

# 1 PRENDI IL GATTO

(Il gatto tiene un coniglio tra le mani,  
rincorso dalla gente che lo vuole accoppiare)

Enrico Miaroma

$\bullet = 152$   
Agitato

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are:

- Flauto**: Treble clef, 7/8 time signature. Starts with a *ff* dynamic. The first three measures contain whole notes with fermatas. The rest of the staff is empty.
- Clarinetto in Si $\flat$** : Treble clef, 7/8 time signature. Starts with a *ff* dynamic. The first three measures contain whole notes with fermatas. From measure 4, it plays a rhythmic eighth-note pattern. The dynamic changes to *f* at the start of this section.
- Tom tom**: Percussion staff with a double bar line. Starts with a *ff* dynamic. The first three measures contain whole notes with fermatas. The rest of the staff is empty.
- Chitarra**: Treble clef, 7/8 time signature. Starts with a *ff* dynamic. The first three measures contain whole notes with fermatas. The rest of the staff is empty.
- Pianoforte**: Grand staff (treble and bass clefs), 7/8 time signature. Starts with a *ff* dynamic. The first three measures contain whole notes with fermatas. The rest of the staff is empty.
- Hans**: Treble clef, 7/8 time signature. The entire staff is empty.
- Fratelli**: Treble clef, 7/8 time signature. The entire staff is empty.
- Cori**: Treble clef, 7/8 time signature. The entire staff is empty.
- Violino**: Treble clef, 7/8 time signature. Starts with a *ff* dynamic. The first three measures contain whole notes with fermatas. The rest of the staff is empty.
- Violoncello**: Bass clef, 7/8 time signature. Starts with a *ff* dynamic. The first three measures contain whole notes with fermatas. The rest of the staff is empty.
- Contrabbasso**: Bass clef, 7/8 time signature. Starts with a *ff* dynamic. The first three measures contain whole notes with fermatas. The rest of the staff is empty.

Fl. *f*

Cl. Sib

Tom tom

Chit.

Pf.

Hans

f.lli

Cori *f*  
Cor - ri là cor - ri qua pren - di il gat - to pren - di - lo.

Vno. *f*

Vc.

Cb.

Detailed description: This is a page of a musical score for the piece 'PRENDI IL GATTO'. The score is arranged in a vertical stack of staves. At the top, the page number '2' and the title 'PRENDI IL GATTO' are centered. The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (Cl. Sib), Tom tom, Chitarra (Chit.), Piano (Pf.), Harp (Hans), Flute II (f.lli), Chorus (Cori), Violino (Vno.), Viola (Vc.), and Contrabbasso (Cb.). The Flute part begins with a dynamic marking of *f* and features a melodic line with slurs and accents. The Clarinet part plays a rhythmic accompaniment of eighth notes. The Tom tom part consists of a simple rhythmic pattern of short pulses. The Chitarra, Piano, Harp, Flute II, Viola, and Contrabbasso parts are mostly silent, indicated by horizontal lines with a small '8' above them. The Chorus part has a vocal line with lyrics: 'Cor - ri là cor - ri qua pren - di il gat - to pren - di - lo.' The Violino part has a dynamic marking of *f* and plays a melodic line starting in the fifth measure. The score is written in a common time signature and uses various musical notations such as slurs, accents, and dynamic markings.

14

Fl. *f*

Cl. Sib

Tom tom

14

Chit. *ff*

Pf.

14

Hans

14

f.lli

14

Cori *f*

Cor - ri sù e cor - ri giù ma pren - di il gat - to pren - di - lo.

14

Vno. *f*

Vc.

Cb.

20

Fl.

Cl. Sib

Tom tom

Chit.

Pf.

Hans

f.lli

Cori

Vno.

Vc.

Cb.

*f*

*f*

*f*

pre - di pren - di am - maz - za - lo

Detailed description: This is a page of a musical score for the piece 'PRENDI IL GATTO'. The page is numbered '4' in the top left. The score is arranged in a grand staff format with multiple staves. The instruments and parts include: Flute (Fl.), Clarinet in B-flat (Cl. Sib), Tom tom, Chitarra (Chit.), Piano (Pf.), Horns (Hans), Flutes (f.lli), Chorus (Cori), Violin (Vno.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in a key with one sharp (F#) and a 3/4 time signature. The score begins at measure 20. The Flute part has a melodic line with slurs and accents. The Clarinet part has a rhythmic accompaniment. The Tom tom part has a simple rhythmic pattern. The Chitarra part has a complex chordal accompaniment with slurs. The Piano part has a dynamic marking of *f* and a complex accompaniment. The Horns, Flutes, and Chorus parts are mostly silent, with the Chorus part having a vocal line starting at measure 20. The Violin part has a melodic line with slurs and accents. The Violoncello part has a rhythmic accompaniment with a dynamic marking of *f*. The Contrabasso part has a simple accompaniment with a dynamic marking of *f*. The lyrics 'pre - di pren - di am - maz - za - lo' are written below the Chorus part.

25

Fl.

Cl. Sib

25

Tom tom

25

Chit.

25

Pf.

25

Hans

25

f.lli

25

Cori

25

Vno.

25

Vc.

25

Cb.

8va

pren - di pren-di\_ac-cop-pa-lo. Pren - di\_il gat - to pren - di - lo. cor - ri là e cor - ri qua ma

This musical score is for the piece "PRENDI IL GATTO". It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Clarinet in B-flat (Cl. Sib), Tom tom, Chitarra (Chit.), Piano (Pf.), Violoncello (Vc.), and Contrabbasso (Cb.). There are also vocal parts for Hans, f.lli (children), and Cori (chorus). The score is written in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The music is divided into measures, with a measure number of 30 indicated at the beginning of each system. The lyrics for the chorus are: "pren-di il gat - to pren - di - lo. Pren-di pren-di am-maz-za-lo pren-di - pren-di ac-cop-pa-lo pren-di il gat - to".

35

Fl.

Cl. Sib

Tom tom

Chit.

Pf.

Hans

f.lli

Cori

Vno.

Vc.

Cb.

*f*

*ff*

*ff*

*ff*

prende tom tom

pre - di\_il gat - to pre - di\_il gat - to.

Detailed description: This is a page of a musical score for the piece 'PRENDI IL GATTO', page 7. The score is arranged in a grand staff format with multiple staves for different instruments and vocal parts. The instruments include Flute (Fl.), Clarinet in B-flat (Cl. Sib), Tom tom, Chitarra (Chit.), Piano (Pf.), Violoncello (Vc.), and Contrabbasso (Cb.). There are also vocal parts for Hans, f.lli (children), and Cori (chorus). The music is in 3/4 time. The score begins at measure 35. The Flute part has a melodic line with some trills. The Clarinet part has a rhythmic accompaniment. The Tom tom part has a simple rhythmic pattern. The Chitarra part has a rhythmic accompaniment. The Piano part has a rhythmic accompaniment. The Violoncello and Contrabbasso parts have a rhythmic accompaniment. The vocal parts have lyrics. The score includes dynamic markings such as *f* and *ff*. The lyrics are 'prende tom tom' and 'pre - di\_il gat - to pre - di\_il gat - to.'

41

Fl. *f*

Cl. Sib *p* *crescendo*

Tom tom *pp* subito e.....crescendo.....a.....poco.....a.....poco..... *f*

Chit.

Pf. *p* subito *crescendo*  
8vb-----

Hans

f.lli

Cori *mp* subito e.....crescendo.....a.....poco.....a.....poco..... *ff*  
pre - di pre - di - pre - di - lo pre - di pre - di pre - di - lo pre - di pre - di pre - di - lo pre - di pre - di pre - di - lo.

Vno. *p* e.....crescendo.....a.....poco.....a.....poco.....

Vc. *p* e.....crescendo.....a.....poco.....a.....poco.....

Cb. *p* e.....crescendo.....a.....poco.....a.....poco.....



45

Fl. *ff* *sffz* *f*  $\bullet = 92$

Cl. Sib *sffz* *mf*

Tom tom

Chit. *sffz* *f*

Pf. *ff* *sffz*

Hans *f*  
Fer - mi! Fer - mi! Non me lo am - maz - za - te!

f.lli *f*  
Fer - mi! Fer - mi! Non glie - lo am - maz -

Cori

Vno. *sffz* *f*

Vc. *sffz* *mf*

Cb. *sffz* *mf*

(8<sup>vb</sup>)

49

Fl.

Cl. Sib

Tom tom

Chit.

Pf.

Hans

f.lli

Cori

Vno.

Vc.

Cb.

*f*

*f*

*mf*

*f*

Fer-mi! Fer-mi! Non ce lo\_am-maz - za-te!

za-te Fer-mi! Non ce lo\_am-maz - za-te!

Co-sa vuoi di-re? Co-sa vuoi fa-re? Il tuo gat - tac-cio ha\_uc - ci-so\_il co-

54

Fl. *f*

Cl. Sib *mf* *f*

Tom tom

Chit. *f* *ff*

Pf. *f*

Hans *f* *f*

f.lli *f*

Cori *mf* (ironico, facendo il verso)

Vno. *f*

Vc. *mf*

Cb. *mf*

Quel gat - ti - no è quel che mi re - sta, quel che mi

Quel gat - ti - no è quel che gli re - sta

ni - glio. Quel gat - ti - no è quel che gli re - sta

59

Fl.

Cl. Sib

Tom tom

Chit.

Pf.

Hans

f.lli

Cori

Vno.

Vc.

Cb.

re - sta\_in e - re - di - tà, Quel gat - to è tut - to quel che mi

quel che gli re - sta\_in e - re - di - tà,

*f*

64

Fl.

Cl. Sib.

Tom tom

Chit.

Pf.

Hans

f.lli

Cori

Vno.

Vc.

Cb.

re - sta

di mio

que gat-to è tut-to quel che gli re - sta

*mf* (ironico, ridendo) *f*

Quel gat-to è tut-to quel che gli re-sta. Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

*f*

*f*

Fl. *f* *p*

Cl.Sib *mf*

Tom tom

Chit. *ff*

Pf. *mf*

Hans  
pa-dre in e-re-di-tà di mi-o pa-dre in e-re-di-tà di mi-o pa-dre in e-re-di-

f.Ili *p*  
di no-stro pa-dre in e-re-di-tà in e-re-di-

Cori (serio,grave) *p*  
Del lo-ro pa-dre in e-re-di-

Vno. *f*

Vc. pizz. *f* *mf*

Cb. pizz. *f* *mf*

74  $\bullet = 152$

Fl. *p*

Cl. Sib *< p* *pppp* e.....crescendo.....a.....poco.....a.....poco..... crescendo.....a poco a poco

Tom tom

Chit. (Il dialogo parte sulla seconda ripetizione)

1° Paes: "Va bè! Visto che è così tieneti pure il tuo gatto."

2° Paes: "Però ci devi ripagare!"  
Hans: "Ripagare? Per che cosa?"

Pf. *< p*

3° paes.: "Sì, ci devi dare tre fiorini per il coniglio"  
Hans: "Quel che è giusto è giusto!" Ve li darò, anche se sono  
ultimi che mi restano."  
1° 2° 3° paes.: "Qua i soldi!"  
Hans: "Eccoli! Ma il coniglio è mio!"

Hans *tà. breve*

1° 2° 3° paes.: "Va bene il coniglio è tuo!"

f.lli *tà.*

Cori *tà.*

Vno. *pizz. mp*

Vc. *> p*

Cb. *> p*

79 Fl. *f*

79 Cl. Sib. *f*

79 Tom tom  
TAMBURO CON CORDE  
*mp*  
1 2 3 4 5 6

79 Chit.

79 Pf.

79 Hans

79 f.lli

79 Cori *f*  
Vie - ni qua, vie - ni qua, dac - ci\_i sol - di dac - ce - li!  
Pren - di\_i sol - di tre fio - ri - ni

79 Vno.

79 Vc.

79 Cb.



85

Fl. *f*

Cl. Sib

Tom tom 7 8 9 10 11

Chit. *ff* *8vb*

Pf.

