

...and write poems for you...

for 3 Solo Voices (2 Altos & 1 Baritone) and String Quintet (2 Vln., Vla., Vc., Cb.)

Γιαννόπουλος Γιάννης

Thessaloniki, 2020

...and write poems for you write poems for you and wonder why you don't believe me and have a feeling so deep I can't find I can't find I can't find words for it and want to buy you a kitten I'd get jealous of I'd get jealous get jealous of I'd get of because it would get more attention get jealous of than attention than me and keep keep you keep keep keep in bed when you have to go and cry when you have to go like a baby when to go and cry when finally do you finally do and get and rid and of the and roaches and buy you presents roaches and buy you your roaches don't want and take them take them take them away take them again and take ask you to them marry me and you say marry me no again but keep on marry me because asking though you think I don't think mean think it I do always I do I do I do I do have I asked you from the first time and wander from the first the city first time thinking it's empty from time without you and want want you want and without you think myself but I'm losing know without you I'm safe with you and tell you and try to give you the worst of me the best because you don't deserve of me any less when I'd rather not and your questions and tell you answer the truth when I really don't want to really and when I try to be when I really honest because I know you know because prefer it and because I think it's all over but all over hang all over all over on in for just ten over more minutes out of your before life and throw me forget who I before you throw me am and try to get closer to try to get closer you because try to get closer it's a learning to try to get closer know beautiful you and well worth the effort and speak the effort German and Hebrew to worse you badly to and make love with love you love you love you love you at three in the love you morning and

somehow love you somehow somehow communicate some of the overwhelming, undying, overpowering, unconditional, all-encompassing, heart-enriching, mind-expanding, on-going, never-ending **love**

Κείμενο: "Crave" by Sarah Kane

Επεξεργασία: Γιαννόπουλος Γιάννης

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For 3 Solo Voices (2 Altos & 1 Baritone) and String Quintet (2 Vln., Vla., Vc., Cb.)

Γιαννόπουλος Γιάννης
Monologue by Sarah Kane ("Crave")

The musical score is written for three solo voices and a string quintet. It begins with a tempo marking of $\text{♩} = 110$ and a 4/4 time signature. The score is divided into two systems, with the second system starting at a 9/4 time signature.

Vocal Parts:

- Alto I:** Lyrics: "and i want to pla - y hide - and - seek and give you my clo - thes and tell you I li - ke your shoes". Dynamics: *p* (whisper), *mf*.
- Alto II:** Lyrics: "Ha - - - a - - - a - - - a - - - a - - -". Dynamics: *whisper*, *mf*.
- Baritone:** Lyrics: "and want pla - y and you clo - thes tell I your and on steps you". Dynamics: *whisper*, *p*.

String Quintet:

- Violin I:** Dynamics: *p*. Includes an *8va* marking.
- Violin II:** Dynamics: *pp*. Includes a *con sord.* marking.
- Viola:** Dynamics: *p*.
- Violoncello:** Dynamics: *pp*.
- Contrabass:** Dynamics: *pp*. Includes an *extreme sul pont.* marking.

The score features extensive phrasing slurs and dynamic markings throughout, indicating a soft and intimate performance style.

3

A. I $\frac{18}{4}$ and sit on the steps while you take a bath and massage your neck and kiss

A. II $\frac{18}{4}$ a - - - - - a - - - - -

Bar. $\frac{18}{4}$ a and your and your and your and for meal not when eat food meet at and a -

Vln. I $\frac{18}{4}$ (8)

Vln. II $\frac{18}{4}$ pizz. 3 *pp*

Vla. $\frac{18}{4}$ pizz. 3 *pp*

Vc. $\frac{18}{4}$ 3 *pp*

Cb. $\frac{18}{4}$

mp

A. I your feet and hold your hand and g - o for a meal and not mi - nd when you eat m - y food and

A. II a - - - - - a - - - - - a - - - - -

mp

Bar. bo - ut da - y ty - pe let - ters car - ry bo - xes laugh your and you you li - sten and gre - at and ter - ri - ble and a - bo -

Vln. I

Vln. II arco *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

mf

A. I. *mf*
 meet you at Ru - dy's and talk a - bo - ut the da - y and ty - pe your let - ters and car - ry your

A. II
 a - - - - - a - - - - -

Bar. *mf*
 ut ra - di - o ta - ke of wh - en slee - ping get to you and and and to and cof - fee

Vln. I
 (6)

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

Detailed description: This is a page of a musical score, page 4. It features seven staves. The top three staves are vocal parts: A. I (Soprano), A. II (Alto), and Bar. (Baritone). The bottom four staves are instrumental parts: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Violoncello). The Cb. (Contrabasso) staff is at the bottom. The music is in 8/4 time. The vocal parts have lyrics. A. I has lyrics: "meet you at Ru - dy's and talk a - bo - ut the da - y and ty - pe your let - ters and car - ry your". A. II has lyrics: "a - - - - - a - - - - -". Bar. has lyrics: "ut ra - di - o ta - ke of wh - en slee - ping get to you and and and to and cof - fee". The instrumental parts have dynamic markings: *p* for Vln. II, Vla., and Vc. There are also dynamic markings *mf* for the vocal parts. There are some performance instructions like "4" and "3" above notes, and "6" above a note in Vln. I. There are also some symbols like "x" and "o" on the vocal staves.

