic and moving to *fff*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

65

S.
wait for me, cries your child. I

A.
wait for me, cries your child. I

T.
-

B.
-

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description: This is a page of a musical score for the piece 'Wait for me' by Zlatanou. The page is numbered 65 at the top left and 17 at the top right. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Cymbals (Cym.), and Drums (Dr.). The vocal parts have lyrics: 'wait for me, cries your child. I'. The instrumental parts include a complex string arrangement with many sixteenth notes and slurs, and a rhythmic accompaniment by the Cb., Cym., and Dr. parts.

70

S. *sub p*
can't see you a - ny - more. I am scared.

A. *sub p*
can't see you a - ny - more. I am scared.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

74

S. Friends, wait for

A. Friends, wait for

T. Friends, wait for

B. Friends, wait for

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Cb. *mf*

Cym.

Dr.

78

S.
me, wait up a bit, says old Earth.

A.
me, wait up a bit, says old Earth.

T.
me, wait up a bit, says old Earth.

B.
me, wait up a bit, says old Earth.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.
v d.

Cb.
v

Cym.

Dr.

82

S.
I have my time - tables to

A.
I have my time - tables to

T.
I have my time - tables to

B.
I have my time - tables to

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description: This is a page of a musical score for the piece 'Wait for me' by Zlatanou. The page is numbered 82 at the top left and 21 at the top right. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a line of lyrics: 'I have my time - tables to'. Below the vocal parts are the instrumental parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Cymbals (Cym.), and Drums (Dr.). The instrumental parts consist of rhythmic patterns and melodic lines. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The instrumental parts are in a violin, viola, cello, and double bass clef, respectively. The Cymbals and Drums parts are in a percussion clef. The score is divided into four measures, with the vocal parts having a long note in the final measure.

86

S. watch. Ma - ny lands that

A. watch. Ma - ny lands that

T. watch. Ma - ny lands that

B. watch. Ma - ny lands that

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

90

S.
need their dai - ly light. Wait for

A.
need their dai - ly light. Wait for

T.
need their dai - ly light. Wait for

B.
need their dai - ly light. Wait for

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description: This is a page of a musical score for the piece 'Wait for me' by Zlatanou. The page is numbered 90 at the top left and 23 at the top right. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with lyrics: 'need their dai - ly light. Wait for'. Below the vocal parts are the instrumental parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Cymbals (Cym.), and Drums (Dr.). The instrumental parts include rhythmic patterns and melodic lines. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in treble clef, while the bass parts are in bass clef. The instrumental parts are in their respective clefs: Violins in treble, Viola in alto, Violoncello and Contrabass in bass, and Cymbals and Drums in percussion clef.

95

S. — us, cry the hun - gry and rag - ged peo - ple, —

A. — us, cry the hun - gry and rag - ged peo - ple, —

T. — us, cry the hun - gry and rag - ged peo - ple, —

B. — us, cry the hun - gry and rag - ged peo - ple, —

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Cb. *mf*

Cym.

Dr. *mp*

102 *ff*

S. Af - ter all, you own the world. At last light a lamp

A. *ff* Af - ter all, you own the world. At last light a lamp

T. *ff* Af - ter all, you own the world. At last light a lamp

B. *ff* Af - ter all, you own the world. At last light a lamp

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym. *ff*

Dr. *ff*

109

S. so we can see__ where we are__ wait for us, wait for us,

A. so we can see__ where we are__ wait for us, wait for us,

T. so we can see__ where we are__

B. so we can see where we are__

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Cb. *mf*

Cym.

Dr.

