

# Ausgewählte Horn-Quartette,

herausgegeben von **FR. GUMBERT.**

## Corno I.

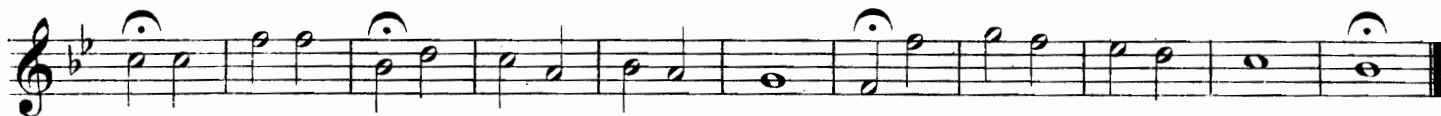
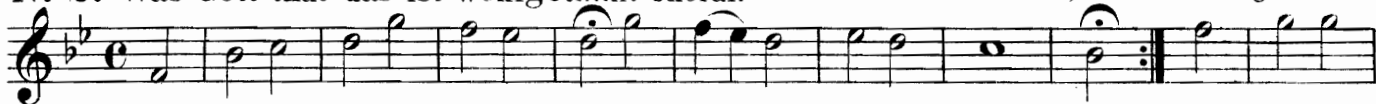
### N<sup>o</sup> 1. Jesus meine Zuversicht. Choral.

Nach Becker, II. Theil.  
J. Crüger, geb. 1598. Original D dur.



### N<sup>o</sup> 2. Was Gott thut das ist wohlgethan. Choral.

Becker, I. Theil.  
S. Gastorius, a. d. J. 1675. Original G dur.



## Corno I.

N<sup>o</sup> 3. Wie schön leuchtet der Morgenstern. Choral.Becker, I. Theil,  
a. d. 16. Jahrhundert. Original Fdur.

N<sup>o</sup> 4. Schatz über alle Schätze. Choral.Becker, I. Theil,  
a. d. 17. Jahrhundert. Original Ddur

N<sup>o</sup> 5. Trau auf Gott in allen Sachen. Choral.Becker, II. Theil,  
a. d. 17. Jahrhundert. Original Ddur.

# Corno I.



## N° 6. Ave verum Corpus.

*Adagio.*

Den 18. Juni 1791 in Baden  
componirt von W. A. Mozart.



## Corno I.

N<sup>o</sup> 7. Gott, deine Güte reicht so weit. Gebet.*Feierlich und mit Andacht.*

L. van Beethoven.

*p* *cresc.* - - - *p* *dolce*

*cresc.* - - - *p*

*cresc.* - - - *poco a poco* - - -

*dolce* *fz* *p* *pp*

N<sup>o</sup> 8. Ich war Jüngling. Romanze aus Jacob und seine Söhne.*Andante.*

E. H. Mehul.

*p*

*4to*

Corno I.

*dolce* *f* *mf*

Nº 9. Einsam bin ich. Aus Preziosa.  
*Larghetto.*

C. M. v. Weber.

*p* *pp* *con espress.*

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

*pp* *dim. p*

## Corno I.

## Nº 10. Chor aus Preziosa.

C. M. v. Weber.

*Moderato.*

*ff* *simile*

*ff* Echo. *ff* Echo. *ff*

Echo. *ff* Echo. *pp*

*mf*

*f* *ff* *pp* Echo.

# Corno I.

Nº 11. Morgenständchen. Horch, horch, die Lerch' im Aetherblau.

Fr. Schubert.

Nº 2 a. d. 7<sup>ten</sup> Heft der Immortellen.

*Allegretto.*

## Corno I.

N<sup>o</sup> 12. Ricordanza. Aus der Oper: „Der Schiffbruch der Medusa.“

C. G. Reissiger.

*Adagio.*

*p* *mf* *pp* *pp* *p* *fz*  
*p dolce* *3* *p* *cresc.*  
*rit.* *a tempo* *3* *p* *rit.*  
*Poco Allegretto.* *p* *p*  
*rit.* *a tempo* *3* *7 7* *7 7*  
*rit.* *cresc. accel.* *f*



# Corno I.

9

*a tempo*  
*p* *dim.* *Tempo I.* *pp*  
*3* *p* *cresc.*  
*rit.* *a tempo* *3* *rit.*  
*fz* *p*

The first system contains measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The music is in B-flat major and 3/4 time. It features various dynamics including piano (p), fortissimo (ff), and pianissimo (pp), as well as articulation like accents and slurs. There are also performance markings such as 'a tempo', 'Tempo I.', 'rit.', and 'cresc.'.

