

Pedro Amaral

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

Nr. 5.3

[2007, 2012]

Clarinete 1

(en la)

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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Clarinete 1, en La

Pedro AMARAL
(né en 1972)

Moderé ♩=72, env.

1 *ppp* *fff* *ff*

4 *pp* 1 *Signe* [21 *circa*]

8 *ppp* *f* *ff* *pp sub.* *f* *al niente*

12 *f* *ppp subito*

16 *p* *p* *ff* (17-18) 2

21 *ppp* *f* *ppp* *p* *perdendosi*

26 *ff* *p* *pp* *ppp*

[illegible]

35 2Signes [8♩ *circa*]

The exercise is written on a single staff in treble clef. It begins with a 3/8 time signature, followed by a key signature change to two flats (B-flat and E-flat). The notation consists of several measures of rests, followed by a 2/4 time signature change, and then a 3/8 time signature change. The final section features a triplet of eighth notes (G4, F4, E4) marked with a forte 'f' dynamic and an accent (>), followed by a quarter note (D4) and a final 3/8 time signature change.

39 *Un peu retenu a tempo*



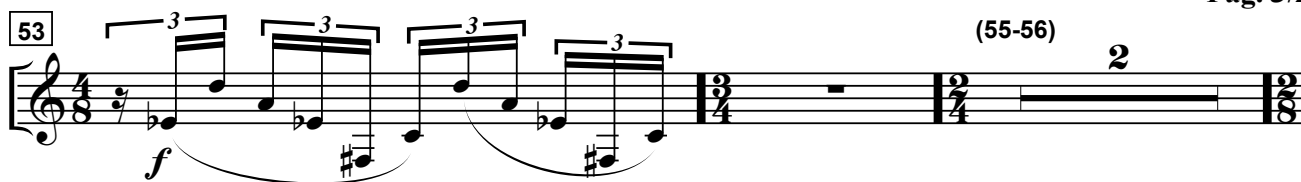
43

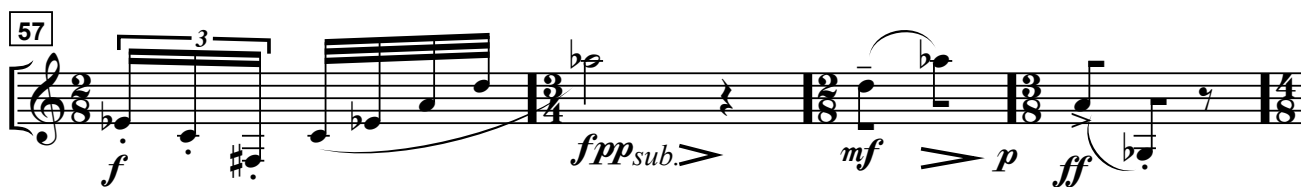
ff > ppp crescendo ff > ppp ff 3

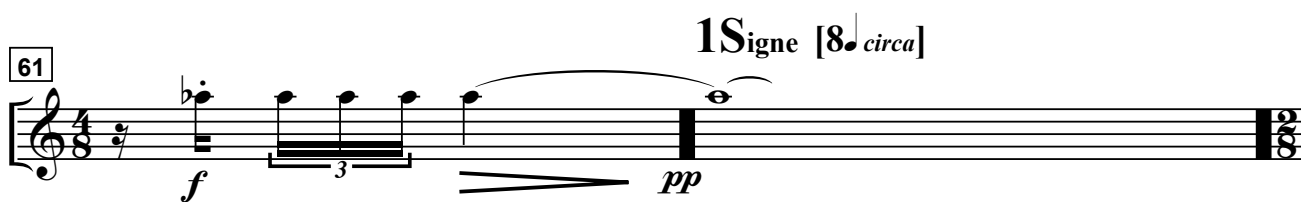
46

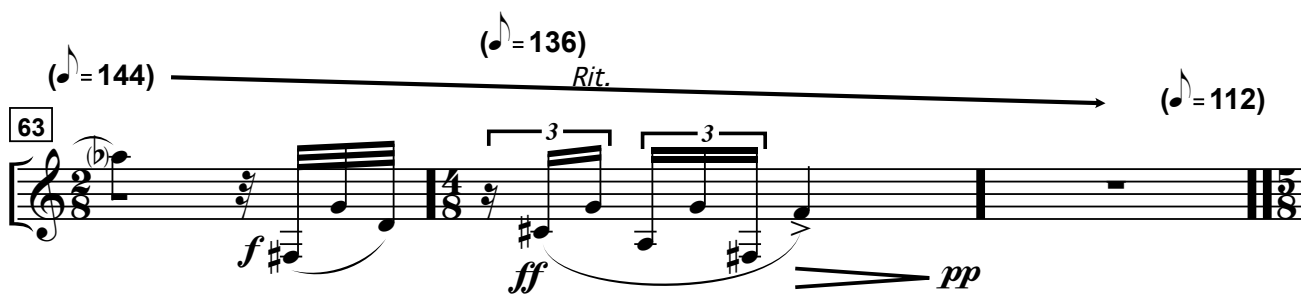
f *p* 3

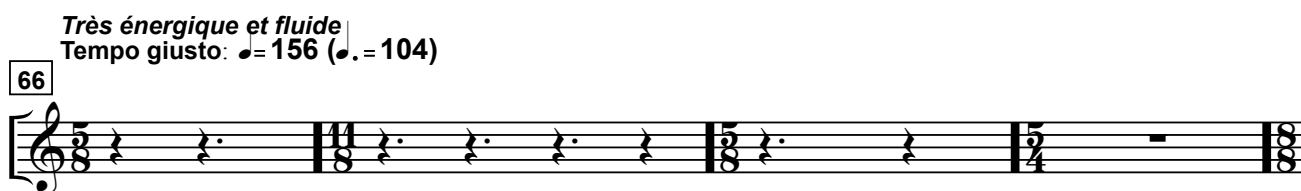
50

53 

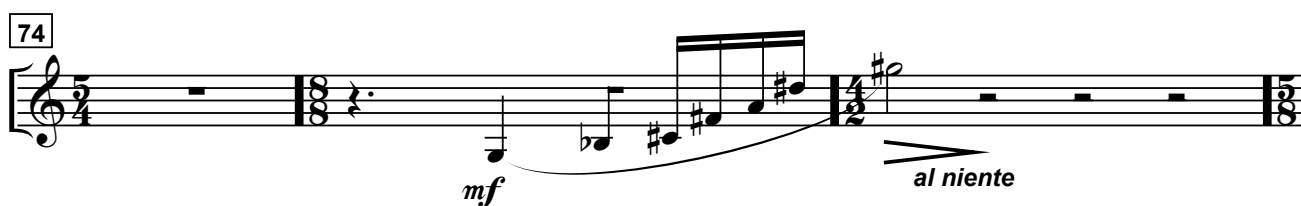
57 

61 



66 

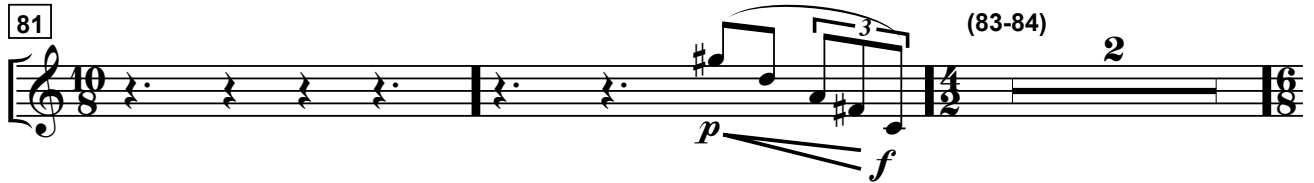
70 

74 

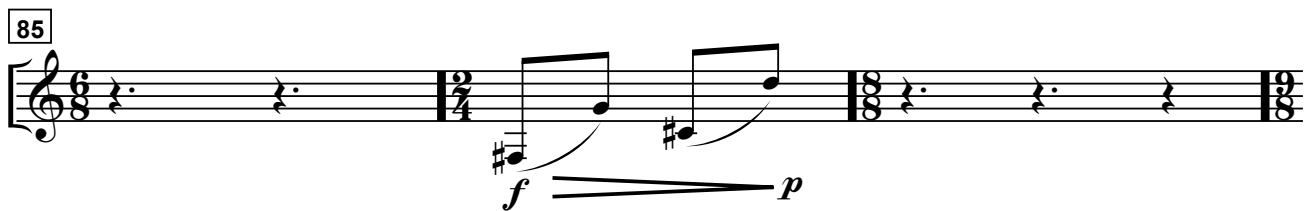
77



81



85



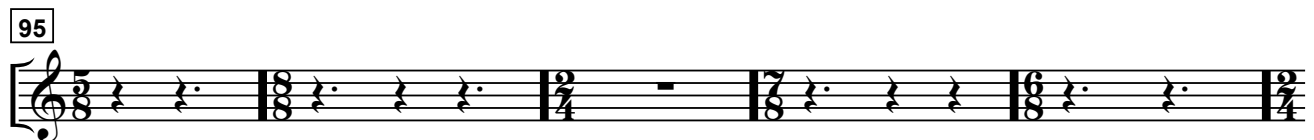
88



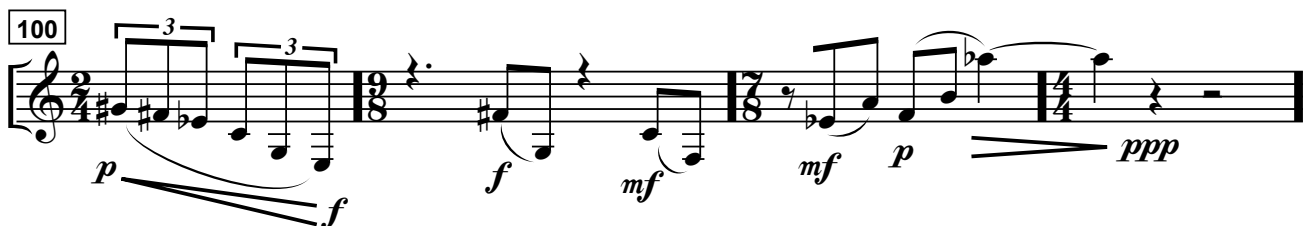
91



