



MUSICA PICCOLA

Admiral-Stosch-Marsch

Carl Latann

Arrangement: Markus Heider

Tempo di Marcia

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Piccoloflöte 1 in C**: Treble clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- Piccoloflöte 2 in C**: Treble clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- Flöte 1 in C**: Treble clef, plays a melody starting at measure 1 with dynamics *f* and *ff*, including triplets.
- Flöte 2 in C**: Treble clef, plays a melody starting at measure 1 with dynamics *f* and *ff*, including triplets.
- Flöte 3 in C**: Treble clef, plays a melody starting at measure 1 with dynamics *f* and *ff*, including triplets.
- Altflöte in G**: Treble clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- Bassflöte in C**: Treble clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- Kontrabassflöte in C (opt.)**: Treble clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- Glockenspiel/Lyra in C**: Treble clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *ff*.
- Marimbaphon 1 in C**: Treble clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- Marimbaphon 2 in C (Bass)**: Treble clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- Pauken in C**: Bass clef, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- kleine Trommel**: Drum notation, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- große Trommel**: Drum notation, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.
- Becken**: Drum notation, starts with a rest, then plays a melody starting at measure 2 with dynamics *f* and *ff*.

7 *(tr)*

Picc. 1 *mf*

Picc. 2 *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Alt *mf*

Bass *mf*

Kb. Fl. *mf*

Gdsp. *mf*

Mar. 1 *mf*

Mar. 2 *mf*

Pk. *mf*

kl. Tr. *mf*

gr. Tr. *mf*

Bck *mf*

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. It features 14 staves. The top two staves are Piccolo 1 and Piccolo 2, both starting with a trill (tr) and playing a melodic line. The next three staves are Flute 1, Flute 2, and Flute 3, with Flute 1 and 2 playing similar melodic lines and Flute 3 playing a more sustained line. The Alto Saxophone, Bass Saxophone, and Contrabass Saxophone staves follow, with the Alto and Bass playing melodic lines and the Contrabass playing a rhythmic pattern. The Clarinet in B-flat and Clarinet in E-flat staves play a rhythmic pattern. The Glockenspiel, Maracas 1, and Maracas 2 staves play a rhythmic pattern. The Percussion staff plays a rhythmic pattern. The Keyboard Percussion and Bass Drum staves play a rhythmic pattern. The snare drum staff plays a rhythmic pattern. The dynamic marking *mf* is present in most staves. The score is divided into two systems by a double bar line.

26

Picc. 1
f

Picc. 2
f

Fl. 1
f

Fl. 2
f

Fl. 3
f

Alt
f

Bass
f

Kb. Fl.
f

Glsp.
f

Mar. 1
f

Mar. 2
f

Pk.

kl. Tr.
gr. Tr.
f

Bck
f

Detailed description: This is a page of a musical score, page 6, starting at measure 26. The score is for a large ensemble. The instruments listed on the left are Piccolo 1 and 2, Flute 1, 2, and 3, Alto Saxophone, Bass, Contrabass Flute, Glass Harmonica, Maracas 1 and 2, Percussion, Keyboard/Trumpet/Drum, and Backing. The dynamic marking *f* (forte) is present at the beginning of most staves. The Piccolo parts feature melodic lines with accents and slurs. The Flute parts have similar melodic lines with accents. The Alto Saxophone, Bass, and Contrabass Flute parts play rhythmic patterns. The Glass Harmonica, Maracas, and Percussion parts provide a steady accompaniment. The Keyboard/Trumpet/Drum and Backing parts play a consistent rhythmic pattern. The score is written in a standard musical notation with a common time signature.

TRIO

38

1. 2.

