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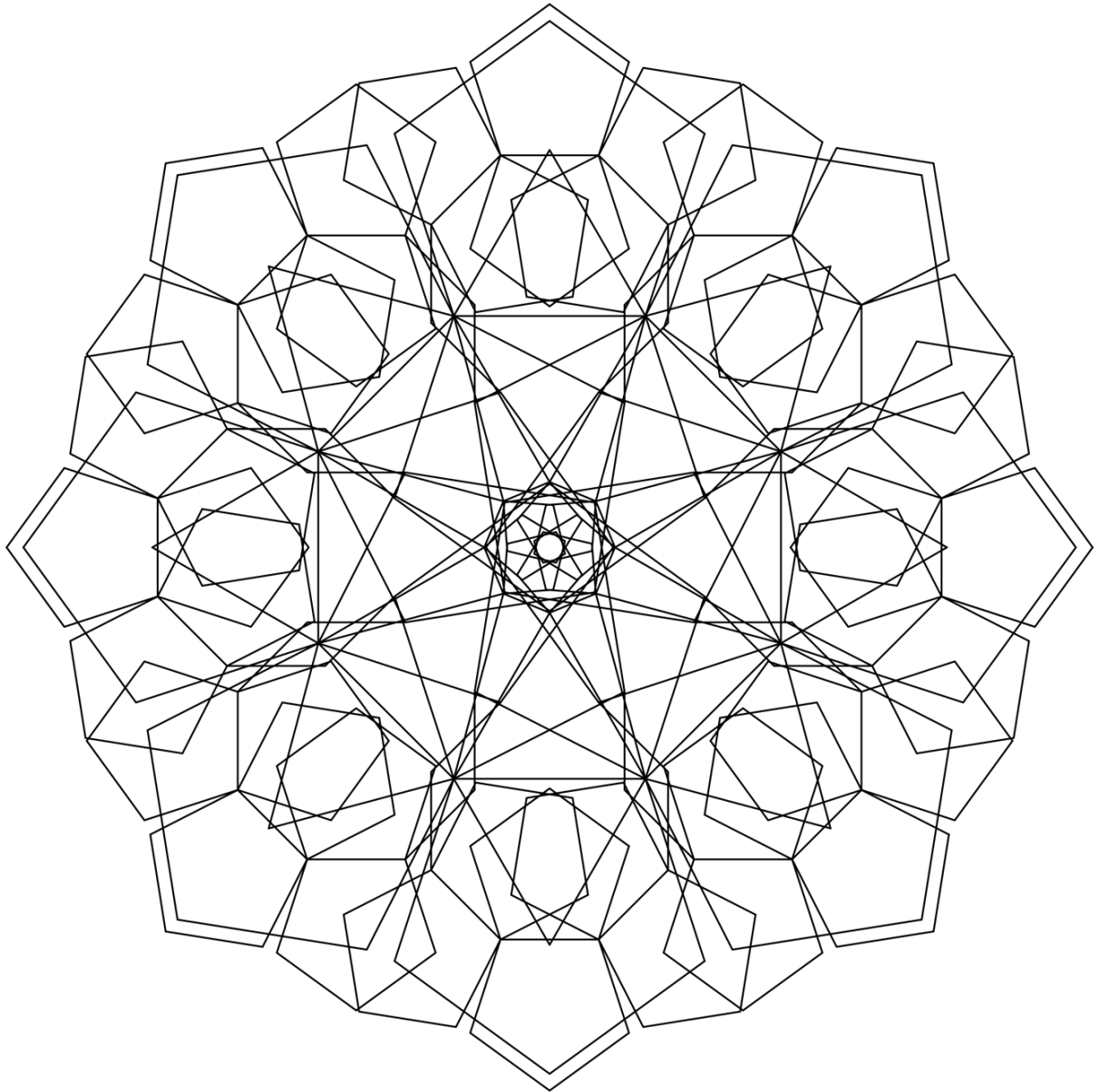
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Contos da Criação: / Tales of Creation:  
Adão / Adam



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 quarter tones.

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

Semitones		#				♮			b		
Quarter tones				♯				♮			♭
Eighth tones	♯↑		♯↓		♮↑		♮↓		♭↑		♭↓

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

Semitones		#					♮				b		
Quarter tones				♯					♮				♭
Sixth tones	♯↑↑		♯↓↓		♮↑↑ or ♯↓		♮↓↓		♭↑↑			♭↓↓	
Twelfth tones	♯↑	♯↓				♮↑	♮↓			♭↑	♭↓		


## 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 'I' to 'I', '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

LILITH

Soprano

EVE

Mezzo-soprano

THE ANGEL

Tenor

ADAM

Baritone

Clarinet in Bb

Doublings: Bass Clarinet in Bb

Alto Saxophone

Doublings: Tenor Saxophone, Crotales & Claves

Violin

Violoncello

Accordion

*Cantabile Lamentoso*

*p* ————— *f*      *fp* ————— *f*

Electric Piano Pitch

Electric Piano Keys

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*

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

[1]

Accord. *f* *mf*

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

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

[1]

Accord. *f* *mf* *f* *fp*

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

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

[1]

Accord. *fp* *f* *mf* *ca. 50''*

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

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

**A** Moderato ♩ = 108

Cl. in Bb  
*mf*

A. Sax.  
*p* *mf*

Vln  
*mf*

Vc.  
*fp* *p* *gliss.* *sul pont.*

Accord.

E. Pno Pitch  
(*Red.*)

E. Pno Keys  
(*Red.*)

**B** ADÃO  
Lamenting

Bar.  
*mf*  
Li - lith de - ve o - di - ar - - - me...

Cl. in Bb

A. Sax.

Vln

Vc.  
(*sul pont.*)

Accord.

E. Pno Pitch

E. Pno Keys

9 **C** **D** *mf* *Lamenting*

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

Cl. in B♭

A. Sax.

Vln *mf*

Vc. *mf* pizz. *p*

Accord.

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

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

*8va* *5* *(7 7 7 7)* *46*

*Rubato* *8va* *5* *(7 7 7 7)* *46*

*8ba* *p*

*8ba* *p*

15

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

Cl. in Bb *p* *mf*

A. Sax. *p* *mf*

Vln. *mf*

Vc. *mf*

Accord.

E. Pno Pitch *p* *mf*

E. Pno Keys *p* *mf*

(Red.)

(Red.)

