

10

VALENTINO
DONELLA ~

.... DALLE ALPI ALLA SICILIA ...

RAPSODIA

su motivi folkloristici italiani

per

BANDA

Durata 12 minuti circa

1974

ORGANICO

1 Flauto (cambia in ottavino) Fl (ott.)

1 Clarinetto piccolo in Mib P. Mib

Clarinetto Soprani Sib I S. Sib

Clarinetti Soprani Sib II C. Mib

2 Clarinetti Contratti in Mib

1 Saxofono Soprano Sib S.S. Sib

1 Saxofono Contralto Mib S.C. Mib

1 Saxofono Tenore Sib S.T. Sib

1 Saxofono Baritono Mib S.B. Mib

2 Corni in Fa Cmu

2 Trombe in Sib Trb

3 Tromboni Trbn

1 Flicorno Soprano Mib F.S. Mib

2 Flicorni Soprani Sib F.S. Sib

2 Flicorni Contratti Mib F.C. Mib

1 Flicorno Tenore Sib F.T. Sib

2 Flicorni Bassi Sib F.B

1 Flicorno Baritono grave in Fa, Mib F.B gr

2 Contrabbassi in Sib F.Cb

Timpani

Tp

Gran cassa e

G.C.

Piatti

Pti

Triangolo

Trg

Tamburo barco (tamburello)

Tmb

NB Alle pagg. 9 e 10 per ragioni di omogeneità timbrica si è creduto opportuno introdurre una 3^a Tromba.
Se proprio non fosse disponibile si può sempre affidare la parte al Flicorno Soprano.

Andante J=76

1

Piu mosso

roll

Fl. $\left(\begin{matrix} \text{F} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

P. $\left(\begin{matrix} \text{P} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

Clar. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

Sax. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

T. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

B. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

Trb. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ - *I solo* *mp* -

C. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ - *I solo* *sord.* -

mp sord. -

Flic. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

B. gr. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

C.B. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

SENTI LA TROMBA

I tempo

Fl. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

P. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

Clar. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

S. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

2. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

C. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

T. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

L. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

C. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

Trb. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

B. gr. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

C.B. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{2}{2}$ -

cambia in Ottavino $\frac{2}{2}$.

Piu mosso

Fl. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

P. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

Clar. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

S. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

2. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

C. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

T. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

L. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

C. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

Trb. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

B. gr. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

C.B. $\left(\begin{matrix} \text{G} \\ \text{G} \end{matrix}\right) \frac{4}{4}$ -

sord. -

a2 mp sord. -

ott.

P.

Clar.

S.

T. 1

T. 2

Flic.

Bgr.

Cl.

I tempo

D.

Clar.

S.

T.

B.

Sax.

Cm.

T. 1

T. 2

Flic.

Bgr.

Cl.



6

Tempo quasi uguale

Tempo quasi uguale.

Clar.

Ott. f 82

P

S 2

C

S 2

C

T

B

Gtr. 1

L 2

Tuba 1

L 2

Tuba 2

L 3

S

S

C

T

B

Bg

Cl

Tp

GC

PH

loco

STORNELLI

7

un po' severo $\text{d} = 80$

ben sensibili

Clar.

Tribu.

Flic.

$\#$

Clar.

Tribu.

Flic.

$\#$

Clar.

Tribu.

Flic.

J = J. Civettuolo

8

$\delta_1 = \delta$ un po' marziale

sensi'bili

(9)

