

Eli-Eri Moura

PASSIONIS DE FLAMMA

for soprano and piano

Piece commissioned by the Association Gesang Ohne Grenzen/Canto Sem Fronteiras (Switzerland)

2017

Eli-Eri Moura: PASSIONIS DE FLAMMA for soprano and piano

The twelve sections of the piece encompass three mini Passions, each including the main four parts of the traditional Christian event – as they occur in the popular street show in Brazil called “Paixão de Cristo” : 1) exaltation of the virtues and sanctity of Jesus; 2) accusation-judgment; 3) torment-immolation; 4) redemption-resurrection. The sacrificed here, however, is not Christ but the ‘Femina’, the Woman associated with diverse meanings of symbolic fire, who has been extinguished (and immolated) throughout History, sometimes by ‘purifying’ as well as other kinds of flames. Accordingly, “Passionis de Flamma” (Literally ‘Passion of the Flame’, from the Latin) evokes three occurrences of femicide in modern Latin America, cases of women that were victims of such flames. This music is dedicated to the Brazilian soprano Gabriella Pace and to the memory of those women.

The texts, in Portuguese and Latin, are taken from classical and medieval manuscripts, Internet news, and poems by the Brazilian poets Augusto dos Anjos (1884 – 1914), Euclides da Cunha (1866 – 1909), João da Cruz e Sousa (1861 – 1898), and Álvares de Azevedo (1831 – 1852), as well as poetry by the Portuguese writers Fernando Pessoa (1888 – 1935), Luís Vaz de Camões (1524 – 1580) and Mário de Sá-Carneiro (1890 – 1916).

Somehow inspired on Ligeti’s *Musica Ricercata*, the piano part presents only one pitch-class in the first song and advances introducing new ones in each song until arriving at the total chromatic in the 12th (a symbolic fire that increases and consumes...). The soprano part, on the other hand, starts with the total chromatic in the first song, but the pitch-classes gradually disappear in the subsequent ones until arriving at the 12th with only one pitch-class (a symbolic fire that is extinguished...).

- I – Chama da Vida (Hildegard von Bingen) [Flame of Life]
- II – Maldição de Pandora [Pandora’s Curse]
- III- Mulheres de Queimadas [Women from Queimadas – a small Brazilian town whose name means ‘burned’]
- IV – Maria: um sol me pareceis [Mary: you seem like a sun]
- V – Fogo de Héstia [Hestia’s Fire]
- VI – La Malora [The Mistress]
- VII – Mayara Carbonizada [Mayara carbonized]
- VIII – Todo o fogo telúrico profundo [All that profound and telluric fire]
- IX – Chama da Paixão [Flame of Passion]
- X – Malleus Maleficarum
- XI – Bruxa da Nicarágua [Witch of Nicaragua]
- XII – Phoenix

TRANSLATION OF THE TEXT

I - FLAME OF LIFE (HILDEGARD VON BINGEN)

Chorus:

O fire of the Spirit and Defender,
the life of every life created:
Holy are you – giving life to every form.

Flame of Life:

I am the fiery life of divine substance,
I flame above the beauty of the fields,
I shine in the waters, I burn in the sun, the
moon and the stars.

With the airy wind I rouse to life all things
with some invisible life, which sustains all
things.

II - PANDORA'S CURSE

Son of Japetus: you are pleased to have stolen
the fire, but this will bring great misfortune for
you and the future men! In order to
compensate for the fire, I will give you a venal
wight, with whom everybody will be enchanted,
embracing their own evil.

Pandora, evil owner; unparalleled sorrow for
man! Vile and seductive deceit, she is a great
ruse for us. Sneaking, bad spirit! From her
comes the generation of all vile women!

III - WOMEN FROM QUEIMADAS

Isabela's mother:

It's been a year of longing and suffering...
Her bedroom remains in the same way...

Isabela:

So much that I did for you...
Don't do this...

Stop! Stop! Stop! My mother cannot stand it...

Isabela's mother:

I ask myself why they did that to my daughter...