Detailed description: This page of a musical score is for the piece 'Contos da Criação: Adão'. It features a vocal line (Baritone) and instrumental accompaniment for Clarinet in Bb, Alto Saxophone, Violin, and Viola. The vocal line starts at measure 15 with the lyrics '-ção do ou - tro, mas nun - ca na ca - be - ça...'. The instrumental parts include a Clarinet in Bb and Alto Saxophone with dynamics *p* and *mf*, Violin and Viola with *mf*, and a grand piano (E. Pno) with *p* and *mf*. The piano part includes a section marked '(Red.)' in the bass clef. The score is in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

**E**

20

Accord.

*p*

E. Pno Pitch

(Red.)

*p* 15<sup>ma</sup>

E. Pno Keys

(Red.)

*p* 15<sup>ma</sup>

**F** Prophetic

21

Bar.

*mf*

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

E. Pno Pitch

(Red.)

E. Pno Keys

(Red.)

*p* 15<sup>ma</sup> **GH**

**G** Moderato ♩ = 108

22

Bar.

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

Cl. in Bb

*pp* *mf* *pp*

A. Sax.

*pp* *mf* *pp* *mf*

E. Pno Pitch

11EDO on D

*mf* *p* *mp* *p* *pp* *p* *mf* *mp*

(Red.)

8<sup>va</sup> 15<sup>ma</sup> 15<sup>ma</sup> 8<sup>va</sup>

E. Pno Keys

*mf* *p* *mp* *p* *pp* *p* *mf* *mp*

(Red.)

8<sup>va</sup> 15<sup>ma</sup> 15<sup>ma</sup> 8<sup>va</sup>

26

Bar. - dão. Quem me de - - ra, nes - te Pa - ra - í -

Cl. in Bb *mf* *p*

A. Sax. To Crtls.

Vln. pizz. *mf*

Vc. pizz. *mf*

Accord. *mf* *< mf*

E. Pno Pitch *mp* *p* *f* *mf* *f*

E. Pno Keys *mp* *p* *f* *mf* *f*

The musical score is arranged in a standard orchestral format with the following parts:

- Bar. (Baritone):** Carries the vocal line with lyrics: "so ser fe - liz, quem me de - ra, con - se - guir as - sim es - que". The music includes triplet markings and a 4/4 time signature.
- Cl. in Bb (Clarinet in Bb):** Features a melodic flourish in the first measure marked *mf*.
- Crtls. (Percussion):** Shows a simple rhythmic pattern.
- Vln (Violin) and Vc. (Viola):** Provide harmonic support with sparse notes.
- Accord. (Accordion):** Remains mostly silent.
- E. Pno Pitch (E. Piano Pitch):** Features complex textures with 15th and 8th octave markings, dynamic markings (*mf*, *f*), and a *Red.* (Reduction) section.
- E. Pno Keys (E. Piano Keys):** Mirrors the Pitch part with similar textures and markings.

33 LILITH **H** *mf Reflective*

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

ADAM *mf Reflective*

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

Cl. in Bb

Crtls.

Vln. arco *mf*

Vc. arco *mf*

Accord.

E. Pno Pitch *mf* 15<sup>ma</sup> (2ed.)

E. Pno Keys *mf* 15<sup>ma</sup> (2ed.)

37

*mf* Determined

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

*mf* Lamenting

Bar. A - go - ra é tar - de,

Cl. in Bb

Crtls.

Vln

Vc.

Accord.

E. Pno Pitch

*mf* 8<sup>va</sup> (2ed.)

E. Pno Keys

*mf* 8<sup>va</sup> (2ed.)

Detailed description: This is a page of a musical score for 'Contos da Criação: Adão'. It features vocal lines for Soprano (S.) and Baritone (Bar.) and piano accompaniment for Clarinet in Bb, Contrabassoon (Crtls.), Violin (Vln), Viola (Vc.), Accordion (Accord.), and Electric Piano (E. Pno). The Soprano part begins at measure 37 with the lyrics 'De - ma - si - a - do tar - de,' and is marked *mf* Determined. The Baritone part begins with the lyrics 'A - go - ra é tar - de,' and is marked *mf* Lamenting. Both vocal lines feature a triplet of eighth notes. The piano accompaniment includes staves for Clarinet in Bb, Contrabassoon, Violin, Viola, Accordion, and Electric Piano. The Electric Piano parts are marked *mf* and include an 8<sup>va</sup> (two ledger lines above) instruction and a '(2ed.)' marking. The score is written in a key signature of one flat (Bb) and a common time signature (C).

38

The musical score is for a 3/4 time piece. It features a vocal line with lyrics and a piano accompaniment. The vocal parts are for Soprano (S.) and Baritone (Bar.), both with lyrics: "De - ma - si - a - - do tar - - - de." The piano accompaniment includes parts for Clarinet in Bb (Cl. in Bb), Contrabass (Crtls.), Violin (Vln), and Viola (Vc.). The Vc. part has a dynamic marking of *fp* and a fermata. The piano accompaniment also includes an Accordion (Accord.), Electric Piano Pitch (E. Pno Pitch), and Electric Piano Keys (E. Pno Keys). The E. Pno Keys part has a fingering box for the right hand:  $15^{ma}$  [I J K L M N O P Q R S T].

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

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

Cl. in Bb

Crtls.

Vln

Vc.  
*fp*

Accord.

E. Pno  
Pitch

E. Pno  
Keys  
 $15^{ma}$  [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 THE ANGEL** **J** *mf* Solemn

*Lento Sombrio* ♩ = 60

39

T. *Li - lith!*

Vc.

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

E. Pno Pitch

*mf* *mf*

15<sup>ma</sup> bassa...  
(red.)

E. Pno Keys

*mf* *mf*

15<sup>ma</sup> bassa...  
(red.)

44

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

E. Pno Pitch

(15)  
(red.)

E. Pno Keys

(15)  
(red.)

47

T. *da - de e - tem - pe - ran - ça.*

Cl. in Bb

E. Pno Pitch

E. Pno Keys

*pp* *mf* *f*

*8va*

(15) (Led.) \*

*p*

52

**K** *Assertive* LILITH *mf*

S. *f*

Crtls. Não vol - ta - rei, não per - ten - ço a quem não me vê co - mo i - gual,

Crtls. *mf*

Vln *p*

Accord. *8va* *fp*

54

S. *mf* ca. 20"

quem não vê a mi - nha per - fei - ção.

