



Molenaar Edition

Mini - Score

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Molenaar Edition

Sounds from Itali/Il Tre Tenori

Jan van Beekum

Art.Nr: 011998070
Difficulty: B

Concert Band

Solo and Band

Colofon

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Sounds from Itali/Il Tre Tenori

Solo Ad Lib. O Sole Mio/Santa Lucia (Nap.Volkslied)/Funiculi-Funic

Composer: Jan van Beekum

For Band
Concert Band
01.1998.07



MOLENAAR EDITION

Publication, Uitgave, Verlags

Sounds from Itali/Il Tre Tenori

Solo Ad Lib. O Sole Mio/Santa Lucia (Nap.Volkslied)/Funiculi-Fu
Composer: Jan van Beekum

01.1998.07

- | | |
|------------------------|--------------------|
| 1 Full Score | 2 Baritone C |
| 1 Solo | 2 Baritone Bb (BC) |
| 1 Piccolo | 4 Baritone Bb (TC) |
| 8 Flute | 2 Bas Bb (TC) |
| 2 Oboe | 2 Bas Bb (BC) |
| 2 Bassoon | 2 Bas Eb (TC) |
| 1 Clarinet Eb | 2 Bas Eb (BC) |
| 5 Clarinet I | 4 Tube C |
| 5 Clarinet II | 1 Stringbass |
| 5 Clarinet III | 2 Percussion I |
| 1 Alto Clarinet Eb | 2 Percussion II |
| 1 Bass Clarinet | 1 Timpani |
| 1 Soprano Saxophone | |
| 4 Alto Saxophone | |
| 2 Tenor Saxophone | |
| 1 Baritone Saxophone | |
| 1 Flugelhorn Eb | |
| 2 Flugelhorn I | |
| 2 Flugelhorn II | |
| 1 Flugelhorn III | |
| 3 Trumpet I | |
| 3 Trumpet II | |
| 3 Trumpet III | |
| 2 Horn I Eb | |
| 2 Horn I F | |
| 2 Horn II Eb | |
| 2 Horn II F | |
| 2 Trombone I C | |
| 1 Trombone I Bb (TC) | |
| 1 Trombone I Bb (BC) | |
| 2 Trombone II C | |
| 1 Trombone II Bb (TC) | |
| 1 Trombone II Bb (BC) | |
| 2 Trombone III C | |
| 1 Trombone III Bb (TC) | |
| 1 Trombone III Bb (BC) | |



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Sounds from Italy

I Tre Tenori

E. di Capua

Bew. Jan van Beekum



Tempo di Beguine O Sole Mio

The musical score is arranged in a concert band format. It includes parts for Piccolo C, Flute C, Oboe C, Bassoon C, Eb Clarinet, Clarinet I Bb, Clarinet II Bb, Clarinet III Bb, Alto Clarinet Eb, Bass Clarinet Eb, Alto Saxophone, Tenor Eb Saxophone, Baritone Eb Saxophone, Horn I F, Horn II F, Trumpet I Bb, Trumpet II-III Bb, Trombone I C, Trombone II C, Trombone III C, Baritone-Euphonium C, Basses (Tuba) C, Timpani, Percussion I, and Percussion II. The score is written in 2/4 time and features various dynamics and articulations.

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03.1998.07

Picc. 6 7 8 9 10 11

Fl.

Ob.

Bas.

Cl.B.

Cl.I

Cl.II

Cl.III

Cl.Abo

Cl.Bass

Alk. Sax.

Ten. Sax.

Bar. Sax.

Hrn. I F

Hrn. II F

Trp. I

Trp. II

Trb. I

Trb. II

Trb. III

Euph.

Tuba

Timp.

Perc. I

Perc. II

2 03.1998.07

Picc. 12 13 14 15 16 17

Fl.

Ob.

Bas.

Cl.B.

Cl.I

Cl.II

Cl.III

Cl.Abo

Cl.Bass

Alk. Sax.

Ten. Sax.

Bar. Sax.

Hrn. I F

Hrn. II F

Trp. I

Trp. II

Trb. I

Trb. II

Trb. III

Euph.

Tuba

Timp.

Perc. I

Perc. II

3 03.1998.07

Picc. 18 19 20 21 22 23

Fl.

Ob.

Bas.

Cl.B.

Cl.I

Cl.II

Cl.III

Cl.Abo

Cl.Bass

Alk. Sax.

Ten. Sax.

Bar. Sax.

Hrn. I F

Hrn. II F

Trp. I

Trp. II

Trb. I

Trb. II

Trb. III

Euph.

