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Alive

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**Author**

Chatzidimitriou, Roxani

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# ***ALIVE***

*For piano, violin & cello*

*dur. ca 8'*

*Roxani Chatzidimitriou*

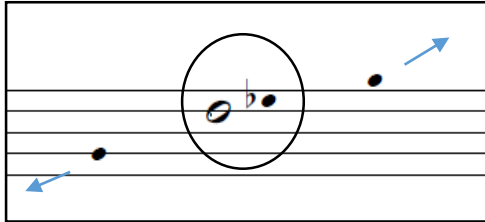
## PROGRAMME NOTE

The piece “Alive” draws inspiration from the poem “Muere Lentamente” (“Dying slowly”) by Pablo Neruda. The importance of leading a meaningful life is the central idea of the poem. To truly live and experience life, you must follow your passions. You should escape from the restraints of habits that don’t allow you to live and change your old paths and attitude of inner self by taking risks and chasing your dreams. You will then start to feel “Alive”, as the title of the piece suggests.

In my composition, I tried to depict the power of habit through specific characteristic motifs that are based on the interval of a semitone as well as repetition (“stasis”).

The effort to escape from old habits and our desire to take risks is depicted musically in the sections where the melodic material is more prominent (“movement”).

Through the use of glissandi, I wanted to express musically a sort of weakness and the fear to take risks (return back to old habits).



The note D depicts the “habit” and functions as a magnet. The longer the distance from this note (bigger interval) the stronger the effort to escape from a “habit”.

### Muere lentamente

He who becomes the slave of habit,  
who follows the same routes every day,  
who never changes pace,  
who does not risk and change the color of his clothes,  
who does not speak and does not experience,  
dies slowly.

He or she who shuns passion,  
who prefers black on white,

dotting ones "it's" rather than a bundle of emotions, the kind that make your eyes  
glimmer,  
that turn a yawn into a smile,  
that make the heart pound in the face of mistakes and feelings,  
dies slowly.

He or she who does not turn things topsy-turvy,  
who is unhappy at work,  
who does not risk certainty for uncertainty,  
to thus follow a dream,  
those who do not forego sound advice at least once in their lives,  
die slowly.

He who does not travel, who does not read,  
who does not listen to music,  
who does not find grace in himself,  
she who does not find grace in herself,  
dies slowly.

He who slowly destroys his own self-esteem,  
who does not allow himself to be helped,  
who spends days on end complaining about his own bad luck, about the rain that never  
stops,  
dies slowly.

He or she who abandon a project before starting it, who fail to ask questions on subjects  
he doesn't know, he or she who don't reply when they are asked something they do know,  
die slowly.

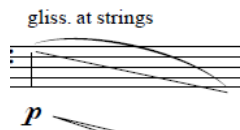
Let's try and avoid death in small doses,  
reminding oneself that being alive requires an effort far greater than the simple fact of  
breathing.

Only a burning patience will lead  
to the attainment of a splendid happiness.”

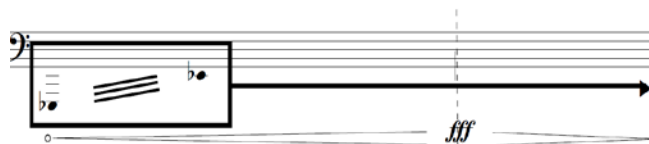
**Pablo Neruda**

## PERFORMANCE NOTES

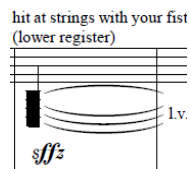
### Piano



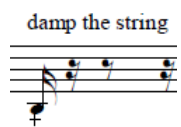
- : Glissando at strings.



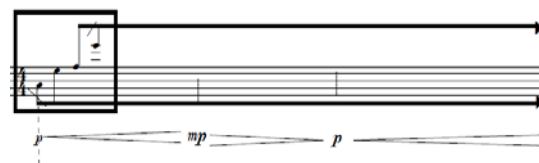
- : Repeat the pattern inside the box as indicated by the extended arrow.



