

# Ausgewählte Horn-Quartette

herausgegeben von

## FR. GUMBERT.

Erstes Heft: *Corno I<sup>o</sup> II<sup>do</sup> III<sup>o</sup> IV<sup>o</sup> à M 0,90 no.*  
Zweites — *Corno I<sup>o</sup> II<sup>do</sup> III<sup>o</sup> IV<sup>o</sup> à M 1,20 no.*

Drittes Heft: *Corno I<sup>o</sup> II<sup>do</sup> III<sup>o</sup> IV<sup>o</sup> à M 1,50 no.*  
Viertes — *Corno I<sup>o</sup> II<sup>do</sup> III<sup>o</sup> IV<sup>o</sup> à M 1,50 no.*

Eigentum des Verlegers.

LEIPZIG, CARL MERSEBURGER.

Gumbert, F., Solobuch f. Horn Samlg. d. wichtigsten Stellen  
aus Symphonien, Ouverturen und Opern. 8 H. à 2,25  
Hofmann, R., Prakt. Horn Schule nebst Griffabelle für das  
Ventilhorn. 3. Aufl. Op. 17. 2,25  
— 20 Studien f. Waldhorn m. Pffe. nach berühmten Beispielen. 2,25  
— Lieder f. Horn m. Pffe. ausgewählt. 2 H. à 2,25

Haeberlein, H., Op. 13. Ständchen f. Horn m. Pffe. 1,20  
Henning, C. T., Duos f. 2 Hörner in F, instruktive. 2,25  
Kopprasch, C., 60 Etuden f. Waldhorn, ausgewählt. 2 H. à 1,50  
Otto, J., „Es rauscht dem Jägersmann der Wald“ aus  
Op. 107. (Sechs Quartette) f. 4 Corni in E. 0,50  
Reicha, A., Op. 82. Sechs Trios f. 3 Hörner in E. 1,50

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455  
697  
Vol. 4*

# Ausgewählte Horn-Quartette,

herausgegeben von FR. GUMBERT.

## Corno III in F.

Choräle.

N<sup>o</sup> 1. Lobt Gott, ihr Christen allzugleich.

N. Herrmann, gest. 1560.  
Becker I. Theil. Original A dur.

N<sup>o</sup> 2. Sei Lob' und Ehr' dem höchsten Gut.

a. d. 15. Jahrhundert. Original F dur.

## Corno III.

N<sup>o</sup> 3. Nun lasst uns den Leib begraben.

a. d. 16. Jahrhundert. Original C dur.

Musical score for Corno III, No. 3. The score consists of two staves of music in C major and common time. The first staff contains the first line of music, and the second staff contains the second line. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final double bar line at the end of the second staff.

N<sup>o</sup> 4. Meinen Jesum lass' ich nicht.

a. d. Anf. d. 18. Jahrhunderts. Orig. A dur.

Musical score for Corno III, No. 4. The score consists of three staves of music in A major and common time. The first staff contains the first line of music, the second staff contains the second line, and the third staff contains the third line. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a final double bar line at the end of the third staff.

# Corno III.

## Nº 5. Nun ruhen alle Wälder.

H. Isaak, geb. u. d. J. 1440. Original G dur.

Musical score for Corno III, No. 5. Nun ruhen alle Wälder. The score consists of three staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, rhythmic style with quarter and eighth notes, and some rests. The second and third staves continue the melody, with the third staff ending with a double bar line and a fermata over the final note.

## Nº 6. Vom Himmel hoch, da komm' ich her.

a. d. 16. Jahrhundert. Original F dur.

Musical score for Corno III, No. 6. Vom Himmel hoch, da komm' ich her. The score consists of two staves of music in F major, 3/4 time. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written in a simple, rhythmic style with quarter and eighth notes, and some rests. The second staff continues the melody, ending with a double bar line and a fermata over the final note.

## Corno III.

N<sup>o</sup> 7. Abschied vom Wald. (O Thäler weit, o Höhen.)

von F. Mendelssohn-Bartholdy.

*Andante non tanto.*

*p* *f* *p* *cresc.*

*f* *pp* *f* *p* *dim.*

N<sup>o</sup> 8. Der frohe Wandersmann. (Wem Gott will rechte Gunst erweisen.)

von F. Mendelssohn-Bartholdy.

