

Pedro Amaral

Anamorphoses
(trois portraits)

Nr. 4

[1998, 2021]

Violoncelles

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)

I

Pedro Amaral (*1972)

Leggiero, ♩=108 (♩.=72)

8 *arco div.* *f* *pizz.* *mf* *f*

13 *f* *ff* *f* *mf* *arco* *f* *pp*

19 *ppp* *mf*

25

33 *arco* *f* *ppp* *f* *ppp* *f* *ppp*

39 *f* *sfz-p subito* *perdendosi*

43

f *p*

45

f

50

pizz. *mf* *ff*

56

arco *f* *pizz.* *ff* *sfz* *arco* *f > ppp*

61

pizz. *mf*

69

arco *(mf)*

74

f *pp* *f*

80

f *pizz.* *f*

86 (pizz.) *ff* *fffz* *f* arco *f*

92 *ff* *ff*

98 *ff* *p* *f* *p*

102 *f* (arco ad lib.)

107 *f* *ppp*

113 *f*

Modéré, un peu flottant, ♩ = 84

116 *ff* *fff* *fp* *ppp* perdendosi

123

*cédez**a tempo*

130



136



142

*misterioso**arco*

148



155



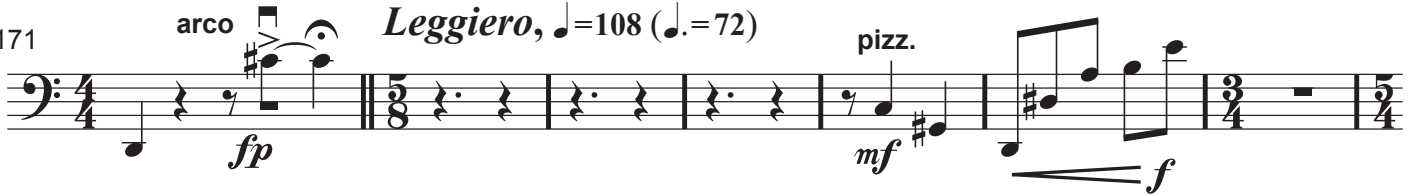
161



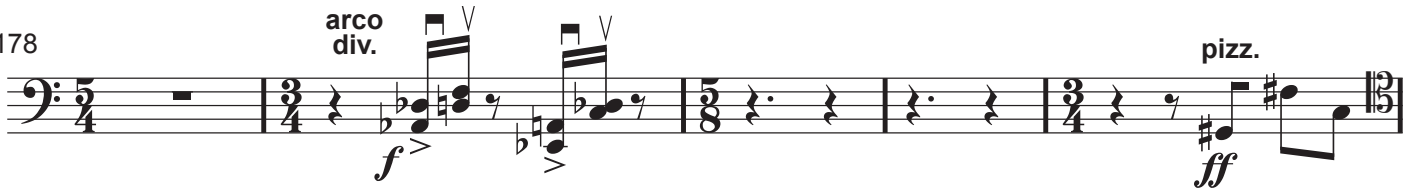
166

cédez a tempo

171

arco *Leggiero*, ♩=108 (♩.=72)

178

arco div.

183



188

arco

193



201

arco \triangle \square \triangle (arco ad lib.)

207

\triangle \square \triangle \square \square \triangle

211

\triangle \square

214

217

pizz. arco pizz.

221

arco pizz. arco

Violoncelles

7

226

pp

f ff

230 **pizz.**

f

arco

ff

235

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has one flat (B-flat), and the time signature is 3/8. The piece consists of six measures. The first measure starts with a forte (*f*) dynamic and a crescendo hairpin, leading to a piano (*ppp*) dynamic. The second measure starts with a forte (*f*) dynamic and a crescendo hairpin. The third measure starts with a piano (*ppp*) dynamic and a crescendo hairpin, leading to a forte (*f*) dynamic. The fourth measure starts with a forte (*f*) dynamic and a crescendo hairpin. The fifth measure starts with a piano (*ppp*) dynamic and a crescendo hairpin, leading to a forte (*f*) dynamic. The sixth measure starts with a piano (*ppp*) dynamic and a crescendo hairpin. The piece ends with a double bar line and a repeat sign.

