

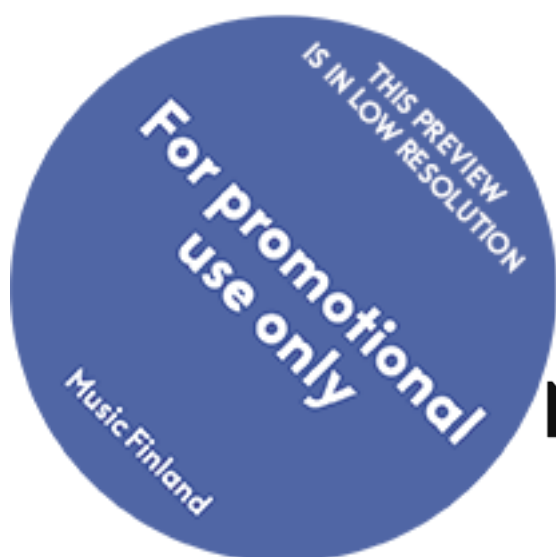
Jovanka Trbojevic

The Art of Loving

(concert version)

Based on The Art of Loving by Erich Fromm

2012



Music Finland

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Helsinki, 2014

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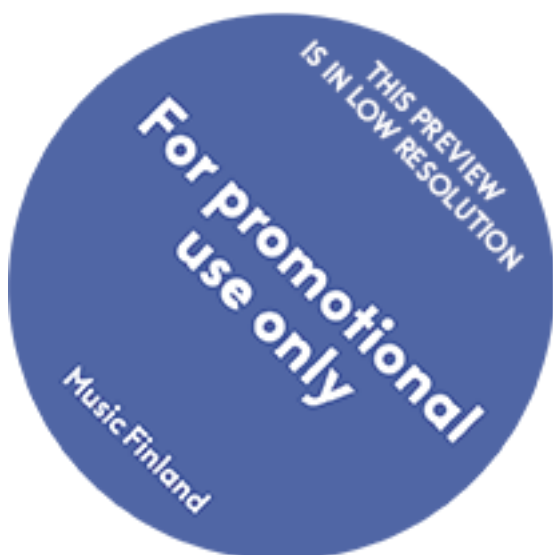
Music Finland

Jovanka Trbojevic

The Art of Loving

(concert version)

Based on The Art of Loving by Erich Fromm



For 16 singers, Conductor and Shruti box

Solists:

Love Expert (L.E.) - coloratura soprano

Spirit (Spt.) - countertenor

Mother (Mth.) - mezzosoprano

Vice Women (V.W.) - alto

Brother (Brt.) - tenor

Vice Man (V.M.) - bass

Erich Fromm (E.F.) - recitator (member of the choir)

Meister Eckhart (M.E.) - recitator (member of the choir)

Choir:

2 Sopranos

2 Altos

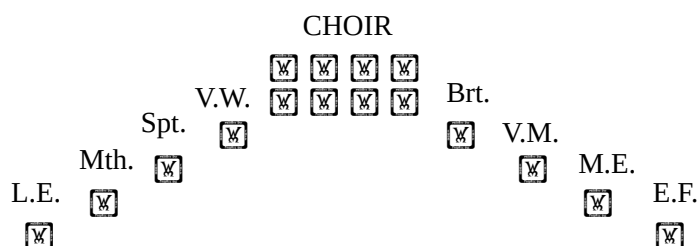
2 Tenors

2 Bass

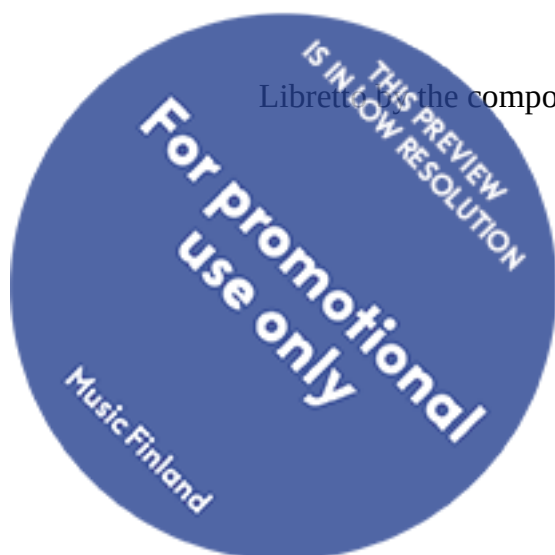
Shruti box is operated by the **Conductor**. Her/his role is divided between tuning of the shruti and conducting of the choir.

Install Shruti drone sounding the best way for the hall, singers and the audience.

Amplify it if needed.



Libretto by the composer, based on The Art of Loving by Erich Fromm.



Documentary approach:

Comments from a common people of today to the subject of Love will be interwoven with Fromms thoughts. This approach will enable us to present common people today's world thoughts and feelings about the subjects. We believe this would give contemporary and interesting point of view to the Love matter and ideas presented by Fromm.

“Questioner about Love” would be anonymous and given to all the participants of the production. Material gained this way would be edited by the conductor (use the most interesting ones!) and used in already given places in the score. Marked as Comment 1,2,3...etc.

Questioner about love:

1. What is love?
2. Whom do you love?
3. How do you practice love on daily bases?

About the Shruti Box:

Drone is produced by the shruti box. The Shruti Box is a very simple drone instrument:

SA is the basic note of the drone, **PA** is the 5th and **MA** is the 4th from the basic note.

(Before the arrival of the harmonium in India, musicians used either a tambura or a specific pitch reference instrument, to produce the drone. After the Western small pump harmonium became popular, musicians would modify the harmonium to automatically produce the reference pitch. Typically, one would open up the cover and adjust the stop of the harmonium to produce a drone. Later, a keyless version of the harmonium was invented for the specific purpose of producing the drone sound. It was given the name shruti box or sruti box. These instruments had controls on the top or on the side of the box for controlling the pitch. Shruti box is also referred to as an electronic tanpura, as it is only an electronic version of the wooden instrument.)



Love Expert material

during wich the audience is entering the hall

Love Expert is strolling around, opening the voice. The part should be performed as written, pauses being rather free for the performer to decide. However, If more time is needed for the audience to come in, she can freely combine parts 1 – 5, a) or b), the only condition being to end with part 5. At the end the LoveExpert should be on the stage. The public is silencing down, the hall is darkening and the show can start.

Lazily, with low interest

Jovanka Trbojevic
(2013-2014)

Love Expert 1

1. $\text{♩} = 70$
a) *sim.*



[A] _____

L.E. 1

7 b)



L.E. 1

14



*With more energy and interest
(Slightly comical)*

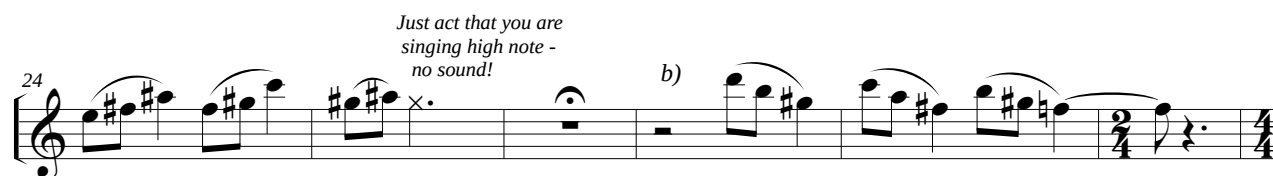
L.E. 1

2. $\text{♩} = 90$
a)



L.E. 1

24 *Just act that you are singing high note - no sound!* b)



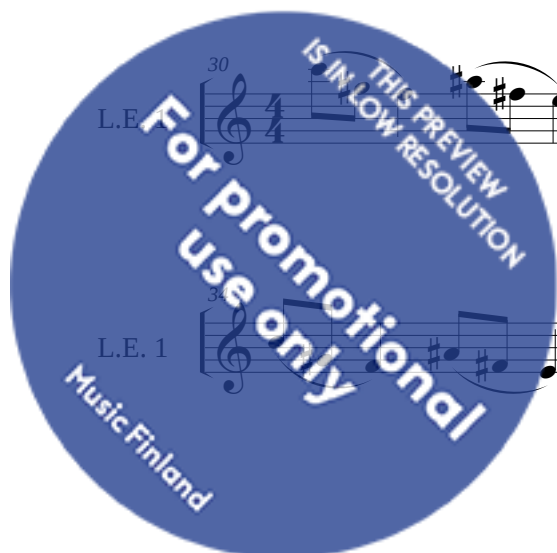
L.E. 1

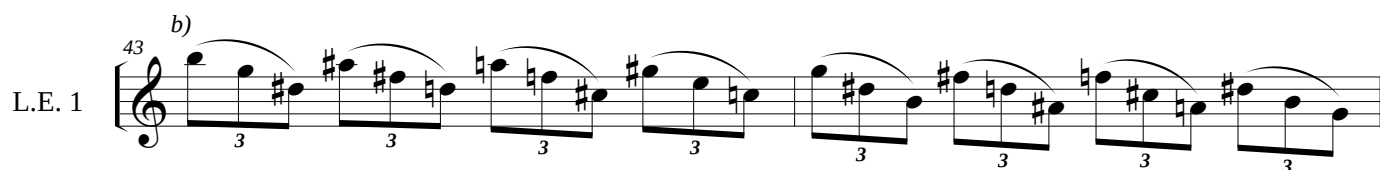
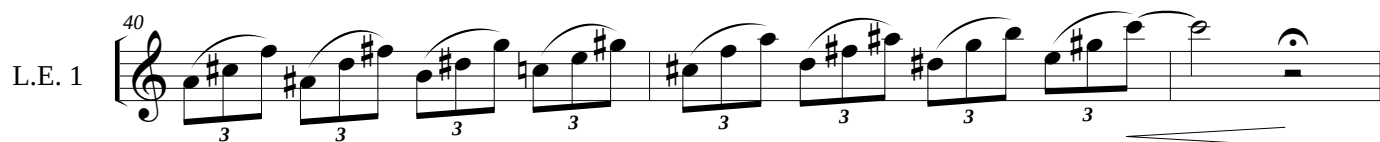
30



L.E. 1

3 *If you can not sing this, just act that you are singing very low note!*



*Very agitated*3. $\text{♩} = 100$ *Like an exercise
(Slightly comical)**) On the long note,
turn and take eye
contact with the
audience!4. $\text{♩} = 120$ 

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*) [sh] - like in English word SHOE

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1. Introduction

Jovanka Trbojevic
(2013-2014)

A tempo
♩ = 80

Love Expert
Whisper *f* Half whisper Whisper
He No - thing. He No -

Mother
Whisper *f* Half whisper Whisper
He No - thing. He No -

Spirit
mf Philosophically
He who knows no - thing, lo - ves no - thing. He who can do no - thing

Vice Women
Whisper *f* Half whisper Whisper
He No - thing. He No -

Brother
Whisper *f* Whisper Half whisper Whisper
He No - thing. He No -

Vice Man
Whisper *f* Whisper Half whisper Whisper
He No - thing. He No -

Soprano
Whisper *f* Half whisper Whisper
He No - thing. He No -

Alto
Whisper *f* Half whisper Whisper
He No - thing. He No -

Tenor
Whisper *f* Whisper Half whisper Whisper
He No - thing. He No -

Bass
Whisper *f* Whisper Half whisper Whisper
He No - thing. He No -



5

L.E. *Half whisper* *Whisper* *p*
 thing. No - thing, He no-thing

Mth. *Half whisper* *Whisper* *p*
 thing. No - thing, He no-thing *mf*

Spt. *Half whisper* *Whisper* *p*
 un-der-stands no thing. no-thing is worth - le -

V.W. *Half whisper* *Whisper* *mp*
 thing. No - thing, He who un-der-stands no-thing

Brt. *Half whisper* *Whisper* *Half whisper*
 thing. no-thing. He No - thing.

