Stefano Giannotti

L'AGGUATO, L'ABBANDONO, IL MUTAMENTO

Ambush, Abandonment, Change

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Three movements:

L'Agguato / *Ambush*
L'Abbandono / *Abandonment*
Il Mutamento / *Change*

Piccolo/flute
Oboe/English horn
Bass clarinet
Trumpet
Bass tuba
Electrified banjo
Piano
Harp
Percussion (1-2 musicians)

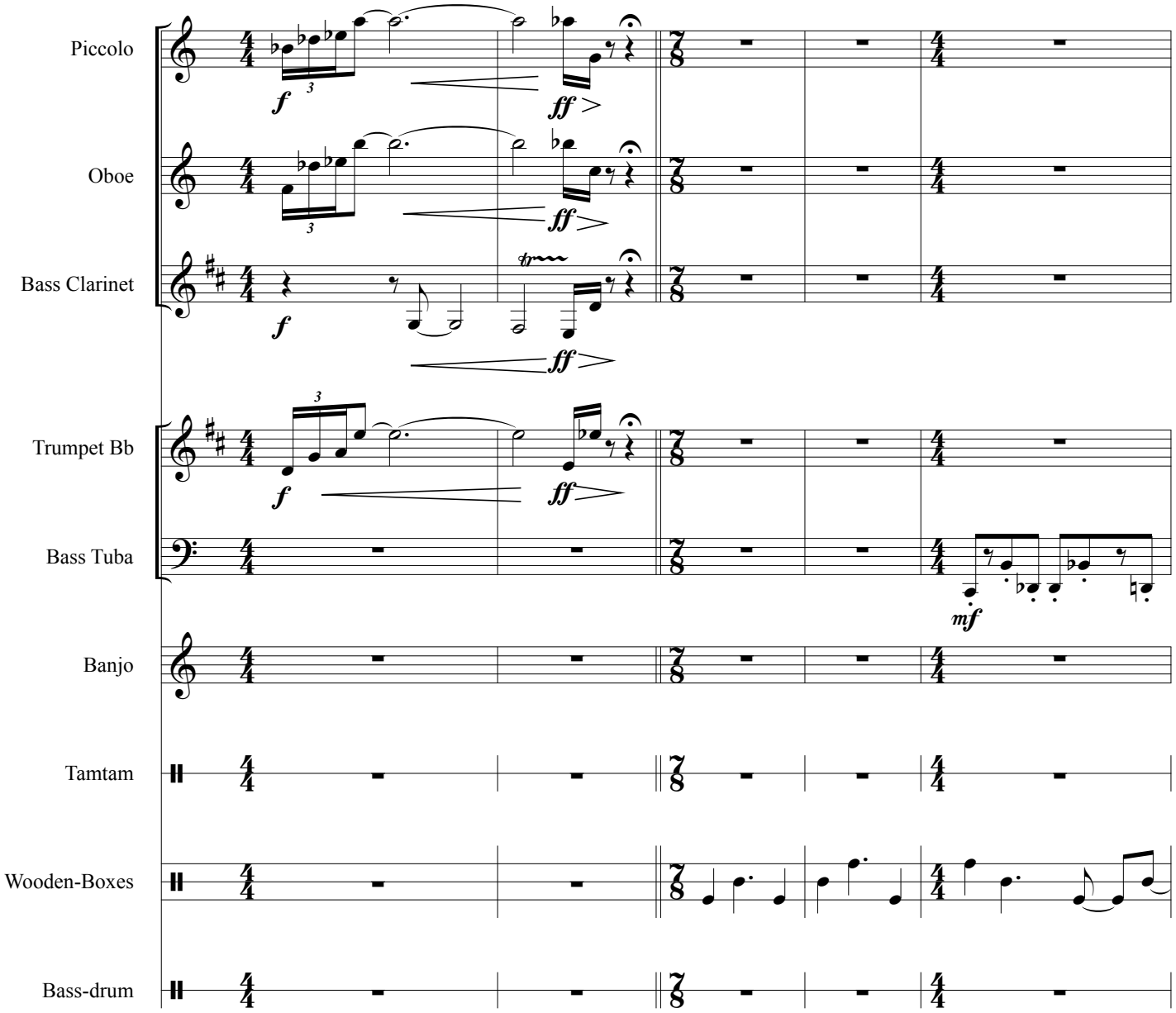
L'AGGUATO, L'ABBANDONO, IL MUTAMENTO, combina atonalità e modalità, meditazione e divertimento, caos e quiete in una forma musicale ibrida in bilico tra musica classica contemporanea, jazz da camera, sperimentazione sonora e fumetto. L'agguato è un evento inaspettato per il quale spesso ci troviamo ad abbandonare vecchie abitudini e quindi a creare un cambiamento. Diviso in tre movimenti il brano inizia con un vero e proprio attacco sonoro, procede con un corale malinconico e si risolve infine nella bizzarra trasformazione di un ritmo bolero in una bossa-nova. La strumentazione, piuttosto atipica, combina strumenti classici orchestrali (flauto/piccolo, oboe/corno inglese, clarinetto basso, arpa) con ottoni suonati in modo bandistico (tromba, basso tuba), con il banjo, strumento country per eccellenza, con la batteria usata come percussione classica, il tutto spostato dal suo contesto abituale per creare un nuovo senso.

L'AGGUATO, L'ABBANDONO, IL MUTAMENTO, combines atonality and modality, meditation and fun, chaos and quiet in a hybrid musical form poised between contemporary classical music, chamber jazz, sound experimentation and comics. The ambush is an unexpected event where we often find ourselves abandoning old habits, thus creating change. Divided into three movements, the piece begins with a real sound attack, proceeds with a sort of melancholic chorale and finally unfolds in the bizarre transformation of a bolero rhythm into a bossa-nova. The rather atypical instrumentation combines classical orchestral wind instruments (flute/piccolo, oboe/English horn, bass clarinet, harp), brass instruments played as band music (trumpet, bass tuba) and the banjo - country instrument par excellence - with drums used as classical percussion: everything is removed from its usual context to create a new meaning.

L'AGGUATO

Ambush

Stefano Giannotti



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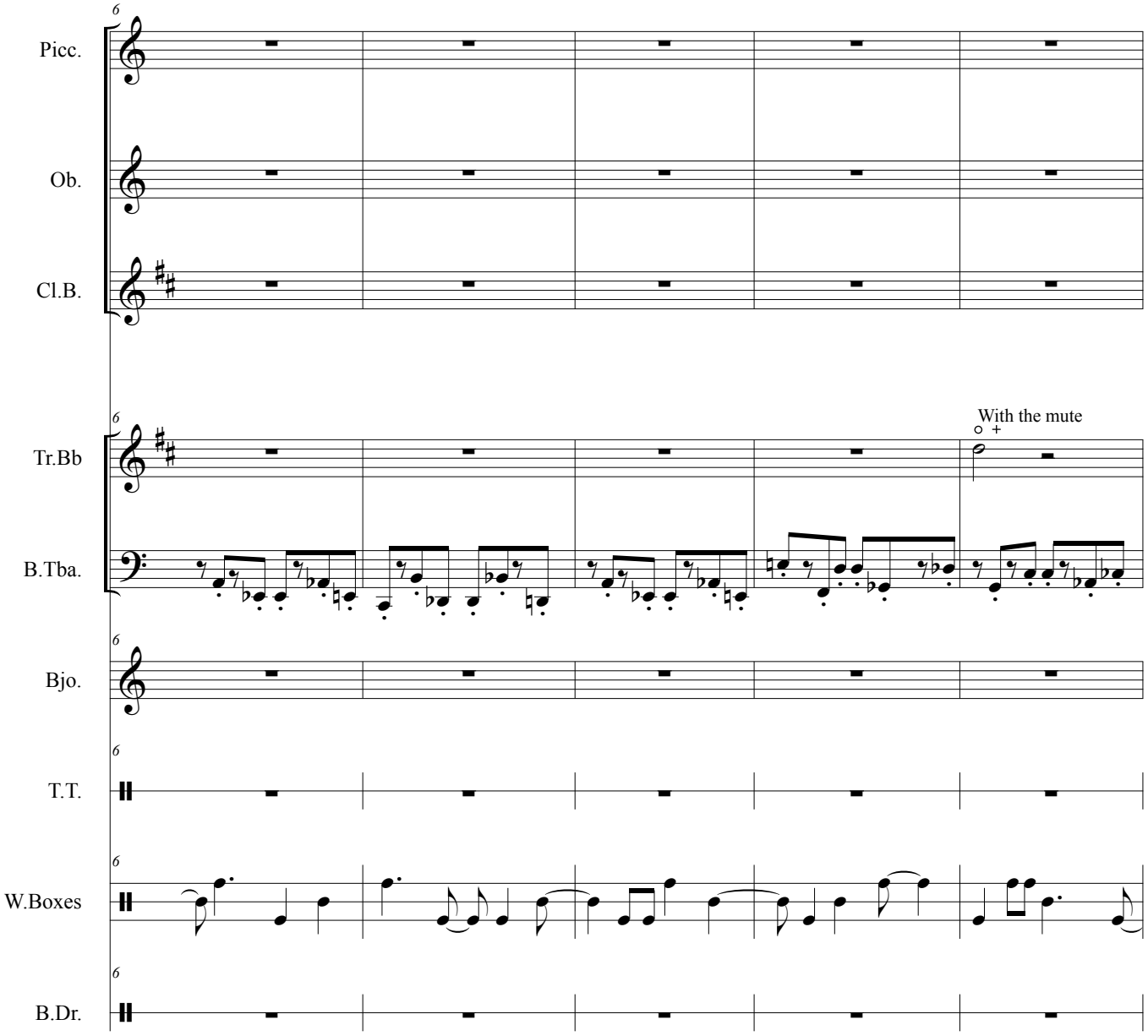
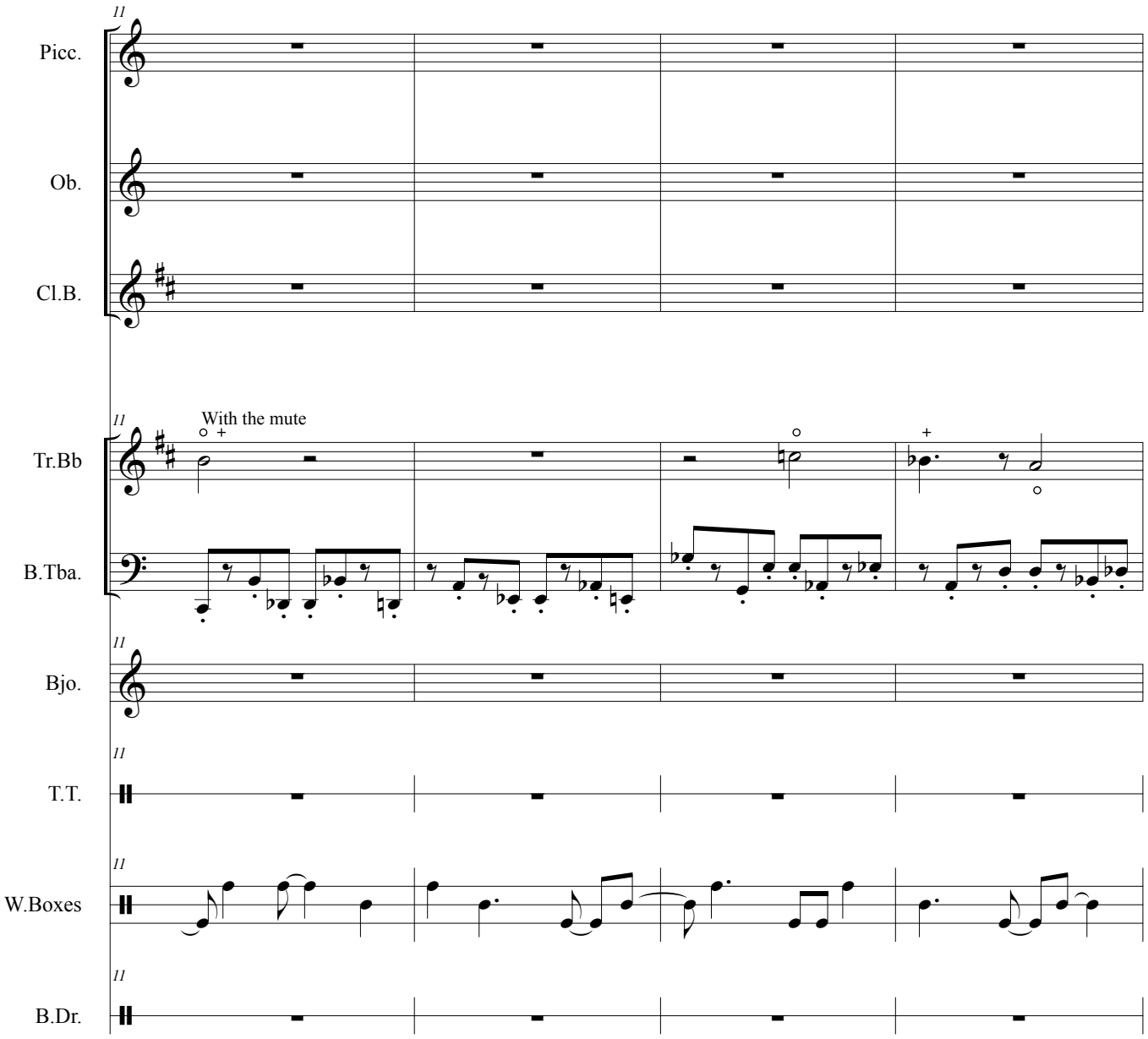
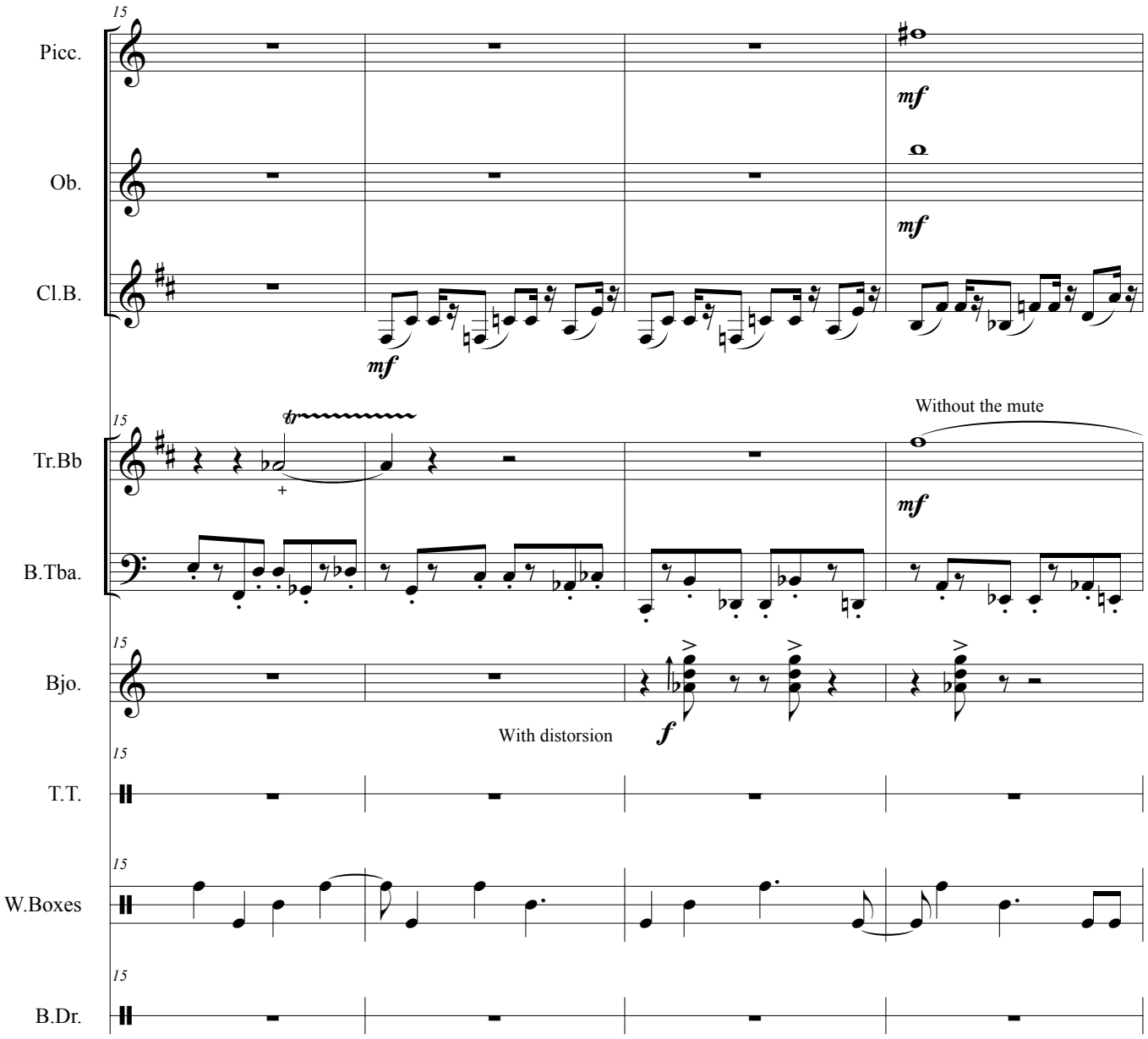
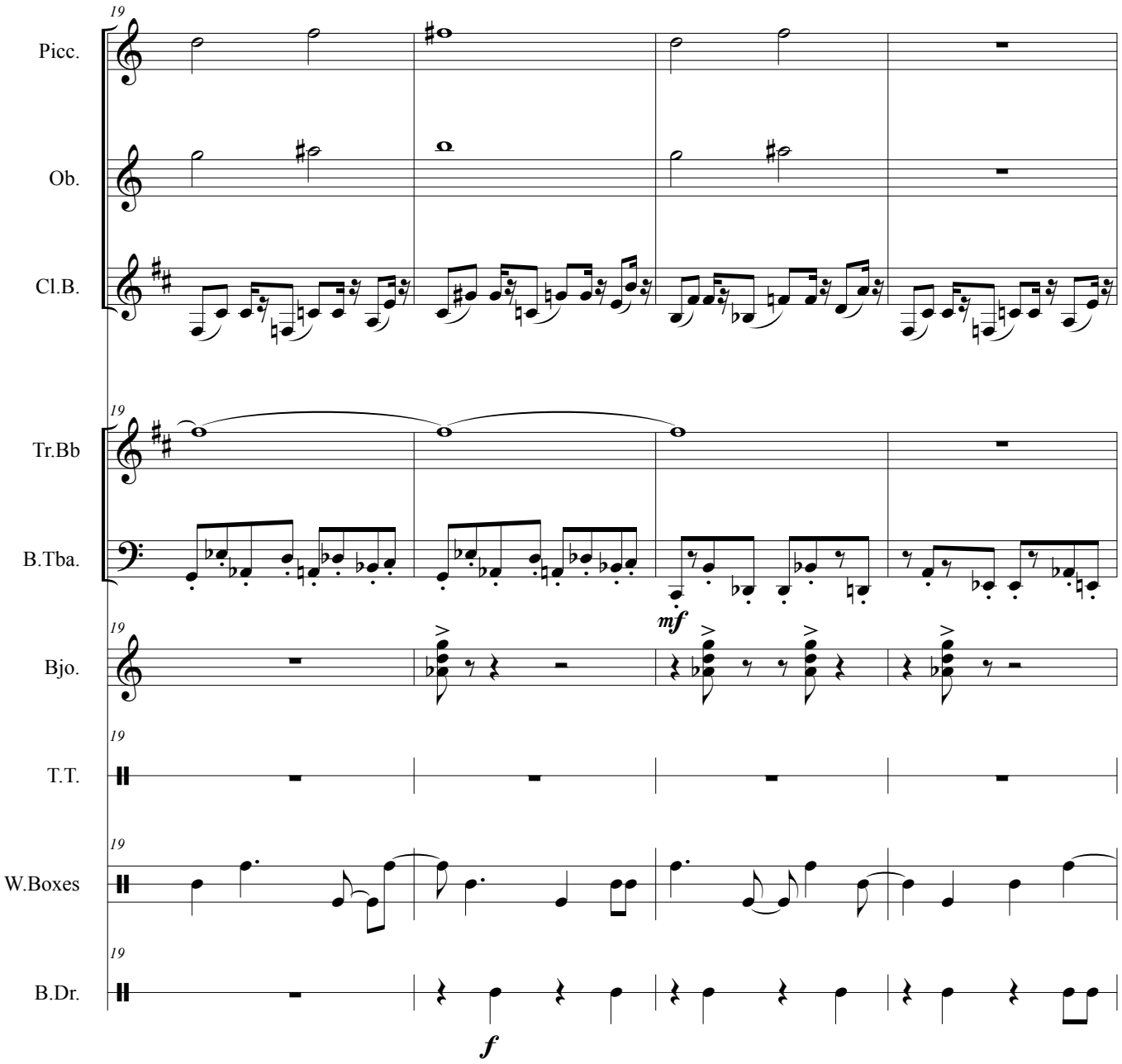
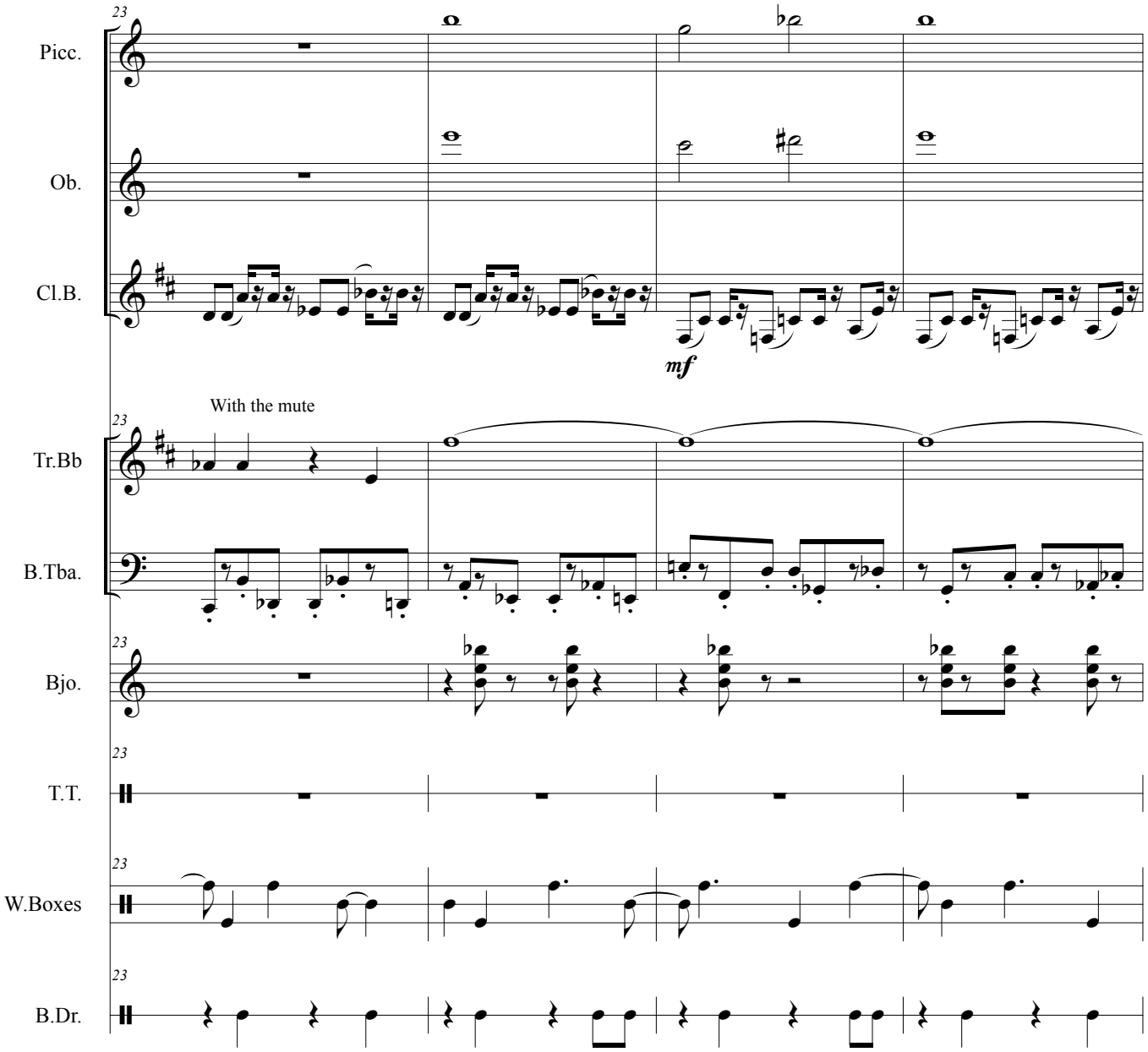
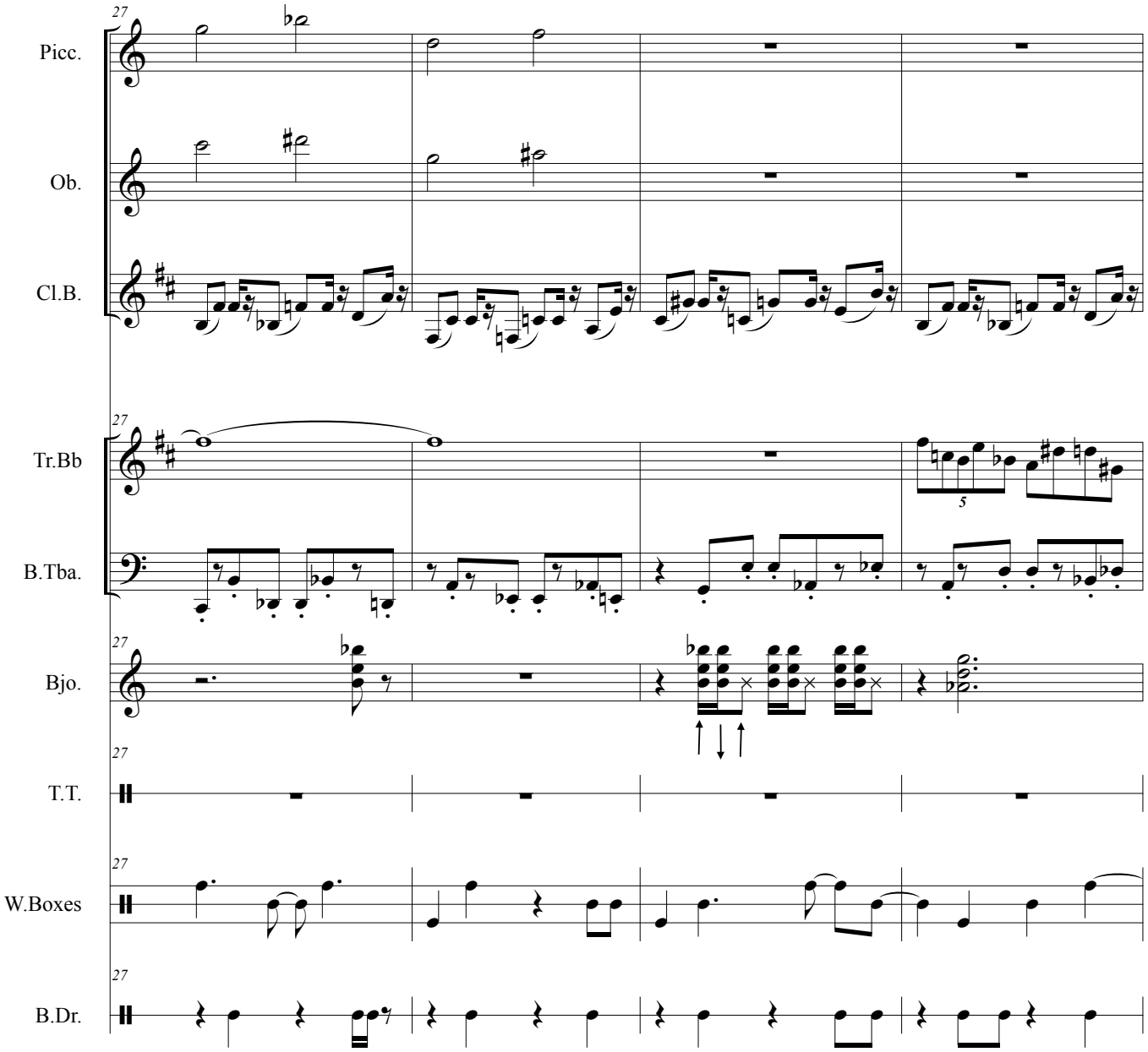

