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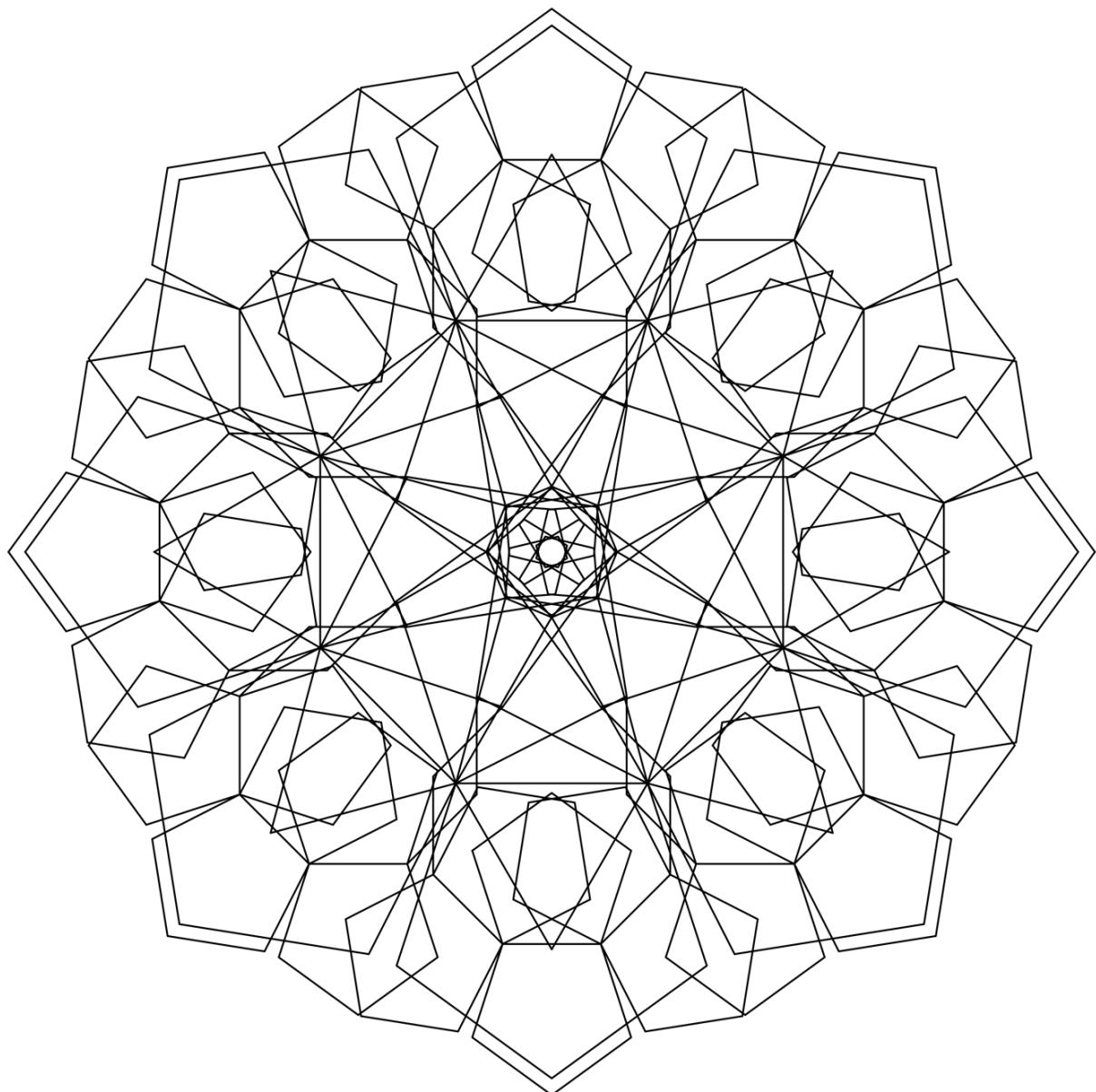
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Contos da Criação: / Tales of Creation:  
Adão / Adam



Full Score

Libretto: Nuno Cruz  
Music: Pedro Laranjeira Finisterra

July 2020 / Re-edited: July 2024

**Contos da Criação: Adão** (2020) / **Tales of Creation: Adam** (2020)  
Chamber opera for four voices and ensemble

Full Score in C

**Duration:** ca. 17'

**Libretto:** Nuno Cruz

**Music and Cover Illustration:** Pedro Laranjeira Finisterra

**Voices:**

Soprano – Lilith

Mezzo – Eve

Tenor – The Angel

Baritone - Adam

**List of Instruments:**

Clarinet in Bb & Bass Clarinet in Bb

Alto & Tenor Saxophone (also doubling crotales\* and claves)

Violin

Cello

Accordion

Electric Piano (connected to a computer running ‘bitKlavier’)

\*The crotales should be two small crotales to be played as finger cymbals (each held individually by short strings and played against each other vertically) and should be preferably tuned to D.

## Performance Notes

### Regarding Alternative Tuning Systems and Approximations

#### Microtonality and Intonation in different instruments

As a starting point, this opera musically explores tuning systems derived from 5, 6, 7, 9, 10, 11 and 12 Equal Divisions of the Octave (EDO) and the Harmonic Series on C and Eb. These structures are performed in their original form in the Electric Piano and approximated into 12, 48 and 72 Equal Divisions of the Octave (EDO) in the remaining instruments and the singers and are notated through the use of microtonal accidentals. It is important to note that in different passages there will be individual reference notes in the Electric Piano that will be precisely in tune with 12EDO (12 Equal Divisions of the Octave) and to which these tuning systems will be ‘anchored’ (e.g. this opera’s first free tempo bar uses 11EDO and 12EDO anchored on C – the octaves between Cs are being divided in 11 and 12 equal parts in the Electric Piano and Accordion, respectively – C is the ‘anchor note’). This way, when a specific passage is anchored on a given note, that note will always be tuned to 12EDO. The tuning systems and approximations are distributed through the different instruments in the following ways:

- Accordion: This is the only instrument fixed in 12EDO, therefore it is a good a reference for the remaining instruments and the singers to adjust their intonation.
- Voices: The singers also do not have written microtones and the intonation of each note is left up to them. However, given the microtonal content of the instrumental parts, a larger amount intonation variation can be expected.

- Electric Piano: All the tuning systems mentioned above are used in their original non-approximated form, and their notes are mapped into a traditional 12 tone keyboard set. Throughout the opera, the piano will change tuning systems. In certain passages this instrument is a good sonic reference for microtonal notes in the other instruments, particularly unisons. Its notational system is presented in two parallel systems: the bottom one corresponds to which keys the performer plays, and the top one gives notational approximations of what is heard using 48EDO intervals. Throughout the score, written information will be given stating which tuning systems are being used.
- Woodwinds: All the tuning systems of the electric piano are approximated into semitones, quarter and eighth tones (i.e. 48 notes per octave, or 48NPO). The performers should treat these intervals the same way they treat the intervals of 12EDO (a semitone means 100 cents, a quarter tone means 50 cents, and an eighth tone means 25 cents, but their intonation naturally varies in performance).
- Strings: All the tuning systems of the electric piano are approximated into semitones, quarter, sixth and twelfth tones (i.e. 72 notes per octave, or 72NPO). The performers should treat these intervals the same way they treat the intervals of 12EDO (a semitone means 100 cents, a quarter tone means 50 cents, a sixth tone means 33.3 cents, and a twelfth tone means 16.6 cents, but their intonation naturally varies in performance). Also, these 72NPO intervals are used to represent Just Intonation ratios (or just/natural intervals) that can be tuned by ear and are present in the harmonic series.

### Accidentals

This opera makes use of traditional looking semitone and quarter tone accidentals and, for other microtones (eighth, sixth and twelfth tones), arrows attached to those same accidentals are used to indicate the ‘microtonal deviation’ from those semitones and quartertones.

In the Clarinet, Saxophone and in the top Electric piano system, semitone, quartertone and single-arrowed accidentals are used (48NPO):

Semitones		#				b					
Quarter tones				#			d				db
Eighth tones	#↑		#↓		↑b		b↓		↑b		b↓

In the strings, semitone, quartertone, single-arrowed and double-arrowed accidentals are used (72NPO):

Semitones		#				b					
Quarter tones				#			d				db
Sixth tones	#↑↑			#↓↓	↑↑# or ↓↓#		b↓↓		↑↑b		b↓↓
Twelfth tones		#↑	#↓			↑b	b↓		↑b		b↓

## The tuning of the various instruments

The various instruments should be tuned by having the accordion as a reference:

- The Clarinets and Saxophones should be tuned through the reference notes that are most convenient to them.
- bitKlavier's 'A4 reference frequency' (Electric Piano) should be adjusted to coincide with the accordion's A4.
- Preferably, the Violin and Cello should be tuned according to one of the following criteria:
  - a) Tune their G strings with the accordion's G and tune the remaining open strings through just/natural fifths.
  - b) Tune each open string individually with the accordion's notes.

## **Regarding the Electric Keyboard**

The Electric Keyboard will be connected to a computer (preferably a Mac, but Windows is also acceptable) running the patch 'Adao – Ensemble.xml' in bitKlavier (a freeware available at <https://bitklavier.com/get/>). This patch includes all the programming necessary to perform the Electric Piano part. Different 'galleries' with different presets of tuning and 'reverse notes' will be used in different passages from the opera (each 'gallery' will have as its name the rehearsal marks to which they correspond). More information on how bitKlavier works is available at [https://manyarrowsmusic.com/bitKlavier/bitKlavier\\_Manual.pdf](https://manyarrowsmusic.com/bitKlavier/bitKlavier_Manual.pdf).

Two staff systems are used to notate the Electric Piano part. The bottom one corresponds to which keys will be played by the pianist, and the top one corresponds to approximations of the resulting sound in microtonal 48NPO notation (which includes semitones, quarter tones and eighth tones) and the 'reverse notes'. In the bottom system staff, the top C will always be notated with an 'x' notehead (). That key is always muted and its function is always to change to the patch's next 'gallery'.