IV - MARY: YOU SEEM LIKE A SUN

You kill with fires, my dear, my dear, *ai, lê, lê,*
Because you seem like a sun; don't kill me.
Let me enjoy these lights, *ai, lê, lê,*
My love, don't kill me, don't kill me.
I will reach out to the fires, *ai, lê, lê,*
even if you throw rays on me,
don't kill me.

V – HESTIA'S FIRE

Man:

Who is this that appears like the dawn, bright as
the sun?

Chorus:

That is Hestia, who keeps the holy fire and
habits the abodes of the gods and mortals.

Man:

There are so many sparkles in your dark eyes...
When I see them I think of the darkness and
brightness of the nights full of stars...

I dreamed of you as a prisoner flowing on stars
in the Infinite, gently asleep, resplendent in the
sidereal flames,

The flesh, ardent in flames, in the Infinite...

Hestia:

Sleep on my breast, dreaming about dreaming...
In your look I read a lustful reflection. Sleep in
the dream of existing and in the illusion of
loving...

VI - THE MISTRESS

Who, within the flames of the soul in which the
being is in jeopardy, let me alone in the fire and
in the torpor?

Why did you go to moan in the ardent orgy... to
lose your heart in vile love? Woman, servant of
the instincts!!

I see that you are, lady of uttermost beauty, for
my grave.

VII – MAYARA CARBONIZED

Mayara:

For me it is always yesterday, I don't have
either tomorrow or today: time – that to others
is always running – falls on me like yesterday.

Mayara's mother:

Feet, the feet, the feet, the feet...

Only because the fire didn't burn the feet...

Mayara:

I don't feel either the space that I enclose...

Mayara's mother:

...it was possible to identify her!

Mayara:

... or the lines that I project...

Mayara's mother:

The feet, the feet!

Mayara:

...If I look at a mirror, I miss myself – I don't
find myself in what I project.

VIII – ALL THAT PROFOUND AND TELLURIC FIRE

Only the Art, sculpting the human grief,
smoothes the rigid rocks, turns in water
All that profound and telluric fire.

IX – FLAME OF PASSION

If it is certain that Love is a profound treasure,
If it is certain that Love is an ardent sun, I will
always love you in this world, for ever, ever,
ever – eternally.

X – MALLEUS MALEFICARUM

Woman is bitterer than death...

She is an imperfect animal, who deceives!

That's why there are so many witches in this
genre!

Because all witchcraft comes from the woman's

carnal thirst.

And blessed be the highest god, who has protected
to this day the male sex from so serious crime.
Amen! Amen! Amen!

XI – WITCH OF NICARAGUA

Fire! Fire! Fire! Fire!...

The reverend Juan Gregório said that if the demon
did not leave the body before dawn, Vilma would
be burned. They prayed for her until before six
o'clock, when they unclothed, tied and threw her in
the fire.

Fire! Fire! Fire! Fire!...

Afterwards, she was thrown in a ravine, where she
stayed for nine hours, until she was found by a
relative. Vilma Trujillo, 25 years old, suffered burns
in 85 percent of her body and died this Tuesday in
a hospital, in Managua.

Fire!

XII – PHOENIX

When will pass this inner night, the universe, and
I, my soul, will have my daylight? When will I
awake from being awoken? I don't know. The sun
shines high, impossible to stare. The stars blink
cold, impossible to count. The heart beats
extraneously, impossible to listen.

to Gabriella Pace / in memory of those annihilated women
PASSIONIS DE FLAMMA
I - Chama da Vida (Hildegard von Bingen)

Eli-Eri Moura

♩ = 60

Sop

Piano *mp*

Ped. (Keep the pedal down until the asterisk)

mp Coro:

O IG - NIS SPI - RI - TUS PA - RA - CLI - TI

mp *mf* *mp*

VI - TA VI - TE OM - NIS CRE - A - TU - RE,

I - Chama da Vida (Hildegard von Bingen)

mp
SANC - TUS ES VI - VI - FI - CAN - DO FOR - MAS. *p*

p *f* *8va*

p *f*

Detailed description: This system contains the first line of the vocal melody and the piano accompaniment. The vocal line starts with a mezzo-piano (*mp*) dynamic and features several triplet markings. The piano accompaniment is divided into two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. Dynamics range from piano (*p*) to forte (*f*), and an 8va marking indicates an octave extension in the right hand.

