

AMILCARE PONCHIELLI (1834 - 1886)

TRASCRIZIONI

Add.49 – 15 giugno 1866

# GARIBALDI

Sinfonia di Mercadante

Giuseppe Saverio Mercadante (1795 - 1870)

Versione storica a cura di  
Emiliano Gusperti e Massimo Grespan





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Durata circa 10'45"

Strumentazione:

Clarino (Lab) & Clarino (Mib) 2

Clarino (Mib) 1

Clarino (Sib) 1

Clarino (Sib) 2

Clarino (Sib) 3

Clarino (Sib) 4

Clarino (Sib) 5

Clarino (Sib) 6

Piston (Mib)

Cornetto (Sib) 1

Cornetto (Sib) 2

Flicorno (Sib)

Genis/Corno (Mib) 1

Genis/Corno (Mib) 2

Genis/Corno (Mib) 3

Tromba (Mib) 1

Tromba (Mib) 2

Tromba (Mib) 3

Tromba (Mib) 4

Tromba (Mib) 5

Flicorno basso

Bombardino

Trombone 1

Trombone 2

Trombone 3

Basso 1

Basso 2

Tamburo

Piatti Grancassa

# Editoriale

Dopo una attenta lettura, la correzione di errori e refusi e il completamento delle parti abbozzate o riassunte, le partiture manoscritte sono riportate in questa edizione cercando di renderle il più fedeli possibile all'originale.

In alcuni casi si è dovuto procedere all'integrazione degli elementi mancanti, in dettaglio articolazioni (soprattutto legature di frase e dinamiche): queste aggiunte si evidenziano per essere o tratteggiate o tra parentesi. I criteri utilizzati sono la unificazione di articolazioni e dinamiche presenti in verticale nella partitura, la uniformazione di legature di frase ove non presenti ma evidentemente necessarie per coerenza espressiva.

È molto probabile che Ponchielli inserisse dettagli di dinamica e fraseggio proprio durante la concertazione. Dal momento che anche la strumentazione poteva subire la stessa sorte, è facile immaginare che il medesimo brano potesse “suonare” diverso a seconda delle occasioni.

Il compositore sovente usava i segni di ripetizione e di rimando a varie sezioni dell'opera; talvolta però anche questi segni possono risultare dubbi o omessi in alcuni punti. Pertanto si sono ristabiliti i collegamenti fra le sezioni, anche verificandoli (ove possibile) con le partiture orchestrali (o pianistiche) originali. Quindi pure alcuni segni di ritornello (iniziali, soprattutto) sono stati integrati.

Si è cercato anche di rispettare la condensazione delle voci negli strumenti plurimi (clarinetti, corni, trombe ecc.) al fine di rendere il più verosimile il risultato rispetto al manoscritto.

Nella parte della “batteria” (tamburo, grancassa, a volte triangolo) non sono presenti i piatti, se non per qualche sporadica annotazione del tipo “tutti” o “solo cassa”. È logico pensare che vi fosse un percussionista che suonasse la “cimcassa”, ovvero la grancassa sormontata da un piatto capovolto e l'altro tenuto con una mano, i quali quindi talora venivano suonati insieme; probabilmente Ponchielli si affidava all'esperienza e al buon gusto dell'esecutore.

# Editorial

After a careful review, the correction of errors and typos, and the completion of sketched or summarized sections, the handwritten scores are presented in this edition with the aim of staying as faithful as possible to the original manuscripts.

In some cases, it was necessary to supplement missing elements—most notably articulations (especially phrasing slurs and dynamics). These additions are clearly marked either with dashed lines or enclosed in parentheses. The criteria used included unifying articulations and dynamics that appear vertically aligned in the score, and standardizing phrasing slurs in places where they were clearly required for expressive consistency but not explicitly written.

It is highly likely that Ponchielli added dynamic and phrasing details during rehearsals. Since even the orchestration could be subject to change, it is easy to imagine that the same piece might have “sounded” different depending on the occasion.

The composer often used repeat signs and cues to refer back to various sections of the piece; however, these markings are sometimes unclear or omitted in certain places. Therefore, connections between sections have been reestablished, verified—where possible—against the original orchestral (or piano) scores. Some repeat signs (especially initial ones) have also been added.