Hans  
il co - ni - glio dal - lo\_a me. (Hans e fratelli prendono il coniglio e consegnano i tre fiorini)

f.lli  
il co - ni - glio dal - lo\_a me. (Il coro prene i tre fiorini ed esce)

Cori  
(Il coro esce)

Vno.

Vc.

Cb.

90

Fl.

Cl.Sib

Tom tom

Chit.

Pf.

Hans

f.Ili

Cori

Vno.

Vc.

Cb.

*mf*

*mp*

*p*

*pp*

*f*

*pizz. p*

*mf*

*pizz. p*

*pizz. p*

Detailed description: This page of a musical score, numbered 18, is titled 'PRENDI IL GATTO'. It features a variety of instruments: Flute (Fl.), Clarinet in B-flat (Cl.Sib), Tom tom, Chitarra (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The score is in 8/8 time and begins at rehearsal mark 90. The Flute and Clarinet parts play a rhythmic melody of eighth notes. The Tom tom part has a dynamic progression from *mf* to *pp*. The Chitarra part plays chords with a dynamic of *mp*. The Piano part has a *f* dynamic in the first measure. The Violin, Viola, and Cello parts have pizzicato (*pizz. p*) markings in the final measure. The Violoncello part has a *mf* dynamic in the second measure. The strings (Violin, Viola, Cello) play a rhythmic accompaniment of eighth notes.

# 2 Povero me, come farò?

Enrico Miaroma

Andantino  $\text{♩} = 92$

Flauto *mp*

Clarinetto in sib *mp*

Corno *p*

Timpani + Triangolo *ppp* l.v.

Chitarra *mf*

Pianoforte

Hans *mf*  
Po - ve-ro me, co - me fa - rò? non ho de - na - ro\_e non

Fratelli *mp*  
Po - ve-ro lui co - me fa - rà? non ha de - na - ro\_e non

Violino *mp*

Violoncello *mp* > simile

Contrabbasso *pizz. mp*


Fl. 

Cl. in sib 

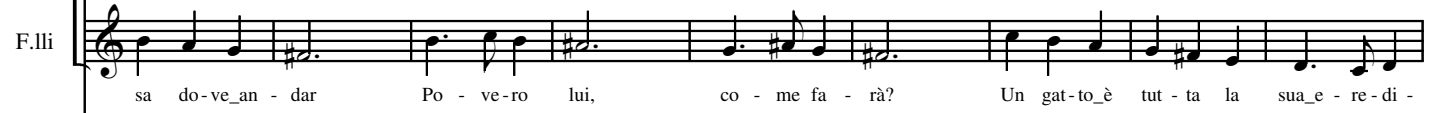
Corno 

Timp.+ Trgl. 

Chit. 

Pf. 

Hans 

F.lli 

Vno. 

Vc. 

Cb. 

mosso

Fl. *mf*

Cl. in sib *mf*

Corno *sfz* *p* *mf* *p*

Timp.+ Trgl. *f* *ff*

Chit. *ff* *sfz* *ff* *sfz*

Pf. *ff* *sfz* *ff* *sfz*

Hans *f*

F.lli *f*

tà. tà. 1.E già son pro - prio sfor - tu - na - to! Del - la\_e -  
 2.E già son pro - prio sfor - tu - na - to! Del - l'e

Vno. *mf* *ff* *mf*

Vc. *pizz.* *mf* *ff* *mf*

Cb. *mf* *ff*

ARCO

Fl. *mf*

Cl. in sib

Corno

Timp.+ Trgl. *mf*

Chit. *mf*

Pf. *mf*

Hans

re - di - tà di no - stro pa - dre il mio fra - tel - lo mag - gio - re ha\_a - vu - to il mu -  
 re di tà di no - stro pa - dre che co - sa da mat - to sol - tan - to quel

F.lli

Vno.

Vc.

Cb.

29

Fl.

Cl. in sib

Corno

Timp.+ Trgl.

Chit.

Pf.

Hans

F.lli

Vno.

Vc.

Cb.

*mp*

*mf*

li - no men-tre quel - lo di mez - zo la vi - gna\_e\_il giar - di - no, e  
gat - to, la ca - sa\_il mu - li - no la vi - gna\_il giar - di - no e

34

Fl.

Cl. in sib

Corno

Timp.+ Trgl.

Chit.

Pf.

Hans

F.lli

Vno.

Vc.

Cb.

*mp*

*mf*

*f*

*ff*

io po - ve - ri - no sol - tan - to\_un gat - ti - no  
io po - ve - ri - no sol - tan - to\_un gat - ti - no.

e lui po - ve - ri - no sol - tan - to\_un gat - ti - no.



42 2

Fl.

Cl. in sib

Corno

Timp.+ Trgl.

Chit.

Pf.

Hans

F.lli

Vno.

Vc.

Cb.

*mp*

*mf*

*ff*

dim.....a poco a poco.....

dim.....a poco a poco.....

dim.....a poco a poco.....

E io po - ve - ri - no sol - tan - to\_un gat - ti - no sol - tan - to\_un gat - ti - no sol -

ti - no. E lui po - ve - ri - no sol - tan - to\_un gat - ti - no sol - tan - to\_un gat - ti - no sol -

49

Fl. *mf* *mp* *pp*

Cl. in sib *mf*

Corno *mp* dim.....a poco a poco..... *pp*

49

Timp.+ Trgl.

49

Chit. *p*

49

Pf.

49

Hans tan - to\_un gat - ti - - - - - no.

F.lli tan - to\_un gat - ti - - - - - no.

49

Vno. pizz. dim.....a poco a poco..... *pp*

Vc. pizz. dim.....a poco a poco..... *pp*

49

Cb. pizz. dim.....a poco a poco..... *pp*

# 3.RECITATIVO

Enrico Miaroma

Libero

(Si gira di scatto)

Hans

Chi è? Chi ha par - la - to?

Gatto

(Si stira e sbadiglia)

Mao che no - ia mao che piz - za

Tamburo con corde

Clarinetto in Sib

*p*

Hans

Fos - si mat - to! Ma qua C'è so - lo il gat - to.

Gatto

(Si avvicina ad Hans)

So - no i - o pa - dron mi - o.

Tamburo

Cl.Sib

*mp* *f*

Hans

Gatto

Mao che no - ia, mao che piz - za, so - no i - o pa - dron mi - o.

Tamburo

Cl.Sib

*pp*

Hans

Mam - ma che spa - ven - to      Ro - ba da mat - ti,      o - ra par - lan pu - re i gat - ti.

Gatto

(Gli salta alle spalle)

Tamburo

<sfz

Cl. Si♭

13

# 4MAO CHE NOIA, MAO CHE PIZZA

canzone del gatto

Enrico Miaroma

Allegretto  $\text{♩} = 120$

Flauto *mf* *mp*

Clarinetto in Si♭ *mf* *mp*

Corno in Fa *mf* *mp*

Chitarra *mf* *mp*

Pianoforte *mf* *mp*

Gatto *mf*

Violino *mf* *mp*

Violoncello *mf* *mp*

Contrabbasso *mf*

1. Mao che no - ia, mao che piz - za! Non mi rie - scie\_a pren - der son - no\_i  
2. Que - sta vol - ta pa - dron - ci - no la for - tu - na è\_un gat - ti - no

Fl. *mf*

Cl. Si♭ *mp*

Cr. *mf*

Chit. *mf*

Pf. *mf*

Gatto *mf*

Vno. *mf*

Vc. *mf*

Cb. *mf*

7  
tuoi la - men - ti\_i tuoi tor - men - ti mi fan so - lo ma - le\_ai den - ti! A che ser - ve pian - ger tan - to  
un gat - ti - no pro - prio bel - lo raf - fi - na - to\_e\_in tel - li - gen - te. Co - me me non ve n'è\_u gua - li,

2  
13

Fl.

Cl.Sib

Cr.

Chit.

Pf.

Gatto

Vno.

Vc.

Cb.

bia - si - mar - si\_e la - men - tar - si? A che ser - ve quel fri - gna - re buon pa - dro - ne la - scia sta - re!  
por - to pu - re gli sti - va - li. Smet - ti pre - sto que - sto\_af - fan - no, non a - ve - re più pa - u - ra.

19

Fl.

Cl.Sib

Cr.

Chit.

Pf.

Gatto

Vno.

Vc.

Cb.

*f*

*mf*

*mf*

SECONDA VOLTA VA A Ø

Che co - sì non cam - bia nien - te re - sti sem - pre\_un po - ve - ret - to,  
Sen - za dub - bio\_e sen - za\_in - gan - no io sa rò la tua for - tu - na.

23

Fl.

Cl.Sib

Cr.

Chit.

Pf.

Gatto

Vno.

Vc.

Cb.

quan - do for - se la for - tu - na ce l'hai pro - prio sot - to al let - to!

29

Fl.

Cl.Sib

Cr.

Chit.

Pf.

Gatto

Vno.

Vc.

Cb.

Co - me me non ve n'è u - gua - li so - no il gat - to con gli sti - va - - - - li!

## **Recitato**

*Hans e il gatto.*

*Il gatto consola il suo padrone, prospettandogli il suo progetto per farlo diventare ricco e felice.*

**Hans** Forse hai ragione. Ma cosa posso fare nella mia situazione?

**Gatto** Non ti disperare, padrone.  
Oggi stesso andremo al palazzo del re, dove ti fingerai il Marchese di Trallalà

**Hans** Di Trallalà?

**Gatto** Ma certo, padron mio.  
*(pomposamente)*  
In questo luogo, per le facoltà che mi sono concesse dal mio alto rango di Gatto con gli stivali, ti nomino Marchese di Trallalà, padrone delle terre e del castello di Trallalà.

**Hans** Poveri noi! Ma che cosa dovrò fare?

**Gatto** Tutto quel che io ti dirò. Abbi fiducia e grazie al mio aiuto diventerai ricco e felice.  
Ed ora partiamo, andiamo subito al palazzo del re.

**Hans** Ma proprio ora? Mi sembra di non avere i vestiti adatti.

**Gatto** Troveremo anche quelli.  
Partiamo.

**Hans** *(rassegnato)*



Va be', cosa altro di peggio mi può capitare?  
Partiamo.

**Hans e Gatto**

Partiamo.

*Hans esce. Resta solo il gatto in scena.*

**Gatto** Mao! Certo che tutto questo parlare e cantare mi ha messo un certo languorino. Volentieri mi mangerei un bel topolino. Chissà che non ne riesca a trovare uno proprio qui vicino...

*Mentre il gatto fruga e salta alla ricerca di un topo, parte la musica.*

# 5 DANZA DEL TOPOLINO

Enrico Miaroma

Flauto  $\text{♩} = 100$

Clarinetto in Sib

Corno in Fa

Timpani

Chitarra

Violino

Violoncello

Contrabbasso

Fl.

Cl. Sib

Cr.

Timp.

Chit.

Vno.

Vc.

Cb.

Musical score for measures 9-12. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.Sib.), Cor Anglais (Cr.), Timpani (Timp.), Chitarra (Chit.), Piano (Piano), Violoncello (Vno.), Viola (Ve.), and Contrabasso (Cb.).

- Fl.:** Measures 9-12. Dynamic markings: *mp* at measure 11.
- Cl.Sib.:** Measures 9-12. Dynamic marking: *mf* at measure 10.
- Cr.:** Measures 9-12. Dynamic marking: *p* at measure 11.
- Chit.:** Measures 9-12. Dynamic marking: *mf* at measure 10.
- Piano:** Measures 9-12. Chords with dynamic marking: *mf* at measure 10.
- Vno.:** Measures 9-12. Dynamic markings: *mf* at measures 11 and 12.
- Ve.:** Measures 9-12. Dynamic marking: *pizz.* at measure 11.
- Cb.:** Measures 9-12. Dynamic markings: *mf* at measures 11 and 12.

Musical score for measures 13-15. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.Sib.), Cor Anglais (Cr.), Timpani (Timp.), Chitarra (Chit.), Piano (Piano), Violoncello (Vno.), Viola (Ve.), and Contrabasso (Cb.).

