Piccolo Divertimento

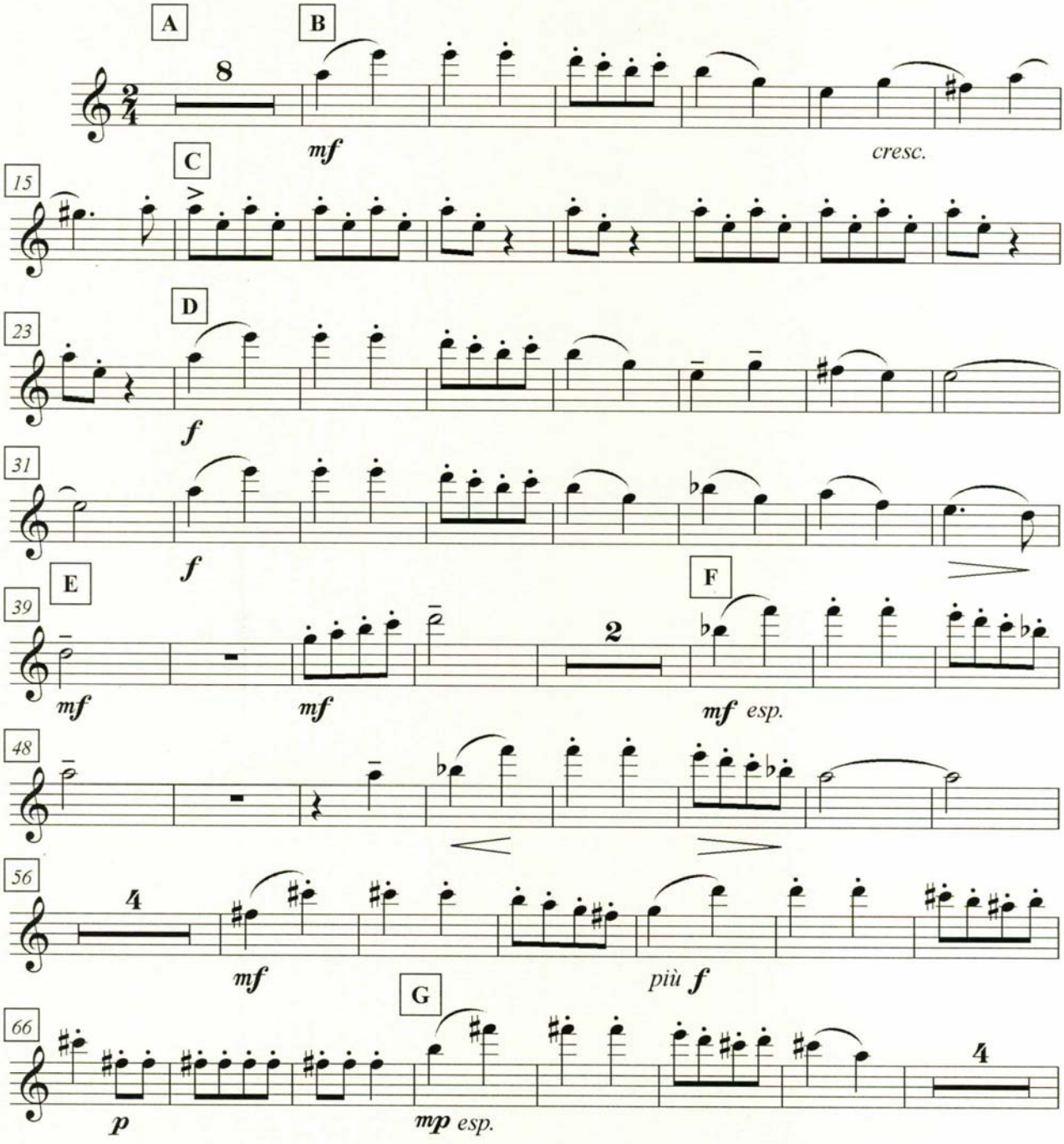
op. 111

for wind quintet

Flute

Amaral Vieira, 1979

Alegremente (𝅗𝅥 = 66)



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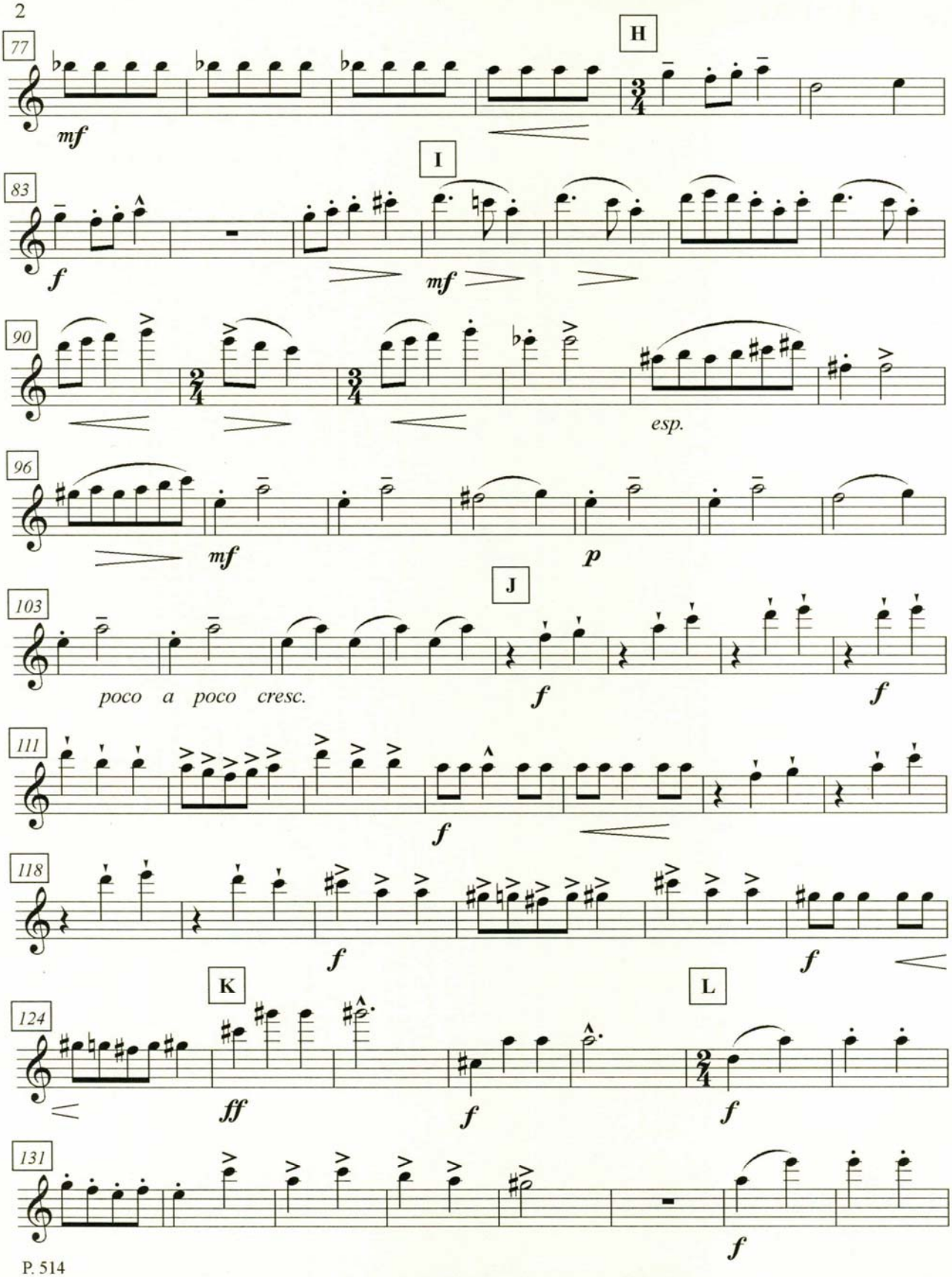
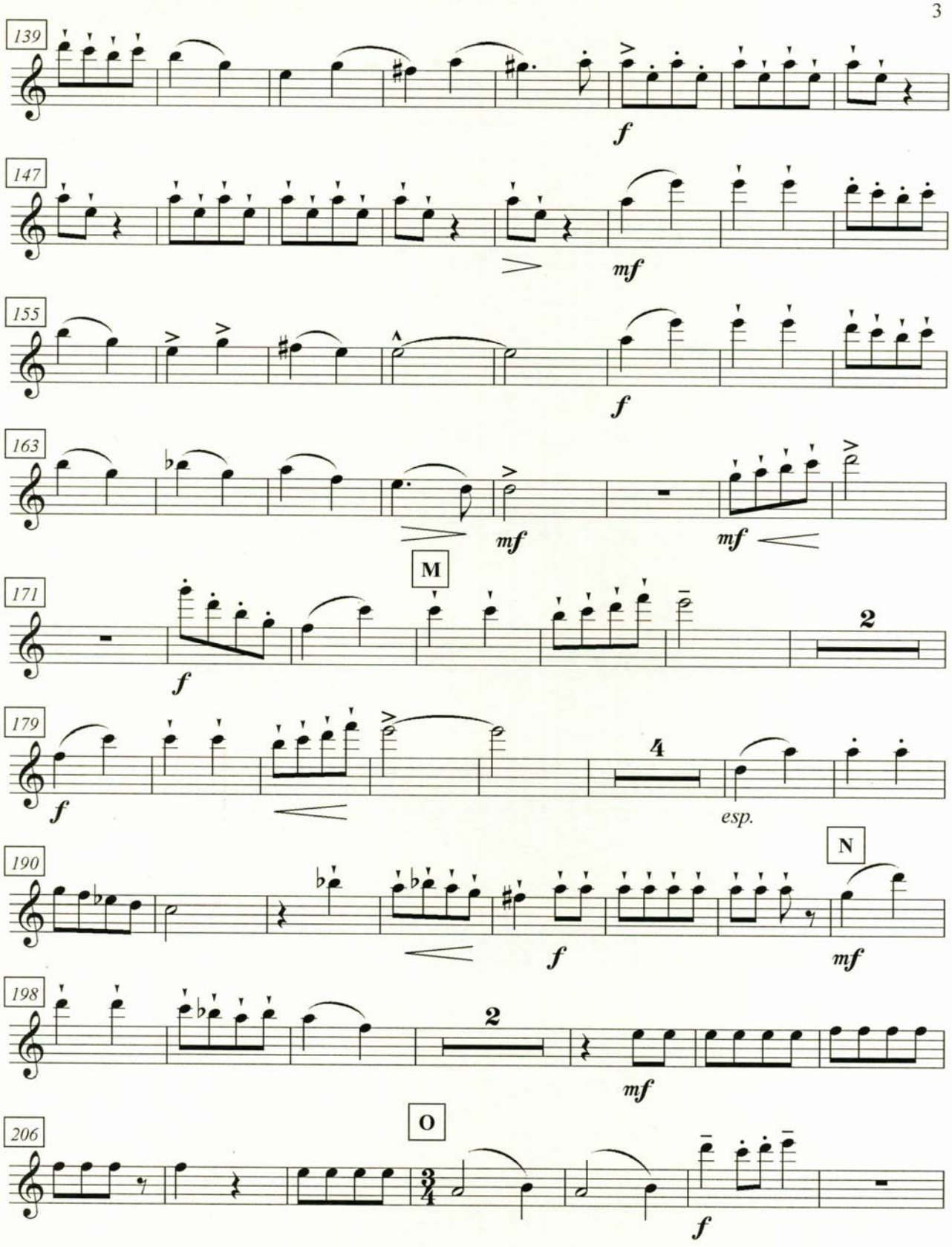
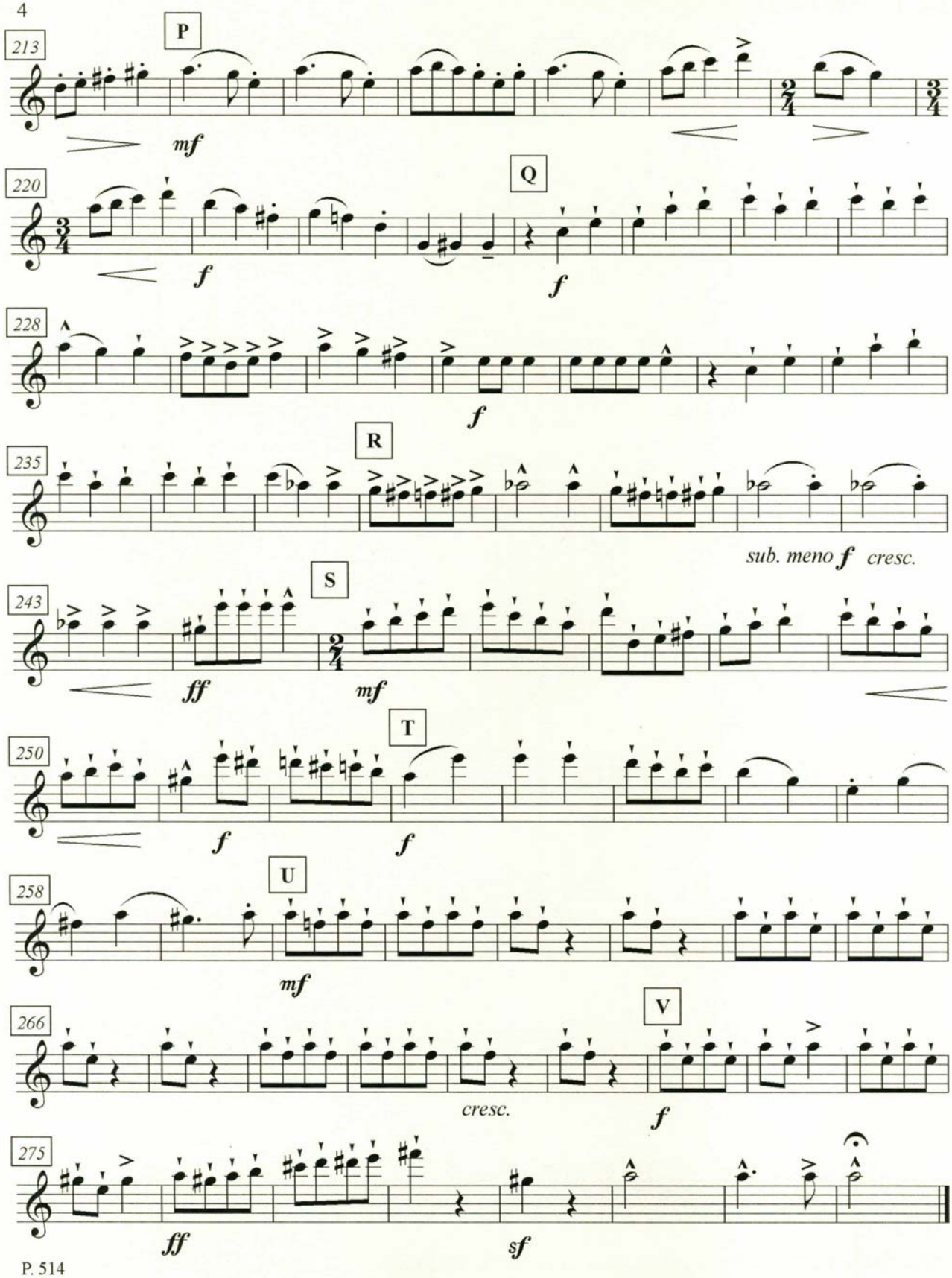