The sections of the opera which make use of bitKlavier's 'nostalgic' object (rehearsal marks 'T' to 'T', 'FF' and 'JJ') have an important feature: there are foot pedal retakes/endings and individual notes/chords marked with a '\*' which will trigger a 'reverse sound' of some of the material that has been very recently played by the pianist. In the case of individual notes/chords, without the use of the foot pedal, as soon as those marked notes/chords are lifted, they will start sounding 'in reverse'. In the case of foot pedal retakes/endings, the most recent rearticulations of the keys that were played while the foot pedal was pressed will start sounding 'in reverse' as soon as the pedal is lifted. Depending on the situation, the notation for the foot pedal will be distinguished between pedal retakes/endings with a '\*' ( - which will trigger 'reverse sounds'), and those without a '\*' ( - which will not trigger any 'reverse sounds' and can be treated more freely by the pianist). 'Reverse notes' are notated with diagonally slashed noteheads () only in the Electric Keyboard's top system, so that they can be more easily distinguished.

The aforementioned passages should be treated carefully in this regard by the pianist (as lifting the pedals/individual notes in different times will affect the duration and the placement in time of the 'reverse sounds') and the conductor (since these 'reverse sounds' are mirroring the envelopes of the original notes – tempo changes will be problematic).

Inside each 'gallery' of the bitKlavier patch there will be an explanation of how each preset works.

### **Regarding horizontal lines in free tempo sections**

Horizontal lines are used in non-measured bars to indicate the duration of certain held notes/chords of one instrument in relation other instruments' parts. There are two types of horizontal lines:



The held note/chord ends at the end of the line



The held note/chord continues to be held into the next written note  
(functions just as a tie)



# Contos da Criação: Adão

## Tales of Creation: Adam

Full Score in C

Libretto: Nuno Cruz

Music: Pedro Laranjeira Finisterra

*Before the action starts, the audience witnesses flashes of what happened previously, mimed by the performers themselves:*

*The Creation of Adam and Lilith, where both humans emerge from the soil from which they were made,*

*The Meeting of both beings, where they satisfy their curiosity about each other;*

*The Embrace, where their Flames feeds from the other's Breath,*

*The Conflict, where, in their eagerness to be Perfect, the firstborns dissolve their Love,*

*The Departure, where Lilith leaves both Adam and the Eden.*

**Ad Libitum** ♩ = 108

The musical score consists of ten staves, each with a clef, key signature, and time signature. The vocal parts are Soprano, Mezzo-soprano, Tenor, and Baritone. The instrumental parts include Clarinet in B♭, Alto Saxophone, Violin, Violoncello, Accordion, Electric Piano Pitch, and Electric Piano Keys. The Accordion staff features a melodic line with dynamic markings *p*, *f*, and *fp*. The Electric Piano staff includes a bracket labeled "Capo A B C D E F". The score is set against a background of vertical bars representing the "flashes" mentioned in the libretto.

LILITH

Soprano X

Mezzo-soprano X

EVE

THE ANGEL

ADAM

Doublings: Bass Clarinet in Bb

Clarinet in B♭ X

Doublings: Tenor Saxophone, Crotale & Claves

Alto Saxophone X

Violin X

Violoncello X

Cantabile Lamentoso

Accordion X X

Electric Piano Pitch X

Electric Piano Keys X

Capo A B C D E F

[1]

Accord.

*mp* *f* *p sub.* *Cantabile Lamentoso* *fp*

11EDO on C

E. Pno Pitch

*mf* *f* *p* *(Réd.)*

E. Pno Keys

*mf* *f* *p* *(Réd.)*

[1]

Accord.

*f* *mf*

E. Pno Pitch

*(Réd.)* *mp* *mf* *f* *Réd.*

E. Pno Keys

*(Réd.)* *mp* *mf* *f* *Réd.*

[1]

Accord.

*f* *mf*

E. Pno Pitch

*(Réd.)* *mf* *f* *ff* *Réd.*

E. Pno Keys

*(Réd.)* *mf* *f* *ff* *Réd.*

[1]

ca. 50"

Accord.

*fp* *f* *mf*

E. Pno Pitch

*p* *f* *mf* *(Réd.)*

E. Pno Keys

*p* *f* *mf* *(Réd.)*

**A** *Moderato*  $\text{♩} = 108$

Cl. in B $\flat$

A. Sax.

Vln

Vc.

Accord.

E. Pno  
Pitch

E. Pno  
Keys

**B** ADÃO  
*Lamenting*

Bar. 6  $\text{mf}$

Li - lith de - ve o - di - ar - - - me...

Cl. in B $\flat$

A. Sax.

Vln

Vc. (sul pont.)

Accord.

E. Pno  
Pitch

E. Pno  
Keys

**C**

Bar. 9

**D**

*mf Lamenting*

Po - de - mos ca - ber no co - ra -

Cl. in B♭

A. Sax.

Vln

Vc.

*mf*

pizz.

*mf*

*p*

Accord.

E. Pno Pitch

*f*

*p*

*5*

(γ γ γ γ)

*46*

*p*

*p*

*8va*

*8ba*

*Xed.*

Rubato

E. Pno Keys

*f*

*p*

*5*

(γ γ γ γ)

*46*

*p*

*p*

*8ba*

*p*

*Xed.*

Bar. 15

-ção do ou - tro, mas nun - ca na ca - be - ça...

C1. in B<sub>b</sub>

A. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

(Ado.)

E. Pno Keys

(Ado.)

15

*p*      *mf*

*p*      *mf*

*mf*

*mf*

15

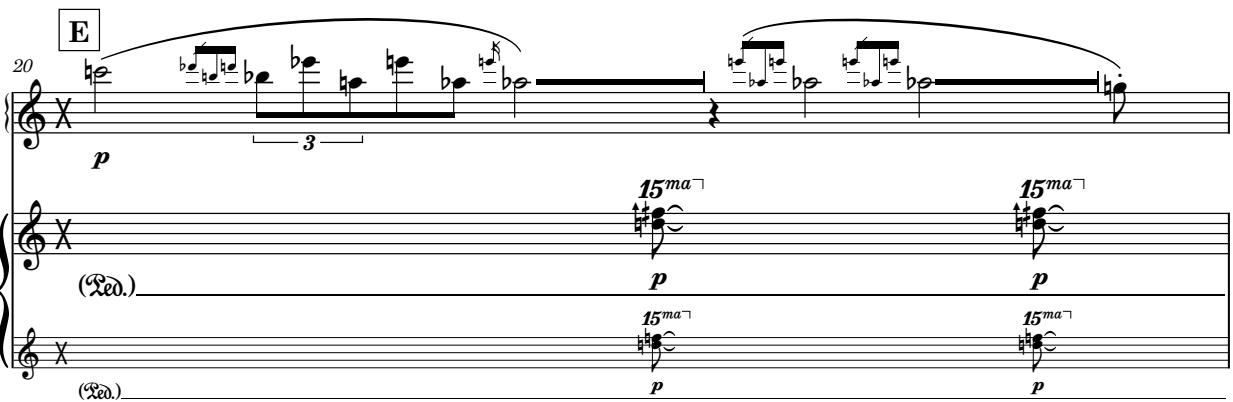
*p*      *mf*

*p*      *mf*

## Contos da Criação: Adão / Tales of Creation: Adam

**E**

Accord.

20 

E. Pno Pitch (Rêo.)

E. Pno Keys (Rêo.)

**F Prophetic**

Bar.

21 

Des - ti - na - dos a ser, im - pos - si - veis de ser, nos - so Pai as - sim nos fez.

E. Pno Pitch (Rêo.)

E. Pno Keys (Rêo.)

**G Moderato  $\text{d} = 108$**

Bar.

22 

Mas es - te Jar - dim só traz so - li -

Cl. in Bb

A. Sax.

11EDO on D

E. Pno Pitch (Rêo.)

E. Pno Keys (Rêo.)

26

Bar. - dão.

C1. in B $\flat$

A. Sax.

Vln pizz. *mf*

Vc. pizz. *mf*

Accord.

E. Pno Pitch

E. Pno Keys

To Crtls.

pizz.

pizz.

*8va* *mf*

*8va* *mf*

*8va* *mp* *p* *f*

*8va* *mf* *f*

(Ado.)

*8va* *mp* *p* *f*

*8va* *mf* *f*

(Ado.)

Bar. 29

- so ser fe - liz, quem me de - ra, con - se - guir as - sim es - que-

Cl. in B♭

Crtls.

Vln

Vc.

Accord.

E. Pno Pitch

(Xed.)

E. Pno Keys

(Xed.)

Detailed description: The musical score consists of six staves. The top staff is for the Bassoon (Bar.), which plays a melodic line with grace notes and slurs. The second staff is for the Clarinet in B-flat (Cl. in B♭), which has a dynamic marking of *mf*. The third staff is for the Cello/Bass (Crtls.). The fourth staff is for the Violin (Vln). The fifth staff is for the Double Bass (Vc.). The sixth staff is for the Accordion (Accord.). The bottom two staves are for the Electric Piano, divided into 'Pitch' and 'Keys'. Both staves show complex patterns with various dynamics and performance instructions like '15ma', 'f', and '8va'. The vocal line continues from measure 29, singing 'so ser fe - liz, quem me de - ra, con - se - guir as - sim es - que-'. The piano parts provide harmonic support, with the 'Pitch' staff often playing eighth-note chords and the 'Keys' staff providing bassline support.

33 LILITH      **H**      *mf Reflective*

S. - cer.      Es - que - cer o mal que te fiz.

ADAM      *mf Reflective*

Bar. - cer.      Es - que - cer o mal que te fiz.

Cl. in B♭

Crtls.

Vln arco  
*mf*  
arco

Vc. *mf*

Accord.

