

114391

# Ausgewählte Horn-Quartette

herausgegeben von

## FR. GUMBERT.

ZWEITES HEFT.

Corno I<sup>o</sup> Corno II<sup>do</sup> Corno III<sup>o</sup> Corno IV<sup>o</sup>

Verlag von C. Merseburger in Leipzig.

Preis jeder Hornstimme 1 M 20 Pf. *net*

In demselben Verlage ist erschienen:

C. Kopprasch, 80 ausgewählte Etuden für Waldhorn. 2 Hefte à 1 M. 50 Pf.

C. Th. Henning, instructive Duos für 2 Hörner. 2 M. 25 Pf.

Fr. Gumbert, Solobuch für Horn. Eine Sammlung der wichtigsten Hornstellen a. Symphonien, Ouverturen u. Opern. 7 Hefte à 2 M. 25 Pf.

Rich. Hofmann, Praktische Hornschule mit Gröndabelle für das Ventilhorn. 2 M. 25 Pf.

*Closed  
Sheet  
M  
455  
G 97  
Vol. 2*

# 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. Benecke. . . . .	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. Heyneke. . . . .	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.		

# Ausgewählte Horn-Quartette,

herausgegeben von **FR. GUMBERT.**

## Corno II.

**Nº 1. Herr wie du willst so schick's mit mir. Choral.**

Becker, I. Theil.  
a. d. 17. Jahrhundert. Original A dur.

**Nº 2. Seelenbräutigam. Choral.**

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

## Corno II.

N° 3. Wachet auf, ruft uns die Stimme. Choral.

Ph. Nicolai, geb. 1556. Original D dur.

The image displays a musical score for the second horn part (Corno II) of the chorale 'Wachet auf, ruft uns die Stimme' by Philipp Nicolai. The score is written on six staves of music. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Several notes are marked with a fermata, indicating they are to be held for a longer duration. The notation includes stems, beams, and slurs to connect notes across measures. The score concludes with a double bar line at the end of the sixth staff.

# Corno II.

3

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

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

## Nº 5. Die Forelle. In einem Bächlein.

*Andante con moto.*

Fr. Schubert.

## Corno II.

N<sup>o</sup> 6. Lützow'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<sup>o</sup> 7. Das Bild der Rose. In einem Thale friedlich stille.

J. Reichardt.

*Andante sostenuto.*

*pp* *f*

# Corno II.

pp

## Nº 8. Die Wacht am Rhein. Es braust ein Ruf. *Allegro marcato.*

C. Wilhelm.

f

cresc.

ff

mf dolce

f

cresc.

ff

## Corno II.

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

C. Lankau.

*mf* *espress.*  
*p* *f* *espress.*  
*p* *mf* *poco a poco cresc.*  
*schneller.* *rit.* *f* *dim.* *Tempo I.*  
*f* *mf* *espress.* *cresc.*  
*p* *pp* *rit.* *p* *pp*  
 //



# Corno II.

## Nº 10. Abendständchen.

*Andante quasi Allegretto.*

A. Heynke.

The musical score for Horn II consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked *Andante quasi Allegretto*. The first staff starts with a dynamic marking of *p* (piano). The second staff continues the melody and includes performance markings: *string. e cresc.* (strings enter and crescendo), *f* (forte), *rit.* (ritardando), and *a tempo* (return to tempo). The third staff features a dynamic marking of *p*. The fourth staff has a dynamic marking of *pp* (pianissimo). The fifth staff includes a dynamic marking of *ff* (fortissimo) and a *rit.* marking. The sixth staff concludes with a *p* marking and a *rit.* marking. The piece ends with a double bar line and a repeat sign (//).

## Corno II.

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

*f* *pp*

*cresc.* *f*

*pp* *cresc.* *f*

*mf* *cresc.* *ff*

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

*p* *mf*

//

# Corno II.

First system of music for Corno II. The staff is in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), then a decrescendo to piano (*p*), and finally a very piano (*pp*) section. The system concludes with a repeat sign and the marking "3 v.".

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

L. van Beethoven.  
Gedicht von Gellert.

*Majestätisch.*

Second system of music for Corno II, starting with a forte (*f*) dynamic. It features a crescendo to fortissimo (*sf*) and another forte (*f*) section. The system continues with a piano (*p*) section, followed by a crescendo to fortissimo (*sf*) and a forte (*f*) section. The next line begins with a very piano (*pp*) section, followed by a crescendo to mezzo-forte (*mf*). The system concludes with a forte (*f*) section, a fortissimo (*sf*) section, and another forte (*f*) section. The final line of the system features a fortissimo (*ff*) section with accents (>) and a repeat sign.