An effort has also been made to preserve the voice condensation in multiple-instrument parts (clarinets, horns, trumpets, etc.) to achieve a result as close as possible to the manuscript.

In the percussion section (“batteria,” consisting of snare drum, bass drum, and sometimes triangle), cymbals are not indicated, except for the occasional annotation such as “tutti” or “solo cassa.” It is reasonable to assume that a percussionist would have played the *\*cimcassa\**—a bass drum with an inverted cymbal mounted on top and another held in one hand—allowing them to be played together when needed. Ponchielli likely relied on the performer’s experience and good taste in these instances.

# Storia

La diffusione della cultura bandistica in Italia a metà Ottocento si presenta come un fenomeno di grande importanza per il vivere musicale della società del tempo. Secondo una statistica del 1872 pubblicata su *Il Trovatore* (giornale letterario, artistico, teatrale milanese) in Italia risultavano censite 1.494 bande e 113 fanfare civili, 78 bande e 40 fanfare militari per un totale di 46.422 suonatori.

È in questo clima di grande fermento musicale che Ponchielli, tra il 1861 e il 1873, in qualità di Capomusica prima della Banda della Guardia Nazionale di Piacenza e dal 1864 della Banda Civica della Guardia Nazionale di Cremona, dà vita ad oltre 200 composizioni originali, adattamenti e trascrizioni di brani di altri autori per le “sue” bande: marce civili e funebri, ballabili (polke, mazurche, scottish e valzer), sinfonie e sinfonie d’opera, fantasie e potpourri.

Ponchielli dirige a Piacenza e a Cremona bande medio-piccole: la Banda di Piacenza nel 1861 ha circa 24 esecutori, quella di Cremona, nel 1865, ha 30-34 bandisti. In particolare, a Cremona, Ponchielli avvia una radicale riforma bandistica: a novembre del 1864 fa indire un concorso pubblico finalizzato a stabilizzare l’organico; riorganizza le diverse sezioni (ottoni melodici a timbro scuro, ottoni squillanti a timbro chiaro, legni); fa istituire una scuola di teoria musicale associata alla banda; nel 1865, inoltre, fa pubblicare un regolamento che definisce gli impegni del complesso bandistico e i doveri del direttore e dei musicisti.

Da un tariffario del Comune di Cremona del 1875 si ricava che gli impegni per i quali poteva essere impiegato il corpo bandistico erano molteplici: servizi in città e fuori città, servizi funebri e religiosi, impegni con il Teatro della Concordia (attuale Teatro Ponchielli) per l’Opera e per il Ballo, veglioni, feste da ballo... e naturalmente i concerti da tenersi in diversi luoghi della città.

Saverio Marcadante inizia la composizione della Sinfonia Garibaldi (per orchestra) all’inizio del 1861 e la completa nel mese di marzo (il 17 marzo nasce il Regno d’Italia). Il successo di questa Sinfonia è testimoniato dalle numerose recensioni, trascrizioni e adattamenti che ne seguirono. La «Riduzione per Banda di Ponchielli Amilcare Capo Musica della Guardia Naze di Cremona» viene ultimata, a Cremona, il 15 giugno 1866 ed eseguita per la prima volta, come riportato sul *Corriere Cremonese*, in un concerto tenutosi in Piazza Cavour il 6 settembre 1866.

La sinfonia è in un unico movimento articolato in tre ampie sezioni evidenziate da cambi di tempo e di tonalità e a loro volta organizzate in sottosezioni. Elemento che dà unitarietà a tutta la composizione è l’utilizzo dell’Inno dei cacciatori delle Alpi (poi Inno di Garibaldi, su testo di Luigi Mercantini e musica attribuita a Alessio Olivieri) a cui si affianca il motivo popolare milanese *La bella Gigogin*.

Un episodio introduttivo dà il via all’Adagio e la banda esegue per quattro volte, fortissimo e all’unisono, la dominante di Mib; contemporaneamente alla bassa banda viene affidata la citazione dell’inciso iniziale dell’Inno dei cacciatori delle Alpi che sarà poi esposto per intero, in pianissimo, dai clarinetti e successivamente sottoposto ad accenni di sviluppo.

