Pasquale Aiezza

INVICTA

Concert Band

Invicta: Un Inno di Pace

È con profonda emozione e un grande onore che presento "Invicta", una composizione nata dalla prestigiosa commissione della Società Filarmonica Nazionale "La Valette" di Malta. Ho creato questo brano in occasione del loro significativo 150° anniversario, un traguardo che merita di essere celebrato con un'opera che ne rifletta la grandezza e la storia.

Il titolo stesso, **"Invicta"**, una parola latina che evoca l'immagine di ciò che è invincibile, racchiude l'essenza e l'ispirazione di questo mio lavoro. Il suggerimento di questo titolo evocativo, offertomi da **Jonathan Grima**, l'illuminato presidente della filarmonica, ha rappresentato il punto di partenza ideale per intraprendere questo viaggio musicale. Fin dal primo istante, una riflessione si è imposta con forza nel mio pensiero: le bande musicali incarnano una forma di invincibilità unica. Le loro "armi", infatti, non sono strumenti di conflitto, bensì veicoli di armonia, capaci di diffondere pace e serenità attraverso il linguaggio universale dei suoni.

In questa prospettiva, vedo il musicista come un autentico **costruttore di pace**, un ruolo che scaturisce direttamente dalle decisioni del nostro cuore. Se l'umanità intera potesse ascoltare questa voce interiore, anziché seguire ciecamente le correnti di pensiero altrui, il mondo si libererebbe dal giogo di conflitti e guerre, conducendoci tutti verso una vittoria condivisa. **"Invicta"** ambisce a rappresentare proprio questo trionfo della pace, una vittoria ottenuta non attraverso la battaglia, ma attraverso l'unione e la comprensione.

Da questa profonda convinzione sono scaturiti i tre temi principali che costituiscono l'ossatura espressiva del brano:

- **Meditazione:** Un tema di carattere mistico e religioso che si ripresenta frequentemente nel corso della composizione. Invita l'ascoltatore a una pausa riflessiva, a un dialogo interiore guidato dalla saggezza del cuore.
- **Adunanza:** Squilli di chiamata a raccolta che preludono all'unione delle voci. In questo movimento, i convenuti intonano con vibrante enfasi l'**"Inno Festoso"**, per poi confluire in una marcia dal carattere melodico e spensierato.
- **Marcia della Pace:** Un tema dal profilo lineare e disteso, intriso di una serenità contagiosa, che si fa portavoce di un messaggio di pacificazione universale.

Il percorso musicale prosegue con lo sviluppo di frammenti tematici, brevi incisi che alludono alle **"discussioni e controversie"**. Queste sono dinamiche inevitabili presenti in ogni consesso umano, ma che trovano sempre una risoluzione pacifica. Questo processo conduce infine al culmine espressivo dell'opera, **il gran finale** intitolato **"Il trionfo della pace"**, in cui i temi dell'adunanza e della marcia della pace risuonano con rinnovata forza e maestosità.

Con "Invicta", desidero rendere omaggio alla capacità della musica di superare le barriere, di costruire ponti tra le persone e di affermare, con la sua intrinseca bellezza, che la pace è la vittoria più duratura. Essa sola ci renderà per sempre invincibili.

Con sincera gratitudine,

Pasquale Aiezza

Invicta: A Hymn of Peace

It is with deep emotion and great honor that I present "Invicta," a composition born from the prestigious commission of the National Philharmonic Society "La Valette" of Malta. I created this piece for their significant **150th anniversary**, a milestone that deserves to be celebrated with a work reflecting its grandeur and history.

The title itself, "Invicta," a Latin word evoking the image of that which is invincible, encapsulates the essence and inspiration of my work. The suggestion for this evocative title, offered by Jonathan Grima, the enlightened president of the philharmonic, served as the ideal starting point for embarking on this musical journey. From the very first moment, a reflection powerfully took hold in my mind: musical bands embody a unique form of invincibility. Their "weapons," in fact, are not instruments of conflict, but rather vehicles of harmony, capable of spreading peace and serenity through the universal language of sounds.

From this perspective, I see the musician as an authentic peacemaker, a role that stems directly from the decisions of our hearts. If all humanity could listen to this inner voice, instead of blindly following the currents of others' thoughts, the world would be freed from the yoke of conflicts and wars, leading us all towards a shared victory. "Invicta" aims to represent precisely this triumph of peace, a victory achieved not through battle, but through unity and understanding.

From this profound conviction sprung the three main themes that constitute the expressive backbone of the piece:

- **Meditation**: A theme of mystical and religious character that recurs frequently throughout the composition. It invites the listener to a moment of reflection, an inner dialogue guided by the wisdom of the heart.
- **Gathering**: Call-to-assembly fanfares that prelude the union of voices. In this movement, those assembled intone the "Festive Hymn" with vibrant emphasis, before converging into a melodic and carefree march.
- **March of Peace**: A theme with a linear and expansive profile, imbued with contagious serenity, which carries a message of universal pacification.

The musical journey continues with the development of thematic fragments, brief interludes that allude to "discussions and controversies." These are inevitable dynamics present in every human gathering, but they always find a peaceful resolution. This process ultimately leads to the expressive climax of the work, the grand finale titled "**The Triumph of Peace**," where the themes of gathering and the march of peace resonate with renewed strength and majesty.

With "Invicta," I wish to pay homage to music's ability to overcome barriers, to build bridges between people, and to affirm, with its intrinsic beauty, that peace is the most enduring victory. Only it will make us forever invincible.

With sincere gratitude, Pasquale Aiezza

INVICTA

Per il 150° anniversario
Della Filarmonica Nazionale " La Valletta"

Pasquale Aiezza

Meditazione

Lento Religioso ♩ = 60

rall.

Adunanza

Maestoso ♩ = 78

Piccolo

Flute 1,2

Oboe

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet (Basson)

