

(Dedicata con affetto al Maestro Arturo Andreoli)

Suite per Favignana

Giancarlo Aquilanti

Stanford - California

1 Maggio 2017 - 16 Maggio 2017

Orchestrazione

1 Piccolo (ad libitum)

2 Flutes

1 Oboes

2 Clarinets

1 Bass Clarinet

2 Alto Sax

1 Tenor Sax

1 Baritone Sax

2 Horns in F

3 Trumpets in B Flat

2 Tenor Trombone

1 Euphonium

1 Tuba

Timpani

Mallets

Glockenspiel

Xylophone

Percussion 1 (one player)

2 Toms + Sus. Cym.

Tambourine

2 Wood Blocks

Triangle

(Dedicata con affetto al Maestro Arturo Andreoli)

Suite per Favignana

I. Mattino

Allegro ♩ = 112

Giancarlo Aquilanti

(ad libitum)

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Piccolo:** Rests throughout the piece.
- Flute 1 & 2:** Play a melodic line starting in the second measure, marked *mf*.
- Oboe:** Plays a melodic line starting in the second measure, marked *mf*.
- Clarinet in B♭ 1 & 2:** The first part starts in the first measure with a melodic line marked *mf*. The second part has a melodic line starting in the third measure, marked *p*.
- Bass Clarinet:** Plays a bass line starting in the first measure, marked *p*.
- Alto Sax 1 & 2:** The first part has a melodic line starting in the third measure, marked *p*. The second part has a melodic line starting in the first measure, marked *p*.
- Tenor Sax:** Plays a melodic line starting in the first measure, marked *p*.
- Baritone Sax:** Plays a melodic line starting in the first measure, marked *p*.
- Horn in F 1 & 2:** The first part has a melodic line starting in the first measure, marked *p*. The second part has a melodic line starting in the first measure, marked *p*.
- Trumpet in B♭ 1, 2, 3:** The first part has a melodic line starting in the first measure, marked *p*. The second part has a melodic line starting in the third measure, marked *p*.
- Trombone 1 & 2:** The first part has a melodic line starting in the first measure, marked *p*. The second part has a melodic line starting in the third measure, marked *p*.
- Baritone:** Rests throughout the piece.
- Tuba:** Plays a bass line starting in the first measure, marked *p*.
- Timpani:** Plays a rhythmic pattern starting in the third measure, marked *mf*.
- Glockenspiel:** Plays a melodic line starting in the third measure, marked *mf*.
- Percussion:** Plays a rhythmic pattern starting in the first measure, marked *mf*.

7 *rit.* **A** *a tempo*

Fl. 1 2 *mf*

Ob. *mf*

B♭ Cl. 1 2 *p* *mf*

B. Cl. *mf*

A. Sx. 1 2 *mf*

T. Sx. *p*

B. Sx. *p*

Hn. 1 2 *mp*

B♭ Tpt. 1 *p*

2 3 *p*

Tbn. 1 2 *p*

Bar.

Tuba *p*

Timp. *mf*

Glk. *mf*

Perc. *mf* *t.bourine*

14

B

Fl. 1
2

Ob.

B♭ Cl. 1
2

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Hn. 1
2

B♭ Tpt. 1
2
3

Tbn. 1
2

Bar.

Tuba

Timp.

Glk.

Perc.

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

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

fp *fp* *f* *f* *f*

p *fp* *fp* *f* *f*

fp *fp* *f* *f* *f*

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

20 *rit.*

Fl. 1
2

Ob.

B \flat Cl. 1
2

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Hn. 1
2

1
B \flat Tpt.

2
3

Tbn. 1
2

Bar.

Tuba

Timp.

Glk.

Perc.

mf

mf

mf

C 26 *a tempo*

Fl. 1 2 *p*

Ob. *p*

B \flat Cl. 1 2 *mf*

B. Cl. *p*

A. Sx. 1 2 *mf*

T. Sx.

B. Sx. *p*

Hn. 1 2 *p* *mf* *p* 1.

B \flat Tpt. 1 2 3

Tbn. 1 2 *p*

Bar. *p*

Tuba *p*

Timp. *p*

Glk. *mf* *mf*

Perc.

32 *rit.* **D** *a tempo*

Fl. 1 2
Ob.
B♭ Cl. 1 2
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Hn. 1 2
B♭ Tpt. 1 2 3
Tbn. 1 2
Bar.
Tuba
Timp.
Glk.
Perc. *s.cymbal*

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

E

44 (ad libitum)

Picc. *mf* *f*

Fl. 1
2 *f*

Ob. *f*

B \flat Cl. 1
2 *f*

B. Cl. *f*

A. Sx. 1
2 *f*

T. Sx. *f*

B. Sx. *f*

Hn. 1
2 *f*

1 *mf* *f*

2
3 *mf* *f*

Tbn. 1
2 *f*

Bar. *f*

Tuba *f*

Timp. *mp* *mf*

Glk.

