



OPERA AND NON-NARRATIVE MUSIC

Vol. II

Tiago Cutileiro

Tese apresentada à Universidade de Évora
para obtenção do Grau de Doutor em Música e Musicologia
Especialidade: Composição

ORIENTADORES: *Professor Doutor Christopher Bochmann*
Professor Doutor Benoît Gibson

ÉVORA, MAIO 2014





OPERA AND NON-NARRATIVE MUSIC

Vol. II

Tiago Cutileiro

Tese apresentada à Universidade de Évora
para obtenção do Grau de Doutor em Música e Musicologia
Especialidade: Composição

ORIENTADORES: *Professor Doutor Christopher Bochmann*
Professor Doutor Benoît Gibson

ÉVORA, MAIO 2014



Table of Contents

The Opera: *Tudo Nunca Sempre o Mesmo Diferente Nada*

i. instructions.....	v
ii. scores	1
iii. <i>libretto</i>	59

Preparatory Works:

i. Para Soprano, Trompa e Piano	75
ii. Uma História Única	87

The Opera: *Tudo Nunca Sempre o Mesmo Diferente Nada*

tudo nunca sempre o mesmo diferente nada
an opera in four acts

Tiago Cutileiro
2013

Overall instructions:

1. Characters and Voices:

Um: a soloist with any main voice type.

Outro: a soloist with any main voice type.

Narrativa: a maximum of four voices of any main type.

note 1: any combination between characters *Um* and *Outro* is possible – inclusively two male or two female voices;

note 2: *Narrativa* is sung by four voices in scenes 1 of acts II and III; by two voices in scenes 2 of acts I and IV;

note 3: since *Narrativa* uses four voices only in scenes where characters *Um* and *Outro* do not sing, it is possible to stage the opera with a total of four voices – the soloist would then change characters in scenes 1 of acts II and III.

2. Acoustic Instruments:

Clarinet Quartet: 3 Clarinets and 1 Bass Clarinet (all written in Bb).

String Quartet: two violins, viola, and cello (all with hard mute)

note 1: in scene 1 of act II, one violin plays solo.

note 2: in scene 1 of act III, two clarinets play in duo.

note 3: in scene 4 of act III, plays a duo of clarinet and violin.

3. Electronics:

SineWave Quartet: generated and played by a computer.

Field Recordings: six prerecorded audio-files played by a computer.

Spoken text: prerecorded text cut and played randomly by a computer (act II, scene 4).

Live processing:

a) a random loop of live recorded voice (act III, scene 3).

b) a loop continuum of captured clarinet and violin (act III, scene 4).

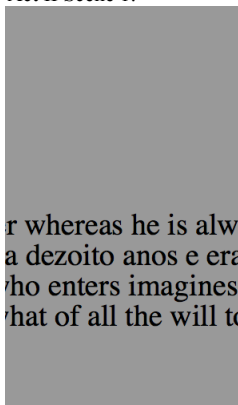
note 1: audio-files are included in attached cd.

4. Video:

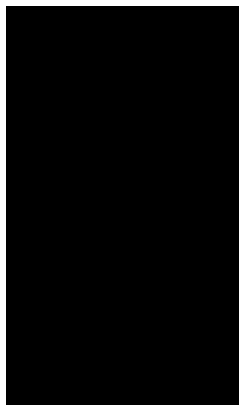
- a) Text video: projected text triggered by captured sound (scenes 1 of acts II and III; and scene 4 of act III).

Examples:

Act II Scene 1:

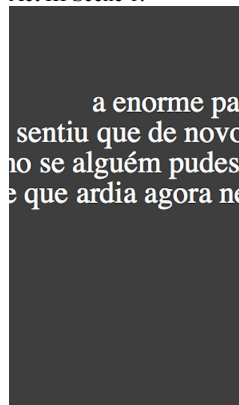


visible text (sound activated)



invisible text (no sound)

Act III Scene 1:



visible text (voice activated)

invisible text (no sound)

- b) Filmed video: six projected background images to be used in undetermined scenes.

note 1: video-files are included in attached cd.

5. Technical apparatus:

Depending on the staging the opera may demand specific technicalities; however the following are inevitable:

a) audio:

- microphones for all singers, for one violin, and for two clarinets (both for audio live processing and for video-audio response).
- laptop computer with four ins and two outs audio interface.
- two amplified speakers.

b) video:

- video projector (able to project over the totality of stage width)
- video screen (or equivalent) covering the totality of stage width.

note 1: no acoustical sound should be amplified – the microphones are exclusively for video processing and for specific audio loop effects.

note 2: both video and audio can be controlled through the same computer by a single operator.

6. Chance proceedings:

Audio:

- a) Scores refer generally to the sung parts, to specific instrumental elements, and to the instrumental scene in act III;
- b) The sung parts are accompanied by instrumental and electronic pieces that must be chance chosen for each scene;
- c) There are twelve accompanying possibilities:
String Quartet, Clarinet Quartet, SineWave Quartet, Field Recordings; all possible pairing of these pieces; all pieces simultaneously and no accompaniment (total =12)
- d) From these twelve possibilities, twelve cards are conceived:

String Quartet	Clarinet Quartet	SineWave Quartet	FieldRecording
String Quartet + Clarinet Quartet	Clarinet Quartet + SineWave Quartet	SineWave Quartet + Field Recording	Field Recording + String Quartet
String Quartet + SineWave Quartet	Clarinet Quartet + Field Recording	SineWave Quartet + String Quartet + Clarinet Quartet + Field Recording	nothing

- e) Nine of these cards should be chance picked and distributed through the available scenes in their order of appearance:

first half:

acts:	I		II			
scenes:	1	2	1	2	3	4
background sound:	1	2	unaccompanied choir	3	4	5

(grey scenes have no accompaniment)

second half:

acts:	III				IV	
scenes:	1	2	3	4	1	2
background sound:	unaccompanied choir	6	7	unaccompanied clarinet, violin, and electronics	8	9

(grey scenes have no accompaniment)

Video:

- Besides three text projections and one film, already determined for specific scenes, the opera includes six more videos.
- Two of these films should be presented in each staging.
- One letter, from A to D, must be chance-chosen.
- That letter refers to the two scenes where the films should be projected.

II	I2	III1	II2	II3	II4	III1	III2	III3	III4	IV1	IV2
A	B		C	D			D	C		B	A

(grey scenes have predetermined video projection)

- The two films should be chance-chosen from the six available films.
- Each film has exactly ten minutes – the exact duration of each scene:

Libretto:

The text is a compilation of multiple small extracts of different texts from disparate fonts.

The disparity of these extracts doesn't mean chaotic word sequences: in fact, the texts were ordered to form units of meaning and a somewhat straightforward sequence of these units.

These sequences are supposed to create a diffuse idea of story or its memory – something that is either happening or is being remembered.

Characters may be talking to themselves, to each other, or to the audience. It is up to each staging to evince or not these possibilities.

The text suggests a story of love and solitude, however, due to its ambiguity, other interpretations may be possible.

This openness of the work, both in the text and in the possible musical outcomes, should be understood as a stimulus for radically disparate stagings.

The text extracts are from works – texts, conferences, songs, movies – of the following authors and from mobile-phone text messages (in this last case the authors are referred to through their initials):

António Lobo Antunes, António Vieira, Björk, Charlie Kaufman, Comité Invisible, Damon Albarn, Dietmar Dath, Elliott Smith, Fernando Pessoa, Henry Miller, Jack Kerouac, James Joyce, João Gilberto, Joe Strummer, Karen Blixen, Luís Pacheco, Manel Cruz, Marguerite Duras, Maria Teresa Horta, Pascal Briggs, Patrícia Reis, Paul Schrader, Stina Nordenstam, Thomas Bernhard, William Burroughs, Wong Kar-wai, Woody Allen, and A.T., I.T., M.C., M.M., M.N., T.C., and T.C..

Character Scores:

act I: como numa noite de insónia
scene 1: como se fosse o princípio

For two singer soloists (male or female and in any combination) and undetermined accompaniment.

Characters *Um* and *Outro* sing the text simultaneously.
 Each singer chooses a note for every one of the three sections.
 The resulting harmonies are consequence of this choice but, since it is an individual choice, they are partially unpredictable.

Bars suggest syllabic accent.
 Nevertheless, singing should be unexpressive and all accentuation very subtle.

Singing starts between minute 2' and 2'30" and should have finished somewhere around minute 8' and 9':

	0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:										
	outro:										
	narrativa:										
background sound											

III: wait: 0'30"

choose and keep

um: outro:

♩ = 60 (always)

um: outro:

es - pe - rar que tu - - - do a - ca - - - be, che - gar

p (always)

ao fim dis - - - to tu - - - do? só

se por i - nér - - - ci - a: once you are

dead, you are dead.

act I: como numa noite de insónia
scene 2: como se fosse o fim

For two singer soloists (male or female and in any combination), two voices (of any main voice type), and undetermined accompaniment.

Characters *Um* and *Outro* sing the text in eighth-notes.
 No synchronization is intended between their parts.
 Bars suggest syllabic accent.
 Nevertheless, singing should be unexpressive and all accentuation very subtle.

Character *Narrative* is sung by two singers of any main voice type.
 The first singer chooses the note and the second singer keeps it.
 This note stays the same throughout.

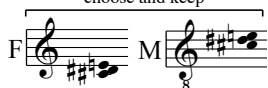
The succession of singing characters is as follows:

	0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'	
characters	um:		■									
	outro:				■							
	narrativa:					■						
background sound	■											

part: *um*

start: 1'00"..1'30"

choose and keep



♩ = 60 (always)

is - to foi quan - do vol - tei, a - go - ra tu - do pa - re - ce ne - vo - ei - ro.

p (always)

há me - mó - ri - as que não con - si - go di - zer por - que são sen - sa - ções:

na pla - nu - ra a per - der de vis - ta, es - tes rios vão de - pres - sa,

ver - tem co - mo se a ter - ra se in - cli - nas - se. all that old hill has seen,

names change: that's all. lo - vers: yum yum... me - mo - ries are made to fade,

já na - da é, nem eu. i am a - no - ther now and yet the same.

ho - je es - ta tris - te - za, re - co - nhe - cen - do - a em - bo - ra co - mo a que sem - pre ti - ve,

po - de - ri - a qua - se dar - lhe o meu no - me, de tal mo - do se me as - se - me - lha:

sou eu a - li, sou tu a - qui, sou nós du - as. lui c'est moi.

part: *outro*

start: 5'00"..5'30"

choose

♩ = 60 (always)

is a me - mo - ry some - thing you have or some - thing you've lost?...

p (always)

e o que fa - zer com o va - zi - o do es - pa - ço que e - la o - cu - pa?

guar - do um va - zi - o por ca - da pes - so - a que se par - ti - lhou co - mi - go e de - pois par - tiu.

nin - guém é subs - ti - tu - í - vel e eu fi - co sem - pre mais va - zi - o.

guar - do as coi - sas nas mãos co - mo bo - ca - dos de li - xo que não sei on - de pou - sar.

ex - pli - quem - me co - mo tan - ta an - si - e da - de ca - be fe - cha - da na mão,

how is it pos - si - ble all this emp - ti - ness? pas - so o tem - po a per - gun - tar - me

part: *outro*

se e - la me a - ma - ri - a ou não. mas nun - ca che - go a des - co - brir.

tal - vez a su - a res - pos - ta fos - se co - mo um se - gre - do

que nun - ca nin - guém des - ven - da - rá. nin - guém sa - be o que vai a - con - te - cer

se - ja a quem for, a - lém dos trá - gi - cos far - ra - pos do en - ve - lhe - cer.

es - ta - mos sem - pre so - zi - nhos. tris - te - za não tem fim.

part: *narrativa* (for 2 voices)

start: 3'30..4'30"

choose

♩ = 60

voice1: o ba - - - ton ro - - - de - - - a - - -

voice2: ba - - - ton ro - - - de - - - a - - -

mp *mp* *mp* *mp*

keep chosen note... *simile...* *simile...*

va a[s] sí - - - la - - - bas

va as sí - - - la - - - ba[s]

de u - - - ma au - - - ré - - -

de u - - - ma a[u] - - - ré - - -

o - - - la ver - - - me - - - lha.

o - - - la ver - - - me - - - lha.

act II: uma história de amor
scene 1: o princípio do amor

For four voices (of any main voice type), violin and electronic text projection.

