

Pedro Amaral

Anamorphoses
(trois portraits)

Nr. 4

[1998, 2021]

Trompette 3
(Petite trompette en sib)

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

Anamorphoses (trois portraits)

1

I

Trompette 3

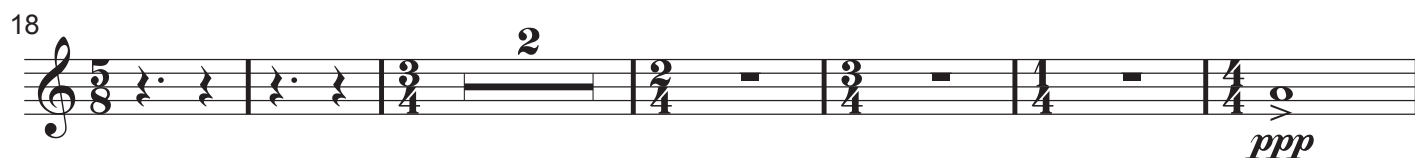
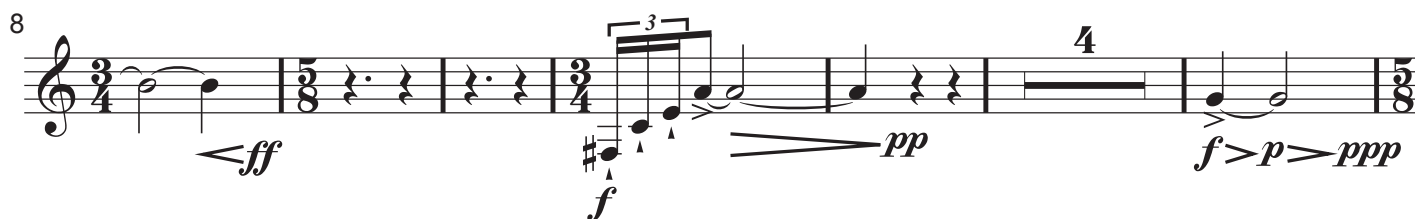
(Trompette piccolo en sib
Trompette en ut)

Tompette piccolo en sib

Pedro Amaral (*1972)

Leggiero, ♩=108 (♩.=72)

Sèche



(sans sourd.)

48

55

59

65

78

85

91

98

Sèche

The musical score for Trompette 3, measures 48 to 98, is presented in a single system. The notation is in treble clef. The time signatures vary throughout the piece: 4/4, 3/4, 2/4, 5/8, 7/8, 6/8, and 8/8. The score includes various dynamic markings: *sfz* (sforzando), *f* (forte), *ff* (fortissimo), *ppp* (pianississimo), and *p* (piano). There are also articulation marks such as accents (>) and slurs. A box labeled "Sèche" is placed over measures 60 and 61. The music features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into measures by bar lines, with measure numbers 48, 55, 59, 65, 78, 85, 91, and 98 indicated at the beginning of their respective lines.

104

Musical staff 104-107. Measures 104-105: 8/8 time, notes with accents, dynamics *pp* and *ff*. Measure 106: 10/8 time, notes with accents, dynamics *ff*. Measure 107: 8/8 time, notes with accents, dynamics *pp* and *ff*.

108

ôtez la sourdine (sans sourd.)

Musical staff 108-114. Measure 108: 8/8 time, notes with accents, dynamics *sfzp*. Measure 109: 8/8 time, notes with accents, dynamics *sfzp*. Measure 110: 8/8 time, notes with accents, dynamics *sfzp*. Measure 111: 8/8 time, notes with accents, dynamics *sfzp*. Measure 112: 8/8 time, notes with accents, dynamics *sfzp*. Measure 113: 8/8 time, notes with accents, dynamics *sfzp*. Measure 114: 8/8 time, notes with accents, dynamics *sfzp*.

115

Modéré, un peu flottant, ♩ = 84

Musical staff 115-121. Measure 115: 2/4 time, notes with accents, dynamics *ff*. Measure 116: 2/4 time, notes with accents, dynamics *ff*. Measure 117: 2/4 time, notes with accents, dynamics *ff*. Measure 118: 2/4 time, notes with accents, dynamics *ff*. Measure 119: 2/4 time, notes with accents, dynamics *ff*. Measure 120: 2/4 time, notes with accents, dynamics *ff*. Measure 121: 2/4 time, notes with accents, dynamics *ff*.

