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Alle Titel arrangiert von Hans Kröll

1. Am Klaushäusl - Marsch

Hans Kröll

The musical score is written for Flügelhorn in B and consists of ten staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The third staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fifth staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The sixth staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The seventh staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The eighth staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The ninth staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The tenth staff contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The score includes dynamic markings such as 'Trio' and 'Tenh.'. The score ends with a double bar line and repeat signs.

3. Duopolka

Hans Kröll

1.

2.

1. 2.

D.C. al cresc. dann Trio
con rep.

TRIO

cresc.

Fine

Trio D.S. al Fine

6. Fuhrmannslied & Marsch

Volkswaise
Arr.: Hans Kröll

Lied

The 'Lied' section is written in 3/4 time and B-flat major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The melody is characterized by a mix of eighth and quarter notes, with some phrases marked with slurs and accents. The piece concludes with a final cadence on the fifth staff.

Marsch

The 'Marsch' section is written in 2/4 time and B-flat major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is more rhythmic and march-like, featuring many eighth and sixteenth notes, often grouped in pairs. The piece ends with a final cadence on the fifth staff.

10. Kleiner Walzer

Hans Kröll

1. 2.

1. 2.

TRIO §

1. 2. Fine

Trio D.S. al Fine

Horn in Es

11. Böhmisches Kirchweih

Arr.: Hans Kröll

1.

2.

3

3

3

3

3

3

TRIO

1.

2. Fine //

Trio D. S. al Fine

7. "Der Hittenkirchner"-Polka

Hans Kröll

The musical score is written for a 1st Trumpet in B. It begins in 2/4 time with a treble clef and a key signature of one sharp (F#). The first staff contains the initial melody, marked with a repeat sign and a double bar line. The second staff continues the melody with eighth notes. The third staff shows a continuation of the eighth-note pattern. The fourth staff introduces a first ending (1.) and a second ending (2.) with a key signature change to two sharps (F# and C#). The fifth staff continues the melody in the new key signature. The sixth staff concludes the section with the instruction "D.S. dann Trio".

The Trio section begins on the seventh staff, marked "TRIO" in bold. The time signature changes to 3/4, and the key signature changes to two flats (Bb and Eb). The eighth staff continues the melody in the new key signature. The ninth staff shows a first ending (1.) and a second ending (2.). The tenth staff concludes the Trio section.

Tenorhorn in B

3. Duopolka

Hans Kröll

1. 2.

1. 2.

D.C. al dan Trio con rep.

TRIO

Fine

Trio D.S. al Fine

Tuba in B

1. Am Klaushäusl - Marsch

Hans Kröll

The musical score is written for Tuba in B and consists of ten staves of music. The key signature has one flat (B-flat) and the time signature is 2/4. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs with first and second endings. The word "Trio" is written above the sixth staff, indicating a change in the musical texture. The score concludes with a final cadence.