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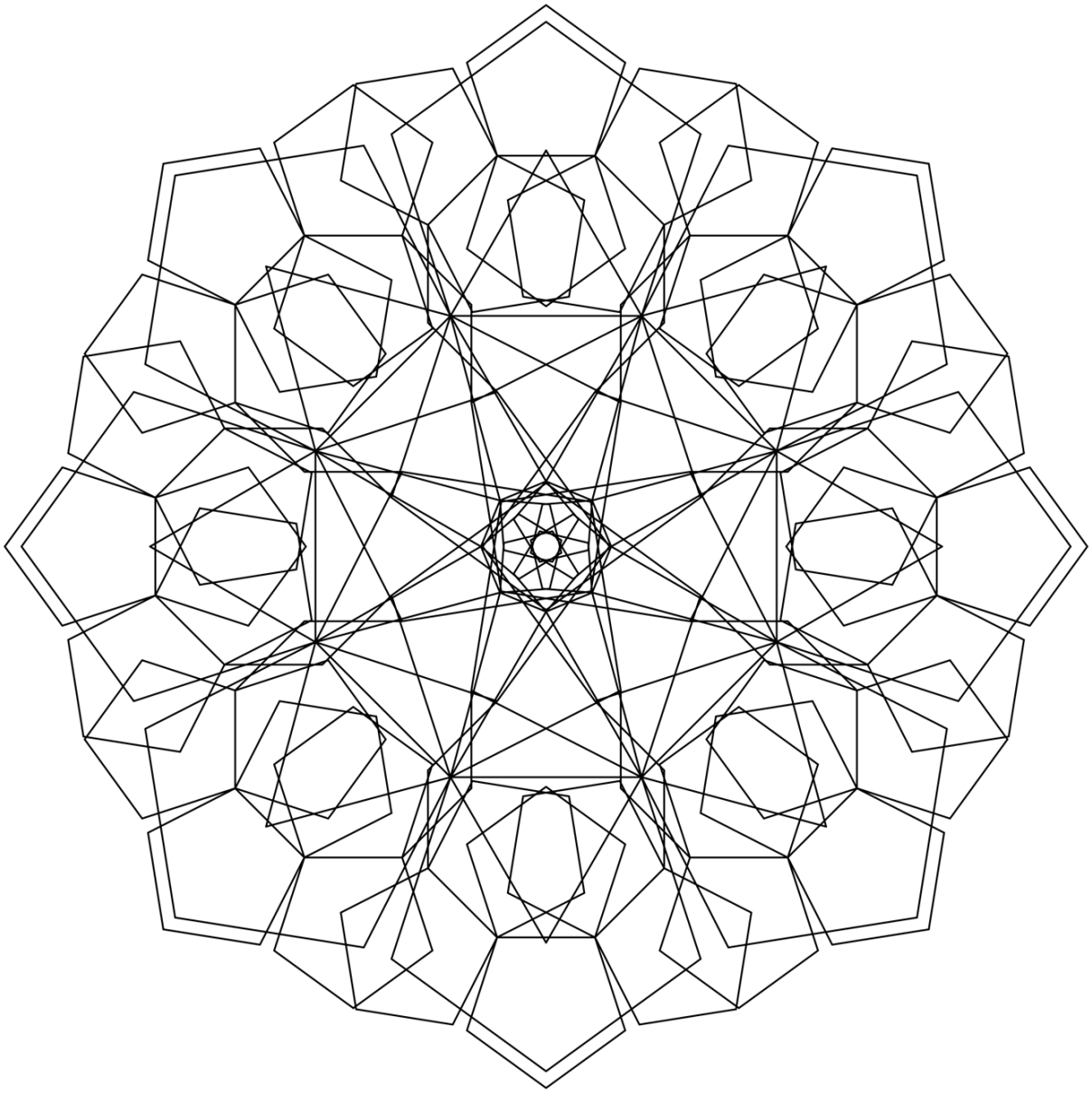
Contos da Criação: / Tales of Creation:

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:

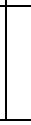
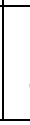
- Accordion: This is the only instrument fixed in 12EDO, therefore it is a good a reference for the remaining instruments and the singers to adjust their intonation.
- Voices: The singers also do not have written microtones and the intonation of each note is left up to them. However, given the microtonal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

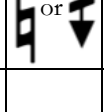
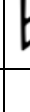
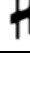
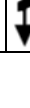
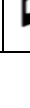
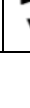
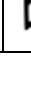
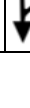
Accidentals

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												
Quarter tones												
Eighth tones												

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

Semitones																	
Quarter tones																	
Sixth tones																		
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.

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 '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

Soprano — LILITH

Mezzo-soprano — EVE

Tenor — THE ANGEL

Baritone — ADAM

Clarinet in B♭ — Doublings: Bass Clarinet in Bb

Alto Saxophone — Doublings: Tenor Saxophone, Crotales & Claves

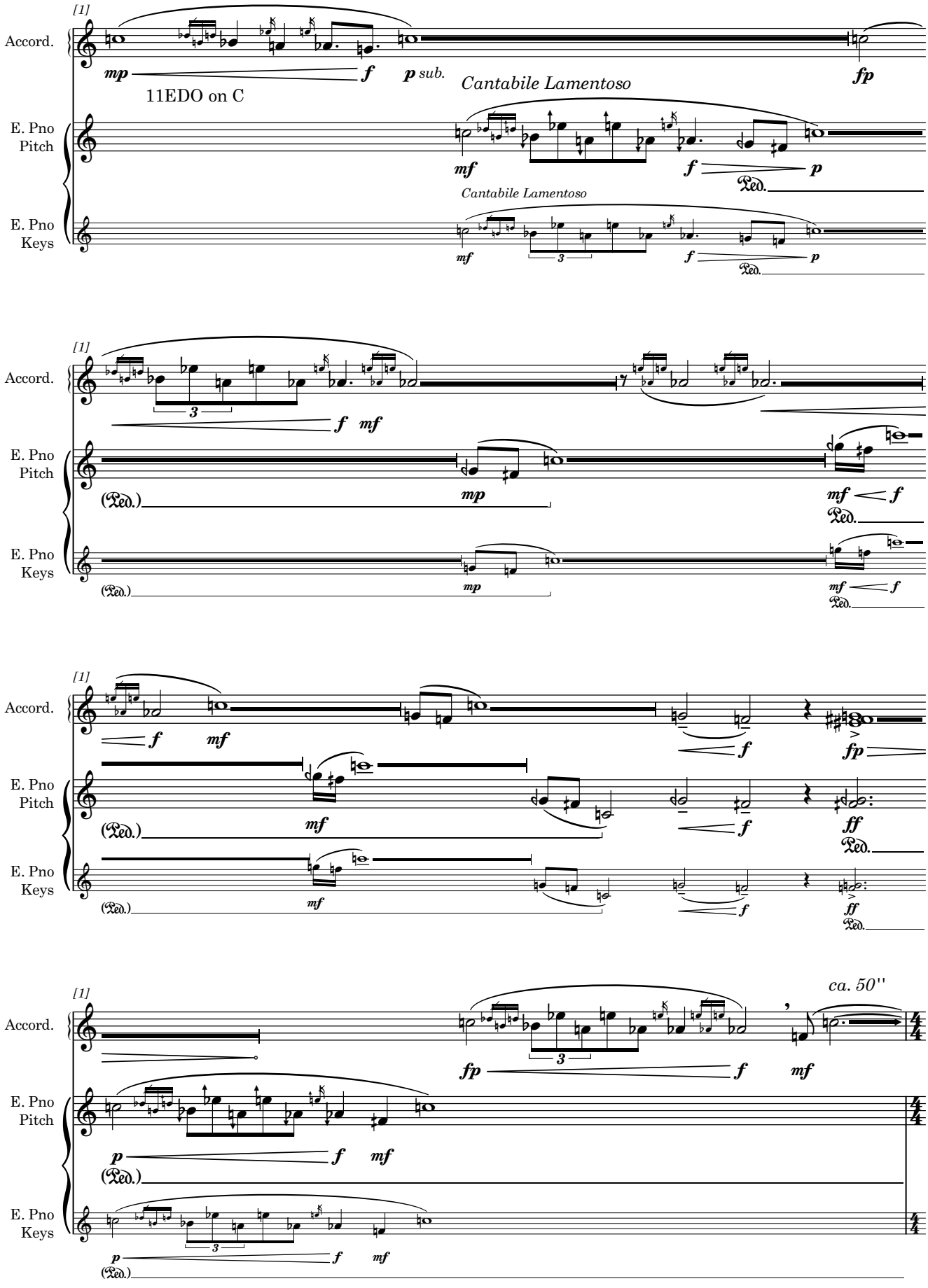
Violin

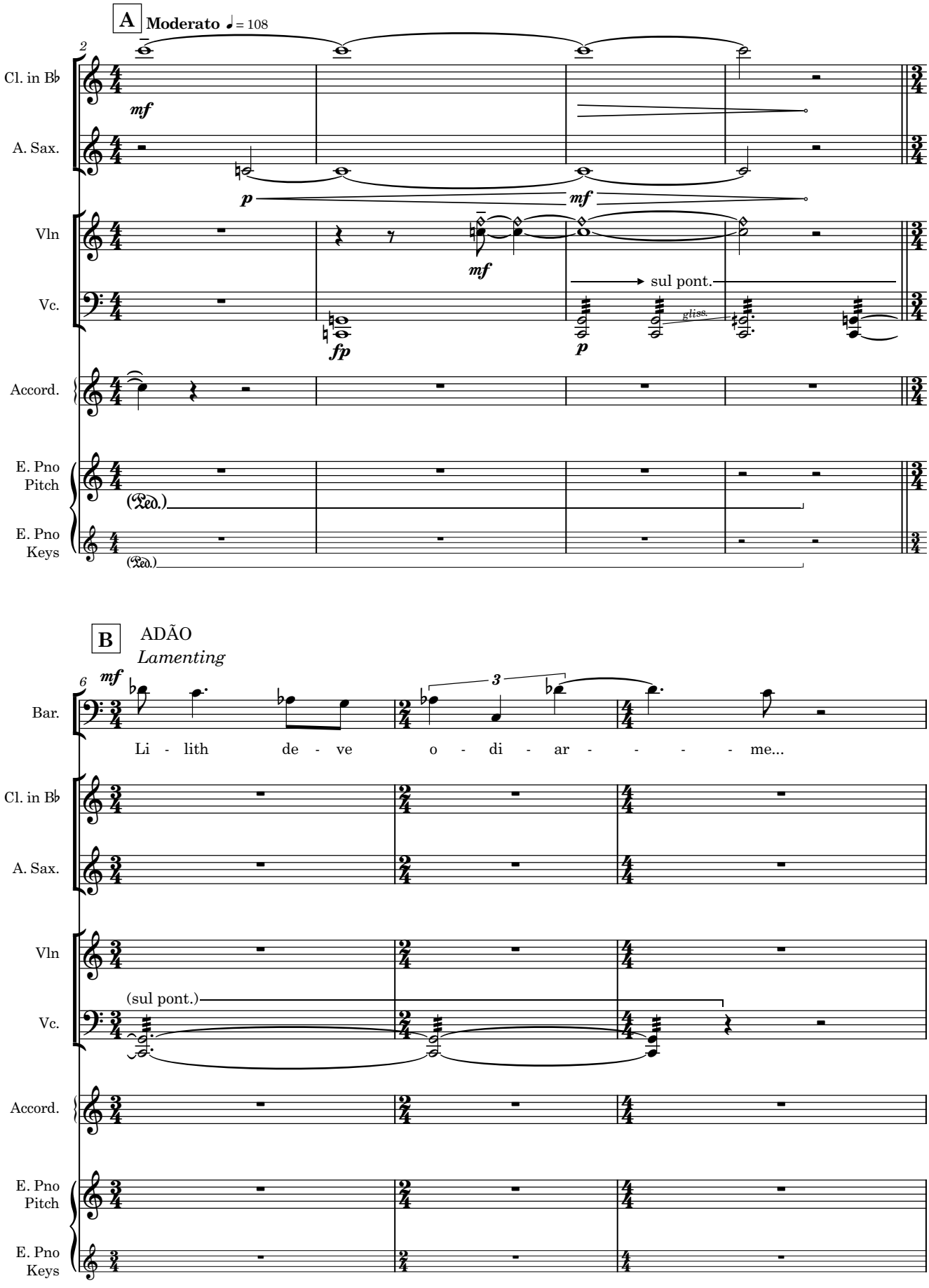
Violoncello

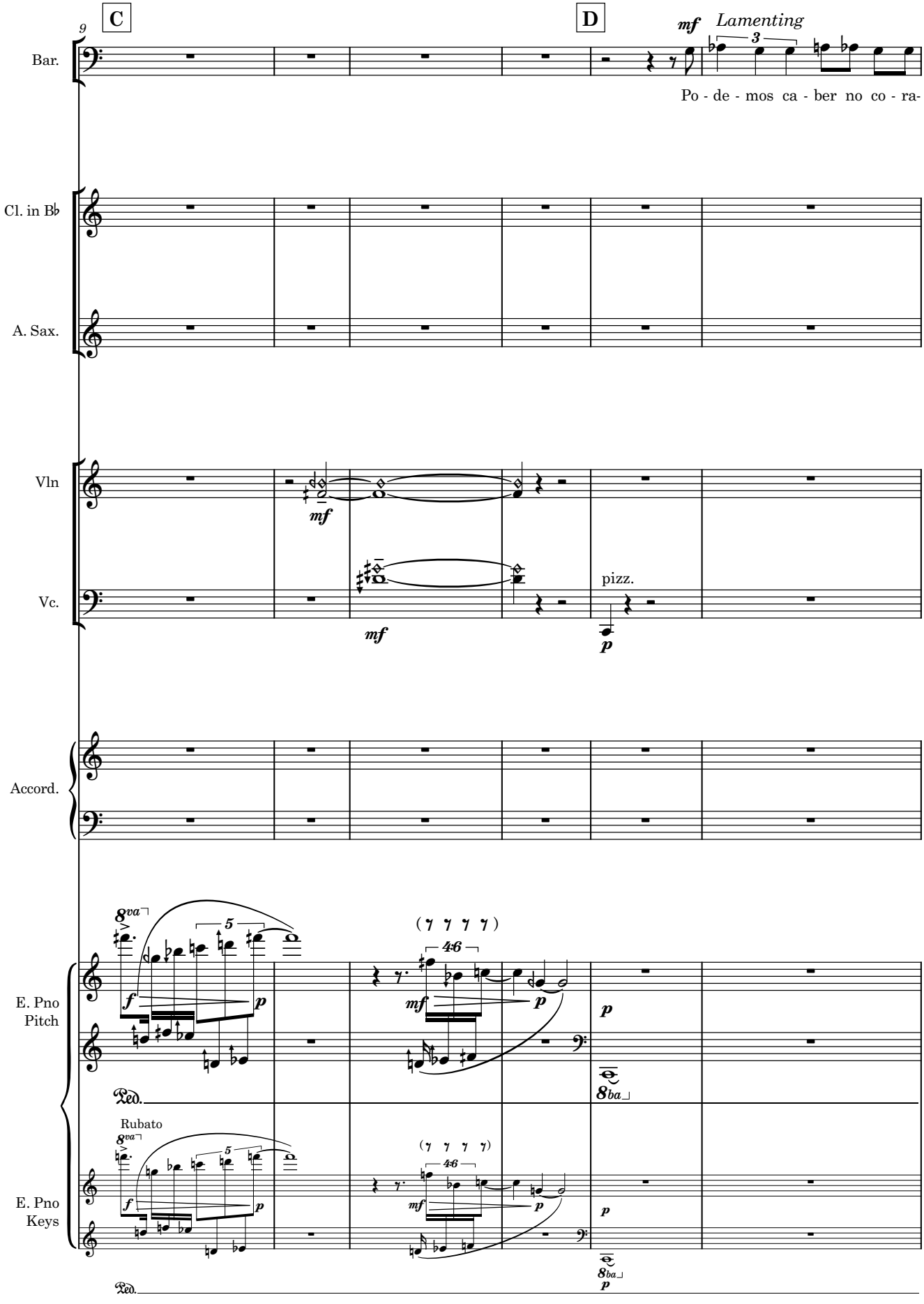
Accordion — *Cantabile Lamentoso* — *p* *f* — *fp* *f*

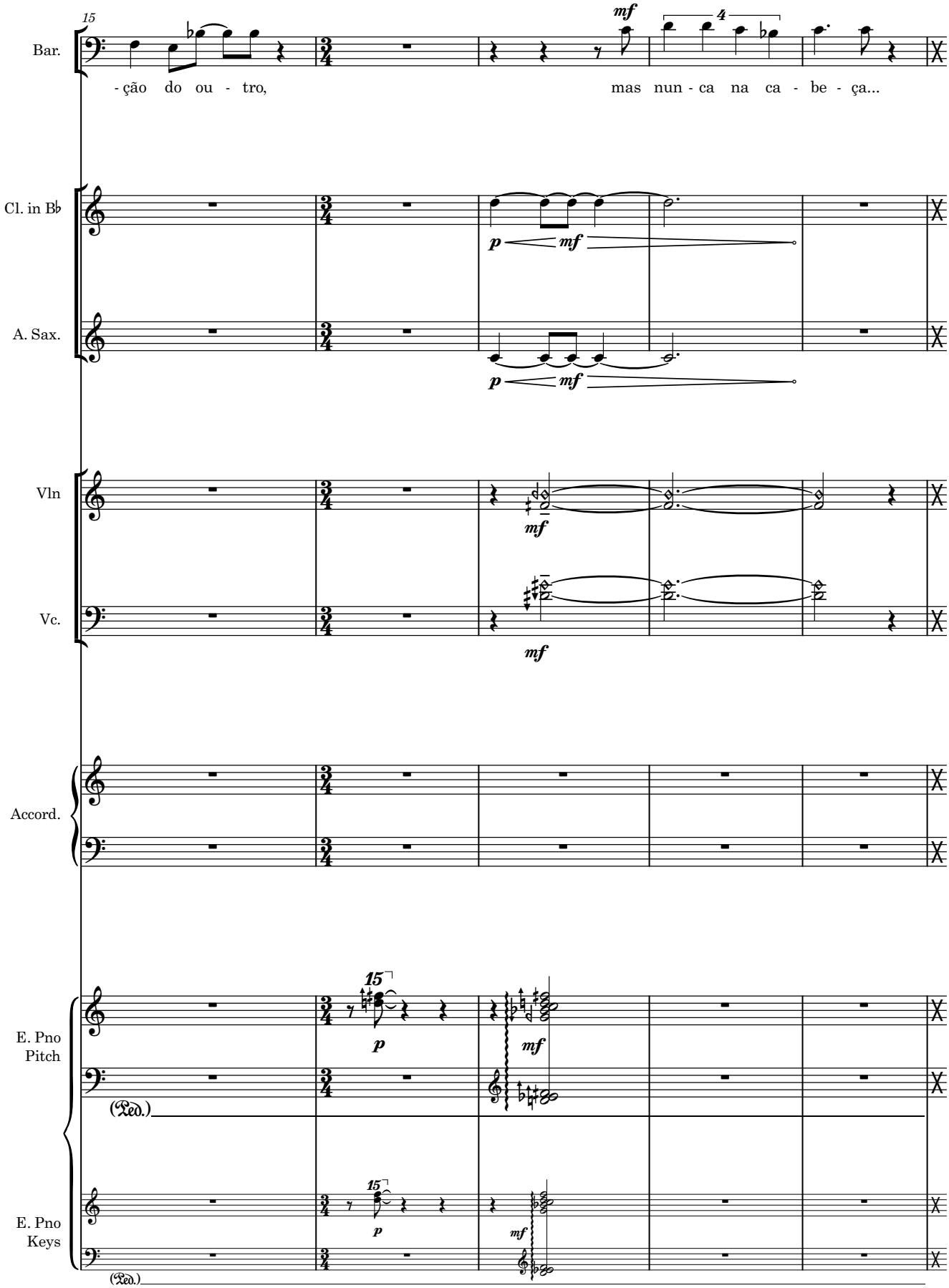
Electric Piano Pitch

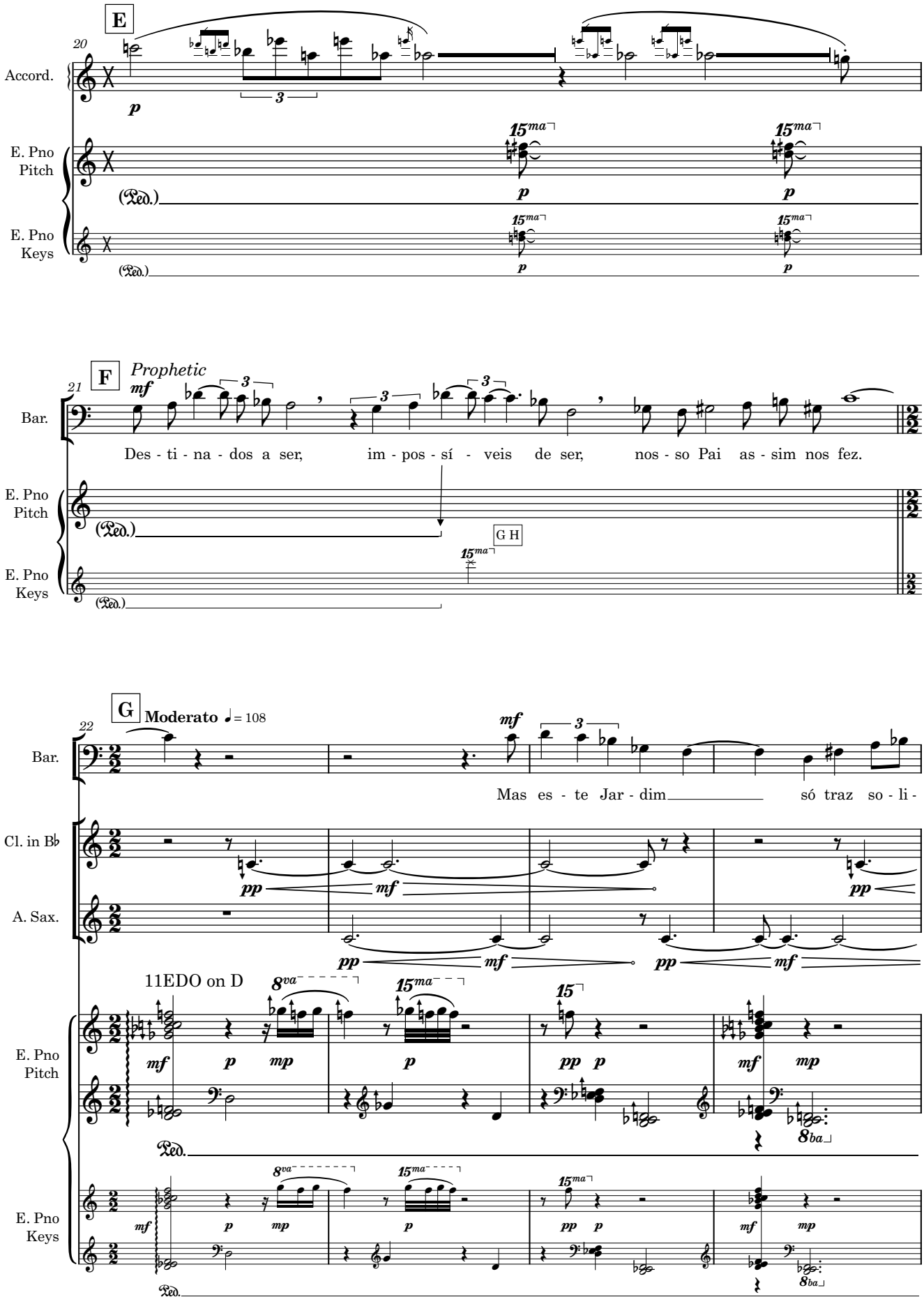
Electric Piano Keys — Capo A B C D E F

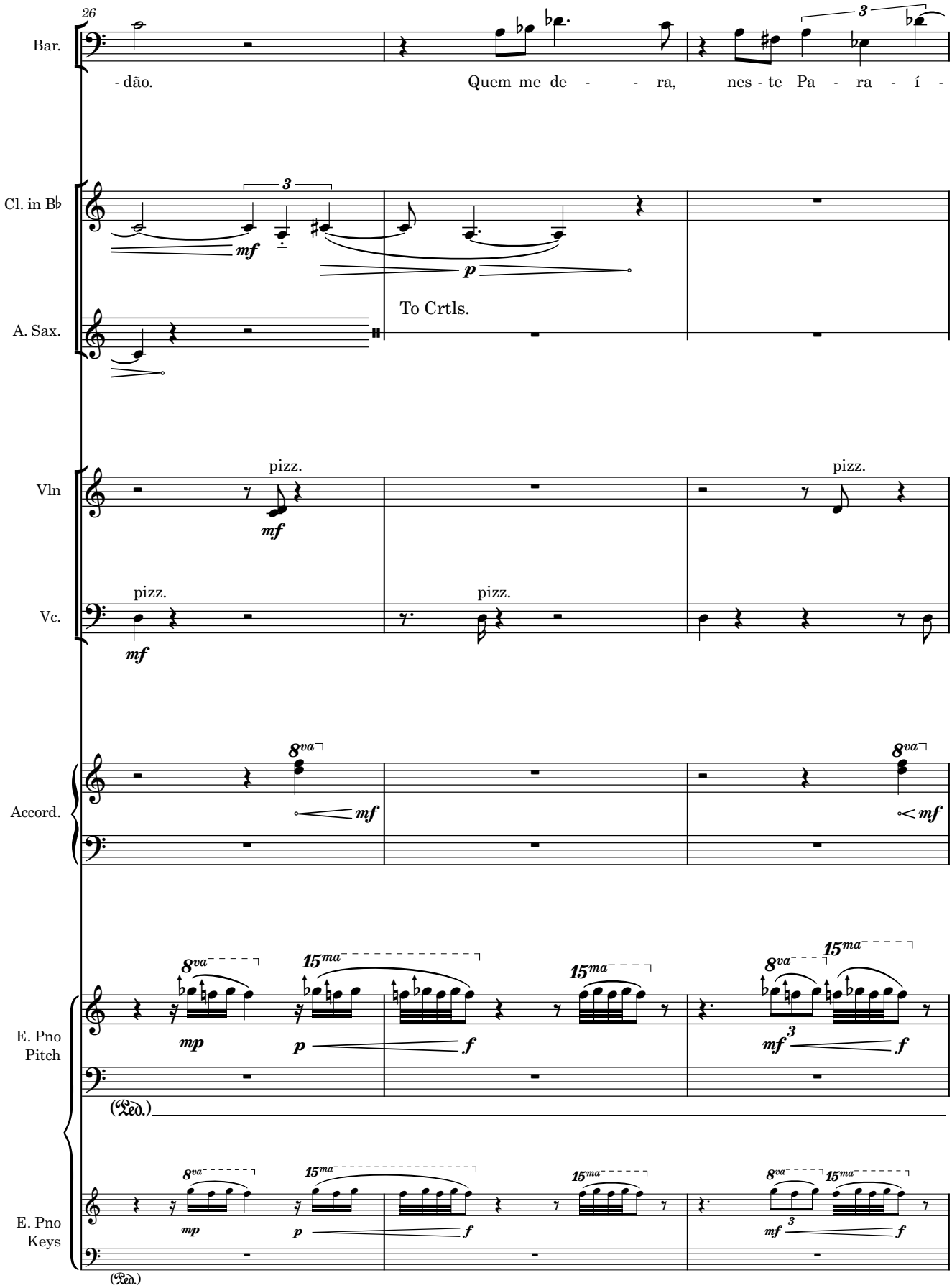

[1]
Accord.
E. Pno Pitch
E. Pno Keys
11EDO on C
Cantabile Lamentoso
Cantabile Lamentoso
ca. 50''

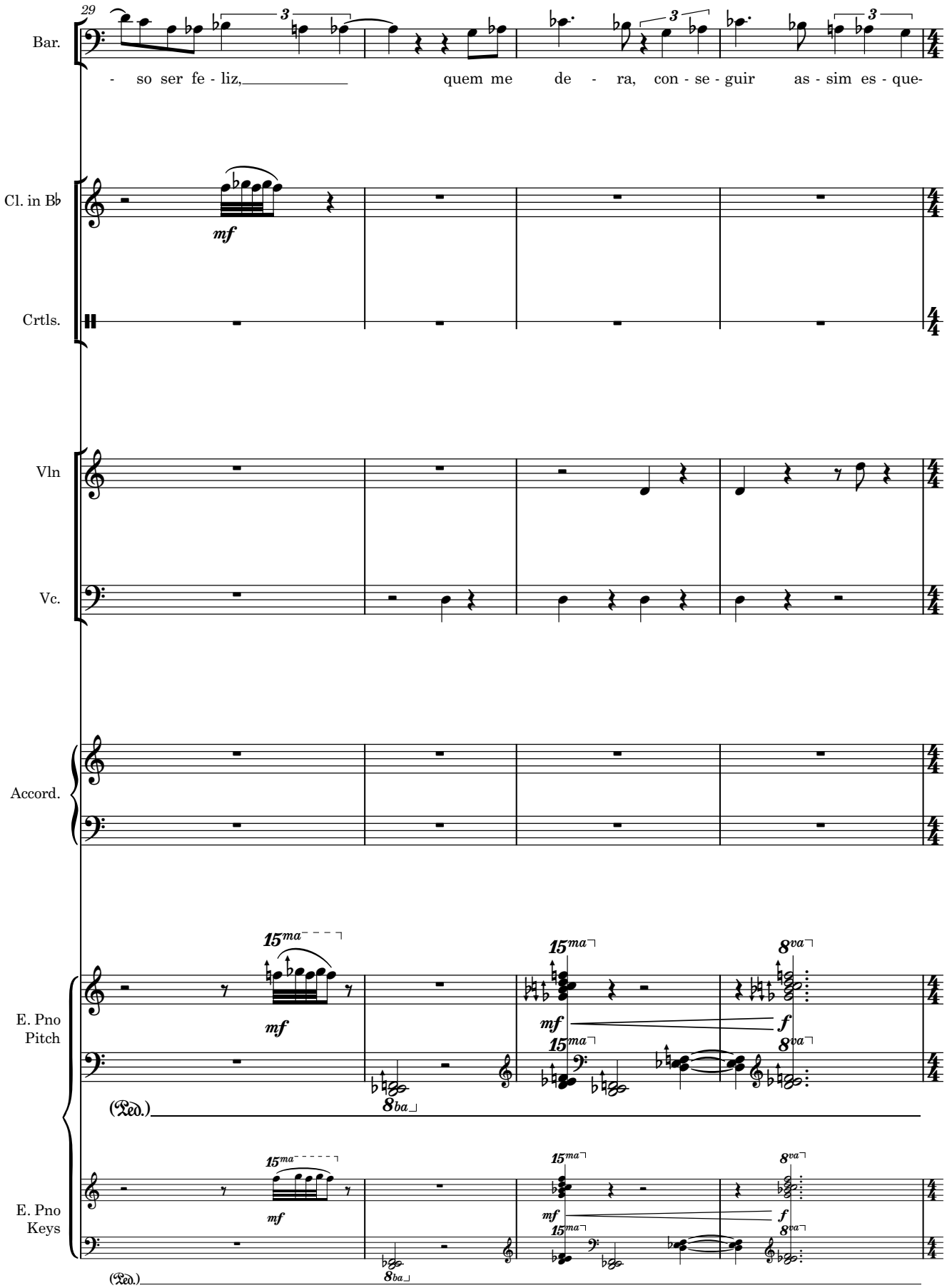

A
Moderato ♩= 108
2
Cl. in B♭
A. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys
mf
p
mf
mf
fp
p
sul pont.
gliss.
(Ped.)
(Ped.)
B
ADÃO
Lamenting
6
mf
3
Bar.
Li - lith de - ve o - di - ar - - - - me...
Cl. in B♭
A. Sax.
Vln
Vc.
(sul pont.)
Accord.
E. Pno Pitch
E. Pno Keys

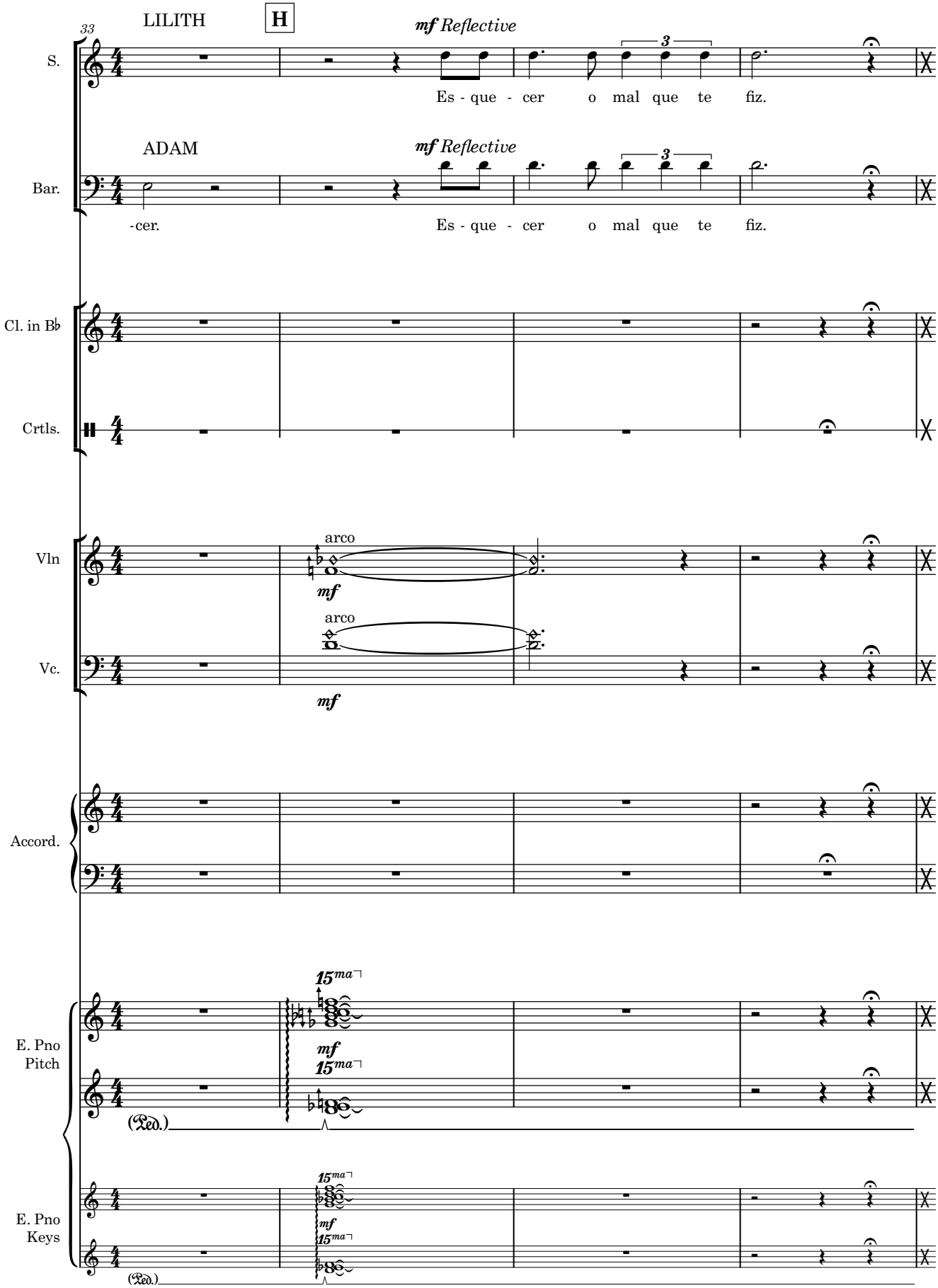

9
C
D
Bar.
mf
Lamenting
Po - de - mos ca - ber no co - ra-
Cl. in B♭
A. Sax.
Vln
Vc.
mf
pizz.
Accord.
E. Pno
Pitch
E. Pno
Keys
Rubato
Ped.

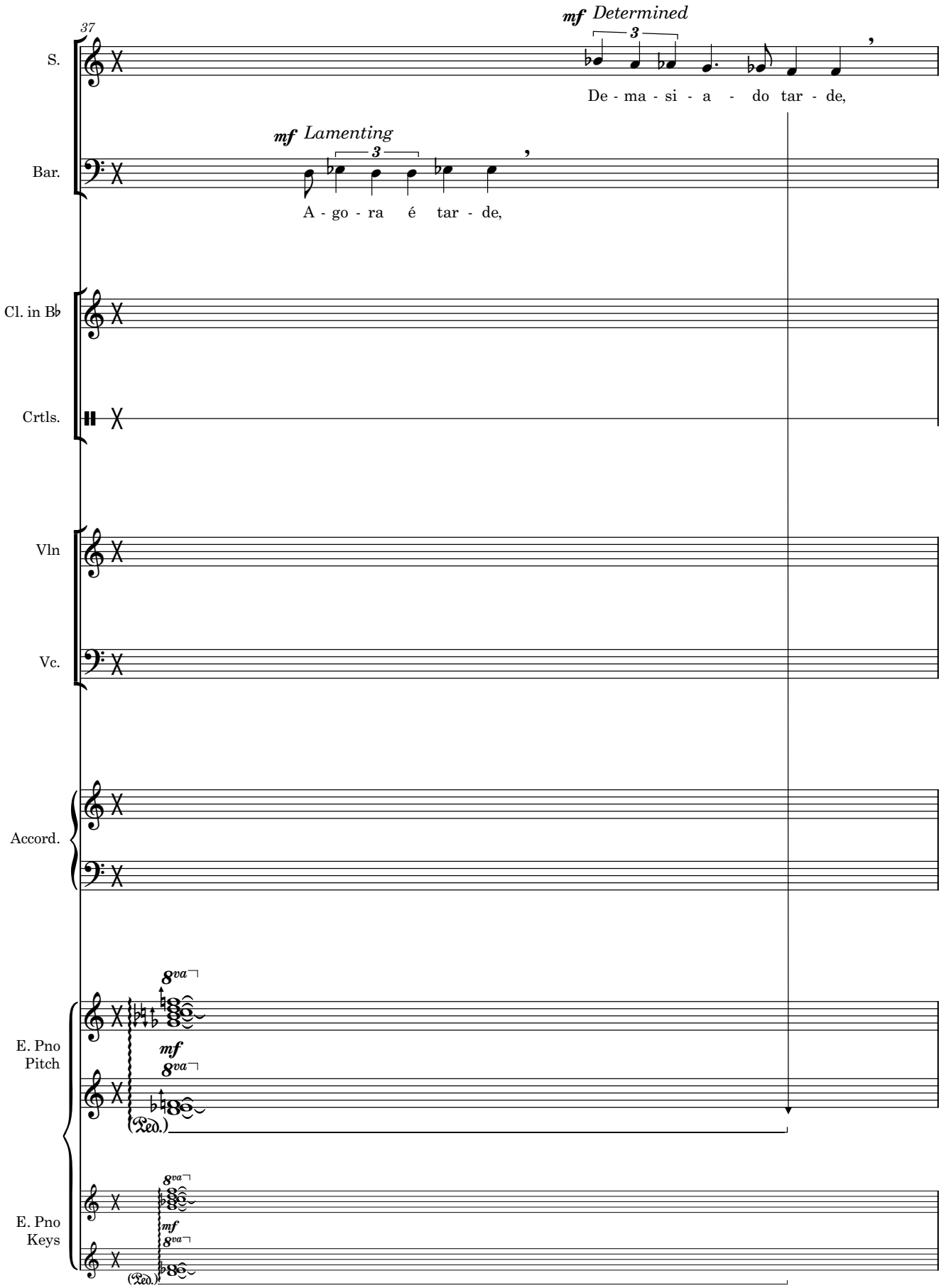

15
Bar.
-ção do ou - tro,
mas nun - ca na ca - be - ça...
mf
4
Cl. in B♭
A. Sax.
p
mf
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
(Ped.)

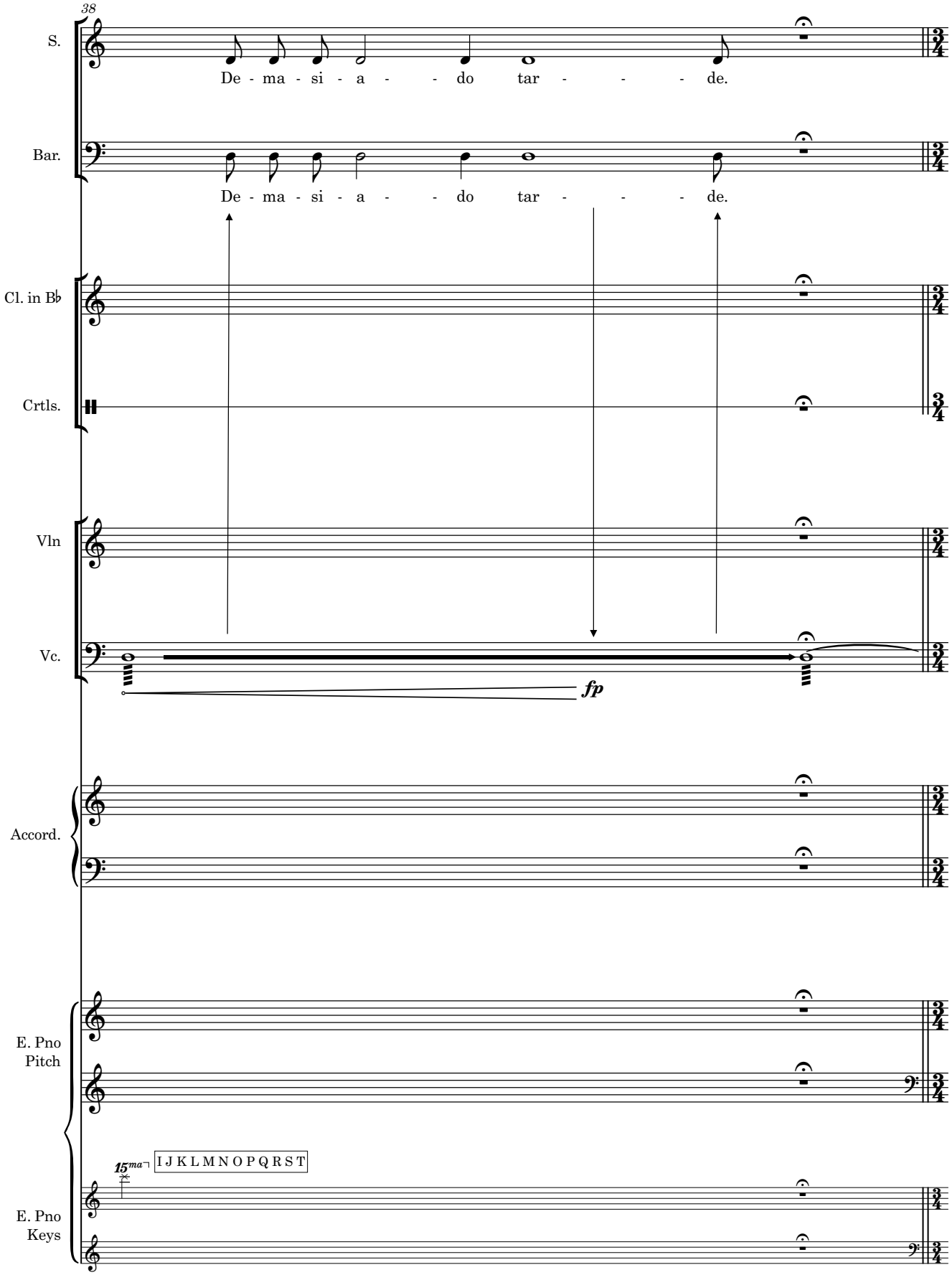

E
20
Accord.
E. Pno Pitch
E. Pno Keys
F
Prophetic
21
Bar.
Des - ti - na - dos a ser, im - pos - sí - veis de ser, nos - so Pai as - sim nos fez.
G H
G
Moderato ♩= 108
22
Mas es - te Jar - dim só traz so - li -
Cl. in B♭
A. Sax.
11EDO on D


26
Bar.
- dão.
Quem me de - - - ra,
nes - te Pa - ra - í -
Cl. in B♭
A. Sax.
To Crtls.
Vln
Vc.
pizz.
Accord.
E. Pno
Pitch
E. Pno
Keys
(Ped.)