11 Corno

E♭ Saxophone 1

E♭ Saxophone 2

B♭ Tenor Saxophone

E♭ Bariton Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1, 2

F Horn 3,4

Trombone 1

Trombone 2

Trombone 3

I Corno

Eufonium

Tuba

Xilofono e Glockenspiel

Timpani

Triangolo

Drum Set

Piatti

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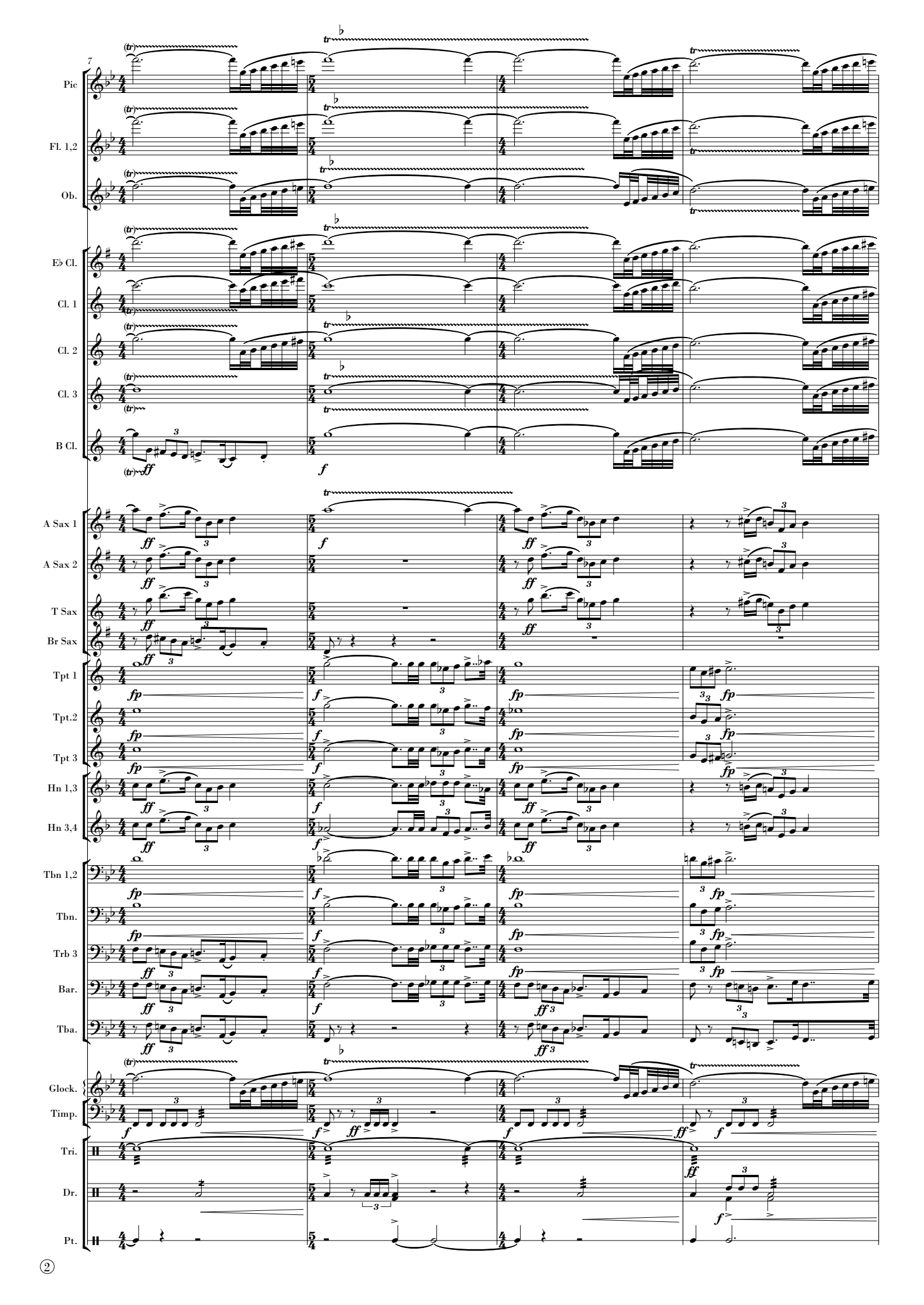
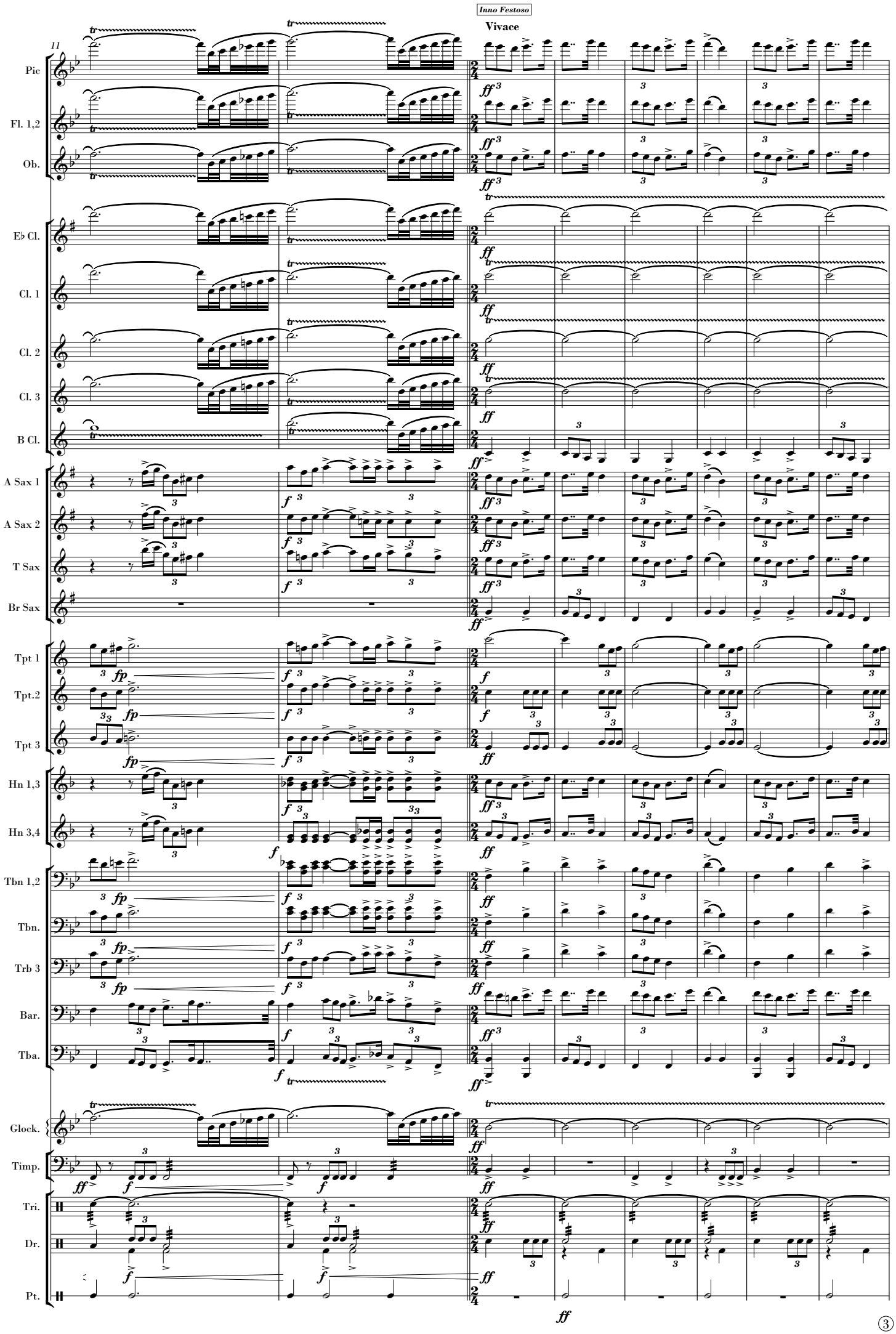
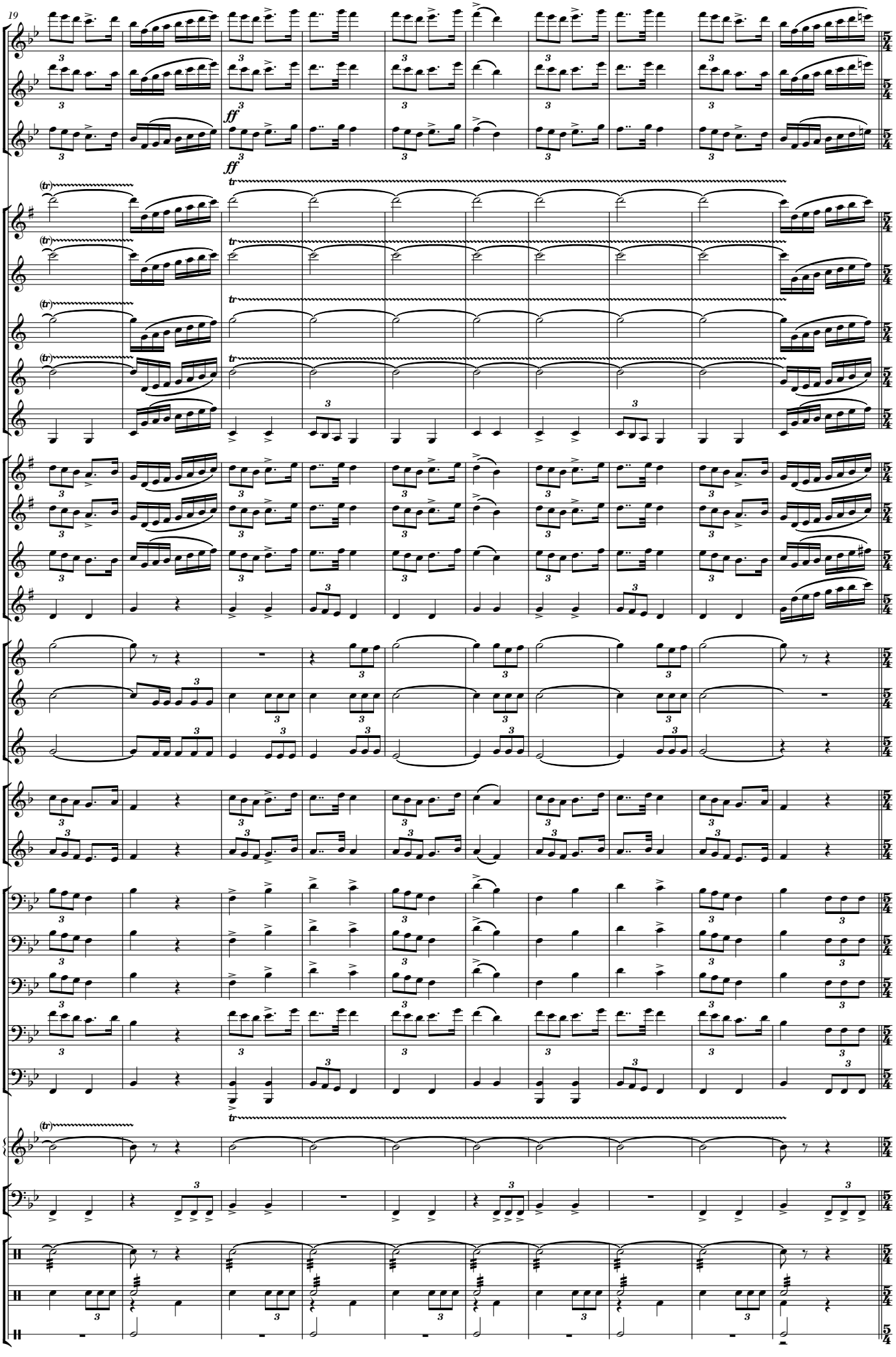
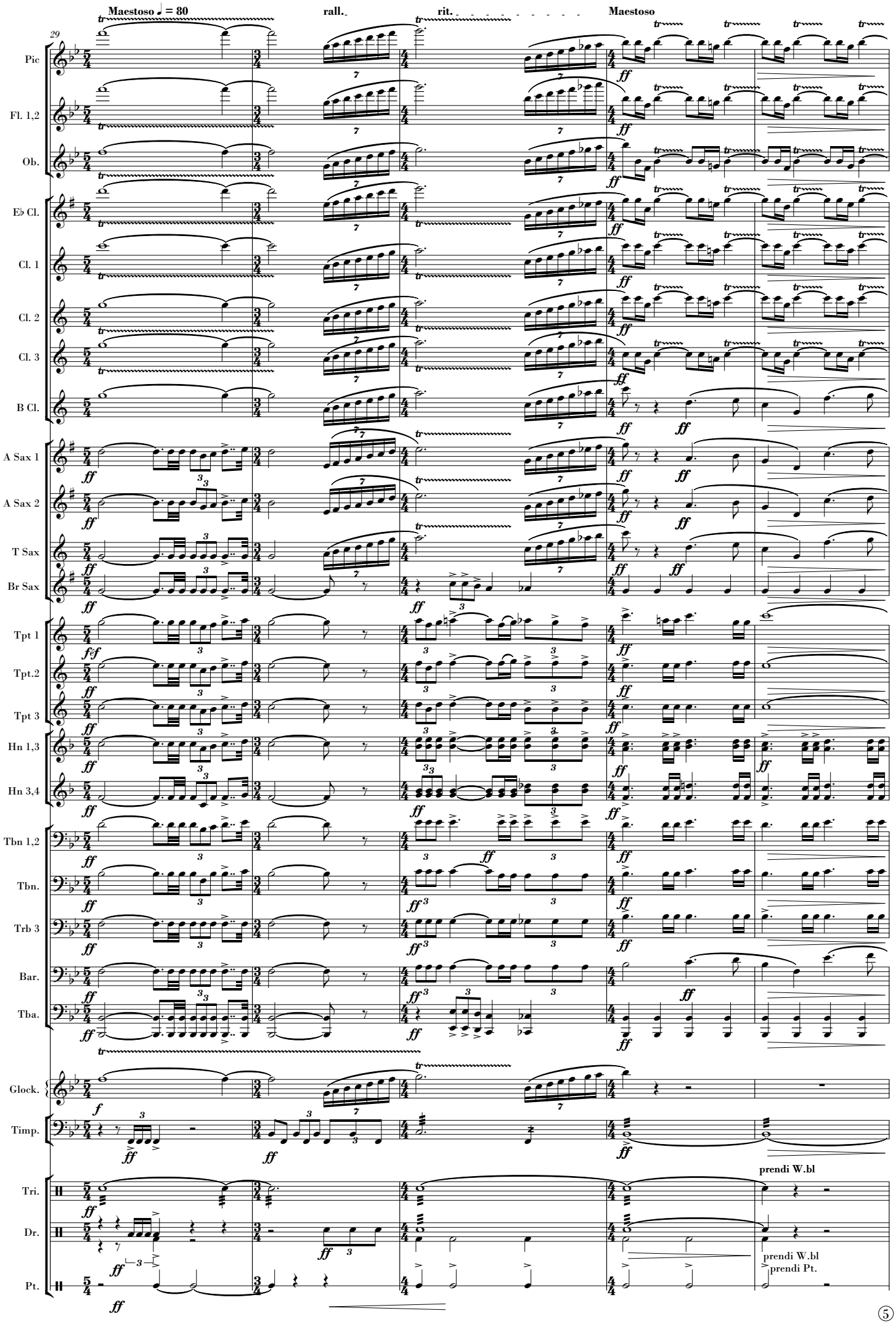
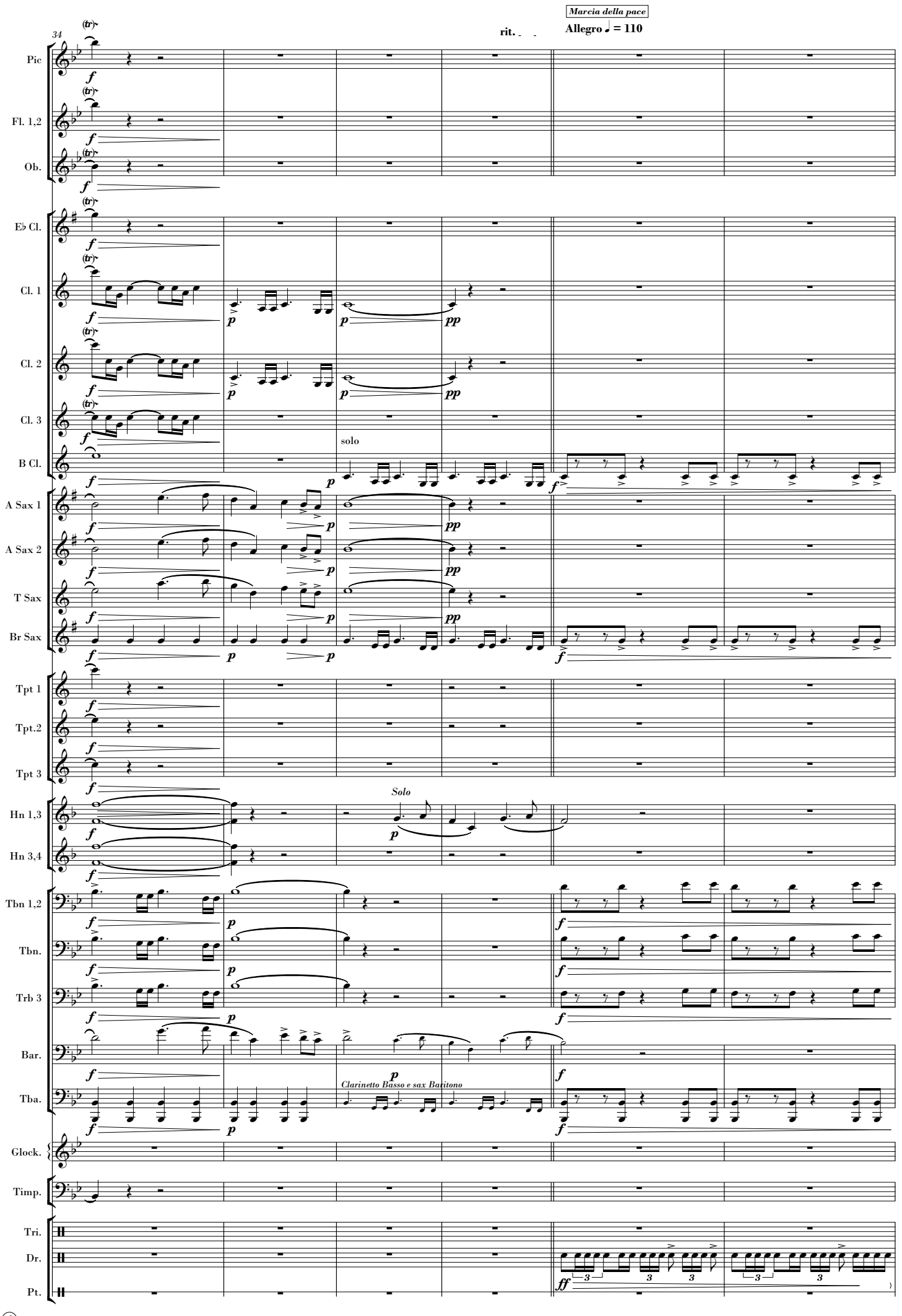
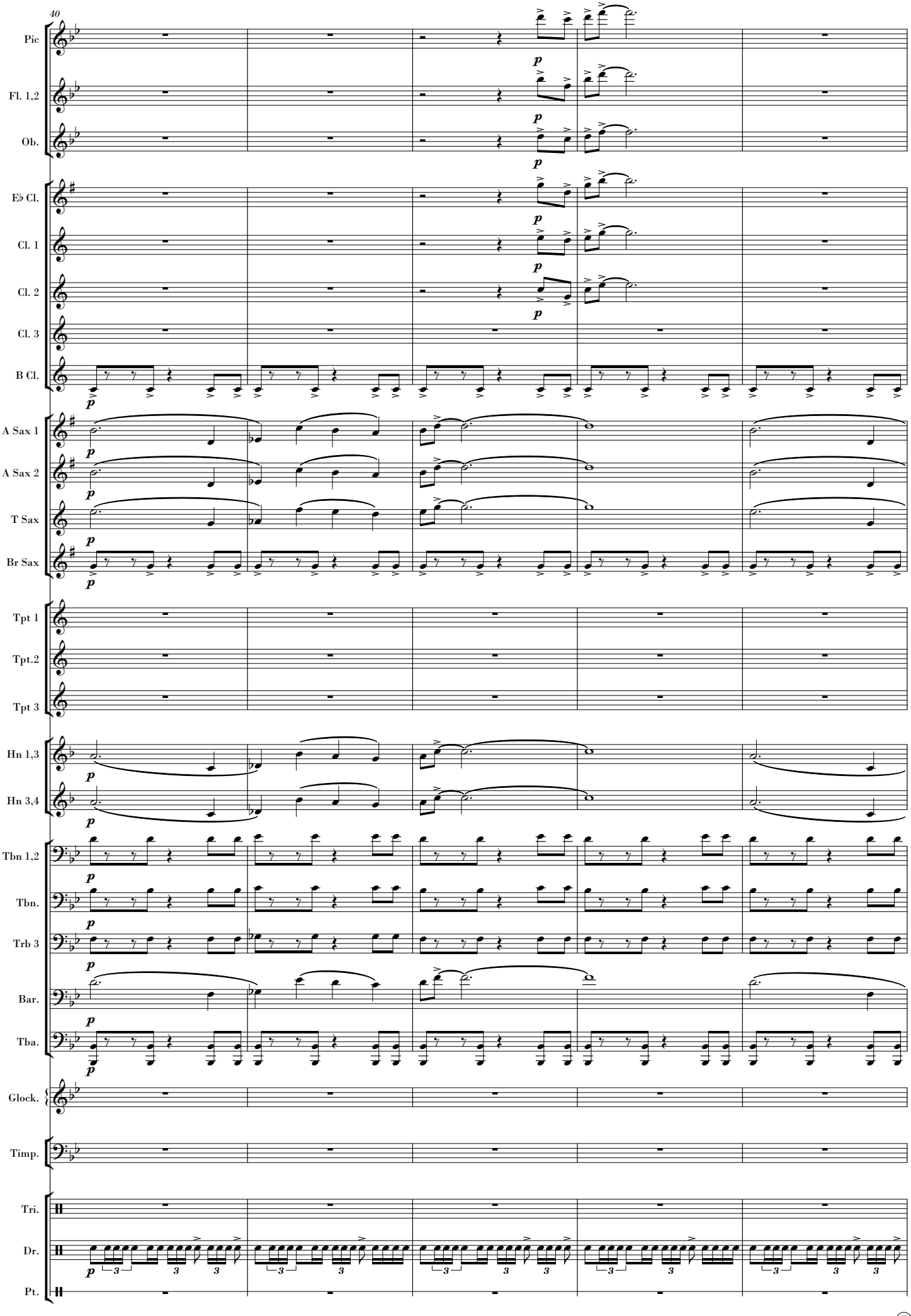

