

Gloria!

Ein
Sturm-und Sonnenlied

Symphonie in
einem Satze

für Grosses Orchester, Orgel und (Schluss-)Chor

von

Jean Louis Nicodé

Werk 34

Partitur

Mk. 50. — m.

Aufführungsmaterial, Teilausgaben und Übertragungen siehe letzte Seite
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N^o 



TREUESTER HIRTE,

— der Du verheissend in mein Dasein tratest; dessen Lockruf mich den Weg zu sonniger Höhe finden und dort den neuen Morgen wonnigsten Schaffens wieder-schauen liess, — Deiner duldsam-schirmenden Sorge um Keimen und Gedeihen meiner Saat entspross die nun erwachsene Frucht!

Wem anders als Dir, dem geweihten Freunde! dem vertrauten Hüter ihres stillen Reifens! könnte ich sie — die flüchtigem Tagessiege Abholde — darreichen?

Empfange sie aus dankerfüllter Hand:

Zu Deinem Preise!

Zu Deinem Gedenken!

THE HISTORY OF THE

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23. Jan.

INHALT DER SECHS TEILE:

I. (S. 3)

Vorverkündung. Von Werdelust und tausend Zielen.

II. (S. 51)

Durch's Feuer. Durch die Schmiede.

(1. Scherzo.)

(2. Scherzo.)

III. (S. 103)

Ein Sonnentag des Glücks.

Morgengrauen.

Des Hirten-Lied und das „Gloria“ der grossen Früh-Messe im Walde.

Der Sonnentag.

Die Botschaft aus den Wipfeln und der Lockruf vom Berge.

Das Hohnlachen, ein Mondfest im Teich.

IV. (S. 169)

Die stillste Stunde.

Im Schweigen der Nacht ---

(Pochende Pulse)

(Sehnen in die Weite)

Das Flammenzeichen und der Notschrei.

Das Gelübde.

V. (S. 199)

Um das Höchste.

Ein Werberuf.

Gesammelt um die Fahne! X

In hoc signo vinces!

Gegen Felsen ---!

--- Umsonst! ---

Das Fatum spricht!

Der Abschied von den Getreuen.

VI. (S. 283)

Der neue Morgen.

Vor dem Erwachen.

„So tönte es mir doch einst!“

„Zum Hirten auf den Berg!“

Höhenfrieden nach Feierabend. - Gloria!

(Chor und Knabenstimme.)

*Eine Knabenstimme.*Dir winket das Wonneland,
Das Land reinsten Heils!*Chor.*Dämmernd erfüllt sich neu
Kreislaufes ew'ger Gang,
Nacht - dunkle Stille
Weicht hellem Erblüh'n:
Tag hebt an!Schon tönt's im Osten leis,
Grüsst es, - ein Morgenlied!
Lösend das Leben,
Das jäng nun erwacht:
Sonn' steigt auf!Schwellender Strahlen Gold
Breitet sich weithin im Blau;
Firn- und Tritten
Erglänzen in Pracht:
Lichttrunken das Weltall! --O grosses Gestirn!
Alles zu Dir empor
Fiehet nun verlangend, heranscht,
Schnauchtsvoll strebt es zur Höh,
Umfängt dich, Du ewige Flamme!Denn Du giebst
Uns Freiheit
Und Glückes
Seligsten
Höhenfrieden!*Eine Knabenstimme.*Heissestes Sehnen in Gnaden erhört!
Aus fernsten Sphären erlösend es tönt:*Chor.*Sonnentag!
Sonnentag!
Sonnentag!
Sonnentag!*Eine Knabenstimme.*Ahn'st, Mensch! du die Macht,
Die all dies gab?*Chor.*Wer ist's? Wer giebt uns Licht? --
Gloria in excelsis Deo!Ausklang: - Weiter tobt's und immer weiter im Tale -
um den Felsen! -

Als Zitate wurden verwendet:

- | | |
|--|----------------------------|
| 1.) in Teil I (Vorverkündung), III, V u. VI das „Gloria“-Motiv | } aus der „Missa solennis“ |
| 2.) in Teil VI das letzte „dona nobis pacem“ | |
| 3.) in Teil V der Anfang des „Wach' auf“-Chores | } aus den „Meistersingern“ |

GLORIA!

Ein Sturm- u. Sonnenlied.

I.

Vorverkündung.

Jean Louis Nicodé, Werk 34.

Sehr ruhig, geheimnisvoll. (♩ = 60-63)

Grosse Flöten.

Oboen.

Clarinetten.

Hörner.

Fagotte.
Contrafagott.

Hörner.

Trompeten.

Posaunen u.
Tuba.

Kl. Trommeln.

Becken.

Pauken.

Glockenspiel.

Orgel.

Harfe I u. II.

Erste Violinen.

Zweite Violinen.

Bratschen.

Violoncelle.

Contrabässe.

Sehr ruhig, geheimnisvoll. (♩ = 60-63)

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

Copyright by Jean Louis Nicodé 1905.

[illegible][illegible]

*) Je vier $\frac{3}{4}$ -Takte auf einen 6-Takt der Übrigen.

Nach und nach lebhafter.

Nach und nach lebhafter.

Gr. Fl. 1. 2.

Kl. Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Hr. 1. 2. 3. 4.

Fg. 1. 2.

Ctr. 1. 2.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3. 4.

Pos. 1. 2. 3. 4.

Tb. 1. 2. 3. 4.

Kl. 1. 2.

Tr. 1. 2.

Pk. 1. 2.

Glop. 1. 2.

Org. 1. 2.

Vi. I. (sus.)

Vi. II. (sus.)

Br. (sus.)

Vel. (sus.)

Ob. (sus.)

10

Nach und nach lebhafter.

Nach und nach lebhafter.

Von Werdelust und tausend Zielen.

Stolz; majestätisch. (*Nicht schleppend.*) ($\text{♩} = 88 - 96$)