Picc.
Ob.
Cl.B.
Tr.Bb
With the mute
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.


11
Picc.
Ob.
Cl.B.
With the mute
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.


15
Picc.
mf
Ob.
mf
Cl.B.
mf
Tr.Bb
Without the mute
mf
B.Tba.
Bjo.
With distorsion
f
T.T.
W.Boxes
B.Dr.


19
Picc.
Ob.
Cl.B.
Tr.Bb
B.Tba.
mf
Bjo.
T.T.
W.Boxes
B.Dr.
f


23
Picc.
Ob.
Cl.B.
mf
With the mute
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.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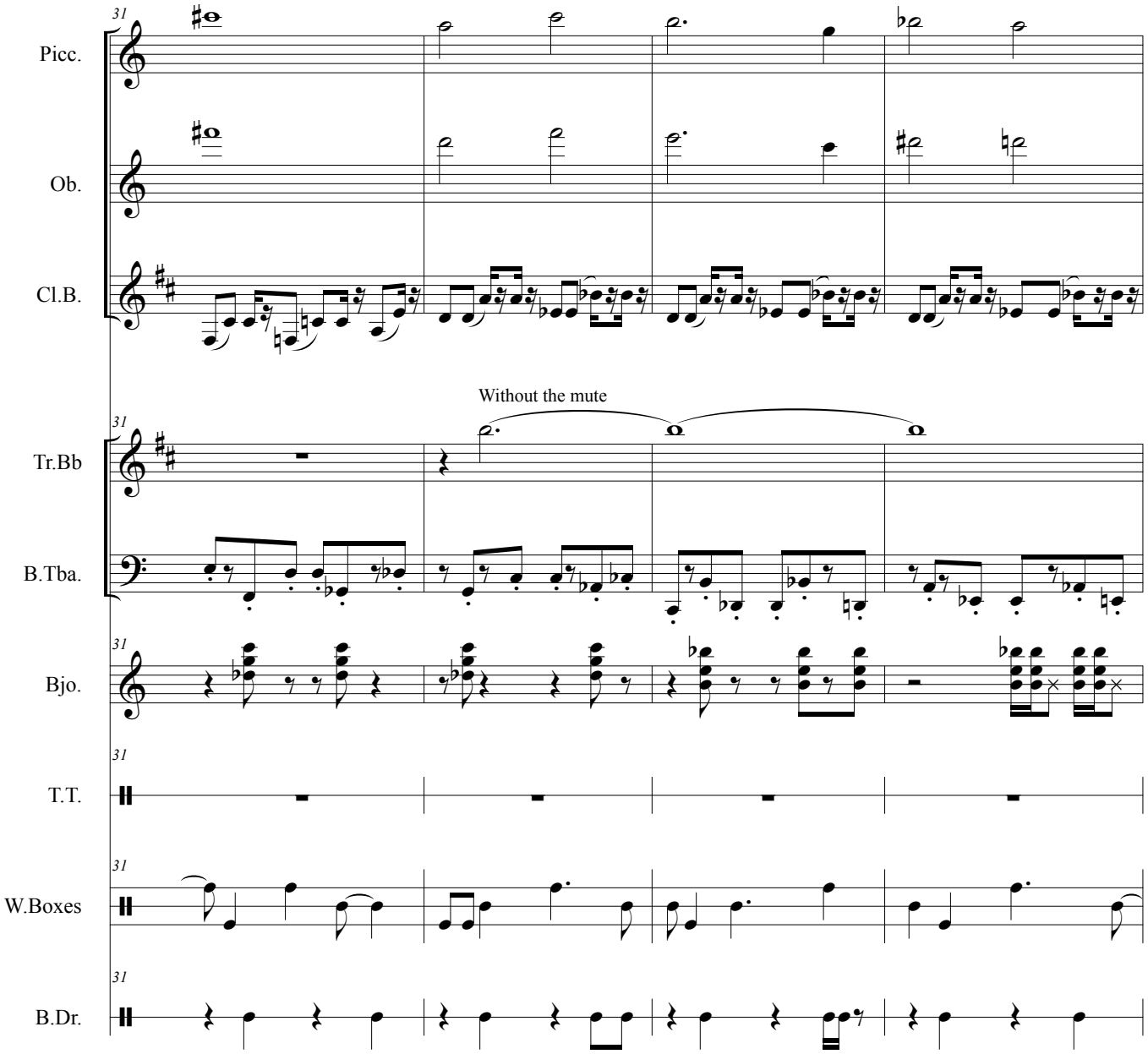
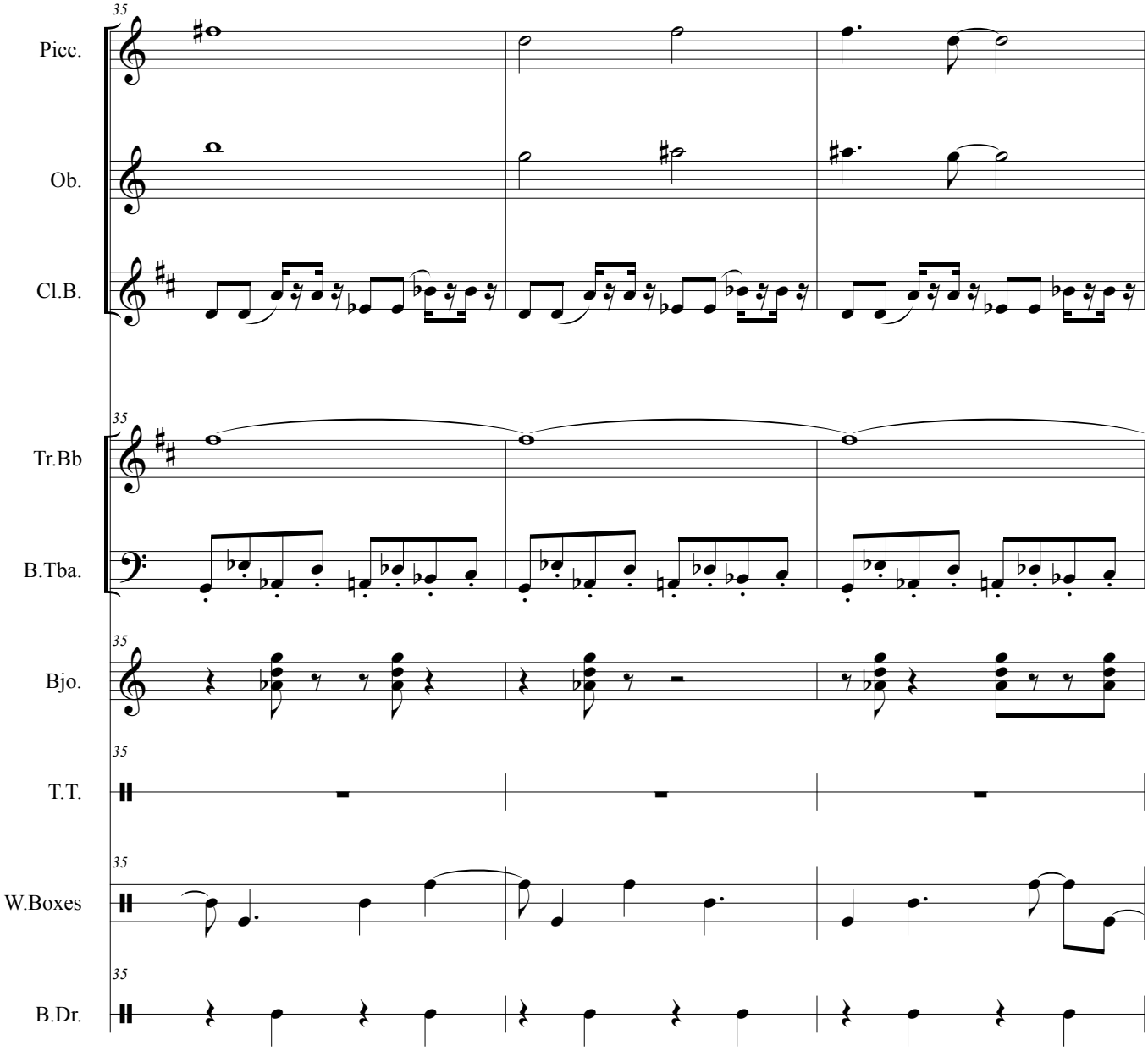
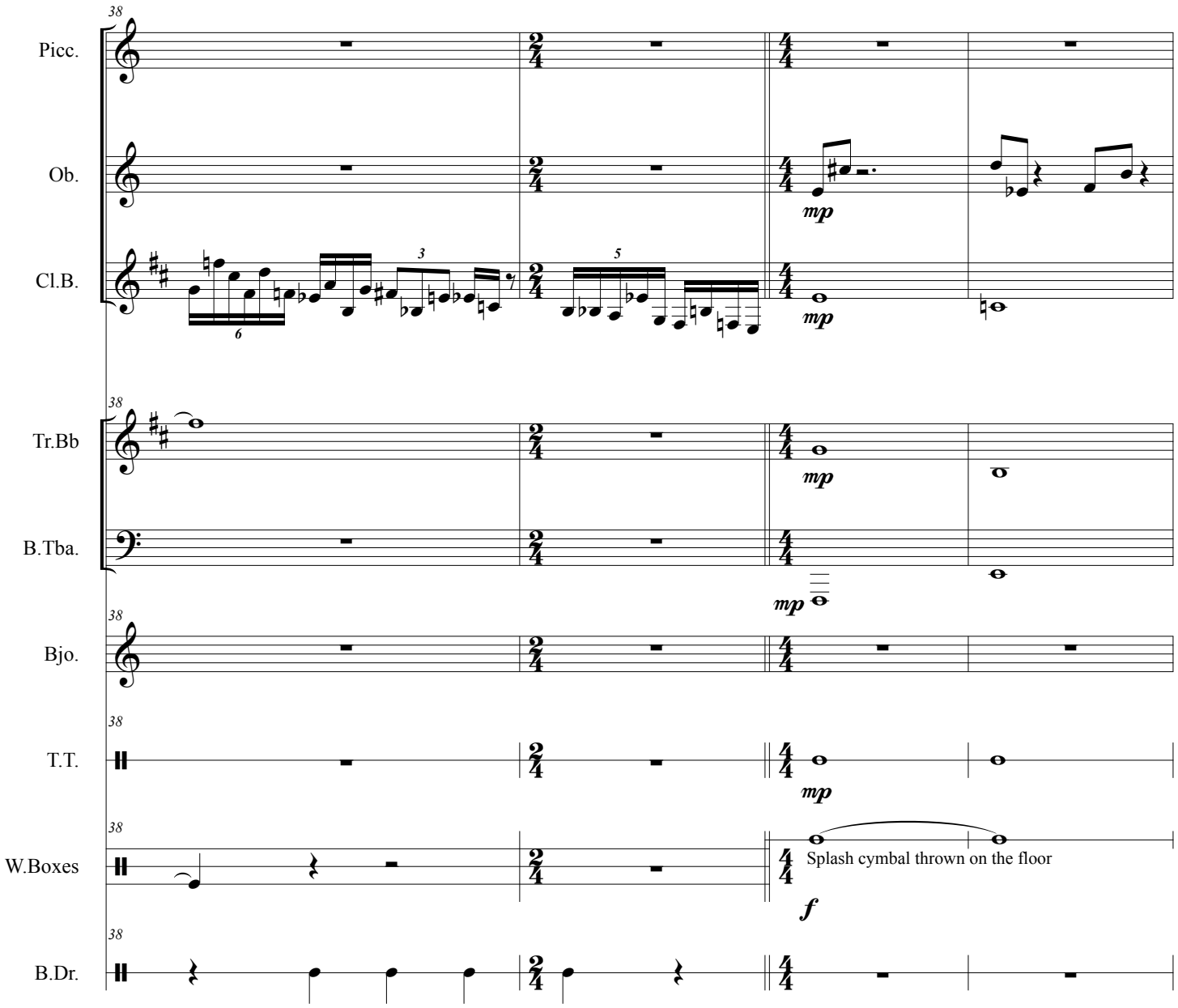
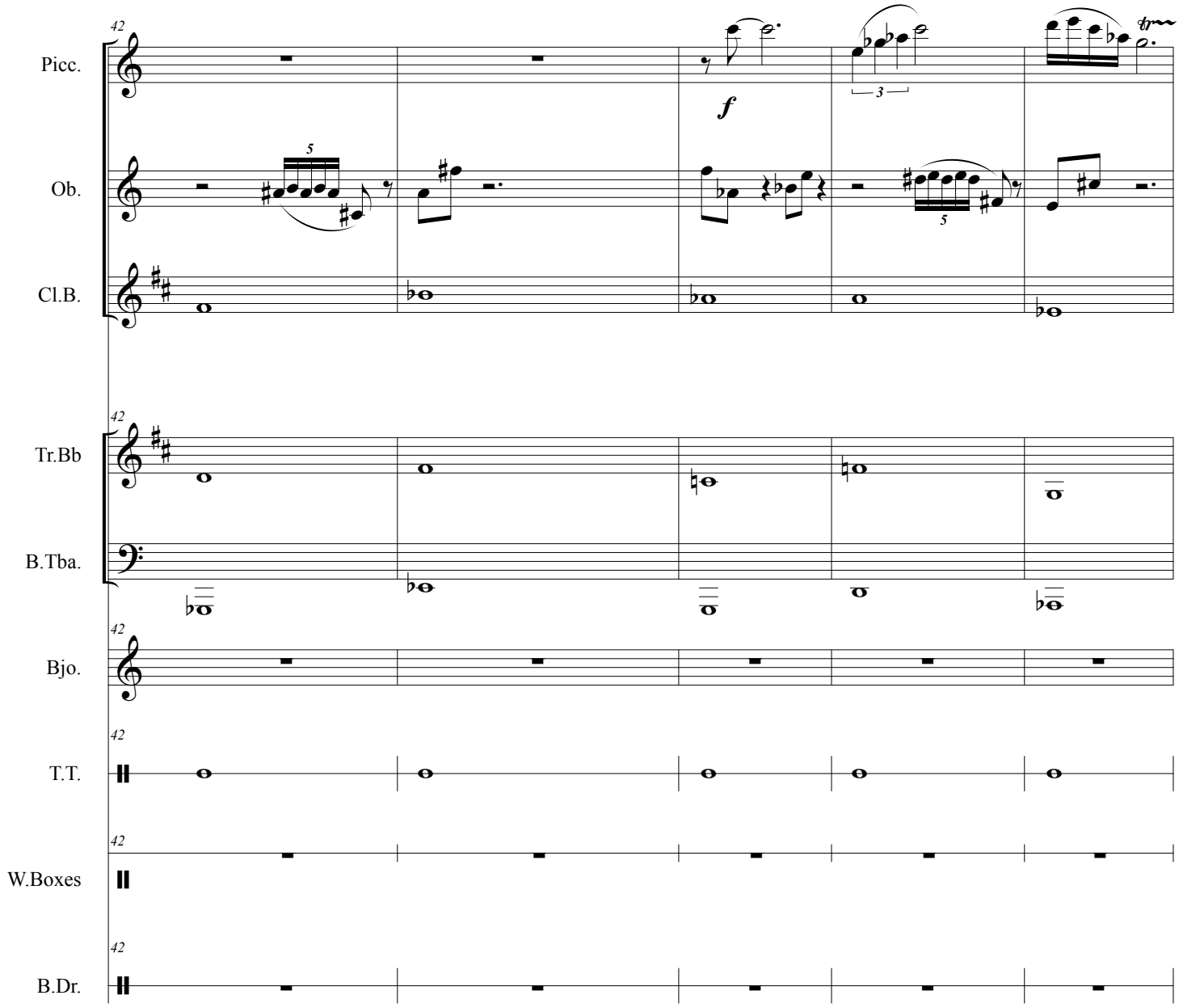
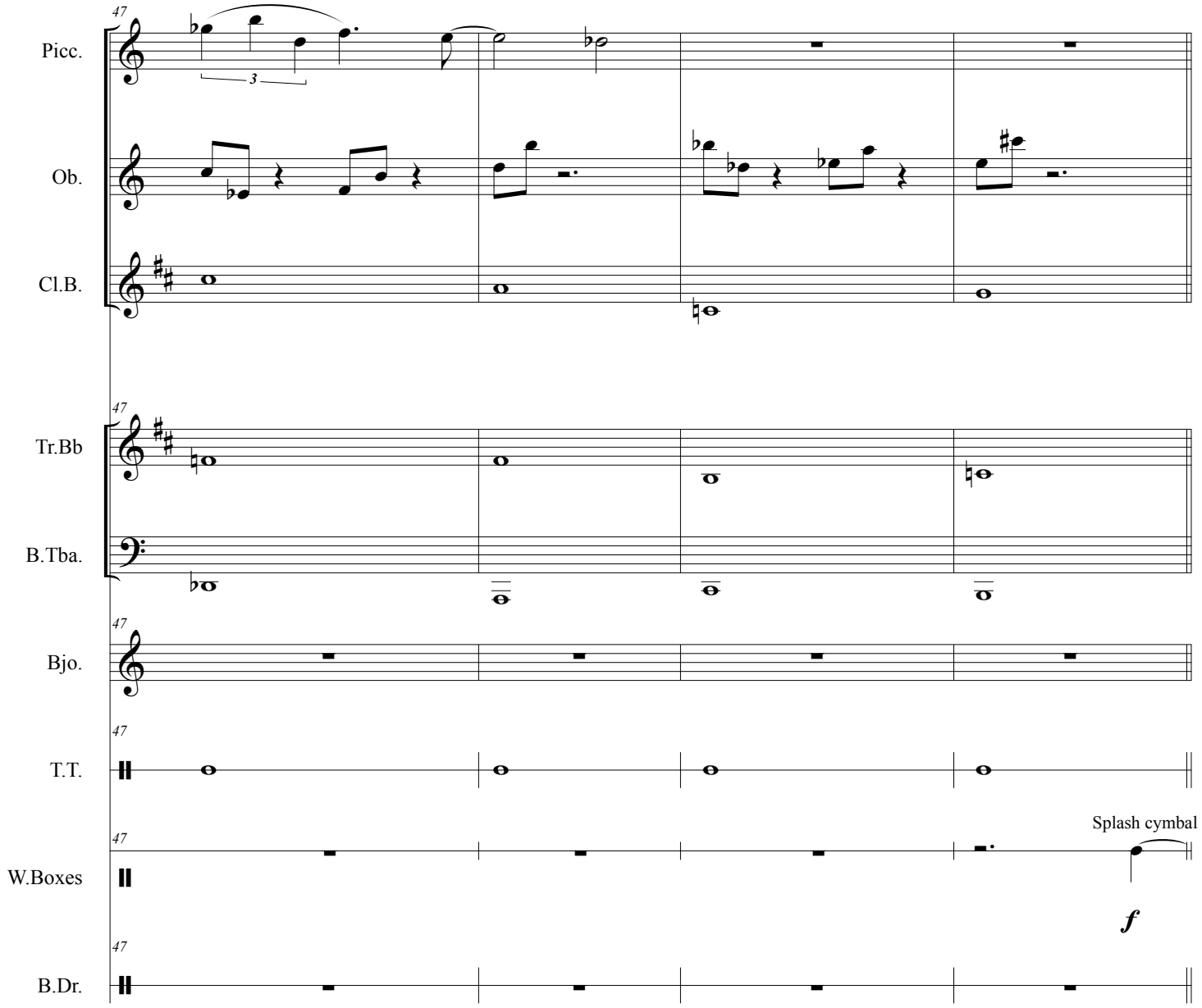
Picc.
Ob.
Cl.B.
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.
5