Character *Narrativa* is sung by four singers of any main voice type.
 Singers are distributed from voice I to IV, from highest to lowest.
 Each voice chooses a vowel and keeps it throughout the score.
 Except from beginning and end, no synchronization is intended between their parts.

Voices and violin are captured by microphones and it is the intensity of their sound that projects the text through a SuperCollider patch (see *electronics*).

The voices choose any measure to start and then follow the score throughout 10 minutes.
 The violin enters between minute 4 and minute 6 and stays from 1'30" to 2'30" minutes:

	0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:										
	outro:										
	narrativa:										
background sound						violin					

part: narrativa (for 4 voices)

voice.I
choose any vowel and keep it
choose any measure to start

2x 8" - 16" 3" - 6" simile...

if S
if A
if T
if B

p > simile...

voice.II
choose any vowel and keep it
choose any measure to start

3x 8" - 16" 3" - 6" simile...

if S
if A
if T
if B

p > simile...

voice.III
choose any vowel and keep it
choose any measure to start

4x 8" - 16" 3" - 6" simile...

if S
if A
if T
if B

p > simile...

voice.IV
choose any vowel and keep it
choose any measure to start

5x 8" - 16" 3" - 6" simile...

if S
if A
if T
if B

p > simile...

voice.I

2x 2x 2x 2x 2x repeat until 10'00"

voice.II

3x 3x 3x 3x 3x repeat until 10'00"

voice.III

4x 4x 4x 4x 4x repeat until 10'00"

voice.IV

5x 5x 5x 5x 5x repeat until 10'00"

part: violin

start: 4'00"-.6'00"

Musical notation for violin I (vn.I). The staff shows a long note starting at 4:00 and ending at 6:00. The dynamics are marked *pp* (pianissimo) and *mf* (mezzo-forte). A time signature of 1'30" - 2'30" is indicated above the staff. The note is written in a treble clef with a key signature of one flat (B-flat).

act II: uma história de amor
scene 2: o amor

For two singer soloists (male or female and in any combination), one voice (of any main voice type), and undetermined accompaniment.

Characters *Um* and *Outro* sing the text in eighth- and whole-notes.
 Character *Narrativa* sings the text in eighth- and extended double-notes.
 No synchronization is intended between their parts.

Bars suggest syllabic accent.
 Nevertheless, singing should be unexpressive and all accentuation very subtle.
 Character *Narrativa* is sung by one singers of any main voice type.

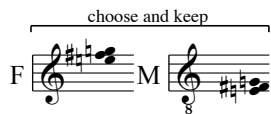
Each singer chooses a note for every one of their sections.
 The succession of singing characters is as follows:

		0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'	
characters	um:												
	outro:												
	narrativa:												
	background sound												

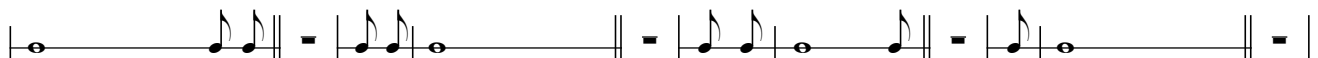
part: *um*

I: start: 0'30" .. 1'00"

choose and keep




♩ = 60 (always)

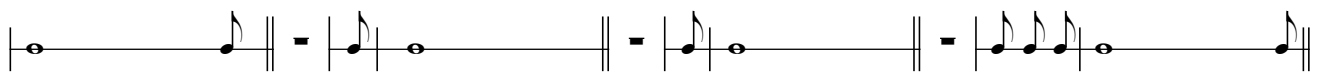


sin - - - to-me tão fe - liz nos teus bra - ços, não sei

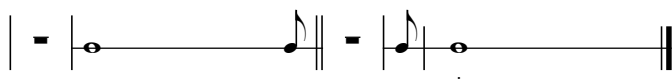
p (always)



o que se pas - - - sa co-mi - - - go. now that i met you



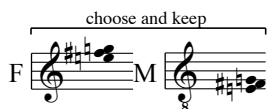
no - - - thing's the same, it's not go-ing to be it



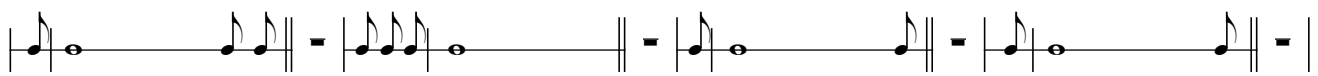
e - - - ver a - gain.

II: wait: 0'30"

choose and keep

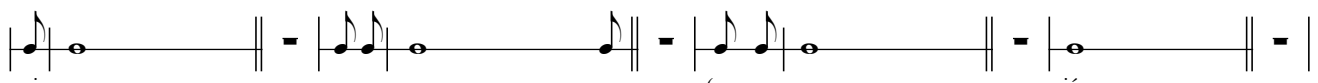


♩ = 60 (always)



sos-se - ga-me a so-li - dão e diz - me que va - mos

p (always)





vi - ver pa-ra sem - - - pre (ou mor - rer já,

part: *um*

a - go - - - ra, jun - - - tos)... es - tás no meu co-ra - ção

e eu es - tou no teu... és tão bo - ni - - - ta.

III: wait: 0'30"

choose and keep
 F  M 

♩ = 60 (always)

touch me. soft eyes. soft soft soft hand.

p (always)

i am lone - - - ly here. o touch me

soon, now. what is that word

known to all men? i am qui - - - et

here a - lone. sad too. touch,

touch me. ich bin ver - liebt in dich...

parte: *outro*

I: start: 2'00" ..2'30"

choose and keep

F M

es- ta paz, mes- mo no mei - o do ven- da - val... it takes
p (always)

a de - sert to meet some - one like you.

II: wait: 1'00"

choose and keep

F M

when - e - ver i see u my heart bursts,
p (always)

but u don't need to know it, do u?

i just have to tell u that i love you so much

these days.

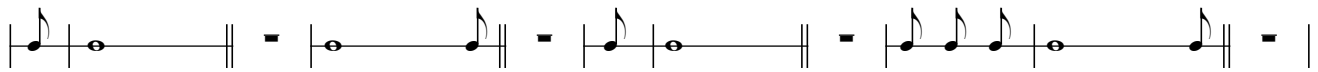
III: wait: 1'00"

choose and keep

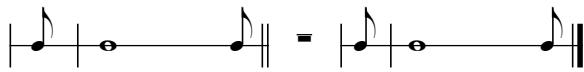
F  M 

♩ = 60 (always)


pre - ci - so de ti, mi - nha me - ta - de de mim,
p (always)


tro - car tu - do por ti se for pre - ci - so,

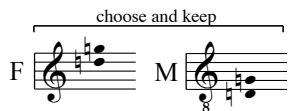

gri - tar pa - ra den - tro de ti to - das as pa - la - vras


que nun - ca te dis - se.

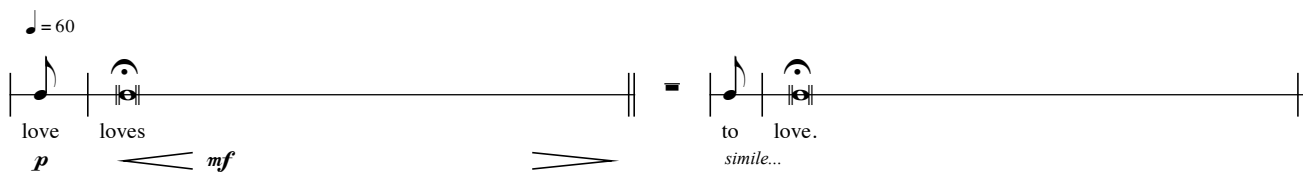
part: *narrativa* (for one voice)

I: start: 2'00" .. 3'00"

choose and keep



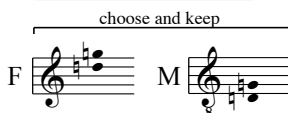
♩ = 60



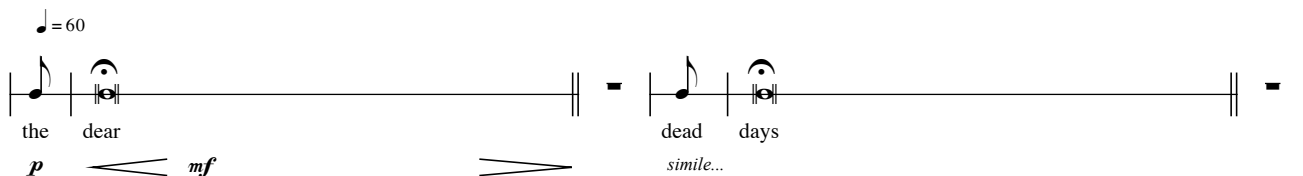
love loves to love.
p *mf* *simile...*

II: start: 6'00" .. 7'00"

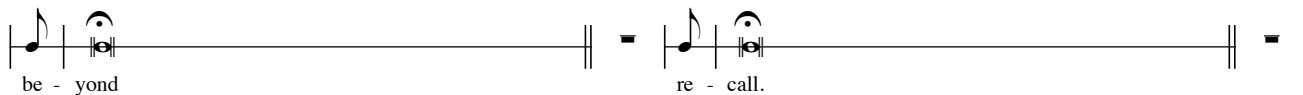
choose and keep



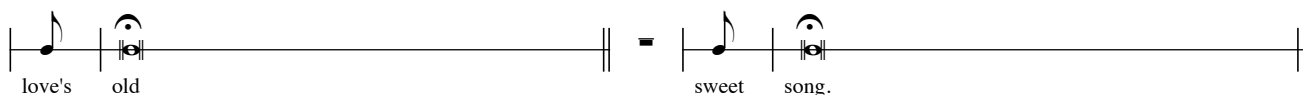
♩ = 60



the dear dead days
p *mf* *simile...*



be - yond re - call.



love's old sweet song.

act II: uma história de amor
scene 3: o fim do amor

For two singer soloists (male or female and in any combination) and undetermined accompaniment.

Characters *Um* and *Outro* sing the text in half-notes.
 No synchronization is intended between parts.
 Singing should be unexpressive and all accentuation very subtle.

