

Pedro Amaral

“Deux portraits imaginaires”

Nr. 15

[2013]

partie de

Flûte

www.pedro-amaral.eu

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Commande de la

Casa da Música

Orchestre de chambre

Flûte

Hautbois dans la version d'ensemble, les deux parties d'Hautbois et Cor anglais sont jouées par le même musicien ; pour la version d'orchestre de chambre deux parties séparées ont été générées.
Cor Anglais

Clarinette (en la) dans la version d'ensemble, les deux parties de Clarinette et Clarinette basse sont jouées par le même musicien ; pour la version d'orchestre de chambre deux parties séparées ont été générées.
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

Cordes Version d'ensemble : 1.1.1.1.1. (Contrebasse à 5 cordes)
Version d'orchestre : minimum 8.6.5.4.2. (dont au moins une contrebasse à 5 cordes)

Deux portraits imaginaires

Commande de la Casa da Música
(janvier 2013)

Pedro AMARAL
(né en 1972)

Flûte

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

Flûte

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Progressivement plus tendu

[illegible]

22

Flatt.

f *p* *ff* *p*

ff *pp* *subito*

25

ord.

f

ff > p f > p f > p

fpp subito

f mais léger

28

poco sfz

ff > p

f sfz sfz sfz

31

Example 31

34

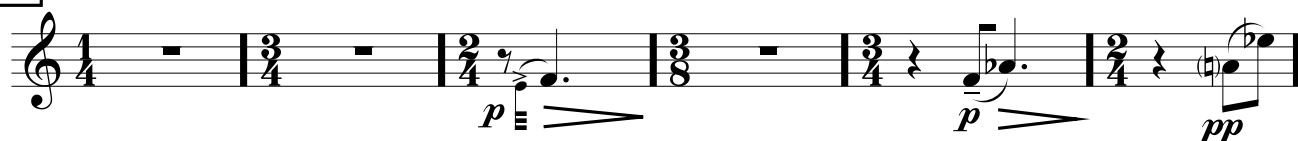
Example 34 is a musical score for a single melodic line. It consists of six measures. The first measure is in 7/8 time, featuring a quarter note, an eighth note, and a quarter note, with a fermata over the quarter note. The second measure is in 2/8 time, featuring a quarter note and a quarter note, with a fermata over the quarter note. The third measure is in 3/8 time, featuring a quarter note and a quarter note, with a fermata over the quarter note. The fourth measure is in 4/8 time, featuring a quarter note, an eighth note, and a quarter note, with a fermata over the quarter note. The fifth measure is in 3/4 time, featuring a quarter note and a quarter note, with a fermata over the quarter note. The sixth measure is in 3/4 time, featuring a quarter note and a quarter note, with a fermata over the quarter note. The dynamic markings are *sfz*, *pp*, *sub.*, *ff*, *p*, *ff*, *sfz*, *p*, *ff*. The tempo is marked *Allegretto*.

