Zoltan Paulinyi
(música e enredo)

Ester Macedo
(*libreto*)

— BIBLIOTECA —

Ópera em ato único
para soprano e baixo-barítono

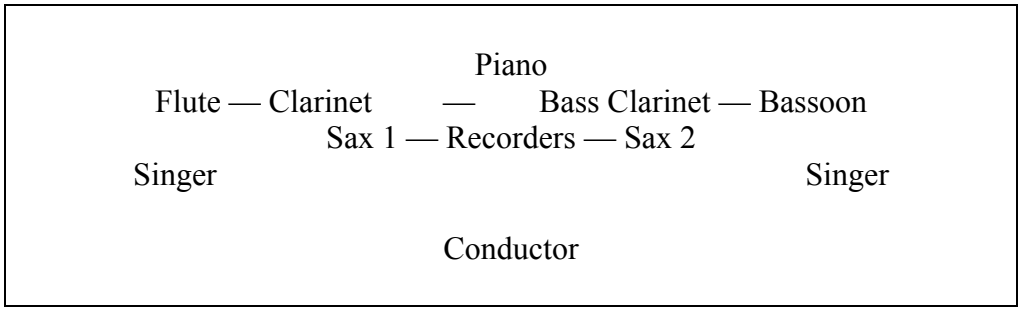
(2011, Évora)

Duração (*length*): ca. 45 min.

Instrumentação

- 2 Flautas-doce contralto (*Alto Recorders*)
- Flauta (*Flute*)
- Clarinete (*Bb*)
- Clarone (*Bass Clarinet Bb or bassoon*)
- Fagote (*Bassoon*)
- 2 Saxofones contralto (*Alto Saxophones Eb*)
- Piano
- Soprano: **Advogada (*lawyer*)**
- Baixo-barítono (*bass-baritone*): **Escritor (*writer*)**

Os músicos posicionam-se ao centro do palco formando uma barreira entre os cantores:
The musicians must be in the center of the stage, forming a barrier between the singers:



Estreado pelo Grupo Contemporâneo da Universidade de Évora no dia 27 de junho de 2011, segunda-feira às 21:30 no Departamento de Música da instituição, sob regência de Christopher Bochmann e direção cênica de Alexandra Espiridião, tendo como integrantes Anna Kássia Neves (soprano), Leandro César (baixo-barítono), Carlos Teixeira (flauta), Luís Tavares e Débora Bessa (flautas-doce), Nélson Ribeiro (clarinete), Sandra Sousa (clarinete baixo), Iracema Simon (fagote), Omar Costa Hamido e Diana da Rama (saxofones), Tiago Oliveira (piano); Zoltan Paulinyi e Iracema Simon (instrumentistas correpetidores).

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Premiered by the Contemporary Ensemble of the University of Évora in June 27 2011, 9:30 PM, conducted by Christopher Bochmann and stage direction of Alexandra Espiridião, with Anna Kássia Neves (soprano), Leandro César (bass-baritone), Carlos Teixeira (flute), Luís Tavares and Débora Bessa (alto recorders), Nélson Ribeiro (clarinet), Sandra Sousa (bass clarinet), Iracema Simon (bassoon), Omar Costa Hamido and Diana da Rama (alto saxophones), Tiago Oliveira (piano); Zoltan Paulinyi and Iracema Simon (accompanists).

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BRAZIL

Personagens: Escritor, Advogada.

Argumento: *Um escritor e uma advogada vão à biblioteca com finalidades diferentes: o primeiro para buscar inspiração ao seu trabalho na elaboração de um livro sobre o diálogo, a outra para estudar aspirando ao cargo de juiz. No silêncio do local, a troca de olhares os motiva a imaginar julgamentos sobre o outro, despertando paixão e raiva.*

Cenário: *A orquestra posiciona-se ao centro do palco, agora biblioteca, formando uma barreira entre as duas mesas que serão ocupadas pelo escritor e pela advogada. A mesa vazia e limpa será ocupada pelo escritor; a da advogada repousa livros e materiais de estudo indicando que ela já estava no local. Contudo, a música se inicia sem a presença dos cantores na cena.*

Cena 1

ESCRITOR: *(entra lendo carta)*
"Prezado Senhor, confiantes
na vossa eloqüência e sabedoria
convidamos-vos cordialmente
para escrever-nos um culto tratado
sobre os fundamentos da comunicação
e do diálogo. "

(joga a carta na mesa, impaciente)
Se os grandes teoristas da comunicação
foram em prática tão mal comunicadores,
que ousadia posso ter eu de acrescentar
coisa nova,
que presunção posso ter eu de dizer
alguma coisa...

Sou apenas um escritor
que haure da sabedoria
depositada nesta biblioteca.

Antes, muito antigamente,
o pensamento filosófico era mitos…
poemas...
fragmentos...
elementos...
que traziam em sua própria forma fragmática
seus conteúdos fragmentares.

Daí Sócrates, com sua maiêutica,
e Platão, seu seguidor, escritor,
transcritor de tão grandes diálogos
que terminou solitário,
sozinho, na defesa de que tudo
no mundo é Um, só.

Depois de Platão, Aristóteles,
com seus tratados científicos, impessoais.
diálogos como os de Platão, jamais!
Por mais que muitos tenham tentado…

Só os de Santo Agostinho se salvam;
seus ataques contra os céticos acadêmicos,
suas descobertas pedagógicas com o filho.

Filósofos, com todas suas teorias
de comunicação,
tendem a ser mal-entendidos.
Dizia Hegel: "Filosofia é algo solitário."

Se os grandes teoristas da comunicação
foram em prática tão mal comunicadores,
que ousadia posso ter eu de acrescentar
coisa nova,
que presunção posso ter eu de dizer
alguma coisa...

Cena 2

(Entra advogada.)

ADVOGADA:
Verdades! Fatos!
Isso é o que move o mundo!
Isto é o que me move!
Isto é que é o mundo!

E todo e qualquer problema do mundo
decorre da verdade não perceber.
Os fatos são fatos,
certos e incontradizíveis:
em círculos anda quem tal fato ignora.
Já dizia Platão que a Verdade é como o Sol.
Já dizia Jesus que a Verdade nos libertará.

É por isso que juíza serei:
para separar o verdadeiro do falso;
para julgar o que parece e não é;
para aceitar o verdadeiro e o real;
para fazer o Sol da Verdade libertar!
É por isso que juíza serei!

Mas esta biblioteca me lembra
que devo aceitar esta verdade:
muito tenho que estudar
ainda tantos livros.
Livros sobre livros!

Cena 3

ESCRITOR:
Olha, sobre quantos livros
tão bela se debruça;
não deve
interagir com outros.
Muito tempo não deve ter,
nem interesse,
nem paciência,
pois os que com livros
muito dialogam,
com pessoas perdem
a capacidade de conversar.

Dialogam
com livros, mas não sabem
ler pessoas. Vivem no mundo
das ideias, um mundo perfeito
e longínquo.

Cena 4

ADVOGADA:
Olha que moço bonito…
Bem alinhado, boa postura.

Está sozinho,
esperando algo ou alguém.
Tantos livros para serem lidos
e nenhum lhe interessa?

Olha que moço bonito…
Bem alinhado, boa postura.

Deve ser super superficial;
os belos sempre são
belos por fora, ocos por dentro!

Não sabe que a verdadeira beleza
reside no interior da alma
e como ouro de tolo
conquistam os tolos com seu exterior
brilhante e falso.

Cena 5

ESCRITOR:
Olha sobre quantos livros
tão bela se debruça;
muito culta e instruída
deve ser.
Muito tempo não deve ter,
mas interesse…
mas paciência.

ADVOGADA:
Olha que moço bonito…
Aposto que ele tem milhões de tolas
pretendentes afoitas.
Se bem que ele está
sozinho, solitário…
Olha que moço bonito…
Bem alinhado, boa postura,
esperando algo ou alguém.

Cena 6: duetos

(Olhares se encontram).

A+E: Olha que olhos,
que olhar tão profundo,
tão sério, tão só.

E: Semblante tão solitário, tão sério
A: Seriedade tão magnética, tão hipnótica
E: Olhando esses olhos, pareço ver sua alma
A: Olhando esses olhos, pareço ver minha alma

E: É a mim que vejo, que quero
A: É a mim que admiro, que anseio
E: É a mim que vejo nestes olhos sérios
A: Mas mais do que o reflexo inerte do espelho
E: o que aqui eu vejo,
A: que aqui desejo,
E: que aqui reflito

A: é magnetismo
E: é hipnotismo
A: cumplicidade....

(pausa)
E+A: ....É paixão...?

(Dueto do amor)
E+A: Amor é fogo que arde sem se ver.

E: Tudo sofre, tudo crê,
tudo espera, tudo suporta.
A: Isto é que move o mundo;
isto é o que me move!

E: Ainda que eu falasse as línguas dos homens
e falasse a língua dos anjos,
Sem amor, eu nada seria.

A: O amor não folga com a injustiça,
Mas com a verdade.

Cena 7: distanciamento

(Advogada desvia o olhar, sem jeito)

A: Meu Deus, que faço? Contemplando um perfeito estranho
E: Meu Deus, que faço? Perdi noção de tempo e de espaço

A: Que vergonha, futura juíza, sonhando assim acordada,
E: Que vergonha, meu caro filósofo, ela há de ter ficado incomodada,
A: flertando descaradamente como se estivesse numa discoteca!
E: flertando adolescentemente em plena biblioteca!
A: Um moço tão tolo quanto belo! Só um ignorante para vir aqui paquerar.
E: Uma moça, tão séria, se bem... que livros devem ser difíceis em seu pensar.
A: Estulto!

ADVOGADA:
Se bem que não era só eu;
se bem que ele bem que me olhava também,
mas depois, dissimulou, fingiu que não viu...

ESCRITOR:
Se bem que não era só eu;
se bem que ela parecia corresponder;
se bem que ela bem que me olhava também.

A: Quem diria: um ignorante, por um instante, me distraiu;
E: Quem diria: uma dissimulada, uma fingida me confundiu;
A: Um néscio que na beleza se garante...
E: Uma atriz que na falsidade se esconde...

Cena 8: fuga

ESCRITOR:
Que raiva! Que coisa!
Vou-me embora daqui.
Meu estudo tornou-se conflito,
ferve meu sangue e meu coração,
minha cabeça borbulha,
evaporaram-se meus pensamentos.

Vou-me embora para casa,
espairecer, esquecer.
Amanhã é outro dia.
Amanhã me fecharei em meus estudos
sem distração, nem comoção.

Acalmar-me-ei,
recompor-me-ei,
esforçar-me-ei,
concentrar-me-ei,
esconder-me-ei,
isolar-me-ei!

Meu estudo tornou-se conflito,
ferve meu sangue e meu coração,
minha cabeça borbulha,
evaporaram-se meus pensamentos.
Vou-me embora daqui...

(Escritor sai decidido.)

ADVOGADA:
Que bom!
O bobo foi-se embora.
Estava mesmo na hora:
não suportava mais
sua incômoda presença.
Que turbilhão de não sei o quê
despertou em mim!

Cena 9: silêncio e ação.

(advogada encontra carta esquecida pelo escritor)

Cena 10

ADOGADA:
Mas, olha:
o papel que ele tanto estudava
para trás ele deixou.
E eu com isso? Problema dele.
Mas... e se for importante? Parecia importante.

Vejamos:
–"Prezado Senhor, confiantes
na vossa eloquência e sabedoria..."

Olha só:
tão longe da verdade
foi meu julgamento.

–"...convidamos-vos cordialmente
para escrever-nos um culto tratado
sobre os fundamentos da comunicação
e do diálogo."

Que tola! Que injusta!
Um projeto tão importante!
Teria ele esquecido
proposta tão interessante?

–Senhor, me espere! Espere um pouco!

Teria ele abandonado
tarefa tão emocionante?

–Senhor, me espere! Escute um pouco!

Conhecimento sobre comunicação
é dom de poucos:
de mais saber sobre diálogo
precisa o mundo,
começando por nós dois.

(Ela sai atrás do escritor. Fim.)

***Ester Macedo** (2011),*
com intervenções
*de **Zoltan Paulinyi**.*

LIBRARY

Characters: Writer (man), Lawyer (woman).

Argument: *A writer and a lawyer go to the Library with different aims: the first, looking for ideas in order to create a treatise about the dialogue, the other to prepare herself to become a judge. In the silence of that place, exchanging glances motivates them to imagine judments about each other, arising passion and anger.*

Setting: *The orchestra is placed at the center of the stage (the library), forming a barrier between two tables that will be occupied by the writer and the lawyer. The empty table will be the writer's; the lawyer's one already has some study books indicating she is around. The music starts before the singers enter.*

Scene 1

WRITER: *(reading a letter)*
"Dear Sir, confident
of your eloquence and wisdom,
we cordially invite you
to write us a treatise
about the foundations of communication
and dialogue, in their most fundamental
foundations, in their most far-reaching
ramifications.
[Given your tremendous
knowledge, you can count on generous
financial gratification and sure fame.
Your sincerely, etc, etc…]"

(He throws the letter on the table, impatient.)

If the great theorists of communication
were in practice lousy communicators,
what hope can I have of saying anything new?
What presumption can I have
of adding anything?

Once upon a time, long, long ago,
philosophical thinking was merely myths,
Poems…
Fragments…
Elements…
which carried in their very fragmented format
its fragmentary content.

Then Socrates, with his dialogues
and Plato, his follower and writer,
transcriber of such great dialogues
who ended up singly, lonely,
solitary in his defense that everything
in the word is One, all alone.

After Plato, Aristotle,
with his scientific, impersonal treatises.
Dialogues like Plato´s, never again
though many have tried.

With all their theories of communication,
philosophers tend to be a lonely bunch;
Descartes in his robe by the fireplace;
Leibniz, Hobbes, Spinoza, Hume and Kant.
"Philosophy is a lonely business," said Hegel,
to which Nietzsche added:
"To live as a philosopher, on must live
in hostile isolation from the crowd."
Only good old Socrates
seems to have married, though he,
truth be told, didn´t seem
that attached to his wife.

If the great theorists of communication
were in practice lousy communicators,
What hope can I have of saying anything new?
What presumption can I have
of adding anything?

Scene 2

(Lawer enters).

LAWYER:
Truth! Facts!
That is what moves the world,
that is what moves me,
that is the World!

And each and every problem of the world
begins with not knowing this truth,
with not knowing the truth,
with not noticing the truth!

Facts are facts, sure and certain!
To ignore this fact is to walk in circles.
The Truth is like the Sun, Plato said.
The Truth will set you free, said Jesus.

This is why I'll become a judge:
to separate the true from the false,

to judge what seems but is not,
to promote what is true and real,
to see the Sun of the Truth set all free

Scene 3

WRITER:
Look at how many books
such a beauty looks and reads!
Very knowledgeable and educated
must she be. She probably
doesn't interact with others much.
No time probably,
Nor interest,
Nor patience…
For those who converse
with books, lose the capacity
and the pleasure to interact
with people. They´re fluent
with books but cannot read
human beings. They live in the world
of ideas, a perfect world
far far away. From the real world
and from real people
they turn away.

Scene 4

LAWYER:
Look, what a handsome man!
Well dressed, well groomed!
Super superficial most likely,
the handsome always are…
beautiful outside, hollow inside.
They don't know that true beauty
lives within the soul
and like fool's gold
they win the fool with their looks
shiny and deceptive.
I bet he has millions of foolish
eager admirers.

Though now that I look at it,
he looks so forlorn here by himself
so absorbed reading I don't know what
is that a letter, document, a bill to pay?
It must be a bill to pay,
judging from his serious look,
a seriousness that only makes him
all the more handsome.

Scene 5

WRITER:
Look at how many books
such a beauty looks and reads!
Very knowledgeable and educated
must she be…
No time probably,
but interest,
but patience…

LAWYER:
Look, what a handsome man!
I bet he has millions of foolish
eager admirers.

Look, what a handsome man!
Well dressed, well groomed!

Scene 6: duets

(Tenor raises his eyes. Their eyes meet.)

W+L: Look at those eyes;
so deep, so serious,
so lonely…

W: such a serious solitary look
L: such a magnetic hypnotic seriousness
W: looking at those eyes, I seem to see her soul
L: looking at those eyes, I seem to see my soul

W: It's myself that I see, that I want
L: That I admire, that I long for
W: It's myself that I see in those serious eyes
L: Stronger reflection than that idle mirror.
W: What I now see,
L: what I desire,
W: upon which I now reflect

L: is pure magnetism
W: is pure hypnotism
L: complicity…

(pause)
L+W: …Maybe love…?

(Duet of love)
L+W: Love is fire that burns unseen.
W: Beareth all things, believeth all things, hopeth all things, endureth all things.
L: That is what moves the world,
that is what moves me,

W: If I speak in the tongues of men and of angels, but have not love, I am nothing.
L: Love does not rejoice at wrongdoing, but in the truth.

Scene 7

(She turns away her eyes with embarrassment).

L: Oh, God, what am I doing? Staring at a complete stranger!
W: My God, what am I doing! Lost sense of time and space!

L: Shame on you, future judge, daydreaming like that
W: Shame on you, my dear philosopher, she must be so upset!
L: Openly flirting, as if you were at a night club!
W: Adolescently flirting in the middle of the library!
L: A young man who must be as foolish as he is handsome!
W: A serious young woman who... but… books must be heavy in her thinking.
L: Foolish!

LAWYER:
It wasn't just me;
he too seemed interested
he too looked at me
he too seemed to see me
But then he pretended not to see me

WRITER:
It wasn't just me
She too seemed interested
She too looked at me
She too seemed to see me

[**L:** Only a fool to come here to pick up girls
His true study must be the art of flirting]

L: Look at that! For a minute, I was distracted by a fool
W: Look at that! All confounded by a dissimulating girl
L: A brute so confident in his beauty
W: An actress so steeped in falsity....

Scene 8

WRITER:
Oh God! I'm so mad!
Let me go home!

My study has become conflict.
I'd better leave;
my blood is boiling,
my head is bubbling,
my thoughts have evaporated.

I need to vent, to forget.
Tomorrow is another day.
Tomorrow I'll shut myself in my study
away from all distraction and commotion

Let me calm down,
let me pull myself together,
let me concentrate,
let me focus,
let me hide,
let me be [alone].

My study has become conflict.
I'd better leave.
My blood is boiling,
my head is bubbling,
my thoughts have evaporated.
Let me go home!

(He exits.)

LAWYER:
Oh God! What a relief!
The fool is gone.
It was about time:
I could no longer bear
His unbearable presence.
What an emotional hurricane
he´s stirred in me!

Scene 9: silence and action.

(Lawyer finds writer's forgotten letter.)

Scene 10

LAWYER:
But look! What's that?
The paper he read so intently
Was left behind without a thought

Not my problem. None of my business.
But what if it's important?
It did look so important….
Let's see...

"Dear Sir, confident
Of your eloquence and wisdom,
We cordially invite you
To write us a treatise
About the foundations of communication
And dialogue…"

Look at that!
How far from the truth I was

“A far-reaching treatise,
of eloquence and wisdom.”

How foolish and unfair!
“The foundations of dialogue
and of communication” ...
Such an important project!
Could he have discarded
Such an interesting proposal?

Wait for me, sir! Wait for me a minute!
Could he have abandoned
Such a thrilling task?

Wait for me, sir! Listen to me a minute!
Knowledge of communication
Is a gift of few
The world needs to know a lot more
About dialogue…

Starting with the two of us.

(She exits. Curtains drop. The End.)

English version by Ester Macedo,
revision by Zoltan Paulinyi.

OPERA: KŐNYVTÁR

Macedo Eszter (szöveg, 2011)
Paulinyi Zoltán (zene és adaptáció, 2011)

Személyek: Író, Ügyvédnő

Téma: Egy író és egy ügyvédnő, különbözö céllal a könyvtárba mennek: az első, anyagot keres könyvéhez ami beszélgetésen alapulna, a másik tanulmányozza a biró álláspontját. A csendes helységben, egymással szemben, képzeletben kitalálják nyomát a szenvedélynek és haragnak.

Színpad: A zenekar a színpad közepén helyezkedik el. Jelenleg: könyvtár, amelyben két választófal között, két asztal mellett foglal majd helyet az író és az ügyvédnő. Az üres asztalon az író és az ügyvédnő leteszi könyveit és tanulmány-anyagait, mutatva, hogy már elözőleg volt foglalva a hely.
A zene kezdődik énekesek jelenléte nélkül.

Jelenet 1

ÍRÓ: *(levelet olvas)*
"Tisztelt uram, hiszünk
az ön meggyöző tudásában,
szívélyesen meghívjuk, hogy
egy elfogadott módon írjon nekünk
a beszélgetés és
közlés alapvető formáiról."

(türelmetlenül asztalra dobja a levelet)

Ha a nagy gondolkodók
gyengének mutatkoztak a kifejezésekben
volna e bátorságom hozzátenni
valami újat?
Milyen elképzelésem lehetne
mondani valamit...?

Csak egy író vagyok
ki nem érdemli meg a bölcsességet
mit e könyvtár belé helyezett...

Régen régi időben
e filozófiai elképzelés mesébe illő volt...
versek...
részletek…
elemek…
mik magukban hordozák a töredékeit
egy egésznek a részletét.

Így Szokrátesz, az ő sajátságos ideáival,
és Plátó az ő követőivel,
műforditója nagy beszédeknek
egyedüllétben fejezték be, elhagyatva,
az Egy és Egyetlen Szó
védelmében.

Pláto után, Arisztótelesz
az ő tudományos, személytelen dolgaival
sohasem beszélt úgy mint Plátó!
Bár sokan próbálták…

Csak Szent Ágostonok menekülnek meg;
harcra mentek hitetlen akadémíkusoknak
és pedagógiai felfedezéseik gyermekéivel.

Filozófikusok, telve ideákkal közlésekröl
hajlamosak a félreértésekre.
Mint Hegel mondta:
"Filozófia valami ami egyedülálló".

Ha a közlések nagy gondolkodói
valójában mint előadók nem voltak jók
mennyi bátorságom lehetne hozzátenni
valami újat
mennyi önérzetem lehetne
hozzátenni valamit...

Jelenet 2

(Az ügyvédnő belép.)

ÜGYVÉDNŐ:
Igazak! Valóságok!
Ez ami a világot mozgatja!
Ez ami engem irányít!
Ez ami a világ!

És minden, bármily problema e világon
felismerhetetlen ezen igazság.
A valóság, az valóság,
bizonyos és ellentmondásnélküli:
körben jár, ki nem veszi észre.

Ahogy már Plátó mondta, hogy
az Igazság olyan, mint a Nap.
Ahogy Jézus mondta, hogy
az Igazság felszabadít minket.

Ezért leszek én bíró:
az igazat elválasztani a hamistól;
ítélni ami látszat, de nem a való;
elfogadni az igazat és valódít,
hogy a Nap legyen valódi felszabaditó:
és ezért leszek én biró!

De ez a könyvtár emlékeztet engem,
hogy ezt az igazságot el kell fogadnom
sokat kell tanulnom
még sok könyvet.
Könyvek egymás tetején könyvek!

Jelenet 3

ÍRÓ:
Nézd, mennyi könyvre
Szép leány, ráhajol;
Nem tudnak biztos
egymásra hatni.

Sok ideje nem lehet
érdeklődése sem
türelme sem igazán,
mert aki könyvekkel
beszélget,
emberekkel elveszti
a beszélgetés tudatát.

Beszélnek
könyvekkel, nem értik
leolvasni az emberekről.
Élnek a gondolatok
világában, egy tökéletes
elérhetetlen világban.

Jelenet 4

ÜGYVÉDNŐ:
Nézd, milyen szép fiú…
Jó megjelenésü, rendes.

Egyedül van,
vár valamire vagy valakire.
Sok könyv, olvasható, neki
érdektelen!

Nézd milyen szép fiú,
Rendes, jó megjelenésü.

Nagyon felületes lehet.
A szépek rendszerint olyanok
kívül szépek, belül üresek!

Nem tudni, hogy a valódi szépség
a lélek belsejében lakik
és mint a bolond az arannyal
meghóditja a külsejével
hamis csillogással.

Jelenet 5

ÍRÓ:
Nézd mennyi, szép leány,
e könyvekre
ráhajol;
Okos és tanult lehet.
Sok ideje nem lehet,
de érdeke...
és türelme van.

ÜGYVÉDNŐ:
Nézd, milyen szép fiú...
Fogadok rá, hogy sok bolond
millió vár rá.
Bár ő egyedül van
kizárólag egyedül...
Nézd, milyen szép fiú...
Jó megjelenésű, jó modorú,
vár valakire, vagy valamire.

Jelenet 6: duet (kettős)

(tekintetük találkozik)

Í+Ü: Nézd a tekintetét
Mily mélyre lát,
Mily komoly, mily egyedülálló.

Í: Kifejezése komoly, egyedülálló
Ü: Komolysága olyan vonzó, oly elmerengő
Í: Szemét nézve, lelkébe látni
Ü: Szemét nézve, saját lelkem látom.

Í: Magamat látva, amit akarok
Ü: Magamat csodálom, mily belső vonzás
Í: Magamat látom e komoly szemekben
Ü: Több, mint a mozdulatlan vissztükre tükörben.
Í: amit itt látok,
Ü: amit itt kívánok,
Í: amit itt tükrözök

Ü: vonzás
Í: varázslás
Ü: résztvétel

(Szünet)
Í+Ü: És szenvedély...?

(Szeretet duettja)
(Í+Ü): Szeretet az tűz ami éget láthatatlanul.

Í: Szenved és hísz mindenben,
mindent elvár, mindent elvísel.
Ü: Ez az ami a világot mozgatja;

Ez az ami engem mozgat!

Í: Mégha az emberek nyelvét beszélném
és az angyalokét is,
szeretet nélkul, semmi sem lennék.
Ü: A szeretet nem jár együtt az igazságtalansággal,
hanem, az igazsággal.

Jelenet 7

(Az ügyvédnő tehetetlenül elkerüli a tekintetét)

Ü: Istenem, mit tegyek? Egy idegent csodáljak.
Í: Istenem, mit csináljak? Elvesztettem az idő és térbeli megérzéseimet

Ü: Szégyen-gyalázat, jövendőbeli ügyvédnő ébren álmodik,
Í: Szégyen-gyalázat, kedves filozófusom, ő kényelmetlenül érezheti magát,
Ü: Kacérkodik, mintha egy mulatóban lenne!
Í: Kacérkodik egy könyvtárban!
Ü: Egy szép fiú! Csak buta hogy ide jön kerülgetni valakit.
Í: Egy lány, olyan komoly, esetleg… a könyvek tartalmát nehezeb felfogni, mint képzelte.
Ü: Együgyű!

ÜGYVÉDNŐ:
Jó, hogy nemcsak én vagyok
az érdeklődés központjában, eltitkolta,
úgy mutatta, hogy nem látja…

IRÓ:
Jó, hogy nem vagyok egyedül;
bár úgy látszik, hogy ő velem érez;
hogy rám nézet.

Ü: Ki hitte volna: egy tudatlan, pillanatnyilag engem elszórakoztatott;
Í: Ki hitte volna: egy tehetetlen, egy hamis nő megtévesztett;
Ü: Egy buta, kinek szépség az erőssége.
I: Egy színésznő, ki hamisságát rejti el.

Jelenet 8: fúga (menekvés)

IRÓ:
Mily düh! Milyen dolog!
Elmegyek innen.
Tanulmányom zavaros lesz,
vérem forr és szívem,
fejem mintha bugyborékolna,
gondolataim elpárologtak.
Hazamegyek,
lecsillapodni, elfeledni.
Új nap van holnap.
Holnap tanulmányaimba zárkózok
zavartalanúl, érdektelenül.

Lecsillapítom magamat,
újjá éltetem magamat,
felerősítem magamat,
összpontosítom magamat,
elrejtem magamat,
elkülönitem magamat!

Tanulmányom zavaros lett,
forr a vérem és szívem,
mintha agyam bugyborékolna,
elpárolognak gondolataim.
Elmegyek innen...

(Az író elmegy határozottan.)

ÜGYVÉDNŐ:
Jaj de jó!
A fiú elment.
Ütött az orája!
Nem bírtam ki többet
az ő kellemetlen jelenlétét.
Milyen bonyadalmat
keltett föl
bennem, nem tudom mit!

Jelenet 9: szünet és mozgás

(az ugyvédnő megtalálja az író ottfelejtett levelét)

Jelenet 10

ÜGYVÉDNŐ:
Na nézd csak!
A papír, mit annyit tanult
itt hagyta.
És nekem mi közöm hozzá? Az ő problemája.
De ha neki fontos volt? Úgy látszik fontos volt.

Lássuk csak:
"Tisztelt uram, hiszünk
az őn meggyöző tudásában…"

Nézd csak! Milyen dolog!
Messze az igazságtól
jött az én ítéletem.

"…szívélyesen meghívjuk,
hogy elismert formában

írjon nekünk a beszélgetés
és a közlés alapvető módjáiról”.

Mily bolondság! Mily igazságtalanság!
Egy ilyen fontos terv!
Elfelejtette talán
az ügy érdekességét?

–Uram várjon! Egy kicsit várjon!

Elhagyta talán
ezen ízgalmas feladatot?

–Uram várjon! Hallgasson meg kissé.

Közlékességröl az ismereteket
egyesek áldott tehetséggel:
többet tudni a beszélgetésröl
kell e világon,
kezdve kettönkkel.

(A nő, az író után megy el.
A függönyök összecsukódnak)

Vége

Fordítás: Helene és Lívia Paulini.

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"Sed tamen ad Omnipotentem loquar et disputare cum Deo cupio" Job 13, 3.

BIBLIOTECA

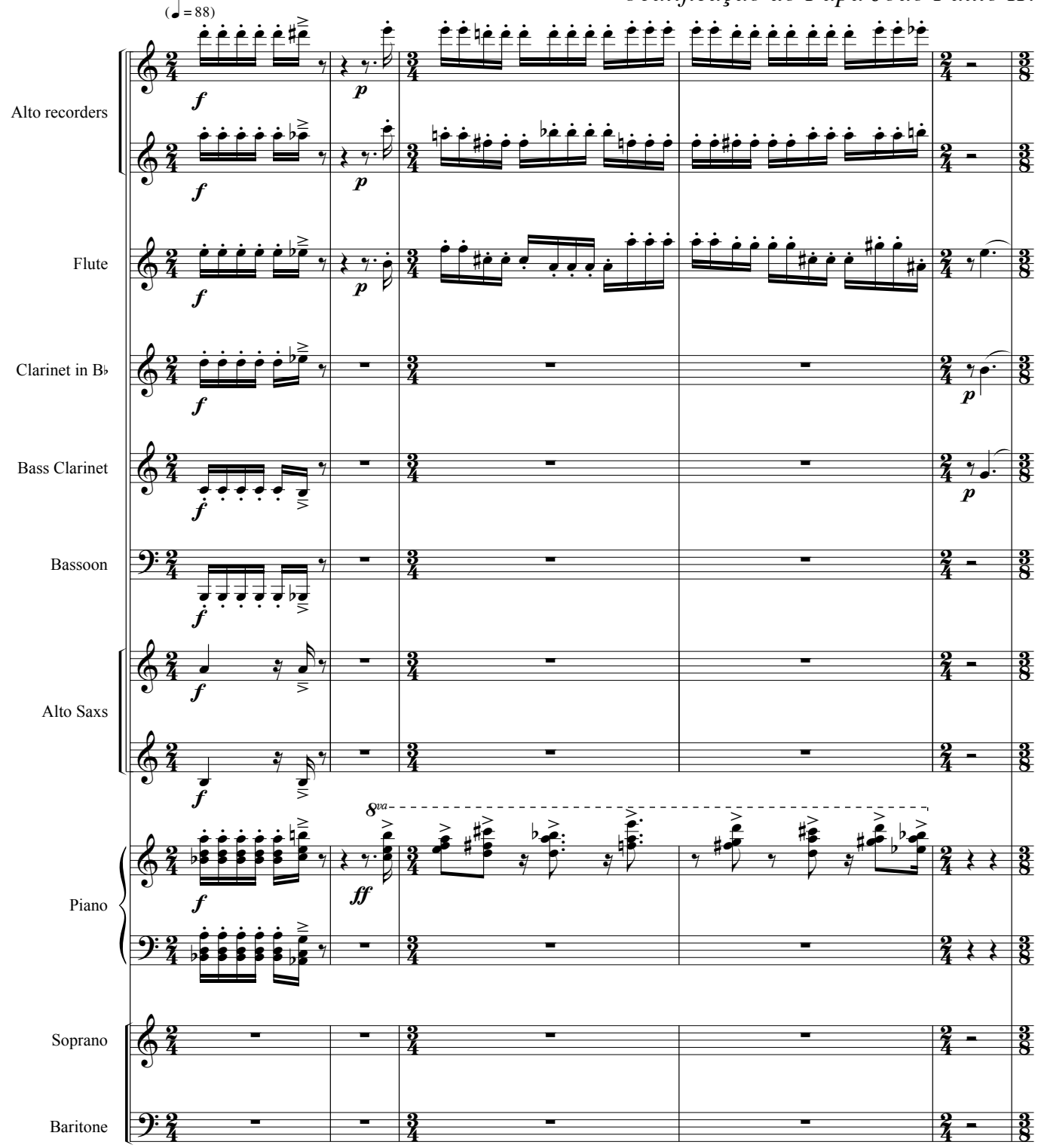
Partitura

Duração (length): 45 min.

Ópera em ato único
para soprano e barítono

Música: **Zoltan Paulinyi**
Libreto: **Ester Macedo**

Évora. 1 V 2011:
Festa da misericórdia e
beatificação do Papa João Paulo II.



http://www.Paulinyi.com
www.MusicaErudita.com

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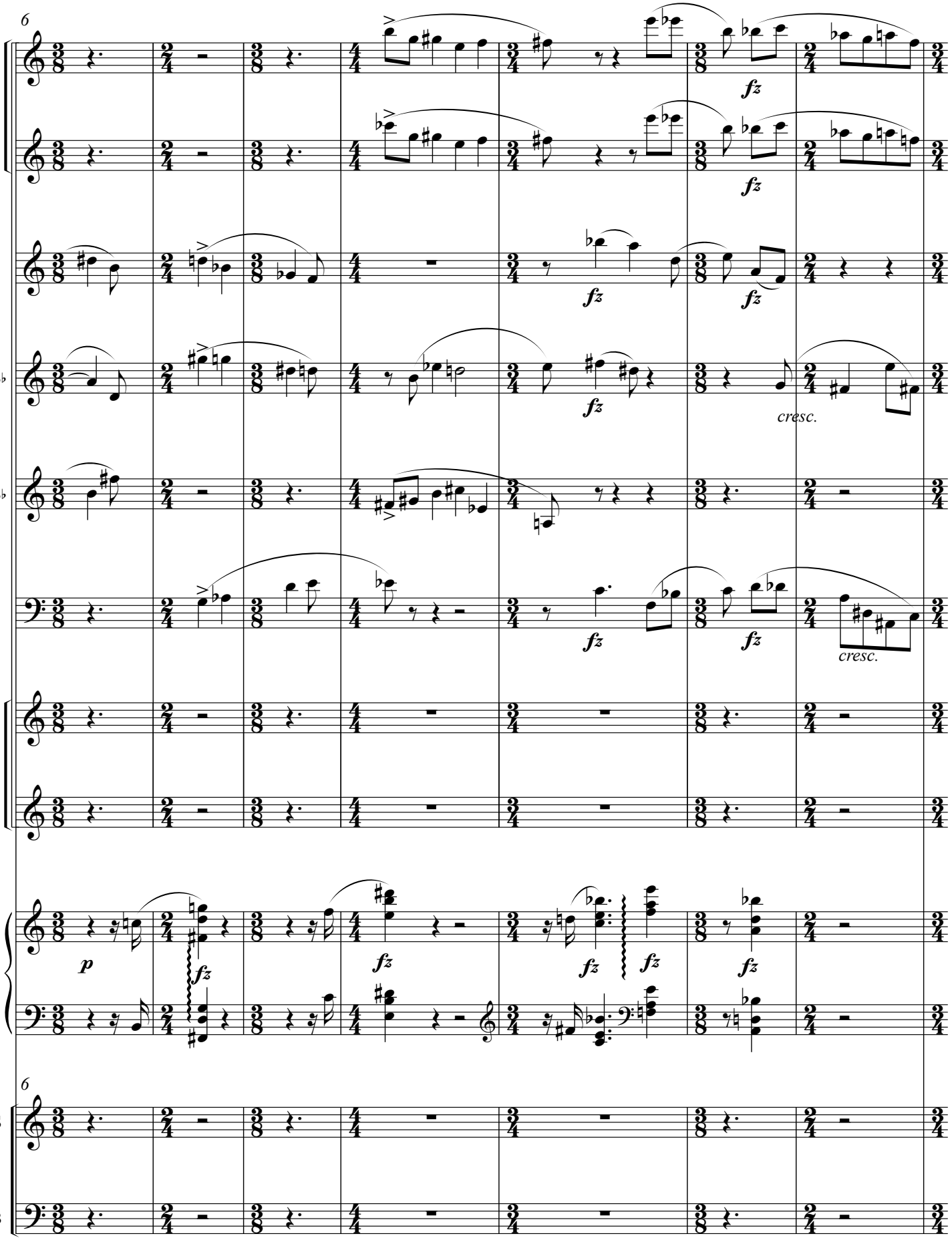
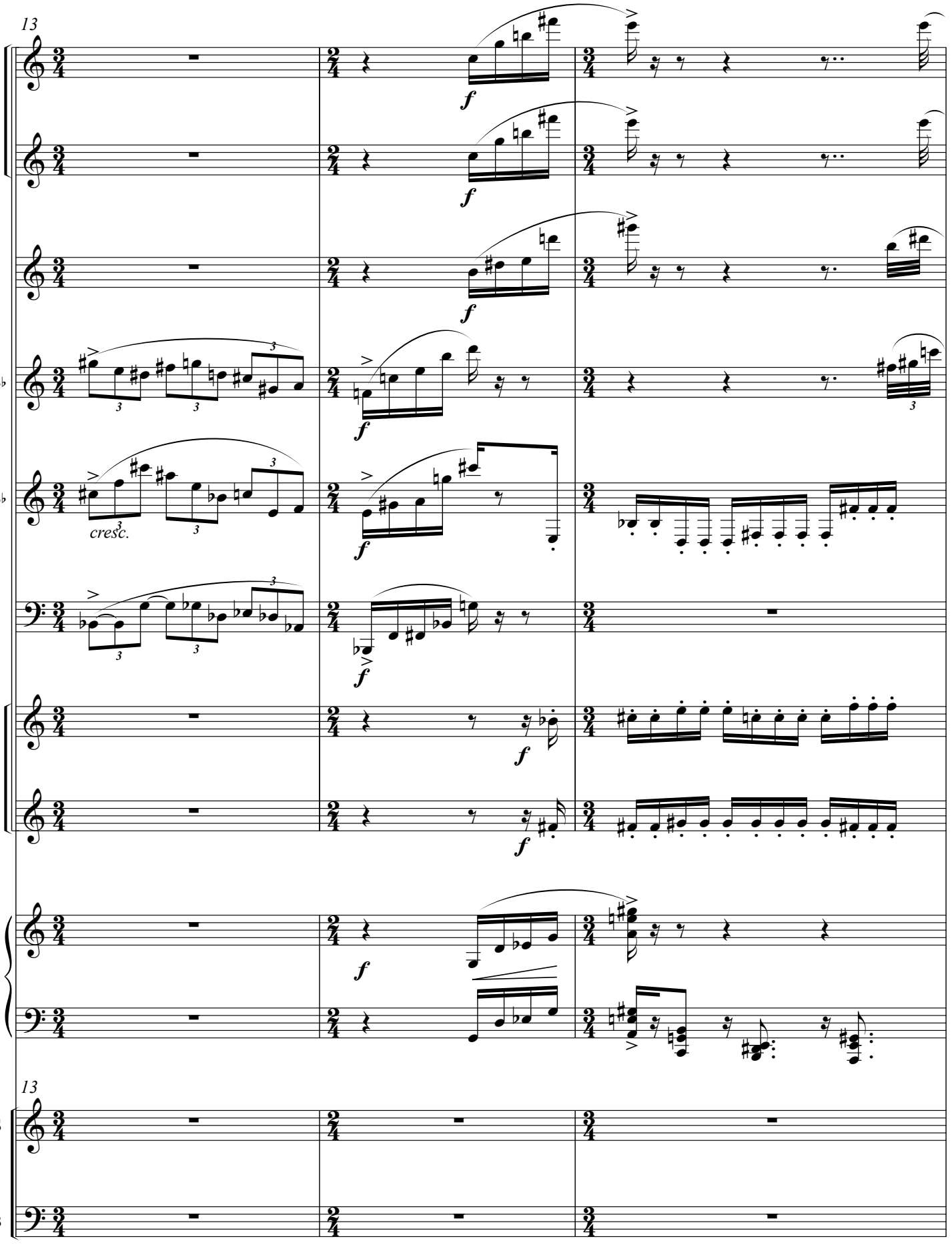
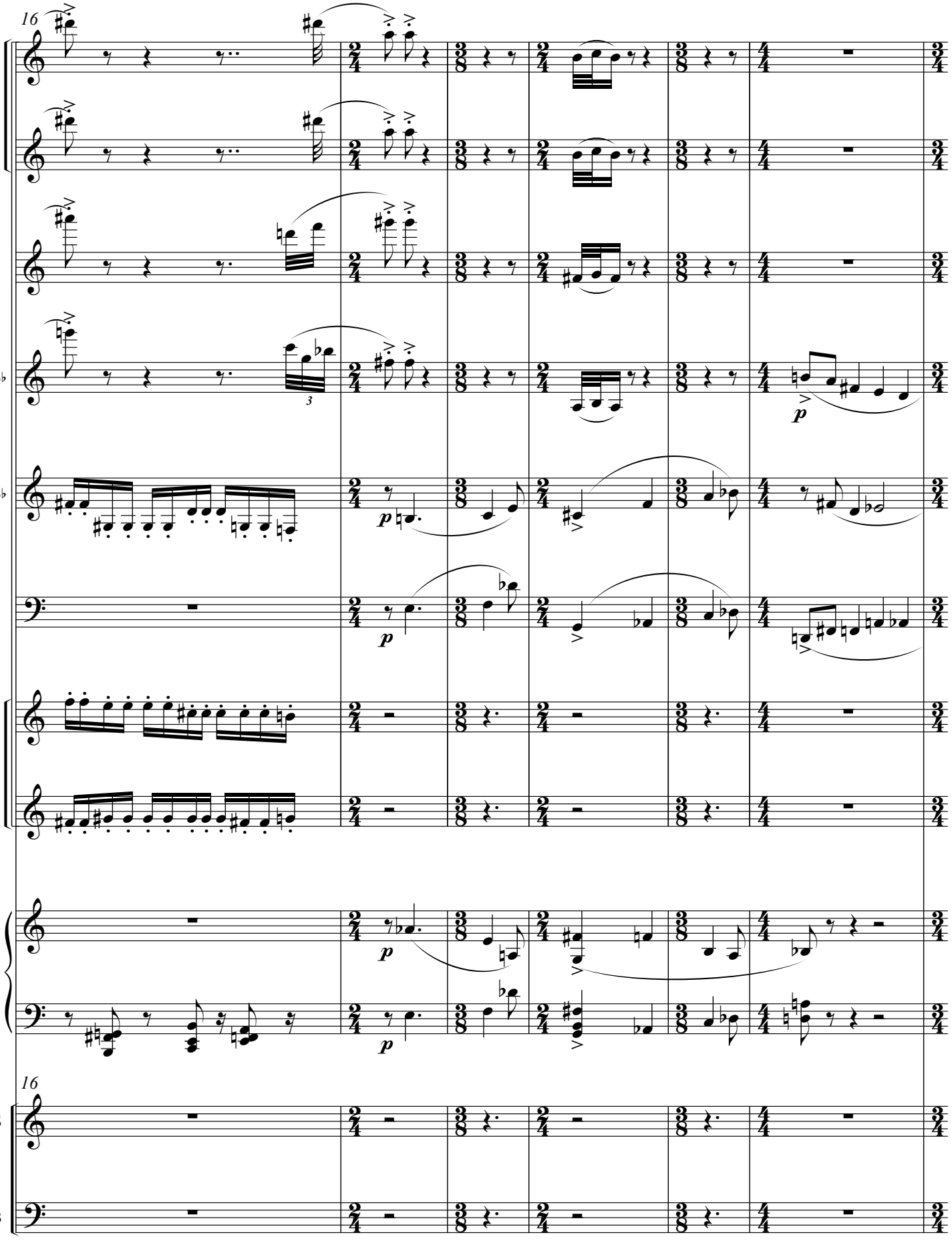
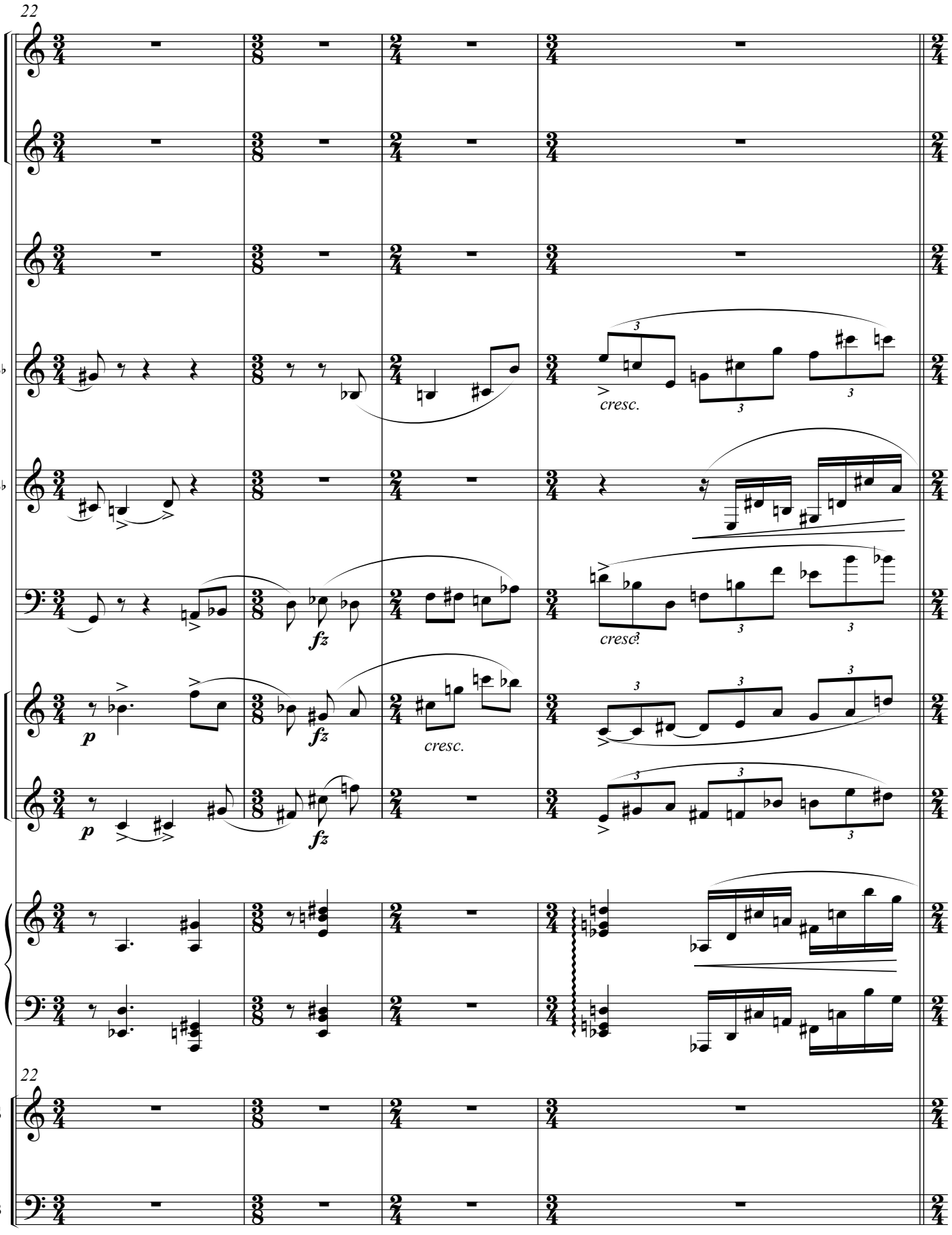
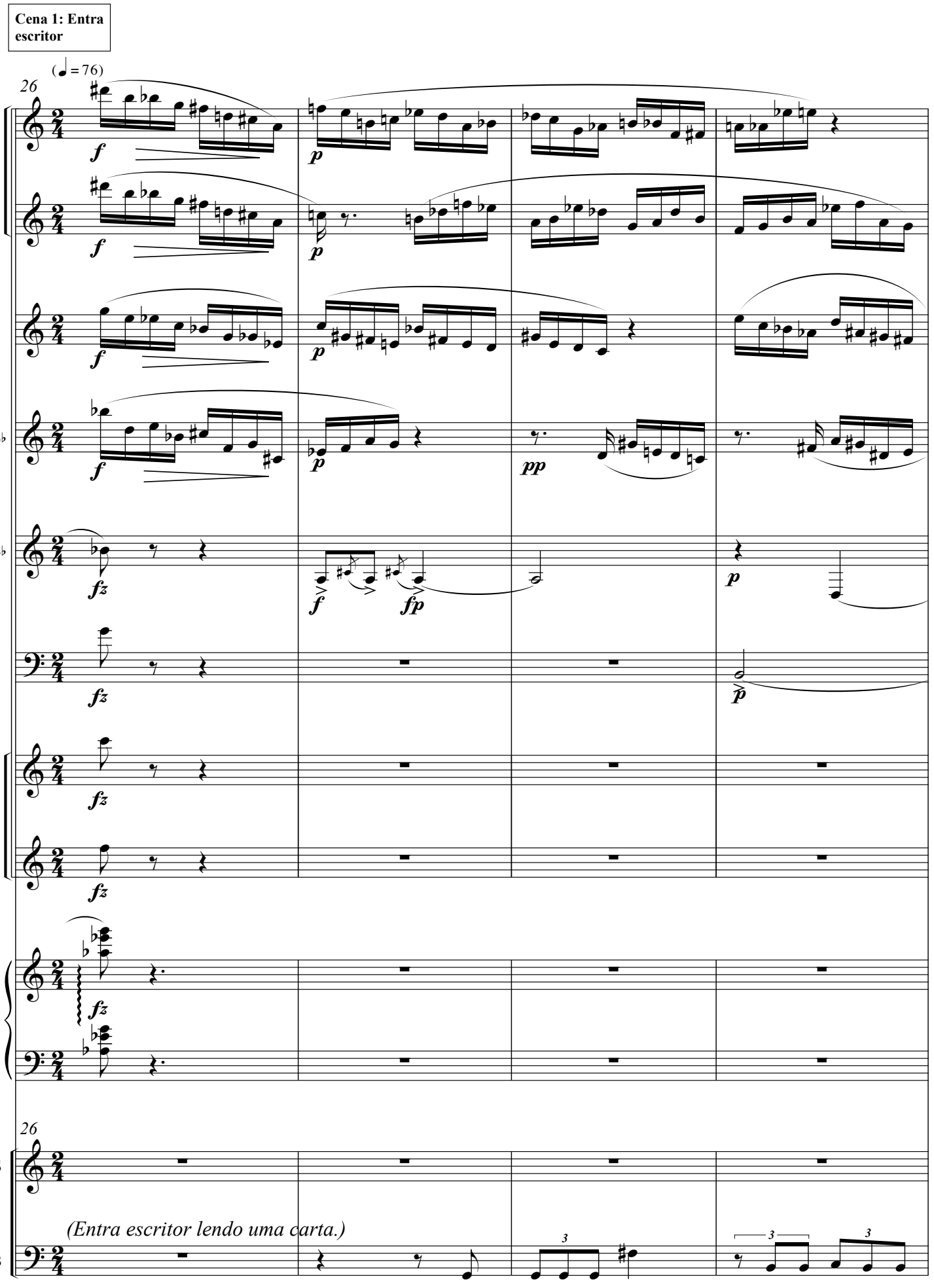
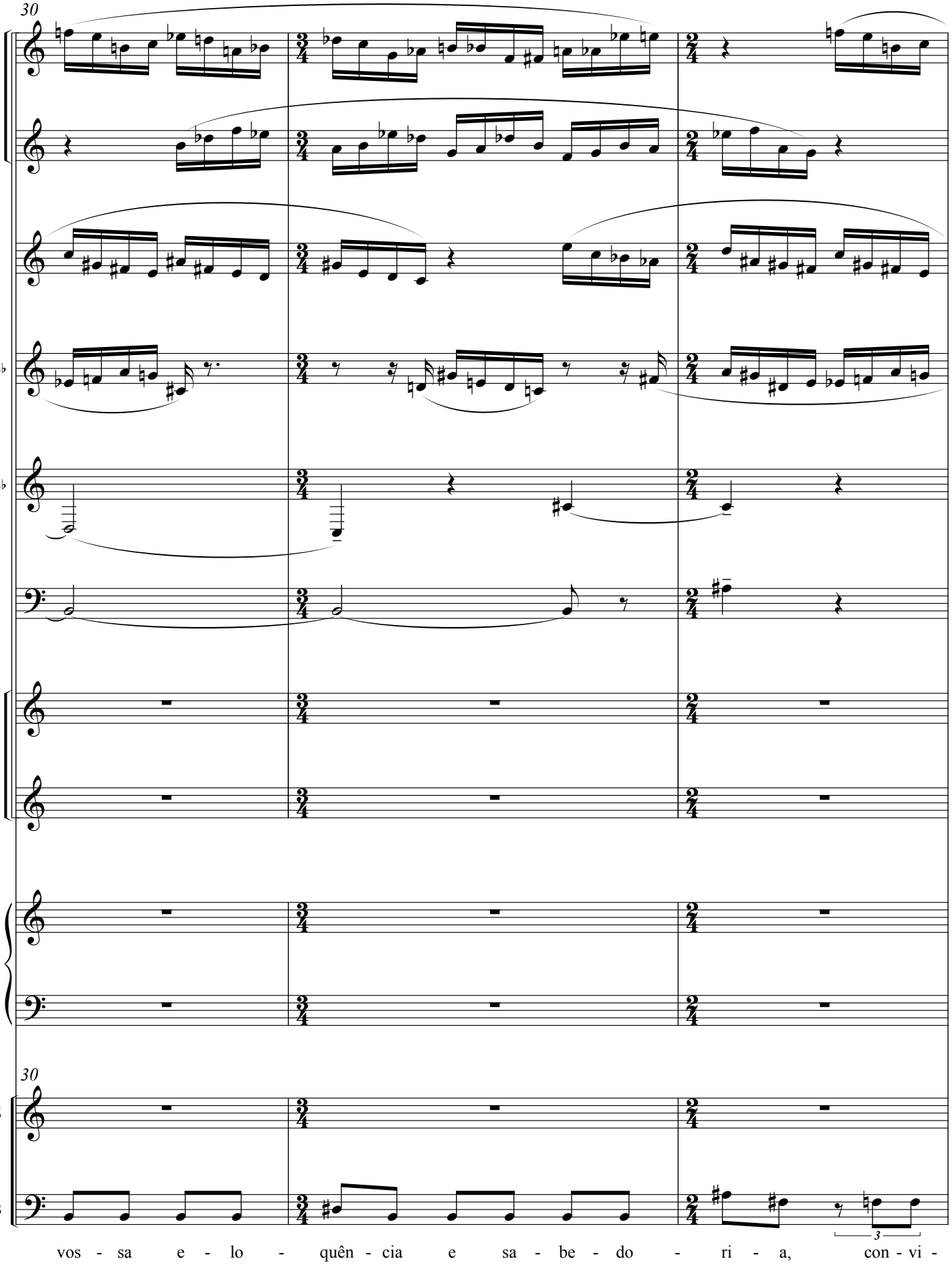

6
B♭
B♭
E♭
6
S
B
fz
p
cresc.

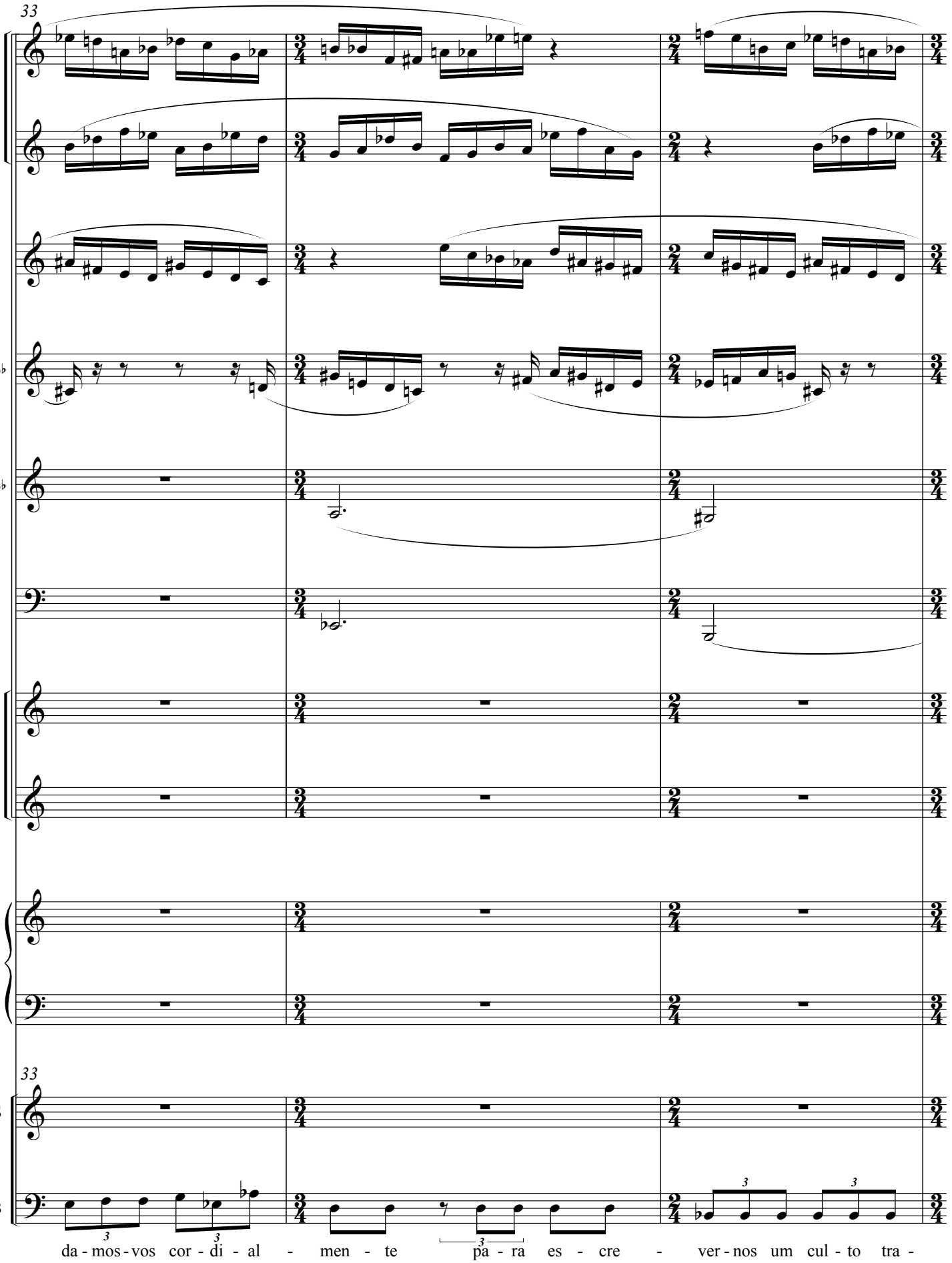

13
B♭
B♭
cresc.
E♭
13
S
B

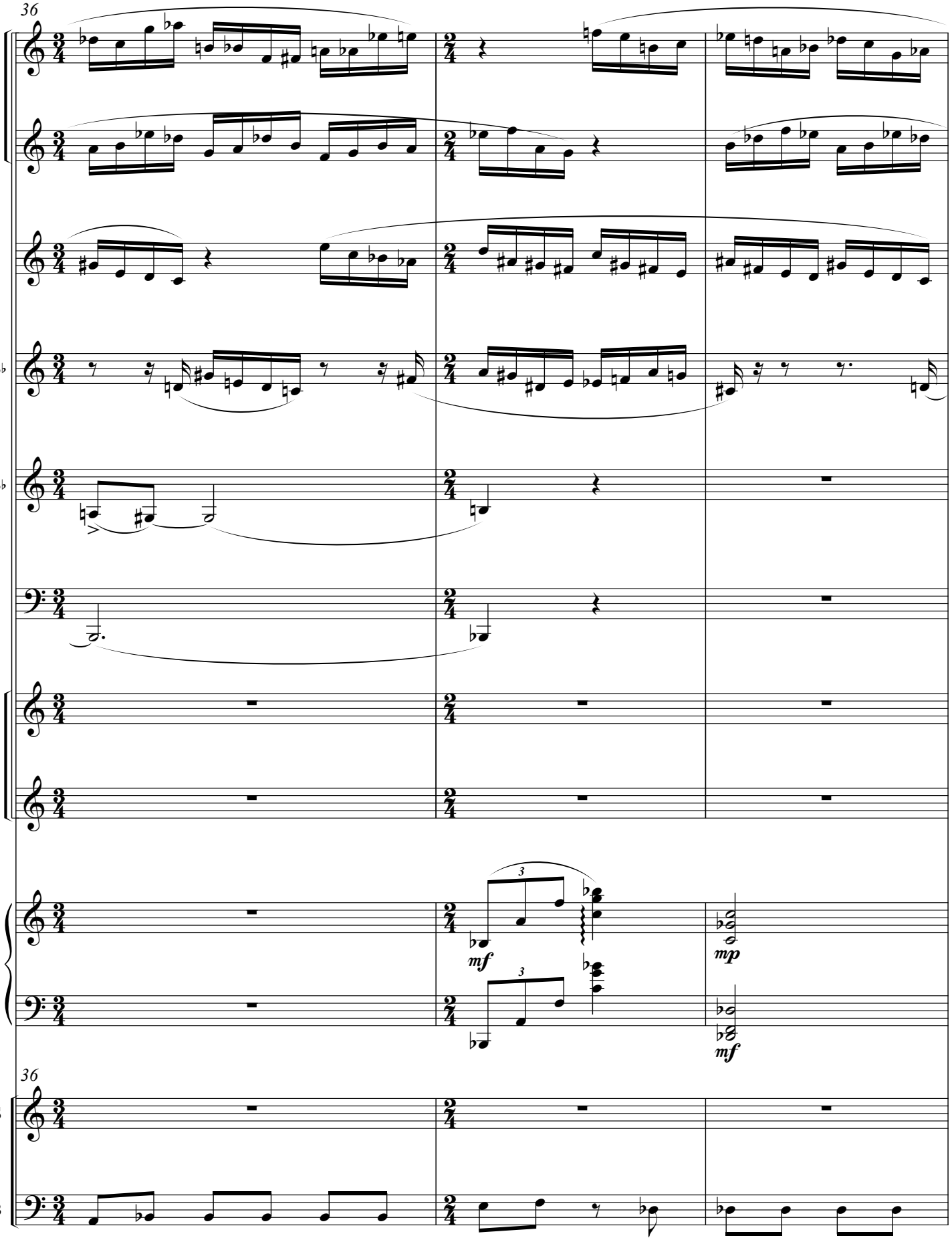

16
B♭
B♭
E♭
16
S
B

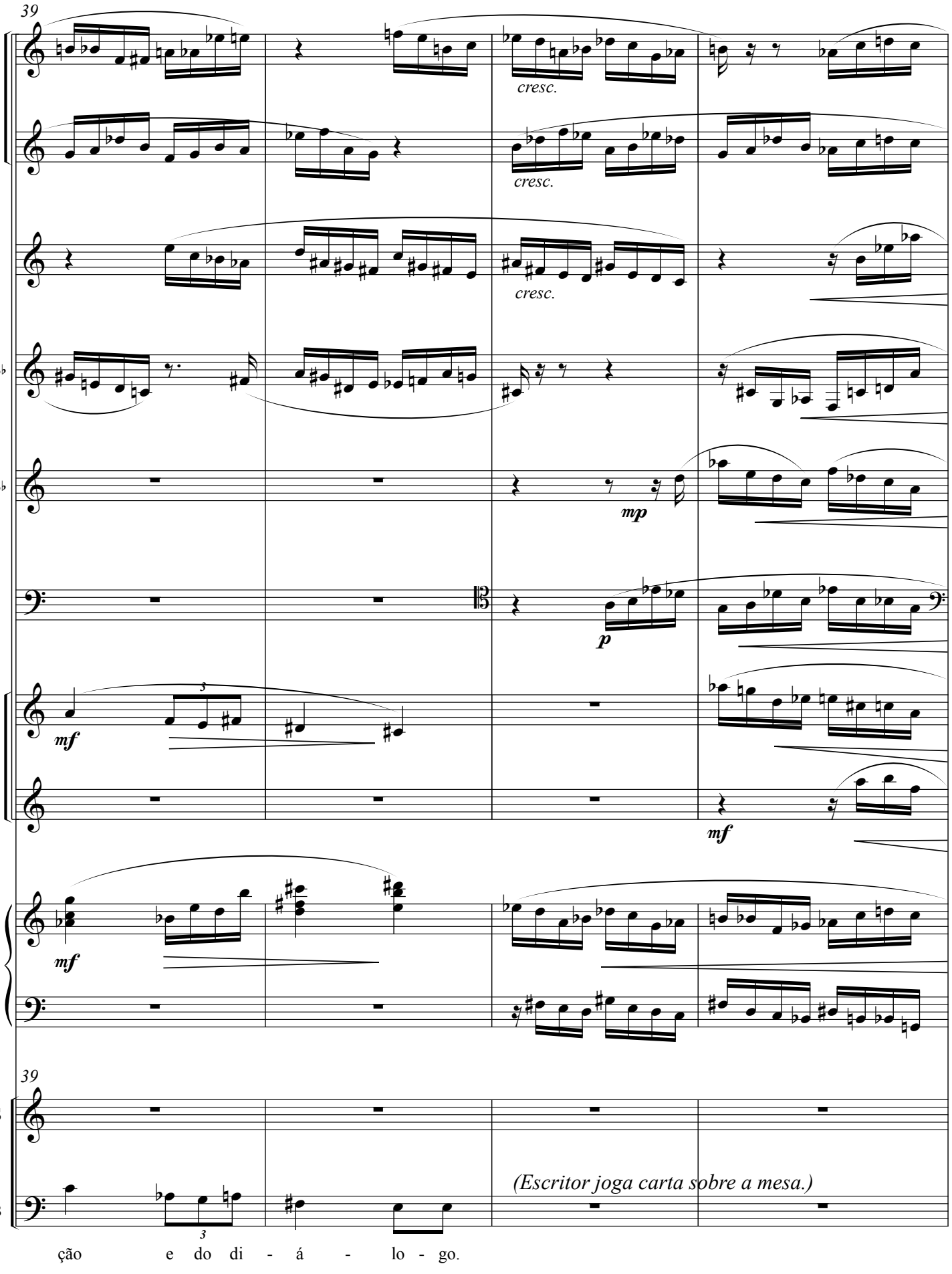

22
B♭
B♭
cresc.
cresc.
E♭
p
fz
p
fz
cresc.
22
S
B

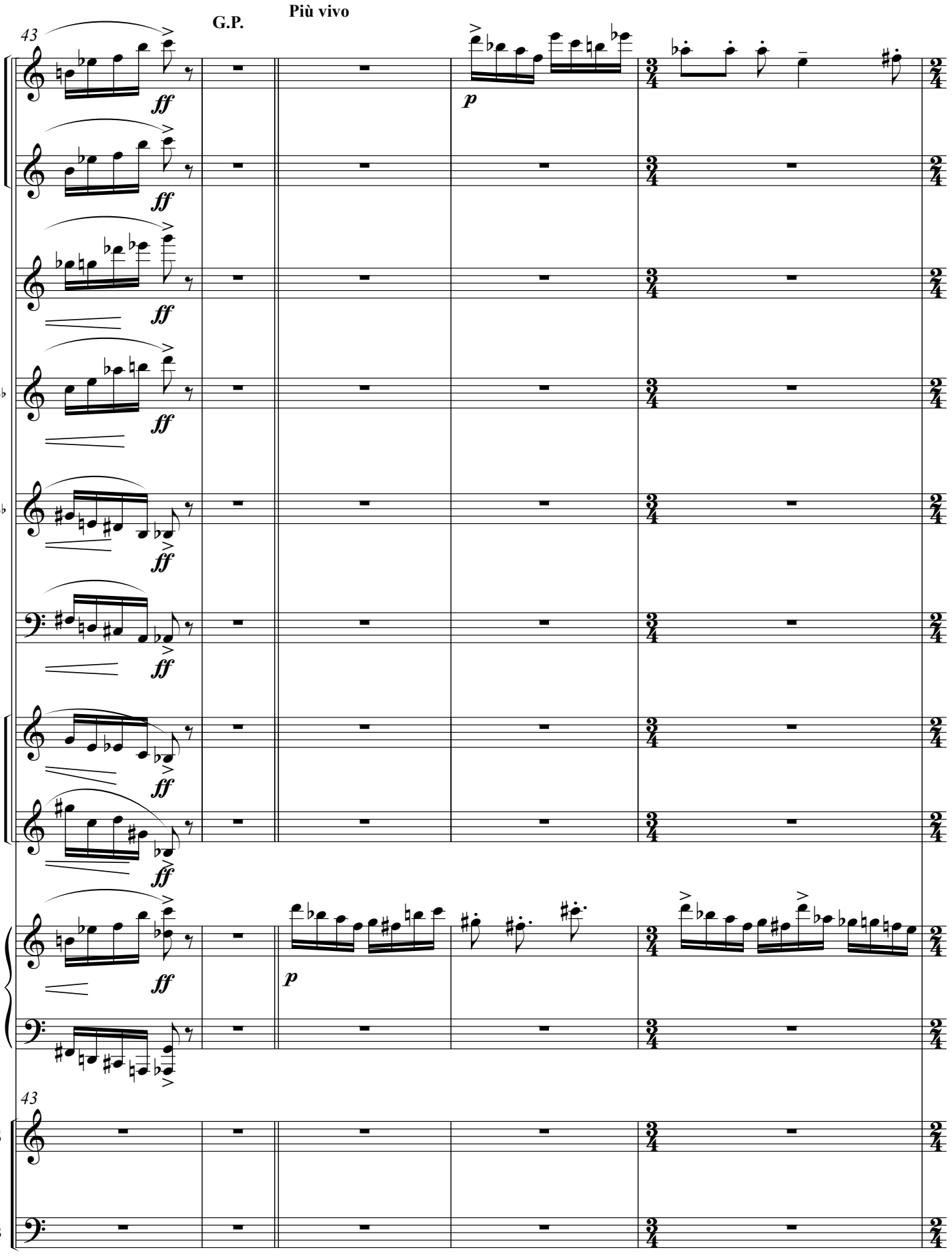

Cena 1: Entra escritor
(♩ = 76)
26
B♭
B♭
E♭
S
B
(Entra escritor lendo uma carta.)
Pre - za - do se - nhor!
Con - fi - an - tes na

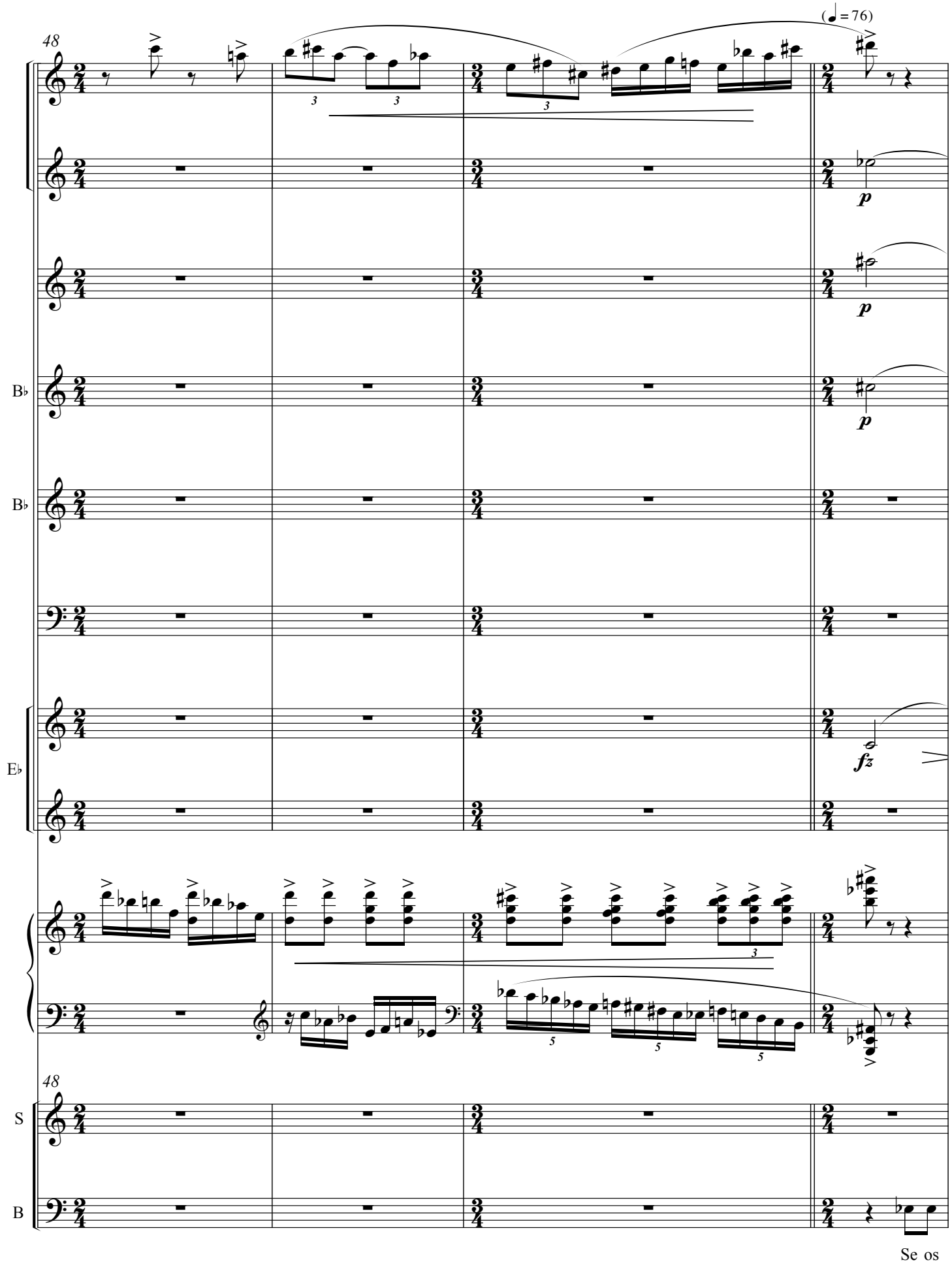

30
B♭
B♭
E♭
30
S
B
3
vos - sa e - lo - quên - cia e sa - be - do - ri - a, con - vi -

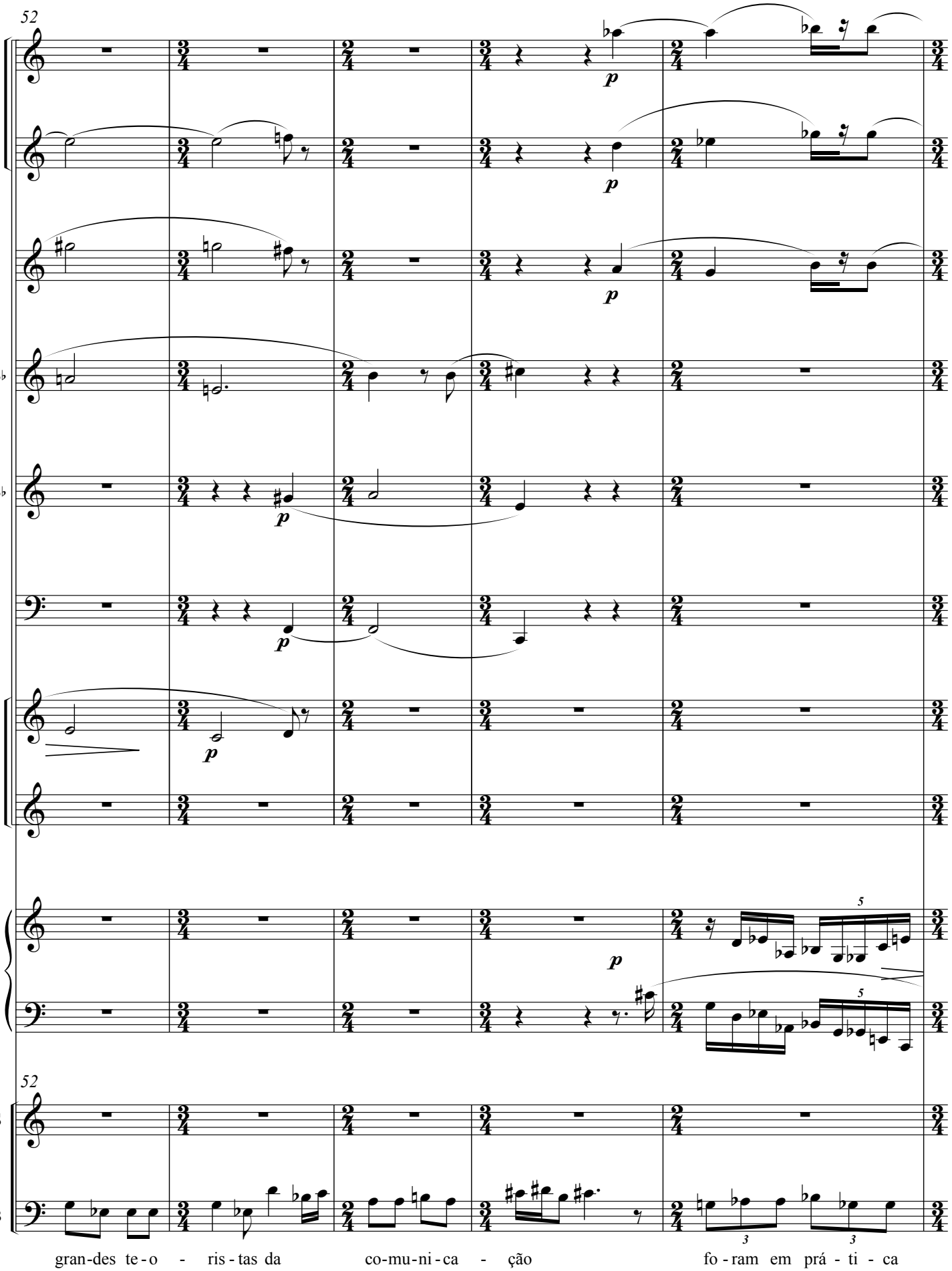

33
B♭
B♭
E♭
33
S
B
da - mos - vos cor - di - al - men - te pa - ra es - cre - ver - nos um cul - to tra -

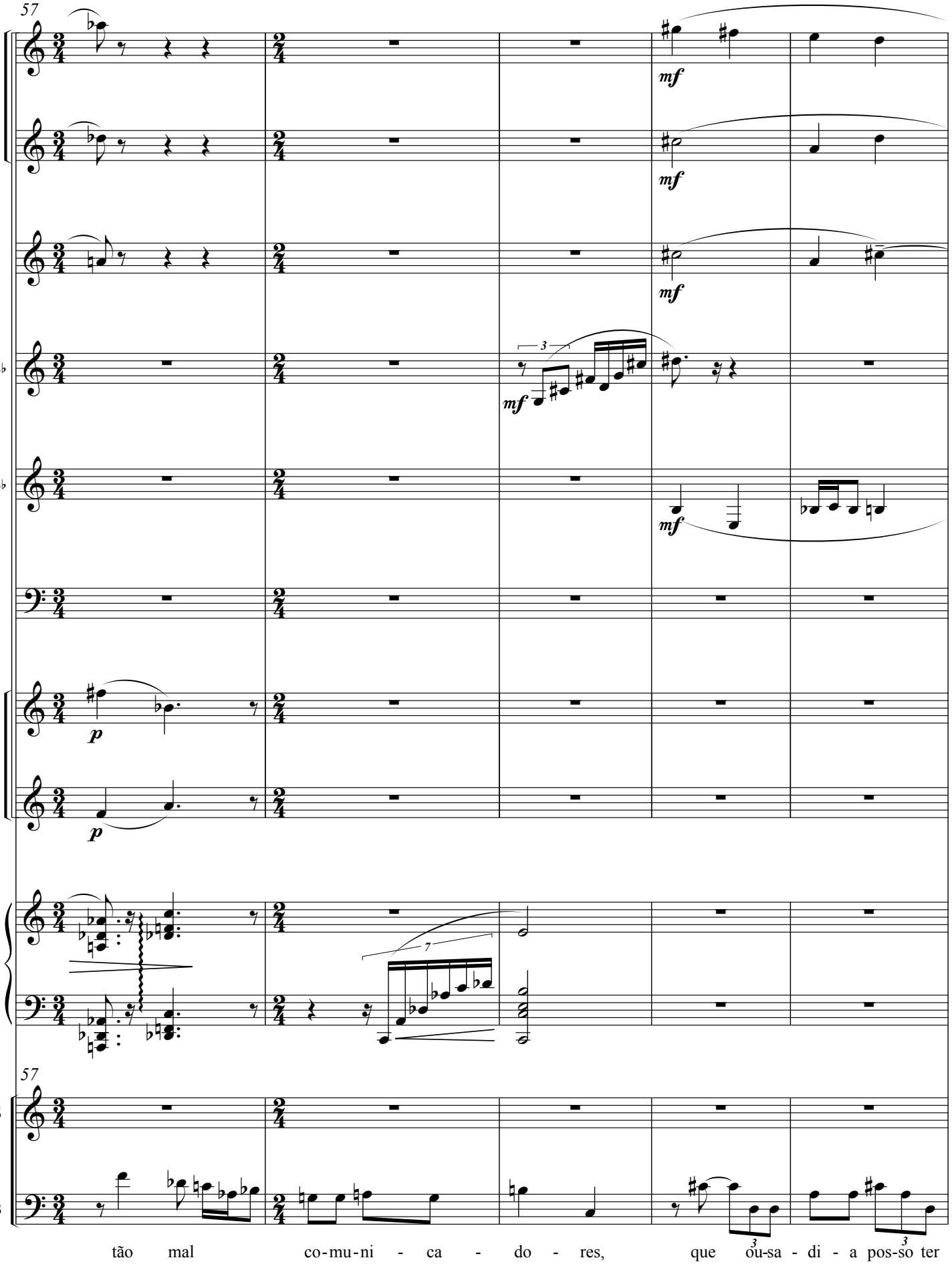

36
B♭
B♭
E♭
mf
mp
mf
36
S
B
ta - do so - bre'os fun - da - men - tos da co - mu - ni - ca -

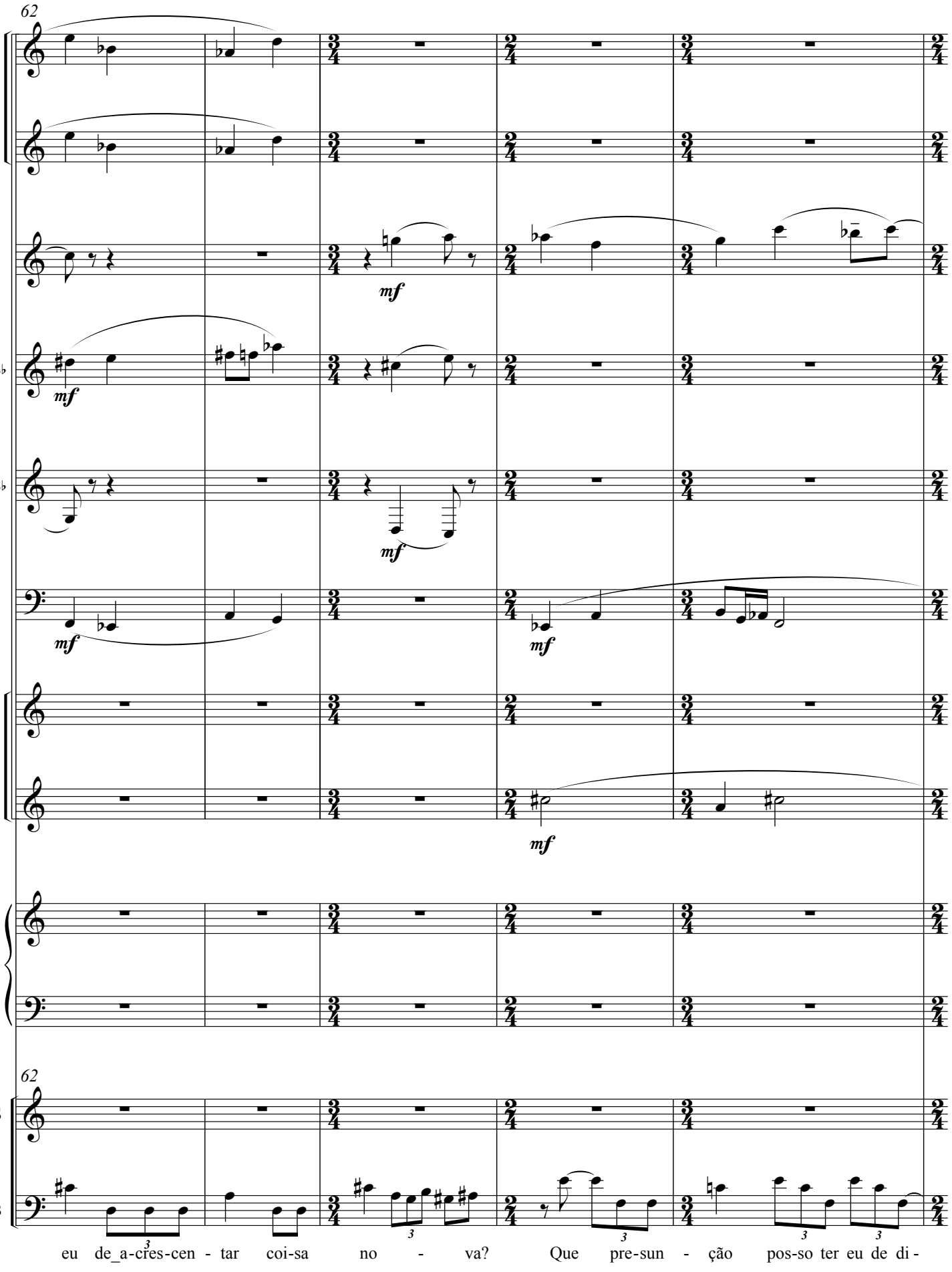

39
cresc.
cresc.
cresc.
B♭
B♭
mp
p
E♭
mf
mf
mf
39
S
B
(Escritor joga carta sobre a mesa.)
ção e do di - á - lo - go.

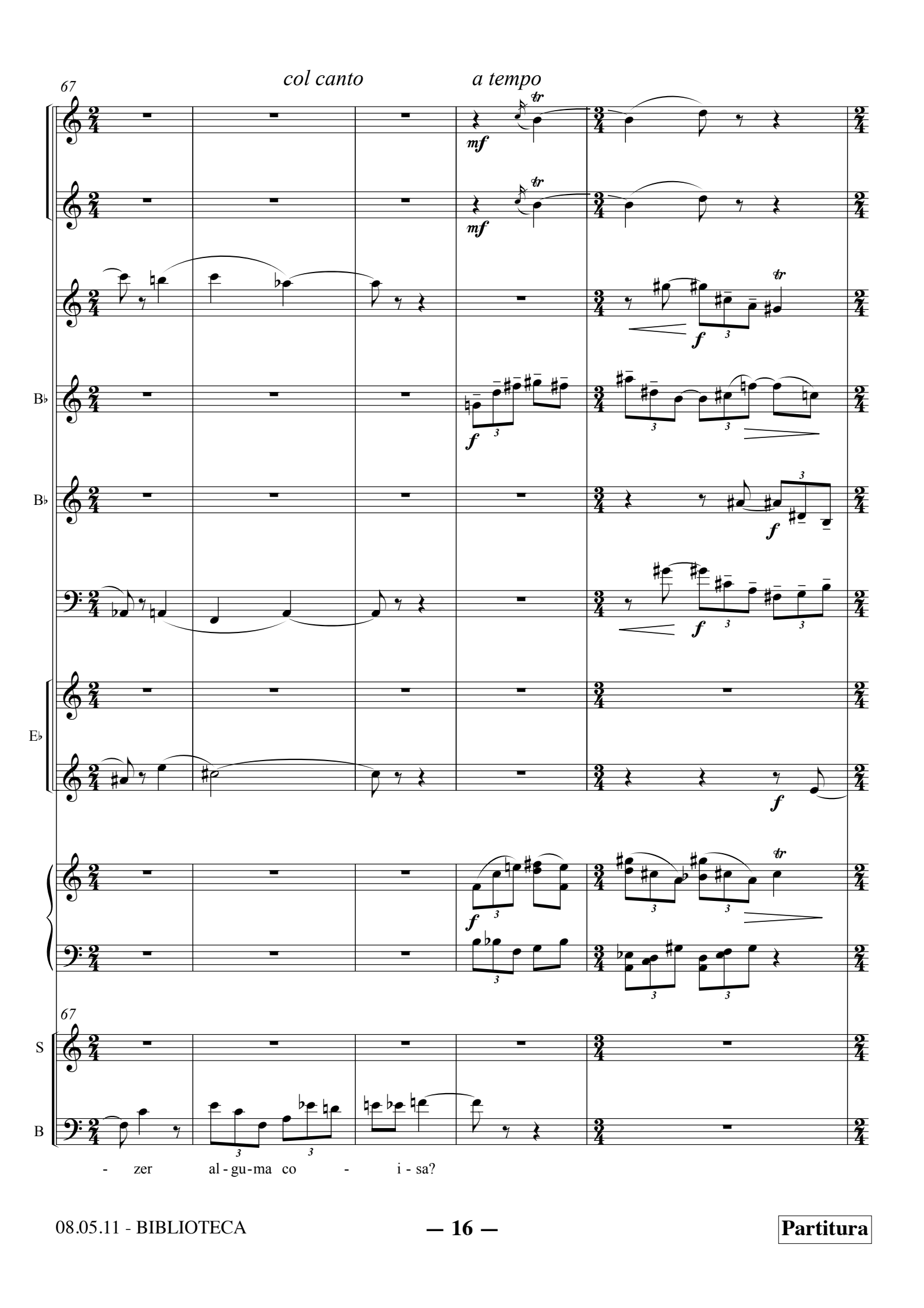

G.P.
Più vivo
43
ff
p
B♭
B♭
E♭
43
S
B

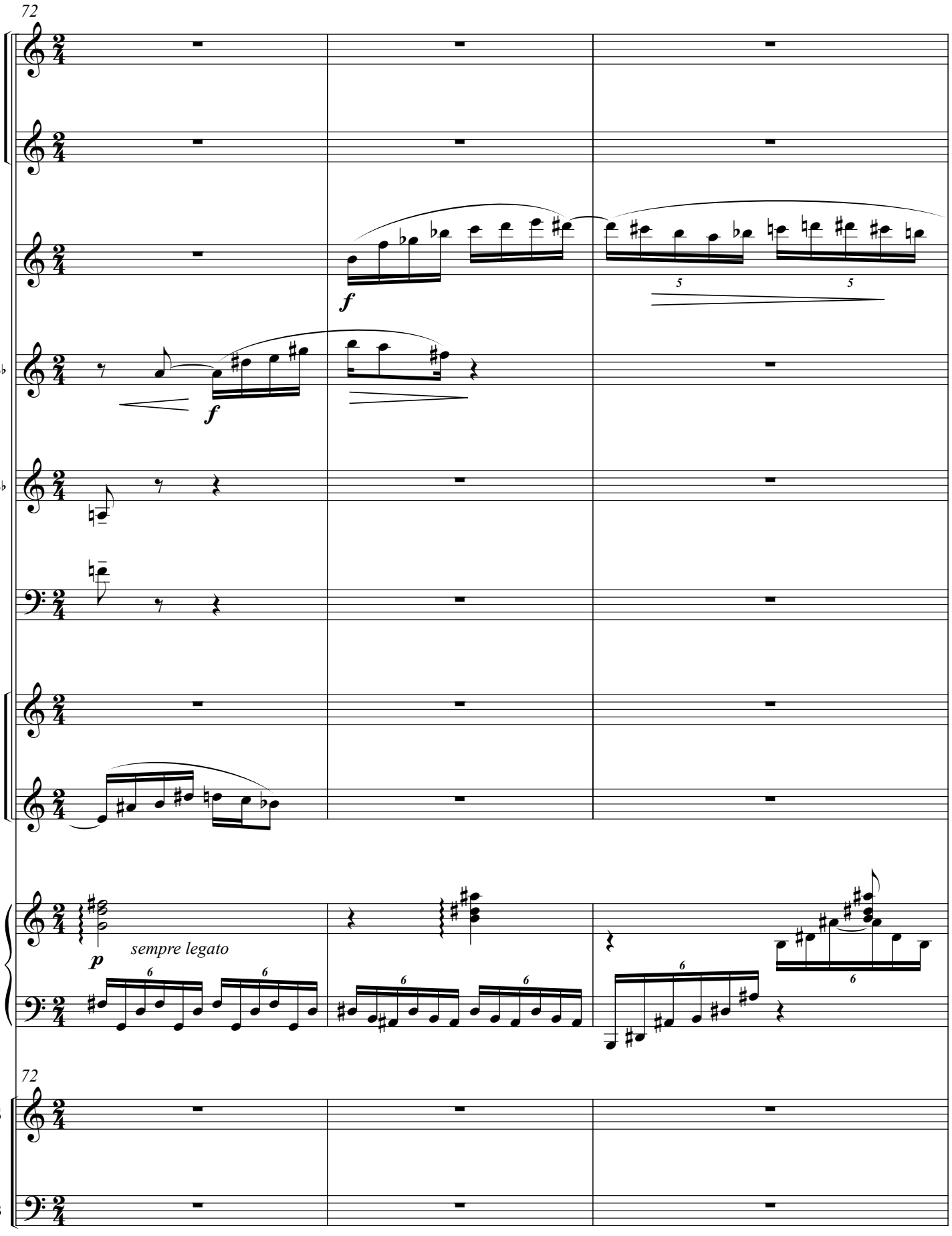

(♩= 76)
48
B♭
B♭
E♭
48
S
B
p
p
p
fz
Se os

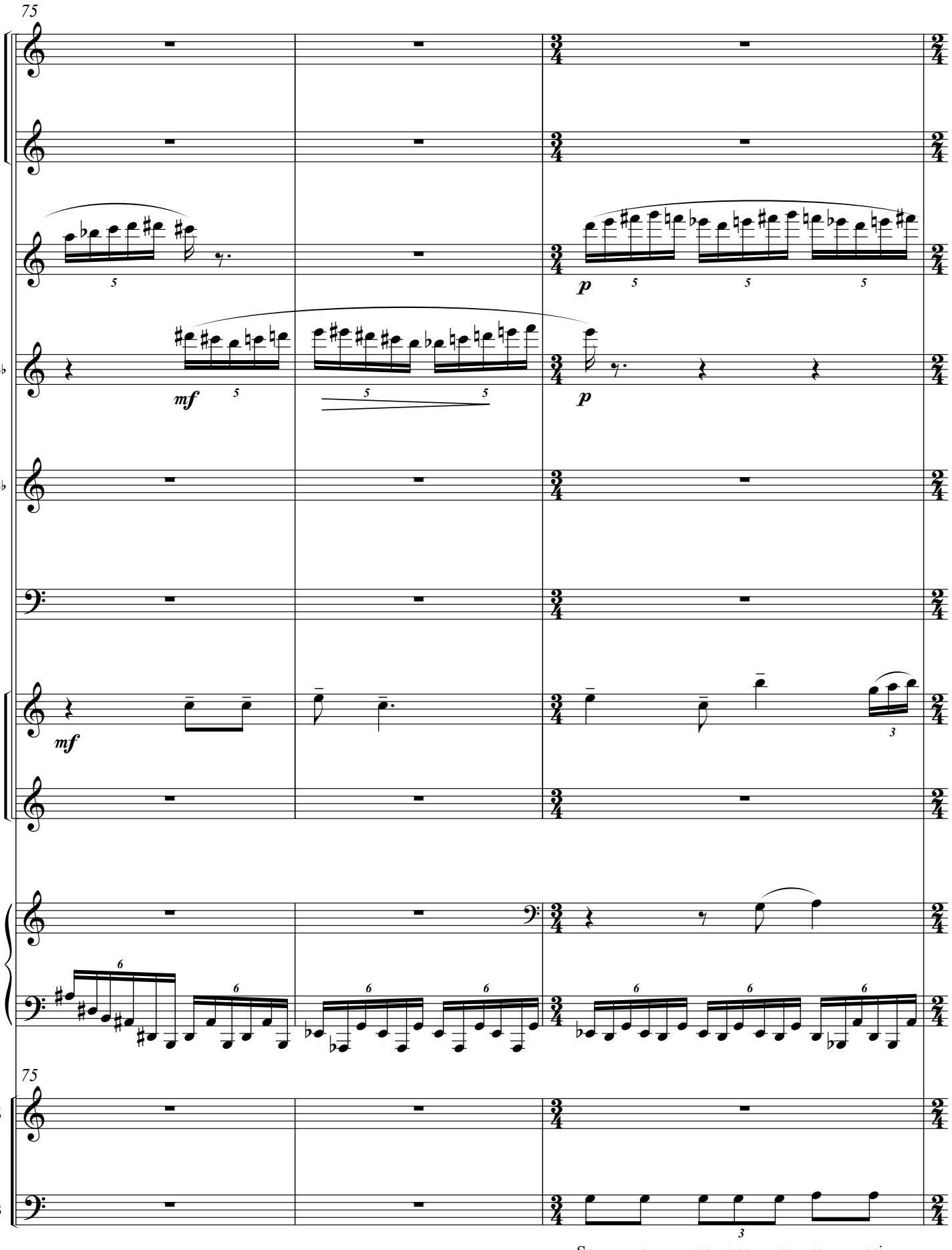

52
B♭
B♭
E♭
S
B
gran-des te-o - ris-tas da co-mu-ni-ca - ção fo-ram em prá-ti-ca

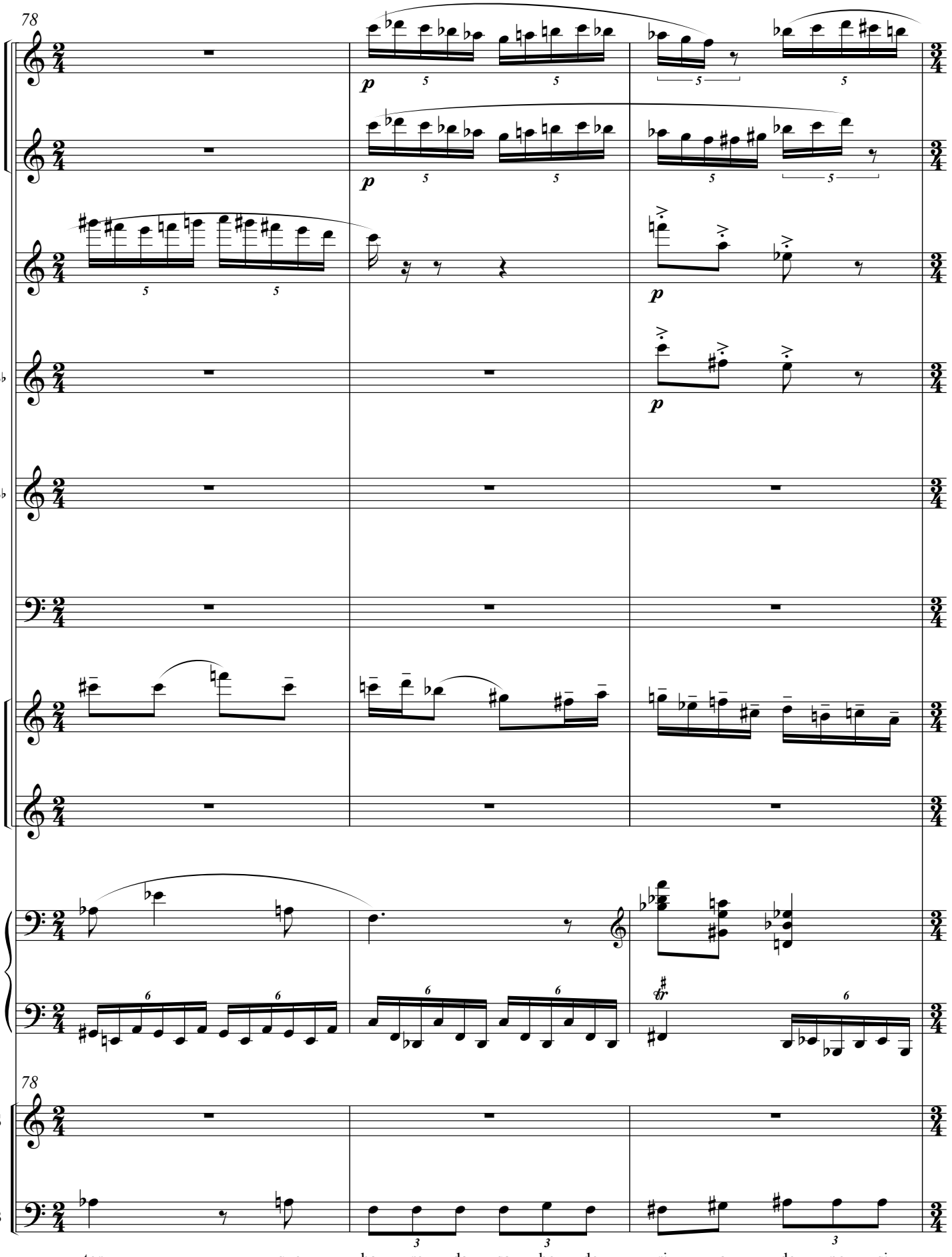

57
mf
mf
mf
B♭
mf
B♭
mf
p
E♭
p
7
57
S
B
tão mal co-mu-ni - ca - do - res, que ou-sa - di - a pos-so ter

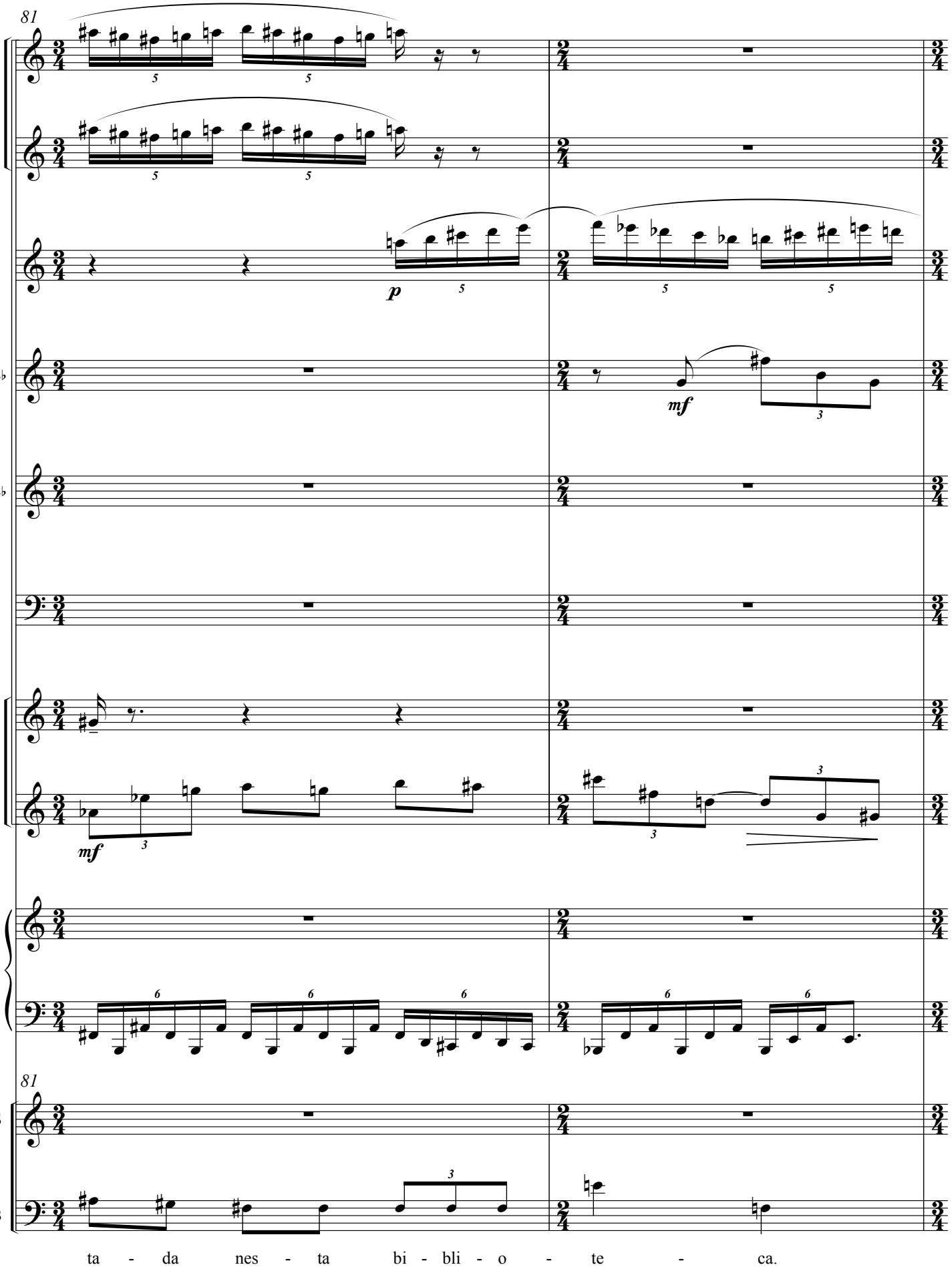

62
B♭
B♭
E♭
62
S
B
mf
mf
mf
mf
mf
eu de_a-cres-cen - tar coi-sa no - va? Que pre-sun - ção pos-so ter eu de di-

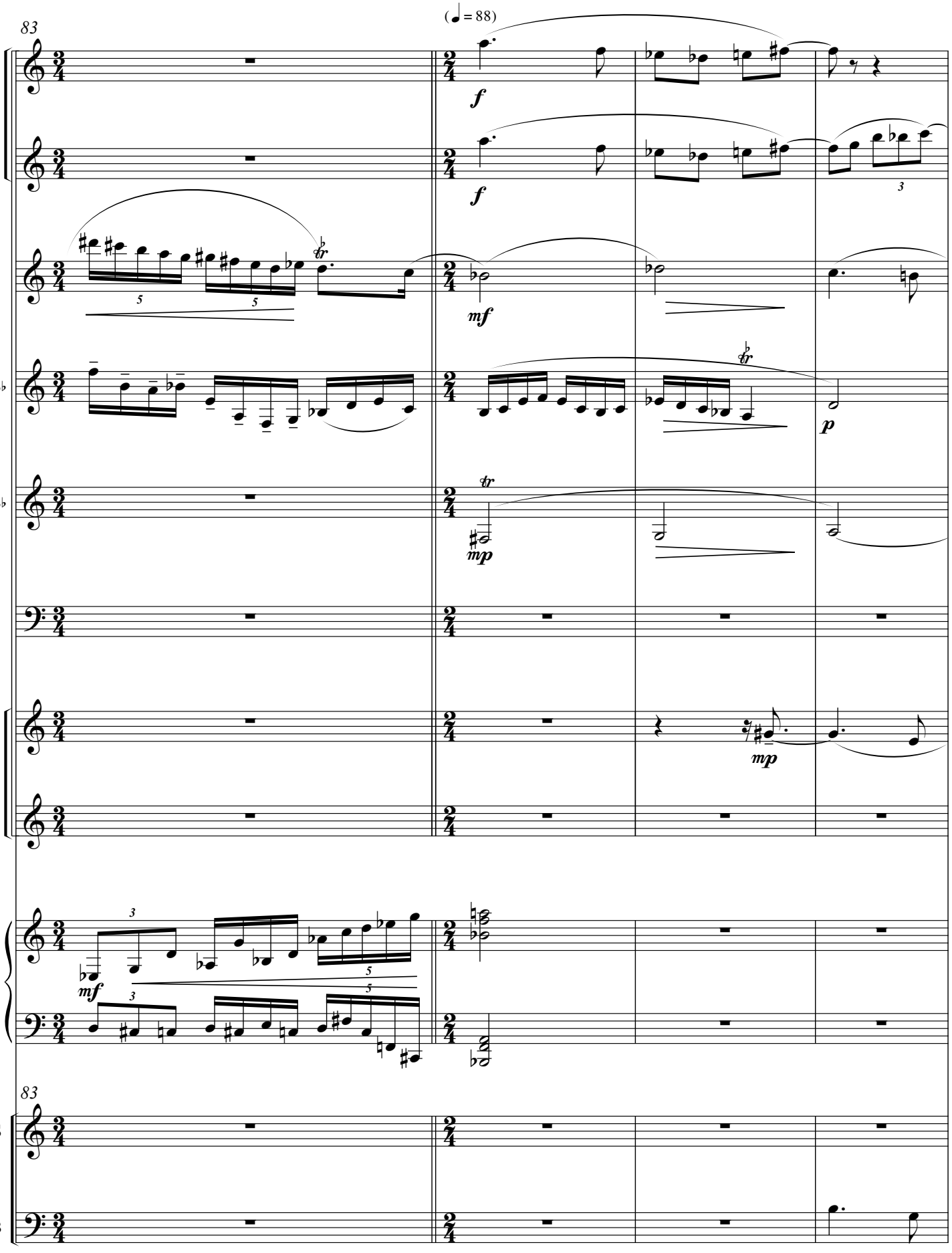

67
col canto
a tempo
mf
mf
f
f
f
f
f
67
S
B
- zer al - gu - ma co - i - sa?

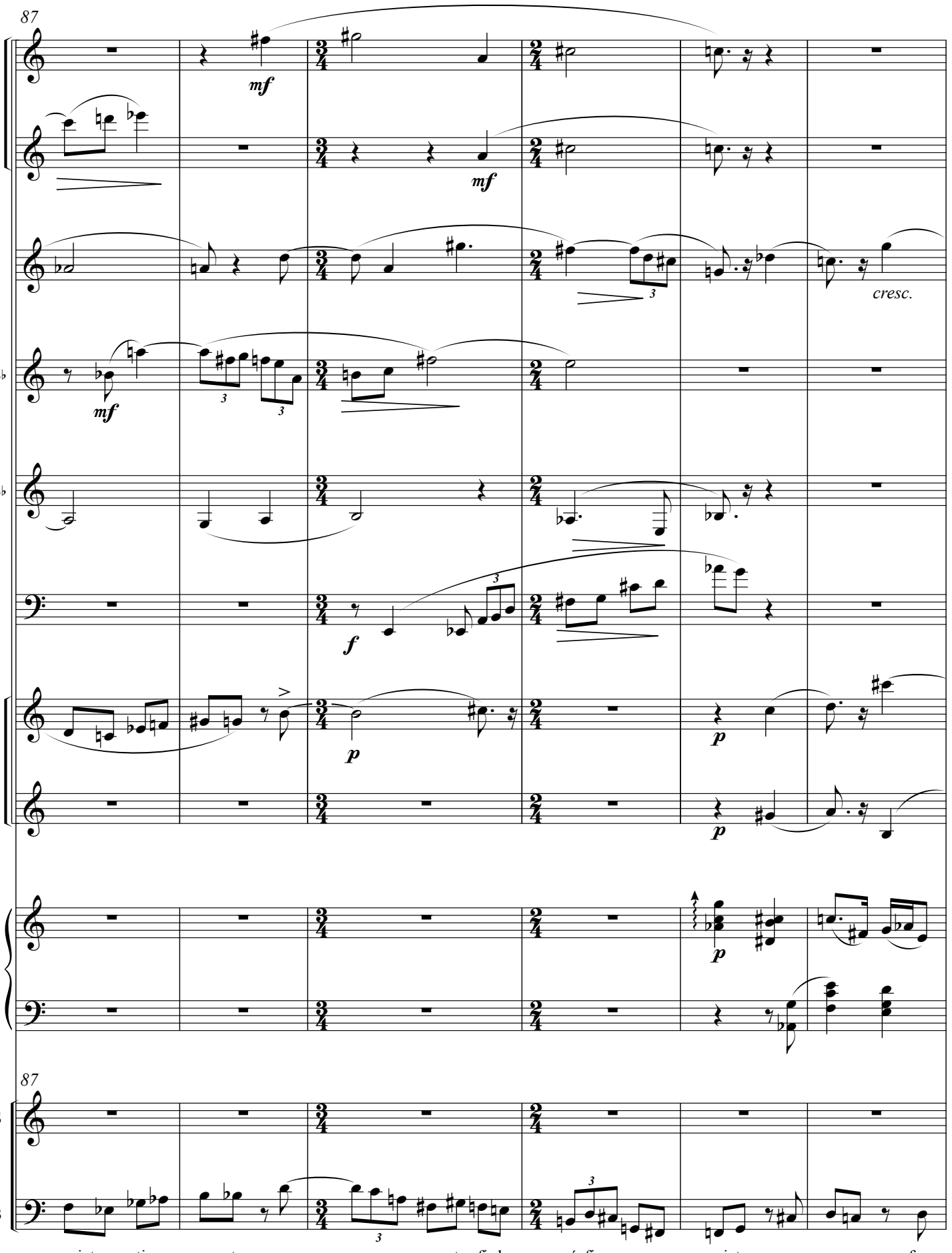

72
B♭
B♭
E♭
sempre legato
72
S
B

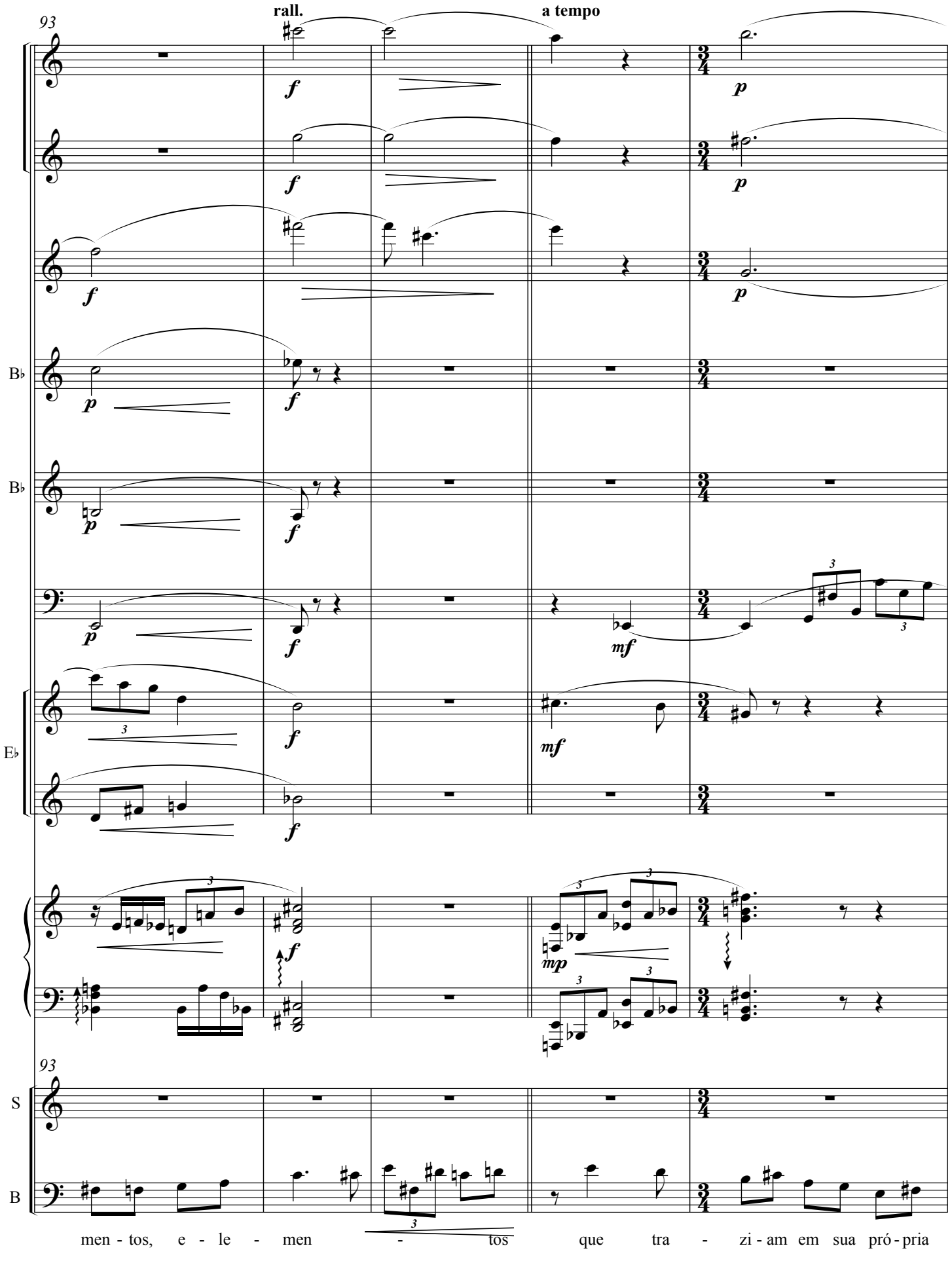

75
B♭
B♭
E♭
75
S
B
Sou a - pe - nas um es - cri -

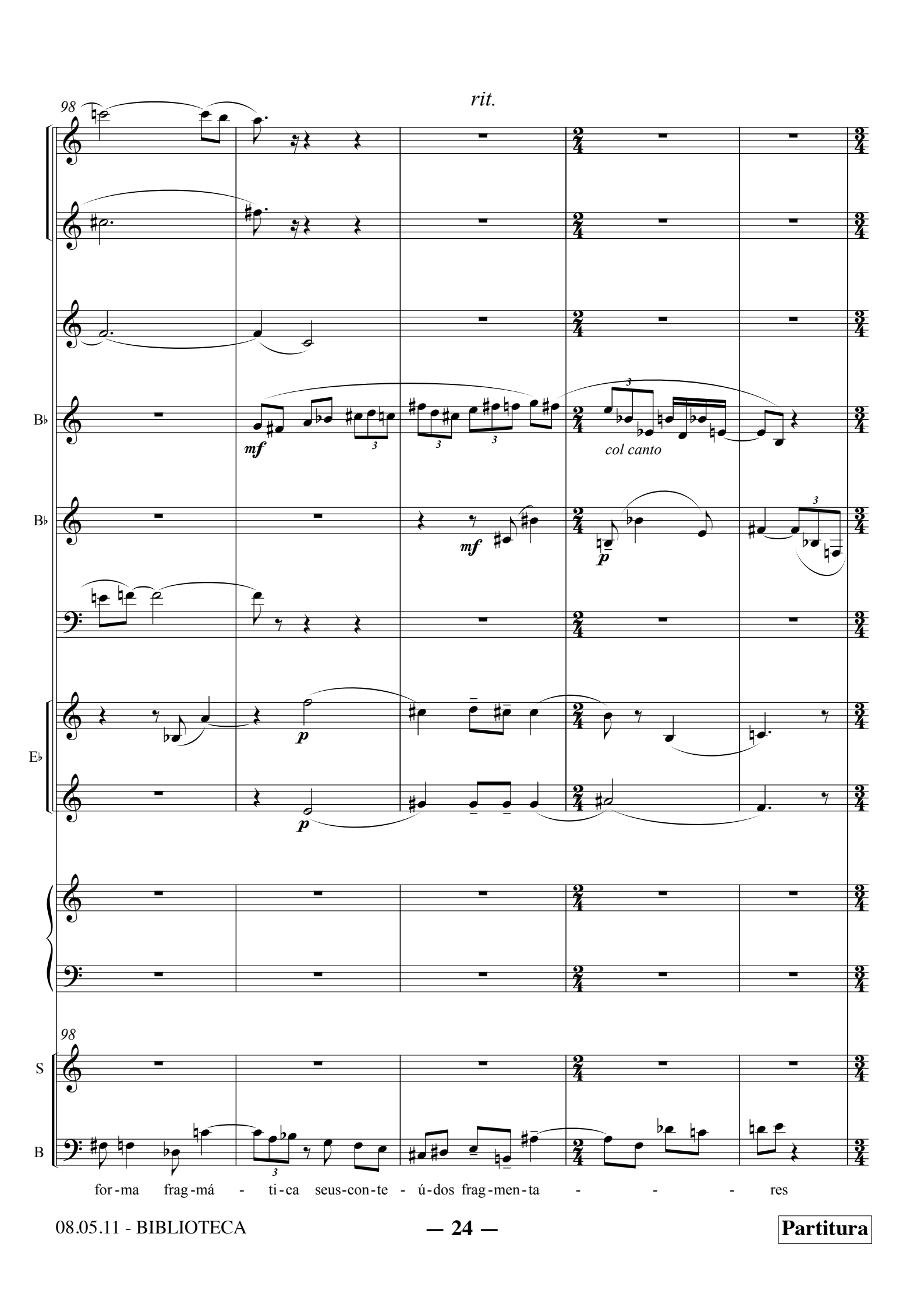

78
B♭
B♭
E♭
78
S
B
tor que hau - re da sa - be - do - ri - a de - po - si -

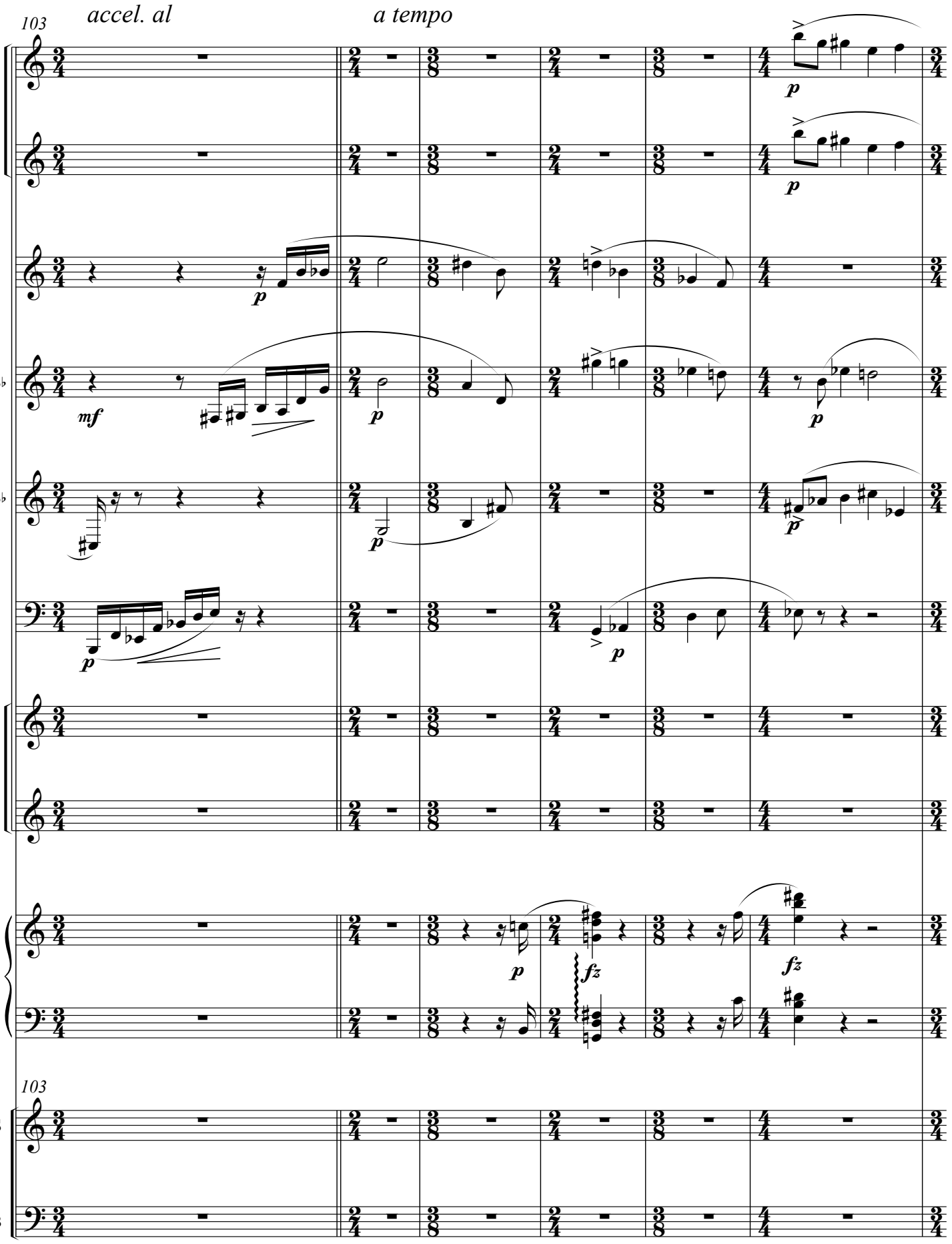

81
B♭
B♭
E♭
81
S
B
ta - da nes - ta bi - bli - o - te - ca.

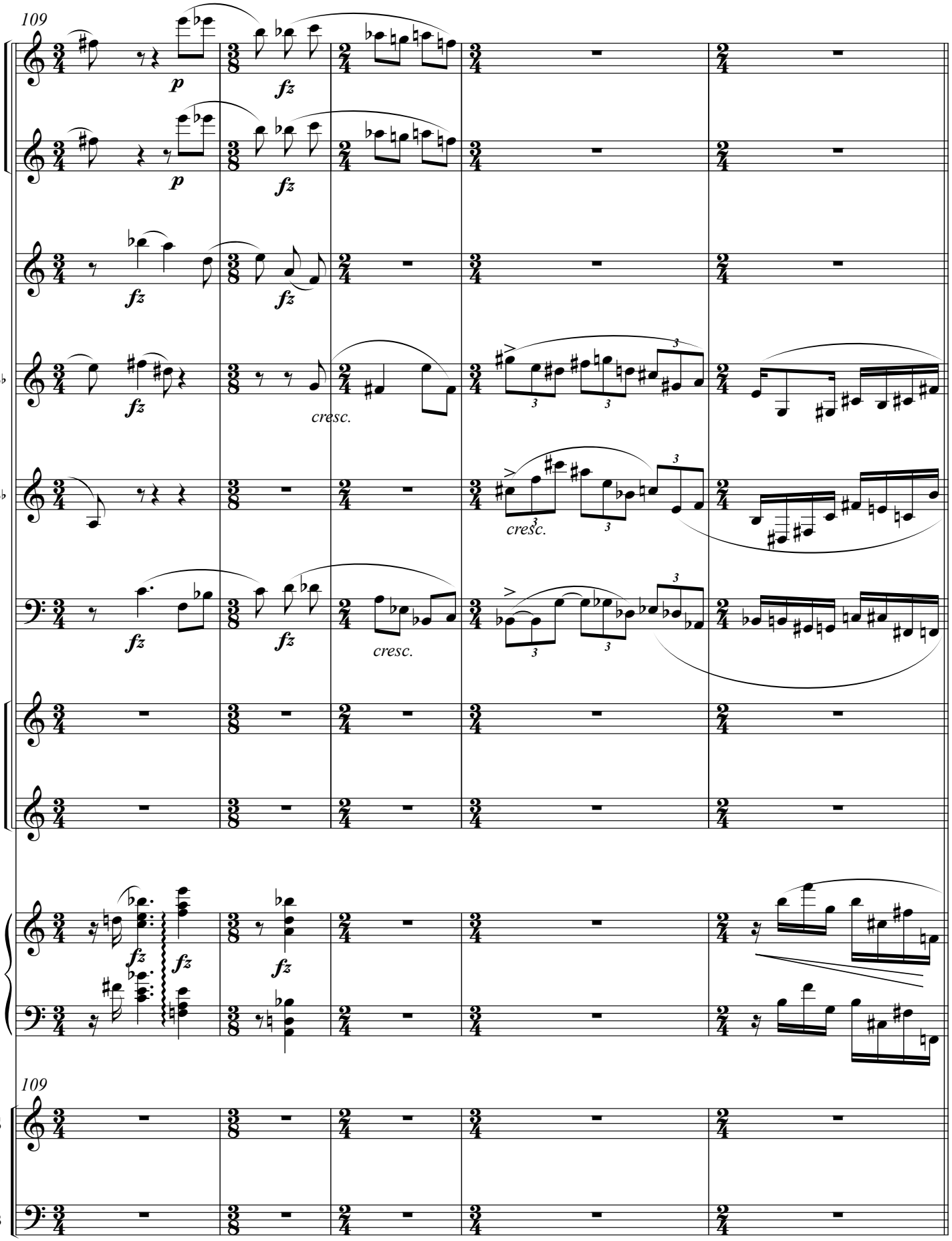

83
(♩= 88)
B♭
B♭
E♭
83
S
B
An - tes,

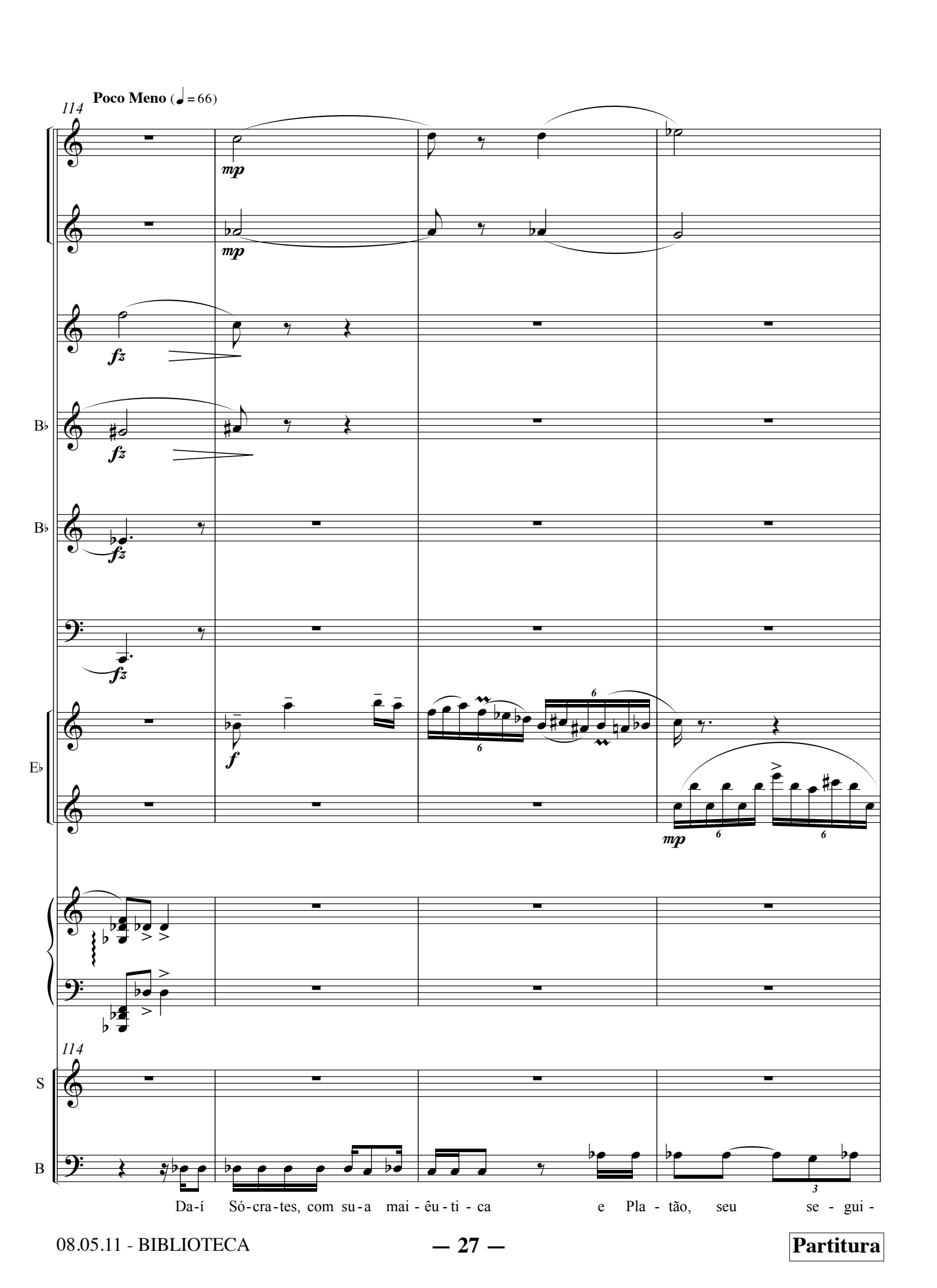

87
mf
mf
cresc.
B♭
mf
B♭
f
E♭
p
p
p
87
S
B
mui-to_an-ti-ga - men-te, o pen-sa-men-to fi-lo - só-fi-co e-ra mi-tos, po - e-mas, frag-