114

S.
the words plead, not

A.
the words plead, not

T.
wait for us, wait for us, wait for us, wait for us, wait for us, wait for us,

B.
wait for us, wait for us, wait for us, wait for us, wait for us, wait for us,

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description: This is a page of a musical score for the piece 'Wait for me' by Zlatanou. The page is numbered 114 and is page 27 of the score. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics: 'the words plead, not' for Soprano and Alto, and 'wait for us, wait for us, wait for us, wait for us, wait for us, wait for us,' for Tenor and Bass. The instrumental parts include Violins 1 and 2, Viola, two Cellos, Double Bass, Cymbals, and Drums. The score is written in a key signature of one sharp (F#) and a common time signature. The vocal parts have a 3-measure triplet of eighth notes followed by a long note. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes.

117

S. so fast This ought to be a

A. so fast This ought to be a

T. wait for us, wait for us, wait for us, wait for us, This ought to be a

B. wait for us, wait for us, wait for us, wait for us, This ought to be a

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

Cym.

Dr.

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The page is numbered 117. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal lines are in G major and 4/4 time. The lyrics are: 'so fast This ought to be a' for Soprano and Alto; 'wait for us, wait for us, wait for us, wait for us, This ought to be a' for Tenor and Bass. The instrumental parts include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Cb.), Cymbals (Cym.), and Drums (Dr.). The instrumental parts are in G major and 4/4 time. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and articulation marks. There are also some performance instructions like 'v.' and 'v.' with accents.

123

S. *sub p*
poem.

A. *sub p*
poem.

T. *sub p*
poem.

B. *sub p*
poem.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Cb. *mf*

Cym.

Dr.

128

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.
Vc.
Cb.

Cym.
Dr.

p *mp* *f*

p *mp* *f*

p *mp* *f*

p *mp* *f*

mp *f*

p *mp* *f*

windchimes

BUT WE LIVE

8. your thoughts, your deeds

Rolf Jacobsen
Engl. transl.: Olav Grinde

Marilena Zlatanou

The musical score is written for voice and viola. It begins with a tempo marking of quarter note = 120. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into systems, with measure numbers 7, 13, 19, 26, and 34 indicated at the start of each system. The voice part is in a soprano clef, and the viola part is in a bass clef. Dynamics include *mf*, *mp*, and *f*. The instruction *liberamente* is written above the first measure of the viola part. The lyrics are: "Your thoughts, — your deeds — shall not die, — but your — hopes shall die, — your jo — — — y, — your needs — shall".

120
Voice
Viola
liberamente
mf

7
Voice
Vla.
mp

13
Voice
Vla.
f

19
Voice
Vla.
mp
mf
Your thoughts, — your deeds — shall not die, —

26
Voice
Vla.
f
but your — hopes shall die, — your

34
Voice
Vla.
mf
jo — — — y, — your needs — shall

Zlatanou: BUT WE LIVE, 8. your thoughts, your deeds

2

40

Voice

die,

Vla.

f

45

Voice

your de-sires, de-mands die, but not

Vla.

mp

52

Voice

what you did, what you did des-pite

Vla.

f

57

Voice

eve-ry-thing,

Vla.

62

Voice

shame-ful-ly lit-tle it is but it lives, lives

Vla.

p

68

Voice

— should have been more it lives but your de-sires shall die,

Vla.

mf

74

Voice

Vla.

your hopes shall die soon, but your

p

80

Voice

Vla.

thoughts, what were your thoughts, shall live

f

86

Voice

Vla.

and what did you do,

p

91

Voice

Vla.

damn, yes, what

mf

95

Voice

Vla.

did you do, what did you do,

>mp

100

Voice

Vla.

did you do, you.

ppp

BUT WE LIVE

9. but we live

Rolf Jacobsen
Engl. transl.: Robert Hedin

Marilena Zlatanou

$\text{♩} = 100$

SOPRANO

ALTO

TENOR

BASS

Violin 1

Violin 2

Viola

Violoncello 1

Violoncello 2

Contrabass

Cymbals/
windchimes/
tambourine/
rainstick/
triangel

Drum Set

Glockenspiel

Timpani

big cymbal with soft mallet

pp

mf

p

$\text{♩} = 100$

8

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Dr.