38 Flatt. ord. *Un peu retenu* (♩=72 ca.)

ppp ff pp *perdendosi*

Flûte

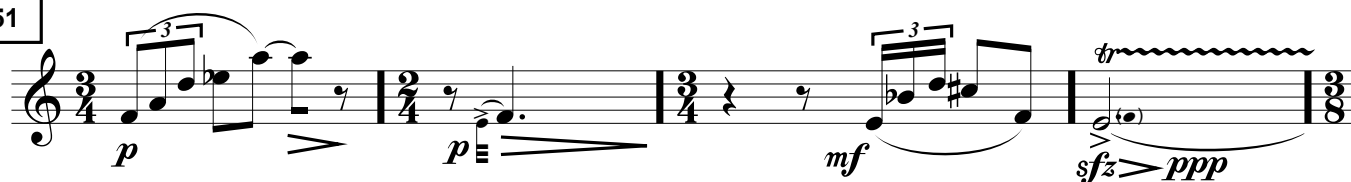
41



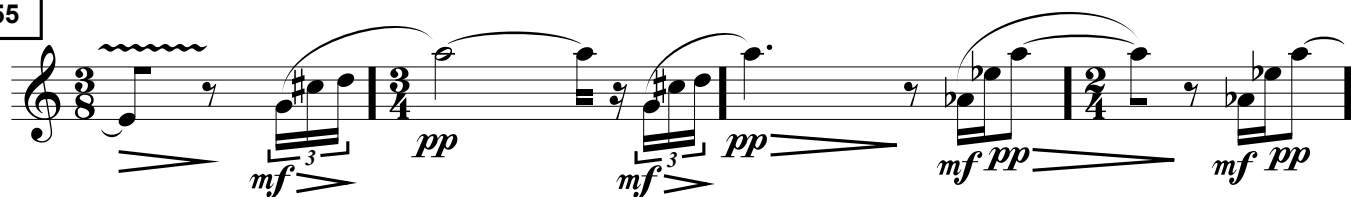
47



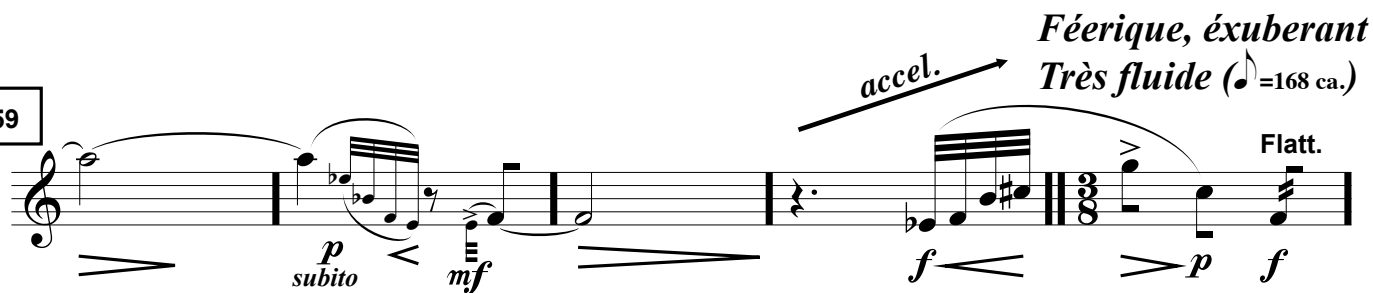
51



55



59



64



Flûte

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68

Flatt.
ben legato

ff *sffz* *mf*

72

ord.

sfz *ff* *pp*

75

f *ff* *p*

77

Un peu retenu (♩=72 ca.)

ff *f* *pp*

82

p *p*

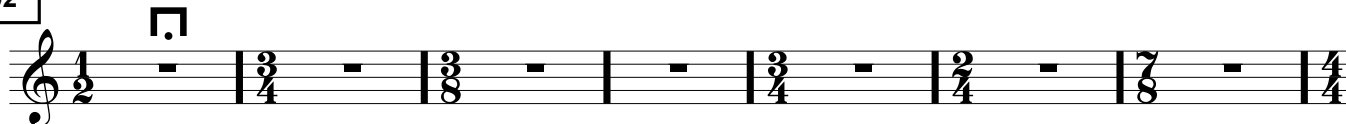
86

89

ppp *perdendosi*

Flûte

92



99



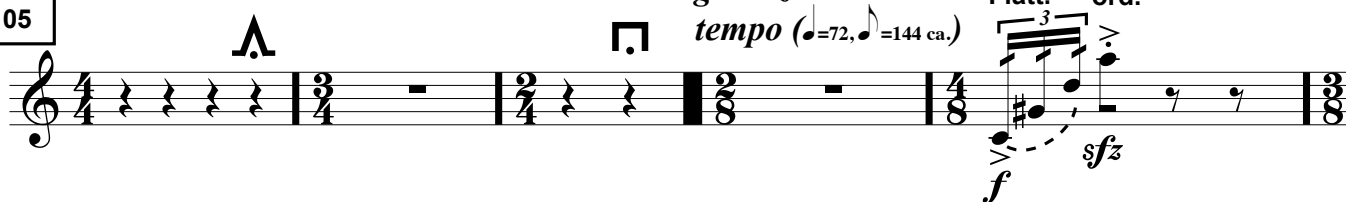
105

gardez le même

tempo (♩=72, ♪=144 ca.)

