

Pedro Amaral

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

**Nr. 5.3**

[2007, 2012]

**Altos**

(5<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
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<b>3 Hautbois</b>	<b>3<sup>ème</sup> :</b> Hautbois, Cor anglais
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<b>3 Clarinettes</b>	<b>3<sup>ème</sup> :</b> Clarinette basse et Petite clarinette
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<b>3 Bassons</b>	<b>3<sup>ème</sup> :</b> Contrebasson
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<b>4 Cors</b>	
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<b>3 Trompettes</b>	<b>3<sup>ème</sup> :</b> Trompette, Petite trompette (en sib)
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<b>3 Trombones</b>	<b>3<sup>ème</sup> :</b> Trombone basse
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<b>1 Tuba</b>	
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<b>4 percussions</b>	<b>Perc. 1 :</b> Vibraphone, 4 Tomtoms
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	<b>Perc. 2 :</b> Vibraphone, Glockenspiel, Caisse Claire, 4 Tomtoms, Cymbale suspendue
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	<b>Perc. 3 :</b> Glockenspiel à pédale, Grosse Caisse, 3 Tamtams, Cymbale suspendue
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	<b>Perc. 4 :</b> Marimba, Cloches tubes, Crotales, Cymbale suspendue, Caisse Claire, 4 Tomtoms, Wind Chimes
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<b>Timbales</b>	
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<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 - la bibliothèque en feu"

Altos  
(5ème pupitre)

Pedro AMARAL  
(né en 1972)

Moderé ♩ = 72, env.

Pizz. div.

ppp *fff* *ff*

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

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

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

12 arco *p*

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

19 (Pizz.) Pizz. *f* *sfz* *f*

23 *f* *sfz* div. *ff* Pizz. ord. *f* *sfz*

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

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

33 arco *pp* *mf* simile *ppp*

37 *pp* *fff* *f* *ff* *sfz* *Un peu retenu* *a tempo* *p*

40 *pp* *ff* Pizz. *ff*

2 Signes [8. circa]  
 (1) (2)

45

arco

Pizz.

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

50

arco

Pizz.

*p* *f* *sfz* *sfz*

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

54

arco

(V) ad lib.

*pp* *sfz* *pp* *f* *sfz* *pp* *sub.*

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

60

uniss.

