

MARCIA LEGERIA

Carl Latann, arr. John Nimbly

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **2-3**

Duration / Tijdsduur / Durée / Dauer / Durata **2:33**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierloff for Band No. 19 "Warrior's Dream"

LMCD-12197

Concert Band

Full score	1
Flute	5
Oboe	2
Bassoon	2
E♭ Clarinet	1
B♭ Clarinet Solo	3
B♭ Clarinet 1	3
B♭ Clarinet 2	4
B♭ Clarinet 3	4
E♭ Alto Clarinet	1
B♭ Bass Clarinet	1
E♭ Alto Saxophone	2
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
B♭ Trumpet 1	2
B♭ Trumpet 2	2
B♭ Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Trombone Bass	2
C Baritone	2
B♭ Baritone treble clef	3
C Bass 1-2	4
Percussion	3
Mallet Percussion	1

S U P P L E M E N T A R Y P A R T S

B♭ Soprano Saxophone	1
B♭ Flugelhorn Solo-1	1
B♭ Flugelhorn 2	1
B♭ Flugelhorn 3	1
E♭ Horn 1	1
E♭ Horn 2	1
E♭ Horn 3	1
E♭ Horn 4	1
B♭ Trombone 1 bass clef	1
B♭ Trombone 2 bass clef	1
B♭ Trombone Bass bass clef	1
B♭ Trombone 1 treble clef	1
B♭ Trombone 2 treble clef	1
B♭ Trombone Bass treble clef	1
B♭ Baritone bass clef	2
E♭ Bass treble clef	2
E♭ Bass bass clef	2
B♭ Bass treble clef	2
B♭ Bass bass clef	2

MARCIA LEGERIA

Nederlands:

Carl Latann was een Duitse componist (1840-1888) en militair kapelmeester, die voornamelijk marsmuziek schreef. Zeer bekend zijn o.a. zijn *Frei Weg*, *Admiral Stosch Marsch* en deze *Marcia Legeria*. John Nimbly schreef van deze mars een nieuw arrangement met meer interessante partijen voor hoorns en trombones en voegde tegenstemmen toe.

English:

Carl Latann was a German composer (1840-1888) and military bandmaster, who mainly wrote march music. His most famous pieces are *Frei Weg*, *Admiral Stosch March* and this *Marcia Legeria*. John Nimbly arranged this march and created more interesting parts for french horns and trombones and added counter melodies.

Deutsch:

Carl Latann (1840-1888) war ein deutscher Komponist und Militärkapellmeister der vor allem Märsche komponierte. Sehr bekannt sind u.a. seine Märsche „*Frei Weg*“, „*Admiral Stosch*“ und „*Marcia Legeria*“. Dieses neue Arrangement von John Nimbly überzeugt vor allem auch durch interessante Nebenmelodien für Hörner und Posaunen.

Français:

Carl Latann (1840-1888) était un compositeur allemand et un chef de musique militaire qui a principalement écrit des marches. Parmi ces plus célèbres marches, citons « *Frei Weg* », « *Admiral Stosch* » et la « *Marcia Legeria* ». John Nimbly a arrangé cette marche tout en ajoutant des parties plus intéressantes pour les cors et les trombones ainsi que plusieurs contre-chants.

MARCIA LEGERIA

Carl Latann
arr. John Nimbly

Musical score for the first page of Marcia Legeria, measures 1-6. The score includes parts for Flute, Oboe, Bassoon, Eb Clarinet, Bb Clarinet Solo, Bb Clarinet 1, Bb Clarinet 2-3, Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet 1, Bb Trumpet 2-3, F Horn 1-3, F Horn 2-4, Trombone 1, Trombone 2, Bass Trombone, C Baritone, C Basses, and Percussion. The percussion part includes S.D., Cymb., and B.D. dynamics range from *ff* to *p*. Performance markings include *trm* (trills) and *tr* (trills).

Musical score for the second page of Marcia Legeria, measures 7-13. The score includes parts for Flute, Oboe, Bsn., Eb Clarinet, Clar. Solo, Clar. 1, Clar. 2-3, A. Clar., Bs. Clar., A. Sax., T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F Hn. 1-3, F Hn. 2-4, Tbn. 1, Tbn. 2, Bs. Tbn., C Brtn., C Bs., and Perc. The percussion part includes S.D., Cymb., and B.D. dynamics range from *ff* to *p*. Performance markings include *trm* (trills) and *tr* (trills).

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *ff*

Eb Clar. *mf* *p*

Clar. Solo *mf* *p*

Clar. 1 *mf* *p*

Clar. 2-3 *mf* *p*

A. Clar. *mf* *ff*

Bs. Clar. *mf* *ff*

A. Sax. *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Tpt. 1 *mf* *p*

Tpt. 2-3 *mf* *p*

F Hn. 1-3 *mf* *ff*

F Hn. 2-4 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Bs. Tbn. *mf* *ff*

C Brtn. *mf* *ff*

C Bs. *mf* *ff*

Perc. *mf* *ff*

14 15 16 17 18 19 20 21

Fl. *ff* *tr*

Ob. *ff* *tr*

Bsn. *ff* *tr*

Eb Clar. *ff* *tr*

Clar. Solo *ff* *tr*

Clar. 1 *ff*

Clar. 2-3 *ff*

A. Clar. *ff*

Bs. Clar. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2-3 *ff*

F Hn. 1-3 *ff*

F Hn. 2-4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Bs. Tbn. *ff*

C Brtn. *ff*

C Bs. *ff*

Perc. *ff*

22 23 24 25 26 27 28 29

TRIO

only brass ad.lib.

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

E♭ Clar. *ff* *mf*

Clar. Solo *ff* *mf*

Clar. 1 *ff* *mf*

Clar. 2-3 *ff* *mf*

A. Clar. *ff* *mf*

Bs. Clar. *ff* *mf*

A. Sax. *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

Tpt. 1 *ff* *mf*

Tpt. 2-3 *ff* *mf*

F Hn. 1-3 *ff* *mf*

F Hn. 2-4 *ff* *mf*

Tbn. 1 *ff* *mf*

Tbn. 2 *ff* *mf*

Bs. Tbn. *ff* *mf*

C Brtn. *ff* *mf*

C Bs. *ff* *mf*

Perc. *ff* *mf*

39 40 41 42 43 44 45

Fl.

Ob.

Bsn.

E♭ Clar.

Clar. Solo

Clar. 1

Clar. 2-3

A. Clar.

Bs. Clar.

A. Sax.

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1-3

F Hn. 2-4

Tbn. 1

Tbn. 2

Bs. Tbn.

C Brtn.

C Bs.

Perc.

46 47 48 49 50 51 52