77
H
mf
83
I
f
mf
90
esp.
96
mf
p
103
J
poco a poco cresc.
f
f
111
f
118
f
f
K
L
124
ff
f
f
131
f


139
f
147
mf
155
f
163
mf
mf
M
171
f
2
179
f
4
esp.
N
190
f
mf
198
2
mf
O
206
f


213
P
mf
220
Q
f
f
228
f
235
R
sub. meno f cresc.
243
S
ff
mf
250
T
f
f
258
U
mf
266
V
cresc.
f
275
ff
sf

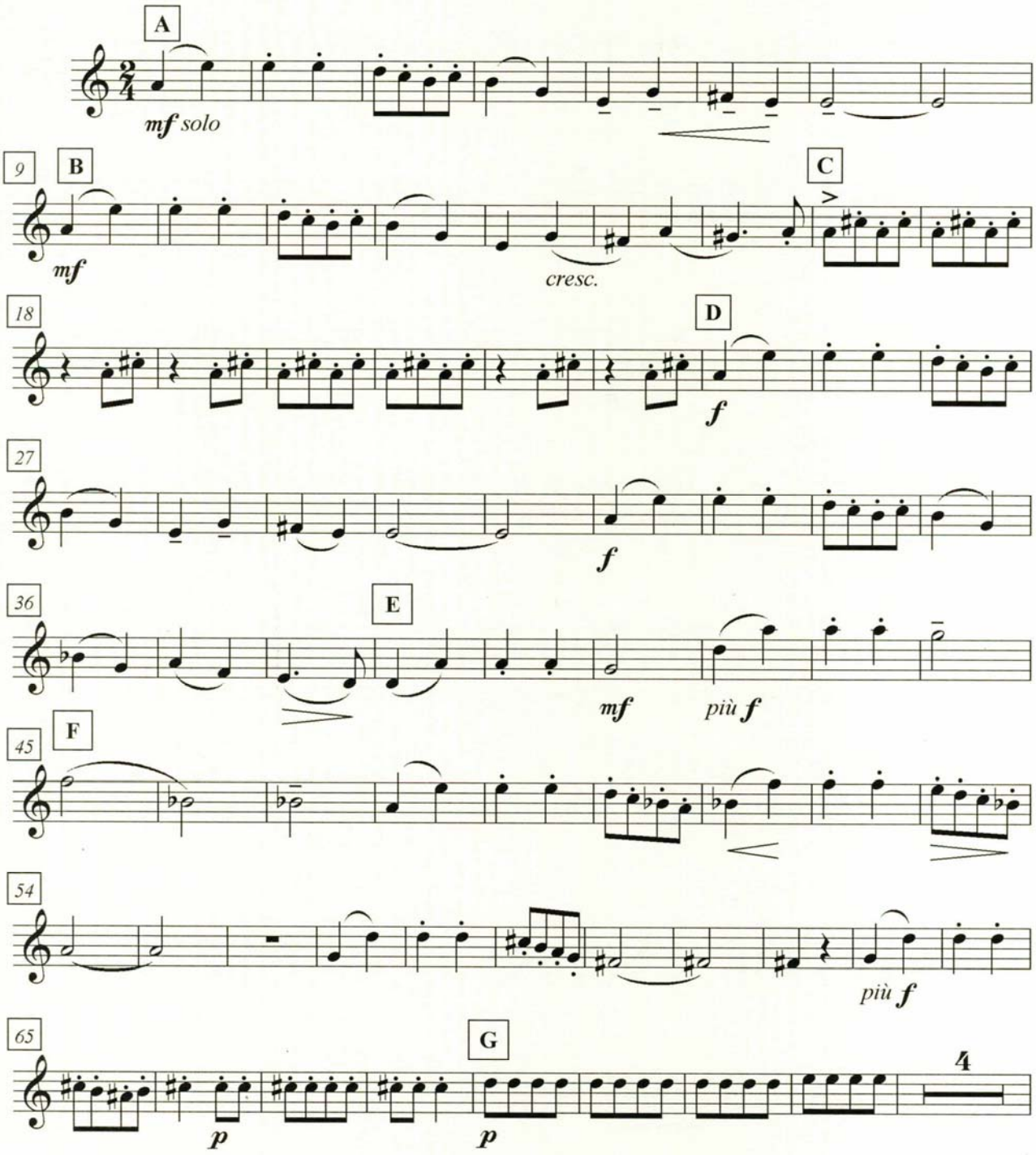
Piccolo Divertimento

op. 111
for wind quintet

Oboe

Amaral Vieira, 1979

Alegremente (♩ = 66)



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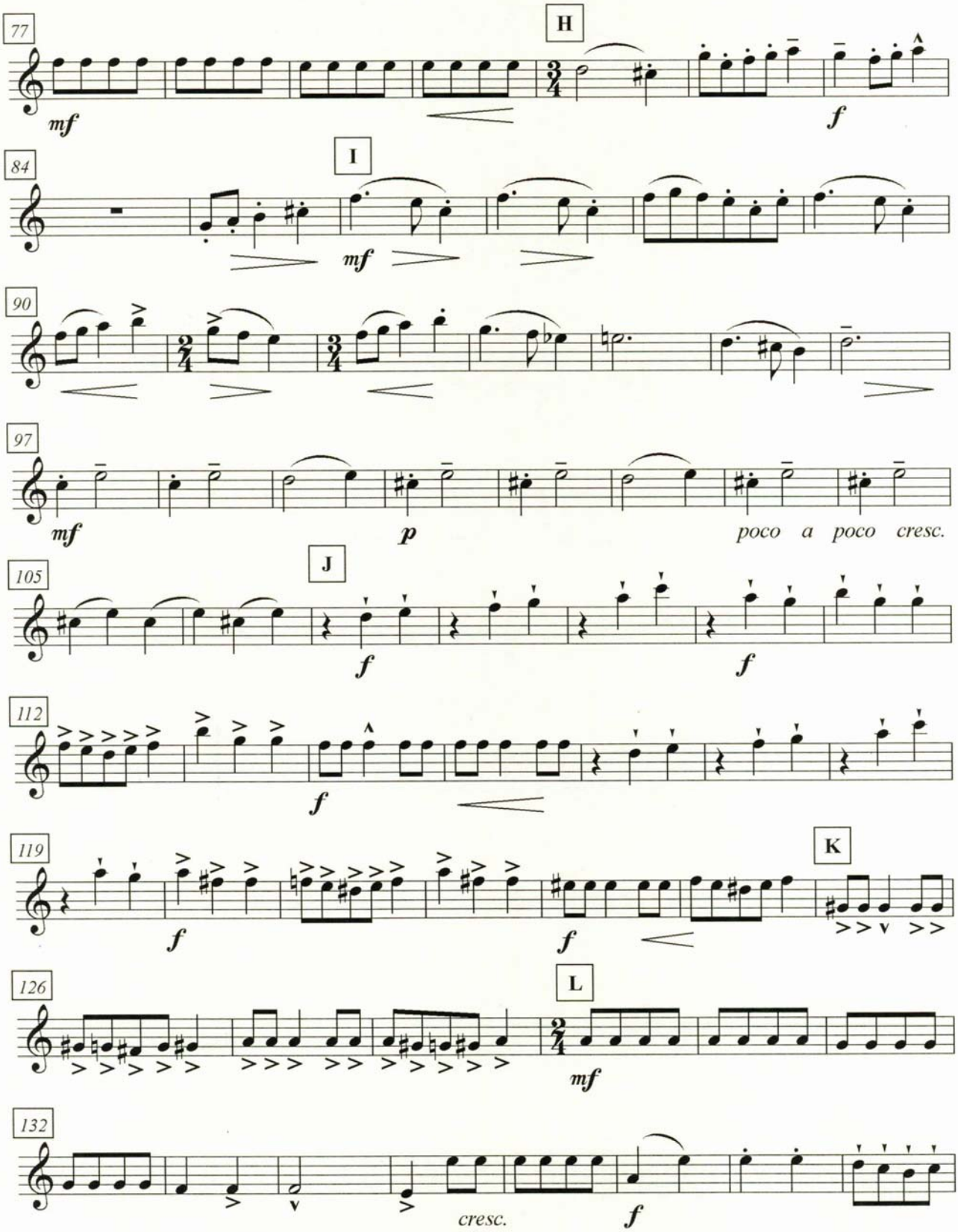
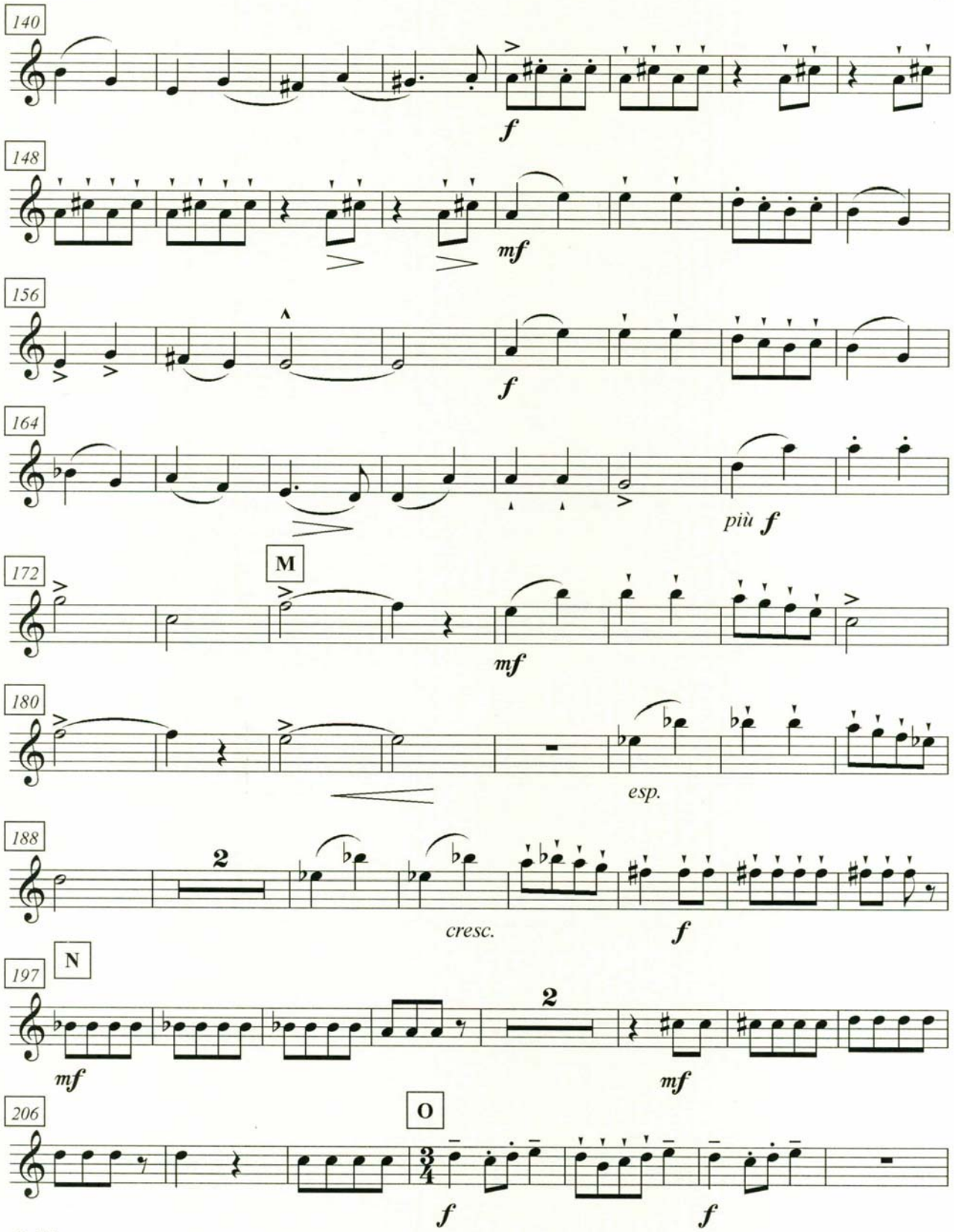
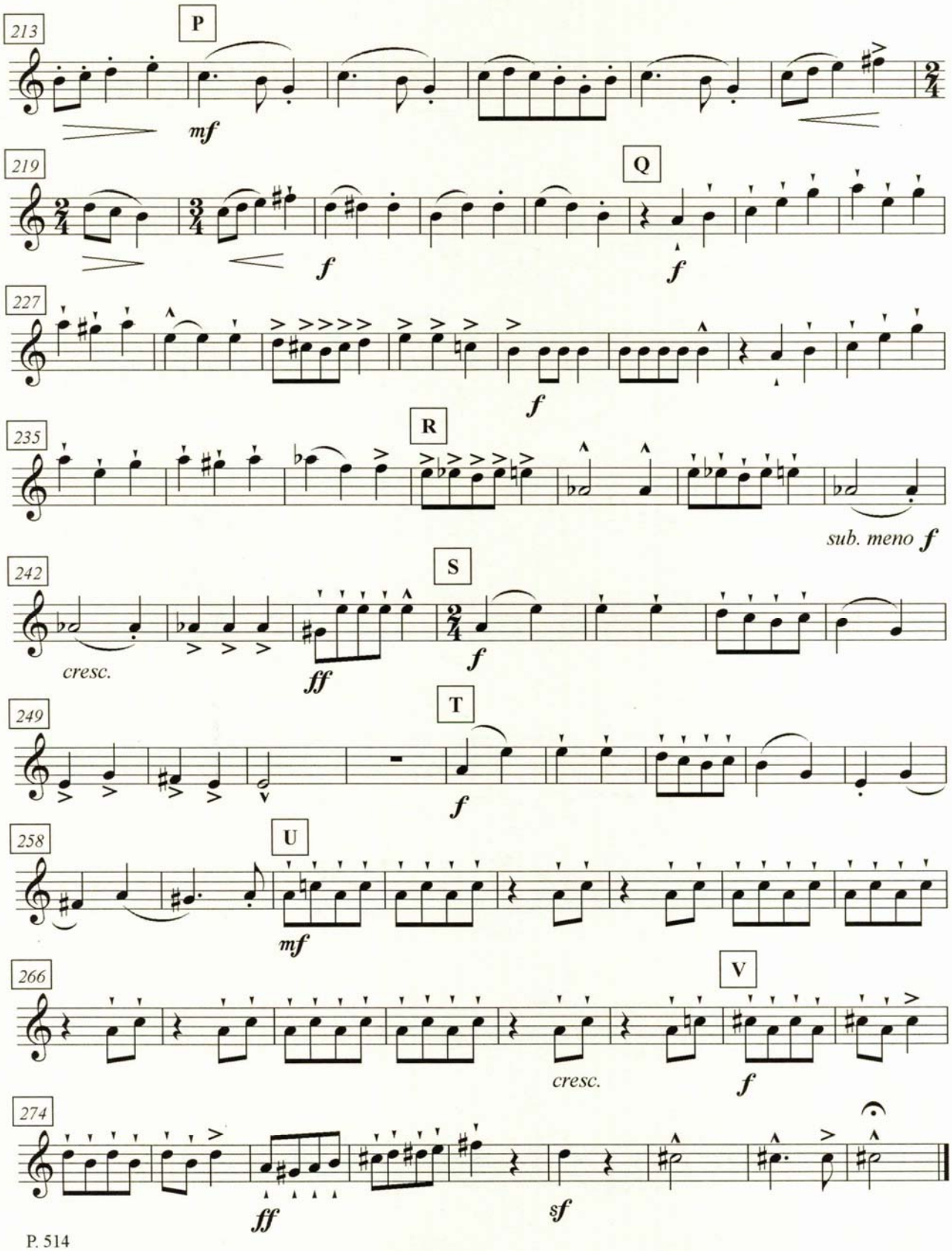

