

Pedro Amaral

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

Nr. 5.3

[2007, 2012]

Tuba

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 - la bibliothèque en feu"

Tuba

Pedro AMARAL
(né en 1972)

Moderé ♩ = 72, *env.*

6 **1^{er} Signe** [21 ♩ *circa*]

12 *fff* > *ppp* *ppp* < *fff* *sffz*

17 *pp* < *p* *f* > *ppp* >

21 *f* *8vb* *mf* *8vb* *p* *8vb*

26 *secco* *(loco)* *ff* > *pp* < *p* > *pp* < *f*

32 **2^e Signe** [8 ♩ *circa*]

f *8vb* *ff*

37 *Un peu retenu a tempo*

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

41

ff *ff*

45

ffzppsub. < fff

49

ppp

54

ff *pp* *ff* *pp*

60 *1 Signe [8. circa] (♩ = 144)*

ff *fff* *pp*

(♩ = 136)

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

ff *pp* *ff* *pp*

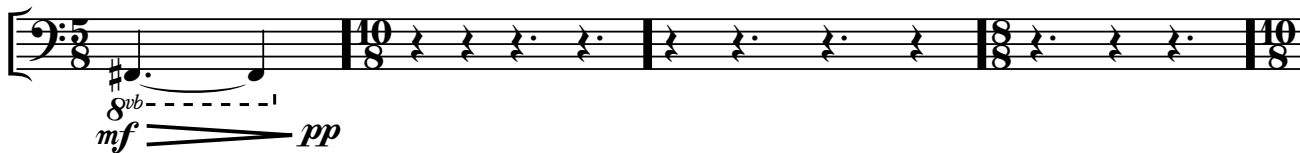
67

ff *pp* *ff* *pp*

72



77



81



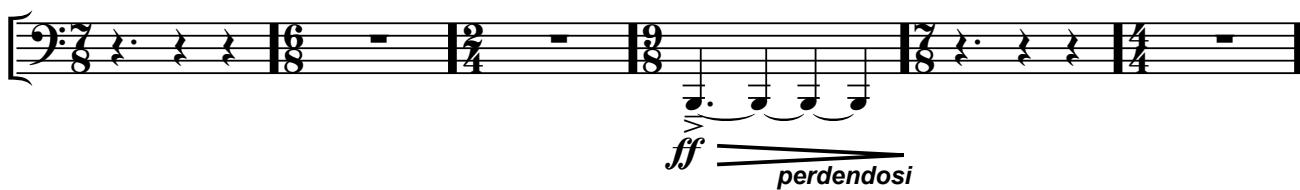
85



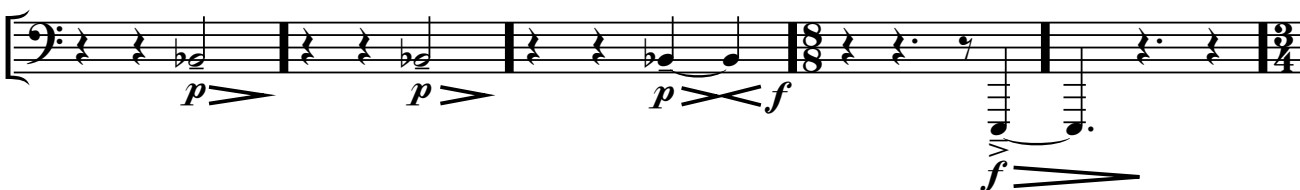
92



98



104



109 (109-110)




(113-114)

116

mf

120



p < *f*

fff

124 (126-128) **3**

The first system of the musical score is written in bass clef with a 4/4 time signature. It begins with a whole rest, followed by a half note G2 (labeled *f*), a half note F2 (labeled *fff*), and a half note E2 (labeled *perdendosi*). A repeat sign follows, with a 3/4 time signature indicated above it. The section contains a whole rest, followed by a half note G2 (labeled *ff*), a half note F2 (labeled *ff*), and a half note E2 (labeled *ff*). The system ends with a double bar line.

131

ff *ff* *ff* *ff* *ff* *ff*

137

Exercise 137: Bass clef, 7/8 time signature. The notation consists of six measures separated by bar lines. Measure 1: quarter note G2, quarter note A2, eighth note B2. Measure 2: whole rest. Measure 3: quarter note G2, quarter note A2, eighth note B2. Measure 4: quarter note G2, quarter note A2, eighth note B2. Measure 5: quarter note G2, quarter note A2, eighth note B2. Measure 6: quarter note G2, quarter note A2, eighth note B2.

