

Pedro Amaral

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

**Nr. 5.3**

[2007, 2012]

**Violoncelles**

**(3<sup>ème</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
<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

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<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>	

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<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>	

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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

Violoncelles  
(3ème pupitre)

- la bibliothèque en feu "

Pedro AMARAL  
(né en 1972)

Moderé ♩ = 72, env.  
non div.

1Signe [21. circa]

2Signes [8. circa]

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37

Pizz.  $\textcircled{\circ}$

Pizz. ord. 3

arco

Un peu retenu a tempo

*fff* *f* *ff* *ff* *pp* *al niente*

40 Pizz.

*ff* (Pizz.) *ff* *fff* Pizz. ord.

44

arco

*pp* < *ff*

Pizz.

*fff*

Pizz. ord.

*f*

51

(V) ad lib.

Pizz.

*ffpp* *sub* > < *ffpp* *sub*.

*ppp* < *fff*

*ff*

*sf* *z*

54

arco

*ff*

*perdendosi*

Pizz.

*ff*

Pizz. ord.

*f*

arco

*f*

57

Pizz. *ff* *>*

arco *<* *pp*

Pizz. *f* *>*

3

3

# 1Signe[8♩circa]

(♩ = 144) *Rit.* (♩ = 112)  
uniso

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

68

Example 68 is a bass line in 3/8 time, consisting of 17 measures. The key signature is one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic. The first measure contains a quarter rest followed by a quarter note (F#4) and an eighth note (G4). The second measure is a quarter rest. The third measure contains a quarter note (F#4) and an eighth note (G4). The fourth measure contains a quarter note (F#4) and an eighth note (G4). The fifth measure contains a quarter note (F#4) and an eighth note (G4). The sixth measure contains a quarter note (F#4) and an eighth note (G4). The seventh measure contains a quarter note (F#4) and an eighth note (G4). The eighth measure contains a quarter note (F#4) and an eighth note (G4). The ninth measure contains a quarter note (F#4) and an eighth note (G4). The tenth measure contains a quarter note (F#4) and an eighth note (G4). The eleventh measure contains a quarter note (F#4) and an eighth note (G4). The twelfth measure contains a quarter note (F#4) and an eighth note (G4). The thirteenth measure contains a quarter note (F#4) and an eighth note (G4). The fourteenth measure contains a quarter note (F#4) and an eighth note (G4). The fifteenth measure contains a quarter note (F#4) and an eighth note (G4). The sixteenth measure contains a quarter note (F#4) and an eighth note (G4). The seventeenth measure contains a quarter note (F#4) and an eighth note (G4). The piece concludes with a forte (*f*) dynamic.

**71**

Musical notation for exercise 71, featuring a single staff with a bass clef. The piece consists of five measures separated by bar lines. The time signatures are 7/8, 11/8, 5/8, 7/4, and 6/8. The notes are as follows:  
Measure 1 (7/8): quarter note G, eighth note A, quarter note B.  
Measure 2 (11/8): quarter note C, quarter note D, quarter note E, quarter note F, eighth note G.  
Measure 3 (5/8): quarter note G, quarter note A.  
Measure 4 (7/4): whole rest.  
Measure 5 (6/8): quarter note G, quarter note A, quarter note B.

76 Pizz. div. arco

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

78

*f* *ff* *ppp*

81

*ff* *ppp*

84

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

87

*p* *f* *f > p* *ff > p*

89

*f* *p* *ff* *> p* *ff <*

92

*ff* *pp*

96

*perdendosi*

100

103

106

109

113 Pizz.

116

119

122

125

*p*

128

132

136

*ff* *pp subito*

140

144

148

152

*pp* *perdendosi* *pp* (non div.)