77
H
mf
f
84
I
mf
90
97
mf
p
poco a poco cresc.
105
J
f
f
112
f
119
K
f
f
126
L
mf
132
cresc.
f


140
f
148
mf
156
f
164
più f
M
172
mf
180
esp.
188
2
cresc.
f
N
197
mf
2
mf
O
206
f
f


213
P
mf
219
Q
f
f
227
f
235
R
sub. meno f
242
S
cresc.
ff
f
249
T
f
258
U
mf
266
V
cresc.
f
274
ff
sf

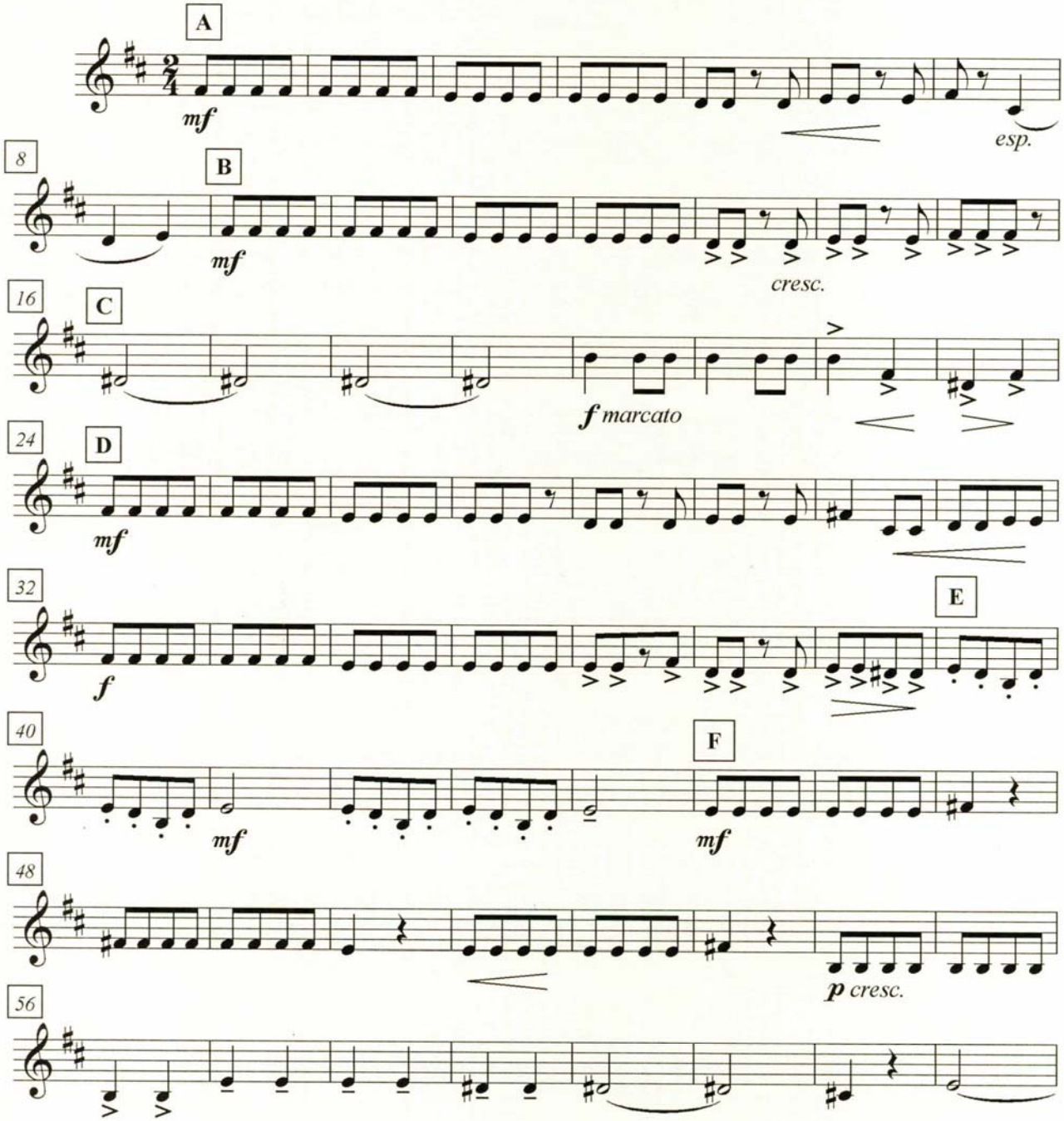
Piccolo Divertimento

op. 111
for wind quintet

Clarinet in B♭

Amaral Vieira, 1979

Alegremente (𝅗𝅥 = 66)



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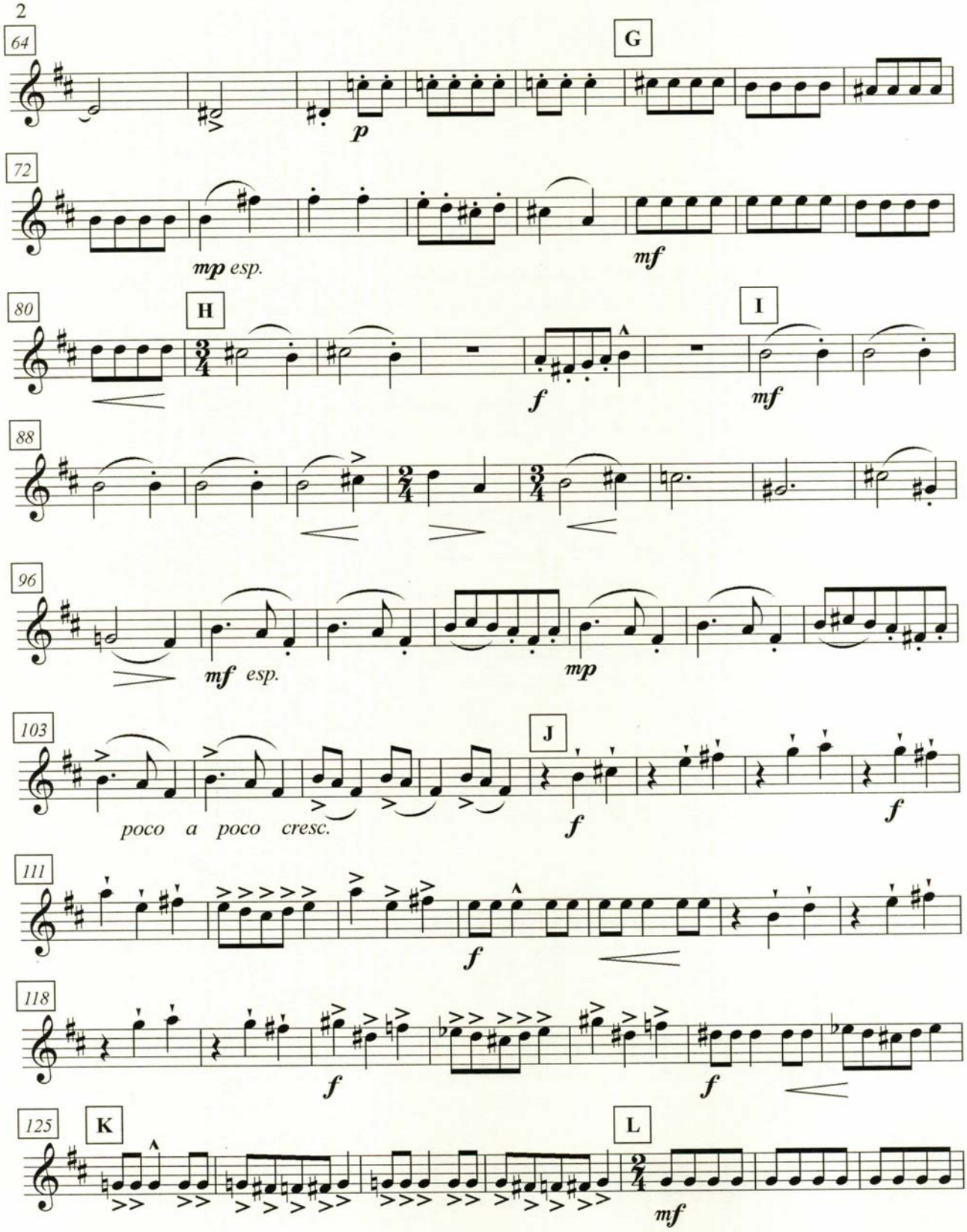
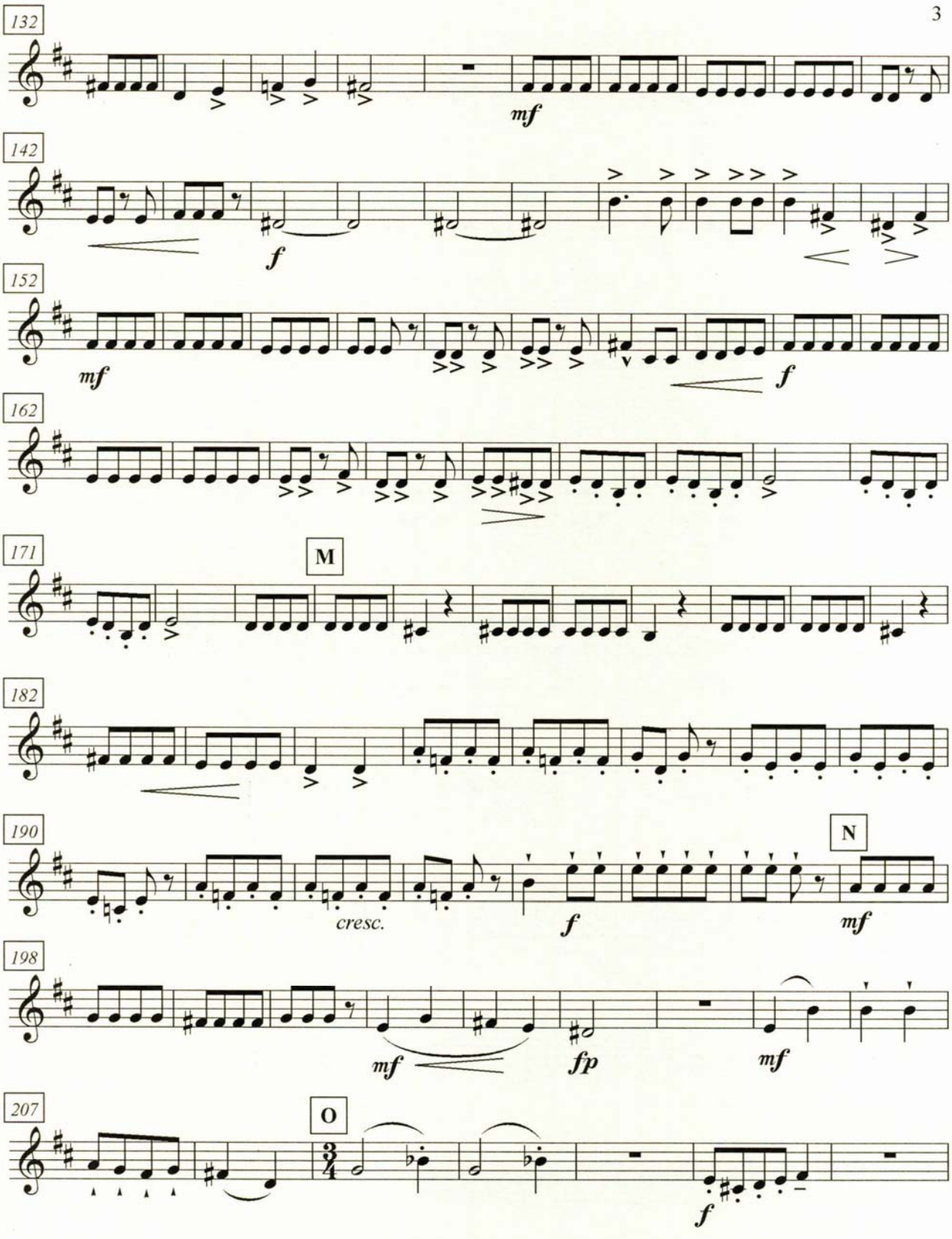
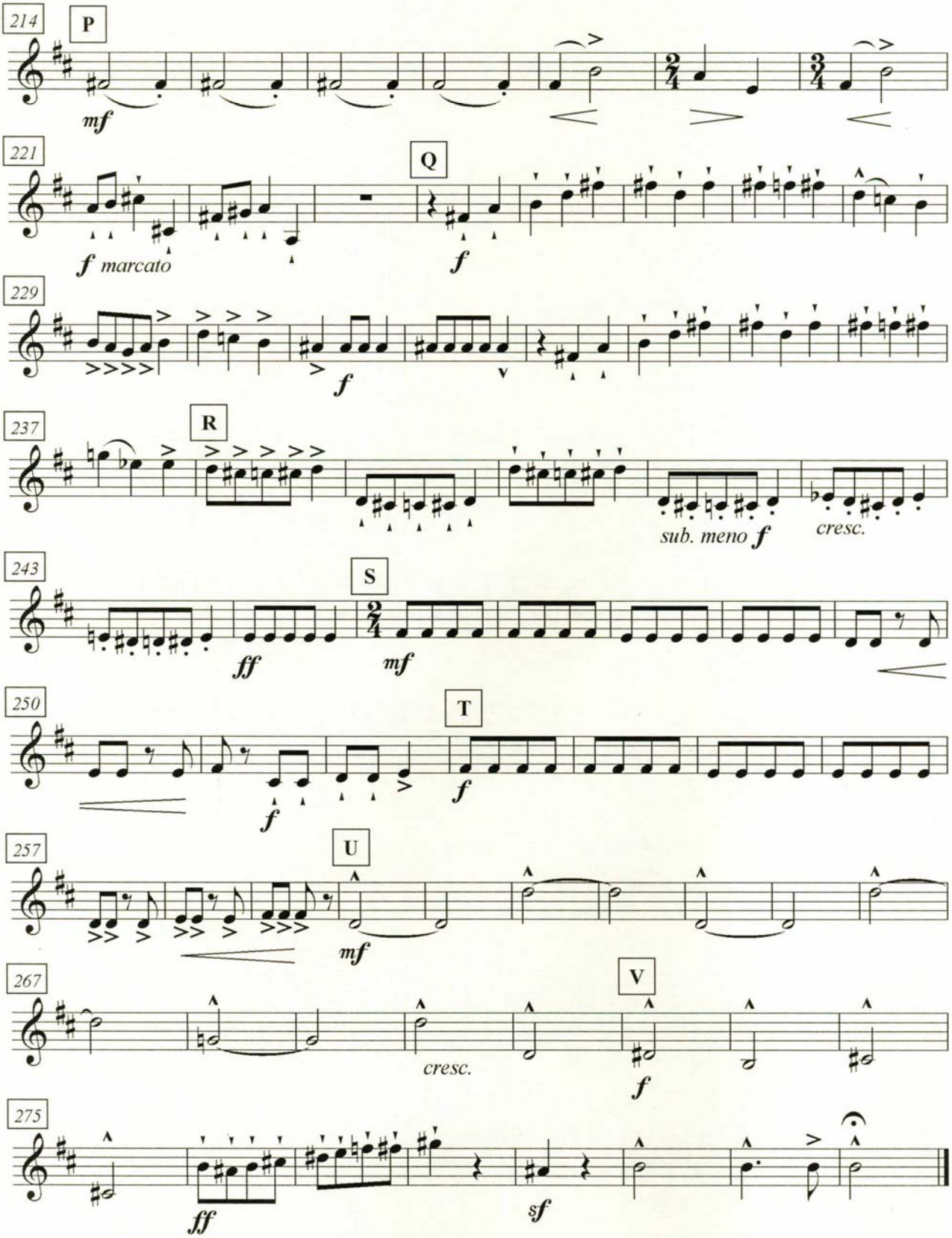

