

Pedro Amaral

***“Deux portraits imaginaires”***

**Nr. 15**

[2013]

partie de

**Piano**

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



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***“Deux portraits imaginaires”***

**Nr. 15**

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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 fa (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)

Piano

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

Piano

*f* *p* *subito* *mf* *ff* *mf*

Ped. Ped. Ped.

3

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

Ped.

7

*legatissimo*

*(mf)* *p* *mf* *f* *mf* *(f)* *mf*

Ped.

10

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

Ped. Ped.

15

*mf* *sfz* *f* *p < f* *p < f* *f* *(f)*

*main gauche: p sempre*

Ped.

19 *secco* *Progressivement plus tendu*

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

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

Ped. Ped. Ped.

24

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

Ped.

29

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

*mf* *f* *fff*

33

*p* *ff* *ff* *ff*

37 *(pas de trille)* *Un peu retenu (♩=72 ca.)*

*fff* *fffz* *ff*

Piano

41

47

*rit. a tempo*

53

59

*accel.*

63

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

*secco*

67



70

*sfz* *ff*

73

*sfz* *f* *p* (*p*) *secco* *Ped.*

76

*ff* *p* *f* *sfz* *mf* *fff* *Un peu retenu (♩=72 ca.)* *Ped.*

79

*sfz* *avec discrétion* *mp* *Ped.*

83

*sfz* *sempre simile* *Ped.*

# Piano

87 *mf*

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

Ped. \_\_\_\_\_

90 *p* *mf* *p*

*mf* Ped.Sost. \_\_\_\_\_

95 *p* *secco* *sfz* *p* *secco* *sfz*

(Ped.Sost.) \_\_\_\_\_ Ped. \_\_\_\_\_ (Ped.Sost.) \_\_\_\_\_

99 *assez léger et discret* *p* *secco* *sfz*

(poco) (pédale selon les changements d'accords) Ped.Sost. \_\_\_\_\_

103 *p* (pédale selon les changements d'accords)

# Piano

page 7/19

gardez le même  
tempo (♩=72, ♩=144 ca.)

*secco*

108

*mf* *f* *mf* *fff*

Ped. ... \*

112

*f* *fff* *ff*

Ped. ... \*

*accel.* → *Plus fluide* (♩=156 ca.)

115

*f* *ff* *ff* *ff*

Ped. ... \*

119

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

... (pédale selon les changements d'accords)

124

# Piano

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

132 [non mesuré: solo de trombone] *secco* 5

136 [non mesuré: solo de trombone] *Tempo I* ( $\text{♩} = 72 \text{ ca.}$ ) 5

140 *f* *mf* 3

*accel.* *Très fluide* ( $\text{♩} = 168 \text{ ca.}$ ) 3

# Piano

page 9/19

148

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

151

*Retenu* ( $\bullet = 72$  ca.) *secco* *ff* *ff* *ff*

155

*fff* *mf* *mf* *mf* *ben legato* *Ped.*

158

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

*(laissez la pédale enfoncée)* *...*

# Piano

162 *Suspendu* (♩=72, ♪=36)

166

170

174

178

182

186

*accel.*

190

*accel.*

*Assez fluide* ( $\text{♩} = 160 \text{ ca.}$ )

*subito a tempo* ( $\text{♩} = 72, \text{♩} = 144$ )

*main gauche*

*ff*

*mf*

*(ff)*

Ped.

194

*accel.*

*Féerique, exuberant*

*Très fluide* ( $\text{♩} = 168 \text{ ca.}$ )

*ff*

*5*

197

Piano

200

203

207

211

Retenu (♩=72 ca., ♩=144 ca.)

Très fluide (♩=160 ca.)

215

subito: Retenu (♩=72 ca., ♩=144 ca.)

laisser vibrer

accel.



**220** *accel.* → *Très fluide* (♩ = 160 ca.) *main gauche* *Retenu* (♩ = 72 ca., ♩ = 144 ca.)

*main droite* *ff* *Ped.* *sffz*

**224** *Plus fluide* (♩ = 152 ca.) *8va* *(loco)* *(f)* *f*

**227** *Retenu* (♩ = 72 ca., ♩ = 144 ca.) *Plus fluide* (♩ = 152 ca.) *Retenu* (♩ = 72 ca.)

*ff* *sffz* *ff* *Ped.* *sffz*

**231** *Très fluide* (♩ = 160 ca.) *loco* *ff* *fff* *8va*

**235** *Retenu* (♩ = 72 ca.) *laisser vibrer* *f* *ff* *fff* *Ped.* *(laissez la pédale enfoncée)*

Piano

239

musical score for measures 239-242. The score is in bass clef with a key signature of one flat (B-flat). The time signature changes from 4/4 to 3/4, then back to 4/4, then to 2/4, and finally back to 4/4. The music consists of a single melodic line in the bass register, primarily using eighth and sixteenth notes. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *pppp* (pianississimo). A crescendo and decrescendo hairpin are used to shape the dynamics. The instruction *una corda* is written below the first measure, with the French translation *(gardez la pédale toujours enfoncée)* below it.