7
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.

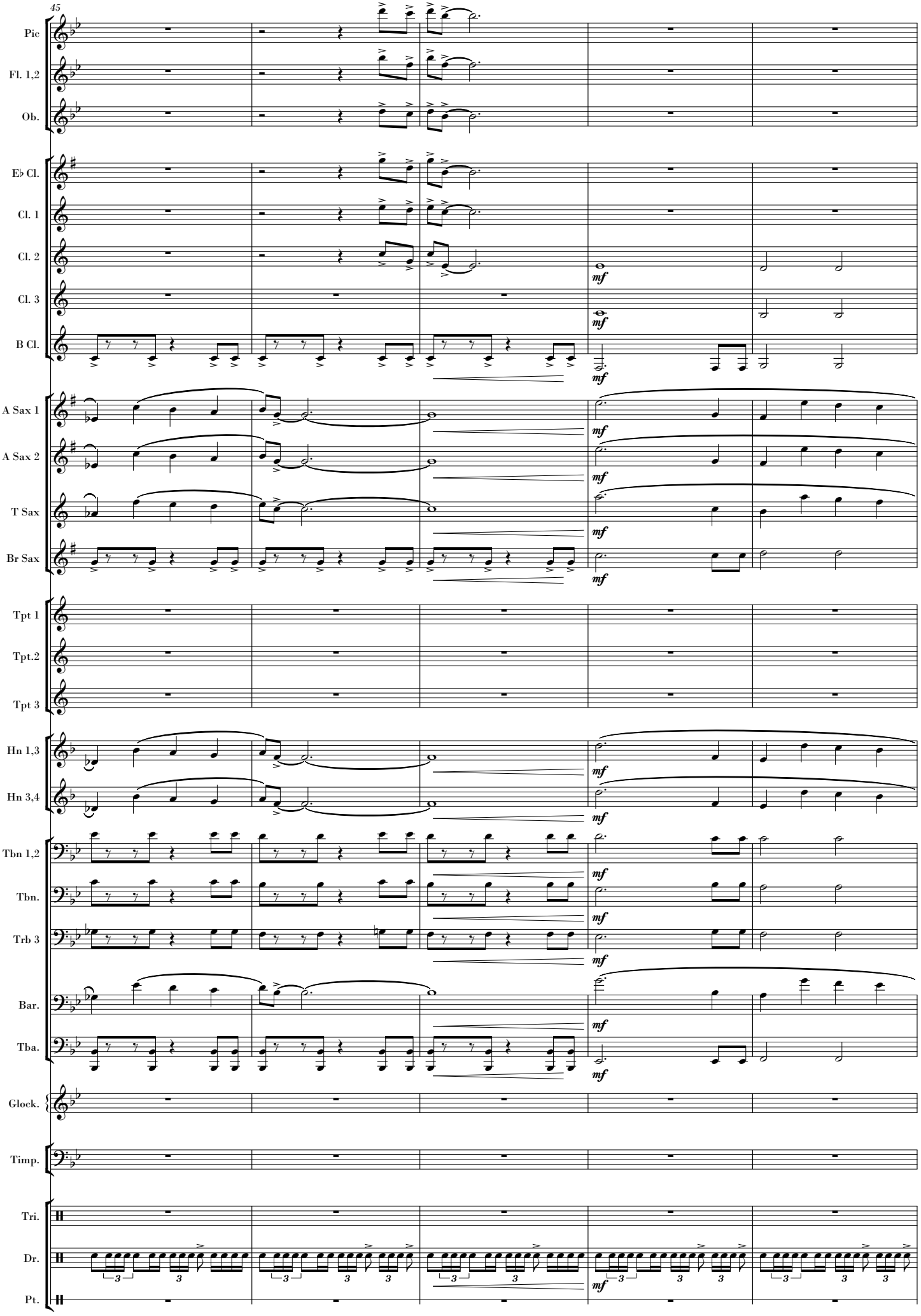

Inno Festoso
Vivace
11
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.

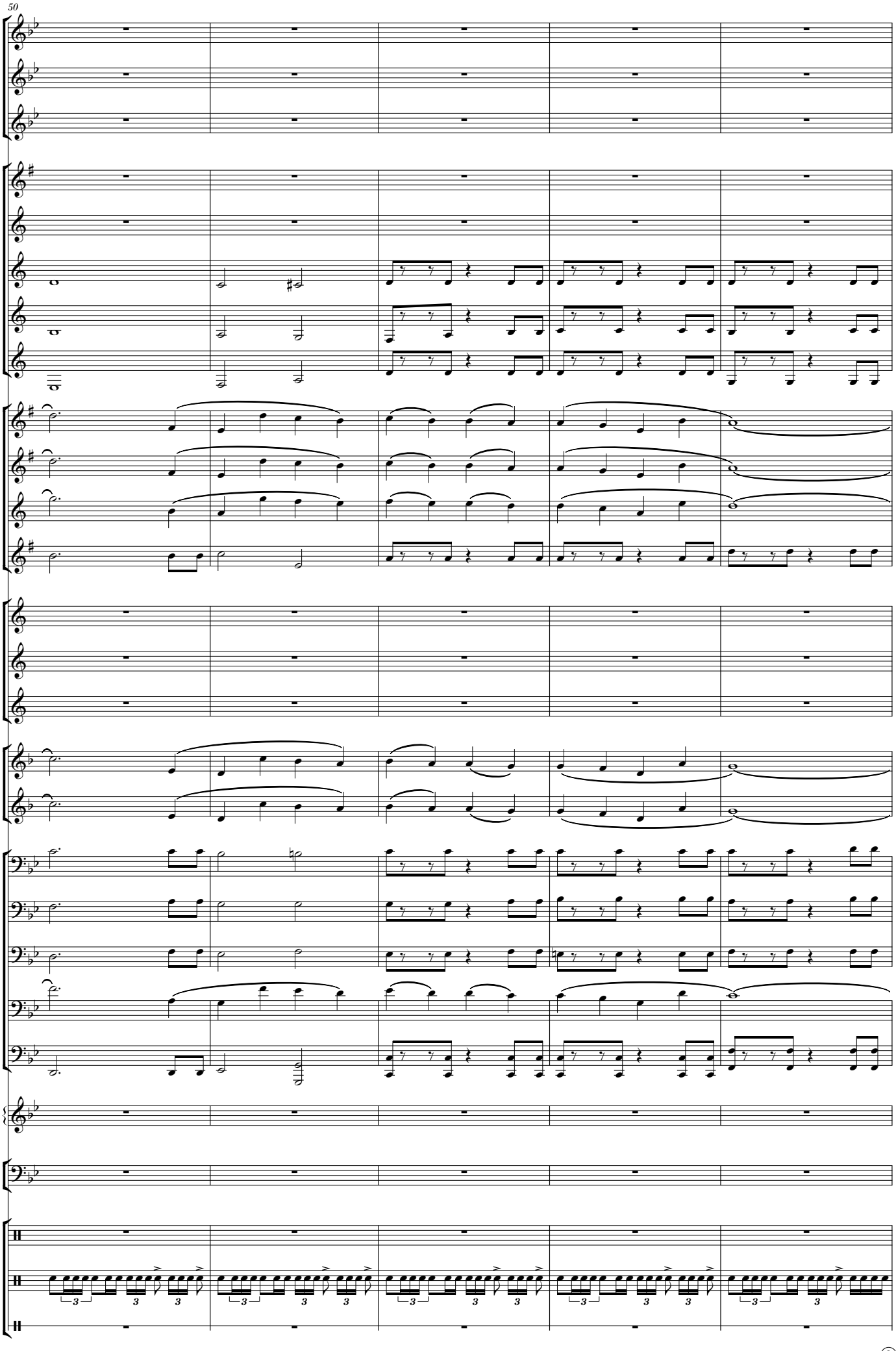

19
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
ff
(tr)
tr

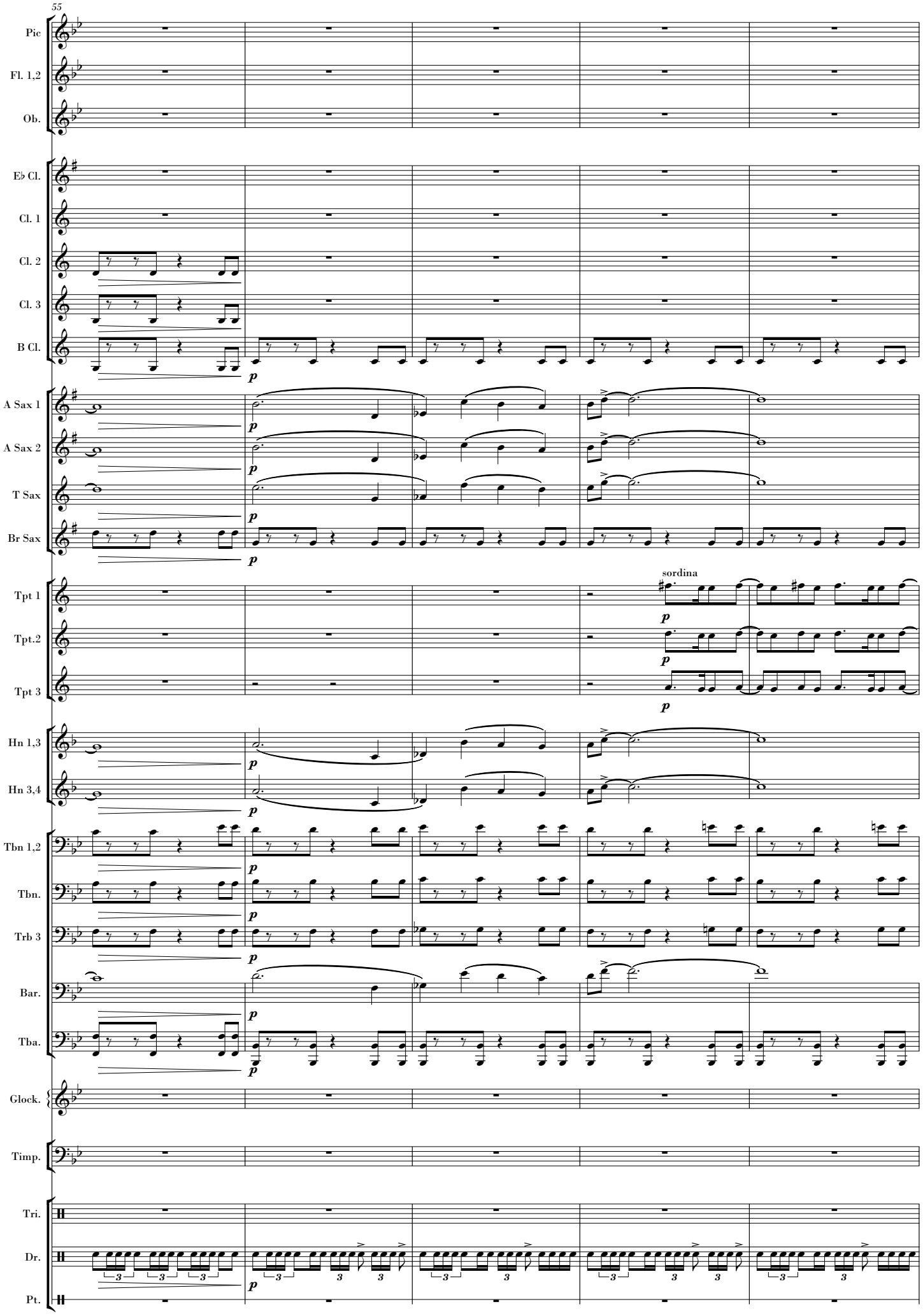

Maestoso ♩ = 80
rall.
rit.
Maestoso
29
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
prendi W.bl
prendi W.bl
prendi Pt.