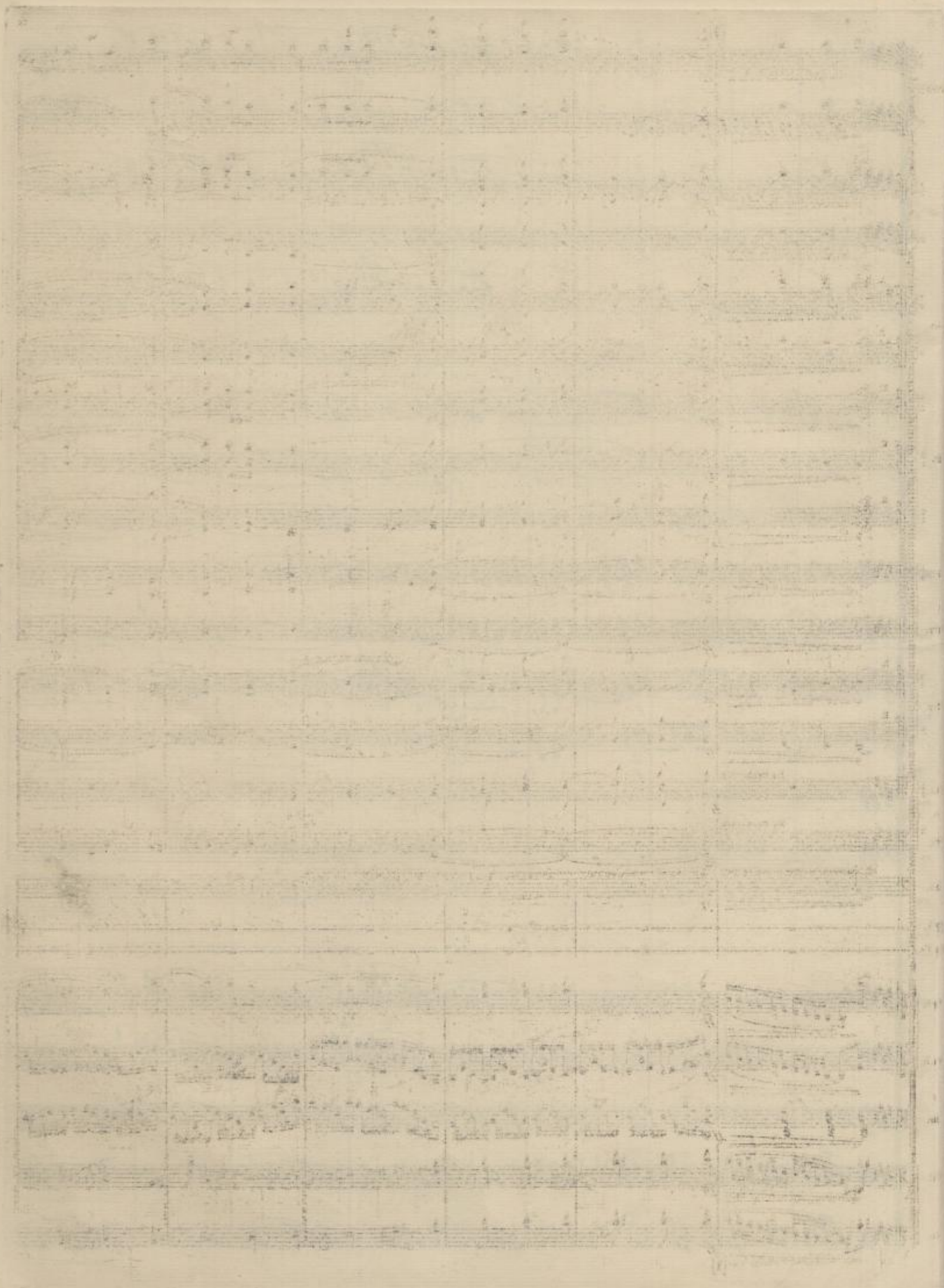
(*Spriessende Kraft.*)

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Stolz; majestätisch. (*Nicht schleppend.*) (♩. 88-96)

Die Einzelaufführung des I. Teiles beginnt am besten hier unter Fortlassung aller abschliessenden Instrumente im 1.-3. Takt.

Gr. Fl. 1. 2. Gr. Fl. 1. 2. Ob. 1. 2. Cl. 1. 2. Hr. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



1

Fl.

Ob.

Cl.

Hr.

Trp.

Tbn.

Tb.

Pk.

Bsk.

Gr. Tr.

Vl. I.

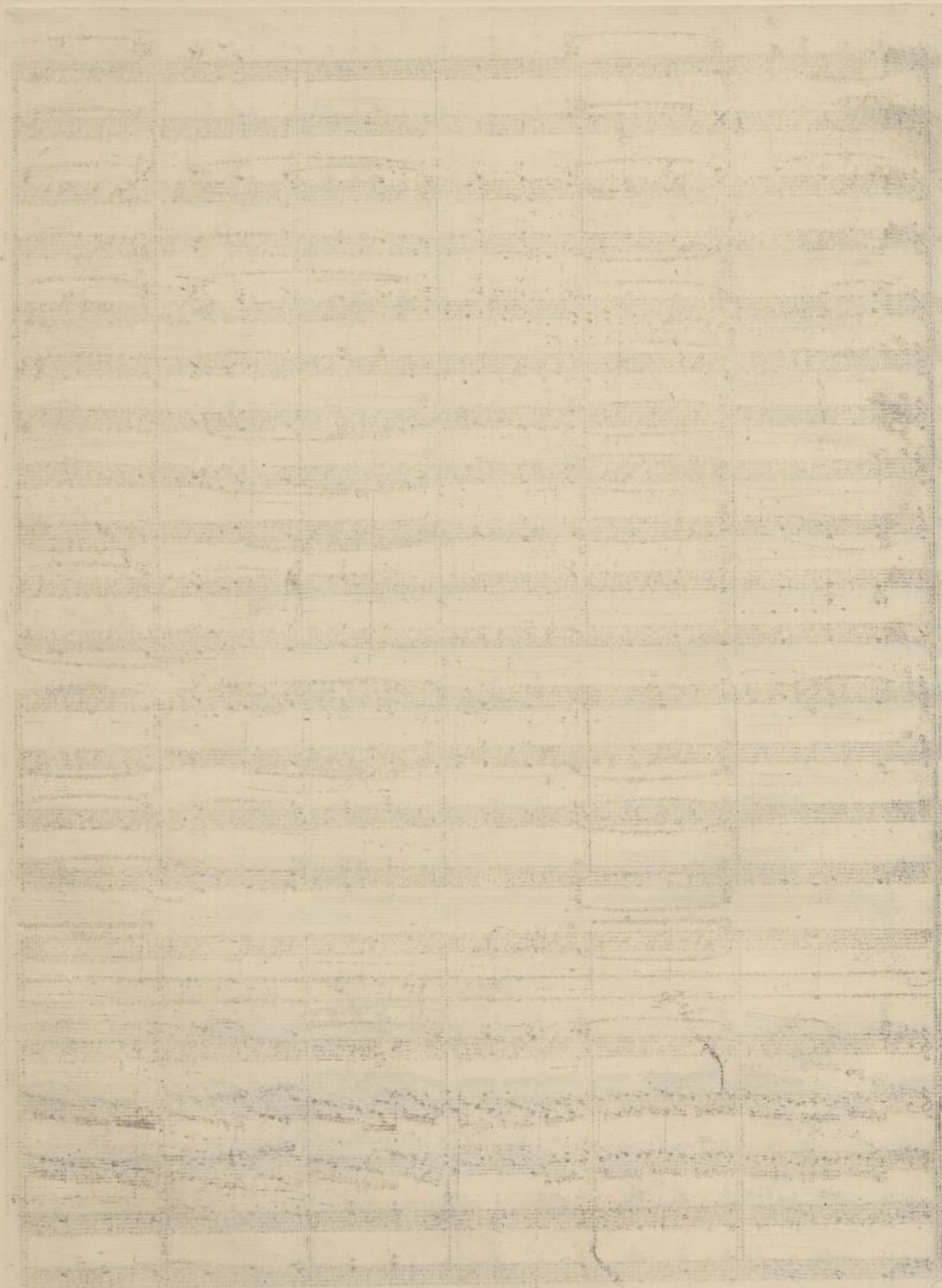
Vl. II.

Vi.

Cb.

Im Orchester.

1



10

Gr. Fl.

Ob.

Cl.

Bb.

Trp.

Pst.

Ta.

Pk.

Bck.

Gr. Tr.

Vi. I.