95



100



104

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

108 (109-110) 2

f *sfz* *f*

113

f *f*

116

mf

119

f *mf subito*

122

pp *f* *ff*

125

ppp

131

ff

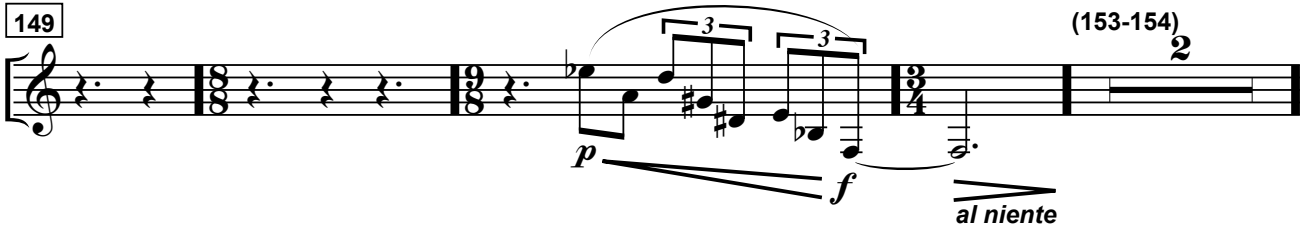
137



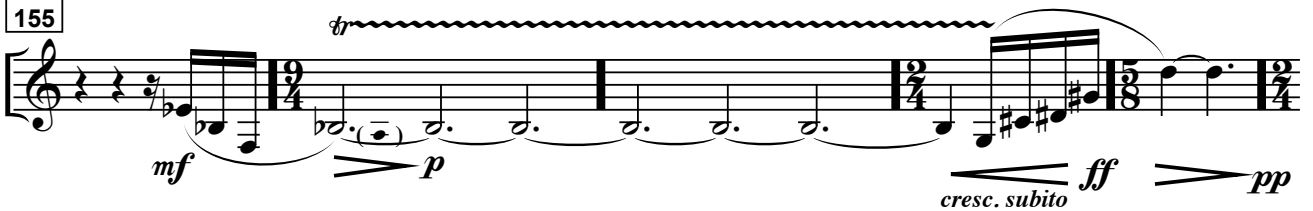
142



149



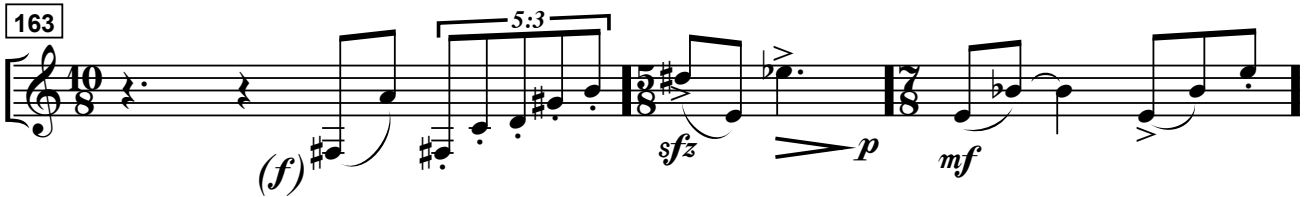
155



160



163



166



170



174

f *sfz* *pp*

177

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

180

185

190

195

199

201

205

210

215

218

222

225

228

5:3

230

p *f* *p* *perdendosi* *légèrement retenu*

233

ff *ff* *p* *Rit.*

237 (237-238)

Assez retenu ♩ = 56, env.

pp *perdendosi*

244

pp *perdendosi* *G.P.*

*Immobile,
méditatif
(même tempo)*

250

ppp

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

255

