

To Celia on her birthday, 8.iv.2008

CORPO E ALMA

a chamber opera in seven scenes

Pedro o Cru by António Patrício,
Selection of texts by Laureano Carreira

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SCENE I

Moderato ma vivo (Tempo I) (♩=80)

The musical score for Scene I is arranged in two systems. The first system includes the woodwind section (Flute, Oboe, Clarinet in B♭, Alto Saxophone, Bassoon, Horn in F, Trumpet in C, Trombone), Percussion (4 Tom-toms), Piano, Harp, and the vocal cast (Pedro (Baritone), Soprano, Mezzo-soprano, Contralto, Tenor, Bass). The second system includes the string section (Violin 1, Violin 2, Viola 1, Viola 2, Violoncello 1, Violoncello 2, Contrabass). The score is in 3/4 time with a tempo of Moderato ma vivo (Tempo I) at 80 beats per minute. It features various dynamics such as *mp*, *pp*, *p*, *mf*, and *mf*. The woodwinds and strings play a rhythmic pattern of eighth notes, often with triplets. The piano and harp provide harmonic support. The vocal cast is mostly silent, with Pedro (Baritone) having a stage direction: "(slow steps onto the stage)".

1
Lento ma non troppo (Tempo II) (♩=60)

Fl.
Ob.
Cl.
A. Sax.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Pho.
Hp.
Pedro
S.
M.S.
C.
T.
B.

Hp. E-A#s Bx mf 7 A# Cs

Pedro (libero, quasi recitativo)
Er - guei - vos Ma - - dre. Não sou eu que vos ve-nho per-tur - bar. É a Sau - da (a)

1
Lento ma non troppo (Tempo II) (♩=60)

Vin. 1
Vin. 2
Via. 1
Via. 2
Vc. 1
Vc. 2
Cb.

Via. 1 mp S.V. PPP

Via. 2 mp S.V. PPP

Vc. 1 mp PP

Vc. 2 mp III. PPP

Cb. IV. PPP

2

rit. a tempo (♩=60) accel.

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hrn.

C Tpt.

Tbn.

Perc.

Pno.

Hp. *Ct* *F#G#A#* *C#* *G#* *C#*

Pedro *(quasi parlato)*
 de E e - la só. Ma - dre! 'stá-veis em sos - se-go Mas e - la vei o: ba-teu-vos à por-ta

S.

M.S.

C.

T.

B.

2

rit. a tempo (♩=60) accel.

Vln. 1

Vln. 2

Vla. 1 *pizz.* *arco* *pizz.*

Vla. 2 *pizz.* *arco* *pizz.*

Vcl. 1 *pizz.* *arco* *pizz.*

Vcl. 2 *pizz.* *arco* *pizz.*

Cb. *pizz.* *arco* *pizz.*

pp p *ppp* *mp* *ppp*

25 a tempo (♩=60)

Fl.
Ob.
Cl.
A. Sax.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Pno.
Hp.
Pedro
Ma - dre A mi - nha sa - (a) au - da (a) de - vem
S.
M-S.
C.
T.
B.

a tempo (♩=60)

Vln. 1
Vln. 2
Via. 1
Via. 2
Vcl. 1
Vcl. 2
Cb.
arco
mp
ppp
s.v.
ppp
s.v.
ppp
arco
ppp
s.v.
ppp

3

poco accel.

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp. *E: F#A* *7:8* *7:8* *7:8* *F#* *B/C#* *E#*

Pedro *des-en-ter rar o meu a - mor (ô, ô, ô, ô) On-de 'stá e- le? On-de me 'spe - ra a que se - rá vos - sa Ra - (a) (a - i) nha*

S.

M.S.

C.

T.

B.

3

poco accel.

Vln. 1

Vln. 2

Vla. 1 *s.v.* *PPP* *mf*

Vla. 2 *s.v.* *PPP* *mf*

Vc. 1 *p* *PPP* *mf*

Vc. 2 *s.v.* *PPP* *mf*

Cb. *s.v.* *PPP* *mf*

4 Tempo I (♩=80)

36 a tempo (♩=60)

Fl. Ob. Cl. A. Sax. Bsn. Hn. C Tpt. Tbn. Perc. Pno. Hp. Pedro S. M-S. C. T. B.

On-de dor-me o meu a - mor? A por - - ta do meu Pa

ABADESSA A - qui, sob a paz de De - us.