64
G
p
72
mp esp.
mf
80
H
I
f
mf
88
96
mf esp.
mp
103
J
poco a poco cresc.
f
f
111
f
118
f
f
125
K
L
mf


132
mf
142
f
152
mf
f
162
171
M
182
190
cresc.
f
N
mf
198
mf
fp
mf
207
O
f

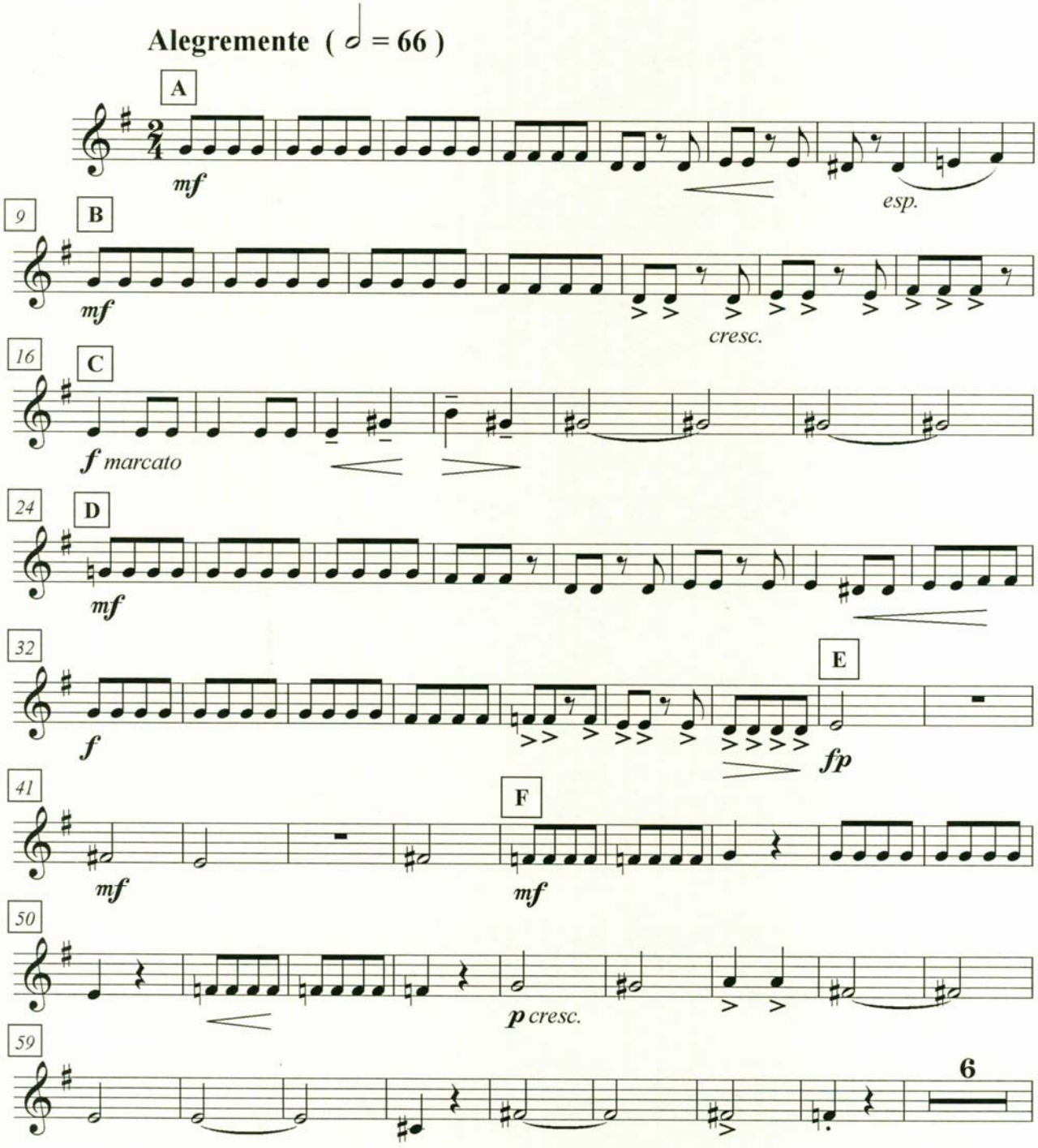

214
P
mf
221
Q
f marcato
f
229
f
237
R
sub. meno f
cresc.
243
S
ff
mf
250
T
f
f
257
U
mf
267
V
cresc.
f
275
ff
sf

Piccolo Divertimento

op. 111
for wind quintet

Horn in F

Amaral Vieira, 1979



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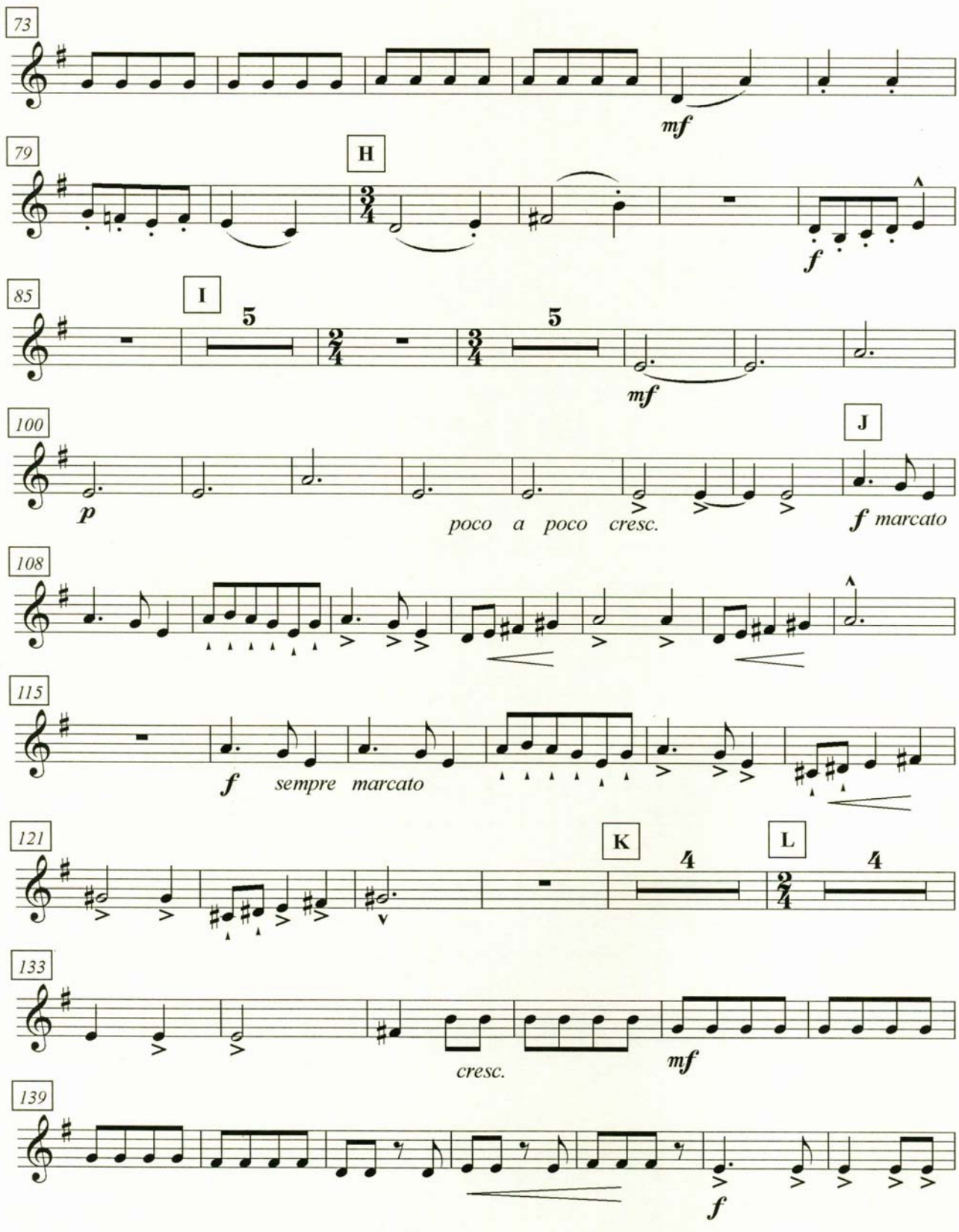
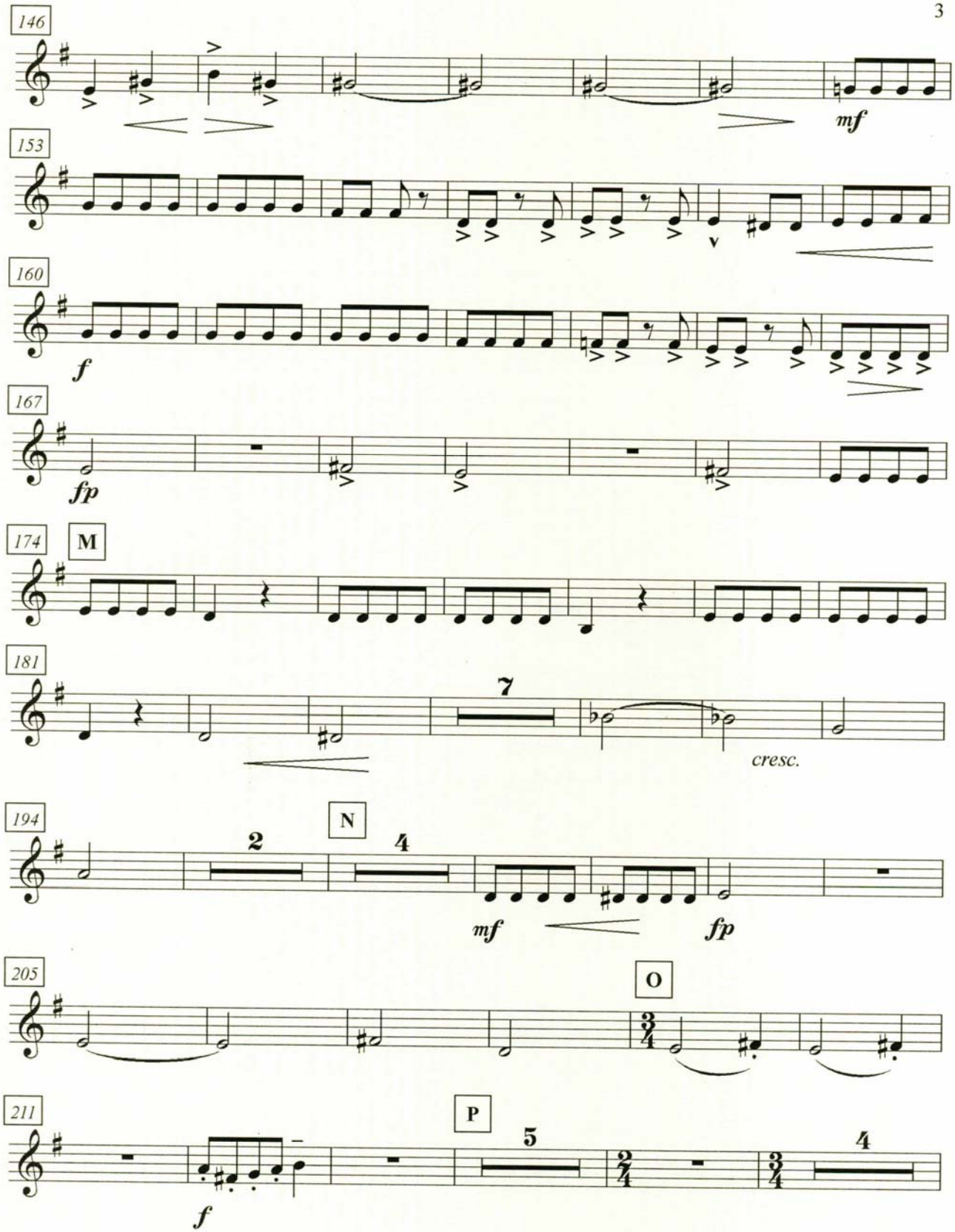
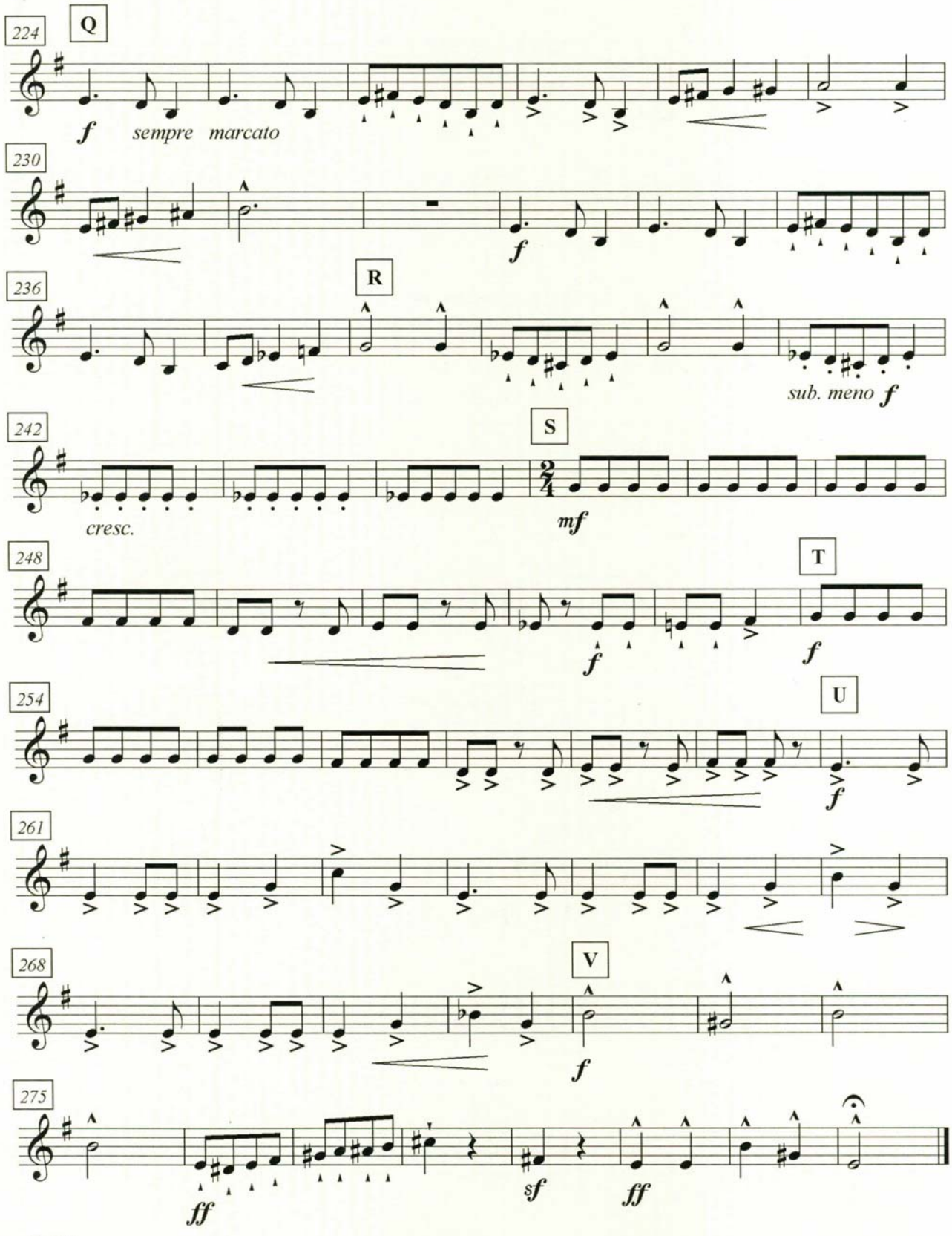