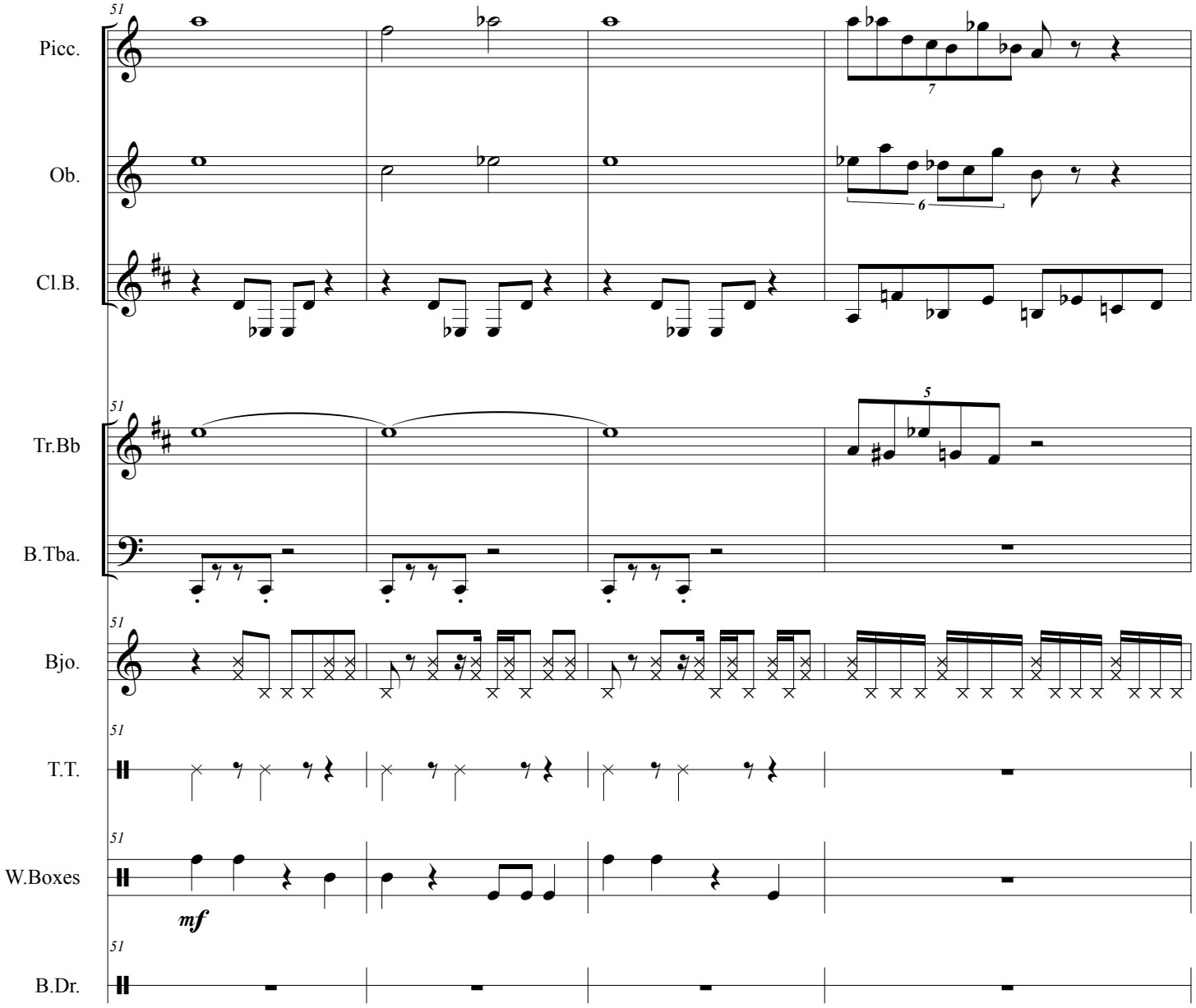

31
Picc.
Ob.
Cl.B.
Without the mute
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.

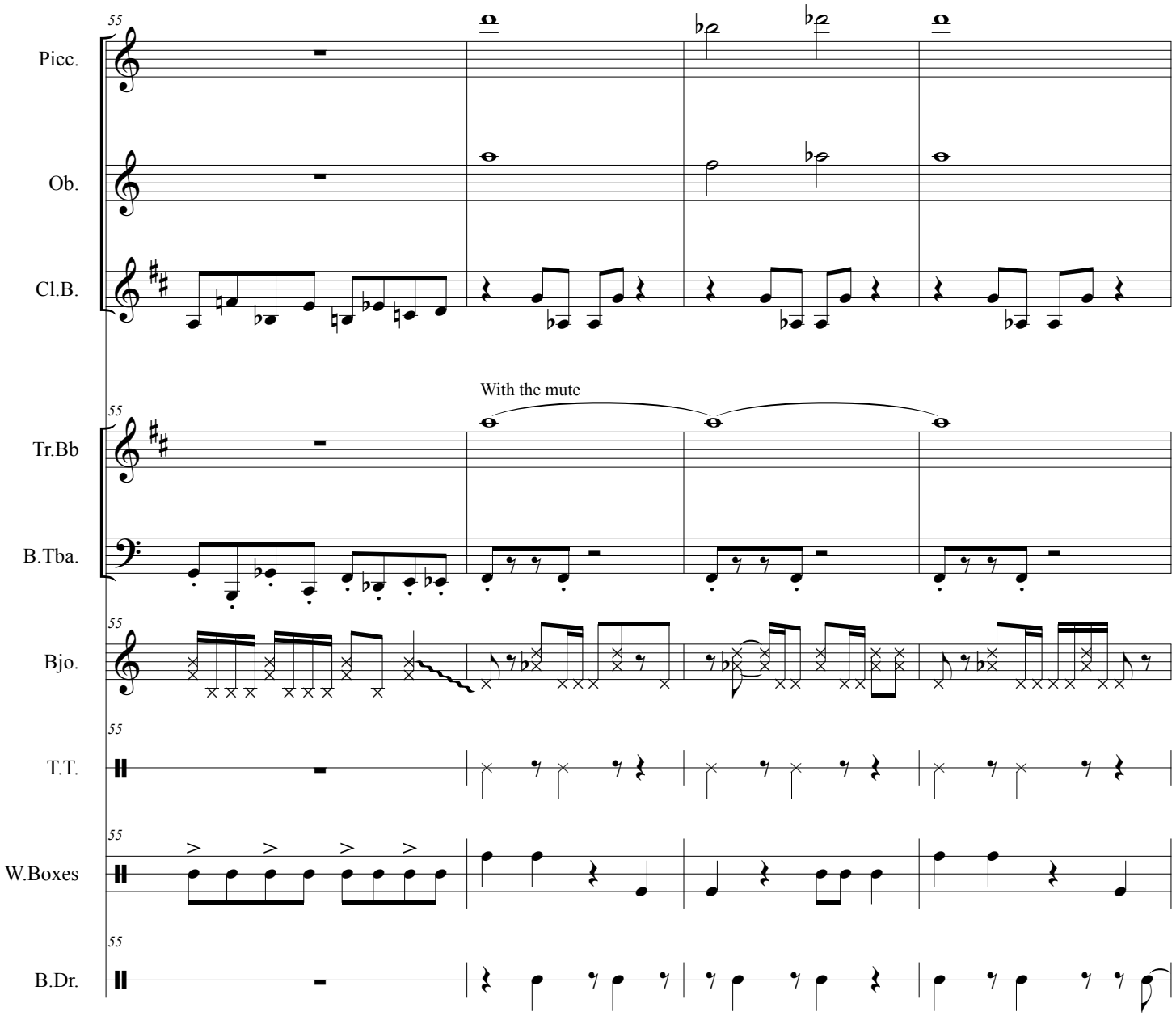

35
Picc.
Ob.
Cl.B.
35
Tr.Bb
B.Tba.
35
Bjo.
35
T.T.
35
W.Boxes
35
B.Dr.

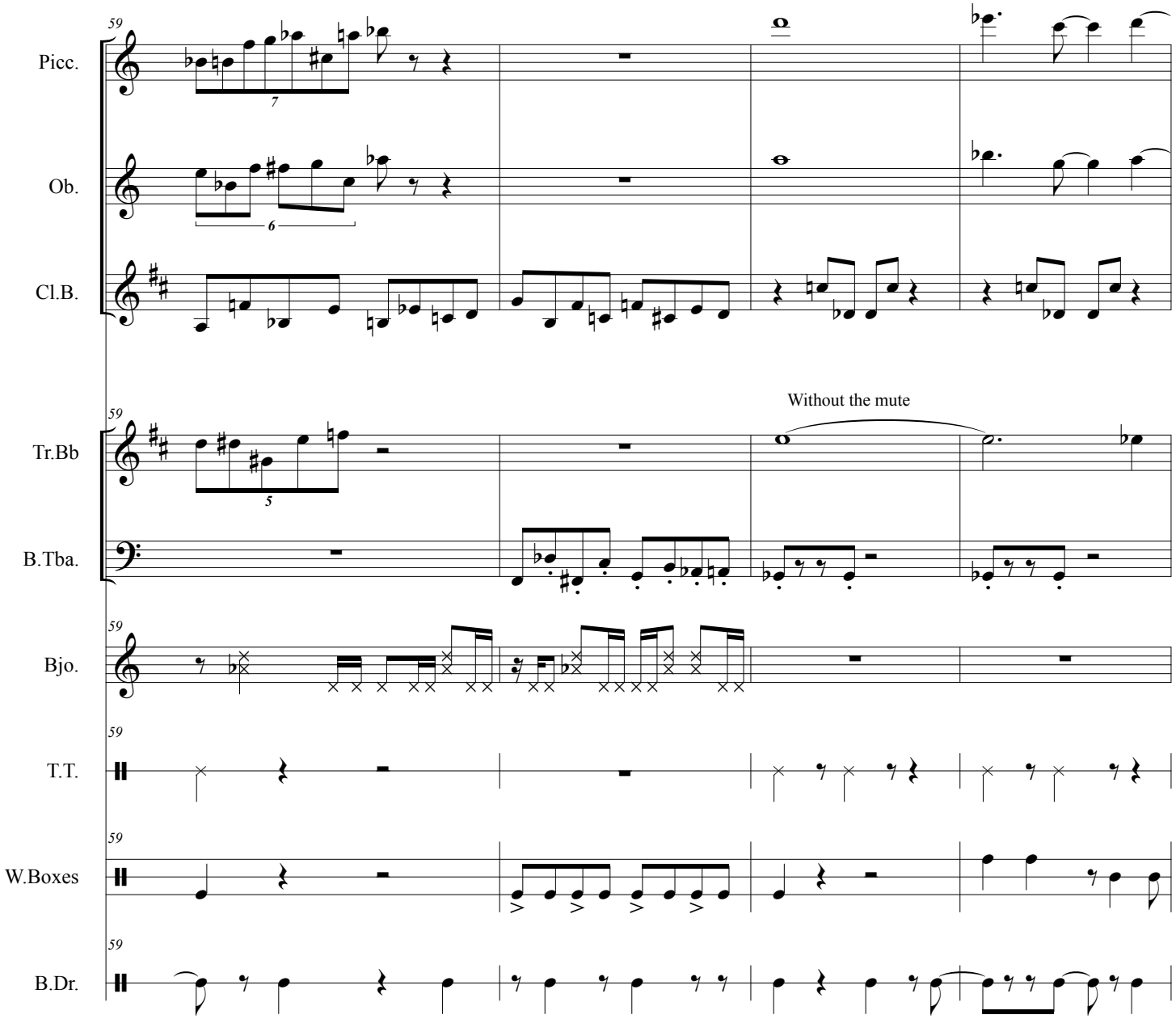

38
Picc.
Ob.
Cl.B.
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.
mp
Splash cymbal thrown on the floor
f

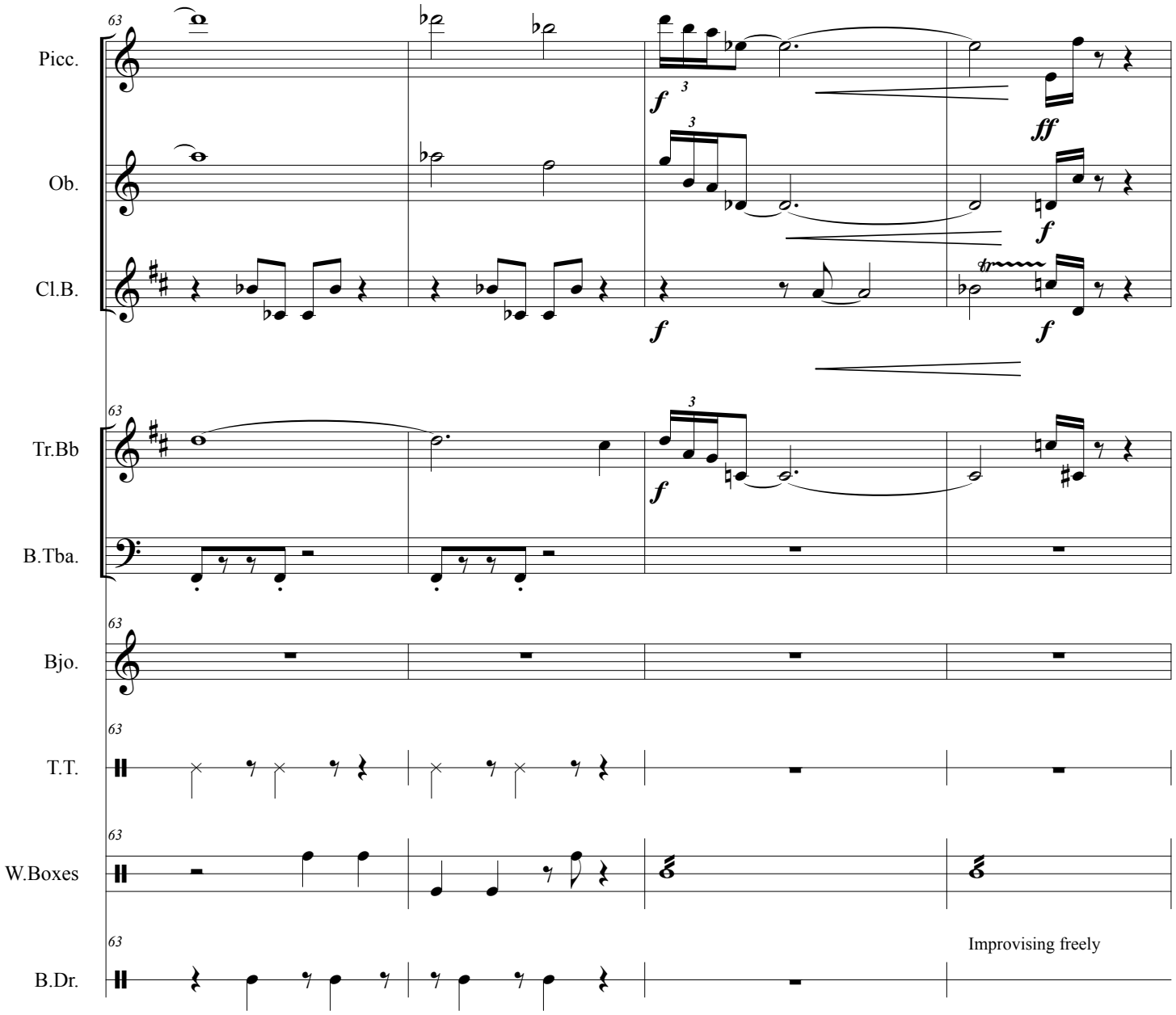

42
Picc.
Ob.
Cl.B.
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.
f
5
3
tr

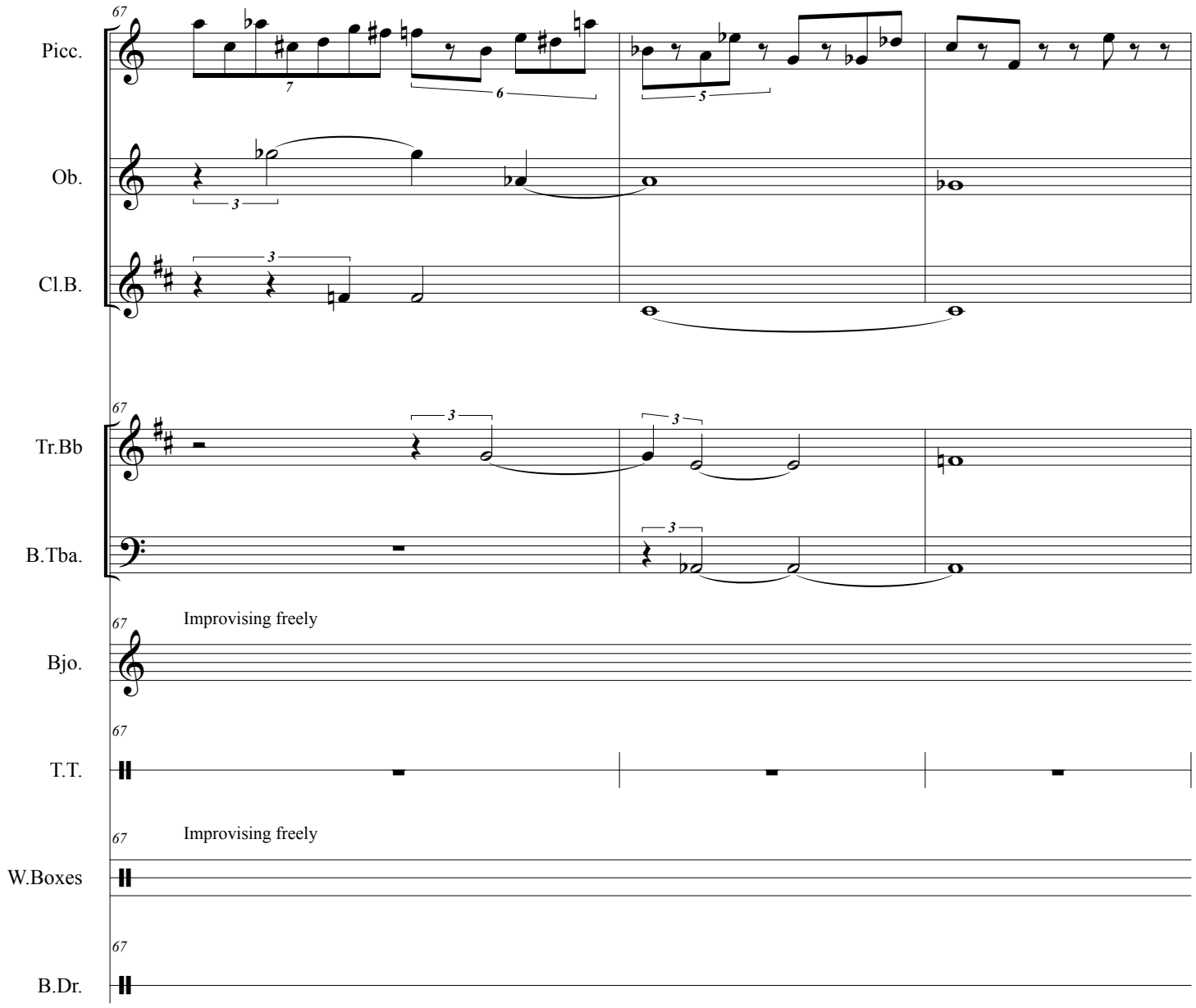

47
Picc.
3
Ob.
Cl.B.
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
Splash cymbal
f
B.Dr.

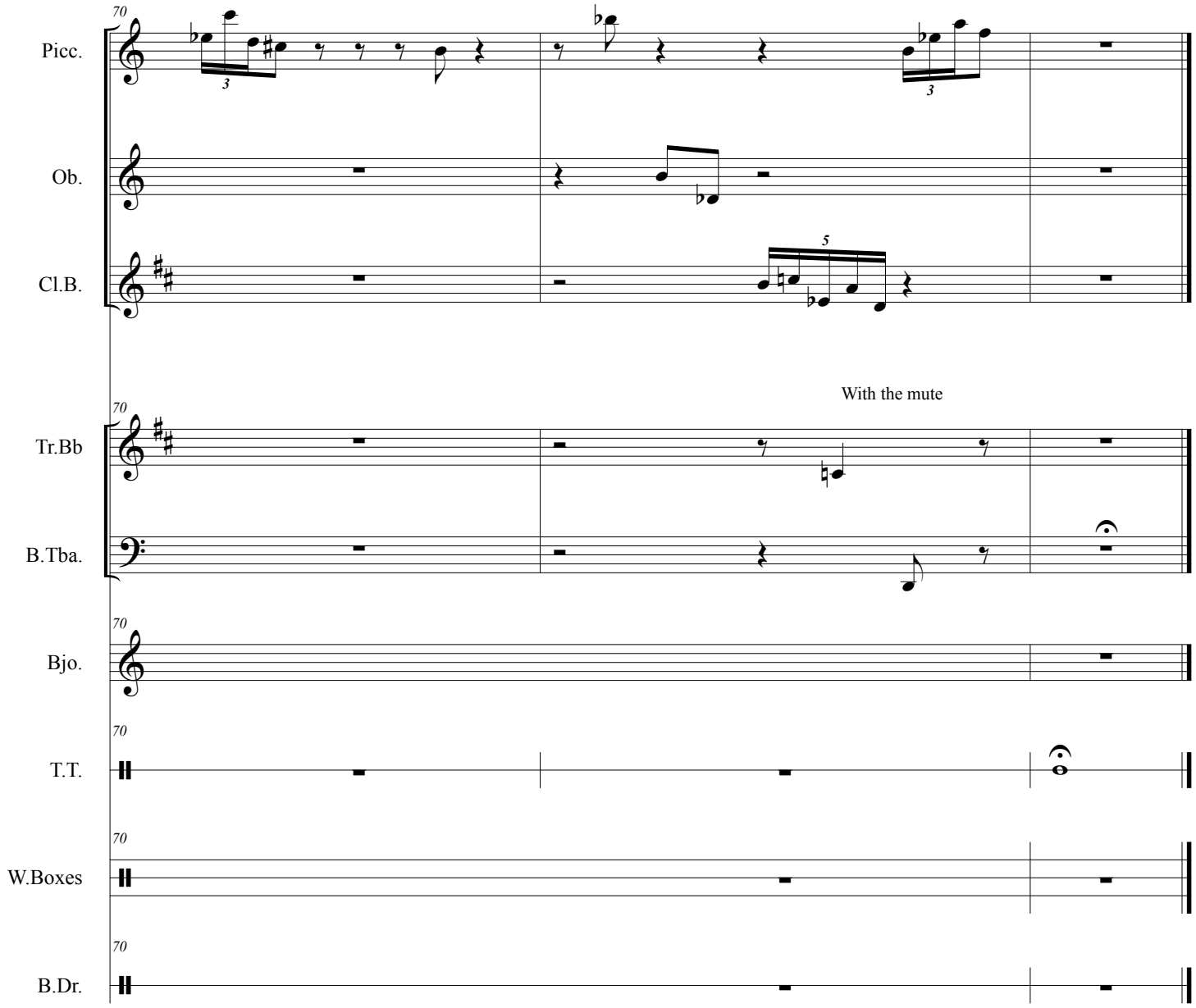