1 Signe [8 *circa*] (*♩* = 144)

*mf* *ppp*

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

64

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

68

*ff* *ff* *ff*

71

*ppp*

76

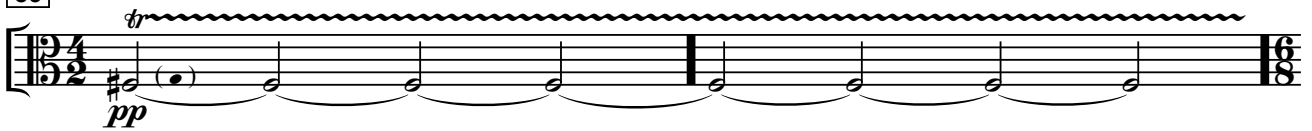
*ben legato*

*f* *p* *mf*

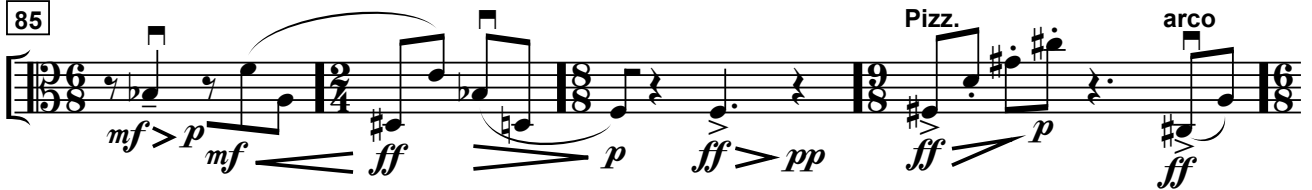
79



83



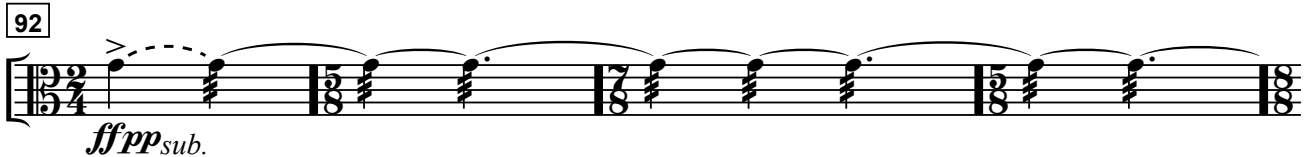
85



89



92



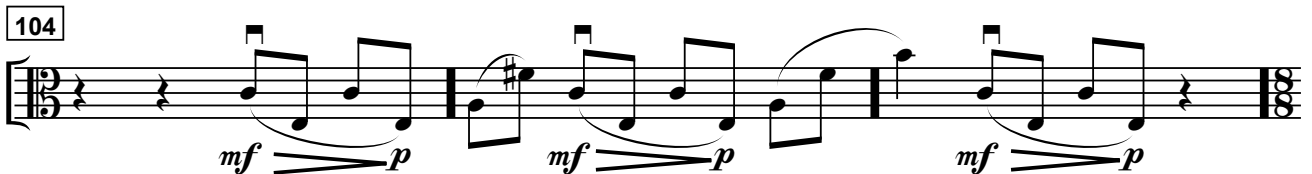
96



101



104



107 Pizz. *ff* *mf* *f* arco *ff* 3

110 *p* *mf* *p* *mf* *p* *p* *f* 3

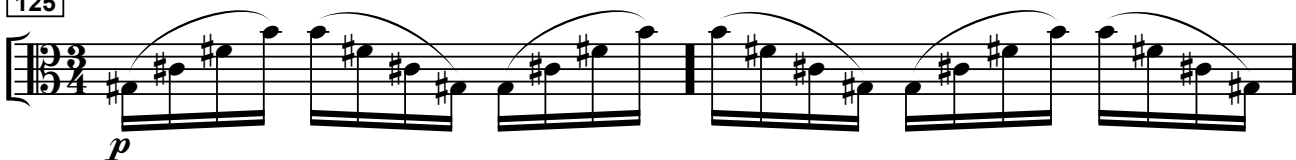
113 3 3 3 3 *p*

117 *p* *f* *p* *f*

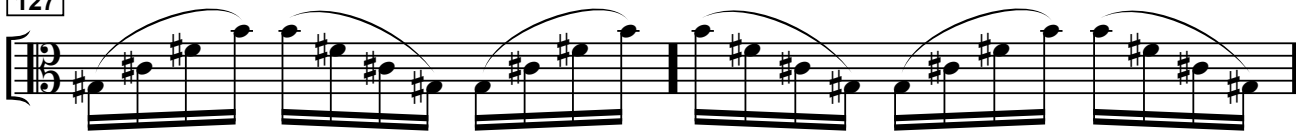
120 3 *f* *f*

123 *p subito*

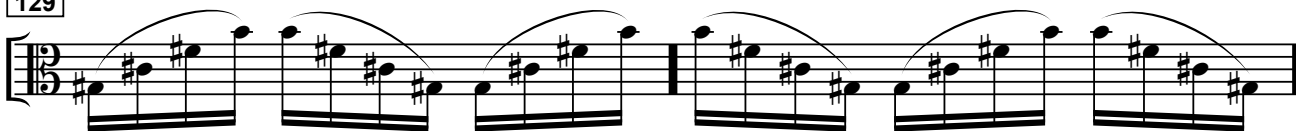
125



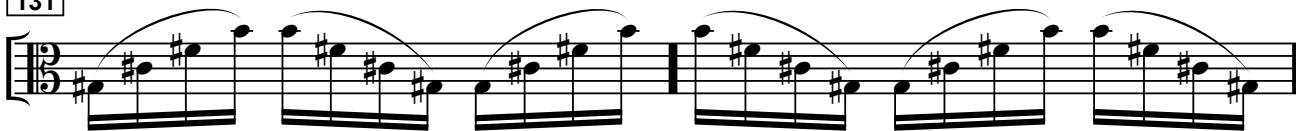
127



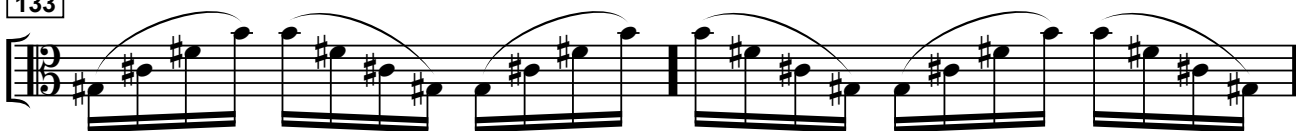
129



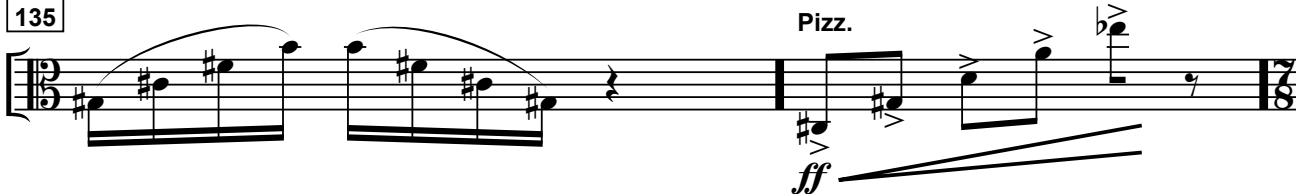
131



133



135



137 arco  
div.

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



141



144



149