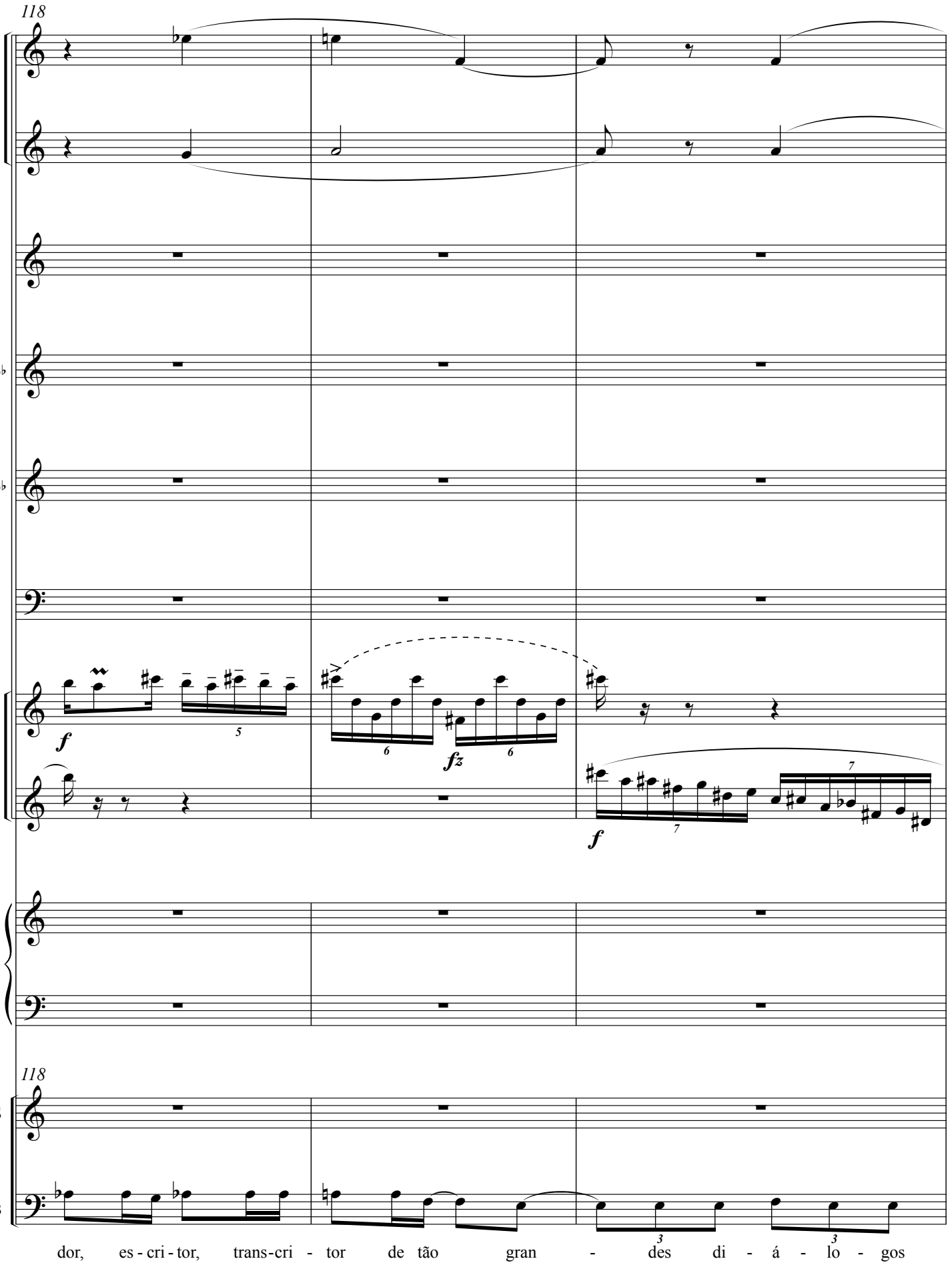

93
rall.
a tempo
B♭
B♭
E♭
93
S
B
men - tos, e - le - men - tos que tra - zi - am em sua pró - pria

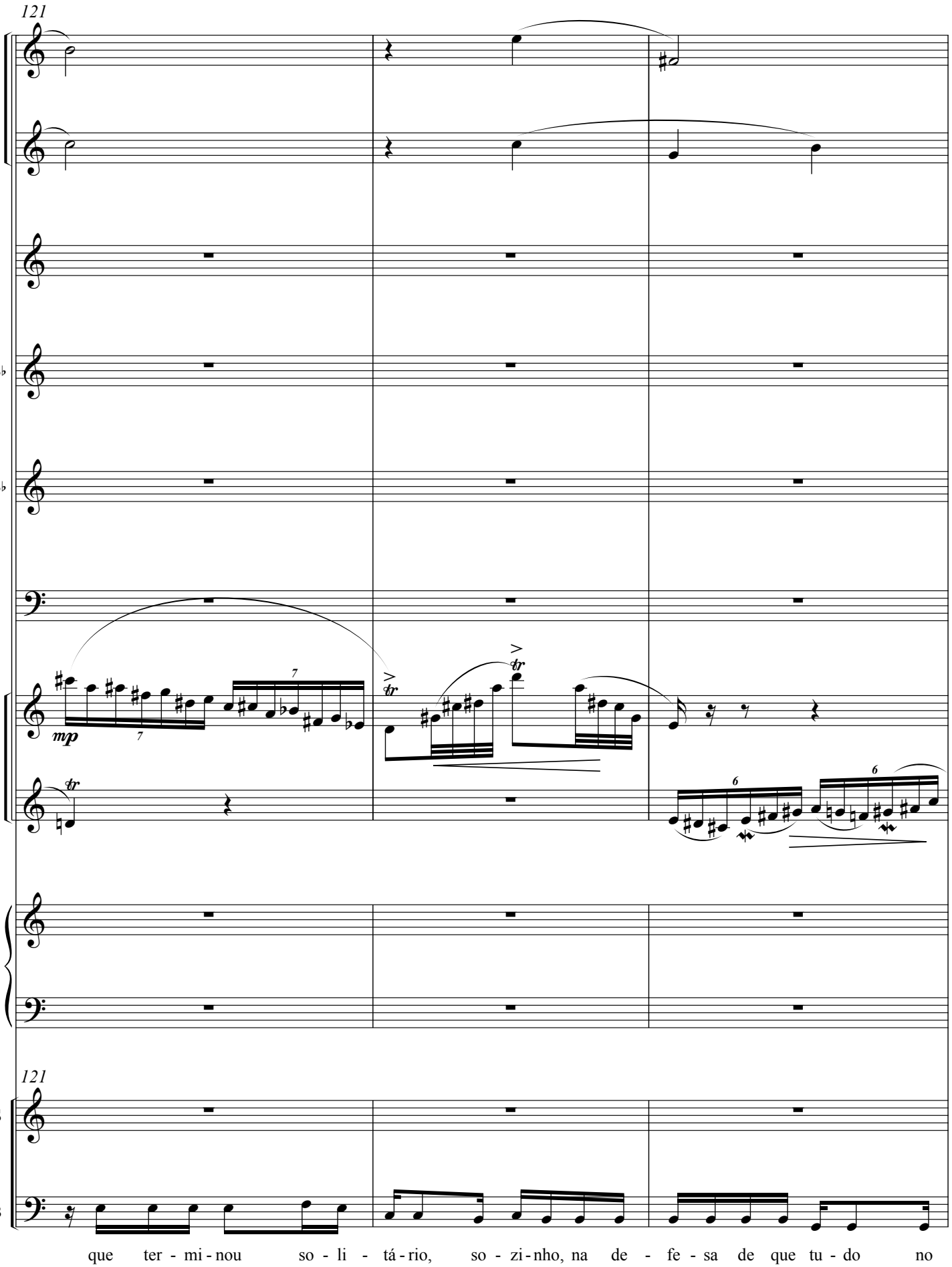

98
rit.
B♭
mf
col canto
B♭
mf
p
E♭
p
p
98
S
B
for-ma frag-má - ti-ca seus-con-te - ú-dos frag-men-ta - - - res

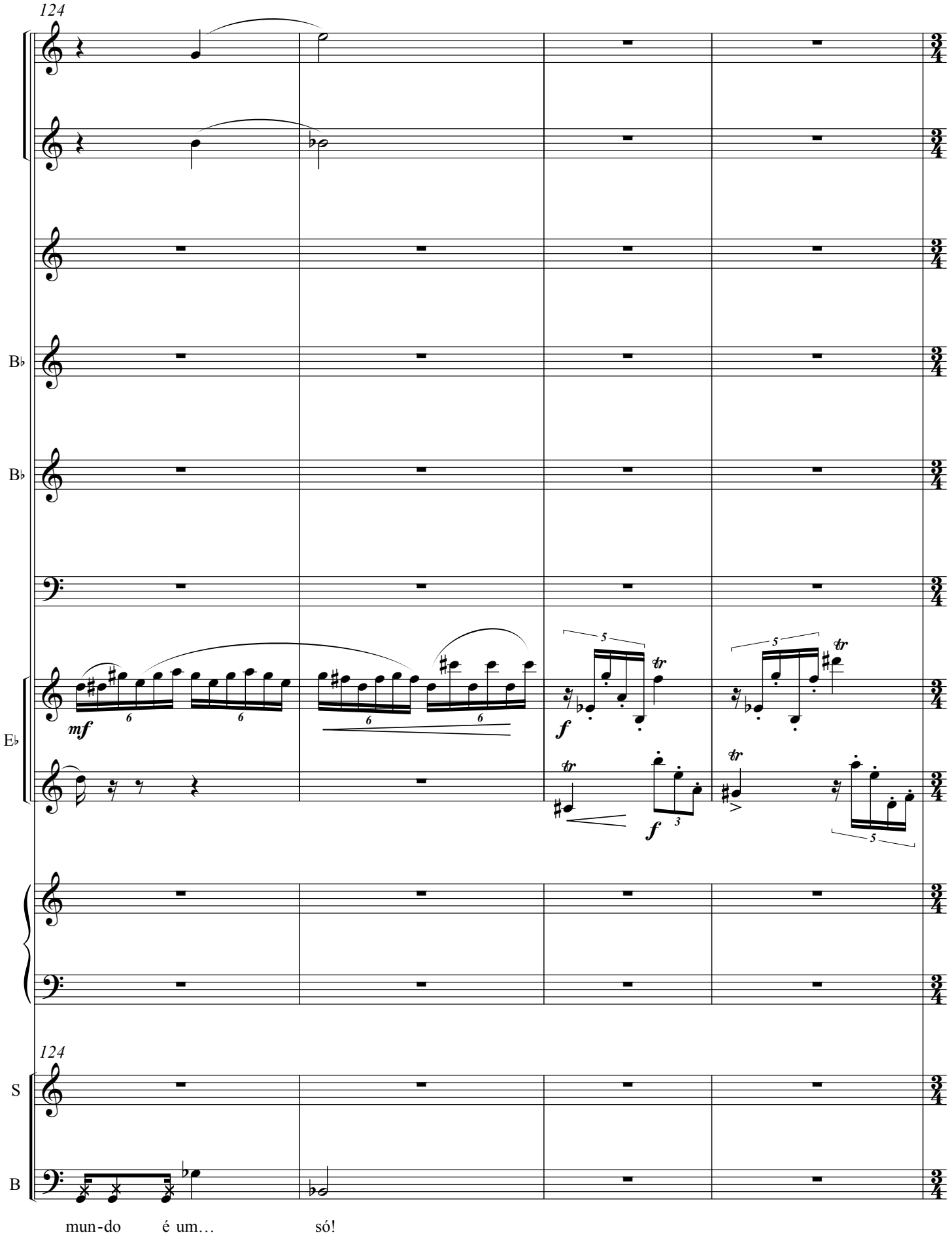

103
accel. al
a tempo
B♭
B♭
E♭
103
S
B

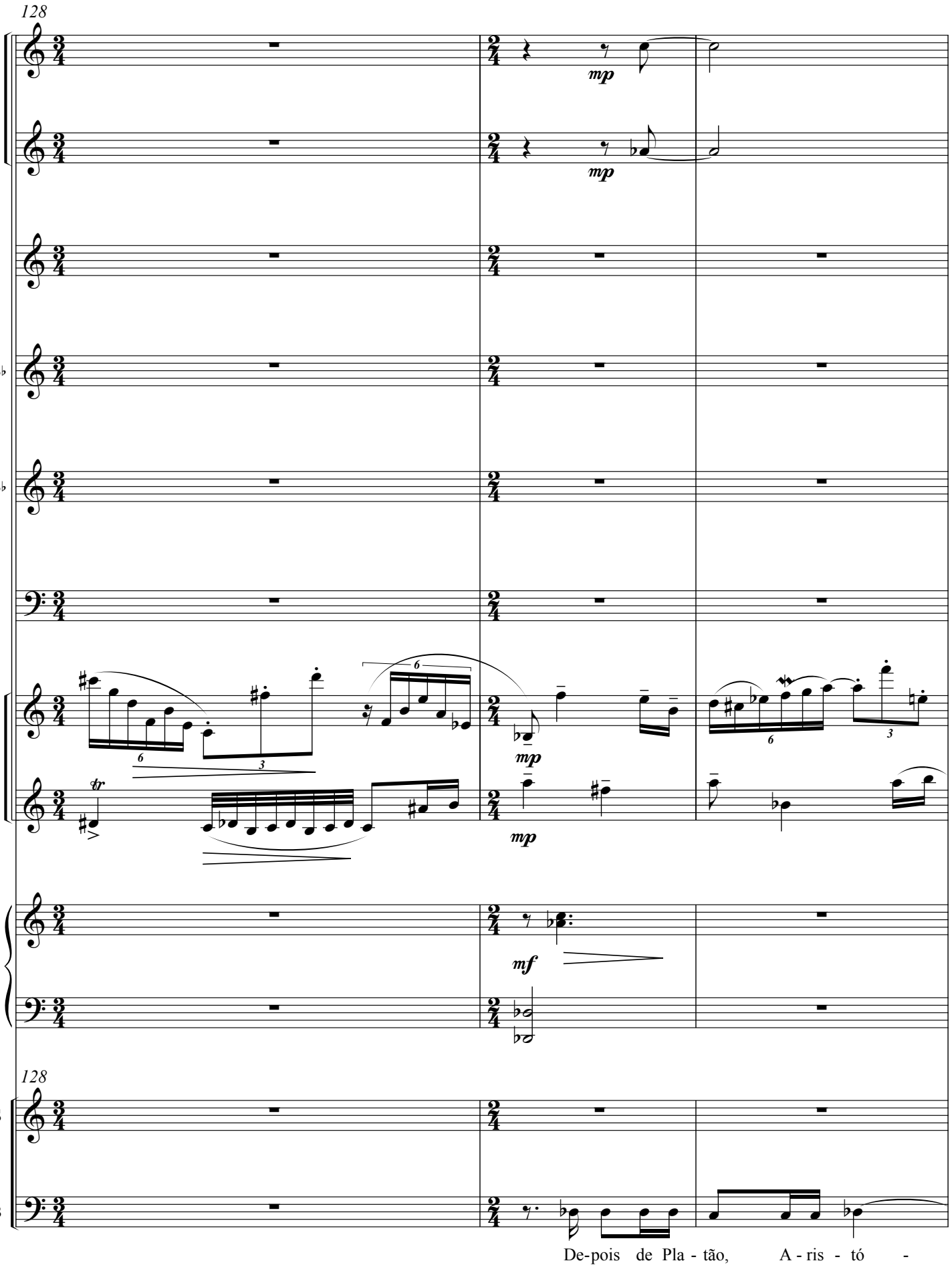

109
p
fz
cresc.
B♭
E♭
S
B

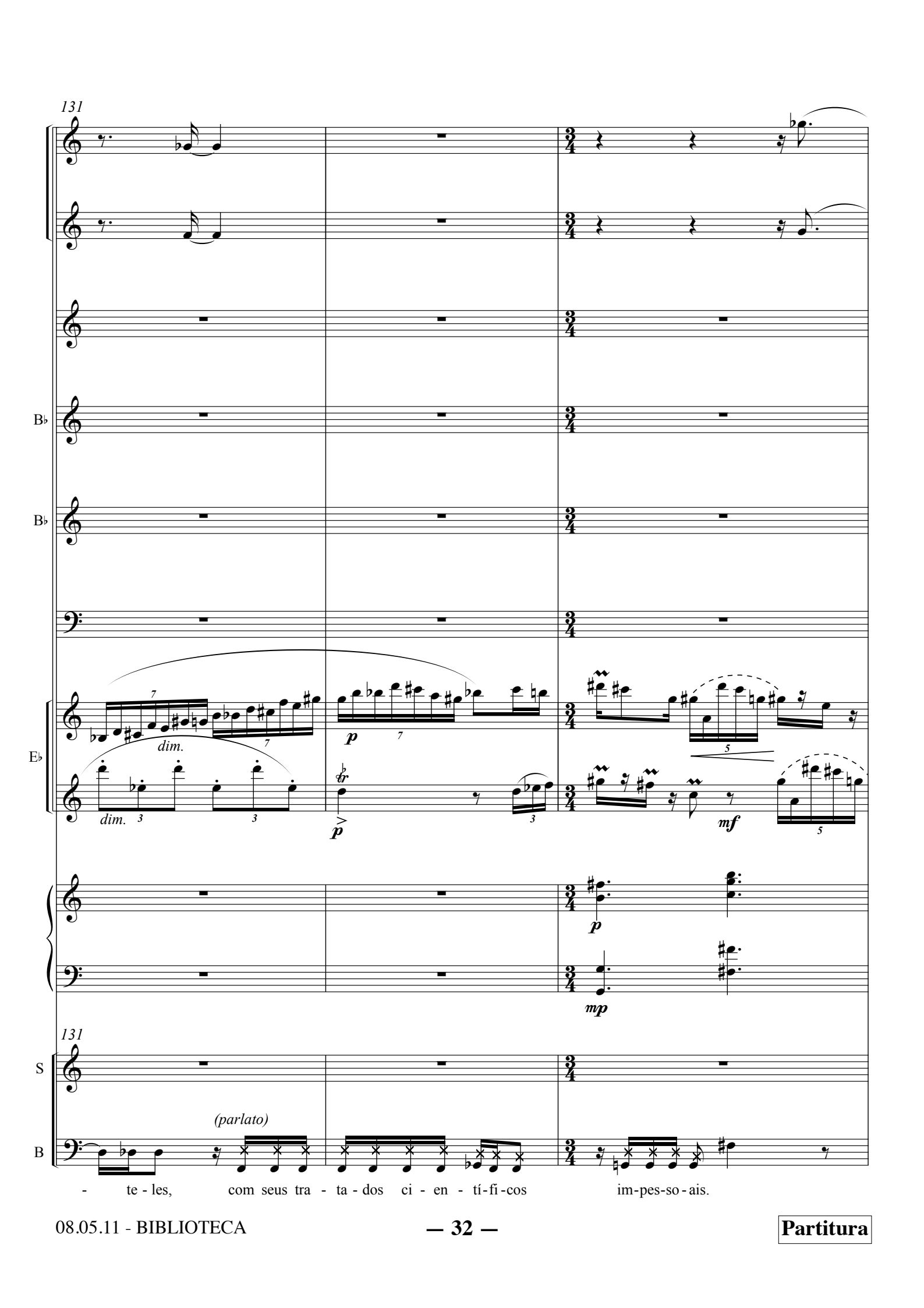

Poco Meno (♩ = 66)
114
mp
fz
B♭
E♭
f
S
B
Da-í Só-cra-tes, com su-a mai-êu-ti-ca e Pla-tão, seu se-gui-

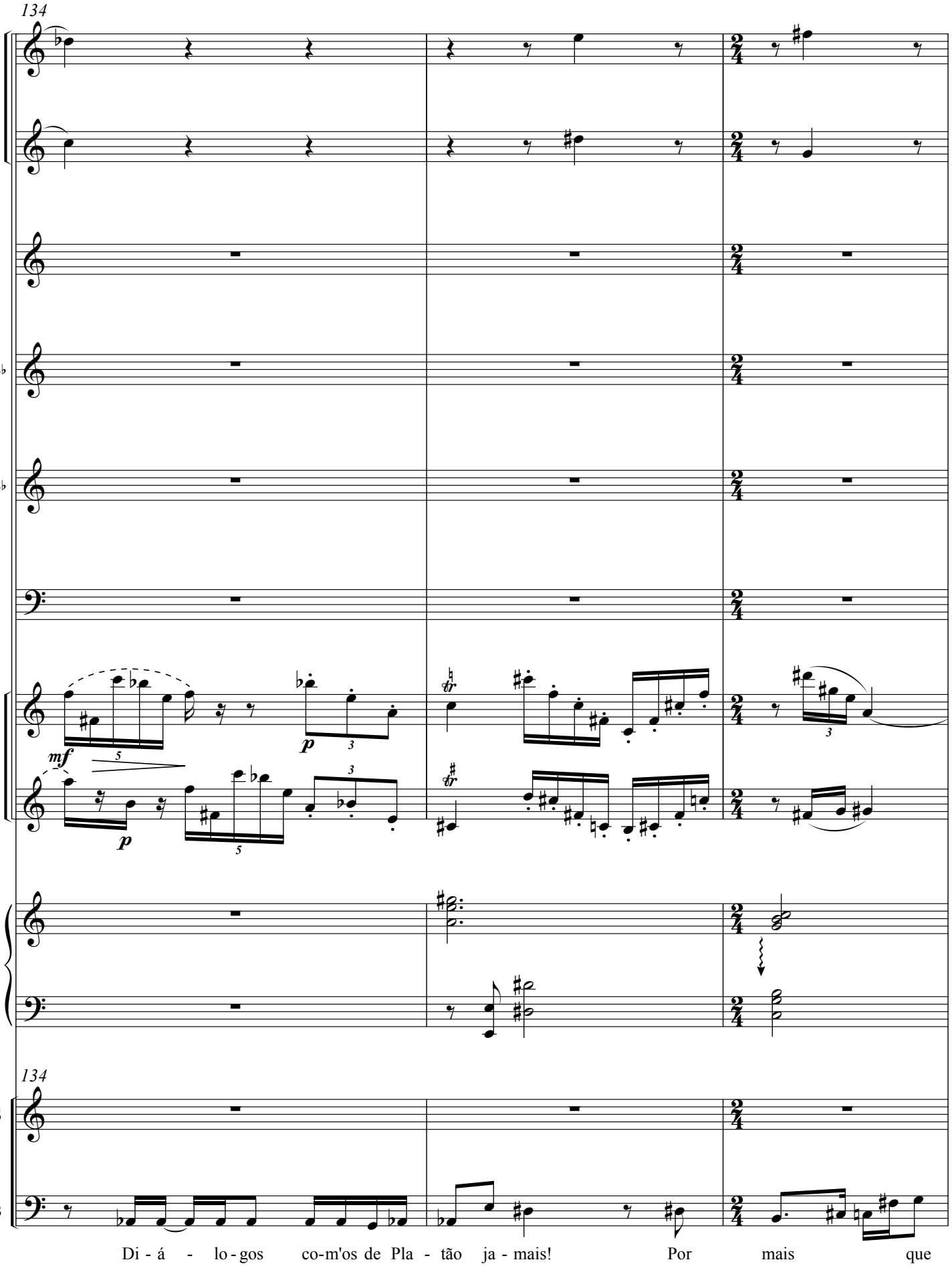

118
B♭
B♭
E♭
f
fz
f
118
S
B
dor, es - cri - tor, trans-cri - tor de tão gran - des di - á - lo - gos

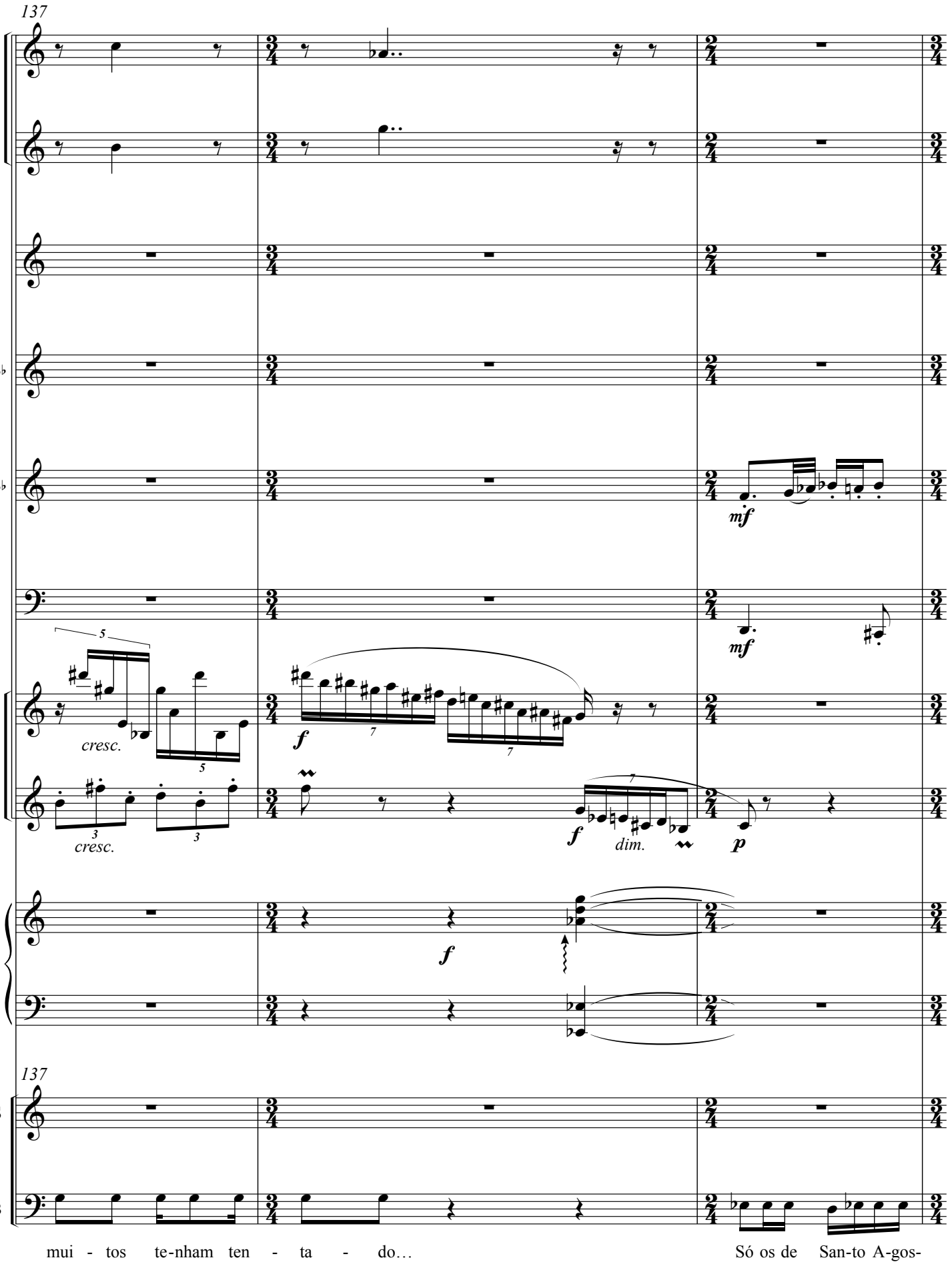

121
B♭
B♭
E♭
mp
121
S
B
que ter - mi - nou so - li - tá - rio, so - zi - nho, na de - fe - sa de que tu - do no

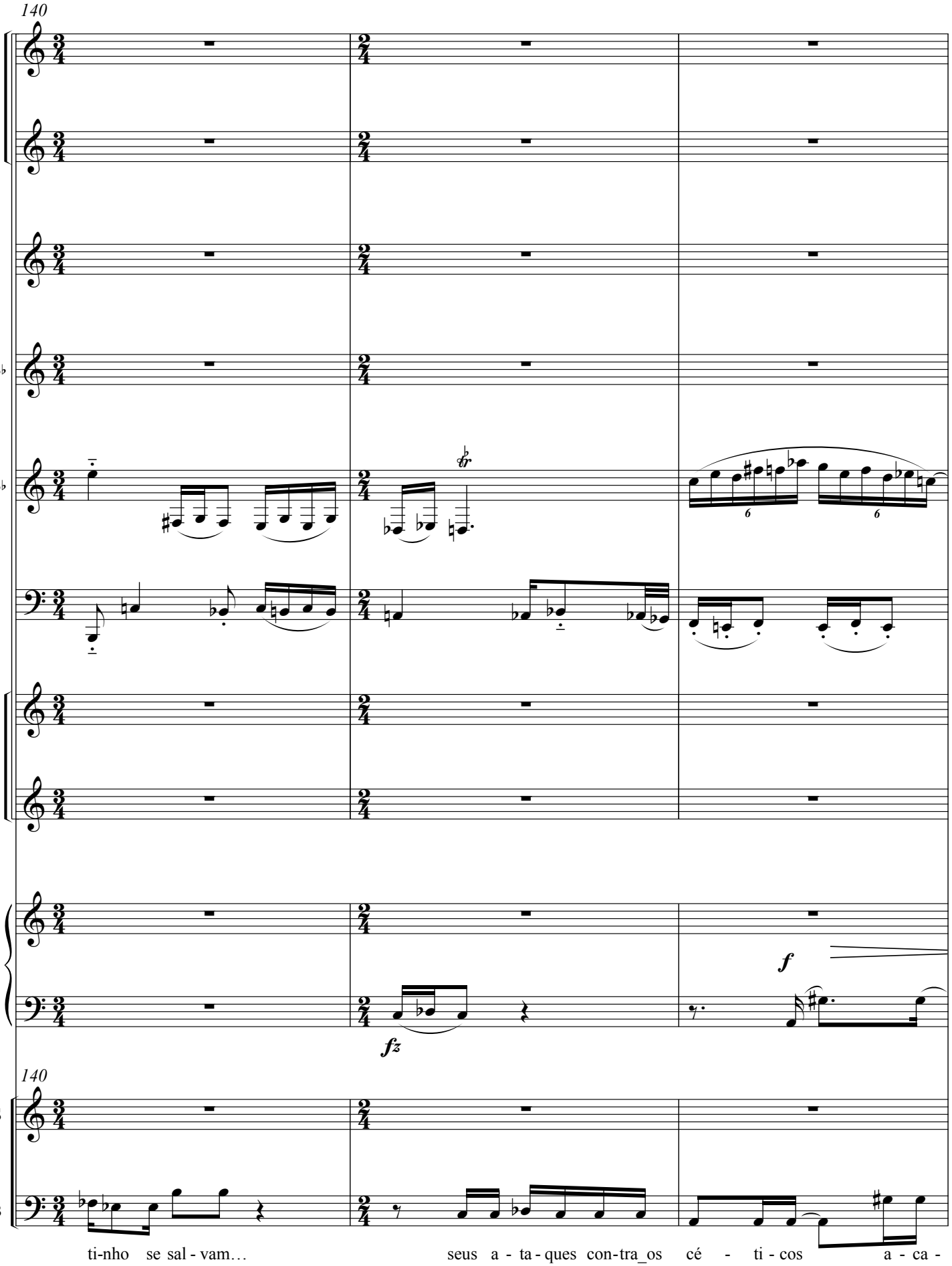

124
B♭
B♭
E♭
mf
f
f
124
S
B
mun-do é um… só!

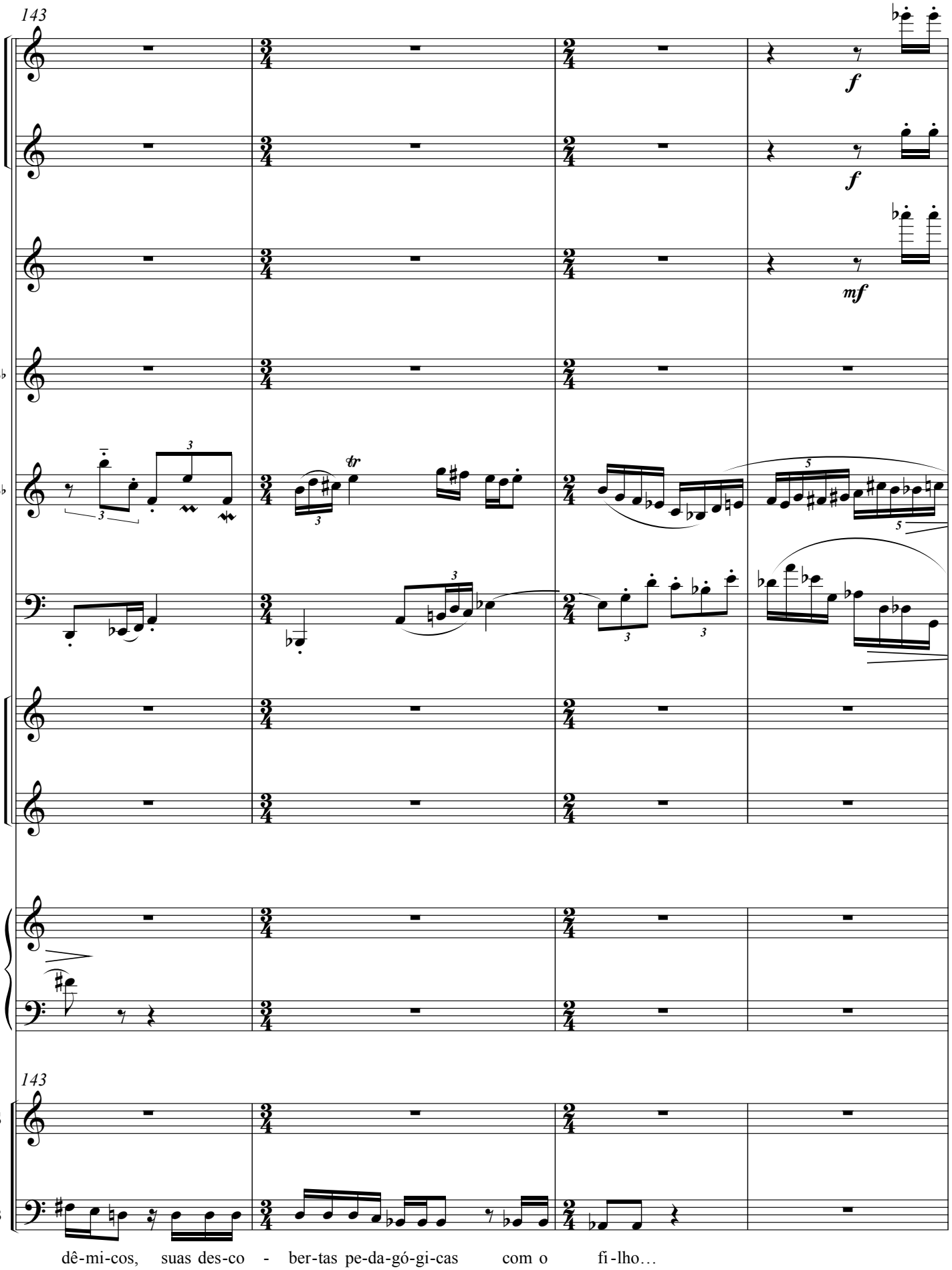

128
B♭
B♭
E♭
128
S
B
mp
mp
mp
mp
mf
De-pois de Pla - tão, A - ris - tó -

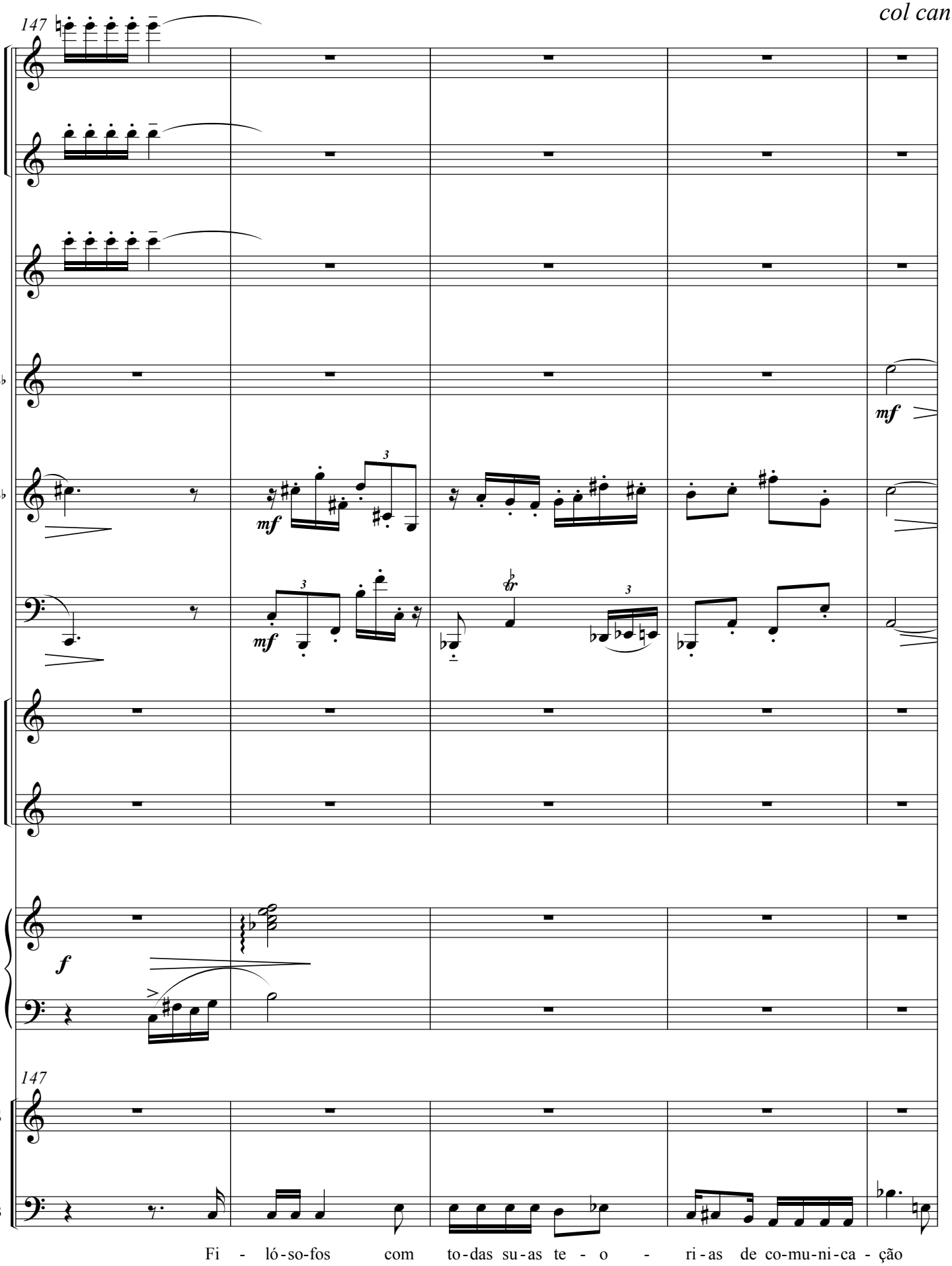

131
B♭
B♭
E♭
dim.
dim.
p
mf
mp
131
S
B
(parlato)
- te - les, com seus tra - ta - dos ci - en - tí - fi - cos im - pes - so - ais.

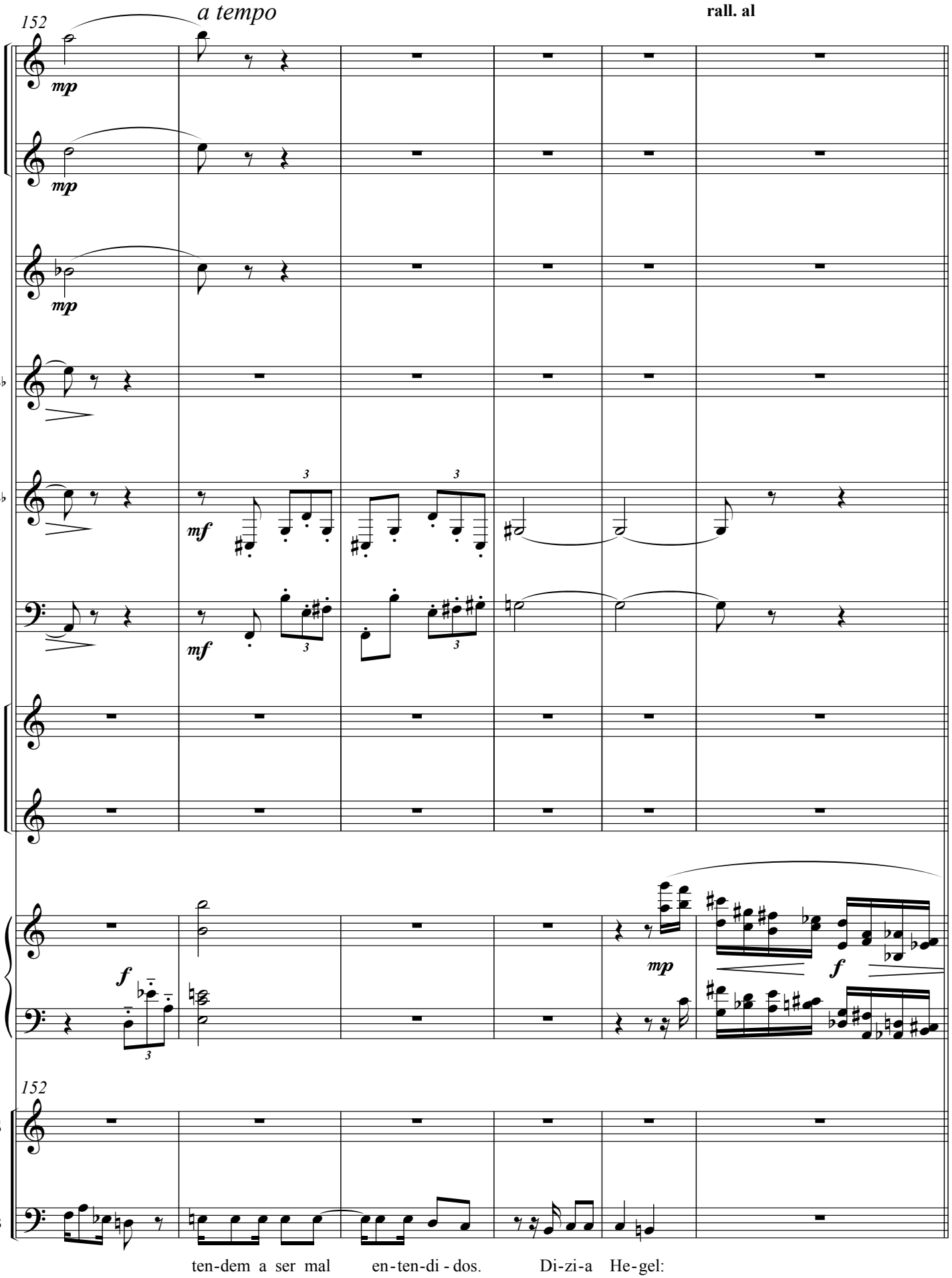

134
B♭
B♭
E♭
mf
p
p
134
S
B
Di - á - lo - gos co-m'os de Pla - tão ja - mais! Por mais que

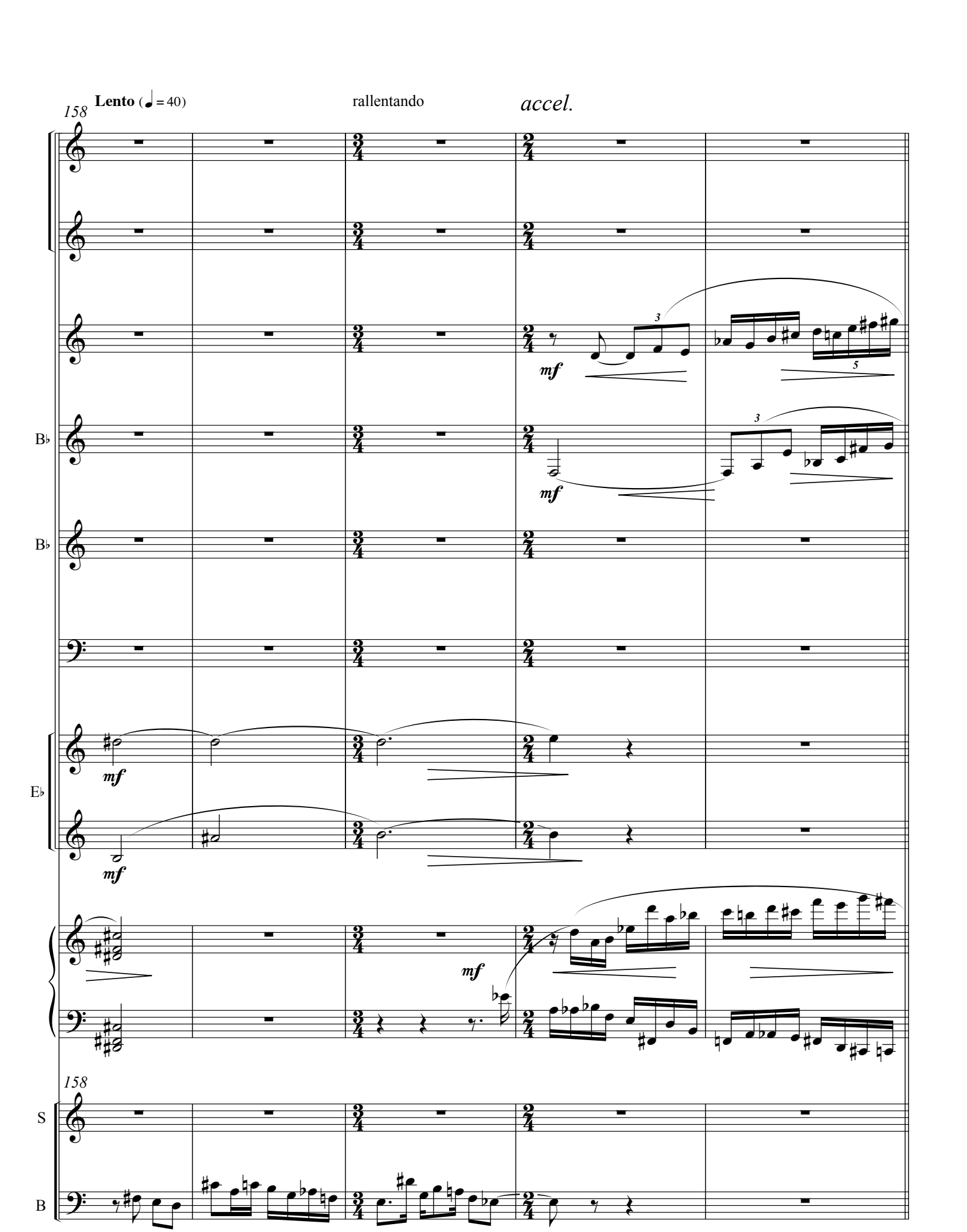

137
B♭
B♭
E♭
cresc.
cresc.
mf
mf
f
f
dim.
p
f
137
S
B
mui - tos te-nham ten - ta - do…
Só os de San-to A-gos-

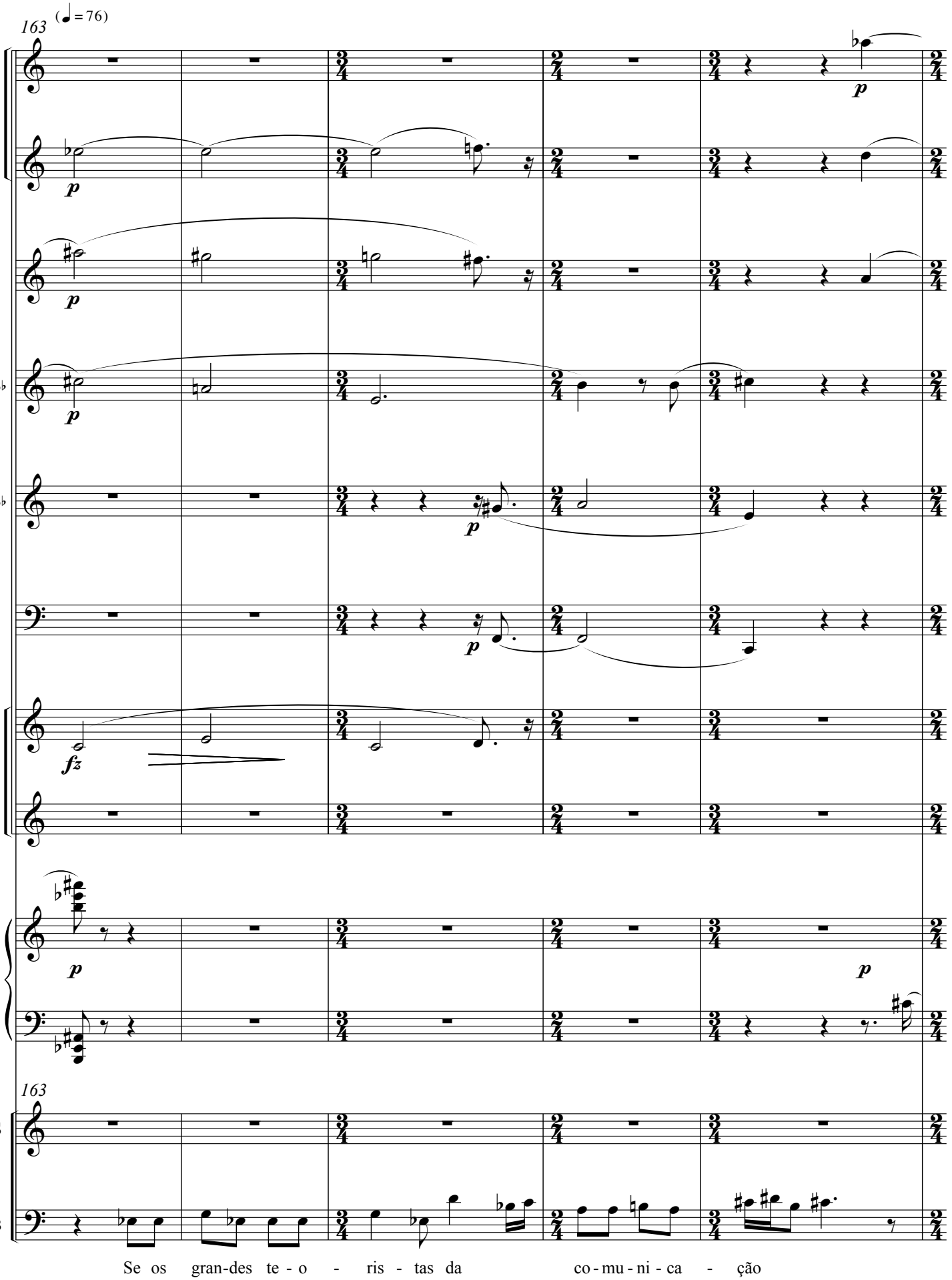

140
B♭
B♭
E♭
f
fz
140
S
B
ti-nho se sal - vam…
seus a - ta - ques con-tra_os cé - ti - cos a - ca -

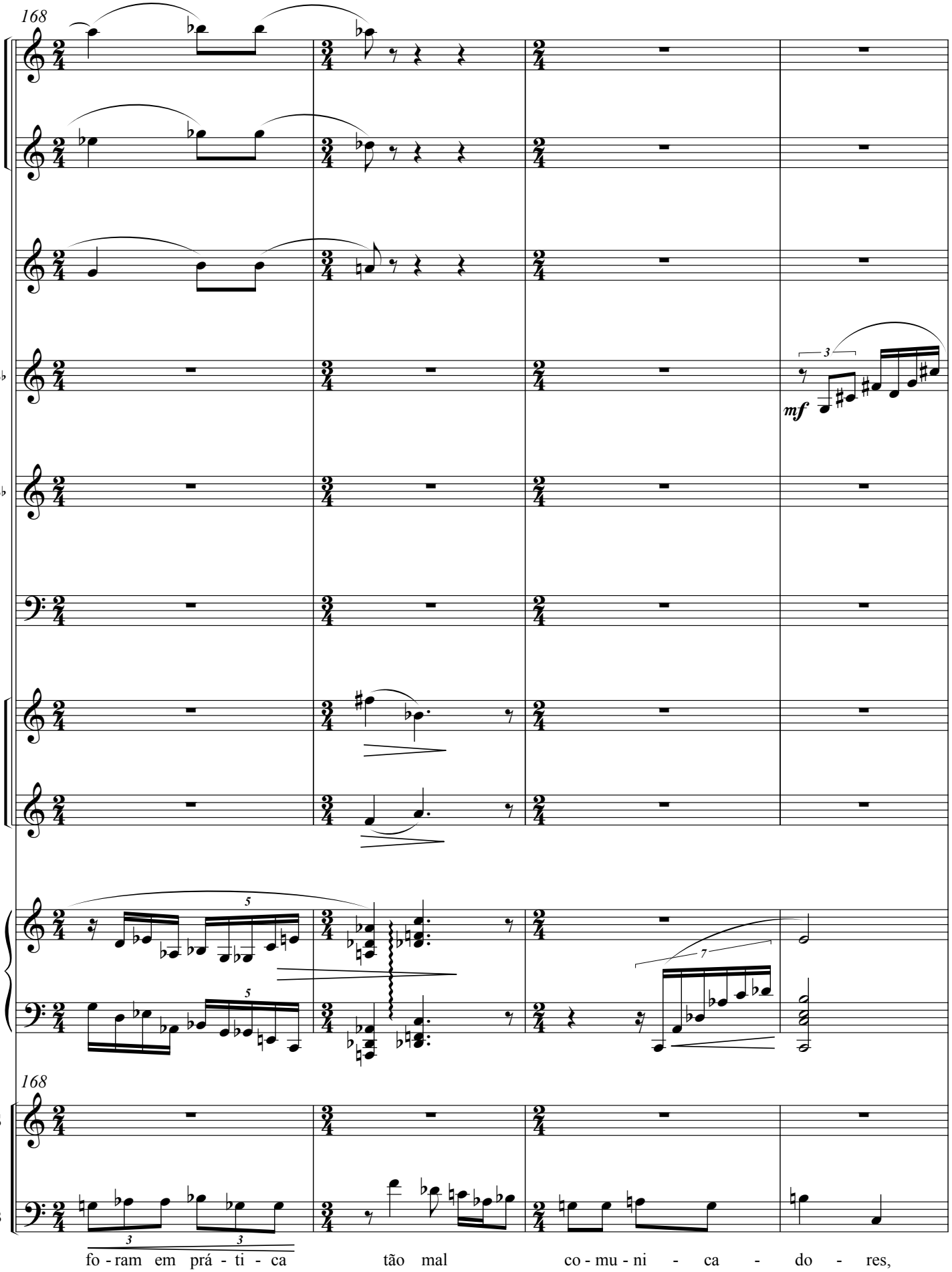

143
f
f
mf
B♭
B♭
tr
E♭
143
S
B
dê-mi-cos, suas des-co - ber-tas pe-da-gó-gi-cas com o fi-lho…

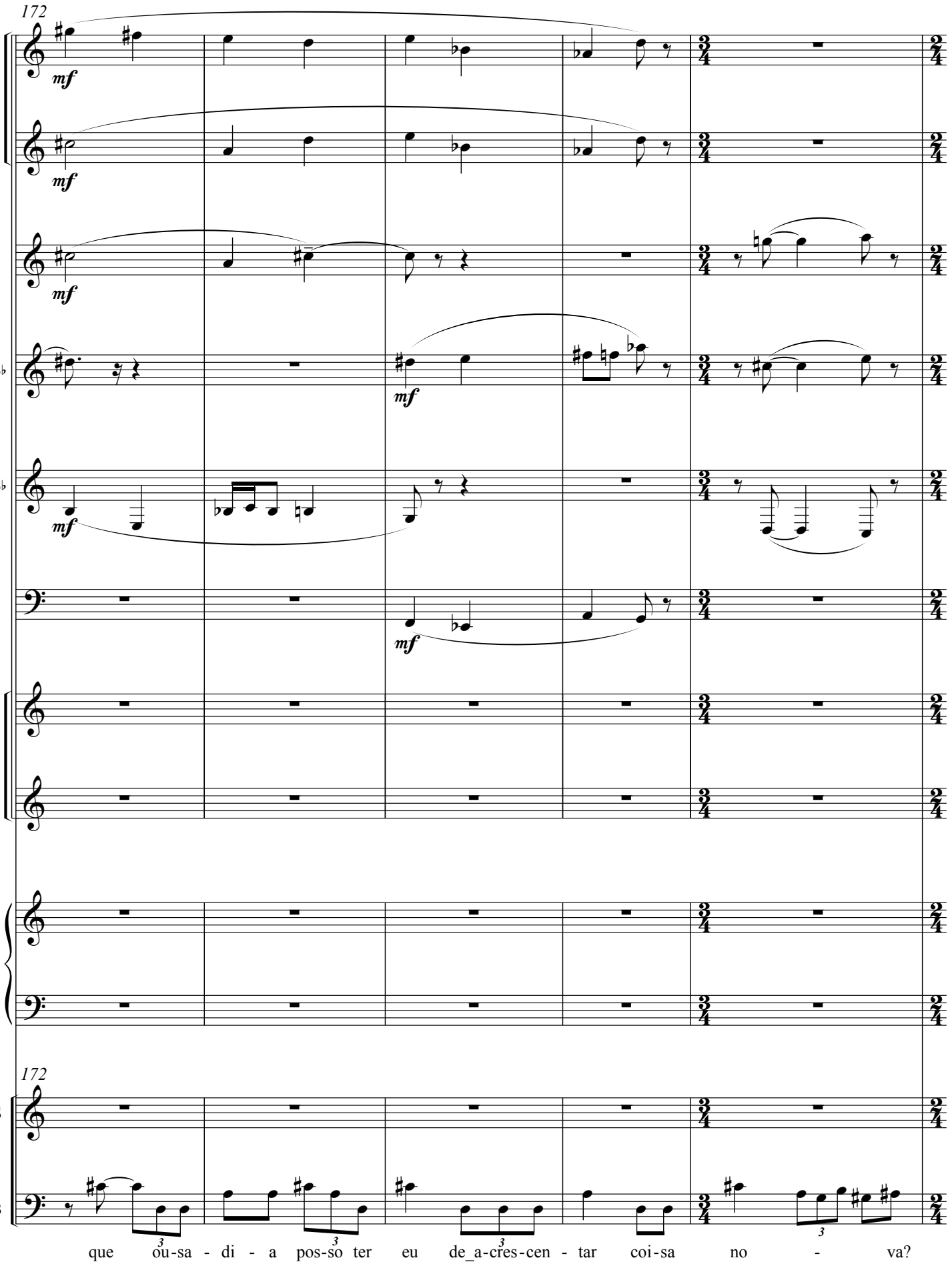

col canto
147
B♭
B♭
E♭
147
S
B
mf
mf
mf
f
Fi - ló-so-fos com to-das su-as te - o - ri-as de co-mu-ni-ca - ção

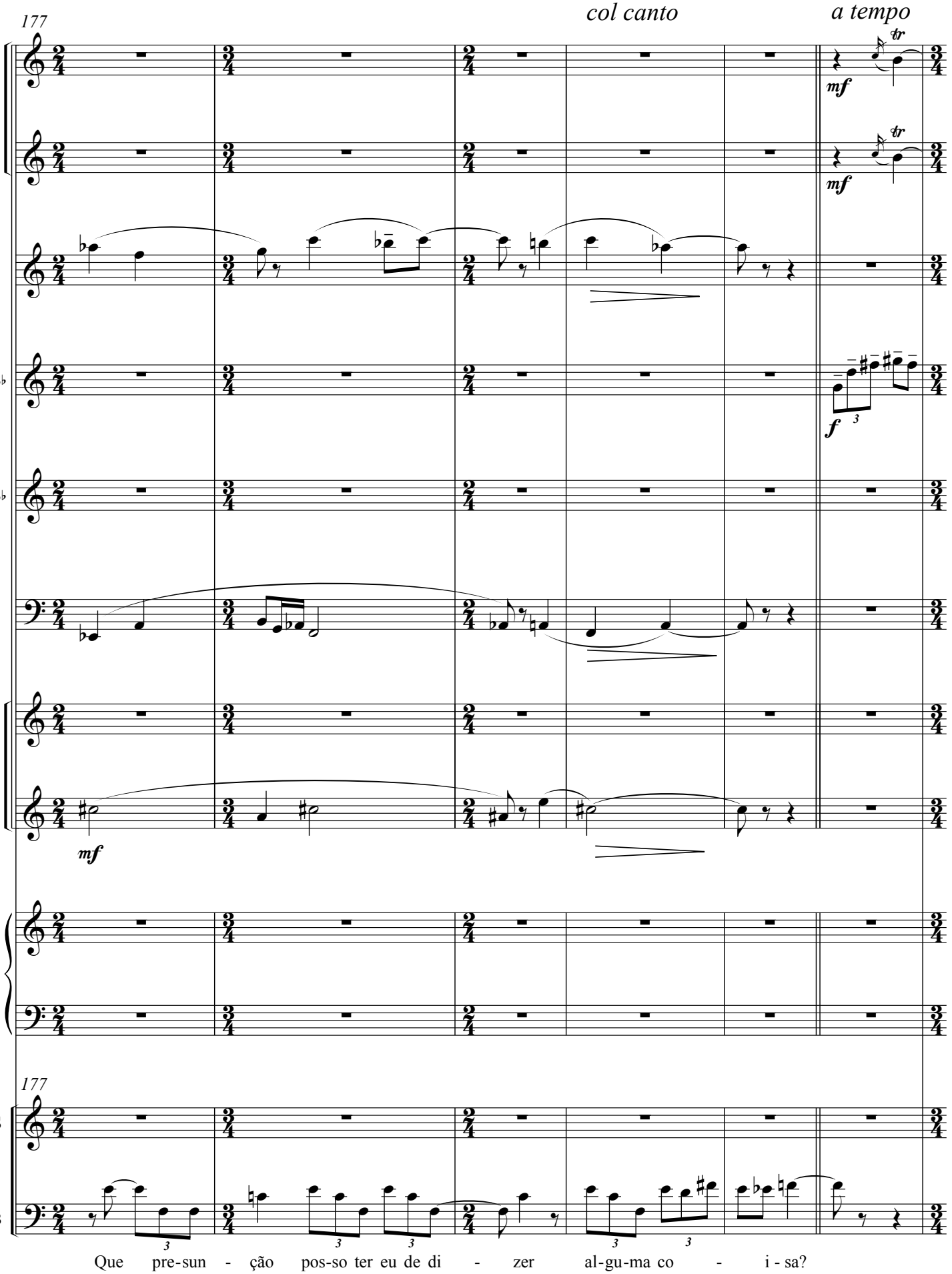

152
a tempo
rall. al
mp
mp
mp
B♭
B♭
mf
mf
E♭
f
mp
f
152
S
B
ten-dem a ser mal en-ten-di-dos. Di-zi-a He-gel:

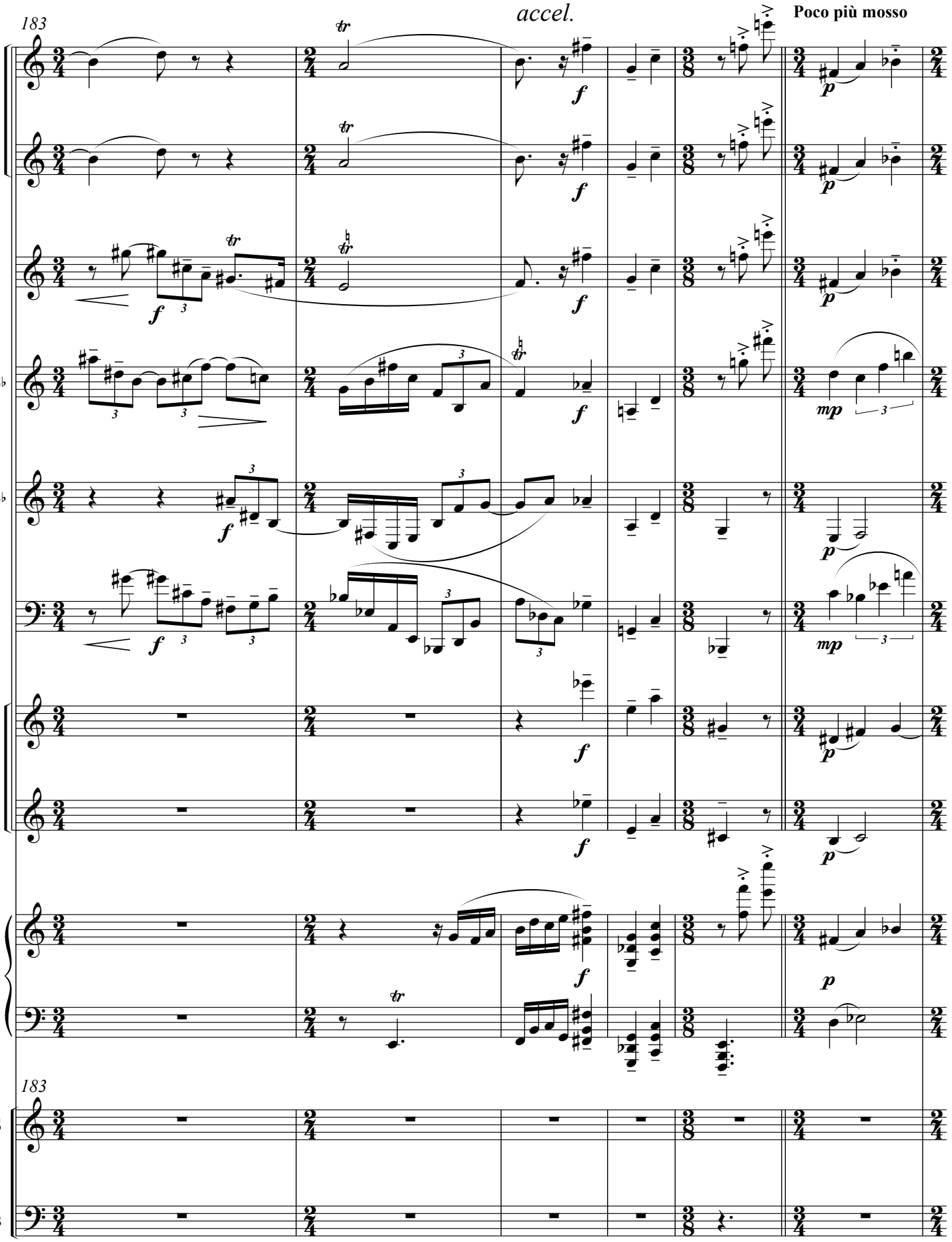

158
Lento (♩ = 40)
rallentando
accel.
mf
B♭
B♭
E♭
mf
mf
mf
158
S
B
"Fi-lo-so - fi-a é al-go so-li - tá - ri-o."

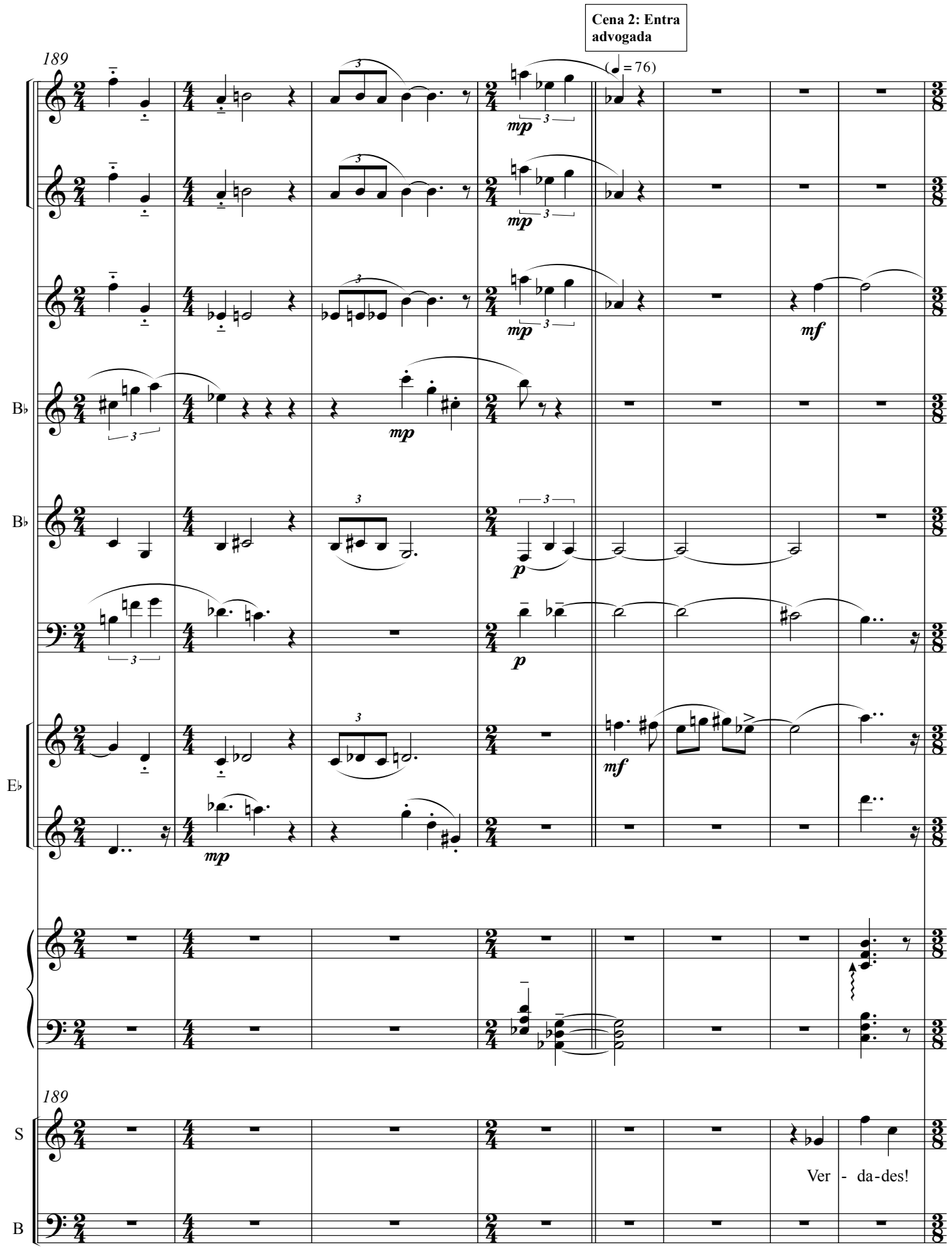

163
(♩= 76)
B♭
B♭
E♭
163
S
B
Se os gran-des te - o - ris - tas da co - mu - ni - ca - ção

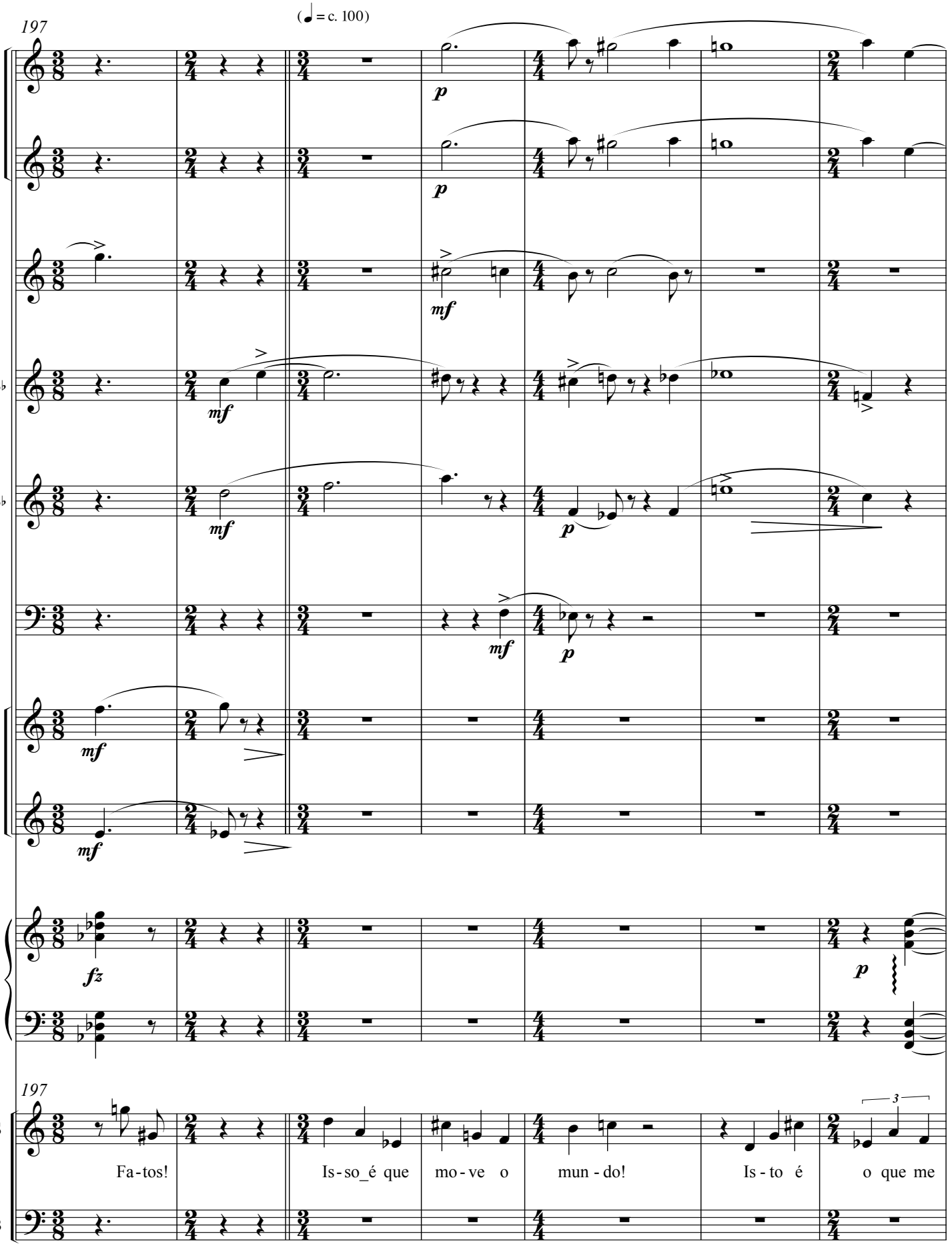

168
B♭
B♭
E♭
mf
168
S
B
fo - ram em prá - ti - ca tão mal co - mu - ni - ca - do - res,

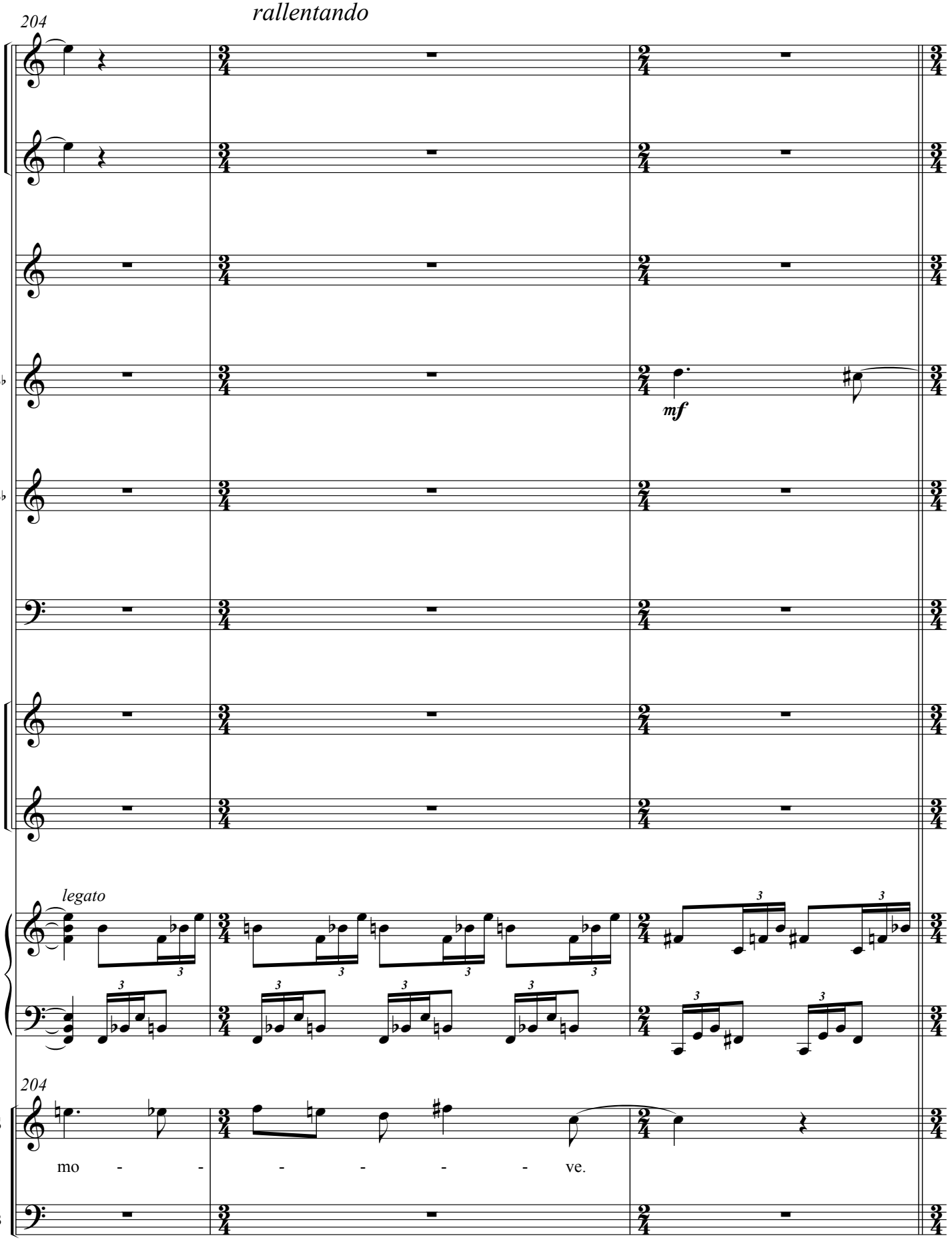

172
mf
mf
mf
B♭
mf
B♭
mf
mf
E♭
172
S
B
que ou-sa - di - a pos-so ter eu de_a-cres-cen - tar coi-sa no - va?

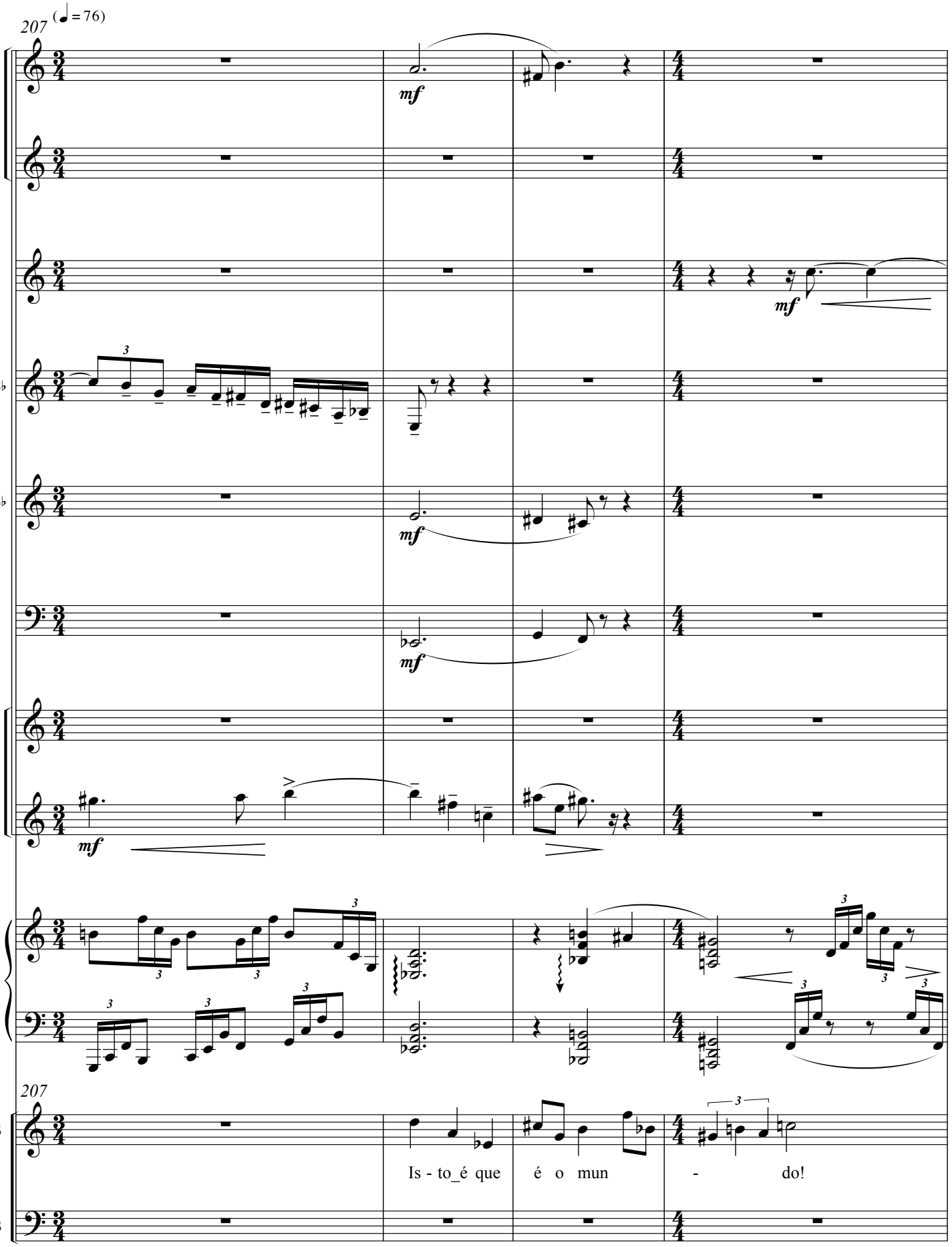

177
col canto
a tempo
mf
mf
B♭
f
B♭
E♭
mf
177
S
B
Que pre-sun - ção pos-so ter eu de di - zer al-gu-ma co - i - sa?

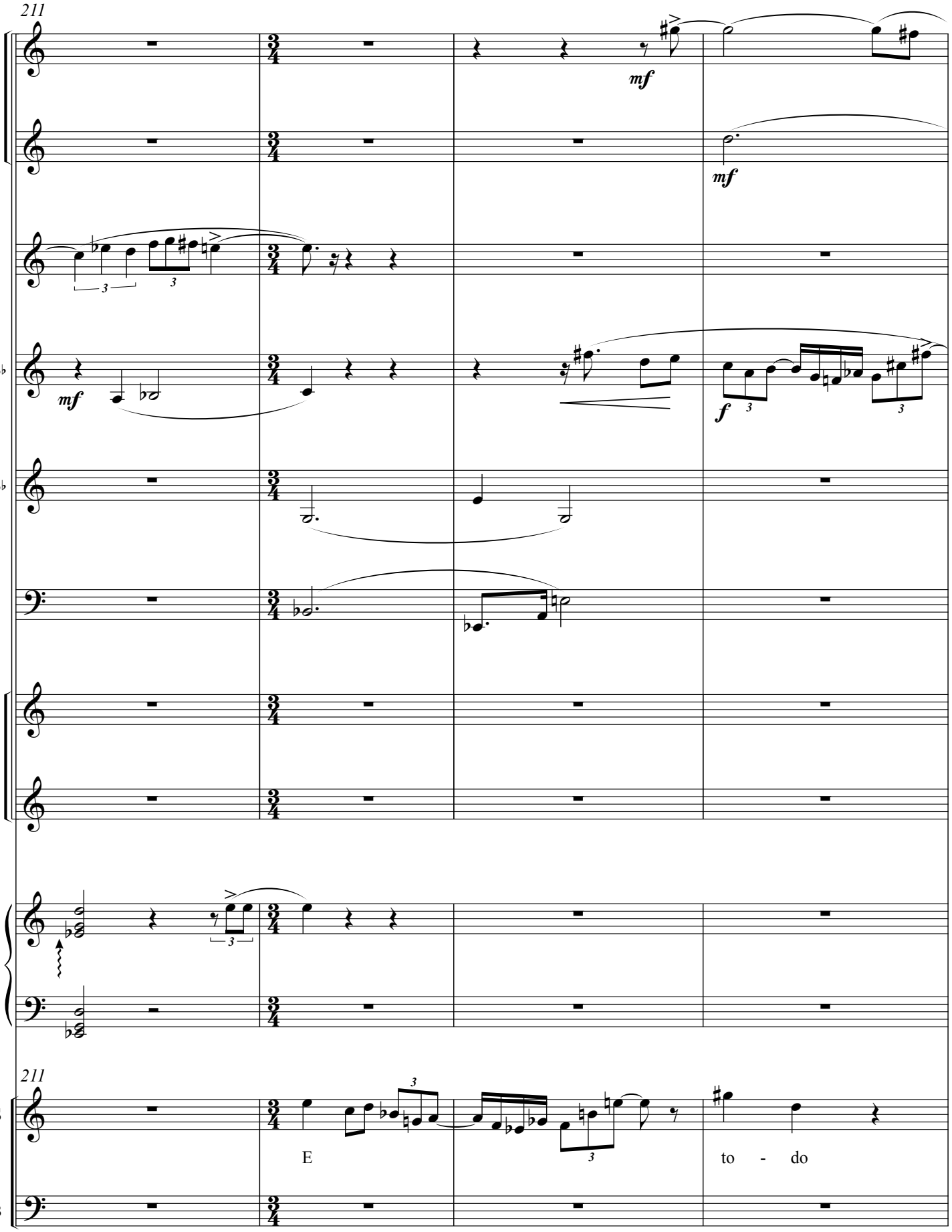

183
accel.
Poco più mosso
B♭
B♭
E♭
183
S
B

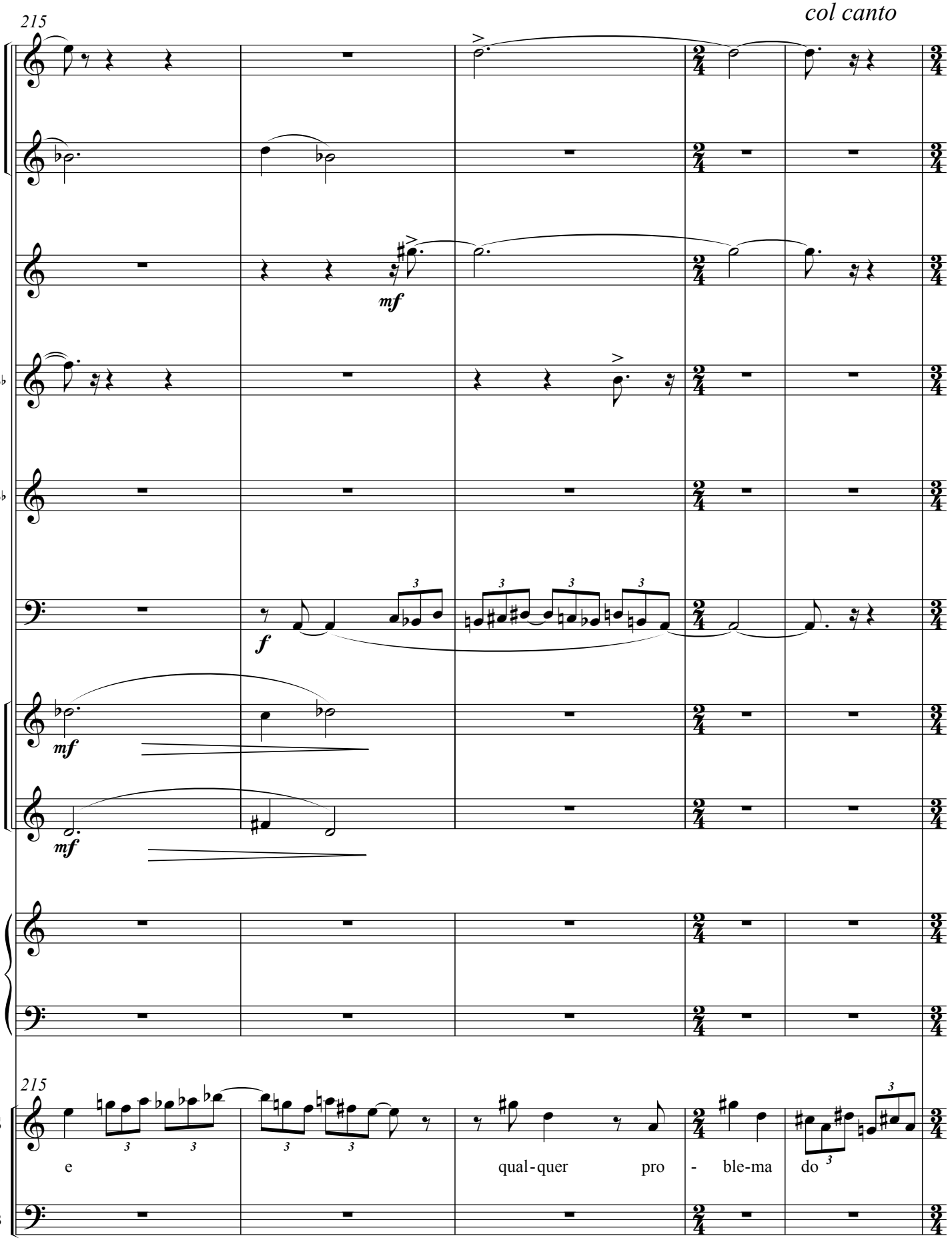

Cena 2: Entra advogada
189
(♩ = 76)
mp
mf
B♭
B♭
E♭
189
S
B
Ver - da-des!

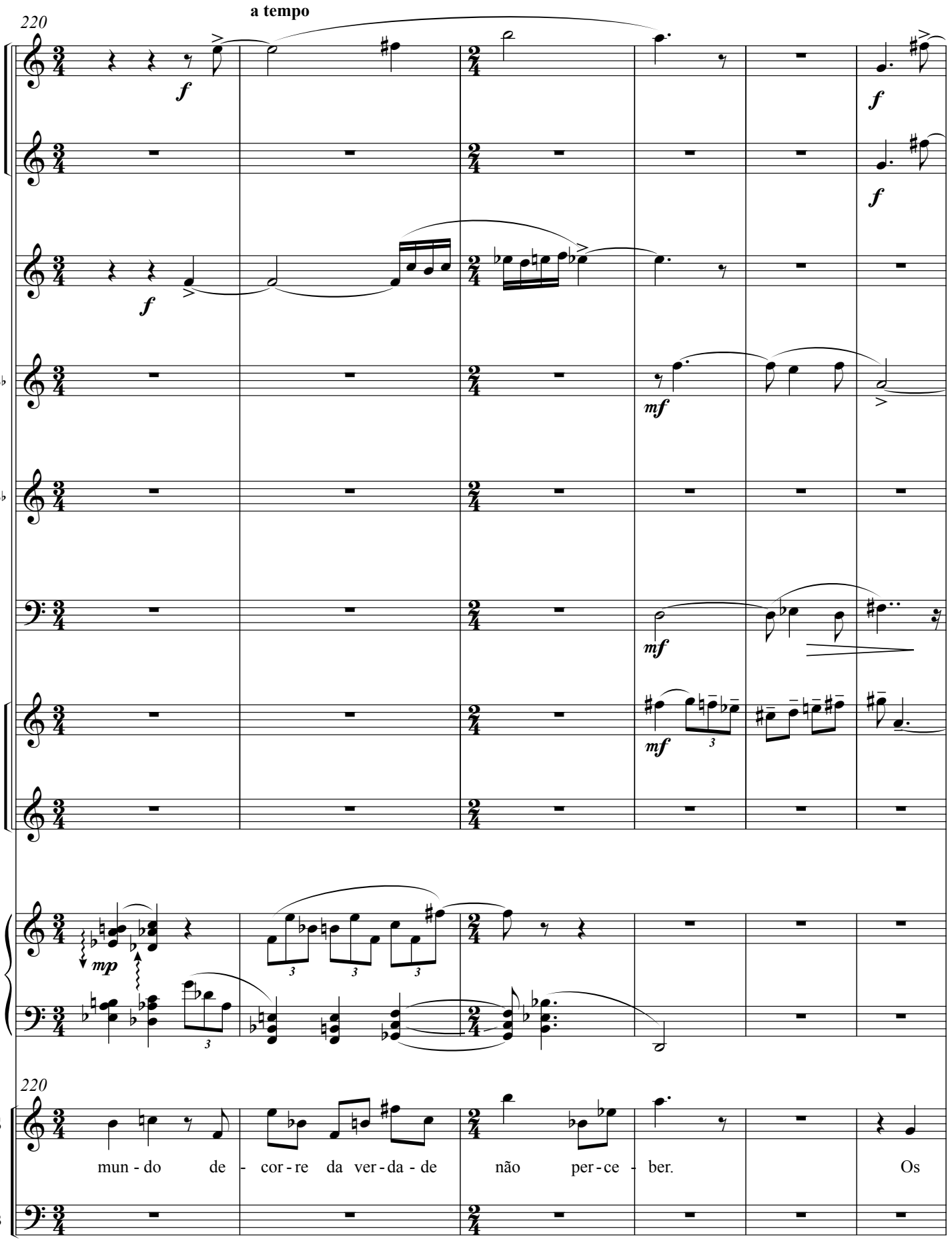

197
(= c. 100)
B♭
B♭
E♭
197
S
Fa-tos!
Is-so_é que
mo-ve o
mun-do!
Is-to é
o que me
B

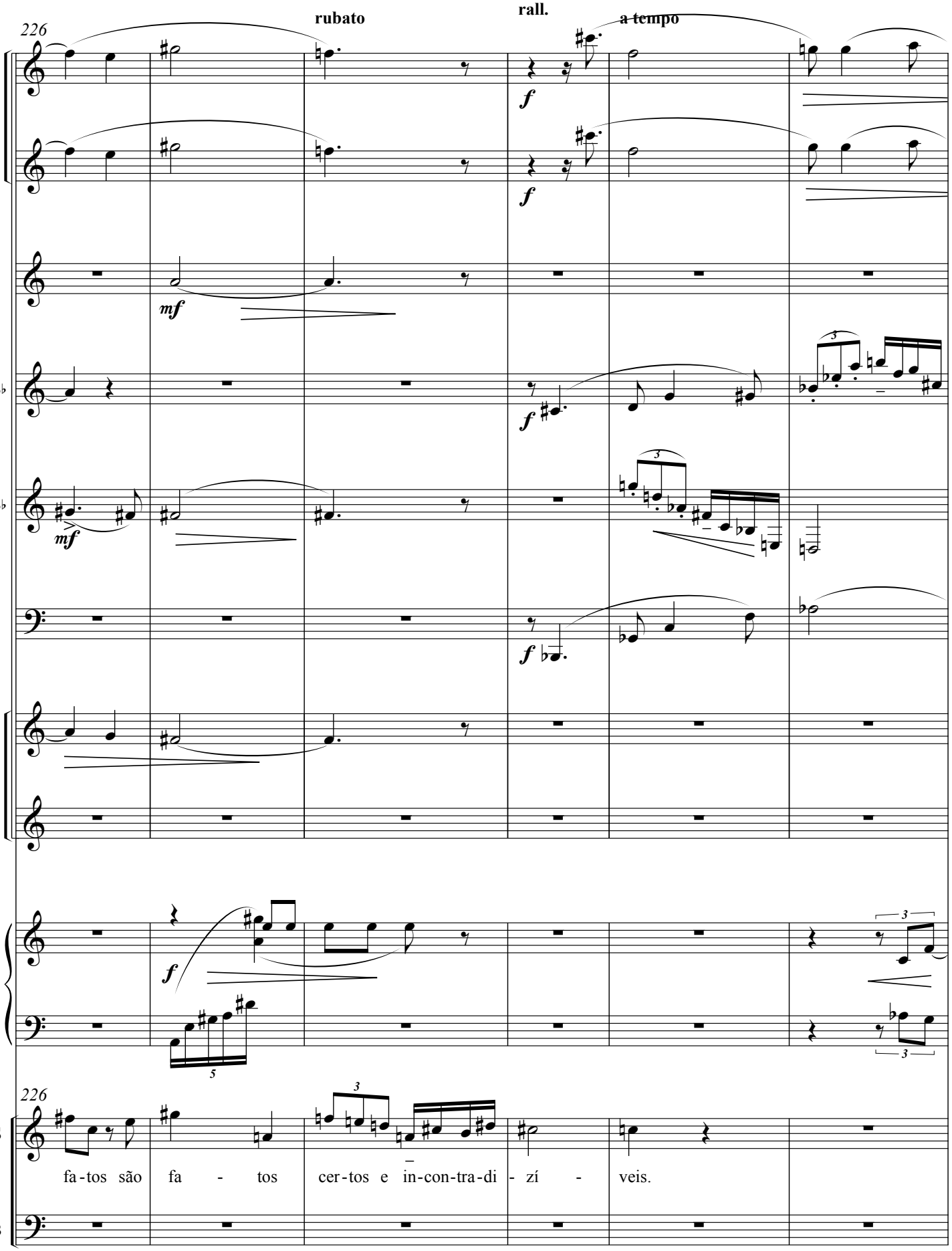

204
rallentando
B♭
mf
B♭
E♭
legato
204
S
mo - - - - - - ve.
B

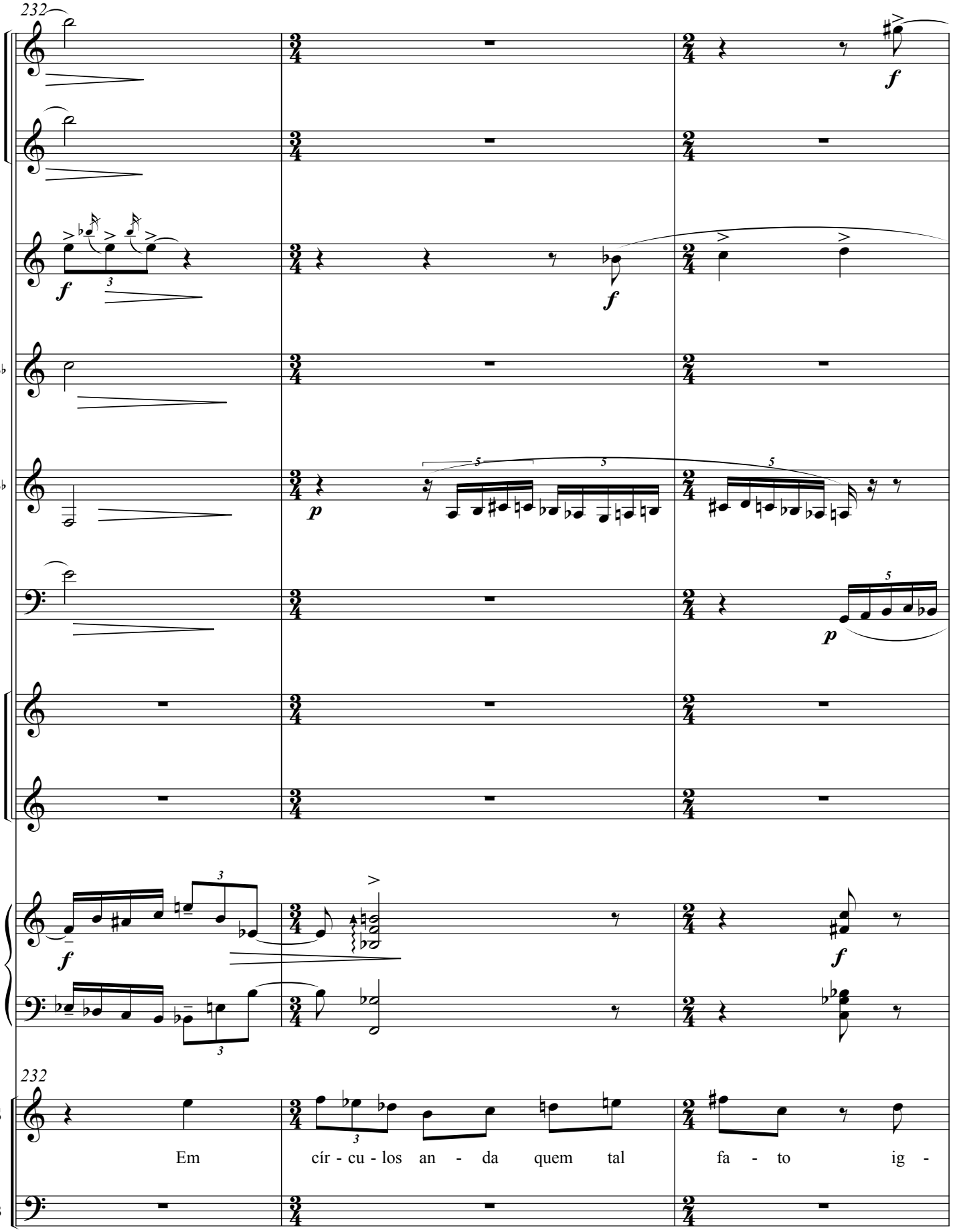

207
(♩= 76)
mf
B♭
B♭
E♭
207
S
B
Is - to_é que é o mun - do!

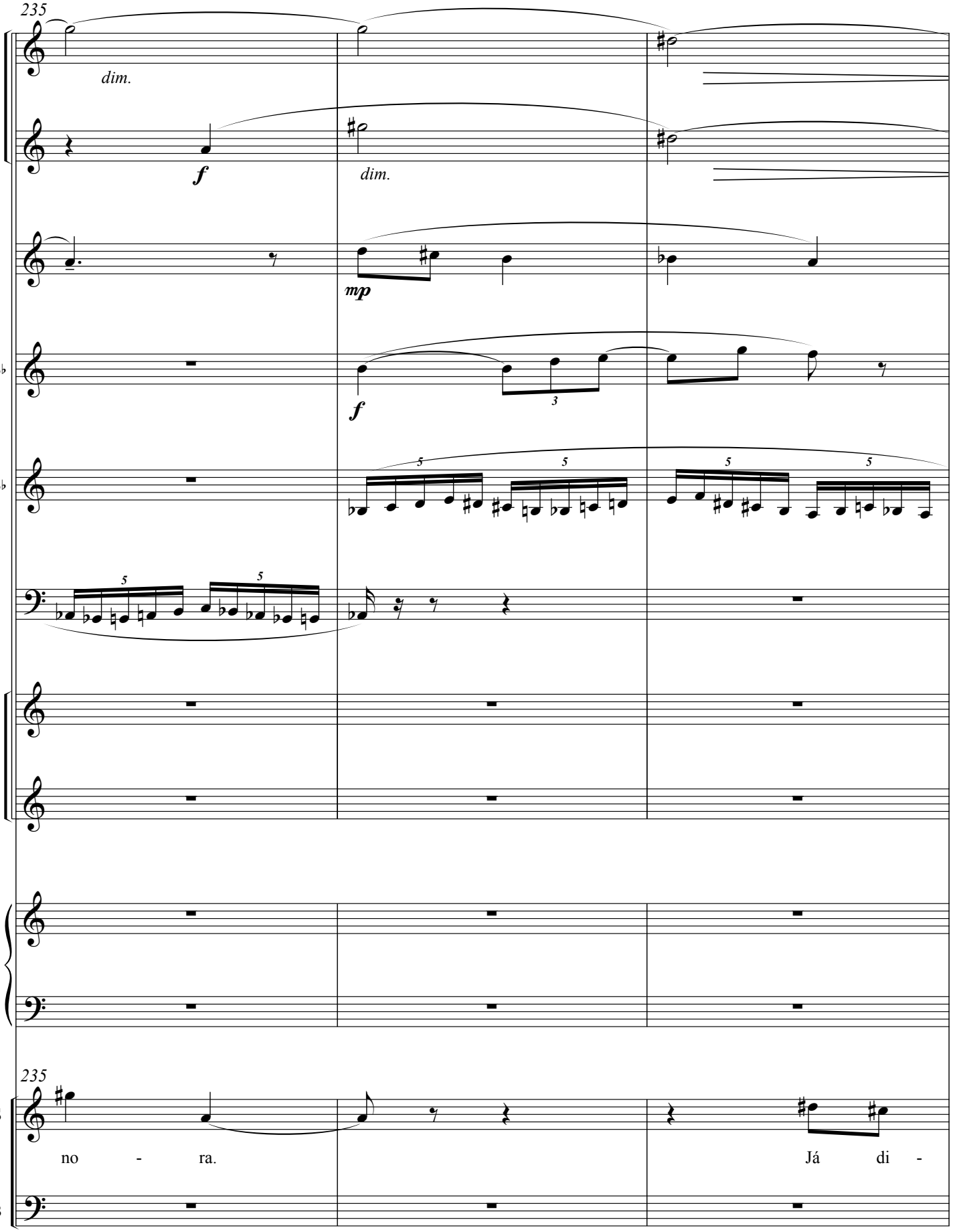

211
mf
mf
mf
f
B♭
B♭
E♭
211
S
B
E
to - do

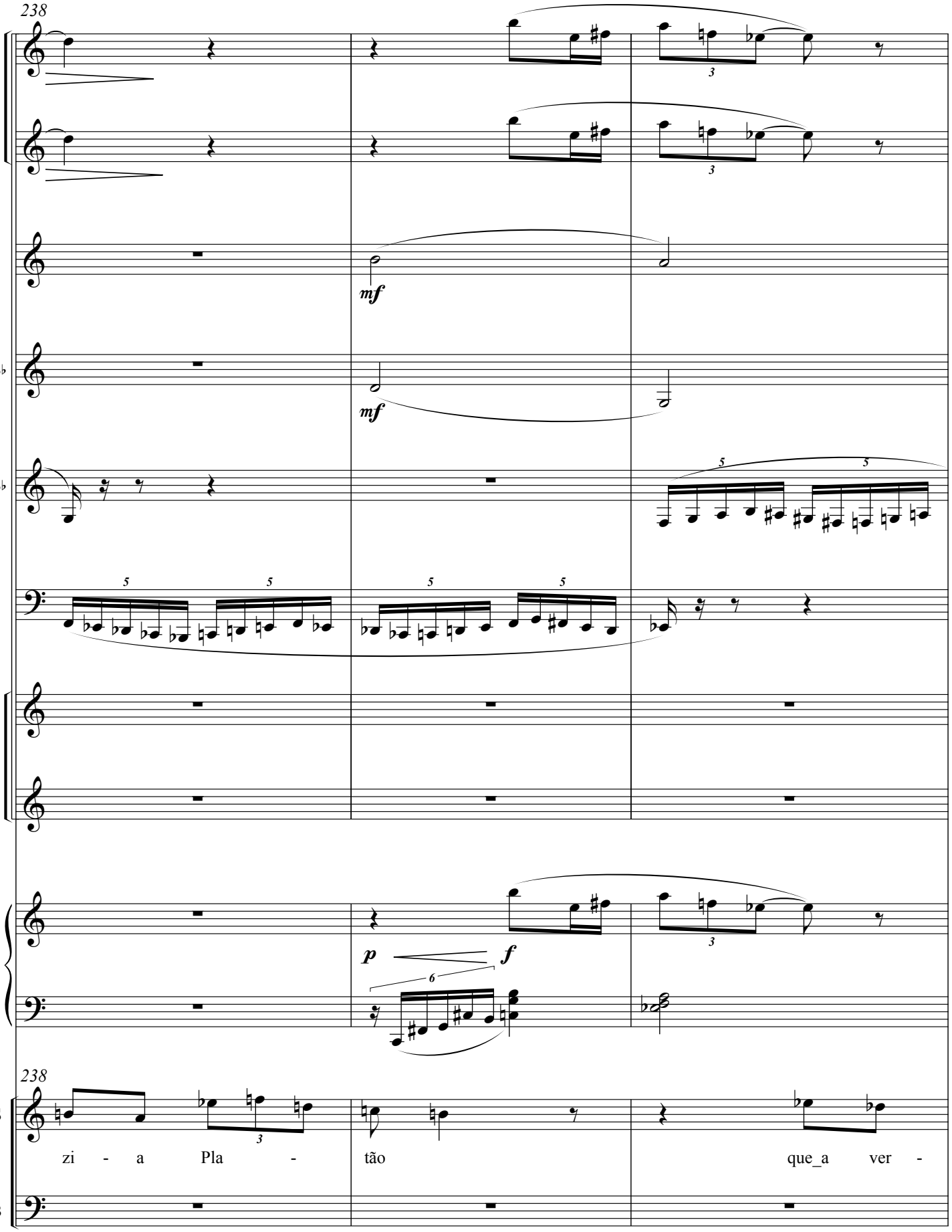

215
col canto
mf
B♭
B♭
f
mf
E♭
mf
215
S
e
qual-quer pro - ble-ma do
B

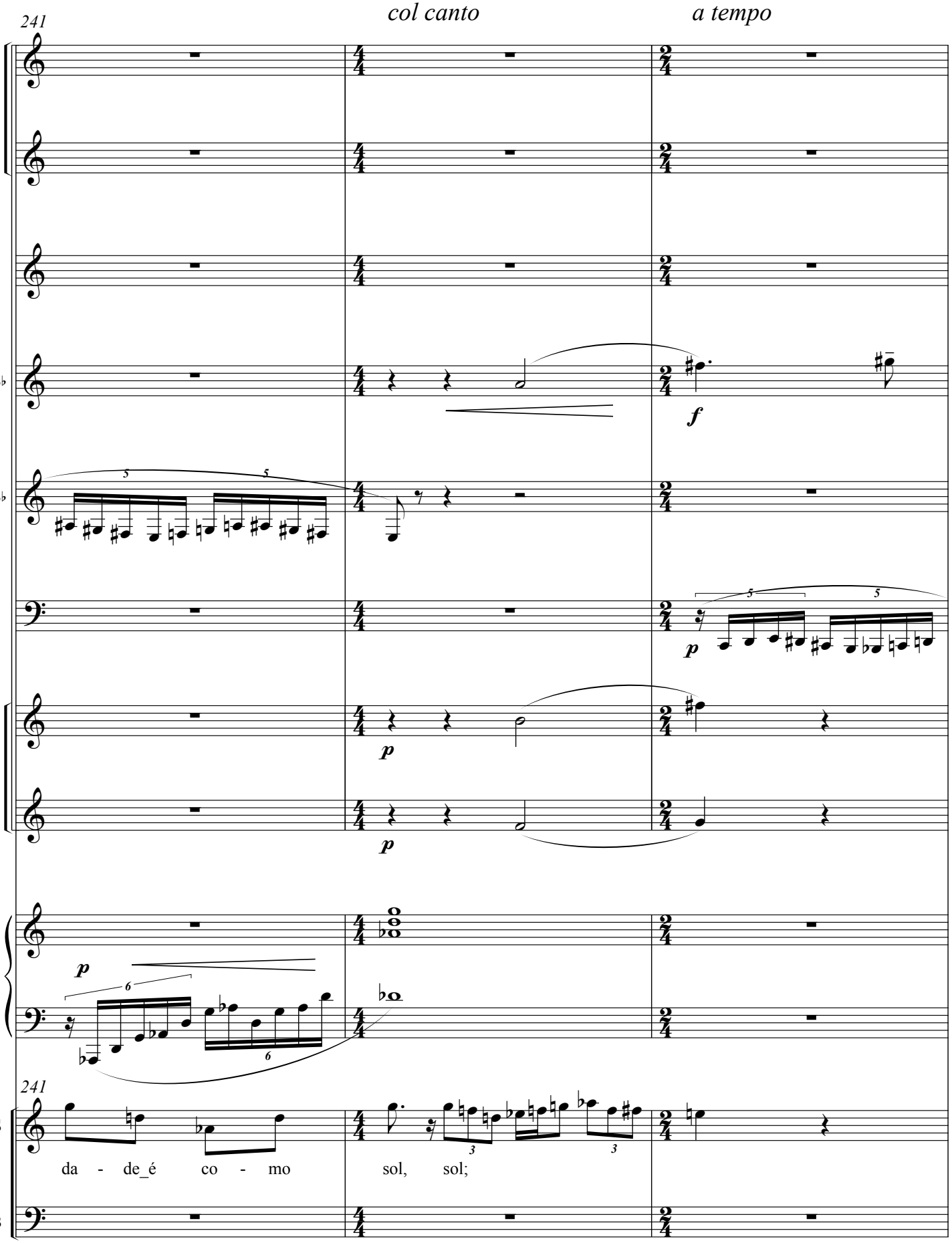

220
a tempo
B♭
B♭
E♭
220
S
B
mun - do de - cor - re da ver - da - de não per - ce - ber. Os

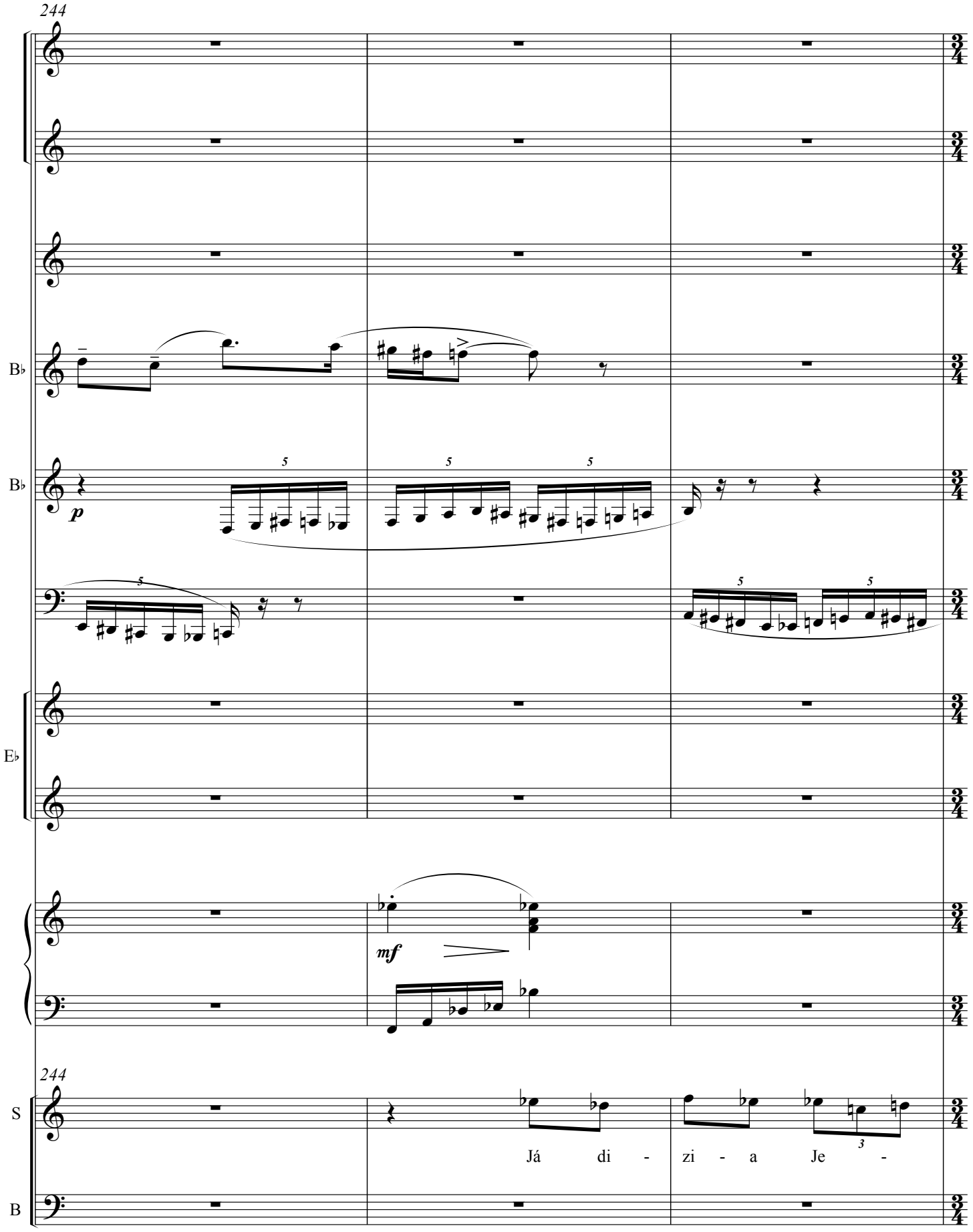

226
rubato
rall.
a tempo
B♭
B♭
E♭
226
S
B
fa-tos são fa - tos cer-tos e in-con-tra-di - zí - veis.