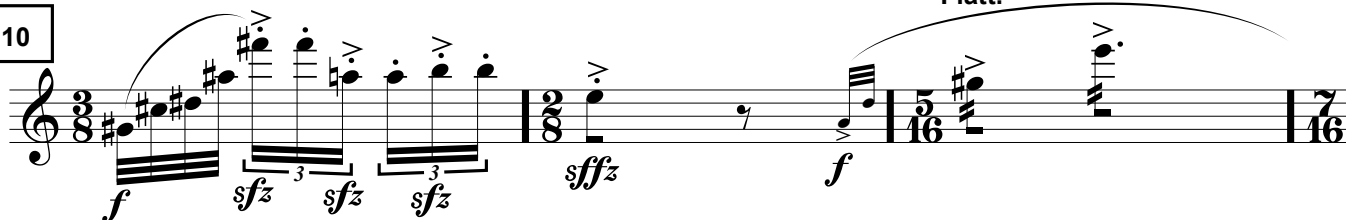
Flatt.

ord.



110

Flatt.

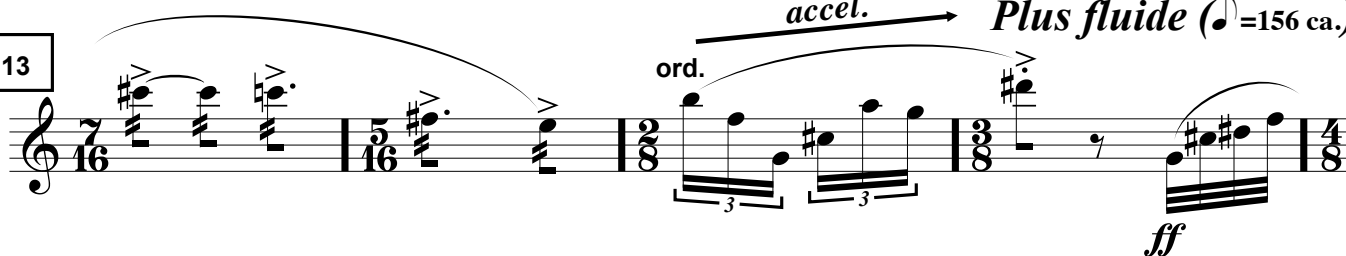


113

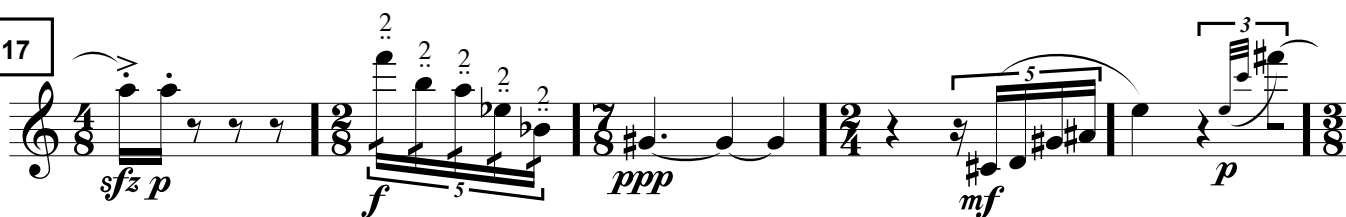
accel.

Plus fluide (♩=156 ca.)

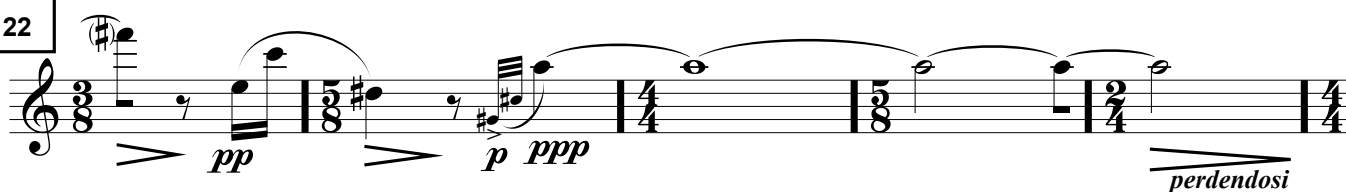
ord.