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

157 *f* *mf* 3 3

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

164 *p* *mf*

168 *f* *p* *f*

172

176 *ff* 3 *p*

180 *ppp*

185

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

194



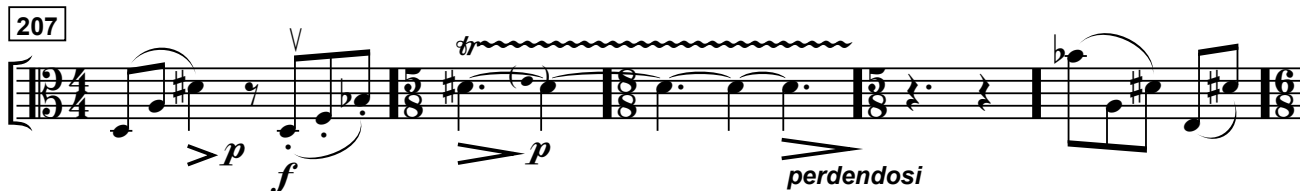
199



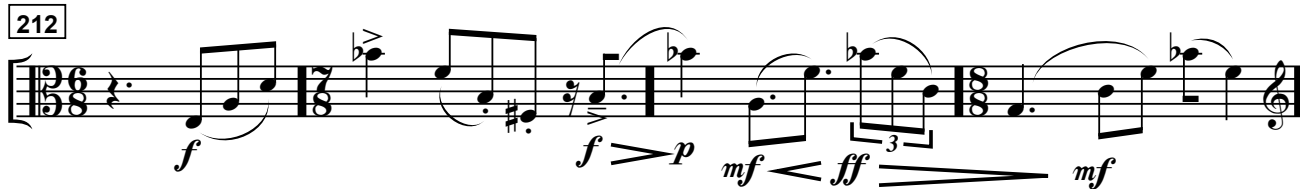
202



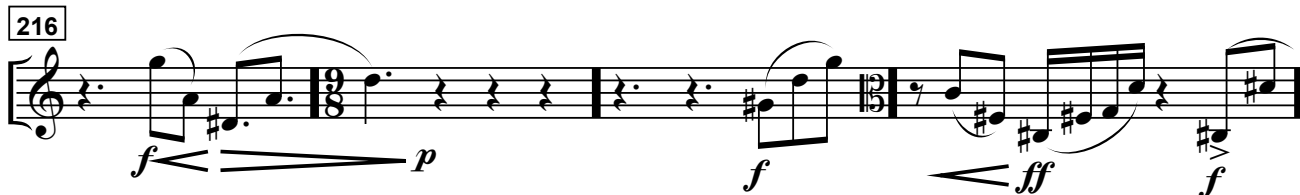
207



212



216



220



223



226

Pizz. *sfz*

230

arco *f* 3

232

légèrement retenu

*ff* *p* *fff*

234

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

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

240

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

244

Pizz. *ff* arco *ff* *mf* 3 G.P.

250

Immobile, méditatif (même tempo) (251-255) 5 Moderé ♩ = 72, env. Instable, saccadé (même tempo) (tempo primo)

260

Serein ♩ = 52, env. G.P.

Moderé ♩ = 72, env.  
(tempo primo)

266 (268-269) 2 Pizz. divuniss. *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.