Each singer chooses a note for every one of the three sections.
 Both characters sing throughout the whole scene:

		0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:											
	outro:											
	narrativa:											
background sound												

part: *um*

I: start: 0'00" ..0'30"

choose and keep

she kissed me. my youth. ne - ver a - gain. on - ly once it comes.

pp (always)

pro - me - te - mos a nós mes - mos o di - rei - to

de vi - ver mas a vi - da le - va - nos pa - ra fo - ra

da vi - da. all changed. for - got - ten. the young are old.

II: wait: 0'30"

choose and keep

le fu - tur n'a plus d'a - ve - nir. in - ven - tá - mos o a - mor

pp (always)

pa - ra o - por ao ó - di - o (ou te - rá si - do o con - trá - ri - o?)...



there's no - thing here that you'll miss, i can ga - ran - ty you this,

in the ab - so - lute dark - ness of the path i tra - vel,

je - sus' light would on - ly blind me more.

III: wait: 0'30"

choose and keep

F  M 

♩ = 60 (always)

i won - der is he a - wake thin - king of me

pp (always)

or drea - ming am i in it, as he and ot - hers see me,

am i like that? see our - selves as ot - hers see us.

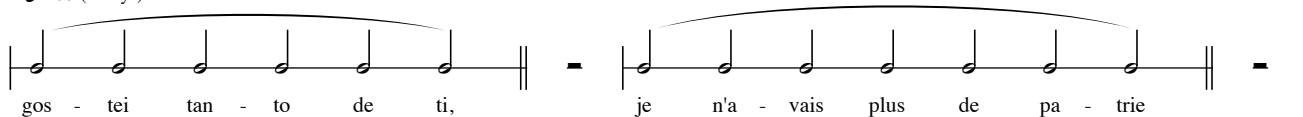
part: *outro*

I: start: 0'00"-.0'30"

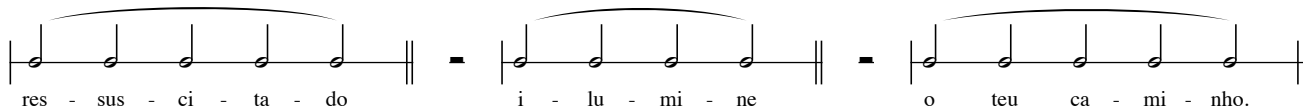
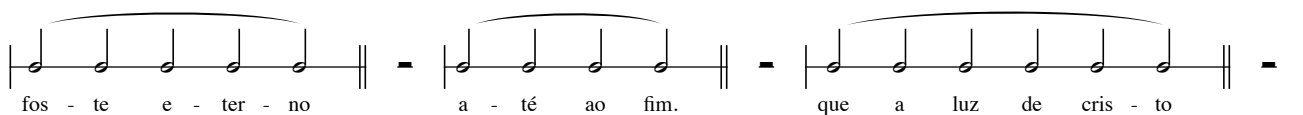
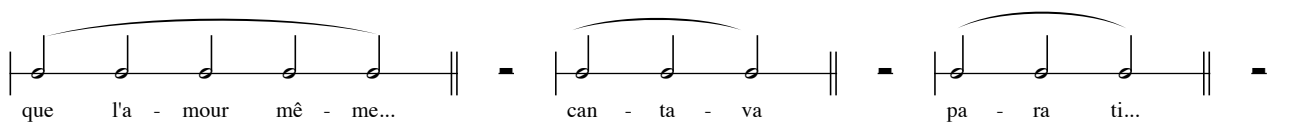
choose and keep



♩ = 60 (always)



pp (always)

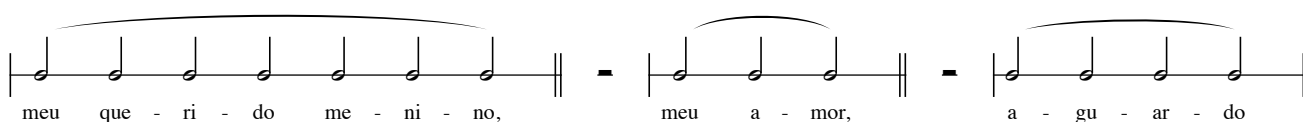


II: wait: 0'30"

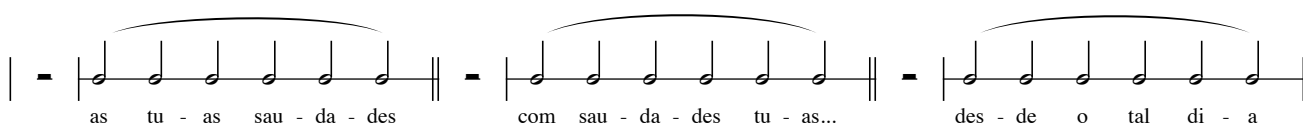
choose and keep



♩ = 60 (always)



pp (always)



part: *outro*

- | *nun - ca mais ti - ve* || - | *no - tí - ci - as tu - as,* || - | *have you for - got - ten me?* ||

- | *nes. yo.* || - | *i wish some - bo - dy* || - | *would write me* || - | *a love let - ter...* ||

III: wait: 0'30"

choose and keep

F

♩ = 60 (always)

- | *nin - guém pen - sa em ti.* || - | *mas tu pen - sas nos ou - tros* || - | *a pen - sar em ti:* ||

pp (always)

- | *o va - zi - o en - che - se* || - | *com ou - tro va - zi - o.* || - |

- | *so - li - dão en - ga - na - da.* || - | *a pe - le* || - | *é u - ma pa - re - de* ||

- | *que nos se - pa - ra* || - | *de tu - do o res - to,* || - | *there all the time* || - |

- | *with - out you:* || - | *and e - ver shall be,* || - | *world with - out end...* || - | *no one is a - ny - thing.* ||

act II: uma história de amor
scene 4: como a realidade que cerca o amor

For one voice (of any main voice type), recorded voice, video projection, and undetermined accompaniment.

Characters *Um* and *Outro* are represented by the recorded voice.
 The recorded voice is segmented and played in random order throughout the scene.

Video and recorded voice are activated through a SuperCollider patch (see *electronics*).
 No relation between live sung part and electronics is necessary except its occurrence during the same 10 minutes range.

Character *Narrativa* sings the text in eighth- and extended double-notes.
 Bars suggest syllabic accent.
 Nevertheless, singing should be unexpressive and all accentuation very subtle.
 Character *Narrativa* is sung by one singers of any main voice type.
 The singer chooses a note for every singing breath.

Sonic elements in this scene are as follows:

		0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:	recorded voice										
	outro:											
	narrativa:											
background sound												

part: *narrativa* (for one voice)

start: 0'30"-.1'00"

choose at every new breath



♩ = 60

none *p* < *mf* wait: 0'15"-.0'45" not *p* said *mf* wait: 0'15"-.0'45"

no - - - - - thing. yes. wait: 0'15"-.0'45" wait: 0'15"-.0'45"
simile...

time wait: 0'15"-.0'45" makes wait: 0'15"-.0'45"

the tune, wait: 0'15"-.0'45" time wait: 0'15"-.0'45"

flies: wait: 0'15"-.0'45" the love wait: 0'15"-.0'45"

that kills.

act III: uma história de solidão

scene 1: o princípio da solidão

For four voices (of any main voice type), two clarinets (Bb), and electronic text projection.

Character *Narrativa* is sung by four singers of any main voice type.
 Singers are distributed from voice I to IV, from highest to lowest.
 Each voice chooses a vowel and keeps it throughout the score.
 Except from beginning and end, no synchronization is intended between their parts.

Voices and clarinets are captured by microphones and it is the intensity of their sound that projects the text through a SuperCollider patch (see *electronics*).

Clarinet notes are written in Bb (sounding a major 2nd lower).

The voices choose any measure to start and then follow the score throughout 10 minutes.
 The clarinets enters between minute 4 and minute 6 and play for 2'00" minutes:

		0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:											
	outro:											
	narrativa:											
background sound		<div style="border: 1px solid black; width: 100%; height: 20px; position: relative;"> <div style="position: absolute; top: 50%; left: 50%; transform: translate(-50%, -50%);">clarinets</div> </div>										

part: *narrativa* (for 4 voices)

choose any vowel and keep it

5x 5x 5x 5x 5x

8" - 16" 3" - 6" simile...

if S

if A

if T

if B

voz.I
choose any measure to start

p > simile...

choose any vowel and keep it

4x 4x 4x 4x 4x

8" - 16" 3" - 6" simile...

if S

if A

if T

if B

voz.II
choose any measure to start

p > simile...

choose any vowel and keep it

3x 3x 3x 3x 3x

8" - 16" 3" - 6" simile...

if S

if A

if T

if B

voz.III
choose any measure to start

p > simile...

choose any vowel and keep it

2x 2x 2x 2x 2x

8" - 16" 3" - 6" simile...

if S

if A

if T

if B

voz.IV
choose any measure to start

p > simile...

5x 5x 5x 5x 5x repeat until 10'00"

voz.I

Detailed description: This block contains the musical score for the first voice part, labeled 'voz.I'. It consists of four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in a key with one sharp (F#) and a common time signature. Each of the five measures is marked with '5x' above it, indicating a five-measure rest for each voice part. The notes are placed on the staves, and the system concludes with a repeat sign and the instruction 'repeat until 10'00\"

4x 4x 4x 4x 4x repeat until 10'00"

voz.II

Detailed description: This block contains the musical score for the second voice part, labeled 'voz.II'. It consists of four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in a key with one sharp (F#) and a common time signature. Each of the five measures is marked with '4x' above it, indicating a four-measure rest for each voice part. The notes are placed on the staves, and the system concludes with a repeat sign and the instruction 'repeat until 10'00\"

3x 3x 3x 3x 3x repeat until 10'00"

voz.III

Detailed description: This block contains the musical score for the third voice part, labeled 'voz.III'. It consists of four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in a key with one sharp (F#) and a common time signature. Each of the five measures is marked with '3x' above it, indicating a three-measure rest for each voice part. The notes are placed on the staves, and the system concludes with a repeat sign and the instruction 'repeat until 10'00\"

2x 2x 2x 2x 2x repeat until 10'00"

voz.IV

Detailed description: This block contains the musical score for the fourth voice part, labeled 'voz.IV'. It consists of four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in a key with one sharp (F#) and a common time signature. Each of the five measures is marked with '2x' above it, indicating a two-measure rest for each voice part. The notes are placed on the staves, and the system concludes with a repeat sign and the instruction 'repeat until 10'00\"

part: two clarinets (Bb)

start: 4'00" ..6'00"

only start should be in sync... 10" - 20" repeat for 3" - 6" 2'00"

cl.1

0 mf 0

only start should be in sync... 15" - 25" repeat for 3" - 6" 2'00"

cl.2

0 mf 0

act III: uma história de solidão
scene 2: a solidão

For one singer soloists (male or female and in any combination), one voice (of any main voice type), and undetermined accompaniment.

Character *Um* sings the text in eighth- and half-notes.
 The order of its three sections is free.
 Before each section, the singer should wait from 0'30" to 1'00" minute.
 Crossed note-heads mean spoken voice where durations should, however, be strictly followed.

Character *Narrativa* sings the text in half-notes and in eighth- and extended double-notes.
 The order of its three sections is free.
 Before each section, the singer should wait from 2'00" to 2'30" minutes.
 Character *Narrativa* is sung by one singers of any main voice type.

