

KRONENBURG

Duration: ± 3' 30" senza DC

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Score: B

Tempo di Marcia

The musical score for "KRONENBURG" is written for a large ensemble. It features eight staves, each representing a different instrument or section. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two main sections by a double bar line. The first section starts with a forte (f) dynamic, while the second section begins with a mezzo-forte (mf) dynamic. The woodwind section (Sopran Flöte 1 & 2, Querflöte 1 & 2) plays a melodic line with various ornaments and slurs. The string section (Lyra / Gl.spiel, Marimbaphon (ad lib.)) provides a rhythmic accompaniment. The percussion section (Kleine Trommel, Tenor Drum, Becken, Große Trommel) includes a variety of drum patterns and cymbal effects. The score is marked with dynamics such as f, mf, and p, and includes performance instructions like "Tenuto" and "ad lib.". The tempo is indicated as "Tempo di Marcia".

Sopran Flöte 1

Sopran Flöte 2

Querflöte 1
Querflöte 2

Lyra / Gl.spiel

Marimbaphon
(ad lib.)

Kleine Trommel

Tenor Drum

Becken

Große Trommel

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano and guitar. The score is in G major (one sharp) and 4/4 time. The piano part is written for two staves (S.F11 and S.F12) and the guitar part for two staves (Q.F11 and Q.F12). The score includes dynamics such as *f* (forte) and *mf* (mezzo-forte). The guitar part includes a "rimshot" instruction. The score is divided into measures, with measure numbers 12, 20, and 21 indicated. The score ends with a double bar line and repeat signs.

23 31

S.Fl1
ff *mf* *f*

S.Fl2
ff *mf*

Q.Fl1
Q.Fl2
ff *mf*

Lyra
ff *ff*

Marim
ff *ff*

Kl.Tr.
f *f*

T.D.
p *f*

Beck.
p *f*

Gr.Tr.
f *p* *f*

33

S.F11

S.F12

Q.F11
Q.F12

Lyra

Marim

KlTr.

T.D.

Beck.

Gr.Tr.

woodblock

1

2

40

f

f

mf

mf

mf

mf

♩ = Holzblock

Detailed description: This is a page of a musical score, page 4, containing measures 33 through 40. The score is written for a large ensemble. The vocal parts (S.F11, S.F12, Q.F11, Q.F12) are in the top system, followed by Lyra, Marim, KlTr., T.D., Beck., and Gr.Tr. in the bottom system. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and articulation marks. Dynamics like *f* (forte) and *mf* (mezzo-forte) are indicated. A woodblock is used in the KlTr. part, and a Holzblock is used in the Beck. part. The score is divided into two systems by a double bar line, with measures 33-39 in the first system and measures 40-40 in the second system. The page number - 4 - is at the top center.

33 1 2 40

S.Fl1

S.Fl2

Q.Fl1
Q.Fl2

Lyra

Marim

KlTr.

T.D.

Beck.

Gr.Tr

f

f

mf

mf

mf

mf

♩ = Holzblock

Detailed description: This page of a musical score covers measures 33 to 40. The score is for a full orchestra. Measures 33-39 are marked with a first ending bracket, and measure 40 is marked with a second ending bracket. The string section (S.Fl1, S.Fl2, Q.Fl1, Q.Fl2) plays a melodic line with various articulations and dynamics, including fortissimo (f) in measure 40. The woodwinds (Lyra, Marim) provide harmonic support. The percussion section (KlTr., T.D., Beck., Gr.Tr) features a complex rhythmic pattern, with the snare drum (Gr.Tr) and tom-toms (Beck.) playing a steady beat, and the xylophone (KlTr.) and triangle (T.D.) adding texture. The dynamic for the percussion is marked mezzo-forte (mf). A legend indicates that the symbol ♩ represents a Holzblock (wood block).

[illegible]

69

S.Fl1

S.Fl2

Q.Fl1
Q.Fl2

Lyra

Marim

KlTr.

T.D.

Beck.

Gr.Tr

77#

f

mf

f

mf

mf

mf > *p*

mf

p

mf

p

82 90

S.Fl1

S.Fl2

Q.Fl1
Q.Fl2

Lyra

Marim

Kl.Tr.

T.D.

Beck.

Gr.Tr.

f

f

mf

mf

mf

mf

94 1 2 98

S.Fl1 *mf* *f*

S.Fl2 *mf* *f*

Q.Fl1 *f*

Q.Fl2

Lyra *f*

Marim

Kl.Tr.

T.D. *mf*

Beck. *mf*

Gr.Tr. *mf*

3

105

S.Fl1

S.Fl2

Q.Fl1
Q.Fl2

Lyra

Marim

KlTr.

T.D.

Beck.

Gr.Tr

ff

ff

ff

f

mf

f

f

f

1

2

D.C.
al Fine
ad lib.