



Maurizio Montesardo

Arranger, Composer, Director, Interpreter, Teacher

Italia, Manduria

About the artist

Maurizio Montesardo: from student plays the role of the first part of the orchestra and ensemble music in the class of the Conservatory of Lecce, participating and winning several competitions in various groups and children with excellent results in major competitions such as: two second places in trio Quartet and the international competition for young musicians "Città di Stresa" suitability for the post of a clarinet in the band of the Carabinieri. Under the guidance of M ° C. Martina graduated in 1984 are among the best graduates of the year (with review journals) in the same year he won the competition as a clarinet at the Air Force Band, with whom he gives concerts and tours in Switzerland, Belgium , Germany and the United States, taking part also recorded television and record with several firsts. Begins to approach the study of composition and instrumentation for band and then later also to deepen the study of harmony with Maestro L. Laserra Ingrosso (now director of the Banda della Guardia di Finanza), with whom he also various concerts. Winning the contest to second-chair in primary school teaching degree entering the business has composed pieces for orchestra by schoolchildren to address music. The passion for composition led him to write songs for ... (more online)

About the piece



Title:	DAL TEMPO ALL'ETERNITA'
Composer:	Montesardo, Maurizio
Arranger:	Montesardo, Maurizio
Licence:	Maurizio Montesardo © All rights reserved
Publisher:	Montesardo, Maurizio
Instrumentation:	Marching Band
Style:	March

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Dal tempo all'eternità

marcia funebre

condensed score
(partitura ridotta)

Maurizio Montesardo

FLUTE
(flute)

Bb CLARINET 1-2
(1-2 clarinetto sib)

ALTO SAX
(sassofono contralto)

TENOR SAX
(sassofono tenore)

BARITON SAX
(sassofono baritono)

Eb HORN 1-2
(1-2 corno mib)

Bb TRUMPET 1-2
(1-2 tromba sib)

Bb CORNET
(flicorno soprano sib)

Trombone 1-2

Euphonium 1-2
(1-2 flic. baritono)

Tuba

SNARE DRUM
(rullante scordato)

BASS DRUM
& CYMBALS
(grancassa e piatti)

This musical score is for a jazz ensemble and consists of 12 staves. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef, melodic line with slurs and accents, starting at measure 5.
- Cl. Sib (Clarinet in B-flat):** Treble clef, melodic line with slurs and accents, starting at measure 5.
- Sax C. (Soprano Saxophone):** Treble clef, melodic line with slurs and accents, starting at measure 5.
- Sax T. (Tenor Saxophone):** Treble clef, rhythmic accompaniment of eighth notes, starting at measure 5 with a *p* dynamic.
- Sax B. (Baritone Saxophone):** Treble clef, rhythmic accompaniment of eighth notes, starting at measure 5 with a *p* dynamic.
- Cr. Mib (Cornet in B-flat):** Treble clef, rhythmic accompaniment of eighth notes, starting at measure 5 with a *p* dynamic.
- Tr. Sib (Trumpet in B-flat):** Treble clef, mostly rests with a triplet of eighth notes in measure 7, starting at measure 5 with a *p* dynamic.
- Flc. (Flugelhorn):** Treble clef, melodic line with slurs and accents, starting at measure 5.
- T. ne (Tuba/Euphonium):** Bass clef, rhythmic accompaniment of eighth notes, starting at measure 5 with a *p* dynamic.
- Euph. (Euphonium):** Bass clef, rhythmic accompaniment of eighth notes, starting at measure 5 with a *p* dynamic.
- Tba. (Tuba):** Bass clef, rhythmic accompaniment of eighth notes, starting at measure 5 with a *p* dynamic.
- Rull. (Snare Drum):** Percussion clef, rhythmic accompaniment of eighth notes, starting at measure 5 with a *p* dynamic.
- G.c. (Cymbal):** Percussion clef, mostly rests with occasional eighth notes, starting at measure 5.

Fl. *f* *p* 1. *p*

Cl. Sib *f* 1^a volta *p*

Sax C. *f* 1^a volta *p*

Sax T. *f* 1^a volta

Sax B. *f* 1^a volta

Cr. Mib *f* 1^a volta

Tr. Sib *f* 1^a volta

Flc. *f* 1^a volta *p*

T.ne *f* 1^a volta

Euph. *f* 1^a volta

Tba. *f* 1^a volta

Rull. *f* 1^a volta

G.c. *f* 1^a volta

13 2.