Tuba

Timp.

Perc. I

Perc. II

4 03.1998.07

Picc. 24 25 26 27 28 29

Fl.

Ob.

Bas.

Cl.B.

Cl.I

Cl.II

Cl.III

Cl.Abo

Cl.Bass

Alk. Sax.

Ten. Sax.

Bar. Sax.

Hrn. I F

Hrn. II F

Trp. I

Trp. II

Trb. I

Trb. II

Trb. III

Euph.

Tuba

Timp.

Perc. I

Perc. II

5 03.1998.07

Picc. 30 31 32 33 34 35 36

Fl.

Ob.

Bas.

Cl. B.

Cl. I.

Cl. II.

Cl. III.

Cl. Abo.

Cl. Bass.

Alk. Sax.

Ten. Sax.

Bar. Sax.

Hrn. I F.

Hrn. II F.

Trp. I.

Trp. II.

Trb. I.

Trb. II.

Trb. III.

Euph.

Tuba

Timp.

Perc. I.

Perc. II.

Mini Score

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6

Picc. 37 38 39 40 41 42

Fl.

Ob.

Bas.

Cl. B.

Cl. I.

Cl. II.

Cl. III.

Cl. Abo.

Cl. Bass.

Alk. Sax.

Ten. Sax.

Bar. Sax.

Hrn. I F.

Hrn. II F.

Trp. I.

Trp. II.

Trb. I.

Trb. II.

Trb. III.

Euph.

Tuba

Timp.

Perc. I.

Perc. II.

Mini Score

03.1998.07

7

Picc. 43 44 45 46 47 48

Fl.

Ob.

Bas.

Cl. B.

Cl. I.

Cl. II.

Cl. III.

Cl. Abo.

Cl. Bass.

Alk. Sax.

Ten. Sax.

Bar. Sax.

Hrn. I F.

Hrn. II F.

Trp. I.

Trp. II.

Trb. I.

Trb. II.

Trb. III.

Euph.

Tuba

Timp.

Perc. I.

Perc. II.

Mini Score

03.1998.07

8

Picc. 49 50 51 52 53 54

Fl.

Ob.

Bas.

Cl. B.

Cl. I.

Cl. II.

Cl. III.

Cl. Abo.

Cl. Bass.

Alk. Sax.

Ten. Sax.

Bar. Sax.

Hrn. I F.

Hrn. II F.

Trp. I.

Trp. II.

Trb. I.

Trb. II.

Trb. III.

Euph.

Tuba

Timp.

Perc. I.

Perc. II.

Mini Score

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9

56 57 58 59 60

Picc. Fl. Ob. Ban. Cl. Eb. Cl. I. Cl. II. Cl. III. Cl. Abo. Cl. bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F. Hrn. II F. Trp. I. Trp. II. Trb. I. Trb. II. Trb. III. Euph. Tuba. Timp. Perc. I. Perc. II.

03.1998.07

61 62 63 64 65

Picc. Fl. Ob. Ban. Cl. Eb. Cl. I. Cl. II. Cl. III. Cl. Abo. Cl. bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F. Hrn. II F. Trp. I. Trp. II. Trb. I. Trb. II. Trb. III. Euph. Tuba. Timp. Perc. I. Perc. II.

03.1998.07

66 67 68 69 70 71

Picc. Fl. Ob. Ban. Cl. Eb. Cl. I. Cl. II. Cl. III. Cl. Abo. Cl. bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F. Hrn. II F. Trp. I. Trp. II. Trb. I. Trb. II. Trb. III. Euph. Tuba. Timp. Perc. I. Perc. II.

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Santa Lucia

Napolitan Folksong
Bev. Jan van Beekum

Moderato

Piccolo C. Flute C. Oboe C. Bassoon C. Eb Clarinet. Clarinet I Bb. Clarinet II Bb. Clarinet III Bb. Alto Clarinet Eb. Bass Clarinet Bb. Alto Saxophone. Tenor Bb Saxophone. Baritone Eb Saxophone. Horn I F. Horn II F. Trumpet I Bb. Trumpet II Bb. Trombone I C. Trombone II C. Trombone III C. Baritone-Euphonium C. Basses III (Tuba) C. Timpani. Percussion I. Percussion II.

