



MUSICA PICCOLA

Gloria - Marsch

Musik: Johann Brussig
Arrangement: Stefan Schonker

Tempo di marcia

The musical score is arranged in a system of seven staves. The first three staves are for woodwinds: Piccoloflöte 1 in C, Piccoloflöte 2 in C, and Flöte in C. The next three staves are for percussion: Glockenspiel/Lyra in C, Marimbaphon in C, and Becken. The score is in 2/4 time with a key signature of one flat (B-flat). It begins with a dynamic of *f* (forte) and transitions to *mp* (mezzo-piano) after a first ending. The percussion parts include patterns for small and large drums and cymbals.

19

Picc. 1

Picc. 2

Fl.

Glsp.

Mar.

kl. Tr.
gr. Tr.

Bck

mp *f* *mp* *f* *mp* *f*

1. 2.

3 3

3 3

3 3

3 3

f

Detailed description: This is a page of a musical score, page 4, starting at measure 19. It features seven staves for different instruments: Picc. 1, Picc. 2, Fl., Glsp., Mar., Kl. Tr. / gr. Tr., and Bck. The score is written in a common time signature (C) with a key signature of one flat (B-flat). The Picc. 1, Picc. 2, Fl., Glsp., and Mar. staves begin with a melodic line that includes a first ending (marked '1.') and a second ending (marked '2.'). The Picc. 1, Picc. 2, and Glsp. staves have dynamics of *mp* (mezzo-piano) for the first ending and *f* (forte) for the second ending. The Fl. staff has a dynamic of *f* starting at the second ending. The Kl. Tr. / gr. Tr. staff has dynamics of *mp* and *f* corresponding to the first and second endings, respectively. The Bck. staff has a dynamic of *f* starting at the second ending. The score includes several triplet markings (brackets with '3' above) in measures 22, 23, 24, 25, 26, 27, 28, and 29. The Picc. 1, Picc. 2, Fl., Glsp., and Mar. staves have a melodic line that ends with a triplet of eighth notes in measure 29. The Kl. Tr. / gr. Tr. staff has a rhythmic pattern of eighth notes, and the Bck. staff has a simple bass line of quarter notes.

TRIO

39

Picc. 1

Picc. 2

Fl.

Gfsp.

Mar.

kl. Tr.
gr. Tr.

Bck

mp

mp

mp

mp

mp

mp

mp



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Tempo di marcia

The musical score is arranged in seven staves. The first three staves are for woodwinds: Soprano Flute 1 in C (Sopranflöte 1 in Ces), Soprano Flute 2 in C (Sopranflöte 2 in Ces), and Alto Flute in F (Altflöte in Fes). The fourth staff is for the Lyra in C. The fifth staff is for the Marimbaphon in C. The sixth and seventh staves are for percussion: Small Drum (kleine Trommel) and Large Drum (große Trommel) on the top line, and Cymbal (Becken) on the bottom line. The score is in 2/4 time and G major. It begins with a dynamic of *f* (forte) and transitions to *mp* (mezzo-piano) after a first ending. The woodwinds and Lyra play melodic lines, while the Marimbaphon and percussion provide a rhythmic accompaniment.

20

1. 2.

Sop. 1 *mp* *f*

Sop. 2 *mp* *f*

Alt *f*

Lyra *mp* *f*

Mar. *f*

kl. Tr.
gr. Tr. *mp* *f*

Bck *f*

3 3

3 3

3 3

Detailed description: This is a page of a musical score for a chamber ensemble. It features seven staves: Soprano 1, Soprano 2, Alto, Lyra, Maracas, Klavier/Trümpfe (Kl. Tr./gr. Tr.), and Bassdrum (Bck). The music is in 4/4 time and consists of two systems. The first system (measures 20-21) includes first and second endings. The second system (measures 22-29) continues the piece. Dynamics range from mezzo-piano (mp) to fortissimo (f). The Lyra, Maracas, and Klavier/Trümpfe parts feature triplets in the final measures. The Alto and Bassdrum parts have rests in the first two measures of the second system.

TRIO

39

The musical score is arranged in a system with seven staves. The top three staves are for vocal parts: Sop. 1 (Soprano 1), Sop. 2 (Soprano 2), and Alt (Alto). The bottom four staves are for instrumental parts: Lyra (Lyra), Mar. (Maracas), kl. Tr. / gr. Tr. (Keyboard/Trumpet), and Bck (Bass Drum). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 39. A first ending bracket spans measures 39-41, and a second ending bracket spans measures 42-47. The dynamic marking *mp* (mezzo-piano) is placed below the vocal staves at the start of each part. The vocal parts feature melodic lines with some rests, while the instrumental parts provide harmonic support with chords and rhythmic patterns.

Sop. 1

Sop. 2

Alt

Lyra

Mar.

kl. Tr.
gr. Tr.

Bck

mp

mp

mp

mp

mp

mp