

Pedro Amaral

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

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[2007, 2012]

Altos

(3^{ème} pupitre)

www.pedro-amaral.eu

Orchestre

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

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Altos
(3ème pupitre)

Pedro AMARAL
(né en 1972)

Moderé ♩ = 72, *env.*

Pizz. div. 3

ppp *fff* *ff*

3 (Pizz.) uniss. 3 arco Pizz. div. *fff* *ff* *sfz*

6 arco div. 1 Signe [21 ♩ *circa*] *ppp < p >* *p* *f*

9 *jeté* Pizz. ord. 3 div. *ppp subito* *f* *pp < p* *p* *sfz*

12 arco *p*

16 *Pizz.* *pp* *3* *arco* *p* *f* *pp* *f* *pp* *p* *jeté*

18 *jeté* *f* *jeté* *f* *Pizz.* *(Pizz.)* *sfz*

22 *f* *3* *sfz* *div.* *ff* *Pizz. ord.* *f* *sfz*

27 *div.* *sfz* *arco* *pp* *<* *p* *jeté* *f* *pp* *<* *p* *pp* *<* *p*

30 *Pizz.* *f* *3* *arco* *pp* *<* *mf* *pp* *<* *mf* *Pizz.* *f* *3*

33 *arco* *pp* *<* *mf* *simile* *2 Signes* *[8. circa]* *ppp*

37 *pp* *<* *fff* *f* *5* *ff* *3* *sfz* *Un peu retenu* *arco* *p* *a tempo*

40 *pp* *<* *ff* *Pizz.* *ff* *3*

45

arco

Pizz.

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

50

arco

Pizz.

p *f* *sffz* *sffz*

54

arco

(V) ad lib.

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

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

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

60

mf *ppp*

1 Signe [8 *circa*] (♩ = 144)

(♩ = 136) *Rit.* (♩ = 112) *Très énergique et fluide*
Tempo giusto: ♩ = 156 (♩ = 104)

64

ff *>pp* *f* *p*

68

V *V* *V*

71

ppp *ppp* *ppp* *ppp* *ppp*

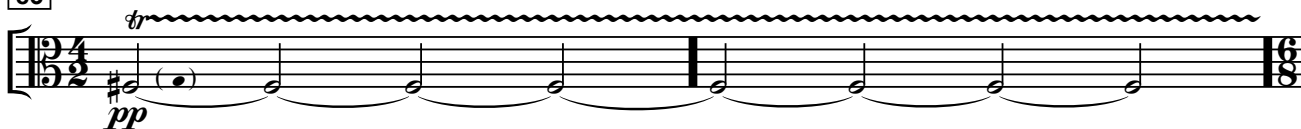
76

ben legato *f* *p* *mf* *mf*

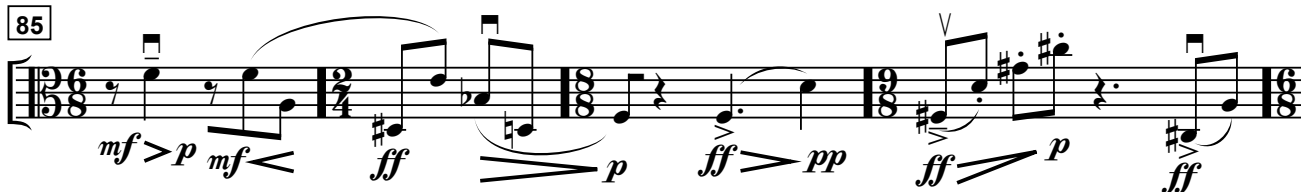
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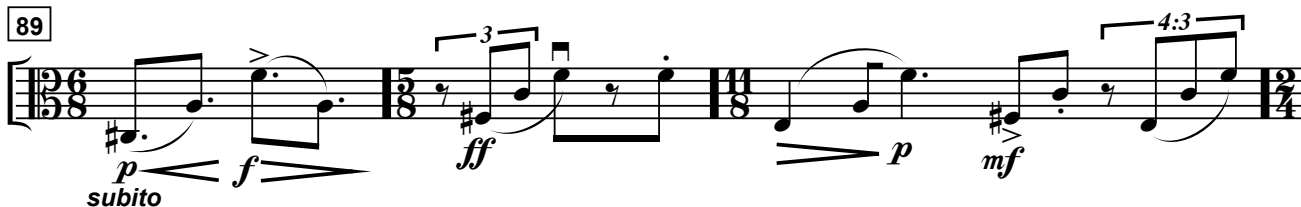
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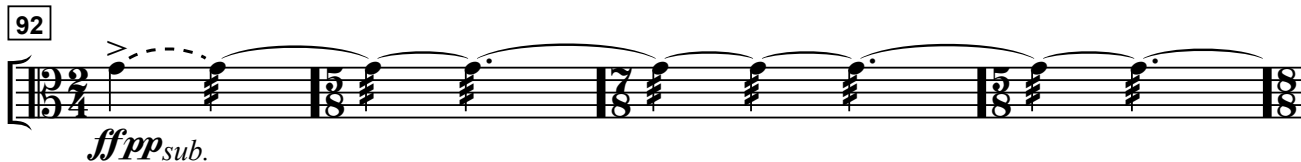
85