A *mp* *mp*
SED ET E - GO I - GNE - A VI - TA SUB - STAN - TI - E DI - VI - NA - TIS

f *8va* *f* *8va*

8vb *8vb* *f* *8vb*

Detailed description: This system begins with a section marker 'A' and continues the vocal melody. The piano accompaniment features a complex rhythmic texture with frequent sixteenth-note patterns. Dynamics include mezzo-piano (*mp*) and forte (*f*), with 8va and 8vb markings indicating octave transpositions in both hands.

mf *f*
SU - PER PUL - CHRI - TU - DI - NEM A - GRO - RUM FLAM - MO

8va

Detailed description: This system contains the final line of the vocal melody. The piano accompaniment continues with dense sixteenth-note textures. Dynamics range from mezzo-forte (*mf*) to forte (*f*), and an 8va marking is present in the right hand.

I - Chama da Vida (Hildegard von Bingen)

B

mp

ET IN A - QUI S LU - CE - O AT - QUE IN SO - LE, LU - NA ET STEL - LIS AR - DE - O

mp

8vb

ET CUM A - E - RE - O VEN - TO QUA - DAM IN - VI - SI - BI - LI VI - TA,

f

8va

f

ff

8vb

Ped.

I - Chama da Vida (Hildegard von Bingen)

C

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

QUA - E CUNC - TA SUS - TI-NET, VI-TA - LI-TER OM - NI-A SU - SCI TO.

8vb

8vb

*

Both quotation (from the chant "O Ignis Spiritus Paracliti") and text (from the "Liber Divinorum Operum") by Hildegard von Bingen.

II - Maldição de Pandora

f
O QUE TRA - RÁ A GRAN - DE DES - GRA - ÇA PA - RA TI EOS HO - MENS FU - TU - ROS!
p
f

D
mf
PRÁ COM - PEN - SAR O FO - GO EU LHES DA - REI UM SER VE - NAL,
f
f

II - Maldição de Pandora

The musical score consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line is in treble clef, marked with a forte (*f*) dynamic, and features several triplet markings. The lyrics are: "ES - PÍ - RI - TO DE CÃO, DIS - SI - MU - LA - DA! DE - LA ÉA GE - RA - ÇÃO DE MU - LHE - RES TÃO VIS!". The piano accompaniment is in grand staff (treble and bass clefs), marked with a mezzo-piano (*mp*) dynamic. It features a steady accompaniment with some triplet markings. The second system continues the vocal line, marked with a forte (*f*) dynamic, and includes piano accompaniment with triplet markings. The piano part includes dynamic markings of *f* and *mp*. There are also performance instructions such as "8va-----" and "8vb-----" with arrows indicating octave shifts, and a "Ped." instruction for the pedal.

Text from Hesiod, "Theogony" and "Works and Days"; and Euphorion of Chalcis, "Fragments".

III - Mulheres de Queimadas

F

♩ = 60

Mãe de Isabela:

rit.

a tempo

rit.

♩ = 60

a tempo

Isabela:

Sop

mp

FAZ UM A-NO DE SAU - DA-DE E DE DOR... O QUAR - TO DE-LAES - TÁ DO MES - MO JEI- TO... TAN - TO QUE FIZ POR VO-

Piano

pp

Ped. (Keep the pedal down until the asterisk)



♩ = 50

CÊ... NÃO FA-ÇA IS - SO NÃO... PA - RE! PA - RE! PA - RE! A MI-NHA MÃE NÃO A - GUEN - TA IS - SO NÃO...

