

ORIGINAL CONCERT MUSIC

Angelo Sormani

Il Gatto con gli stivali

The Master Cat

Le Chat botté

Der gestiefelte Kater

VARIABLE INSTRUMENTATION

ES B934.30



scomegna
EDIZIONI MUSICALI



ANGELO SORMANI

Nato nel 1965, si è diplomato in tromba, in composizione di musica elettronica, in composizione sperimentale, in canto corale e direzione di coro ed in strumentazione per banda presso il Conservatorio "Giuseppe Verdi" di Milano. Ha successivamente frequentato corsi di specializzazione in analisi, composizione e strumentazione per banda presso l'Istituto Superiore Bandistico Europeo di Trento. Parallelamente agli studi musicali si è laureato in "Scienze Informatiche" presso l'Università degli Studi di Milano.

Le sue esperienze spaziano dalla musica classica, alla musica jazz, alla Computer Music.

È docente presso l'I.P.I.A. "L.Ripamonti" di Como ed è insegnante di Teoria e Solfeggio ed Armonia presso la Scuola Civica di Lugano.

Dirige il Corpo Musicale "A. Manzoni" di Lecco e la Lugano Junior Band. Ha collaborato in veste di direttore o compositore con l'Orchestra Fiasi del Conservatorio "G. Verdi" di Milano, con il Festival dei Complessi Bandistici Umbri, con l'Anbima e con il Festival Internazionale delle bande militari di Modena.

Ha ottenuto importanti riconoscimenti in concorsi internazionali di composizione: "L. Russolo" di Varese; "Città di Pavia"; "V. Bucchi" di Roma; Concorso di Composizione Originale per Banda di Corciano (vincitore in tre edizioni); "Pietro Pernice" di Siracusa (vincitore in due edizioni); "Pellegrino Caso" di Vietri sul mare, concorso di Bertiolo e concorso Anbima di Udine.

Sue composizioni sono state scelte come pezzi d'obbligo in concorsi bandistici italiani ed internazionali.

Born in 1965, he graduated in trumpet, electronic music composition, experimental composition, choral singing, choir conducting and band instrumentation from Milan's "Giuseppe Verdi" Conservatory. He went on to attend advanced courses in analysis, composition and band instrumentation at the "Istituto Superiore Bandistico Europeo" in Trento. While studying music he also graduated in "Computer Science" from the University of Milan.

His areas of expertise range from classical music to jazz and computer music.

He teaches at the "L. Ripamonti" I.P.I.A. vocational school in Como. He also teaches theory, solfeggio and harmony at the "Scuola Civica" in Lugano.

He is conductor of the "Corpo Musicale A. Manzoni" from Lecco and of the "Lugano Junior Band". In the past he has collaborated, either as conductor or composer, with the wind orchestra of the "G. Verdi" Conservatory in Milan, the "Festival dei Complessi Bandistici Umbri", Anbima and the "Festival Internazionale delle bande militari" in Modena.

He has gained recognition at major international composition contests: the "L. Russolo" contest in Varese, the "Città di Pavia" contest, the "V. Bucchi" contest in Rome, the original band composition contest in Corciano (winner of three editions), the "Pietro Pernice" contest in Siracusa (winner of two editions), the "Pellegrino Caso" contest in Vietri sul Mare, the Bertiolo contest and the Anbima contest in Udine.

His works are used as compulsory pieces in Italian and international band contests.



THE MASTER CAT

I bambini non sono adulti in miniatura e la realtà che vivono è una realtà simbolica in cui suoni ed immagini rivestono fondamentale importanza e significato. La fiaba è un supporto indispensabile per accedere ad un mondo interiore. Assume un valore educativo e permette di affrontare creativamente i problemi e di risolverli.

La musica si intreccia alla fiaba creando una traiettoria di luce su tutto l'ingranaggio narrativo, scoprendone gli aspetti più intimamente espressivi e comunicativi, in un gioco fantastico che accresce paure, emozioni e attese.

Questi sono i presupposti sui quali si è sviluppata la fiaba musicale "Il Gatto con gli stivali" ("The Master Cat"), nella quale la parte strumentale è diventata la "colonna sonora" di un momento magico raccontato e descritto da un narratore. La musica è stata composta seguendo il classico e famoso testo scritto da Charles Perrault, che narra le peripezie di un furbo gatto e del suo padrone e che - come in tante favole - parla di una bellissima principessa e di uno sprovvveduto orco.

L'opera ha due possibilità di esecuzione:

1) Esecuzione integrale (con voce narrante):

all'ascoltatore viene proposta l'intera favola, con musica e voce narrante. La durata è di circa 30 minuti.

2) Esecuzione parziale (senza voce narrante):

vengono eseguite solo alcune sezioni dell'opera in forma strumentale di *suite*, senza l'ausilio della voce narrante. La durata è di circa 12 minuti.

Queste sezioni sono indicate in partitura come segue:

- A (batt. 1) A1 (batt. 23) I Tempo
- B (batt. 153) B1 (batt. 220) II Tempo
- C (batt. 410) C1 (batt. 441) III Tempo
- D (batt. 571) D1 (batt. 667) IV Tempo
- E (batt. 799) E1 (batt. 824) V Tempo

Ogni movimento della Suite è caratterizzato da un episodio della fiaba. Si passa dal tema introduttivo del primo movimento al "Valzer a quattro zampe" della sezione B che contraddistingue il secondo tempo. Il ritmo di "Gatto rap" (sez. C) è il ritratto fedele del Gatto con gli stivali: burlone, divertente, gioioso, simpatico, disponibile al gioco ed allo scherzo. Più scuro e cupo è il quarto movimento (sez. D) che descrive la figura imponente, ma elegante dell'Orco. In contrapposizione, nel movimento successivo (sez. E), una dolce melodia introduce la bellissima Principessa. La Suite si conclude con festeggiamenti e banchetti (Sez. F). Il povero mugnaio, diventato nel frattempo il ricco e generoso Marchese di Carabas, corona un sogno inaspettato grazie all'aiuto del piccolo (o grande) tesoro a quattro zampe.

The children are not miniature adults and the reality that they live is a symbolic one, in which sounds and images cover fundamental importance and meaning. The fable is an essential aid which gives access to an interior world. It takes on an educational value and it allows to face creatively problems and to resolve them. The music weaves into the fable, creating a ray of light on all the narrative mechanisms, discovering more intimately the expressive and communicative aspects of it, in a great game that heightens fears, emotions and expectations.

These are the assumptions on which the musical fable "The Master Cat" is developed, in which the instrumental part has become the sound track of a magic moment told and described by a narrator. The music has been composed following the classical and famous text written by Charles Perrault, that narrates the mishaps of a cunning cat and of its master and that - as in so many fables - speaks of a beautiful princess and of a naive ogre.

This opera has two possibilities of performance:

1) Full feature length with narrating voice:

the listener may hear the full feature length fable with music and narrating voice. The duration is about 30 minutes.

2) Instrumental suite performance:

only a few sections of the opera are performed, as in a *suite*, without narrating voice. The duration is about 12 minutes.

