

# 1 Prendi il gatto

Enrico Miaroma

**Agitato** ♩ = 152

Clarinetto in Sib

Musical notation for Clarinet in Bb, featuring a melodic line with dynamic markings *ff* and *f*.

Tom Tom

Musical notation for Tom Tom, featuring a rhythmic accompaniment with dynamic marking *ff*.

Hans  
fratelli  
e coro

CORO

*f*

Cor - ri là cor - ri qua pren - di il gat - to

Pianoforte 1

Musical notation for Pianoforte 1, featuring a rhythmic accompaniment with dynamic markings *ff* and *f*.

Pianoforte 2

Musical notation for Pianoforte 2, featuring a rhythmic accompaniment with dynamic marking *ff* and the word *Leo.* written below the notes.

The musical score is arranged in five systems. The first system is for Clarinet in B-flat (Cl. Sib.), featuring a melodic line with eighth-note patterns and dynamic markings of *f*. The second system is for Trombone (T.T.), which is mostly silent with some activity at the end. The third system is for the vocal line, with lyrics: "pren - di - lo. Cor - ri sù e cor - ri giù ma pren - di il gat - to pren - di - lo." The lyrics are written on a dashed line. The fourth system is for the first piano (Pf. 1), providing harmonic support with chords and some melodic fragments. The fifth system is for the second piano (Pf. 2), featuring a bass line with chords and some melodic activity. Dynamic markings of *f* are present throughout the score.

1 Prendi il gatto

21

Cl. Sib

21

T.T.

21

*f*

21 *(8va)*

Pren - di pren-diam-maz - za - lo    pren - di pren-diàc-cop - pa - lò    pren - diil - gat - to - pren - di - lo.

Pf. 1

Pf. 2

Detailed description: This page of a musical score is for the first system of the piece '1 Prendi il gatto'. It features five staves. The top staff is for Clarinet in B-flat (Cl. Sib), starting at measure 21. The second staff is for Trombone (T.T.), also starting at measure 21. The third staff is the vocal line, starting at measure 21 with a forte (*f*) dynamic. The lyrics are: 'Pren - di pren-diam-maz - za - lo    pren - di pren-diàc-cop - pa - lò    pren - diil - gat - to - pren - di - lo.' The fourth staff is for Piano 1 (Pf. 1), and the fifth staff is for Piano 2 (Pf. 2). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

28

CL. Sib

28

T.T.

28

Cor - ri là e cor - ri qua ma \_\_\_\_\_ Pren - di pren - diam - maz - za - lo pren - di pren - diac - cop - pa - lo pren - diil - gat - to pren - diil - gat - to

28

Pf. 1

28

Pf. 2

*mp crescendo*

*mp crescendo*

*mp crescendo*

*mp crescendo*

*mp crescendo*



♩ = 96

47

Cl.Sib

*mf*

*f*

T.T.

47

*f*

Hans

f.lli

Coro

Fer- mi fer-mi non me loam-maz - za-te!  
 Fer - mi! Fer-mi non glie-loam-maz - za-te!  
 Fer-mi non ce loam-maz - za-te! Co-sa vuoi di - re? Co-sa vuoi fa - re? Il tuo gat - tac-cio uc - ci-soil-co-

Pf. 1

*f*

*f*

Pf. 2

*mf*

*f*

1 Prendi il gatto

54

Cl. Sib.

*mf* *f*

54

T.T.

54 Hans (ironico, facendo il verso) Hans

f.lli Coro

ni-glio. Quel gat-ti-no è quel che mi re-sta, Quel gat-ti-no-è quel che gli re-sta. Quel che mi re-stain e-re-di-tà,

54 Quel gat-ti-no è quel che gli re-sta. Quel che gli re-stain e-re-di-

Pf. 1

*f* *f*

54

Pf. 2

*mf* *f*

Detailed description: This is a page of a musical score for the piece '1 Prendi il gatto'. The score is arranged in five systems. The first system is for Clarinet in B-flat (Cl. Sib.), starting at measure 54 with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The second system is for Trombones (T.T.), which are silent throughout this section. The third system is for vocalists Hans and a Coro (Chorus). Hans has an ironic, mimicking style. The lyrics are: 'ni-glio. Quel gat-ti-no è quel che mi re-sta, (ironico, facendo il verso) f.lli Coro Quel gat-ti-no-è quel che gli re-sta. Quel che mi re-stain e-re-di-tà, Hans'. The fourth system is for Piano 1 (Pf. 1), featuring a forte (*f*) dynamic. The fifth system is for Piano 2 (Pf. 2), starting with a mezzo-forte (*mf*) dynamic and becoming forte (*f*) later in the system. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

62 *mf*

Cl.Sib

62

T.T.

62 Hans f.lli (ironico,ridendo) Corp  
quel gatto è tutto quel che mi re-sta quel gatto è tut-to quel che gli re-sta. Ha!Ha!Ha! Ha! Ha!Ha!Ha! Ha! Di mio padre in e-re-di - tà di mi-o padre in e-re-di-  
tà quel gatto è tutto quel che gli re - sta

62 *f*

Pf. 1

62 *mf*

Pf. 2

*f*

*f*

*f*

*f*



1 Prendi il gatto

Ripetere "ad libitum" fino al termine del dialogo"

72

Cl.Sib

*p* *pppp* e.... crescendo...poco...a....poco..... *f*

72

T.T.

Tamburo con corde

72

*p* subito (Il dialogo parte sulla seconda ripetizione) CORO *f* *mp*

- tà - del lo-ro pa dre in e-re-di - tà. 1° paes: "Va bè! Visto che è così, tieniti pure il tuo gatto" Vie - ni qua, vie - ni qua, dac - cii sol - di

72

di no-stro re- di - tà. 2° paes: " Però ci devi ripagare!"

Hans: "Ripagare? Per che cosa?"

3° paes: "Si, ci devi dare tre fiorini per il coniglio" *f*

Hans: "Quel che è giusto è giusto! Ve li darò, anche se sono gli ultimi che mi restano"

1° 2° 3° paes: "Qua i soldi"

Hans: "Eccoli! Ma il coniglio è mio!"

72

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

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

82

Cl. Sib.

*f* *f* *mp* *p*

82

T.T.

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

82

(Hans e i fratelli prendono il coniglio e consegnano i tre fiorini)  
(il coro prende i tre fiorini ed esce)

dac- ce - li! *8va* Pren-dii sol - di tre fio - ri - ni il co - ni - glio dal - loa me. *8vb*

82

Pf. 1

*f* *p*

82

Pf. 2

*f* *p*

Detailed description: This page of a musical score, numbered 10, is titled '1 Prendi il gatto'. It features five staves. The top staff is for Clarinet in B-flat (Cl. Sib.), starting at measure 82 with a forte (*f*) dynamic, transitioning to mezzo-piano (*mp*) and piano (*p*). The second staff is for Trombone (T.T.), also starting at measure 82, with dynamics of mezzo-forte (*mf*), mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*). The third staff is a vocal line with lyrics in Italian: 'dac- ce - li! Pren-dii sol - di tre fio - ri - ni il co - ni - glio dal - loa me.' The lyrics are marked with *8va* (octave up) and *8vb* (octave down) for the first and last parts respectively. The vocal line is accompanied by two piano parts, Pf. 1 and Pf. 2. Pf. 1 starts at measure 82 with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. Pf. 2 also starts at measure 82 with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Povero me, come farò?

