

# Ausgewählte Horn-Quartette,

herausgegeben von FR. GUMBERT.

## Corno IV.

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

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

Musical notation for No. 1, Jesus meine Zuversicht. Choral. Corno IV. The notation consists of two staves in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is written in a single line with various note values and rests.

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

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

Musical notation for No. 2, Was Gott thut das ist wohlgethan. Choral. Corno IV. The notation consists of three staves in bass clef with a key signature of one flat (F-flat) and a common time signature (C). The melody is written in a single line with various note values and rests.

## Corno IV.

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

Musical score for Corno IV, No. 3. The score consists of three staves of music in bass clef, 3/4 time, and F major. The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The music features a mix of eighth and sixteenth notes, with some rests and ties.

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

Musical score for Corno IV, No. 4. The score consists of two staves of music in bass clef, 3/4 time, and D major. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The music features a mix of eighth and sixteenth notes, with some rests and ties.

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

Musical score for Corno IV, No. 5. The score consists of one staff of music in bass clef, 3/4 time, and D major. The melody is written on the staff. The music features a mix of eighth and sixteenth notes, with some rests and ties.



# Corno IV.

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

*Feierlich und mit Andacht.*

L. van Beethoven.

*p* *cresc.* *p*  
*p* *cresc.* *p*  
*cresc.* *poco a poco*  
*dolce* *f* *p* *pp*

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

*Andante.*

*Solo.*

E. H. Mehul.

*mf* *p*

# Corno IV.

1

1. 2.

*f* *mf*

This system contains the first two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody and includes first and second endings. Dynamic markings of *f* and *mf* are present.

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

*Larghetto.*

C. M. v. Weber.

6/8

*p* *pp* *p*

1

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

2.

3.

*pp* *dim.* *p*

This system contains the remaining staves of the piece. It begins with a 6/8 time signature. The music features various dynamics including *p*, *pp*, *f*, and *dim.*. It includes first and second endings, and concludes with a repeat sign and a final dynamic of *p*.

## Corno IV.

## N° 10. Chor aus Preziosa.

C. M. v. Weber.

*Moderato.*

*ff* *simile*

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

*Echo.* *Echo.* *Echo.*

*Echo.* *Echo.* *Echo.*

*mf* *ff* *pp*

# Corno IV.

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

Fr. Schubert.

*Allegretto.*

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

The musical score for Corno IV, No. 11, 'Morgenständchen' by Franz Schubert, is presented in six staves of bass clef notation with a 6/8 time signature. The piece is marked 'Allegretto'. The dynamics are indicated as follows: *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *f*, *pp*, *f*, *pp*, *f*, *pp*, *f*, *p*, *f*, *p*, *f*, *p*, and *ff*. The score includes first and second endings, with the first ending marked '1.' and the second ending marked '2.'. The key signature is one flat (B-flat).

## Corno IV.

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

C. G. Reissiger.

*Adagio.*

*p*  $\leq$   $\geq$  *pp* *p* *fz*  
*pp* *pp* *p*  
*p cresc.* *fz* *pp* *p* *p*  
*Poco Allegretto.*  
*p* *p* *p*  
*rit.* *a tempo* *mf*  
*mf* *p* *cresc. e accel.* *f* *p*



Corno IV.

Tempo I.

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

Nº 13. Russische Volkshymne.

*Mit Würde.*

*ff 2te mal pp*  
*p* *ff*  
*p*

## Corno IV.

N<sup>o</sup> 14. An die Geliebte.*Andante moderato.*

F. L. Schubert.

*p* *Con moto.* *p*  
*rit.* *dim.* *dolce*  
*Tempo I.* *fz* *p* *p*  
*cresc.* *ff* *p* *pp*

N<sup>o</sup> 15. Wem Gott ein braves Lieb bescheert. Volkslied.*Andante con moto.*C. Reinecke, N<sup>o</sup> 1 aus Op. 80.

*p* *mf*  
*pp* *cresc.*

# Corno IV.

*Etwas ruhiger.* - - - *poco rit.* - - -

*pp* *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* *sempre marcato* 1 *ff*

## Corno IV.

## N° 18. Das Mailüfterl. Wenns Mailüfterl säuselt.

*Mässig.*

Kreipl.