73
mf
79
H
f
85
I
5
2/4
3/4
5
mf
100
J
p
poco a poco cresc.
f marcato
108
115
f sempre marcato
121
K
4
L
4
133
cresc.
mf
139
f


146
mf
153
160
f
167
fp
174
M
181
7
cresc.
194
N
2
4
mf
fp
205
O
211
P
5
4
f


224
Q
f
sempre marcato
230
f
236
R
sub. meno f
242
S
cresc.
mf
248
T
f
f
254
U
f
261
268
V
f
275
ff
sf
ff

Piccolo Divertimento

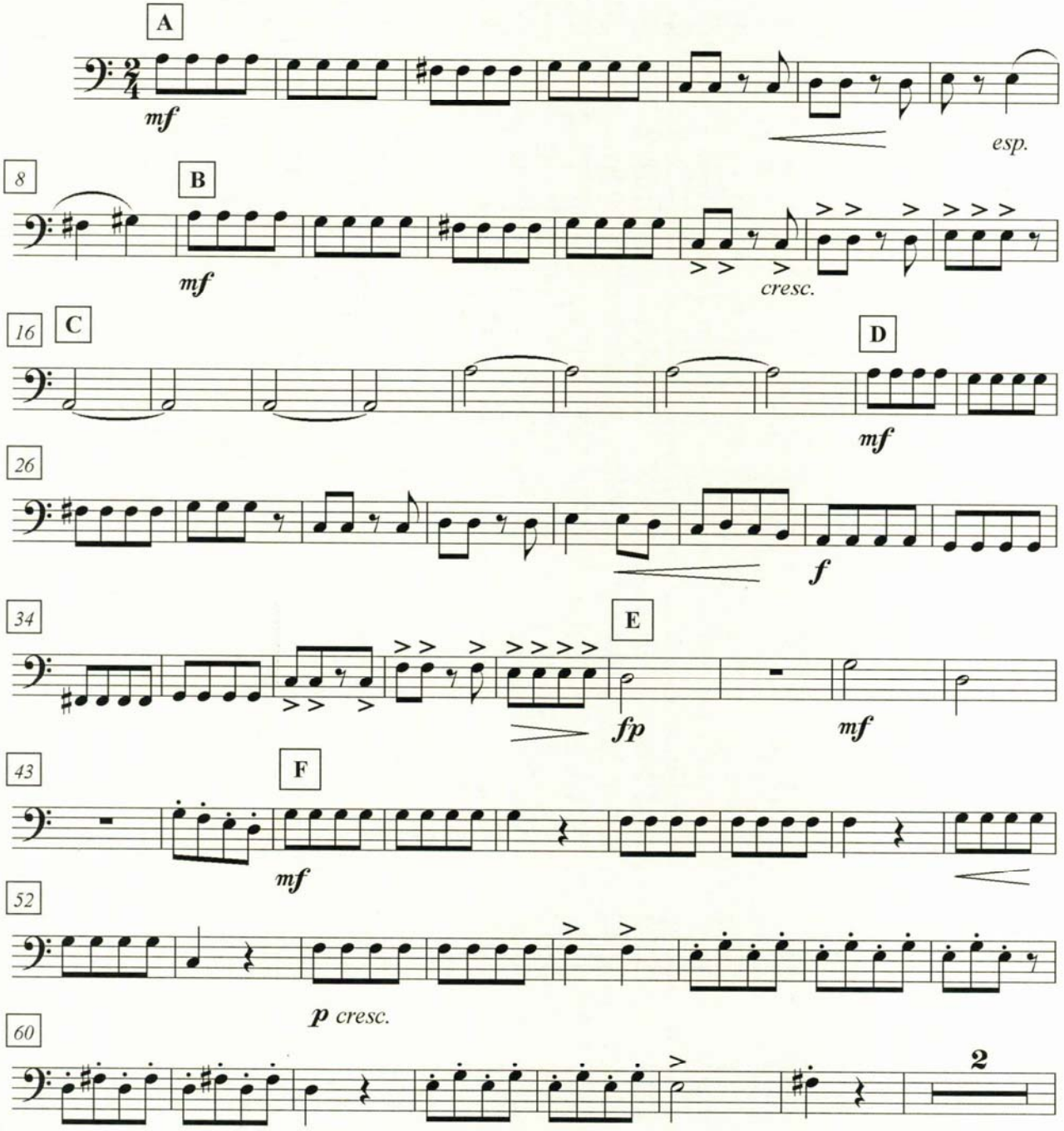
op. 111

for wind quintet

Bassoon

Amaral Vieira, 1979

Alegremente (𝅗𝅥 = 66)



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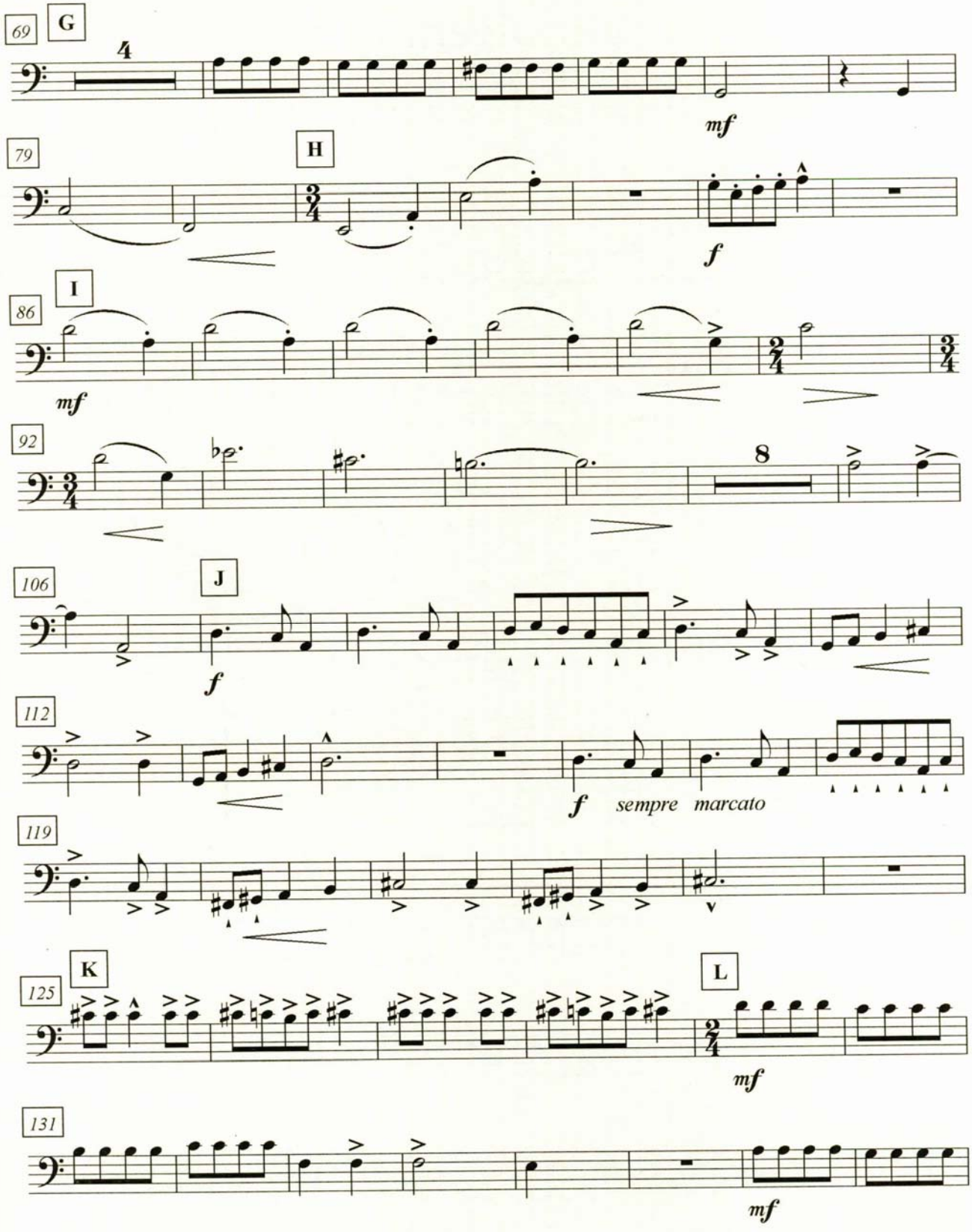
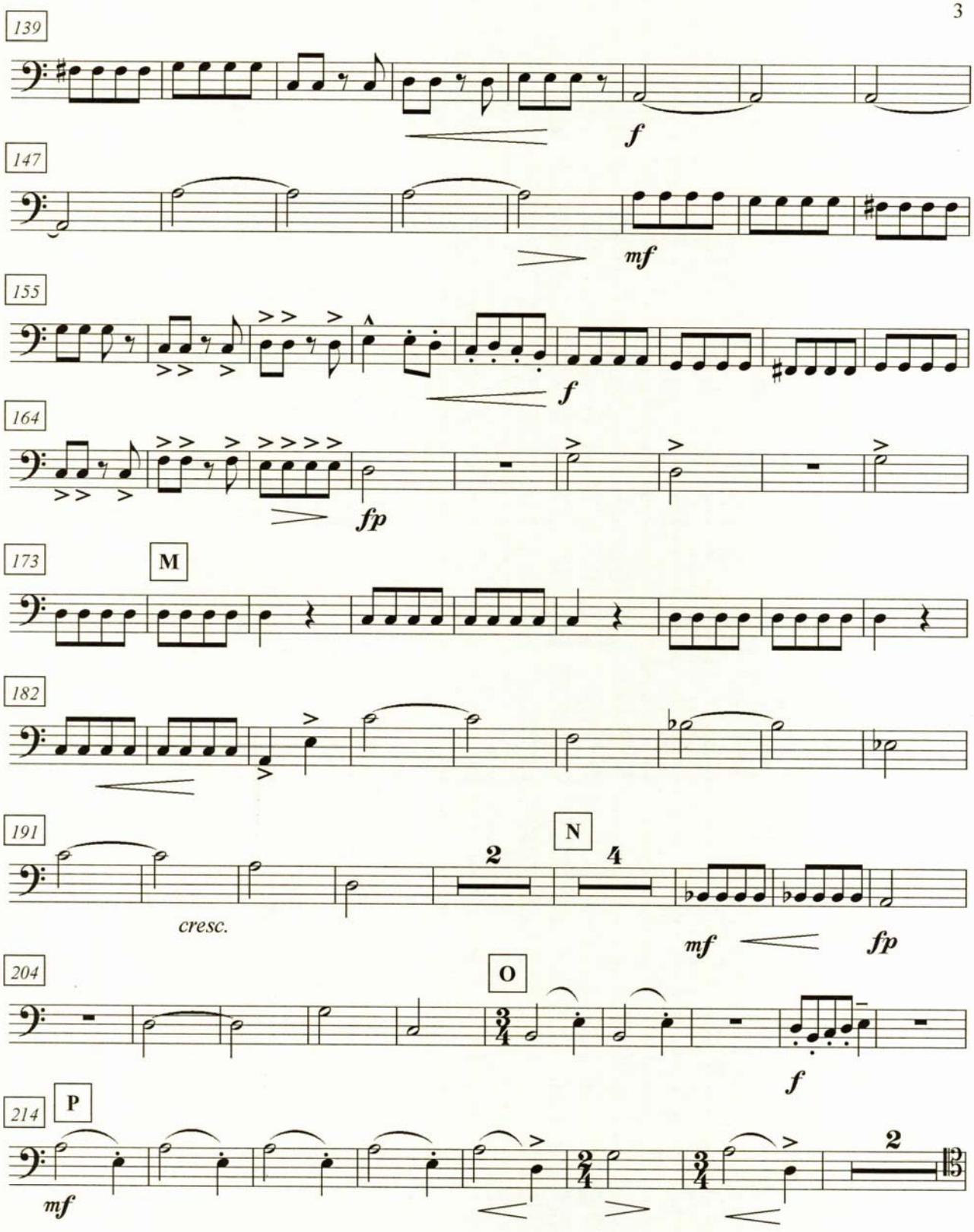
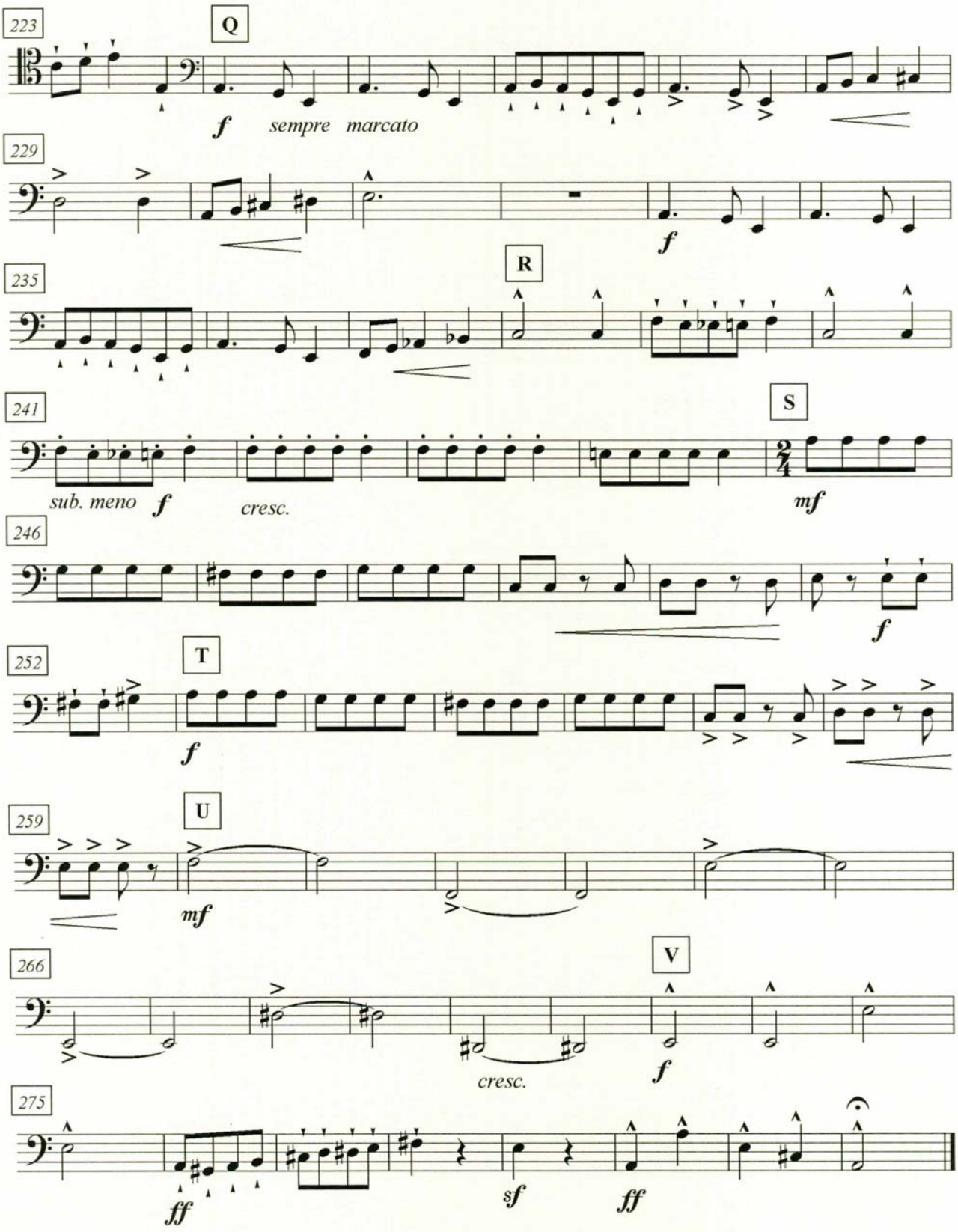

