

THREE TEXTS BY GEORGE ELIOT

(for SATB choir and string quartet/string orch.)

1. Count That Day Lost

If you sit down at set of sun
And count the acts that you have done,
And, counting, find
One self-denying deed, one word
That eased the heart of him who heard,
One glance most kind
That fell like sunshine where it went --
Then you may count that day well spent.

But if, through all the livelong day,
You've cheered no heart, by yea or nay -- If, through it all
You've nothing done that you can trace
That brought the sunshine to one face--No act most small
That helped some soul and nothing cost --
Then count that day as worse than lost.

George Eliot

Marilena Zlatanou

(2015)

Musical score for SATB choir and string quartet, measures 1-7. The score includes staves for Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, and Violoncello. The key signature is one flat (B-flat) and the time signature is 4/4. The vocal parts are currently silent, indicated by a horizontal line with a bar. The string parts feature a melodic line with glissando markings and a bass line with a sustained note. Dynamics include *mf, quasi glissando* and *mf*.

Musical score for string quartet, measures 8-11. The score includes staves for Violin 1, Violin 2, Viola, and Violoncello. The key signature is one flat (B-flat) and the time signature is 4/4. The Violin 1 part features a melodic line with glissando markings. The Violin 2 part has a rhythmic accompaniment. The Viola and Violoncello parts have sustained notes. Dynamics include *mf* and *gliss.*.

13

S. 

A. 

T. *mf* 
If you sit down at set of sun _____ And count the

B. *mf* 
If you sit down at set of sun at set of sun And count the

Vln. 1 

Vln. 2 

Vla. *mp* 

Vc. *mp* 

19

S. *mf* 
And coun - ting find _____

A. *mf* 
And coun - ting, coun - ting find

T. 
acts that you have done _____ And coun - ting find _____

B. 
acts that you have done _____ And coun - ting coun - ting find _____

Vln. 1 *mp* 

Vln. 2 *mp* 

Vla. *mf* 

Vc. *mf* 

26

S. *mp*
One self-de - ny-ing deed, one word

A. *mp*
One self-de - ny-ing deed, one word That

T. *mp*
One self-de - ny-ing deed, one word

B. *mp*
One self - de - ny-ing deed, one word

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

33

S. That eased the heart of him who heard one

A. eased the heart of him who heard one

T. that eased the heart of him who heard one

B. that eased the heart of him who heard one

Vln. 1

Vln. 2

Vla.

Vc.

39

S. glance most kind That fell like sun- shine where it went,

A. glance most kind That fell like sun- shine where it went,

T. glance most kind That fell like sun - shine where it

B. glance most kind That fell like sun - shine where it

Vln. 1

Vln. 2

Vla.

Vc.

46

S. — where it went *mf* Then *mf*

A. — where it went Then *mf*

T. went where it went Then *mf*

B. went where it went Then *mf*

Vln. 1 *f* *mp*

Vln. 2 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

53

S. you may count that day well spent

A. you may count that day well spent

T. count that day well spent.

B. count that day, day well

Vln. 1

Vln. 2

Vla.

Vc.

59

S.

A.

T.

B.

spent.

Vln. 1

Vln. 2

Vla.

Vc.

Zlatanou: 3 texts by George Eliot

6

65

S. *mp*
But if, through all the live - long

A. *mp*
But if, through all the live - long, —

T.

B.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

70

S. day, — You've cheered no heart, by yea or nay

A. live - long — day, — You've cheered no heart, — by — yea — or — nay —

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

76 *mf*

S. if, through it all You've no - thing done that you can

A. *mf* if, through it, through it all You've no - thing done,

T. *mf* if, through it all You've no - thing

B. *mf* if, through it through it all You've no - thing done that

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

83 *mp*

S. trace That brought that

A. no - thing done that you can trace That brought that brought the sun - shine

T. done that you can trace That brought

B. you can trace That brought

Vln. 1 *mp*

Vln. 2 *mp*

Vla.

Vc.

89

S. brought the sun - shine to one face

A. to one face

T. *mp* that brought the sun-shine to one face

B. *mp* brought sun - shine, sun - shine to one face

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

95

S. No act most small That helped some soul and

A. No act most small That helped some soul and

T. No act most small That That

B. No act most small That That

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

101

S.
no - thing cost no-thing, no thing cost

A.
no - thing cost no - thing, no - thing, no-thing cost

T.
helped some soul and no - thing cost no - thing cost

B.
helped some soul and helped some soul and no - thing cost

Vln. 1

Vln. 2

Vla.

Vc.

107

S.
Then count that day as

A.
Then count that day as

T.
Then count that day as

B.
Then

Vln. 1

Vln. 2

Vla.

Vc.

114

S. worse than lost as

A. worse than lost as

T. count that day as worse as worse than lost as

B. count that day as worse, worse than lost as

Vln. 1

Vln. 2

Vla.

Vc.