E. Pno Pitch      *15ma*   
*mf* *15ma*  
(Red.)

E. Pno Keys      *15ma*   
*mf* *15ma*  
(Red.)



The musical score consists of eight staves. From top to bottom: 1) Soprano (S.) in treble clef, 4/4 time, dynamic *mf Reflective*. 2) Bassoon (Bar.) in bass clef, 4/4 time, dynamic *mf Reflective*. 3) Clarinet in B♭ (Cl. in B♭) in treble clef, 4/4 time. 4) Cello/Bass (Crtls.) in bass clef, 4/4 time. 5) Violin (Vln) in treble clef, 4/4 time, dynamic *mf*, with 'arco' markings above the first two measures. 6) Double Bass (Vc.) in bass clef, 4/4 time, dynamic *mf*. 7) Accordion (Accord.) in treble/bass clef, 4/4 time. 8) Grand Staff for Electronic Piano (E. Pno) divided into Pitch and Keys sections. The Pitch section has a dynamic of *15ma* with a pitch bend arrow, followed by *mf* and *15ma*. The Keys section has a dynamic of *15ma* with a pitch bend arrow, followed by *mf* and *15ma*. Both sections include a red line and the label '(Red.)' below them. The vocal parts (Soprano and Bassoon) sing the lyrics 'Es - que - cer o mal que te fiz.' and 'cer.' respectively. The piano part includes dynamic markings *mf* and *15ma*.

37

S. *mf Determined*  
*3*  
 De - ma - si - a - do tar - de,

Bar. *mf Lamenting*  
*3*  
 A - go - ra é tar - de,

Cl. in B♭

Crtls.

Vln

Vc.

Accord.

E. Pno  
Pitch

*8va* ↗  
*88* ↗  
*mf*  
*8va* ↗  
*88*  
*(Xed.)*

E. Pno  
Keys

*8va* ↗  
*88* ↗  
*mf*  
*8va* ↗  
*88*  
*(Xed.)*

38

S. De - ma - si - a - - do tar - - - de.

Bar. De - ma - si - a - - do tar - - - de.

Cl. in B♭

Crtls.

Vln

Vc. *fp*

Accord.

E. Pno Pitch

E. Pno Keys *15<sup>ma</sup>* I J K L M N O P Q R S T

*Lilith finds herself alone in No Man's Land, contemplating the new future she intends to build for herself, when an Angel, an agent of the Divine Will, approaches her.*

**I Lento Sombrio  $\text{♩} = 60$**

**J  $mf$  Solemn**

T. 39 THE ANGEL

Vc.

E. Pno Pitch

E. Pno Keys

Li - lith!

6&7EDO on C  
Reverse sounds on the right hand

T. 44

Nos - so pai en - vi - a - te u - ma men - sa - gem de tran - qui - li -

E. Pno Pitch

E. Pno Keys

(15) (Rêdo.)

47

T. 

Cl. in Bb

E. Pno Pitch

E. Pno Keys

(15)  
(Ad.)

(15)  
(Ad.)

52 *Assertive*

**K** LILITH *mf* 

Crtls.

Vln

Accord.

*fp*

54 

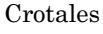
ca. 20"

**L A Tempo**

55

T.   -  -  -  - 

Cl. in B♭   -  -  -  - 

Crtls.   -    -   

Vln   -  -  -  - 

Vc.   -  -  -  - 

Accord.   -    -  - 

E. Pno  
Pitch              
*15ma bassa*  
*20.* 

E. Pno  
Keys              
*15ma bassa*  
*20.* 

**M THE ANGEL *mf* Effusive**

T. 59

O De - sí - gñio Di - ví - no as - sim é,

Cl. in B $\flat$

Crtls.

Vln

Vc.

Accord.

E. Pno Pitch

(8)

E. Pno Keys

(15)  
(Red.)

*mf*

*p*

*mf*

*p*

62

T. *f*  
sois i - guais e pa - ra o ou - tro. O É - den é a vos - sa ca -

Cl. in B $\flat$   
*mf*

Crtls.

Vln

Vc.

Accord.

E. Pno  
Pitch  
*mf*      *mf*      *più f*  
(15) (Xed.)  $\wedge^*$

E. Pno  
Keys  
*mf*      *mf*      *più f*  
(15) (Xed.)  $\wedge^*$

N

LILITH *f Prophetic*

S. 66  
 Des ti - na - dos a ser, im - pos - - sí - veis de ser,  
 sa.

T.

Cl. in B♭

Crtls.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

(15)

*mf*      *mf*      *f*

*mf*      *mf*      *f*

*mf*      *mf*      *f*

70

S. *f Assertive*  
nos - so Pai as - sim nos fez.  
A - ma - rei o Pai, mas nun - ca A - dão.\_

T.

Cl. in B♭

Crtls.

Vln *mf*

Vc *mf*

Accord.

E. Pno Pitch  
(15) (Red.)

E. Pno Keys  
(15) (Red.)

73

**O**

S.

T. THE ANGEL *mf Distant*

E. Pno Pitch

E. Pno Keys

Vos - so Pai sa - be quan - to se fe - ri - - ram,

*8ba*

*8ba*

*8ba*

*8ba*

76

S.

T. e quer a - bra - çar - vos co - mo - i - guais, se tam - bém o fi -

Cl. in B♭

E. Pno Pitch

E. Pno Keys

*8va*

*p*

*mf*

*15ma bassa*

*8va*

*mf*

*15ma bassa*

**P**

LILITH      **f Prophetic**

S.      Des - ti - na - - - dos a ser, im - pos - - - sí - veis de

T.      ze - rem.

C. in B♭      *mf*      6

Crtls.      *mf*

Vln      *mf*

Vc.      *mf*

Accord.      *mf*

E. Pno Pitch      *mf*      6      *f*  
 (Rêd.)      15ma bassa      \*      Rêd.

E. Pno Keys      *mf*      6      *f*  
 (Rêd.)      15ma bassa      \*      Rêd.

***f*** Assertive

S. 82      ser. A - dão é ce - go à mi - nha for - ça e

T.

Cl. in B♭

Crtls.  $\frac{4}{4}$   $\gamma$   $\times$   $\gamma$   $\gamma$   $mf$

Vln.

Vc.

Accord.  $\frac{4}{4}$   $\gamma$   $\times$   $\gamma$   $\gamma$   $8va$

E. Pno Pitch  $\frac{4}{4}$   $\gamma$   $\gamma$   $mf$   
 $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$   
 $(15)$   $(\text{R}\ddot{\text{o}}\text{o})$   $\wedge^*$

E. Pno Keys  $\frac{4}{4}$   $\gamma$   $\gamma$   $mf$   
 $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$   
 $(15)$   $(\text{R}\ddot{\text{o}}\text{o})$   $\wedge^*$

Q

84

S. Cha - ma, não é meu i - gual.

T. THE ANGEL *Candid*  
*mf*

Cl. in B♭

Crtls.

Vln *mf*

Vc. *mf*

Accord.

E. Pno Pitch  
(15)  
(Red.)

E. Pno Keys  
(15)  
(Red.)

87

T. *pí - ri - tos,* a - cre - di - tai\_ na sa - be - do-

Cl. in B♭ *mp*

Crtls. *mf*

Vln *mf*

Vc. *mf*

Accord. *p* *p*

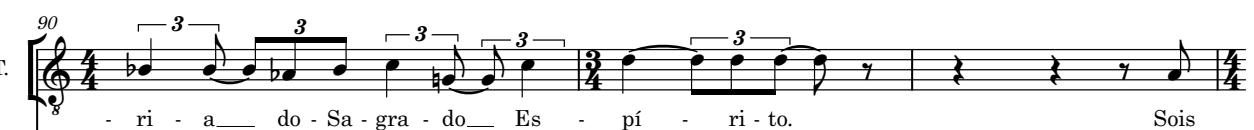
E. Pno Pitch *mf* *mp* 6

(15) (Réd.)

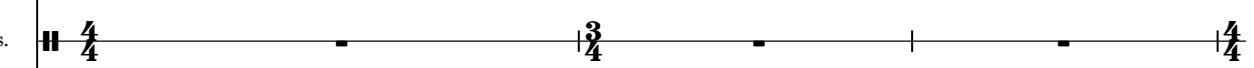
E. Pno Keys *mf* *mp* 6

(15) (Réd.)

90

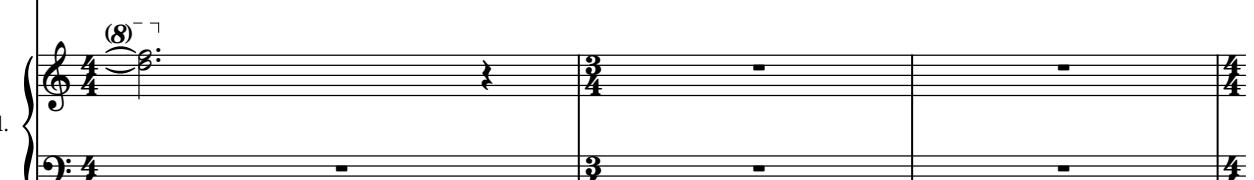
T. 

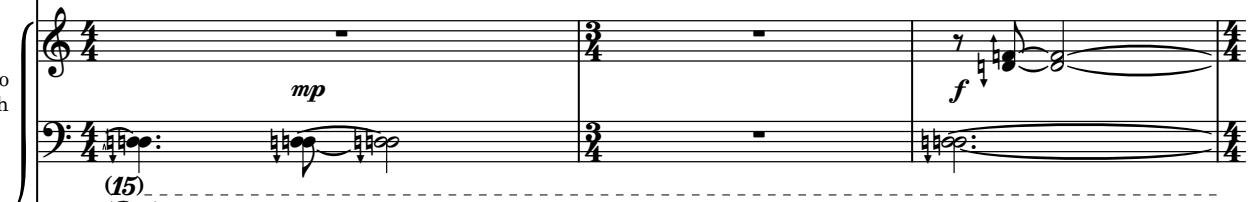
Cl. in B♭ 

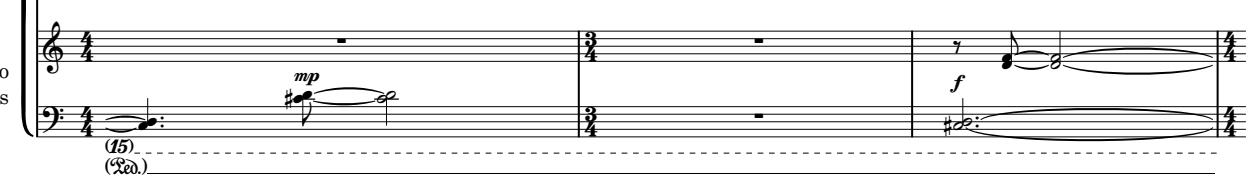
Crtls. 

