

Pedro Amaral

Anamorphoses
(trois portraits)

Nr. 4

[1998, 2021]

Basson 2

www.pedro-amaral.eu

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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)

Basson 2

I

Leggiero, ♩=108 (♩.=72)

Pedro Amaral (*1972)

[illegible]

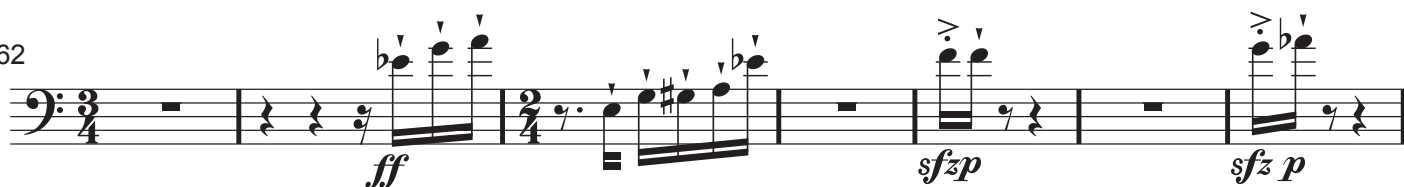
49



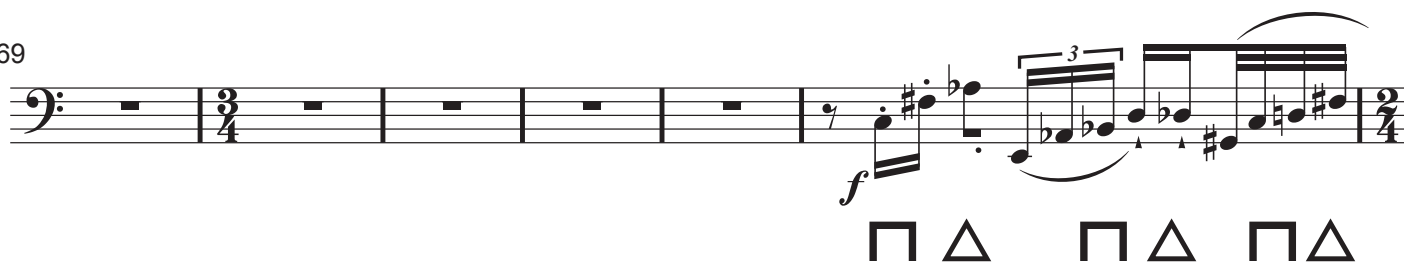
56



62



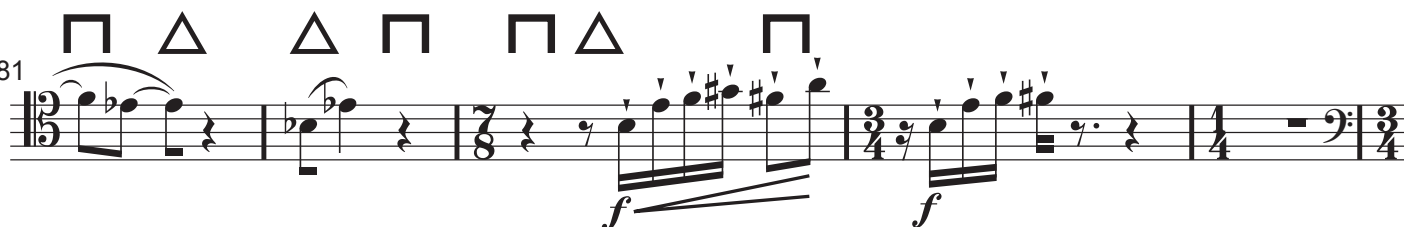
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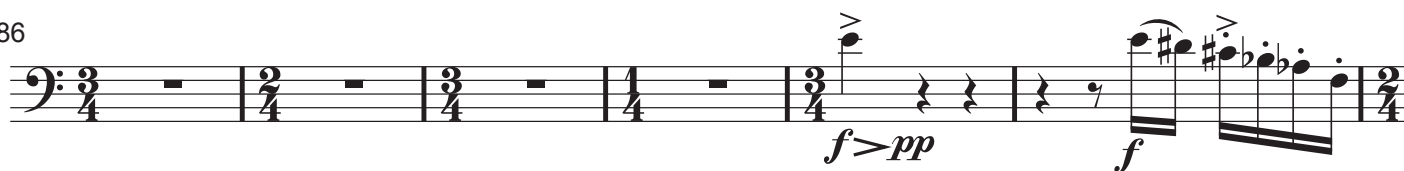
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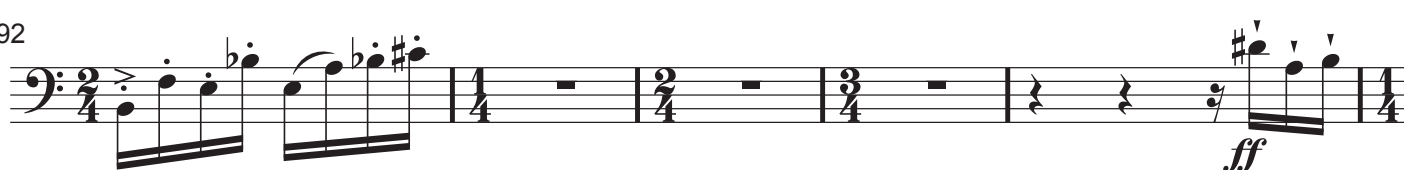
