

Pedro Amaral

***“Deux portraits imaginaires”***

**Nr. 15**

[2013]

partie de

**Contrebasse**

*[www.pedro-amaral.eu](http://www.pedro-amaral.eu)*



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***“Deux portraits imaginaires”***

**Nr. 15**

[2013]

Commande de la

**Casa da Música**

## **Ensemble (15 musiciens)**

**Flûte**

**Hautbois**      jouant aussi Cor anglais

**Clarinette (en la)**      jouant aussi Clarinette basse

**Basson**

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**Cor**      (prévoir sourdine Bouchée) cette partie pouvant être entièrement jouée par le Cor ou alterner, aux moments indiqués dans la partition, avec le Tuba Wagnérien

**Trompette (en ut)**      (prévoir sourdines Sèche et Plunger)

**Trombone**      (prévoir sourdines Sèche et Bucket)

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**2 percussions**      Perc. 1 : Vibraphone

Perc. 2 : Vibraphone, Glockenspiel, Cloches tubes, Gong en fá (grave),  
Cymbale suspendue, Timbales

**Piano**

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**Quintette à cordes**      1.1.1.1.1. (Contrebasse à 5 cordes)



Deux portraits imaginaires

Commande de la Casa da Música  
(janvier 2013)

Pedro AMARAL  
(né en 1972)

Contrebasse  
(à 5 cordes)

Féérique, exuberant  
Très fluide (♩ = 168 ca.)

pizz.

3

8

12

17

23

# Contrebasse

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27

27

pizz. arco

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

31

36

[illegible]

40

*Un peu retenu* (♩=72 ca.)

47

*rit.* *a tempo*

The bass line of 'The Rose Tree' is written in bass clef. It begins with a whole rest, followed by a 3/4 time signature and another whole rest. The next measure, marked with a repeat sign, contains a half note G2, a quarter note A2, and a quarter note G2. This is followed by a 2/4 time signature and a whole rest. The sequence continues with a 3/4 time signature and a whole rest, a 2/4 time signature and a whole rest, and finally a 3/4 time signature and a whole rest.

54

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of seven measures, each containing a whole note. The notes are: G2 (one ledger line below), E2 (below staff), D2 (below staff), C2 (below staff), B1 (below staff), A1 (below staff), and G1 (below staff). The time signature changes from 3/4 to 2/4 after the third measure.

61

*accel.*

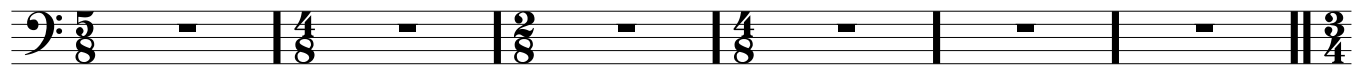
*Féerique, exuberant*  
*Très fluide* (♩ = 168 ca.)

Très fluide (♩ = 168 ca.)

66

The musical notation shows a single staff with six measures. The first measure has a 5/16 time signature and contains two eighth notes. The second measure has a 7/16 time signature and contains three eighth notes. The third measure has a 3/8 time signature and contains a whole rest. The fourth measure has a 4/8 time signature and contains a whole rest. The fifth measure has a 3/8 time signature and contains a whole rest. The sixth measure has a 5/8 time signature and contains a whole rest.

# Contrebasse

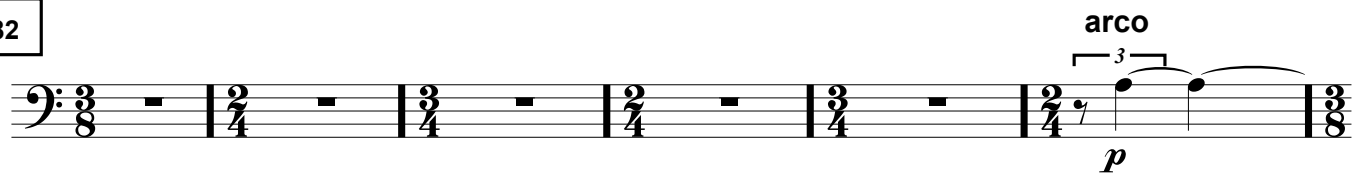


*Un peu retenu* (♩=72 ca.)