Enrico Miaroma

Clarinetto in Si $\flat$  *mp*

Timpani e triangolo *pp*

*mf*

Pianoforte 1 *mp*

Pianoforte 2 *mp*

1) Po - ve-ro me, co - me-fa - rò? Non ho de - na-roe-non so do-vean - dar. Po - ve-ro me, co - me fa -  
2) Po - ve-ro lui, co - me fa - rà? Non ha de - na-roe non sa do-vean - dar. Po - ve-ro lui, co - me fa -

2  
14

Cl. Sib

1 ————— 2.  $\text{♩} = 52$   
Povero me, come farò?

*mf*

14

Timp.

1 ————— 2.

*f* *ff*

14

1 ————— 2.

rò? Un gat-toè tut-ta la miae-re-di-tà tà *8va* 1) E' già son pro-prio sfor-tu-na-to! Del-lae-re-di-tà di no-stro  
rà? Un gat-toè tut-ta la suae-re-di-tà. 2) tà.

Pf. 1

*ff* *sfz* *mf*

14

1 ————— 2.

*ff* *mf* *ff* *mf*

Pf. 2

*8vb* *8vb*

Povero me, come farò?

25

Cl. Sib.

25

Timp.

25

(8<sup>va</sup>) pa-dreil miofre - tel - lo mag - gio - re haha - vu - toil mu - li - no mette quel - lo di mez - zo la vi - gnail giar - di - no e io po - ve -  
che - 8<sup>va</sup> - co - sa - da - mat - to sol - tan - to - quel - gat - to Ja - ca - sail - mu - li - no la vi - gnail giar - di - no. E - io po - ve -

25

Pf. 1

8<sup>va</sup>

25

Pf. 2

*mf*

3 3 3 3 3 3 3 3 3 3 3 3

*mp*

*b*

Detailed description: This is a page of a musical score for a vocal piece. It features four staves: Clarinet in B-flat (Cl. Sib.), Timpani (Timp.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The music is in a key with one sharp (F#) and a common time signature. The vocal line is written in a soprano clef with lyrics in Italian. The piano accompaniment consists of two parts: Pf. 1, which plays chords and arpeggiated figures, and Pf. 2, which plays a rhythmic accompaniment of eighth notes with triplets. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The page is numbered 25 at the beginning of each staff and 3 at the top right.

4  
35

Cl.Sib

*mf* *mf*

Povero me, come farò?

2.

35

Timp.

*f*

35

ri - no sol - tan - toun gat - ti - no e lui po - ve - ri - no sol - tan - toun gat - ti - no. ti - no e io po - ve - ri - no sol - tan - toun gat -  
ri - no sol - tan - toun gat - ti - no e lui po - ve - no sol - tan - toun gat - ti - no.

35

Pf. 1

*mp* *ff*

35

Pf. 2

2.

Povero me, come farò?

46

Cl.Sib

*f* *mf* *pppp*

46

Timp.

46

ti - no sol - tan - toun gat - ti - no sol - tan - toun gat - ti - - - - - no.

46

Pf. 1

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

46

Pf. 2

*f* *pp*

The image shows a page of a musical score for the piece "Povero me, come farò?". The score is arranged in five staves. The top staff is for Clarinet in B-flat (Cl.Sib), the second staff is for Timpani (Timp.), the third staff is for the vocal line, the fourth and fifth staves are for the piano (Pf. 1 and Pf. 2). The music begins at measure 46. The vocal line has the lyrics "ti - no sol - tan - toun gat - ti - no sol - tan - toun gat - ti - - - - - no." with a long note on "ti" in the final measure. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include forte (f), mezzo-forte (mf), mezzo-piano (mp), and pianissimo (pp and pppp). The key signature has one sharp (F#) and the time signature is 4/4. The page number 5 is in the top right corner.

# 3.RECITATIVO

Enrico Miaroma

Libero

(Si gira di scatto)

Hans

Chi è? Chi ha par-la-to? Fos-si mat-to! Ma qua C'è so-lo il gat-to.

Gatto

(Si stira e sbadiglia)

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

Tamburo con corde

Clarinetto in Sib

*p*

*mp*

*f*

Hans

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

Gatto

(Si avvicina ad Hans)

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

Tamburo

Cl. Sib

*pp*

*sfz*



# Mao che noia, mao che pizza

Enrico Miaroma

Allegretto ♩ = 120

*a tempo*

Clarinetto in Si $\flat$

Musical staff for Clarinet in B-flat, showing the first line of the score with a treble clef and a key signature of one flat. The music begins with a repeat sign and a dynamic marking of *mp*.

*mp*

Musical staff for Clarinet in B-flat, showing the second line of the score with a treble clef and a key signature of one flat. The music begins with a repeat sign and a dynamic marking of *mf*.

*mf*

1) Mao che no - ia mao che piz - za! Non mi rie - scia pren - der son - noi tui la - men - tii tui tor - men - ti mi fan so - lo  
2) Que - sta vol - ta pa - dron - ci - no la for - tu - na è un gat - ti - no un gat - ti - no pro - prio bel - lo raf - fi - na - toe in -

Pianoforte 1

Musical staff for Piano 1, showing the first line of the score with a treble clef and a key signature of one flat. The music begins with a repeat sign and a dynamic marking of *mf*.

*mf*

Musical staff for Piano 1, showing the second line of the score with a treble clef and a key signature of one flat. The music begins with a repeat sign and a dynamic marking of *mp*.

*mp*

Pianoforte 2

Musical staff for Piano 2, showing the first line of the score with a treble clef and a key signature of one flat. The music begins with a repeat sign and a dynamic marking of *mf*.

*mf*

Musical staff for Piano 2, showing the second line of the score with a bass clef and a key signature of one flat. The music begins with a repeat sign and a dynamic marking of *mp rit.*

*mp rit.*

Mao che noia, mao che pizza

2  
10

Cl. Sib

10

ma - lei den - ti! A che ser - ve pian - ger tan - to bia - si - mar - sie la - men - tar - si? A che ser - ve quel fri - gna - re buon pa - dro - ne la - scia sta - re!  
tel - li - gen - te. Co - me me non ve neèu - gua - li, 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.

Pf. 1

Pf. 2

10

Mao che noia, mao che pizza

SECONDA VOLTA  
VAAL:



19

Cl. Sib

*f*

19

*f*

Che co sì non cam - bia nien te re io sti sem - pre un po - ve - ret to, quan do for - se la for - tu - na ce l'hai pro - prio sot - toal let to!  
Sen za dub bioe sen zain gan no io sa rò la tua for tu na.

19

*f*

Pf. 1

19

*f*

Pf. 2

*leg.* *leg.* *leg.* *leg.* *leg.* *leg.* \*

Mao che noia, mao che pizza

DA CAPO AL SEGNO §

4  
27

Cl. Sib

27

ff

sfz

Co - me me non ve n'èu - gua - li, so noil gat to - con gli sti - va - li

Pf. 1

mp

f

sfz

Pf. 2

f

f

sfz

8vb

Lea

Lea

\*

## **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.*

# Danza del topolino (versione ridotta)

Enrico Miaroma

♩ = 100

Clarinetto in Sib

Pianoforte 1

Pianoforte 2

Cl. Sib

Pf. 1

Pf. 2

Musical score for the first system of "Danza del topolino (versione ridotta)". It features three staves: Clarinetto in Sib (top), Pianoforte 1 (middle), and Pianoforte 2 (bottom). The Clarinetto part has a melodic line with accents and dynamics of *sfz* and *mf*. The Pianoforte 1 part has a rhythmic accompaniment with *sfz* and *mf* dynamics. The Pianoforte 2 part has a bass line with a strong *f* dynamic. The key signature is B-flat major and the time signature is common time.