Fl.

Cl. Sib

Sax C.

Sax T.

Sax B.

Cr. Sib

Tr. Sib

Flc.

T. ne

Euph.

Tba.

Rull.

G. c.

f

f

f

f

f

f

f

f

f

f

f

17

Fl.

Cl. Sib

Sax C.

Sax T.

Sax B.

Cr. Mib

Tr. Sib

Flc.

T. ne

Euph.

Tba.

17

Rull.

G. c.

Detailed description: This is a page of a musical score for a jazz band, page 5, measures 17-20. The score is written for 12 instruments: Flute (Fl.), Clarinet in Bb (Cl. Sib), Saxophone C (Sax C.), Saxophone T (Sax T.), Saxophone B (Sax B.), Cor Anglais (Cr. Mib), Trumpet in Bb (Tr. Sib), Flugelhorn (Flc.), Trombone (T. ne), Euphonium (Euph.), Tuba (Tba.), Snare Drum (Rull.), and Cymbals (G. c.). The music is in a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. Measures 17-20 are shown. The Flute, Clarinet, Saxophone C, Saxophone T, and Flugelhorn parts feature melodic lines with slurs and ties. The Saxophone B part has a rhythmic pattern with eighth notes. The Cor Anglais, Trumpet, and Trombone parts play chords and rhythmic patterns. The Euphonium and Tuba parts have a similar rhythmic pattern. The Snare Drum and Cymbals parts provide a steady rhythmic accompaniment. The page number '5' is in the top right corner, and the measure number '17' is written above the first staff of each system.

21

1. 2.

Fl.

Cl. Sib

Sax C.

Sax T.

Sax B.

Cr. Mib

Tr. Sib

Flc.

T. ne

Euph.

Tba.

Rull.

G. c.

1^a volta 2.

p

3

p

p

p

p

p

p

p

p

p

p

solo primo³

25

Fl.

Cl. Sib

Sax C.

Sax T.

Sax B.

Cr. Mi b

Tr. Sib

Flc.

T. ne

Euph.

Tba.

25

Rull.

G.c.

