

Pedro Amaral

“Deux portraits imaginaires”

Nr. 15

[2013]

partie de

Percussion I
(Vibraphone)

www.pedro-amaral.eu

Pedro Amaral

“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

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)

2 percussions Perc. 1 : Vibraphone

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

Piano

Quintette à cordes 1.1.1.1.1. (Contrebasse à 5 cordes)

Percussion I

(Vibraphone)

Pedro AMARAL
(né en 1972)

Féerique, exuberant, très fluide (♩₁₆₈ ca.)

Féerique, exuberant, très fluide (♩=168 ca.)

5

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

Ped. Ped.

8

The musical score for Example 8 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. This is followed by a double bar line. The second measure contains a half note F#4 and a quarter note G#4, both marked with a piano (p) dynamic. The third measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. The fourth measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. The fifth measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. The sixth measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. The seventh measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. The eighth measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. The ninth measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. The tenth measure contains a half note F#4 and a quarter note G#4, both marked with a forte (f) dynamic. The score concludes with a double bar line.

[illegible]

14

p Ped. *f* Ped.

17

f *pp* *f* *pp*

Ped.

f *pp* *f*

Ped.

Vibraphone

20 *Progressivement plus tendu*

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

Ped. Ped. Ped.

23

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

Ped. Ped. Ped.

26

ff *ff* *sfz* *p* *ff* *mf*

Ped. Ped. Ped.

29

ff *ff* *p* *f* *sfz-p subito* *f* *sfz-p subito*

Ped. Ped. Ped.

33

sfz subito *ff* *f* *sfz* *pp* *ff* *f* *ff* *pp* *ff*

Ped. Ped. Ped.

37 *Un peu retenu (♩=72 ca.)*
laisser vibrer

pp *ff* *pp* *ff*

Ped. Ped. Ped.

48

55

61

65

68

71

1

musical score for 'The Rose Tree' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The score includes a first ending bracket and dynamic markings such as *sfz*, *ff*, *fffz*, and *f*.

Vibraphone

page 5/13

74

sffz *p* *f* *mf*

77

mf *ff* *f* *Ped.*

Un peu retenu (♩=72 ca.)

80

ppp

85

mf *ppp* *Ped.* *perdendosi*

90

ppp

96

ppp

102

ppp

tempo (♩=72, ♪=144 ca.)

08 *tempo* (♩=72, ♪=144 ca.)

ff Ped. *f* *sfz* *pp*

11

fff *f* *ff* *sfz*

Ped.

[illegible][illegible]

22

(p sempre)

mf

27

rit. **Λ** *Lent* ($\text{♩} = 56 \text{ ca.}$) [non mesuré:
solo de trombone]

mf

32

[non mesuré:
solo de trombone]

[non mesuré:
solo de trombone]

32 33 34 35 36 37

Vibraphone

page 7/13

137

Tempo I (♩=72 ca.)

p Ped.

140

f *mf*

143

pp *f* *mf* *accel.*

146

accel. → *Très fluide* (♩=168 ca.)

f *p* *p* *f* *f*

149

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

152

Retenu (♩=72 ca.)

f *ff*

155

Lent (♩=56 ca.)
a piacere (colla parte)
 [non mesuré: solo de clarinette basse]

Pedro Amaral • Nr. 15 • *Deux portraits imaginaires*

Vibraphone

192 *accel.* *Assez fluide* ($\text{♩} = 160 \text{ ca.}$) *subito a tempo* ($\text{♩} = 72, \text{♩} = 144$) *accel.*

195 *accel.* *Féerique, exuberant* *Très fluide* ($\text{♩} = 168 \text{ ca.}$)

198

201

204

208 *Retenu* ($\text{♩} = 72 \text{ ca.}, \text{♩} = 144 \text{ ca.}$) *laisser vibrer*

mf *ff* *sffz* *p* *f* *ff* *sffz* *f* *ff* *fff* *fff* *sffz* *pp sub.* *ff* *fff*

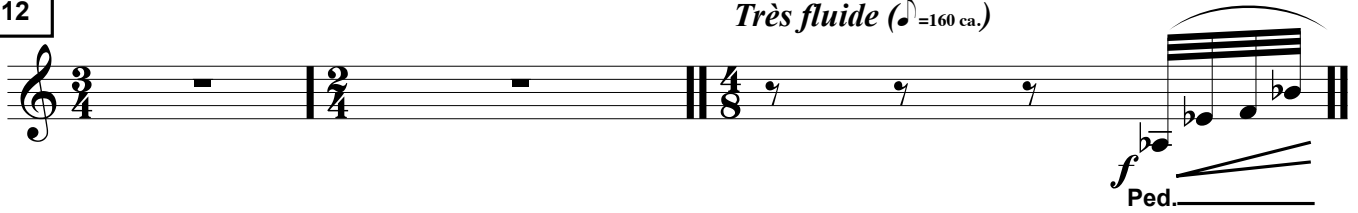
Ped. *Ped.* *Ped.*

(pédale selon les changements d'accords)

Vibraphone

212

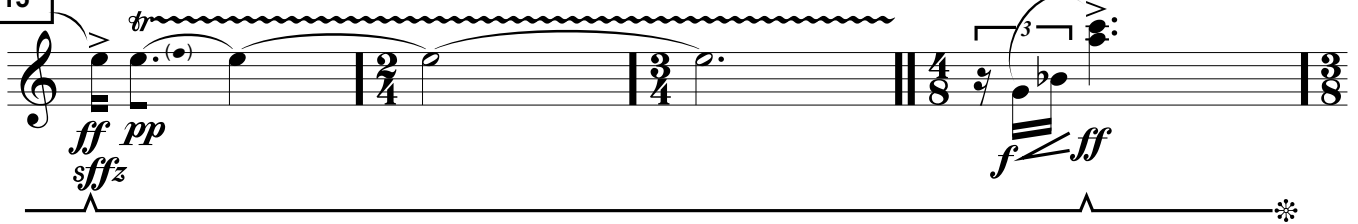
Très fluide (♩=160 ca.)



