

Pedro Amaral

***Anamorphoses***  
***(trois portraits)***

**Nr. 4**

[1998, 2021]

Contrebasses

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



Pedro Amaral

***Anamorphoses***  
***(trois portraits)***

**Nr. 4**

[1998, 2021]

Commande du

**Festival international de musique  
de Macau**

(version originelle de 1998)

de la

**Casa da Música**

et de la

**Ville de Matosinhos**

(révision de 2021)

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



# Anamorphoses (trois portraits)

# I

Pedro Amaral (\*1972)

***Leggiero*, ♩=108 (♩.=72)**

**pizz.**

 $mf$ **arco**

pizz.

$$ff$$

(pizz.)

 $mf$ 

22

32

1

2

3

4

5

6

7

42

arco

 $\mathcal{F}$ 

$-p$

 $f$ 

46

**pizz.**

 $mf$ 

53

60



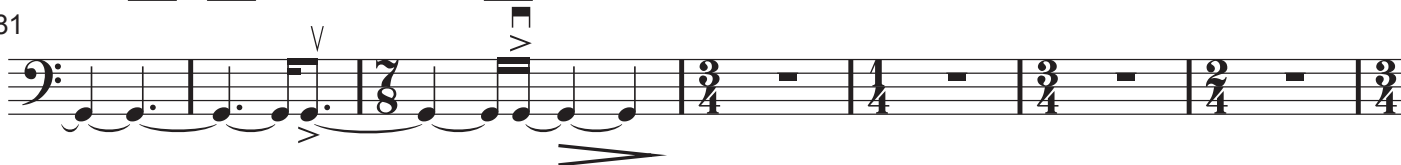
67



75



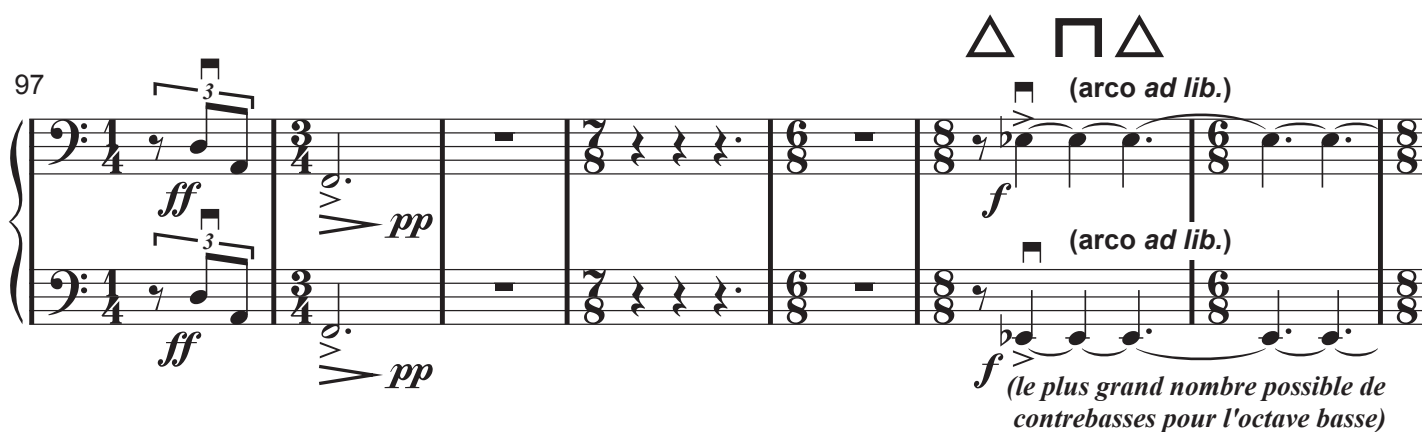
81



88



97



104



# Contrebasses

3

109

pizz.  
(walking bass)

*f*

114

arco

*fff*

120

*Modéré, un peu flottant, ♩ = 84*

126

*cédez*

134

*a tempo*

142

149

*misterioso*

1 2 3 4 5 6 7 8

157

9 10 11

163

pizz.

cédez

a tempo

*f*

169

(pizz.)

