

Pedro Amaral

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

**Nr. 5.3**

[2007, 2012]

**Violons II**

(1<sup>er</sup> pupitre)

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

# Orchestre

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<b>3 Flûtes</b>	<b>2<sup>ème</sup> :</b> Flûte, Piccolo, Flûte en Sol ; <b>3<sup>ème</sup> :</b> Piccolo, Flûte
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<b>3 Hautbois</b>	<b>3<sup>ème</sup> :</b> Hautbois, Cor anglais
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<b>3 Clarinettes</b>	<b>3<sup>ème</sup> :</b> Clarinette basse et Petite clarinette
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<b>3 Bassons</b>	<b>3<sup>ème</sup> :</b> Contrebasson
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<b>4 Cors</b>	
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<b>3 Trompettes</b>	<b>3<sup>ème</sup> :</b> Trompette, Petite trompette (en sib)
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<b>3 Trombones</b>	<b>3<sup>ème</sup> :</b> Trombone basse
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<b>1 Tuba</b>	
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<b>4 percussions</b>	<b>Perc. 1 :</b> Vibraphone, 4 Tomtoms
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	<b>Perc. 2 :</b> Vibraphone, Glockenspiel, Caisse Claire, 4 Tomtoms, Cymbale suspendue
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	<b>Perc. 3 :</b> Glockenspiel à pédale, Grosse Caisse, 3 Tamtams, Cymbale suspendue
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	<b>Perc. 4 :</b> Marimba, Cloches tubes, Crotales, Cymbale suspendue, Caisse Claire, 4 Tomtoms, Wind Chimes
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<b>Timbales</b>	
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<b>2 Harpes</b>	
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<b>Cordes</b>	<b>14.12.10.8.6. (contrebasses à 5 cordes)</b>
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# "Transmutations pour orchestre

Violons II  
(1er pupitre)

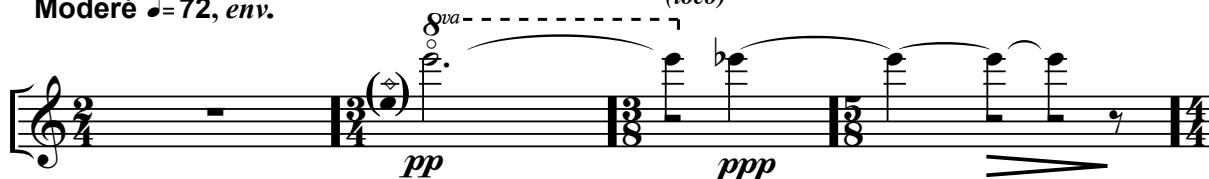
- la bibliothèque en feu"

Pedro AMARAL  
(né en 1972)

Moderé ♩ = 72, env.

S.Pont.

ord.  
(loco)