- Fl.:** Measures 13-15. Dynamic marking: *f* at measure 15.
- Cl.Sib.:** Measures 13-15. Dynamic marking: *f* at measure 15.
- Cr.:** Measures 13-15. Dynamic markings: *f* at measure 13, *mf* at measure 15.
- Chit.:** Measures 13-15. Dynamic marking: *f* at measure 15.
- Piano:** Measures 13-15. Chords with dynamic marking: *f* at measure 15.
- Vno.:** Measures 13-15. Dynamic markings: *f* at measure 15, *ff* at measure 15.
- Ve.:** Measures 13-15. Dynamic markings: *f* at measures 13 and 15. Performance instructions: *Arco* (arco), *f* I ponticello (ponticello), *f* sulla tastiera (tastiera), *f* I ponticello (ponticello).
- Cb.:** Measures 13-15. Dynamic marking: *f* at measure 15.

16

Fl.

Cl.Sib

Cr.

Timp.

Chit.

Vno.

Vc.

Cb.

*f* al ponticello

*f* sulla tastiera

*mf*

19

Fl.

Cl.Sib

Cr.

Timp.

Chit.

Vno.

Vc.

Cb.

*f*

*mf*

al ponticello

*f*

This page contains the musical score for measures 23 through 26 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Cor Anglais (Cr.), Timpani (Timp.), Chimes (Chit.), Piano (P), Violin (Vno.), Viola (Vc.), and Cello (Cb.).

Measure 23: Flute and Clarinet in B-flat play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Flute has a dynamic marking of *f*. The Clarinet in B-flat has a dynamic marking of *mf*. The Piano part features a series of chords: G4-B4-D5, F4-A4-C5, and E4-G4-B4.

Measure 24: The Flute and Clarinet in B-flat continue their melodic line. The Flute has a dynamic marking of *f*. The Clarinet in B-flat has a dynamic marking of *mf*. The Piano part continues with chords: G4-B4-D5, F4-A4-C5, and E4-G4-B4.

Measure 25: The Flute and Clarinet in B-flat continue their melodic line. The Flute has a dynamic marking of *f*. The Clarinet in B-flat has a dynamic marking of *mf*. The Piano part continues with chords: G4-B4-D5, F4-A4-C5, and E4-G4-B4.

Measure 26: The Flute and Clarinet in B-flat continue their melodic line. The Flute has a dynamic marking of *f*. The Clarinet in B-flat has a dynamic marking of *mf*. The Piano part continues with chords: G4-B4-D5, F4-A4-C5, and E4-G4-B4.

Dynamic markings throughout the score include *f*, *mf*, *mp*, *sfz*, *pp*, and *fff*. The Flute and Clarinet in B-flat parts also feature accents (*>*) over the notes in measures 25 and 26.

# 6. INTRADA

Enrico Miaroma

$\bullet = 100$

**Flauto**  
*f*

**Clarinetto in Si♭**  
*f*

**Corno**  
*f*

**Percussioni**  
*f* bacchette morbide L.V.

**Chitarra**  
*ff*

**Pianoforte**  
*f* *8va*

**Violino**  
*f* pedale sempre uguale

**Violoncello**  
*f*

**Contrabbasso**  
*f*

"INTRADA"

2

Fl.

Cl.Sib

Corno

perc.

Chit.

Pf.

Vno.

Vc.

Cb.

*f*

L.V.

*Gliss.*

*Glissando*

This block contains the first system of the musical score, covering measures 2 through 9. It features ten staves for different instruments: Flute (Fl.), Clarinet in B-flat (Cl.Sib), Horn (Corno), Percussion (perc.), Chimes (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings. A forte (*f*) dynamic is indicated for the Clarinet in B-flat. The Percussion part includes 'L.V.' (Lunedo) markings. The Viola and Cello parts feature 'Gliss.' (Glissando) markings. The Flute part begins with a measure rest. The Piano part has a '6' marking above the first measure. The Violin part has a '6' marking above the first measure. The Chimes part has a '6' marking above the first measure. The Clarinet in B-flat part has a '6' marking above the first measure. The Horn part has a '6' marking above the first measure. The Percussion part has a '6' marking above the first measure. The Chimes part has a '6' marking above the first measure. The Piano part has a '6' marking above the first measure. The Violin part has a '6' marking above the first measure. The Viola part has a '6' marking above the first measure. The Cello part has a '6' marking above the first measure.

10

Fl.

Cl.Sib

Corno

perc.

Chit.

Pf.

Vno.

Vc.

Cb.

L.V.

*Gliss.*

*Gliss.*

This block contains the second system of the musical score, covering measures 10 through 13. It features the same ten staves as the first system. The score continues with various musical notations. The Percussion part includes 'L.V.' markings. The Viola and Cello parts feature 'Gliss.' markings. The Flute part has a '10' marking above the first measure. The Clarinet in B-flat part has a '10' marking above the first measure. The Horn part has a '10' marking above the first measure. The Percussion part has a '10' marking above the first measure. The Chimes part has a '10' marking above the first measure. The Piano part has a '10' marking above the first measure. The Violin part has a '10' marking above the first measure. The Viola part has a '10' marking above the first measure. The Cello part has a '10' marking above the first measure.

"INTRADA"

Musical score for measures 14-16. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.Sib.), Horn (Corno), Percussion (perc.), Chitarra (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The Flute part features a melodic line with a triplet of eighth notes at the end of measure 16. The Clarinet part has a rhythmic accompaniment. The Horn part consists of sustained notes. The Percussion part has a complex rhythmic pattern with accents and dynamic markings like *L.V.*. The Chitarra part provides harmonic support with chords. The Piano part has a melodic line with a *rit.* marking. The Violin and Viola parts have melodic lines with accents. The Cello part has a rhythmic accompaniment.

Musical score for measures 17-19. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.Sib.), Horn (Corno), Percussion (perc.), Chitarra (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The Flute part has a melodic line with a triplet of eighth notes at the end of measure 19. The Clarinet part has a rhythmic accompaniment. The Horn part consists of sustained notes. The Percussion part has a complex rhythmic pattern with accents and dynamic markings like *L.V.*. The Chitarra part provides harmonic support with chords. The Piano part has a melodic line with a *rit.* marking. The Violin and Viola parts have melodic lines with accents. The Cello part has a rhythmic accompaniment.



"INTRADA"

4 20

Fl.

Cl.Sib

Corno

perc.

Chit.

Pf.

Vno.

Vc.

Cb.

This block contains the first system of the musical score, covering measures 4 to 20. It features ten staves: Flute (Fl.), Clarinet in B-flat (Cl.Sib), Horn (Corno), Percussion (perc.), Chimes (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The Flute part begins with a melodic line marked with accents and slurs. The Clarinet in B-flat provides a harmonic accompaniment. The Horn part is mostly silent. The Percussion part has a rhythmic pattern with accents. The Chimes part plays chords with a dotted line below the staff. The Piano part has a complex accompaniment with slurs and accents. The Violin part has a melodic line with slurs and accents. The Viola and Cello parts provide harmonic support with slurs and accents.

22

Fl.

Cl.Sib

Corno

perc.

Chit.

Pf.

Vno.

Vc.

Cb.

This block contains the second system of the musical score, covering measures 22 to 30. It features the same ten staves as the first system. The Flute part continues its melodic line with slurs and accents. The Clarinet in B-flat part has a melodic line with slurs and accents. The Horn part has a melodic line with slurs and accents. The Percussion part has a rhythmic pattern with accents. The Chimes part plays chords with a dotted line below the staff. The Piano part has a complex accompaniment with slurs and accents. The Violin part has a melodic line with slurs and accents. The Viola and Cello parts provide harmonic support with slurs and accents.

**Recitato**

*Gatto, Re e cortigiano.*

**Re** Oggi ho proprio una gran fame. Mi mangerei volentieri un coniglio arrosto, proprio come quei dieci che ho mangiato ieri.

**Cortigiano** Vostra Maestà, mi spiace molto ma erano gli ultimi che ci restavano. Per la fornitura di conigli, dovremo aspettare la settimana prossima.

**Re** Ma come? Che disdetta! Non abbiamo più conigli!!!  
Cosa non darei per un buon saporito profumato prelibato e succulento coniglio arrosto con le patatine!

*Toc, Toc (si odono due colpi al portone)*

**Re** Chi bussa al portone del nostro palazzo?

**Cortigiano** E' un gatto. Un gatto un po' strano. Porta pure gli stivali e anche ....

**Re** E anche?

**Cortigiano** (ridendo)  
Ed anche un coniglio!

**Re** Ma pensa! Quando si dice il caso....  
Fatelo dunque entrare immediatamente

*Il gatto entra con passo solenne e fare cerimonioso. Ha in mano il coniglio.*

**Gatto** Vostra Maestà, sono il gatto con gli stivali e sono venuto ad omaggiarvi di questo bel coniglio che vi regala il mio signore, il Marchese di Trallalà, proprietario per l'appunto delle terre e del castello di Trallalà.

**Re** Vi ringrazio molto per il coniglio.  
Il Marchese di Trallalà, dite?  
Hah... Beh... (*grattandosi la testa, fingendo di ricordare*)  
Ma certo il Marchese di Trallalà.  
E come sta?

**Gatto** Purtroppo non molto bene. Mentre stavamo arrivando a palazzo, a causa del gran caldo il Marchese volle rinfrescarsi un pochino nelle acque del fiume che scorre qua vicino. E disgraziatamente dei banditi gli rubarono i vestiti mentre stava nuotando.

**Re** Ah! Ma è stato veramente sfortunato. E' da molti anni che non si sentivano fatti simili nel nostro reame. E dove è ora, il vostro marchese?

**Gatto** E' rimasto qua fuori in mutande, in attesa che io gli possa portare dei vestiti nuovi per potersi degnamente presentare a voi.

**Re** Ah... ma certo!  
(*rivolgendosi ai cortigiani*)  
Si vada subito a portare dei bei vestiti al Marchese di Trallalà e che sia condotto qui alla nostra presenza.

*Entra Hans - Il Marchese di Trallalà, riccamente vestito.*

**Re** (*parlando tra se e se*)  
Ah... questo marchese deve essere ben ricco se ha delle terre ed un castello... e buoni, grassi e saporiti conigli. Ed è anche giovane e bello. Mi sembra un marito adatto per mia sorella, la Principessa.

# 7 CANZONE DELLA PRINCIPESSA

Principessa e marchese

Enrico Miaroma

Flauto

$\bullet = 80$

*mf*

Percussioni

Chitarra

Principessa

Marchese

Violino

Violoncello

9 Fl.

*mp*

9 WIND CHIMES L. V.

9 Perc.

*ppp*

9 Chit.

*mf*

9 Pr.essa

*mf*

Che bel mar - che - si - no\_è que - sto qua as - sai ca - ri - no\_in - ve - ri - tà

9 Marc.

9 Vno.

9 Vc.

16

Fl.

Perc.

16

Chit.

Pr.essa

16

Marc.

16

Vno.

Vc.

Già mi bat - te for - te for - te il cuo - re non so più che dir, che

23

Fl.

Perc.

23

Chit.

Pr.essa

23

Marc.

23

Vno.

Vc.

far ma già mi bat - te for - te il cuo - re non so più che dir che

31

Fl.

Perc.

31

Chit.

Pr.essa

31

far!

Marc.

31

Ma che bel - la prin - ci pes - sa, già mi bat - te for - te il cuo - re, non so

Vno.

Vc.

38

Fl.

Perc.

38

Chit.

Pr.essa

38

Ma già mi bat - te for - te il cuo - re

Marc.

38

più che dir, che fa - - - re

Vno.

Vc.

45

Fl. *mf*

Perc.

Chit. *f*

Pr.essa *f*  
non so più che dir, che far! Già mi bat - te for - te for - te il

Marc. *f*  
Ma che bel - la prin - ci - pes - sa, già mi bat - te

Vno.

Vc.

52

Fl.

Perc.

Chit.