Picc. 1 *f* *p*

Picc. 2 *f* *p*

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Fl. 3 *f* *p*

Alt. *f* *p*

Bass *f* *f*

Kb. Fl. *f* *f*

Glsp. *f* *p*

Mar. 1 *f* *f*

Mar. 2 *f* *f*

Pk. *f* *f*

kl. Tr. *f* *f*

gr. Tr. *f* *f*

Bck. *f* *f*

Admiral-Stosch-Marsch

(Passend zur Blasmusik)

Carl Latann

Arrangement: Markus Heider

Tempo di Marcia



The musical score is arranged for a full band and includes the following parts:

- Piccoloflöte 1 in C
- Piccoloflöte 2 in C
- Flöte 1 in C
- Flöte 2 in C
- Flöte 3 in C
- Altflöte in G
- Bassflöte in C
- Kontrabassflöte in C (opt.)
- Glockenspiel/Lyra in C
- Marimbaphon 1 in C
- Marimbaphon 2 in C (Bass)
- Pauken in C
- kleine Trommel
- große Trommel
- Becken

The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features dynamic markings of *f* (forte) and *ff* (fortissimo). The piece includes various musical notations such as slurs, accents, and triplets. A trill is indicated at the end of the score.

7

Picc. 1 *mf*

Picc. 2 *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Alt *mf*

Bass *mf*

Kb. Fl. *mf*

Gdsp. *mf*

Mar. 1 *mf*

Mar. 2 *mf*

Pk. *mf*

kl. Tr. gr. Tr. *mf*

Bck *mf*

Detailed description: This page of a musical score covers measures 7 through 11. It features ten staves for woodwinds and percussion. The Piccolo 1 and 2 parts (Picc. 1, Picc. 2) begin with a trill (tr) on a whole note in measure 7. The Flute 1, 2, and 3 parts (Fl. 1, Fl. 2, Fl. 3) play a melodic line starting in measure 8. The Alto Saxophone (Alt) part has a melodic line starting in measure 8. The Bass Saxophone (Bass) and Contrabass Flute (Kb. Fl.) parts play a rhythmic accompaniment starting in measure 8. The Clarinet in G (Gdsp.) part has a melodic line starting in measure 8. The Maracas 1 (Mar. 1) and 2 (Mar. 2) parts play a rhythmic accompaniment starting in measure 8. The Snare Drum (Pk.) part plays a rhythmic accompaniment starting in measure 8. The Keyboard Percussion (kl. Tr. gr. Tr.) and Bass Drum (Bck) parts play a rhythmic accompaniment starting in measure 8. The dynamic marking *mf* (mezzo-forte) is indicated for most parts starting in measure 8. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

26

Picc. 1
f

Picc. 2
f

Fl. 1
f

Fl. 2
f

Fl. 3
f

Alt.
f

Bass
f

Kb. Fl.
f

Gls. p.
f

Mar. 1
f

Mar. 2
f

Pk.
f

kl. Tr.
gr. Tr.
f

Bck.
f



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Arrangement: Markus Heider

MUSICA PICCOLA

Tempo di Marcia

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Sopranflöte 1 in C**: Treble clef, key signature of one sharp (F#), common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet, then another dotted quarter note followed by an eighth note triplet. Dynamics: *f* (first measure), *ff* (last measure).
- Sopranflöte 2 in C**: Treble clef, key signature of one sharp (F#), common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet, then another dotted quarter note followed by an eighth note triplet. Dynamics: *f* (first measure), *ff* (last measure).
- Altflöte 1 in F**: Treble clef, key signature of two sharps (F#, C#), common time. Part plays a continuous eighth-note triplet pattern. Dynamics: *f* (first measure), *ff* (last measure).
- Altflöte 2 in F**: Treble clef, key signature of two sharps (F#, C#), common time. Part plays a continuous eighth-note triplet pattern. Dynamics: *f* (first measure), *ff* (last measure).
- Tenorflöte in C**: Treble clef, key signature of one sharp (F#), common time. Part plays a continuous eighth-note triplet pattern. Dynamics: *f* (first measure), *ff* (last measure).
- Lyra in C**: Treble clef, key signature of one sharp (F#), common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet. Dynamics: *ff* (last measure).
- Marimbaphon 1 in C**: Treble clef, key signature of two flats (Bb, Eb), common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet, then another dotted quarter note followed by an eighth note triplet. Dynamics: *f* (first measure), *ff* (last measure).
- Marimbaphon 2 in C (Bass)**: Treble clef, key signature of two flats (Bb, Eb), common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet, then another dotted quarter note followed by an eighth note triplet. Dynamics: *f* (first measure), *ff* (last measure).
- Pauken in C**: Bass clef, key signature of two flats (Bb, Eb), common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet, then another dotted quarter note followed by an eighth note triplet. Dynamics: *f* (first measure), *ff* (last measure).
- kleine Trommel**: Percussion staff, common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet, then another dotted quarter note followed by an eighth note triplet. Dynamics: *f* (first measure), *ff* (last measure).
- große Trommel**: Percussion staff, common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet, then another dotted quarter note followed by an eighth note triplet. Dynamics: *f* (first measure), *ff* (last measure).
- Becken**: Percussion staff, common time. Part starts with a rest, then plays a dotted quarter note followed by an eighth note triplet, then another dotted quarter note followed by an eighth note triplet. Dynamics: *f* (first measure), *ff* (last measure).

