

Rosamunde!

(Frag' doch nicht erst die Mama)

Flügelhorn I in B

Musik V. Vajoda

Regen/Gitar

arrang. u. Walter Kiese

Musical score for Flügelhorn I in B, 'Rosamunde!'. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics range from 'p' to 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p', 'mf', 'ff', and 'rit.'. The piece concludes with a 'Fine' marking.

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Flügelhorn I in B

O Susanna!

wie ist das Leben doch so schön!

With. Hoch

Rheinländer

arrang. von May Löffhou

Musical score for Flügelhorn I in B, 'O Susanna!'. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics range from 'p' to 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p', 'mf', 'ff', and 'rit.'. The piece concludes with a 'Fine' marking.

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Flügelhorn I in B

Das Band zerrissen, und Du bist frei

Walzerlied

Carl Brandt, Op. 50

arrang. von May Löffhou

Musical score for Flügelhorn I in B, 'Das Band zerrissen, und Du bist frei'. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics range from 'p' to 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p', 'mf', 'ff', and 'rit.'. The piece concludes with a 'Fine' marking.

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Flügelhorn I in B

Die Holzauktion!

Im Grunewald ist Holzauktion!

Otto Teich Op. 58

Rheinländer

arrang. von May Löffhou

Musical score for Flügelhorn I in B, 'Die Holzauktion!'. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the dynamics range from 'p' to 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p', 'mf', 'ff', and 'rit.'. The piece concludes with a 'Fine' marking.

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Fügelhorn I in B

Hochzeit machen, das ist wunderschön

Rheinländer *May Graeber*
arrang. von *May Lefthou*

Musical score for Flügelhorn I in B, 'Hochzeit machen, das ist wunderschön'. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some triplet markings. A 'Trio' section is indicated in the 10th staff. The piece concludes with a double bar line and a repeat sign.

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Fügelhorn I in B

Komm, Karlina, komm!

Polka *Adolf Spahn*
arrang. von *May Lefthou*

Musical score for Flügelhorn I in B, 'Komm, Karlina, komm!'. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some triplet markings. A 'Trio' section is indicated in the 10th staff. The piece concludes with a double bar line and a repeat sign.

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Fügelhorn I in B

Ach Isabella!

Sie lässt mich nicht in Ruh'

Stimmungsalzler *Otto Teich Op. 20*
arrang. von *May Lefthou*

Musical score for Flügelhorn I in B, 'Ach Isabella!'. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some triplet markings. A 'Trio' section is indicated in the 10th staff. The piece concludes with a double bar line and a repeat sign.

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Prost Kameraden

Marschlied

Text und Musik v. *Wiga Gabriel*
arrang. v. *Walter Krieger*

Fügelhorn I in B

Musical score for Flügelhorn I in B, 'Prost Kameraden'. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some triplet markings. A 'Trio' section is indicated in the 10th staff. The piece concludes with a double bar line and a repeat sign.

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