These sections are highlighted in score as follow:

- A (ms. 1) A1 (ms. 23) I Section
- B (ms. 153) B1 (ms. 220) II Section
- C (ms. 410) C1 (ms. 441) III Section
- D (ms. 571) D1 (ms. 667) IV Section
- E (ms. 799) E1 (ms. 824) V Section

Every movement of the Suite is portrayed by an episode of the fable. The introductory theme of the first movement leads to the "Waltz on four legs" (sect. B), which differentiates this movement. The rhythm of "Cat rap" (sect. C) is the faithful portrait of the Puss in boots: joker, amusing, cheerful, pleasant, willing to take a joke and take part in the game. The fourth movement is darker and gloomy (sect. D) which describes the imposing but elegant figure of the ogre. In contrast, in the following movement (sect. E), a sweet melody introduces the beautiful Princess. The Suite concludes with celebrations and banquets (sect. F). The poor miller in the meantime has become the rich and generous Marquis of Carabas, who crowns an unexpected dream thanks to the help of the small (or great) treasure on four legs.



The Master Cat

(*Il Gatto con gli stivali - Le Chat botté - Der gestiefelte Kater*)

Angelo Sormani

A Allegretto $\text{J} = 98$

Score for section A of "The Master Cat". The score includes parts for I, II, III, IV, V, Timpani (2), Percussion 1, Percussion 2, and Percussion 3. The instrumentation includes brass, woodwind, and various percussion instruments like timpani, glockenspiel, drum set, suspended cymbal, bass drum, and claves. Dynamics and performance instructions are provided throughout the score.

Instrumentation: I, II, III, IV, V, Timpani (2), Percussion 1, Percussion 2, Percussion 3, Brass, Wood Wind.

Dynamics and Instructions:

- I, II, III, IV, V: f
- Timpani (2): sfp < f
- Percussion 1: f
- Percussion 2: f, simile
- Percussion 3: f, mp
- Brass: mf
- Wood Wind: mp
- Drum Set: f, Ride, Hi-Hat, + + + o, + + + + o, simile
- Suspended Cymbal: S. D.
- Bass Drum: B. D. (always Soft Mallets)
- Claves: Claves

Continuation of the musical score for section A of "The Master Cat". The score includes parts for I, II, III, IV, V, Timpani, Percussion 1, Percussion 2, and Percussion 3. The instrumentation remains the same, featuring brass, woodwind, and various percussion instruments. The score shows the progression of the music through measures 9, 11, and 13, with dynamics and performance instructions continuing from the previous page.

Instrumentation: I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, Perc. 3.

Dynamics and Instructions:

- I, II, III, IV, V: f
- Timpani: f
- Perc. 1: p, mf, f
- Perc. 2: f
- Perc. 3: f
- Brass: mf
- Wood Wind: mp
- Drum Set: f, Ride, Hi-Hat, + + + o, + + + + o, simile

(W.W.)

I *mf*

II *p* *mf*

III *p*

IV *p*

V *p*

Timpani *p*

Perc. 1

Perc. 2 Wood Block *mf*

Perc. 3 Tambourine *p*

Drum Set Ride

rallentando A1

Todos los cuentos, desde hace mucho tiempo, contienen verdades ocultas y antiguas moralejas.

La historia que os voy a contar también quiere dejar un pequeño recuerdo en cada uno de vosotros, pero, sobre todo, os quiere regalar una gran enseñanza, una lección que no quiero todavía desvelar, pues la iréis descubriendo a lo largo de la maravillosa historia que os voy a contar.

Retoque: Pero antes, nuestra imaginación nos tiene que llevar a la época de los Reyes y las Reinas, de los castillos, de los ogros...y a un pequeño pueblo donde un molinero tenía tres hijos, un pequeño asno y un simpático e inteligente...Gato.

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

25
Solo Calmo
(Clarinet)

27 Tempo I

29

Measure 25: Solo Clarinet (mf) plays eighth-note patterns. Measures 27-29: Tutti (f) play eighth-note patterns. Measure 29: Brass (mf) and Woodwind (W.W.) (mf) play eighth-note patterns.

Measure 31: Tutti (f) play eighth-note patterns. Measures 33-35: Various instruments play eighth-note patterns. Measure 35: Claves (mp) play eighth-note patterns.

31

33

35

Measure 31: Tutti (f) play eighth-note patterns. Measures 33-35: Various instruments play eighth-note patterns. Measure 35: Claves (mp) play eighth-note patterns.

ritenuto

Hace muchos años, a la orilla
de un riachuelo, había un
antiguo molino de agua. Y era
allí donde el molinero y sus tres
hijos trabajaban duramente de
sol a sol, moliendo trigo para
los habitantes del pueblo
cercano.

[triste]

Un día, el viejo molinero murió
y su herencia se repartió de la
siguiente manera:

ritenuto
el hermano mayor se quedó con
el molino, el segundo con el
asno y al último de sus hijos, el
más pequeño, tan sólo le dejó...
el Gato.

Timpani

Perc. 1

Perc. 2

Perc. 3

Solo
(Flute)*mf**mp**mp**mp**mp*

S. D.

Solo

Bass Drum

f

Tambourine

*mp**tutti*

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

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

Susp. Cymb.

*p**p**mp*

53

55

57

59

Moderato $\text{♩} = 94$

I

Score for measures 53-57. Parts for Instruments I-V and Timpani are shown. Measures 53-55 show woodwind parts with dynamic *f*. Measure 56 shows a tutti section with dynamic *f*. Measure 57 shows woodwind parts with dynamic *f*.

Durante un tiempo, los tres hermanos trabajaron juntos en el molino....

II

Score for measures 53-57. Parts for W.W. + A. Sax, Percussion 1, and Percussion 2 are shown. Dynamics include *mf*, *mp*, and Wood Block.

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Score for measures 53-57. Parts for Bass Drum and Percussion 3 are shown. Bass Drum has dynamic *f*.

61

63

65

67

69

I

Score for measures 61-69. Parts for Instruments I-V and Timpani are shown. Dynamics include *mf*, *f*, and Bb > C.

Wood Block

S.D.

Timpani

Perc. 1

Perc. 2

Perc. 3

Score for measures 61-69. Parts for Percussion 1, 2, and 3 are shown. Percussion 3 includes dynamics *f* and Claves.

71

73

75

77

79

Sheet music for measures 71 through 79. The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, and Perc. 3.

Measure 71: Measures 71-72 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *p*, *f*.

Measure 73: Measures 73-74 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *f*.

Measure 75: Measures 75-76 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *mf*.

Measure 77: Measures 77-78 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *mf*.

Measure 79: Measures 79-80 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *mf*. Key change: C > Bb.

Percussion:

- Perc. 1:** Measures 71-72: *f*. Measures 73-74: *f*. Measures 75-76: *f*. Measures 77-78: *mf*. Measures 79-80: *mf*.
- Perc. 2:** Measures 71-72: *f*. Measures 73-74: *f*. Measures 75-76: *f*. Measures 77-78: *mf*. Measures 79-80: *mf*.
- Perc. 3:** Measures 71-72: *f*. Measures 73-74: *f*. Measures 75-76: *f*. Measures 77-78: *mf*. Measures 79-80: *mf*.