Musical score for the second system of "Danza del topolino (versione ridotta)". It features three staves: Cl. Sib (top), Pf. 1 (middle), and Pf. 2 (bottom). The Cl. Sib part continues the melodic line with *sfz* and *mf* dynamics. The Pf. 1 part continues the rhythmic accompaniment with *sfz* and *mf* dynamics. The Pf. 2 part continues the bass line with *mf* and *f* dynamics. The key signature is B-flat major and the time signature is common time.

15

Cl. Sib

Pf. 1

Pf. 2

21

Cl. Sib

Pf. 1

Pf. 2





♩ = 100

# Intrada (versione ridotta)

Enrico Miaroma

The musical score is written for four instruments: Clarinetto in Si♭, Set di batteria, Pianoforte 1, and Pianoforte 2. The music is in 4/4 time and begins with a tempo marking of ♩ = 100. The key signature has one sharp (F#). The score is marked with a forte (*f*) dynamic throughout. The Clarinetto part features a melodic line with accents and slurs. The Set di batteria part is labeled 'Bacchette morbide' and consists of a complex rhythmic pattern with many accents. The two Pianoforte parts provide harmonic support, with Pianoforte 1 playing chords and moving lines, and Pianoforte 2 playing a steady bass line with some melodic movement.

Intrada (versione ridotta)

2  
6

Cl. Sib

Musical staff for Clarinet in B-flat (Cl. Sib). The staff begins with a treble clef, a key signature of one sharp (F#), and a 2/6 time signature. The music starts with a whole rest, followed by a series of eighth and sixteenth notes with accents, and concludes with a half note.

Bat.

Musical staff for Bass Drum (Bat.). The staff begins with a treble clef and a 2/6 time signature. It features a continuous rhythmic pattern of eighth and sixteenth notes with accents throughout the piece.

Pf. 1

Musical staff for Piano 1 (Pf. 1). The staff begins with a treble clef and a 2/6 time signature. It contains a complex melodic line with many accents and slurs, including some chromatic passages.

Pf. 2

Musical staff for Piano 2 (Pf. 2). The staff begins with a treble clef and a 2/6 time signature. It features a rhythmic accompaniment with eighth and sixteenth notes, including some chromatic lines and slurs.

Intrada (versione ridotta)

This musical score is for a reduced version of an 'Intrada'. It consists of four staves: Clarinet in B-flat (Cl. Sib.), Bass Drum (Bat.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The music is written in a key with two sharps (D major or F# minor) and a 3/4 time signature. The score begins with a double bar line and a '11' marking. The Cl. Sib. part features a melodic line with accents and a long phrase spanning several measures. The Bat. part provides a rhythmic accompaniment with a complex pattern of eighth and sixteenth notes. The Pf. 1 part has a treble and bass clef, with the treble clef part containing a melodic line and the bass clef part containing a steady accompaniment. The Pf. 2 part also has a treble and bass clef, with the treble clef part containing a melodic line and the bass clef part containing a steady accompaniment. A '8va' marking with a dashed line indicates an octave shift in the Pf. 1 part. The score concludes with a double bar line and a '3' marking.

Intrada (versione ridotta)

4  
16

Cl. Sib

Bat.

Pf. 1

Pf. 2

*8<sup>va</sup>*

*8<sup>va</sup>*

The musical score is written for four instruments: Clarinet in B-flat (Cl. Sib), Bass Drum (Bat.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The time signature is 4/16. The piece is titled 'Intrada (versione ridotta)'. The score begins at measure 16. The Clarinet part features a melodic line with various articulations and dynamics. The Bass Drum part provides a rhythmic accompaniment with a consistent pattern of eighth notes. The Piano 1 part consists of a complex texture of chords and arpeggios, with a dynamic marking of *8<sup>va</sup>* (fortissimo) indicated by a dashed line. The Piano 2 part provides a harmonic and rhythmic foundation with a mix of chords and moving lines. The score includes various musical notations such as slurs, accents, and dynamic markings.

Intrada (versione ridotta)

This musical score page contains four staves for measures 21 through 25. The instruments are Cl. Si b, Bat., Pf. 1, and Pf. 2. The Cl. Si b staff (top) features a melodic line with accents and slurs, ending with a fermata. The Bat. staff (second) has a rhythmic pattern of eighth notes with accents. The Pf. 1 staff (third and fourth) shows a complex texture with chords and moving lines, including a *8va* marking in measure 21. The Pf. 2 staff (bottom) provides a harmonic foundation with sustained chords and a bass line. The dynamic marking *sfz* is present at the end of each staff in measure 25.

**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.



# Canzone della principessa

Enrico Miaroma

$\text{♩} = 80$

The musical score is arranged in four systems. The top system is the vocal line, starting with a treble clef and a key signature of three flats. It includes the lyrics "Principessa" and "Che bel mar - che -". The second system is a single staff with a double bar line at the beginning and a *ppp* dynamic marking. The third system is for Pianoforte 1, with two staves (treble and bass clefs) and a *mf* dynamic marking. The bottom system is for Pianoforte 2, with two staves (bass clefs) and a *mf* dynamic marking, featuring a complex triplet-based accompaniment.

2

Canzone della principessa

II

si - noè que - sto qua as - sai ca - ri - noin ve - ri - tà! Già mi bat - te for - te for - teil

W. Ch.

II

Pf. 1

II

Pf. 2

II

Canzone della principessa

20

cuo - re non so più che dir, che far \_\_\_\_\_ ma già mi bat - te for - teil cuo - re non so più che

W. Ch.

Pf. 1

Pf. 2

4  
30

Marchese

Canzone della principessa

dir che far! \_\_\_\_\_ Ma che bel - la prin - ci - pes - sa, già mi bat - te for - teil cuo - re, non so più che dir che fa - - - re

W. Ch.

Pf. 1

Pf. 2

Principessa

Canzone della principessa

41

*f*

5

Ma già mi bat-te for-teil cuo - re non so più che dir, che far \_\_\_\_\_ Ma che bel - la

W. Ch.

41

Pf. 1

41

*f*

Pf. 2

41

*f*





**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!



# Quartetto

Enrico Miaroma

$\text{♩} = 100$

Clarinetto in Si $\flat$

Musical staff for Clarinet in B-flat, showing a melodic line with a repeat sign and a key signature change to one flat.

Timpani

Musical staff for Timpani, showing a rhythmic pattern of quarter notes with rests.

Coro

Musical staff for the Chorus, showing the vocal melody with lyrics.

Si, do - ma - nian - dre - mo tut - tias sie - me <sup>qua</sup> al - la fe - sta - nel - ca - stel - lo -  
Con il gat - toed an - che il mar ehe - se già - si - sa e - poi - si ve - de -

Pianoforte 1

Musical staff for Piano 1, showing a harmonic accompaniment with chords and moving lines.

Pianoforte 2

Musical staff for Piano 2, showing a complex accompaniment with many notes and ornaments.

