

Pedro Amaral

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

**Nr. 4**

[1998, 2021]

**Flûte 2**  
(Grande flûte,  
Flûte alto)

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



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***(trois portraits)***

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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)

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**Flûte 2:**  
**Grande flûte**  
**Flûte alto**

# *Anamorphoses* *(trois portraits)* I

Pedro Amaral (\*1972)

**Flûte alto (en sol)**

*Leggiero*, ♩=108 (♩.=72)

6

10

14

17

*p* *al niente* *p* *f*

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

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

*leggiero* *p*

*f* *pp* *f*

*sempre simile*



79 *ord.* *Flatt.* *ord.* *ff*

84 *sfz* *ff* *pp* *mf* *mf*

88 *sfz* 6

91 *f* *p* *f* 5

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

97 *sfz* *ff* *p* *ff* *pp*

102 (non legato) *f* *pp* *f* *pp*

106 *f* *ff*

110

*f*

115

*p* *f* *ff*

*Modéré, un peu flottant, ♩ = 84*

120

(écho)

*pp* *p* *mf* *pp*

124

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

128

*mf* *ppp* *p*

131

*p* *mf* *p* *mf* *ppp* *mf*



135

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

139

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

143

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

147

*misterioso*

*perdendosi* *f* *perdendosi*

151

Flatt.

*ppp* *ppp* > *ppp*

159

ord.

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

165

*perdendosi mf* *sfz perdendosi* *ppp* *pp*

*Flatt.* *ord.*

*Leggiero*, ♩=108 (♩.=72)

