

# SEPTETT: „Aus meinem Leben.“

Preisgekrönt vom Wiener Tonkünstlerverein.

## Corno II<sup>do</sup>

### N<sup>o</sup> 1. An den Ufern der Moldau; Jugendträume.

in E.

Ruhiges Zeitmass. (♩ = 76)

Jos. Miroslav Weber.

The musical score is written for Corno II in E major. It begins with a bass clef and a 6/8 time signature. The tempo is marked "Ruhiges Zeitmass. (♩ = 76)". The score is divided into several sections labeled A through G. Section A starts with a piano (pp) dynamic and includes a "sempre pp" instruction. Section B is a solo for Corno I, marked "ord. pp" and "morendo", ending with a "quasi niente" (pppp) dynamic. Section C is another solo, marked "Solo." and "f". Section D is marked "Generale Più moto. (♩ = 88)" and includes a "Solo. p > pp" instruction. Section E is marked "Solo." and "gestopft" (stopped), with a dynamic of "pp". Section F is marked "Solo. gestopft" and "pp". Section G is marked "Solo." and "p". The score includes various musical notations such as slurs, accents, and dynamic markings (pp, mf, f, ppp, p). Performance instructions include "Solo.", "gestopft", "morendo", "quasi niente", "poco rit.", and "Echo". The score concludes with a final measure marked "4".

**H** Solo. ord. *pp* **1** Solo. **2** (*kaum hörbar*) *pp dolce* **I** **12** *ppp*

Violino. **K** *pp* **Corn. I.** *pp*

*ff* *f* *ppp* *ff*

**2** **L** **Soli.** *f* *p dolce* *f*

*kurz* *f* *f*

*poco rit.* **M** *a tempo, misterioso* **1** *kurz* *pppp gestopft*

*quasi niente* **1** **Corn. I.** *pp* *ord.* **2** *pp* *pp*

**N** *pp* **4** **Solo. ord.** *pp*

**O** (*d. = 72*) *ppp* *ppp* *ppp* *p* **Solo. ruhig**

*ppp* **4** *ppp*

Violone. **P** *a tempo* **4** **Q** *Poco meno.* *ppp*

*mf* *sempre a tempo* *p* *ppp*

**2** *ppp*

# Nº 2. Studienzeit; Lebensideale.

in A.

Scherzo.

(♩ = 144 - 152)

The musical score is written for Corno II and includes the following parts and instructions:

- Staff 1:** Corno II part, dynamics *f*, articulation accents.
- Staff 2:** Viola part, dynamics *pp*, articulation accents.
- Staff 3:** Violino part, dynamics *f*, *mf*, articulation accents.
- Staff 4:** Violonc. part, dynamics *f*, *mf*, *p*, *pp*, articulation accents.
- Staff 5:** Clarinet part, dynamics *f*, *mf*, *p*, *pp*, articulation accents.
- Staff 6:** Corni part, dynamics *fz*, *fz*, *sp*, articulation accents.
- Staff 7:** Viola part, dynamics *f*, *mf*, *p*, *pp*, articulation accents.
- Staff 8:** Violino part, dynamics *f*, *mf*, *p*, *pp*, articulation accents.
- Staff 9:** Violonc. part, dynamics *f*, *mf*, *p*, *pp*, articulation accents.
- Staff 10:** Clarinet part, dynamics *f*, *mf*, *p*, *pp*, articulation accents.
- Staff 11:** Corni part, dynamics *f*, *mf*, *p*, *pp*, articulation accents.
- Staff 12:** Viola part, dynamics *f*, *mf*, *p*, *pp*, articulation accents.

Section markers and other annotations include:

- A:** Section marker at the beginning.
- B:** Section marker at the start of the 6th staff.
- C:** Section marker at the start of the 9th staff.
- D:** Section marker at the start of the 11th staff.
- E:** Section marker at the end of the 12th staff.
- quasi niente**: Dynamic marking for the end of section B and the beginning of section E.
- morendo**: Dynamic marking for the end of section D.
- grosstes**: Performance instruction for the 9th staff.
- gestopft**: Performance instruction for the 6th staff.
- Soli.**: Solo markings for various instruments.
- naturlich**: Performance instruction for the 7th staff.
- stacc.**: Staccato marking for the 9th staff.
- muta in C.**: Key signature change instruction for the 10th staff.
- muta in A.**: Key signature change instruction for the 12th staff.