Cl. Sib  
 Timp.  
 Re  
 del re a me il più bel lo. cer toe spe se. Rin gra zia mo que sto gat to per l'in  
 che non ba da

The score is arranged in five systems. The first system contains the Clarinet in B-flat (Cl. Sib) and Timpani (Timp.) parts. The second system contains the vocal line with lyrics and the first piano part (Pf. 1). The third system contains the second piano part (Pf. 2). The score includes first and second endings for the instrumental parts, indicated by '1.' and '2.' above the staves. The vocal line includes the lyrics: "del re a me il più bel lo. cer toe spe se. Rin gra zia mo que sto gat to per l'in" and "che non ba da". The piano parts feature complex rhythmic patterns and dynamics markings such as *pp*, *p*, and *rit*.

$\text{♩} = 120$

Quartetto

19

Cl. Sib

19

Timp.

19

Gatto

Vi - toas - sai gra - di - to. Vi rin - gra - zio mio si - gno - re o - no - ra - teil mio mar - che - se con un ge - stoas - sai cor - te - se.

19

Pf. 1

legato

19

Pf. 2

legato

4

Quartetto

$\text{♩} = 100$

Cl. Sib

28

Timp.

28

28

Pf. 1

28

Pf. 2

28

$\text{♩} = 65$

Quartetto

$\text{♩} = 65$

37

Cl.Sib

37

Wind chimes

37

timpani

*ppp*

*mf*

*p*

37

Principessa

*mp*

*mp*

37

*mp*

Che bel mar - che - si - noè que - sto qua as - sai ca - ri - noin ve - ri - tà! ma

$\text{♩} = 100$   
*a tempo*

46

Cl. Sib

46

Timp.

*pp*

46

già mi bat - te for - teil cuo - re non so più che dir che far. Si do - ma - nian - dre - mo tut - tias  
46 Con il gat - toed an - che il mar -

Pf. 1

46

Pf. 2

*rit.*

Detailed description of the musical score: The score is for a quartet and includes vocal parts and instrumental parts for Clarinet in B-flat (Cl. Sib), Timpani (Timp.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The tempo is marked 'a tempo' with a quarter note equal to 100 beats per minute. The score begins at measure 46. The vocal lines feature lyrics in Italian. The instrumental parts include various rhythmic patterns, including triplets in the right hand of Piano 2. Dynamics range from piano (p) to pianissimo (pp). Performance instructions include 'rit.' (ritardando) and hairpins for crescendo and decrescendo.



64

Cl.Sib

64

Timp.

64

Gatto

que - sto gat - to per l'in - vi - toas - sai gra - di - to. O - no - ra - te il mio mar - che - se con un

64

Pf. 1

64

Pf. 2

Detailed description of the musical score: The score is for a quartet and consists of five staves. The top staff is for Clarinet in B-flat (Cl.Sib), showing a melodic line with slurs and accents. The second staff is for Timpani (Timp.), which is mostly silent with some rests. The third staff is for the vocal line, with lyrics in Italian. The lyrics are: 'que - sto gat - to per l'in - vi - toas - sai gra - di - to. O - no - ra - te il mio mar - che - se con un'. The vocal line includes a 'Gatto' marking above the notes. The fourth and fifth staves are for two pianos (Pf. 1 and Pf. 2). Pf. 1 has a complex accompaniment with many beamed notes and slurs. Pf. 2 has a simpler accompaniment with block chords and moving lines. The key signature is one sharp (F#) and the time signature is 4/4. The page number 8 is at the top left, and the title 'Quartetto' is at the top center. The measure number 64 is marked at the beginning of each staff.



Quartetto

75

Cl. Sib

75

Timp.

75

Hans

ge - stoas - sai cor - te - se. Ma che bel - la prin - ci - pes - sa già mi bat - te for - teil cuo - re.

75

Pf. 1

75

Pf. 2

10

Quartetto

*a tempo*

86

Cl. Sib.

86

Timp.

86

Hans, gatto e principessa

O - no - ra - teil mio mar - che - se con un ge - stas - sai dor -

86

Pf. 1

86

Pf. 2

*rit.*

Detailed description: This page of a musical score is for a quartet, starting at measure 10. It features four staves: Clarinet in B-flat (Cl. Sib.), Timpani (Timp.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'a tempo'. The vocal line, which is the melody, begins at measure 86 with the lyrics 'O - no - ra - teil mio mar - che - se con un ge - stas - sai dor -'. The piano accompaniment for Pf. 1 and Pf. 2 provides harmonic support, with Pf. 2 including a 'rit.' (ritardando) marking. The score is divided into two systems by a double bar line with repeat dots at the end of the first system.

Quartetto

$\text{♩} = 100$

99

Cl. Sib.

99

Timp.

99

te - se. Si, do - ma - nian - dre - mo tut - tias sie - me <sup>99</sup> al - la fe - sta nel ca - stel - lo del re - a - me il più bel - lo.  
- - Con il gat - toed an - che il mar che - se <sup>99</sup> già - si sa e poi si ve - de che non ba - da cer - toa spe - se

99

Pf. 1

99

Pf. 2

Detailed description: This is a page of a musical score for a quartet. It features four staves: Clarinet in B-flat (Cl. Sib.), Timpani (Timp.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The music is in 4/4 time with a tempo of quarter note = 100. The key signature has one sharp (F#). The score includes vocal lines with Italian lyrics. The vocal parts are marked with a forte dynamic (99). The piano parts provide harmonic support, with Pf. 1 playing chords and Pf. 2 playing a more active bass line. The lyrics describe a scene in a castle, mentioning a cat and the sea.

108

Cl.Sib

*f*

108

Timp.

*f*

108

Pf. 1

*f*

108

Pf. 2

*f*

Detailed description: This page of a musical score, labeled '12' and 'Quartetto', covers measures 108 to 111. It features four staves: Clarinet in B-flat (Cl.Sib), Timpani (Timp.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The Cl.Sib staff begins with a rest and then plays a melodic line with accents and a forte (*f*) dynamic. The Timp. staff has a complex rhythmic pattern of eighth and sixteenth notes, also marked *f*. The Pf. 1 staff consists of two staves with chords and melodic fragments, marked *f*. The Pf. 2 staff also has two staves, with a bass line of chords and a melodic line in the upper voice, marked *f*. The music is in common time (C) and includes various articulations like accents and slurs.

Quartetto

113

Cl. Sib

113

Timp.

113

Pf. 1

*f*

113

Pf. 2

Detailed description: This page of a musical score, titled 'Quartetto', contains measures 113 through 118. The score is arranged in four systems. The first system features a Clarinet in B-flat (Cl. Sib) with a melodic line starting in measure 113. The second system is for Timpani (Timp.), showing a complex rhythmic pattern of eighth and sixteenth notes with various articulations. The third system is for Piano 1 (Pf. 1), consisting of two staves; the upper staff begins with a forte (*f*) dynamic and contains a melodic line with slurs and accents, while the lower staff provides harmonic support. The fourth system is for Piano 2 (Pf. 2), also in two staves, with the upper staff playing a melodic line and the lower staff providing a steady bass accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 14, is titled "Quartetto". It features four staves: Clarinet in B-flat (Cl. Sib), Timpani (Timp.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The music begins at measure 118. The Cl. Sib part has a melodic line with accents and a long phrase. The Timp. part provides a rhythmic accompaniment with various patterns and accents. The Pf. 1 part includes a melodic line with a trill and a section marked "8va" (octave up), along with chordal accompaniment. The Pf. 2 part features a complex rhythmic pattern with many notes and accents.