ff

pp

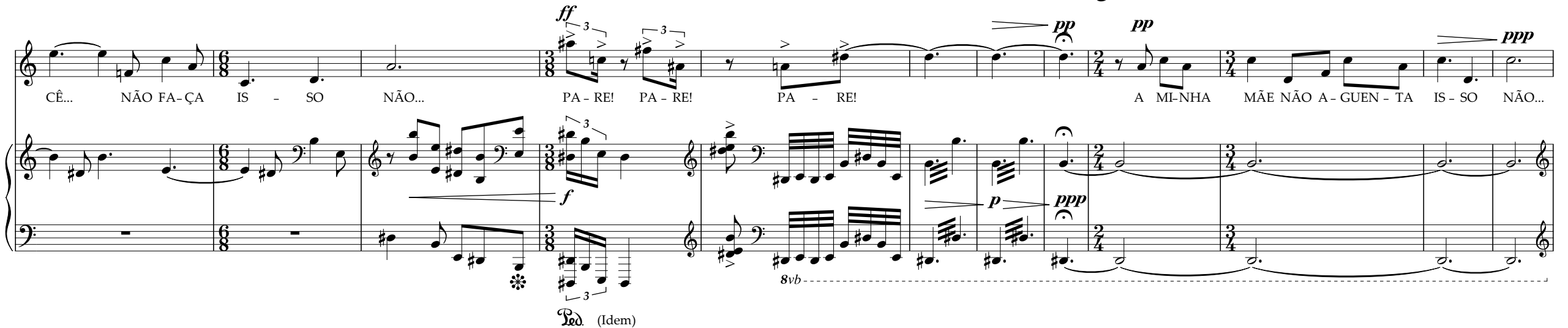
pp

ppp

p

ppp

Ped. (Idem)



G

III - Mulheres de Queimadas

♩ = 60

Mãe de Isabela: *rit.*

a tempo

rit.

The musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a 4/4 time signature. It begins with a rest, followed by a series of quarter notes: ME, PER, GUN, TO. The time signature changes to 3/4 for the next two measures: O, POR, QUÊ. The time signature returns to 4/4 for the final three measures: FI, ZE, RAM; IS, SO, COM, A, MI, NHA; FI, LHA... The vocal line is marked with *p* and includes dynamic markings *rit.* and *a tempo*. The piano accompaniment is written for the right and left hands on grand staff notation. It features a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a simple harmonic accompaniment with quarter notes, while the left hand plays a bass line with quarter notes. The piano part is marked with *ppp* and includes a decorative asterisk symbol at the beginning.

Text from Internet news: interview with the mother of Isabela, who was raped and murdered by acquaintances in Queimadas – a small town in countryside Brazil whose name means ‘burned’.

IV - Maria: Um Sol me Pareceis

$\text{♩} = 90$

Sop

Piano

pp

p

mf

mp

f

Ped.

21

mp

pp

mf

f

ff

p

Ped.

37

H

mp

mf

gliss.

MA - TAIS DEIN - CÊN - DIOS, MEU LIN - DO, MEU LIN - DO, AI,

f

mp

f

mf

8vb

IV - Maria: Um Sol me Pareceis

45 *gliss.* *p* **Whispering:**
P

LÊ, LÊ, POR - QUE UM SOL ME PA - RE-CEIS, NÃO ME MA-TEIS.

47 **I** *f* *mf* *f* *mp* *P*

DEI - XAI QUEEU GO - ZEES - SAS LU - ZES, AI, LÊ, LÊ, MEU A - MOR NÃO ME MA - TEIS,

60 **J** *f* *mf* *mp* *f* *f*

NÃO ME MA - TEIS! HEI DE CHE -

IV - Maria: Um Sol me Pareceis

72

GAR - MEAOS IN - CÊN - DIOS, AI, LÊ, LÊ, IN - DA QUE RA - IOS VI - BREIS, NÃO ME MA -

84 *accel.* $\text{♩} = 150$

TEIS.

f *8va* *mf* *mp*

98 *p* *pppp*

Quoting Christmas Villancico "Matais de Incêndios", by anonymous (end of XVII Century – manuscript found in Mogi das Cruzes, Brazil, in 1984).

