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Ausgewählte  
Horn-Quartette  
herausgegeben von

FR. GUMBERT.

DRITTES HEFT.

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

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# INHALT.

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# Ausgewählte Horn-Quartette,

herausgegeben von **FR. GUMBERT.**

in F.

Corno II.

N<sup>o</sup> 1. Alles ist an Gottes Segen. Choral.

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

N<sup>o</sup> 2. Nach einer Prüfung kurzer Tage. Choral.

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

## Corno II.

Nº 3. Wer nur den lieben Gott lässt walten. Choral. G. Neumark, geb. 1621. Original. A moll.

Nº 4. Nun danket Alle Gott. Choral. M. Rinckart, geb. 1586. Original. A dur.

Nº 5. Christus, der ist mein Leben. Choral. a. d. 17. Jahrhundert. Original. F dur.

## Corno II.

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

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

## Nº 7. Es ist bestimmt in Gottes Rath.

*Poco sostenuto.*

F. Mendelssohn Bartholdy.

## Corno II.

N<sup>o</sup> 8. Ruhethal. Wenn im letzten Abendstrahl.

F. Mendelssohn Bartholdy.

*Adagio.*

*p* *f*

*p* *pp* *sf*

*p* *sf* *pp* *mf* **1**

*sf* *f* *pp*

*p* *f* *pp*

# Corno II.

5

Nº 9. Sonntagslied. Ringsum erschallt in Wald und Flur.

F. Mendelssohn Bartholdy.

*Quasi Allegretto.*

*p legato* *dim.*

*p* *f* *dim.*

*Solo.* *mf* *dim. e rit.*

*a tempo* *p* *dim.*

*p* *f* *p*

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

III

## Corno II.

N<sup>o</sup> 10. Abschiedstafel. So rückt denn in der Runde.

F. Mendelssohn Bartholdy.

*Assai maestoso. alla Marcia.*

Musical score for Corno II, N. 10. Abschiedstafel. So rückt denn in der Runde. by F. Mendelssohn Bartholdy. The score consists of six staves of music in 2/4 time, marked "Assai maestoso. alla Marcia." The dynamics range from piano (p) to fortissimo (ff), with various markings like "cresc.", "rit.", and "sempre f".

Dynamics and markings: *f*, *ff*, *f*, *p*, *pp*, *cresc.*, *f*, *ff*, *f*, *sempre f*, *ff*, *f*, *sf*, *pp*, *cresc.*, *f*, *ff* *rit.*

III



# Corno II.

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

F. Mendelssohn Bartholdy.

*Vivace e leggiero.*

The musical score for Corno II, N.º 11, is written in 6/8 time and consists of six staves. The key signature has one flat (B-flat). The tempo and mood are indicated as *Vivace e leggiero*. The score includes various dynamics and articulations:

- Staff 1: *p* (piano)
- Staff 2: *rit.* (ritardando), *f* (forte), *a tempo*
- Staff 3: *ff* (fortissimo), *p* (piano)
- Staff 4: *f* (forte)
- Staff 5: *p* (piano), first ending (1.), second ending (2.)
- Staff 6: *f* (forte), *p* (piano), *rit.* (ritardando), *III* (triple bar line)

## Corno II.

N<sup>o</sup> 12. Wasserfahrt. Am fernen Horizonte.

F. Mendelssohn Bartholdy.

*Andante.*

*pp* *p cresc.*

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

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

N<sup>o</sup> 13. Jagdlied. Auf, ihr Herrn und Damen.  
in Es. *Presto.*

F. Mendelssohn Bartholdy.

*f*

*ten.* *f*

*p* *ff* *!!!*

# Corno II.

Two staves of musical notation. The first staff shows a melodic line with a fermata on the final note. The second staff continues the melody with dynamic markings *p* and *f*.

N<sup>o</sup> 14. Lied an die Deutschen in Lyon. Was uns eint als deutsche Brüder. F. Mendelssohn Bartholdy.

*Allegro maestoso.*

in F. *f*

Five staves of musical notation. The music features various dynamics including *ff*, *pp*, *sf*, *p*, and *rit.*. There is a time signature change from 4/4 to 3/4 in the fourth staff.

## Cornó II.

## Nº 15. Andante.

*Gemessen, nicht schleppen.*

F. Schubert.

*p*

*mf*

*p*

*f*

## Nº 16. Ouverture.

*Andante.*

Fr. Dieth.