A. I *5*
 bo - xes and laugh at your pa - ra - no - i - a and give you ta - pes you don't li - sten to and watch gre - at

A. II *5*
 a - - - - - a - - - - - a - -

Bar. *3*
 mid - ni - ght have steal cig - ga - rettes ne - ver a - b - le fi - nd match tell a - bo - ut pro - gramme saw ni - ght and you

Vln. I *8*

Vln. II *5*

Vla.

Vc. *6* pizz.
pp

Cb.

A. I
films and watch ter - ri ble films and comp - la - ne a - bo - ut the ra - di - o and ta - ke pi - ctures of you wh - en

A. II
a - - - - - a - - - - - a - - - - -

Bar.
the ho - spi - tal not at jo - kes want in mor - ning let sleep a and your and your and you much love hair e - yes

Vln. I
(8)

Vln. II
6
3

Vla.
3

Vc.
arco
5
p

Cb.

Detailed description of the musical score: The score is for page 6 of a piece in 9/4 time. It features five vocal parts and five instrumental parts. The vocal parts are A. I (Soprano), A. II (Alto), Baritone (Bar.), Violin I (Vln. I), and Violin II (Vln. II). The instrumental parts are Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The lyrics for the vocal parts are: A. I: "films and watch ter - ri ble films and comp - la - ne a - bo - ut the ra - di - o and ta - ke pi - ctures of you wh - en"; A. II: "a - - - - - a - - - - - a - - - - -"; Bar.: "the ho - spi - tal not at jo - kes want in mor - ning let sleep a and your and your and you much love hair e - yes". The instrumental parts include various rhythmic patterns, including triplets, sextuplets, and quintuplets. The Vc. part is marked "arco" and "p". The Cb. part has a large slur across the bottom of the page.

A. I 6
 you're slee - ping and get up to fetch you cof - fe and b - a - gels and Da - nish and g - o to Flo - rent and

A. II a - - - - - a - - - - - a - - - - -

Bar. 3 5
 lips neck breasts arse sit the smo - king your comes and on steps 'till come and wh - en la - te be when er - ly give sun -

Vln. I (8)

Vln. II

Vla. 5

Vc. 6

Cb.

7

A. I
 drink cof - fe at mid - ni - ght and have you steal m - y cig - ga - rettes and ne - ver be a - b - le to fi - nd a match

A. II
 a - - - - - a - - - - - a - - - - -

Bar.
 flo - w - ers g - o your and 'till black be wh - en wrong hap - py you me look your and I'd you and your in e -

Vln. I
 (8)

Vln. II
 pizz. 3 *pp* arco *p* 3

Vla.
 3

Vc.
 3

Cb.

Detailed description of the musical score: This page contains the eighth measure of a musical score. It features seven staves. The vocal parts (A. I, A. II, Bar.) have lyrics: 'drink coffee at midnight and have you steal my cigarettes and never be able to find a match' (A. I), 'a - - - - - a - - - - - a - - - - -' (A. II), and 'flowers go your and 'till black be when wrong happy you me look your and I'd you and your in e -' (Bar.). The instrumental parts include Vln. I (marked with a dotted line and '8'), Vln. II (pizzicato triplet *pp*, then arco *p* triplet), Vla. (triplet), Vc. (triplet), and Cb. (bass line). Performance markings include 'pizz.', 'arco', and dynamic levels *pp* and *p*. The score is written in a common time signature with various note values and rests.

A. I 8 8/4

A. II 8/4

Bar. 8/4

Vln. I 8/4

Vln. II 8/4

Vla. 8/4

Vc. 8/4

Cb. 8/4

f

A. I *8/4* *17/8* *7/4*
 and not lugh at your jo-kes and want you in the mor-ning but let you sleep for a whi le and kiss your back and stro - ke your skin and tell you ho-w much I

A. II *f*
 a - - - a - - - a - - - a

Bar. *f* *3* *3*
 o - ri - en - tal tell your and you your and you wh en hurt want wh - en smell and you I you and wh - en next you whi - mper I'm and on breasts smar ter in ni - ght get wh - en you

Vln. I *6*

Vln. II

Vla. *3* *3*

Vc.