V.M. *Half whisper* *Whisper* *Half whisper*
 thing. no-thing. He No - thing.

5

S *Half whisper* *Whisper* *Half whisper*
 thing. No - thing, He No - thing.

A *Half whisper* *Whisper* *Half whisper*
 thing. No - thing, He No - thing.

T *Half whisper* *Whisper* *Half whisper*
 thing. no-thing. He No - thing.

B *Half whisper* *Whisper* *Half whisper*
 thing. no-thing. He No - thing.

9

L.E. *f* *mp* *p*
But, he [A]

Mth. *f* *p* Half whisper
But, he who un-der-stands He who knows

Spt. *sf* *f* *sub.p*
ss. But, he al-so loves no-ti-ces sees....

V.W. *f* *p* Half whisper
But, he He who knows

Brt. *ff* *p* Half whisper
[s] He who knows

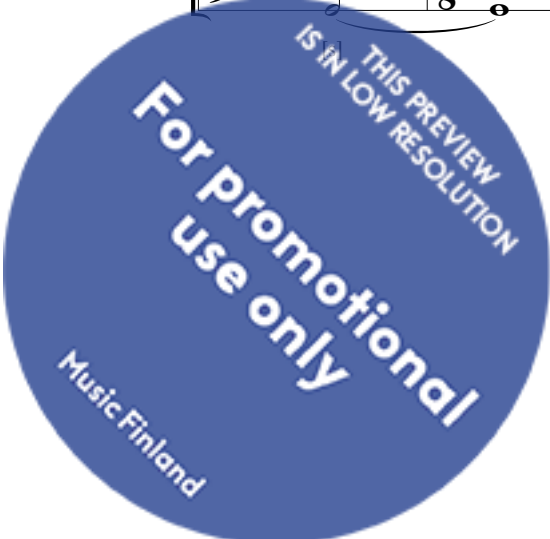
V.M. *ff* *p* Half whisper
[s] He who knows

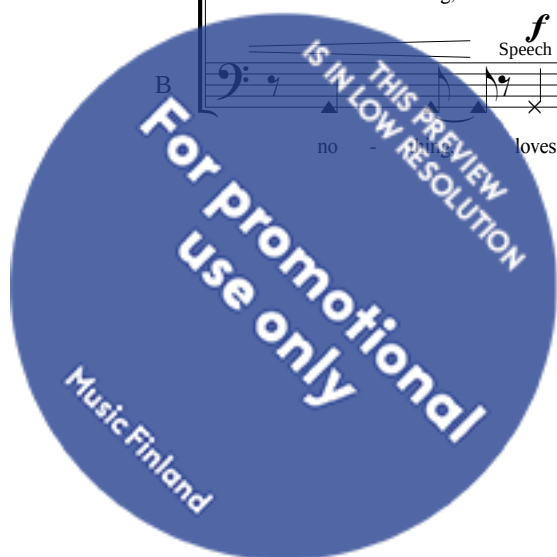
S *ff* *p* Half whisper
[s] He who knows

A *ff* *p* Half whisper
[s] He who knows

T *ff* *p* Half whisper
[s] He who knows

B *ff* *p* Half whisper
[s] He who knows



[illegible]

[illegible]

THE MAGIC FLUTE
WOLFGANG AMADEUS MOZART

Act II
The Temple of Isis

Scene 1
The Temple of Isis

Characters
Soprano: Pamina
Alto: Papageno
Tenor: Sarastro
Bass: The High Priest

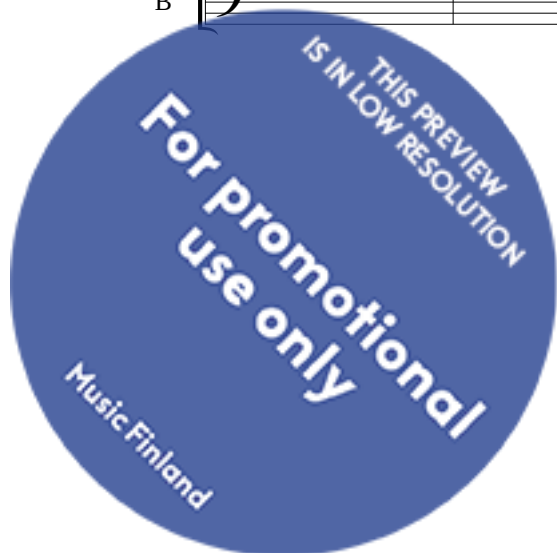
Tempo
A tempo

Metronome
♩ = 100

Characteristics
Molto capriccioso e articolato

Lyrics
English: Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as
Italian: Qual-sia che i-ma-gi-nes che tut-ti i frut-ti ri-pen-gio al me-s-sa-mo tem-po

Performance
Step strongly with foot! (for all parts)



23

L.E.

Mth.

Spt.

V.W.

Brt.

V.M.

f

[A]

p Take breath freely

[A]

23

S

A

T

B

the strow - ber - ries knows no - thing a - bout grapes.

the strow - ber - ries knows no - thing a - bout grapes.

the strow - ber - ries knows no - thing a - bout grapes.

the strow - ber - ries knows no - thing a - bout grapes.

Whisper

Whisper

Whisper

Whisper

p Take breath freely

[A]



28 *Senza tempo* *attacca*

L.E.

Mth.

Spt.

V.W.

Brt.

V.M.

28 *SA = E (SA/PA)* *Senza tempo* *attacca*

Shruti Box

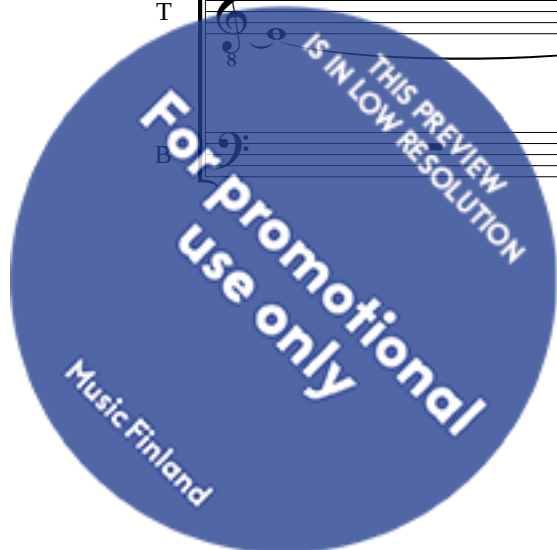
28 *Senza tempo* *attacca*

S

A

T

B



2. The Theory of Love

Jovanka Trbojevic
(2013-2014)

Senza tempo

A tempo
♩ = 60 *f*

Spirit

There is cer-ta-in-ty on-ly a-bo-ut the past

Senza tempo

1.) *f*

A tempo
♩ = 60

Meister Eckhart:

When man is born, the human race as the individual,
he is thrown out of a situation which was definite,
as definite as the instincts, into a situation which is
indefinite, uncertain and open.

SA = E
(SA/PA)

Shruti Box

p

Spt.

p

and a-bo-ut the fu-ture on-ly as far as that it is death.

Sh.Box

S

p

and a-bo-ut the fu-ture on-ly as far as that it is death.

A

p

and a-bo-ut the fu-ture on-ly as far as that it is death.

T

p Speech 3

And a-bo-ut?

mp 3 *mf* 3

Fu-ture. Fu-ture.

mp *mf* *f*

Death! Death, death.

(Half Whisper) (Whisper)

B

p 3

And a-bo-ut?

mp 3 *mf* 3

Fu-ture. Fu-ture.

mp *mf* *f*

Death! Death, death.

(Half Whisper) (Whisper)

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*A tempo**Playfully*

Spt. *Senza tempo* *A tempo*
Playfully
 The deep - est need of man, is the

E.F. *Senza tempo*
 As a SPORT COMMENTATOR, passionately, quick tempo *A tempo*
 2.) *f*

Man is gifted with reason; he is life being aware of itself; he has awareness of himself, of his fellow man, of his past, and of the possibilities of his future. This awareness of himself as a separate entity, the awareness of his own short life span, of the fact that without his will he is born and against his will he dies, that he will die before those whom he loves, or they before him, the awareness of his aloneness and separateness, of his helplessness before the forces of nature and of society, all this makes his separate, disunited existence an unbearable prison. He would become insane could he not liberate himself from this prison and reach out, unite himself in some form or other with men, with the world outside.

Sh.Box PA changes to MA! (SA/MA)



Spt. need to ov - er - come his se - pa - ra - te - ness, to leave the pri - son of his a - lo - ne - ness

Sh.Box

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12 *Senza tempo* (♩ = 60) *mp*

Brt.

V.M.

12 *Senza tempo* (♩ = 60) *f* As a SPORT COMMENTATOR, passionately, quick tempo

E.F.

M.E.

3.) *f* As a GEEK, quick tempo.

Man - of all ages and cultures - is confronted with the solution of one and the same question; the question of how to overcome separateness, how to achieve union, how to transcend one's own individual life and find lat-ornament. The question is the same for

(in very rapid succession)

Erich Fromm:
for nomadic man taking care of his flocks,

Erich Fromm:
the Phoenician trader,

Erich Fromm:
The medieval monk,

Erich Fromm:
the modern clerk

Erich Fromm:
The question is the same, for it springs from the same ground:

primitive man living in caves,

Meister Eckhart:
for the peasant in Egypt,

Meister Eckhart:
the Roman soldier,

Meister Eckhart:
he Japanese samurai,

Meister Eckhart:
and factory hand.

Sh.Box

12 *Senza tempo* (♩ = 60) *mp*

S

A

T

B

Sop.1: COMMENT 1
- What is love?

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14 *A tempo* *f* *Senza tempo* *A tempo*

L.E. [A] Calmly, no emotion [A]
Mother: COMMENT 2
- What is love?

Mth. *f* 5 7 3 *mp* 3

Spt. The hu-man si-tu-tion, the con-di-tions of hu-man ex-istence. The an-swer

14 *A tempo* *p* Conclusively (for yourself) *Senza tempo* *A tempo*

E.F. 4.) The human situation, the conditions of human existence.

M.E. 4.) The human situation, the conditions of human existence. *mp*

Sh.Box 14 SA change! SA = F (SA/MA) *à niente*

A tempo *p* *Senza tempo* *A tempo*

S 14 [M] gliss. [A] [M]

A [M] gliss. [A]

T 8 [M] gliss. [A]

B [M] gliss. [A] [M]

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18 *Senza tempo*

L.E.

Mth.

Spt.

V.W.

Sh.Box

S

A

T

B

[A]

p

va - ries,

pp

va - ries.

p

va - ries.

ppp

Senza tempo

SA = F
(SA/MA)

p

p

p

Calmly, no emotion

Bass 1: COMMENT 3
- What is love?