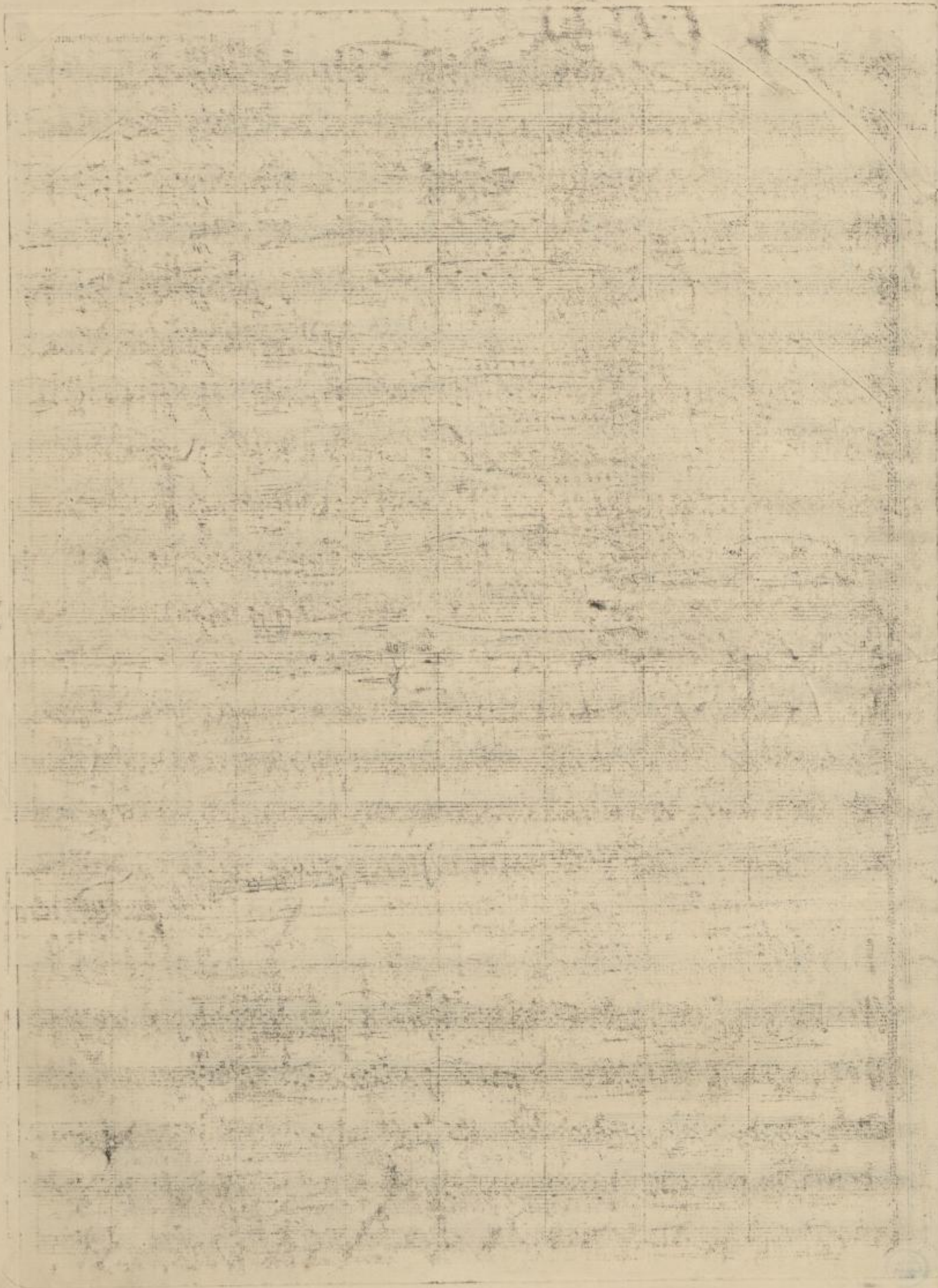
Vi. II.

Br.

Vol.

Cb.

This page of a musical score, numbered 11, contains staves for various instruments. The woodwind section includes Grand Flute (Gr. Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Contrabassoon (Cfb.). The brass section includes Trumpet (Trp.), Trombone (Tb.), and Tuba (Tb.). The string section includes Violin I (Vl. I.), Violin II (Vl. II.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score is written in a key with two sharps (F# and C#) and a common time signature. It features complex melodic lines with many slurs and ties, particularly in the woodwinds and strings. The brass parts are mostly sustained notes. The string section has a prominent, rhythmic pattern in the lower staves. The page is marked with '11' in the top right corner and '2. Spt. 05' in the top right corner.



This page of a musical score, numbered 12, contains staves for the following instruments:

- Flutes:** 1. Fl. (First Flute), 2. Fl. (Second Flute)
- Oboes:** 1. Ob. (First Oboe), 2. Ob. (Second Oboe)
- Clarinets:** 1. Cl. (First Clarinet), 2. Cl. (Second Clarinet)
- Horns:** 1. Hr. (First Horn), 2. Hr. (Second Horn), 3. Hr. (Third Horn), 4. Hr. (Fourth Horn)
- Trumpets:** 1. Trp. (First Trumpet), 2. Trp. (Second Trumpet)
- Trombones:** 1. Pos. (First Trombone), 2. Pos. (Second Trombone), 3. Pos. (Third Trombone)
- Timpani:** Tim.
- Percussion:** Plk. (Piano), Bek. (Bass Drum), Gr. Tr. (Gong)
- Violins:** VI. I. (Violin I), VI. II. (Violin II)
- Viola:** Vr. (Viola)
- Cello:** Cel. (Cello)
- Double Bass:** Kb. (Double Bass)

The score is written in German and includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The page shows measures 1 through 12, with the final measure containing the instruction "nicht get." (not get).

Or. Fl. (Kl. Fl. nehmen)

cresc.

Ob.

cresc.

Cl.

cresc.

Fl.

cresc.

Fr.

cresc.

Trp.

cresc.

Poa.

cresc.

Tb.

cresc.

Pk.

cresc.

Bck.

Gr. Tr.

nicht get.

cresc.

Vi. I.

cresc.

Vi. II.

cresc.

Bn.

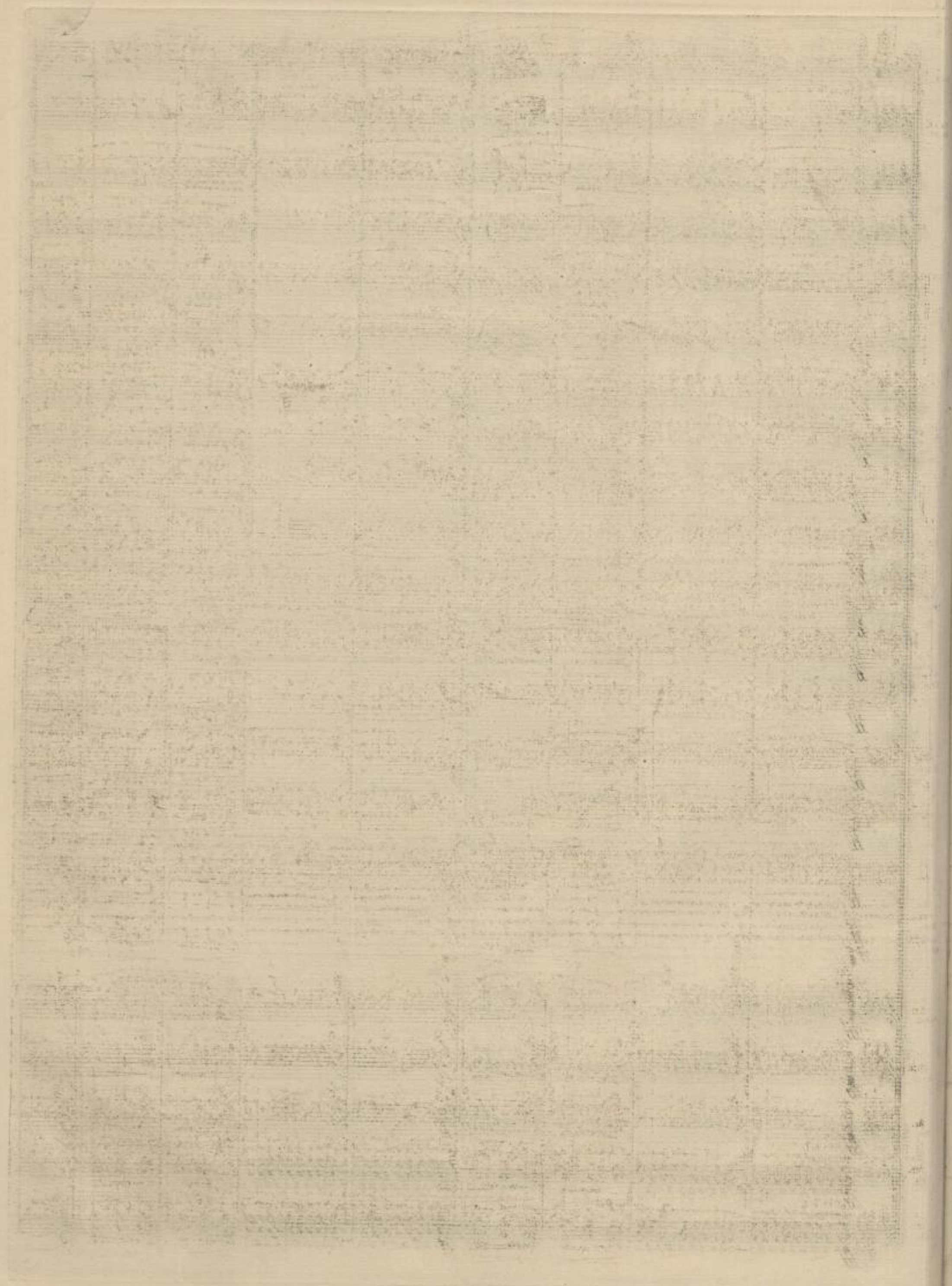
cresc.