55 **L** A Tempo

The musical score is arranged in a system with the following parts from top to bottom:

- T. (Tenor):** Treble clef, 2/4 time signature. Rested throughout.
- Cl. in Bb (Clarinet in B-flat):** Treble clef, 2/4 time signature. Rested throughout.
- Crtls. (Crotales):** Percussion clef, 2/4 time signature. Features two measures of quarter notes with a *mf* dynamic.
- Vln (Violin):** Treble clef, 2/4 time signature. Rested throughout.
- Vc. (Violoncello):** Bass clef, 2/4 time signature. Rested throughout.
- Accord. (Accordion):** Treble and bass clefs, 2/4 time signature. Treble part has chords with *mf* dynamic and an 8va marking.
- E. Pno Pitch (Electric Piano Pitch):** Treble and bass clefs, 2/4 time signature. Treble part has sixteenth-note patterns with *mf* and *f* dynamics, and 6-measure slurs. Bass part has a *15ma bassa* marking.
- E. Pno Keys (Electric Piano Keys):** Treble and bass clefs, 2/4 time signature. Treble part has sixteenth-note patterns with *mf* and *f* dynamics, and 6-measure slurs. Bass part has a *15ma bassa* marking.



62

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

Cl. in Bb *mf*

Crtls. *mf*

Vln

Vc.

Accord.

E. Pno Pitch *mf* *mf* *più f*  
(15) (20.) ^\*

E. Pno Keys *mf* *mf* *più f*  
(15) (20.) ^\*

N

66 LILITH *f* Prophetic

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

T. - sa.

Cl. in Bb *mf* 6

Crtls. *mf*

Vln *mf*

Vc. *mf*

Accord. *mf* 8va

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

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

70 *f Assertive*

S. nos - so Pai as - sim nos fez. A - ma - rei o Pai, mas nun - ca A - dão.

T.

Cl. in Bb

Crtls.

Vln. *mf*

Vc. *mf*

Accord. (8)

E. Pno Pitch (15) (Red.) 6

E. Pno Keys (15) (Red.)

73 O

S.

T. *mf Distant*  
 Vos - so Pai sa - be quan - to se fe - ri - - ram,

E. Pno Pitch  
*mf*  
 8ba

E. Pno Keys  
*mf*  
 8ba

76

S.

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

Cl. in Bb  
*p* *mf*

E. Pno Pitch  
*mf* *p* *mf*  
 8va  
 15ma bassa

E. Pno Keys  
*mf*  
 15ma bassa

**P**

LILITH

*f* Prophetic

79

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

T. - ze - rem.

Cl. in Bb *mf* 6

Crtls. *mf*

Vln *mf*

Vc. *mf*

Accord. *mf* 8va

E. Pno Pitch *mf* 6 *f* 8va  
(Red.) 15ma bassa \*

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

82 *f* Assertive

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

T.

Cl. in B $\flat$

Crtls. *mf*

Vln

Vc.

Accord. *8va*

E. Pno Pitch *mf*

E. Pno Keys *mf*

84

Q

S.  
Cha - ma, não é meu i - gual.

T.  
THE ANGEL  
*mf* *Candid*  
Tem - pe - rai vos - sos es-

Cl. in Bb

Crtls.

Vln  
*mf*

Vc.  
*mf*

Accord.

E. Pno  
Pitch  
(15)  
(Red.)

E. Pno  
Keys  
(15)  
(Red.)

87

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

Cl. in Bb *mp*

Crtls. *mf*

Vln *mf*

Vc. *mf*

Accord. *p* 8<sup>va</sup>

E. Pno Pitch *mf* *mp* 8<sup>va</sup> 6

E. Pno Keys *mf* *mp* 8<sup>va</sup> 6

(15) (Red.)

(15) (Red.)

90

T. - ri - a do - Sa - gra - do Es - pí - ri - to. Sois

Cl. in Bb

Crtls.

Vln

Vc.

mf

mf

Accord.

E. Pno Pitch

mp

f

(15) (Red.)

E. Pno Keys

mp

f

(15) (Red.)

Detailed description: This page of a musical score is for the piece 'Contos da Criação: Adão' (Tales of Creation: Adam). It features a vocal line and piano accompaniment. The vocal line, marked with a '90' and a '3' above it, consists of eighth notes with lyrics: '- ri - a do - Sa - gra - do Es - pí - ri - to. Sois'. The piano accompaniment includes staves for Clarinet in Bb, Crotals, Violin, Viola, Accordion, and two parts of the Electric Piano (Pitch and Keys). The score is divided into three measures with time signatures of 4/4, 3/4, and 4/4. Dynamics include *mf* and *f*. There are also performance markings like '(8)' and '(15) (Red.)' with dashed lines.

93

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

Cl. in Bb *mf*

Crtls. 4/4 3/4

Vln. *fp*

Vc. *fp*

Accord.

E. Pno Pitch *mf* \*

E. Pno Keys *mf* \*

(15) (Xed.)

Detailed description: This page of a musical score, numbered 93, features a vocal line and piano accompaniment. The vocal line (T.) is in 4/4 time, with a 3/4 time change at the end. It includes lyrics in Portuguese: "fei - tos pa - ra a - mar vos - so par e to - da a Cri - a - ção. Nos - so". The piano accompaniment includes parts for Clarinet in Bb (Cl. in Bb), Cymbals (Crtls.), Violin (Vln.), Viola (Vc.), and Accordion (Accord.). The E. Pno Pitch and E. Pno Keys parts are also present. Dynamics include *mf* and *fp*. There are triplets and a fermata in the vocal line. The piano accompaniment features sustained chords and melodic lines. The score is written for a full ensemble.

