

Carlo Galante

ANIMALI PARLANTI E ALTRE CREATURE

Tre Racconti concertanti per attore e cinque strumenti su testi di Saki

- 1) La Reticenza di Lady Anne
- 2) Il Gatto
- 3) La Lontra

Al mio amico Eddi De Nadai

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ANIMALI PARLANTI E ALTRE CREATURE

Tre Racconti concertanti per attore e 5 strumenti su testi di Saki

Moderato, misterioso $\text{♩} = 84$

1) La reticenza di Lady Anne

The musical score is written for a woodwind quintet and piano. It is in 4/4 time and the key signature has one sharp (F#). The tempo is Moderato, misterioso, with a quarter note equal to 84 beats per minute. The score is divided into two systems. The first system (measures 1-5) features the Flauto, Clarinetto in si b, Piano, Violino, and Cello. The Flauto and Violino parts begin with a *sffz* dynamic and a *gva* (glissando) marking. The Clarinetto and Piano parts also start with *sffz*. The second system (measures 6-10) includes the Fl. (Flauto), Cl. (Clarinetto), Pno. (Piano), Vln. (Violino), and Vcl. (Cello). The Fl. and Cl. parts continue with *sffz*. The Pno. part has a *p* dynamic marking in measure 10. The Vln. and Vcl. parts continue with *sffz*. The score includes various musical notations such as slurs, ties, and fingering numbers (5 and 3).

Musical score for measures 16-18. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Flute (Fl.):** Measures 16-18. Starts with a trill on a B-flat. Dynamics include *mp*.
- Clarinet (Cl.):** Measures 16-18. Features triplet patterns. Dynamics include *p*.
- Piano (Pno.):** Measures 16-18. Features chords with a 5-finger fingering. Dynamics include *p*.
- Violin (Vln.):** Measures 16-18. Starts with a rest, then plays a pizzicato line. Dynamics include *pizz.* and *p*.
- Viola (Vlc.):** Measures 16-18. Starts with a rest, then plays a pizzicato line. Dynamics include *pizz.* and *p*.

Musical score for measures 19-21. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Flute (Fl.):** Measures 19-21. Starts with a trill on a B-flat. Dynamics include *ffz* and *p*. A *flatt.* marking is present above measure 20.
- Clarinet (Cl.):** Measures 19-21. Features a 5-finger fingering. Dynamics include *ffz* and *p*.
- Piano (Pno.):** Measures 19-21. Features a 3-finger fingering. Dynamics include *ffz* and *p*.
- Violin (Vln.):** Measures 19-21. Features a 5-finger fingering. Dynamics include *ffz* and *p*. Marking includes *arco*.
- Viola (Vlc.):** Measures 19-21. Features a 5-finger fingering. Dynamics include *ffz* and *p*.

23

Fl.

Cl.

Pno.

Vln.

Vlc.

25

Fl.

Cl.

Pno.

Vln.

Vlc.

con l'aria di un uomo che non sa bene se entra in una colombaia o in una fabbrica di bombe

37

Fl.

Cl.

Pno.

Vln.

Vcl.

p

sul pont.
arco

ord.

ed è pronto a tutti e due gli eventi.

43

Fl.

Cl.

Pno.

Vln.

Vcl.

p

pizz.

arco

pizz.

arco

49

Fl. *mp*

Cl. *mp*

Pno. *mp*

Vln. *f liberamente*

Vcl. *mp*

La breve lite domestica
scoppiata a colazione non
era stata condotta fino in
fondo.

e adesso non si poteva dire se
Lady Anne si sentisse disposta a
rinnovare le ostilità

o farne a meno.

53

Fl. *ff*

Cl. *ff*

Pno. *ff*

Vln. *ff*

Vcl. *ff*

p

V'era nel suo modo di sedere sulla poltrona presso il tavolino da tè una rigidezza ostentata.

Tempo primo ♩ = 84

56

Fl.

Cl.

Pno.

Vln.

Vlc.

pizz. arco pizz. arco pizz. arco

p

Il pince-nez di Egbert non lo aiutava affatto, nella mezza luce del pomeriggio,

59

Fl.

Cl.

Pno.

Vln.

Vlc.

arco pizz. arco pizz.

p

a distinguerne il volto

Musical score for measures 63-67. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 63-67. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *mf*.
- Cl.:** Measures 63-67. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Measures 65-67 feature a *ff* section with triplets and a quintuplet. Marking: *liberamente*.
- Pno.:** Measures 63-67. Right hand: eighth-note patterns. Left hand: quarter-note patterns. Dynamics: *mf*.
- Vln.:** Measures 63-67. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Markings: *arco*, *pizz.*, *arco*. Dynamics: *mf*.
- Vlc.:** Measures 63-67. Starts with a half note G4, followed by quarter notes A4, B4, and C5. Dynamics: *mf*.

Musical score for measures 68-72. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 68-72. Rests. Measure 72 has a 4/4 time signature change.
- Cl.:** Measures 68-72. Measures 68-71 feature a *p* section with triplets. Measure 72 has a 4/4 time signature change.
- Pno.:** Measures 68-72. Measures 68-71 feature a *p* section. Measure 72 has a 4/4 time signature change.
- Vln.:** Measures 68-72. Rests. Measure 72 has a 4/4 time signature change.
- Vlc.:** Measures 68-72. Measures 68-71 feature a *p* section. Measure 72 has a 4/4 time signature change.

Egbert si versò
il tè.

E poiché il silenzio non dava segno
di volersi spezzare per iniziativa di
Lady Anne,

Musical score for measures 80-84. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 80-81 feature triplet patterns with a *p* dynamic. Measures 82-84 feature a *ffz* dynamic followed by a *p* dynamic with five-note patterns.
- Cl.:** Measures 80-81 feature a *p* dynamic. Measures 82-84 feature a *ffz* dynamic followed by a *p* dynamic with five-note patterns.
- Pno.:** Measures 80-81 feature a *ffz* dynamic. Measures 82-84 feature a *p* dynamic with sustained chords.
- Vln.:** Measures 80-81 feature a *p* dynamic with *arco* markings. Measures 82-84 feature a *ffz* dynamic followed by a *p* dynamic.
- Vlc.:** Measures 80-81 feature a *p* dynamic with triplet patterns. Measures 82-84 feature a *ffz* dynamic followed by a *p* dynamic.

egli radunò le forze per un altro tentativo.

Musical score for measures 85-89. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 85-89 feature five-note patterns with an *accel.* marking and a triplet in measure 89.
- Cl.:** Measures 85-89 feature five-note patterns with a triplet in measure 89.
- Pno.:** Measures 85-89 feature sustained chords and a dense block of notes in measure 89.
- Vln.:** Measures 85-89 feature six-note patterns with a triplet in measure 89.
- Vlc.:** Measures 85-89 feature six-note patterns with a triplet in measure 89.

Il ciufolotto empì pigramente la pausa con un'aria dall'Orfeo ed Euridice

107

Fl.

Cl.

Pno.

Vln.

Vlc.

mf

p

mf

arco

pizz.

arco

pizz.

Egbert la riconobbe immediatamente perché era l'unica aria che il ciufolotto sapeva cantare

112

Fl.

Cl.

Pno.

Vln.

Vlc.

mf

subito p

subito p

p

sul pont.

Vivace ♩ = 138 (♩ = ♩)

124

Fl. *p*

Cl. *p*

Pno. *f*

Vln. *p*

Vlc. *f*

pizz.

129

Fl. *f*

Cl. *f*

Pno. *f*

Vln. *f*

Vlc. *f*

"Non vi sembra che siamo piuttosto sciocchi?"

Se Lady Anne era di questo parere non lo disse.

Un poco meno, melanconico ♩ = 104

133

Fl.