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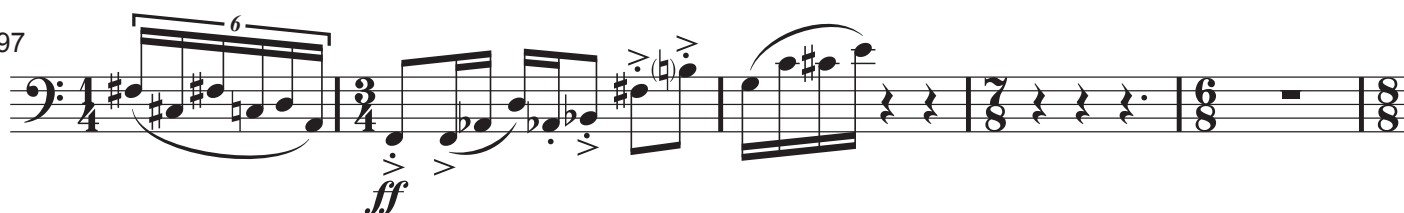
86



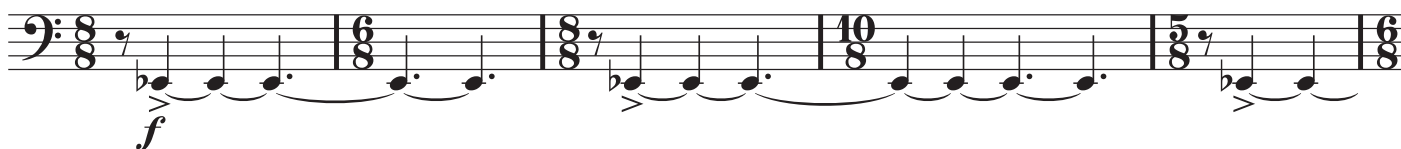
92



97



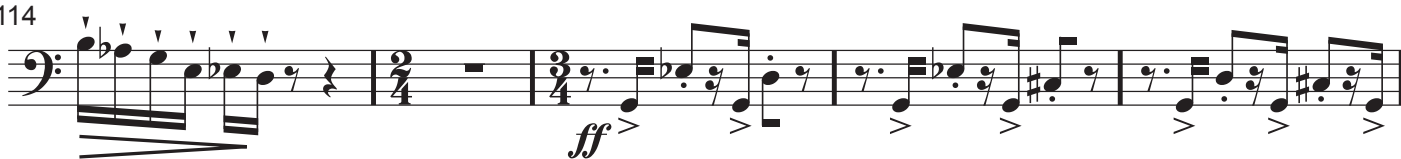
102



107



114

*Modéré, un peu flottant, ♩ = 84*

119



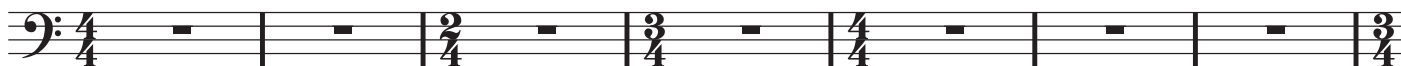
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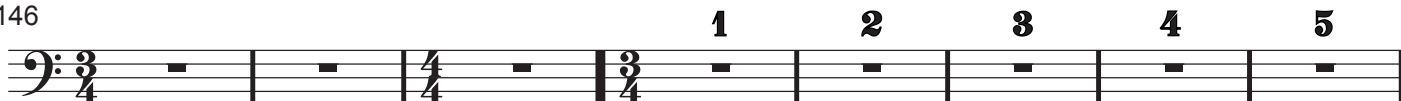
132

cédez a tempo

139

*misterioso*

146



154



162 *cédez a tempo*

mf

168 *Leggiero, ♩=108 (♩.=72)*

175

p *al niente* *f*

182

f *f*

188

f *p*

192

f *f*

199

f *f*

205

f *pp* *fp* *perdendosi*

211

211

f 3

p

[illegible]

