

Flavio CAPPELLO

GAMES

per Flauto, Sax soprano, Tromba, Contrabbasso e Pianoforte

Pianoforte (con guida)

Edizioni Musicali Raiteri
Via Santa Maria, 23
15039 Ozzano Monferrato (Alessandria) - Italia

Proprietà per tutti i Paesi delle Edizioni Musicali Raiteri
www.raiterimusica.it

© 2026 Tutti i diritti riservati a termini di legge. All rights reserved. International copyright secured.

Vietata la riproduzione con qualsiasi mezzo effettuata.

Prima edizione
Num. ed. EBR 37

ISMN 979-0-52030-036-0

Games

per flauto, sax soprano, tromba, pianoforte e contrabbasso

La formazione strumentale a cui è destinata il quintetto “Games” è piuttosto insolita. Idealmente può fare riferimento a quella dei “jazz combo”, gruppi strumentali di dimensioni contenute, all’interno dei quali i musicisti jazz si esibivano nei locali notturni e, una volta guadagnato il rispetto sociale e accademico, nelle sale da concerto durante la seconda metà del XX secolo.

Il lessico musicale utilizzato nella composizione si ispira a quello del jazz, tuttavia all’interno del quintetto sono presenti e coesistono sovrapposizioni culturali provenienti da influenze e pluralità stilistiche diverse.

Sovente la struttura degli episodi musicali è quella dell’alternanza tra episodi dei “tutti” e dei “soli”, richiamandosi in questo anche alla prassi tipica del concerto nella musica barocca. All’interno degli episodi di sviluppo del materiale tematico, lo strumento solista viene accompagnato da una sorta di basso continuo contemporaneo realizzato dal pianoforte e dal contrabbasso.

Il quintetto è suddiviso in tre movimenti.

Il primo è in tempo ternario. Una parte introduttiva in fa maggiore lascia il posto ad un ostinato, ripetitivo e ipnotico, che origina il racconto musicale, portato avanti dal dialogo degli strumenti. In maniera simmetrica, alla fine del brano viene riesposta la parte iniziale, anche se appare trasformata come conseguenza del percorso intrapreso.

Il secondo, in 4/4, non presenta armatura di chiave, è in tempo lento, piuttosto intimo e oscuro nelle sonorità, armonicamente ai confini della tonalità, in cui il sax soprano dialoga e interagisce con gli altri strumenti.

Il terzo tempo, in tonalità di la minore, anch’esso in 4/4, è costruito su ritmici sincopati di tradizioni culturali diverse, caratterizzato da un unico tema sviluppato nei soli del flauto e del sax sostenuti dalla tromba “in sordina”.

Il resto è un viaggio nella memoria, nelle immagini, nelle esperienze vissute. Nel sogno, nelle emozioni e nelle sensazioni veicolate dai suoni degli strumenti musicali. Nelle molteplici dimensioni dell’esistenza che convivono talvolta in maniera inconsapevole e che vengono accettate solo in parte. Racconti che nascono dalle situazioni armoniche e melodiche che si vengono a creare in combinazione con ritmi e colori.

Una ricerca di sobrietà discorsiva e della semplicità come punto d’arrivo, rinunciando a ciò che non è essenziale.

Una speranza di condivisione, una ricerca di qualcosa di vero, per trovare, forse nascosta, una qualche forma di bellezza.

Flavio Cappello

Games

for flute, soprano saxophone, trumpet, piano, and double bass

The instrumental formation for which the quintet “Games” is intended is rather unusual. Ideally, it can be modeled after “jazz combos”, small instrumental groups in which jazz musicians performed in nightclubs and, once they had gained social and academic respect, in concert halls during the second half of the 20th century.

The musical vocabulary used in the composition is inspired by that of jazz, yet within the quintet, cultural overlaps from diverse influences and stylistic pluralities coexist.

The structure of the musical episodes often alternates between “tutti” and “soli” episodes, also harking back to the typical concerto practice in Baroque music. Within the episodes that develop the thematic material, the solo instrument is accompanied by a sort of contemporary basso continuo created by the piano and double bass.

The quintet is divided into three movements.

The first is in triple time. An introductory section in F major gives way to a repetitive and hypnotic ostinato, which sets the musical narrative in motion, carried forward by the dialogue of the instruments. Symmetrically, the opening section is restaged at the end of the piece, even though it appears transformed as a result of the journey undertaken.