Timp.

mp

mp

mp

mp

f

f

mf

pp

16

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp.

mf

mf

mf

mf

mf

mf

mf

23

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.



30

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1

misc. perc. (rainstick, 14 bars)



37

Vln. 1

Vln. 2

Vla.

Vc. 1

44 $\text{♩} = 132$

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp.

mf

mf

$\text{♩} = 132$

mf



51

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp.

mf

mf

73

Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
Cb.
Dr.

mf



81

Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
Cb.
misc. perc.

f

triangel

windchimes

85 $\text{♩} = 120$

Vln. 1 *>mp*

Vln. 2 *>mp*

Vla. *>mp*

Vc. 1 *mp*

Vc. 2 *>mp*

Cb. *>mp*

misc. perc. *cymbal*

Dr. *mf*

89

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr. *mf*

93

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

mf

mf

Detailed description: This system of music covers measures 93 to 96. It features a string quartet (Violins 1 and 2, Viola, and Violoncello 1) and a double bass (Vc. 2). The woodwinds include a Clarinet in Bass (Cb.). The percussion section consists of miscellaneous percussion (misc. perc.) and a Drum (Dr.). The string parts play a rhythmic eighth-note pattern with various articulations and dynamics. The woodwinds and double bass play a steady eighth-note accompaniment. The drums play a consistent eighth-note pattern. The dynamic markings *mf* (mezzo-forte) are present at the beginning and end of the system.



97

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Dr.

f

f

f

f

f

Detailed description: This system of music covers measures 97 to 100. It features a string quartet (Violins 1 and 2, Viola, and Violoncello 1) and a double bass (Vc. 2). The woodwinds include a Clarinet in Bass (Cb.). The percussion section consists of miscellaneous percussion (misc. perc.) and a Drum (Dr.). The string parts play a rhythmic eighth-note pattern with various articulations and dynamics. The woodwinds and double bass play a steady eighth-note accompaniment. The drums play a consistent eighth-note pattern. The dynamic markings *f* (forte) are present at the beginning and end of the system. A triplets (3) are indicated in measures 99 and 100 for the Violin 2 and Viola parts.

104 $\text{♩}=140$ *f*

S. But we live, _____ live _____

A. *f* But we live, _____ live _____

T. *f* But we live, _____ live _____

B. *f* But we live, _____ live _____

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

misc. perc. *tambourine*

111

S. through su - per-mar-kets and racks full _____ of cheese,

A. through su - per-mar-kets and racks full _____ of cheese,

T. through su - per-mar-kets and racks full _____ of cheese,

B. through su - per-mar-kets and racks full _____ of cheese,

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

116

S. and we live un-der the va-por trails

A. and we live un-der the va-por trails

T. and we live un-der the va-por trails

B. and we live un-der the va-por trails

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

Detailed description: This is a page of a musical score for the piece 'But We Live' by Zlatanou. The page is numbered 116 at the top left and 11 at the top right. It features four vocal staves (Soprano, Alto, Tenor, Bass) and several instrumental staves. The vocal parts all sing the lyrics 'and we live un-der the va-por trails'. The instrumental parts include Violin 1 and 2, Viola, Violoncello 1 and 2, Contrabass, miscellaneous percussion, and Drums. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal staves use treble clefs, while the bass staves use bass clefs. The instrumental staves use various clefs: Violins in treble, Viola in alto, and Cello/Double Bass in bass. The percussion staves use a double bar line symbol. The score is divided into measures by vertical bar lines, and the vocal parts have lyrics written below the notes.

121

S. _____ of jets _____ in the gol-den month_____ of May

A. _____ of jets _____ in the gol-den month_____ of May

T. _____ of jets _____ in the gol-den month_____ of May

B. _____ of jets _____ in the gol-den month_____ of May

Vln. 1 *gliss.* *gliss.*

Vln. 2 *gliss.* *gliss.*

Vla. *gliss.* *gliss.*

Vc. 1 *gliss.* *gliss.*

Vc. 2 *gliss.* *gliss.*

Cb. *gliss.* *gliss.*

misc. perc. *cymbal*

Dr.