Quartetto

This musical score page, titled "Quartetto" and numbered "15", contains measures 123 through 130. The instrumentation includes Clarinet in B-flat (Cl. Sib.), Timpani (Timp.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The Clarinet part features a melodic line with various ornaments and dynamics, starting with a *ff* marking. The Timpani part provides a rhythmic accompaniment with a consistent eighth-note pattern. The Piano 1 part has a complex texture with multiple voices, including a *ff* marking and a *ffz* dynamic. The Piano 2 part provides a harmonic and rhythmic foundation with chords and moving lines. The score is written in a standard musical notation style with various dynamic markings and articulation symbols.





♩ = 100

# Intrada (versione ridotta)

Enrico Miaroma

The musical score is written for four parts: Clarinetto in Si♭, Set di batteria, Pianoforte 1, and Pianoforte 2. The tempo is marked as ♩ = 100. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a forte (*f*) dynamic. The Clarinetto part features a melodic line with accents and slurs. The Set di batteria part is marked "Bacchette morbide" and features a complex rhythmic pattern with accents. The two Pianoforte parts provide harmonic support, with Pianoforte 1 playing chords and arpeggios, and Pianoforte 2 playing a steady bass line with occasional melodic fragments. The score is divided into measures by vertical bar lines.

Intrada (versione ridotta)

2  
6

Cl. Sib

Musical staff for Clarinet in B-flat (Cl. Sib). The staff begins with a treble clef, a key signature of one sharp (F#), and a 2/6 time signature. The music starts with a whole rest, followed by a series of eighth and sixteenth notes with accents, and concludes with a half note.

Bat.

Musical staff for Bass Drum (Bat.). The staff begins with a treble clef and a 2/6 time signature. It features a continuous rhythmic pattern of eighth and sixteenth notes with accents throughout the piece.

Pf. 1

Musical staff for Piano 1 (Pf. 1). The staff begins with a treble clef and a 2/6 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes with accents, including some chords and rests.

Pf. 2

Musical staff for Piano 2 (Pf. 2). The staff begins with a treble clef and a 2/6 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes with accents, including some chords and rests.

Intrada (versione ridotta)

This musical score is for a reduced version of the 'Intrada' from a larger work. It is arranged for four instruments: Clarinet in B-flat (Cl. Sib), Bassoon (Bat.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The score is written in a key signature of one sharp (F#) and a common time signature (C). The piece begins with a dynamic marking of *ff* (fortissimo) and includes various articulations such as accents and slurs. The Clarinet part features a melodic line with a long, sustained note in the second measure. The Bassoon part provides a rhythmic accompaniment with frequent sixteenth-note patterns. The Piano 1 part has a complex texture with many sixteenth-note runs and chords, while the Piano 2 part provides a steady bass line with chords and rhythmic patterns. A *8va* marking with a dashed line indicates an octave shift in the Piano 1 part starting in the third measure. The score concludes with a final measure marked with a fermata.

Intrada (versione ridotta)

4  
16

Cl. Sib

Bat.

Pf. 1

Pf. 2

*8<sup>va</sup>*

The musical score is for a reduced version of an 'Intrada'. It is written in 4/16 time and consists of four staves. The top staff is for Clarinet in B-flat (Cl. Sib), the second for Bass Drum (Bat.), the third for Piano 1 (Pf. 1), and the fourth for Piano 2 (Pf. 2). The key signature has one sharp (F#) and the time signature is 4/16. The score begins at measure 16. The Clarinet part features a melodic line with various articulations (accents, slurs) and dynamic markings. The Bass Drum part provides a rhythmic accompaniment with a consistent pattern of eighth notes. Piano 1 has a complex texture with many sixteenth notes and chords, including a section marked '8va' (octave) indicated by a dashed line. Piano 2 provides harmonic support with chords and moving lines in both hands. The score concludes with a final chord in the right hand of Piano 2.

Intrada (versione ridotta)

This musical score page contains four staves for measures 21 through 25. The instruments are Cl. Si b, Bat., Pf. 1, and Pf. 2. The Cl. Si b staff features a melodic line with accents and slurs. The Bat. staff has a rhythmic pattern with accents and slurs. The Pf. 1 staff is divided into two parts, with the upper part having a melodic line and the lower part having a bass line. The Pf. 2 staff has a bass line with chords and slurs. The dynamic marking *sfz* is present at the end of each staff. A dashed line labeled *(8va)* is positioned above the Pf. 1 staff.

# Voglio bere vò mangiare

Enrico Miaroma

*♩ = 104*

Clarinetto in Si $\flat$  *f*

Rullante *mf*

Orchestra e Coro *f*

Pianoforte 1 *f*

Pianoforte 2 *f*

1) Vo-glio be-re vò man-gia-re vo-glie fa-ree co-man-da-re!  
2) Vuo-le be-re vuol man-gia-re vuo-fa-ree co-man-da-re!

8<sup>va</sup> Con-ta-di-nie cit-ta-di-ni ser-vi son-a tal miei fi-ni!  
Con-ta-di-nie cit-ta-di-ni ser-vi stam-a fal-suoi Ti-ni!

2  
11

Voglio bere vò mangiare

Cl. Sib

*mp* subito *mf* *ff*

Rull.

11

11

*ff*

Tor-tu-ra-ree di-la-nia-re que-ste co-se a-mo fa-re! Co-sì pas-so le gior-na-te tra cu-sci-nie mar-mel-la-te.  
 Tor-tu-ra-ree di-la-nia-re que-ste co-se a-ma fa-re! Co-sì pas-sa le gior-na-te tra eu-sci-nie mar-mel-la-te.

Pf. 1

*mp* *mf* *ff* *f*

Pf. 2

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

*mf*

Voglio bere vò mangiare

3

Cl. Sib

21

*p mp mp mf mf f f ff*

Detailed description: This staff contains the melodic line for the Clarinet in B-flat. It begins at measure 21 with a dynamic of *p* and features a series of slurs and crescendos leading to *mp*, *mf*, *f*, and finally *ff* by the end of the phrase. The key signature has one sharp (F#).

Rull.

21

Detailed description: This staff shows the drum part, consisting of a series of rhythmic pulses corresponding to the notes in the other staves.

21

*mp mf f*

Detailed description: This staff shows the piano accompaniment. It features a rhythmic pattern of eighth notes and sixteenth notes, with dynamics increasing from *mp* to *f* across the measures.

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

Pf. 1

21

*p mp mp mf mf f f ff*

Detailed description: This staff shows the first piano part, with dynamics ranging from *p* to *ff*. It includes slurs and a crescendo leading to the final *ff* dynamic.

Pf. 2

21

*p mp mp mf mf f f ff*

Detailed description: This staff shows the second piano part, mirroring the dynamics of the first piano part. It includes slurs and a crescendo leading to the final *ff* dynamic.



4  
36

Cl. Sib

Voglio bere vò mangiare

*mf* *ff*

Rull.

36

36

*ff* *sffz*

sa-po-ri-ti, me li man-gio già con-di-ti! *ff* li man-gia già con-di-ti! Ahhhhhh!

