

Pedro Amaral

“Deux portraits imaginaires”

Nr. 15

[2013]

partie de

Piano

www.pedro-amaral.eu

Pedro Amaral

“Deux portraits imaginaires”

Nr. 15

[2013]

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)

Piano

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

Piano

3

7

legatissimo

10

15

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*

Ped.

29

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

33

p *ff* *fff*

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

fff *ff* *fffz*

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.)

108

mf Ped. *f* *mf* *fff* Ped.

112

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

accel. → Plus fluide (♩=156 ca.)

115

f *ff* *ff* Ped.

119

pp *mf* *mf* *p* *p* (pédale selon les changements d'accords)

124

3 *3* *3* *3*

Piano

128 *rit.* Δ *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* *sfz* *p*

151

Retenu ($\text{♩} = 72 \text{ ca.}$) *secco*

ff *f* *ff* *ff*

155

fff *mf* *mf*

Ped. *Ped.*

158

Lent ($\text{♩} = 56 \text{ ca.}$)
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.) *Retenu* (♩ = 72 ca., ♩ = 144 ca.)

main gauche

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

224 *Plus fluide* (♩ = 152 ca.) *(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 *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 piece 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 right hand is mostly silent, with rests. The left hand plays chords in a rhythmic pattern. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *pppp* (pianississimo). A crescendo and decrescendo hairpin are used for the first *f* to *pp* transition. A *una corda* instruction is present, with the French translation *(gardez la pédale toujours enfoncée)* below it.

243

Musical score for measures 243-246. The piece 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 right hand is mostly silent, with rests. The left hand plays chords in a rhythmic pattern. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *pppp* (pianississimo). A crescendo and decrescendo hairpin is used for the first *f* to *pp* transition. A *una corda* instruction is present, with the French translation *(gardez la pédale toujours enfoncée)* below it.

Solo

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

247

mf *ff*

Ped. *tre corde*

250

f *mf* *ff*

Ped.

P.S.

254

mf *p* *f*

Ped.

Piano

257 *léger, fluide*

p
(laissez la pédale enfoncée)

260

f
f
sfz
f
p *f*

264

f
ff
rit.
mf

267

p
f
p

270 *a tempo* (♩=84 ca.)

p
pp
p
p

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

Piano

page 17/19

277

rit.

Retenu (♩=72 ca.)

[fin du solo]

... (laissez la pédale enfoncée)

281

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

285

Example 12-12

289

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.

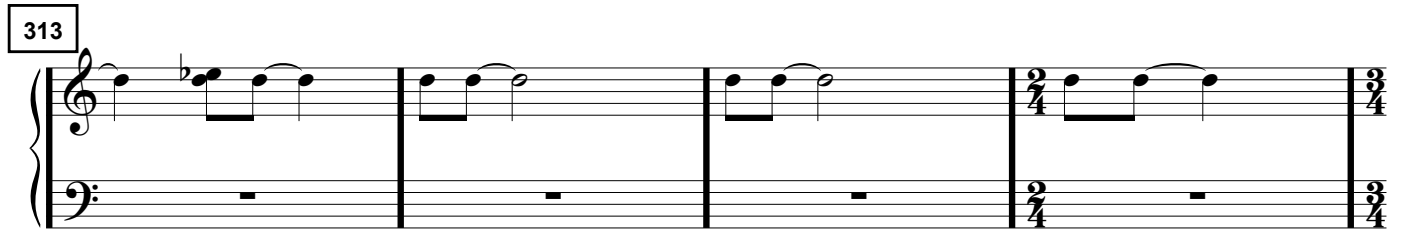
305

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.

Deux portraits imaginaires
© Pedro Amaral

www.pedro-amaral.eu