127

S. and in smoke -

A. and in smoke -

T. and in smoke -

B. and in smoke -

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

132

S. - dimmed ci-ties, and we

A. - dimmed ci-ties, and we

T. - dimmed ci-ties, and we

B. - dimmed ci-ties, and we

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

139

S. live _____ with cou - ghing car - bu - ra _____ tors and slam - ming car _ doors.

A. live _____ with cou - ghing car - bu - ra _____ tors and slam - ming car doors..

T. live _____ with cou - ghing car - bu - ra _____ tors and slam - ming car _ doors.

B. live _____ with cou - ghing car - bu - ra _____ tors and slam - ming car _ doors.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

144

S.  we

A.  we

T.  we

B.  we

Vln. 1 

Vln. 2 

Vla. 

Vc. 1 

Vc. 2 

Cb. 

misc. perc. 

Dr. 

149

S.
live through the TV eve-ning in our gol -

A.
live through the TV eve-ning in our gol -

T.
live through the TV eve-ning in our gol -

B.
live through the TV eve-ning in our gol -

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

Detailed description: This is a page of a musical score for the piece 'But We Live' by Zlatanou. The page is numbered 149 and is the 17th page of the score. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a line of music with lyrics: 'live through the TV eve-ning in our gol -'. Below the vocal parts are the instrumental parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Contrabass (Cb.), miscellaneous percussion (misc. perc.), and Drums (Dr.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The instrumental parts are in a violin, viola, and cello/bass clef, respectively. The percussion parts are in a common time signature. The score is arranged in a standard orchestral format with the vocal parts at the top and the instrumental parts below.

154

S. - den cen-tu-ry.

A. - den cen-tu-ry.

T. - den cen-tu-ry.

B. - den cen-tu-ry.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

159

S.
on as - - phalt be - hind _____ tab - loids

A.
on as - - phalt be - hind _____ tab - loids

T.
on as - - phalt be - hind _____ tab - loids

B.
on as - - phalt be - hind _____ tab - loids

Vln. 1
gliss. gliss.

Vln. 2
gliss. gliss.

Vla.
gliss. gliss.

Vc. 1
gliss. gliss.

Vc. 2
gliss. gliss.

Cb.
gliss. gliss.

misc. perc.

Dr.

165

S. and at gas stations. We

A. and at gas stations. We

T. and at gas stations. We

B. and at gas stations. We

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

170

S.
live _____ as sta - ti - - tics and as re-gis-tra -

A.
live _____ as sta - ti - - tics and as re-gis-tra -

T.
live _____ as sta - ti - - tics and as re-gis-tra -

B.
live _____ as sta - ti - - tics and as re-gis-tra -

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

Detailed description: This is a page of a musical score for the piece 'But We Live' by Zlatanou. The page is numbered 21 and starts at measure 170. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a line of lyrics: 'live _____ as sta - ti - - tics and as re-gis-tra -'. Below the vocal parts are the instrumental parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Contrabass (Cb.), miscellaneous percussion (misc. perc.), and Drums (Dr.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are in treble clef, while the bass parts are in bass clef. The instrumental parts are in various clefs: Vln. 1 and Vln. 2 in treble clef, Vla. in alto clef, Vc. 1, Vc. 2, and Cb. in bass clef, misc. perc. in a percussion clef, and Dr. in a drum clef. The score includes various musical notations such as notes, rests, beams, and slurs.

175

S. - tion num-bers in e - lec - tion years._

A. - tion num-bers in e - lec - tion years._

T. - tion num-bers in e - lec - tion years.

B. - tion num-bers in e - lec - tion years._

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

misc. perc.

Dr.