*Leggiero*, ♩=108 (♩.=72)*p*

(pizz.)

(p)

arco

*ppp*

175

pizz.

arco

*mf**mf**ff*

182

pizz.

*ff*

190

(pizz.)

*mf*

197

205

arco

(arco ad lib.)

*f*

arco

(arco ad lib.)

*pp**f* (le plus grand nombre possible de contrebasses pour l'octave basse)*pp*



209

*f* *p*

214

*f* *mf* pizz.

219

*ff* arco

226

*f* *mf*

233

*ff*

240

non div.

*ff* *ppp* *fff*

245

*fff*

## II

*Elegia (Enrique X. Macías in memoriam)*

Mesto, ♩=56



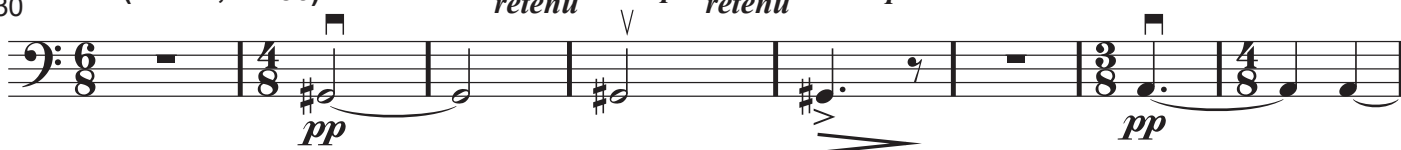
11



21



30 ♩=56 (Mesto, ♩=56)

*un peu retenu a tempo un peu retenu a tempo*38 *sempre sim.*  
(V) (M)

45



52



61



69

1 2 3 4 5 6 7 8 9

79

arco

*ff* > *p* *ff* *p* < *ff* > *p* < *ff* > *pp*

84

pizz.

arco

< *ff* > *pp* *ff* *ff* *ff* > *pp*

89

*ff* > *pp* < *ff* > *pp* < *ff* > *p* *ff* > *p*

94

Pesante,  
molto espressivo (♩=96)

*ff* > *p* *ff* > *p* *ff* > *p* *ff* \ *p*

99

pizz.

*ff* *ff*

105

Più pesante (♩=84)

calando

*ff*

111

a tempo, ♩=56

119



127



132



142



Un poco pesante,  
molto espressivo (♩=52)

153



*a tempo*, ♩=56

non div.

