

Pedro Amaral

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

Nr. 5.3

[2007, 2012]

Violons I

(5^{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

Violons I (5ème pupitre)

- la bibliothèque en feu"

Pedro AMARAL
(né en 1972)

Moderé ♩ = 72, env.

arco
non div.

musical notation for measures 1-5, including dynamics *ppp*, *fff*, *f*, and *ppp*, and articulation *Pizz. non div.*

6 S.Tasto non div. 1^{re} Signe [21♩ circa] ord.
musical notation for measures 6-10, including dynamics *ppp*, *f > ppp*, and *f ppp subito*

10 Pizz. 3 arco
musical notation for measures 11-15, including dynamics *p* and *pp*

16
musical notation for measures 16-20, including dynamics *pp* and *perdendosi*

21
musical notation for measures 21-23, including dynamics *f > pp*, *ff*, and *f*

24
musical notation for measures 24-27, including dynamics *f*, *pp*, and *f > pp*

28
musical notation for measures 28-32, including dynamics *pp* and *f ppp subito*

2 Signes [8. circa]

(1) (2)

33

f > *ppp* *f* *pp subito*

39 *Un peu retenu a tempo*

pp > *Pizz.* *ff* *ff*

44

pp *perdendosi* *f* *ppp* *f* *(loco)*

47

52

(55-56) 2

57

f *(pp)* *ff* *sfz pp*

uniss. arco 1 Signe [8. circa]

62

pp *p*

(♩ = 144) (♩ = 136) *Rit.* (♩ = 112)

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

66

f *mf* *p* *f*

69

71

ffppsub.

76

mf *f*

79

ffppsub.

83

f *f* *p* *f*

87

f *pp subito* *f*

91

p *f subito* *ffppsub.*

96

perdendosi

102 *ben legato*

f *(f)* *> ppp* *f*

107

mf *> pp* *ff* *mf* *pp* *f* *> p*

112 *arco*

f *(f)* *p* *mf*

117

f subito *p subito* *p* *f* *p* *f*

121

f > pp *f < > p* *f 3* *ff* *pp*

125

p

128

p

131

p

134

p

137



141



146



151

mf *ppp*

157

f *p > ppp subito* *f*

162

> ppp *f*

165

169

div.

173

(f)

176

179

ppp

183

187

190

perdendosi *f* *al niente* *f* *ppp*

195

200

f *ff*

203

f *mf*

207

p *f* *pp*

212

f (f) > *p* *f*

217

ff

220

ff

223

ff

226

ff

230

p *ff* légèrement retenu

234

f *f* *Rit.* *Pizz.* *Assez retenu* ♩ = 56, env. (237-238) 2

239

arco

mf *pp*

243

f

pp

ff

249

*Immobile,
méditatif*
(même tempo)

G.P.

(251-255)

5

Moderé ♩ = 72, *env.* Instable, saccadé
(tempo primo) (même tempo)

256



The musical notation is on a single staff with a treble clef. It begins with a 3/2 time signature. The first measure contains a whole rest. The second measure has a 5/16 time signature and contains two eighth notes. The third measure has a 7/16 time signature and contains two eighth notes. The fourth measure has a 7/16 time signature and contains two eighth notes. The fifth measure has a 2/8 time signature and contains a whole rest. The sixth measure has a 7/16 time signature and contains two eighth notes.

261

Serein ♩ = 52, *env.*

G.P.

The musical score for measures 261-264 is written on a single staff. Measure 261 begins with a treble clef and a key signature of one sharp (F#). The time signature is 7/16. The notation consists of three eighth notes, each beamed to the next, followed by a bar line. Measure 262 has a time signature of 2/8 and contains a whole rest. Measure 263 has a time signature of 3/8 and contains a whole rest. Measure 264 has a time signature of 4/8 and contains a whole rest. A double bar line follows measure 264. Measure 265 has a time signature of 1/4 and contains a whole rest. Measure 266 has a time signature of 4/4 and contains a whole rest. The tempo marking 'Serein ♩ = 52, env.' is placed above the staff, and the rehearsal mark 'G.P.' is placed above measure 265.

266

Moderé ♩ = 72, env.
(tempo primo)

S. Tasto ∨

pppp

272 S. Pont.
non div.

(V¹) ad lib.

pp *pppp*

277 (V) ad lib.

S.Pont.
non div.

281

pp *pppp*

Assez Vif ♩ = 108, env.

286

290

position naturelle

S.Pont.

294

p *ff subito* *pppp*

298

perdendosi

Pizz.

position naturelle

303

pp

306

309

molto cresc.

