

L'arrivo del Re

Marcia, Op. 164

Amilcare Ponchielli
ed. Howey

Piccolo

ff pp

ff

1. cresc.

1. 2.

Trio

p

Fine
D.C. al Fine

1. 2.

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Flute

ff *pp*

ff

Trio

p

Fine
D.C. al Fine

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Oboe

ff *pp*

ff

Trio

p

Fine
D.C. al Fine

2. *2.*

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Bassoon

ff pp

8

ff

15

cresc.

20

26

1. 2.

Trio

32

p

37

Fine
D.C. al Fine

44

1. 2.

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Clarinet in E \flat

ff *pp*

7

12 *ff*

19 *cresc.*

26

Trio

32 *p*

38

Fine
D.C. al Fine

45

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Clarinet in B \flat 1

Musical notation for measures 1-6. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a double bar line and repeat sign. The first measure is a whole rest. The second measure starts with a forte (*ff*) dynamic. The piece concludes with a piano (*pp*) dynamic.

Musical notation for measures 7-11. The music continues with various rhythmic patterns and dynamics.

Musical notation for measures 12-18. Measure 12 is marked with a forte (*ff*) dynamic. The section includes first and second endings.

Musical notation for measures 19-25. Measure 19 is marked with a *cresc.* (crescendo) dynamic. The music features various rhythmic patterns and accents.

Musical notation for measures 26-31. The section includes first and second endings.

Trio

Musical notation for measures 32-37. Measure 32 is marked with a piano (*p*) dynamic. The section begins with a double bar line and repeat sign.

Musical notation for measures 38-44. The music continues with various rhythmic patterns and accents.

Fine
D.C. al Fine

Musical notation for measures 45-48. The section includes first and second endings.

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Clarinet in B \flat 2

ff *pp*

ff

cresc.

Trio

p

Fine
D.C. al Fine

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Clarinet in B \flat 3

Musical notation for measures 1-8. The piece begins with a 3-measure rest, followed by a series of chords. The dynamic marking *ff* is placed below the first chord, and *pp* is placed below the final chord.

Musical notation for measures 9-14. The melody continues with a series of chords and eighth notes. The dynamic marking *ff* is placed below the first measure. The section concludes with two first and second endings.

Musical notation for measures 15-20. The melody features a series of eighth notes and quarter notes. A *cresc.* marking is placed below the first measure.

Musical notation for measures 21-26. The melody continues with eighth notes and quarter notes, including accents.

Musical notation for measures 27-31. The melody features eighth notes and quarter notes. The section concludes with two first and second endings.

Trio

Musical notation for measures 32-37. The Trio section begins with a 3-measure rest, followed by a series of chords. The dynamic marking *p* is placed below the first measure.

Musical notation for measures 38-44. The melody continues with eighth notes and quarter notes, including accents.

Fine
D.C. al Fine

Musical notation for measures 45-50. The melody concludes with a series of chords and eighth notes. The section concludes with two first and second endings.

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Bass Clarinet

ff *pp*

1. 2. *ff*

cresc.

1. 2.

Trio

p

Fine
D.C. al Fine

1. 2.

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Alto Sax. 1

ff *pp*

ff

Trio

p

Fine
D.C. al Fine

1. 2.

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Alto Sax. 2

ff *pp*

9 *ff*

16 *cresc.*

23

Trio

32 *p*

38

Fine
D.C. al Fine

44

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Tenor Sax.

ff *pp*

ff

cresc.

1. 2.

Trio

p

Fine
D.C. al Fine

1. 2.

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Baritone Sax.

Musical notation for measures 1-8. The piece begins with a double bar line and repeat sign. The first measure is a whole rest. The second measure starts with a fortissimo (*ff*) dynamic. The piece concludes with a piano (*pp*) dynamic.

Musical notation for measures 9-15. Measure 9 is marked with a fortissimo (*ff*) dynamic. The section ends with a first and second ending bracket.

Musical notation for measures 16-23. Measure 16 is marked with a fortissimo (*ff*) dynamic. A crescendo (*cresc.*) marking is present in measure 20.

Musical notation for measures 24-31. Measure 24 is marked with a fortissimo (*ff*) dynamic. The section ends with a first and second ending bracket.

Trio

Musical notation for measures 32-36. Measure 32 is marked with a piano (*p*) dynamic.

Musical notation for measures 37-43. The piece concludes with a double bar line.

Fine
D.C. al Fine

Musical notation for measures 44-47. The section ends with a first and second ending bracket.

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Cornet 1

ff *pp*

ff

cresc.

Trio

p

Fine
D.C. al Fine

1. 2.

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Cornet 2

ff *pp pp*

ff

cresc.

1. 2.

Trio

p

1. 2.

