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Ausgewählte Horn-Quartette

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herausgegeben von

FR. GUMBERT.

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697
Vol. 3*

DRITTES HEFT.

Corno I^o Corno II^{do} Corno III^o Corno IV^o

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Ausgewählte Horn - Quartette.

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in F.

Corno IV.

N^o 1. Alles ist an Gottes Segen. Choral.

a. d. 18. Jahrhundert. Original A dur.

Two staves of musical notation for the first chorale. The first staff starts with a treble clef and a common time signature, then changes to a bass clef. The second staff continues the melody and accompaniment.

N^o 2. Nach einer Prüfung kurzer Tage. Choral.

J. G. Schicht, geb. 1753. Original Es dur.

Three staves of musical notation for the second chorale. The first staff starts with a treble clef and a common time signature, then changes to a bass clef. The second and third staves continue the melody and accompaniment.

Corno IV.

N^o 3. Wer nur den lieben Gott lässt walten. Choral.

G. Neumark, geb. 1621. Original A moll.

N^o 4. Nun danket Alle Gott. Choral.

M Rinckhart, geb. 1586. Original A dur.

N^o 5. Christus, der ist mein Leben. Choral.

A. d. 17. Jahrhundert. Original A dur.

Corno IV.

Nº 6. Lobet den Herren, den mächtigen. Choral.

A. d. 17. Jahrhundert. Original Adur.

Two staves of music in bass clef, 3/2 time signature, key of B-flat major. The first staff contains the main melody with a fermata over the final note. The second staff contains a harmonic accompaniment with a fermata over the final note.

Nº 7. Es ist bestimmt in Gottes Rath.

Poco sostenuto.

F. Mendelssohn Bartholdy.

Four staves of music in bass clef, 4/4 time signature, key of B-flat major. The score includes dynamic markings: *mf*, *p*, *pp*, *f*, and *mf*. It features a repeat sign with first and second endings, and a fermata over the final note.

Corno IV.

Nº 8. Ruhethal. Wenn im letzten Abendstrahl.

Adagio.

F. Mendelssohn Bartholdy.

p

f *p* *f* 4 C.1. 5 6

p *sf*

f *p* 1

mf *f* *pp*

Corno IV.

Nº 9. Sonntagslied. Ringsum erschallt in Wald und Flur. *Quasi Allegretto.*

F. Mendelssohn Bartholdy.

p *dim.* *p*

f *dim.* *p*

a tempo *mf* *dim.*

p *dim.* *p*

f *p* *cresc. molto al* *rit.* *a tempo*

mf *dim.* *p*

///

Corno IV.

N^o 10. Abschiedstafel. So rückt denn in die Runde.*Assai maestoso alla Marcia.*

F. Mendelssohn Bartholdy.

The musical score consists of six staves of music in bass clef, 2/4 time. The key signature has one sharp (F#). The dynamics and markings are as follows:

- Staff 1: *f* (first measure), *ff* (fourth measure).
- Staff 2: *f* (first measure), *p* (second measure), *pp* (third measure), *cresc.* (fourth measure).
- Staff 3: *f* (first measure), *ff* (fourth measure), *ff* (fifth measure).
- Staff 4: *f* (first measure), *sempre f* (fourth measure), *ff* (fifth measure).
- Staff 5: *f* (first measure), *sf* (second measure), *pp* (third measure), *cresc.* (fourth measure), *rit.* (fifth measure), *f* (sixth measure).
- Staff 6: *ff* (fourth measure).

Corno IV.

Nº 11. Sommerlied. Wie Feld und Au' so blinkend im Thau.

7

Vivace e leggiero.

F. Mendelssohn Bartholdy.

2 C. 3. rit. -

u tempo f

ff p f

1.

1. p f

p rit. - f

Corno IV.

N^o 12. Wasserfahrt. Am fernen Horizonte.*Andante.*

F. Mendelssohn Bartholdy.

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

N^o 13. Jagdlied. Auf, ihr Herrn und Damen schön.*Presto.*

F. Mendelssohn Bartholdy.

in Es.

f *f* *p*
f *ten.* *p*
ff

Corno IV.

9

N° 14. Lied an die Deutschen in Lyon. Was uns eint als deutsche Brüder.

in F. *Allegro maestoso.*F. Mendelssohn Bartholdy.
Solo

Corno IV.

N^o 15. Andante a. d. Amoll-Quartett.*Gemessen, nicht schleppen.*

Fr. Schubert.