## Corno II.

N<sup>o</sup> 14. Des Jahres letzte Stunde.

Schulz.

*Andante.*

*mf*

*p*

*f*

*p*

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

*Langsam.*

*p*

*pp*

*ff*

*f*

*f*

# Corno II.

11

pp ff

dim. p pp ff

dolce p dim. pp

Detailed description: This block contains the first 15 measures of a musical score for Corno II. The music is written on three staves in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff begins with a piano (*pp*) dynamic and a fortissimo (*ff*) dynamic. The second staff includes a decrescendo (*dim.*) and piano (*p*) dynamic, followed by *pp* and *ff*. The third staff features a *dolce* marking, *p*, *dim.*, and *pp* dynamics. The piece concludes with a double bar line.

## Nº 16. Ständchen. Komm in die stille Nacht.

*Andantino molto cantabile. Sanft getragen.*

H. T. Petschke. Nº 2 aus Op. 13.

p mf

cresc. p

pp

Detailed description: This block contains the next 9 measures of the musical score for Corno II. The music is written on three staves in a key signature of one sharp (F#) and a 6/8 time signature. The first staff starts with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff includes a crescendo (*cresc.*) and a piano (*p*) dynamic. The third staff begins with a pianissimo (*pp*) dynamic. The piece concludes with a double bar line.

## Corno II.

N<sup>o</sup> 17. Die Nacht. Wie schön bist du, freundliche Stille.

Fr. Schubert.

*Langsam.*

*p* *pp* *mf* *pp* *pp* *mf* *pp* *mf* *f* *p* *pp* *mf* *pp* *cresc.* *pp* *p* *mf* *pp* *p* *mf* *rit.*

# Corno II.

13

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

C. M. v. Weber.

*Allegro.*

*f*

1.

2.

*p*

*ff*

## Corno II.

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

*Mässig langsam.*

W. A. Mozart.

*p*

*mf*

*p* *cresc.*

*p* *cresc.*

*p* *poco rit. e dim.*



Nº 20. Romanze.

*Andante.*

C. D. Lorenz.

The musical score is written for Horn II in 6/8 time, key of B-flat major. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The tempo is marked *Andante*. The first staff contains a melodic line starting with a piano (*p*) dynamic, featuring eighth and sixteenth notes with accents. The second staff continues the melody, including a first ending (marked '1.') and a second ending (marked '2.'). The third staff shows a melodic line ending with a pianissimo (*pp*) dynamic. The fourth staff features a sixteenth-note arpeggiated accompaniment. The fifth staff returns to a melodic line, starting with a forte (*f*) dynamic and ending with a first ending. The sixth staff continues with a second ending, concluding with a pianissimo (*pp*) dynamic.

## Corno II.

N<sup>o</sup> 21. Recit. et Adagio.

A. Hänsel.

*Recit.* *a tempo* *f* *ff* *a tempo* *ff*

*Adagio.* *p* *p*

*Sordini* *p*

*c.1.*

*mf* *cresc.*

*f* *p* *ff*

# Corno II.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter rest, followed by a dotted quarter note, and then eighth notes. Dynamics include *mf* and *pp*. There are hairpins indicating crescendos and decrescendos.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *cresc.* and *ff*. A hairpin indicates a crescendo.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with quarter notes and eighth notes. Dynamics include *pp*. A hairpin indicates a decrescendo. The word *Sordini* is written above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *p* and *cresc.*. There are hairpins indicating crescendos. Chordal accompaniment is shown below the staff with labels *G.4* and *G.3*.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and quarter notes. Dynamics include *f* and *pp*. A hairpin indicates a decrescendo.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with quarter notes and eighth notes. Dynamics include *p* and *pp*. A hairpin indicates a decrescendo. The staff ends with a double bar line.

## Corno II.

## Nº 22. Quartett.

*Andante.*

C. D. Lorenz.

*Solo.*

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

*Solo.*

*f*

*Allegretto.*

*f*

*p*

*Solo.*

*p* *ff*

Corno II.

*pp*

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

*p*

1 2 3 4

5

*ff* *p*

*f* *ff*

## Corno II.

N<sup>o</sup> 23. Jägermarsch.

G. D. Lorenz.

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

Three staves of musical notation for Corno II. The first staff has a dynamic marking of *f*. The second staff has markings of *f*, *fz*, and *p*. The third staff has markings of *fz*, *p*, and *f*.

N<sup>o</sup> 24. Wie sie so sanft ruh'n.*Langsam.*

Beneken.