3

3

3

3

Detailed description: This is a page of a musical score for a jazz ensemble, page 7, measures 25-28. The score is written for 12 instruments: Flute (Fl.), Clarinet in Bb (Cl. Sib), Saxophone Alto (Sax C.), Saxophone Tenor (Sax T.), Saxophone Baritone (Sax B.), Trumpet in Bb (Tr. Sib), Trombone (T. ne), Euphonium (Euph.), Tuba (Tba.), Snare Drum (Rull.), and Cymbals (G.c.). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The score is divided into four measures. The Flute part features a melodic line with eighth-note patterns and slurs. The Clarinet in Bb and Saxophone Alto parts have similar melodic lines. The Saxophone Tenor part has a triplet of eighth notes in measures 26 and 27. The Saxophone Baritone part has a simple melodic line. The Trumpet in Bb part is mostly silent, with a few notes in measure 28. The Trombone part has a simple melodic line. The Euphonium part has a triplet of eighth notes in measures 26 and 27. The Tuba part has a simple melodic line. The Snare Drum and Cymbals parts are mostly silent, with some notation in measure 28. The page number '7' is in the top right corner. The measure number '25' is at the beginning of the first system. The measure number '25' is also at the beginning of the second system. The measure number '25' is also at the beginning of the third system. The measure number '25' is also at the beginning of the fourth system. The measure number '25' is also at the beginning of the fifth system. The measure number '25' is also at the beginning of the sixth system. The measure number '25' is also at the beginning of the seventh system. The measure number '25' is also at the beginning of the eighth system. The measure number '25' is also at the beginning of the ninth system. The measure number '25' is also at the beginning of the tenth system. The measure number '25' is also at the beginning of the eleventh system. The measure number '25' is also at the beginning of the twelfth system. The measure number '25' is also at the beginning of the thirteenth system. The measure number '25' is also at the beginning of the fourteenth system. The measure number '25' is also at the beginning of the fifteenth system. The measure number '25' is also at the beginning of the sixteenth system. The measure number '25' is also at the beginning of the seventeenth system. The measure number '25' is also at the beginning of the eighteenth system. The measure number '25' is also at the beginning of the nineteenth system. The measure number '25' is also at the beginning of the twentieth system. The measure number '25' is also at the beginning of the twenty-first system. The measure number '25' is also at the beginning of the twenty-second system. The measure number '25' is also at the beginning of the twenty-third system. The measure number '25' is also at the beginning of the twenty-fourth system. The measure number '25' is also at the beginning of the twenty-fifth system. The measure number '25' is also at the beginning of the twenty-sixth system. The measure number '25' is also at the beginning of the twenty-seventh system. The measure number '25' is also at the beginning of the twenty-eighth system. The measure number '25' is also at the beginning of the twenty-ninth system. The measure number '25' is also at the beginning of the thirtieth system. The measure number '25' is also at the beginning of the thirty-first system. The measure number '25' is also at the beginning of the thirty-second system. The measure number '25' is also at the beginning of the thirty-third system. The measure number '25' is also at the beginning of the thirty-fourth system. The measure number '25' is also at the beginning of the thirty-fifth system. The measure number '25' is also at the beginning of the thirty-sixth system. The measure number '25' is also at the beginning of the thirty-seventh system. The measure number '25' is also at the beginning of the thirty-eighth system. The measure number '25' is also at the beginning of the thirty-ninth system. The measure number '25' is also at the beginning of the fortieth system. The measure number '25' is also at the beginning of the forty-first system. The measure number '25' is also at the beginning of the forty-second system. The measure number '25' is also at the beginning of the forty-third system. The measure number '25' is also at the beginning of the forty-fourth system. The measure number '25' is also at the beginning of the forty-fifth system. The measure number '25' is also at the beginning of the forty-sixth system. The measure number '25' is also at the beginning of the forty-seventh system. The measure number '25' is also at the beginning of the forty-eighth system. The measure number '25' is also at the beginning of the forty-ninth system. The measure number '25' is also at the beginning of the fiftieth system. The measure number '25' is also at the beginning of the fifty-first system. The measure number '25' is also at the beginning of the fifty-second system. The measure number '25' is also at the beginning of the fifty-third system. The measure number '25' is also at the beginning of the fifty-fourth system. The measure number '25' is also at the beginning of the fifty-fifth system. The measure number '25' is also at the beginning of the fifty-sixth system. The measure number '25' is also at the beginning of the fifty-seventh system. The measure number '25' is also at the beginning of the fifty-eighth system. The measure number '25' is also at the beginning of the fifty-ninth system. The measure number '25' is also at the beginning of the sixtieth system. The measure number '25' is also at the beginning of the sixty-first system. The measure number '25' is also at the beginning of the sixty-second system. The measure number '25' is also at the beginning of the sixty-third system. The measure number '25' is also at the beginning of the sixty-fourth system. The measure number '25' is also at the beginning of the sixty-fifth system. The measure number '25' is also at the beginning of the sixty-sixth system. The measure number '25' is also at the beginning of the sixty-seventh system. The measure number '25' is also at the beginning of the sixty-eighth system. The measure number '25' is also at the beginning of the sixty-ninth system. The measure number '25' is also at the beginning of the seventieth system. The measure number '25' is also at the beginning of the seventy-first system. The measure number '25' is also at the beginning of the seventy-second system. The measure number '25' is also at the beginning of the seventy-third system. The measure number '25' is also at the beginning of the seventy-fourth system. The measure number '25' is also at the beginning of the seventy-fifth system. The measure number '25' is also at the beginning of the seventy-sixth system. The measure number '25' is also at the beginning of the seventy-seventh system. The measure number '25' is also at the beginning of the seventy-eighth system. The measure number '25' is also at the beginning of the seventy-ninth system. The measure number '25' is also at the beginning of the eightieth system. The measure number '25' is also at the beginning of the eighty-first system. The measure number '25' is also at the beginning of the eighty-second system. The measure number '25' is also at the beginning of the eighty-third system. The measure number '25' is also at the beginning of the eighty-fourth system. The measure number '25' is also at the beginning of the eighty-fifth system. The measure number '25' is also at the beginning of the eighty-sixth system. The measure number '25' is also at the beginning of the eighty-seventh system. The measure number '25' is also at the beginning of the eighty-eighth system. The measure number '25' is also at the beginning of the eighty-ninth system. The measure number '25' is also at the beginning of the ninetieth system. The measure number '25' is also at the beginning of the ninety-first system. The measure number '25' is also at the beginning of the ninety-second system. The measure number '25' is also at the beginning of the ninety-third system. The measure number '25' is also at the beginning of the ninety-fourth system. The measure number '25' is also at the beginning of the ninety-fifth system. The measure number '25' is also at the beginning of the ninety-sixth system. The measure number '25' is also at the beginning of the ninety-seventh system. The measure number '25' is also at the beginning of the ninety-eighth system. The measure number '25' is also at the beginning of the ninety-ninth system. The measure number '25' is also at the beginning of the one hundred system.