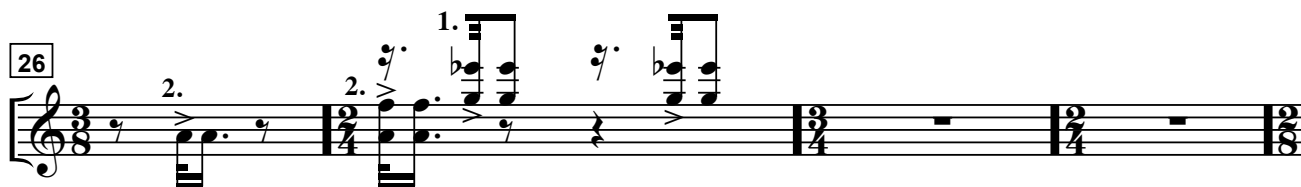
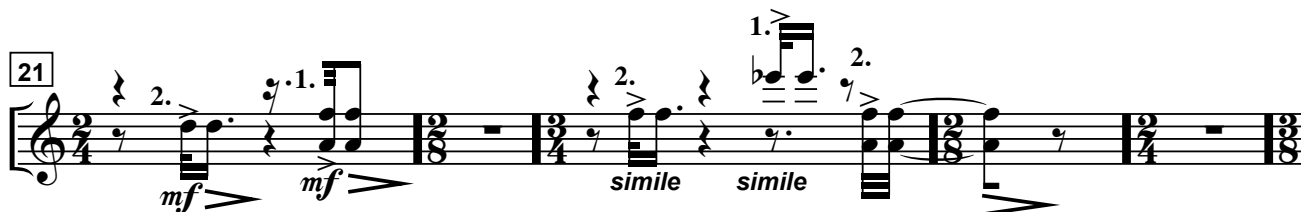
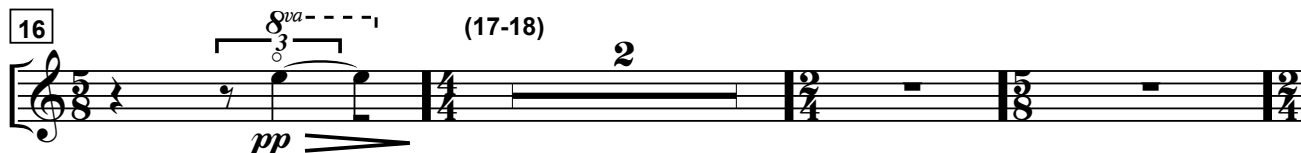
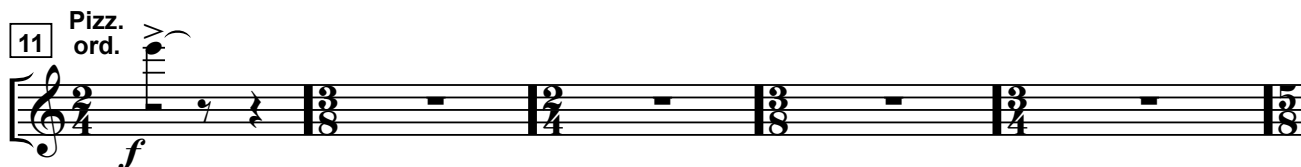


S.Pont.

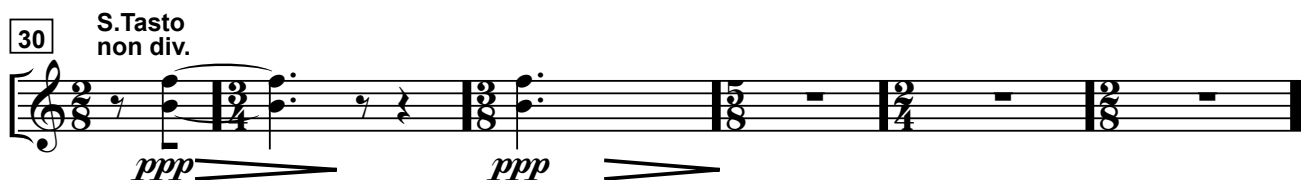
1 Signe [21 ♩ circa]



Pizz.  
ord.



S.Tasto  
non div.



2 Signes [8. *circa*]

(1) (2)

ord.  $8^{va}$  -----

36 *Un peu retenu a tempo*

*ppp*

*ppp*  $\leq$  *ff* *ppp* subito  
(cresc. subito)

VIOLONS II:  
Avec des accents individuels, irréguliers  
(1-2 par musicien par mesure)

42 div.

(*ppp*)

49 (tacet)(55-56)

2

57 Pizz.

*ff* *sfz*  $\rightarrow$  *mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p* *f* *subito* *ff*

1 Signe [8. *circa*] ( $\text{♩} = 144$ )  $\xrightarrow{\text{Rit.}}$  ( $\text{♩} = 136$ )  $\rightarrow$  ( $\text{♩} = 112$ )

61 uniss. arco

*fff* *mf* *ppp*

VIOLONS II:  
Avec des accents individuels, irréguliers  
(2-3 par musicien)

Très énergique et fluide  
Tempo giusto:  $\text{♩} = 156$  ( $\text{♩} = 104$ )

66

*f* *p* *f* *pp*

69

*p* *f*

71 *8va*

*fpp sub.*

4/2

76

*pp* *< mf* *p* *f*

79 *8va*

*fpp<sub>sub.</sub>*

84

Example 84 is a single staff in treble clef. The piece is in common time (C) and consists of 84 measures. The notation includes various dynamics (f, p, pp, f), articulation (accents, slurs), and fingerings (3). The key signature has one flat (B-flat). The piece ends with a double bar line and a repeat sign.

