

Ausgewählte Horn-Quartette

herausgegeben von

FR. GUMBERT.

Erstes Heft: *Corno I^o II^{do} III^o IV^o à M. 0,90 no.*Zweites — *Corno I^o II^{do} III^o IV^o à M. 1,20 no.*Drittes Heft: *Corno I^o II^{do} III^o IV^o à M. 1,50 no.*Viertes — *Corno I^o II^{do} III^o IV^o à M. 1,50 no.*

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Stiefel
455
G97
Vol. 4*

Ausgewählte Horn-Quartette.

herausgegeben von FR. GUMBERT.

Corno II in F.

Choräle.

N^o 1. Lobt Gott, ihr Christen allzugleich.

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

N^o 2. Sei Lob und Ehr' dem höchsten Gut.

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

Corno II.**Nº 3. Nun lasst uns den Leib begraben.**

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

Two staves of musical notation for N° 3. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some notes beamed together. The second staff continues the melody, ending with a double bar line.

Nº 4. Meinen Jesum lass' ich nicht.

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

Three staves of musical notation for N° 4. The first staff begins with a treble clef, a common time signature (C), and a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes, with some notes beamed together. The second and third staves continue the melody, ending with a double bar line.

Corno II.

N^o 5. Nun ruhen alle Wälder.

H. Isaac, geh u. d. J. 1440. Original G dur.

Musical score for Corno II, N^o 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 (F), and a common time signature (C). The melody is written in a simple, homophonic 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.

N^o 6. Vom Himmel hoch, da komm ich her.

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

Musical score for Corno II, N^o 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 (Bb and Eb), and a common time signature (C). The melody is written in a simple, homophonic style with quarter and eighth notes, and some rests. The second staff continues the melody, ending with a double bar line.

Corno II.

N^o 7. Abschied vom Wald. (O Thäler weit o Höhen)

von F. Mendelssohn-Bartholdy.

Andante non tanto.

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

N^o 8. Der frohe Wandersmann. (Wem Gott will rechte Gunst erweisen.)

von F. Mendelssohn-Bartholdy.

Andante.

f *p* *cresc.*
f *sf* *Tempo I.*
ff *rit.* *p*
cresc. *f* *ff*

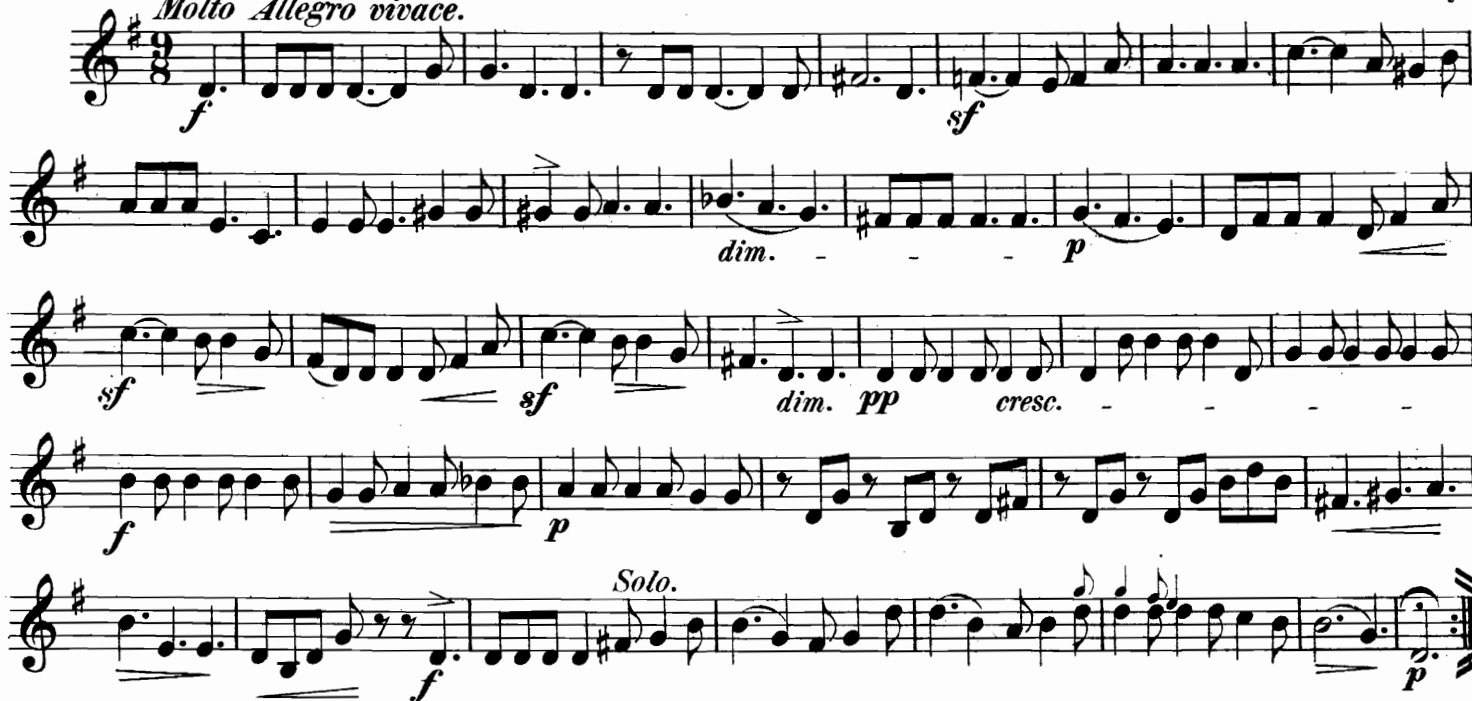
Corno II.