29

Fl. *f* *p*

Cl.Sib *f* 1.¹ volta 2. *p*

Sax C. *f* 1.¹ volta 2. *p*

Sax T. *f* 1.¹ volta 2. *p*

Sax B. *f* 1.¹ volta 2. *p*

Cr. Mib *f* 1.¹ volta 2. *p*

Tr.Sib *f* 1.¹ volta 2. *p*

Flc. *f* 1.¹ volta 2. *p*

T.ne *f* 1.¹ volta 2. *p*

Euph. *f* 1.¹ volta 2. *p*

Tba. *f* 1.¹ volta 2. *p*

Rull. *f* 1.¹ volta 2. *p*

G.c. *f* 1.¹ volta 2. *p*

This page of a musical score, numbered 10, contains measures 37 through 40. The score is arranged for a large jazz ensemble and is divided into two systems of staves. The first system includes Flute (Fl.), Clarinet in B-flat (Cl. Sib.), Saxophone in C (Sax C.), Saxophone in B-flat (Sax B.), Cor Anglais in B-flat (Cr. Mib), Trumpet in B-flat (Tr. Sib.), Flugelhorn (Flc.), Trombone (T. ne), Euphonium (Euph.), and Trombone (Tba.). The second system includes Snare Drum (Rull.) and Cymbals (G. c.). The music is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. Measure 37 is marked with a '37' and a repeat sign. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The saxophone parts are particularly active, with intricate melodic lines. The percussion parts provide a steady, rhythmic accompaniment.

Dal tempo all'eternità

FLUTE

(flauto)

marcia funebre

Maurizio Montesardo

3

p

8

f

1^a volta

13

2^a volta

f

1^a volta

2^a volta

20

p

3

3

25

1^a volta

f

31

2^a volta

p

36

f

Dal tempo all'eternità

OBOE

(oboe)

marcia funebre

Maurizio Montesardo

The musical score is written for Oboe in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a 3-measure rest, followed by a series of eighth-note patterns. The score includes various dynamics such as *p* (piano) and *f* (forte), and includes first and second endings (1^a and 2^a volta). The piece concludes with a final *f* dynamic.

3

p

8

1^a volta

f

p

13

2^a volta

f

20

1^a volta

2^a volta

p

3

3

25

1^a volta

f

31

2^a volta

p

36

f

Dal tempo all'eternità

Ab CLARINET
(CLARINETTO PICCOLO LAB)

marcia funebre

Maurizio Montesardo

3
p
8
f 1^a volta
13 2^a volta
f
20 1^a volta 2^a volta
p 3 3
25 1^a volta
f
31 2^a volta
p
36
f

Dal tempo all'eternità

marcia funebre

E♭ CLARINET
(CLARINETTO PICCOLO MIB)

Maurizio Montesardo

The musical score is written for Eb Clarinet in 4/4 time. It begins with a 3-measure rest followed by a melodic line starting on G4. The first system (measures 1-7) includes a triplet of eighth notes and a dynamic marking of *p*. The second system (measures 8-12) features a dynamic marking of *f* and a first ending bracket labeled "1^a volta". The third system (measures 13-19) includes a second ending bracket labeled "2^a volta" and a dynamic marking of *f*. The fourth system (measures 20-24) contains first and second ending brackets labeled "1^a volta" and "2^a volta" respectively, with a dynamic marking of *p* and a triplet of eighth notes. The fifth system (measures 25-30) includes a dynamic marking of *f* and a first ending bracket labeled "1^a volta". The sixth system (measures 31-35) features a dynamic marking of *p* and a second ending bracket labeled "2^a volta". The seventh system (measures 36-40) begins with a dynamic marking of *f* and continues with a melodic line.