156



159 *Pizz.* *arco* *ff* *p* *f*

163

166

170

174

177 *Pizz.* *arco* *ff* *5:4* *ff*

180 *pp*

185

190 *f* *(f)*

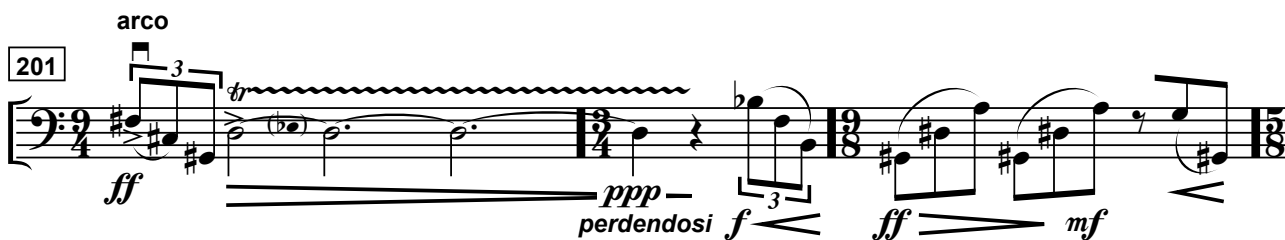
194



198



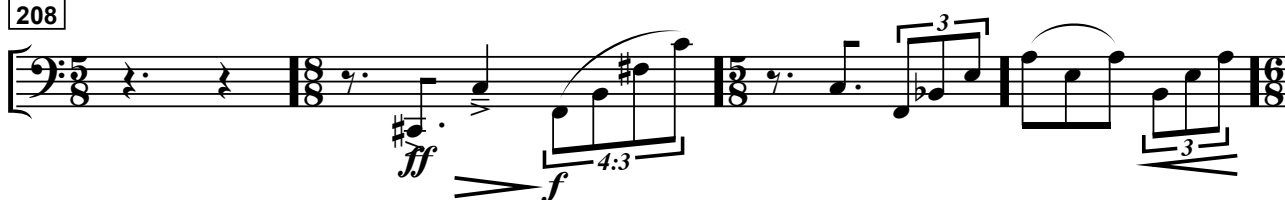
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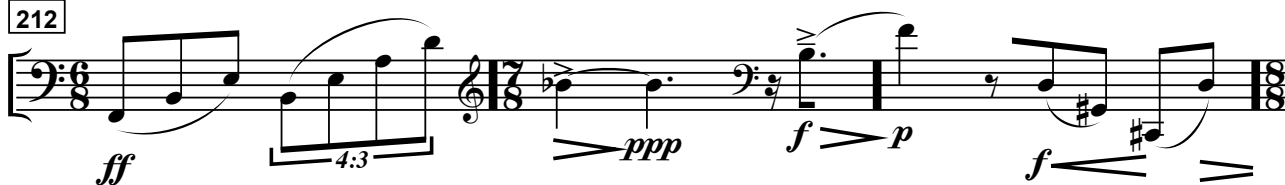
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208