03.1998.07

11 12 13 14 15 16 17 18 19 20

Picc. Fl. Ob. Bsn. Cl.B. Cl.I Cl.II Cl.III Cl.Abo. Cl.bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

7 8 2 3 5 8

7 8 2 3 5 6 8

03.1998.07



21 22 23 24 25 26 27 28 29 30

Picc. Fl. Ob. Bsn. Cl.B. Cl.I Cl.II Cl.III Cl.Abo. Cl.bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

2 3 2 3 4 6 7

2 3 4 6 7

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31 32 33 34 35 36 37 38 39 40

Picc. Fl. Ob. Bsn. Cl.B. Cl.I Cl.II Cl.III Cl.Abo. Cl.bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

2 3 4 5

2 3 4 5

03.1998.07



41 42 43 44 45 46 47 48 49

Picc. Fl. Ob. Bsn. Cl.B. Cl.I Cl.II Cl.III Cl.Abo. Cl.bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

2 3 4 2 3 4 5 6 7

2 3 4 5 6 7

03.1998.07



50 51 52 53 54 55 56 57 58

Picc. Fl. Ob. Bsn. Cl. Bb. Cl. I Cl. II Cl. III Cl. Abo. Cl. bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

Mini Score

03.1998.07

59 60 61 62 63 64 65 66 67 68

Picc. Fl. Ob. Bsn. Cl. Bb. Cl. I Cl. II Cl. III Cl. Abo. Cl. bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

Mini Score

03.1998.07

69 70 71 72 73 74 75 76 77 78

Picc. Fl. Ob. Bsn. Cl. Bb. Cl. I Cl. II Cl. III Cl. Abo. Cl. bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

Mini Score

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Funiculi - Funicula

Napolitan Folksong

Beu. Jan van Beekum

Moderato

Picc. Fl. Ob. Bsn. Cl. Bb. Cl. I Cl. II Cl. III Cl. Abo. Cl. bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

Mini Score

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39 40 41 42 43 44 45 46

Picc. Fl. Ob. Bsn. Cl.B. Cl.I Cl.II Cl.III Cl.Abo Cl.Bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

26 03.1998.07

47 48 49 50 51 52 53 54

Picc. Fl. Ob. Bsn. Cl.B. Cl.I Cl.II Cl.III Cl.Abo Cl.Bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

27 03.1998.07

55 56 57 58 59 60 61 62 63

Picc. Fl. Ob. Bsn. Cl.B. Cl.I Cl.II Cl.III Cl.Abo Cl.Bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

28 03.1998.07

64 65 66 67 68 69 70 71

Picc. Fl. Ob. Bsn. Cl.B. Cl.I Cl.II Cl.III Cl.Abo Cl.Bass. Alt. Sax. Ten. Sax. Bar. Sax. Hrn. I F Hrn. II F Trp. I Trp. II Trb. I Trb. II Trb. III Euph. Tuba Timp. Perc. I Perc. II

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72 > 73 > 74 75 76 > 77 > 78 79

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80 81 82 83 84 85 86 87

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88 89 90 91 92 93

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Sounds from Italy

For Band

I Tre Tenori

E. di Capua

Tempo di Beguine O sole Mio Bew.: Jan van Beekum

Klar. Flug. - Che bel-la co-sa
na ju-ma-ta'e so-le n'a ria se-re-na dop-po na tem-pes-ta

Pe'll a-ria fres-ca pa-re-gia na fes-coo-sa na

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18 19 20 21 22 23

ma - ta'e so - le Ma n'a - tu so - le chiu bel - lo'oi ne

42 43 44 45 46 47

me ve - ne qua - se na - ma - lin cu - nia Sotto'a fe - ne - sta

24 25 26 27 28 29

- O so - le mi - o sta 'nfronte'a te - O so - le

48 49 50 51 52 53

to - fa re - star - ria Quan - no fa not - te e' o so - le se scen - ne

30 31 32 33 34 35

le'O so - le mi - o sta 'nfronte'a te - sta 'nfron - te'a te

54 ^{Choir} 55 56 57 58 59

- Ma n'a - tu so - le chiu bel - lo'oi ne - O so - le mi - o

36 37 38 39 40 41

- Quanto fa not - te scen - ne

Clar.
T.Sax. Bar.
Trump.

60 61 62 63 64 65

sta 'nfronte'a te - O so - le mi - o

66 67 68 69 70 71

sta 'nfronte'a te - sta 'nfron - te'a te

17 18 19 20 21 ^{Solo} 22 23 24

ci - da - e l'on - da, pro - spero - il ven - to. Ve - ni - te - al l'a - gi - le bar - chet - ta mi - a. San -

Santa Lucia

Napolitaanse Volksmelodie
Bew.: Jan van Beekum

Moderato

1 2 3 4 5 ^{Solo} 6 7 8

Klar. Flug.
Hrn. T.Sax. Bar.
T.Sax. Bar.