*Andante.*

*f* *p* *cresc.*

*Solo.* *f* *sf*

*ff* *rit.* *p* *cresc.*

*f* *ff*

# Corno III.



## Nº 9. Frühlingslied. (Der Frühling naht mit Brausen.)

von F. Mendelssohn-Bartholdy.

*Molto allegro vivace.*



## Corno III.

*Poco più lento.*

*p* *p* *cresc.* *sf*

*p* *pp* *pp*

*Solo.*  
*mf poco a poco cresc. al*

*Tempo I.*  
*f* *sf* *sf* *dim.*

*pp* *cresc.* *f*

*p*



# Corno III.

Cor. I.  
*f* *rit.* *p* *dim.*

The first system of music for Corno III. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a forte (*f*) dynamic and includes a trill. It concludes with a decrescendo (*dim.*) and a piano (*p*) dynamic.

## Nº 10. Nachtgesang. (Schlummernd an des Vaters Brust.)

von F. Mendelssohn-Bartholdy.

*Andante sostenuto.*

*p* *pp* *f* *p* *f* *dim.*  
*pp* *p* *f* *mf* *f* *dim.* *pp*

The piece "Nachtgesang" is in 3/4 time with a key signature of two flats (Bb and Eb). It consists of six systems of musical notation. The dynamics range from piano (*p*) to pianissimo (*pp*) and fortissimo (*f*). The tempo is marked "Andante sostenuto". The piece ends with a double bar line and a final *pp* dynamic.

## Corno III.

## N° 11. Beati Mortui. (Wie selig sind die Toten.)

von F. Mendelssohn-Bartholdy.

*Andante sostenuto.*

The musical score for Corno III, N° 11, "Beati Mortui" (Wie selig sind die Toten) by F. Mendelssohn-Bartholdy, is written in G major and 4/4 time. The tempo is *Andante sostenuto*. The score consists of six staves of music. The dynamics are marked as follows: *p* (piano) at the beginning, *cresc.* (crescendo) in the first staff, *f* (forte) in the second staff, *pp* (pianissimo) in the second staff, *f* (forte) in the third staff, *p* (piano) in the fourth staff, *f* (forte) in the fourth staff, *p* (piano) in the fifth staff, *mf* (mezzo-forte) in the sixth staff, *f* (forte) in the seventh staff, *p* (piano) in the eighth staff, and *pp* (pianissimo) in the eighth staff. The score ends with a double bar line.

# Corno III.

## Nº 12. Der Jäger Abschied. (Wer hat dich, du schöner Wald.)

von F. Mendelssohn-Bartholdy.

*Moderato. Alla marcia.*

Musical score for Corno III, No. 12, 'Der Jäger Abschied'. The score is in 3/4 time and consists of three staves. The first staff begins with a dynamic marking of *f*. The second staff includes a *Solo* marking and a dynamic marking of *pp*. The third staff features dynamic markings of *pp*, *cresc.*, *f*, *dim.*, and *pp*. The piece concludes with a double bar line and repeat dots.

## Nº 13. Lieblingsplätzchen. (Wisst ihr, wo ich gerne weil?)

von F. Mendelssohn-Bartholdy.

*Andante.*

Musical score for Corno III, No. 13, 'Lieblingsplätzchen'. The score is in 3/4 time and consists of three staves. The first staff begins with a dynamic marking of *p*. The second staff includes a dynamic marking of *pp* and a *rit.* marking. The third staff features dynamic markings of *p*, *dim.*, *pp*, and *p*, along with the tempo marking *a tempo*. The piece concludes with a double bar line and repeat dots.

## Corno III.

N<sup>o</sup> 14. Abendständchen. (Schlafe Liebchen, weil's auf Erden.)

von F. Mendelssohn-Bartholdy.

*Andante sostenuto.*

*p* *cresc.*

*f* *p* *dim.* *pp*

N<sup>o</sup> 15.*Allegro vivace.*

von A. Lindner.

*f* *mf*

*f* *p*

# Corno III.



## Corno III.

## N° 16. Waldlied.

*Vivace.*

von F. Mühling.

*f* *f* *p* *f* *p* *cresc.*

*f* *p* *f* *p*

*f* *pp*

*Adagio.*  
Cor. I.

*f* *f* *p*

Corno III.

