

VI. Der neue Morgen.

Nicodé, „Gloria!“

Vor dem Erwachen.

Sehr gedehnt; geheimnisvoll. (♩ = 46-50)

1. Fl. *pp*

2. Fl. *pp*

3. Pos. u. Th. *pp*

Fl. *pp* (bis nach C) (4 la 3^{te})

Violoncelle:
1-3 P. Die ersten Spieler. *pp* (3) Mit Dämpfern.
(3) Die zweiten Spieler. *pp* Mit Dämpfern.
Die ersten Spieler.
4-6 P. Die zweiten Spieler. *pp* Mit Dämpfern. (3) Mit Dämpfern.

Contrabässe:
1. P. Die ersten Spieler. *pp* (3) Mit Dämpfern.
2-4 P. Die zweiten Spieler. *pp* Mit Dämpfern.

Sehr gedehnt; geheimnisvoll. (♩ = 46-50)

Cl. 1. *pp*

Kl. Tr. *pp* gedämpft

Tmbr. *pp*

Trgl. *pp*

Hr. I. *p* I. allein.

Violoncelle:
1-3 P. *immer pp*

4-6 P. *immer pp*

Contrabässe:
1. P. *immer pp*

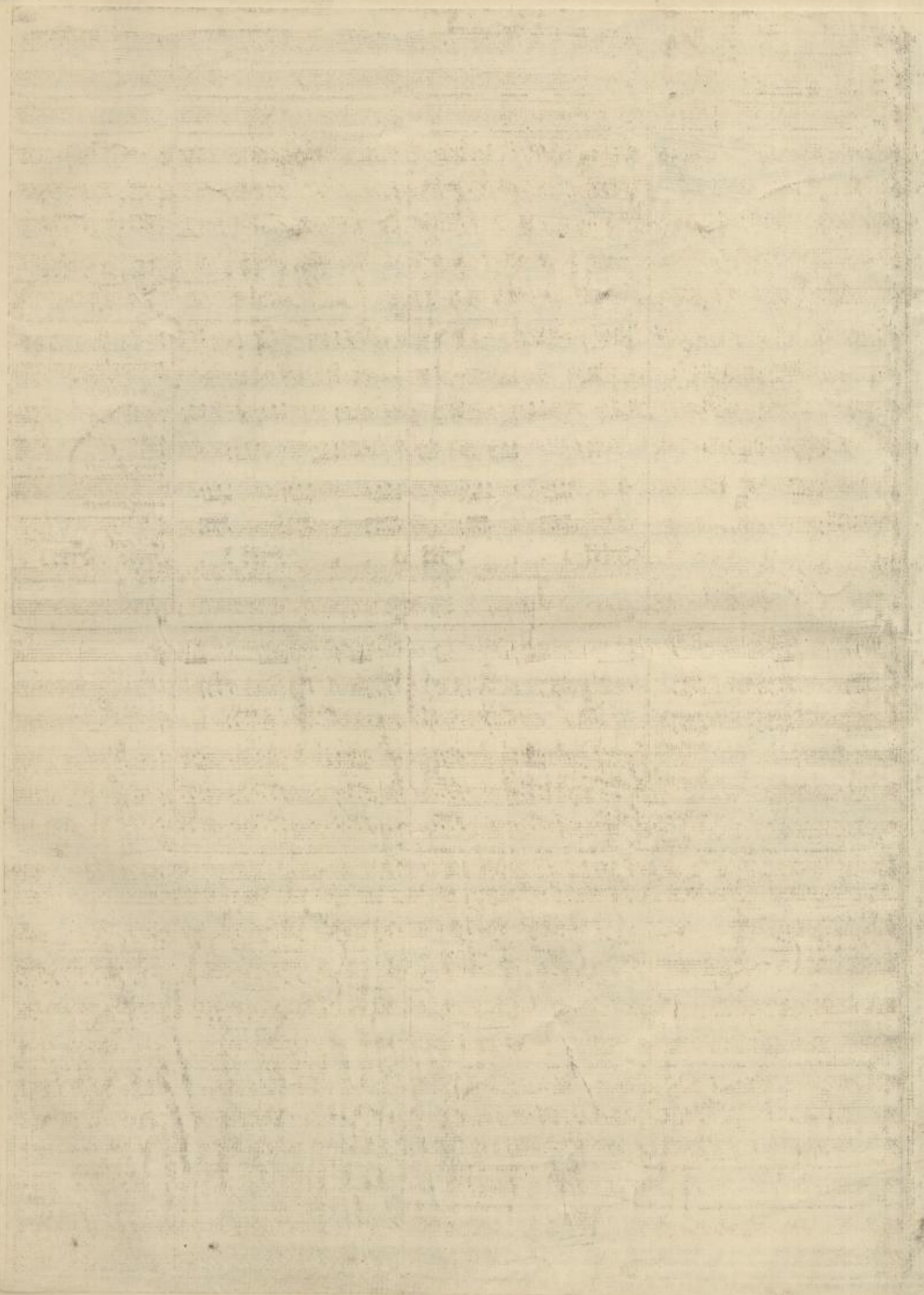
2-4 P. (Nur 2) *immer pp*

* Füllt bei Einzelaufführung fort.

161 Etwas lebhaft. (♩ = 66-72)

161 Etwas lebhaft. (♩ = 66-72)

* Die Triolenfigur in Hr., Trp. und Pos. ist durchweg so kurz als möglich auszuführen. (Siehe auch Seite 285.)
 ** Der auf zwei Stäbchen gleicher Tonhöhe auszuführende Wirbel muss maschinenartig dicht und stetig erklingen.
 *** Von den Vorschlägen zur Hauptnote soll mittelst eines Fingers schnell geglitten — also durchaus nicht chromatisch gegriffen — werden und zwar, ohne jede Zaghafteit, mit stark gehemmtem Bogenstriche nahe dem Stege. Der Bogen darf nicht von der Saite gelassen werden.



Gr. Fl. 2.

Ob. 1
Ob. 2

E. H.

Cl. 1
Cl. 2

Fag.

Hr. 1
Hr. 2
Hr. 3
Hr. 4

Trp. 1
Trp. 2
Trp. 3

Tbn. I
Tbn. II
Tbn. III

Tub.

Xyph.

Gr. Tr.

Vi. I
Vi. II

Br.

Violoncello
1-2
3-4

Contrabass
1-2
3-4

pp

f

immer gestopft

Mit Dämpfer.

III. Mit Dämpfer.

1. allein.

**** 1. allein. kratzend*

1. allein.

***Vergleiche Bemerkung Seite 284.

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the paper. The text is arranged in approximately 20 horizontal lines across the page.]

flüssig, drängend

Wieder ganz langsam. (♩ = 40)

Or. Fl. 1, 2

Ob. 1, 2

K. H.

Cl. 1, 2, 3
decresc. pp (Alle Drei nehmen B-Clar)

Hr. 1, 2, 3, 4, 5, 6

Fg. 1, 2

Cr. 1, 2

Trp. 1, 2, 3
(Nur II. Dämpfer ab)

Pos. 1, 2, 3
(Alle Drei Dämpfer ab)

Tu.

Xlph.

Gr. Tr.

Kl. Tr.
gedämpft pp

Tubr.
pp

Trgl.
pp

VI. I.
1. allein. pp Alle. (gew. Strich) ritard. - gedehnt

VI. II.
1. allein. pp Alle. (gew. Strich)

Br.
1. allein. pp

Violoncelle.
1-3 P. (1) pp (2) pp (3) pp

Contrabässe.
1-4 P. pp

flüssig, drängend

Wieder ganz langsam. (♩ = 40)

gedehnt

[Faint, illegible text and musical notation, possibly a score or manuscript, covering the majority of the page.]

[Faint, illegible text, possibly a title or section header.]

[Faint, illegible text, possibly a date or reference.]

[Faint, illegible text and musical notation, possibly a score or manuscript.]

[Faint, illegible text and musical notation, possibly a score or manuscript.]

„.... So tönte es mir doch einst!“

163 Im gleichen Zeitmass.

Gr. Fl. I. *pp* (*lange*)

Ob. I. *pp* (*lange*)

Cl. I. *pp* (*lange*) *In B. b*

K. R. *Mit freiem Vortrag!* *p*

Hrn.

I. *pp*

VI. *pp*

II. *pp*

Br.

1-3 P. *(Die ersten Spieler)* *pp*

4-6 P. *(Die zweiten Spieler)* *pp*

Vcl. I. *(Die ersten Spieler)* *pp*

4-6 P. *(Die zweiten Spieler)* *pp*

Cb. *pp*

163 Im gleichen Zeitmass.

Von hier bis Ziffer 168 sind sämtliche Vorschläge in den Holzbläsern hart an die Hauptnote anprallend, mit dieser fast zusammenfallend, auszuführen.

Gr. Fl. I. *pp*

Gr. Fl. II. *pp*

Ob. *pp*

Cl. I. *pp* *p* *pp*

K. R. *immer freier!* *mf*

I. *pp*

VI. *pp*

II. *pp*

Br.

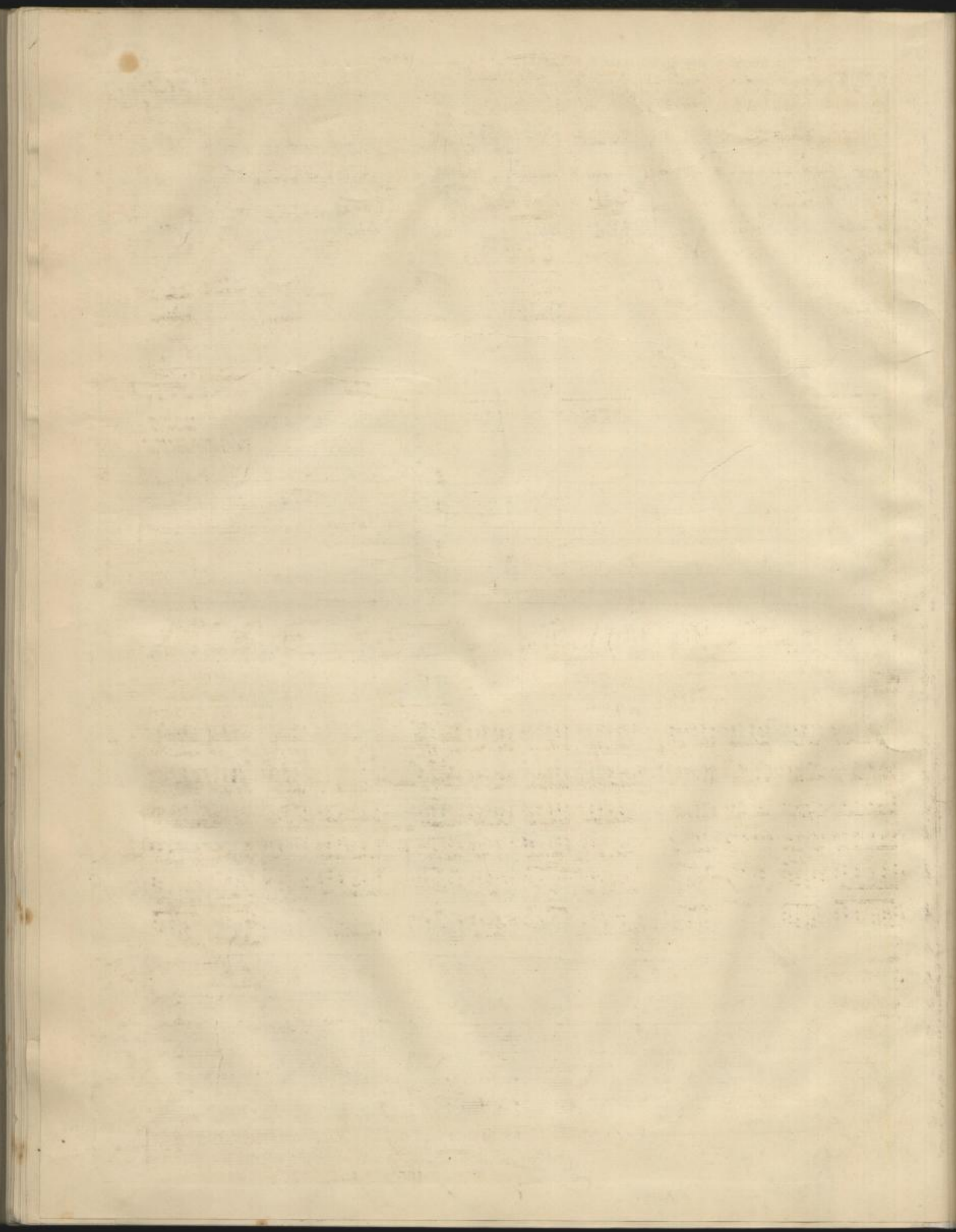
1-3 P. *pp*

Vcl. I. *pp*

4-6 P. *pp*

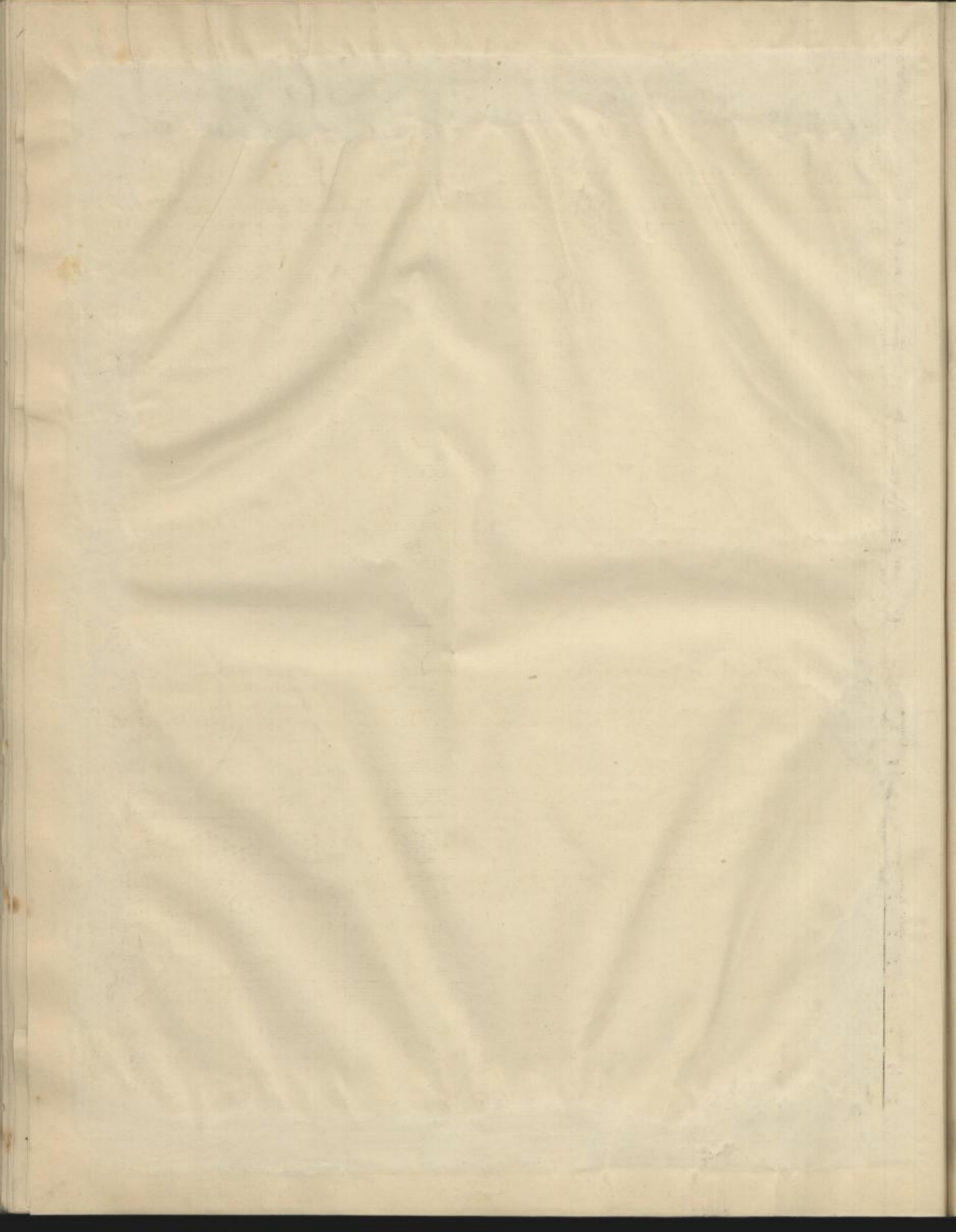
Cb. *pp*

gut! Impo. Sch. 24/XII 05



This system of the musical score includes staves for Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1, 2, and 3, Bassoon, Horn, Violin 1 and 2, Trumpet, Violoncello, Double Bass, and Contrabass. The woodwinds and strings are playing a rhythmic accompaniment. The flute parts feature a melodic line with a *cresc.* marking. The oboe parts have *pp* markings. The clarinet part has a *pp* marking. The bassoon part has a *pp* marking. The horn part has a *pp* marking. The violin part has a *pp* marking. The double bass part has a *pp* marking. The contrabass part has a *pp* marking. The woodwinds and strings are playing a rhythmic accompaniment. The flute parts feature a melodic line with a *cresc.* marking. The oboe parts have *pp* markings. The clarinet part has a *pp* marking. The bassoon part has a *pp* marking. The horn part has a *pp* marking. The violin part has a *pp* marking. The double bass part has a *pp* marking. The contrabass part has a *pp* marking.

This system of the musical score includes staves for Flute 1 and 2, Oboe 1 and 2, Clarinet in B-flat 1, 2, and 3, Bassoon, Horn, Violin 1 and 2, Trumpet, Violoncello, Double Bass, and Contrabass. The woodwinds and strings are playing a rhythmic accompaniment. The flute parts feature a melodic line with a *cresc.* marking. The oboe parts have *mf* markings. The clarinet part has a *mf* marking. The bassoon part has a *mf* marking. The horn part has a *mf* marking. The violin part has a *mf* marking. The double bass part has a *mf* marking. The contrabass part has a *mf* marking. The woodwinds and strings are playing a rhythmic accompaniment. The flute parts feature a melodic line with a *cresc.* marking. The oboe parts have *mf* markings. The clarinet part has a *mf* marking. The bassoon part has a *mf* marking. The horn part has a *mf* marking. The violin part has a *mf* marking. The double bass part has a *mf* marking. The contrabass part has a *mf* marking.



Doppelt so schnell. (wie vorher)

Ob. *p stacc.*

(Verlässt das Orchester)

Fl. *p*

Kl. Tr. *gedämpft p*

Trgl. *p*

Hrn.

Gruppierte Holzbläser:

- Gruppe I (1.-4.) in C_4 übernimmt 2. 4. 5. u. 6. Horn.
- Gruppe II (5.-8.) in C_4 übernimmt 1. 2. 3. Pos. u. Tuba.
- Gruppe III (9.-12.) in C_4 übernimmt 4. Contrabassklarin.

Viola I *p*

Viola II *p*

Org. *Manuale p Nur ohne Gedächtnis-Stimme.*

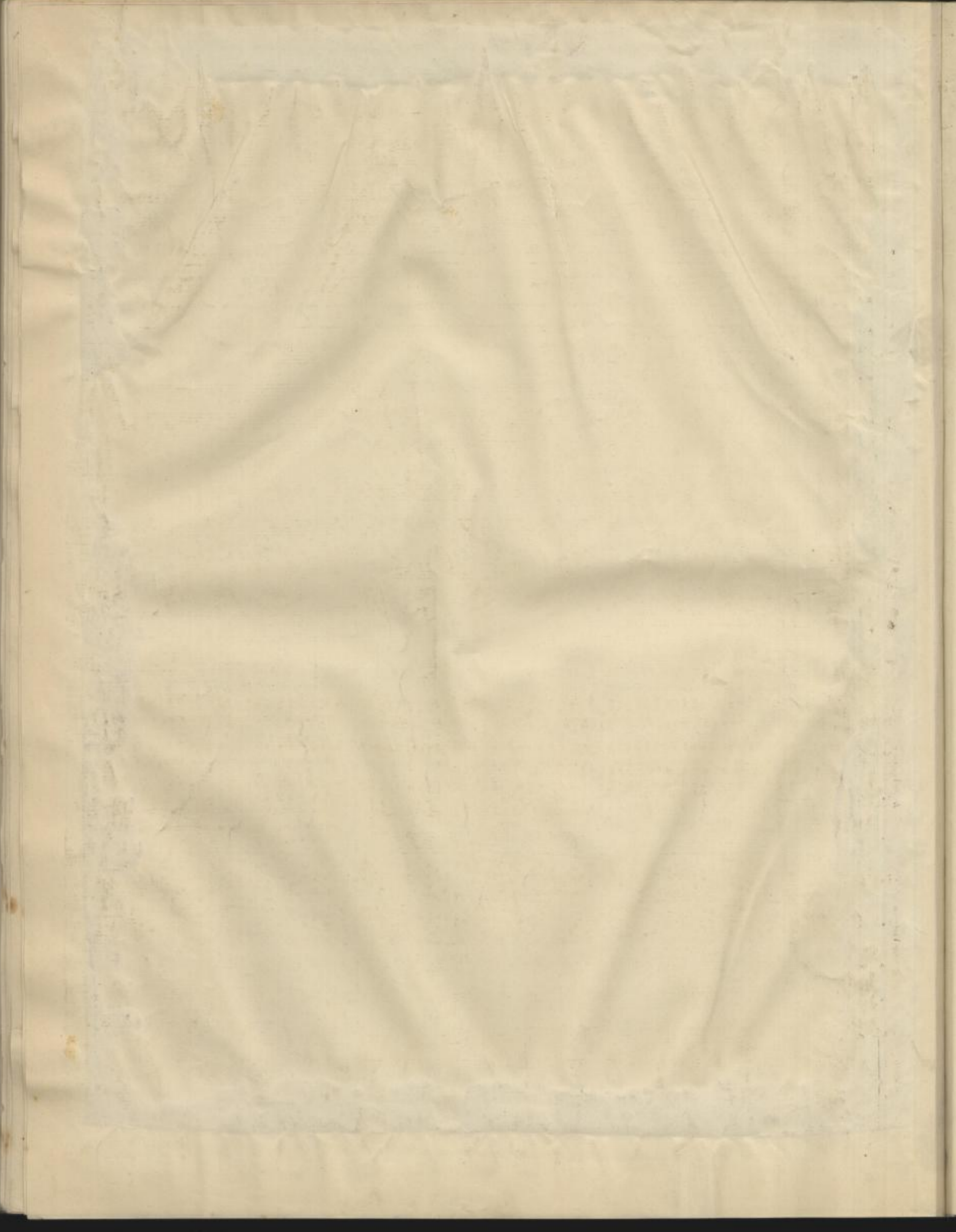
Violinen I & II *p immer stacc.*

Zweite Violinen *p*

Violoncelle *p ausdrucksvoll*
p pizz. marc.