**R**

LILITH

*f* Prophetic, Insistent

96

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

T. pai vos a - ma. - - - - -

Cl. in Bb *mf* 6

Crtls. *mf*

Vln *mf*

Vc. *mf*

Accord. *f* *mf* 8va

E. Pno Pitch *f* *mf* 6 *f* 8va Red.

E. Pno Keys *f* *mf* 6 *f* 8va Red.

99

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

Cl. in Bb *f* *mf* 6

Crtls. *mf* *mf*

Vln *mf*

Vc. *mf*

Accord. 8va 8va 8va

E. Pno Pitch *mf* 6 *f* *mf* 8 8ba

E. Pno Keys *mf* 6 *f* *mf* 8 8ba

Detailed description: This page of a musical score, numbered 27, is for the piece 'Contos da Criação: Adão' (Tales of Creation: Adam). It features a vocal line (S.) and instrumental accompaniment. The vocal line begins at measure 99 with the lyrics '- sí - veis, im - pos - sí - veis de ser. Im - pos - sí - - - - - veis, im - pos -'. The instrumental parts include Clarinet in Bb (Cl. in Bb), Contrabass (Crtls.), Violin (Vln), Viola (Vc.), Accordion (Accord.), and Electric Piano (E. Pno) in both Pitch and Keys. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The E. Pno parts feature octaves (8) and octave basses (8ba) with a sixteenth-note triplet (6) in the right hand. The Clarinet part has a sixteenth-note triplet (6) in the right hand. The Contrabass part has two measures with a sixteenth-note triplet (6) in the right hand. The Violin and Viola parts have a sixteenth-note triplet (6) in the right hand. The Accordion part has three measures with a sixteenth-note triplet (6) in the right hand. The E. Pno Pitch and Keys parts have a sixteenth-note triplet (6) in the right hand. The score is written in a key signature of one flat (Bb) and a common time signature (C).

101 S *mf Decisive*

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

Cl. in Bb *p*

Crtls.

Vln

Vc.

Accord. *p* 8<sup>va</sup>

E. Pno Pitch

E. Pno Keys

104

S. nos - sa re - la - ção...\_\_\_\_\_

T. THE ANGEL *f* Sententious  
Es - pe - ra - te a -

Cl. in B $\flat$

Crtls.

Vln. *pizz.*  
*f*

Vc. *f*

Accord.

E. Pno Pitch

E. Pno Keys

6

*f*  
15<sup>ma</sup> bassa...  
Led.

*f*  
15<sup>ma</sup> bassa...  
Led.

107

T. *8* - pe - nas\_ so - li - dão. Fo - ra do É - den não te po - de - mos a - cu - dir.

Cl. in Bb

Crtls. *f*

Vln. *f*

Vc. *f* pizz.

Accord.

E. Pno Pitch *f* *15<sup>ma</sup>* *b* *(Red.)* *15<sup>ma</sup>*

E. Pno Keys *f* *15<sup>ma</sup>* *b* *(Red.)* *15<sup>ma</sup>*



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

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- T. (Tuba):** Treble clef, 4/4 time. Measure 113 starts with a whole note G4. The time signature changes to 3/4 for measures 114 and 115, then back to 4/4 for measure 116.
- Cl. in Bb (Clarinet in Bb):** Treble clef, 4/4 time. Starts with a half note G4, followed by a melodic line of eighth notes. Dynamic marking: *mf*.
- T. Sax. (Trombone):** Treble clef, 4/4 time. Rests throughout the passage.
- Vln (Violin):** Treble clef, 4/4 time. Rests until measure 115, then plays a half note G4. Dynamic marking: *mp*. An *arco* marking is present above the note.
- Vc. (Viola):** Bass clef, 4/4 time. Rests throughout the passage.
- Accord. (Accordion):** Treble and Bass clefs, 4/4 time. Rests throughout the passage.
- E. Pno Pitch (Electric Piano Pitch):** Treble and Bass clefs, 4/4 time. Rests throughout the passage. A *(Ped.)* marking is present below the bass staff.
- E. Pno Keys (Electric Piano Keys):** Treble and Bass clefs, 4/4 time. Rests until measure 115, then plays a half note G4. Dynamic marking: *15<sup>ma</sup> **U V X Y Z AA BB CC DD***. A *(Ped.)* marking is present below the bass staff.

116

Cl. in Bb

T. Sax.

Vln

Vc.

Accord.

arco

*p* *mf* *p* *mp*

3 3 3 3 5

Detailed description: This system covers measures 116 to 119. The Clarinet in Bb (Cl. in Bb) plays a melodic line with slurs and accents. The Tenor Saxophone (T. Sax.) features a rhythmic pattern with triplets and a quintuplet, starting at a piano (*p*) dynamic and moving to mezzo-forte (*mf*). The Violin (Vln) part is marked 'arco' and consists of sustained chords. The Violoncello (Vc.) part has a melodic line with triplets and a quintuplet, starting at *p* and moving to *mf*. The Accordion (Accord.) provides harmonic support with chords, marked *mp*.

120

Cl. in Bb

T. Sax.

Vln

Vc.

Accord.

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

3 3 3 3 5

Detailed description: This system covers measures 120 to 123. The Clarinet in Bb (Cl. in Bb) continues its melodic line with dynamics *mf* > *p* < *mf*. The Tenor Saxophone (T. Sax.) has a melodic line with triplets and a quintuplet, starting at *mf* and moving to *mp*, then *ff*. The Violin (Vln) part has sustained chords, marked *p*. The Violoncello (Vc.) part has a melodic line with triplets and a quintuplet, starting at *mp* and moving to *ff*. The Accordion (Accord.) provides harmonic support with chords, marked *mp*, *pp*, and *ff*.

124

Cl. in Bb

To Clv.

Clv.

Vln

Vc.

Accord.

125

V Andante moderato ♩ = 96

8va

pizz.

Vln

Vc.

5EDO&12EDO on C

Molto cantabile

E. Pno Pitch

E. Pno Keys

130

Vln

Vc.

E. Pno Pitch

E. Pno Keys

*pizz.*

*p*

*pizz.*

*p*

*mp* *mf* *mp*

*(Seq.)*

*(Seq.)*

134

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

*arco*

*8va*

*pp* *mf* *pp*

*arco*

*pp* *mf* *pp* *f*

*pp*

*8va*

*mf*

*8va*

*mf*

*(Seq.)*

*(Seq.)*

139 W

M.S.

Cl. in Bb

Clv.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

*mf*

*p*

*f*

*pizz.*

*mf*

*mf*

*pp*

*mf*

*mf*

*p*

*mf*

*8va*

*Red.*

143

M.S.

Cl. in Bb

Clv.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

To B Cl.

To T. Sax.

*mf*

*pizz.* *arco* *p* *f* *mf* *p* *f*

*mf* *pp*

*mf* *mf*

**X** *Curious, Expectant*  
EVE *p*

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

B Cl. *X*

T. Sax. *X*

Vln *p* *mp*

Vc. *p* *mp*

Accord. *pp* *mp*

E. Pno Pitch *mp* *3* *red.*

E. Pno Keys *mp* *3* *red.*

Y

ca. 15/20" A Tempo

150 *mp* Pa - ra - í - so... pa - ra nós?