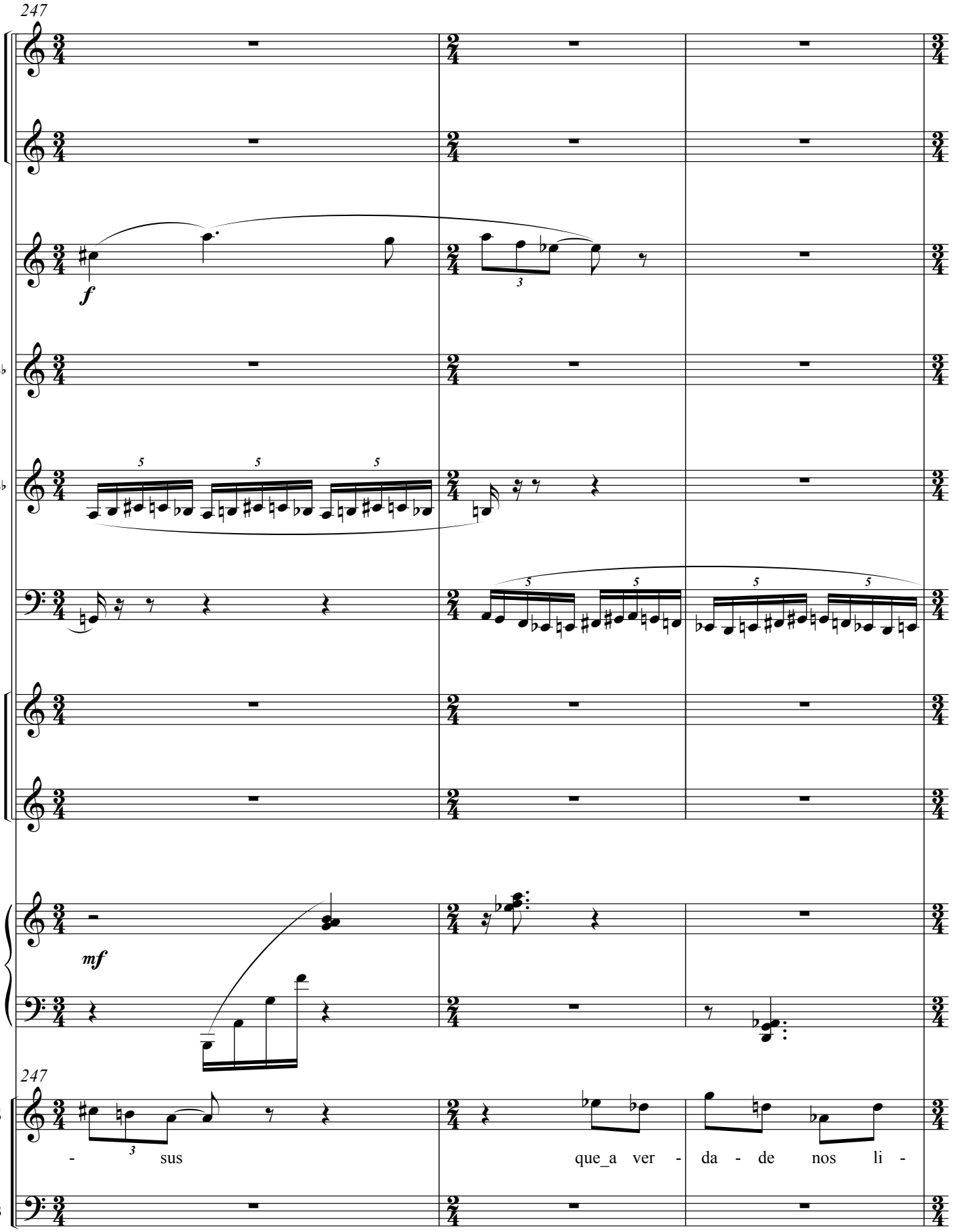

232
B♭
B♭
E♭
232
S
B
Em cír - cu - los an - da quem tal fa - to ig -

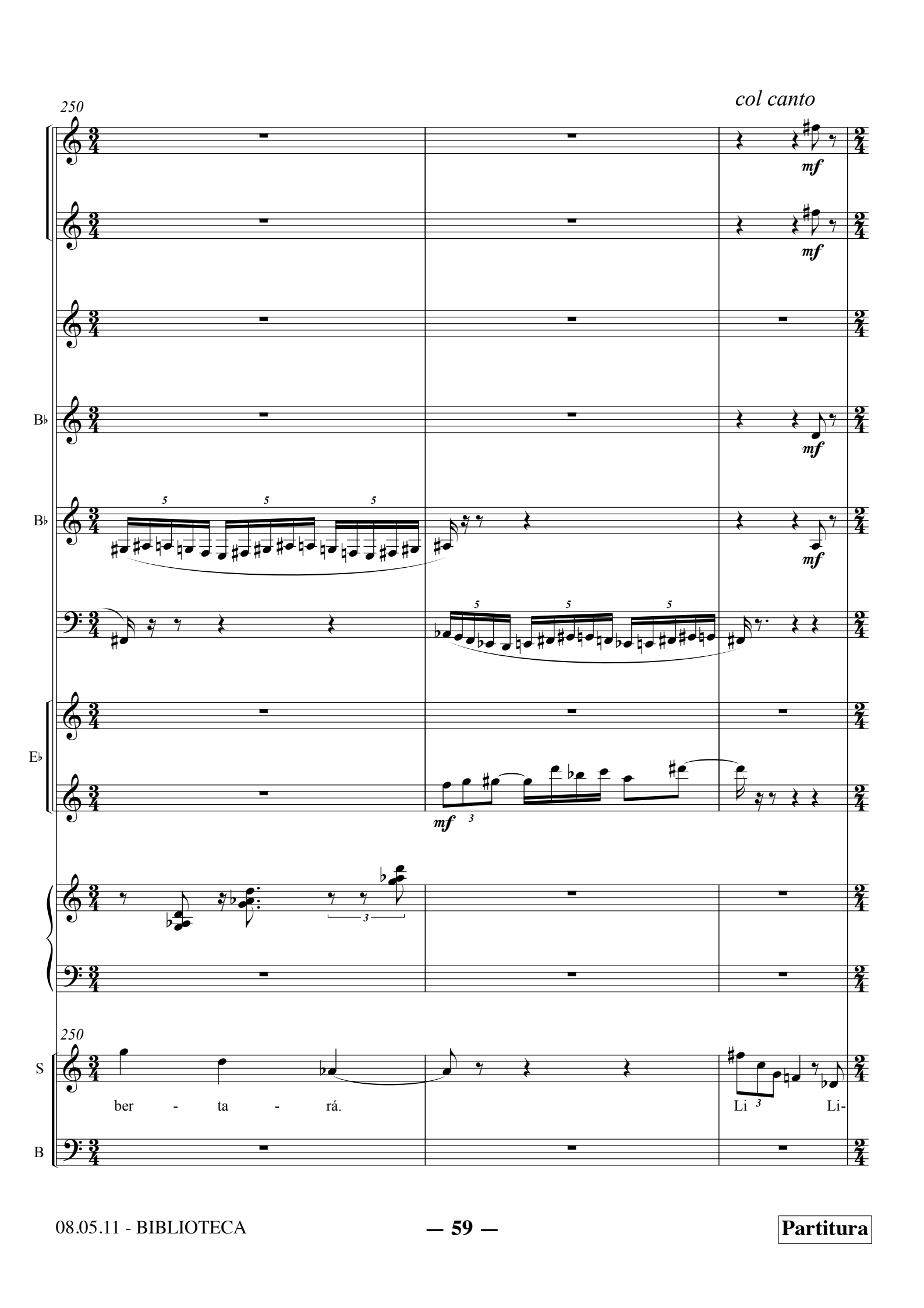

235
dim.
f
dim.
mp
B♭
f
B♭
E♭
235
S
no - ra.
Já di -
B

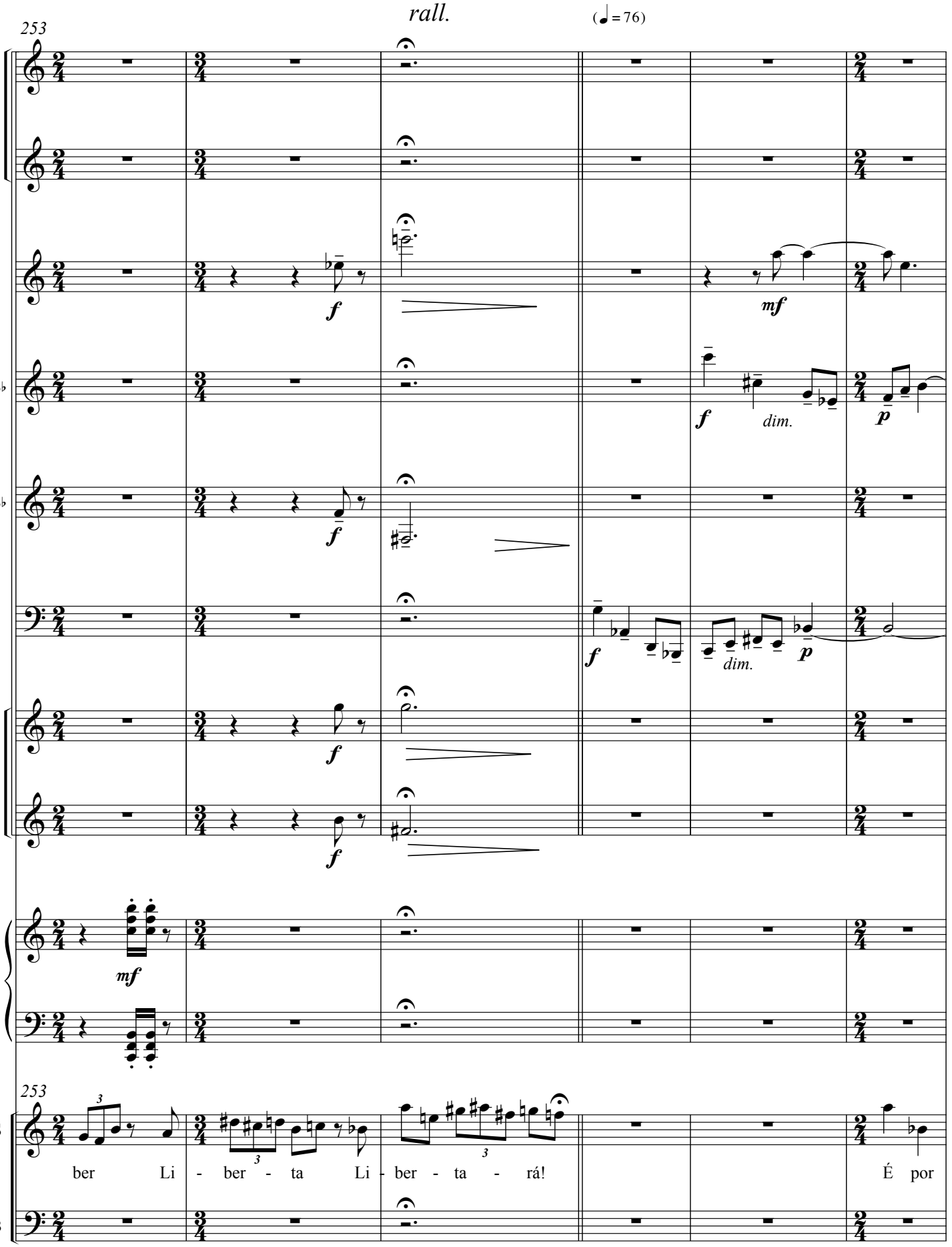

238
mf
B♭
mf
B♭
E♭
p
f
238
S
zi - a Pla -
tão
que_a ver -
B

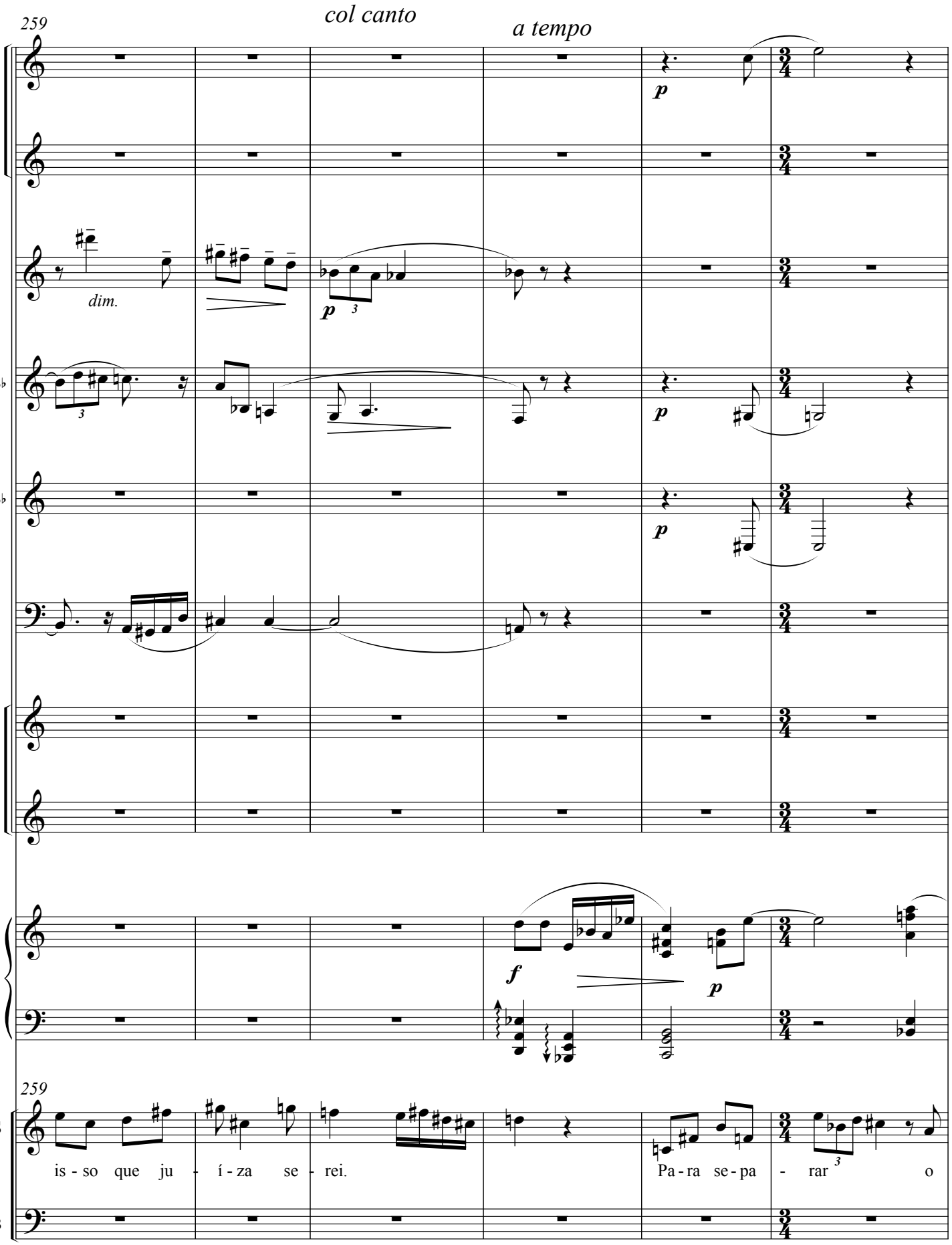

241
col canto
a tempo
B♭
B♭
E♭
241
S
da - de_é co - mo
sol, sol;
B

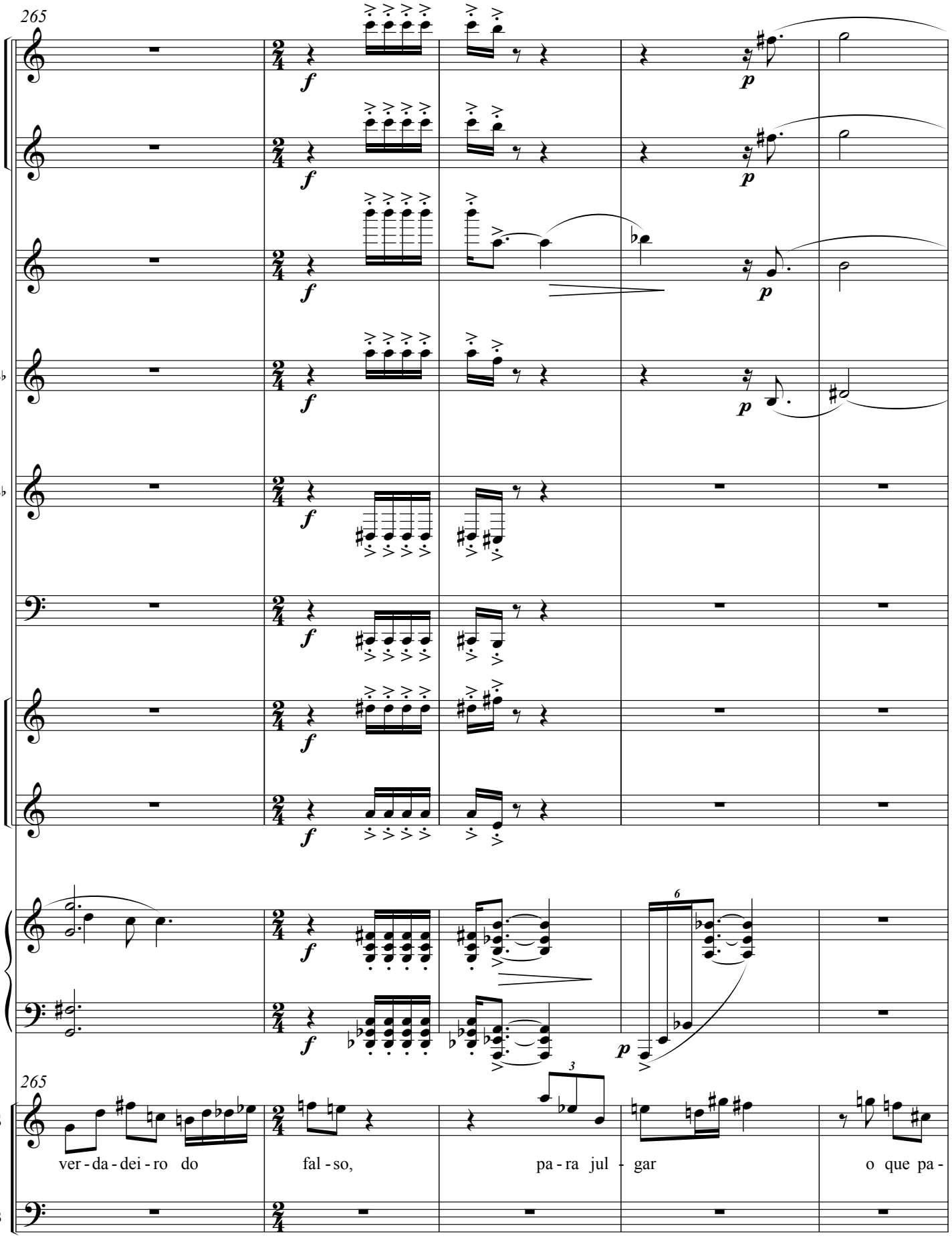

244
B♭
B♭
p
E♭
mf
244
S
Já di - zi - a Je -
B

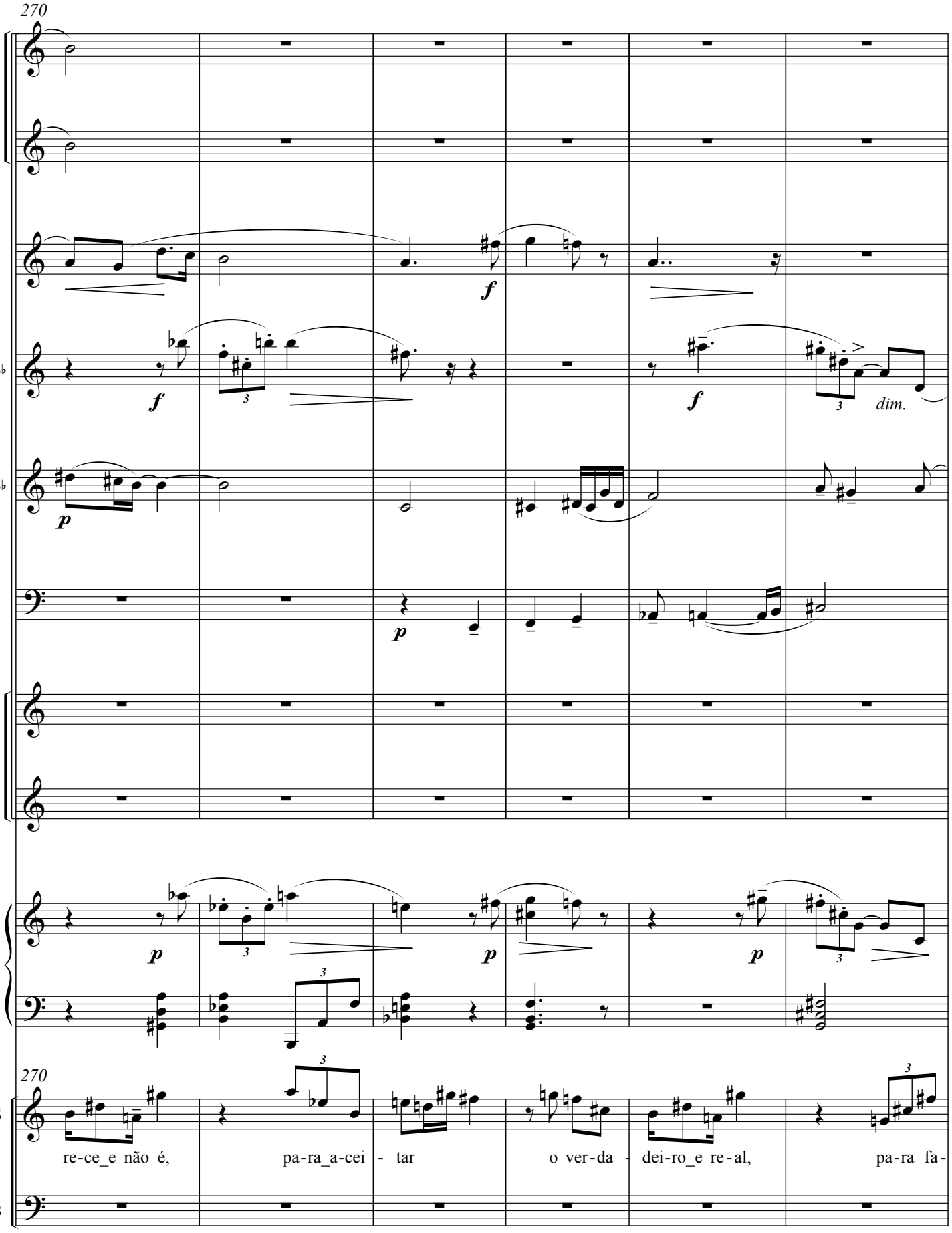

247
f
B♭
B♭
E♭
mf
247
S
B
- sus
que_a ver - da - de nos li -

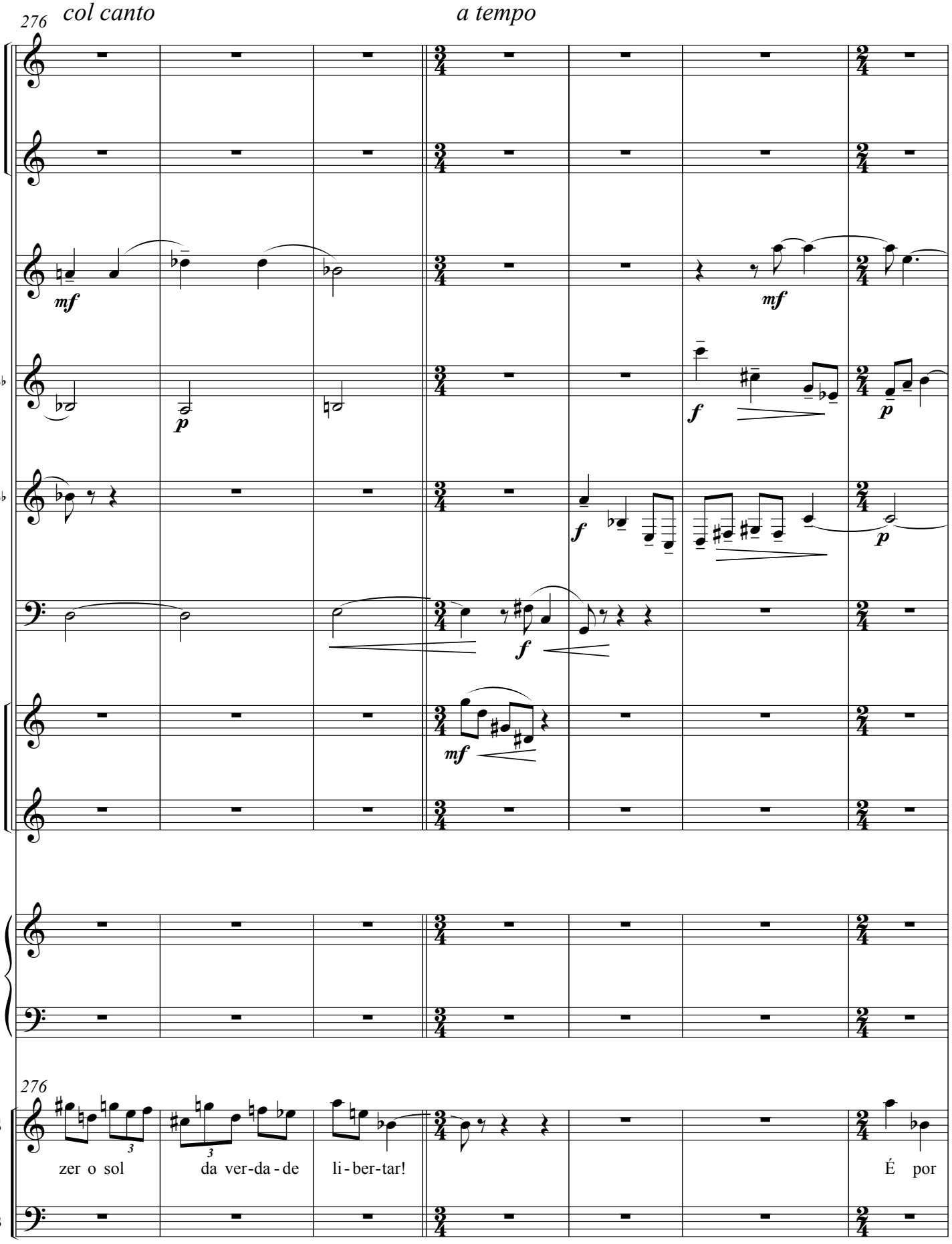

250
col canto
mf
B♭
B♭
E♭
250
S
ber - ta - rá.
Li
Li-
B

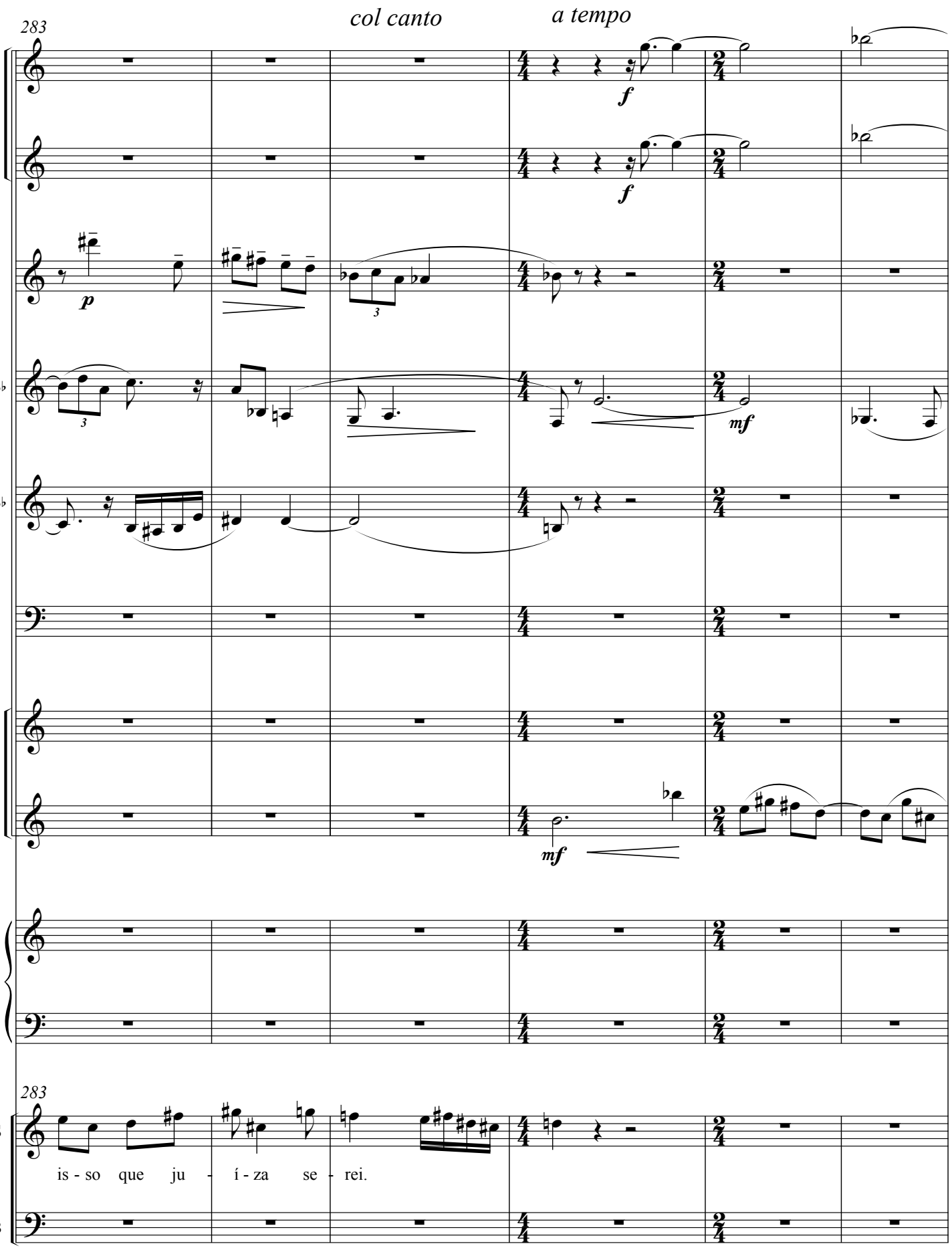

rall.
(♩= 76)
253
B♭
B♭
E♭
253
S
B
ber Li - ber - ta Li - ber - ta - rá!
É por

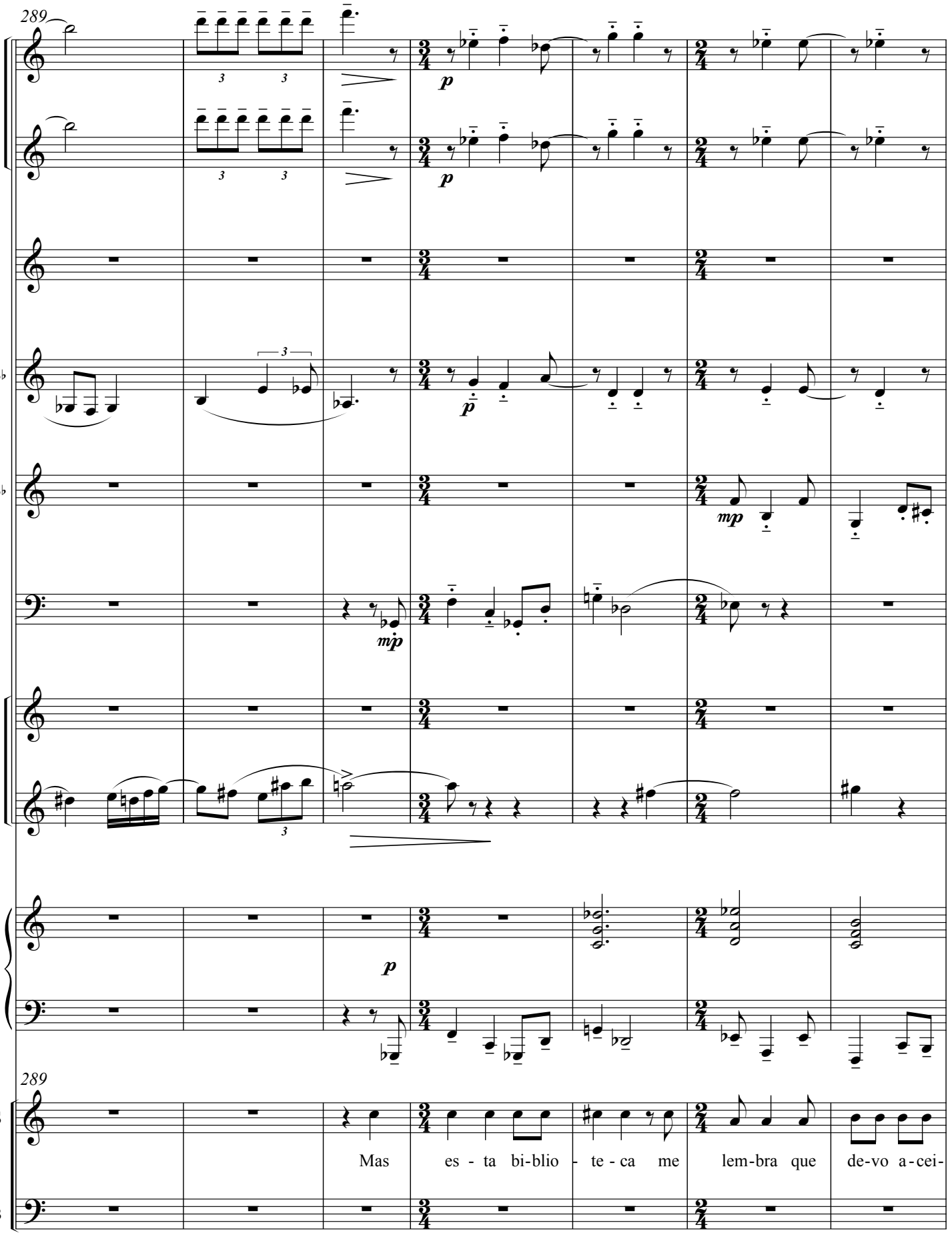

259
col canto
a tempo
dim.
B♭
B♭
E♭
259
S
is - so que ju - í - za se - rei.
Pa - ra se - pa - rar o
B

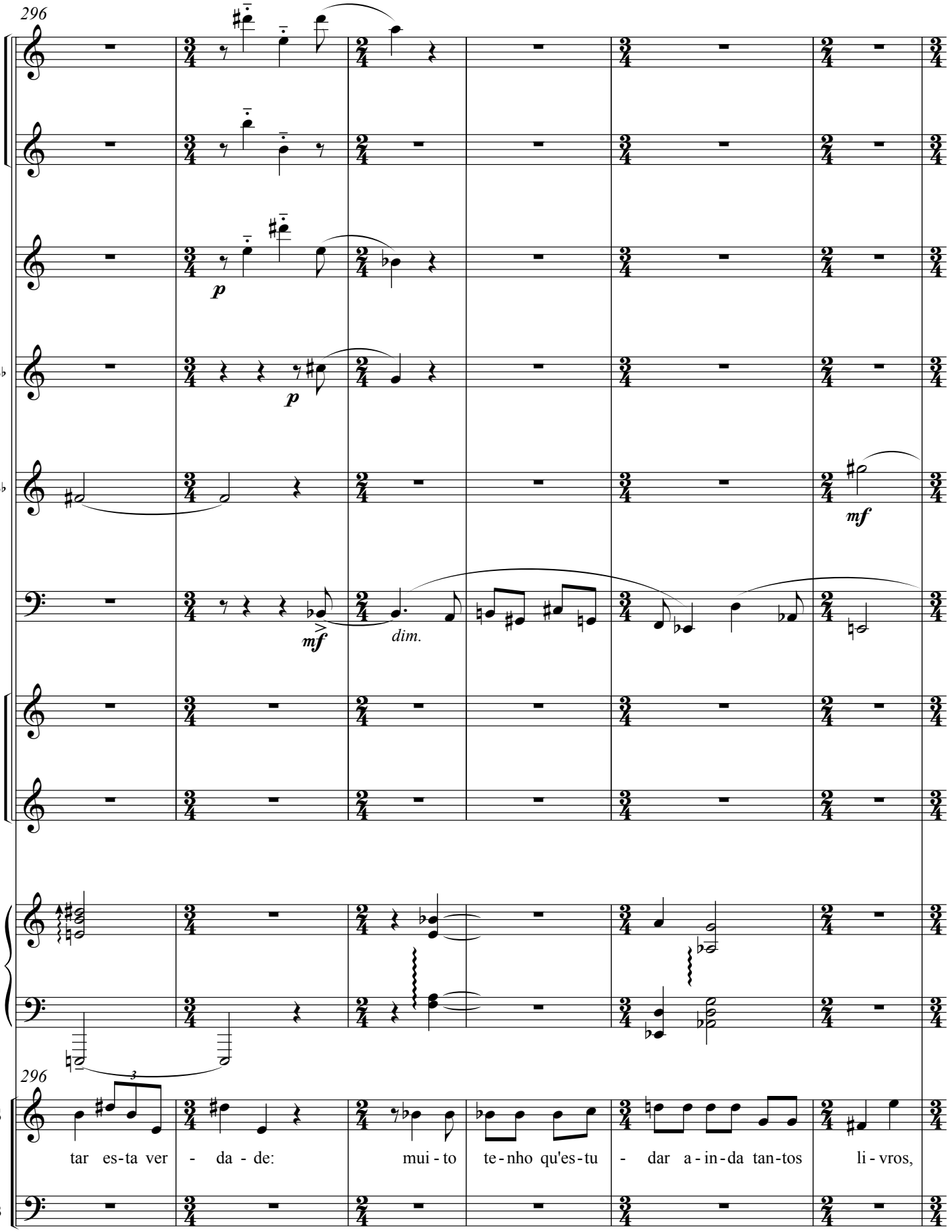

265
B♭
B♭
E♭
265
S
ver - da - dei - ro do
fal - so,
pa - ra jul - gar
o que pa -
B

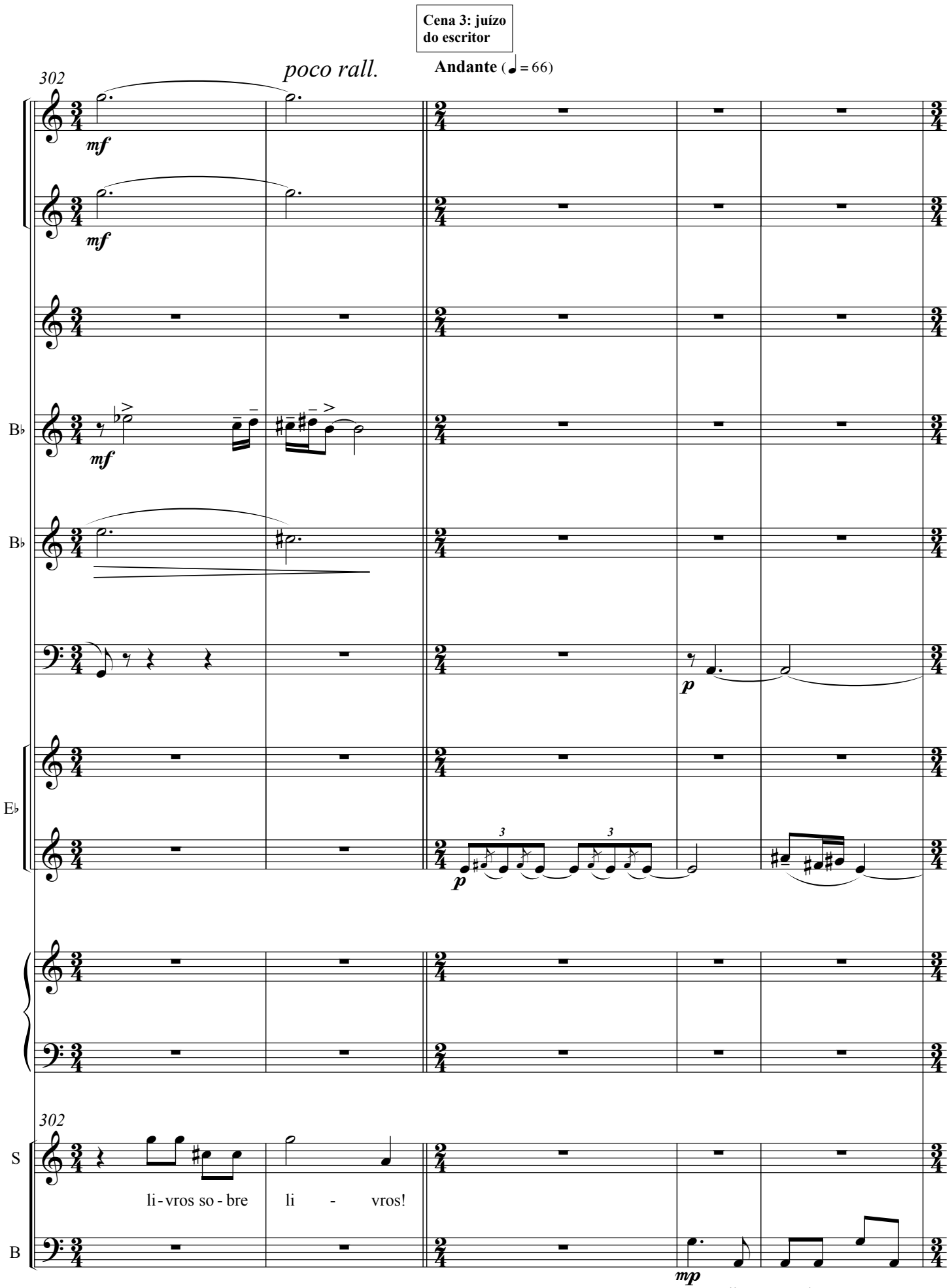

270
B♭
B♭
E♭
270
S
B
f
f
f
dim.
p
p
p
p
p
re-ce_e não é,
pa-ra_a-cei - tar
o ver-da - dei-ro_e re-al,
pa-ra fa-

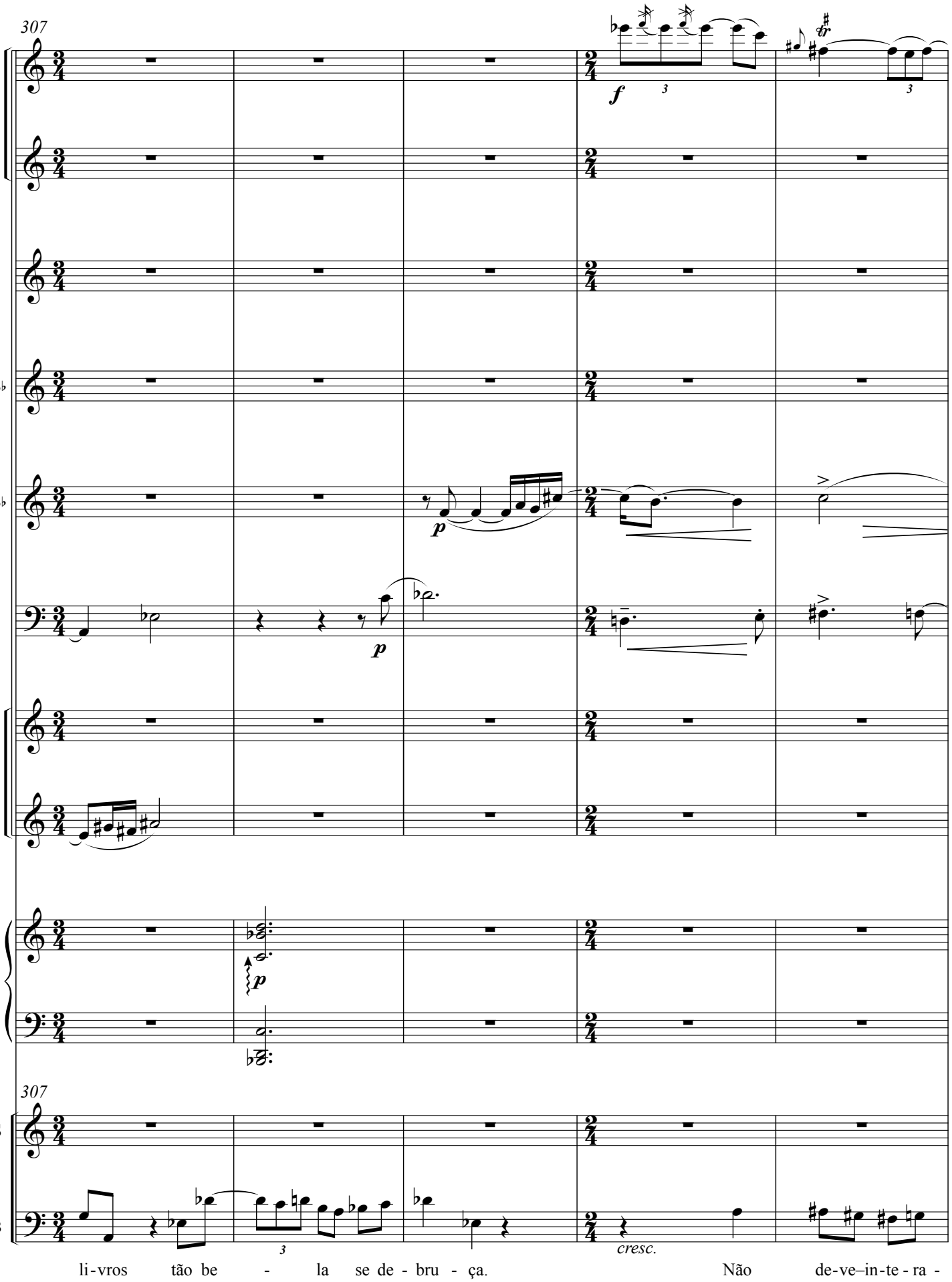

276
col canto
a tempo
B♭
B♭
E♭
276
S
B
zer o sol
da ver-da-de
li-ber-tar!
É por

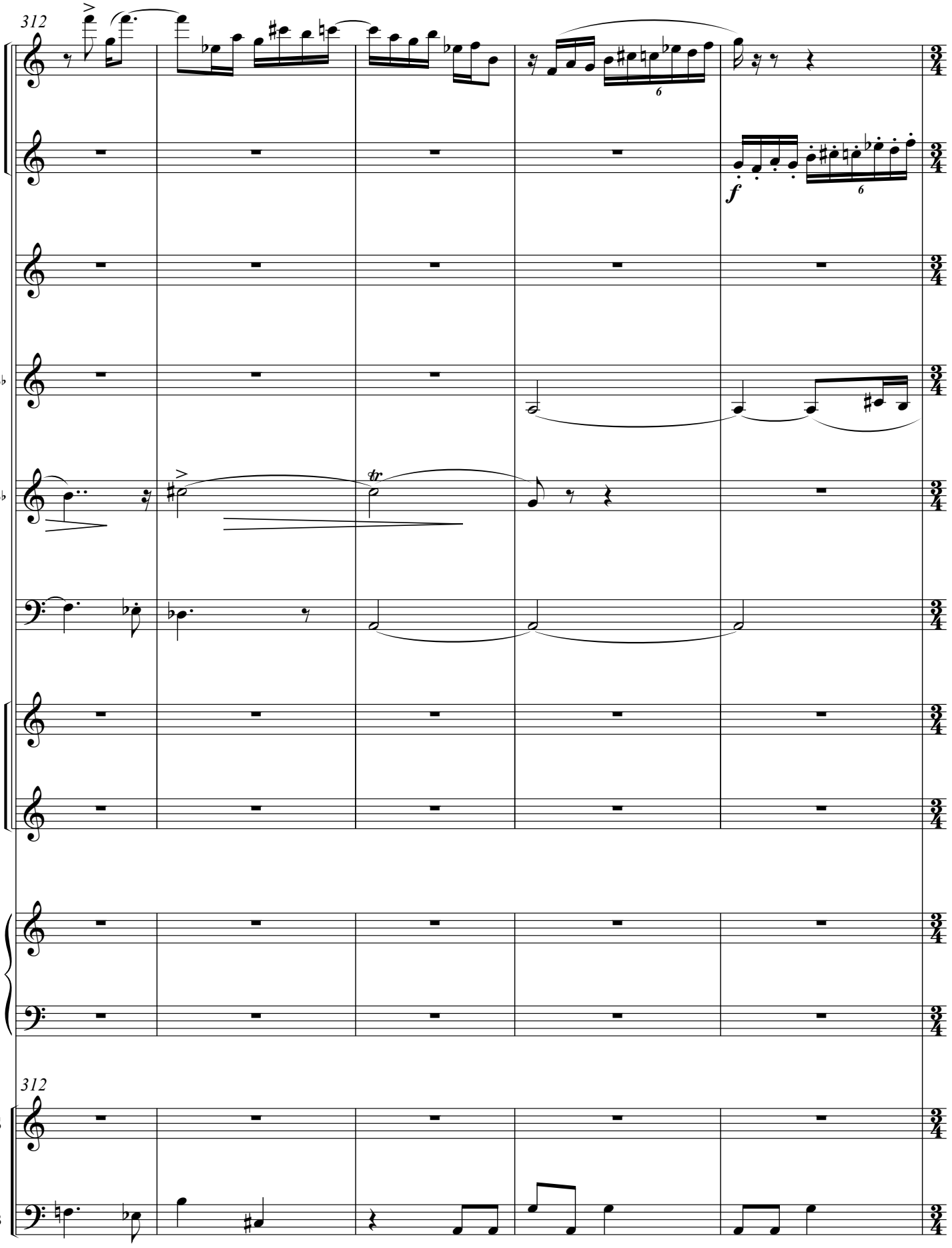

283
col canto
a tempo
B♭
B♭
E♭
283
S
is - so que ju - í - za se - rei.
B

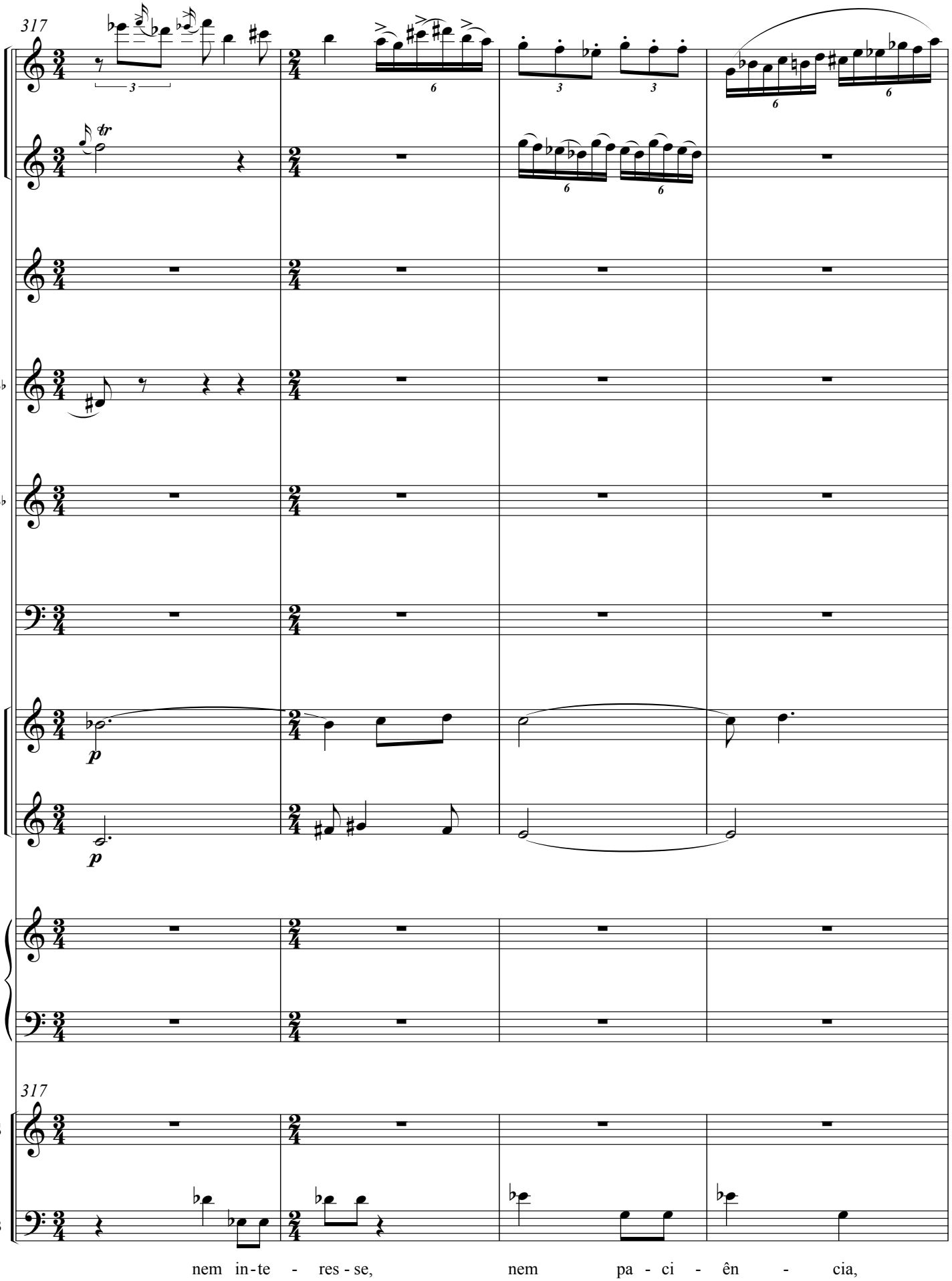

289
B♭
B♭
E♭
289
S
B
Mas es - ta bi-blio - te - ca me lem-bra que de-vo a-cei-

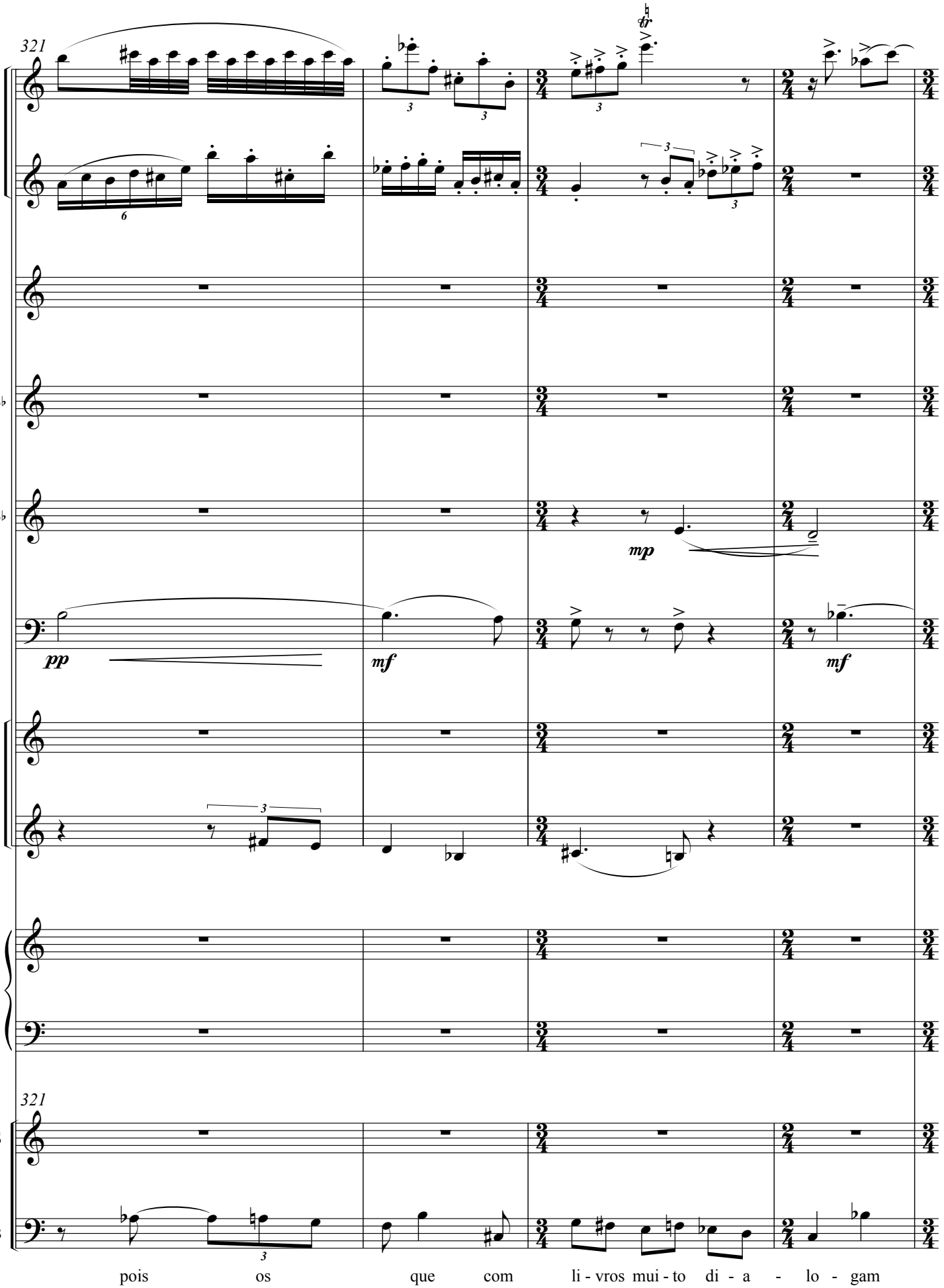

296
B♭
B♭
E♭
296
S
B
p
p
mf
mf
dim.
tar es-ta ver - da - de: mui - to te - nho qu'es - tu - dar a - in - da tan - tos li - vros,

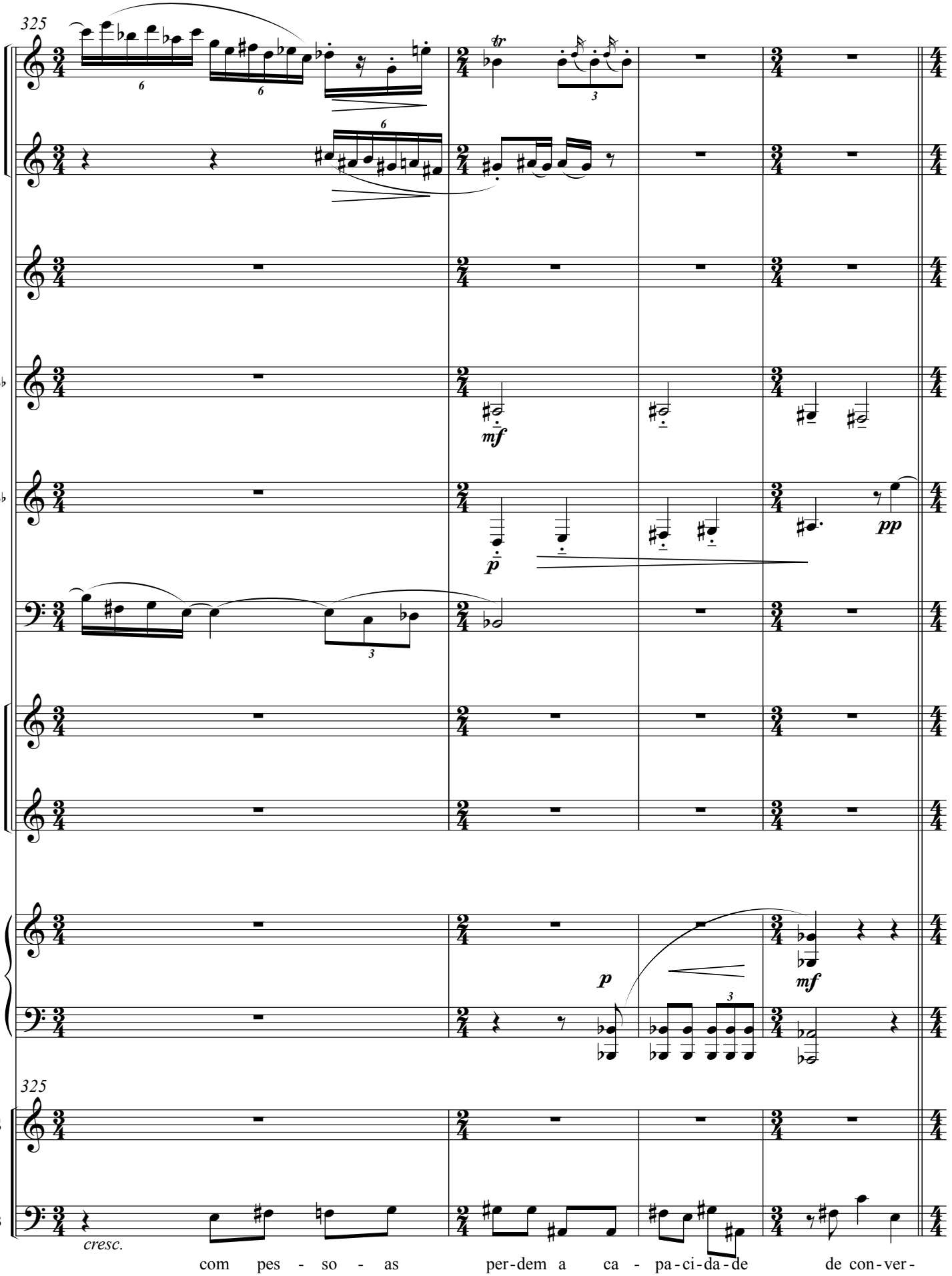

Cena 3: juízo do escritor
poco rall.
Andante (♩= 66)
302
mf
mf
mf
B♭
B♭
p
E♭
3
3
p
302
S
li - vros so - bre
li - vros!
B
mp
O - lha, so - bre quan-tos

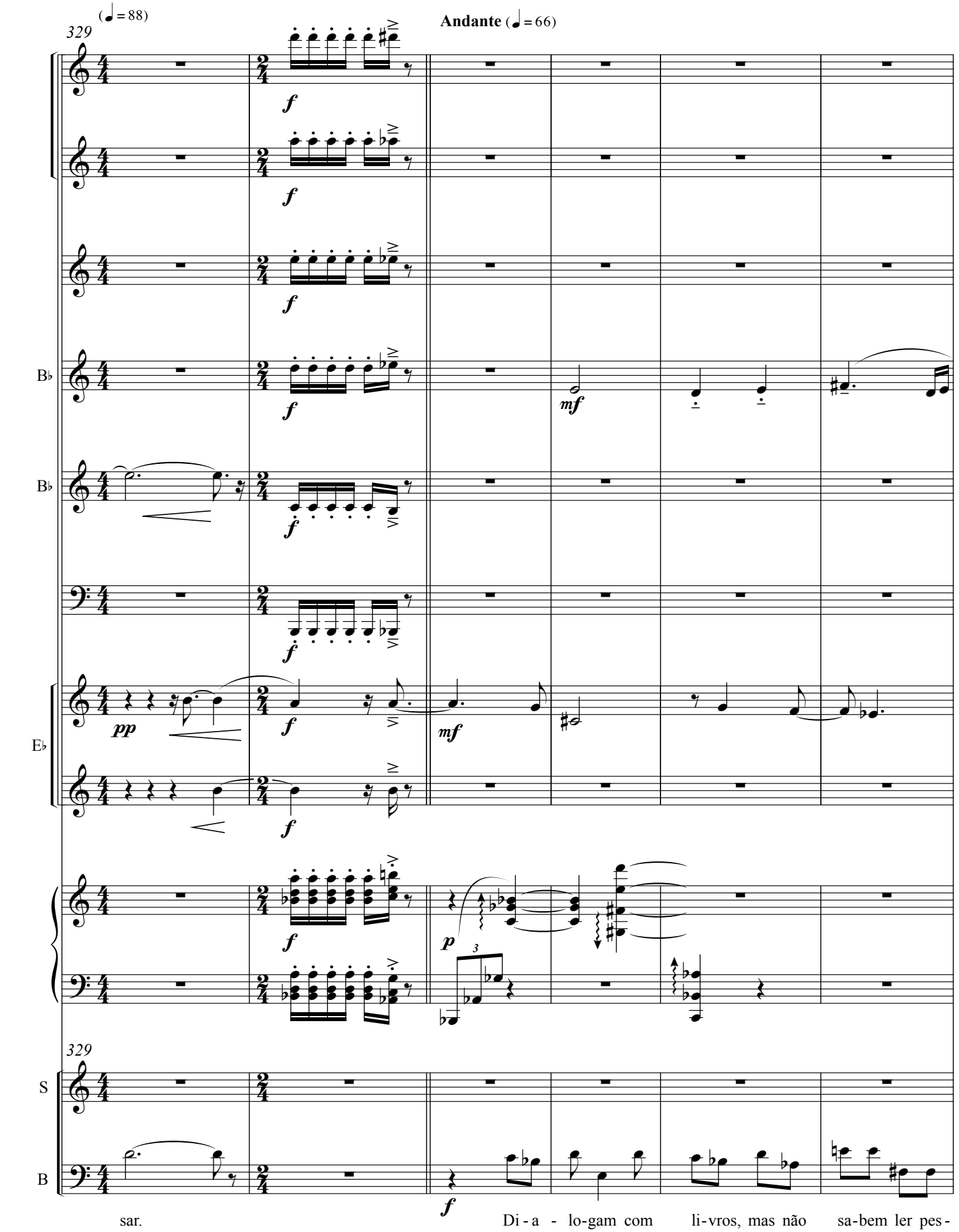

307
B♭
B♭
E♭
307
S
B
f
p
p
p
cresc.
li-vros tão be - la se de - bru - ça. Não de-ve–in-te-ra -

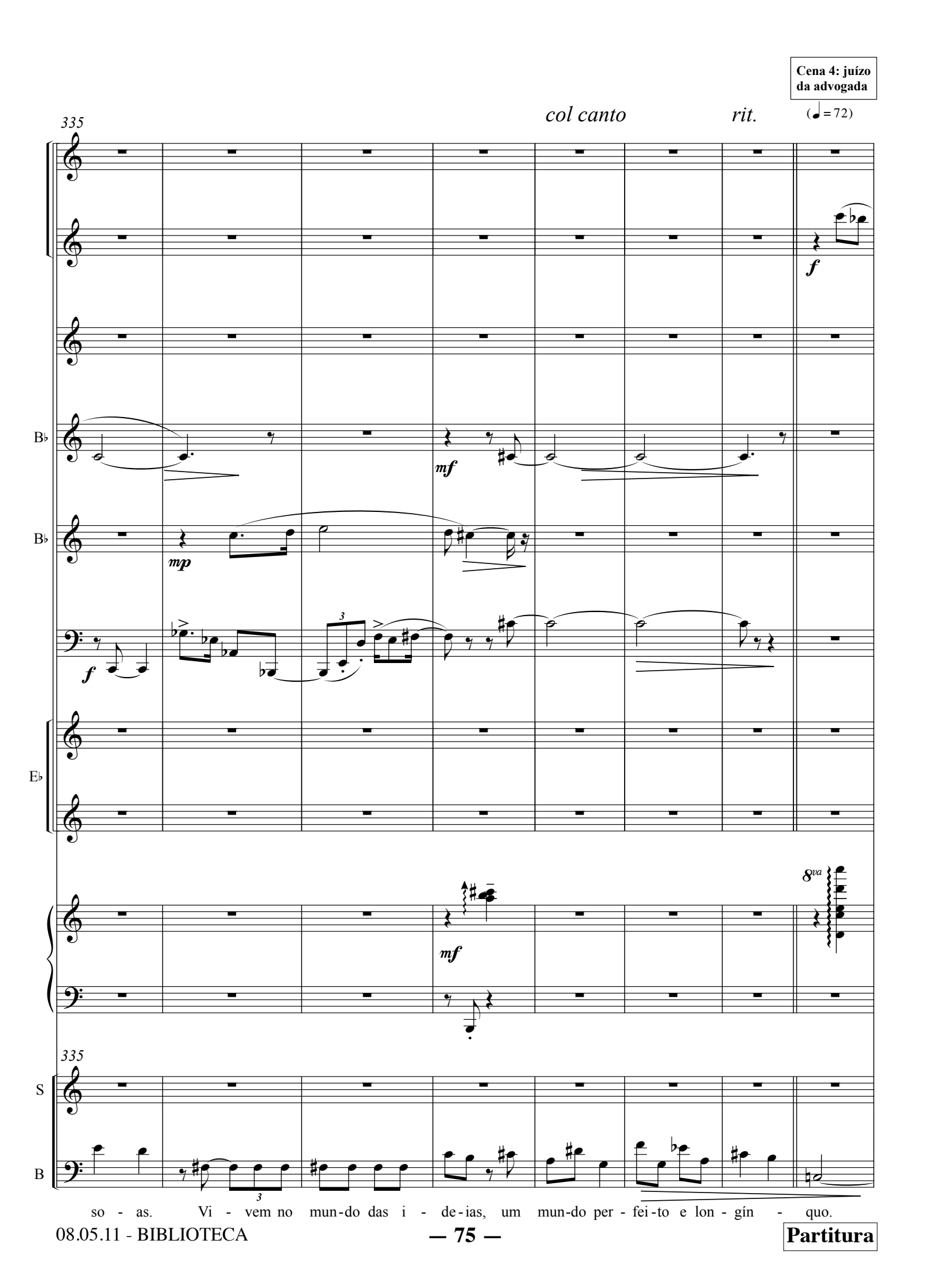

312
B♭
B♭
E♭
312
S
B
gir com ou - tros. Mui - to tem - po não de - ve - ter,

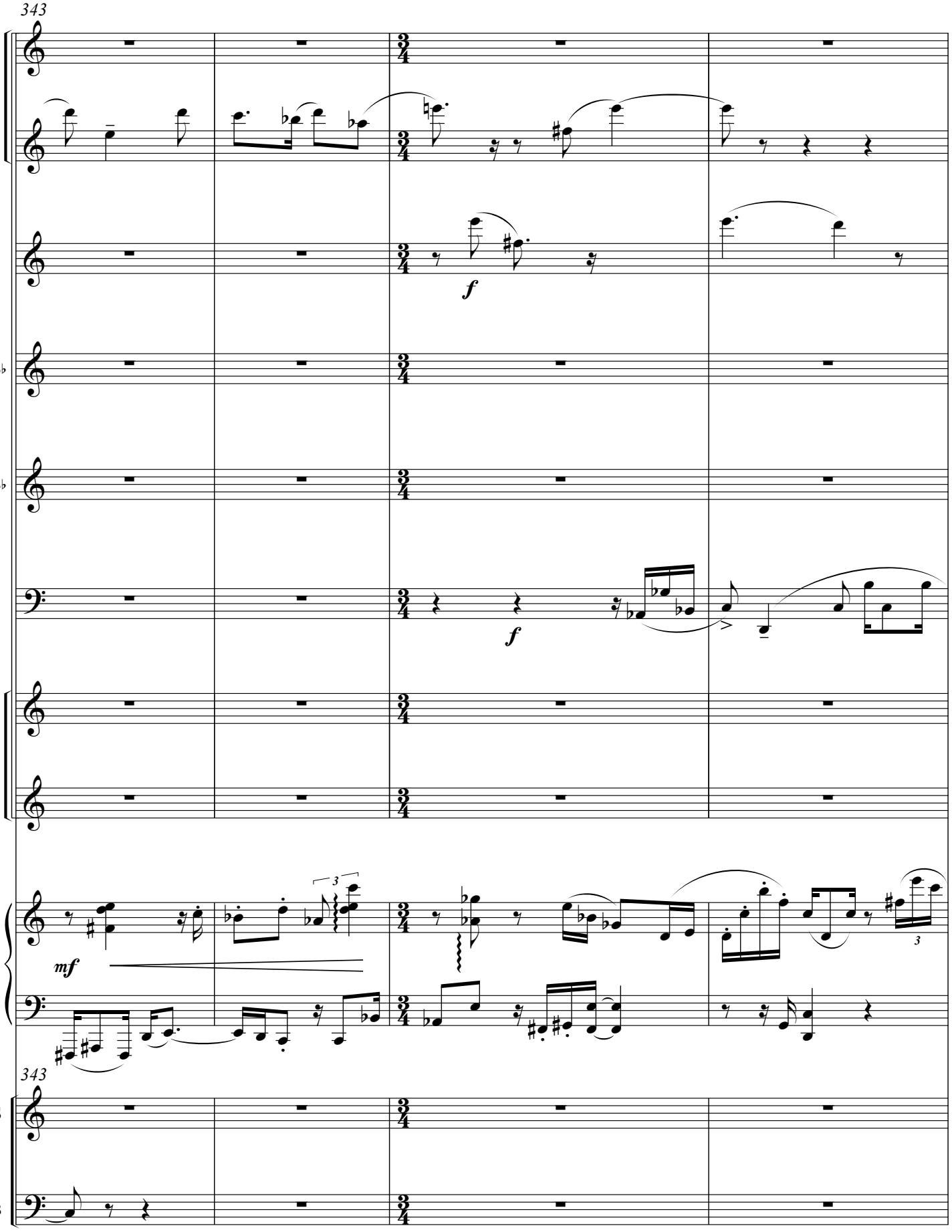

317
B♭
B♭
E♭
317
S
B
nem in-te - res-se, nem pa-ci-ên-cia,

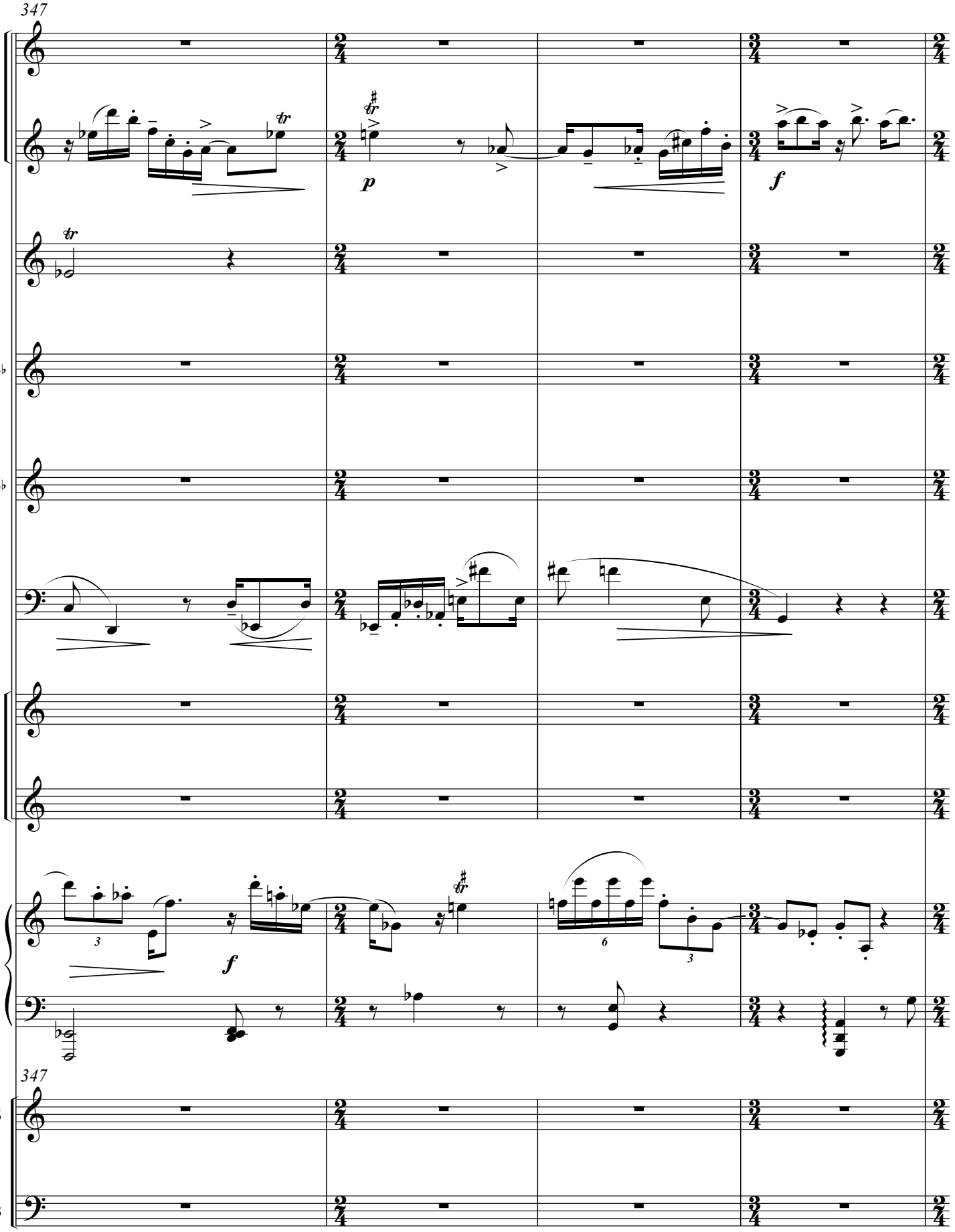

321
B♭
B♭
mp
pp
mf
mf
E♭
321
S
B
pois os que com li - vros mui - to di - a - lo - gam

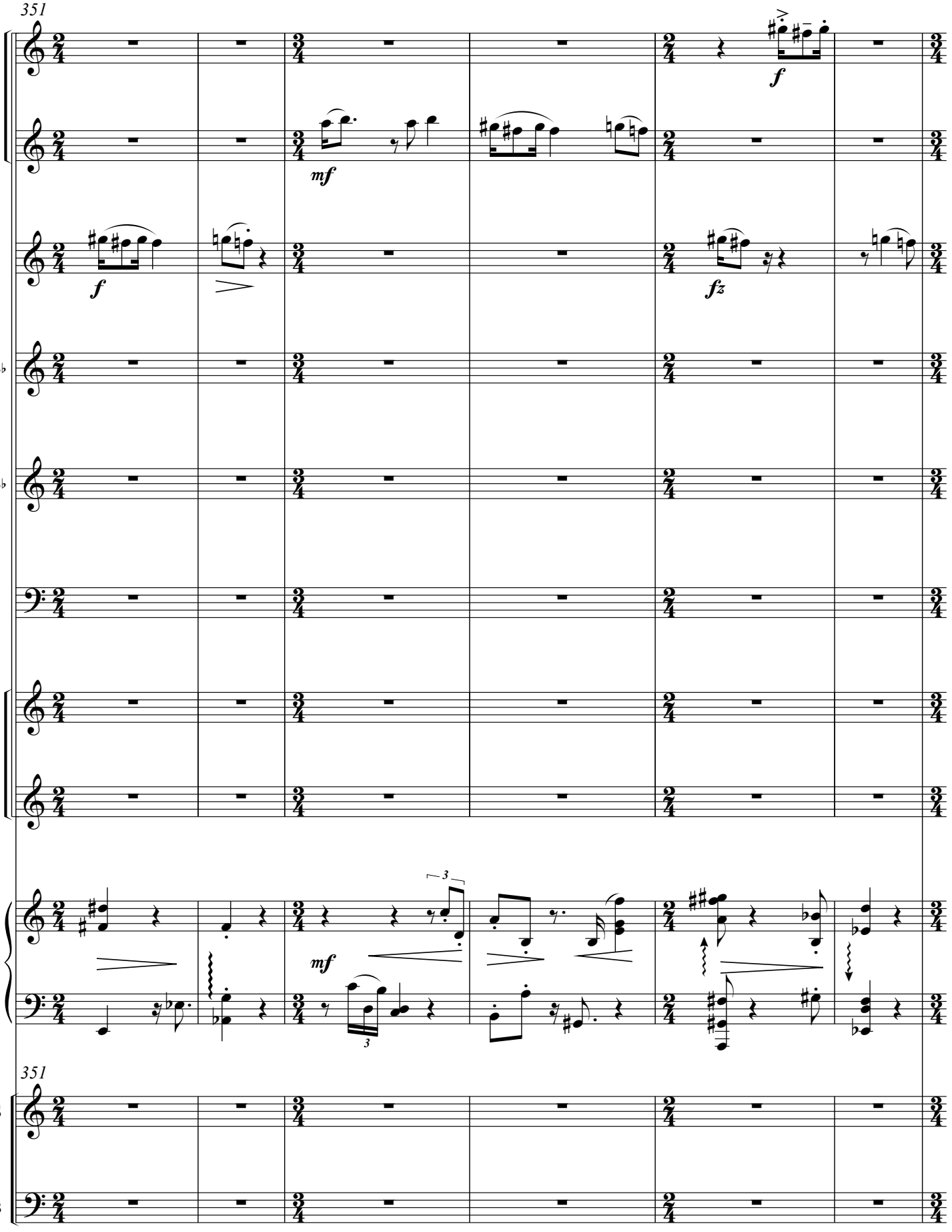

325
B♭
B♭
E♭
325
S
B
cresc.
com pes - so - as per-dem a ca - pa-ci-da-de de con-ver-

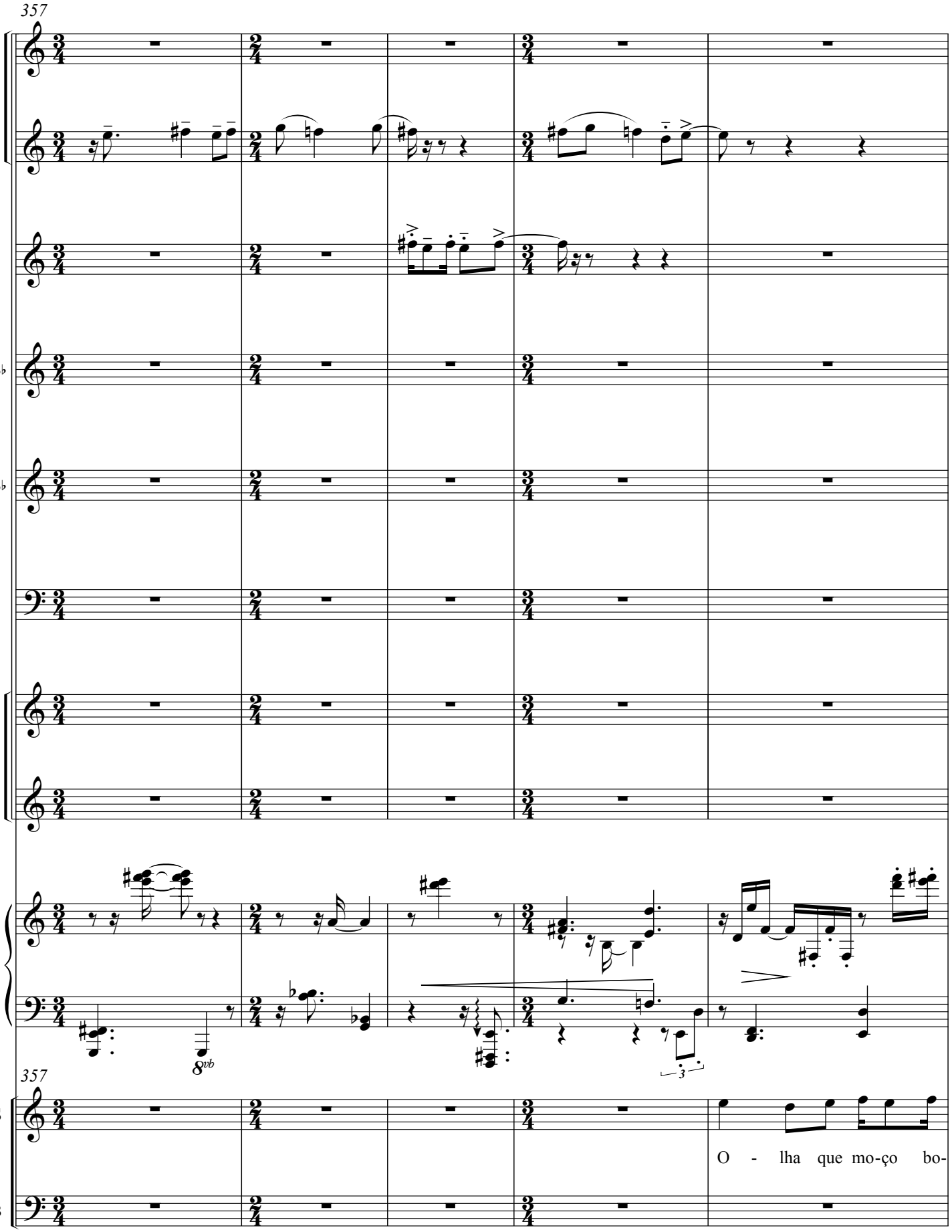

(♩= 88)
329
Andante (♩= 66)
B♭
B♭
E♭
329
S
B
sar.
Di - a - lo-gam com li-vros, mas não sa-bem ler pes -

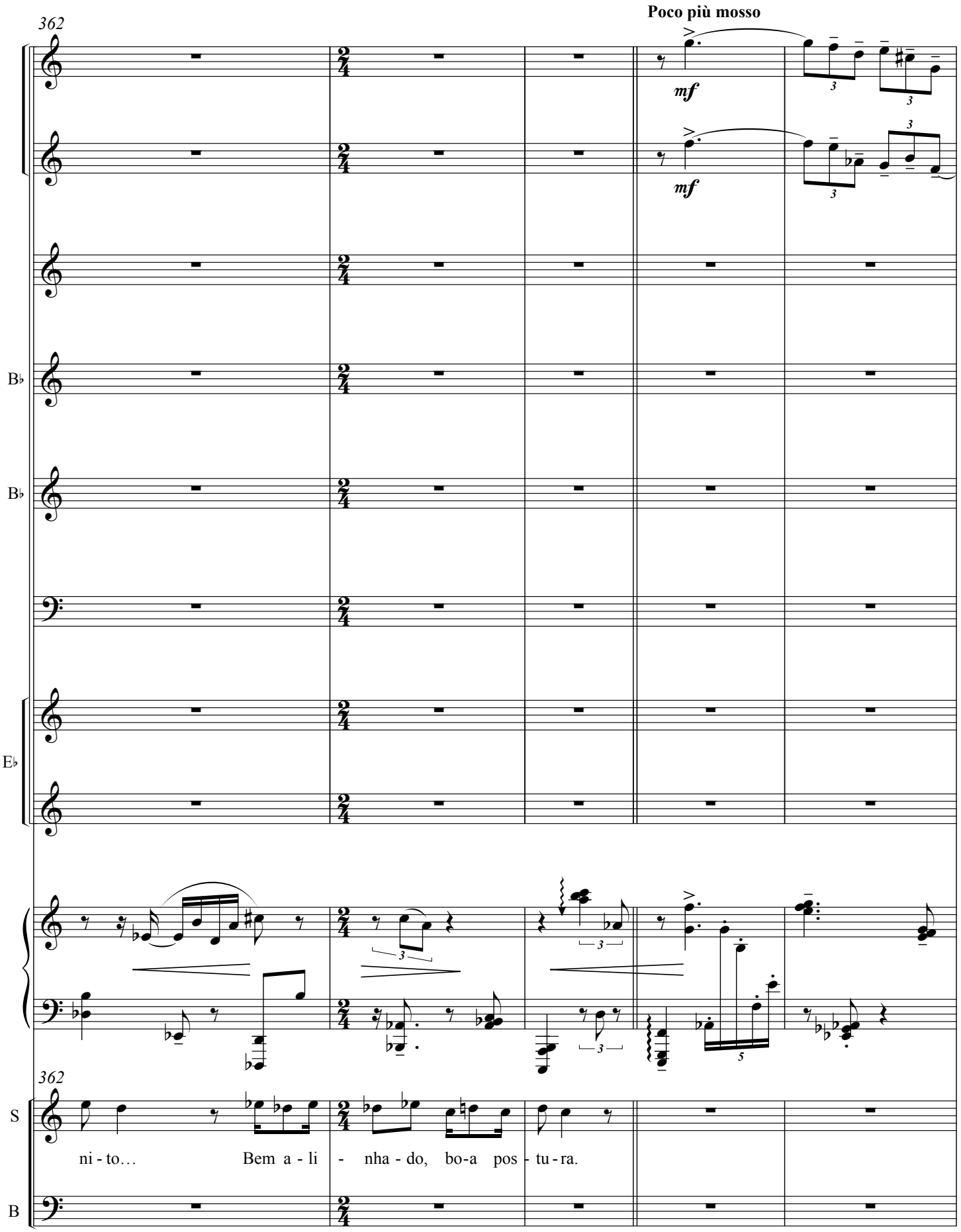

Cena 4: juízo da advogada
col canto
rit.
(♩ = 72)
335
B♭
B♭
E♭
S
B
f
mf
mp
f
mf
8va
so - as. Vi - vem no mun-do das i - de-ias, um mun-do per - fei-to e lon - gín - quo.

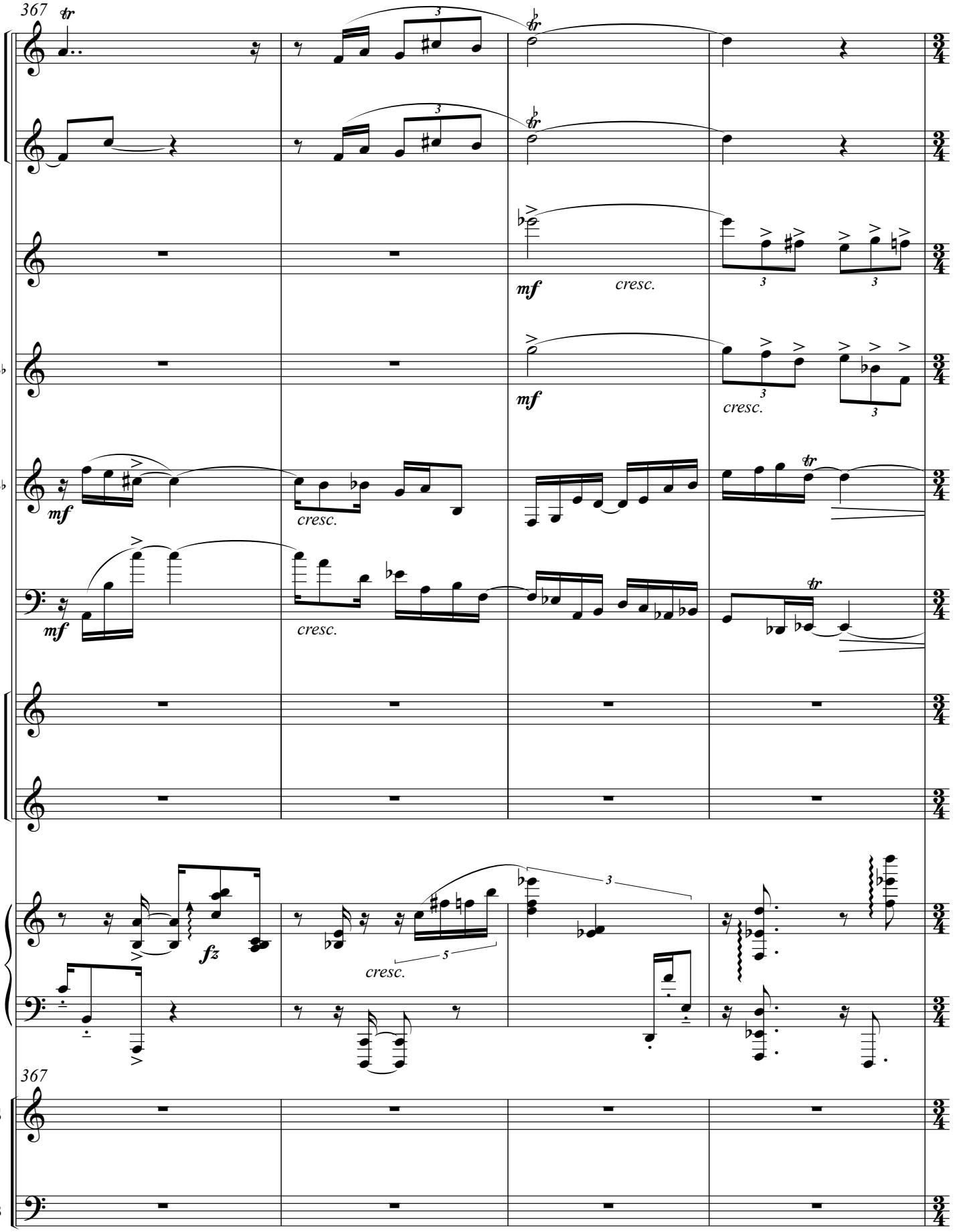

343
f
B♭
B♭
f
E♭
3
mf
3
343
S
B

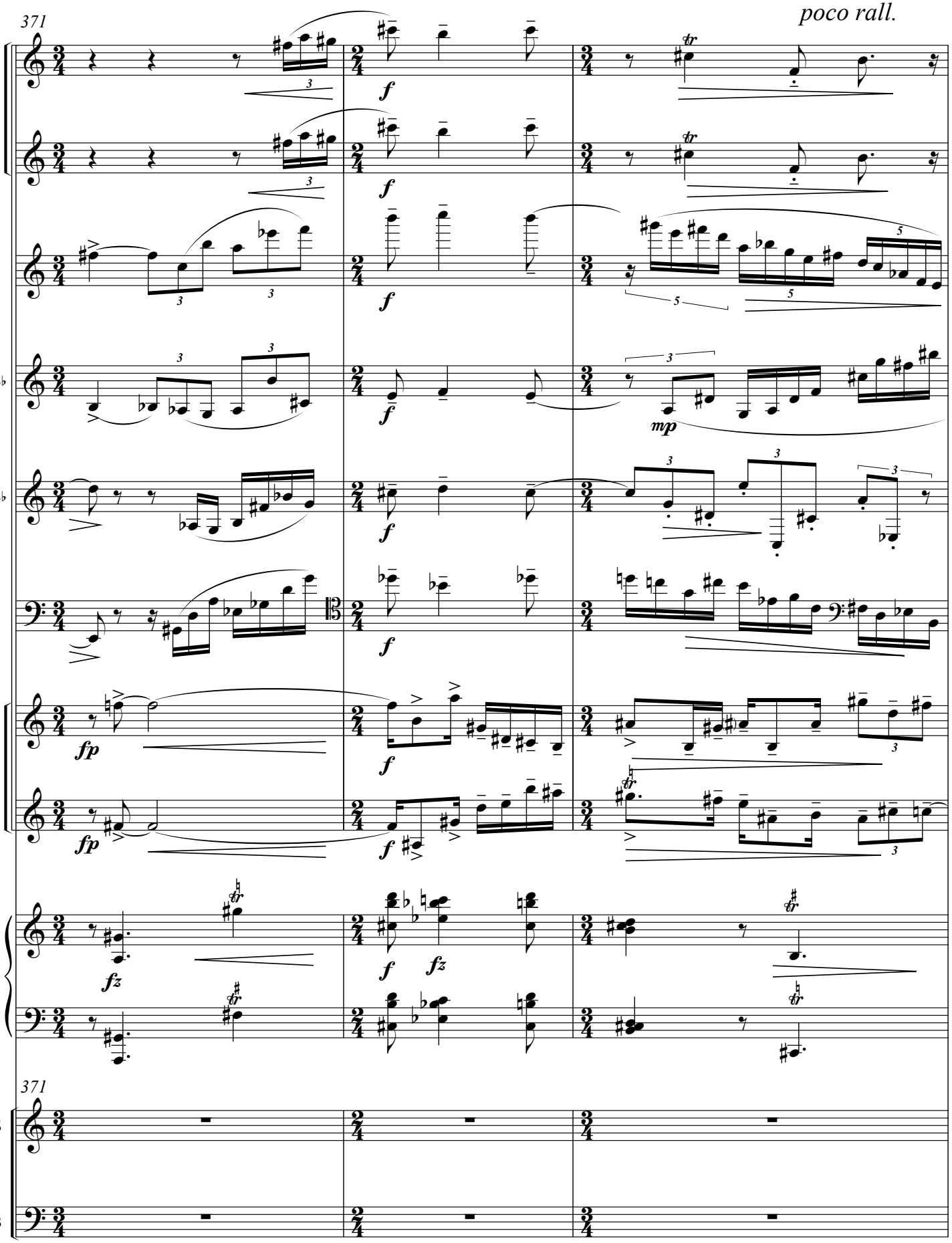

347
B♭
B♭
E♭
347
S
B

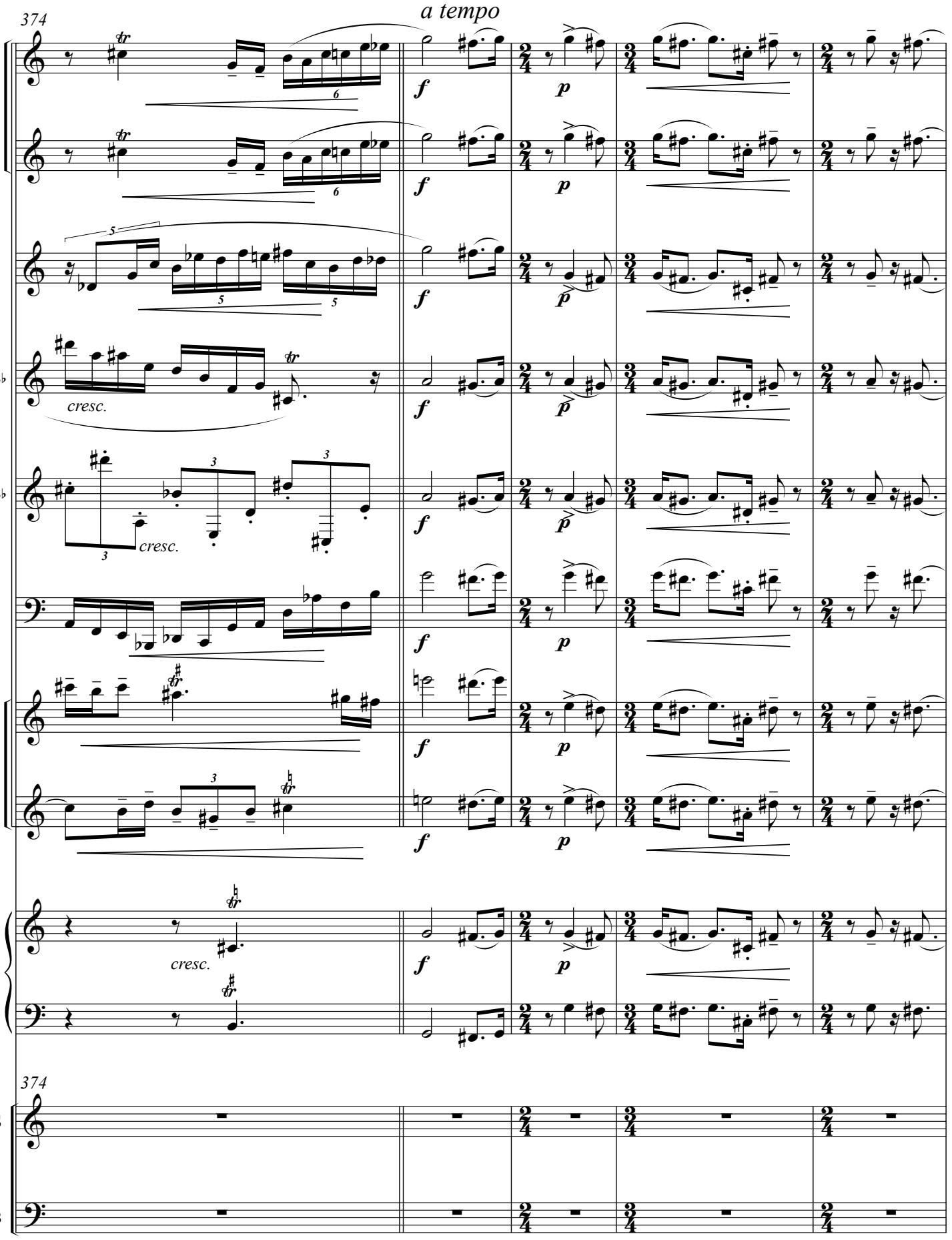

351
B♭
B♭
E♭
351
S
B

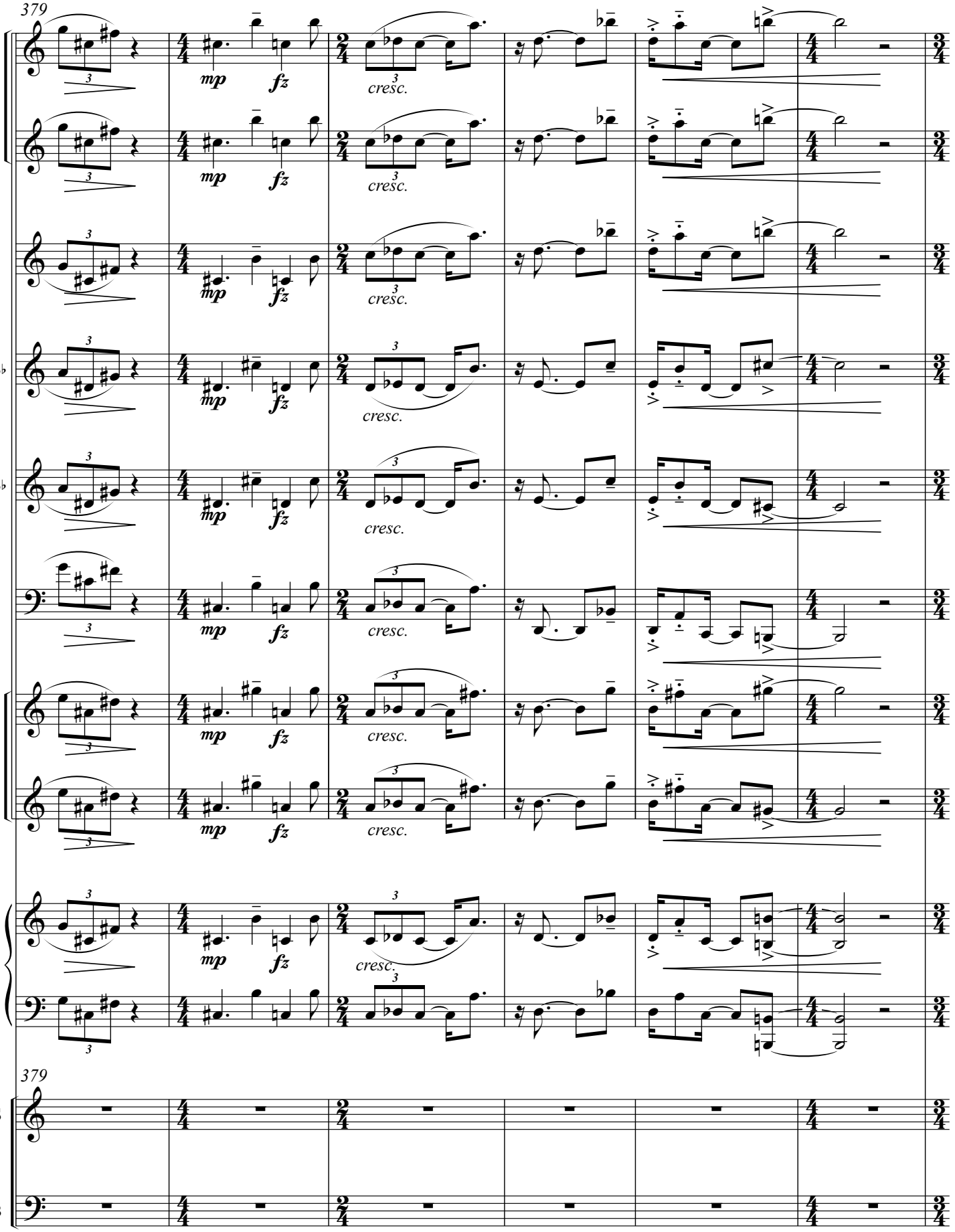

357
B♭
B♭
E♭
8vb
357
S
O - lha que mo-ço bo-
B

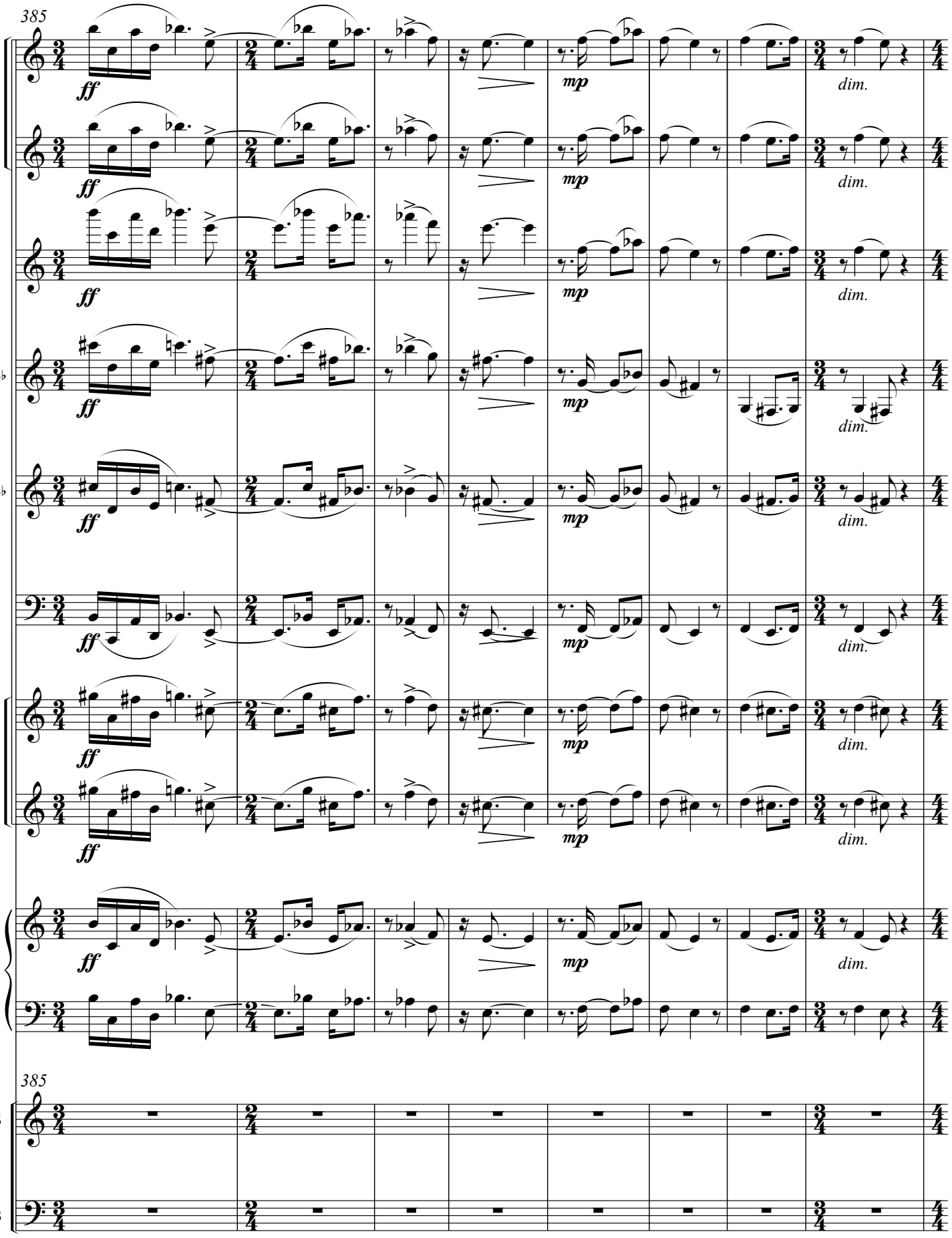

362
Poco più mosso
mf
mf
B♭
B♭
E♭
362
S
B
ni - to… Bem a - li - nha - do, bo-a pos - tu - ra.

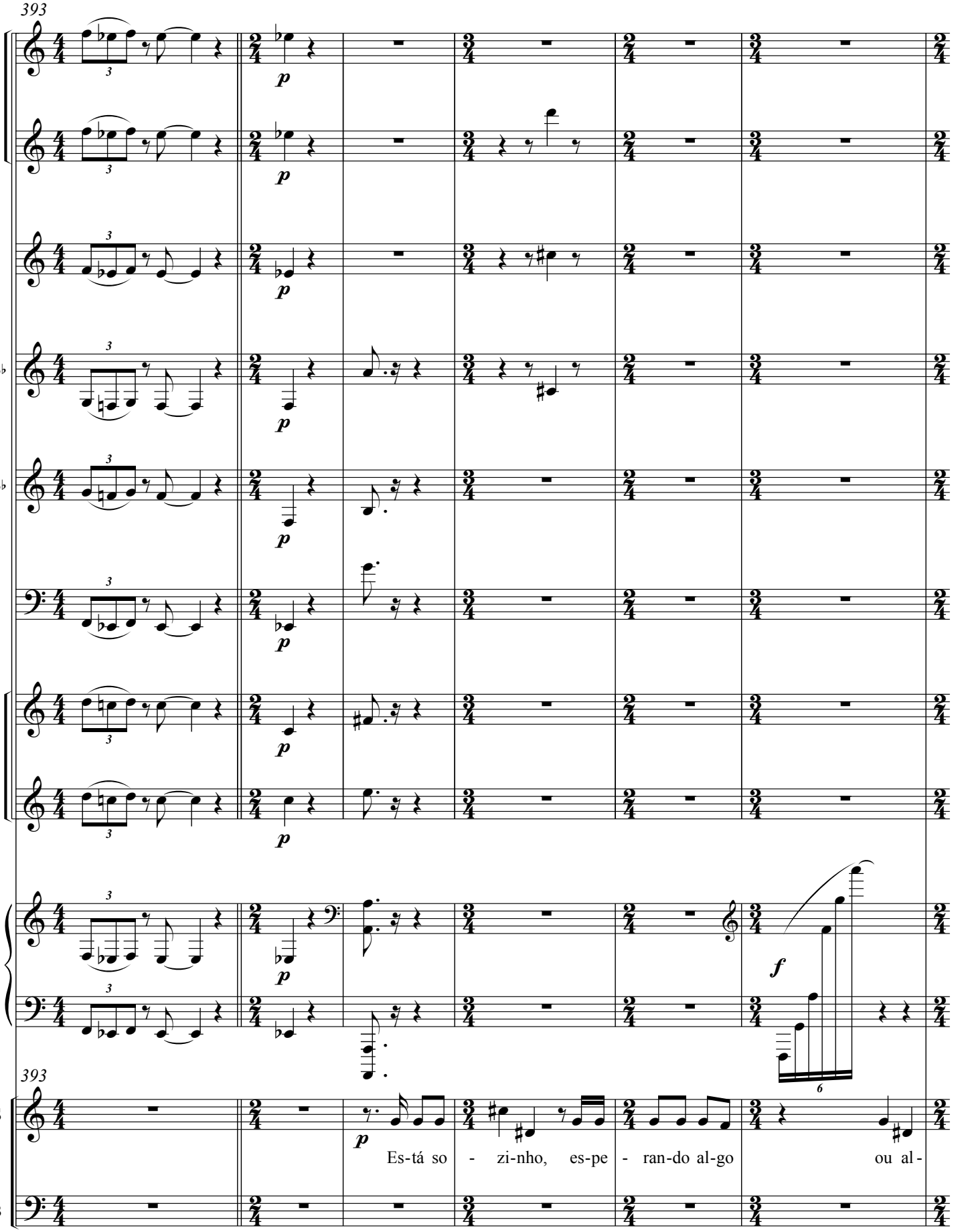

367
tr
3
mf
cresc.
B♭
E♭
fz
5
S
B

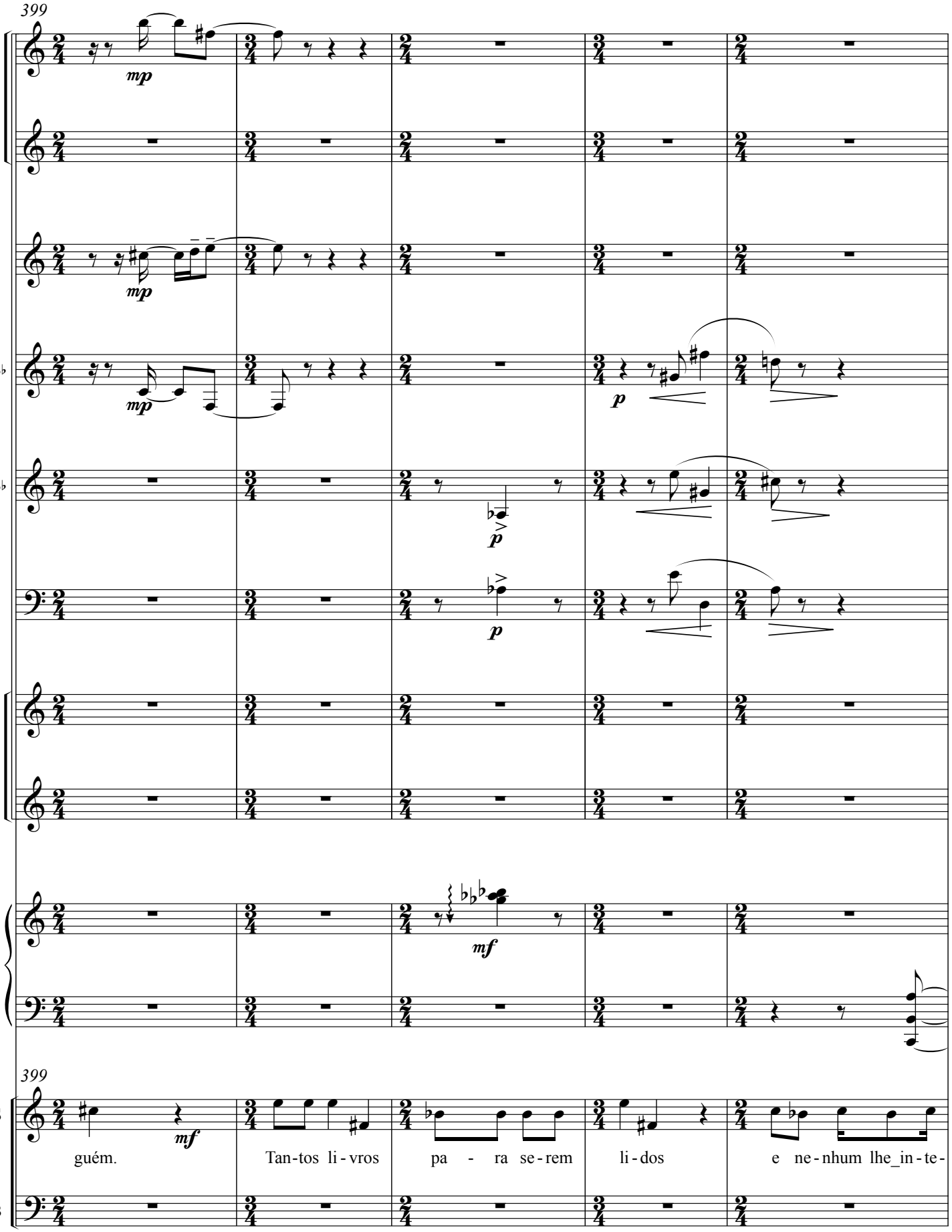

371
poco rall.
B♭
B♭
E♭
371
S
B

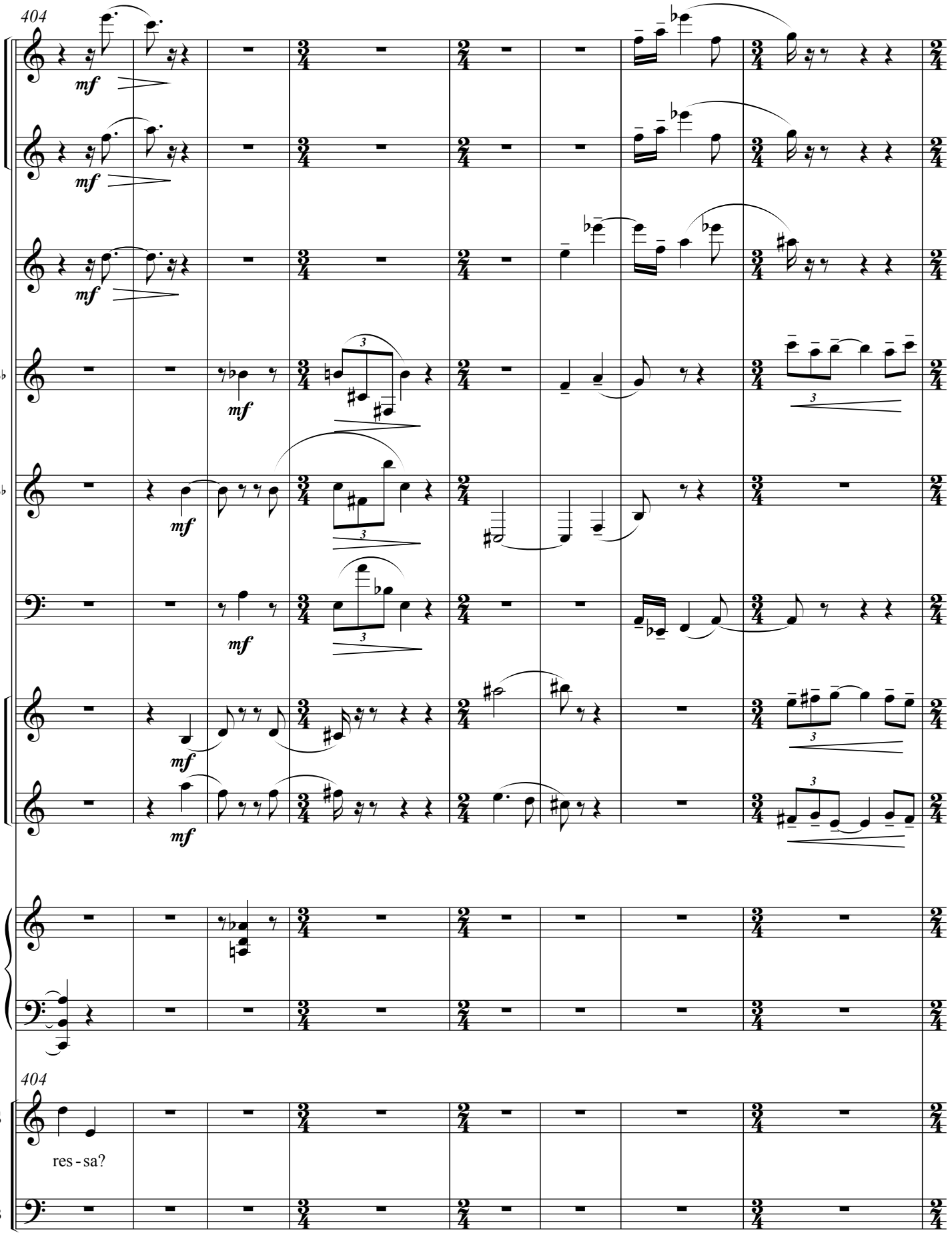

374
a tempo
cresc.
cresc.
cresc.
B♭
B♭
E♭
374
S
B

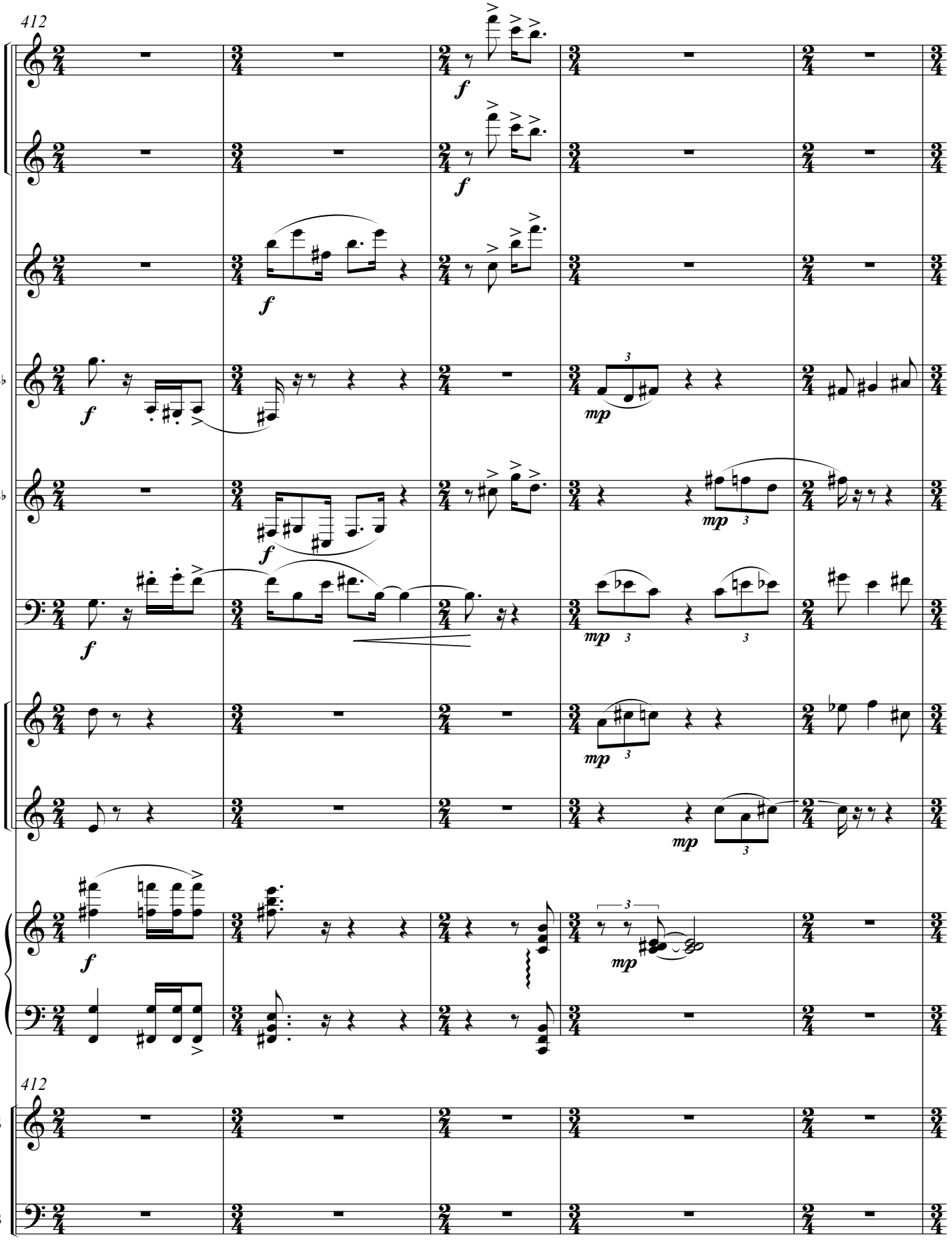

379
mp
fz
cresc.
B♭
B♭
E♭
379
S
B

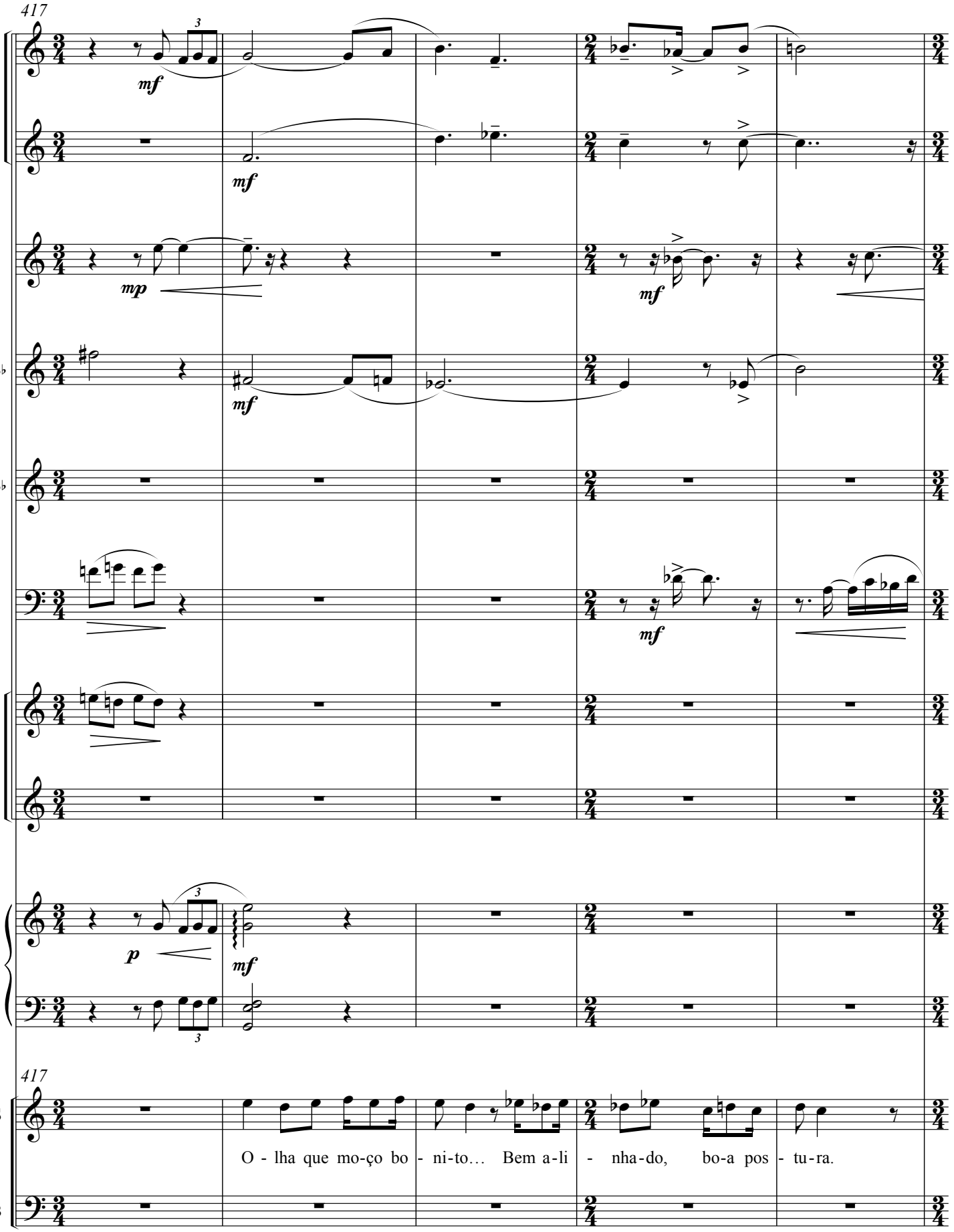

385
ff
mp
dim.
B♭
B♭
E♭
385
S
B

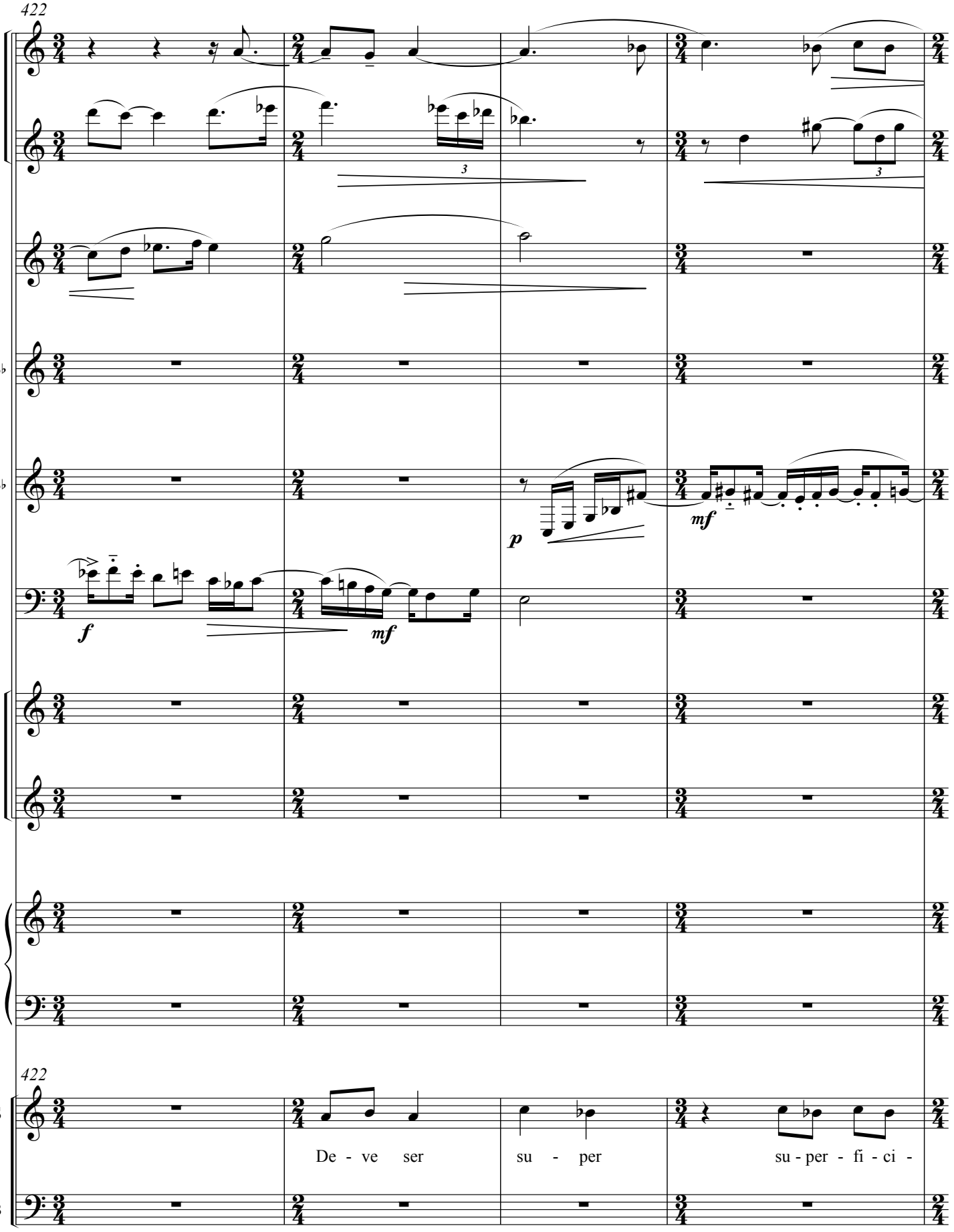

393
B♭
B♭
E♭
393
S
B
Es-tá so - zi-nho, es-pe - ran-do al-go ou al-

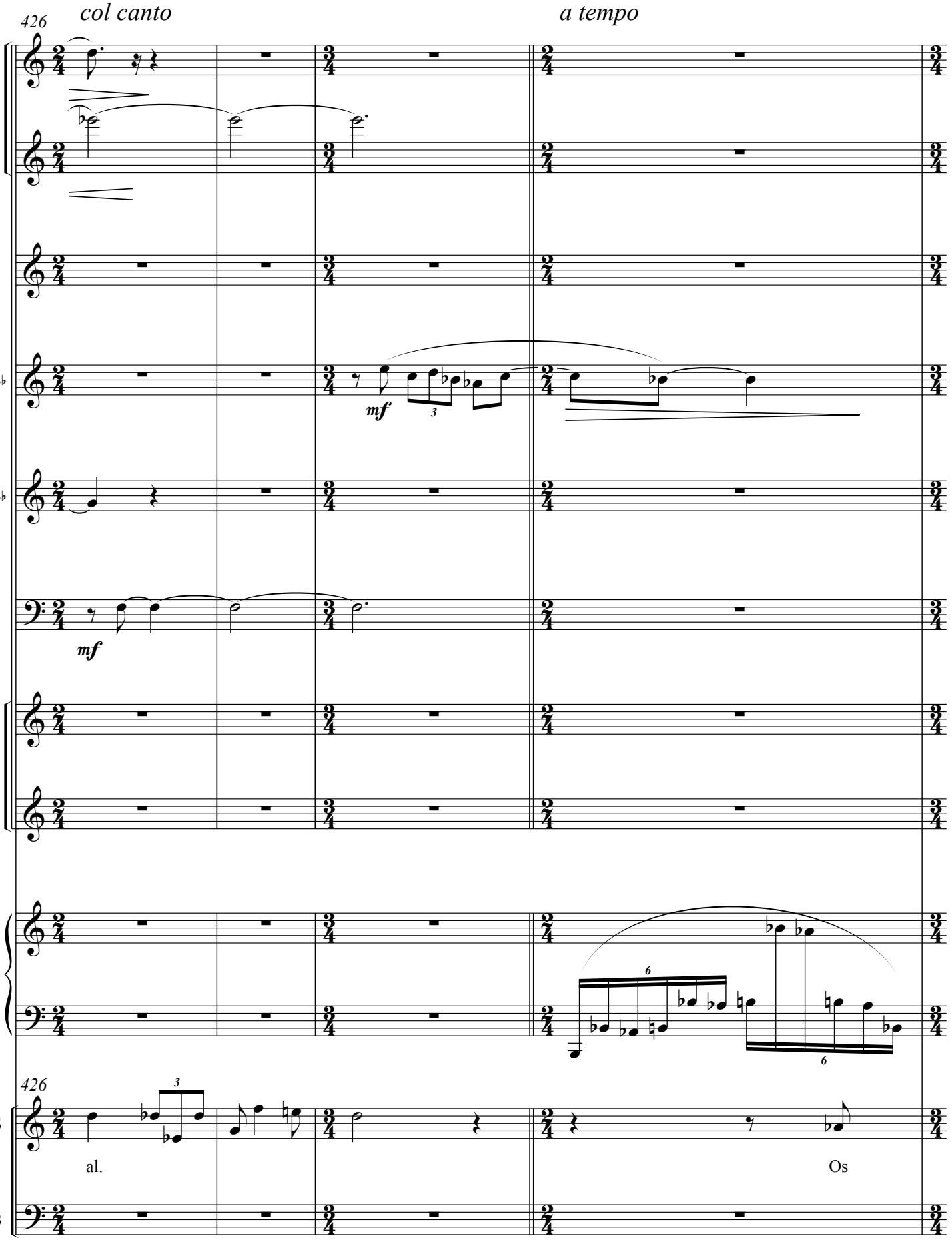

399
mp
mp
mp
B♭
p
B♭
p
p
E♭
mf
399
S
mf
guém.
Tan-tos li-vros
pa - ra se-rem
li-dos
e ne-nhum lhe_in-te-
B