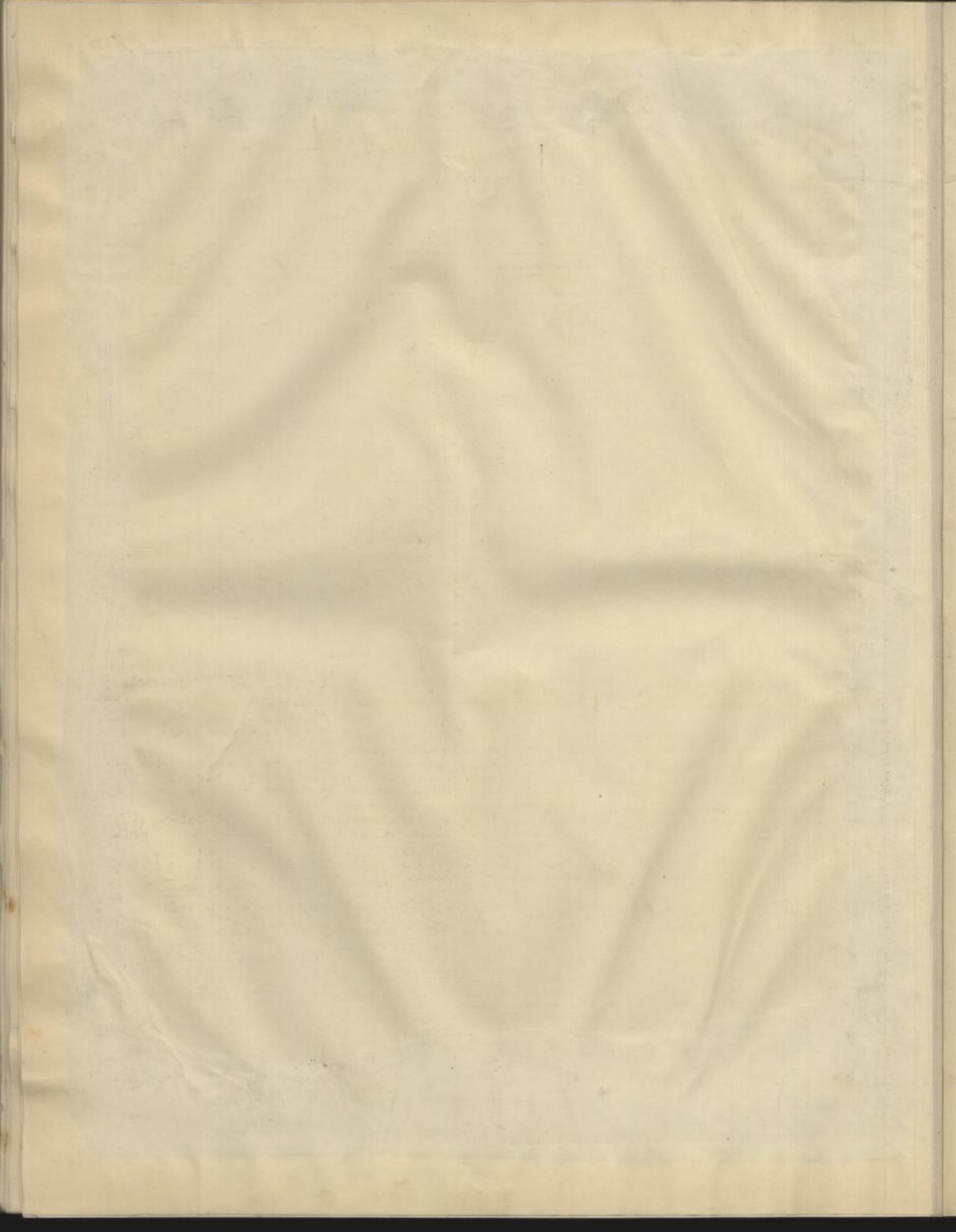
Doppelt so schnell. (wie vorher)

Handwritten signature



This page of a musical score contains the following parts and markings:

- Fl. I & II:** Flute parts with *p stacc.* markings.
- Cl. Tr.:** Clarinet in B-flat part with *p stacc.* marking.
- Bu.:** Bassoon part.
- Tubr.:** Trumpet part.
- Kl. Tr.:** Clarinet in B-flat part.
- Trgl.:** Trombone part.
- Bck.:** Bass drum part.
- Gisp.:** Cymbal part with *p* marking. Includes the instruction: "(d. = d) Je zwei 1/4-Takte auf einen 1/4-Takt der übrigen."
- Trpf.:** Three Trumpet parts (I, II, III).
- Hr. I. & II.:** Horn parts.
- Orz.:** Oboe part.
- Violinen (I & II):** Violin parts with *p* and *immer stacc.* markings.
- Viola:** Viola part with *p* marking.
- Violoncelle:** Cello part.



Fl. I
 Fl. II
 Oboe
 Clarinet
 Bassoon
 Trumpet
 Trombone
 Tuba
 XI. Tr.
 Trgl.
 Bk.
 Gleg.
 I
 II
 III
 Tpt.
 Horn I
 Horn II
 Horn III
 Org.
 P. I. 3.
 E. Violinen.
 1. 1.
 2. 4.
 3. 2.
 4. 1.
 5. 3.
 6. 4.
 7. 2.
 8. 1.
 Z. Violinen.
 1. 1.
 2. 4.
 3. 2.
 4. 1.
 5. 3.
 6. 4.
 7. 2.
 8. 1.
 Violoncello.
 1. 1.
 2. 4.
 3. 2.
 4. 1.

p *stacc.*
immer stacc.

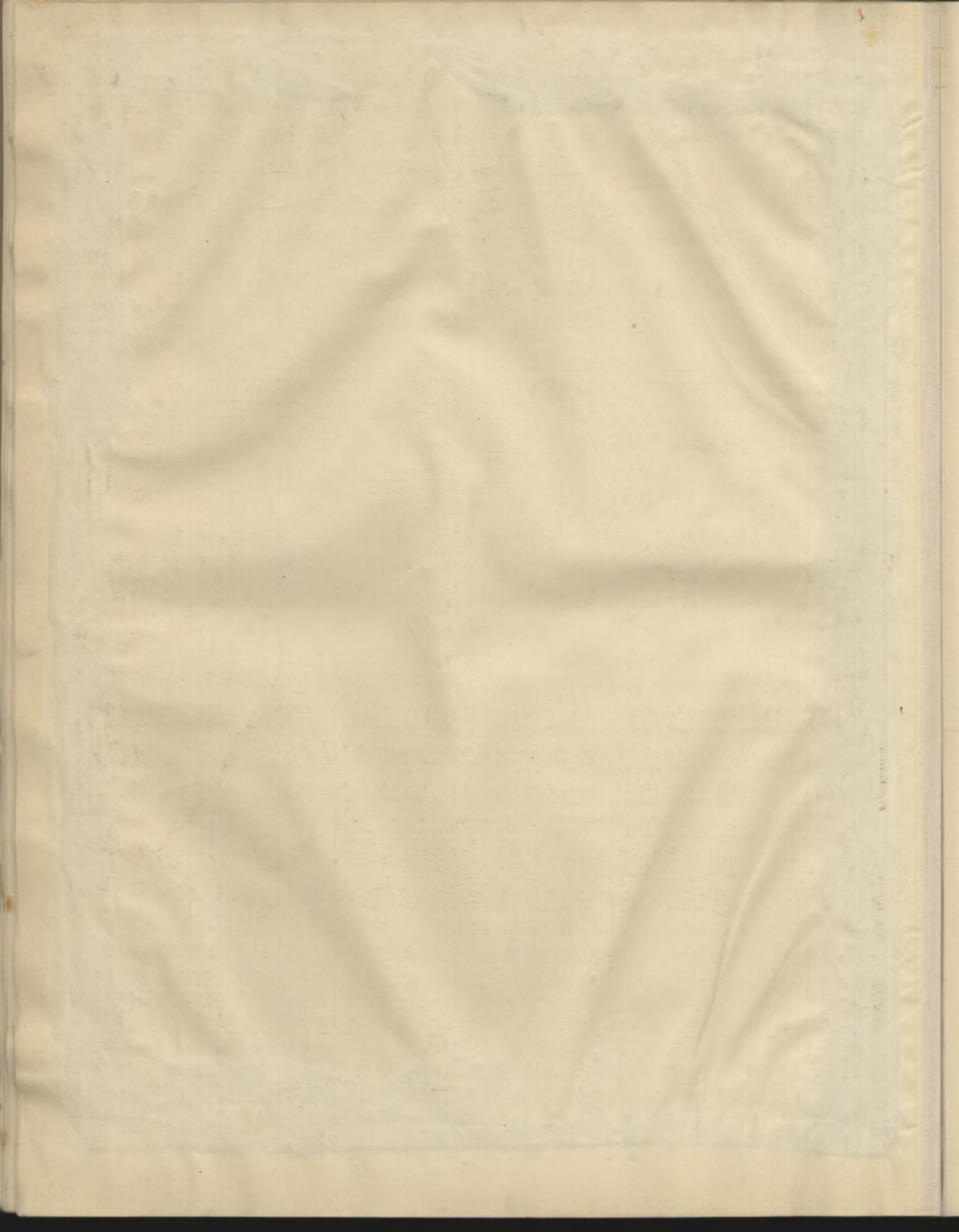
110 52

1.
KIPLE

stacc.

ritacco.

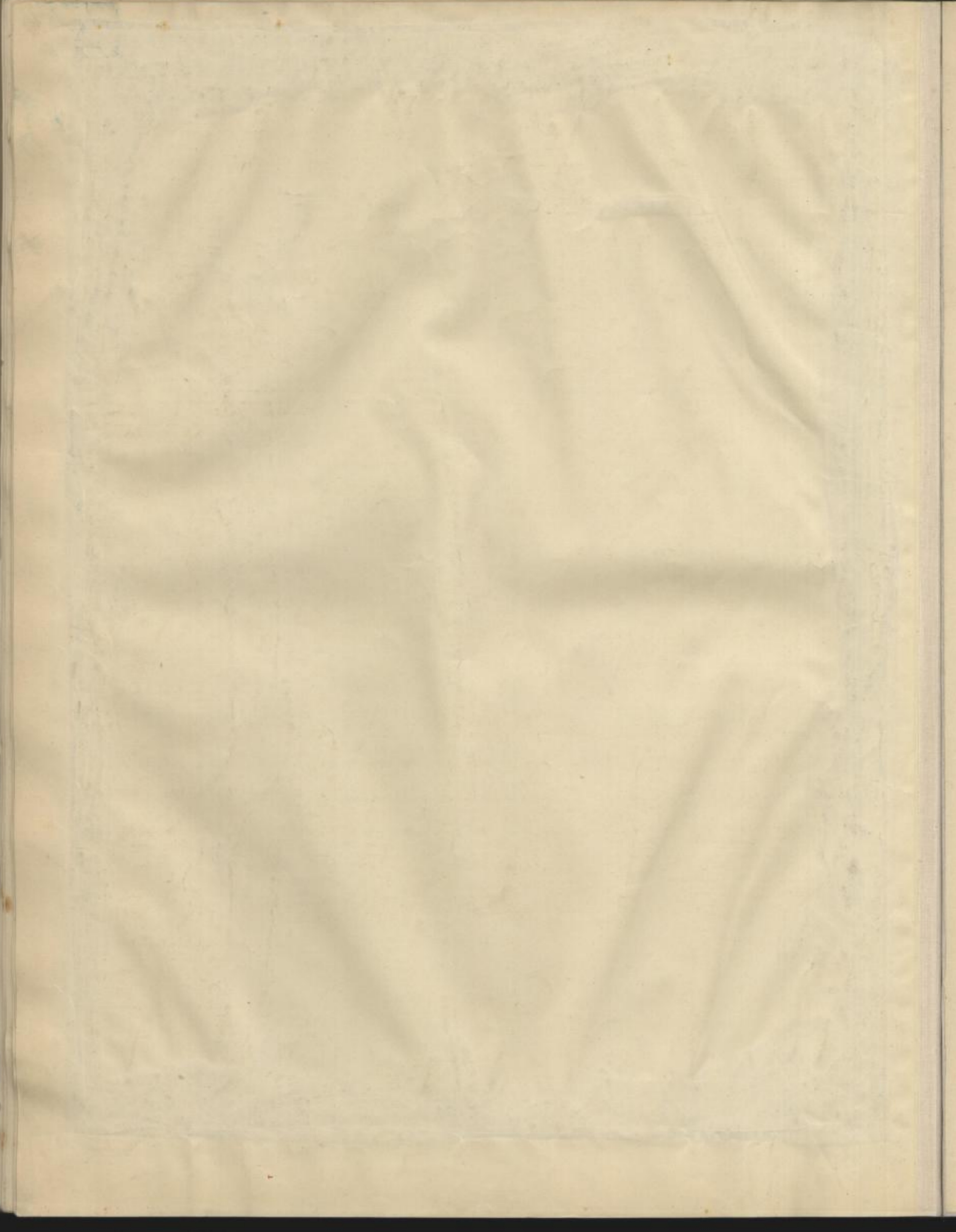
Tamb.
Kl. Tr.
Trom.
Bek.
Gesp.
Trom.
Hr. I.
Hr. II.
Orc.
P. I.
Erste Violinen.
Zweite Violinen.
Bratschen.
Waldhörn.



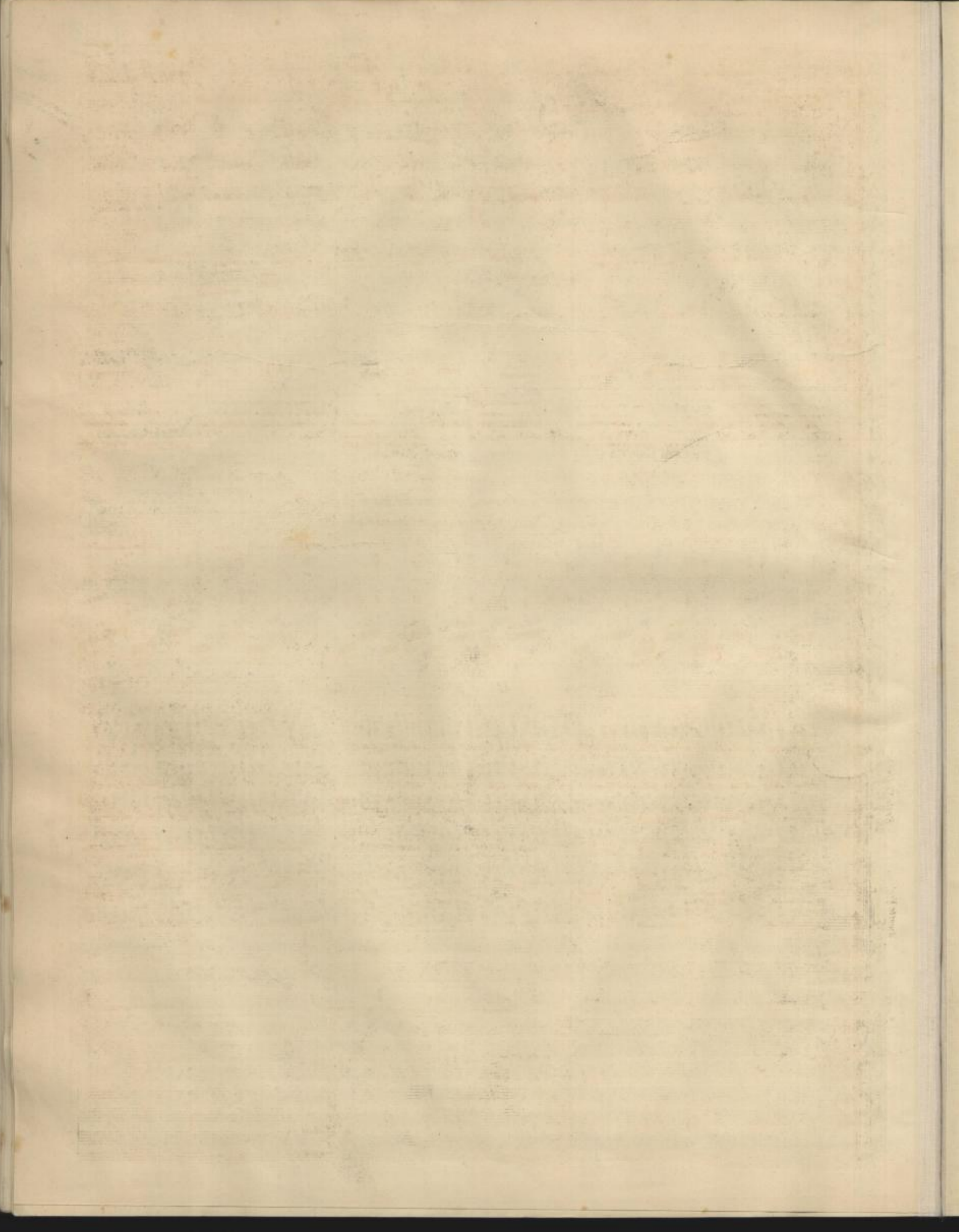
This page of a handwritten musical score is organized into several systems of staves. The instruments are listed on the left side of the page:

- Woodwinds:** Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoon (Fag.), and Contrabassoon (Cb. Fag.).
- Brass:** Trumpets (Trpt. 1, 2, 3), Trombones (Tromb. 1, 2, 3, 4), and Tuba (Tuba).
- Percussion:** Snare Drum (Trommel), Cymbals (Cymb.), and Triangle (Dreieck).
- Strings:** Violins (Viol. I, II), Violas (Viola), Cellos (Violoncelli), and Double Basses (Kontrabaß).

The score includes various musical notations such as notes, rests, and dynamic markings. A specific marking *p stacc.* is visible in the Clarinet 1 part. The manuscript shows signs of age, with some staining and wear on the paper.



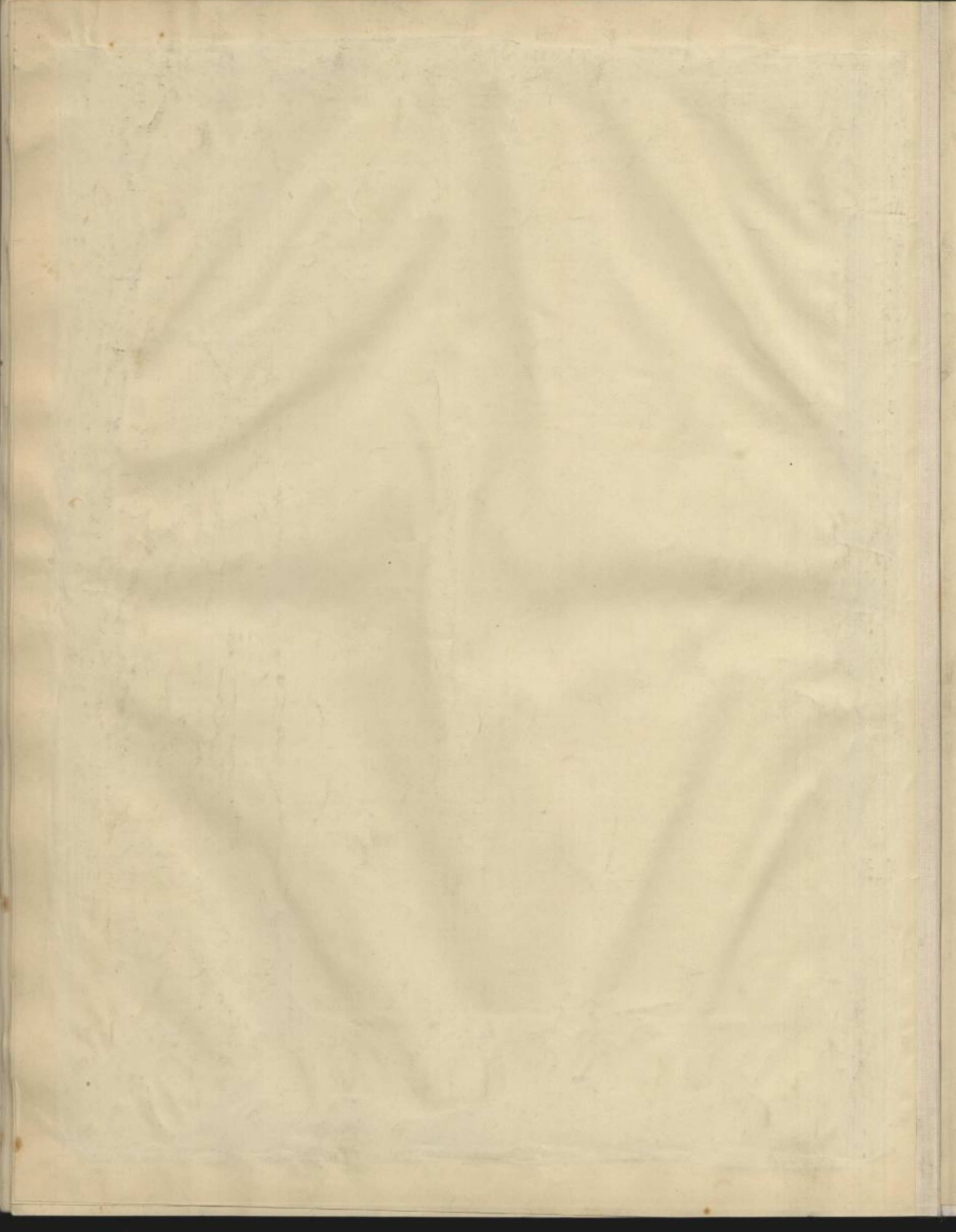
1. Fl. 2. Fl. 3. Fl. 1. Fl. 2. Ob. 1. Ob. 2. Cl. 1. Cl. 2. 3. Tuba. Kl. Tr. Trgl. Bck. Gisp. Trpf. I. II. III. Hr. I. Hr. II. Ocr. P. 1. 2. 3. 4. 5. 6. 7. 8. P. 1. 2. 3. 4. 5. 6. 7. 8. Bratsche. 1. 2. 3. 4. 5. 6. Violoncelle. 1. 2. 3. 4.



This page of a musical score, numbered 196, contains the following sections and staves:

- Woodwinds:** Flutes (Fl. 1, 2), Oboe (Ob.), Clarinets (Cl. 1, 2), Bassoon (Fag.), and Contrabassoon (Kb. Fag.).
- Brass:** Trumpets (Trpt. I, II, III), Trombones (Tromb. I, II, III, IV), and Tuba (Tuba).
- Other Instruments:** Horns (Hr. I, II), Organ (Org.), and Percussion (Trom. with tremolo markings).
- String Section:**
 - Violins:** First Violins (Erste Violinen, staves 1-5) and Second Violins (Zweite Violinen, staves 6-10).
 - Violas:** Violins (Violinen, staves 11-15).
 - Violoncelles:** Violoncelles (Violoncelle, staves 16-20).

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *trem.* (tremolo). The page shows a complex orchestral texture with multiple parts for each instrument.



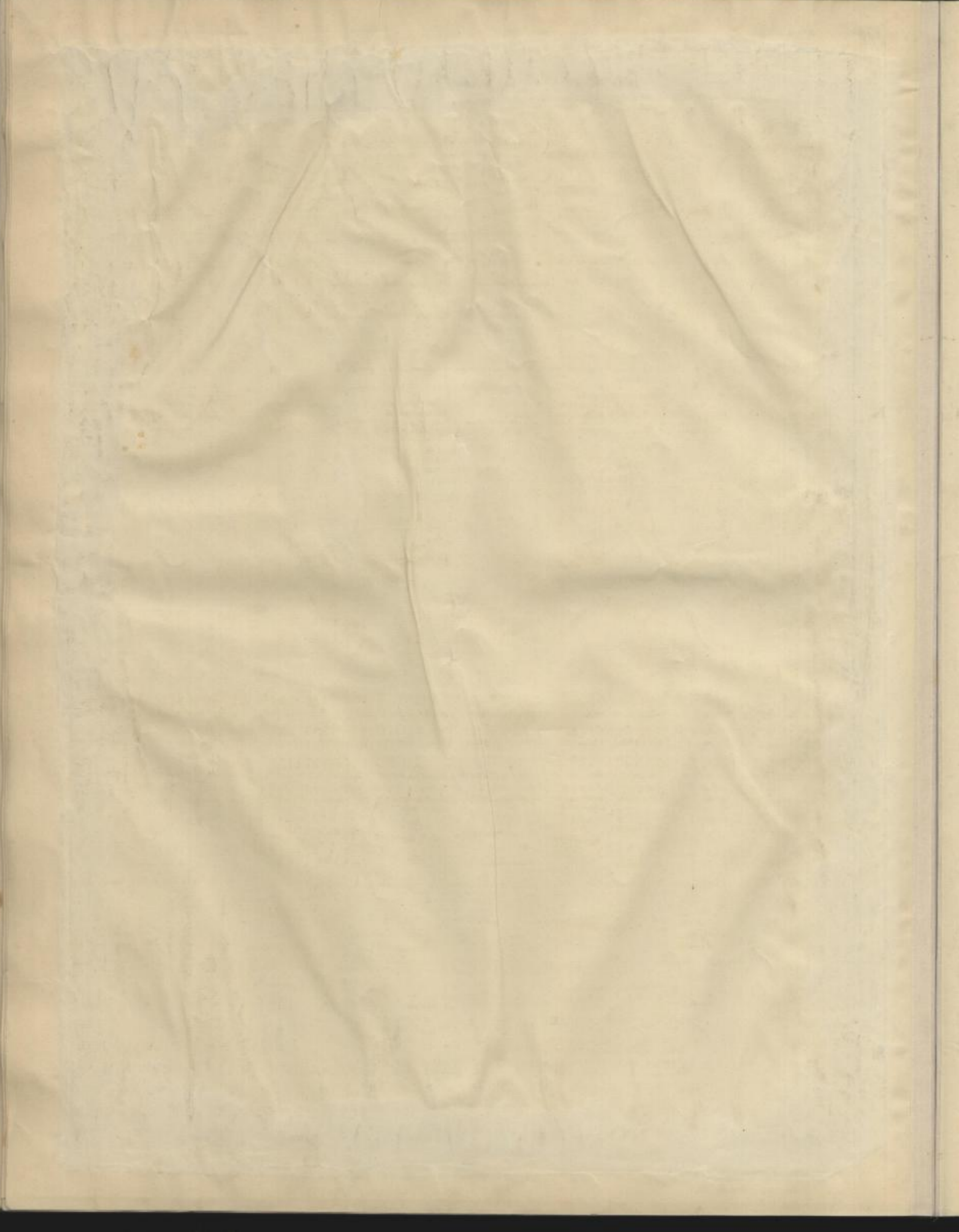
The image shows a page of a musical score, likely a symphony. The page is filled with multiple staves of music, each labeled with an instrument or section. The instruments listed on the left side include:
 - Flutes (Fl. 1, 2)
 - Oboes (Ob. 1, 2)
 - Clarinets (Cl. 1, 2)
 - Bassoons (Fag. 1, 2)
 - Horns (Hr. 1, 2)
 - Trumpets (Tpt. I, II, III)
 - Trombones (Tromb. I, II, III)
 - Snare Drum (K. Tr.)
 - Bass Drum (Bk.)
 - Cymbals (Glp.)
 - Organ (Org.)
 - First Violins (Erste Violinen I, II, III, IV)
 - Second Violins (Zweite Violinen I, II, III, IV)
 - Violas (Bratschen I, II, III, IV)
 - Violoncellos (Violoncelle I, II, III, IV)
 - Double Basses (Kontrabaß I, II, III, IV)
 - Percussion (Perc.)
 - Timpani (Trommel)

The score includes various musical notations such as notes, rests, and slurs. Dynamic markings like *cresc.*, *trém.*, and *gliss.* are present. Performance instructions include "ohne Dämpfer" (without mutes) and "nicht get." (do not get). The page is numbered "297" in the top right corner. There are some handwritten marks and a red stamp in the top right corner.