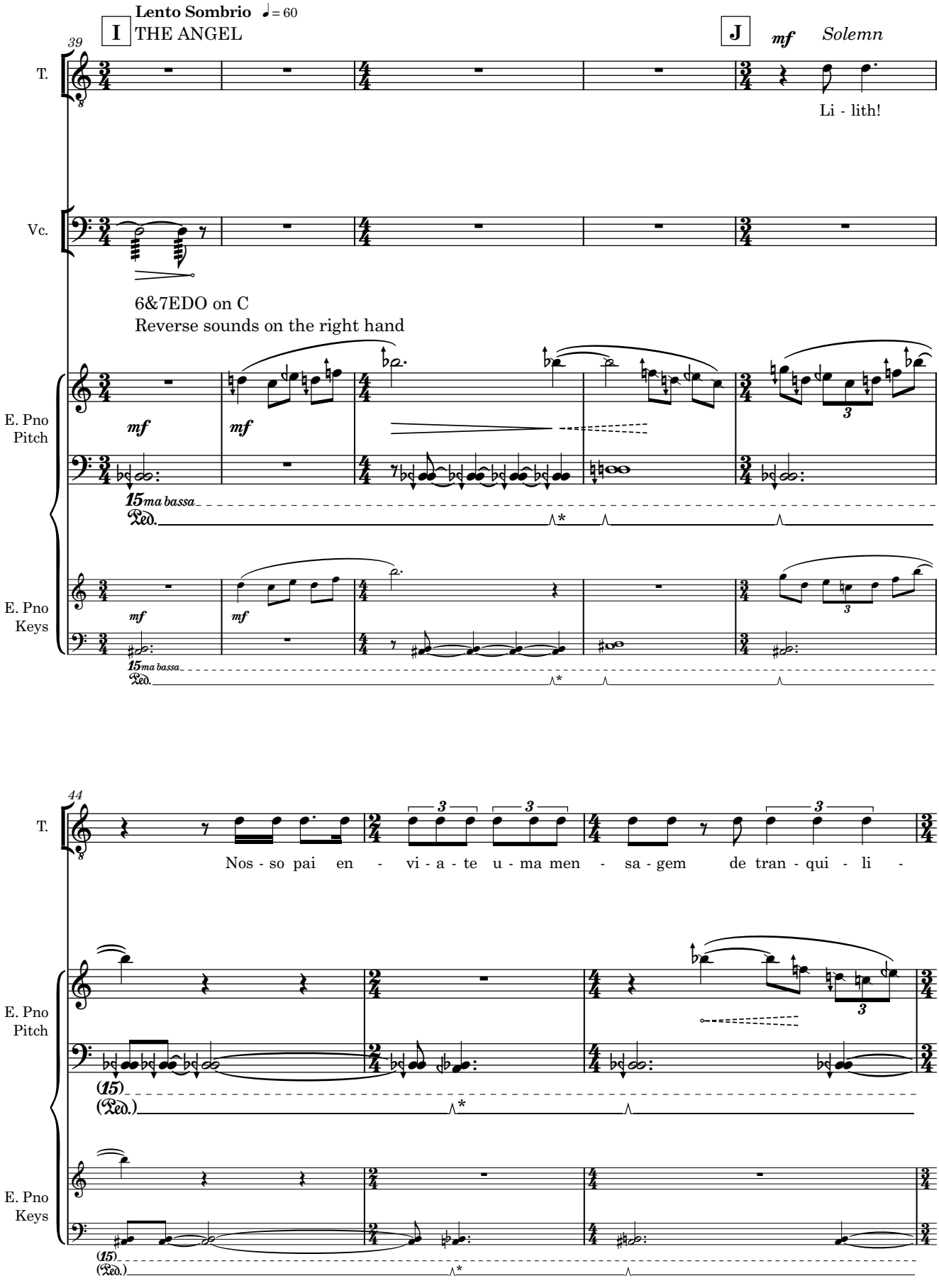

29
Bar.
- so ser fe - liz, quem me de - ra, con - se - guir as - sim es - que-
Cl. in B♭
mf
Crtls.
Vln
Vc.
Accord.
E. Pno Pitch
15ma
mf
8va
f
8ba
(Ped.)
E. Pno Keys

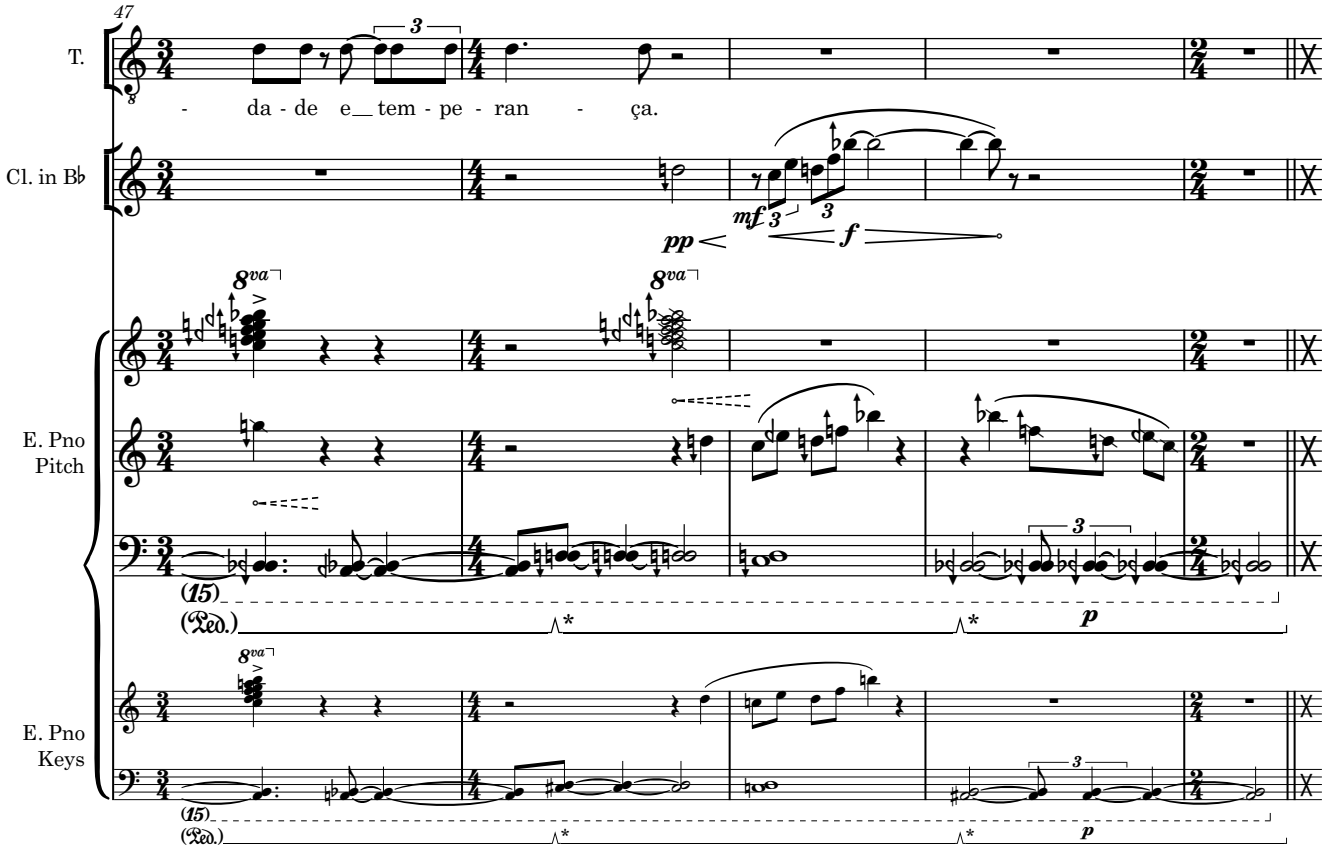

33
LILITH
H
mf Reflective
S.
Es - que - cer o mal que te fiz.
ADAM
mf Reflective
Bar.
-cer.
Es - que - cer o mal que te fiz.
Cl. in B♭
Crtls.
Vln
arco
mf
Vc.
arco
mf
Accord.
E. Pno Pitch
15ma
mf
15ma
(Ped.)
E. Pno Keys
15ma
mf
15ma
(Ped.)

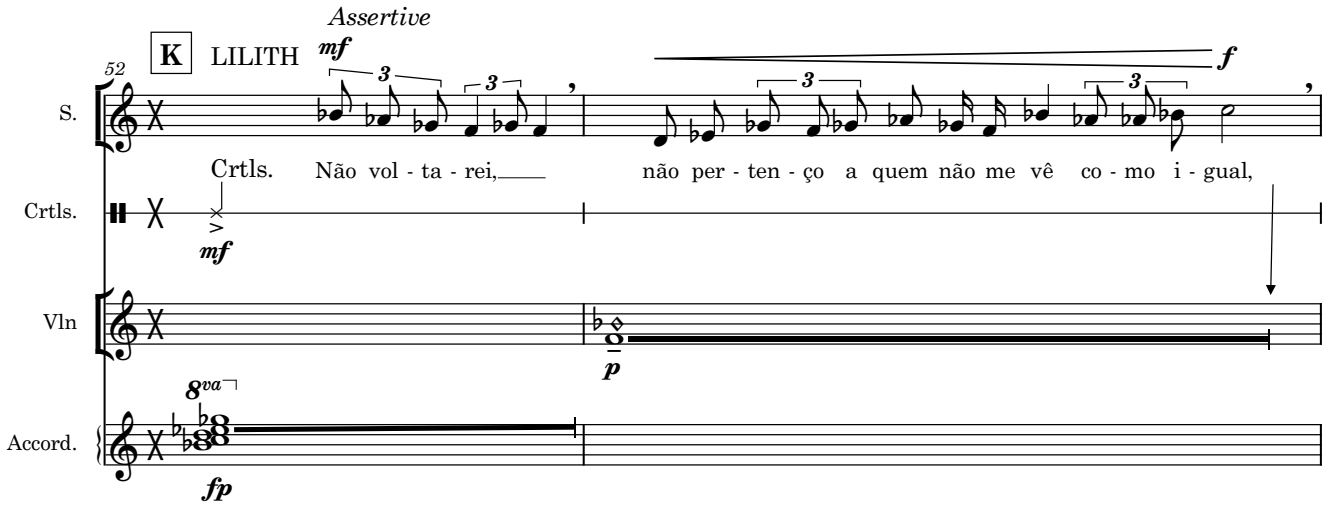

37
S.
mf Determined
3
De - ma - si - a - do tar - de,
Bar.
mf Lamenting
3
A - go - ra é tar - de,
Cl. in B♭
Crtls.
Vln
Vc.
Accord.
E. Pno
Pitch
8va
mf
8va
(Ped.)
E. Pno
Keys
8va
mf
8va
(Ped.)

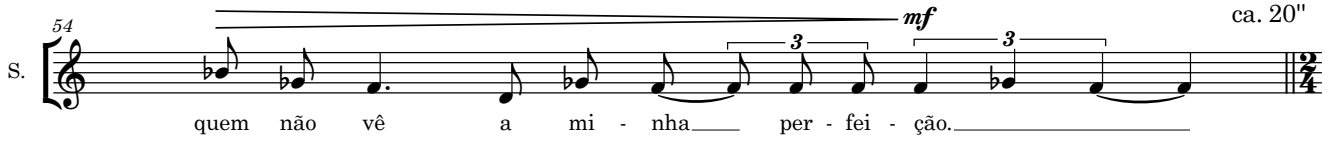

38
S.
De - ma - si - a - - do tar - - - de.
Bar.
De - ma - si - a - - do tar - - - de.
Cl. in B♭
Crtls.
Vln
Vc.
fp
Accord.
E. Pno
Pitch
15ma
I J K L M N O P Q R S T
E. Pno
Keys

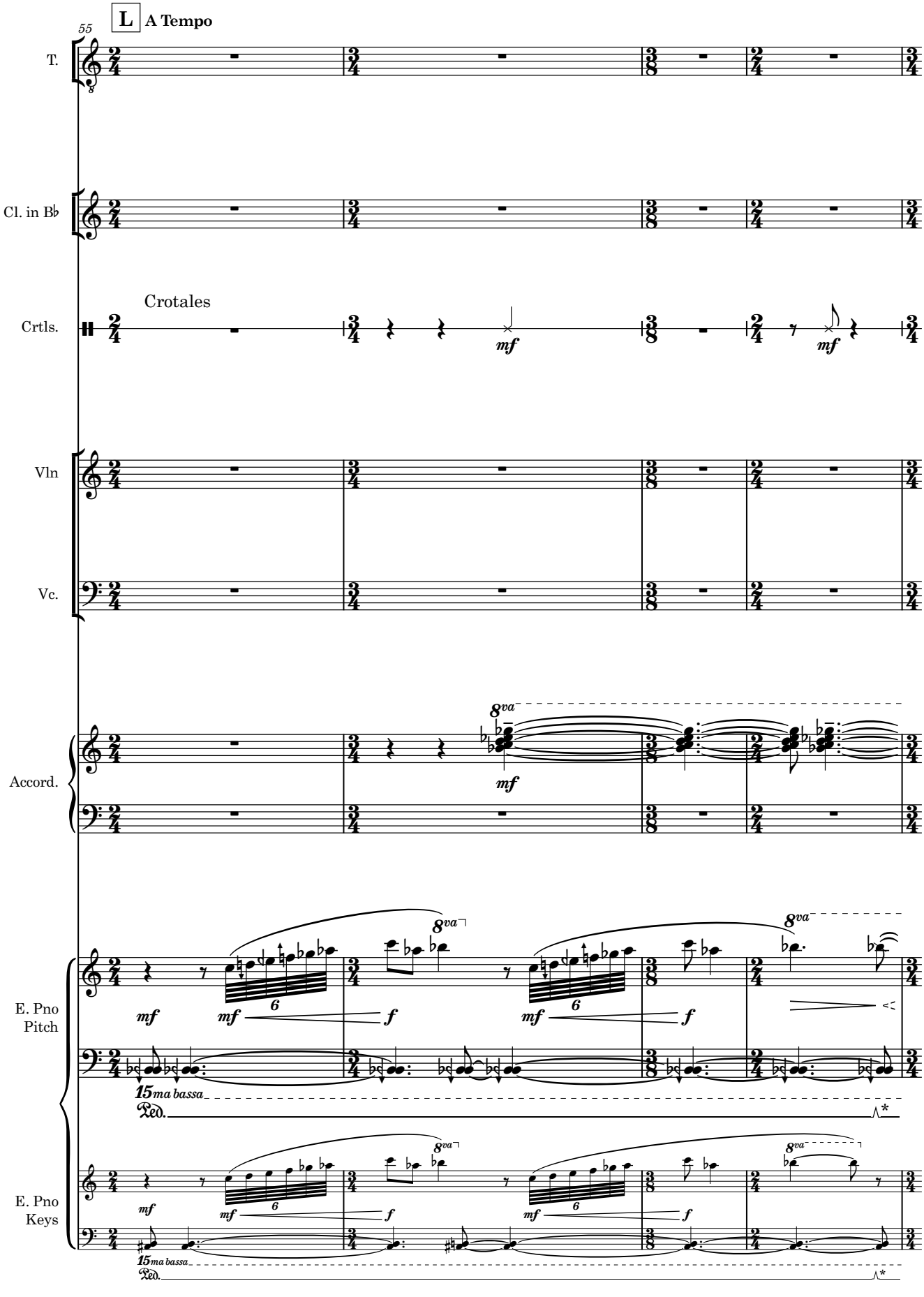
Lilith finds herself alone in No Man's Land, contemplating the new future she intends to build for herself, when and Angel, an agent of the Divine Will, approaches her.

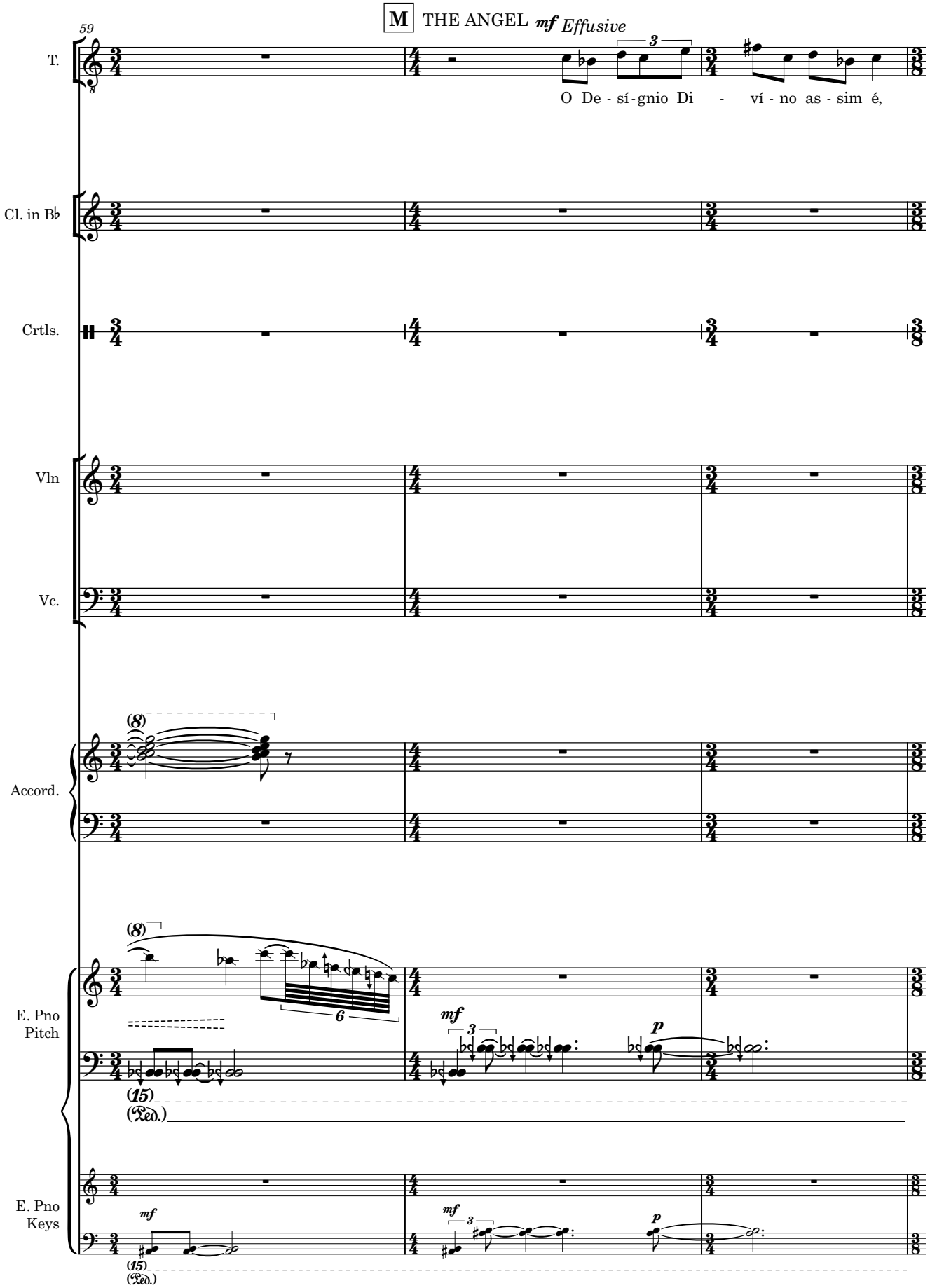


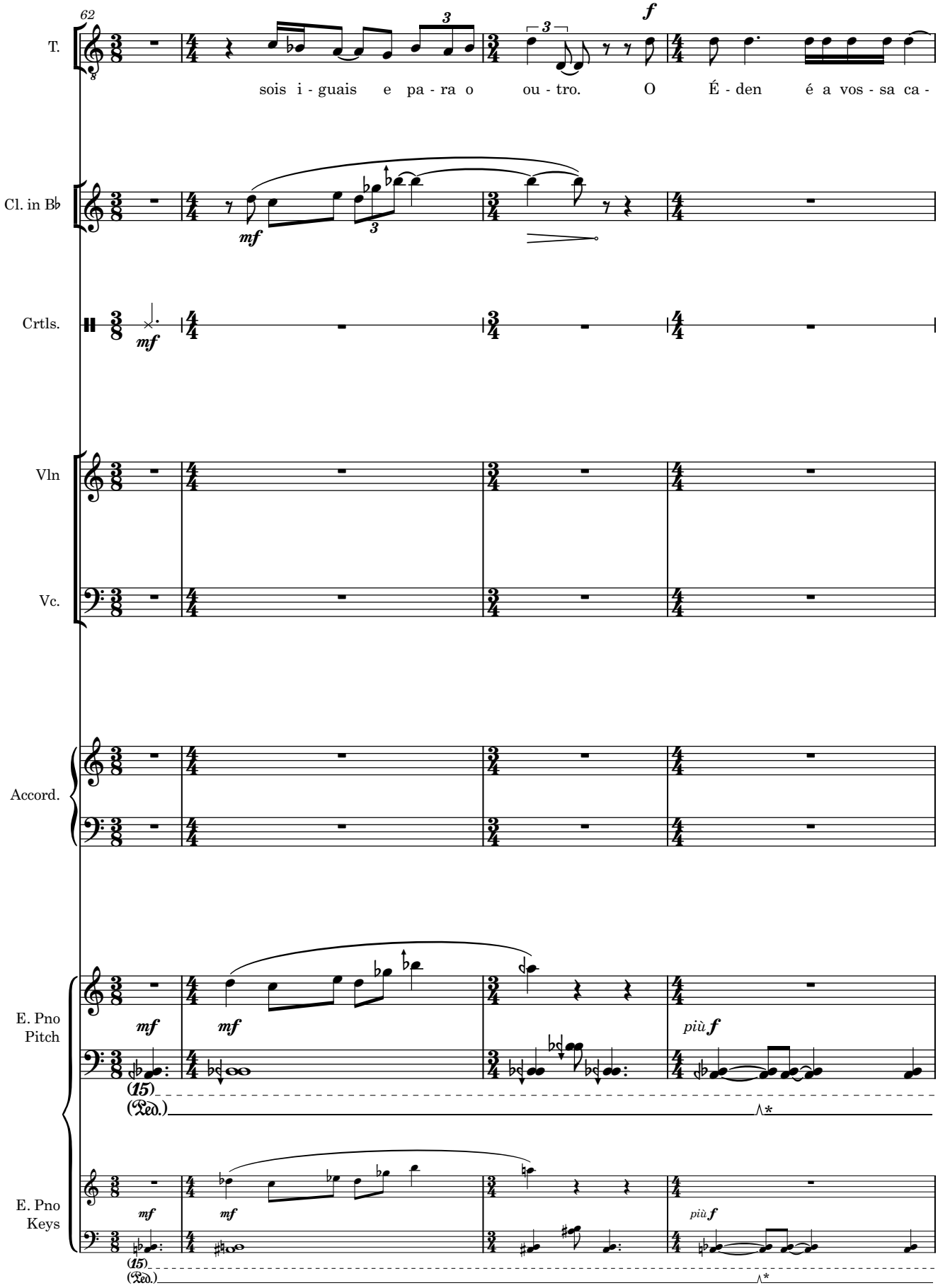

47
T.
- da - de e__ tem - pe - ran - ça.
Cl. in B♭
mf
pp
f
8va
E. Pno
Pitch
(15)
(Ped.)
p
E. Pno
Keys

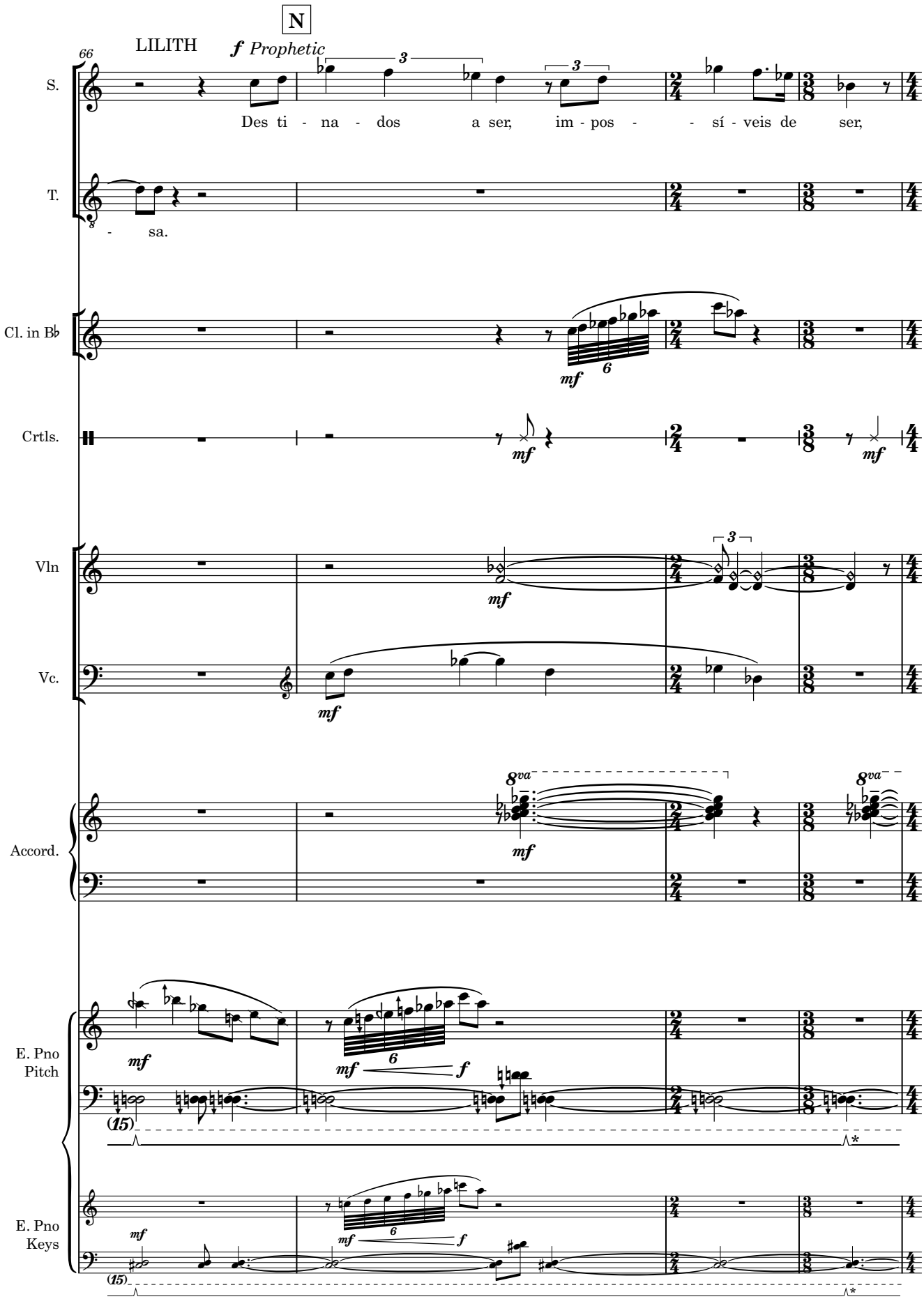

Assertive
K
LILITH
52
mf
f
S.
Crtls.
Não vol - ta - rei,
não per - ten - ço a quem não me vê co - mo i - gual,
Crtls.
mf
Vln
p
8va
Accord.
fp

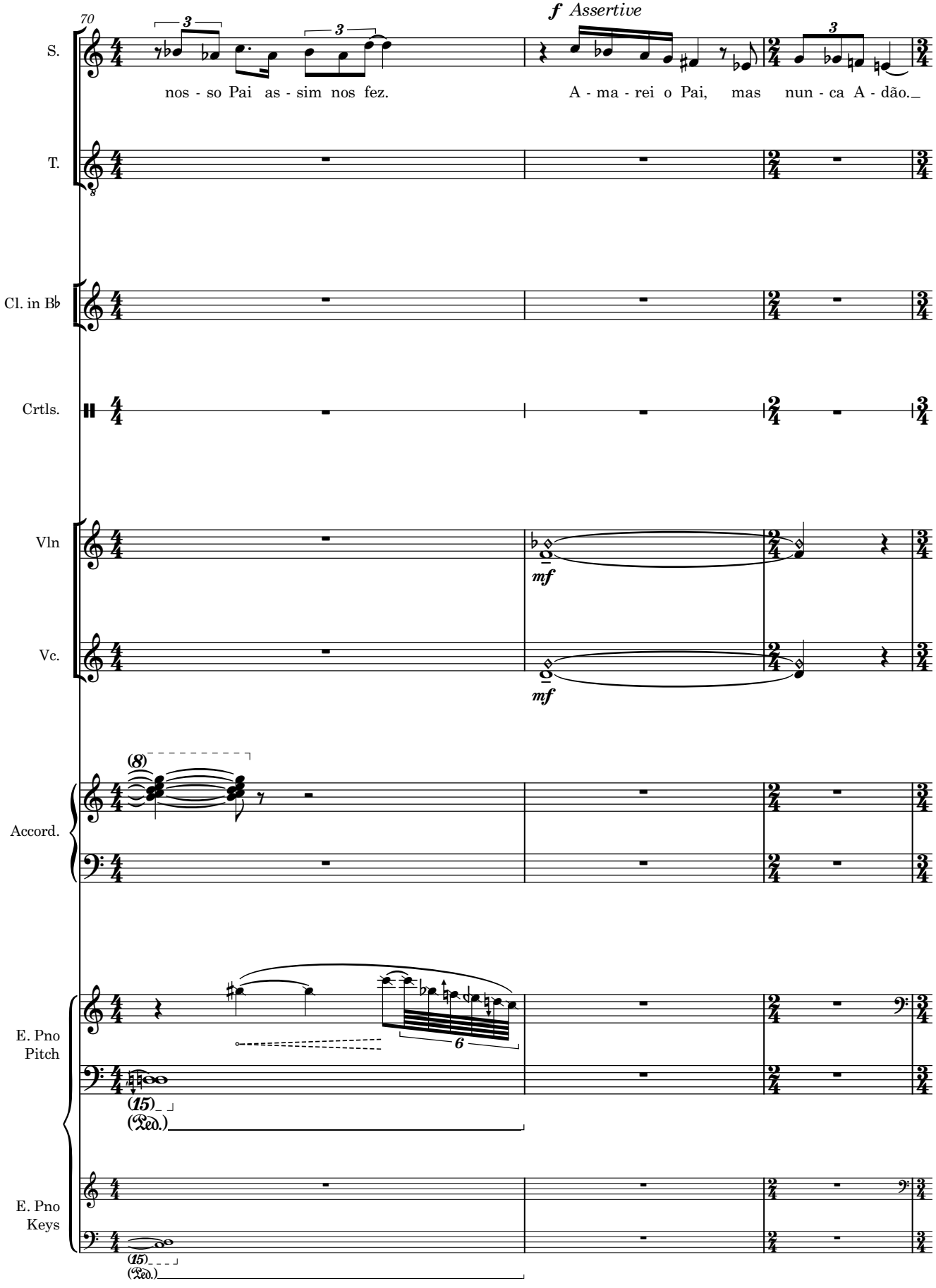

54
mf
ca. 20"
S.
quem não vê a mi - nha per - fei - ção.

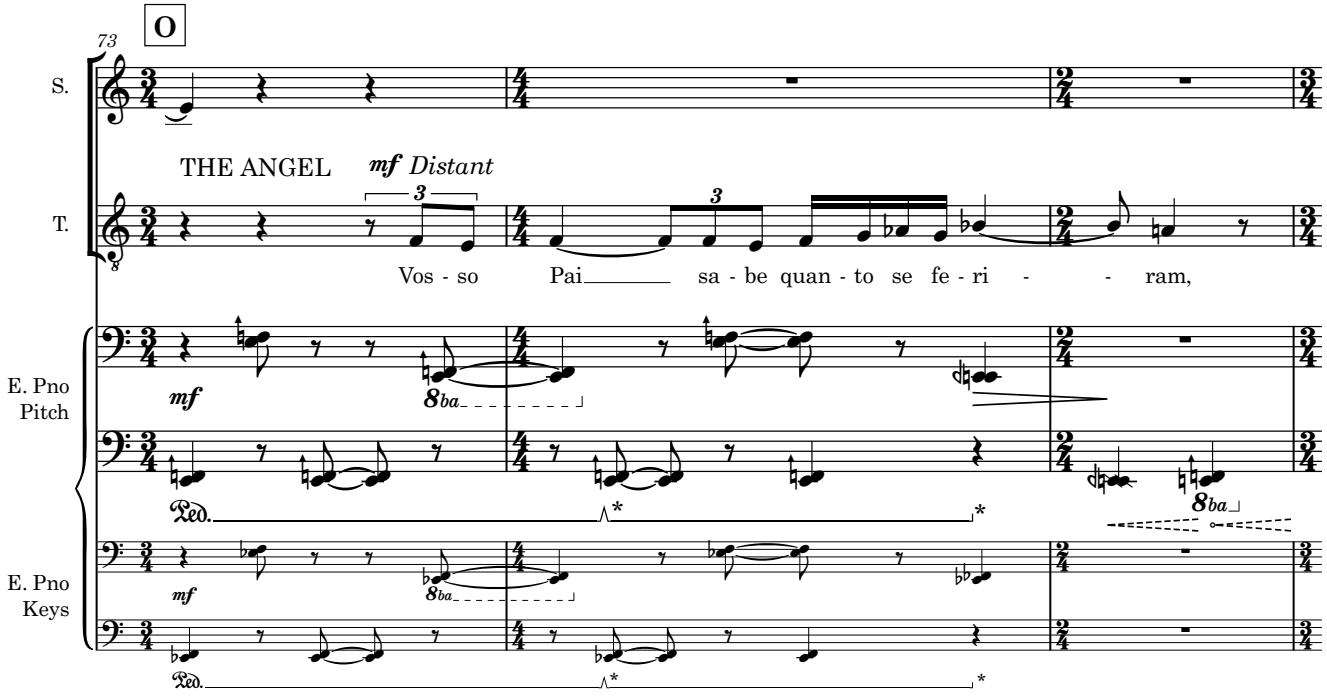

L
A Tempo
55
T.
Cl. in B♭
Crtls.
Crotales
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
mf
f
8va
15ma bassa
Ped.

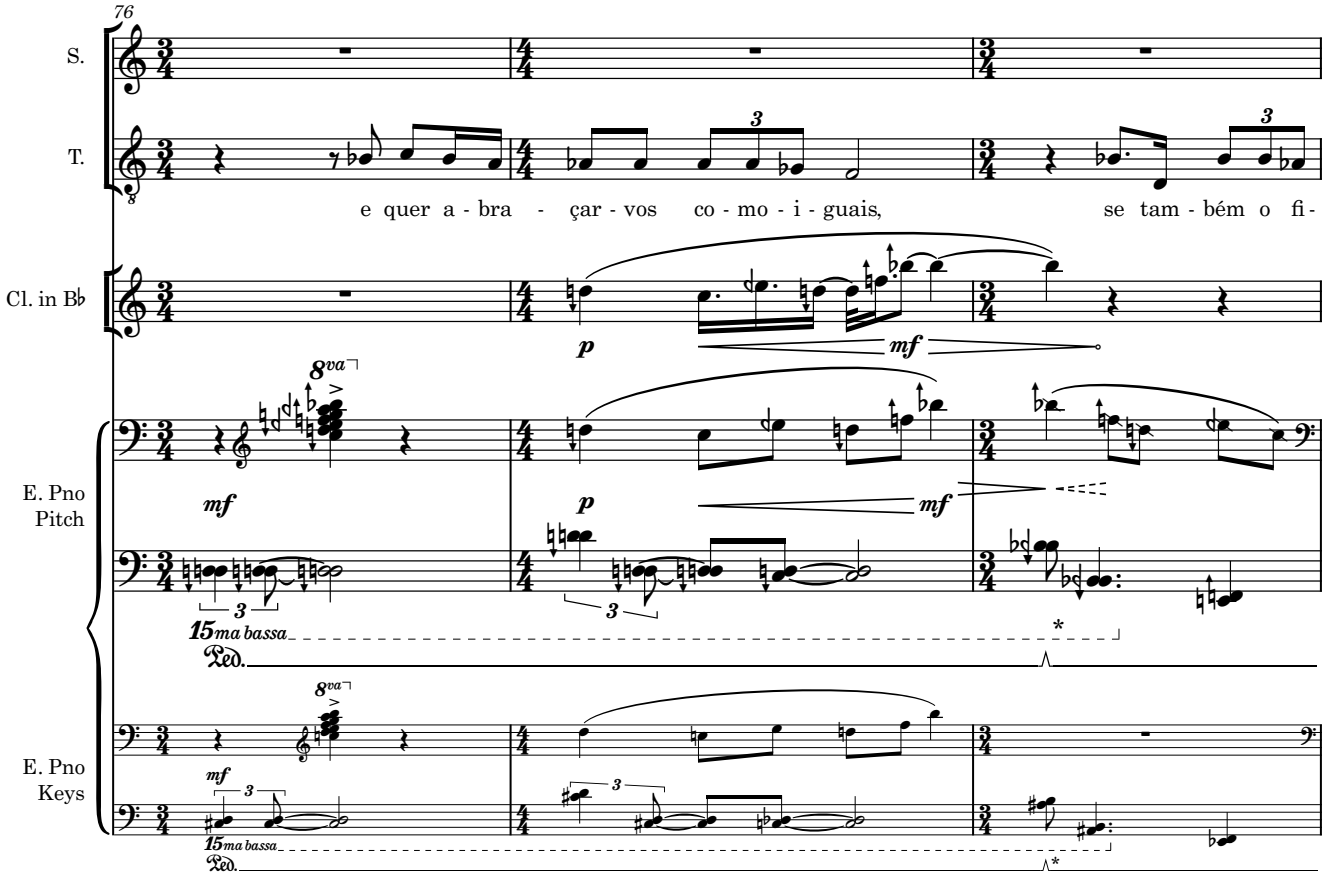

M THE ANGEL mf Effusive
59
T.
O De - sí - gnio Di - ví - no as - sim é,
Cl. in B♭
Crtls.
Vln
Vc.
Accord.
E. Pno Pitch
mf
p
E. Pno Keys
mf
p

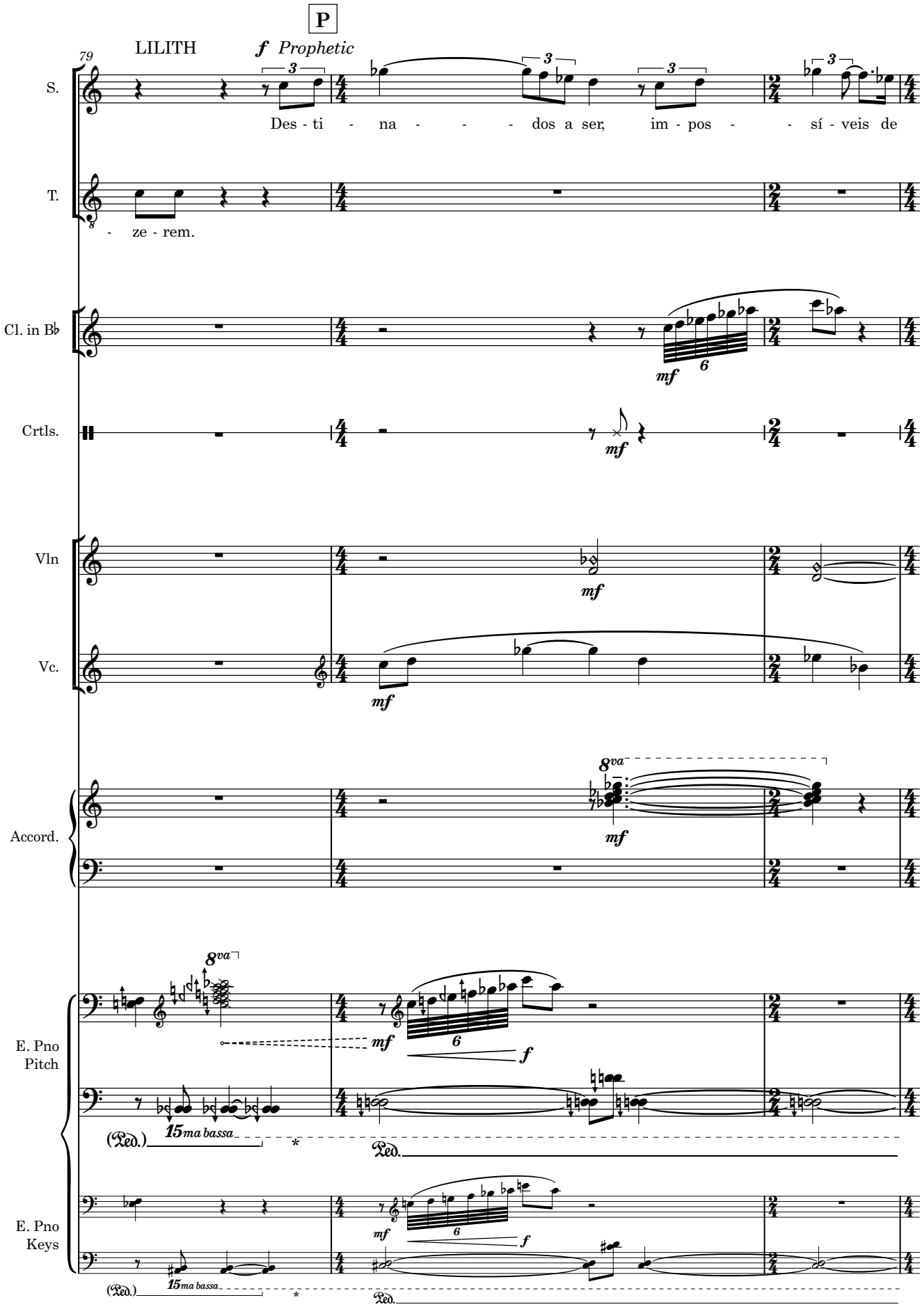

62
T.
sois i - guais e pa - ra o ou - tro. O É - den é a vos - sa ca -
Cl. in B♭
Crtls.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
mf
f
più f
(15)
(Ped.)

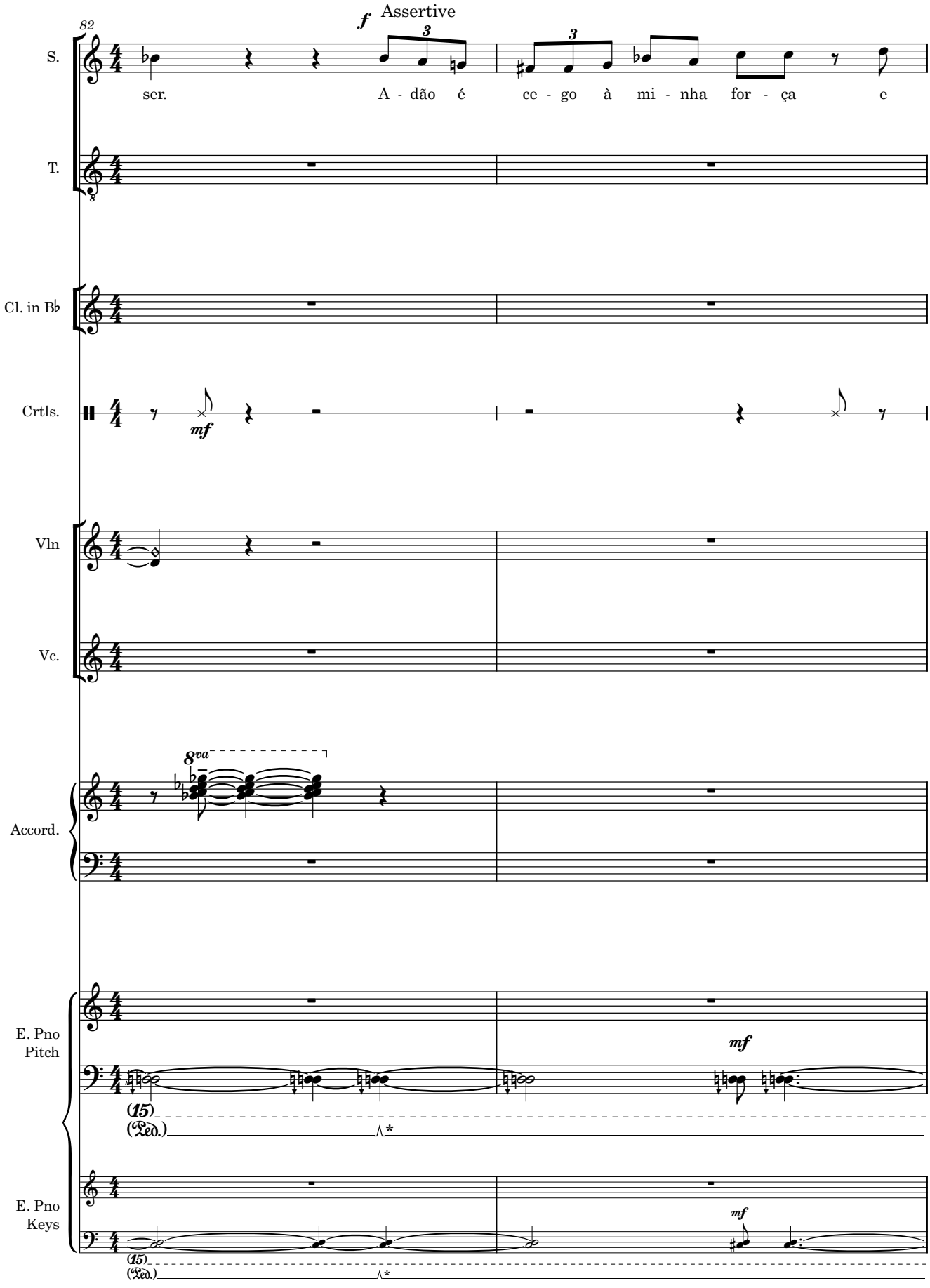

N
LILITH
66
f Prophetic
S.
Des ti - na - dos a ser, im - pos - - sí - veis de ser,
T.
- sa.
Cl. in B♭
Crtls.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys

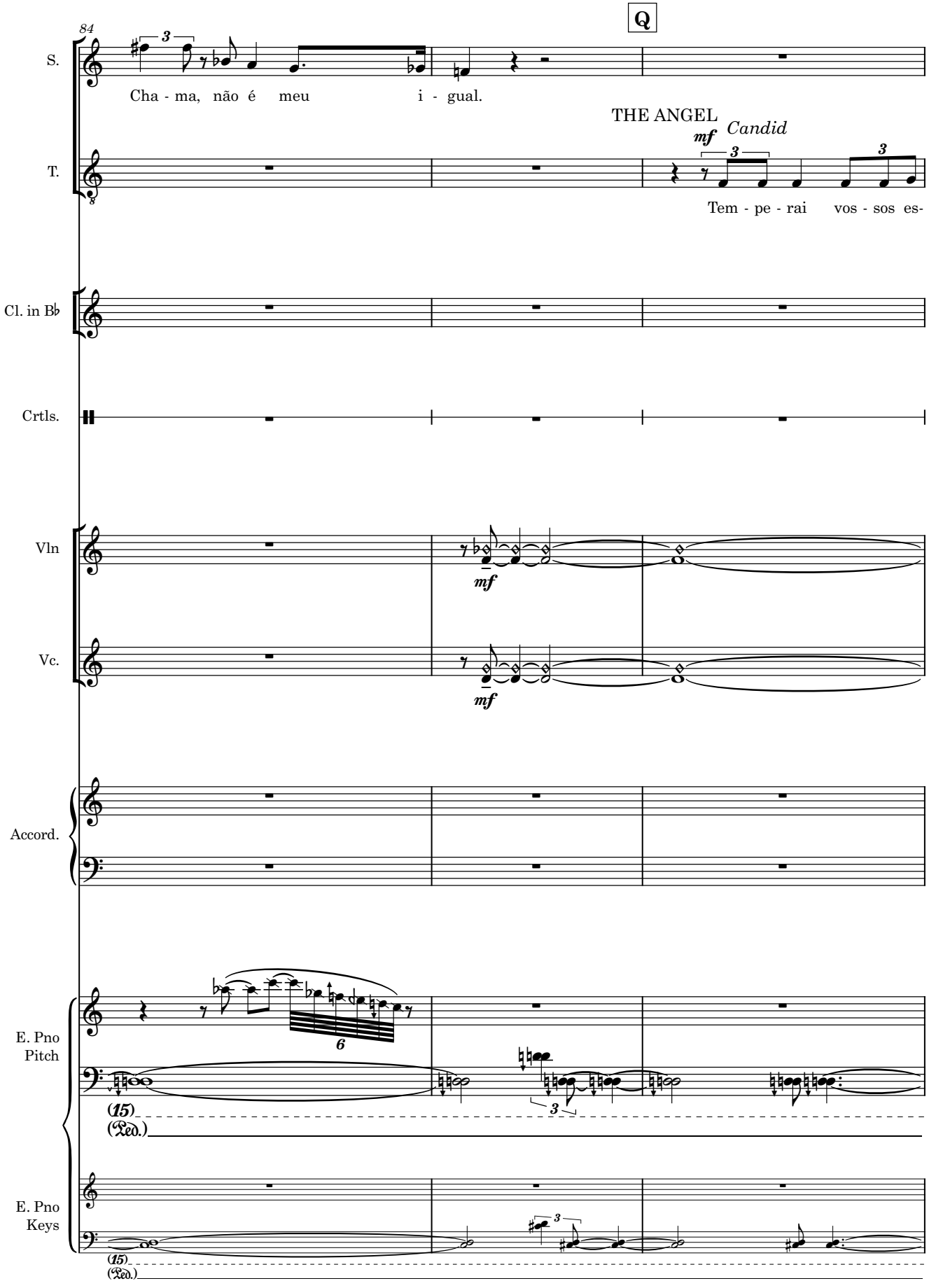

70
S.
T.
Cl. in B♭
Crtls.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys
f Assertive
nos - so Pai as - sim nos fez.
A - ma - rei o Pai, mas nun - ca A - dão.
mf
mf
(8)
(15)
(Ped.)
(15)
(Ped.)