Cl.

Pno.

Vln.

Vlc.

liberamente

mf

arco

p

Vivace ♩ = 138

138

Fl.

Cl.

Pno.

Vln.

Vlc.

p

mf

p

Posso dire che in parte la colpa
è stata mia.

Ma dopo tutto non sono che un uomo; sembra
che l'abbiate dimenticato

144

Fl.

Cl.

Pno.

Vln.

Vlc.

p

mf

Non son che un uomo!

150

Fl.

Cl.

Pno.

Vln.

Vlc.

pizz.

arco

p

Tempo primo ♩ = 84

Non son che un uomo!

156

Fl.

Cl.

Pno.

Vln.

Vlc.

mf

161

Fl.

Cl.

Pno.

Vln.

Vlc.

prende ottavino

p

pizz.

Il ciufolotto iniziò l'aria dell'Orfeo ed Euridice.

164

Fl.

Cl.

Pno.

Vln.

Vlc.

f

5

6

5

5

5

5

Egbert cominciò a sentirsi depresso.

166

Fl.

Cl.

Pno.

Vln.

Vlc.

f

6

3

6

Red.

Musical score for measures 169-173. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 169-173. Measure 169 has a five-measure rest. Measure 170 has a five-measure rest. Measure 171 has a five-measure rest. Measure 172 has a five-measure rest. Measure 173 has a five-measure rest.
- Cl.:** Measures 169-173. Measure 169 has a five-measure rest. Measure 170 has a five-measure rest. Measure 171 has a five-measure rest. Measure 172 has a five-measure rest. Measure 173 has a five-measure rest.
- Pno.:** Measures 169-173. Measure 169 has a five-measure rest. Measure 170 has a five-measure rest. Measure 171 has a five-measure rest. Measure 172 has a five-measure rest. Measure 173 has a five-measure rest.
- Vln.:** Measures 169-173. Measure 169 has a five-measure rest. Measure 170 has a five-measure rest. Measure 171 has a five-measure rest. Measure 172 has a five-measure rest. Measure 173 has a five-measure rest.
- Vlc.:** Measures 169-173. Measure 169 has a five-measure rest. Measure 170 has a five-measure rest. Measure 171 has a five-measure rest. Measure 172 has a five-measure rest. Measure 173 has a five-measure rest.

Dynamic markings: *sfz*, *pp*, *p*, *arco*.

Lady Anne non beveva il suo té.

Meno mosso $\text{♩} = 72$

prende flauto

Musical score for measures 174-178. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 174-178. Measure 174 has a five-measure rest. Measure 175 has a five-measure rest. Measure 176 has a five-measure rest. Measure 177 has a five-measure rest. Measure 178 has a five-measure rest.
- Cl.:** Measures 174-178. Measure 174 has a five-measure rest. Measure 175 has a five-measure rest. Measure 176 has a five-measure rest. Measure 177 has a five-measure rest. Measure 178 has a five-measure rest.
- Pno.:** Measures 174-178. Measure 174 has a five-measure rest. Measure 175 has a five-measure rest. Measure 176 has a five-measure rest. Measure 177 has a five-measure rest. Measure 178 has a five-measure rest.
- Vln.:** Measures 174-178. Measure 174 has a five-measure rest. Measure 175 has a five-measure rest. Measure 176 has a five-measure rest. Measure 177 has a five-measure rest. Measure 178 has a five-measure rest.
- Vlc.:** Measures 174-178. Measure 174 has a five-measure rest. Measure 175 has a five-measure rest. Measure 176 has a five-measure rest. Measure 177 has a five-measure rest. Measure 178 has a five-measure rest.

Dynamic markings: *p*, *arco*, *pizz.*, *Red.*

. Forse non si sentiva bene.

Ma quando non si sentiva bene non era solita far reticenze sull'argomento:
"Nessuno sa quel che mi fa soffrire la digestione"

179

Fl.

Cl.

Pno.

Vln.

Vlc.

pizz. *p* *arco*

* *Leg.* * *Leg.* *

183

Fl.

Cl.

Pno.

Vln.

Vlc.

pizz. *arco*

* *Leg.* * *Leg.* * *Leg.* *

"Posso anche ammettere di essere stato criticabile"

199

Fl.

Cl.

Pno.

Vln.

Vlc.

liberamente

dolorosamente espressivo

accel.

"Sono pronto, se potrò riportar le cose a miglior punto di partenza, a sforzarmi per condurre una vita migliore."

Scorrevole ♩ = 89

204

Fl.

Cl.

Pno.

Vln.

Vlc.

p

a tempo

p

Aver la peggio in una discussione con lei non era un'esperienza nuova.
(♩=♩)

218

Fl.

Cl.

Pno.

Vln.

Vlc.

arco

mp espress.

Aver la peggio con lei in un monologo era davvero una novità umiliante.
(♩=♩)

223

Fl.

Cl.

Pno.

Vln.

Vlc.

Agitato ♩ = 104

228

Fl.

Cl.

Pno.

Vln.

Vlc.

ff

ff

ff

ff

f

ff

f

Andrò a vestirmi
per il pranzo,

Annunciò con voce nella quale, secondo lui, doveva serpeggiare
un'ombra di severità.

233

Fl.

Cl.

Pno.

Vln.

Vlc.

mf

f

f

mf

mf

mf

3

3

3

Giunto alla porta un' ultima debolezza lo costrinse a tentare l'
estremo appello

Tempo primo ♩ = 84

239

Fl. *p* *pp*

Cl. *p* *pp*

Pno. *pp*

Vln. *p* *p piangente*

Vcl. *p*

243

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *p*

Vcl. *p*

247

Fl.

Cl.

Pno.

Vln.

Vlc.

p

Ma non siamo davvero sciocchi?

Scemo!

251

Fl.

Cl.

Pno.

Vln.

Vlc.

sfz

ff

f

p

liberamente

sfz

Fu il commento di Don Tarquinio, mentre la porta si chiudeva.

Poi levò in aria le sue vellutate zampe anteriori e balzò leggero sullo scaffale dei libri posto sotto la gabbia del ciufolotto.

prende ottavino

256

Fl. *mf* 5

Cl. *p*

Pno. *p morbido*

Vln. *p leggero*

Vlc. *p leggero*

260

Fl. *mf*

Cl. *mf*

Pno. *mf*

Vln. *mf*

Vlc. *mf*

Era la prima volta che dava segno di accorgersi dell'esistenza del ciufolotto.

263

Fl.

Cl.

Pno.

Vln.

Vlc.

sfz

p

p

Il ciufolotto che immaginava se stesso come una specie di despota, si ritrovò in un subito ridotto ad un terzo delle proprie dimensioni,

266

Fl.

Cl.

Pno.

Vln.

Vlc.

p

269

Fl.

Cl.

Pno.

Vln.

Vlc.

Musical score for measures 269-271. The score is for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The music features complex rhythmic patterns, including triplets and a change in time signature from 4/4 to 3/4 and back to 4/4.

poi non fu che un disperato batter d'ali e
lamentoso pigolio.

272

Fl.

Cl.

Pno.

Vln.

Vlc.

Musical score for measures 272-274. The score is for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The music continues the complex rhythmic patterns from the previous page, including triplets and a change in time signature from 4/4 to 3/4 and back to 4/4.

274

Fl.

Cl.

Pno.

Vln.

Vlc.

276

Fl.

Cl.

Pno.

Vln.

Vlc.

pp

sffz

Era costato ventisette scellini senza la gabbia ma Lady Anne non diede segno di voler intervenire.

279

Fl.

Cl.

Pno.

Vln.

Vlc.

p

283

Fl.

Cl.

Pno.

Vln.

Vlc.

p

Lady Anne era morta
da due ore.