V - Fogo de Héstia

♩ = 70

Sop

Homem: *p*

QUEM VEM CO - MOA AL - VA DO DI - A, BRI - LHAN - TE CO - MOO SOL?

Piano *pp*

ped. (Use pedal freely throughout the song)

7

Coro: *mp*

É HÉS - TIA, QUE GUAR - DAO FO - GO SA - GRA - DO, E QUEHA - BI - TA NAS MO - RA - DAS DOS DEU - SES E DOS MOR -

13

K
Homem: *p*

TAIS. HÁ NOS TEUS O - LHOS ES - CU - ROS TAN - TAS CEN - TE - LHAS, QUEAO VÊ - LAS EU PEN - SO NA

mf

V - Fogo de Héstia

L

21

mp *p* *mp* *p*

TRE - VA E NOS BRI - LHOS DAS NOI - TES CHEI - AS DE ES - TRE - LAS... SO - NHEI QUE DE AS - TROS

28

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

NO IN - FI - NI - TO PRE - SA ES - TA - VAS, BRAN - DA - MEN - TEA - DOR - ME - CI - DA, NAS CHA - MAS SI - DE -

34

f *mp* *p*

RAIS RES - PLAN - DE - CI - DA, A CAR - NE, EM CHA - MAS, NOIN - FI - NI - TO, A - CE - SA...

V - Fogo de Héstia

M

meno mosso

(More fluctuating tempo)

♩ = 60

Héstia:

p

40

DOR - ME SO-BREO MEU SEI - O, SO-NHAN - DO DE SO-NHAR... NO TEU O - LHAR EU LEI - O UM LÚ - BRI - CO VA - GAR.

=

45

DOR - ME NO SO - NHO DE E - XIS - TIR E NA I - LU - SÃO DEA - MAR...

pp *rit.* *a tempo* *rit.*



Texts from Solomon's "Song of Songs", Homeric Hymns, and by the poets Euclides da Cunha, João da Cruz e Sousa, and Fernando Pessoa.

VI - La Malora

No need for synchronization between voice and piano in this passage.

♩ = 90 *f* (Sprechgesang)

Sop

QUEM, EN-TRE O IN - CÊN - DIO DA AL - MA EM QUE O SER PE - RI - GA, ME DEI - XOU SÓ NO FO - GO E NO TOR - POR? POR QUE

Piano

f

8va

8vb

5

FOS - TE GE - MER NA OR - GI - A AR - DEN - TE... PER - DER TEU CO - RA - ÇÃO EM VIS A - MO - RES? MU - LHER, FUN - CI - O -

Piano: continue repeating until the Soprano's held notes on the word "INSTINTOS". Then jump immediately to the new passage (from any point of the repeating passage).

VI - La Malora

9

N

NÁ - RIA DOS INS - TIN - TOS!!

mf

pp

8vb

=

14

ppp *p*

ppp

ppp

6

VI - La Malora



♩ = 60

You may use Bocca Chiusa, "u", "ô", other vowels, and/or a combination of them.

19

Musical score for measures 19-25. The vocal line starts with a whole rest, followed by a half note with a fermata, then a melodic line with triplets and slurs. Dynamics include *p*, *mp*, and *ppp*. The piano accompaniment features arpeggiated chords and triplets. A fermata is present at the end of measure 25, marked with a flower symbol.

26

Musical score for measures 26-32. The vocal line continues with triplets and slurs. Dynamics include *f*. The piano accompaniment features arpeggiated chords and triplets. An 8va marking is present in the upper right. A fermata is present at the end of measure 32, marked with a flower symbol.

VI - La Malora

P

No measure, just follow the order of the events.

31 *mp* (Speaking)

BEM VE - JO QUE SOIS, SE - NHO - RA, HUM...

33

EX - TRE - MO DE FOR - MO SU - RA, HUM... PA - RA MI - NHA SE - PUL - TU - RA.

Texts by the poets Fernando Pessoa, Álvares de Azevedo, Augusto dos Anjos and Luís Vaz de Camões.