Vln 

Vc. 

Accord. 

E. Pno Pitch 

E. Pno Keys 

93

T. fei - tos pa - ra a - mar vos - so par e to - da a Cri - a - ção. Nos - so

Cl. in B♭ *mf*

Crtls.

Vln. *fp*

Vc. *fp*

Accord.

E. Pno Pitch

(15) (Red.)

E. Pno Keys

(15) (Red.)

**LILITH**      **f Prophetic, Insistent**

R

S.      96

T.

Cl. in B♭

Crtls.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

The musical score consists of eight staves. From top to bottom: Soprano (S.) with a treble clef, Tenor (T.) with a treble clef, Clarinet in B♭ (Cl. in B♭) with a treble clef, Crtls. (Curtals) with a bass clef, Violin (Vln) with a treble clef, Cello/Bass (Vc.) with a bass clef, Accord. (Accordions) with a bass clef, and two staves for Electronic Piano (E. Pno) labeled 'Pitch' and 'Keys'. The score is in common time (indicated by a '4'). Measure 96 begins with a dynamic of **f**. The vocal parts sing 'Im - pos - si - - - - - veis, im - pos - - -' and 'pai vos a - ma.' The Clarinet has a sixteenth-note run. The Crtls. play eighth-note patterns. The Vln and Vc. play sustained notes. The Accord. play eighth-note chords. The E. Pno Pitch and E. Pno Keys staves show complex sixteenth-note patterns with dynamics **f**, **mf**, and **8va** (octave up). The score includes performance instructions like '3' over groups of three notes, '6' over sixteenth-note patterns, and '8ba' with 'Red.' (red dot).

99

S.      - sí - veis, im - pos - sí - veis de ser. Im - pos - sí - - - - - - - - veis, im - pos - -

Cl. in B $\flat$       *f*

Crtls.      *mf*

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

Detailed description: This is a page from a musical score for orchestra and piano. The top section features vocal parts (Soprano, Clarinet in B-flat, Crtls.) and string instruments (Vln, Vc). The middle section features an Accordion part with dynamic markings like *f* and *mf*, and performance instructions such as 3, 6, 8va, 8ba, and (8) (Red.). The bottom section features two parts for the piano: E. Pno Pitch and E. Pno Keys. The piano parts include dynamic markings like *mf*, *f*, and *mf*, and performance instructions like 6, 8va, 8ba, and (8) (Red.). The vocal part includes lyrics in Portuguese: "sí - veis, im - pos - sí - veis de ser. Im - pos - sí - - - - - - - - veis, im - pos - -". The page number 99 is at the top left, and the page number 27 is at the top right.

101 **S** *mf Decisive*

S. - sí - veis\_de ser.\_\_\_\_ Nun - ca\_\_\_\_ vol - ta - rei a to - mar o ve - ne - no da

Cl. in B $\flat$   $p$

Crtls.

Vln

Vc.

Accord.  $p$

E. Pno Pitch

E. Pno Keys

Detailed description: This is a page from a musical score titled 'Contos da Criação: Adão / Tales of Creation: Adam'. The page number is 28. The music is numbered 101. The vocal part (Soprano) has lyrics: '- sí - veis\_de ser.\_\_\_\_ Nun - ca\_\_\_\_ vol - ta - rei a to - mar o ve - ne - no da'. The instrumentation includes Clarinet in B-flat, Crtls. (likely Cello or Double Bass), Violin (Vln), Cello (Vc.), Accordion (Accord.), and Electronic Piano (E. Pno) with two staves: one for Pitch and one for Keys. The score features dynamic markings such as 'mf Decisive' and 'p'. Performance instructions include '(8va)' for eighth-note value and '(Red.)' for red notes. Measure 101 consists of six measures of music, with the last measure being a repeat of the first five.

T

104

S. nos - sa re - la - ção... —

T. THE ANGEL *sententious* Es - pe - ra - te a -

Cl. in B♭

Crtls.

Vln pizz. f

Vc. f

Accord.

(8)

E. Pno Pitch

E. Pno Keys

*ma bassa* f *ped.*

*ma bassa* f *ped.*

107

T. - pe - nas\_ so - li - dão. Fo - ra do É - den não te po - de - mos a - cu - dir.

Cl. in B♭

Crtls. | *f*

Vln | *f*  
Vc. pizz. | *f*

Accord.

E. Pno Pitch | *f*  
(*Ré*) | *15ma*

E. Pno Keys | *f*  
(*Ré*) | *15ma*

110

T. <img alt="Musical staff for Tenor (T.) showing a melodic line with eighth and sixteenth notes. Measure 1: 3 eighth notes. Measure 2: 3 eighth notes. Measure 3: 3 eighth notes. Measure 4: 3 eighth notes. Measure 5: 3 eighth notes. Measure 6: 3 eighth notes. Measure 7: 3 eighth notes. Measure 8: 3 eighth notes. Measure 9: 3 eighth notes. Measure 10: 3 eighth notes. Measure 11: 3 eighth notes. Measure 12: 3 eighth notes. Measure 13: 3 eighth notes. Measure 14: 3 eighth notes. Measure 15: 3 eighth notes. Measure 16: 3 eighth notes. Measure 17: 3 eighth notes. Measure 18: 3 eighth notes. Measure 19: 3 eighth notes. Measure 20: 3 eighth notes. Measure 21: 3 eighth notes. Measure 22: 3 eighth notes. Measure 23: 3 eighth notes. Measure 24: 3 eighth notes. Measure 25: 3 eighth notes. Measure 26: 3 eighth notes. Measure 27: 3 eighth notes. Measure 28: 3 eighth notes. Measure 29: 3 eighth notes. Measure 30: 3 eighth notes. Measure 31: 3 eighth notes. Measure 32: 3 eighth notes. 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Measure 919: 3 eighth notes. Measure 920: 3 eighth notes. Measure 921: 3 eighth notes. Measure 922: 3 eighth notes. Measure 923: 3 eighth notes. Measure 924: 3 eighth notes. Measure 925: 3 eighth notes. Measure 926: 3 eighth notes. Measure 927: 3 eighth notes. Measure 928: 3 eighth notes. Measure 929: 3 eighth notes. Measure 930: 3 eighth notes. Measure 931: 3 eighth notes. Measure 932: 3 eighth notes. Measure 933: 3 eighth notes. Measure 934: 3 eighth notes. Measure 935: 3 eighth notes. Measure 936: 3 eighth notes. Measure 937: 3 eighth notes. Measure 938: 3 eighth notes. Measure 939: 3 eighth notes. Measure 940: 3 eighth notes. Measure 941: 3 eighth notes. Measure 942: 3 eighth notes. Measure 943: 3 eighth notes. Measure 944: 3 eighth notes. Measure 945: 3 eighth notes. Measure 946: 3 eighth notes. Measure 947: 3 eighth notes. Measure 948: 3 eighth notes. Measure 949: 3 eighth notes. Measure 950: 3 eighth notes. Measure 951: 3 eighth notes. Measure 952: 3 eighth notes. Measure 953: 3 eighth notes. Measure 954: 3 eighth notes. Measure 955: 3 eighth notes. Measure 956: 3 eighth notes. Measure 957: 3 eighth notes. Measure 958: 3 eighth notes. Measure 959: 3 eighth notes. Measure 960: 3 eighth notes. Measure 961: 3 eighth notes. Measure 962: 3 eighth notes. Measure 963: 3 eighth notes. Measure 964: 3 eighth notes. Measure 965: 3 eighth notes. Measure 966: 3 eighth notes. Measure 967: 3 eighth notes. Measure 968: 3 eighth notes. Measure 969: 3 eighth notes. Measure 970: 3 eighth notes. Measure 971: 3 eighth notes. Measure 972: 3 eighth notes. Measure 973: 3 eighth notes. Measure 974: 3 eighth notes. Measure 975: 3 eighth notes. Measure 976: 3 eighth notes. Measure 977: 3 eighth notes. Measure 978: 3 eighth notes. Measure 979: 3 eighth notes. Measure 980: 3 eighth notes. Measure 981: 3 eighth notes. Measure 982: 3 eighth notes. Measure 983: 3 eighth notes. Measure 984: 3 eighth notes. Measure 985: 3 eighth notes. Measure 986: 3 eighth notes. Measure 987: 3 eighth notes. Measure 988: 3 eighth notes. Measure 989: 3 eighth notes. Measure 990: 3 eighth notes. Measure 991: 3 eighth notes. Measure 992: 3 eighth notes. Measure 993: 3 eighth notes. Measure 994: 3 eighth notes. Measure 995: 3 eighth notes. Measure 996: 3 eighth notes. Measure 997: 3 eighth notes. Measure 998: 3 eighth notes. Measure 999: 3 eighth notes. Measure 1000: 3 eighth notes.</p>

To T. Sax.

E. Pno Pitch

E. Pno Keys

## Contos da Criação: Adão / Tales of Creation: Adam

*Eve is created in a moment of pure Divine Mystery: the Angel, God's agent, goes to Adam and comforts him with a gesture. Then, gently removes a rib from him and lifts it to the Heavens so that God may perform his Miracle, thus creating Eve.*

113 **U** Misterioso ♩ = 60

T.

Cl. in B<sub>b</sub> *mf*

T. Sax.

Vln *mp* arco

Vc.

Accord.

E. Pno Pitch  
(Rwd.)

E. Pno Keys  
(Rwd.)

15<sup>ma-1</sup> U V X Y Z AA BB CC DD

116

Cl. in B<sub>b</sub>

T. Sax.

Vln

Vc.

Accord.

*p* — *mf*  
*p* — *mf*  
arco  
*p* — *mf*  
*p* — *mf*  
*mp*

120

Cl. in B<sub>b</sub>

T. Sax.

Vln

Vc.

Accord.

*mf* > *p* < *mf*  
*mf* — *mp*  
*p*  
*mp*  
*pp* — *ff*

124

Cl. in B $\flat$

To Clv.

Clv.