f *ppp* *f* *ppp* *f* *ppp*

245

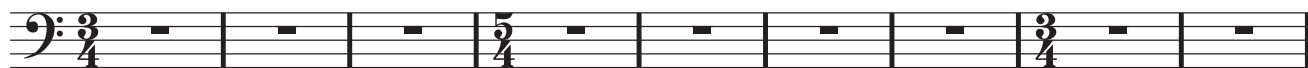
(ff)

fff

II

Elegia (Enrique X. Macías in memoriam)

Mesto, ♩=56



10



20



30 (Mesto, ♩=56) pizz. *mf* arco non div. *pp* *un peu retenu espressivo* *mf* *a tempo un peu retenu* *pp* *mf*

34 *a tempo* *perdendosi* *mf* *pp* *mf*

38 *sempre sim.* *ppp* *mf* *mf* *al niente* *mf*

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

45 *mf* *al niente* *p* *al niente*

49

pp *mf* *(mf)*

52

1 2 3 4 5 6 7 8 9

61

10 11 12 13 1 2 3 4 1

70

2 3 4 5 6 7 8 9

78

f *ff* *p* *ff* *p* *ff*

non div. *(V)* *arco*

82

unis.

p *ff* *pp* *ff* *pp*

87

pizz.

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

arco unis. *marcato*

90

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

(V) *marcato*

94

Pesante, molto espressivo (♩=96)

mf *p* *mf* *p* *ff* *ff*

pizz.

98



103



Più pesante (♩=84)