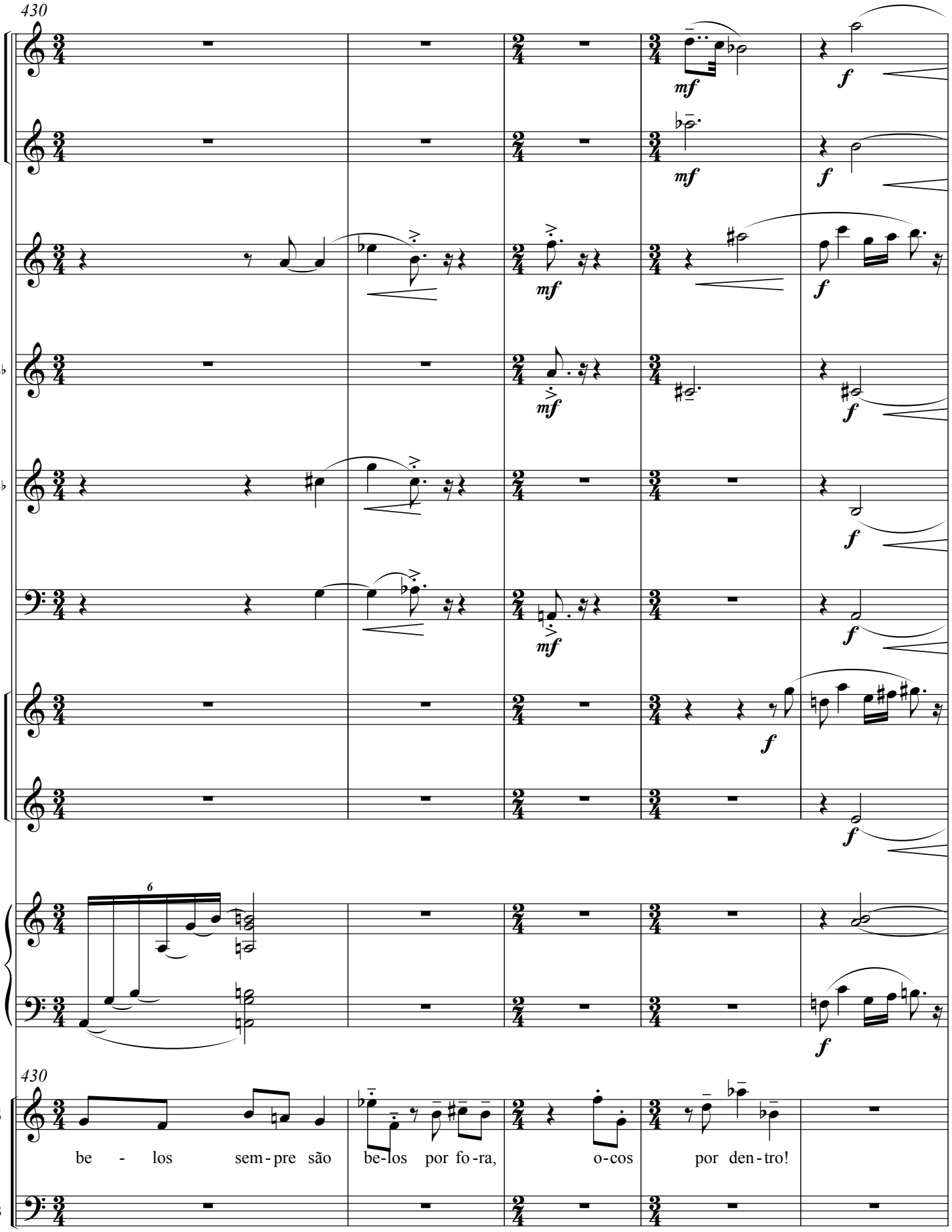

404
mf
B♭
B♭
E♭
404
S
res - sa?
B

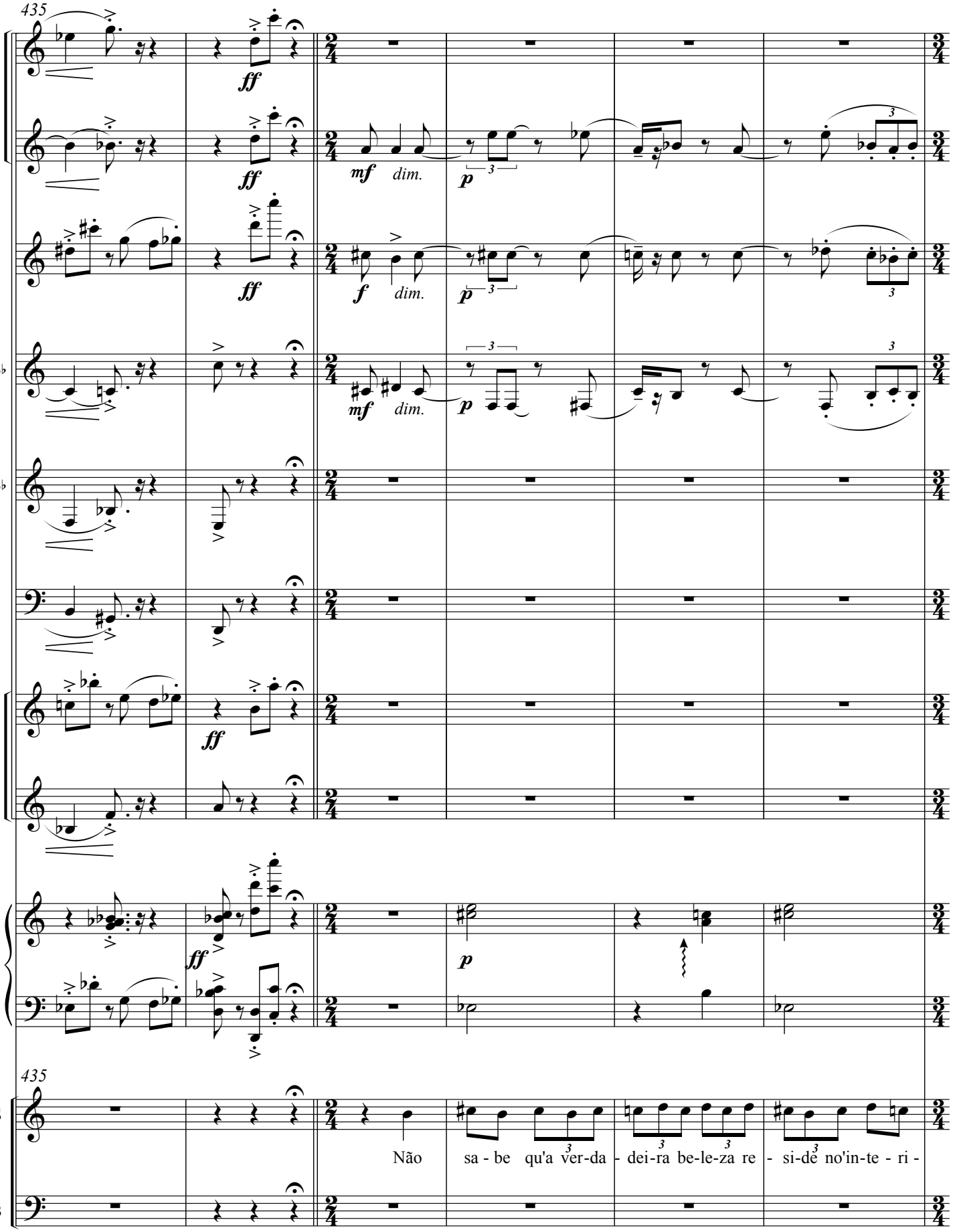

412
B♭
B♭
E♭
412
S
B

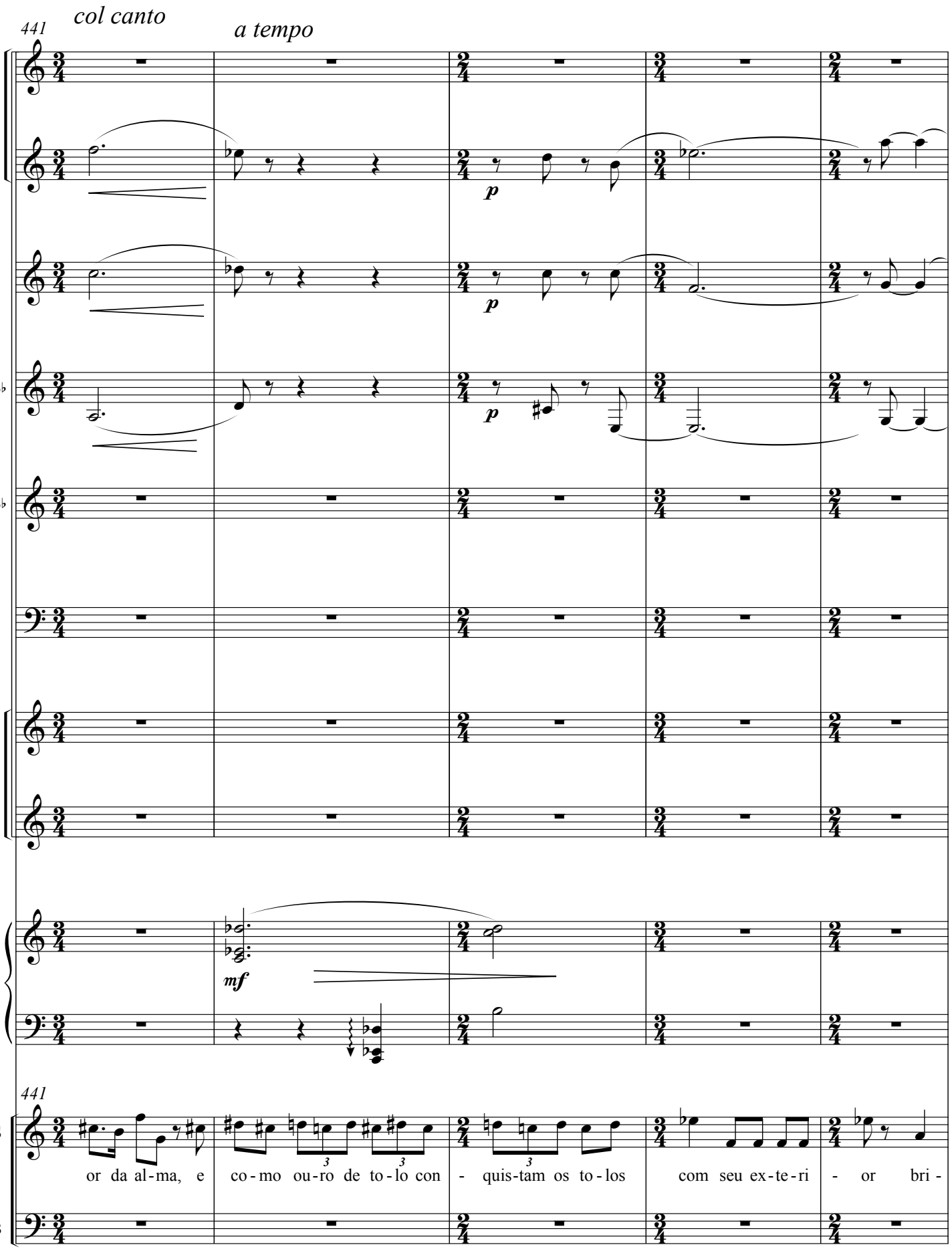

417
B♭
B♭
E♭
417
S
O - lha que mo-ço bo - ni-to… Bem a-li - nha-do, bo-a pos - tu-ra.
B

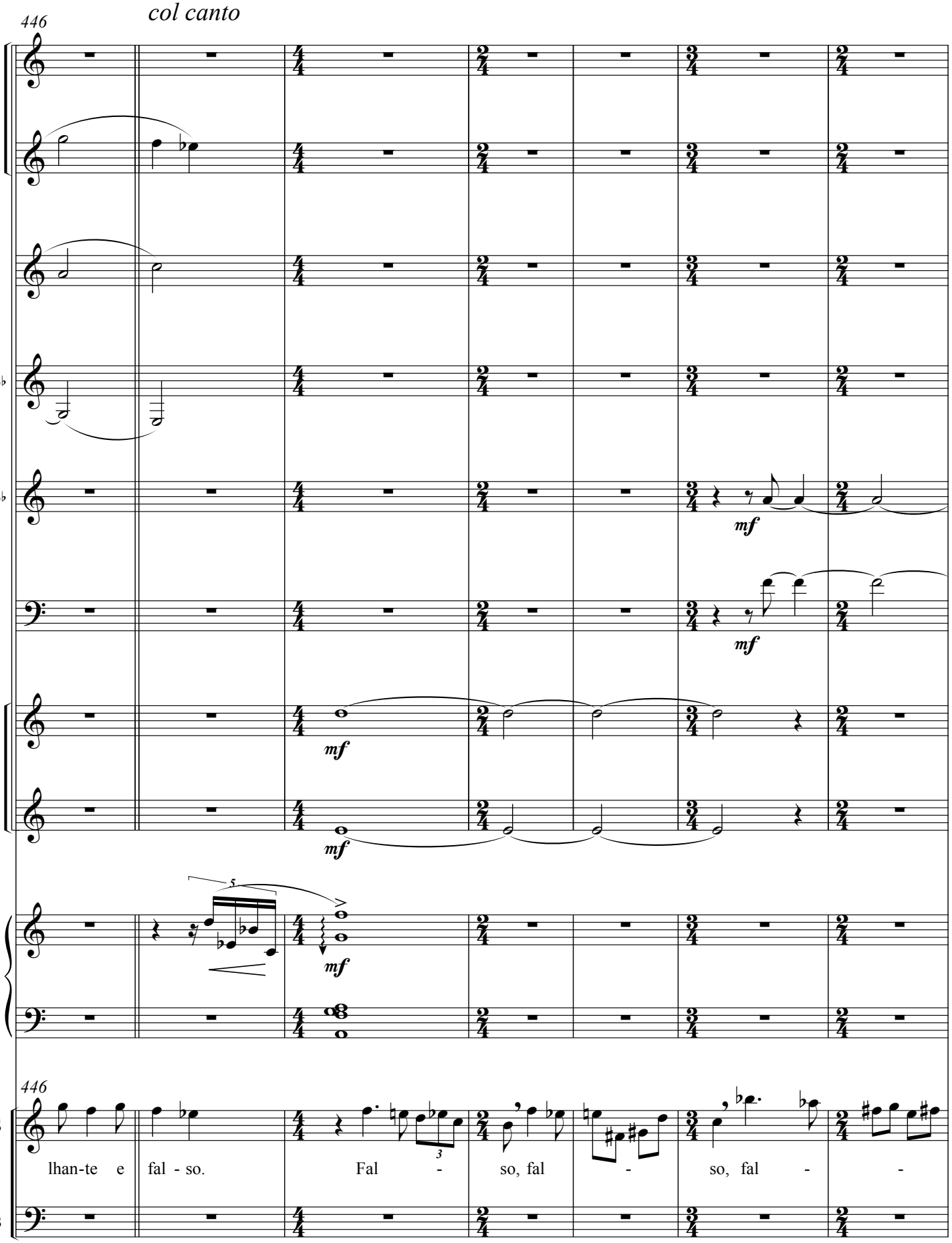

422
B♭
B♭
E♭
422
S
B
f
mf
p
mf
De - ve ser
su - per
su - per - fi - ci -

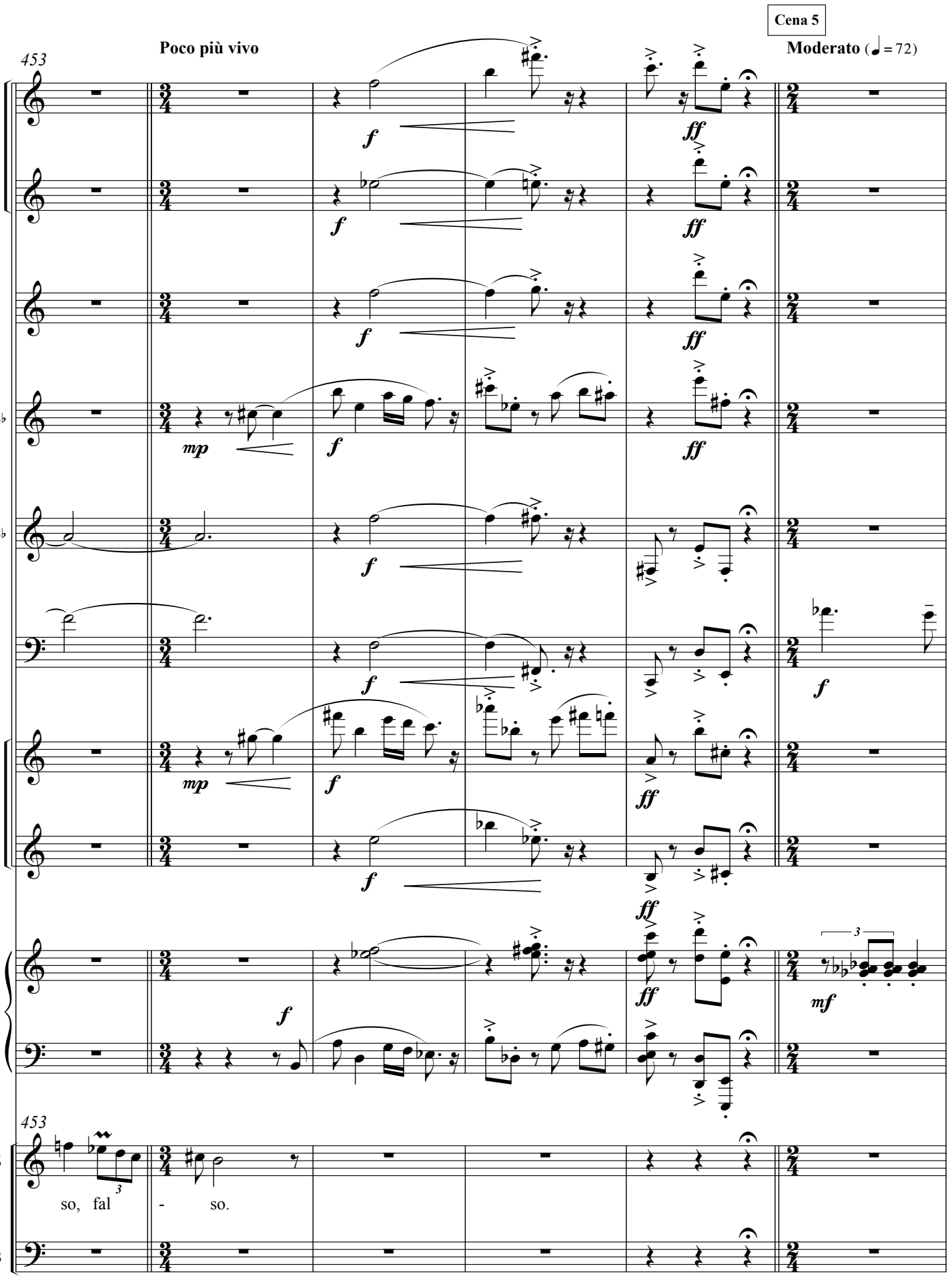

426
col canto
a tempo
mf
mf
B♭
B♭
E♭
426
S
B
al.
Os

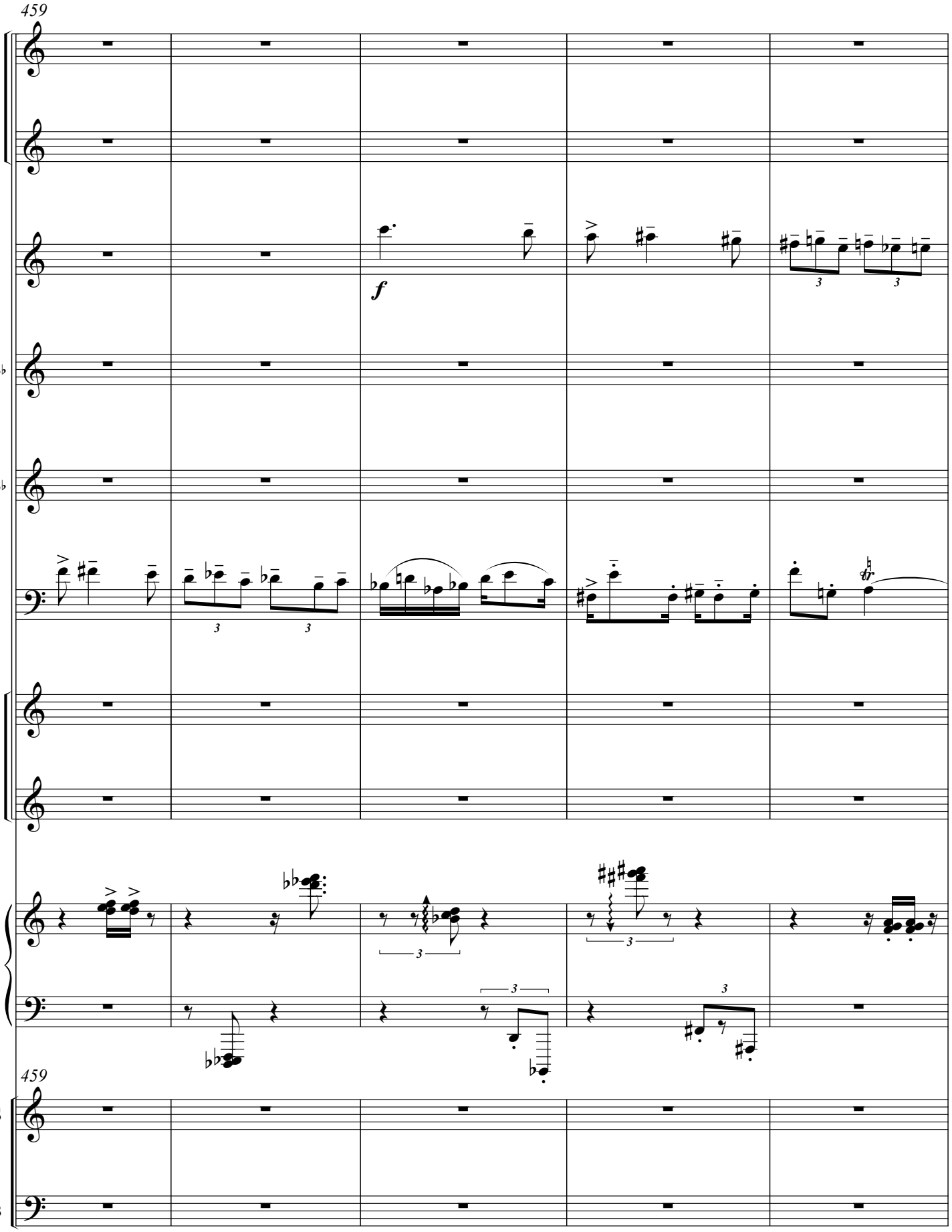

430
B♭
B♭
E♭
6
430
S
be - los sem - pre são be-los por fo - ra, o - cos por den - tro!
B

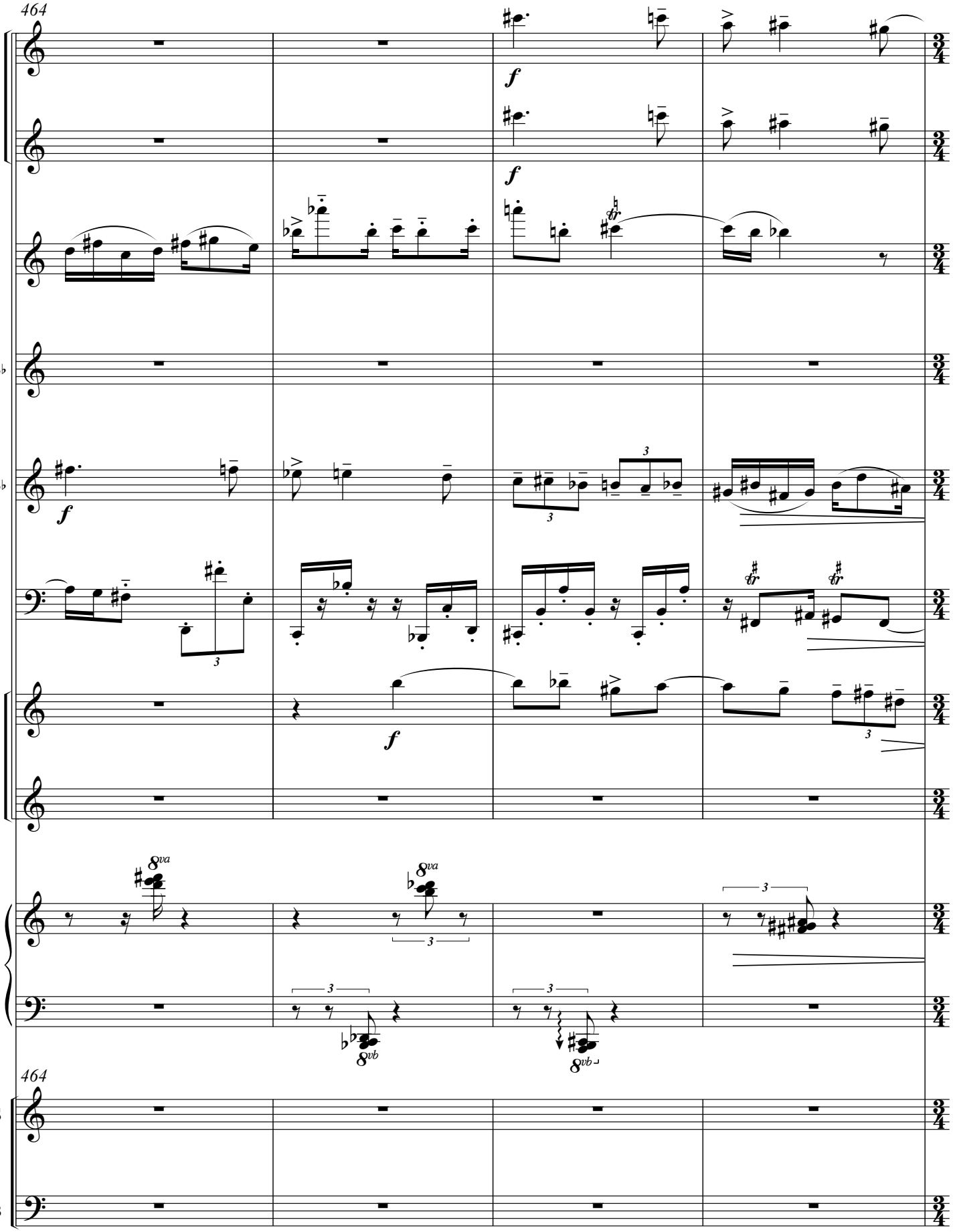

435
ff
mf dim.
p
f dim.
B♭
B♭
E♭
435
S
B
Não sa - be qu'a ver-da - dei-ra be-le-za re - si-dê no'in-te - ri -

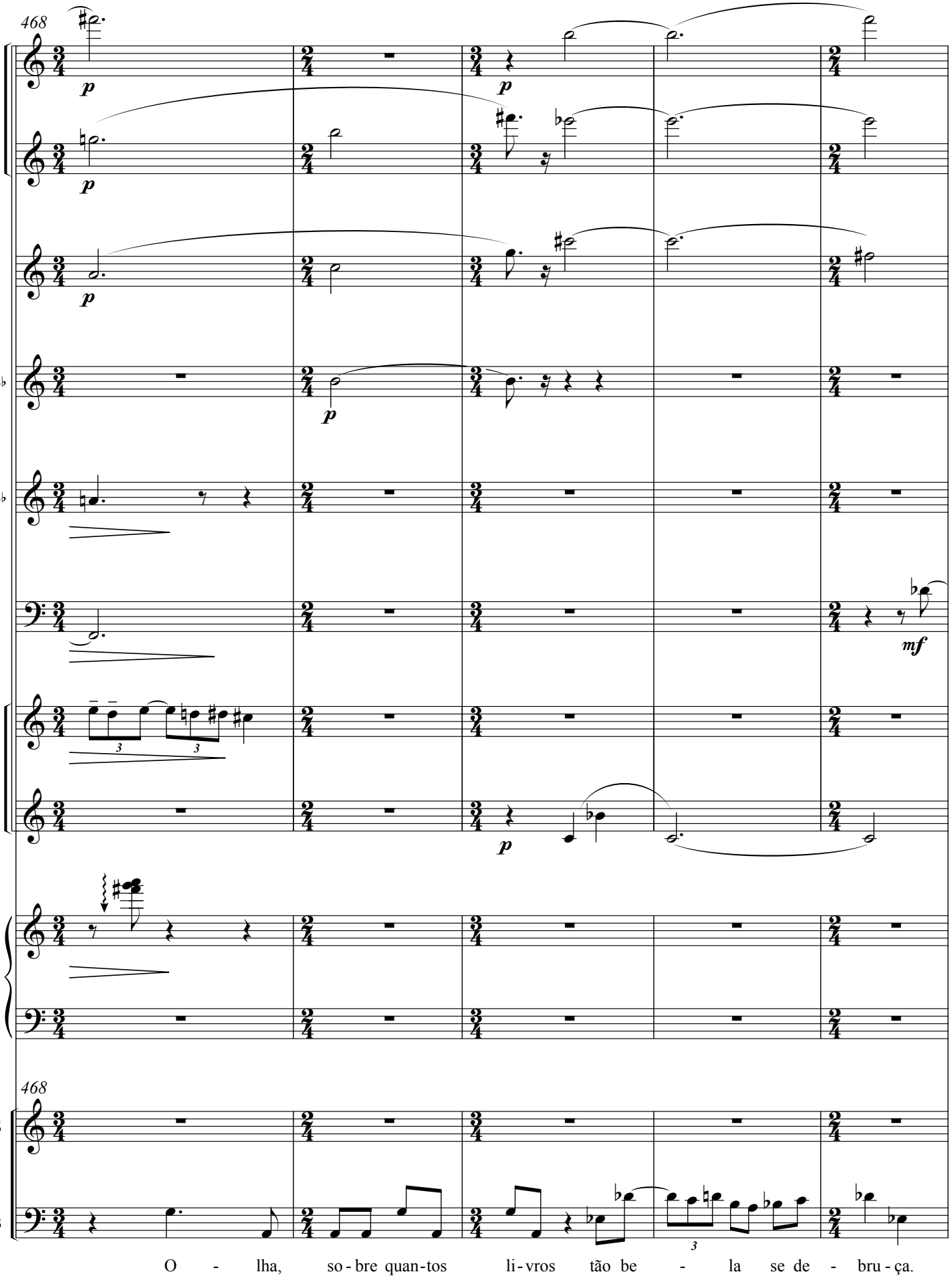

441
col canto
a tempo
p
p
p
mf
441
B♭
B♭
E♭
S
B
or da al-ma, e co-mo ou-ro de to-lo con - quis-tam os to-los com seu ex-te-ri - or bri -

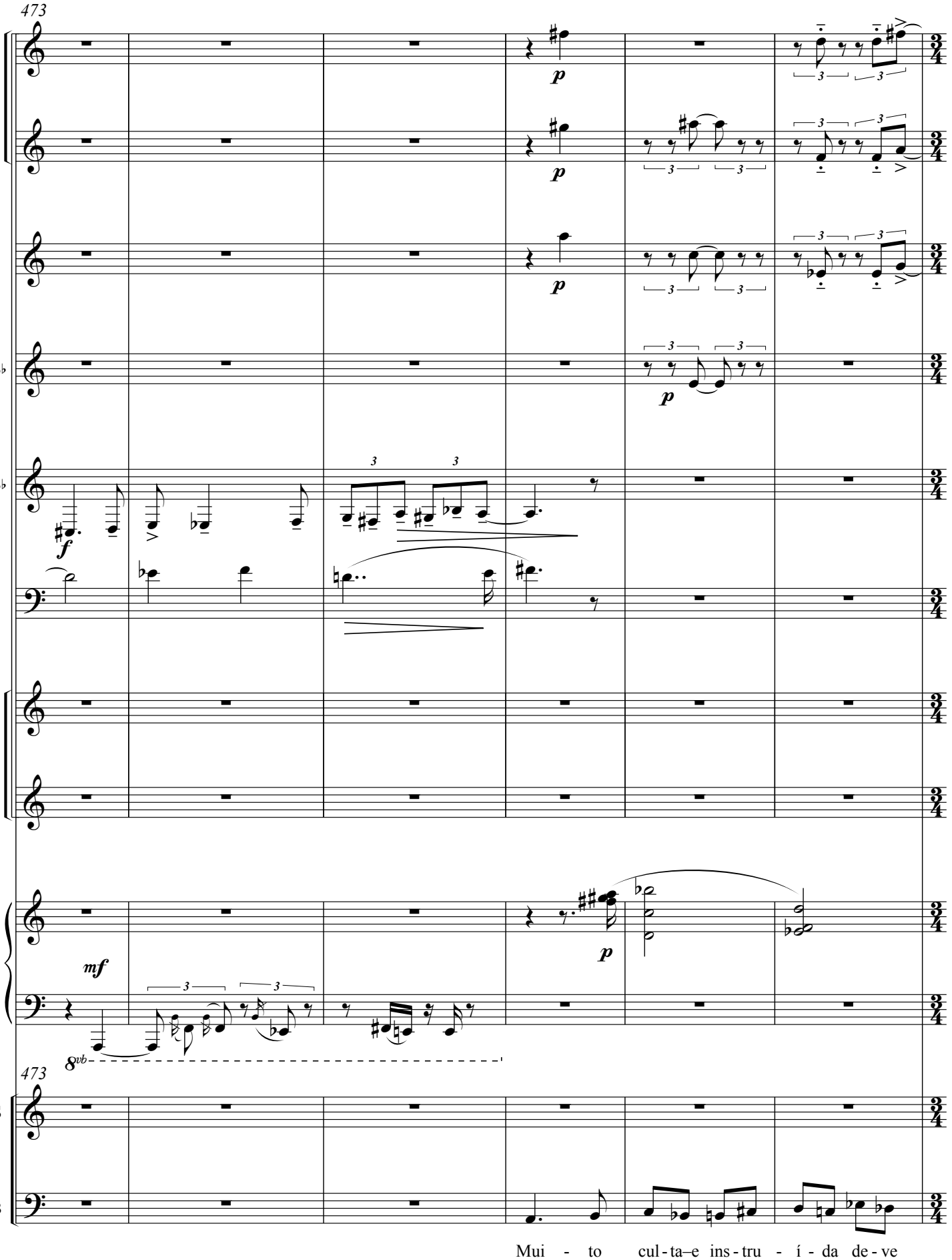

446
col canto
B♭
B♭
mf
mf
E♭
mf
mf
5
446
S
lhan-te e fal - so.
Fal - so, fal - so, fal - -
B

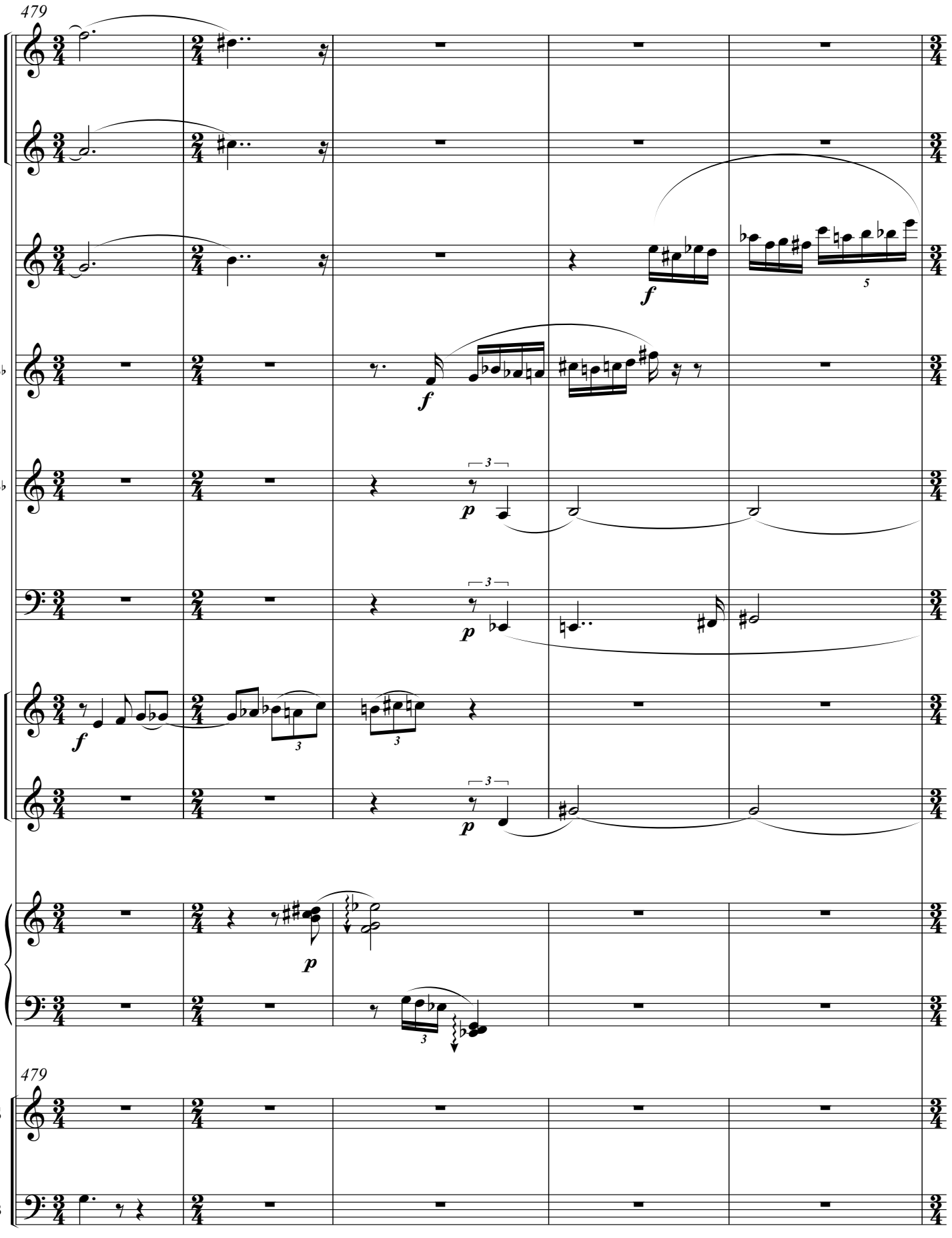

Cena 5
Poco più vivo
Moderato (♩ = 72)
453
B♭
B♭
E♭
453
S
so, fal - so.
B

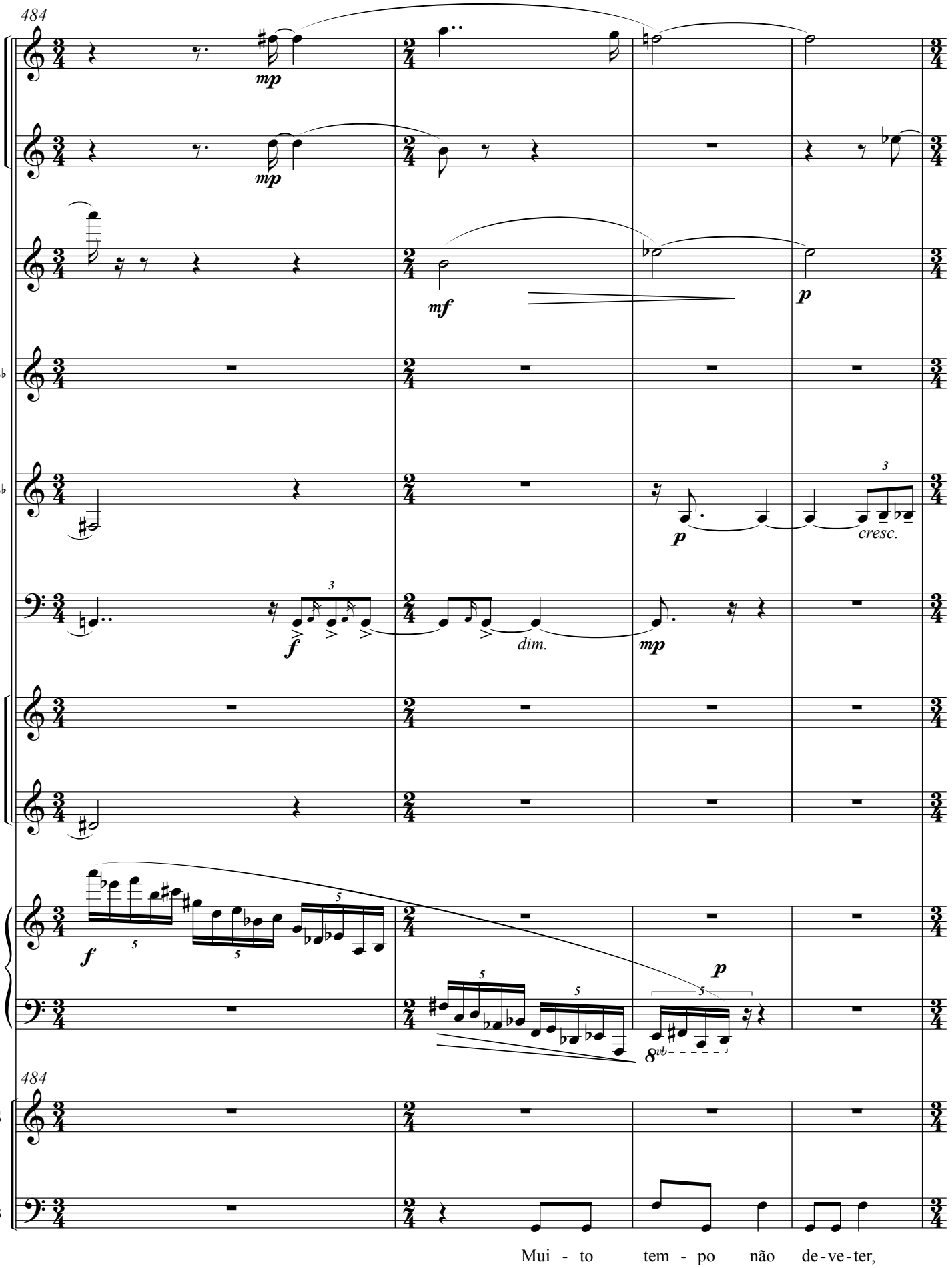

459
B♭
B♭
E♭
459
S
B

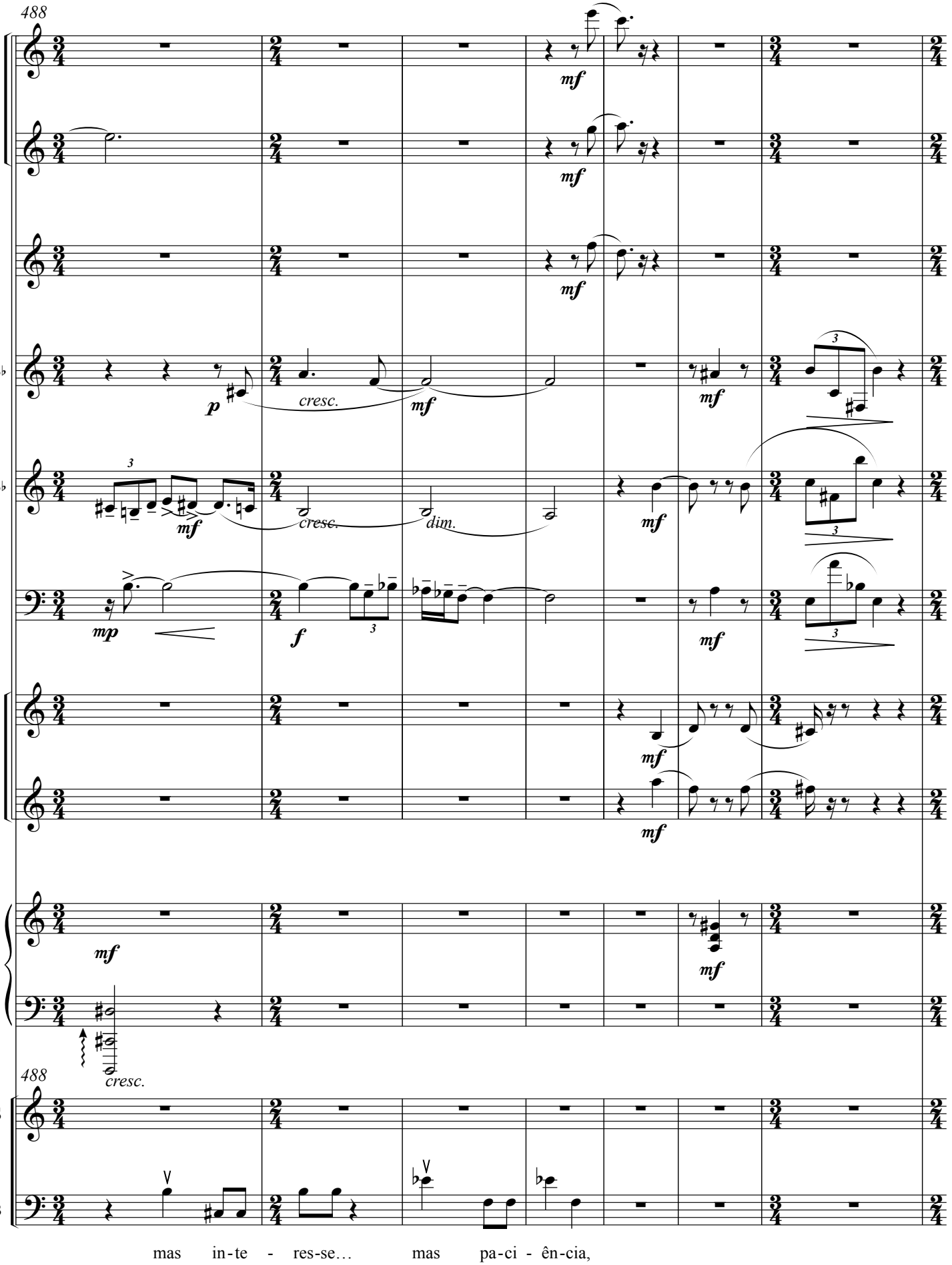

464
B♭
B♭
E♭
464
S
B

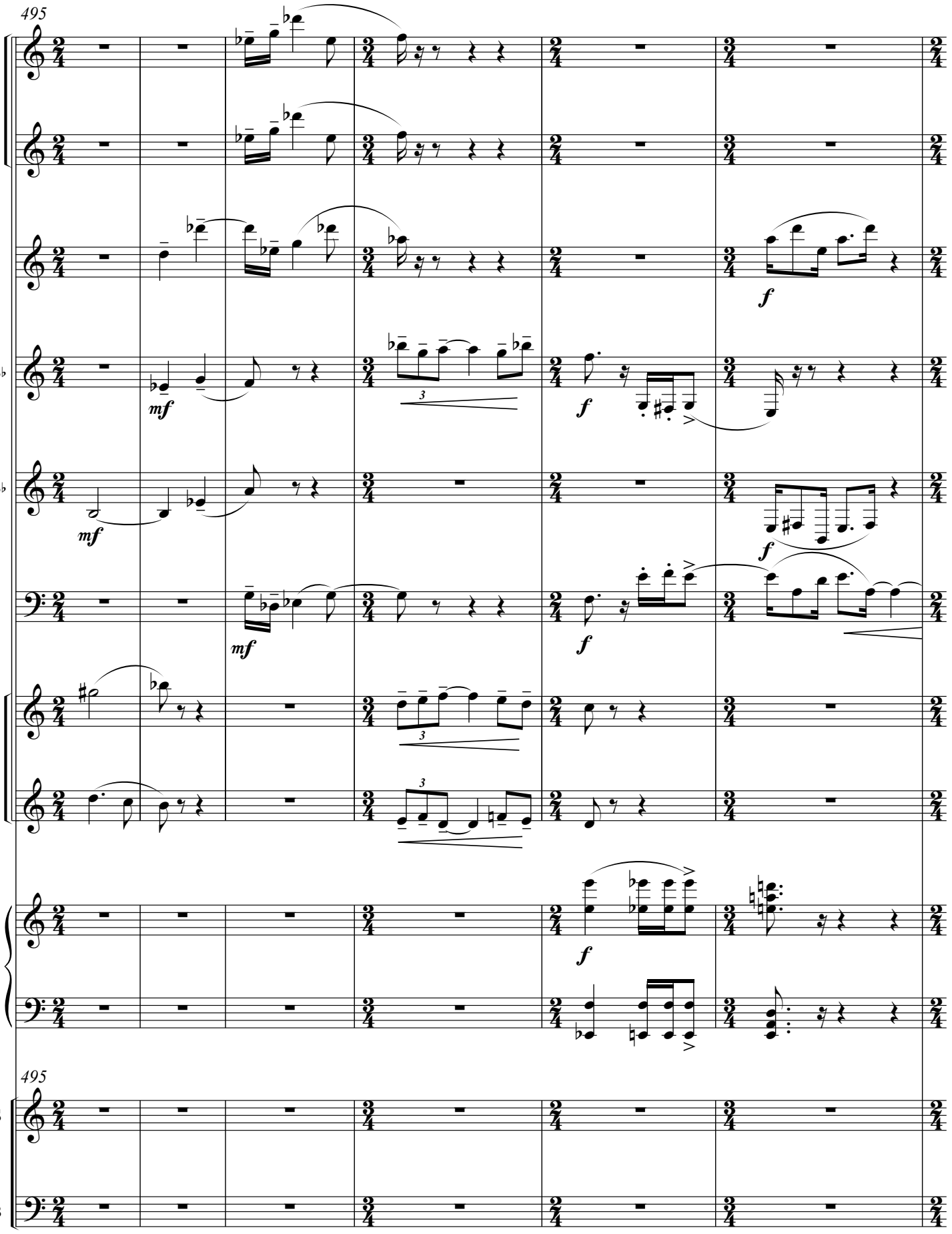

468
B♭
B♭
E♭
468
S
B
O - lha, so - bre quan-tos li - vros tão be - la se de - bru - ça.

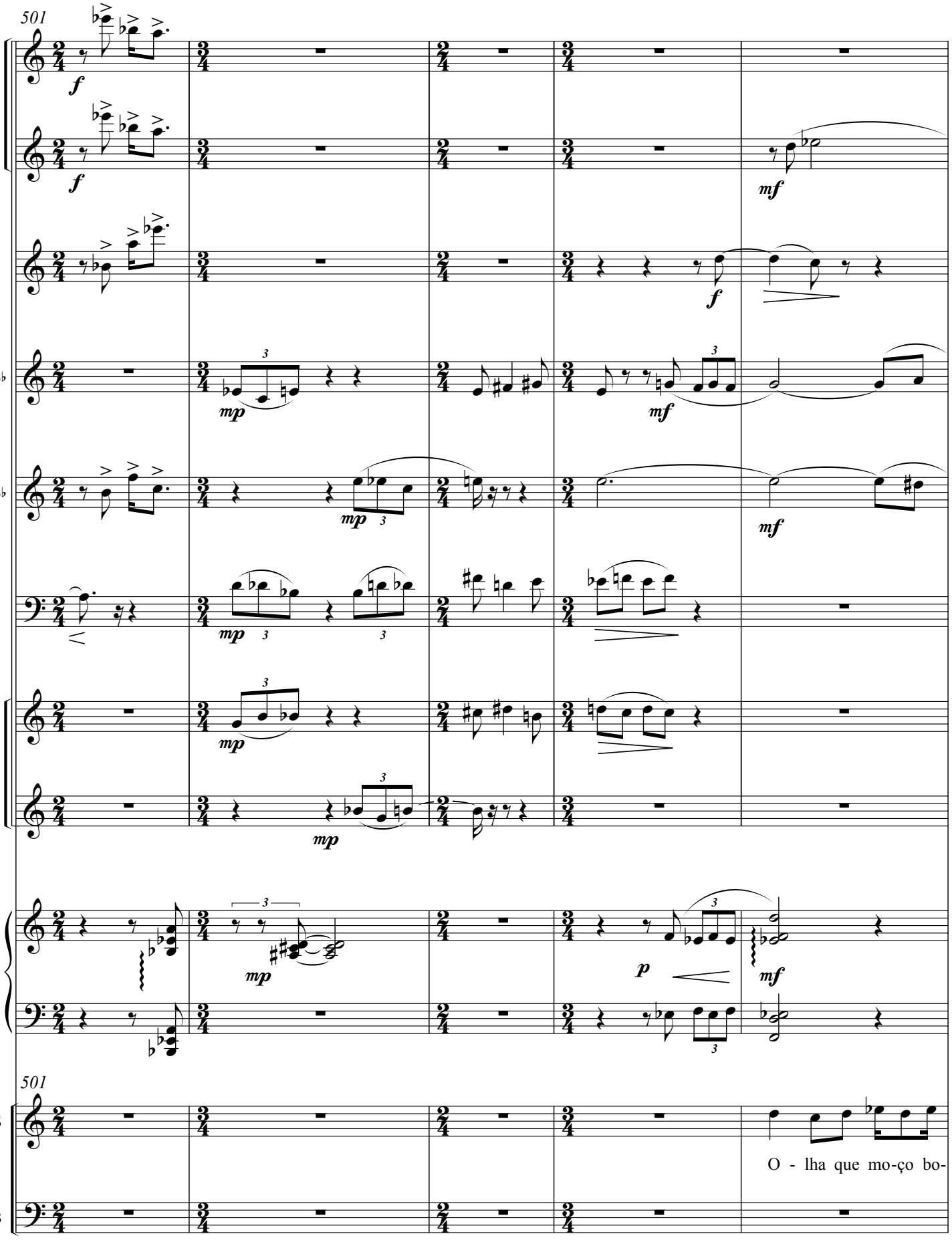

473
B♭
B♭
E♭
473
S
B
Mui - to cul - ta–e ins - tru - í - da de - ve

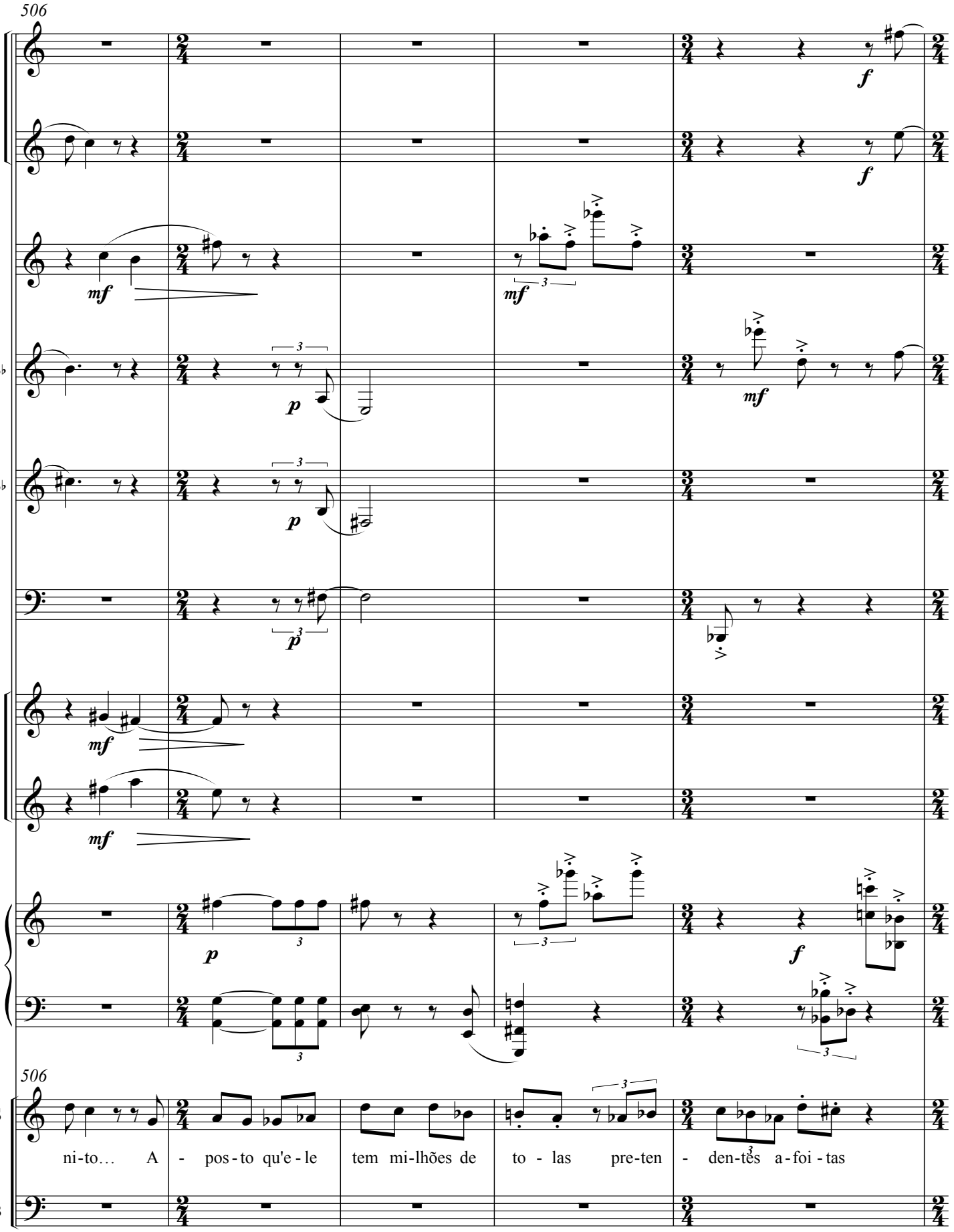

479
B♭
B♭
E♭
479
S
B
ser.

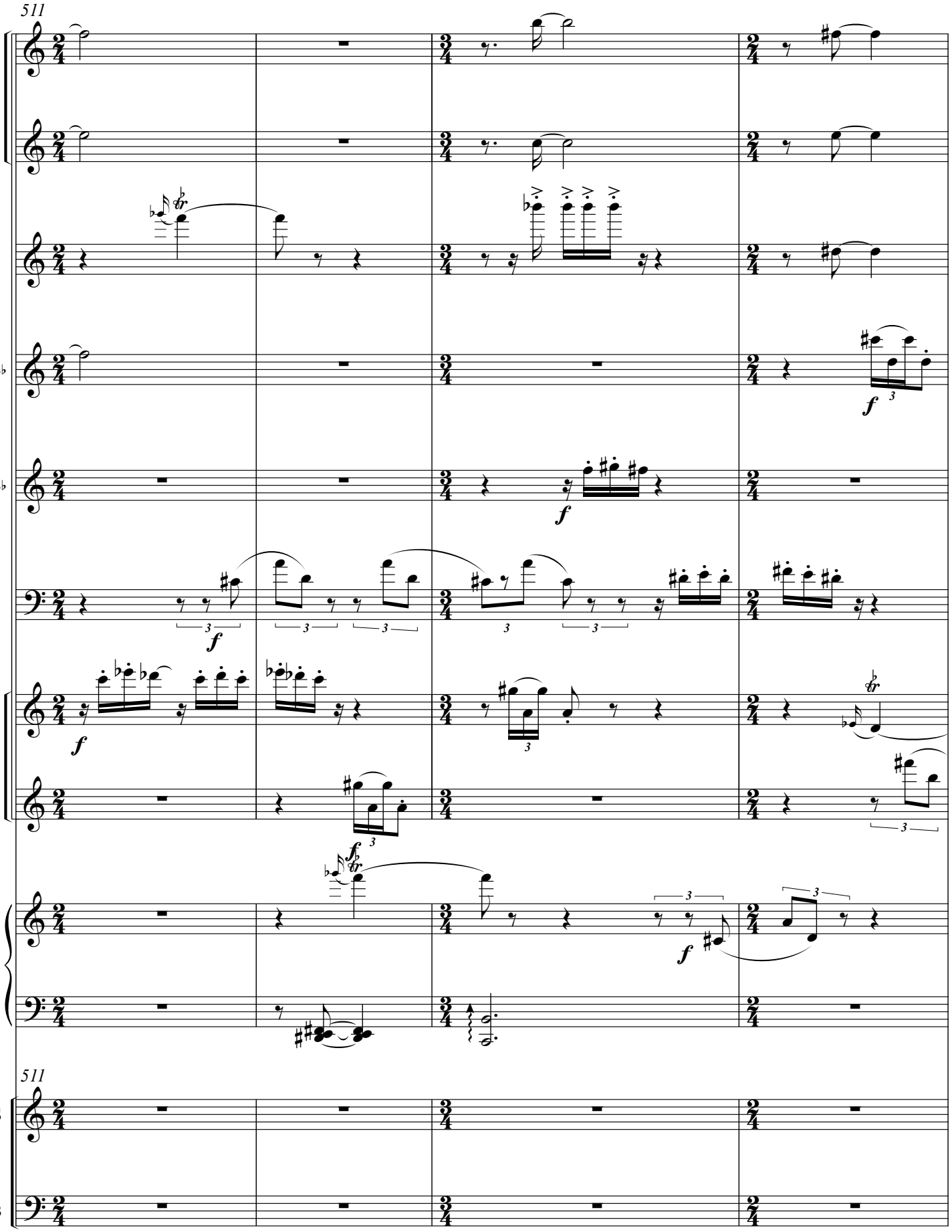

484
mp
mp
mf
p
B♭
B♭
p
cresc.
f
dim.
mp
E♭
f
p
8vb
484
S
B
Mui - to tem - po não de-ve-ter,

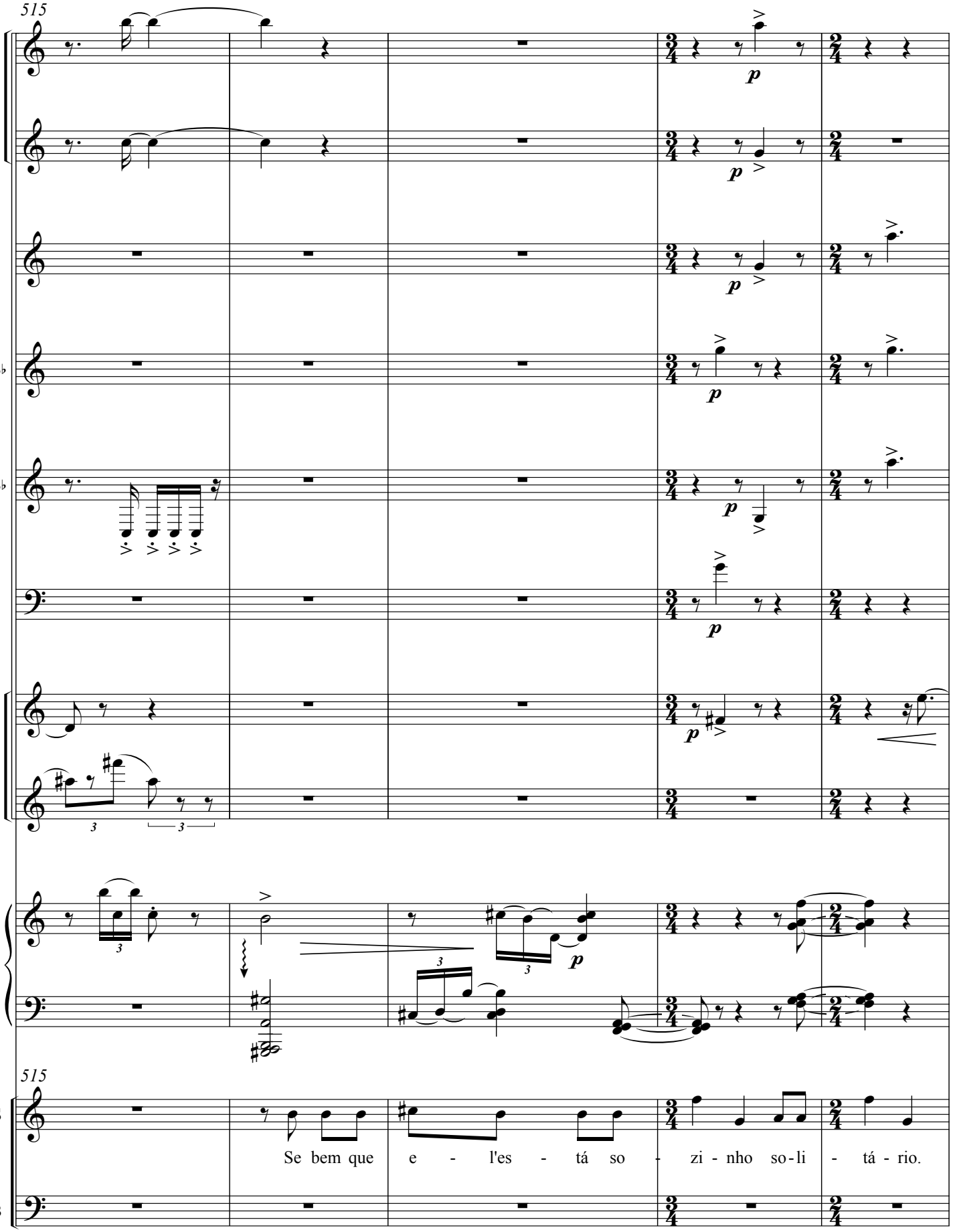

488
B♭
B♭
E♭
488
S
B
mas in-te - res-se… mas pa-ci - ên-cia,

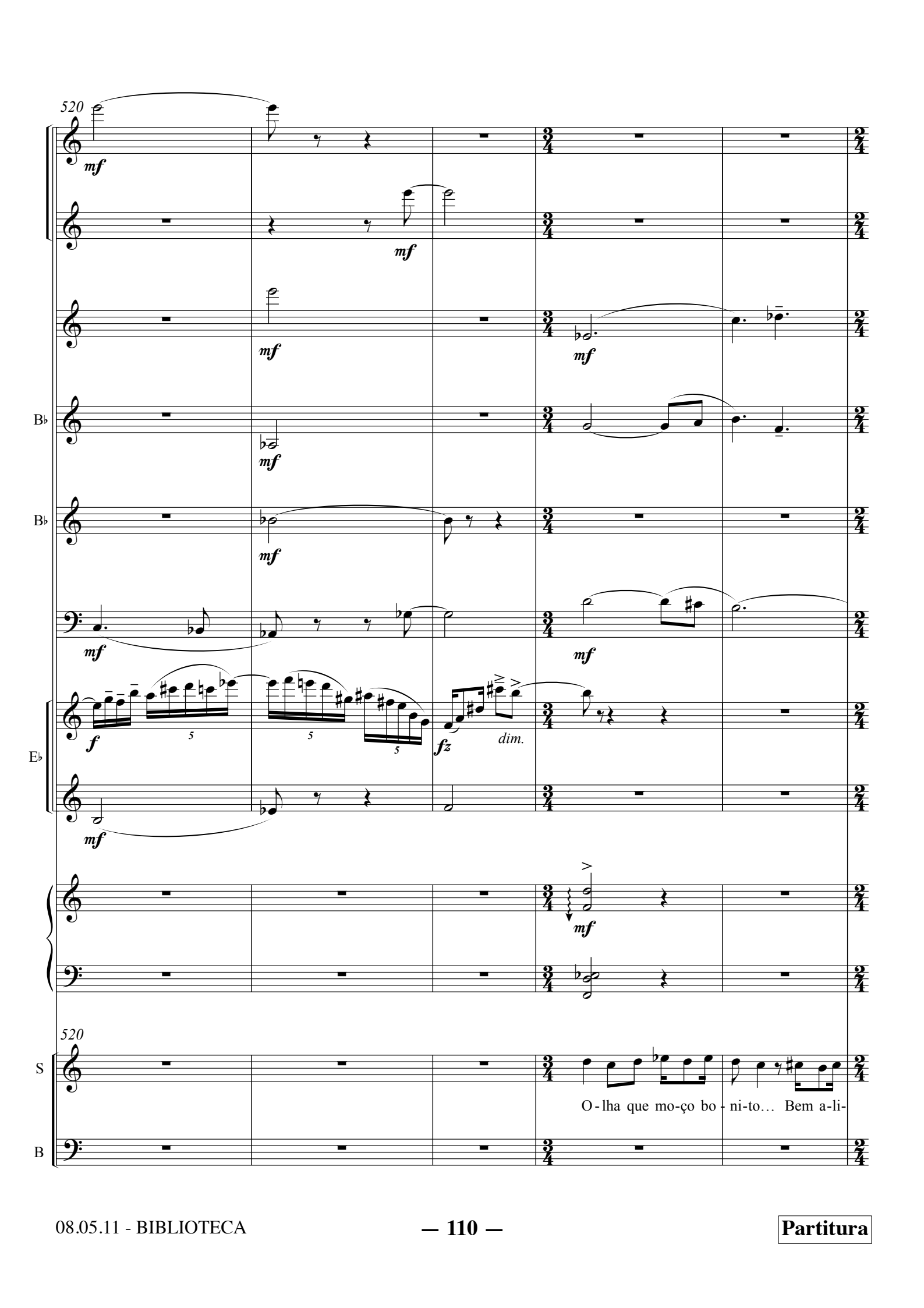

495
B♭
B♭
E♭
495
S
B

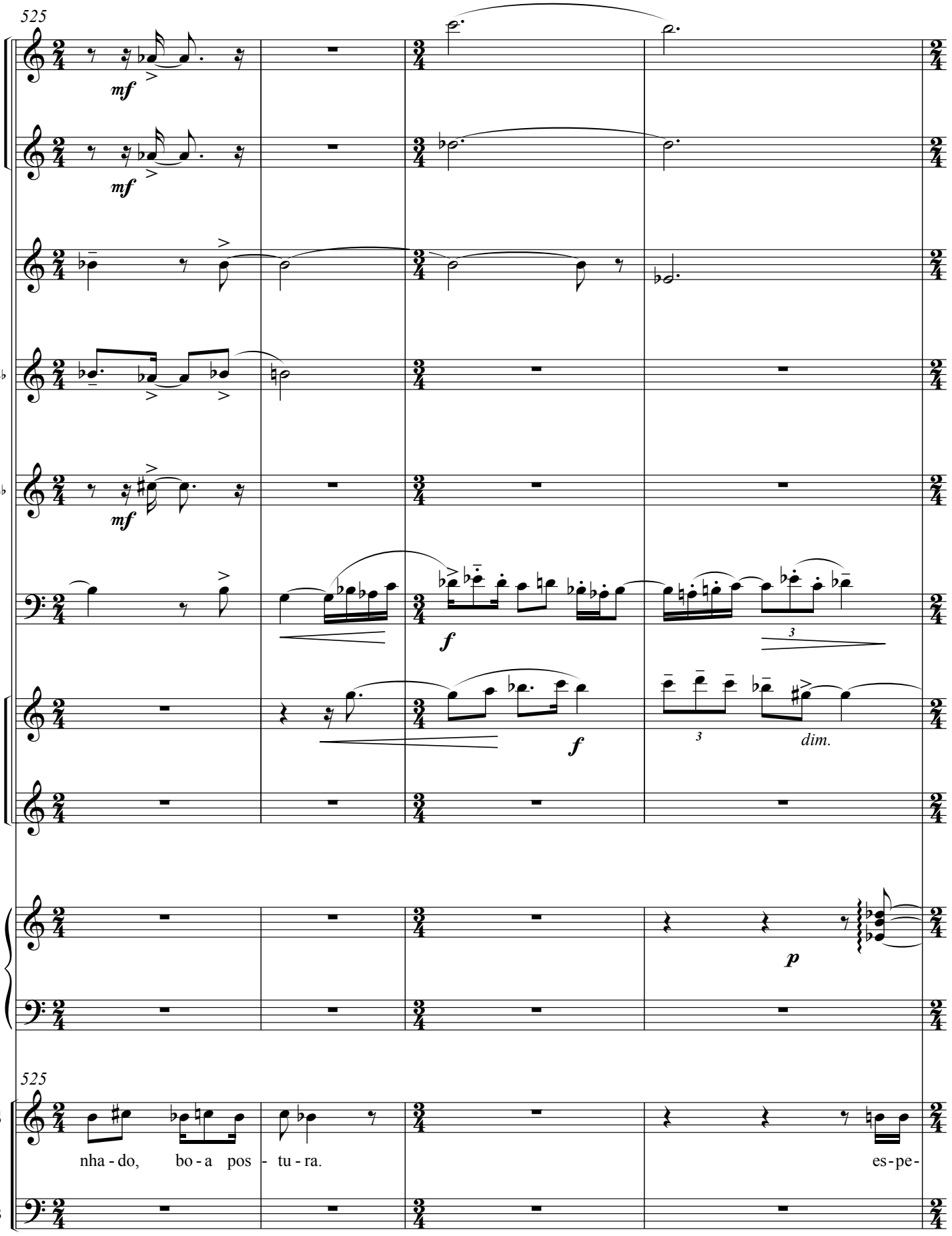

501
B♭
B♭
E♭
501
S
O - lha que mo-ço bo-
B

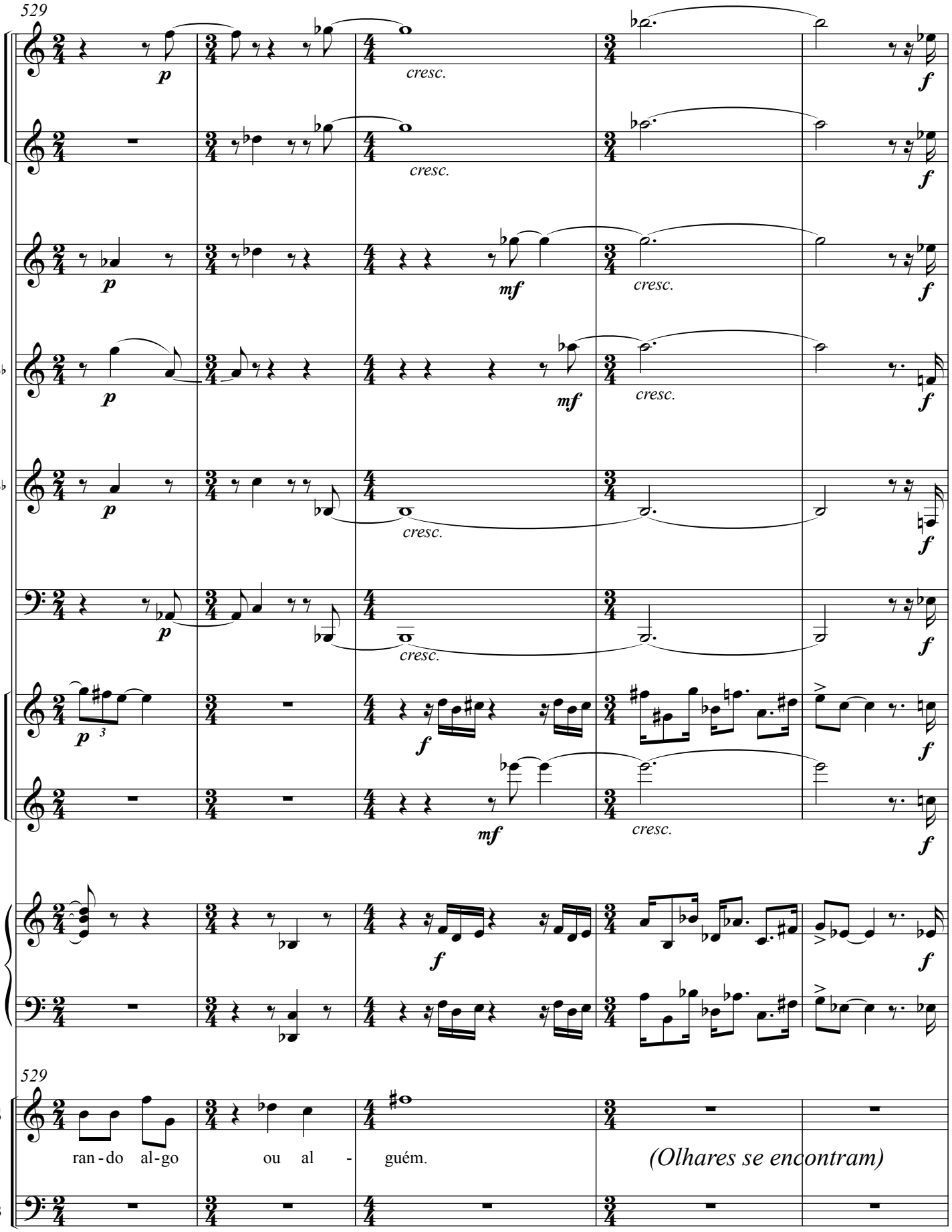

506
B♭
B♭
E♭
506
S
B
ni-to… A - pos-to qu'e-le tem mi-lhões de to - las pre-ten - den-tes a-foi-tas

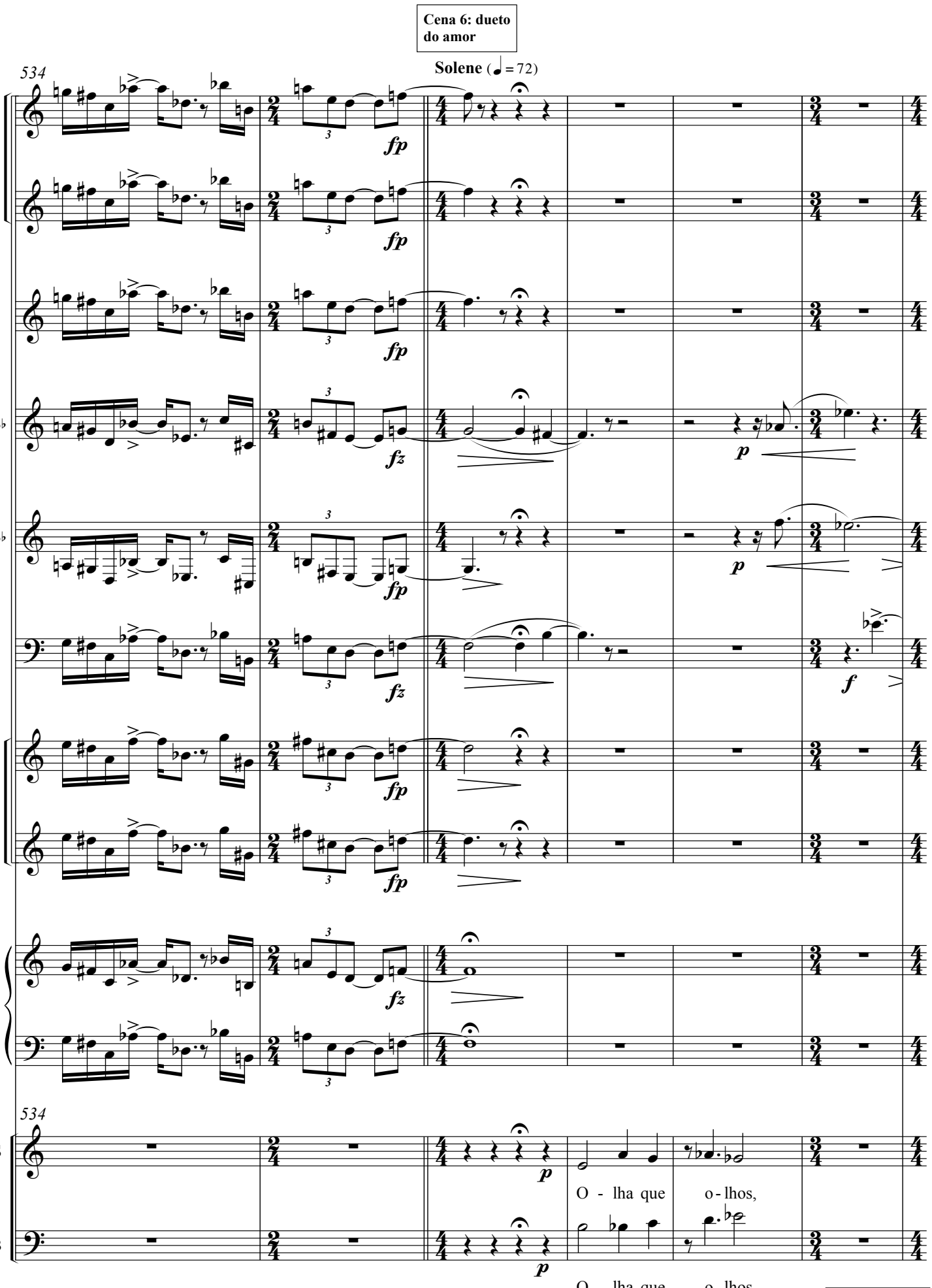

511
B♭
B♭
E♭
511
S
B

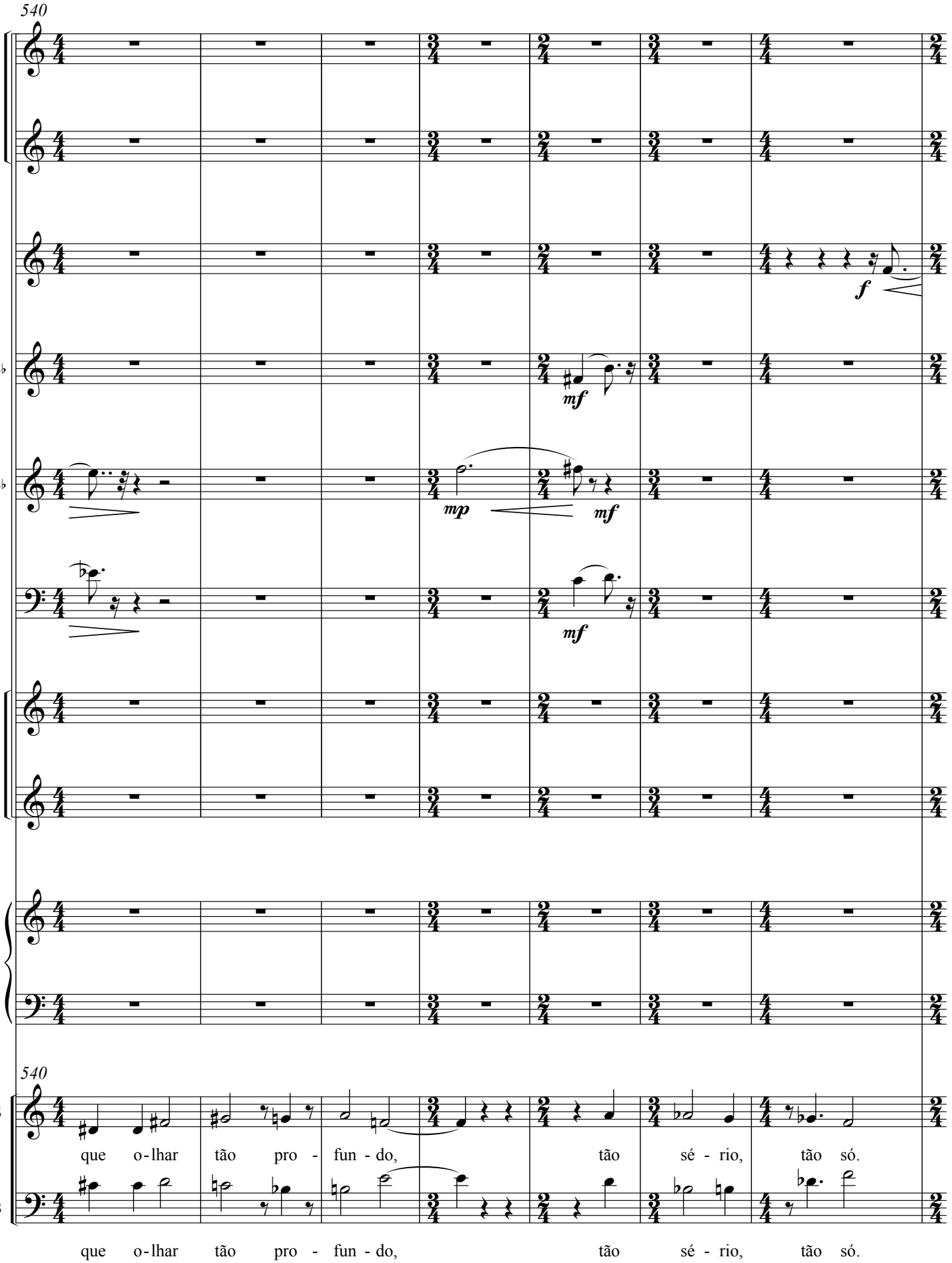

515
B♭
B♭
E♭
515
S
B
Se bem que e - l'es - tá so - zi - nho so-li - tá - rio.

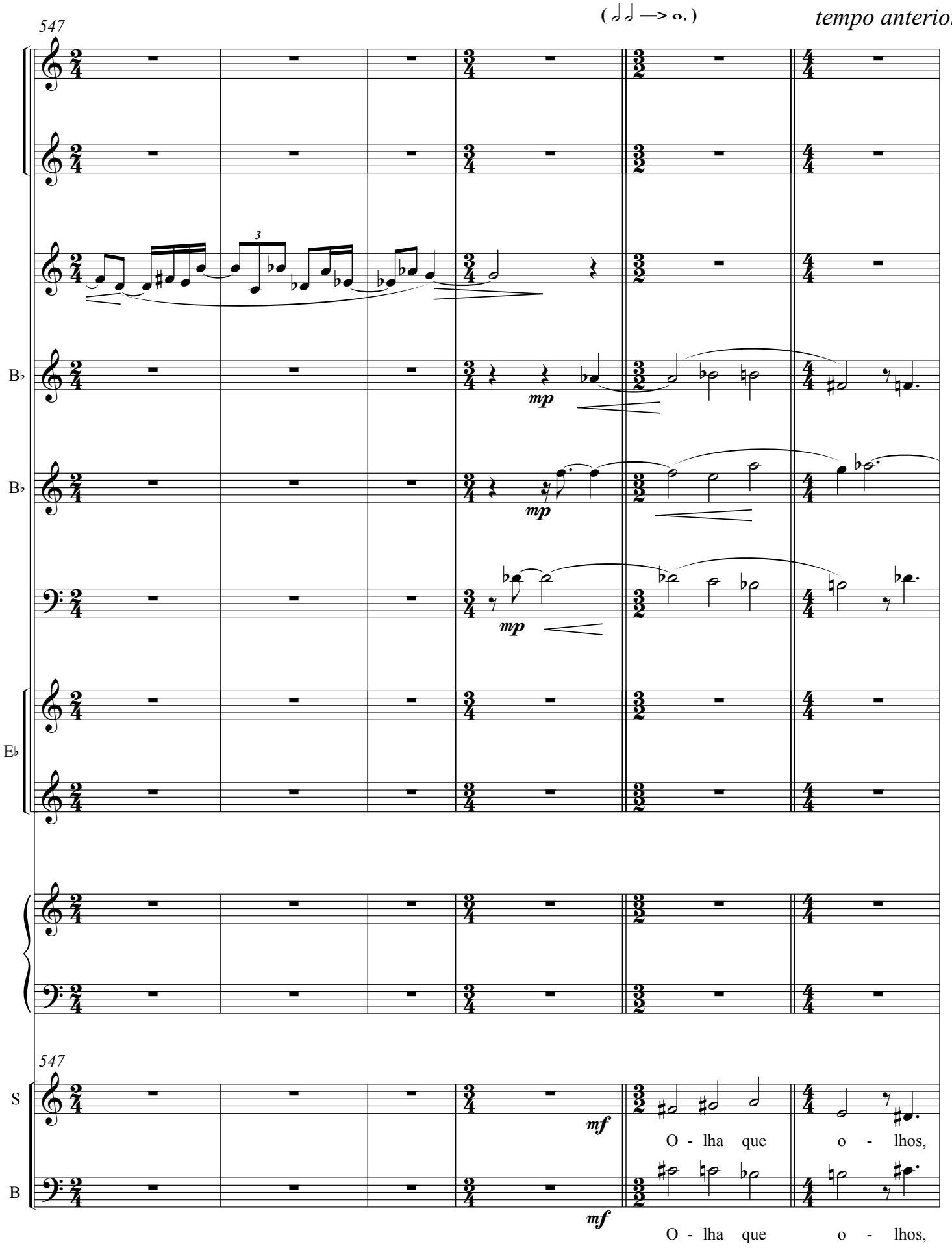

520
mf
mf
mf
mf
B♭
mf
B♭
mf
mf
mf
E♭
f
fz
dim.
mf
mf
520
S
O - lha que mo-ço bo - ni-to… Bem a-li-
B

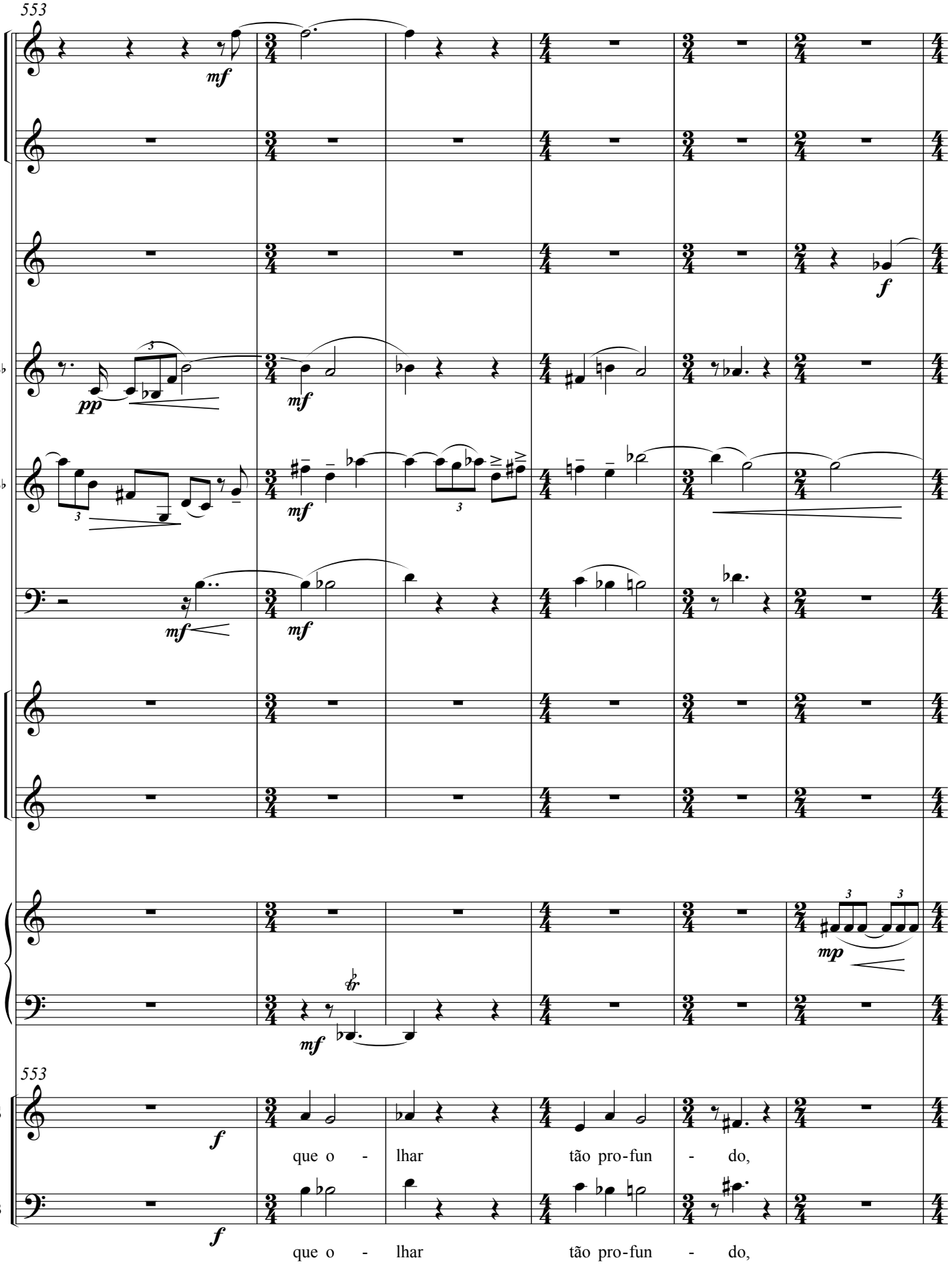

525
mf
mf
B♭
B♭
mf
f
f
dim.
E♭
p
525
S
B
nha - do, bo - a pos - tu - ra.
es - pe -

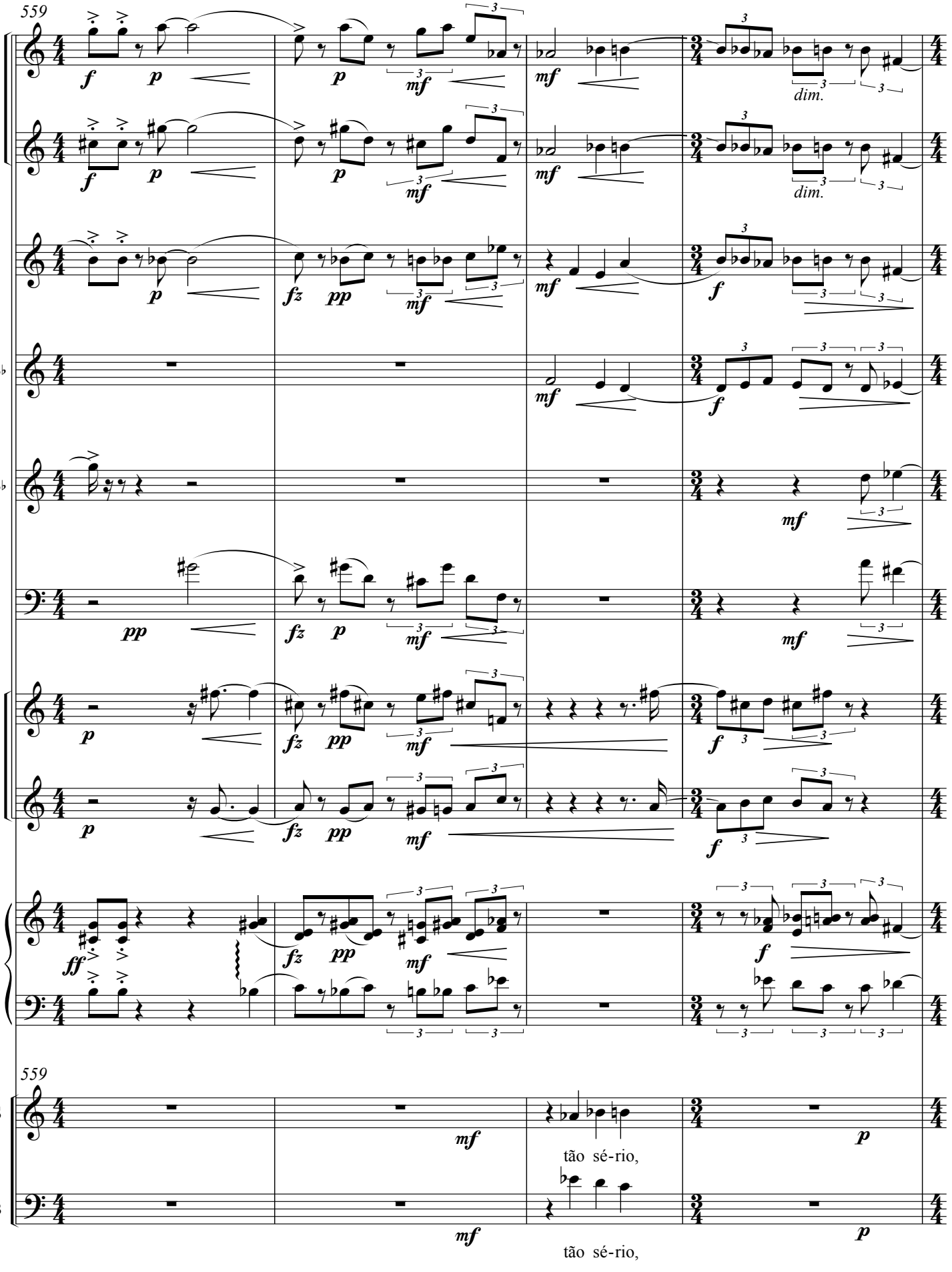

529
cresc.
B♭
B♭
E♭
529
S
B
ran - do al - go
ou al -
guém.
(Olhares se encontram)

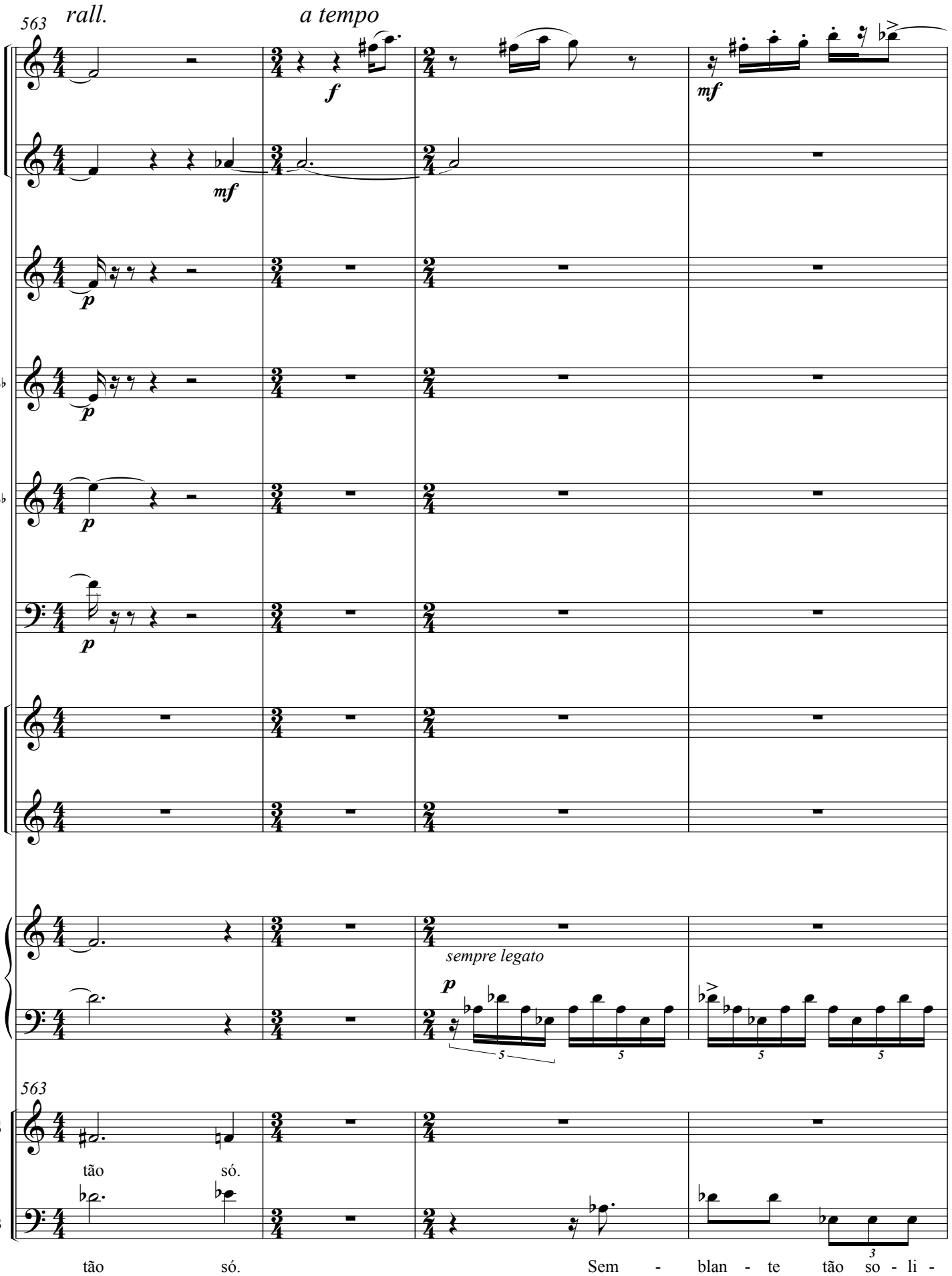

Cena 6: dueto do amor
Solene (♩ = 72)
534
B♭
B♭
E♭
534
S
B
fp
fz
p
f
O - lha que o - lhos,
O - lha que o - lhos,

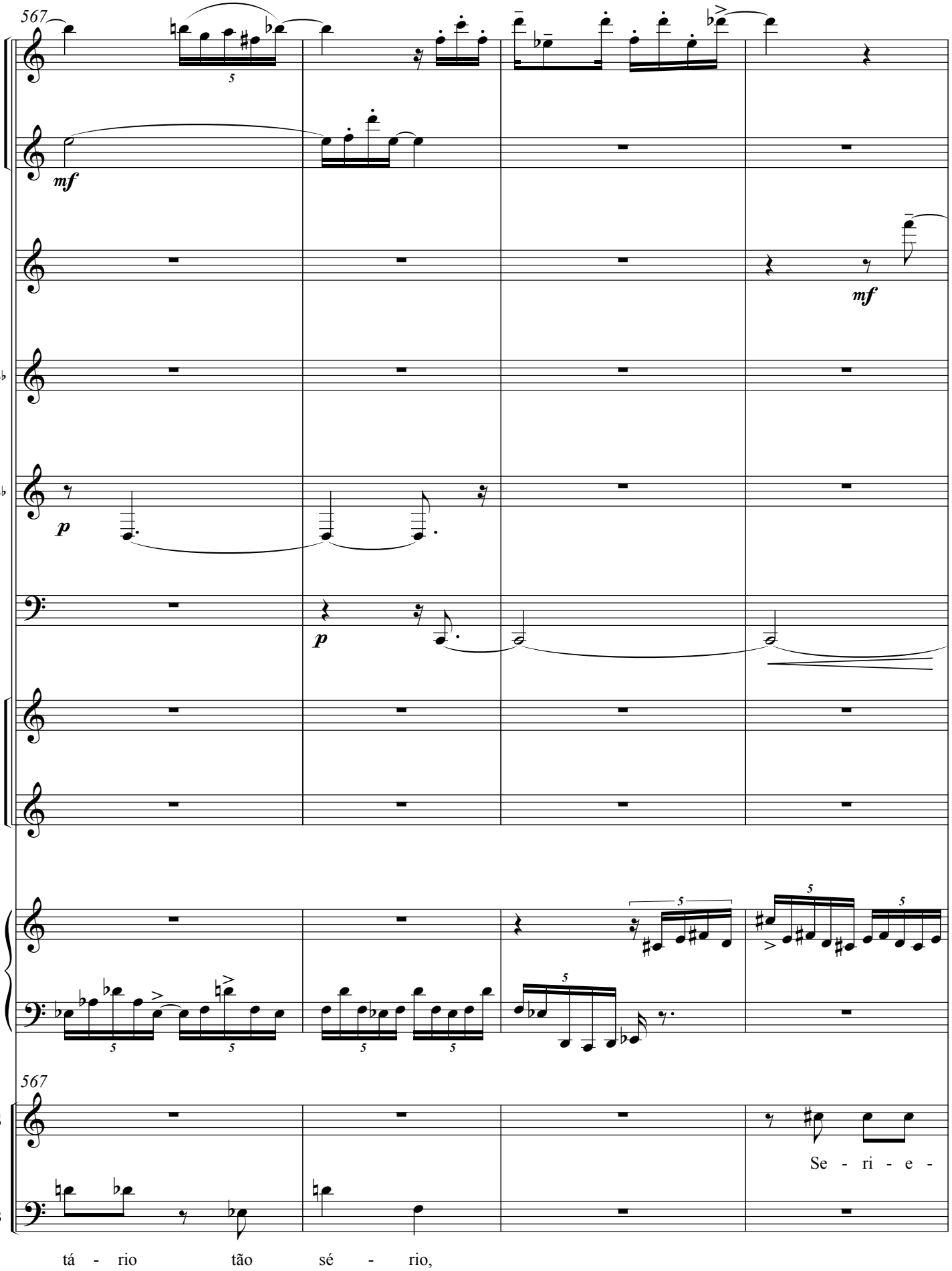

540
B♭
B♭
E♭
f
mf
mp
mf
mf
540
S
B
que o-lhar tão pro - fun - do, tão sé - rio, tão só.
que o-lhar tão pro - fun - do, tão sé - rio, tão só.

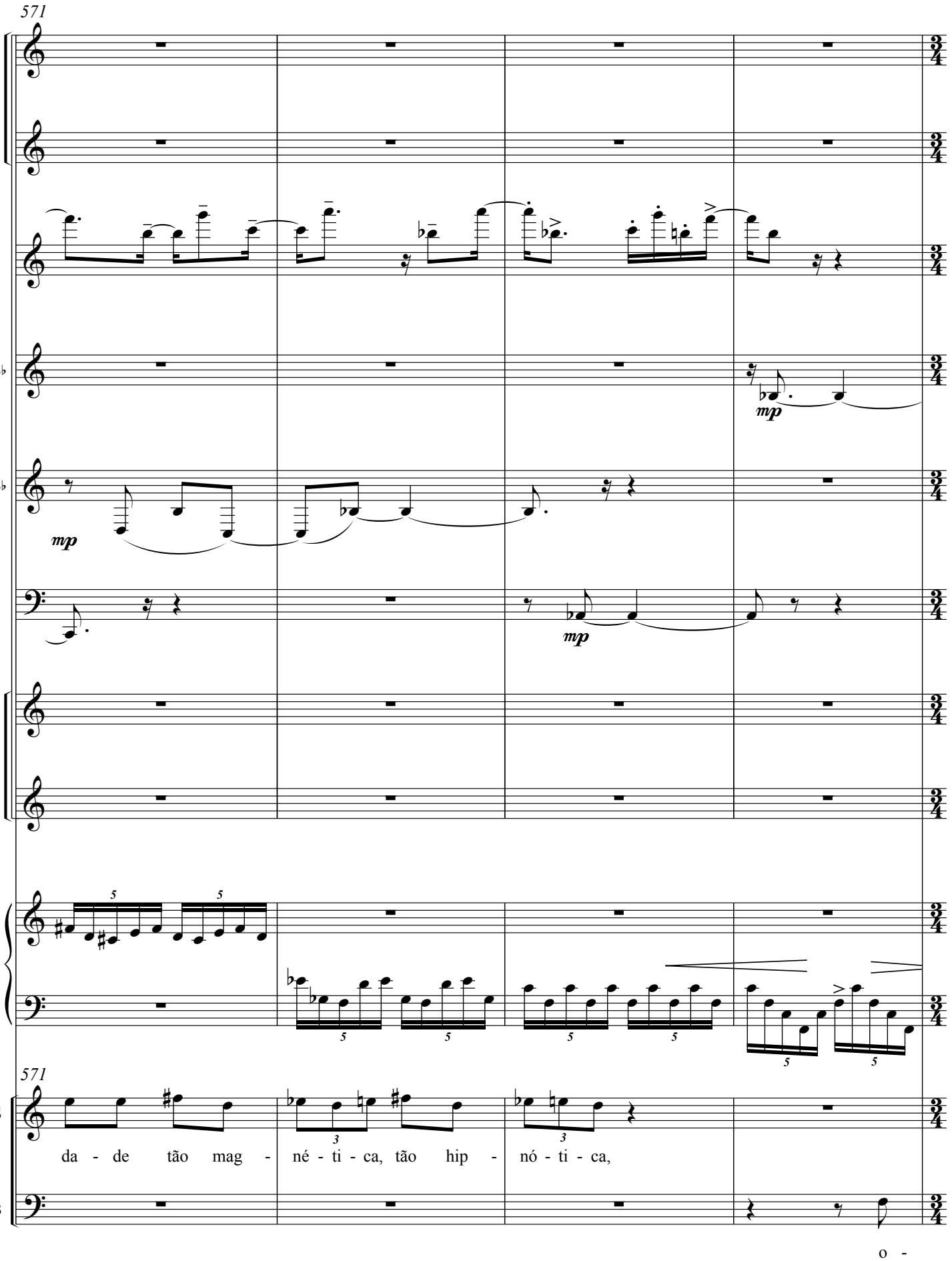

(♩♩ —> 𝅗𝅥.)
tempo anterior
547
3
B♭
mp
B♭
mp
mp
E♭
547
S
mf
O - lha que o - lhos,
B
mf
O - lha que o - lhos,

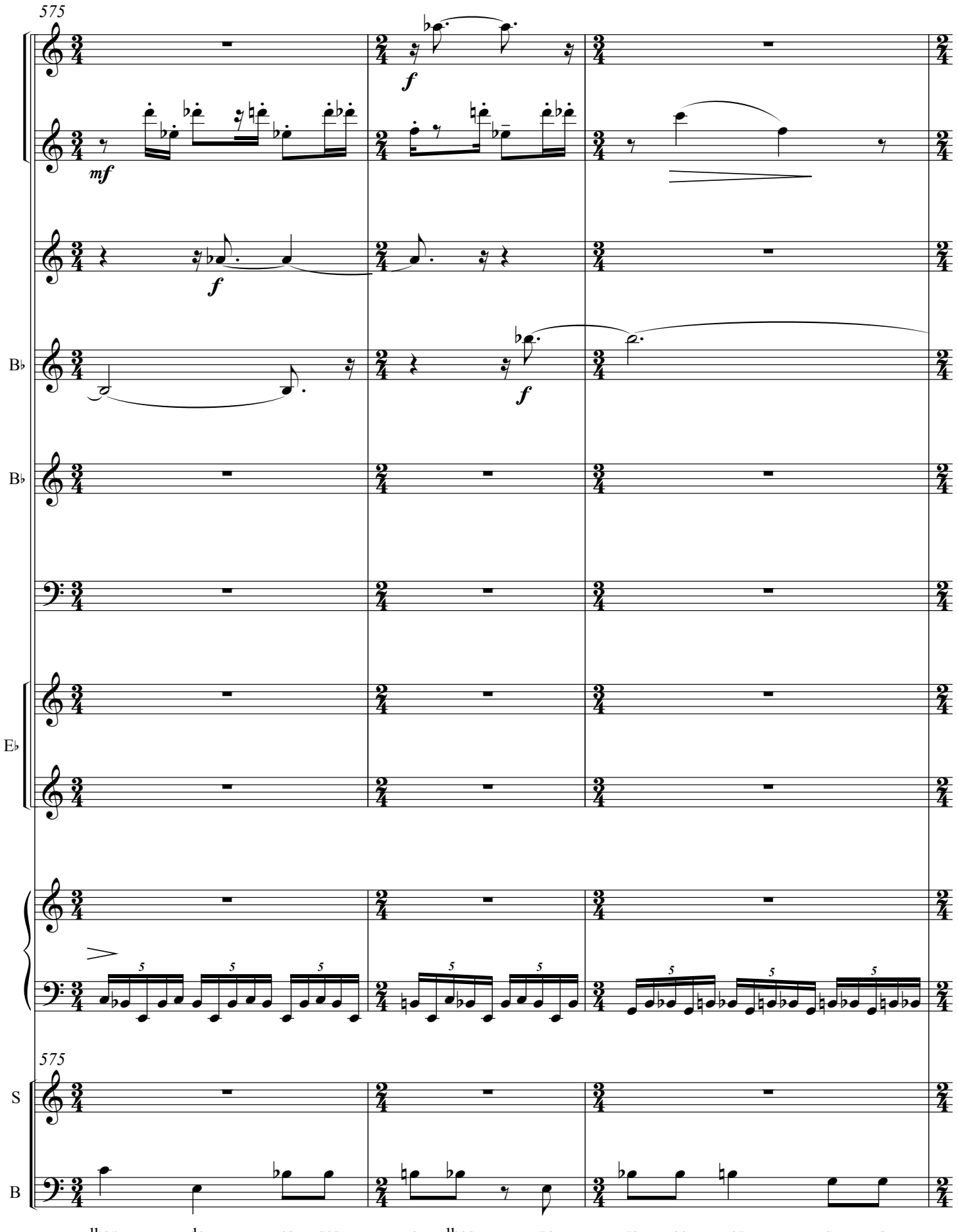

553
mf
f
B♭
pp
mf
B♭
mf
mf
E♭
mf
mp
553
S
f
que o - lhar tão pro-fun - do,
B
f
que o - lhar tão pro-fun - do,

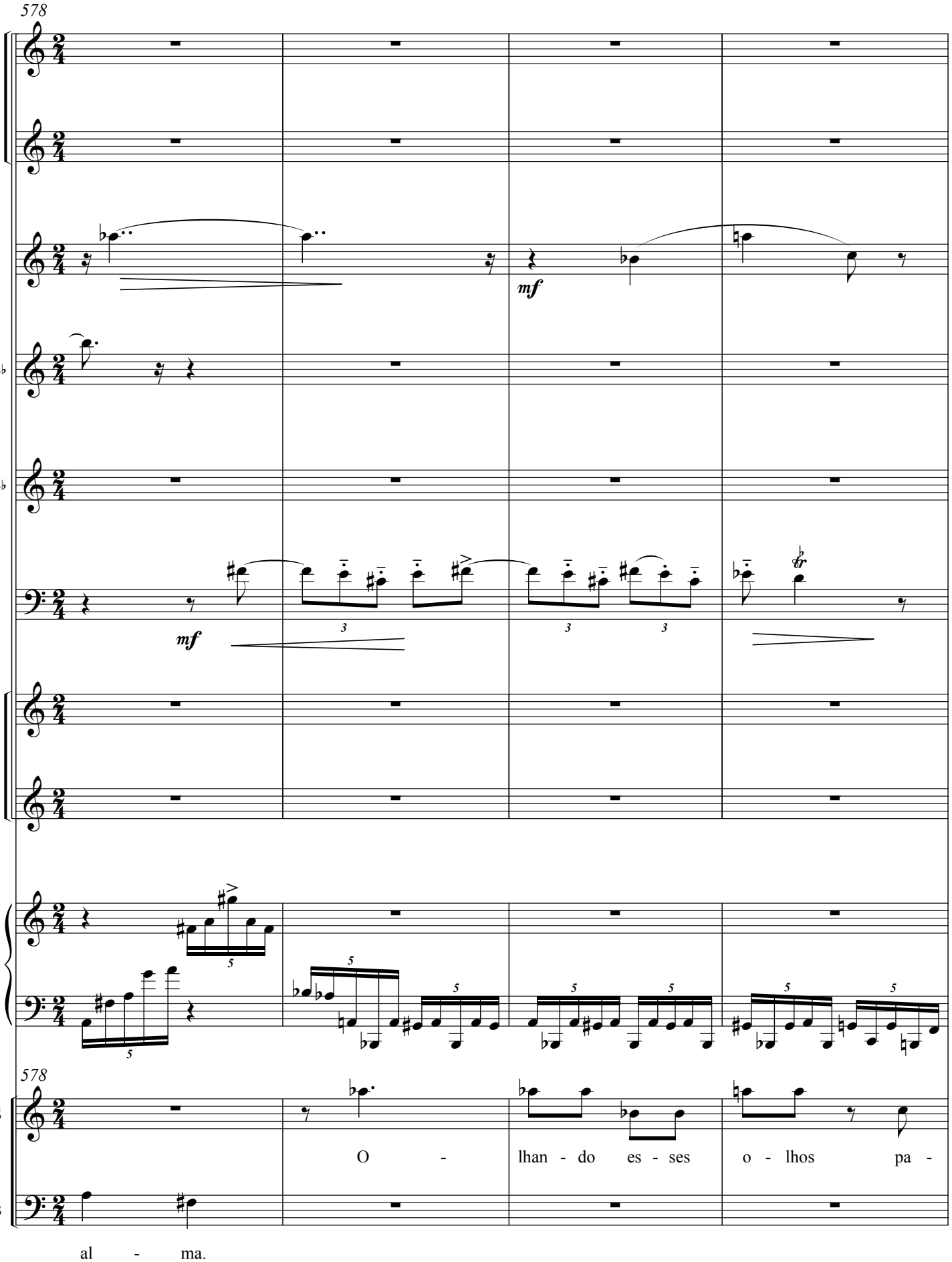

559
dim.
dim.
B♭
B♭
E♭
559
S
B
tão sé-rio,
tão sé-rio,

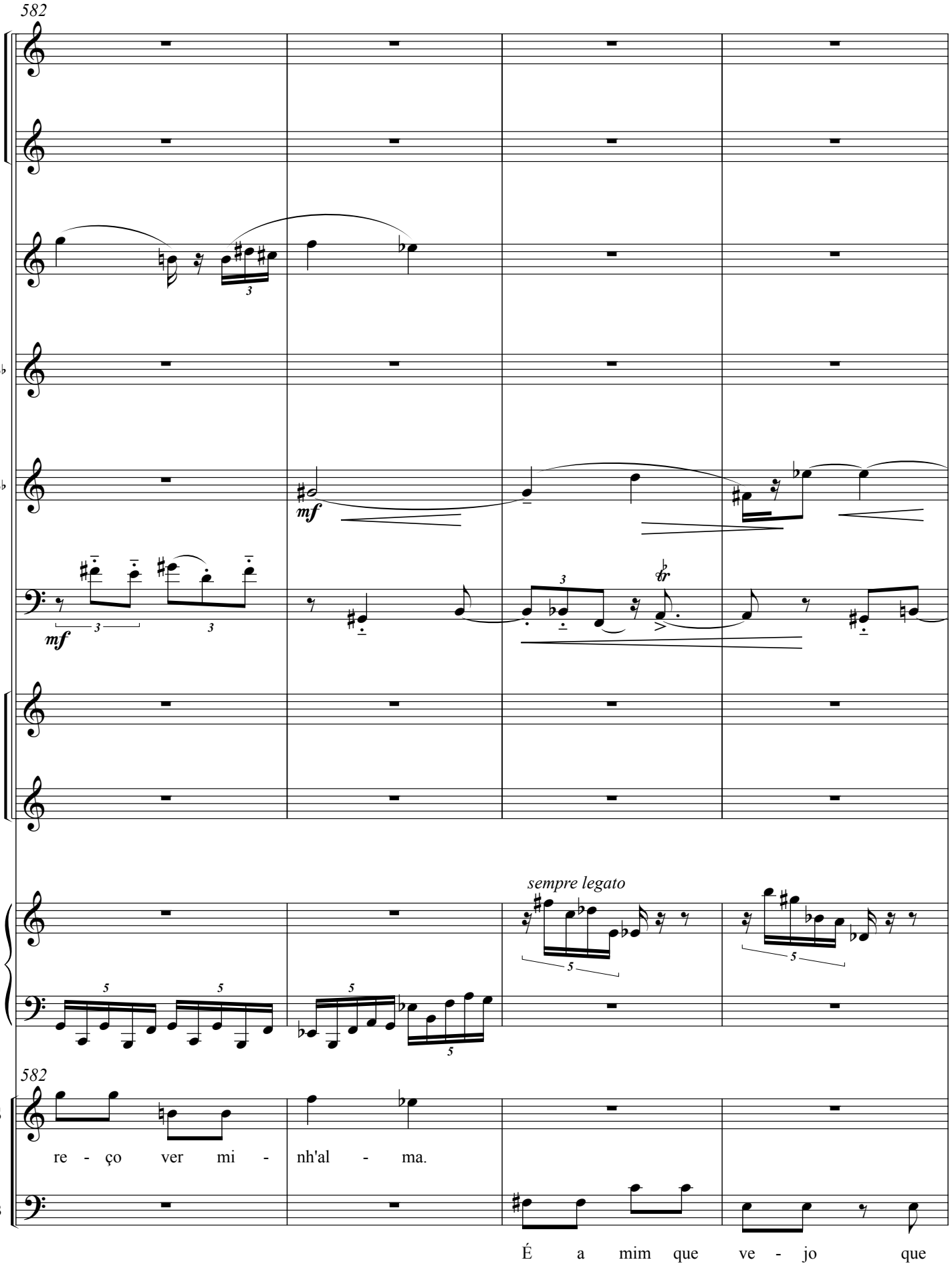

563
rall.
a tempo
f
mf
mf
p
p
p
p
B♭
B♭
E♭
sempre legato
p
5
5
5
5
563
S
B
tão só.
tão só.
Sem - blan - te tão so - li -
3

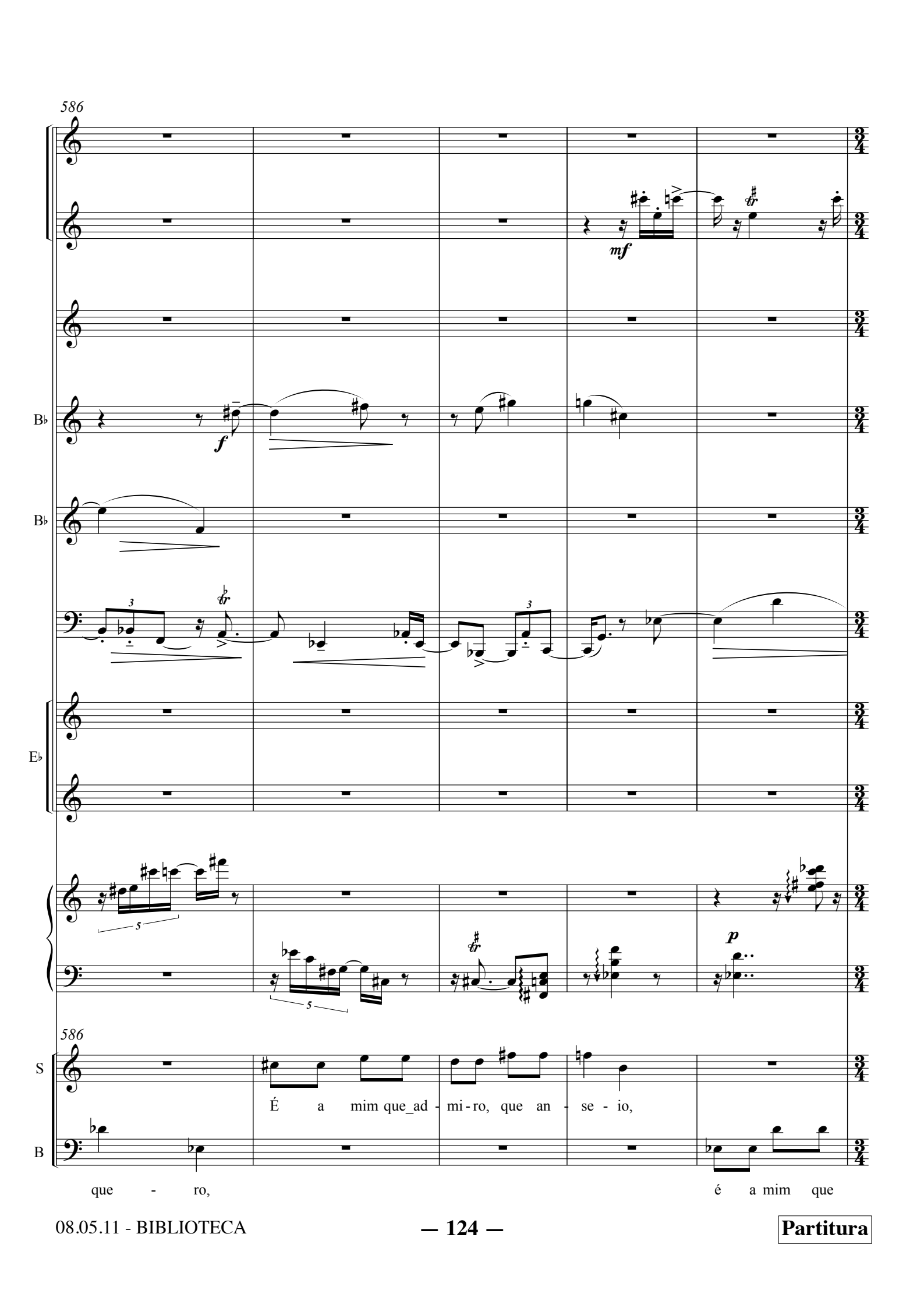

567
mf
mf
B♭
B♭
p
p
E♭
5
567
S
B
Se - ri - e -
tá - rio tão sé - rio,

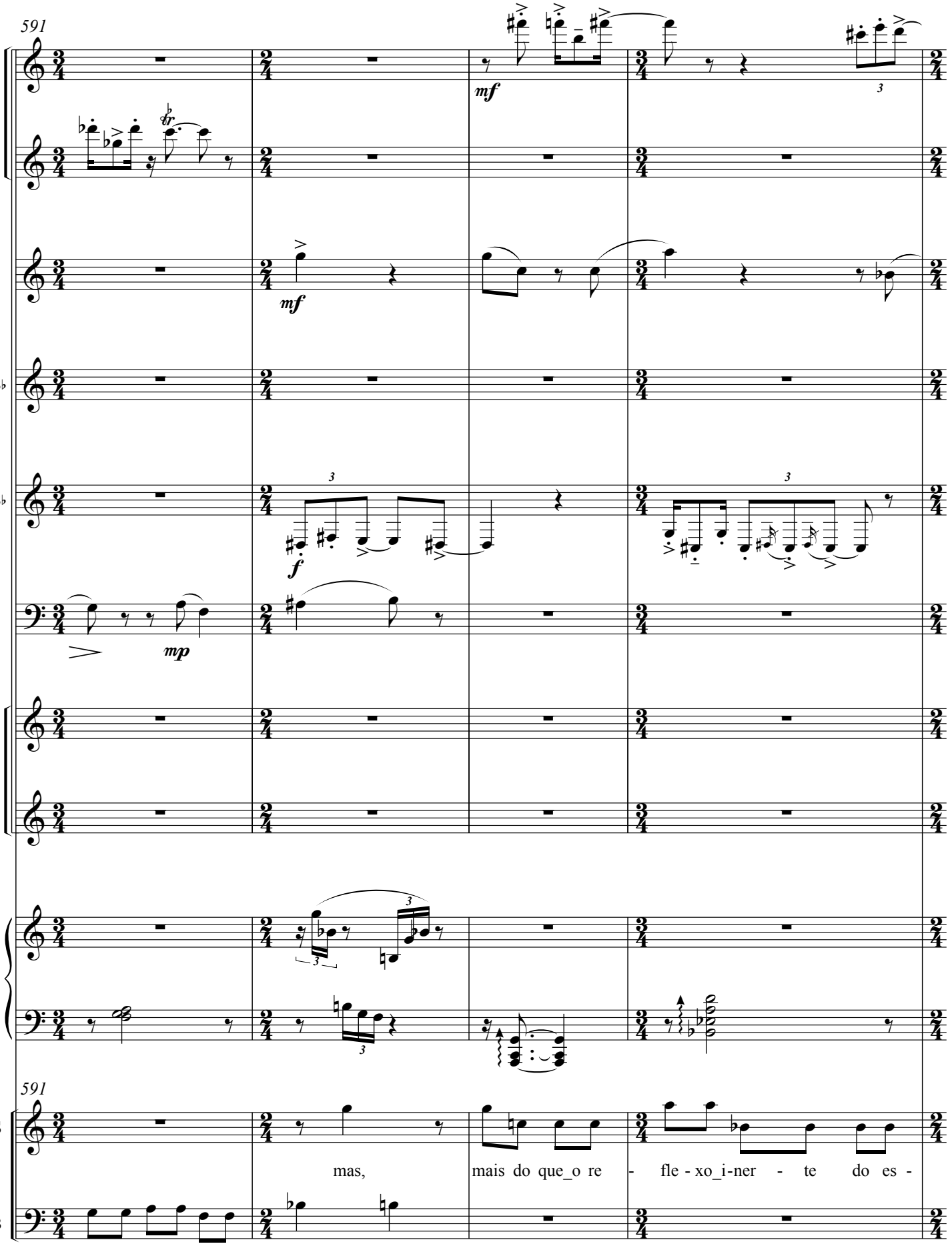

571
B♭
B♭
mp
mp
mp
E♭
571
S
da - de tão mag - né - ti - ca, tão hip - nó - ti - ca,
B
o -

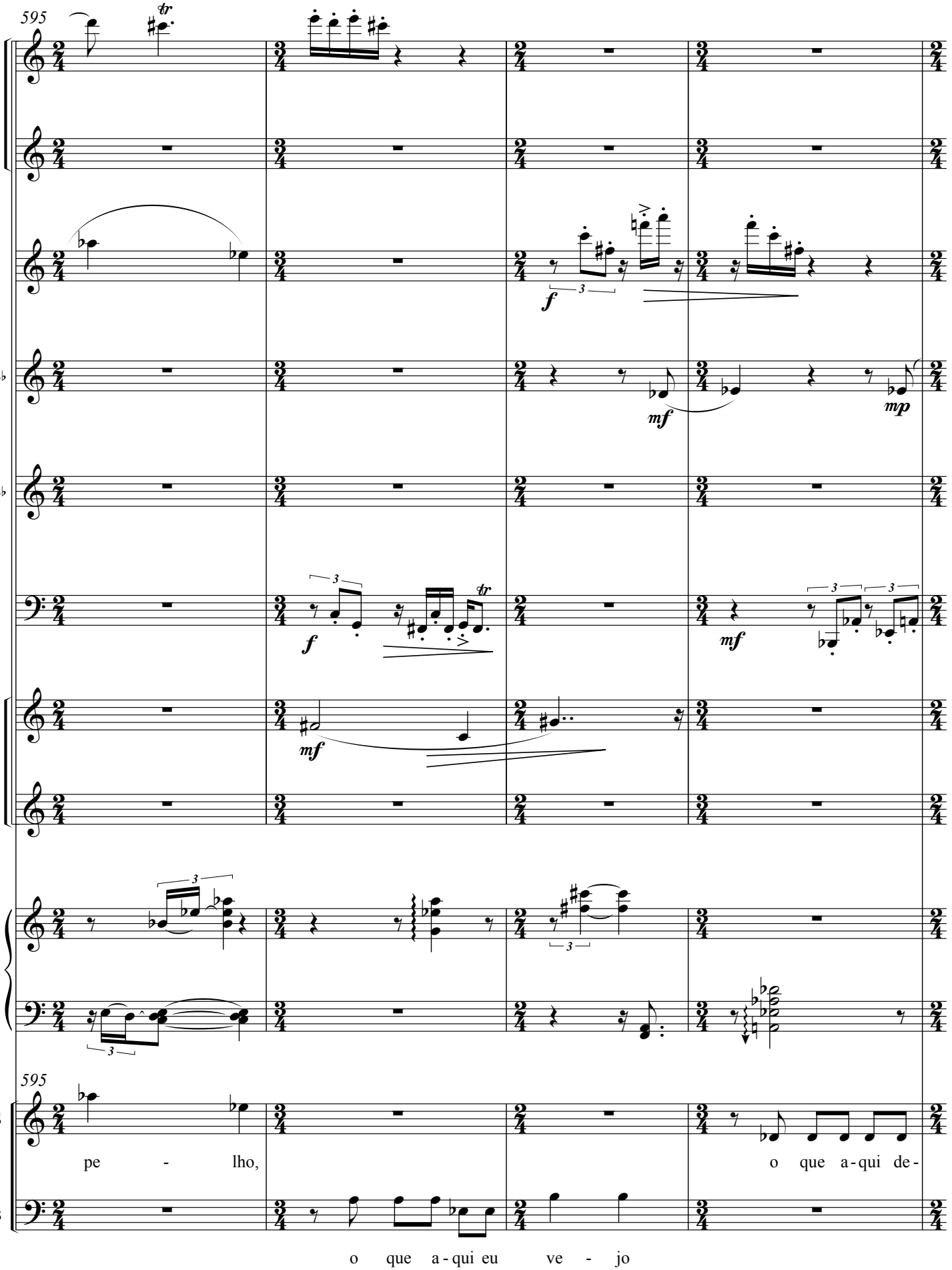

575
B♭
B♭
E♭
575
S
B
lhan - do es - ses o - lhos pa - re - ço ver su - a

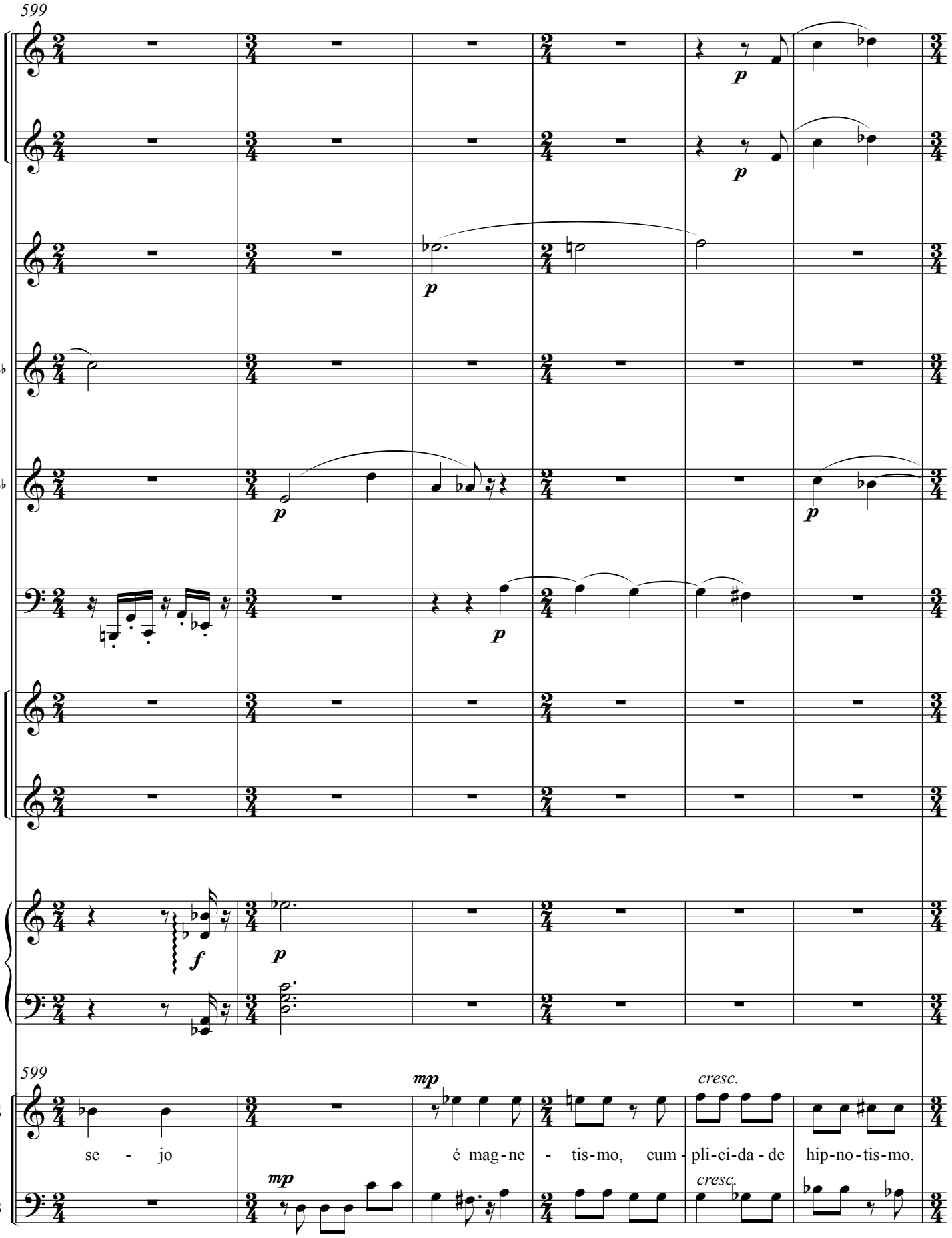

578
B♭
B♭
mf
mf
E♭
578
S
B
O - lhan - do es - ses o - lhos pa -
al - ma.


582
B♭
B♭
mf
mf
E♭
sempre legato
582
S
re - ço ver mi - nh'al - ma.
B
É a mim que ve - jo que


586
mf
f
B♭
B♭
E♭
p
586
S
É a mim que_ad - mi - ro, que an - se - io,
B
que - ro,
é a mim que


591
mf
mf
f
mp
B♭
B♭
E♭
591
S
B
mas,
mais do que_o re - fle - xo_i-ner - te do es -
ve - jo nes-tes o-lhos sé - rios,


595
B♭
B♭
E♭
595
S
B
pe - lho,
o que a-qui de-
o que a-qui eu ve - jo


599
B♭
B♭
E♭
599
S
B
se - jo
é mag-ne - tis-mo, cum - pli-ci-da - de hip-no-tis-mo.
o que a-qui re - fli - to é hip-no-tis-mo; é mag-ne - tis-mo, cum-

605

Andante (♩ = 60)

B♭

mf

mp *cresc.*

B♭

mf *cresc.*

E♭

mp *cresc.*

605

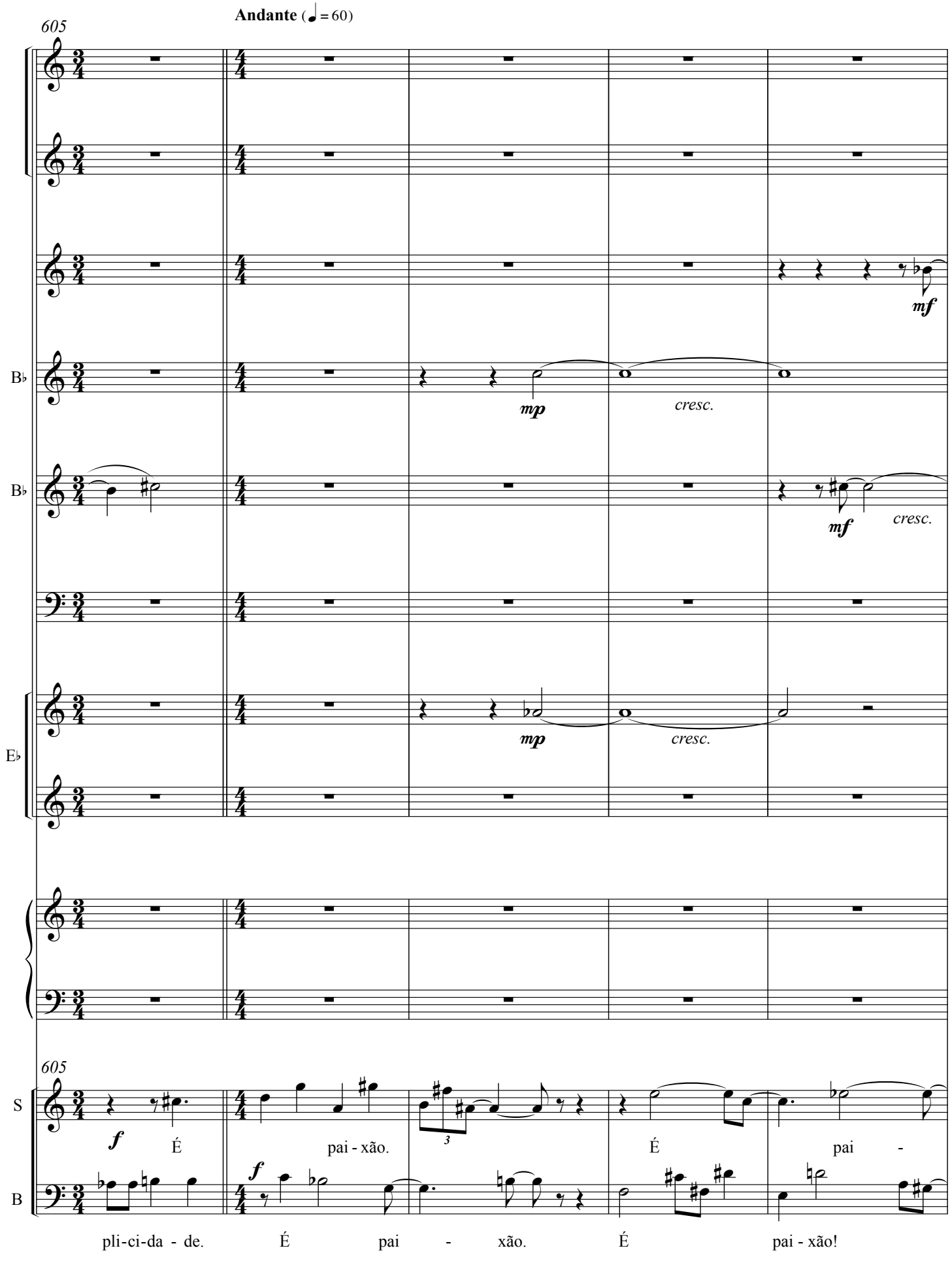
S

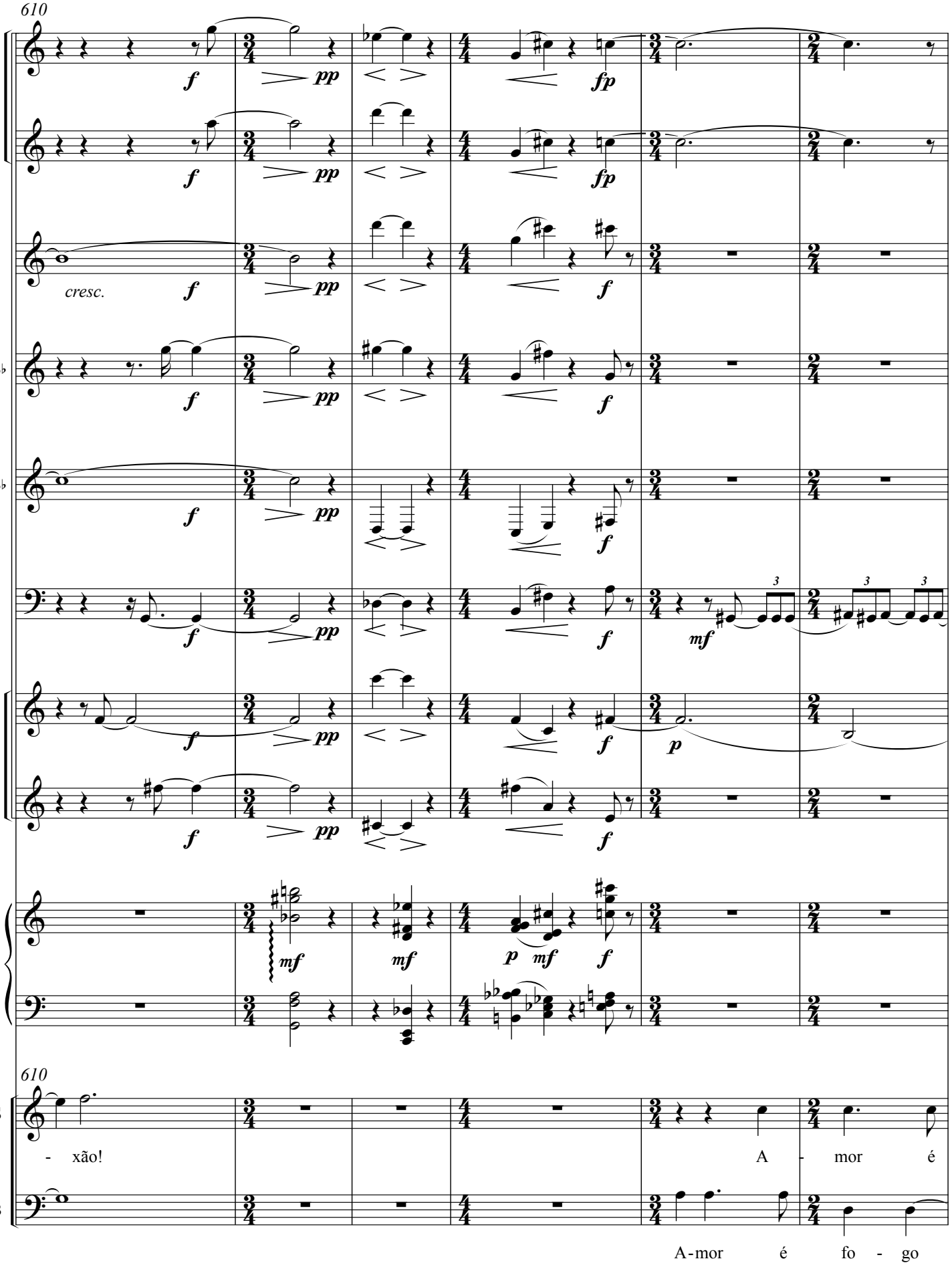
f É pai - xão. É pai -

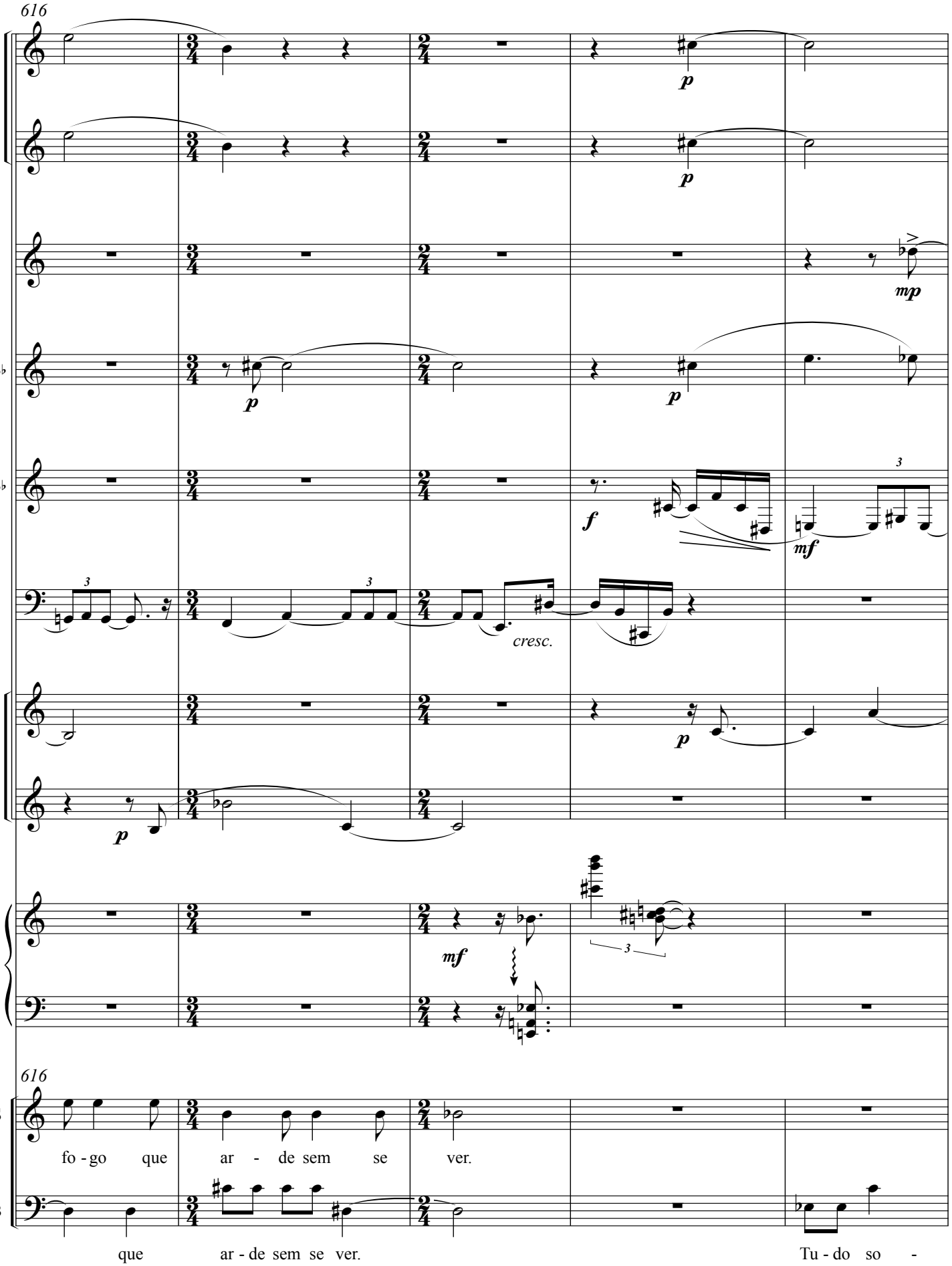
B

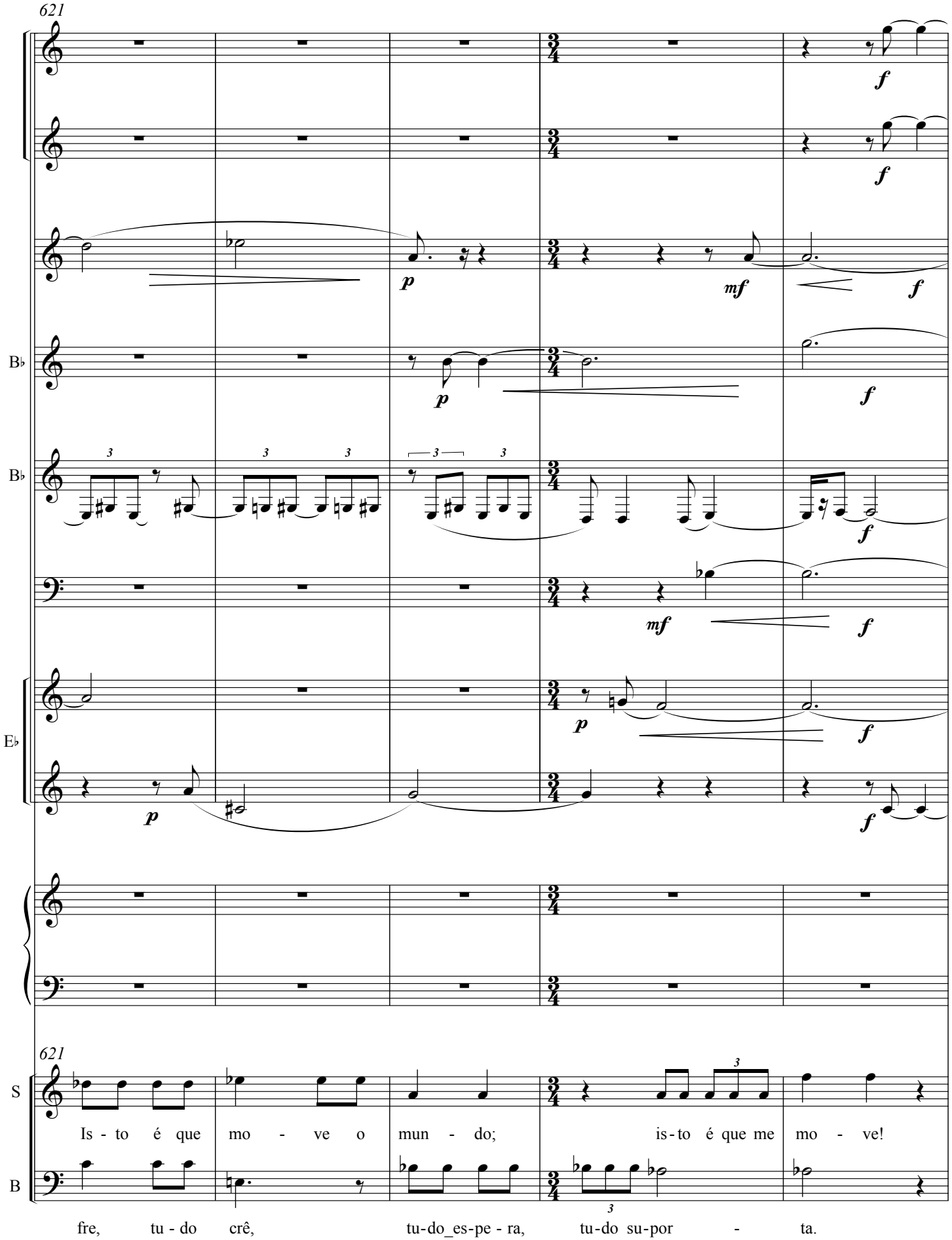
f

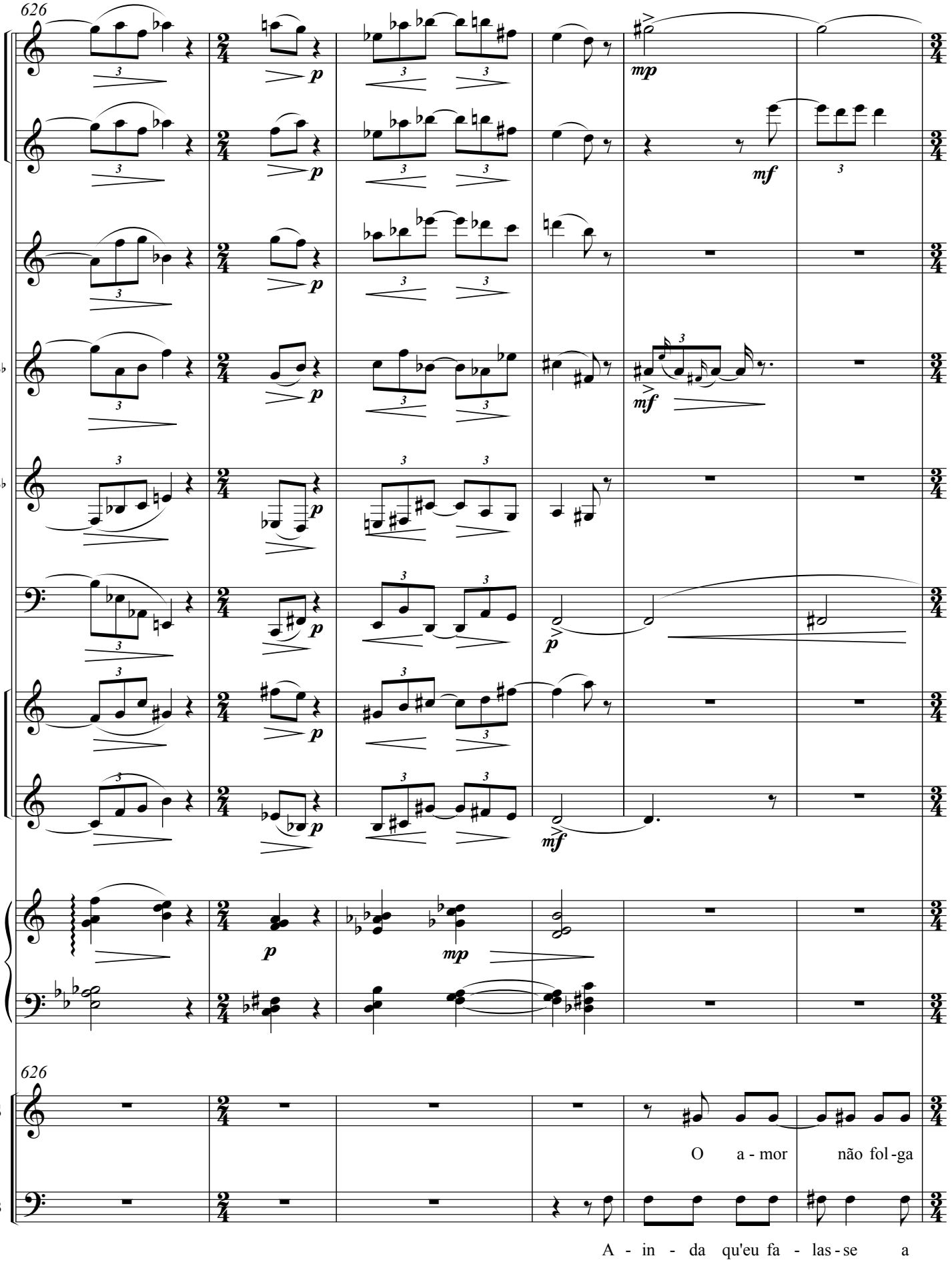
pli-ci-da - de. É pai - xão. É pai - xão!