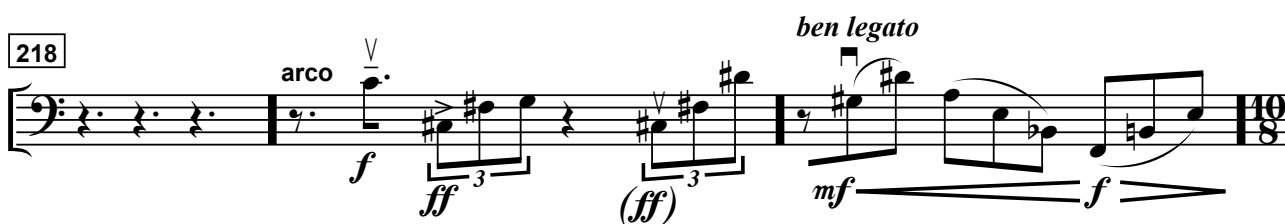
212



215



218



225

230

232

← ♪ = ♪ →

**Assez retenu ♩ = 56, env.**

239

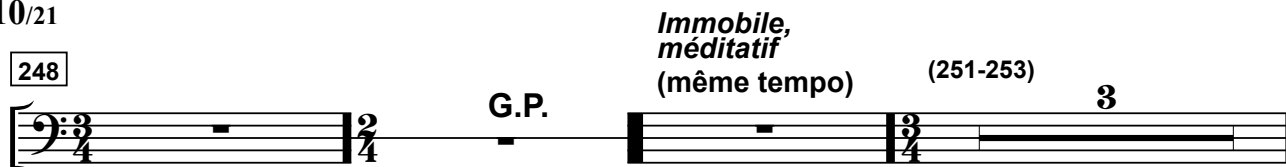
241

245

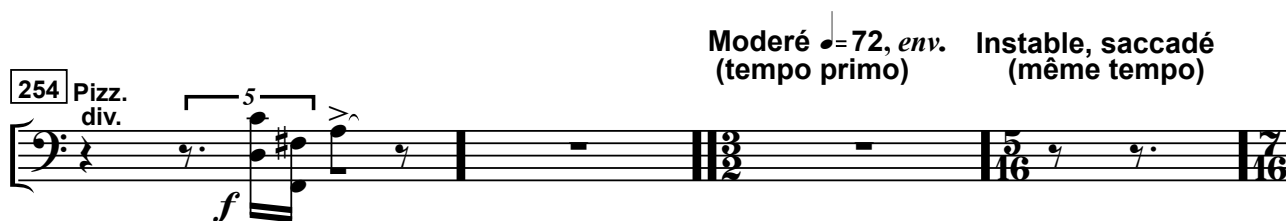
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248 *Immobile, méditatif* (même tempo) (251-253) 3

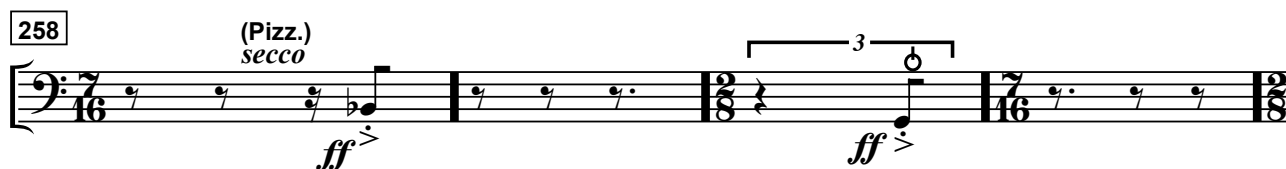
G.P.



254 *Pizz. div.* 5 *Moderé* ♩ = 72, *env.* (tempo primo) *Instable, saccadé* (même tempo)



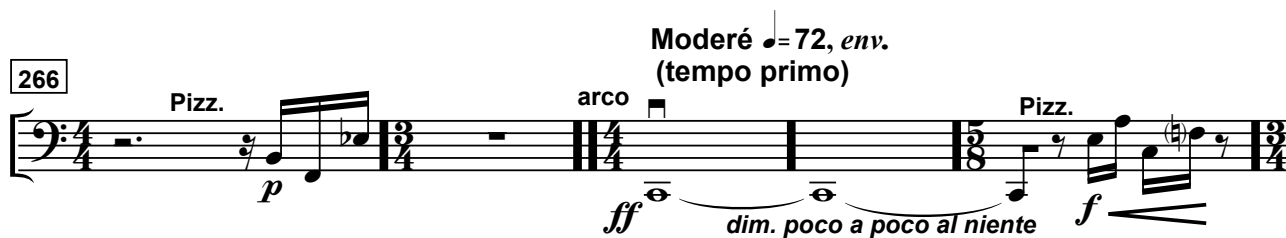
258 *(Pizz.) secco* 3 *ff*



262 *Pizz. ord.* 3 *Serein* ♩ = 52, *env.* *G.P.*



266 *Pizz.* *arco* *Pizz.* *dim. poco a poco al niente* *f*



271 (271-272) 2 (276-277) 2



278 *arco* 3 *Pizz.* (ff)