Vol. (aaa.)

cresc.

Cb.

cresc.



2

Gr. Fl. 1

Kl. Fl.

Ob.

Cl.

Hr.

Trp.

Poa.

Tb.

Fr.

Bck.

Gr. Tr.

V.L.

V.II.

Br.

Vol.

Ch.

(Gr. Fl. nehmen)

(Kgl. H. nehmen)

(Bass-Cl. nehmen)

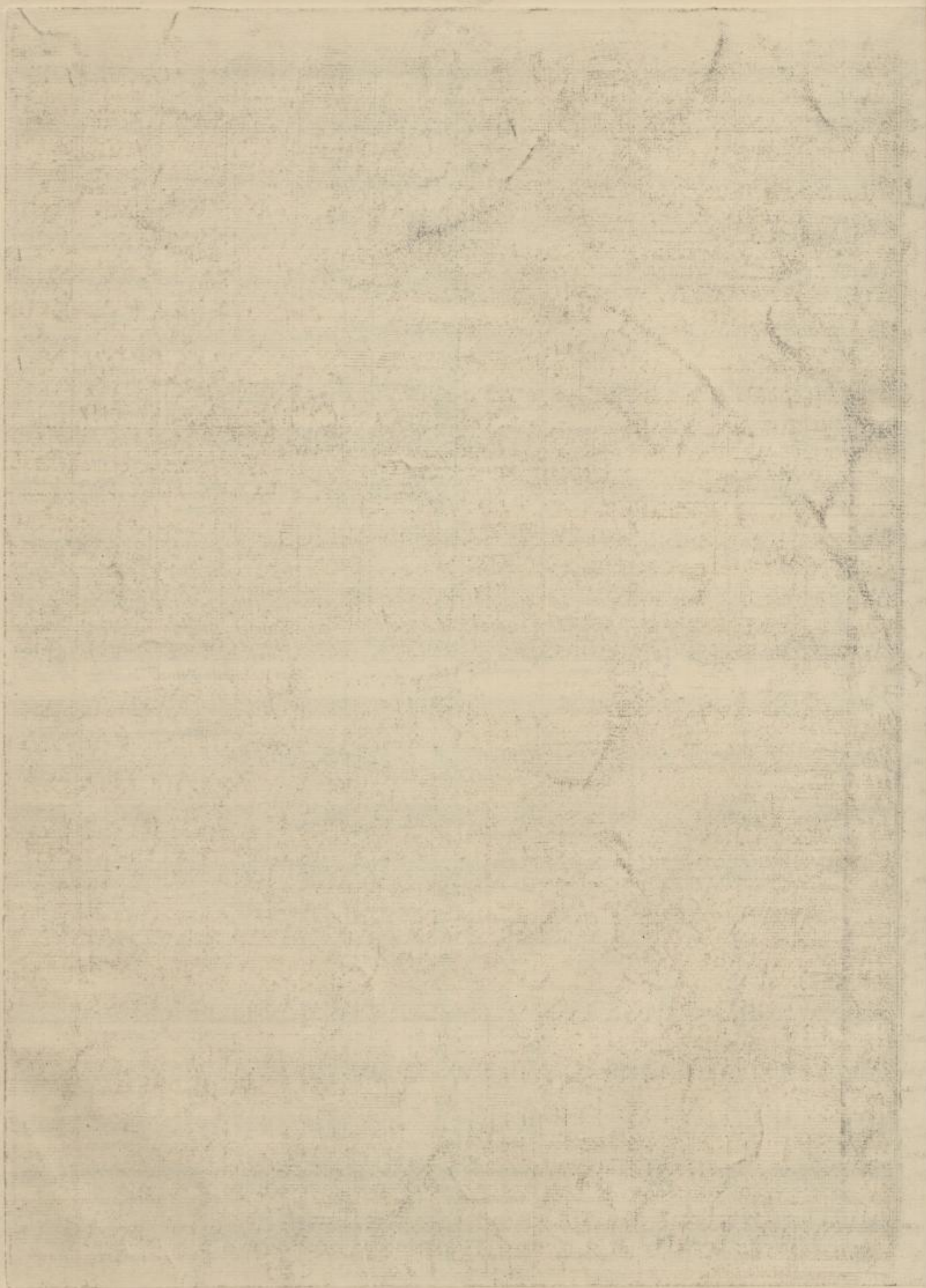
nicht get.

nicht get.