Pf. 1

*mf* *ff* *ff* *f*

Pf. 2

*mf* *ff* *f*

Detailed description: This is a page of a musical score for a stage production. It features four staves: Clarinet in B-flat (Cl. Sib), Snare Drum (Rull.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The music is in 4/4 time and begins at measure 36. The Cl. Sib part has a melodic line with dynamics *mf* and *ff*. The Rull. part has a rhythmic pattern of snare hits. The Pf. 1 part has a complex accompaniment with dynamics *mf*, *ff*, *ff*, and *f*. The Pf. 2 part provides a harmonic foundation with dynamics *mf* and *ff*. The lyrics are: "Voglio bere vò mangiare" (I want to drink, I want to eat) and "sa-po-ri-ti, me li man-gio già con-di-ti! li man-gia già con-di-ti! Ahhhhhh!".

Voglio bere vò mangiare

45

Cl. Sib

45

Rull.

45

E se poi qual-cuno o-sa di-stur-barè il mio ri-posoe chi si provaa conquistare il mio castello il mio re-a-me  
E se poi qual-cuno o-sa di-sim-barè il suo ri-posoe omi si provaa conquistare il suo castello il suo re-a-me

Con un gran ba-ston no-do-so io gli rom-po tut-te l'oa-sa!  
Con un gran ba-ston no-do-so lui gli rom-pe tut-te l'oa-sa!

45

Pf. 1

*mp* *mf* *ff*

45

Pf. 2

*mp* *f* *ff*

*mf*

Voglio bere vò mangiare

6  
59

Cl.Sib

59

Rull.

59

Tra - sfor - man - do - miin - gi - gan - te mi di - ver - toa dar - ne tan - te!  
Tra - sfor - man - do - siin - gi - gan - te si di - ver - tea dar - ne tan - te!  
E se poi fra voi io ve - do, E se poi fra noi lui ve - de,

59

Pf. 1

59

Pf. 2

Detailed description of the musical score: The score is for a piece titled 'Voglio bere vò mangiare'. It features five staves: Clarinet in B-flat (Cl. Sib), Snare Drum (Rull.), and two Pianos (Pf. 1 and Pf. 2). The vocal line is written on a single staff with two lines of lyrics. The piano accompaniment consists of two grand piano parts. The music is in 2/4 time and has a key signature of one flat (B-flat). The score begins at measure 59. The vocal line starts with a melodic phrase, followed by a drum pattern. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics are marked as p, mp, and mf. The piece concludes with a final chord and a fermata.

Voglio bere vò mangiare

71

Cl. Sib

*mf* *f* *f* *ff* *mf* *ff*

71

Rull.

71

dei bam-bi-ni poco svegli, dei bambini poco svegli, state pron-ti stateattenti, stiamo pronti stiamoattenti, già vi met-to sottoai denti! già ci mette sottoai den-ti! Siam-o

71

Pf. 1

*mf* *f* *f* *ff* *mf*

71

Pf. 2

*mf* *f* *f* *ff* *mf*

85

Cl. Sib

Voglio bere vò mangiare

*mp* *f* *ff* *fff*

Rull.

85

Pf. 1

Stia-mpron-ti stia-moatten-ti già ci mette sot-toaiden-ti!

Ahhhh!

*mp* *f* *ff* *fff*

Pf. 2

*mf* *f* *ff* *fff*

## **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!

# Prima trasformazione

Enrico Miaroma

♩ = 80

Clarinetto in Si $\flat$

Musical staff for Clarinet in B-flat. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a single note, a half note, starting at the beginning of the piece. The dynamic marking is *p* (piano) at the start and *mp* (mezzo-piano) towards the end of the staff.

Gong

Musical staff for Gong. The staff is in common time (C). It contains a single note, a half note, starting at the beginning of the piece. The dynamic marking is *pp* (pianissimo) at the start, *p* (piano) in the middle, and *mp* (mezzo-piano) towards the end. The word "ORCO" is written below the staff.

Quel che di- ciin - fat - tiè ve - ro, se lo vo - glio mi tra - sfor - mo. Co - me di - cean -

Pianoforte 1

Musical staff for Piano 1. The staff is in treble clef with a common time signature (C). It contains a single note, a half note, starting at the beginning of the piece. The dynamic marking is *pp* (pianissimo) at the start, *legatissimo* in the middle, and *mp* (mezzo-piano) towards the end.

Pianoforte 2

Musical staff for Piano 2. The staff is in bass clef with a common time signature (C). It contains a single note, a half note, starting at the beginning of the piece. The dynamic marking is *pp* (pianissimo) at the start, *legatissimo* in the middle, and *mp* (mezzo-piano) towards the end. The word "Leg." is written below the staff.

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



2  
7

Prima trasformazione poco.....a.....poco.....accelerando.....

Cl.Sib

Musical staff for Clarinet in B-flat (Cl.Sib). The staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a dynamic marking of *mf* and a final dynamic marking of *f*. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, 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E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-2

$\text{♩} = 96$

Prima trasformazione

14

Cl.Sib

14

Gong

14

*f*

14

Pro - di - gio - saap - pa - ri - zio - ne, qua di - ven - to un le - bo - ne! Or - co!

14

Pf. 1

*f*

14

Pf. 2

*f*

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

Prima trasformazione

4  
20

Cl. Sib

Gong

20

20

Di - ven - taun le - - - o - - - ne!

3 3 3 3 3 3

*ff*

*pp*

*pp*

*pp*

(8<sup>vb</sup>)-----

attacca subito

# Danza del leone

Enrico Miaroma

(Il gatto fugge, rincorso dal leone)

$\text{♩} = 96$

The musical score is arranged in five systems. The first system is for the Clarinet in Si b, the second for the Timpani, and the remaining three systems are for two Pianofortes (Pianoforte 1 and Pianoforte 2). The Clarinet part begins with a *ff* dynamic. The Timpani part features a rhythmic pattern of eighth notes with accents. The Pianoforte 1 part has a *ff* dynamic and includes a *pesante* marking. The Pianoforte 2 part also has a *ff* dynamic and includes a *pesante* marking. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Danza del leone

2  
10

Cl. Sib

10

Timp.

10

Pf. 1

10

Pf. 2

This musical score is for the piece 'Danza del leone'. It is written for Clarinet in B-flat (Cl. Sib), Timpani (Timp.), and two Piano parts (Pf. 1 and Pf. 2). The score is in 2/4 time and begins with a dynamic marking of  $10$ . The Clarinet part features a melodic line with various articulations, including accents and slurs, and includes a triplet of eighth notes. The Timpani part provides a rhythmic accompaniment with a mix of eighth and sixteenth notes, also featuring a triplet. The Piano parts consist of complex chordal textures and arpeggiated figures, with the right hand of the first piano (Pf. 1) and the left hand of the second piano (Pf. 2) containing several triplet markings. The overall texture is dense and rhythmic, characteristic of a dance piece.

Danza del leone

This musical score is for the piece 'Danza del leone' and consists of four staves. The first staff is for Clarinet in B-flat (Cl. Sib), the second for Timpani (Timp.), and the last two staves are for two pianos (Pf. 1 and Pf. 2). The music begins at measure 20. The Cl. Sib part features a melodic line with several triplet markings. The Timp. part provides a rhythmic accompaniment with triplet patterns. Both piano parts have complex textures, including triplets and various articulations like accents and slurs. Dynamic markings include *sfz*, *mp*, and *pp*. The score concludes with a fermata and a hairpin crescendo leading to a final *pp* dynamic.

Danza del leone

4  
30

Cl. Sib

Timp.