170

*ppp* *p* *ppp*

175

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

179

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

182

*p* *mf* *sfz* *mf* *mf*

*sempre simile*

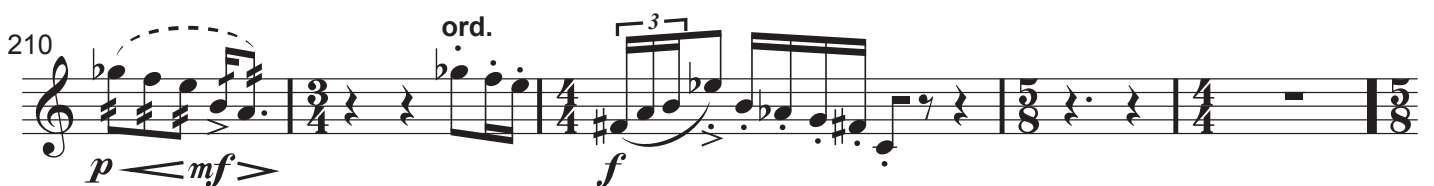
185

*p*

*leggiero*

188

*f* *pp* *f*



215

*mf* > *ppp* > *perdendosi* *mf* > *pp* *f* > *pp* *f* < 3

222

*f* *sfz* *mf* > *mf* > *p* *sempre simile* *leggero*

226

*ff* *ff* *f* > *pp* *mf* *ff* *Flatt.* *ord.*

230

*sfz* *ff* > *pp* *ff* 5 *p*

233

*f* < *ff* *mf* > *ppp* *mf* *Flatt.*

239

> *ppp* *f* *ff* *sfz ppp* *ord.*

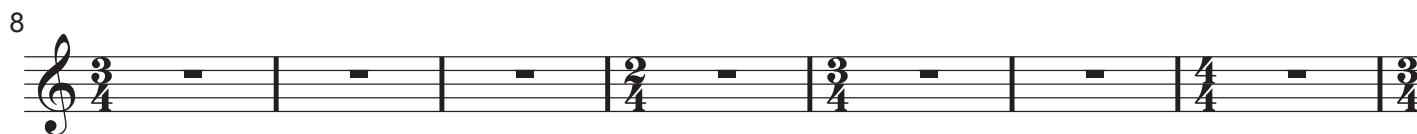
244

*f* 5 *ff* *muta in grande flûte*

## II

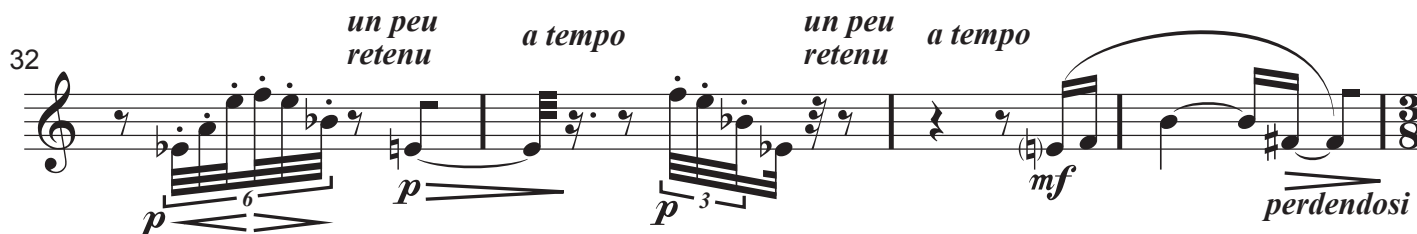
*Elegia (Enrique X. Macías in memoriam)*

Mesto, ♩=56



Grande flûte

♩=56 (Mesto, ♩=56)



41 *p* *p* *p* 3 6

46 *p* *p* *mf* 3 6

50 *p* *ppp* *p* *f* *pp* *f* *ppp* *al niente*

54 *mf* *pp* *mf* *al niente* 3 3 3 3

59 *mf* *p* *p* *pp* *al niente* 3 3 3 3

63 *mf* *al niente* *mf* *mf* *p* *al niente* 3 3 3 3

68 *(mf)* *pp* *mf* *p* 3 3 3 3

71 *perdendosi* *mf* *mf* 3 3 3 3

74

The first system of the musical score for 'The Little Boat' consists of eight measures. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, marked with a piano (*p*) dynamic and an accent (>). The second measure contains a half note A4, marked with a mezzo-forte (*mf*) dynamic and a triplet bracket over three eighth notes (G4, A4, B4). The third measure contains a half note B4, marked with a mezzo-forte (*mf*) dynamic and a triplet bracket over three eighth notes (A4, B4, C5). The fourth measure contains a half note C5, marked with a forte (*f*) dynamic and a triplet bracket over three eighth notes (B4, C5, D5). The fifth measure contains a half note D5, marked with a mezzo-forte (*mf*) dynamic. The sixth measure contains a half note E5, marked with a mezzo-forte (*mf*) dynamic. The seventh measure contains a half note F#5, marked with a crescendo (*cresc.*) marking and a triplet bracket over three eighth notes (E5, F#5, G#5). The eighth measure contains a half note G#5, marked with a crescendo (*cresc.*) marking and a triplet bracket over three eighth notes (F#5, G#5, A5). The system ends with a double bar line and a 3/8 time signature.

79

*mf* *p* *pp* *mf* *pp*

82

mf

mf

85

90

The musical score for the 90th measure is written on a single staff in 4/8 time. It begins with a treble clef and a key signature of one sharp (F#). The measure starts with a half note F#4, followed by a half note G4. This is followed by a half note chord of F#4 and G#4, then a half note chord of F#4 and A#4. The next half note is G#4, followed by a half note F#4. The measure concludes with a half note G4. Dynamic markings include *f* (forte) under the first half note, *p* (piano) under the second half note, *mf* (mezzo-forte) under the first half note of the final chord, and *pp* (pianissimo) under the final half note. There are also crescendo and decrescendo hairpins. The tempo/mood is indicated as 'Pesante, molto'.