81

83

85

87

89

Sheet music for measures 81 through 89. The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, and Perc. 3.

Measure 81: Measures 81-82 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *mf*. Articulation: *tutti*.

Measure 83: Measures 83-84 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *mf*. Articulation: *tutti*.

Measure 85: Measures 85-86 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *mf*.

Measure 87: Measures 87-88 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *mf*. Articulation: *rallentando*.

Measure 89: Measures 89-90 show rhythmic patterns for the woodwind quintet (I-V) and timpani. Dynamics: *mf*. Articulation: *rallentando*.

Percussion:

- Perc. 1:** Measures 81-82: *mf*. Measures 83-84: *mf*. Measures 85-86: *mf*. Measures 87-88: *mf*. Measures 89-90: *mf*.
- Perc. 2:** Measures 81-82: *f*. Measures 83-84: *f*. Measures 85-86: *f*. Measures 87-88: *f*. Measures 89-90: *f*.
- Perc. 3:** Measures 81-82: *f*. Measures 83-84: *f*. Measures 85-86: *f*. Measures 87-88: *f*. Measures 89-90: *f*.

91

93

95

97

Moderato $\text{J}=94$

I

p Después de muchos días
caminando llegaron a una
pequeña ciudad donde el
segundo de los hijos
decidió quedarse con su
Asno para trabajar en un
horno...

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Después de muchos días caminando llegaron a una pequeña ciudad donde el segundo de los hijos decidió quedarse con su Asno para trabajar en un horno...

[triste]

Así, el hermano más pequeño, ya solo, continuó el largo viaje con su Gato como única compañía.

F > Bb; Bb > Eb

99

101

103

105

107

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

f

mf

f

mf

f

mf

f

mf

tutti

f

mf

mf

Bass Only

mp

mp

mp

mf

Wood Block

S. D.

mf

p

109

111

113

115

117

Allegro $\text{J} = 138$

Caminando, caminando, después de muchas horas, el joven molinero se paró a descansar a la sombra de una gran encina.

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

“Sí...”, pensaba para sus adentros, “ahora sí que me he quedado solo. ¿Qué voy a hacer?
¿Qué va a ser de mí?”

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

127 129 131 133

I
II
III
IV
V

Timpani

Glockenspiel

Perc. 1

Perc. 2

Triangle

Perc. 3

tutti

rallentando

mf

f

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

135 137 139 141

Andante $\text{♩} = 80$

Dando muchas vueltas al asunto, comenzó a hablar en voz alta: “¡Pobre de mí!, ¿qué haré sin trabajo, sin comida y sin amigos?”. El Gato, que hasta ese momento no se había separado de su amo, bostezó, se estiró y después de levantarse sobre sus patas traseras se dirigió al joven molinero diciéndole: “*No temas, si confías en mí, te traeré suerte*”.

El pequeño molinero, se sorprendió al oír esas palabras, y asombrado, preguntó al Gato: “¿Cómo?, ¿sabes hablar?” Y el Gato contestó: “*No sólo eso. Aunque soy la parte más pequeña de la herencia que tu padre dejó, si confías en mi te traeré suerte y riqueza*”

159

161

El joven se fue hacia el pueblo y compró todo lo que el Gato le había pedido, eso sí...quedando aún más pobre,
¡pero con renovadas esperanzas y muchísima ilusión...!

163

165

Musical score for measures 159 through 165. The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, Tambourine, and Perc. 3. The instrumentation consists of five woodwind parts (I-V), two timpani parts, three percussion parts (Perc. 1-3), and a tambourine part. Measure 159 starts with woodwind entries. Measures 160-163 show woodwind entries followed by a dynamic transition. Measure 165 concludes with a dynamic marking of *mf*.

167

169

171

173

crescendo

Musical score for measures 167 through 173. The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, Tambourine, and Perc. 3. The instrumentation consists of five woodwind parts (I-V), two timpani parts, three percussion parts (Perc. 1-3), and a tambourine part. Measure 167 begins with a dynamic of *f*. Measures 168-170 show a crescendo in the woodwinds and a dynamic of *f* in the percussions. Measure 171 shows a dynamic of *f* in the woodwinds and a dynamic of *f* in the percussions. Measure 173 concludes with a dynamic of *f* in the woodwinds and a dynamic of *f* in the percussions.

175 177 179 181 183

I
II
III
IV
V

Timpani Bb > Eb

Perc. 1

Perc. 2

Perc. 3

(W.W.)

mf

simile

f

185 187 tutti 189 191

I
II
III
IV
V

Timpani *F > Eb*
with Ped.

Perc. 1

Perc. 2

Perc. 3

193

195

197

199

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Ride

Tambourine

Triangle

201

203

205

207

209

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Ab > Bb

211 213 215 217

rallentando

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

225

Moderato $\text{♩} = 84$

227

229

231

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Susp. Cymb.

Perc. 3

Bass Drum



233

235

237

239

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Majestad
 ijo el Gato,
 en señal de amistad
 e traigo una ofrenda
 al Marqués de
 Carabás"

241

243

245

247

Andantino $\text{J}=76$ Días después, capturó otras piezas y las llevó al Rey: "Aquí están Majestad, otros presentes de parte de mi amo, el Marqués de Carabás".

Measure 241: All parts are silent.

Measure 243: Solo (Horn) plays eighth-note patterns. Solo (A.Sax.) enters with eighth-note patterns at mf . Timpani and Perc. 1 play sustained notes.

Measure 245: Solo (A.Sax.) continues eighth-note patterns at p . Timpani and Perc. 1 play sustained notes. Perc. 2 and Perc. 3 play eighth-note patterns.

Measure 247: Solo (A.Sax.) continues eighth-note patterns at mp . Timpani and Perc. 1 play sustained notes. Perc. 2 and Perc. 3 play eighth-note patterns. Tambourine is added at the end.

249

251

253

255

"Dale las gracias por esto", respondió el Rey.

Moderato $\text{J}=96$

Measure 249: Solo (Clarinet) plays eighth-note patterns at mf .

Measure 251: All parts play eighth-note patterns. Clarinet accelerates.

Measure 253: All parts play eighth-note patterns. Clarinet reaches a forte dynamic.

Measure 255: All parts play eighth-note patterns. Tambourine is added at the end.

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3



267

269

271

273

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3
+ Bass Drum

281

283

285

Più Calmo (lentamente)**El Gato continuó**

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3
Cymb. (a 2)
Bass Drum

durante algunas semanas llevando al castillo toda clase de regalos.

Mientras tanto, su joven amo, que nada sabía de lo que su gato estaba tramando, comenzaba a estar preocupado... “Escucha, Gato,” preguntó el joven molinero “¿Qué puedo hacer? Ya estoy cansado de esperar”

A lo que el Gato contestó: “Tienes que seguir esperando, todavía no ha llegado el momento”

Mientras tanto, en el castillo, el Rey, deseoso de conocer a ese misterioso y generoso Marqués de Carabás, pedía una y otra vez al Gato que le presentara a su amo.

Pero el Gato inventaba todo tipo de excusas, diciendo que el marqués estaba muy ocupado, que había salido de vacaciones o que estaba de viaje de negocios.... Así, el Rey imaginaba al Marqués como una persona rica, generosa e importante.