This page of a musical score contains the following sections and instruments:

- Woodwinds:** Flutes (Fl. 1, 2), Oboes (Ob.), Clarinets (Cl. 1, 2), Bassoons (Bsk.), and Contrabassoon (Cbap.).
- Brass:** Trumpets (Trpt.), Horns (Hr. I, II), Trombones (Tbn.), and Tubas (Tu.).
- Strings:** Violins (Viol. I, II), Violas (Vcl.), Cellos (Vclon.), and Double Basses (Cb.).
- Other:** Percussion (Perc.), Timpani (Tm.), and Organ (Org.).

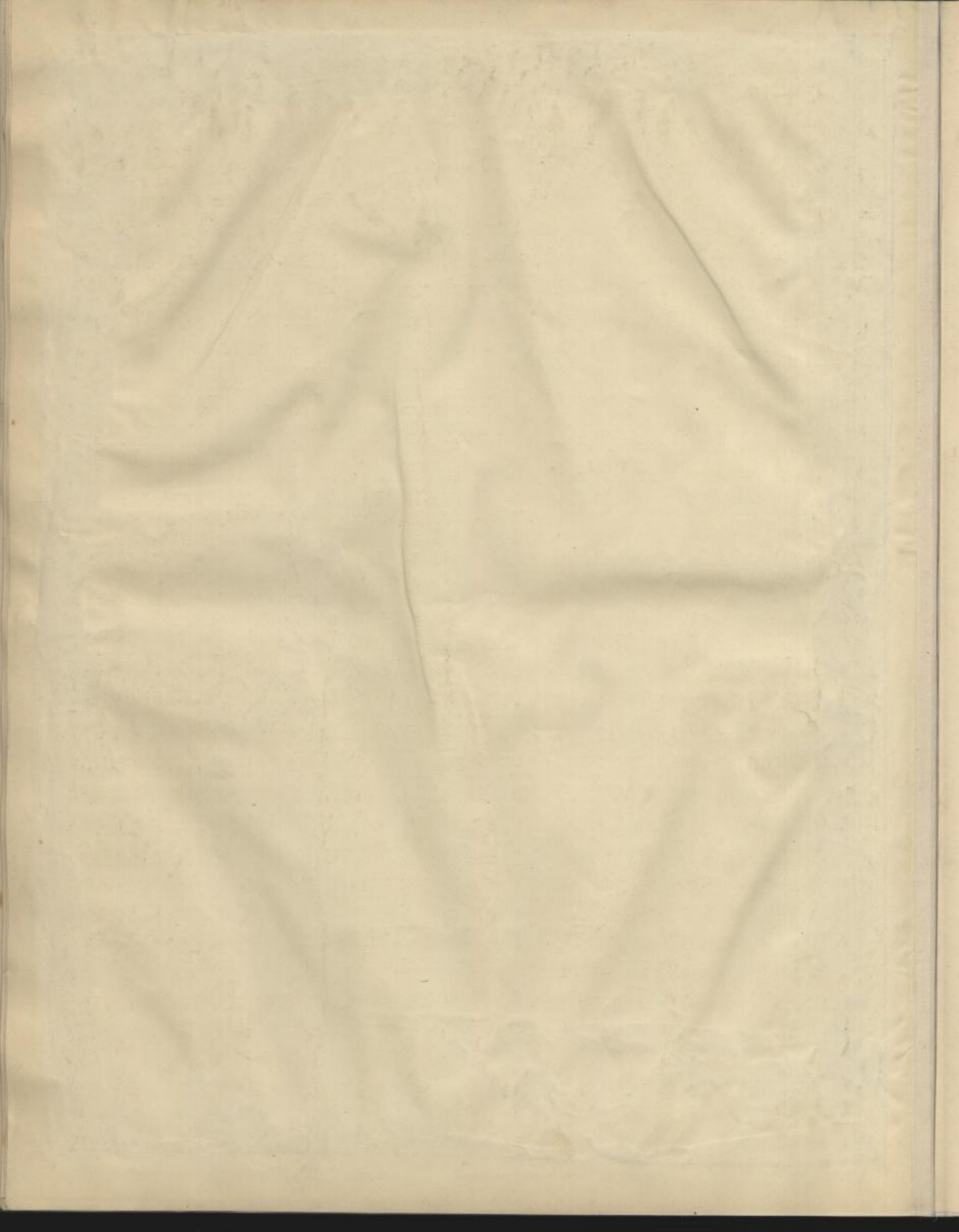
Key musical markings include *marc.* (marcato) and *trem.* (trémolo). The score is written in a standard musical notation with various clefs and time signatures.



This page of a musical score, numbered 118 in the top left and 299 in the top right, contains the following sections:

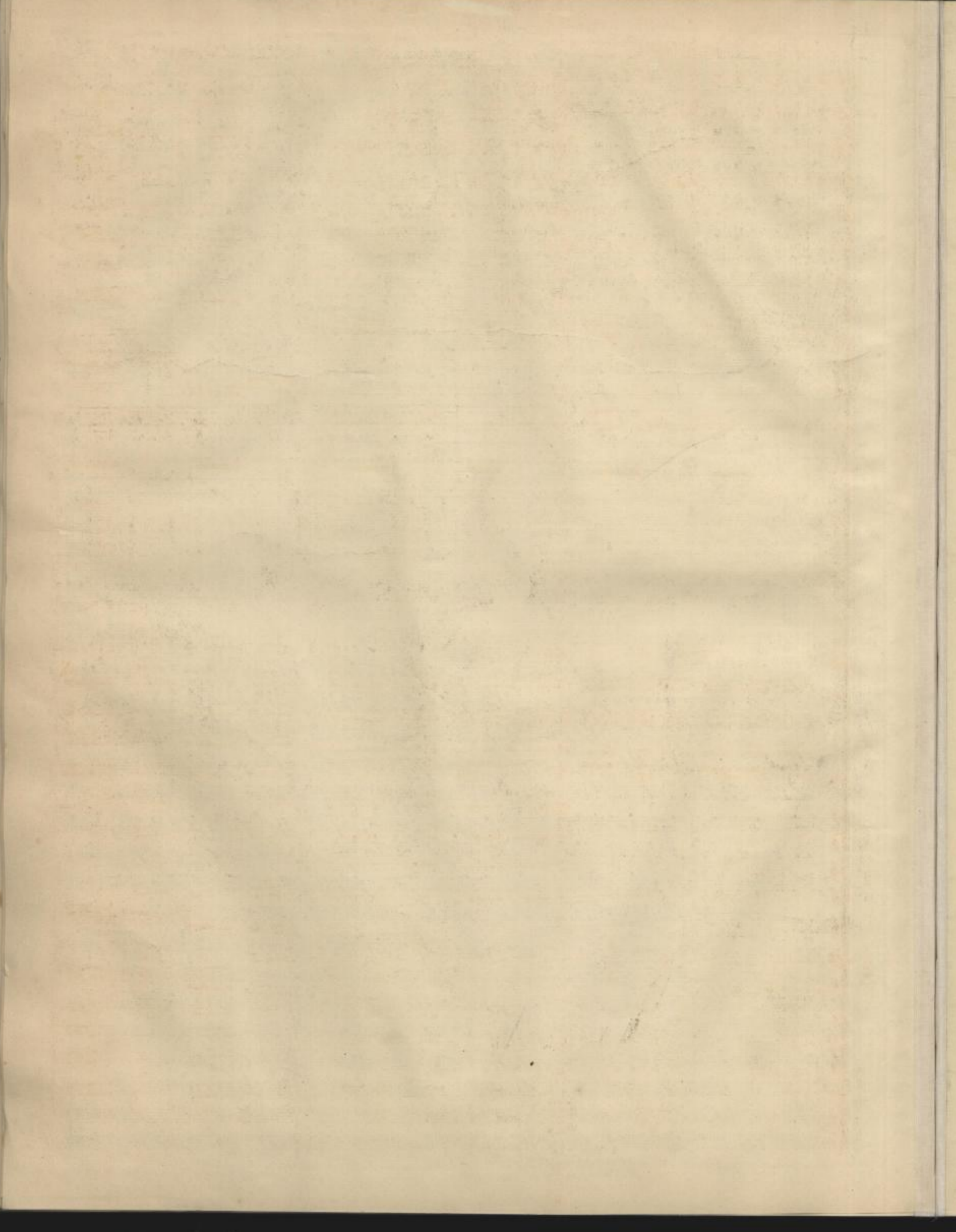
- Flutes:** Fl. 1. and Fl. 2. (3 staves)
- Oboes:** Ob. 1. and Ob. 2. (2 staves)
- Clarinets:** Cl. 1. and Cl. 2. (2 staves)
- Horns:** Hr. 1. and Hr. 2. (2 staves)
- Trumpets:** Tr. 1. and Tr. 2. (2 staves)
- Trombones:** Trom. (1 staff)
- Percussion:** T. 1., T. 2., and T. 3. (3 staves)
- Timpani:** Timp. (1 staff)
- Harp:** Harf. (1 staff)
- Violins:** Erste Violinen (Violins I) and Zweite Violinen (Violins II), each with 4 staves.
- Violas:** Bratschen (Violas), with 4 staves.
- Violoncelli:** Violoncelli (Cellos), with 4 staves.

The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *p* (piano), *f* (forte), *gliss.* (glissando), and *trém.* (trémolo). The page shows signs of age, including some staining and wear at the bottom.



1. Fl. 1. 2. Fl. 2. 1. Fl. 3. Ob. 1. 2. Cl. 1. 2. 4. Hr. 1. 2. Tuba. Kl. Tr. Trpt. Trom. Bk. Glsp. Trpf. I. II. III. Hrf. I. Hrf. II. V. 1. 1. 2. 3. 4. 5. 6. V. 2. 1. 2. 3. 4. 5. 6. Violoncelle. 1. 2. 3. 4. 5. 6.

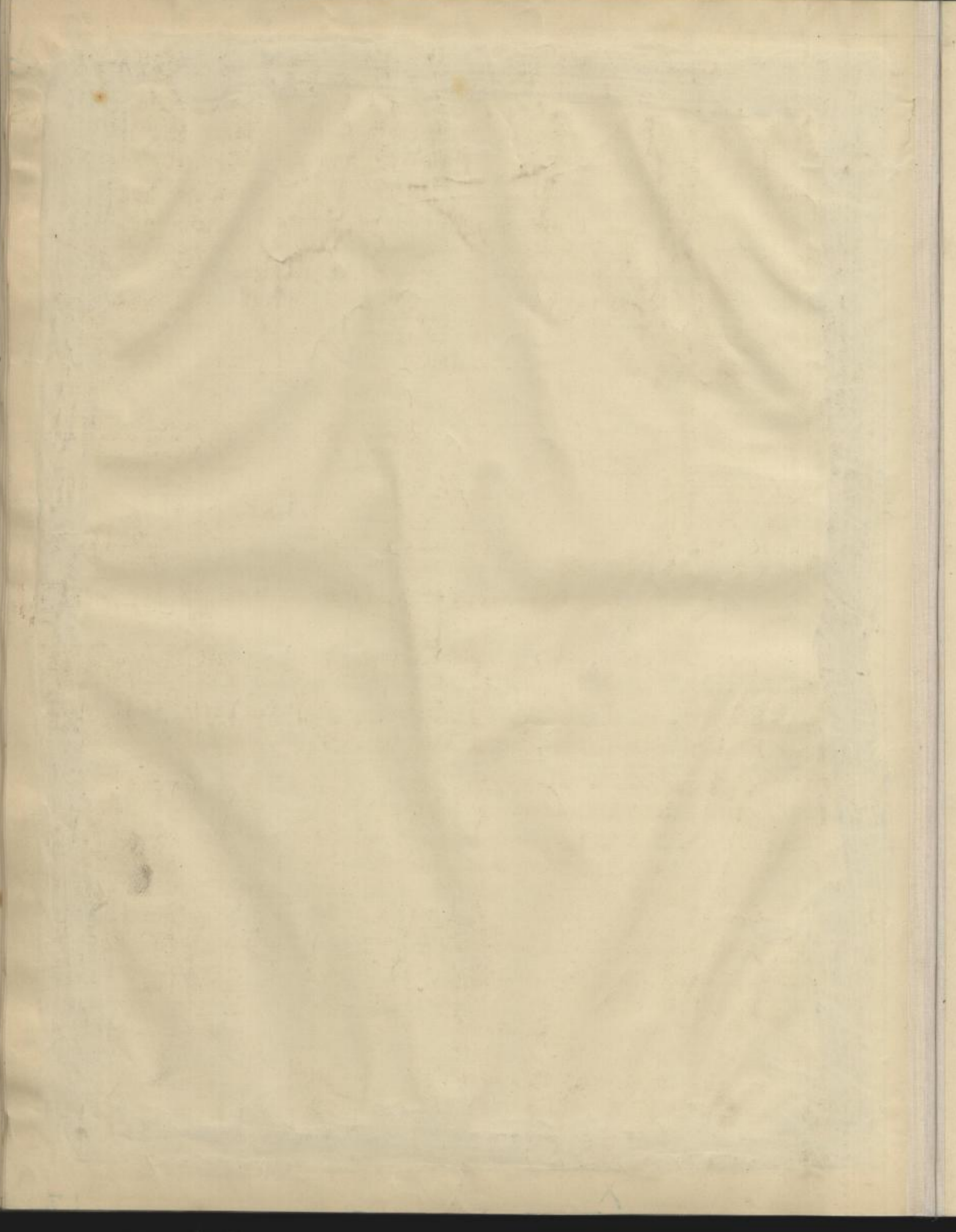
The score is divided into several systems. The top system includes woodwinds and brass. The middle system includes strings. The bottom system includes strings. The score is written in a complex, multi-measure style with various dynamics and articulations. The page is numbered 167 at the top and bottom, and 300 in the top left corner. There is a handwritten number '23/XII 05' in the top right corner.



118

Fl. I. 1. 2.
 Fl. II. 1. 2.
 Cl. I. 1. 2.
 Cl. II. 1. 2.
 Bsn. I. 1. 2.
 Bsn. II. 1. 2.
 Hr. I. 1. 2.
 Hr. II. 1. 2.
 Tubr. 1.
 Eb Tr. 1.
 Trcl. 1.
 Trpt. I. 1. 2. 3.
 Trpt. II. 1. 2. 3.
 Trpt. III. 1. 2. 3.
 V. I. 1. 2. 3. 4.
 V. II. 1. 2. 3. 4.
 Brschen. 1. 2. 3. 4.
 Violoncelle. 1. 2. 3. 4.

cresc.
p
f
rit.
ff
mf
pp
ppp
pppp



corr. 23/11/05.

168

302

The score is organized into several systems of staves. The woodwind section includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Horns (Hr. 1, 2), and Trumpets (Trp. 1, 2, 3). The brass section includes Trombones (Tbnr., Kl. Tr.) and Percussion (Trgl., Bck., Glsp.). The string section includes Violins (1. and 2.), Violas (Bratschen), and Cellos/Double Basses (Violoncell.).

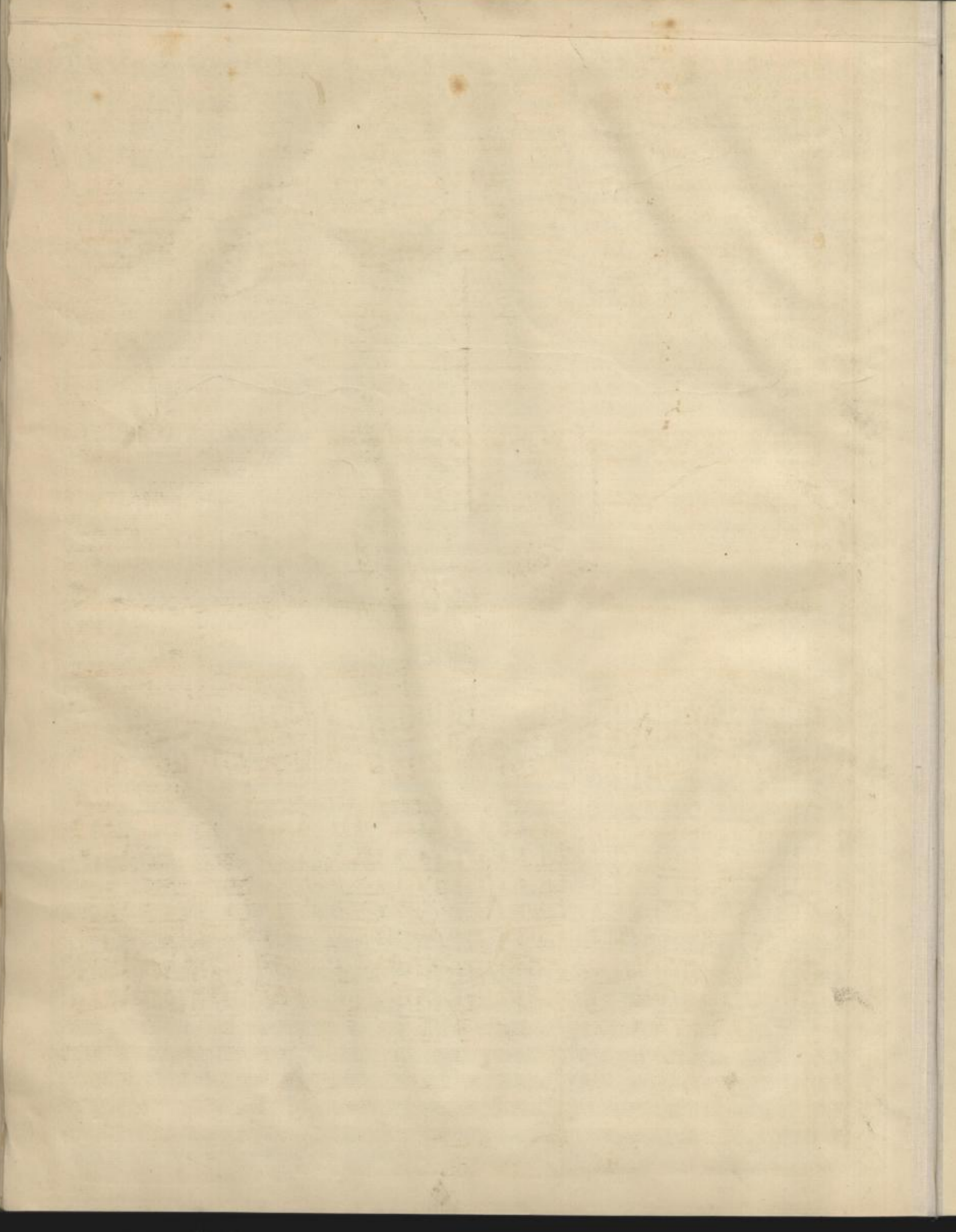
Key performance instructions and markings include:

- ff* (fortissimo) for the woodwinds and strings.
- p* (piano) for the strings.
- trem.* (trémolo) for the woodwinds and strings.
- Mit Schlägel.* (With mallet) for the percussion.
- in F. Mit Dämpfer.* (In F with mute) for the horns.
- ohne Dämpfer.* (without mute) for the horns.
- gliss.* (glissando) for the strings.
- stacc.* (staccato) for the strings.
- Dynamic markings like *pp*, *mf*, *ff*, *ppp*.

168

X X

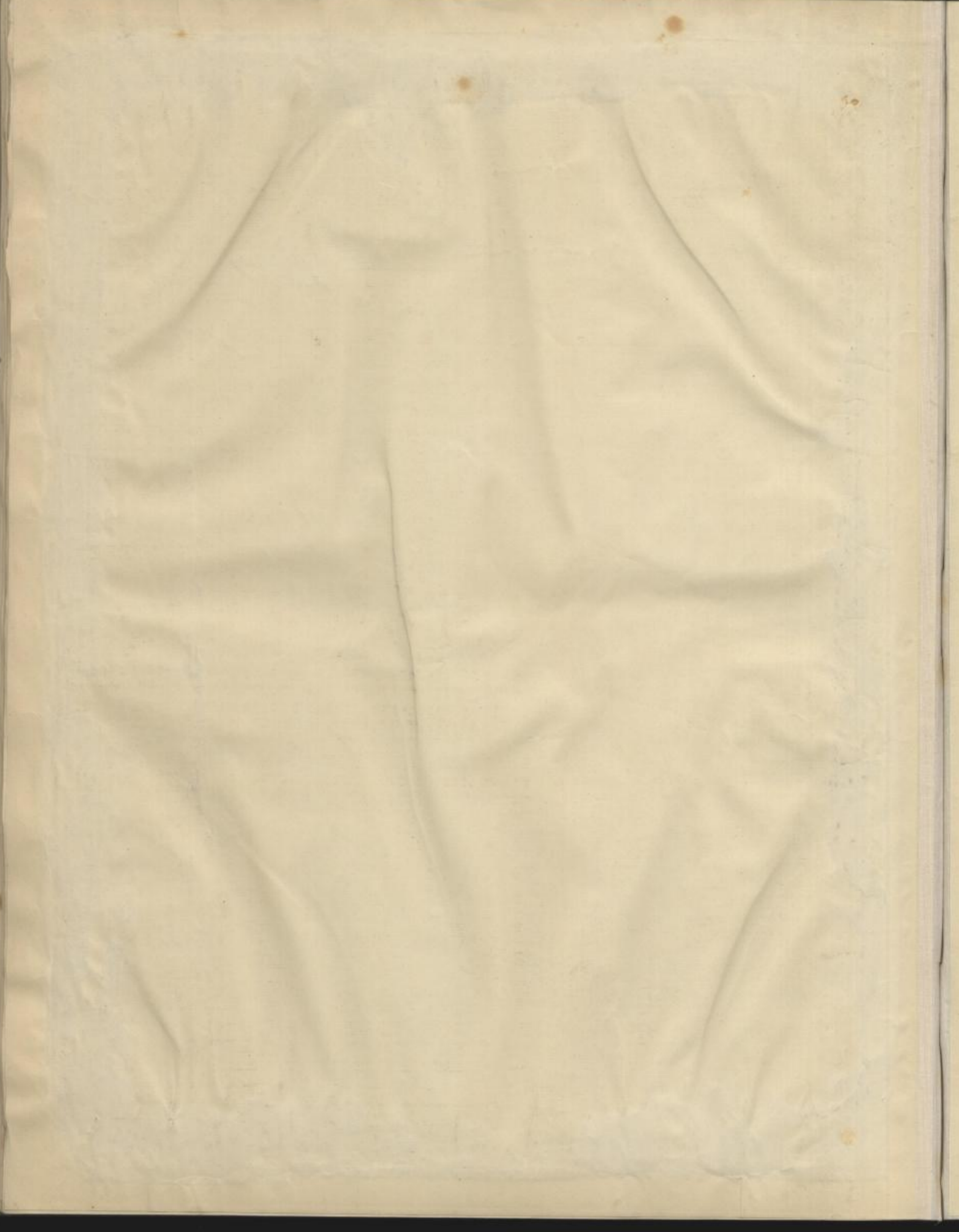
Mika
Jordi



This page of a musical score contains the following sections and parts:

- Woodwinds:** Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Fag. 1, 2), and Contrabassoon (Cb.).
- Brass:** Trumpets (Trpt. 1, 2, 3), Trombones (Tromb. 1, 2, 3), Horns (Hr. I, II), and Euphonium/Tuba (Euphr.).
- Strings:** Violins (Erste Violinen 1-4, Zweite Violinen 1-4), Violas (Violen 1-4), Cellos (Violoncelli 1-4), and Double Basses (Kontrabässe 1-4).
- Percussion:** Snare Drum (Trommel), Cymbals (Cymb.), and Triangle (Trgl.).