164



169

*fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

174

*p* *fff* *p* *fff* *p*

*rit.* *molto accel.*

179

*lunga* (arco ad lib.) **Molto lento** **Modéré, ♩=96**

*p* *al niente*

183

193

**Tempo I, Mesto, ♩=56**

202

**1 2 3 4 5 6 1 2**

211

3 4

pizz. arco

*mf* *mf* *ppp* *al niente*

217

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

223

*mf* *p* *mf* *p* *mf* *p* *mf*

229

*p* *mf* *p* *mf*

235

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

241

*mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

247

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *perdendosi*

## III

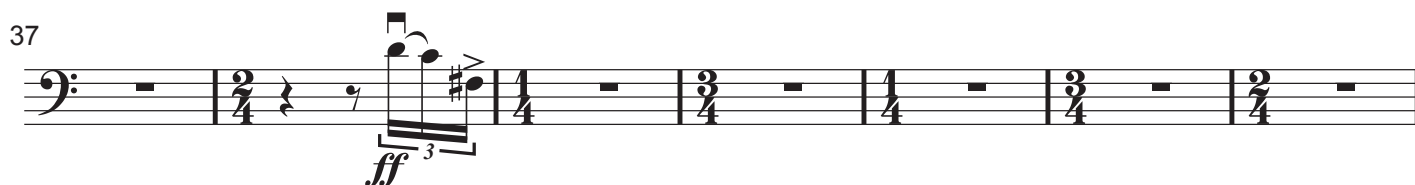
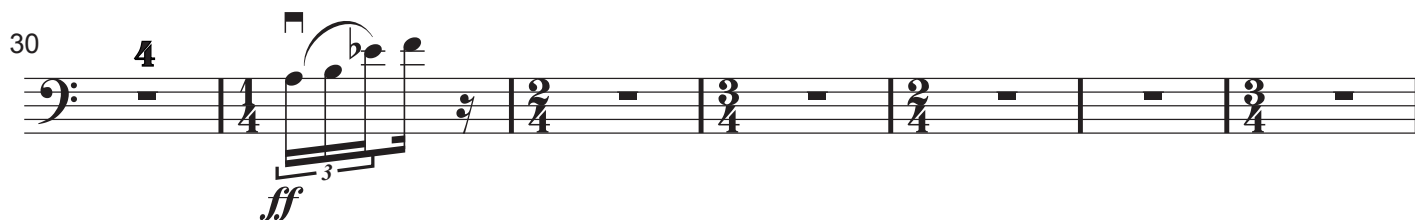
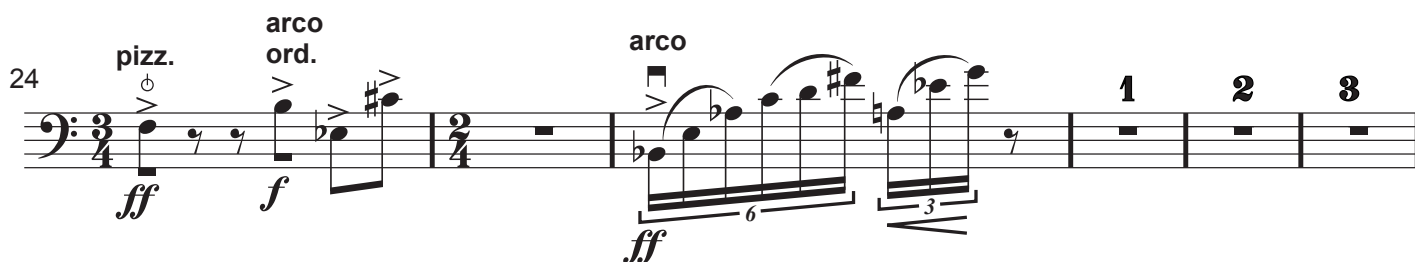
Modéré, hésitant, ♩=96 (♩.=64)



*Lent*, ♩=56

Très vif

Tempo giusto, ♩=80 (♩.=160)



44 *pizz.* *p* *arco* *f* *ff* *p*

49 *pizz.* *ff* *pizz. ord.* *f* *arco* *ff*

53 *pizz.* *f* *arco* *sfz* *pizz.* *f* *f*

58 *arco* *mf dolce* *pizz.* *mf*

67 *pizz. ord.* *f* *mf* *f* *arco* *sfz* *p*

74 *arco* *ff* *pizz.* *f* *arco* *f > p*

80 *pizz.* *f* *pizz. ord.* *ff*



## Contrebasses

13

83

arco

*f* *ff*

86

*p dolce* *f*

93 **pizz.**

*ff*

101

The musical score for Example 101 is written on a single staff with a bass clef. The time signature is 3/4. The score begins with a whole rest, followed by a half rest, and then a quarter note G2. Above the G2 note is a pizzicato (pizz.) marking. The note is followed by a quarter rest, then a half note G2, and finally a quarter note G2. Above the second G2 note is a forte (ff) dynamic marking. The score ends with a whole rest.