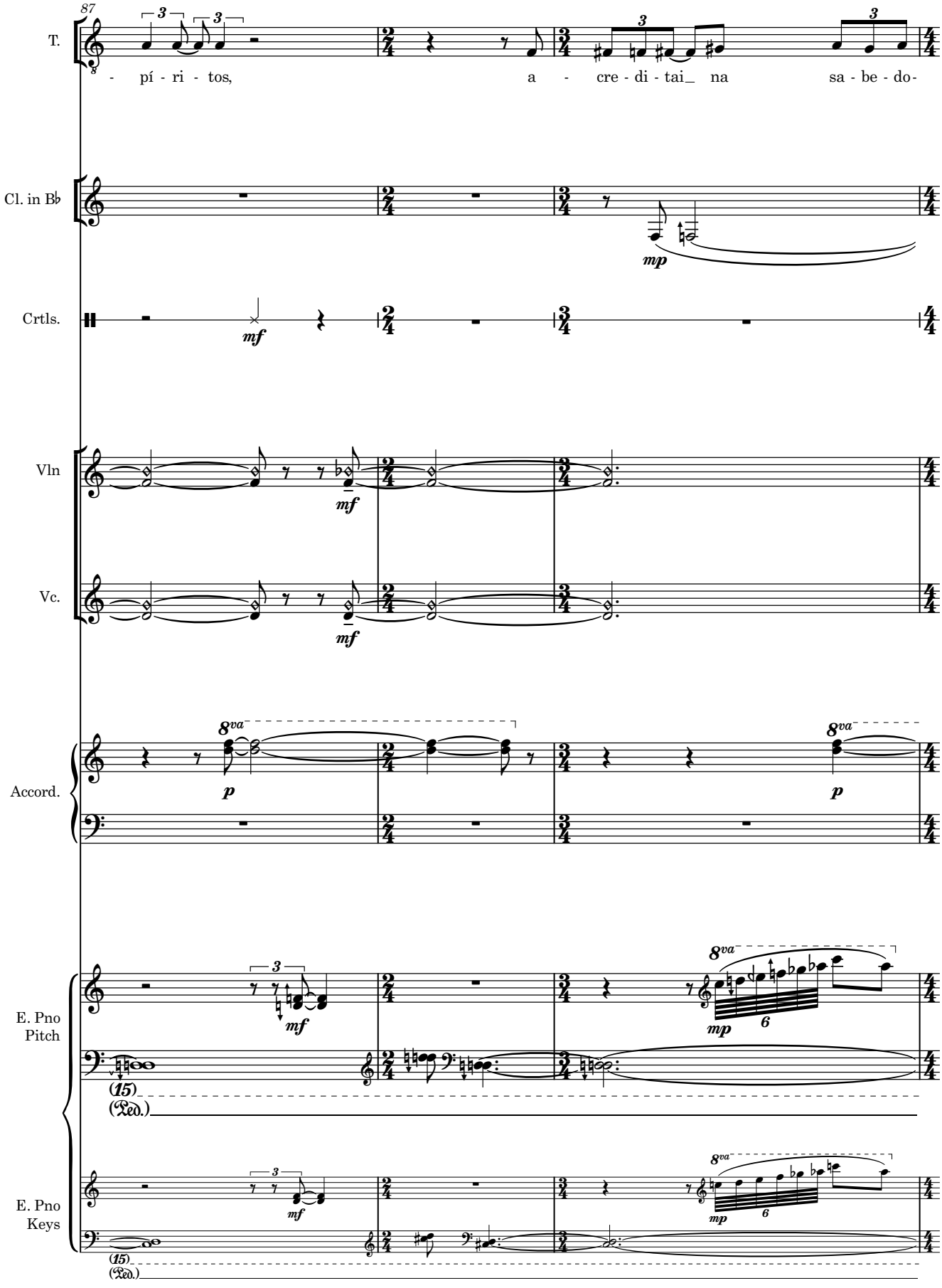

O
73
S.
THE ANGEL
mf Distant
T.
Vos - so Pai sa - be quan - to se fe - ri - - ram,
E. Pno Pitch
mf
8ba
Ped.
E. Pno Keys
mf
8ba
Ped.

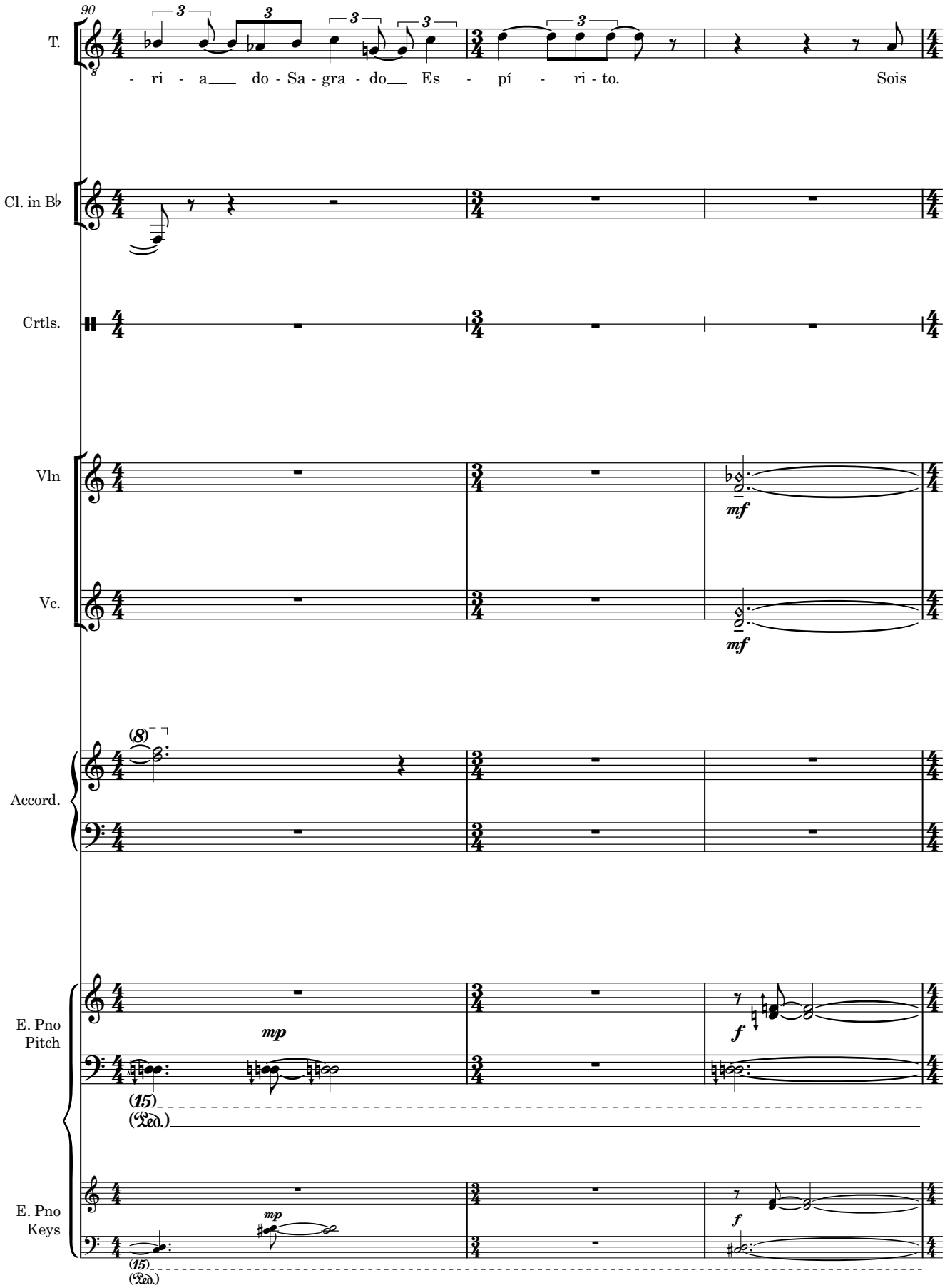

76
S.
T.
e quer a - bra - çar - vos co - mo - i - guais, se tam - bém o fi -
Cl. in B♭
p
mf
E. Pno Pitch
8va
mf
p
mf
15ma bassa
Ped.
E. Pno Keys
8va
mf
15ma bassa
Ped.

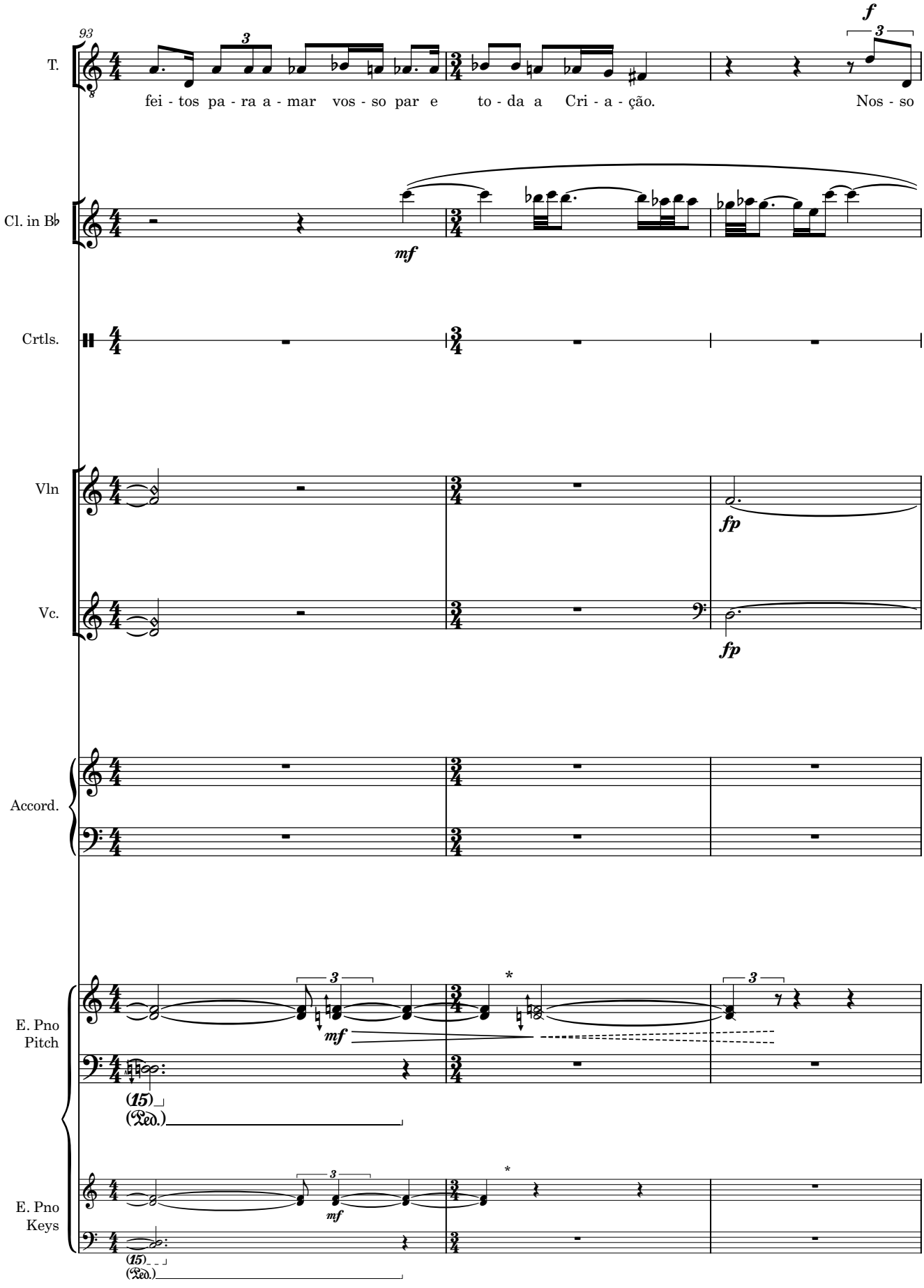

P
LILITH
f Prophetic
79
S.
Des - ti - na - - - dos a ser, im - pos - - sí - veis de
T.
- ze - rem.
Cl. in B♭
mf
Crtls.
mf
Vln
mf
Vc.
mf
Accord.
8va
mf
E. Pno Pitch
8va
mf
f
15ma bassa
(Ped.)
Ped.
E. Pno Keys
mf
f
15ma bassa
(Ped.)
Ped.

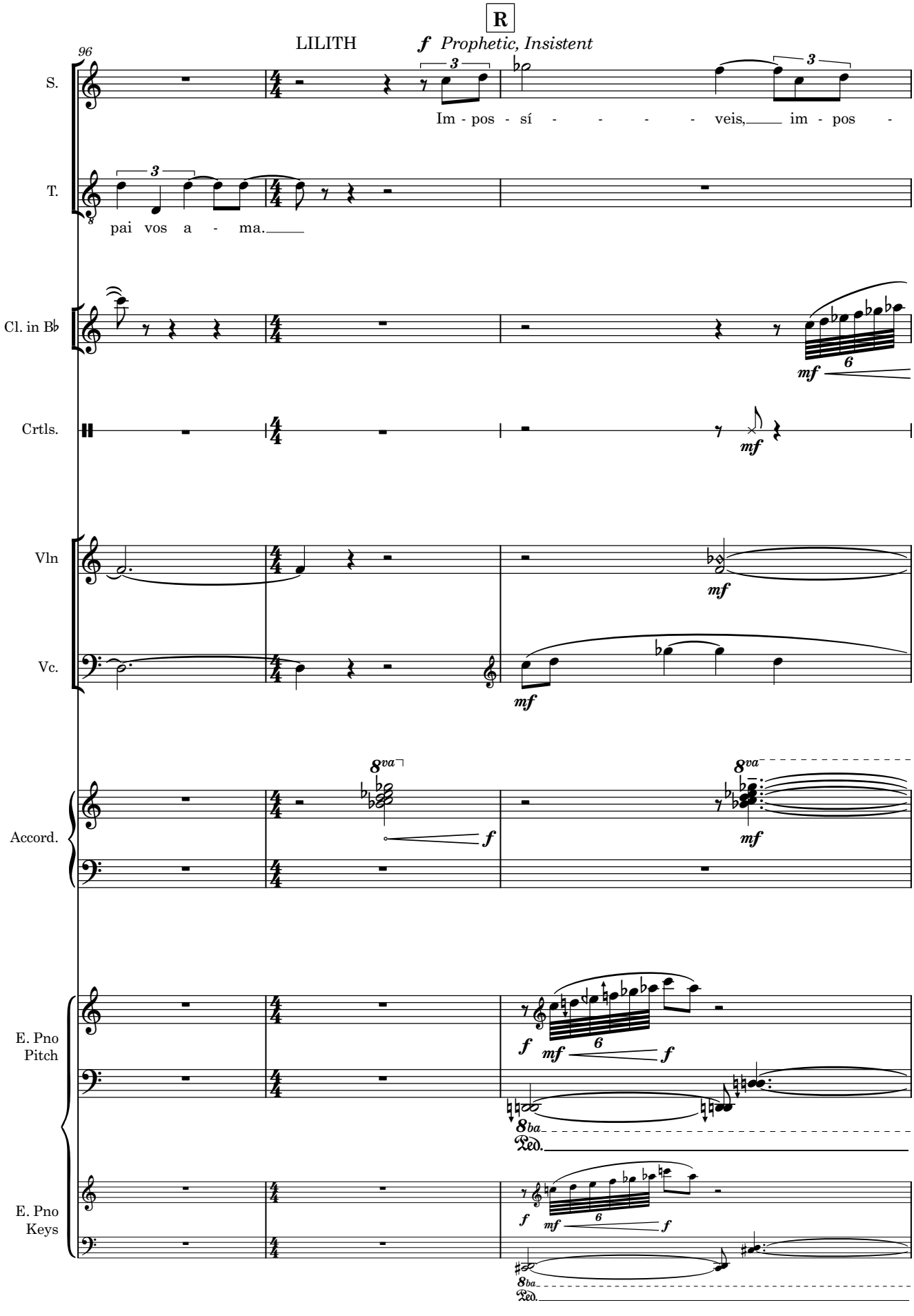

82
f Assertive
S.
ser. A - dão é ce - go à mi - nha for - ça e
T.
Cl. in B♭
Crtls.
mf
Vln
Vc.
8va
Accord.
E. Pno Pitch
mf
(15)
(Ped.)
E. Pno Keys
mf
(15)
(Ped.)

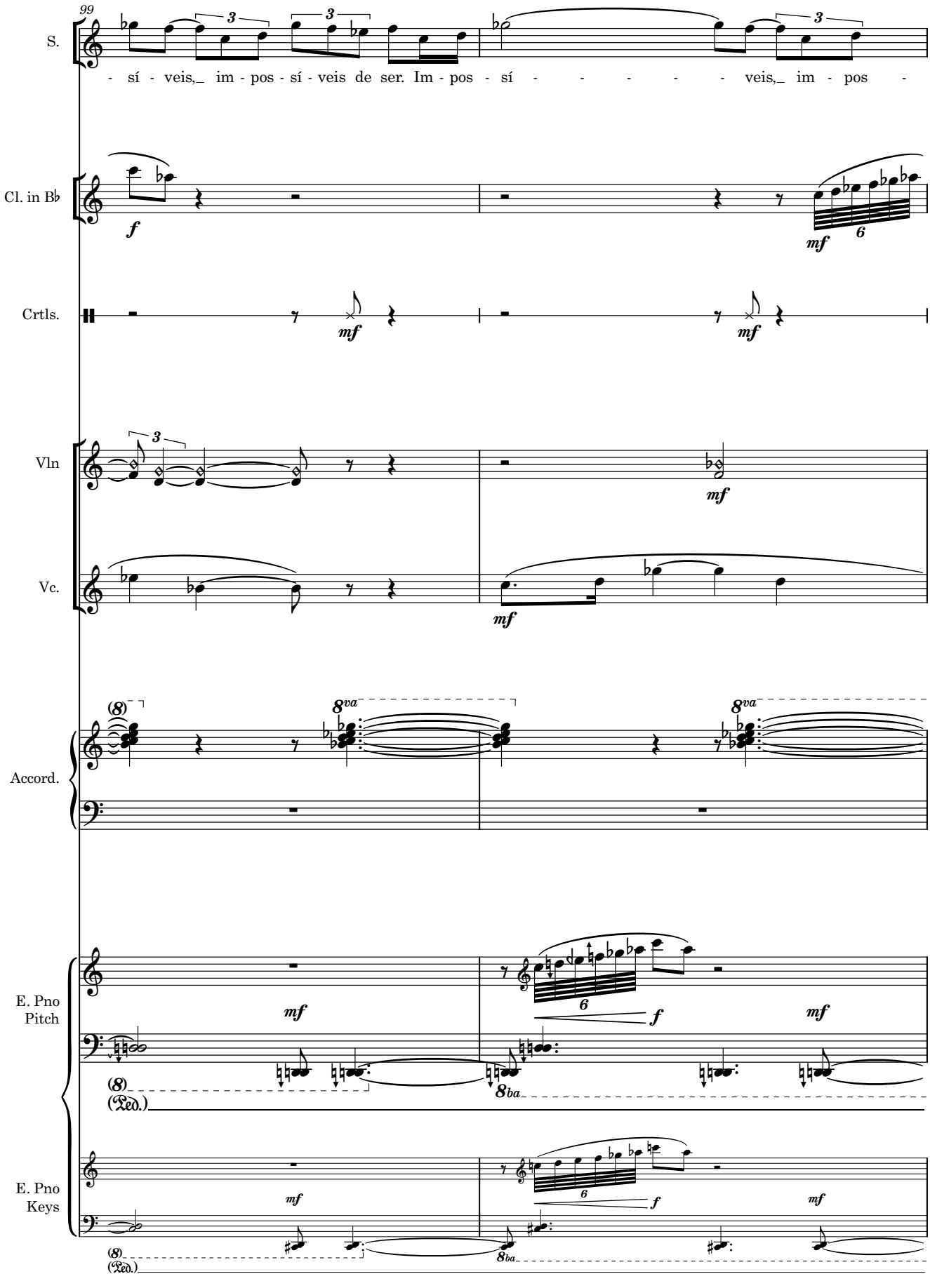

84
Q
S.
Cha - ma, não é meu i - gual.
THE ANGEL
mf Candid
T.
Tem - pe - rai vos - sos es-
Cl. in B♭
Crtls.
Vln
mf
Vc.
mf
Accord.
E. Pno Pitch
(15)
(Ped.)
E. Pno Keys
(15)
(Ped.)

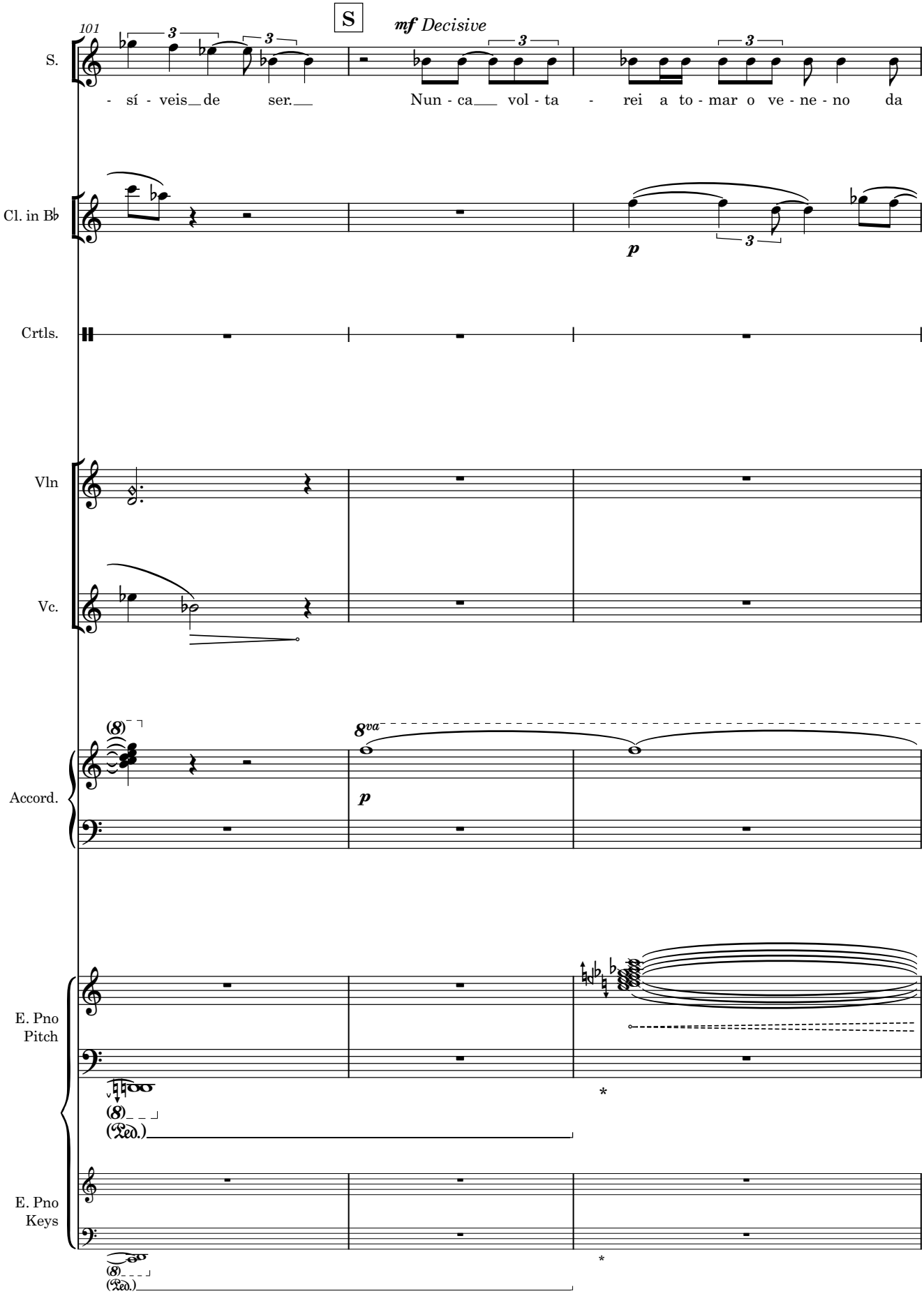

87
T.
- pí - ri - tos, a - cre - di - tai_ na sa - be - do-
Cl. in B♭
mp
Crtls.
mf
Vln
mf
Vc.
mf
Accord.
8va
p
8va
p
E. Pno Pitch
mf
8va
mp
6
(15)
(Ped.)
E. Pno Keys
mf
8va
mp
6
(15)
(Ped.)

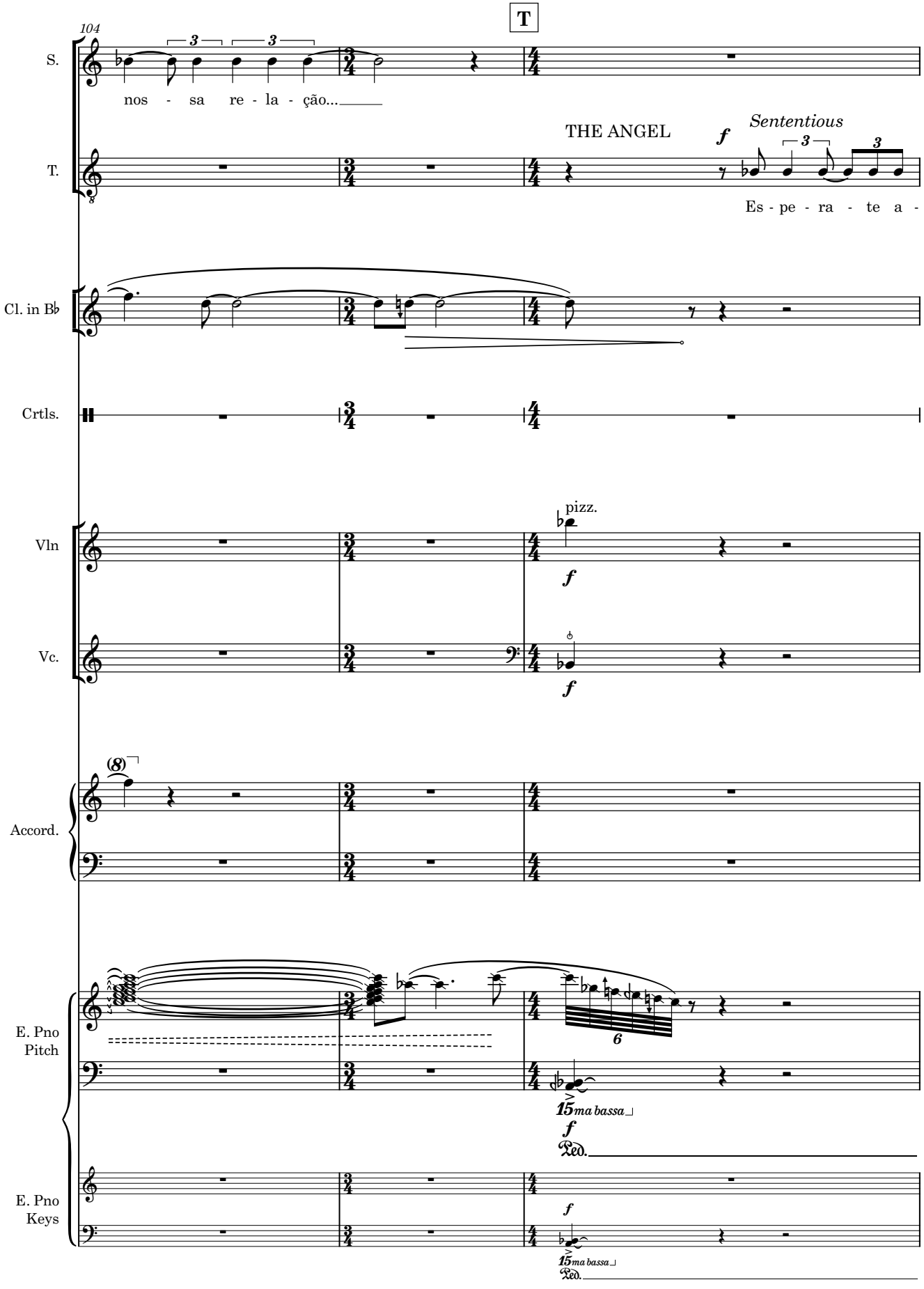

90
T.
- ri - a do - Sa - gra - do Es - pí - ri - to. Sois
Cl. in B♭
Crtls.
Vln
mf
Vc.
mf
Accord.
(8)
E. Pno
Pitch
mp
f
(15)
(Ped.)
E. Pno
Keys
mp
f
(15)
(Ped.)

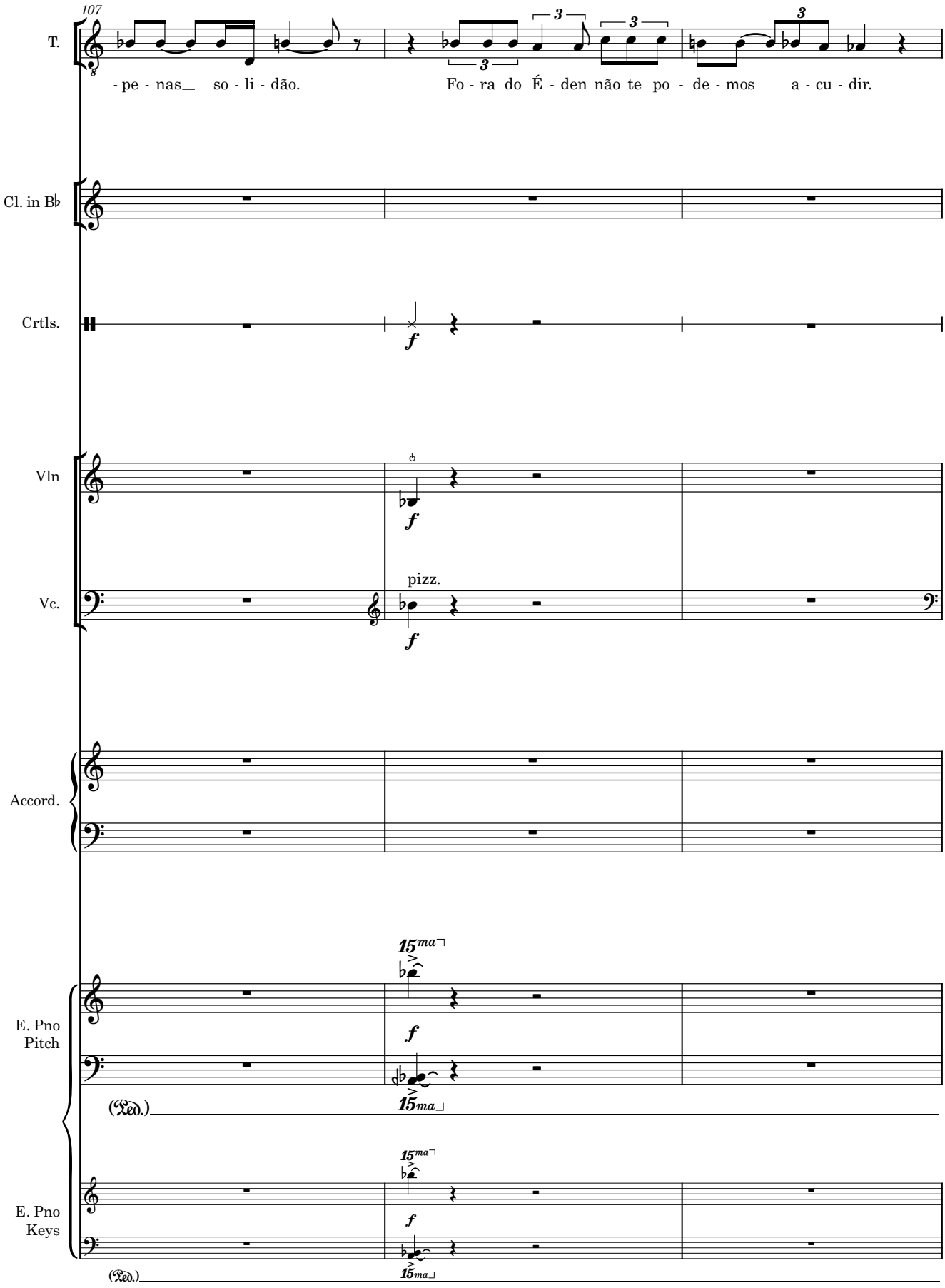

93
T.
fei - tos pa - ra a - mar vos - so par e to - da a Cri - a - ção. Nos - so
Cl. in B♭
Crtls.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys

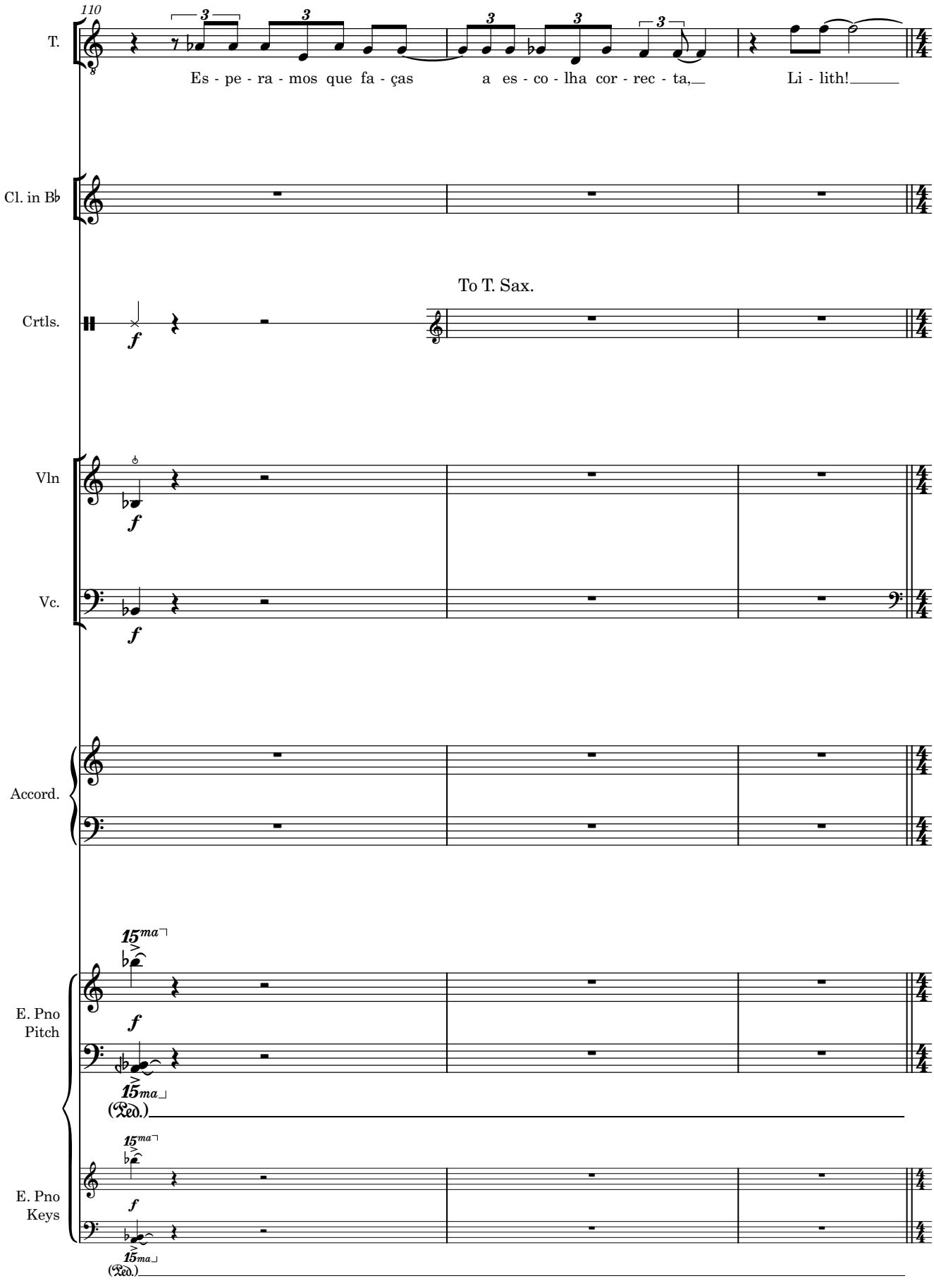

R
LILITH
f Prophetic, Insistent
96
S.
Im - pos - sí - - - - - veis, im - pos -
T.
pai vos a - ma.
Cl. in Bb
mf
Crtls.
mf
Vln
mf
Vc.
mf
Accord.
8va
f
8va
mf
E. Pno Pitch
f
mf
f
8ba
Ped.
E. Pno Keys
f
mf
f
8ba
Ped.


99
S.
- sí - veis,_ im - pos - sí - veis de ser. Im - pos - sí - - - - - - veis,_ im - pos -
Cl. in Bb
Crtls.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys

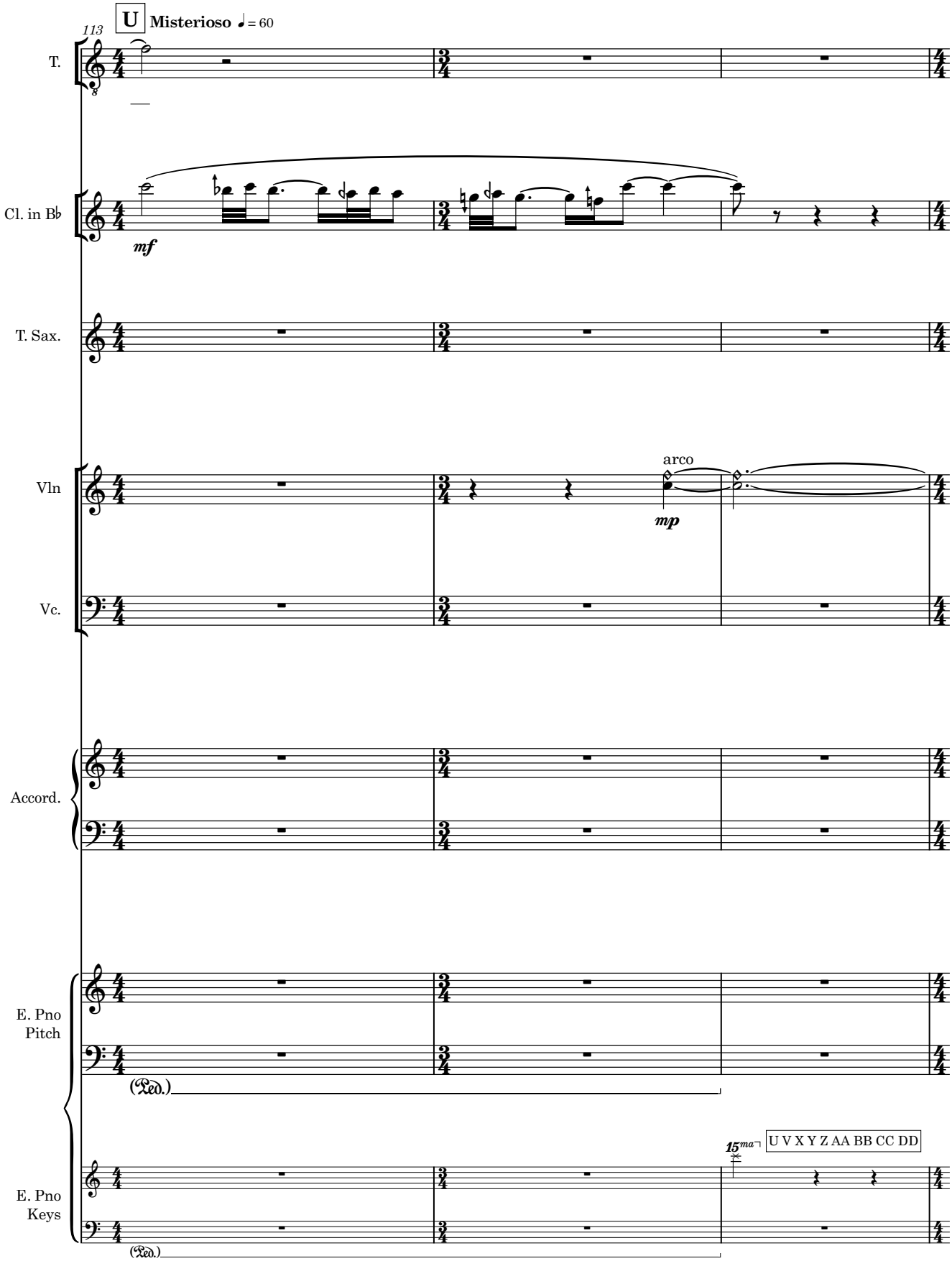

101
S
mf Decisive
S.
- sí - veis de ser. Nun - ca vol - ta - rei a to - mar o ve - ne - no da
Cl. in B♭
p
Crtls.
Vln
Vc.
Accord.
8va
p
E. Pno Pitch
E. Pno Keys

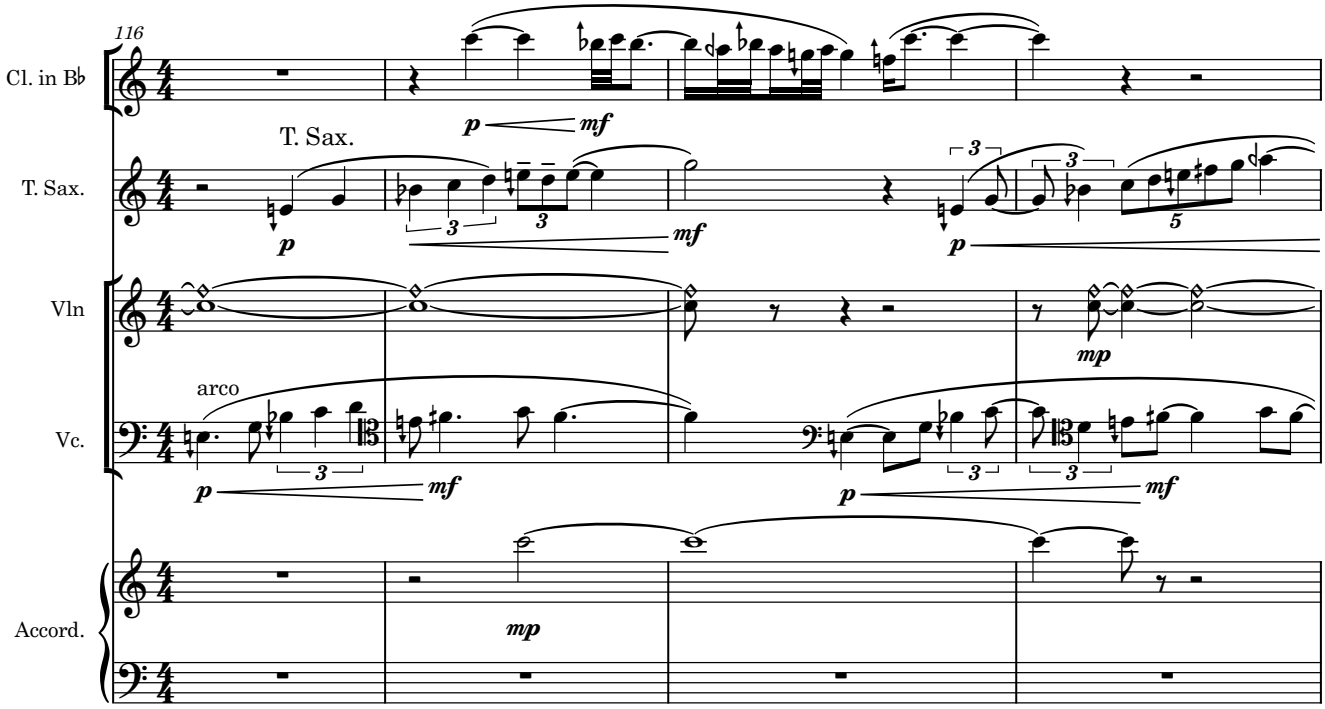

104
T
S.
nos - sa re - la - ção...
THE ANGEL
Sententious
T.
Es - pe - ra - te a -
Cl. in B♭
Crtls.
Vln
pizz.
Vc.
Accord.
E. Pno
Pitch
15ma bassa
Ped.
E. Pno
Keys
15ma bassa
Ped.