143

Musical notation for exercise 143, bass clef, 7/8 time signature. The exercise consists of seven measures, each containing a dotted quarter note followed by two eighth notes. The time signature changes to 5/8 in the second measure and back to 7/8 in the seventh measure.

[illegible]

158

f *p*

164



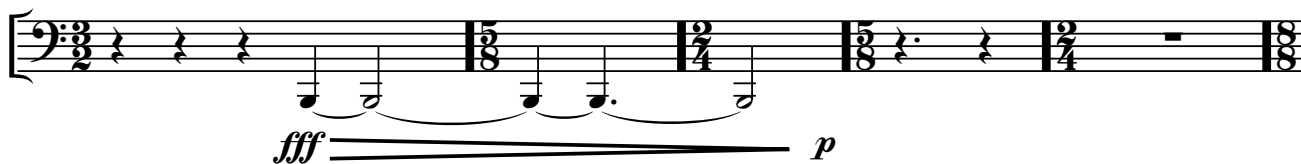
170



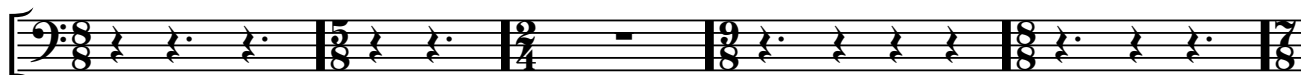
175



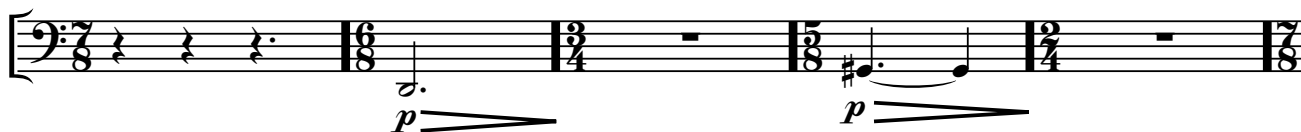
179



184



189

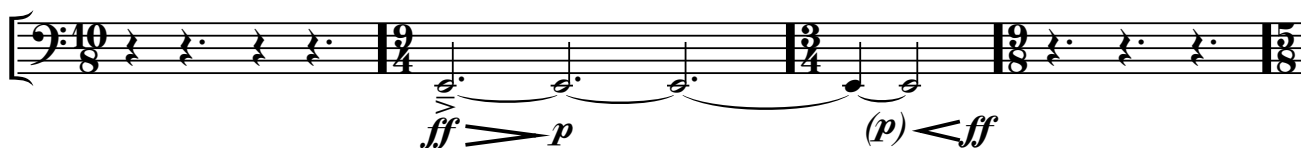


194

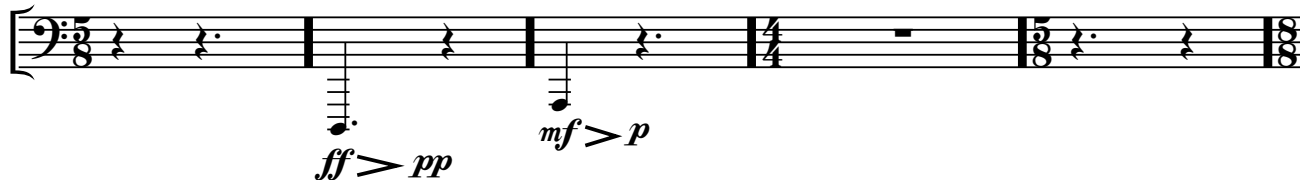


200

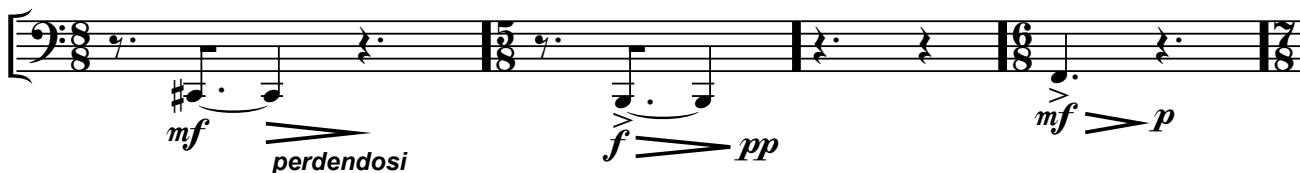
201



204



209



213



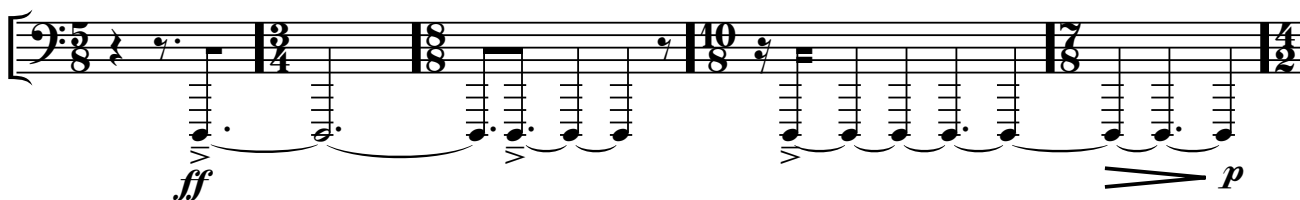
218



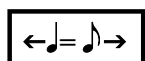
223



227



légèrement retenu



a tempo
en changeant l'unité: ♩ = 156

Rit.

232



237 Assez retenu ♩ = 56, env.

p *al niente* *ff* *fff* *p* *al niente*

241 (243-244)

fff *p* *ff* *fff* *sfz*

247

G.P.

250 (même tempo) (251-253)