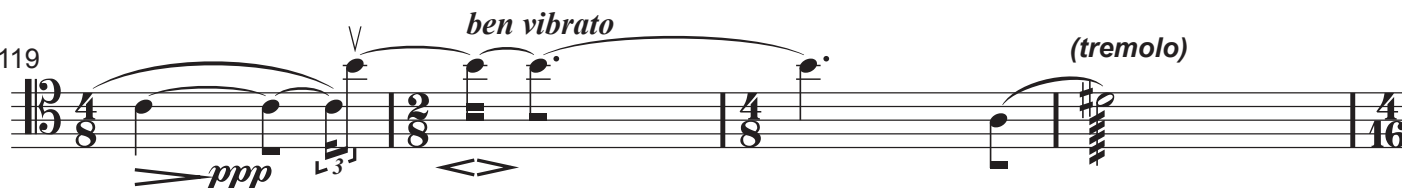
109

*calando**a tempo*, ♩=56

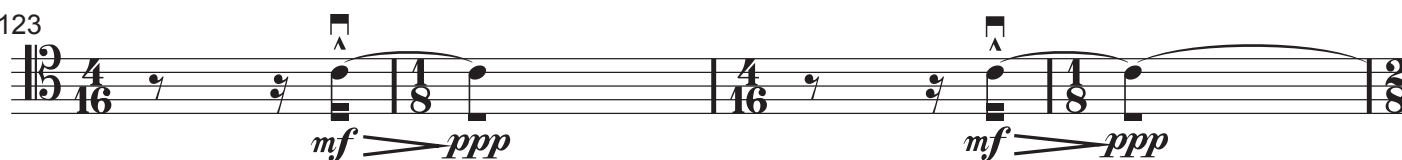
116

*arco
espressivo**mf**> p**mf**ppp**mf*

119

*ben vibrato**(tremolo)*

123

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

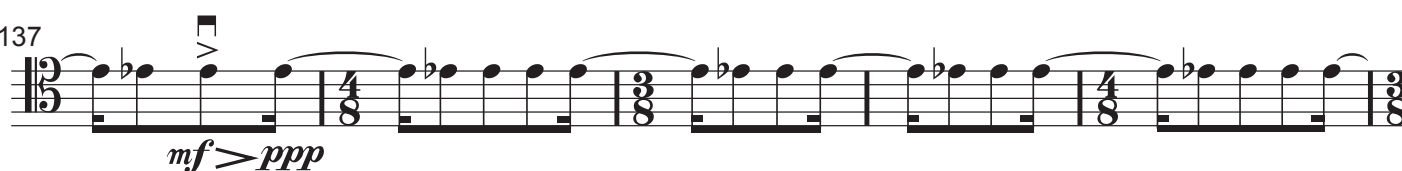
127

*mf > ppp*

132

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

137

*mf > ppp*

142 *tremolo dolcissimo*
Sul Tasto

146 (Sul Tasto)
p *al niente*

pos. naturelle
153 *pp*

Un poco pesante,
molto espressivo (♩=52)
157 *p* *mf* *f* *ppp* *perdendosi*

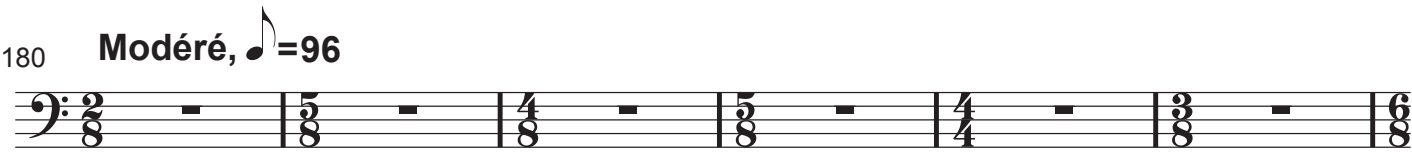
163 *a tempo*, ♩=56 *ff* *fff* *p* *ff* *ff*

167 *ff* *ff* *ff*

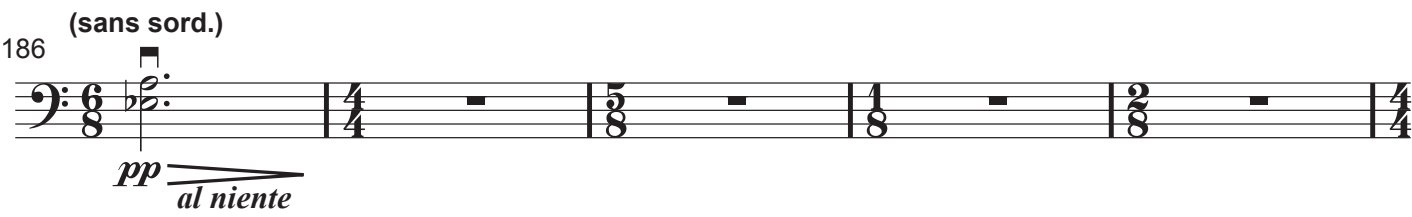
171 *ff* *ff* *ff* *p* *ff* *p*

175 *rit.* *molto accel.* *lunga* **Molto** **lento** *p* *al niente*

180 **Modéré, ♩=96**



186 (sans sord.)



