

**Besetzung:**

- |                        |                        |
|------------------------|------------------------|
| Direktion in C         | 1. Altsaxophon in Eb   |
| 2 x Flöte in C         | 2. Altsaxophon in Eb   |
| Oboe                   | Tenorsaxophon in B     |
| Fagott                 | Baritonsaxophon in Eb  |
| Klarinette in Eb       | 1. Horn in Eb / F      |
| 2 x 1. Klarinette in B | 2. Horn in Eb / F      |
| 2 x 2. Klarinette in B | 3. Horn in Eb / F      |
| 2 x 3. Klarinette in B | 4. Horn in Eb / F      |
| 2 x 1. Flügelhorn in B | 1. Posaune in C / B    |
| 2 x 2. Flügelhorn in B | 2. Posaune in C / B    |
| 2 x 3. Flügelhorn in B | 3. Posaune in C / B    |
| 2 x 1. Tenorhorn in B  | 2 x 1. Bass in C / Eb  |
| 2. Tenorhorn in B      | 2 x 2. Bass in C / B   |
| 3. Tenorhorn in B      | Kleine Trommel         |
| 2 x Bariton in B / C   | Große Trommel / Becken |
| 2 x 1. Trompete in B   |                        |
| 2. Trompete in B       |                        |
| 3. Trompete in B       |                        |

Direktion in C **"180er - Marsch"** von Michael Stern

Musical score for measures 1-21. The score is in 2/4 time with a key signature of one flat (B-flat). It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music includes various dynamics such as *f* (forte) and *p* (piano), and includes triplets and slurs. The bottom staff shows a rhythmic accompaniment with many rests.

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Direktion Seite 2

Musical score for measures 15-21, continuing from the previous page. It features the same three-staff layout. Measure 15 starts with a treble clef and a key signature change to one flat. The score includes dynamics like *p* and *f*, and continues with triplets and slurs.

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Direktion Seite 3

Musical score for measures 29-35. The score is in 2/4 time with a key signature of one flat. It features three staves. Measure 29 starts with a treble clef. The score includes dynamics like *f* and *p*, and includes first and second endings (marked 1. and 2.) and triplets. The bottom staff continues with a rhythmic accompaniment.

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