Fine
D.C. al Fine

1. 2.

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Cornet 3

ff *pp*

ff

1. 2.

cresc.

1. 2.

Trio

p

p

Fine
D.C. al Fine

1. 2.

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Trumpet in B \flat

Musical notation for the first staff of the trumpet part. It begins with a forte (*ff*) dynamic and ends with a piano (*pp*) dynamic. The notation includes a repeat sign and a hairpin indicating a dynamic change.

Musical notation for the second staff of the trumpet part, ending with a forte (*ff*) dynamic.

Musical notation for the third staff of the trumpet part, featuring first and second endings.

Musical notation for the fourth staff of the trumpet part, marked with a crescendo (*cresc.*).

Musical notation for the fifth staff of the trumpet part, featuring first and second endings.

Trio

Musical notation for the sixth staff of the trumpet part, starting with a piano (*p*) dynamic.

Musical notation for the seventh staff of the trumpet part.

Fine
D.C. al Fine

Musical notation for the eighth staff of the trumpet part, featuring first and second endings.

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Horn in F 1

Musical staff 1: Horn in F 1, measures 1-7. Dynamics: *ff*, *pp*.

Musical staff 2: Horn in F 1, measures 8-14. Dynamics: *ff*. First and second endings are indicated.

Musical staff 3: Horn in F 1, measures 15-20. Dynamics: *cresc.*

Musical staff 4: Horn in F 1, measures 21-26.

Musical staff 5: Horn in F 1, measures 27-31. Dynamics: *p*. First and second endings are indicated.

Trio

Musical staff 6: Horn in F 1, measures 32-36. Dynamics: *p*.

Musical staff 7: Horn in F 1, measures 37-43.

Fine
D.C. al Fine

Musical staff 8: Horn in F 1, measures 44-48. Dynamics: *p*. First and second endings are indicated.

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Horn in F 2

Musical staff 1: Horn in F 2, measures 1-7. Dynamics: *ff*, then a hairpin crescendo leading to *pp*.

Musical staff 2: Horn in F 2, measures 8-14. Dynamics: *ff*. Includes first and second endings.

Musical staff 3: Horn in F 2, measures 15-20. Dynamics: *cresc.* (crescendo).

Musical staff 4: Horn in F 2, measures 21-26. Dynamics: *cresc.* (crescendo).

Musical staff 5: Horn in F 2, measures 27-31. Dynamics: *cresc.* (crescendo). Includes first and second endings.

Trio

Musical staff 6: Horn in F 2, measures 32-36. Dynamics: *p* (piano).

Musical staff 7: Horn in F 2, measures 37-43. Dynamics: *p* (piano).

Fine
D.C. al Fine

Musical staff 8: Horn in F 2, measures 44-48. Dynamics: *p* (piano). Includes first and second endings.

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Horn in F 3

ff *pp*

ff

cresc.

>

>

Trio

p

>

Fine
D.C. al Fine

1. *2.*

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Horn in F 4

ff *pp*

8

ff

15

cresc.

22

29

Trio

32

p

38

Fine
D.C. al Fine

44

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Trombone 1



ff

pp



ff



cresc.



Trio



p



Fine
D.C. al Fine



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ed. Howey

Trombone 2

ff *pp*

8

ff

15

cresc.

20

26

Trio

32

p

37

Fine
D.C. al Fine

44

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Bass Trombone

ff *pp*

7

ff

14

cresc.

21

cresc.

28

1. 2.

Trio

32

p

37

cresc.

Fine
D.C. al Fine

44

1. 2.

L'arrivo del Re

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Euphonium

ff *pp*

8

ff

14

cresc.

21

28

32

Trio

p

38

44

Fine
D.C. al Fine

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Euphonium 



ff *pp*



ff



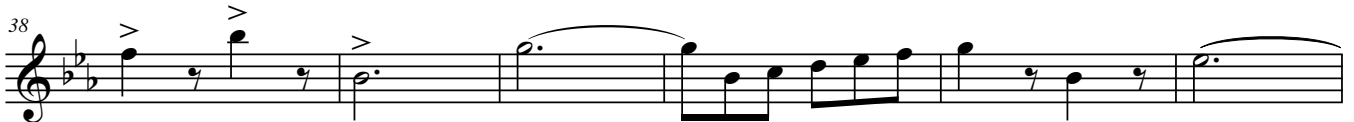
cresc.



Trio



p



Fine
D.C. al Fine



L'arrivo del Re

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ed. Howey

Tuba

ff *pp*

7

ff

14

2.

19

cresc.

26

1. 2.

Trio

32

p

38

>

Fine
D.C. al Fine

45

1. 2.

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Percussion

ff *pp*

ff

cresc.

Trio

p

Fine
D.C. al Fine