This musical score page features eleven staves. The vocal parts (Sop. 1, Sop. 2, Alt 1, Alt 2, Ten.) are in treble clef with a key signature of two sharps (F# and C#). The instrumental parts (Lyra, Mar. 1, Mar. 2, Pk., kl. Tr., gr. Tr., Bck) are in various clefs and key signatures. The score is divided into two systems by a double bar line. The first system starts at measure 7. The second system begins with a repeat sign. Dynamics include *mf* (mezzo-forte) and *v* (forte). A trill is indicated in the first measure of the vocal parts. The percussion parts (Pk.) and keyboard parts (kl. Tr., gr. Tr.) provide a rhythmic accompaniment.

26

Sop. 1
f

Sop. 2
f

Alt 1
f

Alt 2
f

Ten.
f

Lyra
f

Mar. 1
f

Mar. 2
f

Pk.

kl. Tr.
gr. Tr.
f

Bck
f

TRIO

Musical score for a Trio section, measures 38-43. The score includes vocal parts for Soprano 1, Soprano 2, Alto 1, and Tenor; and instrumental parts for Lyra, Maracas 1 & 2, Percussion, and Keyboard/Trumpet/Drum/Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 38-41, and the second system covers measures 42-43. Dynamics include *f* (forte) and *p* (piano). The vocal parts feature melodic lines with various ornaments and phrasing. The instrumental parts provide harmonic support and rhythmic accompaniment. The Percussion part includes a snare drum pattern. The Keyboard/Trumpet/Drum/Bass part features a complex rhythmic pattern. The Lyra part features a melodic line with various ornaments and phrasing. The Maracas parts feature a rhythmic pattern. The Bass part features a rhythmic pattern. The Tenor part features a melodic line with various ornaments and phrasing. The Alto 1 part features a melodic line with various ornaments and phrasing. The Alto 2 part features a melodic line with various ornaments and phrasing. The Soprano 2 part features a melodic line with various ornaments and phrasing. The Soprano 1 part features a melodic line with various ornaments and phrasing.

45

Sop. 1

Sop. 2

Alt 1

Alt 2

Ten.

Lyra

Mar. 1

Mar. 2

Pk.

kl. Tr.
gr. Tr.

Bck

p

p

p

Detailed description: This page of a musical score, numbered 45, features a vocal ensemble and a full instrumental ensemble. The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, and Tenor) are written in treble clef with a key signature of one sharp (F#). They all play a melodic line with long, sweeping phrases that span across the six measures. The instrumental parts include Lyra (treble clef), Maracas 1 and 2 (treble clef), and Basso Continuo (bass clef). The Maracas and Basso Continuo parts are marked with a piano (*p*) dynamic. The Percussion (Pk.) part is silent throughout the measures. The keyboard parts (kl. Tr. and gr. Tr.) are also marked with a piano (*p*) dynamic and play a rhythmic accompaniment. The score is organized into six measures, with vertical bar lines separating them. The vocal lines are connected by long horizontal lines, indicating sustained notes or phrases.