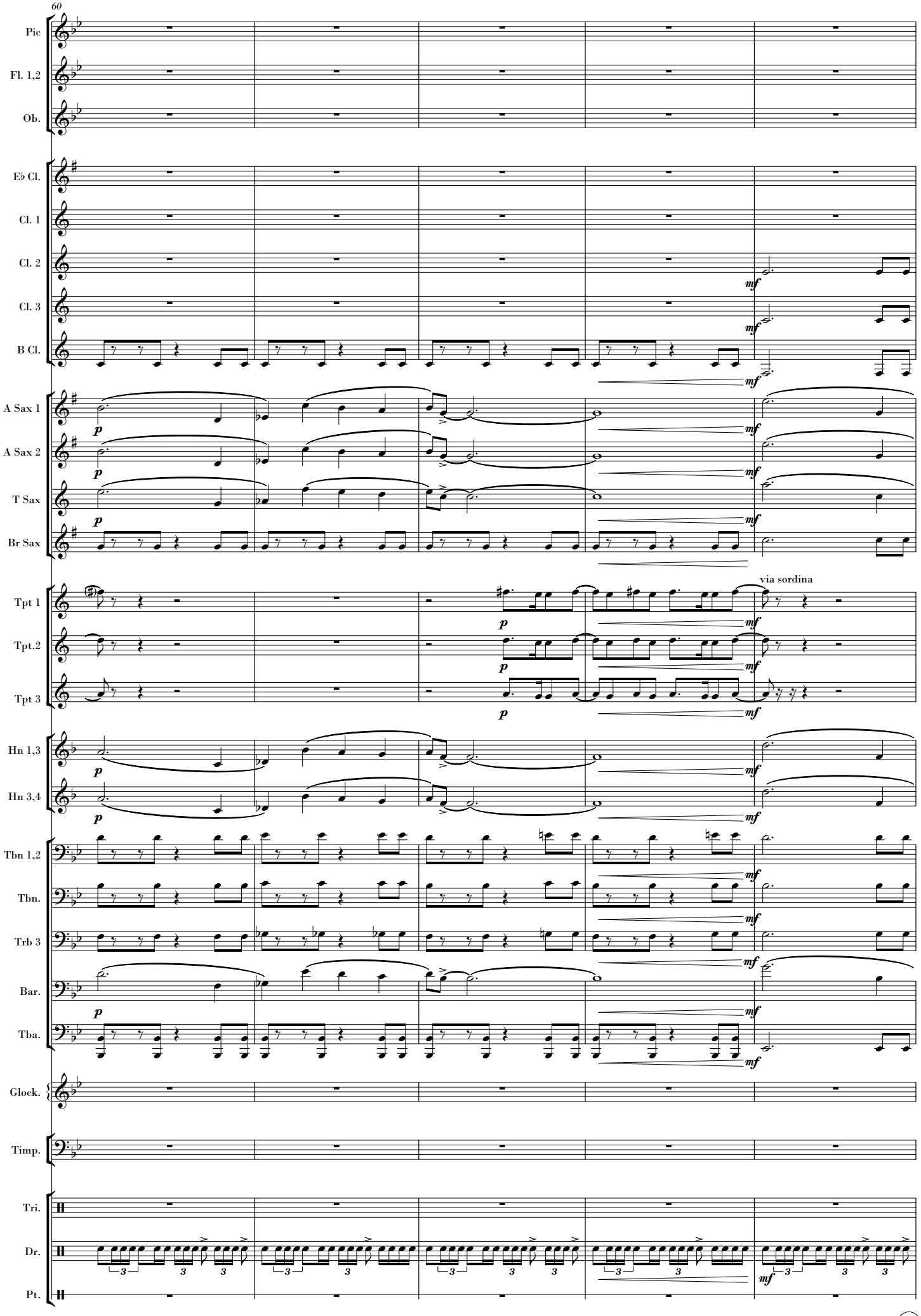

34
rit.
Marcia della pace
Allegro ♩ = 110
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
solo
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Solo
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Clarinetto Basso e sax Baritono
Glock.
Timp.
Tri.
Dr.
Pt.

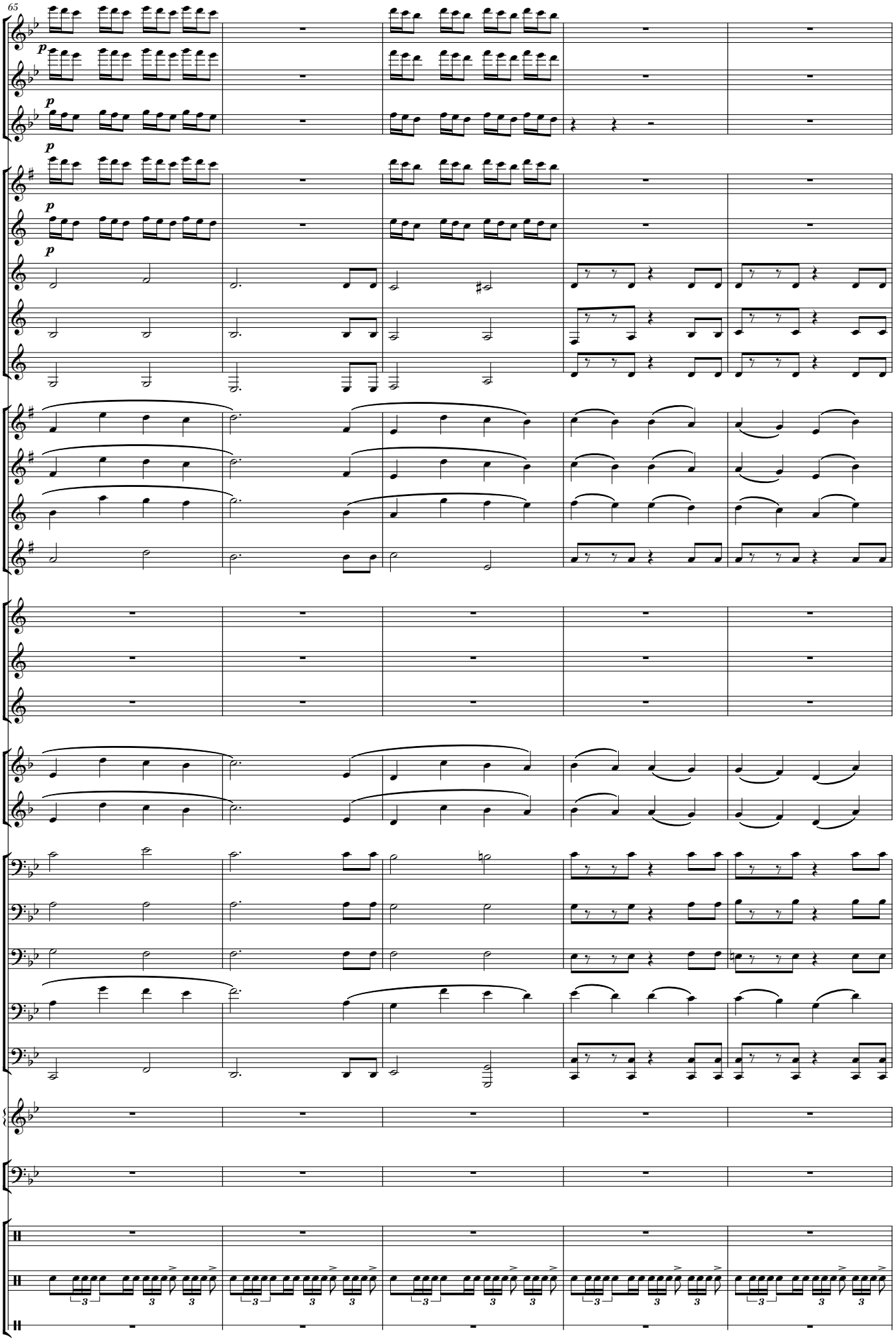

40
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.


45
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
mf


50
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.


55
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
sordina
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
p


60
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
via sordina
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
p
mf


65
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.