Pr.essa  
cuo - re non so più che dir, che far! far!

Marc.  
for - te il cuo - re non so più che dir, che far! più che dir che far!

Vno.

Vc.

**Recitato**

**Gatto**      *(rivolgendosi al pubblico)* Mao che noia, mao che pizza! Sono davvero imbranati questi due! Comunque li possiamo capire: la Principessa è davvero carina, che ne dite? Ed anche il mio padroncino, diciamo la verità, fa la sua bella figura. Comunque sia, prendiamo due piccioni *(indicando Hans e la principessa)* con un coniglio. E ancora non è finita!

*(rivolgendosi al Re)* Vostra Maestà, esprimo senz'altro il pensiero del mio Marchese nell'invitare voi, la Principessa e tutta la corte al castello di Trallalà domani per una grande festa e un pranzo in vostro onore.

**Re**            Ringraziamo moltissimo il Marchese di Trallalà. Ma... cucinerete anche dei conigli?

**Gatto**      Ma certo, in grande quantità: conigli grossi, grassi, prelibati e succulenti, con contorno di patatine arrosto.

**Re**            *(tra se e se)*  
Mi viene già fame adesso! Me ne mangerei subito una dozzina!



# 8 QUARTETTO

Il re, il gatto, Hans e la principessa

Enrico Miaroma

$\text{♩} = 100$

Flauto *f*

Clarinetto in Sib *mf*

Corno in Fa *mf*

Timpani *mp*

Chitarra *f*

Pianoforte *mf*

Voce 1

Voce 2

Violino *mf*

Violoncello *mf*

Contrabbasso *f* pizz.

Coro

Si, do - ma - ni\_an - dre - mo tut - ti\_as -  
Con il gat - to\_ed an - che il mar -

Fl.

Cl.Sib

Cr.

Timp.

Chit.

Pf.

Vno.

Vc.

Cb.

8

sie - me al - la fe - sta nel ca - stel - lo, del re - a - mo il più bel - lo.  
che - se già si sa e poi si ve - de che non ba - da cer - to\_a - spe - se.

13

Fl.

Cl. Sib.

Cr.

13 TAM TAM

Timp.

Chit.

Pf.

13

Re

Rin - gra - zia - mo que - sto gat - to del - l'in - vi - to as - sai gra - di - to

Vno.

Vc.

Cb.

Arco

$\text{♩} = 120$

Fl.

Cl. Sib.

Cr.

Timp.

Chit.

Pf.

*Gatto*  
Vi rin - gra - zio mio si - gno - re o - no - ra - te il mio mar - che - se con un ge - sto as - sai cor - te - se.

Vno.

Vc.

Cb.

27  $\text{♩} = 100$

Fl.

Cl.Sib

Cr.

Timp.

Chit.

Pf.

Coro

Si, do - ma - ni\_an - dre - mo tut - ti\_as - sie - me al - la fe - sta nel ca - stel - lo,  
 Con il gat - to\_ed an - che il mar - che - se già si sa e poi si ve - de

Vno.

Vc.

Cb.

33  $\text{♩} = 65$

Fl.

Cl.Sib

Cr.

Timp. wind chimes l.v. *ppp*

Chit.

Pf.

Principessa

del re - a - mo il più bel - lo. Che bel mar - che - si - no è que - sto qua as -  
che non ba - da cer - to a - spe - se.

Vno.

Vc.

Cb.

39

Fl.

Cl. Sib.

Cr.

Timp.

Chit.

Pf.

39

sai ca - ri - no in ve - ri - tà. Ma già mi  
Hans Ma già mi

Vno.

Vc.

Cb.

*mp*

45

Fl.

Cl. Sib

Cr.

Timp.

Chit.

Pf.

45

bat - te for - te il cuo - re non so più che dir, che far!

bat - te for - te il cuo - re non so più che dir, che far!

45

Vno.

Vc.

Cb.

*rit.*



51  $\text{♩} = 100$

Fl.

Cl. Sib

Cr.

Timp.

Chit.

Pf.

51

Coro

Si, do - ma - ni\_an - dre - mo tut - ti\_as - sie - me al - la fe - sta nel ca - stel - lo,  
Con il gat - to\_ed an - che il mar - che - se già si sa e poi si ve - de

Vno.

Vc.

Cb.

Fl. *p*

Cl.Sib *p*

Cr. *pp*

Timp. *pp*

Chit.

Pf. *p*

Soprano *p*

Alto *p*

Vno. *p*

Vc. *p*

Cb. *p*

*pizz.*

*♩ = 96*

57

Principessa

del re - a - mo il più bel - lo. Rin - gra - zia - mo que - sto gat - to  
che non ba - da cer - to\_a - spe - se.

Re

Rin - gra - zia - mo que - sto gat - to

63

Fl.

Cl. Sib.

Cr.

Timp.

Chit.

Pf.

63

Gatto

per l'in - vi - to\_as - sai gra - di - to. O - no - ra - te il mio mar - che - se

per l'in - vi - to\_as - sai gra - di - to

Vno.

Vc.

Cb.

*mp*

*p*

*p*

*p*

71

Fl.

Cl. Sib

Cr.

Timp.

Chit.

Pf.

71

Hans

con un ge - sto\_as - sai cor - te - se. Ma che bel - la prin - ci -

71

Vno.

Vc.

Arco

Cb.

Detailed description: This is a page of a musical score for a quartet. It features ten staves. The top three staves are for Flute (Fl.), Clarinet in B-flat (Cl. Sib), and Cello (Cr.). The fourth staff is for Timpani (Timp.). The fifth staff is for Chimes (Chit.). The sixth staff is for Piano (Pf.), with a grand staff. The seventh staff is for the voice of Hans, with lyrics: "con un ge - sto\_as - sai cor - te - se. Ma che bel - la prin - ci -". The eighth staff is for Violin (Vno.). The ninth staff is for Viola (Vc.). The tenth staff is for Double Bass (Cb.), with the instruction "Arco" written above it. The score is in G major and 4/4 time. The number 71 is written at the beginning of each staff.

78

Fl.

Cl.Sib

Cr.

78

Timp.

78

Chit.

Pf.

78

pes - sa già mi bat - te for - te il cuo - re.

78

Vno.

Vc.

Cb.

Detailed description of the musical score: The score is for a quartet and includes a vocal line. The key signature has one sharp (F#) and the time signature is 4/4. The page number is 13. The score starts at measure 78. The instruments are: Flute (Fl.), Clarinet in B-flat (Cl.Sib), Cello (Cr.), Timpani (Timp.), Harp (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Contrabass (Cb.). The vocal line has the lyrics: 'pes - sa già mi bat - te for - te il cuo - re.' The piano part features a complex harmonic texture with many chords. The string parts (Vno., Vc., Cb.) have long, sustained notes with phrasing slurs. The woodwinds (Fl., Cl.Sib) also have long, sustained notes with phrasing slurs. The timpani part has a rhythmic pattern of eighth notes.

83

Fl. *p*

Cl. Sib *p*

Cr. *pp*

83

Timp.

83

Chit.

83

Pf.

83

Vno.

Vc.

Cb.

Rall. . . . .

Rall. . . . .

Rall. . . . .

Detailed description: This page of a musical score, numbered 14, is titled 'QUARTETTO'. It contains measures 83 through 88. The score is for a quartet, with parts for Flute (Fl.), Clarinet in B-flat (Cl. Sib), Cello (Cr.), Timpani (Timp.), Chitarrone (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The key signature has one sharp (F#). The flute part begins in measure 83 with a dynamic of *p*. The clarinet and cello parts also begin in measure 83 with dynamics of *p* and *pp* respectively. A 'Rall.' (Ritardando) marking appears in measures 85, 86, 87, and 88 for the flute, clarinet, and cello parts. The piano part is shown in grand staff notation (treble and bass clefs) and is mostly silent. The violin, viola, and cello parts are also shown in grand staff notation and are mostly silent. The timpani part is shown in a single staff and is mostly silent.

89

Fl.

Cl.Sib

89

Cr.

89

Timp.

89

Chit.

89

Pf.

89

Hans Gatto

O - no - ra - te\_il mio mar - che - se con un ge - sto\_as - sai cor - te - se.

Re e principessa

Rin - gra - zia - mo que - sto gat - to per l'in - vi - to\_as - sai gra - di - to

89

Vno.

Vc.

Cb.

97  $\text{♩} = 100$

Fl.

Cl.Sib

Cr.

Timp.

Chit.

Pf.

97

Coro

Si, do - ma - ni\_an - dre - mo tutti\_as - sie - me al - la fe - sta nel ca - stel - lo, del re - a - mo il più bel - lo.  
 Con il gat - to\_ed an - che il mar - che - se già si sa e poi si ve - de che non ba - da certo\_a - spe - se.

Vno.

Vc.

Cb.



105

Fl. *f*

Cl. Si $\flat$  *f*

Cr. *f*

Timp. *f* L.V. L.V. L.V. L.V.

Chit. *ff* 8<sup>va</sup>---

Pf. *f* pedale sempre uguale

Vno. *f*

Vc. *f*

Cb. *f*

This page of a musical score, numbered 18, is titled "QUARTETTO". It contains the notation for measures 109 through 112 for a variety of instruments. The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (Cl. Si $\flat$ ), Contrabass (Cr.), Timpani (Timp.), Chimes (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.).

- Flute (Fl.):** Measures 109 and 112 feature a rapid sixteenth-note passage with accents. Measure 110 is a whole rest, and measure 111 is also a whole rest.
- Clarinet in B-flat (Cl. Si $\flat$ ):** Measures 109 and 112 feature a sixteenth-note passage with accents. Measure 110 is a whole rest. Measure 111 has a dynamic marking of *f* and contains a quarter-note chord.
- Contrabass (Cr.):** Measures 109 and 112 feature a sixteenth-note passage with accents. Measure 110 is a whole rest, and measure 111 is also a whole rest.
- Timpani (Timp.):** Measures 109 and 112 feature a rhythmic pattern of eighth notes with accents. Measure 110 is a whole rest. Measure 111 has a dynamic marking of *L.V.* and contains a quarter-note chord.
- Chimes (Chit.):** Measures 109 and 112 feature a series of chords with a rhythmic pattern of eighth notes. Measure 110 is a whole rest, and measure 111 is also a whole rest.
- Piano (Pf.):** Measures 109 and 112 feature a complex sixteenth-note passage with accents. Measure 110 is a whole rest. Measure 111 has a dynamic marking of *Q.v.a.* and contains a quarter-note chord.
- Violin (Vno.):** Measures 109 and 112 feature a sixteenth-note passage with accents. Measure 110 is a whole rest, and measure 111 is also a whole rest.
- Viola (Vc.):** Measures 109 and 112 feature a sixteenth-note passage with accents. Measure 110 is a whole rest, and measure 111 is also a whole rest.
- Cello (Cb.):** Measures 109 and 112 feature a sixteenth-note passage with accents. Measure 110 is a whole rest, and measure 111 is also a whole rest.

113

Fl.

Cl. Sib.

113

Cr.

113

Timp.

L.V.

L.V.

Chit.

113

Pf.

113

Vno.

8va

Vc.

Gliss.

Gliss.

Cb.

116 (8va) -----

Fl.

Cl. Sib.

Cr.

116

Timp.

116 L.V. L.V. L.V. L.V.

Chit.

116 8va ----- 8va -----

Pf.

116

Vno.

Vc.

Gliss.

Cb.

Gliss.

This musical score page, titled "QUARTETTO" and numbered "21", contains the following parts and details:

- Fl. (Flute):** Treble clef, starting at measure 120 with a series of eighth-note runs.
- Cl. Sib (Clarinet in B-flat):** Treble clef, mostly silent with a few notes at the end of the section.
- Cr. (Cello):** Bass clef, playing a simple harmonic accompaniment.
- Timp. (Timpani):** Percussion clef, featuring a complex rhythmic pattern of eighth notes with accents and dynamic markings like *ff*.
- Chit. (Chimes):** Treble clef, playing chords in a regular rhythmic pattern.
- Pf. (Piano):** Grand staff (treble and bass clefs), playing a complex accompaniment with chords and arpeggios. Includes markings like *8va* and *vallio*.
- Vno. (Violin):** Treble clef, playing a melodic line with eighth notes.
- Vc. (Viola):** Bass clef, playing a melodic line with eighth notes.
- Cb. (Double Bass):** Bass clef, playing a melodic line with eighth notes.