Dal tempo all'eternità

Bb CLARINET 1°
(1° clarinetto sib)

marcia funebre

Maurizio Montesardo

The musical score is written for Bb Clarinet 1st part in 4/4 time, featuring a key signature of two flats (Bb and Eb). The piece is a funeral march, starting with a tempo of 'Dal tempo' and ending with 'all'eternità'. The score consists of seven staves of music, with measure numbers 3, 7, 13, 19, 25, 31, and 36 indicated at the beginning of their respective lines. The music is characterized by a somber and expressive tone, with dynamic markings ranging from piano (*p*) to fortissimo (*f*). The score includes various musical notations such as slurs, accents, and repeat signs. Key features include a triplet of eighth notes at the beginning (measure 3), a first ending (1^a volta) at measure 19, and a second ending (2^a volta) at measure 31. The piece concludes with a final fortissimo (*f*) dynamic marking.

Dal tempo all'eternità

marcia funebre

Maurizio Montesardo

Bb CLARINET 2°
(2° clarinetto sib)

The musical score is written for Bb Clarinet 2nd part in 4/4 time. It begins with a 3-measure rest, followed by a series of eighth notes. The score includes various dynamics such as *p* (piano) and *f* (forte), and features first and second endings (1^a and 2^a volta). The piece concludes with a final *f* dynamic.

3

p

7

1^a volta

13

2^a volta

f

19

1^a volta

2^a volta

p

25

1^a volta

f

31

2^a volta

p

36

f

Dal tempo all'eternità

E♭ ALTO CLARINET
(clarinetto contralto mib)

marcia funebre

Maurizio Montesardo

The musical score is written for Eb Alto Clarinet in 4/4 time. It begins in the key of B-flat major (two flats) and features a variety of dynamics and articulations. The score is divided into systems of staves, with measure numbers 6, 12, 17, 23, 28, and 35 indicated at the start of each system. The piece includes several triplet passages, marked with a '3' above the notes. Dynamic markings include piano (*p*), forte (*f*), and piano (*p*). There are also first and second endings, labeled '1^a volta' and '2^a volta'. The score concludes with a final cadence in the key of D major (two sharps).

Dal tempo all'eternità

Bb BASS CLARINET
(clarinetto basso sib)

marcia funebre

Maurizio Montesardo

The musical score is written for Bb Bass Clarinet in 4/4 time, featuring a key signature of two flats (Bb and Eb). The piece is a funeral march, starting at a tempo of 'Dal tempo' and ending with 'all'eternità'. The score consists of seven staves of music, with measure numbers 6, 12, 18, 24, 29, and 35 indicated. The music includes various dynamics such as *p* (piano) and *f* (forte), and features several triplet patterns. There are two first endings (1^a volta) and two second endings (2^a volta) marked throughout the piece. The score concludes with a double bar line and repeat dots.

Dal tempo all'eternità

Bb SOPRANO SAX
(saxofono soprano sib)

marcia funebre

Maurizio Montesardo

3

p

7

f

1[^] volta

13

2[^] volta

f

19

1[^] volta

2[^] volta

p

25

1[^] volta

f

31

2[^] volta

p

36

f

Dal tempo all'eternità

E♭ ALTO SAX
(saxofono contralto mib)

marcia funebre

Maurizio Montesardo

The musical score is written for Eb Alto Saxophone in 4/4 time, E-flat major. It consists of 35 measures. The piece begins with a piano (*p*) dynamic and features several triplet figures. The dynamics fluctuate between piano (*p*) and forte (*f*). There are two first endings (1^a volta) and two second endings (2^a volta). The score concludes with a final cadence in E-flat major.

Dal tempo all'eternità

Bb TENOR SAX
(sassofono tenore sib)

marcia funebre

Maurizio Montesardo

7 *p* 3 3 3 3 *f* 3 3 *p* 1[^] volta

13 2[^] volta *f* 1[^] volta 2[^] volta

19 1[^] volta 2[^] volta *p* 3 3 3 3 *f* 1[^] volta

25 3 3 3 3 *f* 1[^] volta

31 2[^] volta *p*

36 *f*

Dal tempo all'eternità

E♭ BARITON SAX
(sassofono baritono mib)

