

Roberto Palermo

# LONTANO DAL SUD

arr. per fisarmonica e quintetto d'archi di Renzo Ruggieri

**A** ♩ = 120

Fisarmonica

Violini 1

Violini 2

Viole

Violoncelli

Contrabbassi

(rumori strumentali)

(rumori strumentali)

5

Fs.

VL. 1

VL. 2

Vla.

Vcs.

Cb.

(rumori strumentali)

(rumori strumentali)

Fs. *ad lib.*

(rumori strumentali)

VI. 1 *ad lib.*

VI. 2 *ad lib.*

Vla. *ad lib.*

Vcs. *ad lib.*

Cb. *ad lib.*

(liberamente, sostituibile con rumori sul mantice)

Fs. *mp*

VI. 1 *mp*

VI. 2 *mp*

Vla. *mp*

Vcs. *pizz.* *mp*

Cb. *pizz.* *mf*

18

Fs.  
 Vl. 1  
 Vl. 2  
 Vla.  
 Vcs.  
 Cb.

23

Fs.  
 Vl. 1  
 Vl. 2  
 Vla.  
 Vcs.  
 Cb.

27

Fs.

VL. 1

VL. 2

Vla.

Vcs.

Cb.

**C** Dm E7 Am Dm/A Am

*(liberamente)*

arco

arco

arco

pizz.

31

Fs.

VL. 1

VL. 2

Vla.

Vcs.

Cb.

Cm D7 Gm F7/A Bbm Eb7 AbΔ7 DbΔ7

35  $G\emptyset$   $F^\circ$   $C_{sus}^4$   $C$  E  $Dm$   $E^7$   $Am$   $Dm/A$   $Am$   $Cm$   $D^7$

Fs. *cresc.* - - - - -

VI. 1 *cresc.* - - - - -

VI. 2 *cresc.* - - - - -

Vla. *cresc.* - - - - -

Vcs. *cresc.* - - - - -

Cb. *cresc.* - - - - -

40  $Gm$   $F^7/A$   $B^bm$   $E^b7$   $A^b\Delta^7$   $D^b\Delta^7$

Fs.

VI. 1

VI. 2

Vla.

Vcs.

Cb.

43  $G\emptyset$   $C7b9$   $FmF(n\emptyset^3)$  **F**  $E\flat7$   $A\flat\Delta7$   $C7b9$

Fs.

VI. 1

VI. 2

Vla.

Vcs.

Cb.

arco

48  $Fm^7$   $F$   $B\flat m^7$   $E\flat7$   $A\flat\Delta7$   $D\flat\Delta7$   $G\emptyset$   $G7b9$   $Csus^4 C$

Fs.

VI. 1

VI. 2

Vla.

Vcs.

Cb.

53 G

Fs. *sim.*

VL 1 *sim.*

VL 2

Vla.

Vcs. *arco*

Cb.

57

Fs.

VL 1

VL 2

Vla.

Vcs.

Cb.

## Solos

64

Bbm7

C7

Fs.

Vl. 1

Vl. 2

Vla.

Vcs.

Cb.

8



67 **Fm**

Fs.

VL 1

VL 2

Vla.

Vcs.

Cb.

70 **Dbmaj7** **Bbm7**

Fs.

VL 1

VL 2

Vla.

Vcs.

Cb.

73 C7

Fs.

3 3

VL 1

VL 2

Vla.

Vcs.

Cb.

76 H I

Fs.

*articolazione sim.*

VL 1

*articolazione sim.*

VL 2

*articolazione sim.*

Vla.

*articolazione sim.*

Vcs.

*articolazione sim.*

Cb.

*articolazione sim.*

80

Fs.  
 Vl. 1  
 Vl. 2  
 Vla.  
 Vcs.  
 Cb.

84

Fs.  
 Vl. 1  
 Vl. 2  
 Vla.  
 Vcs.  
 Cb.

*cresc.* — — — — —  
*cresc.* — — — — —  
*cresc.* — — — — —  
*cresc.* — — — — —  
*cresc.* — — — — —

89

89

Fs.

VI. 1

VI. 2

Vla.

Vcs.

Cb.

92

K

92

Fs.

VI. 1

VI. 2

Vla.

Vcs.

Cb.

arco

12/17 (v1.1)



104

Fs.

VI. 1

VI. 2

Vla.