*f* *p* *f*

*p* *p*

*dim.* *f* *f*

*Tempo I.*

*p* *f* *p*

*f*

*p* *ff* *rit.*

## Corno III.

Nº 17. Feldschritt.  
*Allegro vivace.*

A. Lindner.

The musical score is written for Corno III in 6/8 time. It begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *ff*. The first staff contains a series of eighth notes with accents. The second staff features a first ending (1.) and a second ending (2.), both marked with repeat signs. The third staff includes dynamic markings of *p*, *cresc.*, *f*, and *p*. The fourth staff continues with *cresc.*, *f*, and *ff*. The fifth staff shows a series of eighth notes with accents. The sixth staff concludes with dynamic markings of *ff*, *p*, *ff*, *p*, *fz*, and *p*. The piece ends with a double bar line and repeat sign.



Corno III.

Two staves of musical notation in G major (one flat). The first staff begins with a dynamic marking of *fz* (forzando), followed by *p* (piano), and then *f* (forte). The second staff begins with *ff* (fortissimo) and ends with a repeat sign. The music consists of eighth and sixteenth notes with various articulations.

Nº 18. Ouverture.  
*Adagio.*

C. D. Lorenz.

Five staves of musical notation in G major (one flat). The first staff begins with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking. The second staff begins with *sf* (sforzando) and includes a *p* (piano) marking. The third staff includes a *f* (forte) marking and ends with a *pp* (pianissimo) marking. The fourth staff includes an *acceler.* (accelerando) marking. The fifth staff includes a *cresc.* (crescendo) marking. The music features a variety of note values and rests.

## Corno III.

*Allegro.*

*p* *cresc.* - - - - *f*

*Solo. meno*

*sfz sfz sfz sfz* *p*

*Tempo I.*

*f* *p*

*cresc.* - - - - *f* *p*

IV



## Corno III.

*Tempo I.*

*f*

*p*

*ff* *p* *cresc.*

*f* *p* *cresc.*

*f* *ff*

*IV*

Corno III.



# Corno III.

Two staves of musical notation in G major (one flat). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a rhythmic accompaniment with eighth notes and rests.

## Nº 19.

*Adagio et Rondino.*

C.D. Lorenz.

First staff of the second system, starting with a treble clef and a common time signature. It includes dynamic markings *p* and *Cor. IV.*

Second staff of the second system, continuing the melodic line with dynamic marking *p*.

*Rondino. Allegretto moderato.*

Third staff of the second system, featuring a key signature change to D major (two sharps) and a time signature change to 2/4. It includes dynamic markings *pp* and *Cor. II.*

Fourth staff of the second system, continuing the melodic line with dynamic marking *p*.

Corno III.

The musical score for Corno III consists of six staves of music. The first staff begins with a *ff* dynamic. The second staff starts with a *p* dynamic and includes accents. The third staff features a key signature change to B-flat major and a *p* dynamic. The fourth staff returns to the original key signature and includes a *ff* dynamic. The fifth staff has a *p* dynamic. The sixth staff concludes with a *cresc.* marking and a Roman numeral *IV* below the staff.

## Corno III.

Coda.

*p* Cor. II. *p* *p* *ff* *p* *f*



# Corno III.

## Nº 20. Schäfers Sonntagslied. (Das ist der Tag des Herrn.)

*Maestoso con fuoco.*

von C. Kreutzer.

*ff* *pCor. IV.* *p*

*pp*

*pp* *f* *p*

*cresc.* *f*

*p* *mf* *cresc.*

*Adagio.* *Tempo I.*

*f* *ff* *ff* *fz*

IV

## Corno III.

N<sup>o</sup> 21. Gedenke mein o Vaterland.*Moderato assai.*

von A. Segisser.

Musical score for Corno III, N<sup>o</sup> 21. Gedenke mein o Vaterland. The score consists of six staves of music in G major, 2/4 time. It features various dynamics including *p*, *mf*, *f*, and *cresc.*, and includes tempo markings like *a tempo* and *rit.*

N<sup>o</sup> 22. Trauer-Hymne.*Maestoso, schwer.*

von E. Müller.

Musical score for Corno III, N<sup>o</sup> 22. Trauer-Hymne. The score consists of one staff of music in G major, 2/4 time. It features dynamics including *ff* and *mf*, and includes a Roman numeral IV at the bottom.