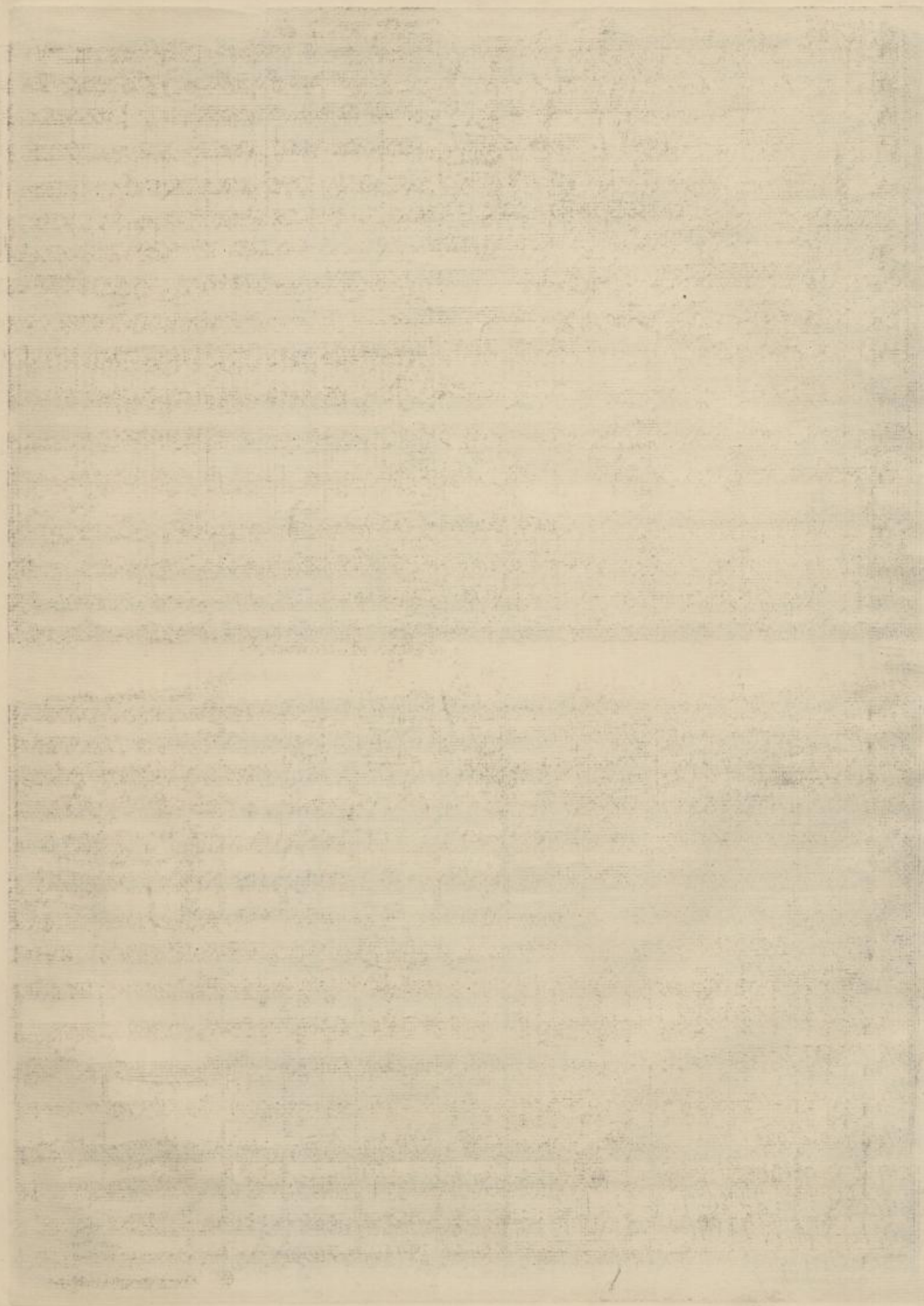
2

Punka

Punka



[illegible]



(Höchstes Trachten.)
Im gleichen Zeitmass. (♩. 88-96)

Ob. I. 1. 2.

Ob. II. 1. 2.

Cl. 1. 2.

Bcl. 1. 2.

Hr. I. 1. 2.

Hr. II. 1. 2.

Vi. I. 1. 2.

Vi. II. 1. 2.

Cel. 1. 2.

Kontr. 1. 2.

St.

Im gleichen Zeitmass. (♩. 88-96)

Im gleichen Zeitmass. (♩. 88-96)

3 Etwas bewegter. (104 - 108)

104

This image shows a page from a musical score, likely for a symphony. The page contains multiple staves for various instruments. The instruments listed on the left side of the page are: Gr. Fl. (Great Flute), Ob. 1 (Oboe 1), Cl. 1 (Clarinet 1), Bcl. (Bassoon), Hr. 1 (Horn 1), Tr. 1 (Trumpet 1), Pa. 1 (Piano 1), Vll. (Violin), Vla. (Viola), Hr. (Horn), Vcl. (Violoncello), and Cb. (Contrabass). The score includes dynamic markings such as 'cresc.', 'pp', and 'pp cresc.' across various staves. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The page number '17' is visible in the top right corner.

10

Bestimmt. (104 - 108)
(I. durchaus p)

Gr. Fl. 1. 2. *pp*
Ob. 1. 2. *pp*
E. H. *pp*
Cl. 1. 2. *pp*
Bcl. *pp*
Hr. 1. 2. *pp*
Hr. 3. 4. *pp*
Fg. 1. 2. *pp*
Cfz. *pp*
Trp. 1. 2. *pp*
Pk. *pp*
Vl. I. *pp*
Vl. II. *pp*
Br. *pp*
Vcl. *pp*
Cb. *pp*

Mit Dämpfer (Dämpfer ab)
Mit Dämpfer (Dämpfer ab)

4 Bestimmt. (104 - 108)

Gr. Fl. 1. 2. *ausdrucksvoll*
Ob. 1. 2. *ausdrucksvoll*
E. H. *ausdrucksvoll*
Cl. 1. 2. *ausdrucksvoll*
Bcl. *ausdrucksvoll*
Hr. 1. 2. *ausdrucksvoll*
Hr. 3. 4. *ausdrucksvoll*
Fg. 1. 2. *ausdrucksvoll*
Vl. I. *ausdrucksvoll*
Vl. II. *ausdrucksvoll*
Br. *ausdrucksvoll*
Vcl. *ausdrucksvoll*
Cb. *ausdrucksvoll*

(Kl. Flöte nehmen)