Senza tempo

(This line in tempo - as before.)

L.E. *p* *à niente*

[A]

Spt. Calmly, no emotion
Spirit: COMMENT 4
- What is love?

E.F. *Senza tempo* 5.) *mp* As a GEEK, slower and calmer than 3.)

M.E. 5.) *mp* As a GEEK, slower and calmer than 3.) 6.) *mf* As a GEEK

The question can be answered
by animal worship,

(in very rapid succession)

Meister Eckhart:
or military conquest,

Meister Eckhart:
by ascetic renunciation,

Meister Eckhart:
by artistic creation,

Meister Eckhart:
and by the love of Man.

Erich Fromm:
by human sacrifice

Erich Fromm:
by indulgence in luxury,

Erich Fromm:
by obsessional work,

Erich Fromm:
by the love of God,

Hence, they are only partial answer
to the problem of existence. The full
answer lies in the achievement of

Sh.Box *p* *Senza tempo* MA changes to PA!

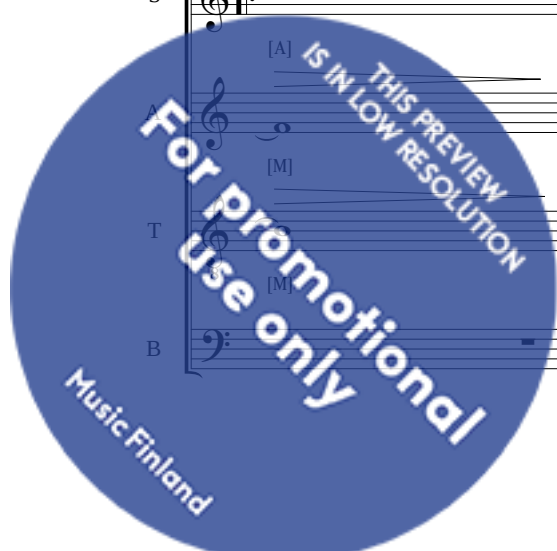
S *p* *à niente*

[A]

[M]

T [M]

B



A tempo *p* *Senza tempo*

Spt. 26 [A]

E.F. 26 *A tempo* *f* *Shout* 5 5 *Senza tempo*

M.E. of fu-sion with a-no-ther per-son, 8.) *f* As a GEEK

Sh.Box 26 (SA/PA)

A tempo *mf* *Senza tempo*

S 26 3 In - ter - per - so - nal u - ni - on, in love.

A 3 In - ter - per - so - nal u - ni - on, in love.

T 8 3 In - ter - per - so - nal u - ni - on, in love.

B 3 In - ter - per - so - nal u - ni - on, in love.

This desire for interpersonal fusion is the most powerful striving in man. It is the most

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A tempo *p*

L.E. [A]

Mth. [A]

Spt. [A]

M.E. *A tempo* 9.) *f* Shout

it is the force which keeps the

Sh.Box

A tempo *mp* *mf* *f*

S fun - da - men - tal pass - ion, hu - man race to - ge - ther, the clan, the fa - mi - ly, so - ci - e - ty.

A fun - da - men - tal pass - ion, hu - man race to - ge - ther, the clan, the fa - mi - ly, so - ci - e - ty.

T fun - da - men - tal pass - ion, hu - man race to - ge - ther, the clan, the fa - mi - ly, so - ci - e - ty.

B fun - da - men - tal pass - ion, hu - man race to - ge - ther, the clan, the fa - mi - ly, so - ci - e - ty. -

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Senza tempo *A tempo*

Mth. 34

Spt.

V.W. *f* *f* 3 5

Love is an ac - tive po - wer in man, a pow - er which

Sh.Box 34

Senza tempo *A tempo*

S 34 *p* *p*

A Calmly, no emotion
Alto 1: COMMENT 5
- What is love? *p* *p*

T Calmly, no emotion
Tenor 1: COMMENT 6
- What is love? *p* *p*

B [M] [M]



37

Mth. *f* Love makes

V.W. breaks through the walls which se - pa - rate man from his fe - llow man which un - ites him with oth - ers [M]

Brt. *mp* *p* *mp* *p* *mp* *p*
[A] [M] [A] [M] [A] [M]

V.M. *mp* *p* *mp* *p* *mp* *p*
[A] [M] [A] [M] [A] [M]

Sh.Box

37 *p* [M]

S *p* [M]

A *p* [M]

T *mp* *p* *mp* *p* *mp* *p*
[A] [M] [A] [M] [A] [M]

B *mp* *p* *mp* *p* *mp* *p*
[A] [M] [A] [M] [A] [M]

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40

Mth. *5* him o - ver-come the sence of i - so - la - tion and se - pa - ra - te - ness, yet it per-mits him to *5*

V.W.

Brt. *mp* [A] [M] [A] gliss.

V.M. *mp* [A] [M] [A] gliss.

Sh.Box 40 PA changes to MA! (SA/MA) *mp*

S *p* [M] gliss. [A]

A *p* [M] gliss. [M] [A]

T *mp* [M] [A] gliss. [M] [A]

B *mp* [M] [A] *mp* [M]

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25

[illegible]

47

Mth.

V.W.

V.M.

f Shout (7 sec.)

mp

sub. p

Above the universal, existential need for union rises a more specific biological one:

The de - si - re for u - ni - on be - tween the mas - cu -

Sh.Box

S

T

B

p

sim.

Speech à 1

[A]

The de - si - re for u - ni - on the mas - cu -

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51 *mp* *f* 26

V.M. line and fe-mi-nine poles. The de-si-re for u-ni-on be-tween the mas-cu-line and fe-mi-nine poles. The

51 10.) *f*

E.F. As a SPORT COMMENTATOR, passionately, quick tempo (max. 25 sec.)

The idea of this polarization is most strikingly expressed in the myth that originally man and women were one, that they were cut in half, and from then on each male has been seeking for the lost female part of himself in order to unite again with her.

51

Sh.Box

51 *p* sim. [A] *p* sim. [A] *mf* *p* sim. [A]

S

A

T

B line and fe-mi-nine The [A] The



55 *mf*

L.E. The

V.M. *p* *sub. p* de-si-re for u-ni-on be-tween the mas-cu-line and fe-mi-nine poles.

55

E.F.

55

Sh.Box

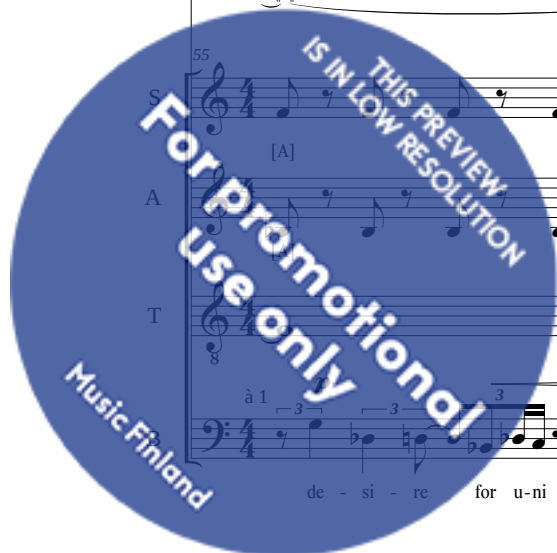
55 [A] *sub. p* *p* *à 1* *3* *3* de-si-re for u-ni-on be-tween the mas-cu-line and fe-mi-nine poles.

S

A

T

B



58 *mp*

L.E. same po - la - ri - ty of the male and fe - male prin - ci - ple ex - ists in

V.M. *p* The de - si - re for u - ni - on be - tween *sub. p* the mas - cu - line and fe - mi - nine poles.

Sh.Box

58 *p*

S [A]

A [A]

T [A]

B *p* The de - si - re for u - ni - on be - tween *sub. p* the mas - cu - line and fe - mi - nine poles.

61 *mf*

L.E. na ture. It is the po - la - ri - ty of the ri - ver and the o - cean.

Mth. of the Earth and rain, Of

V.M. *mp* [A]

Sh.Box

61 *p*

S [A] sim.

A [A] sim.

T [A] sim.

B *p* [A]

65

L.E. *mf* rit. Senza tempo *attacca*

Mth. *mf* of dark - ness and light, *p* rit. of ma - ter and spi - rit.

V.M. *p* *f* [A]

Sh.Box 65 rit. Senza tempo *attacca*

S 65 *p* *mp* *p* rit. Senza tempo *attacca*

A *p* *mp* *p* rit.

T 65 *p* *mp* *p* rit.

B *mf* *pp* à 2 [M]

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3. In the View of the Wise

Text by Rumi
(muslim poet and mystic)

Jovanka Trbojevic
(2013-2014)

Misterioso ♩ = 46

Love Expert

Mother

Vice Women

Shruti box

Tenor

Bass

Closed mouth *pp* simile

Hum Partially open *p* mouth [EA] sim. *sempre p*

[M] *sempre pp*

Misterioso ♩ = 46

Misterioso ♩ = 46

Closed mouth simile

[M] *sempre pp*

[M]

9 *sempre p*

L.E.

Mth.

V.W.

Sh.b.

T

B

Open mouth

gliss.

[M] [AE] [M] [AE]

[M] [AE] [M] [AE]

[M] [AE] [M] [AE]

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16

L.E. *mf* *pp* *p* Closed mouth

Mth. *mf* gliss. *mf* *p* Closed mouth [M]

V.W. *mp* *mf* *mp* *p* *pp* [M] [AE]

Sh.b. *pp* à niente

T *pp* *p* [M] [AE] [M]

B Closed mouth Open mouth *mp* *p* *pp* [M] [AE] [A] -----> [M]



23

L.E. *pp* *♩* = 60

Mth. *Lamentando* *mp* 3 3 3

Ne - ver, in sooth, does the lo-ver see - k with - out be - ing sought by his be - love -

V.W. *♩* = 60

T

B

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27

L.E.

Mth.

V.W.

T

B

mf *Hum pp*

mf 3 3 3

When the light - ning of lo - ve has shot in - to this heart, know that the - re is lo - ve in that hear - t.

Hum pp

8 [M] *Hum pp*

[M]

30

L.E.

Mth.

V.W.

T

B

f Ord. 3 3

When lo - ve of God wax - es in thy heart, bey - ond any doubt God hath lo - ve for thee.

Hum pp

[M]

32

L.E.

Mth.

V.W.

Molto urgente Speech

sf *sf* *sf*

No sound of clap - ping comes from one hand with - out the oth - er Hand!

No sound of clap - ping comes from one hand with - out the oth - er Hand!

No sound of clap - ping comes from one hand with - out the oth - er Hand!

sf *sf* *sf*

Hand! Han - Hand!

Gesture of clapping the hands

Gesture of clapping the hands

Gesture of clapping the hands

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34

L.E.

Mth. *Hum* *pp*

V.W.

T *pp*

Di - vi - ne wis - dom is de - sti - ny and de - cree. Made us lo - vers of one an - oth - er. Be - cause of that fore - or -

[M]



37

L.E.

Mth.

V.W.

T

dain - men - t, eve - ry part of the world is pai - red with its ma - te.

In the view, In the view of the wise, Of the wise! Of the wise!

Of the wise! In the view, of the wise!

poco a poco accel.

mp

p

sempre p

p

poco a poco accel.

37

S.

A.

T.

B.