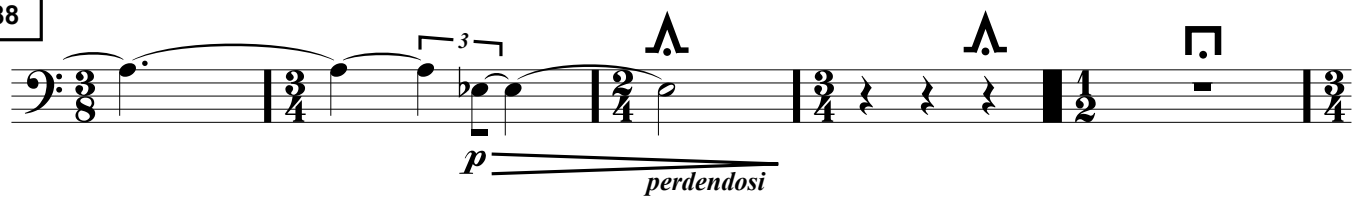
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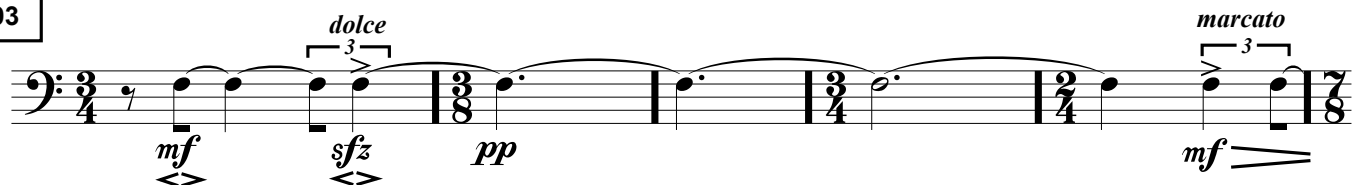
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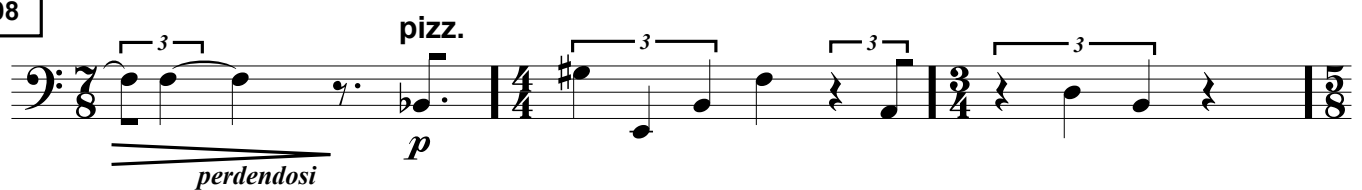
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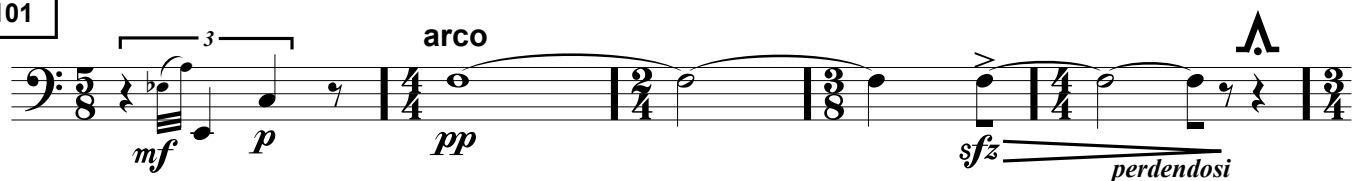
93



98



101





gardez le même  
**Contrebasse**

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106

pizz.

*ff*

111

(pizz.)

*ff*

accel.

116

Plus fluide (♩=156 ca.)

arco

*fff*

122

pizz.

*mf*

127

rit.

Lent (♩=56 ca.)

arco

*<pp*

[non mesuré:  
solo de trombone]

132

[non mesuré:  
solo de trombone]

[non mesuré:  
solo de trombone]

137

Tempo I (♩=72 ca.)

*p*

perdendosi

perdendosi

acct.

*Très fluide* (♩ = 168 ca.)

149

*Retenu* (♩=72 ca.)

49

The musical score for Example 49 is written on a single bass staff. It begins with a 5/16 time signature, followed by a 3/8 time signature, and then a double bar line. After the double bar line, the time signature changes to 2/4, then 4/4, and finally 3/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *ff*, *p*, *fff*, and *pp*. There are also some unusual markings like  $\frac{p}{2}$  and  $\frac{p}{3}$  under the notes. The score is marked with a 'V' at the beginning of the 2/4 section and a 'tr' (trill) marking over the first note of the 4/4 section.