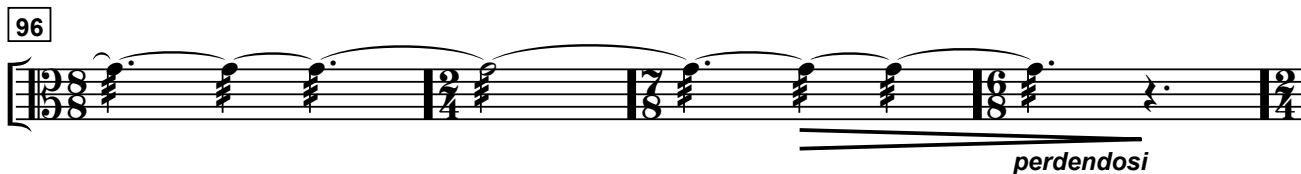
89



92



96



100



103



105

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

Pizz. arco

109

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

113

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

117

p *f* *p* *f*

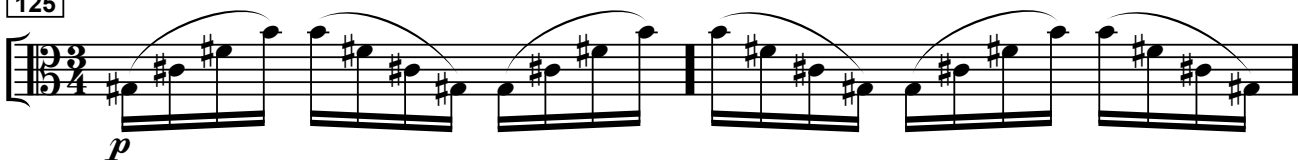
120

p *f* *p* *f*

123

p subito

125



152 uniss. *pp* *perdendosi* *ppp* div.

157 *f* *mf* 3 3

161 *p* *f* 3 *p* *ff* 4:3

164 *p* *mf* *f*

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

171

176 *ff* 3 *p*

180 *ppp*

185

189 *perdendosi* *f* *(f)*

194



199



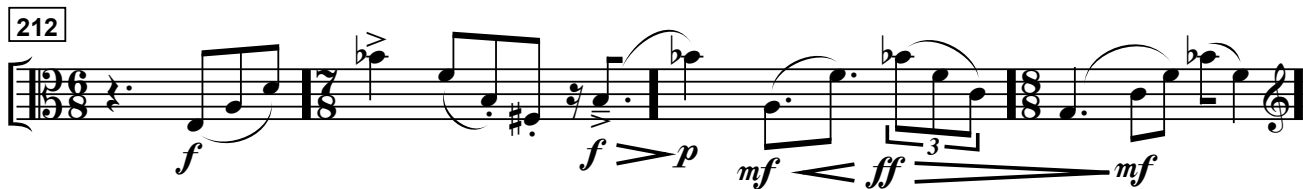
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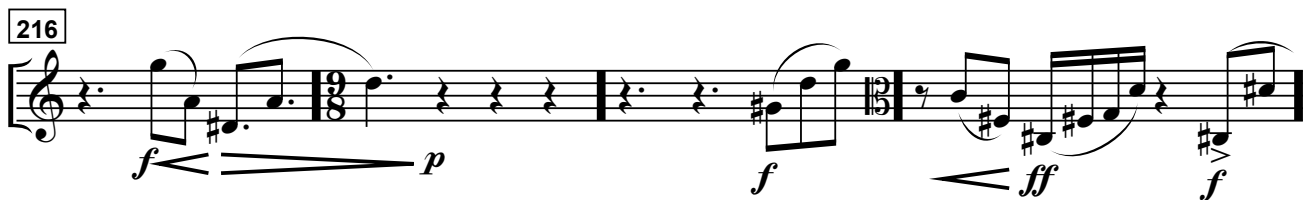
207



212



216



220



223



226

Pizz. *sfz*

230

arco *f*

232

ff *p* *fff* *légèrement retenu*

← $\text{♩} = \text{♩}$ → *a tempo* en changeant l'unité: $\text{♩} = 156$ *Rit.* Assez retenu $\text{♩} = 56$, env.

