

**Giancarlo Facchinetti**

# Suite

per

clarinetto, violoncello e pianoforte

FZ 15

trascrizione dal manoscritto e revisione a cura di Tommaso Ziliani

**GIANCARLO  
FACCHINETTI**

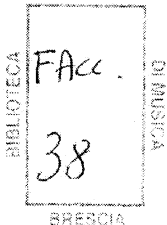
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dal sottoscritto Giancarlo Facchinetti

GIANCARLO FACCHINETTI

SUITE

PER CLARINETTO - VIOLONCELLO E PIANOFORTE

CONSERVATORIO



# Suite

per clarinetto, violoncello e pianoforte

Giancarlo Facchinetti (1936-2017)  
FZ 15 - 1961

## I - Preludio

Andante sostenuto ♩ = 63

Clarinetto in sib

Violoncello

Pianoforte

Cl.

Vc.

Pf.

1

Cl.

Vc.

Pf.

24

Cl.

Vc.

Pf.

*mp*

*mf*

30

Cl.

Vc.

Pf.

*mf*

*pizz.*

*mf*

*pp*

36

Cl.

Vc.

Pf.

*p* *cresc.*

*mf*

*f*

41 2

Cl. *mf*

Vc. *arco* *mf*

Pf.

45

Cl. *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

Pf. *mf* *cresc.* *f*

49 3

Cl. *ff* *dim. molto*

Vc. *ff* *dim. molto*

Pf. *ff* *dim. molto*

53

Cl. *f*

Vc. *f*

Pf. *f*

58

Cl. *p*

Vc. *p*

Pf. *p*

64

Cl. *rall. molto*

Vc. *rall. molto*

Pf. *pp*

## II - Corrente

Allegro giusto  $\text{♩} = 132$ 

The musical score is arranged in three systems, each with three staves: Clarinet (Cl.), Cello (Vc.), and Piano (Pf.).

- System 1 (Measures 1-5):**
  - Cl.: Rests.
  - Vc.: *mf* (mezzo-forte), melodic line.
  - Pf.: *p* (piano), accompaniment. Includes the instruction *simile*.
- System 2 (Measures 6-9):**
  - Cl.: Rests.
  - Vc.: Melodic line, ending with a *f* (forte) dynamic.
  - Pf.: Accompaniment, ending with a *mf* dynamic.
- System 3 (Measures 10-13):**
  - Cl.: Melodic line.
  - Vc.: Sustained notes.
  - Pf.: Accompaniment.

Cl. 14 ①

Vc. 14 *pizz.*  
*mf*

Pf. 14 *mf*

Cl. 18

Vc. 18 *f*

Pf. 18 *f*

Cl. 22 *mf*

Vc. 22 *arco*  
*mf*

Pf. 22 *mf*



26

Cl. *mf* *mf* 2

Vc. *p* *mf*

Pf. *f*

30

Cl.

Vc. *pizz.* *mf*

Pf. *mf*

34

Cl. *mp*

Vc. *arco* *p*

Pf. *cresc.*

38

Cl.

Vc.

Pf.

③

42

Cl.

Vc.

Pf.

*ff*

*ff*

*8va*

*ff e legato*

46

Cl.

Vc.

Pf.

*legato*

*dim.*

*legato*

*dim.*

*(8va)*

*dim.*

50

Cl. *p* < *sf* > *p*

Vc.

Pf. *p*

54

Cl. *sf* > *p* *p* < *sf* > *p*

Vc.

Pf.

④

58

Cl. *sf* *mf*

Vc. *pizz.* *arco* *sf*

Pf. *sf p*

62

Cl. *cresc.*

Vc. *cresc.*

Pf.

66

Cl. *f* *ff* (5)

Vc. *f* *ff*

Pf. *f* *ff* *8va*

70

Cl. *p* *cresc.* *mf* *pizz.*

Vc. *p* *cresc.* *mf*

Pf. *pp* *cresc.* *mf* *8vb*

75

Cl.

Vc.

Pf.

(8vb)

80

Cl.

Vc.

Pf.

85

Cl.

Vc.

Pf.

89

Cl.

*mp*

Vc.

Pf.

7

93

Cl.

*sf*

*f*

Vc.

*arco ben marcato*

*f*

Pf.

*f ben marcato*

97

Cl.

Vc.

Pf.

8

101

Cl.

Vc.

Pf.

*mf*

105

Cl.

Vc.

Pf.

*cresc.*

9

109

Cl.

Vc.

Pf.

*f*

*p*

113

Cl.

Vc.

Pf.

*cresc.*

117

Cl.

Vc.

Pf.

10

121

Cl.

Vc.

Pf.

*il più f possibile*

*ff*



125

Cl. *ff*

Vc. *ff*

Pf. *fff non legato*

129

Cl. **11**

Vc.

Pf. *ff*

133

Cl. *mf*

Vc. *pizz.* *f*

Pf. *p* *sf* *mf*

12

Cl. 137

Vc. 137

Pf. 137

Cl. *mf* *f*

Vc. *arco* *mf* *f*

Pf. *mf* *f* *ff non legato*

Cl. 141

Vc. 141

Pf. 141

Cl. *f*

Vc. *f*

Pf. *f p*

13

Cl. 145

Vc. 145

Pf. 145

Cl. *p*

Vc. *pizz.* *p*

Pf. *p*

149

Cl.

