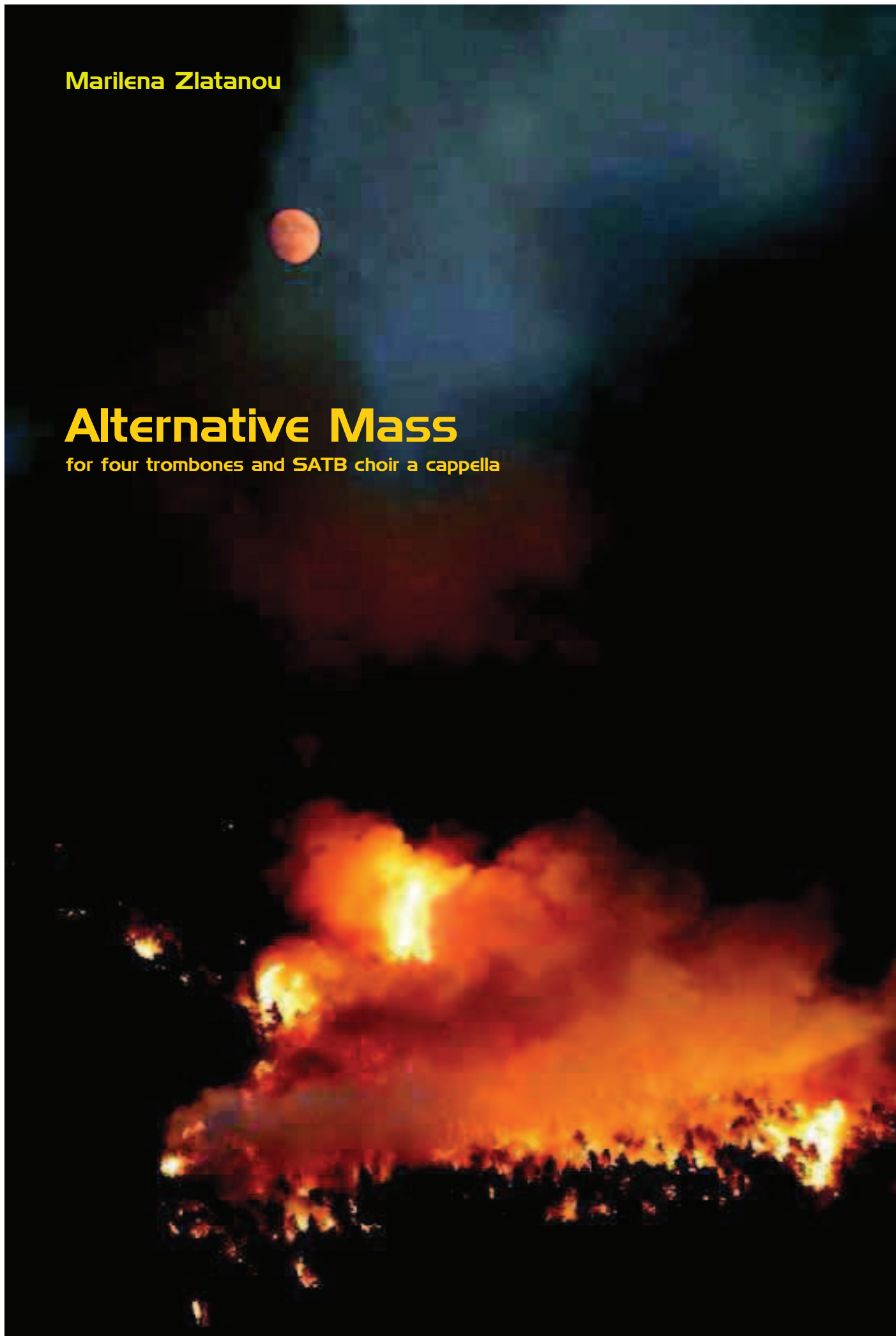


Marilena Zlatanou

Alternative Mass

for four trombones and SATB choir a cappella



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*.

