

*(Dedicata con affetto al Maestro Arturo Andreoli)*

# Suite per Favignana

*Giancarlo Aquilanti*

*Stanford - California*

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## 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 in a standard orchestral format with the following parts and dynamics:

- Piccolo:** Rests throughout.
- Flute 1/2:** Enters in the second measure with a *mf* dynamic.
- Oboe:** Enters in the second measure with a *mf* dynamic.
- Clarinet in B♭ 1/2:** Enters in the first measure with a *mf* dynamic, playing a melodic line. A *p* dynamic is indicated in the fifth measure.
- Bass Clarinet:** Enters in the first measure with a *p* dynamic, playing a bass line.
- Alto Sax 1/2:** Enters in the third measure with a *p* dynamic.
- Tenor Sax:** Enters in the first measure with a *p* dynamic.
- Baritone Sax:** Enters in the first measure with a *p* dynamic.
- Horn in F 1/2:** Enters in the first measure with a *p* dynamic.
- Trumpet in B♭ 1:** Enters in the first measure with a *p* dynamic.
- Trumpet in B♭ 2/3:** Enters in the third measure with a *p* dynamic.
- Trombone 1/2:** Enters in the first measure with a *p* dynamic.
- Baritone:** Rests throughout.
- Tuba:** Enters in the first measure with a *p* dynamic.
- Timpani:** Enters in the third measure with a *mf* dynamic.
- Glockenspiel:** Enters in the third measure with a *mf* dynamic.
- Percussion:** Enters in the first measure with a *mf* dynamic, playing a rhythmic pattern.

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*

*mf*

**C** 26 *a tempo*

Fl. 1 2 *p*

Ob. *p*

B♭ 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♭ Tpt. 1

2 3

Tbn. 1 2 *p*

Bar. *p*

Tuba *p*

Timp. *p*

Glk. *mf* *mf*

Perc.





E

44 (ad libitum)

Picc. *mf* *f*

Fl. 1 2 *f*

Ob. *f*

B♭ Cl. 1 2 *f*

B. Cl. *f*

A. Sx. 1 2 *f*

T. Sx. *f*

B. Sx. *f*

Hn. 1 2 *f*

B♭ Tpt. 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 instruments and parts:

- 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**: Enters in the fifth measure with a *mf* dynamic, playing 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**: Enters in the fourth measure with a *p* dynamic, playing a melodic line.
- Trumpet in B $\flat$  1, 2, 3**: Rests throughout the section.
- Trombone 1/2**: Rests throughout the section.
- Baritone**: Enters in the fifth measure with a *p* dynamic, playing a simple harmonic accompaniment.
- Tuba**: Rests throughout the section.
- Timpani**: Enters in the fifth measure with a *p* dynamic, playing a simple harmonic accompaniment.
- Glockenspiel**: Enters in the fifth measure with a *mf* dynamic, playing a simple harmonic accompaniment.
- Percussion**: Rests throughout the section.







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*

*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* *1.* *p*

B. Cl. *p*

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

T. Sx. *mp*

B. Sx.

Hn. 1/2 *1.* *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 with the following instruments and parts:

- Flute 1/2:** Melodic lines in the first half, marked *mf*.
- Oboe:** Melodic lines in the first half, marked *mf*.
- Clarinet in B $\flat$  1/2:** Melodic lines in the first half, marked *p*.
- Bass Clarinet:** Melodic lines in the first half, marked *p*.
- Alto Sax 1/2:** Melodic lines in the first half, marked *mf*.
- Tenor Sax:** Melodic lines in the first half, marked *mf*.
- Baritone Sax:** Melodic lines in the first half, marked *mf*.
- Horn in F 1/2:** Harmonic accompaniment in the second half, marked *p*.
- Trumpet in B $\flat$  1:** Harmonic accompaniment in the second half, marked *p*.
- Trumpet in B $\flat$  2/3:** Harmonic accompaniment in the second half, marked *p*.
- Trombone 1/2:** Harmonic accompaniment in the second half, marked *p*.
- Baritone:** Melodic lines in the first half, marked *p*.
- Tuba:** Harmonic accompaniment in the second half, marked *p*.
- Timpani:** Melodic lines in the second half, marked *mf*.
- Xylophone:** Melodic lines in the second half.
- Percussion:** Melodic lines in the second half.

*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  
 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* *fp* *f* *mf* *ff* *mf* *mp* *fp* *p* *ff* *mp* *p* *mf* *mf* *ff* *mp* *p* *mf* *ff* *ff* *f* *ff* *f* *ff*

*l.*

*toms*















**R**

100

1.

*f*

*mf*

*f*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*mf*

*mf*

*mf*

*p*

*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* *f* *ff* *ff*