No synchronization is intended between the parts.
 Bars suggest syllabic accent.
 Nevertheless, singing should be unexpressive and all accentuation very subtle.

Except for the spoken voice section, each singer chooses a note for every one of their sections.
 The succession of singing characters is as follows:

	0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:	[shaded area]									
	outro:										
	narrativa:			[shaded area]	[shaded area]	[shaded area]	[shaded area]	[shaded area]	[shaded area]		
background sound	[shaded area]										

part: *um*

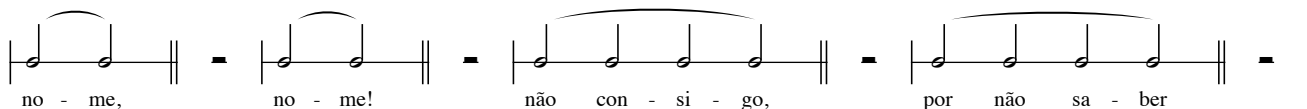
choose any order for the three sections;
wait 0'30" to 1'00" before each section.

Section:

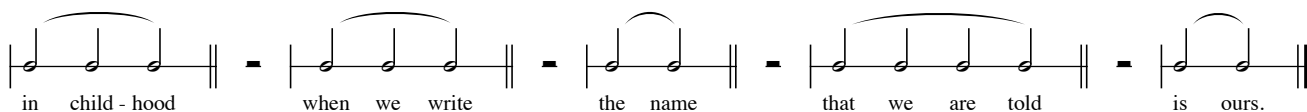
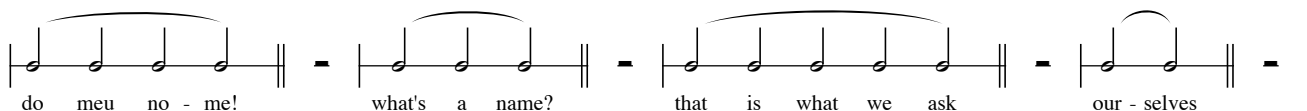
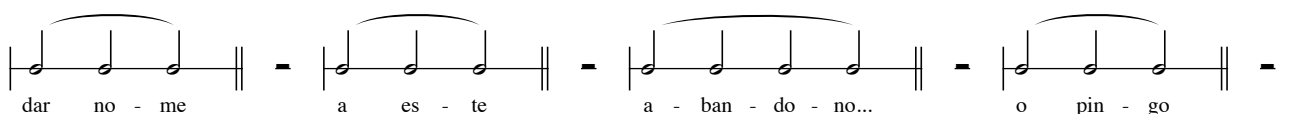
choose and keep



♩ = 60 (always)



p (always)

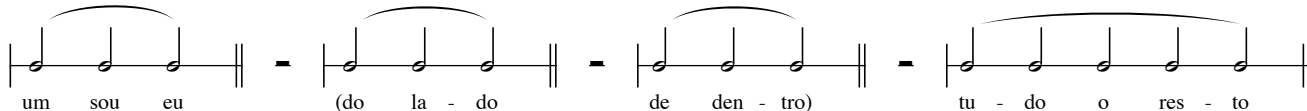


Section:

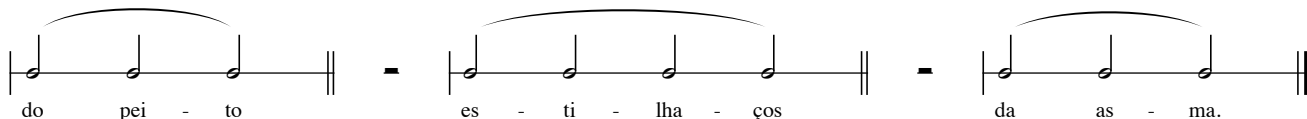
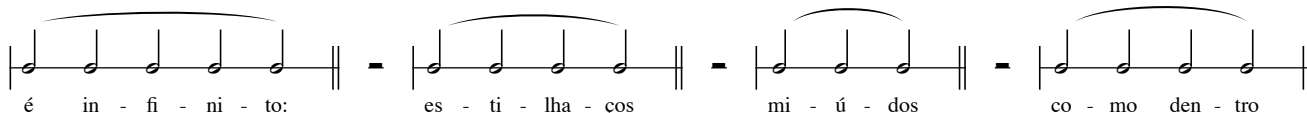
choose and keep



♩ = 60 (always)



p (always)



Section:

♩ = 80 (almost naturally spoken)

p (always)

part: *narrativa* (for one voice)


choose any order for the three sections;
wait 2'00" to 2'30" before each section.

Section:

choose and keep


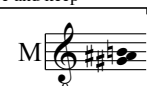
F  M 

♩ = 60 (always)

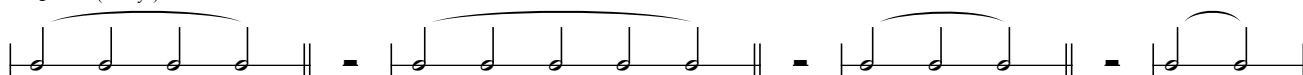

my name is his - to - ry and i re - peat my - self.
p (always)

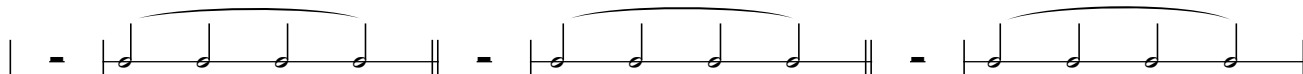
Section:

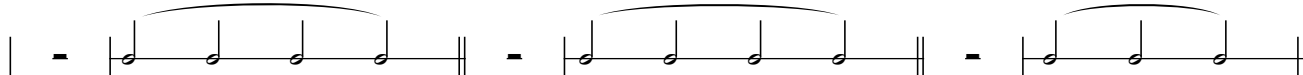
choose and keep

F  M 

♩ = 60 (always)


por - que se - rá que os tí - mi - dos sor - ri - em a - trás
p (always)


de si mes - mos pro - te - gen - do com o cor - po



a ver - go - nha de es - ta - rem con - nos - co?


Section:

choose and keep

F  M 

♩ = 60


for years in a flesh - - - - case
p < *mf* > *p* < *mf* >


a she - - - - soul dwelt.
simile...

act III: uma história de solidão
scene 3: a solidão sem fim

For one singer soloists (male or female and in any combination), electronics, and undetermined accompaniment.

Character *Outro* sings the text in eighth- and extended whole notes.
 The *E* section should be slightly amplified and simultaneously recorded.
 The first three sentences will then be randomly played by electronics throughout the scene (see *electronics*).
 Sections I and II are then sung over playing electronics.

No synchronization is intended.
 Between section I and II, the singer should wait from 1'00" to 1'30" minutes.
 Crossed note-heads mean spoken voice where durations should, however, be strictly followed.

Bars suggest syllabic accent.
 Nevertheless, singing should be unexpressive and all accentuation very subtle.

The singer chooses a note for every sections
 The succession of singing is as follows:

		0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:											
	outro:		■	■	■	■	■	■	■	■	■	■
	narrativa:											
background sound		■ recorded electronics										

part: *outro*

E: start: 0'00" .. 0'30"

choose and keep

♩ = 60 Each breath is recorded and then repeated in random order throughout the scene...

com tem - - - - - po con - tem - - - - - plo

p (always)

o tem - - - - - po... ----- proceeds through electronics -----

I: wait: 1'00" .. 1'30"

choose and keep

♩ = 60 (always)

pa - re - ce - mos tão pe - que - nos e o mun - do tão gran - de.

p (always)

a gar - gan - ta que a - pe - nas ao ca - lar - me me per - ten - ceu de no - vo,

a vi - tri - na de u - ma lo - ja a mos - trar sem pi - e - da - de



u - ma si - lhu - e - ta cur - va - da. eu a re - a - li - da - de a - bra - ça

part: *outro*

o la - do de fo - ra da mi - nha pe - le, o in - si - gni - fi - can - te

e a - to - mís - ti - co in - vó - lu - cro da mi - nha car - ne.

II: wait: 1'00"..1'30"

choose and keep
 F 
 M 
 ♩ = 60 (always)

lá fo - ra há ou - tro mun - do que não é meu, a - qui den - tro da mi - nha pe - le

p (always)

vi - vo eu: my soul walks with me, form of forms; qual - quer dis - tânci - a

ou di - rec - ção, ou fim, per - ten - ce - me, sou eu... a - qui es - tou,

on - de o tem - po me le - vou, e e - xe - cu - to a mai - or das mi - nhas li - ber - da - des

que me im - pe - di - rá de re - a - li - zar to - das as ou - tras:

act III: uma história de solidão
scene 4: como a realidade que cerca a solidão
 For clarinet, violin, electronics, and text projection.

Characters *Um* and *Outro* are represented by the clarinet and the violin.
 Their sound is captured by microphones and projects the text through a SuperCollider patch (see *electronics*).

Clarinet notes are written in Bb (sounding a major 2nd lower).

Each section is a loop of one to three notes as indicated in score.
 Besides the 2'00" duration of each section, no synchronization is intended between the two instruments.

Besides projecting text, the electronics loop each played note creating a continuum out of them (see *electronics*).

Live and electronic sound should be kept at more or less the same intensity.

This scene should have no other sound source:

		0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:											
	outro:											
	narrativa:											
background sound	clarinet	[Vertical bars representing sound activity]										
	violin	[Vertical bars representing sound activity]										
	electronics	[Shaded area representing continuous sound]										

part: clarinet (Bb), violin, and electronics

The score consists of two staves: cl.1 (clarinet) and vn.1 (violin). Both are in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 60. The dynamics are *mf* with accents (>). The violin part includes the instruction "w/ hard mute (always...)". The score is divided into five sections, I through V, each lasting 2'00". Each section contains a single note with a duration of 3" - 6". Section I is for 2'00", II for 2'00", III for 2'00", IV for 2'00", and V for 2'00".

Electronics

SuperCollider loops each instrument creating a continuum out of their sound.
The global effect is:

10'00"

The notation shows a single staff for cl.1 with a treble clef. It contains a series of notes that form a melodic line, representing the electronic effect applied to the instrument's sound over a 10-minute duration.

act IV: como depois de uma noite de insônia
scene 1: como se fosse o princípio

For two singer soloists (male or female and in any combination), one voice (of any main voice type), and undetermined accompaniment.

Characters *Um* and *Outro* sing the text simultaneously.
 Each singer chooses a note for every one of the two sections.
 The resulting harmonies are consequence of this choice but, since it is an individual choice, they are partially unpredictable.

Character *Narrativa* sings the text in eighth- and whole notes
 Although synchronization between parts *Um* and *Outro* is mandatory, no synchronization is intended between *Um&Outro* and *Narrativa*.

Bars suggest syllabic accent.
 Nevertheless, singing should be unexpressive and all accentuation very subtle.

The succession of singing characters is as follows:

		0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:			[shaded]					[shaded]			
	outro:			[shaded]					[shaded]			
	narrativa:	[shaded]										[shaded]
background sound		[shaded]										

en - tre as por - ca - ri - as da mi - nha vi - da, da vi - da de - le,

e da vi - da de to - da a gen - te, en - vol - vi - da ou não nes - ta his - tó - ri - a...