E:G♯ C♯

mf mf mf mf p (senza cresc.) mp f

mp mf p p

4 Tempo I (♩=80)

a tempo (♩=60)

Vln. 1 Vln. 2 Vla. 1 Vla. 2 Vc. 1 Vc. 2 Cb.

ppp ppp ppp ppp ppp ppp

pizz. mf pizz. mf pizz. mf pizz. mf pizz. mf

ppp

5

49

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

Em que em-pre-gaste o teu di - a Por-que cor-co-vas tan - to?

S.

M-S.

C.

T.

B.

COVEIRO

A vín-di-mar a lei - ra, meu se nhor.

5

Vln. 1

Vln. 2

Via. 1

Via. 2

nat. V pp p s.t. V ppp

Vc. 1

nat. V pp p s.t. V ppp nat. V ppp

Vc. 2

nat. V pp p s.t. V ppp nat. V ppp

Cb.

nat. V pp p s.t. V ppp nat. V pp

6

55

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

S.

M.S.

C.

T.

B.

Vin. 1

Vin. 2

Via. 1

Via. 2

Vc. 1

Vc. 2

Cb.

An-das in-fer - mo? Da la - voi-ra da Mor - - - te...

Nun-ca ti-ve en-fer-mi da - de De - us lou - va-do É do o-fi - cio meu se - nhor.

nat. *p*

pp

p

p

p

p

6

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

S.

M-S.

C.

T.

B.

Vln. 1

Vln. 2

Via. 1

Via. 2

Vc. 1

Vc. 2

Cb.

Es-te clau-stro a-qui é a lei-ra d'E-la...

pp

mp

f

ppp

pizz.

arco s.t. V

67

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

S.

M.S.

C.

T.

B.

Vln. 1

Vln. 2

Via. 1

Via. 2

Vc. 1

Vc. 2

Cb.

p

mp dim.

pp

f

arco nat.

pizz.

Ho-je sou eu que fa-ço o teu o-ri - - - cio Se-rei eu o co vei - ro

Dei - xai_ meu se - nhor_

7
Tempo II (♩=60)

Musical score for woodwinds, percussion, piano, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), and Pedro. The Pedro part includes the lyrics: "Tu ho-je es mes-tre O co-vei-ro sou eu. A - go - ra E so ca - var de ro - da". The score features various musical notations such as dynamics (p, mp, mf), articulation (accents), and phrasing marks.

7
Tempo II (♩=60)

Musical score for strings, including Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Via. 1), Viola 2 (Via. 2), Violoncello (Vcl. 1), Violoncello (Vcl. 2), and Contrabass (Cb.). The score features various musical notations such as dynamics (mf cresc., f, ff), articulation (pizz.), and phrasing marks.

This page of a musical score, page 18, features rehearsal mark 9. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Saxophone (A. Sax.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Trumpet (C Tpt.)
- Trombone (Tbn.)
- Percussion (Perc.)
- Piano (Pno.)
- Harp (Hp.)
- Pedro
- Soprano (S.)
- Middle C (M-S.)
- Contralto (C.)
- Tenore (T.)
- Bass (B.)
- Violin 1 (Vln. 1.)
- Violin 2 (Vln. 2.)
- Viola 1 (Via. 1.)
- Viola 2 (Via. 2.)
- Violin 1 (Vc. 1.)
- Violin 2 (Vc. 2.)
- Double Bass (Cb.)

The score includes various musical notations such as dynamics (p, mf, f, mp), articulation (accents, slurs), and performance instructions (7:8). The rehearsal mark 9 is placed above the first measure of the Violin 1 part.

Tempo II (♩=60)

P.G.

89

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

S.

M.S.

C.

T.

B.

Tempo II (♩=60)

P.G.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

SCENE VII

97

Vivo (♩=96)

1096

Flute *ff dim.* *ff dim.*

Oboe *ff dim.* *ff dim.*

Clarinet in B♭ *ff dim.* *ff dim.*

Alto Saxophone *ff dim.* *ff dim.*

Bassoon *ff dim.* *ff dim.*

Horn in F *ff* *ff*

Trumpet in C *ff* *ff*

Trombone *ff* *ff*

Perc. *ff* Tom-toms *ff*

Tam-tam

Piano *ff* *ff* *ff*

Harp *ff* *ff*

Pedro (Baritone) *ff*

Oh!