The score is written in a common time signature and features complex rhythmic patterns, including sixteenth and thirty-second notes. A specific instruction "(Dämpfer ab)" is present in the Trumpet 1 part. The page shows signs of age, including some staining and wear at the bottom.



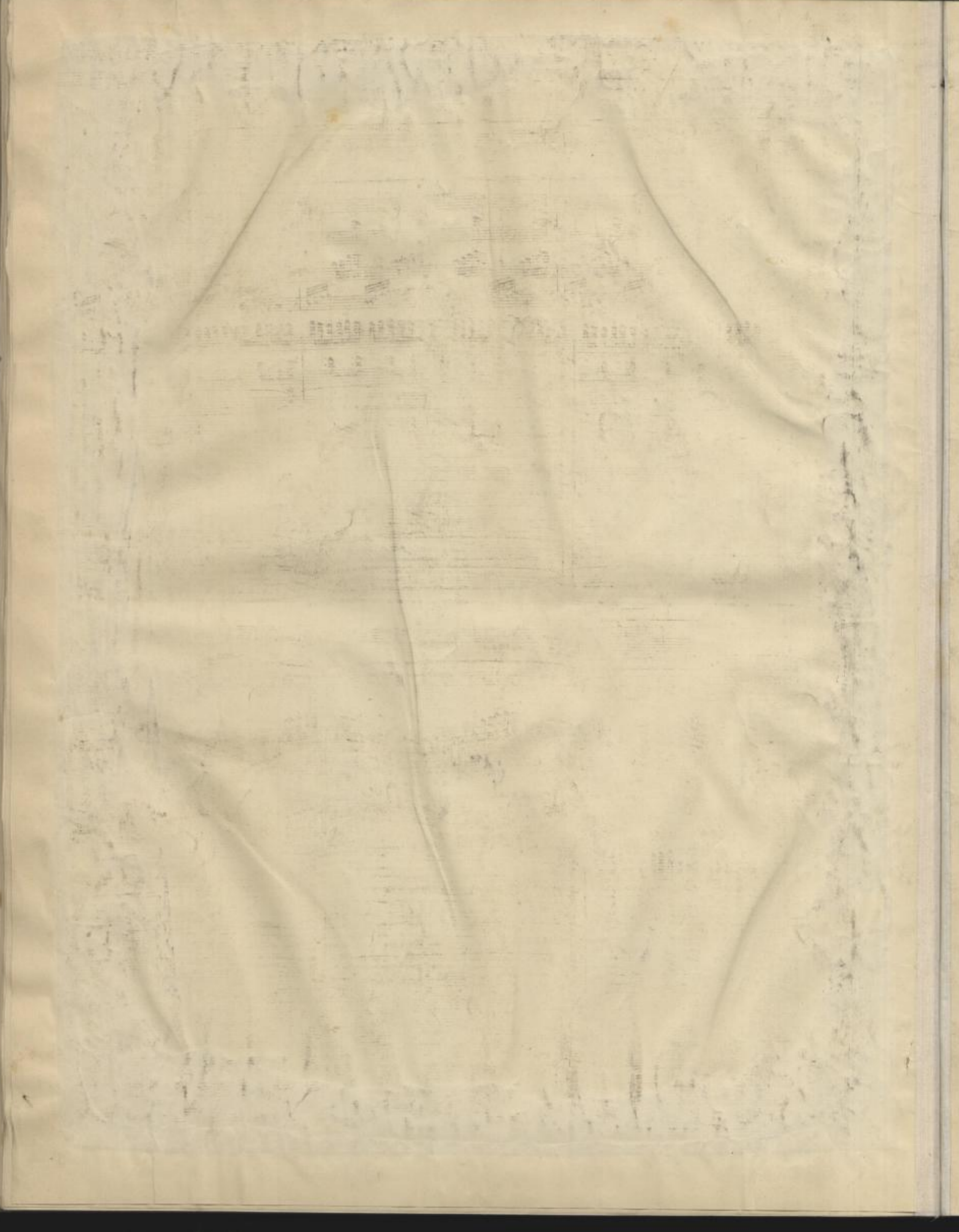
The musical score is organized into several sections:

- Woodwinds:** Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Fag.), and Contrabassoon (Cbass.).
- Brass:** Trumpets (Trp. 1-3), Trombones (Tromb.), Horns (Hör.), and Tuba.
- Percussion:** Timpani (Timp.), Snare Drum (Schl.), and Cymbals (Cym.).
- Strings:** Violins (Viol. I, II), Violas, Cellos (Violoncelli), and Double Basses (Kontrabaß).

Key markings and instructions include:

- Hinter der Scene.** (Behind the scene) written above the strings.
- (A-Clar. nehmen)** and **(Basscl. in A nehmen)** indicating instrument changes.
- stacc.** (staccato) markings for various string parts.
- leg.** (legato) markings for the double bass.
- rit.** (ritardando) markings.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *f*, *mf*, and *pp*.



Fl. I. *poco f*

Ob. I.

Cl. I.

E. H.

Trpt.

Hr. I.

Hr. II.

P. I.

V. I.

V. II.

C. I.

C. II.

B. I.

B. II.

T. I.

T. II.

P. C.

Dr.

Str.

u.

(Die übrigen Teile schweigen)

Cl. I. *(A-Clarinetten nehmen)*

E. H. *dim.*

Hr. I. *dim.*

Hr. II. *dim.*

P. I. *dim.*

V. I. *dim.*

V. II. *dim.*

C. I. *dim.*

C. II. *dim.*

B. I. *dim.*

B. II. *dim.*

T. I. *dim.*

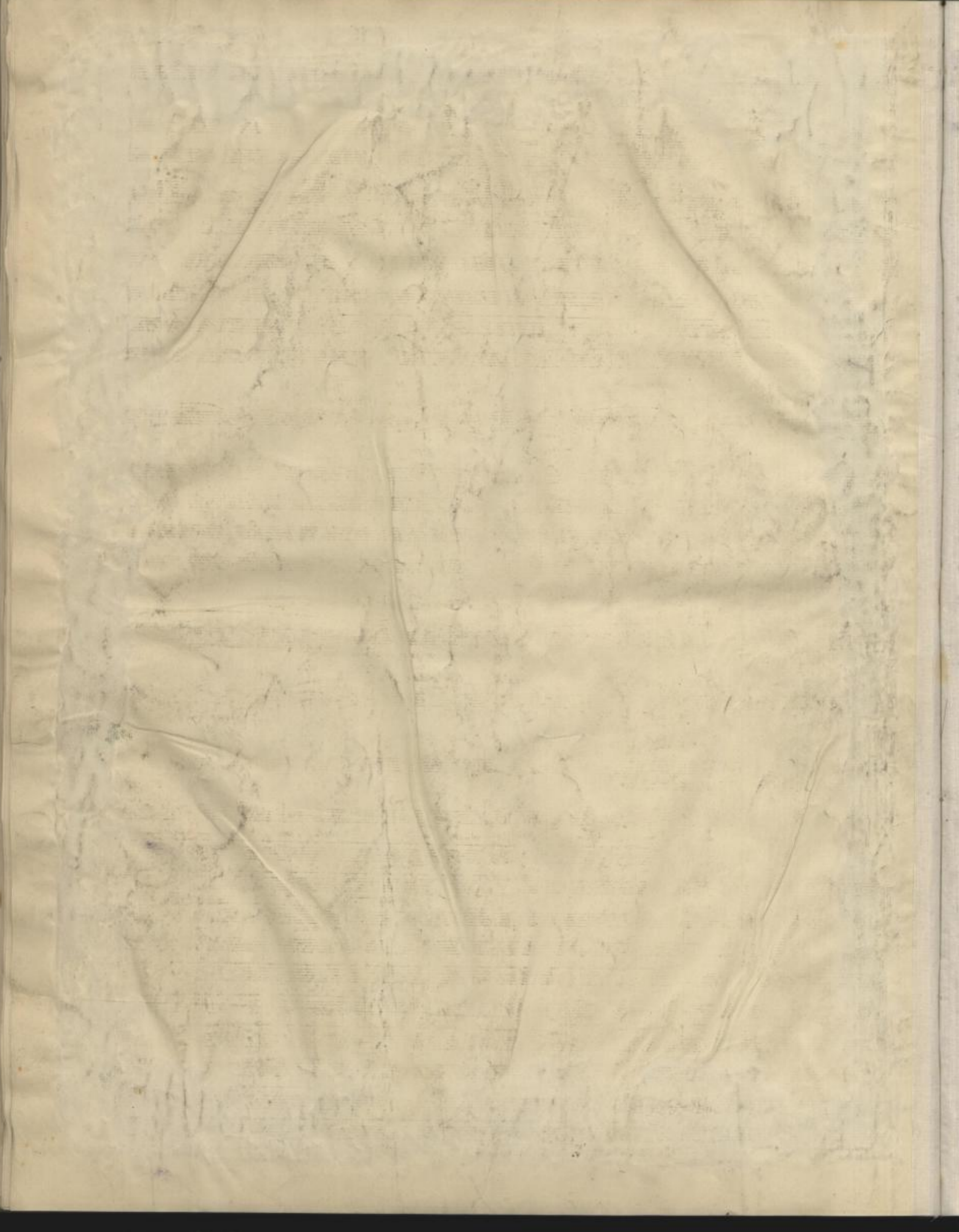
T. II. *dim.*

P. C. *dim.*

Dr. *dim.*

Str. *dim.*

u. *dim.*





Score for strings and woodwinds. Instruments include Horns I & II, Violins I & II, Viola, Cellos, and Double Basses. The score features complex rhythmic patterns and dynamic markings such as *p*.

Wie vorher. (♩ = ♩) *(Doppelt so langsam)*
(3+3) *(3+2)* *Lebhafter.* *Noch lebhafter.*



Score for E.H. and Horns I & II. The E.H. part includes dynamic markings *p*, *mf*, *f*, and *p*. The Horns part includes the instruction *bisbigliando*.

"Zum Hirten auf den Berg!"

ritardando *nach und nach lebhafter* *Ländlerartig.* *ritard.*



Score for E.H. featuring a solo section with dynamic markings *pp cresc.* and *f*. Includes the instruction *Ländlerartig.* and a note: *f* Von hier an muss dieses Solo immer näher erklingen!

Im Takt. *Ganz langsam.* *Lebhaft.* *Sehr gedehnt.*



Score for E.H. with dynamic markings *p*, *pp träumerisch*, *f*, *ff*, *ff*, *mf*, and *pp*.

Feierlich. (♩ = 54-50) *(ins Orchester zurück)*

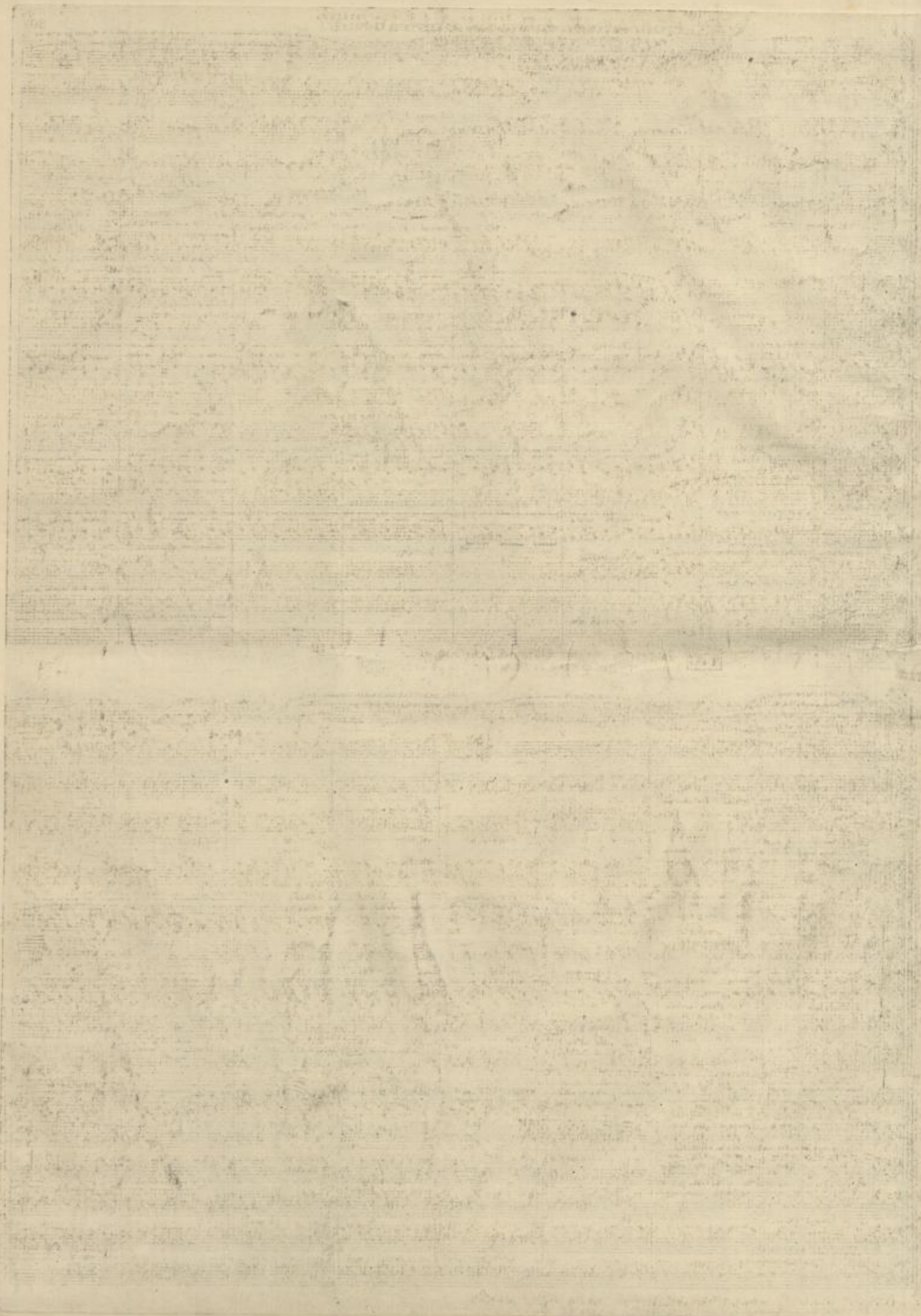


Score for E.H. starting with *ff* and *pp* dynamics.

Kbist. (Alt.)



Score for vocal soloist (Kbist. Alt.) and full orchestra. The soloist part includes German lyrics: *Dir win- ket das Won - ne - land, das Land — reia - steu Hells!* The orchestra part includes dynamic markings like *p*, *pp*, *ppp*, *cresc.*, and *pp cresc.*.



170 Höhenfrieden nach Feierabend.

Immer im gleichen Zeitmass. (sehr ruhig)

Br. I. allein. *mf* doch mit zartem Ausdruck

Kb. St.

S.

A.

T. *ppp* Däm - - a - rat er - - füllt - - atch nou - Kreis - lau - bus o - - wi - ger

B. *ppp* Däm - - a - rat er - - füllt (Nur B) sehr zart *p*

1.-4. P. *f*

VI. I.

3.-8. P.

1.-4. P. *f*

VI. II.

3.-8. P.

L. *mf*

allein. *mf* doch zart

Br.

4.-8. P.

1.-3. P. *f*

Vol.

4.-8. P.

1. u. 2. P. *plza.*

Co. *pp* Box.

3. u. 4. P.

170 Immer im gleichen Zeitmass. (sehr ruhig)

Br. I. allein.

S.

A.

T. *mf* Gang, nacht - - dank - le Still - - le weicht - - hel -

B. *mf* nou atch Kreis - lau - bus ow - ger Gang und hel - - lem Er - blick'n weicht dunk-le Nacht, dank-le Nacht weicht

1.-4. P. *f*

VI. I.

3.-8. P.

1.-4. P. *f*

VI. II.

3.-8. P.

L. *mf*

allein.

1.-3. P. *f*

Br.

4.-8. P.

1.-3. P. *f*

Vol.

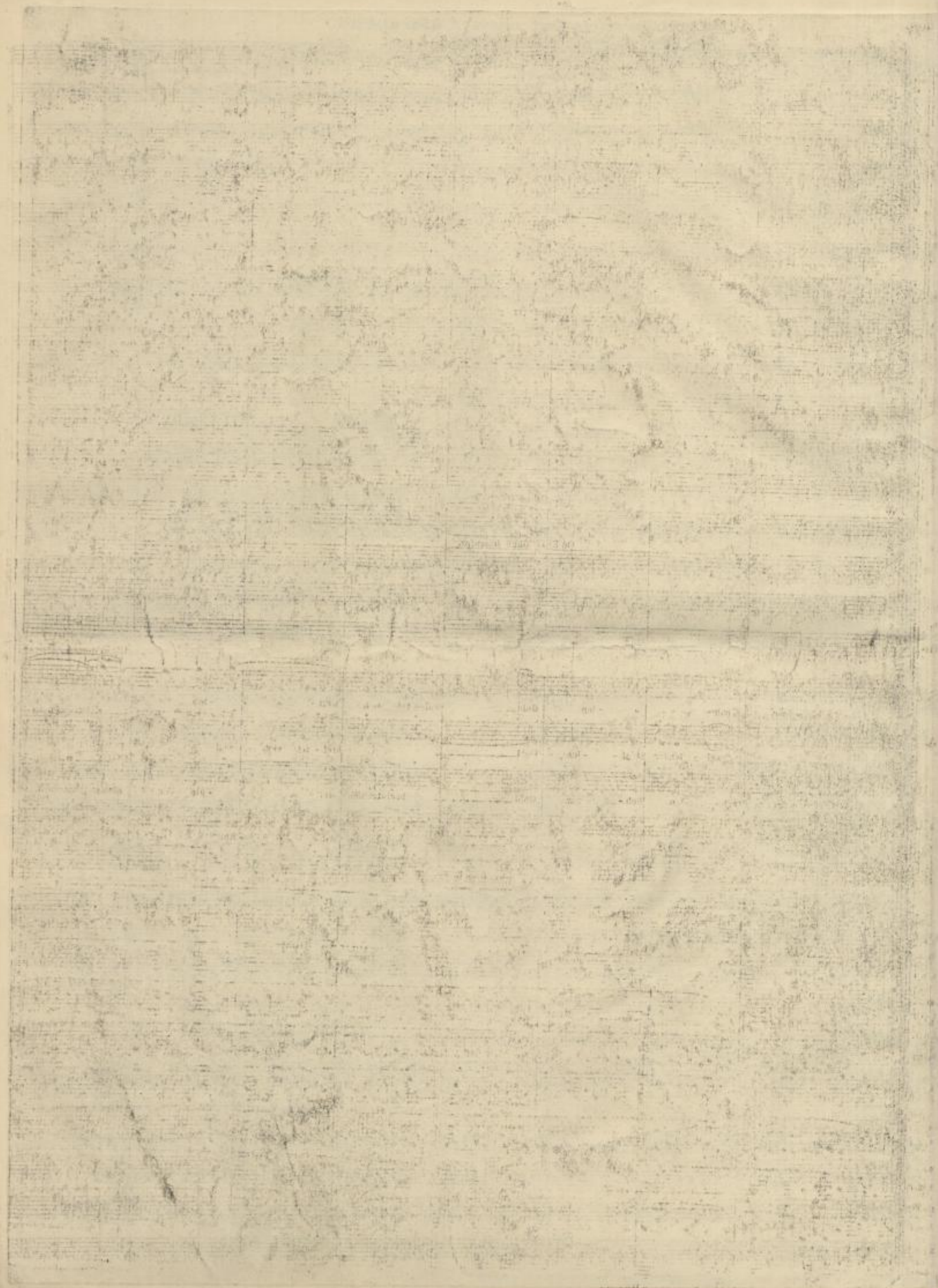
4.-8. P.

1. u. 2. P. *plza.*

Co.

3. u. 4. P.

* Die kleinen Noten werden nur bei Aufführungen ohne Chor gespielt.



frei

Gr. Fl. 1, 2, 3

Ob. 1, 2

K. H.

Cl. 1, 2

Fag. 1, 2

I. u. II. Fl. 1, 2

Hr. 1, 2, 3, 4

Pf. 1, 2

Org.

Trp. 1, 2, 3

Pos. 1, 2, 3

Tb. 1, 2, 3

S.

A.

T. *pp*

B. *pp*

I. u. II. Fl. 1, 2, 3, 4

1. u. II. Fl. 1, 2, 3, 4

1. u. II. Fl. 1, 2, 3, 4

1. u. II. Fl. 1, 2, 3, 4

Hr. 1, 2, 3, 4

4. u. 8. Fl.

1. u. II. Fl. 1, 2, 3, 4

Vel. 1, 2, 3, 4

1. u. II. Fl. 1, 2, 3, 4

Cb. 1, 2, 3, 4

1. u. II. Fl. 1, 2, 3, 4

Bog. *p*

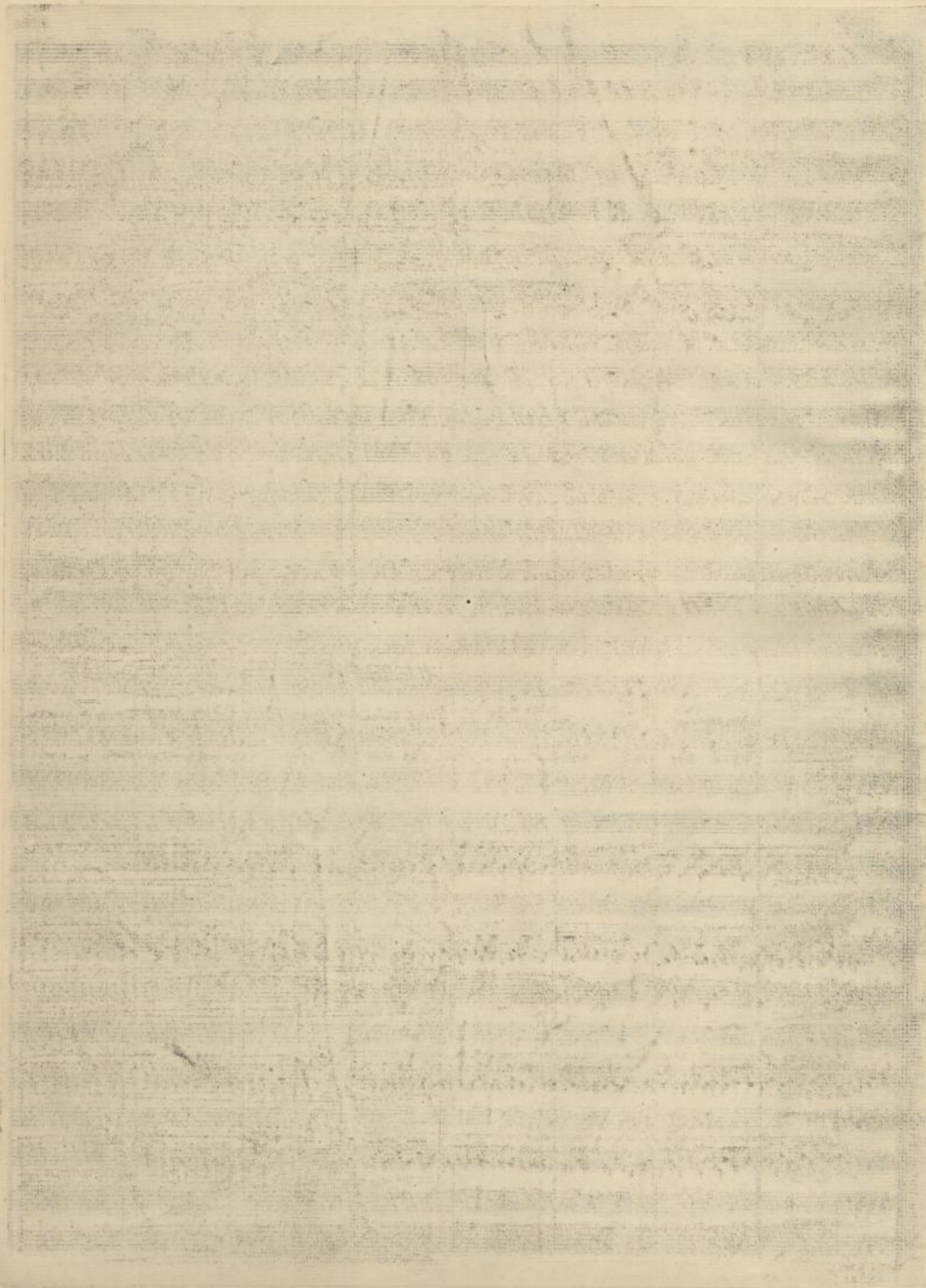
Im Orchester. *mf*

Schon tönt's im Tag hebt

bei - lem Er - blüh'n; Tag hebt an, Tag hebt

pp *p* *mf* *p*

(*) Vgl. S. 307.