TROMBONE MASS

(Trombonemesse)

Marilena Zlatanou

maestoso come una fanfara

Tempo: $\text{♩} = 96$

Trombone 1
Trombone 2
Trombone 3
Trombone 4

Measures 5-8. First ending (1.) and second ending (2.) are indicated. The music continues with various rhythmic patterns and dynamics.

Measures 10-13. First ending (1.) and second ending (2.) are indicated. The music continues with various rhythmic patterns and dynamics.

♩=192

17

mf
leggero e ritmico

26

mf

mf

mf

mf

35

♩=96

come prima

Zlatanou: Trombone Mass

62

Musical score for measures 62-73. The score is written for four staves in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. A large slur covers the first two staves from measure 62 to 73. The notes in the upper staves are mostly quarter and eighth notes, while the lower staves feature a steady eighth-note accompaniment.

74

Musical score for measures 74-86. The score continues with four staves in bass clef and one sharp. A large slur covers the first two staves from measure 74 to 86. The music is marked with *mf* (mezzo-forte) in the right margin. The upper staves have a melodic line with a long slur, and the lower staves have a rhythmic accompaniment. The notes are primarily quarter and eighth notes.

87

Musical score for measures 87-98. The score continues with four staves in bass clef and one sharp. A large slur covers the first two staves from measure 87 to 98. The music is marked with *mf* (mezzo-forte) in the left margin and *pp* (pianissimo) in the right margin. The upper staves have a melodic line with a long slur, and the lower staves have a rhythmic accompaniment. The notes are primarily quarter and eighth notes.

97

Musical score for measures 97-108. The score is written for four trombone parts in bass clef with a key signature of one sharp (F#). The music features long, sweeping melodic lines with many slurs and ties, creating a sense of continuous, flowing motion. The dynamics are generally soft to mezzo-piano.

109

Musical score for measures 109-120. The score continues with four trombone parts. There are some rests in the upper parts, while the lower parts continue with melodic lines. Dynamic markings include *mf* and *mp*. The tempo is marked as $\text{♩} = 67$.

121

dramatico

Musical score for measures 121-132. The score begins with a tempo change to *dramatico*. The music is more rhythmic and features more complex melodic patterns with slurs and ties. Dynamic markings include *mf* and *mf* with accents. The tempo is marked as $\text{♩} = 67$.

131

Musical score for measures 131-142. The score is written for four staves in bass clef with a key signature of one sharp (F#). Measure 131 begins with a half note G2. Measures 132-135 feature a dynamic of *f* with various rhythmic patterns and accents. Measures 136-142 feature a dynamic of *p* with sustained notes and some melodic movement. The bottom staff has a dynamic of *f* in measures 132-135 and *p* in measures 136-142.

143

leggero e ritmico

Musical score for measures 143-152. The score is written for four staves in bass clef with a key signature of one sharp (F#). Measure 143 begins with a half note G2. Measures 144-152 feature a dynamic of *f* with various rhythmic patterns and accents. Measures 153-156 feature a dynamic of *mf* with a melodic line in the top staff and a rhythmic pattern in the second staff. The instruction *leggero e ritmico* is written above the top staff. The bottom staff has a dynamic of *f* in measures 143-152 and *mf* in measures 153-156.

153

Musical score for measures 153-156. The score is written for four staves in bass clef with a key signature of one sharp (F#). Measures 153-156 feature a dynamic of *mp* with a melodic line in the top staff and a rhythmic pattern in the second staff. The bottom staff has a dynamic of *mf* in measures 153-156.

159

mf

167

177

$\text{♩} = 100$

f *mp*

185

f
f
f
f

192

mf
mf
mf
mf

200

pp
pp
pp
pp

Zlatanou: Trombone Mass

210

Musical score for measures 210-218. The score is written for four staves in bass clef with a key signature of one sharp (F#). The music features a mix of quarter notes, eighth notes, and a triplet of eighth notes in measure 210. Dynamics include *f* and *sub p*. A large slur covers measures 210-218.