155

**pizz.**

**arco**

*ben legato*

***a piacere* (colla parte)**  
[non mesuré: solo  
de clarinette basse]

35

*fff* *sffz* *f* *perdendosi* *f* *p*

*arco* *ben legato*

[non mesuré: solo de clarinette basse]

159

*Suspendu* (♩=72, ♪=36)

The first system of the musical score is written in bass clef with a 4/4 time signature. It begins with a half note G2, followed by a half note F2, and then a half note E2. The notes are beamed together. The system ends with a double bar line. Below the staff, there is a fermata symbol and the word *perdendosi*.

165

170

174

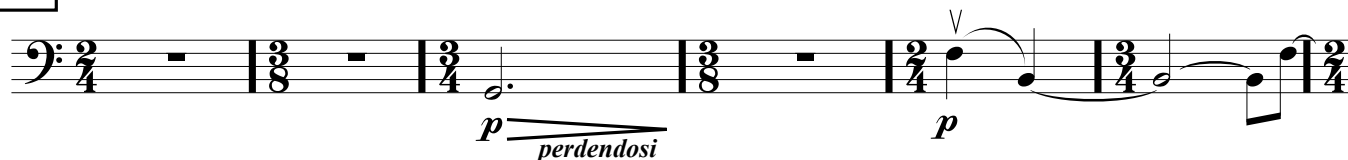
74

*p* *mf* *pp* *p* *perdendosi*

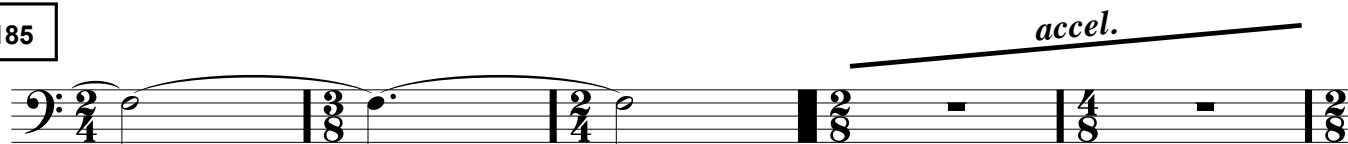
# Contrebasse

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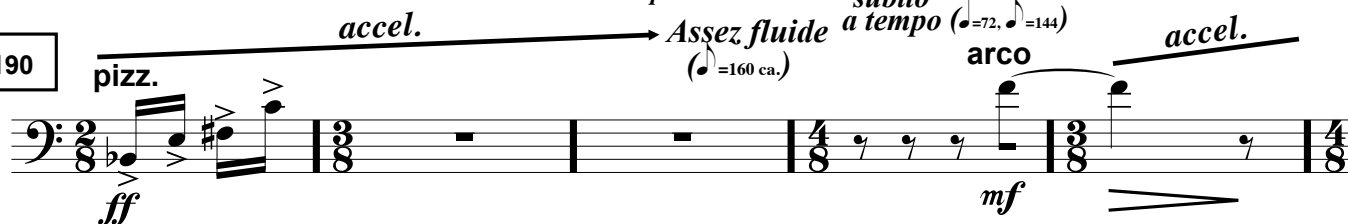
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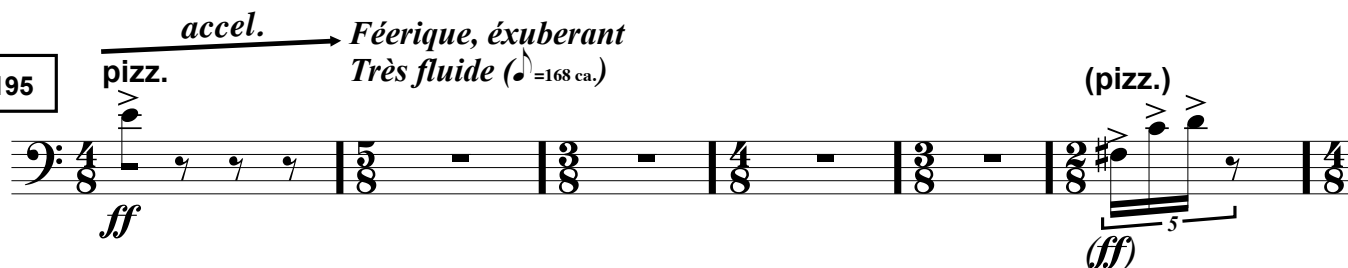
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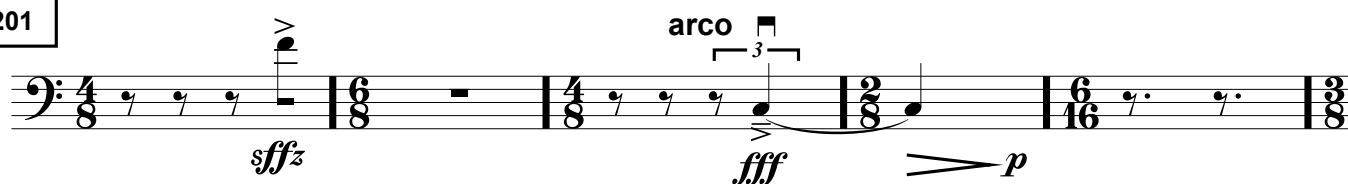
