

ISWC T-037374831-2

“Amor Real”

instrumental version

featuring the clarinet as soloist

Op.2 bis

composed & arranged by

ANA LEIRA CARNERO

COMPLETE PARTS



Published by Ana Leira Carnero
<http://analeiracarnero.blogspot.com>

TEMPLATE

Drum Kit^a

Piano (Pno.)

Synthesizer (Synth)^b

Electric Guitar (E.G.)^{c-d}

Electric Bass (E.B.)^c

Clarinet in B $\flat$ (B $\flat$ Cl.) or Alternate Clarinet in A ('A' Cl.)^e

Alto Saxophone (A.S.)^f

Violins I^g

Violins II^g

Violas^g

Cellos^g

Double Basses^{c-g}

a) The drum kit includes 3 cymbals (2 crash, 1 ride), 1 hi-hat (with pedal), 3 tom-toms (small, medium and large), 2 snare drums (the regular one and a little one), 1 bass drum (with pedal) and 1 bell tree. The parts of the hi-hat, tom-toms and snare drums have been written on the same 5-line staff as follows: 1st line: snare drums, 2nd line: large tom-tom, 3rd line: medium tom-tom, 4th line: small tom-tom, and 5th line: hi-hat. The bell tree part has been written on the cymbals line. The hi-hat is often struck in closed position; an "O" indicates that it is struck in open position, and a "P" indicates that sound is produced by playing the pedal. The snare drum generally used is the regular one; an "L" indicates the use of a little one.

b) The synthesizer uses the following timbres: *"electric guitar with distortion"*, *"cabasa"* and *"harpsichord"*. Written pitches are the sounding ones. If a real cabasa is available, one musician may play both the synth and the latin percussion instrument.

c) The electric guitar, electric bass and double basses sound a perfect octave lower than written.

d) The electric guitar uses the following effects: *"reverb"*, *"overdrive"*, *"octave doubling"* and *"acoustic guitar-like sound"*.

e) The clarinet in B $\flat$ sounds a whole tone lower than written. Alternately, a clarinet in A may be employed, which sounds a minor third lower than written. **The clarinetist may add ornamentation and/or improvise during the repeats and coda when chord symbols are indicated.**

f) The alto saxophone sounds a major sixth lower than written.

g) If there is no string ensemble available, it may be emulated by a second synthesizer.

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DRUM KIT PART



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Part

Ballad tempo

1

2nd X only

2

(P=Pedal)

Cymbals

Hi-hat

Tom-toms

Snare Drums

Bass Drum

2

(O=Open)

P

L

(L=Little snare drum)

3

edge

cup

rim

4

edge

cup

rim

Bell Tree

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5 6 to Coda

7 8

9 *D.S. al Coda*

10 Coda

11 *ritardando*

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PIANO PART



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Part

Ballad tempo

Piano

1

4

p

cresc.

2

4

f

3

8va

p

4

cresc.

f

dim.

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§ to Coda ⊕ 7

5 6

4

sf sf sf sf f

1st X only

8^{vb}

8 9

2

D.S. § al ⊕ Coda

2

⊕ Coda

10

f

11

ritardando

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SYNTHESIZER PART



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Part

Ballad tempo

1 2 3

Synthesizer

electric guitar with distortion

cabasa

f

vol. knob to 0

4

5

electric guitar with distortion

cabasa

harpsichord

p

6

ff

7

8

9

to Coda

poco dim.

f

D.S. % al Coda

10

11

ritardando

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ELECTRIC GUITAR PART



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instrumental version
featuring the clarinet as soloist

AMOR REAL

Op.2 bis

Part

Music and Arrangement by
ANA LEIRA CARNERO

Ballad tempo

Electric Guitar

1 no effects

2 slight reverb ON

3 reverb OFF

4 clean

5 *mp* subito *sempre* overdrive ON

6 *ff* palm muting

7 to Coda Θ overdrive & 8ve doubling OFF acoustic guitar-like sound & slight reverb ON

8

9 all effects OFF

Θ Coda

10 *mf* acoustic guitar-like sound & slight reverb ON

11 *ritardando*

f

mf

ff

simile

D.S. % al Θ Coda

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ELECTRIC BASS PART



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Part

Ballad tempo

Electric Bass

1 2nd X only 2 3

4

p *cresc.* *f*

3

poco dim. *p* *cresc.*

4

f

5 6 7

dim. *p* *f*

to Coda

8

9

mf *D.S. % al Coda*

10 Coda

f

11

ritardando

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SOLOIST PART: CLARINET in B $\flat$

(Alternate CLARINET in A)



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Soloist Part

Ballad tempo

Clarinet in B $\flat$

1

4

F $\sharp$ m/C $\sharp$ (,) G $\sharp$ /C $\sharp$ (,) C $\sharp$ m7-5 (,) F $\sharp$ 7-9