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

**Pesante, molto**

**Pesante, molto  
espressivo (♩=96)**

94

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

98

*f* *pp* *f* *pp*

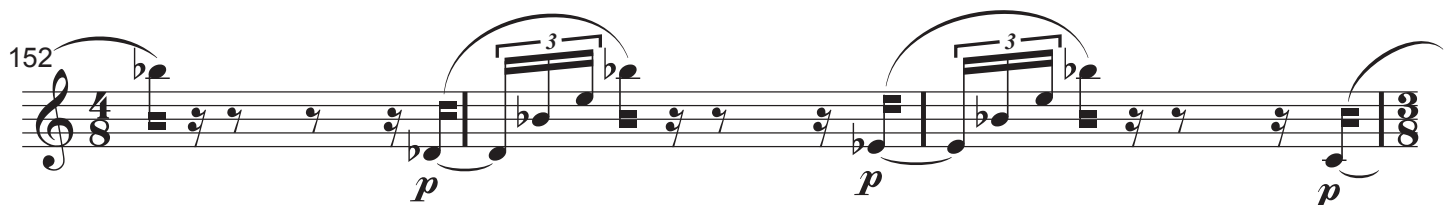
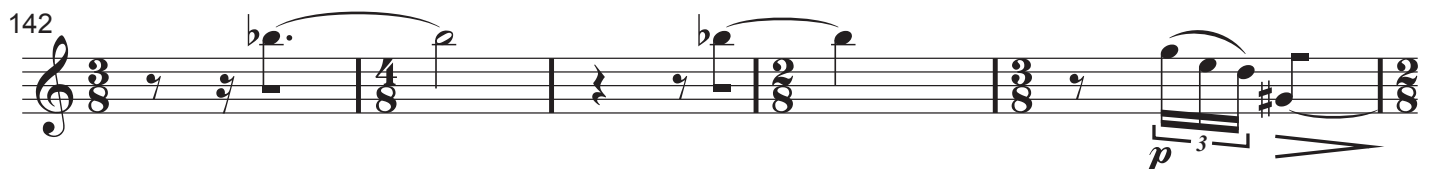
**Più pesante (♩=84)**

104

Più pesante (♩=84)

[illegible]





Un poco pesante,  
molto espressivo (♩=52)



163 *a tempo*, ♩ = 56

168

172

177 *rit.* *molto accel.* *lunga* **Molto lento** **Modéré**, ♩ = 96

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

186 *p* *pp* *al niente* *pp* *al niente* *pp* *al niente*

191 *pp* *al niente* *pp* *al niente* *p* *pp* *al niente* *pp* *al niente*

196 *p* *pp* *al niente* *pp* *al niente*

**Tempo I, Mesto, ♩=56**

200

*pp*

*ppp* *al niente*

*ppp* *al niente*

1 2 3 4 5 6

208

1 2 3 4

The musical notation for exercise 208 consists of a single staff in treble clef. The sequence of time signatures and rests is as follows:

- Measure 1: 2/4 time, whole rest.
- Measure 2: 3/4 time, whole rest, labeled with a bold '1' above the staff.
- Measure 3: 2/4 time, whole rest, labeled with a bold '2' above the staff.
- Measure 4: 3/4 time, whole rest, labeled with a bold '3' above the staff.
- Measure 5: 4/4 time, whole rest, labeled with a bold '4' above the staff.
- Measure 6: 6/8 time, whole rest.
- Measure 7: 3/4 time, whole rest.
- Measure 8: 4/8 time, whole rest.
- Measure 9: 3/8 time, whole rest.
- Measure 10: 4/8 time, whole rest.

218 *(bien timbré)*

225

*mf* *>* *ppp* *mf* *cresc.* *ppp* *mf* *cresc.* *ppp*

232

*mf*  $\Rightarrow$  *ppp* *mf*  $\Rightarrow$  *ppp* *mf*  $\Rightarrow$  *ppp* *mf*  $\Rightarrow$  *ppp*

238 muta in flûte alto

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

244

Example 10.10

### III

**Flûte alto (en sol)**

**Modéré, hésitant, ♩=96 (♩.=64)**



A musical score for a piece titled "moderate, rocking, ♩ = 6 (♩ = 67)". The score is written on a single staff with a treble clef. It begins with a 3/8 time signature, followed by a key signature change to one flat (B-flat). The tempo and mood are indicated as "moderate, rocking, ♩ = 6 (♩ = 67)". The music features a series of eighth and sixteenth notes, with a prominent melodic line in the right hand. A dynamic marking of *p* (piano) is placed below the first measure, and a *ppp* (pianissimo) marking is placed below the second measure. The score concludes with a 2/4 time signature.