***ff***

Vln

*mf*

Vc.

Accord.

This musical score page shows a single measure (Measure 124) for an orchestra and piano. The instrumentation listed is Clarinet in B-flat (Cl. in B $\flat$ ), Clarinet (labeled 'To Clv.'), Bassoon (Clv.), Violin (Vln.), Cello (Vc.), and Accordion (Accord.). The Violin part includes dynamic markings 'ff' (fortissimo) and 'mf' (mezzo-forte). The Accordion part is labeled 'Accord.'. The score consists of five systems of five-line staff notation. Each system begins with a clef (Treble for Vln., Bass for Vc., and Bass for Accord.) and a key signature. Measures are indicated by vertical bar lines. Sustained notes are represented by square stems with dots at the top. The page number '124' is located in the upper left corner.

125 V Andante moderato ♩ = 96

Vln. 8va - pizz.

Vc. pp mf pizz. p

5EDO&12EDO on C  
Molto cantabile

E. Pno Pitch mp mf mp < mf

E. Pno Keys mp mf mp < mf

*Rex.*

Molto cantabile

130

Vln

Vc.

E. Pno Pitch

E. Pno Keys

pizz.

p

mp

mf

3

5

3

3

mp

3

(Ad.)

(Ad.)

134

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

8va

pp

arco

mf

pp

5

3

f

pp

pp

8va

5

mf

3

(Ad.)

8va

5

mf

3

(Ad.)

139 W

M-S.

Cl. in B♭ *mf*

Clv. *p*

Vln. *<f*

Vc. *pizz.* *mf*

Accord. *<f* *mf-pp* *mf* *pp* *mf*

E. Pno Pitch *mf* *p* *p* *mf*  
E. Pno Keys *mf* *p* *p* *mf*

143

M-S.

Cl. in B♭ To B Cl.

Clv. To T. Sax.

Vln.

Vc. pizz. arco pizz. arco

Accord.

E. Pno Pitch

E. Pno Keys

Detailed description: This is a musical score page with six systems of music. System 143 starts with a blank staff for M-S. followed by a staff for Clarinet in B♭. The Clarinet part has a dynamic of *mf* and a melodic line with grace notes. Next is a staff for Clarinet in C, with a dynamic of *mf* and a melodic line starting with a grace note. Then comes a staff for Cello, with a dynamic of *mf*, followed by a staff for Violin with a dynamic of *mf*. The Double Bass staff follows, with dynamics of *mf* and *p*, and markings for 'pizz.' and 'arco'. The Accordion staff has dynamics of *mf* and *pp*. The first Electronic Piano staff (Pitch) has dynamics of *mf* and *pp*, with key changes indicated by a bracket above the staff. The second Electronic Piano staff (Keys) also has dynamics of *mf* and *pp*, with key changes indicated by a bracket above the staff. Measure numbers 1 through 8 are present above the staves, and measure 9 is indicated by an 'X' at the end of each staff.

**X**

148 EVE *Curious, Expectant*

M-S. **p** Quem é es - te ou - tro ser que me a - com - pa - nha...?

B Cl.

T. Sax.

Vln **p** **mp**

Vc. **p** **mp**

Accord. **pp** **mp**

E. Pno Pitch **8va** **mp**

E. Pno Keys **8va** **mp**

*Reo.*

Y

ca. 15/20" A Tempo

M-S. *mp* Pa - ra - í - so... pa - ra - nós? ||X||

B Cl. *p-f*

T. Sax. *p-f*

Vln. *p* *mf*

Vc. *p* *mf*

Accord. *p* *mf-p* ||X||

E. Pno Pitch *mf* (Rôô.) *8va* *mp* *mf* *mp* ||X||

E. Pno Keys *mf* (Rôô.) *8va* *mp* *mf* *mp* ||X||

## Contos da Criação: Adão / Tales of Creation: Adam

ca. 10/15" **Z** A Tempo

154      *mf* *Tender, Rubato*      *p*      *mf* > *p*

M-S.      A - dão...      Eu sei co - mo o teu co - ra - ção so - fre...      ADAM  
*Curious, Expectant*      *mf*  
 Bar.      Quem

B Cl.      *pp*

T. Sax.      *pp*

Vln

Vc.

Accord.      (8)      ↓

E. Pno Pitch      *mf*      *mp*  
 (Rêdo.)

E. Pno Keys      *mf*      *mp*  
 (Rêdo.)

*Sudden, waking up to reality*

Bar. 156

é \_\_\_\_\_ es - te ou - tro...      Não.      Des - ta

B Cl.

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

(Rêo.)

161

Bar. vez vai ser di - fe - ren - te. 2

B Cl. 2  
*f* 2

T. Sax. 2  
*f* 2  
*mf*

Vln. 2

Vc. 2  
*mf* 3 *f* 2

Accord. 2  
*f* 2

E. Pno Pitch 2  
*mf* 3 *f* 5 3 *mf* 3  
*8va* 2  
*8ba* p

E. Pno Keys 2  
*mf* 3 *f* 5 3 *mf* 3  
*8va* 2  
*8ba* p

*Red.*

165 EVE **AA** *mf* *Tender*

M-S. Sou par - te de ti, sou E - va...

B Cl. To Cl. in B♭

T. Sax.

Vln arco *8va* *pp* *f*

Vc. *pp* *f*

Accord.

E. Pno Pitch *15ma* *mf* *3* *mp* *mf*

E. Pno Keys *15ma* *mf* *3* *mp* *mf*

BB

*Growing enthusiasm*  
**f**

M-S. 169 Eu en - ten - do - te. E a -

Bar. ADAM **f** *Growing enthusiasm*  
E a - go - ra -

Cl. in B♭ Cl. in B♭  
*mf*

T. Sax.

Vln *mf*

Vc. *mf* **f**

Accord. *mf* **f** **p**

E. Pno Pitch *f* *mf* (Réd.)

E. Pno Keys *f* *mf* (Réd.)

This musical score page contains six staves of music. At the top, the vocal line for 'M-S.' begins with a melodic line and lyrics 'Eu en - ten - do - te. E a -'. Below it, the vocal line for 'ADAM' starts with 'E a - go - ra -' and includes dynamic markings 'f' and 'Growing enthusiasm'. The third staff features a clarinet in B♭ playing eighth-note patterns with dynamic 'mf'. The fourth staff shows a tenor saxophone with rests. The fifth staff has a violin line with a dynamic 'mf' and a sixteenth-note cluster at the end. The sixth staff features a cello line with dynamic 'mf' followed by 'f'. The seventh staff is for the piano's keyboard and pitch sections, with dynamic 'f' and 'mf' and a marking '(Réd.)'. The eighth staff continues the piano's keyboard section with dynamic 'f' and 'mf' and another '(Réd.)'. The score is numbered 169 and includes a box labeled 'BB' above the vocal parts.

174

CC

M-S. - go - ra\_\_\_\_ o a - mor\_\_\_\_\_ po - de re - nas - cer\_\_\_\_\_ po - de

Bar. o a - mor\_\_\_\_\_ po - de re - nas - cer\_\_\_\_\_

Cl. in B♭

T. Sax.

Vln

Vc. *mf*

Accord.

E. Pno Pitch

E. Pno Keys

178

M-S. *re - nas - cer\_ nes - te Pa - ra - í - so\_ pa - ra nós!*  $\frac{3}{4}$

Bar. *nes - te Pa - ra - í - so\_ pa - ra nós!*  $\frac{3}{4}$

Cl. in B $\flat$  *f*  $\frac{3}{4}$

T. Sax. *f*  $\frac{3}{4}$

Vln *arco*  $\frac{3}{4}$

Vc. *f*  $\frac{3}{4}$

Accord. *=f*  $\frac{3}{4}$  *pp*  $\frac{3}{4}$  *ff*  $\frac{3}{4}$

E. Pno Pitch *f*  $\frac{3}{4}$  *(8)*  $\frac{3}{4}$  *(Red.)*  $\frac{3}{4}$

E. Pno Keys *f*  $\frac{3}{4}$  *(8)*  $\frac{3}{4}$  *(Red.)*  $\frac{3}{4}$

*d = d.*

**DD**

182

M-S.

Bar.

Cl. in B♭

T. Sax.

Vln

Vc.

Accord.

E. Pno  
Pitch

E. Pno  
Keys

*8va*

*15ma*

*(Ad.)*

*15ma*

*(Ad.)*

*15ma*

*Ad.*

187 *f Intense*

M-S. Fi - nal - men - - - te A ver -

Bar. Fi - nal - men - - - te

Cl. in B♭

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys (R&D.)

*8va*

*f*

*15ma*

*f* *15ma*

*15ma*

*f* *15ma*

192

M-S.

- da - de da mes - ma car - - - ne!\_\_

Bar.

A ver - da - de da mes - ma car - - - ne!\_\_

Cl. in B♭

T. Sax.

Vln

Vc.

(8)

Accord.

E. Pno Pitch

E. Pno Keys

*(R&D.)*

*15<sup>ma</sup>* EE FF GG

197

M-S. *p* Ser - - mos dois num | *d. = d*

Bar. Ser - mos dois \_\_\_\_\_ num\_

Cl. in B♭

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

5EDO on C  
*15<sup>ma</sup>* 5:6  
*f*  
*Xed.*

5EDO on C  
*15<sup>ma</sup>* 5:6  
*f*  
*Xed.*

201 **EE**

M-S. 

(15) 

204 **FF**

M-S.

Bar.

Cl. in B♭ To B Cl.

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

Detailed description: This is a page from a musical score for orchestra and piano. The top section contains staves for M-S. (Mezzo-Soprano), Bar. (Bassoon), Clarinet in B♭ (with a dynamic instruction 'To B Cl.'), Tenor Saxophone, Violin (Vln), Cello (Vc.), and Accordion. The bottom section contains staves for Electronic Piano Pitch and Electronic Piano Keys. The score includes various dynamics such as 'FF', 'mf', 'p', and 'fp'. The vocal parts sing 'To B Cl.' and 'fp'. The piano parts feature sustained notes and eighth-note patterns. Measure numbers 204 and 205 are indicated at the top of the page.