287

Fl. *sfz* *mf* *pp*

Cl. *sfz* *mf* *pp*

Pno. *sfz* *mf* *pp*

Vln. *sfz* *mf* *pp* pizz.

Vlc. *sfz* *mf* *pp* pizz.

Detailed description: This page of a musical score covers measures 287, 288, and 289. The music is in 4/4 time and the key signature has one sharp (F#). The score is arranged for five instruments: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). Each instrument part begins at measure 287 with a dynamic marking of *sfz* (sforzando) and a fermata over the first note. In measure 288, the dynamics change to *mf* (mezzo-forte). In measure 289, the dynamics change to *pp* (pianissimo). The Violin and Viola parts include a *pizz.* (pizzicato) marking in measure 288. The score concludes with a double bar line at the end of measure 289.

2) Tobermory

36

Era un pomeriggio gelido e bagnato di pioggia
di una giornata di fine agosto

Adagio ♩ = 68

flatt.

Musical score for Flute, Clarinet in Bb, Piano, Violin, and Cello. The score is in 4/4 time and Adagio tempo. The Flute part starts with a rest, then plays a series of notes with a *p* dynamic and a *flatt.* instruction. The Clarinet in Bb part also starts with a rest, then plays a series of notes with a *p* dynamic. The Piano part is mostly rests. The Violin part plays a series of notes with a *pp* dynamic. The Cello part plays a series of notes with a *p* dynamic.

Nonostante la stagione vuota e le scialbe circostanze,
non vi era traccia tra gli ospiti della Hause-party di
Lady Blemly, di quella stanca inquietudine che significa
la paura della pianola e la mal celata voglia del bridge.

Musical score for Flute, Clarinet, Piano, Violin, and Cello. The score is in 4/4 time and Adagio tempo. The Flute part starts with a rest, then plays a series of notes with a *pp* dynamic. The Clarinet part starts with a rest, then plays a series of notes with a *pp* dynamic. The Piano part is mostly rests. The Violin part starts with a rest, then plays a series of notes with a *p* dynamic, followed by a *pizz.* instruction and a *pp* dynamic. The Cello part starts with a rest, then plays a series of notes with a *p* dynamic, followed by a *pizz.* instruction and a *pp* dynamic.

Musical score for measures 9-12. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 9 has a whole rest. Measure 10 has a whole rest. Measure 11 has a whole rest. Measure 12 has a *p* dynamic marking and a melodic phrase.
- Cl.:** Measures 9-12 contain a continuous eighth-note line.
- Pno.:** Measures 9-11 have whole rests. Measure 12 has a *p* dynamic marking and a melodic phrase.
- Vln.:** Measures 9-12 contain eighth-note patterns with a '5' fingering.
- Vlc.:** Measures 9-12 contain eighth-note patterns with a '5' fingering.

L'attenzione palese e sbalordita di tutti era volta all'insignificante e negativo Cornelius Appin.

Musical score for measures 13-16. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 13-15 have whole rests. Measure 16 has a *p* dynamic marking and a melodic phrase.
- Cl.:** Measures 13-16 have whole rests.
- Pno.:** Measures 13-16 contain a complex melodic line with various articulations.
- Vln.:** Measures 13-16 have whole rests.
- Vlc.:** Measures 13-16 contain a melodic line starting with a *mp* dynamic marking and a '5' fingering.

Egli si vantava di una scoperta a paragone della quale l'invenzione della polvere da sparo, la stampa e la locomotiva a vapore divenivano bagatelle.

Musical score for measures 18-20. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Flute (Fl.):** Measures 18-20. Starts with a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a quintuplet of eighth notes.
- Clarinet (Cl.):** Measures 18-20. Starts with a triplet of eighth notes, followed by a quarter note, then a triplet of eighth notes, and finally a quintuplet of eighth notes.
- Piano (Pno.):** Measures 18-20. The piano part is silent, indicated by a whole rest in both staves.
- Violin (Vln.):** Measures 18-20. Starts with a whole rest, then a triplet of eighth notes, followed by a quarter note, and finally a quintuplet of eighth notes. The dynamic is *mf*.
- Viola (Vlc.):** Measures 18-20. A steady eighth-note accompaniment.

"E pretendete davvero di farci credere che avete scoperto un mezzo per insegnare agli animali l'arte del discorso umano e il nostro caro vecchio Tobermory è stato il suo primo allievo con cui avete ottenuto risultato soddisfacenti?"

Musical score for measures 21-22. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Flute (Fl.):** Measures 21-22. Starts with a *ff* dynamic, then changes to *p*. Features a triplet of eighth notes in measure 22.
- Clarinet (Cl.):** Measures 21-22. Starts with a *sfz* dynamic, then changes to *p*.
- Piano (Pno.):** Measures 21-22. Features a sixteenth-note pattern in both staves, with a *p* dynamic. The pattern is marked with a '14' in both staves.
- Violin (Vln.):** Measures 21-22. Starts with a *sfz* dynamic and an accent (>), then changes to *p*. Features a whole rest in measure 22.
- Viola (Vlc.):** Measures 21-22. Starts with a *sfz* dynamic, then changes to *p*. Features a whole rest in measure 22.

Fl. 23

Cl.

Pno. 23

Vln. 23

Vlc. 23

Flute: Measures 23-24. Treble clef. Measure 23: triplet of quarter notes (F4, G4, A4), triplet of quarter notes (B4, C5, D5). Measure 24: triplet of quarter notes (B4, C5, D5), triplet of quarter notes (E5, F5, G5).

Clarinet: Measures 23-24. Treble clef. Measure 23: whole rest. Measure 24: eighth notes (F4, G4, A4, B4, C5, D5).

Piano: Measures 23-24. Treble and bass clefs. Treble clef: 14-measure phrases of eighth notes. Bass clef: sustained notes with a tremolo line underneath. Dynamics: *p*.

Violins: Measures 23-24. Treble clef. Sustained notes: F4, G4, A4, B4, C5, D5.

Cellos: Measures 23-24. Bass clef. Sustained notes: F3, G3, A3, B3, C4, D4.

Fl. 25

Cl. 25

Pno. 25

Vln. 25

Vlc. 25

Flute: Measures 25-26. Treble clef. Measure 25: triplet of quarter notes (B4, C5, D5), triplet of quarter notes (E5, F5, G5). Measure 26: triplet of quarter notes (F5, G5, A5), triplet of quarter notes (B5, C6, D6).

Clarinet: Measures 25-26. Treble clef. Measure 25: eighth notes (B4, C5, D5, E5, F5, G5). Measure 26: eighth notes (A5, B5, C6, D6, E6, F6).

Piano: Measures 25-26. Treble and bass clefs. Treble clef: 14-measure phrases of eighth notes. Bass clef: sustained notes with a tremolo line underneath.

Violins: Measures 25-26. Treble clef. Sustained notes: F4, G4, A4, B4, C5, D5.

Cellos: Measures 25-26. Bass clef. Sustained notes: F3, G3, A3, B3, C4, D4.

"E' un problema che mi ha tenuto occupato durante gli ultimi diciotto anni,

Fl. *ff* 3 3 3 3 3

Cl.

Pno. *ff* *mp* 1. ed. *

Vln. *ff*

Vlc. *ff* *mp* 3 5

ma solo negli ultimi otto o nove mesi sono stato compensato da qualche barlume di successo.

Quando una settimana fa feci la conoscenza di Tobermory, capì subito di trovarmi di fronte a un "supergatto" di straordinaria intelligenza. Avevo fatto grandi passi avanti nei ultimi esperimenti, ma con Tobermory sono giunto alla meta!"

Fl.

Cl.

