

Pedro Amaral

***“Transmutations pour orchestre  
- La bibliothèque en feu”***

**Nr. 5.3**

[2007, 2012]

**Contrebasses**

**(3<sup>ème</sup> pupitre)**

*[www.pedro-amaral.eu](http://www.pedro-amaral.eu)*

# Orchestre

---

<b>3 Flûtes</b>	<b>2<sup>ème</sup> :</b> Flûte, Piccolo, Flûte en Sol ; <b>3<sup>ème</sup> :</b> Piccolo, Flûte
<b>3 Hautbois</b>	<b>3<sup>ème</sup> :</b> Hautbois, Cor anglais
<b>3 Clarinettes</b>	<b>3<sup>ème</sup> :</b> Clarinette basse et Petite clarinette
<b>3 Bassons</b>	<b>3<sup>ème</sup> :</b> Contrebasson

---

<b>4 Cors</b>	
<b>3 Trompettes</b>	<b>3<sup>ème</sup> :</b> Trompette, Petite trompette (en sib)
<b>3 Trombones</b>	<b>3<sup>ème</sup> :</b> Trombone basse
<b>1 Tuba</b>	

---

<b>4 percussions</b>	<b>Perc. 1 :</b> Vibraphone, 4 Tomtoms
	<b>Perc. 2 :</b> Vibraphone, Glockenspiel, Caisse Claire, 4 Tomtoms, Cymbale suspendue
	<b>Perc. 3 :</b> Glockenspiel à pédale, Grosse Caisse, 3 Tamtams, Cymbale suspendue
	<b>Perc. 4:</b> Marimba, Cloches tubes, Crotales, Cymbale suspendue, Caisse Claire, 4 Tomtoms, Wind Chimes
<b>Timbales</b>	
<b>2 Harpes</b>	

---

<b>Cordes</b>	<b>14.12.10.8.6. (contrebasses à 5 cordes)</b>
---------------	--

# "Transmutations pour orchestre

## - la bibliothèque en feu"

Contrebasses  
(3ème pupitre)

Pedro AMARAL  
(né en 1972)

Moderé ♩ = 72, env.

non div.

*ppp* < *fff*

Pizz. >

*fff*

arco

6

3

1 Signe [21 ♩ circa]

Pizz.

*fff*

Pizz. ord.

*mf*

*ff*

3

12

(Pizz.)

3

*fff*

17

(Pizz.)

3

*mf*

*f*

*fff*

21

(Pizz.)

*p*

*pp*

(Pizz.)

*ff*

26

(Pizz.)

*f*

*mf*

(Pizz.)

*p*

*f*

*mf*

32

*ff*

*fff*

*ff*

**2 Signes [8<sup>♩</sup> circa]**

[36] (Pizz.)  $\phi$  3 Pizz. ord. arco *Un peu retenu a tempo*

*fff fff ff pp*

[40] Pizz.

*fff f mf ff*

[44] (Pizz.) arco Pizz.

*(ff) sfz pp sub. < fff f*

[48] arco 3 Pizz. (Pizz.)

*ff f p*

[52] arco

*ff perdendosi p*

[56] arco jeté 3 Pizz.

*ff p sfz fff f*

[60] arco

*fff pp fff p*

**1 Signe [8<sup>♩</sup> circa]**

Contrebasses  
Avec des accents individuels, irréguliers  
(2-3 par musicien)

(♩ = 144) (♩ = 136) *Rit.* (♩ = 112)

63

*f* *fff* *pp* *fff* *ff* *ff* *pp*

Pizz. Pizz. ord. arco

*Très énergique et fluide*  
Tempo giusto: ♩ = 156 (♩ = 104)

66

*mf* *f*

Pizz.

68

arco

*ff* *mf*

71

76

*f* *ff* *mf* *f* *ff*

Pizz. (div.)

80

(83-84) 2

85 *Pizz. ord.* *f* *sfz* *(f)* *ff*

88 *arco* *ff* *pp* *Pizz.* *f* *arco* *4:3* *ff*

91 *4:3* *Pizz.* *ff* *arco* *ff* *pp*

95 *perdendosi*

100 *Pizz.* *ff* *arco* *p* *Pizz.* *ff* *sfz*

104 *(Pizz.)* *ff* *3*

107 *arco* *fff* *Pizz.* *mf* *(Pizz.)* *p* *sfz*

112 *(Pizz.)* *f* *f* *f* *f* *mf* *f*

117

arco

120

123

129

137

144

151

Pizz.

arco

156

Pizz.

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of one sharp (F#). It begins with a box containing the number '161'. The first measure is marked '(Pizz.)' and has a dynamic of *p*. The second measure is marked '(Pizz.)' and has a dynamic of *f*. The third measure is marked '(Pizz.)' and has a dynamic of *ff*. The fourth measure is marked '(Pizz.)' and has a dynamic of *ff*. The fifth measure is marked '(Pizz.)' and has a dynamic of *ff*. The sixth measure is marked '(Pizz.)' and has a dynamic of *ff*. The system ends with a double bar line.