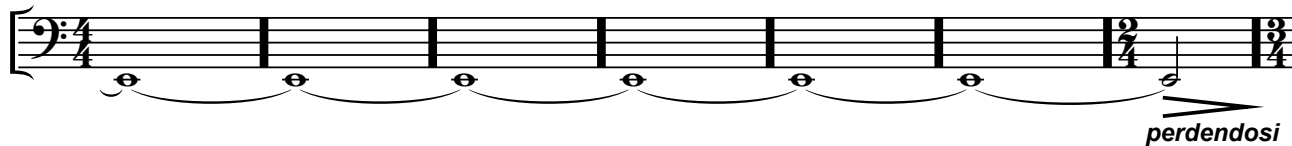
280 (282-283) 2 (286-287) 2



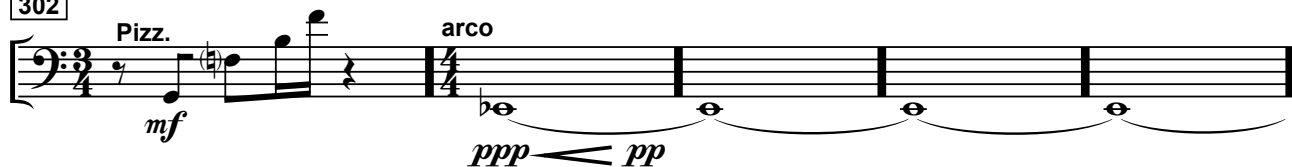
289 Assez Vif ♩ = 108, *env.*



295



302



307



313



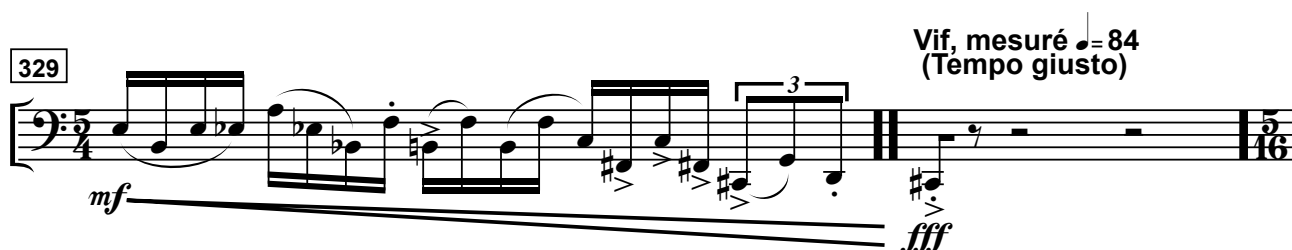
317



323



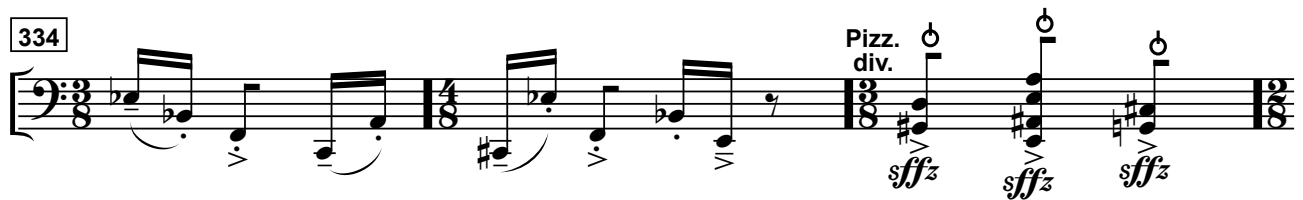
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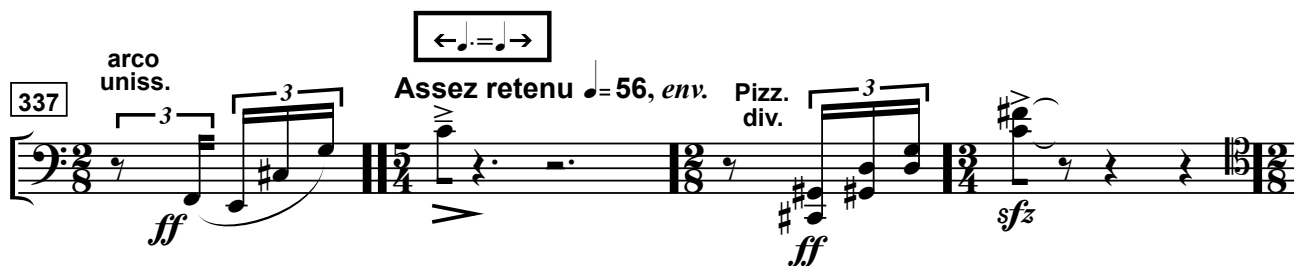