88

*pp* *(pp)* *ff* *pp* *mf*

[illegible]

94

Exercise 94 is a single-staff musical piece in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests, with a final double bar line.

98

*perdendosi*

102

*pp* *f subito* *ppp* *f* *p* *mf subito* *f* *p* *mf subito*

106

*f* *p* *f* *p* *f* *pp*

109

*f* *p* *pp* *ff* *mf* *p* *ppp*

113

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

117

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

120

*p* *f* *ff* *pp*

124

non div.



130



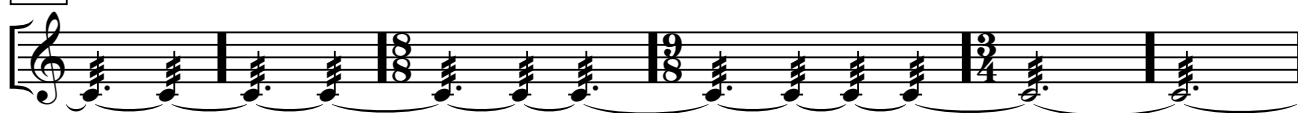
137

*pp* avec des accents individuels *poco sfz* (1 à chaque 2 ou 3 mesures)

142



148

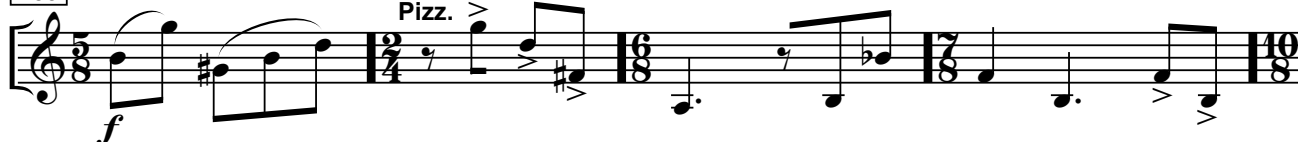


154



159

Pizz. &gt;



163

arco

Pizz.



168

arco

*mf*

*sfz*

172

Example 172

180

*ppp*

184

Musical notation for exercise 184, featuring a treble clef, a key signature of one flat (B-flat), and a series of eighth and sixteenth notes with various rests and accidentals.

188

The musical score for measures 188-191 is written on a single staff. Measure 188 starts with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. Measure 189 continues the melody. Measure 190 features a dynamic marking of *f* (forte) and a crescendo hairpin. Measure 191 ends with a dynamic marking of *al niente* (fading out) and a decrescendo hairpin. The time signature changes from 8/8 to 3/4 between measures 189 and 190.

192

*f* *ppp*

198

Example 198 is a single-staff musical score in treble clef, 7/8 time. The piece consists of 198 measures. The notation features a series of eighth notes, some beamed together, and rests. The key signature is one flat (B-flat). The piece ends with a double bar line and a repeat sign. The dynamics are marked with 'f' (forte) and 'ff' (fortissimo).