M.S.

B Cl. *p* *f* B Cl.

T. Sax. *p* *f* T. Sax.

Vln. *p* *mf* Vln.

Vc. *p* *mf* Vc.

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

E. Pno Pitch *mf* *mp* *mf* *mp* E. Pno Pitch

E. Pno Keys *mf* *mp* *mf* *mp* E. Pno Keys

ca. 10/15" Z

*mf* Tender, Rubato *p* *mf* *p* A Tempo

154

M.S. A - dão... Eu sei co - mo o teu co - ra - ção so - fre... ADAM

Bar. *Curious, Expectant* *mf* Quem

B Cl. *pp*

T. Sax. *pp*

Vln

Vc.

Accord. <sup>(8)</sup>

E. Pno Pitch *mf* *mp* <sup>8va</sup>

E. Pno Keys *mf* *mp* <sup>8va</sup>

(Red.)

*Sudden, waking up to reality*

156

Bar. *f* *f*

é — es - te ou - tro... Não. Des - ta

B Cl. *f* *p*

T. Sax. *f* *p*

Vln. *pizz.* *f*

Vc. *pizz.* *f*

Accord. *ppp* *f* *fpp*

E. Pno Pitch (Red.)

E. Pno Keys (Red.)

161

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

B Cl. *f* *mf* *f*

T. Sax. *f* *mf*

Vln.

Vc. arco *mf* *f*

Accord. *f*

E. Pno Pitch *mf* *f* *mf* *8va* *8va* *8va* *8va* *p*

E. Pno Keys *mf* *f* *mf* *8va* *8va* *8va* *8va* *p*

Detailed description of the musical score: The score is for a 2/4 time piece. The Baritone part (161) has the lyrics 'vez vai ser di - fe - ren - te.' and features a triplet of eighth notes. The Bass Clarinet and Tenor Saxophone parts have dynamic markings of *f* and *mf*. The Viola part includes an 'arco' marking and a triplet. The Accordion part has a *f* dynamic. The Electric Piano parts (Pitch and Keys) feature complex rhythmic patterns with triplets, a quintuplet, and dynamic markings of *mf* and *f*. Both E. Pno parts include an 8va marking and a *p* dynamic at the end.

165 EVE AA *mf* Tender 3

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

To Cl. in Bb

T. Sax.

Vln. arco 8<sup>va</sup> *pp* *f*

Vc. *pp* *f*

Accord.

E. Pno Pitch *mf* 3 *mp* *mf* 7

E. Pno Keys *mf* 3 *mp* *mf* 7

169 BB *Growing enthusiasm*  
*f*

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

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

Cl. in Bb *mf*

T. Sax.

Vln *mf*

Vc. *mf* *f*

Accord. *mf* *f* *p*

E. Pno Pitch *f* *mf* *8va*

E. Pno Keys *f* *mf* *8va*

CC

174

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 Bb

T. Sax.

Vln

Vc. *mf*

Accord. *f mf fp f p*

E. Pno Pitch *mf 8va*

E. Pno Keys *mf 8va*

178 ♩ = ♩.

M.S. *re - nas - cer nes - te Pa - ra - í - so pa - ra nós!*

Bar. *nes - te Pa - ra - í - so pa - ra nós!*

Cl. in Bb *f*

T. Sax. *f*

Vln. *pp*

Vc. *f* arco

Accord. *f* *pp* *ff*

E. Pno Pitch *f* *pp*

E. Pno Keys *f* *p*



187 *f Intense*

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

Bar. *f Intense*  
Fi - nal - - men - - - - - te

Cl. in Bb *f*

T. Sax.

Vln. 3 3 3 3

Vc. *v.*

Accord. *f* 8va

E. Pno Pitch *f* 15<sup>ma</sup>

E. Pno Keys *f* 15<sup>ma</sup> (Ped.)

192

M.S.  
- da - - de da mes - ma car - - - - nel\_

Bar.  
A ver - da - de da mes - ma car - - - - nel\_

Cl. in Bb

T. Sax.

Vln  
3 3 3 3 3 3

Vc.  
v. v. v. v. v. v.

Accord.  
(8)

E. Pno  
Pitch

E. Pno  
Keys  
15<sup>ma</sup> EE FF GG  
(20)

$\text{♩} = \text{♩}$

197

M.S. Ser - - mos dois num

Bar. Ser - mos dois num

Cl. in Bb

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

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

15<sup>ma</sup> 5:6  
*f*  
Ped.

Detailed description: This page of a musical score is for measures 197-200. It features a vocal line with two parts: M.S. (Mezzo-Soprano) and Bar. (Baritone). The lyrics are "Ser - - mos dois num". The instrumental accompaniment includes Clarinet in Bb, Tenor Saxophone, Violin, and Viola. The piano accompaniment consists of an Accordion and two staves for Electric Piano (Pitch and Keys). The Electric Piano parts feature a 5EDO on C scale, with a 15<sup>ma</sup> interval and a 5:6 ratio, marked with a forte (*f*) dynamic and a pedaling instruction (Ped.). The score is in 3/4 time and ends with a 4/4 time signature.

201 **EE**

M.S. só, ser - mos dois num só. \_\_\_\_\_

Bar. só, ser - mos dois num só. \_\_\_\_\_

Cl. in Bb *f* *f*

T. Sax. *f*

Vln. 3 3 3 3 3 3

Vc. 3 3 3 3 3 3

Accord.

E. Pno Pitch (15) 5:4 5 6 3

E. Pno Keys (15) 5:4 5 6 3

204 **FF**

M.S.

Bar.

Cl. in Bb *mf* *mf* To B Cl.

T. Sax. *mf*

Vln. *p* *fp* *fp*

Vc. *p* *fp* *fp*

Accord.

E. Pno Pitch *mf* *mf* *8va*

E. Pno Keys *mf* *mf* *8va*

209

GG *f In love*

M.S. Co - mo é Di - vi - no

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

B Cl.

T. Sax. *p* *f*

Vln. *fp* *fp*

Vc. *fp* *fp*

Accord.

E. Pno Pitch *(Led.)* \*

E. Pno Keys *(Led.)* \*

215

M.S. es te A - mor!