L’Andante, in 6/8, si apre in Lab con la citazione e la rielaborazione, in modo lirico e avvolgente, su un sottofondo di sestine arpeggiate (quasi un walzer), di uno dei motivi de *La bella Gigogin* (“a quindici anni facevo all’amore...”). Dopo la ripetizione in Fa dell’episodio irrompe in modo aspro e drammatico l’Allegro, tripartito, in 2/4. Una lunga sezione introduttiva precede il ritorno del tema dell’Inno garibaldino, nella tonalità di Mib, inizialmente pianissimo e staccato e poi ripreso e variato.

Nella parte centrale, sempre in 2/4 e in Dob, l’autore richiama ancora, in modo lirico e cantabile, il motivo di “a quindici anni facevo all’amore...”, trasformandolo e modificandolo fino ad un grandioso fortissimo che sfuma, all’inizio della terza parte, in un pianissimo con l’Inno dei Cacciatori delle Alpi. Un Ancora più animato dà quindi il via alla trionfante coda finale.

# History

The spread of band culture in Italy in the mid-nineteenth century is presented as a phenomenon of great importance to the musical life of the society of the time. According to an 1872 statistic published in *Il Trovatore* (a Milanese literary, artistic, and theatrical newspaper), 1,494 bands and 113 civilian fanfares, 78 bands and 40 military fanfares with a total of 46,422 players were registered in Italy.

It was in this climate of great musical turmoil that Ponchielli, between 1861 and 1873, as Chief Musician first of the National Guard Band of Piacenza and from 1864 of the Civic Band of the National Guard of Cremona, gave birth to more than 200 original compositions, adaptations and transcriptions of pieces by other composers for “his” bands: civil and funeral marches, dances (polkas, mazurkas, scottish and waltzes), symphonies and opera symphonies, fantasies and potpourri. Ponchielli directed medium to-small bands in Piacenza and Cremona: the Piacenza band in 1861 had about 24 musicians; the Cremona band, in 1865, had 30-34 band members.

Particularly in Cremona, Ponchielli initiated a radical band reform: in November, 1864 he had a public competition held with the aim of stabilizing the ensemble; he reorganized the different sections (dark-toned melodic brass, light-toned ringing brass, woodwinds); he had a school of music theory associated with the band established; and in 1865 he had regulations published defining the commitments of the band ensemble and the duties of the conductor and musicians.

An 1875 Cremona City Council price list shows that the engagements for which the band corps could be employed were many: services in and outside the city, funeral and religious services, engagements with the Teatro della Concordia (today's Teatro Ponchielli) for Opera and Ball, revivals, dance parties... and, of course, concerts to be held in various places in the city.

Saverio Marcadante began composing *Sinfonia Garibaldi* (for orchestra) in early 1861 and completed it in March (the Kingdom of Italy was founded on March 17). The success of this symphony is evidenced by the numerous reviews, transcriptions, and adaptations that followed. The “Reduction for Band by Ponchielli Amilcare, Head of Music of the National Guard of Cremona” was completed in Cremona on June 15, 1866, and performed for the first time, as reported in the *Corriere Cremonese*, in a concert held in Piazza Cavour on September 6, 1866.

The symphony is in a single movement divided into three large sections highlighted by changes in tempo and key, which are in turn organized into subsections. The element that gives unity to the entire composition is the use of the *Inno dei cacciatori delle Alpi* ((Hymn of the Hunters of the Alps, later *Inno di Garibaldi* – Hymn of Garibaldi, with lyrics by Luigi Mercantini and music attributed to Alessio Olivieri), accompanied by the popular Milanese tune *La bella Gigogin*.

An introductory episode begins the Adagio, and the band plays the dominant E $\flat$  four times, fortissimo and in unison. At the same time, the low band is entrusted with quoting the initial refrain of the *Inno dei cacciatori delle Alpi*, which is then played in its entirety, pianissimo, by the clarinets and subsequently subjected to hints of development.