Sul ma - re luci - a l'a - sto d'ar - gen - to, pia

25 26 27 28 29 ^{Choir} 30 31 32

- ta - Lu - ci - al San - ta Lu - ci al Ve - ni - te - al l'a - gi - le, bar - chet - ta mi - a, San -

9 10 11 12 13 ^{Choir} 14 15 16

ci na'e l'on - da, pro spero - il ven - to. Sul ma - re lu - ci - a l'a - sto d'ar - gen - to, pia

Clar. (Flug.)
+Alt. Sax.
Klar. Flug.
Hrn. T.Sax. Bar.

33 34 35 36 37 38 39 40

- ta - Lu - ci - al San - ta Lu - ci al

+Clar. solo + Flug.
+Clar. (Flug.) Alt. Sax.
T.Sax. Bar.

41 42 43 44 45 46 47 48

^{Solo}
O dol - ce Napo - li, O sua - be - a - to, O sua - be - a - to, O sua - be - a - to.

Clar.
Tromp.
Molto Cantabile
T.Sax. Bar.

41 42 43 44 45 46 47 48

O dol - ce Napo - li, O sua - be - a - to, O sua - be - a - to, O sua - be - a - to.

Choir 49 50 51 52 53 54 55

O dol - ce Ra - po - li, O suol - be - a - to, O - ve - so - ri - de - re vol - le - ti cre -

Solo 56 57 58 59 60 61 62 63

a - to, Tu sei l'im pe - ro dell'ar - mo - ni - al San - ta - Lu - ci - al San - ta - lu -

Choir 64 65 66 67 68 69 70 71 72

ci - al. Tu sei l'im pe - ro dell'ar - mo - ni - al San - ta - Lu - ci - al San - ta - lu - ci - al

73 74 75 76 77 78

dim. dim.

Choir 23 24 25 26 27 28 Solo

ta - ta te lo di - ro. Te lo di - ro Co -

+Klar. 8va sopr.

29 30 31 32 33 34

I'a do - ve di - spel - ti - un cor in - gra - ta Piu far non puo.

Choir 35 36 37 Solo 38 39 40

Piu far non puo. Co - la co - cent te - all'fo - co ma - se

Klar. 8va sopr.

41 42 43 44 45 46 Solo

fug - gi la - scia star. Ti

Funiculi - Funicula

Luigi Denza

Allegro Brillante

Bew.: Jan van Beekum

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

cresc. poco a poco

17 18 19 20 Solo 21 22

Sta - se... Tromp. etc...

47 48 49 50 51 52

ti cor - re ap pres so'e non ti trug - gi A ri - guar - dar,

Choir 53 54 55 Solo 56 57 58

ri - guar - dar Jam - mo, Jam - mo noop - pa jam - ma

59 60 61 62 63 64

ja Jam - mo Jam - mo noop - pa jam - ma ja Fu - ni - cu - li, Fu - ni - cu -

cresc. poco a poco

65 66 67 68 69 70

la, Fu - ni - cu - li Fu - ni - cu - la noop - pa jam - ma, Fu - ni

71 72 73 74 75 76

lal Jam - mo Ja - mo ncop - pa jam - ma ja. Jam - mo,

77 78 79 80 81

Jam - mo ncop - pa jam - ma ja, Fu - ni - cu - li, Fu - ni - cu - la, Fu - ni - cu -

82 83 84 85 86 87

li, Fu - ni - cu - lal ncop - pa jam - mo ja, Fu - ni - cu - li, Fu - ni - cu - la

88 89 90 91 92 93

li, Fu - ni - cu - lal

10

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2) Ne jammo de la terra a la montagna
 No passo nc'è,
 Se vede Francia, Proceta, la Spagra
 E io veco a te
 Tirate co lli fune unitto, afatto
 Ncielo se va;
 Se va comm'a lio vienta, a l'antrasatto
 Guè, saglie, sà,
 Jammo. jammo, ncoppa, jamma ja
 Jammo. jammo, ncoppa, jamma ja
 Funiculi, funicula,

SOUNDS FROM ITALY - arr. Jan van Beekum

N Zowel in de opera als in de volksmuziek blijkt de duidelijke voorkeur van de Italianen voor virtuoze, goed in het gehoor liggende melodieën. Gemoedsstemmingen en emoties, variërend van melancholie tot uitbundige vrolijkheid, worden trefzeker, melodius tot uitdrukking gebracht.