Gr. Fl. 1, 2, 3

Ob. 1, 2

K. H.

Cl. 1, 2

Bcl. A

I. allet. E

Hr. E

2. Hr. E

Fa. 1, 2

Cfg.

Trp. 1, 2, 3

Poa. 1, 2, 3

Tb. 1, 2, 3

S.

A.

T.

B.

anl. zurücktretend

Tag hebt anl. Leis' schon im O - - - - - sten tönt's, grüsst es, ein

grüsst es, ein Mor - - - - - gen - - - - - Hell.

(Nur S) sehr zart

1.-4. V. p Ohne Dämpfer.

5.-8. V. p Ohne Dämpfer. Bog.

I. allet. 1.-2. Br.

3.-4. V. p Ohne Dämpfer.

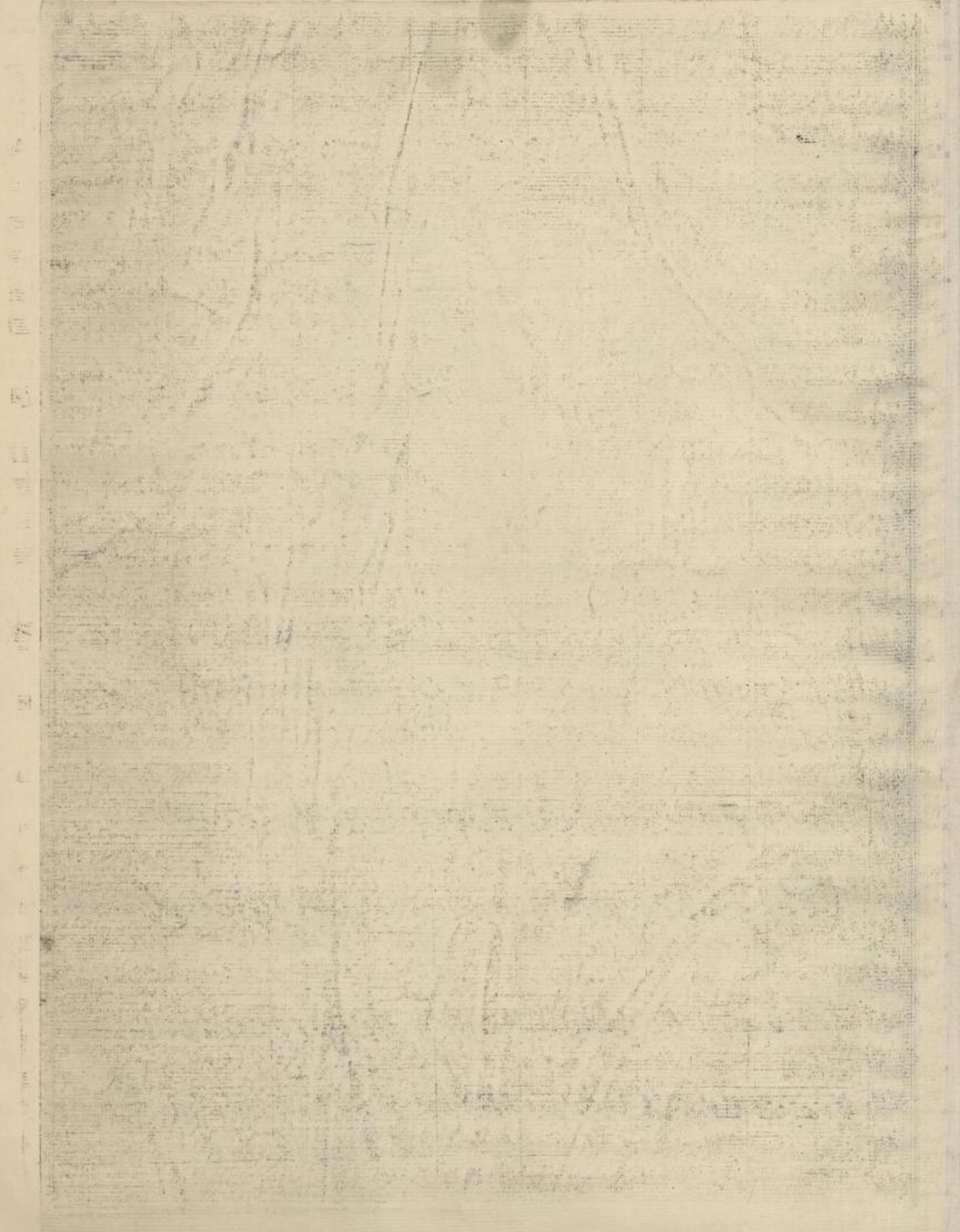
1.-3. V.

4.-6. V. p Ohne Dämpfer.

1.-2. V. Ohne Dämpfer.

3.-4. V. p

12. Sp



310
 Gr. P.
 Ch.
 M. H.
 Cl.
 Bot.
 L.
 alleh
 Hr.
 2.
 Fr.
 Ch.
 Tr.
 Po.
 a
 T.
 S.
 A.
 T.
 B.
 L.
 VI.
 5.
 L.
 VI.
 5.
 I.
 alle
 L.
 B.
 4.
 L.
 V.
 4.
 L.
 C.
 2.

Gr. Fl. 1, 2, 3

Ob. 1, 2

K. H. 1, 2

Cl. 1, 2

Bcl. 1, 2

1. allein

Hr. 1, 2, 3, 4

Fg. 1, 2

Ctr. 1, 2

Trp. 1, 2

Pon. 1, 2

S.

A. Lö - - send das Le - - ben, das jung nun er -

T. Mor - - gen - lied! Das Le - - ben lö - - send, das Le - - ben lö - - send, das jung nun er -

B.

1.-4. P. VI. I

3.-6. P. VI. I

1.-4. P. VI. II

3.-6. P. VI. II

1. allein

1.-3. P. Hr.

3.-6. P. Hr.

1.-3. P. Vel. *pizz.* Ohne Dämpfer.

3.-6. P. Vel. *pizz.* Ohne Dämpfer.

1.-3. P. Ob.

3.-6. P. Ob.

This page contains a large block of text that is extremely faint and illegible. The text is organized into several columns and rows, but the characters are too light to be read. The page is framed by a dark border, and there is a small number '178' in the top left corner.

Gr. Fl. 1, 2

Ob. 1, 2 *I. allein frei*

K. H.

Cl. 1, 2 (Einsatz) *pp*

Bcl. *pp*

I. allez. *pp*

Hr. *pp*

Fg. 1, 2

Ofp.

Trp. 1, 2

Pos. 1, 2, 3

Tb.

S. (Nur 8) *sehr zart* *pp* *cresc.*
Schwel-len - der Strah - - - - - len Gold, schwel -

A. *pp* *p* *cresc.*
Sonn' steigt auf!

T. *pp* *p* *cresc.*
Sonn' steigt auf!

B.

1.-4. P. *pp* *p* *cresc.*

Vi. I. *pp* *p* *cresc.*

3.-6. P. *pp* *p* *cresc.*

1.-4. P. *pp* *p* *cresc.*

Vi. II. *pp* *p* *cresc.*

3.-6. P. *pp* *p* *cresc.*

1.-4. P. *pp* *p* *cresc.*

Br. *pp* *p* *cresc.*

4.-6. P. *pp* *p* *cresc.*

Bog. *pp* *p* *cresc.*

1.-4. P. *pp* *p* *cresc.*

Vol. *pp* *p* *cresc.*

3.-6. P. *pp* *p* *cresc.*

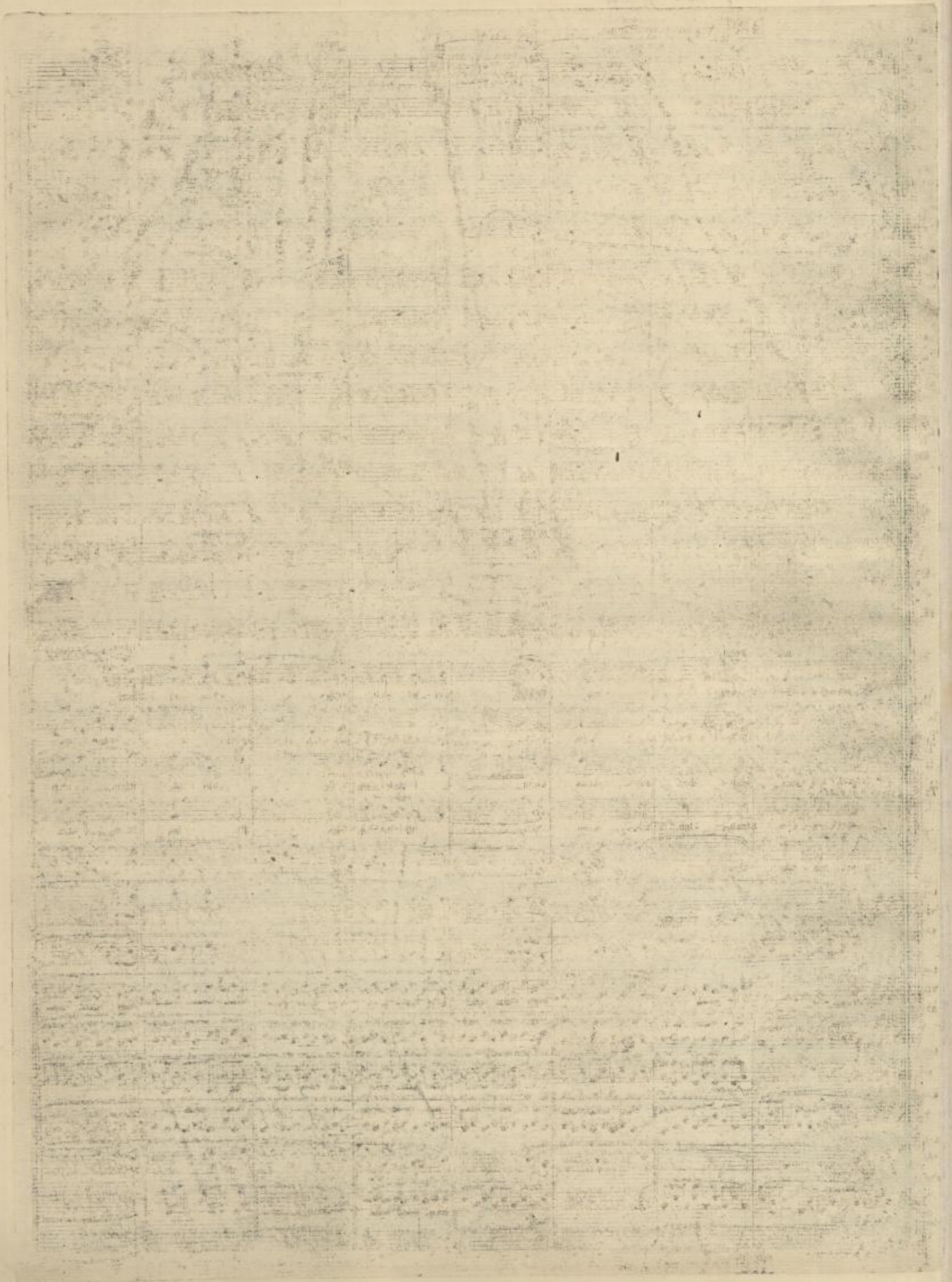
1. u. 2. P. *pp* *p* *cresc.*

Ch. *pp* *p* *cresc.*

3. u. 4. P. *pp* *p* *cresc.*

(in A)

Alle (6) ohne Dämpfer.



172 Mit grosser Wärme.

Gr. Fl. *mf cresc.*

Ob. 1 *mf cresc.*

Ob. 2 *mf cresc.*

Kl. 1 *p cresc.*

Kl. 2 *p cresc.*

Bel. *p cresc.*

Kr. 1 *(in E) p cresc.*

Kr. 2 *(in E) p cresc.*

Kr. 3 *(in E) p cresc.*

Kr. 4 *(in E) p cresc.*

Vc. 1 *p cresc.*

Vc. 2 *p cresc.*

Cfr. *p cresc.*

Trp. 1 *(in E) Ohne Dämpfer.*

Trp. 2 *(in E) Ohne Dämpfer.*

Fag. 1 *pp*

Fag. 2 *pp*

Tb. *pp*

S. *Allo p cresc.*
Schwel - len - der Strah - len Gold brei - tet sich weit - hin im Blau

A. *Allo p cresc.*
Schwel - len - der Strah - len heh - res Gold brei - tet sich weit - hin im Blau, sich

T. I. *Allo p cresc.*
Schwel - len - der Strah - len heh - res Gold brei - tet sich weit - hin im Blau, sich

T. II. *Allo p cresc.*
Schwel - len - der Strah - len heh - res Gold brei - tet sich weit - hin im Blau, sich

B. *Allo p cresc.*
Schwel - len - der Strah - len Gold brei - tet sich weit - hin im Blau, sich

1.-4. P. *Ohne Dämpfer. mf cresc.*

5.-8. P. *Ohne Dämpfer. mf cresc.*

1.-4. P. *Ohne Dämpfer. mf cresc.*

5.-8. P. *Ohne Dämpfer. mf cresc.*

1.-2. P. *mf cresc.*

3. P. *mf cresc.*

4.-6. P. *mf cresc.*

7. P. *mf cresc.*

8. P. *mf cresc.*

9. P. *mf cresc.*

10. P. *mf cresc.*

11. P. *mf cresc.*

12. P. *mf cresc.*

13. P. *mf cresc.*

14. P. *mf cresc.*

15. P. *mf cresc.*

16. P. *mf cresc.*

17. P. *mf cresc.*

18. P. *mf cresc.*

19. P. *mf cresc.*

20. P. *mf cresc.*

21. P. *mf cresc.*

22. P. *mf cresc.*

23. P. *mf cresc.*

24. P. *mf cresc.*

25. P. *mf cresc.*

26. P. *mf cresc.*

27. P. *mf cresc.*

28. P. *mf cresc.*

29. P. *mf cresc.*

30. P. *mf cresc.*

31. P. *mf cresc.*

32. P. *mf cresc.*

33. P. *mf cresc.*

34. P. *mf cresc.*

35. P. *mf cresc.*

36. P. *mf cresc.*

37. P. *mf cresc.*

38. P. *mf cresc.*

39. P. *mf cresc.*

40. P. *mf cresc.*

41. P. *mf cresc.*

42. P. *mf cresc.*

43. P. *mf cresc.*

44. P. *mf cresc.*

45. P. *mf cresc.*

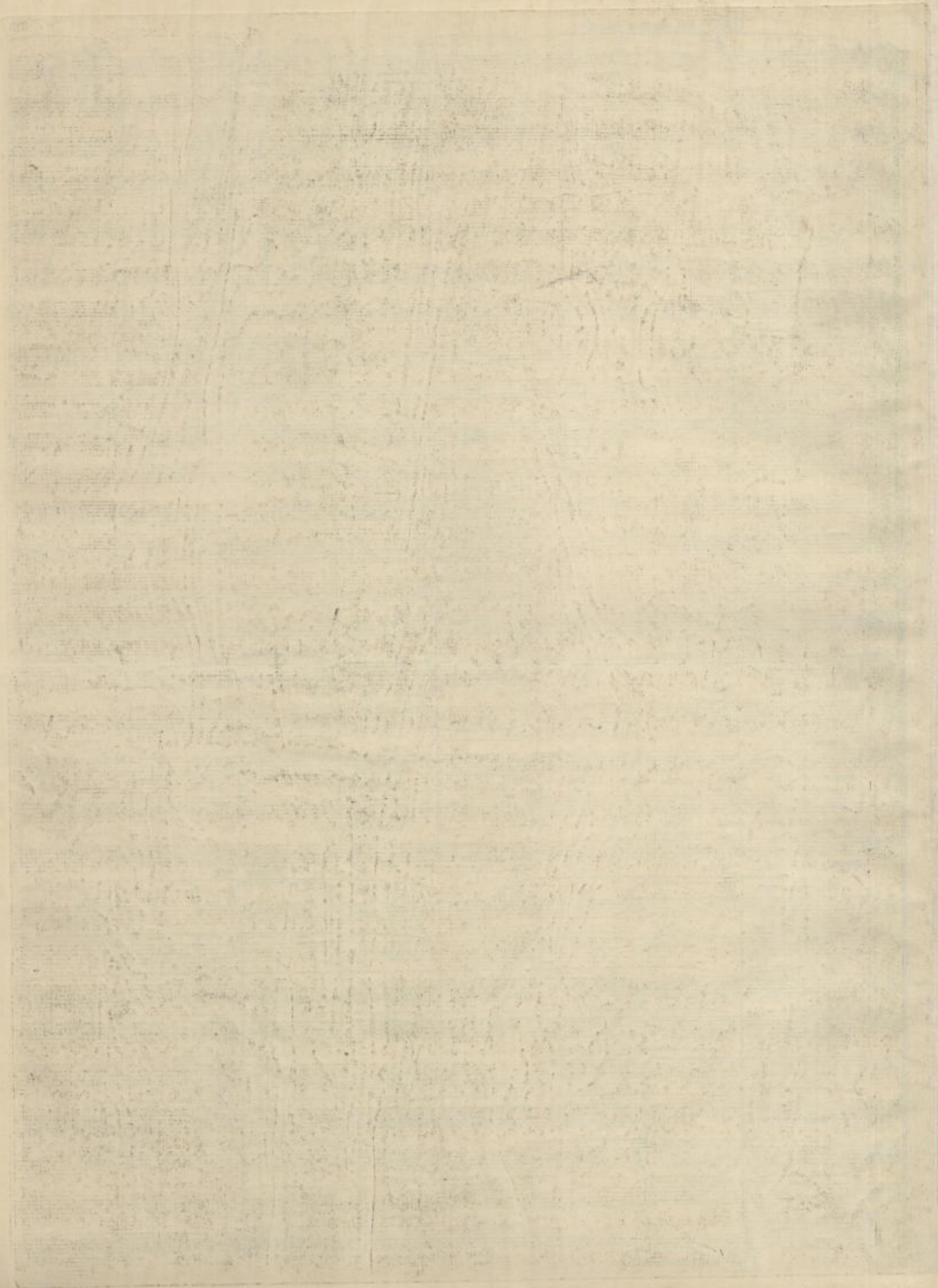
46. P. *mf cresc.*

47. P. *mf cresc.*

48. P. *mf cresc.*

49. P. *mf cresc.*

50. P. *mf cresc.*



Gr. Fl.

Ob.

K. H.

Cl.

Fag.

Trp.

Posa.

Trom.

S.

A.

T. I.

T. II.

B.

1.-4. P.

VI. I.

5.-8. P.

VI. II.

1.-4. E.

5.-8. E.

Br.

4.-6. B.

1.-3. F.

Vel.

4.-6. P.

Cb.

Fir - nen *zus.*

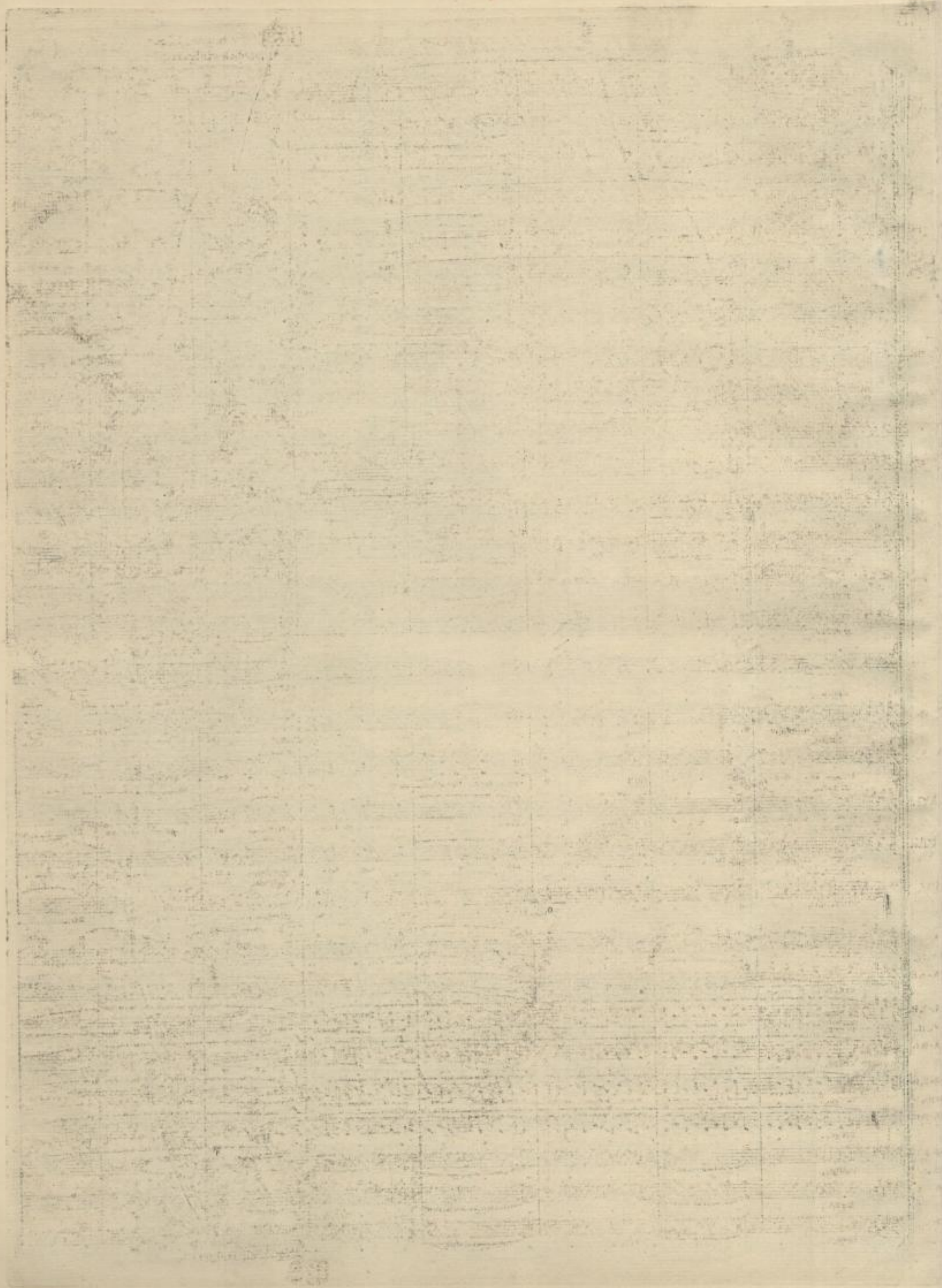
Fir - nen und Trif - ten er - glän - zen in Pracht: Licht -