VII - Mayara Carbonizada

♩ = 60

Sop

Mayara:
p

PA-RA MIM É SEM - PRE ON - TEM, NÃO TE-NHO A - MA-NHÃ NEM HO - JE: O TEM - PO QUE AOS OU-TROS FO - GE

Piano

mf *mp* *p* *pp*

8va-----

8va-----

8va-----

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

11

CAI SO-BRE MIM FEI - TO ON - TEM.

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

8va-----

8va-----

8va-----

5 6 5 6

5 6

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped.

VII - Mayara Carbonizada

24

PÉS, OS PÉS... SÓ POR - QUEO FO - GO NÃO QUEI - MOU OS

poco piu mosso

♩ = 70

Mayara:

p

29

PÉS... NÃO SIN - TO OES - PA-ÇO QUE EN - CER - RO

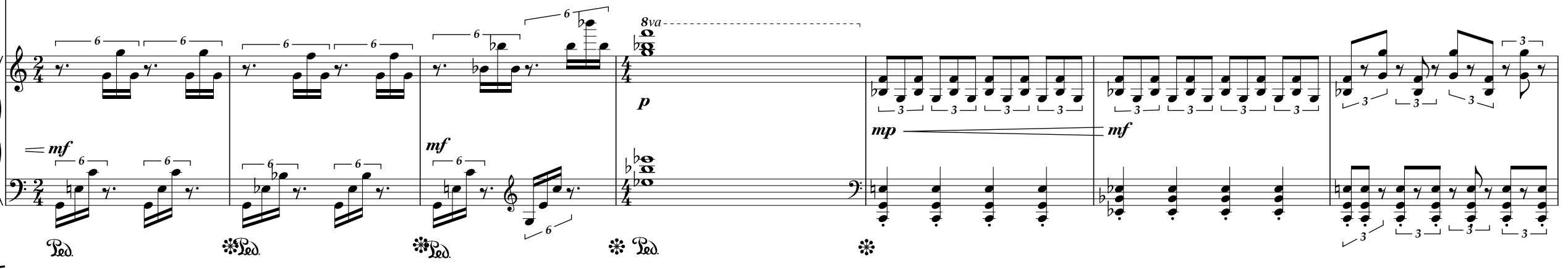
VII - Mayara Carbonizada

piu mosso

♩ = 106

34 *mp* **Mãe de Mayara:** *f* **Mayara:** *p* *mf*

FOI POS - SÍ - VEL RE - CO - NHE - CE - LA! NEM AS LI - NHAS QUE PRO - JE - TO...

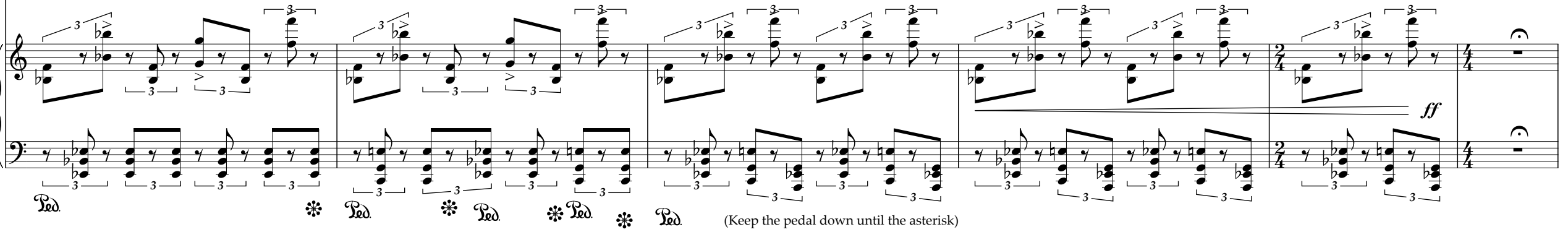
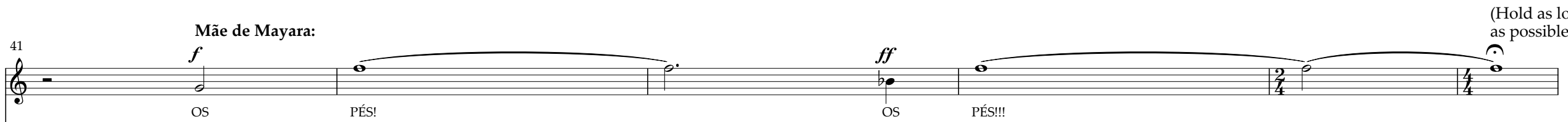