II: wait: 1'30"..2'00"

choose and keep

um: F M outro: F M

♩ = 60 (always)

um: e - la a - bra - çou - me com ter - nu - ra, co - mo que a lem - brar - me tu - do o que eu i - a per - der.
outro: *p* (always)

the bed of con - ception of birth, of consum - ma - tion of mar - riage and of breach of mar - riage, of sleep

and of death. há qual - quer coi - sa de in - fi - ni - ta - men - te tris - te na vi - da, mes - mo quan - do tu - do cor - re bem.

the year re - turns. his - to - ry re - peats it - self. pu - des - se eu ver tu - do u - ma ú - ti - ma vez

e eu e - ra o ven - to (um so - nho de vo - o e que - da) ... dor - mi - mos co - mo ir - mãos.

part: *narrativa* (for one voice)

I: start: 0'00" ..0'30"

choose and keep

♩ = 60 (always)

pas - sou por a - qui a - que - le que se es - que - ceu

p (always)

que i - a mor - rer, a pal - ma so - bre os o - lhos

na ten - ta - ti - va i - nú - til de re - cu - pe - rar a noi - te.

you were go - ing to do won - ders, what?

II: start: 8'00" ..8'30"

choose and keep

♩ = 60 (always)

he laughed to free his mind from his minds bon - dage

p (always)

e de - sis - ti - a com tan - ta lá - gri - ma den - tro.

act IV: como depois de uma noite de insónia
scene 2: como se fosse o fim

For two voices (male or female and in any combination), and undetermined accompaniment.

Character *Narrative* is sung by two singers of any main voice type.
 The first singer chooses the note and the second singer keeps it.
 This note stays the same throughout.

The first singer should enter between 0'00" and 0'30":

	0'	1'	2'	3'	4'	5'	6'	7'	8'	9'	10'
characters	um:										
	outro:										
	narrativa:										
background sound											

part: *narrativa* (for two voices)

start: 0'00" .. 0'30"

choose



♩ = 60

voice1: *mp* use - - - le[ss] *mp* words. *mp* go o[n] *mp*
 voice2: *mp* [use]less wor[ds], things go on
keep chosen note...

mp the sa[me]; *mp* day a[f] - - - ter da[y];
mp the same; *mp* simile... af - - - ter day;

vi - - - ve[r] é nã[o] con - - - se - - -
 ver é não con - - - se - - -

guir. [quan]do se mor - - - re,
 guir. quan - - - do se mo[r] re,

fi - - - ca - - - se a - - - pe - - - na[s]
 [fi]ca - - - se a - - - pe - - - nas

mor - - - to. mais na - - - da,
 mo[r] - - - to, na - - - da, um

si - - - lên - - - ci - - - o a so - - -
 si - - - lên - - - ci - - - o a so - - -

mar - - - se ao si - - - lên - - - ci - - - o.
 ma[r] - - - se ao si - - - lên - - - ci - - - o.

Instrumental Scores:

tudo nunca sempre o mesmo diferente nada

act/scene: ___/___; ___/___; ___/___; ___/___; ___/___

a Clarinet Quartet accompaniment:

Each player starts from any individually chosen bar. Except from beginning and ending, no synchronization is intended between parts. The notes should be sustained through a single breath. Notes are written in Bb (sounding a major 2nd lower for the clarinets and a major 9th lower for bass clarinet)

Despite marked dynamics, these should be adapted to the sonic background. The Clarinet Quartet may play in five different combinations: (1) alone; (2) with String Quartet; (3) with Sine Waves; (4) with Field Recording; (5) with a 'tutti' of all previous.

The Clarinet Quartet may play in the minimum of two and the maximum of five scenes of the opera. Scenes where the Clarinet Quartet plays are previously chance-chosen (see *overall instructions*).

part: for clarinet quartet
(written in Bb)

choose any measure to start
play until 10'00"

2x 10" - 20" 3" - 6" 2x 2x 2x 2x 2x

simile...

cl.1

< *p* >

simile...

choose any measure to start
play until 10'00"

3x 10" - 20" 3" - 6" 3x 3x 3x 3x 3x

simile...

cl.2

< *p* >

simile...

choose any measure to start
play until 10'00"

4x 10" - 20" 3" - 6" 4x 4x 4x 4x 4x

simile...

cl.3

< *p* >

simile...

choose any measure to start
play until 10'00"

5x 10" - 20" 3" - 6" 5x 5x 5x 5x 5x

simile...

Bass cl.

< *p* >

simile...

tudo nunca sempre o mesmo diferente nada
part: clarinet quartet

cl.1

2x 2x 2x 2x repeat until 10'00''

cl.2

3x 3x 3x repeat until 10'00''

cl.3

4x 4x 4x 4x repeat until 10'00''

Bass cl.

5x 5x 5x 5x 5x repeat until 10'00''

tudo nunca sempre o mesmo diferente nada
part: clarinet quartet

tudo nunca sempre o mesmo diferente nada

act/scene: ___/___; ___/___; ___/___; ___/___

a String Quartet accompaniment:

Each player plays from a *start* point corresponding to the specific opera scene and goes as written until the next *stop* point. The notes should be sustained through subtle bow changing throughout each written temporal frame. The fade in and fade out dynamics refer exclusively to the beginning and ending of each temporal frame. A rest of one or two seconds should occur before the next temporal frame and corresponding new pitch.

All instruments should be played with hard mute.

The dynamics should nevertheless be adapted to the sonic background.

The String Quartet may play in five different combinations: (1) alone; (2) with Clarinet Quartet; (3) with Sine Waves; (4) with Field Recording; (5) with a 'tutti' of all previous.

The String Quartet may play in the minimum of two and the maximum of five scenes of the opera. Scenes where the String Quartet plays are previously chance-chosen (see *overall instructions*).

tudo nunca sempre o mesmo diferente nada
part: string quartet

part: for string quartet

start: all scenes
w/ hard mute (always)

0'40" .. 1'00"
1'30" .. 1'50"
2'20" .. 2'40"
3'10" .. 3'30"
4'00" .. 4'20"
4'50" .. 5'10"

< *mp* > *simile...*

vn.I

start: scenes I; II; III; III1; III3; IV1.
w/ hard mute (always)

1'30" .. 1'50"
3'10" .. 3'30"
4'50" .. 5'10"
6'30" .. 6'50"
8'10" .. 8'30"
10'00 stop

< *mp* > *simile...*

vn.II

start: scenes I; II; III; III4.
w/ hard mute (always)

2'20" .. 2'40"
4'50" .. 5'10"
7'20" .. 7'40"
10'00 stop
start: scenes I2; II3; III2; IV1.
w/ hard mute (always)

< *mp* > *simile...*

vIa

start: scenes I; II; III.
w/ hard mute (always)

3'10" .. 3'30"
6'30" .. 6'50"
10'00 stop
start: scenes I2; II4; III4.
w/ hard mute (always)

< *mp* > *simile...*

vcl

tudo nunca sempre o mesmo diferente nada
part: string quartet

4:50" .. 5:10" 5:40" .. 6:00" 6:30" .. 6:50" 7:20" .. 7:40" 8:10" .. 8:30" 9:00" .. 9:20" 10:00 stop

vn.I

start: scenes I2; II2; III2; III4; IV2.
 w/ hard mute (always)

1:30" .. 1:50" 3:10" .. 3:30" 4:50" .. 5:10" 6:30" .. 6:50" 8:10" .. 8:30" 10:00 stop

vn.II

> simile... < mp

start: scenes III; II4; III3; IV2.
 w/ hard mute (always)

4:50" .. 5:10" 7:20" .. 7:40" 10:00 stop start: scenes III; II4; III3; IV2.
 w/ hard mute (always)

vln

3:10" .. 3:30" 6:30" .. 6:50" 10:00 stop start: scenes II2; III2; IV2.
 w/ hard mute (always)

vcl

< mp > simile... > < mp > simile...

tudo nunca sempre o mesmo diferente nada
part: string quartet

tudo nunca sempre o mesmo diferente nada

act/scene: / ; / ; / ; / ; /

a four Sine Wave accompaniment:

The sinewave sequence should be prepared through any adequate application (SuperCollider was used for this particular case - see *electronics*). Each sinewave should be randomly panned through a two channel system (see *electronics*).

The amplitude of the overall piece should correspond to acoustic String or Clarinet quartet in *p*. The dynamics should be adapted to the sonic background.

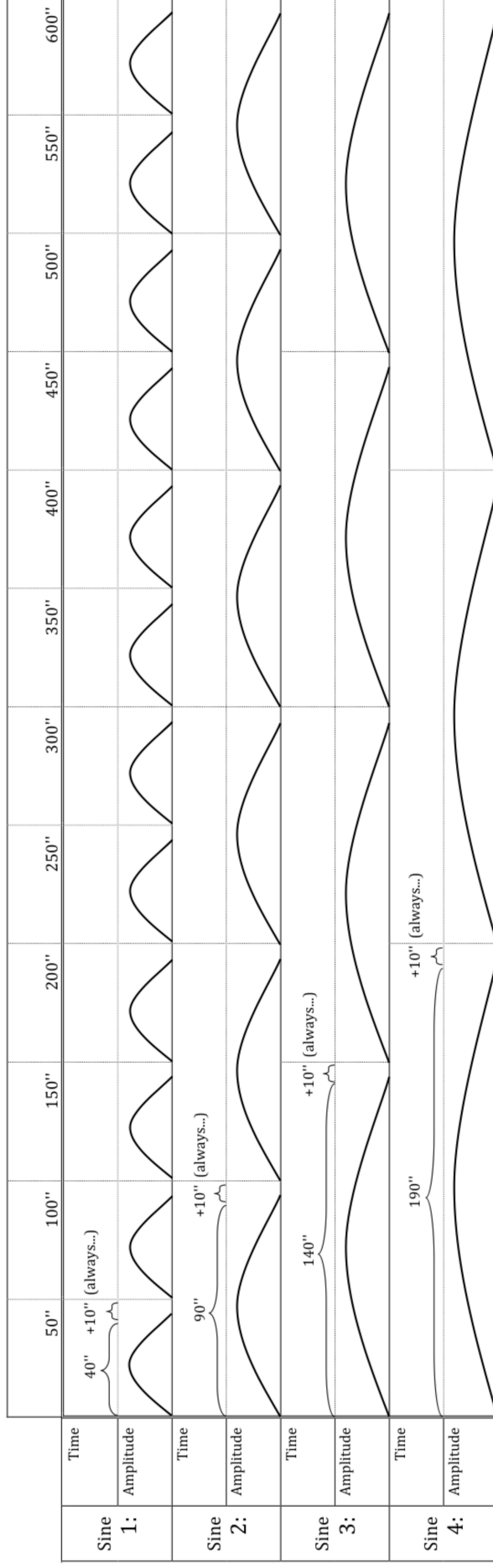
The Four Sinewaves may play in five different combinations: (1) alone; (2) with String Quartet; (3) with Clarinet Quartet; (4) with Field Recording; (5) with a 'tutti' of all previous.

The Four Sinewaves may play in the minimum of two and the maximum of five scenes of the opera. Scenes where the Four Sinewaves play are previously chance-chosen (see *overall instructions*).

tudo nunca sempre o mesmo diferente nada
part: four sinewaves

part: *for four sinewaves*

Global map for patch programming:



Each articulation is a new frequency.