Pno. *p* 1. ed. *

Vln. *p*

Vlc. *p* 5

Musical score for measures 34-37. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Flute (Fl.):** Measures 34-37. Starts with rests, then enters in measure 37 with a triplet of eighth notes: G4, A4, B4.
- Clarinet (Cl.):** Measures 34-37. Starts with rests, then enters in measure 37 with a triplet of eighth notes: G4, A4, B4.
- Piano (Pno.):** Measures 34-37. Treble clef: Measure 34 has a chord of G#4, B4, D5. Measure 35 has a chord of G#4, B4, D5. Measure 36 has a chord of G#4, B4, D5. Measure 37 has a triplet of eighth notes: G#4, B4, D5. Bass clef: Measure 34 has a chord of G#3, B3, D4. Measure 35 has a chord of G#3, B3, D4. Measure 36 has a chord of G#3, B3, D4. Measure 37 has a triplet of eighth notes: G#3, B3, D4.
- Violin (Vln.):** Measures 34-37. Treble clef. Measure 34 has a quintuplet of eighth notes: G#4, A4, B4, C5, D5. Measure 35 has a quintuplet of eighth notes: G#4, A4, B4, C5, D5. Measure 36 has a quintuplet of eighth notes: G#4, A4, B4, C5, D5. Measure 37 has a triplet of eighth notes: G#4, B4, D5.
- Viola (Vlc.):** Measures 34-37. Bass clef. Measure 34 has a chord of G#3, B3, D4. Measure 35 has a chord of G#3, B3, D4. Measure 36 has a chord of G#3, B3, D4. Measure 37 has a triplet of eighth notes: G#3, B3, D4.

Musical score for measures 38-39. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Flute (Fl.):** Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *mf*. The part is mostly silent with a long hairpin.
- Clarinet (Cl.):** Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *mf*. The part is mostly silent with a long hairpin.
- Piano (Pno.):** Measures 38-39. Treble clef: Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *f*. Bass clef: Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *f*. The piano part features a rhythmic pattern of eighth notes in both hands.
- Violin (Vln.):** Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *mf*. The part is mostly silent with a long hairpin.
- Viola (Vlc.):** Measure 38 has a dynamic marking of *mf*. Measure 39 has a dynamic marking of *mf*. The part is mostly silent with a long hairpin.

"Balle!"

40

Fl.

Cl.

Pno.

Vln.

Vlc.

mp

mp

pizz.

mp pizz.

mp

"E volete dire sul serio che avete insegnato a Tobermory a pronunciare e comprendere facili periodi, composti di brevi parole?"

41

Fl.

Cl.

Pno.

Vln.

Vlc.

mp

arco

pizz.

arco

pizz.

"Mia cara signorina Rester, Tobermory può parlare la nostra lingua con correttezza assoluta."

43

Fl.

Cl.

Pno.

Vln.

Vlc.

pp

pp

"Superballe!"

44

Fl.

Cl.

Pno.

Vln.

Vlc.

f

mf

f

arco

8va

"Non sarebbe opportuno far entrare il gatto e giudicare da noi?"

Ser Wilfred andò in cerca dell'animale. e la compagnia si adagiò nella languida attesa di assistere a un caso di ventriloquio da salotto più o meno abile.

47

Fl.

Cl.

Pno.

Vln.

Vlc.

p

p

pp

p

pp

pp

pont.

pont. arco

3

3

5

5

5

5

"Per Diana è vero!"

50

Fl.

Cl.

Pno.

Vln.

Vlc.

pp

pp

pp

5

5

5

5

5

5

Musical score for measures 53-54. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The piano part is marked *ff* *tumultuoso*. The piano part features a complex rhythmic pattern with many beamed notes and rests. The violin and viola parts are marked *mf* and play a rhythmic accompaniment. The flute and clarinet parts are mostly silent, indicated by rests.

L'ho trovato che dormicchiava nel fumoir e gli ho gridato che venisse a prendere il té. Mi ha strizzato gli occhi come fa sempre; io gli ho detto: "andiamo Toby non farci attendere". E, per Diana! Mi ha risposto strascicando la voce in modo orribilmente naturale, che sarebbe venuto quando gli pareva e piaceva:

Musical score for measures 54-55. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The piano part is marked *mf* and features a complex rhythmic pattern with many beamed notes and rests. The violin and viola parts are marked *mf* and play a rhythmic accompaniment. The flute and clarinet parts are mostly silent, indicated by rests.

55

Fl.

Cl.

Pno.

Vln.

Vlc.

55

55

55

56

Fl.

Cl.

Pno.

Vln.

Vlc.

56

56

56

gva

57

Fl.

Cl.

Pno.

Vln.

Vlc.

57

b0

8va

b0

58

Fl.

Cl.

Pno.

Vln.

Vlc.

58

b0

b0

59

Fl.

Cl.

Pno.

Vln.

Vlc.

59

8^{va}

Per Diana! sono
uscito quasi fuori
dalla pelle."

60

Fl.

Cl.

Pno.

Vln.

Vlc.

ff

ff

ff

60

ff

ff

ff

Nel mezzo a tanto frastuono, Tobermory entrò nella stanza a passi di velluto e si accostò con studiata indifferenza al gruppo seduto intorno al tavolo da tè.
ripetere ad libitum sul testo

Musical score for measures 62-65. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The music is in 3/4 and 2/4 time signatures. Dynamics range from *p* (piano) to *pp* (pianissimo) and *ff* (fortissimo). There are trills and triplets in the woodwinds and piano parts. The piano part includes a section marked *Leo.* (Lento).

Un improvviso silenzio imbarazzato cadde sulla compagnia.

"Vuoi del latte, Tobermory?"

"Perché no?"

Musical score for measures 66-68. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The music is in 4/4 time. Dynamics include *p grazioso* (piano, gracefully) and *mp* (mezzo-piano). The piano part is mostly silent, with a few notes at the end of the section. The violin and viola parts have some melodic lines.

Un brivido di contenuto entusiasmo corse tra gli ascoltatori.

Più mosso, allegretto ♩ = 92

70

Fl.

Cl.

Pno.

Vln.

Vlc.

p *mf* *p*

p *mp*

p

p

Sono Mavis Pellington, Toby caro, ma sentite, cosa ne pensate dell'intelligenza umana?

73

Fl.

Cl.

Pno.

Vln.

Vlc.

p

p

p

Dell'intelligenza di chi, in modo particolare?

o, non so, mettiamo della mia, per esempio.

Tempo I ♩ = 68

Più mosso, allegretto ♩ = 92

Musical score for measures 76-80. The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The tempo changes from *Tempo I* (♩ = 68) to *Più mosso, allegretto* (♩ = 92) at measure 78. Dynamics include *p*, *mp*, *sfz*, and *p*. Performance instructions include *pizz.* and *arco*. The score features several triplet markings.

"Mi ponete una domanda imbarazzante, quando si pensò ad invitarvi a questa house-party, Sir Wilfred protestò che foste la donna più priva di cervello di quante ne avesse conosciute e che esisteva una vasta differenza tra l'obbligo dell'ospitalità e la cura dei deficienti."

Musical score for measures 80-84. The instruments and tempo remain the same as in the previous section. Dynamics include *p*. Performance instructions include *arco*. The score continues with triplet markings.

83

Fl.

Cl.

Pno.

Vln.

Vcl.

pizz.

Detailed description: This system covers measures 83 to 85. The Flute part has rests. The Clarinet part features a rhythmic pattern of eighth notes with triplet markings. The Piano part consists of chords in the right hand and single notes in the left hand. The Violin part has a melodic line with triplet markings and accents. The Viola part has a bass line with a triplet and a section marked 'pizz.' (pizzicato).

Il maggiore Barfield scese
poderosamente in campo per
provocare un diversivo.

86

Fl.

Cl.

Pno.

Vln.

Vcl.