219

ff

ff

f

226

ff

f

230

f *ff*

235

mf > ppp mf > p f

This musical score is for the bass line of 'The Rose Tree'. It is written in 6/8 time and consists of 235 measures. The key signature has one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several dynamic markings: *mf* (mezzo-forte), *ppp* (pianissimo), and *f* (forte). The score includes various musical notations such as slurs, accents (>), and a repeat sign. The piece concludes with a final cadence.

[illegible]

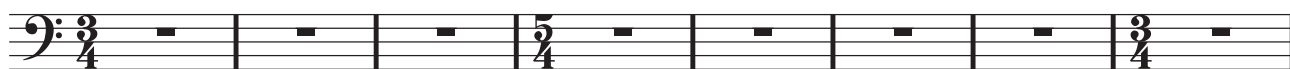
245

Example 10-10

II

Elegia (Enrique X. Macías in memoriam)

Mesto, ♩=56



9



17

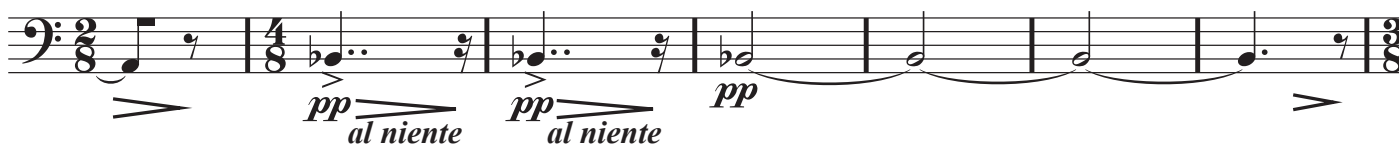


25

♩=56 (Mesto, ♩=56)

un peu retenu33 *a tpo un peu retenu a tpo**sempre sim.*

40



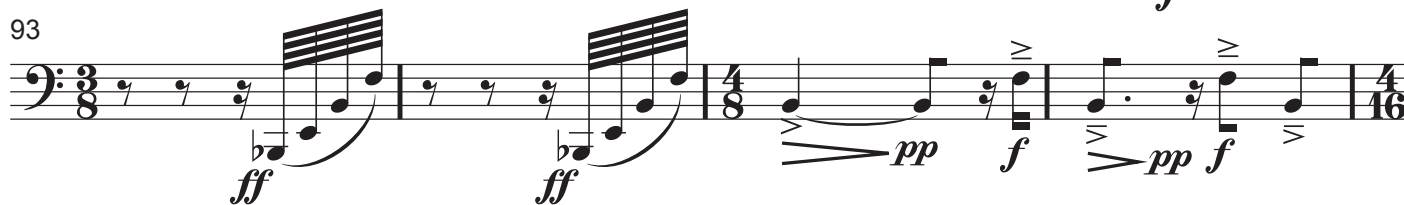
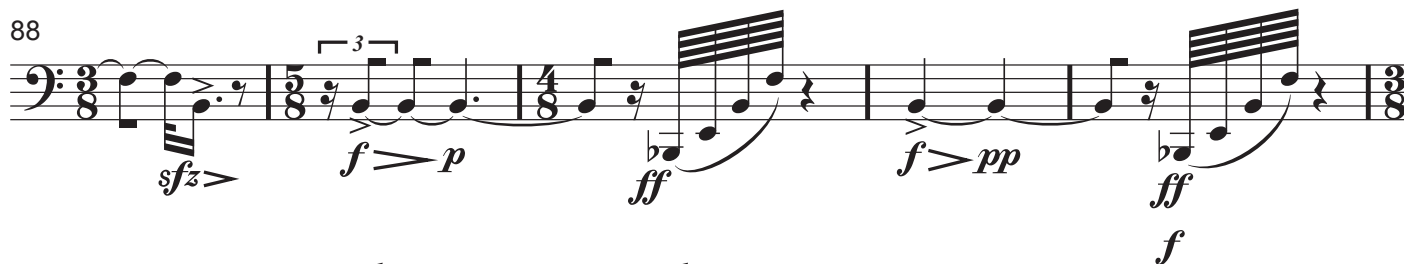
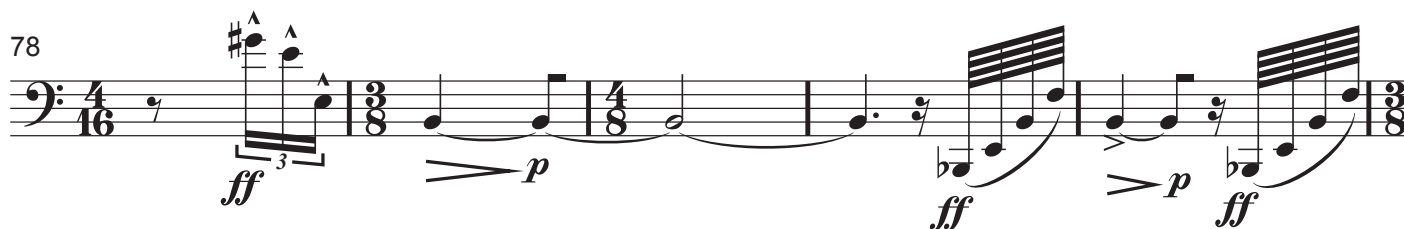
47