51
Picc.
Ob.
Cl.B.
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
mf
B.Dr.


55
Picc.
Ob.
Cl.B.
With the mute
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.


59
Picc.
Ob.
Cl.B.
Tr.Bb
Without the mute
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.

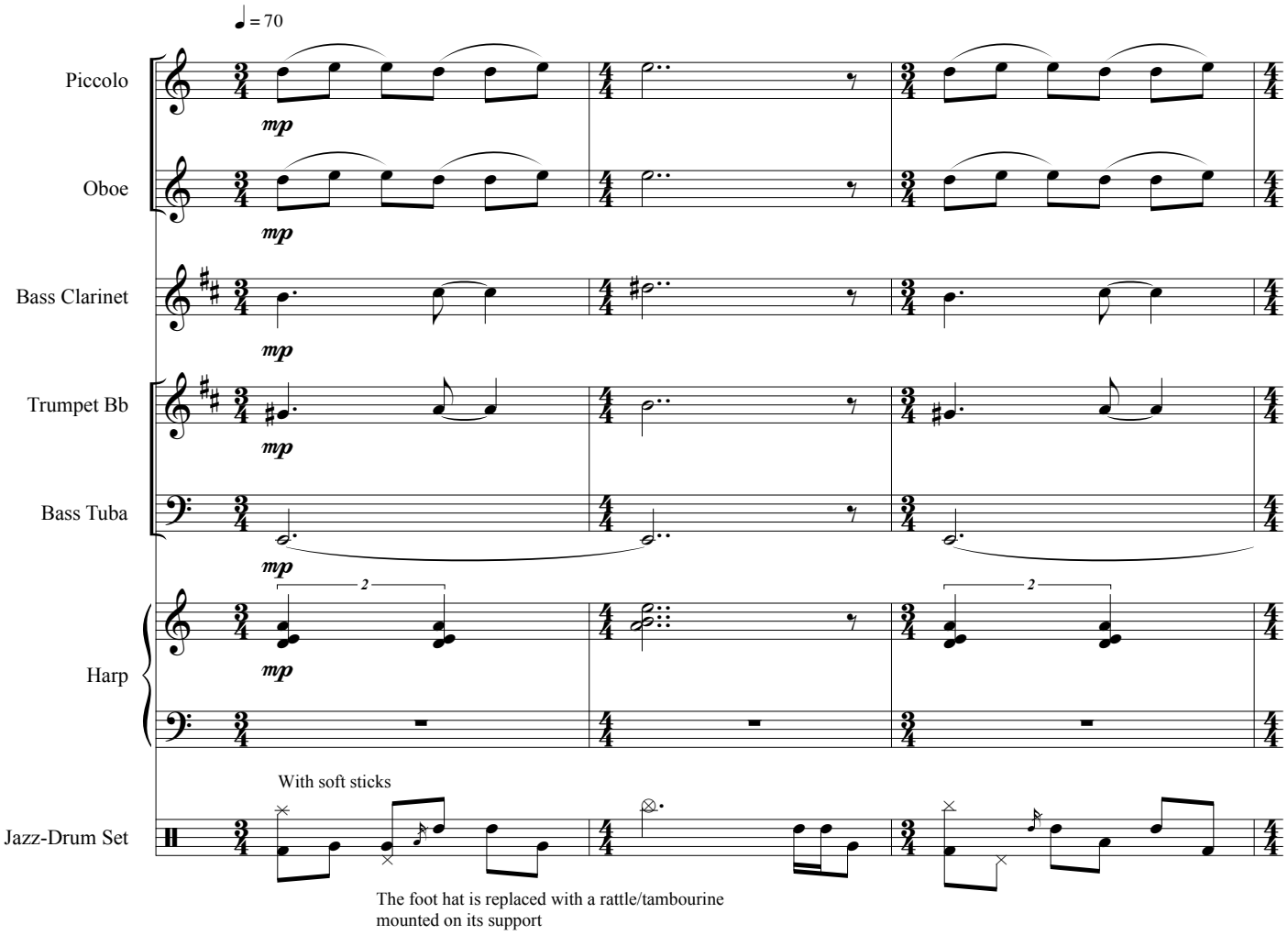

63
Picc.
Ob.
Cl.B.
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.
f
ff
Improvising freely


67
Picc.
Ob.
Cl.B.
Tr.Bb
B.Tba.
Improvising freely
Bjo.
T.T.
Improvising freely
W.Boxes
B.Dr.


70
Picc.
Ob.
Cl.B.
With the mute
Tr.Bb
B.Tba.
Bjo.
T.T.
W.Boxes
B.Dr.

L'ABBANDONO

Abandonment



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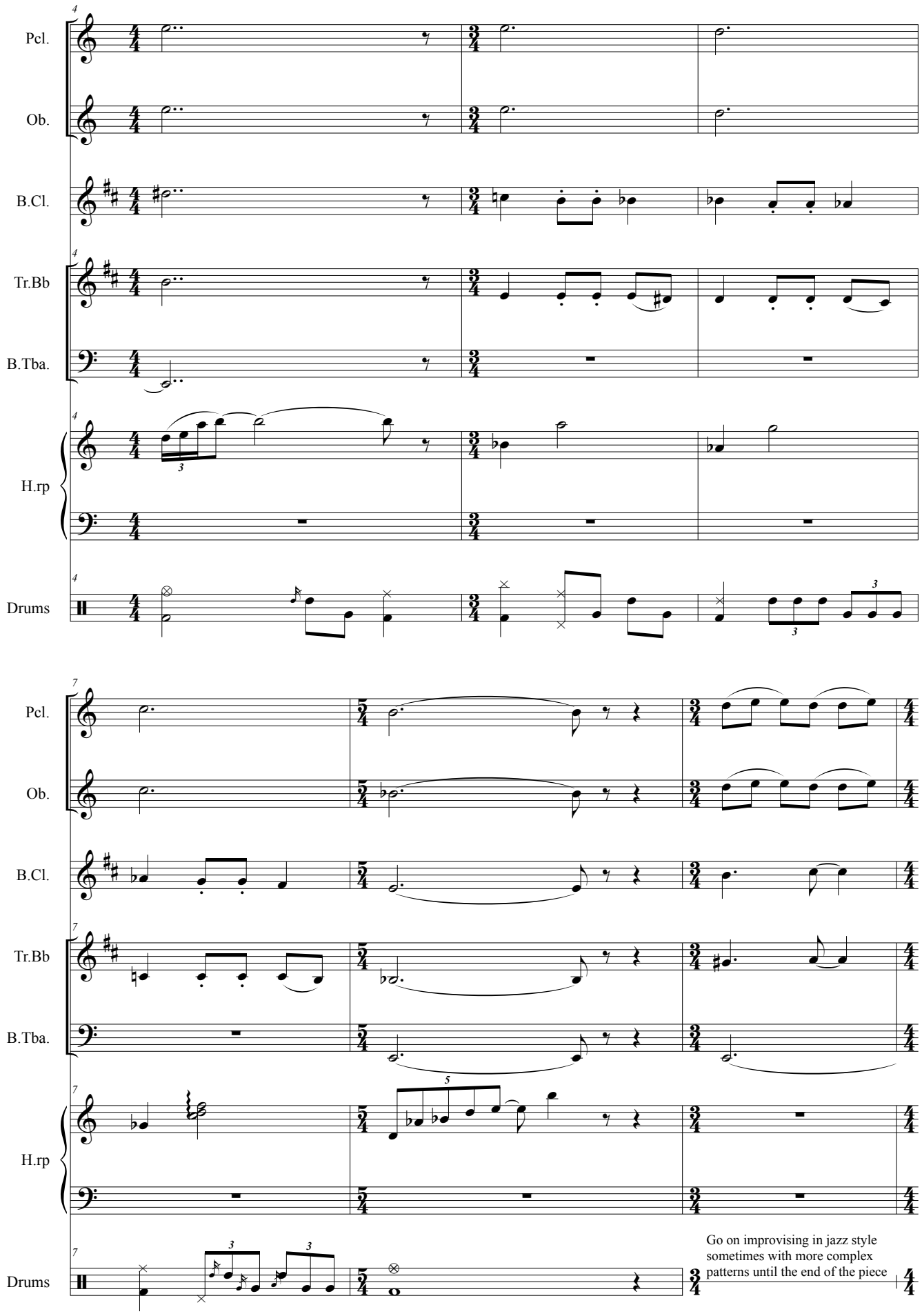