5

*Lent, ♩ = 56*

*ppp* *ppp* *fp*

**Très vif**

**Tempo giusto, ♩=80 (♪=160)**

11

1 2 3 4

*mf* 6 *p* 6 6 6

2/4

[illegible]

19

Example 19 is a musical score in treble clef, 2/4 time. It begins with a melodic line in the right hand, starting on G4 and moving through a series of eighth and sixteenth notes, including accidentals (sharps and flats). The melody is accompanied by a bass line consisting of sustained, low-register notes, likely on the piano. The score is marked with a piano (*p*) dynamic. The time signature changes from 2/4 to 3/4, then to 4/4, and finally back to 3/4. The piece concludes with a final measure in 3/4 time.

22

26

*p* *mf*

33

Example 10

46

*mf*

6

*tr*

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

51 *ff* *f* *mf* *f* *p* *f*

56 *p* *f* *f* *p* *f*

59 *mf*

62 *f*

65 *f* *p* *f* *p* *f*

69 *mf* *mf* *mf* *f*

73 *ff* *mf*

78 *mf* *mf* *ff*

81 *ff* *f*

84 *f* *mf* *poco cresc.*

88 *poco cresc.* *f* *poco cresc.*

91 *ff* *ff* *sfz* *ff*

94 *ff* *> p* *f* *Flatt.* *f* *ord.* *ff*

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

103 *f*

106 *poco cresc.* *poco cresc.*

109 *cresc. sempre* *ff* *sfz*

112 *ff* *f* *f*

116 *fffz* *f* *ff*

*Leggiero*, ♩=108 (♩.=72)

120 *p* *al niente* *p* *f* 5

125 *p* *mf* *p* *ff* *mf* > *pp*

129 *f* > *p* *mf* *sfz* *mf* > *mf* > *sempre simile*

133 *leggiero* *p*

136 *f* *pp* *f*

139



142

*mf* *pp* *mf*

145

*p* *mf* *f*

149

*staccato* *Flatt.* *ord.* *ff* *>ppp* *mf* *>ppp* *mf* *>ppp*

156

*Flatt.* *mf* *>ppp* *ff* *perdendosi* *p* *mf*

161

*ord.* *f*

165 *mf* *ppp* *perdendosi* *p* *al niente* *mf* *ppp*

170 *ppp* *f* *pp*

176 *f* *sfz*

179 *ppp* *f* *ppp* *f*

185 *sfz* *mf* *mf* *sfz* *leggero* *p*

190 *mf* *p* *mf*

193 *f* *ff* *f* *pp* *mf* *Flatt.*

198 *ord.* *Flatt.* *ord.* *ff*

203

*sfz ff > pp mf > mf*

207

*sfz 6 p f*

210

*f p f*

213

*p f p f*

216

*sfz ff > p ff pp*

221

*(non legato) f pp f pp*

225

*f ff ff*

234

*p* *f* *ff*

239 *Mouère, un peu plus vite, ♩ = 64* (écho)

*pp* *p > p >* *mf* *pp* *p*

243

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

247

250

*p* *mf* *p* *mf* *p* *mf* *ppp*

254

> ppp mf > ppp mf mf mf > ppp

258

mf mf p > ppp p

262

ppp p ppp p p > ppp p mf

266

*Solo*

*misterioso*

perdendosi f perdendosi

270

Flatt.

ppp ppp

278

ord.

ppp mf perdendosi p

284

*perdendosi mf* *sfz perdendosi* *ppp* *pp*

Flatt. ord.

*Leggiero*, ♩=108 (♩.=72)

289

*ppp* *p* *ppp*

294

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

298

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

301

*p* *mf* *sfz* *mf*

*sempre simile*

304

*p* *mf*

*leggiero*

307

*f* *pp* *f*

310

313

316

320

325

329

334

*mf* > *ppp* > *perdendosi* *mf* > *pp* *f* > *pp* *f* < 3

341

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

*sempre simile* *leggiero*

345

349

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

352

358

ord.

*ppp*

*f*

*ff*

*sfz*

*ppp*

[illegible]





***Anamorphoses (trois portraits)***

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