122

Musical staff 122-129. Measure 122: 4/4 time, notes with accents, dynamics *pp*. Measure 123: 4/4 time, notes with accents, dynamics *pp*. Measure 124: 4/4 time, notes with accents, dynamics *pp*. Measure 125: 4/4 time, notes with accents, dynamics *pp*. Measure 126: 4/4 time, notes with accents, dynamics *pp*. Measure 127: 4/4 time, notes with accents, dynamics *pp*. Measure 128: 4/4 time, notes with accents, dynamics *pp*. Measure 129: 4/4 time, notes with accents, dynamics *pp*.

130

cédez a tempo

Musical staff 130-135. Measure 130: 4/4 time, notes with accents, dynamics *ppp*. Measure 131: 4/4 time, notes with accents, dynamics *ppp*. Measure 132: 4/4 time, notes with accents, dynamics *ppp*. Measure 133: 4/4 time, notes with accents, dynamics *ppp*. Measure 134: 4/4 time, notes with accents, dynamics *ppp*. Measure 135: 4/4 time, notes with accents, dynamics *ppp*.

136

Musical staff 136-141. Measure 136: 4/4 time, notes with accents, dynamics *ppp*. Measure 137: 4/4 time, notes with accents, dynamics *ppp*. Measure 138: 4/4 time, notes with accents, dynamics *ppp*. Measure 139: 4/4 time, notes with accents, dynamics *ppp*. Measure 140: 4/4 time, notes with accents, dynamics *ppp*. Measure 141: 4/4 time, notes with accents, dynamics *ppp*.

142

Musical staff 142-147. Measure 142: 4/4 time, notes with accents, dynamics *mf*. Measure 143: 4/4 time, notes with accents, dynamics *mf*. Measure 144: 4/4 time, notes with accents, dynamics *mf*. Measure 145: 4/4 time, notes with accents, dynamics *mf*. Measure 146: 4/4 time, notes with accents, dynamics *mf*. Measure 147: 4/4 time, notes with accents, dynamics *mf*.

148

Sèche misterioso

Musical staff 148-153. Measure 148: 4/4 time, notes with accents, dynamics *sfpp*. Measure 149: 4/4 time, notes with accents, dynamics *sfpp*. Measure 150: 4/4 time, notes with accents, dynamics *sfpp*. Measure 151: 4/4 time, notes with accents, dynamics *sfpp*. Measure 152: 4/4 time, notes with accents, dynamics *sfpp*. Measure 153: 4/4 time, notes with accents, dynamics *sfpp*.

160 (Sèche) *cédez*

167 *a tempo* *Leggiero*, ♩=108 (♩.=72)

174

181

191

199

205

209 ôtez la sourdine

Trompette 3

5

216 (sans sourd.)

f *sfz* *ff* *fffz*

222

Sèche

2

pp *ff*

Detailed description: This is a musical score for a piece titled 'Sèche'. It begins at measure 222. The first staff is in 2/4 time and features a treble clef. The music starts with a forte (*f*) dynamic, marked with a sharp sign on the first note. A triplet of eighth notes is indicated by a bracket with the number '3'. The melody continues with eighth and sixteenth notes, some marked with accents. After a few measures, there is a measure with a whole rest. The time signature changes to 3/4, followed by a measure with a whole rest. The time signature returns to 2/4, and the music continues with a piano (*pp*) dynamic, marked with a flat sign on the first note. The piece concludes with a final measure in 2/4 time, marked with a forte (*ff*) dynamic. A double bar line separates the piano and forte sections.

[illegible][illegible]

241

Musical notation for measures 241-244. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (

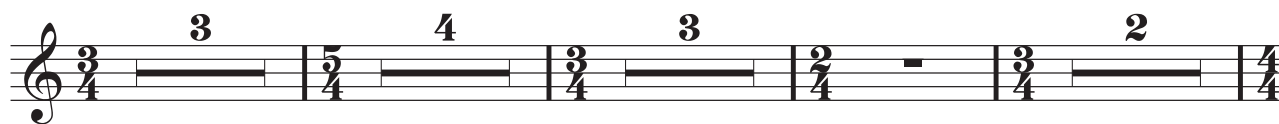
244

Musical score for the first system of "The Swan" by Camille Saint-Saëns. The score is in treble clef, 3/4 time, and one flat key signature (B-flat). The melody begins with a triplet of eighth notes (G4, A4, Bb4), followed by another triplet (Ab4, G4, F4), and then a quarter note (E4) with a fermata. The dynamics include *ff* (fortissimo) and *p* (piano).