The score includes various musical notations such as dynamics (*ff*), articulation (accents), and performance instructions like *vallio* and *8va*.

This page of a musical score, numbered 22, is titled "QUARTETTO". It features nine staves for various instruments: Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Bassoon (Cr.), Timpani (Timp.), Chimes (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The score begins at measure 123. The Flute and Clarinet parts are highly melodic and technical, with many slurs and accents. The Bassoon part is more rhythmic and provides a steady accompaniment. The Timpani part features a complex, syncopated rhythmic pattern with accents and dynamic markings. The Chimes part consists of a series of chords. The Piano part is a dense, rhythmic accompaniment with many slurs and accents. The Violin, Viola, and Cello parts provide a harmonic and rhythmic foundation, with the Cello part being particularly active. The score is written in a standard musical notation style with various dynamics and articulations.

This page of a musical score, titled "QUARTETTO" and numbered "23", contains measures 126 through 128. The score is arranged in a system with ten staves. From top to bottom, the staves are for:

- Flute (Fl.)
- Clarinet in B-flat (Cl. Si♭)
- Contrabass (Cr.)
- Timpani (Timp.)
- Chimes (Chit.)
- Piano (Pf.) - consisting of two staves (treble and bass clef)
- Two empty staves
- Violoncello (Vno.)
- Violin (Vc.)
- Double Bass (Cb.)

The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The Flute part has many slurs and accents. The Piano part includes dynamic markings like *pp* and *ppp*, and some notes are marked with *8va*. The Timpani part has asterisks indicating specific drum strokes. The Violoncello and Violin parts have slurs and accents. The Double Bass part has slurs and accents. The score concludes with a double bar line at the end of measure 128.

# 6. INTRADA

Enrico Miaroma

$\bullet = 100$

Flauto *f*

Clarinetto in Si♭ *f*

Corno *f*

Percussioni *f* *bacchette morbide* L.V.

Chitarra *ff*

Pianoforte *ff* *8va*

Violino *f* *pedale sempre uguale*

Violoncello *f*

Contrabbasso *f*



"INTRADA"

2

Fl.

Cl.Sib

Corno

perc.

Chit.

Pf.

Vno.

Vc.

Cb.

*f*

L.V.

*Gliss.*

*Glissando*

This block contains the first system of the musical score, covering measures 2 through 9. It features ten staves for different instruments: Flute (Fl.), Clarinet in B-flat (Cl.Sib), Horn (Corno), Percussion (perc.), Chimes (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The flute part begins with a melodic line marked with accents and slurs. The clarinet and horn parts provide harmonic support. The percussion part features a rhythmic pattern with 'L.V.' (Larghetto) markings. The piano part has a steady accompaniment. The violin and cello parts include glissando markings. The overall texture is dense and rhythmic.

10

Fl.

Cl.Sib

Corno

perc.

Chit.

Pf.

Vno.

Vc.

Cb.

L.V.

*Gliss.*

*Gliss.*

This block contains the second system of the musical score, covering measures 10 through 17. It continues the instrumentation from the first system. The flute part continues its melodic line. The clarinet and horn parts maintain their harmonic roles. The percussion part continues its rhythmic pattern with 'L.V.' markings. The piano part has a steady accompaniment. The violin and cello parts include glissando markings. The overall texture remains dense and rhythmic.

"INTRADA"

Musical score for measures 14-16. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.Sib.), Horn (Corno), Percussion (perc.), Chitarra (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). Measure 14 starts with a dynamic marking of  $\text{mf}$ . Percussion features a complex rhythmic pattern with accents and dynamic markings of  $\text{L.V.}$ . The piano part has a  $\text{mf}$  dynamic and includes a  $\text{rit.}$  marking. The strings play a steady eighth-note accompaniment.

Musical score for measures 17-19. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.Sib.), Horn (Corno), Percussion (perc.), Chitarra (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). Measure 17 starts with a dynamic marking of  $\text{mf}$ . Percussion continues with a complex rhythmic pattern and dynamic markings of  $\text{L.V.}$ . The piano part has a  $\text{mf}$  dynamic and includes a  $\text{rit.}$  marking. The strings play a steady eighth-note accompaniment.

"INTRADA"

4 20

Fl.

Cl.Sib

Corno

perc.

Chit.

Pf.

Vno.

Vc.

Cb.

This block contains the musical score for measures 4 through 20. It features ten staves: Flute (Fl.), Clarinet in B-flat (Cl.Sib), Horn (Corno), Percussion (perc.), Chitarra (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The Flute part begins with a melodic line marked with accents and slurs. The Clarinet in B-flat provides a harmonic accompaniment. The Horn part is mostly silent. The Percussion part has a rhythmic pattern with accents. The Chitarra part consists of chords with a 'G112' marking. The Piano part has a complex accompaniment with slurs. The Violin part has a melodic line with slurs. The Viola and Cello parts provide harmonic support with slurs.

22

Fl.

Cl.Sib

Corno

perc.

Chit.

Pf.

Vno.

Vc.

Cb.

This block contains the musical score for measures 22 through 30. It features the same ten staves as the previous block. The Flute part continues with a melodic line, including a B-flat note. The Clarinet in B-flat part has a melodic line with a B-flat note. The Horn part has a melodic line with a B-flat note. The Percussion part has a rhythmic pattern with accents. The Chitarra part consists of chords with a 'G112' marking. The Piano part has a complex accompaniment with slurs. The Violin part has a melodic line with slurs. The Viola and Cello parts provide harmonic support with slurs.

# 9 VOGLIO BERE VO' MANGIARE

L'orco e il coro degli schiavi

Enrico Miaroma

$\text{♩} = 104$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauto**: Treble clef, 2/4 time, *f* dynamics.
- Clarinetto in Sib**: Treble clef, 2/4 time, *f* dynamics.
- Tamburo con corde**: Percussion staff, 2/4 time, *mf* dynamics.
- Chitarra**: Treble clef, 2/4 time, *ff* dynamics.
- Pianoforte**: Grand staff (treble and bass clefs), 2/4 time, *f* dynamics.
- Orco**: Bass clef, 2/4 time, *f* dynamics, includes the lyrics "Vo - gli o be - re vò man - gia - re".
- Cori**: Treble clef, 2/4 time, *f* dynamics, includes the lyrics "Vuo - le be - re vuol man - gia - re".
- Violino**: Treble clef, 2/4 time, *f* dynamics.
- Violoncello**: Bass clef, 2/4 time, *f* dynamics.
- Contrabbasso**: Bass clef, 2/4 time, *f* dynamics.

The score is in 2/4 time and features a key signature of one flat (B-flat). It consists of two systems of four measures each, separated by a repeat sign. The first system includes a tempo marking of 104 beats per minute. The second system includes dynamic markings of *f* and *ff* for various instruments.

5

Fl.

Cl.Sib

tamb.

Chit.

Pf.

Orco

Cori

Vno.

Vc.

Cb.

(1° volta)

vo - glio fa - re\_e co - man - da - re Con - ta - di - ni\_e cit - ta - di - ni ser - vi son a tal miei fi - ni.

(2° volta)

vuo - le fa - re\_e co - man - da - re. Con - ta - di - ni\_e cit - ta - di - ni ser - vi siam a tal suoi fi - ni.

Fl. *mp* subito *mf* *ff*

Cl. Si b *mp* subito *mf*

tamb.

Chit.

Pf.

Orco *f*

Cori *f*

Vno. *mf* *f*

Vc. *mp* *f*

Cb. *mp* subito *mf* *ff*

Tor - tu - ra - re\_e di - la - nia - re, que - ste co - se a - ma fa - re.

Musical score for orchestra and chorus, starting at measure 17. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Si $\flat$ ), Tambourine (tamb.), Chitarra (Chit.), Piano (Pf.), Oboe (Orco), Cori (Chorus), Violino (Vno.), Viola (Vc.), and Contrabbasso (Cb.).

The lyrics for the Chorus (Cori) are:

Co - sì pas - so le gior - na - te tra cu - sci - ni\_e mar - mel - la - te.

Co - sì pas - sa le gior - na - te tra cu - sci - ni\_E mar - mel - la - te.

The score features dynamic markings such as *mp*, *p subito*, and *p legato*, and includes performance instructions like *subito* and *legato*.

25

Fl.

Cl. Sib.

tamb.

Chit.

Pf.

Orco

Cori

Vno.

Vc.

Cb.

*mp* *mf* *f*

Quan-do tro-vo dei bam-bi-ni me li man-gio nei pa-ni-ni Quei cic-ci-ni sa-po-ri-ti

Quan-do tro-va dei bam-bi-ni se li man-gia nei pa-ni-ni

*mp* *mf* *f*



Fl. *ff* *mf* *ff*

Cl. Sib *ff* *mf* *ff*

tamb. *p*

Chit.

Pf.

Orco *ff*

Cori *f* *ff* *fffz*  
me li man-gio già con-di-ti.  
quei cic-ci-ni sa-po-ri-ti se li man-gia già con-di-ti. Ah!

Vno. *ff* *mf* *ff* *ff*

Vc. *mf* *ff*

Cb. *ff* *mf*

35

Detailed description: This is a page of a musical score for an orchestra and choir. The page number '6' is at the top left. The title 'L'orco e il coro VOGLIO BERE E VO' MANGIARE' is at the top center. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Sib), Tambourine (tamb.), Cello (Chit.), Piano (Pf.), Oboe (Orco), Choir (Cori), Violin (Vno.), Viola (Vc.), and Contrabass (Cb.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score starts at measure 35. Dynamics include fortissimo (ff), mezzo-forte (mf), piano (p), and fortissimo con sordina (fffz). The choir part has lyrics in Italian. The woodwinds and strings play melodic lines with various dynamics. The percussion part features a tambourine with a light (p) accompaniment.

43

Fl. *f*

Cl. Sib. *f*

tamb. *mf*

Chit. *ff*

Pf. *f*

Orco *f*

Cori *f*

Vno. *f*

Vc. *f*

Cb. *f*

E se poi qual - cu - no o - sa

E se poi qual - cu - no o - sa

47

Fl.

Cl. Si b

tamb.

47

Chit.

Pf.

47

Orco

di - stur - ba - re il mio ri - po - so\_e chi si pro - va\_a con - qui - sta - re il mio ca - stel - lo\_e il mio re - a - me

Cori

dis - tur - ba - re il suo ri - po - so\_e chi si pro - va\_a con - qui - sta - re il suo ca - stel - lo\_e il suo re - a - me

47

Vno.

Vc.

Cb.

53

Fl. *mp* subito *mf* *ff*

Cl.Sib. *mp* subito *mf*

tamb. 53

Chit. 53

Pf. 53

Orco 53 *f*  
Con un gran ba - ston - no - do - so io gli rom - po tut - te l'os - sa.

Cori 53 *f*  
con un gran ba - ston no - do - so lui gli rom - pe tut - te l'os - sa.

Vno. 53 *mf* *f*

Vc. *mp* *f*

Cb. *mp* subito *mf* *ff*

59

Fl.

Cl. Sib

tamb.

Chit.

Pf.

Orco

Cori

Vno.

Vc.

Cb.

Tra - sfor - man - do - mi\_in gi - gan - te mi di - ver - to\_a dar - ne tan - te.

Tra - sfor - man - do - si\_in gi - gan - te si di - ver - te\_a dar - ne tan - te

*p* subito

*p* legato *mp*

*p* subito

65

Fl. *mp* *mf*

Cl. Si $\flat$  *mp* *mp* *mf* *mf*

tamb.

Chit.

Pf.