The Andante, in 6/8, opens in A $\flat$  with a lyrical and enveloping quotation and reworking, against a background of arpeggiated sextuplets (almost a waltz), of one of the motifs from *La bella Gigogin* (“at fifteen I made love...”). After the repetition in F of the episode, the Allegro, in three parts, in 2/4, bursts in harshly and dramatically. A long introductory section precedes the return of the theme of the *Inno garibaldino*, in the key of E $\flat$ , initially pianissimo and staccato and then repeated and varied.

In the central section, still in 2/4 and in C $\flat$ , the composer again recalls, in a lyrical and cantabile manner, the motif of “at fifteen I was making love...”, transforming and modifying it until it reaches a grandiose fortissimo that fades, at the beginning of the third part, into a pianissimo with the *Inno dei Cacciatori delle Alpi*. An even more animated *Ancora* then kicks off the triumphant final coda.

*Paritali = Sinfonia di Meradante.*  
*Adagio*  
 Clar. Sol.  
 Mi. 6.  
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 3. 4.  
 5. 6.  
 Contr. Alt.  
 Contr. Alt.  
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 Viol. 126.  
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 Viol. 127.  
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 3.  
 Viol. 1

# GARIBALDI

## Sinfonia di Mercadante

Durata circa 10'45"  
Versione storica a cura di  
Emiliano Gusperiti e Massimo Grespan

Giuseppe Saverio Mercadante (1795 - 1870)  
*Rid. per Banda di Amilcare Ponchielli (1834 - 1886)*  
Add.49 – 15 giugno 1866

2 4 6

Adagio

Clarino (Lab)

Clarino 1 (Mib)

1 2

Clarino (Sib)

3 4

5 6

Piston (Mib)

1

Cornetto (Sib)

2

Flicorno (Sib)

1 2 3

Genis/Corno (Mib)

1 2

Tromba (Mib)

3 4

5

Flicorno basso

Bombardino

1 2

Trombone

3

Basso

1 2

Adagio

Tamburo

Piatti

Cassa

2 4 6





30 32 34 36 38

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1  
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3

1  
2

Tr.  
(Mib)

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5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

30 32 34 36 38

*pp*

*pp*

*pp*

*1.2, a 2*

*1.2, a 2*

*a 3*

*a 2*

*a 2*

*a 2*




54 56 58 60 62 64 66

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1  
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1  
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Tr.  
(Mib)

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5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

54 56 58 60 62 64 66

68 70 72 74 76 78 80

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2  
*pp*  
*pp*  
*ppp* sottovoce

Cl.  
(Sib)

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4  
*pp*  
*pp*  
*ppp* sottovoce

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6  
*pp*  
*pp*  
*ppp* sottovoce

P.  
(Mib)

1  
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*pp*  
*pp*  
*ppp*

Crt.  
(Sib)

Flic.  
(Sib)

*pp*  
*pp*  
*ppp*

G./Cr.  
(Mib)

1  
2  
3  
*ppp*

Tr.  
(Mib)

1  
2  
3  
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5  
*pp*  
*ppp*  
*ppp*  
*ppp*

Flic. b.

Bomb.

Trbn.

1  
2  
3

B.

1  
2  
*ppp*

Tamb.

Pt.  
Cassa

68 70 72 74 76 78 80

82

84

Andante

Cl. (Lab)

Cl. 1 (Mib)

1 2 <sup>a2</sup> *p*

Cl. (Sib)

3 4 <sup>a2</sup> *p*

5 6 <sup>a2</sup> *p*

P. (Mib)

1

Crt. (Sib)

2 *p*

Flic. (Sib)

1 *p*

G./Cr. (Mib)

2 3 *p*

1

2

Tr. (Mib)

3 4 *p*

5

Flic. b. *p*

Bomb. *p*

1 2 <sup>2.</sup> *p*

Trbn.