69
G
4
mf
79
H
f
86
I
mf
92
8
106
J
f
112
f sempre marcato
119
125
K
L
mf
131
mf


139
f
147
mf
155
f
164
fp
173
M
182
191
N
2
4
cresc.
mf
fp
204
O
3/4
f
214
P
mf
2
15


223
Q
f
sempre marcato
229
f
235
R
241
S
sub. meno
f
cresc.
mf
246
f
252
T
f
259
U
mf
266
V
cresc.
f
275
ff
sf
ff

AMARAL VIEIRA

Piccolo Divertimento Op. 111

Wind Quintet

Ponteio Publishing, Inc.
New York

AMARAL VIEIRA

(b. 1952)

Composer, pianist, pedagogue, and musicologist, Amaral Vieira is one of the most influential figures in the musical life of Brazil. A child prodigy, he has been performing in solo recitals since the age of eight, and has steadily built a concert career marked by large-scale and highly successful projects. From 1965 to 1976, he studied abroad with many renowned musicians and composers, as a result of several grants awarded by the governments of France, Germany, and England, which brought him to institutions such as the Paris Conservatoire, where he studied with Lucette Descaves (piano) and Olivier Messiaen (composition), and the Staatliche Hochschule für Musik in Freiburg im Breisgau, where he studied with Carl Seeman (piano), Konrad Lechner (composition), Ramón Walter (chamber music), and Peter Förtig (contemporary music). In 1977 he returned to Brazil, where since then he has continued to play a major role in all areas of musical activity. His importance in the musical life of the country can be inferred from the organization of a festival devoted entirely to his work, which took place In 1984 in São Paulo, involving 196 performers who presented 157 of his compositions. He has received several prizes and awards, both as a composer and performer, including the international prize for composition awarded by the Fondation de France for his triptych for piano, *Elegia, noturno e toccata*, and several awards from the São Paulo Art Critics Association.

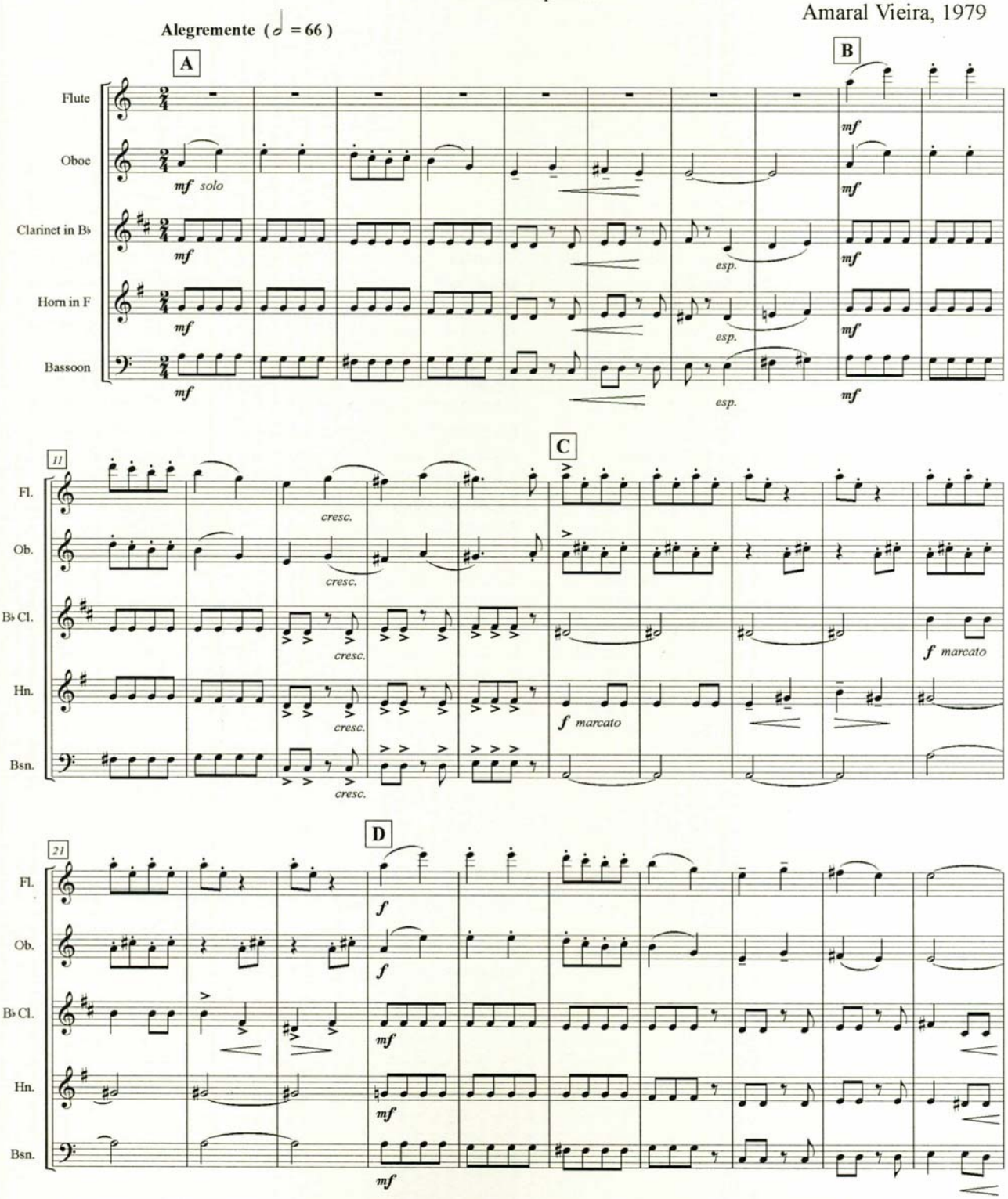
Compositor, pianista, pedagogo e musicólogo, Amaral Vieira é uma das figuras mais influentes no cenário musical brasileiro. Criança prodígio, ele tem se apresentado como recitalista desde os oito anos de idade, e desde então estabeleceu uma carreira concertista marcada por uma grande variedade de projetos de grande escala. De 1965 a 1976, estudou no exterior com músicos e compositores de grande renome, como resultado de várias bolsas de estudo concedidas pelos governos da França, Alemanha e Inglaterra. No Conservatoire de Paris, estudou com Lucette Descaves (piano) e Olivier Messiaen (composição), e na Staatliche Hochschule für Musik em Freiburg, com Carl Seeman (piano), Konrad Lechner (composição), Ramón Walter (música de câmara) e Peter Förtig (música contemporânea). Em 1977 Amaral Vieira retornou ao Brasil, onde desde então ele tem continuado a desempenhar um papel central em todas as áreas da atividade musical. Sua importância para a vida musical do país pode ser deduzida da organização de um festival dedicado inteiramente às suas obras, que ocorreu em São Paulo em 1984, e do qual participaram 196 músicos apresentando um total de 157 composições. Amaral Vieira tem recebido vários prêmios por suas atividades como compositor e pianista, incluindo o prêmio internacional de composição outorgado pela Fondation de France por sua obra para piano, *Elegia, noturno e toccata*, além de vários outros prêmios concedidos pela Associação Paulista de Críticos de Arte.