52

1 2 3 4 5 6 7 8 9 10





116



124



132



140



148



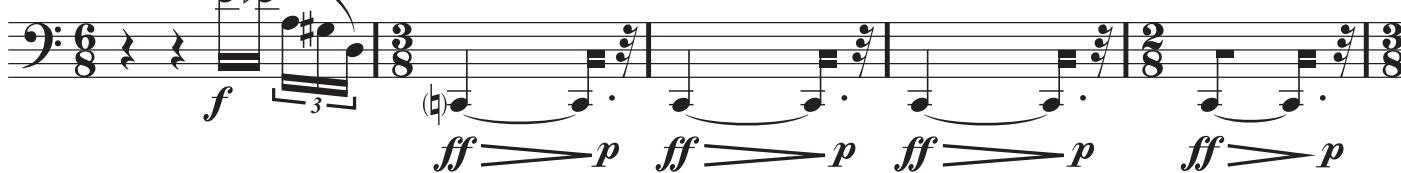
156

Un poco pesante,
molto espressivo (♩=52)

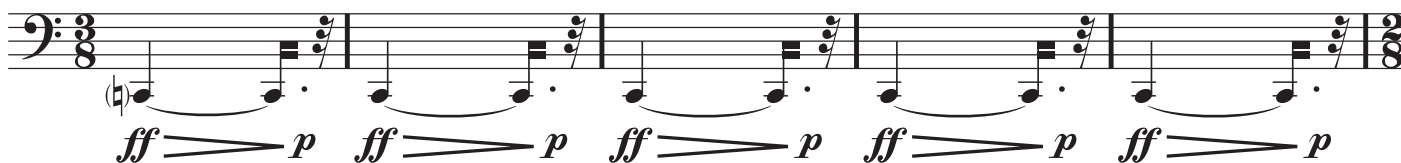


163

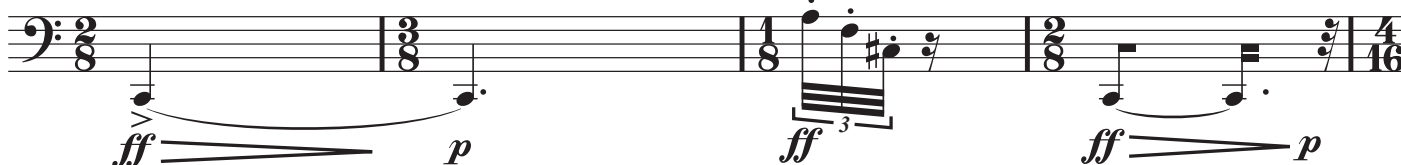
a tempo, ♩=56



168



173



Basson 2

177

rit. *molto accel.* *lunga* **Molto lento**

ff *p* *f* *fff*

180 **Modéré, ♩=96**

189

198

Tempo I, Mesto, ♩=56

207

216

mf *ff*

221

229

237

245

III

Modéré, hésitant, ♩=96 (♩.= 64)

8 8 8 8 8 8

6

Lent, ♩=56

Très vif
Tempo giusto, ♩=80 (♩.=160)