203

*f* *mf* *p*

208

*f* *f* *(f)* *p* *perdendosi*

213

*f* *(f)* *ff* 4:3

216

*f* *f*

219

*ff* *f*

222

*f* *f*

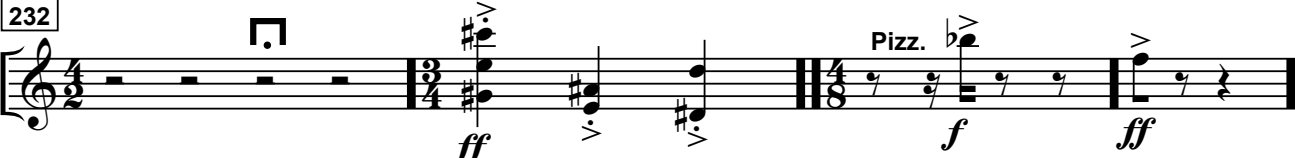
225

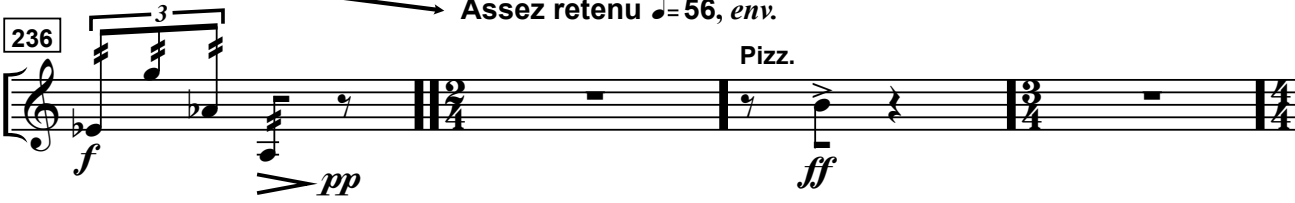
*f* *p*

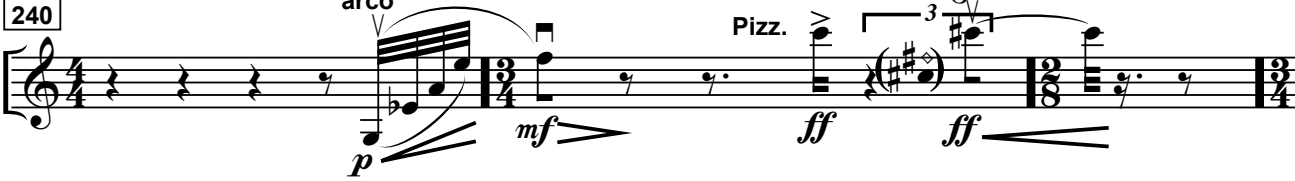
229

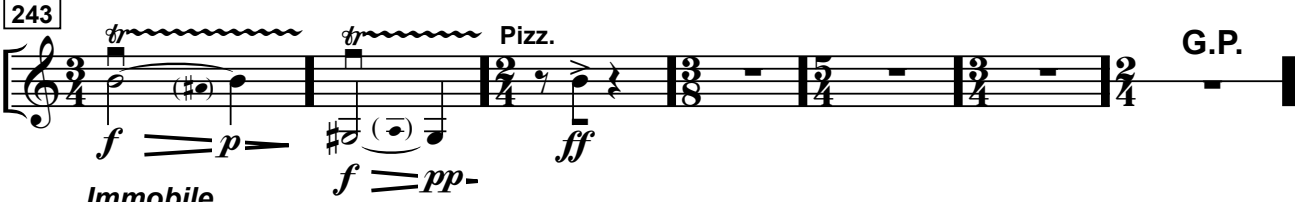
*p* *f*

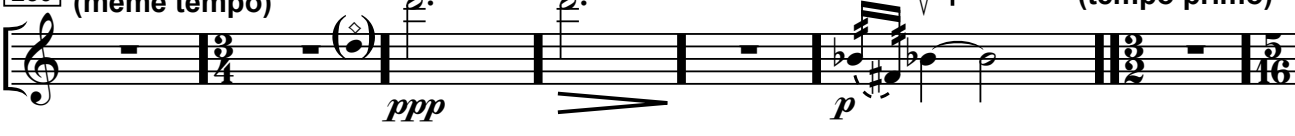
**légèrement retenu** ← ♩ = ♩ → **a tempo**  
en changeant l'unité: ♩ = 156