II

Elegia (Enrique X. Macías in memoriam)

Mesto, ♩=56



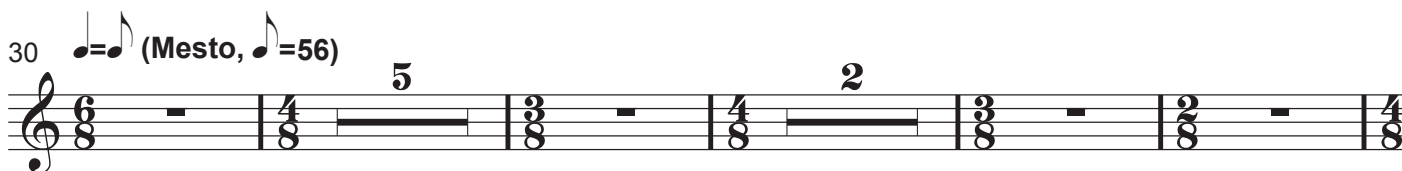
14



22



30



41



65



83

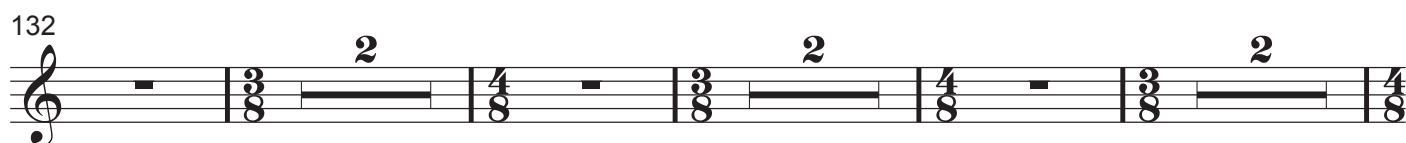
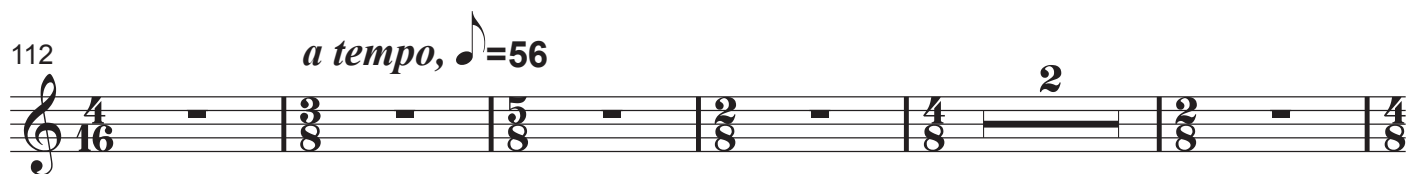


Pesante, molto espressivo (♩=96)
(sans sourd.)



Più pesante (♩=84)

calando



141 Sèche

ppp < *mf* > *ppp* < *mf* >

149 ôtez la sourdine (sans sourd.)

ppp < *mf* > *mf* > *al niente* *p*

156 Un poco pesante, molto espressivo (♩=52)

mf *f* *f* *f*

161 *a tempo*, ♩=56

ppp < *fff*

169

ppp < *fff* *ppp* < *fff* *ff* > *p* *ppp* < *fff* *ppp* < *fff*

177 muta in Trompette en ut *rit.* *molto accel.* *lunga* **Molto lento** **Modéré**, ♩=96 Trompette en ut Cup

pp *al niente*

183

pp *al niente* *pp* *al niente* *pp* *al niente* *pp* *al niente* *pp* *al niente*

189

pp *al niente*

Trompette 3

9

Tempo I, Mesto, ♩=56

196

2 4 5 1 4 3 6 2

208

4 2 2 5 4

218

3 5 2 4 3 5 4

226

3 2 2 4 3

235

(Cup) 3 2

ppp

242

ppp

247

ôtez la
sourdine

muta in
Trompette piccolo

2

Trompette piccolo en sib

Modéré, hésitant, ♩=96 (♩.=64)

(sans sourd.)