286 (286-287) 2 S.Tasto

*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. *pp* *p* al niente

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

320 S.Tasto

*ppp*

326 Pizz. ord.

*f*

330 Vif, mesuré ♩ = 84  
(Tempo giusto)

*ff*

334

338 Assez retenu ♩ = 56, env.  
arco

*ppp*

343 subito:  
Moderé ♩ = 72, env.

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

347

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

perdendosi

352 Serein et fluide ♩ = 56  
(Tempo giusto)

*f* *ppp*

perdendosi

356 (356-357)

363

Assez Vif ♩ = 112

368 (371-372)

376 (376-379) (382-383) (lunga)

Moderé ♩ = 72, env.  
(tempo primo)

385 *legatissimo, espressivo*

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

393 (394-395)

400 (402-403)

Pag. 13/14

← ♩ = ♩ →

changez l'unité: ♩ = 144 (♩ = 72)

407 *a tempo* (♩ = 72)

*p* *fff*

← ♩ = ♩ →

changez l'unité: ♩ = 144 (♩ = 72)

Rit.

Lent, assez tendu ♩ = 56, env.

410 Pizz.

*p* *f*

arco  
S.Tasto

414 3

*ppp*

ord.  
non div.

*pp* *f*

417 (417-418) 2

*pp* *fff* *ppp*

♩ (V) ad lib.

S.Tasto

3

422 ord.

*p*

426 Pizz.  
position naturelle

div.  
3

*ff*

arco  
uniss.

431 3

*p*

435

**Pizz.** *p* *ff* **div. (Pizz.)** **uniss.**

The musical score for Example 435 is written on a grand staff (treble and bass clefs). It begins with a piano (*p*) section marked **Pizz.** (pizzicato), featuring a series of eighth and sixteenth notes. This is followed by a forte (*ff*) section marked **div. (Pizz.)** (divisi, pizzicato), which includes a dynamic shift from *ff* to *p* and a change in articulation to **uniss.** (unison). The score includes various musical notations such as beams, slurs, and dynamic markings.

440 (440-441)

2 (Pizz.) *mf*

arco  
con sord.

445

*p*

9

*perdendosi*

447

*p* 12

*div.*

*mf* *perdendosi*

450

uniss.

div.

ôtez la sourd.  
(452-458)

*p*

*mf*

*perdendosi*

The first system of the musical score for 'Le Chant du vent' begins at measure 450. It features a treble clef and a 9/4 time signature. The music starts with a whole rest, followed by a series of eighth and sixteenth notes, some with accidentals. A slur covers a group of notes, and a crescendo hairpin is placed below the staff. The key signature changes to one sharp (F#) at measure 452, where the time signature changes to 3/4. The music continues with a few more notes and rests. At measure 454, the time signature changes to 2/8, and the music consists of a whole rest. The system ends at measure 458 with a 4/4 time signature and a whole rest. Performance markings include 'uniss.' at the beginning, 'div.' above the staff at measure 452, and 'ôtez la sourd. (452-458)' above the staff at measure 454. Dynamic markings include '*p*' at the start of the first phrase and '*mf*' at the start of the second phrase, with a '*perdendosi*' hairpin below the staff.

459 (464-466) 3

(sans sound.)