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

von F. Mendelssohn-Bartholdy.

Molto Allegro vivace.



Corno II.

Poco più lento.

p *cresc.* *sf* *p*

pp *pp*

pp poco a poco cresc. *sf*

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

pp *cresc.* *f*

p

Corno II.

First system of musical notation for Corno II. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music begins with a dynamic marking of *f* (forte). The melody consists of eighth and quarter notes. A *rit.* (ritardando) marking is placed above the staff, and a *Cor. I.* marking is placed above the staff with a dashed line indicating a measure where the first horn part is silent. The system concludes with a *p* (piano) dynamic marking and a *dim.* (diminuendo) marking.

Nº 10. Nachtgesang. (Schlummernd an des Vaters Brust.) *Andante sostenuto.*

von F. Mendelssohn-Bartholdy.

Second system of musical notation for Corno II, titled "Nachtgesang" (No. 10). It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked *Andante sostenuto*. The first line of music is marked *Solo.* and begins with a *p* (piano) dynamic. The melody is composed of quarter and eighth notes. The second line of music starts with a *f* (forte) dynamic, followed by a *p* (piano) dynamic, and ends with a *f* (forte) dynamic. The third line of music begins with a *p* (piano) dynamic, followed by a *f* (forte) dynamic, a *dim.* (diminuendo) marking, and ends with a *pp* (pianissimo) dynamic. The fourth line of music is marked *Cor. I.* and begins with a *p* (piano) dynamic, followed by *f* (forte), *mf* (mezzo-forte), *f* (forte), and ends with *p* (piano) and *pp* (pianissimo) dynamics. The fifth line of music starts with a *f* (forte) dynamic, followed by a *dim.* (diminuendo) marking, and ends with a *pp* (pianissimo) dynamic. A Roman numeral *IV* is written below the staff at the end of the system.

Corno II.

Nº 11. Beati Mortui. (Wie selig sind die Toden.)

von F. Mendelssohn-Bartholdy.

Andante sostenuto.

p *cresc.* 1

f *p* *pp* *f* 1

p *f*

p *cresc.* *f*

p *mf*

f *p* *pp*

IV

Corno II.

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

von F. Mendelssohn-Bartholdy.

Moderato. Alla marzia.

Three staves of musical notation for Corno II. The first staff begins with a dynamic marking of *f*. The second staff ends with *pp* markings. The third staff contains dynamic markings: *pp*, *cresc.*, *f*, and *dim. - pp*.

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

von F. Mendelssohn-Bartholdy.

Andante.

Three staves of musical notation for Corno II. The first staff begins with a dynamic marking of *p*. The second staff ends with a *rit.* marking. The third staff contains dynamic markings: *p*, *dim.*, *pp*, and *p*. The tempo marking *a tempo* is placed above the first staff of this section.

Corno II.

N^o 14. Abendständchen. (Schlafe Liebchen, weil's auf Erden.)

von F. Mendelssohn-Bartholdy.

Andante sostenuto.

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

N^o 15.*Allegro vivace.*

von A. Lindner.

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

Corno II.

N° 16. Waldlied.

von F. Möhring.

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

f *p* *f* *p*

f *p* *f* *p*

f *Adagio.* *p Cor. I.* *pp*

f *f* *p*

Corno II.

f *p* *f* *p*

p *dim.* *f* *Tempo I.*

f

p *f* *p* *f*

p *ff* *rit.*

14

N° 17. Feldschritt.
Allegro vivace.

Corno II.

A. Lindner.

ff

1. 2. *p*

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

f *ff*

ffz *p*

ffz *p* *ffz* *p*

Corno II.

