

Pedro Amaral

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

**Nr. 4**

[1998, 2021]

Altos

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



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[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)

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# Anamorphoses (trois portraits)

## I

Pedro Amaral (\*1972)

*Leggiero*, ♩=108 (♩.=72)

arco

pizz.

*mf*  $\leq$  *f* *sfz* *p* *ff*

*p*  $\rightrightarrows$  *pp* *p* *p*

*f*  $\rightrightarrows$  *ppp* *f* *p*

*f* *p*

△ ▢ △ ▢

Altos

3

25 

28 

32 

39 

43 

45 

50 

55 

57 

archi div.

61 *f* *ppp* *f* *ppp*

unis.

66 *p*

71 poco spiccato

74 *f* *ppp* *ff* *f* *p*

79

83 *ff* *pizz.* *f* *sfz* *ff* (pizz.)

87 *sfz* *f* *arco* *mf* *f*

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

96

*f* *ff* *f*

101

*mf*

104

*mf*

106

*ff*

109

*f*

114

*p* *f* *ff*

117

*ff* *fp* *ppp*

122

*perdendosi*

*cédez a tempo*

132

*mf ppp p ppp mf*

138

*ppp mf p mf pp*

*perdendosi*

143

*f ppp pp ppp f*

*misterioso*

148

*pppp*

*perdendosi*

155

*ppp perdendosi p*

162

*ppp (ppp sempre) mf sfz*

*pizz.*

*cédez*

167

*p pp perdendosi*

*arco*

*Leggiero, ♩=108 (♩.=72)*

171

*fp p ppp*

177

*f p*

*pizz. arco*



179  $\Delta \square \Delta \square$

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

184

*p* *p*

187  $\Delta \square \Delta \square$

*f* *ppp* *f*

191

*f* *f*

194

*p* *p*

197

*p* *p*

200  $\square \square \Delta$

*f* *p*

204  $\Delta \Delta \Delta \square \Delta \Delta \Delta$

*mf* *mf*

207  $\Delta \square \Delta \square \square \Delta \Delta \square \Delta \square$

*fp* *perdendosi*

211

214

218

222

226

230 pizz. arco

235

241

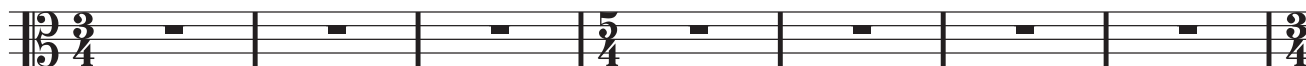
245 staccato

(page en blanc)

## II

*Elegia (Enrique X. Macías in memoriam)*

Mesto, ♩=56



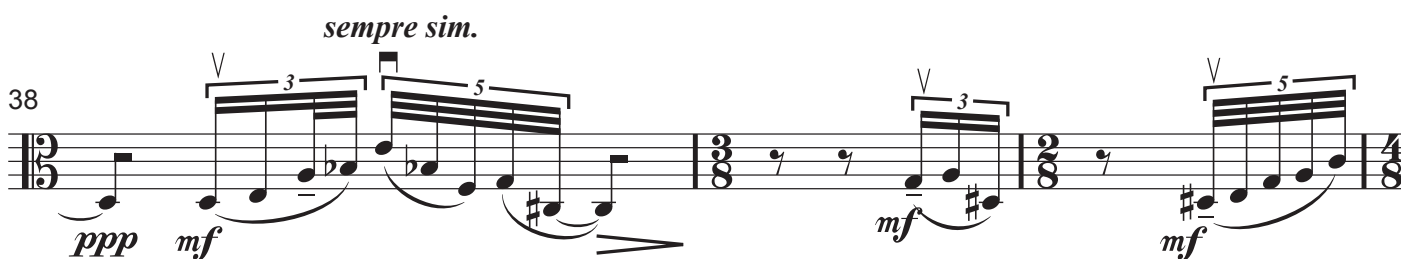
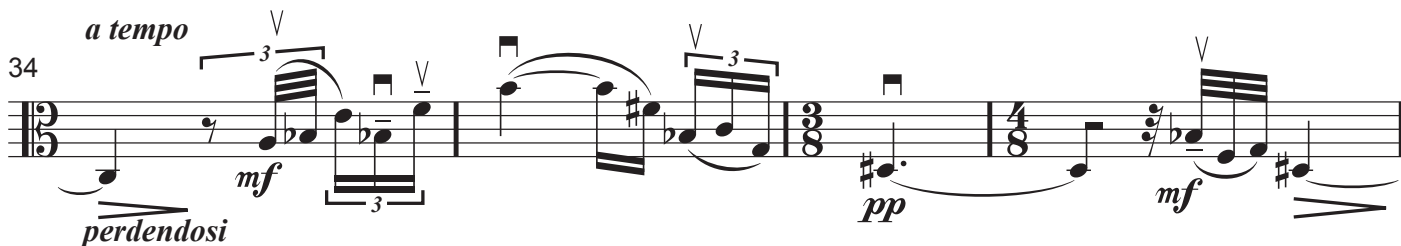
8