**232** 

**236** 

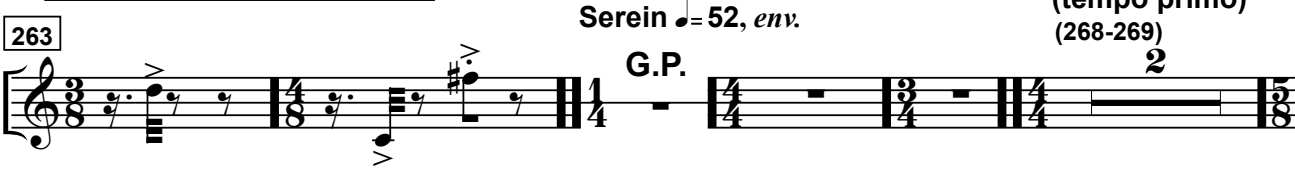
**240** 

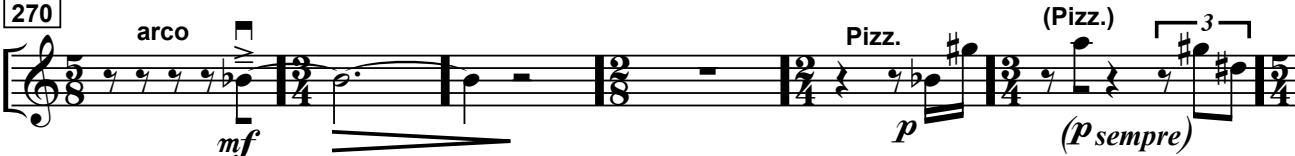
**243** 

**250** (même tempo) 

**257** **Pizz. secco** 

**Violons:** utilisez plutôt les cordes graves, pas de cordes à vide

**263** 

**270** 

276

arco  
S. Pont.  
non div.

arco  
mf

Pizz.  
ff

281

pp > pppp

Assez Vif ♩ = 108, env.

289 (289-290)

con sord.  
position naturelle

p

293

perdendosi

296

p f pp

298

300

303

S. Pont.  
non div.

ppp

308

perdendosi

313 pos. naturelle

pp mf

315

mf subito pp

317

320 S. Pont. non div. pos. naturelle détaché

ppp pp

324

327

f

330 Vif, mesuré ♩ = 84 (Tempo giusto)

334

← ♩ = ♩ →

338 Assez retenu ♩ = 56, *env.*

Pizz. *f* dolce arco *pp* 3 *perdendosi*

subito:  
Moderé ♩ = 72, *env.*

Pizz. *mf* arco *fff* non div. *pppp* *perdendosi*

(♩ = 144) *Rit.* (♩ = 136) *a tempo* (♩ = 112) (♩ = 72, ♩ = 144)

347 *ppp* Pizz. *f*

Serein et fluide ♩ = 56

(Tempo giusto)

353 (Pizz.) *f* (356-357) 2

359 *ppp* 8<sup>va</sup>

364 *pp* *pp* *perdendosi* *pp* 3 *mf* *ppp* *perdendosi*

Assez Vif ♩ = 112

← ♩ = ♩ →

368 *pppp* *perdendosi* (372-374) 3

375 (375-379)

5

8<sup>va</sup>

*pppp*

383

(lunga)

Moderé ♩ = 72, env.  
(tempo primo)

*pppp*

388

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

*perdendosi*

393

div.

(*ppp*)

*perdendosi*

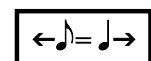
398

*dolce*

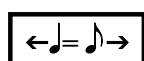
*ppp*

404

*a tempo* (♩ = 72)



changez l'unité: ♩ = 144 (♩ = 72)



changez l'unité: ♩ = 144 (♩ = 72)

409 *ff* *Pizz.* *f* *ff*

412 *arco* *f* *pp* *Rit.* *Lent, assez tendu ♩ = 56, env.*

415 *8va* *p* *avec des petits glissandi micro-chromatiques individuels*

416 *(8va)* *Pizz.* *f* *ff*

421 *arco* *8va* *p* *avec des petits glissandi micro-chromatiques individuels* *(come sopra)*

429 *(8va)* *(non div.)* *pp*

436 *p*

439 *perdendosi poco a poco* *(442-443)* *2*

444

con sord.

