

# 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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# Ausgewählte Horn - Quartette,

herausgegeben von **FR. GUMBERT.**

1

in F.

Corno I.

N<sup>o</sup> 1. Alles ist an Gottes Segen. Vom Vertrauen auf Gott.

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

Choral.

N<sup>o</sup> 2. Nach einer Prüfung kurzer Tage. Vom ewigen Leben. G. Schicht, geb. 1753. Original Es dur.

Choral.

III

## Corno I.

G. Neumark, geb. 1621.  
Original Amoll.

N<sup>o</sup> 3. Wer nur den lieben Gott lässt walten. Vom Vertrauen auf Gott.

Choral.

M. Rinckhart, geb. 1586.  
Original A dur.

N<sup>o</sup> 4. Nun danket Alle Gott. Lob- und Danklied.

Choral.

N<sup>o</sup> 5. Christus, der ist mein Leben. Begräbnisslied.

Choral.

A.d. 17 Jahrhundert. Original Fdur.

# Corno I.

N<sup>o</sup> 6. Lobet den Herren, den mächtigen. Lob-und Danklied. A.d.17 Jahrhundert. Original Adur.

Choral.

N<sup>o</sup> 7. Es ist bestimmt in Gottes Rath.

*Poco sostenuto.*

F. Mendelssohn-Bartholdy.

## Corno I.

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

F. Mendelssohn-Bartholdy.

Ged. v. L. Uhland. Op. 59. N<sup>o</sup> 5, componirt. 1843.

*Adagio.*

The musical score for Horn I consists of five staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked *Adagio*. The score includes various dynamic markings: *p* (piano), *sf* (sforzando), *f* (forte), and *pp* (pianissimo). There are also performance instructions: *C. 2.* (Corno 2) and *C. 2.1* (Corno 2.1). The music features a mix of eighth and sixteenth notes, with some measures containing rests and slurs. The piece concludes with a final note on the fifth staff.

# Corno I.

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

*Quassi Allegretto.*

F. Mendelssohn-Bartholdy.<sup>5</sup>

Gedicht von C. Klingemann.

The musical score for Horn I consists of six staves of music in G major and 6/8 time. The first staff begins with a treble clef, a key signature of one flat (F major), and a 6/8 time signature. The tempo is marked 'Quassi Allegretto'. The first staff includes the dynamic marking 'p dolce' and ends with 'dim.-'. The second staff starts with '- p', has a 'C.2.' marking, and ends with 'f'. The third staff features a first ending bracket with a '1.' marking and ends with 'dim e rit.-'. The fourth staff begins with 'p' and ends with 'dim.- p'. The fifth staff starts with 'C.2.', has 'f' and 'p' markings, and ends with 'cresc.-'. The sixth staff begins with 'f', has 'dim.-' and 'p' markings, and ends with 'rit.- a tempo'.

# Corno I.

6 N<sup>o</sup> 10. Abschiedstafel. So rückt denn in die Runde.  
*Assai maestoso alla Marcia.*

F. Mendelssohn Bartholdy.

Ged. v. J. v. Eichendorff. Op. 75. N<sup>o</sup> 4, componirt 1844.

The musical score for Horn I consists of six staves of music. The first staff begins with a dynamic marking of *f*. The second staff features dynamics of *f*, *p*, *pp*, and *cresc.*. The third staff includes *f* and *ff*. The fourth staff has *f*, *sempre f*, and *ff*. The fifth staff contains *f*, *sf*, *pp*, *cresc.*, and *f*. The sixth staff concludes with *ff* and *rit.* before ending with a double bar line and repeat dots.

# Corno I.

7

N<sup>o</sup> 11. Sommerlied. Wie Feld und Au' so blinkend im Thau.

F. Mendelssohn-Bartholdy.

*Vivace e leggiero.*

Op. 50. N<sup>o</sup> 3, componirt 1837. Ged. I. W. v. Göthe.

