

Ausgewählte Horn-Quartette,

herausgegeben von FR. GUMBERT.

Corno III.

Nº 1. Jesus meine Zuversicht. Choral.

Nach Becker, II. Theil,
J. Crüger, geb. 1598. Original Ddur.

The first piece is a two-staff musical score. The top staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The melody consists of quarter and eighth notes, with some notes beamed together. The bottom staff provides a harmonic accompaniment with chords and single notes, also in common time.

Nº 2. Was Gott thut das ist wohlgethan. Choral.

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

The second piece is a three-staff musical score. The top staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The melody is written in a simple, homophonic style. The middle and bottom staves provide a harmonic accompaniment with chords and single notes, also in common time.

Corno III.

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

N^o 4. Schatz über alle Schätze. Choral.Becker, I. Theil,
a. d. 17. Jahrhundert. Original D dur.

N^o 5. Trau auf Gott in allen Sachen. Choral.Becker, II. Theil,
a. d. 17. Jahrhundert. Original D dur.

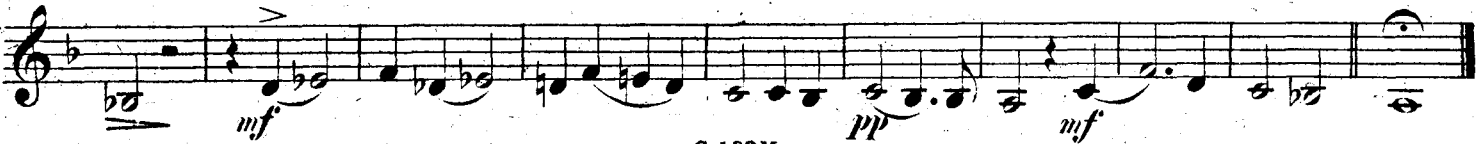
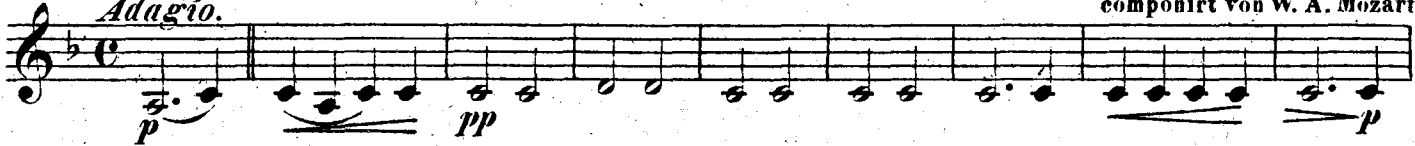
Corno III.



Nº 6. Ave verum Corpus.

Adagio.

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



Corno III.

Nº 7. Gott, deine Güte reicht so weit. Gebet.

Feierlich und mit Andacht.

L. van Beethoven.

C.I.

1 2 3 4 *p* *cresc.* *p*

1 2 3 4 *p* *p*

cresc. - - *poco a poco* - -

dolce *f* *p* *pp*

Nº 8. Ich war Jüngling. Romanze aus Jacob und seine Söhne.

Andante.

E. H. Mehl.

mf *p* *pp*

Corno III.

Two staves of musical notation. The first staff contains a melodic line with various note values and rests. The second staff continues the melody, featuring a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Dynamic markings 'f' and 'mf' are present below the notes.

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

C. M. v. Weber.

Five staves of musical notation for the piece 'Einsam bin ich'. The first staff is in 6/8 time and begins with a piano (*p*) dynamic. The second staff features a piano (*pp*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff includes dynamics *f*, *dim.*, and *p*, and contains a first ending bracket labeled '1.'. The fifth staff includes dynamics *dim.* and *p*, and contains second and third ending brackets labeled '2.' and '3.'. The piece concludes with a *dim.* and *p* dynamic.

Corno III.

N^o 10. Chor aus Preziosa.

C. M. v. Weber.

Moderato.

ff *simile*

ff *pp* *ff* *pp* *ff*

mf *ff* *pp*

Echo. Echo. Echo. Echo.

Corno III.

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

Fr. Schubert,
Nº 2 a. d. 7^{ten} Heft der Immortellen.

Allegretto.

The musical score consists of six staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a repeat sign. It contains dynamic markings *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, and *mf*. The second staff has dynamic markings *f* and *pp*. The third staff has *f* and *pp*. The fourth staff has *f* and *p*. The fifth staff has *f* and *p*. The sixth staff has *f*, *p*, *f*, *p*, and *ff*. The score includes various musical notations such as slurs, accents, and articulation marks. A first ending (1.) and second ending (2.) are indicated in the final staff.

Corno III.

N^o 12. Ricordanza. Aus der Oper: „Der Schiffbruch der Medusa.“

C. G. Reissiger.

Adagio.

p *pp* *p* *fz*

pp *p cresc.*

rit. - - a tempo *rit. -*

Poco Allegretto. *fz* *pp* *p*

p *p* *rit. - - a tempo*

mf *mf* *p* *mf* *rit.*

p *mf* *p* *cresc. e accel. -*

Corno III.

a tempo
f *p* *pp* *dim.* *pp*
p cresc.
rit. *a tempo* *p* *rit.* *p*
ff *p* *pp* *p* *p*

Nº 13. Russische Volkshymne.

Mit Würde.

ff 2te mal pp
p *ff*
p
p

Corno III.

Nº 14. An die Geliebte.

Andante moderato.