3

B. 1 2 <sup>a2</sup> *p*

Tamb. Andante

Pt. Cassa

82

84

86

88

90

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

1

G./Cr.  
(Mib)

2  
3

1

2

Tr.  
(Mib)

3  
4

5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

86

88

90

92

94

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Cr.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1  
2  
3

1  
2  
3  
4  
5

Tr.  
(Mib)

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

92

94

96

98

100

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

1

G./Cr.  
(Mib)

2  
3

1  
2

Tr.  
(Mib)

3  
4

5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

This musical score page contains measures 96 through 100. The instruments are arranged in a standard orchestral layout. The woodwind section includes Clarinet in Lab (Cl.), Clarinet in Mib (Cl. 1), Clarinet in Sib (Cl.), and Flute in Sib (Flic.). The brass section includes Piccolo (P.), Cor Anglais (Crt.), Flute in Sib (Flic.), Horn in Mib (G./Cr.), Trumpet in Mib (Tr.), and Trombone (Trbn.). The string section includes Violin (V.), Viola (Vla.), Cello (C.), and Double Bass (B.). The percussion section includes Flute in Sib (Flic. b.), Bombardone (Bomb.), and Tambourine (Tamb.). The score features a variety of musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The key signature is B-flat major, and the time signature is 4/4. The score is written for a full orchestra, with each instrument part clearly delineated by a staff and its corresponding name.

102

104

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl. 3  
(Sib)

4

5  
6

P.  
(Mib)

1  
2

Crt.  
(Sib)

Flic.  
(Sib)

1  
2  
3

G./Cr.  
(Mib)

1  
2

Tr.  
(Mib)

3  
4  
5

Flic. b.

Bomb.

1  
2

Trbn.

3

B. 1  
2

Tamb.

Pt.  
Cassa

102

104

106

108

110

This musical score is for the piece 'L'Espresso' by Luciano Berio. It is a full orchestral score with multiple staves for various instruments. The score is written in 4/4 time and features a complex arrangement of woodwinds, brass, strings, and percussion. The woodwind section includes Clarinets in B-flat (Cl. 1, 2, 3, 4), Flutes (Flic. 1, 2), and Bassoons (G./Cr. 1, 2, 3). The brass section includes Trumpets (Tr. 1, 2, 3, 4, 5), Trombones (Trbn. 1, 2, 3), and a Tuba (Tamb.). The string section includes Violins (Vcl. 1, 2), Violas (Vcl. 3, 4), Cellos (Vcl. 5, 6), and Double Basses (Vcl. 7, 8). The percussion section includes a variety of instruments such as Snare Drum (P.), Cymbals (Cr.), and other percussion instruments (Perc.). The score is characterized by its intricate woodwind and brass parts, which often play rapid, rhythmic patterns. The strings provide a steady, pulsating background. The percussion is used to add texture and rhythm to the overall sound. The score is written in a clear, professional notation style, with many dynamic markings and articulations. The piece is a prime example of Berio's innovative and experimental approach to music.

106

108

110

114

116 118 120

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

1

G./Cr.  
(Mib)

2  
3

1  
2

Tr.  
(Mib)

3  
4

5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

116

118

120

122

124

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. 3 (Sib) 4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

1 2 3

G./Cr. (Mib)

1 2

Tr. (Mib)

3 4 5

Flic. b.

Bomb.

1 2

Trbn.

3

B. 1 2

Tamb.

Pt. Cassa

122

124

126 128 130

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl. 3  
(Sib)

4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

1

G./Cr.  
(Mib)

2  
3

1

2

Tr.  
(Mib)

3  
4

5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

126

128

130

132 134

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl. 3  
(Sib)

4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

1

G./Cr.  
(Mib)

2  
3

1

Tr.  
(Mib)

2  
3  
4  
5

Flic. b.

Bomb.

1  
2

Trbn.

3

B. 1  
2

Tamb.

Pt.  
Cassa






158 160 162 164 166

Cl. (Lab)

Cl. 1 (Mib)

1 2

3 4

Cl. (Sib)

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

1 2

G./Cr. (Mib)

3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B. 1 2

Tamb.

Pt. Cassa

158 160 162 164 166

168 170 172 174 176

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1  
2

Crt.  
(Sib)

Flic.  
(Sib)

1  
2

G./Cr.  
(Mib)

3

1  
2

Tr.  
(Mib)

3  
4

5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

168 170 172 174 176

178 180 182 184 186 188 190

Cl.  
(Lab)

Cl. 1  
(Mib)

1 2  
a 2  
pp sottovoce

Cl.  
(Sib)

3 4  
a 2  
pp sottovoce

5 6  
a 2  
pp sottovoce

P.  
(Mib)

1 2  
Crt.  
(Sib)

Flic.  
(Sib)

1 2  
G./Cr.  
(Mib)

3  
pp sottovoce

1 2  
Tr.  
(Mib)

3 4  
a 2  
pp sottovoce

5

Flic. b.