*fp*

*fz*  $\rightarrow$  *fp*

*fz*  $\rightarrow$  *ff*

*fz dim.*

*pp*

*III*

*fp*

*rit.*

## Corno II.

*Allegro moderato.*

***ff*** ***fz*** ***fz*** ***fz*** ***ff*** ***fz*** ***fz*** ***fz***

***p***

***ff***

***fz***

***p***

***f*** ***fp*** ***rit.***

III

## Corno II.

*a tempo*

*f* *fz* *fz* *fz* *ff* *fz* *fz* *fz*

*p*

*ff*

3

*p* *p*

Corno II.

*p* *ff*

*Piu mosso.* *ff*

## Corno II.

## N° 17. Parademarsch.

A. Lindner.

*f*

*p*

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

*Solo.*  
*ff*

*p*





N<sup>o</sup> 18. Amicitia = Quadrille.

## Corno II.

N<sup>o</sup> 1. Pantalón.

A. Lindner.

N<sup>o</sup> 2. Eté.

Solo.



# Corno II.

*mf*

*D. C. al*

## Nº 3. Poule.

*f Solo.*

*ff*

*p*

*fz*

*p*

*f*

*ff*

*Solo.*

*p*

*D. C. al*

## Corno II.

N<sup>o</sup> 4. Trénis.

*p* *p* *f*

*mf*

*f*

*D. C. al*

N<sup>o</sup> 5. Pastourelle.

*mf*

*p* *cresc.* *sf* *p* *fz* *mf*

## Corno II.

*f*

*fz* *S*  
*Dal Segno al Fine*

## N° 6. Finale.

*f*

*p*

*f*

*p* *III* *D.C. al Fine*

## Corno II.

## Nº 19. Jagdstück.

K. Appel.

*Allegro. 1*

C. 3.

*f* *p* *f* *lento*

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

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

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

*f* *p*

III

# Corno II.

*f* *p*

*Solo.*  
*mf* *p* *f*

*f* *f* *rit.*

*a tempo*  
*f* *p*

*f* *p* *f*

*f* *1* *1*  
*III f* *C.3.*

# Corno II.

*f* *mf* *f* *lento*

*p cresc.* *f* *lento* *f* *C. 4.* *f* *p* *p*

*a tempo* *f* *p* *p* *mf* *cresc.*

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

*ff*



# Corno II.

N<sup>o</sup> 20. Ständchen. Warum bist du so ferne.

A. E. Marschner.

*Andante. feierlich.*

N<sup>o</sup> 21. Abendlied.

W. A. Mozart.

*Adagio.*

## Corno II.

N<sup>o</sup> 22. Fanfare.

H. Schmidt.

*Allegro.*

*f*

*Solo.*

*p*

*p*

*f*

*Fine.*

*TRIO.*

*p* 1 2 3 4

1 2 3 4

*f*

*p*

*p*

*f*

*p*

*III*

*Allegro D. C. bis*

# Corno II.

## Nº 23. Le Lac de Genève. Barcaròle.

*Allegretto quasi Larghetto.*

*tempo*

A. Segisser.

*p* *rit.* *p* *f* *rit.* *dolce con sentimento* *cresc.* *f* *p* *f* *rit.* *f*

## Corno II.

N<sup>o</sup> 24. Campaniola.

J. Lang.

*Andante.*

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

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

*risoluto* *p ruhig* *f* *rit.* *p* *p* 1. 2.

N<sup>o</sup> 25. Variationen.

C. D. Lorenz.

*Adagio.**Allegretto.*

*p* *ff* *fz* *p* C.1. *p*

*rit.* *Sordini.* *a tempo* *pp* *p* C.1. *Tutti.* 1. 2. 3. *ff* C.1. *p*

## Corno II.

## Var. I.

*Più vivo.**Solo.*

*staccato sempre*

*sordini a tempo*

*Tutti. Tempo I.*

*ff ff*

## Var. II.

*C. 3. p*

*Sordini a tempo*

*pp loco p*

*Tutti.*

*ff III*

## Corno II.

## Var. III.

7  
C. 1. *p*

*Sordini.*  
*pp* 7

*a tempo*  
*Ploco*

*Tutti.*  
*ff*

*Moderato.*  
*mf* C. 1. *mf*

# Corno II.

*Sordini. loco*

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

## Var. IV.

*Allegro.*

*p*

*Cadenz.*

*p*

*Moderato.*

*p* *mf* *p*

*Sordini.*

*fz* *pp* *loco*

## Corno II.

*Allegretto.*

*C.1.*  
*p* *p* *f*  
*p* *f*  
*p* *p* *sf cresc.*  
*f*



# Corno II.

Nº 26. Ouverture. Jacob und seine Söhne.