Discussione e Controversie

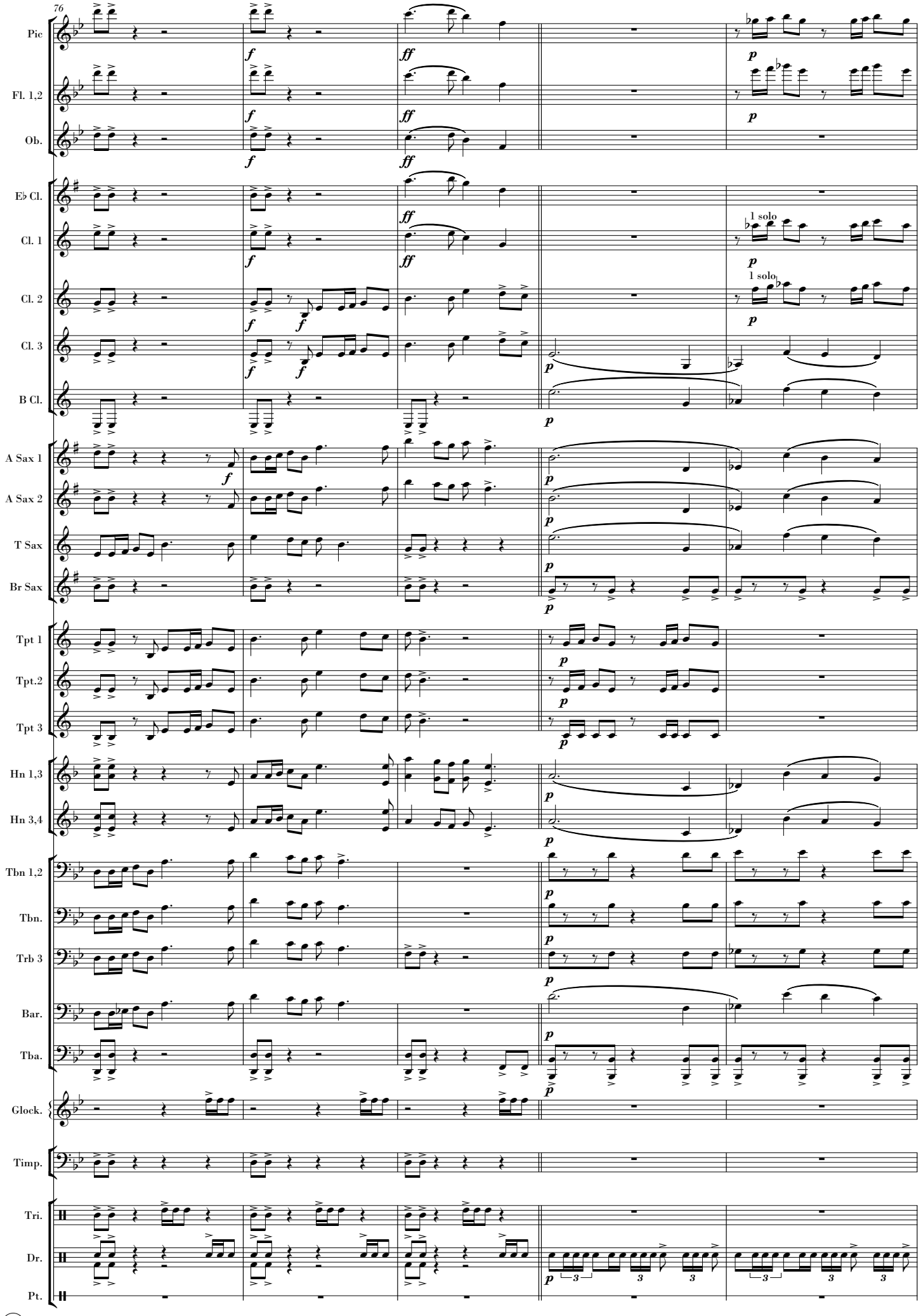
Più mosso ♩ = 116

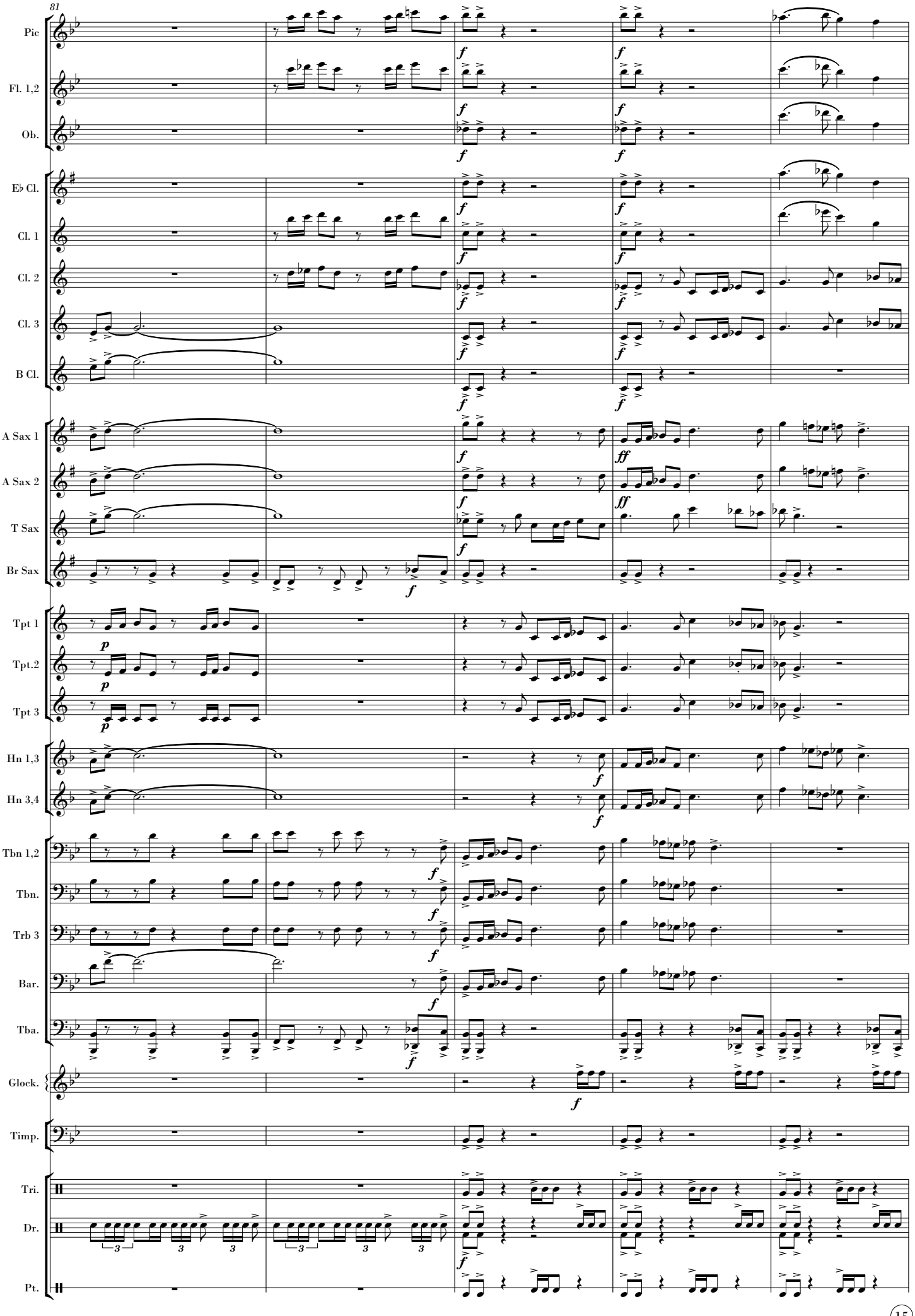
70

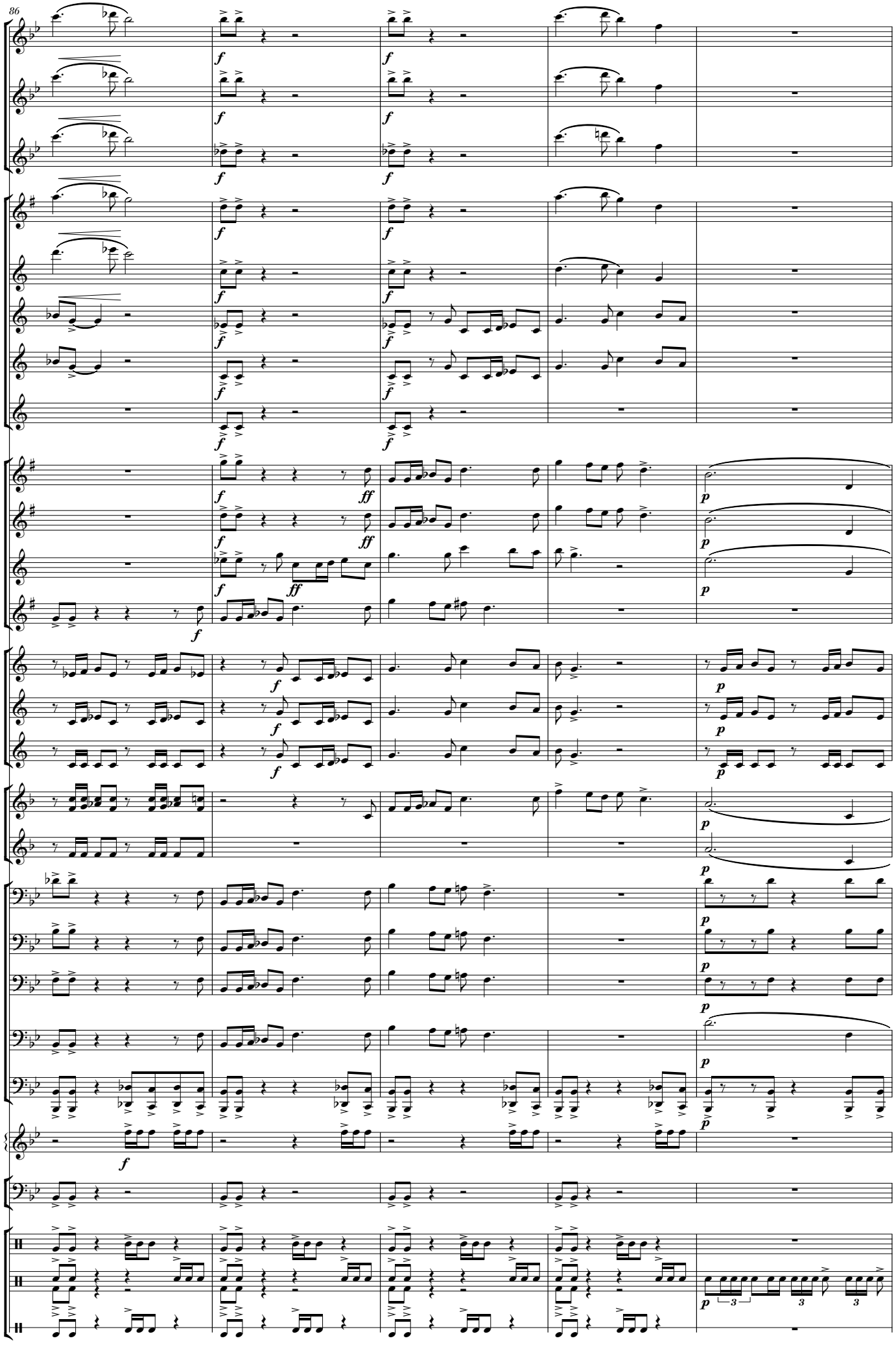
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.

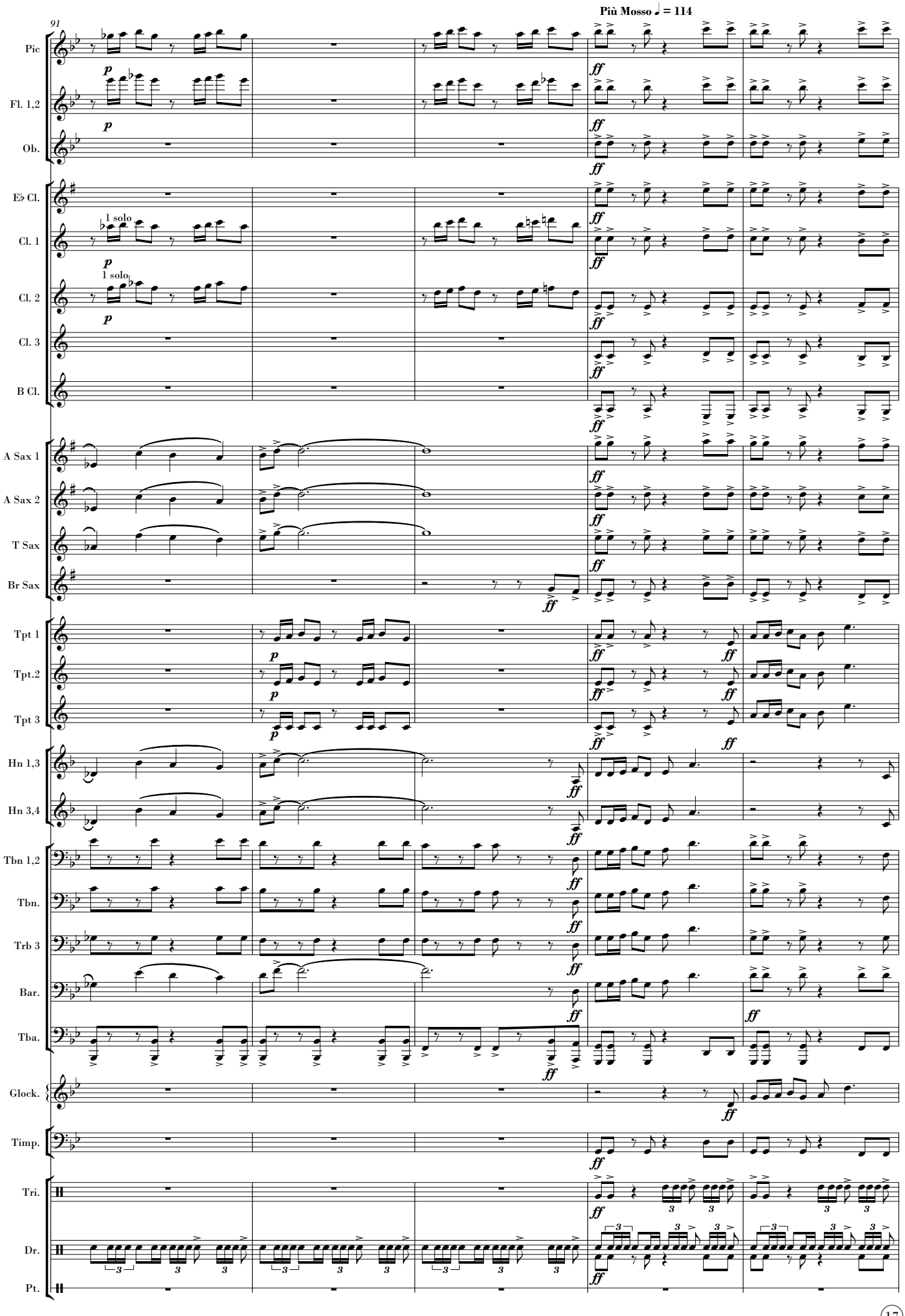
Wood Blocks

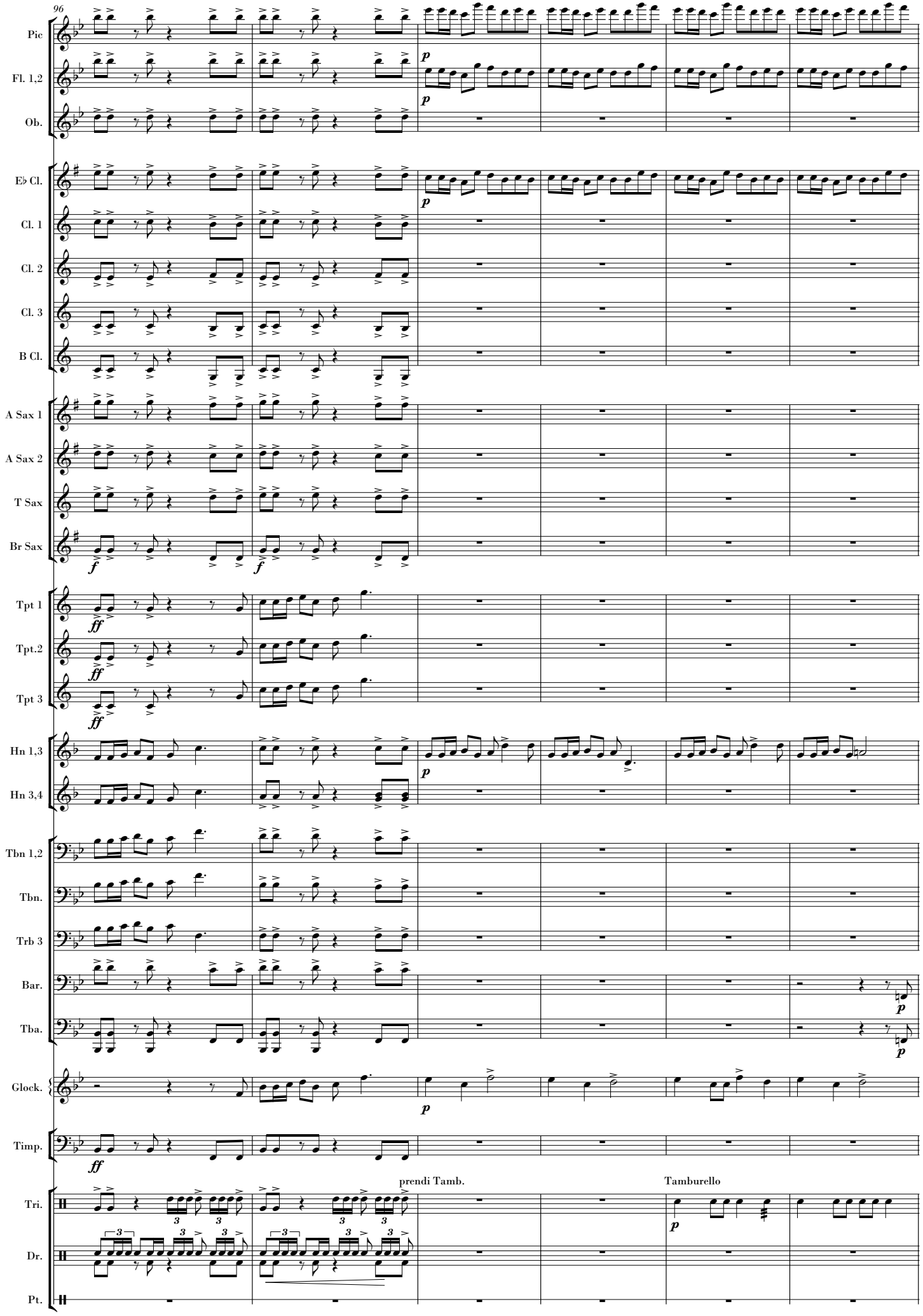
Tri.
Dr.
Pt.

