

# Elite Tanz-Album für Blasmusik.

Jahrgang XI.  
Heft 1.

Piston in Es (mi ♭).

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Droits d'exécution réservés.

## Nr. 1. Gern hab' ich die Frau'n geküßt.

Lied aus der Operette „Paganini“.

Franz Lehár.

Instrument. v. Max Rhode.

*Allegretto moderato (non troppo)*  
Flügelh. I. *rit.* *a tempo*

The musical score consists of ten staves of music. It begins with a treble clef and a key signature of one flat (E-flat major). The tempo is marked 'Allegretto moderato (non troppo)'. The first staff includes dynamics 'mf dolce' and 'pp'. The second staff has 'pp'. The third staff has 'pp' and 'a tempo'. The fourth staff has 'rit.', 'a tempo', and 'rit.'. The fifth staff has 'a tempo', 'rit.', 'Animato', 'tr', and 'p'. The sixth staff has 'meno', 'f', and 'tr'. The seventh staff has 'Animato', 'tr', and 'mf'. The eighth staff has 'meno', 'f', 'a tempo', 'rit.', 'Tempo primo. (non troppo)', 'Flügelh. I.', and 'pp'. The ninth staff has 'a tempo' and 'p'. The tenth staff has 'a tempo'.

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**Nr. 2. Liebe, du Himmel auf Erden.**  
Walzerlied (Valse boston) aus der Operette „Paganini“.

Franz Lehár.

Instrument. v. Max Rhode.

*Allegretto*  
*p*

*rit.*

*Allegro moderato.*

*meno*  
*f*

*a tempo*  
4  
*animato*  
7  
*meno*  
*mf*

*f*  
*rit.*  
2

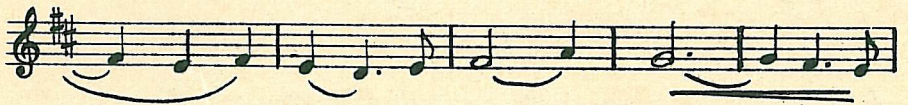
*tenuto*  
1  
*Refrain.*  
*Valse moderato.*  
16  
*poco animato*  
*mf*

*meno*  
*mf*

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Piston in Es. (mi b)



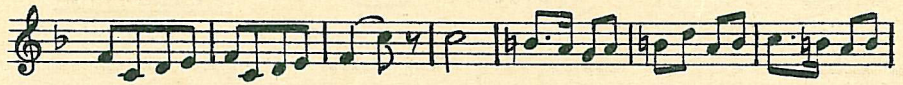


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### Nr. 3. Ich lasse meine Frau zu Haus.

Onestep aus der Operette „Die Tugendprinzessin“.

Kurt Zorlig.  
Instrument. v. Max Rhode.



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Piston in Es (mi b)





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**Nr. 4. Es dreht sich alles um Helene.**  
Onestep aus dem Lustspiel „In der Johannisnacht“.

Jean Gilbert.  
Instrument. v. Max Rhode.

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. The key signature has one flat (E-flat). The score consists of six staves of music. The first staff begins with a dynamic marking of *ff* and a tempo marking of *Alleg.*. The second staff continues the melody with various dynamics including *ff* and *mf*. The third staff features a section marked *ad lib. w.* with a dynamic of *f*. The fourth staff continues with a dynamic of *w.*. The fifth staff is the beginning of the *Refrain.*, marked with a dynamic of *mf*. The sixth staff concludes the piece with a dynamic of *w.*. The score includes various musical notations such as slurs, accents, and dynamic markings.



Piston in Es (mi<sup>b</sup>)

Musical staff 1: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of notes with various articulations. Above the staff, there are markings for *gva ad lib.* and a dynamic marking of *p*. There are also some handwritten markings above the notes, possibly indicating fingerings or accents.

Musical staff 2: Treble clef, key signature of one flat. The staff contains a sequence of notes with various articulations. Above the staff, there are markings for *gva ad lib.* and a dynamic marking of *p*. There are also some handwritten markings above the notes.

Musical staff 3: Treble clef, key signature of one flat. The staff contains a sequence of notes with various articulations. Below the staff, there are markings for *mf* and *f* with accents. There is also a sharp sign (#) at the end of the staff.

Musical staff 4: Treble clef, key signature of one flat. The staff contains a sequence of notes with various articulations. Above the staff, there are markings for *gva ad lib.* and a dynamic marking of *mf*. There are also some handwritten markings above the notes.

Musical staff 5: Treble clef, key signature of one flat. The staff contains a sequence of notes with various articulations. Above the staff, there are markings for *gva ad lib.* and a dynamic marking of *mf*. There are also some handwritten markings above the notes.

Musical staff 6: Treble clef, key signature of one flat. The staff contains a sequence of notes with various articulations. Above the staff, there are markings for *gva ad lib.* and a dynamic marking of *mf*. There are also some handwritten markings above the notes.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a sequence of notes with various articulations. Above the staff, there are markings for *gva ad lib.* and a dynamic marking of *f*. There are also some handwritten markings above the notes.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a sequence of notes with various articulations. Above the staff, there are markings for *gva ad lib.* and a dynamic marking of *f*. There are also some handwritten markings above the notes. At the end of the staff, there is a marking for *ff* and *sz D.S.*



# Der neueste Jahrgang des Elite Album für Blasmusik

Jahrgang XIV

## Konzert- und Unterhaltungsmusik

..... INHALT: .....

### Heft I

Am Lagerfeuer. Charakterstück . . . . .	Siede
Pas des Fleurs aus „Naila“ . . . . .	Delibes
Meditation (Ave Maria) über das I. Präludium von Bach . . . . .	Gounod
Lied-Duett für 2 Trompeten . . . . .	Schreiner

### Heft II

Titus-Ouvertüre . . . . .	Mozart
Die Königsmaid. Walzer . . . . .	Fetrás
Hamburger Gavotte . . . . .	Czibulka
Seemannslos. Lied . . . . .	Petrie

### Heft III

Von Bühne zu Bühne. Große Opern-Fantasie in Form eines Potpourris . . . . .	Fetrás
Invano. Italienische Serenade . . . . .	Amadei
Frühlingslied . . . . .	Gounod

### Heft IV

Minutenspiele. Großes Potpourri, enthält u. A. Humoreske (Dvorak), Chanson russe (Smith), Galop chromatique (Liszt), Was i hab (Bohm), Ein rheinisches Mädchen (Hoppe) . . . . .	Fetrás
Souvenir de Mona Lisa. Valse lente . . . . .	Schebeck
Pariser Einzugsmarsch von 1871 . . . . .	

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