Vc.

Pf.

*p*

*pp*

153

Cl.

Vc.

Pf.

*pp*  
*arco*

*pp*

*pp*

## III - Sarabanda

Lento  $\text{♩} = 42$

Cl. *mp* *p*

Vc. *f* *p*

Pf. *f* *p*

7

Cl. *mp* *p*

Vc. *f* *p*

Pf. *mp* *p*

12

Cl. *mf > p*

Vc. *f*

Pf. *f*

12

12

12

17

Cl.

Vc.

Pf.

②

22

Cl.

Vc.

Pf.

*mp*

28

Cl.

Vc.

Pf.

*p*

*mf*

34

Cl.

Vc.

Pf.

*p* *cresc.* *mf*

3

40

Cl.

Vc.

Pf.

*f* *cresc.* *ff*

46

Cl.

Vc.

Pf.

*f* *mf* *f*

8 sempre

50

Cl. *f* *mf* *f*

Vc.

Pf. *mp* *p*

54

Cl. *f* *f* ④

Vc.

Pf. *ff*

8<sup>vb</sup>

58

Cl. *mp* *mp*

Vc. *f* *f*

Pf. *f*

62

Cl.

Vc.

Pf.

5

*sempre f*

*mp*

66

Cl.

Vc.

Pf.

*mp*

*p*

*p*

*mf*

*p*

Ped.



# IV - Giga

Allegro ♩. = 96

The musical score is arranged in three systems, each with three staves: Clarinet (Cl.), Cello (Vc.), and Piano (Pf.).

- System 1 (Measures 1-7):** The Clarinet and Cello parts are silent. The Piano part begins with a melody in the right hand and a bass line in the left hand, marked *mf*.
- System 2 (Measures 8-12):** The Piano part continues with a more complex melodic line in the right hand, marked *p*. The Clarinet and Cello parts remain silent.
- System 3 (Measures 13-17):** The Piano part features a dynamic range from *cresc.* to *f* and back to *p*. The Clarinet and Cello parts remain silent.

18

Cl. *mp*

Vc. *p*

Pf. *mf*

23

Cl.

Vc.

Pf.

29

Cl. *p*

Vc. *p*

Pf.

34 2

Cl. *cresc.* *f* *p*

Vc. *cresc.* *f* *p*

Pf. *f* *p*

39

Cl. *mp*

Vc. *p*

Pf. *mp*

44

Cl. *cresc.*

Vc. *cresc.*

Pf. *cresc.* *f*

Musical score for Clarinet (Cl.), Cello (Vc.), and Piano (Pf.) from measures 49 to 60. The score is arranged in three systems. The first system (measures 49-53) features the Cello and Piano parts with dynamics *mp* and *p*. The second system (measures 54-59) includes the Clarinet part with a circled '3' above measure 54 and dynamics *p* and *pp*. The third system (measures 60-60) shows the Clarinet and Cello parts with dynamics *pp* and *pp*, and the Piano part with dynamics *p* and *8va*.

65

Cl.

Vc.

Pf.

*pp*

*mp*

*8va*

④

69

Cl.

Vc.

Pf.

*pp*

*pp*

*pp*

*8vb*

74

Cl.

Vc.

Pf.

*p*

*mp*

*cresc.*

*cresc.*

*cresc.*

*p*

*8vb*



94

Cl.

Vc.

Pf.

*cresc.*

*8va*

*p e leggero*

99

Cl.

Vc.

Pf.

*mf*

*mf*

103

Cl.

Vc.

Pf.

*mf*

*cresc.*

*8va*

*sf*

7

107

Cl. *cresc.* *mp*

Vc. *mf cresc.* *mp* *mf*

Pf. *mf cresc.* *mp* *8va*

112

Cl.

Vc.

Pf. *mp* *8vb*

117

Cl. *mf*

Vc.

Pf. *mf* *p*



8  
121

Cl.

Vc.

Pf.

*p*

*p e legatissimo*

124

Cl.

Vc.

Pf.

*cresc. ... a ... poco ...*

127

Cl.

Vc.

Pf.

*... a ... poco ...*

130

Cl.

Vc.

Pf.

*mf*

⑨

133

Cl.

Vc.

Pf.

*p*

*cresc. molto*

*p*

*cresc. molto*

*p e legatissimo*

*cresc. molto*

136

Cl.

Vc.

Pf.

*f*

*f*

*f*

*8va*

141

Cl.

Vc.

Pf.

10

146

Cl.

Vc.

Pf.

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

149

Cl.

Vc.

Pf.

*p*

*f* *dim.* *p*

Musical score for Clarinet (Cl.), Cello (Vc.), and Piano (Pf.) starting at measure 154. The Clarinet part is in treble clef, and the Cello part is in bass clef. The Piano part consists of two staves. The score includes dynamic markings such as *dim.* and *pp*, and accents over notes. The music concludes with a double bar line at the end of measure 159.

Giancarlo Facchinetti  
Copia progettata ed eseguita dal sottoscritto