312

arco
S.Pont.
non div.

ff

ppp

Fig. 117

pos. naturelle

314

S. Pont.
non div.

mf *pppp*

[illegible]

321 pos. naturelle S.Pont. non div.

f *pp* *ppp*

323

The musical notation for exercise 323 is written on a single staff with a treble clef and a 2/4 time signature. The exercise consists of a sequence of notes: a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter note C5. This sequence is repeated three times, with each repetition connected to the next by a slur. The first and third repetitions are followed by a repeat sign (two dots). The exercise ends with a double bar line.

Vif, mesuré ♩ = 84
(Tempo giusto)

328

perdendosi

333

Musical notation for exercise 333, featuring a treble clef and a series of time signature changes: 10/8, 3/8, 4/8, 3/8, 2/8, and 5/4. The first measure in 10/8 contains four eighth notes. Subsequent measures in each time signature contain a whole note.

338 Assez retenu ♩ = 56, env. *dolce*

344 subito: Moderé ♩ = 72, env. *fff* *perdendosi* *ppp* *p*

(♩ = 144) (♩ = 136) (♩ = 112) *Rit.*

350 *a tempo* (♩ = 72, ♩ = 144)

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

363 *8va* *tr* *pp*

368 Assez Vif ♩ = 112

(371-374)

375 (375-379) (382-383)

(lunga)

Moderé ♩ = 72, env.
(tempo primo)

384

pppp

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

390

Pizz.

The musical score for measures 390-394 is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 390 begins with a box containing the number '390'. It contains a half note F#4, a quarter rest, and a half note F#4. Measure 391 contains a half note F#4, a quarter rest, and a half note F#4. Measure 392 contains a half note F#4, a quarter rest, and a half note F#4. Measure 393 contains a half note F#4, a quarter rest, and a half note F#4. Measure 394 contains a half note F#4, a quarter rest, and a half note F#4. Above the staff, the instruction 'reprendre légèrement au-dessous du tempo (♩ = 66)' is written. Above measure 393, the instruction 'Pizz.' is written. Below measure 393, there is a dynamic marking 'ff' and a fermata. Below measure 394, there is a dynamic marking 'ffz' and a fermata.

395 (Pizz.) *dolce*

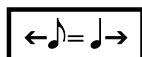
ppp

402 (402-403)

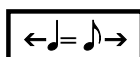
f

p

a tempo (♩ = 72)



changez l'unité: ♩ = 144 (♩ = 72)



changez l'unité: ♩ = 144 (♩ = 72)

409

412

Pizz. (f)

Rit. → Lent, assez tendu ♩ = 56, env.

416

f

1. Pizz. (f)

2. arco (f)

(Pizz.) (417-418)

(arco) uniss. ppp

421

ppp

mf

p

pp

(écho)

425

div. Pizz. f

(div.) ff

430

p

(p)

ff

(V) ad lib.