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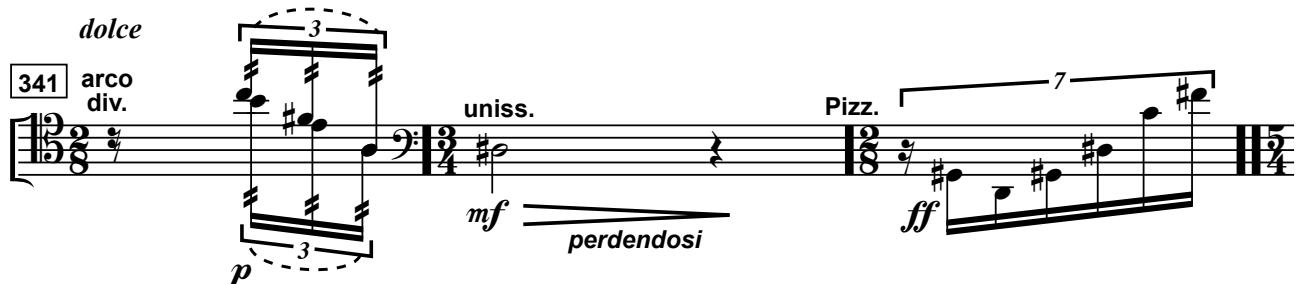
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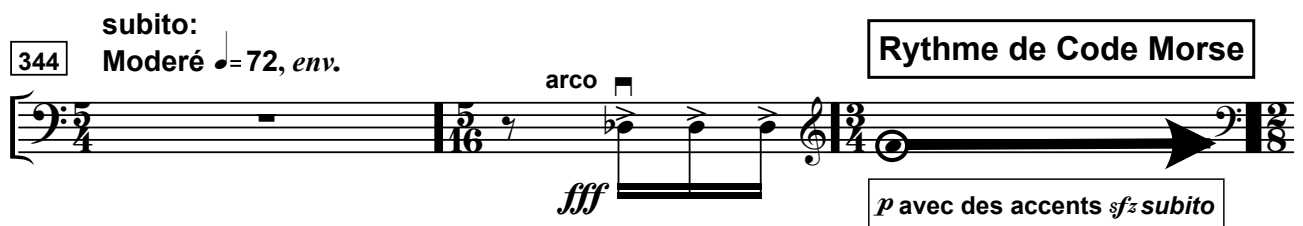
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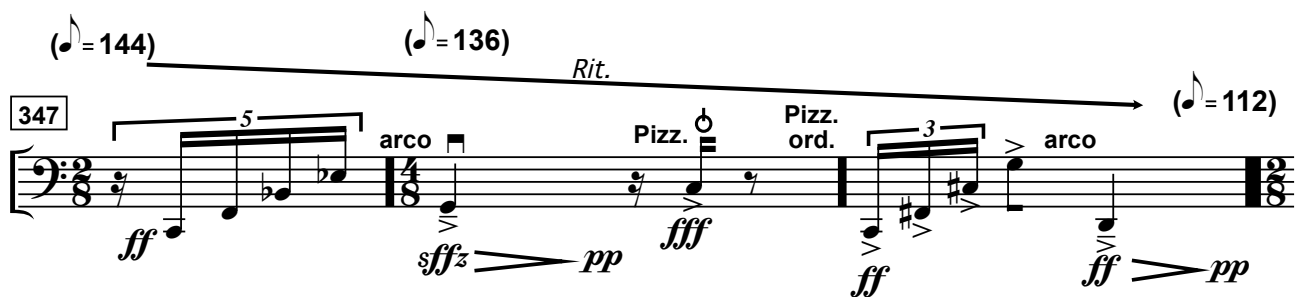
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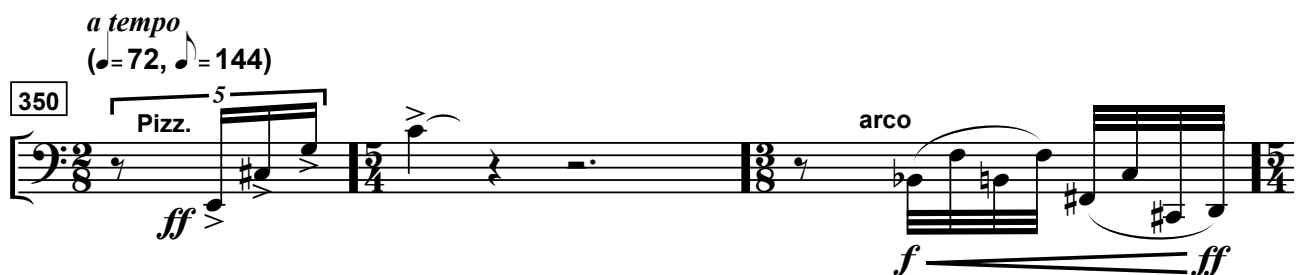
344