Corno II<sup>do</sup>

Violino. Solo. **F**

22 23 *f* *mf*

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

7 **Soli.** 3 **Generale. G muta in E.** 34

*pp* *pp* *mf*

Fag. **in E tranquillo** 2 **H**

35 Viola. Violino. *pp* 1 2 3 4 *pp* *ppp*

*ben legato morendo* *Solo. gedämpft*

Violino. *pp* 1 2 3

*morendo* 2 **Viol. 8** 9 *natürlich*

4 5 *pppp*

**muta in A.** **in A.** 3 **K** 17

*pppp* *f* *f*

**Corn. I. in E.** **in A.** 2 **muta in E.**

18 19 20 *mf* *mf* 3

**L** **in E** 3 **in E.** *molto* *molto*

*mf* *f* *f* *mf* *ffz*

*molto* **M** *molto* *ff* *f* *mf* *ffz*

*f* *f* *mf* *p* 7 **Fag. Soli.** 2

*pp* *sehr leise*

3 4 **N** 5 6 7 8 9 10 11 12

13 14 15 16 17 *morendo* *ppp* 6

Fag. *pp*

**0**  
(mit dem Ersten.) Solo.  
pp 8 ppp sempre morendo

in C. N<sup>o</sup> 3. An den Gräbern seiner Lieben.

Zweitaktig. Adagio, ma non troppo. (♩ = 69)

Clar. 12 Violino. 13 14 pp

1 A 4 Viol. Solo. 1

mf f rit. a tempo 2 B rit. a tempo Solo. 6 Clar. p

muta in Es. 1

sempre morendo Viol. 8 C muta in C. Corn. I Solo (ecl Clar.)

in C. 1 1 Corn. I. in Es.

1 D Fag. Corno II. Fag. pp morendo pp

sehr kurz 3 3 3 6 pp

molto tranquillo nicht zu viel 1 E 2 pp

*Solo. poco a poco string.*

*Solo. F Più mosso.*

*sehr ruhig*

*Violino. (Dem Geiger folgen.) poco a poco string.*

*ppp dolce p*

**G** *Tempo I. (♩ = 96)*

*pizz. Akkord*

*morendo*

*Solo.*

**H.**

*Corn. I.*

*pp*

*morendo*

*Viol. Solo.*

*pp*

*gestopft*

*a tempo natürlich*

*pppp molto rit.*

*pppp*

*ppp*

**N<sup>o</sup> 4. Im Kampf um's Dasein; Getäuschte Hoffnungen; Jugenderinnerungen.**

in E.  
Finale.

*♩ = 138 (144)*

*mf*

*p*

*scharf*

*mfz mfz*

*mf*

*scharf*

*p*

*fz fz f*

*ffz*

*fz*

**A 6**

*Solo.*

*pp*

*p*

*pp*

*Soli.*

**B**

*p*

*p*

**C** *f* *Soli.* *p* 2 3

(Streicher.) *ppp* *ma dolce* *Corni. Soli.* 1 *ppp*

**D** *Poco meno.* ( $\text{♩} = 126$ ) *f* *pesante* 2

Generale. *f* *pesante* Generale.

*pp* Generale. *Corn. I.*

*morendo* *ppp* *Violino* *Violino* *Soli. ppp* *dolcissimo* *mf* *rit* **E** *Tempo I.* 8

**F** *a tempo* *ppp* *Corn. I.* 2 1 1

*ppp* *Violino.* *ppp* **G** *Violone.* 10 **H** *mf* 1 9

*pp* *ppp* *ppp* *morendo* 4

*scharf* *mf* *mf* *mf* *f* *ppp*

**I** *pp* *Solo.* *pp* *Viol.* 7 8 9 5

**K** (Wie aus weiter Ferne.)

ppp  
Corn. I. 1

Solo. quasi niente  
f ppp poco ppp poco L 2

ppp poco p p p p f<sub>z</sub> f<sub>z</sub> 4 M

f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> f<sub>z</sub> pp f

Solo. pp mf mf p

p dolce Solo, ma ppp morendo 3

**N** Poco meno. f pesante Generale. Solo. mf

Generale. pp

Generale. 7 Generale. 0 Tempo I. pp Solo. 1

pp Violino. mf ritard.

Solo. molto rit. P a tempo Violonc. pizz. Solo. 5 Viola pizz. Corn. I. p pp

Solo. 2 Viola. Solo. 1 p mf mf p



**Q** Tempo I.

Violino. *ppp* *pp* *pp* *mf* (Corno I Solo.)

string. *mf*

**Più Presto.**

*fz* *mf* *fz* *fz* *fz* *fz* *fz* *mf* *wild*

*fz* *fz* *fz* *fz* *mf* *wild* *fz*

**R** *fz* *fz* *f* *p* *mf* *f*

**S** Tempo I. Soli a 3 (Corni e Fag.) *riten.*

*mf* *f* *mf* *f* *f* *morendo*

5

**T** Zeitmass des I. Satzes.

*ppp* *ppp*

**U** (♩. = 72)

4 Corno I. II<sup>do</sup> ord. *ppp* *ppp*

**Solo.** *ruhig p*

*ppp* *ppp*

*ppp* *ppp* *ppp* *f* *pp*

**V** a tempo

Violonc. *f* *pp*

**W** Poco meno.

*ppp* *pppp* *longa*

RE. Das Tempo des Scherzo's ist dasjenige der Ouverture zu „Figaro's Hochzeit“. Danach sind die Zeitmaasse der anderen drei Sätze zu vergleichen, resp. auszugleichen. Der Componist.