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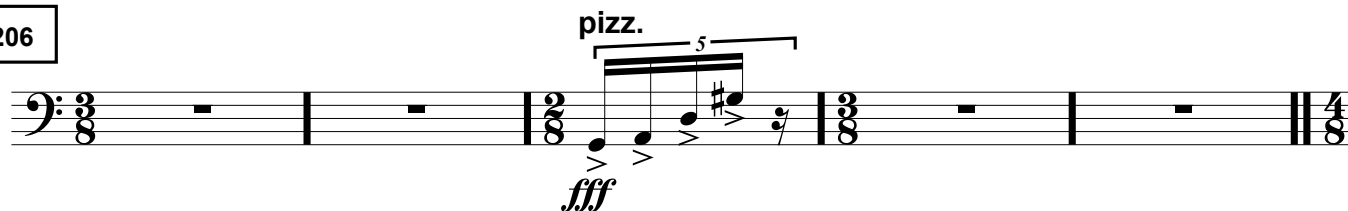
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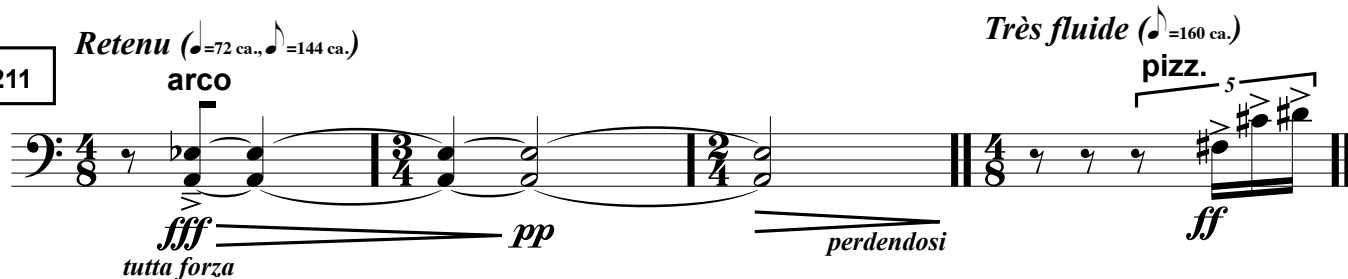
201



206



211



# Contrebasse

215

subito: *Retenu*

(♩=72 ca., ♩=144 ca.)

*Très fluide* (♩=160 ca.)

(pizz.)

fff

221

*Retenu*

(♩=72 ca., ♩=144 ca.)

*Plus fluide* (♩=152 ca.)

arco

fff

227

*Retenu*

(♩=72 ca., ♩=144 ca.)

*Plus fluide* (♩=152 ca.)

pizz.

fff

perdendosi

230

*Retenu* (♩=72 ca.)

arco

*Très fluide* (♩=160 ca.)

fff &gt; ppp

perdendosi

fff

235

*Retenu* (♩=72 ca.)

fff &gt; pp

240

[solo de piano]

*Un peu tendu* (♩=84 ca.)avec des brusques changements  
de caractère et tempo, a piacere

245

Tacet al fine

# Contrebasse

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250



259



268

*rit.* → *a tempo* (♩=84 ca.)



277

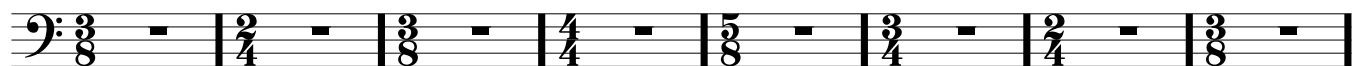
*rit.* → *Retenu* (♩=72 ca.)



285



293



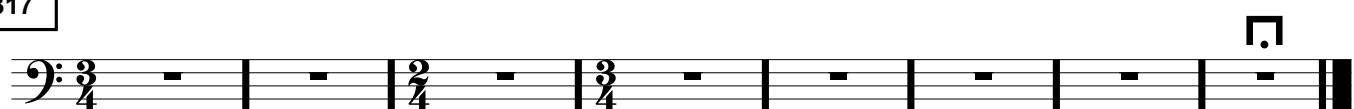
301



309



317



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