Blau; Fir - nen und Trif - ten er - glän - zen in Pracht: Licht -

weit - hin im Blau; Fir - nen und Trif - ten er - glän - zen in Pracht: Licht -

weit - hin im Blau; Fir - nen und Trif - ten er - glän - zen in Pracht: Licht -

hin im Blau; die Fir - nen und Trif - ten er - glän - zen in Pracht: Licht - tran - ken das

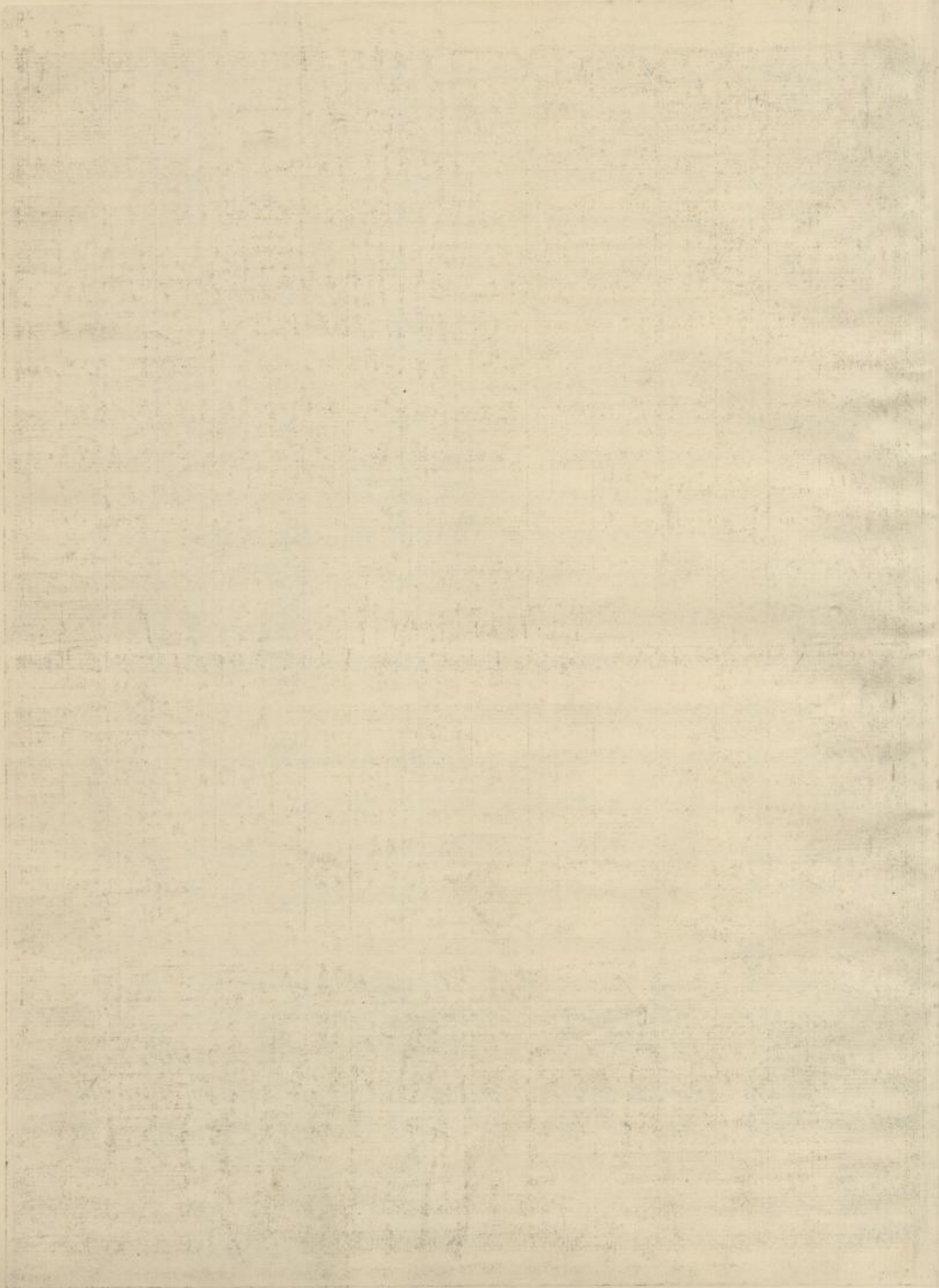


Allmählich steigend.

The musical score is arranged in a standard orchestral format. The upper section contains the instrumental parts, and the lower section contains the vocal parts. The vocal parts are for Soprano (S.), Alto (A.), Tenor I (T. I.), Tenor II (T. II.), and Bass (B.). The lyrics are in German and describe a scene of drinking and world-weary thoughts.

Lyrics:
 S. tranken das Welt- all O, gro- sses Go- stirn! Al- les zu Dir em-
 A. trun- ken das Welt- all O, gro- sses Go- stirn! Al- les zu Dir em-
 T. I. trun- ken das Welt- all O, gro- sses Go- stirn! Al- les zu Dir em-
 T. II. trun- ken das Welt- all O, gro- sses Go- stirn! Al- les zu Dir em-
 B. Welt- all, das Welt- all O, gro- sses Go- stirn! Al- les zu Dir em-

Allmählich steigend.

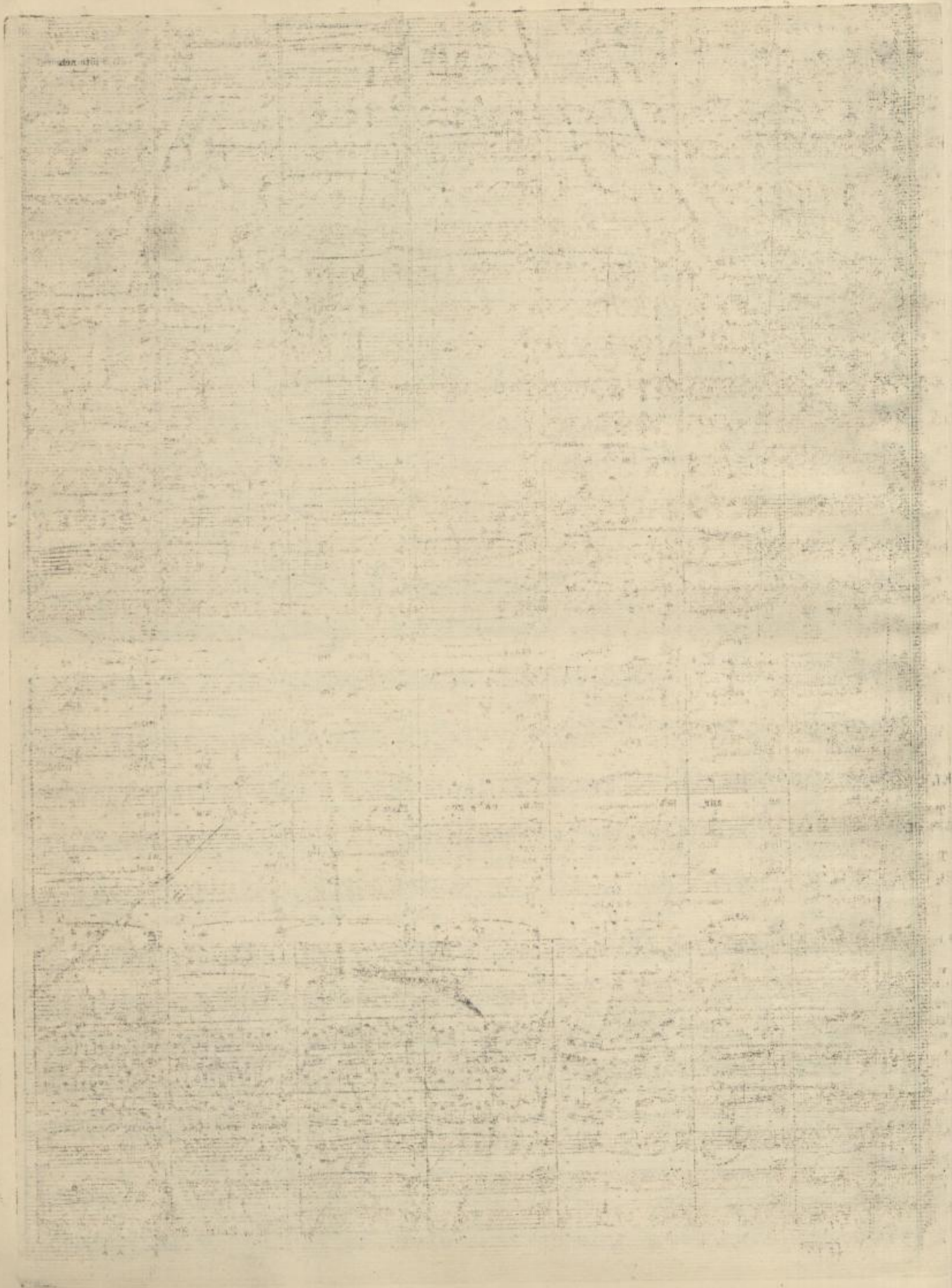


The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Trumpets, Trombones, Horns, Percussion). Below these are the string sections (Violins I & II, Violas, Cellos, Double Basses). The bottom section contains the vocal parts: Soprano (S.), Alto (A.), Tenor I (T. I.), Tenor II (T. II.), and Bass (B.).

The lyrics for the vocal parts are in German and are as follows:

- Soprano (S.):** por fleht nun verlan - gend, be - rauscht, sehnsuchtsvoll strebt es zur
- Alto (A.):** por fleht nun verlan - gend, be - rauscht, sehn - suchts - voll
- Tenor I (T. I.):** em - por fleht nun verlan - gend, be - rauscht, sehn - suchts - voll
- Tenor II (T. II.):** por fleht nun verlan - gend, be - rauscht, sehn - suchts - voll
- Bass (B.):** em - por fleht nun verlan - gend, be - rauscht, sehn - suchts - voll

Dynamic markings such as *cresc.* and *mf* are present throughout the score. The page number 315 is located in the top right corner.



Gr. Fl. (Kl. Flöte nehmen)

Ob. 1, 2

K. H.

Cl. 1, 2

Wol.

Hr. 1, 2, 3, 4

Fg. 1, 2

Cfg.

Trp. 1, 2, 3

Pos. 1, 2

Tb. 1, 2

S. *voll, um - fängt* Dich, Du e - - wi - ge
Höh, sehn-suchts-voll zur Höh, Du

A. *um - fängt* Dich um - fängt Dich
strebt es zur Höh, zur Höh, um - fängt Dich,

T. I. *brez.* strebt es zur Höh, Dich, ew' - ge Flam - - mel um - fan -

T. II. *brez.* strebt es zur Höh, zur Höh, um - fängt Dich, Du so - wi - ge Flam - mel - ge

B. *zur.* strebt es zur Höh, um - fängt Dich, Du ew' - ge Flam -

Vi. I.

1.-4. V.

Vi. II.

5.-8. V.

1.-3. V.

Br.

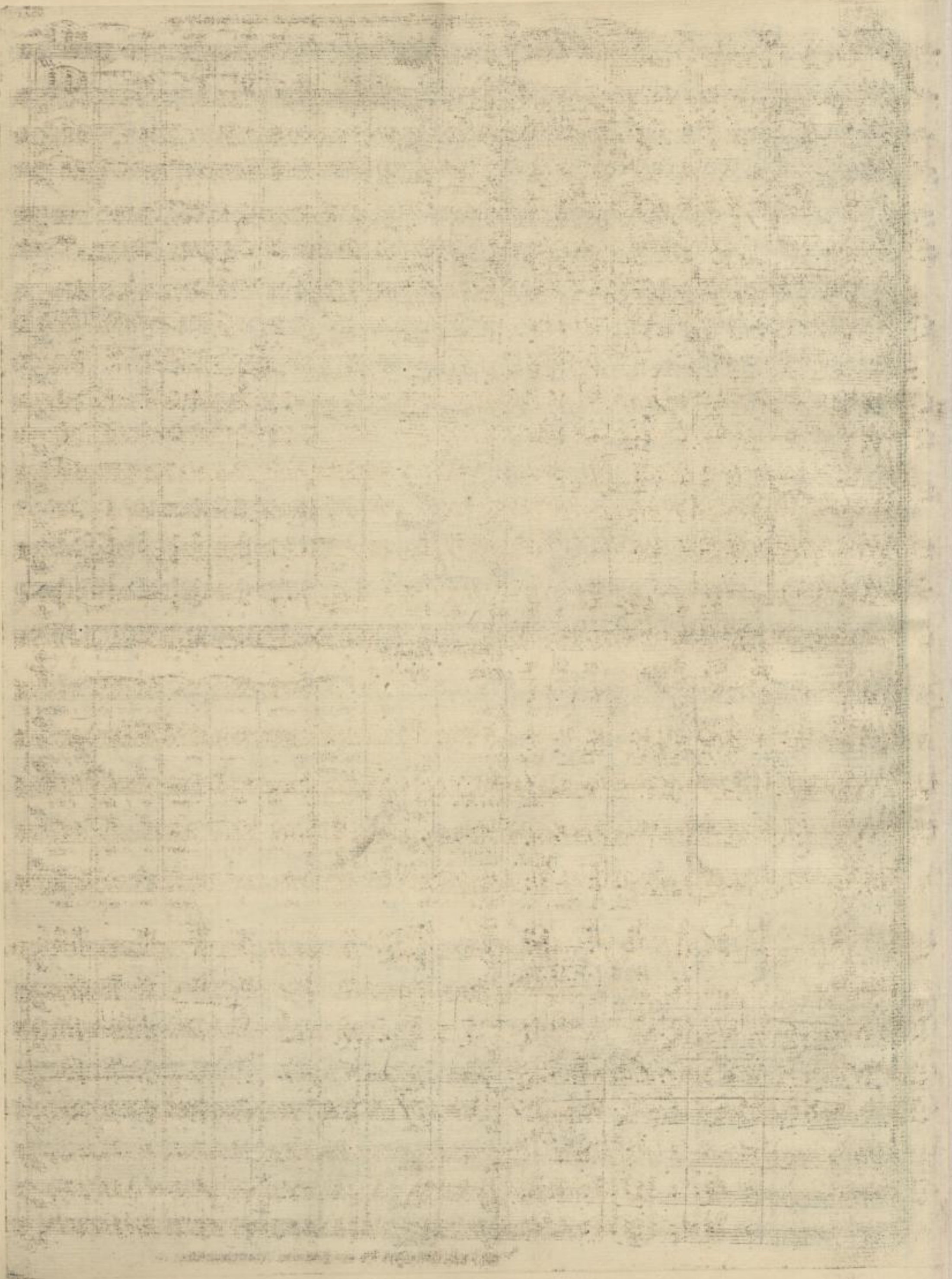
4.-6. V.

1.-3. V.

Vol.

4.-6. V.

Cb.



Sehr breit; steigend bis zur höchsten Kraftentfaltung.

Musical score for orchestra and choir. The score includes staves for various instruments: Gr. Fl., Kl. Fl., Ob. 1 & 2, E. H., Cl. 1 & 2, Bcl., Hr. 1 & 2, Fe. 1 & 2, Oka., Trp. 1 & 2, Pos. 1 & 2, Th., Pk., S., A., T.I., T.II., B., Vl. I., 1-4 P., Vl. II., 3-4 P., 1-3 P., Br., 4-6 P., 1-3 P., Vel., 4-6 P., and Cb. The score is marked with dynamics such as *ff*, *cresc.*, and *III*. The choir parts (S., A., T.I., T.II., B.) have lyrics in German, including: "Flam - mel Denn Du spe - dest uns", "Flam - mel gibst uns Frei - heit und Glü - ckes so - lig - sten", "Du ew - ge Flam - mel Denn Du gibst Frei - heit uns und Glü - ckes so - lig - sten", "gend, denn Frei - heit gibst Du uns und Glü - ckes so - lig - sten", "Flam - mel Denn Du gibst Frei - heit gibst Du uns und Glü - ckes so - lig - sten", "mel Denn Du gibst uns Frei - heit und Glü - ckes, Glü - ckes so - lig - sten".

Sehr breit; steigend bis zur höchsten Kraftentfaltung.

This image shows a page of aged, yellowed musical manuscript paper. The paper is heavily stained and discolored, with a prominent grid pattern overlaid on the musical staves. The notation is extremely faint and illegible, appearing as light grey or brownish marks on the staves. The grid consists of vertical lines that divide the page into columns, and horizontal lines that align with the musical staves. The overall appearance is that of an old, possibly unused, manuscript page. The paper has a mottled texture and some darker spots, particularly towards the edges. The grid lines are thin and light, blending into the aged paper. The musical staves are also faintly visible, but no specific notes or clefs can be discerned.

(Im gleichen Zeitmass.)

175

Or. Vl. 1. 2. (Grosse Flöte nehmen) *pp*

Kl. Fl. *pp*

Ob. 1. 2. *pp*

E. H. *pp*

Cl. 1. 2. *p*

Hol. *pp*

Hr. 1. 2. 3. 4. *p*

Fa. 1. 2. *p*

Hr. I. *mf*

Knbs. *mf*

S. *p*
Hö - hen - frie - den, Hö - hen - frie - den!

A. *p*
Hö - hen - frie - den, Hö - hen - frie - den!

T. I. *p*
Hö - hen - frie - den, Hö - hen - frie - den!

T. II. *p*
Hö - hen - frie - den, Hö - hen - frie - den!

B. *p*
Hö - hen - frie - den, Hö - hen - frie - den!

Org. *p*

Vi. I. *pizz.* *p*

Vi. II. (aus.) *pizz.* *p*

Hr. (aus.) *pizz.* *p*

Vol. (aus.) *pizz.* *p*

Co. *pizz.* *p*

Bog. 1. allein. *p*

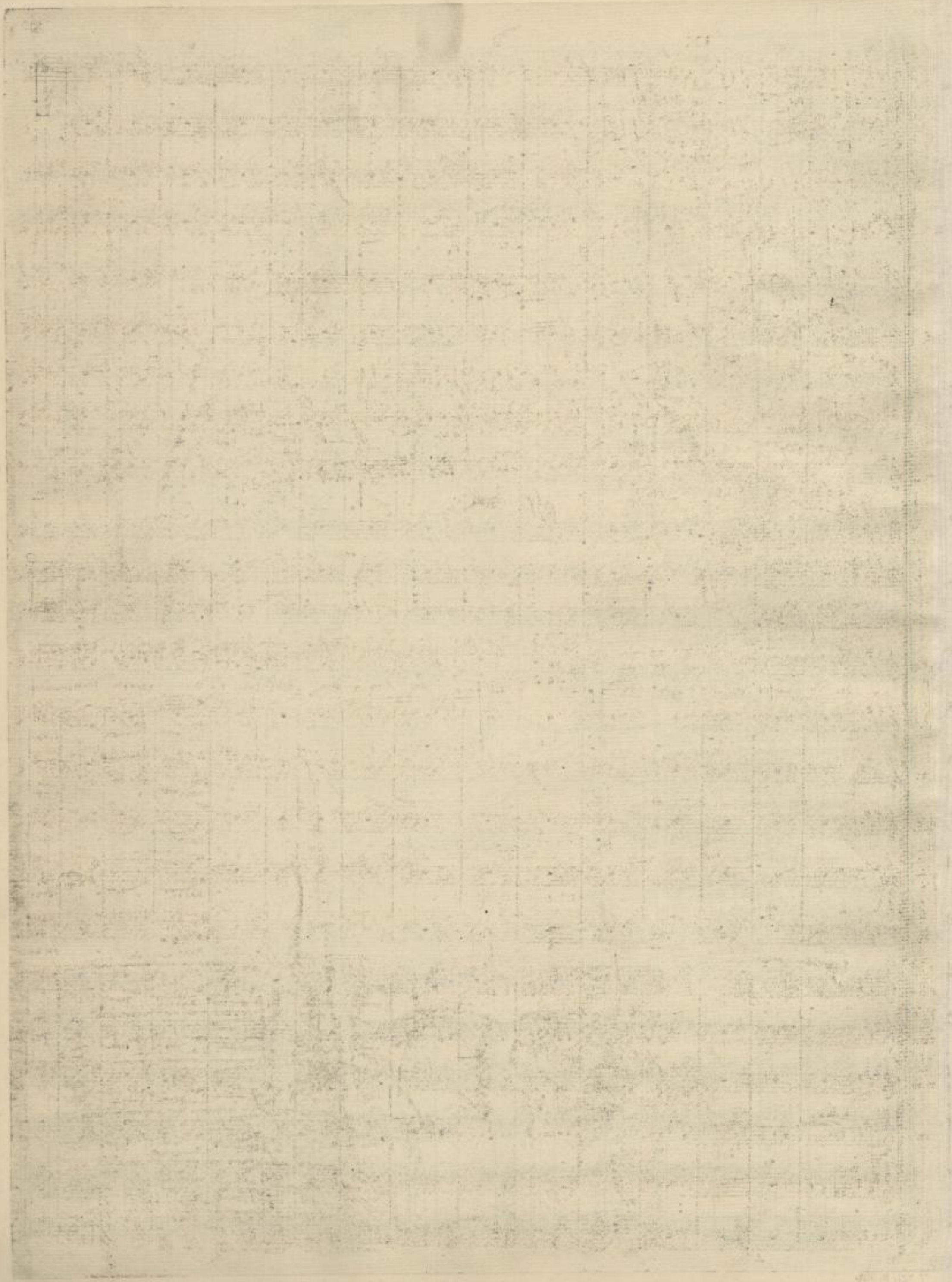
Bog. 1. allein. *p*

Bog. 1. allein. *p*

(Im gleichen Zeitmass.)

175

*) Vgl. S. 307.



Gr. Fl. *pp* *pp* *pp*

Ob. *mf* *mf*

K. H. *mf* *mf*

Cl. *mf* *mf*

Fag. *mf* *mf*

E. *pp* *pp* *pp* *pp*

Gr. 4. *pp* *pp* *pp* *pp*

Gr. 5. *pp* *pp* *pp* *pp*

Gr. 6. *pp* *pp* *pp* *pp*

Gr. 1. *mf* *mf*

Gr. 2. *mf* *mf*

I. Paar (in E u. Fis-hoch).

II. Paar (in Hu. Cis).

Kb. *mf*

Hei - ße - stes Sch - nen in Gna - den er - hört! Aus fern - sten Sphä - ren er - lö - send es töet.