Orco *mp* *mf*

Cori *mp*

Vno. *mp* *mp* *mf* *mf*

Vc. *mp* *mf*

Cb. *mp* *mp* *mf* *mf*

E se poi fra voi io ve-do dei bam-bi-ni po-co sve-gli

E se poi fra noi lui ve-de

73

Fl. *f* *ff* *mf*

Cl. Sib *f* *f* *ff* *mf*

tamb.

73

Chit.

73

Pf.

73

Orco *f* *ff*

Cori *mf* *f*

73

Vno. *f* *f* *ff* *mf*

Vc. *f* *mf*

Cb. *f* *f* *ff* *mf*

sta-te pron-ti sta-te\_at-ten-ti già vi met-to sot-to\_Ai den-ti

dei bam-bi-ni po-co sve-gli stia-mo pron-ti stia-mo\_at-ten-ti

81

Fl.

*<math>ff</math>*

Cl. Sib.

*ff*

*ff*

*mf* cresc....

tamb.

81

Chit.

81

Pf.

81

Orco

*ff*

81

Cori

*ff*

Sta - te pron - ti sta - te\_At - ten - ti già vi mett - to sot - to\_Ai den - ti!

già ci met - te sot - to\_Ai den - ti

81

Vno.

*ff*

*ff*

Vc.

*ff*

Cb.

*ff*



87

Fl. *f* cresc... *ff*

Cl. Sib *ff*

tamb. *p* cresc... *mf*

Chit.

Pf. *f*

Orco

Cori *mf* *ff*  
 Stia - mo pron - ti stia - mo\_at - ten - ti già ci met - te sot - to\_ ai den - ti!

Vno. *f* cresc... *ff*

Vc. *f*

Cb. *f*

Fl. *sfz sfz ff*

Cl.Sib *ff*

tamb.

Chit. *ff*

Pf. *sfz sfz ff*

Orco *Ah!* *Glissando* L'ORCO ESCE DI SCENA

Cori *Ah!* *Glissando* I SERVI ESCONO DI SCENA

Vno.

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 92 to 95. It features a full orchestral and choral arrangement. The woodwinds (Flute and Clarinet in B-flat) and strings (Violins, Violas, Cellos) play complex rhythmic patterns with dynamic markings of *sfz* and *ff*. The percussion includes a snare drum. The piano part is split between the right and left hands. The Orco (Orc) and Cori (Choir) parts have vocal lines with the exclamation "Ah!" and a *Glissando* effect. The Orco part is labeled "L'ORCO ESCE DI SCENA" and the Cori part "I SERVI ESCONO DI SCENA".

**Recitato**

*Gatto e orco sulla scena.*

*Il gatto bussava alla porta del castello.*

**Orco** Chi sei? Che vuoi?

**Gatto** Vi auguro il buon giorno, vostra grande eccellenza, eccellentissima, il signor orco!

**Orco** Che c'è? Che vuoi da me?

**Gatto** *(con voce mielosa)* Scusatemi tanto, vostra grande eccellenza, eccellentissima, il signor orco, ma trovandomi qua per certi miei affari importanti, ho subito voluto approfittare di questa occasione per venirvi a conoscere di persona. Permettetemi di presentarmi: sono il gatto con gli stivali, sono straniero di questo reame ed ho molto sentito parlare di voi e delle vostre mirabili imprese.

**Orco** *(assai lusingato)* Delle mie mirabili imprese, dite? Oh! Beh... in effetti...

**Gatto** Scusate, vostra grande eccellenza, eccellentissima, il signor orco.  
Ma è proprio vero quello che si dice di voi?

**Orco** E che si dice di me?

**Gatto** Che possiate trasformarvi in qualsiasi animale voi vogliate.

**Orco** Mmh....  
E tu, gatto con gli stivali, come lo sai?

**Gatto** Ma voi, vostra grande eccellenza, eccellentissima, il signor orco, siete famoso in tutto il reame! Anzi, famosissimo!

**Orco** Oh! Vedo, vedo... Ebbene sì, posso trasformarmi in qualsiasi bestia io desidero.

**Gatto** Ma proprio in qualsiasi bestia? Fino a quando non lo vedo, dubito della vostra parola.

**Orco** *(rivolgendosi al pubblico)* Che impertinente!  
Ma certo, se te lo dico, in qualsiasi bestia.

**Gatto** Ma anche una grande grande?

**Orco** *(rivolgendosi al pubblico)* Che scocciatore!  
Uffa, sì, anche una grande grande.

**Gatto** Anche una grande grande come....

**Orco** come?

**Gatto** ad esempio un.....

**Orco** come un?

**Gatto** Come un leone!!!

**Orco** Ah! Ma certamente, gatto dei miei stivali. Stai a vedere!

# 10 1a TRASFORMAZIONE

(ORCO E STRUMENTI)

(Buio sulla scena, tranne un candelabro sul tavolo)  
L'ORCO SI TRASFORMA IN UN GRANDE LEONE.

Enrico Miaroma

♩ = 80

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauto**: Treble clef, C major, 4/4 time. Rested throughout the piece.
- Clarinetto in Sib**: Treble clef, B-flat major, 4/4 time. Starts with a *pp* dynamic and plays a melodic line.
- Corno in Fa**: Bass clef, C major, 4/4 time. Plays sustained notes with a *pp* dynamic.
- Gong**: Percussion line with a *pp* dynamic, playing sustained notes.
- Chitarra**: Treble clef, C major, 4/4 time. Rested throughout the piece.
- Pianoforte**: Grand staff (treble and bass clefs), C major, 4/4 time. Starts with a *pp* dynamic and a *10* fingering. Includes a *Red.* (Reduction) section with an *8<sup>vb</sup>* dynamic.
- Orco**: Bass clef, C major, 4/4 time. Includes the vocal line with lyrics: "Quel che di-ci\_in - fat - ti\_è ve-ro se lo vo - glio mi tra - sfor-mo." Dynamics include *p*, *CRESCENDO A POCO A POCO*, and *pp*.
- Violino**: Treble clef, C major, 4/4 time. Plays sustained notes with a *pp* dynamic.
- Violoncello**: Bass clef, C major, 4/4 time. Plays a melodic line with a *pp* dynamic and *legatissimo* marking.
- Contrabbasso**: Bass clef, C major, 4/4 time. Plays a melodic line with a *pp* dynamic and *legatissimo* marking.

PRIMA TRASFORMAZIONE

2  
6

Fl. *legatissimo*

Cl. Sib *mp* *mf*

Cr. *mp* *mf*

Gong *mp* *mf*

Chit.

Pf. *mp* *mf*

Orco *mp* *mf*

Vno. *legatissimo* *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

Comedi - ce\_an - che la gen - te sono\_un oreo\_as - sai poten - te. Già fa - rò bel - la fi - gu - ra

PRIMA TRASFORMAZIONE

12

Fl.

Cl.Sib

Cr.

Gong

Chit.

Pf.

Orco

Vno.

Vc.

Cb.

frullato

3

*f*

*f*

*f*

*sfz*

*f*

8<sup>vb</sup>-----

si! nel met - ter - ti pa - u - ra! Pro - di - gio - sa ap - pa - ri - zio - ne  
al ponticello

al ponticello

al ponticello

*f*

*f*

*f*

poco a poco accelerando

PRIMA TRASFORMAZIONE

4

16

Fl.

Cl.Sib

Cr.

Gong

Chit.

Pf.

Orc.

Vno.

Vc.

Cb.

qua di - ven - to un le - o - ne! Or - co!

CRESCENDO A POCO A POCO

Detailed description of the musical score: The score is for a symphonic work titled 'PRIMA TRASFORMAZIONE'. It begins at measure 16. The tempo/mood is 'poco a poco accelerando'. The instruments are: Flute (Fl.), Clarinet in B-flat (Cl.Sib), Cello (Cr.), Gong, Chitarra (Chit.), Piano (Pf.), Oboe (Orc.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The voice part has the lyrics: 'qua di - ven - to un le - o - ne! Or - co!'. The Cello part has the marking 'CRESCENDO A POCO A POCO'. The Oboe part has a fortissimo (ff) marking. The score is in 4/4 time.



PRIMA TRASFORMAZIONE

Attacca subito

20

Fl. *ff* *pp subito*

Cl.Sib *ff* *pp subito*

Cr. *pp subito*

Gong (prende timpani) *pp subito*

Chit.

Pf.

Orco *ff* *pp subito*

Vno. *ff* *pp subito*

Vc. *ff* *pp subito*

Cb. *ff* *pp subito*

di - ven - ta un le - o - ne!

# 11 DANZA DEL LEONE

(IL GATTO FUGGE RINCORSO DAL LEONE)

SOLO STRUMENTI

Enrico Miaroma

Flauto  $\text{♩} = 80$   $8^{\text{va}}$  *fff* sempre

Clarinetto in Sib *ff* sempre

Corno in Fa *ff* sempre

Timpani *ff*

Chitarra *fff* sempre

Pianoforte *ff* sempre pesante  $8^{\text{va}}$   $8^{\text{va}}$

Violino *fff* sempre

Violoncello *fff* sempre

Contrabbasso *fff* sempre

Fl.  $8^{\text{va}}$

Cl.Sib

Cr.

Timp.

Chit.

Pf.  $8^{\text{va}}$   $8^{\text{va}}$

Vno.

Vc.

Cb.

DANZA DEL LEONE

Musical score for measures 18-25. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.Sib), Cor Anglais (Cr.), Tympani (Timp.), Chiton (Chit.), Piano (Pf.), Violoncello (Vno.), Viola (Vc.), and Contrabasso (Cb.). The music features various dynamics, including *mf*, *f*, and *fff*, and includes performance instructions such as *crescendo poco a poco* and *subito*. There are also markings for *8va* and *8va* with a dashed line above the staff.

Musical score for measures 26-33. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl.Sib), Cor Anglais (Cr.), Tympani (Timp.), Chiton (Chit.), Piano (Pf.), Violoncello (Vno.), Viola (Vc.), and Contrabasso (Cb.). The music features various dynamics, including *mf*, *f*, *fff*, and *pp*, and includes performance instructions such as *crescendo poco a poco*, *subito*, and *sempre*. There are also markings for *8va* and *8va* with a dashed line above the staff.

## **Recitato**

**Gatto** Mao, mao che paura! Mao, mao che spavento!  
Mao, mao è davvero terrificante!  
Ti prego leone, non mi far del male.

**Orco** Ha! Ha! Ha!  
Adesso mi credi, gatto con gli stivali.

**Gatto** Il mio tremore lo attesta: siete davvero diventato un leone.  
Adesso che lo ho visto, credo al vostro potere.  
Ma se siete capace di diventare un grande leone,  
Sapreste anche rendervi più piccolo e minuscolo?  
Mi sembra che così più facilmente potreste sfuggire al pericolo e ai vostri nemici.  
Ma già lo so che sarebbe troppo difficile per voi!

**Orco** *(rivolgendosi al pubblico)* Che malfidente!  
Troppo difficile lo sarà per te, perché sei solo un gatto con gli stivali...  
Quanto piccolo dovrei diventare?

**Gatto** Mao.... È semplice!  
Piccolo, ad esempio....

**Orco** ad esempio?

**Gatto** come un....

**Orco** come un?

**Gatto**      Come un topolino!

**Orco**      Ah! Ma niente di più facile.  
Osserva e stupisci.

# 12 2a TRASFORMAZIONE

L'orco si trasforma in elefante.

Enrico Miaroma

$\bullet = 88$

Corno in Fa *sfz*

Tom Tom

Pianoforte *ff*

Violino *ff*

Violoncello *ff*

Contrabbasso *ff*

Cr. *f* DA CAPO AL SEGNO § POI CODA

T.T. *sfz*

Pf.

Vno.

Vc.

Cb.