121

sub p, parlato

S. worse than lost lost

A. worse than lost lost

T. worse than lost lost

B. worse than lost lost

Vln. 1 pizz. *p*

Vln. 2 pizz. *p*

Vla. pizz. *p*

Vc. pizz. *p*

2. Sweet Endings Come and Go, Love

"La noche buena se viene,
La noche buena se va,
Y nosotros nos iremos
Y no volveremos mas."
-- Old Villancico.

Sweet evenings come and go, love,
They came and went of yore:
This evening of our life, love,
Shall go and come no more.

When we have passed away, love,
All things will keep their name;
But yet no life on earth, love,
With ours will be the same.

The daisies will be there, love,
The stars in heaven will shine:
I shall not feel thy wish, love,
Nor thou my hand in thine.

A better time will come, love,
And better souls be born:
I would not be the best, love,
To leave thee now forlorn.

George Eliot

Marilena Zlatanou

(2015)

Musical score for Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, and Violoncello. The score is in 3/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) are currently blank. The instrumental parts (Violin 1, Violin 2, Viola, Violoncello) feature a melody starting in the fifth measure, marked *mf*. The Viola and Violoncello parts include accents (>) over the notes.

136 mf - Old Villancico

S. *mf* "La no - che bue - na se vie - ne, la

A. *mf* "La no - che bue - na se vie - ne, la

T. *mf* "La no - che bue - na se vie - ne, la

B. *mf* "La no - che bue - na se vie - ne, la

Vln. 1

Vln. 2

Vla.

Vc.

143

S. no - che bue - na se va, Y nos - ot - ros nos i - re - mos Y no vol - ve - re - mos mas"

A. no - che bue - na se va, Y nos - ot - ros nos i - re - mos Y no vol - ve - re - mos mas"

T. no - che bue - na se va, Y nos - ot - ros nos i - re - mos Y no vol - ve - re - mos mas"

B. no - che bue - na se va, Y nos - ot - ros nos i - re - mos Y no vol - ve - re - mos mas"

Vln. 1

Vln. 2

Vla.

Vc.

149

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 149 through 156. It features four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature has one flat (B-flat). The Violin parts play a melodic line with eighth and sixteenth notes, often beamed together. The Viola and Violoncello parts provide a rhythmic accompaniment with repeated eighth-note patterns. Dynamic markings include accents (>) and hairpins.

157

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 157 through 164. The Violin parts continue their melodic line, with some notes held over. The Viola and Violoncello parts continue their accompaniment. The system concludes with a double bar line and repeat lines.

165

S.
A.
T.
B.

mp
Sweet

This system contains measures 165 through 172, featuring a vocal quartet. The Soprano (S.) part has a whole note rest followed by a half note. The Alto (A.) part has a melodic line starting in measure 166, marked *mp* and *Sweet*. The Tenor (T.) and Bass (B.) parts have whole note rests. The system concludes with a double bar line.

Vln. 1
Vln. 2
Vla.
Vc.

p

This system contains measures 173 through 180. The Violin parts play a melodic line with notes held over, marked *p*. The Viola and Violoncello parts play a melodic line with notes held over, also marked *p*. The system concludes with a double bar line.

172

S. eve - nings come and go, love, They came and went of yore: _____

A. eve - nings come and go, love, They came and went of yore: _____

T. _____

B. _____

Vln. 1 _____

Vln. 2 _____

Vla. _____

Vc. _____

181

S. This eve - ning of our life, love, Shall go and come *mf*

A. This eve - ning of our life, love, Shall go and come *mf*

T. _____

B. _____

Vln. 1 _____ *mp*

Vln. 2 _____ *mp*

Vla. _____ *mp*

Vc. _____ *mp*

mp

189

S. — no more. —

A. — no more. —

T. — — — — *mf* Shall go and

B. — — — — *mf* Shall go and

Vln. 1

Vln. 2

Vla.

Vc.

195

S. — — — — — — — — — — *f* Shall go and come no more. —

A. — — — — — — — — — — *f* Shall go and come no more. —

T. — — — — — — — — — — *f* come no more. — — — — — — — — — — Shall go and come no

B. — — — — — — — — — — *f* come no more. — — — — — — — — — — Shall go and come no

Vln. 1

Vln. 2

Vla.

Vc.

203

S. *more.* *mp* When we have

A. *more.* *mp* When we have

T. *more.* *mp* When we have

B. *more.* *mp* When we have

Vln. 1 *more.* *p* When we have

Vln. 2 *more.* *p* When we have

Vla. *more.* *p* When we have

Vc. *more.* *p* When we have

211

S. *mp* Passed a-way Keep their name

A. *mp* Passed a-way keep their name

T. *mp* passed a-way, love, All things will keep their name;

B. *mp* passed a-way, love, All things will keep their name;

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

219

S. *mf* With ours will

A. *mf* With ours will

T. *mf* But yet no life on earth, love With ours will be_

B. *mf* But yet no life on earth, love With ours will be_

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

227

S. *f* be the same. With ours will be the same.

A. *f* be the same. With ours will be the same.

T. *f* the same With ours will be the

B. *f* the same With ours will be the

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

237

S. *mp* The dai - ses will be

A. *mp* The dai - ses will be

T. same.

B. same.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc.

247

S. there, love, The stars in hea - ven will shine:

A. there, love, The stars in hea - ven will shine:

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

254

S. I shall not feel thy wish, love, Nor thou

A. I shall not feel thy wish, love, Nor thou

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mp

mp

mp

mp

261

S. my hand in thine. Nor thou my hand in thine.

A. my hand in thine. Nor thou my hand in thine.

T. Nor thou my hand in

B. Nor thou my hand in

Vln. 1

Vln. 2

Vla.