ppp *< p* *al niente* *p* *f* *p*

259

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

263

p

Serein ♩ = 52, env.

G.P.

266

pp *< f* *p* *ppp*

Moderé ♩ = 72, env.
(tempo primo)

270

f *ff* *pp* *sub.* *ppp*

273

f *mf*

(276-277)

282 (282-283) (286-287)

2 2

295 *ben legato*

pppp

297 (297-300)

4

4/4

ben legato

303



305



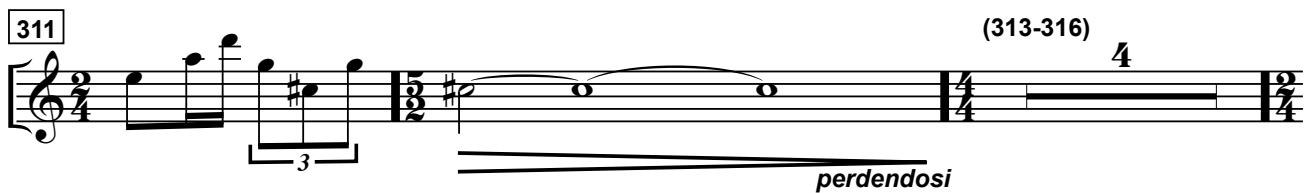
307



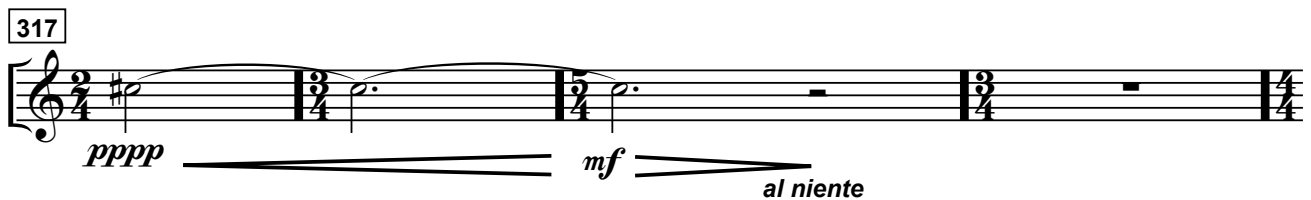
309



311



317



(321)-322)



326 *ben legato*

ppp

328

f *ff*

330 *Vif, mesuré ♩ = 84*
(Tempo giusto)

334 *non legato* ← ♩ = ♩ → *Assez retenu ♩ = 56, env.*

f

339 *dolce*

mf *p*

343 *subito: Moderé ♩ = 72, env.*

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

(♩ = 144) (♩ = 136) *Rit.* (♩ = 112)

347

f *pp*

350 (♩=72, ♩=144)