Fl - | - | - | - | - | - | 2) - | - | - | 2) |

P - | - f | t | t | t | t | 2) - | - | - | 2) |

S - | - f | f | f | f | f | 2) - | - | - | 2) |

C - | - f | f | f | f | f | 2) - | - | - | 2) |

Sax. - | - f | f | f | f | f | 2) - | - | - | 2) |

C - | - f | f | f | f | f | 2) - | - | - | 2) |

T - | - f | f | f | f | f | 2) - | - | - | 2) |

B - | - f | f | f | f | f | 2) - | - | - | 2) |

F1 - | - f | f | f | f | f | 2) - | - | - | 2) |

F2 - | - f | f | f | f | f | 2) - | - | - | 2) |

Tuba - | - | - | - | - | 2) f | f | f | f | f | 2) - | - | - | 2) |

Tuba - | - | - | - | - | 2) f | f | f | f | f | 2) - | - | - | 2) |

Tuba - | - | - | - | - | 2) f | f | f | f | f | 2) - | - | - | 2) |

Tuba - | - | - | - | - | 2) f | f | f | f | f | 2) - | - | - | 2) |

S - | - f | f | f | f | f | 2) - | - | - | 2) |

S - | - f | f | f | f | f | 2) - | - | - | 2) |

C - | - f | f | f | f | f | 2) - | - | - | 2) |

T - | - f | f | f | f | f | 2) - | - | - | 2) |

B - | - f | f | f | f | f | 2) - | - | - | 2) |

Bg - | - f | f | f | f | f | 2) - | - | - | 2) |

Cl - | - f | f | f | f | f | 2) - | - | - | 2) |

Timp - | - f | f | f | f | f | 2) - | - | - | 2) |



10

Fl
P
S
C
S
C
C
Fl
B
B
T
Fl
S
S
C
S
C
T
B
C
T
B
B
G.B.T.
MARCHO DEPORTIVO

cresc.

cresc.

cresc.

dim e ralle - Allegretto e ritmico $\text{J}=108$

GIURI, GIURI

Clar. Sopr. Alto Bass. Bass. Bgr.

Sopr. Alto Bass. Bass. Bgr.

Flute. Clar. Sopr. Alto Bass. Bass. Bgr.

Flute. Clar. Sopr. Alto Bass. Bass. Bgr.

cambria in Ottaviano

Fl

Clar.

S

C

Sax

Gtr

T

B

Trbl

Trib

T

Trib

S

S

C

T

B

B

C

Tp

Tmb

f



ff

Ott.

P

1

S

2

C

S

C

T

B

Cru

L 2

Tnbe

L 2

Tbnw

L 3

S

S

C

T

B

Bg

Ch

Tp

G.c.

pHtr

Tmb

14

15

Scorrevole $\overline{J} = 116$

(15)

Scorrerale $\overline{\overline{J}} = 116$

clear

1 $\text{f} \quad b^4 \# 4$ - | - | - | - | $x \quad x \quad f \quad f \quad f \quad f$

S $\text{f} \quad b^4 \# 4$ $\text{mp} \quad \overline{\overline{J}} \quad \text{ecc.}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$

C $\text{f} \quad b^4 \# 4$ $\overline{\overline{J}} \quad \overline{\overline{J}}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$

Sax.

S $\text{f} \quad b^4 \# 4$ p - | - | - | $x \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$

C $\text{f} \quad b^4 \# 4$ $\text{mp} \quad \overline{\overline{J}} \quad \text{ecc.}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$

T $\text{f} \quad b^4 \# 4$ p | p | p | p | p | p

B $\text{f} \quad b^4 \# 4$ p | p | p | p | p | p

Flic.

C $\text{f} \quad b^4 \# 4$ - | LA MONFERRINA | - | - | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$

T $\text{f} \quad b^4 \# 4$ $\overline{\overline{J}} \quad \text{ecc.}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$ | $\text{f} \quad \text{f} \quad \text{f} \quad \text{f}$

B $\text{f} \quad b^4 \# 4$ p - | - | - | $x \quad \text{f} \quad \text{f} \quad \text{f}$

三

Eclar.

Saxo.

Felic.



Son. clear.

f

1 S 2 C 3 S 4 C 5 T 6 B

mf *mp* *mf* *mp*

a2 *cresc.* *cresc.* *cresc.*

Guit. *mf*

7 S 8 C 9 T 10 B

mp

Felic. *mf*

11 S 12 C 13 T 14 B

mp

clear.

15 S 16 C 17 T 18 B

mf

Son. clear.