Vcs.

Cb.

107

Fs.

VI. 1

VI. 2

Vla.

Vcs.

Cb.

109 **M**

Score for measures 109-112, marked **M**. The score includes parts for Fs. (Flute Solo), Vl. 1 (Violin 1), Vl. 2 (Violin 2), Vla. (Viola), Vcs. (Violoncello), and Cb. (Contrabasso). The key signature is one flat (B-flat). The time signature is 2/8.

**Measure 109:** Fs. plays a half note chord (B-flat, D-flat, F) with a  $m\pm$  dynamic. Vl. 1 and Vl. 2 play a half note chord (B-flat, D-flat, F) with a  $m\pm$  dynamic. Vla. plays a half note chord (B-flat, D-flat, F) with a  $m\pm$  dynamic. Vcs. plays a quarter note pattern (B-flat, D-flat, F, B-flat) with an *arco* marking. Cb. plays a quarter note pattern (B-flat, D-flat, F, B-flat) with a  $m\pm$  dynamic.

**Measure 110:** Similar to measure 109, with the same chords and dynamics.

**Measure 111:** Similar to measure 109, with the same chords and dynamics.

**Measure 112:** Similar to measure 109, with the same chords and dynamics.

113

Score for measures 113-116. The score includes parts for Fs. (Flute Solo), Vl. 1 (Violin 1), Vl. 2 (Violin 2), Vla. (Viola), Vcs. (Violoncello), and Cb. (Contrabasso). The key signature is one flat (B-flat). The time signature is 2/8.

**Measure 113:** Fs. plays a half note chord (B-flat, D-flat, F) with a  $m\pm$  dynamic. Vl. 1 and Vl. 2 play a half note chord (B-flat, D-flat, F) with a  $m\pm$  dynamic. Vla. plays a half note chord (B-flat, D-flat, F) with a  $m\pm$  dynamic. Vcs. plays a quarter note pattern (B-flat, D-flat, F, B-flat) with an *arco* marking. Cb. plays a quarter note pattern (B-flat, D-flat, F, B-flat) with a  $m\pm$  dynamic.

**Measure 114:** Similar to measure 113, with the same chords and dynamics.

**Measure 115:** Similar to measure 113, with the same chords and dynamics.

**Measure 116:** Similar to measure 113, with the same chords and dynamics.

117

Fs.

VL 1

VL 2

Vla.

Vcs.

Cb.

121

Fs.

VL 1

VL 2

Vla.

Vcs.

Cb.



124

Fs.

VI. 1

VI. 2

Vla.

Vcs.

Cb.

This musical score page contains measures 124, 125, and 126. The instruments are Flute (Fs.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vcs.), and Contrabass (Cb.). The key signature has one flat (B-flat), and the time signature is 2/8. The Flute part (Fs.) is written in treble clef and features a melodic line with many grace notes and slurs. The Violin 1 (VI. 1) and Violin 2 (VI. 2) parts are in treble clef and follow a similar melodic pattern. The Viola (Vla.) part is in alto clef (C-clef on the second line) and also follows the melodic line. The Violoncello (Vcs.) and Contrabass (Cb.) parts are in bass clef and provide a harmonic foundation with eighth and sixteenth notes. The score ends with a double bar line at the end of measure 126.

# Roberto Palermo

## LONTANO DAL SUD

arr. per fisarmonica e quintetto d'archi di Renzo Ruggieri

**A**  $\text{♩} = 120$   
8

**B** (liberamente, sostituibile con rumori sul mantice)  
2

ad lib.

18

25

29 **C**  $\text{Dm} \quad \text{E}^7$   $\text{AmDm/A Am} \quad \text{Cm} \quad \text{D}^7$   $\text{GmF}^7/\text{A} \quad \text{Bbm} \quad \text{Eb}^7$   
(liberamente)

34  $\text{Ab}\Delta^7 \quad \text{Db}\Delta^7$   $\text{G}\emptyset \text{F}^\circ \quad \text{Csus}^4 \text{C}$   $\text{Dm} \quad \text{E}^7$   $\text{AmDm/A Am}$

39  $\text{Cm} \quad \text{D}^7$   $\text{GmF}^7/\text{A}$   $\text{Bbm} \quad \text{Eb}^7$   $\text{Ab}\Delta^7 \quad \text{Db}\Delta^7$  *cresc.*