The musical score for Corno I, N. 11. Sommerlied, is written in 6/8 time and consists of six staves. The key signature is 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), *a tempo*, *p* (piano), *f* (forte)
- Staff 3: *ff* (fortissimo), *p* (piano)
- Staff 4: *f* (forte)
- Staff 5: *p* (piano), first ending (1.), second ending (2.)
- Staff 6: *p* (piano), *rit.* (ritardando)

# Corno I.

8 N° 12. Wasserfahrt. Am fernen Horizonte, erscheint wie ein Nebelbild. F. Mendelssohn-Bartholdy.  
Ged. v. H. Heine. Op. 50. N° 4, componirt 1837.

*Andante.*

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

N° 13. Jagdlied. Auf, ihr Herrn und Damen schön.  
in Es. *Presto.*

F. Mendelssohn-Bartholdy.  
Im Druck erschienen im Oktober. 1873.  
Ged. v. W. Scott. Op. 120. N° 1, componirt 1837.

*f* *f* *ten.* *p* *ff*

Corno I.

Two staves of musical notation in treble clef, key of F major. The first staff begins with a melodic line and ends with a *p* dynamic marking. The second staff continues the melody and ends with a *f* dynamic marking.

in F.

N<sup>o</sup> 14. Lied an die Deutschen in Lyon. Was uns eint als deutsche Brüder. F. Mendelssohn Bartholdy. Op. 76. N<sup>o</sup> 93, componirt 1846. Ged. v. E. Stoltze.

Five staves of musical notation in treble clef, key of F major. The first staff is marked *Allegro maest<sup>a</sup>* and includes fingerings (2, 3) and a *f* dynamic. The second staff is marked *ff*. The third staff includes dynamics *pp*, *sf*, *p*, *sf*, and *f*. The fourth staff includes dynamics *f*, *p*, *f*, and *p*. The fifth staff includes dynamics *f*, *p*, *f*, and *p*, and ends with a *rit.* marking.

# Corno I.

10 N° 15. Andante a.d. A moll= Quartett.

*Gemessen, nicht schleppen.*

Fr. Schubert.

Three staves of musical notation for Corno I, N° 15. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (A minor). The dynamics are marked *p*. The second staff continues the melody with dynamics *mf* and *p*. The third staff concludes the piece with dynamics *pp* and *f*, ending with a double bar line and repeat dots.

N° 16. Ouverture.

*Andante.*

Fr. Diethel.

Three staves of musical notation for Corno I, N° 16. The first staff is in common time (C) and A minor, starting with dynamics *fp* and *fz > fp*. The second staff continues with dynamics *fz > ff* and *ff*. The third staff concludes with dynamics *fz dim. pp*, *p*, and *fp rit.*, ending with a double bar line and repeat dots.

# Corno I.

*Allegro moderato.*

11

Musical score for Corno I, measures 11-18. The score is written in treble clef with a common time signature (C). The tempo is marked *Allegro moderato.* The key signature has one sharp (F#). The score consists of six staves of music. The first staff contains the main melodic line with dynamic markings *ff*, *fz*, *fz*, *fz*, *ff*, *fz*, *fz*, *fz*, and *p*. The second staff features a rhythmic accompaniment with slurs and accents. The third staff continues the accompaniment with a *ff* dynamic and accents. The fourth staff includes a triplet of eighth notes and a *p* dynamic. The fifth staff shows a melodic line with a first ending bracket. The sixth staff concludes with a *f* dynamic and a *rit.* marking.

## Corno I.

*a. tempo*

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

*fz* *p*

*ff*

*fz* *p*

*ff*

*fz* *p*

Corno I.

13

1  
*p*

C.2. 1 2 3  
*ff*

*Più mosso.*  
*ff*

N<sup>o</sup> 17. Parademarsch.

## Corno I.

A. Lindner.

*f*

*p*

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

*ff* C.2. *f*

*p dolce*

# Corno I.

15

1. 2.

*f*

*f* *p*

*f*

1. *f*

2. *f*

# Corno I.

16 N° 18. Amicitia = Quadrille.

N° 1. Pantalon.