19 S 20 C 21 T 22 B

mf

Guit. *mf*

23 S 24 C 25 T 26 B

mf

Felic. *mf*

27 S 28 C 29 T 30 B

mf

Allegretto e ritmico

12

Clarin. P f *in risalto*
 S 1 f bbb
 S 2 f bbb
 T 1 f bbb
 T 2 f bbb
 Tromb. mf
 T 1 f bbb
 T 2 f bbb
 Flac. S f bbb
 S f bbb
 B f bbb
 Bg f bbb
 Tamb.
 Ott. f mf
 Clarin. P f bbb
 S 1 f bbb
 S 2 f bbb
 T 1 f bbb
 T 2 f bbb
 S f bbb
 S f bbb
 C f bbb
 T f bbb
 B f bbb
 Bg mf
 Tamb. mf

Scorrivole

Ott.

f

P

S

C

S

C

T

B

T

Q

T

T

T

T

S

S

C

T

B

Bgs

Cb

Tp

G.C.
P.th.

cresc-

cresc-

prende il Flauto

prendre le flambo

This image shows a handwritten musical score for an orchestra and brass band. The score is organized into several systems, each containing multiple staves for different instruments. The instruments listed on the left side of the score include: Oboe (Ob), Clarinet (Clar), Bassoon (Bass), Saxophone (Sax), Trombone 1 (Trom 1), Trombone 2 (Trom 2), Trombone 3 (Trom 3), Tuba (Tuba), French Horn (Frc), and Trumpet (Trp). The score includes various musical markings such as dynamics (e.g., f, ff, z, x), articulations (e.g., accents, slurs), and performance instructions (e.g., 'prendre le flambo'). The handwriting is in black ink on white paper, with some text in French and musical notation throughout.



(20)

Clar.

Fl
P
S
2
C
S
C
T
B
T1
P
L2
T1
L2
T2
L3
S8
S
C
T
B
Bass
Cl
Trig

Sax

S
C
T
B
T1
P
L2
T1
L2
T2
L3
S8
S
C
T
B
Bass
Cl
Trig

Tenor

T1
P
L2
T1
L2
T2
L3
S8
S
C
T
B
Bass
Cl
Trig

Felic.

T1
P
L2
T1
L2
T2
L3
S8
S
C
T
B
Bass
Cl
Trig

mf *cresc*

f

55

Marrione e caderzato $J = 80$ circa

21

Gene: Elav.



(22)

84

Clarinet

The score consists of five staves. The first staff is for Clarinet, featuring a treble clef, a key signature of one sharp, and common time. It contains six measures of music, with measure 6 ending with a repeat sign and a first ending. The second staff is for Saxophone, with a soprano clef, a key signature of one sharp, and common time. It contains six measures of music. The third staff is for Trombone, with a bass clef, a key signature of one sharp, and common time. It contains six measures of music. The fourth staff is for Bassoon, with a bass clef, a key signature of one sharp, and common time. It contains six measures of music. The fifth staff is for Bass, with a bass clef, a key signature of one sharp, and common time. It contains six measures of music.

Moderato J = 6°

Fl
 Clari.
 Sopr.
 Sec.
 Flacc.
 T
 B
 // tr. *Meno, intuisiendo*
 Fl
 Clari.
 Sopr.
 Sec.
 Flacc.
 T
 B
 NEBBIA ALLA VALLE
 canto filo
 2^o coro
 Cemb.
 Flacc.
 T
 B
 Bgr.

The musical score consists of ten staves of handwritten music. The vocal parts are labeled on the left: Fl (Flute), Clari. (Clarinet), Sopr. (Soprano), Sec. (Second Violin), Flacc. (Flacca), T (Trombone), B (Bassoon), // (percussion), and Bgr. (Background). The instrumental parts include Cemb. (Cembalo), Flacc. (Flaccia), T (Tuba), B (Bassoon), and Bgr. (Background). The score includes dynamic markings like f, ff, p, pp, tr., and *Meno, intuisiendo*. A section titled "NEBBIA ALLA VALLE" is marked with "canto filo" and "2^o coro". Measure numbers 21 and 4 are indicated. The page number 23 is at the top right, and the publisher's logo "G.B.T. MARCOS DEPOLI" is at the bottom left.

Sax Clef.

Trom.

Sax Alto

Cru.

Trom.

Bass

p

Clar.

Sax.

Trom.

Cru.

Trom.

Bass

p

Clar.

Fl -

P -

S -

S₂ -

C -

mf

susibile

mp

mf

mf

Sopr.

S -

C -

T -

B -

mf

mp

mf

mf

S₁ P -

S₂ P -

mf

mf

Felic.