3/4 4/4 3/4 3/4 3/4 3/4

14

p p

19

2/4 3/4 4/4 3/4 2/4 3/4

24

f 6 6 6 6 3 6

26

3 7 ff 5 f

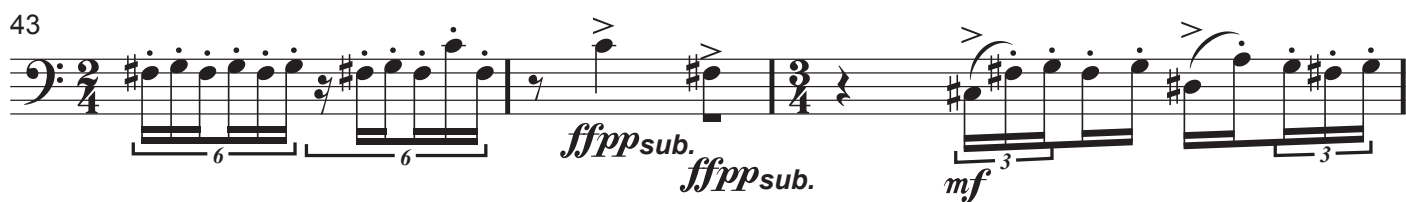
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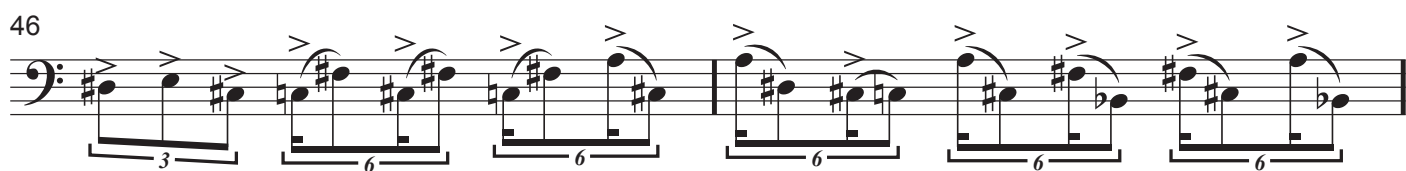
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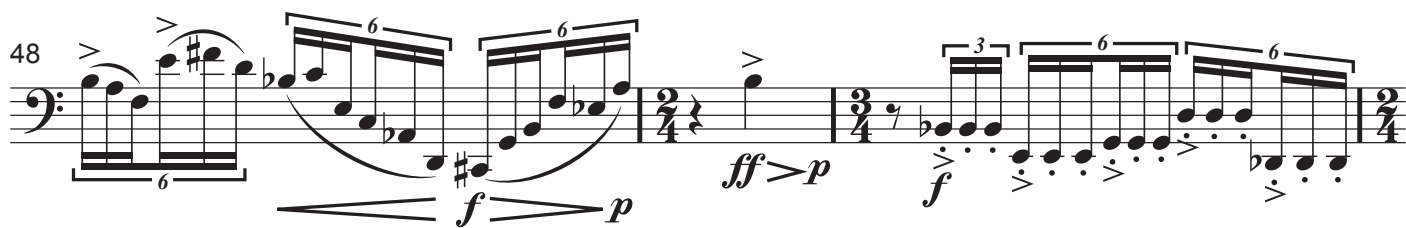
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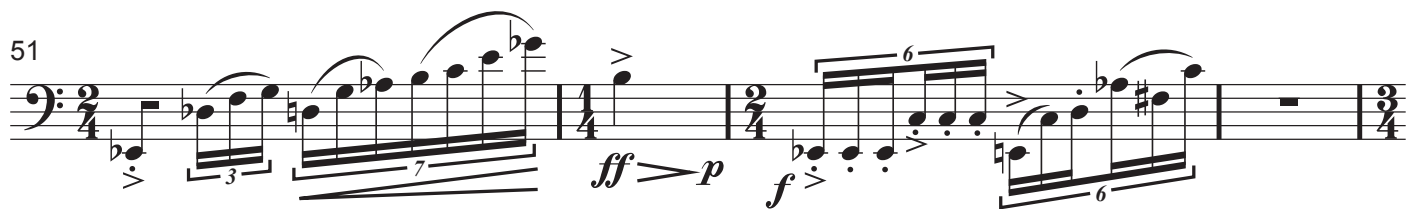
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48