Choose any point to start and follow the frequency sequence (last point daisy-chains with the first):

	point 1:	point 2:	point 3:	point 4:	point 5:	point 6:	point 7:	point 8:	point 9:	point 10:	point 11:	point 12:
frequency sequence:	Choose: 784 Hz 196 Hz	Choose: 587 Hz 147 Hz	Choose: 440 Hz 110 Hz	Choose: 1319 Hz 330 Hz 82 Hz	Choose: 988 Hz 247 Hz	Choose: 740 Hz 185 Hz	Choose: 554 Hz 139 Hz	Choose: 1661 Hz 415 Hz 104 Hz	Choose: 1175 Hz 311 Hz 78 Hz	Choose: 932 Hz 233 Hz	Choose: 699 Hz 175 Hz	Choose: 523 Hz 131 Hz

tudo nunca sempre o mesmo diferente nada
part: four sinewaves

tudo nunca sempre o mesmo diferente nada

act/scene: ___/___; ___/___; ___/___; ___/___; ___/___

six Field Recordings for opera accompaniment:

The recordings are provided in attached cd as:

- fieldrecording1.wav
- fieldrecording2.wav
- fieldrecording3.wav
- fieldrecording4.wav
- fieldrecording5.wav
- fieldrecording6.wav

The amplitude of each overall recording should correspond to acoustic String or Clarinet quartet in *p*.

The dynamics should be adapted to the sonic background.

The Field Recordings may be played in five different combinations: (1) alone; (2) with String Quartet; (3) with Clarinet Quartet; (4) with Four Sinewaves; (5) with a 'tutti' of all previous.

The Field Recordings may be played in the minimum of two and the maximum of five scenes of the opera.

The scenes where the Field Recordings are played are previously chance-chosen (see *overall instructions*).

One different recording should be chance-chosen for each of these scenes.

Video Score:

tudo nunca sempre o mesmo diferente nada

act/scene: ___/___; ___/___

six Video Recordings for two opera scenes:

The videos are provided in attached cd as:

- video1.avi
- video2.avi
- video3.avi
- video4.avi
- video5.avi
- video6.avi

Videos are selected as follows:

A letter from A to D should be chance-chosen;

This letter refers to two available scenes for video projection;

	I1	I2	I3	II4	III1	III2	III3	III4	IV1	IV2
A	B	C	D			D	C		B	A

In first of these two scenes, a SuperCollider patch randomly chooses a video for projection from the six given videos;
 In the second of these two scenes, a SuperCollider patch randomly chooses a video for projection from the five remaining given videos.

tudo nunca sempre o mesmo diferente nada

© 2013 Tiago Cutileiro

The *Libretto*

TUDO NUNCA SEMPRE O MESMO DIFERENTE NADA

(mosaico de texto para uma ópera; *mosaic of text for an opera*)

algures, duas pessoas, que são (ou que se tornam) uma, constroem uma narrativa que é elas.

[somewhere, two persons, that are (or that become) one, build a narrative that is themselves.]

- *um: homem ou mulher* [a man or a woman]

- *outro: mulher ou homem* [a woman or a man]

- *narrativa: coro que são eles* [a choir that is themselves]

- *um&outro: dois num. noutro tempo* [the two in one. in a different time]

nada acontece. [nothing happens.]

ACTO/ACT I

como numa noite de insónia [as during insomnia]

CENA/SCENE 1

como se fosse o princípio [as if it were the beginning]

(um&outro):

tudo isto é tempo a passar... e aqui que faço eu?

miséria da vida que passa. i will not sleep here tonight. home also i cannot go. esperar que tudo acabe, chegar ao fim disto tudo? só se por inércia: once you are dead, you are dead.

CENA /SCENE 2

como se fosse o fim [as if it were the end]

(um):

isto foi quando voltei, agora tudo parece nevoeiro. há memórias que não consigo dizer porque são sensações: na planura a perder de vista, estes rios vão depressa, vertem como se a terra se inclinasse. all that old hill has seen. names change: that's all. lovers: yum yum... memories are made to fade, já nada é, nem eu. i am another now and yet the same. hoje esta tristeza, reconhecendo-a embora como a que sempre tive, poderia quase dar-lhe o meu nome, de tal modo se me assemelha: sou eu ali, sou tu aqui, sou nós duas. lui c'est moi.

(narrativa):

o baton rodeava as sílabas de uma auréola vermelha

(outro):

is a memory something you have or something you've lost?... e o que fazer com o vazio do espaço que ela ocupa?

guardo um vazio por cada pessoa que se partilhou comigo e depois partiu. ninguém é substituível e eu fico sempre mais vazio. guardo as coisas nas mãos como bocados de lixo que não sei onde pousar. expliquem-me como tanta ansiedade cabe fechada na mão, how is it possible, all this emptiness?

passo o tempo a perguntar-me se ela me amaria ou não. mas nunca chego a descobrir. talvez a sua resposta fosse como um segredo que nunca ninguém desvendará. ninguém sabe o que vai acontecer seja a quem for, além dos trágicos farrapos do envelhecer. estamos sempre sozinhos: tristeza não tem fim.

ACTO/ACT II

como numa memória nascida da insónia: uma história de amor [as a memory born out of insomnia: a love story]

CENA/SCENE 1

o princípio do amor [the begging of love]

(narrativa):

each one who enters imagines himself to be the first to enter whereas he is always the last of a preceding series even if the first term of a succeeding one, each imagining himself to be the first, last, only and alone, whereas he is neither first nor last nor only nor alone in a series originating in and repeated to infinity.

passou por aqui aquele que pensava que não ia morrer, a sua sombra seguia-o, macaqueando o seu modo de andar e os seus pensamentos e o seu próprio ser.

demasiado cheia de palavras para conseguir exprimi-las, she appeared like an angel. she is alone. they cannot touch her. she ventured a look at him and the face that met her gaze there in the twilight, wan and strangely drawn, seemed to her the saddest she had ever seen.

- see this. remember.

as suas recordações consumiam-no. ela não sabia. bocejou. era demasiado. ninguém sabia. nunca ninguém saberia. estava tudo acabado. ela tinha dezoito anos e era adorável e estava perdida. what of all the will to do? it has vanished long ago.

she said, don't leave me alone; i'll never let go, said he.

CENA/SCENE 2

o amor [the love]

(um):

sinto-me tão feliz nos teus braços, não sei o que se passa comigo. now that i met you nothing's the same, it's not going to be it ever again.

(outro)

esta paz, mesmo no meio do vendaval... it takes a desert to meet someone like you.

(um)

sossega-me a solidão e diz-me que vamos viver para sempre (ou morrer já, agora, juntos)... estás no meu coração e eu estou no teu... és tão bonita.

(narrativa):

love loves to love.

(outro):

whenever i see u my heart bursts, but u don't need to know it, do u? i just have to tell you that i love you so much these days.

(um):

touch me. soft eyes. soft soft soft hand. i am lonely here. o touch me soon, now. what is that word known to all men? i am quiet here alone. sad too. touch, touch me. ich bin verliebt in dich...

(outro):

preciso de ti, minha metade de mim, trocar tudo por ti se for preciso, gritar para dentro de ti todas as palavras que nunca te disse.

(narrativa):

the dear dead days beyond recall. love's old sweet song.

CENA/SCENE 3

***o fim do amor* [the end of love]**

(um):

she kissed me. my youth. never again. only once it comes. prometemos a nós mesmos o direito de viver mas a vida leva-nos para fora da vida. all changed. forgotten. the young are old.

(outro):

gostei tanto de ti, je n'avais plus de patrie que l'amour même... cantava para ti... foste eterno até ao fim. que a luz de cristo ressuscitado ilumine o teu caminho.

(um):

le futur n'a plus d'avenir. inventámos o amor para opor ao ódio (ou terá sido o contrário?)... there's nothing here that you'll miss, i can guaranty you this, in the absolute darkness of the path i travel, jesus' light would only blind me more.

(outro):

meu querido menino, meu amor, aguardo as tuas saudades com saudades tuas... desde o tal dia nunca mais tive notícias tuas, have you forgotten me? nes. yo.
i wish somebody would write me a love letter...

(um):

i wonder is he awake thinking of me or dreaming am i in it, as he and others see me, am i like that?
see ourselves as others see us.

(outro):

ninguém pensa em ti. mas tu pensas nos outros a pensar em ti: o vazio enche-se com outro vazio.
solidão enganada. a pele é uma parede que nos separa de tudo o resto, there all the time without
you: and ever shall be, world without end...
no one is anything.

CENA/SCENE 4

como a realidade que cerca o amor [as the reality that surrounds love]

(um):

stuck on a pain, two flies buzzed, stuck.
devíamos-nos ter encontrado mais vezes...
que lhe teria dito eu no meu ventre de imundície? não queria falar-lhe nem que estivesse comigo,
apenas ver-te por um segundo que fosse...
our first death too it was we were never the same since, weeks and weeks i kept the handkerchief
under my pillow for the smell of him.
confidence in himself, an equal and opposite power of abandonment and recuperation, não havia
qualquer espécie de contacto com o mundo à sua volta por os contactos que conhecera haverem sido
excessivamente cruéis. a sua fortaleza de alma em face da dor era a de um velho guerreiro. uma
coisa nunca podia ser tão má que o surpreendesse e ele estava, por atitude e filosofia, preparado
para o pior. nothing else could have been done, made his life a lie, so alone...
sentíamos-nos ambos sozinhos e eu não sabia o que fazer, éramos novos demais mas o que nos
separaria para sempre era aquela estranheza feita dos nossos tempos diferentes e de como cada qual
os tínhamos gasto: life, love, voyage round your own little world...
i wanted to shout out all sorts of things fuck or shit or anything at all... niemand muss allein
bleiben...

(outro)

history is a nightmare from which i am trying to awake, é o tempo transformado em sonho, em memória. todas as recordações são rastros de lágrimas e todo o mal é um caminho para chegar ao bem.

chorando esqueci a razão que me fazia triste, momento que fará parte de mim como a minha pele: you are what you love, not what loves you. i decided that long ago.

eu era capaz de abandonar tudo e atirar-me aos seus pés, e se ela não me quisesse eu muito simplesmente ir-me-ia embora para me atirar do cume do mundo... agora não sei nada, duvido de tudo. desci ao fundo dos fundos: o presente é o presente, a última palavra é sim. que maravilha!

hurra! disse eu à minha alma.

stuck, the flies buzzed.

(narrativa)

none not said nothing. yes. time makes the tune, time flies: the love that kills.