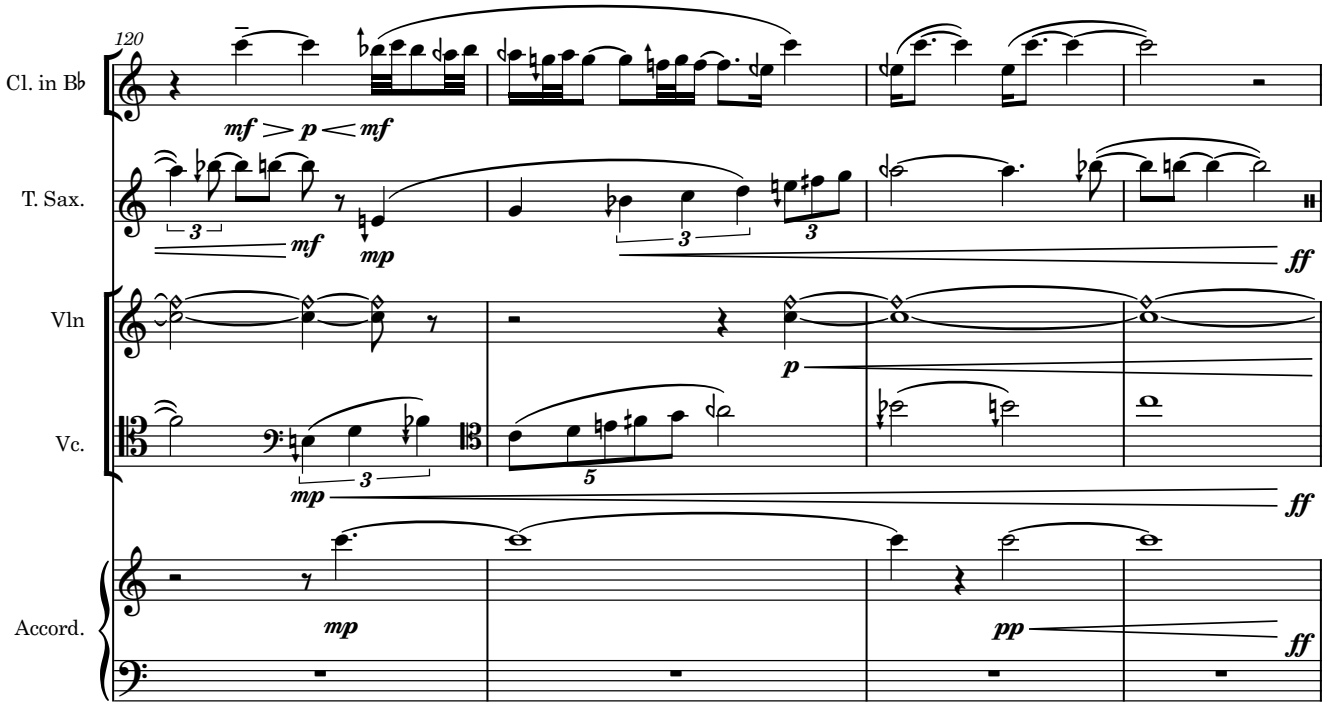

107
T.
- pe - nas__ so - li - dão.
Fo - ra do É - den não te po - de - mos a - cu - dir.
Cl. in B♭
Crtls.
Vln
Vc.
pizz.
Accord.
E. Pno Pitch
15ma
(Ped.)
E. Pno Keys

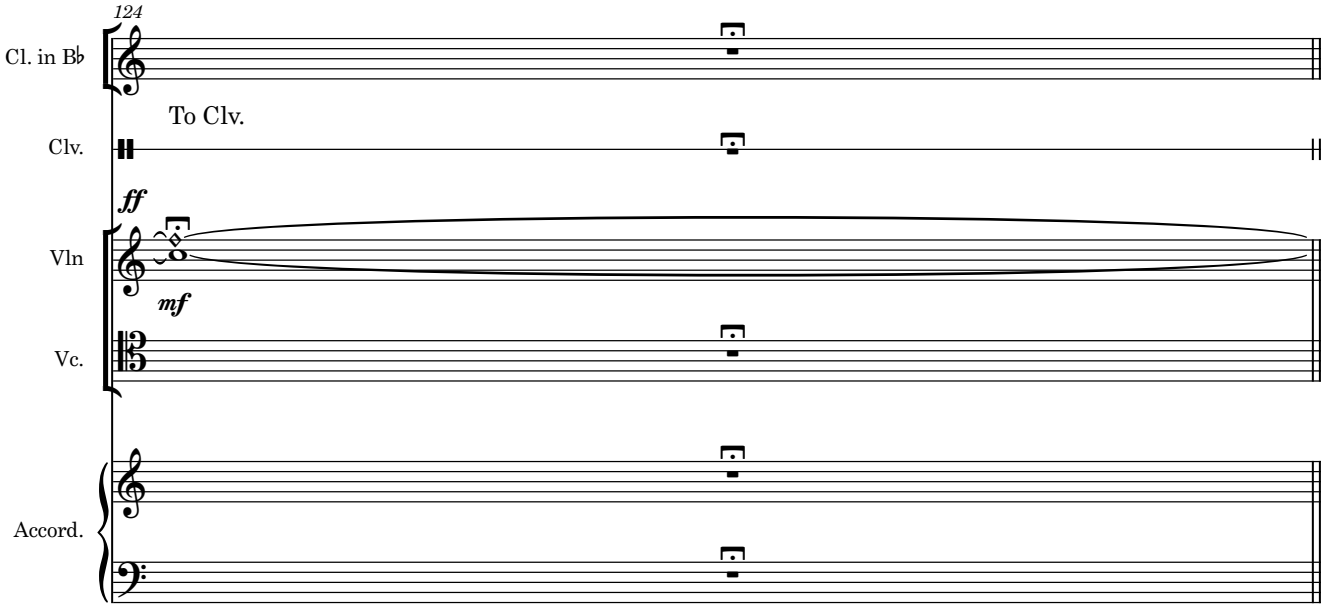

110
T.
Es - pe - ra - mos que fa - ças a es - co - lha cor - rec - ta, Li - lith!
Cl. in B♭
To T. Sax.
Crtls.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys

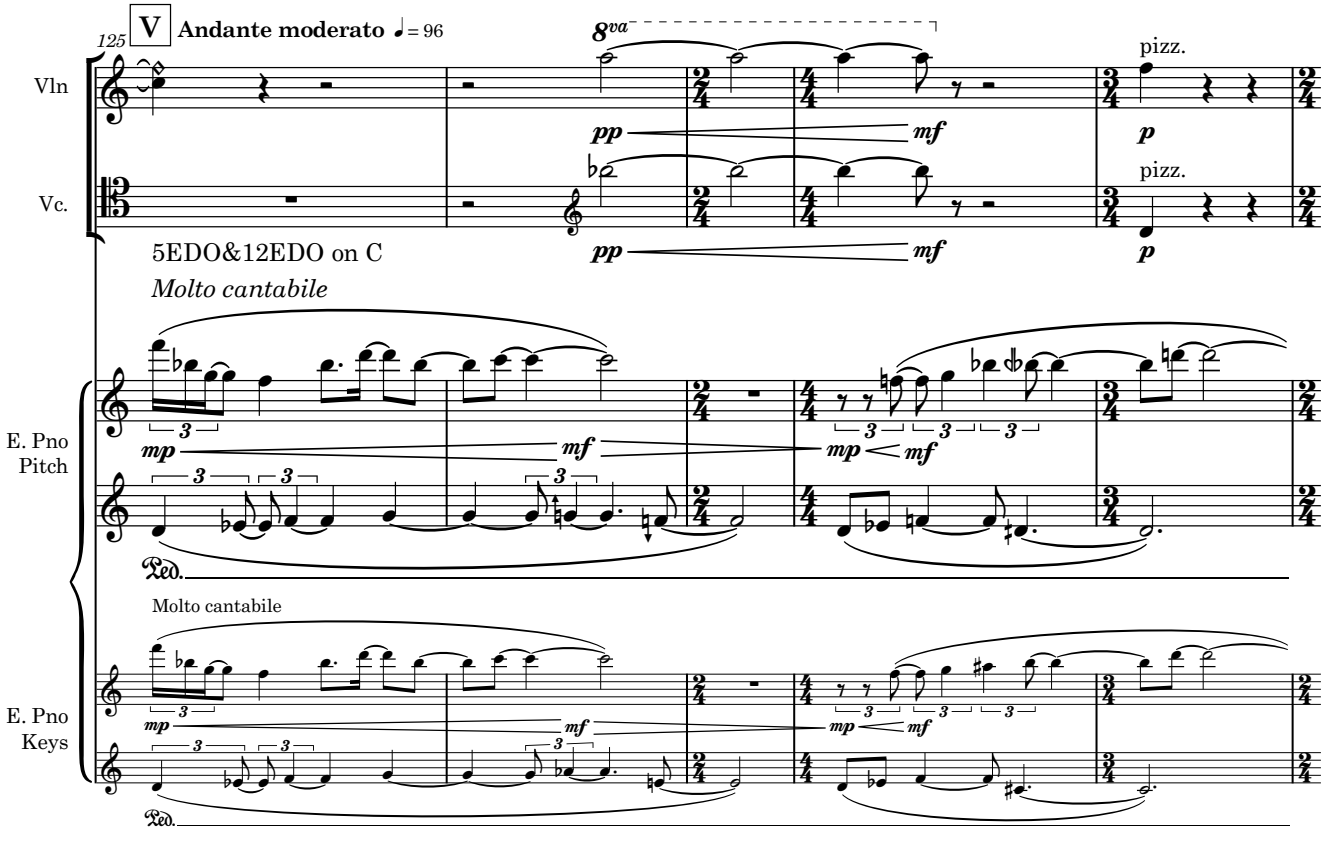
Eve is created in a moment of pure Divine Mystery: the Angel, God's agent, goes to Adam and comforts him with a gesture. Then, gently removes a rib from him and lifts it to the Heavens so that God may perform his Miracle, thus creating Eve.

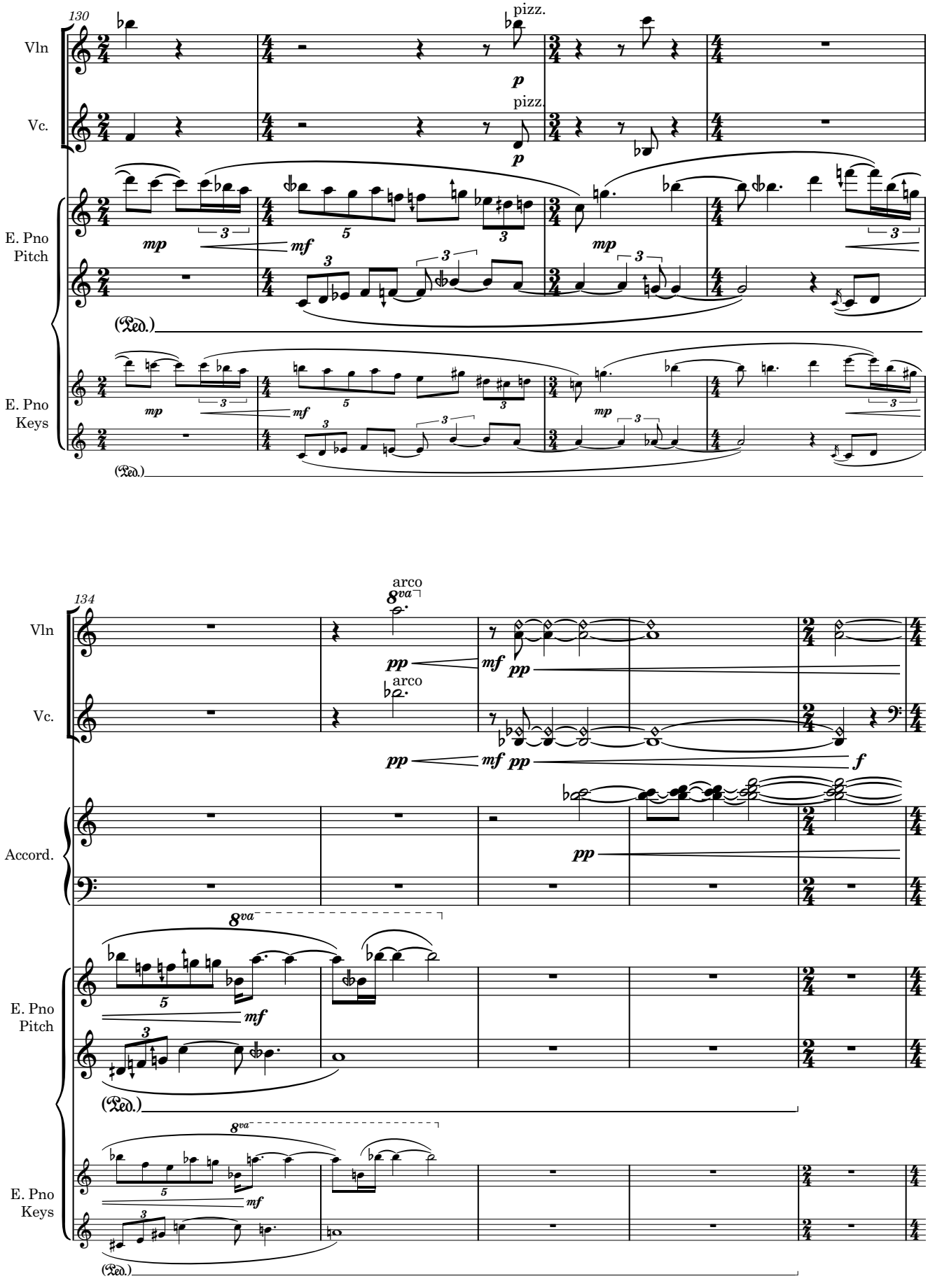


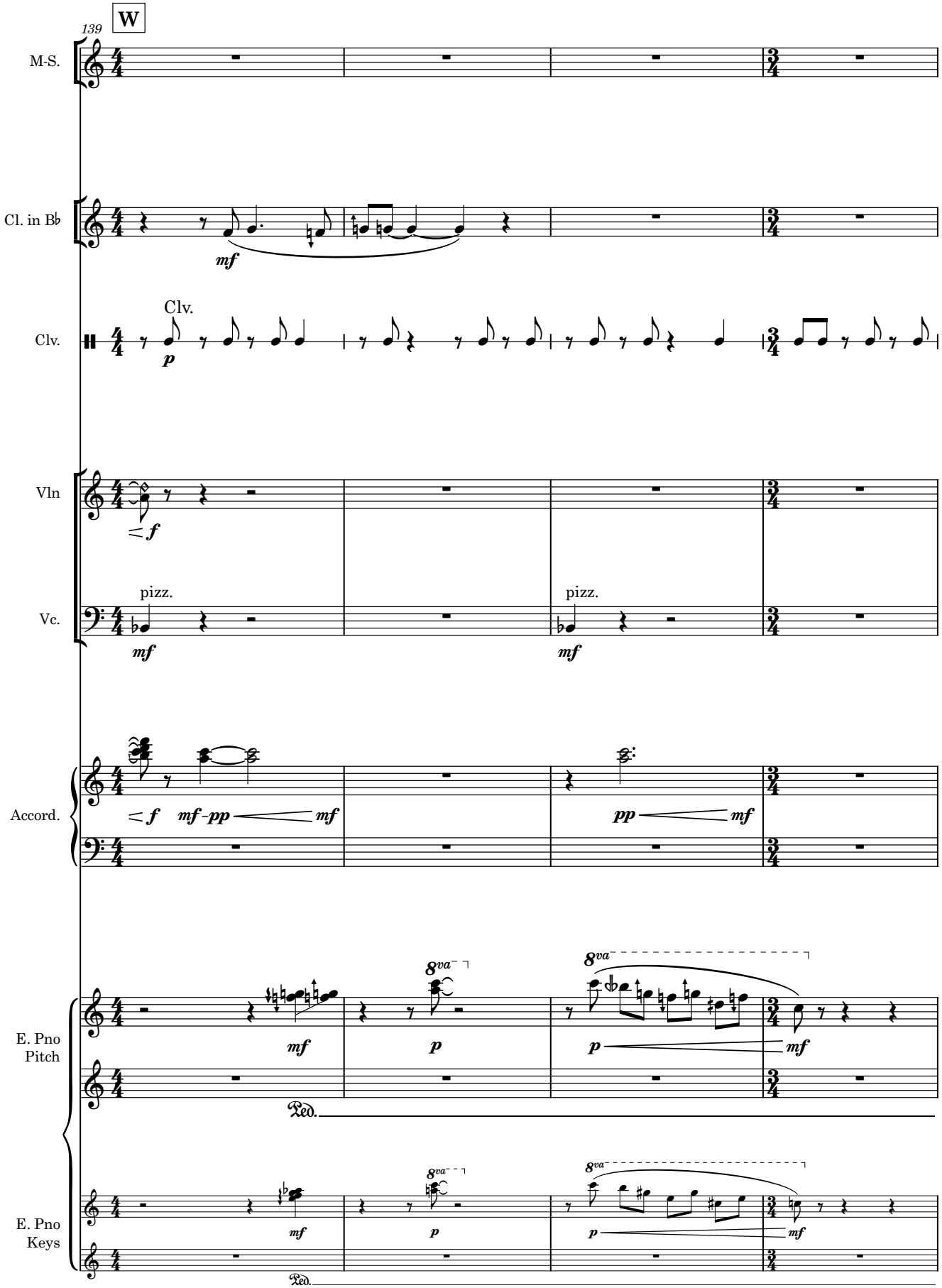

116
Cl. in B♭
T. Sax.
T. Sax.
Vln
Vc.
arco
Accord.
p
mf
mp

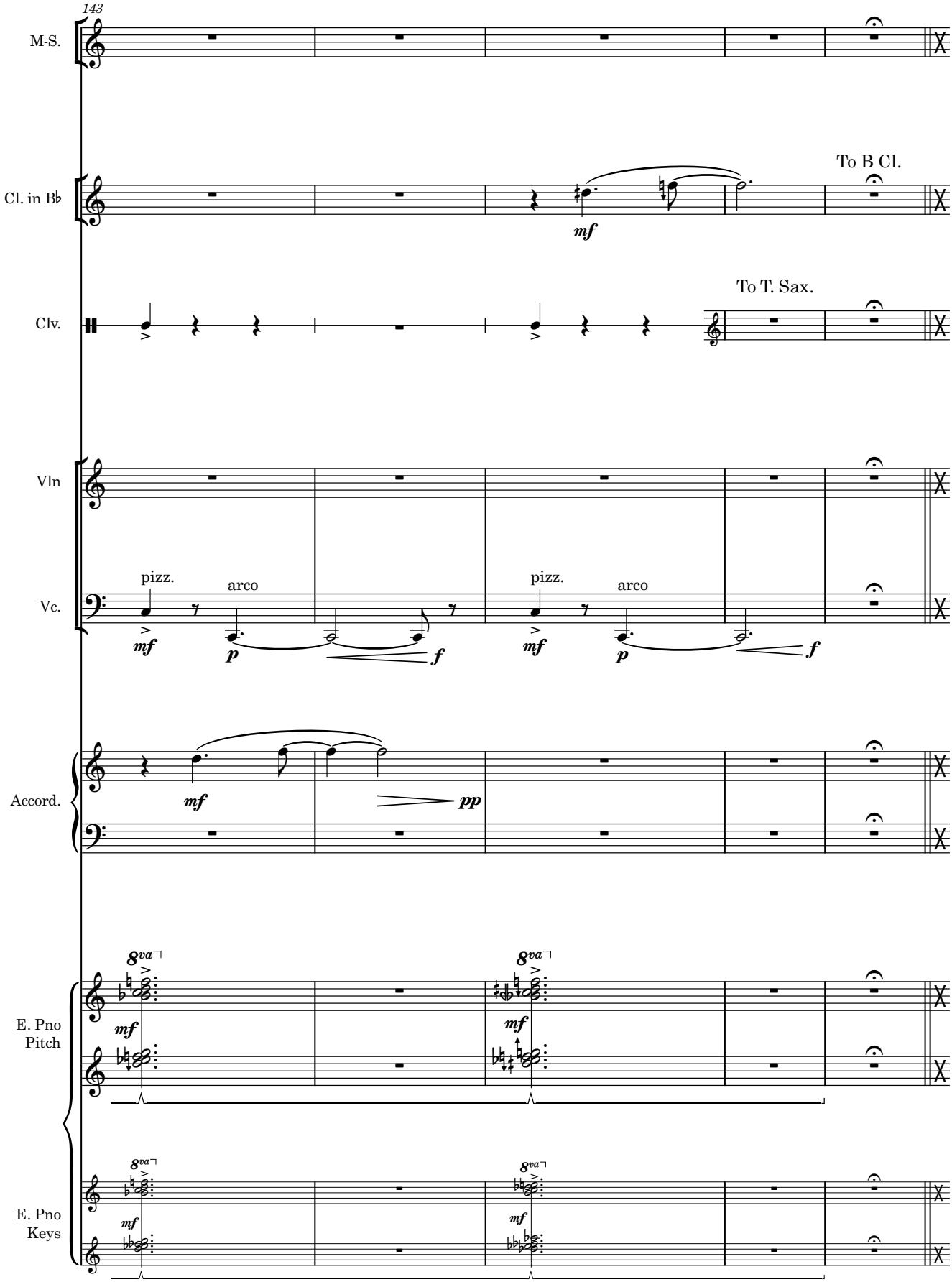

120
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
mf > p < mf
mp
ff
pp

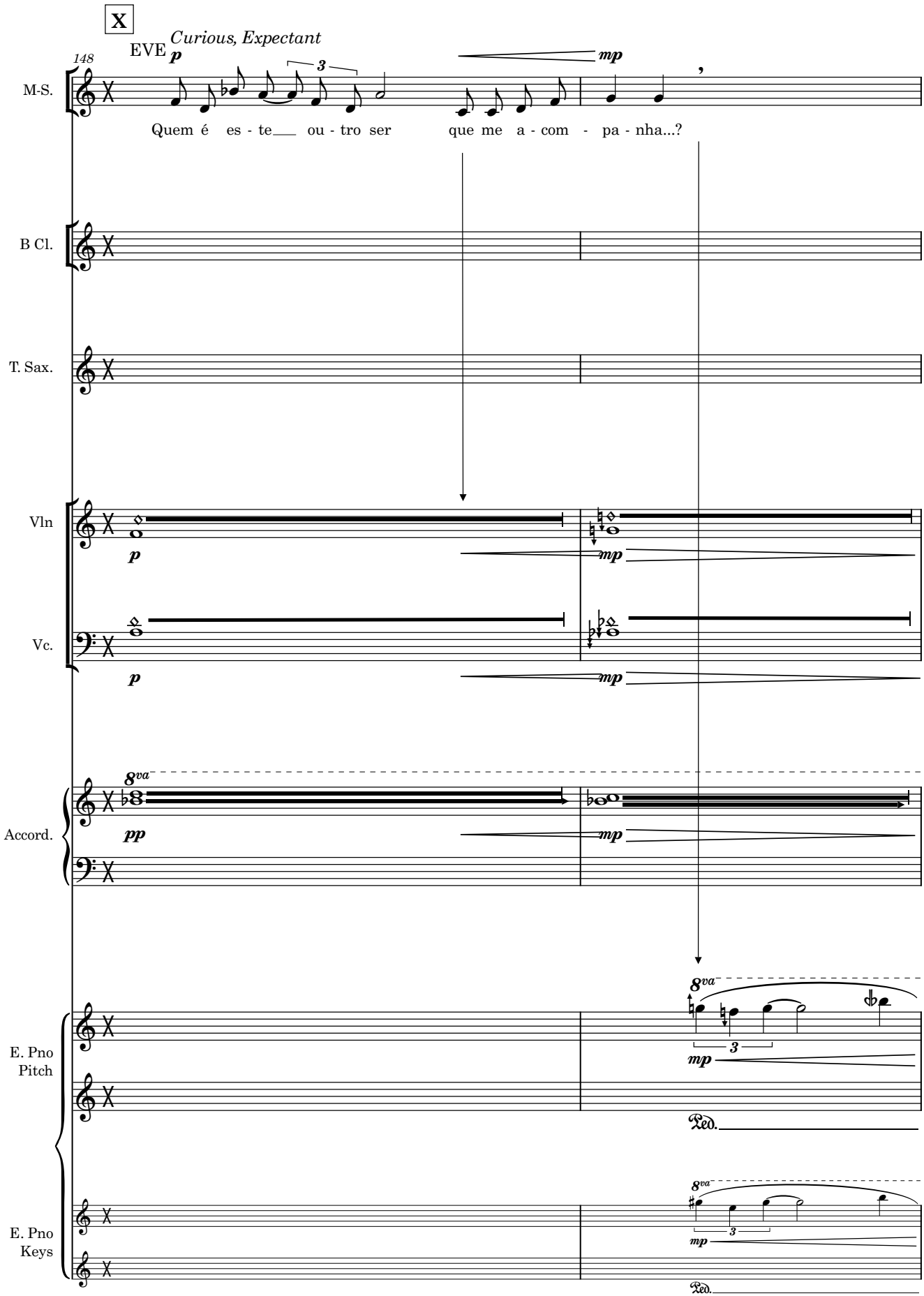

124
Cl. in B♭
To Clv.
Clv.
ff
Vln
mf
Vc.
Accord.

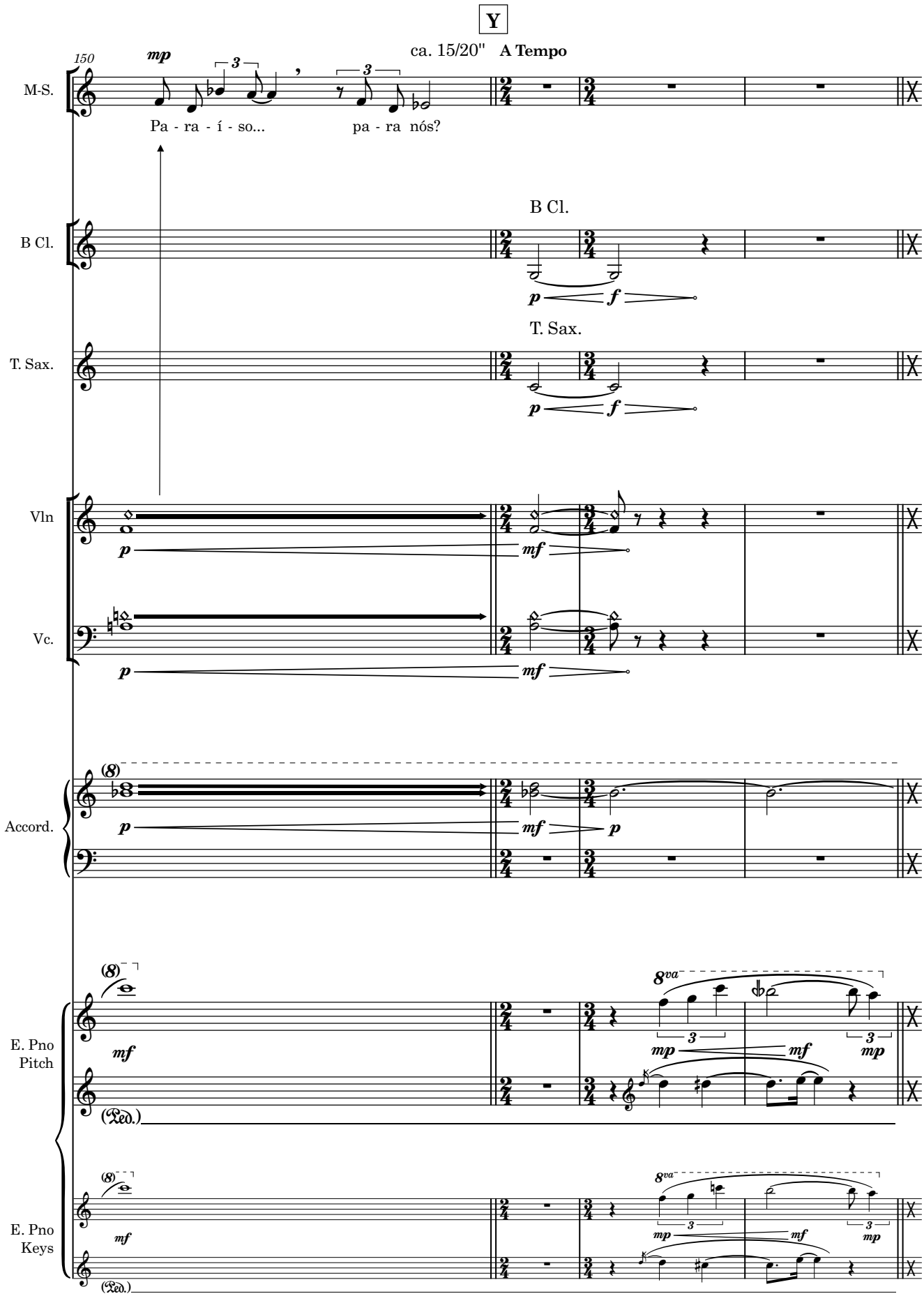

125
V
Andante moderato ♩= 96
8va
pizz.
Vln
pp
mf
p
pizz.
Vc.
pp
mf
p
5EDO&12EDO on C
Molto cantabile
E. Pno
Pitch
mp
mf
Ped.
Molto cantabile
E. Pno
Keys
mp
mf
Ped.

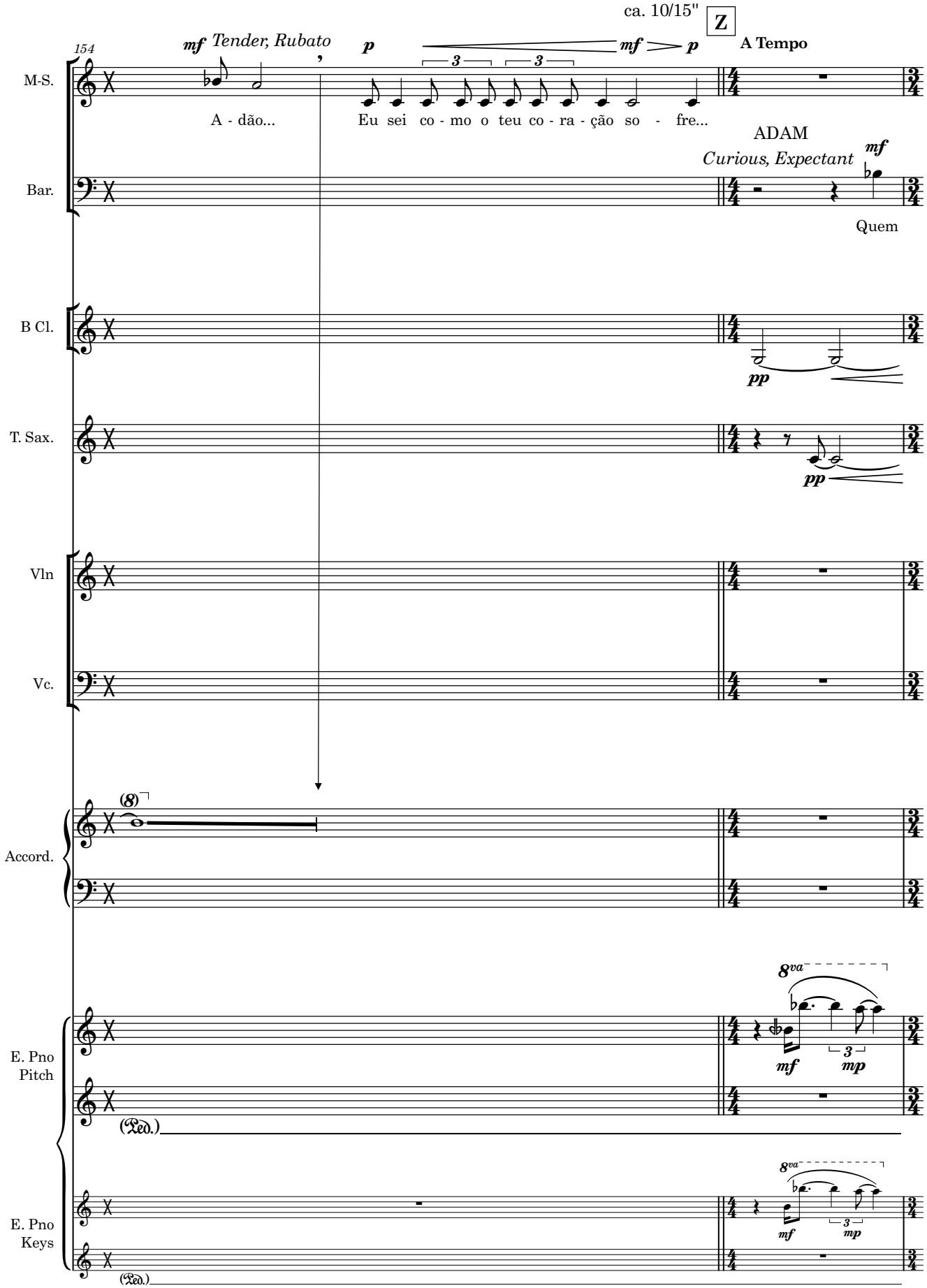

130
Vln
Vc.
E. Pno
Pitch
E. Pno
Keys
pizz.
pizz.
p
p
mp
mf
mp
mf
mp
(Ped.)
(Ped.)
134
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
arco
arco
8va
pp
mf
pp
f
(Ped.)
(Ped.)

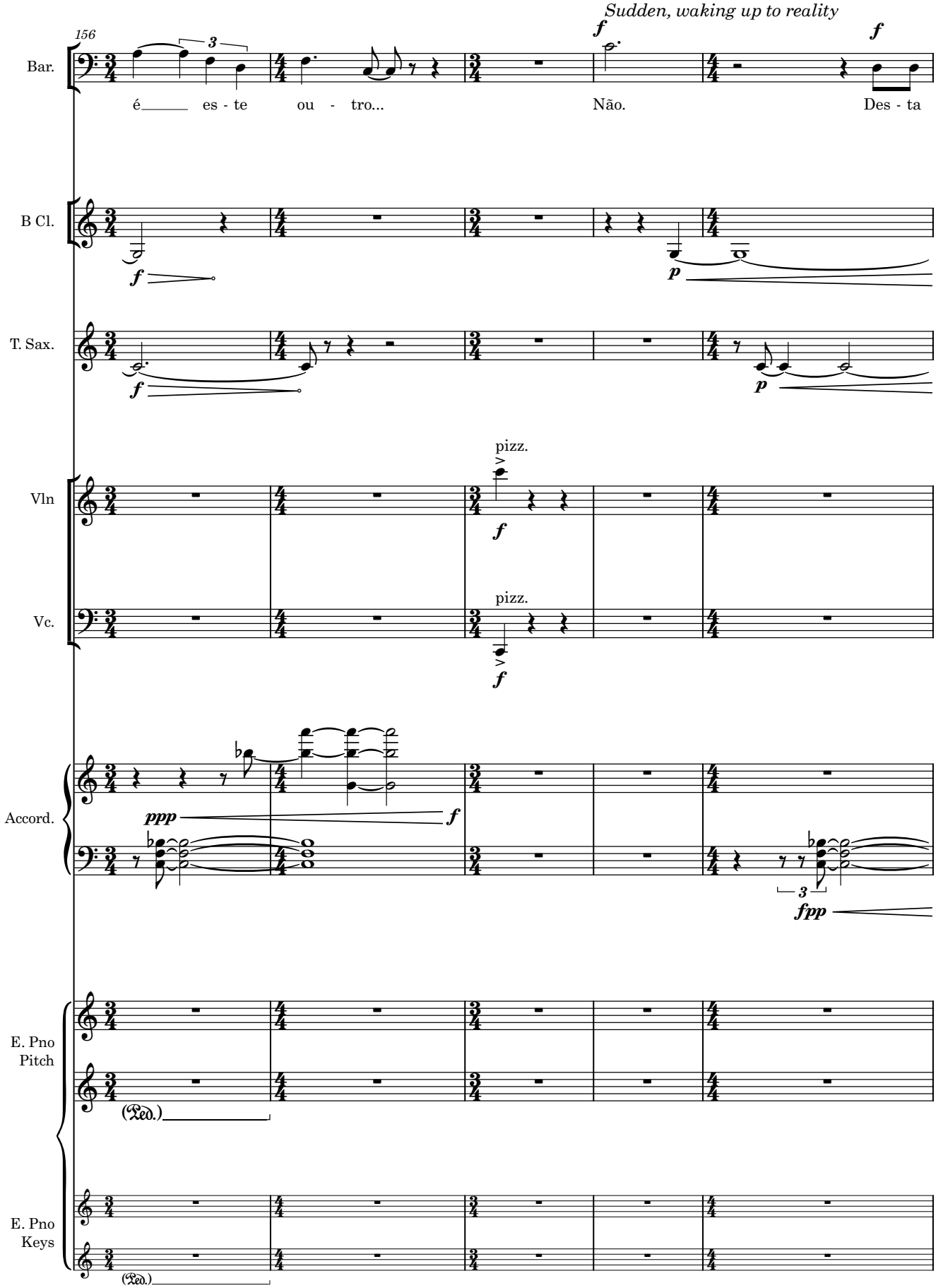

139
W
M-S.
Cl. in B♭
mf
Clv.
Clv.
p
Vln
f
Vc.
pizz.
mf
pizz.
mf
Accord.
f
mf-pp
mf
pp
mf
E. Pno
Pitch
mf
8va
p
8va
p
mf
Ped.
E. Pno
Keys
mf
8va
p
8va
p
mf
Ped.

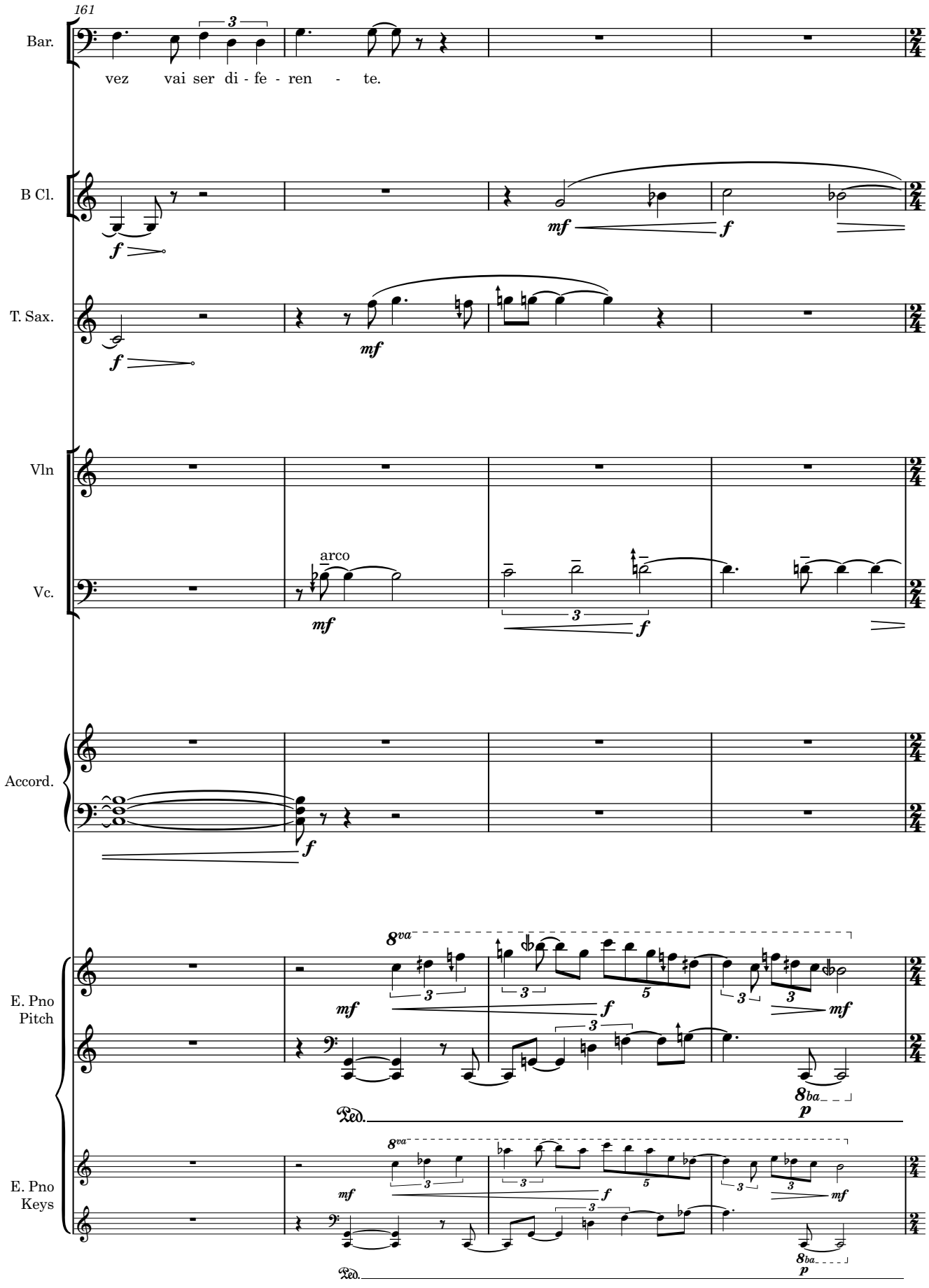

143
M-S.
Cl. in B♭
To B Cl.
Clv.
To T. Sax.
Vln
Vc.
pizz.
arco
pizz.
arco
Accord.
E. Pno
Pitch
E. Pno
Keys

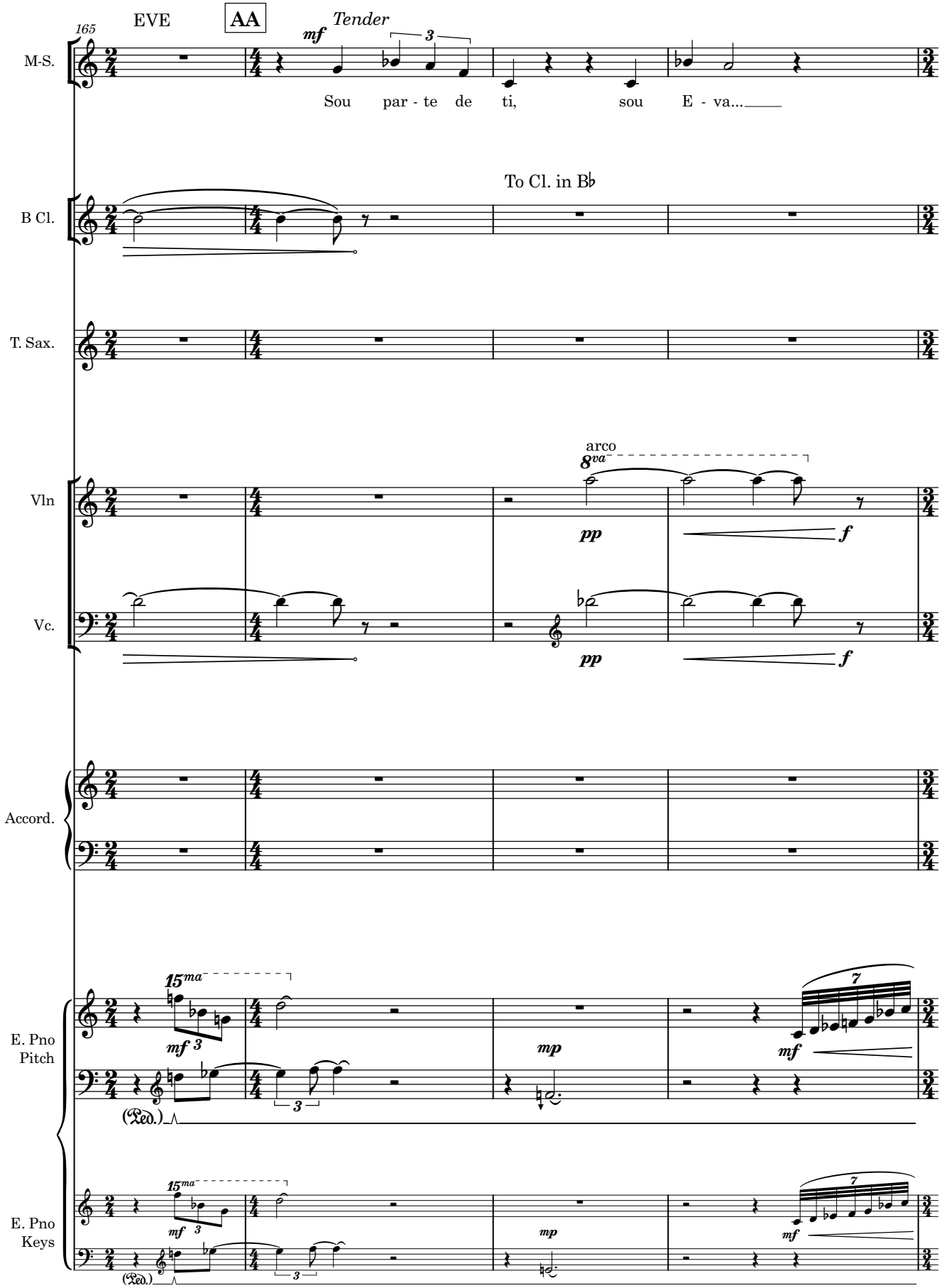

X
EVE
Curious, Expectant
148
M-S.
Quem é es - te ou - tro ser que me a - com - pa - nha...?
B Cl.
T. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys
p
mp
pp
8va
3
Ped.