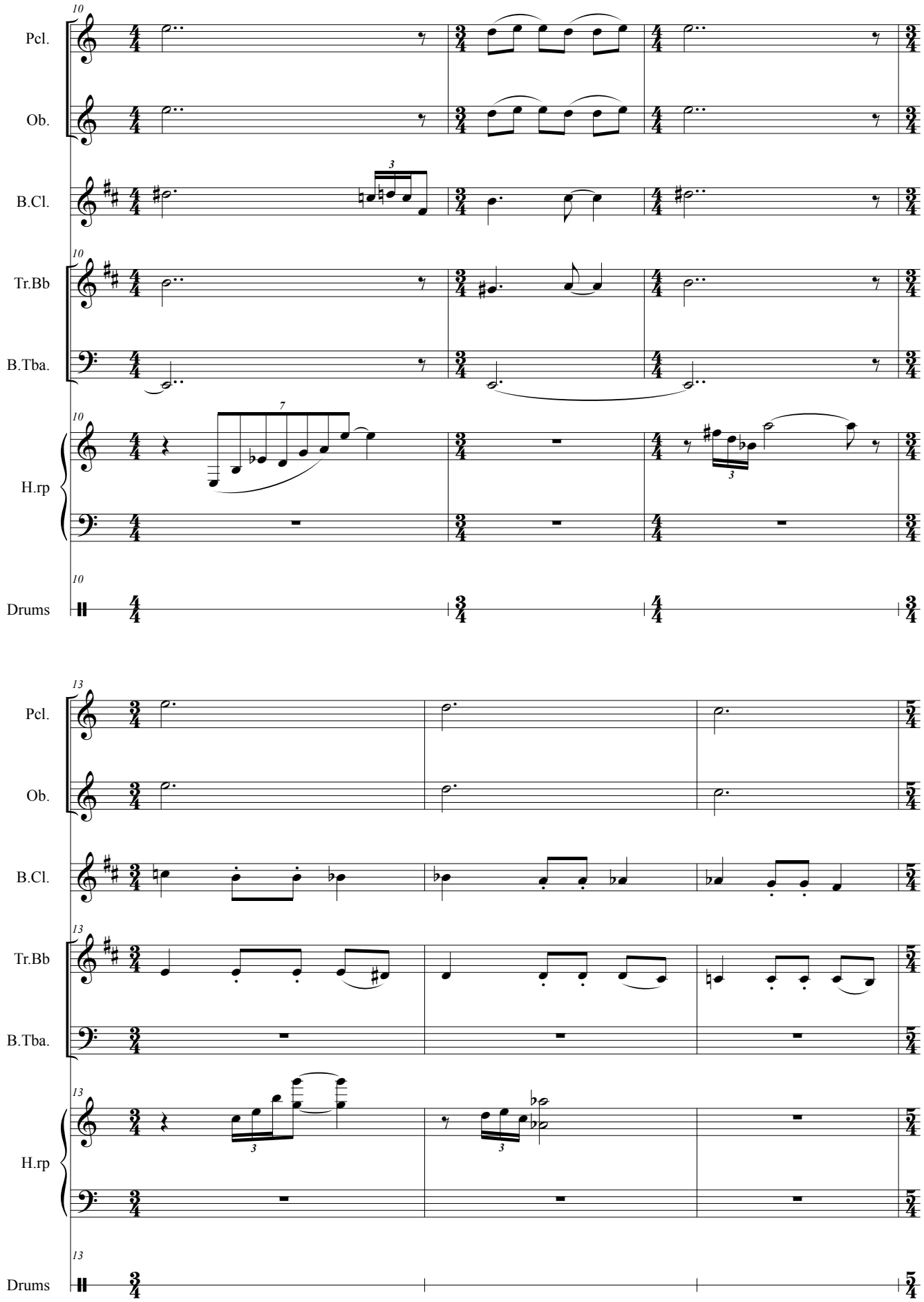
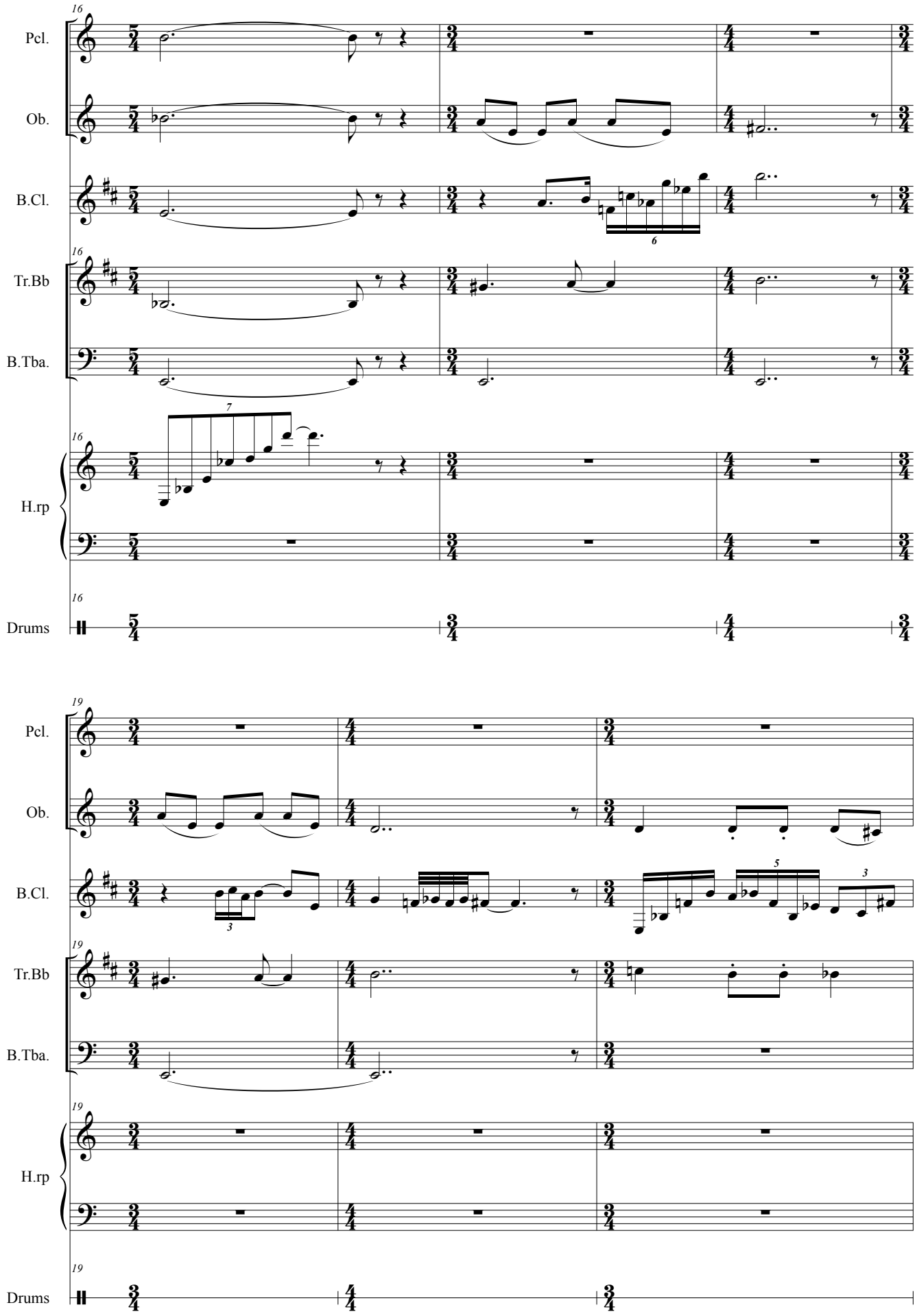
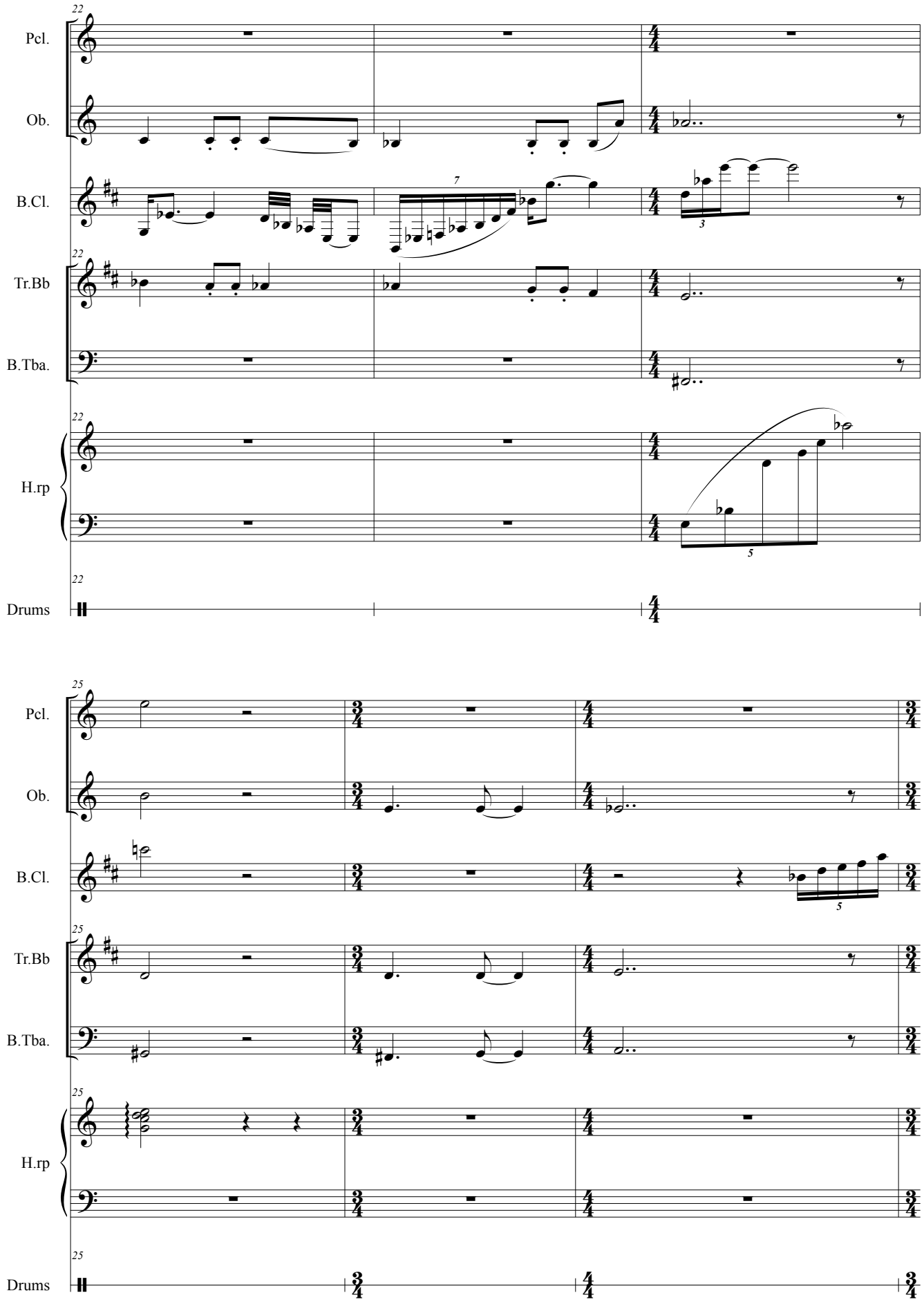
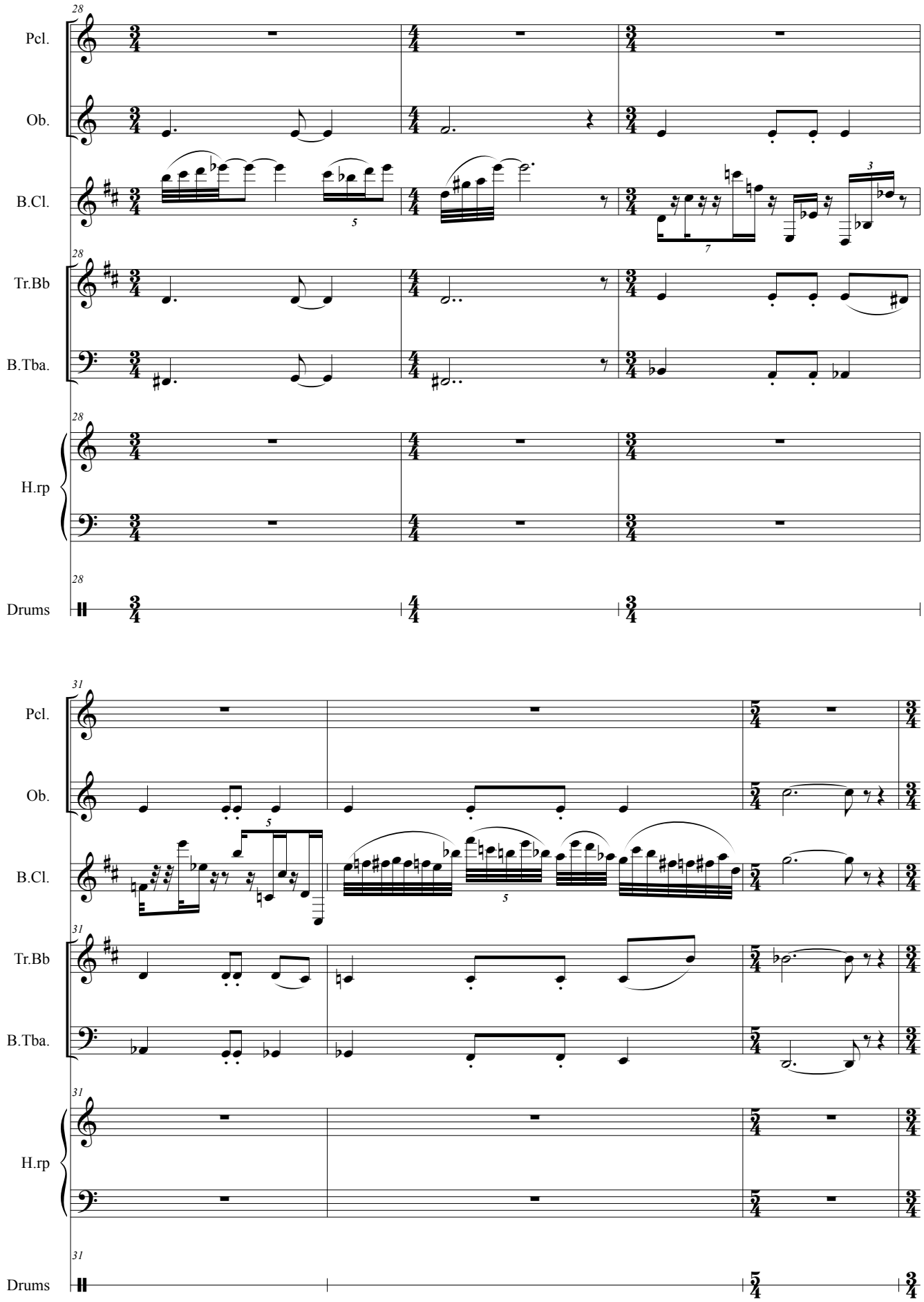
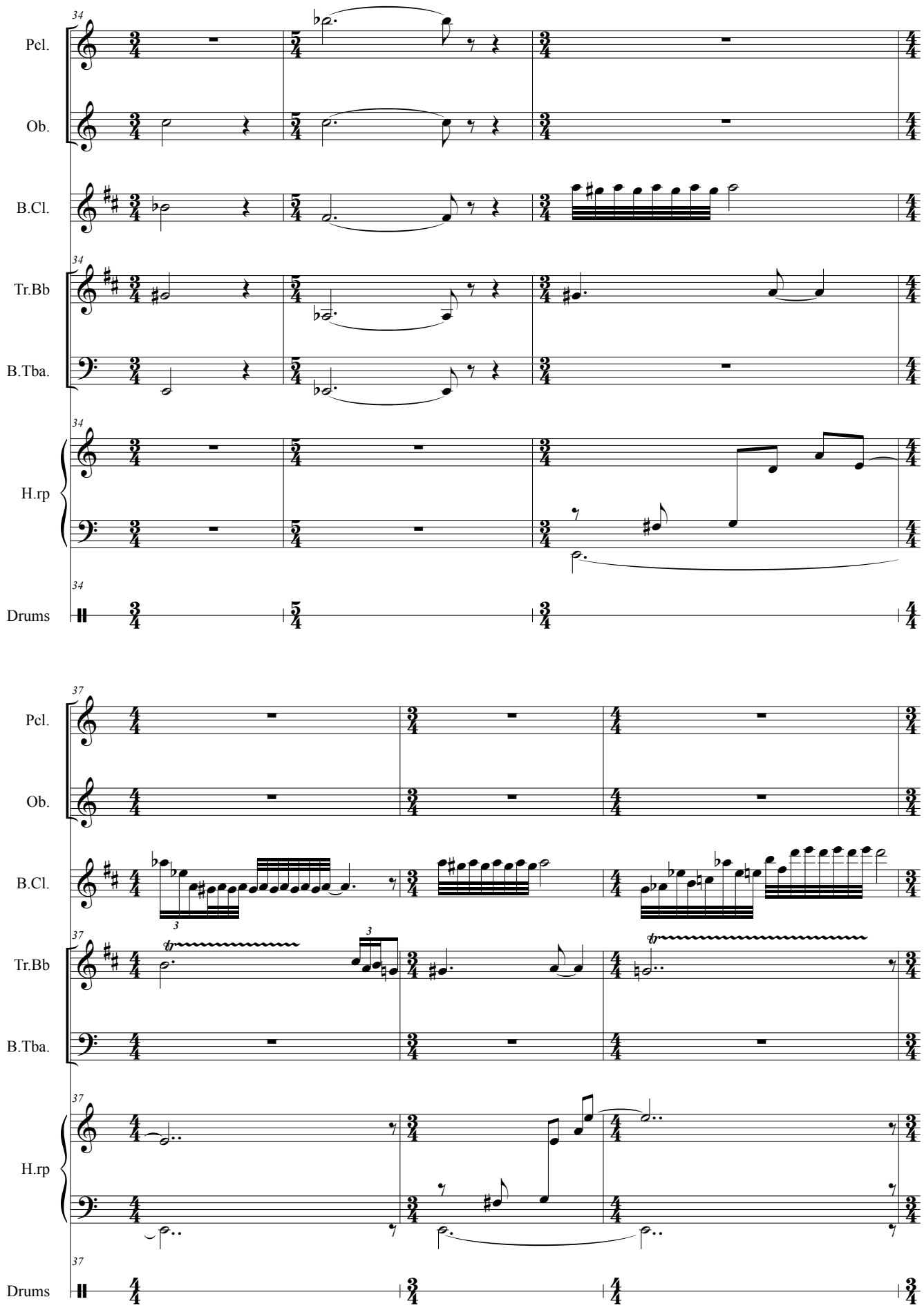

Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
Go on improvising in jazz style
sometimes with more complex
patterns until the end of the piece

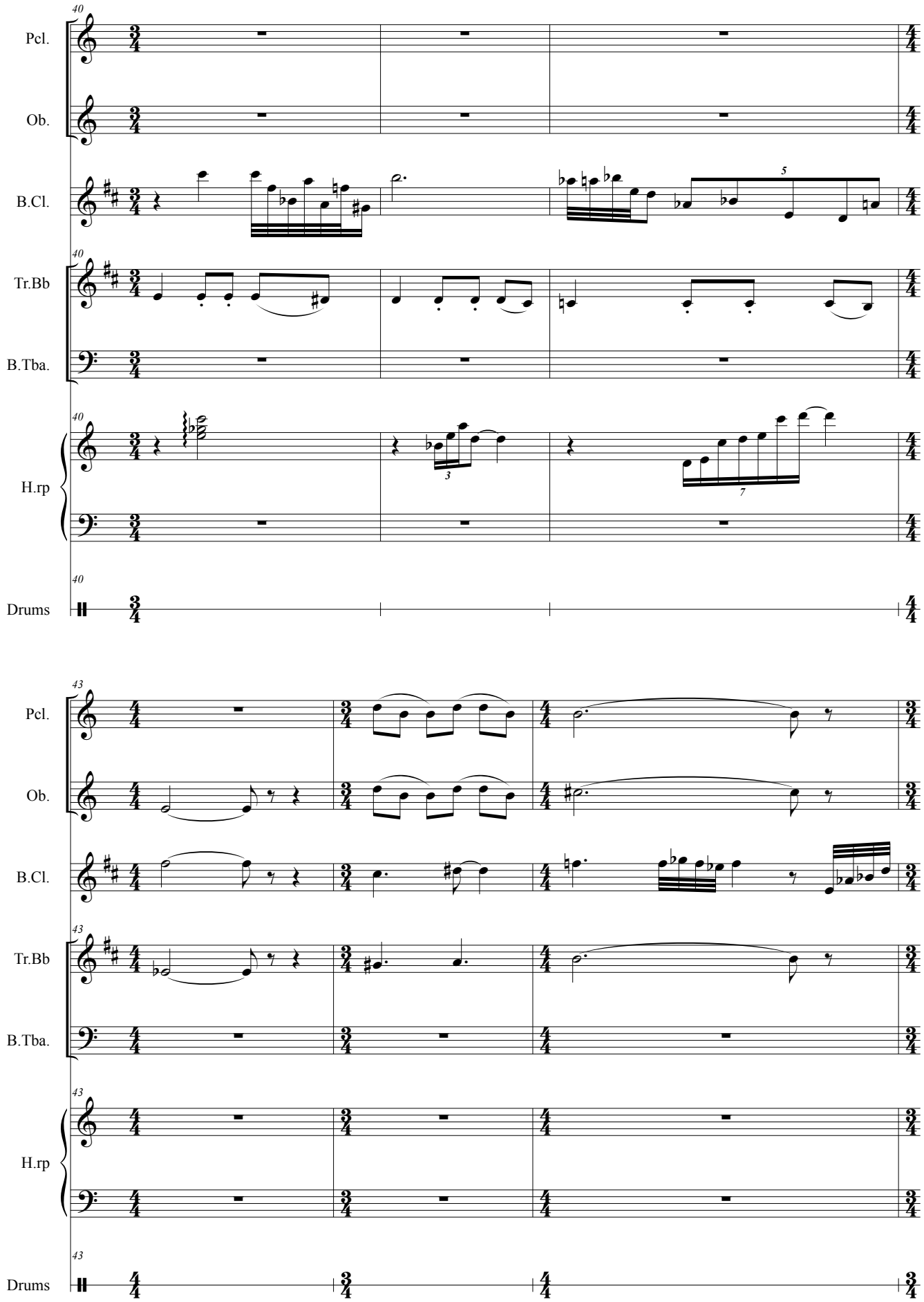

Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums

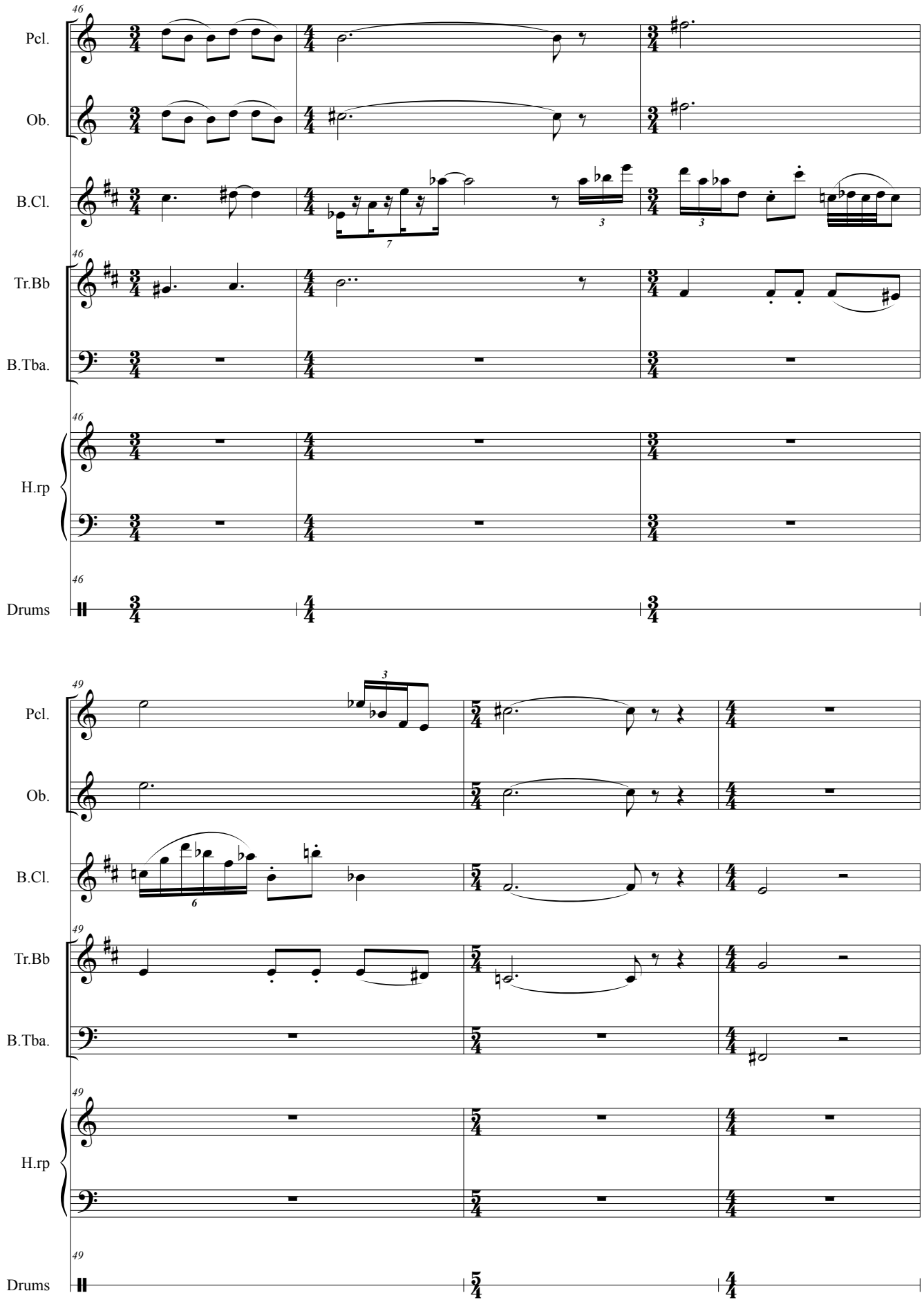

16
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
19

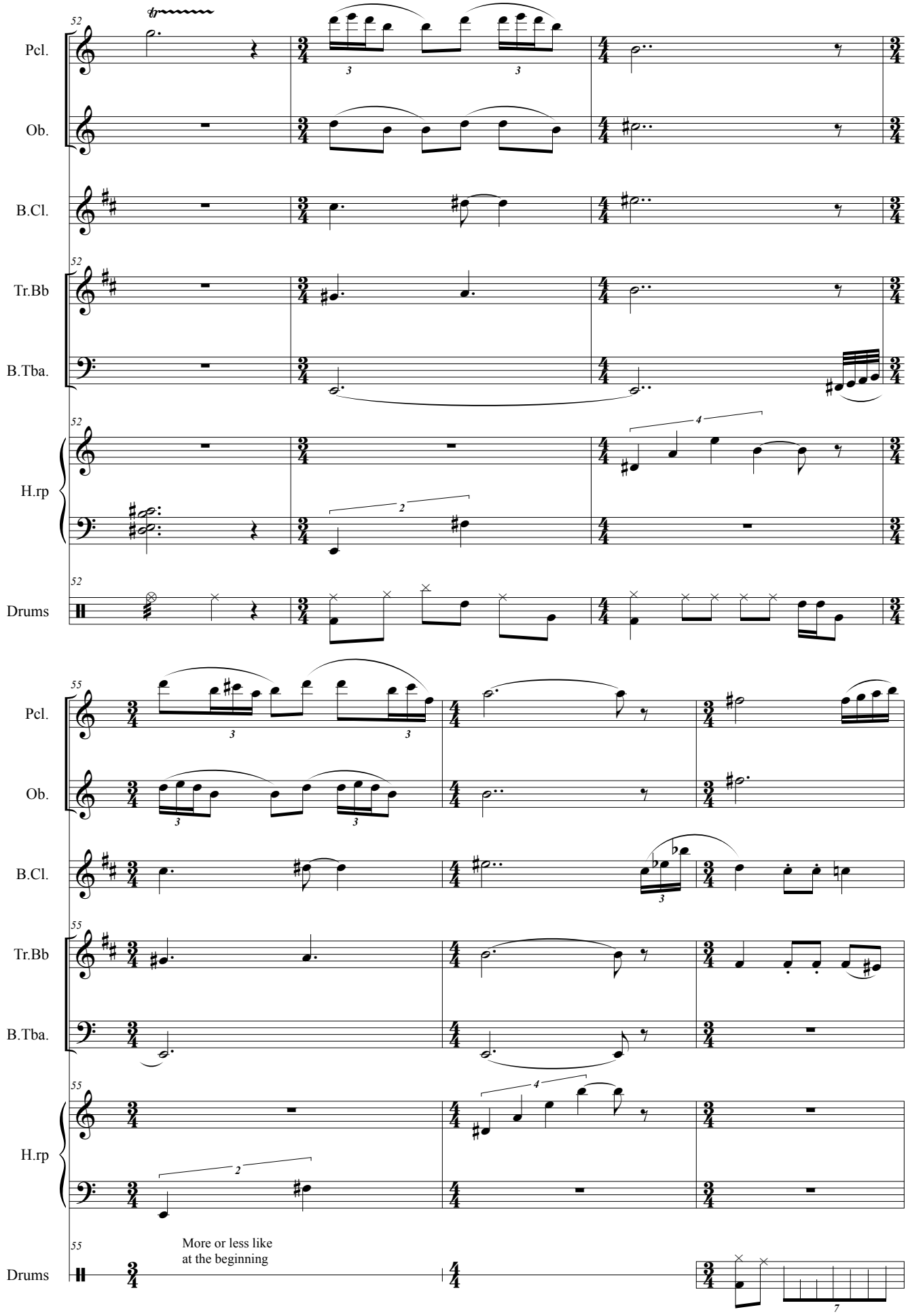

22
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
7
3
5
25
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
5