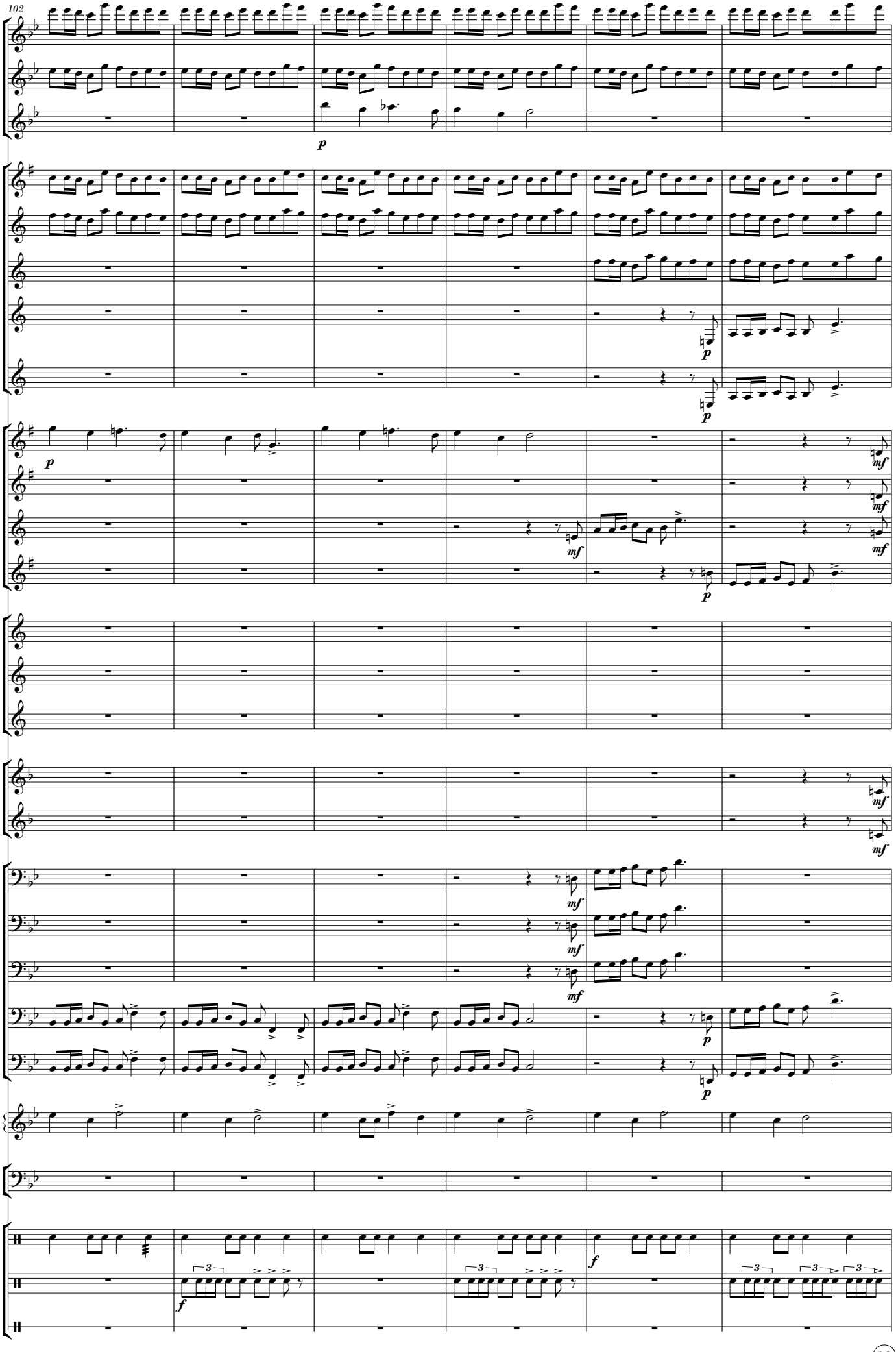

76
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
1 solo
1 solo

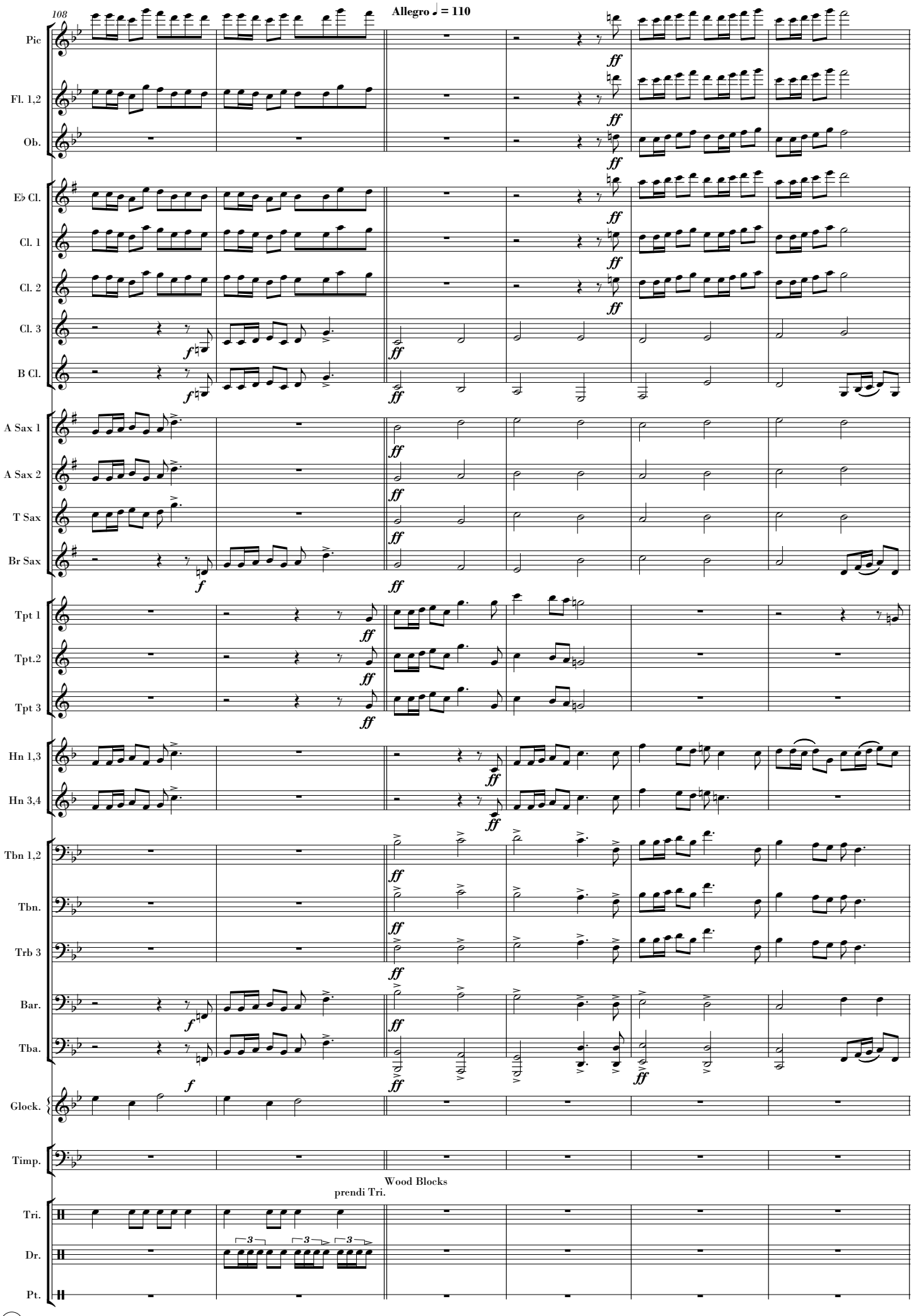

81
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.

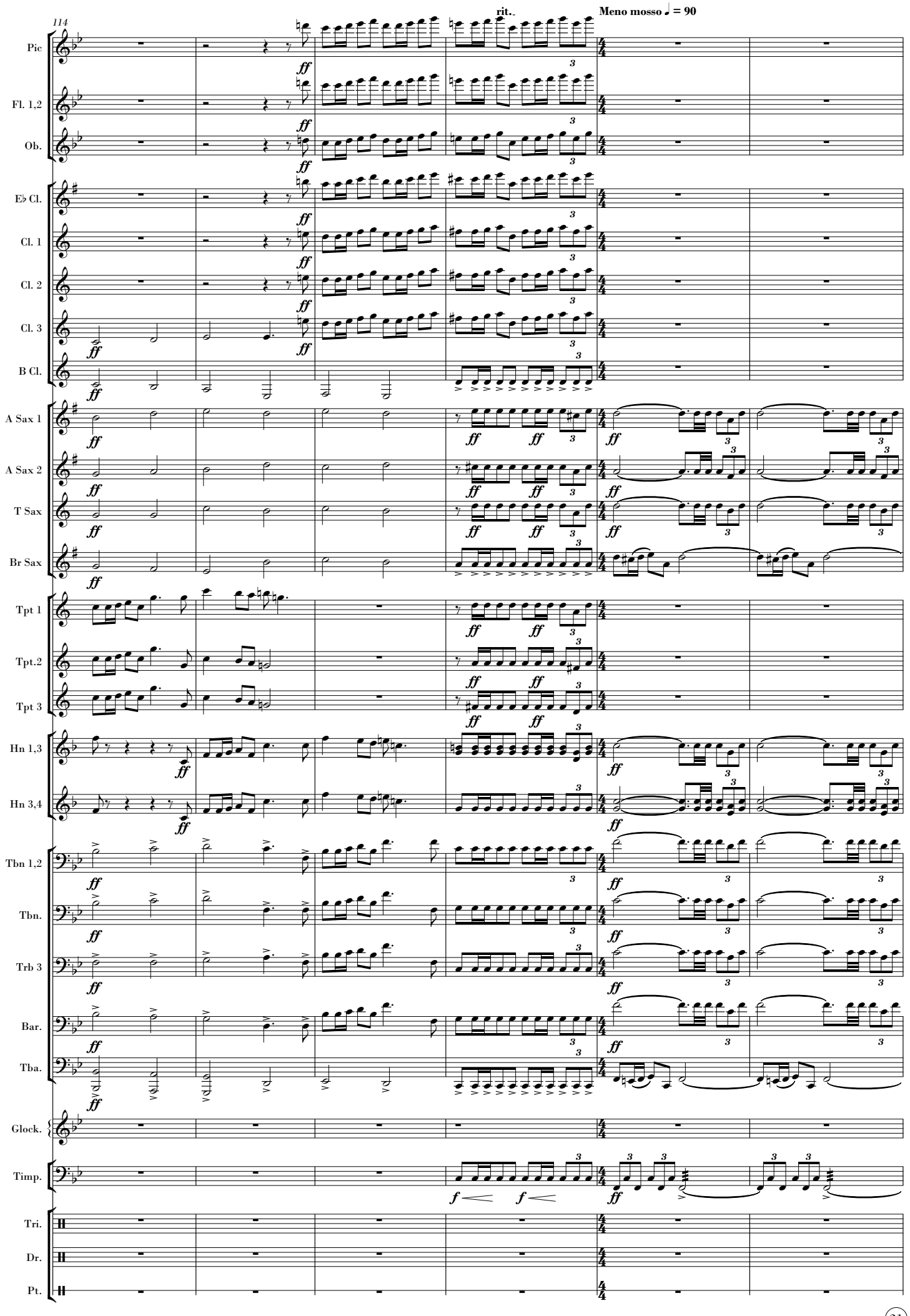

86
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.