234

Pizz. *p* *f* arco div. *mf* *ppp subito*

240

uniss. *mf subito* *pp* Pizz. div. *ff* arco uniss. *mf*

244

Pizz. *ff* div. *ff* *mf* arco *G.P.*

250

Immobile, méditatif (même tempo) *Moderé ♩ = 72, env. Instable, saccadé (même tempo)* 5

260

G.P.

Moderé ♩ = 72, env.
(tempo primo)
(268-269) 2

266

Pizz. 5 div. uniss.

mf *ff*

271 (271-272)

2

(Pizz.) secco *p*

arco *ppp*

276

p *ppp*

p *ppp*

ff

279 Pizz. 5 (282-283) 2

f *ff*

Assez Vif ♩ = 108, env. S.Tasto

286 (286-287)

2

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

293

300

307

arrêter les accents

p *f* *p*

313

S.Pont. ord.

ppp *pp* *p* *al niente*

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


326

Pizz.
ord.

330 Vif, mesuré ♩ = 84
(Tempo giusto)

334

Assez retenu ♩ = 56, *env.*

[illegible]

343

subito:
Moderé ♩ = 72, *env.*

non div.

f *pp* *fff* *pppp*

Rit. *a tempo*

perdendosi

(♩ = 144) (♩ = 136) (♩ = 112)

347

ff *pp* *f* *Rit.* *a tempo*

(♩ = 144) (♩ = 150) (♩ = 112) (♩ = 72, ♩ = 144)

[illegible]

356 (356-357)

363

Assez Vif ♩ = 112

368

373

382 (382-383)

(lunga)

Moderé ♩ = 72, env.

(tem legatissimo, espressivo)

387

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

392

399

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

410 ← ♩ = ♩ → changez l'unité: ♩ = 144 (♩=72) *Rit.* *Lent, assez tendu* ♩ = 56, *env.*

414 *arco* *S.Tasto* *ppp* *ord. non div.* *pp < f*

417 (417-418) *2* *ff* *(V) ad lib.* *S.Tasto* *pp* *fff* *ppp*

422 *ord.* *p*

426 *ppp* *Pizz.* *position naturelle* *div. 3* *ff*

431 *arco uniss.* *p*

435

Pizz. *p*

arco *pp*

439

perdendosi poco a poco

442

Pizz. *mf*

arco con sord. *p*

perdendosi

447

p

12

div. *mf*

perdendosi

450

uniss. *p*

div. *mf*

perdendosi

ôtez la sourd. (452-458) 7

459

464 (464-466)

(sans sord.)

S.Tasto

3

3

ppp

ord. 470

The first system of the musical score is for the first ending. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The first measure contains a triplet of eighth notes: G4 (quarter rest), A4 (quarter rest), and B4 (quarter rest). The second measure contains a triplet of eighth notes: C5 (quarter rest), D5 (quarter rest), and E5 (quarter rest). The third measure contains a quarter note F#5. The fourth measure contains a quarter note G5. The fifth measure contains a quarter note A5. The sixth measure contains a quarter note B5. The seventh measure contains a quarter note C6. The eighth measure contains a quarter note D6. The ninth measure contains a quarter note E6. The tenth measure contains a quarter note F#6. The eleventh measure contains a quarter note G6. The twelfth measure contains a quarter note A6. The thirteenth measure contains a quarter note B6. The fourteenth measure contains a quarter note C7. The fifteenth measure contains a quarter note D7. The sixteenth measure contains a quarter note E7. The seventeenth measure contains a quarter note F#7. The eighteenth measure contains a quarter note G7. The nineteenth measure contains a quarter note A7. The twentieth measure contains a quarter note B7. The system ends with a double bar line. The dynamic marking *p* is at the beginning, and *f* is at the end. The tempo marking *And.* is above the staff. The rehearsal mark 470 is above the first measure. The word *ord.* is above the first measure.

p *f*

And.

470

ord.

473

arco

p *ppp* *p* *perdendosi* *pp < f*

477

Pizz.