S -

S -

C -

T -

B -

B₁ -

B₂ -

mf

mf

mf

mf

mf

mf

mf

Color.

Re

P

I

S

2

C

Sax.

C

T

B

S

Guit.

1

2

Tuba

1

2

Tuba

3

S

S

C

T

B

Bgr.

2

3

Tp

GC

BH

f

Color.

Sax.

Guit.

Tuba

Flac.

Zinc.

cambie in Ottavio

Clear.

Sant

4

9

10

Tzec

4

3

cambiare in Ottavino

mp down

Clar.

Sax

Tuba

Tenor

Bass

Perc.



A Allegro, SALTARELLO $\text{J}=138$

Saltarello

(28)

prendre il Flauto

Ott.

P

S

C

S

C

T

B

T.
Gra

T.
Tuba

T.
Tuba

S

S

C

T

B

Bb

Cl

Tb

Gc

Ph.

locos

locos

mp

legato

ec.

idem

idem

mp

z

ec.

legato

idem

ec.

mp

z

ec.

mp

z

ec.

mp

Timb $\begin{smallmatrix} \text{f} & \text{f} \\ \text{f} & \text{f} \end{smallmatrix}$ $\begin{smallmatrix} \text{f} & \text{f} \\ \text{f} & \text{f} \end{smallmatrix}$ $\begin{smallmatrix} \text{f} & \text{f} \\ \text{f} & \text{f} \end{smallmatrix}$ $\begin{smallmatrix} \text{f} & \text{f} \\ \text{f} & \text{f} \end{smallmatrix}$ $\begin{smallmatrix} \text{f} & \text{f} \\ \text{f} & \text{f} \end{smallmatrix}$

mp

Fl

P

S

S

Gon

T

B

T₁

T₂

T₃

T₁

T₂

T₃

S

S

C

T

B

Bg

Cl

Tamb

Fl

P

Clar.

S

S

Sax

C

T

B

Gtr

L 2

Treble

L 2

Tenor

L 3

S

S

C

T

B

Bass

Ob

Tmb

Trg

This page contains a handwritten musical score for a band or orchestra. The score is organized into ten systems, each with multiple staves. The instruments listed on the left are Flute, Piccolo, Clarinet, Bassoon, Saxophone, Cello, Trombone, Bass, Gtr, L2, Treble, L2, Tenor, L3, S, S, C, T, B, Bass, Ob, Tmb, and Trg. The music consists of measures of music with various note heads and stems. Dynamics such as 'mf' (mezzo-forte) are indicated above certain measures. The score is written on five-line staff paper.



Fl

P

clar

S

C

S

C

T

B

Drum

1 2

The

1 2

Trum

1 2 3

S

S

C

T

B

Bg

Cl

Tmb

Fl

P

Clar.

Sax.

T

B

Perc.

Perc.

Tuba

Tuba

Flac.

B

Br

Cl

Tp

G.C.

Perc.

The score is handwritten on ten staves. The first five staves represent the woodwind section, with parts for Flute, Piccolo, Clarinet, Bassoon, and Trombone. The next three staves represent the brass section, with parts for Percussion, Tuba, and Bassoon. The final two staves represent the percussion section, with parts for Flaccus, Bass, Clarinet, Trombone, Percussion, and Percussion. The music includes various dynamics such as forte (f), piano (p), and mezzo-forte (mp). Articulations include slurs, grace notes, and accents. Performance instructions like 'cc.' (con corda) and 'mp' (mezzo-forte) are also present. The score is written in a clear, cursive hand throughout.



26

menuf ♫ = -

F#e ♫ = -

P ♫ = -

S 1 ♫ = -

S 2 ♫ = -

C ♫ = -

S ♫ = - menuf ♪ = -

C ♫ = -

T ♫ = - x 7/8 16th notes ♪ = -

B ♫ = - 16th note patterns - in rilievo

G 1 ♫ = -

G 2 ♫ = - menuf ♪ = -

Tuba 1 ♫ = -

Tuba 2 ♫ = -

Tuba 3 ♫ = - menuf ♪ = -

S ♫ = -

S ♫ = - menuf ♪ = -

C ♫ = -

T ♫ = - 16th note patterns ♪ = -

B ♫ = - 16th note patterns ♪ = -

Bass ♫ = - menuf ♪ = -

Cb ♫ = -

Tp ♫ = - menuf ♪ = -

GC ♫ = -

PH ♫ = -

crease.