# Corno III.

First system of musical notation for Corno III. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features a melodic line with dynamics *pp* and *f*. The second staff continues the melody with dynamics *pp*. The third staff concludes the system with dynamics *f* and *langsam f*, ending with a double bar line and repeat dots.

## Nº 23.

*Adagio.*

von J. Lang.

Second system of musical notation for Corno III, titled "Nº 23. Adagio." by J. Lang. It consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a melodic line with dynamics *p*. The second staff continues the melody with dynamics *mf*, *p*, *pp*, and *p*. The third staff concludes the system with dynamics *f*, *p*, *f*, and *rit.*, ending with a double bar line and repeat dots.

## Corno III.

N<sup>o</sup> 24. Nachtgesang.*Andantino.*

von Chwatal.

Musical score for Corno III, N<sup>o</sup> 24. Nachtgesang. by Chwatal. The score consists of three staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *p*. The second staff continues the melody with dynamic markings *p* and *f*. The third staff concludes the piece with dynamic markings *p*, *f*, and *p*, ending with a double bar line and repeat dots.

N<sup>o</sup> 25. Abendständchen.*Andantino.*

von Härtel.

*Solo.*

Musical score for Corno III, N<sup>o</sup> 25. Abendständchen. by Härtel. The score consists of two staves of music in 6/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The second staff continues the melody with a dynamic marking of *f* and ends with a double bar line.

## Corno III.



## N° 26. Introduction et Rondo.

*Adagio.*

von C. D. Lorenz.



## Corno III.

Musical score for Corno III, measures 1-16. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The first measure is marked with a piano (*p*) dynamic. The second staff contains dynamic markings of *ff*, *p*, *f*, *ff*, and *p*. The third staff is marked with *f*. The fourth staff has a first ending bracket labeled "1." and a repeat sign. The fifth staff has a second ending bracket labeled "2." and is marked with *ff*. The piece concludes with a double bar line and repeat sign.

N<sup>o</sup> 27. Potpourri a. d. Oper. „Martha“*Andante maestoso.*

von F. v. Flotow.

Musical score for Potpourri a. d. Oper. „Martha“, measures 1-4. The score is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The first measure is marked with a forte (*f*) dynamic. The piece concludes with a double bar line and repeat sign.

Corno III.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a melodic line with dynamic markings *sf* and *p*.

Musical staff 2: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a melodic line with dynamic markings *f* and *f*.

Musical staff 3: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a melodic line with dynamic markings *f*, *f*, and *f*. First endings are indicated by the number '1' above the staff.

*Larghetto.*

Musical staff 4: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The staff contains a melodic line with dynamic marking *p* and the marking *Cor. I.*

*Allegro.*

Musical staff 5: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a melodic line with dynamic marking *f*. First and second endings are indicated by the numbers '1' and '2' above the staff.

Musical staff 6: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a melodic line with dynamic markings *f*, *f*, and *f*. First and second endings are indicated by the numbers '1' and '2' above the staff.

## Corno III.

*Allegro non troppo.*

*mf*

*p*

*f*

*Solo.*

*Larghetto.*

Cor. II.

*p*

*rit.*

*p*

IV



# Corno III.

*Allegro.*



*Allegro non troppo.*



*rit.*



*a tempo*



*Andante.*



*Allegro vivace.*



## Corno III.

## N° 28. Abendlied.

*Langsam, ausdrucksvoll und sehr gehalten.*

von R. Schumann, Op. 85. N° 12.

pp

Cor. I. f

pp

Cor. I. f

p

Cor. I. ff

mf

p

mf

pp

## N° 29. Den schönen Heil.

*Moderato.*

von H. Neidhardt.

f

# Corno III.

The musical score for Corno III on page 33 consists of six staves of music in G major. The first five staves contain melodic lines with various dynamics including *p*, *f*, and *pp*. The sixth staff features a first and second ending, with dynamics *mf* and *ff*, and a Roman numeral *IV* below it.

# Corno III.

## Nº 30. Schlummerlied.

von Nohr.

*Andantino.*

1. 2.

*p* *f*

## Nº 31. Jagdstück.

von A. Schreiner.