289

291

293

295

297

Moderato ♩ = 94

I

II

III

IV

V

Timpani

C > F; F > Bb

Perc. 1

Wood Block

Perc. 2

mp

Perc. 3

f Claves

Durante su última visita al Castillo, el Gato oyó decir que al día siguiente, por la tarde, el Rey iría a dar un paseo por la orilla del río.

I

II

III

IV

V

Timpani

Wood Block

Perc. 1

Perc. 2

Perc. 3

Susp. Cymb.

+ B.D.

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Glockenspiel

Ride

mf

mf

p

mf

Claves

mf

La princesa era muy
buena y afable, y era
muy conocida y
querida en todo el
reino.

Y pensando, pensando, a nuestro amigo con botas, se le
ocurrió una brillante idea...

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

rallentando

c

c

c

c

c

c

c

c

c

c

c

c

c

c

c

c

c

Susp. Cymb.

p

♩ = 96

323 Lento ♩ = 60 325 327 329

I II III IV V Timpani Perc. 1 Perc. 2 Perc. 3

f *trattenuto* *a tempo* *simile* *simile* *rallentando*

trattenuto *rallentando*

f *with Ped.* *f*

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

Bass Drum

331

Así, al día siguiente, el joven fue a la orilla del río, se quitó la ropa y a las aguas frescas y cristalinas, FFFU se lanzó, y allí se quedó... esperando..., tiritando y temeroso....pero confiado.

I II III IV V Timpani Perc. 1 Perc. 2 Perc. 3

El Gato pensó que ya era hora de que su joven amo interviniéra: "mañana te tendrás que dar un buen baño en el río", dijo el gato al joven molinero.

"Pero... no entiendo, tengo que bañarme...pero ¿dónde? ¡Si no sé nadar!" contestó el amo.

"No te preocupes y escucha. Yo te indicaré la hora y el lugar. Haz lo que te digo...y te sorprenderás"

mp < *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

Vibraslap

Maracas

mp *mf*

Moderato $\text{d} = 92$

El Gato, rápidamente, cogió la ropa de su amo, la escondió bajo una gran piedra y esperó.

Solo (Trumpet)

mf

I

II

III

IV

V

Timpani

Perc. 1

Wood Block

Perc. 2

S. D. rim shot

B. D.

Triangle

Perc. 3

Cuando oyó a lo lejos el carro real que se acercaba, fingiendo estar desesperado, el gato corrió al encuentro de su Majestad, gritando:

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Tambourine

¡Socorro!, ¡Guardias venid!, ¡El Marques de Carabás está ahogándose! ¡Miradlo! Le robaron todas sus ropas y pertenencias

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

The musical score consists of ten staves. The first five staves represent the orchestra, with each staff having a different clef (G, G, B, F, B) and key signature (no sharps or flats). The first four staves have dynamic markings 'f' at the beginning, followed by 'simile'. The fifth staff has a dynamic marking 'f' at the beginning. The next five staves represent the percussion section: Timpani, Perc. 1, Perc. 2, and Perc. 3. Perc. 1 and Perc. 2 play eighth-note patterns labeled 'Ride' and 'Tom-tom' respectively. Perc. 3 plays eighth-note patterns labeled 'Susp. Cymb.' at the end. The score includes various performance instructions like 'mf' (mezzo-forte), 'simile', and dynamic markings 'f' and 'mf'.

**y luego le arrojaron al río..." ¡¡SOCORREDLE... POR FAVOR
... CORRED... DEPRISA!!**

Al instante, el Rey reconoció al Gato y ordenó a sus escuderos que salvaran al Marqués.

Calmo (lentamente)
(W. W.)

rallentando

I
II
III
IV
V

Timpani
Wood Block

Perc. 1
Perc. 2
Perc. 3

Allegretto semplice $\text{♩} = 144$

I

II

III tutti p

IV tutti p

V p C > B \flat

Timpani

Perc. 1

Perc. 2 Ride p p p

Perc. 3 p Triangle

383

385

387

389

391

De modo, que así vestido, el molinero parecía un noble príncipe.

I

II

III

IV tutti mf

V sentito f

Timpani

Perc. 1

Perc. 2 mf

Perc. 3 Tambourine >

La Princesa, bajó con mucha elegancia del carroje y... la ver al Marqués... se quedo encantada...

This musical score page shows measures 393 through 399. The score includes parts for strings (I, II, III, IV, V), Timpani, Percussion 1, Percussion 2, and Percussion 3. Measure 393 starts with a forte dynamic (f) in string section I. Measures 394-395 show various dynamics (mf, f, mf) across the sections. Measure 396 begins with a dynamic of f. Measure 397 starts with a dynamic of mf. Measure 398 begins with a dynamic of mf. Measure 399 starts with a dynamic of f. The score concludes with a dynamic of p.

El joven, aún más estupefacto, se le acercó, la besó cortésmente en la mano, la miró con asombro, e hizo

reverencias al Rey

El rey impresionado por los modales refinados y elegantes del joven, lo invitó a su palacio.