[illegible]

117

arco

*ff*

*cresc.*

poco spiccato

*fff*

(page en blanc)

120 *Leggiero*, ♩=108 (♩.=72) pizz. arco

*mf* *mf < ff*

128 pizz. *ff*

136 (pizz.) *mf*

141

151 1 2 3 4 5 6 7

161 arco *f* *p* *f*

165 pizz. *mf*

172

Musical notation for the bass line of 'The Rose Tree'. The notation is written on a single staff with a bass clef. It consists of seven measures. The first two measures are in 5/8 time, each containing a dotted quarter note followed by an eighth note. The next three measures are in 3/4 time, each containing a whole note. The final measure is in 2/4 time, containing a whole note. The notes are all on the middle line (F4).

The bass line is written on a single staff with a bass clef. It consists of nine measures. The first three measures are in common time (C) and contain a single eighth note on the G line (G4). The next three measures are in 3/4 time and contain a single eighth note on the G line (G4). The final three measures are in 2/4 time and contain a single eighth note on the G line (G4). The time signatures are placed at the beginning of their respective sections: C, 3/4, and 2/4.

200

Example 10

207

207

216

*ff* *pp* *pp* *ff* *f* *f*

(arco ad lib.) (arco ad lib.)

(le plus grand nombre possible de contrebasses pour l'octave basse)

[illegible]

228 pizz. (walking bass) *f*

233 arco *fff*

239 *Modéré, un peu flottant, ♩ = 84*

245 *cédez*

253 *a tempo*

261

268 *misterioso*

1 2 3 4 5 6 7 8

276

9 10 11

282

pizz.

cédez

a tempo



288

(pizz.)

Leggiero, ♩=108 (♩.=72)



294

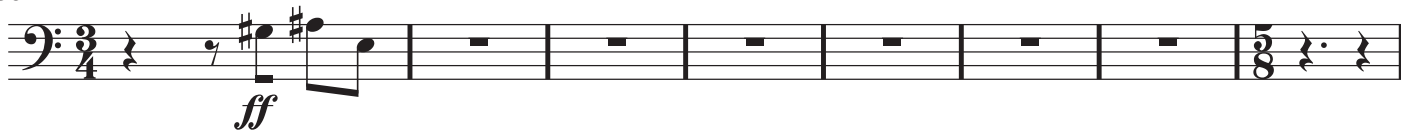
pizz.

arco



301

pizz.



309

(pizz.)



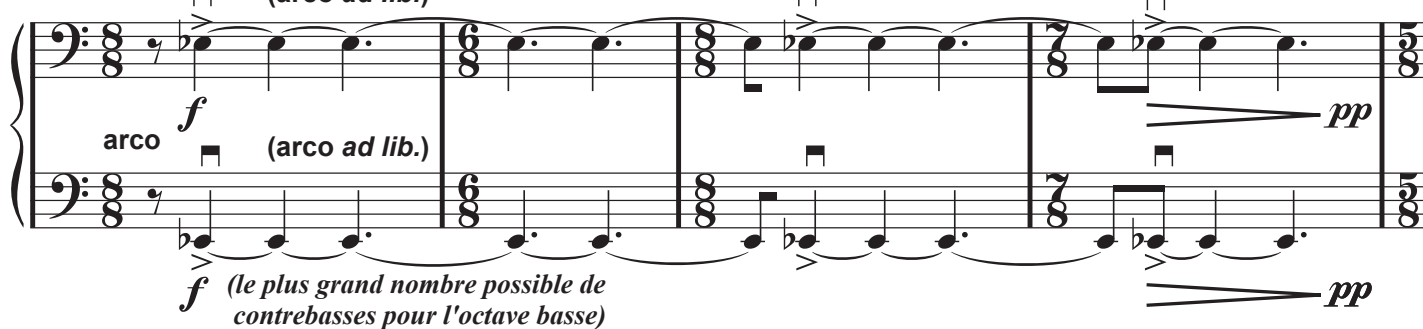
316



324

arco

(arco ad lib.)



328

*f* *p*

333

*f* *pizz.* *mf*

338

*arco* *ff*

345

*f* *mf*

352

*ff*

359

non div.

*ff* *ppp* *fff* 5

364

*fff*

***Anamorphoses (trois portraits)***

**© Pedro Amaral**

---

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