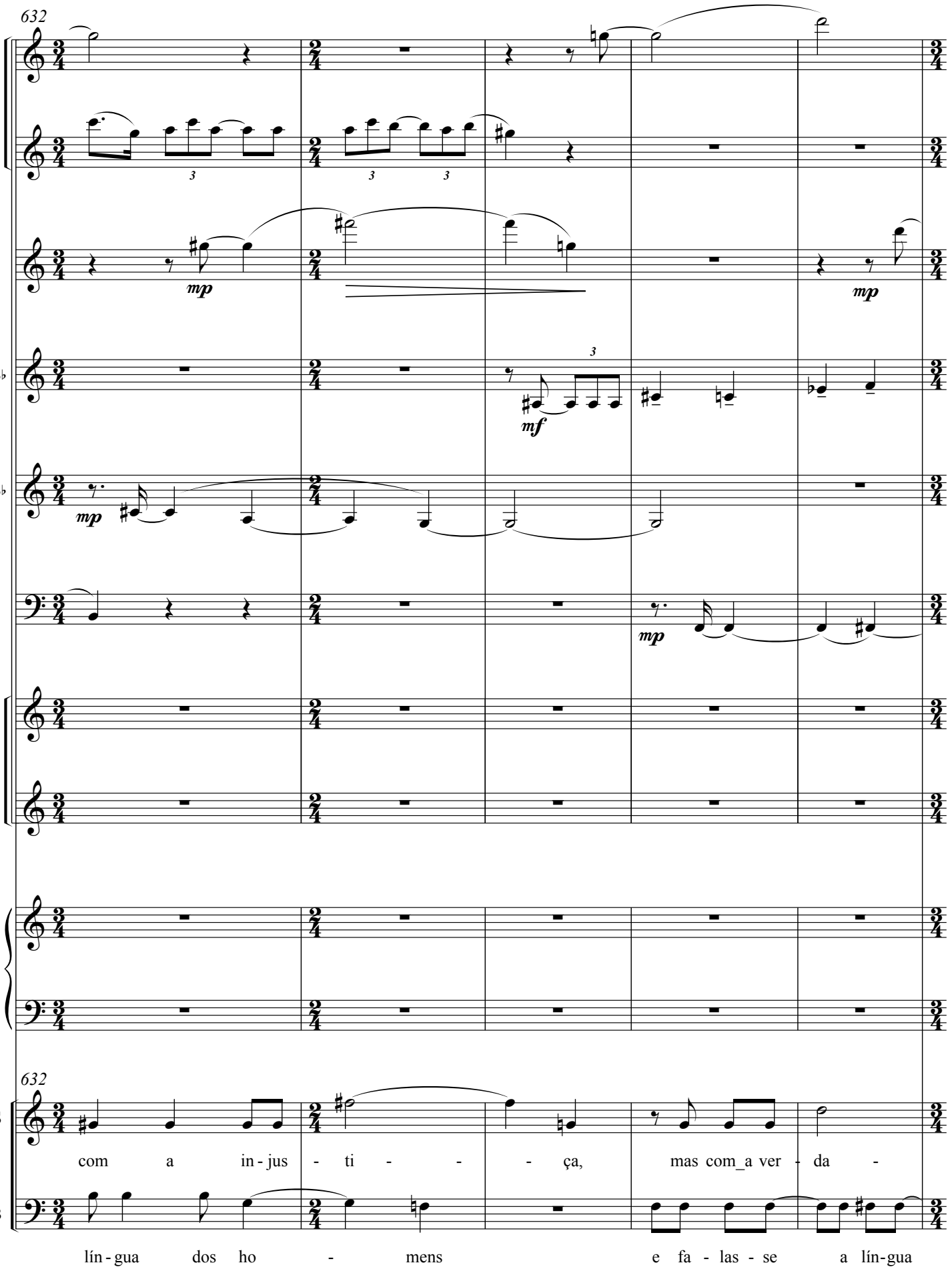


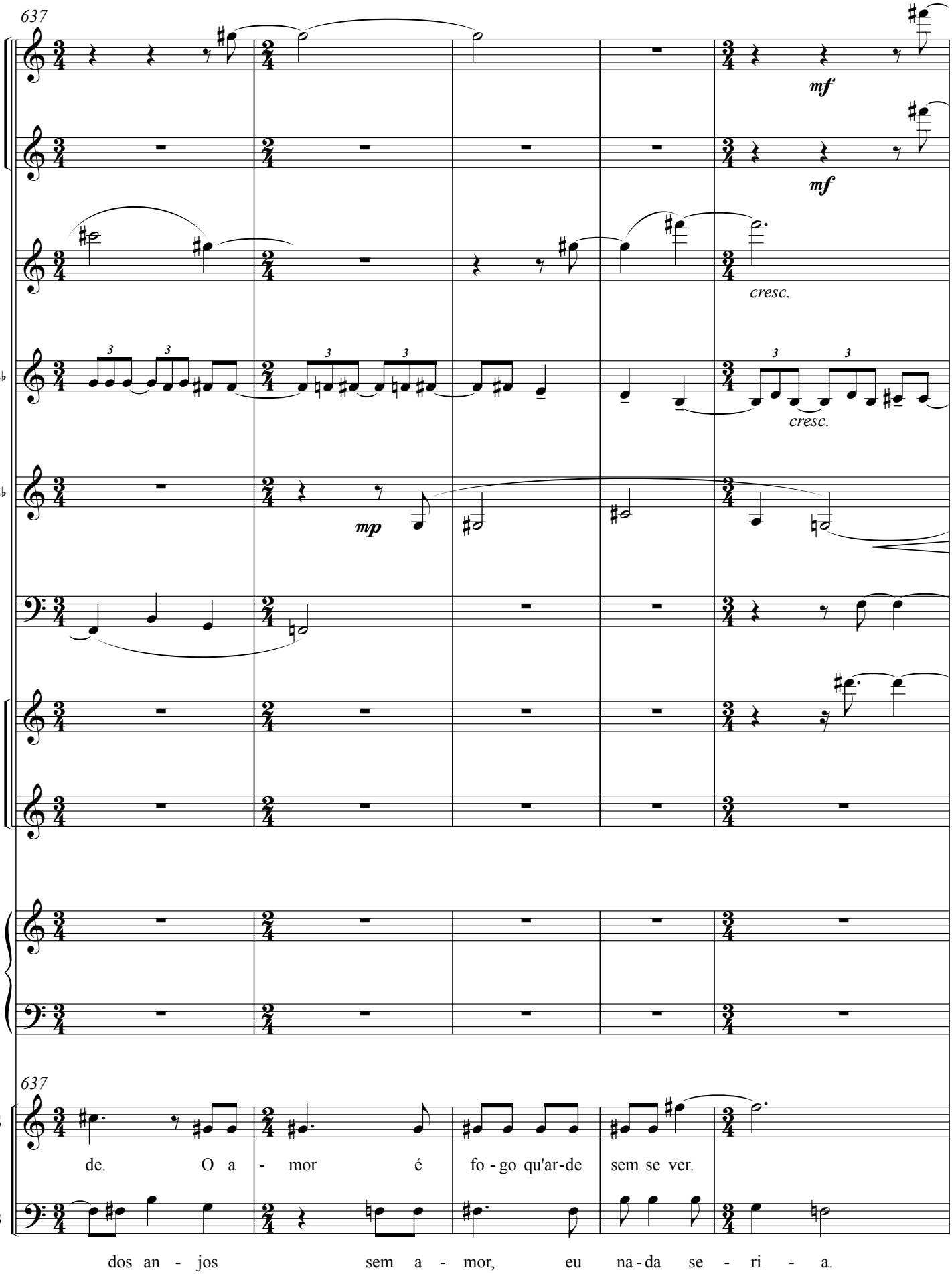

610
cresc.
B♭
B♭
E♭
610
S
- xão!
A - mor é
B
A-mor é fo - go

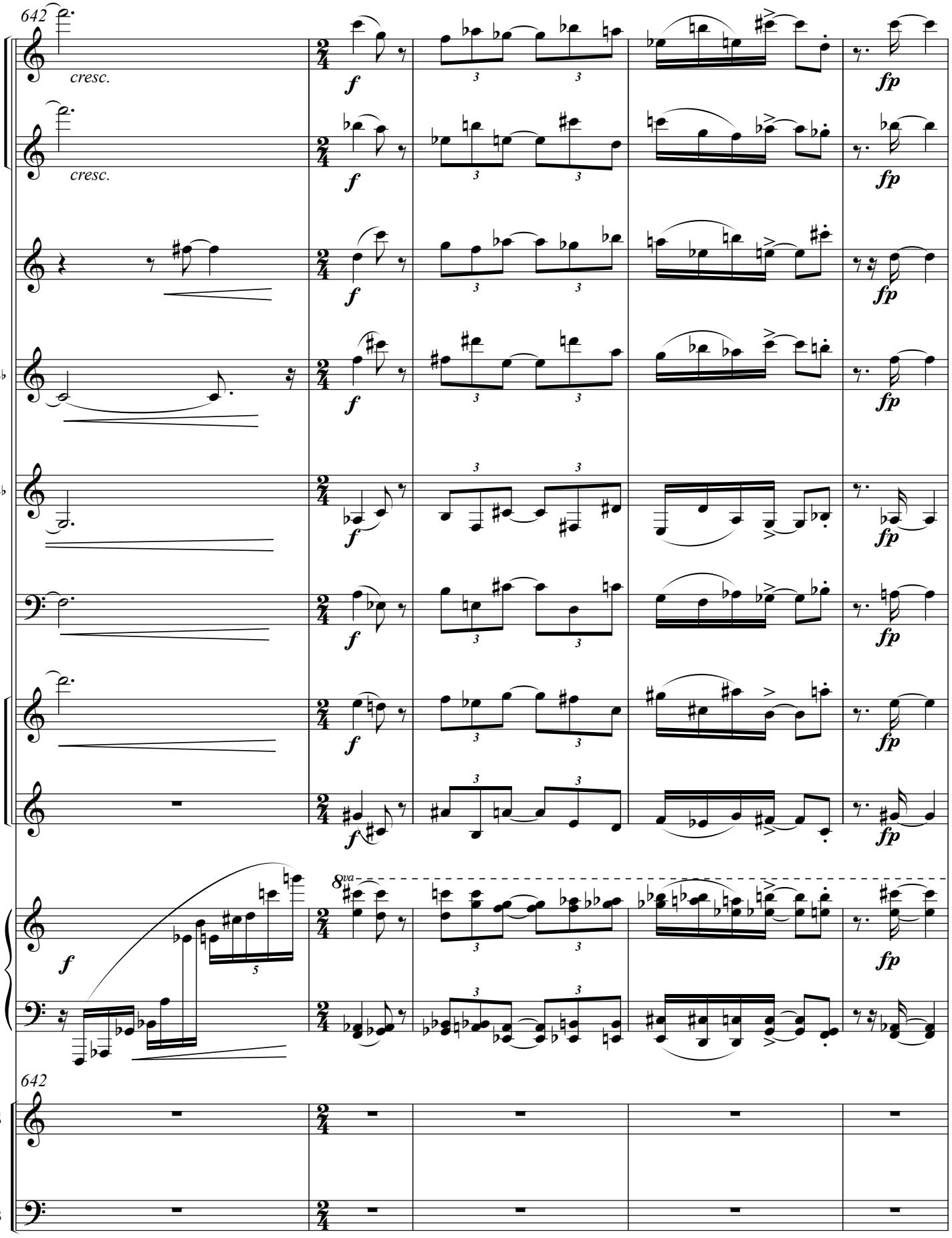

616
B♭
B♭
E♭
616
S
B
fo - go que ar - de sem se ver.
que ar - de sem se ver.
Tu - do so -

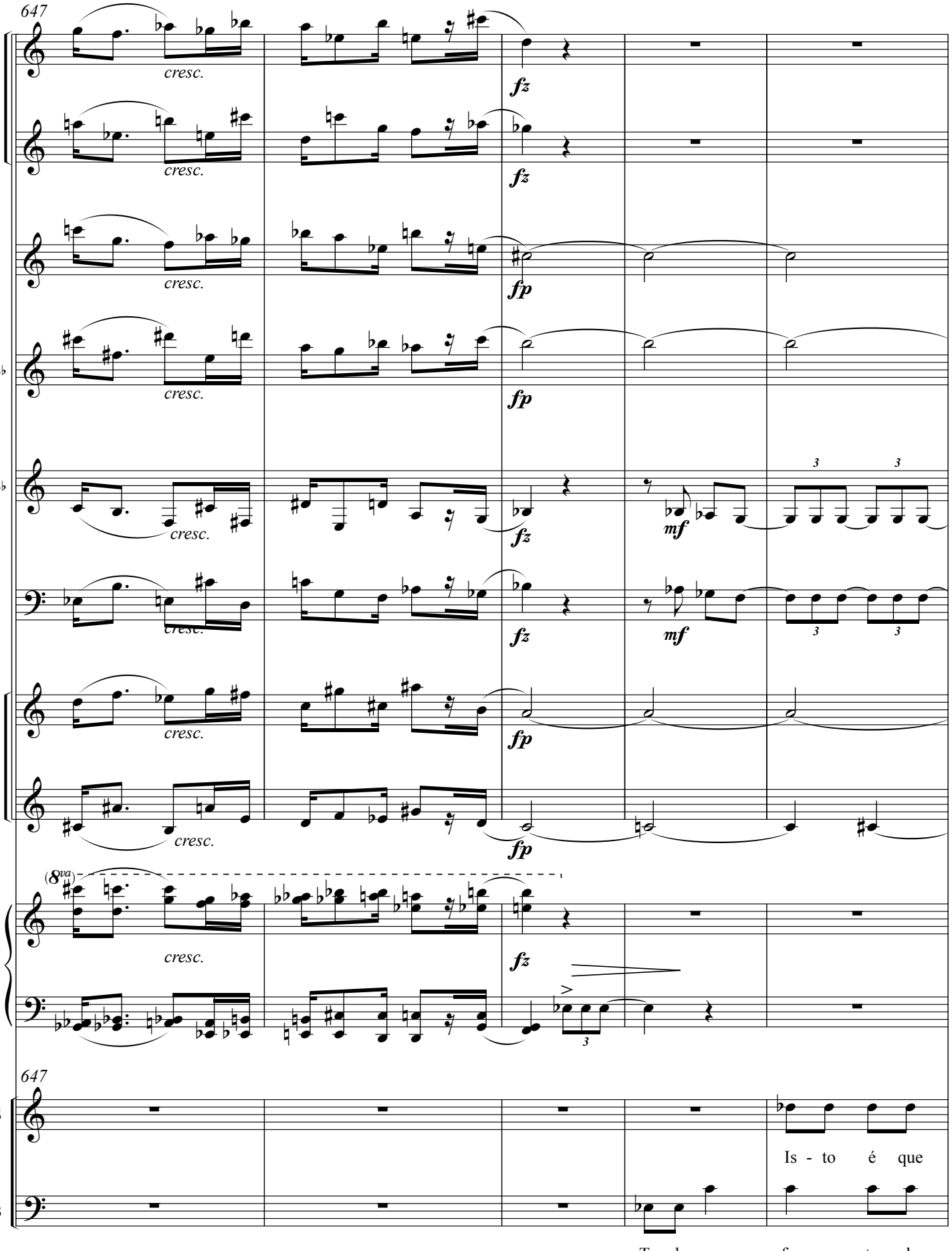

621
B♭
B♭
E♭
621
S
B
Is - to é que mo - ve o mun - do; is-to é que me mo - ve!
fre, tu - do crê, tu-do_es-pe - ra, tu-do su-por - ta.

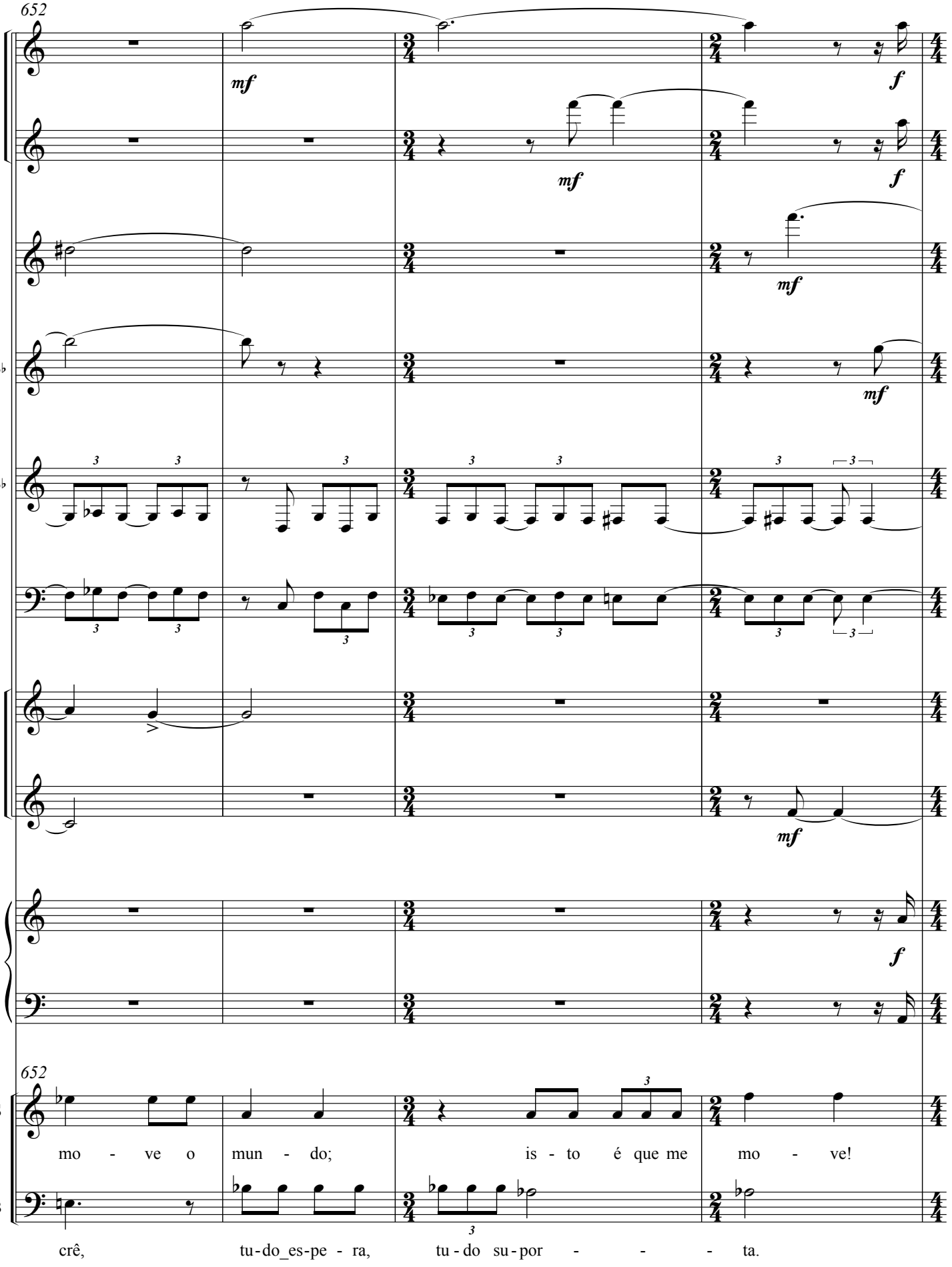

626
B♭
B♭
E♭
626
S
B
O a - mor não fol-ga
A - in - da qu'eu fa - las-se a

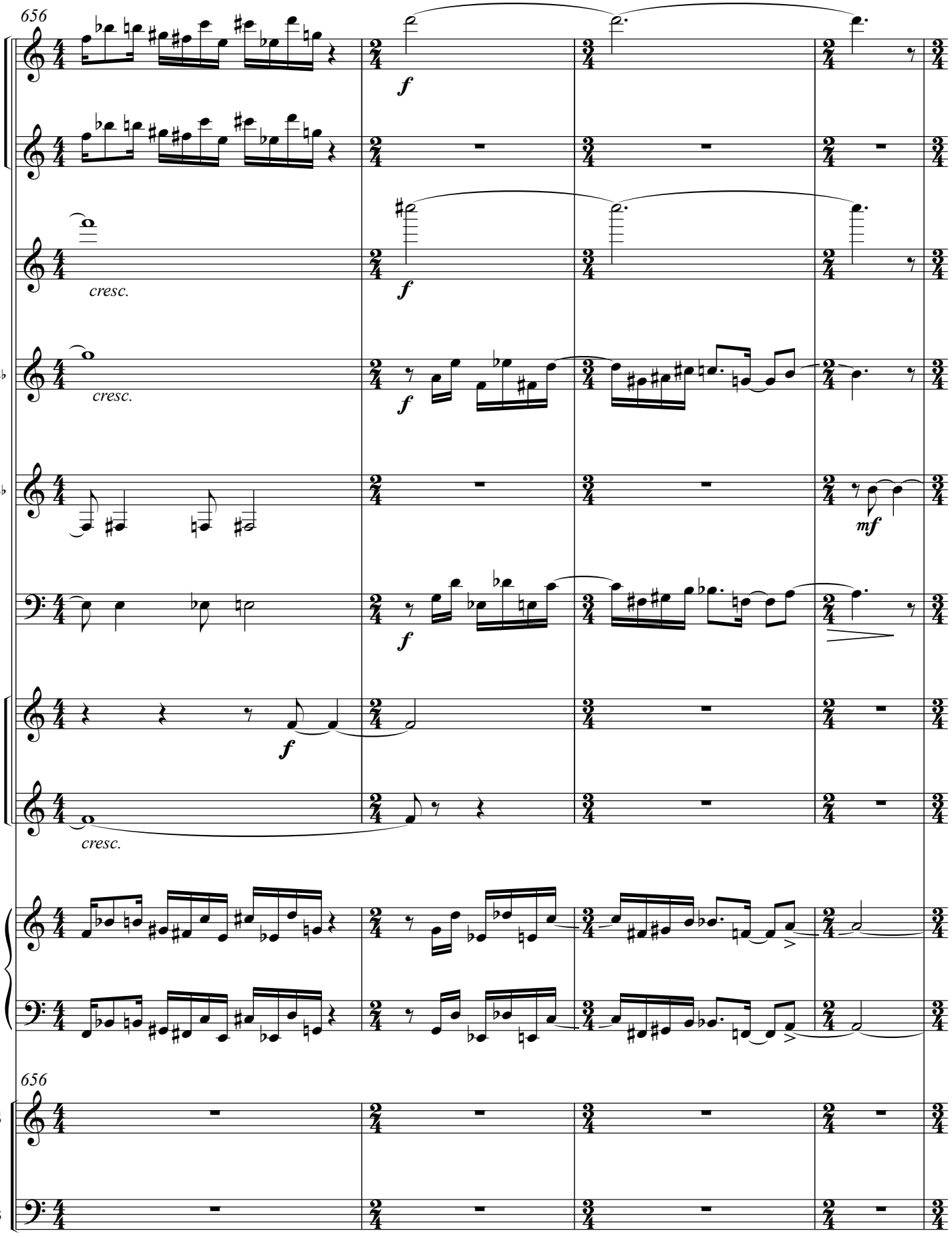

632
mp
mf
mp
mp
B♭
B♭
E♭
632
S
com a in-jus - ti - - - ça, mas com_a ver - da -
B
lín-gua dos ho - mens e fa - las - se a lín-gua

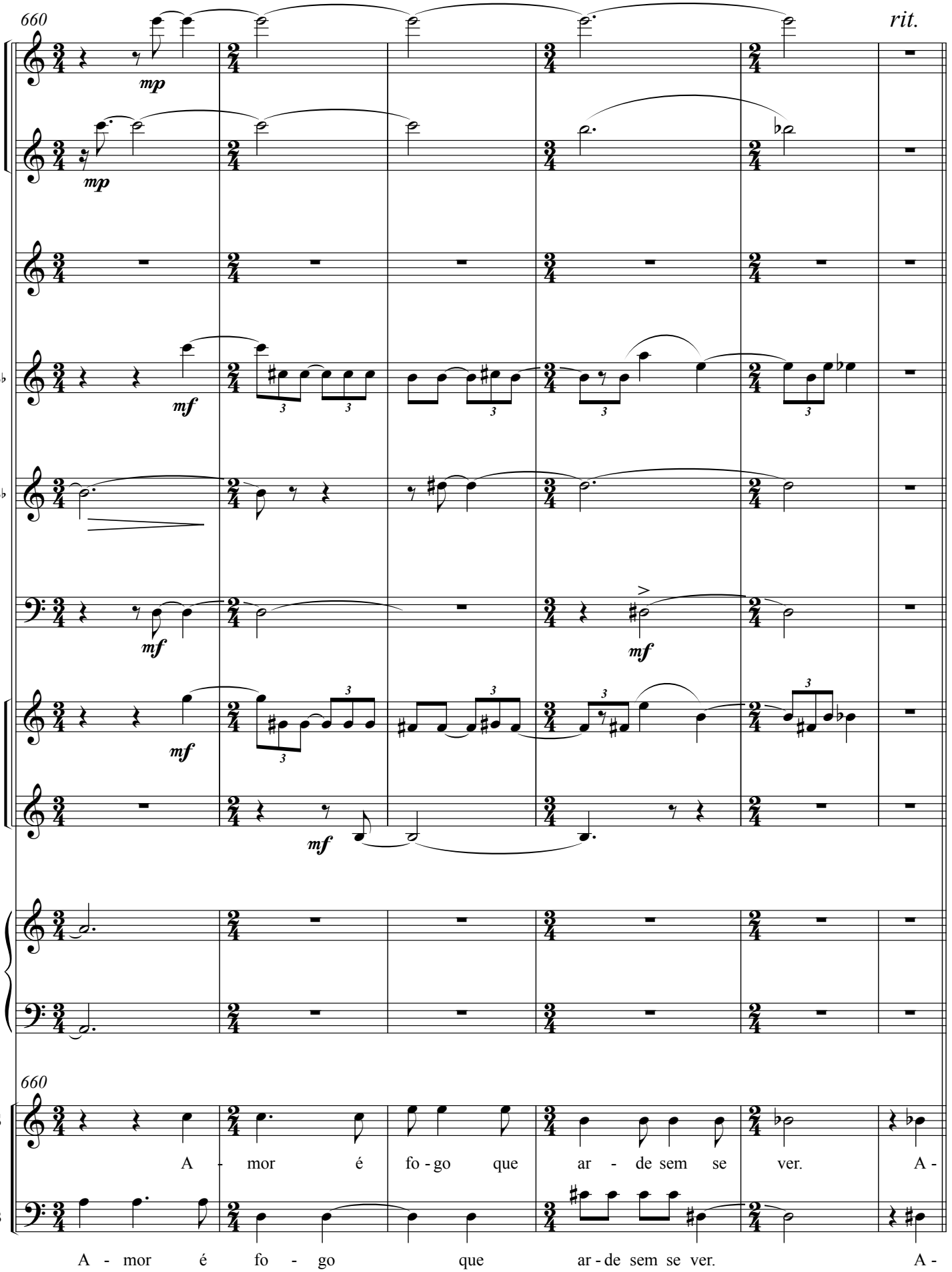

637
mf
mf
cresc.
cresc.
mp
B♭
B♭
E♭
637
S
B
de. O a - mor é fo - go qu'ar-de sem se ver.
dos an - jos sem a - mor, eu na-da se - ri - a.

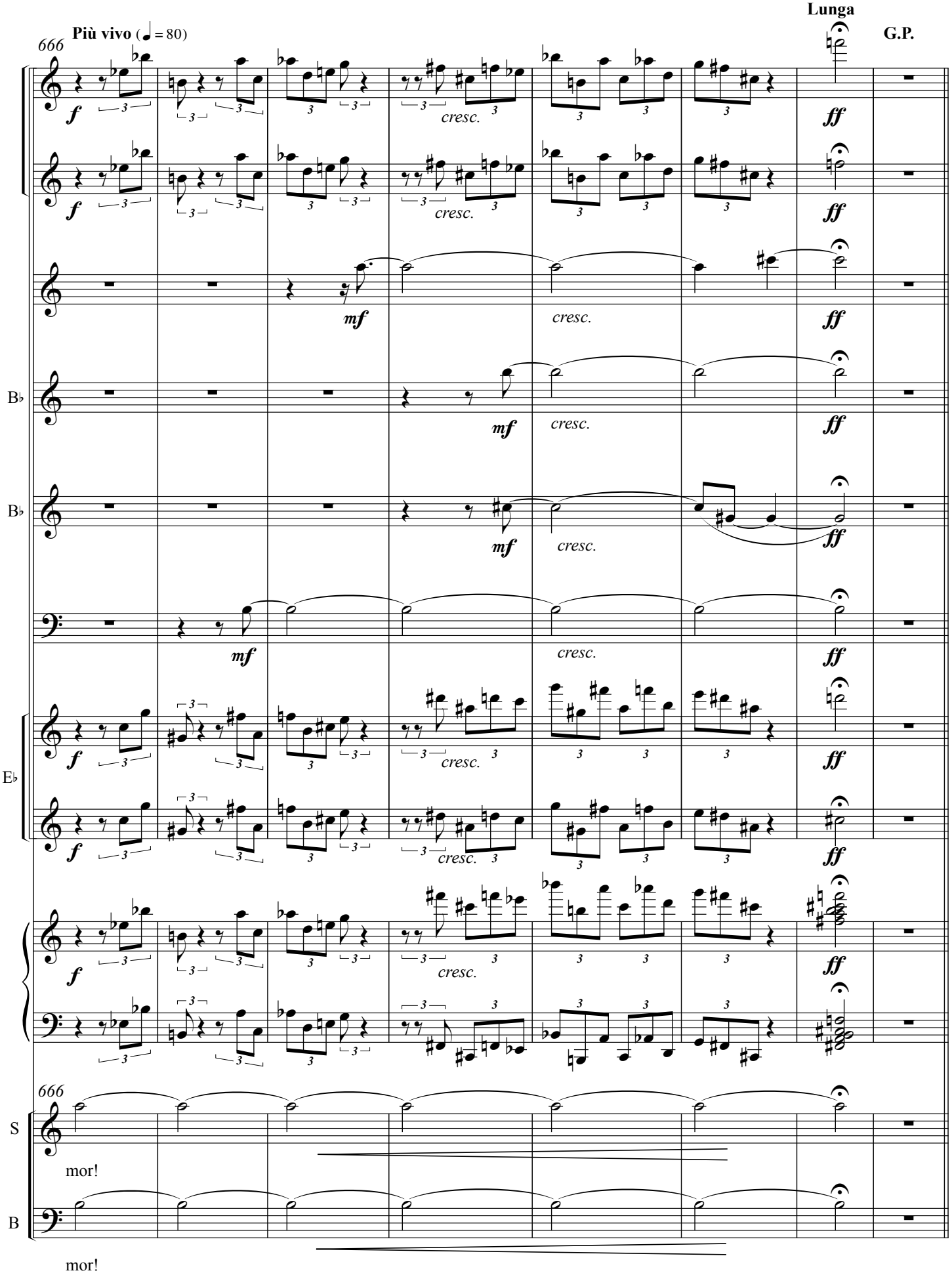

642
cresc.
cresc.
B♭
B♭
E♭
8va
642
S
B


647
cresc.
fz
fp
mf
B♭
E♭
(8va)
S
B
Is - to é que
Tu - do so - fre, tu - do


652
mf
f
mf
f
mf
mf
B♭
B♭
E♭
mf
f
652
S
B
mo - ve o mun - do; is - to é que me mo - ve!
crê, tu-do_es-pe - ra, tu - do su - por - - - - ta.


656
cresc.
cresc.
cresc.
B♭
B♭
E♭
S
B
f
mf


660
rit.
mp
mp
mf
mf
mf
mf
mf
B♭
B♭
E♭
660
S
B
A - mor é fo - go que ar - de sem se ver. A -
A - mor é fo - go que ar - de sem se ver. A -


Più vivo (♩ = 80)
666
Lunga
G.P.
B♭
B♭
E♭
S
B
mor!
mor!

674 **Moderato** (♩ = 72)

B♭

B♭

E♭

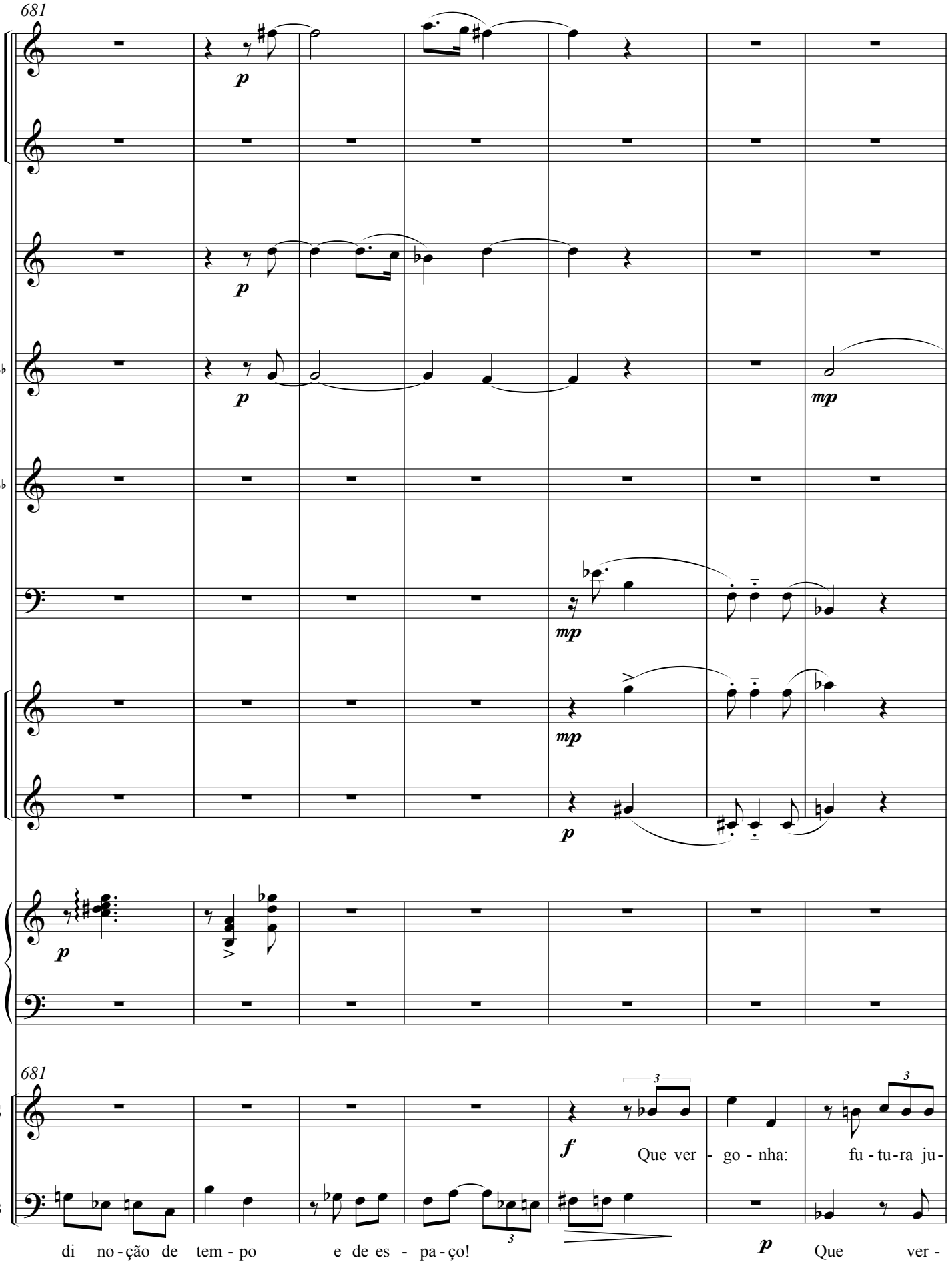
674 *(Advogada vira-se de costas ao escritor.)* *(Escritor vira-se de costas à advogada.)*

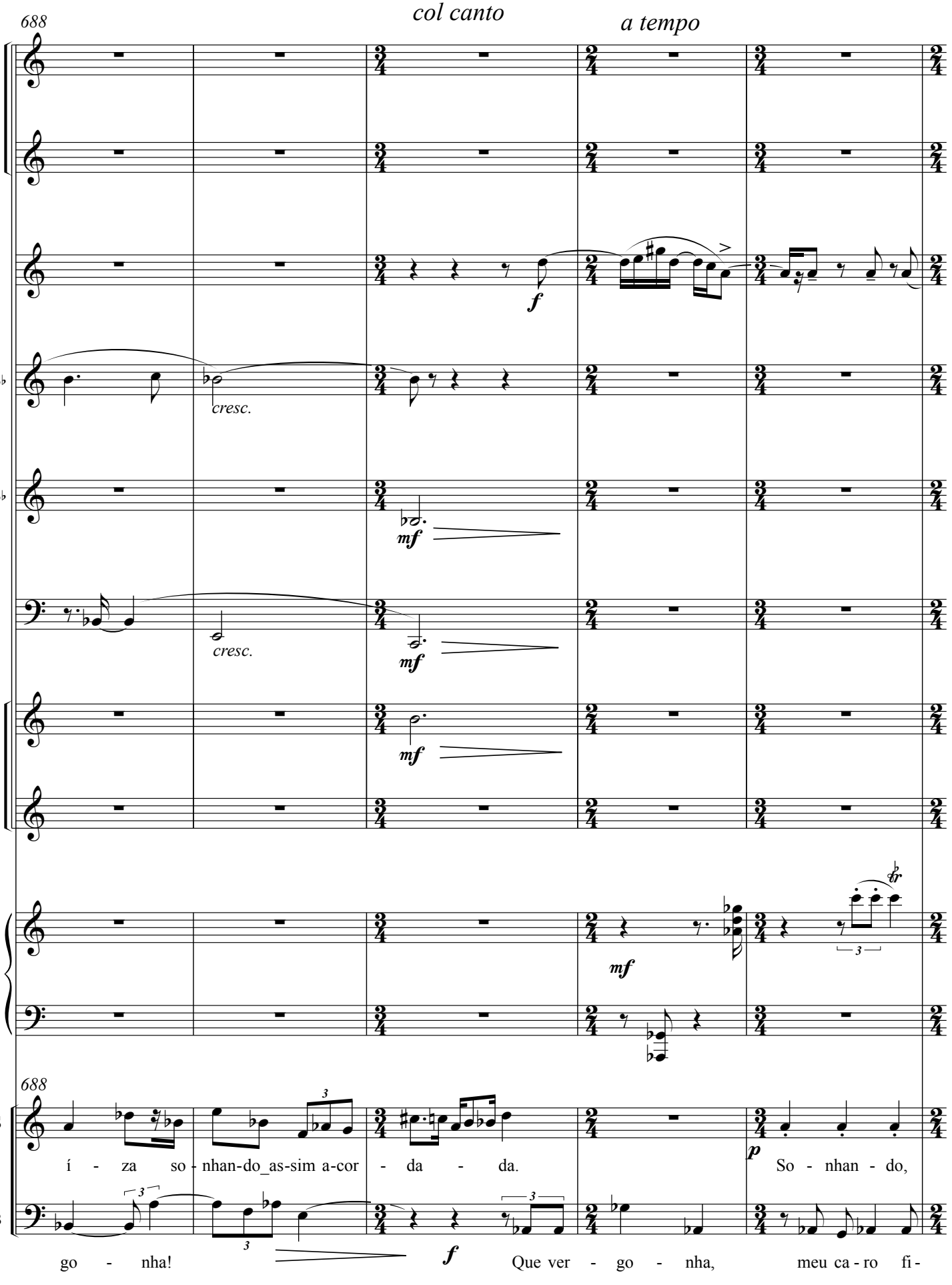
S

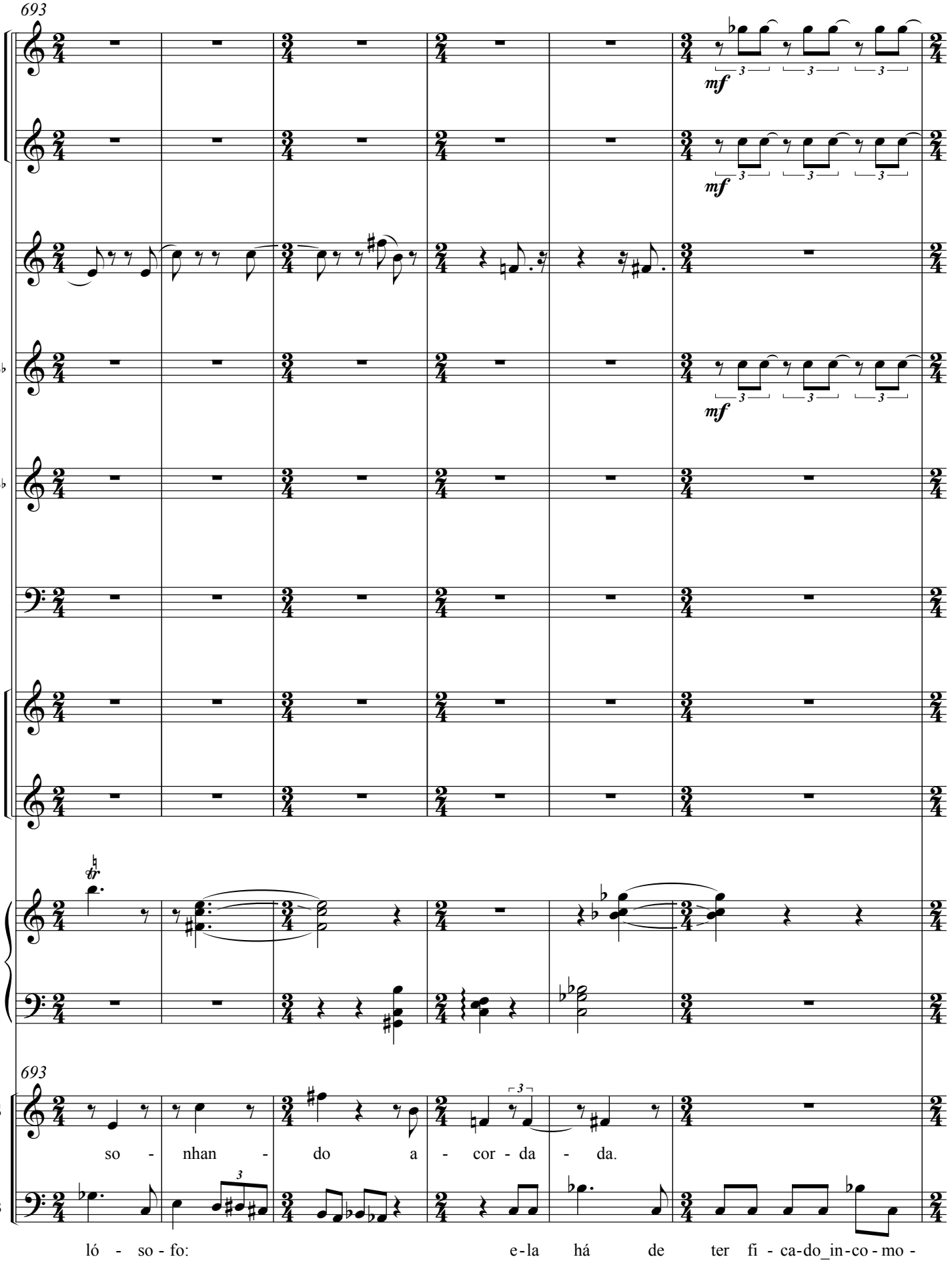
Meu Deus, que fa-ço? con-tem-plan-do um per-fei-to_es - tra-nho!

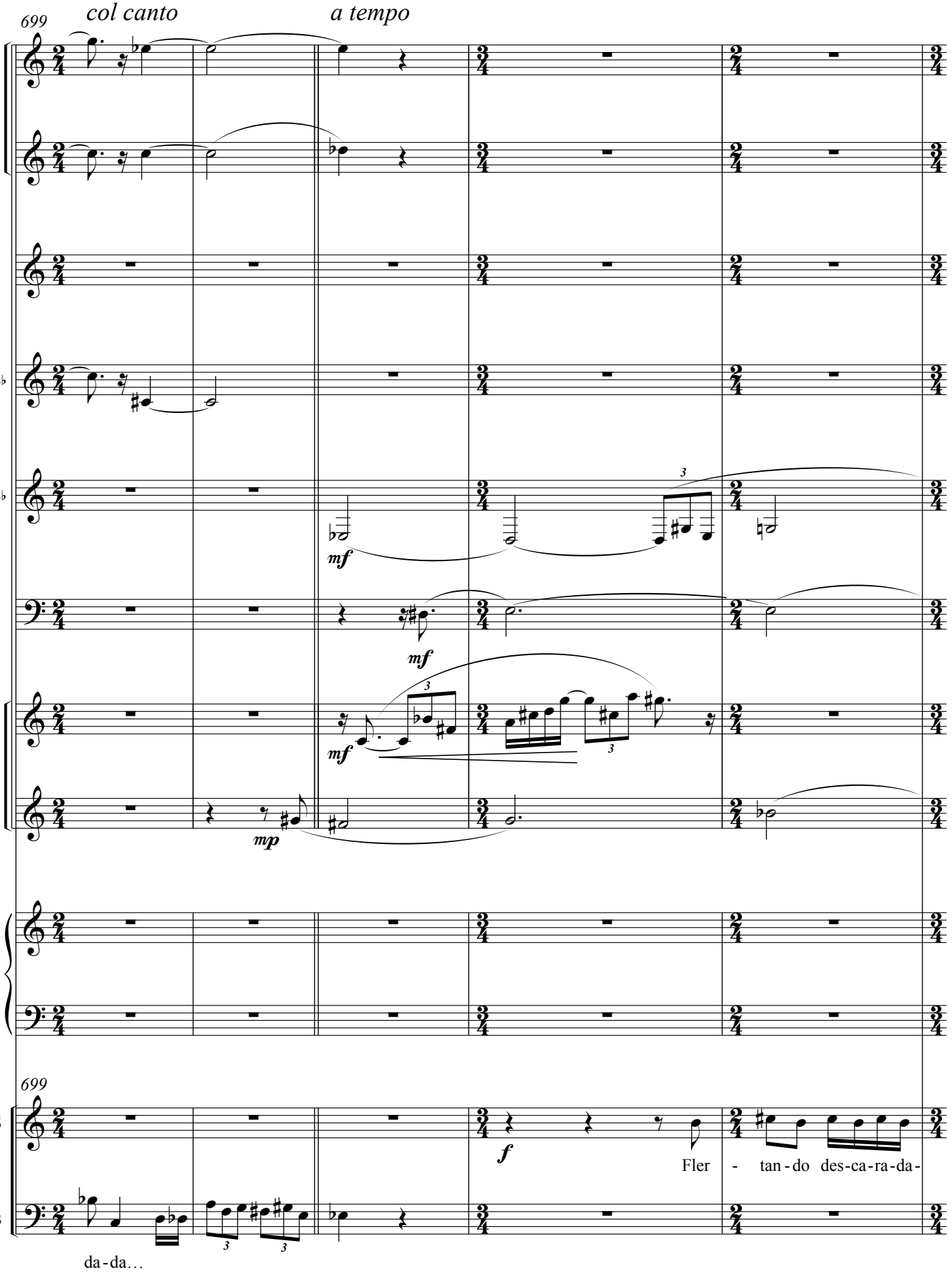
B

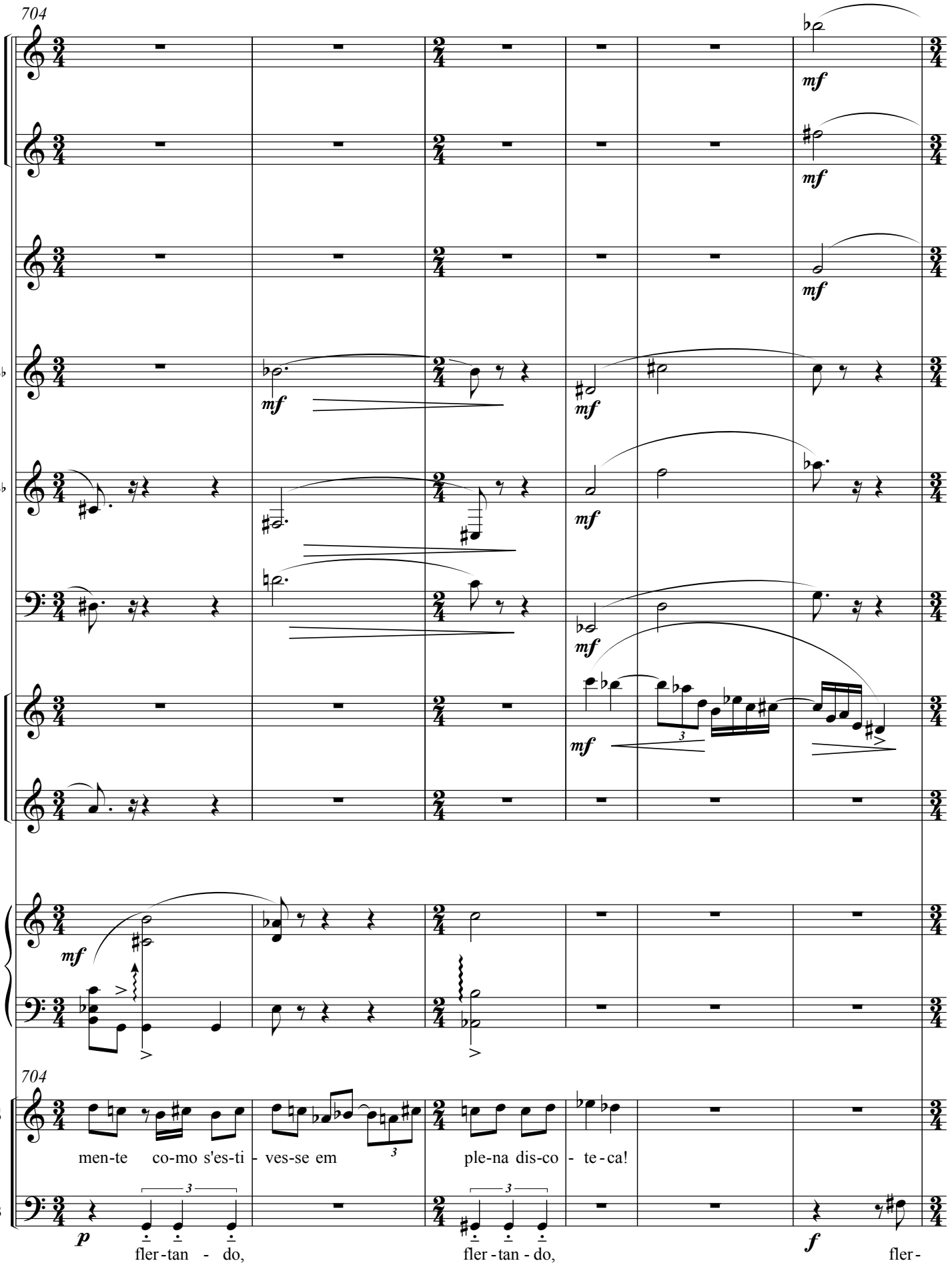
Meu Deus, que fa-ço? Per-

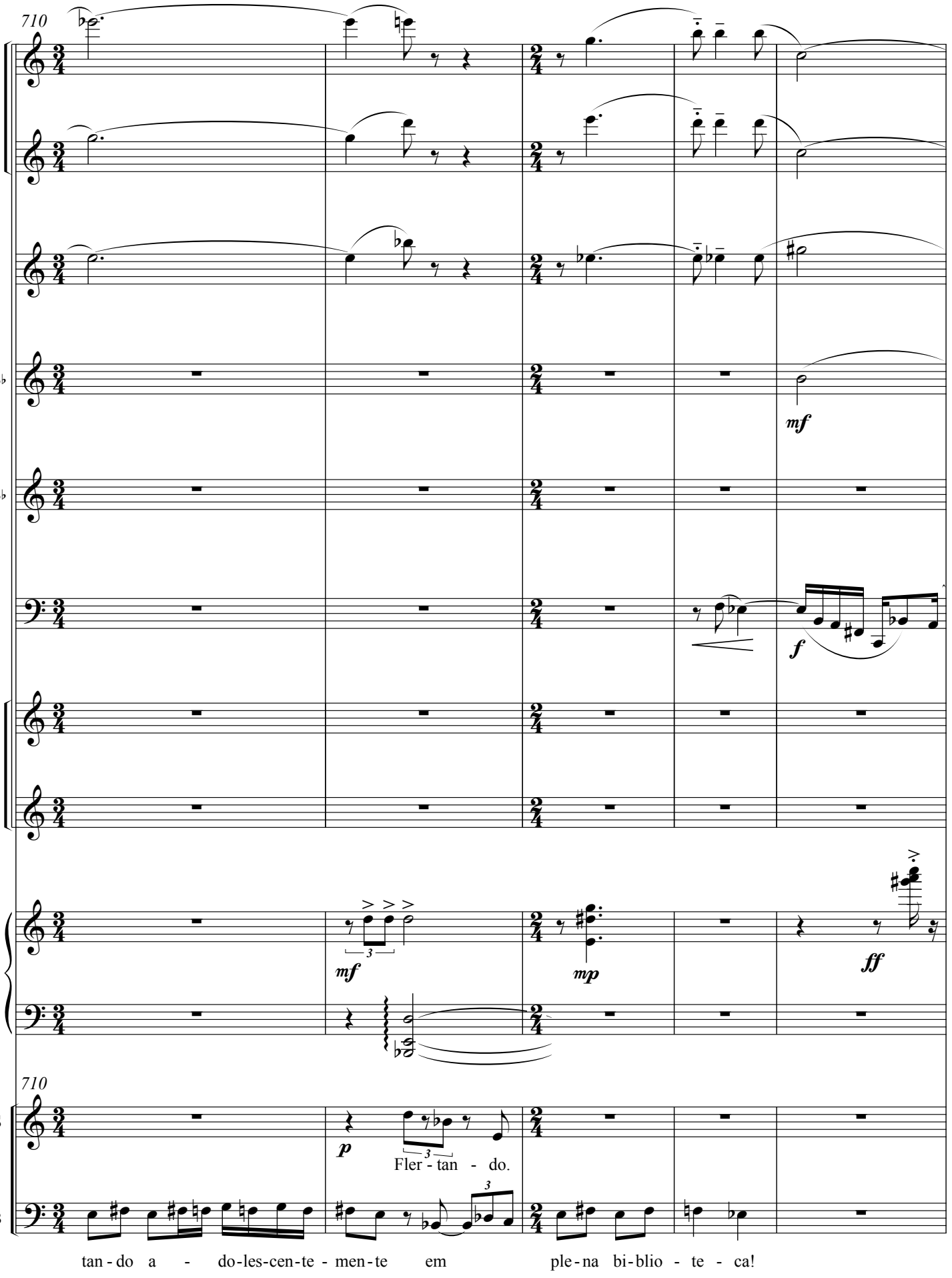

681
B♭
B♭
E♭
681
S
B
Que ver - go - nha: fu - tu - ra ju -
di no - ção de tem - po e de es - pa - ço!
Que ver -

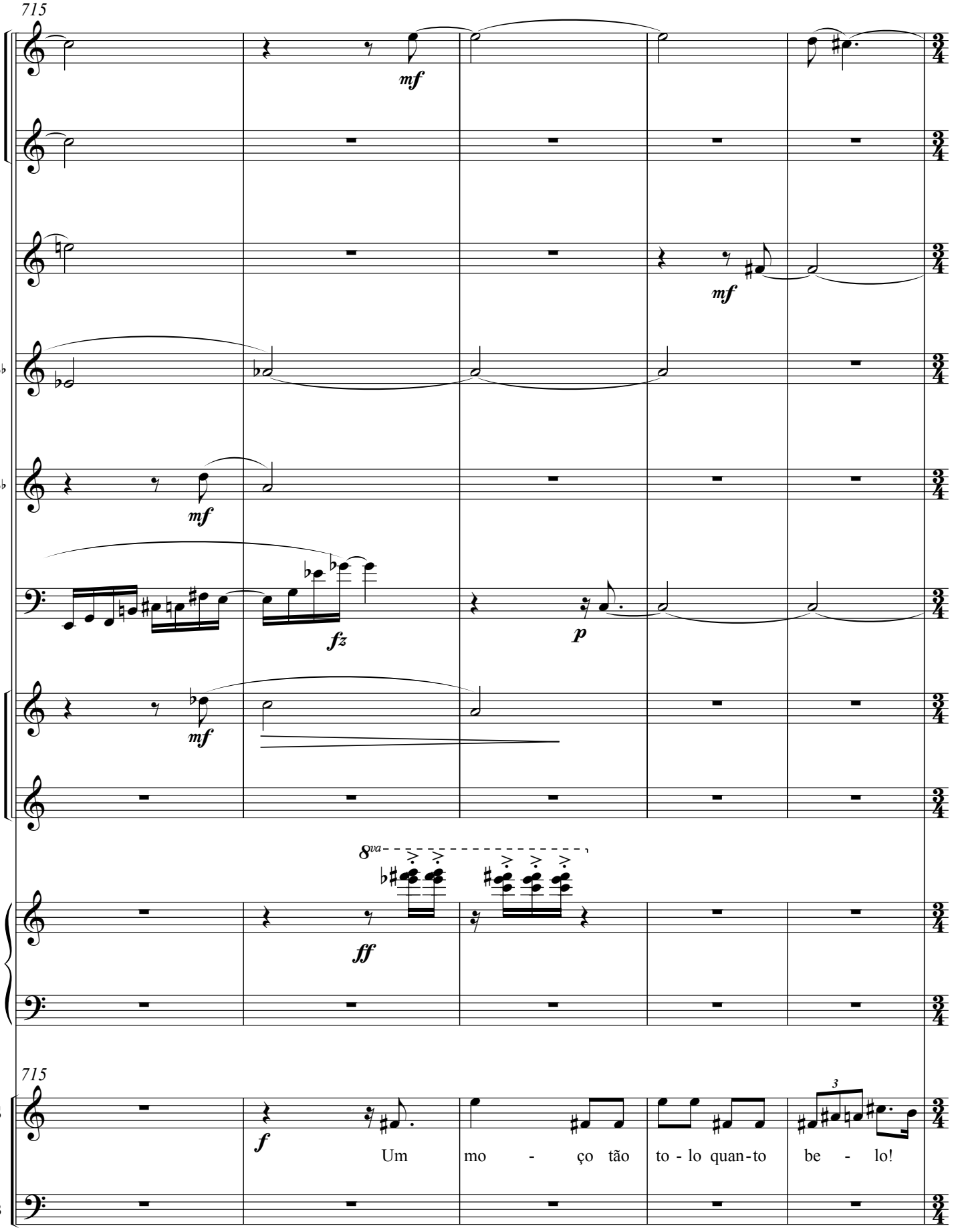

688
col canto
a tempo
cresc.
cresc.
688
S
B
í - za so - nhan-do_as-sim a-cor - da - da.
So - nhan - do,
go - nha!
Que ver - go - nha, meu ca - ro fi -

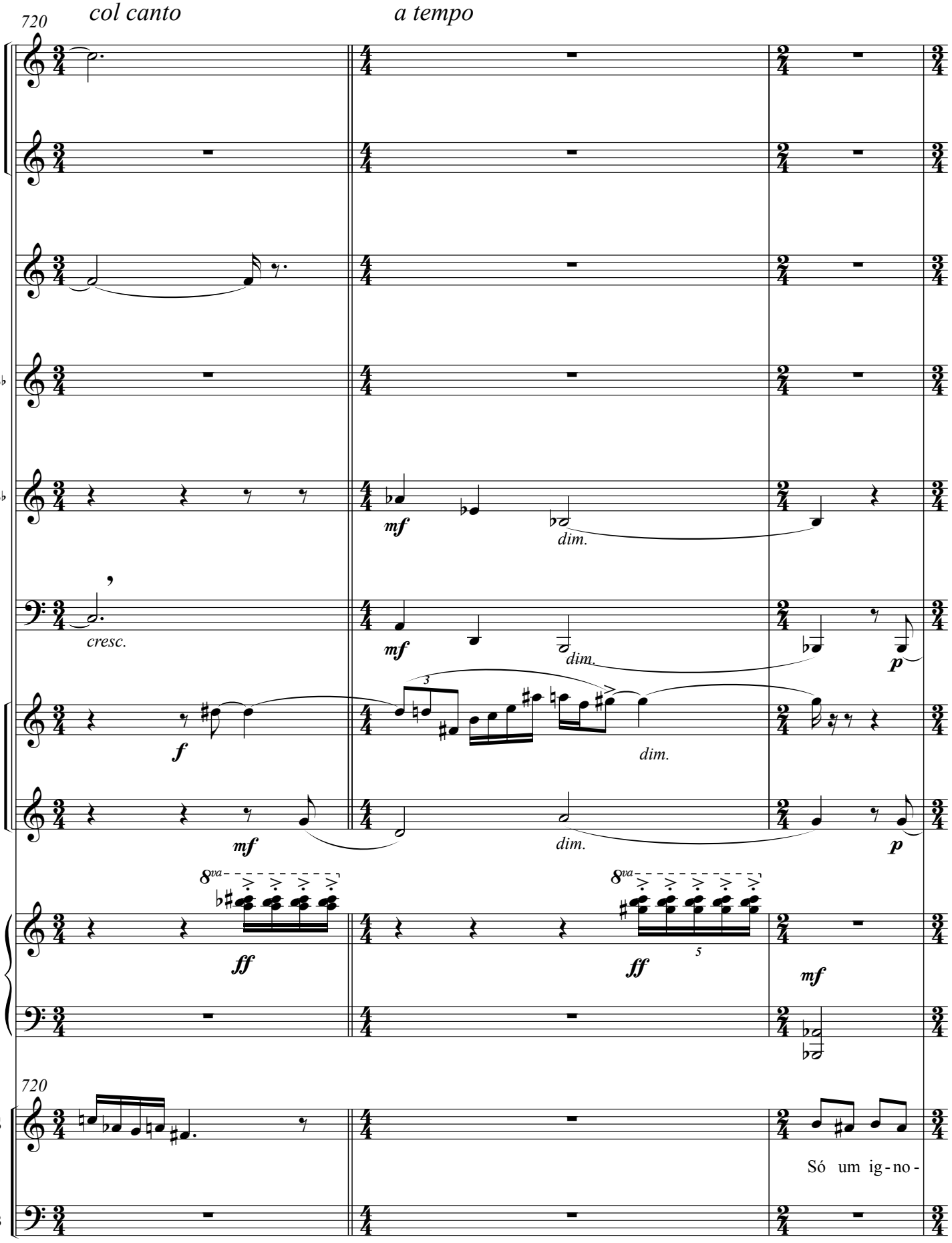

693
mf
B♭
B♭
E♭
tr
693
S
so - nhan - do a - cor - da - da.
B
ló - so - fo: e-la há de ter fi - ca-do_in-co-mo -

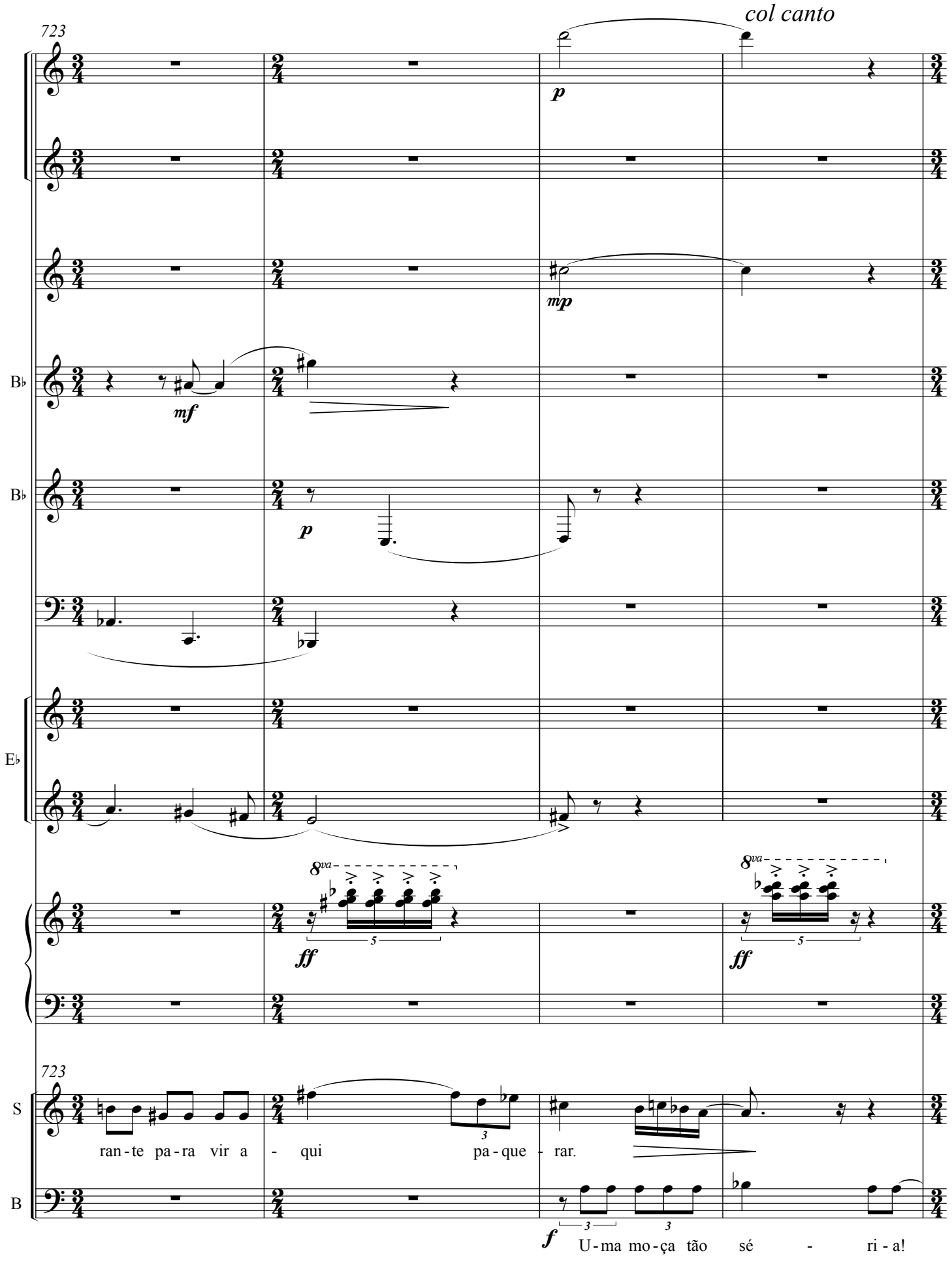

699
col canto
a tempo
B♭
B♭
mf
mf
mf
E♭
mp
699
S
B
f
Fler - tan - do des - ca - ra - da -
da - da…

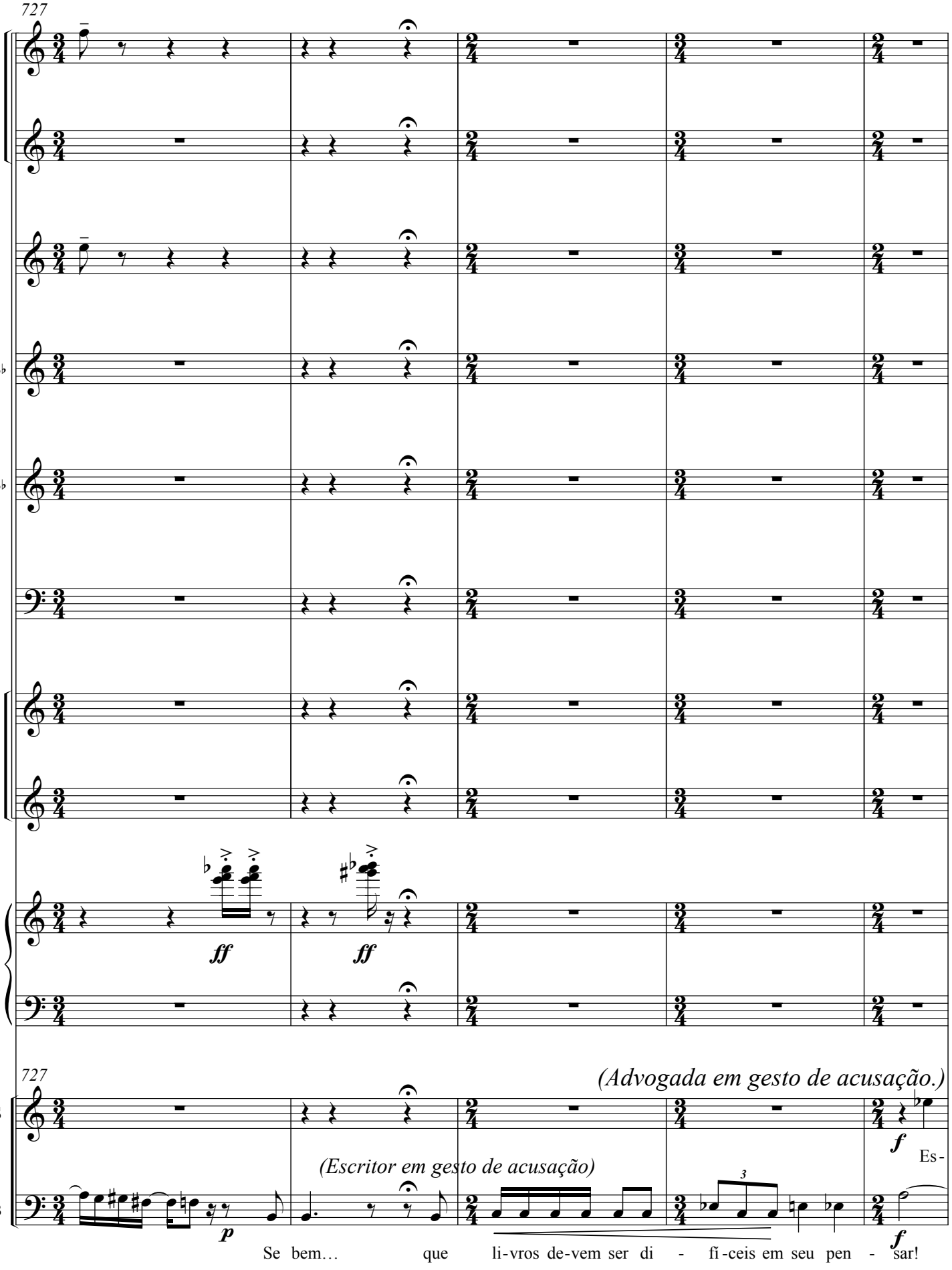

704
B♭
B♭
E♭
704
S
men-te co-mo s'es-ti - ves-se em ple-na dis-co - te-ca!
B
fler-tan - do, fler-tan-do, fler-

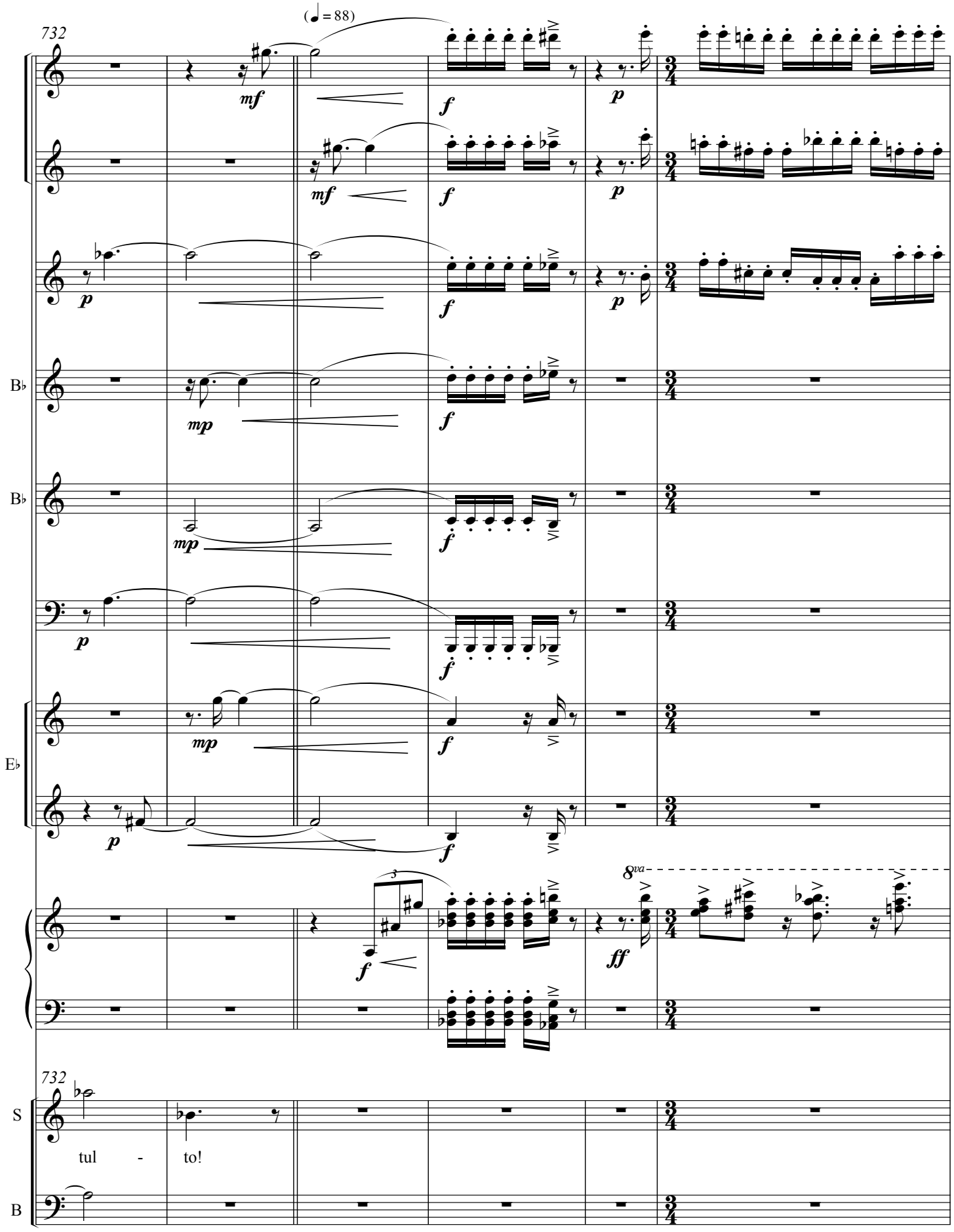

710
B♭
mf
B♭
f
E♭
mf
mp
ff
710
S
p
Fler - tan - do.
B
tan - do a - do-les-cen-te - men-te em ple-na bi-blio - te - ca!

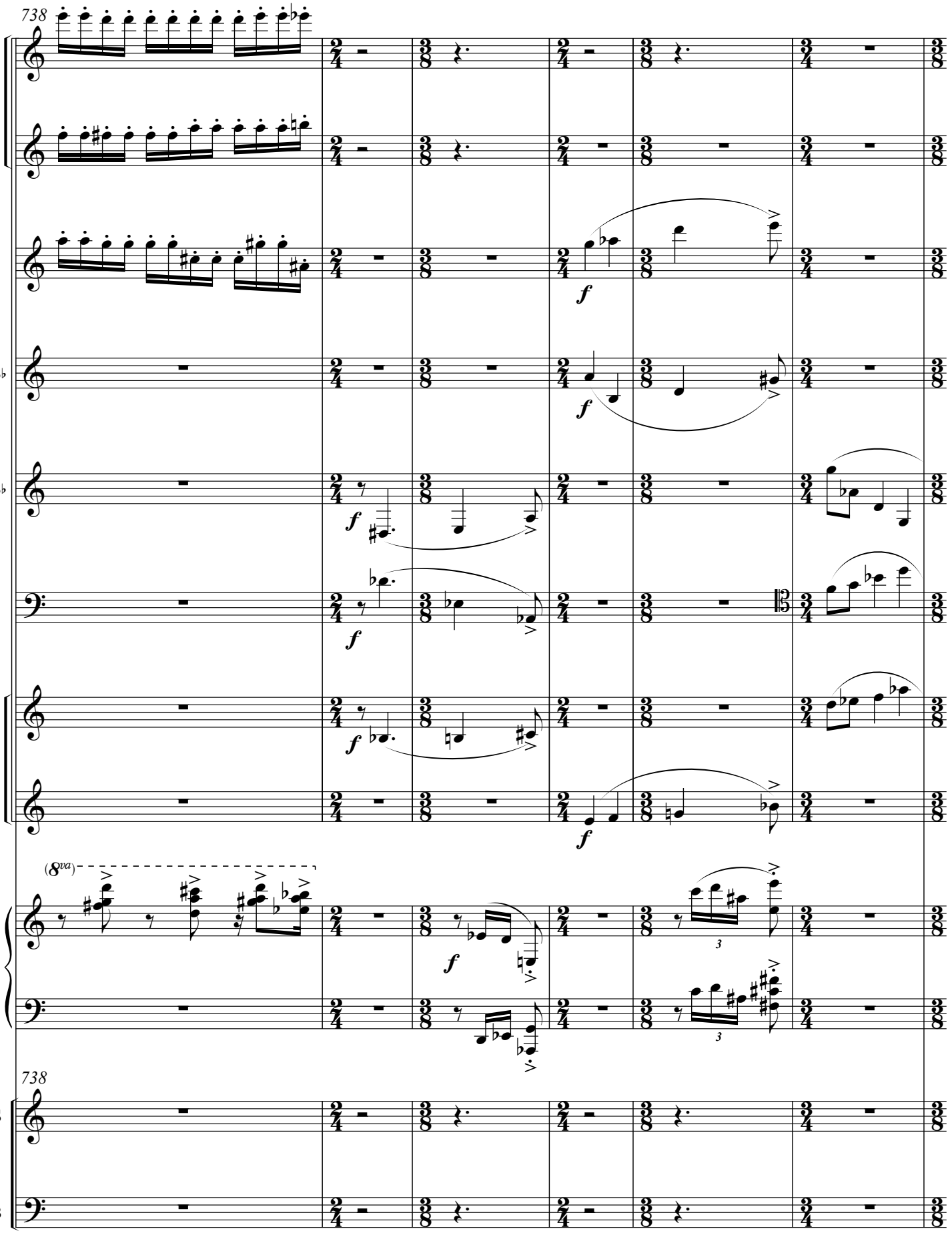

715
mf
mf
B♭
B♭
mf
fz
p
E♭
mf
8va
ff
715
S
B
f
Um mo - ço tão to - lo quan-to be - lo!
3

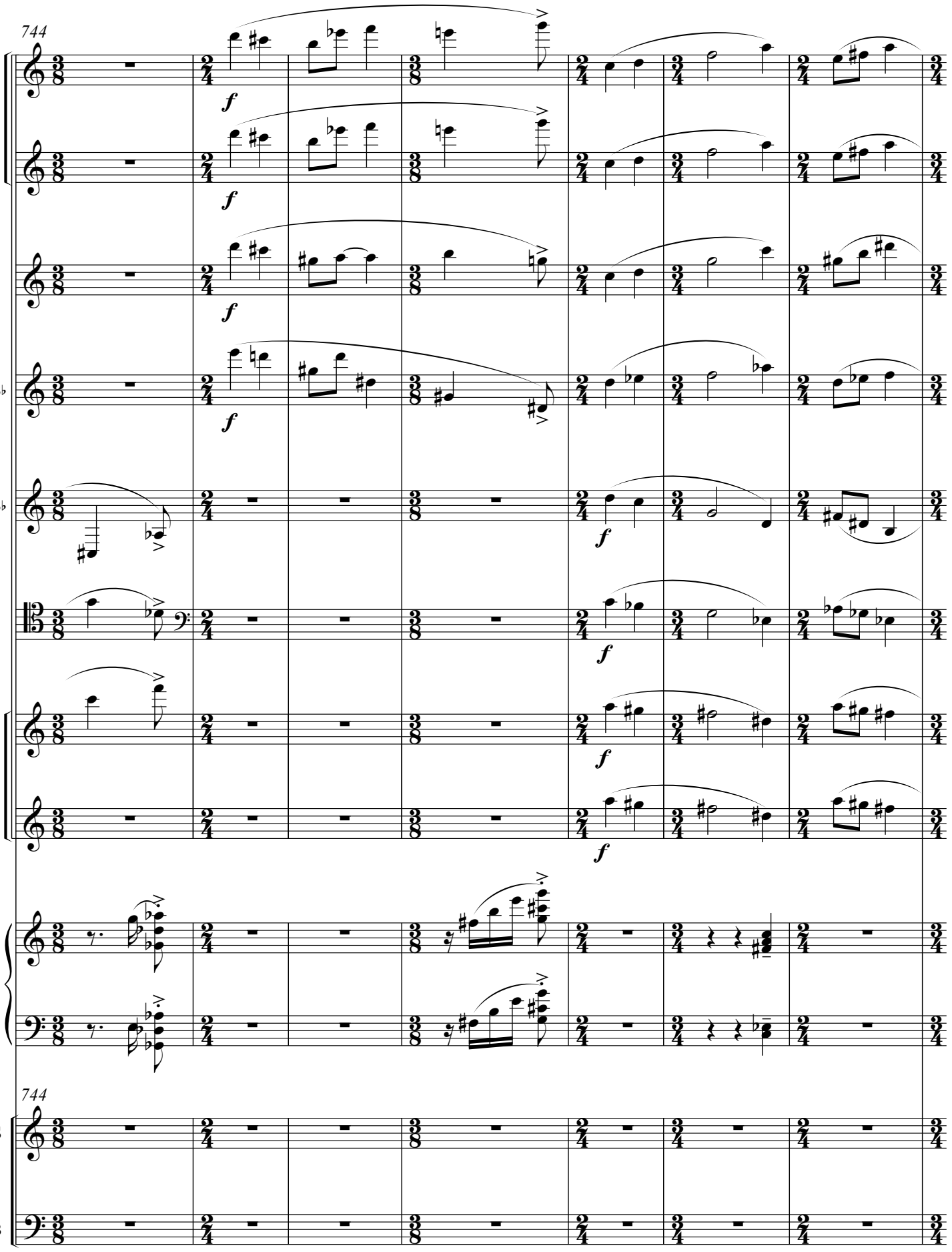

720
col canto
a tempo
B♭
B♭
mf
dim.
cresc.
mf
dim.
p
E♭
f
dim.
mf
dim.
p
8va
ff
8va
ff
5
mf
720
S
Só um ig-no-
B

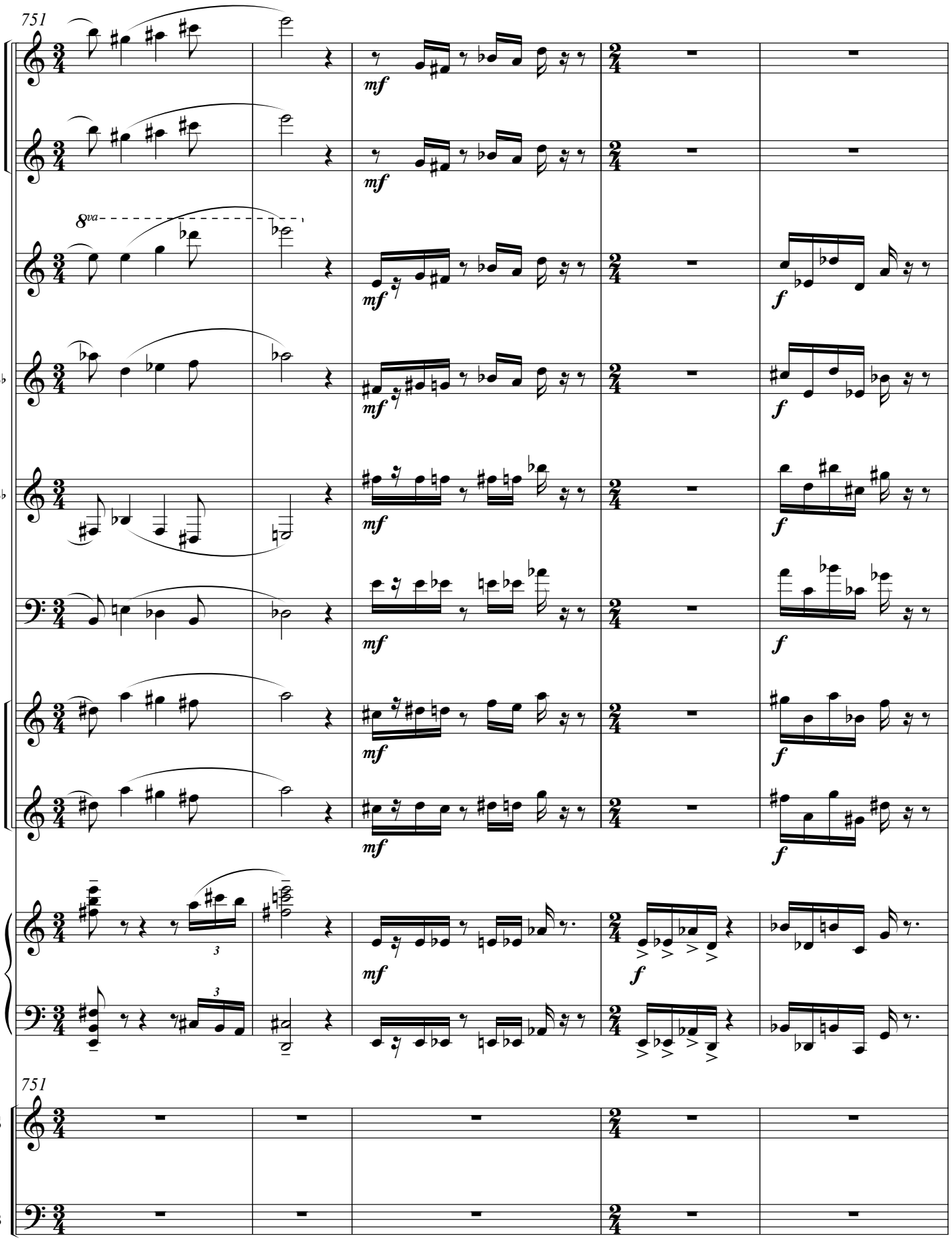

723
col canto
p
mp
B♭
mf
B♭
p
E♭
8va
ff
8va
ff
723
S
ran-te pa-ra vir a - qui pa-que - rar.
B
f
U-ma mo-ça tão sé - ri-a!

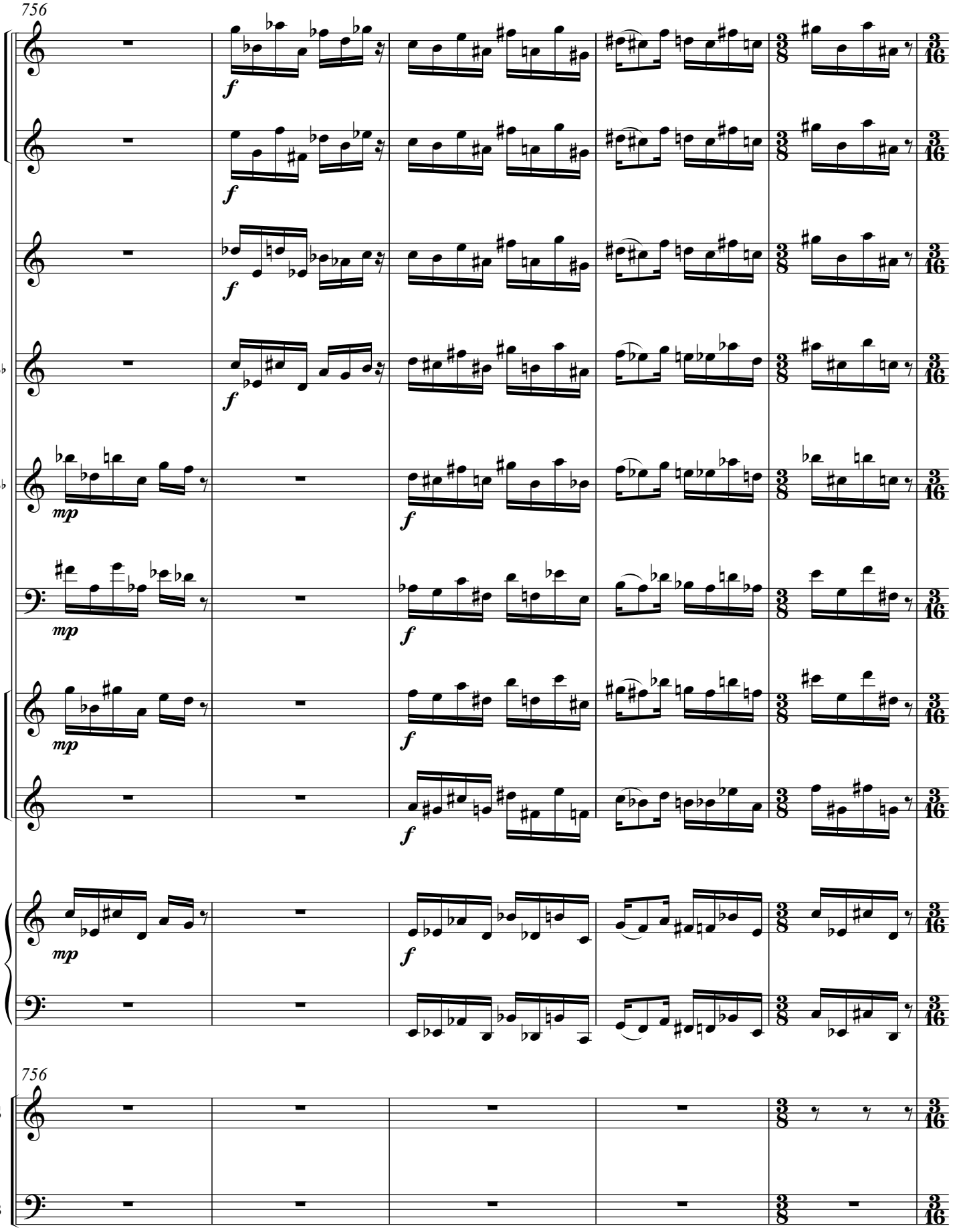

727
B♭
B♭
E♭
ff
ff
727
(Advogada em gesto de acusação.)
S
f
Es-
(Escritor em gesto de acusação)
B
p
3
f
Se bem… que li-vros de-vem ser di - fi-ceis em seu pen - sar!

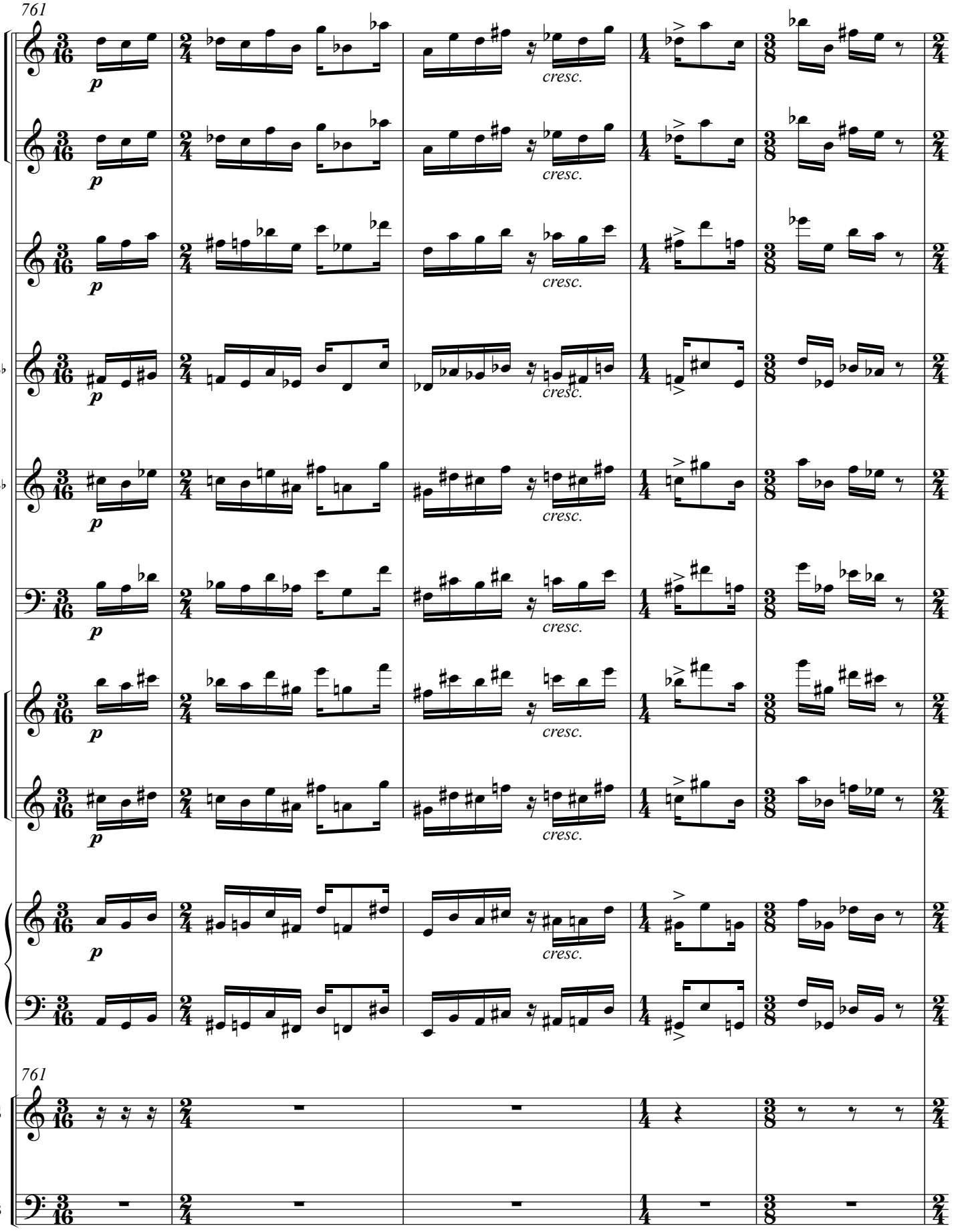

732
(♩ = 88)
mf
f
p
mf
f
p
p
f
p
B♭
mp
f
B♭
mp
f
p
f
E♭
mp
f
p
f
8va
3
f
ff
732
S
tul - to!
B

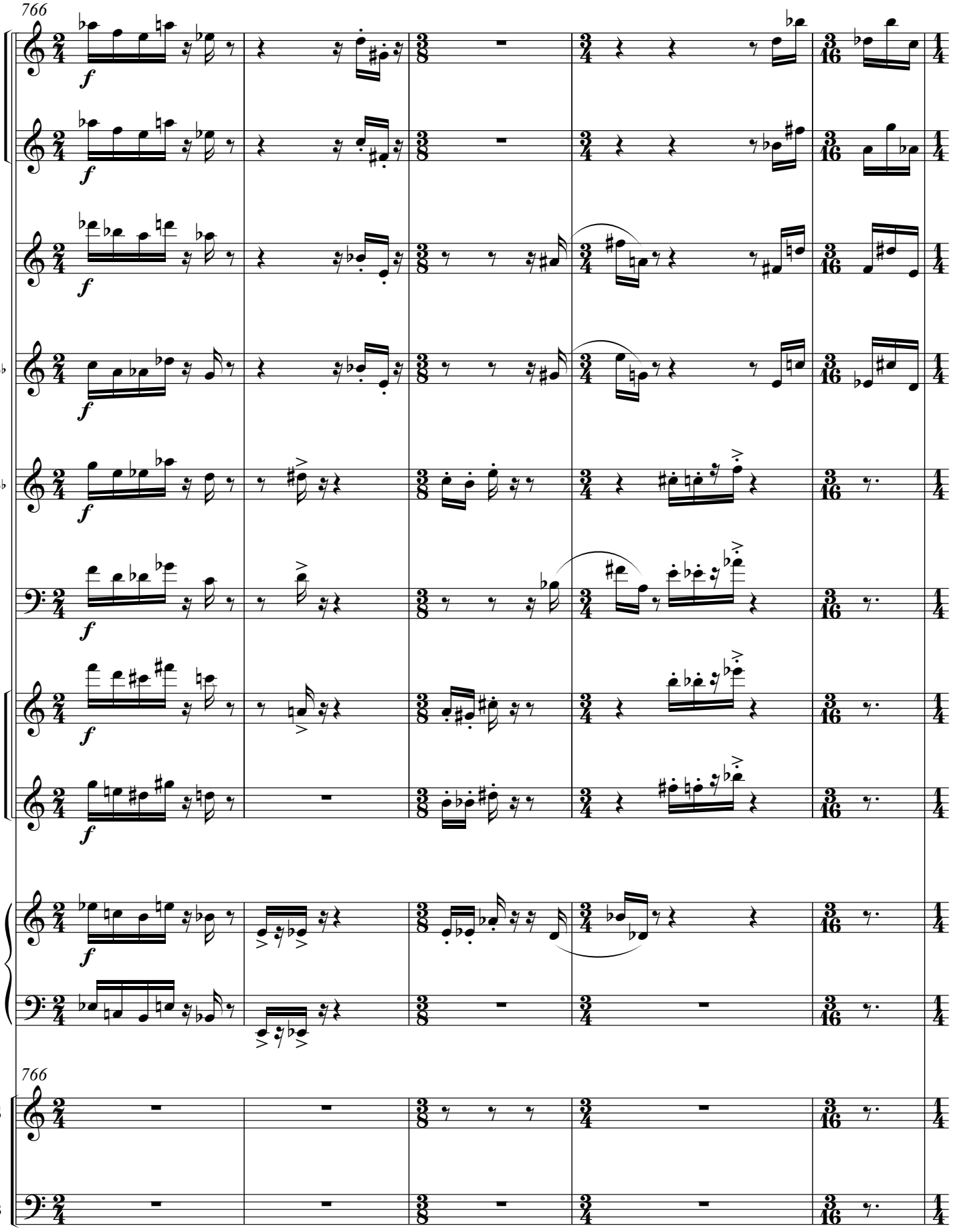

738
B♭
B♭
E♭
(8va)
3
3
738
S
B

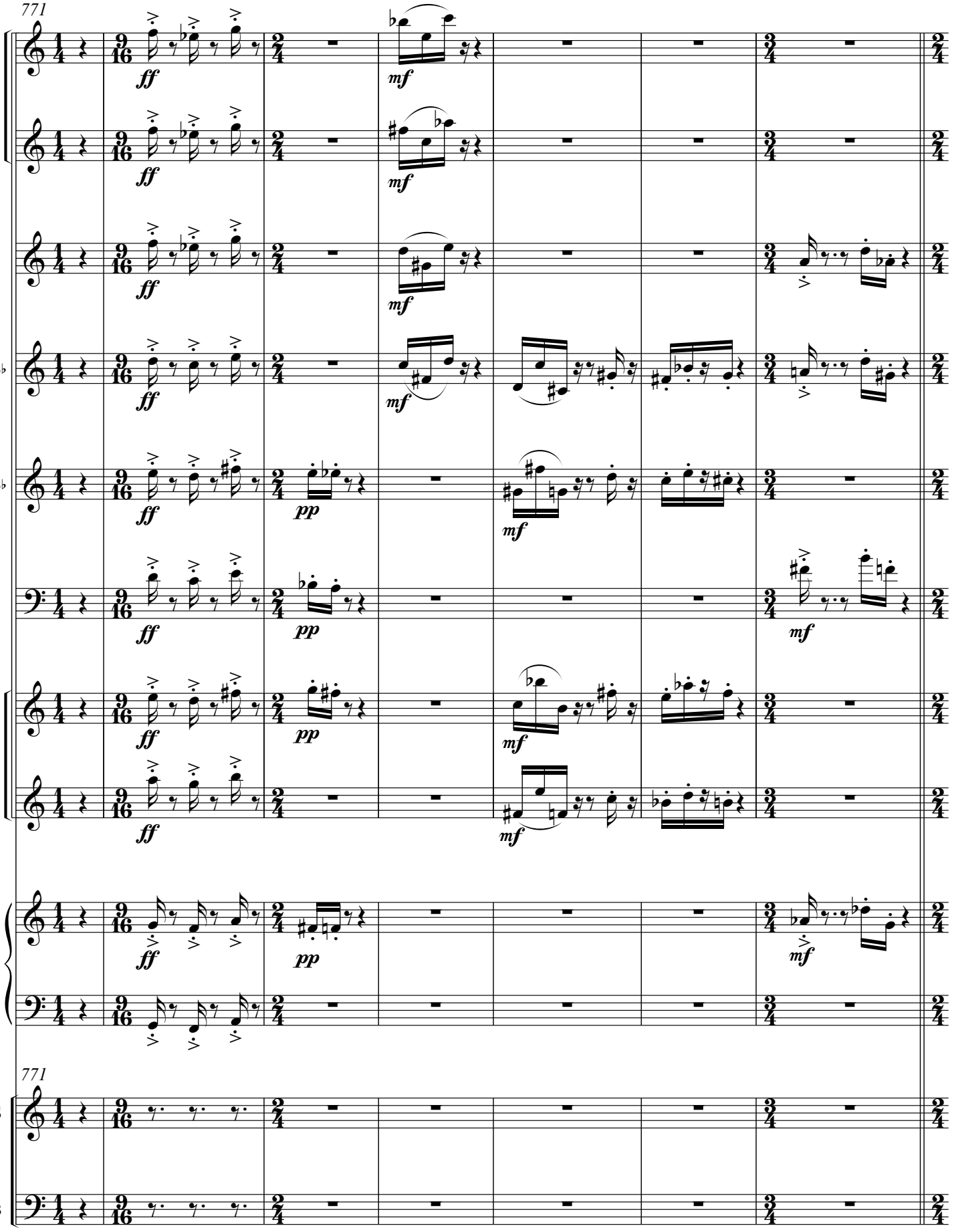

744
B♭
B♭
E♭
744
S
B

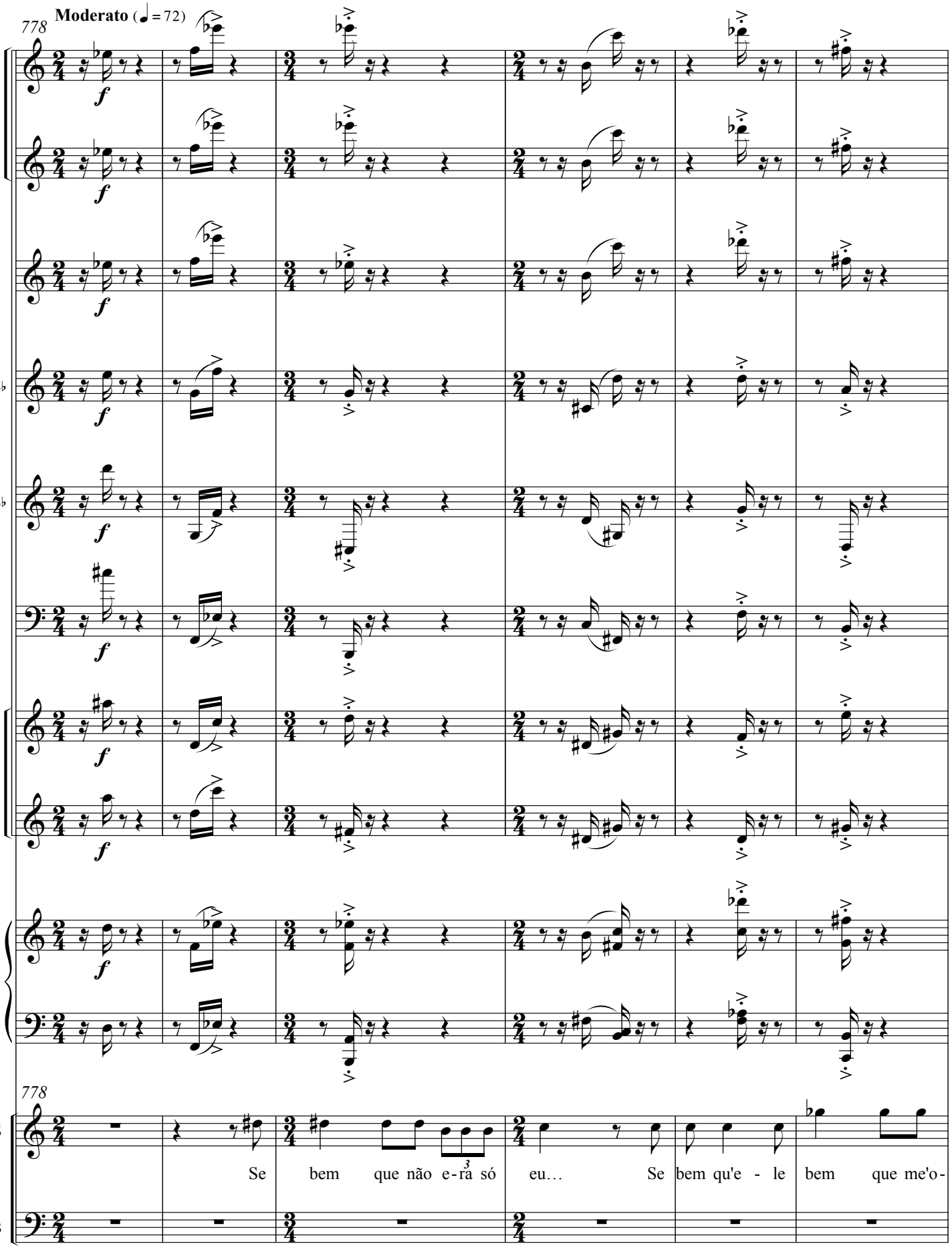

751
8va
mf
f
B♭
B♭
E♭
3
3
751
S
B

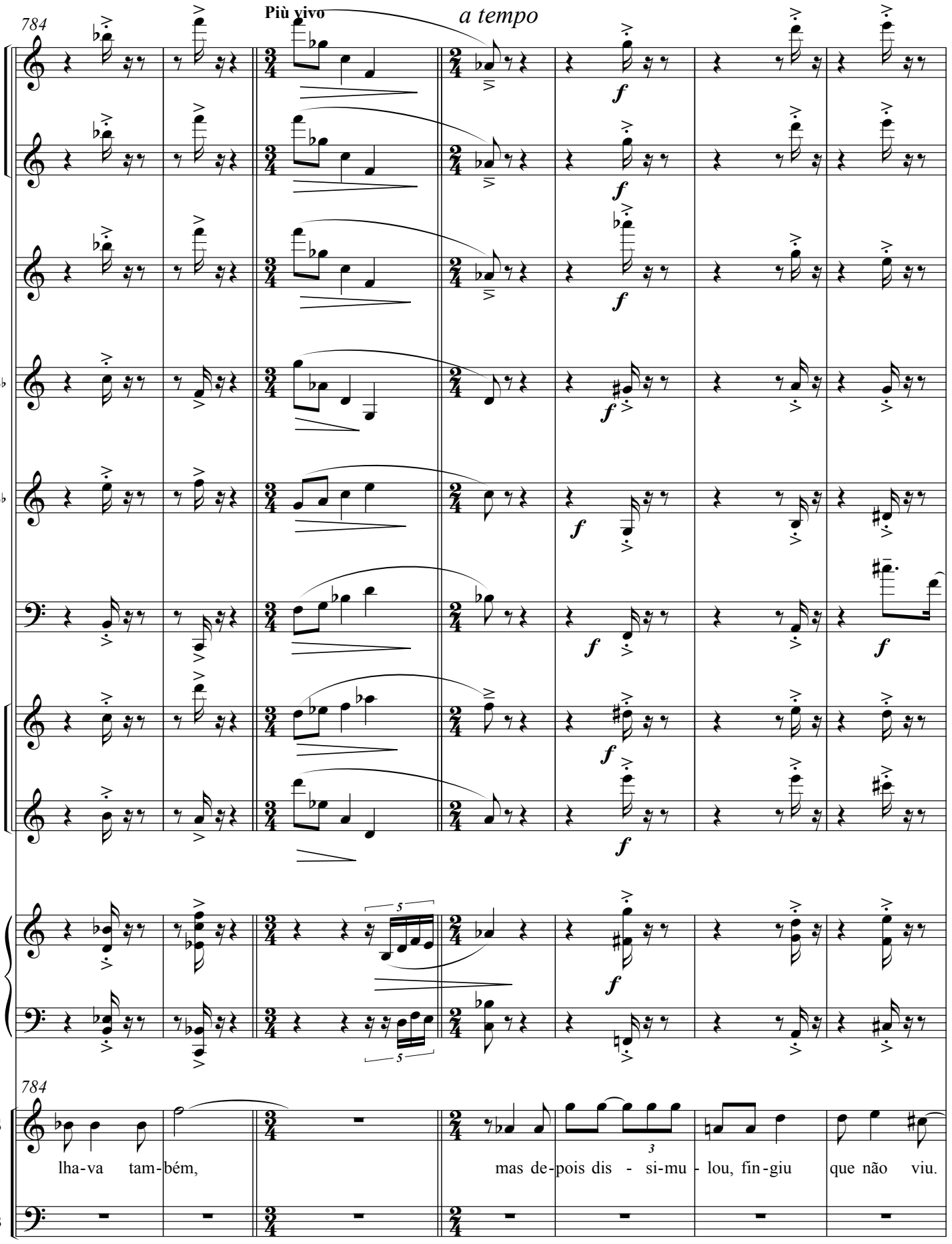

756
B♭
B♭
E♭
S
B
756

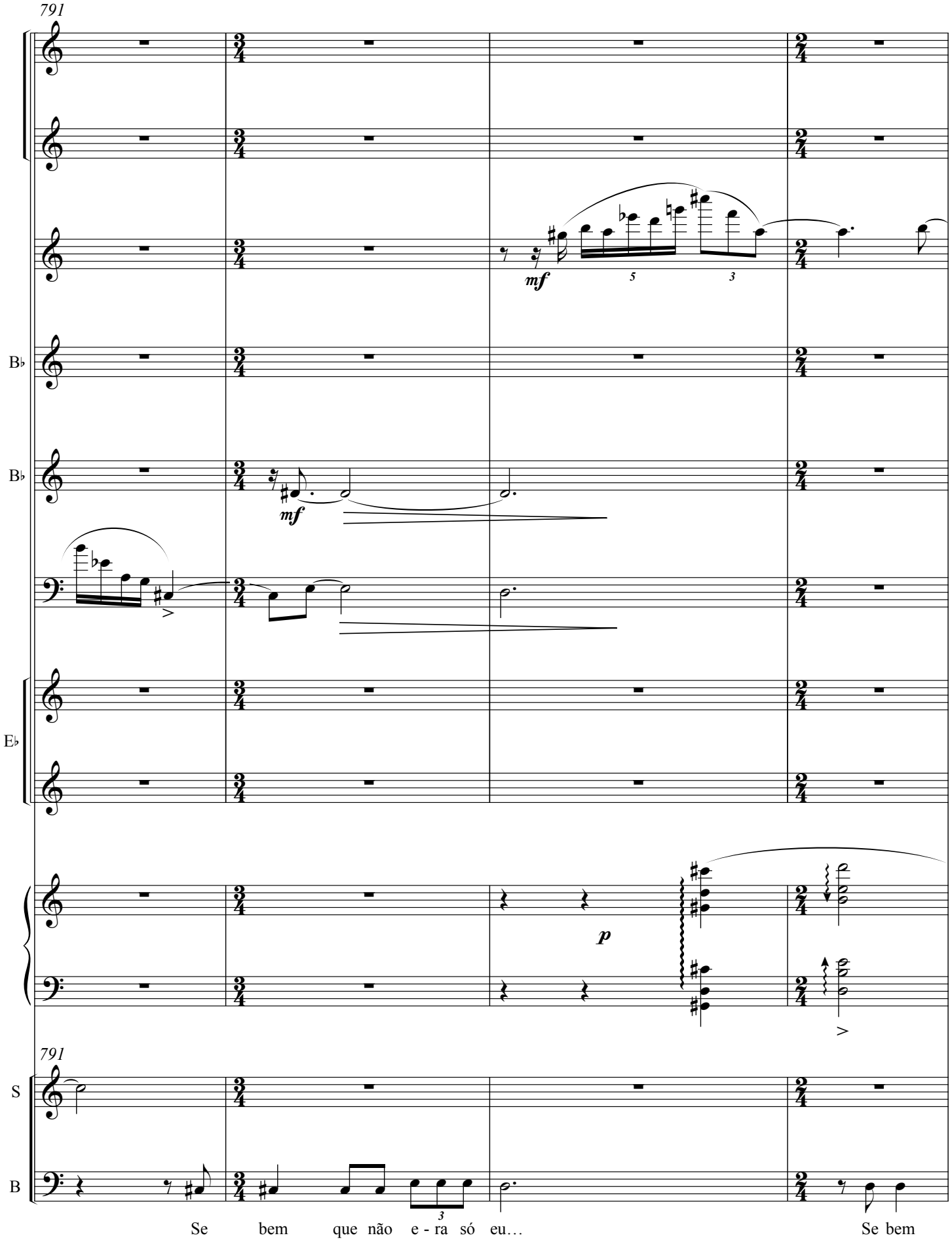

761
p
cresc.
B♭
B♭
E♭
761
S
B

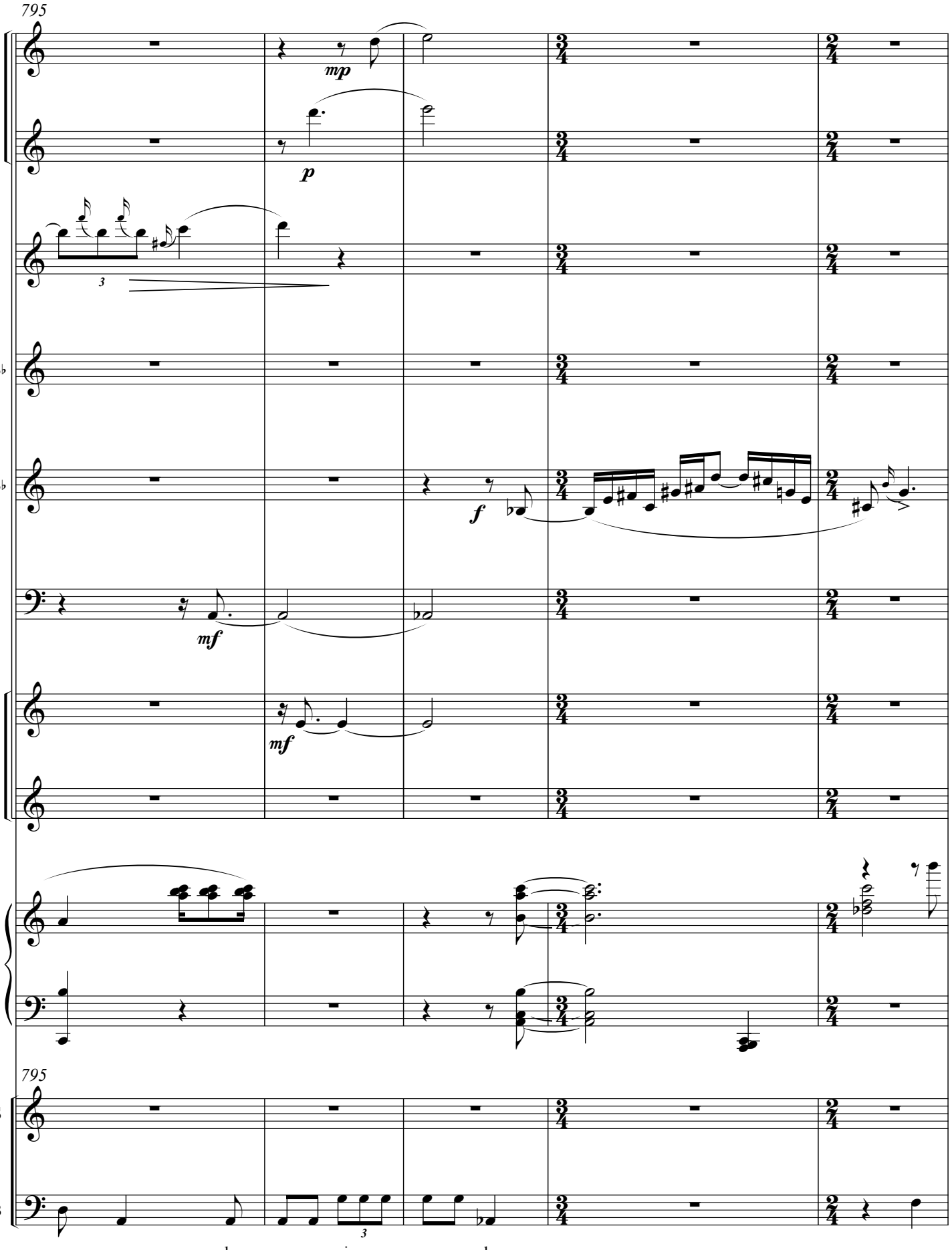

766
B♭
B♭
E♭
766
S
B

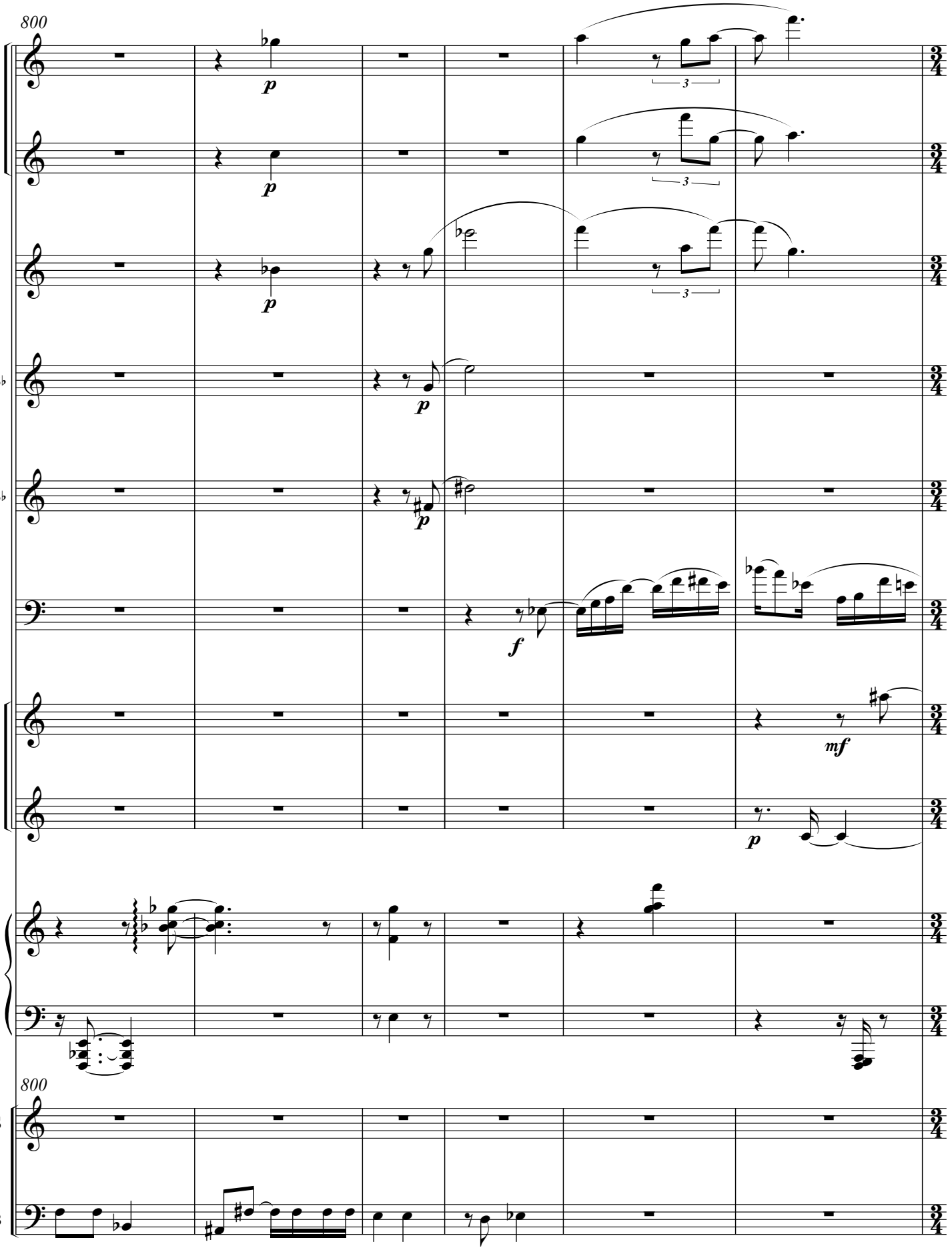

771
B♭
B♭
E♭
771
S
B

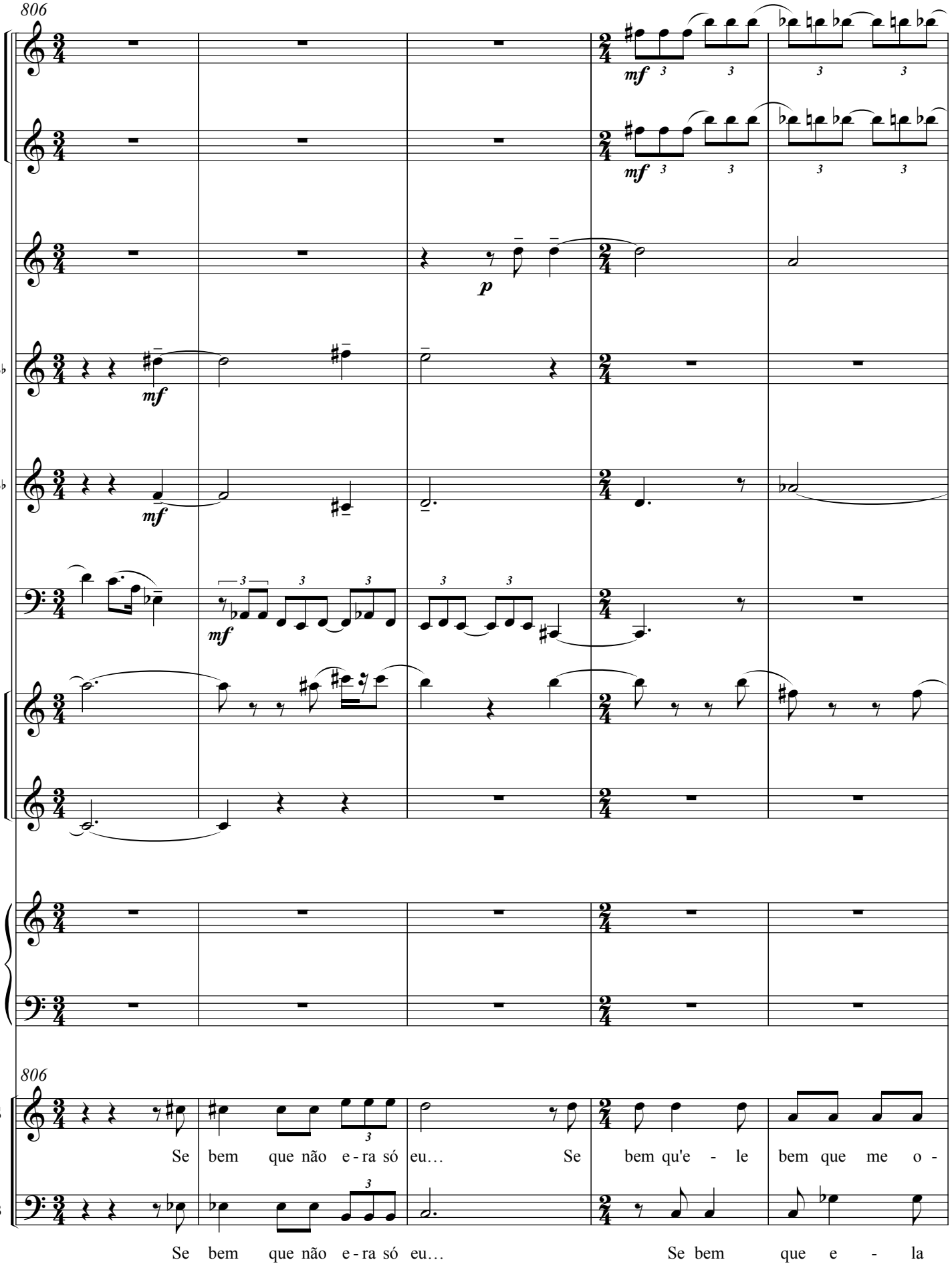

778
Moderato (♩ = 72)
B♭
B♭
E♭
778
S
B
Se bem que não e-rá só eu… Se bem qu'e - le bem que me'o-

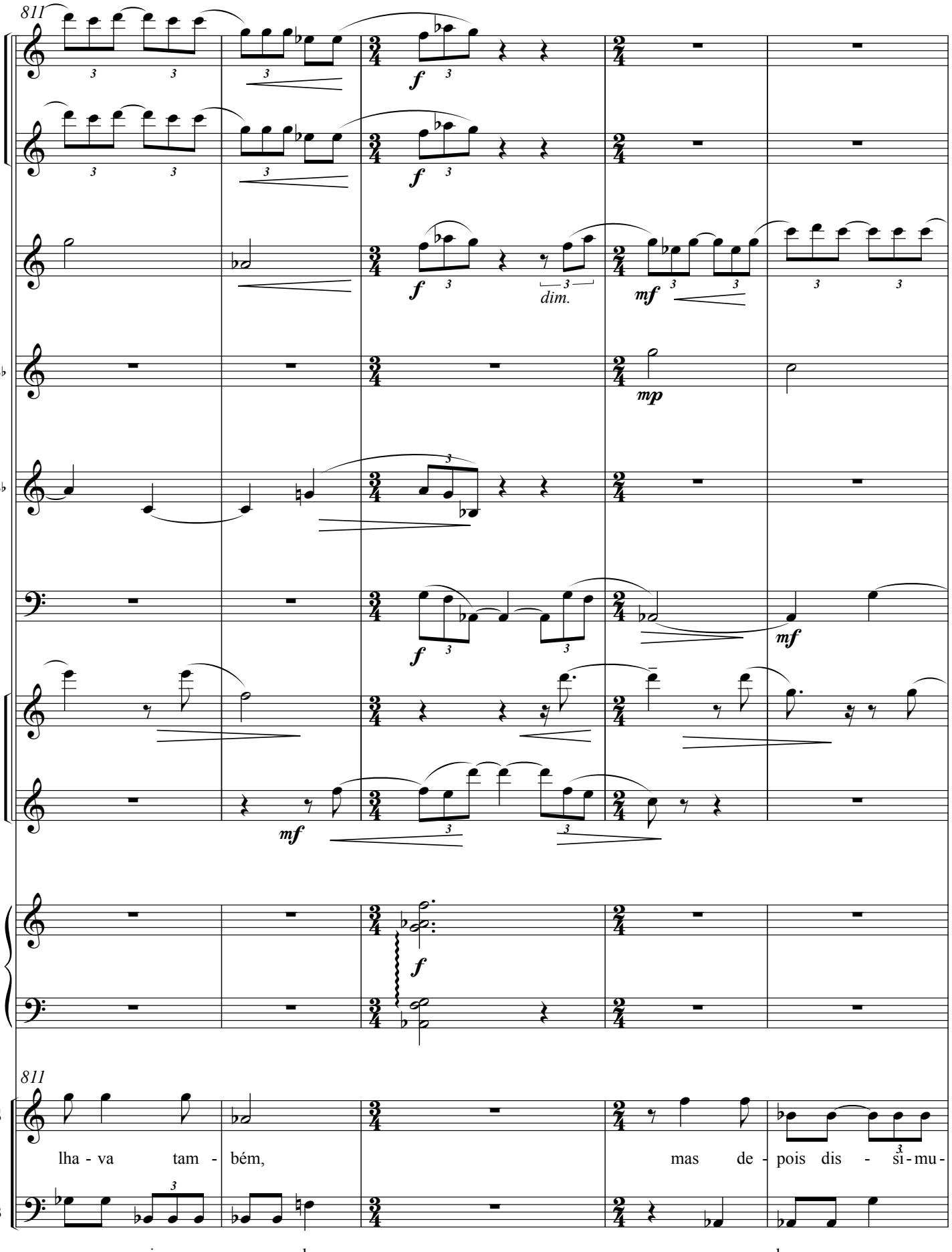

784
Più vivo
a tempo
B♭
B♭
E♭
784
S
lha-va tam-bém,
mas de-pois dis - si-mu - lou, fin-giu que não viu.
B

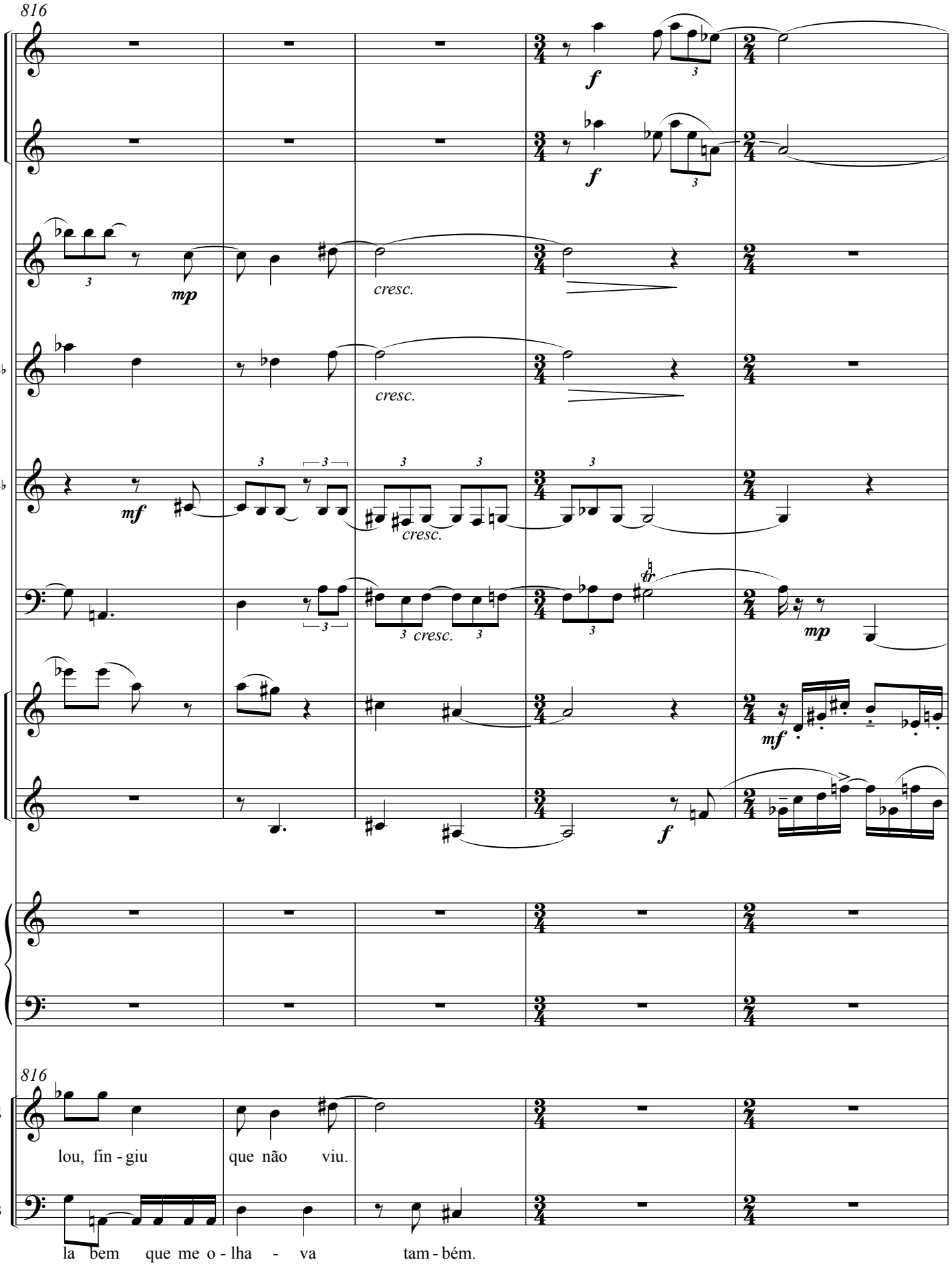

791
B♭
B♭
E♭
791
S
B
mf
mf
p
Se bem que não e - ra só eu…
Se bem

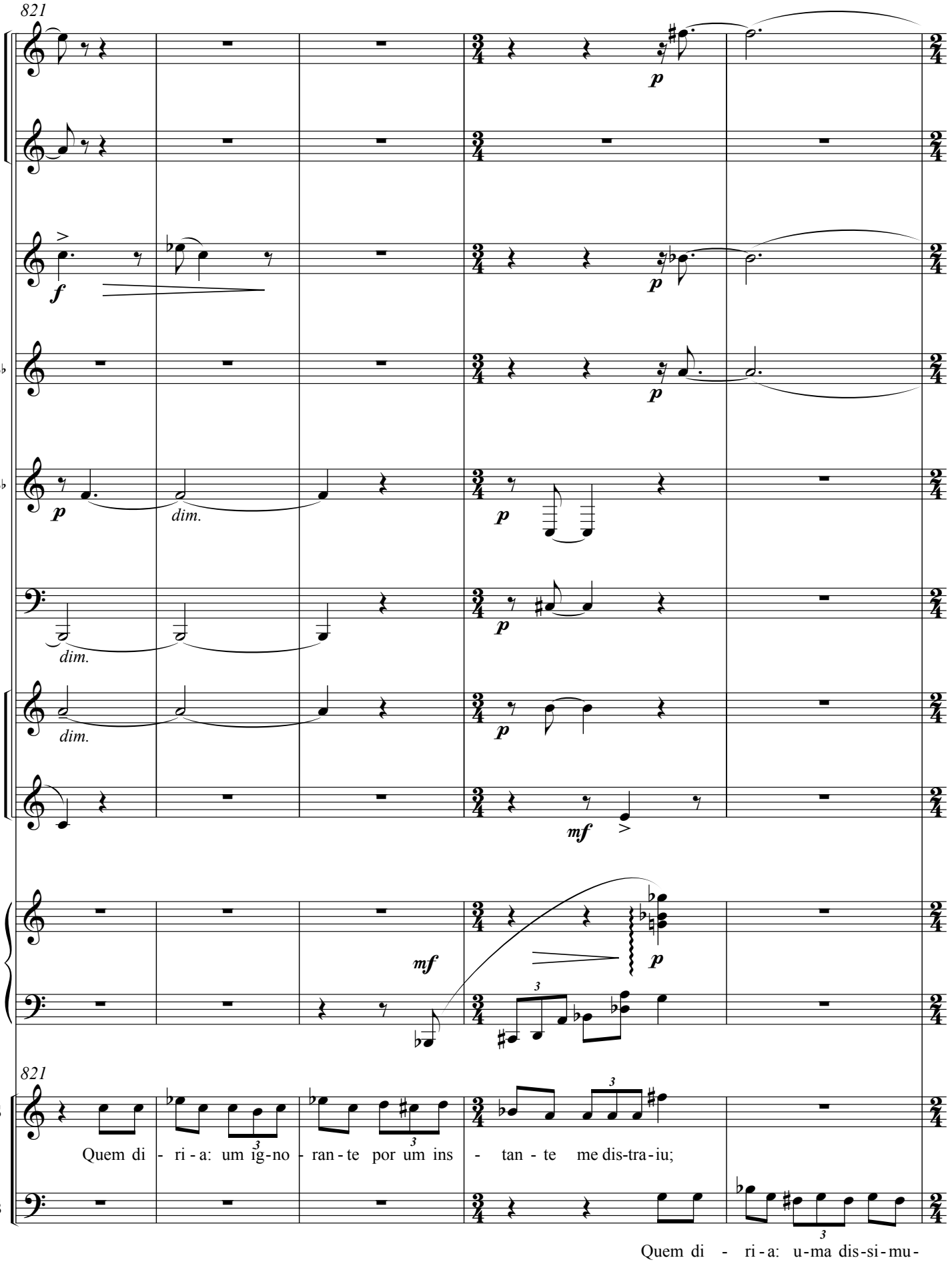

795
mp
p
3
B♭
B♭
f
mf
mf
E♭
795
S
B
3
que e - la pa - re - ci - a cor - res-pon-der; se