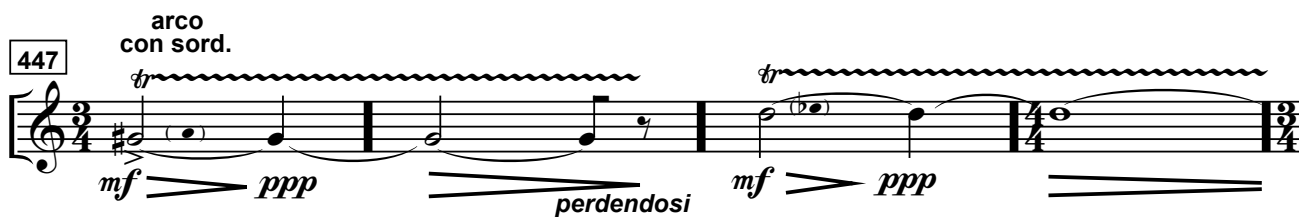
435

p

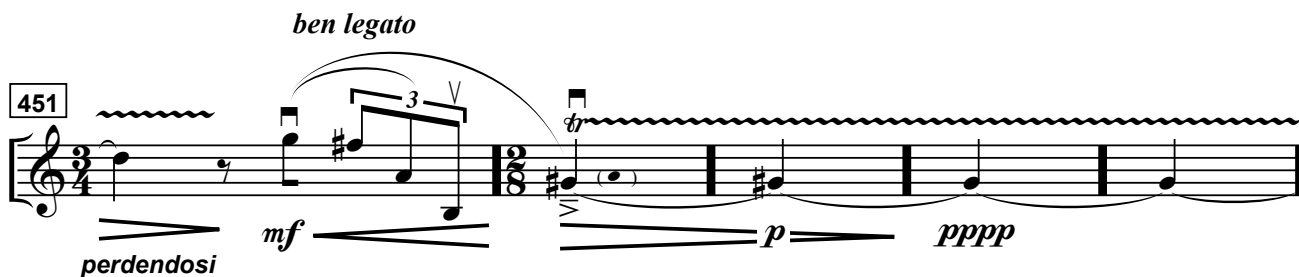
441



447



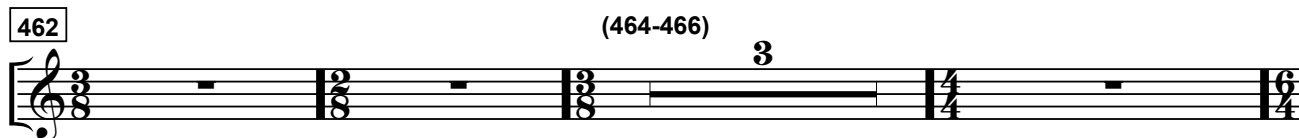
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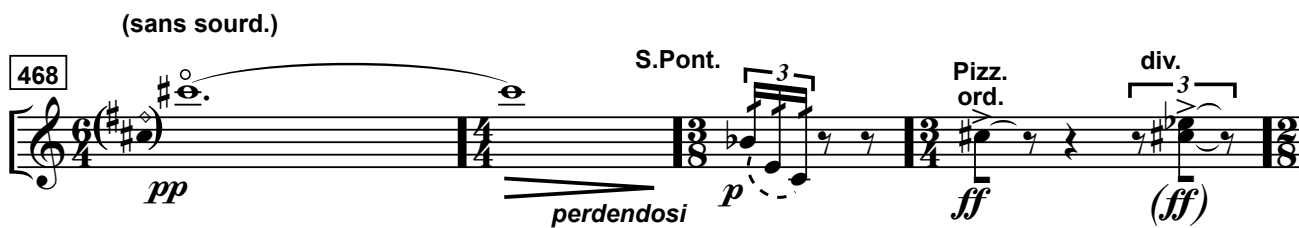
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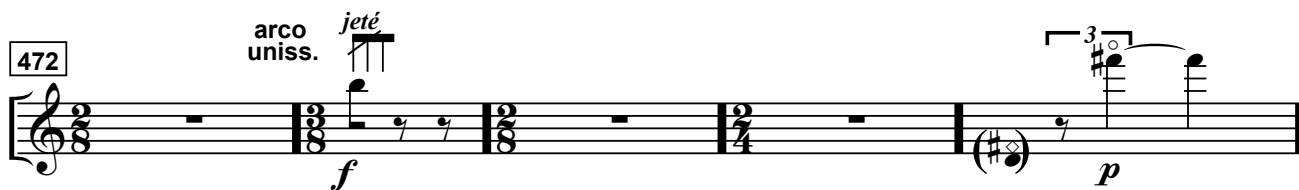
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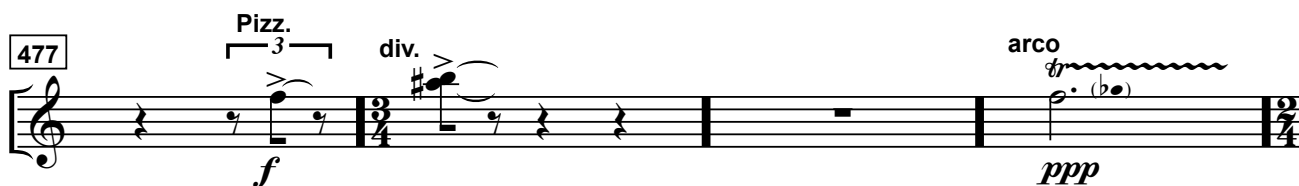
468



472



477



481 (481-482)

Pizz. div. ff fff uniss.

487 arco

ppp pppp perdendosi poco a poco

493 Pizz. secco

p

498 arco

f perdendosi

505 Pizz. div.

ff f ff perdendosi

510

pp p mf pp (pp)

515

ppp pp

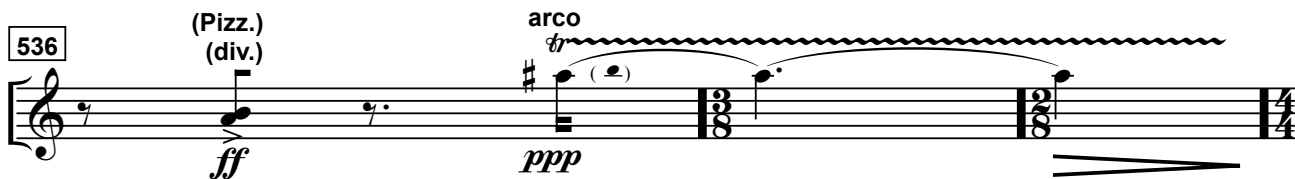
519

f pp ff Pizz. div.