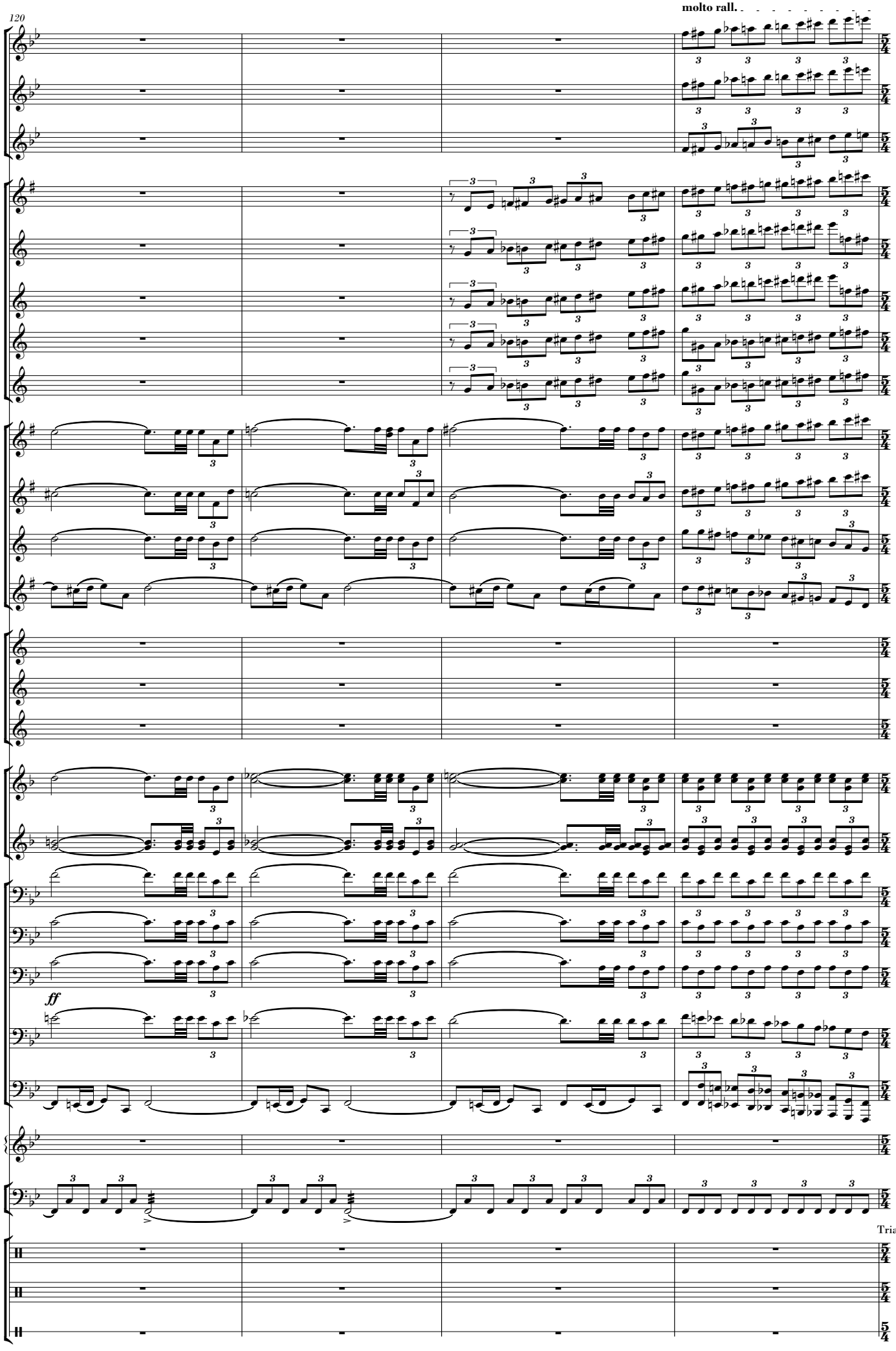

Più Mosso ♩ = 114
91
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
1 solo
Cl. 2
1 solo
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.

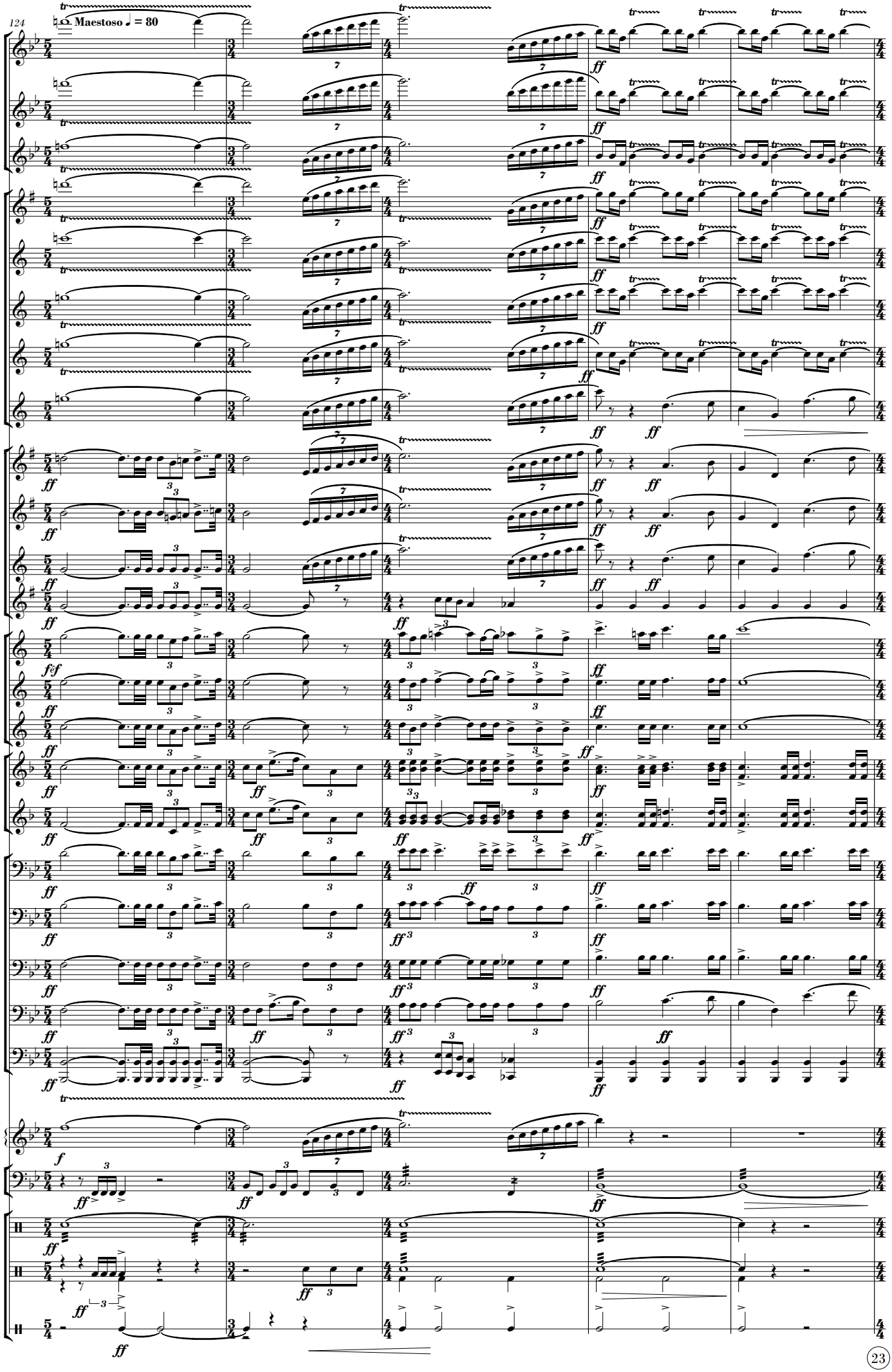

96
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
prendi Tamb.
Tamburello
Tri.
Dr.
Pt.


102
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.


108
Allegro ♩ = 110
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Wood Blocks
prendi Tri.
Tri.
Dr.
Pt.


114
rit.
Meno mosso ♩ = 90
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.


120
molto rall.
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
ff
Bar.
Tba.
Glock.
Timp.
Triangolo
Tri.
Dr.
Pt.

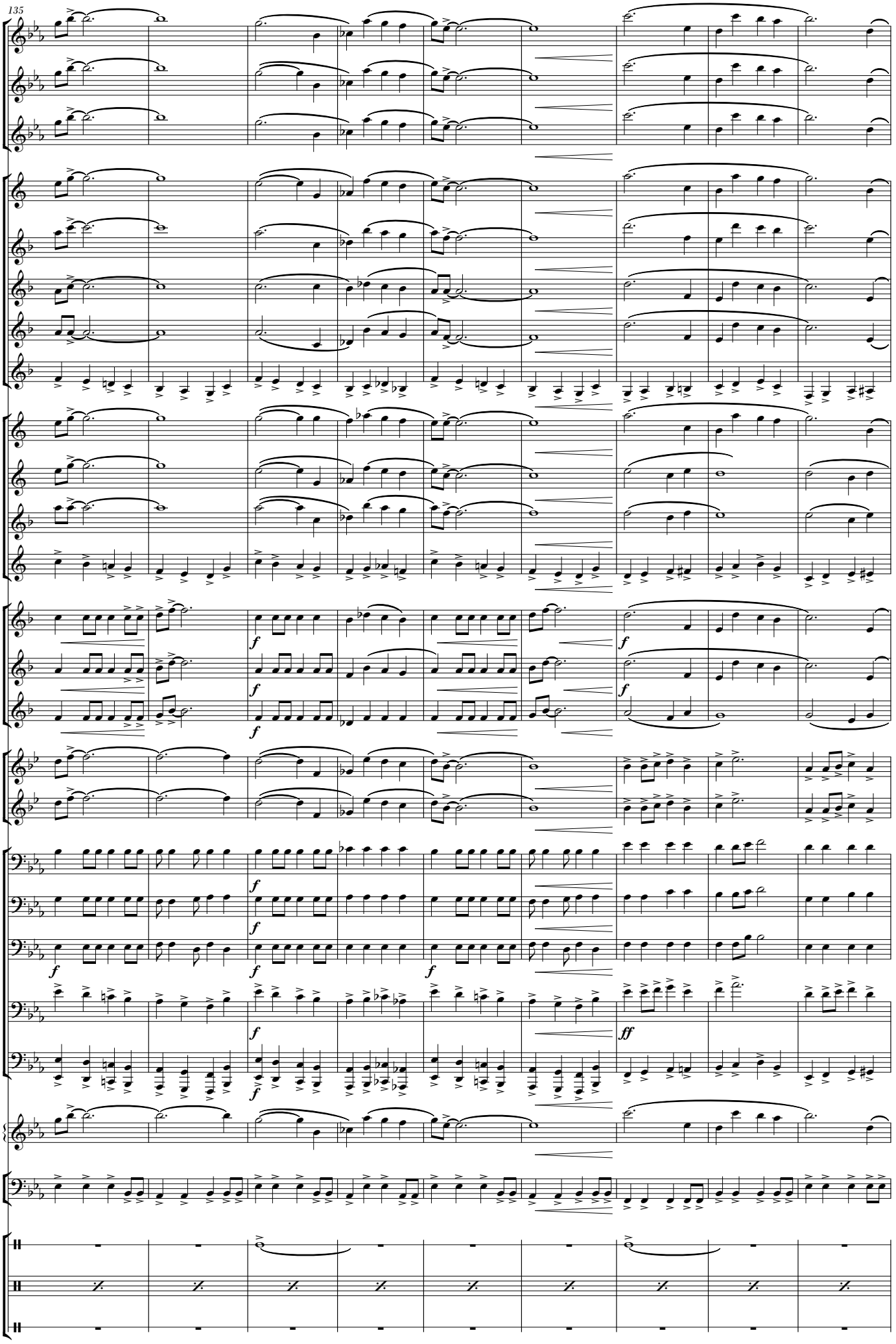

124
Maestoso ♩ = 80
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.

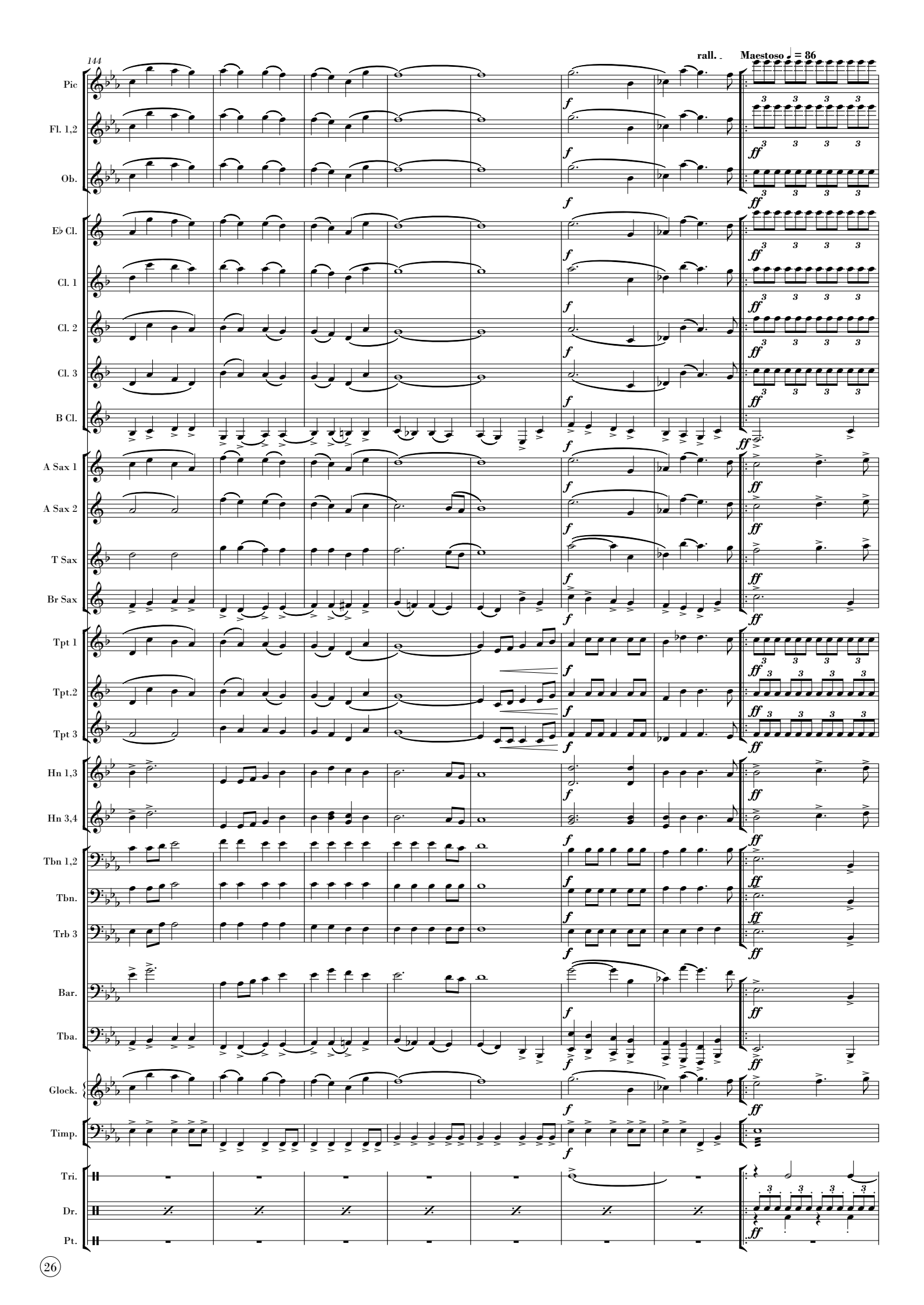
rall. **Grandioso ♩ = 90** **rit.** **Grandioso ♩ = 90**