marcia funebre

Maurizio Montesardo

7 *p* *f* *p* 1[^] volta

13 *f* 2[^] volta

19 1[^] volta 2[^] volta *p* 1[^] volta

25 *f* 1[^] volta

31 2[^] volta *p*

36 *f*

Dal tempo all'eternità

Bb BASS SAX
(sassofono basso sib)

marcia funebre

Maurizio Montesardo

The musical score is written for Bb Bass Saxophone in 4/4 time, Bb major. It consists of 35 measures. The score is divided into six systems of five measures each. The first system (measures 1-5) starts with a piano (*p*) dynamic and features three triplet markings. The second system (measures 6-10) begins with a forte (*f*) dynamic. The third system (measures 11-15) includes first and second endings, with a forte (*f*) dynamic. The fourth system (measures 16-20) also includes first and second endings. The fifth system (measures 21-25) starts with a piano (*p*) dynamic. The sixth system (measures 26-30) includes first and second endings, with a forte (*f*) dynamic. The seventh system (measures 31-35) starts with a forte (*f*) dynamic and concludes with a piano (*p*) dynamic. The score uses various musical notations including triplets, first and second endings, and dynamic markings.

Dal tempo all'eternità

Bb TRUMPET 1°
(1° tromba sib)

marcia funebre

Maurizio Montesardo

The musical score is written for Bb Trumpet 1st part in 4/4 time, featuring a key signature of two flats (Bb and Eb). The piece begins with a series of triplet eighth notes, starting with a piano (*p*) dynamic and gradually increasing to a forte (*f*) dynamic. The score includes several first and second endings, marked with repeat signs and '1^a volta' or '2^a volta'. A five-measure rest is indicated with a '5' above the staff. The piece concludes with a final flourish of eighth notes, marked with a forte (*f*) dynamic.

Dal tempo all'eternità

Bb TRUMPET 2°
(2° tromba sib)

marcia funebre

Maurizio Montesardo

The musical score is written for Bb Trumpet 2nd part in 4/4 time, featuring a key signature of two flats (Bb). The piece is a funeral march, starting at a tempo of 'Dal tempo' and ending with a fermata. The score consists of six staves of music. The first staff (measures 1-4) begins with a piano (*p*) dynamic and features sixteenth-note triplets. The second staff (measures 5-11) includes a crescendo leading to a forte (*f*) dynamic. The third staff (measures 12-15) contains first and second endings, with a forte (*f*) dynamic. The fourth staff (measures 16-20) continues the melodic line. The fifth staff (measures 21-29) includes first and second endings, a five-measure rest, and a forte (*f*) dynamic. The sixth staff (measures 30-35) starts with a piano (*p*) dynamic and ends with a fermata. The score includes various musical notations such as triplets, first and second endings, dynamics, and articulation marks.

Dal tempo all'eternità

E♭ HORN 1° - E♭ ALTO 1°
(1° corno mib - 1° flicorno contralto mib)

marcia funebre

Maurizio Montesardo

The musical score is written for Eb Horn 1st and Eb Alto 1st. It begins in B-flat major and 4/4 time. The first staff (measures 1-5) starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff (measures 6-11) continues with a piano (*p*) dynamic and features a crescendo leading to a forte (*f*) dynamic. The third staff (measures 12-16) contains a first ending (*1^a volta*) and a second ending (*2^a volta*), both marked with a forte (*f*) dynamic. The fourth staff (measures 17-21) continues with a piano (*p*) dynamic and includes a first ending (*1^a volta*). The fifth staff (measures 22-29) features a second ending (*2^a volta*) marked with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The sixth staff (measures 30-35) contains a first ending (*1^a volta*) marked with a piano (*p*) dynamic, followed by a second ending (*2^a volta*) marked with a piano (*p*) dynamic. The final staff (measures 36-40) concludes with a forte (*f*) dynamic and a key signature change to D major.

Dal tempo all'eternità

E♭ HORN 2° - E♭ ALTO 2°
(2° corno mib - 2° flicorno contralto mib)

marcia funebre

Maurizio Montesardo

The musical score is written for Eb Horn 2nd and Eb Alto 2nd parts. It consists of six staves of music in 4/4 time, starting in B-flat major. The tempo is marked 'Dal tempo all'eternità' and the mood is 'marcia funebre'. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), along with articulation marks like accents and slurs. There are several first and second endings marked '1^ volta' and '2^ volta'. The piece concludes with a final cadence in B-flat major.