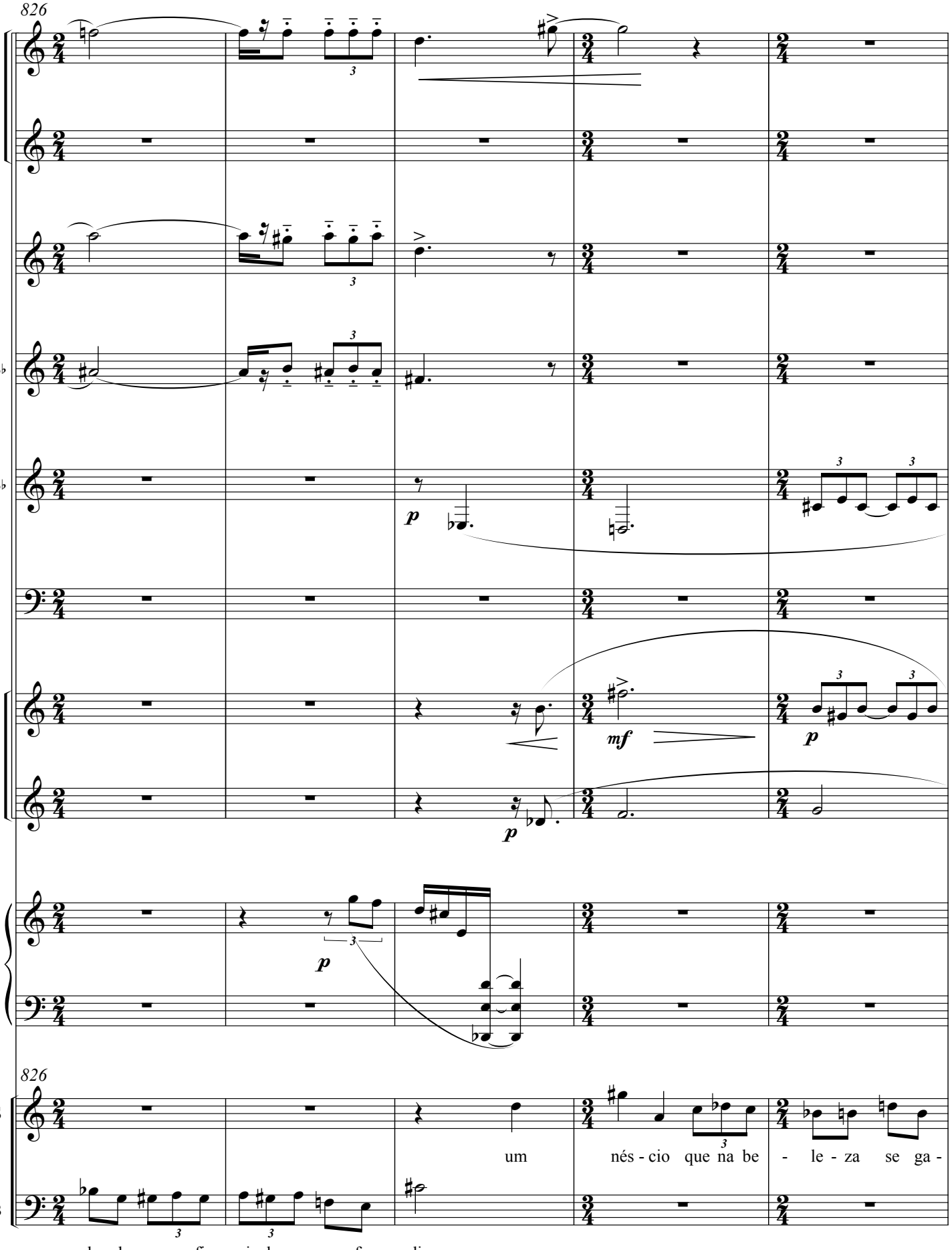

800
B♭
B♭
E♭
800
S
B
bem que e - la bem que me o - lha - va tam-bém.

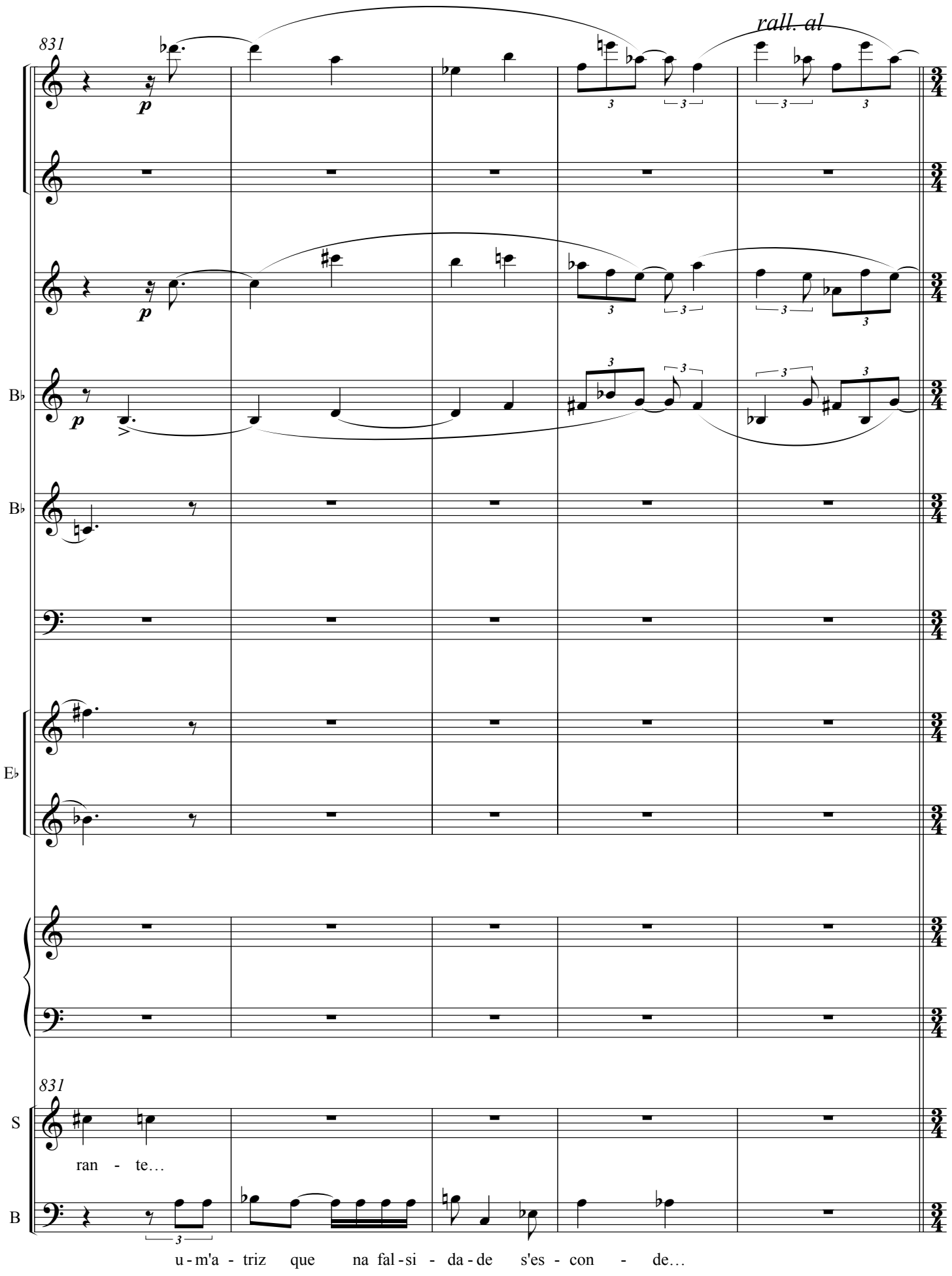

806
B♭
B♭
E♭
806
S
B
Se bem que não e - ra só eu… Se bem qu'e - le bem que me o -
Se bem que não e - ra só eu… Se bem que e - la

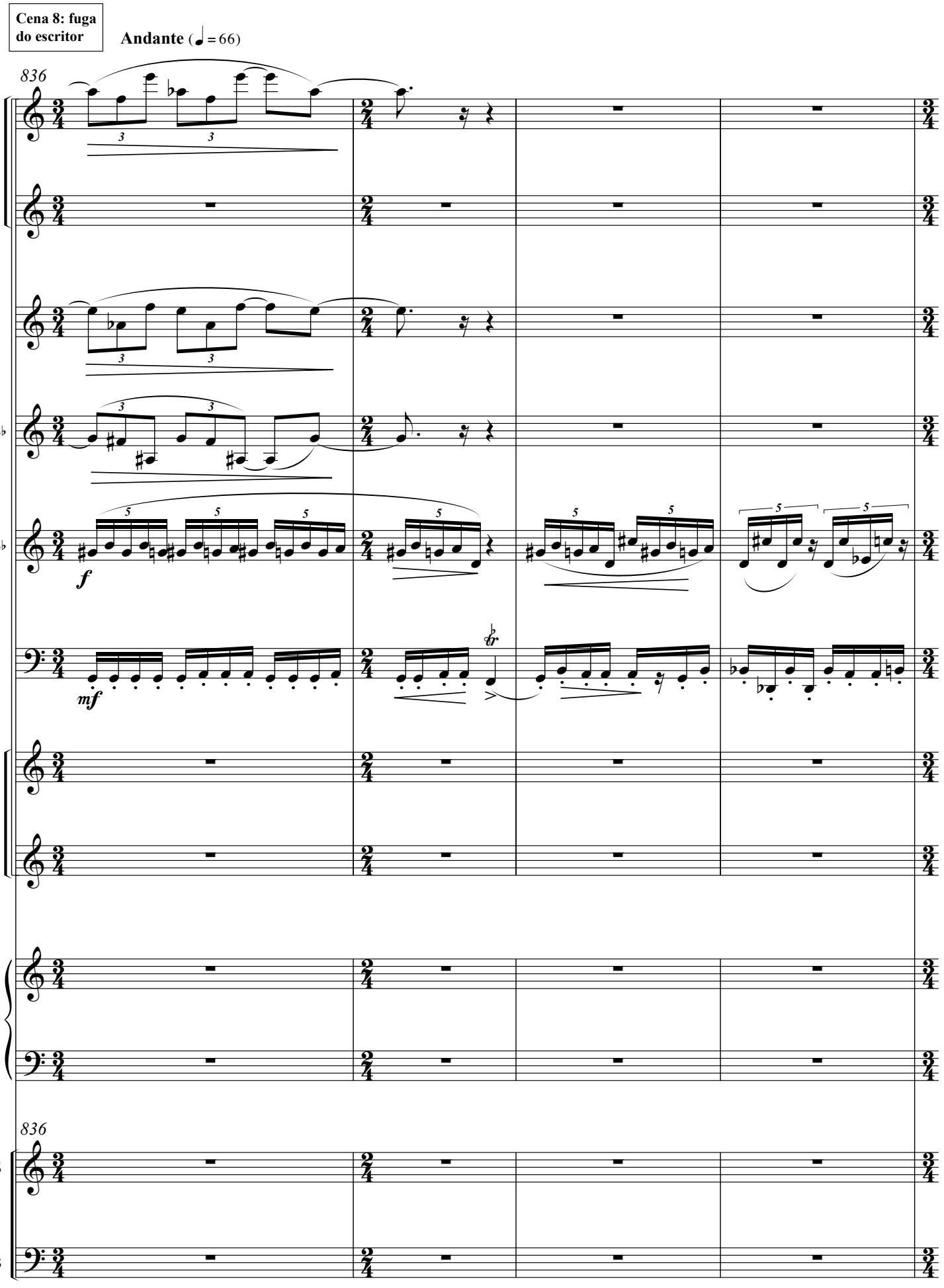

811
B♭
B♭
E♭
811
S
B
lha - va tam - bém,
mas de - pois dis - si - mu -
pa - re - ci - a cor - res-pon-der;
se bem que e -

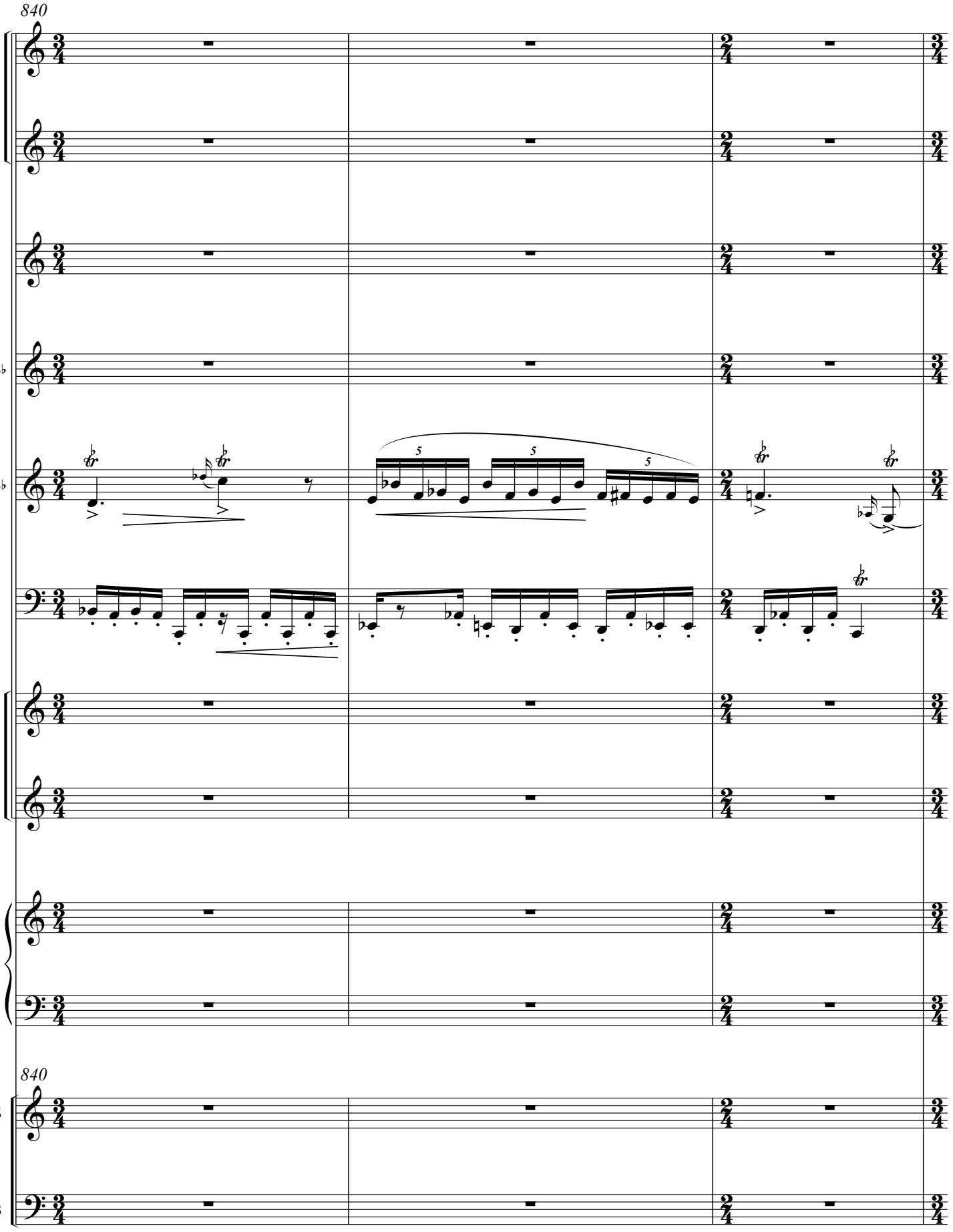

816
f
mp
cresc.
B♭
mf
E♭
S
B
lou, fin - giu
que não viu.
la bem que me o - lha - va tam - bém.

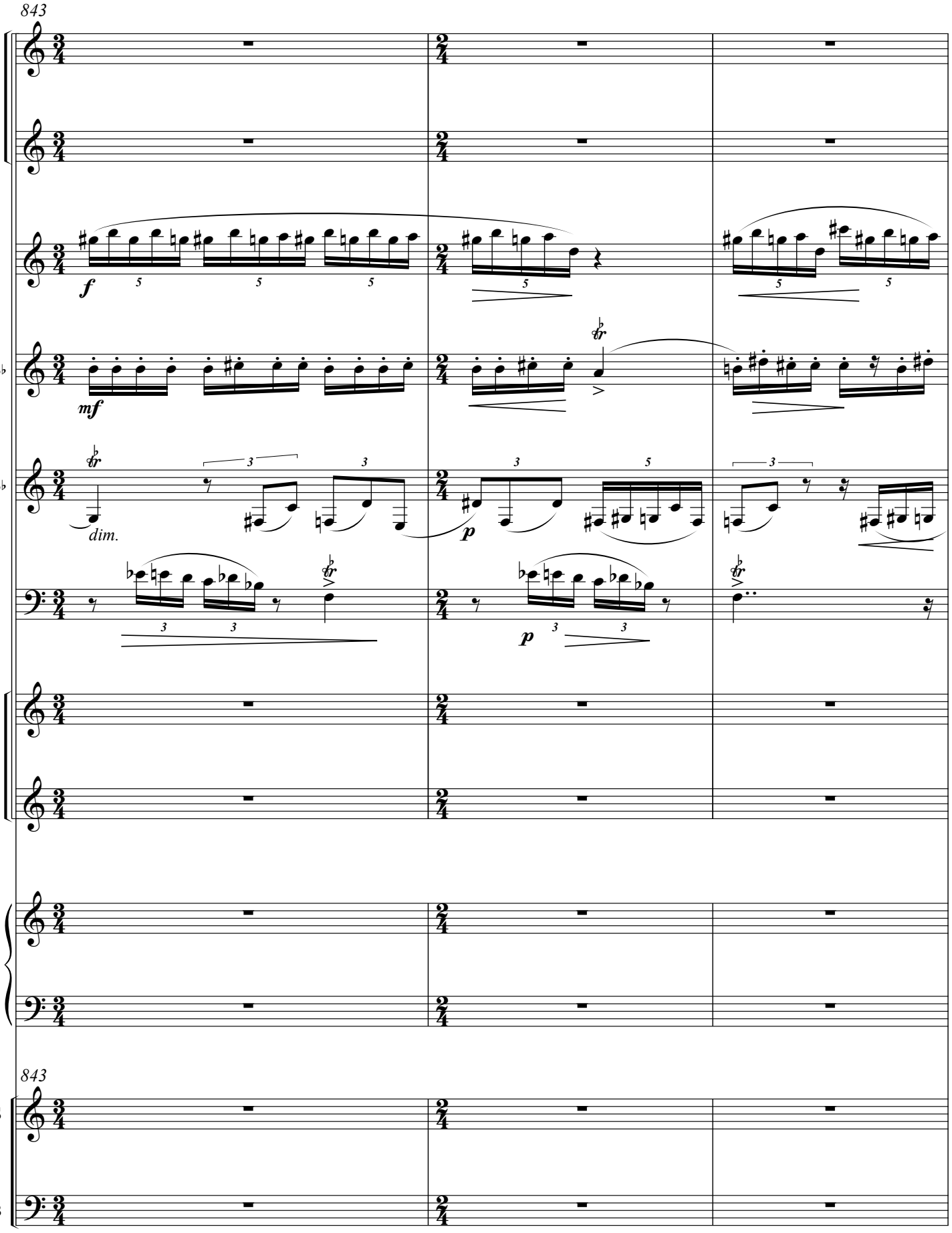

821
B♭
B♭
E♭
821
S
B
Quem di - ri - a: um ig - no - ran - te por um ins - tan - te me dis-tra - iu;
Quem di - ri - a: u-ma dis-si-mu-

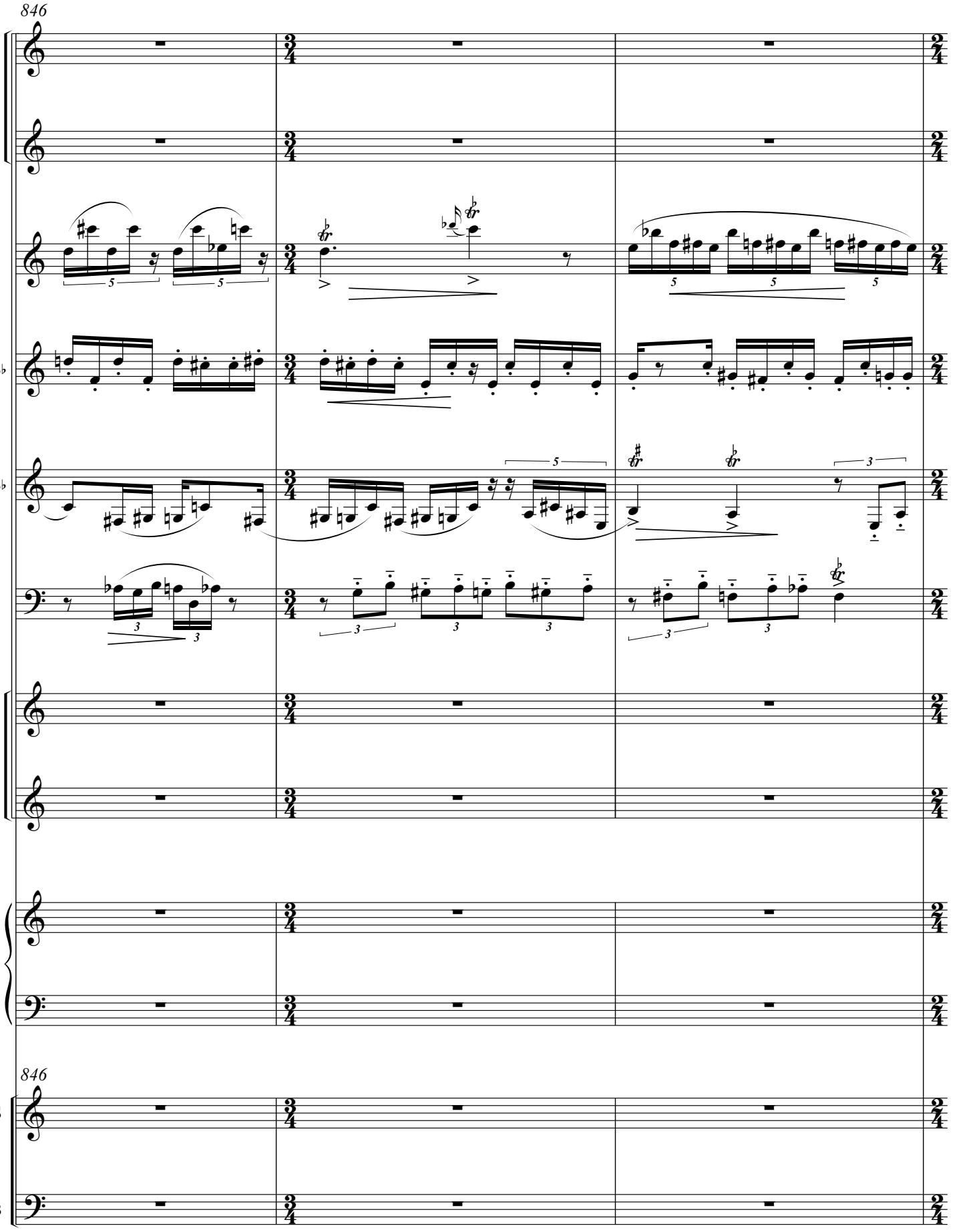

826
B♭
B♭
E♭
826
S
B
p
mf
p
p
p
um nés - cio que na be - le - za se ga -
la - da, u - ma fin - gi - da me con - fun - diu;

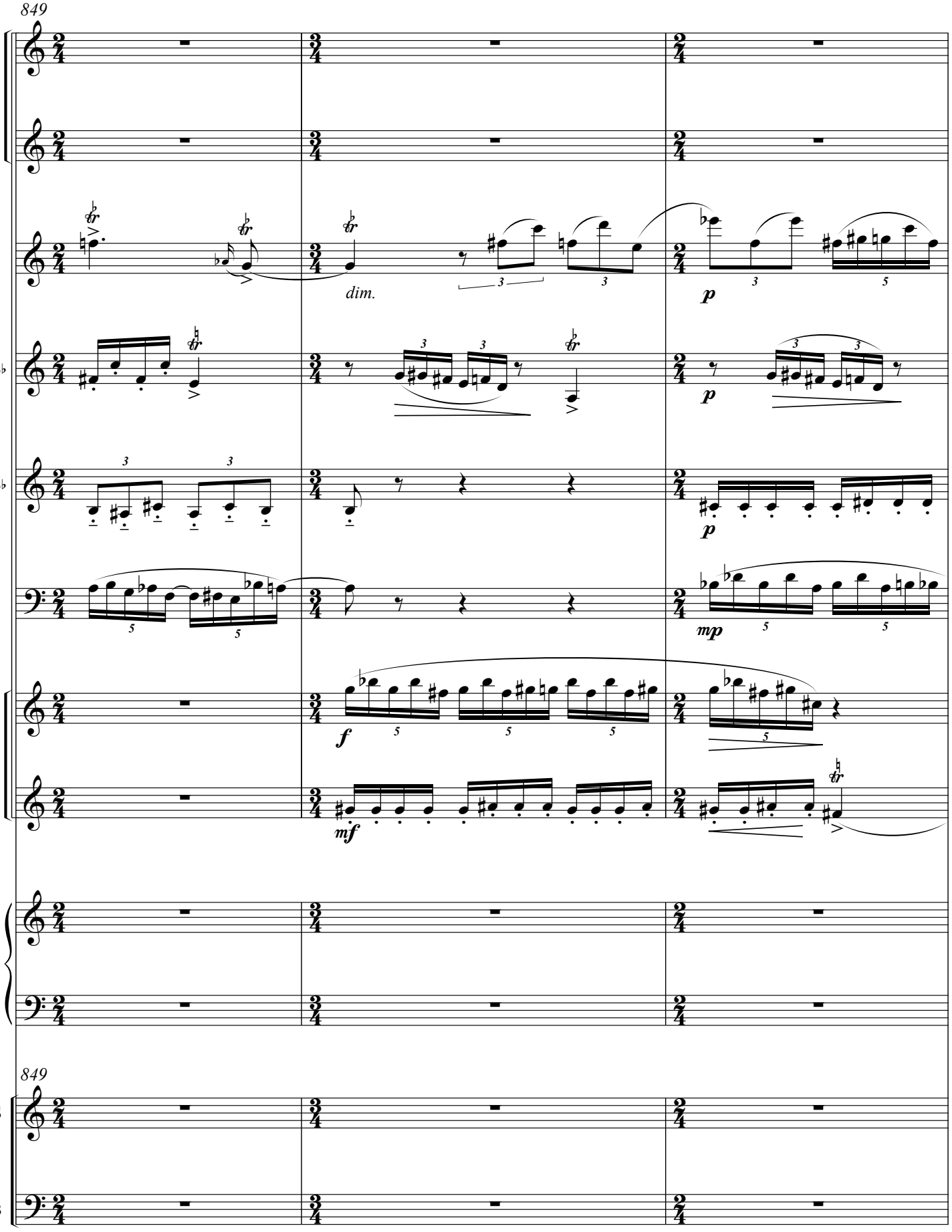

831
rall. al
p
B♭
B♭
E♭
831
S
ran - te…
B
u - m'a - triz que na fal - si - da - de s'es - con - de…

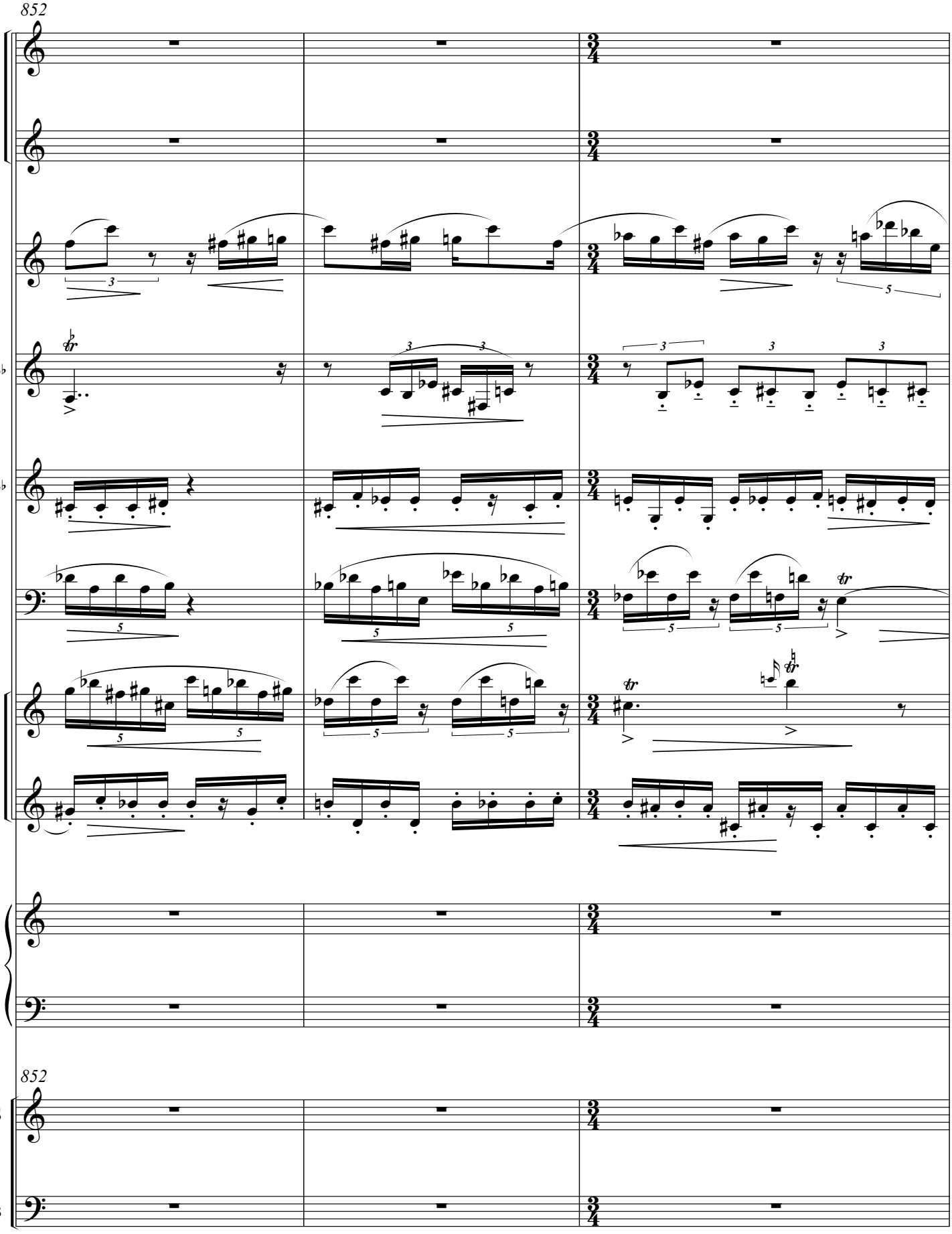

Cena 8: fuga do escritor
Andante (♩ = 66)
836
B♭
B♭
E♭
836
S
B

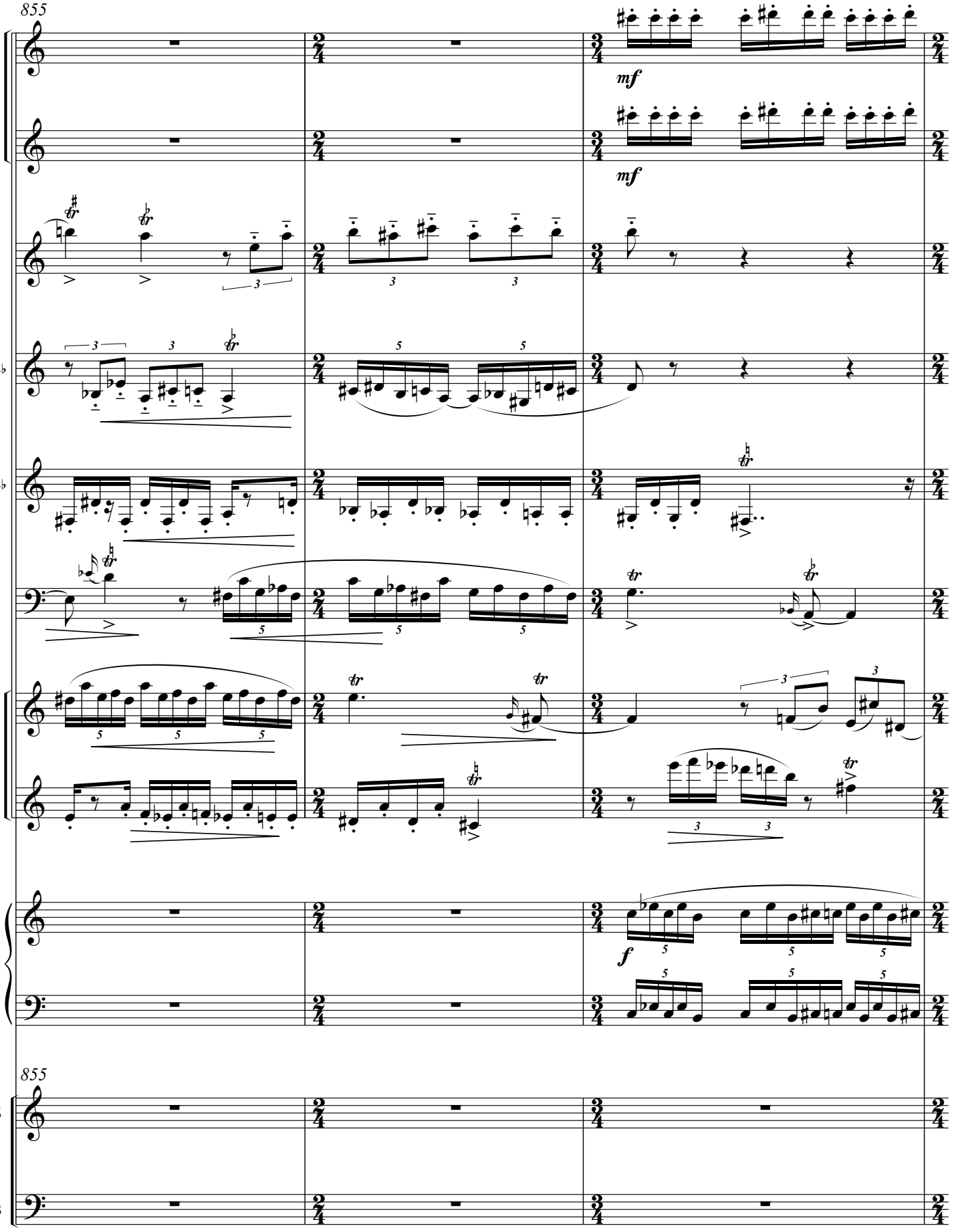

840
B♭
B♭
E♭
840
S
B

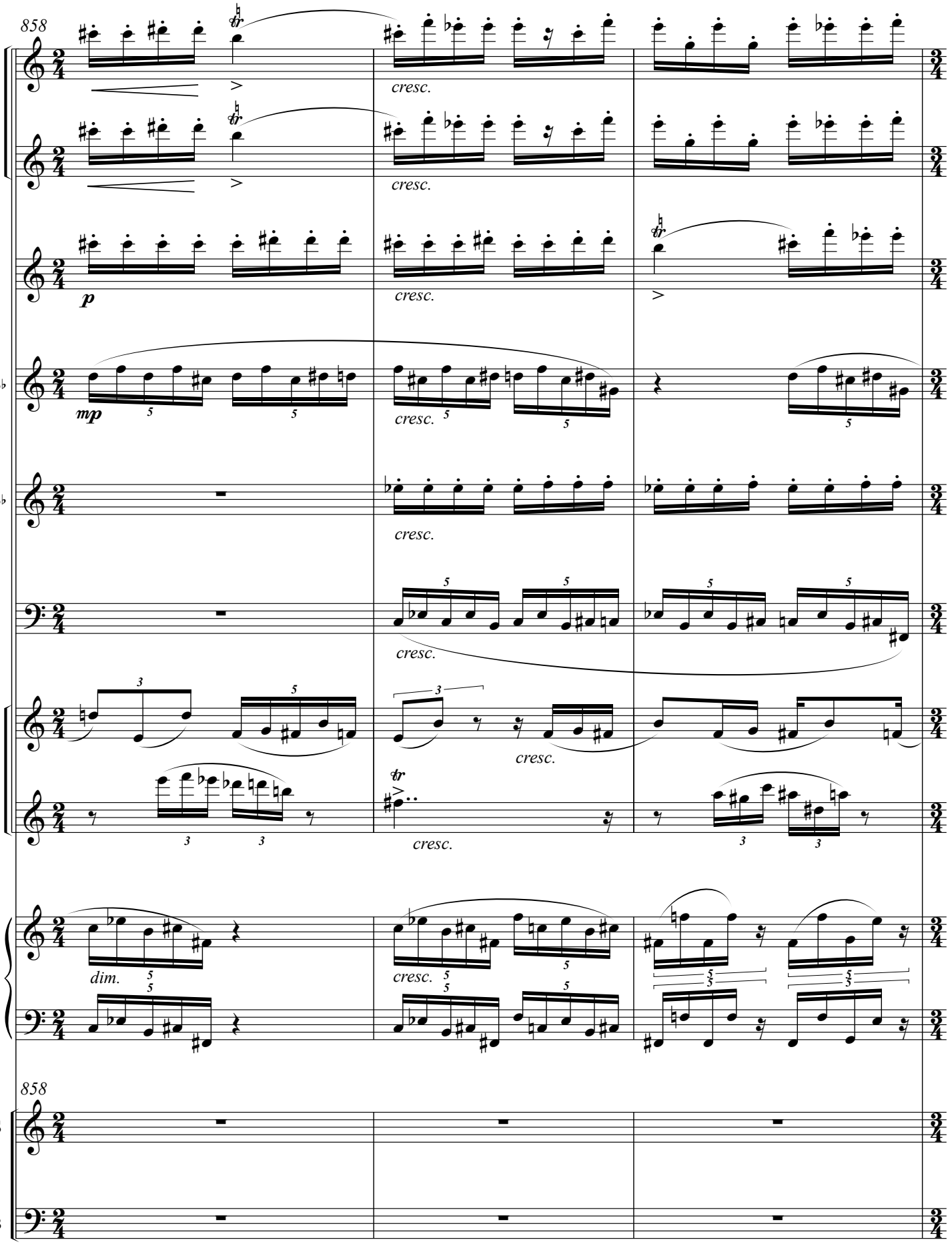

843
B♭
B♭
E♭
843
S
B

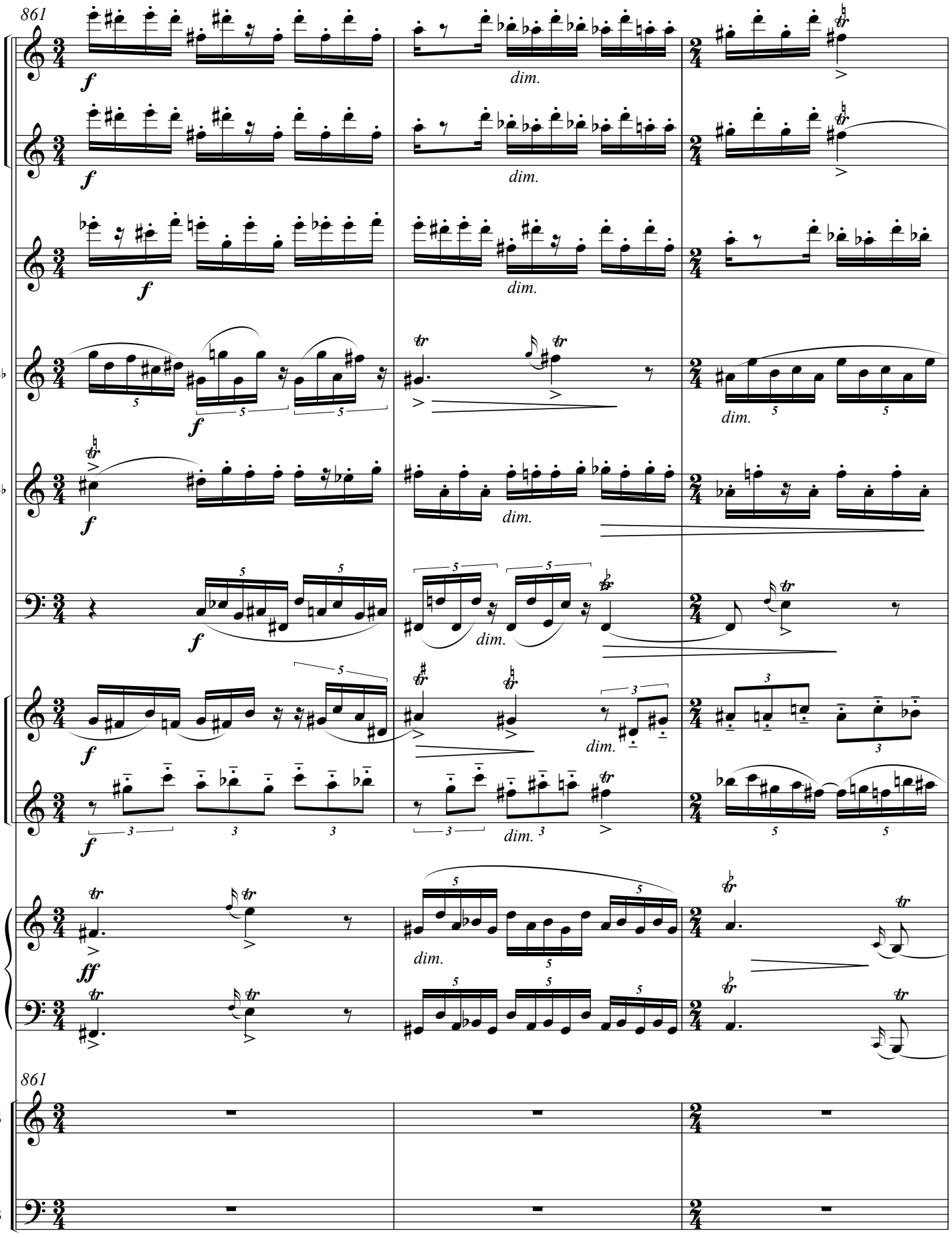

846
B♭
B♭
E♭
846
S
B

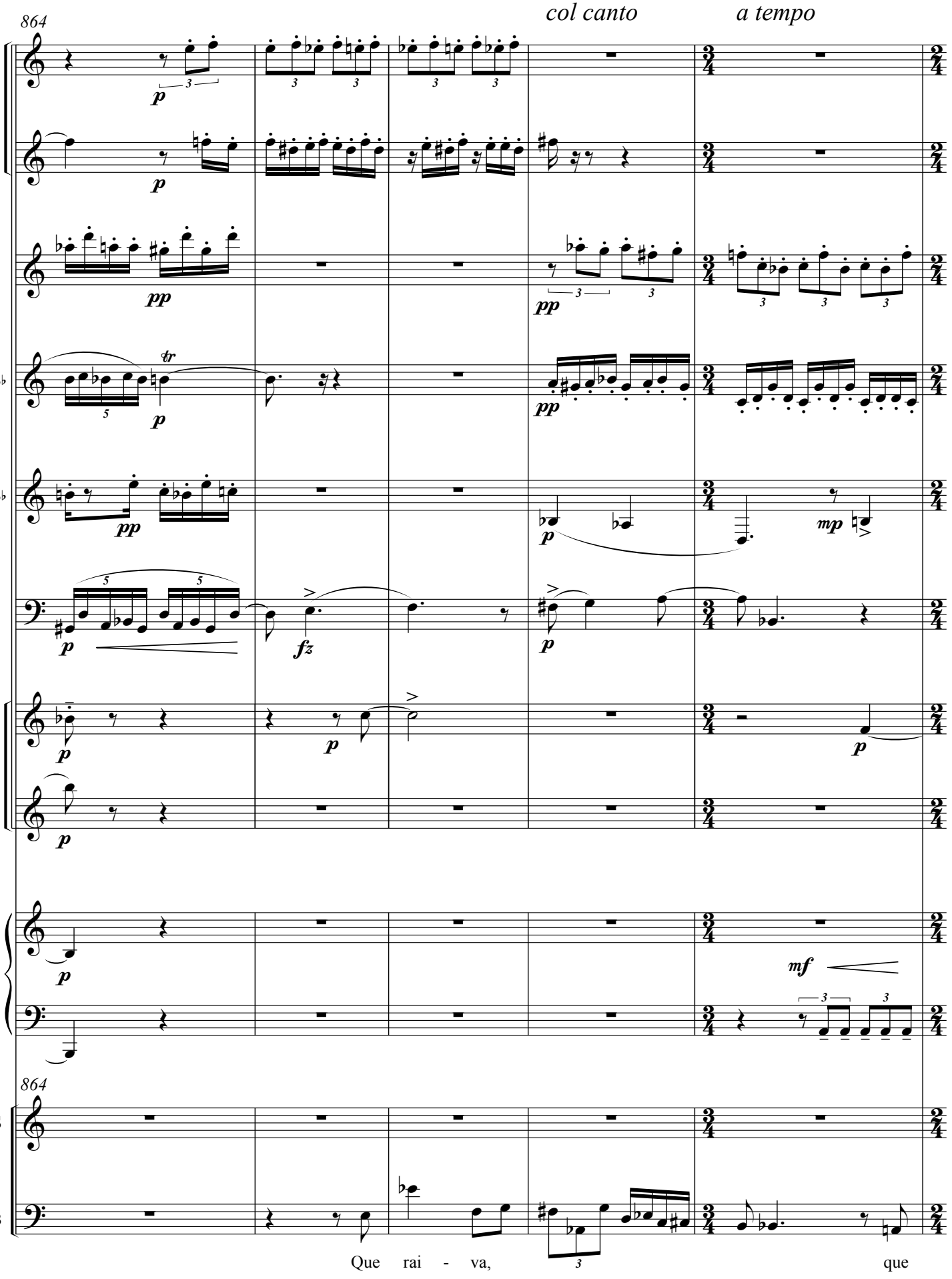

849
dim.
p
p
p
mp
f
mf
B♭
B♭
E♭
849
S
B

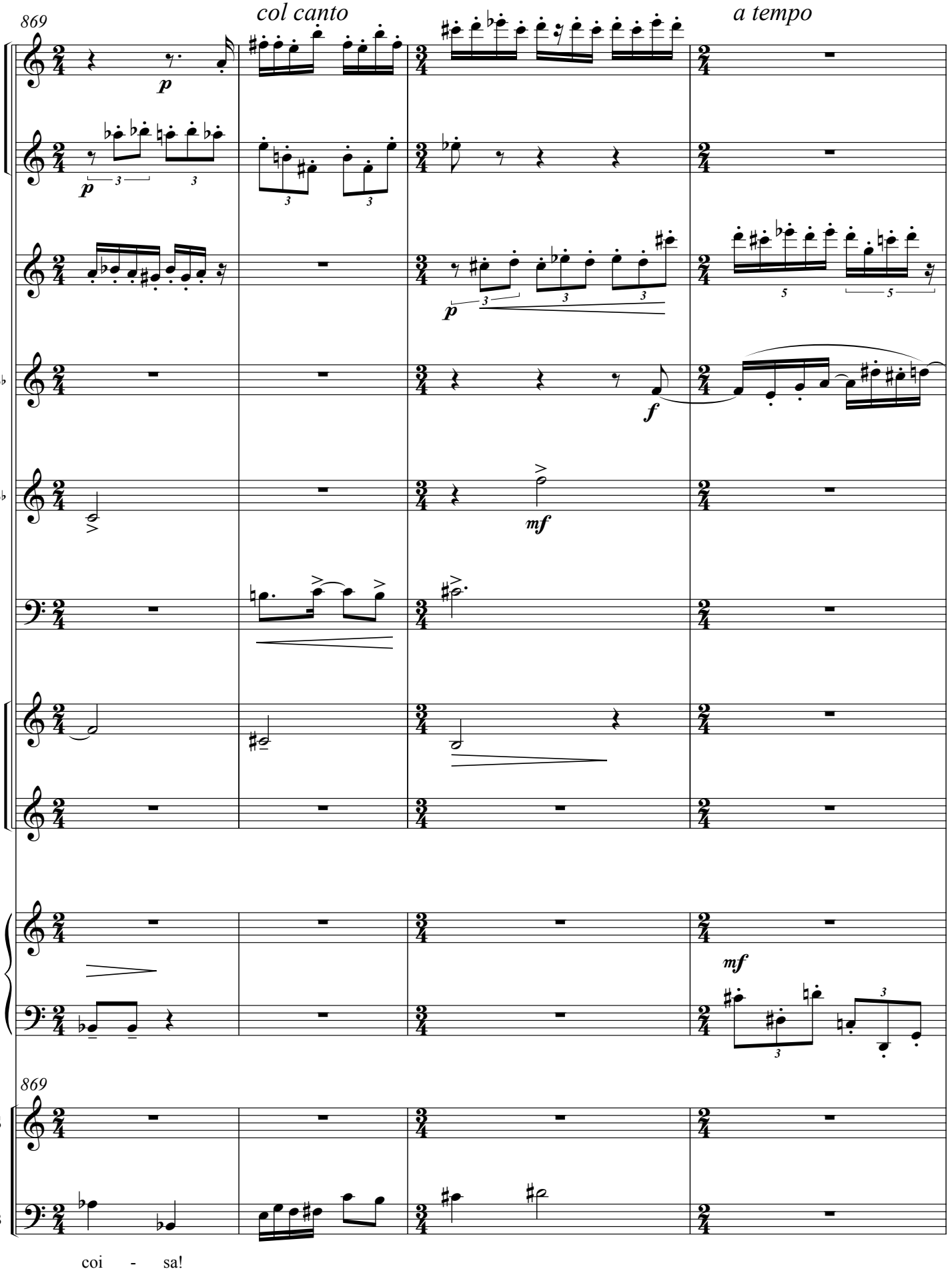

852
B♭
B♭
E♭
852
S
B


855
mf
mf
B♭
B♭
E♭
f
855
S
B

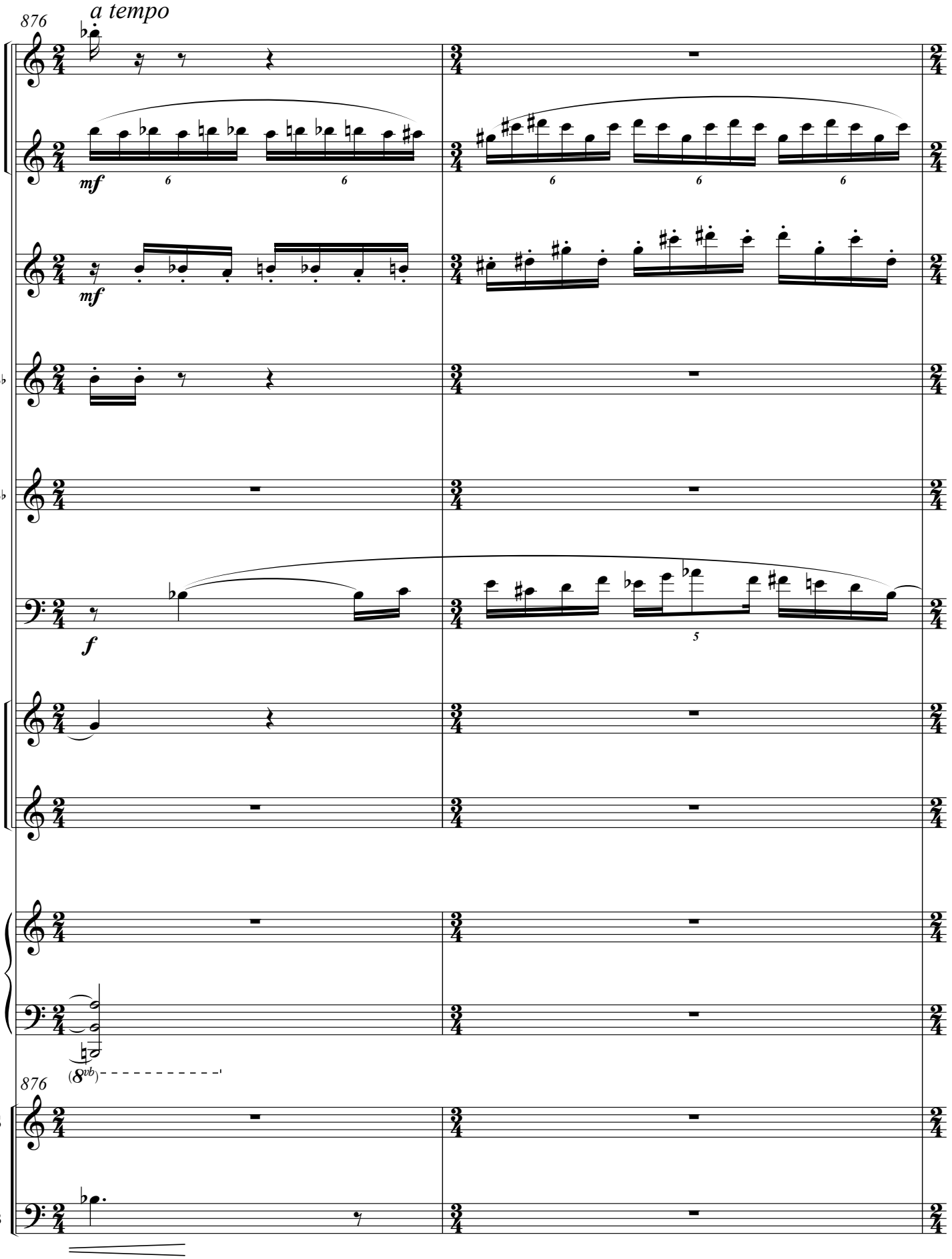

858
cresc.
p
mp
B♭
B♭
E♭
dim.
858
S
B

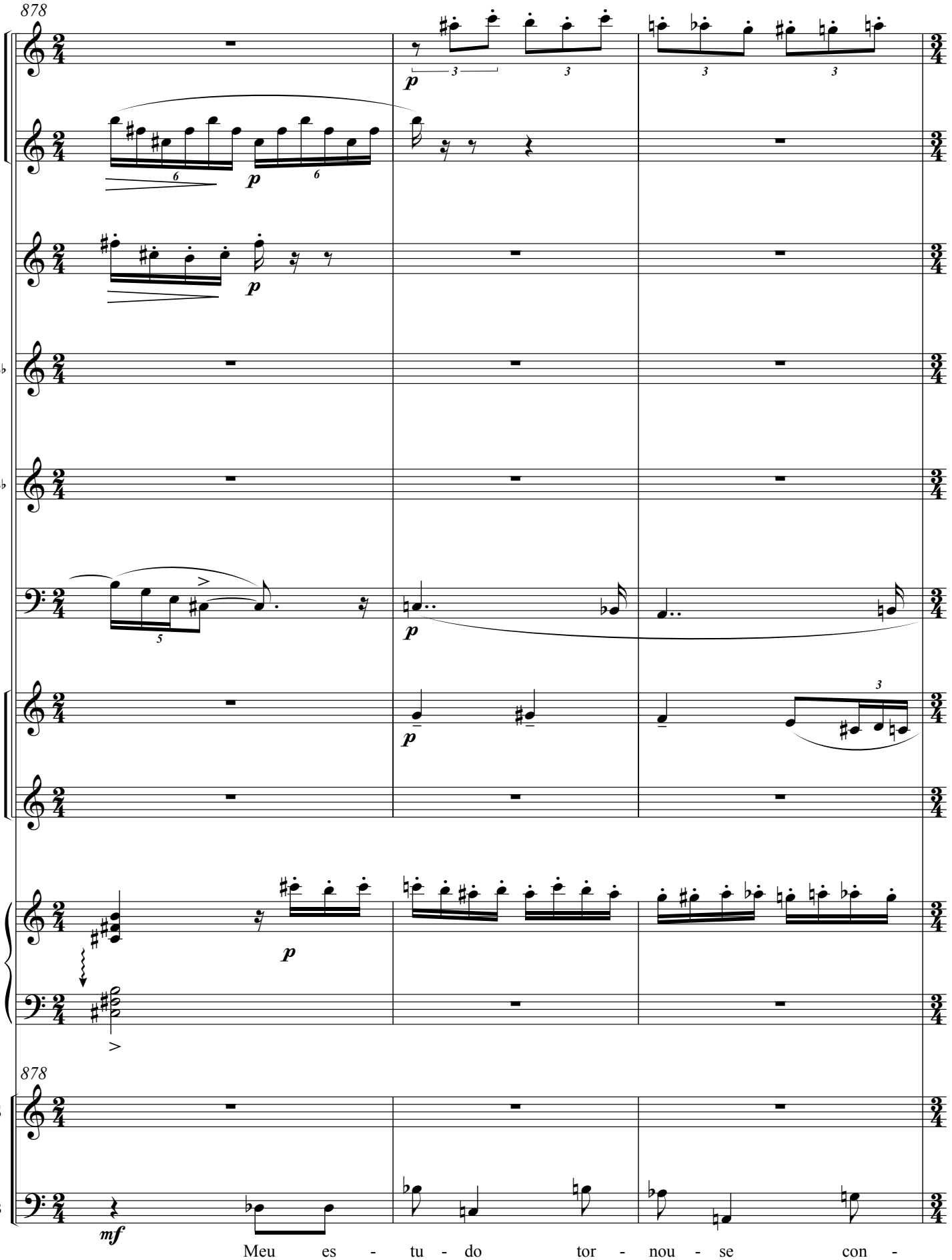

861
dim.
B♭
B♭
E♭
S
B
861

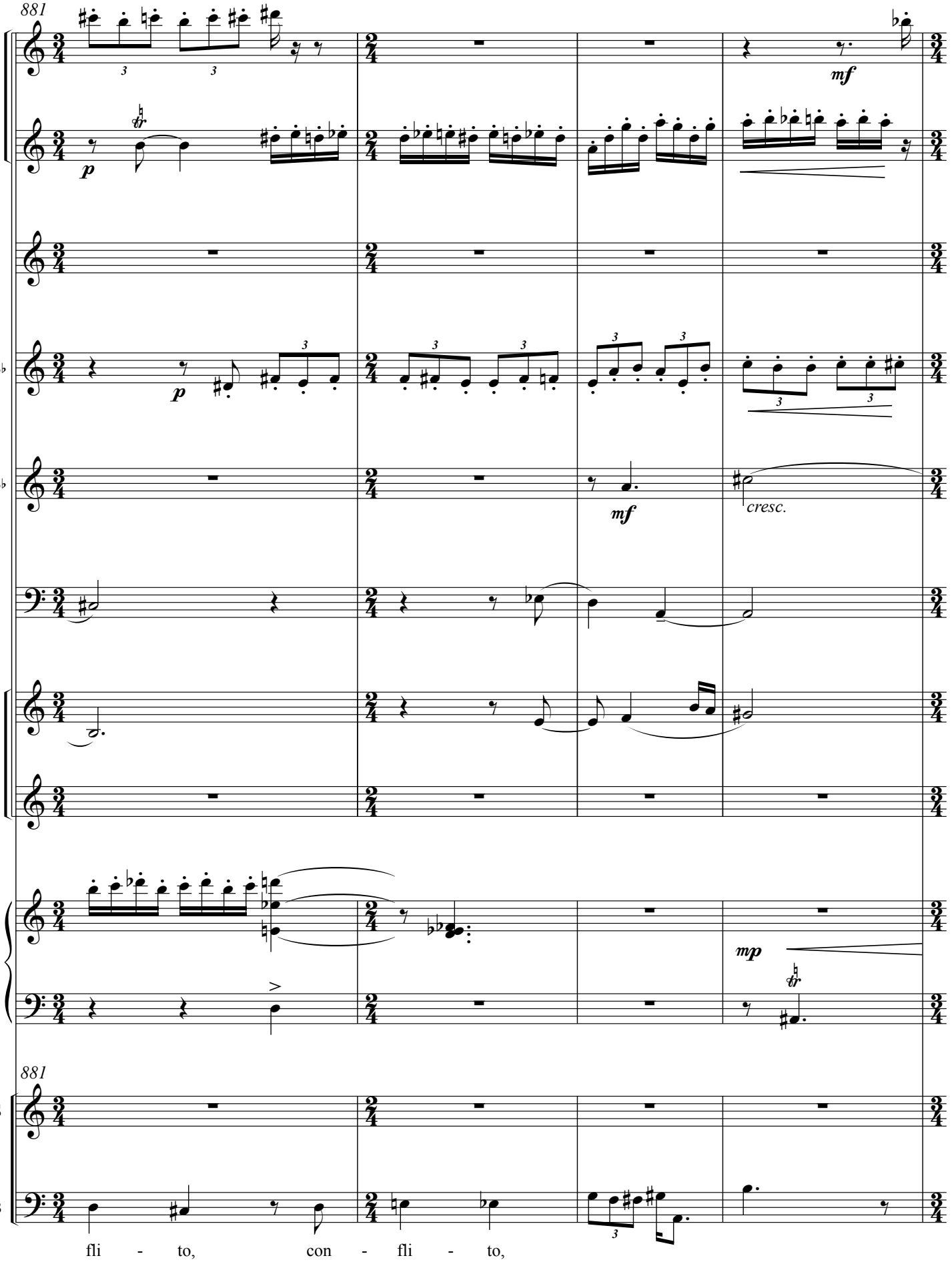

864
col canto
a tempo
B♭
B♭
E♭
S
B
Que rai - va,
que

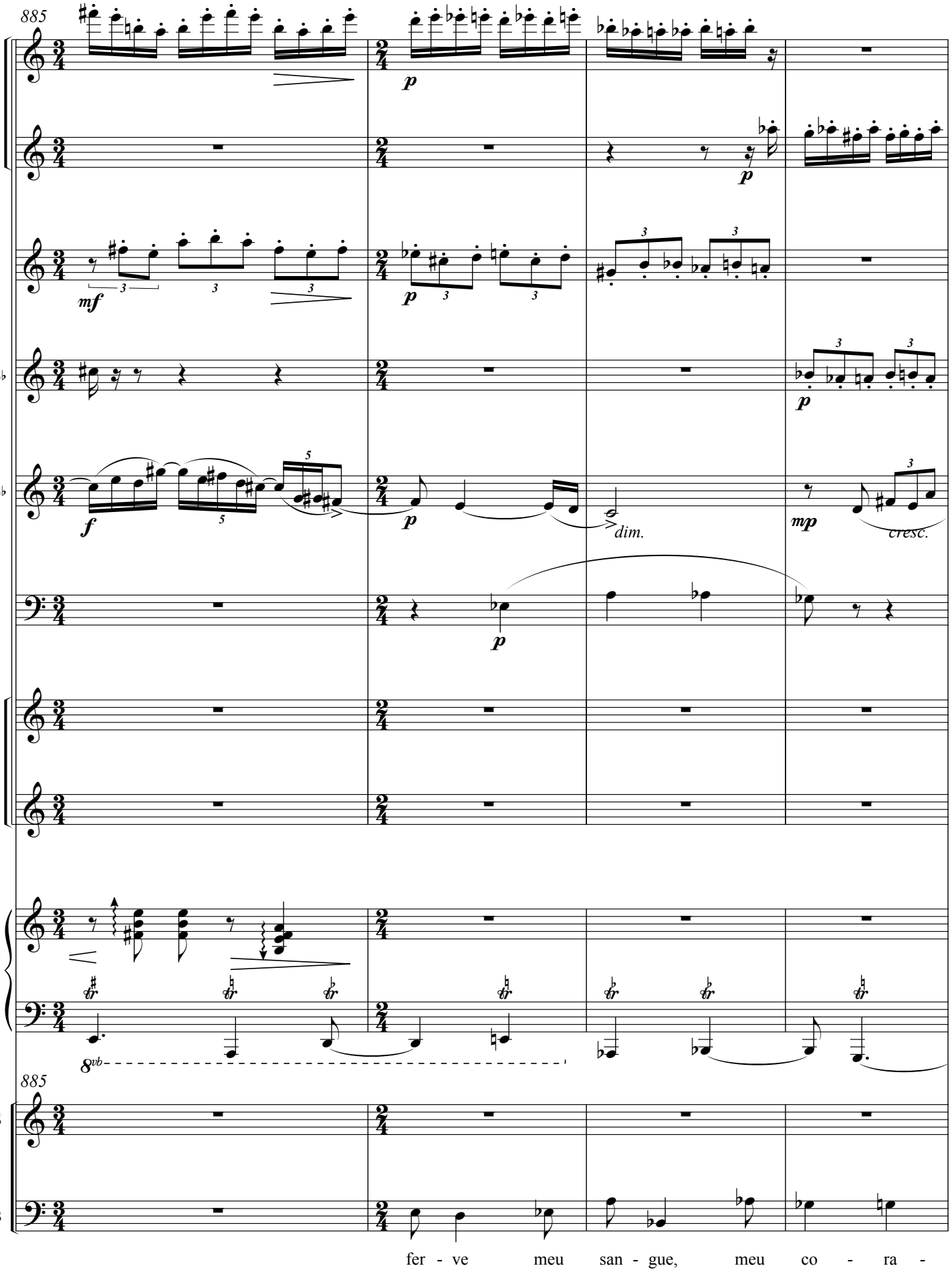

869
col canto
a tempo
B♭
B♭
E♭
869
S
B
coi - sa!

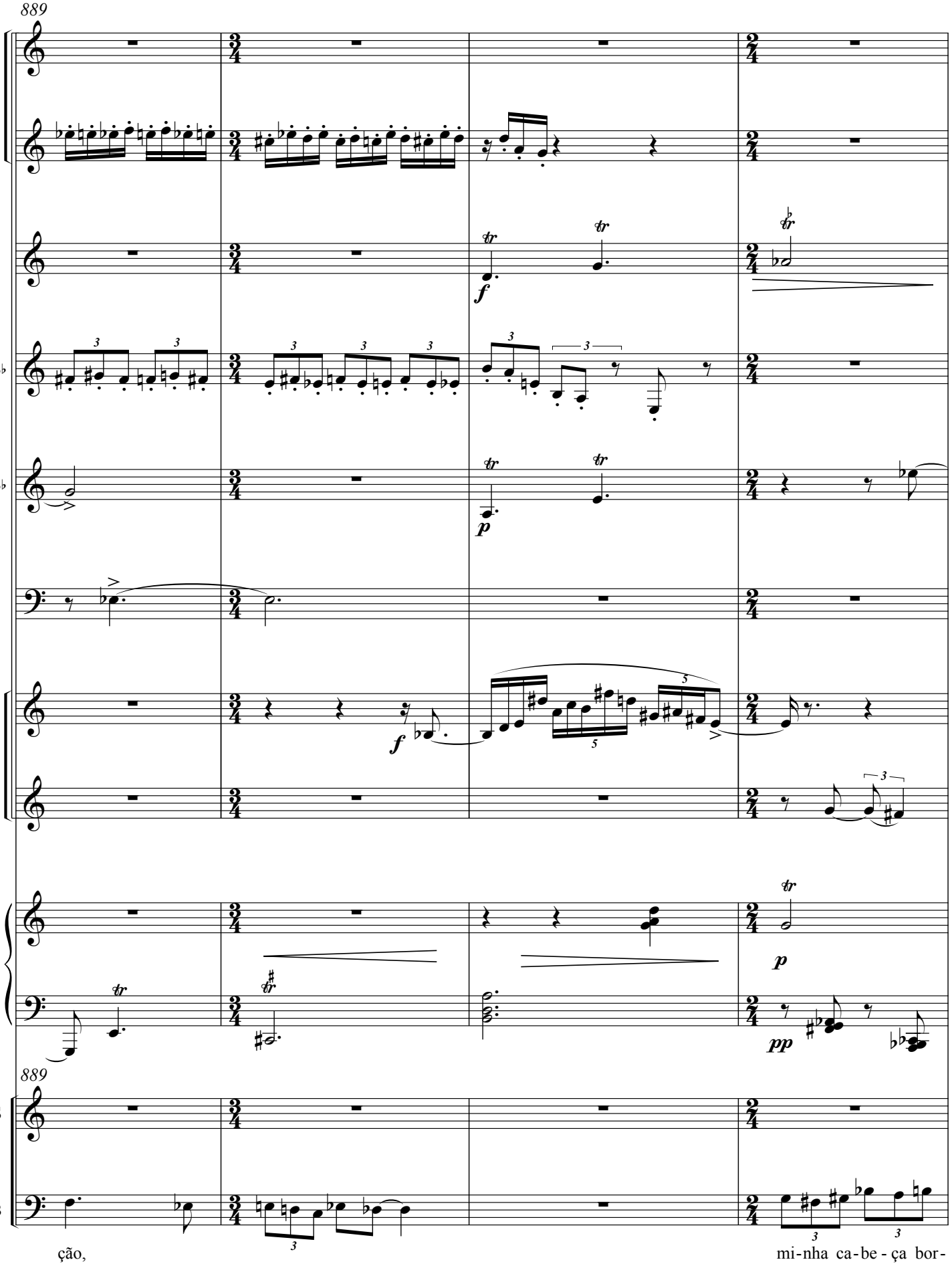
873
col canto
cresc.
B♭
B♭
E♭
873
S
B
Vou m'em - bo - ra da - qui.

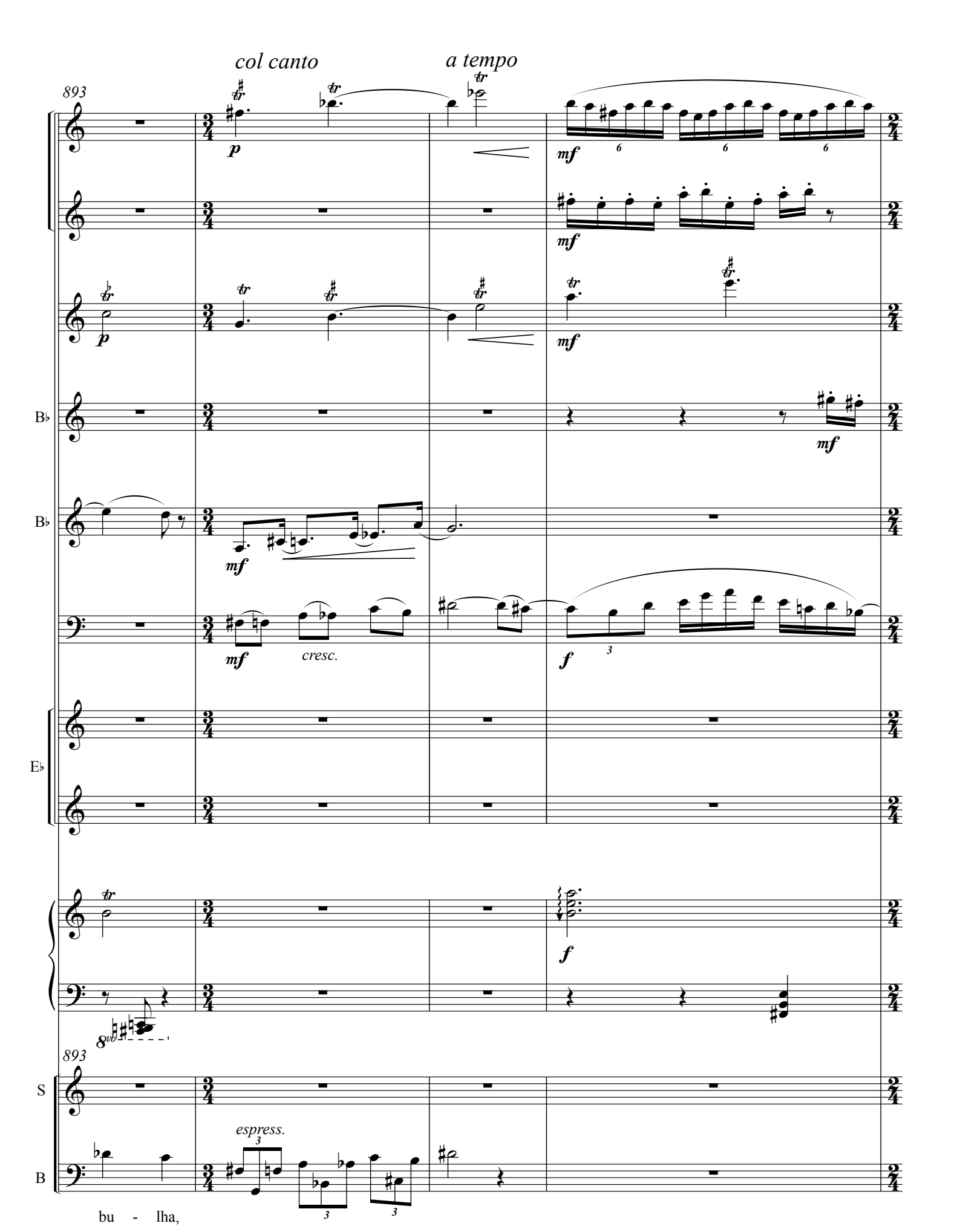

876
a tempo
mf
mf
f
B♭
B♭
E♭
(8vb)
876
S
B

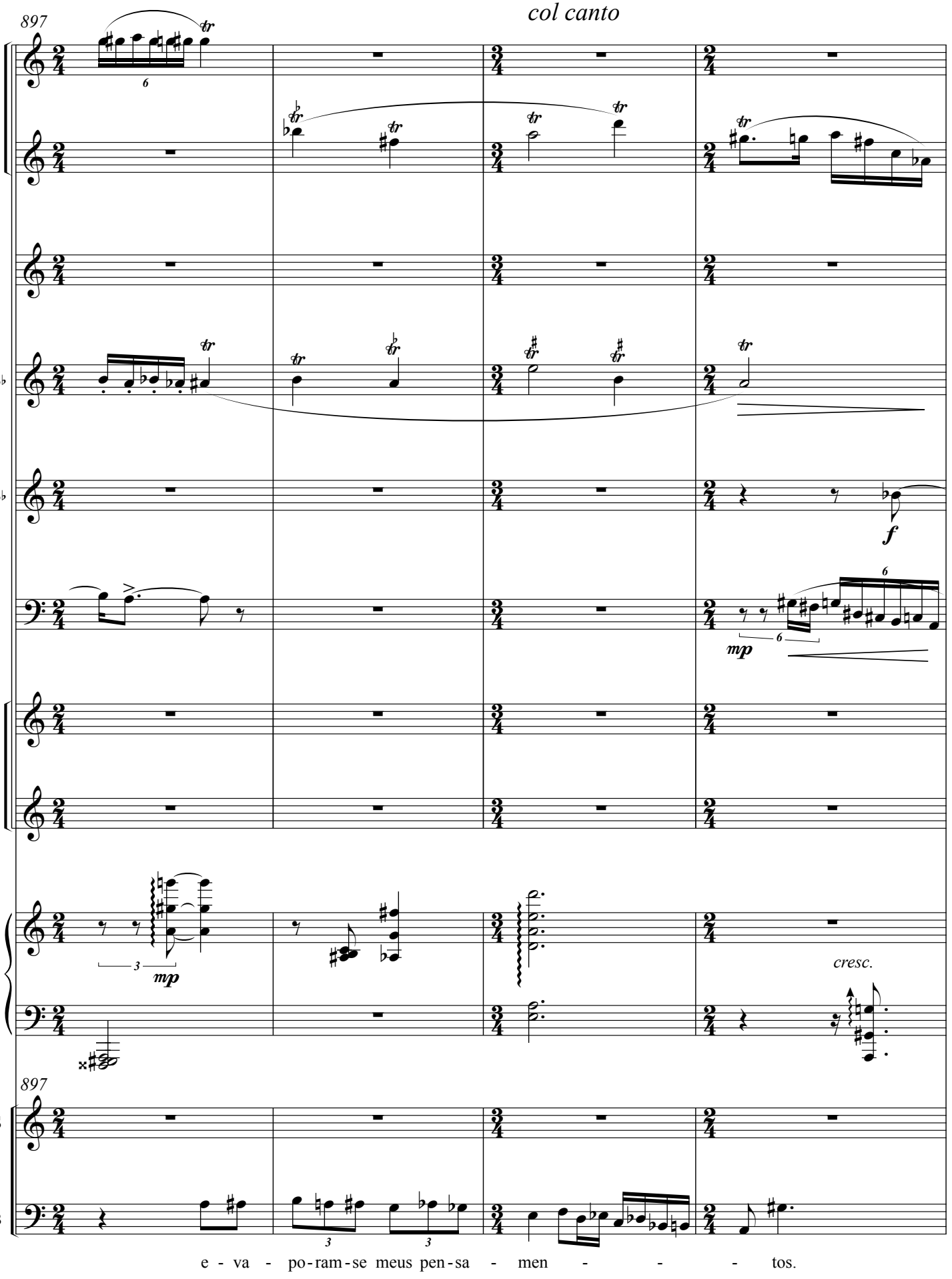

878
B♭
B♭
E♭
878
S
B
mf
Meu es - tu - do tor - nou - se con -

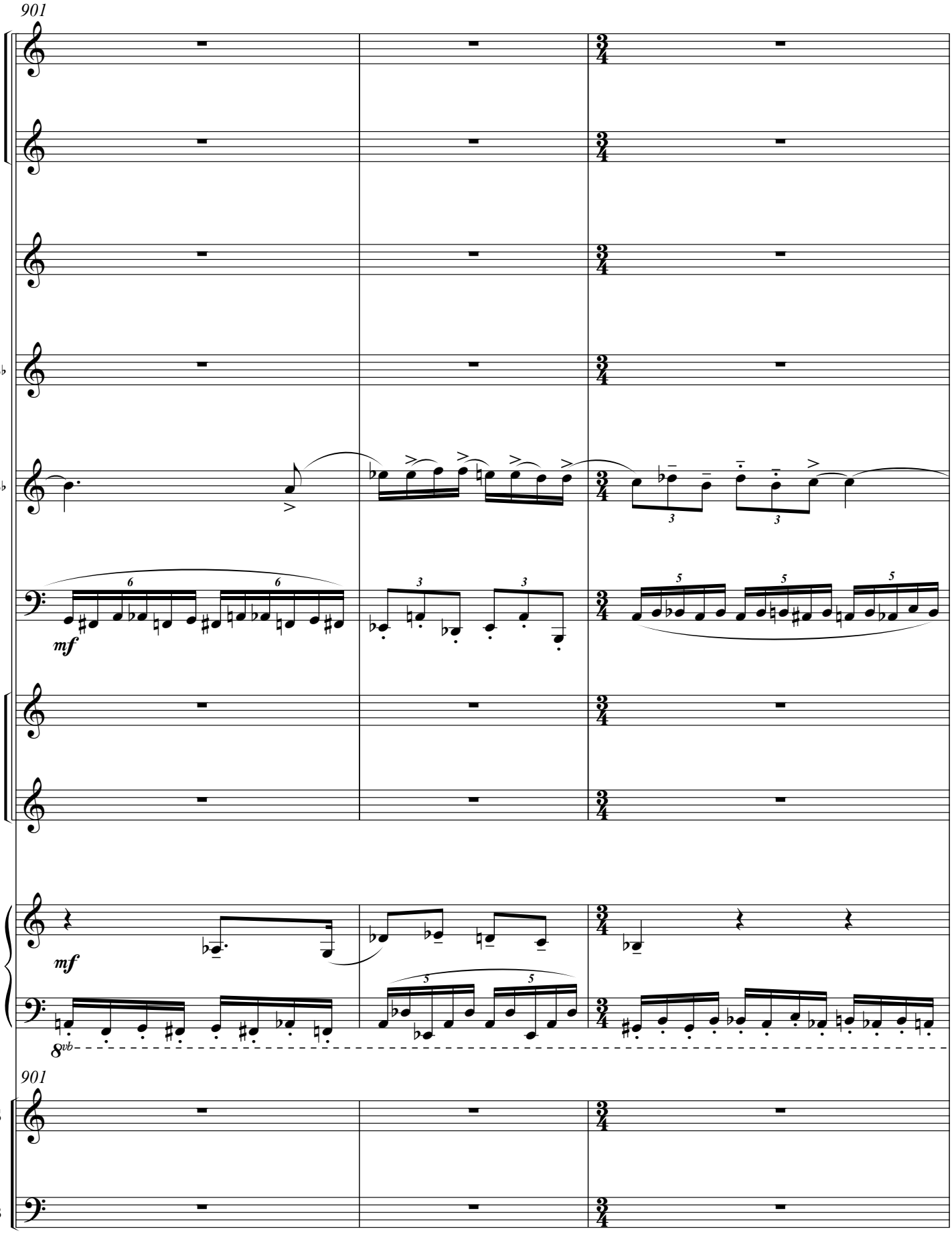

881
mf
p
B♭
B♭
mf
cresc.
E♭
mp
881
S
B
fli - to, con - fli - to,

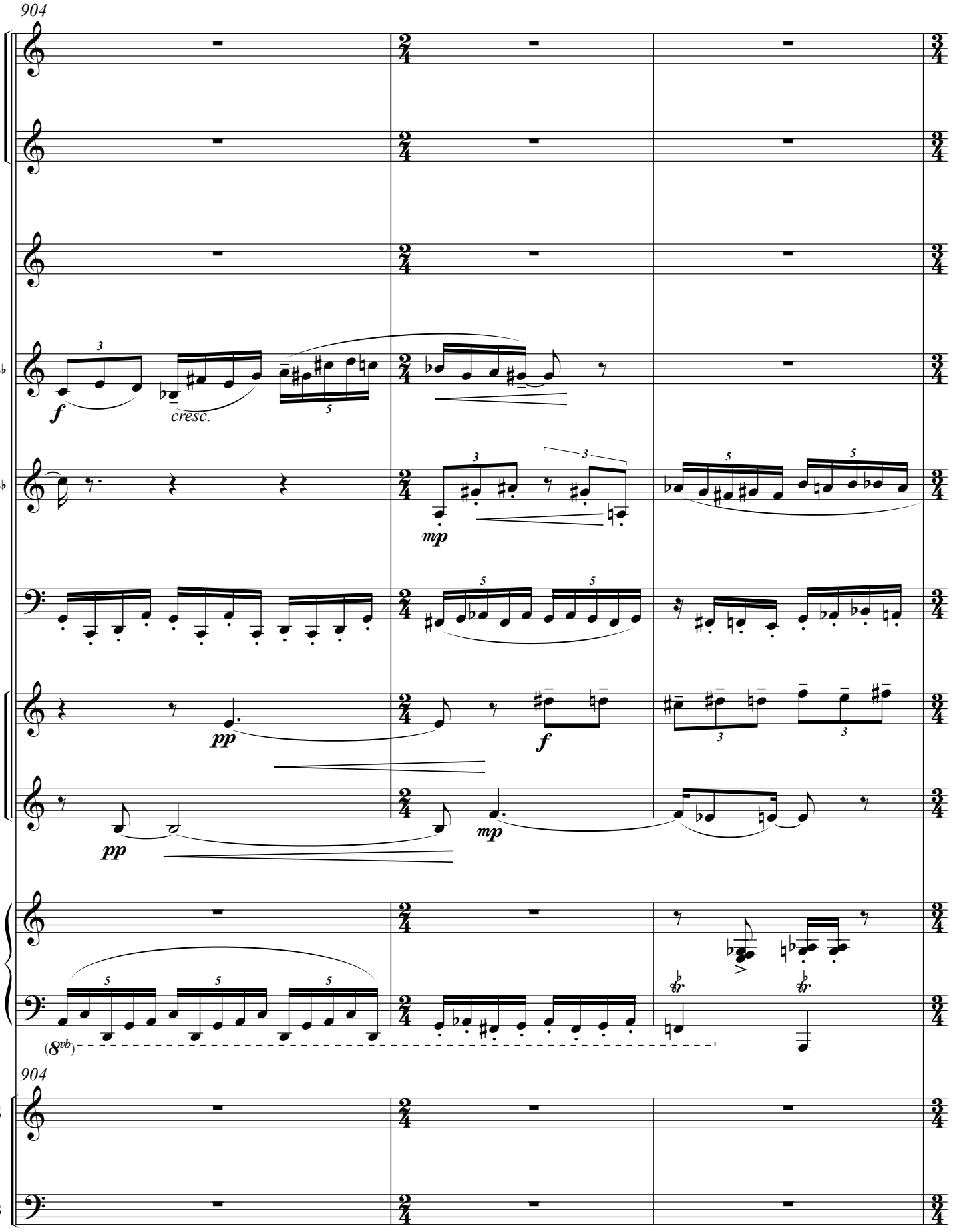

885
B♭
B♭
E♭
885
S
B
dim.
cresc.
8vb
fer - ve meu san - gue, meu co - ra -

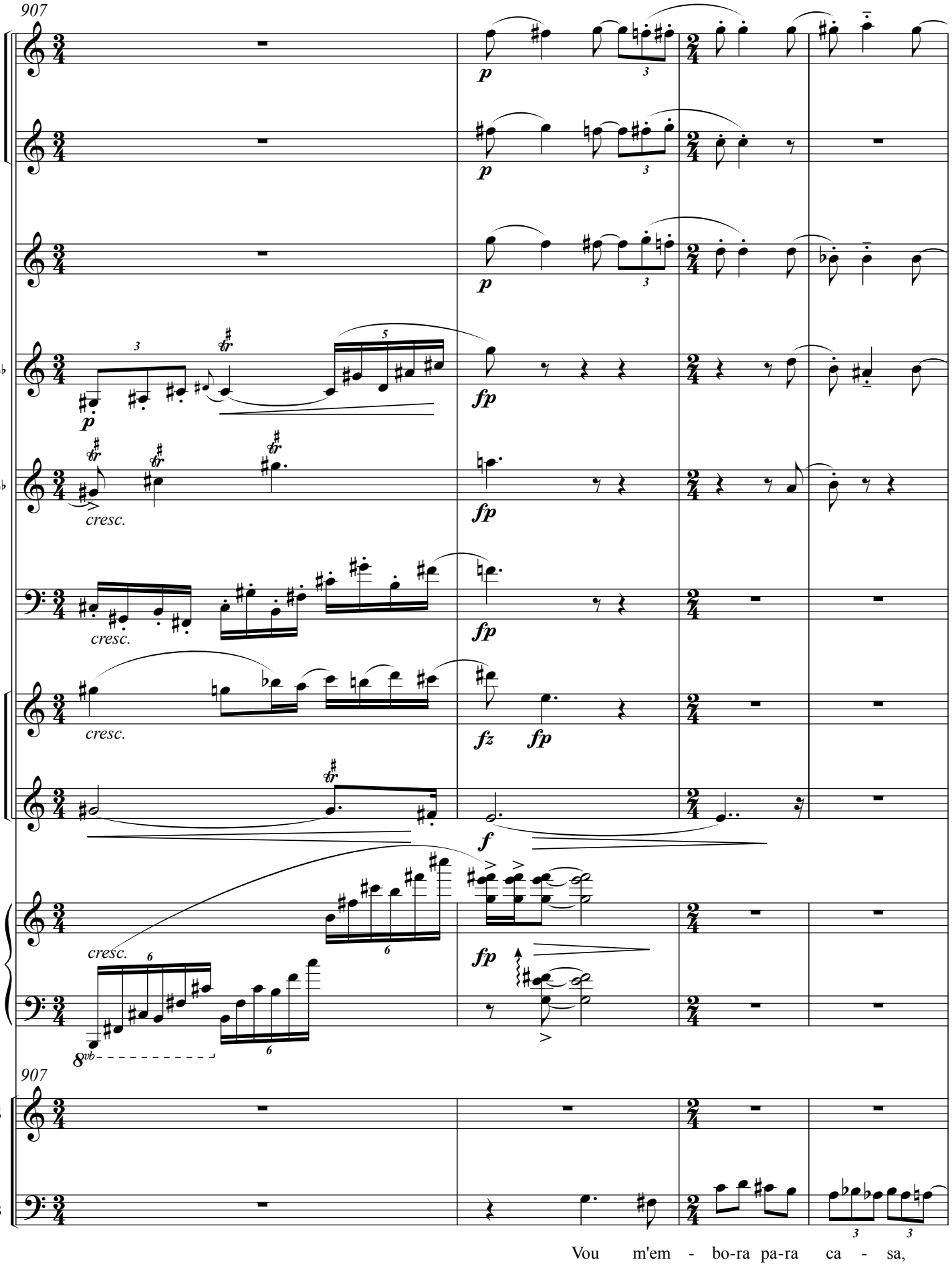

889
B♭
B♭
E♭
889
S
B
ção,
mi-nha ca-be-ça bor-

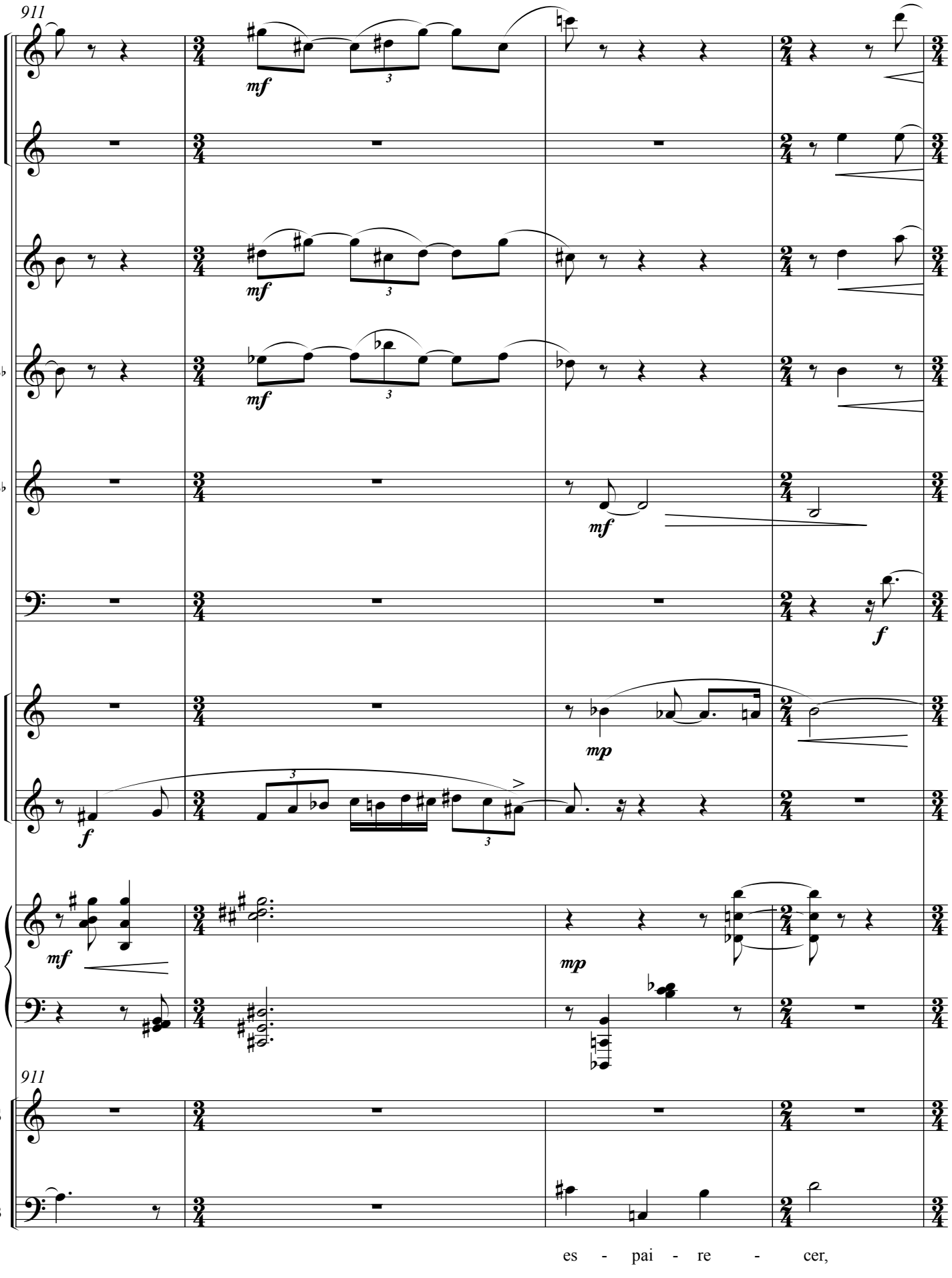

col canto
a tempo
893
B♭
B♭
E♭
893
S
B
espress.
bu - lha,

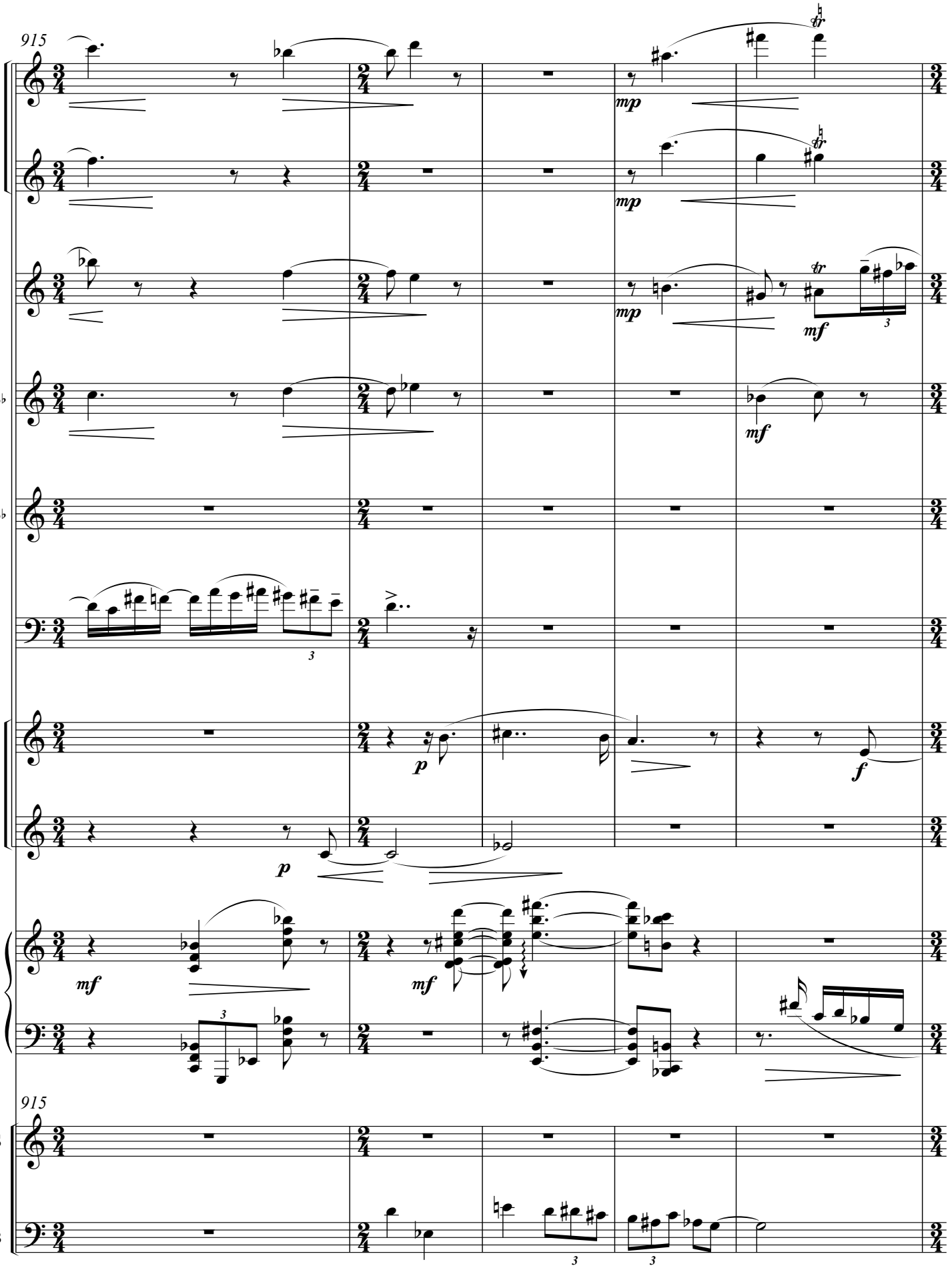

col canto
897
B♭
B♭
E♭
mp
f
mp
cresc.
897
S
B
e - va - po-ram-se meus pen-sa - men - - - - tos.

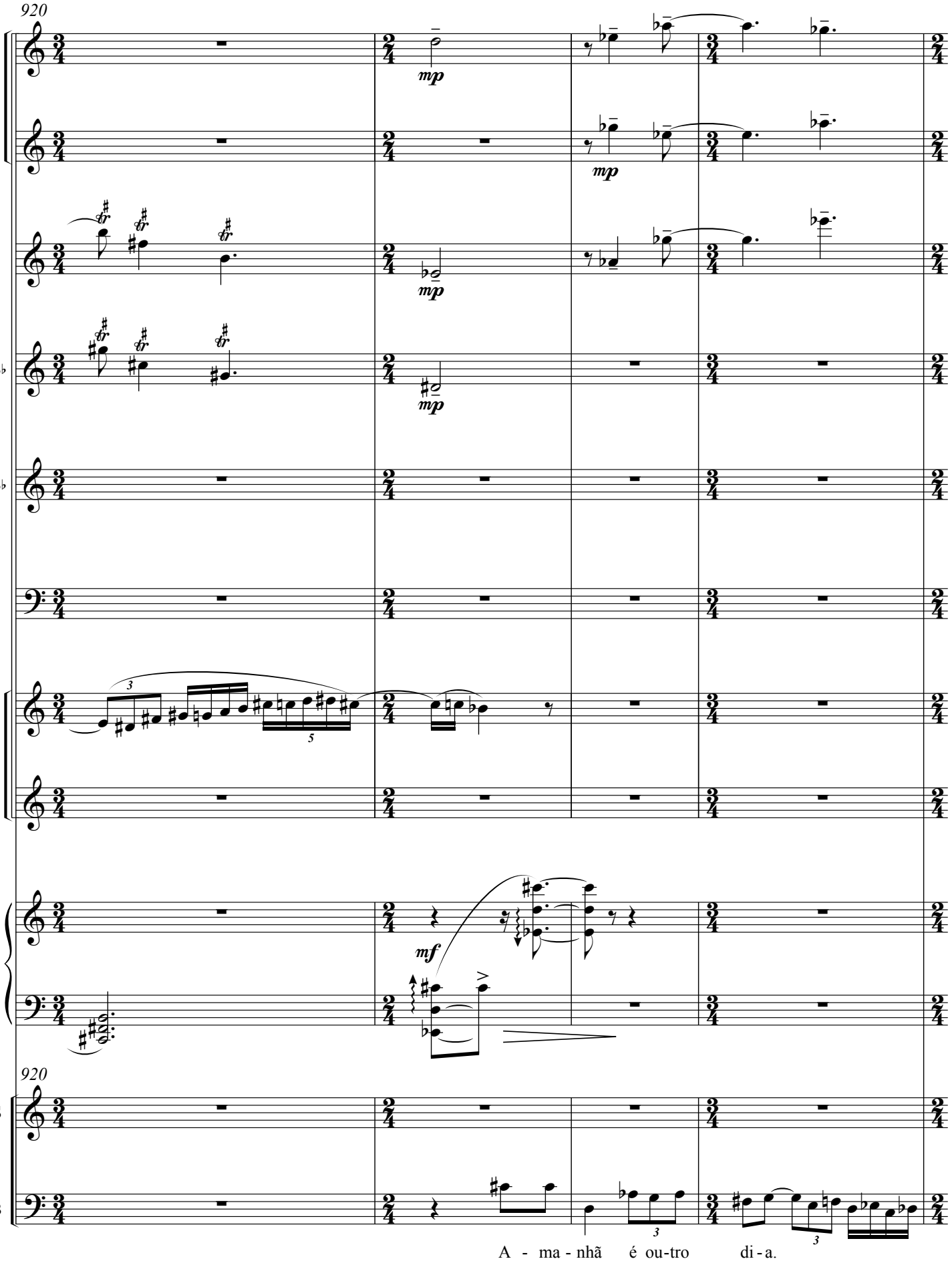

901
B♭
B♭
mf
E♭
mf
8vb
901
S
B

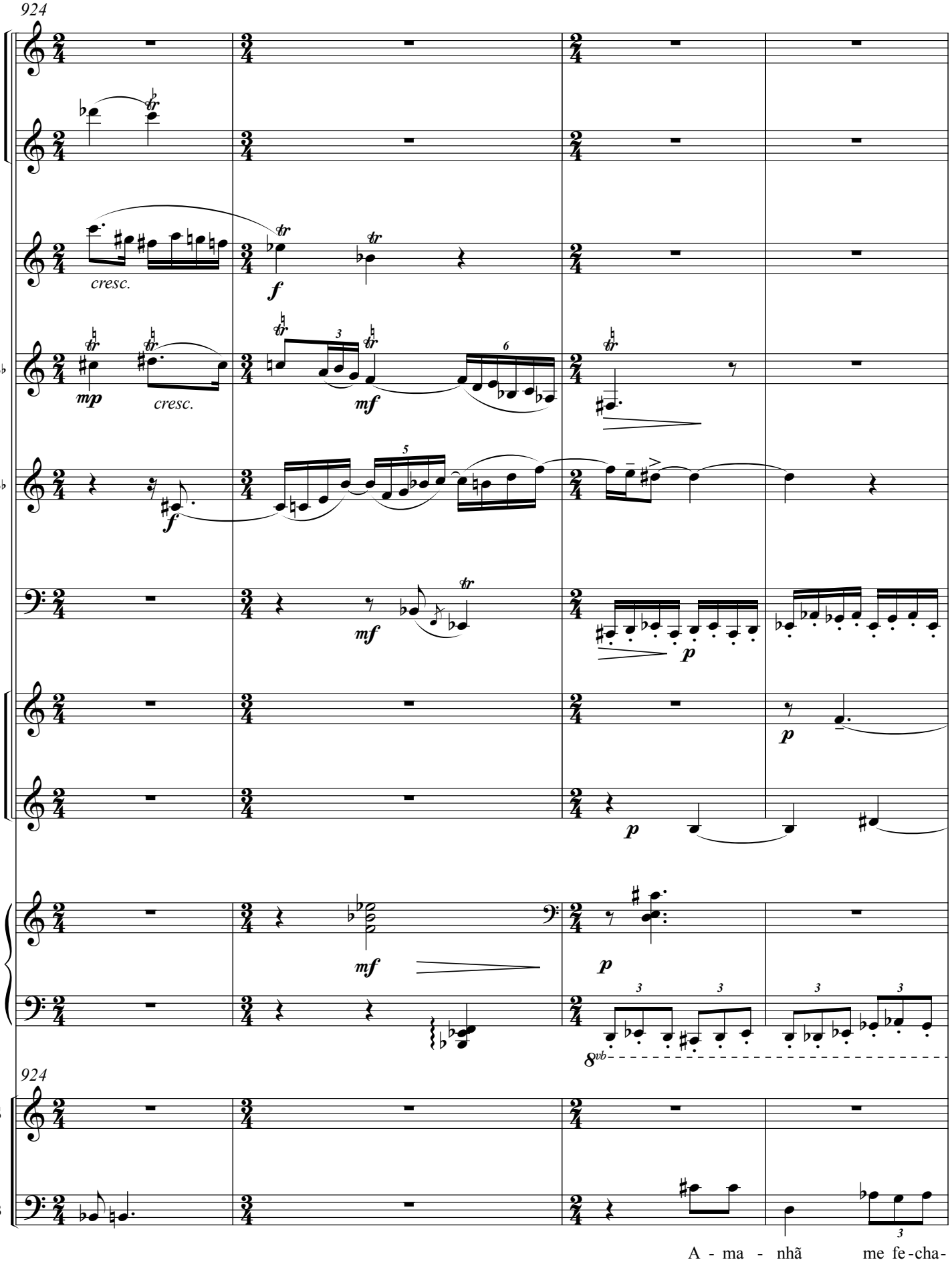

904
B♭
B♭
E♭
904
S
B
f
cresc.
mp
pp
pp
f
mp
(8vb)

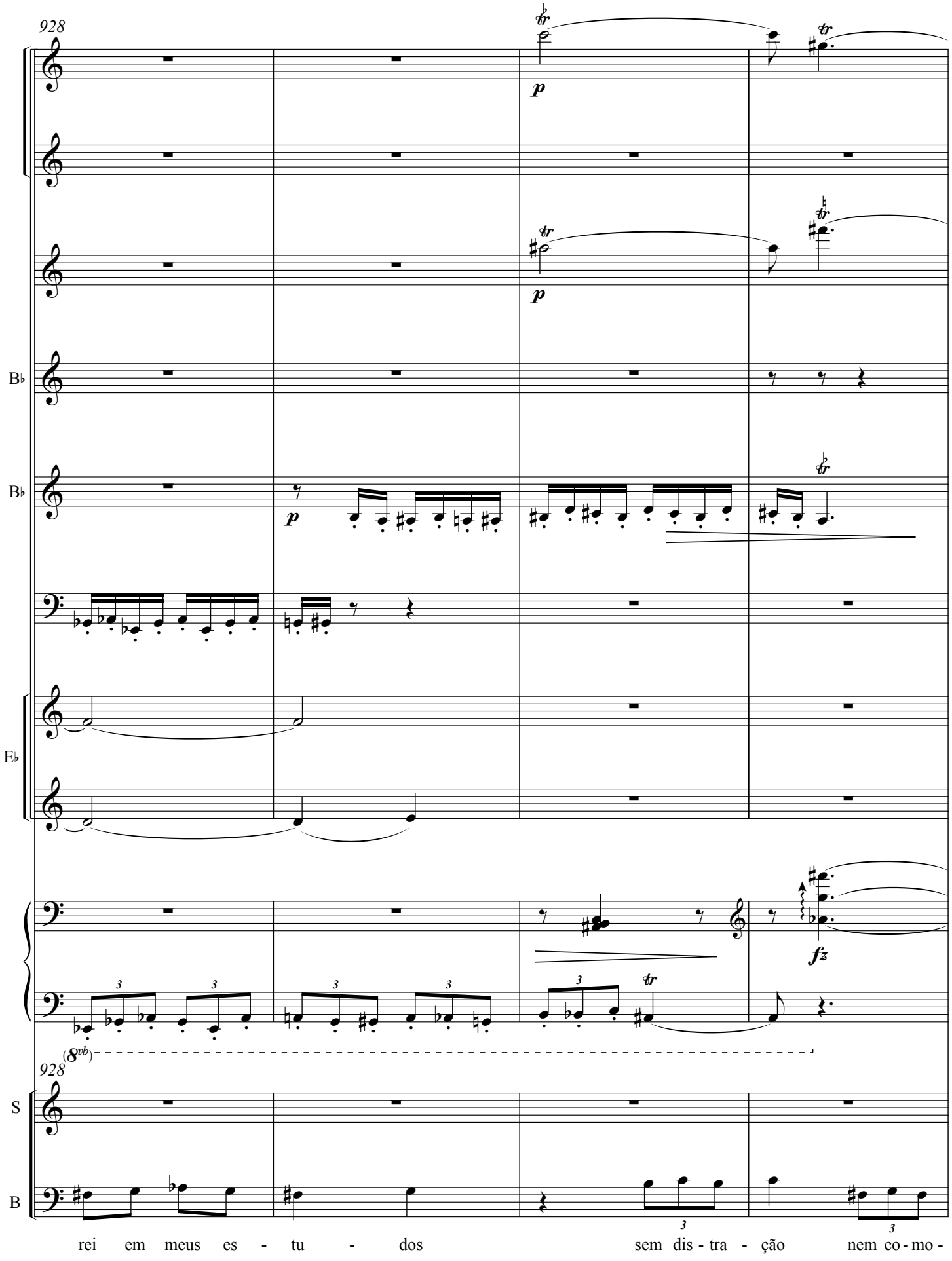

907
B♭
B♭
E♭
907
S
B
Vou m'em - bo-ra pa-ra ca - sa,

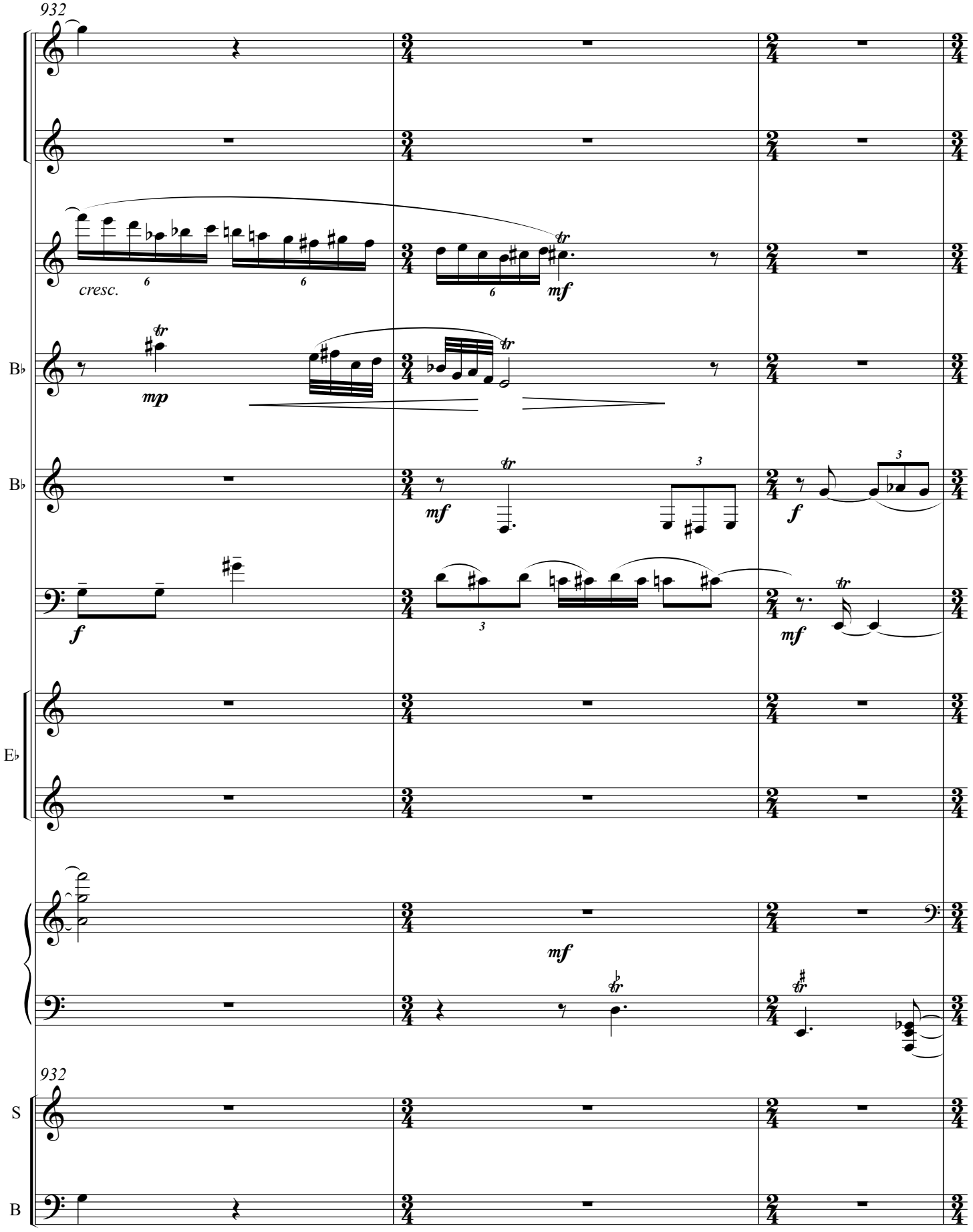

911
B♭
B♭
E♭
911
S
B
es - pai - re - cer,


915
B♭
B♭
E♭
915
S
B
es - que - cer.

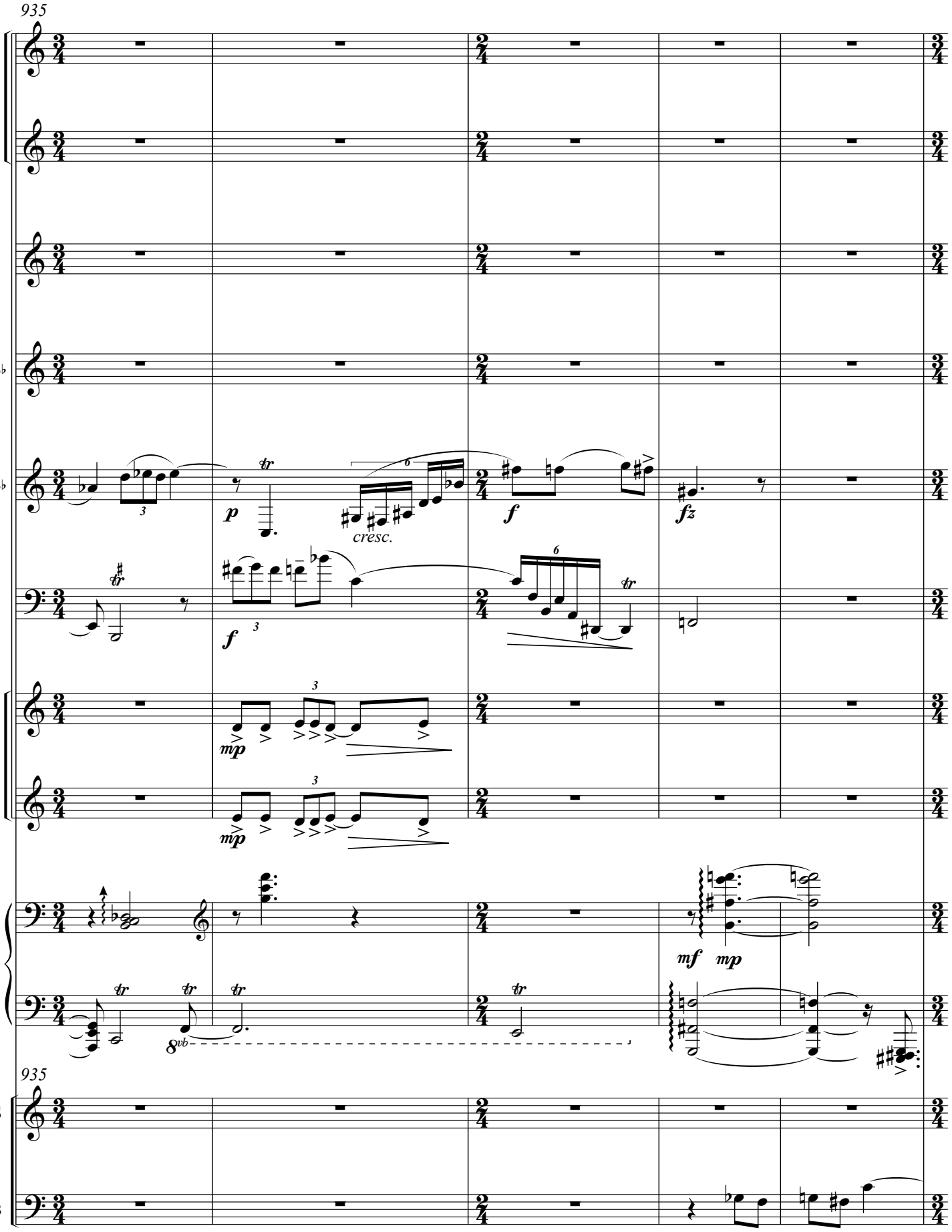

920
mp
mp
mp
mp
B♭
B♭
3
5
E♭
mf
920
S
B
A - ma - nhã é ou-tro di - a.