N^o 16. Ouverture.*Andante.*

Fr. Dieth.



Corno IV.

Allegro moderato.

Solo

First staff of music in bass clef, 2/4 time. Dynamics: *ff*, *fz*, *fz*, *fz*, *ff*. Features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Second staff of music in bass clef, 2/4 time. Dynamics: *fz*, *fz*, *fz*, *p*. Features a melodic line with eighth notes and rests, ending with a half note.

Third staff of music in bass clef, 2/4 time. Dynamics: *ff*. Features a melodic line with eighth notes and accents, including a triplet of eighth notes.

Fourth staff of music in bass clef, 2/4 time. Dynamics: *fz*, *p*. Features a melodic line with eighth notes and rests, including a first ending bracket labeled '1'.

Fifth staff of music in bass clef, 2/4 time. Dynamics: *f*. Features a melodic line with eighth notes and rests, including a first ending bracket.

Sixth staff of music in bass clef, 2/4 time. Dynamics: *f*, *f*, *fp*, *rit.*. Features a melodic line with eighth notes and rests, ending with a fermata.

Corno IV.

a tempo *Solo.*

ff *fz* *fz* *fz* *ff* *fz* *fz* *fz* *p* *ff* *fz* *p*

Corno IV.

Nº 17. Parademarsch.

A. Lindner.

The musical score is written for a single horn in bass clef, 6/8 time. It consists of six staves of music. The first staff begins with a forte (*f*) dynamic and an accent (^) over the first note. The second staff features a piano (*p*) dynamic and a *Solo* marking. The third staff contains a series of slurs and dynamics, including *f*, *p*, *f*, and *p*. The fourth staff starts with a forte (*f*) dynamic and ends with a repeat sign. The fifth staff begins with a fortissimo (*ff*) dynamic and includes several accents (>). The sixth staff concludes with a piano (*p*) dynamic and a final flourish.

Corno IV.



N^o 18. Amicitia - Quadrille.

Corno IV.

N^o 1. Pantalon.

f sf sf

p f p f p

f sf sf

p *D.C. al*

N^o 2. Etè.

f

p *mf*

Corno IV.

17

Solo.
D.C. al

N° 3. Poule.

f *ff*
p
ffz *p* *f*
ff
p *D.C. al*

Corno IV.

N° 4. Trénis.

p *f*
mf *f*

D. C. al

N° 5. Pastourelle.

mf *f*
p *cresc.* *fz* *p*
fz *mf* *f*

Corno IV.

p *Dal Segno al*

Nº 6. Finale.

f

p

f

p

p *D. C. al*

Nº 20. Jagdstück.

Corno IV.

K. Appel.

Allegro.

Solo.

The musical score is written for the fourth horn part in a 6/8 time signature. It begins with a *f* dynamic and a *Solo.* marking. The first staff contains a melodic line with a *p* dynamic. The second staff features a *f* dynamic, a *p* dynamic, a *cresc.* (crescendo) leading to *f*, and another *Solo.* section starting with *f*. The third staff includes tempo markings of *lento* and *a tempo*, with dynamics of *p*, *f*, *p*, and *mf*. The fourth staff continues with *f*, *p*, and *cresc.* markings. The final two staves are a *Solo.* section consisting of six numbered measures (1-6), starting with *f* and ending with *p*.

Corno IV.

The musical score for Corno IV on page 21 consists of six staves of music. The key signature is one flat (B-flat major or D minor). The music is written in bass clef. The first staff begins with a series of eighth notes, followed by a half note, and ends with a fortissimo (f) dynamic. The second staff continues with eighth notes and a piano (p) dynamic. The third staff features a first ending (1) with accents (>) and a fortissimo (f) dynamic. The fourth staff includes a ritardando (rit.) marking, a return to a tempo (a tempo), and a piano (p) dynamic. The fifth staff contains a first ending (1) and a second ending (2), followed by a fortissimo (f) dynamic. The sixth staff continues with eighth notes and a piano (p) dynamic. The score concludes with a fortissimo (f) dynamic and a first ending (1) leading to a final cadence.

Corno IV.

Solo.
f

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

Solo. *lento* *a tempo*
f *p* *f*

lento *a tempo*
p *mf* *f* *p*

f *cresc.-* *-ff*

Corno IV.

23

Nº 20. Ständchen. Warum bist du so ferne.

Andante. feierlich.

A.E. Marschner.

p *fz*

p *f*

p

Nº 21. Abendlied.