A. Lindner.

*f sf sf*

C.2. *p*

*f sf sf*

*p* D.C. al Fine

N° 2. Etè.

*f*

C.2. 1 2 3 4 5 6 7

# Corno I.

17

*mf* *C.2.* *D.C. al*

## N<sup>o</sup> 3. Poule.

*f* *C.2.* *ff* *p* *ffz* *f* *pp* *pp* *D.C. al*

## Corno I.

N<sup>o</sup> 4. Trènis.

*p* *f* *mf* *f* *D.C. al*

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

*mf* *f* *p* *cresc.* *fz p* *fz*

# Corno I.

19

mf *f*

*p* *fz*

*D. Segno*

## Nº 6. Finale.

*f*

*c.2.* *p*

*f*

*p* *sf* *p* *sf* *p*

*D.C.al*

20 N<sup>o</sup> 19. Jagdstück.

Corno I.

R. Appel.

*Allegro.*

*f* C.3. *f* *p* *f*

*p* *cresc.* - *f* C.4. *f*

*lento* *a tempo* *lento* *a tempo*

*p* *f* C.3. *p* *mf*

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

C.2. *f* *mf*

*f* C.2. *mf*

# Corno I.

21

1 2

C. 2. *mf*

*cresc.* *f*

*rit. a tempo*

C. 2. *mf* *cresc.* *f* C. 2. 1

*mf*

*p* *cresc.* *f* 1

*f* C. 3. 1

III

## Corno I.

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

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

*a tempo* *lento* *C.A.* *a tempo*

*f* *p* *mf*

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

*ff*

# Corno I.

23

## Nº 20. Ständchen. Warum bist du so ferne, o mein Lieb.

*Andante feierlich.*

A. E. Marschner.

*p* *ff*

*p* *cresc.* *f*

*p* *mf*

## Nº 21. Abendlied.

*Adagio.*

W. A. Mozart.

*p* *f* *p*

*cresc.* *f* *pp*

1. 2.

III

## Corno I.

## Nº 22. Fanfare.

*Allegro.*

H. Schmidt.

Musical score for Corno I, Fanfare No. 22 by H. Schmidt. The score consists of six staves of music in G major and 6/8 time. It includes dynamic markings (*f*, *p*), articulation (trills, accents), and performance instructions like "Trio" and "Allegro Da Capo bis".

# Corno I.

N° 23. Le Lac de Genève. Barcarole.

*Allegretto quasi Larghetto.*

25

A. Segisser.

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

26 N° 24. Campaniola.

Corno I.

J. Lang.

*Andante.*

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

*p* *pp* *f* *risoluto*

*ruhig* *dolce* *risoluto* *rit.* *p* *p*

N° 25. Variationen.

C. D. Lorenz.

*Adagio.*

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

*Sordini a tempo* *p* *loco* *Tutti Tempo I.* *ff*

**Var. I.**

**Corno I.**

*Più vivo.*

*p*

*Sordini*

*pp*

*C.2.*

*a tempo*

*locop*

*Tutti Tempo I.*

*ff*

**Var. II.**

*p*

*C.3.*

*Sordini*

*pp*

*a loco*

*tempo*

*Tutti.*

*ff*

*C.2.*

## Var. III.

## Corno I.

*Sordini a tempo loco*

Corno I.