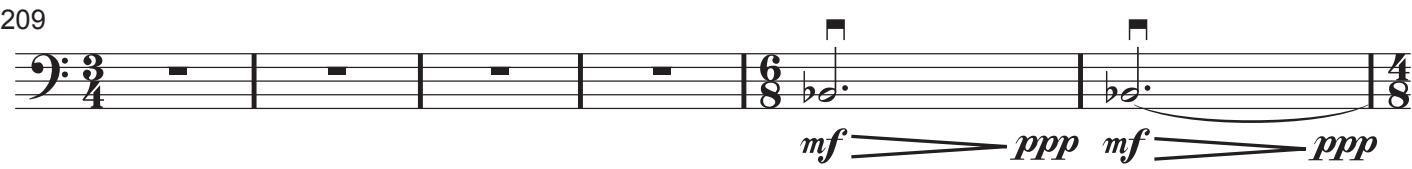
191



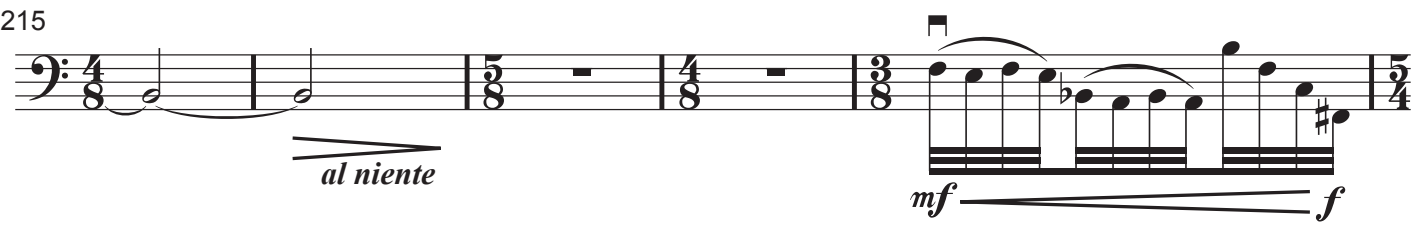
200 **Tempo I, Mesto, ♩=56**



209



215



220



231



242



III

Modéré, hésitant, ♩=96 (♩.=64)



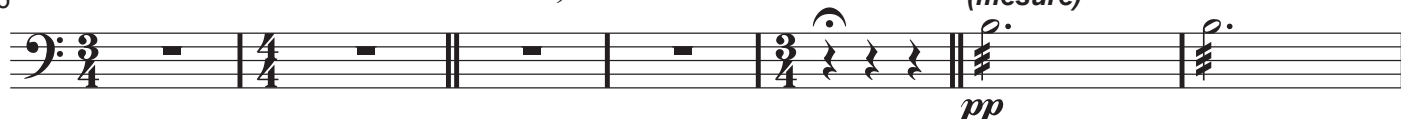
6

Lent, ♩=56

Très vif

Tempo giusto, ♩=80 (♩.=160)

(mesuré)



1. Solo

13

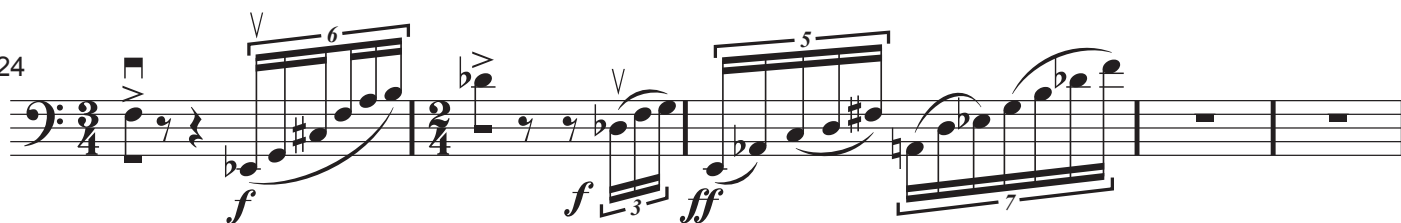


tutti

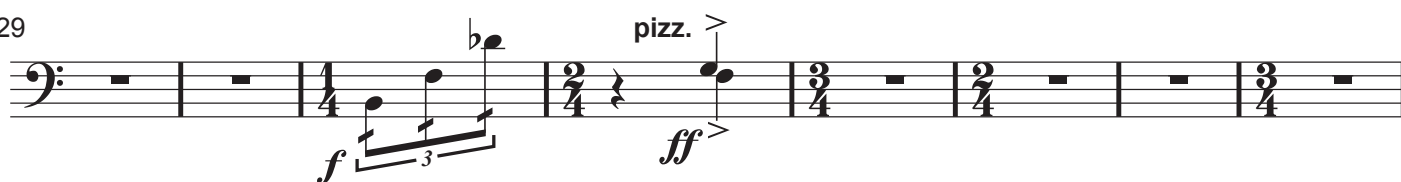
18



24



29



37 *arco* *mf* *ff* *pizz.* *p* *f*

42 *arco* *p* *f*

45 *arco* *sempre simile* *p*

47 *mf* *ff* *p*

50 *ff* *col legno battuto* *arco ord.* *ff* *p* *f*

54 *f*

58 *pizz.* *f*

64 *arco* *sempre simile* *pizz.* *ff* *f* *pizz.* *mf*

68 *f* *arco* *pp* *pizz.* *p*

72 *f* *ff*

76 *f* *p* *ff* *arco* *pizz.* *f* *p* *ff* *arco* *ff*

79 *f* *p* *f* *arco* *f* *ff* *f*

81 *f* *f* *p* *f* *ff* *f*

83 *mf* *ff*

86

pizz. arco

ff *p dolce*

91

pizz. arco

f *ff* *ff* *mf*

96

mf *mf* *p* *mf*

101

pizz.