Tutti

Tutti

Tutti

Tutti

Tutti

pp

pp

pp

pp

pp

[S]

[S]

[S]

[S]

[S]

poco a poco accel.

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Leggermente

♩ = 70 - a tempo e molto ritmico

41

L.E. *mf* *pp* *mf* *pp* *mf* *pp* *mf*
 hea-ven is man [o] Earth fo - sters [o] When Earth lacks heat [o] When

Mth. *p* *pp* *mf*
 In the view of the wise. In the view of the wise. [i] Hea - ven sends it.

V.W. *pp* *mf* *pp* *mf* *p*
 [i] And Ea - rth wo - men! [i] What hea - ven lets fall! In the view, of the wise!

41

S. *mp* *secco* simile 2.)
mp [S] *secco* simile
mp [S] *secco* simile
mp [S] *secco* simile
 [S]



44

L.E. *f* *Shout - capriccioso*
 she has lost her fresh-ness and mois-ture. In the view, view, view! Like a hus-bant fo-ra-ging for the wife'

Mth. *mp* *mf* *p*
 in the view of... Hea-ven re-stores it. Of the wise. In the view of the wise.

V.W. *p* *mf* *p* *5* *3* *3* simile
 In the view of the wi - se! Hea-ven go-es on his roun-ds, roun-ds, rounds, rounds, rounds,

3.)

S. *mp* *secco*
 A. *mp* *secco*
 T. *mp* *secco*
 B. *mp* *secco*

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47

L.E. *mf* s sa - ke. Hea-ven is man and Ea-rth wo-men: Earth fo-sters what

Mth. *mp* *mf* *fp* *sf* *mp* *sf* In the view of the wi - se! Hea-ven go-es on his roun - ds li-ke a hus - bant

V.W. *f* *mp* *p* rounds, rounds, rounds, rounds, rounds, rounds, rounds, rounds. In the view, in the view,

47

S. 4.) Shout! Wi - se? [S]

A.

T.

B.



51

L.E. *f* *mf* *mp* *p* hea-ven lets fall. When Earth lacks heat... Hea - ven! When she has lost her fresh-ness and mois - ture. In the view!

Mth. *sf* *p* *mf* *p* fo-ra-ging for the wife' - s sake. The wise, in the view of... Hea-ven re-stores it! [o]

V.W. *p* *pp* *p* in the view, of... Sends it, sends it, sends it. The wise! [i] And

5.) 6.)

S.

A.

T.

B.

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54

L.E. *mf* She att-ends to births and suck - ling. *p* Of that which she *pp* be-ar [s]

Mth. *mf* of the wi - [i] *p* ise! *p* Wi

V.W. *mf* Ear-th is bu-sy with hou-se - wi-fe-ries! *sf* Of the wi - se! *mp* That which she...

54

S. 7.)

A. *p*

T. *p*

B. *p*



58

L.E. *pp* *poco rit.* *mp* *A tempo* *pp* [s] [EA]

Mth. *pp* se! [EA]

V.W. *p* *Espressamente* *mf* *p* *mp* In the vi- of the wi - se! Re - gard Earth and hea - ven as e - n-dowed with in -

8.)

S. *poco rit.* *A tempo*

A. 9.)

T.

B.

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62

L.E. *p* *gliss.* *Espressamente mp* 3

Mth. *p* *gliss.*

V.W. *f* 3 *mf* *p* 3

te - lli-gensse in - te - lli-gensse in - te - lli-gensse! Since they do the work of in - te - lli - gent be - ings.

10.)

S. *p* *mp* *p* *p*

A. *mp* *p*

T. *mp* *p*

B. *p* *mp* *p* *p*



65

L.E. *mf* 3 *p* *pp*

Mth. Sweet - hearts!

V.W. *sim.* 3 *sim.* 3 *sim.* 3 *sim.* 3

tas - te plea - sure from one an-oth-er, why are they cree-ping to - gether li - ke sweet - hear ts? [EA]

Of in - te - lli - gent be - ings. Of in - te - lli - gent be - ings. Of in - te - lli - gent be - ings.

11.)

S. *mp* *sim.*

A. *mp* *sim.*

T. *mp* *sim.*

B. *mp* *sim.*

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68

Espressamente *mf* *mp* *p*

L.E. What, than, would hea ven' s wa - ter and heat

Mth. *Espressamente* *mp* *mp* *pp*
With - out theEarth, how should flo - wer and tree blos - som? [EA]

V.W. *mp* *mp* *pp*
Of in - te - lli - gent be - ings. Of in - te - lli - gent be - ings. Of in - te - lli - gent be - ings.

12.)

S. A. T. B.

71

pp *sf* *sub.pp* *mf* *sub.pp* *mf*

L.E. pro - du - ce? [EA] God! [EA] de - si - re! [EA] Wo - men to the end!

Mth. *mf* *p* *mf* *p* *mf* *p* *f* *3* *mp* *5* *p*
As [EA] God! [EA] Put! [EA] De - si - re in man and... [EA]

V.W. *mp* *3* *p* *3* *f* *3*
In - te - lli - gent be - ings. In - te - lli - gent! De - si - re!

13.)

14.)

S.

A.

T.

B.

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74 *sub. pp* *mf* *pp* *f* *pp* *mf* *pp*

L.E. [EA] By their! [EA] So ha-th! [EA] In eve-ry! [EA]

Mth. 6 *p* *mf* 3 *p* *mf* 3 *p* *mf* 3 *p*

That the world should be pre-served! [EA] U-ni-on! [EA] He! Im-plan-ted! [EA]

V.W. *f* 3 *f* 3 *sf* 3 *f* 3

Be-ings. U-ni-on. Be-ings. He! Be-ongs. Im-plan-ted. In-

74 15.) *mp* *mp* *mp* *mp*

S. *mp*

A. *mp*

T. *mp*

B. *mp*

77 *f* 3 *pp* *f* *f* 3

L.E. Part of exis-ten-ce! [EA] The de-sire! [EA] De sire, part of exis-ten-ce!

Mth. *mf* 3 *p* *f* 3 *mp* *mf* 3 *f*

Part of exis-ten-ce! [EA] Part of exis-ten-ce! [EA] Part of exis-ten-ce! [EA] De-si-re!

V.W. *sub. p* 3 *sub. p* *sf*

te-lli-gent, te-lli-gent, te-lli-gent, te-lli-gent be-i ngs!

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16.) *mf* *secco* *mf* *secco* *mf* *secco* *mf* *secco*

S. *mf* *secco*

A. *mf* *secco*

T. *mf* *secco*

B. *mf* *secco*

Misterioso ♩ = 46

L.E. *p* For an - oth - er [A] *Lontano p/pp* 6 [A]

Mth. *p* For an - oth - er *sempre p* part! Part!

V.W. *p* For an - oth - er *sempre p* part! Part! Part!

S. *p* For an - oth - er part! Part!

A. *p* For an - oth - er part! Part!

T. *p* For an - oth - er part! Part! Part!

B. *p* For an - oth - er part! Part! Part!



L.E. 84 [A] *sempre p/pp* 6 [A] 5 [A] 7 [A]

Mth. *sf* Par - t! Hum Partially open mouth [EA]

V.W. *Sensuale mp* 3 Day and

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S. 3/4 2/4 4/4

A. 3/4 2/4 4/4

T. 3/4 2/4 4/4

B. 3/4 2/4 4/4

89

L.E.

Mth.

V.W.

night are e - ne - mies o - ut war - dly yet both ser - ve

simile

7

3

3

92

L.E.

Mth.

V.W.

one pur - pose each in lo - ve with the oth - er for the sake of per - fec - ting their

3

5

7

95

L.E.

Mth.

V.W.

ma - tu - ra work. With - out

3

3

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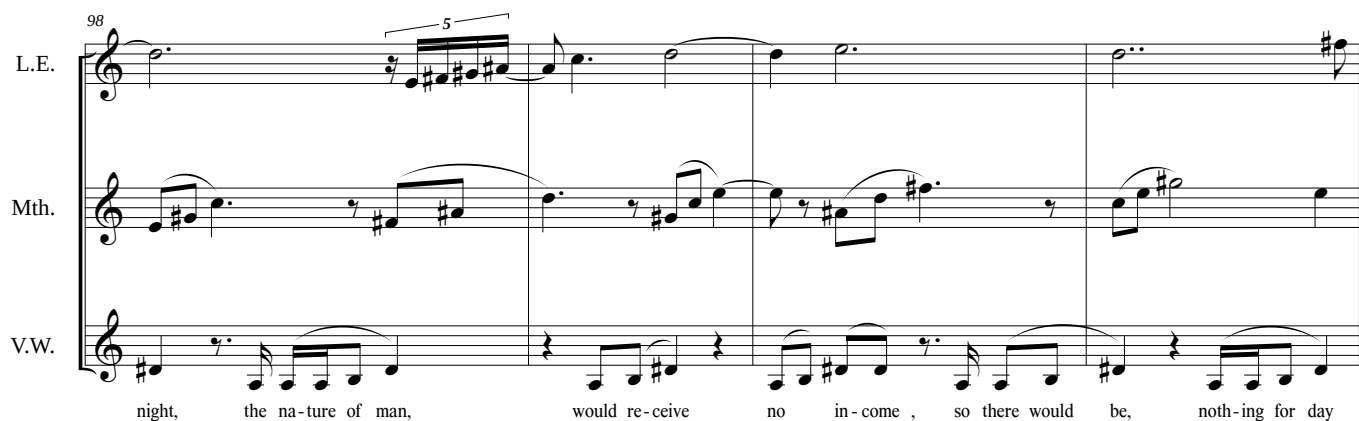
98

L.E.

Mth.

V.W.

night, the na-ture of man, would re-ceive no in-come , so there would be, noth-ing for day



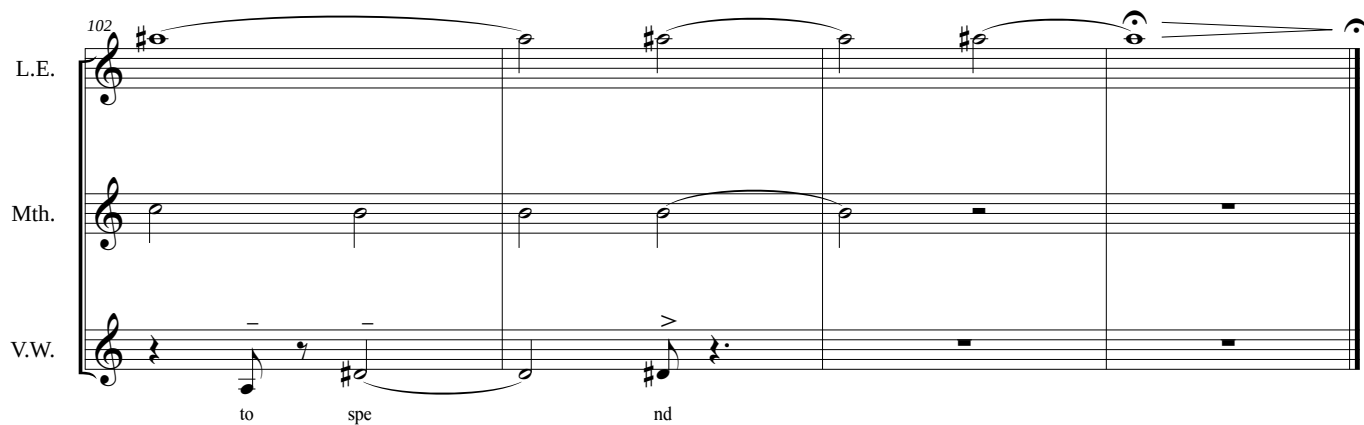
102

L.E.