117



122



Flûte

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127 **Solo** *a piacere*

mf *f* *poco* *sfz* *poco* *perdendosi*

130 *Lent* (♩=56 ca.) [non mesuré: solo de trombone]

[non mesuré: solo de trombone] [non mesuré: solo de trombone]

136 [non mesuré: solo de trombone] **Tempo I** (♩=72 ca.)

[non mesuré: solo de trombone] *p* 2 2 *perdendosi*

141

f *p* 5:3 *perdendosi* *p* 5:3 *perdendosi*

145 *accel.* **Très fluide** (♩=168 ca.)

f > *p* *mf* < *f* *p subito* *Flatt.*

148 *ord.*

f 3:3 *sfz*

151 **Retenu** (♩=72 ca.)

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

Flûte

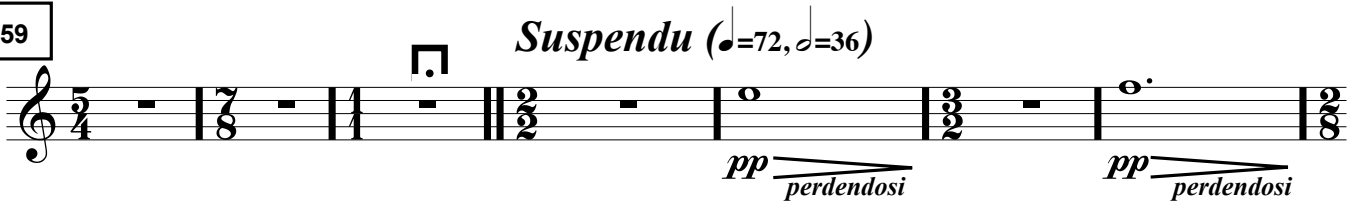
Lent (♩=56 ca.) *a piacere*
(colla parte)

[non mesuré: solo de clarinette basse]