Immobile, méditatif

Moderé ♩ = 72, env. (tempo primo)

ppp *al niente* *ppp*

257

Instable, saccadé (même tempo)

261

Serein ♩ = 52, env.

G.P.

266

Moderé ♩ = 72, env. (tempo primo)

f *p* *f subito* *mf* *al niente*

271 (271-272)

(276-277)

278



282

(282-283)

(286-287)



289

Assez Vif ♩ = 108, env.

(291-292)



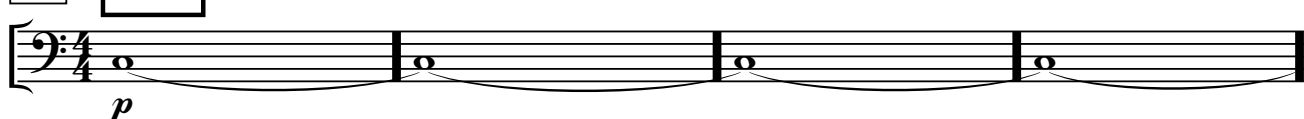
294

(295-300)



303

Sèche



307



313

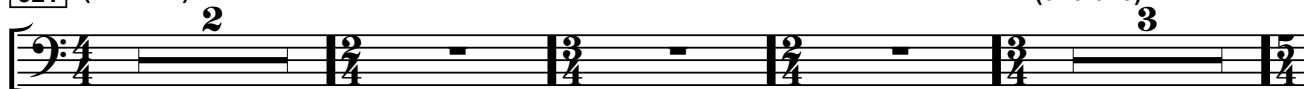
(313-316)



321

(321-322)

(326-328)



329 (con sord.) *Fitzg.* 3 *Vif, mesuré ♩ = 84 (Tempo giusto) ord.* *secco e ben staccato*

f *ff* *p* *fff*

333

336 *Assez retenu ♩ = 56, env. ôtez la sord.*

fff *dolce*

340 (sans sord.) *subito: Moderé ♩ = 72, env.*

ppp *ff*

345 (♩ = 144)

fff *p* *ff > pp*

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

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

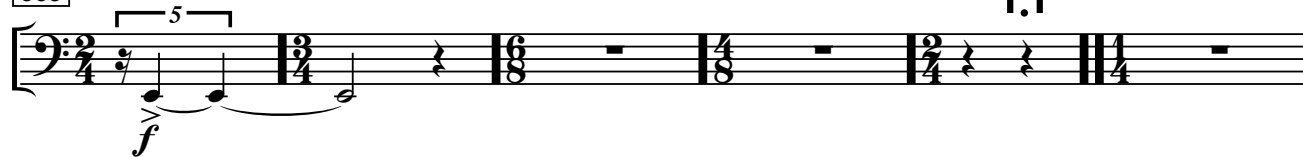
353 *Serein et fluide ♩ = 56 (Tempo giusto)*