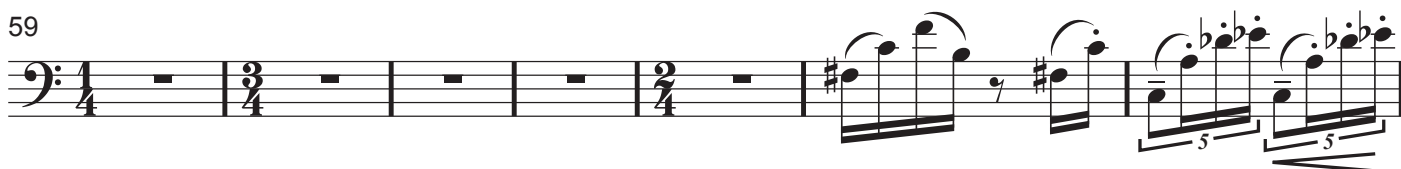
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55



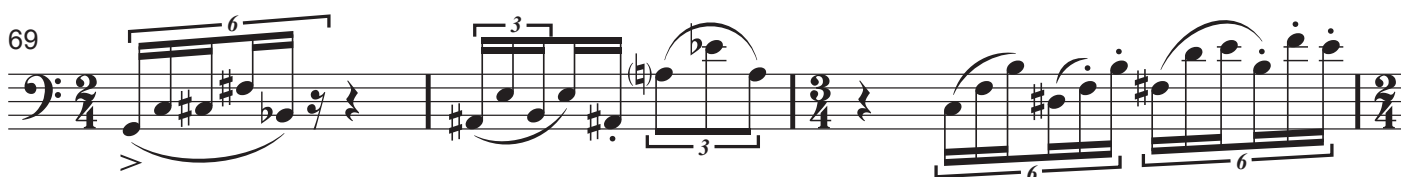
59



66



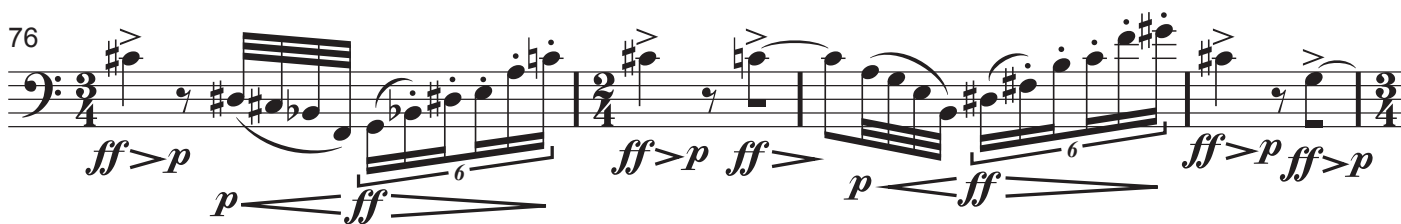
69



72



76



80

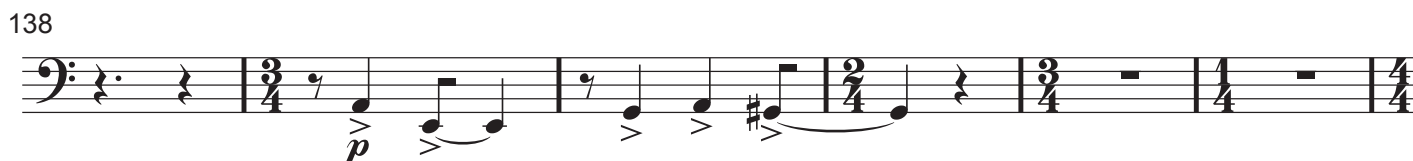
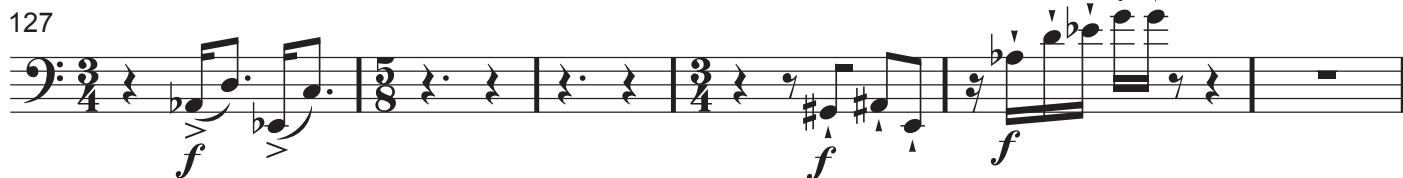
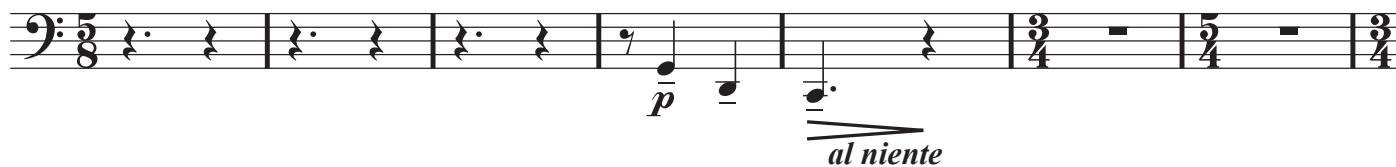


