

ANTONIO FRAIOLI

# *COLOMBINA*



**PER SAX SOPRANO O CLARINETTO  
E FOOT PERCUSSION (AD LIBITUM)**

# COLOMBINA

Personaggio della *Commedia dell'Arte* italiana  
Character in the Italian *Commedia dell'Arte*

---

*Colombina* è una composizione per un solo interprete.

Può essere suonata con il solo strumento o con l'aggiunta della foot percussion eseguita dallo stesso strumentista. La parte di foot percussion può essere eseguita battendo i piedi a terra (con la tecnica preferita) o adoperando qualsiasi strumento a percussione da suonare con i piedi.

*Colombina* può, eventualmente, essere messa in scena con libere scelte da parte dell'interprete.



*Colombina* is a composition for a single performer.

It can be played with the instrument alone or with the addition of foot percussion performed by the same musician. The foot percussion part can be performed by stamping your feet on the ground (with your favorite technique) or using any percussion instrument that you can play with your feet.

The interpreter is also free to stage *Colombina* and, consequently, to make their own decisions about the staging of the work.



*Colombina* xe una composission de musica scritta a posta par esser sonada da un solo musicista, un solista.

‘Sto solista el podarà sonarla in diverse maniere, come che el vol. O col so strumento (e basta) o, se ghe piase, el pol zontarghe soto ‘na foot percussion fata sbatendo i pie par tera; o anca, se ghe piase meglio, el pol doparar un qualsiasi strumento a percussion, de quei che i va sonai coi pie.

Ma no la xe finia qua! El musicista el pol anca sceglier de meter in scena *Colombina* secondo i so gusti, come che el preferisse.

(versione in veneziano di Alessandra Prato)

a Emma Nicòl Pigato, ideatrice del "Progetto Colombina"

# COLOMBINA

per Sax soprano o Clarinetto in Sib  
e Foot percussion (ad libitum)

Antonio Fraioli, 2021

ECCO COLOMBINA!  
Vivace, con ironia

Sax soprano  
o Clarinetto in Sib

Foot percussion  
(ad libitum)

The musical score is written for Sax soprano or Clarinetto in Sib (treble clef, 3/8 time) and Foot percussion (bass clef, 3/8 time). The piece is in 3/8 time and consists of 32 measures. The tempo is 'Vivace, con ironia'. The score is divided into five systems, each with two staves. The first system (measures 1-4) starts with a mezzo-forte (mf) dynamic for the saxophone and a mezzo-forte (mf) dynamic for the foot percussion. The second system (measures 5-12) features a forte (f) dynamic for the saxophone and a piano (p) dynamic for the foot percussion. The third system (measures 13-19) shows alternating forte (f) and piano (p) dynamics for both instruments. The fourth system (measures 20-28) includes a crescendo (cresc.) marking for the saxophone and a forte (f) dynamic for the foot percussion. The fifth system (measures 29-32) concludes with a mezzo-forte (mf) dynamic for the saxophone and a fortissimo (ff) dynamic for the foot percussion. The piece ends with a double bar line and a 4/4 time signature.

ALLA RICERCA DI SÉ...  
Lentamente con libertà, misterioso

37 *pp* *p* *mf* *ff*

41 *mf* *cresc.* *f*

45 *p* *cresc.* *mf* *f*

50 *p* *f* *p* *string. e cresc. fino al punto coronato*

54 *f* *p* *ff* *breve* *LIBERA!* *Alla marcia* *mf* *dim.* *p* *mf* *dim.* *p*

58 *f* *mf* *dim.* *p* *mf* *dim.* *p*

61 *f* *mf* *dim.* *p* *mf* *dim.* *p*

64 *f* *dim.* *p* *cresc.* *f* *dim.* *mf* *dim.* *p*

67 *mf* *dim.* *p* *p*

70 *mf* *f* *ff* *dim.* *p*

74 *f* *dim.* *p*

78 *f* *dim.* *p*

80 *mf* *f* *ff*

È SEMPRE LEI...

Vivace, con ironia

82 *mf* *f*

88 *f* *p* *f* *p*

96 *f* *p* *f* *p* *cresc.* *f*

103 *p* *mf*

112 *mf* *cresc.* *f*

IL PADRONE NO!

Lentamente, quasi improvvisando

118 *f*

123 *stringendo molto* *a tempo*  
*p* *cresc.* *mf*

128 *stringendo molto* *a tempo*  
*dim.* *p* *cresc.* *f* *f* *p* *f*

133 *string. fino al punto coronato*  
*p* *f* *p* *f* *p* *f* *p*

138 *a tempo*  
*f* *p* *cresc.* *f* 3 3 3 3

143 *p* 3 3 3 3 3 3 *cresc.*

146 *f* 3 3 3 3 *rit.* **MUTIAMO?**  
**Vivace, con ironia** *mf*

149 *f* *f*

149 *mf* *f*

156 *p* *f* *p* *f*  
156 *p* *f* *p* *f*

163

163

*p* *f* *p* *cresc.* *f*

*p* *f* *p* *cresc.* *f*

170

170

*p* *mf*

*p* *mf*

177

177

*f* *mf* *cresc.* *ff*

*f* *mf* *cresc.* *ff*

184 **Brillante, con energia**

184

*p* *f*

*f* *p* *f*

191

191

*p* *f*

*p* *f*

198

198

*p* *f*

*p* *f*



205

205

*p* *f* *p*

210

210

*f* *p* *f* *p* *f*

215

215

*p* *f* *p*

220

220

*mf* *f* *ff*

molto vibrato,  
quasi distorto

EPILOGO  
Lentamente, espressivo

225

225

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

231

231

*p* *f*

236

236

*p* *f* *p*

241

stringendo e crescendo fino alla fine

Musical notation for measures 241-244. The melody is written in treble clef with a 7/8 time signature. It features a series of eighth and sixteenth notes, with a sharp sign appearing in the second measure. The phrase concludes with a fermata over the final note.

245

Musical notation for measures 245-248. The melody continues with eighth and sixteenth notes, maintaining the same rhythmic pattern and melodic contour as the previous system.

249

Veloce possibile

*f*

Musical notation for measures 249-252. The tempo marking "Veloce possibile" and the dynamic marking "f" (forte) are introduced. The notation includes slurs and accents over the notes.

249

Piano accompaniment for measures 249-252. The bass line consists of quarter notes and rests, with a dynamic marking "f" (forte) placed below the notes.

253

Musical notation for measures 253-256. The melody concludes with a final cadence, including a sharp sign and a fermata over the last note.

253

Piano accompaniment for measures 253-256. The bass line features quarter notes and rests, with accents (>) placed above the notes.