Mth.

V.W.

to spe nd



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4. The Objects of Love

Jovanka Trbojevic
(2013-2014)

A tempo
♩ = 50

Senza tempo

sfz

Quick, agitated
Ad lib.

Vice Man

Love is not primarily a relationship to a specific person; It is an at-ti-tude,

Senza tempo
SA = C#
(SA/PA)

A tempo
♩ = 50

Shruti box

ppp *p*

Senza tempo

A tempo

mf

L.E.

Mth.

V.W.

Quick, agitated
Ad lib.

V.M.

f an orientation of character which determined the relatedness of a person to the world as a whole,

Not to - wards one

Senza tempo

A tempo

mf

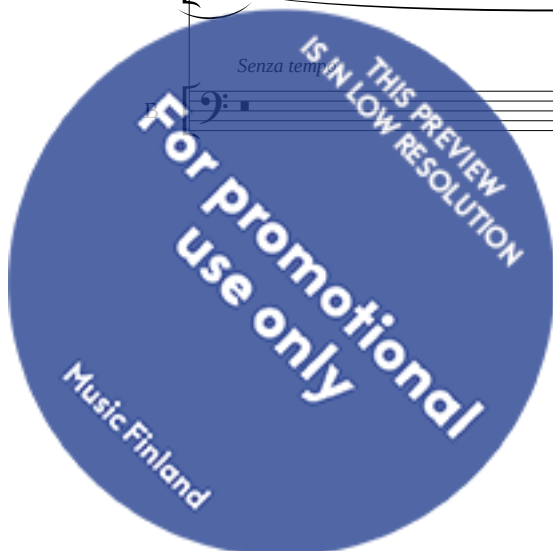
Sh.Box

Senza tempo

A tempo

sfz

Not to - wards one



Senza tempo *A tempo* *mf* *mf* *mf*

L.E. *mf* stan - ding in fall - ing for!

Mth. *mf* stan - ding in fall - ing for!

Spt. *mf* stan - ding in fall - ing for!

V.W. *mf* stan - ding in fall - ing for!

Brt. *mf* stan - ding in fall - ing for!

V.M. *mf* stan - ding in fall - ing for!

Passionately
Brother : COMMENT 1
- Whom (or what) do you love?

Senza tempo *A tempo* *f* *sfz*

M.E. 1.) Love is not a

Sh.Box

Senza tempo *A tempo* *mf* *mf* *mf* *mf* *mf* *mf*

S *mf* stan - ding in fall - ing for!

A *mf* stan - ding in fall - ing for!

T *mf* stan - ding in fall - ing for!

B *mf* stan - ding in fall - ing for!

A tempo
♩ = 70

Senza tempo

V.M. *f* *sfz* *f* 3 3
Gi - ving is the high - est ex - pre - ssion of po - ten -

Senza tempo
As a GEEK (with dignity) *mp* *A tempo*
♩ = 70

M.E. 2.)
In the most general way, the active character
of love can be described by stating that love is
primarily giving, not receiving.

Sh.Box

Senza tempo *A tempo*
♩ = 70

B *f* *sfz* *sfz* *p* *f* 3 3
Gi - ving is the high - est ex - pre - ssion of po - ten -

≡

V.W. *p*

V.M. *p* *sfz* 3 3 *p*
cy. In the ve - ry act of giv - ing, I ex - pe - ri - ence my strenght,

Sh.Box

A *pp* *p*
cy. the ve - ry act ex - pe - ri - ence my strenght,

B *pp* *p* 3 3
cy. the ve - ry act ex - pe - ri - ence my strenght,

18 *mp* *mf*

L.E. My wealth, my pow - er.

Mth. My wealth, my pow - er.

Spt. My wealth, my pow - er.

V.W. My wealth, my pow - er.

V.M. My wealth, my pow - er.

Sh.Box

S my wealth, my pow - er.

A my wealth, my pow - er.

T my wealth, my pow - er.

B my wealth, my pow - er.

This ex - pe - ri - ence of heigh-tened vi - ta - li - ty and



22

L.E. as o - ver - flow - ing,

Mth. as o - ver - flow - ing,

V.W. as o - ver - flow - ing,

V.M. po - ten - cy fills me with joy. *p* I ex-pe - ri - ence my-self as o - ver - flow - ing,

Sh.Box

22

S as o - ver - flow - ing,

A as o - ver - flow - ing,

T as o - ver - flow - ing,

B *p* I ex-pe - ri - ence my-self as o - ver - flow - ing,

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27 *p* *sub.mf* *sub.p*

L.E. spend - ing, a - live, hence as joy - ous.

Mth. spend - ing, a - live, hence as joy - ous.

Spt. spend - ing, a - live, hence as joy - ous.

V.W. spend - ing, a - live, hence as joy - ous.

Brt. spend - ing, a - live, hence as joy - ous.

V.M. spend - ing, a - live, hence as joy - ous.

M.E. *mf* Agitated 3.) 5 What does one per - son give to an - oth - er?

Sh.Box 27

27 *p* *sub.mf* *sub.p*

S spend - ing, a - live, hence as joy - ous.

A spend - ing, a - live, hence as joy - ous.

T spend - ing, a - live, hence as joy - ous.

B spend - ing, a - live, hence as joy - ous.

With Humor
mf

V.W. 30
Of his joy, of his in - te - rest, of his un - der - stand - ing, of his

V.M. *mf* With Humor
Of his joy, of his in - te - rest, of his un - der - stand - ing, of his

Sh.Box 30

V.W. 33
know - ledge, of his hu mor, of his sad - ness,

V.M.
know - ledge, of his hu mor, of his sad - ness,

Sh.Box 33 PA changes to MA!

Senza tempo
As a GEEK
(with dignity)

M.E. 36 4.) *mp*
Of all expressions and manifestations
of that which is alive in him.

5.) *p*
Beyond the element of giving the active character of
love becomes evident in the fact that it always implies
certain basic elements, common to all forms of love.
These are:

(SA/MA)

Sh.Box 36 *Senza tempo*

Passionately

Soprano 2: COMMENT 2
- Whom do you love?

S
A
T

36

p

[A]

[A]

[A]

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39 *A tempo*

L.E. *f* "L'am - our est l'enfant de la li - ber -

Mth. *f* Care, res-pon-si - bi - li - ty, res - pect and know - ledge.

V.W. *f* Care, res-pon-si - bi - li - ty, res - pect and know - ledge.

V.M. *f* Care, res-pon-si - bi - li - ty, res - pect and know - ledge.

39 *A tempo*

S *pp* *mp* *p*

A *pp* *mp* *p*

T *pp* *mp* *p*

B *pp* *mp* *p*

[A]



Senza tempo

(Repeat as many times as needed, finish the started one if the text ends in the middle of the phrase.)

43 L.E. *mf* "L'am - our est l'enfant de la li - ber - te!

Senza tempo

with seriousness and respect (quick tempo)

43 E.F. *mf* 6.)

Care, responsibility, respect and knowledge are mutually interdependent. They are a syndrome of attitudes which are to be found in the mature person, that is; in the person who develops his own powers productively, who only wants to have which he has worked for, who has given up narcissistic dreams of omniscience and omnipotence, who has acquired humility based on the inner strength which only genuine productive activity can give.

43 Sh.Box

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45

Mth. *f* "I love be - cause I am loved."

M.E. *f* *Phylosophically*
7.) *3* In - fan - tile love fo - llows the prin - ci - ple:

Sh.Box

A *pp* [M]

T *pp* [M]

B *pp* [M]



48

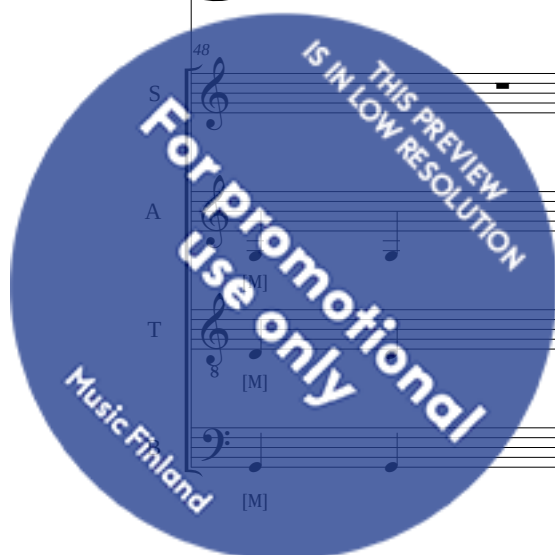
Mth. *f* "I love you"

V.W. *f* "I am loved be - cause I love."

E.F. *f* *As a teacher*
48.) *3* Ma - tu - re love fo - llows the prin - ci - ple:

M.E. 9.) *f* *Phylosophically*
3 I - ma - tu - re love says:

Sh.Box



48

S "I love you"

A [M]

T [M]

B [M]

Mth. 52 *f* because I need you." "I need you be-cause I

V.M. 52 *f* As a teacher 10.) Ma-tu-re love says:

Sh.Box 52

S 52 because I need you."

A [M] [A]

T [M] [A]

B [M] *f* "I need you be-cause I

Mth. 56 *Senza tempo* *A tempo* *p* love you." "I love be - cause I am loved."

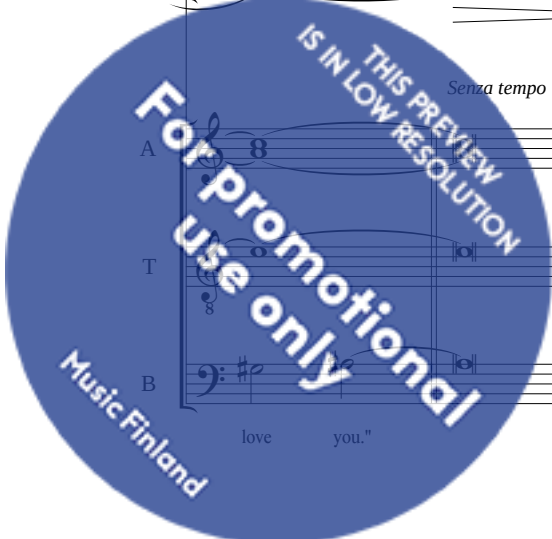
V.M. 56 *Senza tempo* *A tempo* *p* Passionately Vice Man; COMMENT 3 - Whom do you love?

Sh.Box 56 *Senza tempo* *A tempo* *à niente*

A 56 *Senza tempo* *A tempo*

T 56 *Senza tempo* *A tempo*

B 56 *Senza tempo* *A tempo* love you."



61

Mth.

V.W.

Sh.Box

mf

p

"I love you because I need

"I am loved be - cause I love."



66

Mth.

V.M.

Sh.Box

A

Senza tempo

f

Senza tempo

ppp

p

Senza tempo

Passionately

you."

"I need you be-cause I love you."

Alto 2: COMMENT 4
- Whom do you love?



71

L.E.

M.E.

Sh.Box

(After first time no reaction from Love Expert, but after 2nd time she urgently sing:)

A tempo

"I lo - ve you."