215

subito: Retenu (♩=72 ca., ♩=144 ca.)

accel.



219

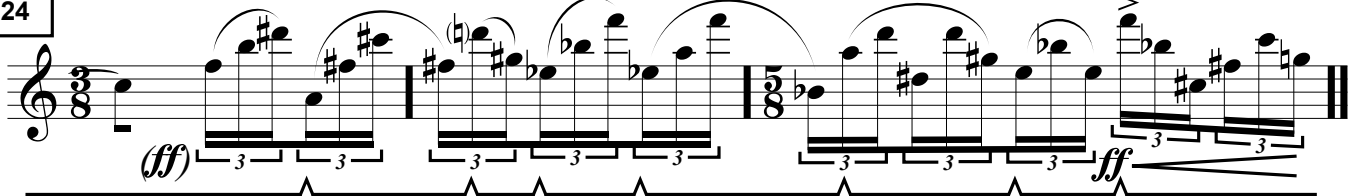
accel.

Très fluide (♩=160 ca.) *Retenu* (♩=72 ca., ♩=144 ca.)



224

Plus fluide (♩=152 ca.)



227

Retenu (♩=72 ca., ♩=144 ca.)

Plus fluide (♩=152 ca.)

Retenu (♩=72 ca.)

laisser vibrer



231

Très fluide (♩=160 ca.)



Vibraphone

page 11/13

235

sfz p f sfz f ff

Retenu (♩=72 ca.) laissez vibrer

(laissez la pédale enfoncée)

238

245

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

250

257

264

rit. → *a tempo (♩=84 ca.)*

271

Vibraphone

277

rit. *Retenu* (♩=72 ca.)
baguettes douces

p
Ped. —→
(laissez la pédale enfoncée)

281

285

289

293

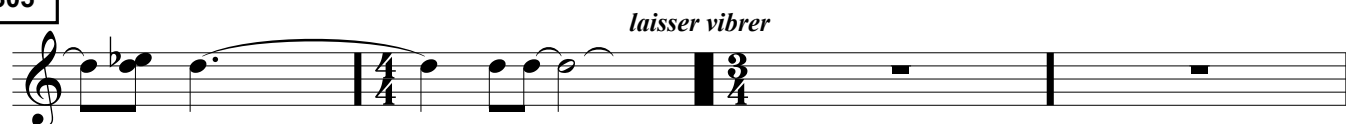
297

301

Vibraphone

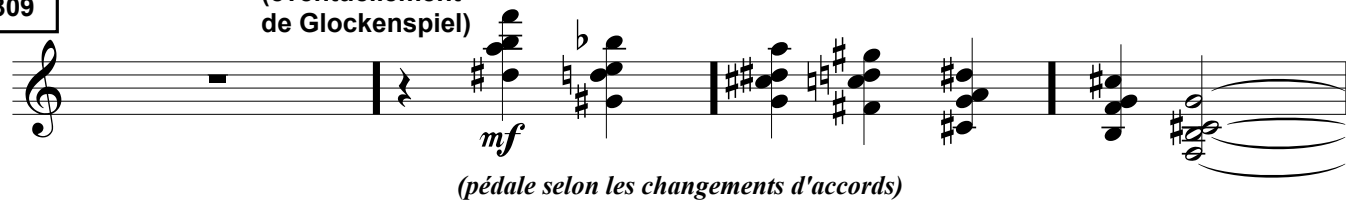
page 13/13

305

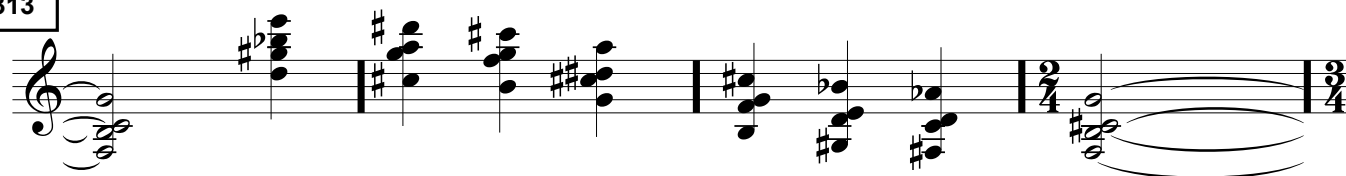


309

baguettes dures
(éventuellement
de Glockenspiel)



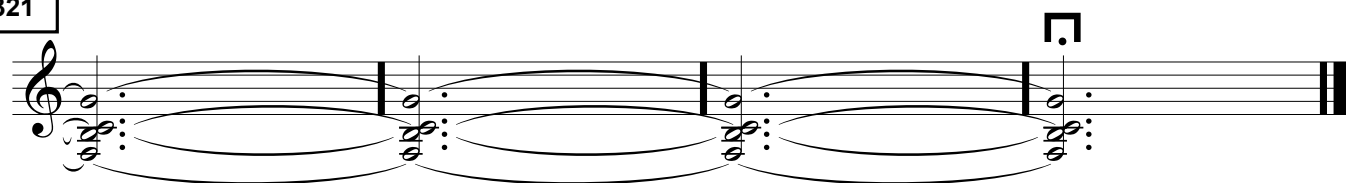
313



317



321



Deux portraits imaginaires
© Pedro Amaral

www.pedro-amaral.eu