181

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc. 1
Vc. 2
Cb.

misc. perc.
Dr.
Glock.
Timp.

189

S. *mp* live with a flow - er in the

A. *mp* live

T. *mp* live with a flow - er in the

B. *mp* We live

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp*

windchimes ○

misc. perc.

Dr.

Glock.

Timp.

197

S. win - dow,

A. with a flow - er in the win - dow,

T. win - dow,

B. with a flow - er in the win - dow,

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Dr.

Glock.

Timp.

Detailed description: This is a page of a musical score for a vocal ensemble and orchestra. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble. The vocal parts have lyrics: 'win - dow,' for Soprano and Tenor, and 'with a flow - er in the win - dow,' for Alto and Bass. The instrumental parts include Violins 1 and 2, Viola, Violoncello 1 and 2, and Contrabass. The percussion section includes miscellaneous percussion, Drums, Glockenspiel, and Timpani. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are in treble clef, while the instrumental parts use various clefs (treble, alto, and bass). The percussion parts are indicated by vertical lines and stems.

204

S. *ff* in spite of eve-ry-thing we live un-der hyd-ro-gen

A. *ff* in spite of eve-ry-thing we live un-der hyd-ro-gen

T. *ff* in spite of eve-ry-thing we live un-der hyd-ro-gen

B. *ff* in spite of eve-ry-thing we live un-der hyd-ro-gen

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

misc. perc.

Dr.

Glock.

Timp. *ff*

Detailed description: This page of a musical score, numbered 204, features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts are in a B-flat major key and 4/4 time, with lyrics: "in spite of eve-ry-thing we live un-der hyd-ro-gen". The vocal lines include triplets and are marked with a forte (*ff*) dynamic. The orchestra includes Violins 1 and 2, Viola, Violoncello 1 and 2, and Contrabass, all marked *ff*. The percussion section includes miscellaneous percussion, Drums, Glockenspiel, and Timpani, with the Timpani part marked *ff*. The score is written for a full orchestral ensemble.

211

S.
bombs the threats, un-der threats_____ of nuc - lear ex - ter - mi - na - tion

A.
bombs the threats, un-der threats_____ of nuc - lear ex - ter - mi - na - tion

T.
bombs the threats, un-der threats_____ of nuc - lear ex - ter - mi - na - tion

B.
bombs the threats, un-der threats_____ of nuc - lear ex - ter - mi - na - tion

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp.

Detailed description: This page of a musical score, numbered 211, is for the piece 'But We Live' by Zlatanou. It features four vocal parts (Soprano, Alto, Tenor, Bass) and several instrumental parts. The vocal parts all sing the same lyrics: 'bombs the threats, un-der threats_____ of nuc - lear ex - ter - mi - na - tion'. The instrumental parts include Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, Contrabass, and Timpani. The score is written in a key signature of one flat (B-flat) and a common time signature. The vocal parts have a melodic line with a triplet of eighth notes in the final measure of each line. The instrumental parts provide harmonic support with various rhythmic patterns and sustained notes.

217

S. ex - ter-mi-na-tion

A. threats of ex - ter-mi-na- tion

T. threats of ex-ter-mi - na- tion

B. threats of ex - ter-mi-na- tion

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc. *cymbal*

Timp.

224

S.
threats threats

A.
threats threats

T.
threats threats

B.
threats threats

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Timp.