Piccolo Divertimento

op. 111

for wind quintet

Amaral Vieira, 1979



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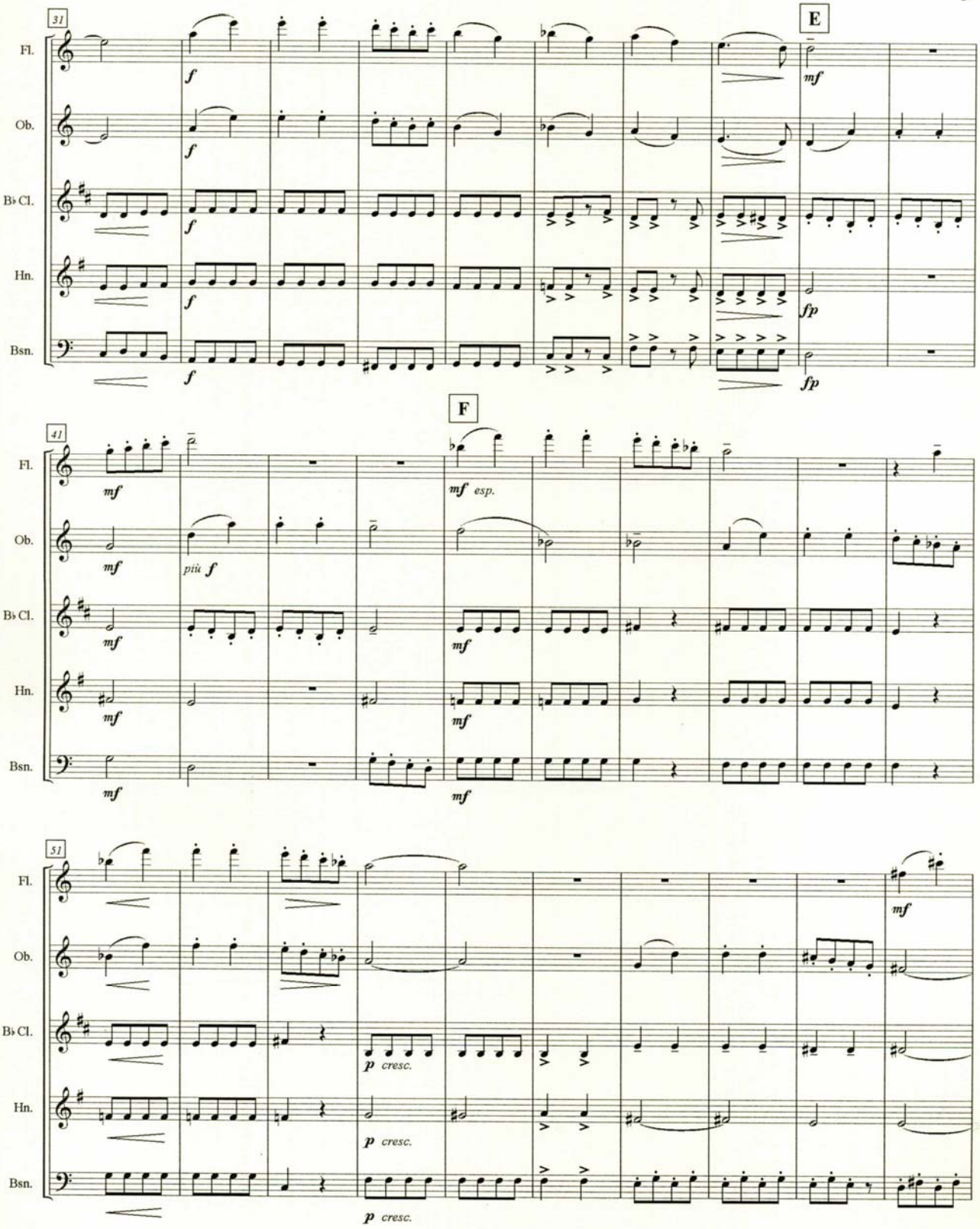
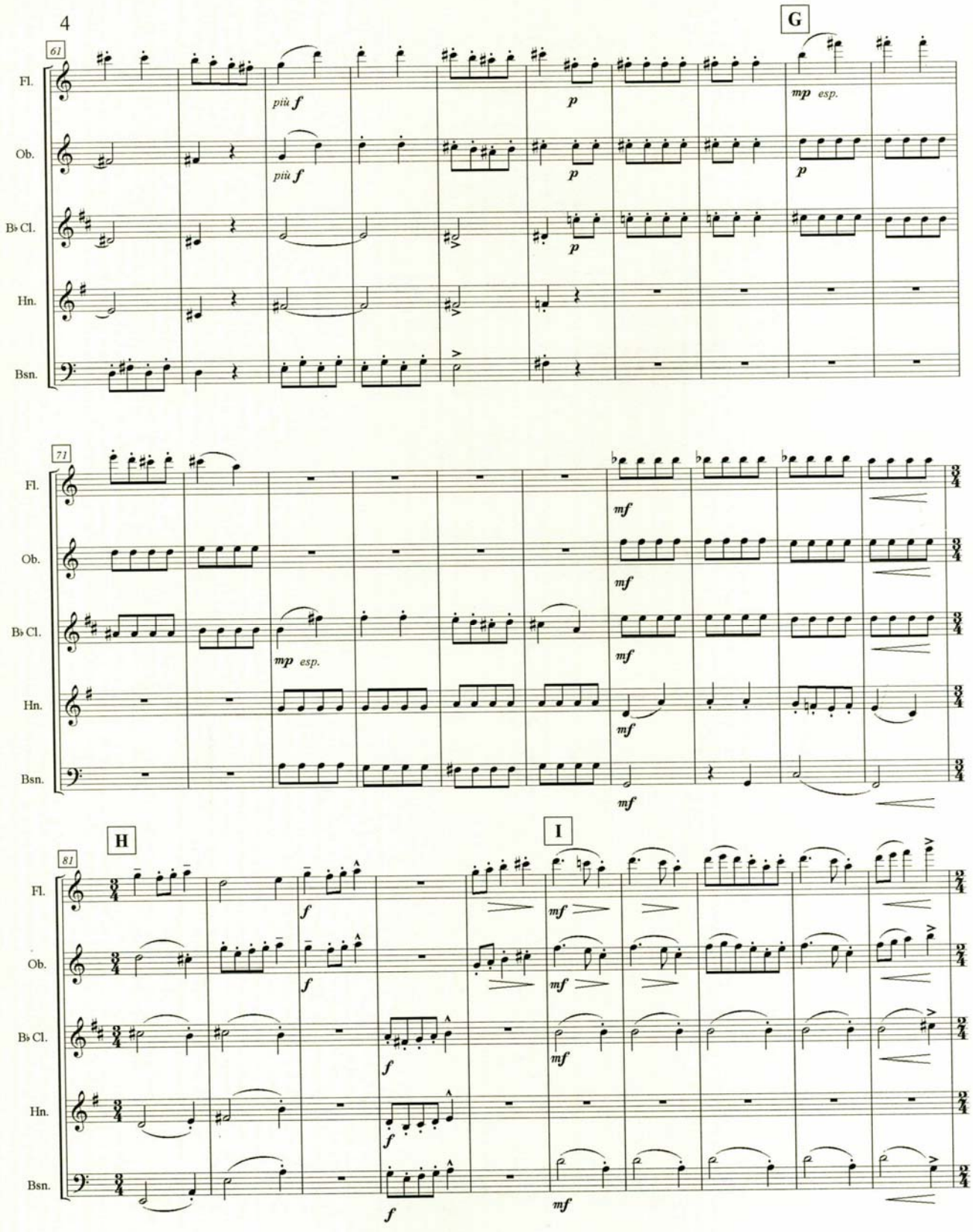
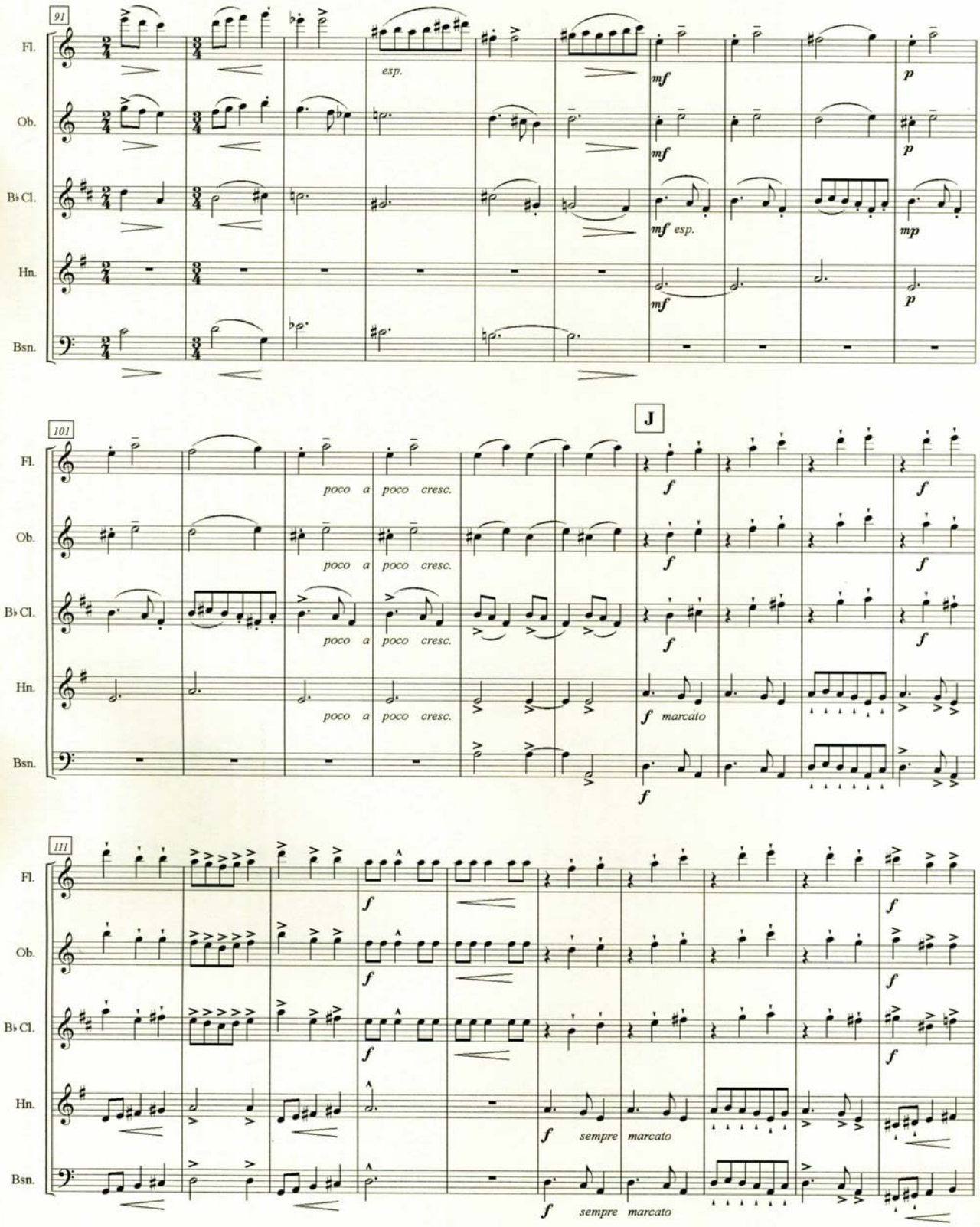
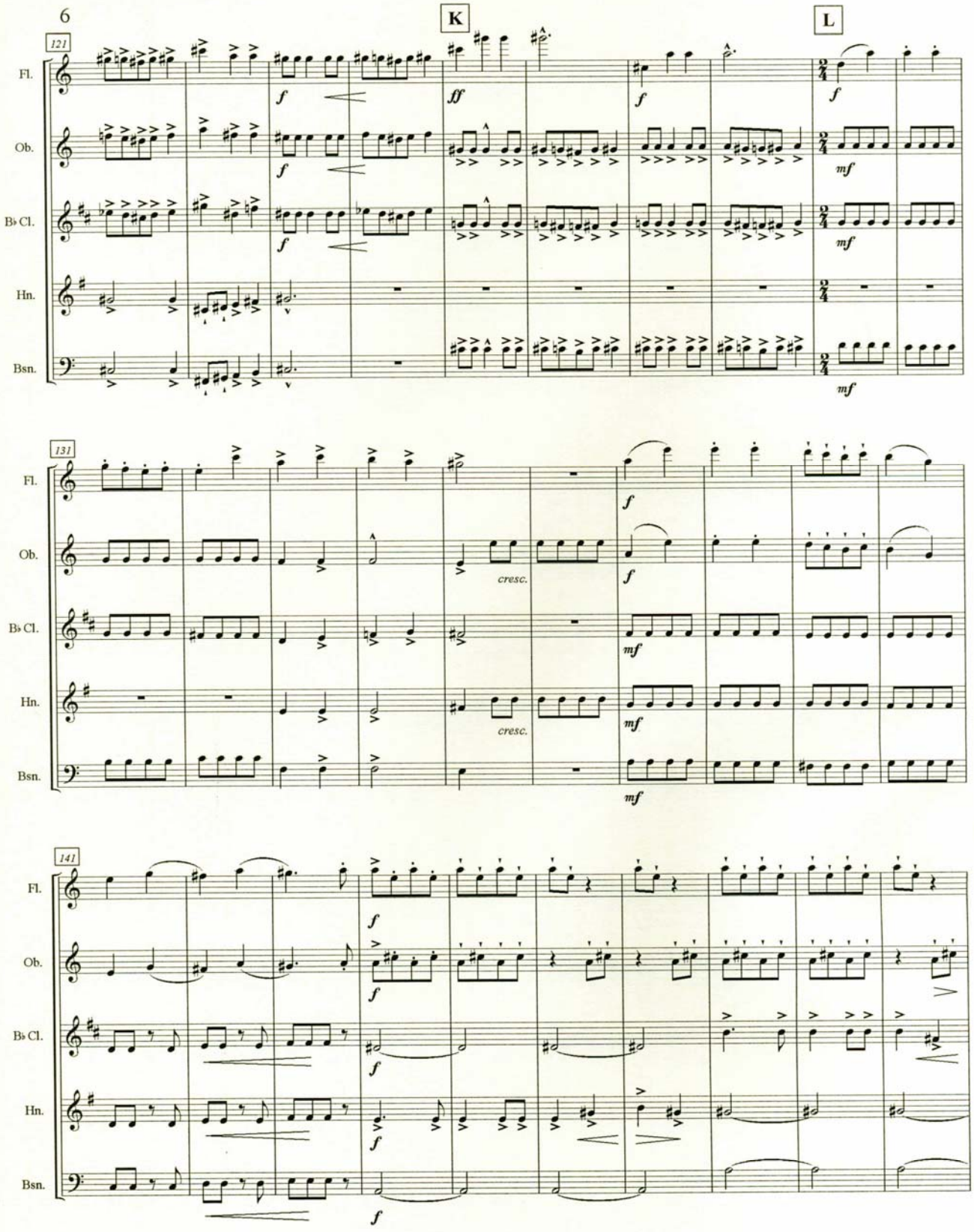
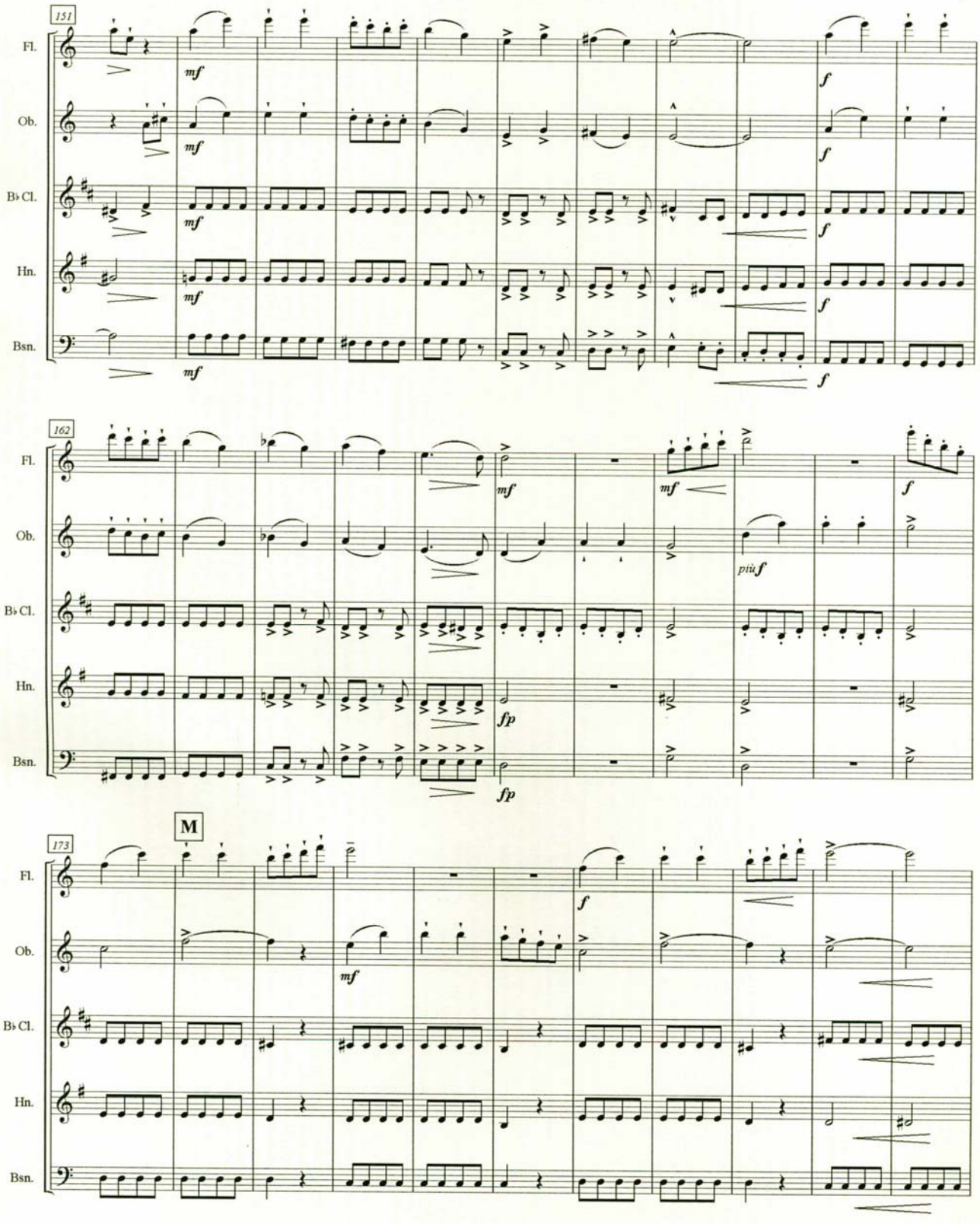
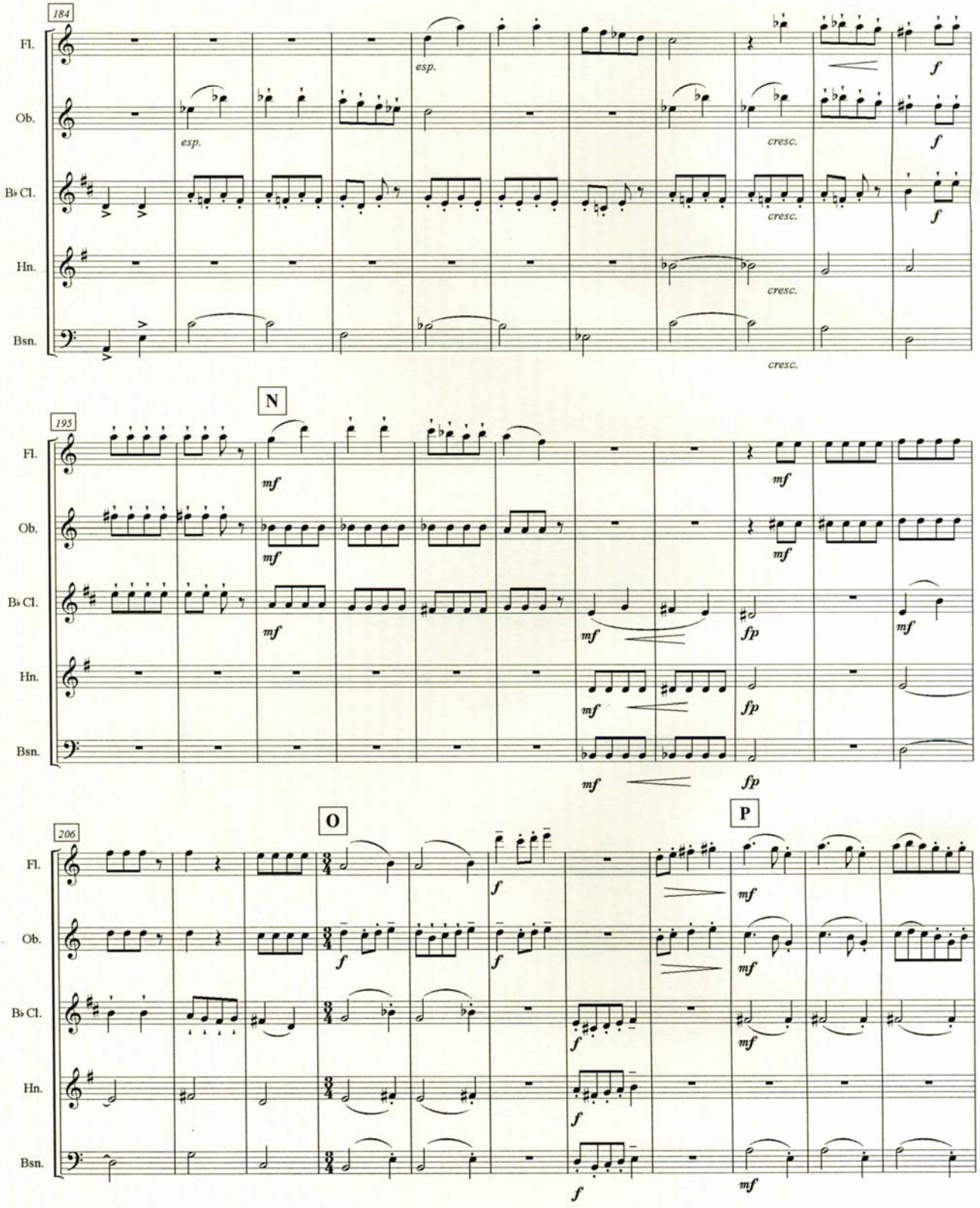