219

Musical score for measures 219-223. The score is written for four staves in bass clef with a key signature of one sharp (F#). The music is characterized by dense, fast-moving passages, including sixteenth-note runs and sixteenth-note chords. Dynamics are marked *f*.

224

Musical score for measures 224-228. The score is written for four staves in bass clef with a key signature of one sharp (F#). The music features a mix of quarter notes, eighth notes, and sixteenth-note runs. The first staff includes the instruction *come prima*. Dynamics include *f*.

229

mf

mf

mf

mf

This system contains measures 229 through 236. It features four staves of music in bass clef with a key signature of two sharps (F# and C#). The music consists of melodic lines with various note values and rests, all marked with a mezzo-forte (*mf*) dynamic. The first staff has a *mf* marking at the end of the system. The second and third staves also have *mf* markings at the end. The fourth staff has a *mf* marking at the end.

237

This system contains measures 237 through 240. It features four staves of music in bass clef with a key signature of two sharps. The music continues with melodic lines and rests. There are no dynamic markings explicitly shown in this system.

241

ff rit. al fine

ff rit. al fine

ff rit. al fine

ff rit. al fine

This system contains measures 241 through 244. It features four staves of music in bass clef with a key signature of two sharps. The music concludes with a fortissimo (*ff*) dynamic and a ritardando (*rit.*) leading to a fine. The first three staves have *ff rit. al fine* markings. The fourth staff has a *ff rit. al fine* marking at the end of the system. The system ends with a double bar line and repeat signs.

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.

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.
- - ri - a, glo - - - - - ri -

A.
- - ri - a, glo - - - - - ri - a,

T.
- - ri - a, glo - - - - - ri - a,

B.
- - ri - a, glo - - - - - ri - a,

46 *ff rit. al fine*

S. 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

Α. ΠΕΡΙ ΑΓΑΠΗΣ

(Αφήγηση με χορωδιακό αυτοσχεδιασμό)

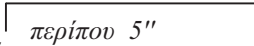
η αφήγηση μπορεί και να μοιραστεί σε διαφορετικούς αφηγητές η αφηγήτριες

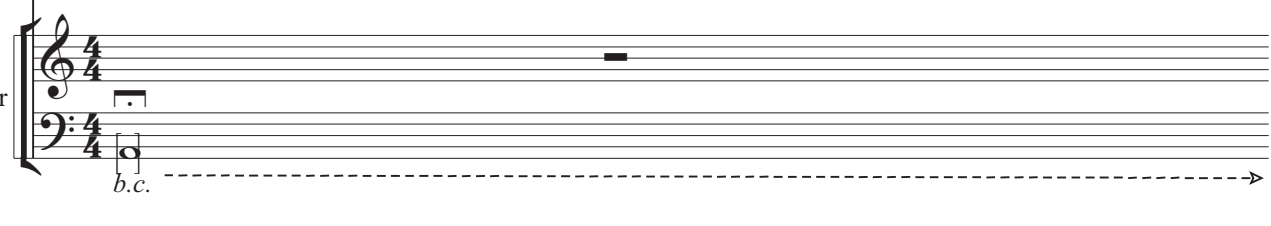
×=ομιλούμενο, σύντομο, ⊗ =ομιλούμενο μακρύτερης διάρκειας, τονισμένο