Fl
Clar.
Sax
Trom.
Piano
T 1
T 2
T 3
Tuba
S
C
T
Bz
Bz
Ob
Tmb



prepara l'Ottavino

38

Quin f Meno
 Fl f z - | - | f z - | - | trott. Moderato
 Clez. P f z - | - | f z - | - |
 S 1 f z - | - | f z - | - |
 S 2 f z - | - | f z - | - |
 C f z - | - | f z - | - |
 S 3 f z - | - | f z - | - |
 C f z - | - | f z - | - |
 T f z - | - | f z - | - |
 B f z - | - | f z - | - | Moderato
 T 1 f z - | - | f z - | - |
 Quin 1 f z - | - | f z - | - |
 Quin 2 f z - | - | f z - | - | (5) x z b.d. j j j
 T 2 f z - | - | f z - | - |
 T 3 f z - | - | f z - | - |
 T 4 f z - | - | f z - | - |
 T 5 f z - | - | f z - | - |
 T 6 f z - | - | f z - | - |
 T 7 f z - | - | f z - | - |
 S f z - | - | f z - | - | trott -
 S f z - | - | f z - | - | (5)
 C f z - | - | f z - | - |
 T f z - | - | f z - | - |
 B f z - | - | f z - | - | (5) - b f z z
 Bg f z - | - | f z - | - | f z z
 R f z - | - | f z - | - | z z z
 Tp f z - | - | f z - | - | (5) - b f z z
 G.C. f z - | - | f z - | - | f z z
 Pth f z - | - | f z - | - | x z z

40

con libertà
(Guitar 1)
 L 2
 T 1
 Trbn 2
 3

$d = 60$
ergo (*improvviso*)

P
1
S
2
C
S
C
T
B
F&B
Trig.

p tratt. softens.

rip.

mf

rip.

mf

con decisione

rip.

mf

rip.