166

arco div.

*p*

*f*

Pizz.

*f*

The first staff of the musical score, measures 166-171. It begins with a measure rest, followed by a half note G2 (marked *p*), a half note A2 (marked *p*), and a half note B2 (marked *p*). A slur covers measures 167 and 168. Measure 169 is a half note G2 (marked *f*). Measure 170 is a half note A2 (marked *f*). Measure 171 is a half note B2 (marked *f*). The staff is marked with a treble clef and a key signature of one sharp (F#).

171

(Pizz.) *ff* *p* arco


The musical score for Example 171 is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The time signature changes from 4/4 to 3/8, then to 6/8, and finally to 9/8. The score includes a pizzicato section marked "(Pizz.)" with a forte dynamic "*ff*", followed by an arco section marked "arco" with a piano dynamic "*p*". The tempo marking "Allegretto" is indicated at the end of the staff.

177

The musical score for Example 177 consists of two staves. The bass staff is in 9/8 time and features a crescendo starting with a *ff* dynamic, followed by a *fff* section, and ending with a *p* dynamic. The treble staff has a wavy line above it, indicating a sustained or oscillating sound.

180 div.

186



190

Pizz.

(Pizz.)

*ff*

(*ff*)

The musical score for Example 190 is written in bass clef. It begins with a 6/8 time signature. The first measure contains a half note G2 with a 'Pizz.' marking above it and a '*ff*' dynamic marking below it. The second measure is a whole rest. The third measure is a bar line followed by a 3/4 time signature and a whole rest. The fourth measure is a bar line followed by a 5/8 time signature, a half note A#2 with a '(Pizz.)' marking above it and a '(*ff*)' dynamic marking below it, and a whole rest. The fifth measure is a bar line followed by a 2/4 time signature and a whole rest. The sixth measure is a bar line followed by a 7/8 time signature and a whole rest.

**194**

A single staff of music in bass clef. The piece consists of seven measures grouped by bar lines. The time signatures are 7/8, 5/8, 2/4, 8/8, 7/8, 3/4, and 10/8. The notes are as follows:  
Measure 1 (7/8): quarter note G2, eighth note A2, eighth note B2.  
Measure 2 (5/8): quarter note C3, eighth note D3.  
Measure 3 (2/4): whole rest.  
Measure 4 (8/8): quarter note E2, quarter note F2, quarter note G2, quarter note A2.  
Measure 5 (7/8): quarter note B2, eighth note C3, eighth note D3.  
Measure 6 (3/4): whole rest.  
Measure 7 (10/8): quarter note E2, quarter note F2, quarter note G2, quarter note A2, quarter note B2.



200

arco

$f \text{ } \text{<} \text{ } \text{>} \text{ } ff \text{ } \text{>} \text{ } p$   $(p) \text{ } \text{<} \text{ } ff \text{ } \text{>} \text{ } p$

204

$f \text{ } \text{<} \text{ } fff$   $ff > p$   $f$   $> p$

209

Pizz.

arco

$f \text{ } \text{<} \text{ } ff$

213

Pizz.

$ff > p$   $ff$

217

$ff \text{ } \text{>} \text{ } pp$   $ff \text{ } \text{<} \text{ } \text{>} \text{ } \text{>} \text{ } \text{>}$

221

dolce

$f$  (sempre come sopra)

225

$fff$

230

légèrement retenu

← ♩ = ♩ → *a tempo*  
en changeant l'unité: ♩ = 156

*Rit.*

233 Pizz. *fff* *tutta forza* (Pizz.) *ff* *fff* Pizz. ord. *f*

237 Assez retenu ♩ = 56, env.

*fff* *pp*

240 (Pizz.) *fff*

243 (Pizz.) *f* (Pizz.) *fff*

247 arco *pp* G.P.

*Immobile,  
méditatif*

250 (même tempo) (251-253)

3 Pizz. *f* arco *p*

Moderé ♩ = 72, env.  
(tempo primo)

256 div. *f* *mf*

Instable, saccadé  
(même tempo)

257

Pizz. secco div.

uniss.

*mf* *ff* *ff*

262

Pizz. ord.

Serein ♩ = 52, env.

G.P.

*ff* *sffz*

266

Moderé ♩ = 72, env.  
(tempo primo)

Pizz. div.

arco

Pizz.

*fff* *mf* *pp* *fff*

271 (271-272)

Pizz.