mf *mf* *p* *mp* *mf*

Ped. *Ped. *Ped. *

41 **Mãe de Mayara:** *f* *ff* (Hold as long as possible)

OS PÉS! OS PÉS!!!



ff

Ped. *Ped. *Ped. *Ped. *

(Keep the pedal down until the asterisk)

VII - Mayara Carbonizada

tempo I

♩ = 60 R

47

Mayara: *p*

SE ME O - LHO AUM ES - PE - LHO,

pp *mp* *pp*

54

ER - RO; NÃO ME A - CHO NO QUE PRO - JE - TO.

pp *p* *rit.* *ppp*

ppp *8va*

Ped. * *Ped.* * *Ped.* *

The musical score is divided into two systems. The first system (measures 47-53) features a vocal line starting with 'SE ME O - LHO AUM ES - PE - LHO,' and a piano accompaniment with a *pp* dynamic. The piano part includes a triplet in measure 52 and a *mp* dynamic marking. The second system (measures 54-58) continues the vocal line with 'ER - RO; NÃO ME A - CHO NO QUE PRO - JE - TO.' and piano accompaniment with a *pp* dynamic. The piano part includes a triplet in measure 55 and a *ppp* dynamic marking with an *8va* instruction. Pedal markings are indicated with asterisks and 'Ped.' throughout both systems.

Text by the poet Mário de Sá-Carneiro, and from Internet news: interview with the mother of Mayara, a young Guitar player from Campo Grande, Brazil, who was brutally murdered by her own boyfriend. Her Body was found carbonized and only was recognized because the fire did not reach her feet. Mayara used to play Villa-Lobos Estudo para Violão 8 and Carulli's A Major Concerto for Guitar, both briefly quoted in this song.

VIII - Todo o Fogo Telúrico Profundo

♩ = 100

Sop *mp*

SO-MEN - TEA AR - TE, ES-CUL - PIN - DOAHU - MA-NA MÁ - GOA, A - BRAN - DAAS RO - CHAS RÍ-GI-DAS, TOR - NA

Piano *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

=

S

♩. = 54

9 *mf*

Á - GUA TO - DOO FO-GO TE - LÚ-RI-CO PRO - FUN - DO, TO - DOO FO - GO TE -

mp

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

IX - Chama da Paixão

♩ = 112

Sop

Piano

ff

f

mf

8vb

Ped.

5 rit.

♩ = 60

p

SEÉ CER - TO QUE OA - MOR É UM BEM PRO - FUN - DO, SEÉ

8va

mp

p

pp

p

IX - Chama da Paixão

U

♩ = 112

11

rit.

CER - TO QUE OA - MOR ÉUM SOL AR - DEN - TE,

ff

Ped. * *Ped.* * *Ped.* *

=

16

rit.

♩ = 60

f *mf* *mp* *p*

Ped. * *Ped.* * *Ped.* *

IX - Chama da Paixão

21 *mf*

EU HEI DE A - MAR - TE SEM - PRE NES - TE MUN - DO E SEM - PRE, SEM - PRE, SEM - PRE, E -

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

26 *rit.* *p*

TER - NA - MEN - TE.

p *pp* *pp*

Ped. * *Ped.* *

Text by the poet João da Cruz e Sousa.

X - Malleus Maleficarum

♩ = 130

Sop

Piano

=

(freely)

5 *f*

A MU - LHER É MAIS A - MAR - GA QUE A MOR - TE... TE... TE...