mf

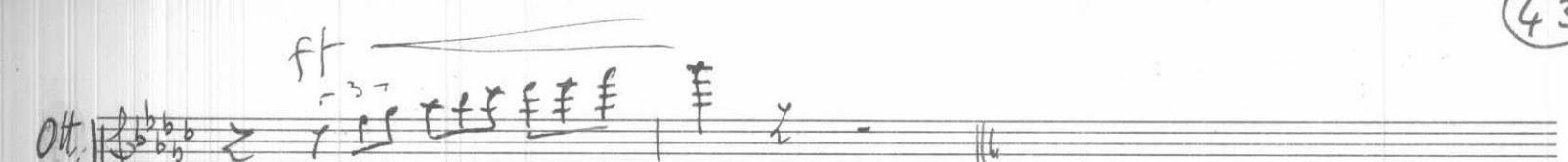
con decisione

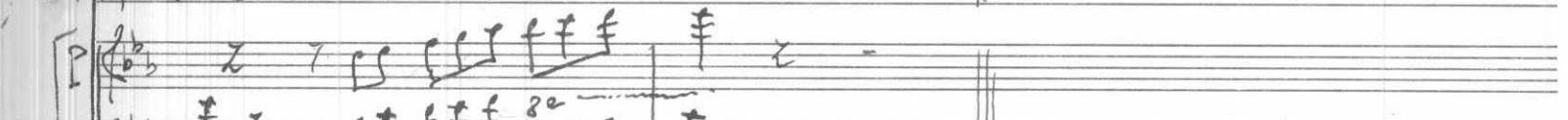
I tempi del Solterello

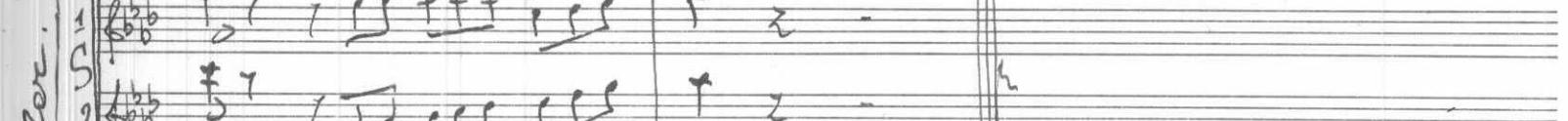
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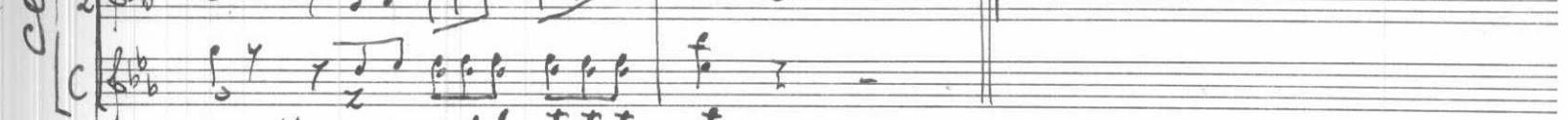
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 P 2 (6 b b b 4) f legato ec.
 S 1 (6 b b b 4) f 3-7 3-7 ec.
 S 2 (6 b b b 4) f 3-7 3-7 ec.
 C 1 (6 b b b 4) f 3-7 3-7 ec.
 C 2 (6 b b b 4) f 3-7 3-7 ec.
 S 3 (6 b b b f -
 C 4 (6 b b b 4) f -
 T 1 (6 b b b 4) f -
 B 1 (6 b b b f - cresc.
 T 1 (6 b b b f 1 2 1 2 | 1 3 1 1 3 | 1 2 1 1 2 |
 C 1 (6 b b b 1 2 1 2 | 1 2 1 1 2 | 1 2 1 1 2 |
 T 1 (6 b b b f -
 T 2 (6 b b b 4) f -
 T 1 (6 b b b 4) f -
 T 2 (6 b b b 4) f -
 T 3 (6 b b b 4) f - cresc.
 S 1 (6 b b b 4) f legato -
 S 2 (6 b b b 4) f 3-7 3-7 ec.
 C 1 (6 b b b 4) f 3-7 3-7 ec.
 T 1 (6 b b b 4) f 3-7 3-7 ec.
 B 1 (6 b b b 4) f 3-7 3-7 ec.