F. L. Schubert.

p *p* *dim.*

Con moto.
dolce *fz* *rit.*

Tempo I. *p* *p*

ff *p* *pp*

Nº 15. Wem Gott ein braves Lieb bescheert. Volkslied.

Andante con moto.

C. Reinecke, Nº 1 aus Op. 80.

p *mf* *pp*

I

Corno III.

Etwas ruhiger. poco rit.

cresc. p decresc. pp 3 v.

Nº 16. Nun schlafen die Vöglein im Neste. Abendlied.

C. Reinecke, Nº 3 aus Op. 80.

Andante sostenuto.

pp ruhiger mf p 3 v.

Nº 17. Am Bache blüh'n die Weiden.

Rich. Müller, Nº 1 aus Op. 18.
Gedicht von Müller v. d. Werra.

Munter.

mf dim. mf cresc. f ff 4 v.

Corno III.

N^o 18. Das Mailüfterl. Wenn's Mailüfterl säuselt.

Kreipl.

Müssig:

p *mf*

p

f *mf* *dim.*

N^o 19. Deutsche Volkshymne. Heil dir Germania!H. Carey.
Gedicht von Rud. Gottschall.

Feierlich, nicht zu langsam.

f

f

N^o 20. Oestreichische Volkshymne.

J. Haydn.

Ernst und feierlich.

p *mf*

1

p

f

Nº 21. Thüringer Volkslied.
Innig und zart.

L. Böhner.

p

rit.

Nº 22. Grabgesang. Dringet durch Wolken.
Adagio molto. Langsam und feierlich.

H. T. Petschke, Nº 3 aus Op. 11.

p

f *dim.* *p*

Corno III.

Nº 23. Schmecket und sehet. Motette.

Mässig bewegt.

A. Brandt, Nº 4 aus Op. 34.

dolce

mf *cresc.* *f*

mf *dolce*

f

mf

dolce

Corno III.

Nº 24. Sophien-Marsch.
Moderato.

C. D. Lorenz.

The musical score is written for the third horn (Corno III) in G major (one sharp) and 2/4 time. The tempo is marked *Moderato*. The piece consists of six staves of music. The first staff begins with a forte (*f*) dynamic and features a series of eighth-note patterns. The second staff includes a fortissimo (*ff*) section followed by a piano (*p*) section. The third staff starts with mezzo-forte (*mf*) and contains several fortissimo (*ff*) passages. The fourth staff features a fortissimo (*ff*) section followed by piano (*p*) sections. The fifth staff begins with piano (*p*) and includes a crescendo (*cresc.*) marking. The sixth staff concludes with two endings: the first ending leads back to the beginning of the piece, and the second ending provides a final cadence. The score is marked with various dynamics and includes slurs and accents throughout.

Corno III.

N^o 25. Sehnsucht nach dem Walde.*Moderato.*

H. Weber.

mf

f *p*

f *pp*

N^o 26. Gedenke mein.*Moderato.*

C. D. Lorenz.

c. 4. *p*

f *p*

1. 2.

Corno III.

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

1. 2. *Adagio.*

pp *ff* *p*

C.1. *f* *ff*

3 4

Corno III.

N° 27. Adagio Religioso.

C. D. Lorenz.

p

f

pp *mf* *p*

ff *f^s* *p*

p

Nº 28. Fanfare.

Solo.

A. Lindner.

The musical score is written for Corno III in 6/8 time. It 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 music starts with a dynamic marking of *f* (forte). The second staff contains four first endings, numbered 1 through 4, with a dynamic marking of *p* (piano) below the staff. The third staff continues the melody. The fourth staff begins with a double bar line and repeat sign, followed by a dynamic marking of *ff* (fortissimo), and ends with a dynamic marking of *p* (piano). The fifth staff features a dynamic marking of *f* (forte) and concludes with the word *Fine.* and a dynamic marking of *p* (piano). The sixth staff begins with a treble clef and a key signature change to two flats (B-flat and E-flat), and ends with the instruction *D. C. al Fine.*

Corno III.

Nº 29. Ehrenfried-Polka.

A. Lindner.

The musical score is written for Corno III in 2/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *p* (piano) and the dynamics range from *p* to *f* (forte). The first staff includes a first ending bracket labeled "1." and a repeat sign. The second staff continues the melody with dynamics *p* and *f*, and includes a second ending bracket labeled "2." with a repeat sign. The third staff features a first ending bracket labeled "1." and a second ending bracket labeled "2." with a repeat sign. The key signature changes to two flats (B-flat and E-flat) in the third staff. Dynamics include *p*, *fz* (forzando), and *p*. The fourth staff continues with dynamics *fz*, *f*, and *f*. The fifth staff includes dynamics *p*, *fz*, and *p*. The sixth staff concludes with a *Coda.* marking and dynamics *fz*, *f*, and *p*. The score includes various articulations such as accents (>) and slurs.

1. 2.

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

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

Mässig langsam.

W. A. Mozart.

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

3 V.

Corno III.

Nº 31. Gesang-Walzer. Horch, horch, schon rumpelt der Bass.

F. A. Vogel.

3/4

c.a.

1

2

mf

cresc.

f

1

p

1

f

p

mf

p

mf

f

p

mf

p

Corno III.

mf *mf* *f* *mf*

f

Solo. mf dolce

f *p* *f* *f*

p

p

f *mf* *p* *f*

p *f*

Corno III.

N^o 32. Der Lindenbaum.

Fr. Schubert.

Andante.

N^o 33. Dem Vaterlande. Alles schweige! Jeder neige etc. Volkslied.

Andante.

N^o 34. Ich hab' mich ergeben. Volkslied.

Andante.