9

f

Detailed description: This system covers measures 86 to 88. The Flute part has a melodic line starting in measure 87. The Clarinet part has a melodic line with a 9th fingering and triplet markings. The Piano part has chords in the right hand and a melodic line in the left hand. The Violin part has a melodic line with triplet markings. The Viola part has a bass line.

89

Fl.

Cl.

Pno.

Vln.

Vlc.

f

mf

"Cosa ci raccontate delle vostre
avventure con la gattina color
ambra, giù nelle scuderie, eh?"

"Generalmente non parlo di questi
argomenti in pubblico, da una
superficiale osservazione dei vostri
costumi, da quando siete arrivato

91

Fl.

Cl.

Pno.

Vln.

Vlc.

p

pizz.

arco *p*

p

p

in questa casa, direi che sarebbe imbarazzante per voi se dovessi portare la conversazione su queste faccenduoie private"

95

Fl.

Cl.

Pno.

Vln.

Vlc.

sfz

mf

mf

Il panico non era limitato al solo maggiore.

99

Fl.

Cl.

Pno.

Vln.

Vlc.

tr

ff

ff

ff

arco

Precipitosamente Lady Blemley disse:

Musical score for measures 100-101. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The Flute part is mostly silent, with a few notes at the end of measure 101. The Clarinet, Piano, Violin, and Viola parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ff* (fortissimo) to *sffz* (sforzando) and *p* (piano). The Piano part has a *ff* dynamic in measure 100 and *sffz* in measure 101. The Violin and Viola parts have *ff* in measure 100 and *sffz* in measure 101. The Viola part has a *p* dynamic in measure 101.

Vi andrebbe andare a vedere se la cuoca vi ha preparato la cena?

Grazie, non proprio subito dopo il tè, non voglio mica morire d'indigestione.

Musical score for measures 102-103. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The Flute part has a melodic line starting in measure 102. The Clarinet part has a melodic line starting in measure 102. The Piano, Violin, and Viola parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The Flute part has *mf* in measure 102. The Clarinet part has *mf* in measure 102. The Piano part has *mf* in measure 102. The Violin part has *mf* in measure 102. The Viola part has *mf* in measure 102. The Flute part has *p* in measure 103. The Clarinet part has *p* in measure 103. The Piano part has *p* in measure 103. The Violin part has *p* in measure 103. The Viola part has *p* in measure 103.

"Ma i gatti hanno sette vite però,"

Può darsi ma un fegato solo."

Musical score for measures 105-107. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vcl.). The Flute part features a melodic line with trills and triplets, starting at measure 105. The Clarinet part has a similar melodic line with triplets. The Piano part provides harmonic support with triplets in both hands. The Violin and Viola parts have a melodic line with triplets. The dynamic marking *mf* is present.

Musical score for measures 108-110. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vcl.). The Flute part features a melodic line with trills and triplets, starting at measure 108. The Clarinet part has a similar melodic line with triplets. The Piano part provides harmonic support with triplets in both hands. The Violin and Viola parts have a melodic line with triplets. The dynamic marking *ff* is present. The text "Adelaide!" is written above the Flute part.

Avete l'intenzione di mandare questo
gatto a spettegolare sul nostro conto
nella stanza della servitù?

Il panico era infatti
diventato generale.

Fl. *ff* *p*

Cl. *ff* *p*

Pno. *ff* *p*

Vln. *ff* *p*

Vlc. *ff* *p*

Una stretta balaustra ornamentale correva davanti a quasi tutte le finestre delle camere della villa e si ricordava con sgomento che quella era la passeggiata preferita da Tobermory a tutte le ore, giacché da qui si potevano osservare i piccioni e Dio solo sa cos' altro ancora.

Agnes Rasker
domandò teatralmente:

ripetere ad libitum sul testo

Fl. *pp* *ff*

Cl. *pp* *ff*

Pno. *pp* *ff*

Vln. *pp* *ff*

Vlc. *pp* *ff*

Oh! Perché mai sono
venuta quaggiù?

A giudicare da quel che diceste ieri
sul campo da croquet alla Signora
Cornett,

115

Fl.

Cl.

Pno.

Vln.

Vlc.

p

pizz.

p

siete venuta in cerca di cibo. Avete chiamato i Blemley i padroni di casa più stupidi fra quanti conoscete, ma avete aggiunto che almeno sono abbastanza intelligenti da tenere una cuoca di prim'ordine.

118

Fl.

Cl.

Pno.

Vln.

Vlc.

p

p

pizz.

p

120

Fl.

Cl.

Pno.

Vln.

Vlc.

This system of musical notation covers measures 120 and 121. It includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The Flute part is mostly silent. The Clarinet part features a melodic line with triplets and slurs. The Piano part has a complex texture with a treble clef staff containing a dense, rapid passage of notes and a bass clef staff with a more rhythmic accompaniment. The Violin part mirrors the Clarinet's melodic line with triplets and slurs. The Viola part provides a steady accompaniment. Dynamics include piano (*p*) and *8va* markings.

122

Fl.

Cl.

Pno.

Vln.

Vlc.

This system of musical notation covers measures 122 and 123. It includes staves for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The Flute part is mostly silent. The Clarinet part continues with its melodic line, featuring triplets and slurs. The Piano part has a treble clef staff with a dense, rapid passage of notes and a bass clef staff with a rhythmic accompaniment. The Violin part continues with its melodic line, featuring triplets and slurs. The Viola part provides a steady accompaniment. Dynamics include piano (*p*) and *8va* markings.

"In tutto ciò non c'è una parola di vero
mi appello alla signora Cornett."

"Più tardi la signora Cornett ha ripetuto la vostra
osservazione a Bertie van Than e disse: quella
donna è una vera marciatrice della fame, andrebbe
in qualsiasi posto per quattro buoni pasti al giorno."

124

Fl. *ff* *p*

Cl. *ff* *p*

Pno. *ff*

Vln. *ff* arco *p* pizz.

Vlc. *ff* *p*

127

Fl. *ff* *p*

Cl. *ff* *p*

Pno. *ff*

Vln. *ff* *p*

Vlc. *ff* *p*

A questo punto, per fortuna, la cronaca si interrompe. Tobemory aveva avvistato Tom il gattone della parrocchia.

Musical score for measures 129-132. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 129-132. Starts with sixteenth-note triplets. Measure 130 has a fermata. Measure 131 has a *mf* dynamic marking.
- Cl.:** Measures 129-132. Starts with sixteenth-note triplets. Measure 130 has a fermata. Measure 131 has a *mf* dynamic marking.
- Pno.:** Measures 129-132. Measure 130 has a fermata. Measure 131 has a *ff* dynamic marking.
- Vln.:** Measures 129-132. Starts with sixteenth-note triplets. Measure 130 has a fermata. Measure 131 has an *arco* marking.
- Vlc.:** Measures 129-132. Measure 130 has a fermata. Measure 131 has a *ff* dynamic marking.

Musical score for measures 133-136. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 133 has a fermata. Measures 134-136 have a *ff marcato* dynamic marking and fingering 5, 6, 7.
- Cl.:** Measures 134-136 have a *ff marcato* dynamic marking and fingering 5, 6, 7.
- Pno.:** Measures 134-136 have a *ff marcato* dynamic marking and fingering 5, 6, 7.
- Vln.:** Measures 134-136 have a *ff marcato* dynamic marking and fingering 5, 6, 7.
- Vlc.:** Measures 134-136 have a *ff marcato* dynamic marking and fingering 5, 6, 7.

Cornelius Appin si ritrovò aggredito da un uragano di acerbi rimproveri, ansiose domande e suppliche sgomente.

"Tobermory sarà un animale di pregio e una bestia cara, ma sono sicura, Adelaide, che sarai d'accordo che bisogna senza indugio disfarsi di lui.