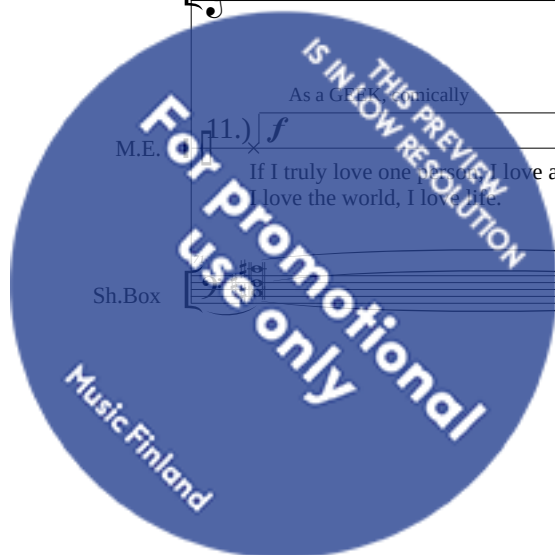
f

p

A tempo

(Second time louder - to L.E.)

If I truly love one person, I love all persons,
If I can say to somebody else,
I love the world, I love life.



74

p *sub.p*

L.E. "I lo - ve you."

Mth. *p* "I lo -
I love in you

Spt.

V.W. *p* I love in you

Brt. 8

V.M.

M.E. *mf* Comically 12.) I must be able to say:

Sh.Box 74

S 74 *p* [M] [A] gliss.

A *p* [M] [A]

T *p* [M] [A]

B *p* [M] [A]

78

mf *f*

L.E. ve you." "I lo - ve you." "I lo - ve

p *mp* *f*

Mth. eve - ry - bo - dy, I love through you the world, I love in you al - so my -

p *mp* *mf* *f*

Spt. I love in you eve - ry - bo - dy, I love through you the world, I love in you

p *mp* *f*

V.W. eve - ry - bo - dy, I love through you the world, I love in you al - so my -

p *mf* *mp*

Brt. [A] [A]

p *mf* *mp*

V.M. [A] [A]

Sh.Box

78

p *sub.mf* *sub.p* *mf* *mp*

S [A] eve - ry - bo - dy, [A] in you

p *mf* *mp*

A [A]

p *mf* *mp*

T [A]

p *mf* *mp*

B [A]

81 *mp* *p* *pp*

L.E. you." "I lo - ve you." "I lo - ve

Mth. self.

Spt. *f* al - so my - self.

V.W. self.

Brt. *p* [A] [M]

V.M. *p* [A] [M]

Sh.Box

81 *f* *p*

S al - so

A [A] [M]

T *p* [A] [M]

B *p* [A] [M]

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Senza tempo

85

L.E.

you."

56 *attacca*

Senza tempo

85

E.F.

13.) *mp*

As a GEEK
Seriously and conclusively (medium tempo)

attacca

Saying that love is an orientation which refers to all and not to one does not imply, however, the idea that there are differences between various types of love, which depend on the kind of object which is loved.

Sh.Box

85

à niente

Senza tempo

85

S

(turn the page during the speech)

attacca

A

(turn the page during the speech)

T

Passionately

Tenor 2: COMMENT 5
- Whom do you love?

(turn the page during the speech)

B

Passionately

Bass 2: COMMENT 5
- Whom do you love?

(turn the page during the speech)



5. The Practice of Love

Jovanka Trbojevic
(2013-2014)

[illegible]

3

L.E.

Mth.

Spt.

V.W.

S

A

f

5

5

3

a - ny, en - ter - prise, which is star - ted with such tre - men - dous hopes and

Molto ritmico, passionately

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58

L.E.

Mth.

Spt.

V.W.

Sh.Box

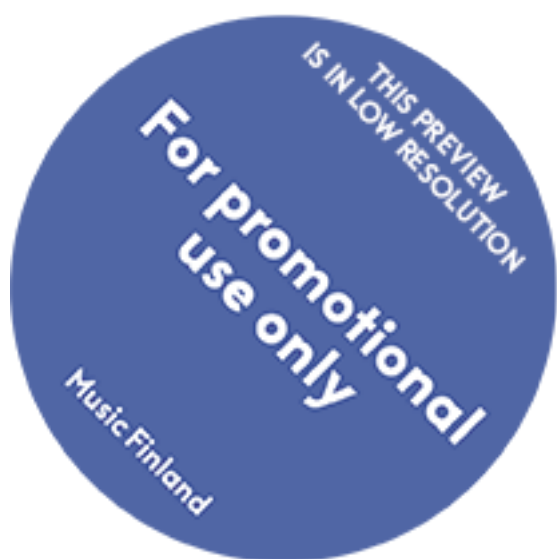
S

A

ex - pec - ta - tions, and yet which fails so re - gu - lar - ly as Love.

SA = A^b
(SA/PA)

ppp



Senza tempo *A tempo*

p

L.E. *ve.* Love.

Mth.

Spt. *ve.*

V.W. *ve.* *f* In spite of the deep - sea - ted

V.M. *mf* In spite deep

Senza tempo *A tempo*

E.F. 1.) *f* As a SCIENTIST, passionately (quick tempo)

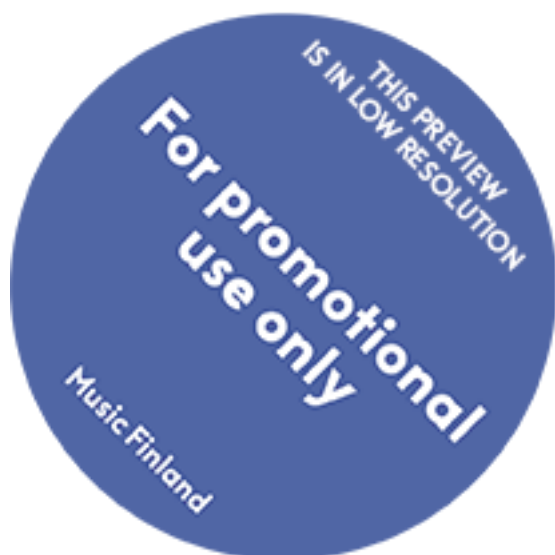
Not that people think that love is not important.
They are starved for it; they watch endless numbers
of films about happy and unhappy love stories, they
listen to hundreds of trashy songs about love.

Sh.Box *p*

Senza tempo *A tempo*

S *ve.* *p* [M]

A *ve.*



11

V.W. *mf* 3 5 3 3

cra - ving for love, al - most eve - ry - thing else is con - si -

V.M. cra - ving for love e - - -

Sh.Box

S 11

A *p* [M]

T *p* [M]

B 8 [M]

Half open mouth *f*

[EA]

13

V.W. 3 5 3 3 *sub.p*

- dered to be more im - por - tant than love: succ - ess, pre - stige, mo - ney, pow - er -

V.M. 3 *sub.p*

lse is more than love succ - ess, pre - stige, mo -

Sh.Box

S 13

A [M]

T [M]

B 8 [M]

Half open mouth *f*

[EA]

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16 *f* 5 5 3 5

V.W. - - al - most all our e - ner - gy is used for the lear - ning of how to a - chieve these

V.M. 3 *mf* 3 3 *f*

- - ney, pow - er is for lear - ning to a - chive

Sh.Box 16

S 16 [M]

A [M]

T 8 [M]

B

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18

L.E. *p* Could it be that love, which

Mth. *p* Could it be that love, which

Spt. *p* Could it be that love, which

V.W. *sub.p* aim - s. *p* Could it be that love, which

Brt. *p* Could it be that love, which

V.M. *sub.p* aim - s. *p* Could it be that love, which

Sh.Box

18

S *p* Aim - - - s! *p* Could it be that love, which

A *p* Aim - - - s! *p* Could it be that love, which

T *p* Aim - - - s! *p* Could it be that love, which

B *p* Aim - - - s! *p* Could it be that love, which

20

L.E. *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

Mth. *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

Spt. *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

V.W. *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

Brt. *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

V.M. *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

Sh.Box

20

S *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

A *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

T *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

B *sub.p* *mf* *sub.p*
 "on - ly" pro-fits the soul, but is pro - fit - less in the mo - dern sense is a lu - xu - ry we have no

22 *f* Senza tempo

L.E. right to spend much e - ner - gy on?

Mth. right to spend much e - ner - gy on?

Spt. right to spend much e - ner - gy on?

V.W. right to spend much e - ner - gy on?

Brt. 8 right to spend much e - ner - gy on?

V.M. right to spend much e - ner - gy on?

22 *f* Senza tempo
As a SCIENTIST, passionately (quick tempo)
2.) *f*

Love is an activity. By activity is not meant "doing something", but an inner activity, the productive use of one's powers. If I love, I am in a constant state of active concern with the loved person, but not only with him or her.

22 Sh.Box SA change! SA = A (SA/PA)

22 *f* Senza tempo

S right to spend much e - ner - gy on?

A right to spend much e - ner - gy on?

T right to spend much e - ner - gy on?

B right to spend much e - ner - gy on?

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A tempo

mf

25 To be fu - lly a - wake is the con - di tion for not be - ing

mp **mp**

Brt. [AE] [AE]

V.M. [AE] [AE]

Sh.Box

A tempo

p Half open mouth **mp** Closed mouth **p** Half open mouth **mp** sim.

S [M] [AE] [M] [AE]

p Half open mouth **mp** Closed mouth **p** Half open mouth **mp** sim.

A [M] [AE] [M] [AE]

p Half open mouth **mp** Closed mouth **p** Half open mouth **mp** sim.

T [M] [AE] [M] [AE]

p Half open mouth **mp** Closed mouth **p** Half open mouth **mp** sim.

B [M] [AE] [M] [AE]

27

f

bored, or be - ing bo - ring and in-deed, not to be bored or bo - ring is one

Brt. [AE] [AE] [AE]

V.M. [AE] [AE] [AE]

Sh.Box

27

[M] [AE] [M] [AE]

A [M] [AE] [M] [AE]

T [M] [AE] [M] [AE]

B [M] [AE] [M] [AE]

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30

V.W. *3* *5* *5* of the ma - in con - di - tions for lo - ving.

Brt. [AE]

V.M. [AE]

Sh.Box 30 PA changes to MA! (SA/MA)

S 30 [M] [AE] *mf* [M] *mf*

A [M] [AE] *mf*

T [M] [AE] *mf*

B [M] [AE] *mf*

32 *f* *f* *3* *3* *3* *mf*

V.W. It is an i - llu - sion to be - lieve that one can

V.M. [A] *f* *3* *3* *3* *mf*

Sh.Box 32

A *p* [M] *mp* *p* *mp*

T *p* [M] *mp* *p* *mp*

B *p* [M] *mp* *p* *mp*

[AE] [AE] [M] [AE]

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34 *mf* 3 3 *mf* 3

V.W. [A] [A]

V.M. 3 3 3 3 3

se - pa - rate life in such a way that one is pro - duc - tive

Sh.Box

34 *p*

S [M]

A *p* *mp* sim. [M] [AE] [M] [AE]

T *p* *mp* sim. [M] [AE] [M] [AE]

B *p* *mp* sim. [M] [AE] [M] [AE]



37 3 3 3 3 5 *p*

V.W. in the sphe - re of love [A]

V.M. 3 3 3 3 5 *f*

in the sphe - re of love and un - pro - duc - tive in all oth - er spheres.