40

a tempo

407 rallentando

This musical score page shows measures 40 through 407. The score includes parts for strings (I, II, III, IV, V), Timpani, Percussion 1, Percussion 2, and Percussion 3. Measure 40 starts with a dynamic of mf. Measures 41-42 show dynamics of p and simile. Measures 43-44 show dynamics of f. Measures 45-46 show dynamics of f. Measures 47-48 show dynamics of f. Measures 49-50 show dynamics of f. Measures 51-52 show dynamics of f. Measures 53-54 show dynamics of f. Measures 55-56 show dynamics of f. Measures 57-58 show dynamics of f. Measures 59-60 show dynamics of f. Measures 61-62 show dynamics of f. Measures 63-64 show dynamics of f. Measures 65-66 show dynamics of f. Measures 67-68 show dynamics of f. Measures 69-70 show dynamics of f. Measures 71-72 show dynamics of f. Measures 73-74 show dynamics of f. Measures 75-76 show dynamics of f. Measures 77-78 show dynamics of f. Measures 79-80 show dynamics of f. Measures 81-82 show dynamics of f. Measures 83-84 show dynamics of f. Measures 85-86 show dynamics of f. Measures 87-88 show dynamics of f. Measures 89-90 show dynamics of f. Measures 91-92 show dynamics of f. Measures 93-94 show dynamics of f. Measures 95-96 show dynamics of f. Measures 97-98 show dynamics of f. Measures 99-100 show dynamics of f. Measures 101-102 show dynamics of f. Measures 103-104 show dynamics of f. Measures 105-106 show dynamics of f. Measures 107-108 show dynamics of f. Measures 109-110 show dynamics of f. Measures 111-112 show dynamics of f. Measures 113-114 show dynamics of f. Measures 115-116 show dynamics of f. Measures 117-118 show dynamics of f. Measures 119-120 show dynamics of f. Measures 121-122 show dynamics of f. Measures 123-124 show dynamics of f. Measures 125-126 show dynamics of f. Measures 127-128 show dynamics of f. Measures 129-130 show dynamics of f. Measures 131-132 show dynamics of f. Measures 133-134 show dynamics of f. Measures 135-136 show dynamics of f. Measures 137-138 show dynamics of f. Measures 139-140 show dynamics of f. Measures 141-142 show dynamics of f. Measures 143-144 show dynamics of f. Measures 145-146 show dynamics of f. Measures 147-148 show dynamics of f. Measures 149-150 show dynamics of f. Measures 151-152 show dynamics of f. Measures 153-154 show dynamics of f. Measures 155-156 show dynamics of f. Measures 157-158 show dynamics of f. Measures 159-160 show dynamics of f. Measures 161-162 show dynamics of f. Measures 163-164 show dynamics of f. Measures 165-166 show dynamics of f. Measures 167-168 show dynamics of f. Measures 169-170 show dynamics of f. Measures 171-172 show dynamics of f. Measures 173-174 show dynamics of f. Measures 175-176 show dynamics of f. Measures 177-178 show dynamics of f. Measures 179-180 show dynamics of f. Measures 181-182 show dynamics of f. Measures 183-184 show dynamics of f. Measures 185-186 show dynamics of f. Measures 187-188 show dynamics of f. Measures 189-190 show dynamics of f. Measures 191-192 show dynamics of f. Measures 193-194 show dynamics of f. Measures 195-196 show dynamics of f. Measures 197-198 show dynamics of f. Measures 199-200 show dynamics of f. Measures 201-202 show dynamics of f. Measures 203-204 show dynamics of f. Measures 205-206 show dynamics of f. Measures 207-208 show dynamics of f. Measures 209-210 show dynamics of f. Measures 211-212 show dynamics of f. Measures 213-214 show dynamics of f. Measures 215-216 show dynamics of f. Measures 217-218 show dynamics of f. Measures 219-220 show dynamics of f. Measures 221-222 show dynamics of f. Measures 223-224 show dynamics of f. Measures 225-226 show dynamics of f. Measures 227-228 show dynamics of f. Measures 229-230 show dynamics of f. Measures 231-232 show dynamics of f. Measures 233-234 show dynamics of f. Measures 235-236 show dynamics of f. Measures 237-238 show dynamics of f. Measures 239-240 show dynamics of f. Measures 241-242 show dynamics of f. Measures 243-244 show dynamics of f. Measures 245-246 show dynamics of f. Measures 247-248 show dynamics of f. Measures 249-250 show dynamics of f. Measures 251-252 show dynamics of f. Measures 253-254 show dynamics of f. Measures 255-256 show dynamics of f. Measures 257-258 show dynamics of f. Measures 259-260 show dynamics of f. Measures 261-262 show dynamics of f. Measures 263-264 show dynamics of f. Measures 265-266 show dynamics of f. Measures 267-268 show dynamics of f. Measures 269-270 show dynamics of f. Measures 271-272 show dynamics of f. Measures 273-274 show dynamics of f. Measures 275-276 show dynamics of f. Measures 277-278 show dynamics of f. Measures 279-280 show dynamics of f. Measures 281-282 show dynamics of f. Measures 283-284 show dynamics of f. Measures 285-286 show dynamics of f. Measures 287-288 show dynamics of f. Measures 289-290 show dynamics of f. Measures 291-292 show dynamics of f. Measures 293-294 show dynamics of f. Measures 295-296 show dynamics of f. Measures 297-298 show dynamics of f. Measures 299-300 show dynamics of f. Measures 301-302 show dynamics of f. Measures 303-304 show dynamics of f. Measures 305-306 show dynamics of f. Measures 307-308 show dynamics of f. Measures 309-310 show dynamics of f. Measures 311-312 show dynamics of f. Measures 313-314 show dynamics of f. Measures 315-316 show dynamics of f. Measures 317-318 show dynamics of f. Measures 319-320 show dynamics of f. Measures 321-322 show dynamics of f. Measures 323-324 show dynamics of f. Measures 325-326 show dynamics of f. Measures 327-328 show dynamics of f. Measures 329-330 show dynamics of f. Measures 331-332 show dynamics of f. Measures 333-334 show dynamics of f. Measures 335-336 show dynamics of f. Measures 337-338 show dynamics of f. Measures 339-340 show dynamics of f. Measures 341-342 show dynamics of f. Measures 343-344 show dynamics of f. Measures 345-346 show dynamics of f. Measures 347-348 show dynamics of f. Measures 349-350 show dynamics of f. Measures 351-352 show dynamics of f. Measures 353-354 show dynamics of f. Measures 355-356 show dynamics of f. Measures 357-358 show dynamics of f. Measures 359-360 show dynamics of f. Measures 361-362 show dynamics of f. Measures 363-364 show dynamics of f. Measures 365-366 show dynamics of f. Measures 367-368 show dynamics of f. Measures 369-370 show dynamics of f. Measures 371-372 show dynamics of f. Measures 373-374 show dynamics of f. Measures 375-376 show dynamics of f. Measures 377-378 show dynamics of f. Measures 379-380 show dynamics of f. Measures 381-382 show dynamics of f. Measures 383-384 show dynamics of f. Measures 385-386 show dynamics of f. Measures 387-388 show dynamics of f. Measures 389-390 show dynamics of f. Measures 391-392 show dynamics of f. Measures 393-394 show dynamics of f. Measures 395-396 show dynamics of f. Measures 397-398 show dynamics of f. Measures 399-400 show dynamics of f. Measures 401-402 show dynamics of f. Measures 403-404 show dynamics of f. Measures 405-406 show dynamics of f. Measures 407-408 show dynamics of f.

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

El joven molinero subió
al carro Real, y al
ponerse en camino, el
Gato, satisfecho, se puso
a saltar....a bailar... a
cantar...a gritar...

[Db > Bb]

Timpani

Perc. 1

Perc. 2

Perc. 3

Cow Bell

+ Claves

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

(W. W.)

tutti

(W. W.)

tutti

(W. W. + A. Sax)

tutti

(W. W. + A. Sax)

tutti

Wood Block

I

II

(W. W. + A. Sax)

III

tutti

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

simile

mf

mp

mp

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

mf

mf

mf

mf

429 431 433

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

(W. W.)

f *f* *f*

mf *mf* *mf*

mf *mf* *mf*

p *f*

f

mf Ride
Crash *FILL*

mf

f

mf

435

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

(W. W. + A. Sax)

(T. Sax + Horn)

(Brass)

(Brass)

437

439

[Teman las palmas y pide la atención del público]

443

C1

Repeat 4 times

Ya había llegado el momento de poner en marcha el siguiente plan.
Para ello, el Gato a la aldea se marchó y recorrió huertas y graneros diciendo a todo campesino que iba encontrando:

pp - p - mp - mf

445

447

449

Repeat 4 times

I
II
III
IV
V

"Eh, vosotros... cuando por aquí veáis al Rey tenéis que decir que estas tierras son del marqués de Carabás. Si hacéis lo que os digo os recompensaré y os liberaré de vuestro terrible amo... pero cuidado con decepcionarme porque entonces... [maullido] ...os castigaré"

Los campesinos que nunca habían oído hablar a un gato, se asustaron de tal manera que cuando el Rey pasó y preguntó "¿a quién pertenecen estas tierras?" atemorizados... contestaron: "Al Marqués de Carabás, majestad"

pp - p - mp - mf

+Tambourine

pp - p - mp - mf

(W. W.)

mf

(W. W. + A. Sax)

mf

El Gato recorría sin cesar campos y praderas repitiendo lo mismo a todo campesino que encontraba.