Cb.

♩ = 80
 normal
 12 *p*

A. I Love Hair Your Lips Your Breasts Your *p* loved you

A. II Love Your Eyes Your Neck Your Arse and sit on the steps smo-king 'till your neigh-bor comes home and sit on the steps smo-king 'till you come home and wor-ry when

Bar. normal *p* your. hair_

♩ = 80
 12 = 110

Vln. I *p*

Vln. II *mf* con sord. arco

Vla. *mf*

Vc. *p*

Cb. sul pont. 8va

14

A. I he loved you

A. II you're late and be a - mazed when you're ear - ly and give you sun - flo - w - ers and go to your par - ty and dance 'till I'm black and

Bar. your eyes

Vln. I

Vln. II

Vla.

Vc.

Cb. 3 *8va*

15

A. I
be - - - - - cause he

A. II
be sor - ry when I'm wrong and hap - py when you for - give me and look at your pho - tos and wish I'd kno - wn you fo - re - ver and hear

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 15 and consists of seven staves. The vocal parts (A. I and A. II) are in treble clef with a key signature of one flat. A. I has a long rest followed by the lyrics 'be - - - - - cause he'. A. II has lyrics throughout the staff. The Baritone part (Bar.) has a single note. The Violin I part (Vln. I) has a long rest followed by a slur over two notes. The Violin II part (Vln. II) and Viola part (Vla.) have rhythmic patterns of eighth notes. The Violoncello part (Vc.) has a single note. The Contrabass part (Cb.) has a rhythmic pattern of eighth notes, including a triplet of eighth notes near the end of the staff.

16

A. I
loved you o - - - - -

A. II
your vo - ice in my ear and feel your skin on my skin and get scared when you're an - gry and your eye has gone red

Bar.
your lips your neck

Vln. I

Vln. II

Vla.

Vc.

Cb.
8va

17

A. I
cean be - - - - - cause

A. II
and the o - ther eye blue and your hair to the left and your face o - ri - en - tal and tell you you're gor-geous and hug you

Bar.
your

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

A. I he loved you

A. II when you're an - xious and hold you when you hurt and want you when I smell you and of - fend you when I touch you and

Bar. breasts your

Vln. I

Vln. II

Vla.

Vc.

Cb. *8va*

19

A. I
the o - - - - - cean

A. II
whi - mper when I'm next to you and whi - mper when I'm not and drib - ble on your breasts and smo - ther you in the night and get

Bar.
— arse

Vln. I

Vln. II

Vla.

Vc.

Cb.

21 *mp*

A. I
loved you cross

A. II
why you think I'm re - je - cting you when I'm not re - je - cting you and won - der how you could think I'd e - ver re - ject you and won - der who

Bar.
lips your arse your hair

Vln. I
mp

Vln. II

Vla.

Vc.

Cb.
8va
3

25 Turn and look V3

Turn back in place

normal w/ a lot of air

f

and write po-ems for you and won - der why you don't be-lieve me and have a fee - ling so deep

A. I

A. II

Turn and look V3

Turn back in place

normal w/ a lot of air

f

and write po-ems for you and won - der why you don't be - lieve me and have a fee - ling so deep

Bar.

f

and write po-ems for you.

normal w/ a lot of air

f

normal

and write po-ems for you and some-how some-how some-how co - - - - -

Vln. I

f

con legno battuto

mp blend w/ the voice

8^{va}

Vln. II

f

mp blend w/ the voice

nat.

Vla.

very soft

f

pp

Vc.

very soft

f

pp

5

Cb.

f

mp blend w/ the voice

3

28

A. I
I can't find words for it and want to buy you a kit - ten I'd get jea - lous of be - cause

A. II
I can't find words for it and want yo buy you a kit - ten I'd get jea - lous of be - cause

Bar.
normal w/
a lot of air
- m - - - - - some - how some - h - - - - -

Vln. I

Vln. II
con legno tratto

Vla.

Vc.
5

Cb.
3

10/4

29

A. I *10/4* it would get more at ten - tion than me and keep you in bed when you have to go and cry like *9/4*

A. II *10/4* it would get more a - ten - tion than me and keep you in bed when you have to go and cry like a ba - *9/4*

Bar. *10/4* ha - - - - - some-how some-how some-how com some-how com some com how com how how some - how *9/4*

Vln. I *10/4* *3* *9/4*

Vln. II *10/4* normal con legno battuto extreme sul pont. *9/4*

Vla. *10/4* *9/4*

Vc. *10/4* *5* *9/4*

Cb. *10/4* *3* *3* *3* *3* *9/4*

30

A. I
a ba - by when you fi - nal - ly do and get rid of the roa - ches and buy you pre - sents you don't

A. II
by when you fi - nal - ly do and get rid of the ro - aches and buy you pre - sents you don't want

Bar.
com s ha

Vln. I
3

Vln. II
nat.