mf *ff*

107

arco

ff

112

pizz. arco

ff *ff* *ff* *f*

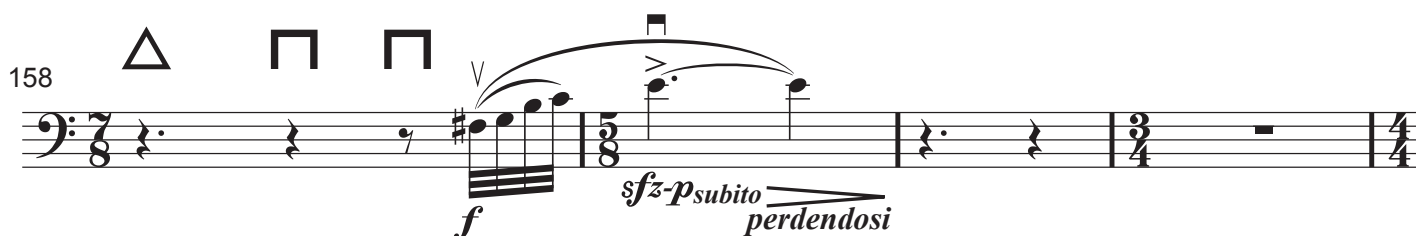
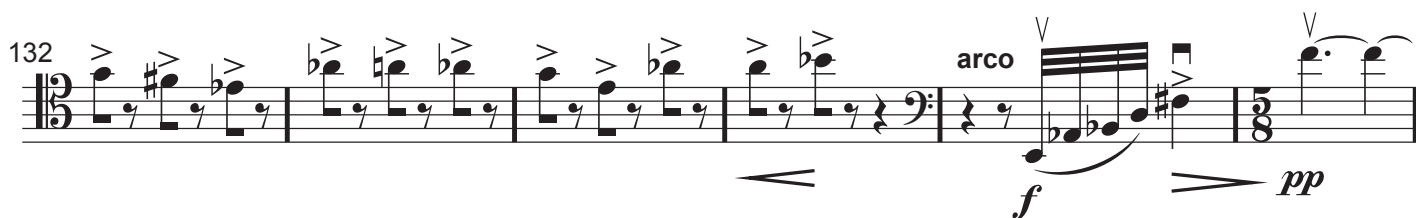
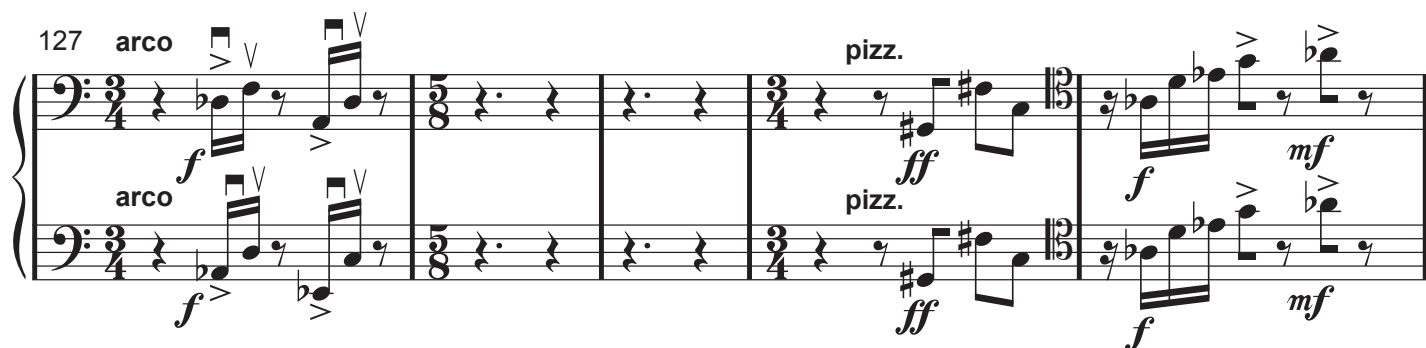
117