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

(Brass)

tutti

mf

Close Hi-Hat

mf

Y todos, temerosos, al paso del Rey respondían igual: "Majestad, los graneros, los prados y las colinas son del Marqués de Carabás"

Measure 463: Woodwind entries (I-V) with dynamic *mp*. Measures 464-465: Woodwind entries (I-V) with dynamic *mp*. Measure 466: Woodwind entries (I-V) with dynamic *simile*. Measure 467: Woodwind entries (I-V) with dynamic *mf*.

Percussion parts (Timpani, Perc. 1, Perc. 2, Perc. 3):

- Timpani:** Measures 463-465: Rests. Measure 466: *mp*. Measure 467: Rests.
- Perc. 1:** Measures 463-465: Rests. Measure 466: Rests. Measure 467: *Wood Block*, *Ride*.
- Perc. 2:** Measures 463-465: *x x x x*. Measure 466: Rests. Measure 467: *FILL*, *Crash*.
- Perc. 3:** Measures 463-465: *mp*. Measure 466: Rests. Measure 467: *Cow Bell*, *mf*.

Measure 469: Woodwind entries (I-V) with dynamic (W.W.). Measures 470-471: Woodwind entries (I-V) with dynamic (W.W. + A. Sax). Measure 472: Woodwind entries (I-V) with dynamic *f*. Measure 473: Woodwind entries (I-V) with dynamic *tutti*.

Percussion parts (Timpani, Perc. 1, Perc. 2, Perc. 3):

- Timpani:** Measures 469-471: Rests. Measure 472: Rests. Measure 473: *f*.
- Perc. 1:** Measures 469-471: Rests. Measure 472: Rests. Measure 473: *Crash*.
- Perc. 2:** Measures 469-471: *x x x x*. Measure 472: Rests. Measure 473: *f*.
- Perc. 3:** Measures 469-471: *mp*. Measure 472: Rests. Measure 473: *Cow Bell*, *f*.

I

Mientras tanto, el Gato, después de mucho...mucho caminar llegó a los pies de una inmensa colina.

II

Y arriba, en lo alto, se encontraba el tenebroso Castillo donde habitaba un terrible Ogro: gigantesco, maligno, FEROZ.

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

El Ogro, que era el dueño de todas las tierras de los alrededores, se aprovechaba del trabajo de los pobres campesinos.

Bb > Eb

f

Tom-tom
Soft Mallets

mf Triangle

Bass Drum f

mf

483

Pero antes de subir al castillo el gato se acercó al pueblo más cercano y a los campesinos preguntó para conocer cuán horroroso era el Ogro Feroz.

I

f

mf

II

f

mf

III

f

IV

f

V

Timpani

Eb > Bb

Glockenspiel

Vibraslap

Susp. Cymb.

Perc. 1

f

f

Perc. 2

f

>>

Perc. 3

mf

mf

f

p

493

495

497

Después, armado de valor, el Gato al
castillo se marchó.

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

crescendo

ff

mp

crescendo

ff

mp

crescendo

ff

crescendo

ff

crescendo

ff

mp

crescendo

f

crescendo

ff

Tom-tom
Soft Mallets

mp

crescendo

f

503

505

507

509

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

mf

crescendo

f

mf

crescendo

f

mf

f

mf

f

mf

f

mf

f

Bass Drum

f

mf

f

511

513

515

517

519

crescendo

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

521

523

525

527

(W. W.)

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Cuando al fin llegó, se presentó al guardián del castillo. Con aire distinguido y haciendo una reverencia, dijo: “*Vengo desde muy lejos para conocer a vuestro extraordinario amo, cuya fama alcanza hasta las tierras más desconocidas*”. Al oír estas palabras, el Gato fue conducido inmediatamente ante el Ogro.

529
Lento
(Without Glock)

Immediatamente ante al Segto.

I

mp *simile*
 (stagger breathing)

II

p
 (stagger breathing)

III

p
 (stagger breathing)

IV

p
 (stagger breathing)

V

p
 (stagger breathing)

Timpani

p
Glockenspiel

Perc. 1

mp

Perc. 2

Perc. 3

Triangle

Susp. Cymb.

p

mf

Cuando el Ogro apareció, el pequeño Gato se asustó. Dio un salto hacia atrás y le miro atemorizado. El Ogro era un gigante de dos metros y medio de altura, con el cuerpo cubierto de vello y con una espesa cabellera oscura.

541

Sin embargo, era muy elegante en el vestir e iba cubierto de joyas.

Calmo $\text{J}=96$

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Bb > Eb G > F; Eb > Bb

mf *mf* *f* *mp*

561

563

Y con una reverencia le dio las felicitaciones.

565

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

solo (Clarinet)

rallentando

He oido hablar mucho de vos. Me dijeron que sois el ogro más extraordinario que jamás haya existido, ¡porque sois capaz de transformaros en cualquier animal!

Es cierto, contestó el Ogro con voz áspera. *¿Lo dudáis?... ¿queréis que os lo demuestre?*

tutti

simile

mp

simile

simile

mp

mp

mp

Allegretto $\text{J}=120$

solo (Trombone)

rallentando

mp

mp

mp

Triangle

Maracas

"Por supuesto", dijo el Gato,
"¿podrías transformaros en
un...león?"

D Allegretto $\text{d} = 110$
deciso

573

575

577

En un instante, el Ogro se transformó en un
imponente león...

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Bass Drum *f*

593

crescendo

595

597

599
Comenzó a rugir....[Grrrrr]....y a correr detrás del Gato.

601

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Susp. Cymb.

Tambourine

603

605

607

609

611

Y el pobre, para escapar de las garras de la bestia feroz, de un salto a lo alto de un armario subió.

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3



613

615

617

619

621

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

ff

f

Tam-Tam

Susp. Cymb.

623

625

627

629

631

El león saltaba, rugía,

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

633

635

637

639

641

corría furioso por toda la habitación.

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

643

645

647

649

651

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

F > C; Bb > B

(W. W.)

p (W. W. + A. Sax)

simile

simile

simile

mp

p

mf

f

Glockenspiel

Ride

mf

Claves

Triangle

mf

mf

653

655

657

659

661

663

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Solo (Flute)

pp

mf

Solo (Euphonium)

f

p

diminuendo

rallentando

D1

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

Después de tanto
miedo y confusión,
el Gato dijo:

"Me habéis asustado, sois en
verdad un terrorífico monstruo".

El Ogro, satisfecho, recuperó el
semblante humano y dijo al Gato:
"¿Queréis tal vez otra
demostración de mis
capacidades?"

El Gato, en aquel momento, más
listo que nunca, contestó:
"Os lo agradecería... quisiera
saber si también sois capaz de
transformaros en un animal muy
pequeño, como... como... ¡sí,
como un ratoncito!"

p

p

669

671 Solo (Clarinet) rallentando tutti

673

675 about 6"

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

"¡Ja, Ja, Ja!, ¿un ratoncito?,
¡enseguida...!"

