

Pedro Amaral

***“Deux portraits imaginaires”***

**Nr. 15**

[2013]

partie de

**Hautbois**

(doublant, dans la version d'ensemble, le Cor  
anglais)

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



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***“Deux portraits imaginaires”***

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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**

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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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**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)

Hautbois

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

*f* *ppp* *f* *p* *pp*

4

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

accentuer très légèrement chaque attaque

7

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

10

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

13

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

16

*f* *pp* *f*

# Hautbois

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*Progressivement plus tendu*

19

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

22

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

25

*f* *p* *f* *ff* *p* *f* *p* *f* *p* *f* *pp subito* *f* *mais léger*

28

*poco sfz* *ff* *f* *sfz* *sfz* *sfz*

31

*ff* *p subito* *p* *p* *ff*

34

*sfz* *pp sub.* *p* *ff* *p*


37

*ff* *sfz* *p* *ff* *ppp*

# Hautbois

40

*Un peu retenu* (♩=72 ca.)




47

*rit. a tempo*

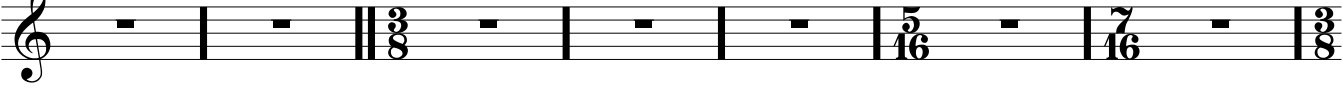


54

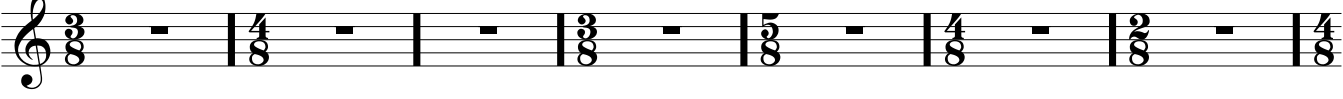


61

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



68

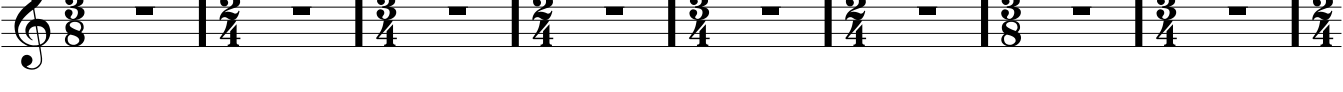


75

*Un peu retenu* (♩=72 ca.)



82

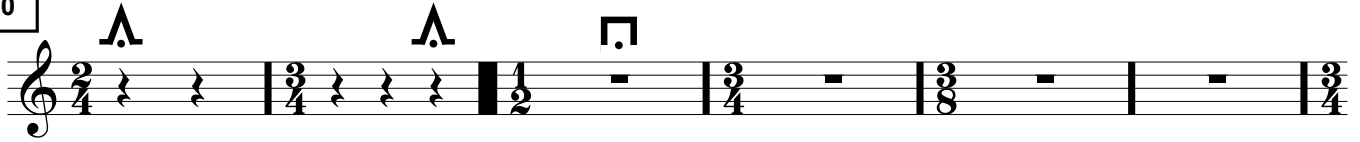




**(page en blanc)**

## Hautbois

90



96

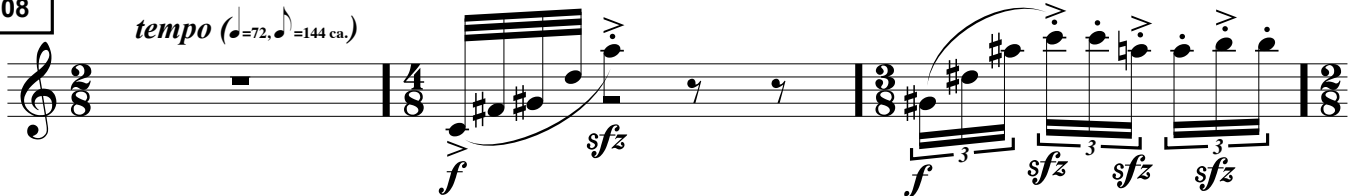


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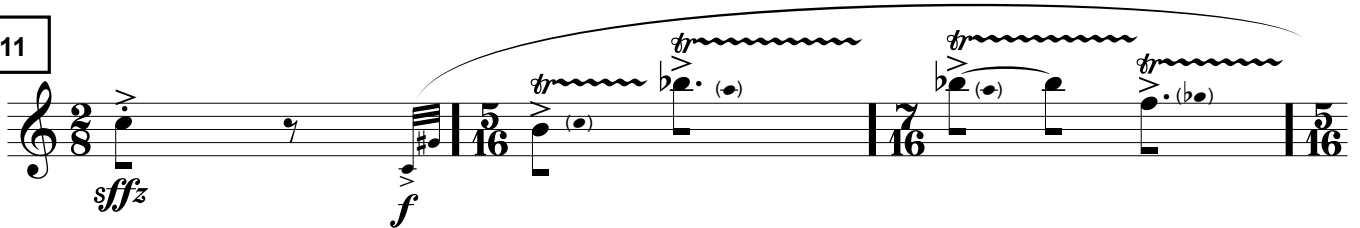