Perc. *mf*

II. Pomeriggio

Poco Adagio ♩ = 72

The musical score is arranged in a standard orchestral layout with the following parts and staves:

- Flute 1/2**: Rests throughout the section.
- Oboe**: Rests throughout the section.
- Clarinet in B \flat 1/2**: Starts with a *p* dynamic, playing a melodic line with slurs and a triplet in the fourth measure.
- Bass Clarinet**: Starts with a *p* dynamic, playing a simple harmonic accompaniment.
- Alto Sax 1/2**: Rests until the fifth measure, then enters with a *mf* dynamic and a melodic line.
- Tenor Sax**: Starts with a *p* dynamic, playing a melodic line.
- Baritone Sax**: Rests throughout the section.
- Horn in F 1/2**: Rests until the fourth measure, then enters with a *p* dynamic and a melodic line.
- Trumpet in B \flat 1, 2, 3**: Rests throughout the section.
- Trombone 1/2**: Rests throughout the section.
- Baritone**: Rests until the fifth measure, then enters with a *p* dynamic and a melodic line.
- Tuba**: Rests throughout the section.
- Timpani**: Rests until the fifth measure, then plays a short melodic phrase with a *p* dynamic.
- Glockenspiel**: Rests until the fourth measure, then plays a chord with a *mf* dynamic.
- Percussion**: Rests throughout the section.

G

a 2

Piu' Mosso

♩ = 86

12 *l.*

Fl. 1 2 *mf*

Ob. *mf*

B♭ Cl. 1 2 *p*

B. Cl. *p*

A. Sx. 1 2 *l.* *p*

T. Sx. *p*

B. Sx. *p*

Hn. 1 2 *p*

B♭ Tpt. 1 *p*

2 *p*

3 *p*

Tbn. 1 2 *p*

Bar. *p*

Tuba *p*

Timp. *p*

Glk. *mf* *triangle* *mf*

Perc. *f*

H

22

Fl. 1 2

Ob.

B♭ Cl. 1 2

B. Cl.

A. Sx. 1 2

T. Sx.

B. Sx.

Hn. 1 2

1

B♭ Tpt. 2 3

Tbn. 1 2

Bar.

Tuba

Timp.

Glk.

Perc.

p

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

w.blocks

toms

mf

mf

mf

27 *a 2* *rit.*

Fl. 1 2 *ff* *f*

Ob. *ff* *f*

B♭ Cl. 1 2 *a 2* *ff* *f*

B. Cl. *f* *p*

A. Sx. 1 2 *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *p*

Hn. 1 2 *f* *p*

B♭ Tpt. 1 *mf*

2 3 *p*

Tbn. 1 2 *f* *p*

Bar. *p*

Tuba *f* *p*

Timp. *mf* *p*

Glk. *mf*

Perc. *s.cymbal* *mf* *w.blocks* *mf*

I Poco Adagio ♩ = 72

32 *a 2*

Fl. 1/2 *mf*

Ob. *mf*

B♭ Cl. 1/2 *mf* *l.* *p*

B. Cl. *p*

A. Sx. 1/2 *l.* *p*

T. Sx. *mp*

B. Sx.

Hn. 1/2 *l.* *p*

B♭ Tpt. 1 *mf* *p*

2/3 *p*

Tbn. 1/2 *p*

Bar. *mp*

Tuba *p*

Timp. *p*

Glk.

Perc.

37 *1.* *rit.*

Fl. 1 2 *mf* *mf* *p*

Ob. *p* *mf* *pp*

B♭ Cl. 1 2 *p* *pp*

B. Cl. *p* *pp*

A. Sx. 1 2 *mf* *pp*

T. Sx. *p*

B. Sx. *p*

Hn. 1 2 *mf* *pp*

B♭ Tpt. 1 2 3

Tbn. 1 2 *1.* *p* *mf* *pp*

Bar. *pp*

Tuba *mf* *pp*

Timp. *p*

Glk. *mf* *to xylophone*

Perc.

