

**Pedro Amaral**

**Nº 10.2**

# ***“Paraphrase”***

*(composed in 2006, commissioned by the Calouste Gulbenkian Foundation,  
premiered in London, Queen Elizabeth Hall, by the  
London Sinfonietta, conducted by Peter Eötvös)*

<b>Trumpet</b>
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**for  
ensemble or orchestra**

# Instrumentation:

**1 flute**  
**1 oboe / english horn**  
**1 A-clarinet <sup>(\*)</sup>**  
**1 alto saxophon <sup>(\*)</sup>**  
**1 bassoon**

**1 french-horn <sup>(\*)</sup>**  
**1 trumpet**  
**1 trombone**

**1 harp**  
**1 piano**  
**2 percussions**

**Percussion I:** vibraphone, 4 tamtams

**Percussion II:** crotales (2-octave), bass-marimba (5-octave), 4 tamtams, tubular bells

## **(ensemble version)**

**2 violins**  
**1 viola**  
**1 cello**  
**1 double bass**

## **(orchestra version)**

**8 first violins**  
**8 second violins**  
**6 violas**  
**4 cellos**  
**2 double basses**

<sup>(\*)</sup> in this score all the instruments are written in concert pitch

***“Paraphrase”***



## Trompette

*Paraphrase*

[Densités II]

Pedro AMARAL

Assez énergique

♩ = 78

5

10

15

20

25

30

35

*ff* *sfz* *p* *fff* *ff* *pp* *mf* *ppp* *f*

*f* *pp* *p* *p sfz*

*f* *p* *f* *p* *f* *p*

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

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

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

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

40

*ff* *ppp* *f* *f* *f*

*f* *sfz* *f* *sfz* *f* *f* *f* *f*

45

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

50

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

55

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

60

*ff* *ppp*

65

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

70

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

*f* *f* *f* *f* *f* *f* *f* *f*

75 *f* *f* *f* *ff*

80 *p* *pp* *fff* *pp* *fff* *ff* *ff* *pp*

85 *f* *f* *f* *f*

90 *f* *f*

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

100 *p* *f* *pp* *f* *pp* *subito* *f*

105 *f* *mf* *pp* *f* *pp* *f*

110 *f* *f* *f* *f* *f*

Detailed description: This musical score is for a Trompette (Trumpet) part, spanning measures 75 to 110. The notation is in treble clef with a key signature of one sharp (F#). The score is divided into nine systems. Measures 75-79 feature a series of eighth-note triplets with dynamic markings of *f*, *f*, *f*, and *ff*. Measures 80-84 show a more complex rhythmic pattern with dynamic markings of *p*, *pp*, *fff*, *pp*, *fff*, *ff*, *ff*, and *pp*. Measures 85-89 continue with eighth-note triplets and dynamic markings of *f*, *f*, *f*, and *f*. Measures 90-94 are marked with rests and dynamic markings of *f* and *f*. Measures 95-99 feature a mix of eighth-note triplets and quarter notes with dynamic markings of *ff*, *pp*, *f*, *pp*, *f*, and *pp*. Measures 100-104 show a sequence of eighth-note triplets and quarter notes with dynamic markings of *p*, *f*, *pp*, *f*, *pp*, *subito*, and *f*. Measures 105-109 feature eighth-note triplets and quarter notes with dynamic markings of *f*, *mf*, *pp*, *f*, *pp*, and *f*. Measures 110-114 conclude with eighth-note triplets and quarter notes, with dynamic markings of *f*, *f*, *f*, *f*, and *f*.

[illegible]



160 *f* *f* *f* *f*

165 *f* *f* *ff*

170 *fpp* *ff* *f* *ff*

175 *pp* *f* *pp* *fff* *pp* *fff* *ff* *ppp*

180 *pp* *fff* *pp* *fff* *ff* *pp* *fff* *sfz* *subito* *pp* *fff* *ff*

185 *ff* *ppp* *ff* *subito* *fff* *ff* *pp*

190 *f* *f* *f* *f*

## Piano solo (2 minutes env.)

The trumpet plays the last section (after the piano solo) as a soloist, standing up near the conductor.

195

200

G.P.

205

210

G.P.

215

Solo

*ff* *sempre*

(fin du solo)

220

Solo

*ff* *> pp*

*ff*

*p*

*ff* (*>*)

(fin du solo)

225

*f*

*ff*

*sfz* *pp* *< ff*

230

(fin du solo)

235

Solo

*mf* *ff*

240

[illegible]

285

*sfz*

3

5

3

5

(fin du solo)

290

295

300

Solo

305

*ff*

5

3

310

3

3

5

3

3

3

3

315

*pp*

*ff*

*sempre*

(fin du solo)

320

325

330

Solo

*ff* *sempre*

(fin du solo)

335

Solo

(fin du solo)

Solo

340

(fin du solo)

*p* *mf* *pp*

***Paraphrase***  
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