ff *ff* *p* *perdendosi* *p* *perdendosi*

359

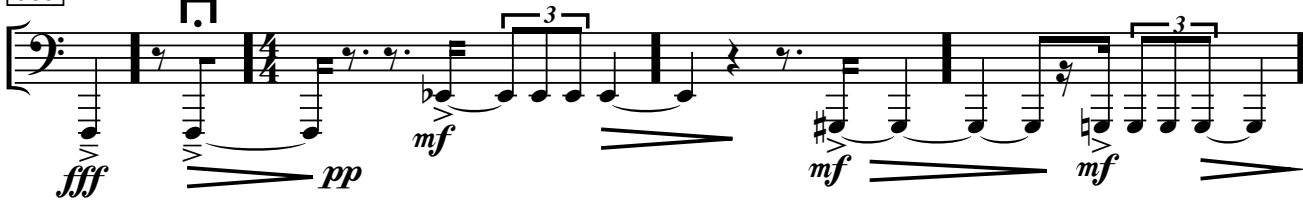


363

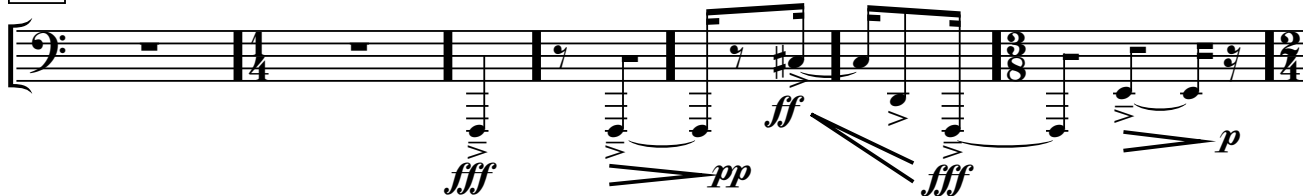


Assez Vif ♩ = 112

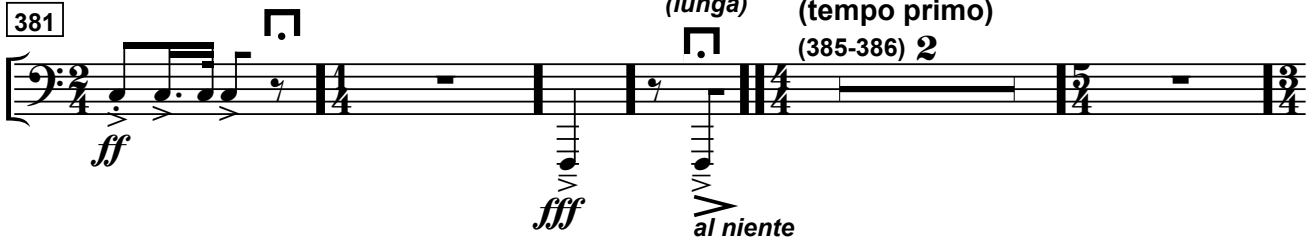
369



374



381

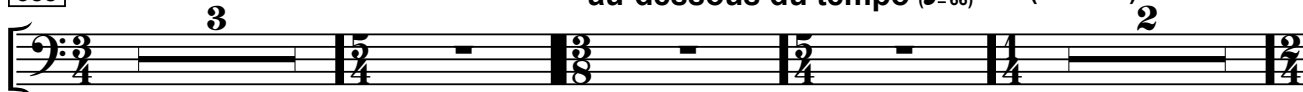


Moderé ♩ = 72, *env.*
(tempo primo)
(385-386) **2**

388 (388-390)

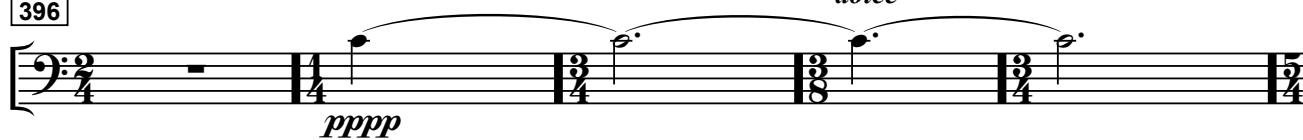
**reprendre légèrement
au-dessous du tempo (♩ = 66)**

(394-395)



396

dolce



401

(402-403)

2



← ♩ = ♪ →

461

(464-465)