*mf* *ppp* perdendosi

The musical score for Example 444 is written on a single staff. It begins with a treble clef and a 3/8 time signature. The first measure contains a whole rest. The second measure contains a whole rest. The third measure is marked with a double bar line and a 5/8 time signature. It contains a half note G4 (with a flat) and a quarter note A4. The fourth measure is marked with a double bar line and a 3/4 time signature. It contains a half note B4 and a quarter note C5. The fifth measure is marked with a double bar line and a 3/4 time signature. It contains a half note D5 and a quarter note E5. The sixth measure contains a half note F5 and a quarter note G5. The seventh measure contains a half note A5 and a quarter note B5. The eighth measure contains a half note C6 and a quarter note D6. The score is marked with a crescendo hairpin starting at the third measure and ending at the eighth measure. The dynamic markings are *mf* at the beginning of the third measure and *ppp* at the beginning of the eighth measure. The instruction "con sord." is written above the staff at the beginning of the third measure. The instruction "perdendosi" is written below the staff at the end of the eighth measure.

448

The musical score for Example 448 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note F#4, followed by a quarter note G4, and then a dotted half note A4. A wavy line above the staff indicates a tremolo or vibrato effect. The dynamics are marked as *mf* (mezzo-forte) and *ppp* (pianissimo). The tempo is marked *perdendosi* (fading away). The melody continues with a quarter note B4, a quarter note C5, and a quarter note D5. A triplet of eighth notes (E5, F#5, G5) is marked with a '3' above it. The tempo changes to *div.* (ad libitum). The melody ends with a quarter note A4, a quarter note G4, and a quarter note F#4. The dynamics are marked *mf* and *ppp*, and the tempo is marked *perdendosi*.

[illegible]

459 ôtez la sourd. (464-466)

The musical score is written on a single staff with a treble clef. It begins with a 4/4 time signature, followed by a series of time signature changes: 1/8, 2/8, 3/8, 2/8, 3/8, 3/8, 4/4, and finally 6/4. The notes are represented by horizontal lines on the staff, indicating rests or sustained notes. A bracket above the staff groups the last three measures (3/8, 4/4, and 6/4) under the number 3, indicating a triplet or a specific rhythmic grouping.

(sans sourd.)

468

*p*

avec des petits glissandi micro-chromatiques individuels

*ppp*

div.

*perdendosi*

473

jeté

Pizz.

*f*

(*f*)

478

*f* *(f)*

483

Example 483 is a musical score for a single melodic line. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/8. The first measure contains a whole rest. The second measure is marked with a forte (ff) dynamic and contains a quarter note G4 (F#4) with a 'Pizz.' (pizzicato) marking above it. The third measure contains a quarter note A4 (G#4) with a triplet bracket above it. The fourth measure contains a quarter note B4 (A#4) with a triplet bracket above it. The fifth measure is marked with a fortissimo (fff) dynamic and contains a quarter note C5 (B#4) with a 'div.' (divisi) marking above it. The sixth measure contains a quarter note D5 (C#5) with a 'uniss.' (unison) marking above it. The seventh measure contains a quarter note E5 (D#5) with a 'uniss.' marking above it. The eighth measure contains a quarter note F#5 (E#5) with a 'uniss.' marking above it. The score ends with a double bar line. A crescendo hairpin is located below the first four measures, and a decrescendo hairpin is located below the last four measures.



487 arco *p* *ppp* *perdendosi poco a poco*

493 Pizz. secco *p*

497

501 arco *mf*

505 Pizz. div. *ff* arco *p* *perdendosi*

510 Pizz. div. *fff* uniss. *f* arco

513 *pp* *ppp* *ppp*

519 *ff* *pp* *f* *pp* *ff* Pizz. div.

522 (523-533) 11

536 (Pizz.) (div.)

539 div. Pizz. uniss.

543 arco

547

551

555 Pizz.

558 arco

561

Pizz. div.  $\text{fff}$   $\text{uniss. arco}$   $\text{pp}$  *perdendosi*

567

Pizz. div.  $\text{ff}$   $\text{pp}$   $\text{Pizz. f}$   $\text{(Pizz.) mf}$

570

$\text{pp}$

576

subito:  
Moderé ♩ = 72, *env.*  
(tempo primo) (577-579)

Reprendre le  
tempo d'avant:  
Tendu, ♩ = 56

(non legato)  $\text{fff}$   $\text{sffz}$

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