III. Sera

Andante ♩ = 76

Molto Allegro ♩ = 132

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute 1/2:** Part 1 (top) starts with a *mf* dynamic, playing a melodic line. Part 2 (bottom) is mostly silent.
- Oboe:** Part 1 (top) is mostly silent. Part 2 (bottom) has a *mf* dynamic.
- Clarinet in B \flat 1/2:** Part 1 (top) has a *p* dynamic. Part 2 (bottom) is mostly silent.
- Bass Clarinet:** Part 1 (top) has a *p* dynamic. Part 2 (bottom) is mostly silent.
- Alto Sax 1/2:** Part 1 (top) has a *mf* dynamic. Part 2 (bottom) has a *p* dynamic.
- Tenor Sax:** Part 1 (top) has a *mf* dynamic. Part 2 (bottom) has a *p* dynamic.
- Baritone Sax:** Part 1 (top) has a *mf* dynamic. Part 2 (bottom) has a *p* dynamic.
- Horn in F 1/2:** Part 1 (top) has a *p* dynamic. Part 2 (bottom) has a *p* dynamic.
- Trumpet in B \flat 1/2/3:** Part 1 (top) has a *p* dynamic. Part 2 (bottom) has a *p* dynamic.
- Trombone 1/2:** Part 1 (top) has a *p* dynamic. Part 2 (bottom) has a *p* dynamic.
- Baritone:** Part 1 (top) has a *p* dynamic. Part 2 (bottom) has a *p* dynamic.
- Tuba:** Part 1 (top) has a *p* dynamic. Part 2 (bottom) has a *p* dynamic.
- Timpani:** Part 1 (top) has a *mf* dynamic.
- Xylophone:** Part 1 (top) is mostly silent.
- Percussion:** Part 1 (top) is mostly silent.

II *a 2* **J**

Fl. 1 2
Ob.
B \flat Cl. 1 2
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Hn. 1 2
B \flat Tpt. 1 2 3
Tbn. 1 2
Bar.
Tuba
Timp.
Xyl.
Perc.

ff *fp* *mf* *fp*
ff *fp* *mf* *fp*
ff *fp* *mf* *ff*
fp *f*
fp *f* *ff*
fp
fp
fp *f*
fp *mf* *ff*
fp
fp
f
toms
f

K

21

Fl. 1 2
mf *fp* *f*

Ob.
mf *fp* *f*

B♭ Cl. 1 2
mf *fp* *mf* *l.*

B. Cl.
mf *ff* *mf*

A. Sx. 1 2
mf

T. Sx.
mf

B. Sx.
mp

Hn. 1 2
fp *p* *ff* *mp* *p*

B♭ Tpt. 1
fp *p* *ff* *mf*

2 3
fp *p* *ff* *mf*

Tbn. 1 2
p

Bar.
mf *ff* *mp*

Tuba
fp *ff* *p*

Timp.
ff

Xyl.
toms *f* *ff*

Perc.
f *ff*

51 M N

Fl. 1 2 *ff* *sf*

Ob. *ff*

B♭ Cl. 1 2 *ff* *sf*

B. Cl. *ff*

A. Sx. 1 2 *ff* *mf*

T. Sx. *ff* *ff* *mf*

B. Sx. *ff* *ff*

Hn. 1 2 *ff* *f* *ff* *mf*

B♭ Tpt. 1 *ff* *f* *ff*

2 3 *ff* *f*

Tbn. 1 2 *ff* *f* *f* *ff*

Bar. *f* *ff*

Tuba *f* *f* *f* *ff*

Timp.

Xyl. *ff* *ff*

Perc. *ff* *w.blocks* *ff* *toms* *ff*

61

Fl. 1
2

Ob.

B♭ Cl. 1
2

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Hn. 1
2

B♭ Tpt. 1
2
3

Tbn. 1
2

Bar.

Tuba

Timp.

Xyl.

Perc.

mf

f

sf

toms

mf

sf

81 P a 2

Fl. 1 2
Ob.
B♭ Cl. 1 2
B. Cl.
A. Sx. 1 2
T. Sx.
B. Sx.
Hn. 1 2
B♭ Tpt. 1 2 3
Tbn. 1 2
Bar.
Tuba
Timp.
Xyl.
Perc. *toms*

f *fp* *ff*
f *fp* *ff*
f *ff*
f *ff*
f *ff*
f *ff*
fff *fff* *mf* *f*
fff *fff* *mf* *fp* *f*
fff *fff* *mf* *f*
fff *fff* *mf* *f*
fff *fff* *f*
fff *fff* *mf* *f*
fff *fff* *fff*
fff *fff* *fff*

R

100

1.

f

mf

f

f

p

f

p

f

p

f

mf

mf

mf

f

mf

f

110

S

Fl. 1 2
fff *mf*

Ob.
fff *mf*

B♭ Cl. 1 2
fff *mf* a 2

B. Cl.
fff *mf*

A. Sx. 1 2
fff *mf*

T. Sx.
fff *mf*

B. Sx.
fff *mf*

Hn. 1 2
ff *p*

B♭ Tpt. 1
ff

2 3
ff

Tbn. 1 2
ff *p*

Bar.
ff *p*

Tuba
ff *p*

Timp.
fff

Xyl.
toms

Perc.
fff

130 U

Fl. 1
2

Ob.

B \flat Cl. 1
2

B. Cl.

A. Sx. 1
2

T. Sx.

B. Sx.

Hn. 1
2

1
B \flat Tpt.

2
3

Tbn. 1
2

Bar.

Tuba

Timp.

Xyl.

Perc.

mf *ff* *ff* *ff*

mf *ff* *f* *ff*

mf *ff* *ff* *ff*