209

**GG** *f In love*

M-S. *Co - mo é Di - vi - no*

Bar. *Intense* *É Per - fei - ção!* *In love Co - mo é Di - vi - no*

B Cl.

T. Sax. *p f*

Vln *fp fp*

Vc. *fp fp*

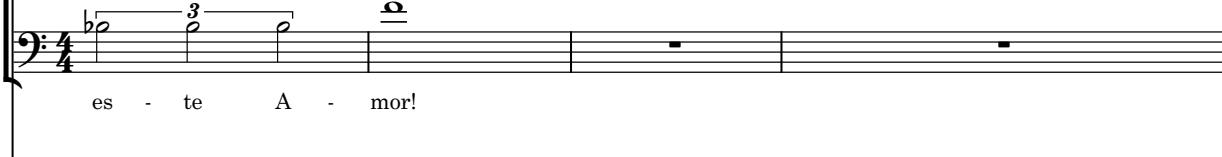
Accord.

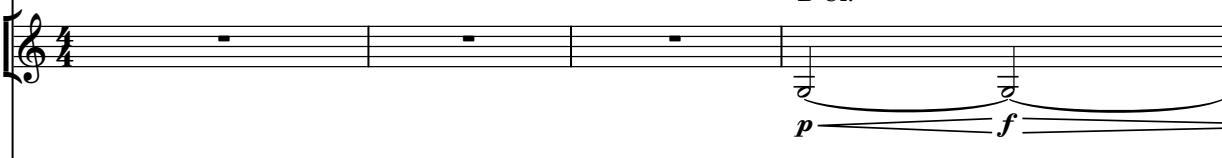
E. Pno Pitch

E. Pno Keys *(Rêo.) \**

215

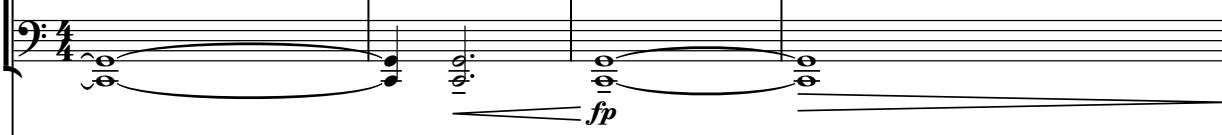
M-S. 

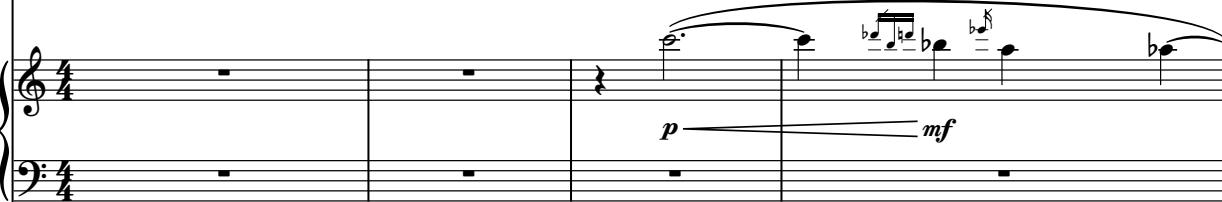
Bar. 

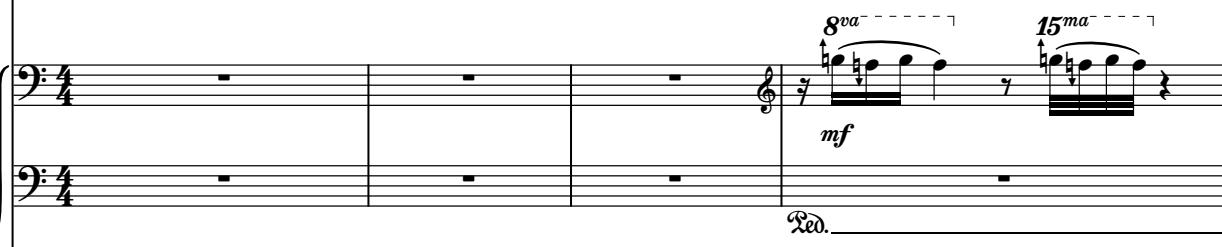
B Cl. 

T. Sax. 

Vln 

Vc. 

Accord. 

E. Pno Pitch 

E. Pno Keys 

ADAM *Hopeful, Thrilled*

Bar. 219 *mf* *f* *mf*  
 Nun - ca mais, so - li - dão, nem ve - ne - no nas pa - la - vras. Nun - ca

B Cl. To Cl. in B♭

T. Sax.

Vln *pp* *ff* *mf*

Vc. *pp* *ff* *mf* pizz.

Accord. *fp*

E. Pno Pitch  
 (Rêdo.)

E. Pno Keys  
 (Rêdo.)

Bar. 224 *f*  
 mais Li - lith, só É - den e A - mor...  
*15<sup>ma</sup>* HH II

*Adam and Eve move around simulating Adam and Lilith's Embrace. Adam tries a series of provocations on Eve to stimulate responses out of her, but finds them to be in vain. Eve simply follows Adam's leadership, following his movements, accommodating herself to his provocations without recognizing them as such.*

**II A Tempo**

226

Bar. Bassoon:

Cl. in B♭:

T. Sax.:

Vln:

Vc.:

Accord.:

E. Pno Pitch:

E. Pno Keys:

11EDO on C

**JJ**

231

T. Sax.

Vln

Vc.

E. Pno Pitch

E. Pno Keys

10EDO & two notes of 9EDO on C  
Reverse sounds

**KK**

235

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

10EDO & two notes of 9EDO on C

Detailed description: The musical score consists of five staves. The top three staves (T. Sax., Vln, Vc.) show sustained notes with港音 (glissando) markings. The piano part is split into two sections: 'E. Pno Pitch' and 'E. Pno Keys'. Both sections play chords in 10EDO and two notes of 9EDO on C, with reverse sounds indicated by arrows pointing in opposite directions. Measure 231 starts with a forte dynamic (mf) and ends with a piano dynamic (pp). Measure 235 begins with a piano dynamic (p) and ends with a forte dynamic (f). The piano section includes dynamic markings like 15ma, 7, and 8va.

239

**LL** EVE      *mf* *Contemplative, grateful*

M-S. 

Bar.

Cl. in Bb

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

*pizz.*

*arco*

*mf*

*fpp*

*15ma*

*8va*

*15ma*

*15ma* **LL**

*15ma bassa*

10EDO & two notes of 9EDO on G

(Réd.)

243

M-S. *Contemplative and grateful, but gradually more and more frustrated*

Bar. *Ne - la ve - jo os meus o - - lhos, O cer - ne da mi - nha e - mo - ção*

Cl. in Bb *mf* *f* *mf* *mf*

T. Sax.

Vln *più f* *p*

Vc. *pp* *fp* *f*

Accord. *fp* *f*

E. Pno Pitch *mf* *mf* *più f*  
*8ba* *8ba*

E. Pno Keys *mf* *mf* *più f*  
*8ba* *8ba*

This musical score page contains six staves of music. The top staff features M-S. (Mezzo-Soprano) and Bar. (Bassoon). The second staff includes Clarinet in Bb and T. Sax. (Tenor Saxophone). The third staff has Vln (Violin) and Vc (Cello/Bass). The fourth staff is for Accord. (Accordions). The bottom two staves are grouped by a brace and labeled E. Pno Pitch and E. Pno Keys, representing different parts of the piano. The music is in common time, with various key changes indicated by sharps and flats. Dynamics such as *mf*, *f*, *pp*, *fp*, and *più f* are used throughout. Articulation marks like *8va* (octave up) and *8ba* (octave down) are also present. The vocal line for M-S. includes lyrics in Portuguese: "ser, O cer - ne da mi - nha e - mo - ção", "Contemplative and grateful, but gradually more and more frustrated", "Ne - la ve - jo os meus o - - lhos, O cer - ne da mi - nha e - mo - ção". The bassoon part follows a similar melodic line. The piano parts show sustained notes and chords.

247

M-S. | - | 3 | 4 | - | - | Im - pos -

Bar. | 4 | - | 3 | 4 | 4 | Co - mo a - mar al - guém, -

Cl. in Bb | 4 | - | 3 | 4 | 4 | -

T. Sax. | 4 | - | 3 | 4 | 4 | -

Vln | 4 | - | 3 | 4 | 4 | -

Vc. | 4 | - | 3 | 4 | 4 | 3 | - | fpp - f - mf - f -

Accord. | 4 | - | 3 | 4 | 4 | -

E. Pno Pitch | 4 | - | 3 | 4 | 4 | 15ma | 3 | - | mf | -

E. Pno Keys | 4 | - | 3 | 4 | 4 | 15ma MM NN OO | 3 | - | mf | -

10EDO & two notes of 9EDO on C

250

M-S. - sí - - vel não a - mar al - - guém

Bar. cresc. Co - mo a - mar Co -

Cl. in B♭

T. Sax.

Vln

Vc. mf mf → f

Accord.

E. Pno Pitch 15<sup>ma</sup> f 8<sup>va</sup>

(Rêdo.)

E. Pno Keys 15<sup>ma</sup> f 8<sup>va</sup>

(Rêdo.)

The musical score consists of eight staves. The top staff features M-S. (Mezzo-Soprano) in treble clef, 4/4 time, and a key signature of one flat. The lyrics '- sí - - vel não a - mar al - - guém' are written below the notes. The second staff shows Bar. (Bassoon) in bass clef, 4/4 time, with a 'cresc.' dynamic and lyrics 'Co - mo a - mar Co -'. The third staff is for Cl. in B♭ (Clarinet in B♭) in treble clef, 4/4 time. The fourth staff is for T. Sax. (Tenor Saxophone) in treble clef, 4/4 time. The fifth staff is for Vln (Violin) in treble clef, 4/4 time. The sixth staff is for Vc. (Cello) in bass clef, 4/4 time, with dynamics 'mf', 'mf', and 'f'. The seventh staff is for Accord. (Double Bass) in bass clef, 4/4 time. The bottom section contains two staves for E. Pno Pitch (Electric Piano Pitch) and E. Pno Keys (Electric Piano Keys), both in treble clef, 4/4 time. The Electric Piano Pitch staff includes dynamics 'f', 'mf', and '8<sup>va</sup>'. The Electric Piano Keys staff includes dynamics 'f', 'mf', and '8<sup>va</sup>'. The lyrics '(Rêdo.)' appear under both electric piano staves.