Vc.

f

f

f

f

mf

mf

mf

mf

mf

270

S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.

thine. Nor thou my hand in thine.____
thine. Nor thou my hand in thine.____

277

S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.

283

S.
A.
T.
B.
Vln. 1
Vln. 2
Vla.
Vc.

290

S.
bet - ter time___ will come, love,___ And
A.
bet - ter time___ will come, love,___ And___
T.
bet - ter time___ will come, love,___ And
B.
bet - ter time___ will come, love,___ And
Vln. 1
Vln. 2
Vla.
Vc.

297

S. *f*
bet - ter souls__ be born:_____ I would not

A. *f*
bet - ter souls__ be born:_____ I would not

T. *f*
bet - ter souls be born:_____ I would not

B. *f*
bet - ter souls be born:_____ I would not

Vln. 1

Vln. 2

Vla.

Vc.

304

S.
be__ the best, love,__ To leave____ thee now_

A.
be__ the best, love,__ To leave thee now____

T.
be__ the best, love, To leave____ thee now_

B.
be__ the best, love, To leave thee

Vln. 1

Vln. 2

Vla.

Vc.

312

S.
 _ for - lorn _____ To leave _____ thee now

A.
 for - lorn _____ To leave thee

T.
 _ for - lorn _____ To leave _____ thee

B.
 now for - lorn _____ To leave thee

Vln. 1

Vln. 2

Vla.

Vc.

320

S.
 _ for - lorn _____ To leave _____ thee now for -
 mf

A.
 now for - lorn _____ To leave _____ thee now__ for -
 mf

T.
 now for - lorn _____ To leave thee now
 mf

B.
 now for - lorn _____ To leave thee now
 mf

Vln. 1
 mp

Vln. 2
 mp

Vla.
 mp

Vc.
 mp

329

S. lorn

A. lorn

T. for - lorn

B. for - lorn

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

336

S. *pp*
for - lorn

A. *pp*
for - lorn

T. *pp*
for - lorn

B. *pp*
for - lorn

Vln. 1 *ff* *ppp*

Vln. 2 *ff* *ppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

3. It is never too late

It is never too late to be what you might have been.

George Eliot

Marilena Zlatanou
(2015)

Musical score for Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, and Violoncello. The score is in 4/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a dash. The instrumental parts are as follows:

- Violin 1:** Starts with a rest, then plays a melodic line starting at measure 3 with a *mp* dynamic, increasing to *mf* by measure 4.
- Violin 2:** Mirrors the Violin 1 part.
- Viola:** Plays a sustained chord in measure 3 with a *mp* dynamic.
- Violoncello:** Plays a melodic line starting at measure 1 with a *mf* dynamic, increasing to *mp* by measure 4.

Musical score for Violin 1, Violin 2, Viola, and Violoncello starting at measure 350. The score is in 4/4 time and B-flat major. The dynamics are as follows:

- Vln. 1:** Plays a melodic line with a *p* dynamic.
- Vln. 2:** Plays a melodic line with a *p* dynamic.
- Vla.:** Plays a melodic line with a *p* dynamic.
- Vc.:** Plays a sustained chord with a *p* dynamic.

354

S. _____

A. _____ *mf* it _____

T. _____ *mf* it is ne - ver too late _____

B. _____ *mf* It is ne - ver too late _____

Vln. 1 _____ *mp* _____

Vln. 2 _____ *mp* _____

Vla. _____ *mp* _____

Vc. _____ *mp* _____

360

S. _____ *mp* ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver,

A. is ne - ver too late _____ *mp* ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver,

T. _____ *mp* ne - ver, ne - ver, ne - ver, ne - ver,

B. _____ *mf* ne - ver, ne - ver,

Vln. 1 _____ *mp* _____

Vln. 2 _____ *mp* _____

Vla. _____ *mp* _____

Vc. _____ *mp* _____

364 *mf* *f* *mf*

S. ne - ver too late to be what you

A. ne - ver too late to be what you

T. ne - ver too late to be

B. ne - ver too late to be

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

369

S. might have been, what you might have been

A. might have been, what you might have been

T. what you might have been, have been

B.

Vln. 1

Vln. 2

Vla.

Vc.

375

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.

f

f

f

f

382

S.
A.
T.
B.

Vln. 1
Vln. 2
Vla.
Vc.

f

f

f

f

what you might

what you might

what you might

what you might

387

S. have

A. have

T. have

B. have

Vln. 1

Vln. 2

Vla.

Vc.

390

S. been

A. been

T. been

B. been

Vln. 1

Vln. 2

Vla.

Vc.