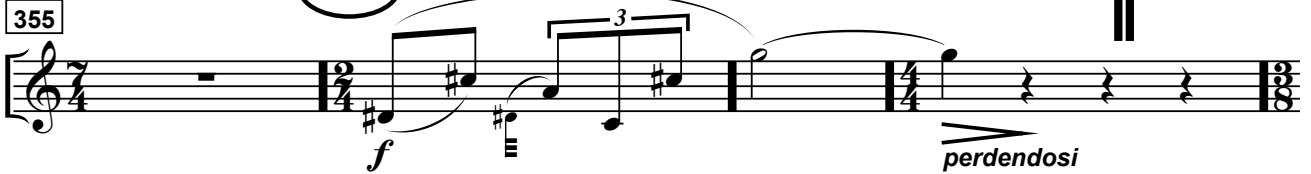


Serein et fluide ♩ = 56

(Tempo giusto)

Solo

355



359

Solo

359

f *sfz* *pp* *ff* *perdendosi*

362

Solo

362

ff

ppp

f

ppp

365

Solo

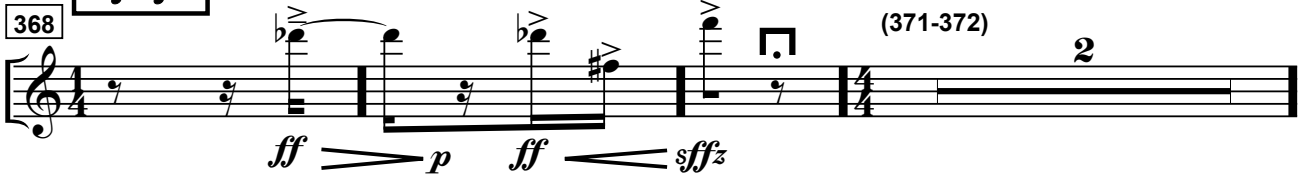
[illegible]

Assez Vif ♩ = 112

368

(371-372)

2



373

ff sfz > p ff

376

> p ff sfz ff sfz

382

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

(lunga)

ff p ff sfz

387

(388-390)

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

392

f f sfz > ppp

396

ff sfz > ppp

401

(402-403)

ff

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

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

415 *ff*

418 (420-421) *ff* *p* *f*

424 (424-425) *ff*

429

433 *mf*

436 *f* *ppp*

442 *ben legato*
ff *poco* *ff subito*

445 (447-449) 3

452 *p* *diminuendo poco a poco*

456 *perdendosi*

459 *f*

462 *legatissimo* *ben staccato*
ff *sfz*

465

467

470

p *f* *ff* *f*

472

p *f*

476

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

staccatissimo

479

p *mf* *pp*

483

ff *fff* *ff*

486

490

(écho)

pp *pppp* *pp* *perdendosi*

493

p *f* *p*

496

f *p* *f*

498

p *ff* *perdendosi*

502

ppp *perdendosi*

506

ppp *perdendosi*

510

f *ff* *sfz* *p*

513

ff *sfz*

518

f *ff* *pp* *sfz*

522

(523-533)

11

536

ppp *perdendosi*

541

Example 541 is a musical score for a single melodic line in treble clef, 3/4 time. The piece begins with a whole rest, followed by a key signature change to one sharp (F#) and a time signature change to 3/8. The melody starts with a half note F#4, followed by a quarter note G#4, and then a half note A4. A dynamic marking of *f* (forte) is placed below the first note. The melody continues with a quarter note B4, a half note C5, and a quarter note D5. A dynamic marking of *ff* (fortissimo) is placed below the second measure. The melody then moves to a new staff with a 4/8 time signature, starting with a half note E5, followed by a quarter note F#5, and then a half note G5. A dynamic marking of *sfz* (sforzando) is placed below the first note of this staff. The melody continues with a quarter note A5, a half note B5, and a quarter note C6. A dynamic marking of *p* (piano) is placed below the final note. The piece concludes with a double bar line and a 3/8 time signature.

544

f *ff* *p*

547

551

ff *pp* *sfz*

555

mf *ff* *ff*

558

Exercise 558 is a single-staff piece in treble clef, 4/8 time, with a key signature of one flat. It consists of a whole note, followed by a double bar line, a 3/8 time signature, another whole note, a double bar line, a 4/8 time signature, a third whole note, and a final double bar line.

561

f *ff* *sfz* *p*

563

f *ff* *p*

566

mf

ff

574

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

ff

577 (577-579) **Reprendre le tempo d'avant:**
Tendu, ♩ = 56

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