E. H. Mehul.

*Adagio.*

4

First staff of music. Treble clef, 3/4 time signature. Key signature: one sharp (F#). The staff begins with a dynamic marking of *mp* and a tempo marking of *Adagio*. The music consists of a series of eighth and sixteenth notes, some beamed together. A fermata is placed over the first measure. A dynamic marking of *p* appears later in the staff. A section marker '4' is placed above the staff.

Second staff of music. Treble clef, 3/4 time signature. The music continues with eighth and sixteenth notes. A section marker '1' is placed at the end of the staff.

Third staff of music. Treble clef, 3/4 time signature. The music features a series of eighth notes, some beamed together. A dynamic marking of *p* is present at the beginning.

Fourth staff of music. Treble clef, 3/4 time signature. The music continues with eighth notes. A dynamic marking of *cresc.* (crescendo) is placed above the staff.

Fifth staff of music. Treble clef, 3/4 time signature. The music features a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present at the beginning. A dynamic marking of *mf* (mezzo-forte) appears later. A tempo change to *Allegro moderato* is indicated above the staff. A section marker '2' is placed at the end of the staff.

Sixth staff of music. Treble clef, 3/4 time signature. The music continues with eighth notes. A dynamic marking of *p* is present at the beginning. A section marker '2' is placed above the staff. A dynamic marking of *mf* appears later. A section marker 'III' is placed below the staff.

## Corno II.

*p* *ff* *p* *ff*

*fp* *fp* *ff* *ff*

*p* *cresc.* *dolce*

*ff* *p*

*pp*

*Allegro.*

*f*

III *mf* *f*

Corno II.

The musical score for Corno II on page 33 consists of seven staves of music. The notation is in treble clef and includes various dynamics and articulation marks. The first staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The second staff features a piano (*p*) dynamic with accents. The third and fourth staves continue with various rhythmic patterns and dynamics. The fifth staff is marked *ff* (fortissimo) and contains a section with five numbered slurs (1-5) over a series of eighth notes. The sixth staff is marked *f* (forte) and the seventh staff is marked *ff* (fortissimo) and concludes with a *rit.* (ritardando) marking. The score also includes various articulation marks such as accents, slurs, and breath marks.

N<sup>o</sup> 27. Sangergruss.

## Corno II.

*Lebhaft, doch nicht zu rasch.*

F. Kucken.

The musical score for Corno II, N. 27. Sangergruss, is written in 3/4 time and consists of six staves. The key signature has two flats (Bb and Eb). The tempo is marked *Lebhaft, doch nicht zu rasch.* (Lively, but not too fast). The score includes various dynamics and articulations:

- Staff 1: *mf*, *a tempo*, *cresc.*, *f*, *rit.*
- Staff 2: *p*, *ff*, *rit.*, *a tempo*
- Staff 3: *p*, *f*, *p*
- Staff 4: *p*, *mf*, *f*
- Staff 5: *ff*
- Staff 6: *f*, *ff*

The score also features several triplet markings (3) and various articulations such as accents (>) and slurs. The piece concludes with a double bar line and repeat dots.

# Corno II.

## Nº 28. Volkslied.

*Andante.*

*p* *p* *f* *pp* *ff* *dim.*

C. D. LORENZ.

## Nº 29. Adagio.

*p* *mf* *f* *p* *dolce*

## Corno II.



in D.

N<sup>o</sup> 30. Andante religioso. Zur Trauung.

E. H. Mehul.



# Corno II.

Two staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with dynamics *mf* and *p*. The second staff continues the melody with dynamics *f*, *f*, *f*, and *ff*.

## Nº 31. Im May. Volkslied. Drauss'ist Alles so prächtig.

*Moderato.*

in E. *f*

Three staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes the text "in E. *f*" and a dynamic marking *p*. The second staff continues the melody with a dynamic marking *f*. The third staff concludes the piece with a dynamic marking *p rit.* and a double bar line.

## Corno II.

## Nº 32. Der Schmied.

C. Kreutzer.

*Lustig.*

*p*

1 2 3 1 2

3 4

*cresc.*

*Solo.*

*f* *p*

*Solo.*

*f* *p*

*f* *p* *f*

III



## Corno II.

N<sup>o</sup> 33. Abendfeier. Ich geh' noch Abends spät vorbei.

C. Kreutzer.

*Andante.*

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

## Corno II.

N<sup>o</sup> 34. Abendgebet. a. d. Op. Das Nachtlager in Granada.

C. Kreutzer.

*Moderato.*

*pp* *p* *fz* *p* *fp* *cresc.* *f* *p* *f* *pp* *f* *p* *pp* *f* *ff*

III