252

M-S. que me com - ple - ta. *f* |X|

Bar. - mo a - mar Co - mo a - mar al - - - guém *f* |X|

Cl. in B♭ |X|

T. Sax. |X|

Vln. *p* 3 |X| *ff*

Vc. *mf* |X| *p ff*

Accord. |X|

E. Pno Pitch (15) 3 *f* *mf* |X|  
*15ma* |X|  
*(Red.)* |X|

E. Pno Keys (15) 3 *f* *mf* |X|  
*15ma* |X|  
*(Red.)* |X|

255 NN

M-S. *f Grateful, unaware*  
que me com - ple - ta.

Bar. *f Frustrated*  
que me co - pi - a

Cl. in B♭

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch  
*8va*  
*f*  
(*Red.*)

E. Pno Keys  
*8va*  
*f*  
(*Red.*)

256 **OO** *mf* — *f*

M-S. , **PP** *f* **Più Mosso**  $\text{♩} = 108$   
*Um a - mor que*

Bar. *mf* — *f*  
*Um a - mor*

Cl. in B♭ *mf*

T. Sax. *mf* — *f*

Vln. *mf*

Vc. *pp*

Accord.

E. Pno Pitch  
*(Red.)*

E. Pno Keys  
*(Red.)* **15<sup>ma</sup>** **PP QQ RR SS TT**

258

M-S.      Bar.      Cl. in B♭      T. Sax.      Vln.      Vc.      Accord.      E. Pno Pitch      E. Pno Keys

cres - ce \_\_\_\_\_ que cres - ce cres - ce cres -  
 Um a - mor que ge - la \_\_\_\_\_ ge - - - la ge - - -

Cl. in B♭

T. Sax.

Vln.

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

Mode of 10EDO & two notes of 9EDO on Eb

*15<sup>ma</sup>* *f* *Reo.*

*15<sup>ma</sup>* *f* *Reo.*

262

M-S. *ce no meu es - pí - ri - - to!*

Bar. *- la ge - - - la o meu es - - pí - ri - - to!*

Cl. in B♭

T. Sax. *mf*

Vln *mf*

Vc. *f ffp f ff*

Accord.

E. Pno Pitch *8ba\_* *mf* *mf*

(Red.)

E. Pno Keys *8ba\_* *mf* *mf*

Mode of 10EDO & two notes of 9EDO on Eb

266 **QQ**

M-S. *mf Confused*  
Ah

Bar.

Cl. in B♭

T. Sax.

Vln *mf*

Vc. *mf* *p*

Accord. *mf*

E. Pno Pitch  
(Réd.)

E. Pno Keys  
(Réd.)

270

M-S. *3* *mf*  
Mas eu sin - to... Eu

Bar. *Frustrado* *mf*  
Re - pe - tes a mi - nha Cha - ma...

Cl. in B♭

T. Sax.

Vln

Vc. *mf* *f* *p*

Accord.

E. Pno Pitch *5:4* *mf* *f* *mf* *f* *f* *8va* *5*  
(Red.)

E. Pno Keys *5:4* *mf* *f* *mf* *f* *f* *8va* *5*  
(Red.)

This musical score page contains eight staves of music. The top staff is for M-S. (Mezzo-Soprano) with lyrics 'Mas eu sin - to...' followed by 'Eu'. The second staff is for Bar. (Bassoon) with lyrics 'Re - pe - tes a mi - nha Cha - ma...'. The third staff is for Cl. in B♭ (Clarinet in B♭). The fourth staff is for T. Sax. (Tenor Saxophone). The fifth staff is for Vln (Violin). The sixth staff is for Vc. (Cello) with dynamics 'mf', 'f', and 'p'. The seventh staff is for Accord. (Double Bass). The bottom two staves are for E. Pno Pitch (Electric Piano Pitch) and E. Pno Keys (Electric Piano Keys), both with dynamics 'mf', 'f', and 'mf', and markings for '5:4' time signature changes and octaves (8va). The piano staves also include redaction marks '(Red.)' below them. Measure numbers 270 are at the beginning of each staff. Articulations like '3' and 'Frustrado' are also present.

274

M-S. sei... Par - te de - le sen - te mais por ou - trem.

Bar. Re - pe - -

Cl. in B♭

T. Sax.

Vln *mf*

Vc. *mf* *f*

Accord.

E. Pno Pitch *mf* 5:6 *bbop:* 7 *f* *mf*

(Red.)

E. Pno Keys *mf* 5:6 *bbop:* 7 *f* *mf*

(Red.)

278

M-S. *f*  
Ah \_\_\_\_\_ Nâo che - ga u - ma per - fei - - - ção fei - ta

Bar. - tes...\_\_\_\_\_

Cl. in B♭ *mf*

T. Sax.

Vln *mf*

Vc.

Accord.

E. Pno Pitch *f* *mf* *f* *f* *mf* *f*

(Rêd.)

E. Pno Keys *f* *mf* *f* *f* *mf* *f*

(Rêd.)

283

M-S. 
 de - le, pa - ra e - - - - -

Bar.

Cl. in Bb

T. Sax.

Vln.

Vc.

Accord.

E. Pno Pitch

(Xeo.)

E. Pno Keys

(Xeo.)

*f*

*mf*

*g*

*8ba*

M-S. 286

Bar.

Cl. in B♭

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

**RR**  $\text{♩} = 72$

288

M-S.

Bar.

Cl. in B♭

T. Sax.

Vln

Vc.

Accord.

(8)

E. Pno Pitch

*mf sub.* 12

*15ma*

*(Red.)*

E. Pno Keys

*mf sub.* 12

*15ma*

*(Red.)*

M-S. 290 *f* In love, desperate

Bar.

B Cl. To B Cl.

T. Sax.

Vln

Vc.

Accord. (8) *f*

E. Pno Pitch (15) 15ma 12 15ma 15ma 15ma

(Rd.)

E. Pno Keys (15) 15ma 12 15ma 15ma 15ma

(Rd.)

M-S. *teu ca - be - - - lo,* F<sub>0</sub> -

Bar. *In love, desperate*

B Cl.

T. Sax.

Vln

Vc. *mf* *mp* <

Accord.

E. Pno Pitch

E. Pno Keys

296

M-S. *go con - tra a Ter - - - ra do teu*

Bar. *no meu pei - - - to*

B Cl.

T. Sax.

Vln *mf*

Vc. *f*

Accord.

E. Pno Pitch

E. Pno Keys

298

M-S.      cor - - po,      quen - te \_\_\_\_\_

Bar.      ca - - rí - ci - - a \_\_\_\_\_ ca - - rí - ci - - a \_\_\_\_\_

B Cl.      *p*      *f*

T. Sax.

Vln.      *f*      *mf*

Vc.

Accord.      *f*

E. Pno Pitch      *15ma* (γ) *15ma* (γ) *15ma* (γ)

E. Pno Keys      *15ma* (γ) *15ma* (γ) *15ma* (γ)

M-S. quen - - - te co - mo\_ o nos - - so Sus -

Bar. — ca - - rí - ci - a ca - rí - ci - - a do\_ teu a -

B Cl. — 3 3 3 > >

T. Sax. — 3 3 3 3

Vln. — 3

Vc. — 3

Accord. { — mf 3 3

E. Pno Pitch { (7) 15ma - - - - - 3 3 3 3

E. Pno Keys { (7) 15ma - - - - - 3 3 3 3

304 ***ff***

**SS** **Moderato**  $\text{♩} = 108$

M-S.  $\frac{3}{4}$

Bar.  $\frac{3}{4}$

B Cl.  $\frac{3}{4}$

T. Sax.  $\frac{3}{4}$

Vln.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$

Accord.  $\frac{3}{4}$

E. Pno Pitch  $\frac{3}{4}$

(*Reo.*)

E. Pno Keys  $\frac{3}{4}$

(*Reo.*)

**ADAM**

306 *ff Desperate*

Bar. Bassoon: Bas - ta! \_\_\_\_\_ Não que - ro mais es - te en -

To Cl. in B♭

Cl. in B♭

T. Sax.

Vln

Vc.

Accord.

10EDO in C  
8va  
*f*

E. Pno Pitch  
(Xed.)

E. Pno Keys  
(Xed.)

This musical score page contains six staves of music. The top staff features a bassoon part with dynamic markings 'ff' and 'Desperate', lyrics in Portuguese, and a key signature of three sharps. The second staff shows a clarinet in B♭. The third staff is for tenor saxophone. The fourth staff is for violin. The fifth staff is for cello. The sixth staff is for an accordian. The bottom section contains two staves for electronic piano, labeled 'Pitch' and 'Keys', both in 10EDO mode. The piano 'Pitch' staff uses a treble clef and the piano 'Keys' staff uses a bass clef. Both staves include dynamic markings like 'f' and '8va', and performance instructions like '(Xed.)' and measure markings such as '3' and '5'. The overall layout is dense with musical notation and text.

310 TT

Bar. 1

-ga - no...

Cl. in B $\flat$

Cl. in B $\flat$

*mf*

Vln

*p*

E. Pno Pitch

*ff*

(Red.)

E. Pno Keys

*ff*

*ff*

*15ma* UU VV

(Red.)

ca. 10"

314      *mf*    *Instrospective, tempted*

Bar.      *X*      Eu sei...      lem - bro\_ pa - ra on - de e - la foi...

Cl. in B♭      *X*

Vln      *X*      11EDO on C

E. Pno Pitch      *X*      *p*  
*X*      *15ma bassa ↘*  
*X*      *ped.*

E. Pno Keys      *X*      *p*  
*X*      *15ma bassa ↘*  
*X*      *ped.*

315 **UU** Allegro moderato  $\text{♩} = 120$

*mf* *Hurtful, growing despair*

M-S.