*Tutti. 3* *Moderato.* *Sordini. f<sup>loco</sup>*

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

**Var. IV.**

*Allegro.*

*p* *p* *Cad.* *p* *Moderato.* *p* *mf* *p* *pp*

*C. 1.* *C. 2.* *C. 3.*

## Corno I.

*Allegretto.*

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

# Corno I.

## Nº 26. Ouverture. Jacob und seine Söhne.

E. H. Mehl.

*Adagio*  
C. 3. *pp* 2 5 6 *p* *cresc.* *rit.* *mf*

*Allegro moderato.*  
1 2 1 2 *p* *p* C. 4. *p dolce* C. 3. *p* 3 4 *p*

## Corno I.

3/4

C.2. *p* *ff* *p* *ff* *p* *p*

*ff* *ff* *fz* *p*

*dolce* *cresc.* *ff* *1* *p dolce*

*pp* *f* *Allegro.*

*mf* *f* *p*

*f* *f*

III

# Corno I.

*p*

*ff*

*ff*

*f*

*ff*

*rit.*

III

## Corno I.

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

F. Kucken.

*Lebhaft, doch nicht zu rasch.*

*mf*  $\frac{3}{3}$  *a tempo* *p* *f* *cresc.* *rit.* *a tempo* *f*  
*p* *f* *p* *f* *p* *f* *mf* *f* *C.2.* *ff*

\*<sup>1</sup>) Mit gutiger Genehmigung der Original-Verlagshandlg. des Herrn Conr. Glaser. Schleusingen.

Corno I.

Nº 28. Volkslied.  
*Andante.*

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

Nº 29. Adagio.

*p* *p* *f* *p* *mf* *p* *C. D. Lorenz.* *C. 2. 1.*

III

## Corno I.

Musical score for Corno I, measures 1-16. The score is written in treble clef with a key signature of one flat (B-flat). The dynamics are marked as follows: *p* (piano) at measure 1, *f* (forte) at measure 2, *pp* (pianissimo) at measure 3, *f* (forte) at measure 10, and *ff* (fortissimo) at measure 14. The score includes various musical notations such as slurs, ties, and accents.

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

E. H. Mehul.

Musical score for N<sup>o</sup> 30, measures 1-8. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The dynamics are marked as *mf* (mezzo-forte) at measure 1, *p* (piano) at measure 4, and *f* (forte) at measure 7. The score includes various musical notations such as slurs, ties, and accents.

Corno I.

Two staves of musical notation. The first staff begins with a repeat sign and a dynamic marking of *mf*. The second staff continues the melody with dynamic markings of *f*, *f*, *f*, and *ff*.

N<sup>o</sup> 31. Im May. Volkslied. Drauss' ist Alles so prächtig.  
in E. *Moderato.*

Three staves of musical notation. The first staff starts with a dynamic marking of *f* and ends with *p*. The second staff continues with a dynamic marking of *f*. The third staff concludes with a dynamic marking of *p*, a *rit.* marking, and a *C. 4.* marking below the staff.

## Corno I.

N<sup>o</sup> 32. Der Schmied.*Lustig.*C. Kreutzer.  
NB. Die erste Stimme muss durchaus stark,  
die Begleitung aber ganz *p* sein.

Musical score for Corno I, N. 32. Der Schmied. The score consists of six staves of music in 6/8 time, key of B-flat major. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The music is marked *p* and *C. 2.* with a dynamic of *mf*. The second staff has a *cresc.* marking and a dynamic of *f*. The third staff has a *p* marking, *C. 2.*, and a dynamic of *mf*. The fourth staff has a dynamic of *ff*. The fifth staff has a *C. 2.* marking. The sixth staff has dynamics of *f*, *mf*, and *f*.

# Corno I.

39

## Nº 33. Abendfeier. Ich geh' noch Abends spät vorbei.

C. Kreutzer.

*Andante.*

*mf* *p* *p* *p* *p* *p*

*mf* *dolce*

*f* *p*

*mf* *f* *pp* *rit.*

*a tempo* *f* *pp* *rit.* *calando*

*a tempo* *f* *ff* *p*

III

## Corno I.

## Nº 34. Abendgebet. a. d. Op. Das Nachtlager in Granada.

C. Kreutzer.

*Moderato.*

The musical score for Corno I consists of six staves of music. The key signature is one flat (F major), and the time signature is common time (C). The tempo is marked *Moderato*. The dynamics are indicated by various markings: *pp*, *p*, *fz*, *f*, *fp*, *cresc.*, *f*, *pp*, *f*, *p*, *pp*, *f*, and *ff*. The score concludes with a double bar line and the Roman numeral III.