347



350



353 Pizz. *ff* 5 (Tempo giusto) (356-357) 2

358

363

Assez Vif ♩ = 112 *ben legato* (coups d'archet individuels)

368 arco *fff* *pp* *f* *p* 3

372 *fff* 3

374 *fff* *pp* *ff*

380 *p* *fff* (lunga) al niente

Moderé ♩=72, *env.*  
(tempo primo)  
*legatissimo, espressivo*

385

*mf* *f* *f*

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

389

*f* *perdendosi* *ff* *ffz*

Pizz. 3

394 (394-395)

2

399

*pp* *perdendosi* *ff*

*arco* *Pizz.* 3

402 (402-403)

2



← ♩ = ♩ →

changez l'unité: ♩ = 144 (♩ = 72)

407 *a tempo* (♩ = 72)

*pp* *fff*

← ♩ = ♩ →

changez l'unité: ♩ = 144 (♩ = 72)

410 Pizz. *ff* *fff* *f* Rit. *Lent, assez tendu* ♩ = 56, *env.*

415 *pp* *ff* *f* *ff* Pizz. arco

420 (420-421) *ff* *ff* *f* Pizz. arco

424 (427-428) *f* *p* *fff* arco (écho)

430 *f* *pp*

436 (Pizz.) *ff* *ff* (442-443)

444

arco con sord.

div.

*p* *mf* *perdendosi*

448

uniss.

div.

uniss.

*p* *mf* *perdendosi* *mf* *ppp* *pppp*

453

ôtez la sour (sans sourd.)

div. uniss.

*perdendosi poco a poco* *al niente* *fff*

461

(464-466)

*3*

470

Pizz.

arco

Pizz.

*fff* *mf* *f* *perdendosi*

475

arco

Pizz. secco

arco (non tremolo)

Pizz.

div.

*mf* *pp < f* *fff* *mf* *ff* *sffz* *perdendosi*

480

arco sul G

*f*

483

1. *fff* *γ* 2. *fff* *γ* 1. *fff* *γ*

484

1. *γ* 2. *γ* 1. *γ* 2. *γ* 1. *γ*

485

1. *Pizz.* 3 *arco div. uniss.*

488

*Pizz.* *p*

492

*arco S.Tasto* *p* *perdendosi* *fff subito* *ord. div. uniss.*

495

*Pizz. secco* *ff* *(ff)* *f* *arco* *div.* *perdendosi*

501

*uniss.* *f* *perdendosi* *mf* *div.* *perdendosi*

505

Pizz. (div.)