Uit de overvloed van door de Italiaanse volksmuziek geïnspireerde melodieën zijn drie werkes voor HaFa gearrangeerd die kenmerkend zijn voor dit genre. Eduardo di Capua componeerde een zeer gevarieerd repertoire, maar verwierf speciaal met zijn ode aan de zon "O sole mio" internationale bekendheid.

Van het overbekende "Santa Lucia" is de componist helaas niet bekend. Vrij zeker is de melodie van Napolitaanse oorsprong en bedoeld als serenade.

"Funiculi-Funicula" is de bekendste compositie van Luigi Denza (1846-1922). In 1879 vestigde deze musicus zich in Londen als zangleraar. Met zijn op de Italiaanse volksmuziek geïnspireerde composities bleef hij zijn geboorteland trouw, getuige dit bruisend, vitale lied waarin de verliefde jongeman de aandacht vraagt van zijn aangebedene, Nina.

SOUNDS FROM ITALY - arr. Jan van Beekum

F On retrouve la nette prédilection des Italiens pour des mélodies chantantes et virtuoses aussi bien dans l'opéra italien que dans la musique populaire italienne. De façon mélodieuse et précise les compositeurs italiens parviennent à exprimer des sentiments et des émotions, tantôt mélancoliques, tantôt joyeux et exubérants.

Parmi le choix abondant que nous offre la musique populaire italienne, trois chansons typiques et célèbres ont été arrangées pour orchestre à vent.

Eduardo di Capua (1864-1917) a composé un répertoire très varié, mais il doit sa réputation internationale à sa célèbre chanson qui rend hommage au soleil "O Sole Mio".

Malheureusement le compositeur de la célèbre chanson "Santa Lucia" est inconnu; tout semble pourtant indiquer qu'il s'agit d'une sérénade d'origine napolitaine.

"Funiculi-Funicula" est la composition la plus célèbre de Luigi Denza (1846-1922). Ce compositeur italien s'installe à Londres comme professeur de chant en 1879. Il reste fidèle à sa patrie en composant des œuvres inspirées de la musique populaire italienne. Dans cette chanson pétillante et entraînante un jeune homme amoureux tente de tirer l'attention de Nina, celle qu'il adore.

SOUNDS FROM ITALY - arr. Jan van Beekum

D Italiener bevoorzen eindeutig virtuoze, gut hörbare Musik, dass zeigt sich sowohl in der Oper, wie in der Volksmusik. Hier kommen Gemütsstimmungen und Emotionen, von Melancholie bis zu überschäumender Fröhlichkeit, musikalisch vortrefflich zum Ausdruck.

Aus dem Überfluss der durch die italienische Volksmusik inspirierten Melodien wurden drei Werke für HaFa arrangiert, die charakteristisch für dieses Genre sind.

Eduardo di Capua komponierte ein variiertes Repertoire, erwarb sich jedoch besonders durch seine Ode an die Sonne "O sole mio" international einen Namen.

Der Komponist des berühmten "Santa Lucia" ist leider unbekannt. Die Melodie ist mit ziemlicher Sicherheit neapolitanischen Ursprungs und war wohl als Serenade gemeint.

"Funiculi-Funicula" ist die bekannteste Komposition von Luigi Denza (1846-1922). 1879 wanderte dieser Musiker nach London aus und liess sich dort als Gesanglehrer nieder. Mit seinen durch die italienische Volksmusik inspirierten Kompositionen blieb er seiner Heimat treu. Davon zeugt dieses brausende, vitale Lied, mit dem ein verliebter junger Mann die Aufmerksamkeit seiner Geliebten Nina wecken möchte.

SOUNDS FROM ITALY - arr. Jan van Beekum

E The obvious preference of Italians for virtuoso, flowing and catching melodies can be heard in their operas and their folk tunes. Moods and emotions, ranging from melancholy to elated joy, are expressed in a well-chosen and melodious way.

From the wealth of melodies inspired by Italian folk music, three works characteristic for this genre have been selected and arranged for HaFa (Concertband and Fanfareband).

Eduardo di Capua composed a varied repertoire but his Ode to the Sun: "O sole mio" brought him international fame.

From the more than well-known "Santa Lucia" the composer is unknown, unfortunately. It is pretty certain however, that the melody is from Neapolitan origin and was meant to be used as a serenade.

"Funiculi-Funicula" is the best-known composition of Luigi Denza (1846-1922). In 1879 this musician settled in London as a singing teacher. He stayed true to his mother country with his compositions based on Italian folk-music, as we can hear in this spirited song in which a young man in love calls for the attention of his adored Nina.