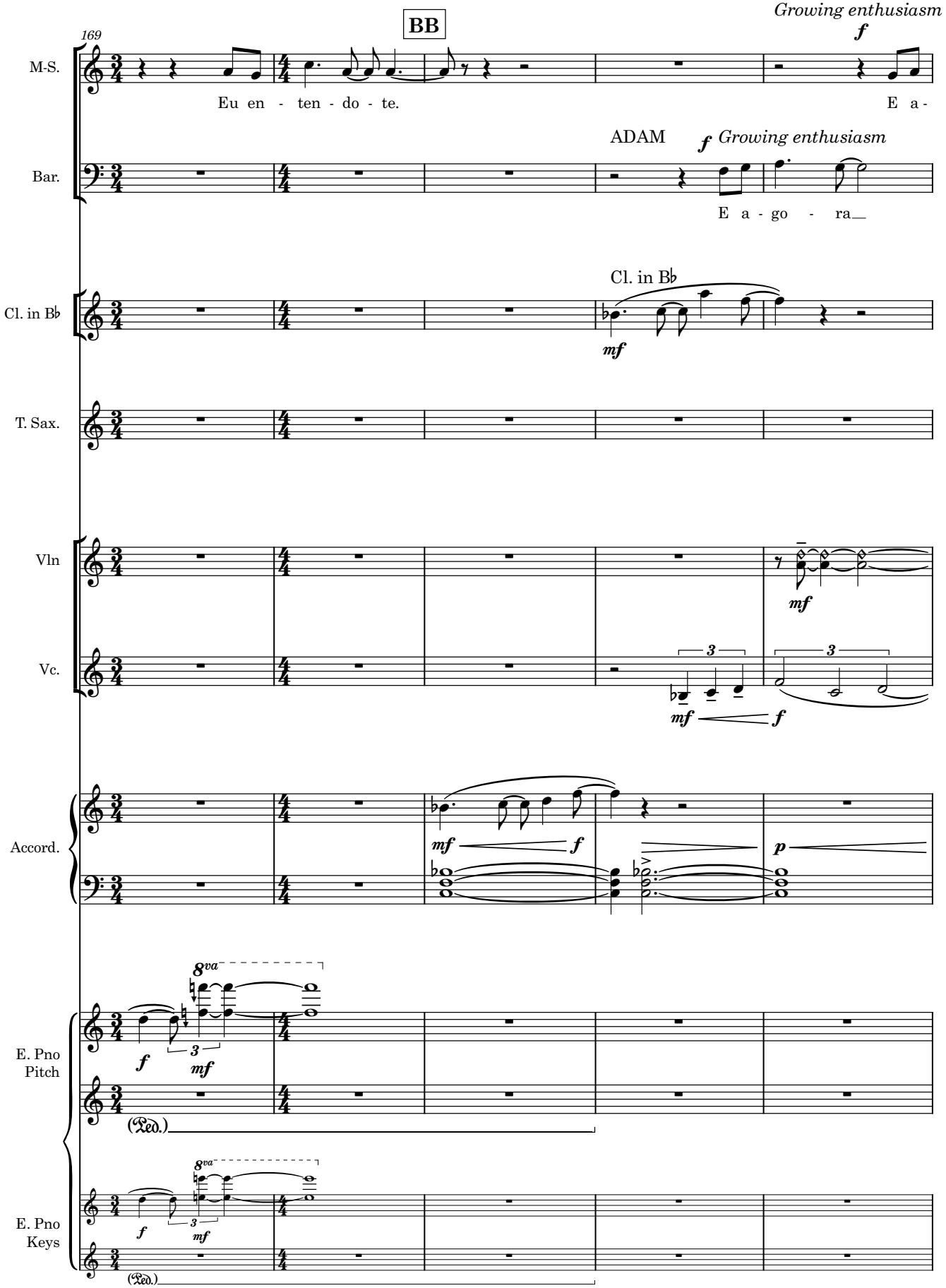

Y
ca. 15/20" A Tempo
150
M-S.
mp
Pa - ra - í - so...
pa - ra nós?
B Cl.
B Cl.
p
f
T. Sax.
T. Sax.
p
f
Vln
p
mf
Vc.
p
mf
Accord.
(8)
p
mf
p
E. Pno
Pitch
(8)
mf
8va
mp
mf
mp
(Ped.)
E. Pno
Keys
(8)
mf
8va
mp
mf
mp
(Ped.)

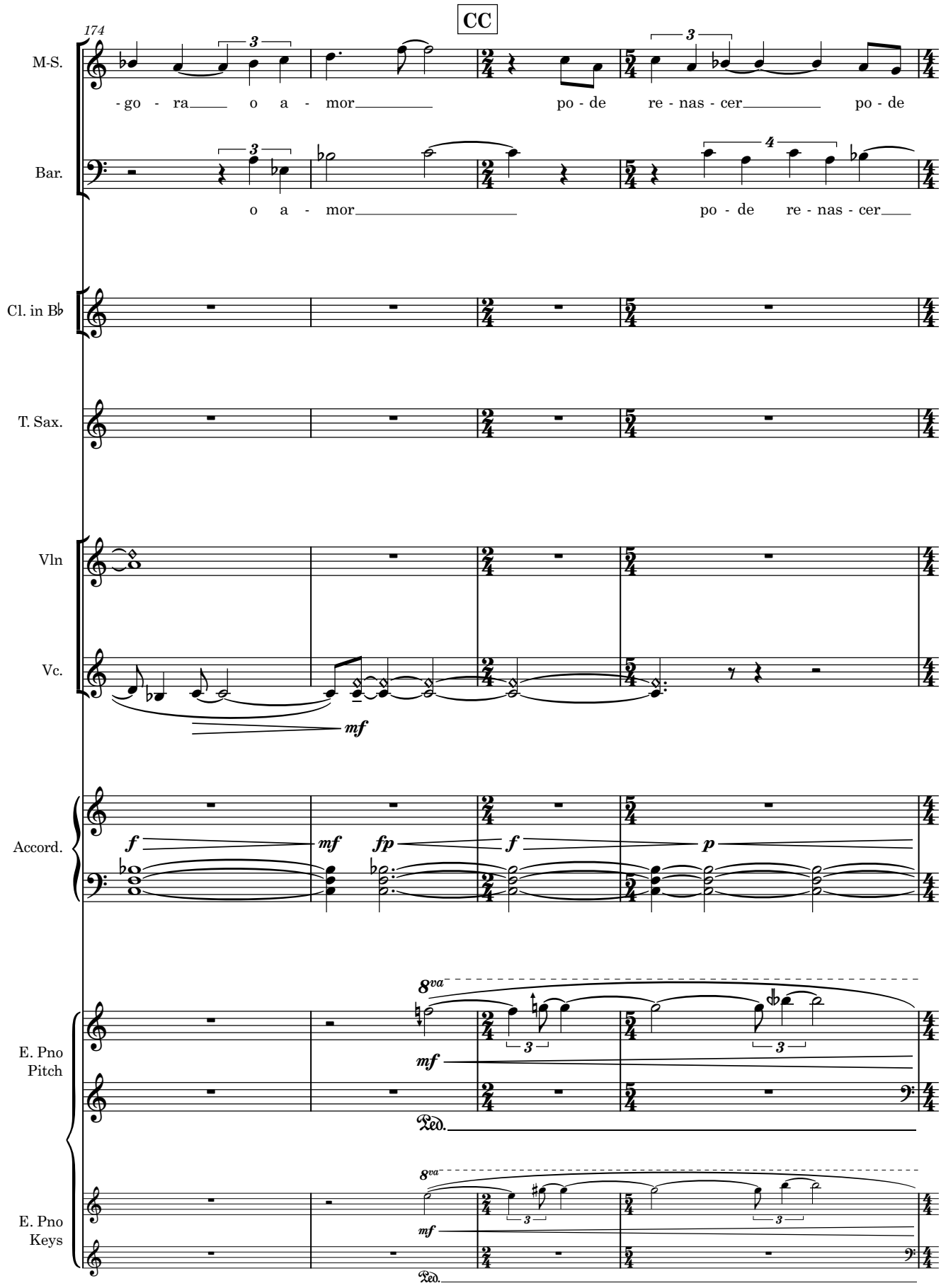

ca. 10/15"
Z
154
mf Tender, Rubato
p
mf
p
A Tempo
M-S.
A - dão...
Eu sei co - mo o teu co - ra - ção so - fre...
ADAM
Curious, Expectant
mf
Bar.
Quem
B Cl.
pp
T. Sax.
pp
Vln
Vc.
Accord.
8va
mf
mp
E. Pno
Pitch
(Ped.)
E. Pno
Keys
(Ped.)

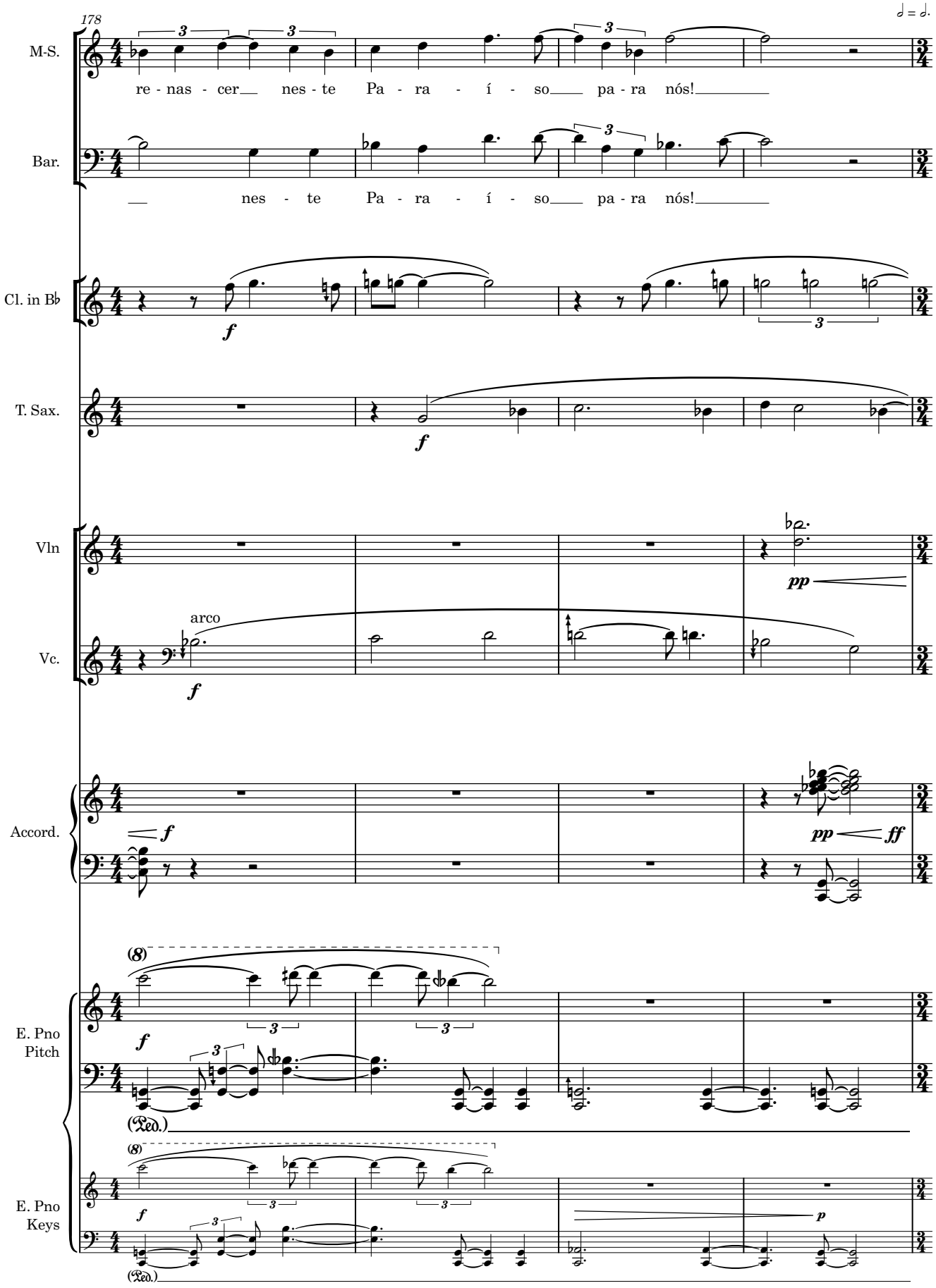

Sudden, waking up to reality
156
Bar.
é_____ es - te ou - tro...
Não.
Des - ta
B Cl.
T. Sax.
Vln
pizz.
Vc.
pizz.
Accord.
E. Pno
Pitch
(Ped.)
E. Pno
Keys
(Ped.)

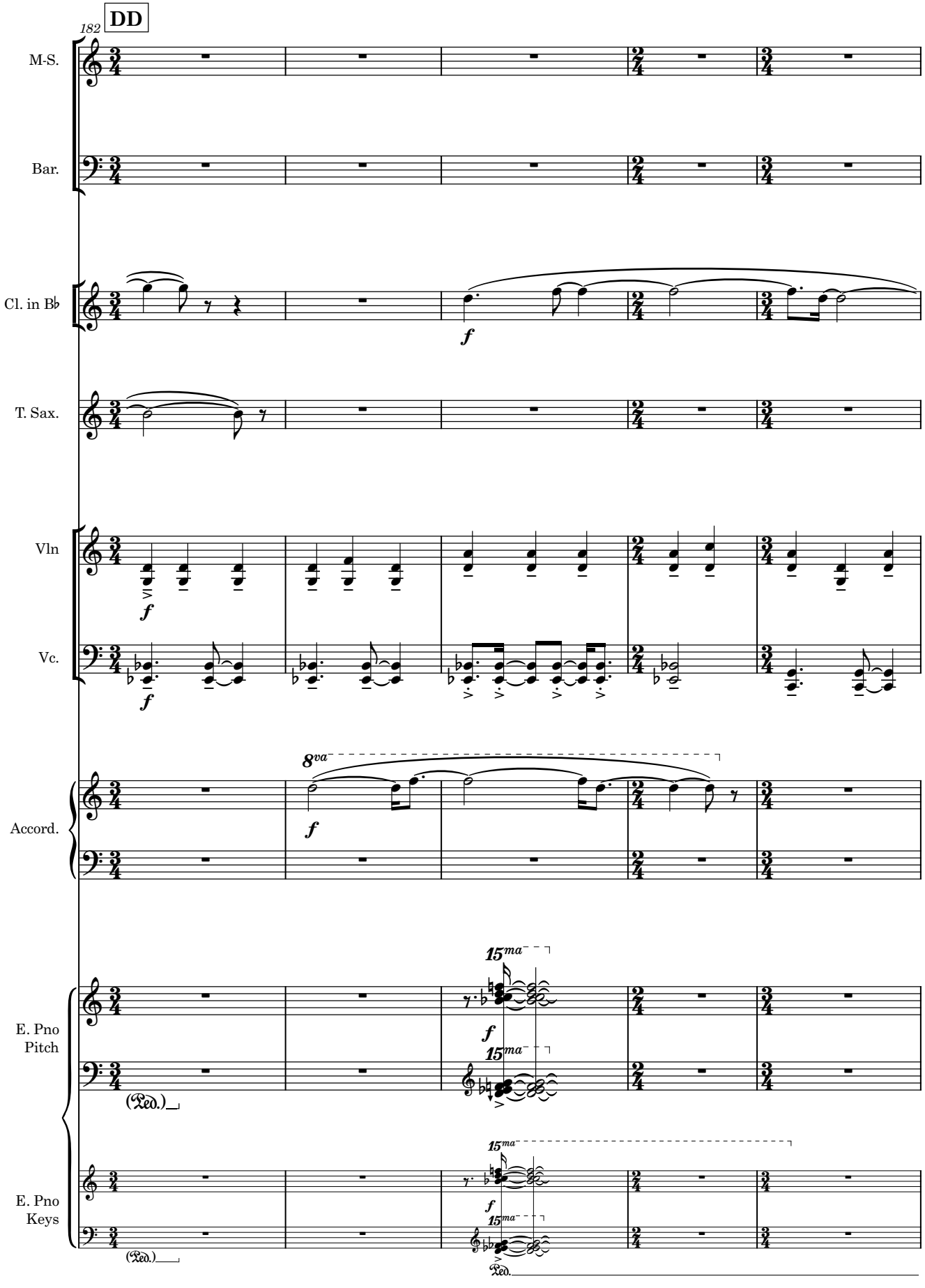

161
Bar.
vez vai ser di - fe - ren - te.
B Cl.
T. Sax.
Vln
Vc.
arco
Accord.
E. Pno
Pitch
E. Pno
Keys
8va
8ba
Ped.

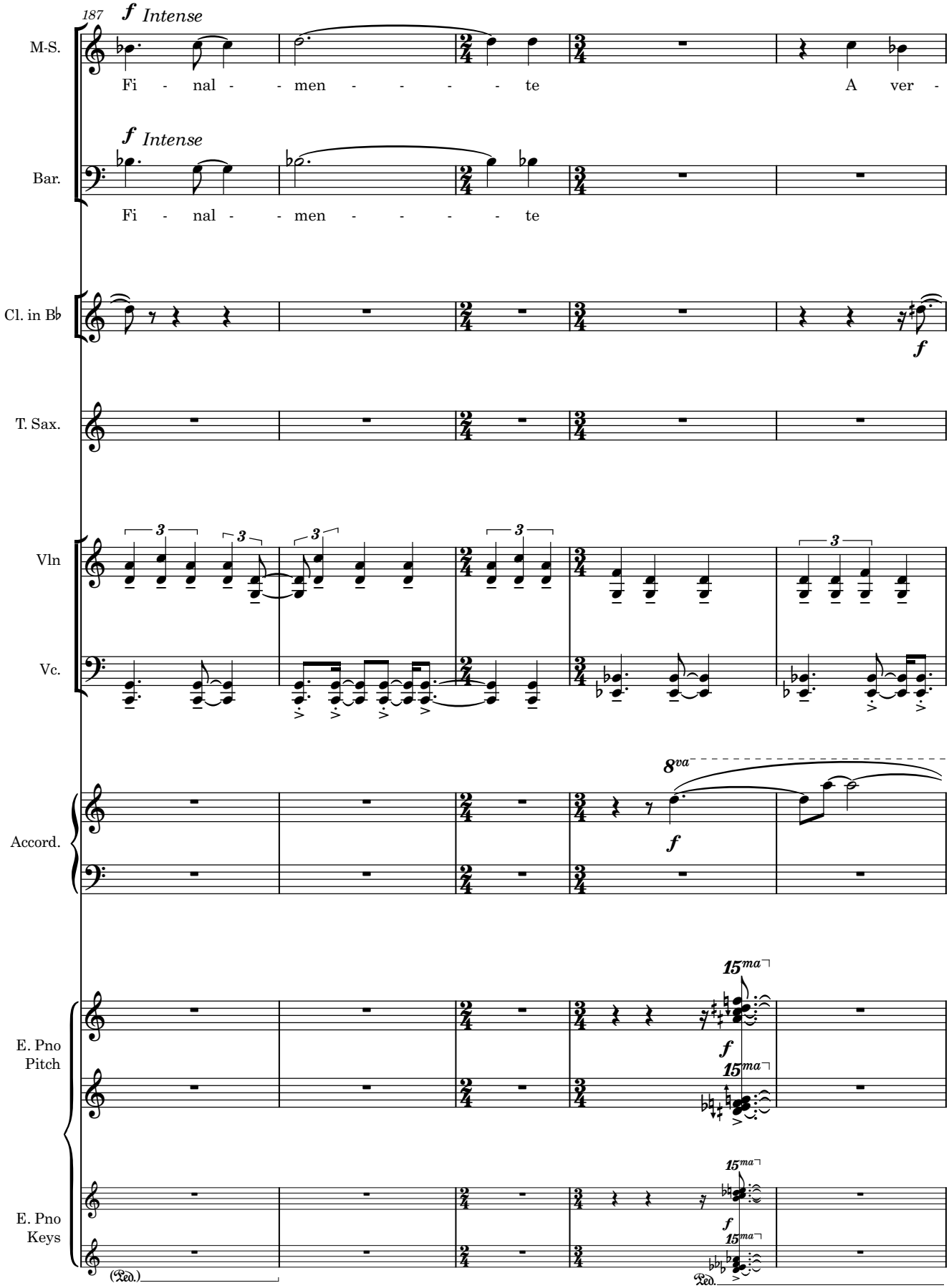

165
EVE
AA
Tender
mf
3
M-S.
Sou par - te de ti, sou E - va...
To Cl. in B♭
B Cl.
T. Sax.
arco
8va
pp
f
Vln
Vc.
Accord.
15ma
mf 3
mp
7
E. Pno Pitch
(Ped.)
E. Pno Keys

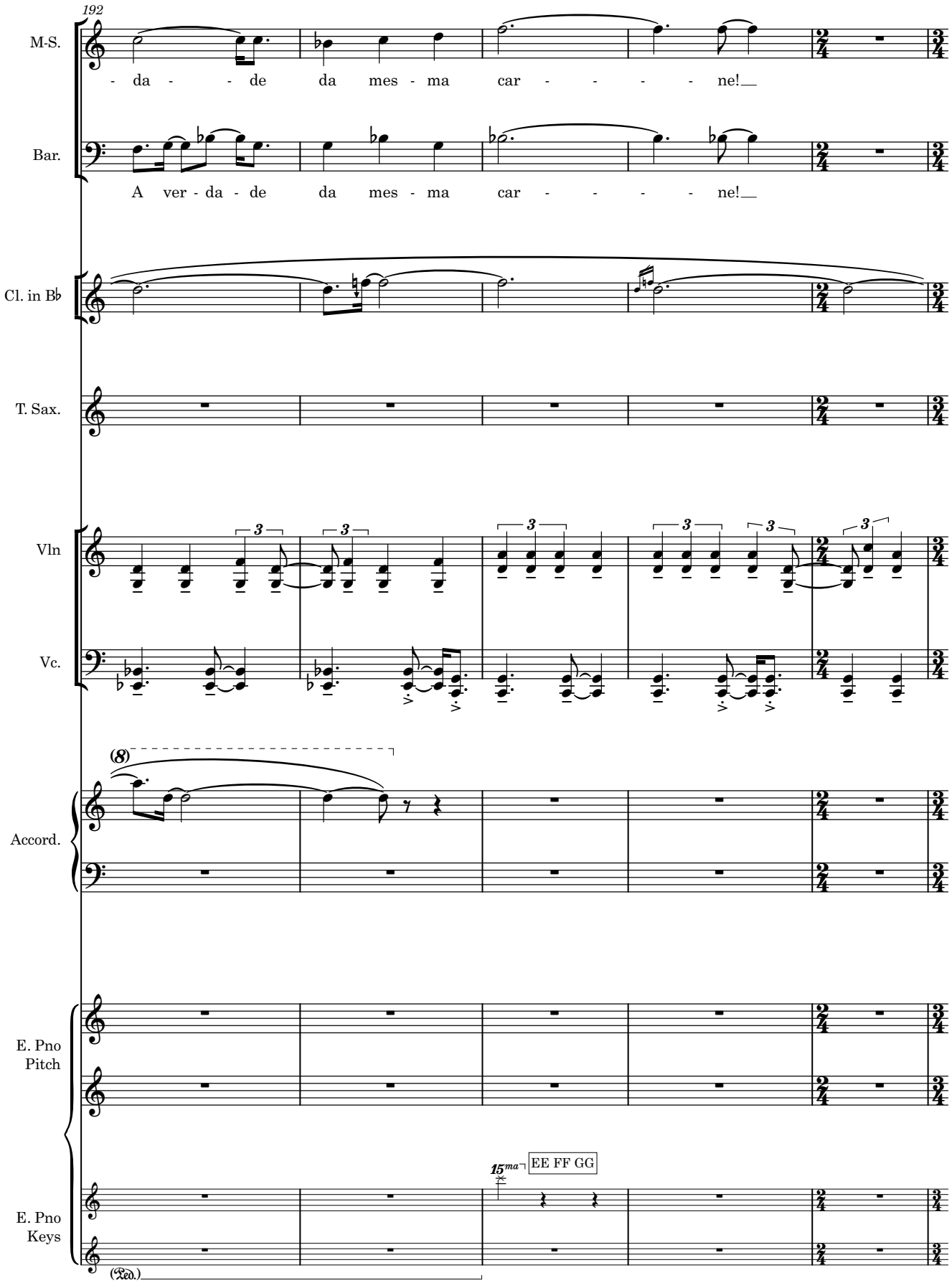

169
BB
Growing enthusiasm
M-S.
Eu en - ten - do - te.
E a -
ADAM
Growing enthusiasm
Bar.
E a - go - ra
Cl. in B♭
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys

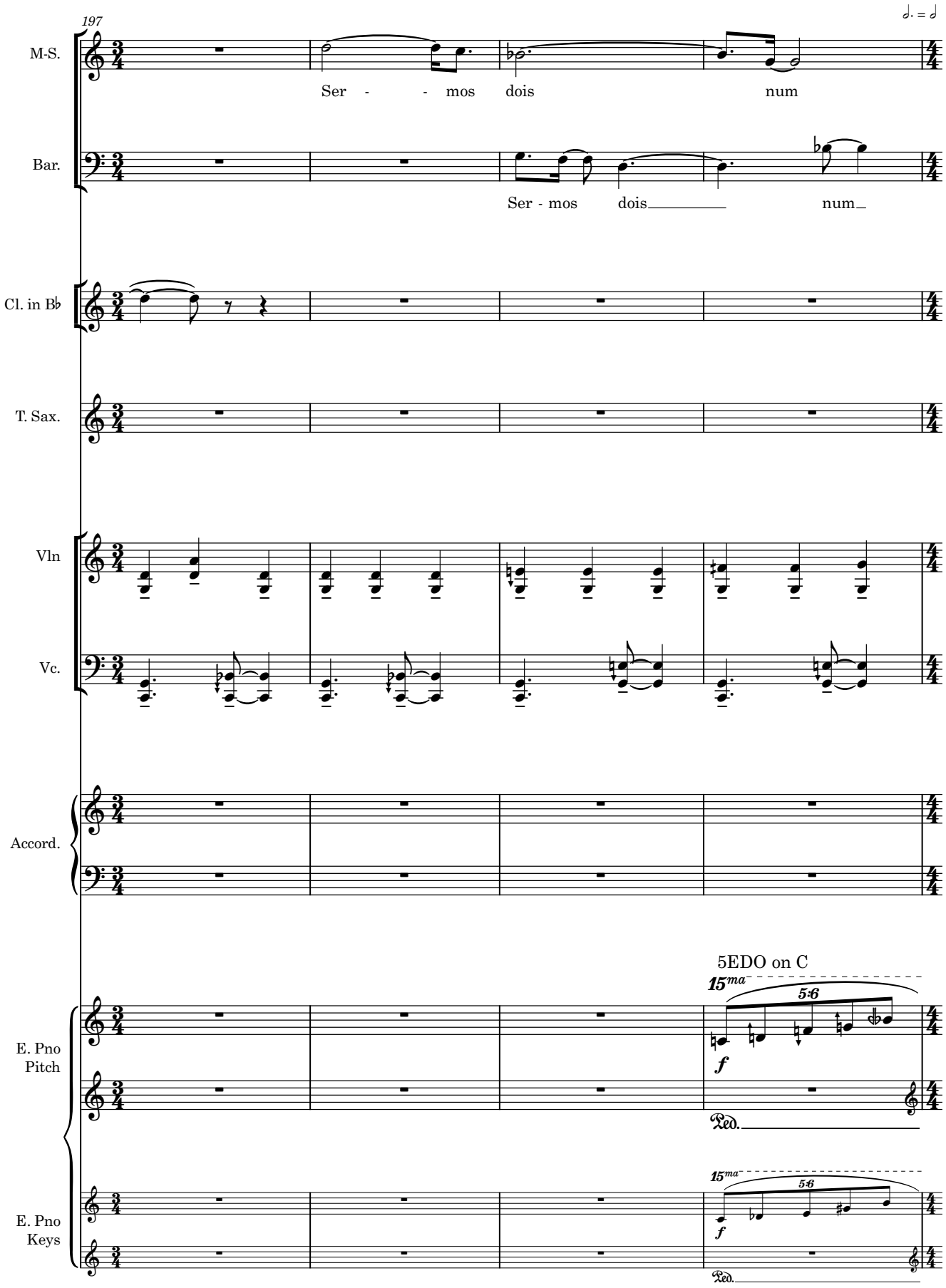

CC
174
M-S.
- go - ra o a - mor po - de re - nas - cer po - de
Bar.
o a - mor po - de re - nas - cer
Cl. in B♭
T. Sax.
Vln
Vc.
mf
Accord.
f
mf
fp
f
p
E. Pno Pitch
8va
mf
Ped.
E. Pno Keys
8va
mf
Ped.

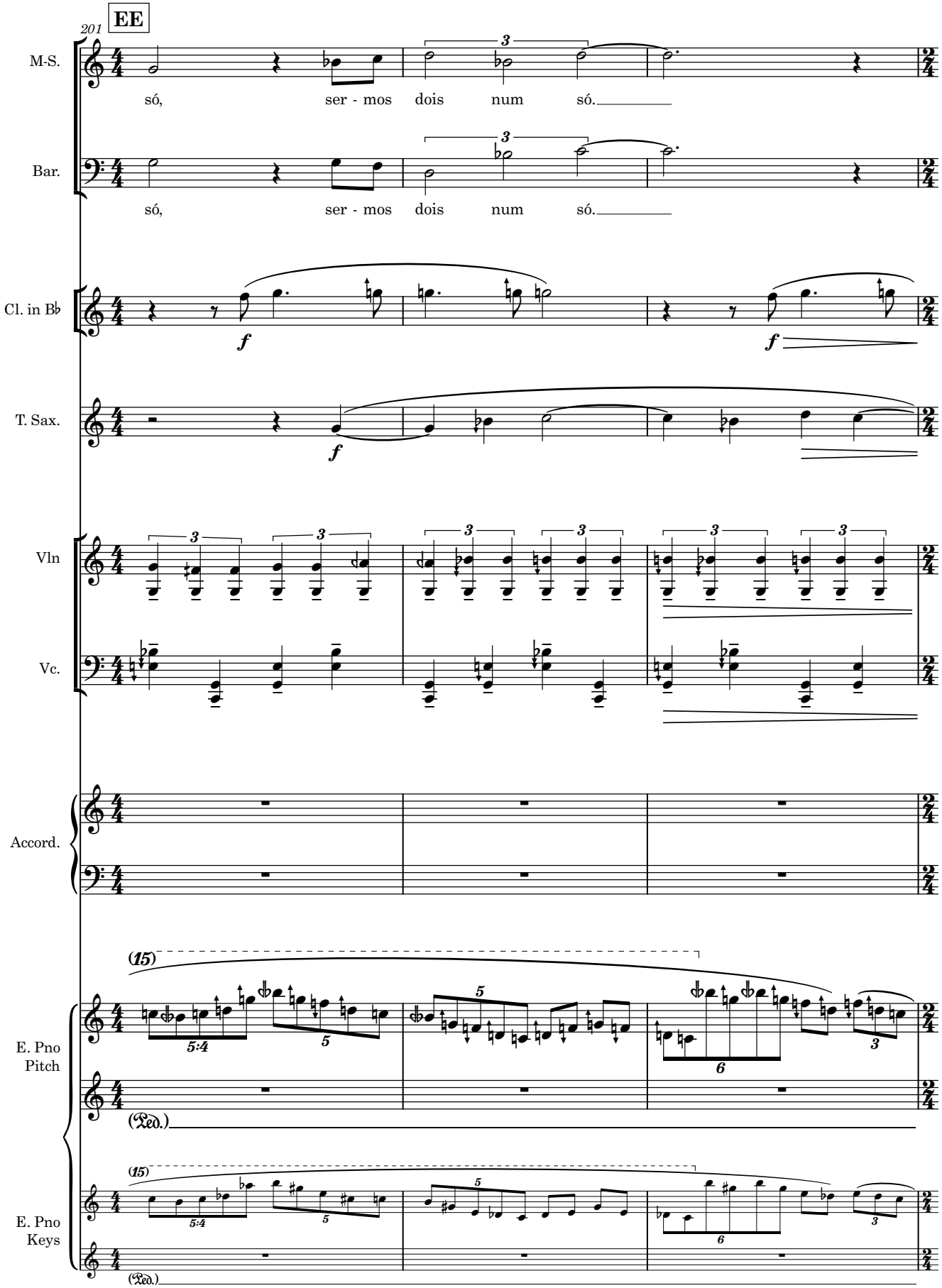

178
M-S.
re - nas - cer nes - te Pa - ra - í - so pa - ra nós!
Bar.
nes - te Pa - ra - í - so pa - ra nós!
Cl. in B♭
T. Sax.
Vln
Vc.
arco
Accord.
E. Pno Pitch
E. Pno Keys

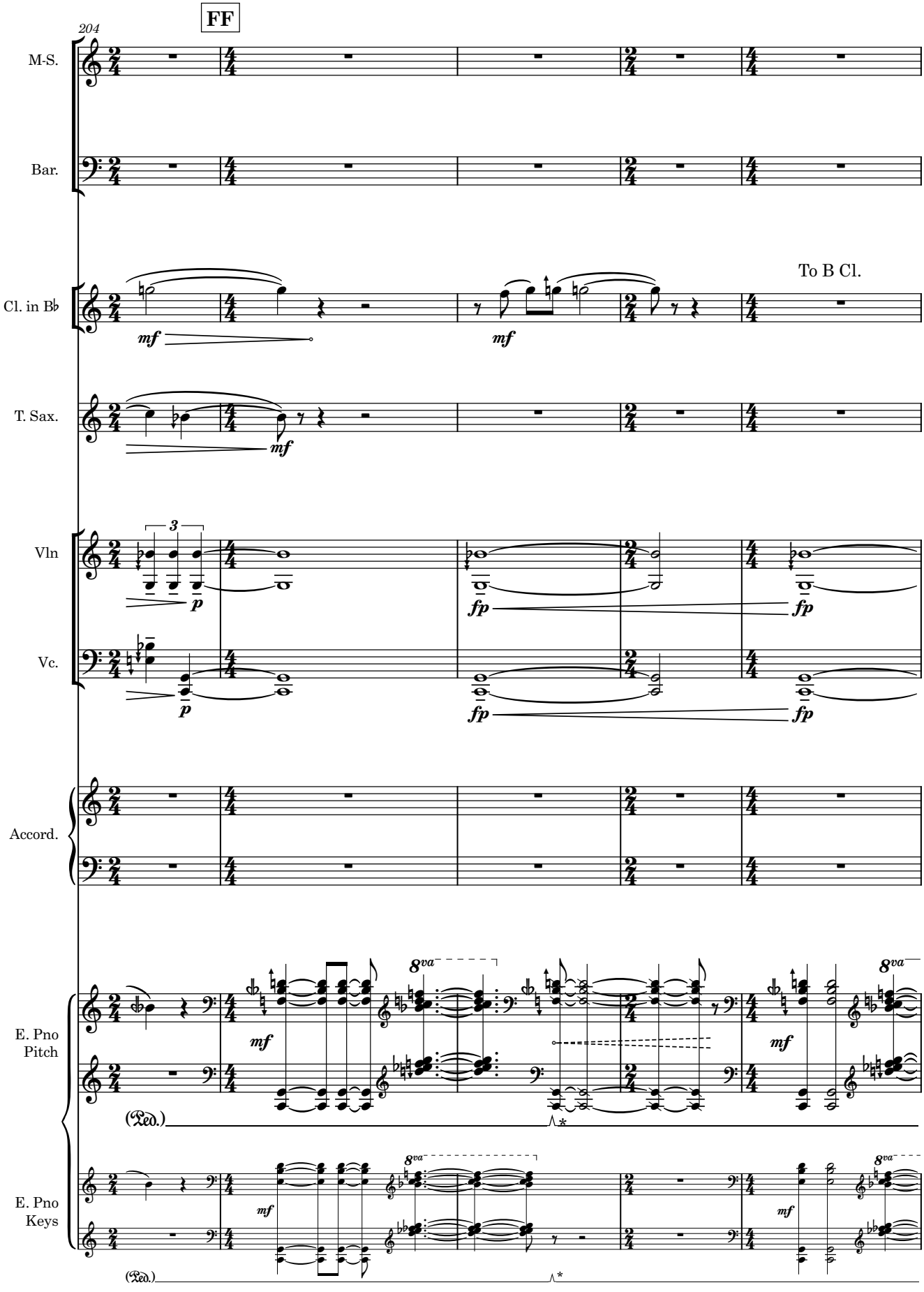

182
DD
M-S.
Bar.
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
8va
15ma
Ped.

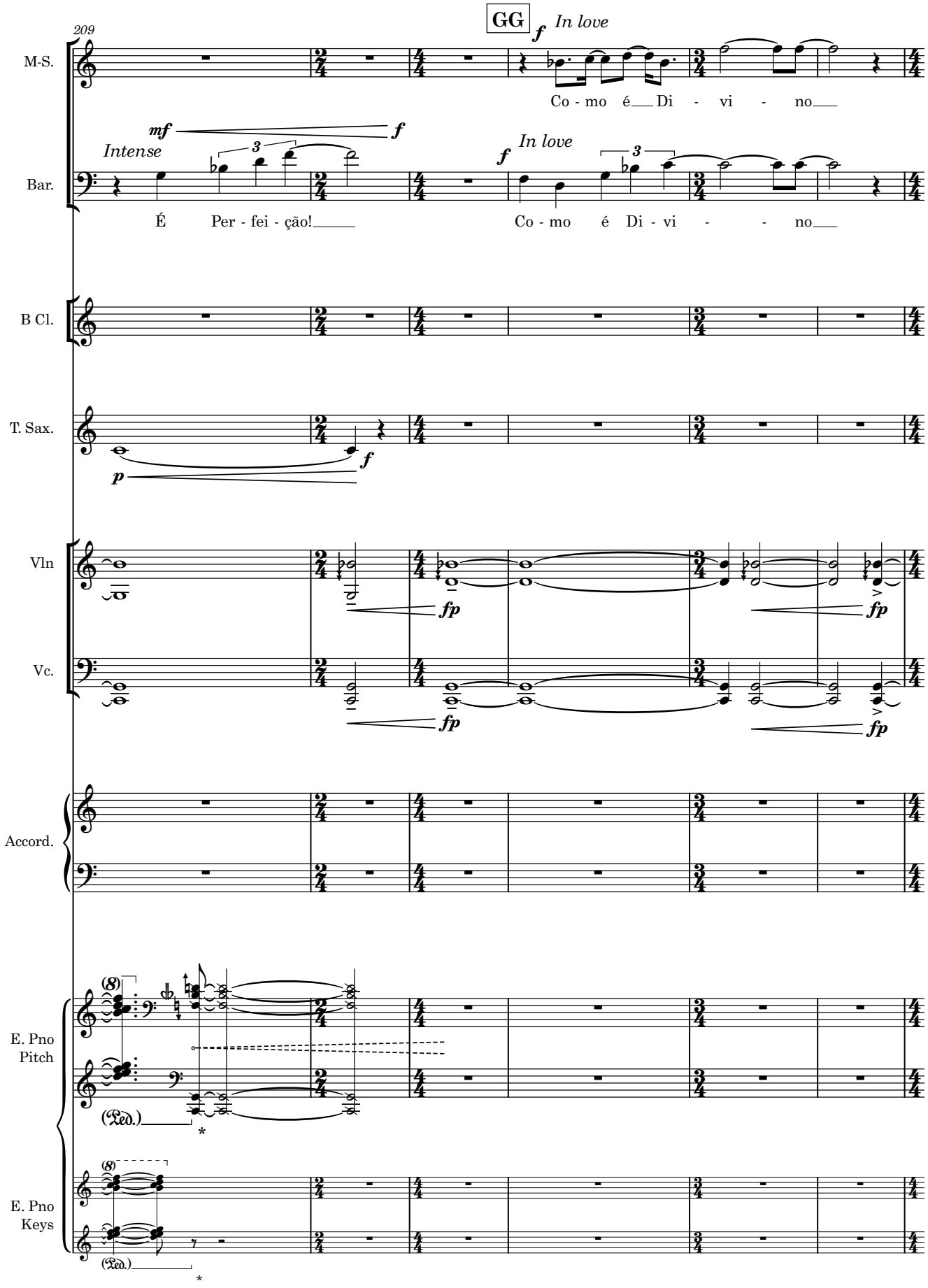

187
f Intense
M-S.
Fi - nal - - men - - - - - te A ver -
f Intense
Bar.
Fi - nal - - men - - - - - te
Cl. in B♭
f
T. Sax.
Vln
Vc.
3
8va
f
Accord.
15ma
f
E. Pno
Pitch
E. Pno
Keys
(Ped.)
Ped.

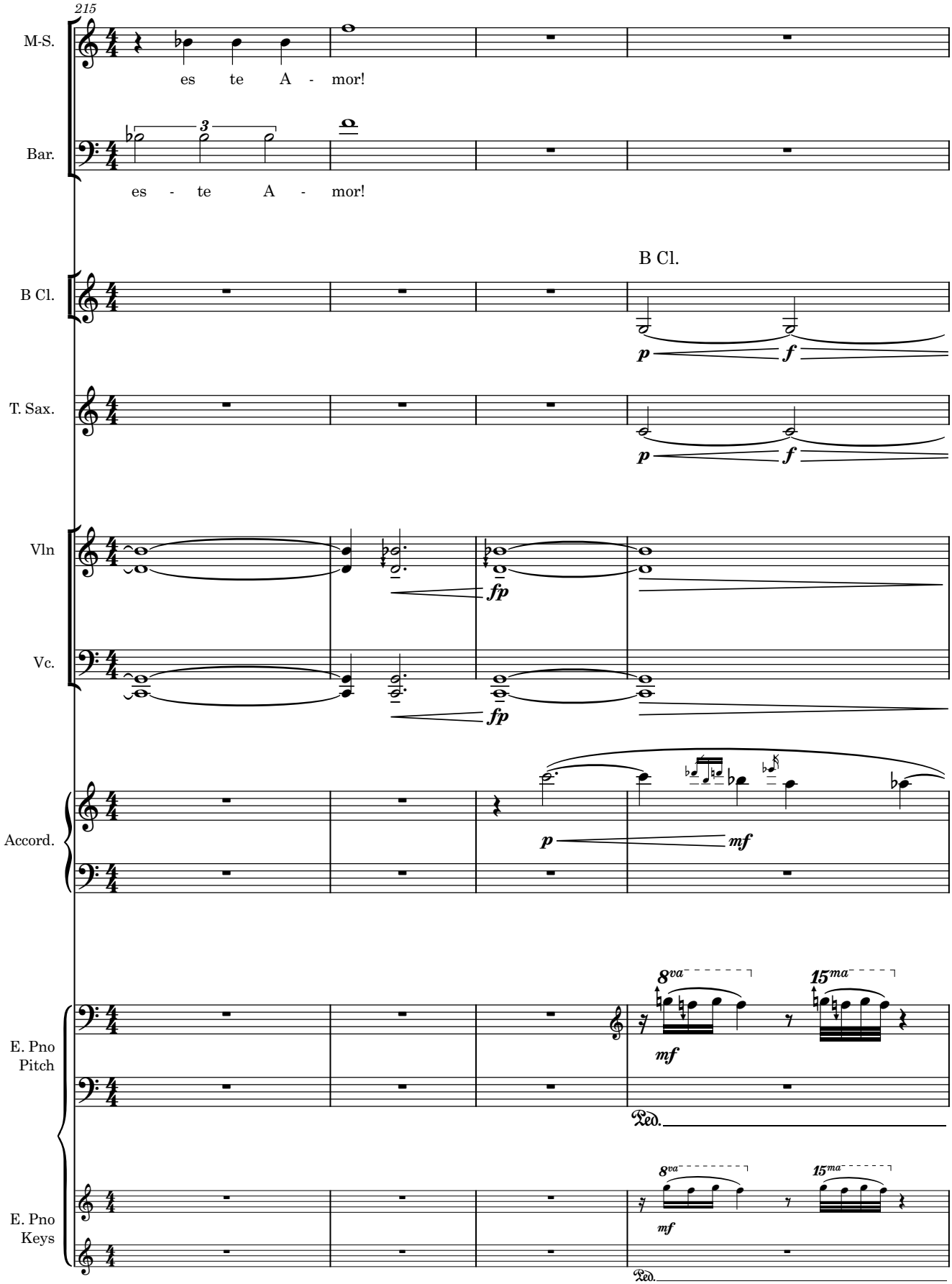

192
M-S.
- da - - de da mes - ma car - - - - - ne!
Bar.
A ver - da - de da mes - ma car - - - - - ne!
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
15ma
EE FF GG
E. Pno
Keys
(Ped.)

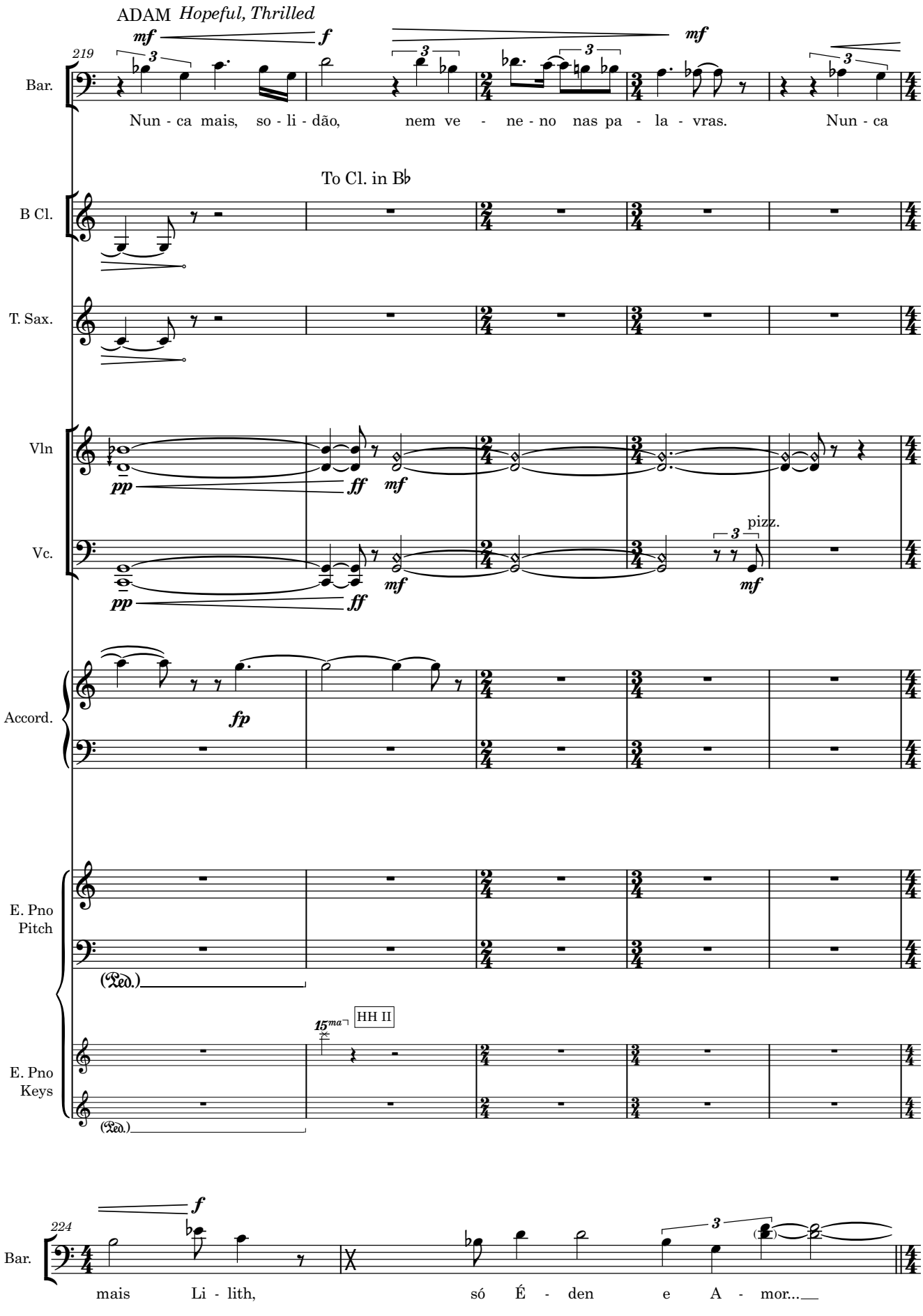

197
M-S.
Ser - - mos dois num
Bar.
Ser - mos dois num
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
5EDO on C
15ma
5:6
f
Ped.
E. Pno Pitch
E. Pno Keys


EE
201
M-S.
só, ser - mos dois num só.
Bar.
só, ser - mos dois num só.
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
(Ped.)
E. Pno Keys
(Ped.)