Soprano *ff* *dim.*

Mezzo-soprano *ff* *dim.*

Contralto *ff* *dim.*

Tenor *ff* *dim.*

Bass *ff* *dim.*

ah

97

Vivo (♩=96)

Violin 1 *ff* *dim.* *ff* *dim.*

Violin 2 *ff* *dim.* *ff* *dim.*

Viola 1 *ff* *dim.* *ff* *dim.*

Viola 2 *ff* *dim.* *ff* *dim.*

Violoncello 1 *ff* *dim.* *ff* *dim.*

Violoncello 2 *ff* *dim.* *ff* *dim.*

Contrabass *ff* *dim.* *ff* *dim.*

This page of a musical score covers measures 1128 to 1132. It features a large orchestral ensemble and a vocal choir. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), and Pedro. The vocal parts include Soprano (S.), Mezzo-Soprano (M.S.), Contralto (C.), Tenor (T.), and Bass (B.).

Key musical elements include:

- Woodwinds:** Flute, Oboe, Clarinet, and Bassoon parts, each featuring triplets and dynamic markings of *f*.
- Strings:** Violin 1 and 2, Viola 1 and 2, Violoncello 1 and 2, and Contrabass parts, with dynamic markings of *mf* and *mp*.
- Percussion:** Features a rhythmic pattern of eighth notes with a dynamic marking of *f*.
- Piano:** Provides harmonic support with chords and arpeggios.
- Harp:** Accompanies the piano with chords, with dynamic markings of *f* and *mf*.
- Vocal Choir:** All voices sing the word "ah" with dynamic markings of *mf* and *mp*, and a *dim.* (diminuendo) instruction.
- Other:** A "Pedro" part with a vocal line "Oh!" and a dynamic marking of *mf*.

Measure numbers 1128, 1129, 1130, 1131, and 1132 are indicated at the top of the page. A box containing the number "101" is located in the upper right corner of the score area.

Meno mosso (♩=80)

1136

Fl. *f* *fp* *f* *ff*

Ob. *f* *fp* *f* *ff*

Cl. *f* *fp* *f* *ff*

A. Sax. *f* *fp* *f* *ff*

Bsn. *f* *fp* *f* *ff*

Hr. *ff*

C. Tpt. *ff* con sord.

Tbn. *ff* con sord.

Perc. *f* Tam-tan

Pno.

Hp. *mf* (tuning-key) *f*

Pedro *f* Oh!

S. *ff* *p* ah ah ah ah o

M.S. *ff* *p* ah ah ah ah o

C. *ff* *p* ah ah ah ah o

T. *ff* *p* ah ah ah ah o

B. *ff* *p* ah ah ah ah o

102

Meno mosso (♩=80)

Vin. 1 *mf* *p* pizz. arco *mp*

Vin. 2 *mf* *p* pizz. arco *mp*

Vla. 1 *f* *mp* pizz. arco *mp*

Vla. 2 *f* *mp* pizz. arco *mp*

Vc. 1 *mf* *mf*

Vc. 2 *mf* *mf*

Cb. *mf* *f* pizz. *f*

103

Meno mosso (♩=69)

Musical score for measures 1152-1159. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), and vocal lines for Pedro, Soprano (S.), Mezzo-Soprano (M.S.), Contralto (C.), Tenor (T.), and Bass (B.).

Measure 1152 starts with a tempo marking of *Meno mosso* (♩=69). The woodwinds (Fl., Ob., Cl.) play a melodic line with slurs and accents. The piano part includes a dynamic marking of *p* and a performance instruction: "(slide the nail up the string)". The percussion part features Tam-tam and Claves with dynamic markings of *mf* and *mp*. The vocal line for Pedro includes the lyrics: "no - - - - - sco. É anos-sa ho-ra, I - né."

103

Meno mosso (♩=69)

Musical score for measures 1152-1159, featuring string parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Vla. 1), Viola 2 (Vla. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabasso (Cb.).

The string parts are marked with a dynamic of *p* (piano) and feature long, flowing lines with slurs and accents. The tempo marking is *Meno mosso* (♩=69).

Musical score for orchestra and voice, measures 1166-1170. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Harp (Hp.), Pedro (voice), Soprano (S.), Mezzo-Soprano (M-S.), Contralto (C.), Tenor (T.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola 1 (Via. 1), Viola 2 (Via. 2), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Cb.).