- : Hit at strings with your fist at the lowest register of the piano.



- : Damp the string of the piano with one hand while the other plays on the key.



- : Repeat the pattern inside the box as indicated by the extended line.



- *f* pluck the string : pluck the string (pizzicato) with fingertip, producing a deep and resonant sound.

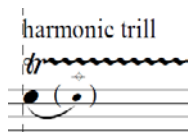
### Strings



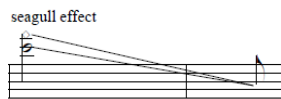
- *f* : Unmeasured tremolo. A gradual transition from minimum tremolo to maximum tremolo and then back to minimum tremolo.



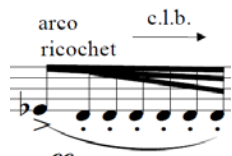
- Space notation: the distance between the notes corresponds with their duration. The bigger the distance, the longer the duration will be.




- Harmonic (timbre) trill: Alternate normal and artificial harmonic sound.



- *mf* *p* : Seagull effect.



- *ffz*  *p* : The arrow indicates the gradual transition from normal bowing to “col legno battuto” (tapping with the wood side of the bow).

s.t. : sul tasto

s.p. : sul ponticello

Score

# ALIVE

for piano, violin and cello  
dur. ca 8'

Roxani Chatzidimitriou

**A**

Senza Tempo

ca. 10"

ca. 5"

Piano

Cello

*Leo.*

*fff*

ca. 5"

ca. 9"

gradually slow down the tremolo

Pno.

*f*

slowly and continuously vary overtones  
by altering position and pressure of bow

Vc.

*f*  
s.p.

*mf*

ca. 7"

ca. 4"

Pno.

*mp*

*p*

*p*

Vc.

s.t.

*p*



**B**

♩=ca.120

Pno. *mf* *pp* *f*

Vln. *pp* *p* *f*

Vc. *mf* *pp* *f*

8va

s.t.

ord. s.t.

Pno. *mp* *pp* *f*

Vln. *pp* *sf mp* *f*

Vc. *mp* *pp* *f*

(8va)

5

3 3 3 3

\* Leo \*

s.p.

ord. s.p.

8va-----

Pno. *mf*

Vln. *s.t.* *pp*

Vc. *ord.* *mf* *p*

**Meno Mosso**  
**Sostenuto** ♩=ca.108

12 (8va)-----

Pno. *p* *f*

Vln. *s.p.* *s.t.* *sf* *mf*

Vc. *f*

Piu Mosso ♩=ca.132

always legato

Pno. *p* poco a poco cresc.

Vln. *p* poco a poco cresc. s.t. ord.

Vc. *p* poco a poco cresc.

Pno. *p* poco a poco cresc.

Vln. *p* poco a poco cresc.

Vc. *p* poco a poco cresc. s.p.

C

rall. -----

23

Pno.

*sffz*

l.v.  
ped.

con vib. ----- s.t.

Vln.

*sffp*

ord.

s.t.  
gliss.

Vc.

*sffz*

*ppp*

♩=ca.92

27

Pno.

*p*

ord.

s.p.

s.t. Sul D

Vln.

*mp* *sffp* *mp* *sffp* *fp*

ord.

s.p.

gliss.

Vc.

*sffp* *mp* *sffp*

Piano score for measures 31-35. The score is for Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

**Piano (Pno.):** Measures 31-35. Dynamics: *mp* (measures 31-32), *p* (measures 33-35). A long hairpin crescendo covers measures 31-35. A fermata is present over measure 35. A *leg.* marking is present below measure 35.

**Violin (Vln.):** Measures 31-35. Dynamics: *mp cantabile* (measures 31-32), *mf* (measures 33-35). Performance markings: *ord.* (measure 31), *con vib. -* (measures 33-34), *con vib. - - -* (measures 35-36). A triplet of eighth notes is marked with a '3' in measure 34.