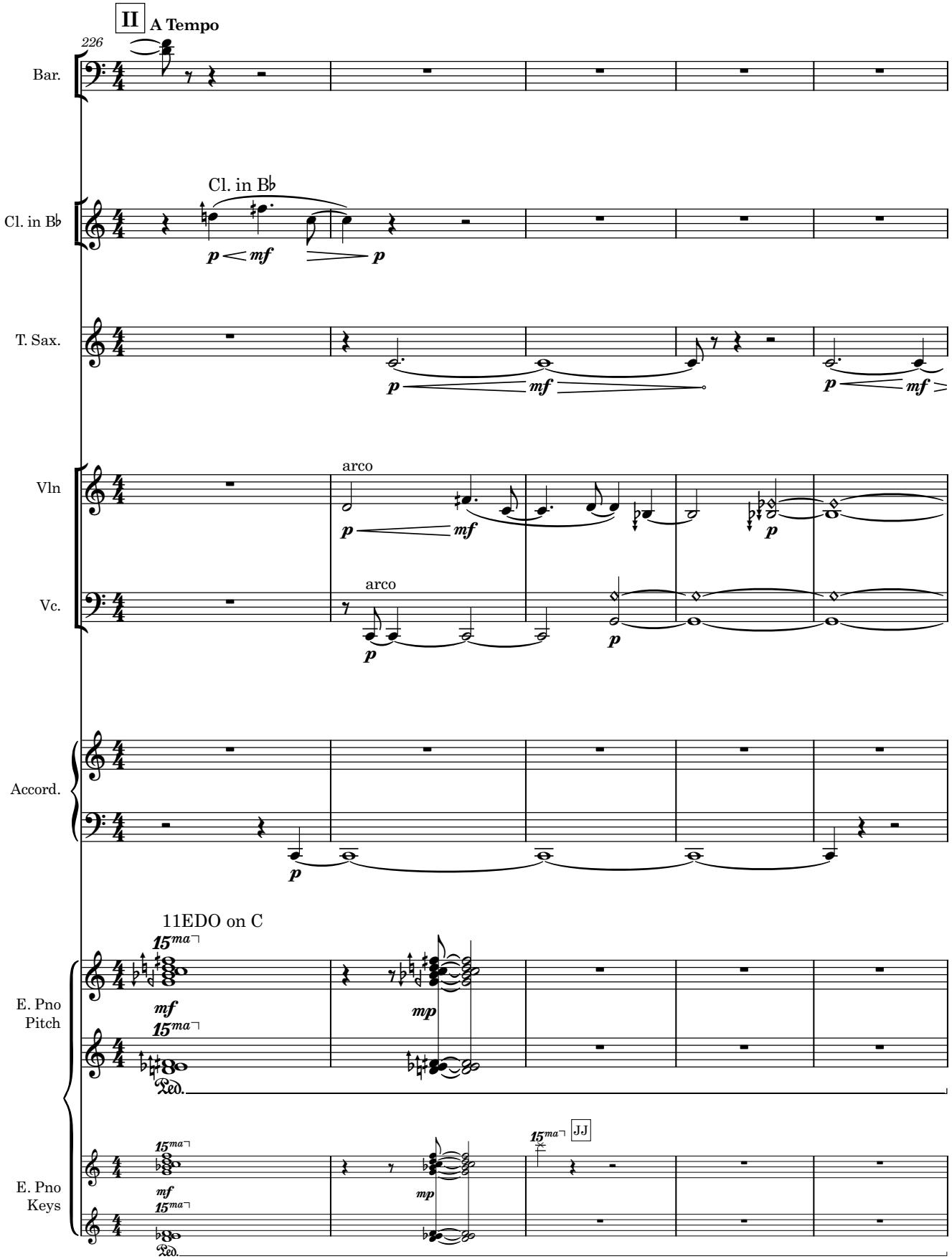

FF
204
M-S.
Bar.
Cl. in B♭
To B Cl.
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
mf
fp
p
8va

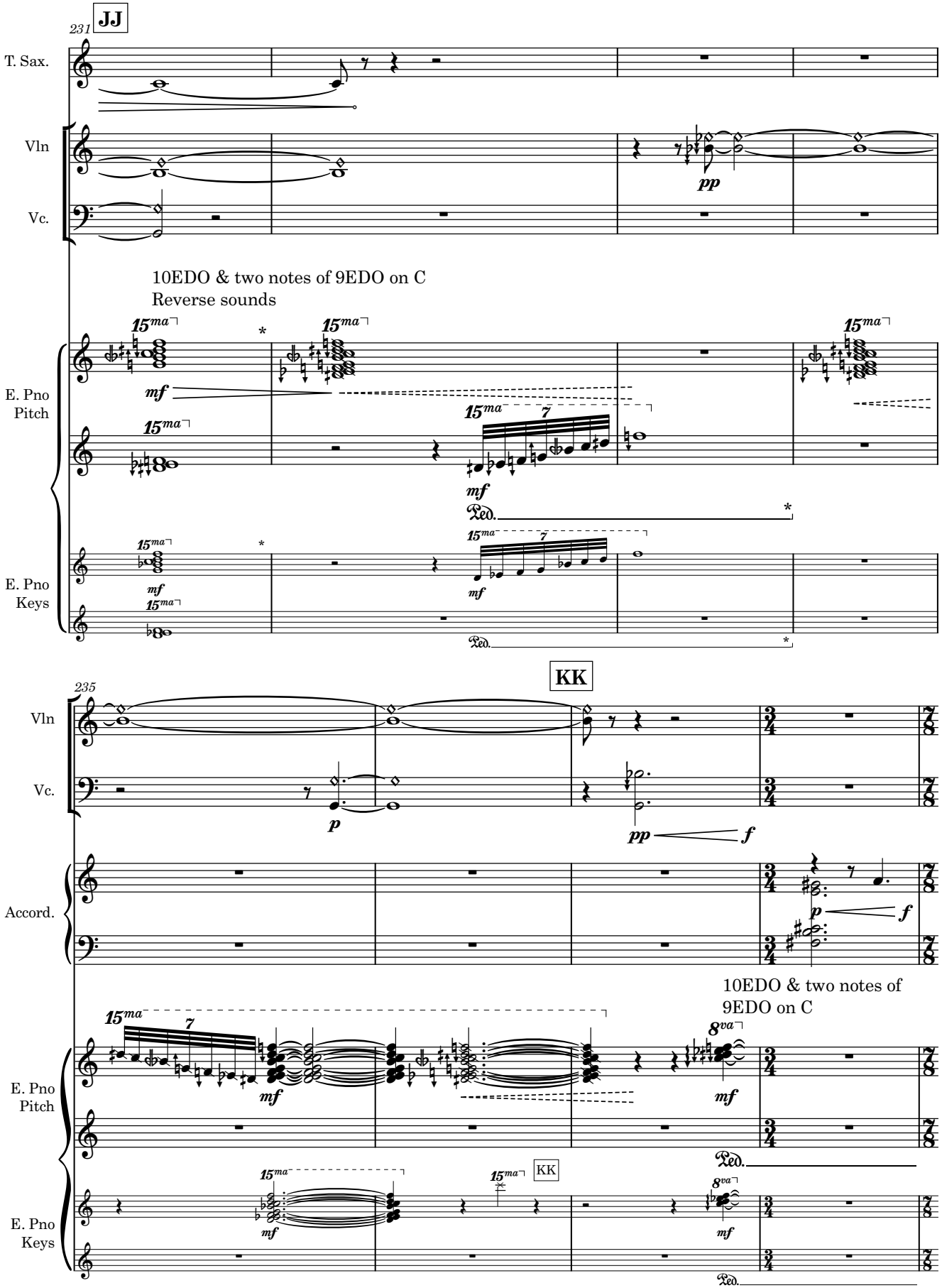

209
GG
f In love
M-S.
Co - mo é Di - vi - no
mf f
Intense
3
Bar.
É Per - fei - ção!
f In love
3
Co - mo é Di - vi - no
B Cl.
T. Sax.
p f
Vln
fp fp
Vc.
fp fp
Accord.
E. Pno
Pitch
(8)
(Ped.) *
E. Pno
Keys
(8)
(Ped.) *

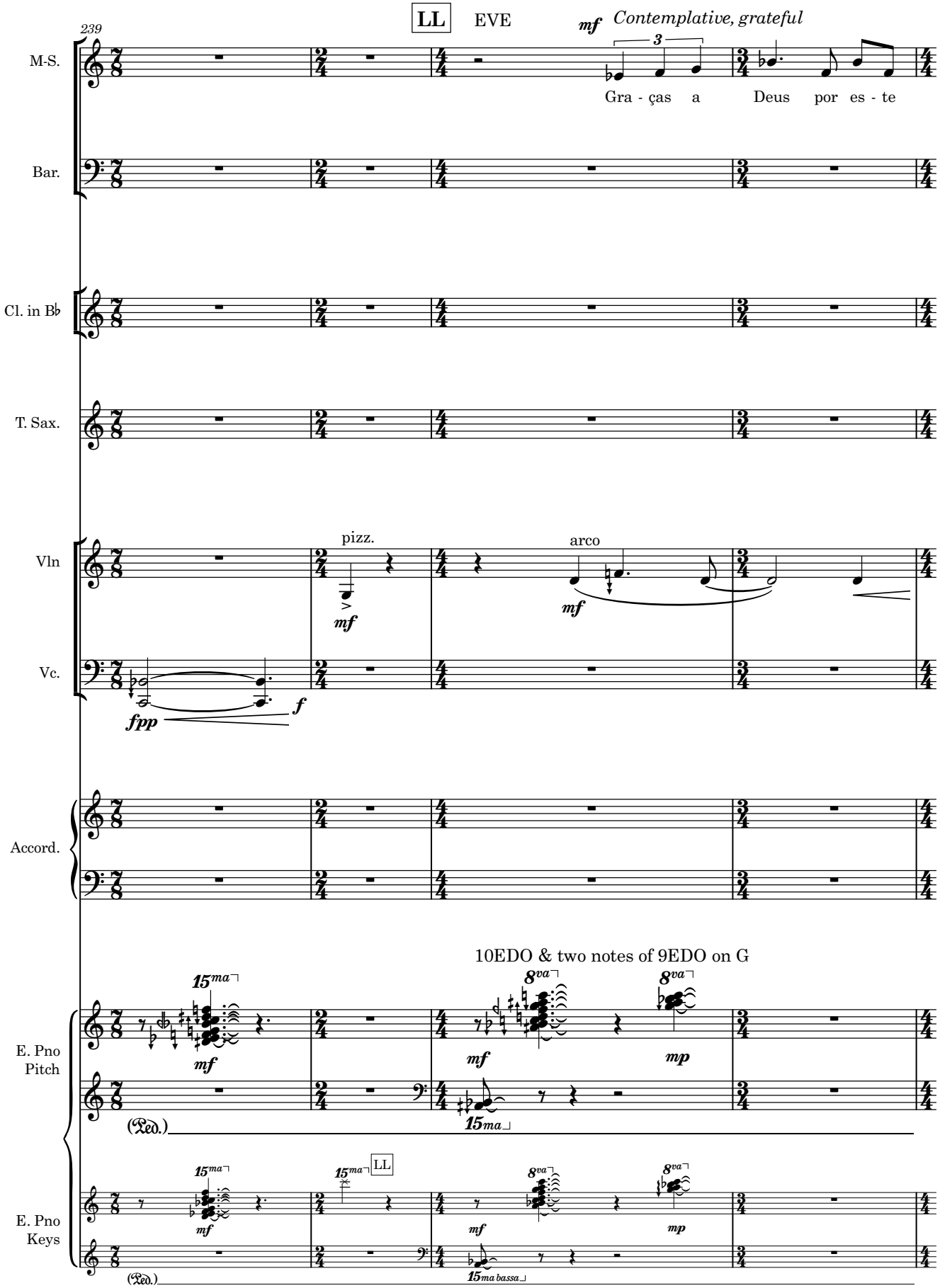

215
M-S.
es te A - mor!
Bar.
es - te A - mor!
B Cl.
B Cl.
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys

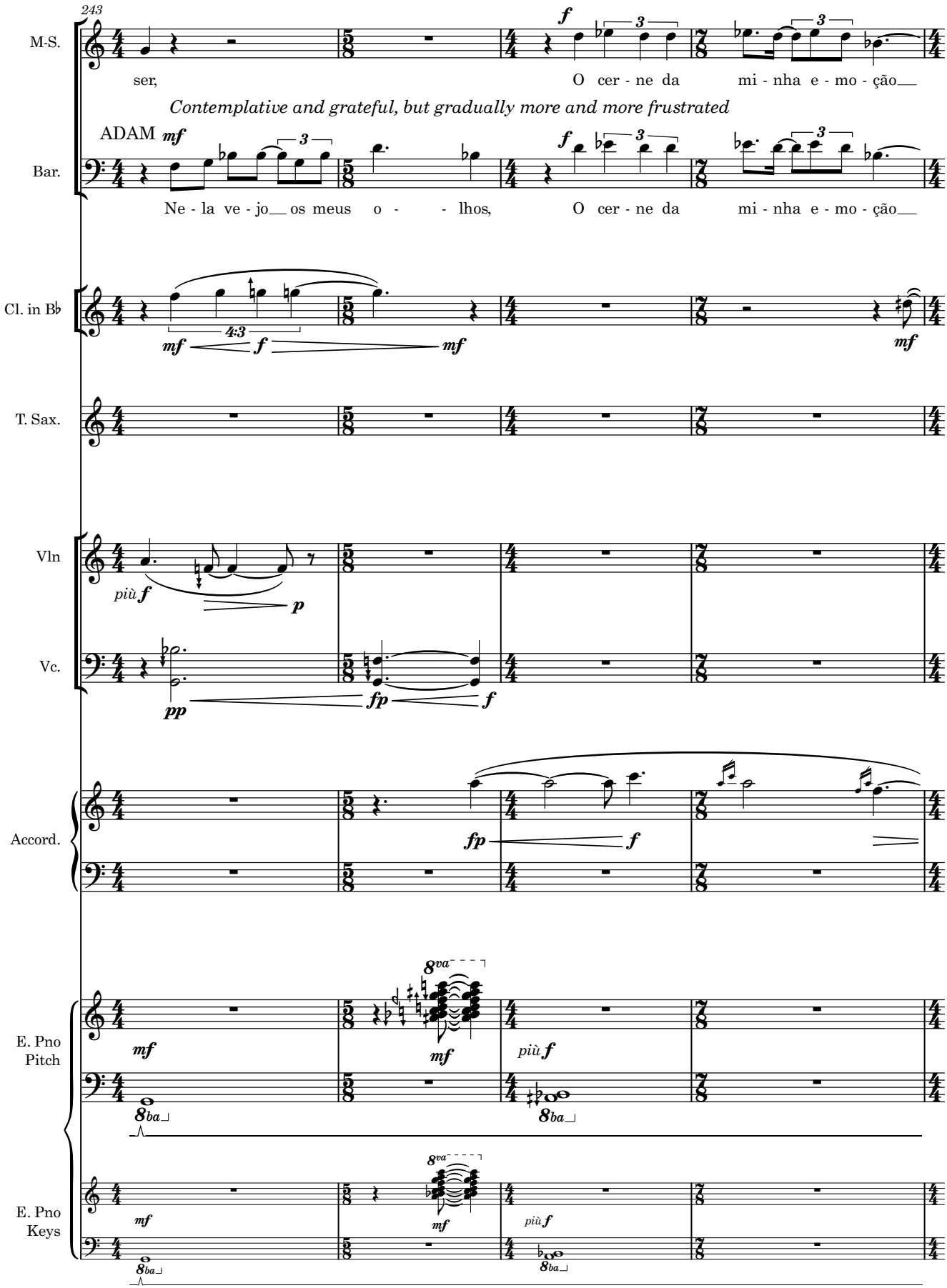

ADAM *Hopeful, Thrilled*
219
Bar.
Nun - ca mais, so - li - dão, nem ve - ne - no nas pa - la - vras. Nun - ca
To Cl. in B♭
B Cl.
T. Sax.
Vln
Vc.
pizz.
Accord.
E. Pno Pitch
(Ped.)
15ma
HH II
E. Pno Keys
(Ped.)
224
Bar.
mais Li - lith, só É - den e A - mor...

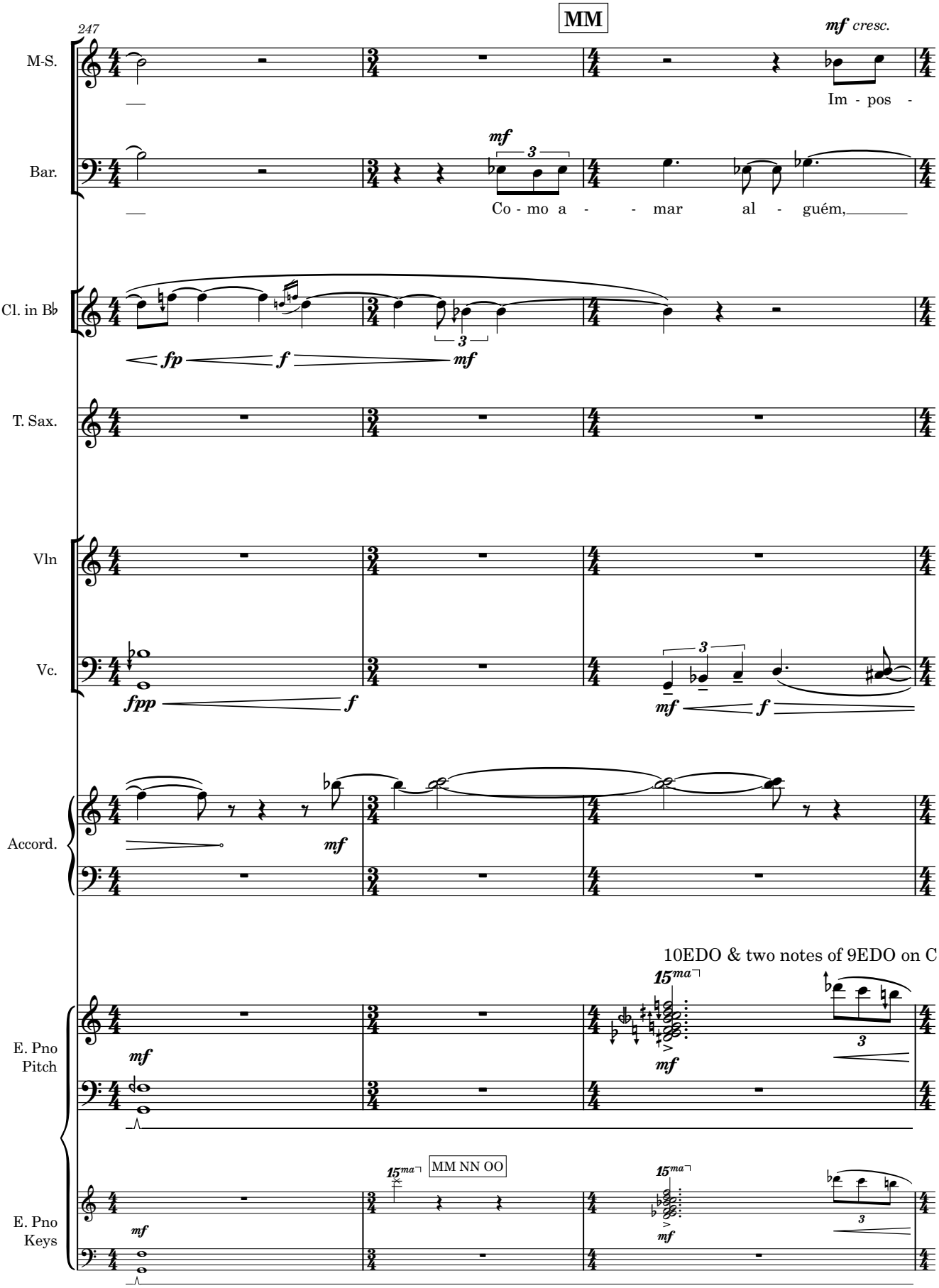
Adam and Eve move around simulating Adam and Lilith's Embrace. Adam tries a series of provocations on Eve to stimulate responses out of her, but finds them to be in vain. Eve simply follows Adam's leadership, following his movements, accommodating herself to his provocations without recognizing them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

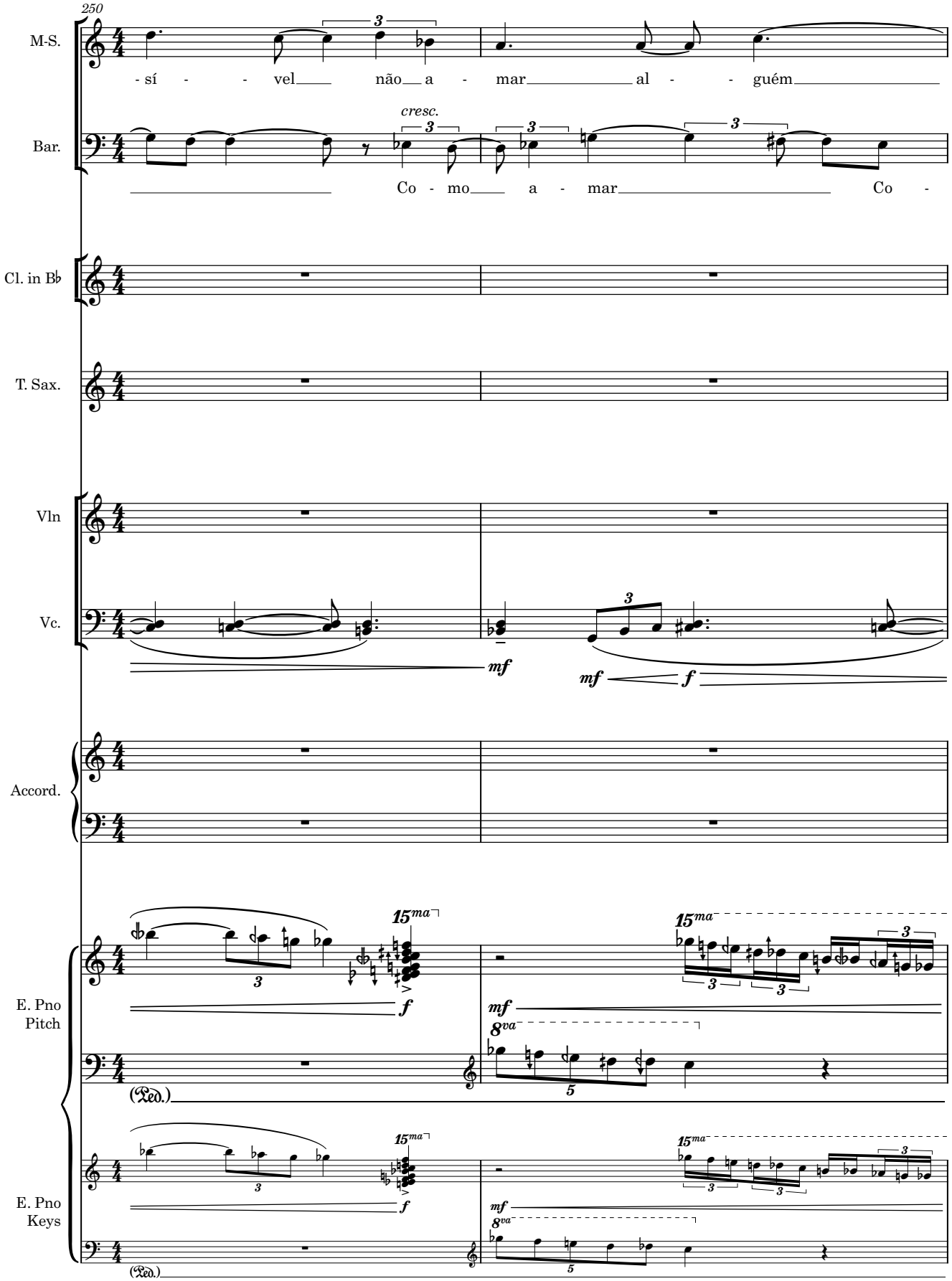


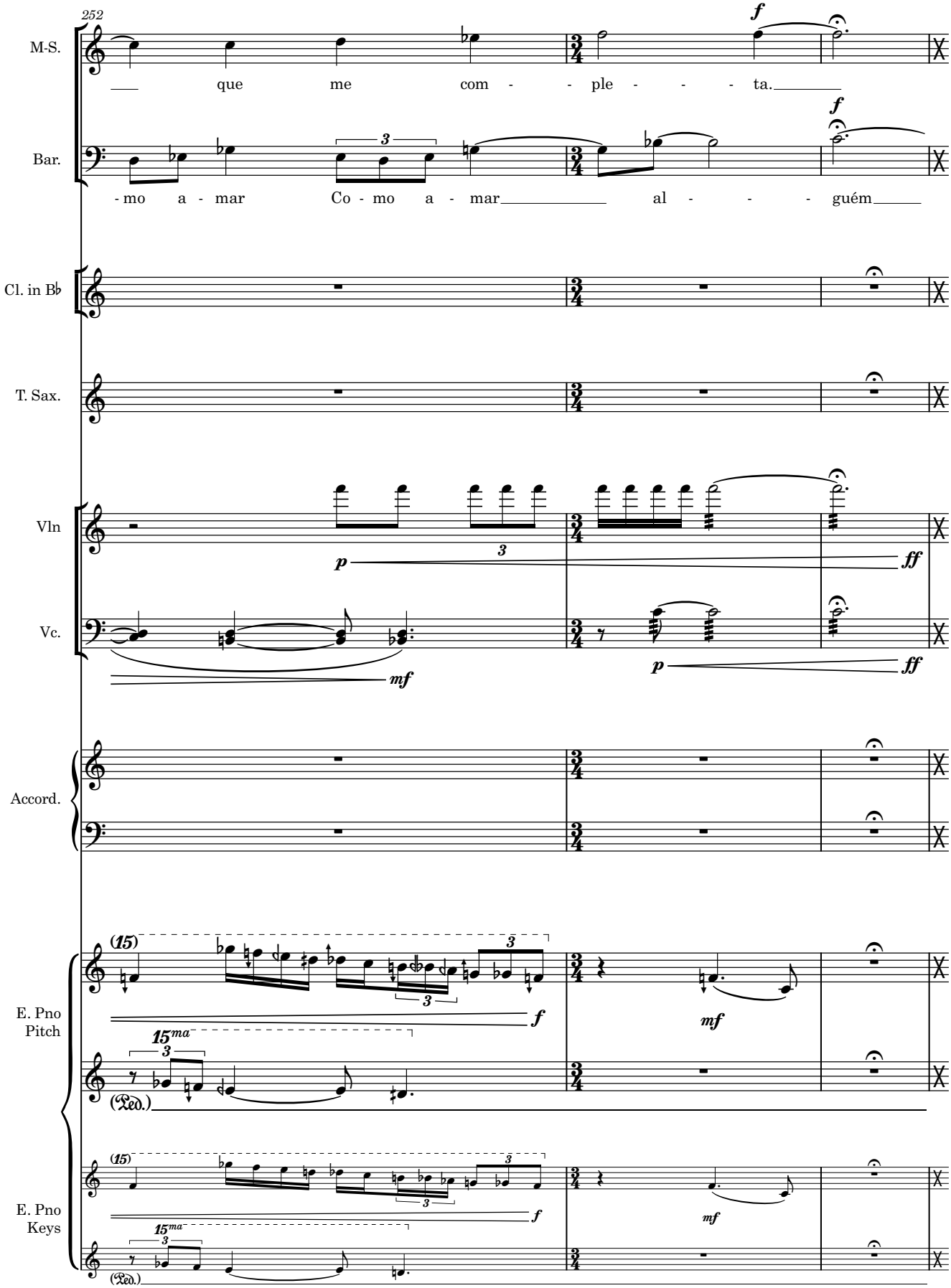

231
JJ
T. Sax.
Vln
Vc.
pp
10EDO & two notes of 9EDO on C
Reverse sounds
E. Pno
Pitch
15ma
mf
7
Ped.
E. Pno
Keys
235
KK
Vln
Vc.
p
pp
f
Accord.
p
f
10EDO & two notes of
9EDO on C
8va
mf
E. Pno
Pitch
E. Pno
Keys

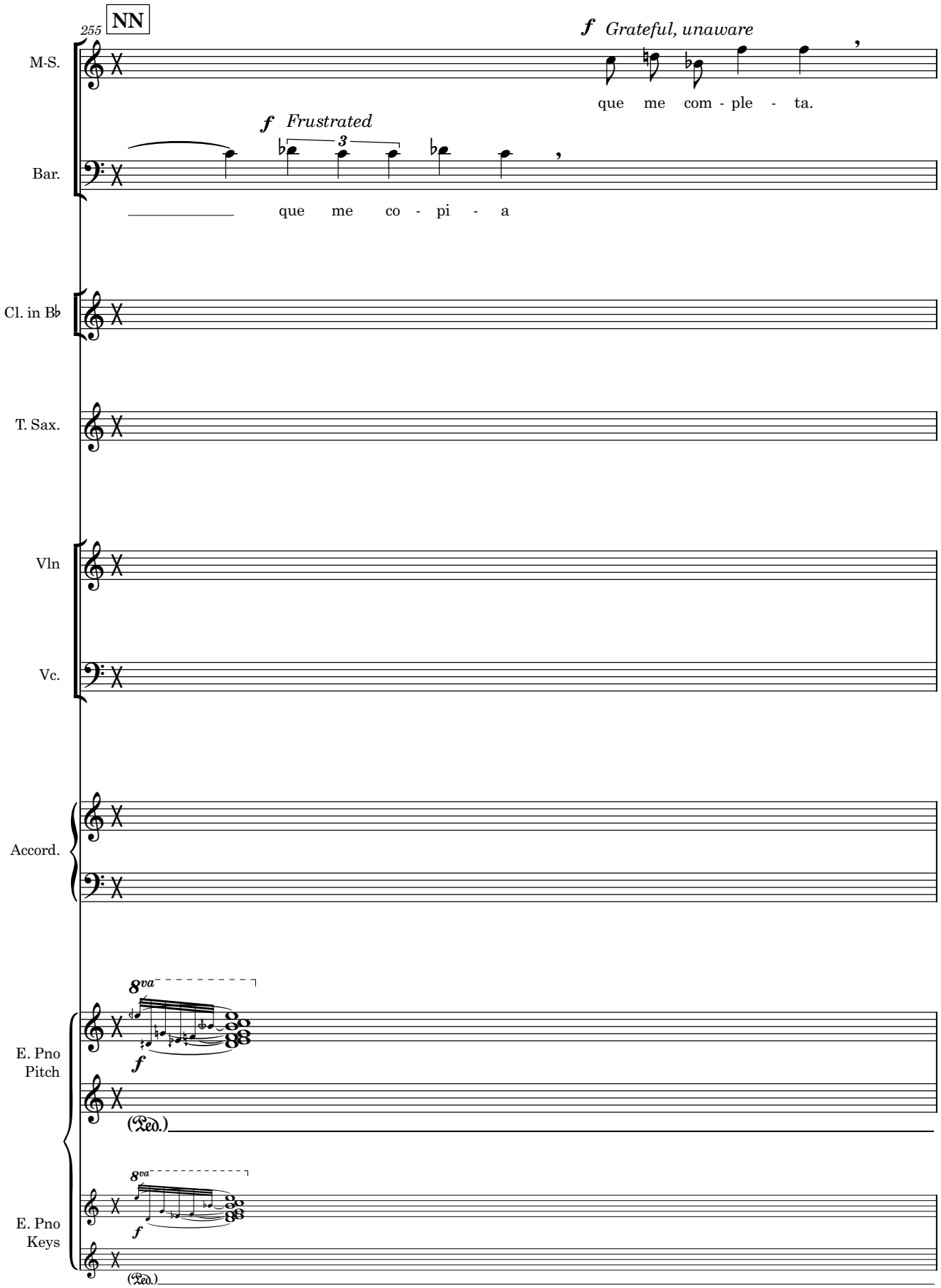

LL
EVE
239
mf Contemplative, grateful
M-S.
Gra - ças a Deus por es - te
Bar.
Cl. in B♭
T. Sax.
Vln
pizz.
mf
arco
mf
Vc.
fpp
f
Accord.
10EDO & two notes of 9EDO on G
E. Pno Pitch
15ma
mf
8va
mf
8va
mp
(Ped.)
15ma
E. Pno Keys
15ma
LL
8va
mf
8va
mp
(Ped.)
15ma bassa

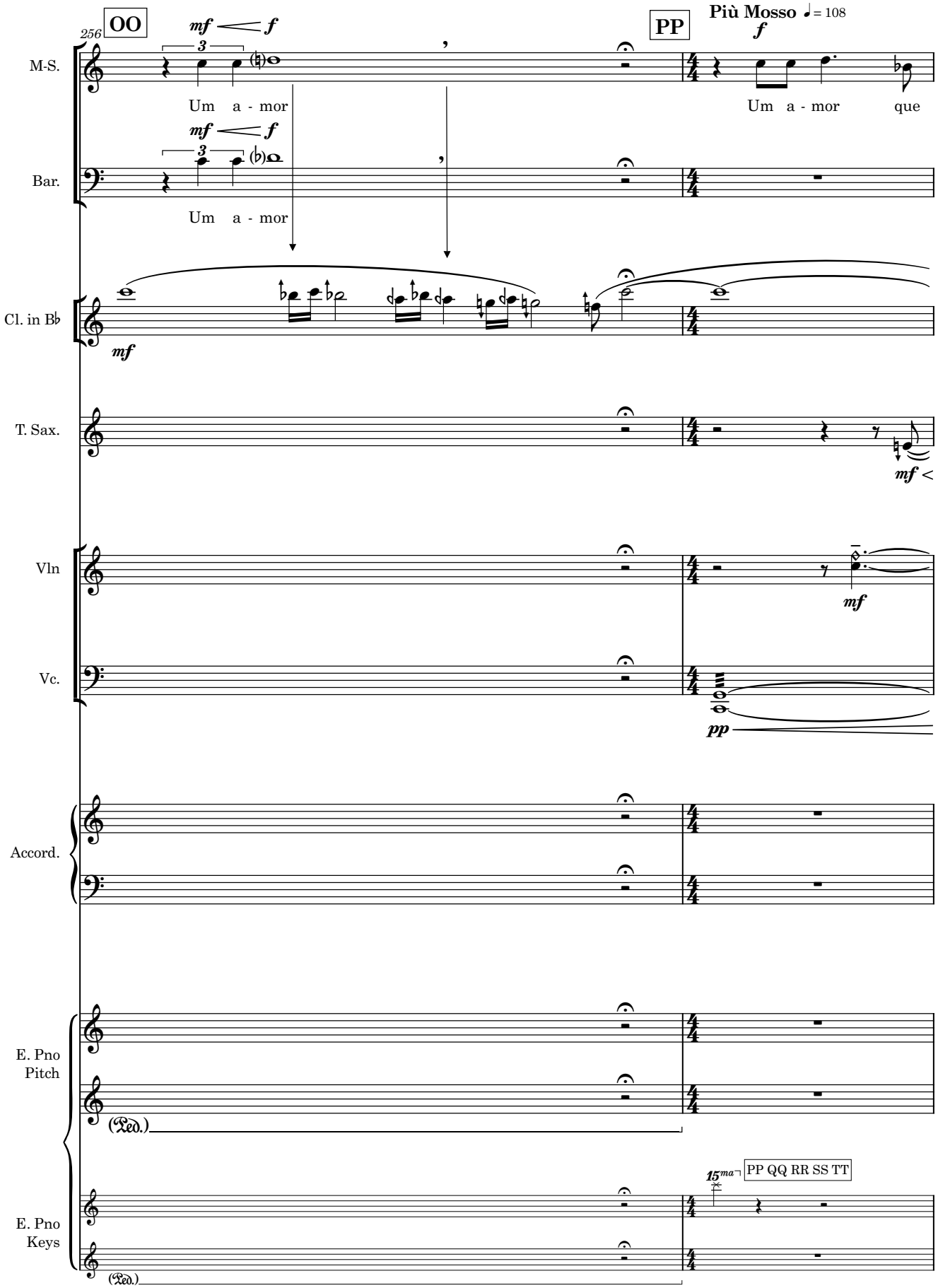

243
M-S.
ser,
O cer - ne da
mi - nha e - mo - ção
Contemplative and grateful, but gradually more and more frustrated
ADAM
Bar.
Ne - la ve - jo os meus o - - lhos,
O cer - ne da
mi - nha e - mo - ção
Cl. in Bb
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys

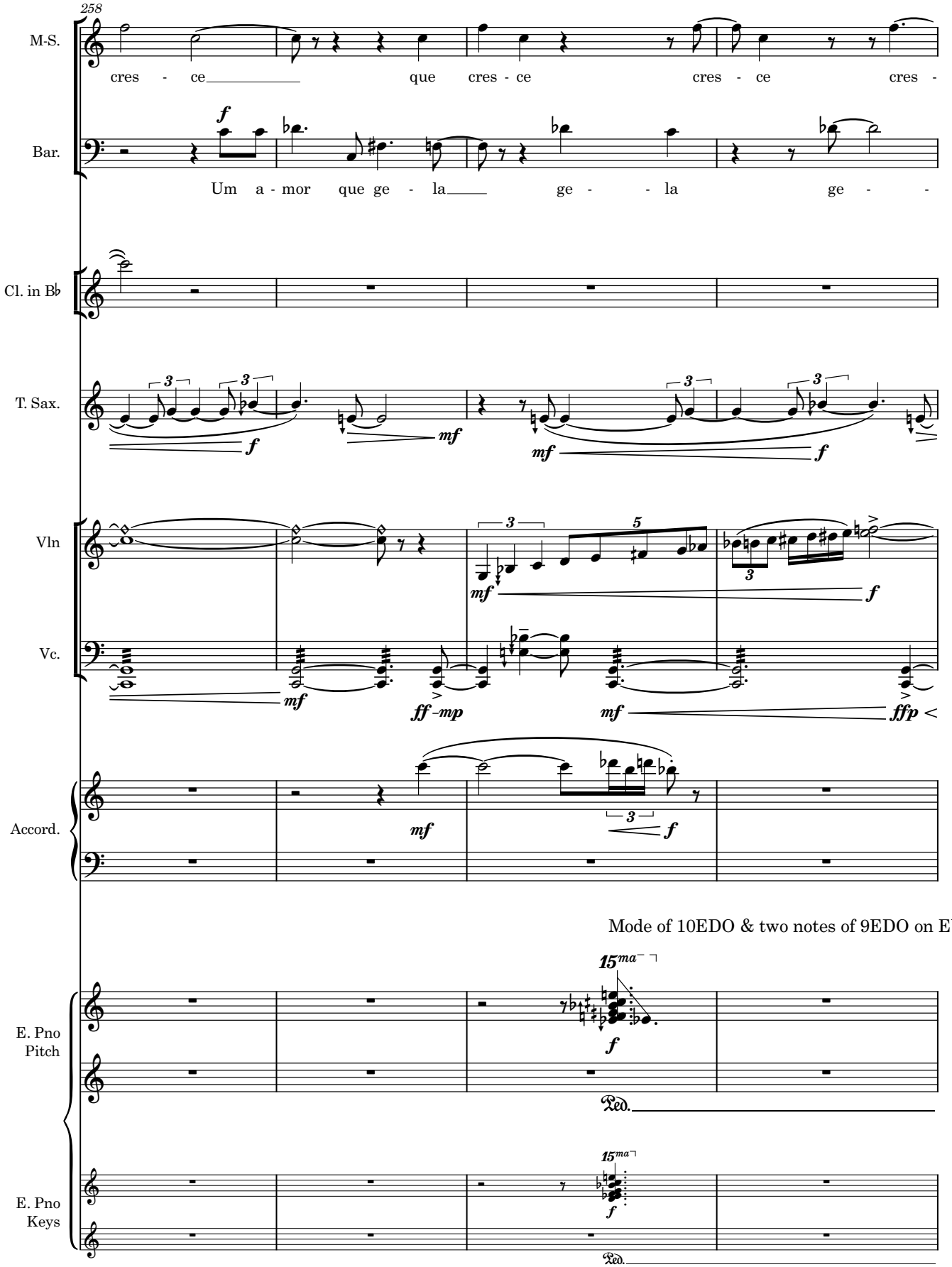

247
MM
mf cresc.
M-S.
Im - pos -
Bar.
mf
Co - mo a - - mar al - guém,
Cl. in B♭
fp f mf
T. Sax.
Vln
Vc.
fpp f
mf f
Accord.
mf
10EDO & two notes of 9EDO on C
15ma
E. Pno Pitch
mf
MM NN OO
E. Pno Keys

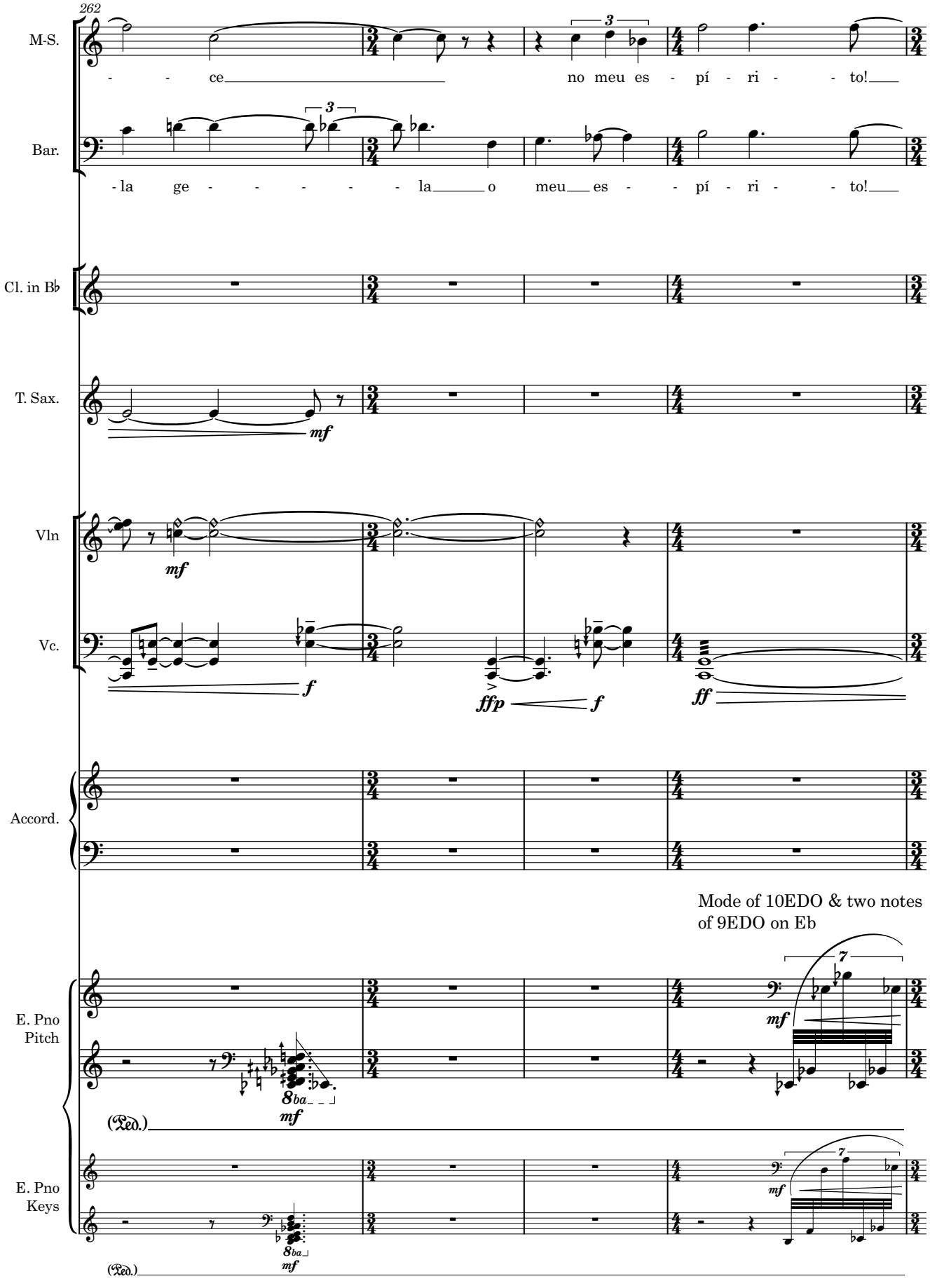

250
M-S.
- sí - - vel não a - mar al - - guém
Bar.
cresc.
Co - mo a - mar Co -
Cl. in B♭
T. Sax.
Vln
Vc.
mf
mf f
Accord.
E. Pno Pitch
15ma
f
mf
8va
(Ped.)
E. Pno Keys

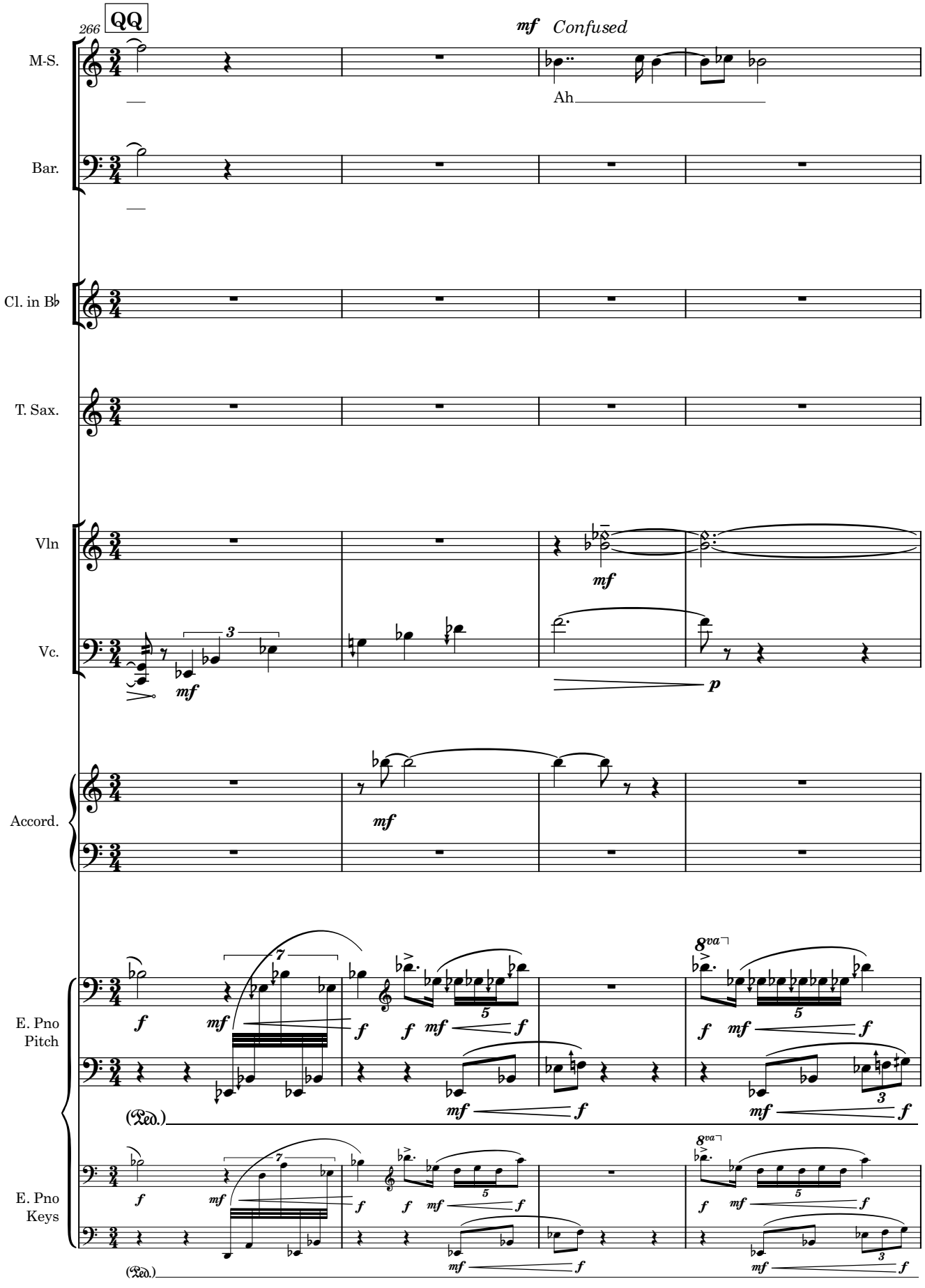

252
M-S.
que me com - - ple - - - - ta.
Bar.
-mo a - mar Co - mo a - mar al - - - - guém
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys
(Ped.)