(276-277)

*p*

278

arco

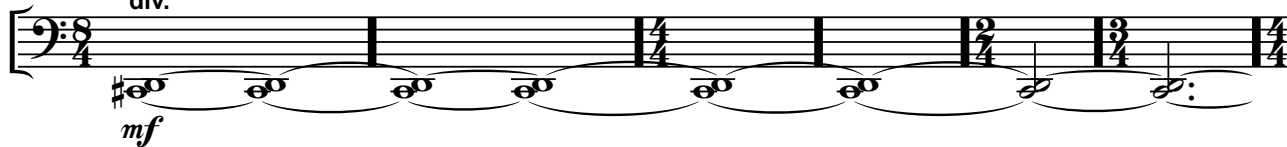
*ff* *fff* *p*

282 (282-283)

(286-287)

289

Assez Vif ♩ = 108, *env.*  
div.



295



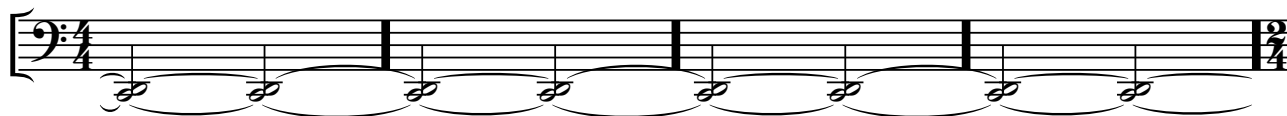
301



307



313



317



323



328



uniss.  
arco Vif, mesuré ♩ = 84  
(Tempo giusto)

330 *tutta forza*

*ffff* *p* *fff*

333

336

Assez retenu ♩ = 56, env.

Pizz. arco

*sfz* *fff* *ff*

341

subito:  
Moderé ♩ = 72, env.

(Pizz.) arco

*ff* *fff*

(♩ = 144) (♩ = 136) *Rit.* (♩ = 112)

347

(non div.) Pizz. Pizz. ord. arco

*ff* *ff* *ff* *ff* *pp*

a tempo  
(♩ = 72, ♩ = 144)

350

Pizz. arco

*ff* *ff*

353

Pizz.

*ff* *ff*



*perdendosi*

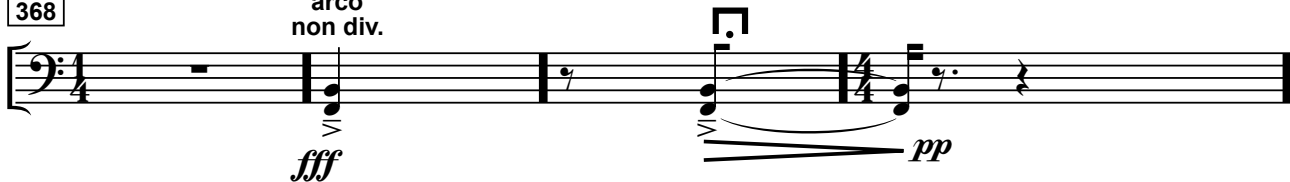
**355** Serein et fluide ♩=56 (Tempo giusto) (356-357)



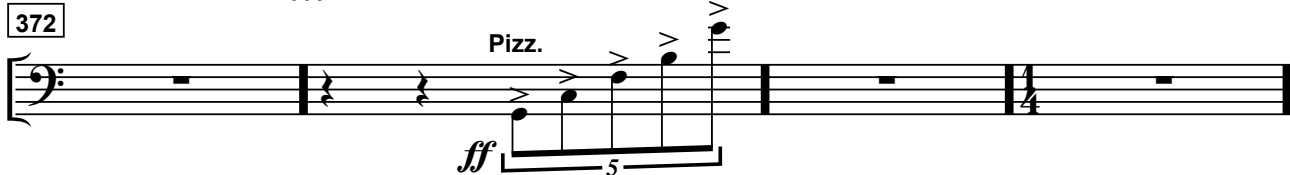
362



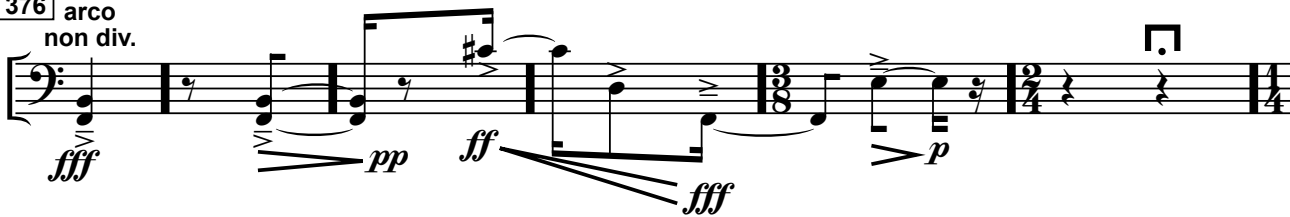
368  **Assez Vif**  **arco**  
**non div.**