Measures 1166-1170 show a complex orchestral texture. The Flute (Fl.) and Clarinet (Cl.) parts feature triplets and a dynamic marking of *p*. The Piano (Pno.) and Harp (Hp.) parts have intricate accompaniment. The voice part (Pedro) has lyrics "oh_ oh_ oh_ oh_". The Violoncello 2 (Vc. 2) and Contrabass (Cb.) parts feature triplets and a dynamic marking of *pp*. The Violin 1 (Vln. 1) part has a dynamic marking of *pp*. The Percussion (Perc.) part has a dynamic marking of *pp*. The Bassoon (Bsn.) part has a dynamic marking of *pp*. The Horn (Hn.) part has a dynamic marking of *pp*. The Trumpet (C Tpt.) part has a dynamic marking of *pp*. The Trombone (Tbn.) part has a dynamic marking of *pp*. The Soprano (S.) part has a dynamic marking of *pp*. The Mezzo-Soprano (M-S.) part has a dynamic marking of *pp*. The Contralto (C.) part has a dynamic marking of *pp*. The Tenor (T.) part has a dynamic marking of *pp*. The Bass (B.) part has a dynamic marking of *pp*.

105

1173

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

oh_ Tu ou - ves - me dor - min - do Eu fi - cõa - qui, À tu - a

S.

M.S.

C.

T.

B.

p *mp* *pp* *mf dim.*

105

Vin. 1

Vin. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

pp *pp* *pp* *pp*

1181

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

ca - be - cei - ra. mm. (rit.)

Vln. 1

Vln. 2

Via. 1

Via. 2

Vc. 1

Vc. 2

Cb.

106

Meno mosso (♩=60)

1188

Fl.
Ob.
Cl.
A. Sax.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Pno.
Hp.
Pedro

Tam-tam
mp

pp

mp *mf* *mp* *mf*

920

106

Meno mosso (♩=60)

Vln. 1
Vln. 2
Via. 1
Via. 2
Vc. 1
Vc. 2
Cb.

p *mp*

pizz. *arco* *p* *mp*

mf dim. *p* *mp*

pizz. *arco* *p*

mf dim. *p*

pizz. *arco* *p*

mf dim. *p*

pizz. *arco* *p*

mf dim. *p*

pizz. *arco* *p*

mf dim. *p*

pizz. *arco* *p*

mf dim. *p*

pizz. *arco* *p*

mf dim. *p*

1199

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

Vin. 1

Vin. 2

Via. 1

Via. 2

Vc. 1

Vc. 2

Cb.

mp *mf*

* 2da

pp *pp* *pp* *ppp*

nha al - - ma a tu - - a al - ma a

108

1205

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pno.

Hp.

Pedro

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

k k k o m o k a lu na k k k k lu

f dim.

108

Vin. 1

Vin. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

1211

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

C Tpt.

Tbn.

109 Lento (L'istesso tempo, ♩=60)

Perc. Tam-tam *p*

Pno. *mf* *p*

Hp.

Pedro *mf* *p* *mp*

Eu ví a sau - da - - - - de Nun - - ca mais ví - vo com e - - -

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

1213 Tam-tam *p* Tam-tam *p* Tam-tam *p*

Perc.

Pno. *mp* *p* *p* *f* *p*

Bar. *mp* *p* *f* *p*

Fez-se car - ne san - gue né - j ch

1216

Perc.

Pno. *p*

Bar. (sung with excessive breath, not quite spoken) *mp* *p* *f* *mp* *p*

Por is so eu sei a mor te co mo tu. Sou o ho-mem que vi-veu a vi-da e a mor-te Sou o ho-mem Sau-da - de O rei Sau

110

1217 Tam-tam *p*

Perc.

Pno. *mp* *mf* *mf* *mf* (slide the nail up the string)

Bar. *f* (accel.) *p* *mp* *pp* *p* *mf* *mf* *mf*

Souo rei... O rei do mal-or rei- no... Do rei-no que me de-ste mi nha I - né - mm - jo - anos-! hos! Bei-jo a co-mo-bei-jei a tu - a bo - co mo bei jeia tu-a a.

1218 Bass Drum *pp* Tam-tam *p*

Perc.

Pno. *p* *pp* *mf*

Bar. *p* *mp* *pp*

On-de estou eu Não sei. Estou só, con-ti - mm

1220 Bass Drum

Perc. *p*

Pno. *p*

Bar. *pp*

O nos - - - - so - a - - - - mor



111

1221 Tam-tam Bass Drum

Perc. *p* *mp* *pp*

Pno. *mf* *p* *pp*

Bar. Solo *mp* *p* *pp*

al - - - - pha o - - - - mega



1223 Tam-tam Bass Drum

Perc. *p* *pppp*

Pno. *mf* *pp* *pp* *pp*

Bar. *ff* *p* *pp* *pppp*

I - nés!... I - nés!... Eu te-nhime do Sin-to-ven-to de luz da e - ter - ni - da - - - niente