Two staves of musical notation in G major (one flat). The first staff contains measures 1-4, ending with a dynamic marking of *f*. The second staff contains measures 5-8, ending with a dynamic marking of *ff* and a double bar line with repeat dots.

Nº 18. Quverture.

C. D. Lorenz.

Adagio.

Five staves of musical notation in G major (one flat). The first staff is in common time (C) and begins with a dynamic marking of *p*, followed by *cresc.*. The second staff begins with a dynamic marking of *fz* and includes the instruction *espress.*. The third staff features triplet markings (*3*) over several notes. The fourth staff begins with a dynamic marking of *f* and includes *pp* and *accel.* markings. The fifth staff continues with *cresc.* markings.

Corno II.

Allegro.

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

Meno.

p

Tempo I.

f

p *cresc.* *f*

p *cresc.*

Corno II.

47

f *f*

p

rit.

a tempo

rit.

Corno II.

Tempo I.

f

p *fz*

p *cresc.* *f*

p *cresc.* *f*

f *fz* *fz* *fz* *fz*

Corno II.

19



Corno II.

Two staves of musical notation for Corno II. The first staff contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff continues the melody with similar rhythmic patterns and rests.

N° 19.

C. D. Lorenz.

Adagio et Rondino.

Two staves of musical notation for the Adagio et Rondino section. The first staff is marked 'p' and includes 'Cor. IV.' and 'Cor. III.' markings. The second staff continues the melody with 'p' markings and 'Cor. III.' markings.

Rondino. Allegretto moderato.

Two staves of musical notation for the Rondino section. The first staff starts with 'pp' and changes to 'p' after a 2/4 time signature change. The second staff continues with 'p' markings and dynamic accents.

Corno II.

The musical score for Corno II on page 21 consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat), featuring a melodic line with a *ff* dynamic marking. The second staff continues the melodic line with a *p* dynamic marking and includes an accent (>) over a note. The third staff features a repeat sign with first and second endings, marked with *p*. The fourth staff is in a key signature of two flats (B-flat and E-flat), with a *ff* dynamic marking at the end. The fifth staff includes *fz* (forzando) markings and a *p* dynamic marking. The sixth staff concludes with a *cresc.* (crescendo) marking and a repeat sign. The music is written in a 2/4 time signature.

Corno II.

Coda.

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

15

27

IV

Corno II.

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

von C. Kreutzer.

Maestoso con fuoco.

ff Cor.IV. p

pp Cor.I. pp

f p

cresc. f

p mf cresc.

Adagio Tempo I. ff ff f

iv

Corno II.

N^o 21. Gedenke mein o Vaterland.*Moderato assai.*

von A. Segisser.

p *mf* *p* *cresc.*
f *p* *f*
ff *f* *p*
cresc. e string. *ff* *p* *a tempo*
f *ff* *f* *rit.*

N^o 22. Trauer - Hymne.*Maestoso schwer.*

von E. Müller.

ff *mf*

Corno II.

pp f

pp pp f

langsam f

Detailed description: This block contains the first three staves of a musical score for Corno II. The first staff begins with a piano (*pp*) dynamic and ends with a forte (*f*) dynamic. The second staff starts with *pp*, has a *pp* marking in the middle, and ends with *f*. The third staff is marked *langsam* (slow) and ends with *f*. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together and others held as half notes.

Nº 23.

Adagio.

von J. Lang.

p p

mf p pp p

f p f rit.

Detailed description: This block contains the next three staves of the musical score for Corno II. The first staff starts with a piano (*p*) dynamic and has another *p* marking later. The second staff begins with *mf* (mezzo-forte), followed by *p*, *pp*, and *p*. The third staff starts with *f* (forte), has a *p* marking, another *f*, and ends with a *rit.* (ritardando) marking. The music is in a 3/4 time signature and features a variety of rhythmic patterns and dynamics.

Corno II.

N^o 24. Nachtgesang.

von Chwatal.

Andantino.

p

p *f*

p *f* *p*

N^o 25. Abendständchen.

von Härtel.

Andantino.

mf

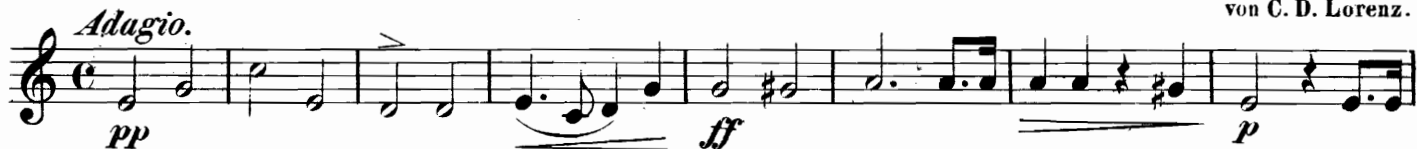
f

Corno II.