4 Bestimmt. (104 - 108)

Immer im gleichen Zeitmass. 19

5

Gr. Fl. 1. 2. *mf cresc.* *f* *fp*

Kl. Fl. *fp*

Ob. 1. 2. *mf cresc.* *f* *fp*

K. H. *mf* *cresc.* *f* *fp*

Cl. 1. 2. *A.* *cresc.* *f* *fp*

Bcl. *A.* *cresc.* *f* *fp*

1. 2. *E.* *cresc.* *f* *p*

3. 4. *E.* *mf cresc.* *f* *p*

5. 6. *E.* *f* *p*

Fr. 1. 2. *mf* *II. mf cresc.* *f* *marc.* *fp*

Ctr. *mf cresc.* *f*

1. 2. *E.* *Ohne Dpf.* *f*

3. *E.*

Pos. 1. 2. *mf* *p cresc.* *mf* *p*

u. *pp*

Tb. *pp*

3. *pp*

Pl. *tr* *pp* *pp* *pp*

Kl. Tr. *tr* *pp* *pp* *pp*

Trgl. *pp* *pp* *pp*

Bck. *pp* *pp* *pp*

Vll. *cresc.* *f* *pizz.* *f* *mf* *mf*

Vl. I. *cresc.* *f* *pizz.* *f* *mf* *mf*

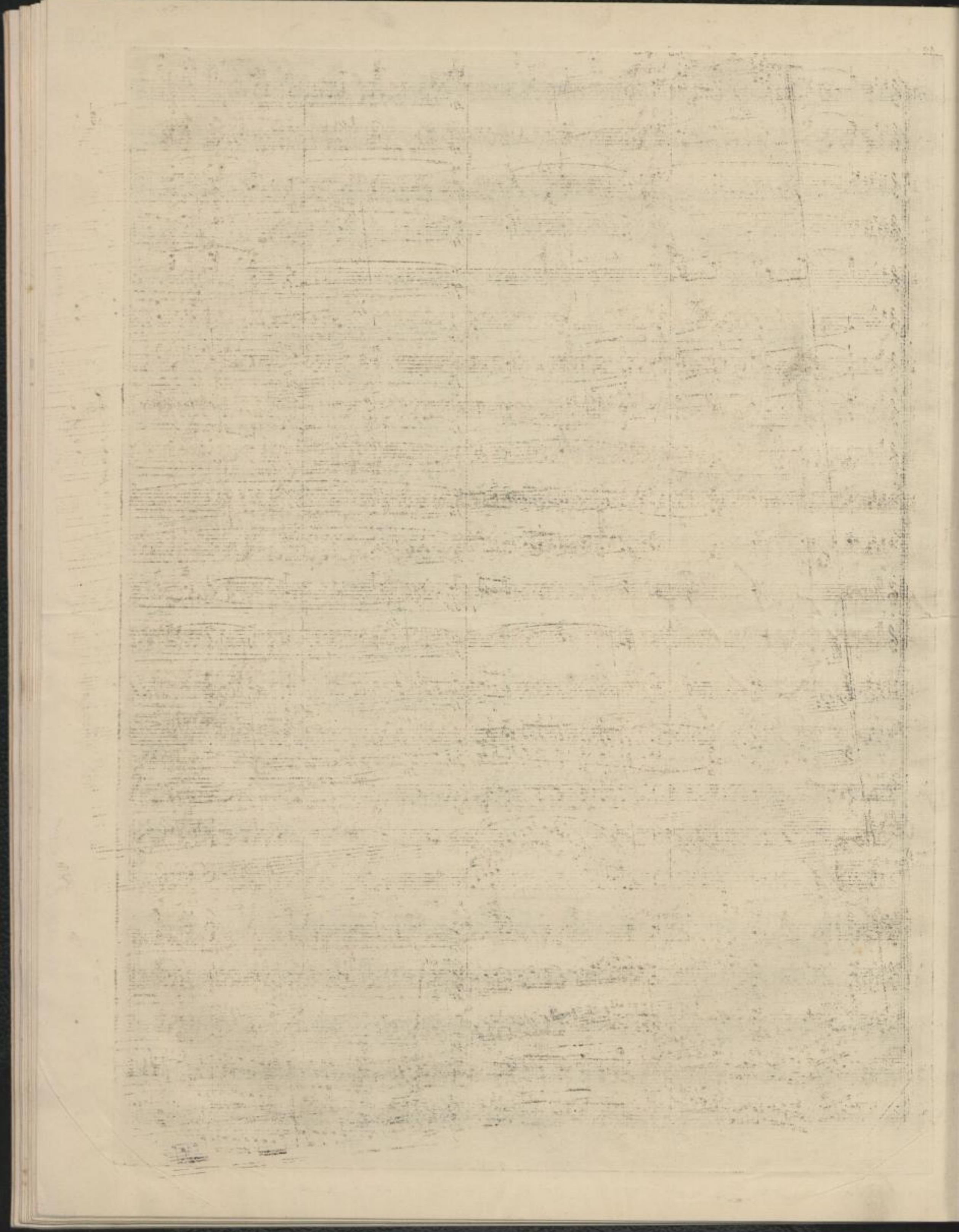
Vl. II. *cresc.* *f* *pizz.* *f* *mf* *mf*

Br. *cresc.* *f* *pizz.* *f* *mf* *mf*

Vol. *cresc.* *f* *pizz.* *f* *mf* *p* *mf* *p*

Cb. *cresc.* *f* *pizz.* *f* *mf* *mf*

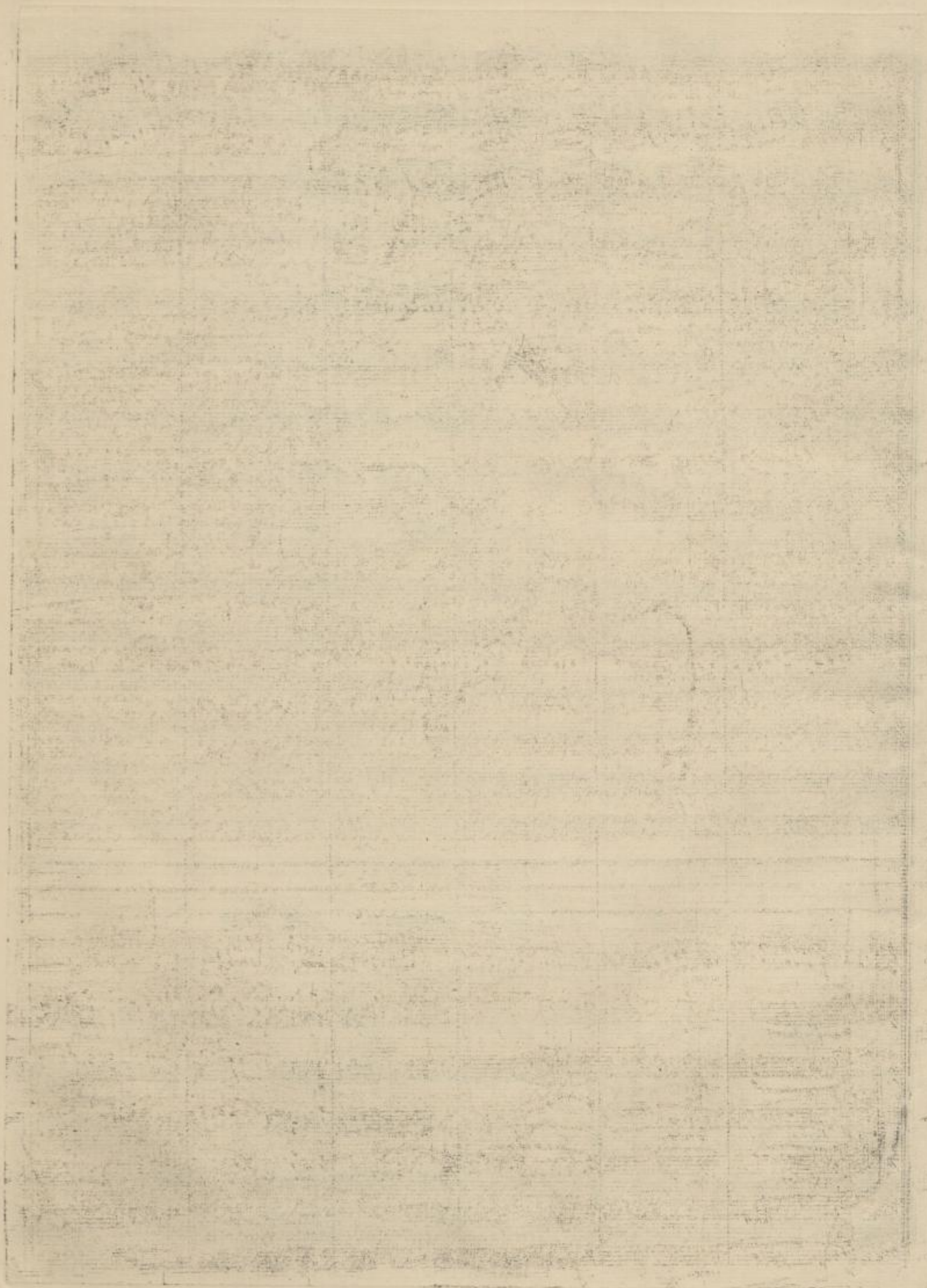
5 Immer im gleichen Zeitmass.



Gr. Fl. 1
Gr. Fl. 2
Kl. F. 1
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
Hr. 1
Hr. 2
Hr. 3
Hr. 4
Hr. 5
Hr. 6
Fg. 1
Fg. 2
Trp. 1
Trp. 2
Trp. 3
Trp. 4
Pos. 1
Pos. 2
Pos. 3
Pos. 4
Pos. 5
Pos. 6
Fg. 1
Fg. 2
Hr. Tr.
Trgl.
Bck.
Vl. I
Vl. II
Br.
Vcl.
Cb.