C1. in B $\flat$

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

Ah \_\_\_\_\_

*mf* 3

*mp*

*p* 3 *mf*

*mp* 3 *f* *mf*

*p* 3

(Rwd.) 15ma\_ \_

(Rwd.) 15ma bassa\_ \_

320

M-S. Ah

Cl. in B♭

T. Sax. *p*

Vln sul pont.

Vc.

Accord.

E. Pno Pitch

(Red.)

E. Pno Keys

(Red.)

*15<sup>ma</sup>* - - - - -

*f* *15<sup>ma</sup>* - - - - -

*mf* *8ba* - - - - -

*15<sup>ma</sup>* - - - - -

*f* *15<sup>ma</sup>* - - - - -

*mf* *8ba* - - - - -

M-S. *f*

C1. in B<sub>b</sub> *f*

T. Sax. *mf*

Vln

Vc. *mf*

Accord. *mf* *f*

E. Pno Pitch *(Rêd.)* *8ba*

E. Pno Keys *(Rêd.)* *8ba*

This musical score page contains eight staves of music. The top staff is for 'M-S.' (Mezzo-Soprano) in treble clef, with dynamics *f* and *mf*, and a vocal instruction 'Ah'. The second staff is for 'C1. in B<sub>b</sub>' (Clarinet in B-flat) in treble clef, with a dynamic *f* and a 3-in-a-beat instruction. The third staff is for 'T. Sax.' (Tenor Saxophone) in treble clef, with a dynamic *mf* and a 5-in-a-beat instruction. The fourth staff is for 'Vln' (Violin) in treble clef, with a dynamic *f*. The fifth staff is for 'Vc.' (Double Bass) in bass clef, with a dynamic *mf* and a 5-in-a-beat instruction. The sixth staff is for 'Accord.' (Accordions) in treble and bass clefs, with dynamics *mf* and *f*, and a 3-in-a-beat instruction. The bottom two staves are for 'E. Pno Pitch' and 'E. Pno Keys' (Electronic Piano), both in treble and bass clefs. The piano part includes dynamic markings *(Rêd.)* and *8ba*.

324 *f*

M-S.

C1. in B $\flat$

T. Sax.

Vln

Vc.

Accord.

E. Pno  
Pitch

E. Pno  
Keys

(Ado.)

(Ado.)

*Last cry of despair*

328

M-S. *mf ff mf* *mf Collapsing*

C1. in B $\flat$  *p*

T. Sax. *mp*

Vln

Vc. *mf*

Accord.

E. Pno Pitch

(Ado.)

E. Pno Keys

(Ado.)

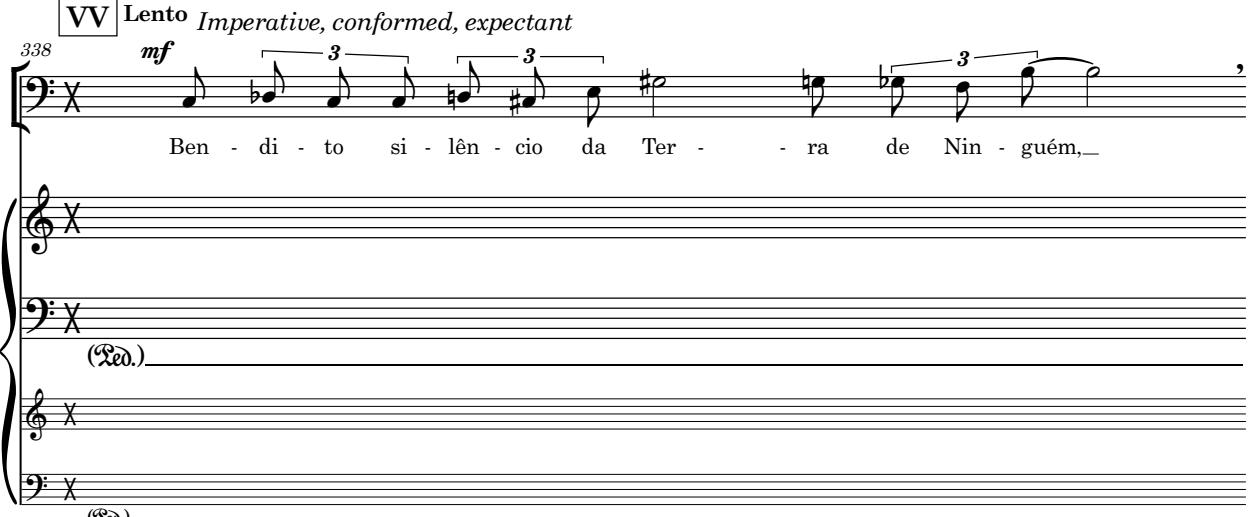
Musical score page 87, system 335. The score consists of eight staves:

- M-S.**: Treble clef, dynamic **f**, note heads with dots, followed by **p**.
- Cl. in Bb**: Treble clef, note heads with dots, followed by a rest.
- T. Sax.**: Treble clef, note heads with dots, followed by a rest.
- Vln**: Treble clef, note heads with dots, followed by a rest.
- Vc.**: Bass clef, note heads with dots, followed by a rest.
- Accord.**: Treble and bass clefs, note heads with dots, followed by a rest.
- E. Pno Pitch**: Treble and bass clefs, note heads with dots, followed by a rest. Includes dynamics **15ma bassa**, **pp**, and **Réol.**
- E. Pno Keys**: Treble and bass clefs, note heads with dots, followed by a rest. Includes dynamics **15ma bassa**, **pp**, and **Réol.**

The score concludes with a final measure ending with a double bar line and a repeat sign.

**VV Lento Imperative, conformed, expectant**

338 *mf*

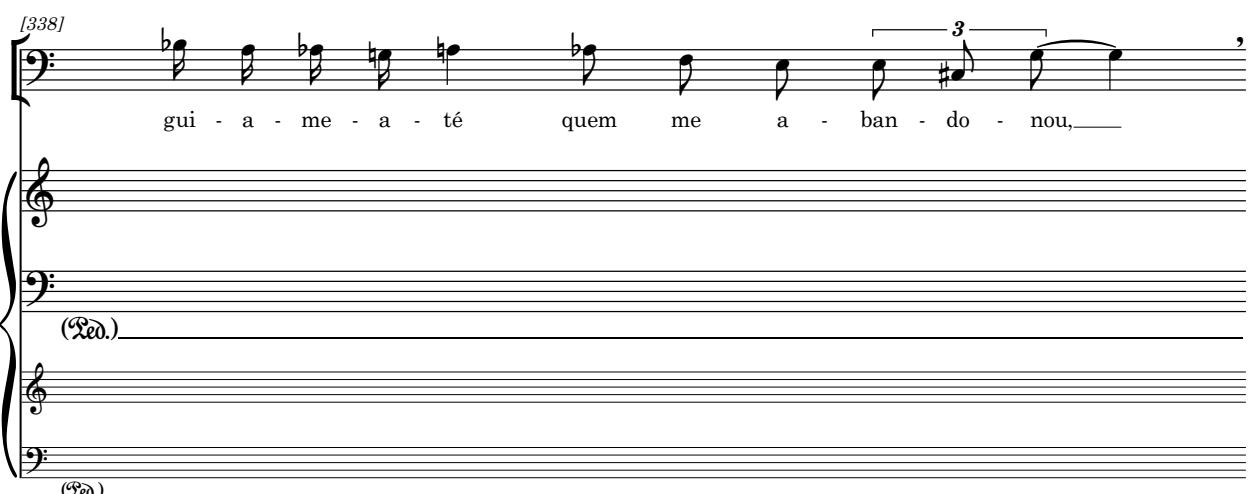
Bar. 

Ben - di - to si - lén - cio da Ter - - - ra de Nin - guém, \_

E. Pno Pitch

E. Pno Keys (Ad.)

{338}

Bar. 

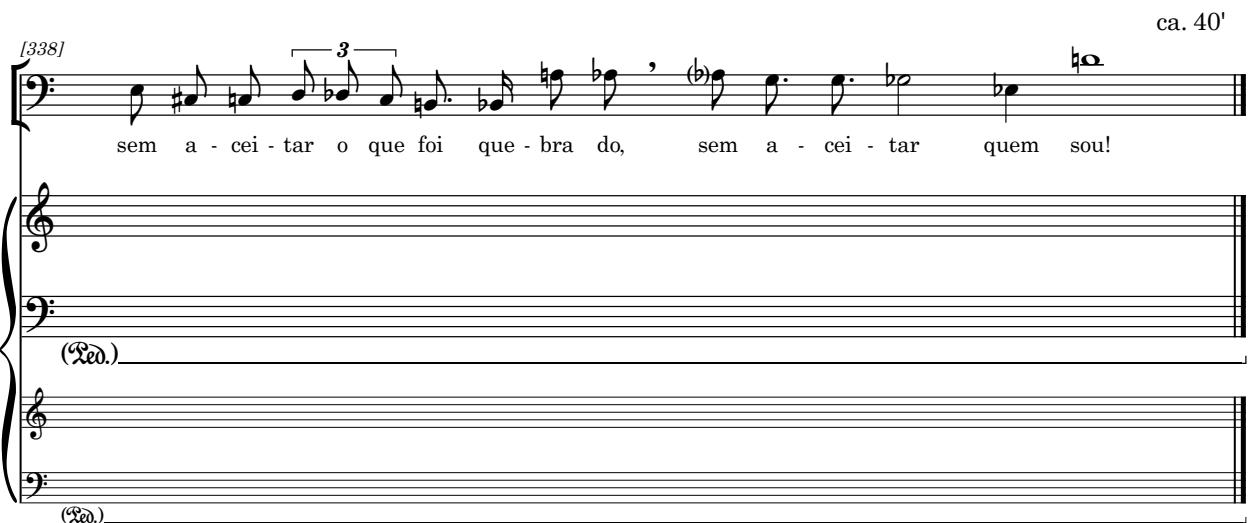
gui - a - me - a - té quem me a - ban - do - nou, \_

E. Pno Pitch

E. Pno Keys (Ad.)

{338}

ca. 40'

Bar. 

sem a - cei - tar o que foi que - bra do, sem a - cei - tar quem sou!

E. Pno Pitch

E. Pno Keys (Ad.)