N° 26. Introduction et Rondo.

von C. D. Lorenz.



Corno II.

Musical score for Corno II, measures 1-11. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It contains notes with dynamics *p*, *f₃*, and *f₃*. The second staff continues with dynamics *ff*, *p*, *f*, *ff*, *p*, and *f*. The third staff features a rhythmic pattern of eighth notes. The fourth staff includes first and second endings, with dynamics *ff*. The fifth staff concludes the passage with a double bar line.

N^o 27. Potpourri a.d. Oper. „Martha.“

von F. v. Flotow.

Andante maestoso.

Musical score for Potpourri a.d. Oper. „Martha.“, measures 1-7. The score is on a single staff with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It begins with a dynamic of *f* and ends with a dynamic of *p*. The notation includes various note values and rests.

Cor. I.

Corno II.

The musical score for Corno II consists of six staves of music. The first two staves begin with a piano (*p*) dynamic. The third staff features a forte (*f*) dynamic and includes a section marked *Larghetto* for the first Cor. I. The fourth and fifth staves continue with a forte (*f*) dynamic. The sixth staff is marked *Allegro* and includes first and second endings. The score concludes with a double bar line and a sharp sign.

Corno II.

Allegro non troppo.

mf

p

f

Solo.

Larghetto.

p

Cor III.

rit.

p

Corno II.

31

Allegro.
Solo.
p

Allegro non troppo.
p

f *rit. - a tempo*

f *p* *f* *p*

Andante.
cresc. - ff

Allegro vivace.
rit. - ff

Corno II.

N° 28. Abendlied.

Langsam, ausdrucksvoll und sehr gehalten.

von R. Schumann, Op. 85. N° 12.

Musical score for Corno II, N° 28. Abendlied. by Robert Schumann. The score consists of five staves. The first four staves are for the main instrument, and the fifth is for Cor. I. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is "Langsam, ausdrucksvoll und sehr gehalten." Dynamics include *pp*, *fp*, *f*, *p*, *ff*, *mf*, and *pp*.

N° 29. Den Schönen Heil.

Moderato.

von H. Neidhardt.

Musical score for Corno II, N° 29. Den Schönen Heil. by Heinrich Neidhardt. The score consists of one staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is "Moderato." The dynamic is *f*.

Corno II.



Corno II.

Trio.

f *p*

mf *f* *p*

mf

Allegretto.

f *p*

mf *p* *mf*

Solo. *Solo.*

f

Corno II.

N^o 32. Die Kapelle.*Ernst und feurig.*

von C. Kreutzer.

Musical score for Corno II, N. 32. Die Kapelle. Ernst und feurig. von C. Kreutzer. The score consists of three staves of music in G major, 2/4 time. The first staff starts with a forte (*f*) dynamic and includes a section for Cor. III. The second staff features piano (*p*) and pianissimo (*pp*) dynamics. The third staff includes first and second endings, ending with a fortissimo (*ff*) dynamic.

N^o 33. Gute Nacht, du mein herziges Kind.*Andante.*

von F. Abt.

Musical score for Corno II, N. 33. Gute Nacht, du mein herziges Kind. Andante. von F. Abt. The score consists of two staves of music in G major, 3/4 time. The first staff starts with pianissimo (*pp*) dynamics and includes piano (*p*) dynamics. The second staff features forte (*f*) and fortissimo (*ff*) dynamics, ending with piano (*p*) dynamics.

Corno II.

First staff of music. Dynamics: *mf*, *p*, *f*. Tempo: *rit.*

Second staff of music. Dynamics: *p*. Tempo: *a tempo*

Third staff of music. Dynamics: *f*, *mf*

Fourth staff of music. Dynamics: *f*, *p*. Tempo: *poco cresc. e string.*

Fifth staff of music. Dynamics: *f*, *p*. Tempo: *a tempo*, *rit.*, *a tempo*, *Adagio.*

Corno II.

Nº 34. Blauäuglein.

von F. L. Schubert.

Andante.

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

Nº 35. Reminiscenzen a. d. Oper., „Indra.“

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

Allegro.

f *4* *sff* *Solo.* *p*

Corno II.

Larghetto.

Cor. I.

ff p fs p dim. pp

Allegretto.

p

Solo.

Cor. I. *a tempo*

Cadenz.

p

1. 2.

G.P.

Corno II.

Allegro non troppo.

Cor. IV.

mf *mf* *p* *ff*

p

ff *pp*

f *f* *rit.*

Andante.

Cor. I.

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

INHALT.

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