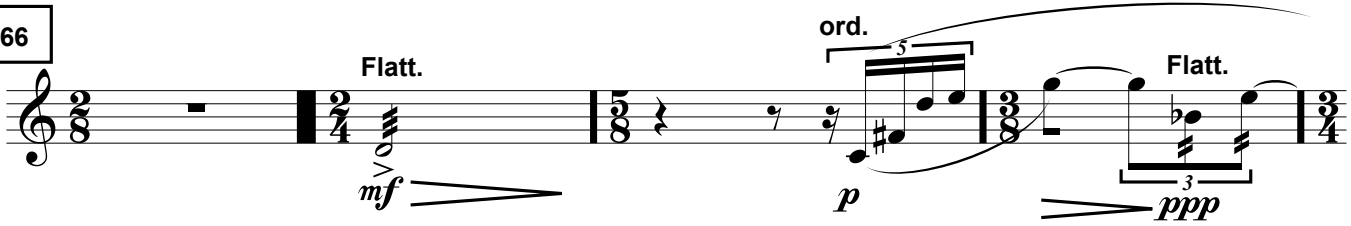
155



159



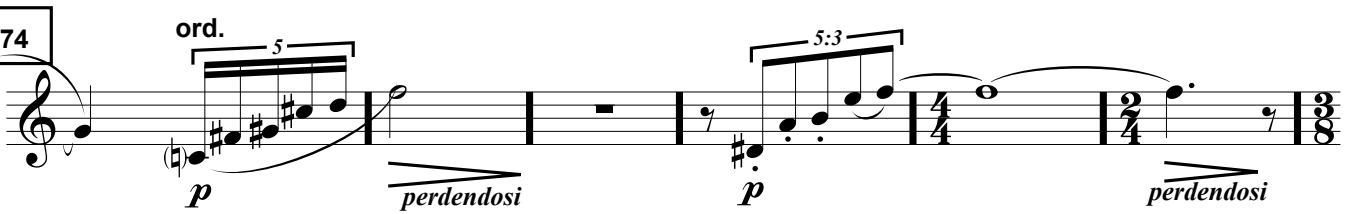
166



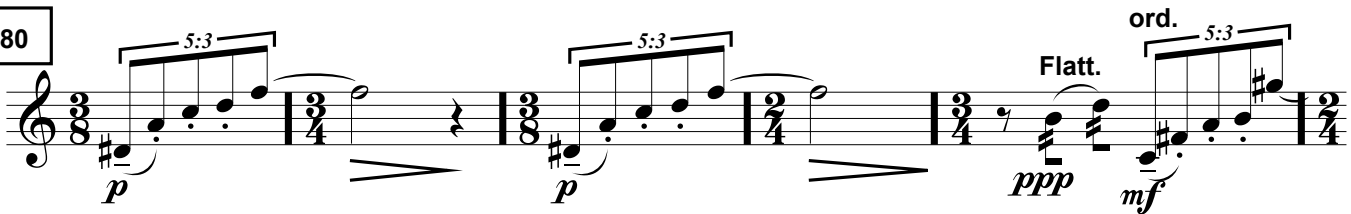
170



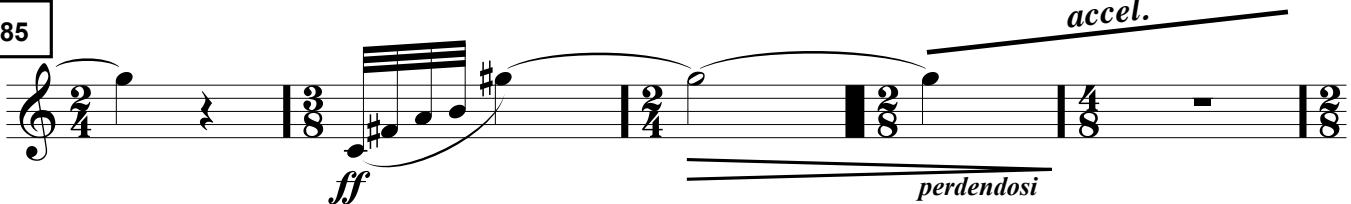
174



180



185



Flûte

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190

accel. *Assez fluide* (♩=160 ca.) *subito a tempo* (♩=72, ♩=144)

Flatt.

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

[illegible]

197

Flatt.

ord.

Flatt.

mf

ff

mf

sfz

f

202 *ord. secco*

ff *f* *ff* *p*

205

Example 205 is a musical score for piano and double bass. The piano part is in 6/16 time, starting with a fortissimo (ff) dynamic and a 4:3 ratio. The double bass part is in 3/8 time, starting with a fortissimo (f) dynamic. Both parts feature complex rhythmic patterns and accidentals.

[illegible]

211 *Retenu* (♩=72 ca., ♪=144 ca.)

Flatt.

fff *p* *ppp*

Très fluide (♩=160 ca.)

ord.

mf *f* *p*

Flûte

subito: *Retenu*
(♩=72 ca., ♩=144 ca.)
Flatt.

215 *ppp* *ord.* *3* *ff* *sfz* *f* *accel.*

219 *accel.* *Très fluide* (♩=160 ca.) *Retenu* (♩=72 ca., ♩=144 ca.) *ff* *p*

222 Flatt. *ord.* *ppp* *ff* *p* *f* *Plus fluide* (♩=152 ca.)

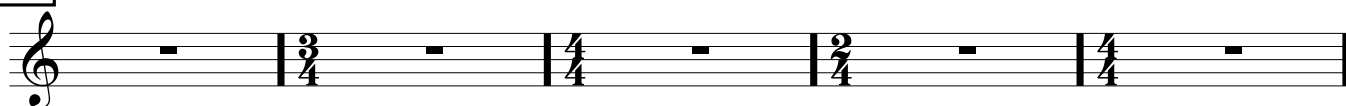
226 *ff* *sfz* *p* *ppp* *Retenu* (♩=72 ca., ♩=144 ca.) Flatt.

229 *f* *sfz* *Retenu* (♩=72 ca.) Flatt. *ppp* *Plus fluide* (♩=152 ca.)

232 *ord.* *Très fluide* (♩=160 ca.) *ff* *sfz* *p* *f*

235 *ff* *p* *f* Flatt. *Retenu* (♩=72 ca.)