Y así, a la velocidad del rayo,
se convirtió en un ridículo
ratoncito que empezó a correr
alocado por el salón.

El Gato, le miró sonriendo
...y dando un salto,
lo capturó... y de un bocado...
¡ÑAM!
...se lo comió.

B > Bb

about 6"

p

mf

rallentando

mf

mf

mf

mf

mf

mf

677

Moderato $\text{♩} = 104$

679

681

Por fin, el Ogro había sido vencido.
(W. W.)

I *p* *simile* *mp* *p* *mp* *mf*

II *p* *simile* *mp* *mf*

III *p* *mp* *p* *mp* *simile*

IV *mf* *p* *p* *mp*

V *p* *p* *p* *mp*

Timpani *p* *mp*

Perc. 1 *mp* *p* *p* *mf*

Perc. 2 *p* *p* *Wood Block* *mf*

Perc. 3 *Tambourine* *p* *mp* *p* *mp* *p*


688^F**La súbditos, los criados, los guardianes, el chambelán, todos estaban asombrados, incrédulos**

687

689

690

I *p* *mf* *p* *mf*

II *p* *simile* *mp* *mf*

III *p* *mp* *p* *mp*

IV *mf* *p* *p* *simile* *mp*

V *p* *p* *p* *mp*

Timpani *p* *mp*

Perc. 1 *p* *mf* *p* *mf*

Perc. 2 *p* *p* *p*

Perc. 3 *p* *mp* *p* *mp* *p*

Estaban tan contentos que enseguida anunciaron al pueblo la gran noticia:

Moderato $\text{J} = 96$ "Oíd...oíd...pueblo,
tutti
oíd todos...!"

Measure 693: Staves I-V play eighth-note patterns. Timpani: p . Perc. 1: f . Perc. 2: f . Perc. 3: f .

Measure 694: Staves I-V play eighth-note patterns. Timpani: mf . Perc. 1: mf . Perc. 2: S. D. Perc. 3: Susp. Cymb.

Measure 695: Staves I-V play eighth-note patterns. Timpani: f . Perc. 1: f . Perc. 2: f . Perc. 3: f .

Measure 696: Staves I-V play eighth-note patterns. Timpani: f . Perc. 1: f . Perc. 2: f . Perc. 3: f .

Measure 697: Staves I-V play eighth-note patterns. Timpani: f . Perc. 1: f . Perc. 2: f . Perc. 3: f .



El Ogro ha sido vencido. Ahora sois libres gracias al valor del Marqués de Carabás: Un hombre hábil, valiente y muy generoso."

Measure 698: Staves I-V play eighth-note patterns. Timpani: f . Perc. 1: Glockenspiel. Perc. 2: f . Perc. 3: Triangle.

Measure 699: Staves I-V play eighth-note patterns. Timpani: f . Perc. 1: f . Perc. 2: f . Perc. 3: Tambourine.

Measure 700: Staves I-V play eighth-note patterns. Timpani: f . Perc. 1: f . Perc. 2: f . Perc. 3: f .

Measure 701: Staves I-V play eighth-note patterns. Timpani: f . Perc. 1: f . Perc. 2: +B. D. Perc. 3: f .

Musical score for measures 709 to 715. The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, and Perc. 3. Measure 709 starts with a dynamic of *mf*. Measures 710-711 show various rhythmic patterns with dynamics *mf*, *f*, and *mf*. Measure 712 begins with a dynamic of *f*. Measure 713 ends with a dynamic of *mf*. Measure 714 begins with a dynamic of *f*. Measure 715 ends with a dynamic of *mf*.

"Viva. Viva... Viva el Marqués de Carabás", gritaban todos felizmente... Mientras tanto, el gato había mandado preparar

Musical score for measures 717 to 723. The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, Perc. 3, Tambourine, and Bass Drum. Measures 717-719 show rhythmic patterns with dynamics *mf* and *simile*. Measure 720 begins with a dynamic of *mf*. Measure 721 ends with a dynamic of *mf*. Measure 722 begins with a dynamic of *f*. Measure 723 ends with a dynamic of *f*.

un rico banquete, con comida y bebida en abundancia,

Musical score for measures 725-731. The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, and Perc. 3. Measure 725 starts with piano dynamics for most parts. Measures 727 and 729 show various rhythmic patterns with dynamic markings like *p*, *mf*, and *mp*. Measure 731 concludes with a dynamic of *mf*.

733

735

737

739

y también había bajado a los sótanos a coger un bellísimo collar y un anillo que guardó en un estuche, pensando en la Princesa.

Musical score for measures 733-739. The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, and Perc. 3. Measures 733 and 735 feature dynamic markings like *f* and *simile*. Measures 737 and 739 show rhythmic patterns with dynamic markings like *f* and *+ Bass Drum f*.

Después se quedó en la escalera a esperar el carroaje del Rey

741 743 745 747 749

(W. W.)

tutti

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

rallentando

F > D

p with Ped.

mf

Gliss.

p

El Gato dijo: "¡Bienvenidos al castillo del Marqués de Carabás!" y, dirigiéndose a la Princesa dijo:
"¡Princesa, en nombre de mi amo

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

f

f

f

f

f

f

f

f

f Tambourine

mf

Susp. Cymb.

me permito ofreceros este regalo!" Le ofreció el estuche y, con sorpresa y emoción la joven dio las gracias muy agradecida

crescendo

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

diminuendo ralentando

crescendo ff

diminuendo rallentando p

787

789

Andantino $\text{J}=84$

793

795

797

"Majestad, os lo ruego, aceptad este convite en honor a vuestra visita..."

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

D > D_b

"Querido Marqués" dijo el Rey con admiración, "Estoy muy orgulloso de usted. Conocía la existencia de este castillo desde hace mucho tiempo, pero no sabía que perteneciera a vuestra noble familia".

El Marqués, cada vez más maravillado, contestó dando las gracias, tomó a la Princesa del brazo y entraron en el castillo.

Entonces, el Gato aprovechó ese momento para invitar a toda la corte al banquete:

Large Tom Tom (Hard Sticks)

p

En el Momento del brindis... ante la sorpresa de todos, el Rey, que había adivinado que los dos jóvenes estaban muy enamorados, se acercó al joven y le dijo: "Señor Marqués, me complacería concederos la mano de mi hija" y el joven molinero, contestó: "Majestad... No esperaba tanto de vos...Me siento feliz y orgulloso. Prometo a vuestra adorada hija, amor y fidelidad..."

E

(W. W.)

mp
(W. W. + A. Sax)
2nd time only

p

2nd time only

p

2nd time only
Claves

807

809

811

tutti

mf
tutti

mf

mf

mf

mf

mf

mf

S. D.

mf
+Tambourine

mf

Algunos días después, con gran pomosidad, se celebró la boda. ...no os lo creeréis, el honor de abrir el cortejo nupcial le toco a los hermanos del joven marqués, que siempre habían estado en su corazón.