CODA

This musical score is for the second page of the piece '12 DANZA DELL'ELEFANTE', marked as a CODA. It features six staves: Clarinet (Cr.), Trombone (T.T.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The score begins at measure 10. The Clarinet part starts with a *sfz* dynamic, followed by a *f* dynamic, and ends with a *sfz* dynamic. The Trombone part starts with a *mf* dynamic and ends with a *sfz* dynamic. The Piano part has a *f* dynamic in the first two measures and a *sfz* dynamic in the final measure. The Violin part starts with a *f* dynamic and ends with a *sfz* dynamic. The Viola and Cello parts both start with a *f* dynamic and end with a *sfz* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Recitato**

**Gatto** Mao, mao che paura! Mao, mao che spavento!  
Questa davvero non me l'aspettavo.  
*(rivolgendosi al pubblico)* Mi sembra un topino un po' troppo cresciuto, per la verità.

**Orco** *(rivolgendosi al pubblico)* Che figura!  
Oh.. beh... mi sono sbagliato! E' da molto tempo che non mi trasformo. Per la verità, sono un po' fuori allenamento.  
Ma ora osserva: non sbaglierò. Un topolino diverrò!



# 13 3a TRASFORMAZIONE

(ORCO E STRUMENTI)

Enrico Miaroma

L'ORCO SI TRASFORMA IN UN TOPINO

Musical score for orchestra and instruments, featuring the following parts and dynamics:

- Flauto:** Resting.
- Clarinetto in Sib:** *pp* (pianissimo) to *mp* (mezzo piano).
- Corno in Fa:** *pp* (pianissimo) to *mp* (mezzo piano).
- Gong:** *pp* (pianissimo) to *mp* (mezzo piano).
- Pianoforte:** *pp* (pianissimo) to *mp* (mezzo piano). Includes *8va* markings and *legatissimo* phrasing.
- Orco:** *p* (piano) to *pp* (pianissimo). Includes *8va* markings and dynamic directions: **CRESCENDO A POCO A POCO**.
- Violino:** *pp* (pianissimo) to *mp* (mezzo piano). Includes *legatissimo* phrasing.
- Violoncello:** *pp* (pianissimo) to *mp* (mezzo piano). Includes *legatissimo* phrasing.
- Contrabbasso:** *pp* (pianissimo) to *mp* (mezzo piano). Includes *legatissimo* phrasing.

Vocal line (Orco):

Quel che di - ci in - fat - ti - è ve - ro se lo vo - glio mi tra - sfor - mo. Co - me di - - - - ce an -

TERZA TRASFORMAZIONE

2  
7

Fl. *legatissimo*  
*mf*

Cl.Sib *mf*

Cr. *mf*

Gong *mf*

Pf. *mf*

Orco *mf*

Vno. *mf*

Vc. *mf*

Cb. *mf*

che la gen - te so - no un or - co as - sai po - ten - te. Già fa - rò bel - la fi gu ra.

12

Fl. *f*

Cl.Sib *f*

Cr. *f*

Gong *f*

Pf. *sfz*

Orco *f*

Vno. *f*

Vc. *f*

Cb. *f*

si! nel met - ter - ti pa - u - ra! Pro - di - gio - sa ap - pa - ri - zio - ne

TERZA TRASFORMAZIONE

FL. *ff*

Cl.Sib *ff*

Cr.

Gong

Pf.

Orco *ff*

Vno. *ff*  
qua di - ven - to un le - o - ne! Or - co!

Vc. *ff*  
CRESCENDO A POCO A POCO

Cb. *ff*

FL. *sfz*

Cl.Sib

Cr.

Gong *sfz*  
triangolo  
TOM TOM

Pf.

Orco *ff*

Vno. *ff*  
di - ven - ta un to - pi - no!

Vc.

Cb.

# 14.TARANTELLA

Enrico Miaroma

♩ = 126

*8va*-----

Flauto

Clarinetto in Sib

Corno

Tamburo basso

Chitarra

Pianoforte

Coro

Violino

Violoncello

Contrabbasso

*ff*

*f*

*ff*

*ff*

*p*

*ff*

*sffz* *mp*

*ff*

*sffz* *mp*

*ff*

*sffz* *mp*

*ff*

*sffz* *mp*

*sffz* *mp*

This musical score page, titled "TARANTELLA", is the second page of a piece. It features a variety of instruments and a vocal soloist. The instruments include Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Contrabassoon (C. no.), Tambourine (Tamb.), Chitarra (Chit.), Piano (Pf.), Coro (Chorus), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The score is written in a 12/8 time signature. The music is characterized by a driving, rhythmic pattern, particularly in the percussion and string parts. The piano part features a complex, multi-layered texture with many chords. The woodwinds and strings play melodic lines with various dynamics and articulations. The vocal soloist enters in the final measure with the words "Bra - vo, bra - vo".

Fl. *ff*

Cl. Sib. *f* *ff* *sffz mp*

C. no.

Tamb. *f* *p*

Chit.

Pf. *ff* *sffz mp*

Coro

Vno. *f* *ff* *sffz mp*

Vc. *ff* *sffz mp*

Cb. *ff* *sffz mp*

Bra - vo, bra - vo

10

Fl.

Cl.Sib

C.no

Tamb.

Chit.

Pf.

Coro

Vno.

Vc.

Cb.

*f*

que - sto gat - to ha man - gia - to il no - stro pa - dro - ne quel cat - ti - vo - - - ne!

Fl. *ff* *ff* *p* subito

Cl.Sib. *ff* *ff* *p* subito

C.no

Tamb. *f* *p*

Chit.

Pf. *ff* *sfz* *p* subito

Coro  
Sal-ta\_e bal-la bal-la\_e sal-ta fe-stag-gia-mo tut-ti\_in co-ro sal-ta\_e bal-la bal-la e sal-ta

Vno. *ff* *ff* *sfz* *p* subito

Vc. *ff* *sfz* *p* subito

Cb. *ff* *sfz* *p* subito

18

Fl.

Cl.Sib

C.no

Tamb.

Chit.

Pf.

Coro

Vno.

Vc.

Cb.

*f*

*mf*

*mf*

*mf*

*ffz*

*mf*

*ffz*

*mf*

*mf*

fe - steg - gia - mo tut - ti la fi - ne dell' - or - co! Quan - te sof - fe -



22

Fl.

Cl.Sib

C.no

Tamb.

Chit.

Pf.

Coro

Vno.

Vc.

Cb.

ren - ze ci ha pro - cu - ra - to pic-chian-do e tor - tu - ran - do sen-za pie - tà, sen - za pie -

*f*

26

Fl. *p* *sfz* *f*

Cl.Sib *p* *sfz* *mf* *f*

C.no

26

Tamb. *mf*

Chit.

26

Pf.

26

Coro  
tà! Si do-ve-va\_a lui so-lo ob-be-di-re e mai lo si po-

26

Vno. *p* *sfz* *mf* *f*

Vc.

Cb.



34

Fl.

*p subito* *sfz*

Cl.Si $\flat$

*p* *sfz* *mf* *f*

C.no

34

Tamb.

*p* *mf*

Chit.

34

Pf.

*p subito* *mf* *ff*

Coro

34

Vno.

(8<sup>va</sup>) *p subito* *sfz* *f*

Vc.

*f*

Cb.

*p subito* *f*

Ma per for-tu - na è ar - ri - va - to

38

Fl.

Cl. Si $\flat$

C.no

Tamb.

Chit.

Pf.

Coro

Vno.

Vc.

Cb.

*mp*

*pp*

*pp*

*pp*

que - sto bel gat - to che l'ha man - gia - to per - chè noi non po - te - va - mo

*pp*



46

Fl. *mf*

Cl. Si $\flat$  *pp* *mf* *mp*

C.no

Tamb. *pp* *mf*

Chit.

Pf.

Coro  
su sal-tia-mo bal-lia - mo for-za bal-lia-mo e sal - tia - mo!

Vno. *pp* *f* *pp*

Vc. *pp* *mf*

Cb. *pp*

50 *mp* *mp* *ff* 8<sup>va</sup>

Fl.

Cl.Sib

*mf* *pp* *mp* *pp*

C.no

50

Tamb.

*pp*

Chit.

50

Pf.

50

Coro

50

Vno.

*mf* *pp* *mp* *pp* *pp*

Vc.

*mf* *pp* *mp* *pp*

Cb.

*mf* *pp*

Detailed description: This page of a musical score for 'Tarantella' features ten staves. The Flute (Fl.) staff starts at measure 50 with a melodic line, marked *mp*, and ends with a fortissimo (*ff*) dynamic and an octave sign (8<sup>va</sup>). The Clarinet in B-flat (Cl.Sib) staff has a rhythmic accompaniment with dynamics *mf*, *pp*, *mp*, and *pp*. The Clarinet in C (C.no) staff has a simple melodic line. The Tambourine (Tamb.) staff has a steady rhythmic pattern marked *pp*. The Chitarra (Chit.) staff has a complex rhythmic accompaniment. The Piano (Pf.) staff is empty. The Coro (Chorus) staff is empty. The Violin (Vno.) staff has a melodic line with dynamics *mf*, *pp*, *mp*, *pp*, and *pp*. The Viola (Vc.) staff has a rhythmic accompaniment with dynamics *mf*, *pp*, *mp*, and *pp*. The Cello (Cb.) staff has a rhythmic accompaniment with dynamics *mf* and *pp*. The score is in 3/4 time and B-flat major.





Musical score for Tarantella, page 15. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Clarinet in A (C. no.), Tambourine (Tamb.), Chitarra (Chit.), Piano (Pf.), Vocal Soloist (Coro), Violin (Vno.), Viola (Vc.), and Cello (Cb.).

Measure 58 is marked with a *ff* dynamic. The vocal soloist part includes the lyrics "or - co!".

The score is written in 2/4 time. The key signature has one flat (B-flat). The instruments are arranged in a standard orchestral layout. The vocal soloist part is written in a single staff with lyrics underneath. The piano part is written in grand staff notation. The other instruments are written in single staves.

62

Fl.

Cl.Sib

C.no

Tamb.

Chit.

Pf.

Coro

Vno.

Vc.

Cb.

*ff*

Detailed description: This page of a musical score for 'TARANTELLA' contains measures 62 through 65. The score is arranged in a standard orchestral layout with ten staves. From top to bottom, the staves are for Flute (Fl.), Clarinet in B-flat (Cl.Sib), Trombone (C.no), Chitarra (Chit.), Piano (Pf.), Cori (Coro), Violino (Vno.), Viola (Vc.), and Contrabbasso (Cb.). The Flute part begins in measure 62 with a series of sixteenth-note runs, reaching a fortissimo (*ff*) dynamic in measure 64. The Clarinet in B-flat part plays a melodic line with slurs and accents throughout the section. The Trombone, Chitarra, Piano, Cori, Violino, and Contrabbasso parts are mostly silent, indicated by rests. The Viola part has a few notes in measure 65. The page number '62' is written above the first staff.

66

Fl.

Cl. Si $\flat$

C.no

Tamb.

Chit.

Pf.

Coro

Vno.

Vc.

Cb.

Detailed description: This page of a musical score for 'TARANTELLA' (page 17) features ten staves. The Flute (Fl.) staff has a treble clef and contains a complex melodic line with many sixteenth notes and slurs, starting at measure 66. The Clarinet in B-flat (Cl. Si $\flat$ ) staff has a treble clef and contains a melodic line with slurs. The Cello/Double Bass (C.no) staff has a treble clef and contains a whole rest. The Tambourine (Tamb.) staff has a percussion clef and contains a whole rest. The Chitarra (Chit.) staff has a treble clef and contains a whole rest. The Piano (Pf.) staff has a grand staff (treble and bass clefs) and contains whole rests in both hands. The Choir (Coro) staff has a treble clef and contains a whole rest. The Violin (Vno.) staff has a treble clef and contains a whole rest. The Viola (Vc.) staff has a bass clef and contains a melodic line with slurs. The Contrabass (Cb.) staff has a bass clef and contains a whole rest.

69

Fl.

Cl.Si $\flat$

C.no

Tamb.

Chit.

Pf.

Coro

Vno.

Vc.

Cb.