*p* *mf*

*p*

*f* *mf* *dim.*

## N° 19. Deutsche Volkshymne. Heil dir Germania!

*Feierlich, nicht zu langsam.*H. Carey.  
Gedicht von Rud. Gottschall.

*f*

## N° 20. Oestreichische Volkshymne.

*Ernst und feierlich.*

J. Haydn.

*p* *mf*

**N° 21. Thüringer Volkslied.**  
*Innig und zart.*

L. Böhner.

**N° 22. Grabgesang. Dringet durch Wolken.**  
*Adagio molto. Langsam und feierlich.*

H. T. Petschke, N° 3 aus Op. 41.

## Corno IV.

## Nº 23. Schmecket und sehet. Motette.

*Mässig bewegt.*

A. Brandt, Nº 4. aus Op. 34.

The musical score for Corno IV consists of six staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked "Mässig bewegt" and includes various dynamic markings and articulations.

Staff 1: *dolce*, *mf*, *f*, *dolce*

Staff 2: *mf*, *crese.*, *f*

Staff 3: *mf*, *dolce*

Staff 4: *f*

Staff 5: *mf*

Staff 6: *dolce*

Rehearsal marks 1 and 2 are indicated below the staves.

Nº 24. Sophien-Marsch.

C. D. Lorenz.

*Moderato.*

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

*mf* *ff* *fz* *fz*

*fff* *p* *p*

*p* *cresc.* *p*

1. 2.

## Corno IV.

## Nº 25. Sehnsucht nach dem Walde.

*Moderato.*

H. Weber.

*mf*

*f* *p*

*f* *pp*

## Nº 26. Gedenke mein.

*Moderato.*

C. D. Lorenz.

*p*

*p*

*f* *p* *f*





## Corno IV.

## Nº 27. Adagio Religioso.

C. D. Lorenz.

The musical score for Corno IV, N.º 27, Adagio Religioso, by C. D. Lorenz, is written in bass clef with a key signature of two flats and a common time signature. The piece begins with a dynamic marking of *p*. The first staff contains a melodic line with a fermata over the first measure. The second staff features a dynamic marking of *ff* and a fermata. The third staff includes dynamic markings of *pp*, *mf*, and *p*. The fourth staff has a dynamic marking of *ff* and a fermata. The fifth staff contains numbered slurs (1-4) and a dynamic marking of *p*. The sixth staff contains numbered slurs (5-8) and a dynamic marking of *pp*. The piece concludes with a fermata.

# Corno IV.

## Nº 28. Fanfare.

A. Lindner.

The musical score is written for a single horn in bass clef, 6/8 time. It consists of six staves of music. The first staff begins with a whole rest, followed by a series of eighth notes with accents and dynamic markings of *f* and *ff*. The second staff contains six measures of eighth notes, with dynamic marking *p* and fingerings 1 through 5. The third staff continues with eighth notes, ending with a double bar line and a *ff* dynamic. The fourth staff features a melodic line with dynamic marking *p*. The fifth staff has a melodic line with dynamic marking *f*, a *Fine.* instruction, and a *ṗ* dynamic. The sixth staff concludes the piece with a melodic line and the instruction *D. C. al Fine.*



# Corno IV.

1. 2.

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

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

*Mässig langsam.*

W. A. Mozart.

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

3 v.

## Corno IV.

N<sup>o</sup> 31. Gesang-Walzer. Horch, horch, schon rumpelt der Bass.

F. A. Vogel.

*Solo.*

*f*

*p*

*fz*

*Solo.*

*f*

*p*

*mf*

*f*

*p*

*mf*

*mf*

*p*

*mf*

# Corno IV.

The musical score for Corno IV, page 23, consists of seven staves of music in bass clef. The key signature changes from one sharp (F#) to one flat (Bb) in the second staff. Dynamics include *mf*, *f*, and *p*. There are first endings marked with a '1' in the second and fourth staves.

Staff 1: *mf*, *f*, *mf*

Staff 2: *f*, *mf*, *p* (1st ending)

Staff 3: *f*, *p*

Staff 4: *f*, *p* (1st ending)

Staff 5: *f*

Staff 6: *mf*, *f*, *mf*, *f*

Staff 7: *mf*, *p*, *f*

## Corno IV.

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

Fr. Schubert.

*p* *3*

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

*p* *Con moto.* *f* *p* *3 V.*

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

*p* *mf* *p* *pp calando* *5 V.*