poco spiccato

f *cresc.* *ff* *cresc.* *fff*

The musical score for Violoncelles spans measures 86 to 117. It begins in 4/4 time at measure 86, marked with a forte fortissimo (*ff*) dynamic and a *pizz.* (pizzicato) instruction. The tempo changes to 3/4 at measure 91, then 2/4 at measure 96, and 3/2 at measure 101. The score includes various articulations such as *arco* (arco) and *p dolce* (piano dolce). Dynamics range from *ff* to *fff*, with a *cresc.* (crescendo) marking at measure 117. The piece concludes with a *poco spiccato* instruction and a final fortissimo (*fff*) dynamic.

120 *Leggiero*, ♩=108 (♩.=72)



162

f *p*

164

f

169

pizz. *mf* *ff*

175

arco *f* *pizz.* *ff* *sfz* *f > ppp*

180

pizz. *mf*

188

arco *(mf)*

193

f *pp*

199

f *ff* *pizz.* *f*

205 (pizz.) *ff* *sffz* *f* arco *f*

211 *ff* *ff*

217 *ff* *p* *f* *p*

221 *f* (arco ad lib.)

226 *f* *ppp*

232 *f*

Modéré, un peu flottant, ♩ = 84

235 *ff* *fff* *fp* *ppp* perdendosi

242

Staff 1: Bass clef, 8 measures of rests with changing time signatures: 3/4, 4/4, 2/4, 3/4, 4/4, 2/4, 3/4, 4/4.

249

Staff 2: Bass clef, 8 measures. Measures 1-4 are rests with time signatures 4/4, 3/4, 4/4, 3/4. Measure 5 has a whole rest. Measure 6 starts with a *pizz.* (pizzicato) instruction and a half note G2. Measure 7 has a half note F2. Measure 8 has a half note E2. A *p* (piano) dynamic marking is below measure 6. Above measure 6 is the instruction *cédez* and above measure 7 is *a tempo*.

255

Staff 3: Bass clef, 8 measures with a sequence of time signatures: 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 2/4, 3/4. The melody consists of half notes: G2, A2, B2, A2, G2, F2, E2, D2.

261

Staff 4: Bass clef, 8 measures with a sequence of time signatures: 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 2/4, 4/4. The melody consists of half notes: G2, A2, B2, A2, G2, F2, E2, D2.

267

Staff 5: Bass clef, 8 measures. Measure 1 has a half note G2. Measure 2 has a whole rest. Measures 3-8 contain chords (dyads) in 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 2/4, and 4/4 time signatures respectively. Above measure 3 is the instruction *arco*. Above measure 4 is the instruction *misterioso*. A *pppp* (pianissimo) dynamic marking is below measure 3.

274

Staff 6: Bass clef, 8 measures. Measures 1-3 contain chords in 3/4, 4/4, and 3/4 time signatures. Measure 4 has a whole rest. Measure 5 starts with a *pizz.* (pizzicato) instruction and a half note G2. Measure 6 has a half note F2. Measure 7 has a half note E2. Measure 8 has a half note D2. A *p* (piano) dynamic marking is below measure 5. A hairpin crescendo symbol is below measures 1-4.

280



f

285 *cédez* *a tempo*

sfz

290

arco *Leggiero*, ♩=108 (♩.=72)

pizz.

fp *mf* *f*

297

arco

pizz.

f

ff

arco

pizz.

f

ff

302

f *mf*

307

arco

pizz.

f *pp* *ppp* *mf*

The musical score for the ending of 'The Rose Tree' is written in bass clef. It begins with a measure of rest, followed by a series of eighth notes (F, G, A, B, C, D, E, F) and a quarter note (G#). The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a piano (*pp*) dynamic. The third measure is marked with a pianissimo (*ppp*) dynamic. The fourth measure is marked with a mezzo-forte (*mf*) dynamic. The score includes a 'arco' (arco) marking above the first measure and a 'pizz.' (pizzicato) marking above the fourth measure. The tempo is marked 'Allegretto' and the time signature is 3/4.