372

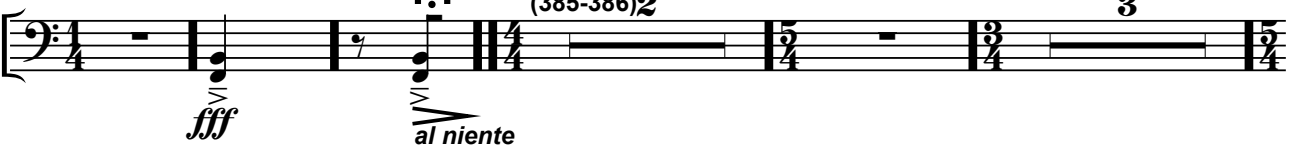


**376** arco  
non div.



382

**Moderé** ♩ = 72, *env.*  
(tempo primo)  
(385-386) 

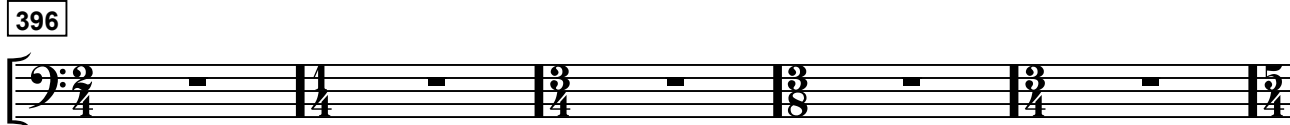


**reprendre légèrement  
au-dessous du tempo** (♩ = 66)

391

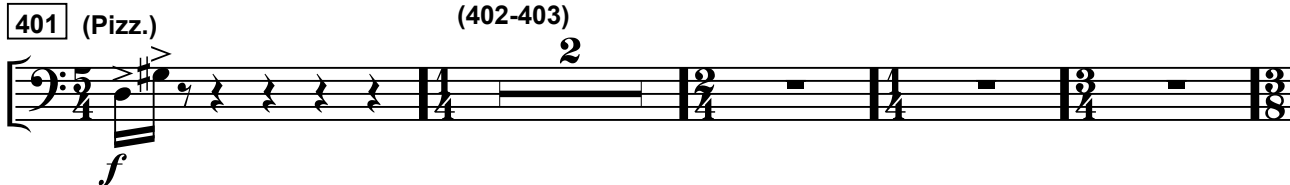


396



**401 (Pizz.)**

**(402-403)**





407 *a tempo* (♩=72) ← ♩ = ♩ → changez l'unité: ♩=144 (♩=72) ← ♩ = ♩ → changez l'unité: ♩=144 (♩=72)

(Pizz.) *fff* *tutta forza* *ff* *fff*

Rit. *Lent, assez tendu* ♩=56, *env.*

412 Pizz. ord. *f* *fff* *sempre* *fffz* *p* *subito*

415 *fff* *p* *fff*

419 Pizz. ord. *p* *fff* *p* *subito* *ff* *fffz* *ff* arco Pizz. *fff*

424 arco *p* *ff* (écho) *mf* *p* Pizz. *fff* *p*

429 arco *fffz* *fff* *subito* Pizz. *p* Pizz. div. *fff* *p* uniss. *fff* *p*

434

441

447

453 arco *ff*



461 *Pizz.*

525



531



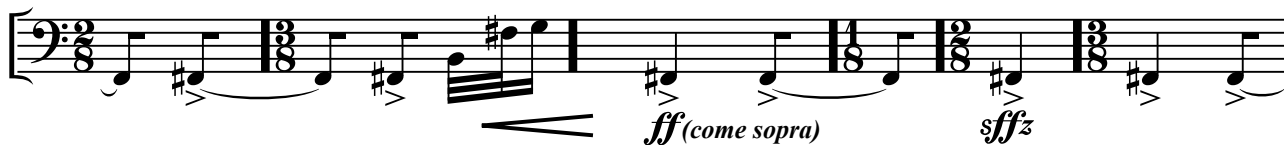
536



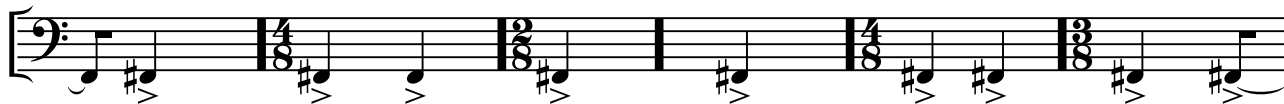
540



545



551



557



564



571



subito:

Moderé ♩ = 72, *env.*

(tempo primo)

(577-579)

Reprendre le  
tempo d'avant:

Tendu, ♩ = 56

arco

576



***Transmutations pour orchestre -  
La bibliothèque en feu***  
© Pedro Amaral

---

[www.pedro-amaral.eu](http://www.pedro-amaral.eu)