Adagio.

W. A. Mozart.

p *f* *p*

cresc. *f* *pp*

1. 2.

Nº 22. Fanfare.

Corno IV.

Allegro.

H. Schmidt.

1 2 1 >

C.1. *f*

Sola.

f *p* *f*

C.1.

p *f* *f* *Fine.*

TRIO.1

p *f* *p*

1 2 3 4

f *p*

1 2 3 4

Allegro Da Capo al

Corno IV.

Nº 23. Le Lac de Genève. Barcarole.

25

Allegretto quasi Larghetto.

A. Segisser.

rit. - - tempo

p

f

rit. dolce con sentimento

cresc. - - f

p

f

rit. -

Corno IV.

N^o 24. Campaniola.

J. Lang.

p *mf* *p* *f*

Solo. *p* *pp*

risoluto *ruhig.* *risoluto* *rit.*

f *p* *f* *p*

N^o 25. Variationen.*Adagio.*

C. D. Lorenz.

p *f* *ff* *p* *p*

rit. *Allegretto.* *C. D.*

a tempo *pp Sordini loco* *Tutti* *ff*

Var. I.

Corno IV.

Più vivo.

Musical score for Var. I, Corno IV, measures 1-12. The score is written in bass clef with a 2/4 time signature. It begins with a first ending marked 'C.2.' and a '7' below the staff. The first measure is marked 'p'. The piece concludes with a fermata. Performance markings include 'a tempo', 'pp Sordini loco', and 'Tutti'.

Var. II.

Musical score for Var. II, Corno IV, measures 1-12. The score is written in bass clef with a 2/4 time signature. It begins with a first ending marked 'C.3.' and a '7' below the staff. The first measure is marked 'p'. The piece concludes with a fermata. Performance markings include 'a tempo', 'pp Sordini loco', and 'Tutti'.

C.1.
p
Sordini *loco* *p*
Tutti *ff*
Moderato. *C.1.* *mf* *f* *Sordini* *loco*
rit.
ff *p*

Var. IV.

Corno IV.

*Allegro.
Solo.*

Cadenza

a tempo

Moderato.

p C.2.

1

mf

p

fz

Sordini

loco

30 *Allegretto.*

Corno IV.

Musical score for Corno IV, measures 30-35. The score is written in bass clef with a 6/8 time signature. It begins with a first ending bracket (c.f.) over the first measure. The dynamics are marked *p*, *f*, *fp*, *p*, *f*, and *f*. The piece concludes with a double bar line.

Corno IV.

Nº 26. Ouverture. Jacob und seine Söhne

E. H. Mehl.

Adagio.

pp *p* *rit.* *ff* *mf*

Allegro moderato.

Solo.

p *p* *p*

Corno IV.

p

ff *ff* *ff* 1 2 3

fp 1 *ff* 2 *p* 3 *p* *ff* 1 2 *ff* 3

ff *f*

4 5 6 *p* *ff* *f* *cresc.* *pp*

1 *dolce* *p* *pp*

Allegro. *f*

mf *f* *p* *f*

Corno IV.

p

Solo.

ff

ff

rit.

Corno IV.

34 N^o 27. Sangergruss.

Lebhaft, doch nicht zu rasch.

F. Rucken.

mf *3* *cresc.* *3* *frit.*
a tempo *p* *3* *3* *3* *ff* *rit.* *a tempo*
v *p* *f* *p*
1 *mf* *f*
ff *Solo*
f *ff*

Andante.



Poco più mosso.



Corno IV.

Nº 29.

Adagio.

L.D. Lorenz.

p *f* *Solo.* *f* *pp*

Nº 30.
in D. Andante religioso. Zur Trauung.

E. H. Mehul.

mf *p* *f*

Lustig.

p 1 2 3

1 2 3 1 *cresc.* - - - *f*

C. 2. *p* *p*

1 2 3

ff *p*

f *p* *f*

Corno IV.

Nº 33. Abendfeier. Ich geh' noch Abends spät vorbei.

39

Andante.

Solo.

C. Kreutzer.

dolce *p* *mf* *p* *f* *p* *rit.* *mf* *pp* *rit.* *f* *mf Solo.* *p* *mf* *pp* *calando* *a tempo* *f* *ff* *p*

UORNO IV.

40 N^o 34. Abendgebet. Aus der Oper: Das Nachtlager in Granada.

C. Kreutzer.

Moderato.

pp p fp cresc. f p pp f p pp ff