312

The third system of the musical score, starting at measure 312. It begins with a bass clef and a 2/4 time signature. The first measure contains a quarter rest, followed by a quarter note G#4 with an accent (>), a quarter note A#4 with an accent (>), and a quarter note B4 with an accent (>). The second measure is a whole rest in 3/4 time. The third measure is a whole rest in 1/4 time. The fourth measure is a whole rest in 4/4 time. The fifth measure is a whole rest in 4/4 time. The sixth measure is a whole rest in 1/4 time. The seventh measure is a whole rest in 3/4 time. The eighth measure is a whole rest in 2/4 time. The ninth measure is a whole rest in 1/4 time.

320 △ □ △
arco (arco ad lib.)

326 △ □ △ □ □ △
pp *fp* *perdendosi*

330 △ □
f *p*

333 *f*

336 *pizz.* *mf* *ff* *arco* *pizz.* *fffz*

340 *arco* *f > ppp* *pizz.* *mf* *arco* *f*

345

Violoncelle part, measures 345-348. Measure 345: Bass clef, 2/4 time, quarter note Bb with an accent (>) and a bow mark (V). Measure 346: Bass clef, 3/8 time, eighth notes G, F, E, D, C, B. Measure 347: Bass clef, 3/8 time, quarter rest, quarter note B, quarter note A, quarter note G. Measure 348: Bass clef, 3/4 time, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Dynamics: *pp* (pianissimo) at the start of measure 347, *f* (forte) at the start of measure 348, and *ff* (fortissimo) at the end of measure 348.

349

pizz.

Violoncelle part, measures 349-353. Measure 349: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 350: Bass clef, 1/4 time, quarter rest. Measure 351: Bass clef, 3/4 time, quarter rest. Measure 352: Bass clef, 3/4 time, quarter rest. Measure 353: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Dynamics: *f* (forte) at the start of measure 349, *ff* (fortissimo) at the start of measure 353. Markings: "pizz." (pizzicato) above measure 349, "arco" (arco) above measure 353. Articulation: accents (>) and bow marks (V) are present.

354

Violoncelle part, measures 354-358. Measure 354: Bass clef, 3/8 time, eighth notes G, F, E, D, C, B. Measure 355: Bass clef, 3/8 time, eighth notes B, A, G, F, E, D, C, B. Measure 356: Bass clef, 3/8 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 357: Bass clef, 3/8 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 358: Bass clef, 3/8 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Dynamics: *f* (forte) at the start of measure 354, *ppp* (pianississimo) at the start of measure 355, *f* (forte) at the start of measure 356, *ppp* (pianississimo) at the start of measure 357, and *ppp* (pianississimo) at the start of measure 358. Markings: bow marks (V) are present above measures 355, 356, and 357.

359

Violoncelle part, measures 359-363. Measure 359: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 360: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 361: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 362: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 363: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Dynamics: *ff* (fortissimo) at the start of measure 359, *pp* (pianissimo) at the start of measure 360, *ff* (fortissimo) at the start of measure 361, *sfz* (sforzando) at the start of measure 362, and *ff* (fortissimo) at the start of measure 363. Markings: bow marks (V) are present above measures 359, 360, 362, and 363. Articulation: accents (>) are present.

364

Violoncelle part, measures 364-367. Measure 364: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 365: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 366: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Measure 367: Bass clef, 3/4 time, quarter note B, quarter note A, quarter note G, quarter note F, quarter note E, quarter note D, quarter note C, quarter note B. Dynamics: *ff* (fortissimo) at the start of measure 364, and *fff* (fortississimo) at the start of measure 367. Markings: bow marks (V) are present above measures 366 and 367.

Anamorphoses (trois portraits)

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