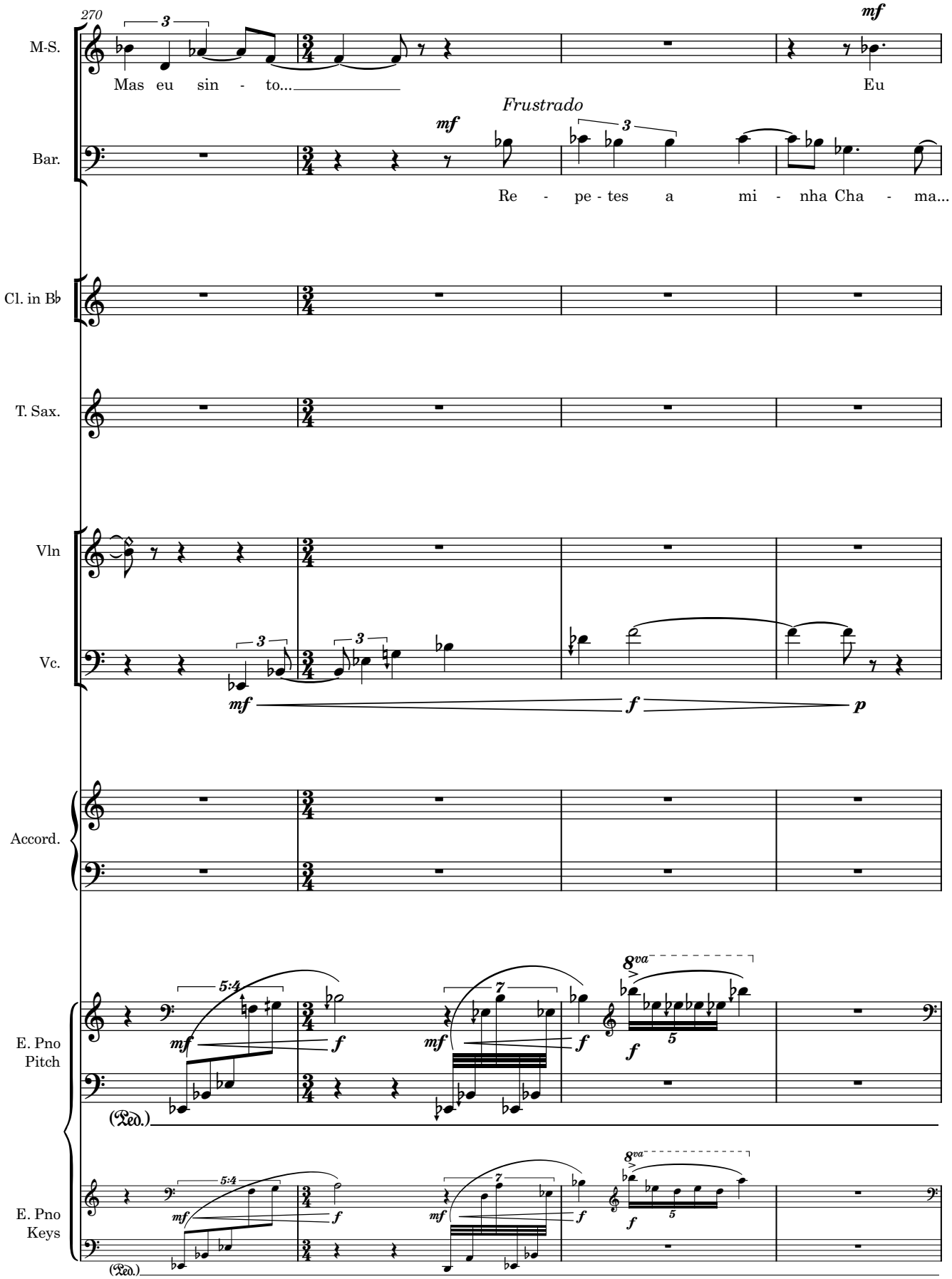

NN
255
M-S.
f Grateful, unaware
que me com - ple - ta.
Bar.
f Frustrated
3
que me co - pi - a
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
8va
f
(Ped.)
E. Pno
Keys
8va
f
(Ped.)

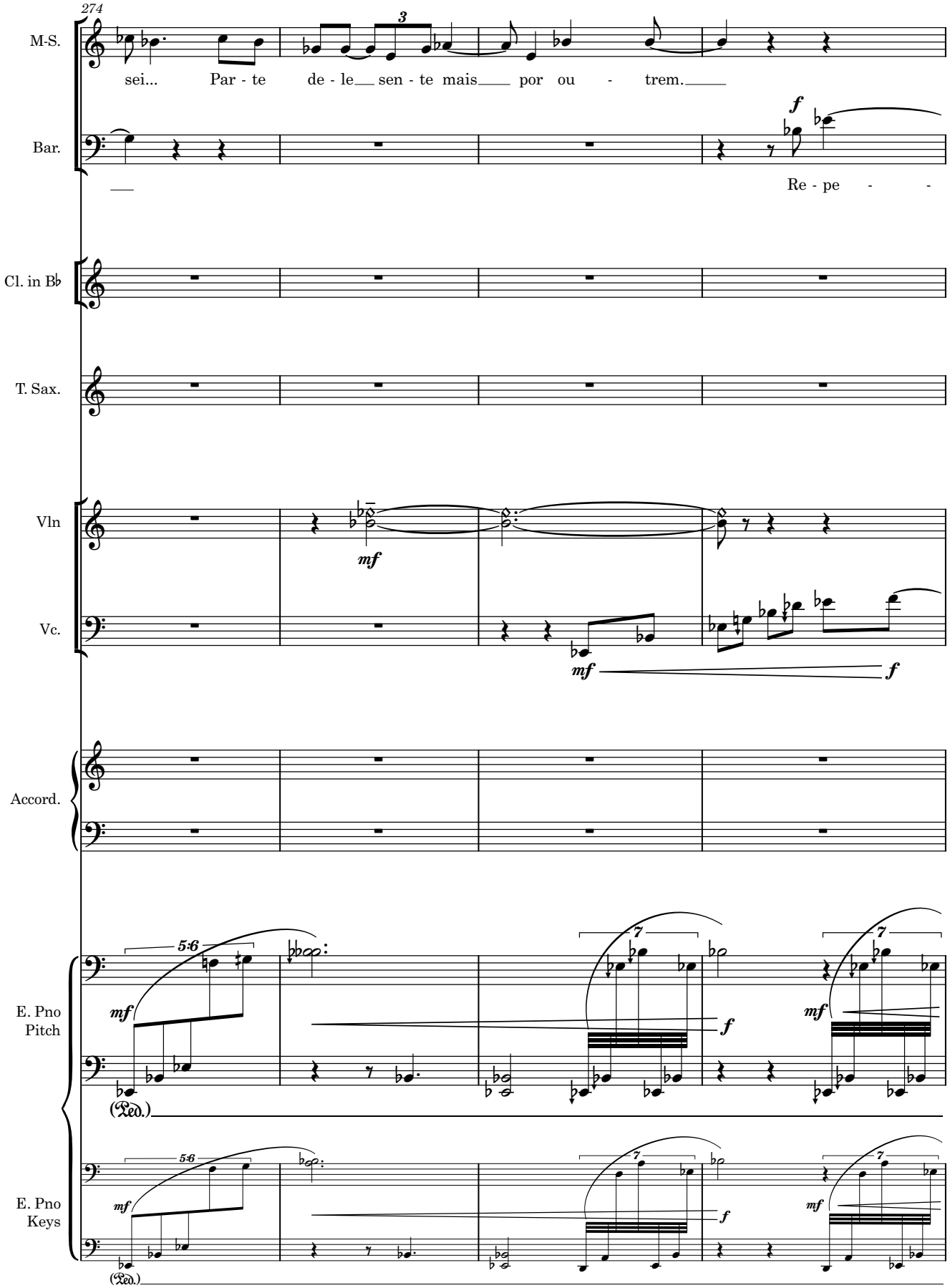

256
OO
PP
Più Mosso ♩= 108
M-S.
Bar.
Um a - mor
Um a - mor
Um a - mor que
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys
PP QQ RR SS TT

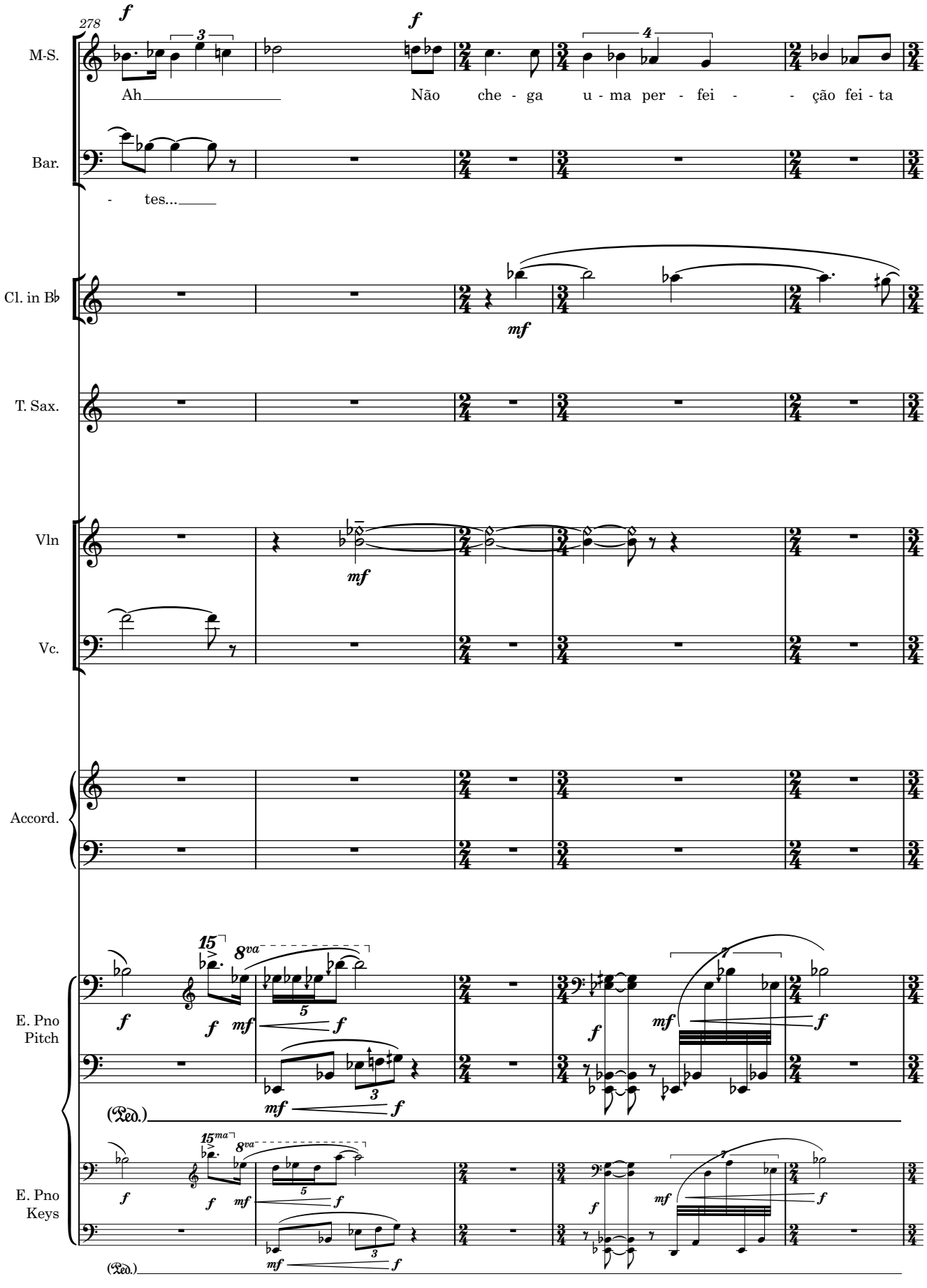

258
M-S.
cres - ce que cres - ce cres - ce cres -
Bar.
Um a - mor que ge - la ge - la ge -
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
Mode of 10EDO & two notes of 9EDO on Eb
E. Pno Pitch
E. Pno Keys

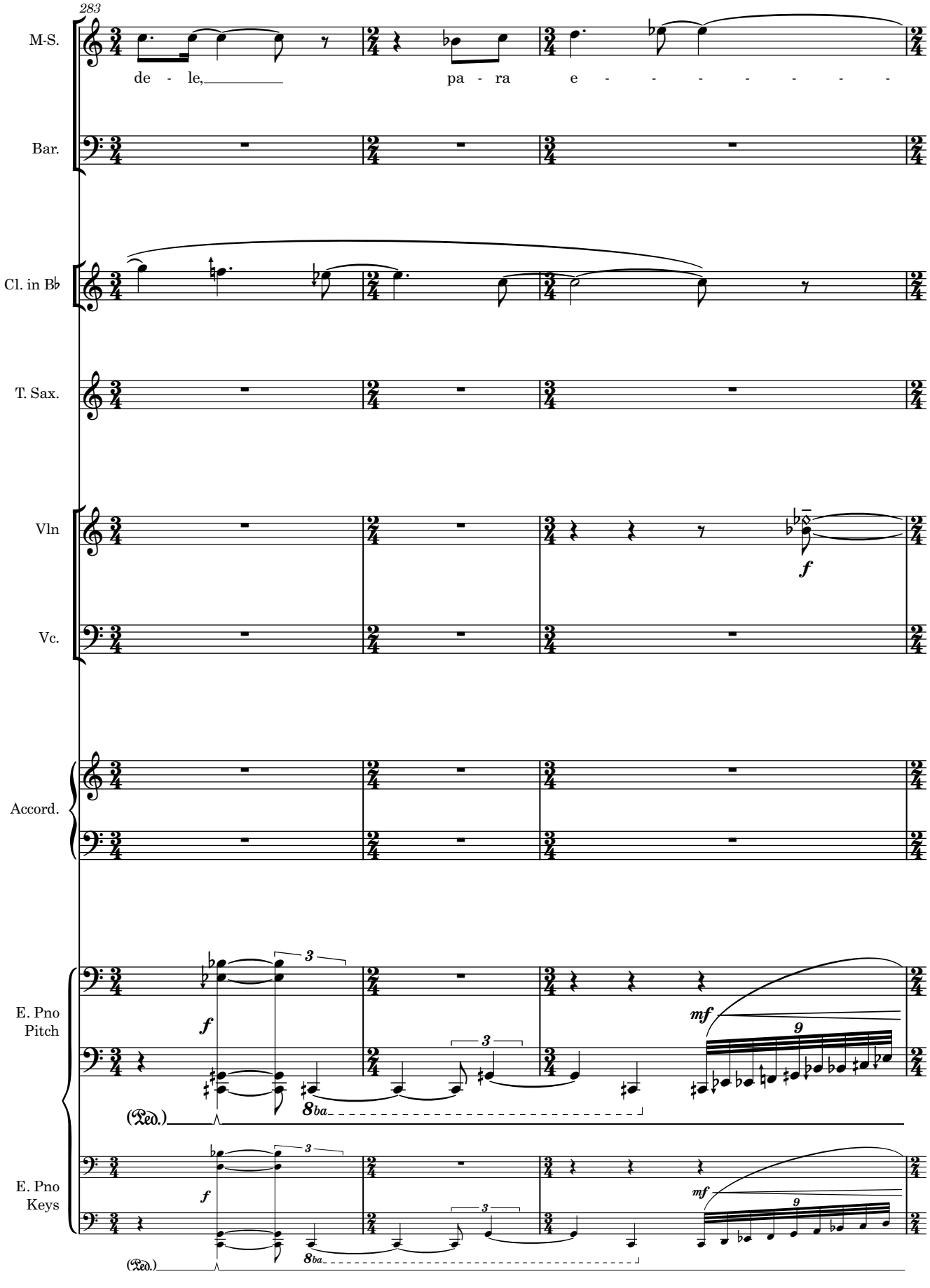

262
M-S.
- - ce no meu es - pí - ri - - to!
Bar.
- la ge - - - - - - la o meu es - - pí - ri - - to!
Cl. in B♭
T. Sax.
mf
Vln
mf
Vc.
f
ffp
f
ff
Accord.
Mode of 10EDO & two notes of 9EDO on Eb
E. Pno Pitch
mf
mf
(Ped.)
E. Pno Keys
mf
mf
(Ped.)

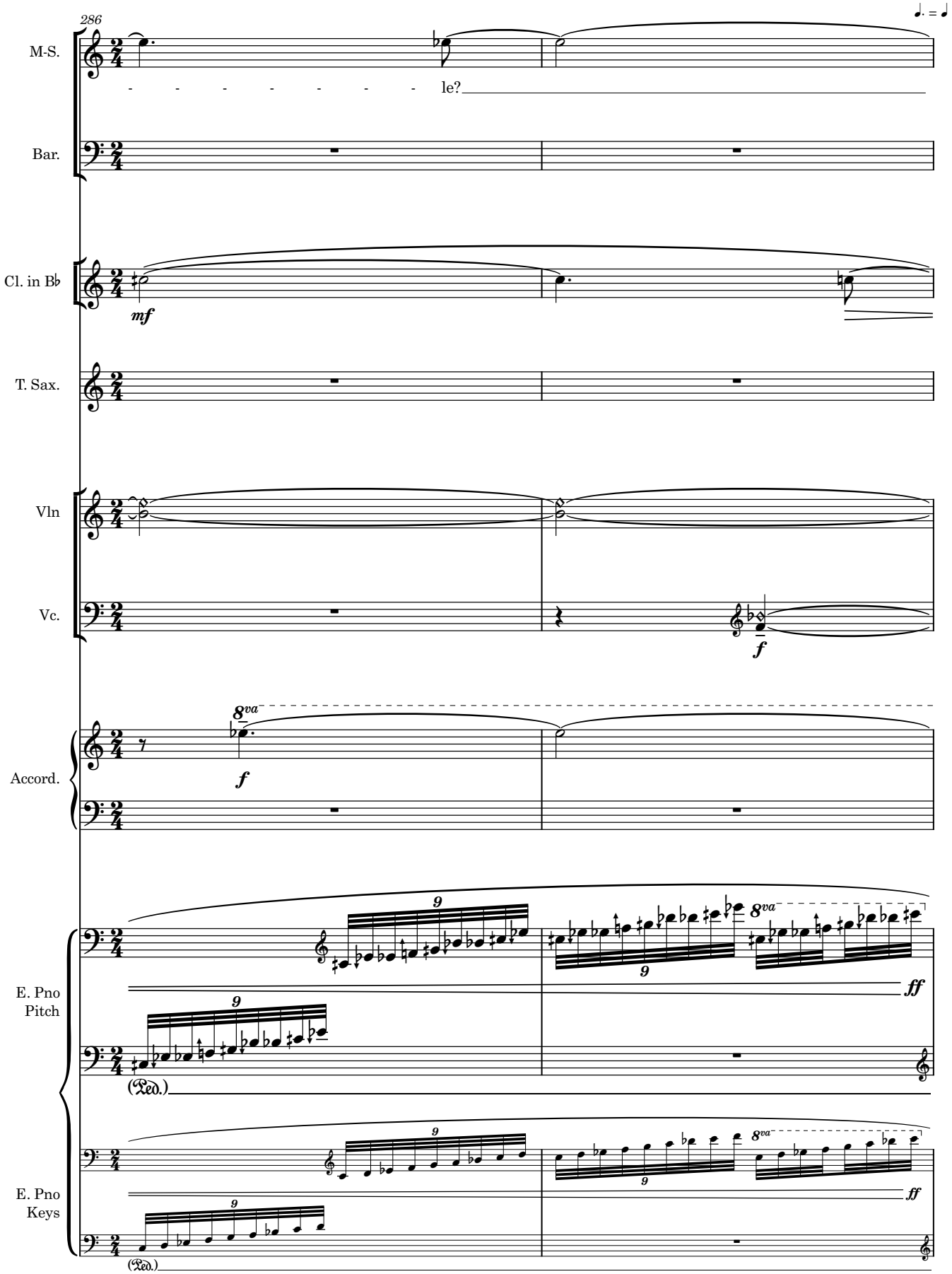

266
QQ
mf Confused
M-S.
Ah
Bar.
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
8va

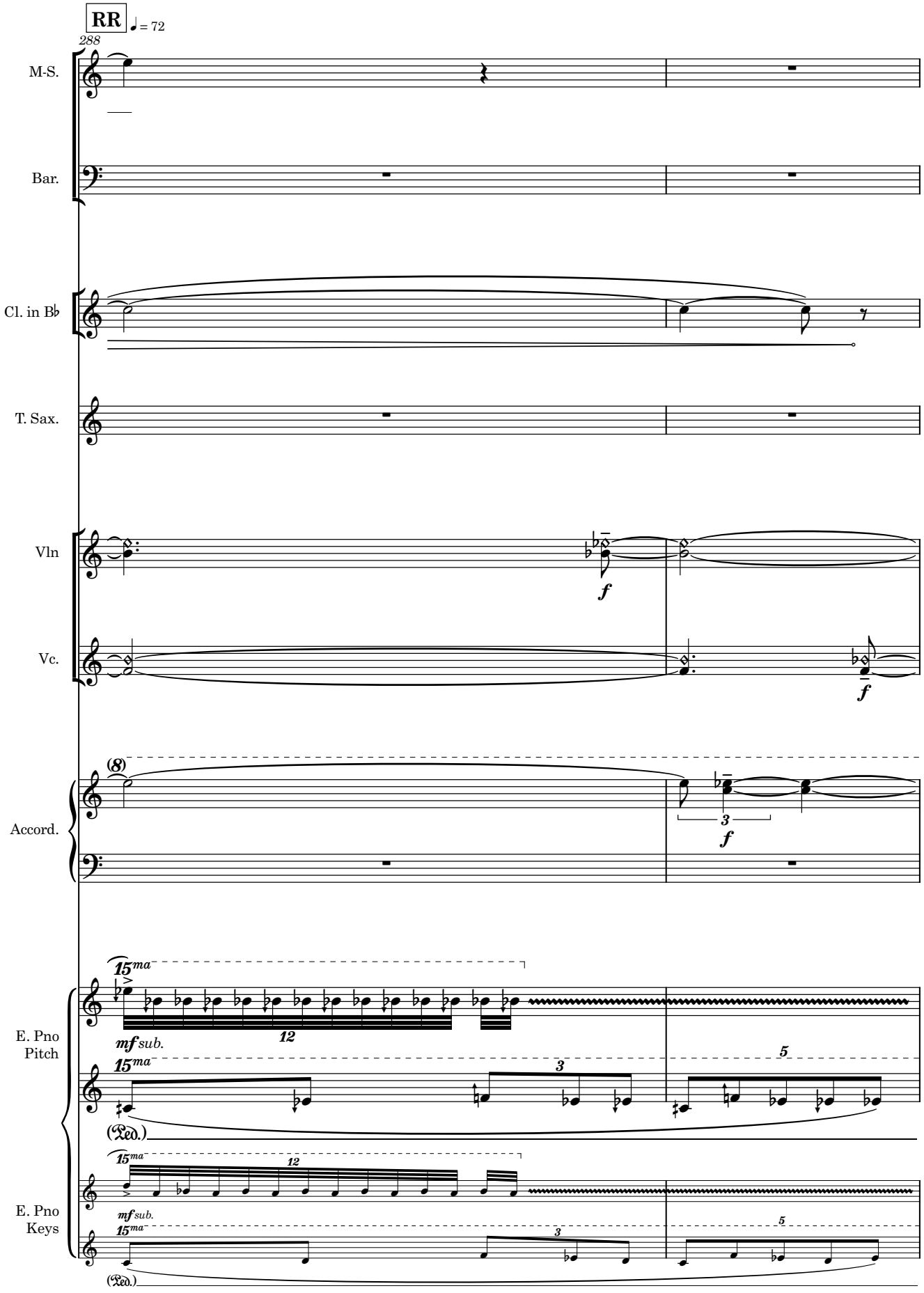

270
M-S.
Mas eu sin - to...
mf
Eu
Frustrado
Bar.
mf
Re - pe - tes a mi - nha Cha - ma...
Cl. in B♭
T. Sax.
Vln
Vc.
mf
f
p
Accord.
E. Pno Pitch
5:4
7
8va
(Ped.)
E. Pno Keys

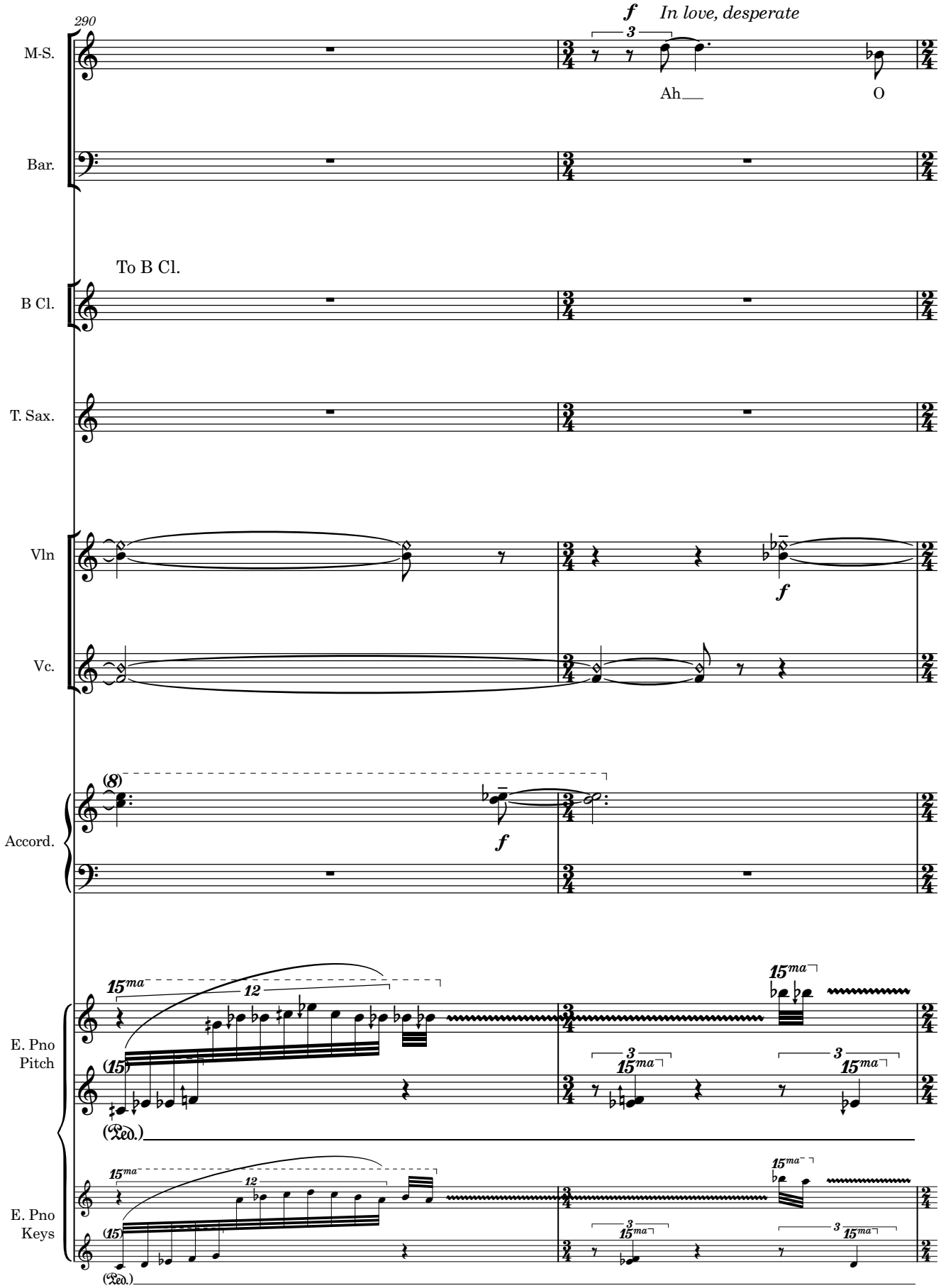

274
M-S.
sei... Par - te de - le sen - te mais por ou - trem.
Bar.
Re - pe - -
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys

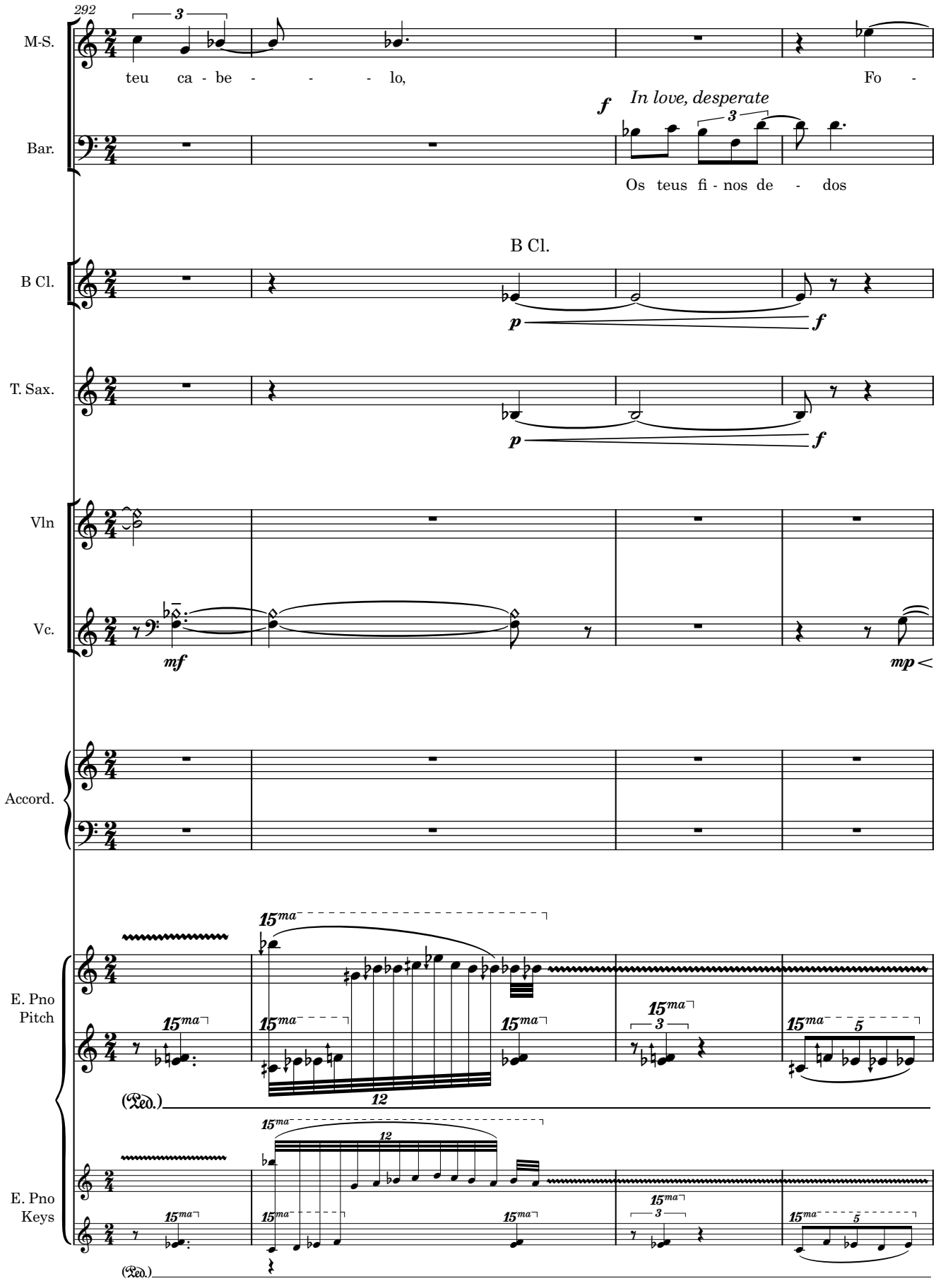

278
M-S.
Ah
Não che - ga u - ma per - fei - - ção fei - ta
Bar.
- tes...
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys

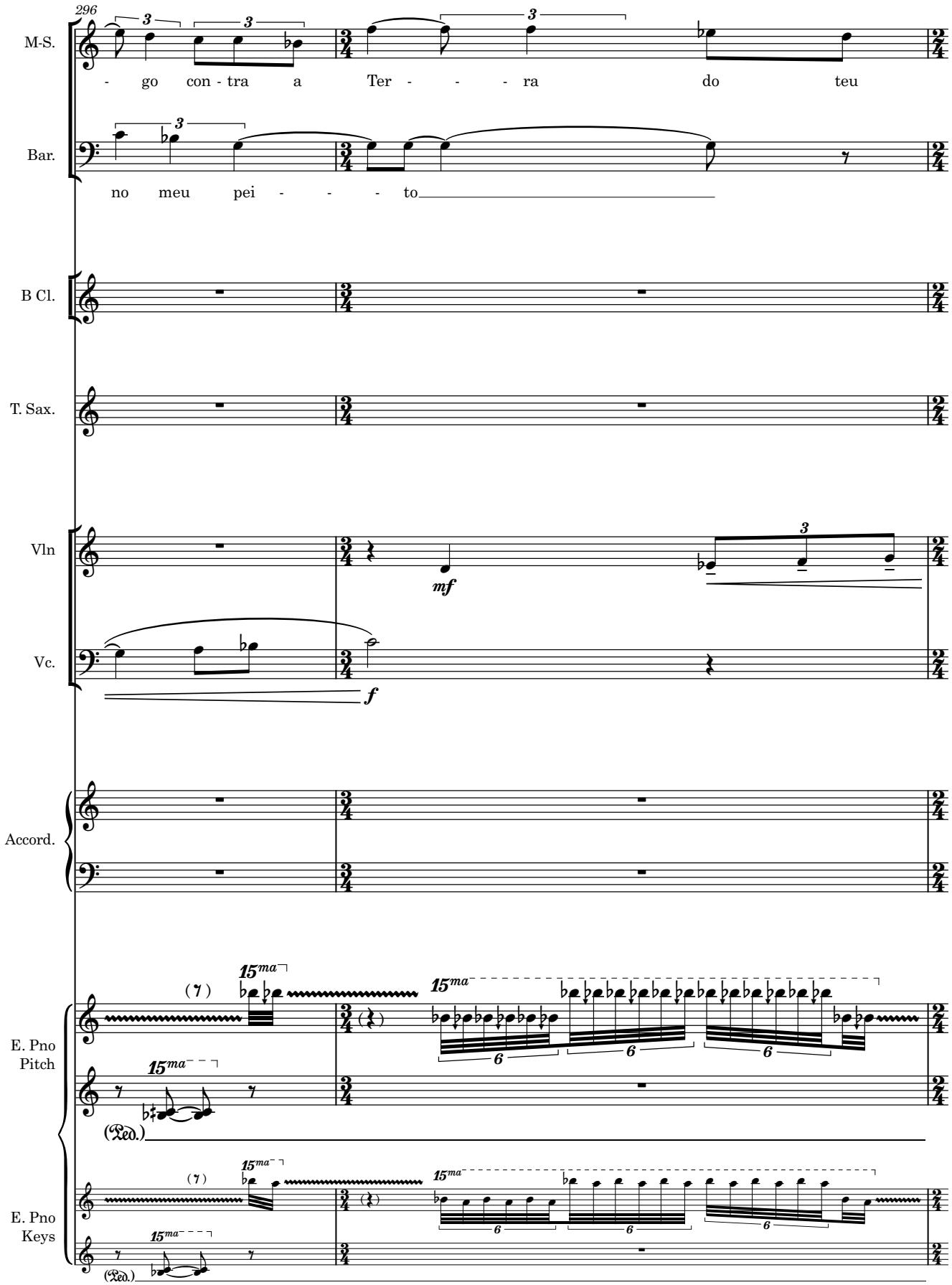

283
M-S.
de - le,
pa - ra e - - - - - - - -
Bar.
Cl. in B♭
T. Sax.
Vln
f
Vc.
Accord.
E. Pno
Pitch
f
3
mf
9
8ba
(Ped.)
E. Pno
Keys
f
3
mf
9
8ba
(Ped.)

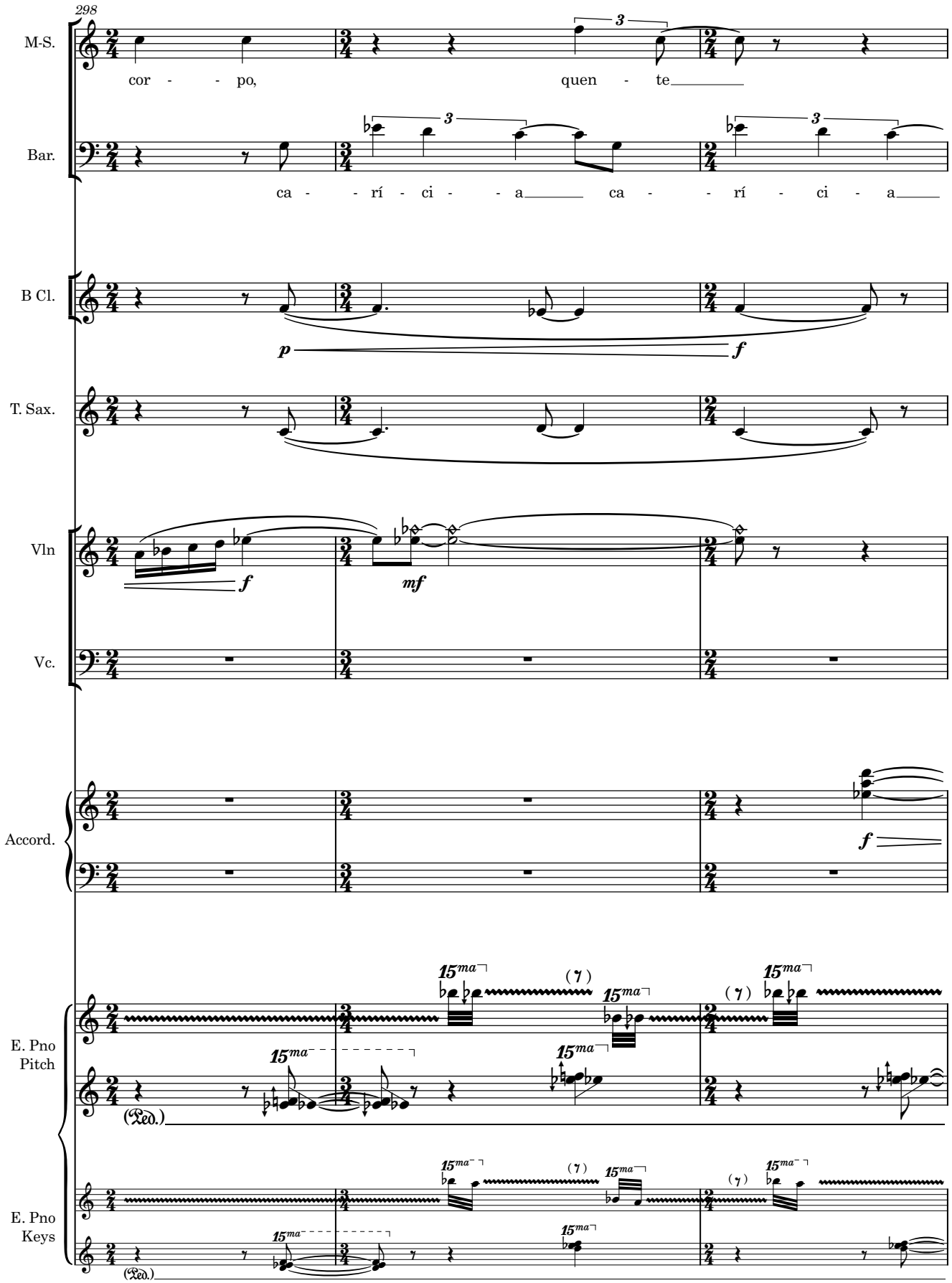

286
M-S.
le?
Bar.
Cl. in B♭
mf
T. Sax.
Vln
Vc.
f
Accord.
8va
f
E. Pno
Pitch
9
8va
ff
(Ped.)
E. Pno
Keys
9
8va
ff
(Ped.)

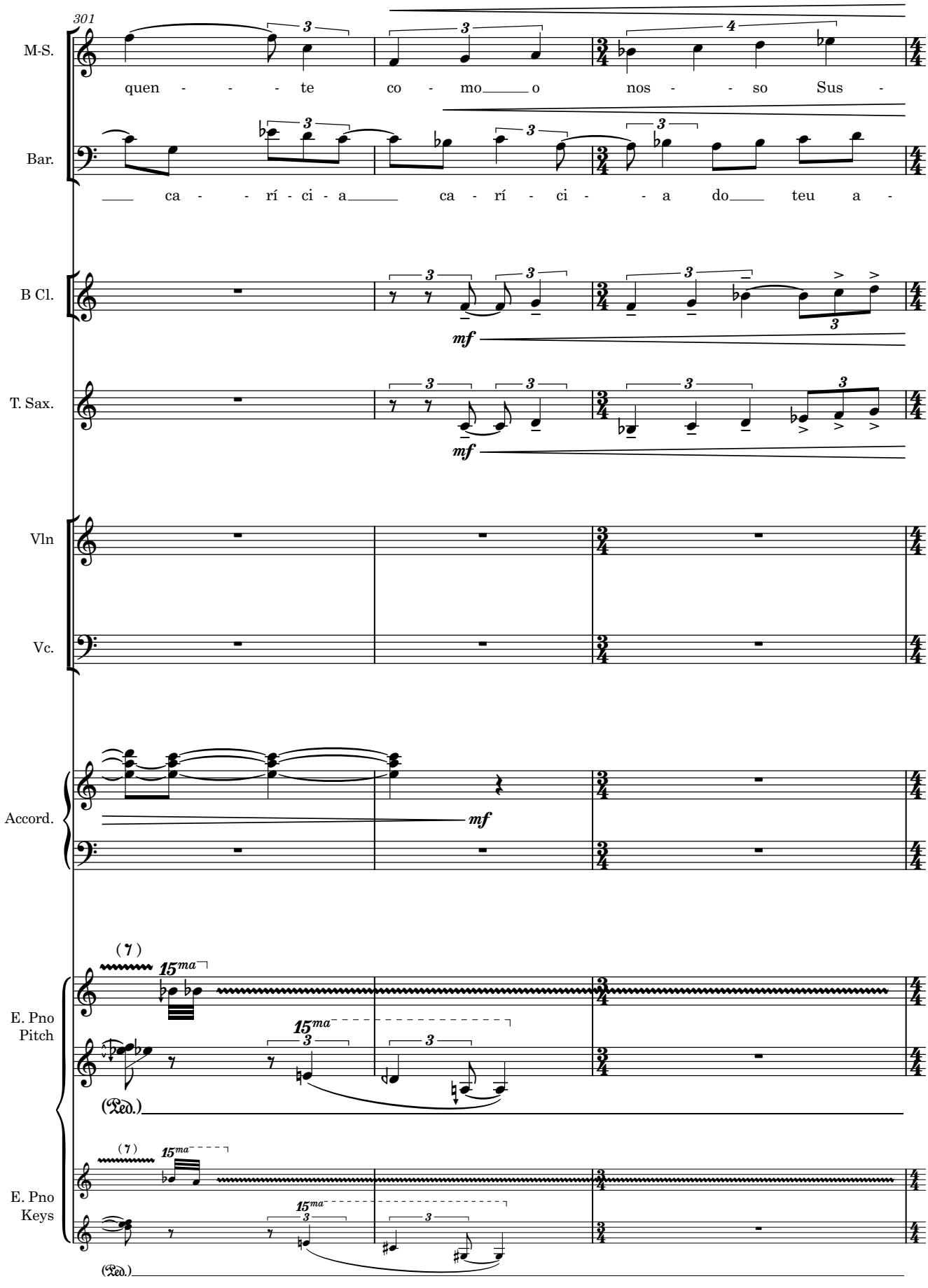

RR
♩ = 72
288
M-S.
Bar.
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
f
mf sub.
15ma
12
3
5

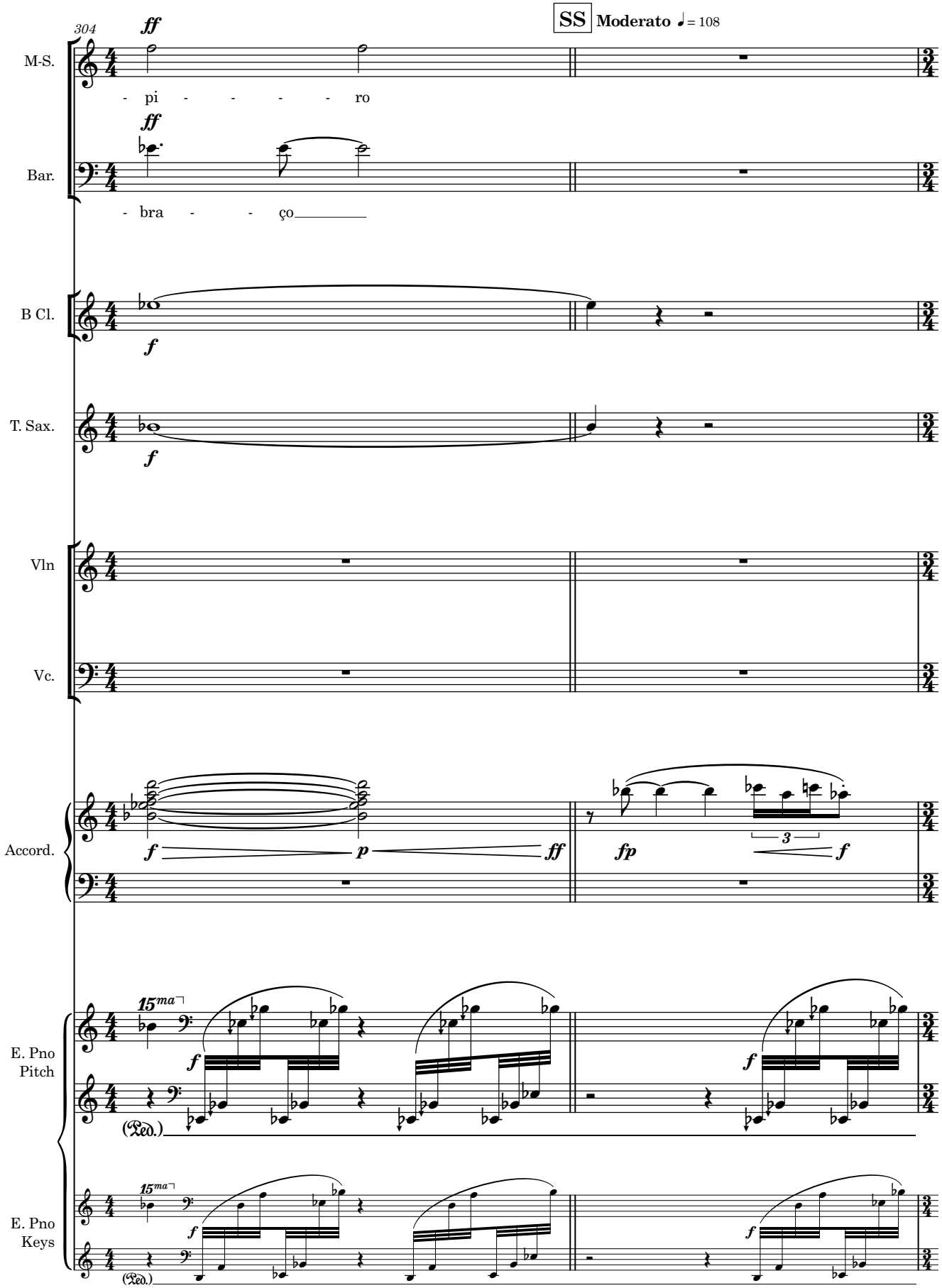

290
M-S.
Bar.
B Cl.
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys
f
In love, desperate
Ah
O
To B Cl.
(8)
15ma
12
(15)
(Ped.)