108

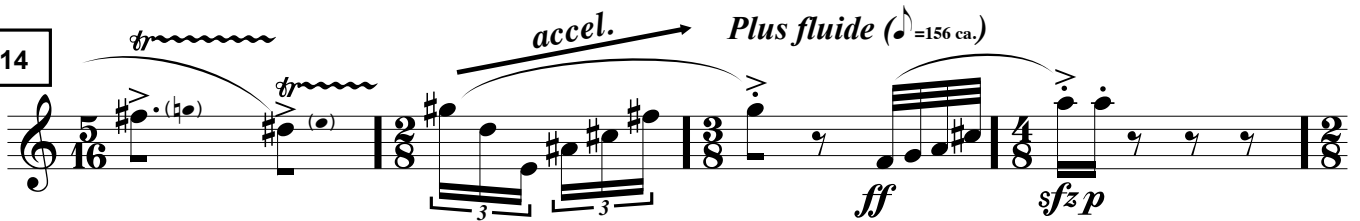
*gardez le même  
tempo (♩=72, ♪=144 ca.)*



111



114



118

Solo



122



# Hautbois

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125 [Solo] *ben legato* *3* [fin du solo] *perdendosi*

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

134 [non mesuré: solo de trombone]

138 **Solo** Tempo I (♩=72 ca.) *f* *pp* *f* *3*

142 *5* *sfz* *pp* *acc.* [fin du solo]

146 *acc.* *Très fluide* (♩=168 ca.) *f* > *p* *mf* < *f* *p subito* *f* *3* *3* *3* *3*

150 *sfz* *ff* > *p* *ff* *p* *f* > *p* *mf* *Retenu* (♩=72 ca.)

## Hautbois

*Lent* (♩=56 ca.)

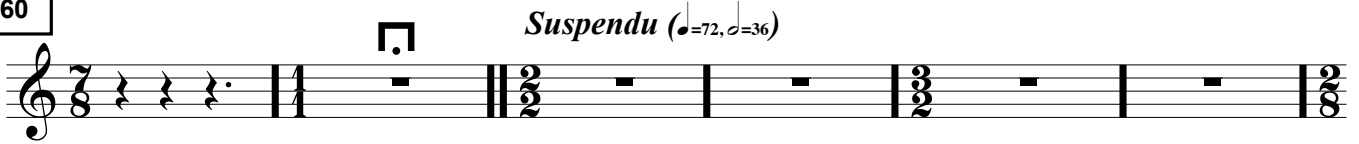
[non mesuré:

solo de clarinette basse]

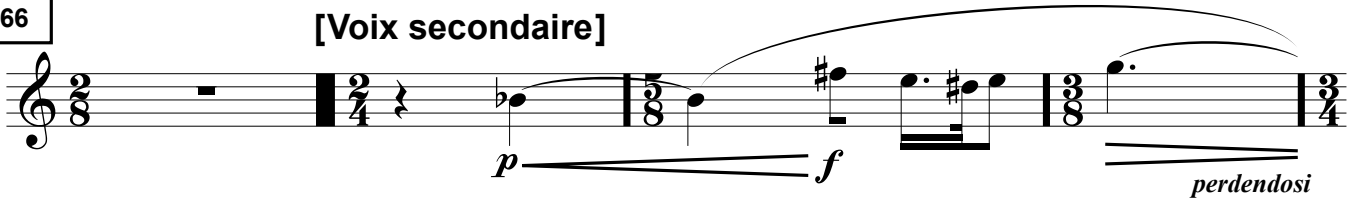
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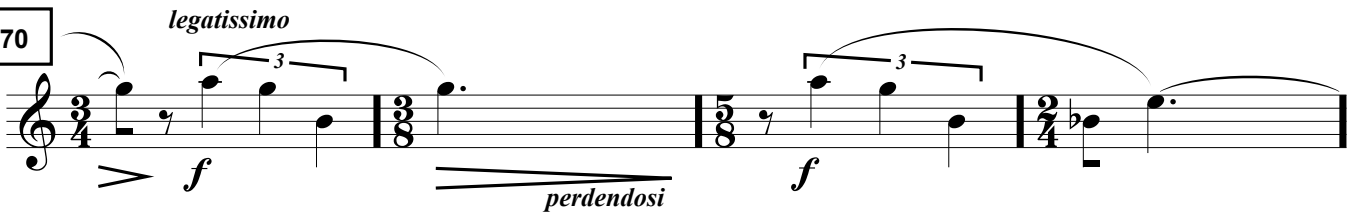
160