*f*

3

508

arco

div. uniss.

Pizz.

*subito*

3

511

Pizz. ord.

*ff*

3

div.  $\phi$

arco

*ff > pp*

514

Pizz.

518

(Pizz.)

*ff*

3

div.

*fffz*

uniss. (Pizz.)

*fff*

521

arco

*fffz*

*fff*

*legatissimo possibile*

*p*

524

526



528



530



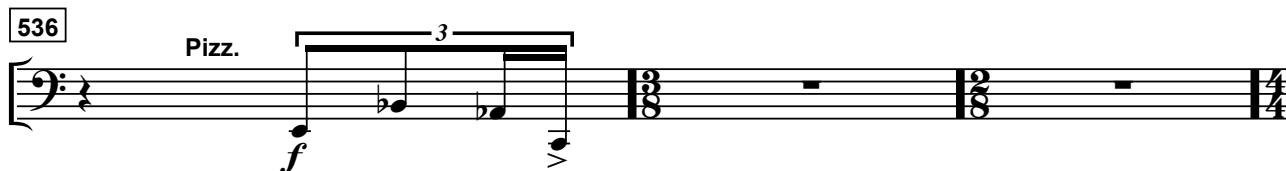
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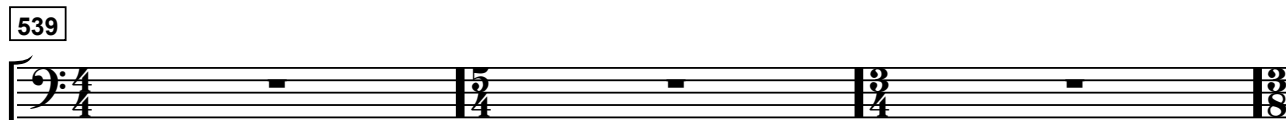
534



536



539



542 arco div. uniss. Pizz. 3 Pizz. ord. 3 div. 3

545 arco ff > pp Pizz.

549 (Pizz.) 3 ff div. sfz

552 uniss. (Pizz.) arco div. uniss. Pizz. 3

556 arco 3 ff sfz Pizz. 3 sfz

560 div. 3 uniss. 3 Pizz. ord. 3

563 div. 3 arco ff > pp div. uniss.

567 Pizz. (div.) 3 uniss. 3

The musical score is for a double bass, spanning measures 542 to 567. The notation includes various articulations and dynamics. Measures 542-544 show a sequence of notes with 'arco div. uniss.' and 'Pizz.' markings, with dynamics 'fff' and 'ff'. Measure 545 starts with 'arco' and 'ff > pp', followed by a 'Pizz.' section. Measure 549 features a triplet of eighth notes marked '(Pizz.)' and 'ff', followed by a 'div.' section with 'sfz'. Measure 552 begins with 'uniss. (Pizz.)' and 'fff', followed by an 'arco div. uniss.' section and a 'Pizz.' triplet marked 'mf'. Measure 556 starts with an 'arco' triplet marked 'ff', followed by an 'sfz' section and a 'Pizz.' triplet marked 'fff' and 'sfz'. Measure 560 begins with a 'div.' triplet marked 'f', followed by a 'uniss.' triplet and a 'Pizz. ord.' triplet marked 'ff'. Measure 563 starts with a 'div.' triplet, followed by an 'arco' section marked 'ff > pp' and a 'div. uniss.' section. Measure 567 begins with a 'Pizz. (div.)' triplet marked 'f', followed by a 'uniss.' triplet marked 'mf'.

570

arco

3

div. uniss.

Pizz.

*ff*

573

arco div. uniss. Pizz. subito: Moderé ♩ = 72, env. (tempo primo)

fff

fff

fff

577 (577-579)

Reprendre le tempo d'avant:  
Tendu,  $\text{♩} = 56$

3

arco *div.uniss.*

*tutta forza*

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