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Ausgewählte Horn-Quartette

herausgegeben von

FR. GUMBERT.

ZWEITES HEFT.

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

Verlag von C. Merseburger in Leipzig.

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Ausgewählte Horn-Quartette,

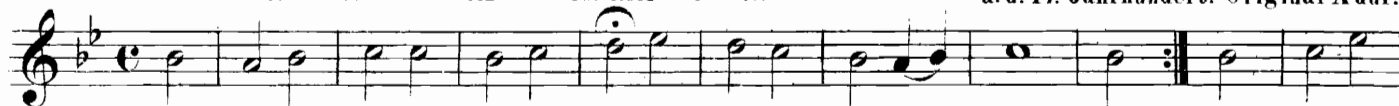
herausgegeben von FR. GUMBERT.

Corno I.

N^o 1. Herr wie du willst so schick's mit mir. Choral.

Becker, I. Theil.

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



N^o 2. Seelenbräutigam. Choral.

a. d. 18. Jahrhundert. Original G dur.



Corno I.

Nº 3. Wachet auf, ruft uns die Stimme. Choral.

Ph. Nicolai, geb. 1556. Original Ddur.

The musical score for Corno I consists of six staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The music is written in a single melodic line. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, and F#5, followed by a half note G5. The third staff has quarter notes A5, B5, and C6, followed by a half note D6. The fourth staff continues with quarter notes E6, F#6, and G6, followed by a half note A6. The fifth staff has quarter notes B6, C7, and D7, followed by a half note E7. The sixth staff concludes with quarter notes F#7, G7, and A7, followed by a half note B7. The piece ends with a double bar line.

Corno I.

3

Nº 4. Ein feste Burg ist unser Gott. Choral.

Becker, I. Theil.
Dr. M. Luther. 1483.

Musical score for Horn I, No. 4: Ein feste Burg ist unser Gott. Choral. The score consists of three staves of music in G major, 3/4 time. The melody is simple and homophonic, with a repeat sign at the beginning of the second staff.

Nº 5. Die Forelle. In einem Bächlein.

Fr. Schubert.

Andante con moto.

Musical score for Horn I, No. 5: Die Forelle. In einem Bächlein. The score consists of three staves of music in G major, 2/4 time. The melody is more complex and rhythmic, with a piano (*p*) dynamic marking at the start. It includes first and second endings.

Corno I.

N^o 6. Lützwow's wilde Jagd. Was glänzt dort vom Walde.

C. M. v. Weber.

Allegro.

f *p*

cresc. *f* *f*

G.P. *ff* *ff*

Echo. *pp*

N^o 7. Das Bild der Rose. In einem Thale friedlich stille.*)

J. Reichardt.

Andante sostenuto.

p

*) Mit freundlicher Bewilligung des Original-Verlegers Herrn Fr. Hofmeister in Leipzig.

Corno I.

Musical score for Corno I, measures 1-12. The score is written on three staves in a key signature of one flat (B-flat major/D minor) and a common time signature. The first staff begins with a treble clef and a key signature change to one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *p* (piano). There are also markings for accents and slurs. A first ending bracket is present at the end of the second staff.

Nº 8. Die Wacht am Rhein. Es braust ein Ruf.

Allegro marcato.

C. Wilhelm.

Musical score for Die Wacht am Rhein, measures 1-12. The score is written on three staves in a key signature of one flat and a common time signature. The first staff begins with a treble clef and a key signature change to one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also markings for accents and slurs. The second staff is marked *Ruhig.* (calmly) and *mf dolce* (mezzo-forte, dolce). The third staff begins with *f* and *cresc.* and ends with *ff*.

Corno I.

Nº 9. Ihr Blick. Lied.
Langsam und innig.

C. Laukan.

mf espress.
p f p
espress. Nach und nach schneller.
legato mf poco a poco cresc.
rit. Tempo I.
f dim. f
mf cresc. p
espress. rit. p pp

Corno I.

7

Nº 10. Abendständchen.

Andante quasi Allegretto.

A. Heynke.

p

p *string. e cresc.* *f* *rit.* *tr. a tempo* *p* *c. 2.*

1 2 3 4 5 6 7

pp

ff

p *pp* *rit.*

Corno I.

N^o 11. Waldlied. O Wald! o Wald wie ewig schön bist du! *)C. Reinecke. N^o 1 aus Op. 68.*Moderato un poco maestoso.*

Musical score for Corno I, No. 11, Waldlied. The score consists of five staves of music in 3/4 time, key of B-flat major. It features various dynamics including *f*, *pp*, *mf*, and *ff*, and includes triplets and crescendos.