135

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *pizz.*

Vlc. *p*

137

Fl. *mf* *p*

Cl. *mf* *p*

Pno. *mf* *p*

Vln. *arco* *p* *pizz.*

Vlc. *p*

"Non immaginerete che l'ultimo quarto d'ora mi sia parso divertente, mio marito ed io siamo molto affezionati a Tobermory

Musical score for measures 139-140. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 139 starts with a half note G4 (b) and a half note F4 (b). Measure 140 features a rapid sixteenth-note pattern. Dynamics: *mf* in 139, *p* in 140.
- Cl.:** Measure 139 has a half note G4 (b) and a half note F4 (b). Measure 140 is silent. Dynamics: *mf* in 139.
- Pno.:** Measure 139 has a complex accompaniment with triplets. Measure 140 continues with a similar pattern. Dynamics: *mf* in 139, *p* in 140.
- Vln.:** Measure 139 has a half note G4 (b) and a half note F4 (b). Measure 140 is silent. Dynamics: *p* in 140.
- Vlc.:** Measure 139 has a half note G4 (b) and a half note F4 (b). Measure 140 is silent. Dynamics: *p* in 140.

O meglio lo eravamo, prima che si istillasse quell'orribile talento, ma ormai si capisce l'unica cosa da farsi è di levarlo di mezzo il più presto possibile.

Musical score for measures 141-142. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 141 has a rapid sixteenth-note pattern. Measure 142 continues with a similar pattern. Dynamics: *p* in 142.
- Cl.:** Measure 141 is silent. Measure 142 has a rapid sixteenth-note pattern. Dynamics: *p* in 142.
- Pno.:** Measure 141 has a complex accompaniment. Measure 142 continues with a similar pattern. Dynamics: *p* in 142.
- Vln.:** Measure 141 has a half note G4 (b) and a half note F4 (b). Measure 142 is silent. Dynamics: *p* in 142.
- Vlc.:** Measure 141 has a half note G4 (b) and a half note F4 (b). Measure 142 is silent. Dynamics: *p* in 142.

143

Fl.

Cl.

Pno.

Vln.

Vlc.

145

Fl.

Cl.

Pno.

Vln.

Vlc.

mf

mf

mf

mf

"Possiamo mettere la stricnina negli avanzi
che gli si danno all'ora di pranzo."

"La mia grande scoperta dopo tanti anni
di ricerche ed esperimenti..."

147

Fl.

Cl.

Pno.

Vln.

Vlc.

p *piangente*

Potete andare a sperimentare sul bestiame
del podere o con gli elefanti.

Più mosso, allegretto ♩ = 92

150

Fl.

Cl.

Pno.

Vln.

Vlc.

p

pizz.

p

pizz.

p

Si dice che questi siano altamente intelligenti e hanno di buono che non vengono ad infilarci nelle nostre camere da letto, o sotto le sedie.

153

Fl.

Cl.

Pno.

Vln.

Vlc.

This block contains the musical score for measures 153 and 154. It features five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The Flute part begins in measure 154 with a series of notes, including a dynamic marking of *p*. The Clarinet part has a sixteenth-note triplet in measure 153. The Piano part consists of two staves with complex chordal textures. The Violin and Viola parts provide harmonic support with block chords and moving lines.

155

Fl.

Cl.

Pno.

Vln.

Vlc.

This block contains the musical score for measures 155 and 156. It features the same five staves as the previous block. The Flute part has a dynamic marking of *mf* in measure 155. The Clarinet part has a sixteenth-note triplet in measure 155. The Piano part continues with complex textures. The Violin and Viola parts provide harmonic support with block chords and moving lines.

Musical score for measures 157-160. The score is in 4/4 time and features five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The key signature has one flat (B-flat). Measure 157 begins with a forte dynamic. The piano part features a complex texture with many beamed sixteenth notes and chords. The strings play a simple rhythmic accompaniment. Measure 160 ends with a fermata over the piano part.

L'opinione pubblica gli era contro; infatti se si fossero consultati i presenti, è probabile che un forte voto di maggioranza avrebbe approvato di estendere a lui la dieta di stricnina.

Tempo I ♩ = 68

ripetere ad libitum sul testo

Musical score for measures 160-161. The score is in 4/4 time and features five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The key signature has one flat (B-flat). Measure 160 begins with a piano (*pp*) dynamic. The flute and clarinet play a sustained note. The piano part features a complex texture with many beamed sixteenth notes and chords. The strings play a simple rhythmic accompaniment. Measure 161 begins with a piano (*p*) dynamic. The piano part features a complex texture with many beamed sixteenth notes and chords. The strings play a simple rhythmic accompaniment. Measure 161 ends with a fermata over the piano part.

Il pranzo di quella sera non fu un successo mondano.

Un piatto di ben medicati pezzetti di pesce stava pronto sulla credenza, ma il dolce, il formaggio e la frutta passarono senza che Tobermorry apparisse.

162

Fl. *p*

Cl.

Pno.

Vln. *p*

Vlc. *pp* *p*

* *leg.* * *leg.* *

166

Fl.

Cl. *p*

Pno. *p*

Vln. *pizz.*

Vlc. *pizz.*

* *

Il pranzo sepolcrale fu allegro in confronto alla veglia nel fumoir. Alle undici la servitù andò a letto annunciando che il finestrino della dispensa era rimasto aperto per l'uso privato di Tobermory.

169

Fl.

Cl.

Pno.

Vln.

Vlc.

p

arco

arco

Alle due Clodoveo
ruppe il silenzio diventato
assordante.

Non si farà vedere stanotte. Probabilmente a quest'ora è
negli uffici del giornale locale e detta la prima puntata delle
sue memorie. Sarà questo il grande avvenimento dell'anno.

Un poco meno, mesto ♩ = 64

173

Fl.

Cl.

Pno.

Vln.

Vlc.

p

pp

p

mp
pizz.

arco

p

pp

La prima colazione fu una cerimonia anche più sgradevole,
se è possibile, del pranzo.

Ma prima della fine si arrivò
ad una distensione.

186

Fl. *p*

Cl. *p* *pp*

Pno. *p* *pp*

Vln. 186 ord. *p* *ma pesante* *pp*

Vlc. *p* *ma pesante* *pp*

Si riportò il cadavere di Tobermory che il
giardiniere aveva allora allora trovato tra i cespugli.
Le morsicature che aveva intorno alla gola e il pelo
giallo che serrava tra le zampe dimostravano che era
caduto in diseguale tenzone con Tom il gattone del
presbiterio.

Tempo I ♩ = 68

190

Fl. *mf*

Cl.

Pno. 190

Vln. 190 *mf* *pizz.*

Vlc. *mf* *pizz.*

Prima di mezzogiorno la maggior parte degli ospiti lasciò la villa e dopo colazione Lady Blemley aveva sufficientemente recuperato il suo brio per scrivere al presbitero una lettera estremamente offesa, riguardo alla perdita del suo gatto pregiato e caro.

Musical score for measures 192-197. The score is arranged in five systems. The first system contains Flute (Fl.) and Clarinet (Cl.). The second system contains Piano (Pno.). The third system contains Violin (Vln.) and Viola (Vlc.). Dynamics include *pp*, *mp*, and *p*. The word "arco" is written above the Violin and Viola staves. The score shows various musical notations including notes, rests, and slurs.

Poche settimane più tardi, un elefante del giardino zoologico di Dresda che in precedenza non aveva dato alcun segno di irritabilità, si liberò e uccise un inglese che, a quanto pare, lo aveva stuzzicato. Il nome della vittima fu riferito dalla stampa in varie versioni come Oppen o Eppelin ma il nome di battesimo Cornelius venne fedelmente riportato.