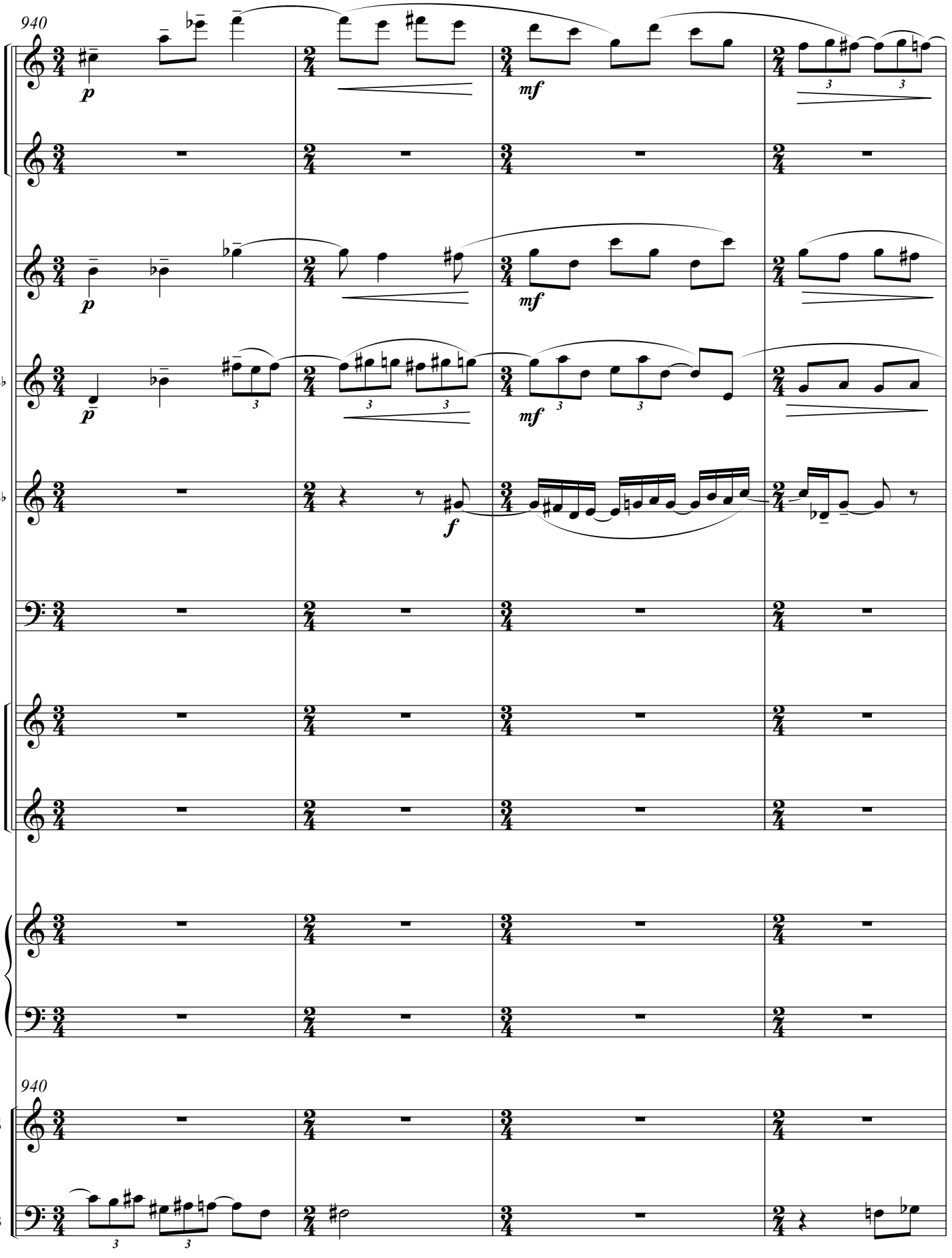

924
cresc.
f
mp
cresc.
mf
B♭
B♭
f
mf
p
E♭
p
mf
p
8vb
924
S
B
A - ma - nhã
me fe-cha-

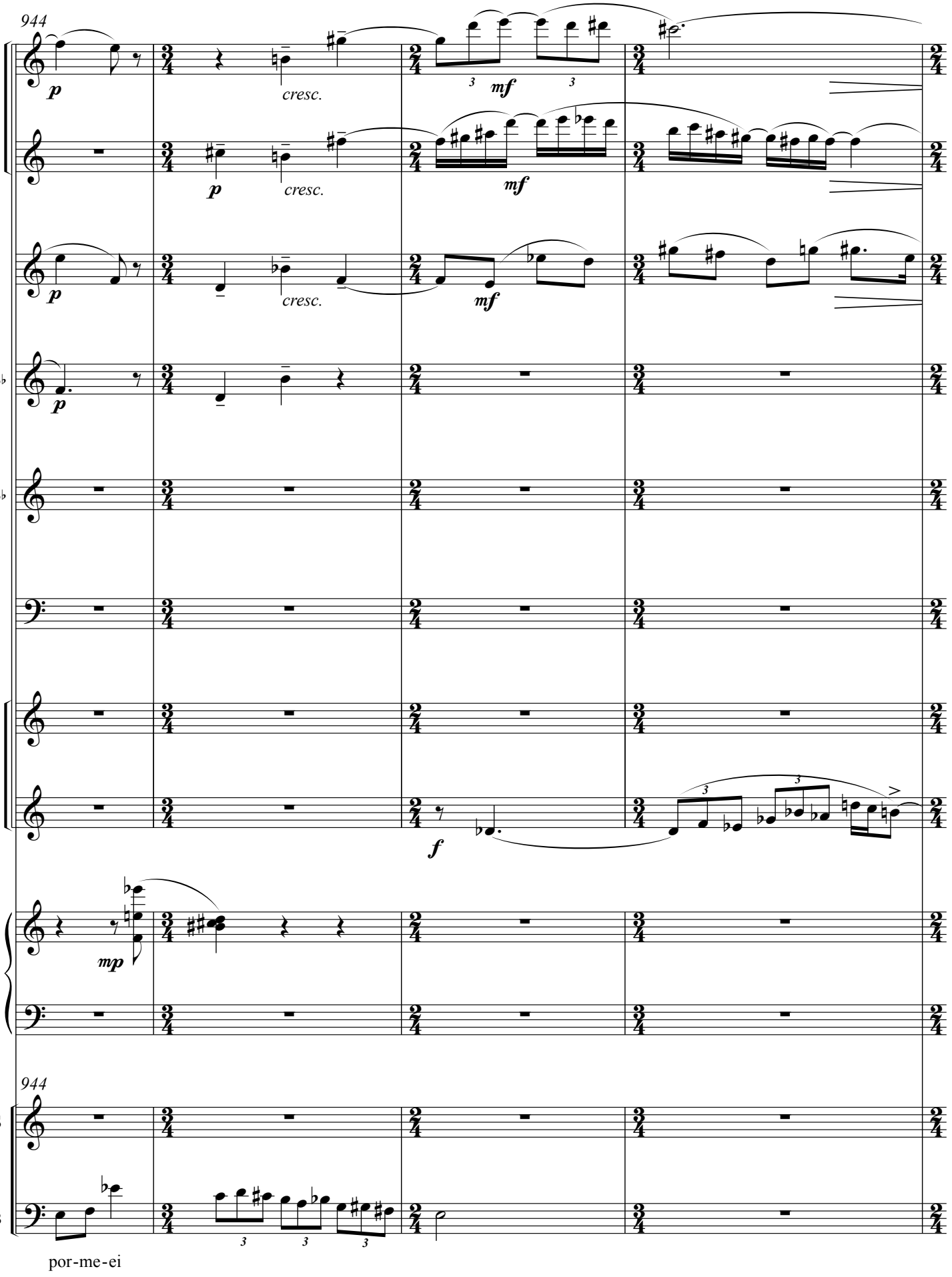

928
B♭
B♭
E♭
928
S
B
rei em meus es - tu - dos
sem dis - tra - ção
nem co - mo -

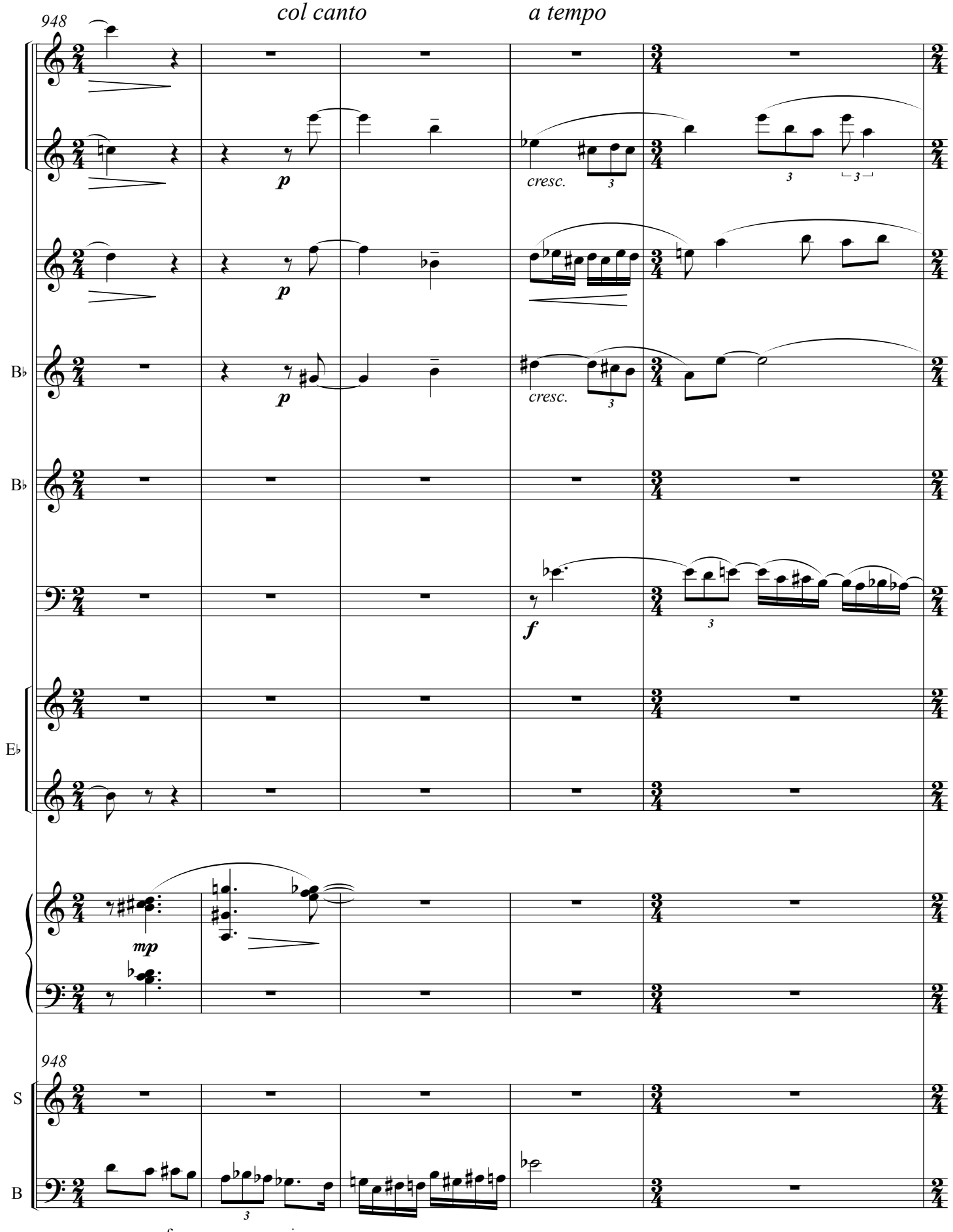


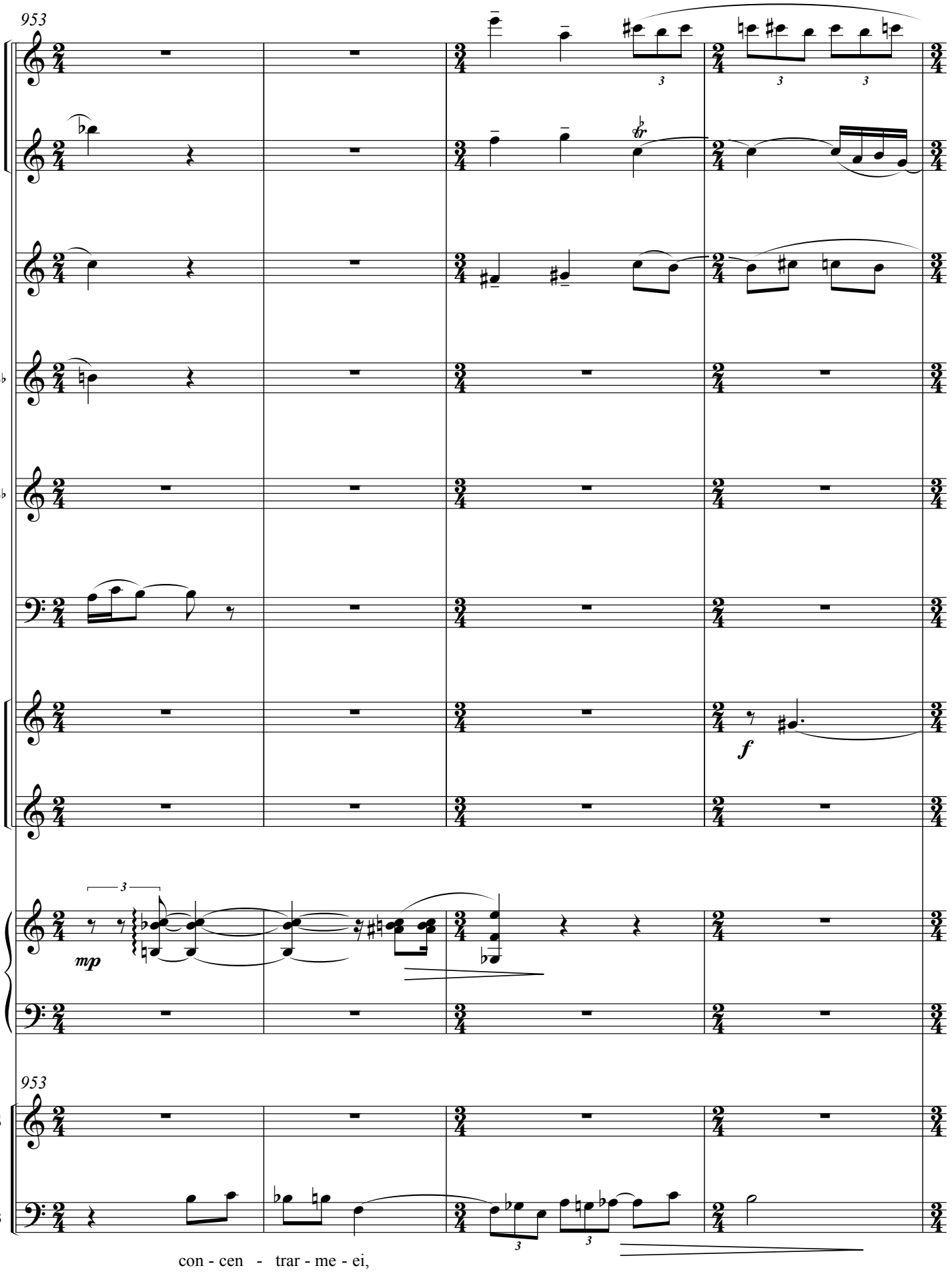
ção.

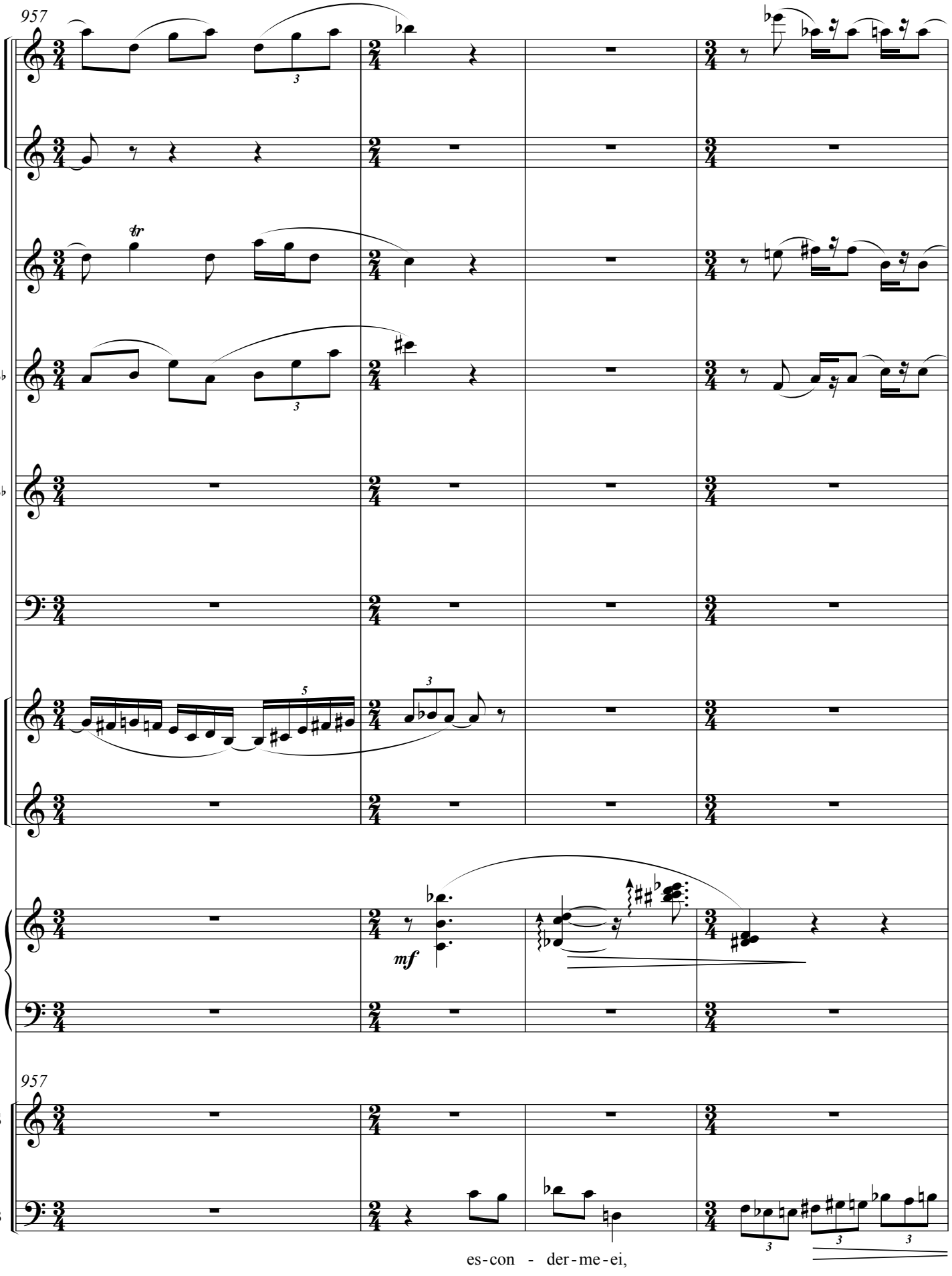

935
B♭
B♭
cresc.
E♭
935
S
B
A-cal - mar-me-ei,

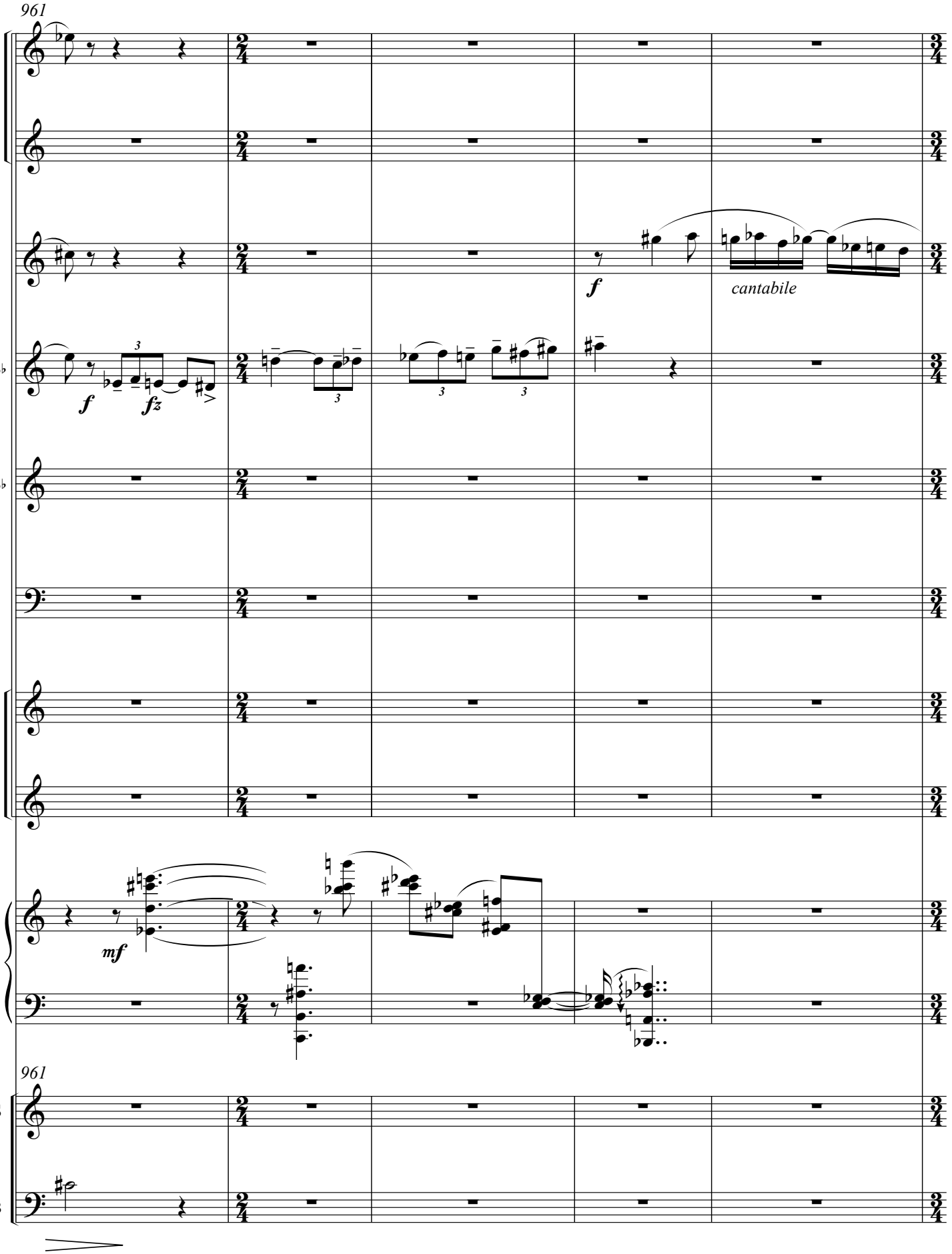

940
B♭
B♭
E♭
940
S
B
re - com -

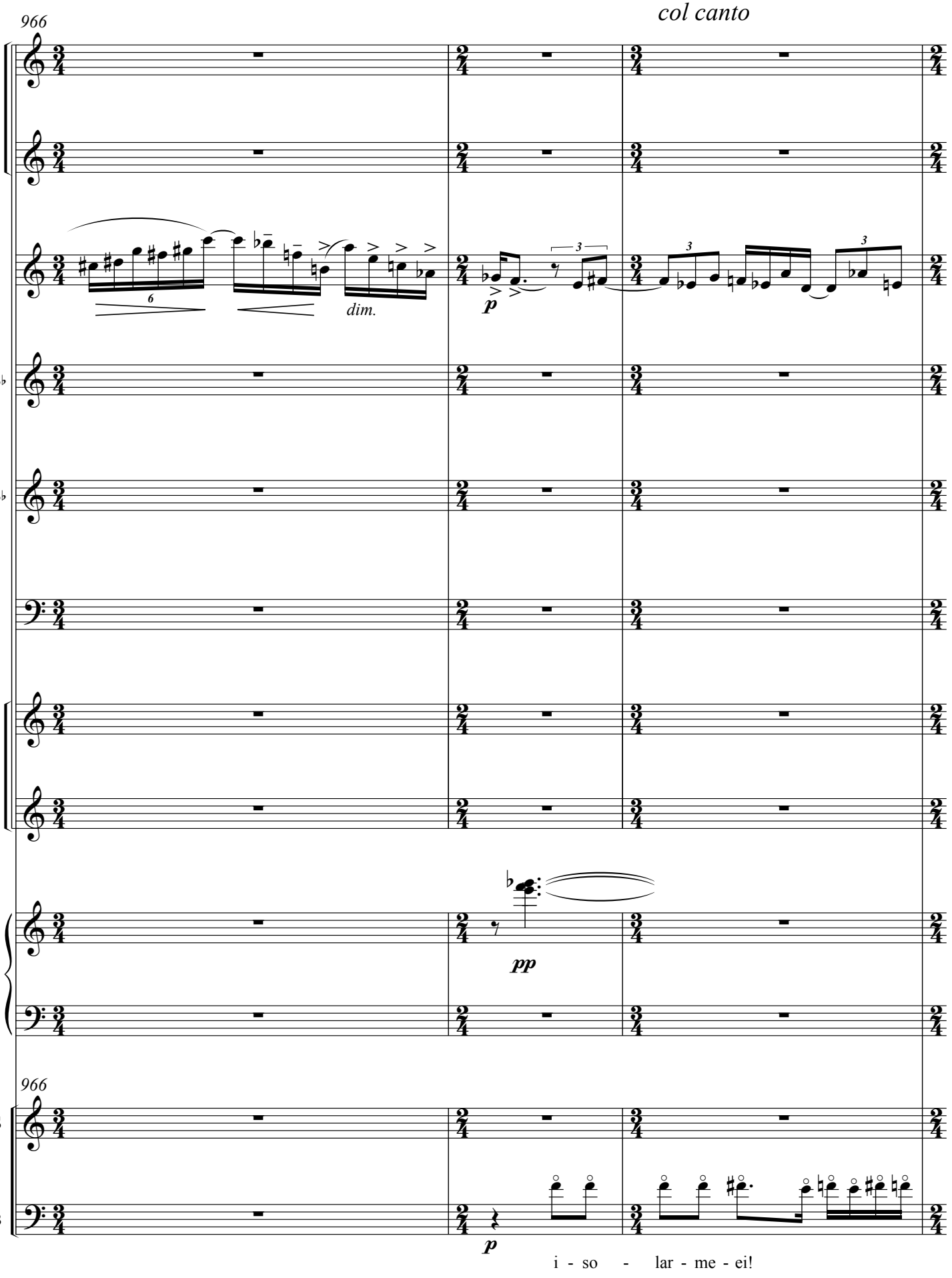

944
p
cresc.
mf
B♭
E♭
mp
f
S
B
por-me-ei

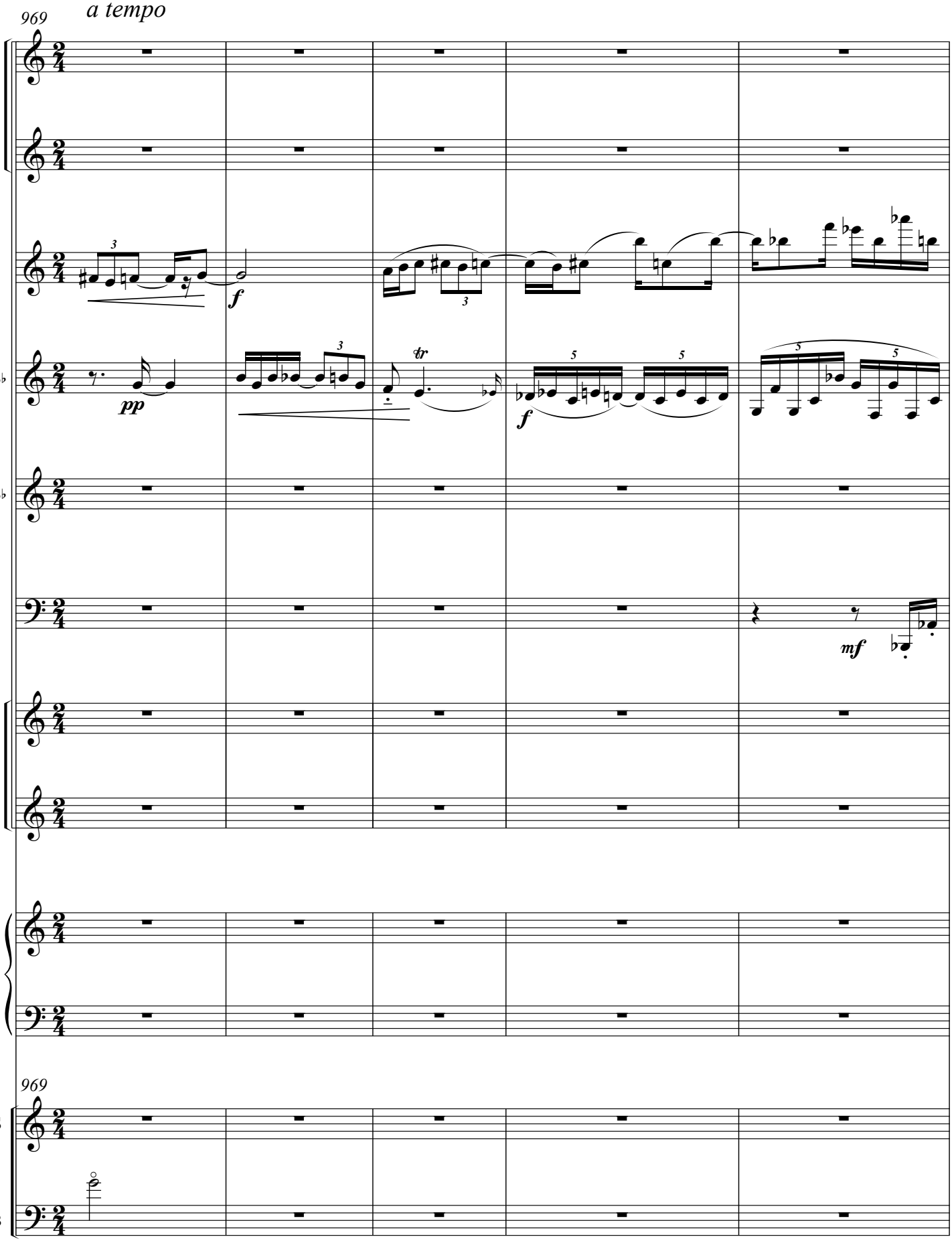

948
col canto
a tempo
p
cresc.
B♭
B♭
f
E♭
mp
948
S
B
es - for - çar - me-ei,

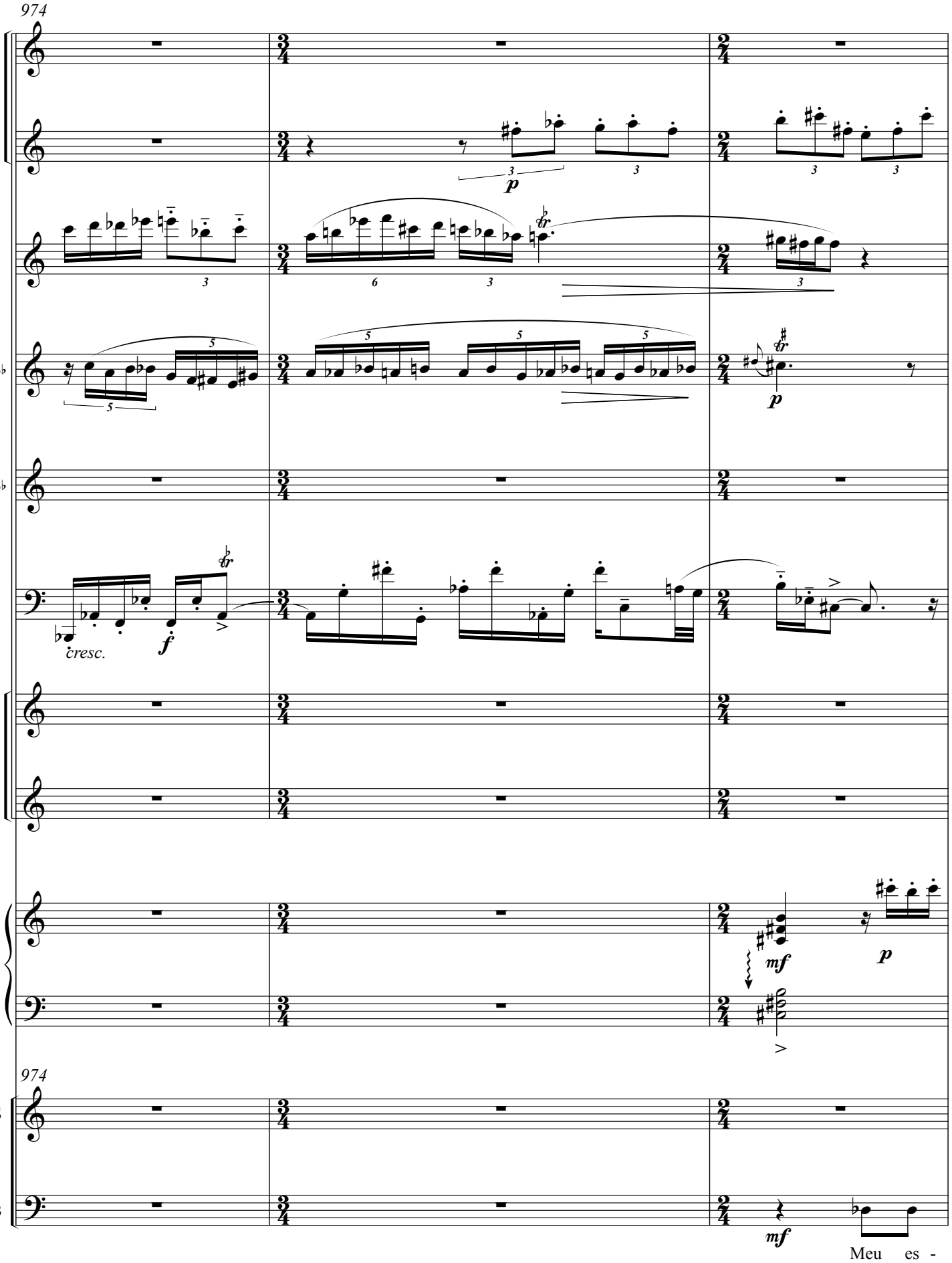

953
B♭
B♭
E♭
mp
f
953
S
B
con - cen - trar - me - ei,

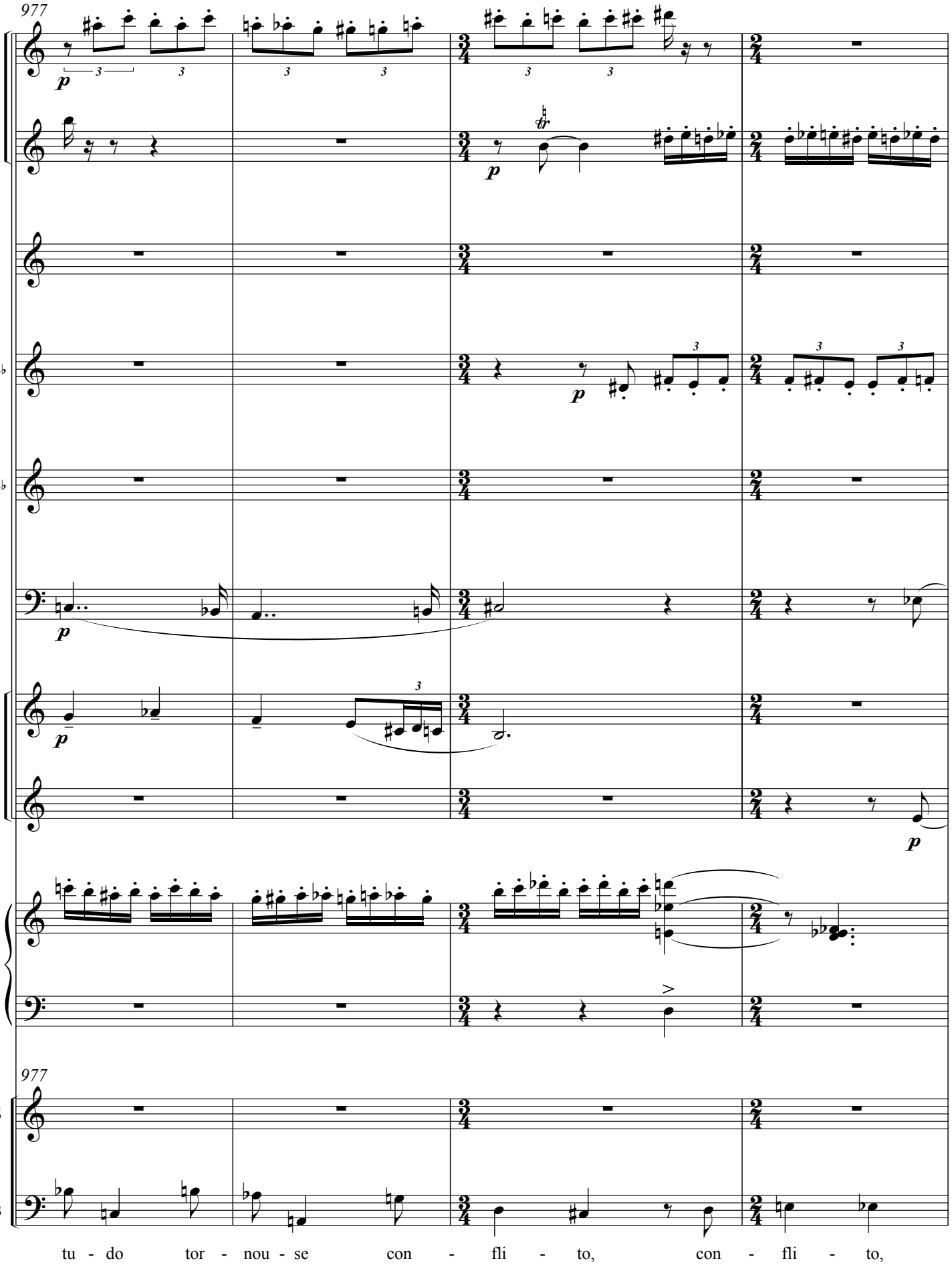

957
tr
B♭
B♭
E♭
mf
957
S
B
es-con - der-me-ei,

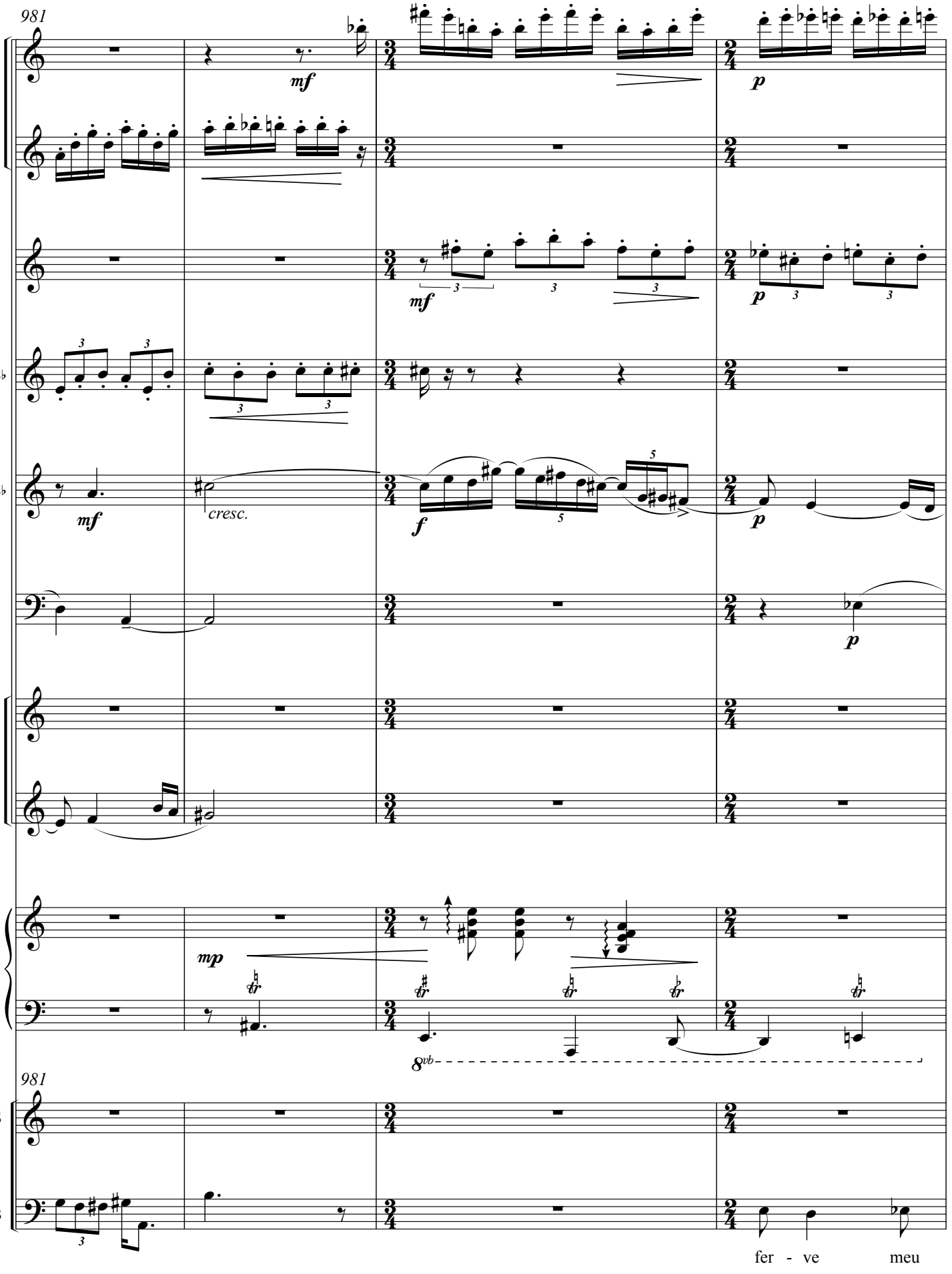

961
B♭
B♭
E♭
961
S
B
f
fz
f
cantabile
mf

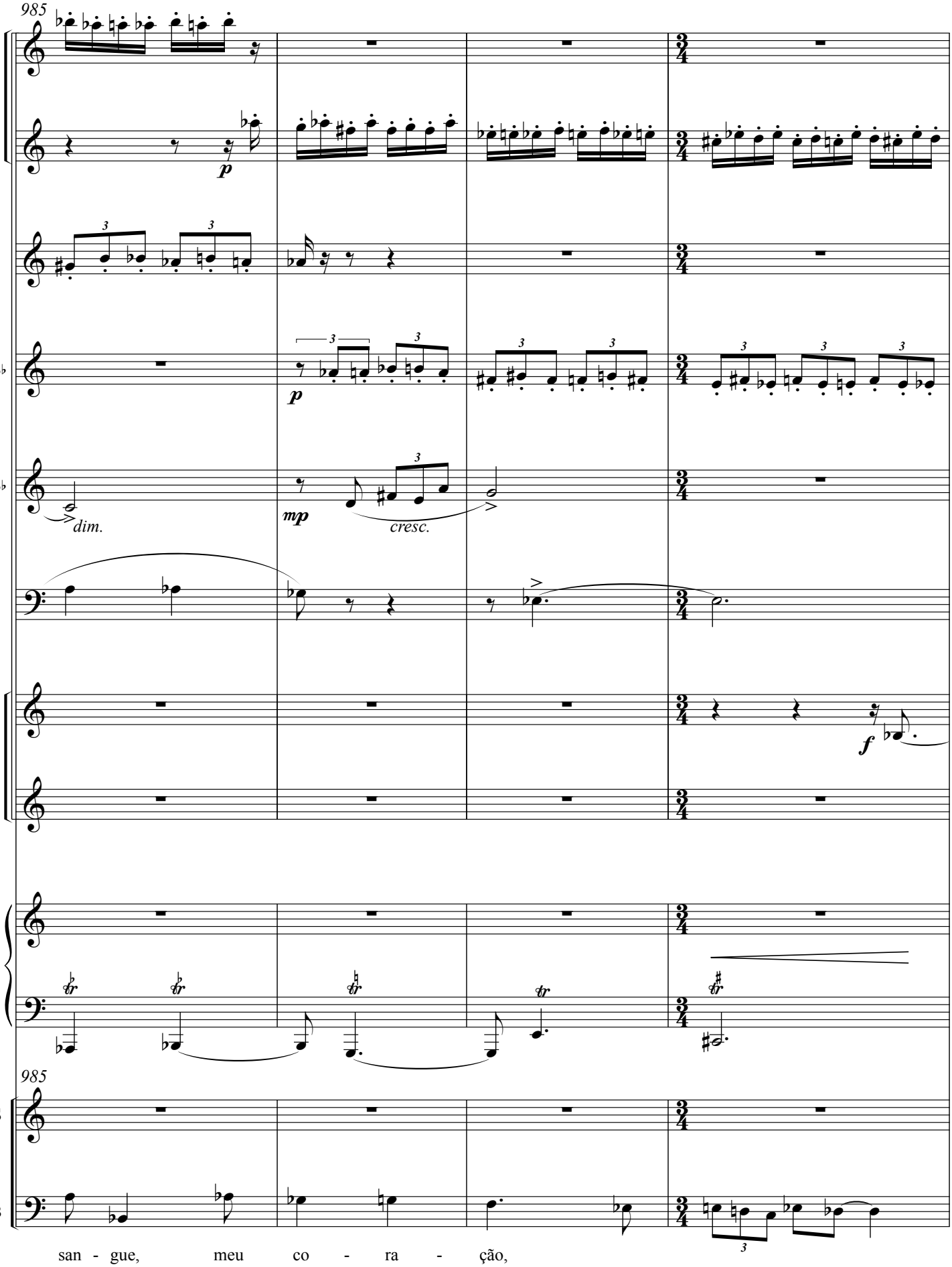

966
col canto
6
dim.
p
B♭
B♭
E♭
pp
966
S
B
p
i - so - lar - me - ei!

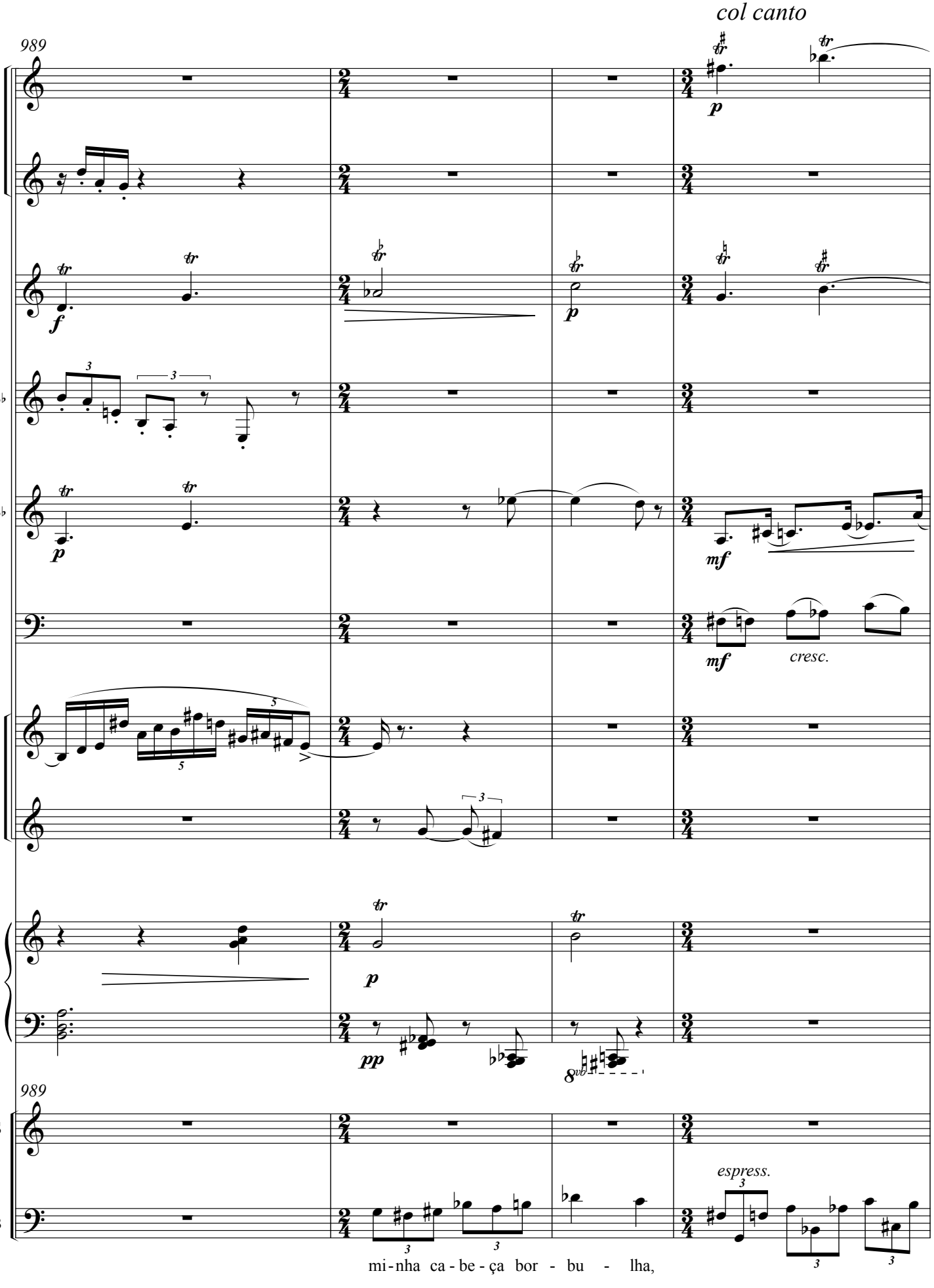

969
a tempo
B♭
B♭
E♭
969
S
B

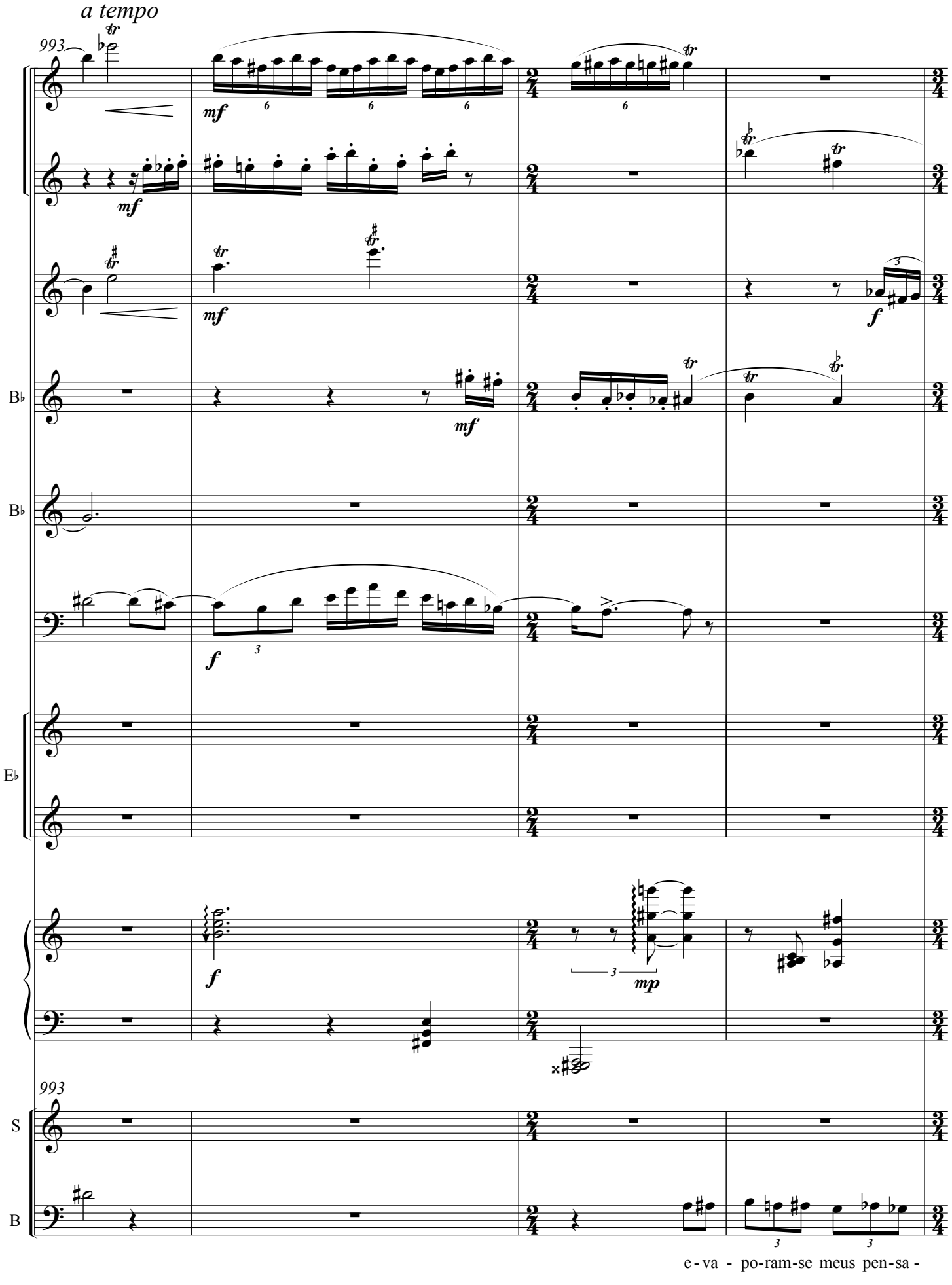

974
B♭
B♭
E♭
974
S
B
cresc.
Meu es -

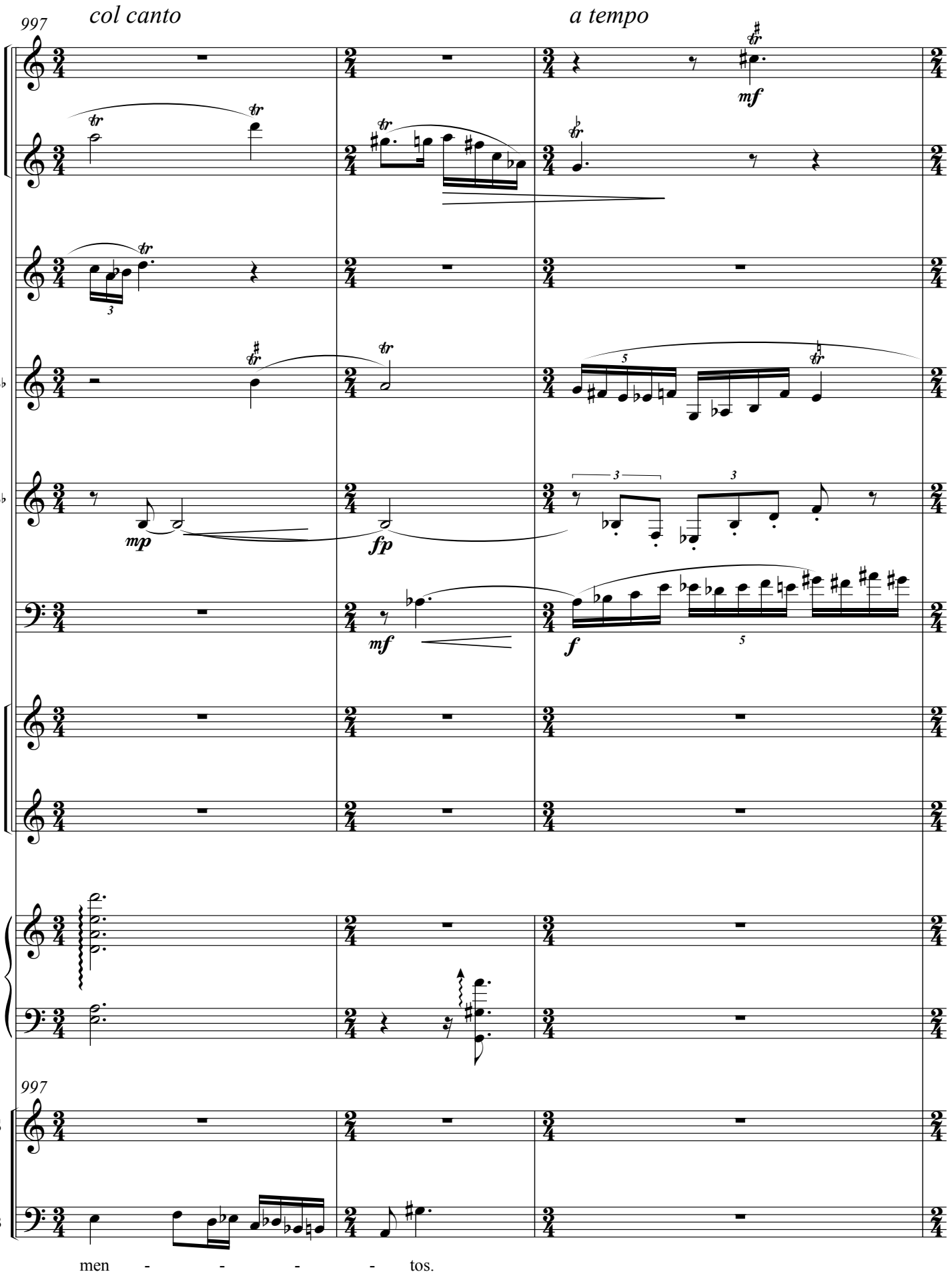

977
B♭
B♭
E♭
977
S
B
tu - do tor - nou - se con - fli - to, con - fli - to,

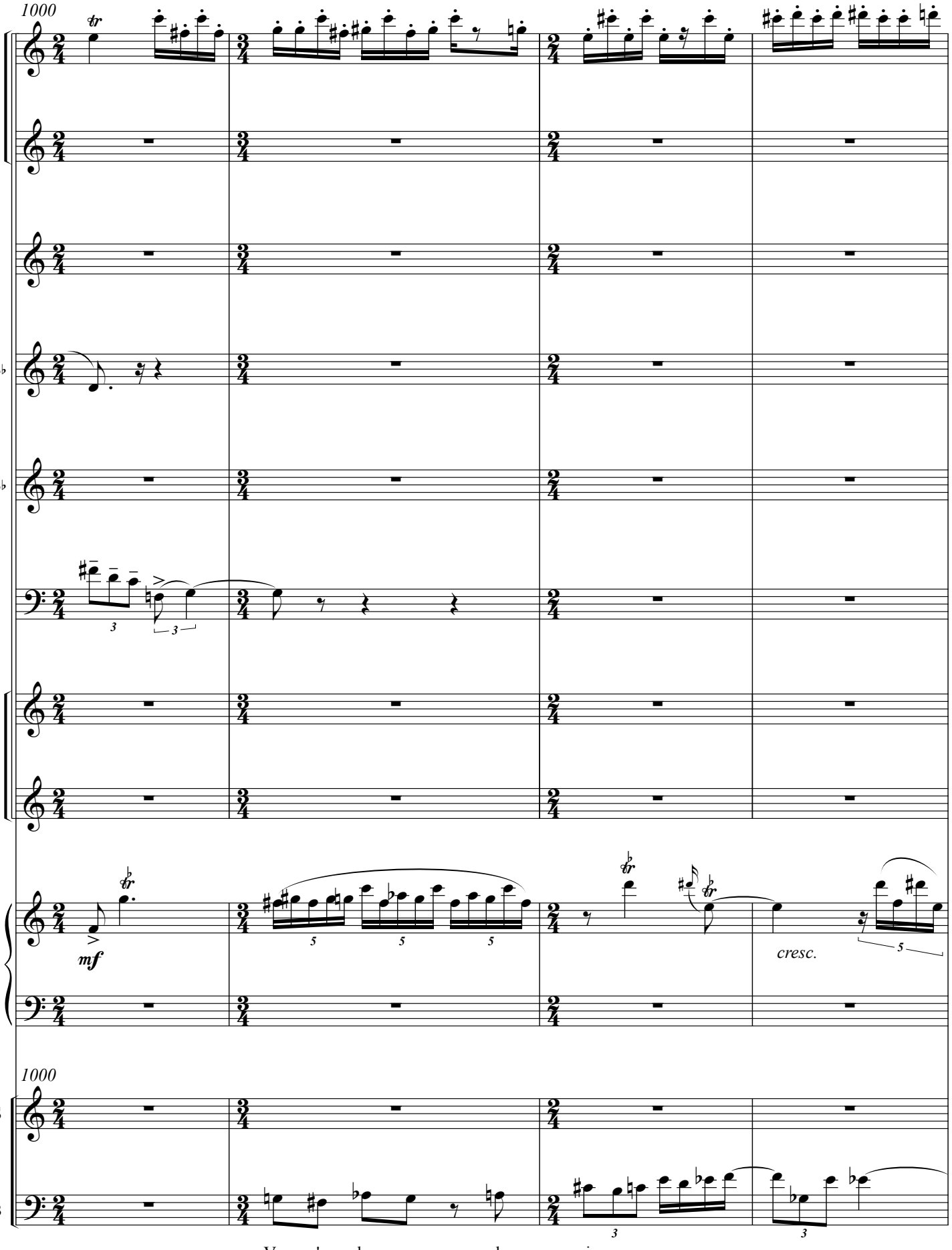

981
mf
p
mf
p
B♭
B♭
mf
cresc.
f
p
p
E♭
mp
8vb
981
S
B
fer - ve meu

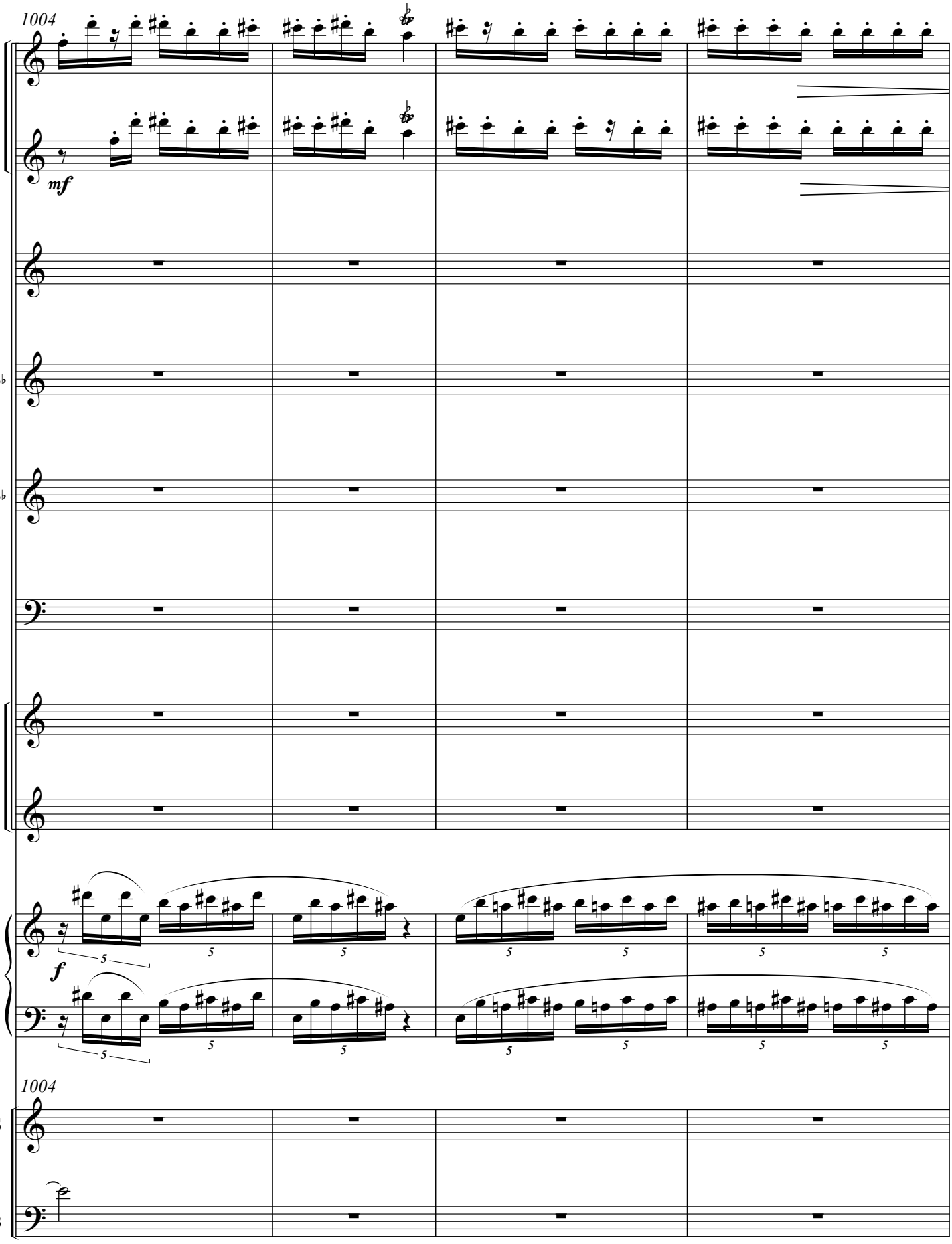

985
p
B♭
mp
dim.
cresc.
E♭
f
985
S
B
san - gue, meu co - ra - ção,

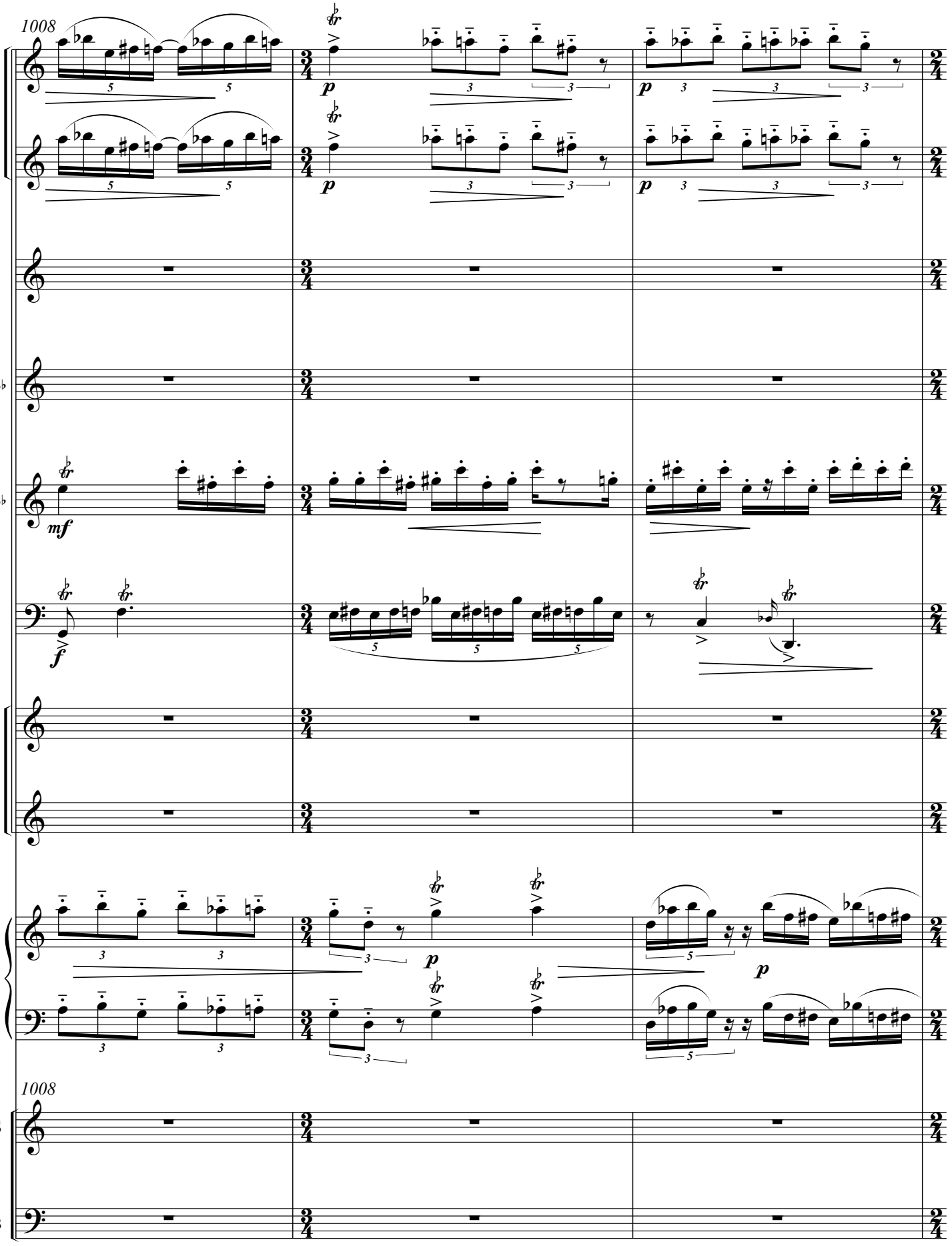

col canto
989
B♭
B♭
E♭
989
S
B
cresc.
espress.
mi - nha ca - be - ça bor - bu - lha,

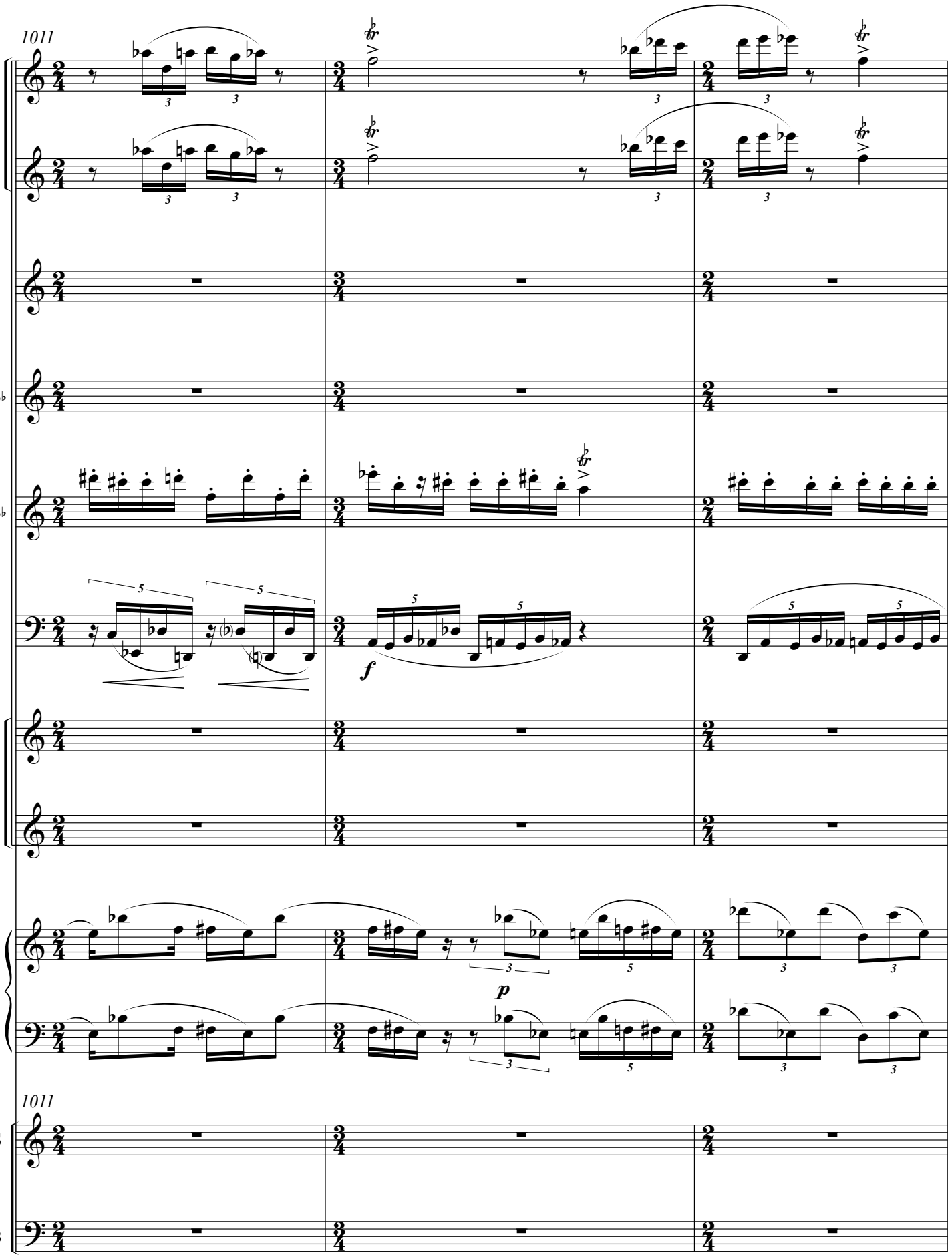

a tempo
993
mf
mf
mf
mf
f
B♭
B♭
f
E♭
f
mp
993
S
B
e - va - po-ram-se meus pen-sa -

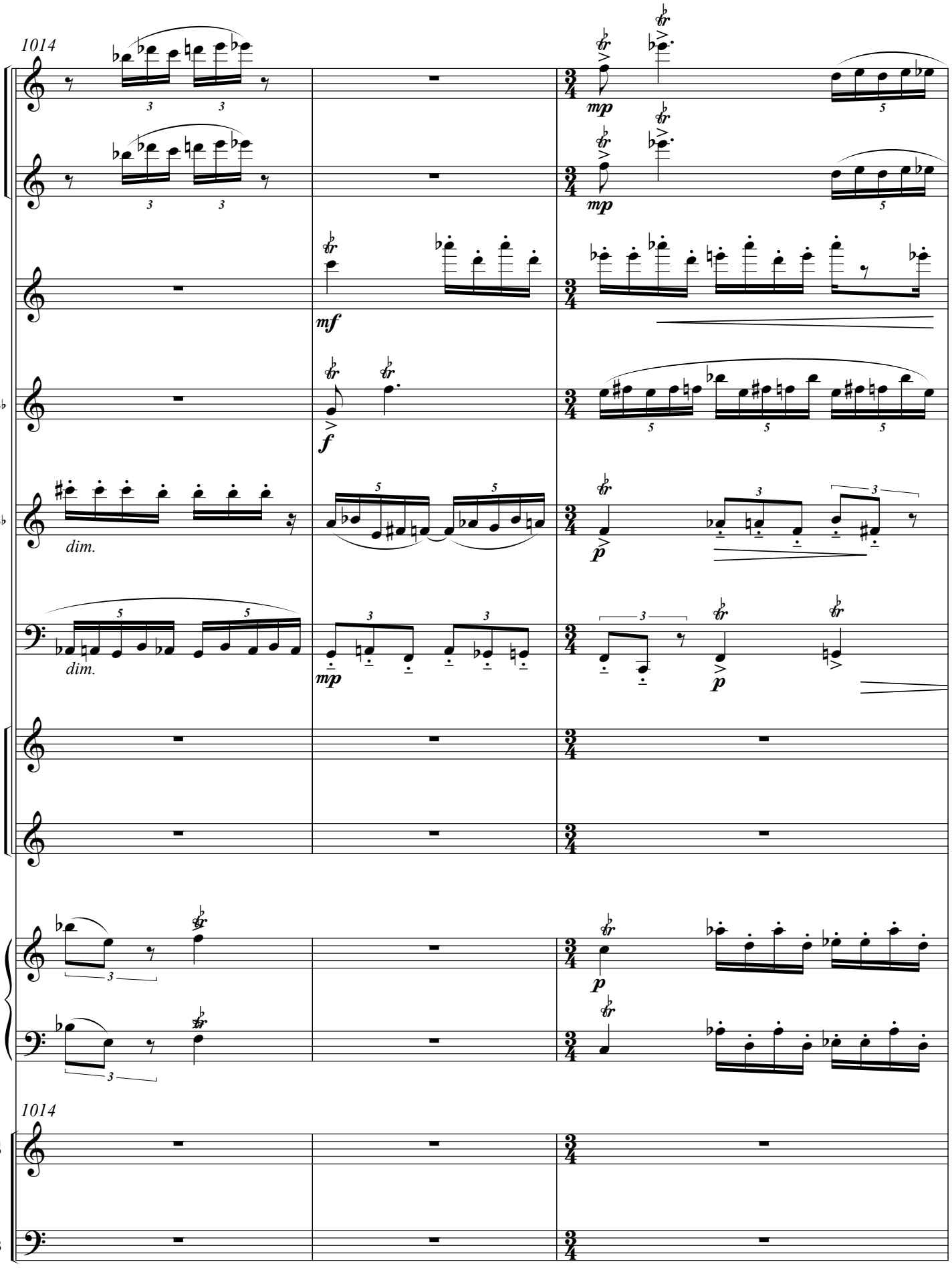

997
col canto
a tempo
B♭
B♭
E♭
997
S
B
mf
mp
fp
mf
f
men - - - - tos.

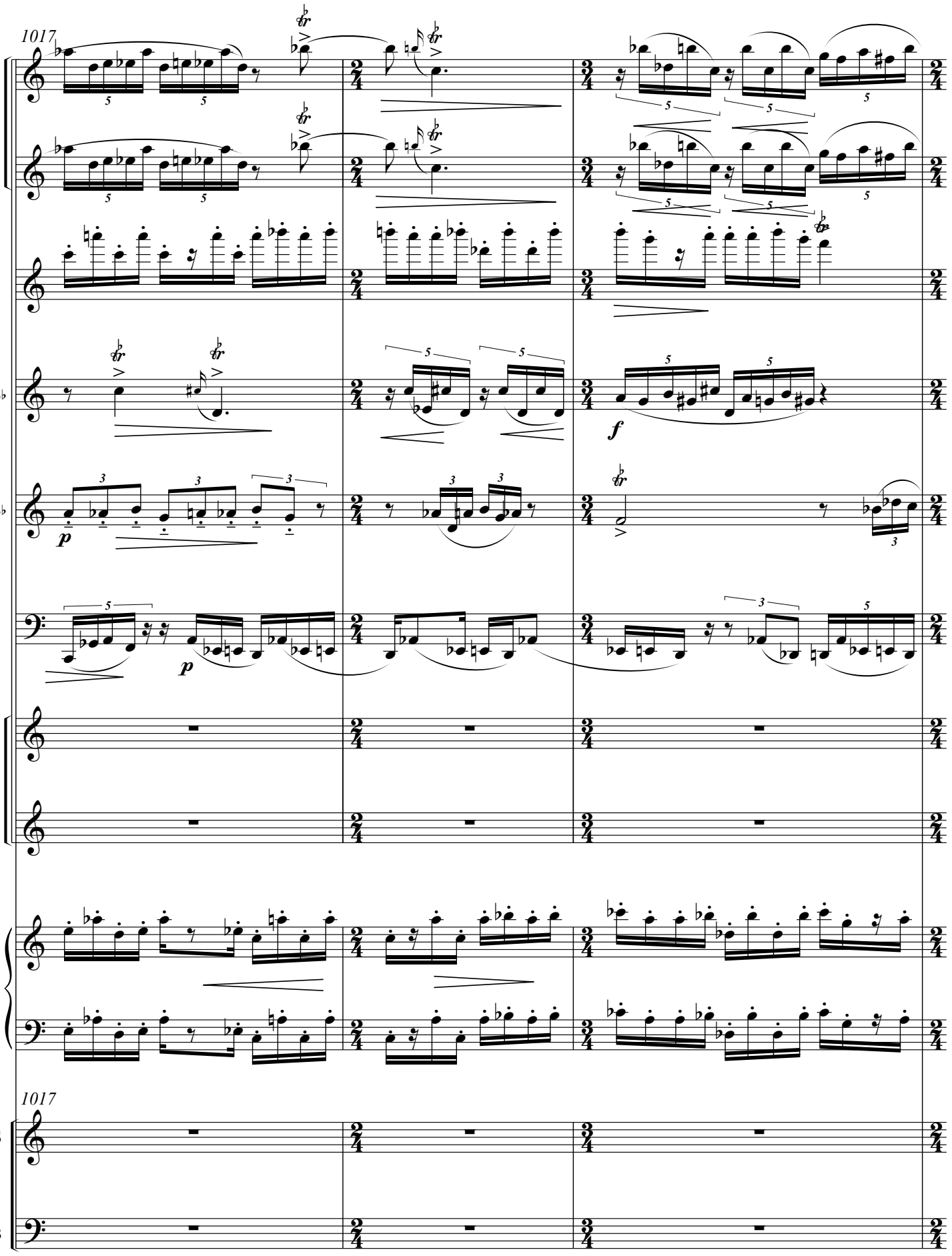

1000
B♭
B♭
E♭
mf
cresc.
1000
S
B
Vou m'em - bo - ra da - qui…

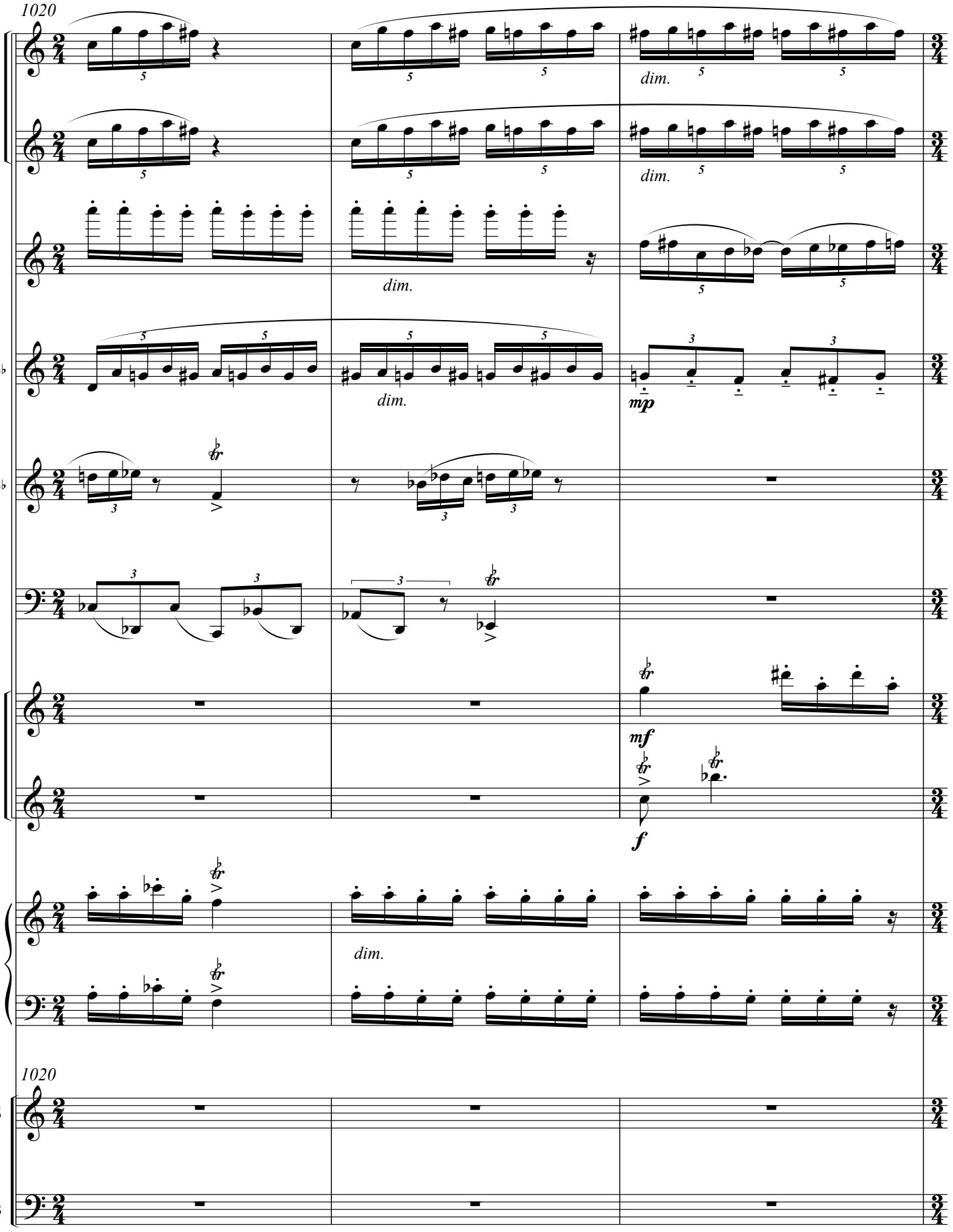

1004
mf
B♭
B♭
E♭
f
1004
S
B

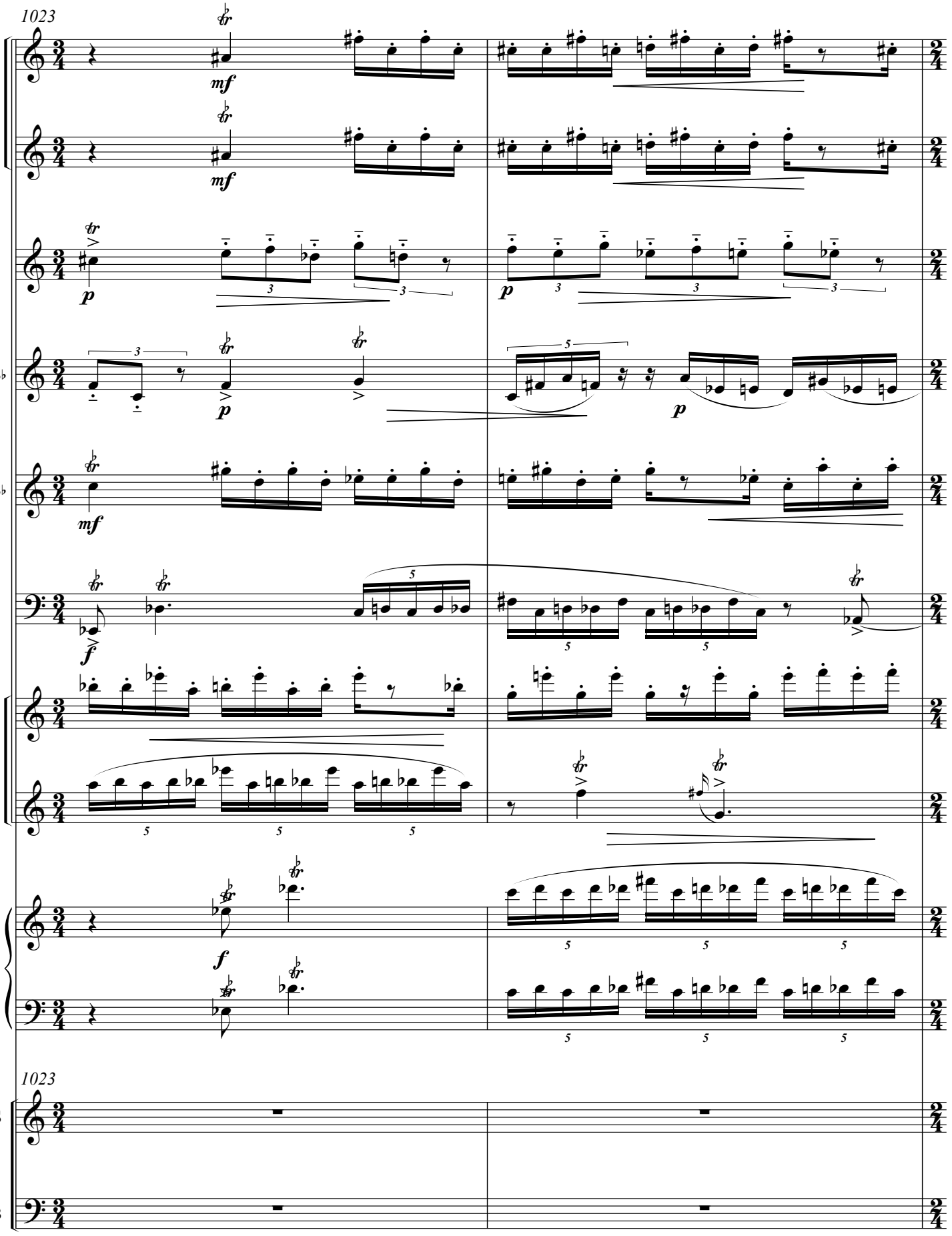

1008
B♭
B♭
E♭
1008
S
B

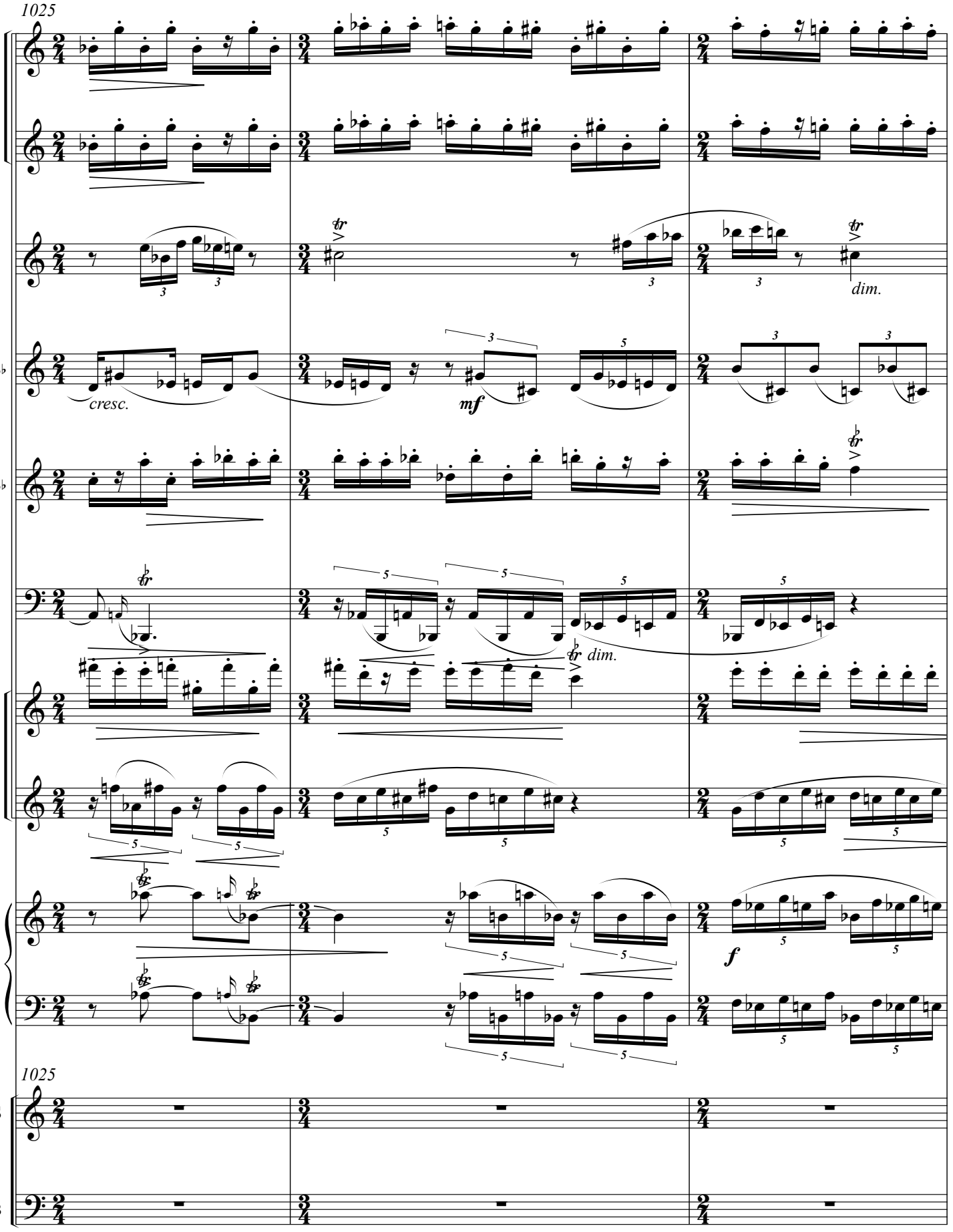

1011
B♭
B♭
E♭
1011
S
B
f
p

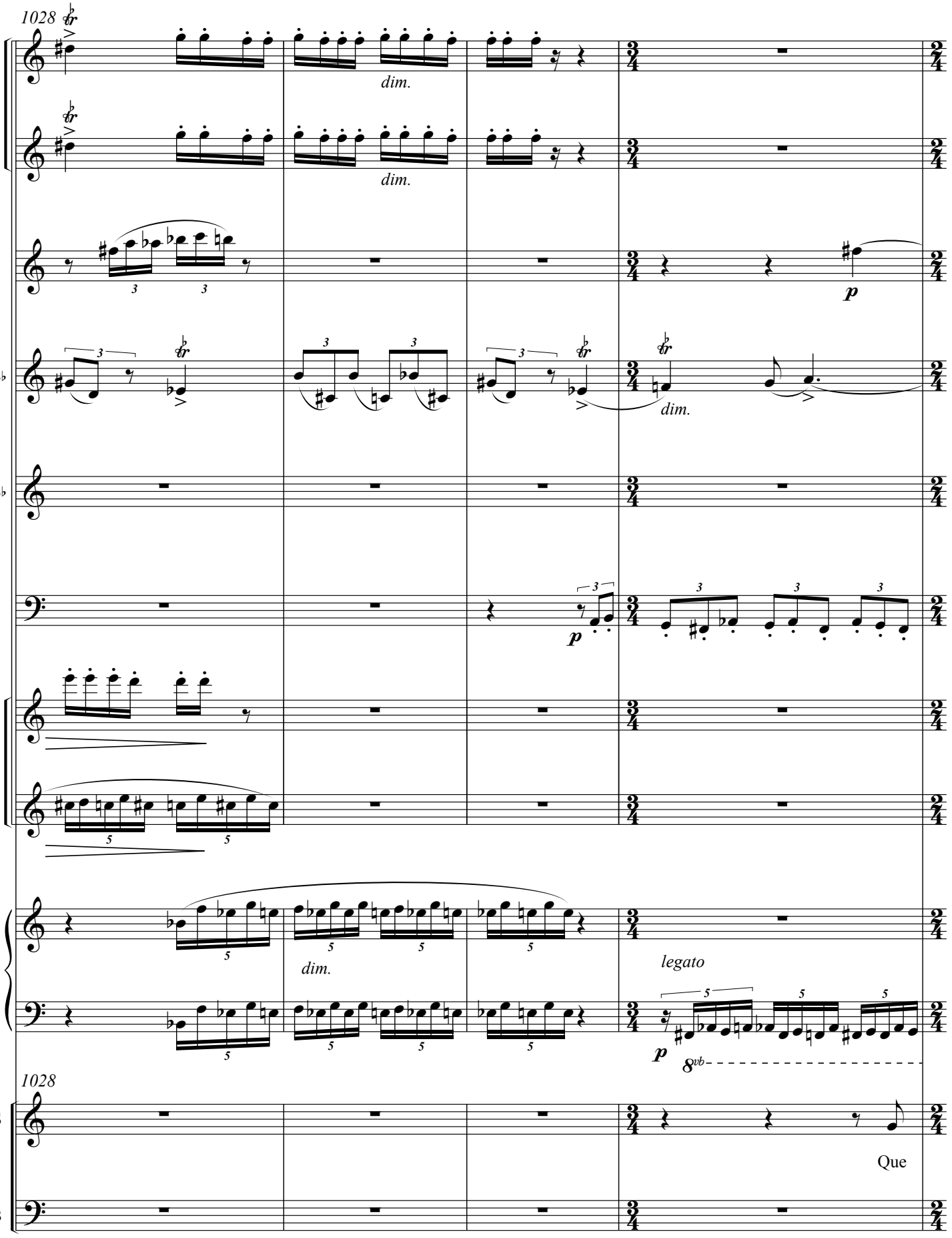

1014
mp
mf
f
dim.
p
B♭
B♭
E♭
1014
S
B

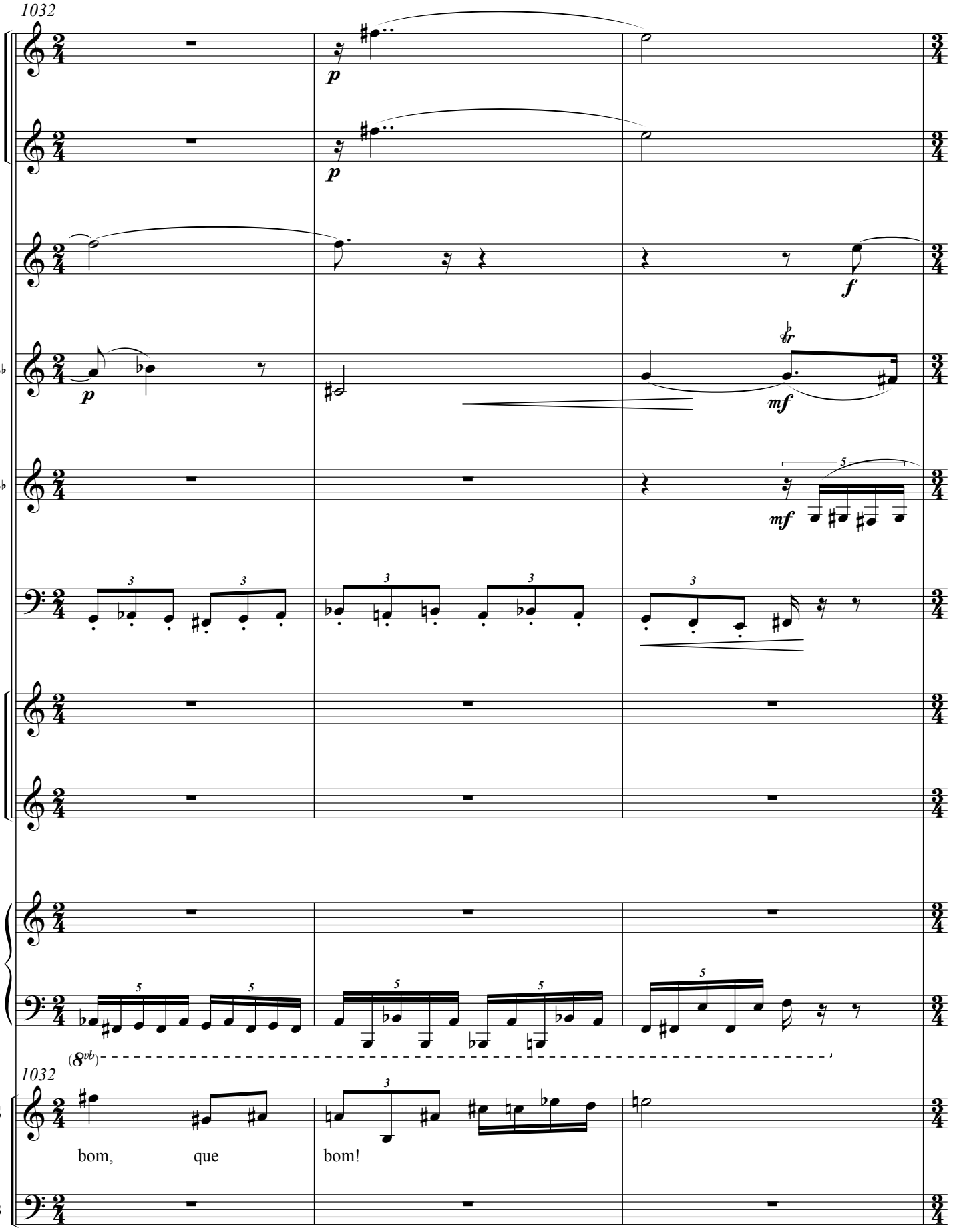

1017
B♭
B♭
E♭
1017
S
B

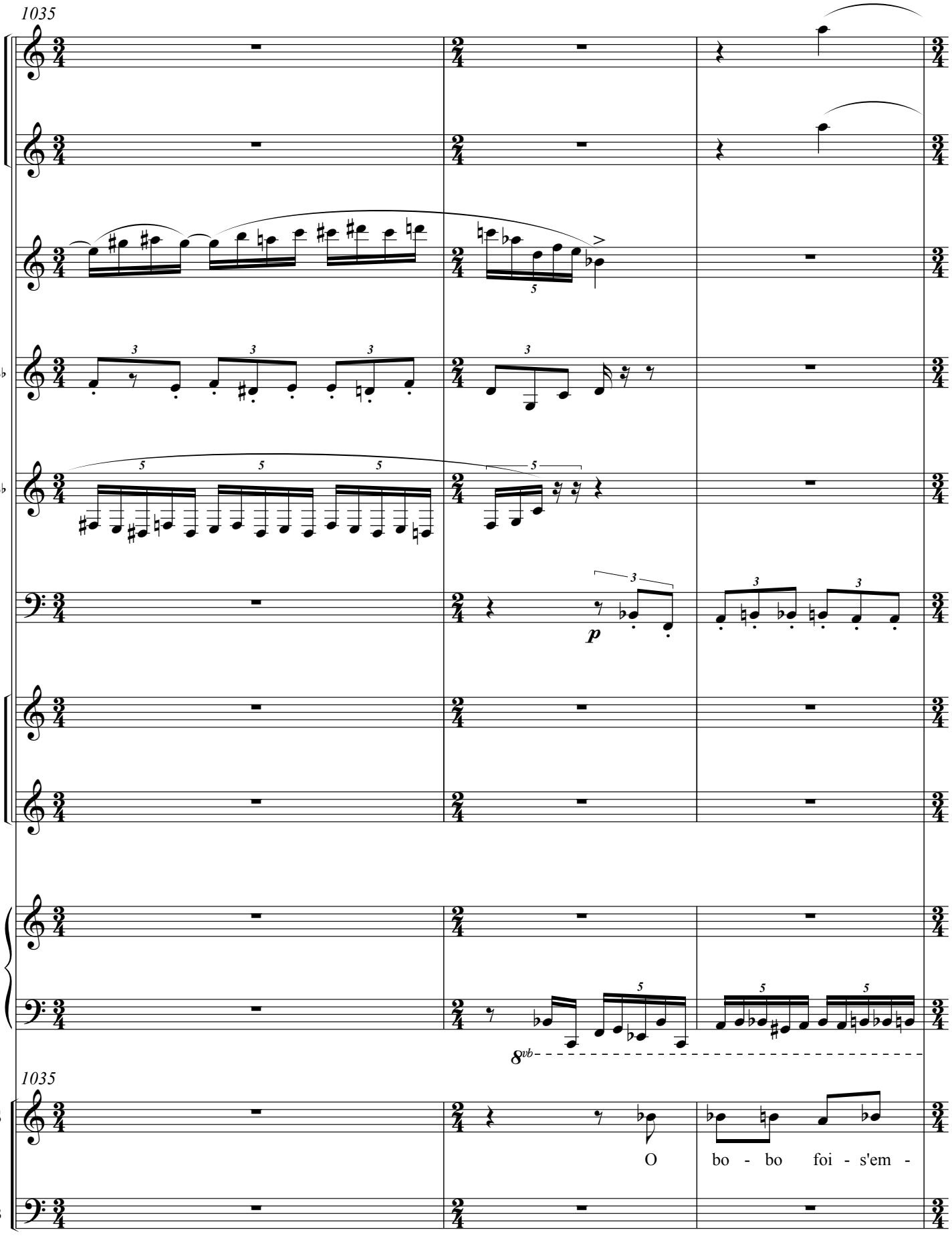

1020
dim.
dim.
dim.
dim.
mp
mf
f
1020
B♭
B♭
E♭
S
B

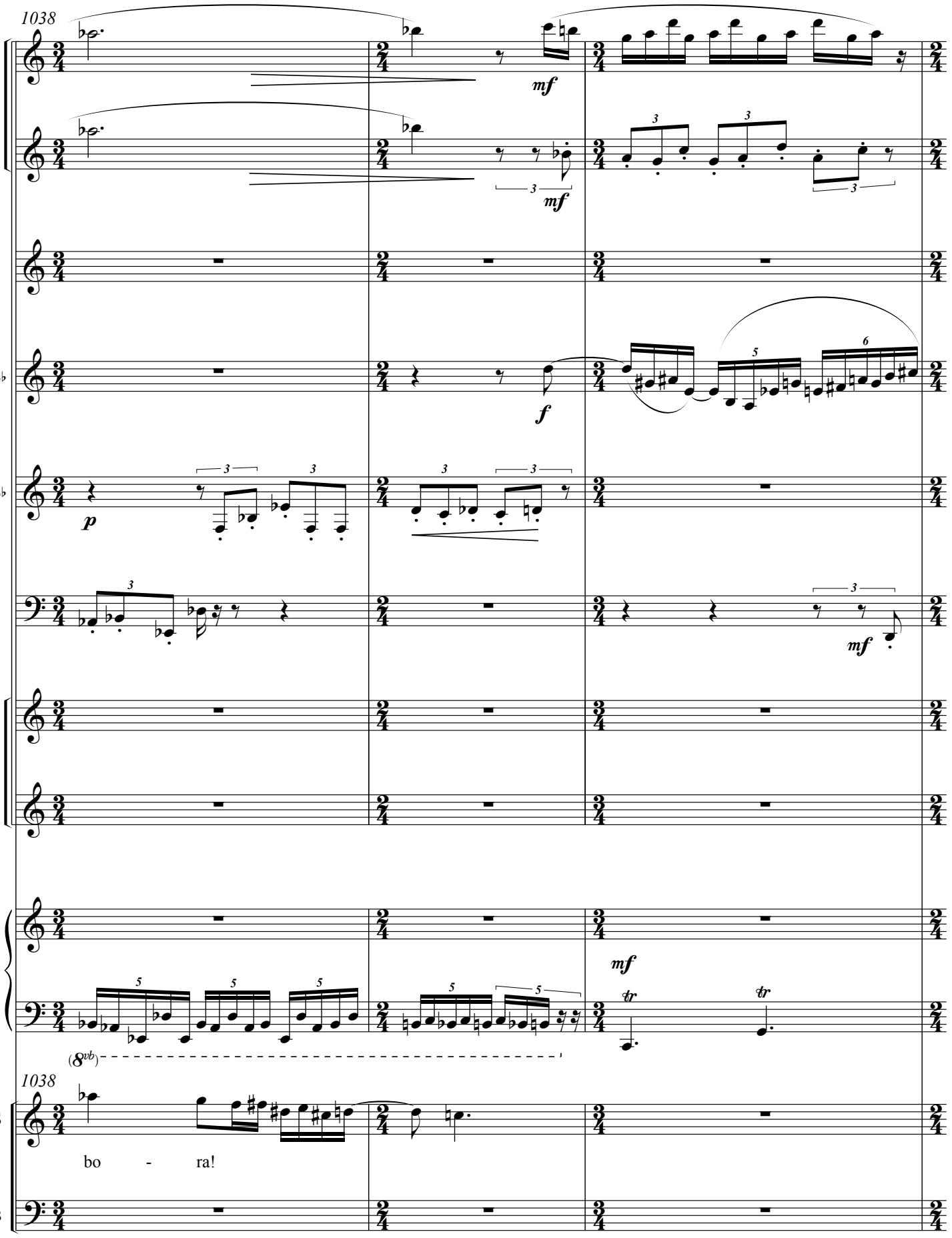

1023
B♭
B♭
E♭
1023
S
B

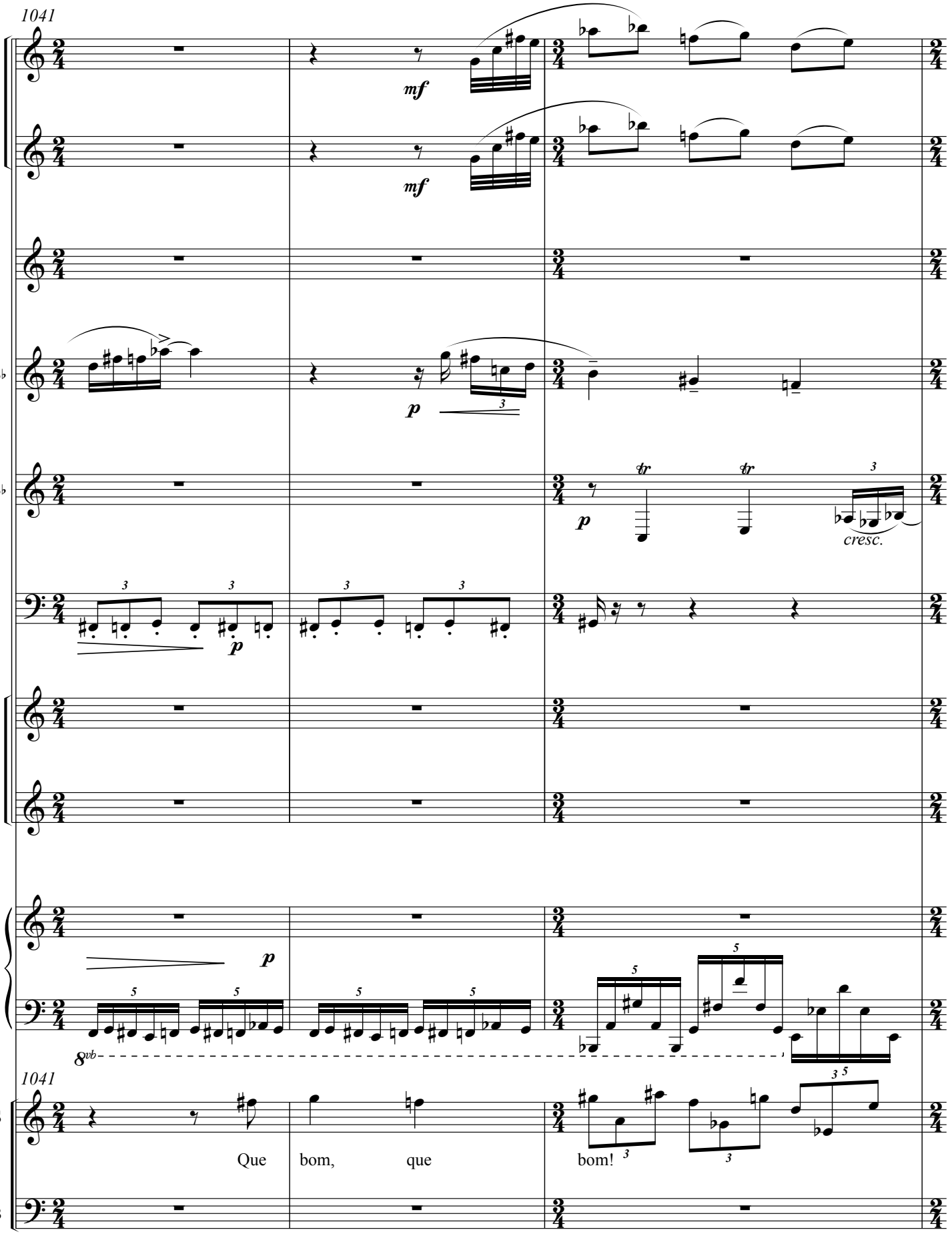

1025
B♭
cresc.
mf
dim.
B♭
dim.
E♭
f
1025
S
B

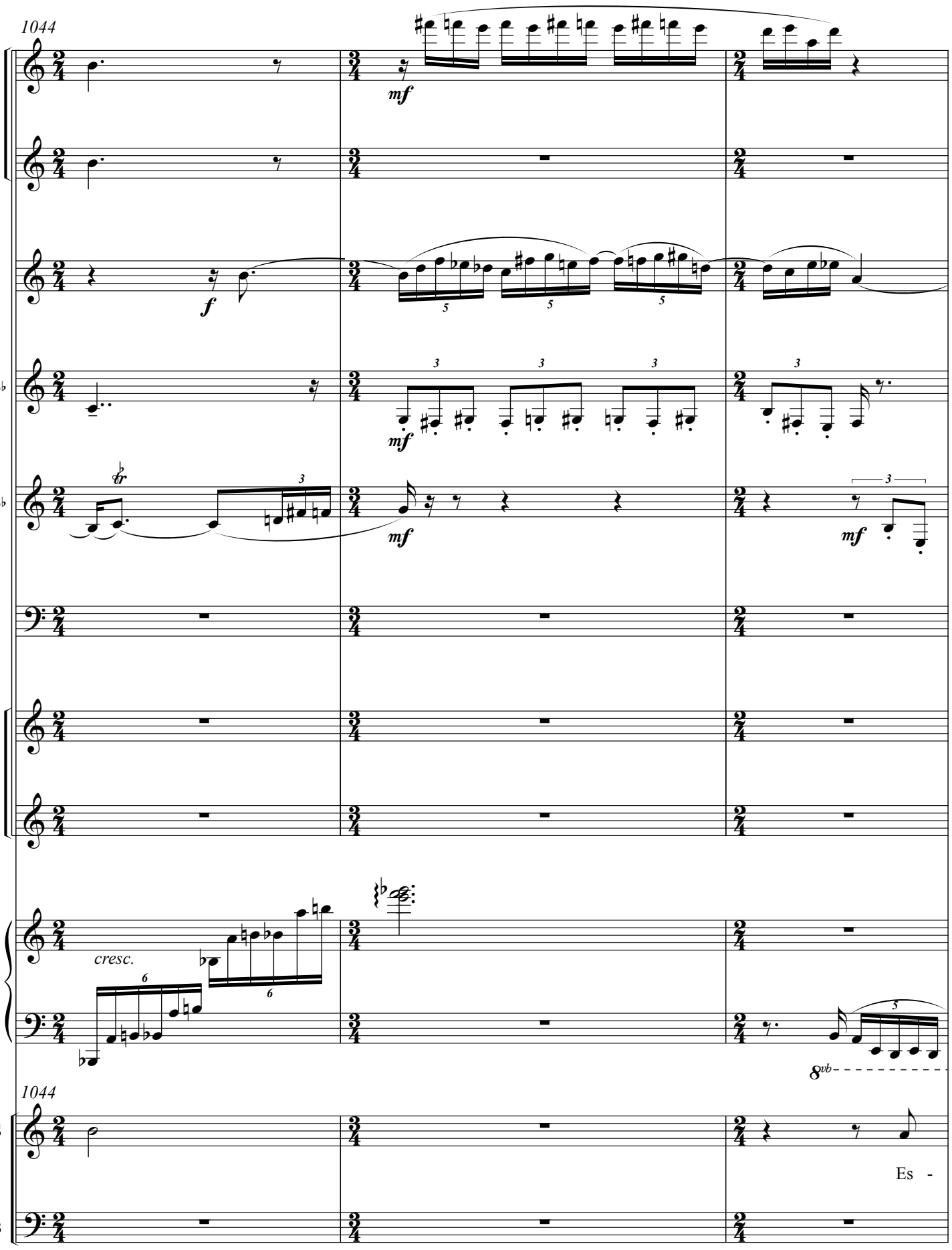

1028
dim.
dim.
p
B♭
dim.
B♭
p
E♭
dim.
legato
p
8vb
1028
S
Que
B

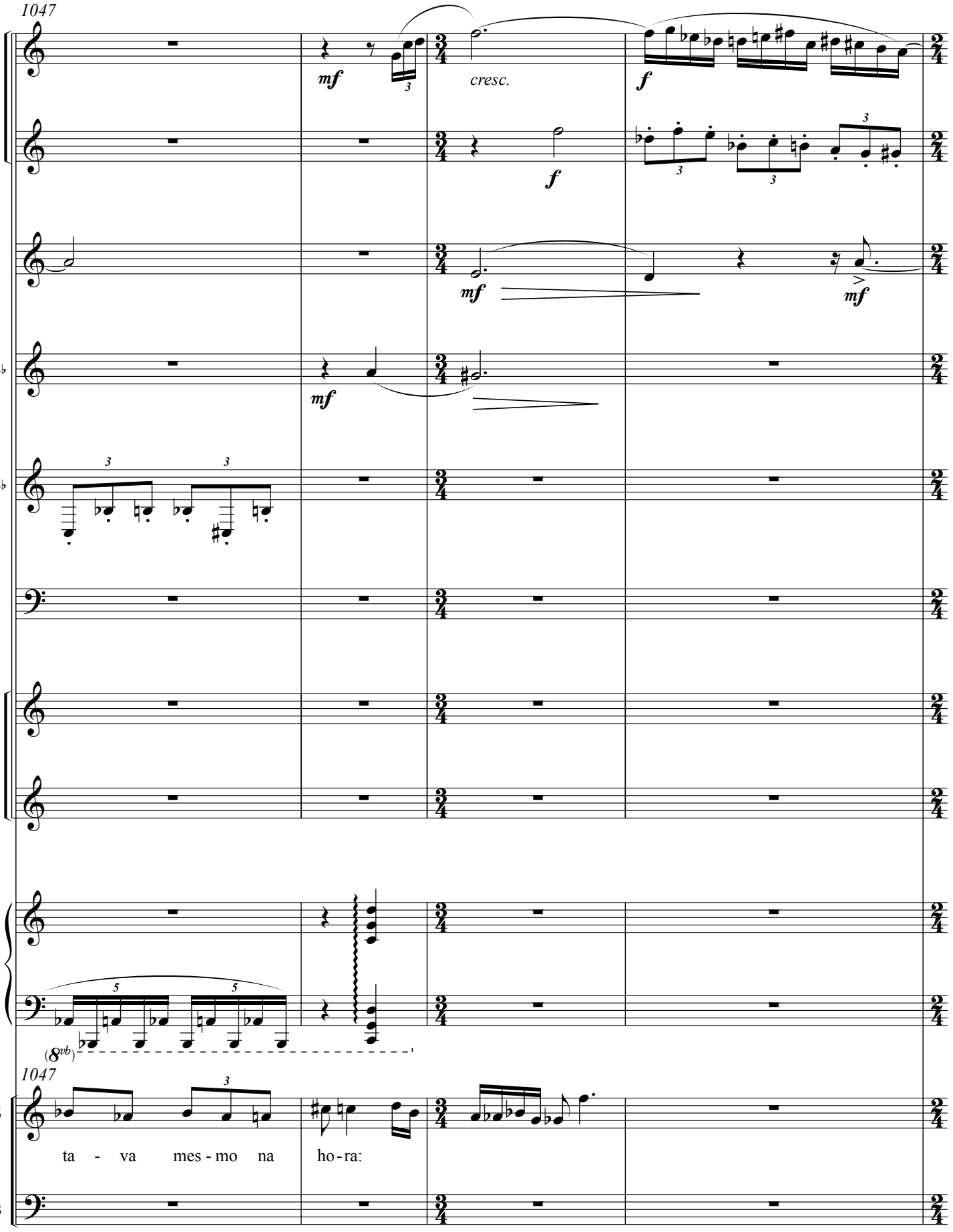

1032
B♭
B♭
E♭
(8vb)
1032
S
bom, que bom!
B

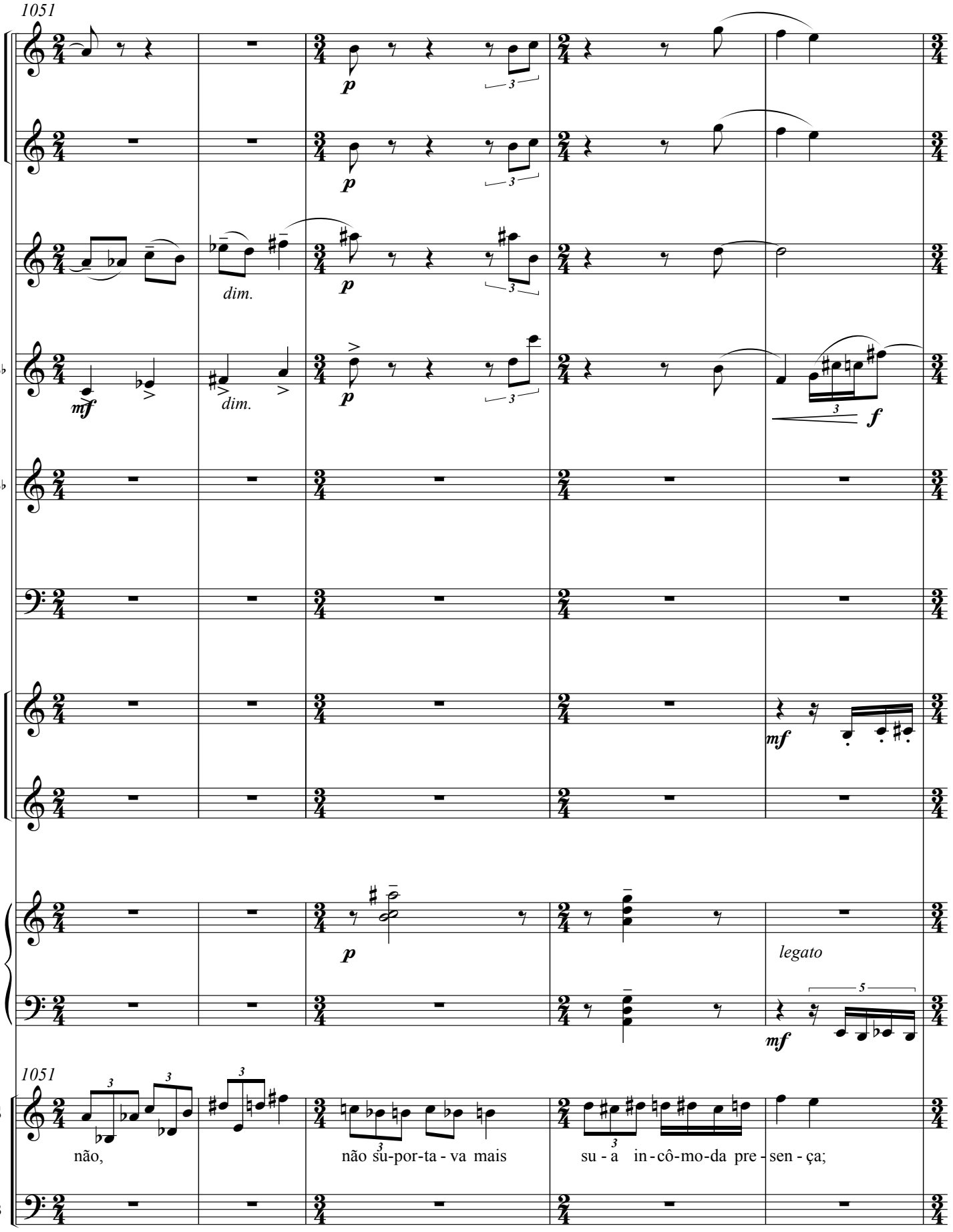

1035
B♭
B♭
E♭
p
8vb
1035
S
B
O bo - bo foi - s'em -

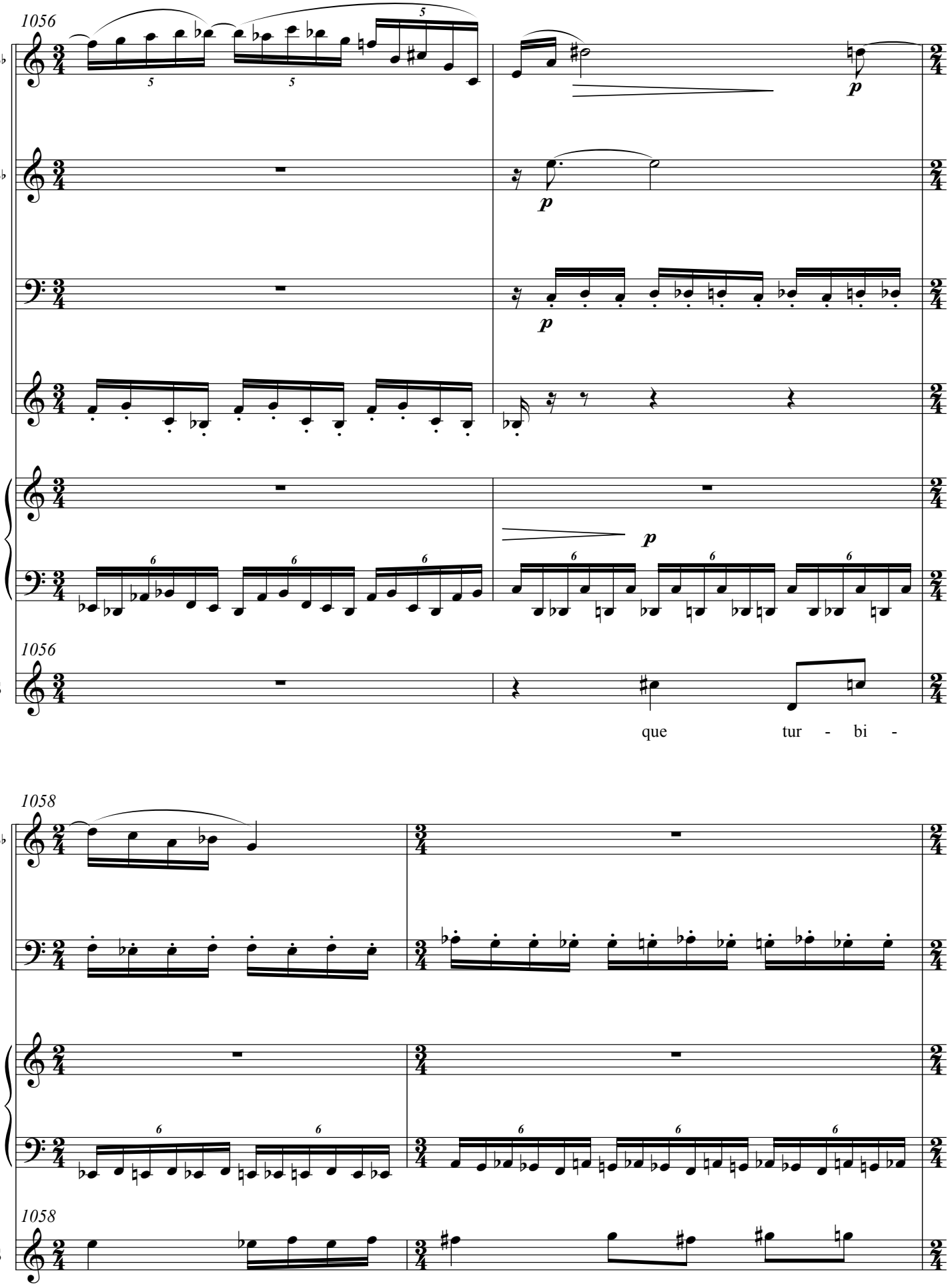

1038
mf
mf
f
p
mf
mf
tr
tr
(8vb)
1038
bo - ra!
B♭
B♭
E♭
S
B

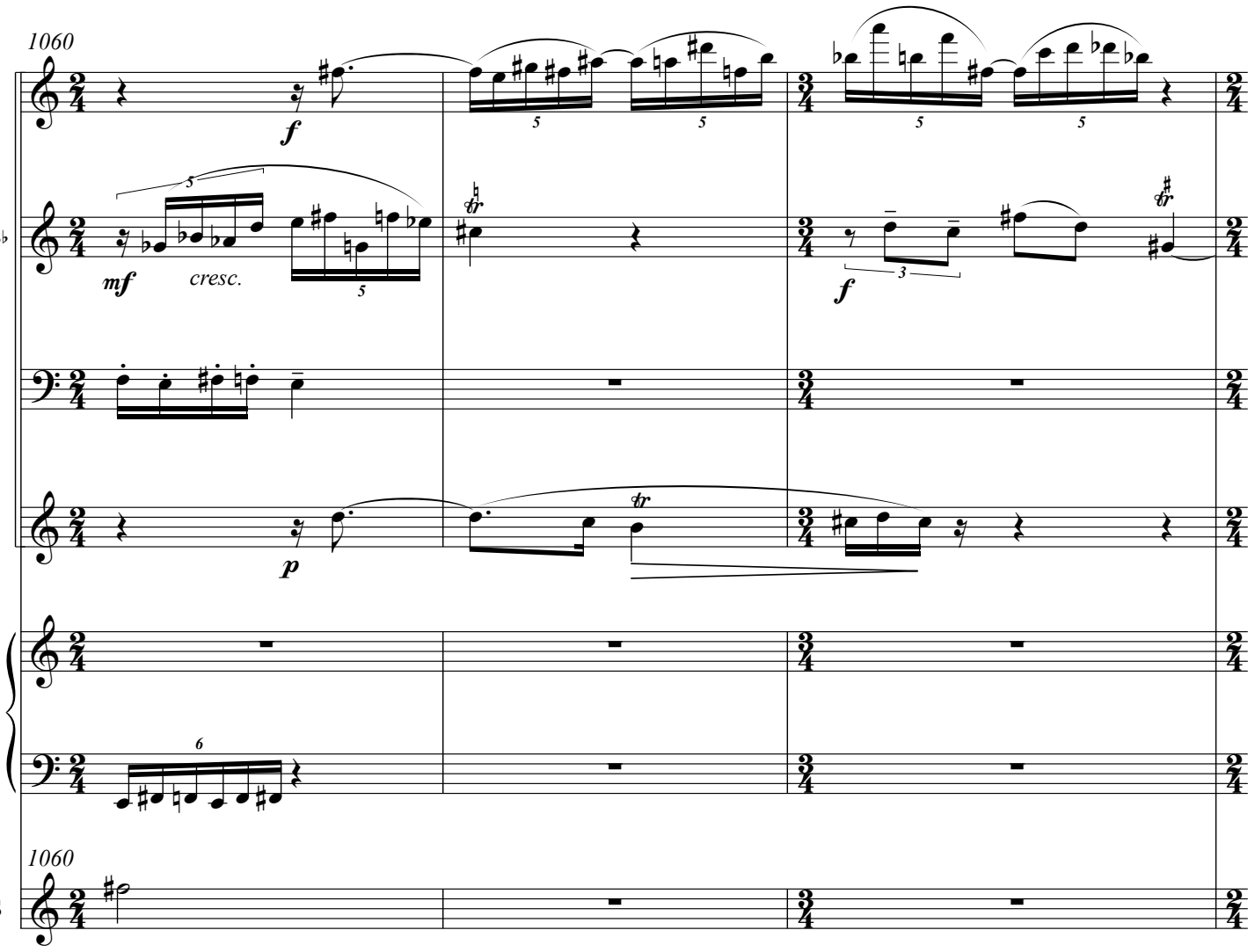

1041
mf
mf
B♭
p
B♭
p
tr
tr
cresc.
E♭
p
8vb
1041
S
Que bom, que bom!
B

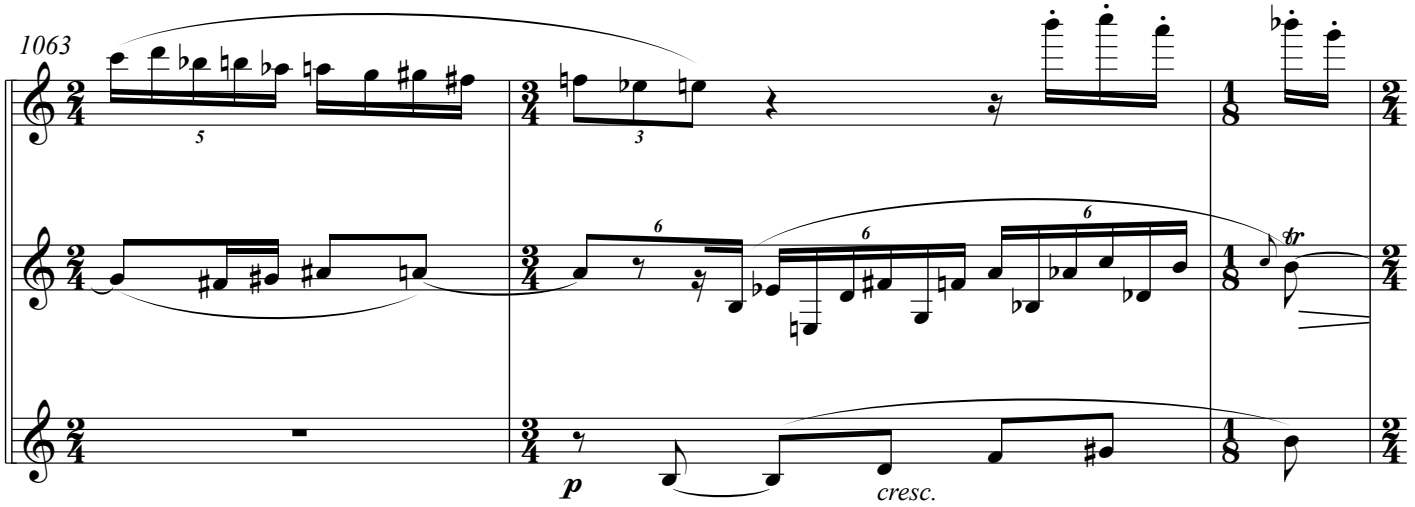

1044
mf
f
B♭
B♭
E♭
cresc.
8vb
1044
S
Es -
B

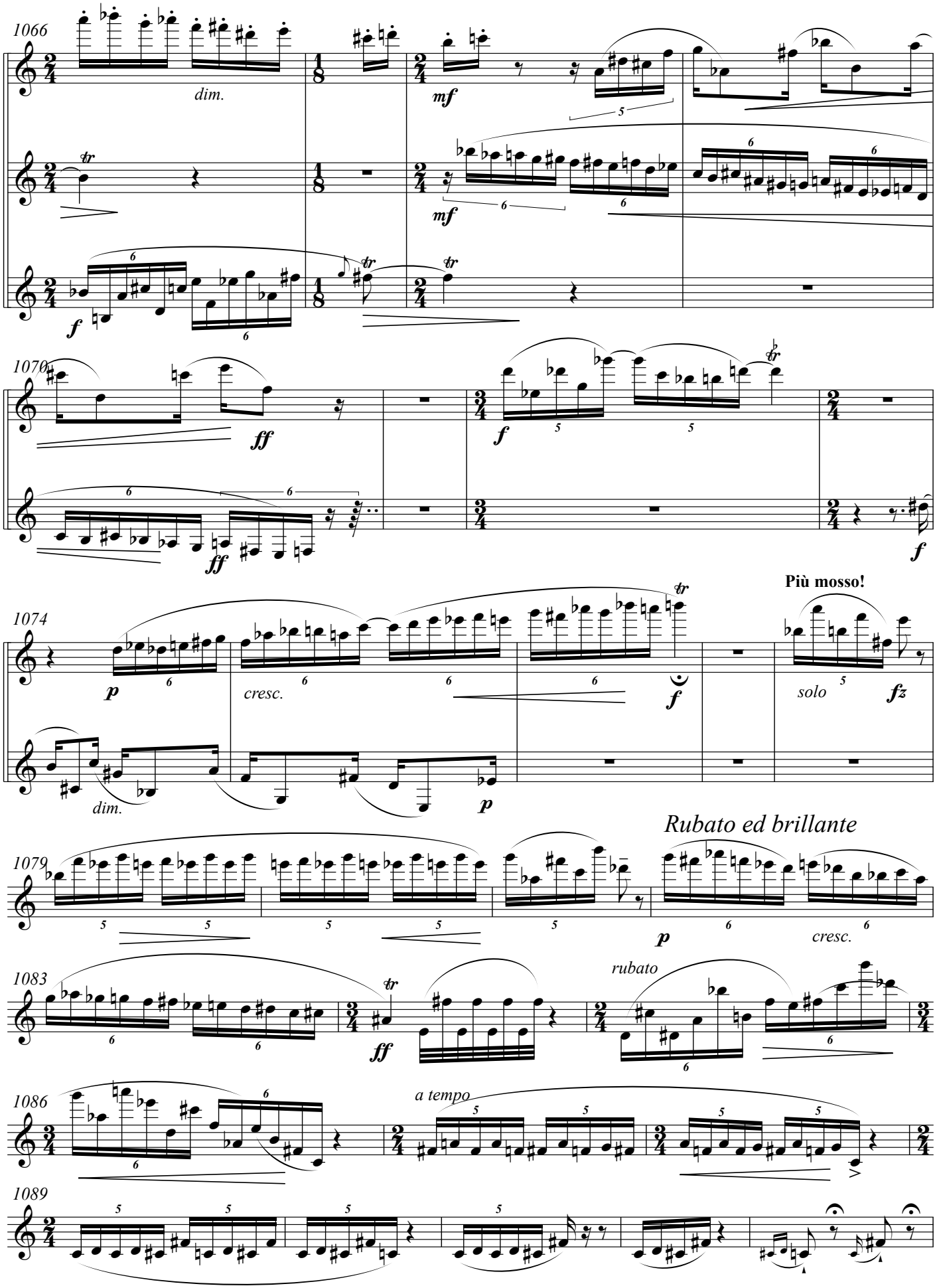

1047
mf
cresc.
f
mf
B♭
mf
B♭
E♭
(8vb)
1047
S
ta - va mes - mo na ho - ra:
B

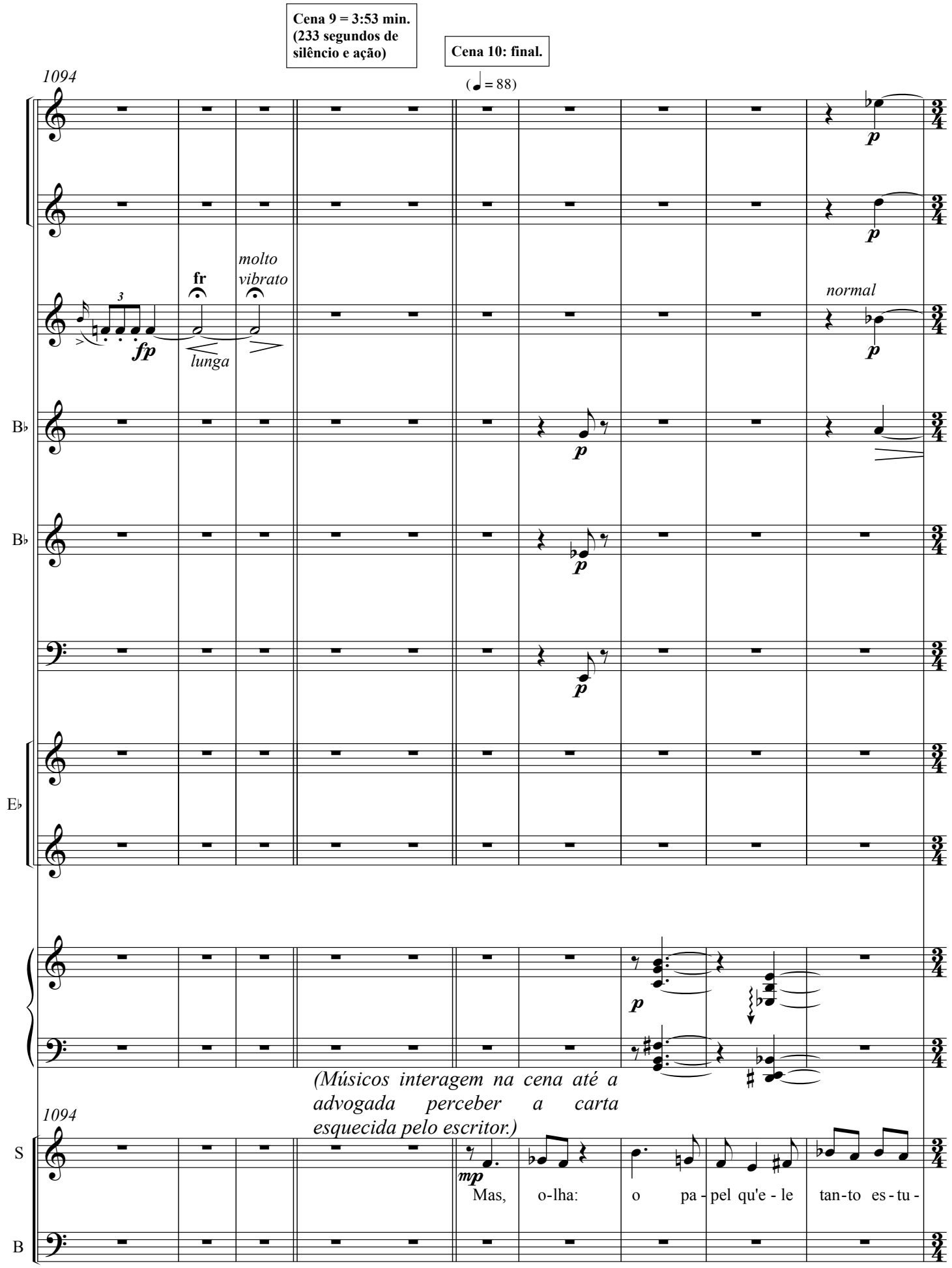

1051
dim.
dim.
legato
1051
não,
não su-por-ta - va mais
su - a in - cô-mo-da pre - sen - ça;