15



22



41

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

44

*mf* *mf* *al niente*

47

*p* *al niente* *mf*

50

*(mf)* *f* *arco* *pp* *f*

52

**1 2 3 4 5 6 7 8**

60

**9 10 11 12 13 1 2 3**

68

**4 1 2 3 4 5 6 7 8**

77 **9**

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

*non div.* (V) 6 5

81

*arco* *archi div.* *ben legato* *ed espressivo* *ff* *f* *3* *unis.* *f* *p* (V) *pp* (V)

85

*f* *pp* *pizz.* *f* *ff*

88

*arco unis.* *f* *pp* *f* *pp* *marcato* *ff* *pp* *ff* *pp*

91

(V) *marcato* *f* *p* *f* 6 5

94

*f* *mf* *p* *ff* *pizz.* 16

**Pesante, molto espressivo** (♩=96)

97

arco

*ff*

100

103

**Più pesante** (♩=84)  
*molto espressivo*

106

109

*calando*

*diminuendo poco a poco*

*a tempo*, (♩=56)

111

*p* > *ppp*

## Altos

115 *espressivo*  
*p* > *ppp* *mf* > *p* *mf* *ppp*

119 *ben vibrato* *ord.*  
*mf* > *ppp* *mf* > *ppp* *mf* > *pp* *mf*

122  
*ppp* *f* > *ppp* *mf* > *ppp* *mf* > *ppp* *mf* > *ppp*

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

130 *pizz.* *arco*  
*f* *f* *f* *f*

132  
*p* > *ppp* *mf* > *ppp* *mf* > *ppp*

135  
*mf* *p* > *ppp* *p* > *ppp* *mf* > *ppp*

139  
*mf* > *ppp* *mf* > *ppp* *pizz.* *mf* > *ppp*

142 *arco*  
*mf* *mf* *mf* *mf* > *p*



146

*mf* *p*

151

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

154

*pizz.* *arco* *f* *al niente*

Un poco pesante, molto espressivo (♩=52)

157

*f* *ff* *ff*

160

163

*a tempo*, ♩=56 *ff*

166

*ff* *ff* *ff*

170

*ff* *ff*

173

*ff* *p* *mf* *ff* *mf* *ff* *rit.*

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

181 **con sord.**

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

185

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

189

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

193

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

197

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

**Tempo I, Mesto, ♩=56**

ôtez la sourdine

201

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

205

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

212

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

215

*ppp* *p* *ppp*

218

*p* *f*

221



Example 221 is a musical exercise consisting of eight measures. The time signatures are 3/2, 2/4, 4/4, 4/4, 5/4, 4/4, 3/4, and 3/4. Each measure contains a single eighth note, which is positioned on the first line of the staff (F4) in every measure, regardless of the time signature.

229



3/8 2/4 3/4 4/4 3/4 2/4 3/4 4/4 2/4

237

3/4 2/4 4/4 3/4 4/4 3/4 5/4 3/4 2/4

245



3/5 2/4 5/4 3/4 4/4 5/4

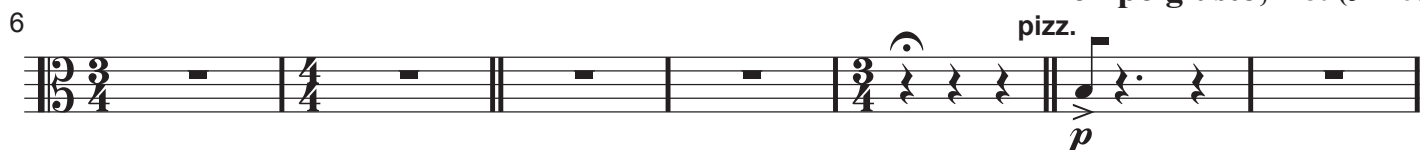
## III

Modéré, hésitant, ♩=96 (♩.=64)