Musical score for measures 200-205. The score is arranged in five systems. The first system contains Flute (Fl.) and Clarinet (Cl.). The second system contains Piano (Pno.). The third system contains Violin (Vln.) and Viola (Vlc.). Dynamics include *pp*, *mp*, and *p*. The score shows various musical notations including notes, rests, and slurs.

206

Fl.

Cl.

Pno.

Vln.

Vlc.

"Se stava cercando di
insegnare i verbi irregolari
tedeschi alla povera bestia,

Ha avuto quel che
si meritava!

212

Fl.

Cl.

Pno.

Vln.

Vlc.

f

ff

ff

ff

ff

ff

pizz.

arco

pizz.

arco

f

ff

ff

3) LA LONTRA

Allegretto un poco mosso $\text{♩} = 74$

Ma tu non sei morente sul serio?

Cara Amanda, il dottore
mi ha permesso di vivere
fino a venerdì.

Flauto

Clarinetto in Sib

Piano

Violino

Cello

ff *p* *pp*

ff *p* *pp*

ff

ff *pizz.* *mf* *sonoro*

ff *p* *pp*

Fl.

Cl.

Pno.

Vln.

Vlc.

ff

ff

p *ff*

ff *arco*

f *ff*

ff

E' oggi è sabato; ma non è una cosa seria.

Non so se sia una cosa seria, ma so che oggi certamente è sabato.

7

Fl. *p*

Cl. *p*

Pno.

Vln. *p* pizz. *mf* *sonoro* pizz. 3 3 3 3 3 3

Vlc. *p*

La morte è sempre una
cosa seria!

12

Fl. *ff*

Cl. *ff*

Pno. *p* *ff*

Vln. *f* arco *ff*

Vlc. *mf* arco *ff*

Rec. *

Non ho mai detto che sto per morire.

Presumibilmente, io sono sul punto di non essere più Laura, ma un'altra cosa, un animale d' altro genere immagino; vedi quando uno non è stato molto buono nella ultima vita, si rincarna in qualche organismo più basso. E io non sono sato molto buona, se ci penso.

Musical score for measures 14-15. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 14 starts with a half note G4, followed by a whole rest in measure 15.
- Cl.:** Measure 14 starts with a half note G4, followed by a whole rest in measure 15.
- Pno.:** Measure 14 has a whole rest in both staves. Measure 15 features a piano (*p*) accompaniment with a sixteenth-note pattern in the right hand and a sixteenth-note bass line in the left hand. The bass line includes a *ped.* (pedal) marking and six sixteenth-note groups, each marked with a '6'. A *ped.* marking with an asterisk is placed above the final group.
- Vln.:** Measure 14 starts with a whole rest, then a *pizz.* (pizzicato) chord of G4 and B4. Measure 15 features a *p* (*sensibile*) melody in the right hand.
- Vlc.:** Measure 14 starts with a whole rest, then a *f* (*pizz.*) chord of G4 and B4.

Musical score for measures 16-17. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measure 16 has a whole rest, followed by a whole rest in measure 17.
- Cl.:** Measure 16 has a whole rest, followed by a whole rest in measure 17.
- Pno.:** Measure 16 features a piano (*p*) accompaniment with a sixteenth-note pattern in the right hand and a sixteenth-note bass line in the left hand. The bass line includes a *ped.* (pedal) marking and six sixteenth-note groups, each marked with a '6'. A *ped.* marking with an asterisk is placed above the final group. Measure 17 continues this pattern with a *ped.* marking with an asterisk above the final group.
- Vln.:** Measure 16 features a melody in the right hand, starting with a sixteenth-note pattern. Measure 17 continues the melody.
- Vlc.:** Measure 16 has a whole rest, followed by a whole rest in measure 17.

Le circostanze non autorizzano mai questo genere di cose!

Musical score for measures 27-30. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The music is in 3/4 time. Measures 27-29 feature a dense, rhythmic texture with a forte (*ff*) dynamic. In measure 30, the dynamics shift to pianissimo (*pp*) for all instruments, with a sustained note in the Flute and Clarinet.

Se mi permetterai di dirlo, Amanda, allora dirò che Egbert è una circostanza che autorizza molte cose di questo genere.

Musical score for measures 29-32. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The music is in 3/4 time. Measures 29-31 are mostly rests for the woodwinds and piano. The Violin part begins in measure 29 with a *pp* dynamic, followed by a *mf* section with a *pizz.* (pizzicato) marking. The Viola part has a sustained note in measure 30. Measure 32 shows a change in dynamics and articulation for the Violin and Viola.

Personalmente, credo che la vita di una lontra debba essere piuttosto divertente: salmone da mangiare dal principio alla fine dell'anno e la soddisfazione di poter prendere le trote a casa loro, senza l'incomodo di doverle pescare; e poi avere una figura svelta ed elegante.

Musical score for measures 50-52. The score is for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 50-52. Treble clef. Starts with a rest in measure 50. Measure 51 begins with a triplet of eighth notes (G4, A4, B4) marked *mp*. The melody continues with eighth and quarter notes.
- Cl.:** Measures 50-52. Treble clef. Starts with a triplet of eighth notes (G4, A4, B4) marked *mp*. The melody continues with eighth and quarter notes.
- Pno.:** Measures 50-52. Grand staff (treble and bass clefs). All staves are empty, with a small horizontal bar in the middle of each staff.
- Vln.:** Measures 50-52. Treble clef. All staves are empty, with a small horizontal bar in the middle of the staff.
- Vlc.:** Measures 50-52. Bass clef. All staves are empty, with a small horizontal bar in the middle of the staff.

Musical score for measures 53-55. The score is for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.).

- Fl.:** Measures 53-55. Treble clef. Measure 53 begins with a triplet of eighth notes (G4, A4, B4). The melody continues with eighth and quarter notes.
- Cl.:** Measures 53-55. Treble clef. Measure 53 begins with a triplet of eighth notes (G4, A4, B4). The melody continues with eighth and quarter notes.
- Pno.:** Measures 53-55. Grand staff (treble and bass clefs). All staves are empty, with a small horizontal bar in the middle of each staff.
- Vln.:** Measures 53-55. Treble clef. All staves are empty, with a small horizontal bar in the middle of the staff.
- Vlc.:** Measures 53-55. Bass clef. All staves are empty, with a small horizontal bar in the middle of the staff.

55

Fl.

Cl.

Pno.

Vln.

Vlc.

Vorrei che fossi più seria e dovresti
esserlo se davvero dovrai vivere
soltanto fino a venerdì

(trillo suoni omofoni)

57

Fl.

Cl.

Pno.

Vln.

Vlc.

pp (trillo suoni omofoni)

pp

ff

arco

arco

ff

ff

59 In realtà...

Fl.

Cl.

Pno.

Vln.

Vlc.

In realtà Laura morì il lunedì

"E' stata una cosa spaventosamente scomoda, io ho invitato una quantità di gente per il golf e per la pesca e i rododendri sono in piena fioritura in questo momento."

**Più mosso, un poco agitato
e assai ritmico** ♩=104

62

Fl.

Cl.

Pno.

Vln.

Vlc.

67

Fl.

Cl.

Pno.

Vln.

Vlc.

mf

mf

p

mf

mf

p

mf

Detailed description: This musical score block covers measures 67 to 70. It features five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The time signature changes from 4/4 to 3/4 and back to 4/4. The Flute and Clarinet parts have dynamic markings of *mf*. The Piano part has a *mf* marking in measure 67. The Violin and Viola parts have dynamic markings of *mf* and *p* across the measures.

"Laura è sempre stata una sconsiderata!"

Nacque durante la settimana del Derby con un ambasciatore ospite in casa il quale detestava i bambini.

71

Fl.

Cl.

Pno.

Vln.