Molto rit.

p *pp*

Continue playing these notes as fast as possible, in any order.

X - Malleus Maleficarum

6 **V**

ff
ÉUM A - NI - MAL IM - PER - FEI - TO, QUE EN - GA - NA!

ff *mf* *f* *f*

mf

Ped 8vb Ped

11

f *ff*
POR IS - SO HÁ TAN - TAS BRU - XAS NES - TE SE - XO! POIS TO - DA A BRU - XA - RI - A PRO - VÉM

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

X - Malleus Maleficarum

17

DA SE-DE CAR-NAL QUE TEM A MU-LHER!

mf *f* *p*

ped.

==

W

23

E BEN-DI-TO SE-JA O AL-TÍS-SI-MO, QUEA-TÉ HO-JE PRO-TE-

mp *p*

XI - Bruxa da Nicarágua

♩ = 120

(In despair)

ff

Sop

Piano

f

Ped *

FUE - GO! FUE - GO! FUE - GO! FUE - GO! FUE - GO! FUE - GO!

6

3x

3x

mp

Ped *

FUE - GO! FUE - GO! FUE - GO! FUE - GO! FUE - GO!

XI - Bruxa da Nicarágua

11

rit.

p

gliss.

(Whispering)

mp

p

p

FUE - GO... FUE - GO FUE - GO FUE - GO

p

pp

ped. * *ped.* * *ped.* *

16

pp

ppp

FUE - GO FUE - GO

mp

pp

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

XI - Bruxa da Nicarágua

rit.

(Narrating)

21

O pastor Juan Gregório disse que se o demônio não saísse do corpo antes do nascer do sol, Vilma teria de ser queimada.

Eles oraram por ela das quatro até pouco antes das seis horas, quando foi despida, amarrada e jogada à fogueira.

pp

ppp

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

X

♩ = 120

(Whispering, in increasing despair)

29

p
FUE - GO

mp
FUE - GO

mf
FUE - GO, FUE - GO,

f
FUE - GO!

ff
FUE - GO!

3x
FUE - GO!

p

mp

mf

f

Ped.

*

XI - Bruxa da Nicarágua

35

FUE - GO! FUE - GO! FUE - GO! FUE - GO...

3x

p *rit.*

mp

ped. * *ped.* * *ped.*

♩ = 80

(Narrating)

40

Depois, ela foi atirada em um barranco, onde ficou por nove horas até ser achada por um parente. Vilma Trujillo, de vinte e cinco anos, sofreu queimaduras em oitenta por cento do corpo e morreu nesta terça-feira em um hospital de Manágua.

p *pp* *ppp*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

XI - Bruxa da Nicarágua

♩ = 140 *rit.* ♩ = 50 *accel.* ♩ = 150

47

55

ff (Shouting)
FUE - GO!!!

Continue playing these notes as fast as possible, in any order.

ff

Stop abruptly

ped. *

Text from Internet news.

XII - Phoenix

♩ = 70

Sop

Piano

pp

p

ped. (freely)

=

Y

10

p

QUAN - DO É QUE PAS - SA -

ped.

XII - Phoenix

20

RÁ ES-TA NOI-TEIN - TER-NA, O U - NI - VER-SO, E EU, A MI-NHA - AL-MA, TE-REIO MEU DI - A? QUAN-DO É QUE DES-PER-TA-

p *mp*

* Ped. * Ped. * Ped. * Ped. * Ped. *

28

REI DEES - TAR A - COR - DA - DA? NÃO SEI.

p

mp

Ped. * Ped. * Ped. *

XII - Phoenix

34 **Z**

O SOL BRI - LHA AL - TO, IM - POS - SÍ - VEL DE FI - TAR. AS ES - TRE - LAS PES - TA - NE - JAM FRI - O, IM - POS - SÍ - VEIS DE CON -

39

TAR. O CO - RA - ÇÃO PUL - SAA - LHEI - O, IM - POS - SÍ - VEL DEES - CU - TAR.

Text by Fernando Pessoa.