813

Molto Lento (in 8)

Solo (Flute)

mf

rallentando

Adagio

tutti

mf

I

819

821

Los dos jóvenes vivieron años felices y tranquilos

823

rallentando

E1

I

F El Gato, después de tanto ayuno, comió y comió tanto como pudo: perdices, pollo relleno, conejo asado,

This musical score page contains five systems of music for an orchestra and three percussionists. The instrumentation includes five woodwind parts (I, II, III, IV, V), timpani, three percussionists (Perc. 1, Perc. 2, Perc. 3), and woodblock. Measure 825 starts with woodwind entries. Measures 826-827 show woodwind entries followed by a tutti section. Measure 828 features woodwind entries and woodblock. Measure 829 concludes with woodwind entries and woodblock.

Measure 825: Woodwind I, II, III, IV, V play eighth-note patterns. Woodwind V ends with a fermata.

Measure 826: Woodwind I, II, III, IV play eighth-note patterns. Woodwind V ends with a fermata.

Measure 827: Woodwind I, II, III, IV play eighth-note patterns. Woodwind V ends with a fermata.

Measure 828: Woodwind I, II, III, IV play eighth-note patterns. Woodwind V ends with a fermata.

Measure 829: Woodwind I, II, III, IV play eighth-note patterns. Woodwind V ends with a fermata.

Woodblock enters in measure 828.



fresas con nata, dulces de todas clases... y pudo por fin dedicarse a sus aficiones favoritas: cazar y dormir....

This musical score page contains five systems of music for an orchestra and three percussionists. The instrumentation includes five woodwind parts (I, II, III, IV, V), timpani, three percussionists (Perc. 1, Perc. 2, Perc. 3), and woodblock. Measure 831 starts with woodwind entries. Measures 832-833 show woodwind entries followed by a tutti section. Measure 834 features woodwind entries and woodblock. Measure 835 concludes with woodwind entries and woodblock.

Measure 831: Woodwind I, II, III, IV, V play eighth-note patterns. Woodwind V ends with a fermata.

Measure 832: Woodwind I, II, III, IV, V play eighth-note patterns. Woodwind V ends with a fermata.

Measure 833: Woodwind I, II, III, IV, V play eighth-note patterns. Woodwind V ends with a fermata.

Measure 834: Woodwind I, II, III, IV, V play eighth-note patterns. Woodwind V ends with a fermata.

Measure 835: Woodwind I, II, III, IV, V play eighth-note patterns. Woodwind V ends with a fermata.

Woodblock enters in measure 832.

aunque siempre alerta para ayudar a su dueño

I *mf*

II *mf*

III *mf*

IV *mf*

V *mf* *simile*

Timpani

Perc. 1

Perc. 2

Perc. 3 *mf*



843

(W.W.)

845

tutti

847

Por cierto, lo olvidaba,

I

II

III

IV

V

Timpani

Perc. 1

Perc. 2

Perc. 3

FILL

Crash Ride

por si aún no lo habéis adivinado, la moraleja de este cuento es la siguiente: "No importa si es gato o perro, si es alto o bajo, guapo o feo, porque debéis saber que quien tiene un amigo..."

853

aunque sea pequeño

Score for orchestra and percussion, page 853. The vocal parts sing "aunque sea pequeño". The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, and Perc. 3. Various dynamics and performance instructions like (W.W.), (W.W.+A.Sax), and tambourine are indicated.

¡encuentra un TESORO! 855

¡Un... TESORO! 857

**¡Un... TE...SO... 859
R0000!**

Score for orchestra and percussion, pages 855, 857, and 859. The vocal parts sing "¡encuentra un TESORO!", "¡Un... TESORO!", and "¡Un... TE...SO... R0000!". The score includes parts for I, II, III, IV, V, Timpani, Perc. 1, Perc. 2, and Perc. 3. Various dynamics and performance instructions like (W.W.), (W.W.+A.Sax), Close Hi-Hat, and f are indicated.

861

Allegretto $\text{♩} = 98$

rallentando *f*

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

(Brass) *mf*

863

865



867

869

871

(W. W.) *tutti*

I
II
III
IV
V
Timpani
Perc. 1
Perc. 2
Perc. 3

p *Glockenspiel* *mf* *f*

f *Ride* *+* *+* *o* *+* *+* *+* *o*

mf

Claves *mp* *f*

(W. W.)

I

II

III

IV

V

Timpani

Perc. 1

Wood Block

Perc. 2

Tambourine

Perc. 3

tutti

mp

mf



877

879

881

F1

I

II

III

IV

V

Timpani

Perc. 1

Ride

Perc. 2

Perc. 3

rallentando

+ Bass Drum

f

s

rallentando

f

f

rallentando

f

p

f

f

IL GATTO CON GLI STIVALI

Harmonie - Fanfare - Brass Band

ES B934.30

Difficoltà / Grade: C

		Ha-Fa	Brass Band
NARRATORE		1	1
Part I C'	<i>Piccolo / Flute</i>	4	—
Part I C"	<i>Oboe</i>	1	—
Part I Eb	<i>Eb Clarinet (opt. 8va)</i> <i>Eb Cornet, Eb Flugelhorn (BB)</i>	2	1
Part I Bb	<i>Clarinet 1, Soprano Sax, Trumpet 1, Bugle 1</i> <i>Solo Cornet, Repiano Cornet, Flugelhorn 1 (BB)</i>	10	5
Part II Bb	<i>Clarinet 2, Trumpet 2, Bugle 2</i> <i>Cornet 2, Flugelhorn 2 (BB)</i>	10	5
Part II Eb	<i>Alto Sax</i>	2	—
Part III Bb ♫	<i>Tenor Sax, Tenorhorn, Trombone 1</i>	4	2
Part III Bb ♭	<i>Trombone 1</i>	2	—
Part III Eb	<i>Horn, Alto Clarinet</i>	3	3
Part III F	<i>Horn</i>	3	—
Part III C	<i>Trombone 1</i>	2	—
Part IV Bb ♫	<i>Euphonium, Baritone, Trombone 2</i>	4	3
Part IV Bb ♭	<i>Euphonium, Baritone, Trombone 2</i>	3	—
Part IV C	<i>Euphonium, Baritone, Trombone 2</i> <i>Bassoon (ad lib.)</i>	4	—
Part V Bb ♫	<i>Basses 1-2, Bass Trombone, Baritone (ad lib.)</i> <i>Bass Clarinet, Bass Sax</i>	4	4
Part V Bb ♭	<i>Basses 1-2, Baritone (ad lib.)</i>	3	—
Part V Eb ♫	<i>Basses, Baritone Sax</i>	2	2
Part V Eb ♭	<i>Basses</i>	2	—
Part V C	<i>Basses 1-2, Bassoon, Bass Trombone</i> <i>Baritone (ad lib.), String Bass</i>	5	1
Timpani		1	1
Percussion I	<i>Glockenspiel, Wood Block</i>	1	1
Percussion II-III	<i>Drum Set, Susp. Cymbal, Claves, Tambourine</i> <i>Wood Block, Bass Drum, Triangle, Cymbals a 2</i> <i>Maracas, Vibraphone, Cow Bell, Tam tam</i>	3	3



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