243

musical score for measures 243-246. The score is in bass clef with a key signature of one flat (B-flat). The time signature changes from 4/4 to 3/4, then back to 4/4, then to 2/4, and finally back to 4/4. The music consists of a single melodic line in the bass register, primarily using eighth and sixteenth notes. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *pppp* (pianississimo). A crescendo and decrescendo hairpin are used to shape the dynamics. The piece concludes with a final chord in the 3/4 time signature.

## Solo

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

247

Ped. tre corde

250

P.S.

254

Ped.

# Piano

257 *léger, fluide*

*p*  
*(laissez la pédale enfoncée)*

260

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

264

*f*  
*ff*

267

*rit.*  
*mf*

270 *a tempo* (♩=84 ca.)

*p*  
*pp*  
*f*

... *(pédale selon les changements d'accords)*

# Piano

page 17/19

273

*f* *mf* *f* *mf*

*pp* *pp* *p*

2/4 3/4 2/4 2/4

277


*rit.*

[fin du solo]

**Retenu** (♩=72 ca.)

*p*

The score is for a piano piece. It begins at measure 277. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Retenu' with a quarter note equal to approximately 72 beats per minute. The music is in 2/4 time. The first two measures are marked 'rit.' (ritardando). The third measure is marked '[fin du solo]' and 'p' (piano). The score continues with several more measures, including a final measure with a double bar line.

... (laissez la pédale enfoncée)

281

5/8 2/4 3/8 2/4 4/4

285

Example 12-12

289

Piano

293

Measures 293-296. Treble clef, key signature of one flat. Measure 293: 3/8 time, notes G4, A4, Bb4. Measure 294: 2/4 time, notes G4, A4. Measure 295: 3/8 time, notes G4, A4, Bb4. Measure 296: 4/4 time, notes G4, A4, Bb4. Bass clef: all measures contain a whole rest.

297

Measures 297-300. Treble clef, key signature of one flat. Measure 297: 3/8 time, notes G4, A4, Bb4. Measure 298: 3/4 time, notes G4, A4, Bb4. Measure 299: 2/4 time, notes G4, A4. Measure 300: 3/8 time, notes G4, A4, Bb4. Bass clef: all measures contain a whole rest.

301

Measures 301-304. Treble clef, key signature of one flat. Measure 301: 3/8 time, notes G4, A4, Bb4. Measure 302: 2/4 time, notes G4, A4, Bb4. Measure 303: 3/8 time, notes G4, A4, Bb4. Measure 304: 3/8 time, notes G4, A4, Bb4. Bass clef: all measures contain a whole rest.

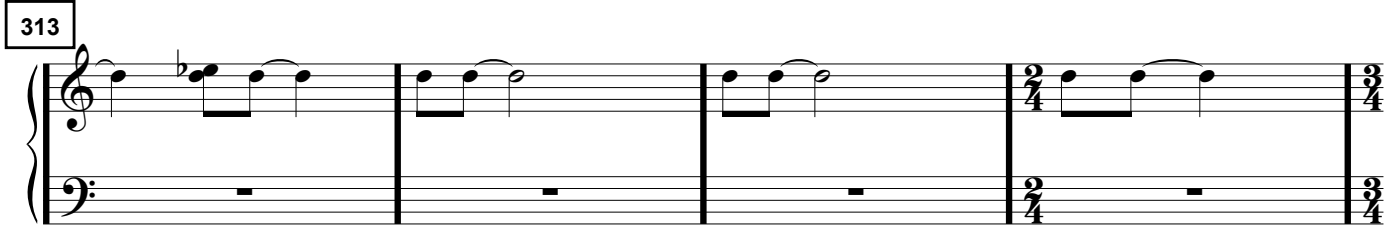
305

Measures 305-308. Treble clef, key signature of one flat. Measure 305: 3/8 time, notes G4, A4, Bb4. Measure 306: 4/4 time, notes G4, A4, Bb4. Measure 307: 3/4 time, notes G4, A4, Bb4. Measure 308: 3/8 time, notes G4, A4, Bb4. Bass clef: all measures contain a whole rest.

309

Measures 309-312. Treble clef, key signature of one flat. Measure 309: 3/8 time, notes G4, A4, Bb4. Measure 310: 3/8 time, notes G4, A4, Bb4. Measure 311: 3/8 time, notes G4, A4, Bb4. Measure 312: 3/8 time, notes G4, A4, Bb4. Bass clef: all measures contain a whole rest.

313



Measures 313-316. The right hand plays a melody in 3/4 time, and the left hand plays a bass line in 2/4 time. The key signature has one flat (B-flat).

317



Measures 317-320. The right hand plays a melody in 3/4 time, and the left hand plays a bass line in 2/4 time. The key signature has one flat (B-flat).

321



Measures 321-324. The right hand plays a melody in 3/4 time, and the left hand plays a bass line in 2/4 time. The key signature has one flat (B-flat). The piece ends with a double bar line.

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