## Nº 13. Russische Volkshymne.

*Mit Würde.*

*ff* *2te mal pp*  
*p* *ff*  
*1.*  
*2.* *p*

The score for N° 13 consists of four staves. The first staff (measures 1-4) is in 2/4 time and features a melody with accents and a dynamic range from fortissimo (ff) to pianissimo (pp). The second staff (measures 5-8) continues the melody with a first ending bracket. The third staff (measures 9-12) provides a bass line with a second ending bracket. The fourth staff (measures 13-16) continues the bass line. Dynamics include piano (p) and fortissimo (ff).

## Corno I.

## N° 14. An die Geliebte.

*Andante moderato.*

F. L. Schubert.

*p* *fz* *p* *Con*  
*cresc.* *dolce*  
*moto.* *f<sub>3</sub> rit.* *p*  
*Tempo I.* *p*  
*cresc.* *ff* *p* *C. 1.* *C. 2.* *C. 3.* *pp*

## N° 15. Wem Gott ein braves Lieb bescheert. Volkslied.

*Andante con moto.*

C. Reinecke, N° 1 aus Op. 80.

*p* *mf* *pp*

*cresc.* *p* *p* *decresc.* - *pp* 3. v.

*Etwas ruhiger.* *poco rit.*

**N° 16.** Nun schlafen die Vöglein im Neste. Abendlied.

C. Reinecke, N° 3 aus Op. 80.

*Andante sostenuto.* *pp*

*mf* *p* *pp* *ruhiger* 3. v.

**N° 17.** Am Bache blühen die Weiden.

Rich. Müller, N° 1 aus Op. 18.  
Gedicht von Müller v. d. Werra.

*Munter.* *mf* *dim.* *mf*

*cresc.* *f* *sempre marcato*

*f* *ff* 4. v.

**\*)** Mit freundlicher Genehmigung des Herrn Rieter-Biedermann in Leipzig.

## Corno I.

N<sup>o</sup> 18. Das Mailüfterl. Wenn's Mailüfterl säuselt.

Kreipl.

*Mässig.*

Three staves of music in 3/4 time, key of B-flat major. The first staff begins with a piano (*p*) dynamic and a *Mässig.* tempo marking. The second staff continues the melody. The third staff concludes with a *mf* dynamic and a *dim.* (diminuendo) marking. The piece ends with a double bar line and repeat dots.

N<sup>o</sup> 19. Deutsche Volkshymne. Heil dir Germania!

H. Carey.

Gedicht von Rud. Gottschall.

*Feierlich, nicht zu langsam.*

Two staves of music in 3/4 time, key of B-flat major. The first staff begins with a forte (*f*) dynamic and a *Feierlich, nicht zu langsam.* tempo marking. The second staff continues the melody and features a triplet of eighth notes. The piece ends with a double bar line and repeat dots.

N<sup>o</sup> 20. Oestreichische Volkshymne.

J. Haydn.

*Ernst und feierlich.*

One staff of music in common time (C), key of D major. The piece begins with a piano (*p*) dynamic and a *Ernst und feierlich.* tempo marking. The melody is simple and ends with a *mf* (mezzo-forte) dynamic. The piece concludes with a double bar line and repeat dots.

N<sup>o</sup> 21. Thüringer Volkslied.*Innig und zart.*

L. Böhner.

N<sup>o</sup> 22. Grabgesang. Dringet durch Wolken.*Adagio molto. Langsam und feierlich.*H. T. Petschke, N<sup>o</sup> 3 aus Op. 11.\*)

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

## Corno I.

## N° 23. Schmecket und sehet. Motette.

*Mässig bewegt.*

A. Brandt, N° 4 aus Op. 34.

*dolce*

*mf* *cresc.* *f*

*mf* *dolce*

*f* *p* *f*

*p* *mf*

*f*

Nº 24. Sophien-Marsch.

*Moderato.*

C. D. Lorenz.

The musical score is written for the first horn (Corno I) in a single system. It consists of six staves of music in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked *Moderato*. The score includes various dynamics and articulations:

- Staff 1: Starts with a forte (*f*) dynamic and features many accents (>).
- Staff 2: Features a fortissimo (*ff*) dynamic followed by a piano dolce (*p dolce*) dynamic.
- Staff 3: Features a mezzo-forte (*mf*) dynamic followed by fortissimo (*ff*).
- Staff 4: Features a fortissimo (*f*) dynamic followed by piano (*p*).
- Staff 5: Features a piano dolce (*p dolce*) dynamic followed by piano (*p*).
- Staff 6: Features a crescendo (*cresc.*) dynamic and includes first and second endings (1. and 2.).