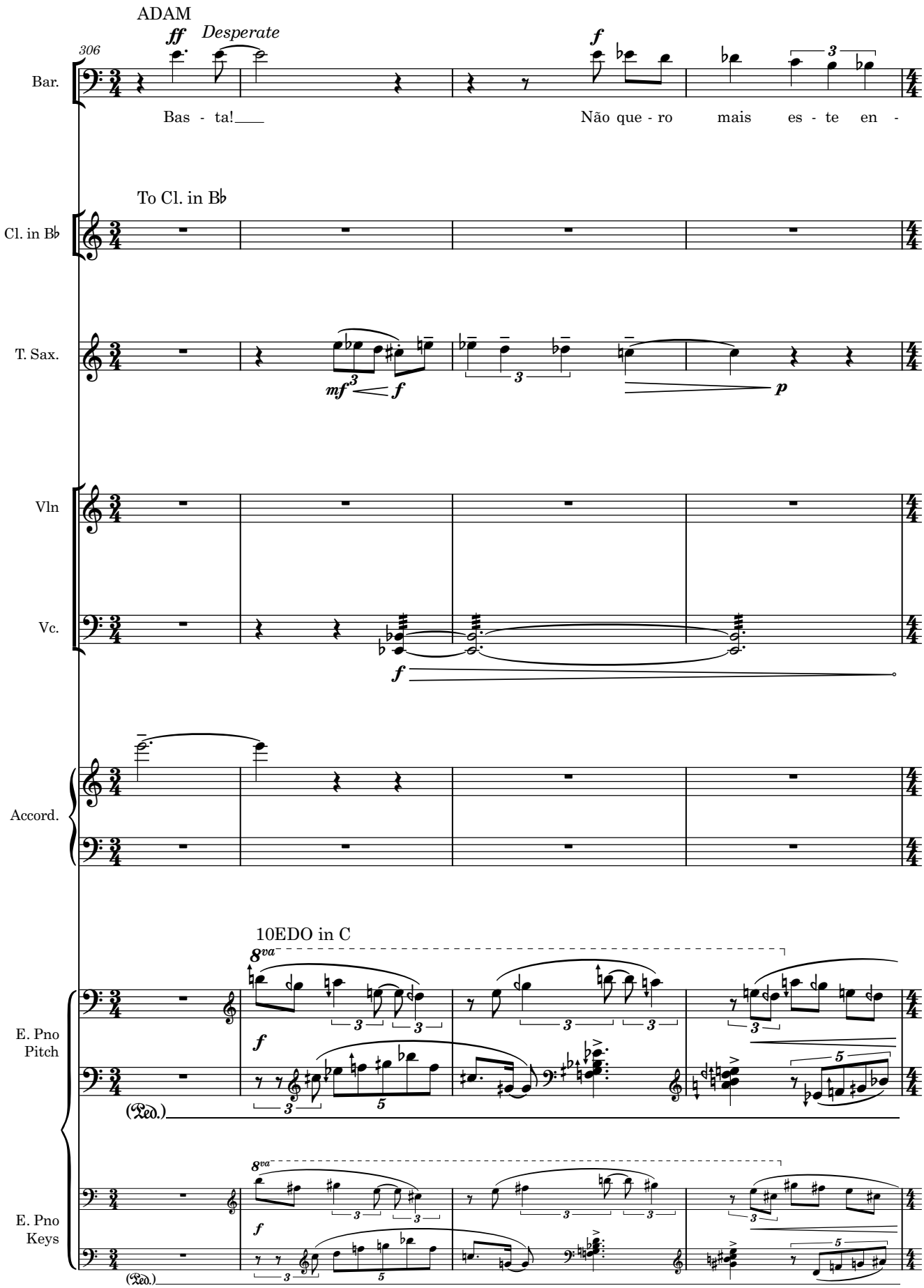

292
M-S.
teu ca - be - - - lo,
Fo -
Bar.
f
In love, desperate
Os teus fi - nos de - dos
B Cl.
B Cl.
p
f
T. Sax.
p
f
Vln
Vc.
mf
mp
Accord.
E. Pno
Pitch
15ma
(Ped.)
E. Pno
Keys
15ma
(Ped.)

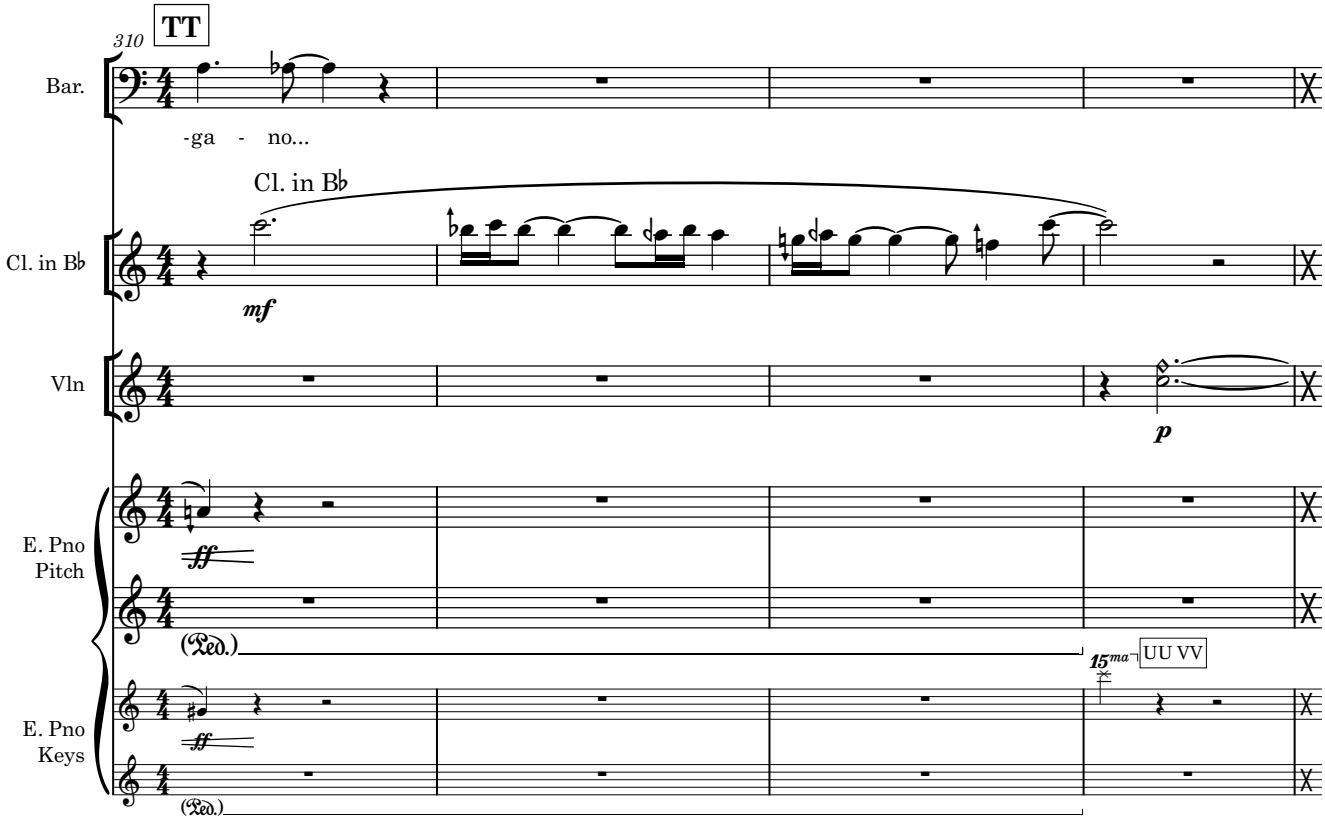

296
M-S.
- go con - tra a Ter - - - - ra do teu
Bar.
no meu pei - - - - to
B Cl.
T. Sax.
Vln
mf
Vc.
f
Accord.
E. Pno
Pitch
15ma
(Ped.)
E. Pno
Keys
15ma
(Ped.)

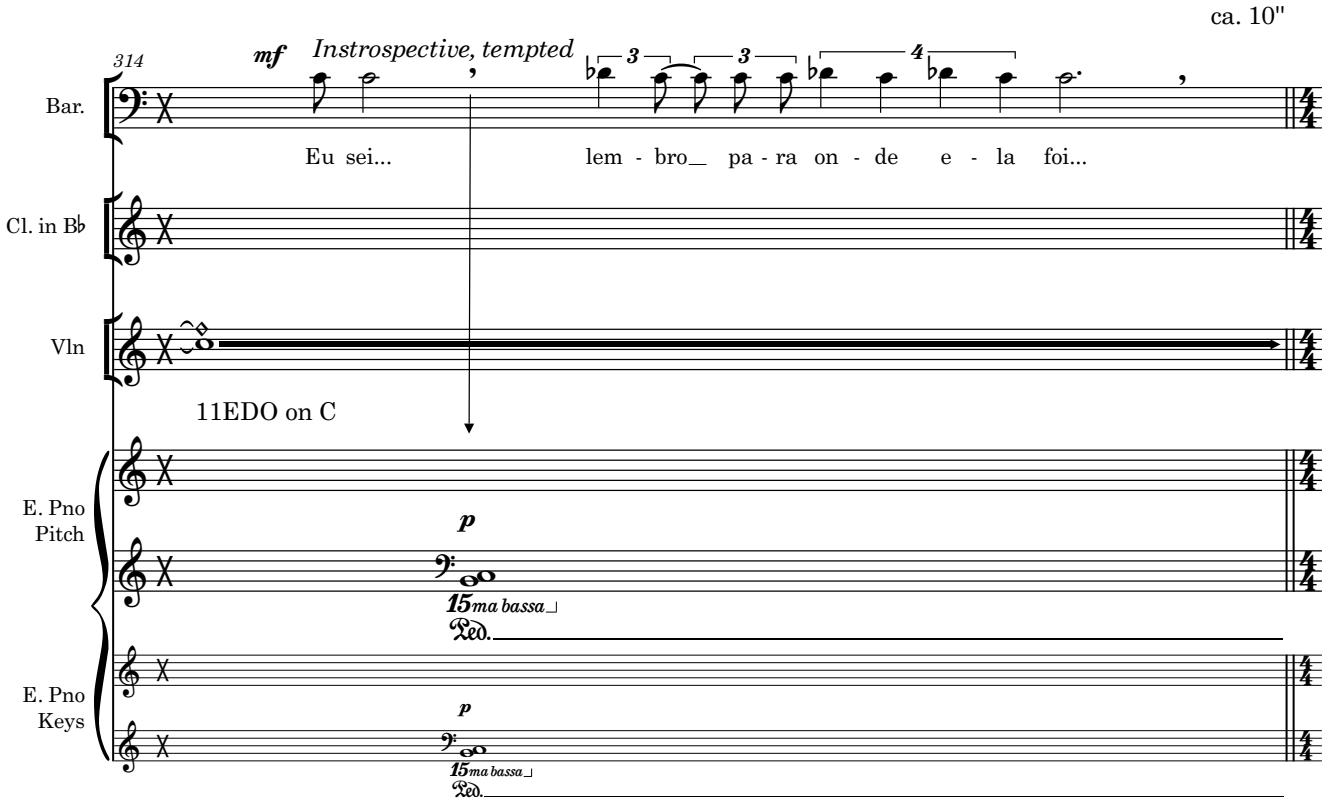

298
M-S.
cor - - po, quen - te
Bar.
ca - - rí - ci - - a ca - - rí - ci - a
B Cl.
p
f
T. Sax.
Vln
f
mf
Vc.
Accord.
f
E. Pno
Pitch
15ma
(Ped.)
E. Pno
Keys
15ma
(Ped.)

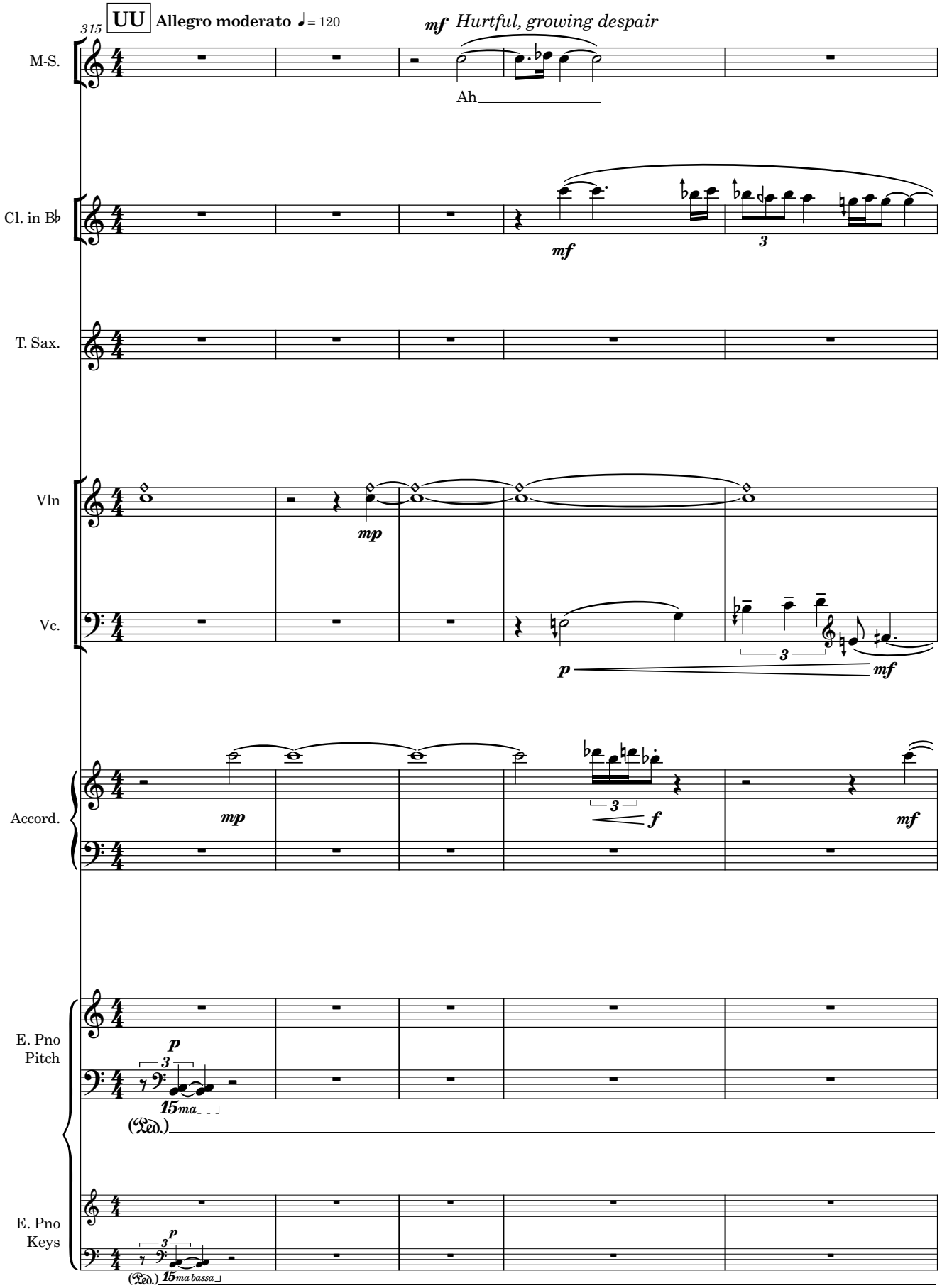

301
M-S.
quen - - - te co - mo o nos - - so Sus -
Bar.
ca - - rí - ci - a ca - rí - ci - - a do teu a -
B Cl.
mf
T. Sax.
mf
Vln
Vc.
Accord.
mf
E. Pno Pitch
(7)
15ma
(Ped.)
E. Pno Keys
(7)
15ma
(Ped.)

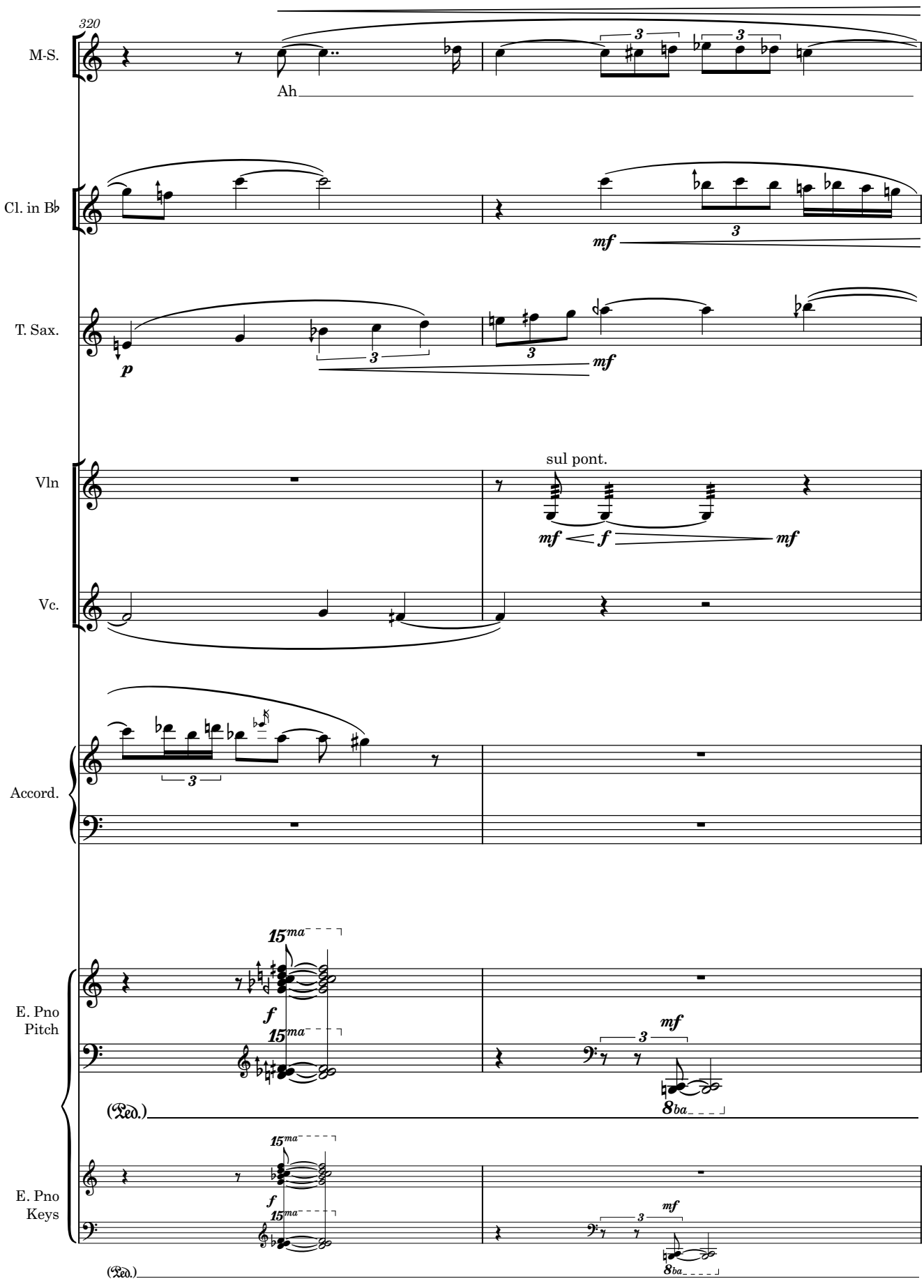

304
SS
Moderato ♩= 108
M-S.
- pi - - - - - ro
Bar.
- bra - - - ço
B Cl.
T. Sax.
Vln
Vc.
Accord.
E. Pno Pitch
E. Pno Keys

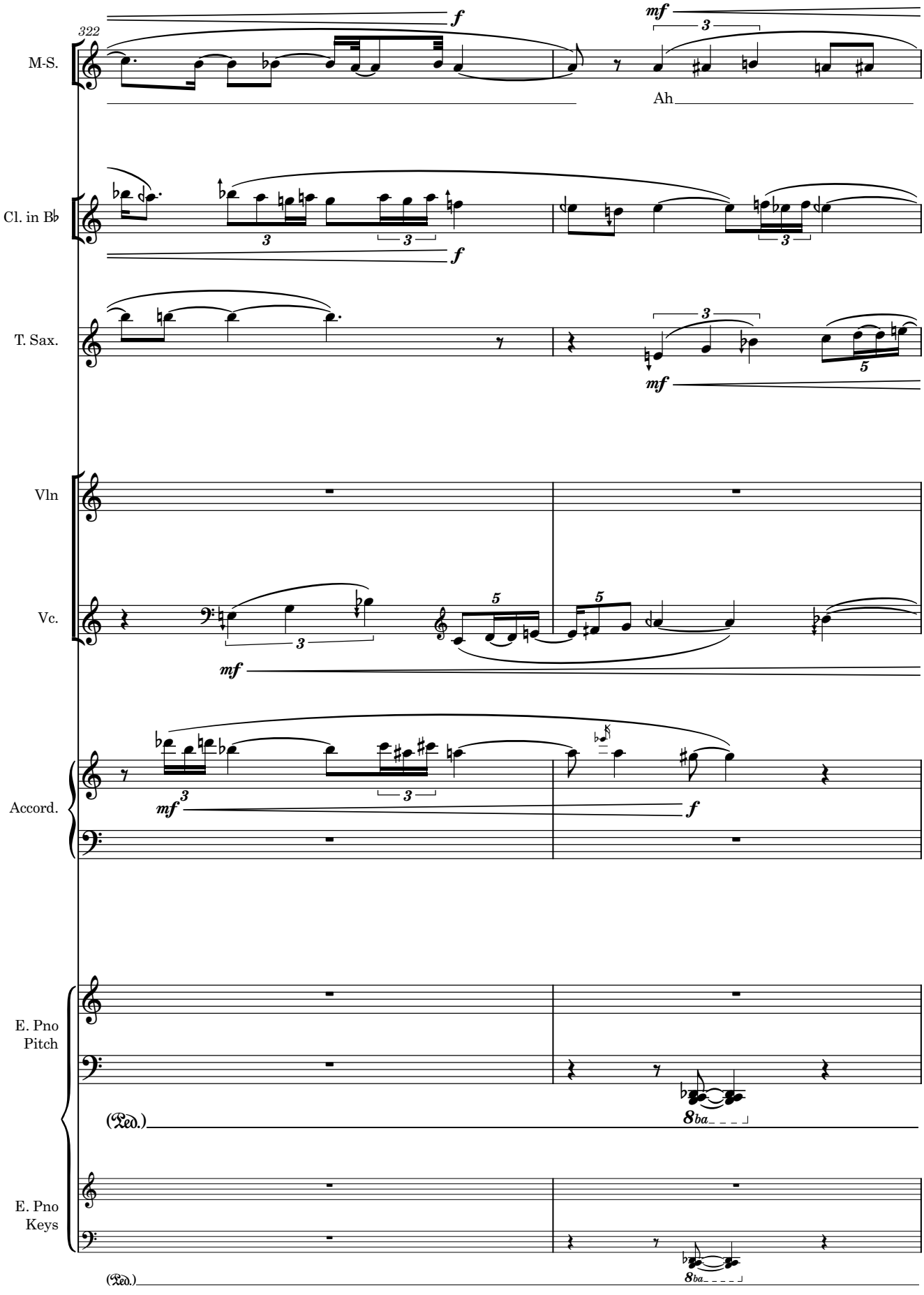

ADAM
306
Bar.
Bas - ta!
Não que - ro mais es - te en -
To Cl. in B♭
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
10EDO in C
E. Pno Pitch
E. Pno Keys

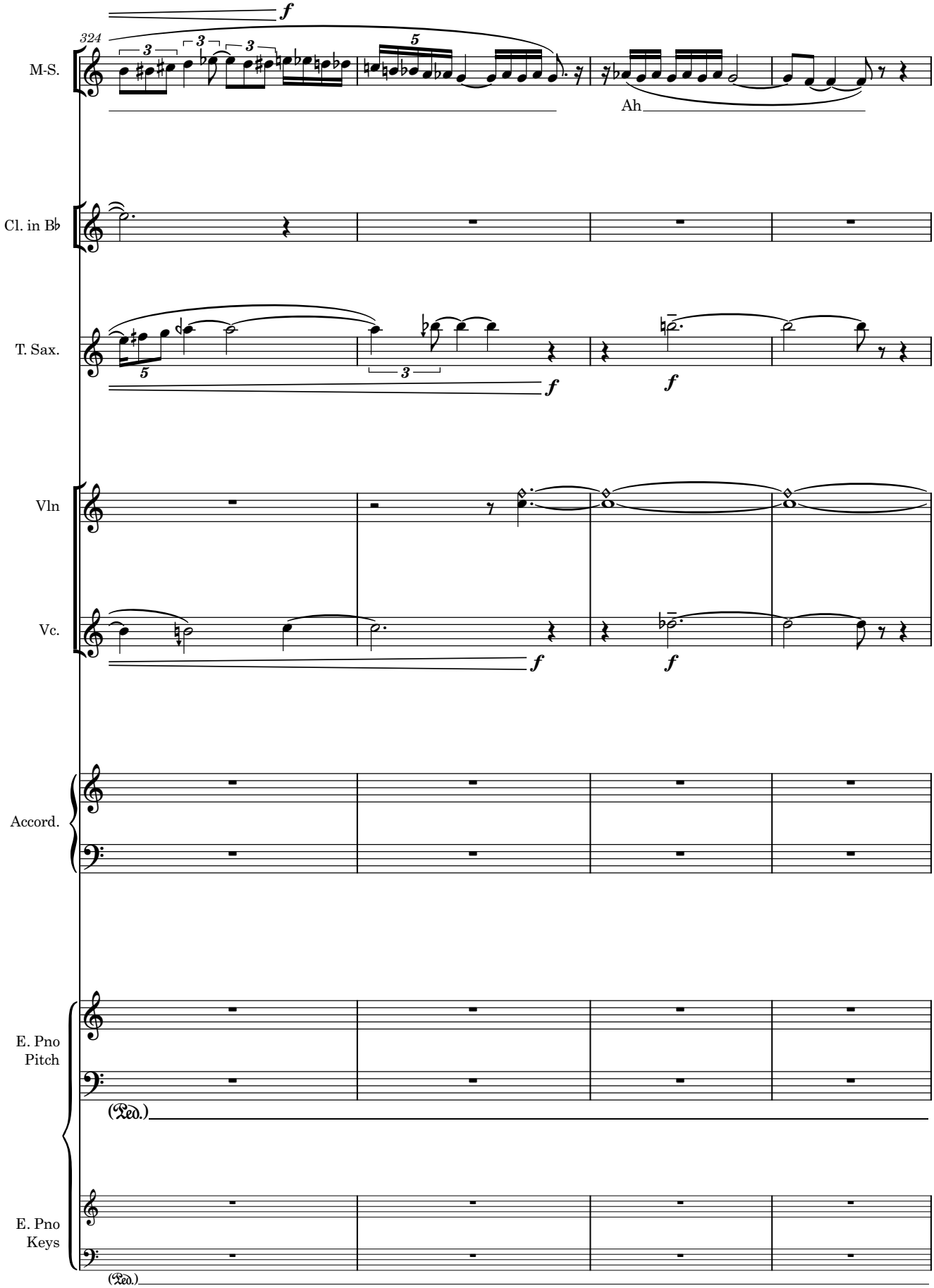

310
TT
Bar.
-ga - no...
Cl. in B♭
mf
Vln
p
E. Pno
Pitch
ff
(Ped.)
15ma
UU VV
E. Pno
Keys

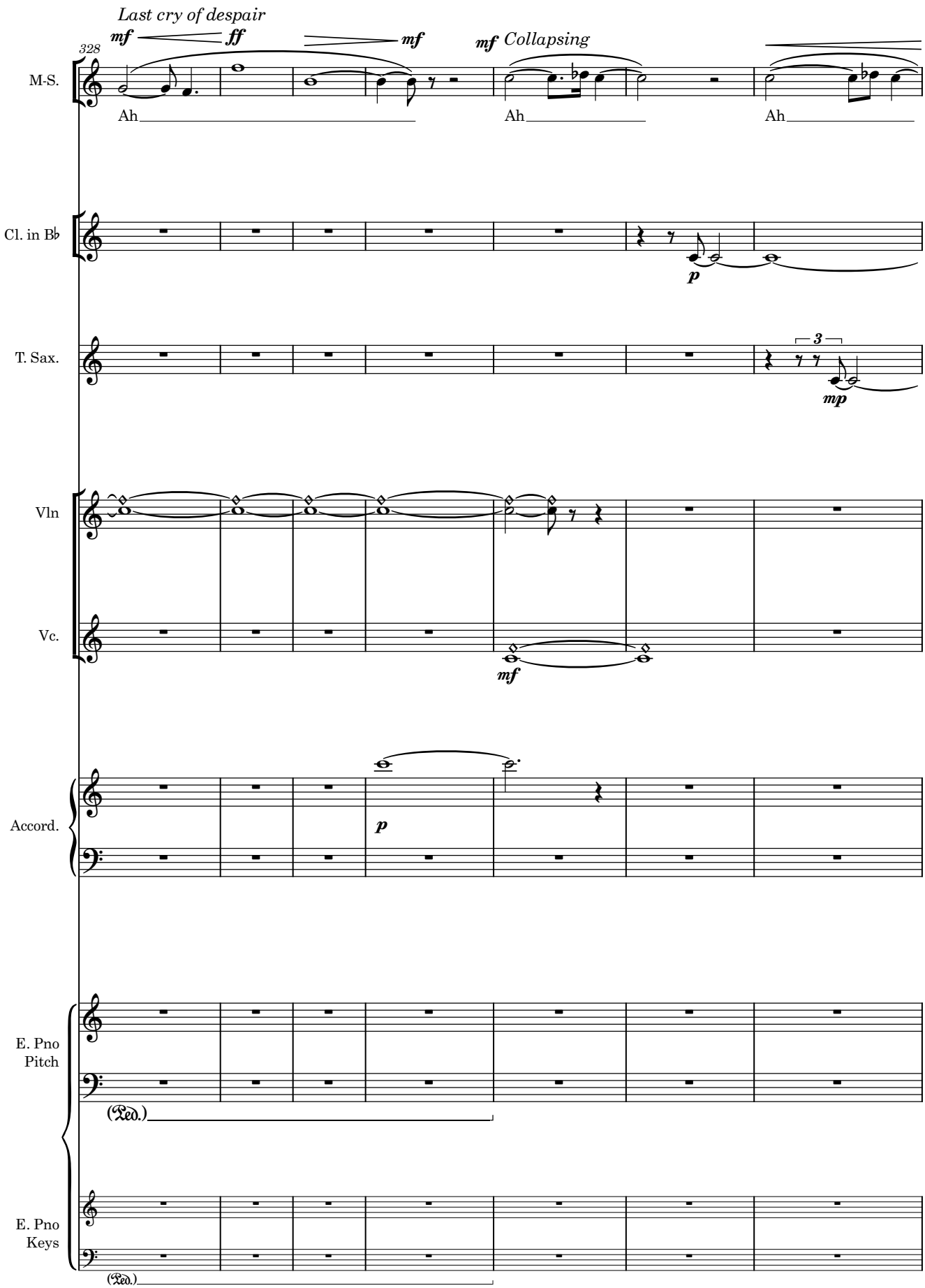

ca. 10"
314
mf
Instrospective, tempted
3
3
4
Bar.
Eu sei...
lem - bro pa - ra on - de e - la foi...
Cl. in B♭
Vln
11EDO on C
E. Pno
Pitch
p
15ma bassa
(Ped.)
E. Pno
Keys

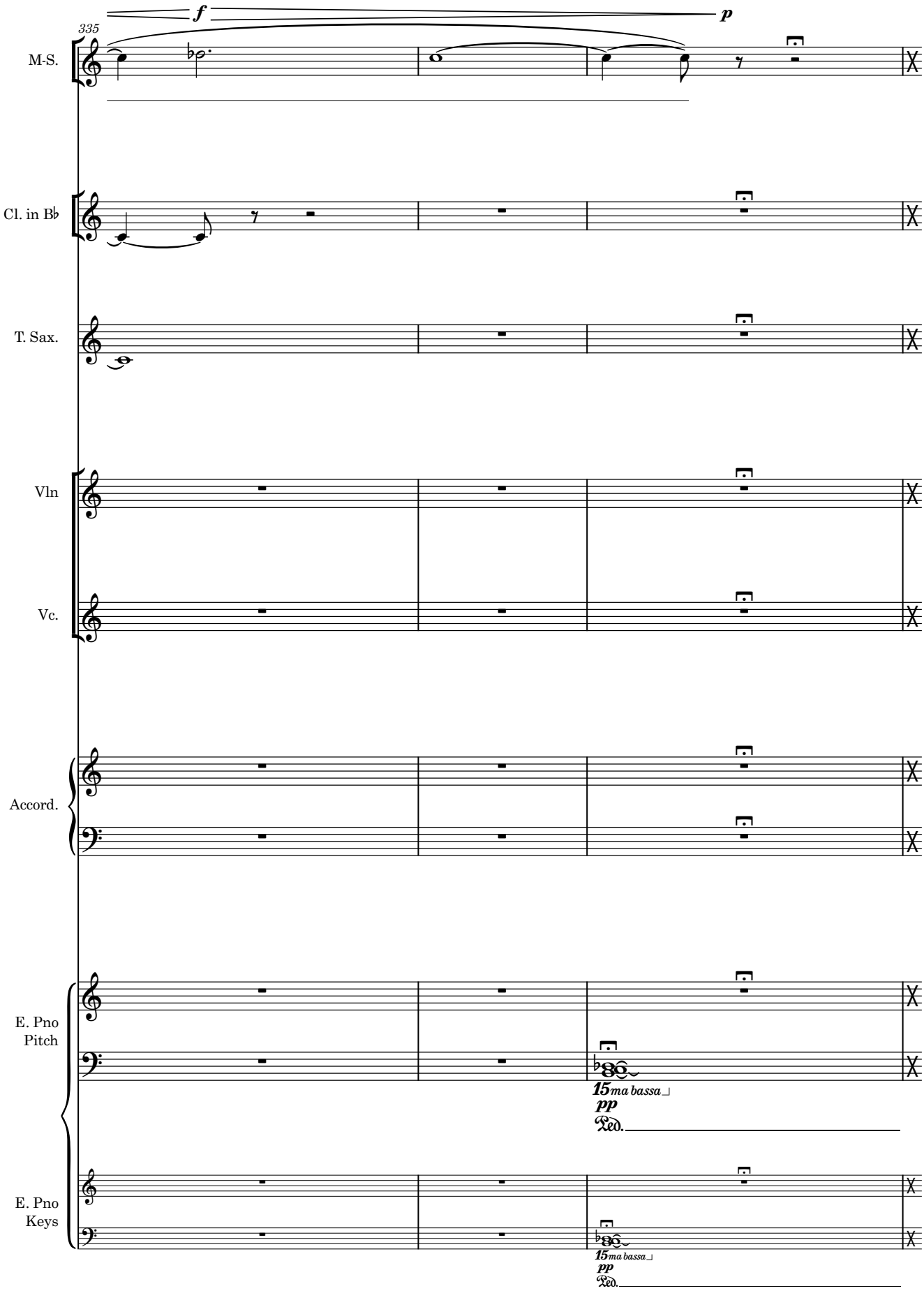

315
UU
Allegro moderato ♩= 120
mf Hurtful, growing despair
M-S.
Ah
Cl. in B♭
mf
3
T. Sax.
Vln
mp
Vc.
p
mf
3
Accord.
mp
3
f
mf
E. Pno
Pitch
p
3
15ma
(Ped.)
E. Pno
Keys
p
3
(Ped.)
15ma bassa

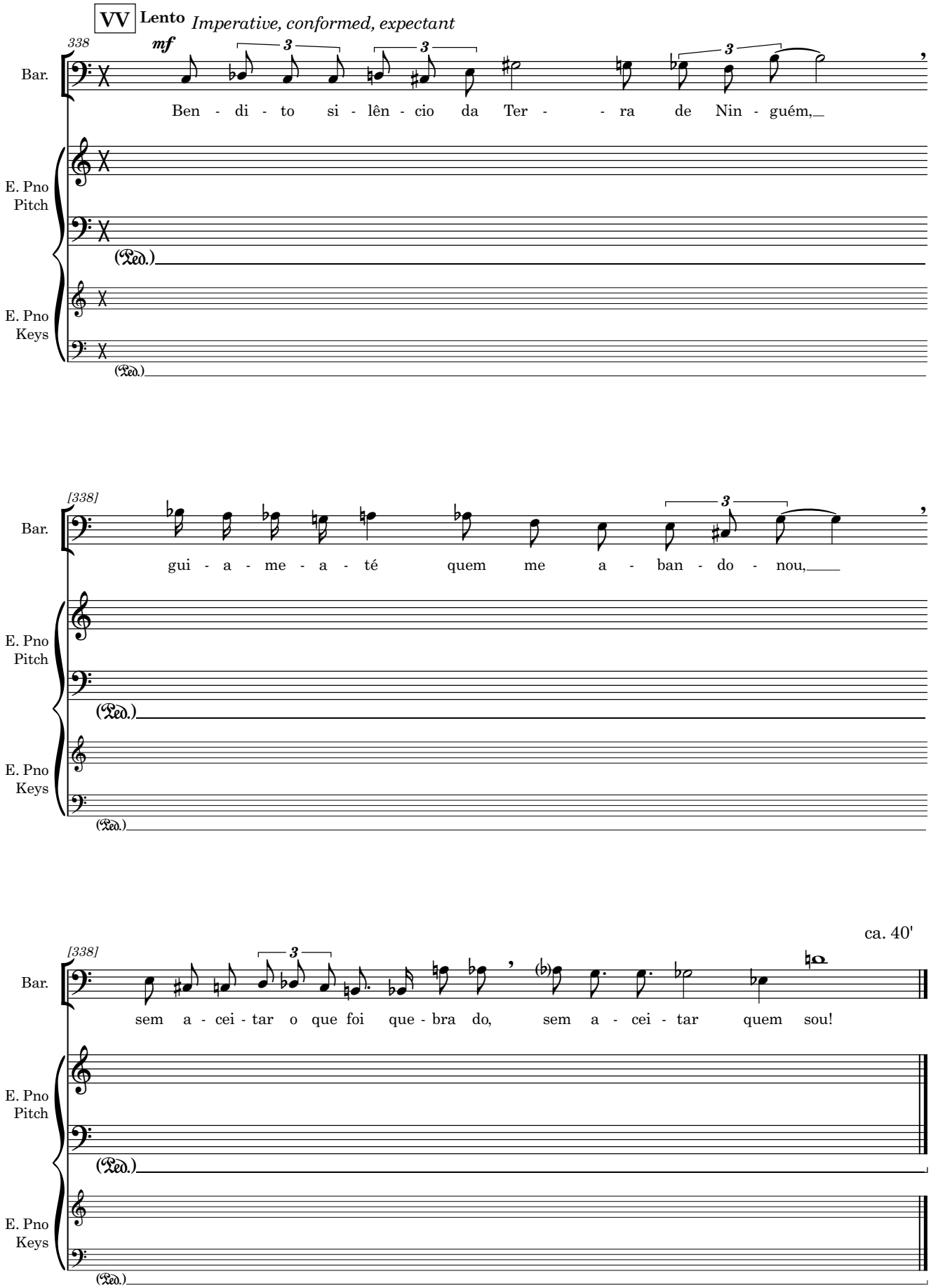

320
M-S.
Ah
Cl. in B♭
mf
T. Sax.
p
mf
Vln
sul pont.
mf
f
mf
Vc.
Accord.
E. Pno
Pitch
15ma
f
15ma
mf
8ba
(Ped.)
E. Pno
Keys
15ma
f
15ma
mf
8ba
(Ped.)


322
M-S.
Ah
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
E. Pno
Keys


324
M-S.
Ah
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
(Ped.)
E. Pno
Keys
(Ped.)


Last cry of despair
mf
ff
mf
mf Collapsing
328
M-S.
Ah
Ah
Ah
Cl. in B♭
p
T. Sax.
3
mp
Vln
Vc.
mf
Accord.
p
E. Pno
Pitch
(Ped.)
E. Pno
Keys
(Ped.)


335
f
p
M-S.
Cl. in B♭
T. Sax.
Vln
Vc.
Accord.
E. Pno
Pitch
15ma bassa
pp
Ped.
E. Pno
Keys
15ma bassa
pp
Ped.


VV
Lento
Imperative, conformed, expectant
338
mf
Bar.
Ben - di - to si - lên - cio da Ter - - ra de Nin - guém,
E. Pno Pitch
(Ped.)
E. Pno Keys
(Ped.)
[338]
Bar.
gui - a - me - a - té quem me a - ban - do - nou,
E. Pno Pitch
(Ped.)
E. Pno Keys
(Ped.)
ca. 40'
[338]
Bar.
sem a - cei - tar o que foi que - bra do, sem a - cei - tar quem sou!
E. Pno Pitch
(Ped.)
E. Pno Keys
(Ped.)