Bomb.

1 2  
Trbn.

3

B.

1 2

Tamb.

Pt.  
Cassa

178 180 182 184 186 188 190

192 194 196 198 200 202

Cl.  
(Lab)

Cl. 1  
(Mib)

1 2

Cl.  
(Sib)

3 4

5 6

P.  
(Mib)

1 2

Crt.  
(Sib)

Flic.  
(Sib)

G./Cr.  
(Mib)

1 2 3

1 2

Tr.  
(Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt.  
Cassa

192 194 196 198 200 202

204 206 208 210 212 214 216

Cl.  
(Lab)

Cl. 1  
(Mib)

1 2

Cl.  
(Sib)

3 4

5 6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1 2 3

1 2

Tr.  
(Mib)

3 4 5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt.  
Cassa

204 206 208 210 212 214 216

218 220 222 224 226 228

Cl.  
(Lab)

Cl. 1  
(Mib)

1 2

Cl.  
(Sib)

3 4

5 6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1 2 3

1 2

Tr.  
(Mib)

3 4 5

Flic. b.

Bomb.

Trbn.

1 2 3

B.

1 2

Tamb.

Pt.  
Cassa

218 220 222 224 226 228

230 232 234 236 238 240

1. 2.

Cl.  
(Lab)

Cl. 1  
(Mib)

1 2

Cl.  
(Sib)

3 4

5 6

P.  
(Mib)

1 2

Crt.  
(Sib)

1 2

Flic.  
(Sib)

G./Cr.  
(Mib)

1 2 3

1 2

Tr.  
(Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt.  
Cassa

230 232 234 236 238 240



252 254 256 258 260

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. 3 (Sib)

4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

G./Cr. 1 (Mib)

2 3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt. Cassa

252 254 256 258 260

262 264 266 268 270

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1  
2  
3

1  
2

Tr.  
(Mib)

3  
4  
5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

262 264 266 268 270

272 274 276 278 280

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. (Sib)

3 4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

G./Cr. (Mib)

1 2 3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1

Trbn. 2

3

B.

1 2

Tamb.

Pt. Cassa

272 274 276 278 280

282 284 286 288 290

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. (Sib)

3 4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

G./Cr. (Mib)

1 2 3

1 2

Tr. (Mib)

3 4 5

Flic. b.

Bomb.

1

Trbn. 2

3

B.

1 2

Tamb.

Pt. Cassa

282 284 286 288 290

292 294 296 298 300

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1  
2  
3

1  
2

Tr.  
(Mib)

3  
4  
5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

292 294 296 298 300

302 304 306 308

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. 3 (Sib)

4

5 6

P. (Mib)

1 2

Crt. (Sib)

3

Flic. (Sib)

G./Cr. 1 (Mib)

2 3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B. 1

2

Tamb.

Pt. Cassa

302 304 306 308

310 312 314 316 318

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. (Sib)

3 4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

G./Cr. (Mib)

1 2 3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt. Cassa

*ff* *pp* *ff* *pp* *ff*

*a 2* *a 2* *a 2* *a 2* *a 2*

*a 3*

*a 2* *a 2* *a 2*

310 312 314 316 318

320 322 324 326 328 330

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. 3 (Sib)

4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

G./Cr. 1 (Mib)

2 3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt. Cassa

320 322 324 326 328 330

This musical score page contains measures 332 through 338. The instruments and their parts are as follows:

- Cl. (Lab):** Clarinet in B-flat, playing sixteenth-note patterns with dynamics *ff* and *pp*.
- Cl. 1 (Mib):** Clarinet in E-flat, playing sixteenth-note patterns with dynamics *ff* and *pp*.
- 1 2:** First and second clarinets in B-flat, playing sixteenth-note patterns with dynamics *ff* and *pp*.
- Cl. (Sib):** Clarinet in B-flat, playing sixteenth-note patterns with dynamics *ff* and *pp*.
- 3 4:** Third and fourth clarinets in B-flat, playing sixteenth-note patterns with dynamics *ff* and *pp*.
- 5 6:** Fifth and sixth clarinets in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- P. (Mib):** Piano in E-flat, playing sustained notes with dynamics *ff* and *pp*.
- 1:** First piano in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- Crt. (Sib):** Contrabass in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- 2:** Second contrabass in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- Flic. (Sib):** Flute in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- G./Cr. (Mib):** Guitar/Contrabass in E-flat, playing sustained notes with dynamics *ff* and *pp*.
- 1 2 3:** First, second, and third guitar/contrabass in E-flat, playing sustained notes with dynamics *ff* and *pp*.
- 1 2:** First and second guitar/contrabass in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- Tr. (Mib):** Trombone in E-flat, playing sustained notes with dynamics *ff* and *pp*.
- 3 4 5:** Third, fourth, and fifth trombones in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- Flic. b.:** Flute in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- Bomb.:** Bombardone in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- 1 2:** First and second bombardone in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- Trbn.:** Trombone in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- 3:** Third trombone in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- B.:** Bass in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- 1 2:** First and second bass in B-flat, playing sustained notes with dynamics *ff* and *pp*.
- Tamb.:** Tambourine, playing sustained notes with dynamics *ff* and *pp*.
- Pt. Cassa:** Pointe de Cassa, playing sustained notes with dynamics *ff* and *pp*.

340 342 344 346

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

*pp*

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1  
2  
3

1

2

Tr.  
(Mib)

3  
4  
5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

*pp*

Tamb.

Pt.  
Cassa

340 342 344 346

348 350 352 354

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. 3 (Sib)

4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

G./Cr. (Mib)

1 2 3

1 2

Tr. (Mib)

3 4 5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt. Cassa

348 350 352 354

Cl. (Mib)

(pp)

a<sup>2</sup>

a<sup>2</sup>

a<sup>2</sup>

1.

p

p

p

356 358 360 362 364

CL.  
(Mib)

CL.  
(Sib)

P.  
(Mib)

Crt.  
(Sib)

Flic.  
(Sib)

G./Cr.  
(Mib)

Tr.  
(Mib)

Flic. b.

Bomb.

Trbn.

B.

Tamb.

Pt.  
Cassa

356 358 360 362 364

[illegible]

376 378 380 382 384

Cl. (Mib)  
2  
1

Cl. (Sib)  
1  
2  
3  
4  
5  
6

P. (Mib)

Crt. (Sib)  
1  
2

Flic. (Sib)

G./Cr. (Mib)  
1  
2  
3

Tr. (Mib)  
1  
2  
3  
4  
5

Flic. b.

Bomb.

Trbn.  
1  
2  
3

B.  
1  
2

Tamb.

Pt. Cassa

376 378 380 382 384

386 388 390 392 394

Cl. (Mib)

Cl. (Sib)

P. (Mib)

Crt. (Sib)

Flic. (Sib)

G./Cr. (Mib)

Tr. (Mib)

Flic. b.

Bomb.

Trbn.

B.

Tamb.

Pt. Cassa

386 388 390 392 394

396 398 400 402 404

Cl.  
(Mib)

1 2

Cl.  
(Sib)

3 4

5 6

P.  
(Mib)

Crt.  
(Sib)

1 2

Flic.  
(Sib)

G./Cr.  
(Mib)

1 2 3

Tr.  
(Mib)

1 2 3 4 5

Flic. b.

Bomb.

Trbn.

1 2 3

B.

1 2

Tamb.

Pt.  
Cassa

396 398 400 402 404

406 408 410 412 414

CL. (Mib)  
2  
1

CL. (Sib)  
1  
2  
3  
4  
5  
6

P. (Mib)  
1  
2

Crt. (Sib)  
1  
2

Flic. (Sib)

G./Cr. (Mib)  
1  
2  
3

Tr. (Mib)  
1  
2  
3  
4  
5

Flic. b.

Bomb.

Trbn. 2  
3

B. 1  
2

Tamb.