467 S.Tasto

ppp



470

ord. 3

Pizz. 3

*p* *f* *ff*

473

arco

5 5 5

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

477

Pizz. 3

*(f)* *f* *ff* *f*

482

arco S.Tasto 3

Pizz. position naturelle 3

*ppp* *ff* *fff*

487

arco

*ppp* *> pppp* *perdendosi poco a poco*

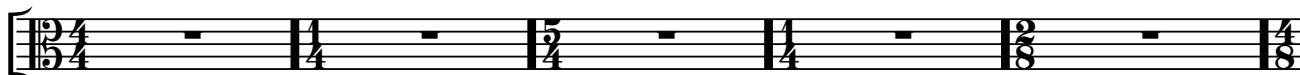
493

501

7

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

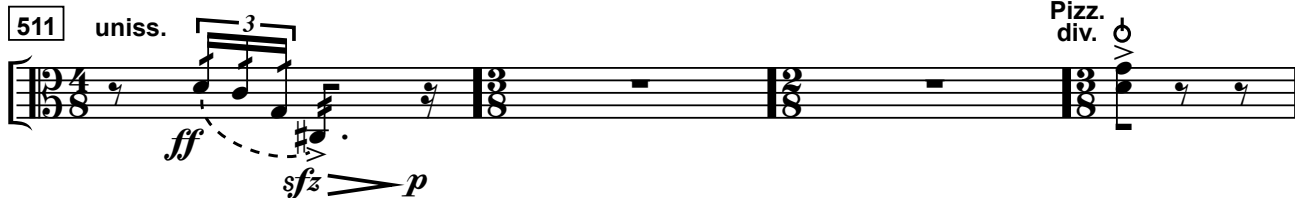
506



511

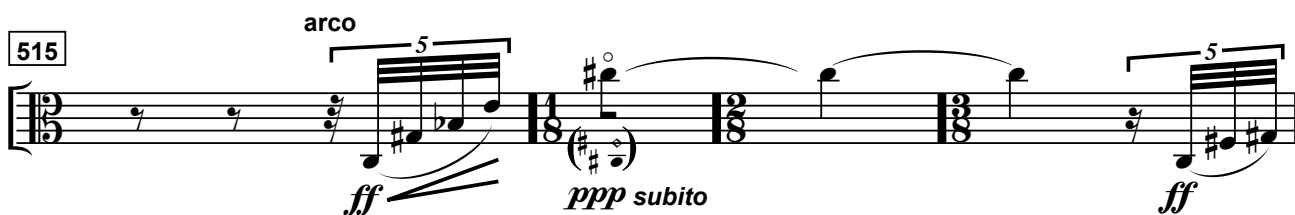
uniss.

Pizz.  
div.



515

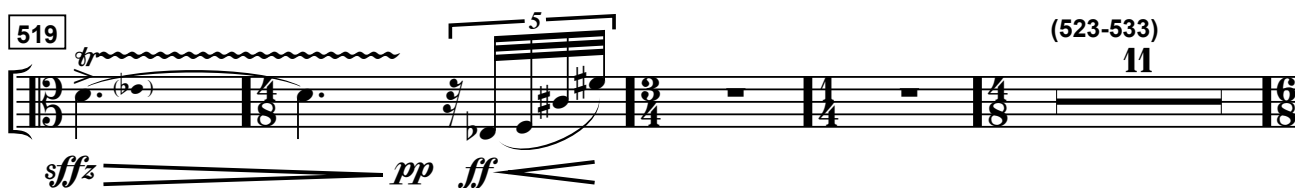
arco



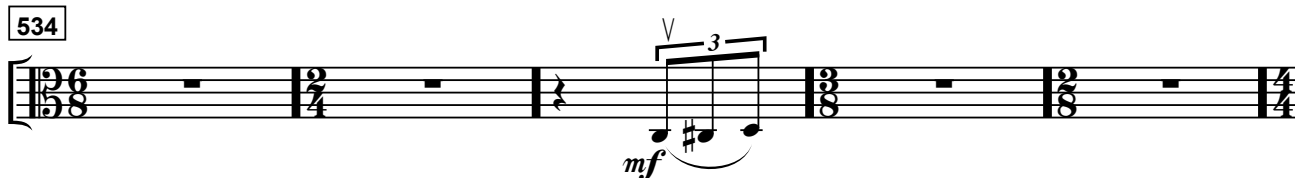
519

(523-533)

11



534

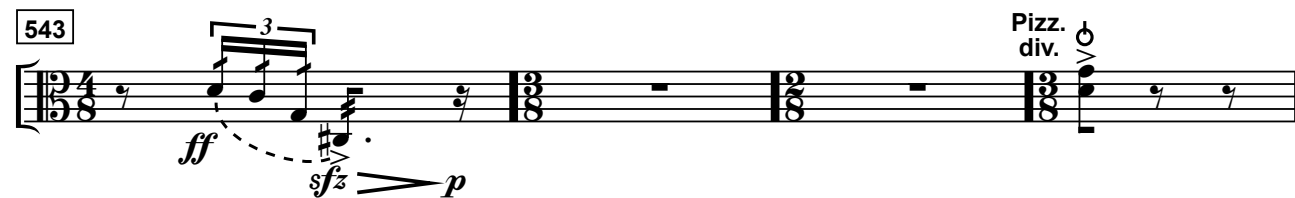


539



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 3

*mf*

562

*ff*

*sfz*

*p*

Pizz.

566

arco S. Tasto

*ppp*

*mf*

*fff*

*p*

*f*

Pizz. (div.) 3 uniss.

570

arco 3

*f*

*p*

*ff*

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

573 (573-574)

2

*sfz*

577 (577-579)

3

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

arco

*sfz*



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