166



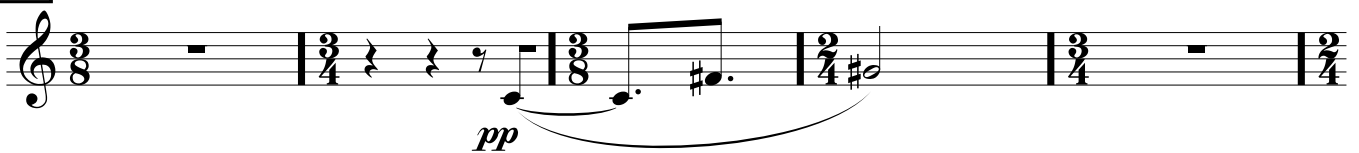
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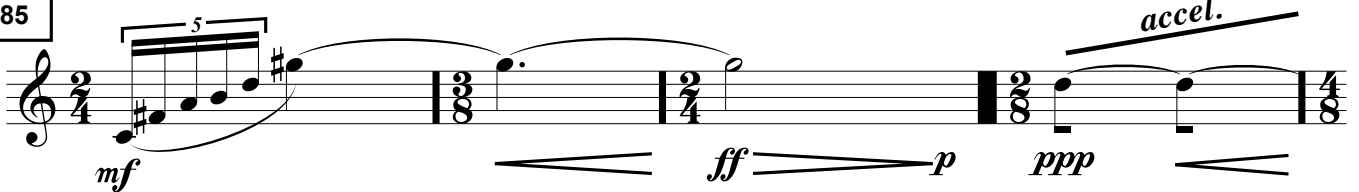
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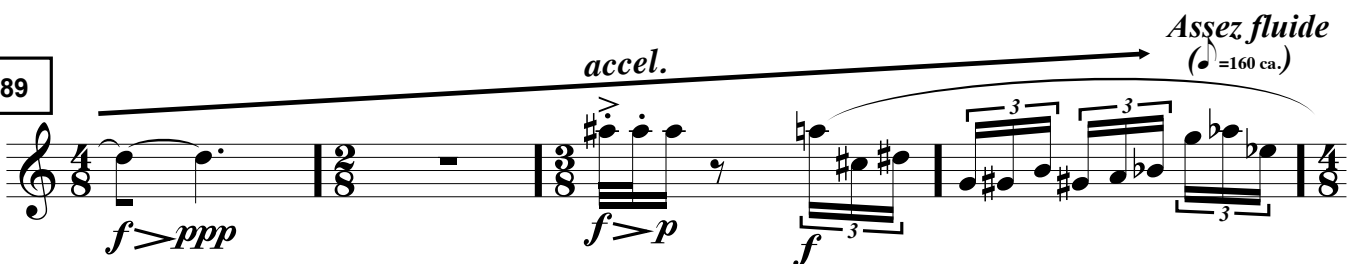
180



185



189



# Hautbois

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193 *subito a tempo* (♩=72, ♩=144) *accel.*

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

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

*>pp* *ff* *mf* *ff* *ff* *ff*

199

*mf* *sfz* *f* *f* *f* *f*

202 *secco*

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

205

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

208

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

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

*ff* *f* *perdendosi* *mf* *f* *p* *f* *sfz* *perdendosi*

# Hautbois

216 *accel.*

219 *accel.* *Très fluide* (♩=160 ca.)

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

225

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

232 *Très fluide* (♩=160 ca.)

235 *Retenu* (♩=72 ca.)