Vla.
5

Vc.
5

Cb.
3

31

A. I want and take them a-way a-gain and ask you to mar-ry me and you say no a-gain but keep on as-king be-cause 13/4

A. II and take them a-way a-gain and ask you to mar-ry me and you say no a-gain but keep on as-king be- 13/4

Bar. normal some-how some-ho-w co- - - - - m 13/4

Vln. I (8) 13/4

Vln. II extreme sul pont. nat. 13/4

Vla. 13/4

Vc. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 13/4

Cb. 3 3 3 3 13/4

33

A. I
 you and want want you want and think I'm lo - sing my-self but know I'm safe with you and tell you the worst 10/4

A. II
 with out you and want want you want and think I'm lo - sing my - self but know I'm safe with you and tell you the worst of 10/4

Bar.
 - m com - mu - ni - cate some mu - ni some-how some-how some - how com - mu - ni - cate some - how com how 10/4

Vln. I
 (8) 10/4

Vln. II
 con legno battuto 10/4

Vla.
 10/4

Vc.
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 10/4

Cb.
 3 3 3 3 3 10/4

34

A. I
 of me and try to give you the best of me be - cause you don't de - serve a - ny less and an - swer your

A. II
 me and try to give you the best of me be - cause you don't de - serve a - ny less and an - swer your que -

Bar.
 h - - - - - ah - - - - - w com -

Vln. I
 (8)

Vln. II
 extreme sul pont. nat. extreme sul pont.

Vla.
 5 5 5 5 5 5 5 5 5 5

Vc.
 5 5 5 5 5 5 5 5 5 5

Cb.
 3 3 3 3

35

A. I
que- stions when I'd ra- ther not and tell you the truth when I real- ly don't want to and try to be ho- nest be- cause

A. II
stions when I'd ra- ther not and tell you the truth when I real- ly don't want to and try to be ho- nest be- cause

Bar.
mu - ni - cate some - how s - - - - - ome-how sa - - - - -

Vln. I
(8)

Vln. II
nat. con legno tratto

Vla.
5 5 5 5 5 5 5 5 5 5

Vc.
3 3 3 3

Cb.

36

A. I
I know you pre-fer it and think it's all o-ver but hang on in for just ten more mi-nutes be-fore you throw

A. II
I know you pre-fer it and think it's all o-ver but hang on in for just ten more mi-nutes be-fore you throw me

Bar.
-m-how some-how some-how some ha com-mu-ni-cate com

Vln. I

Vln. II
nat. con legno battuto

Vla.

Vc.
5

Cb.
3

A. I ³⁷ me out of your life and for - get who I am and try to get clo - ser to you be - cause

A. II out of your life and for - get who I am and try to get clo - ser to you be - cause it's

Bar. s some - how some-how some-how com - mu - ni - cate some-how some -

Vln. I ⁶

Vln. II nat. con legno battuto

Vla.

Vc. 5

Cb. 3

38

A. I
it's a beau-ti-ful lear-ning to know you and well worth the ef-fort and speak Ger-man to you bad-ly and He-brew to you

A. II
a beau-ti-ful lear-ning to know you and well worth the ef-fort and speak Ger-man to you bad-ly and He-brew to

Bar.
h s some-how

Vln. I
con legno tratto extreme sul pont. nat.

Vln. II

Vla.

Vc.
5

Cb.
3

39

A. I. worse and make love with you at three in the mor - ning and

A. II. you worse and make love with you at three in the mor - ning and

Bar. some-how some - how com - mu - ni - cate some - how some - how some - how com - mune and

Vln. I

Vln. II extreme sul pont. *p*

Vla. *p*

Vc. 5 *p*

Cb. 3 *p*

14/4

40 $\text{♩} = 80$ *mf*

A. I some-how mu-ni catesome of the o-ver-powe-ring all-en-com-pas-sing mind ex pan-ding en-ding

A. II some-how mu-ni catesome of the o-ver-whel-ming un-con-di-tio-nal on-going en-ding

Bar. some-how com-mu-ni catesome of the un dy ing heart-en-ri-ching ne-ver en-ding

$\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Cb.

41 *mp*

A. I love I have for you.

A. II love I have for you.

Bar. *ff* Recite given "Outro Text" in an enthousiastic, expressive, very theatrical and loud manner. Like you have been waiting for the "spotlight" the whole piece and you, now, explode. *mp*

Vln. I *mp* extreme sul pont.

Vln. II *mp* extreme sul pont.

Vla. *mp* extreme sul pont.

Vc. *mp*

Cb. *mp*