* = αναστεναγμός,  =στο σήμα της μαστρού

Απ. Παύλου: 1η προς Κορινθίους:13


ΜΑΡΙΛΕΝΑ ΖΛΑΤΑΝΟΥ

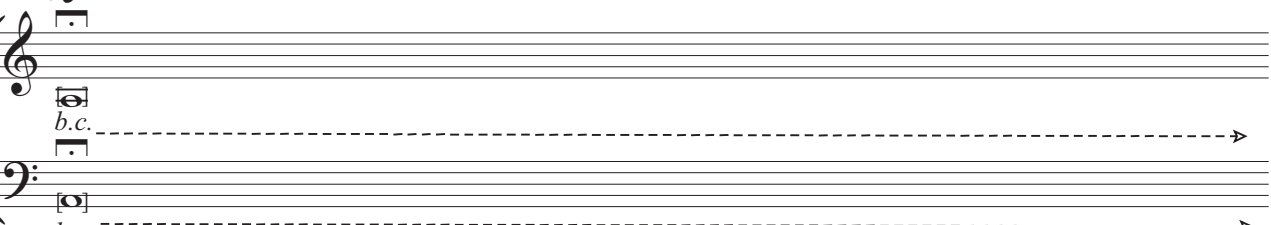
αφήγηση  περίπου 5" (1) . Ἐὰν ταῖς γλώσσαις τῶν ἀνθρώπων λαλῶ καὶ τῶν ἀγγέλων, ἀγάπην δὲ μὴ ἔχω, γέγονα χαλκὸς ἤχῶν ἢ κύμβαλον ἀλαλάζον.


Choir  b.c.

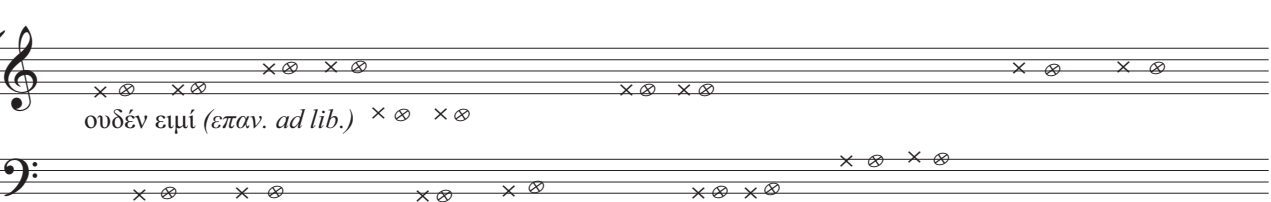
αφήγ.  περίπου 10" αφήγηση tacet


Choir  cluster, molto crescendo e poi molto diminuendo

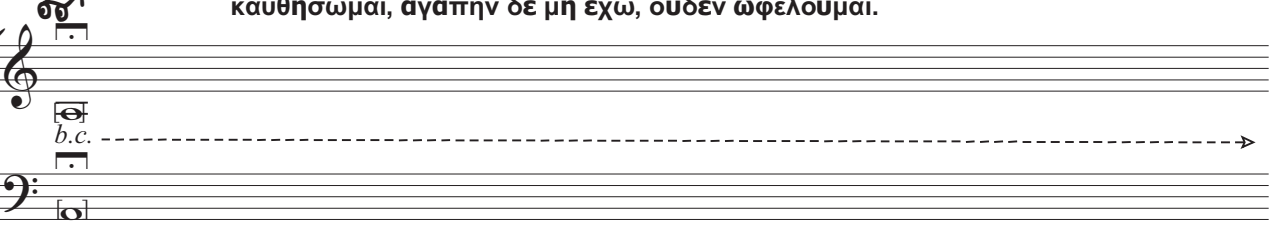
αφήγ.  περίπου 10" (2) καὶ ἐὰν ἔχω προφητείαν καὶ εἰδῶ τὰ μυστήρια πάντα καὶ πᾶσαν τὴν γνῶσιν, καὶ ἐὰν ἔχω πᾶσαν τὴν πίστιν, ὥστε ὄρη μεθιστάνειν, ἀγάπην δὲ μὴ ἔχω, οὐδὲν εἰμι.

Choir  b.c.

αφήγ.  περίπου 10" αφήγηση tacet

Choir  οὐδὲν εἰμί (επαν. ad lib.) x ⊗ x ⊗

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  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. εἴτε δὲ προφητεῖαι,** περίπου 5"

καταργηθήσονται· εἴτε γλῶσσαι, παύσονται·
 εἴτε 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"

Choir *coro tacet* *αφήγ. tacet*

ελεύθερα διαλεγμένες συγχορδίες ad lib.....