N^o 12. Zur Nacht. Gute Nacht, gute Nacht! allen Müden sei's gebracht. **)C. Reinecke, N^o 3 aus Op. 58.*Andante.*

Musical score for Corno I, No. 12, Zur Nacht. The score consists of one staff of music in 3/4 time, key of B-flat major. It starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) dynamic.

*) Mit freundlicher Bewilligung des Herrn Fr. Schreiber in Wien.

**) Mit freundlicher Bewilligung des Herrn R. Linnemann (Siegels Musikalienhandlung) in Leipzig.

Corno I.

p *f* *f* *p* 3 V.

Nº 13. Die Ehre Gottes in der Natur. Die Himmel rühmen des Ewigen Ehre.

L. van Beethoven.
Gedicht von Gellert.

Majestätisch.

f *sf* *f*

p *cresc.* *sf*

f *pp* *p cresc.* *c. 2.*

mf *f* *sf* *f*

ff

N^o 14. Des Jahres letzte Stunde.

Schulz.

Andante.

mf

p

f

p

N^o 15. Motette. Gott ist die Liebe. 1. Joh. 4 V.16.D. H. Engel. N^o 15 aus Op. 43.

Langsam.

p

pp

f

ff

f

f

//

Corno I.

pp *ff*
dim. *p* *pp* *ff*
dolce *p* *dim.* *pp*

Nº 16. Ständchen. Komm in die stille Nacht.*) *Andantino molto cantabile. Sanft getragen.*

H. T. Petschke, Nº 2 aus Op. 13.

p *mf*
cresc. *mf*
p *pp*

* Mit freundlicher Genehmigung des Herrn Fr. Kistner in Leipzig.

Corno I.

N^o 17. Die Nacht. Wie schön bist du, freundliche Stille.

Fr. Schubert.

Langsam.

p *pp* *pp*

mf *pp*

p *mf* *pp*

mf *f* *p* *pp* *mf*

pp *cresc.*

pp *p* *mf* *p*

pp *p* *mf* *rit.*

//

Corno I.

Nº 18. Jägerchor. Aus der Oper: Der Freischütz.

C. M. v. Weber.

Allegro.

1.

2.

C. 2.

p

ff

Corno I.

N^o 19. Ständchen. Folget leise mit sanften Wehen. Aus Così fan tutte.

W. A. Mozart.

Mässig langsam.

p

mf

p

cresc.

p

cresc.

p

poco rit. e dim.

Corno I.

Nº 20. Romanze.

Andantino.

C. D. Lorenz.

The musical score is written for Horn I in 6/8 time, key of B-flat major. It consists of six staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes. The second staff contains a first ending (1.) and a second ending (2.), both marked with a repeat sign. The third staff continues the melodic development. The fourth staff is marked *pp* and features a more rhythmic, sixteenth-note passage. The fifth staff includes a forte (*f*) dynamic marking and a first ending (1.). The sixth staff concludes with a piano (*p*) dynamic and a second ending (2.).

Corno I.

N° 21. Recit. et Adagio.

A. Hänsel.

Recit.

ff

p

Adagio.

dolce

Sordini

p

pp

p

mf

cresc.

Corno I.

f *p* *ff*

mf *pp*

cresc. *ff* *p* *Sordini*

pp *f* *1*

c.2. *p* *f* *p* *f*

pp *#2*

N° 22. Quartett.

Andante.

C. D. Lorenz.

p *p* *f*

f *p* *ff* *pp*

f *pp*

Allegretto.

f

mf

ff *pp*

1 2 3

//

Corno I.

19

The musical score for Corno I on page 19 consists of six staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1: *fz* (forzando), *p* (piano)
- Staff 2: *cresc.* (crescendo), *f* (forte)
- Staff 3: *p* (piano)
- Staff 4: *ff* (fortissimo)
- Staff 5: *p* (piano)
- Staff 6: *f* (forte), *ff* (fortissimo)

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and accents throughout the piece.

Corno I.

N° 23. Jägermarsch.

C. D. Lorenz.

p *f* *p* *f* *p* *f* *fz* *p*

Corno I.

21

Three staves of musical notation for Corno I. The first staff begins with a dynamic marking of *fz* and *p*, followed by a crescendo. The second staff begins with a dynamic marking of *f*, followed by a decrescendo to *fz* and *p*. The third staff begins with a dynamic marking of *fz* and *p*, followed by a crescendo to *fz* and *f*.

Nº 24. Wie sie so sanft ruh'n.

Langsam.