The score concludes with a repeat sign and a first ending (1.) leading to a second ending (2.).

## Nº 25. Sehnsucht nach dem Walde.

*Moderato.*

H. Weber.

*mf*

*f* *p*

*f* *pp*

## Nº 26. Gedenke mein.

*Moderato.*

C. D. Lorenz.

*p*

*p*

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

1



# Corno I.

*p* *3* *3* *6* *cresc.* *3* *6* *f rit.* *a tempo* *p* *6* *6* *3* *1.*

*2.* *Adagio.* *pp* *pp* *ff*

*pp* *3* *3*

*ff* *3* *3* *p* *3* *3* *3* *3* *3* *3*

*3* *3* *3* *3* *3* *3* *3* *3* *3*

## Corno I.

## Nº 27. Adagio religioso.

C. D. Lorenz.

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

# Corno I.

## Nº 28. Fanfare.

A. Lindner.

*f* *f* *ff* *p* *p* *f* *Scherzando.* *Fine.* *mf* *simile*

*D. C. al Fine.*

## Corno I.

## N° 29. Ehrenfried-Polka.

A. Lindner.

The musical score is written for the first horn (Corno I) in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a piano (*p*) dynamic and a first ending bracket. The second staff continues with a first ending bracket and includes fingerings (1, 2, 3) and a forte (*f*) dynamic. The third staff features first and second ending brackets, a forte (*fz*) dynamic, and a key signature change to two flats (B-flat and E-flat). The fourth staff continues with a forte (*f*) dynamic and a first ending bracket. The fifth staff includes a first ending bracket and a forte (*fz*) dynamic. The sixth staff is the Coda section, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic.

# Corno I.

1. *p* *f*  
2. *p* *fz* *fz*  
*f* *ff*

Detailed description: This block contains the first 30 measures of a musical score for Corno I. It is written on three staves in treble clef. The first staff begins with a first ending bracket (1.) and a second ending bracket (2.). The music features various dynamics including piano (*p*), forte (*f*), fortissimo (*ff*), and fortissimo-zwischen (*fz*). There are also accents (>) and slurs throughout the piece.

## Nº 30. Bundeslied. Brüder, reicht die Hand zum Bunde.

W. A. Mozart.

*Mässig langsam.*

*mf* *f* *mf* *poco cresc.*  
*pf* *f* *dim.* 3 V.

Detailed description: This block contains the first 30 measures of a musical score for N° 30, 'Bundeslied'. It is written on three staves in treble clef, with a key signature of one flat and a 3/4 time signature. The tempo is marked 'Mässig langsam'. The dynamics range from mezzo-forte (*mf*) to piano-forte (*pf*), including fortissimo (*f*) and a decrescendo (*dim.*). The piece concludes with a repeat sign and the instruction '3 V.'.

## Corno I.

N<sup>o</sup> 31. Gesang-Walzer. Horch, horch, schon rumpelt der Bass.F. A. Vogel<sup>\*)</sup>

Musical score for Corno I, N<sup>o</sup> 31. Gesang-Walzer. The score consists of seven staves of music in 3/4 time. The key signature has one sharp (F#). The music features various dynamics including *mf*, *cresc.*, *f*, *mf dolce*, *fz*, and *p*. There are first and second endings marked with '1' and '2'. The score includes a 'c.a.' (coda) section at the beginning and end.

\*) Bearbeitet mit ausdrücklicher Genehmigung des Original-Verlegers Herrn C. Glaser in Schleusingen.

# Corno I.

23

mf

f

p

f

1

1

1

2

3

4

5

6

7

8

9

f

p

f

1

1

1

f

p

f

1

f

p

f

1

f

p

f

dolce

## Corno I.

N<sup>o</sup> 32. Der Lindenbaum.

Fr. Schubert.

*Andante.*

N<sup>o</sup> 33. Dem Vaterlande. Alles schweige! Jeder neige etc. Volkslied.*Con moto.*

*Andante.*

N<sup>o</sup> 34. Ich hab' mich ergeben. Volkslied.

*Andante.*