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

Choir *tempo και επαναλήψεις ad lib.* *ppp*

περίπου 10"

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.*

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

ff

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. *nar. tacet*

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

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 mirror 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

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.**

Choir

res. *ca 10 - 15 "*

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 "

res. tacet

fritt valgte korte akkorder ad lib.

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

res. || (11) Da jeg var barn, talte jeg som et barn, tenkte jeg som et barn, forsto jeg som et barn.
Men da jeg ble voksen, la jeg av det barnslige.

Choir *coro tacet*

res. || (12) Nå ser vi i et speil, i en gåte, da skal vi se ansikt til ansikt.
Nå forstår jeg stykkevis, da skal jeg erkjenne fullt ut, slik Gud kjenner meg fullt ut.

Choir *coro tacet*

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

Choir *ad lib.*
i et speil i et speil i et speil i et speil i en gåte gåte
gåte gåte gåte gåte gåte gåte
gåte gåte gåte gåte gåte gåte

res. || (13) Så blir de stående, disse tre: tro, håp og kjærlighet.
Men størst blant dem er kjærligheten.

Choir *coro tacet*

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

Choir *ad lib.*
men størst av alt er kjærligheten (rep. individuelt, ad lib.)
men størst av alt er kjærligheten (rep. individuelt, ad lib.)

res. || *res. tacet*
fritt og langsomt tempo, molto espressivo *ff*

Choir *ff*
Tro, Håp, Kjær - lig - het, Kjær - lig - het

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 glo - ri - a *f*

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

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.

Zlatanou: Pleni sunt coeli et terra

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

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

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. Do - na

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

85 *f*

S. Do -

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

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

B. no - bis pa - cem, Do - na no - bis pa - cem, 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. 8 - na no - bis pa - - ce - m. *ff* *ppp al niente*

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

SAXOPHONE MASS

(alternative to *trombone mass*)

Marilena Zlatanou

maestoso, come una fanfara

♩=96

f

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

5

1. 2.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

9

1. 2.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mf

mf

mf

mf

Zlatanou: Saxophone Mass

2

15 $\text{♩} = 192$

Sop. Sax. *mf*
leggero e ritmico

Alto Sax.

Ten. Sax.

Bari. Sax.

23

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

31

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

38 $\text{♩} = 96$

Sop. Sax. *come prima*

Alto Sax.

Ten. Sax.

Bari. Sax.

42 2.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

49

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Zlatanou: Saxophone Mass

religioso

♩=100

4

55

Sop. Sax. *f*

Alto Sax. *f* *sub p*

Ten. Sax. *f* *sub p*

Bari. Sax. *f* *sub p*

61

Sop. Sax. *mp*

Alto Sax.

Ten. Sax.

Bari. Sax.

72

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

84

Sop. Sax. *mf*

Alto Sax. *mf* *mf*

Ten. Sax. *mf* *mf*

Bari. Sax. *mf* *mf*

93

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

103

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Zlatanou: Saxophone Mass

114 $\text{♩} = 67$
dramatico
mf <

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

124

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

134

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

Zlatanou: Saxophone Mass

leggero e ritmico

7

144

Sop. Sax. *f* *mf*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

153

Sop. Sax. *mp*

Alto Sax. *mf* *mp*

Ten. Sax. *mf*

Bari. Sax.

159

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax. *mf*

Zlatanou: Saxophone Mass

8

166

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

175

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

183

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

f *mp* *f*

f *mp* *f*

f *mp* *f*

f *mp* *f*

f =100

Zlatanou: Saxophone Mass

189

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mf

196

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

pp

204

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Zlatanou: Saxophone Mass

10

212

Sop. Sax. *f* *sub p*

Alto Sax. *f* *sub p*

Ten. Sax. *f* *sub p*

Bari. Sax. *f* *sub p*

220

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

224

Sop. Sax. *come prima*

Alto Sax.

Ten. Sax.

Bari. Sax.

229

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

236

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mf

240

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

ff rit. al fine