20

26. Au



21

Dr. Fl. 1. *p* *cresc.*

KL. Fl. 1. *p* *cresc.*

Ob. 1. *p* *II. ausdrucksvoll* *cresc.*

Kl. 1. *p* *cresc.*

Fl. 1. *p* *cresc.*

Fl. 2. *p* *cresc.*

Fl. 3. *p* *cresc.*

Fl. 4. *p* *cresc.*

Fl. 5. *p* *cresc.*

Fl. 6. *p* *cresc.*

Fl. 7. *p* *cresc.*

Fl. 8. *p* *cresc.*

Fl. 9. *p* *cresc.*

Fl. 10. *p* *cresc.*

Fl. 11. *p* *cresc.*

Fl. 12. *p* *cresc.*

Fl. 13. *p* *cresc.*

Fl. 14. *p* *cresc.*

Fl. 15. *p* *cresc.*

Fl. 16. *p* *cresc.*

Fl. 17. *p* *cresc.*

Fl. 18. *p* *cresc.*

Fl. 19. *p* *cresc.*

Fl. 20. *p* *cresc.*

Fl. 21. *p* *cresc.*

Fl. 22. *p* *cresc.*

Fl. 23. *p* *cresc.*

Fl. 24. *p* *cresc.*

Fl. 25. *p* *cresc.*

Fl. 26. *p* *cresc.*

Fl. 27. *p* *cresc.*

Fl. 28. *p* *cresc.*

Fl. 29. *p* *cresc.*

Fl. 30. *p* *cresc.*

Fl. 31. *p* *cresc.*

Fl. 32. *p* *cresc.*

Fl. 33. *p* *cresc.*

Fl. 34. *p* *cresc.*

Fl. 35. *p* *cresc.*

Fl. 36. *p* *cresc.*

Fl. 37. *p* *cresc.*

Fl. 38. *p* *cresc.*

Fl. 39. *p* *cresc.*

Fl. 40. *p* *cresc.*

Fl. 41. *p* *cresc.*

Fl. 42. *p* *cresc.*

Fl. 43. *p* *cresc.*

Fl. 44. *p* *cresc.*

Fl. 45. *p* *cresc.*

Fl. 46. *p* *cresc.*

Fl. 47. *p* *cresc.*

Fl. 48. *p* *cresc.*

Fl. 49. *p* *cresc.*

Fl. 50. *p* *cresc.*

Fl. 51. *p* *cresc.*

Fl. 52. *p* *cresc.*

Fl. 53. *p* *cresc.*

Fl. 54. *p* *cresc.*

Fl. 55. *p* *cresc.*

Fl. 56. *p* *cresc.*

Fl. 57. *p* *cresc.*

Fl. 58. *p* *cresc.*

Fl. 59. *p* *cresc.*

Fl. 60. *p* *cresc.*

Fl. 61. *p* *cresc.*

Fl. 62. *p* *cresc.*

Fl. 63. *p* *cresc.*

Fl. 64. *p* *cresc.*

Fl. 65. *p* *cresc.*

Fl. 66. *p* *cresc.*

Fl. 67. *p* *cresc.*

Fl. 68. *p* *cresc.*

Fl. 69. *p* *cresc.*

Fl. 70. *p* *cresc.*

Fl. 71. *p* *cresc.*

Fl. 72. *p* *cresc.*

Fl. 73. *p* *cresc.*

Fl. 74. *p* *cresc.*

Fl. 75. *p* *cresc.*

Fl. 76. *p* *cresc.*

Fl. 77. *p* *cresc.*

Fl. 78. *p* *cresc.*

Fl. 79. *p* *cresc.*

Fl. 80. *p* *cresc.*

Fl. 81. *p* *cresc.*

Fl. 82. *p* *cresc.*

Fl. 83. *p* *cresc.*

Fl. 84. *p* *cresc.*

Fl. 85. *p* *cresc.*

Fl. 86. *p* *cresc.*

Fl. 87. *p* *cresc.*

Fl. 88. *p* *cresc.*

Fl. 89. *p* *cresc.*

Fl. 90. *p* *cresc.*

Fl. 91. *p* *cresc.*

Fl. 92. *p* *cresc.*

Fl. 93. *p* *cresc.*

Fl. 94. *p* *cresc.*

Fl. 95. *p* *cresc.*