(sans sourd.)

ppp

Lent, ♩ = 56

Sèche

Très vif
Tempo giusto, ♩ = 80 (♩ = 160)

6

18

24

ôtez la
souridine (senza sord.)

3

32

Sèche

ff

p

38

2

45

4

54

(Sèche)

p

ppp

f

ppp

ff

perdendosi

fp

perdendosi

58

6

3

3

f

66 *f* *mf* *ppp*

73 *<fff* *p* *ppp* *<ff>* *ppp* *ff* *p* *ppp* *<ff>*

80 *ppp* *<ff>* *p* *ppp* *<ff>* *ppp* *<ff>* *ppp* *<ff>* *p* *f* *p*

85 *fp* *perdendosi* *f* *p*

91 *f* *sfz* *f*

96 *fp* *fp* *fp* *f* *fp* *f* *ôtez la sourdine*

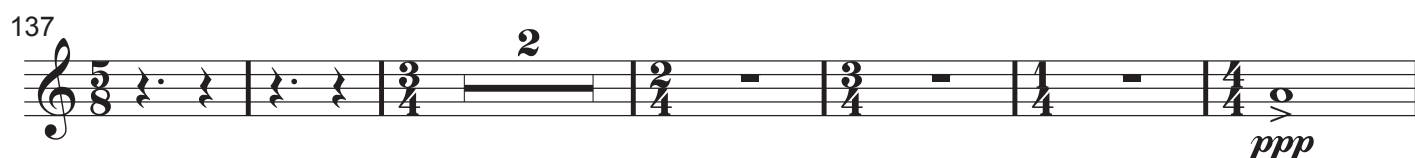
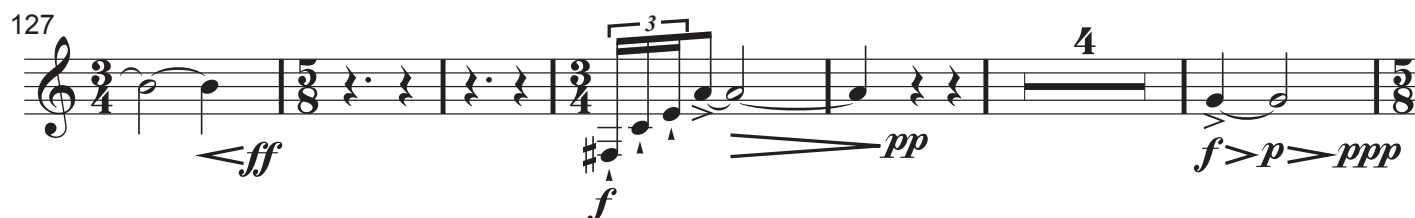
103 *p* *(senza sord.)* *mp* *mp* *mp* *mp* *<ff>*

111 *Sèche* *fp* *f* *f*

116 *fp* *fp* *fp*

(page en blanc)

120 *Leggiero*, ♩=108 (♩.=72)



(sans sourd.)

167

174

178

184

197

204

210

217

Sèche

ffz

f

sfz

ff

sfz > pp <

sfz

f

ppp

f

> ppp

f > p > ppp < ff

f > pp f > pp ff > pp ff > pp f < sfz

f

pp

f

> pp f > pp f > pp f > pp

ff > pp ff

pp

ff

ff

223

pp ff sf

227

ôtez la sourdine (sans sourd.)

sfzp sfzp

234

Modéré, un peu flottant, ♩ = 84

ff

241

pp perdendosi pp

249

cédez a tempo

perdendosi ppp ppp

255

perdendosi ppp mf perdendosi

261

mf ppp mf perdendosi

267

Sèche
misterioso

sfpp sfpp sfpp

279 (Sèche) *cédez*
 286 *a tempo* *Leggiero*, ♩=108 (♩.=72)
 293
 300
 310
 318
 324
 328 ôtez la sourdine

335 (sans sourd.)

f *sfz* *ff* *sfz*

341 **Sèche**

f *pp* *ff*

348 ôtez la sourdine

f *pp* *f* *sfz* *f* *ppp*

354 (sans sourd.)

f *ff*

360

363

ff

Anamorphoses (trois portraits)

© Pedro Amaral

www.pedro-amaral.eu