Pt. Cassa

406 408 410 412 414



430 432 434 436 438

Cl. (Lab)

Cl. 1 (Mib)

1

2

3

4

5

6

Cl. (Sib)

P. (Mib)

1

2

Crt. (Sib)

1

2

Flic. (Sib)

1

2

3

G./Cr. (Mib)

1

2

3

4

5

Tr. (Mib)

1

2

3

4

5

Flic. b.

Bomb.

1

2

3

Trbn. 2

3

B. 1

2

Tamb.

Pt.

Cassa

450

[illegible]

466 468 470 472 474 476 478

Cl.  
(Lab)

Cl. 1  
(Mib)

1 2

Cl.  
(Sib)

3 4

5 6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1 2 3

1 2

Tr.  
(Mib)

3 4 5

Flic. b.

Bomb.

Trbn.

1 2 3

B.

1 2

Tamb.

Pt.  
Cassa

466 468 470 472 474 476 478

480 482 484 486 488 490

Cl.  
(Lab)

Cl. 1  
(Mib)

1 2

Cl.  
(Sib)

3 4

5 6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1 2 3

1 2

Tr.  
(Mib)

3 4 5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt.  
Cassa

480 482 484 486 488 490

502

504 506 508 510 512 514

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. 3 (Sib)

4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

1 2

G./Cr. (Mib)

3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B. 1 2

Tamb.

Pt. Cassa

504 506 508 510 512 514

516 Ancora più animato 518 520 522 524

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. 3 (Sib)

4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

G./Cr. (Mib)

1 2 3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt. Cassa

516 518 520 522 524

526 528 530 532 534

Cl.  
(Lab)

Cl. 1  
(Mib)

1  
2

Cl.  
(Sib)

3  
4

5  
6

P.  
(Mib)

1

Crt.  
(Sib)

2

Flic.  
(Sib)

G./Cr.  
(Mib)

1  
2  
3

1

2

Tr.  
(Mib)

3  
4

5

Flic. b.

Bomb.

1  
2

Trbn.

3

B.

1  
2

Tamb.

Pt.  
Cassa

526 528 530 532 534

536 538 540 542 544 546

Cl. (Lab)

Cl. 1 (Mib)

1 2

Cl. 3 (Sib)

4

5 6

P. (Mib)

1

Crt. (Sib)

2

Flic. (Sib)

G./Cr. (Mib)

1 2 3

1 2

Tr. (Mib)

3 4

5

Flic. b.

Bomb.

1 2

Trbn.

3

B.

1 2

Tamb.

Pt. Cassa

536 538 540 542 544 546



Con il patrocinio  
e la partecipazione

Regione Lombardia  
 Regione Emilia Romagna  
 Provincia di Cremona  
 Provincia di Piacenza  
 Comune di Paderno Ponchielli  
 Comune di Cremona  
 Comune di Piacenza  
 Ministero della Cultura  
 Università di Pavia - Dipartimento di Musicologia e Beni Culturali  
 Biblioteca Statale di Cremona  
 Centro Studi Amilcare Ponchielli  
 Museo Ponchielliano di Paderno Ponchielli  
 Audiocoop  
 Fondazione Teatro Amilcare Ponchielli di Cremona  
 IC Internet Culturale  
 ICCU Istituto Centrale per il Catalogo Unico  
 TP Tavolo Permanente delle Federazioni Bandistiche Italiane  
 ABBM Associazione Bergamasca Bande Musicali  
 ABMB Associazione Bande Musicali Bresciane  
 ALBA Associazione Lombarda Bande Musicali  
 AMBAC Associazione Musicale Bande Assieme Complessi del Veneto  
 CBM Coordinamento Bande Musicali di Cremona  
 FEBACO Federazione Bande Comasche  
 FEBASI Federazione Bande Siciliane  
 FHV Fédération Harmonies Valdôtaines della Valle d'Aosta  
 Federazione Bande Musicali della Sardegna  
 Federazione Corpi Bandistici della Provincia di Trento  
 IMSB Italian Marching Show Band  
 VSM Verband Südtiroler Musikkapellen di Bolzano

Editato con Dorico - Steinberg  
 Libreria di suoni: “NotePerformer by Wallander Instruments”.

Creative commons:





Ponchielli  
musica per banda