(f)

f *ff*

f

482

arco
S.Tasto

Pizz.
position naturelle

ppp

ff

fff

487

arco

ppp

> pppp

perdendosi poco a poco

493

501

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

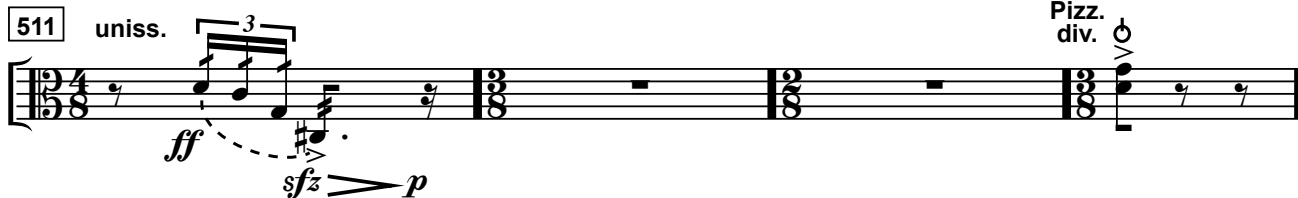
506



511

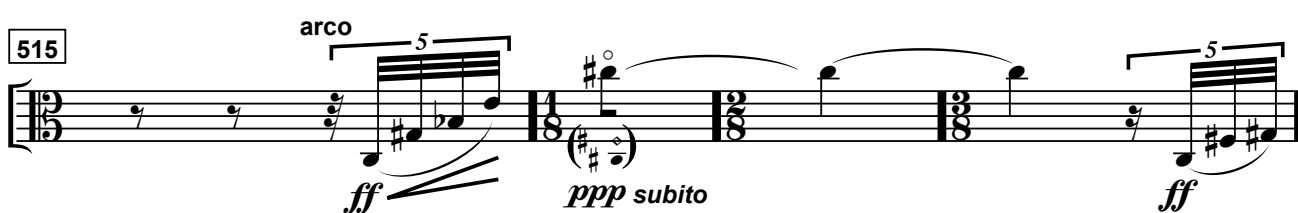
uniss.

Pizz.
div.



515

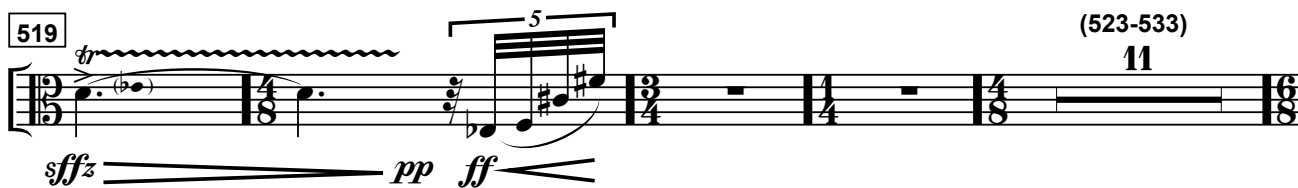
arco



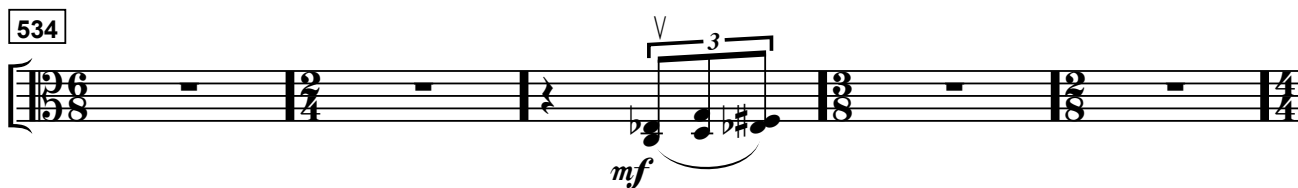
519

(523-533)

11



534

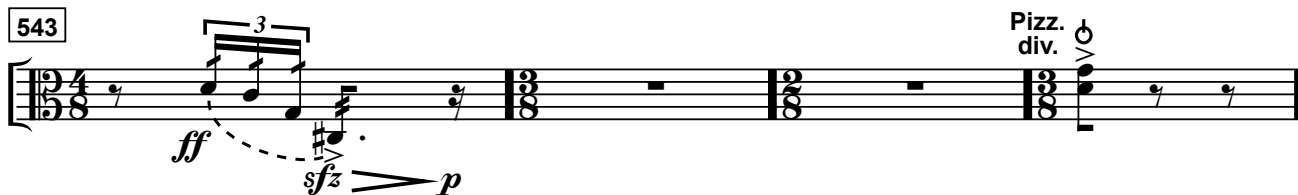


539



543

Pizz.
div.



547

arco

ff

ppp subito

ff

551

sfz

pp

ff

(553-554)
2

555

Pizz. div. 3 uniss.

fff

p

f

arco 3

f

p

558

div. 3

Pizz. ord. uniss.

ff

(ff)

sfz

arco div. 3

mf

562

ff

sfz

p

Pizz. 3

566

arco S.Tasto

ppp

div. 3

mf

Pizz. (div.) 3 uniss.

fff

p

f

570

arco

f

p

ff

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

573 (573-574)

2

Pizz.

sfz

577 (577-579)

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

3

arco

fff

sfz

5

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