S. *p* Son - nen -

A. *p* Son - nen -

T. I. *p* Son - nen -

T. II. *p* Son - nen -

B. *p* Son - nen -

I. allein. *pp*

VI. I. *Bog. pp*

Die Org. *pp*

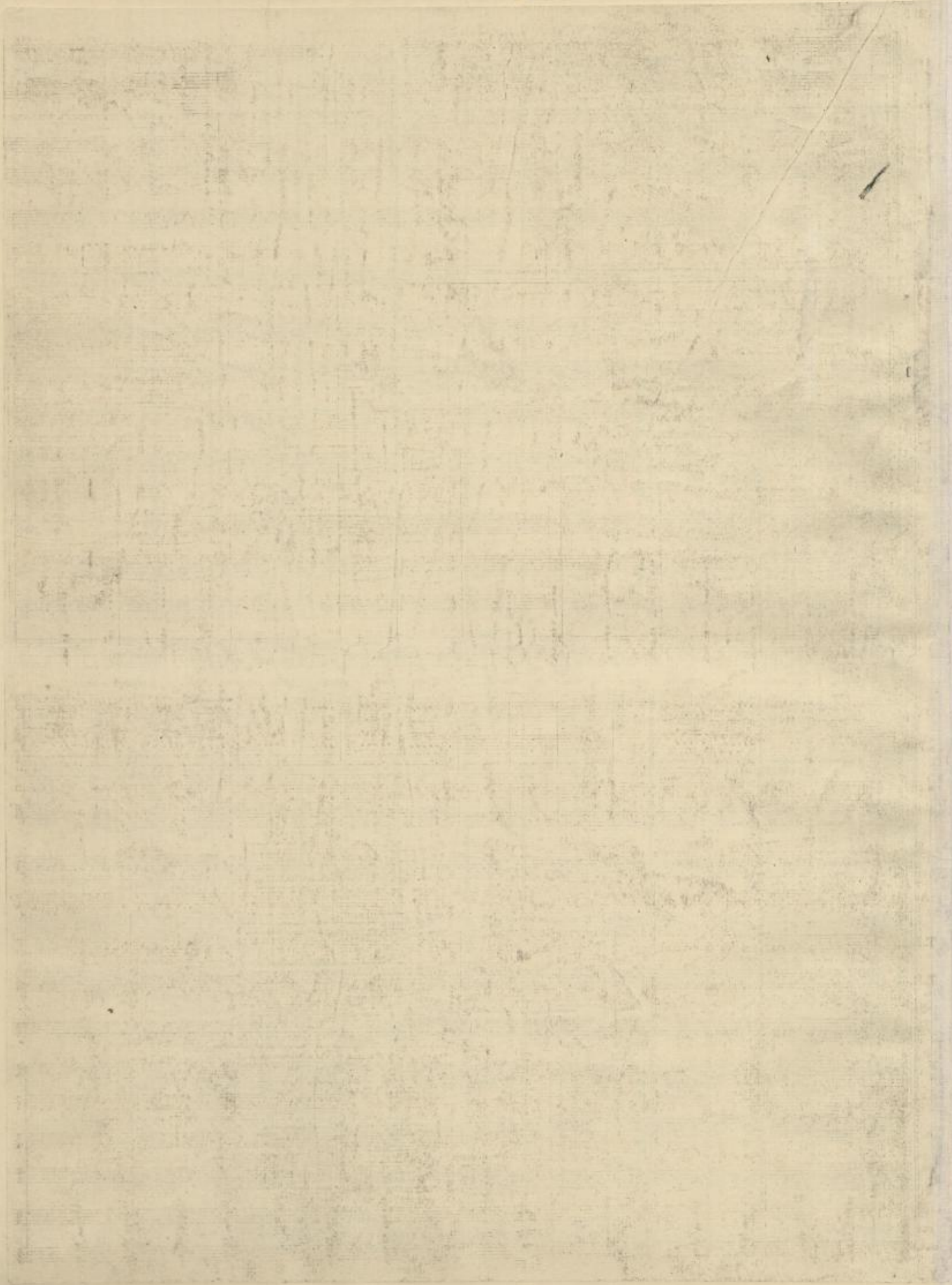
VI. II. *Bog. pp*

Gr. *I. allein. pp*

Viol. *(Lall.) Bog. Alle. pp*

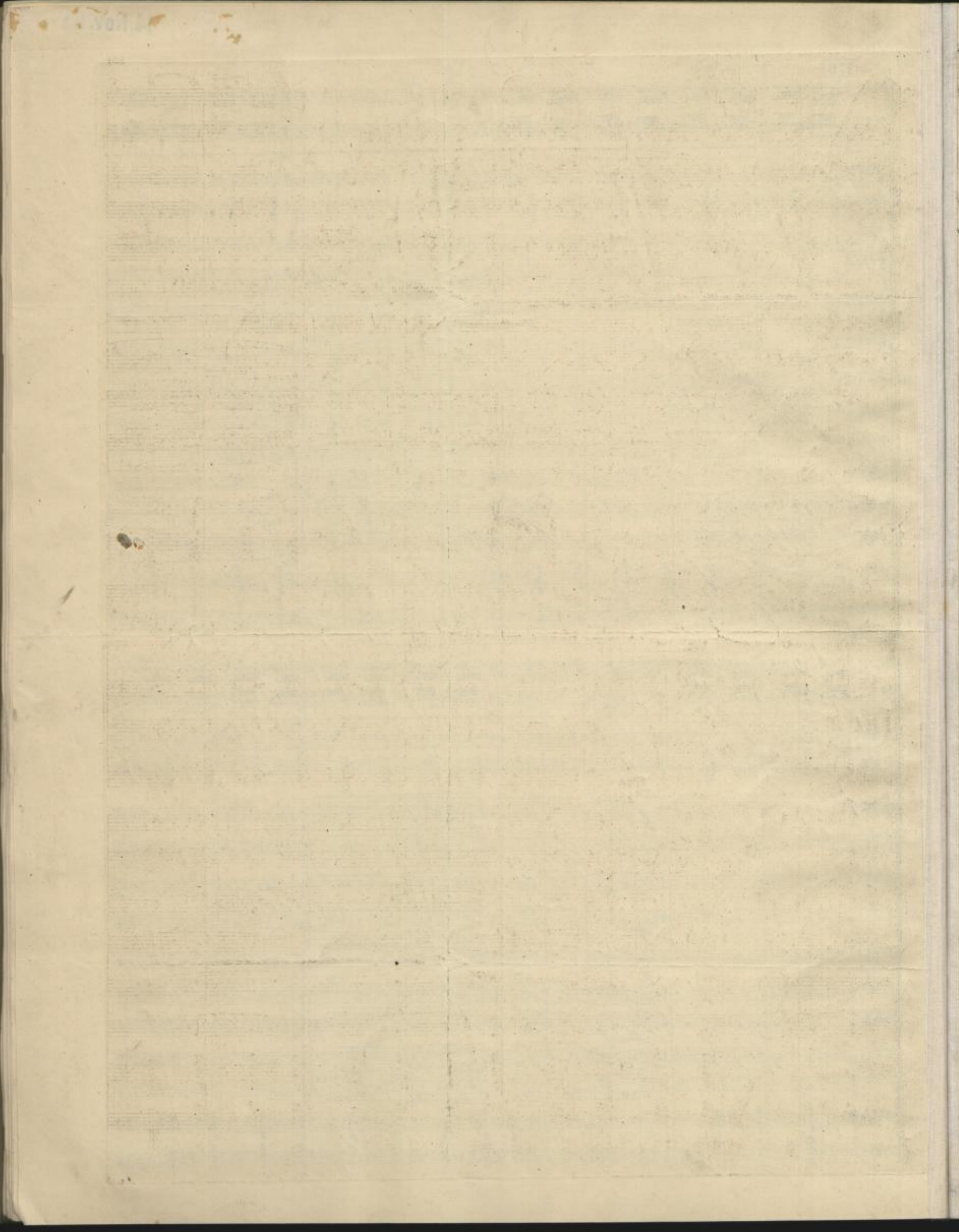
Ch. *Bog. pp*

*) Vgl. S. 307.



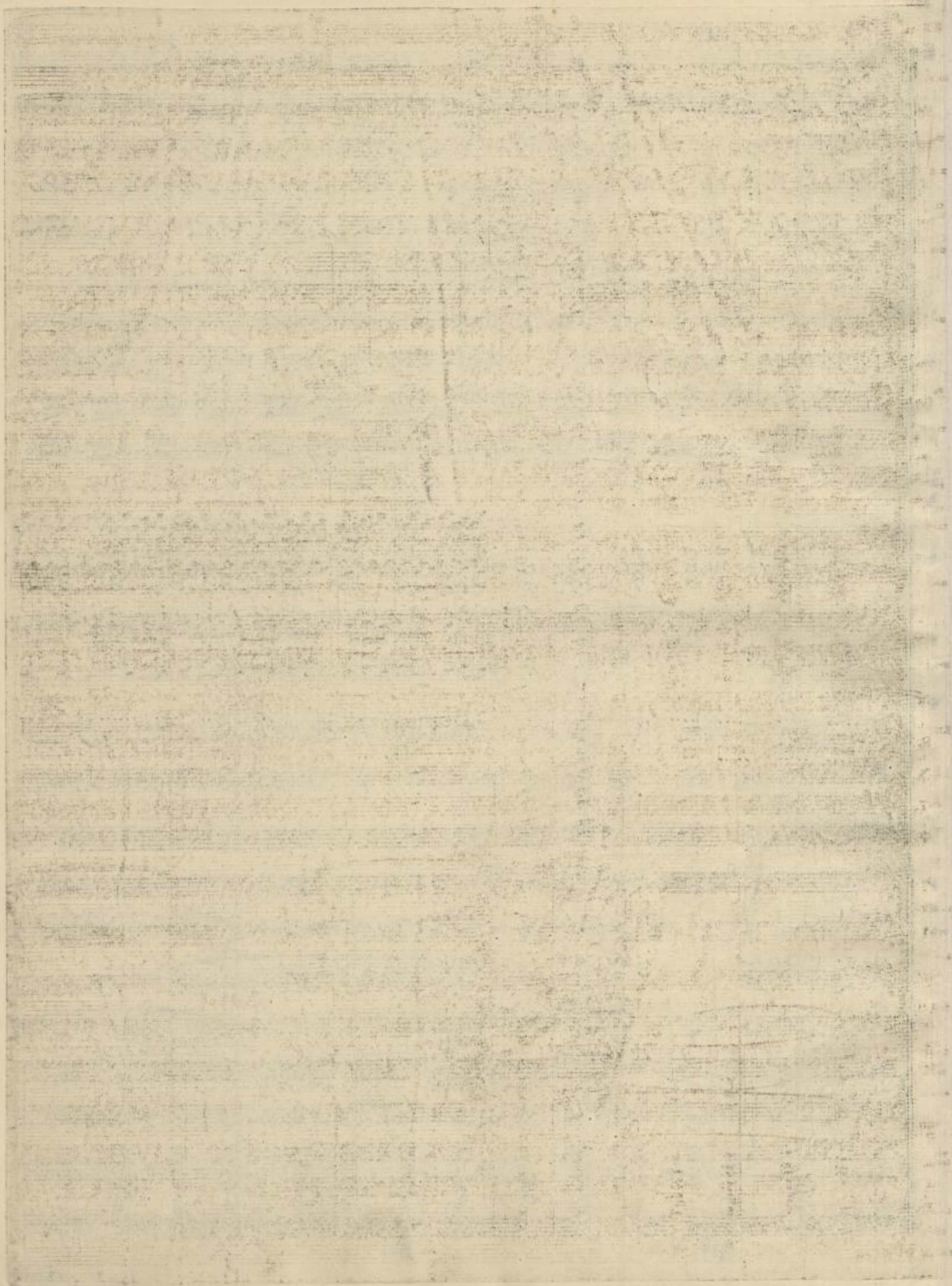
Orchestral score for measures 176-180. Instruments include Flutes I & II, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Violins I & II, Viola, Cello, and Double Bass. Percussion includes Snare, Cymbals, and Tom-toms. The score features dynamic markings such as *p marc.* and *zuss. mf marc.*. The vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass) have lyrics: "tag! Son - nen - tag!"

Continuation of the orchestral score for measures 181-185. The vocal parts continue with lyrics: "Son - nen - tag! Son - nen - tag! Son - nen - tag! Son - nen - tag!". The Viola part includes the instruction "nicht get." (do not get).



Musical score for orchestra and voices, measures 177-184. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horns (Hr.), Trumpets (Tr.), Trombones (Tromb.), Percussion (Pk.), and vocal soloists (Soprano (S.), Alto (A.), Tenor I (T.I.), Tenor II (T.II.), Bass (B.)). The vocal parts have the lyrics: "Son - nen - - tag!".

The score is in 3/4 time and features various dynamics such as *pp* (pianissimo) and *p* (piano). Performance instructions include "Nur 1.-4. Pult." (Only 1st-4th desks) and "1.-3. Pult." (1st-3rd desks). The percussion part includes a snare drum (Tamt.) and a cymbal (Cb.).



Gr. Fl. 1. 2. (III. Kleine Flöte nehmen)

Ob. 1. 2.

Cl. 1. 2.

Fag. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2.

1. 2. Pk. (doch weich)

Tamt.

Hr. I. Hr. II.

Knbst.

S. A. T. B.

1.-3. Vi. I. (pizz. Alle Pulte.)

4.-5. Vi. I.

1. 2. Vi. II. (Nur 1-3. Pult. pizz. Alle Pulte.)

3. 4. Vi. II. (Nur 1 u. 3. Pult. pizz. Alle Pulte.)

1.-3. Br. (Nur 1 u. 3. Pult. pizz. Alle Pulte.)

4.-5. Br. (Nur 4 u. 5. Pult. pizz. Alle Pulte.)

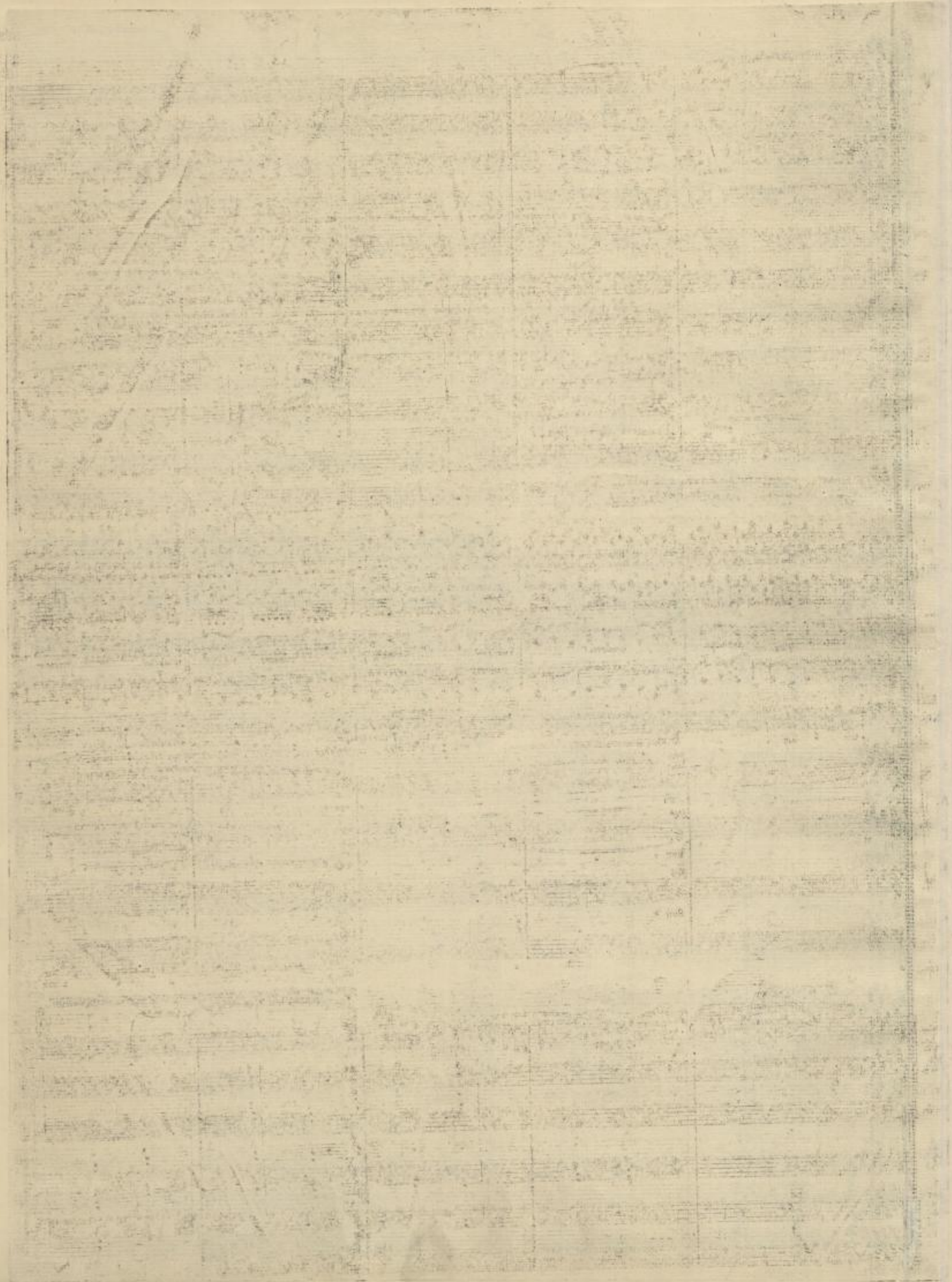
1. 2. Vcl. (pizz.)

3. 4. Vcl. (pizz.)

1. 2. 3. 4. Kb.

1. 2. 3. 4. Kb.

*) Vgl. S. 307.



Gr. Fl. 1. 2.

Ob. 1. 2.

K. H.

Cl. 1. 2.

Bas. A. E.

Hr. 1. 2. 3.

Fg. 1. 2.

Trp. 1.

Hr. I. II.

Wrl. I. II.

Knbs.

S.

A.

T.

B.

I. allein.

Vi. I. Die Uhr.

Vi. II.

Br. (aus.)

Vel. (aus.)

Cb.

die Macht, die all dies gab?

Son - nen -

Son - nen -

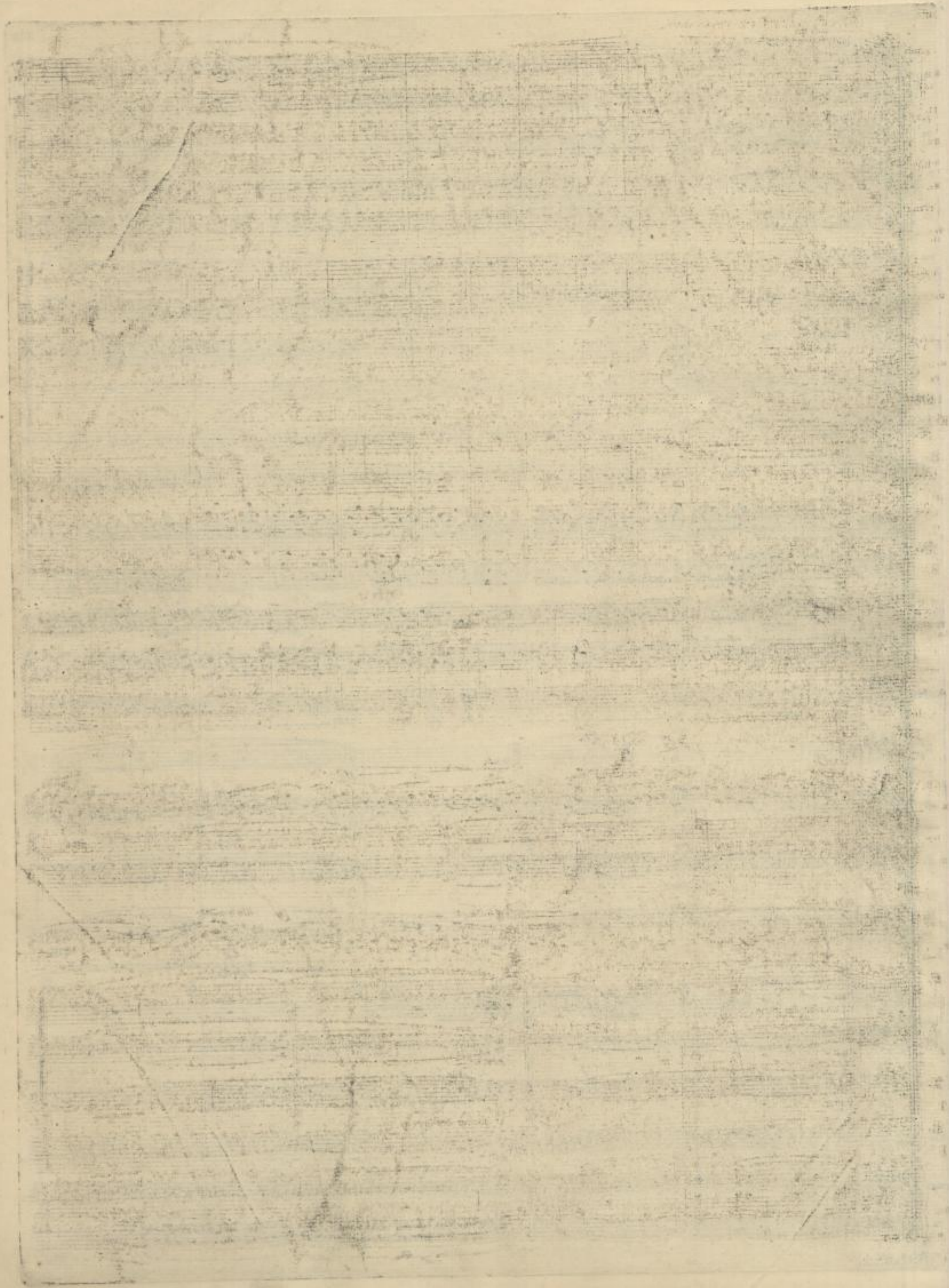
Son - nen -

Son - nen -

Son - nen -

Allo. pizz.

* Vgl. S. 307.



178

Etwas lebhafter. (♩ = 84-80)
allein.

Fl. I.
 Fl. II.
 Cl. I.
 Cl. II.
 Fag.
 Hr. I.
 Hr. II.
 Trp. I.
 Trp. II.
 Horn I.
 Horn II.
 Korbst.
 S.
 A.
 T.
 B.
 Vi. I.
 Vi. II.
 Org.

(B. Cl. in A nehmen)

tug!

tug!

tug!

tug!

(Nur eine sarte Stimme)

Pedale schweigen.

178

Fl. I.
 Fl. II.
 Cl. I.
 Cl. II.
 Fag.
 Hr. I.
 Hr. II.
 Trp. I.
 Trp. II.
 Horn I.
 Horn II.
 Korbst.
 S.
 A.
 T.
 B.
 Vi. I.
 Vi. II.
 Org.

lustig

ruhig

lustig

ruh.

(Immer mit dem Engl. Horn)

sehr ruhig

f lebhaft

ff übermütig

16 hinter der Scene.

13 hinter der Scene.

12 hinter der Scene.

16 hinter der Scene.

nen -

nen -

nen -

nen -

nen -

nen -

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is filled with approximately 25 staves of music. The notation is dense and appears to be a complex piece of music, possibly a score for multiple instruments or voices. The paper shows signs of wear, including creases and discoloration. The notation is written in dark ink and includes various symbols, notes, and rests. The overall appearance is that of an old, well-used manuscript.

179

Gloria!

In erhabener Breite, doch flüssig. (♩ = 66 - 69)

The musical score is arranged in a standard orchestral layout. It includes staves for the following instruments and parts:

- Gr. Fl.** (Great Flute)
- Kl. Fl.** (Clarinet)
- Ob.** (Oboe)
- E. H.** (English Horn) with the instruction *immer ff*
- Cl.** (Clarinets)
- Hr.** (Horns)
- Fg.** (Fagott)
- Cfg.** (Cello)
- Trp.** (Trumpets)
- Pos.** (Posaunen)
- Tb.** (Tuba)
- Pk.** (Percussion)
- B.** (Bass)
- Tam.** (Tambourin)
- Gr. Gl.** (Great Organ) with the instruction *p marc.*
- Hrf. Lu. II.** (Harp/Lute)
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenor)
- B.** (Bass)
- Org.** (Organ)
- VI. I.** (Violin I)
- VI. II.** (Violin II)
- Ba.** (Bassoon)
- 1. u. 2. P.** (Violoncello)
- 3. u. 4. P.** (Violoncello)
- 1. u. 2. P.** (Violoncello)
- 3.** (Violoncello)
- 1. u. 2. P.** (Violoncello)

Key performance instructions include *cresc.*, *marc.*, *p marc.*, *nicht gef.*, and *immer ff*. The score also includes a section for *6 Glockenstücke in C, E, F, G, A, B.*

179 In erhabener Breite, doch flüssig. (♩ = 66 - 69)

*) Je zwei 3/4 - Takte auf einen C - Takt der Uebrigen.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains approximately 25 staves of music. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. A treble clef is visible on the left side of the page. The paper shows signs of wear, including some diagonal lines drawn across it, possibly indicating a section or a correction. The overall appearance is that of an old, well-used manuscript.

Gr. Fl. I. & II.

Kl. Fl.

Ob. I. & II.

Cl. I. & II.

Hr. I. & II.

Fg. I. & II.

Cfg.

Trp. I. & II.

Pos. I. & II.

Tbn. I. & II.

Pk. I. & II.

Tamt.

Gr. Gl.

Ref. I. & II.

S.

A.

T.

B.

Vl. I.

Vl. II.

Br.

Viol. I. & II.

Viol. III. & IV.

Cb. I. & II.