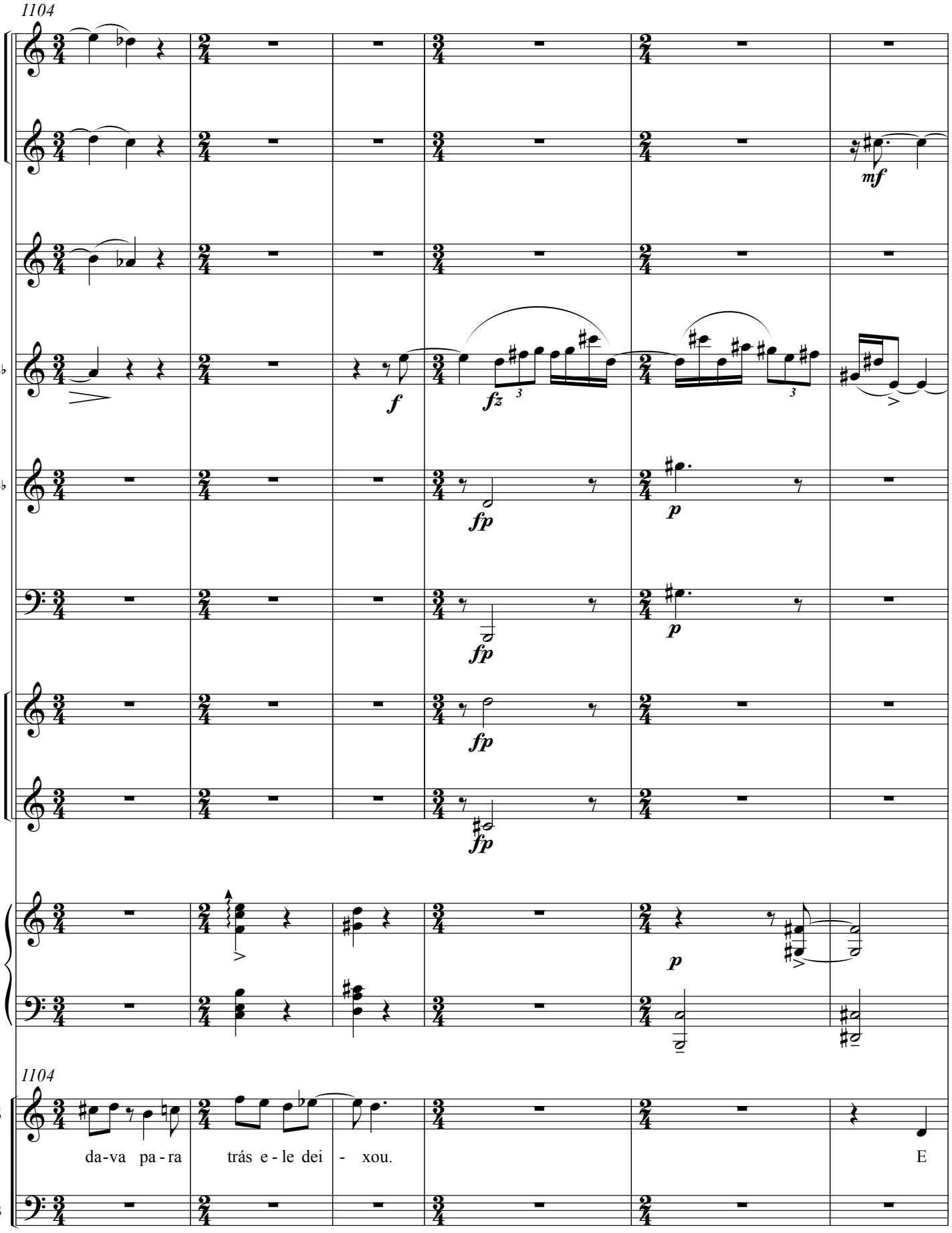

1056
B♭
B♭
E♭
S
1056
que tur - bi -
1058
B♭
S
1058
lhão de não sei o quê des - per - tou em

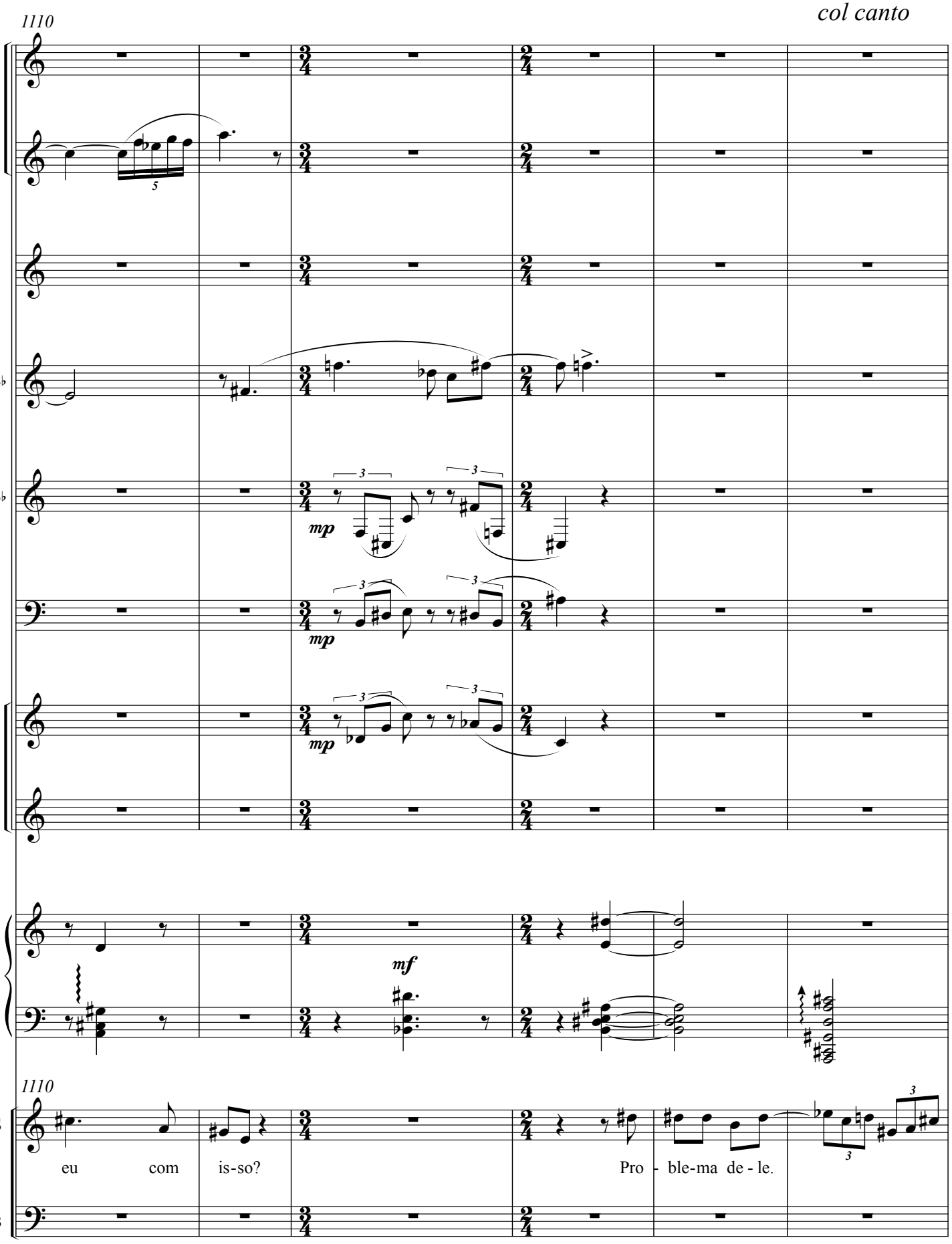

1060
B♭
E♭
1060
S
mim!

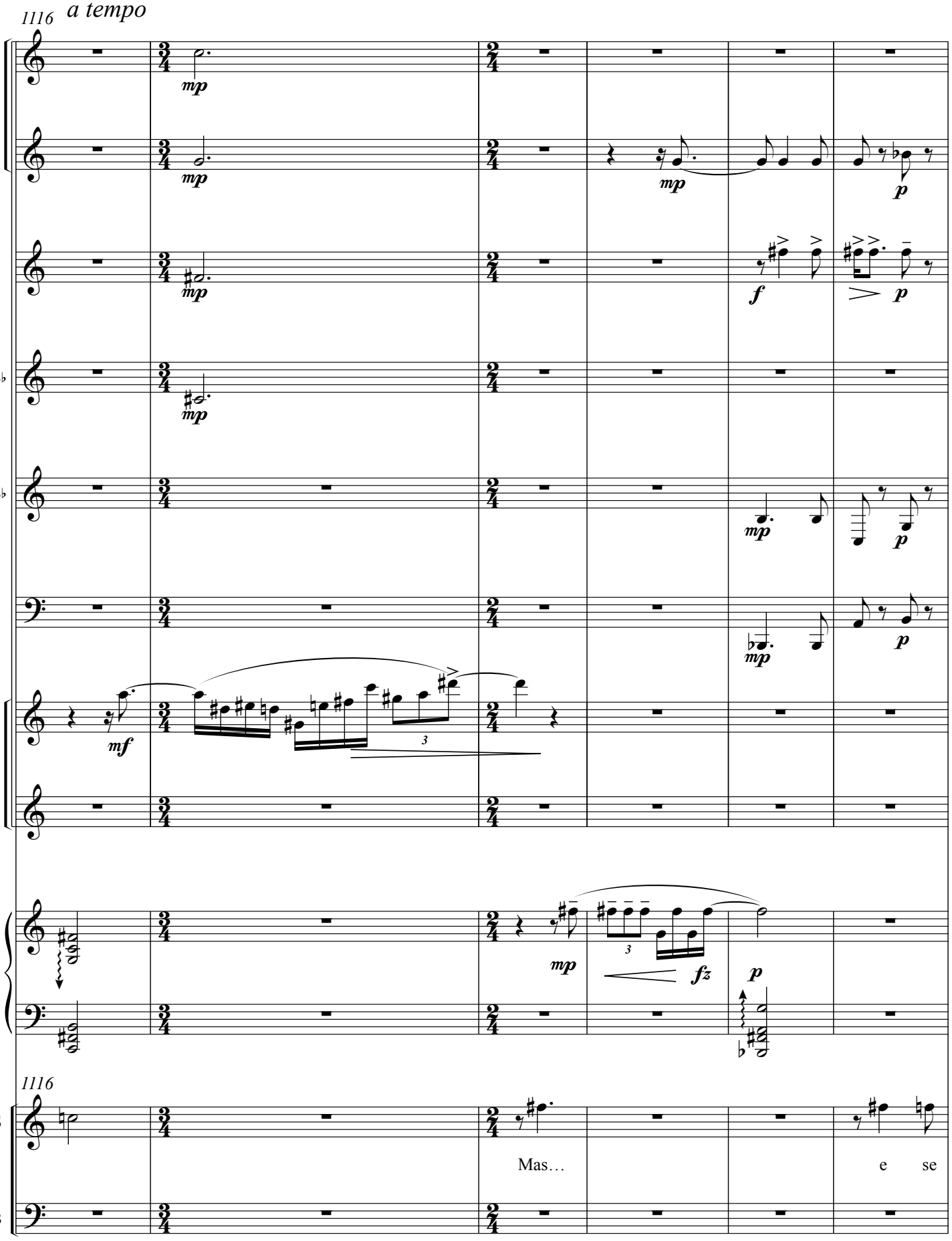

1063
B♭
E♭
cresc.

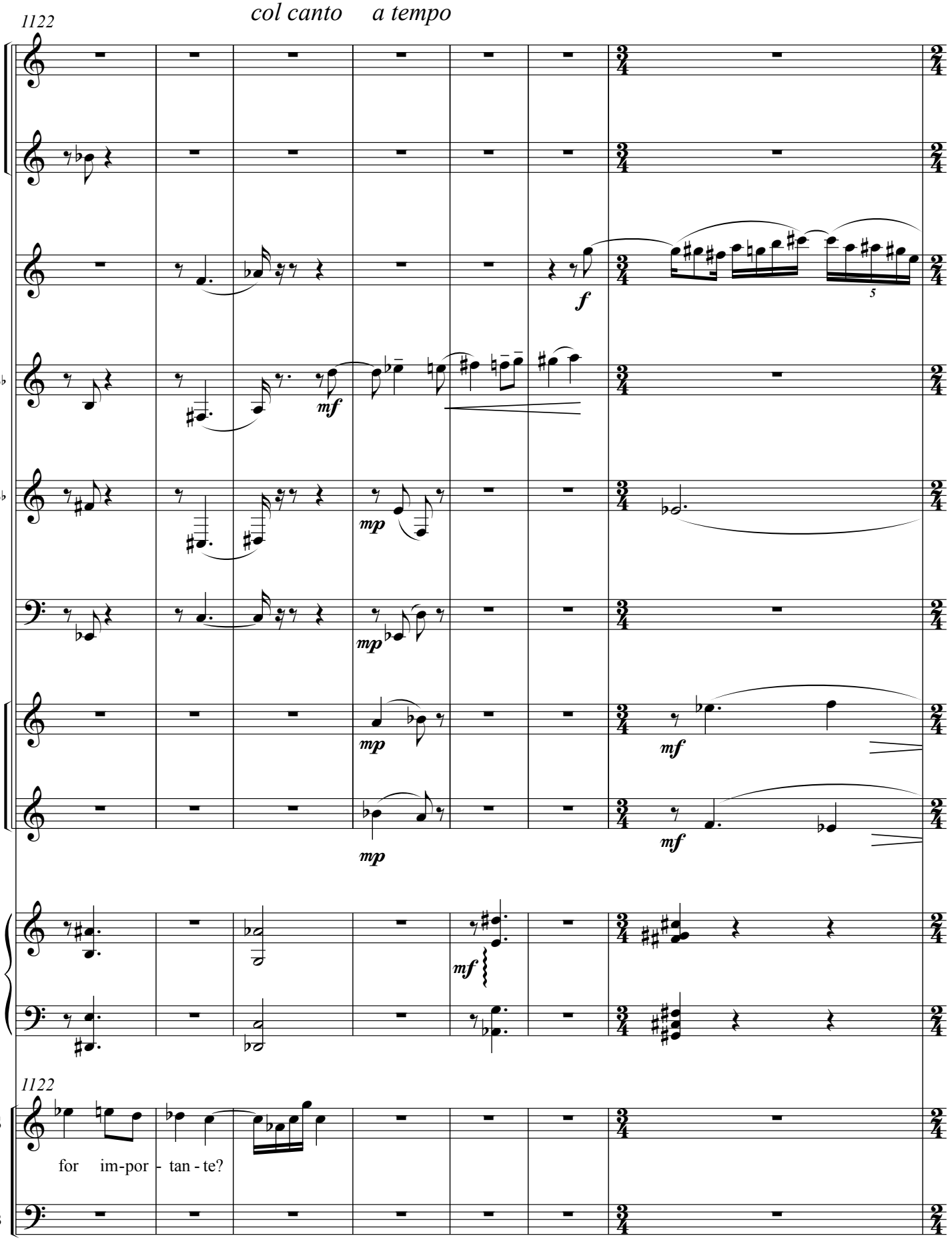

1066
dim.
mf
B♭
E♭
1070
ff
f
1074
Più mosso!
p
cresc.
solo
fz
dim.
Rubato ed brillante
1079
1083
rubato
1086
a tempo
1089

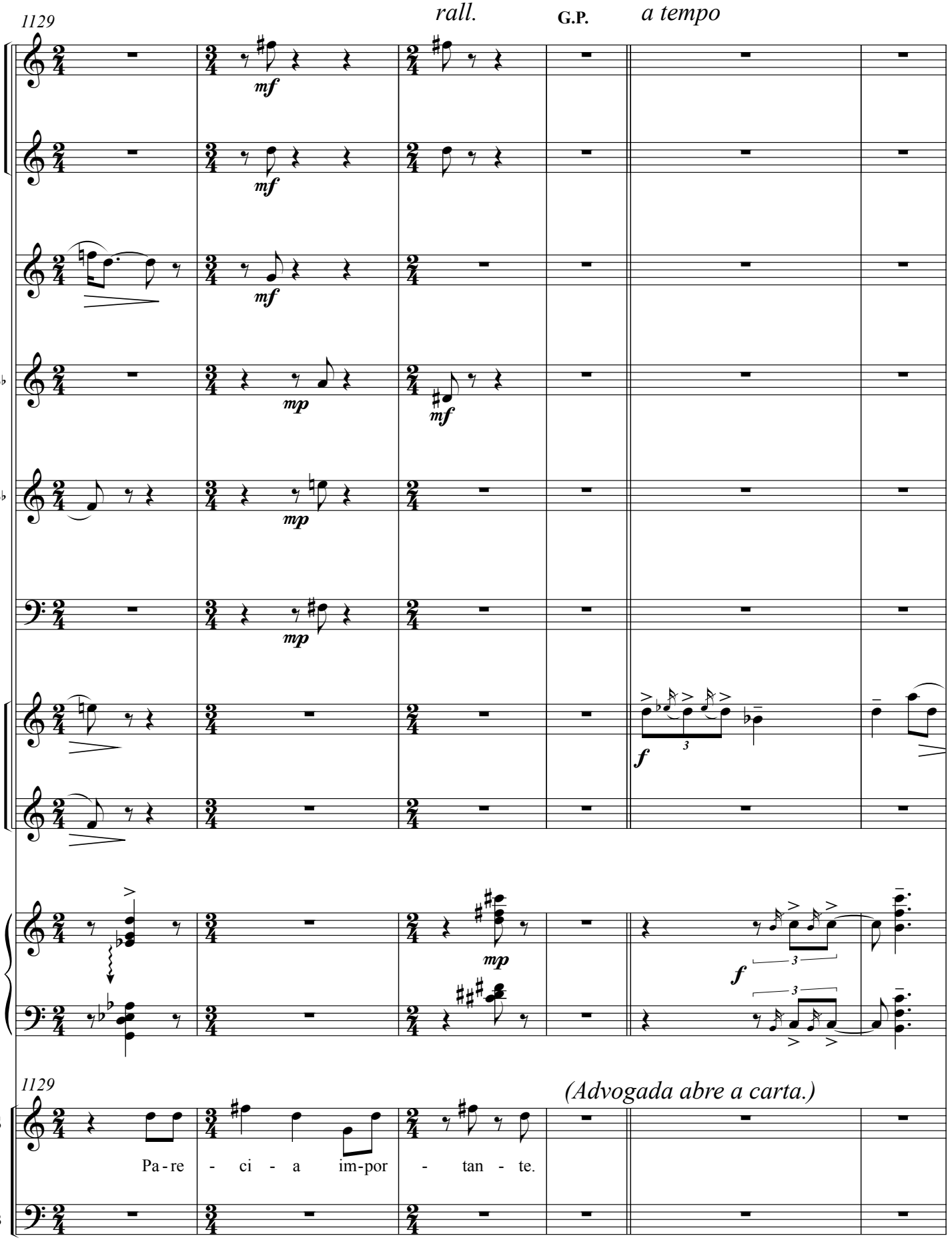

Cena 9 = 3:53 min. (233 segundos de silêncio e ação)
Cena 10: final.
(♩ = 88)
1094
fr
molto vibrato
fp
lunga
normal
B♭
B♭
E♭
(Músicos interagem na cena até a advogada perceber a carta esquecida pelo escritor.)
1094
S
B
mp
Mas, o-lha: o pa-pel qu'e-le tan-to es-tu-

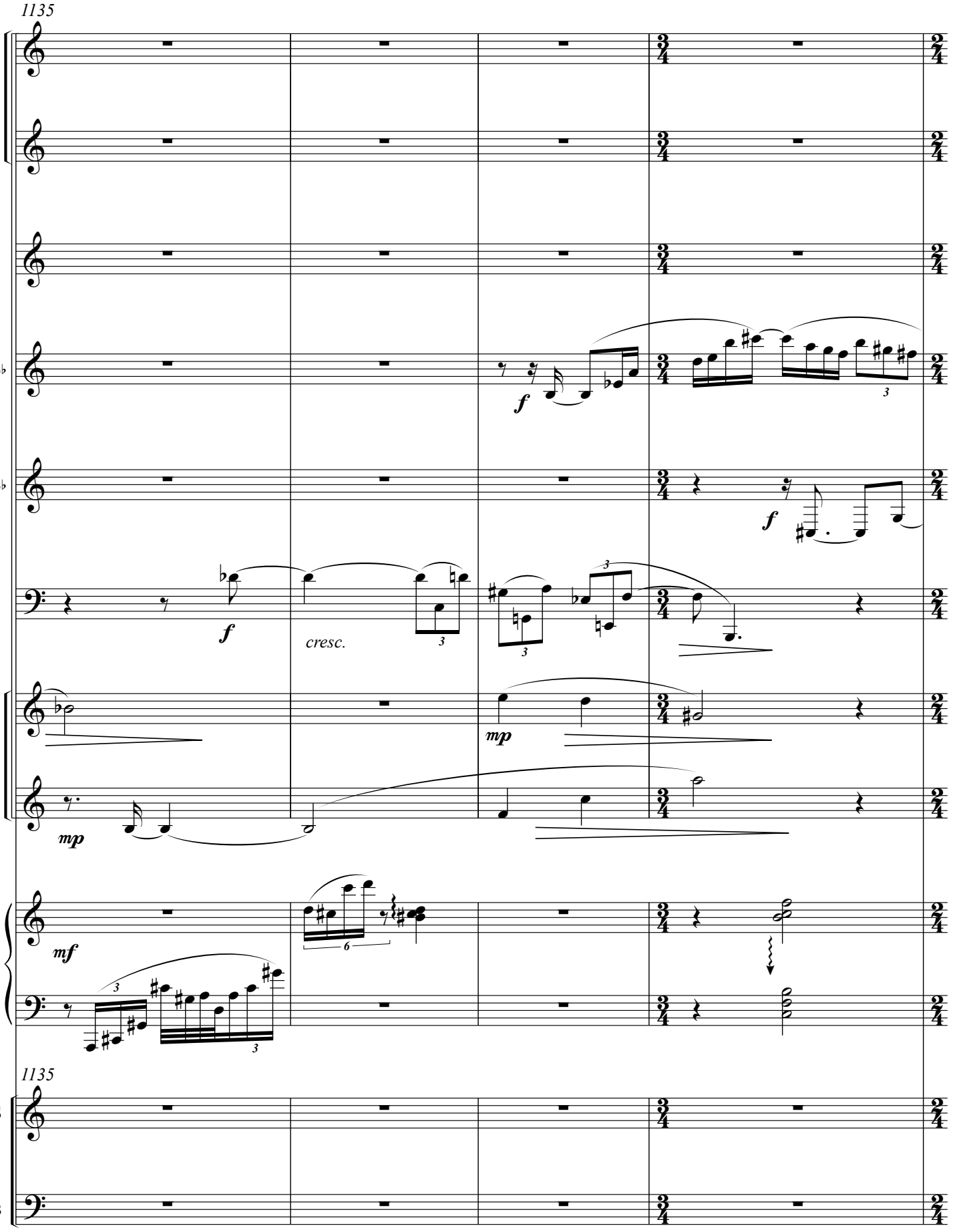

1104
B♭
B♭
E♭
1104
S
da-va pa-ra trás e-le dei - xou.
E
B

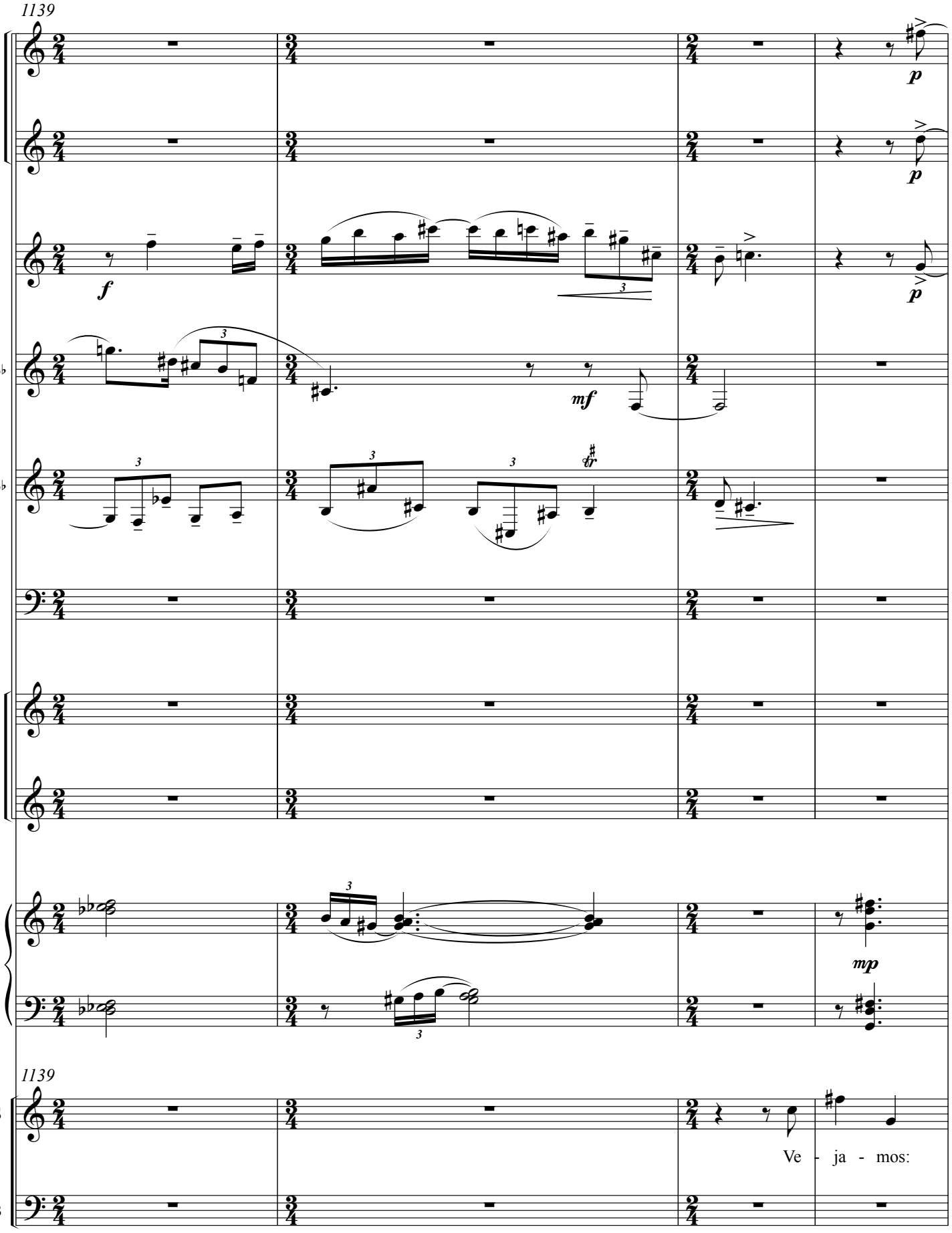

col canto
1110
B♭
B♭
E♭
mp
mp
mp
mf
1110
S
B
eu com is-so?
Pro - ble-ma de - le.

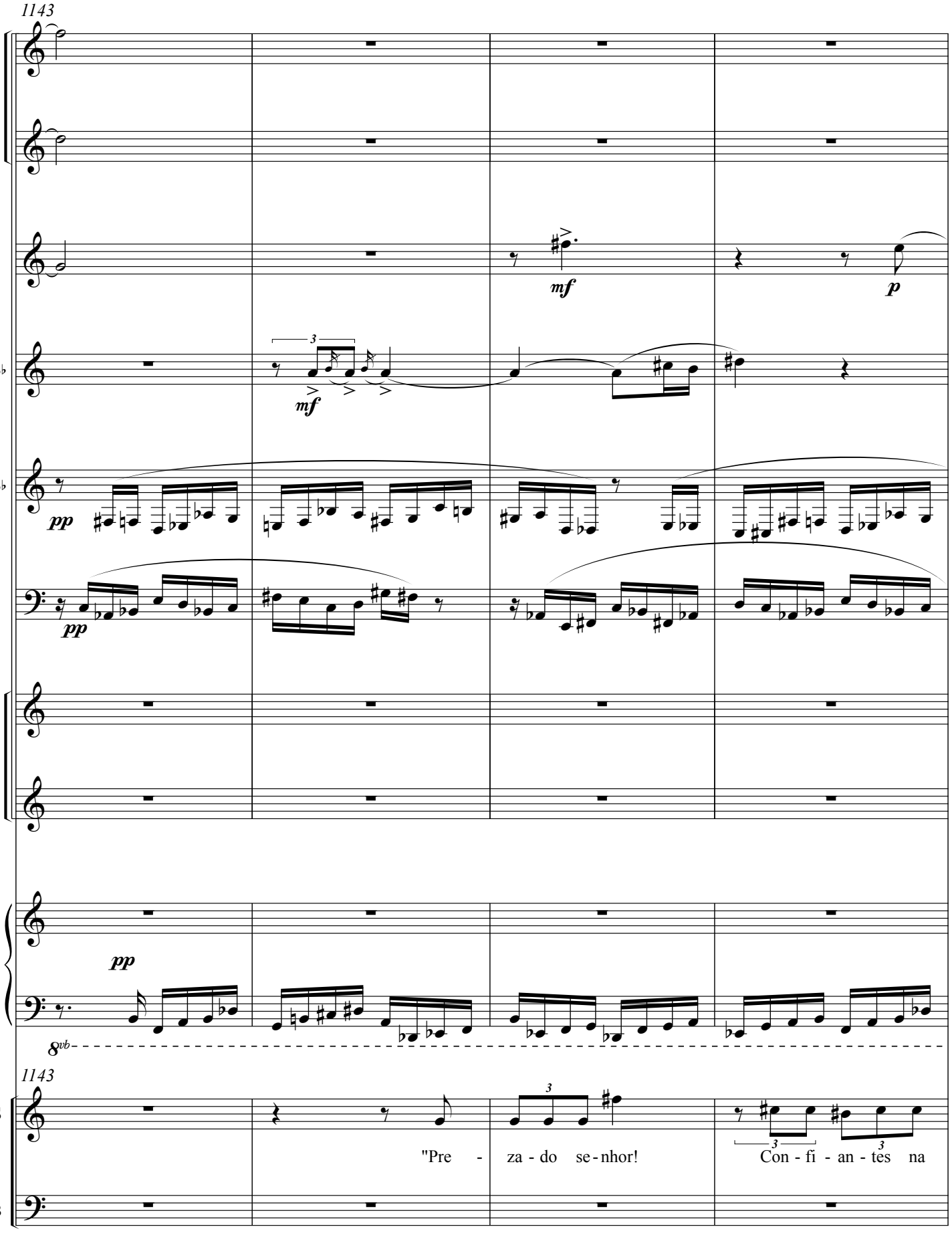

1116
a tempo
B♭
B♭
E♭
1116
S
B
Mas…
e se

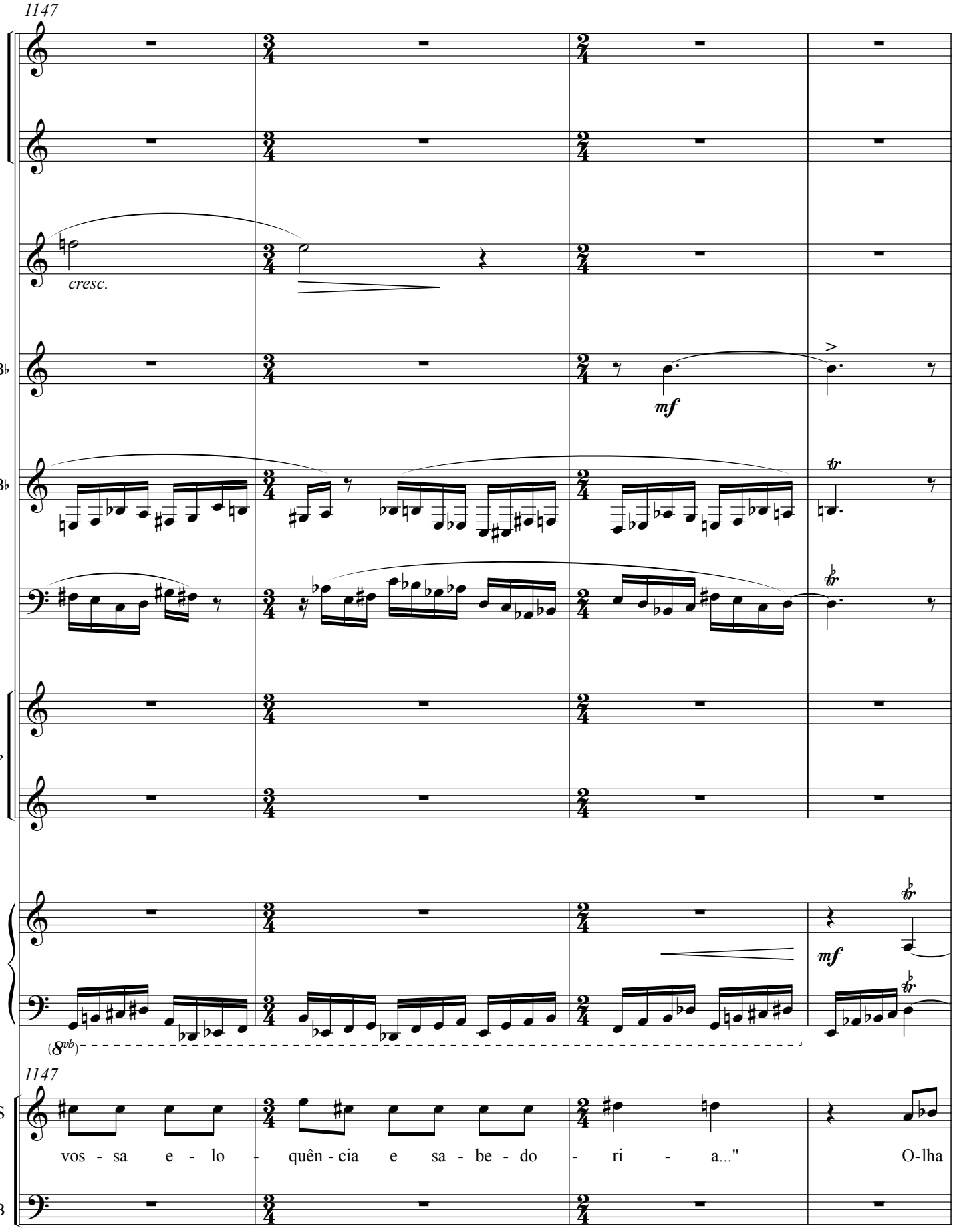

1122
col canto a tempo
B♭
B♭
E♭
1122
S
for im-por - tan - te?
B

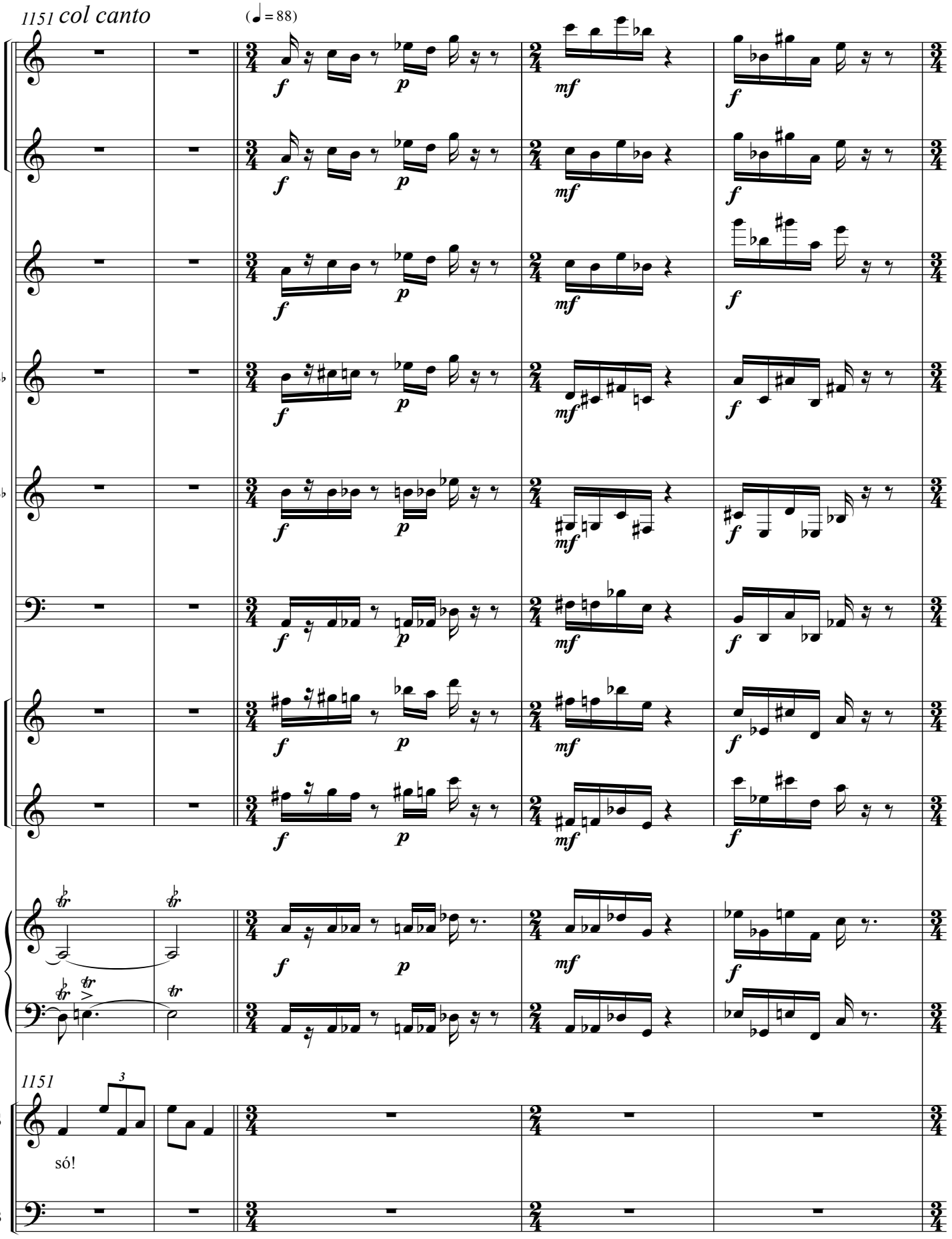

1129
rall.
G.P.
a tempo
B♭
B♭
E♭
1129
(Advogada abre a carta.)
S
Pa - re - ci - a im - por - tan - te.
B

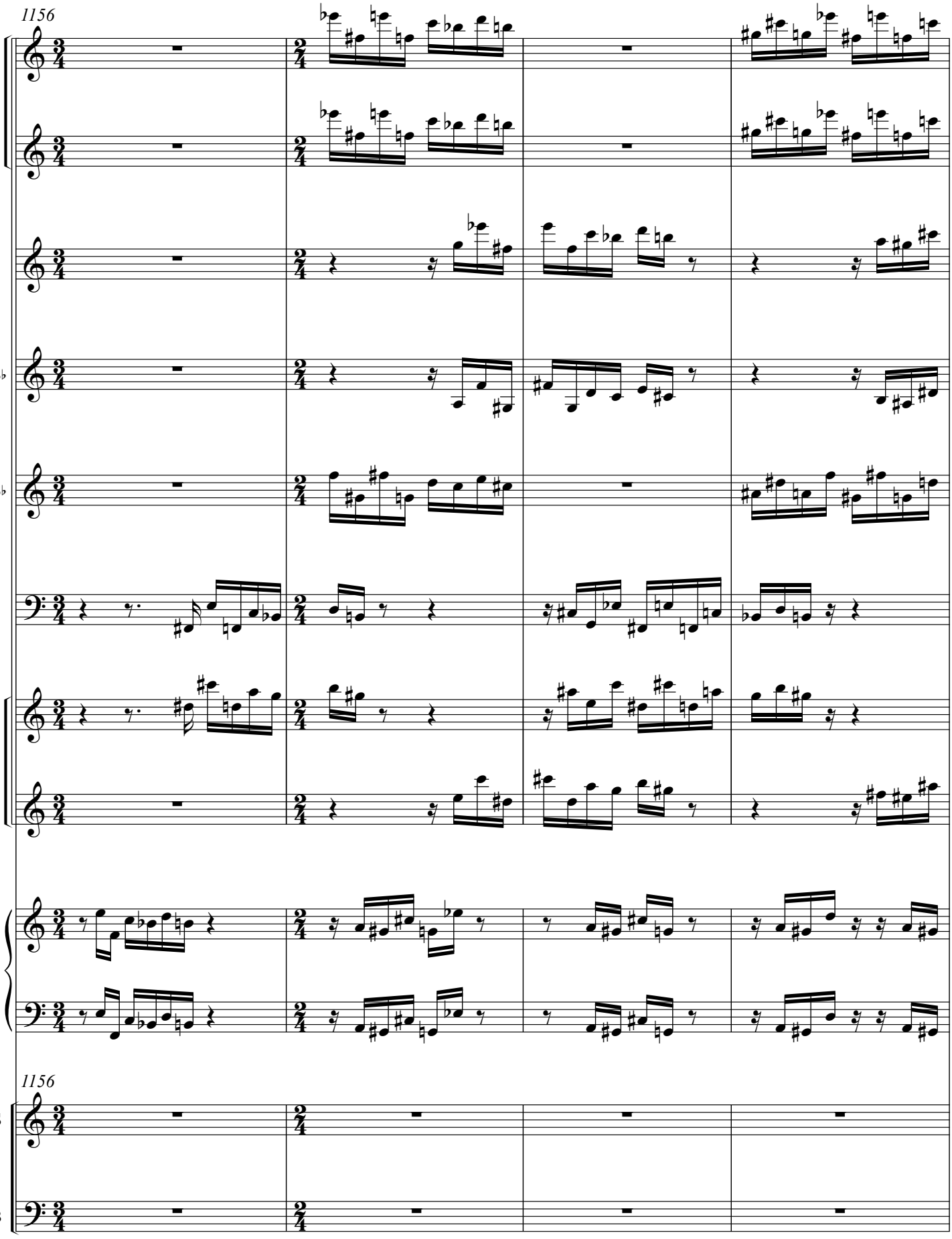

1135
B♭
B♭
E♭
1135
S
B

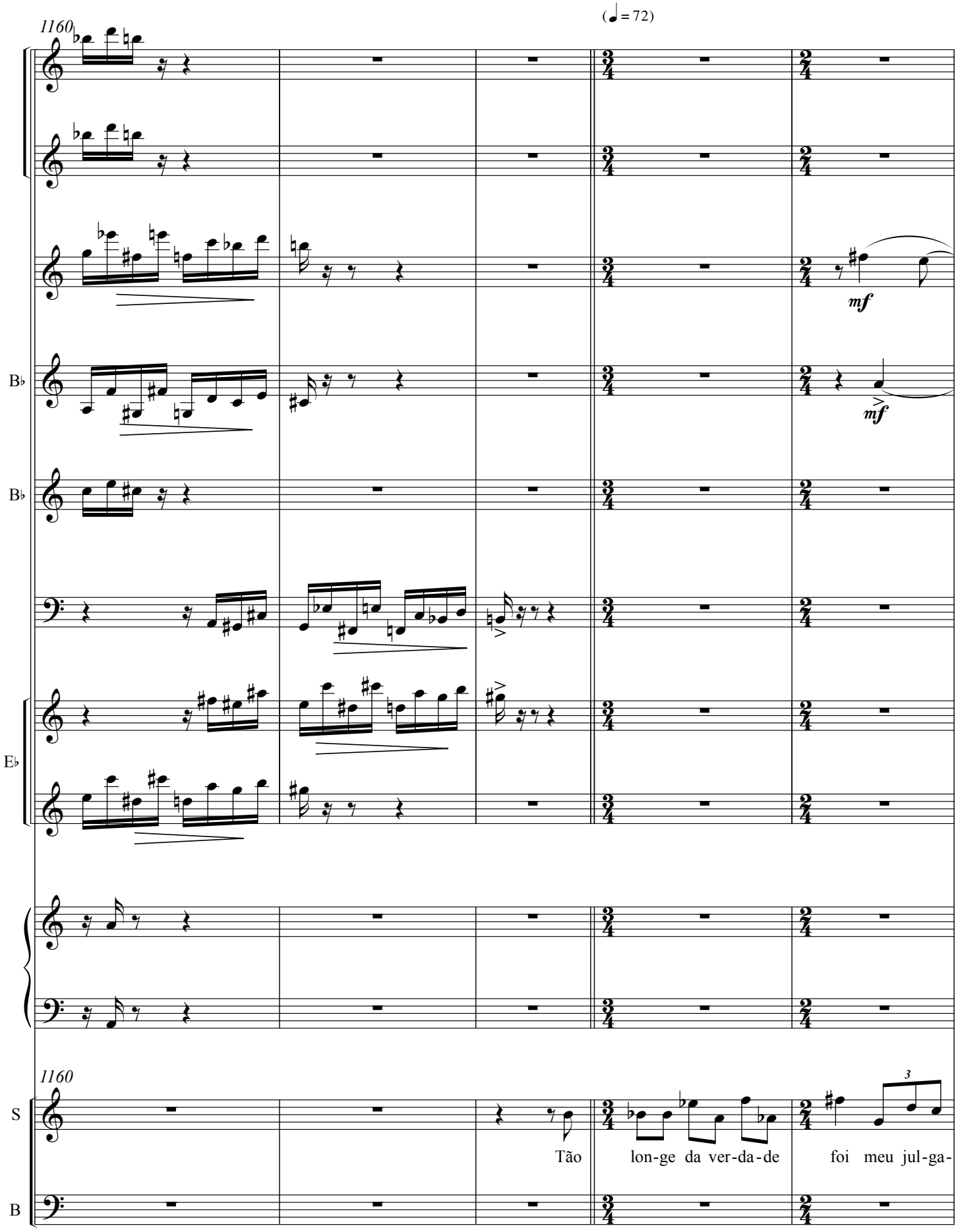

1139
B♭
B♭
E♭
1139
S
B
Ve - ja - mos:

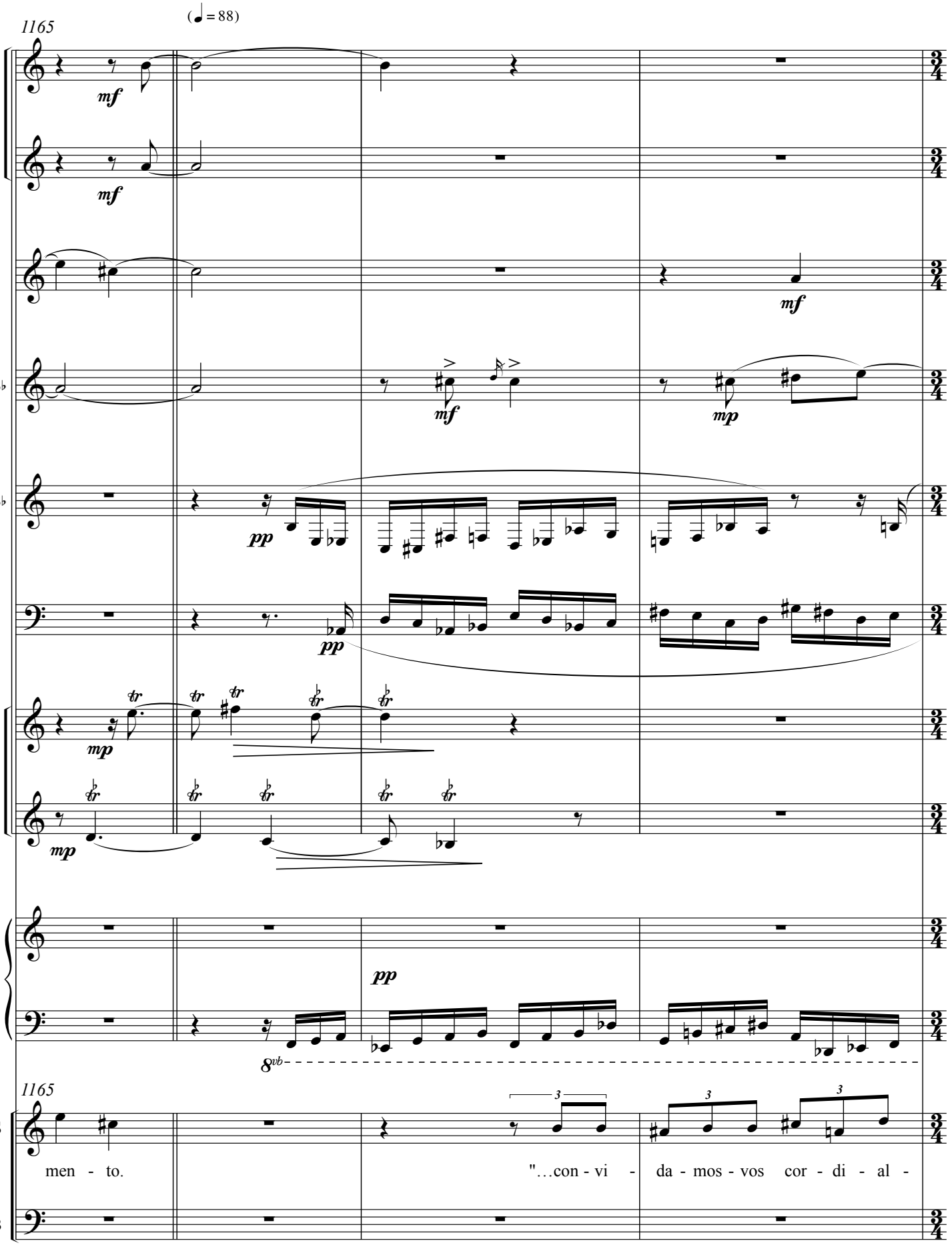

1143
mf
p
B♭
mf
B♭
pp
pp
E♭
pp
8vb
1143
S
"Pre - za - do se - nhor!
Con - fi - an - tes na
B

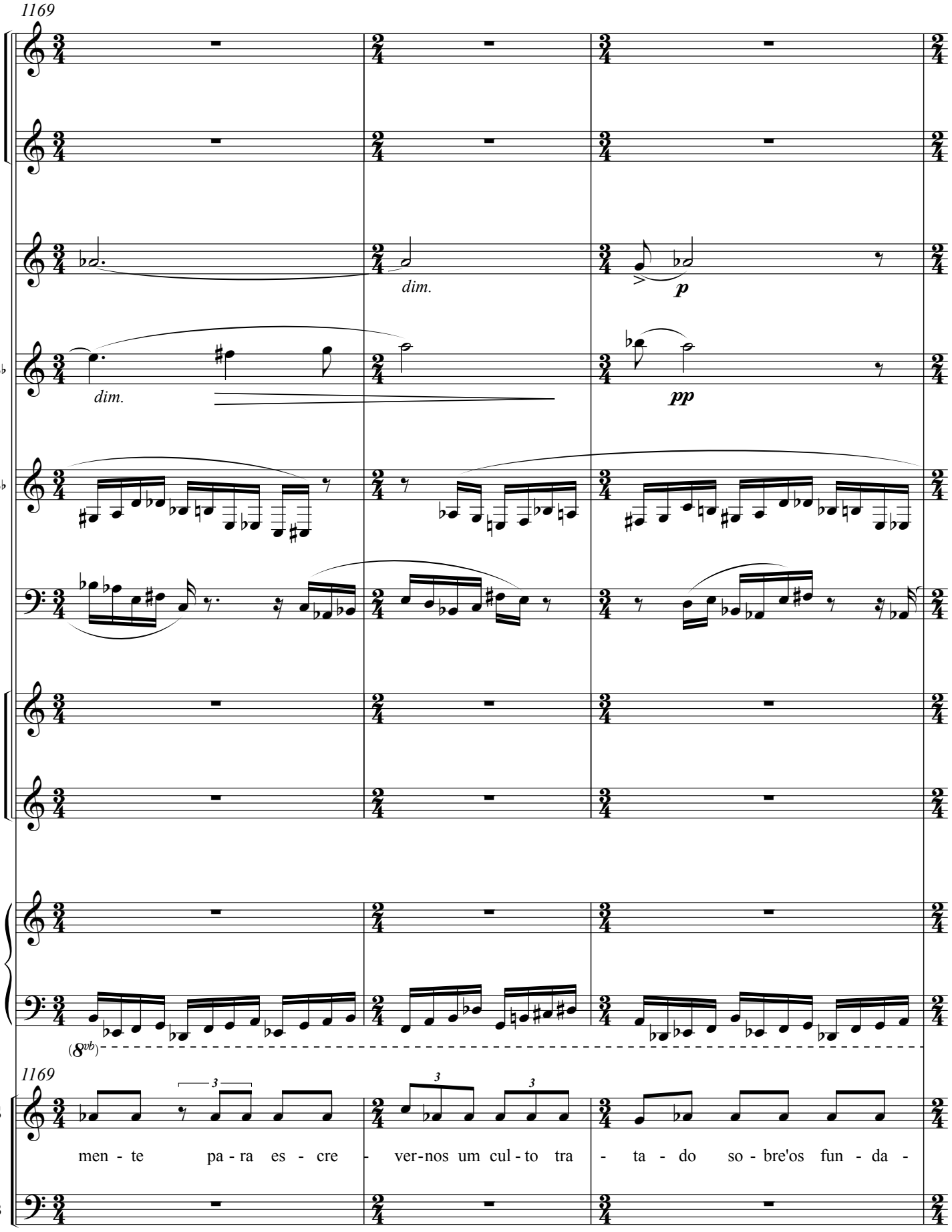

1147
cresc.
B♭
mf
B♭
tr
E♭
mf
(8vb)
1147
S
vos - sa e - lo - quên - cia e sa - be - do - ri - a..." O-lha
B

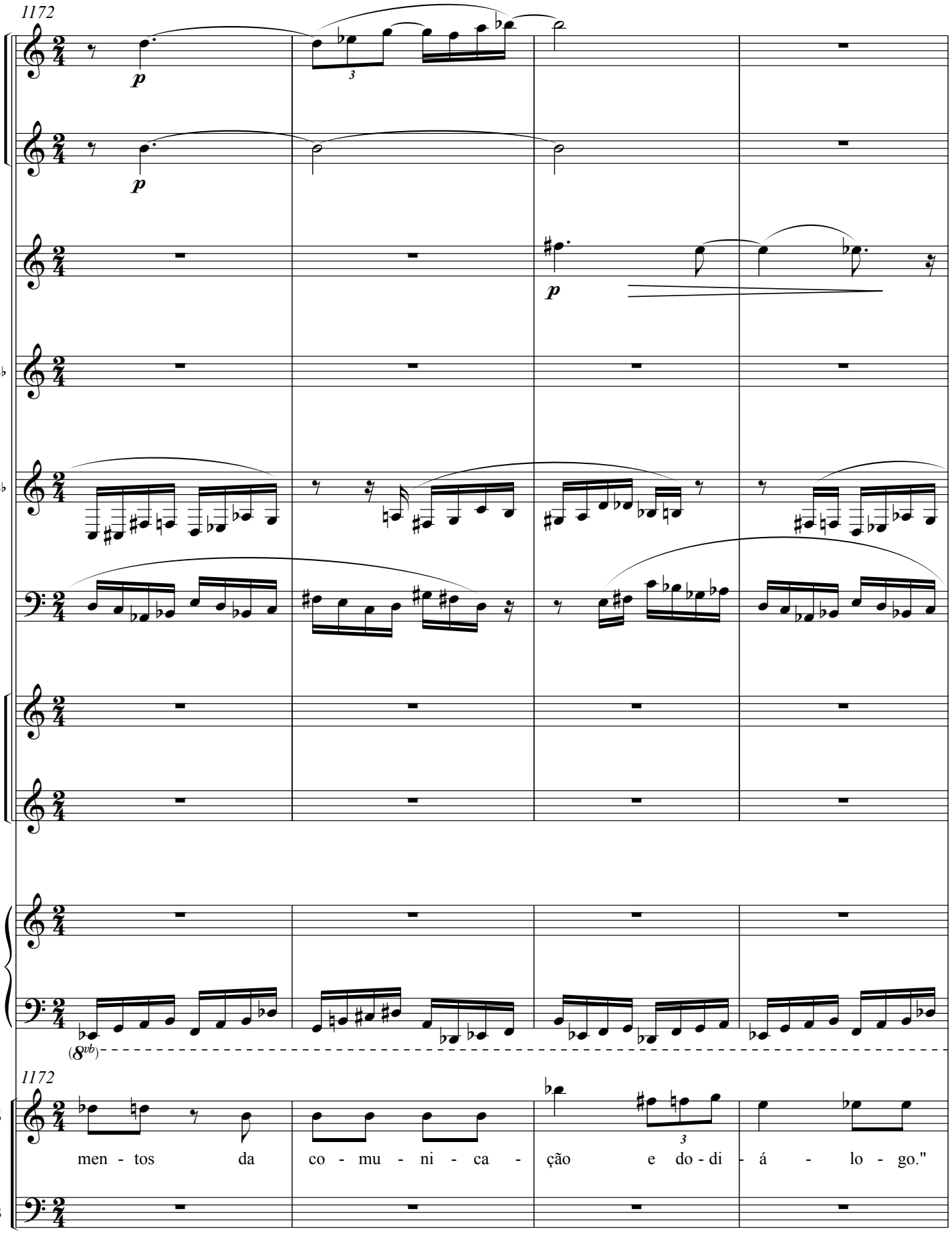

1151 col canto
(♩ = 88)
B♭
B♭
E♭
1151
só!
S
B

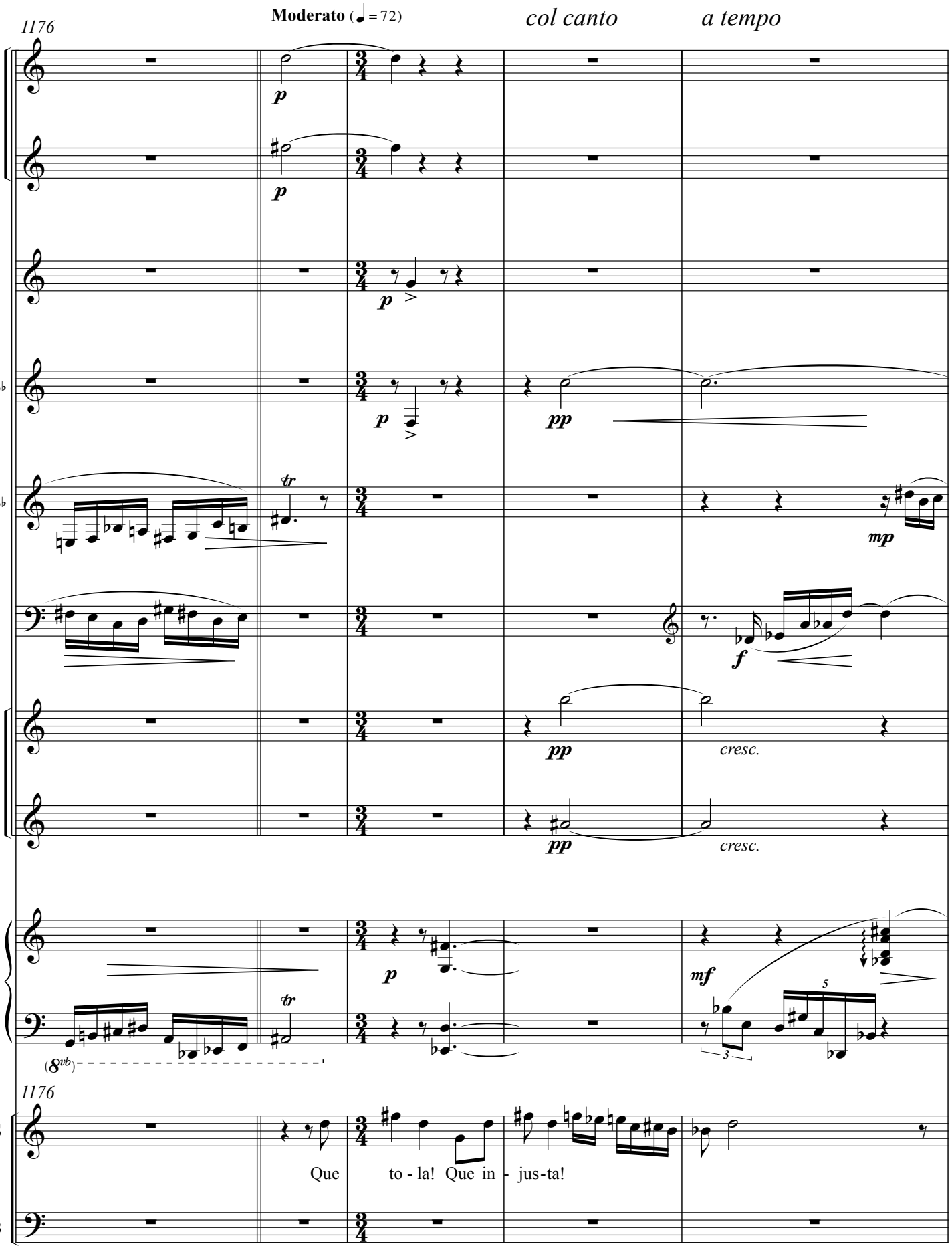

1156
B♭
B♭
E♭
1156
S
B

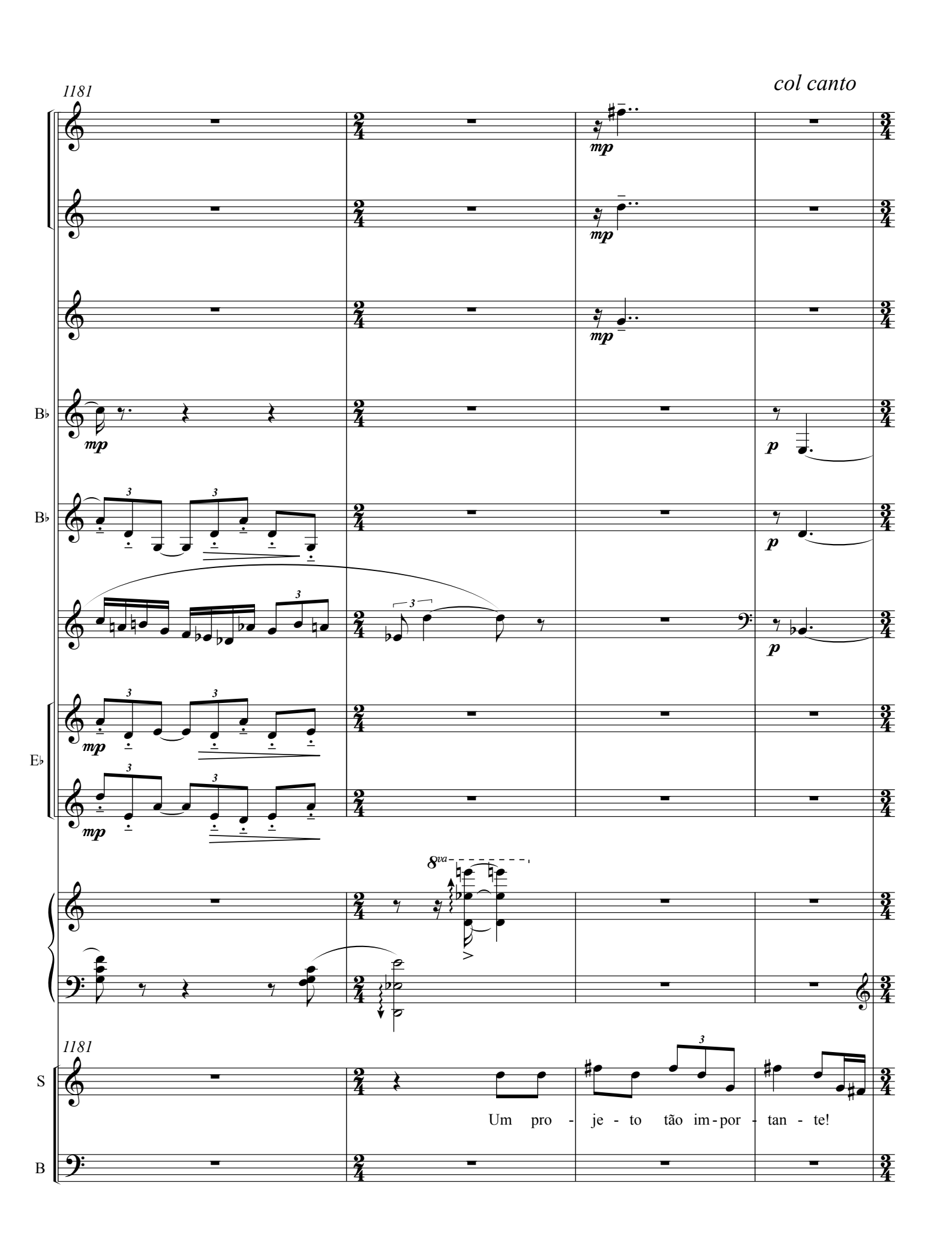

(♩= 72)
1160
mf
mf
B♭
B♭
E♭
1160
S
B
Tão lon-ge da ver-da-de foi meu jul-ga-
3

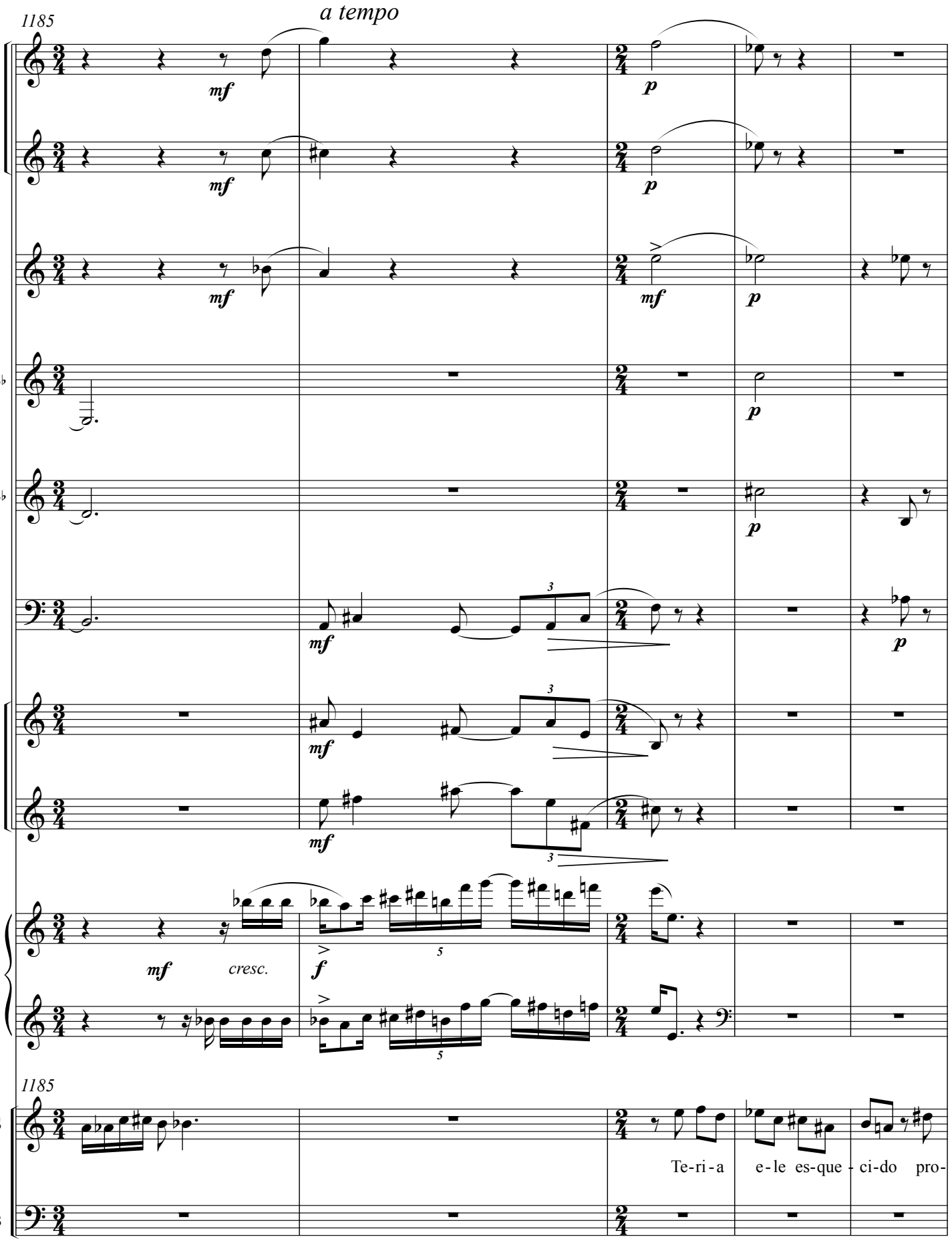

1165
(♩ = 88)
mf
mf
mf
B♭
mf
mp
B♭
pp
pp
E♭
mp
tr
mp
pp
8vb
1165
S
men - to.
"…con - vi - da - mos - vos cor - di - al -
B
3
3
3

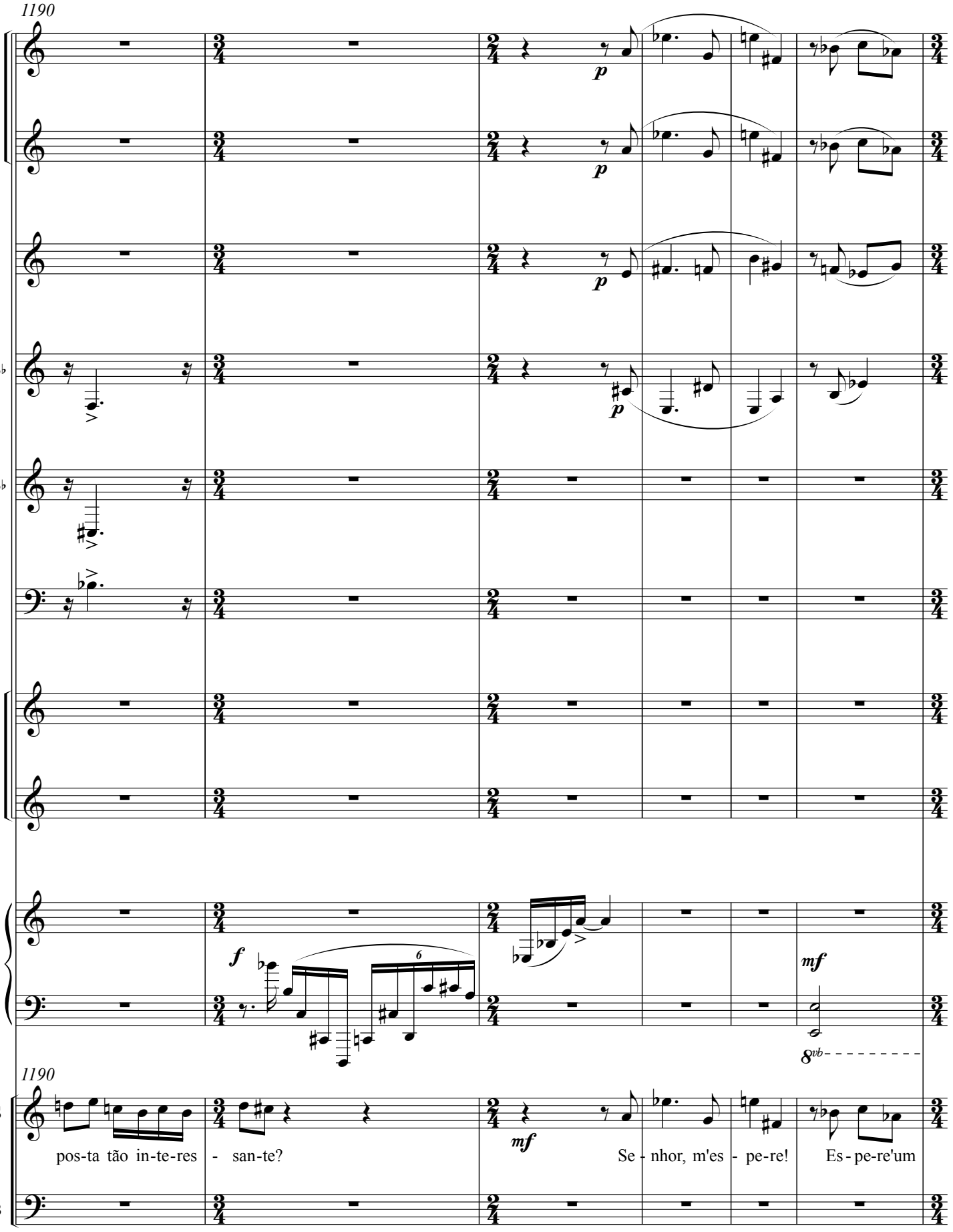

1169
dim.
dim.
p
pp
B♭
B♭
E♭
(8vb)
1169
S
B
men - te pa - ra es - cre - ver - nos um cul - to tra - ta - do so - bre'os fun - da -

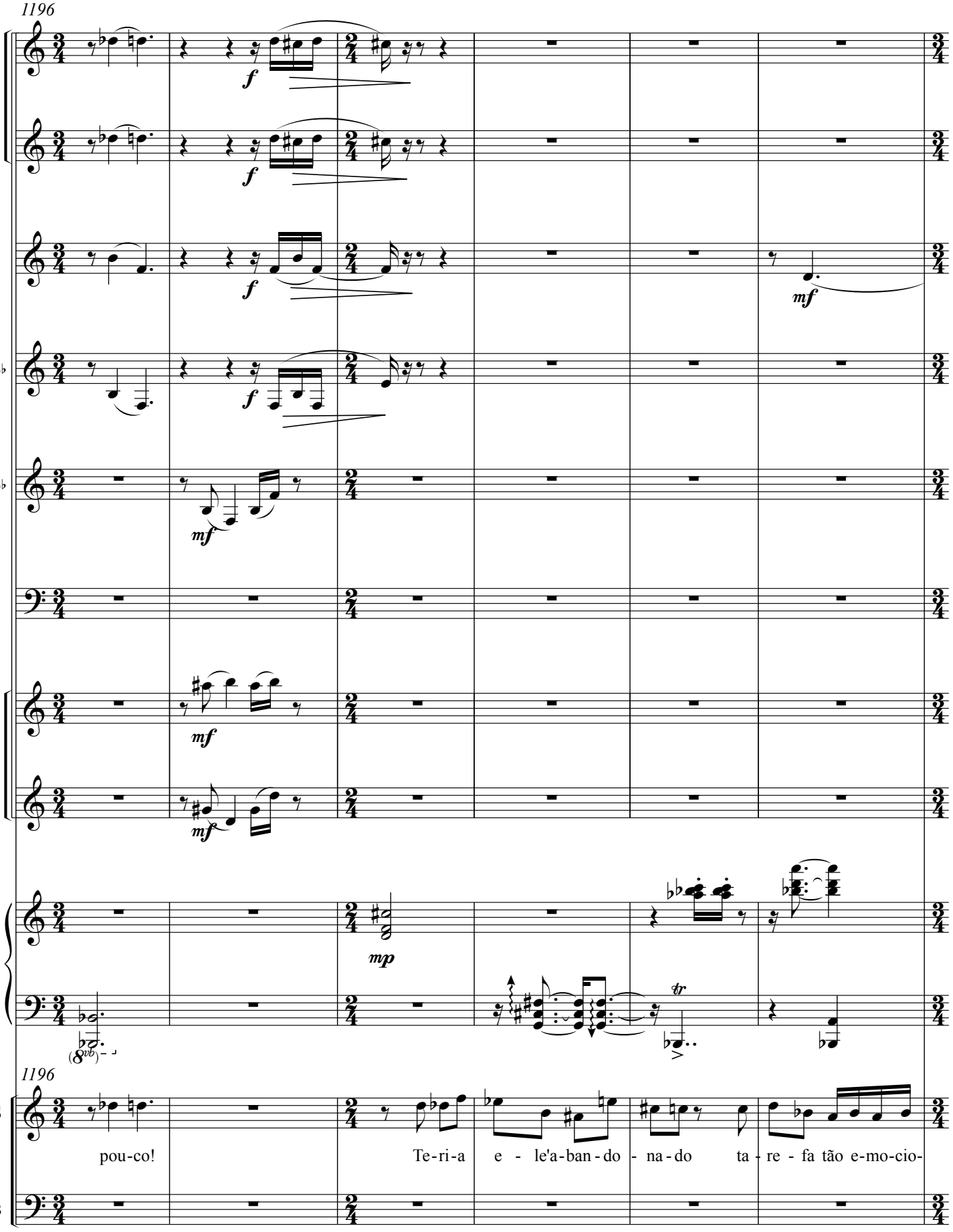

1172
p
3
p
p
B♭
B♭
E♭
(8vb)
1172
S
men - tos da co - mu - ni - ca - ção e do - di - á - lo - go."
B

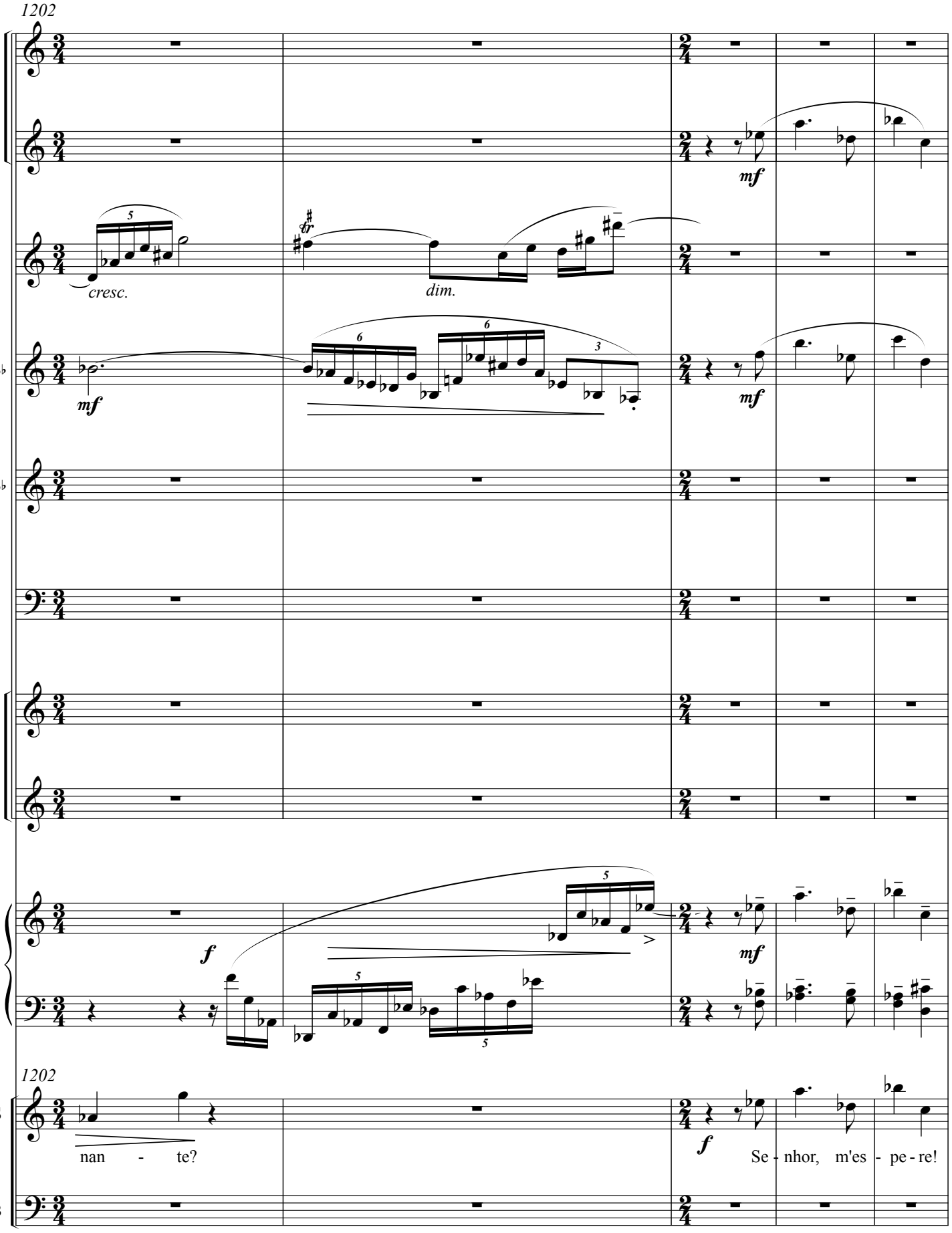

1176
Moderato (♩= 72)
col canto
a tempo
B♭
B♭
E♭
(8vb)
1176
S
B
Que to - la! Que in - jus-ta!

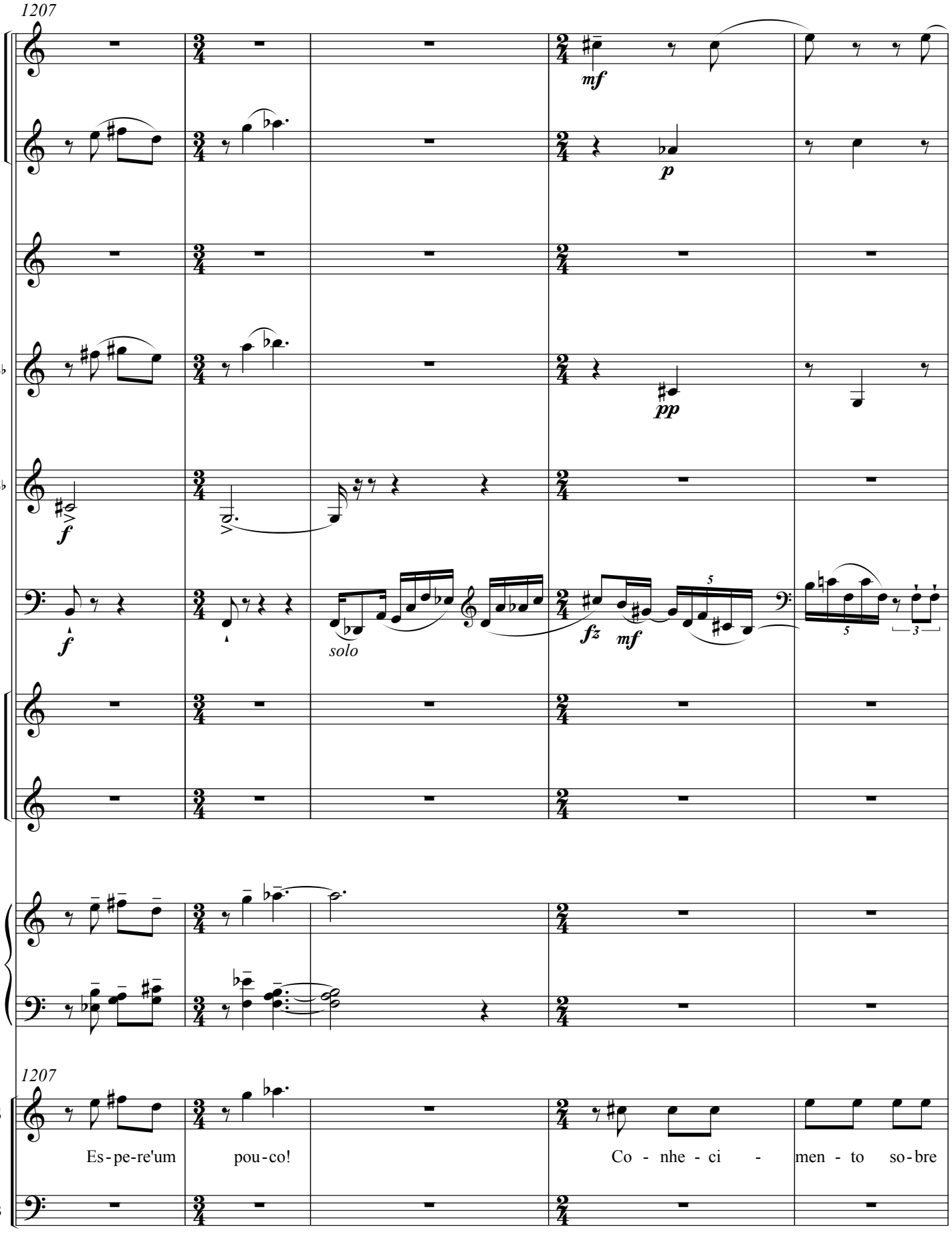

1181
col canto
B♭
B♭
E♭
8va
1181
S
B
Um pro - je - to tão im - por - tan - te!

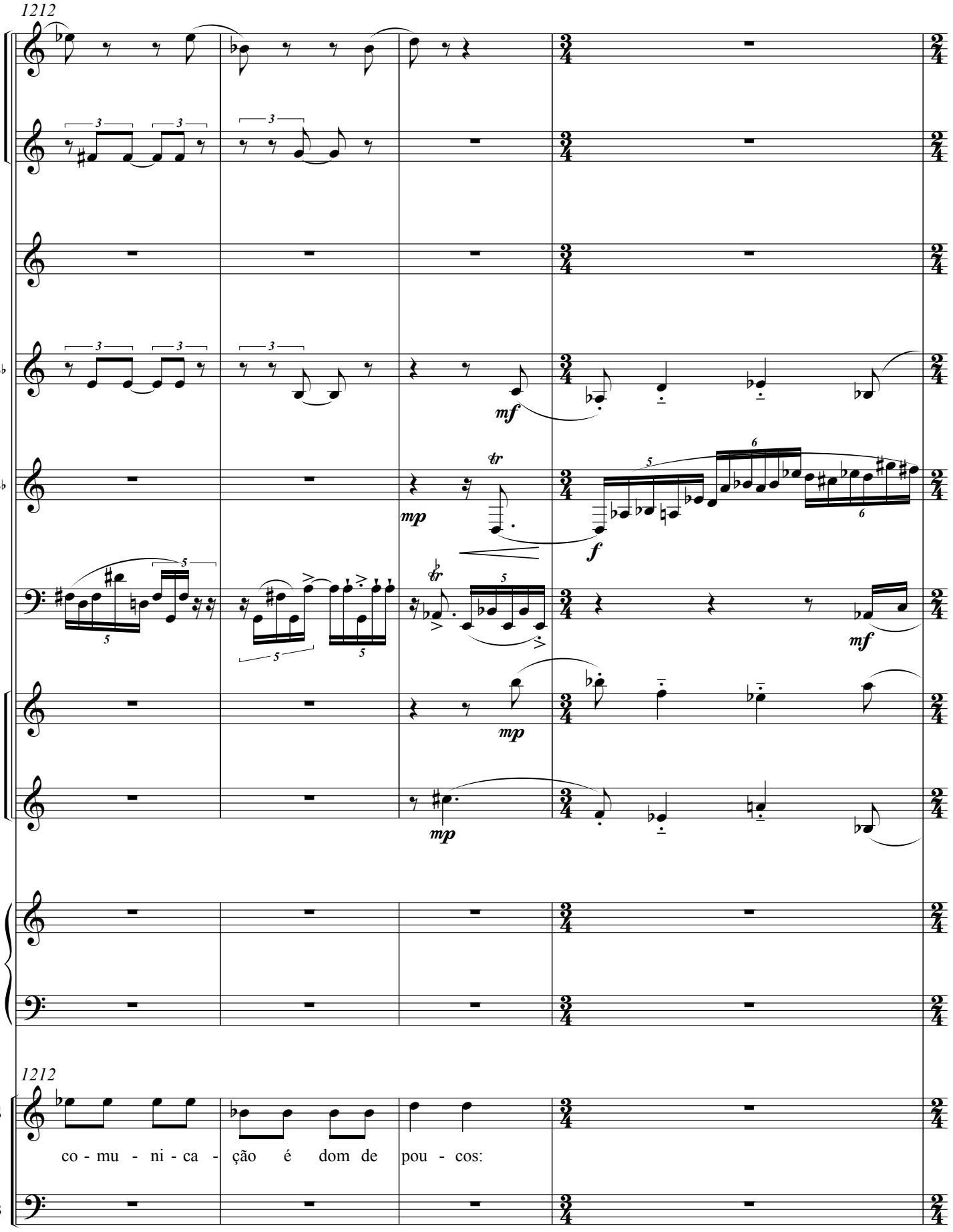

1185
a tempo
mf
p
B♭
E♭
cresc.
f
1185
S
B
Te-ri-a e-le es-que-ci-do pro-

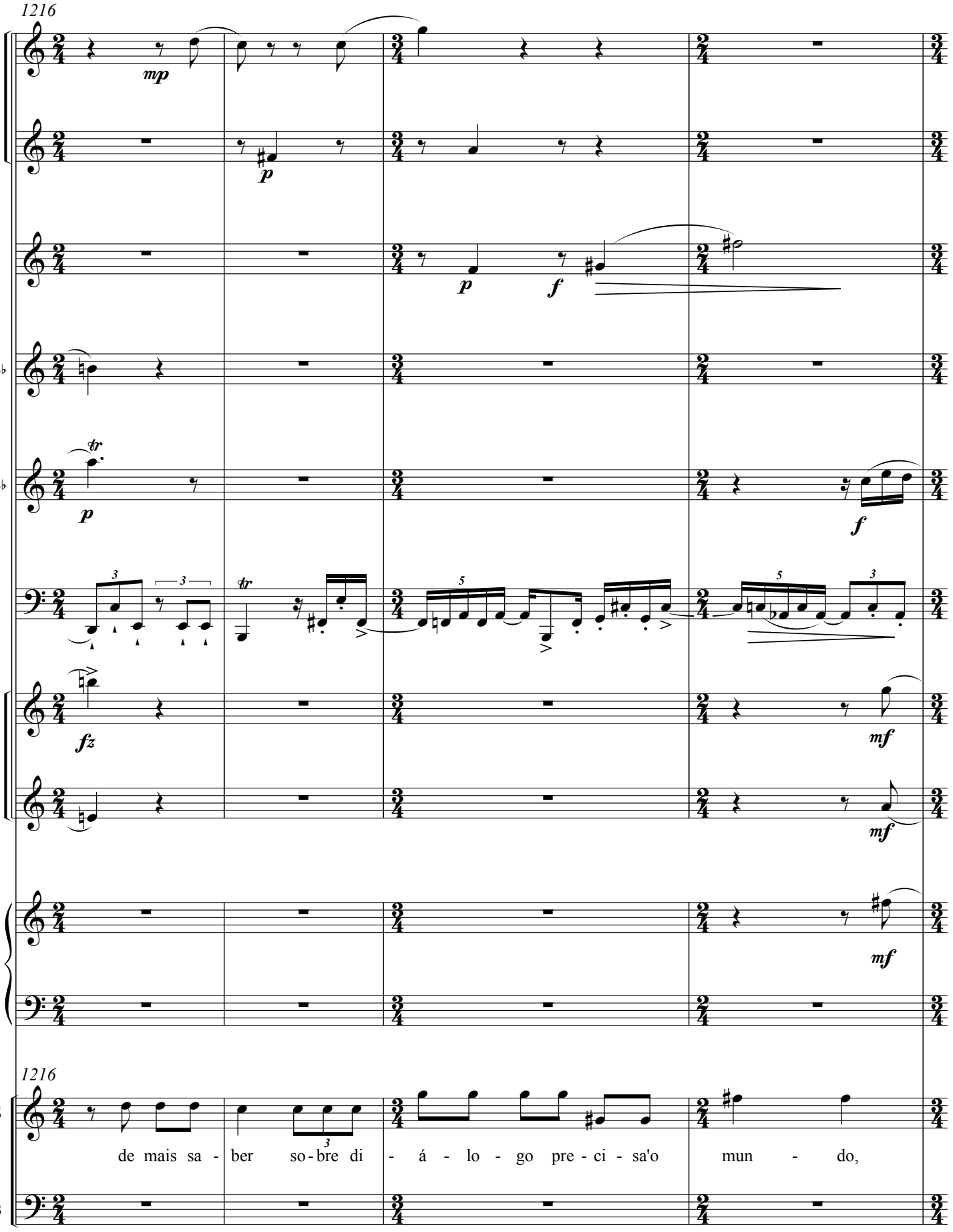

1190
B♭
B♭
E♭
1190
S
pos-ta tão in-te-res - san-te?
Se - nhor, m'es - pe-re!
Es - pe-re'um
B

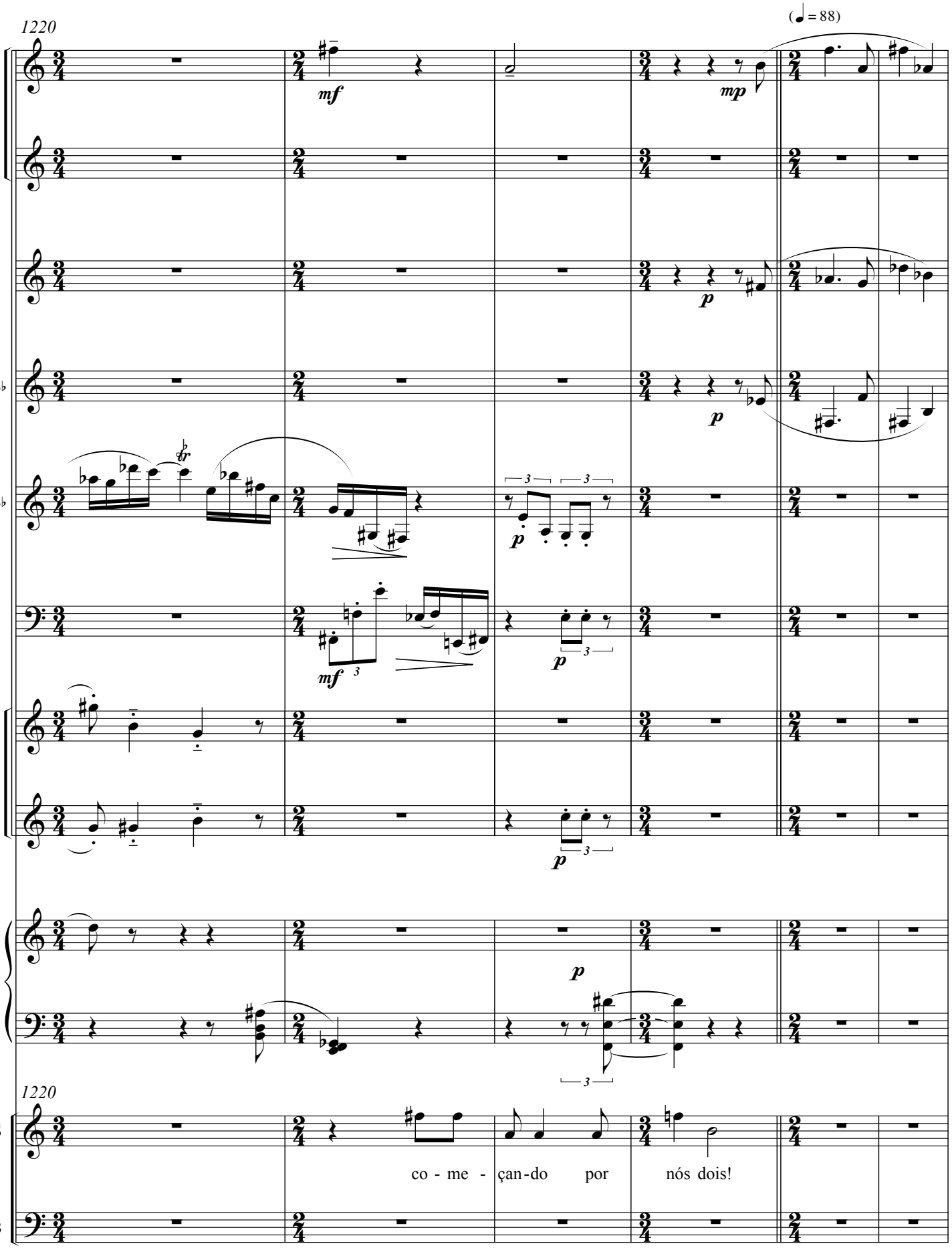

1196
B♭
B♭
E♭
1196
S
B
pou-co!
Te-ri-a e - le'a-ban-do - na-do ta - re - fa tão e-mo-cio-

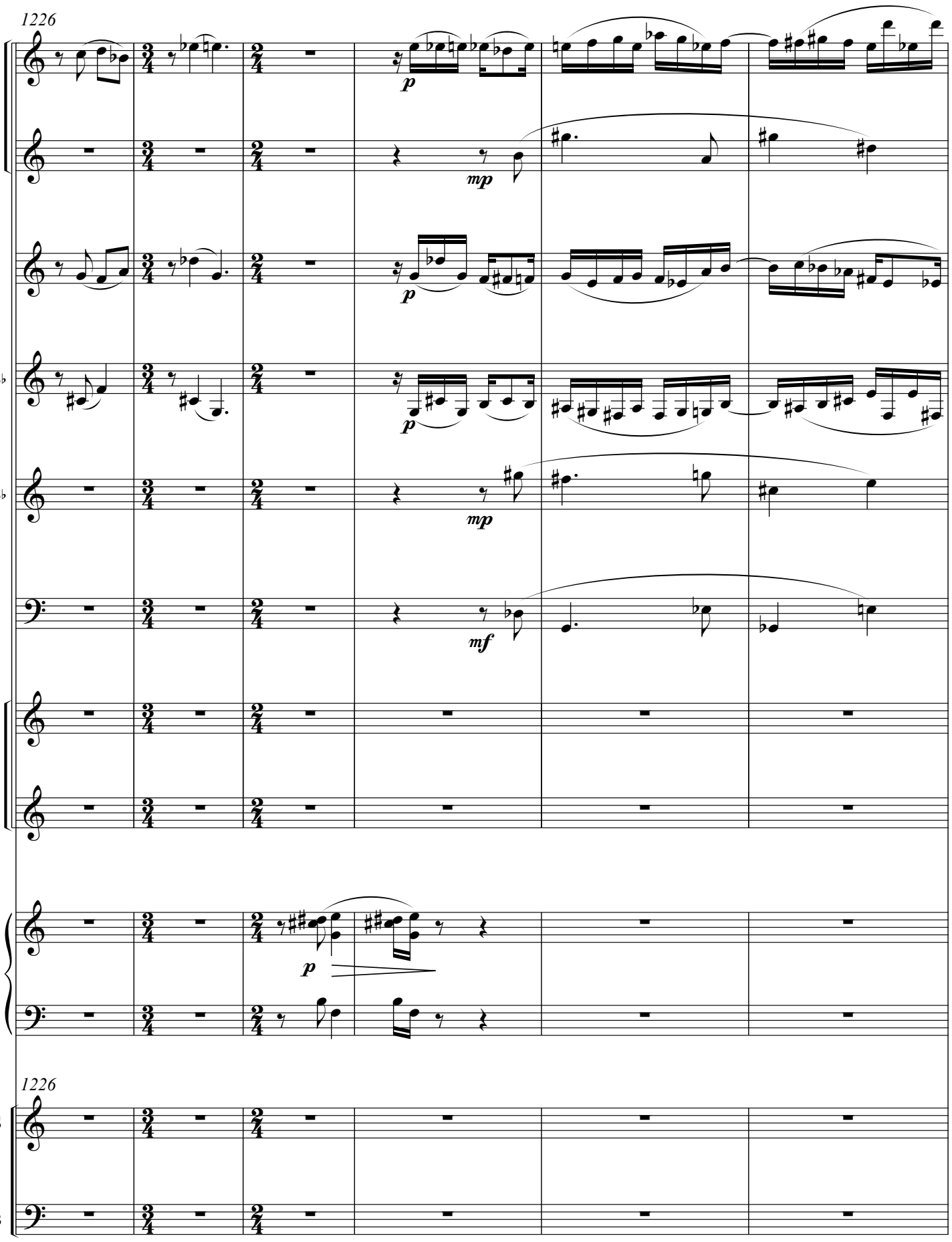

1202
cresc.
dim.
mf
mf
mf
B♭
B♭
E♭
f
mf
1202
S
nan - te?
f
Se - nhor, m'es - pe - re!
B

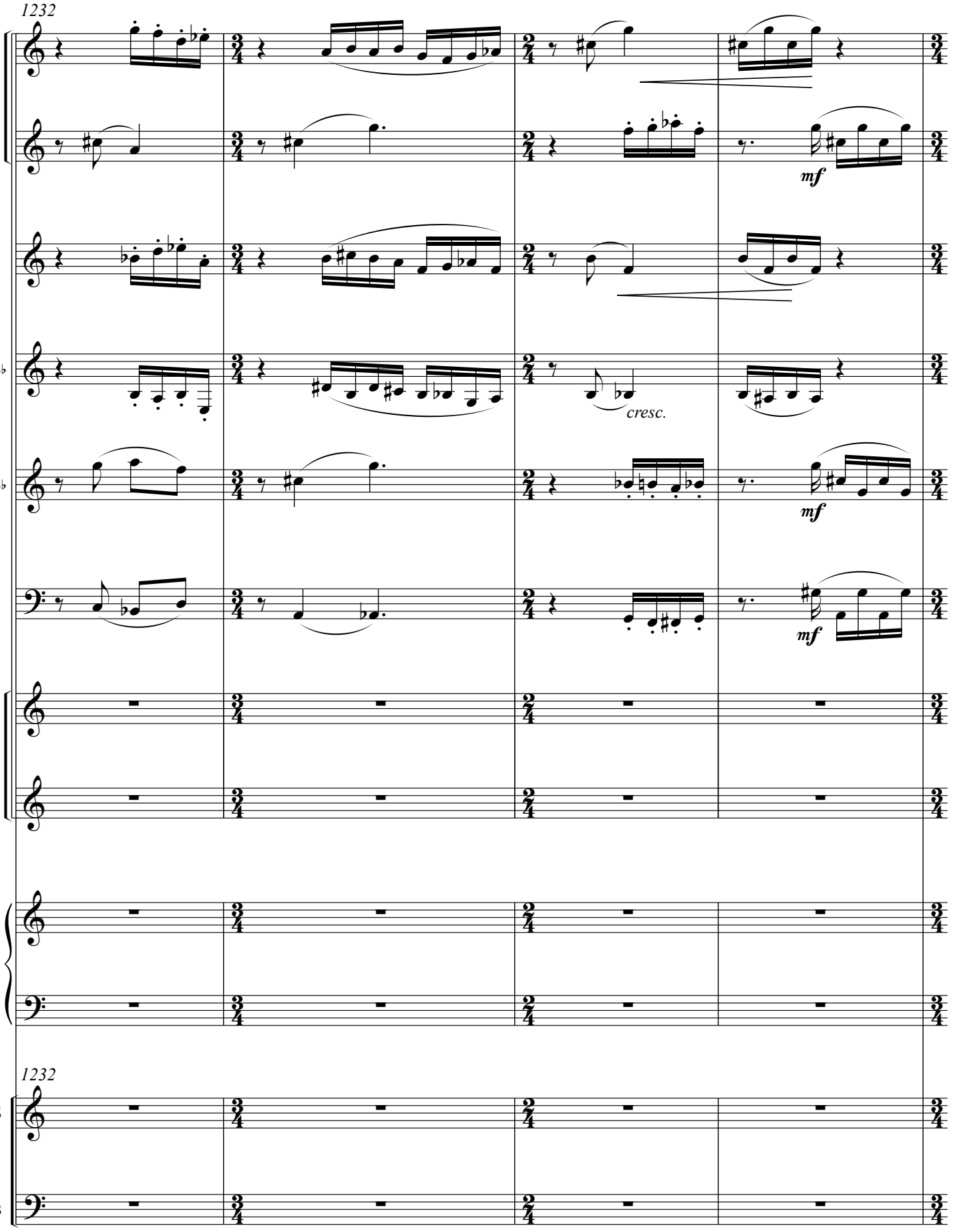

1207
mf
p
B♭
pp
B♭
f
f
solo
fz
mf
5
5
3
E♭
1207
S
Es-pe-re'um pou-co!
Co - nhe - ci - men - to so-bre
B

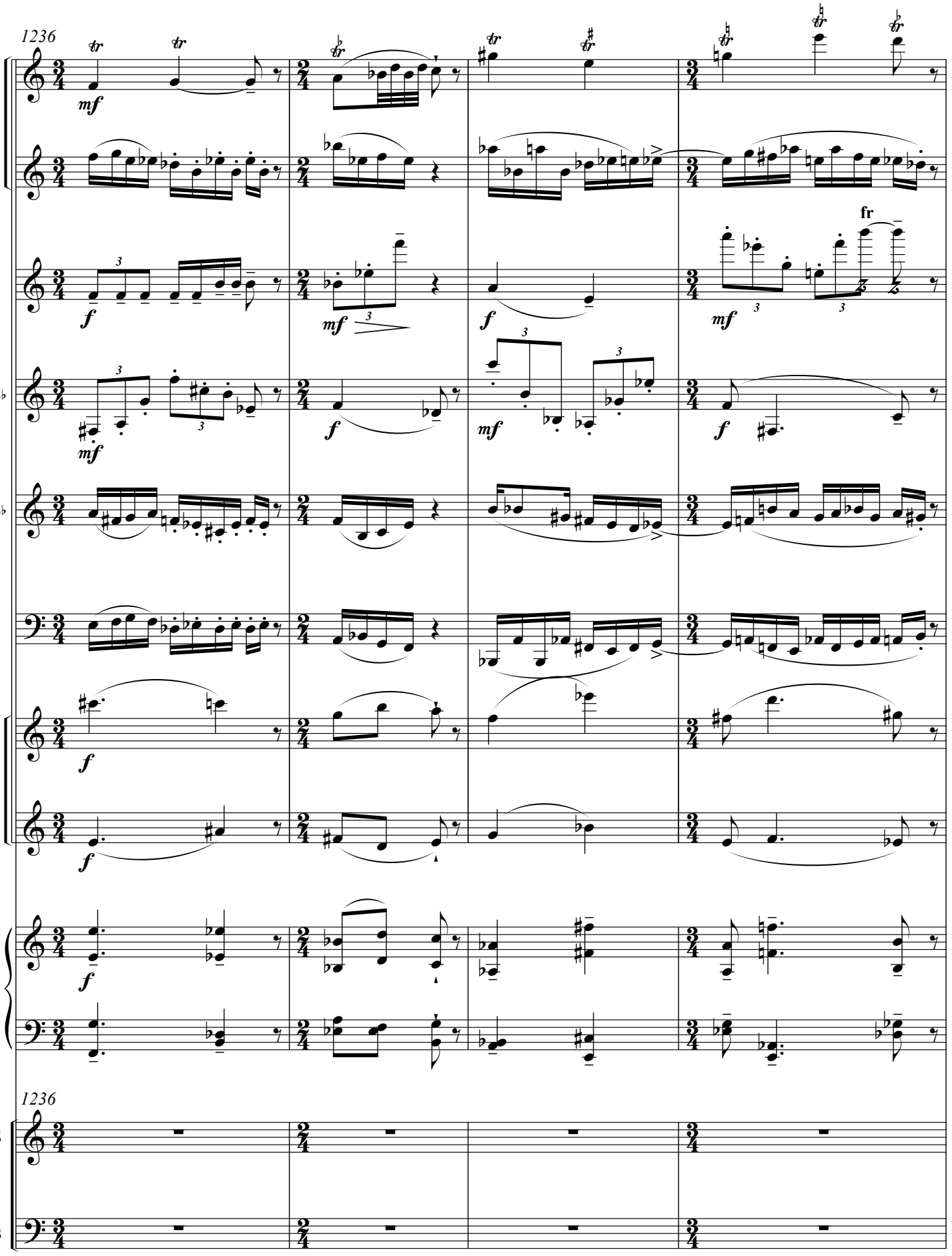

1212
B♭
B♭
E♭
1212
S
co - mu - ni - ca - ção é dom de pou - cos:
B

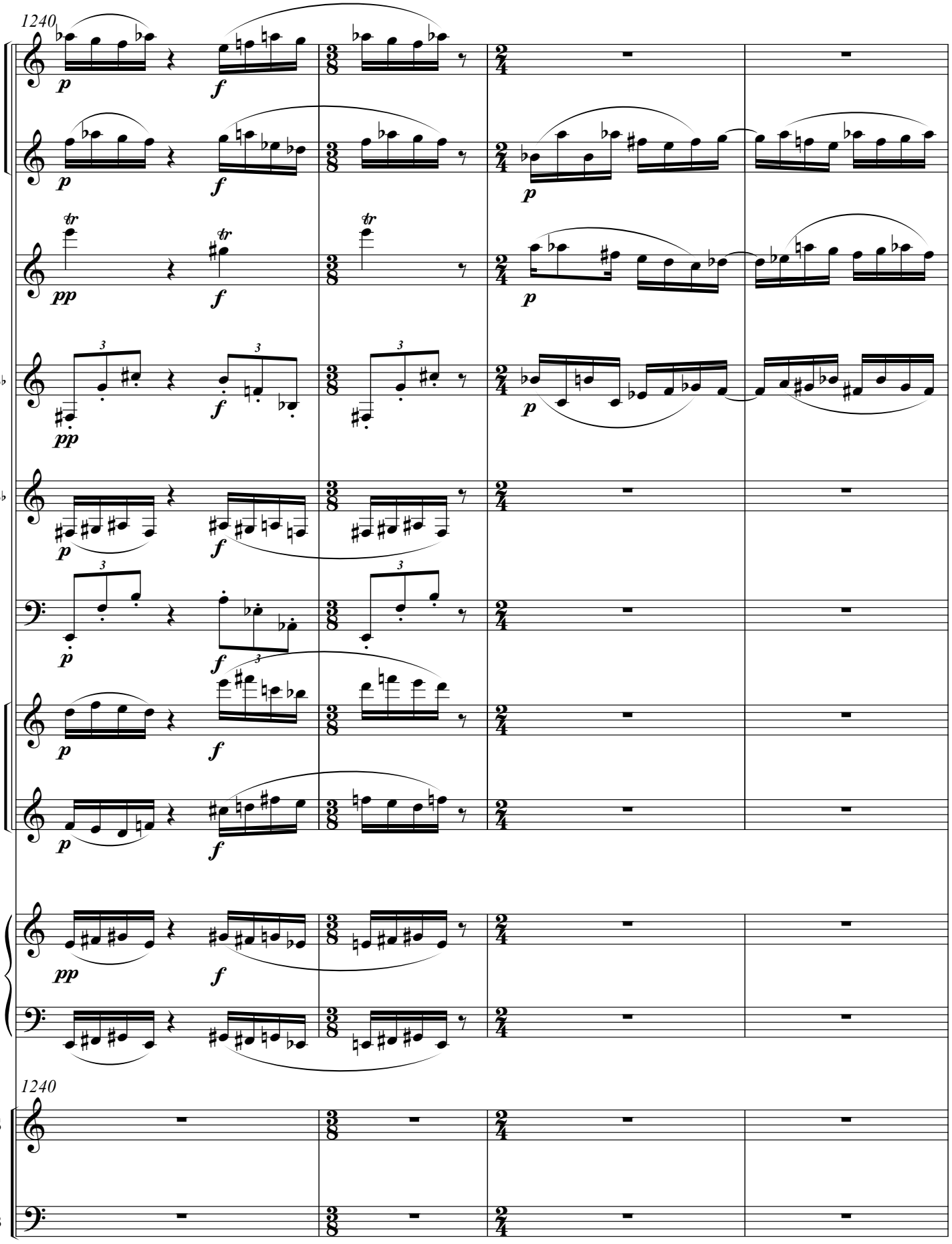

1216
mp
p
p
f
B♭
B♭
tr
p
f
3
3
tr
5
5
3
fz
mf
E♭
mf
mf
1216
S
de mais sa - ber so - bre di - á - lo - go pre - ci - sa'o mun - do,
B

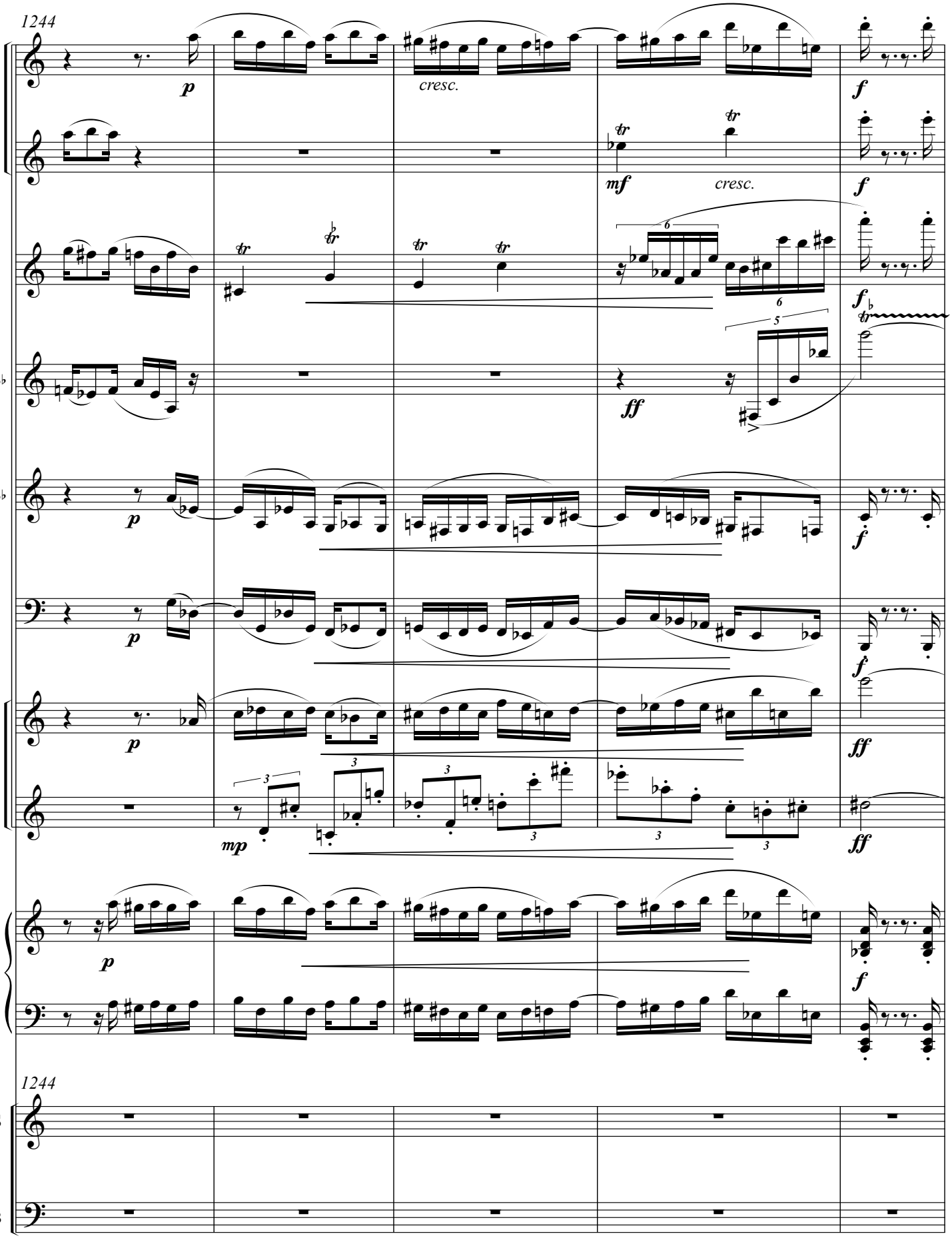

1220
(♩= 88)
mf
mp
p
B♭
B♭
mf
p
E♭
p
p
1220
S
co - me - çan-do por nós dois!
B

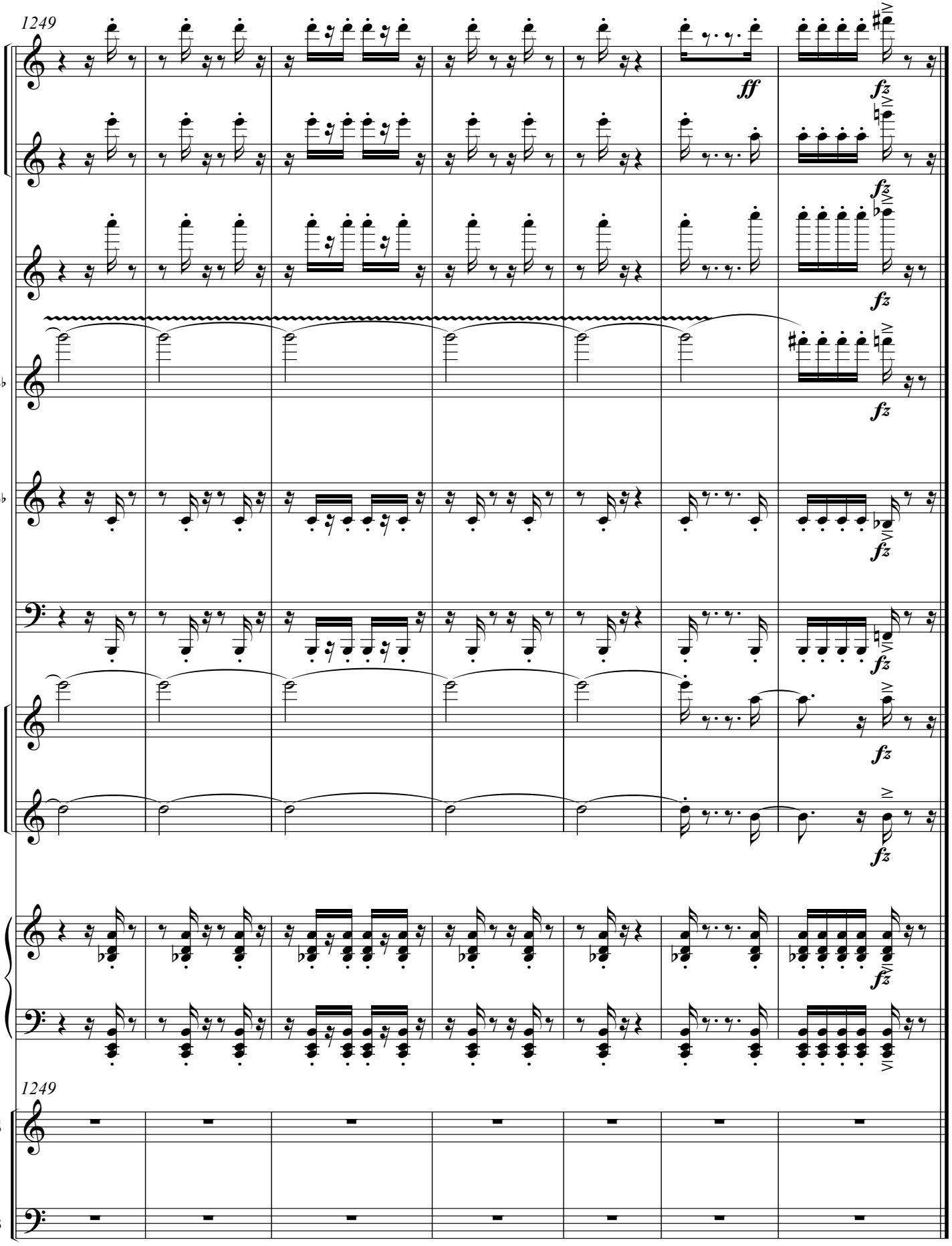

1226
B♭
B♭
E♭
1226
S
B


1232
mf
B♭
cresc.
B♭
mf
mf
E♭
1232
S
B


1236
B♭
B♭
E♭
1236
S
B


1240
B♭
B♭
E♭
1240
S
B


1244
p
cresc.
f
mf
cresc.
f
f
B♭
ff
B♭
p
f
p
f
E♭
p
ff
mp
ff
p
f
1244
S
B


1249
ff
fz
B♭
B♭
E♭
1249
S
B