Ornamentation and improvisation are allowed on the repeats and coda

mp *cresc.*

2

F $\sharp$ m7/B B7 Gm/B $\flat$ (,) Dm/A (,) E7/G $\sharp$ (,)

f *dim.*

3

A 3 (,) F $\sharp$ /A $\sharp$ 3 (,) Bm 3 (,) G $\sharp$ /C (,)

p *cresc.*

4

C $\sharp$ m/E (,) D $\sharp$ 7-9 (,) G $\sharp$ (,)

f

5

Cm (,) B $^{\circ}$ (,) E $\flat$ /B $\flat$ 3 F/A B $\flat$ (,)

mp

6

A $\flat$ m6/E $\flat$ E $\flat$ m (,) E $\flat$ m/D D $^{\circ}$ (,) G $\flat$ /D $\flat$ (,) C $^{\circ}$ dim7 D $\flat$ +7 (,)

ff *poco dim.* to Coda Θ

7

G $\flat$ (,) A $\flat$ /G $\flat$ (,) Bm6/G $\flat$ (,) G $\flat$ (,)

f

8

G $\flat$ (,) A $\flat$ /G $\flat$ (,) Bm6/G $\flat$ (,) D $\flat$ 7/G $\flat$ G $\flat$ (,)

dim. *p*

9

2

D.S. $\%$ al Θ Coda

10

Θ Coda 4

11

G $\flat$ (,) A $\flat$ /G $\flat$ (,) Bm(maj7)/G $\flat$ (,) Bm6/G $\flat$ (,) D $\flat$ 7/G $\flat$ (,) G $\flat$ (,)

f *dim.* *p* *ritardando*

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AMOR REAL

Op.2 bis

Music and Arrangement by
ANA LEIRA CARNERO

Soloist Part

Ballad tempo

Alternate Clarinet in A

Ornamentation and improvisation are allowed on the repeats and coda

1 *mp* *cresc.*

2 *f* *dim.*

3 *p* *cresc.*

4 *f*

5 *mp*

6 *ff* *poco dim.* to Coda

7 *f*

8 *dim.* *p*

9 *2*

10 Coda *f*

11 *ritardando* *dim.* *p*

D.S. al Coda

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ALTO SAXOPHONE PART



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instrumental version
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Music and Arrangement by
ANA LEIRA CARNERO

Part

Ballad tempo

Alto Saxophone

p

1 2nd X only 2 3

3

f *dim.* *p* *cresc.*

4

f *dim.*

to Coda Θ

5 6 7 8 9

4 3 2nd X only 4 4 2

f D.S. $\%$ al Θ Coda

Θ Coda

10

3 3

11

3 *dim.* 6 6 *ritardando* *p*

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VIOLIN I PART



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instrumental version
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ANA LEIRA CARNERO

Part

Ballad tempo

Violins I

p

p

cresc.

f

dim.

f

dim.

p

ff

f

dim.

p

mf

f

dim.

p

to Coda Θ

D.S. $\%$ al Θ Coda

Θ Coda

ritardando

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VIOLIN II PART



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instrumental version
featuring the clarinet as soloist

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Op.2 bis

Music and Arrangement by
ANA LEIRA CARNERO

Part

Ballad tempo

Violins II

p

p

cresc.

1

2

3

4

dim.

f

dim.

p

5

3

to Coda $\oplus$

6

ff

7

f

8

dim.

p

9

mf

D.S. $\%$ al $\oplus$ Coda

$\oplus$ Coda

10

f

11

dim.

p

ritardando

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VIOLA PART



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instrumental version
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Op.2 bis

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Part

Ballad tempo

Violas

p

p

cresc.

f

dim.

f

dim.

p

ff

f

dim.

p

mf

f

dim.

p

to Coda Θ

D.S. $\%$ al Θ Coda

Θ Coda

ritardando

1

2

3

4

5

6

7

8

9

10

11

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CELLO & DOUBLE BASS PART



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instrumental version
featuring the clarinet as soloist

AMOR REAL

Op.2 bis

Music and Arrangement by
ANA LEIRA CARNERO

Part

Ballad tempo

Cellos and Double Bases

p *p* *cresc.*

1

2 *f* *dim.* *f*

3 **4**

5 *dim.* *p* *ff* *poco dim.* to Coda Θ

6

7 **8** **9** *mp* *mf* *D.S. % al Θ Coda*

10 Θ Coda **11** *ritardando* *mp*

WORK INFORMATION

<u>Title</u>	<i>"Amor Real"</i>
<u>Version</u>	<i>instrumental version</i> <i>featuring the clarinet as soloist</i>
<u>Composer</u>	<i>Ana Leira Carnero</i>
<u>Arranger</u>	<i>Ana Leira Carnero</i>
<u>Opus</u>	<i>2 bis</i>
<u>Key</u>	<i>E minor</i>
<u>Approx. Duration</u>	<i>4 minutes</i>
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<u>ISWC</u>	T-037374831-2

RELATED ITEMS

<u>Audio Demo ISRC</u>	ARSV70902001
<u>Videoscore ISRC</u>	ARH9L1602001
<u>Play-Along (audio) ISRC</u>	ARSV70902002
<u>Play-Along (video) ISRC</u>	ARH9L1602021

WORK WEBPAGE

<http://analeiracarnero.blogspot.com/2011/08/amor-real-for-voice-instrumental-sextet.html>



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