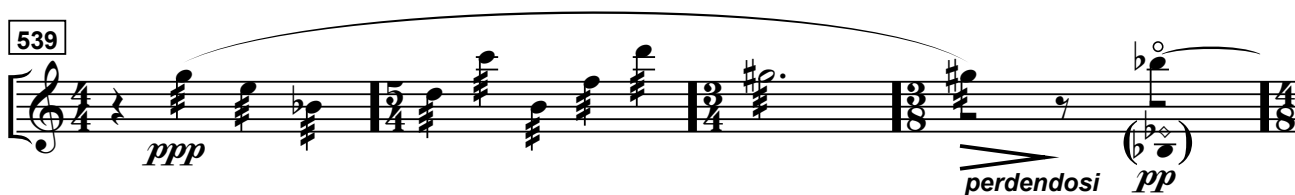
523 (523-533)



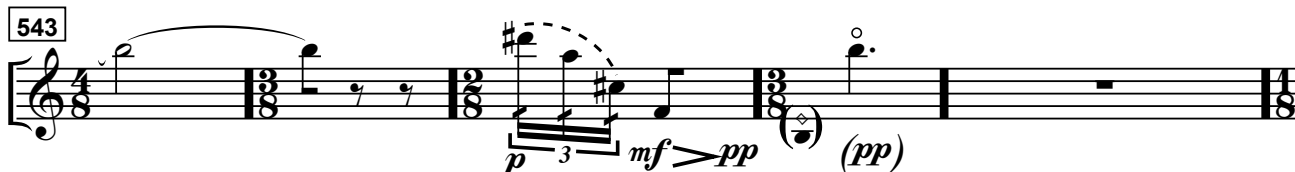
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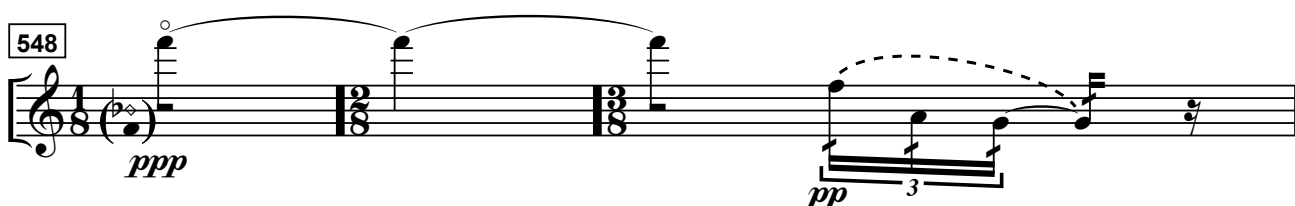
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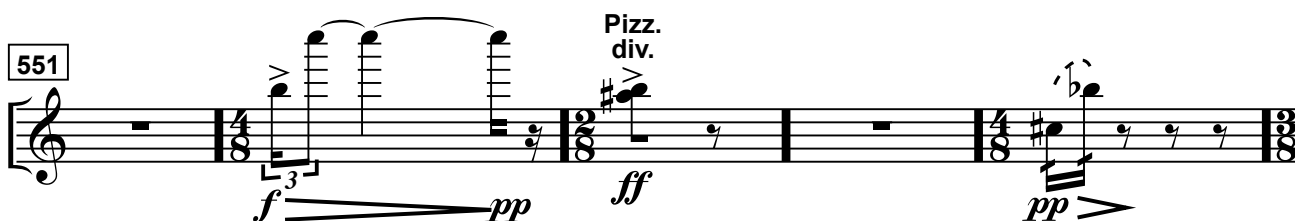
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548

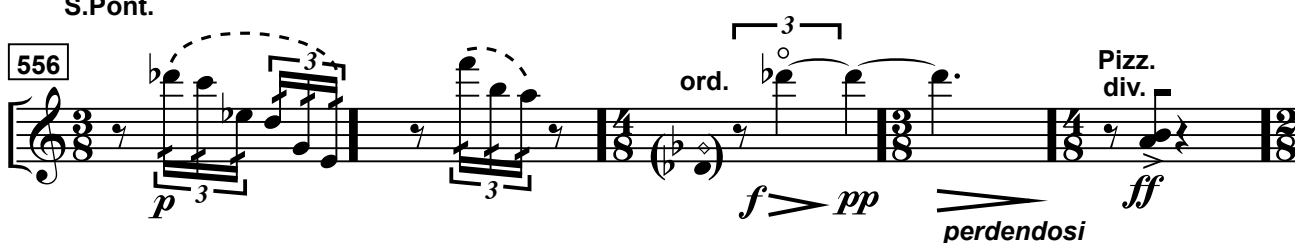


551



S.Pont.

556



561



567

Pizz. div. *ff*

arco *pp*

S. Pont. *p*

571

ord. *pp*

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

576

S. Tasto *pppp*

579

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

ord. *fff*

fff

sfz

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