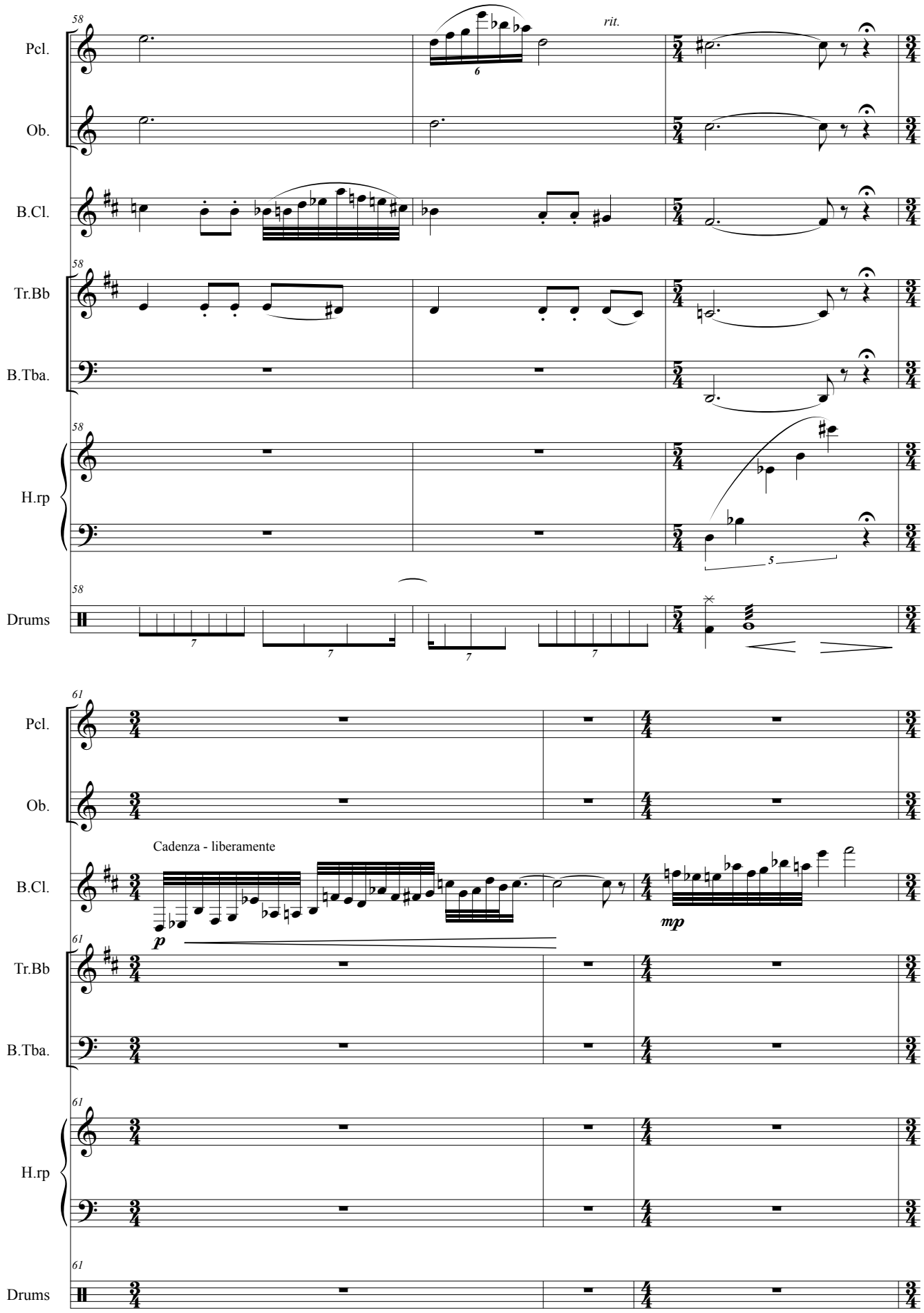

28
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
31
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums

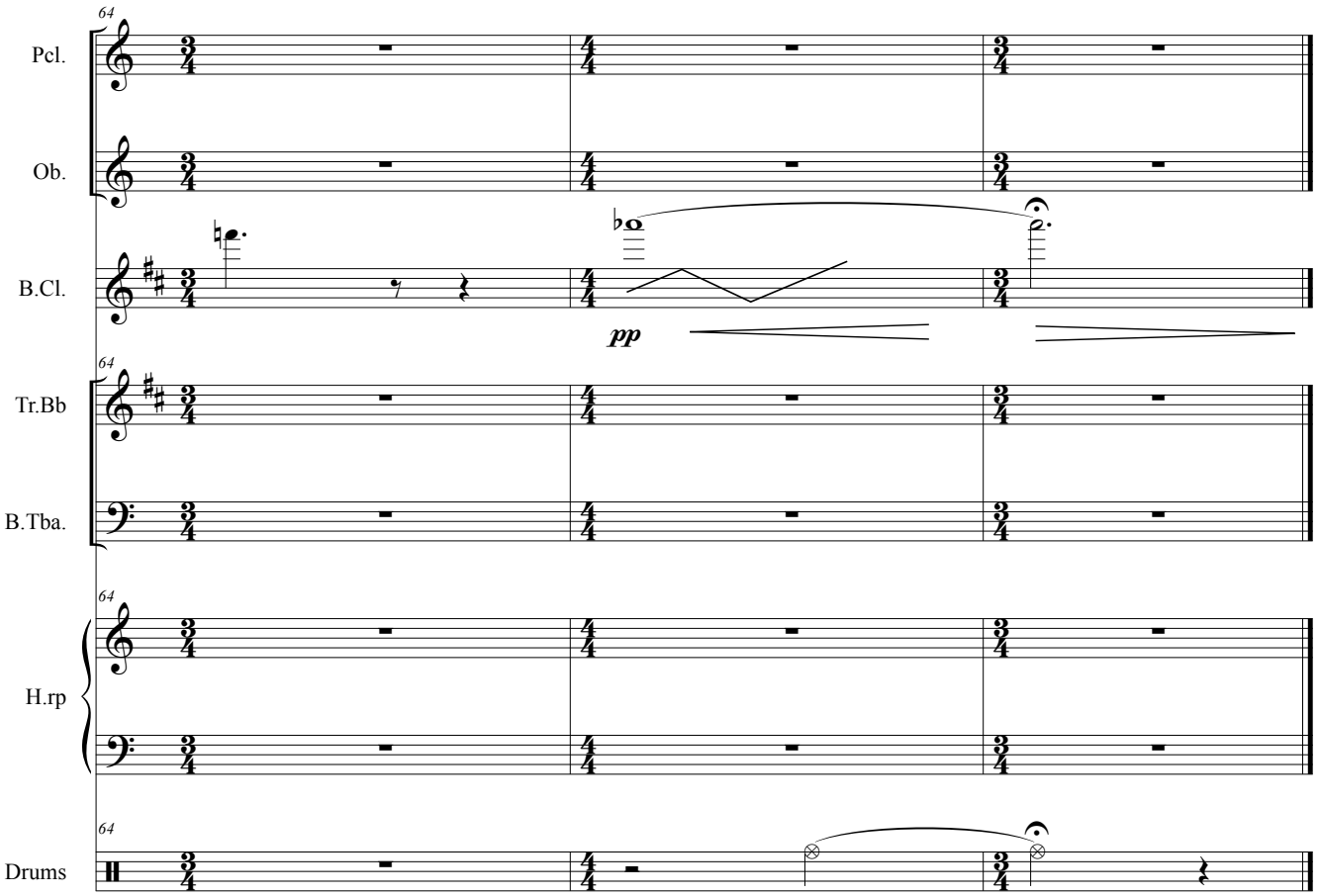

34
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
37
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums


40
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
43


46
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
49


52
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
55
More or less like
at the beginning

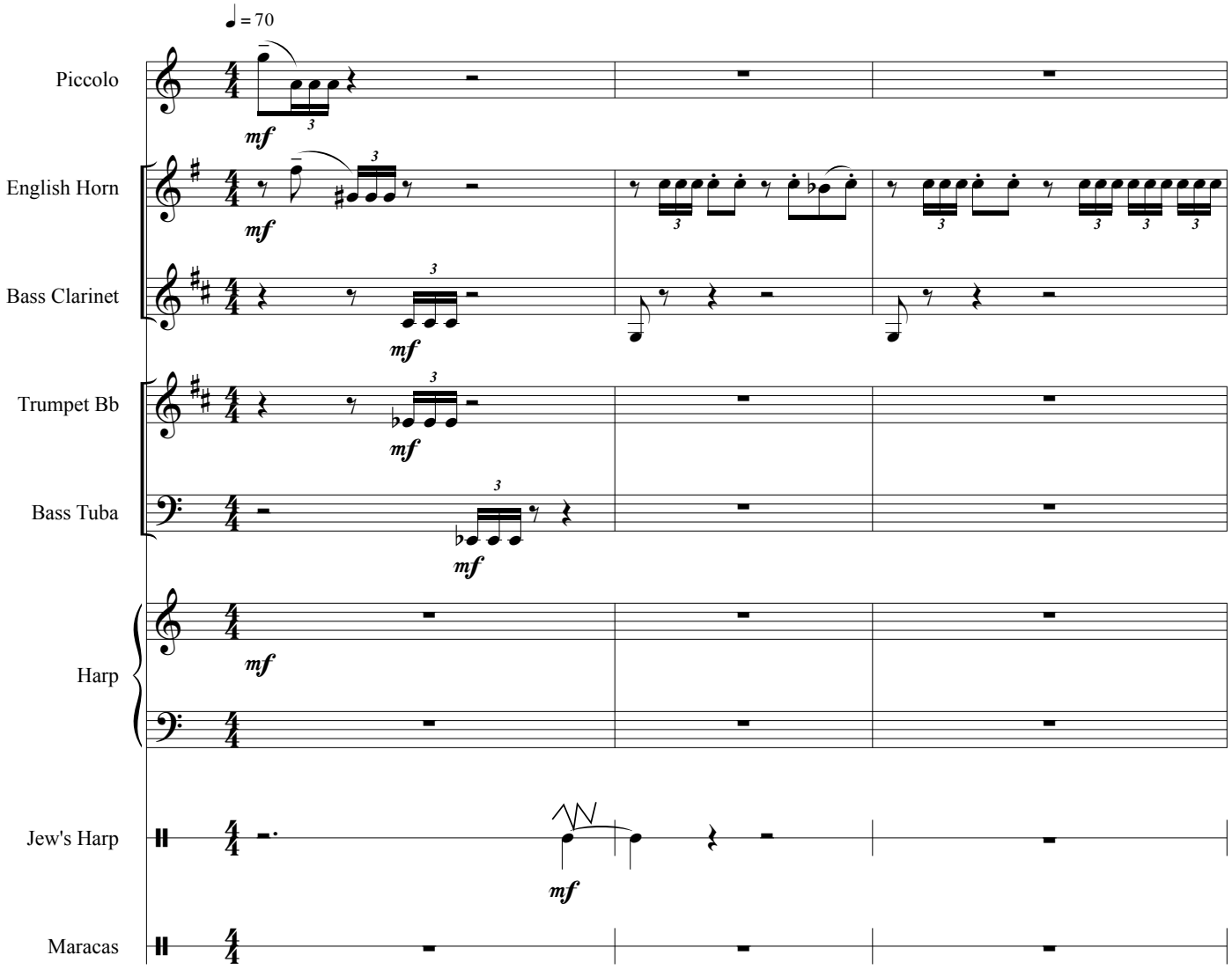

58
Pcl.
Ob.
B.Cl.
Tr.Bb
B.Tba.
H.rp
Drums
rit.
6
5
7
61
Cadenza - liberamente
p
mp



pp with the inverted plate on the drum,
pressing and releasing the stick on the skin of the drum
just to create an effect of glissando on the cymbal