*perdendosi*

238



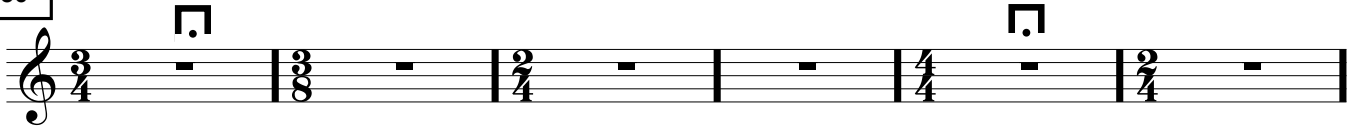
[solo de piano]

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

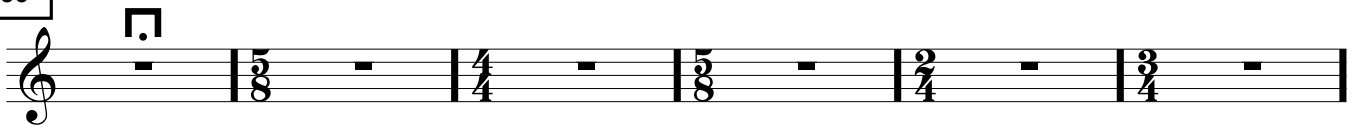
244



250



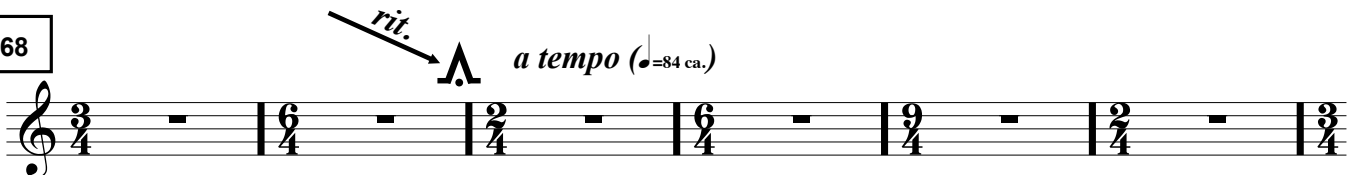
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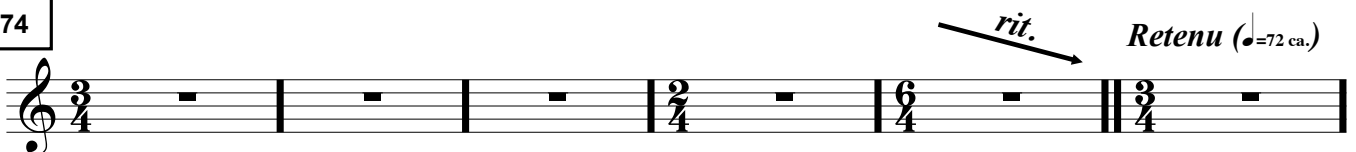
262



268



274



# Hautbois

280

Solo

Measures 280-283. Measure 280 is a whole rest. Measure 281 has a 3/8 time signature, a quarter rest, and a quarter note with a sharp. Measure 282 has a 2/4 time signature, a half note with a sharp, and a quarter note with a sharp. Measure 283 has a 3/8 time signature, a quarter note with a sharp, and a quarter note with a sharp. A dynamic marking *f* is present at the start of measure 282. A slur covers measures 282 and 283, with a '5' indicating a quintuplet.

284

Measures 284-286. Measure 284 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 285 has a 4/4 time signature, a half note with a sharp, and a half note with a sharp. Measure 286 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Slurs and triplets are present over measures 284-285 and 285-286. A quintuplet is marked with a '5' under measure 285.

287

Measures 287-290. Measure 287 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 288 has a 3/4 time signature, a half note with a sharp, and a quarter note with a sharp. Measure 289 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 290 has a 3/4 time signature, a half note with a sharp, and a quarter note with a sharp. Slurs and triplets are present over measures 287-288 and 288-289. A quintuplet is marked with a '5' under measure 289.

290

Measures 290-293. Measure 290 has a 3/4 time signature, a half note with a sharp, and a quarter note with a sharp. Measure 291 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 292 has a 3/4 time signature, a half note with a sharp, and a quarter note with a sharp. Measure 293 has a 3/8 time signature, a quarter note with a sharp, and a quarter note with a sharp. Slurs and triplets are present over measures 290-291 and 291-292. A quintuplet is marked with a '5' under measure 291.

293

Measures 293-296. Measure 293 has a 3/8 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 294 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 295 has a 3/8 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 296 has a 4/4 time signature, a half note with a sharp, and a half note with a sharp. Slurs and triplets are present over measures 293-294 and 294-295. A quintuplet is marked with a '5' under measure 294.

296

Measures 296-299. Measure 296 has a 4/4 time signature, a half note with a sharp, and a half note with a sharp. Measure 297 has a 3/8 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 298 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 299 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Slurs and triplets are present over measures 296-297 and 297-298. A quintuplet is marked with a '5' under measure 297.

299

Measures 299-302. Measure 299 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 300 has a 3/8 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 301 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Measure 302 has a 2/4 time signature, a quarter note with a sharp, and a quarter note with a sharp. Slurs are present over measures 299-300 and 301-302.



# Hautbois

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303

306

310

315

320

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