239

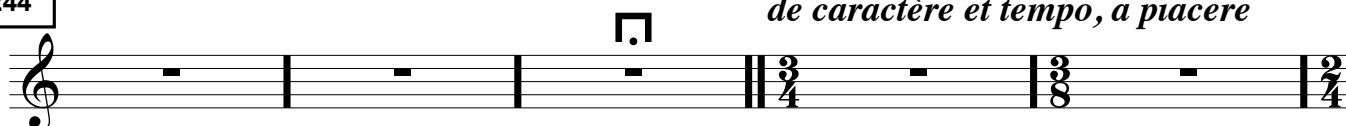


[solo de piano]

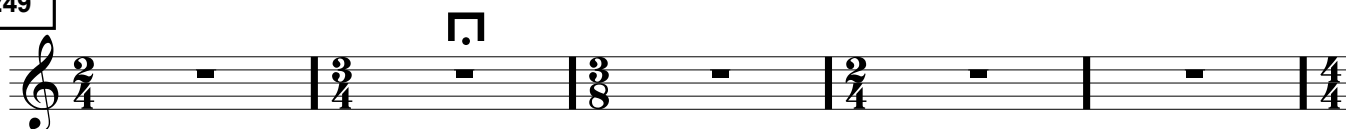
Un peu tendu (♩=84 ca.)

*avec des brusques changements
de caractère et tempo, a piacere*

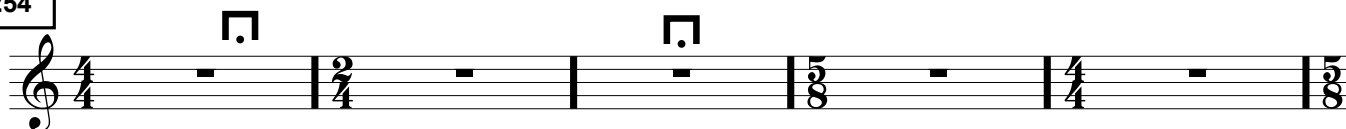
244



249



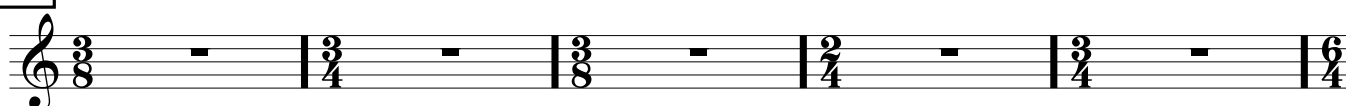
254



259

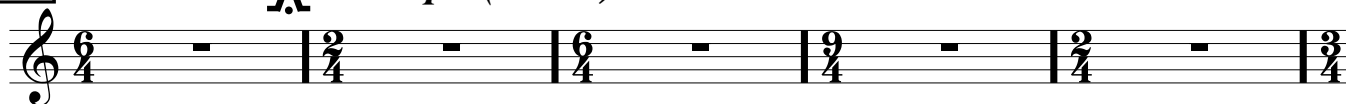


264



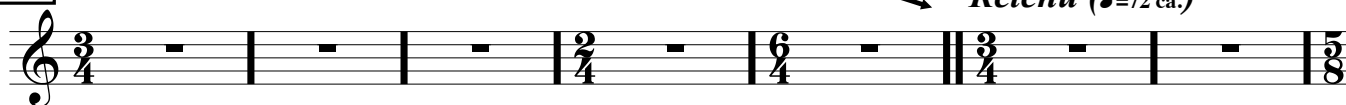
269

rit.  *a tempo* (♩=84 ca.)



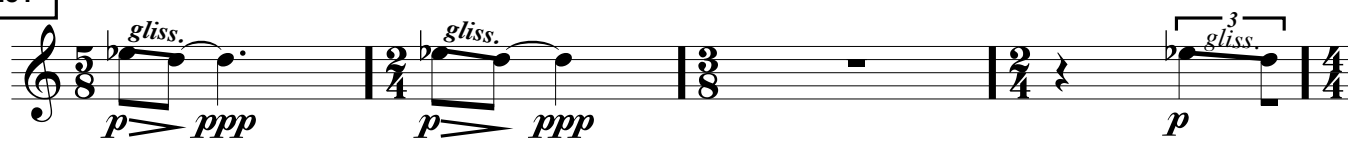
274

rit.  *Retenu* (♩=72 ca.)