31
E
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
f
mf
fp
41
F
mf esp.
più f
51
p cresc.

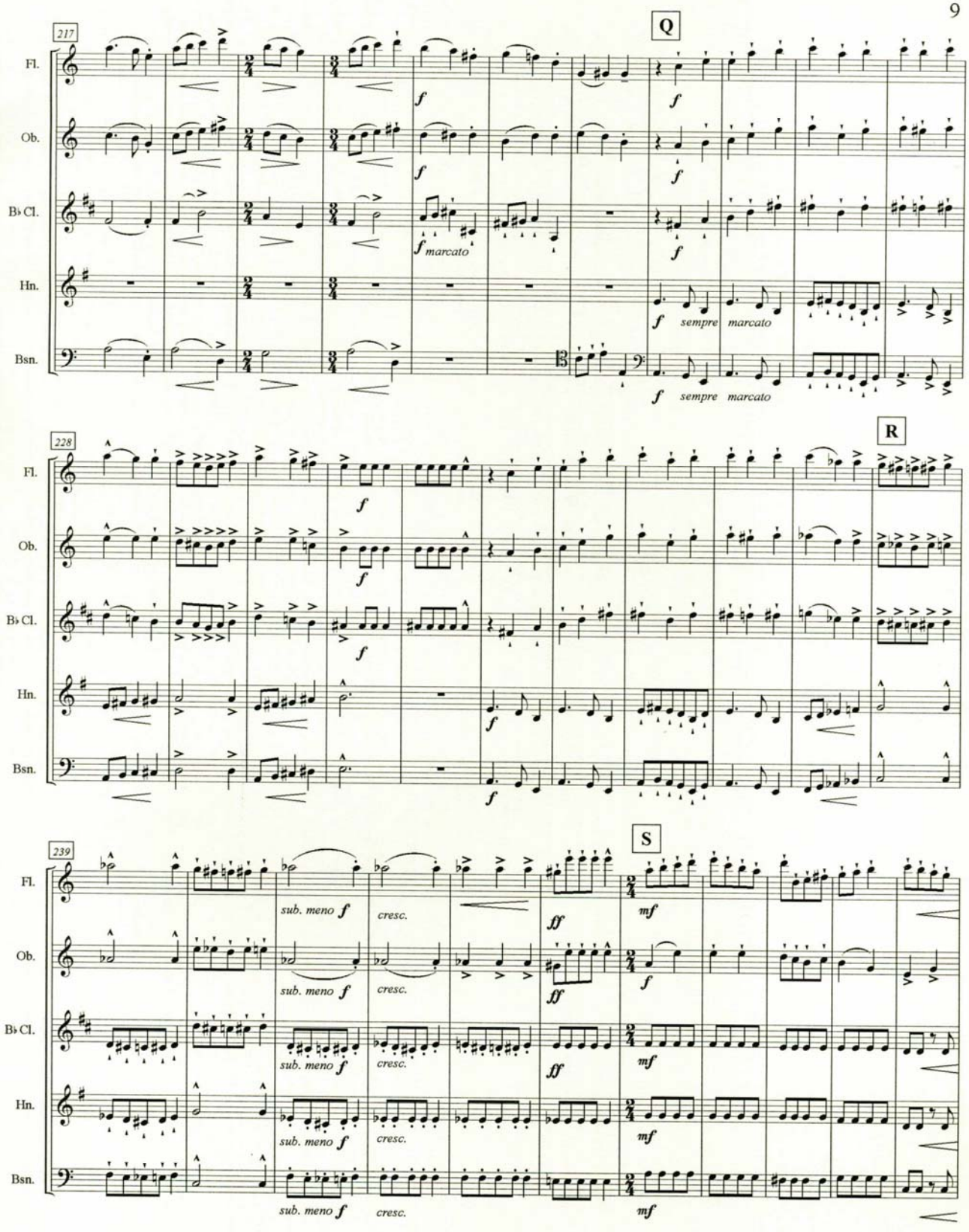

G
61
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
più f
p
mp esp.
71
mf
H
I
81
f

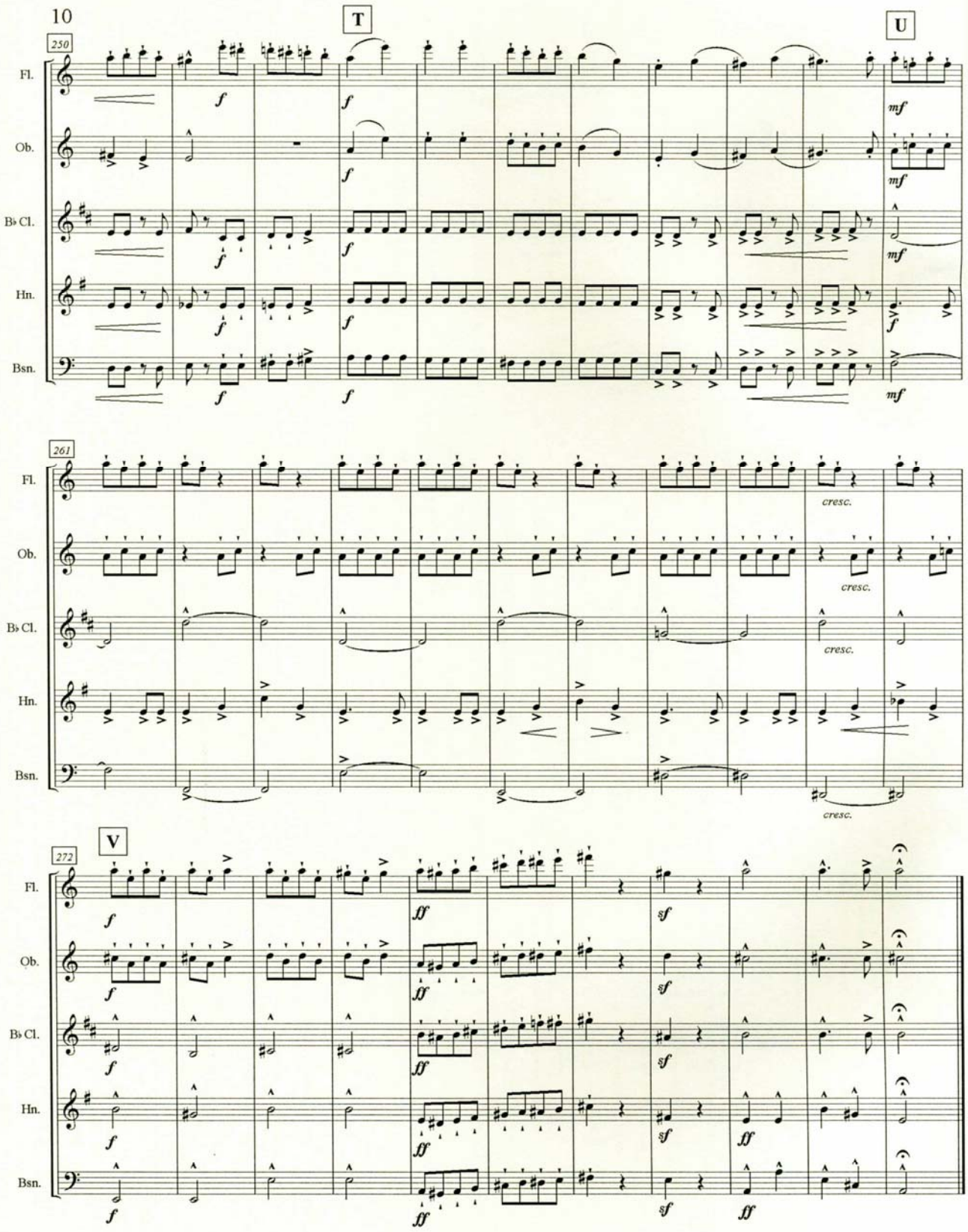

91
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
esp.
mf
p
mf esp.
mp
101
J
poco a poco cresc.
f
f marcato
111
f sempre marcato


K
L
121
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
f
ff
mf
131
cresc.
141


151
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
mf
f
162
fp
più f
M
173


184
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
esp.
esp.
cresc.
cresc.
cresc.
cresc.
f
f
f
N
195
mf
mf
mf
mf
mf
mf
fp
fp
mf
mf
O
P
206
f
f
f
f
f
mf
mf
mf
mf


217
Q
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
f
f marcato
f sempre marcato
228
R
sub. meno f
cresc.
239
S
ff
mf


T
U
250
Fl.
Ob.
B♭ Cl.
Hn.
Bsn.
f
mf
261
cresc.
V
272
ff
sf