*Moderato.*

*Solo.* *f* *f 3* *Solo.* *f 3* *f* *p* *Cor. I.*

*Cor. II.* *Solo.* *Cor. II.* *p* *p* *f*

*Allegretto.* *f* *p* *mf* *p*

*mf*

Corno III:

*Trio.*

*f* *p*

*mf* *f* *p*

*mf*

*Allegretto.*

*f* *p*

*mf* *p* *mf*

*f*

## Corno III.

N<sup>o</sup> 32. Die Kapelle.*Ernst und feurig.*

von C. Kreutzer.

*Solo.*

Musical score for Corno III, No. 32, "Die Kapelle" by C. Kreutzer. The score consists of three staves of music in G minor, 2/4 time. The first staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff starts with piano (*p*) and ends with pianissimo (*pp*). The third staff features a first ending (1.) and a second ending (2.), with the second ending marked fortissimo (*ff*).

N<sup>o</sup> 33. Gute Nacht, du mein herziges Kind.*Andante.*

von F. Abt.

Musical score for Corno III, No. 33, "Gute Nacht, du mein herziges Kind" by F. Abt. The score consists of two staves of music in C major, 3/4 time. The first staff begins with pianissimo (*pp*) and has piano (*p*) markings. The second staff starts with forte (*f*), followed by fortissimo (*ff*), and ends with piano (*p*).

## Corno III.

*mf* *p* *f rit.*  
*a tempo* *p*  
*f* *mf*  
*f* *p* *poco cresc. et string.*  
*a tempo* *f* *rit.* *1* *Adagio.* *p*

## Corno III.

## N° 34. Blauäuglein.

*Andante.*

von F. L. Schubert.

*p* *f* *p* *fz* *p* *fz* *p* *rit.*

## N° 35. Reminiscenzen a. d. Oper „Indra.“

*Allegro.*von F. v. Flotow.  
arrang v. C. D. Lorenz.

*f* *fz* *4* *mf* *p*



# Corno III.

*Larghetto.*

*ff*

*p* Cor. I. *p*

*p* *fz* *p* *dim.* Cor. II. *pp*

*Allegretto.*

*p*

*p*

*a tempo*

Cor. I.

*Cadenz.* *p*

1. 2.

G.P.

## Corno III.

*Allegro non troppo.*

Cor. IV.

*mf* *mf* *p* *ff*

*p*

*ff* *pp*

*f* *f* *rit.*

*Andante.*

*ff* *p* *pp* *ff* *pp*

The musical score for Corno III consists of six staves of music. The first five staves are marked 'Allegro non troppo' and the sixth is marked 'Andante'. The first staff includes the instruction 'Cor. IV.' and dynamic markings *mf*, *mf*, *p*, and *ff*. The second staff has a *p* marking. The third staff has a *ff* marking. The fourth staff has *ff* and *pp* markings. The fifth staff has *f* and *f* markings, followed by a *rit.* marking. The sixth staff has *ff*, *p*, *pp*, *ff*, and *pp* markings. The score includes various musical notations such as treble clefs, 2/4 and 3/4 time signatures, eighth and sixteenth notes, rests, and dynamic markings.