**Violoncello (Vc.):** Measures 31-35. Performance marking: *s.t.* (measure 31).

Piano score for measures 36-40. The score is for Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

**Piano (Pno.):** Measures 36-40. Dynamics: *mf* (measures 36-37), *p* (measures 38-39), *mp* (measures 40-41). A long hairpin crescendo covers measures 36-41. A *rall.* marking is indicated by a dashed line above measure 40. A fermata is present over measure 41. A *leg.* marking is present below measure 41.

**Violin (Vln.):** Measures 36-40. Dynamics: *mp* (measures 36-37), *mf* (measures 38-39), *mp* (measures 40-41). Performance markings: *con vib. - - -* (measures 38-40). A triplet of eighth notes is marked with a '3' in measure 37.

**Violoncello (Vc.):** Measures 36-40. Performance marking: *s.p.* (measure 40).

**D** ♩=ca.96

always legato

Pno.

41 *fp* *mf*

Vln.

Vc.

41 *p* *mf* *espress.* *con vib.* *sffp* *mp* *sf f* *p* *ricochet*

Pno.

44 *p* *f* *p*

Vln.

Vc.

44 *f* *mp* *con vib.* *gliss.* *mf* *3* *mp* *gliss.* *ricochet*

47

Pno.

*mf* *p*

Leod. \*Leod. \*Leod. \*Leod. \*

Vln.

*f* *p* *sf*

Vc.

gliss. *p*

accel.

50

Pno.

*f* *mp* *ff*

Leod. \*Leod. 3 3 3 3 \*

Vln.

*mp* *sf* *p* *sf* *fp* *sf*

Vc.

*sf fp* *sf* *sf* *sf* *p* *ff*

**Piu Mosso**  
**Con fuoco** ♩=ca.108

Piano score for Pno., Vln., and Vc. with performance instructions.

**Measure 52:**

- Pno.:** Treble and Bass clefs. Treble has triplets of eighth notes, Bass has triplets of eighth notes. *mf* simile. *always legato*. *ped.* *p* *3*.
- Vln.:** Treble clef. *mp* *mf* *mp*.
- Vc.:** Bass clef. *f* *espress.* *mp* *f*.

**Measure 56:**

- Pno.:** Treble and Bass clefs. Treble has triplets and a long melodic line with a slur. Bass has triplets and rests. *f* *mf* *mp*.
- Vln.:** Treble clef. *mf* *mp*.
- Vc.:** Bass clef. *mf* *f* *mf*.



59

Pno.

Vln.

Vc.

*fp*

*fp*

*fp*

con vib. - - - - -

con vib. - - - - -

*fp*

*Led.* \* *Led.* \* *Led.* \*

62

Pno.

Vln.

Vc.

*mf*

*mf*

*mf*

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

3

66 *ff*

Pno. *ffp*

Vln. *sf* *sf* *sf* *sf* trem. gliss.

Vc. trem. gliss. *sf* *sfz* *p* bartok pizz. arco

**E** Tempo giusto  
 ♩ = ca. 120

69 gliss. at strings hit at strings with your fist (lower register) ca. 6"

Pno. *p* *sfz* l.v.

Vln. *sfz* *p* *sfz* damp the string simile

Vc. bartok pizz. *sfz* *p* *sfz* bartok pizz. ca. 6"

*f* *8va*

73

Pno.

Vln.

Vc.

(8<sup>va</sup>)

*sf*

*sf*

bartok pizz. simile

76

Pno.

Vln.

Vc.

(8<sup>va</sup>)

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

bartok pizz. simile

*sf*

*sf*

*sf*

*sf*

79

Pno.

Vln.

Vc.

ord. pizz

*p* *sf* *p* *sf*

(8va) \* Led.

*sf* *sf* *sf*

ord. pizz

*sf* *sf* *sf*

Double bar lines are present at the beginning and end of the system.

81

Pno.

Vln.

Vc.

arco ricochet c.l.b.

arco ricochet c.l.b.

pizz.

arco ricochet

*p* *sf* *p* *sf*

(8va) \* Led.

*sfz* *p* *sfz* *p*

*sf* *sfz*

83

Pno.