43  $\text{G}\emptyset \quad \text{C}^7\text{b}^9$   $\text{FmF}(\text{no}^3)$  **F**  $\text{Eb}^7$   $\text{Ab}\Delta^7 \quad \text{C}^7\text{b}^9$

48  $\text{Fm}^7 \quad \text{F}$   $\text{Bbm}^7 \quad \text{Eb}^7$   $\text{Ab}\Delta^7 \quad \text{Db}\Delta^7$   $\text{G}\emptyset \quad \text{G}^7\text{b}^9$   $\text{Csus}^4 \text{C}$

53 **G**  
*sim.*

57

**Solos**

60 **Fm** **Bbm7**

Staff 60-64: Treble clef, key of Bb. Measure 60 starts with a half rest, then eighth notes Gb, F, Eb, D, C, Bb. Measure 61 has a half rest, then eighth notes Gb, F, Eb, D, C, Bb. Measure 62 has a half rest, then eighth notes Gb, F, Eb, D, C, Bb. Measure 63 has a half rest, then eighth notes Gb, F, Eb, D, C, Bb. Measure 64 has a half rest, then eighth notes Gb, F, Eb, D, C, Bb. Chords: Fm (60), Bbm7 (64). Fingering: m± (60), C7 (62), 3 (62, 63, 64).

65

Staff 65-67: Treble clef, key of Bb. Measure 65: eighth notes Gb, F, Eb, D, C, Bb. Measure 66: eighth notes Gb, F, Eb, D, C, Bb. Measure 67: eighth notes Gb, F, Eb, D, C, Bb.

68 **Fm** **Dbmaj7**

Staff 68-71: Treble clef, key of Bb. Measure 68: eighth notes Gb, F, Eb, D, C, Bb. Measure 69: eighth notes Gb, F, Eb, D, C, Bb. Measure 70: eighth notes Gb, F, Eb, D, C, Bb. Measure 71: eighth notes Gb, F, Eb, D, C, Bb. Chords: Fm (68), Dbmaj7 (70). Fingering: ± (68), 3 (71).

72 **Bbm7** **C7**

Staff 72-75: Treble clef, key of Bb. Measure 72: eighth notes Gb, F, Eb, D, C, Bb. Measure 73: eighth notes Gb, F, Eb, D, C, Bb. Measure 74: eighth notes Gb, F, Eb, D, C, Bb. Measure 75: eighth notes Gb, F, Eb, D, C, Bb. Chords: Bbm7 (72), C7 (74). Fingering: 3 (73, 74).

76 **H** **I**

Staff 76-80: Treble clef, key of Bb. Measure 76: eighth notes Gb, F, Eb, D, C, Bb. Measure 77: eighth notes Gb, F, Eb, D, C, Bb. Measure 78: eighth notes Gb, F, Eb, D, C, Bb. Measure 79: eighth notes Gb, F, Eb, D, C, Bb. Measure 80: eighth notes Gb, F, Eb, D, C, Bb. Chords: H (76), I (78). Fingering: m± (76), ± (78). Text: articolazione sim. (78).

81 **J**

Staff 81-86: Treble clef, key of Bb. Measure 81: eighth notes Gb, F, Eb, D, C, Bb. Measure 82: eighth notes Gb, F, Eb, D, C, Bb. Measure 83: eighth notes Gb, F, Eb, D, C, Bb. Measure 84: eighth notes Gb, F, Eb, D, C, Bb. Measure 85: eighth notes Gb, F, Eb, D, C, Bb. Measure 86: eighth notes Gb, F, Eb, D, C, Bb. Chord: J (81). Text: cresc. (86).

87

Staff 87-90: Treble clef, key of Bb. Measure 87: eighth notes Gb, F, Eb, D, C, Bb. Measure 88: eighth notes Gb, F, Eb, D, C, Bb. Measure 89: eighth notes Gb, F, Eb, D, C, Bb. Measure 90: eighth notes Gb, F, Eb, D, C, Bb.

91 **K**

Staff 91-94: Treble clef, key of Bb. Measure 91: eighth notes Gb, F, Eb, D, C, Bb. Measure 92: eighth notes Gb, F, Eb, D, C, Bb. Measure 93: eighth notes Gb, F, Eb, D, C, Bb. Measure 94: eighth notes Gb, F, Eb, D, C, Bb. Chord: K (91). Fingering: m± (94).