Bar. es - te A - mor!

B Cl. B Cl. *p* *f*

T. Sax. *p* *f*

Vln. *fp*

Vc. *fp*

Accord. *p* *mf*

E. Pno Pitch *mf* 8<sup>va</sup> 15<sup>ma</sup> Ped.

E. Pno Keys *mf* 8<sup>va</sup> 15<sup>ma</sup> Ped.

ADAM Hopeful, Thrilled

219 *mf* *f* *mf*

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

To Cl. in Bb

B Cl.

T. Sax.

Vln. *pp* *ff* *mf*

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

Accord. *fp*

E. Pno Pitch

E. Pno Keys *f* *15<sup>ma</sup>* HH II

224 *f*

Bar. mais Li - lith, só É - den e A - mor...\_

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.

Cl. in Bb

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

Cl. in Bb

*p* < *mf* *p*

T. Sax.

*p* *mf* *p* *mf*

Vln

arco

*p* *mf* *p*

Vc.

arco

*p* *p*

Accord.

*p*

E. Pno Pitch

11EDO on C

*mf* *mp*

15<sup>ma</sup> 15<sup>ma</sup>

E. Pno Keys

*mf* *mp*

15<sup>ma</sup> 15<sup>ma</sup> JJ

231 **JJ**

T. Sax.

Vln

Vc.

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

E. Pno Pitch

E. Pno Keys

*mf* *15<sup>ma</sup>* \*

*mf* *15<sup>ma</sup>* *7*

*mf* *15<sup>ma</sup>* \*

*mf* *15<sup>ma</sup>* \*

235 **KK**

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

*p* *pp* *f*

*p* *f*

*mf* *15<sup>ma</sup>* *7*

*mf* *8<sup>va</sup>*

*mf* *15<sup>ma</sup>* *KK* *8<sup>va</sup>*

10EDO & two notes of 9EDO on C

LL EVE *mf* Contemplative, grateful

239

M.S. *Gra - ças a Deus por es - te*

Bar.

Cl. in Bb

T. Sax.

Vln. *pizz.* *arco* *mf*

Vc. *fpp* *f*

Accord.

E. Pno Pitch *15<sup>ma</sup>* *8<sup>va</sup>* *8<sup>va</sup>* *mf* *mf* *mp*

E. Pno Keys *15<sup>ma</sup>* *15<sup>ma</sup> LL* *8<sup>va</sup>* *8<sup>va</sup>* *mf* *mp*

(*Red.*) *15<sup>ma</sup> bassa*

243

M.S. *f* ser, O cer - ne da mi - nha e - mo - ção —  
*Contemplative and grateful, but gradually more and more frustrated*

Bar. *mf* 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*  
*8va* *8va*

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

247

MM

*mf cresc.*

M.S. Im - pos -

Bar. *mf* 3 Co - mo a - - mar al - guém, \_\_\_\_\_

Cl. in Bb *fp* *f* *mf* 3

T. Sax.

Vln.

Vc. *fp* *f* *mf* *f* 3

Accord. *mf*

E. Pno Pitch *mf* 10EDO & two notes of 9EDO on C *15<sup>ma</sup>* 3

E. Pno Keys *mf* *15<sup>ma</sup>* MM NN OO *15<sup>ma</sup>* 3



252

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

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

Cl. in Bb

T. Sax.

Vln *p* *3* *ff*

Vc. *mf* *p* *ff*

Accord.

E. Pno Pitch *f* *mf*

E. Pno Keys *f* *mf*

255 **NN**

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

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

Cl. in Bb

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch *f* *8va*

E. Pno Keys *f* *8va*

256 **OO** *mf*  $\leq$  *f* **PP** **Più Mosso**  $\text{♩} = 108$  *f*

M.S. Um a - mor Um a - mor que

Bar. Um a - mor

Cl. in Bb *mf*

T. Sax. *mf* <

Vln. *mf*

Vc. *pp*

Accord.

E. Pno Pitch

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

258

M.S.  
cres - ce \_\_\_\_\_ que cres - ce cres - ce cres -

Bar.  
*f* Um a - mor que ge - la \_\_\_\_\_ ge - - la ge - -

Cl. in Bb

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

Vln  
*mf* *f*

Vc.  
*mf* *ff-mp* *mf* *ffp* <

Accord.  
*mf* *f*

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

E. Pno Pitch  
*f*  
Ped.

E. Pno Keys  
*f*  
Ped.

262

M.S. *ce* *no meu es - pí - ri - to!*

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

Cl. in Bb

T. Sax. *mf*

Vln. *mf*

Vc. *f* *ffp* *f* *ff*

Accord.

E. Pno Pitch *mf* *8ba* *(Red.)*

E. Pno Keys *mf* *8ba* *(Red.)*

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



Musical score for 'Contos da Criação: Adão' (Tales of Creation: Adam). The score includes vocal parts for Soprano (M.S.) and Baritone (Bar.), and piano accompaniment for Violin (Vln), Viola (Vc.), and two staves of Electric Piano (E. Pno Pitch and E. Pno Keys). The music is in 3/4 time and features lyrics in Portuguese. The score includes dynamic markings such as *mf*, *f*, and *p*, and performance instructions like *Frustrado*. The piano accompaniment includes complex rhythmic patterns and fingering (5, 7, 8va).

270

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

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

Cl. in Bb

T. Sax.

Vln

Vc. *mf* *f* *p*

Accord.

E. Pno Pitch *mf* *f* *mf* *f* *f* 8va

E. Pno Keys *mf* *f* *mf* *f* *f* 8va

274

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

Bar. Re - pe - -

Cl. in Bb

T. Sax.

Vln. *mf*

Vc. *mf* *f*

Accord.

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

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

M.S. *f* 278 *f*  
Ah \_\_\_\_\_ Não che - ga u - ma per - fei - - ção fei - ta

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

Cl. in Bb *mf*

T. Sax.

Vln *mf*

Vc.

Accord.

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

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

(Red.)

(Red.)