Pf. 1

Pf. 2

*ffz*

*f*

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

**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.

# Seconda trasformazione

Enrico Miaroma

"pesante ♩ = 88

§

Clarinetto in Sib

Musical staff for Clarinet in Bb. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a whole rest for the first four measures, followed by a melodic line starting in the fifth measure. A dynamic marking of *ff* is placed below the staff. A section symbol (§) is located above the staff at the beginning of the fifth measure.

*ff*

Tom Tom

Musical staff for Tom Tom. The staff is in common time (C) and contains a rhythmic pattern of eighth and sixteenth notes with various rests. A dynamic marking of *ff* is placed below the staff.

*ff*

Pianoforte 1

Musical staff for Pianoforte 1. The staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a series of chords and some melodic fragments. A dynamic marking of *ff* is placed below the staff.

*ff*

Pianoforte 2

Musical staff for Pianoforte 2. The staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It features a series of chords and some melodic fragments. A dynamic marking of *ff* is placed below the staff.

*ff*

2  
8

da capo a  $\text{Coda}$  ,  
poi Coda

Seconda trasformazione

Cl.Sib

T.T.

Pf. 1

Pf. 2

*f*

*mf*

*ffz*

**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!



2  
7

Terza trasformazione

accel.

Cl. Sib

Musical staff for Clarinet in B-flat (Cl. Sib). The staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a dynamic marking of *mf* and a final dynamic marking of *f*. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Gong

Musical staff for Gong. The staff is in a non-standard clef (likely a soprano clef) and contains a series of sustained notes with a dynamic marking of *f*. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Musical staff for Bassoon. The staff is in bass clef with a key signature of one sharp (F#). It features a melodic line with a dynamic marking of *mf* and a final dynamic marking of *f*. The notes are: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

che la gen - te, so - noun or - coas - sai po - ten - te. Già fa - rò bel - la fi - gu - ra si! nel met - ter - ti pa - u - ra!

Pf. 1

Musical staff for Piano 1 (Pf. 1). The staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a dynamic marking of *mf* and a final dynamic marking of *f*. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Pf. 2

Musical staff for Piano 2 (Pf. 2). The staff is in bass clef with a key signature of one sharp (F#). It features a melodic line with a dynamic marking of *mf* and a final dynamic marking of *f*. The notes are: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3.

$\text{♩} = 96$

Terza trasformazione

14

Cl. Sib

14

Gong

*mf*

14

*f*

Pro - di - gio - saap - pa - ri - zio - ne, qua di - ven - to un to - pi - - - Or - co!

14

Pf. 1

*f*

14

Pf. 2

*f*

8vb





Terza trasformazione

Cl. Sib

Gong

Pf. 1

Pf. 2

28

28

28

28

28

*sfz*

Tom

*sfz*

# Tarantella

Enrico Miaroma

♩ = 126

Clarinetto in Si $\flat$

Tamburino

CORO

Pianoforte 1

Pianoforte 2

The musical score is written for Clarinet in B-flat, Tamburino, Chorus, and two Pianos. The tempo is marked as quarter note = 126. The Clarinet part starts with a dynamic of *ff*, followed by a *sffz* marking with a hairpin leading to *mp*, and ends with a *f* dynamic. The Tamburino part also starts with *ff*, followed by *sffz* with a hairpin leading to *mp*. The Chorus part is silent throughout. The Piano 1 part starts with *ff*, followed by *sffz* with a hairpin leading to *mp*, and features a *f* dynamic in the later measures. The Piano 2 part starts with *ff*, followed by *sffz* with a hairpin leading to *mp*.

2  
7

CI.Sib

Tarantella

*ff* *sffz* > *mp* *f*

7

Tamb.

*f* *sffz* subito *p*

7

Bya - vo bra - vo que - sto gat - to! *f* Ha man - gia - toil no-stro pa-dro-ne quel cat - ti - vo -

7

Pf. 1

*ff* *sffz* > *mp*

7

Pf. 2

*ff* *sffz* > *mp*

Tarantella

13

Cl.Sib

13

Tamb.

13

- - ne! Sal - tae bal - la bal - lae sal - ta fe - steg - gia - mo tut - tiin co - ro! Sal - tae bal - la bal - lae sal - ta!

13

Pf. 1

13

Pf. 2

ff

*sfz*

ff

*p*

*f*

*sfz*

*sfz pp*

*ff*

*sfz*

*ff*

*sfz p*

*ff*

*sfz ff*

*sfz p*

Leg.



Tarantella

Cl. Sib

24

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

Detailed description: This staff shows the clarinet part starting at measure 24. It begins with a half note G3, followed by quarter notes F3, E3, and D3. A dynamic marking of *p* is placed below the first note. The melody continues with quarter notes C3, B2, and A2, followed by a quarter rest. A crescendo hairpin leads to a dynamic marking of *sfz*. The melody then moves to quarter notes G2, F2, and E2, with a dynamic marking of *mf*. The piece concludes with quarter notes D2, C2, and B1, with a dynamic marking of *f*.

Tamb.

24

*sfz mp*

Detailed description: This staff shows the tambourine part starting at measure 24. It consists of a continuous eighth-note rhythmic pattern throughout the entire piece.

24

*mf* *f*

ran - do sen - za pie - tà sen - za pie - tà! Si do - ve - vaa lui so - lo ob - be - di - re, e mai lo si po -

Detailed description: This staff shows the vocal line starting at measure 24. The lyrics are: "ran - do sen - za pie - tà sen - za pie - tà! Si do - ve - vaa lui so - lo ob - be - di - re, e mai lo si po -". The melody starts with a half note G3, followed by quarter notes F3, E3, and D3. A dynamic marking of *mf* is placed below the first note. The melody continues with quarter notes C3, B2, and A2, followed by a quarter rest. A dynamic marking of *f* is placed below the final note.

Pf. 1

24

*sfz mf*

Detailed description: This staff shows the first piano part starting at measure 24. It features a complex melodic line with many slurs and ties. A dynamic marking of *sfz* is placed above the first note, and *mf* is placed above a later note.

Pf. 2

24

*sf* *mf*

Detailed description: This staff shows the second piano part starting at measure 24. It features a complex melodic line with many slurs and ties. A dynamic marking of *sf* is placed above the first note, and *mf* is placed above a later note.

Tarantella

6  
30

Cl.Sib

mf p sfz mf

30

Tamb.

30

te - va con - trad - di - - re.

30

Pf. 1

subito p sf

30

Pf. 2

subito p

Tarantella

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

Tamb. *f* *p*

Pf. 1 *ff* *mp* *pp*

Pf. 2 *f* *pp*

Ma per for-tu - na è ar - ri - va - to que - sto bel gat - to che l'ha man - gia - to; per - chè noi non po - te - va - mo



8  
42

Tarantella

Cl. Sib

Tamb.

Pf. 1

Pf. 2

trop - pa fi - fa a - ve - va - mo. O-ra non sia-mo più schia - vi, e fe-steg-gia-mo con-ten - ti, su, sal-tia-moe bal-lia - mo,

*mf* *pp* *mf* *pp* *f* *f* *pp* *pp*

47 *Tarantella*

Cl.Sib

*mf mp mf pp mp pp*

Tamb.

47

for-za bal-lia-moe sal-tia - mo!

Pf. 1

*f pp mf mp mf mp pp mp*

Pf. 2

*mf pp mf pp mp pp*

10  
53

Tarantella

Cl.Sib

Musical staff for Clarinet in B-flat (Cl.Sib). The staff contains a melodic line with dynamic markings *ff*, *pp*, and *ff*. A slur covers the *pp* section.