[

ossia para CENA 4; [ossia for Scene 4]

como a realidade que cerca o amor

(um&outro):

Stuck on the pane two flies buzzed, stuck. Glowing wine on his palate lingered swallowed. Crushing in the winepress grapes of Burgundy. Sun's heat it is. Seems to a secret touch telling me memory. Touched his sense moistened remembered. Hidden under wild ferns on Howth below us bay sleeping: sky. No sound. The sky. The bay purple by the Lion's head. Green by Drumleck. Yellowgreen towards Sutton. Fields of undersea, the lines faint brown in grass, buried cities. Pillowed on my coat she had her hair, earwigs in the heather scrub my hand under her nape, you'll toss me all. O wonder! Coolsoft with ointments her hand touched me, caressed: her eyes upon me did not turn away. Ravished over her I lay, full lips full open, kissed her mouth. Yum. Softly she gave me in my mouth the seedcake warm and chewed. Mawkish pulp her mouth had mumbled sweetsour of her spittle. Joy: I ate it: joy. Young life, her lips that gave me pouting. Soft warm sticky gumjelly lips. Flowers her eyes were, take me, willing eyes. Pebbles fell. She lay still. A goat. No-one. High on Ben Howth rhododendrons a nannygoat walking surefooted, dropping currants. Screened under ferns she laughed warmfolded. Wildly I lay on her, kissed her: eyes, her lips, her

*stretched neck beating, woman's breasts full in her blouse of nun's veiling, fat nipples upright. Hot I
tongued her. She kissed me. I was kissed. All yielding she tossed my hair. Kissed, she kissed me.
Me. And me now. Stuck, the flies buzzed.*

(narrativa)

none not said nothing. yes. time makes the tune, time flies: the love that kills.

]

ACTO/ACT III

como numa memória nascida da insónia: uma história de solidão [as a memory born out of insomnia: a story of loneliness]

CENA/SCENE 1

o princípio da solidão [the beginning of loneliness]

(narrativa):

a enorme paz de quem se perdoou por tudo o que é... como se alguém pudesse perdoar alguém, it's everybody eating everyone else. that's what life is after all.

he saw that he was in the land of phenomenon where he must for a certain one day die like the rest too a passing show. estava determinado a reaver tudo o que perdera; a sua perda era infinita; era daquelas situações que se iriam prolongar eternamente. tornar-se-ia de tal forma ele próprio que só a verdade, esta verdade que ardia agora nele como um incêndio, seria reconhecível... e sentiu que de novo o ar lhe abria, mas com dor, uma liberdade no peito: you can't feel the pain until it's gone.

CENA/SCENE 2

a solidão [the loneliness]

(um):

- nome, nome! não consigo, por não saber dar nome a este abandono... o pingo do meu nome! what's a name? that is what we ask ourselves in childhood when we write the name that we are told is ours.

(narrativa):

my name is history and i repeat myself.

(um):

um sou eu (do lado de dentro), tudo o resto é infinito: estilhaços miúdos como dentro do peito estilhaços da asma.

(narrativa):

porque será que os tímidos sorriem atrás de si mesmos protegendo com o corpo a vergonha de estarem connosco?

(um):

não se lembram de mim... eles a contarem-me dramas, a contarem-me desgraças, a solicitarem-me ideias, opiniões, conselhos, e eu com vontade de gritar-lhes, lutando para não tropeçar nas lágrimas - quero a minha mãe!...

espero que saiam para não ter que falar com ninguém, para não ter que falar com alguém, para ter que falar com ninguém...

uma menina sorri-me. infelizmente o sorriso dura pouco tempo. se calhar nem sequer um sorriso. se calhar sou apenas eu que necessito de um sorriso. há momentos na vida em que necessitamos tanto de um sorriso. à falta de melhor toco-me com o dedo no vidro... os meus sorrisos são pedidos de socorro.

(narrativa):

for years in this fleshcase a shesoul dwelt.

CENA/SCENE 3

a solidão sem fim [the loneliness without end]

(outro):

parecemos tão pequenos e o mundo tão grande. a garganta que apenas ao calar-me me pertenceu de novo, a vitrina de uma loja a mostrar sem piedade uma silhueta curvada. eu?: a realidade abraça o lado de fora da minha pele, o insignificante e atomístico invólucro da minha carne.

lá fora há outro mundo que não é meu, aqui dentro da minha pele vivo eu: my soul walks with me, form of forms; qualquer distância ou direcção, ou fim, pertence-me, sou eu...

aqui estou, onde o tempo me levou, e executo a maior das minhas liberdades que me impedirá de realizar todas as outras: com tempo contemplo o tempo, contemplo o tempo com tempo, o tempo com tempo contemplo, com tempo o tempo contemplo, o tempo contemplo com tempo, contemplo com tempo o tempo...

CENA/SCENE 4

como a realidade que cerca a solidão [as the reality that surrounds loneliness]

(um):

a imobilidade tão horrível das coisas, a minha ignorância do que fazer com elas. assim que se nasce já é tarde demais, se mudar ao mesmo tempo que tudo muda, estarei parado: o tempo não passa, segura-nos...

every life is many days, day after day. we walk through ourselves, meeting robbers, ghosts, giants, old men, young men, wives, widows, brothers-in-love. but always meeting ourselves. in which part of life do we find the truth, is it the beginning, the middle or the end, or is it all quasi truth?

wait five months. molecules all change. i am other i now. morre-se a cada segundo, a vida é uma longa despedida, tudo passa mas algo fica, o bom é não saber o quê... preservar é não fazer: que sobre da gente um último pingo de torneira, uma última lágrima ferrugenta de algeroz, uma manchinha a desaparecer tão depressa no jardim que quem passar logo à tarde pela casa nem sequer repara que algum dia existimos.

all my life needed was a sense of some place to go. quis que fôssemos duas folhas de uma árvore, tocando um no outro por um acaso inevitável, sem razão, sem ter que haver razão: everything never always the same different nothing.

de repente era velho para o que quer que fosse. can't bring back time. like holding water in your hand...

(outro):

beingless beings. dizem que vão ter um bebé, mas na realidade o que vão ter é um octogenário que se mijá e baba todo, cheira mal, é cego e a quem a gota não deixa dar um passo. põem no mundo desgraçados, mas a esses não os vêem, para que a natureza possa perpetuar-se e a mesma estrumeira prossiga até o infinito. we are all born in the same way but we die in different ways...

custa a crer que cada unidade na montanha dos mortos conteve, pouco antes, um universo inteiro que a animava, complexo e emocionante, e uma história única, irrepetível, feita de memória e projecto, de desejos, estranhamentos, fantasias, medos: uma intriga dentro da intriga, não menos misteriosa do que ela. numbers it is. all music when you come to think, extremes meet. death is the highest form of life. morremos todos os dias: é a morte de um amigo que nos revela esse lado indizível do morrer, da perda dele em nós, no perder-se do mundo; é o mundo demasiado grande a pesar-nos, é o adeus; é quando os olhos se transformam em pálpebras; a certeza que deixaremos de viver um dia.

aqui fico, onde o tempo me deixou. ninguém é quem queria ser, eu queria ser ninguém...

ACTO/ACT IV

como depois de uma noite de insónia [as after insomnia]

CENA/SCENE 1

como se fosse o princípio [as if it were the beginning]

(narrativa):

passou por aqui aquele que se esqueceu que ia morrer, a palma sobre os olhos na tentativa inútil de recuperar a noite.

- you were going to do wonders, what?

(um&outro):

if you leave it alone it might just happen anyway, uma outra maneira de não ser feliz e que preferia a esta. to live one life one has to leave the other lives unlived...

esta pequena mão, âncora de carne em vida, estas amarras suas veias artérias palpitantes, este peso dum corpo e este calor, não me deixarão partir ainda. não me deixes morrer, não me deixes enrolado como um feto entre as porcarias da minha vida, da vida dele, e da vida de toda a gente, envolvida ou não nesta história...

ela abraçou-me com ternura, como que a lembrar-me tudo o que eu ia perder.

the bed of conception of birth, of consummation of marriage and of breach of marriage, of sleep and of death. há qualquer coisa de infinitamente triste na vida, mesmo quando tudo corre bem. the year returns. history repeats itself. pudesse eu ver tudo uma última vez e eu era o vento (um sonho de voo e queda)...

dormimos como irmãos.

(narrativa):

he laughed to free his mind from his minds bondage e desistia com tanta lágrima dentro.

CENA 2

como se fosse o fim [as if it were the end]

(narrativa):

useless words. things go on the same; day after day, viver é não conseguir. quando se morre, fica-se apenas morto, mais nada, um silêncio a somar-se ao silêncio.

fim/end

textos (sem autorização) de [unauthorised texts by]:

james joyce, jack kerouac, william burroughs, marguerite duras, antónio lobo antunes, luís pacheco, maria teresa horta, antónio vieira, karen blixen, henry miller, fernando pessoa, thomas bernhard, patricia reis, dietmar dath, comité invisible, woody allen, kar wai wong, paul schrader, charlie kaufman, stina nordenstam, joão gilberto, damon albarn, eliott smith, pascal briggs, joe strummer, björk, manel cruz e t.c., m.n., m.m., m.c., t.c., a.t. e i.t.

Para Soprano, Trompa e Piano

para soprano, trompa e piano

tiago cutileiro ©11

notas:

1. fragmentos de textos (sem autorização) de:
antónio lobo antunes, dietmar dath, maria teresa horta,
james joyce, luís pacheco e t.c. e m.n..
2. numa música onde os elementos vulgarmente primordiais (ritmo e alturas) são relegados para um plano secundário, torna-se essencial o domínio da qualidade do som, em especial, porque muitas vezes escapa ao controlo do intérprete, a qualidade tímbrica do piano (não agressiva) e as qualidades acústicas da sala onde se apresenta a peça (preferencialmente, subtilmente reverberante).
3. o compasso deve ser considerado como mero auxiliar para contagem de tempos, ou seja, sem hierarquias de acentuações.

para soprano, trompa e piano

B

S
tão fe- liz - - nos meus bra - - ços tão fe - liz - - ços
p < *mp* > *p* *simile...*
4 2
4 4

Hn.
pp < *mp* > *pp* *simile...*
4 4

Pno.

C

S
eu can - ta - - - - va pa - ra tí - - -
p < *mp* > *p* *simile...*
3 4

Hn.
pp < *mp* > *pp* *simile...*
4 4

Pno.

para soprano, trompa e piano

[F]

S
pe - ga - - - - - va - me
p *mp* *p*

com as mi - - -
simile...

Hn.
4

Pno.
p

S
- - - - - nhas mãos
e da - - - - - va - te - me

Hn.

Pno.

min. 4"

G

S
tro - car - - - do
mp > *p*
por ti - - -

Hn.
mp > *pp*
simile...

Pno.
p

min. 4"

S
tu - - - do
tro - car - - -

Hn.
por mim - - -

Pno.

para soprano, trompa e piano

[H] S
 va - mos *mp* vi - ver — pa - ra sem - pre ou mo - rrer a - go - ra jun - tos
simile...
 3 Hn.
 4 *mp*
simile...
 Pno. *p*

[I] S min. 4"
 Hn.
 Pno. *mp*

para soprano, trompa e piano

min. 4"

J

S
nie - mand *mp* > al-lein_____ blei - ben al-lein_____ muss_____ nie - mand
simile...

Hn.
3
4 *pp* < *mp* > *pp* *simile...*

Pno.
p

K

S
nãome dei - xes *mp* mor-rer *simile...* nãome dei - xes
4 2 4 2 4 4 4 4 4 4 4 4

Hn.
3
4 *pp* < *mp* > *pp* *simile...*

Pno.
p

min. 4"

[N] coda

S
love loves to love loves to love loves to love loves to love loves to love loves
mp
3
4
pp < *mp* *pp* *simile...*

Hrn.
p

Pno.

