

Ohren Auf!

gespendet von Thomas Binkert, Ortsbürger von Laufenburg

Peter Erhard

A

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

- Es Cornett**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- Solo Cornett**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- Repiano**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 2. Cornett**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 3. Cornett**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 4. Cornett**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- Flügelhorn**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 1. Horn**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 2. Horn**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 3. Horn**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 1. Bariton**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 2. Bariton**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 1. Posaune**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 2. Posaune**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 3. Posaune Bassposaune**: Bass clef, 2/4 time, dynamic *f* to *mf*.
- 1. Euphonium**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- 2. Euphonium**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- Bass in Es**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- Bass in B**: Treble clef, 2/4 time, dynamic *f* to *mf*.
- Kleine Trommel**: Percussion, 2/4 time, dynamic *f* to *mf*.
- Becken Pauke**: Percussion, 2/4 time, dynamic *f* to *mf*.

The score includes dynamic markings (*f*, *mf*) and a section marker **A** in a box. The key signature is one sharp (F#) and the time signature is 2/4. The percussion parts include a 4-measure rest in the final measure of the section.

Es. Cor. *f* *mf* *f*

Solo C. *f* *mf* *f*

Rep. *f* *mf* *f*

2. Cor. *f* *mf* *f*

3. Cor. *f* *mf* *f*

4. Cor. *f* *mf* *f*

Flgh. *f* *mf* *f*

Hn. 1 *f* *f*

Hn. 2 *f* *f*

Hn. 3 *f* *f*

Bar. 1 *f* *f*

Bar. 2 *f* *f*

Pos. 1 *f* *f*

Pos. 2 *f* *f*

B. Pos. *f* *f*

1. Euph. *f* *f*

2. Euph. *f* *f*

Bass Es. *f* *f*

Bass B. *f* *f*

Kl. Tr. *f* *f*

Cym. Gr. Tr. *f*

Es Cor.

Solo C.

Rep.

2. Cor.

3. Cor.

4. Cor.

Flgh.

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2

Pos. 1

Pos. 2

B. Pos.

1. Euph.

2. Euph.

Bass Es

Bass B

Kl. Tr.

Cym. Gr. Tr.

C

TRIO

41

Es. Cor. *f* *mf*

Solo C. *f* *mf*

Rep. *f* *mf*

2. Cor. *f* *mf*

3. Cor. *f* *mf*

4. Cor. *f* *mf*

Flgh. *f* *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *f* *mf*

Bar. 1 *f* *mf*

Bar. 2 *f* *mf*

Pos. 1 *f* *mf*

Pos. 2 *f* *mf*

B. Pos. *f* *mf*

1. Euph. *f* *mf*

2. Euph. *f* *mf*

Bass Es. *f* *mf*

Bass B. *f* *mf*

Kl. Tr. *f*

Cym. Gr. Tr. *f*

67

1. 2. **D**

Es. Cor.

Solo C.

Rep.

2. Cor.

3. Cor.

4. Cor.

Flgh.

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2

Pos. 1

Pos. 2

B. Pos.

1. Euph.

2. Euph.

Bass Es.

Bass B.

Kl. Tr.

Cym. Gr. Tr.

12 4

Es Cor.

Solo C.

Rep.

2. Cor.

3. Cor.

4. Cor.

Flgh.

Hn. 1

Hn. 2

Hn. 3

Bar. 1

Bar. 2

Pos. 1

Pos. 2

B. Pos.

1. Euph.

2. Euph.

Bass Es

Bass B

Kl. Tr.

Cym.
Gr. Tr.