232

S. *p* *gliss.*
sleep - - - - less

A. *p* *gliss.*
sleep - - - - less

T. *p* *gliss.*
sleep - - - - less

B. *p* *gliss.*
sleep - - - - less

Vln. 1 *p* *gliss.* *gliss.*

Vln. 2 *p* *gliss.* *gliss.*

Vla. *p* *gliss.* *gliss.*

Vc. 1 *p* *gliss.* *gliss.*

Vc. 2 *p* *gliss.* *gliss.*

Cb. *p* *gliss.* *gliss.*

243

S. *f*
we live _____ side by side with the

A. *f*
we live _____ side by side with the

T. *f*
we live _____ side by side with the

B. *f*
we live _____ side by side with the

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp. *f*

250

S. hun - gry with the hun - gry who die_____ *ff*

A. hun - gry with the hun - gry who die_____ *ff*

T. hun - gry with the hun - gry who die_____ *ff*

B. hun - gry with the hun - gry who die_____ *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

Timp. *ff*

255

S. — by the mil - lions. by the mil - lions by the mil -

A. — by the mil - lions. by the mil - lions

T. — by the mil - lions. by the mil - lions

B. — by the mil - lions. by the mil - lions

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

misc. perc.

Timp. *C til E*

263

S. lions by the mil - li - ons live *mf*

A. by the mil - lions live *mf*

T. by the mil - lions by the mil - lions live *mf*

B. by the mil - lions

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2

Cb.

270

S. — with a wea - ri-ness to our thoughts. —

A. — with a wea - ri-ness to our thoughts. —

T. — with a wea - ri-ness to our thoughts. —

B. *mf* live — with a wea - ri-ness to our thoughts. —

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2 *mf*

Cb. *mf*

278

S. live still, —

A. live still, —

T. live still, —

B. live still, —

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Timp. 3 3 3 3 3 3 3 3

286

mf legato

S. live__ ma-gi-cal-ly in - ex - pli-cab - ly,

mf legato

A. live__ ma-gi-cal-ly in - ex - pli-cab - ly,

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1

Vc. 2

Cb.

misc. perc. *cymbal*

Timp. 3 3 3 3 3 3

291

S. live__ ma-gi-cal-ly in - ex - pli-cab ly__

A. live__ ma-gi-cal-ly in - ex - pli-cab ly__

T. *mf legato* live__ ma-gi-cal-ly in - ex - pli-cab - ly, live__ ma-gi-cal-ly

B. *mf legato* live__ ma-gi-cal-ly in - ex - pli-cab - ly, live__ ma-gi-cal-ly

Vln. 1

Vln. 2

Vla.

Vc. 1 *mf*

Vc. 2 *mf*

Cb. *mf*

windchimes

misc. perc.

296

S. *f* ma - gi-cal - ly, in - ex - pli - cab - ly ma - gi-cal - ly

A. *f* ma - gi-cal - ly, in - ex - pli - cab - ly ma - gi-cal - ly

T. *f* in - ex - pli - cab ly ma - gi-cal - ly, in - ex - pli - cab - ly ma - gi-cal - ly

B. *f* in - ex - pli - cab ly ma - gi-cal - ly, in - ex - pli - cab - ly ma - gi-cal - ly

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

misc. perc.

303

S. *mp*
— in-ex - pli - cab - ly — live, — live, —

A. *mp*
— in-ex - pli - cab - ly — live, — live, —

T. *mp*
— in-ex - pli - cab - ly — live, — live, — live, — live, —

B. *mp*
— in-ex - pli - cab - ly — live, — live, — live, — live, —

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Cb. *mp*

misc. perc.

Timp. *mp*

311

S. *ff*
live, live, live, live, live, live, live, live, on a

A. *ff*
live, live, live, live, live, live, live, live, on a

T. *ff*
live, live, live, live, live, live, live, live, on a

B. *ff*
live, live, live, live, live, live, live, live, on a

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

Timp. *G til A*

318 *fff* *lungissima*

S. star

A. *fff* *lungissima*

A. star

T. *fff* *lungissima*

T. star

B. *fff* *lungissima*

B. star

Vln. 1 *fff* *lungissima*

Vln. 2 *fff* *lungissima*

Vla. *fff* *lungissima*

Vc. 1 *fff* *lungissima*

Vc. 2 *fff* *lungissima*

Cb. *fff* *lungissima*

Timp. *fff* *molto rit. al fine* *lungissima*