Il Mutamento

Change



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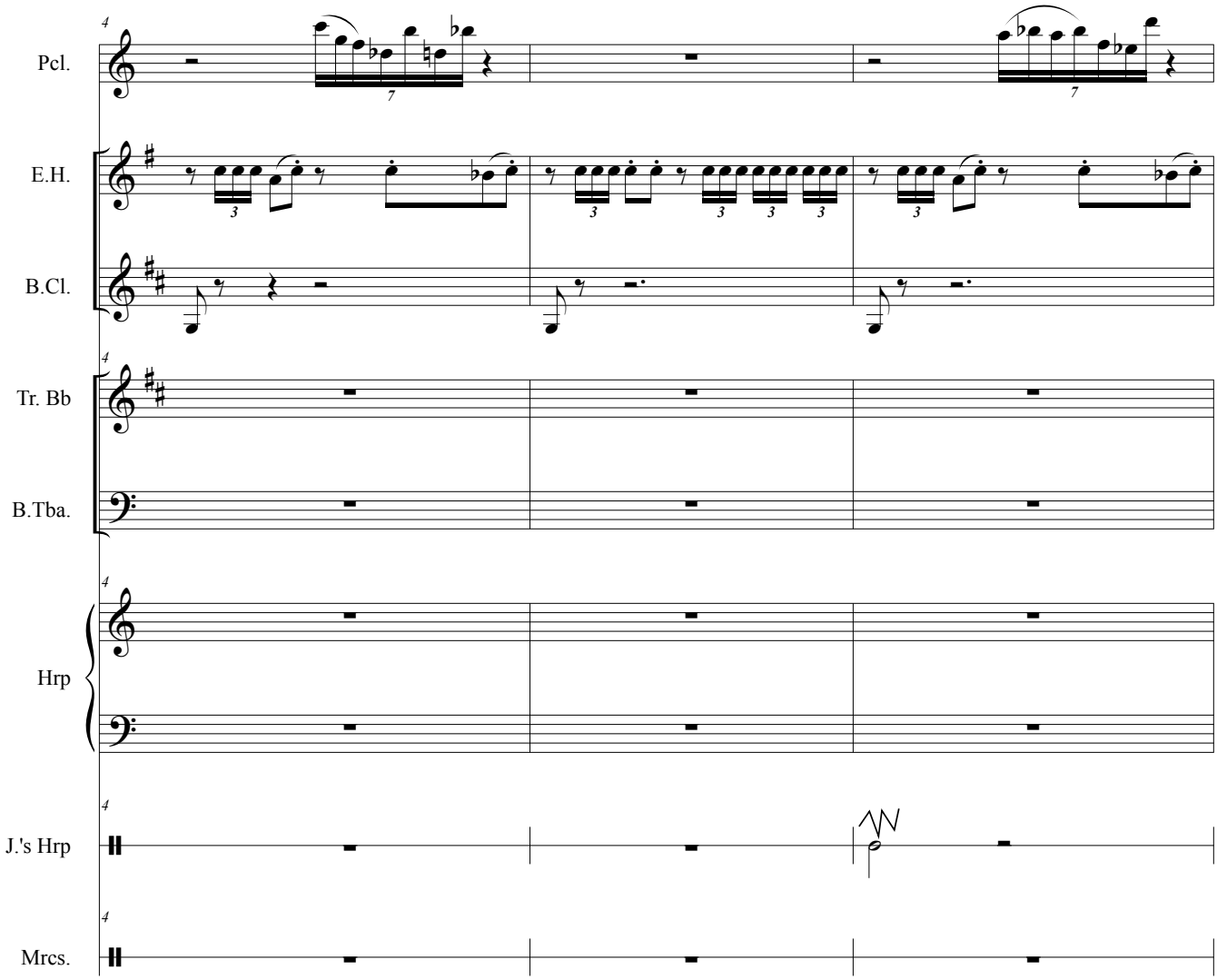
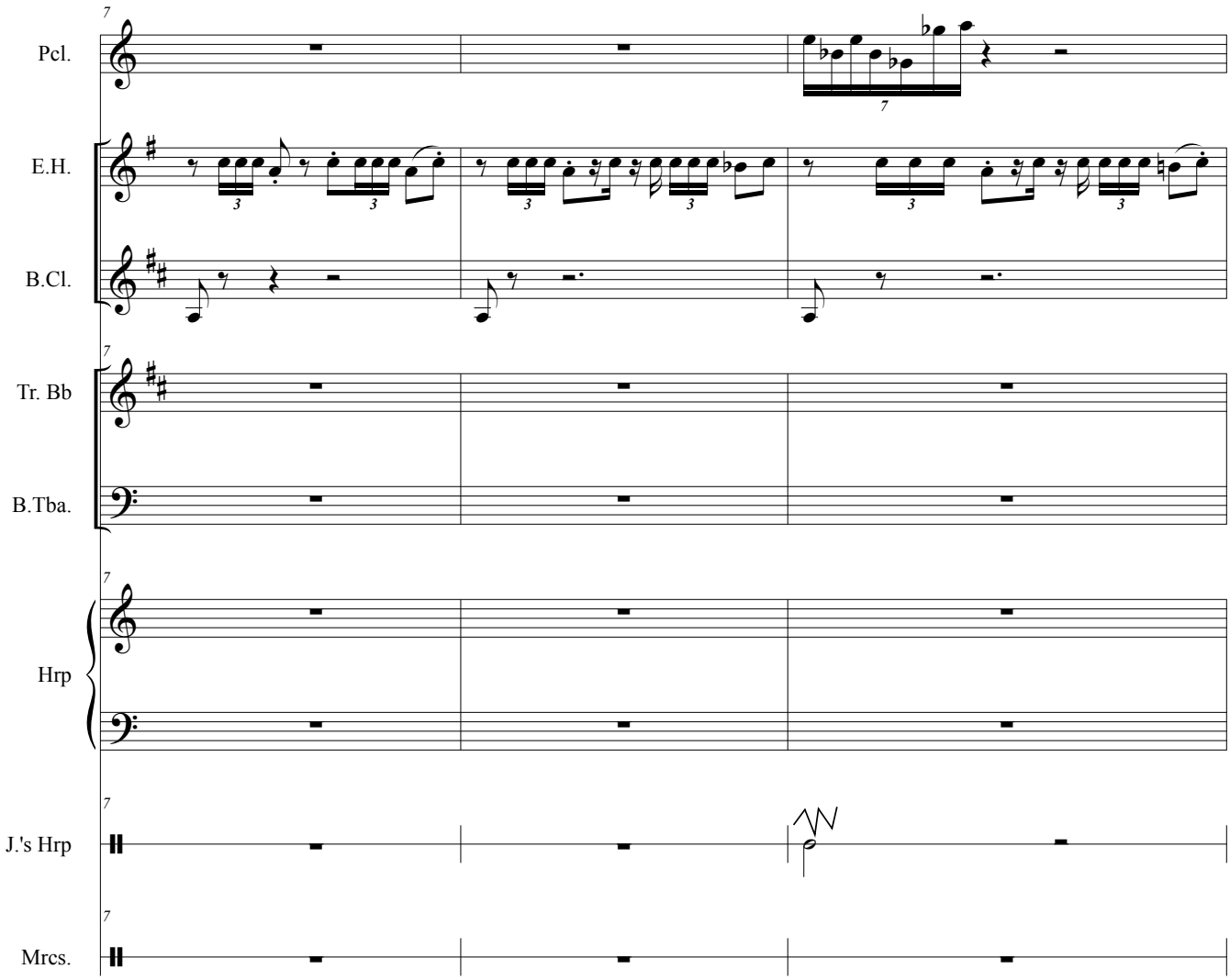
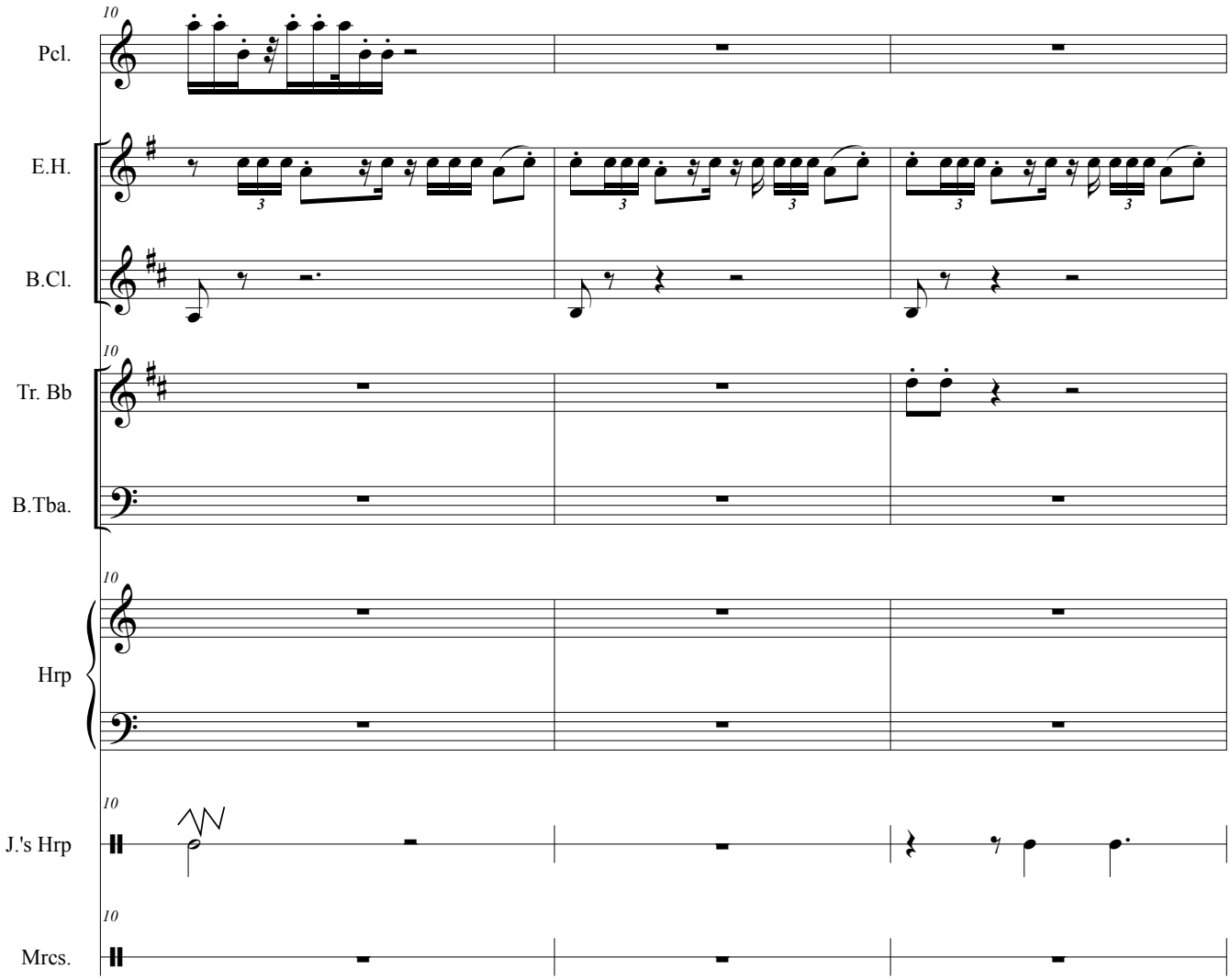
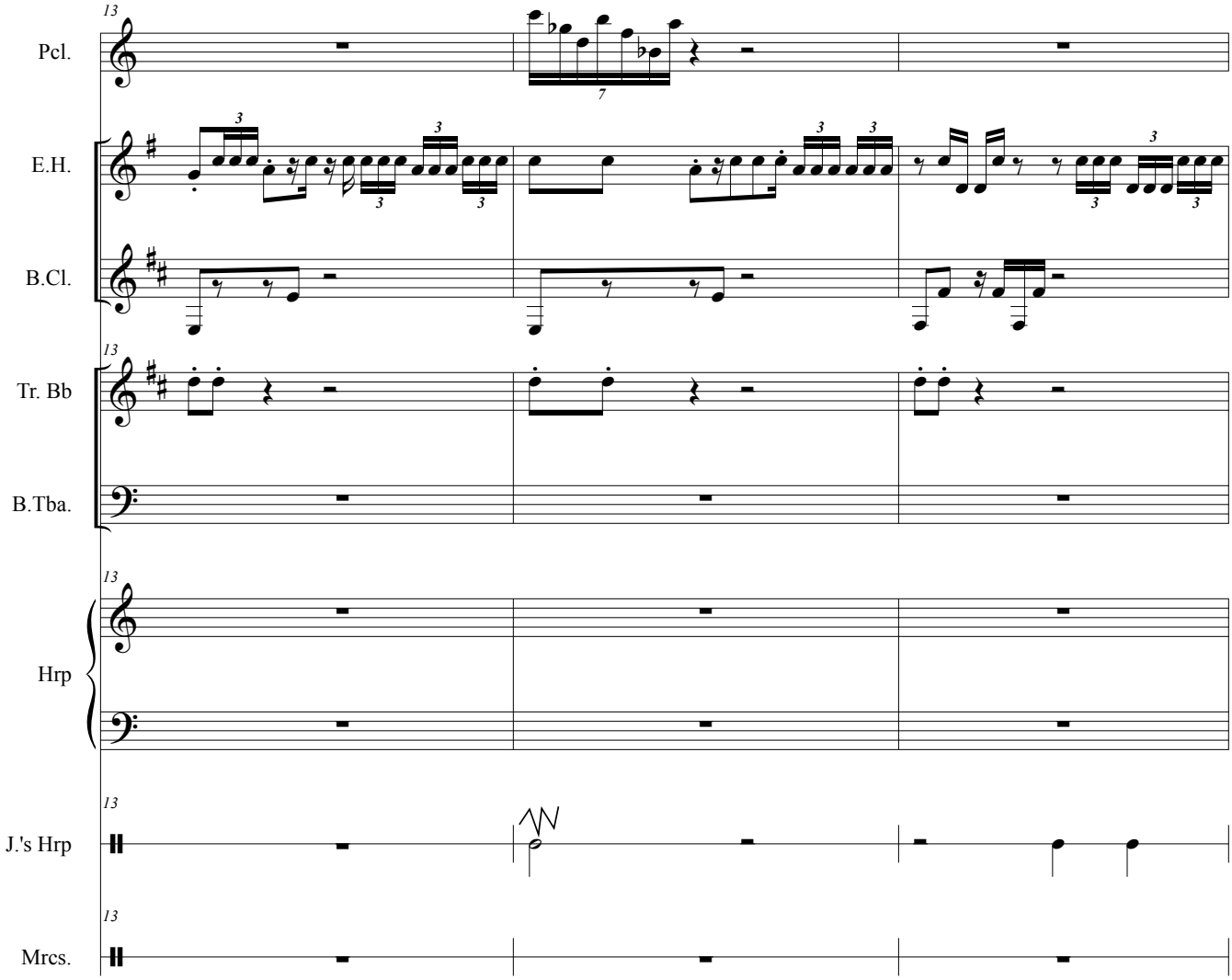
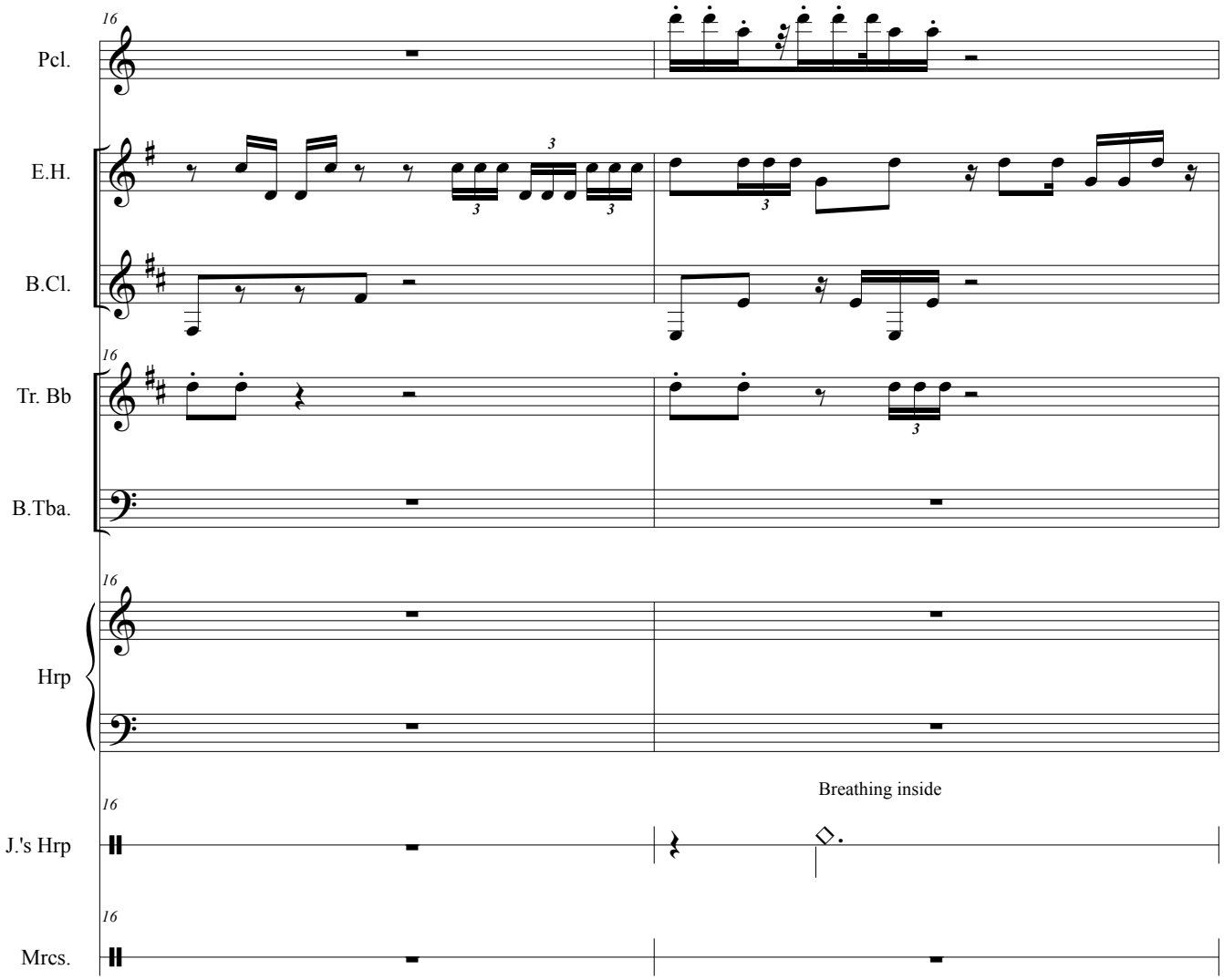
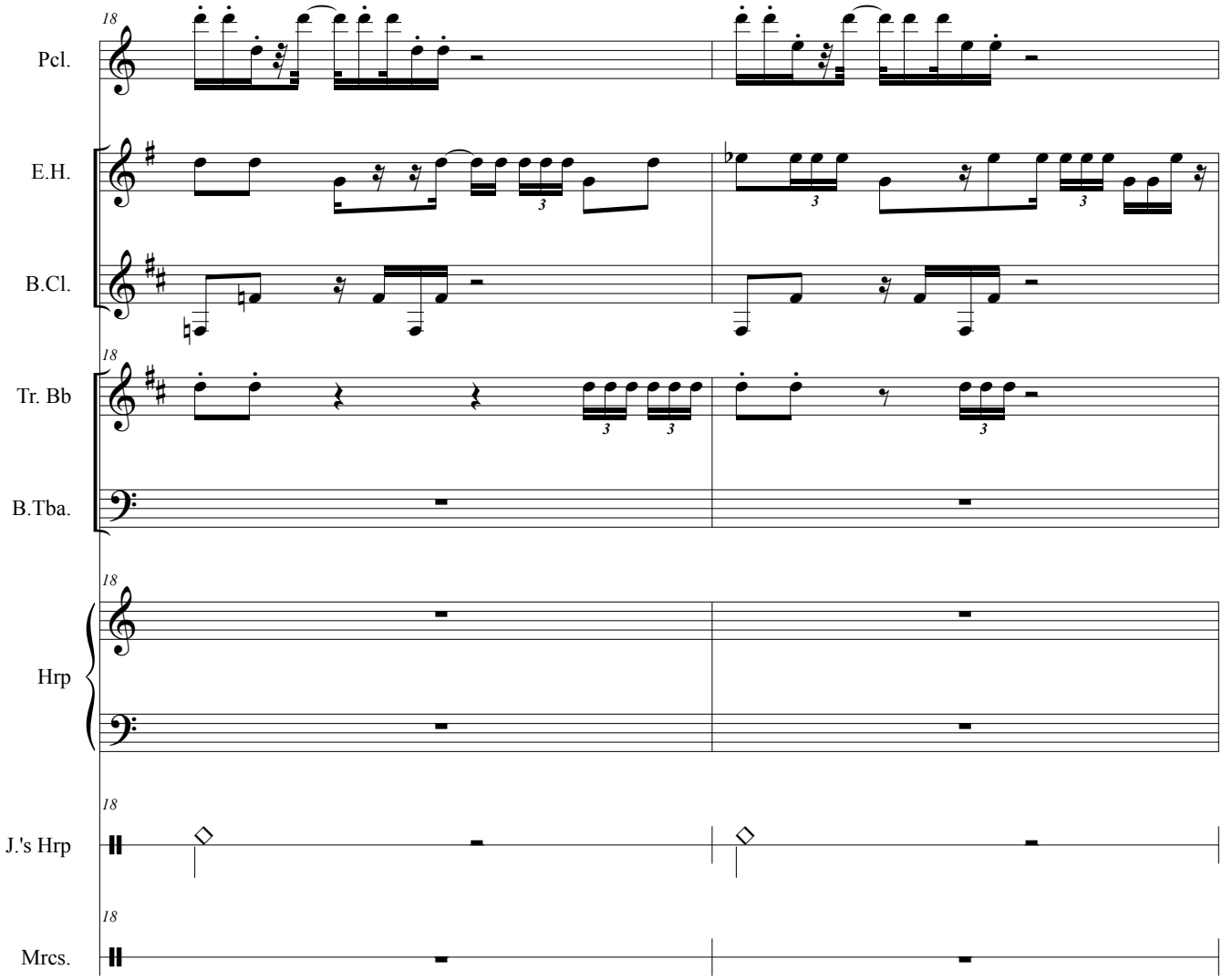

Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Mrcs.

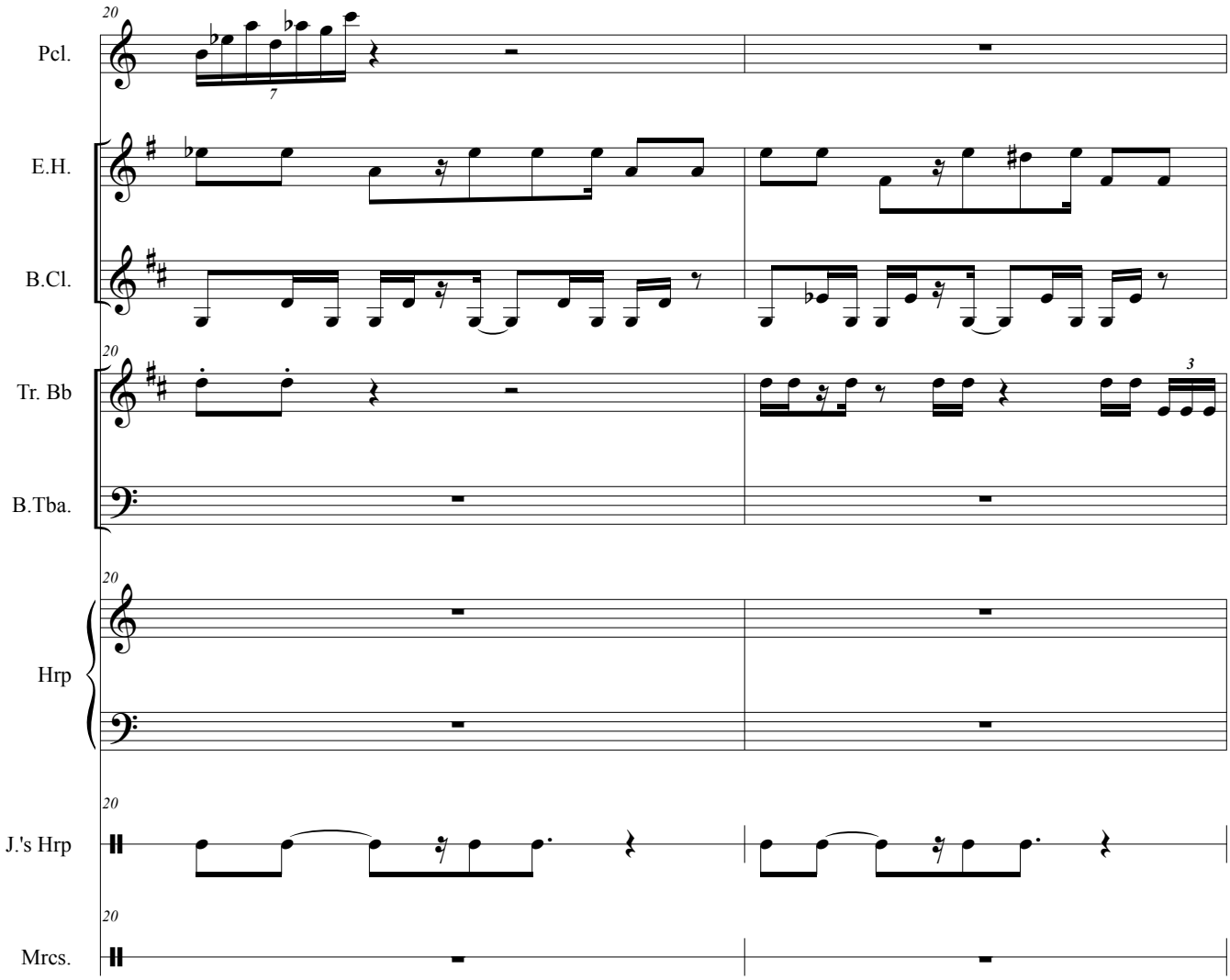

Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Mrcs.

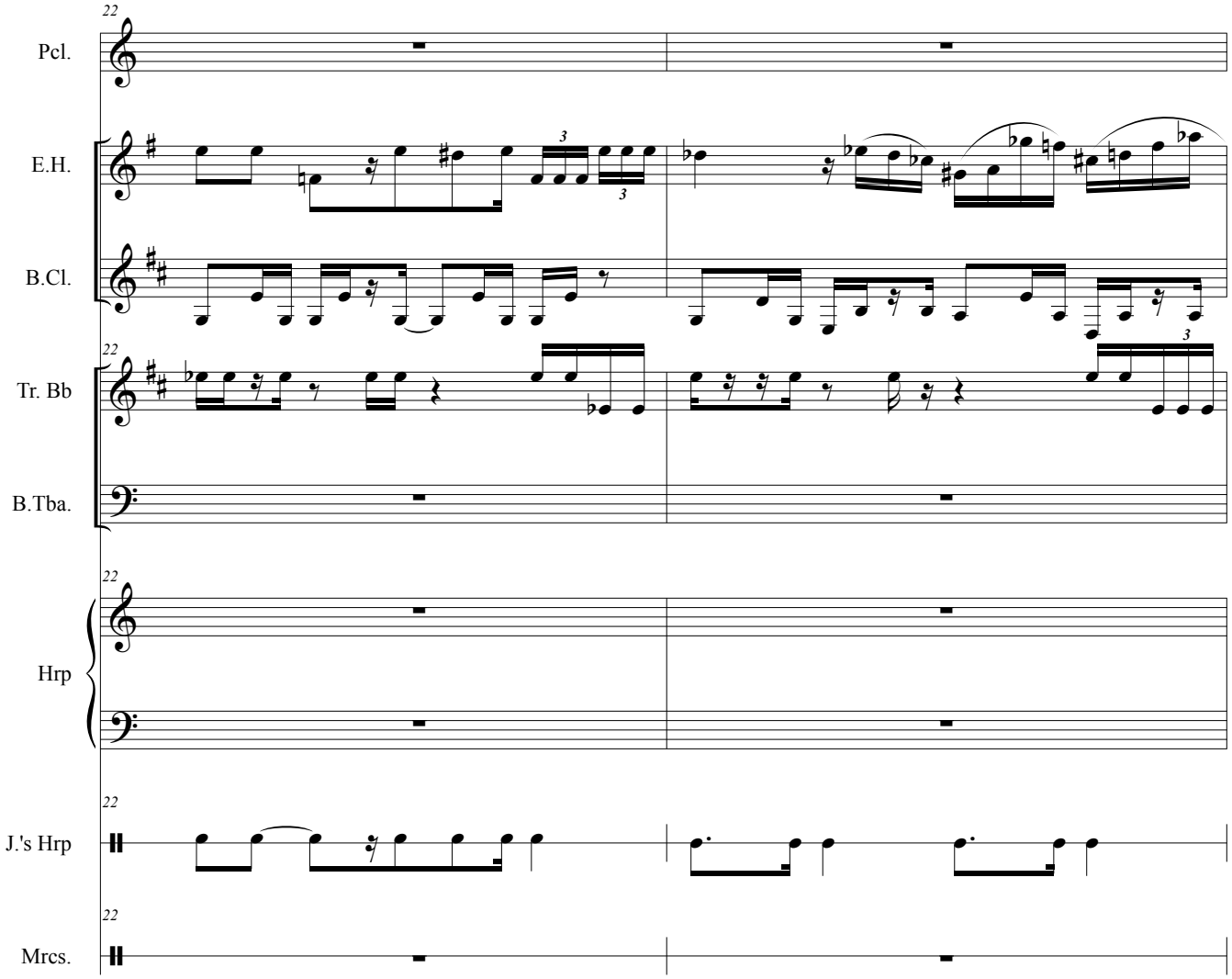

Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Mrcs.

