

# Elite Tanz-Album für Blasmusik.

Jahrgang XI.  
Heft 1.

Tenorhorn I in B  
(Bariton si b).

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

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

Lied aus der Operette „Paganini“.

Franz Lehár.

Instrument. v. Max Rhode.

The musical score consists of ten staves of music. The first staff begins with the tempo marking *Allegretto moderato. (non troppo)* and includes dynamic markings *mf*, *ppp*, and *p*. It features tempo changes to *rit.* and *a tempo*. The second staff continues with *ppp* and *p*. The third staff includes *ppp*, *rit.*, and *a tempo*. The fourth staff has *rit.*. The fifth staff starts with *a tempo*, *rit.*, *a tempo*, *rit.*, and *Animato.*, with dynamics *p* and *f*. The sixth staff includes *meno*, *f*, and *p*. The seventh staff has *animato*, *mf*, *crest.*, and *meno*. The eighth staff includes *f*, *rit.*, *Tempo primo. (non troppo)*, *p*, *mf*, and *pprit.*. The ninth staff has *a tempo*, *p*, and *mf*. The tenth staff concludes the piece.



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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.* *rit.* *Allegretto moderato.*

*p* *p*

*meno*  
*f*

*a tempo* *animato*

*mf* *p*

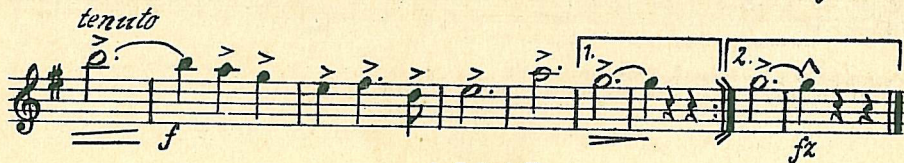
*meno* *f* *rit.*

*tenuto* *Refrain.*  
*Valse moderato.*

*p* *p*

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**Nr. 3. Ich lasse meine Frau zu Haus.**  
Onestep aus der Operette „Die Tugendprinzessin“.

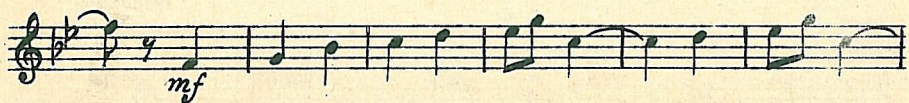
Kurt Zorlig.

Instrument. v. Max Rhode.

The musical score is written for Fenchhorn I in B (Bariton sib) and consists of seven staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes various dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). A section of the music is marked as a *Refrain.* and includes accents (^) and dynamic markings *fx* (for emphasis) and *p* (piano). The music is written in a single melodic line on a treble clef staff.



Tenorhorn I in B. (Baritonsib).





Aufführungsrecht vorbehalten *Fenorkhorn I in B. (Bariton Sib.)*  
 Droits d'exécution réservés.

## 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 instrument, Fenorkhorn I in B (Baritone Saxophone). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure is marked with a dynamic of *sfx* (sforzando) and contains a triplet of eighth notes. The second measure is marked with *mf* (mezzo-forte). The second staff continues with a triplet of eighth notes and a half note. The third staff features a series of quarter notes with slurs. The fourth staff has eighth notes with accents (^) above them. The fifth staff continues with eighth notes. The sixth staff is the beginning of the *Refrain*, marked with *mf*, and features a triplet of eighth notes. The seventh staff continues the refrain with more triplet eighth notes.

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A. J. B. 8462







# 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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**Anton J. Benjamin, Leipzig-Milano**