Vlc.

p

p

p

Detailed description: This musical score block covers measures 71 to 74. It features five staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), and Viola (Vlc.). The time signature is 3/4. The Flute and Clarinet parts have dynamic markings of *p*. The Piano part has a *p* marking in measure 71. The Violin and Viola parts have dynamic markings of *p* across the measures.

Aveva le idee più pazzo, non sapete se vi fosse stata pazzia in famiglia?

77

Fl.
Cl.
Pno.
Vln.
Vlc.

Pazzia? No, non ne ho mai sentito parlare. Suo padre vive nel west Kensington, ma credo che su tutti gli altri punti sia perfettamente sano.

84

Fl.
Cl.
Pno.
Vln.
Vlc.

pizz.
mp
p

Non si può dire per questo che uno sia pazzo

Più mosso, un poco agitato e assai ritmico ♩=104

Fl.

Cl.

Pno.

Vln.

Vlc.

f

mf

f

f

arco

f

Proprio in quel momento Egbert entrò nella stanza in uno stato di avvilito che la dipartita di Laura non bastava a giustificare.

"Quattro delle mie galline Sussex sono state uccise!"

Poco più agitato ♩=110

Fl.

Cl.

Pno.

Vln.

Vlc.

ff

p

ff

ff

ff

ff

p

p

ff

p

Proprio quelle quattro che dovevano andare alla mostra venerdì.

Una di loro è stata trascinata e mangiata in mezzo alla nuova aiuola di garofani che mi era costata tante preoccupazioni e tante spese.

104

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

Cl. *ff* *p* *ff* *p*

Pno.

Vln. *ff* *p* *ff* *p*

Vlc. *ff* *p* *ff* *p*

109

Fl.

Cl. *p*

Pno.

Vln. *p*

Vlc. *p*

111

Fl.

Cl.

Pno.

Vln.

Vlc.

ff

ff

ff

ff

Tu credi sia una volpe?

Tempo primo ♩ = 74

115

Fl.

Cl.

Pno.

Vln.

Vlc.

p

p

p

mf *sonoro*

p

Amanda diede un rapido sguardo a Sir Lulworth. **Più mosso, un poco agitato e assai ritmico** ♩=104

"Mi sembra che avrebbe potuto aspettare almeno dopo il funerale".
"E' il suo funerale, ricordatevene; è una questione di etichetta discutibile se uno sia tenuto a rispettare i propri resti mortali."

124

Fl. *mf*

Cl. *p*

Pno. *mf* *8va*

Vln. *p* arco

Vcl. *p* *pizz.* *mf* *pizz.*

129

Fl. *p*

Cl. *p*

Pno. *mf* *8va*

Vln. *p* *pizz.*

Vcl. *p* *pizz.*

Una nuova offesa alle convenzione funebre venne perpetrata il giorno seguente: durante l'assenza della famiglia che assisteva al funerale, le sopravvissute Sussex picchiettate vennero distrutte. Il predone, ritirandosi sembrava aver seguitto una linea che attraversava parecchie aiuole, ma anche i vivai delle fragole nel giardino di sotto avevano sofferto.

Tempo primo ♩ = 74

Poco più agitato ♩ = 110

RIPETENDO LIBERAMENTE SUL TESTO

135

Fl.

Cl.

Pno.

Vln.

Vlc.

liberamente
Con sord.
p

ff

ff arco

ff

Manderò a prendere i cani da lontra! Che vengano qui il più presto possibile!

Niente affatto! Non devi neanche pensarla una cosa simile!

138

Fl.

Cl.

Pno.

Vln.

Vlc.

p

p

p

Voglio dire...subito dopo un funerale in casa...

143

Fl. *p* *ff*

Cl. *p* *ff*

Pno. *p* *ff*

Vln. *p* *ff*

Vlc. *p* *ff*

via sord.

E' un caso di necessità!

Forse ora che non hai lasciato più galline, se ne andrà altrove

149

Fl. *p*

Cl. *p*

Pno. *p*

Vln. *p*

Vlc. *p*

Amanda! a sentirti sembra
che tu voglia difendere la
bestia!

Vi era così poca acqua ultimamente nel ruscello che non mi sembra
molto sportivo andare a caccia di una bestia quando ha così poche
possibilità di salvarsi

157

Fl.

Cl.

Pno.

Vln.

Vlc.

pp

pp

pp

pizz.

Lea * Lea * Lea * Lea *

163

Fl.

Cl.

Pno.

Vln.

Vlc.

p

p

Lea * Lea * Lea * Lea *

Amanda! Questa è proprio bella! Io non mi preoccupo dello sport, io voglio uccidere quella bestia il più presto possibile.

Poco meno, ritmico ♩ = 104

Fl. *mf*

Cl. *mf*

Pno. *mf* *pizz.*

Vln. *mf* *pizz.*

Vlc. *mf*

Perfino l'opposizione di Amanda venne meno quando la domenica seguente, durante il tempo in cui erano in chiesa, la lontra penetrò in casa, rubò un mezzo salmone nella dispensa e lo ridusse in squamosi brandelli sul tappeto persiano nello studio di Egbert.

Fl. (♩ = ♩)

Cl. (♩ = ♩)

Pno. (8va) *>*

Vln. (♩ = ♩)

Vlc. (♩ = ♩)

"La troveremo nascosta sotto i nostri letti e ci addenterà i piedi tra non molto", Amanda, sapendo quel che sapeva di quella lontra, sentiva che tale possibilità non era tanto remota.

Tempo primo ♩ = 74

177

Fl.

Cl.

Pno.

Vln. arco

Vlc. arco

p severo

La sera precedente il giorno fissato per la caccia, Amanda trascorse un'ora a passeggiare sola sulle rive del ruscello, facendo quelli che immaginava fossero i rumori che fanno i cani da caccia.

Più mosso ♩ = 104

RIPETENDO LIBERAMENTE SUL TESTO

183

Fl.

Cl.

Pno.

Vln.

Vlc.

mf

p

L'avete uccisa?

Altro che! Una bella lontra femmina. Tuo marito è stato morso malamente mentre tentava di prenderla per la coda. Povera bestia, faceva tanta pena, aveva uno sguardo così umano negli occhi, quando è stata uccisa.

191

Fl.

Cl.

mp

Pno.

6

Leg.

* *Leg.*

* *Leg.*

* *Leg.*

* *Leg.*

Vln.

p

Vlc.

p

193

Fl.

Cl.

mp

Pno.

6

Leg.

* *Leg.*

* *Leg.*

* *Leg.*

* *Leg.*

Vln.

Vlc.

195

Fl.

Cl.

Pno.

Vln.

Vlc.

p

Detailed description: This system covers measures 195 to 200. The Flute and Clarinet parts are mostly rests. The Piano part features a complex rhythmic pattern of sixteenth notes, often in pairs with a sixth interval, and includes triplet markings. The Violin and Viola parts play a melodic line starting at measure 196, marked with a piano (*p*) dynamic. The Viola part also includes a *p* dynamic marking.

197

Fl.

Cl.

Pno.

Vln.

Vlc.

mp

Detailed description: This system covers measures 197 to 200. The Flute and Clarinet parts have melodic lines with triplet markings. The Piano part continues with sixteenth-note patterns, including triplets and sixths. The Violin and Viola parts have melodic lines with triplet markings. The Clarinet part starts with a *mp* dynamic marking.

Dirai che sono una stupida
ma sai che mi ricordava Laura.

200

Fl.

Cl.

Pno.

Vln.

Vlc.

ff

ff

ff

via sord.

ff

ff

202

Fl.

Cl.

Pno.

Vln.

Vlc.

Ma cara, Amanda che hai?
Che ti succede?!

f --- *p*

f --- *p*

f --- *p*

f --- *p*