Sh.Box

37

A [M] [M] [M]

T [M] [AE] [AE] [AE]

B [M] [AE] [AE] [AE]

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Senza tempo

V.W.

V.M.

E.F.

M.E.

Sh.Box

40

Senza tempo

As a SCIENTIST, passionately (quick tempo)

3.) *f*

To be active in thought, feeling, to avoid inner laziness, be it in the form of being receptive, hoarding, or plain wasting one's time, is an indispensable condition for the practice of the art of loving.

4.) *mp*

As a GEEK

Can anything be learned about the practice of love, except by practicing it?

Senza tempo

S

A

T

B

p *mp* *p* *mp* *p*

[M] [AE] [M] [AE] [M]

à niente



A tempo

43 *p* *mp* *pp*

L.E. Love, love, love.

Mth. Love, love, love.

Spt. Love, love, love.

V.W. Love, love, love.

Brt. Love, love, love.

V.M. Love, love, love.

43 *A tempo*

Sh.Box

43 *A tempo* *p* *p* *mp*

S As lit - tle can be said a - bout pra - cti - ce in this as in a - ny oth - er

A As lit - tle can be said a - bout pra - cti - ce in this as in a - ny oth - er

T As lit - tle can be said a - bout pra - cti - ce in this as in a - ny oth - er

B As lit - tle can be said a - bout pra - cti - ce in this as in a - ny oth - er

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A tempo

48 *f*

L.E. faith faith To have faith

Mth. *f* faith faith To have faith

Spt. *f* faith faith To have faith

V.W. *f* faith faith To have faith

Brt. *f* faith faith To have faith

V.M. *f* faith faith To have faith

48 *A tempo* 6.) *mf* Calmly and convincingly

E.F. The practice of love requires the practice of

48 MA changes to PA!

Sh.Box

A tempo

48 *f*

S faith faith To have faith *pp* [M]

A faith faith To have faith *pp* [M]

T faith faith To have faith *pp* [M]

B faith faith To have faith *pp* [M]

faith To have faith [M]

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Molto intensivo

52 *f* 3 *f* 3 5 3

V.W. re - qui - res cou - rage, the a - bi - li - ty to take a risk, the

V.M. *mf* 3 3

Sh.Box

S *p* Half open mouth *mf* Closed mouth *p* Half open mouth *mf* sim.
[M] [AE] [M] [AE]

A *p* Half open mouth *mf* Closed mouth *p* Half open mouth *mf* sim.
[M] [AE] [M] [AE]

T *p* Half open mouth *mf* Closed mouth *p* Half open mouth *mf* sim.
[M] [AE] [M] [AE]

B *p* Half open mouth *mf* Closed mouth *p* Half open mouth *mf* sim.
[M] [AE] [M] [AE]

54 3 3 3

V.W. rea - di - ness e - ven to acc - ept pain and di - sap - point -

V.M. *mp* 3 *mf* 3 [A]

Sh.Box

S [M] [AE] [M] [AE]

A [M] [AE] [M] [AE]

T [M] [AE] [M] [AE]

B [M] [AE] [M] [AE]

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56 *sfz* *f* *f*

V.W. ment. Who e - ver in - sists on safe -

V.M. [A] 3 in the sphe - re of love

Sh.Box

S [M] [AE] [M] [AE]

A [M] [M] [AE] [M]

T [M] [AE] [M] [AE]

B [M] [AE] [M] [AE]

58 *f* *f* *f*

L.E. can -

V.W. ty 3 and se - cu 5 - ri - ty as pri - ma - ry con - di - tions of life can -

V.M. [A] 3 5

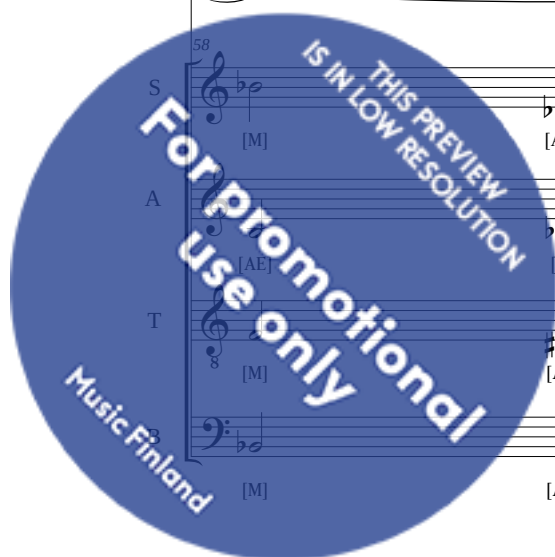
Sh.Box

S [M] [AE] [M] [AE]

A [M] [M] [AE]

T [M] [AE] [M] [AE]

B [M] [AE] [M] [AE]



60

L.E. not have fai - th

Mth. *f* fai - th

Spt. *f* fai - th

V.W. not have fai - th *mf* [A]

Brt. *f* fai - th

V.M. *f* fai - th *Molto intensivo* *f* 5 who - e - ver *sfz* shuts him - self off in a

Sh.Box 60

S 60 *f* fai - th *p* [M]

A *f* fai - th *p* *mf* [M] [AE]

T 60 *f* fai - th *p* *mf* [M] [AE]

B *f* fai - th *p* *mf* [M] [AE]

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Music Finland

63

V.W. *mf* [A] 3

V.M. *sfz* 3 *Molto intensivo f* 5 [A] 3

sy - stem of de - fence, whe - re dis - tance and po - sse - ssion

Sh.Box 63

S *p* [M]

A *p* *mf* sim. [M] [AE] [M] [AE]

T *p* *mf* sim. [M] [AE] [M] [AE]

B *p* *mf* sim. [M] [AE] [M] [AE]

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65

L.E. *p* 3 in the sphe - re of love

Mth. *p* 3 in the sphe - re of love

Spt. *p* 3 in the sphe - re of love

V.W. *mf* 3 [A] 3 [A] *p* 3 in the sphe - re of love

V.M. *f* 3 are his means *f* 3 of se - cu - ri - ty, *f* makes

Sh.Box 65

S *p* 3 in the sphe - re of love

A *p* 3 in the sphe - re of love

T 8 [M] [AE] [M] *f*

B [M] [AE] [M] makes

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68 *f*

L.E.

Mth.

Spt.

V.W. *mf* *p* 3 5 ,

[A]

Brt. *p* *p*

To be loved, and to

V.M. *p* *p*

him self a pri - so - ner. To be loved, and to

Sh.Box

68 *f*

S

A

T *p* *p*

To be loved, and to

him self a pri - so - ner. To be loved, and to

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71 *p*

L.E. need cou - rage

Mth. *p* need cou - rage

Spt. *p* need cou - rage

V.W. *p* love, need cou - rage *mp* Cou - rage to judge *p* cer -

Brt. *p* love, need cou - rage

V.M. *p* love, need cou - rage

Sh.Box 71 SA change! (7th down) SA = C (SA/PA)

S 71 need cou - rage *p* [A]

A need cou - rage

T 71 love, need cou - rage

love, need cou - rage

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76

V.W. *p* *f*

- tain va - lues as of ul - ti - mate con - cern -

Sh.Box

76

S

A *p* [A]

T *p* [A]

B *p* [A]

78

Spt.

4/4

2/4

4/4

5/4

78

V.W.

mp

mf

p

and to take the jump and stake eve - ry - thing on these va - lues.

Sh.Box

78

S

p

[A] IS IN LOW RESOLUTION

p

[A]

p

[A]

T

8

[A]

B

[A]

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Music First

81 *pp*

L.E. *pp* [M]

Mth. *pp* [M]

Spt. *p* *p* *pp* [M]

V.W. *p* *p* *mp*

Brt. *pp* [M]

V.M. *pp* [M]

Sh.Box

81 *p* [A]

S *p* [A]

A *p* [A]

T *p* [A]

B *p* [A]

va - lues. On these va - lues. on these va - lues. On these va - lues.

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Music Finland

84

L.E.

Mth.

Spt.

V.W.

mf *mp*

va - lues. va - lues.

Brt.

V.M.

Sh.Box

84

S

p *mf* *p* *f*

Is there a-ny-thing to be, be, be, be, prac-ti-ced a-bout faith and cou - rage?

A

p *mf* *p* *f*

Is there a-ny-thing to be, be, be, be, prac-ti-ced a-bout faith and cou - rage?

T

p *mf* *p* *f*

Is there a-ny-thing to be, be, be, be, prac-ti-ced a-bout faith and cou - rage?

B

p *mf* *p* *f*

Is there a-ny-thing to be, be, be, be, prac-ti-ced a-bout faith and cou - rage?

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Music Finland

88

L.E.

Mth.

Spt.

V.W.

[A]

[A]

Brt.

8

[M]

V.M.

[M]

ff

p

mf

It takes faith to fall a - sleep;

Sh.Box

88

A

f

3

It takes faith to bring up a child;

sub.p

[A]

B

mf

It takes faith to fall a - sleep;



91

L.E.

Mth.

Spt.

V.W.

V.M.

Sh.Box

A

B

p *mp* *mf*

it takes faith faith faith to be - gin a - ny

p *mp* *mf*

it takes faith faith faith [A]

à 1 *p* à 2 *mp* *mf*

faith faith to be - gin a - ny

à 1 *p* à 2 *mp* *mf*

faith faith [A]

Senza tempo

95

V.W.

V.M.

work.

[A]

à niente

Senza tempo

95

E.F.

As a SCIENTIST, passionately (quick tempo)

7.) *f*

To stick to one's convictions even though they are unpopular - all this requires faith and courage. To take the difficulties, setbacks and sorrows of life as a challenge which to overcome makes us stronger, rather than unjust punishment which should not happen to us,

Sh.Box

Senza tempo

à niente

A

work.

[A]

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97 *A tempo*

V.M. *mf*
To love means

Sh.Box

97 *A tempo*

S *f*
re - qui - res faith and cou - rage. *mp*
re - qui - res faith

A *f*
re - qui - res faith and cou - rage. *mp*
re - qui - res faith

T *f*
re - qui - res faith and cou - rage. *mp*
re - qui - res faith

B *f*
re - qui - res faith and cou - rage. *mp*
re - qui - res faith



100 *p*

V.M. to com-mit one - self with - o - ut gua - ran - tee, to give one - self

Sh.Box

100 *p*

S and cou - rage. *p*
re - qui - res faith and cou - rage.

A and cou - rage. *p*
re - qui - res faith and cou - rage.

T and cou - rage. *p*
re - qui - res faith and cou - rage.

B and cou - rage. *p*
re - qui - res faith and cou - rage.



V.M. 103 *com - ple - tely in the hope that o - ur love will pro - duce*

Sh.Box

S 103 *mp* *p*
re - qui - res faith and cou - rage.

A 103 *mp* *p*
re - qui - res faith and cou - rage.

T 103 *mp* *p*
re - qui - res faith and cou - rage.

B 103 *mp* *p*
re - qui - res faith and cou - rage.



V.M. 105 *love in the lo - ved per - son. sfz* Step with foot!