Tamb.

Musical staff for Tambourine (Tamb.). The staff contains a rhythmic line with dynamic markings *f*, *p*, and *sfz*. A slur covers the *f* section.

Musical staff for Soprano. The staff contains a vocal line with dynamic marking *ff*. The lyrics are: "Sal-tae bal - la bal - lae sal - ta, fe - steg-gia - mo tut - tiin co - ro! Sal - tae bal - la bal - lae sal - ta fe - steg-gia - mo tut - ti la fi - ne del - l'or - co!"

Pf. 1

Musical staff for Piano 1 (Pf. 1). The staff contains two staves with dynamic markings *pp*, *ff*, *pp*, and *fffz*. Slurs are present over the first and third systems.

Pf. 2

Musical staff for Piano 2 (Pf. 2). The staff contains two staves with dynamic markings *ff*, *ff*, *pp*, and *fffz*. Slurs are present over the first and third systems.

*Ad.*

*Ad.*

\*

Tarantella

59

Cl.Sib

59

Tamb.

59

Pf. 1

59

Pf. 2

*ff*

Detailed description of the musical score: The score is for a piece titled 'Tarantella' on page 11. It features four staves. The first staff is for Clarinet in B-flat (Cl.Sib), showing a melodic line starting at measure 59 with a treble clef and a key signature of one sharp (F#). The second staff is for Tambourine (Tamb.), showing a rhythmic pattern of vertical strokes. The third staff is for Piano 1 (Pf. 1), which is mostly silent. The fourth staff is for Piano 2 (Pf. 2), showing a bass line starting at measure 59 with a bass clef and a forte (ff) dynamic marking. The time signature is 2/4.

Tarantella

65

Cl.Sib

65

Tamb.

65

Pf. 1

*ff*

8va

65

Pf. 2

Detailed description: This page of a musical score for 'Tarantella' features four staves. The top staff is for Clarinet in B-flat (Cl. Sib), starting at measure 65 with a treble clef and a key signature of two sharps (F# and C#). The second staff is for Tambourine (Tamb.), showing a series of vertical lines representing rhythmic hits. The third staff is for Piano 1 (Pf. 1), with a grand staff (treble and bass clefs) and a dynamic marking of fortissimo (ff). The right hand of the piano plays a complex, rhythmic melody, while the left hand is mostly silent. A dashed line labeled '8va' indicates an octave transposition. The bottom staff is for Piano 2 (Pf. 2), also in a grand staff, with a bass clef and a melodic line in the left hand. The music is divided into measures by vertical bar lines.



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

Tamb. *sffz* *f* *sffz*

Pf. 1 *sffz* *f* *mf* *ff* *sffz*

Pf. 2 *sffz* *ff* *sffz*

l'or - co!

*8va*

\* (pedal point)

## **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.



# Finale

Enrico Miaroma

$\text{♩} = 100$

Clarinetto in Sib

Set di batteria

Pianoforte 1

Pianoforte 2

The score is written for four instruments: Clarinet in Bb, Drum Set, Piano 1, and Piano 2. The tempo is marked as quarter note = 100. The key signature has two sharps (F# and C#). The Clarinet part features a melodic line with many accents and slurs. The Drum Set part has a complex, syncopated rhythmic pattern. Piano 1 has a dense, fast-moving accompaniment with many slurs and accents. Piano 2 provides a harmonic foundation with chords and a steady bass line. Dynamics include *f* (forte) and *8va* (octave) markings.

Cl. Sib.

Bat.

Pf. 1

Pf. 2

Sen - ti che buon pro - fu - mi - no, già mi vie - neun lan - guo -

RE

*sfz*

*sfz*

*sfz*

*sfz*

*p*

*p*

*8va*

Detailed description: This is a page of a musical score for a finale. It features five staves: Clarinet in B-flat (Cl. Sib.), Bassoon (Bat.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The Cl. Sib. staff begins with a sixteenth-note melodic line marked with accents and a *sfz* dynamic. The Bat. staff plays a rhythmic accompaniment of sixteenth notes, also marked with accents and *sfz*. The vocal line (implied by the lyrics) starts with a rest, followed by the note 'RE' (D4), and then the lyrics 'Sen - ti che buon pro - fu - mi - no, già mi vie - neun lan - guo -'. The piano accompaniment (Pf. 1 and Pf. 2) features complex textures with sixteenth-note patterns and chords. The Pf. 1 part includes a *8va* marking for the first few measures. Dynamics range from *sfz* (fortissimo) to *p* (piano). The score is in a key with two sharps (D major or F# minor) and a common time signature.

♩ = 96

♩ = 96

Finale

15

Cl. Sib

15

Bat.

15

GATTO

MARCHESE

ri - no. Man - ge - re - moa cre - pa - pel - le bei co - ni - glie sa - la - mel - le. Mia gra - zio - sa

Pf. 1

Pf. 2

*mp*

26

Cl. Sib

26

Bat.

26

PRINCIPESSA

prin - ci - pes - sa, io già vi vor - rei spo - sa - re. Mio gra - zio - so mar - che - si - no io vi

26

Pf. 1

*mp* espressivo

26

Pf. 2

Finale

$\text{♩} = 84$

Cl. Sib.

Bat.

TRIANGOLO

*p* GLOCKENSPIEL

MARCHESE

GATTO

tro - voas - sai ca - ri - no. Do - po - la piog - gia vie - ne il se - re - no, bril - lain cie - lo l'ar - co - ba - le - no. Che bel - la sto - ria fi - ni - sce

*p*

*mp* legato

*mp* legato

Pf. 1

Pf. 2

45

Cl. Sib

45

Bat.

45

RE

be - ne, fa - re - mo fe - ste, pran - zi bal - lie ce - ne! Ed o - ra si fac - ciau - na gran fe - - sta per tut - toil re - a me, fe - sta! Fe - sta!

45

Pf. 1

45

Pf. 2



This musical score page, numbered 8, is titled "Finale". It features four staves: Clarinet in Si $\flat$  (Cl. Sib.), Bassoon (Bat.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The music begins at measure 63. The Cl. Sib. and Bat. parts play a rhythmic eighth-note pattern with various articulations. The Pf. 1 part includes a section marked "(8va)" with a dashed line, indicating an octave transposition. The Pf. 2 part provides a steady accompaniment with chords and eighth notes. The score is written in a key with one sharp (F#) and one flat (B $\flat$ ).



Finale

73

Cl. Sib

Bat.

Pf. 1

Pf. 2

*p*

*pp*

*ff*

*ff*

*ff*

*ff*

*p*

Leo

Detailed description: This page of a musical score, titled 'Finale', is page 9. It features four staves: Clarinet in B-flat (Cl. Sib), Bassoon (Bat.), Piano 1 (Pf. 1), and Piano 2 (Pf. 2). The music begins at measure 73. The Cl. Sib part has a melodic line with slurs and a dynamic marking of *p* at the end. The Bat. part has a rhythmic accompaniment with a dynamic marking of *pp*. The Pf. 1 part has a complex texture with slurs, accents, and dynamic markings of *ff* and *pp*. The Pf. 2 part has a rhythmic accompaniment with slurs and dynamic markings of *ff* and *p*. The score concludes with a signature 'Leo' at the bottom right.



Finale

Cl. Sib.

Bat.

Pf. 1

Pf. 2

90

90

90

90

90

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

(8<sup>va</sup>)

L