15<sup>ma</sup> 8<sup>va</sup>

5 3

5 3

Detailed description: This page of a musical score, numbered 70, is for the piece 'Contos da Criação: Adão' (Tales of Creation: Adam). It features a vocal line (M.S.) with lyrics in Portuguese: 'Ah... Não chega uma perfeição feita...'. The vocal line is marked with a forte (*f*) dynamic. Below the vocal line are staves for Baritone (Bar.), Clarinet in Bb (Cl. in Bb), Tenor Saxophone (T. Sax.), Violin (Vln), and Viola (Vc.). The Clarinet and Violin parts are marked with mezzo-forte (*mf*). The piano accompaniment is split into two systems: 'E. Pno Pitch' and 'E. Pno Keys'. The piano part includes complex rhythmic patterns, including a 15-measure rest (15<sup>ma</sup>) and an 8-measure rest (8<sup>va</sup>). Dynamics for the piano range from *f* to *mf*. A '(Red.)' marking is present at the bottom of the piano part. The score is written in 2/4, 3/4, and 4/4 time signatures.

283

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

Bar.

Cl. in Bb

T. Sax.

Vln *f*

Vc.

Accord.

E. Pno Pitch *f* *mf* 3 9

E. Pno Keys *f* *mf* 3 9

(*scd.*) 8ba

286 ♩. = ♩

M.S. le?

Bar.

Cl. in B♭ *mf*

T. Sax.

Vln

Vc. *f*

Accord. *f* <sup>8va</sup>

E. Pno Pitch *ff* <sup>9</sup> <sup>8va</sup>

E. Pno Keys *ff* <sup>9</sup> <sup>8va</sup>

**RR**  $\text{♩} = 72$   
288

M.S.  
Bar.  
Cl. in B $\flat$   
T. Sax.  
Vln  
Vc.  
Accord.  
E. Pno Pitch  
E. Pno Keys

The score is for measures 288 and 289. It includes staves for M.S., Baritone, Clarinet in B-flat, Tenor Saxophone, Violin, Viola, Accordion, and two staves for Electric Piano (Pitch and Keys). The key signature has one flat (B-flat major or D minor). The tempo is marked as quarter note = 72. The accordion part features a triplet of eighth notes in measure 289. The electric piano parts include a 12-measure tremolo in measure 288 and a 5-measure tremolo in measure 289. Dynamics include *f* and *mf sub.*. The piano parts are marked with *mf sub.* and include a 3-measure triplet in measure 289. The electric piano parts are marked with *mf sub.* and include a 3-measure triplet in measure 289. The piano parts are marked with *mf sub.* and include a 3-measure triplet in measure 289. The electric piano parts are marked with *mf sub.* and include a 3-measure triplet in measure 289.

290

*f* In love, desperate

M.S. Ah O

Bar.

To B Cl.

B Cl.

T. Sax.

Vln. *f*

Vc.

Accord. *f*

E. Pno Pitch

E. Pno Keys

Detailed description of the musical score: The score is for measures 290-292. The vocal line (M.S.) features a melodic phrase starting with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5) and a half note (B4). The lyrics 'Ah' and 'O' are placed under the notes. The instrumental accompaniment includes: Baritone (Bar.), B Clarinet (B Cl.), Tenor Saxophone (T. Sax.), Violin (Vln.), and Viola (Vc.), all playing sustained chords. The piano accompaniment (E. Pno Pitch and E. Pno Keys) features a complex texture with sixteenth-note runs and triplets. The piano part includes markings for 15th and 12th measures, and triplets of 15th measures. The key signature has one flat (Bb), and the time signature is 3/4.

292

M.S. teu ca - be - - - lo, Fo -

Bar. Os teus fi - nos de - dos

B Cl. B Cl. *p* *f*

T. Sax. *p* *f*

Vln.

Vc. *mf* *mp*<

Accord.

E. Pno Pitch

E. Pno Keys

296

M.S. *3* *3* *3*  
- go con - tra a Ter - - - ra do teu

Bar. *3*  
no meu pei - - - to

B Cl.

T. Sax.

Vln. *mf* *3*

Vc. *f*

Accord.

E. Pno Pitch *15<sup>ma</sup>* *(7)* *15<sup>ma</sup>* *6* *6* *6*

E. Pno Keys *15<sup>ma</sup>* *(7)* *15<sup>ma</sup>* *6* *6* *6*

Detailed description: This page of a musical score, numbered 296, is for the piece 'Contos da Criação: Adão'. It features a vocal line with lyrics in Portuguese and a piano accompaniment. The vocal parts include Soprano (M.S.), Baritone (Bar.), and Bass (B. Cl.). The piano accompaniment includes parts for Clarinet (B. Cl.), Saxophone (T. Sax.), Violin (Vln.), and Viola (Vc.). The score is in 3/4 time and contains several triplets. The piano part features a complex texture with sixteenth-note runs and sixteenth-note chords, marked with '15<sup>ma</sup>' and '6'. Dynamics include 'mf' and 'f'. The lyrics are: 'go con - tra a Ter - - - ra do teu no meu pei - - - to'.

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 *15<sup>ma</sup>* (7) *15<sup>ma</sup>* (7) *15<sup>ma</sup>*

E. Pno Keys *15<sup>ma</sup>* (7) *15<sup>ma</sup>* (7) *15<sup>ma</sup>*

301

M.S. *quē - - - te co - mo o nos - - so Sus -*

Bar. *ca - - rí - ci - a ca - rí - ci - - a do teu a -*

B Cl. *mf*

T. Sax. *mf*

Vln

Vc.

Accord. *mf*

E. Pno Pitch

E. Pno Keys

Detailed description of the musical score: The score is for a piece titled 'Contos da Criação: Adão'. It features a vocal line with two parts: M.S. (Mezzo-Soprano) and Bar. (Baritone). The lyrics are in Portuguese. The instrumental parts include B. Cl. (Bass Clarinet), T. Sax. (Tenor Saxophone), Vln (Violin), Vc. (Violoncello), Accord. (Accordion), and E. Pno (Electric Piano) in both Pitch and Keys. The score is marked with a dynamic of *mf* (mezzo-forte). The key signature has one flat (B-flat major or D minor). The time signature changes from 3/4 to 2/4. The score includes various musical notations such as triplets, a 4-measure rest, and a 15-measure rest. The piano part includes a 15-measure rest and a 7-measure rest.

304 *ff* **SS** Moderato ♩ = 108

M.S. - pi - - - ro

Bar. - bra - - ço

B Cl. *f*

T. Sax. *f*

Vln

Vc.

Accord. *f* *p* *ff* *fp* *f*

E. Pno Pitch *f* *f*

E. Pno Keys *f* *f*

15<sup>ma</sup> (ped.)