 B 2 (6 b b b 4) f 3-7 3-7 ec.
 C 3 (6 b b b 4) f 3-7 3-7 ec.
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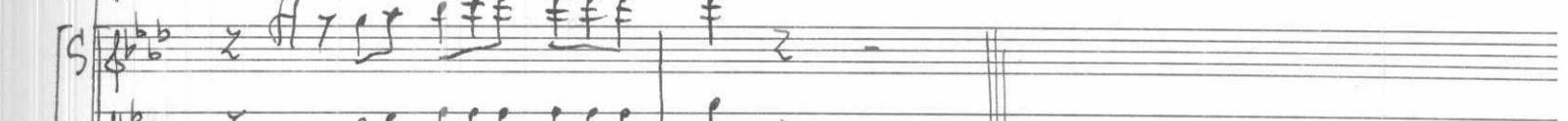
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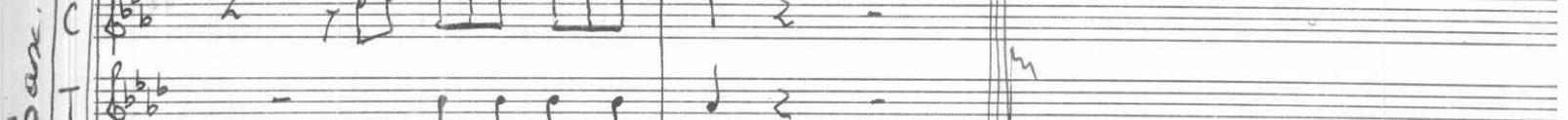
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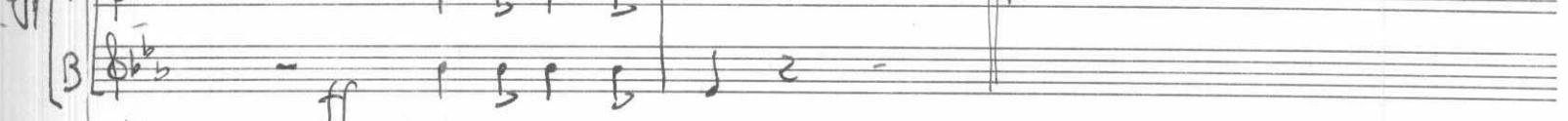
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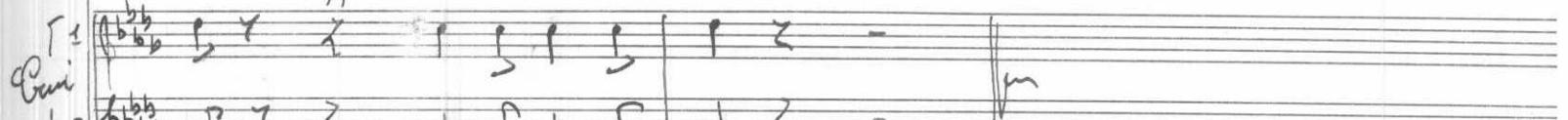
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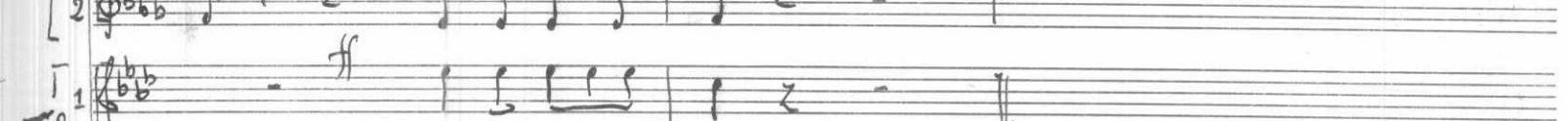
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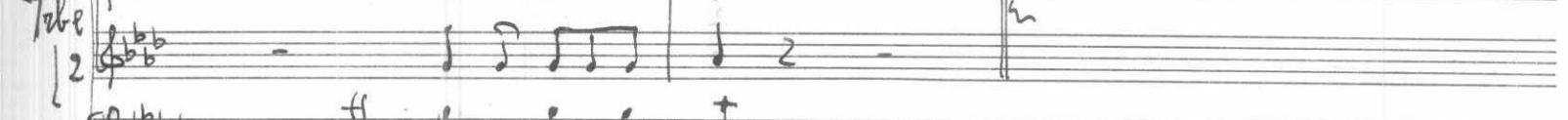
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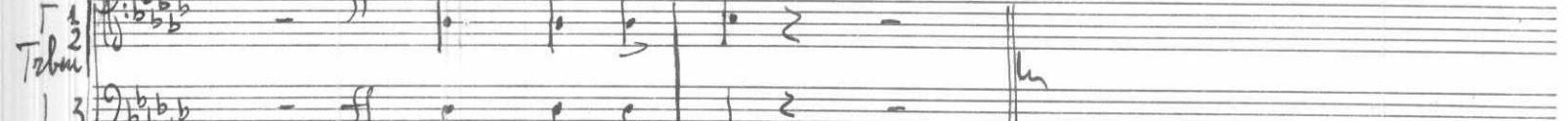
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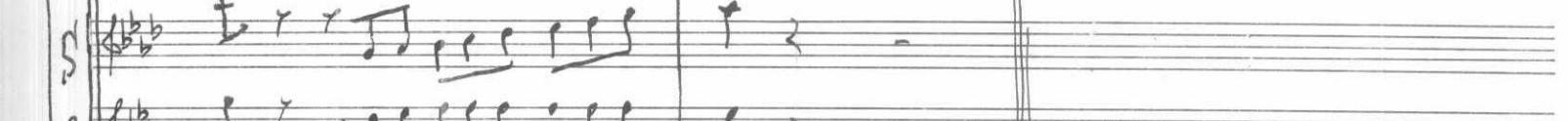
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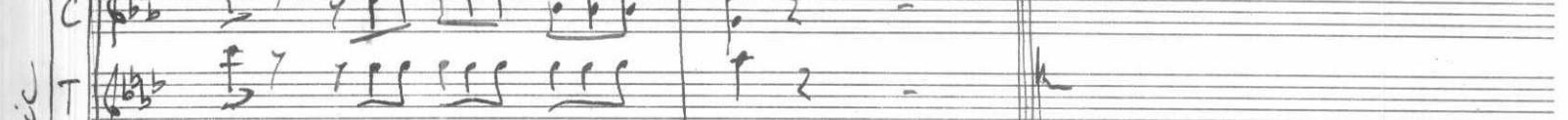