83

84

85

*p* *sf* *fp* *sff* *p* *sf* *p* *sf* *fp*

(8<sup>va</sup>) *Led.* *Led.*

Vln.

Vc.

83

84

85

*sffz* *p* *sffz* *p* *sffz* *p*

*p* *sffz* *p* *sffp* simile

*c.l.b.* *arco ricochet* *pizz.* *c.l.b.* *arco ricochet* *c.l.b.* *pizz.*

86

Pno.

86

87

88

89

90

*sffp* *sffp* *sffp* *sffp* *sffp*

*Led.* *Led.* *Led.*

Vln.

Vc.

86

87

88

89

90

*pp* *mp* *pp*

*gliss.* *Sul G* *trem. min. -> max. -> min.* *3* *3* *3* *3*

90

Pno.

Vln.

Vc.

*sffp* *sffp* *sffp* *sffp* *sffp* *sffp*

*ped.* *ped.*

Sul G

*p* *mf* *pp*

trem. min. max. min.

arco gradually get faster

*pp*

94

Pno.

Vln.

Vc.

*sffp* *sffp* *sffp* *sf sffp* *sfz* *ped.*

*ped.*

ord. trem. min. max. min.

*mp* *f*

continue getting faster while gradually speed up the tremolo

*fp*

**F** Tranquillo  
 ♩=ca.92

Pno.

*sffp sffsffp <sf sffz*

*f* pluck the string l.v.

\* Ped.

\*

Vln.

*p* *ff* *pp* *mf*

s.t. ord.

Sul G

s.p. s.t.

Vc.

harmonic tremolo

*ff* *pp*

Pno.

*f* l.v. *f* l.v.

Ped.

\* Ped.

\*

Vln.

harmonic tremolo

*pp* *mf*

Sul G

Vc.

Sul D

ord.

harmonic tremolo

*mf* *pp*

106 **rall.** -----

Pno. *f* l.v.

Vln. *gradually slow down the tremolo*  
 106 harmonic tremolo *f* *s.p.* *ord.*  
*gradually slow down the pattern* *p*

Vc. Sul C Sul G *f* *s.p.* *ord.*  
*gradually slow down the pattern* *p*

**Meno mosso**

*♩* = ca. 84

*8va*

111 *ord.*

Pno. *p* *espress. e dolce*  
 \* *ped.* \* *simile*

Vln. *s.t.*

Vc. *s.t.*



Piano score for measures 115-118. The Pno. part features a melody in the right hand with an 8va marking and a dynamic of *mp*. The Vln. and Vc. parts are mostly silent, with a *pp* dynamic marking in the Vc. part at the end of the system.

Piano score for measures 119-122. The Pno. part continues with a melody in the right hand, marked *mf*. The Vln. part includes "Sul A seagull effect" markings with dynamics *mf* and *p*. The Vc. part includes "Sul A seagull effect" markings with dynamics *ff*, *mf*, and *p*, and an "s.p." marking.

Pno.

Vln.

Vc.

123

*f*

Sul D seagull effect

*p*

*f*

Sul A seagull effect

*mf*

*p*

Pno.

Vln.

Vc.

126

*p*

*f*

*mf*

*p*

rit.

Sul A seagull effect

*f*

*p*

**G**

**Senza Tempo**

ca. 10'

Pno. *p* *mp* *p*

Vln. *pizz.*

Vc. *f*

Pno. *f* *p*

Vln. *sffp*

Vc. *mp* *p*

ca. 6" ca. 6"

gradually slow down

Pno. *f* *p* *mf*

Vln. *f* *p*  
harmonic trill

Vc. *sffp* *mp* *p*

ca. 6" ca. 7"

pluck the string

Pno. *pp* *mf* *mp*  
l.v.

Vln. *f* *mp*  
harmonic tremolo  
Sul A  
harmonic pizz.

Vc. *f* *pp* *mf* *p*  
slowly and continuously vary overtones by altering position and pressure of bow  
harmonic gliss.