The second movement, in 4/4, has no key signature; it is slow, rather intimate and dark in its sonority, harmonically bordering on tonality, in which the soprano sax dialogues and interacts with the other instruments.

The third movement, in the key of A minor, also in 4/4, is built on syncopated rhythms from different cultural traditions, characterized by a single theme developed in flute and sax solos supported by the muted trumpet.

The rest is a journey through memory, images, and lived experiences. In dreams, in the emotions and sensations conveyed by the sounds of musical instruments. In the multiple dimensions of existence that sometimes coexist unconsciously and are only partially accepted. Stories born from the harmonious and melodic situations created in combination with rhythms and colors.

A search for discursive sobriety and simplicity as a point of arrival, renouncing the non-essential.

A hope of sharing, a search for something true, to find, perhaps hidden, some form of beauty.

Flavio Cappello

(English version by S.V.)

Games

per flauto, sax. soprano, tromba, contrabbasso e pianoforte

Flavio CAPPELLO

I. Nine on Four

Andante ♩ = 144

Flauto *mp*

Sax Soprano *mp*

Tromba in Sib *mp* Con sord.

Contrabbasso *mp* pizz.

Pianoforte *mp*

Andante ♩ = 144

The first system of the score is for measures 1-3. It features five staves: Flute, Saxophone Soprano, Trombone in B-flat, Double Bass, and Piano. The tempo is marked 'Andante' with a quarter note equal to 144 beats. The key signature has one flat (B-flat). The time signature is 9/8. The Flute, Saxophone, and Trombone parts are marked *mp*. The Trombone part includes the instruction 'Con sord.'. The Double Bass part is marked *mp* and 'pizz.'. The Piano part is marked *mp*.

4

cresc. *f*

cresc. *f*

Senza sord.

cresc. *f*

4

cresc. *f*

The second system of the score is for measures 4-6. It continues the five staves from the first system. The Flute, Saxophone, and Trombone parts are marked *cresc.* and *f*. The Trombone part includes the instruction 'Senza sord.'. The Double Bass part is marked *f*. The Piano part is marked *cresc.* and *f*. Measure numbers 4, 4, and 4 are written at the beginning of the Flute, Saxophone, and Piano staves respectively.

Pianoforte

Musical score for measures 7 and 8. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 4/4. Measure 7 includes the instruction "Con sord." and "Solo" above the Soprano staff, and "mp" below the piano staves. Measure 8 includes the instruction "Solo" above the Alto staff and "mf" below the piano staves. The piano part features a complex rhythmic pattern with many beamed eighth notes.

Musical score for measures 9 and 10. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 4/4. Measure 9 includes the instruction "mp" below the piano staves. Measure 10 includes the instruction "mp" below the piano staves. The piano part continues with a complex rhythmic pattern of beamed eighth notes.

II. Non

Adagio non troppo ♩ = 66

Flauto

Sax Soprano

Tromba in Si \flat

Contrabbasso

Pianoforte

pizz.

mp

mp

Adagio non troppo ♩ = 66

3 \square A

p

mp

p

mp

p

mp

3 \square A

p

8^{va} ad lib.

mf

arco

mp

mf

mp

mf

loco

mf

p

mf

p

mf

p

mf

Pianoforte

This musical score is for a piece in G major, 3/4 time, marked Pianoforte. It consists of two systems of staves. The first system (measures 7-9) features a treble and bass staff for the vocal line and a grand staff for the piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes a triplet of eighth notes in measure 8. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The second system (measures 10-12) continues the vocal and piano parts. The piano part in measure 10 shows a change in texture with more active accompaniment. The score concludes with a double bar line and repeat dots in measure 12.

Pianoforte

Musical score for Pianoforte, measures 13-16. The score is written for three systems of staves. The first system (measures 13-15) features a treble clef with a 3/4 time signature and a key signature of two sharps (F# and C#). The music is marked *mf* (mezzo-forte). The second system (measures 16-18) features a bass clef with a 3/4 time signature and a key signature of two sharps. The music is marked *mf* in measure 16 and *f* (forte) in measure 18. The third system (measures 19-21) features a grand staff with treble and bass clefs, a 3/4 time signature, and a key signature of two sharps. The music is marked *mf* in measure 19 and *f* in measure 21. The score includes various musical notations such as triplets, slurs, and dynamic markings.