95

Staff 95-101: Treble clef, key of Bb. Measure 95: eighth notes Gb, F, Eb, D, C, Bb. Measure 96: eighth notes Gb, F, Eb, D, C, Bb. Measure 97: eighth notes Gb, F, Eb, D, C, Bb. Measure 98: eighth notes Gb, F, Eb, D, C, Bb. Measure 99: eighth notes Gb, F, Eb, D, C, Bb. Measure 100: eighth notes Gb, F, Eb, D, C, Bb. Measure 101: eighth notes Gb, F, Eb, D, C, Bb. Fingering: 3 (99, 100).

102 **L**

Staff 102-106: Treble clef, key of Bb. Measure 102: eighth notes Gb, F, Eb, D, C, Bb. Measure 103: eighth notes Gb, F, Eb, D, C, Bb. Measure 104: eighth notes Gb, F, Eb, D, C, Bb. Measure 105: eighth notes Gb, F, Eb, D, C, Bb. Measure 106: eighth notes Gb, F, Eb, D, C, Bb. Chord: L (102). Text: (cresc.) (102), cresc. (106).

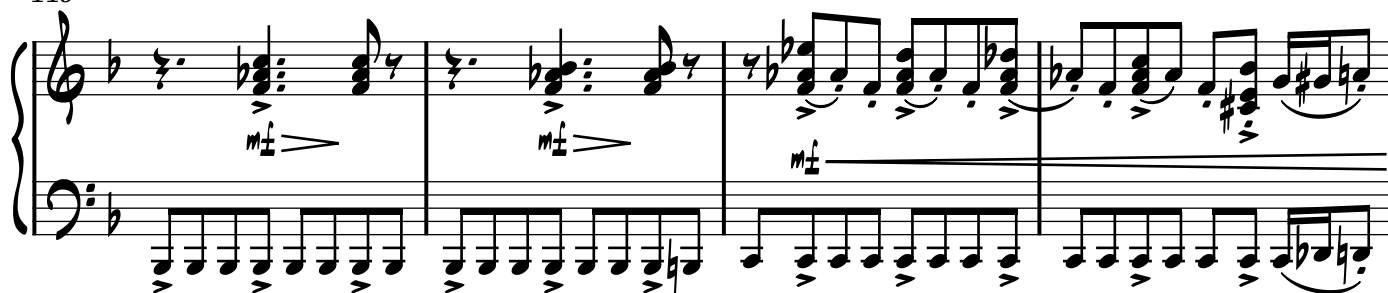
106

109 **M**

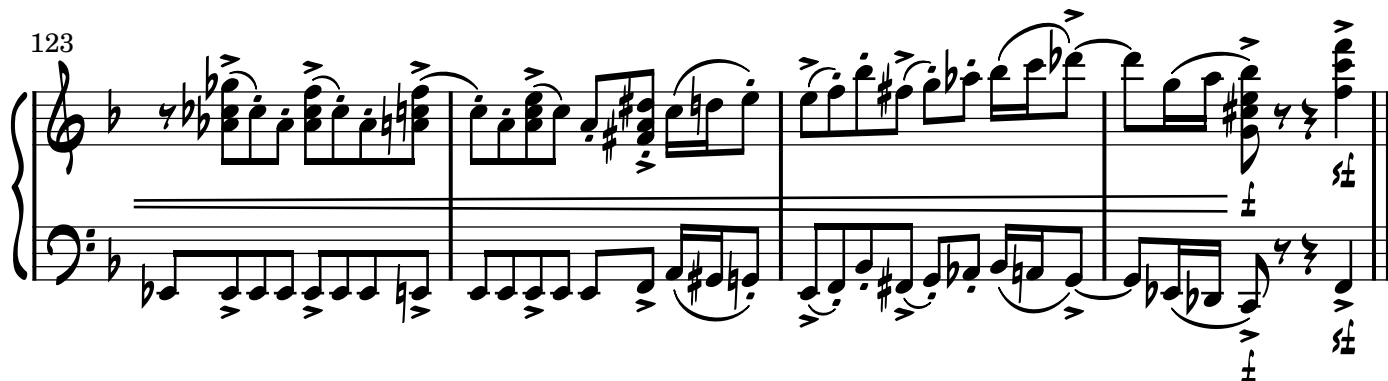
114



119



123



## Violini 1

Roberto Palermo  
**LONTANO DAL SUD**

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**A**  $\text{♩} = 120$   
8 (rumori strumentali)