Dal tempo all'eternità

1° TROMBONE TEN.

marcia funebre

Maurizio Montesardo

3

p *f* *p*

6

12 1[^] volta 2[^] volta *f*

17 1[^] volta 2[^] volta

23 *p* *f*

30 1[^] volta 2[^] volta *p* *f*

35 *f*

Dal tempo all'eternità

2° TROMBONE TEN.

marcia funebre

Maurizio Montesardo

3

p *f* *p*

6

12 1^a volta 2^a volta *f*

18 1^a volta 2^a volta

23 *p* *f* 1^a volta

31 2^a volta *p*

36 *f*

Dal tempo all'eternità

E♭ CORNET - E♭ FLUGELHOR

marcia funebre

Maurizio Montesardo

(flicorno sopranino mib)

The musical score is written for Eb Cornet or Eb Flugelhorn in 4/4 time. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature. The piece starts with a 3-measure rest, followed by a melodic line marked *p* (piano). The score includes several dynamic markings: *p* (piano) and *f* (forte). There are two first endings (1^a volta) and two second endings (2^a volta). A 5-measure rest is present in the middle of the score. The key signature changes to one flat (Bb) at measure 31. The piece concludes with a final *f* (forte) dynamic marking.

Dal tempo all'eternità

Bb CORNET - Bb FLUGELHORN
(flicorno soprano sib)

marcia funebre

Maurizio Montesardo

The musical score is written for Bb Cornet or Bb Flugelhorn in 4/4 time, featuring a key signature of two flats (Bb and Eb). The piece is a funeral march, starting at a tempo of 'Dal tempo' and ending at 'all'eternità'. The score consists of seven staves of music, with measure numbers 3, 8, 13, 18, 23, 31, and 36 indicated at the beginning of their respective lines. The music includes various dynamics such as *p* (piano), *f* (forte), and *f* (fortissimo), as well as articulation marks like accents and slurs. There are also repeat signs with first and second endings (1^a volta and 2^a volta) and a section marked with a '5' (likely a quintuplet or a five-measure rest). The score concludes with a final cadence.

Dal tempo all'eternità

Bb TENORHORN
(flicorno tenore sib)

marcia funebre

Maurizio Montesardo

The musical score is written for a Bb Tenorhorn in 4/4 time, featuring a key signature of two flats (Bb and Eb). The piece is a funeral march, starting at a tempo of 'Dal tempo' and ending at 'all'eternità'. The score consists of six staves of music, with measure numbers 6, 11, 16, 21, 30, and 36 indicated at the beginning of each line. The music is characterized by a somber and dignified mood, achieved through a slow tempo and a limited melodic range. The score includes several dynamic markings: *p* (piano) and *f* (forte). It also features triplet markings (indicated by a '3' above the notes) and first/second ending brackets (labeled '1^a volta' and '2^a volta'). A fermata is placed over a whole note in measure 21. The piece concludes with a final cadence in measure 36.

Dal tempo all'eternità

EUPHONIUM 1°

marcia funebre

Maurizio Montesardo

(1° flicorno baritono)

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a piano (*p*) dynamic and features several triplet markings. The second staff includes a first ending bracket labeled "1^a volta" and a forte (*f*) dynamic. The third staff has a second ending bracket labeled "2^a volta" and a forte (*f*) dynamic. The fourth staff contains a first ending bracket labeled "1^a volta", a second ending bracket labeled "2^a volta", and a piano (*p*) dynamic with the instruction "only one - solo primo" and a triplet marking. The fifth staff has first and second ending brackets labeled "1^a volta" and "2^a volta" respectively, and a forte (*f*) dynamic. The sixth staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Dal tempo all'eternità

EUPHONIUM 2°

marcia funebre

Maurizio Montesardo

(2° flicorno baritono)

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a piano (*p*) dynamic and features several triplet markings. The second staff includes a first ending (*1^a volta*) and a forte (*f*) dynamic. The third staff starts with a second ending (*2^a volta*) and a forte (*f*) dynamic. The fourth staff contains two first and second endings (*1^a volta* and *2^a volta*), a piano (*p*) dynamic, and the instruction "only one - solo primo". The fifth staff has first and second endings (*1^a volta* and *2^a volta*), a piano (*p*) dynamic, and the instruction "play *f*". The sixth staff concludes with a forte (*f*) dynamic.