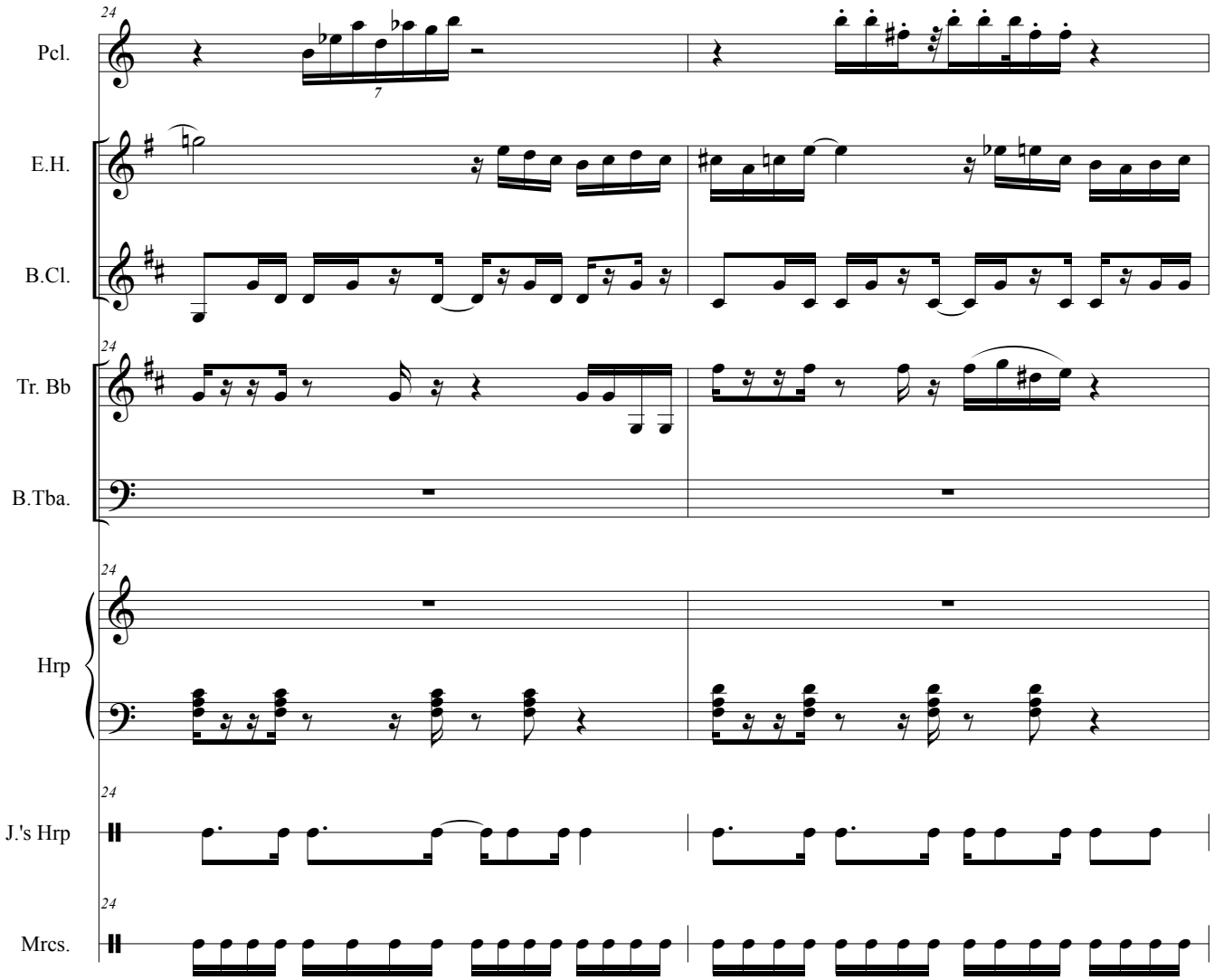

Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Mrcs.

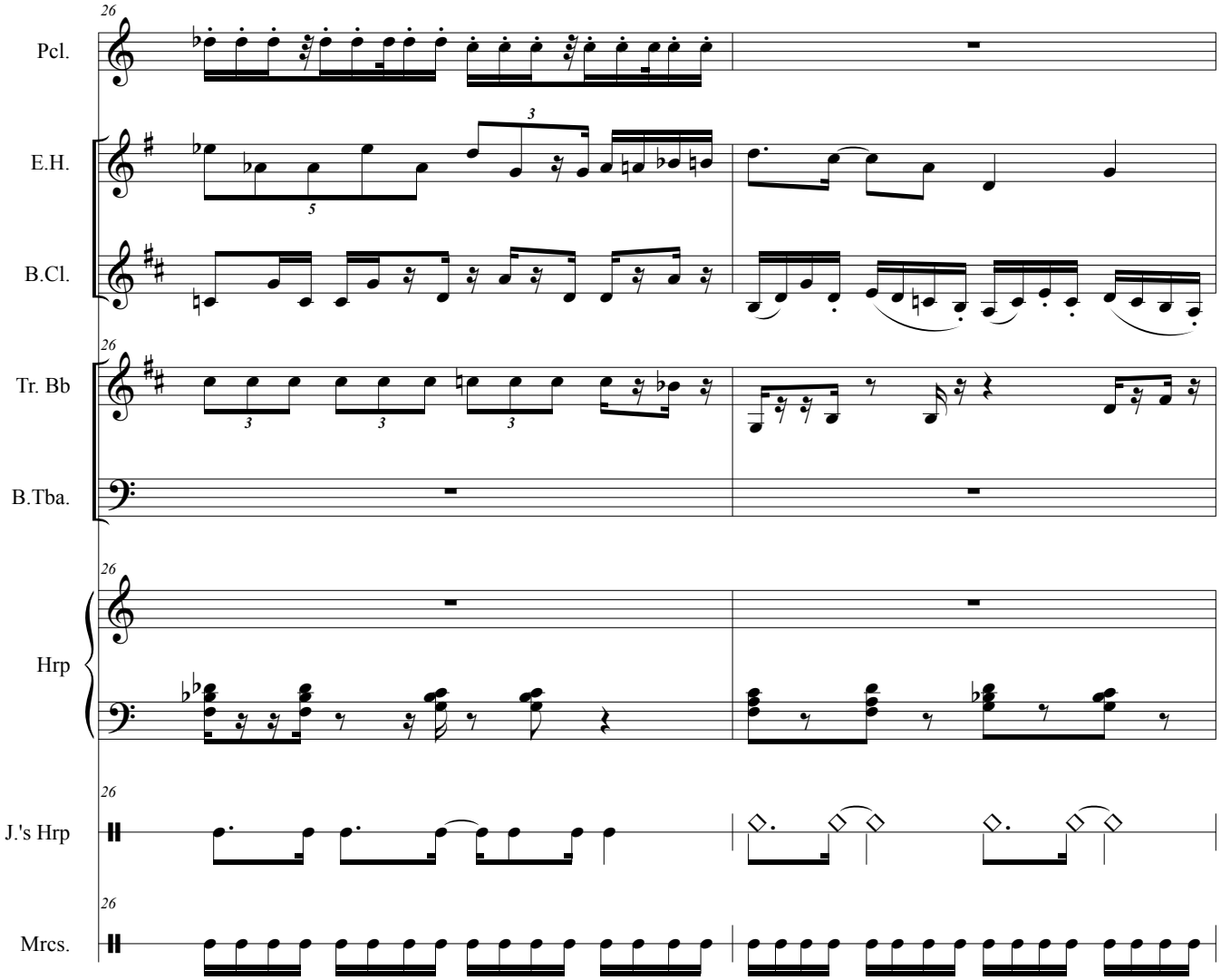

Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Breathing inside
Mrcs.

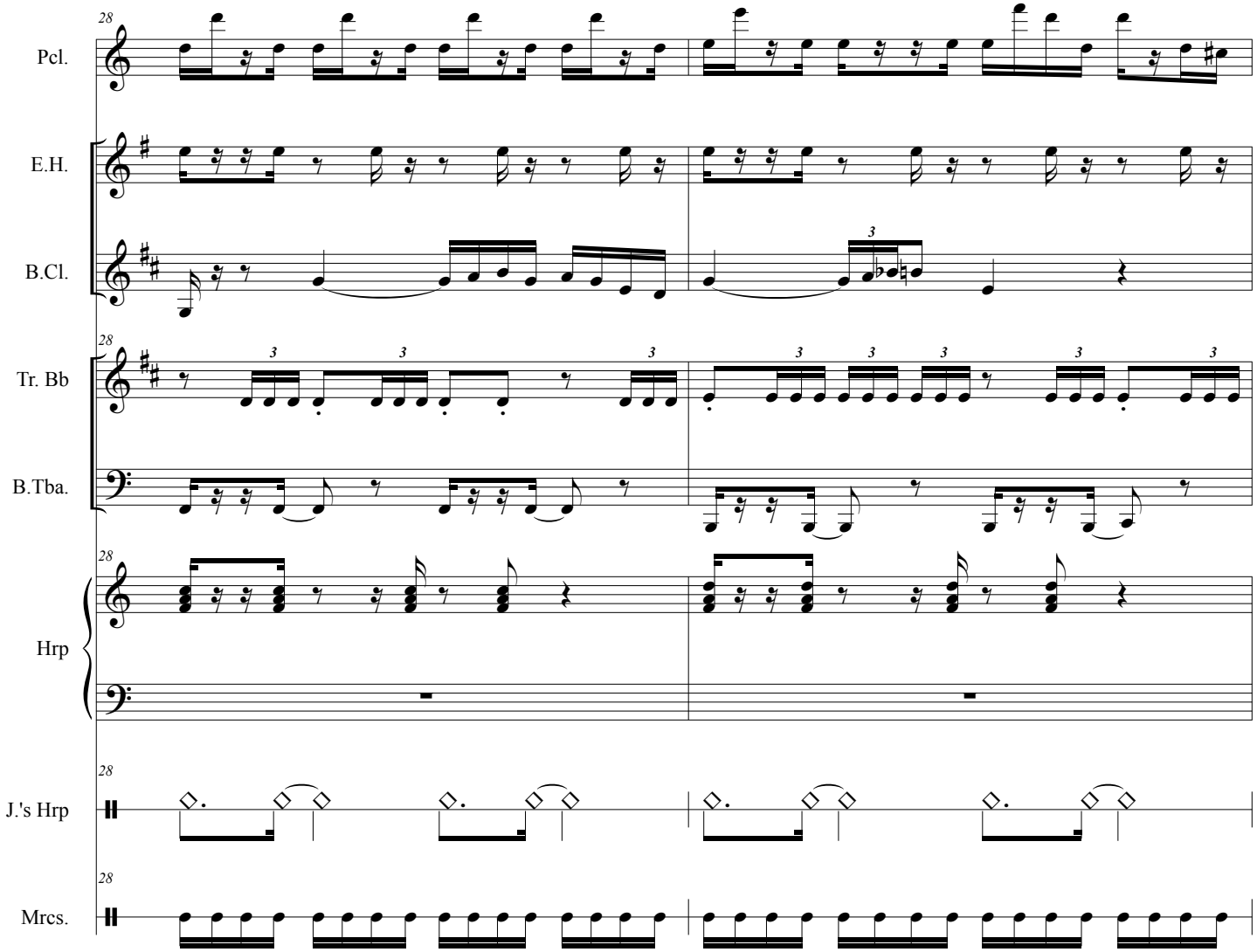

18
Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Mrcs.

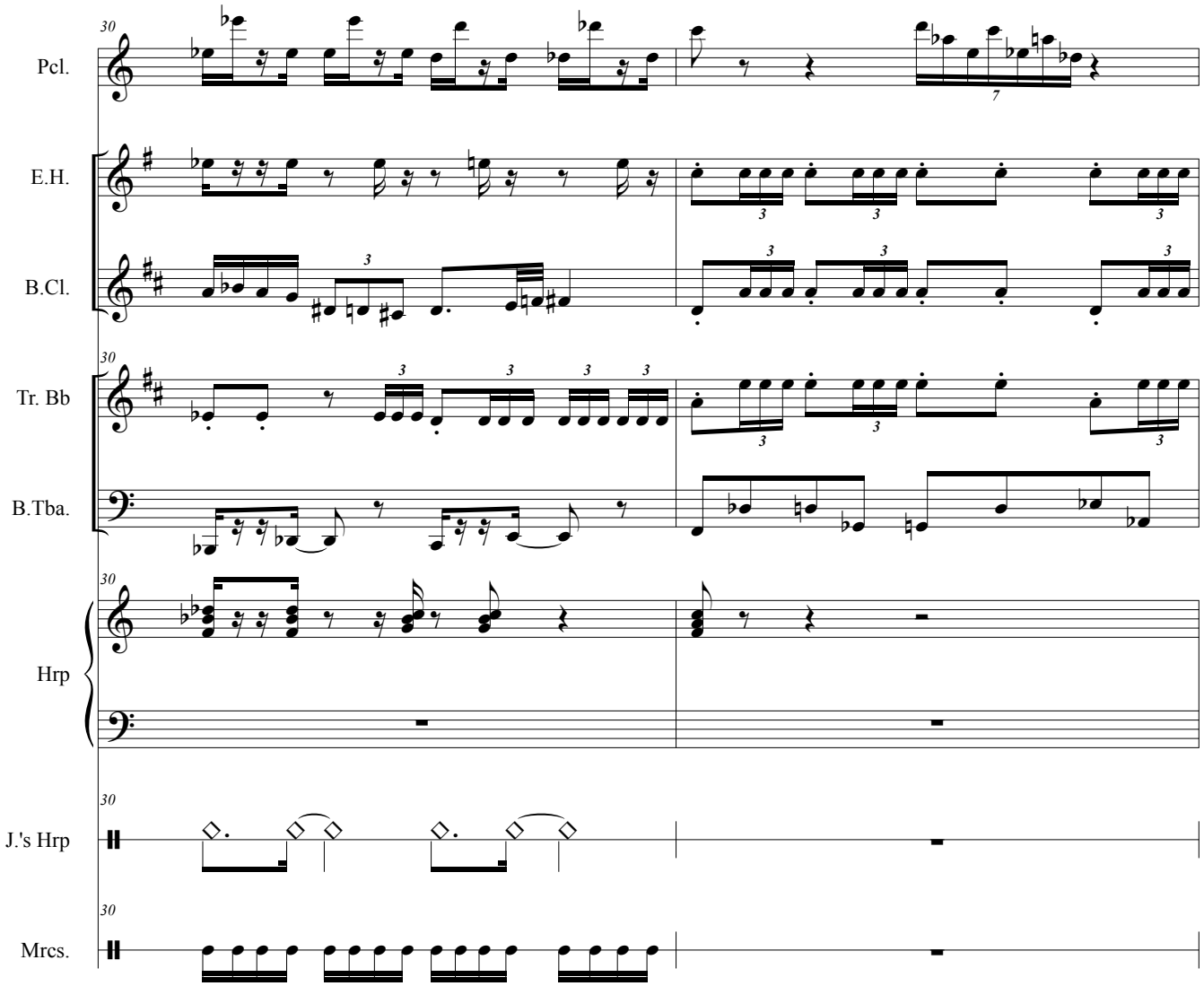

20
Pcl.
7
E.H.
B.Cl.
20
Tr. Bb
3
B.Tba.
20
Hrp
20
J.'s Hrp
20
Mrcs.

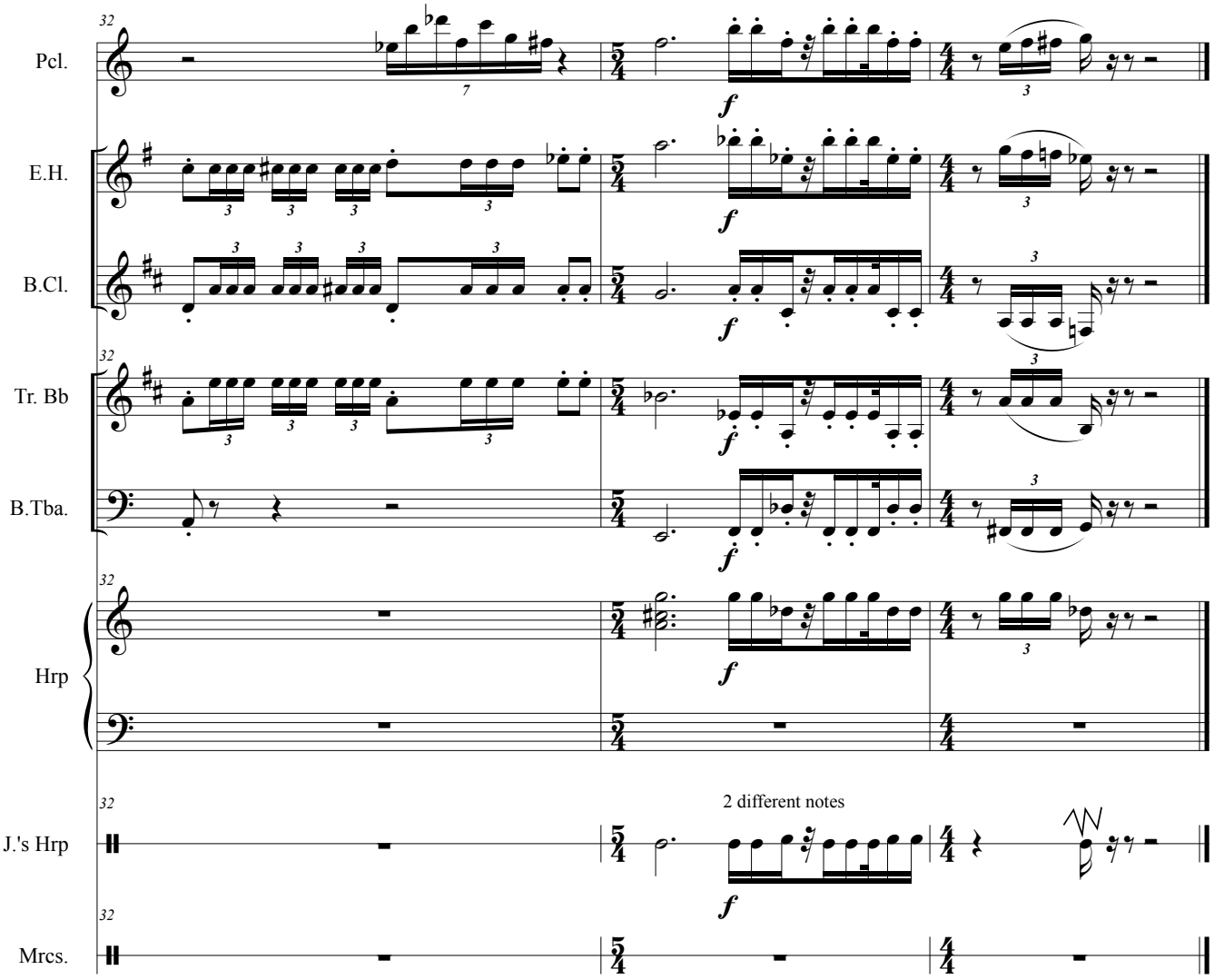

22
Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Mrcs.


24
Pcl.
7
E.H.
B.Cl.
24
Tr. Bb
B.Tba.
24
Hrp
24
J.'s Hrp
24
Mrcs.


26
Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Mrcs.


28
Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
Mrcs.


30
Pcl.
E.H.
B.Cl.
30
Tr. Bb
B.Tba.
30
Hrp
30
J.'s Hrp
30
Mrcs.


Pcl.
E.H.
B.Cl.
Tr. Bb
B.Tba.
Hrp
J.'s Hrp
2 different notes
Mrcs.