# INHALT.

## HEFT I.

	<i>Pag:</i>		<i>Pag:</i>
Nº 1. Choral. Jesus meine Zuversicht.....	1.	Nº 18. Das Mailüfterl. Kreipl. ....	12.
Nº 2. Choral. Was Gott thut das ist wohlgethan. . .	1.	Nº 19. Deutsche Volkshymne. H. Carey. ....	12.
Nº 3. Choral. Wie schön leuchtet der Morgenstern. 2.	2.	Nº 20. Oestreichische Volkshymne. J. Haydn. ....	12.
Nº 4. Choral. Schatz über alle Schätze. ....	2.	Nº 21. Thüringer Volkslied. L. Böhner. ....	13.
Nº 5. Choral. Trau auf Gott in allen Sachen. ....	2.	Nº 22. Grabgesang. H. T. Petschke. ....	13.
Nº 6. Ave verum Corpus, comp. W. A. Mozart. ....	3.	Nº 23. Motette. Schmecket und sehet. A. Brandt. ....	14.
Nº 7. Gebet. Gott deine Güte reicht. L. van Beethoven. 4.	4.	Nº 24. Sophien-Marsch. C. D. Lorenz. ....	15.
Nº 8. Romanze aus Jacob u. seine Söhne. E. H. Mehul. 4.	4.	Nº 25. Lied. Sehnsucht nach dem Walde. H. Weber. 16.	16.
Nº 9. Lied. Einsam bin ich, a. Preziosa. C. M. v. Weber. 5.	5.	Nº 26. Gedenke mein. C. D. Lorenz. ....	16.
Nº 10. Chor aus Preziosa. C. M. v. Weber. ....	6.	Nº 27. Adagio religioso. C. D. Lorenz. ....	18.
Nº 11. Morgenständchen. Fr. Schubert. ....	7.	Nº 28. Fanfare. A. Lindner. ....	19.
Nº 12. Ricordanza. C. G. Reissiger. ....	8.	Nº 29. Ehrenfried-Polka. A. Lindner. ....	20.
Nº 13. Russische Volkshymne. ....	9.	Nº 30. Bundeslied. W. A. Mozart. ....	21.
Nº 14. Lied. An die Geliebte. F. L. Schubert. ....	10.	Nº 31. Gesang-Walzer. F. A. Vogel. ....	22.
Nº 15. Volkslied. Wem Gott ein braves. C. Reinecke. 10.	10.	Nº 32. Lied. Der Lindenbaum. Fr. Schubert. ....	24.
Nº 16. Abendlied. Nun schlafen die Vögel. C. Reinecke. 11.	11.	Nº 33. Volkslied. Dem Vaterlande. ....	24.
Nº 17. Lied. Am Bache blüh'n die Weiden. Rich. Müller. 11.	11.	Nº 34. Volkslied. Ich hab' mich ergehen. ....	24.

# INHALT.

## HEFT II.

	<i>Pag.</i>		<i>Pag.</i>
Nº 1. Choral. Herr wie du willst, so schick's. ....	1.	Nº 18. Jägerchor a. d. Op: Der Freischütz. C. M. v. Weber.	13.
Nº 2. Choral. Seelenbräutigam. ....	1.	Nº 19. Ständchen aus Così fan tutte. W. A. Mozart.	14.
Nº 3. Choral. Wachtet auf, ruft uns die Stimme. ...	2.	Nº 20. Romanze. C. D. Lorenz. ....	15.
Nº 4. Choral. Ein' feste Burg ist unser Gott. ....	2.	Nº 21. Recit. et Adagio. A. Hänsel. ....	16.
Nº 5. Die Forelle, comp. Fr. Schubert. ....	3.	Nº 22. Quartett. C. D. Lorenz. ....	18.
Nº 6. Lützow's wilde Jagd. C. M. v. Weber. ....	4.	Nº 23. Jägermarsch. C. D. Lorenz. ....	20.
Nº 7. Lied. Das Bild der Rose. J. Reichardt. ....	4.	Nº 24. Lied. Wie sie so sanft ruh'n. Benecken. ....	21.
Nº 8. Lied. Die Wacht am Rhein. C. Wilhelm. ....	5.	Nº 25. Lied. Vor Jena. W. Stade. ....	22.
Nº 9. Lied. Ihr Blick. C. Lankau. ....	6.	Nº 26. Lied. Was ist des Deutschen Vaterl. G. Reichardt.	22.
Nº 10. Abenständchen. A. Heynke. ....	7.	Nº 27. Volkslied. Wohl auf noch getrunken. ....	24.
Nº 11. Waldlied. C. Reinecke. ....	8.	Nº 28. Walzer. Mein Herzblättchen. J. G. Hauschild.	24.
Nº 12. Zur Nacht. C. Reinecke. ....	8.	Nº 29. Veroni-Polonaise. J. G. Hauschild. ....	26.
Nº 13. Die Ehre Gottes in der Natur. L. van Beethoven.	9.	Nº 30. Trompeter-Galopp z. Aufbruch. J. G. Hauschild.	28.
Nº 14. Lied. Des Jahres letzte Stunde. Schulz. ....	10.	Nº 31. Eugen-Marsch. J. G. Hauschild. ....	29.
Nº 15. Motette. Gott ist die Liebe. D. H. Engel. ....	10.	Nº 32. Erwärmungs-Galopp. A. Lindner. ....	30.
Nº 16. Ständchen. H. T. Petschke. ....	11.	Nº 33. Astloch-Polka. A. Lindner. ....	32.
Nº 17. Die Nacht. Fr. Schubert. ....	12.		

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