Dal tempo all'eternità

C BASS 1°
(flicorno basso grave in fa - mib)

marcia funebre

Maurizio Montesardo

The musical score is written for C Bass 1st part in a 4/4 time signature. The key signature has three flats (F, C, G). The score consists of seven staves of music, with measure numbers 6, 12, 18, 23, 29, and 35 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics are marked with *f* (forte) and *p* (piano). There are also hairpins for crescendo and decrescendo. Rehearsal marks with first and second endings are present at measures 12, 18, and 29. The piece concludes with a final double bar line at the end of the seventh staff.

Dal tempo all'eternità

C BASS 2°
(flicorno contrabbasso in sib)

marcia funebre

Maurizio Montesardo

3 3 3

6

12 1^ volta 2^ volta

17 1^ volta 2^ volta

23

29 p 1^ volta 2^ volta f p

35 f

Dal tempo all'eternità

SNARE - DRUM

marcia funebre

Maurizio Montesardo

(tamburo scordato)

7 *p* 3 3 3 *f* *p* 1[^] volta

13 2[^] volta *f*

18 *f* 1[^] volta 2[^] volta

23 6 1[^] volta 2[^] volta *p*

33 *f*

37 *f*

The score is written for a snare drum in 4/4 time. It begins with a series of eighth-note triplets, marked *p*. The dynamics shift to *f* and then *p*. The piece features several first and second endings (1[^] volta and 2[^] volta) and a section with a six-measure rest (6) marked *f*. The tempo is indicated as 'Dal tempo all'eternità'.

Dal tempo all'eternità

BASS DRUM & CYMBALS
(Grancassa e Piatti)

marcia funebre

Maurizio Montesardo

The musical score is written for Bass Drum (g. cassa) and Cymbals (piatti) in 4/4 time. It consists of six staves of music. The first staff (measures 1-4) features a cymbal melody with triplet markings and a dynamic marking of *p*. The second staff (measures 5-11) is a bass drum line with a dynamic marking of *f*. The third staff (measures 12-16) contains a cymbal melody with first and second endings, marked with *f*. The fourth staff (measures 17-21) is a bass drum line with a dynamic marking of *f*. The fifth staff (measures 22-30) features a cymbal melody with first and second endings, marked with *f*. The sixth staff (measures 31-35) is a bass drum line with a dynamic marking of *p*. The final staff (measures 36-40) is a bass drum line with a dynamic marking of *f*.

Dal tempo all'eternità

F HORN 1° -
(1° corno in fa)

marcia funebre

Maurizio Montesardo

The musical score is written for the first horn in F (1° corno in fa) and is in 4/4 time. It begins with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of six staves of music, with measure numbers 6, 12, 17, 22, 30, and 36 indicated at the start of each line. The piece is marked 'marcia funebre' and 'Dal tempo all'eternità'. The dynamics range from piano (*p*) to forte (*f*). The score includes several triplet markings (indicated by a '3' above the notes) and first/second ending brackets (labeled '1^a volta' and '2^a volta'). The music features a mix of eighth and quarter notes, with some measures containing rests. The overall mood is solemn and reflective.

Dal tempo all'eternità

F HORN 2°
(2° corno in fa)

marcia funebre

Maurizio Montesardo

The musical score is written for the second French Horn part in F major. It consists of six staves of music, starting at measure 1 and ending at measure 42. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piece is marked 'marcia funebre' and 'Dal tempo all'eternità'. The dynamics range from piano (p) to fortissimo (f). The score includes several triplet markings (3) and repeat signs with first and second endings (1^a volta and 2^a volta). The music features a mix of eighth and sixteenth notes, with some rests and slurs. The piece concludes with a final cadence in measure 42.

Dal tempo all'eternità

BASSOON
(fagotto)

marcia funebre

Maurizio Montesardo

The musical score is written for Bassoon (Fagotto) and consists of seven staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece is marked 'marcia funebre' (funeral march) and 'Dal tempo all'eternità' (from tempo to eternity). The dynamics range from *p* (piano) to *f* (forte). The score includes several triplet markings (3) and first/second ending brackets (1^a volta, 2^a volta). The music begins with a *p* dynamic and features a series of triplet eighth notes. The dynamics shift to *f* in the second staff, then back to *p* in the third staff. The piece concludes with a *f* dynamic in the final staff.