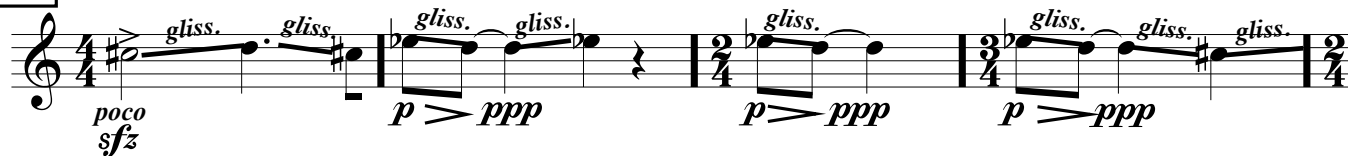


Flûte

281



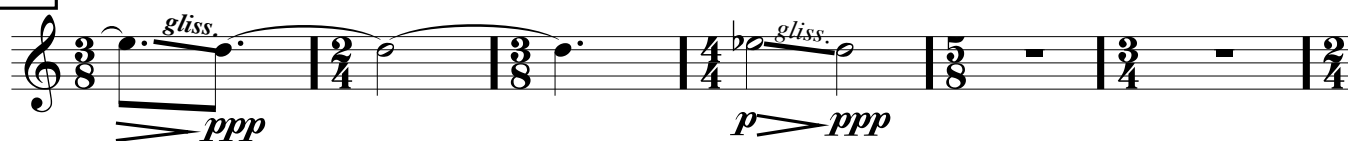
285



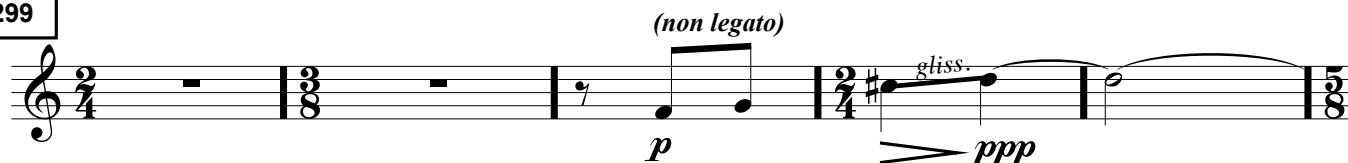
289



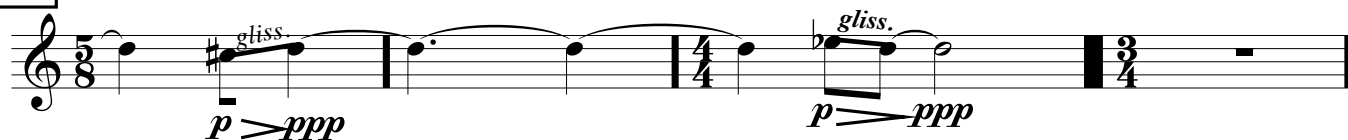
293



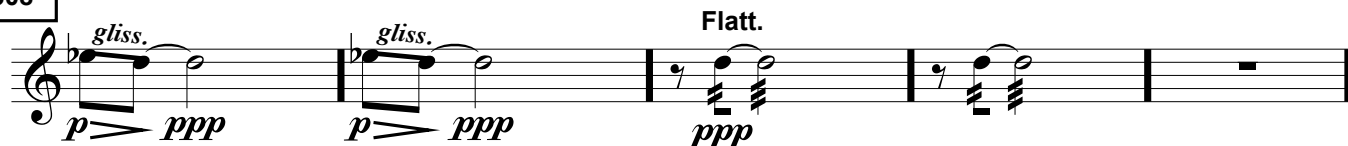
299



304



308



Flûte

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313

ord.

Flatt.

$p \geq ppp$

ppp

317

321

ord.

gliss.

gliss.

Flatt.

ord.

gliss.

$$p \geq ppp$$
$$p \geq ppp$$
$$p \geq ppp$$

Deux portraits imaginaires
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