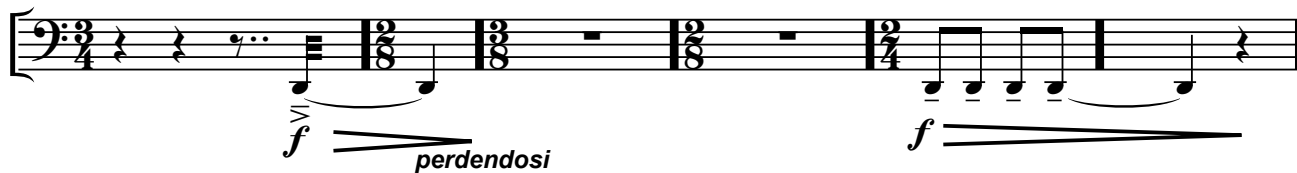
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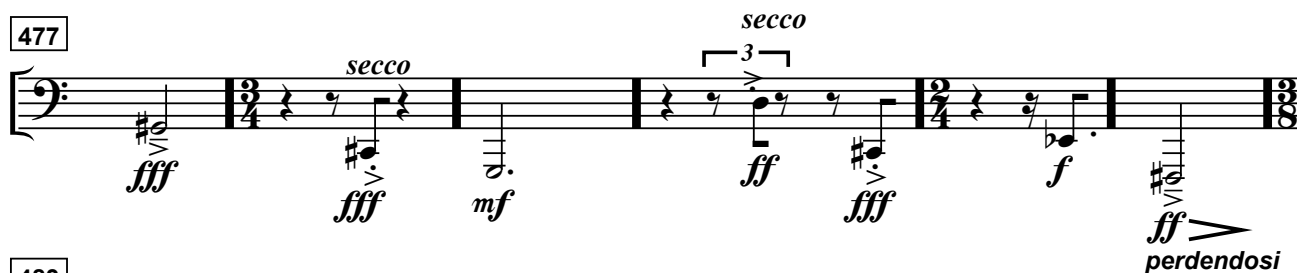
466



471



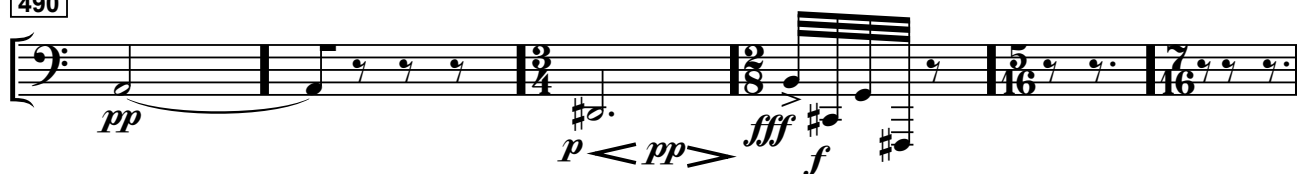
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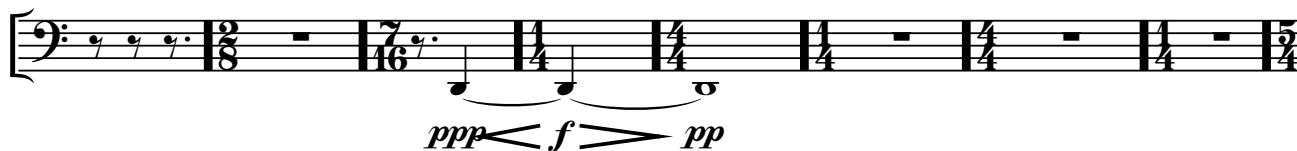
483



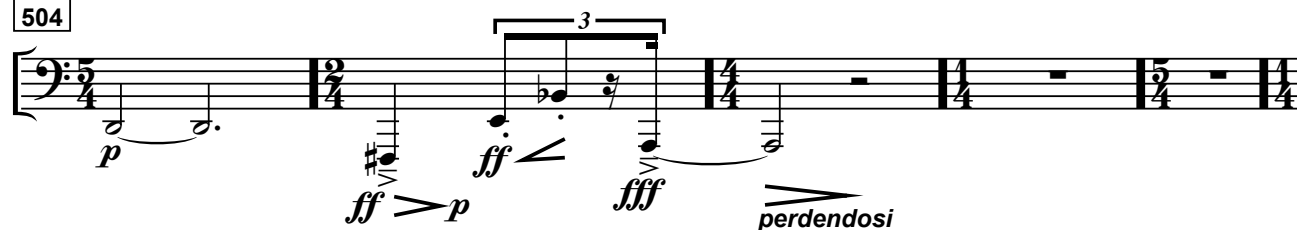
490



496



504



509

fff subito *ff* *f > p*

513

ff > pp *fff* *pp < ff* *fff* *fff > pp*

519

ff > pp *fff > pp* *fff subito* *p subito* *perdendosi*

525

p < f > pp *ppp < f* *sfz* *mf < f*

527

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

529

Flatt. ord.

pp < ff *> pp* *f* *ff* *(ff)*

532

Flatt. ord. Flatt. ord.

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

534

sfz *fff* *(fff)*

560

ff cresc. *p*

ff trio

fff perdendosi *ff*

f cresc. *p*

564

ff > pp
fff subito
> p
ff > p
fff perdendosi

569

fff
pp < fff
fff perdendosi

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

573

fff
ff = pp
pppp perdendosi

578 (578-579)

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

2
tutta forza

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