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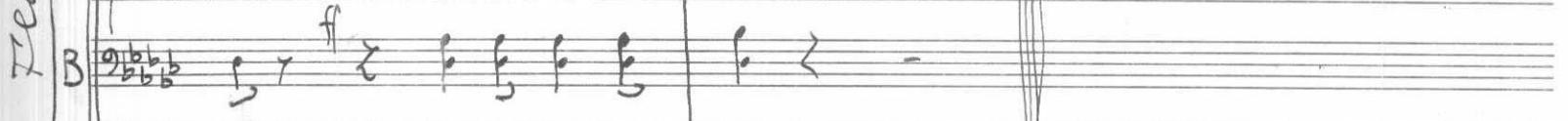
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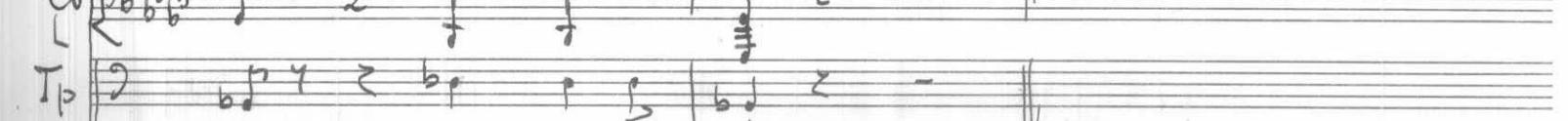
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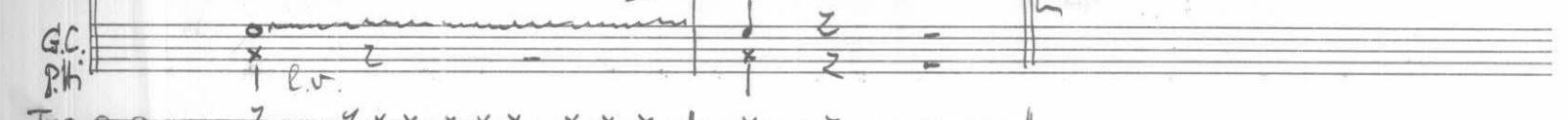
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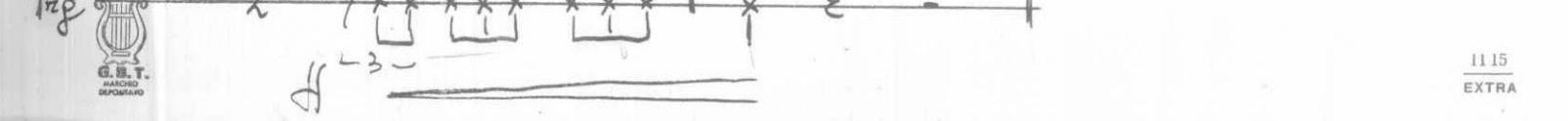
S. | 

C. | 

T. | 

B. | 

B. | 

Tp. | 

G.C. |

Tre. |

ELENCO DEI CANTI POPOLARI
SPRUTTATI TEMATICAMENTE NELLA RAPSODIA

(in ordine di apparizione)

1 - O Bella ciao* (resistenza)

2 - Senti la tromba* (Lombardia)

3 - Stornelli* (Toscana)

4 - Cucù (Trentino)

5 - Ciuri, ciuri (Sicilia)

6 - La monferrina (Piemonte)

7 - Maremma, maremma* (Toscana)

8 - Nebbia alla ralle (Puglie)

9 - Saltarello* (Umbria)

10 - O pazziariello (Napoli)

11 - Bella bimba (Veneto)

N.B. Quelli segnati con asterisco sono tratti da:

"Canti popolari italiani", di Roberto Leydi

Ed. Mondadori