*f*

*ff*

Sal - ta\_e bal - la bal - la\_e sal - ta

*f* *ff*

Detailed description: This page of a musical score for 'TARANTELLA' covers measures 69 to 72. The score is arranged for a full orchestra and choir. The Flute (Fl.) part in measure 69 features a complex, rhythmic melody with many beamed notes. The Clarinet in Bb (Cl.Si $\flat$ ) provides a harmonic accompaniment with sustained notes. The Cello/Double Bass (C.no) part is mostly silent until measure 71, where it begins with a bass line. The Tambourine (Tamb.) has a rhythmic pattern starting in measure 71, marked with a forte (*f*) dynamic. The Chitarra (Chit.) and Piano (Pf.) parts are also silent until measure 71, where the piano part enters with a very forte (*ff*) chordal accompaniment. The Choir (Coro) part has lyrics 'Sal - ta\_e bal - la bal - la\_e sal - ta' starting in measure 71. The Violin (Vno.) and Viola (Vc.) parts are silent until measure 71, where they play sustained chords. The Cello/Double Bass (Cb.) part has a bass line starting in measure 71, marked with a forte (*f*) dynamic, which then increases to very forte (*ff*) in measure 72. The page number '18' is in the top left, and the title 'TARANTELLA' is centered at the top.

73

Fl.

*ff*

Cl.Sib

*ff*

C.no

Tamb.

Chit.

Pf.

Coro

73

fe - steg - gia - mo tut - ti\_in co - ro sal - ta\_e bal - la bal - la\_e - sal - ta fe - steg - gia - mo tut - ti\_in co - - - ro la fi - ne del -

Vno.

Vc.

Cb.

77

Fl.

Cl.Sib

C.no

Tamb.

Chit.

Pf.

Coro

Vno.

Vc.

Cb.

*f* *mp* *ff* *sfz*

*ffz* *mp* *p ff* *sfz*

*ffz* *ff* *sfz*

l'or - co.

pizz.

pizz.

pizz.

## **Recitato**

**Gatto** Va Bene! va bene! Ma adesso non si perda tempo! Subito preparate una bella festa per il vostro nuovo padrone il Marchese di Trallalà, ed approntate un fantastico pranzo per il Re e la sua corte.



# 15 FINALE

Enrico Miaroma

Flauto  $\text{♩} = 100$   
*f*

Clarinetto in Sib  
*f*

Corno in Fa

Percussioni  
L.V.

Chitarra  
*ff*

Pianoforte  
*plillo*

Voce 1

Voce 2

Violino

Violoncello

Contrabbasso

Detailed description: This is a page of a musical score for a piece titled "15 FINALE" by Enrico Miaroma. The score is written for a large ensemble and includes parts for Flauto, Clarinetto in Sib, Corno in Fa, Percussioni, Chitarra, Pianoforte, Voce 1, Voce 2, Violino, Violoncello, and Contrabbasso. The tempo is marked as quarter note = 100. The Flauto and Clarinetto parts are marked with a forte (*f*) dynamic. The Chitarra part is marked with fortissimo (*ff*). The Pianoforte part features a complex rhythmic pattern with a *plillo* marking. The Percussioni part includes a section marked L.V. (Larghetto). The Voce 1 and Voce 2 parts are currently silent. The Violino, Violoncello, and Contrabbasso parts provide a steady accompaniment.

15 FINALE

This musical score is for the piece "15 FINALE". It is a multi-staff score for a symphony orchestra. The instruments included are Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Contrabass (Cr.), Percussion (Perc.), Chimes (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by intricate rhythmic patterns, particularly in the flute and violin parts, and a steady, driving pulse in the percussion and piano. The piano part features a complex texture with many sixteenth-note figures. The strings provide a solid harmonic foundation with sustained notes and rhythmic accompaniment. The overall mood is energetic and rhythmic, typical of a finale piece.

8  $\text{♩} = 96$

Fl.

Cl. Sib

8

Cr.

8

Perc.

8

Chit.

8

Pf. *p*

8 *RE*

Sen - ti che buon pro - fu - mi - no, già mi vie - ne\_un lan - guo - ri - no.

Vno.

Vc.

Cb.

15 FINALE

4

Fl.

Cl. Sib

Cr.

Perc.

Chit.

Pf.

GATTO

Man - ge - re - mo\_a cre - pa - pel - le bei co - ni - gli\_e sa - la - mel - le.

Vno.

Vc.

Cb.

Detailed description: This is a page of a musical score for the '15 FINALE'. It features ten staves. The first seven staves are for instruments: Flute (Fl.), Clarinet in B-flat (Cl. Sib), Contrabass (Cr.), Percussion (Perc.), Chitarra (Chit.), and Piano (Pf.). The eighth staff is for a vocal line, labeled 'GATTO', with the lyrics 'Man - ge - re - mo\_a cre - pa - pel - le bei co - ni - gli\_e sa - la - mel - le.' The ninth and tenth staves are for Violoncello (Vc.) and Contrabbasso (Cb.). The score is in the key of D major (one sharp) and 12/8 time. A rehearsal mark '16' is placed above the first measure of each staff. The vocal line begins with a half note 'Man' followed by eighth notes 'ge - re - mo\_a' and a quarter note 'cre - pa - pel - le'. The instrumental parts are mostly rests, with some rhythmic patterns in the Vc. and Cb. parts.



Fl. *mp*

Cl. Sib. *mp*

Cr.

Perc.

Chit.

Pf.

V.

*PRINCIPESSA*  
Mio - gra - zio - so mar - che - si - no io Vi tro - vo\_as - sai ca -

Vno.

Vc.

Cb.

39  $\text{♩} = 84$

Fl.

Cl. Sib.

Cr.

Perc. *Triangolo*  
*GLOCKENSPIEL*

Chit.

Pf.

*MARCHESE*  
Do-po la piog-gia vie-ne il se-re - no bril-la\_in cie-lo l'ar-co-ba-le - no

*GATTO*  
ri - no Che bel-la sto-ria fi-ni-sce

Vno.

Vc.

Cb.

*p*  
*pp*  
*p*  
*p*  
*p*

15 FINALE

8

45

Fl. *mf*

Cl.Sib *mf*

Cr. *mp*

Perc.

Chit.

Pf.

45 *RE*

Ed o - ra si fac-cia\_u-na gran fe - sta per tut-to\_il re -

be - ne, fa - re - mo fe - ste pran - zi bal - li\_e ce - ne!

Vno. *mf*

Vc. *mf*

Cb. *mp*



51

Fl.

Cl.Sib

Cr.

Perc.

Chit.

Pf.

51

a - me, fe - sta! fe - sta!

Vno.

Vc.

Cb.

*p*

*p*

*ad.*

*p*

*p*

Detailed description: This page of a musical score, titled '15 FINALE', is page 9. It features a multi-staff arrangement. The instruments listed on the left are Flute (Fl.), Clarinet in B-flat (Cl.Sib), Cor Anglais (Cr.), Percussion (Perc.), Chitarra (Chit.), Piano (Pf.), Violin (Vno.), Viola (Vc.), and Cello (Cb.). The score begins at measure 51. The Flute and Clarinet parts are mostly rests. The Cor Anglais part has a few notes in the first few measures. The Percussion part has a rhythmic pattern starting in measure 51, marked with a piano (*p*) dynamic. The Chitarra part is mostly rests. The Piano part has a complex texture with chords and moving lines in both hands, marked with a piano (*p*) dynamic. The vocal part (soprano) has the lyrics 'a - me, fe - sta! fe - sta!' starting in measure 51. The Violin, Viola, and Cello parts have a melodic line starting in measure 51, with dynamics ranging from piano (*p*) to fortissimo (*f*). The score concludes with a double bar line and repeat signs.

15 FINALE

10

$\bullet = 152$

*8<sup>va</sup>*

Fl. *ff*

Cl. Sib. *ff*

Cr. *f*

Perc. *f* Tom-tom

Chit. *ff*

Pf. *ff*

Vno. *ff*

Vc. *ff*

Cb. *ff*

(8va)-----

63

Fl.

Cl.Sib

63

Cr.

63

Perc.

63

Chit.

63

Pf.

63

63

63

(8va)-----

63

Vno.

63

Vc.

63

Cb.

15 FINALE

12

This musical score page, numbered 12, is for the '15 FINALE' section. It features a full orchestral arrangement with the following instruments and parts:

- Fl. (Flute):** Melodic line with eighth-note patterns and slurs.
- Cl. Si. (Clarinet in B-flat):** Melodic line with eighth-note patterns and slurs.
- Cr. (Cello):** Bass line with dotted rhythms and slurs.
- Perc. (Percussion):** Rhythmic accompaniment with eighth-note patterns.
- Chit. (Chitarra):** Chordal accompaniment with block chords.
- Pf. (Piano):** Chordal accompaniment with block chords in both staves.
- Vno. (Violin):** Melodic line with eighth-note patterns and slurs.
- Vc. (Viola):** Melodic line with eighth-note patterns and slurs.
- Cb. (Cello):** Bass line with eighth-note patterns and slurs.

The score begins at measure 70. The key signature has one flat (B-flat major or D minor). The time signature is 2/4. The music is characterized by rhythmic eighth-note patterns and melodic lines with slurs.

77

Fl. *f* *ff*

Cl.Sib *ff* *p*

Cr. *pp* subito crescendo

Perc. *ppp* subito

Chit. *mp* crescendo

Pf. *ff* *p* subito crescendo

Vno. *f* *p* crescendo

Vc. *pp* subito crescendo

Cb. *pp* subito crescendo

Detailed description: This page of a musical score, titled '15 FINALE', is page 13. It features ten staves for different instruments. The Flute (Fl.) part starts with a melody in 3/8 time, marked *f*, then *ff*. The Clarinet in B-flat (Cl.Sib) plays a rhythmic accompaniment, marked *ff*, then *p*. The Cello (Cr.) part has a long note marked *pp* subito, followed by a crescendo. The Percussion (Perc.) part has a rhythmic pattern marked *ppp* subito. The Chimes (Chit.) part has chords marked *mp* crescendo. The Piano (Pf.) part has a complex texture with *ff* in the bass and *p* subito in the treble, both leading to a crescendo. The Violin (Vno.) part has a melody marked *f*, then *p* crescendo. The Viola (Vc.) part has a rhythmic accompaniment marked *pp* subito, then crescendo. The Contrabass (Cb.) part has a rhythmic accompaniment marked *pp* subito, then crescendo. The score includes dynamic markings, articulation marks like accents and slurs, and a change in time signature from 3/8 to 7/8.

This musical score page, numbered 14, is part of the '15 FINALE' section. It features a full orchestral arrangement with the following instruments and parts:

- Fl. (Flute):** Part 1, starting at measure 84. It begins with a whole rest and then plays a series of dotted quarter notes, reaching a fortissimo (*ff*) dynamic.
- Cl. Si. (Clarinet in B-flat):** Part 1, starting at measure 84. It plays a rhythmic pattern of eighth notes, also reaching a fortissimo (*ff*) dynamic.
- Cr. (Contrabass):** Part 1, starting at measure 84. It plays a series of dotted half notes, reaching a forte (*f*) dynamic.
- Perc. (Percussion):** Part 1, starting at measure 84. It features a steady eighth-note pattern with a *crescendo* marking leading to a forte (*f*) dynamic.
- Chit. (Chimes):** Part 1, starting at measure 84. It plays a series of chords, reaching a fortissimo (*ff*) dynamic.
- Pf. (Piano):** Part 1, starting at measure 84. The right hand plays chords, and the left hand plays a simple bass line, both reaching a fortissimo (*ff*) dynamic.
- Vno. (Violin):** Part 1, starting at measure 84. It plays a rhythmic pattern of eighth notes, reaching a fortissimo (*ff*) dynamic.
- Vc. (Viola):** Part 1, starting at measure 84. It plays a rhythmic pattern of eighth notes, reaching a fortissimo (*ff*) dynamic.
- Cb. (Cello):** Part 1, starting at measure 84. It plays a rhythmic pattern of eighth notes, reaching a fortissimo (*ff*) dynamic.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The page concludes with a fortissimo (*ff*) dynamic marking at the bottom.