83



(page en blanc)

120 *Leggiero*, ♩=108 (♩.=72)



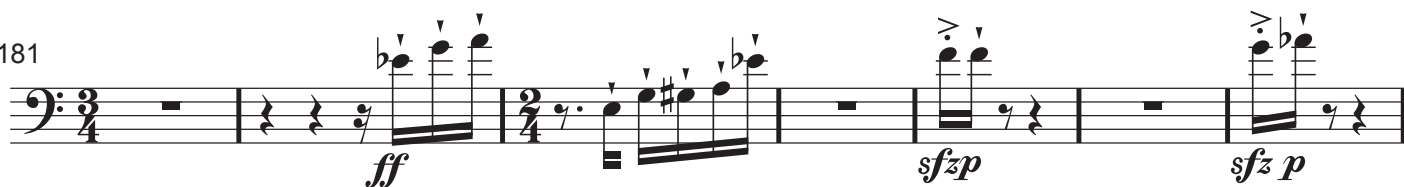
168



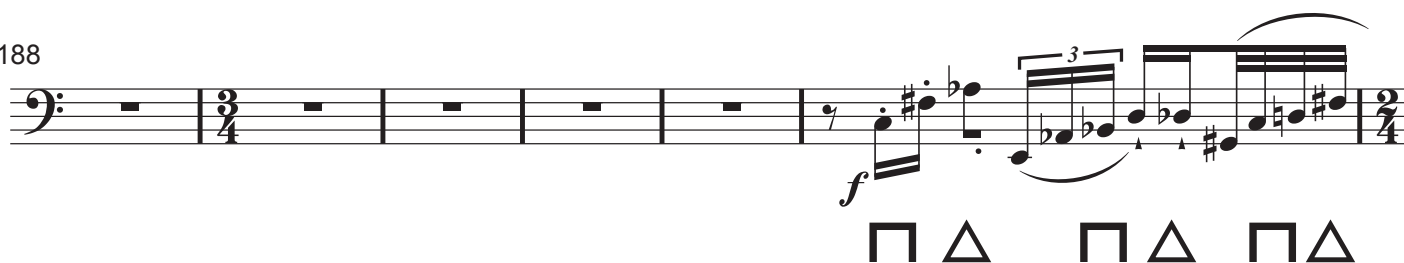
175



181



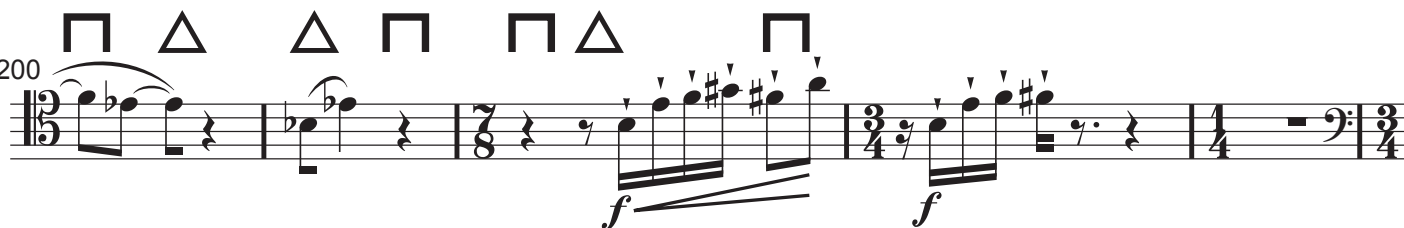
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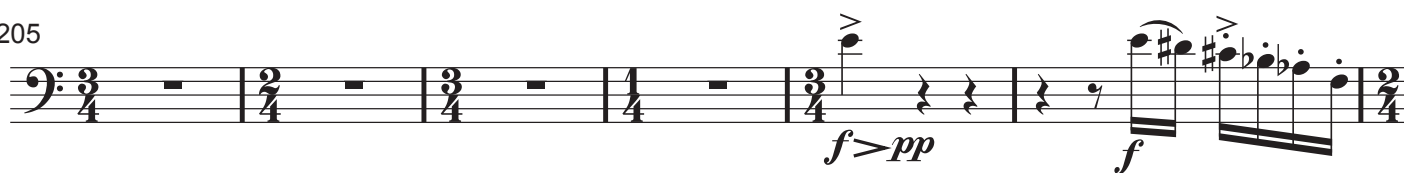
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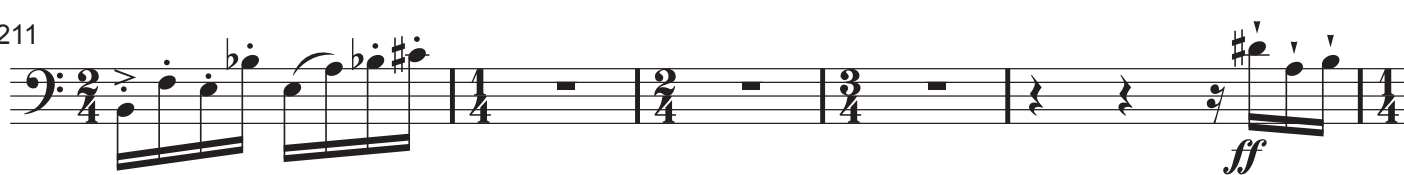
200



205



211



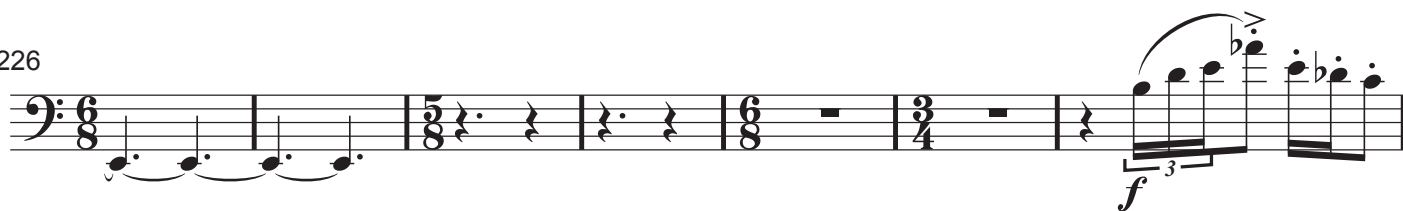
216



221



226



233



238

Modéré, un peu flottant, ♩ = 84

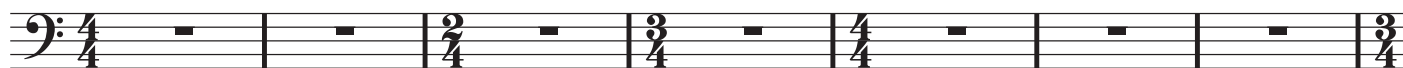
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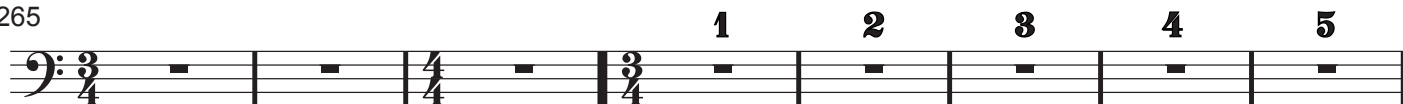
251

cédez a tempo

258



265

misterioso

273



281 *cédez a tempo*

mf

287 *Leggiero, ♩=108 (♩.=72)*

294

p

al niente

f

301

f

f

307

f

p

311

f

318

f

324

f

pp

fp

perdendosi

330

f *p*

333

f

3

f

338

ff

ff

f

345

ff

f

f

349

354

mf *>* *ppp* *mf* *>* *p* *f*

359

ff *ppp* *ff*

364

Musical notation for measures 364-367. The key signature has one flat (B-flat). Measure 364 starts with a forte (*ff*) dynamic marking and features eighth-note patterns with accents (>) and staccato marks (^). Measures 365 and 366 continue with similar rhythmic figures, including some sixteenth-note runs. Measure 367 concludes the phrase with two whole notes.

Anamorphoses (trois portraits)

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