**B**

15

22

27 **C** arco

32 **E**

39

45 **F**

53 **G** *sim.*

58 **Solos**

63

*ad lib.* *cresc.* *sim.*



## Violini 2

Roberto Palermo  
**LONTANO DAL SUD**

arr. per fisarmonica e quintetto d'archi di Renzo Ruggieri

**A**  $\text{♩} = 120$   
6 (rumori strumentali)

ad lib.

**B**

12

20

26

**C** arco

30

37 **E**

cresc. -

44 **F**

53 **G**

60 **Solos**

1/2 (Violini 2) v1.1

65

70

75

80

87

94

103

110

118

123

**H**

**I**

**J**

**K**

**L**

**M**

*cresc.*

*m.f.*

*f*

*sf*

*articolazione sim.*



Viola

# Roberto Palermo

## LONTANO DAL SUD

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**A**  $\text{♩} = 120$   
4 (rumori strumentali)

9 **B**

15 *ad lib.* *mp* *mp* *mp* *mp* *mp* *mp*

22 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

27 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

**C** arco

32 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

40 *cresc.* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

50 **G**

57 **Solos** *mp* *mp* *mp* *mp* *mp* *mp* *mp*

64 *mp* *mp* *mp* *mp* *mp* *mp* *mp*

78 **I**

*mf* articolazione sim.

[illegible]

110

Example 110

118

Example 118

3/8

$m\sharp >$   $m\sharp >$   $m\sharp >$   $m\sharp$

123



124

## Violoncelli

Roberto Palermo  
**LONTANO DAL SUD**

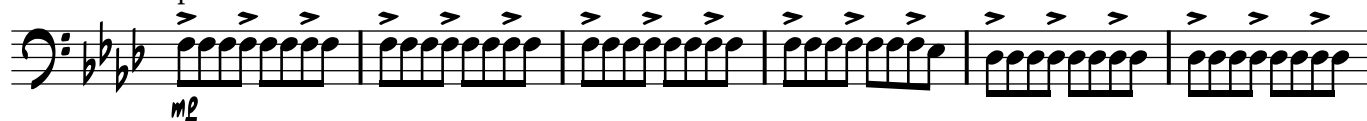
arr. per fisarmonica e quintetto d'archi di Renzo Ruggieri

**A**  $\text{♩} = 120$   
2

(rumori strumentali)



8

13 **B** pizz.

19



25



30

37 **E**

44



51



58

**Solos**  
1/2 (Violoncelli) v1.1



70

76 **H****I**

82

**J***cresc.* - - - -

89

**K**

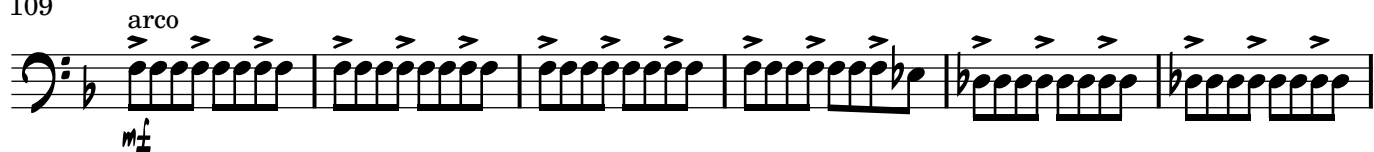
96

**L***cresc.* - - -

103

**M**

109



115



121



125



Contrabbassi

# Roberto Palermo

## LONTANO DAL SUD

arr. per fisarmonica e quintetto d'archi di Renzo Ruggieri

**A**  $\text{♩} = 120$   
(rumori strumentali)

8  $m\pm$

**B** pizz.  
ad lib.  $m2$   $\pm$   $m\pm$

14

19

24

$m2$

28 **C**

35  $\pm$   $m\pm$  **E**

42  $cresc.$   $\text{—}$   $\text{—}$   $\text{—}$  **F**  $m\pm$

49 **G** arco  $\pm$

56 **Solos**  $m2$  pizz.



69



75



81



88



95

102 **L**

108



114



119



124