Detailed description: This page of a musical score is for measures 304-306. It features a vocal line with lyrics 'pi - - - ro' and 'bra - - ço'. The instrumental accompaniment includes parts for Baritone Saxophone, B-flat Clarinet, Tenor Saxophone, Violin, and Viola. The piano accompaniment consists of an accordion and two electric piano parts (Pitch and Keys). The accordion part has dynamic markings of *f*, *p*, *ff*, *fp*, and *f*, and includes a triplet. The electric piano parts feature a 15th measure arpeggio and are marked with *f*. The tempo is Moderato at 108 beats per minute, and the score is marked with *ff* and **SS**.

ADAM  
*ff Desperate*

306

Bar. *f*  
Bas - ta! Não que - ro mais es - te en -

To Cl. in B $\flat$

Cl. in B $\flat$

T. Sax. *mf* *f* *p*

Vln.

Vc. *f*

Accord.

10EDO in C

8<sup>va</sup>

E. Pno Pitch *f*

E. Pno Keys *f*

310 **TT**

Bar. *-ga - no...*

Cl. in Bb *mf*

Vln *p*

E. Pno Pitch *ff* (Red.)

E. Pno Keys *ff* (Red.)

15<sup>ma</sup> UU VV

ca. 10"

314 *mf* *Introspective, tempted*

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

Cl. in Bb

Vln *11EDO on C*

E. Pno Pitch *p* *15<sup>ma</sup> bassa\_* (Red.)

E. Pno Keys *p* *15<sup>ma</sup> bassa\_* (Red.)

315 **UU** Allegro moderato ♩ = 120 *mf* Hurtful, growing despair

M.S. Ah

Cl. in Bb *mf* 3

T. Sax.

Vln *mp*

Vc. *p* 3 *mf*

Accord. *mp* 3 *f* *mf*

E. Pno Pitch *p* 3 15ma (Red.)

E. Pno Keys *p* 3 15ma bassa (Red.)

320

M.S. Ah

Cl. in Bb *mf* 3

T. Sax. *p* 3 3 *mf*

Vln. sul pont. *mf* < *f* *mf*

Vc.

Accord. 3

E. Pno Pitch *f* 15<sup>ma</sup> 3 *mf* 8<sup>va</sup>

(Red.)

E. Pno Keys *f* 15<sup>ma</sup> 3 *mf* 8<sup>va</sup>

(Red.)

M.S. *f* *mf* 3 Ah

Cl. in Bb *f* 3 3 3

T. Sax. *mf* 3 5

Vln

Vc. *mf* 3 5 5

Accord. *mf* 3 *f* 3

E. Pno Pitch (Red.) 8va

E. Pno Keys (Red.) 8va

Detailed description: This page of a musical score, numbered 84, is for the piece 'Contos da Criação: Adão' (Tales of Creation: Adam). It features eight staves. The Musician's Score (M.S.) staff begins at measure 322 with a melody marked *f* (forte) and *mf* (mezzo-forte), including a triplet and the vocalization 'Ah'. The Clarinet in Bb (Cl. in Bb) and Tenor Saxophone (T. Sax.) parts feature complex rhythmic patterns with triplets and quintuplets, marked *f* and *mf* respectively. The Violin (Vln) and Violoncello (Vc.) parts are mostly rests, with the Vc. part having some low-register activity marked *mf*. The Accordion (Accord.) part has a melodic line in the right hand, marked *mf* and *f*, with triplet figures. The Electric Piano (E. Pno) parts are marked '(Red.)' and feature an 8va (octave below) effect on the bass line.

M.S. *f* 324 3 3 3 5 Ah

Cl. in Bb

T. Sax. 5 3 *f* *f*

Vln

Vc. *f* *f*

Accord.

E. Pno Pitch (Red.)

E. Pno Keys (Red.)

Detailed description: This page of a musical score is for the piece 'Contos da Criação: Adão' (Tales of Creation: Adam), page 85. It features seven staves. The Music Staff (M.S.) begins at measure 324 with a forte (*f*) dynamic and a melodic line containing triplets and a quintuplet, ending with the vocalization 'Ah'. The Clarinet in Bb (Cl. in Bb) is silent. The Tenor Saxophone (T. Sax.) plays a melodic line with triplets and a quintuplet, also marked *f*. The Violin (Vln) and Violoncello (Vc.) parts are marked *f* and play sustained notes. The Accordion (Accord.), Electric Piano Pitch (E. Pno Pitch), and Electric Piano Keys (E. Pno Keys) parts are marked '(Red.)' and are silent.

*Last cry of despair*  
*mf* *ff* *mf* *mf Collapsing*

M.S. Ah Ah Ah

Cl. in Bb *p*

T. Sax. *mp* 3

Vln.

Vc. *mf*

Accord. *p*

E. Pno Pitch (Red.)

E. Pno Keys (Red.)

M.S. *f* *p* 335

Cl. in Bb

T. Sax.

Vln

Vc.

Accord.

E. Pno Pitch

E. Pno Keys

*15ma bassa*  
*pp*  
*ped.*

*15ma bassa*  
*pp*  
*ped.*

Detailed description: This is a page of a musical score for 'Contos da Criação: Adão'. The score is arranged in a grand staff format with eight staves. The top staff is for M.S. (Mezzo-Soprano), starting at measure 335. It features a long melodic line with a dynamic marking of *f* (forte) at the beginning and *p* (piano) towards the end. The second staff is for Cl. in Bb (Clarinet in B-flat), the third for T. Sax. (Tenor Saxophone), the fourth for Vln (Violin), the fifth for Vc. (Violoncello), the sixth for Accord. (Accordion), the seventh for E. Pno Pitch (Electric Piano Pitch), and the eighth for E. Pno Keys (Electric Piano Keys). The lower piano parts include specific performance instructions: *15ma bassa* (15th fret, bass), *pp* (pianissimo), and *ped.* (pedal). The score concludes with a double bar line and a repeat sign (X) at the end of each staff.

**VV** *Lento Imperative, conformed, expectant*  
*mf*

338

Bar. Ben - di - to si - lên - cio da Ter - - ra de Nin - guém, \_

E. Pno Pitch

E. Pno Keys

[338]

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

E. Pno Pitch

E. Pno Keys

[338]

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

ca. 40'

E. Pno Pitch

E. Pno Keys