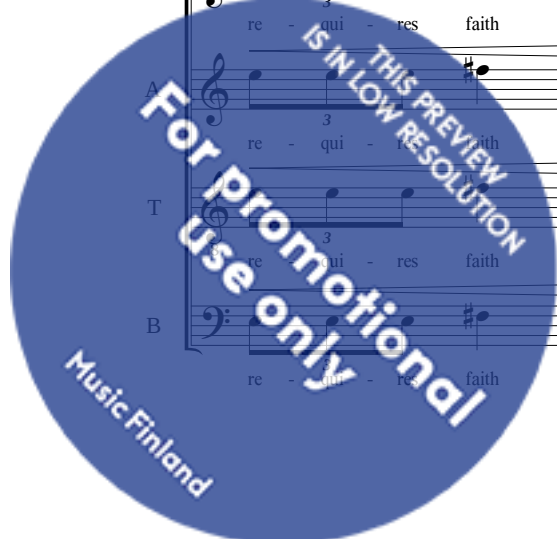
Sh.Box

S 105 *mf*
re - qui - res faith and cou - rage.

A 105 *mf*
re - qui - res faith and cou - rage.

T 105 *mf*
re - qui - res faith and cou - rage.

B 105 *mf*
re - qui - res faith and cou - rage.



Molto ritmico, passionately

107 *f* Speech 7 7

V.M. Love is an act of faith, and who - e - ver is of lit - tle faith is al - so of lit-tle love.

Sh.Box

107 *p* 3 6 3 *f*

B Love is an act of faith, and who - e - ver is of lit - tle faith is al - so of lit-tle love.



109

Sh.Box

109 *p* Half Whisper 3

S Can one say more a - bout the prac-tice of faith?

A *p* Half Whisper 3

Can one say more a - bout the prac-tice of faith?

T *p* Half Whisper 3

Can one say more a - bout the prac-tice of faith?

B *p* Half Whisper 3

Can one say more a - bout the prac-tice of faith?



Poetically

113 *p* 3 5 3

V.M. If I were a po - et or prea - cher, I might

113 Philosophically *p* 8

E.F. someone else might;

Sh.Box

113

Sh.Box

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116 (A tempo)

V.M. try.

E.F. 116 (A tempo) 9.) *mp* Calmly and convincingly Those who are seriously concerned with 10.) *mf* Like a SCIENTIST Relise that love is the only rational answer to the problem

Sh.Box 116

S 116 (A tempo) Speech *f* love *f*

A Speech *f* love *f*

T Speech *f* love *f*

B Speech *f* love



119 Senza tempo

E.F. of human existence. 11.) *f* As a GEEK 12.) *f* As a GEEK *rit.*

M.E. Indeed, to speak of love is not ...for the simple reason that it means to speak of the ultimate and real need in every human being.

Sh.Box 119 STOP suddenly!

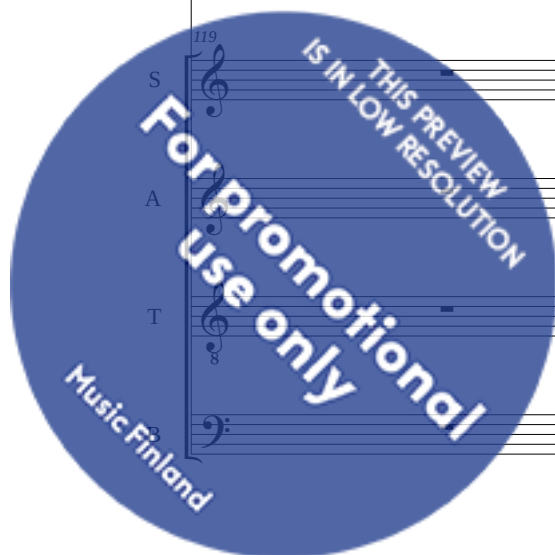
S Speech Exaggerate! *sfz* "prea - ching",

A Speech Exaggerate! *sfz* "prea - ching",

T Speech Exaggerate! *sfz* "prea - ching",

B Speech Exaggerate! *sfz* "prea - ching",

"prea - ching",



Senza tempo

122 *pp* *pp* *attacca*

L.E.

Mth.

Spt.

[AE]

[AE]

[AE]

AD LIBITUM

Senza tempo **Vice Man and Vice Women interview** (act that you have a mic, like comments for TV News)
the members of rhe CHOIR :

"How do you practice love on daily base?"

- maximum 10 comments
- in quick succession, somethimes overlapping
- à niente

f *attacca*



Epilogue

Jovanka Trbojevic
(2013-2014)

A tempo

♩ = 100

Love Expert

Mother

[AE]

Spirit

[AE]

Vice Women

p

Speech

He who knows no-thing,

p

He who can do no-thing

Brother

Vice Man

p

Speech

loves no-thing.

p

un-der-stands no-thing.

A tempo

♩ = 100

Ad Lib.

Speech

He who knows nothing,

He who can do nothing,

Meister Eckhart:

Ad Lib.

Speech

loves nothing.

understands nothing.

A tempo

♩ = 100

Soprano

Alto

Tenor

Bass

p

Speech

He who knows no-thing,

p

He who can do no-thing

p

Speech

loves no-thing.

p

un-der-stands no-thing.

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5

pp *p*

L.E. [AE]

Mth.

Spt. *p* [AE]

V.W.

Brt. *p* 3 3 *f* Whisper *f*

He who un - der - stands no - thing is worth - less. He who

V.M. *f* Whisper *f*

He who

5

E.F. *p* He who understands nothing is worthless. *f* Whisper *f*

He who

M.E. *p* He who understands nothing is worthless. *f* Whisper *f*

He who

5

S *mp* Speech *mp* 3

But he who un - der - stan -

A *mp* Speech *mp* 3

But he who un - der - stan -

T 3 *f*

He who un - der - stands no - thing is worth - less.

P

9

L.E. *p* The more know-ledge

Mth. *p* The more know-ledge

Spt. *p* The more know-ledge

V.W. *pp* [AE] *p*

Brt. *f* un-der-stands loves! *pp* [AE]

V.M. *f* un-der-stands loves!

9

E.F. *f* un-der-stands loves! *p* Speech see - s. *sfz*

M.E. *f* un-der-stands loves! *p* Speech see - s. *sfz*

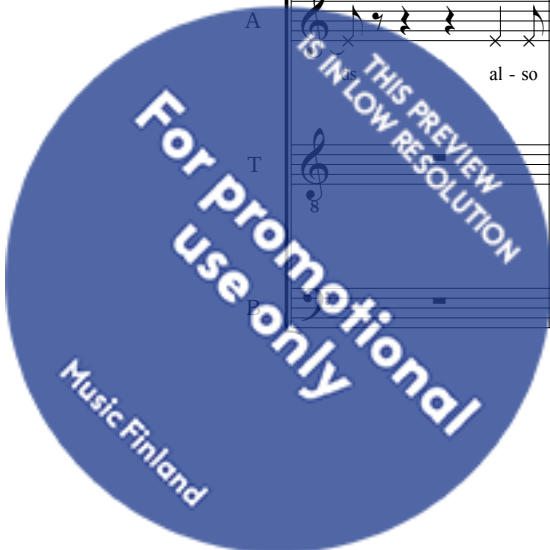
9

S *p* ds al - so loves, no - ti - ces, *p* see - s. *sfz*

A *p* al - so loves, no - ti - ces, *p* see - s. *sfz*

T *f* Whisper loves! *p* Speech see - s. *sfz*

B *f* Whisper loves! *p* Speech see - s. *sfz*



14 *p* *mf* *sf* Step strongly with foot!

L.E. is in-he-rent in a thing, the love...

Mth. is in-he-rent in a thing,

Spt. *p* *pp* *p* [AE]

V.W. the grea-ter the love... *mf* *sf* Step strongly with foot!

Brt. *p* *sf* Step strongly with foot!

V.M. *sf* Step strongly with foot!

14 *sf* Step strongly with foot!

E.F. *sf* Step strongly with foot!

M.E. *sf* Step strongly with foot!

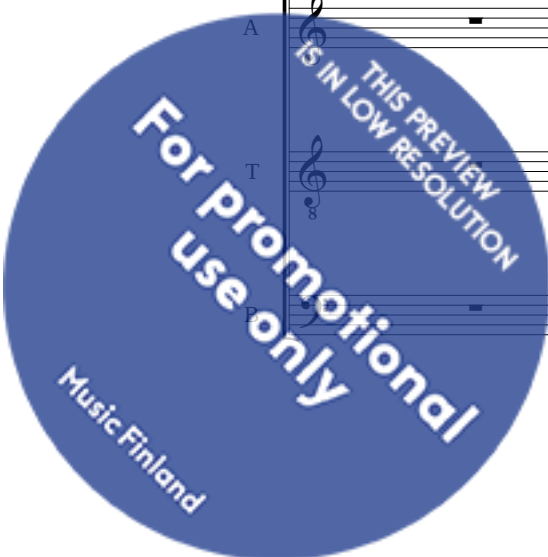
14 *sf* Step strongly with foot!

S *sf* Step strongly with foot!

A *mf* *sf* Step strongly with foot!

T *mf* *sf* Step strongly with foot!

P *sf* Step strongly with foot!



19

L.E. *pp* [AE]

Mth. *pp* *p* [AE]

Spt. *pp* *p* [AE]

V.W. *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

Brt. *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

V.M. *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

E.F. *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

M.E. *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

S *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

A *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

T *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

B *Molto capriccioso e articolato* Shout *f* 5 3 *mp*
Any-one who i-ma-gi-nes that all fruits ri-pen at the same time as the strow-ber-ries knows no-thing a-bout

23

L.E. *p* Half *p* Whisper (o) grapes,

Mth. Half *p* Whisper (o) grapes,

Spt. Half *p* Whisper (o) *pp* *p* grapes, [AE]

V.W. *p* (o) Half *pp* *p* grapes. Grapes, [AE]

Brt. *p* (o) Half *mp* (o) *p* grapes. Grapes, grapes, grapes,

V.M. *p* (o) Half *mp* (o) *p* grapes. Grapes, grapes, grapes,

E.F. 23 *mf* *mp* *mf* *mp* *p* Whisper Grapes, grapes, grapes, grapes, grapes,

M.E. *mf* *mp* *mf* *mp* *p* Whisper Grapes, grapes, grapes, grapes, grapes,

S 23 *p* (o) Half *p* (o) grapes. Grapes, grapes,

A *p* (o) Half *p* (o) grapes. Grapes, grapes,

T 8 *p* (o) Half *p* (o) grapes. Grapes, grapes,

B *p* (o) Half *p* (o) grapes. Grapes, grapes,

29

L.E. Whisper *f* grapes. Half *p* Whisper Grapes?

Mth. Whisper *f* grapes. Half *p* Whisper Grapes?

Spt. [AE]

V.W. Whisper *f* grapes. Half *p* Whisper Grapes?

Brt. Whisper *f* grapes. Half *p* Whisper Grapes?

V.M. Whisper *f* grapes. Half *p* Whisper Grapes?

29

E.F. Whisper *f* grapes. Half *p* Whisper Grapes?

M.E. Whisper *f* grapes. Half *p* Whisper Grapes?

29

S Whisper *f* grapes. Half *p* Whisper Grapes?

A Whisper *f* grapes. Half *p* Whisper Grapes?

T Whisper *f* grapes. Half *p* Whisper Grapes?

B Whisper *f* grapes. Half *p* Whisper Grapes?

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