Bencken.

Three staves of musical notation for N° 24. The first staff is in 3/4 time, starting with a dynamic marking of *p* and ending with a *cresc.* The second staff starts with a dynamic marking of *pp*. The third staff starts with a dynamic marking of *f* and ends with a *dim.*

Corno I.

N^o 25. Vor Jena. Auf den Bergen die Burgen.

W. Stade.

Moderato espressivo.

decrease. *pp*

rit. *a tempo* *f* *p* *rit.*

N^o 26. Was ist des Deutschen Vaterland?

G. Reichardt.

Gedicht von E. M. Arndt.

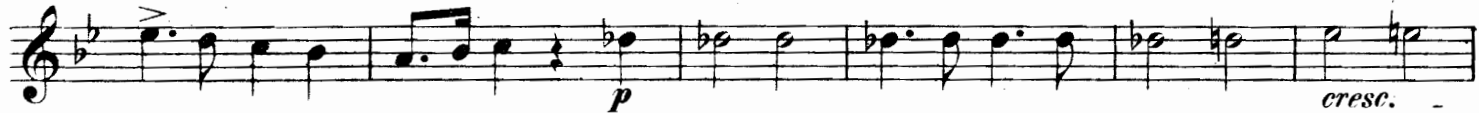
Mit Feuer.

f *p*

ff

Vers 6. *f*

Corno I.



Corno I.

N^o 27. Wohl auf noch getrunken. Volkslied.*Moderato.*

mf

f

dolce

p *rit.* *mf* *a tempo*

f

N^o 28. Mein Herzblättchen. Walzer.

J. G. Hauschild.

f

cresc.

Corno 1.

25

ff *f*

p *f* *p* *f*

p *f* *p*

tr
cresc. *f*

p *C. 2.*

1 2 1 2 1 2

1 2 1. 2.

N^o 29. Veroni-Polonaise.

J. G. Hauschild.

The musical score is written for Horn I in G major, 3/4 time. It consists of six staves of music. The first staff begins with a fortissimo (*ff*) dynamic. The second staff includes a piano (*p*) dynamic and a first ending marked '1.'. The third staff features a first ending marked '1.' and a second ending marked '2.'. The fourth staff starts with a fortissimo (*f*) dynamic. The fifth staff includes first, second, and third endings, with a fortissimo (*f*) dynamic. The sixth staff begins with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic section. The score concludes with a double bar line and repeat signs.

Corno I.

f *stacc.* *pp*

f *simile*

p dolce *cresc.*

f *ff* *f* *f*

f *f* *f* *f* *f* *f* *1* *pp stacc.* *simile*

f *simile*

Corno I.

N^o 30. Trompeter-Galopp zum Aufbruch.

J. G. Hauschild.

The musical score is written for Horn I in a 2/4 time signature. 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 2/4 time signature. The music is marked with a forte dynamic (*f*). The second staff features a fortissimo marking (*ff*) and includes triplet markings (*3*) over groups of notes. The third staff is marked with a piano dynamic (*p*) and includes a first ending bracket labeled "C. 2.". The fourth staff continues the piano marking. The fifth staff begins with a forte marking (*f*). The sixth staff includes a first ending bracket labeled "C. 2. *p*". The seventh staff is marked with a piano dynamic (*p*) and concludes with a double bar line. The score is characterized by rhythmic patterns, including eighth and sixteenth notes, and various articulations such as accents and slurs.

Corno I.

29

Nº 31. Eugen-Marsch.

J. G. Hauschild.

ff *p* *ff* *mf* *p* *cresc.* *ff* *mf* *f* *ff* *p* *ff*

N^o 32. Erwärmungs-Galopp.

INTRODUCTION.

Presto.

A. Lindner.

f *p*

ff

GALOPP.

p *cresc.* *ff^z p* *ff^z p*

ff^z p *ff^z p* *f*

ff^z p *f* *p* *ff^z p*

f *p* *cresc.*

Corno I.

ffz p *ffz p* *ffz p*

ffz p *f* *ffz* *p*

ffz *p*

f

ffz *p*

ffz *p*

Coda. *ffz* *p* *D. C. bis zum ⊕ dann Coda.*

f

N^o 33. Astloch-Polka.

A. Lindner.

Musical score for Corno I, N^o 33. Astloch-Polka by A. Lindner. The score consists of seven staves of music in 3/4 time, key of B-flat major. It includes dynamic markings (*f*, *fz*, *p*, *ff*), articulation (accents), and performance instructions like "Coda.", "Allegro.", and "D.C. bis zum ♪ dann Coda."