Three staves of musical notation for N<sup>o</sup> 24. The first staff has a dynamic marking of *p* and a *cresc.* marking. The second staff has a dynamic marking of *pp*. The third staff has markings of *f* and *dim.*

## Corno II.

N<sup>o</sup> 25. Vor Jena. Auf den Bergen die Burgen.

W. Stade.

*Moderato espressivo.*

decrease. *pp*

*a tempo*

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

N<sup>o</sup> 26. Was ist des Deutschen Vaterland?

G. Reichardt.

Gedicht von E. M. Arndt.

*Mit Feuer.*

*f* *p* *ff*



# Corno II.

23



## Corno II.

## Nº 27. Wohl auf noch getrunken. Volkslied.

*Moderato.*

*mf*  
*f*  
*mf*  
*dolce*  
*f*  
*p* *rit.* *mf* *a tempo*  
*f*

## Nº 28. Mein Herzblättchen. Walzer.

J. G. Hauschild.

*f*

# Corno II.

*Solo.*  
*cresc.* *ff*

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

*f* *p* *f*

*p* *cresc. Solo.*

*f* *p*

1. 2.

## Corno II.

## N° 29. Veroni-Polonaise.

J. G. Hauschild.

Musical score for Corno II, Veroni-Polonaise by J. G. Hauschild. The score consists of six staves of music in 3/4 time, key of D major. It features various dynamics including *ff*, *Solo*, *p*, *f*, and *fz*, along with articulation marks like accents and slurs. The piece includes first and second endings.

# Corno II.

*Solo.* *stacc.*  
*pp*

*simile* *f*

*p* *cresc.*

*f* *ff*

*stacc.* *pp*

*simili* *f*

## Corno II.

## № 30. Trompeter-Galopp zum Aufbruch.

J. G. Hauschild.

The musical score is written for Horn II in a 2/4 time signature. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of eighth and sixteenth notes, with accents and slurs, and a dynamic marking of *f*. The second staff continues with eighth notes and triplets, also marked *f*. The third staff features a series of dotted eighth notes, starting with a dynamic marking of *p* and ending with a triplet marked *f*. The fourth staff is a 'Solo' section consisting of continuous eighth-note triplets, marked *f*. The fifth staff returns to the initial rhythmic pattern, marked *f*. The sixth staff continues with eighth notes and slurs, marked *f*. The seventh staff concludes with dotted eighth notes, marked *p*.

# Corno II.

## Nº 31. Eugen-Marsch.

J. G. Hauschild.

The musical score for Corno II, titled "Eugen-Marsch" by J. G. Hauschild, is written in 2/4 time. It consists of seven staves of music. The first staff begins with a dynamic marking of *ff* and includes accents. The second staff features a *Solo.* marking and a dynamic of *ff*. The third staff includes first and second endings, marked *Solo.*, with dynamics of *p* and *cresc.*. The fourth staff shows dynamics of *mf*, *fz*, and *fz*, ending with a *p* dynamic. The fifth staff has a dynamic of *f*. The sixth staff starts with a *p* dynamic and includes accents. The seventh staff concludes with a *ff* dynamic and a double bar line. The score is marked with various accents and slurs throughout.

# Nº 32. Erwärmungs-Galopp.

## Corno II.

### INTRODUCTION.

A. Lindner.

*Presto.*

*f* *p*

*ff*

*GALOPP.*

*p cresc.* *ff<sup>z</sup> p* *ff<sup>z</sup> p* *f*

*ff<sup>z</sup> p* *f* *p* *ff<sup>z</sup> p*

*f* *p* *p cresc.*



# Corno II.

*ffz p* *ffz p* *ffz p*

*ffz p* *ffz p*

*ffz p*

*f*

*ffz p*

*ffz p*

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

*f*

## Nº 33. Astloch-Polka.

A. Lindner.

The musical score is written for the second horn (Corno II) in a 2/4 time signature. It begins with a treble clef and a key signature of one flat (B-flat). The piece is titled "Astloch-Polka" and is by A. Lindner.

The score is divided into several sections:

- First Staff:** Starts with a forte (*f*) dynamic, followed by fortissimo (*ff*) and then piano (*p*). It includes a first ending bracket and a second ending marked with a "2" and a circled cross symbol.
- Second Staff:** Features dynamics of *f*, *p*, and *f*.
- Third Staff:** Features dynamics of *p* and *f*.
- Fourth Staff:** Features a piano (*p*) dynamic.
- Fifth Staff:** Features a forte (*f*) dynamic with accents (>) over several notes.
- Sixth Staff:** Features a piano (*p*) dynamic.
- Seventh Staff (Coda):** Labeled "Coda. 1" and "2", it concludes with an *Allegro.* tempo marking and a fortissimo (*ff*) dynamic. A double bar line (//) is placed at the end of the piece.