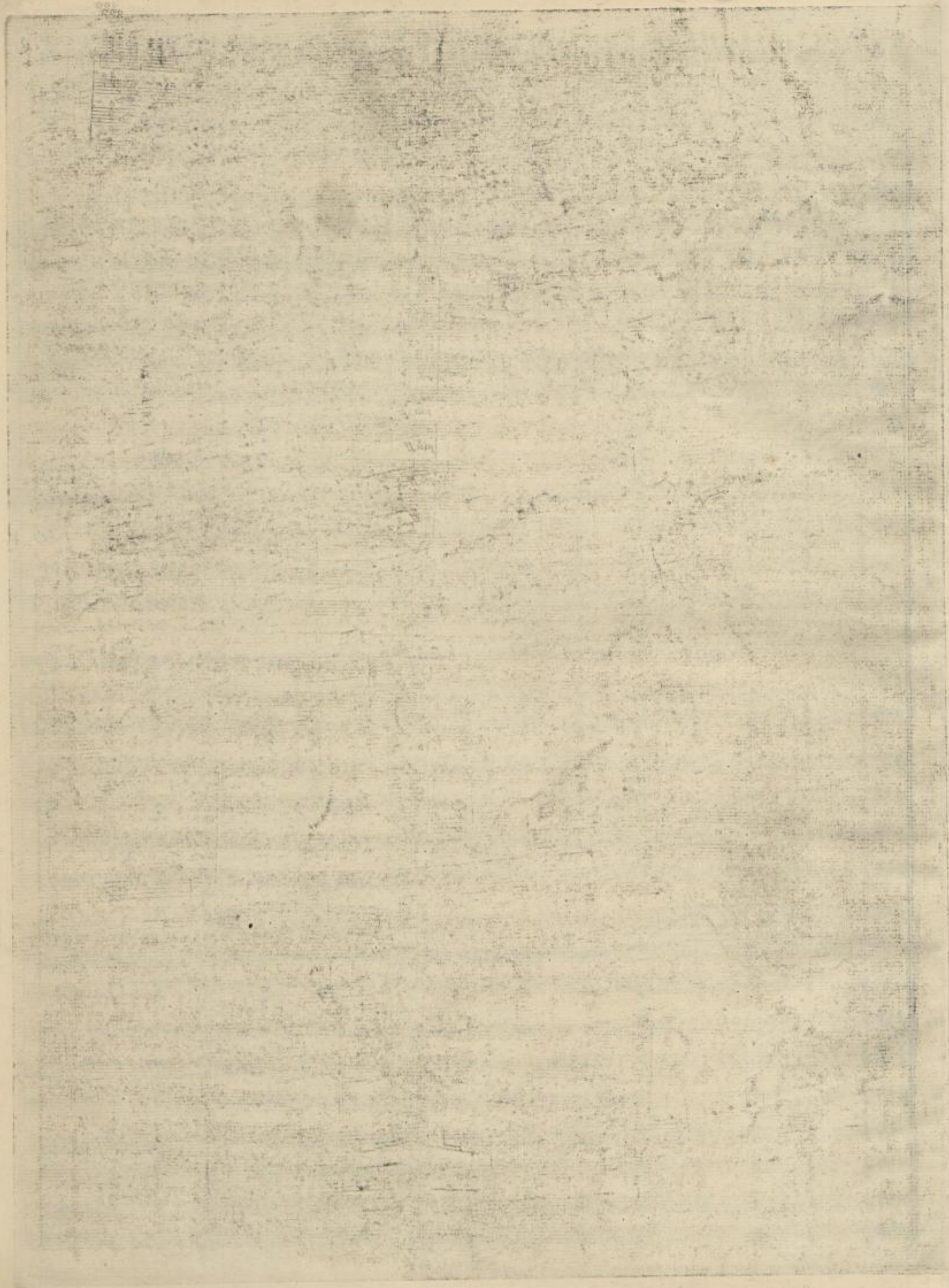
*) Je zwei 3/4-Takte auf einen C-Takt der Uebrigen.

1844

The following is a list of the names of the
 persons who have been appointed to the
 various offices of the Board of
 Education for the year 1844.
 The names are arranged in alphabetical
 order, and the offices to which they
 are appointed are indicated by the
 letters in parentheses.
 A. B. C. ()
 D. E. F. ()
 G. H. I. ()
 J. K. L. ()
 M. N. O. ()
 P. Q. R. ()
 S. T. U. ()
 V. W. X. ()
 Y. Z. ()

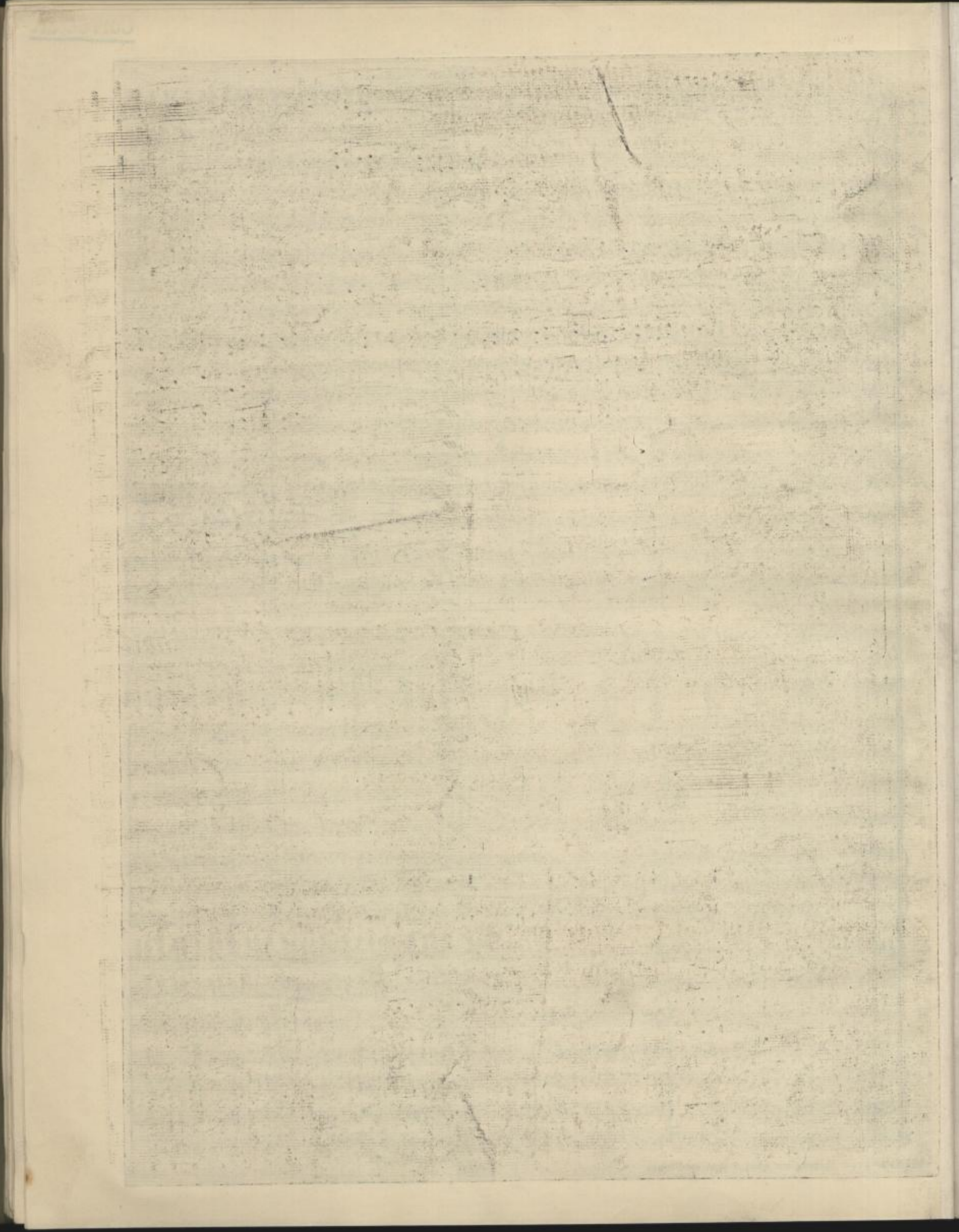
Fl. I, II
 Kl. Fl.
 Ob.
 Cl. I, II
 Hr. I, II
 Fg. I, II
 Cfa.
 Trp. I, II
 Pos. I, II
 Tuba I, II
 Pk. I, II
 Tamt.
 Gr. Cl.
 Harf. I, II
 S.
 A.
 T.
 B.
 Org.
 Vl. I, II
 Vr.
 C. & F. P.
 Vel.
 A. & F. P.
 T. & F. P.
 Ch.
 S. u. & F. P.

De - - - - - ol Glo - - - - - ri - a in ex - cel - - - - - sis De - - - - - ol Glo - - - - - ri - a in ex - cel - - - - - sis De - - - - - ol
 Glo - - - - - ri - a in ex - cel - - - - - sis De - - - - - ol Glo - - - - - ri - a in ex - cel - - - - - sis De - - - - - ol Glo - - - - - ri - a
 De - - - - - ol Glo - - - - - ri - a in ex - cel - - - - - sis De - - - - - ol Glo - - - - - ri - a in ex - cel - - - - - sis De - - - - - ol
 Glo - - - - - ri - a in ex - cel - - - - - sis De - - - - - ol Glo - - - - - ri - a in ex - cel - - - - - sis De - - - - - ol Glo - - - - - ri - a



The musical score is arranged in systems. The top system includes woodwinds: Gr. Fl. 1 & 2, Kl. Fl. 1 & 2, Ob., Cl. 1 & 2, Fag., and Cof. The second system includes brass: Trp. 1 & 2, Pos. 1 & 2, and Tpt. The third system includes strings: I., II., Tamt., and Gr. Gl. The fourth system includes vocal soloists: Ref. I. u. II., S., A., T., and B. The fifth system includes keyboard: Org. The sixth system includes violins: VI. I. and VI. II. The seventh system includes cellos and double basses: 1. u. 2. P. Cel. and 3. u. 4. P. The score features complex rhythmic patterns, particularly in the woodwinds and strings, and vocal lines with Latin lyrics. Dynamic markings 'piu ff' are prominent throughout. The tempo 'Etwas drängend' is indicated at the top and bottom of the page.

* (Kl. Fl.) Je vier 3/4-Takte auf einen 6-Takt der Übrigen.



This page of a musical score, numbered 330, features a variety of instruments and a vocal ensemble. The instruments listed on the left include:

- Gr. Fl. (1, 2)
- Kl. Fl. (1, 2)
- Ob. (1, 2, 3)
- Cl. (1, 2, 3)
- Hr. (1, 2, 3, 4, 5, 6)
- Fg. (1, 2)
- Otg. (1, 2)
- Trp. (1, 2, 3)
- Pos. (1, 2, 3)
- Tb. (1, 2)
- Fk. (1, 2)
- Tamb.
- Gr. Gl.
- Hrf. I. u. II.
- Org.
- Vi. I. (1, 2)
- Vi. II. (1, 2)
- Bn. (1, 2)
- 1.-3. P. (Violins)
- 4.-6. P. (Violas)
- 1. u. 2. R. (Cellos)
- 3. u. 4. R. (Double Basses)

 The vocal parts (Soprano, Alto, Tenor, Bass) are shown with the lyrics "Gloria" and "Gloria". The score includes dynamic markings such as *immer fff* and *plac.* (pizzicato). The music is written in a complex, multi-measure format with various articulations and phrasing.

[Faint, illegible text and musical notation on aged paper]

This page contains several systems of musical notation, likely for a vocal or instrumental part. The notation is extremely faint and difficult to decipher. It appears to be a score with multiple staves, possibly including lyrics underneath. The paper is heavily aged and shows signs of wear, including stains and discoloration.



Hinter der Scene.

(Bei geschlossener Thür)

Gr. Fl. 1, 2

Kl. Fl.

Ob.

Cl. 1, 2

Hr. 1, 2, 3, 4

Fg. 1, 2

Trp. 1, 2

Poa. 1, 2

Tb. 1, 2

Pr. 1, 2

Bck. 1, 2

Tamt.

Gr. Gl.

Hrf. I. *gliss.*

Hrf. II. *gliss.*

S.

A. *Glo-ri-a!*

T. *Glo-ri-a!*

B. *Glo-ri-a!*

Org. *Nur ein 8' u. 16' Gedackt.*

VI. I.

VI. II.

Br.

1. u. 2. P. Vcl.

3. u. 4. P. Vcl.

1. u. 2. P. Cb.

3. u. 4. P. Cb.

(Schnell hinter die Scene.)

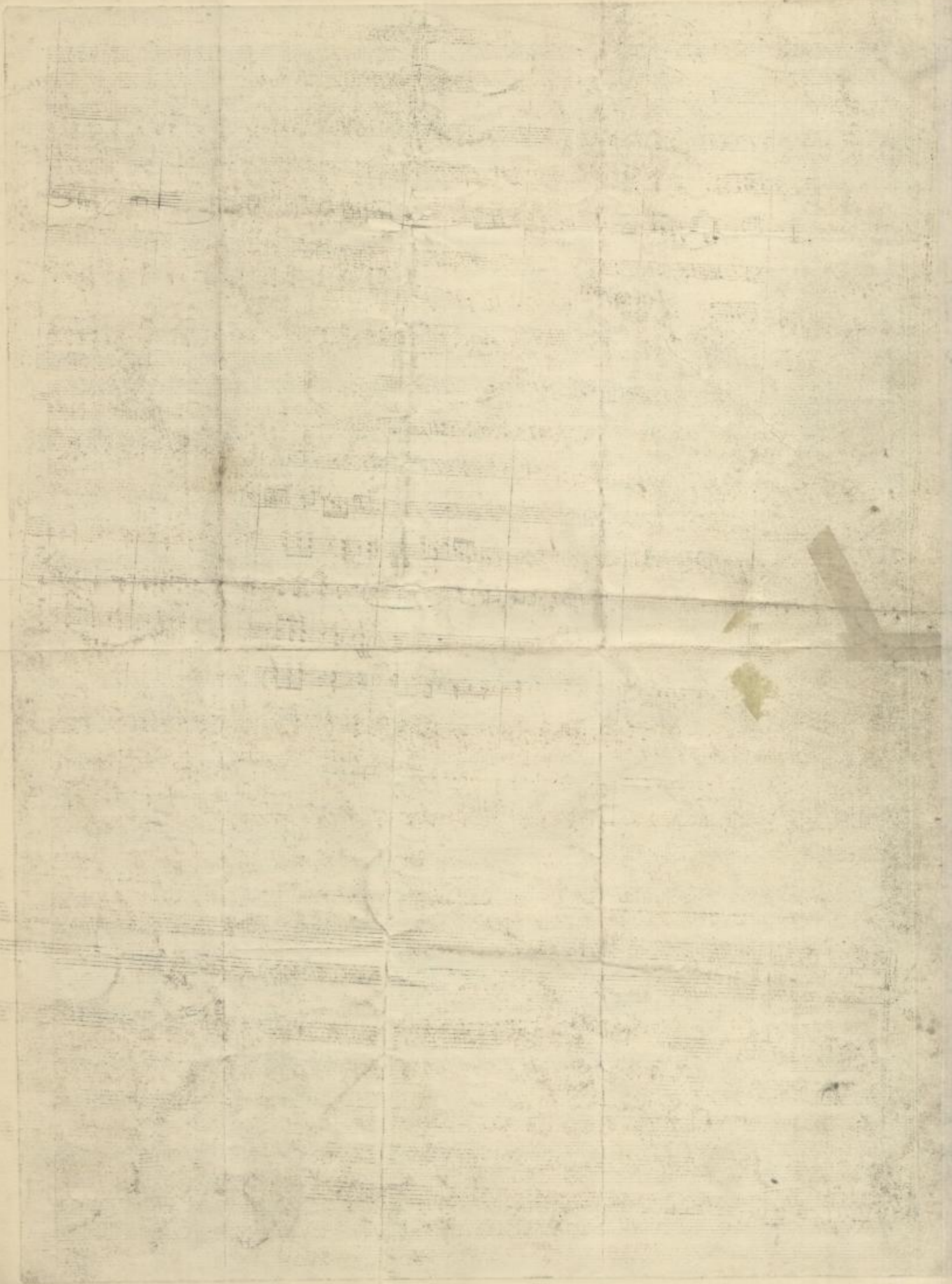
(Schnell hinter die Scene.)

(Schnell hinter die Scene.)

(Schnell zu den kl. Trommeln hinter die Scene)

(Ein Wirbler zur kl. Trommel | schnell hinter die Scene.)
(Ein Schläger zur Gr. Tr. & Becken)

Chor lautlos bleiben bis zum Ende!



Hinter der Scene.

3 Kl. Fl.
3 Trp.
12 Hr.
Pos. 1.
" 2.
" 3.
" 4.
" 5.
" 6.
3 Kl. Tr.
Gr. Tr. u. Bck.

Gr. Fl.
Kl. Fl.
Ob.
Cl.
Hr.
Fg. Ofg.
Trp.
Pos. 1.
" 2.
" 3.
" 4.
" 5.
" 6.
Pk.
Bck.
Taml.
Gr. Gl.

Hrf. I.
Hrf. II.

S.
A.
T.
B.

Org.

Vi. I.
Vi. II.
Hr.
Vel.
Cb.

Corrected

27. Jan. 5.

Marsch (h.d.Sc.) Aus weiter Ferne.

Flott bewegt.

Hinter der Scene.

1. Fl. 1. 2. Fl. 2. 3. Fl. 3.

1. Trp. 2. Trp. 3. Trp. 4. Trp. 5. Trp. 6.

1. u. 3. Hr. 2. u. 4. Hr. 3. u. 6. Hr. 7. u. 9. Hr. 8. u. 10. Hr. 11. u. 12. Hr.

1. Tb. 2. Tb. 3. Tb.

3 Kl. Tr. (Nur 1. u. 3.)

Bek. u. Gr. Tr.

Bek. I.

Hr. I.

Hr. II.

Org.

Hinter der Scene.

1. Kl. Fl. 1.
2. Kl. Fl. 2.
3. Kl. Fl. 3.
1. Trp.
2. Trp.
3. Trp.
4. Trp.
5. Trp.
6. Trp.
1. u. 3. Hr.
2. u. 4. Hr.
5. u. 6. Hr.
7. u. 9. Hr.
8. u. 10. Hr.
11. u. 12. Hr.
1. Pos.
2. Pos.
3. Pos.
3 Kl. Tr.
Bek. u. Gr. Tr.

Hilfzelle für den Dirigenten.

Nach dieser rythmischen Umdeutung des Schlusstaktes h. d. Scene ist das Zeitmass für das Stammorchester einzustellen.

Zeitmass wie vorher. Ohne Rücksicht auf das (schnellere) Zeitmass des Marsches H. d. Sc.

1. Trp.
2. Trp.
1. Hr.
2. Hr.
1. Trb.
2. Trb.
Org.

Zeitmass wie vorher. Ohne Rücksicht auf das (schnellere) Zeitmass des Marsches H. d. Sc.

12. Spl. C

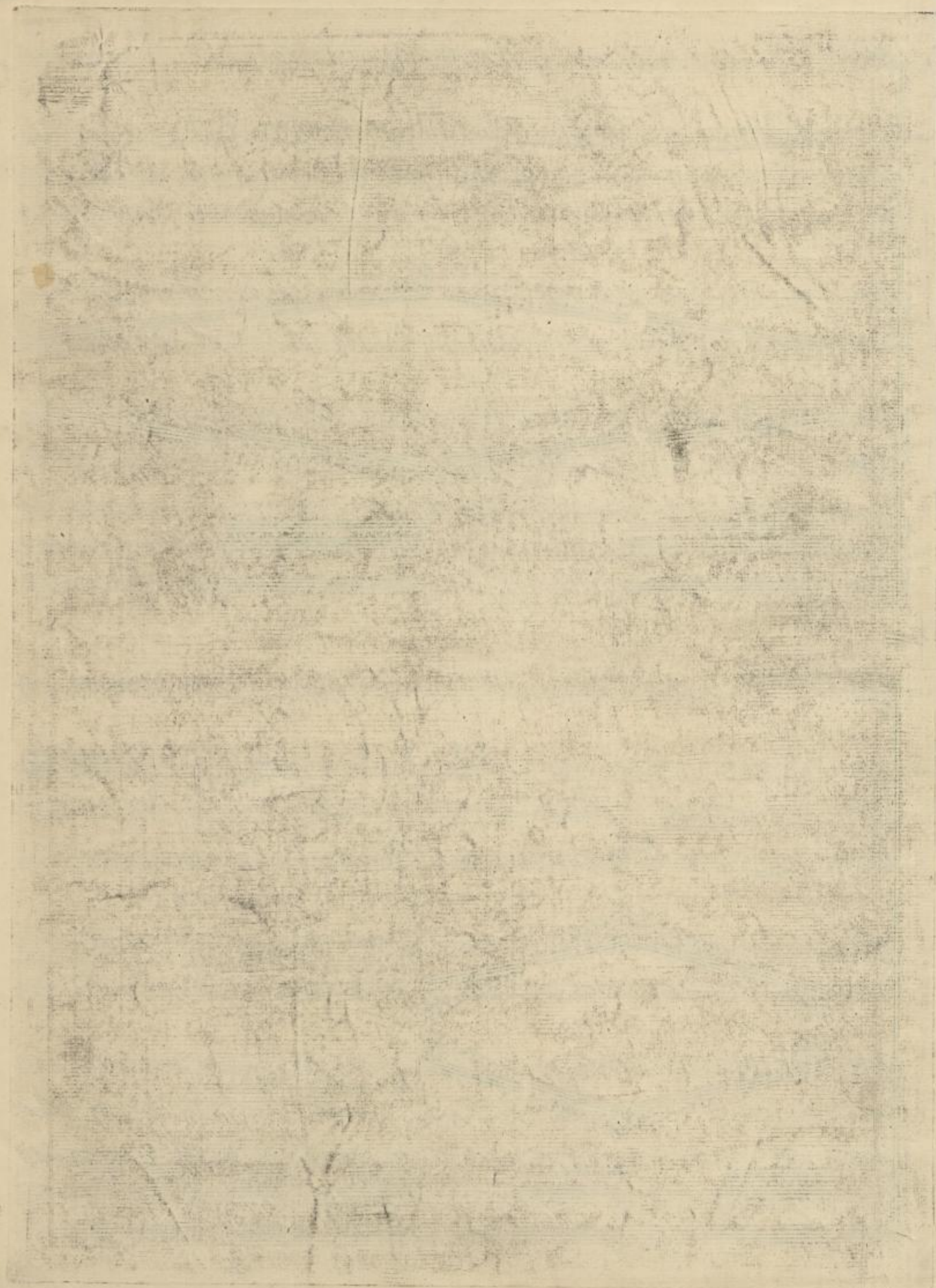
Hinter der Scene.

3 Kl. Fl. (3 Clarinet Flutes)
Gr. Fl. I. (Great Flute I)
Ob. 1. (Oboe 1)
Cl. 1. (Clarinet 1)
Bek. I. (Bassoon I)
Hr. I. (Trumpet I)
Hr. II. (Trumpet II)
Org. (Organ)

Hinter der Scene.

3 Kl. Fl. (3 Clarinet Flutes)
Gr. Fl. I. (Great Flute I)
Ob. 1. (Oboe 1)
Cl. 1. (Clarinet 1)
Bek. I. (Bassoon I)
Hr. I. (Trumpet I)
Hr. II. (Trumpet II)
Org. (Organ)

(immer Glissando ohne Rücksicht auf die C)



Hinter der Scene.

(Alte 2)

3 Takte halten!

3 Kl. Fl. *p*

Gr. Fl. *p*

Kl. Fl. *p*

Ob. 1. *p*

Cl. 1. *p*

Recl. 1. *p*

Glas. *p*

Hr. I. *p*

Hr. II. *p*

Org. *p*

1-5. P. *p*

VI. I. *p*

6-8. P. *p*

1. u. 2. P. *p*

VI. II. *p*

3. u. 4. P. *p*

1. Pult. *p*

Br. *p*

2. u. 3. P. *p*

1. u. 2. P. *p*

3. u. 4. P. *p*

5. u. 6. P. *p*

1. P. *p*

Co. *p*

2-4. P. *p*

Durch Flageolet hervorzubringen. (4) (3) (2)

(Nur 4)

(Nur 4)

(Nur 2)

(Nur 4)

(4) pizz. *p*

(3) pizz. *p*

(4) pizz. *p*

(3) pizz. *p*

(6) pizz. *p*

Beigebunden 1. Februar 1904, besetzt 28. Dezember 1908 (Langobrunn)