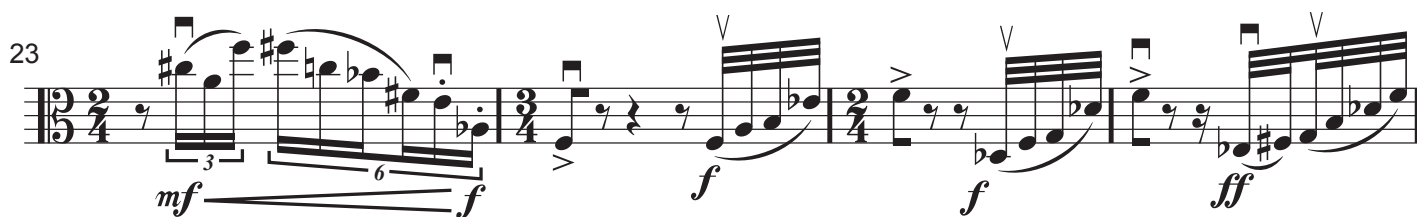
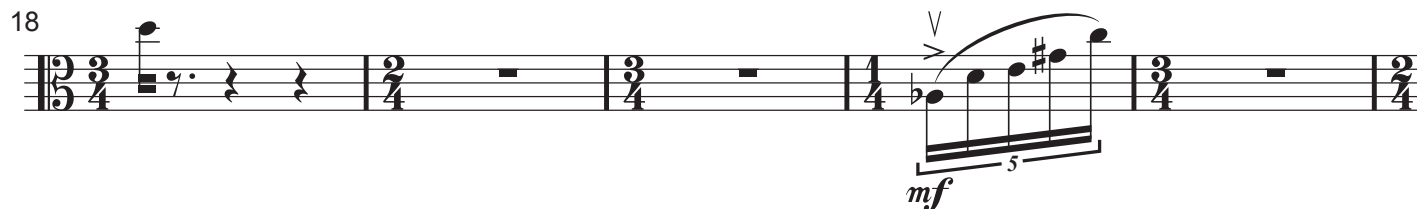
*Lent*, ♩=56

Très vif

Tempo giusto, ♩=80 (♩.=160)



## 1. Solo

*sempre simile*

37 *sempre simile*

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

41

*p*

45 *sempre simile*

*p*

47

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

50 *col legno battuto* *arco ord.*

*ff* *ff* *ff* *f*

54

*ppp* *f* *f*

57 *pizz.*

*f* *mf* *mf* *mf*

62 arco *sempre simile*

65 *mf* *f*

68 *mf* *pp* *sempre simile*

71 *mf*

74 *f* *sfz* *p* *f* *pizz. unis.* *f*

78 arco *pizz.* *f* *arco* *p* *unis.* *ff*

82 *f* *mf* *pizz.* *f*

87 *arco* *sempre simile*

*pp* *poco cresc.*

91

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

95

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

99

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

104 **1 2 3 4 5 6 7** *pizz.* *arco*

*f* *ff* *f*

112

*ff* *f* *ff* *f* *pizz.* *arco*

116

*sffz* *f* *ff* *f* *pizz.* *arco*

120 *Leggiero*, ♩=108 (♩.=72)

Measures 120-125: The piece begins in 5/8 time with a series of eighth notes. At measure 122, the tempo changes to 3/4. Measure 123 is marked *pizz.* (pizzicato) with a dynamic of *mf* and a crescendo hairpin leading to *f*. Measure 124 features a *sforzando* (*sfz*) accent on a quarter note. Measure 125 is marked *arco* (arco) and begins with a *p* (piano) dynamic, followed by two triplet eighth notes.

Measures 126-132: Measure 126 starts with a triplet eighth note. Measures 127-131 consist of eighth-note patterns with various accidentals. Measure 132 is marked *ff* (fortissimo) and features a series of eighth notes with a crescendo hairpin.

Measures 133-135: Measure 133 begins with a *p* (piano) dynamic, followed by a crescendo hairpin to *pp* (pianissimo). Measure 134 starts with a *p* dynamic. Measure 135 continues with eighth-note patterns and a *p* dynamic.

Measures 136-143: Measure 136 starts with a *f* (forte) dynamic, followed by a crescendo hairpin to *ppp* (pianississimo). Measures 137-143 continue with eighth-note patterns, including a *f* dynamic in measure 138 and a *p* dynamic in measure 143.

Measures 144-149: Measure 144 begins with a *p* dynamic. Measures 145-149 continue with eighth-note patterns, including a *f* dynamic in measure 146 and a *p* dynamic in measure 149.

Measures 150-155: Measure 150 starts with a *f* dynamic. Measures 151-155 continue with eighth-note patterns, including a *p* dynamic in measure 152 and a *f* dynamic in measure 155.

Measures 156-161: Measure 156 begins with a *p* dynamic. Measures 157-161 continue with eighth-note patterns, including a *f* dynamic in measure 158 and a *p* dynamic in measure 161.



147

151

158

162

164

169

174

176

*f* *perdendosi* *f* *perdendosi* *f* *perdendosi*

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

*f* *ppp* *sfppp*

*sfppp* *perdendosi* *p*

*f* *pp* *ff* *pizz.*

24

Altos

archi div.  

180 *f* *ppp* *f* *ppp* unis.

185 *p*

190 détaché

193 *f* *ppp* *ff* *f* *p*

198        

202    pizz. *ff* *f* *sfz* (pizz.) *ff*

206 *sfz* *f* *arco* *mf* *f*

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

215 *f* *ff* *f*

220 *mf*

223

225 *ff*

228 *f*

233 *p* *f* *staccato* *ff*

236 *ff*

***Anamorphoses (trois portraits)***

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