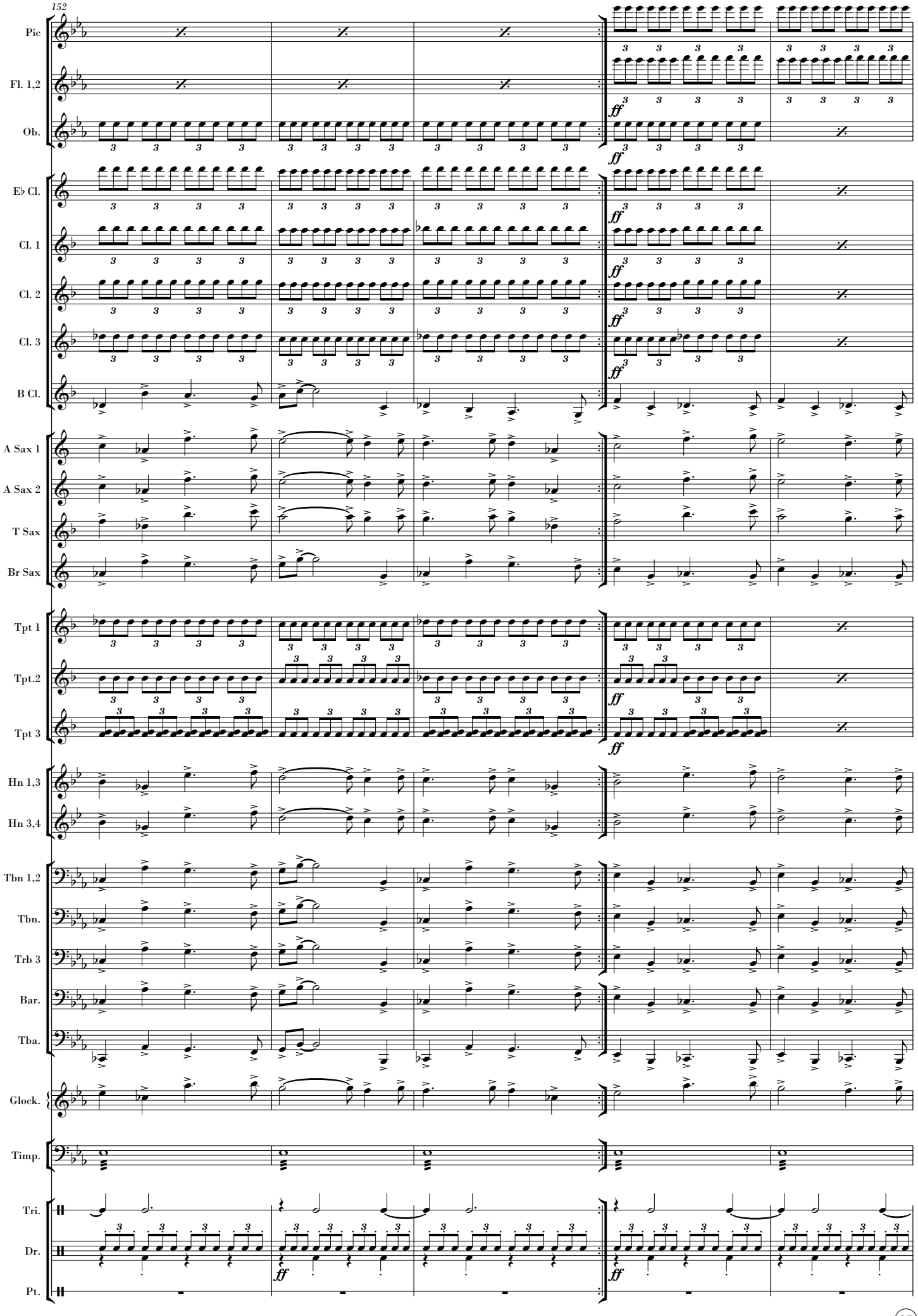
129

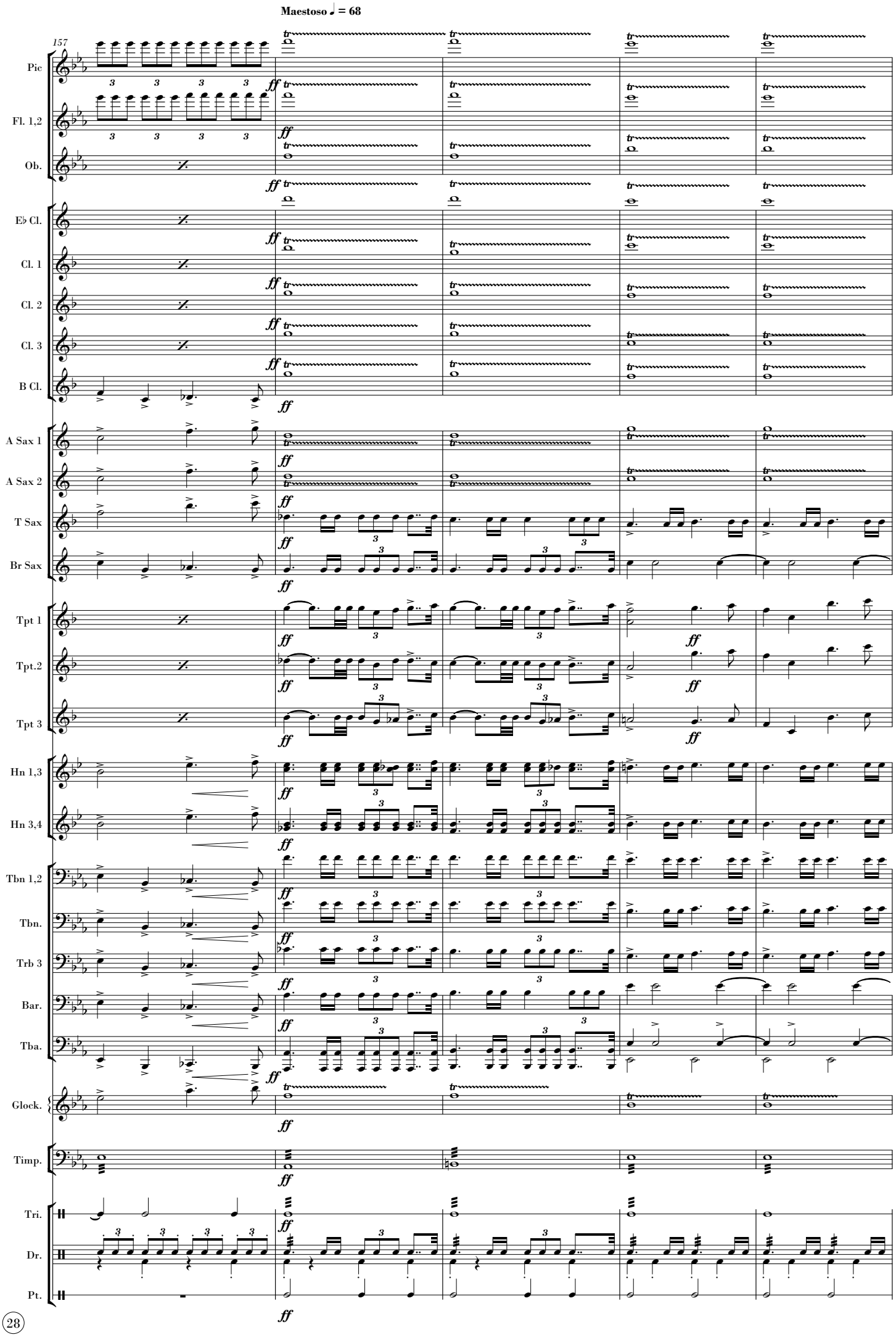
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.

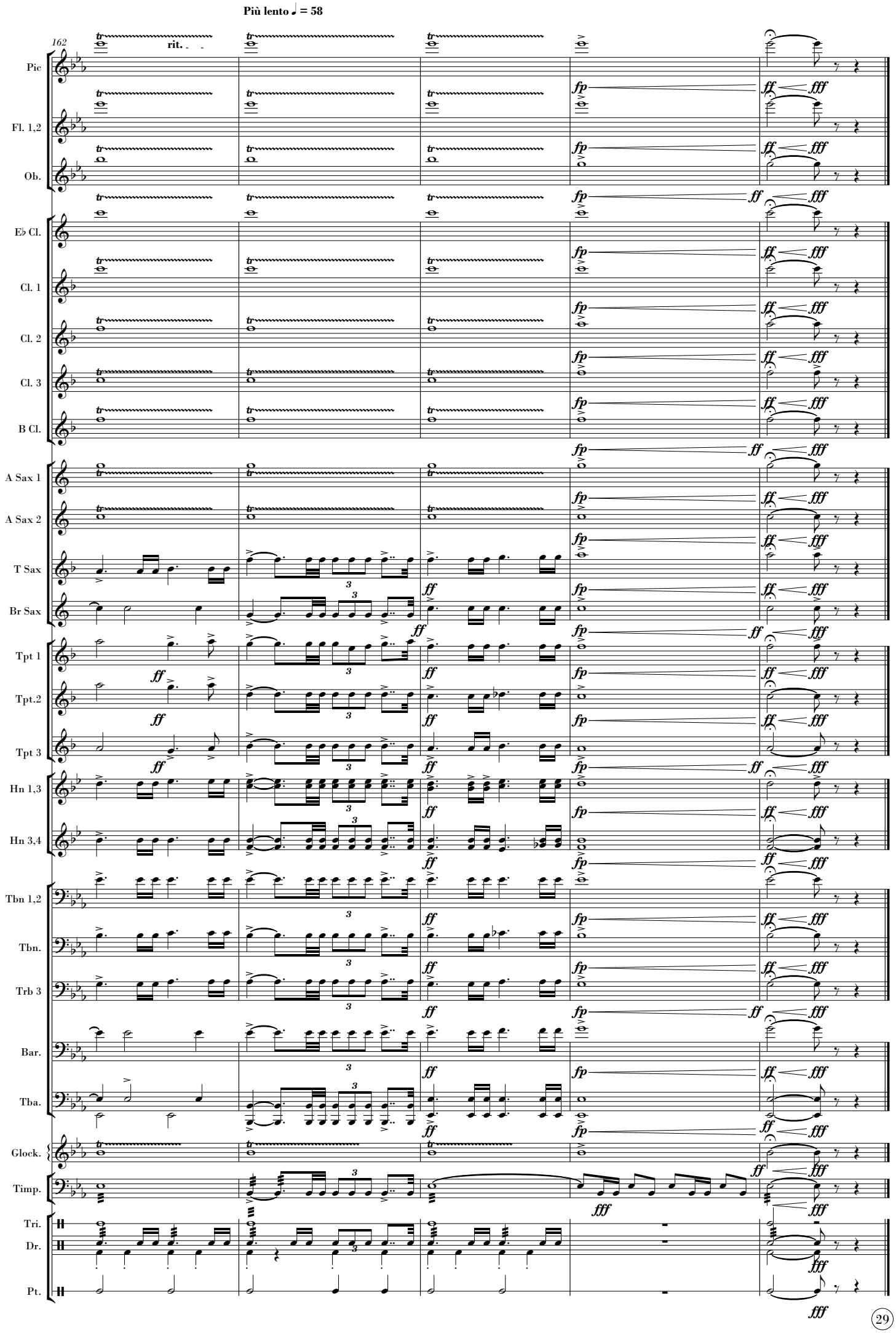
Tam-tam


135
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.


144
rall.
Maestoso ♩ = 86
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.


152
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
ff


Maestoso ♩ = 68
157
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
ff


Più lento ♩ = 58
162
rit.
Pic
Fl. 1,2
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B Cl.
A Sax 1
A Sax 2
T Sax
Br Sax
Tpt 1
Tpt.2
Tpt 3
Hn 1,3
Hn 3,4
Tbn 1,2
Tbn.
Trb 3
Bar.
Tba.
Glock.
Timp.
Tri.
Dr.
Pt.
fp
ff
fff
3