S
to love loves to love loves to love loves to love loves to love loves to love
pp

Hrn.
p

Pno.

Uma História Única

uma história única
para orquestra e electrónica

tiago cutileiro 2010

obra encomendada pela
Academia de Música de Lagos
para a Orquestra do Algarve

orquestra:

2 flautas
2 oboés
2 clarinetes (em Bb)
2 fagotes
2 trompas (em F)
2 trompetes (em C)
6 violinos I
4 violinos II
3 violas
3 violoncelos
2 contrabaixos

electrónica:

8 micros (overhead)
2 altifalantes amplificados
1 laptop com patch supercollider
(ou equivalente) disponível em:
<https://dl.dropbox.com/u/303655/uma%20hist%C3%B3ria%20única%28final%292.rtf>
1 placa de som compatível
com 8 entradas e 2 saídas

disposição:

a orquestra dispõe-se normalmente deverão ser distribuídos 5 microfones pelas cordas (2 para violino I, 1 para violino 2, 1 para violoncelo, 1 para contrabaixo) sendo os restantes 3 microfones para os sopros (1 para flautas e clarinetes, 1 para oboés e fagotes, 1 para trompas e trompetes)

amplificação:

durante as secções *in* é feita a recolha de amostras para ser lançado nos *patches* das secções *ex* e, em simultâneo, a orquestra pode ser amplificada - pretende-se que não exista um fosso sonoro entre as secções electrónicas e as secções "acústicas"

sequência:

os módulos deverão ser realizados consecutivamente, sem interrupção;

duração:

4 módulos de 7 minutos cada
4 minutos *in* (orquestra) +
3 minutos *ex* (electrónica)
total: 28 minutos

uma história única

para orquestra e electrónica

tiago cutileiro

Módulo I - in calmo e frio ♩ = 60

The score is for a 4/4 piece in a calm and cold mood, with a tempo of 60 beats per minute. The key signature has one sharp (F#). The score includes parts for Bassoon 1 and 2, Violin I (1, 2, 3, 4, 5, 6), Violin II (1, 2, 3, 4), Viola 1, 2, and 3, Violoncello 1, 2, and 3, and Contrabass 1 and 2. The Bassoon parts feature glissando markings and dynamic markings of *pp*, *p*, and *pp*. The Viola and Cello parts feature *p* dynamics and 'som real' markings. The Violin parts are mostly rests. The Contrabass parts feature *p* dynamics and 'som real' markings. A recording mark 'gravação I (10'')' is present under the Bassoon 2 staff.

16 *glissando*

Bsn. 1 *pp* *p* *pp* *pp* *pp* *p* *pp* *pp* *pp* *p* *pp*

Bsn. 2 *pp* *pp* *p* *pp* *pp* *pp*

Vln. I (1,2)

Vln. I (3,4)

Vln. I (5,6)

Vln. II (1,2)

Vln. II (3,4)

Vla. 1 *p* *p*

Vla. 2 *p* *p*

Vla. 3 *p* *p*

Vc. 1 *p* *p* *p*

Vc. 2 *p* *p* *p*

Vc. 3 *p* *p* *p* *p*

som real

Cb. 1 *p* *p* *p*

Cb. 2 *p* *p* *p*

31

Bsn. 1

Bsn. 2

Vln. I (1,2)

Vln. I (3,4)

Vln. I (5,6)

gravação II (10")

Vln. II (1,2)

Vln. II (3,4)

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

The musical score consists of ten systems of staves. The first system includes two bassoon staves (Bsn. 1 and Bsn. 2) which are mostly silent. The second system includes three violin staves (Vln. I (1,2), Vln. I (3,4), and Vln. I (5,6)) and two violin II staves (Vln. II (1,2) and Vln. II (3,4)). A dashed box labeled 'gravação II (10")' encompasses measures 31-35 of the violin I staves. The violin I staves play a melodic line with dynamics of *mf*. The violin II staves play sustained notes with dynamics of *mf*. The third system includes three viola staves (Vla. 1, Vla. 2, and Vla. 3) playing sustained notes with dynamics of *p*. The fourth system includes three cello staves (Vc. 1, Vc. 2, and Vc. 3) playing a rhythmic pattern with dynamics of *p*. The fifth system includes two double bass staves (Cb. 1 and Cb. 2) playing a rhythmic pattern with dynamics of *p*.

Módulo I - *ex*

Electrónica 3'00"

Módulo I *ex*

duração do grão:

(0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3 -- 0.1 -- 0.3)

D	buf0																					
	C#	buf0																				
				buf1																		
								buf2														

Módulo II - in
calmo e frio ♩ = 60

The musical score is arranged in systems. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in B♭ 1 and 2, and Bassoon 1 and 2. The string section includes Violin I (1,2), Violin I (3,4), Violin I (5,6), Violin II (1,2), and Violin II (3,4). The score is in 4/4 time with a tempo of ♩ = 60. Dynamics range from *pp* to *mf*. Performance instructions include *glissando* and *gravação I (10")*.

16

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

gravação II (10")

p, *mf*

16

Vln. I (1,2)

Vln. I (3,4)

Vln. I (5,6)

Vln. II (1,2)

Vln. II (3,4)

pp, *p*, *glissando*

31

Fl. 1 *p* *p* *p*

Fl. 2 *p* *p* *p*

Ob. 1 *mf* *p* *p* *p* *mf*

Ob. 2 *p* *p* *p* *p* *mf*

B♭ Cl. 1 *mf* *p* *p* *p* *p*

B♭ Cl. 2 *mf* *p* *p* *p* *p*

Bsn. 1 *p* *p* *p* *p* *p*

Bsn. 2 *mf* *p* *p* *p* *mf*

31

Vln. I (1,2) *pp* *pp* *glissando* *p* *pp*

Vln. I (3,4) *pp* *glissando* *p* *pp* *pp* *glissando* *p* *pp*

Vln. I (5,6) *pp* *glissando* *p* *pp* *pp* *glissando* *p* *pp*

Vln. II (1,2) *pp* *glissando* *p* *pp* *pp* *glissando* *p* *pp*

Vln. II (3,4) *pp* *glissando* *p* *pp* *pp*

46

Fl. 1 *mf* *p* *p* *p* *p* *p*

Fl. 2 *mf* *p* *p* *p* *p* *p*

Ob. 1 *p* *p* *p* *mf* *p* *p*

Ob. 2 *p* *p* *p* *mf* *p* *p*

B♭ Cl. 1 *p* *p* *mf* *p* *p*

B♭ Cl. 2 *p* *p* *mf* *p* *p*

Bsn. 1 *mf* *p* *p* *p* *mf* *p* *p*

Bsn. 2 *p* *mf* *p* *p* *p* *mf* *p* *p*

gravação III (10^o)

gravação III (10^o)

46

Vln. I (1,2) *pp* *pp* *glissando* *p* *pp* *pp*

Vln. I (3,4) *pp* *pp* *glissando* *p* *pp* *pp*

Vln. I (5,6) *pp*

Vln. II (1,2) *pp* *glissando* *p* *pp*

Vln. II (3,4) *glissando* *p* *pp*

attaca: módulo II - ex

Electrónica 3'00"

Módulo II ex

duração do grão:

(4 -----> 0.1 -----> 4)

filtro passa banda:

(2000 -----> 200 -----> 2000)

largura de banda:

(1 -----> 0.01 -----> 1)

D	buf0																		
	C#	buf0																	
			buf1																
				buf2															

Módulo III - in
calmo e frio $\text{♩} = 60$

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Violin I (1,2,3)
Violin I (4,5,6)
Violin II (1,2)
Violin II (3,4)
Viola (1)
Viola (2,3)
Violoncello (1)
Violoncello (2,3)
Contrabass (1)
Contrabass (2)

pp, p, mf, glissando, gravacão (10"), som real

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Detailed description: This section of the score covers measures 31 to 34 for woodwind and brass instruments. Flutes 1 and 2 play a melodic line starting in measure 33 with dynamics *p* and *mf*. Oboes 1 and 2 play a similar line with dynamics *mf* and *p*. Bassoons 1 and 2 play a lower line with dynamics *mf* and *p*. Clarinets 1 and 2 play a line with dynamics *p* and *mf*.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Detailed description: This section covers measures 31 to 34 for horns and trumpets. Horns 1 and 2 are silent. Trumpets 1 and 2 play a melodic line starting in measure 33 with dynamics *pp* and *p*.

Vln. I (1,2,3)

Vln. I (4,5,6)

Vln. II (1,2)

Vln. II (3,4)

Detailed description: This section covers measures 31 to 34 for the string sections. Violins I and II, and Violas I and II play a rhythmic accompaniment of eighth notes with dynamics *p* and *(sempre)*.

Vla. (1)

Vla. (2,3)

Vc. (1)

Vc. (2,3)

Cb. (1)

Cb. (2)

Detailed description: This section covers measures 31 to 34 for the lower string and double bass sections. Violas 1 and 2, Cellos 1 and 2, and Double Basses 1 and 2 are mostly silent, with some activity in measure 34 for the Double Bass 1 part with dynamics *mf* and *p*.

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Vln. I (1,2,3)

Vln. I (4,5,6)

Vln. II (1,2)

Vln. II (3,4)

Vla. (1)

Vla. (2,3)

Vc. (1)

Vc. (2,3)

Cb. (1)

Cb. (2)

Electrónica 3'00"

Módulo III ex

duração do grão:

(2 -----> 0.1 -----> 2)

modulação de fase:

(0 -----> 10 -----> 0)

largura de banda:

(1 -----> 0.01 -----> 1)

D	buf0																		
	C#	buf0																	
			A	buf0															
			buf1																
									buf2										
			Eb	buf0															
			buf3																

Módulo IV - in
calmo e frio $\text{♩} = 60$

Flute 1
Flute 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2

gravação I (10")

Fl. 1
Fl. 2
B \flat Cl. 1
B \flat Cl. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2

Electrónica 3'00"

Módulo IV ex
 duração do grão:

(0.1 -----> 4-----> 0.1)

G	buf0																			
	Ab	buf0																		
			Eb	buf0																
			buf1																	
				C	buf0															

Fim
 duração: 28'

uma história única

para orquestra e electrónica

obra encomendada pela
Academia de Música de Lagos
para a **Orquestra do Algarve**

tiago cutileiro 2010

Tese realizada com o apoio financeiro da
Fundação para a Ciência e Tecnologia através de
Bolsa de Investigação no âmbito do QREN - POPH,
comparticipado pelo
Fundo Social Europeu e por fundos nacionais do
Ministério da Educação e Ciência:



QUADRO
DE REFERÊNCIA
ESTRATÉGICO
NACIONAL
PORTUGAL 2007.2013



PROGRAMA OPERACIONAL POTENCIAL HUMANO



UNIÃO EUROPEIA
Fundo Social Europeu



GOVERNO DE
PORTUGAL

MINISTÉRIO DA EDUCAÇÃO
E CIÊNCIA

u  **évora**
Instituto de Investigação e
Formação Avançada - IIFA

Contactos:
Universidade de Évora
Instituto de Investigação e Formação Avançada - IIFA
Palácio do Vimioso | Largo Marquês de Marialva, Apart. 94
7002-554 Évora | Portugal
Tel: (+351) 266 706 581
Fax: (+351) 266 744 677
email: iifa@uevora.pt