Fl. 96. *p* *cresc.*

Fl. 97. *p* *cresc.*

Fl. 98. *p* *cresc.*

Fl. 99. *p* *cresc.*

Fl. 100. *p* *cresc.*

Fl. 101. *p* *cresc.*

Fl. 102. *p* *cresc.*

Fl. 103. *p* *cresc.*

Fl. 104. *p* *cresc.*

Fl. 105. *p* *cresc.*

Fl. 106. *p* *cresc.*

Fl. 107. *p* *cresc.*

Fl. 108. *p* *cresc.*

Fl. 109. *p* *cresc.*

Fl. 110. *p* *cresc.*

Fl. 111. *p* *cresc.*

Fl. 112. *p* *cresc.*

Fl. 113. *p* *cresc.*

Fl. 114. *p* *cresc.*

Fl. 115. *p* *cresc.*

Fl. 116. *p* *cresc.*

Fl. 117. *p* *cresc.*

Fl. 118. *p* *cresc.*

Fl. 119. *p* *cresc.*

Fl. 120. *p* *cresc.*

Fl. 121. *p* *cresc.*

Fl. 122. *p* *cresc.*

Fl. 123. *p* *cresc.*

Fl. 124. *p* *cresc.*

Fl. 125. *p* *cresc.*

Fl. 126. *p* *cresc.*

Fl. 127. *p* *cresc.*

Fl. 128. *p* *cresc.*

Fl. 129. *p* *cresc.*

Fl. 130. *p* *cresc.*

Fl. 131. *p* *cresc.*

Fl. 132. *p* *cresc.*

Fl. 133. *p* *cresc.*

Fl. 134. *p* *cresc.*

Fl. 135. *p* *cresc.*

Fl. 136. *p* *cresc.*

Fl. 137. *p* *cresc.*

Fl. 138. *p* *cresc.*

Fl. 139. *p* *cresc.*

Fl. 140. *p* *cresc.*

Fl. 141. *p* *cresc.*

Fl. 142. *p* *cresc.*

Fl. 143. *p* *cresc.*

Fl. 144. *p* *cresc.*

Fl. 145. *p* *cresc.*

Fl. 146. *p* *cresc.*

Fl. 147. *p* *cresc.*

Fl. 148. *p* *cresc.*

Fl. 149. *p* *cresc.*

Fl. 150. *p* *cresc.*

Fl. 151. *p* *cresc.*

Fl. 152. *p* *cresc.*

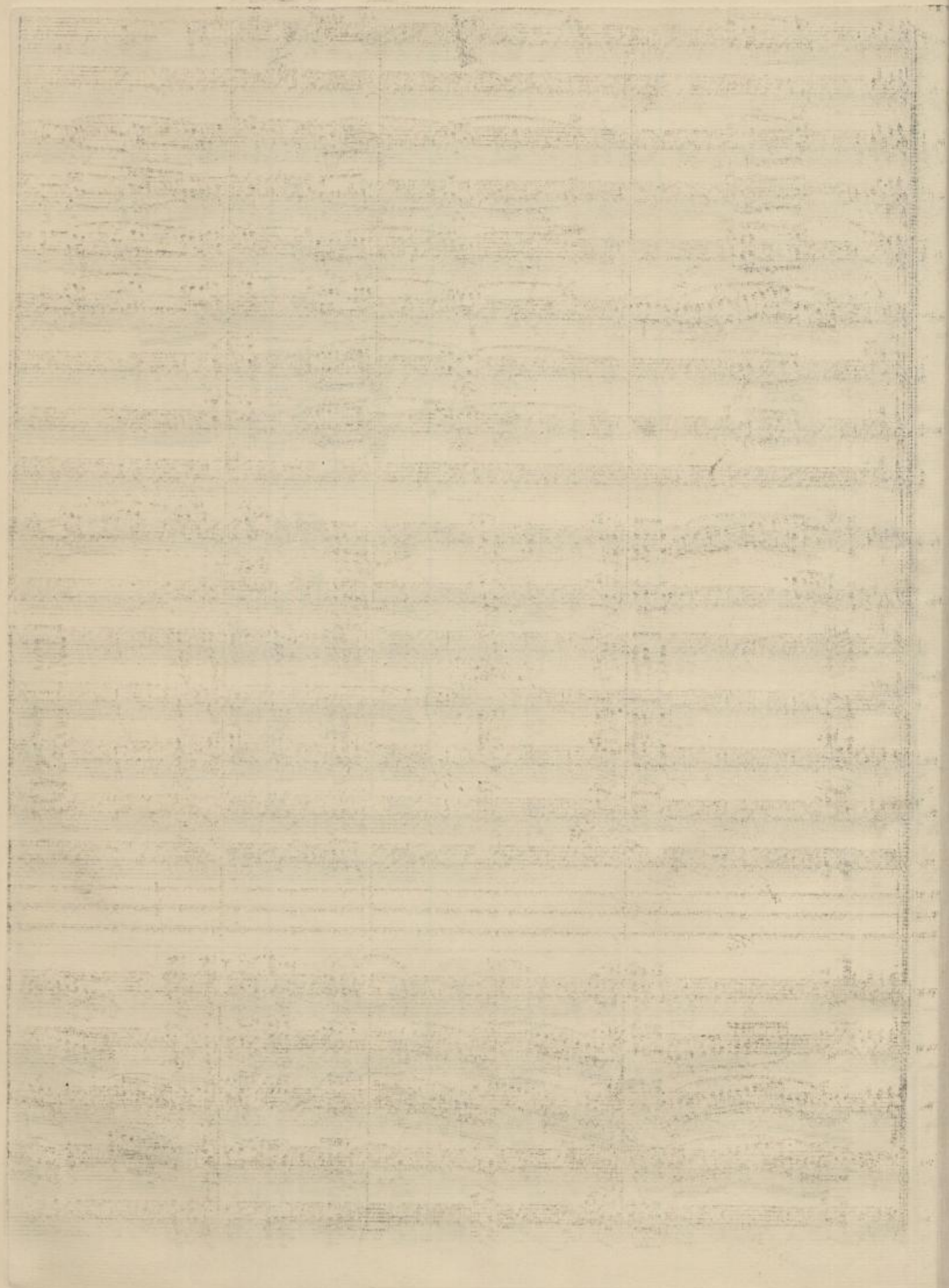
Fl. 153. *p* *cresc.*

Fl. 154. *p* *cresc.*

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation is dense and spans the majority of the page.

Ansersst straff. (104)

Gr. Fl. 1
Gr. Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bcl. 1
Bcl. 2
Trp. 1
Trp. 2
Pos. 1
Pos. 2
Tbn. 1
Tbn. 2
Pk.
Kl. Tr.
Trgl.
Bck.
Vl. I
Vl. II
Vr.
Vcl.
Cb.



Gr. Fl. 1, 2

Kl. Fl.

Ob. 1, 2

K. R.

Cl. 1, 2

Br. A.

Hr. 1, 2, 3, 4

Trp. 1, 2, 3, 4

Pos. 1, 2

Tb. 1, 2, 3

Yk.

Kl. Tr.

Trgl.

Hck.

Vl. I.

Vl. II.

Br.

Vcl.

Cb.

25

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bs. 1. 2.

Hr. 1. 2.

Trp. 1. 2.

Tbn. 1. 2.

Tuba

Sn. Dr.

Cym.

Tri.

Vl. I.

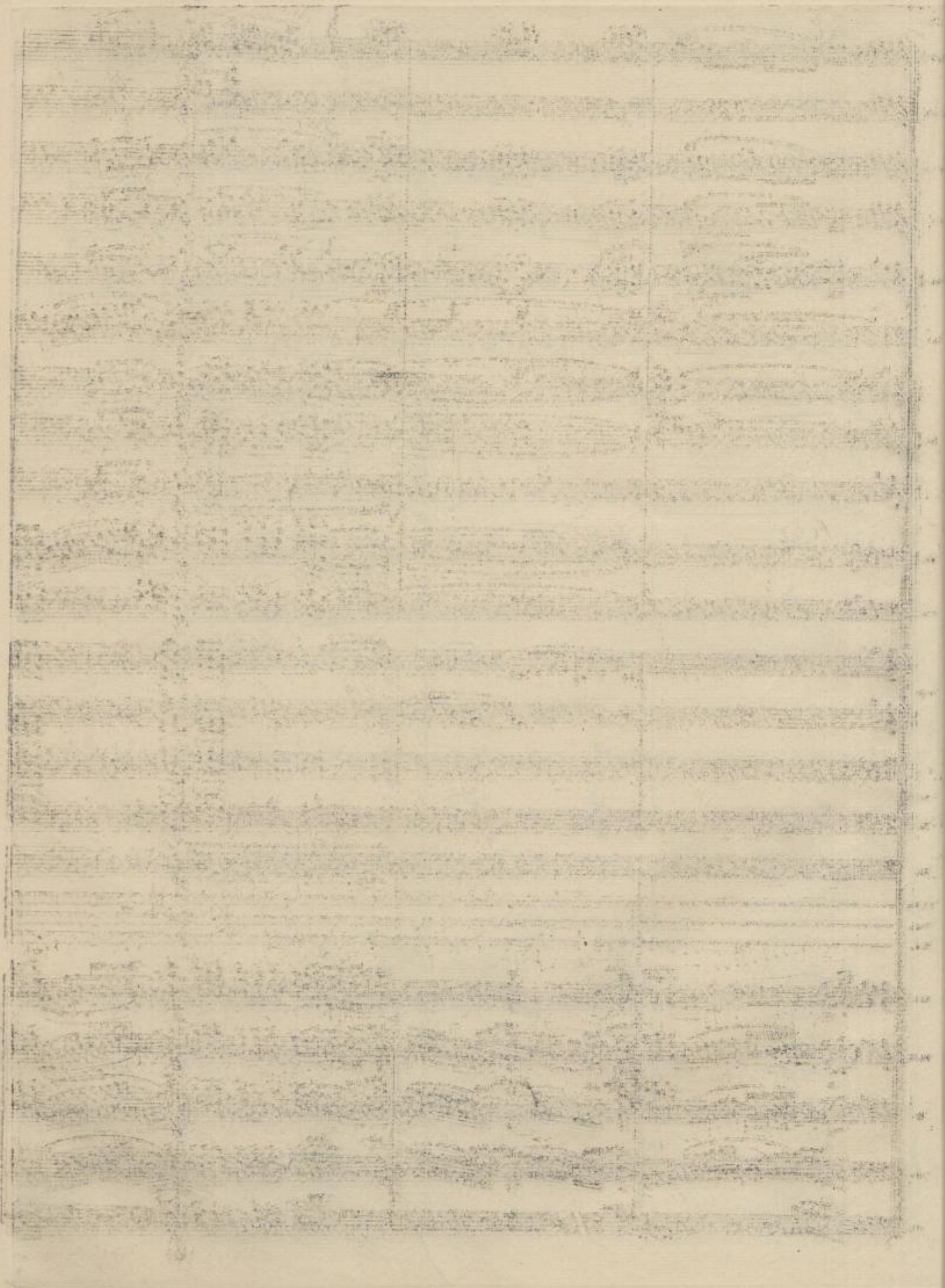
Vl. II.

Vcl.

Db.

pizz.
sehr scharf

Bog.



Gr. Fl. 1
Kl. Fl.
Ob. 1
E. H.
Cl. 1
Bb.
E.
Hr. 4
E.
Fr. 1
Cfr.
Trp.
Pos. 1
Th.
Pa.
Kl. Tr.
Togl.
Bek.
Vi. I.
Vi. II.
Br.
Vol.
Cb.

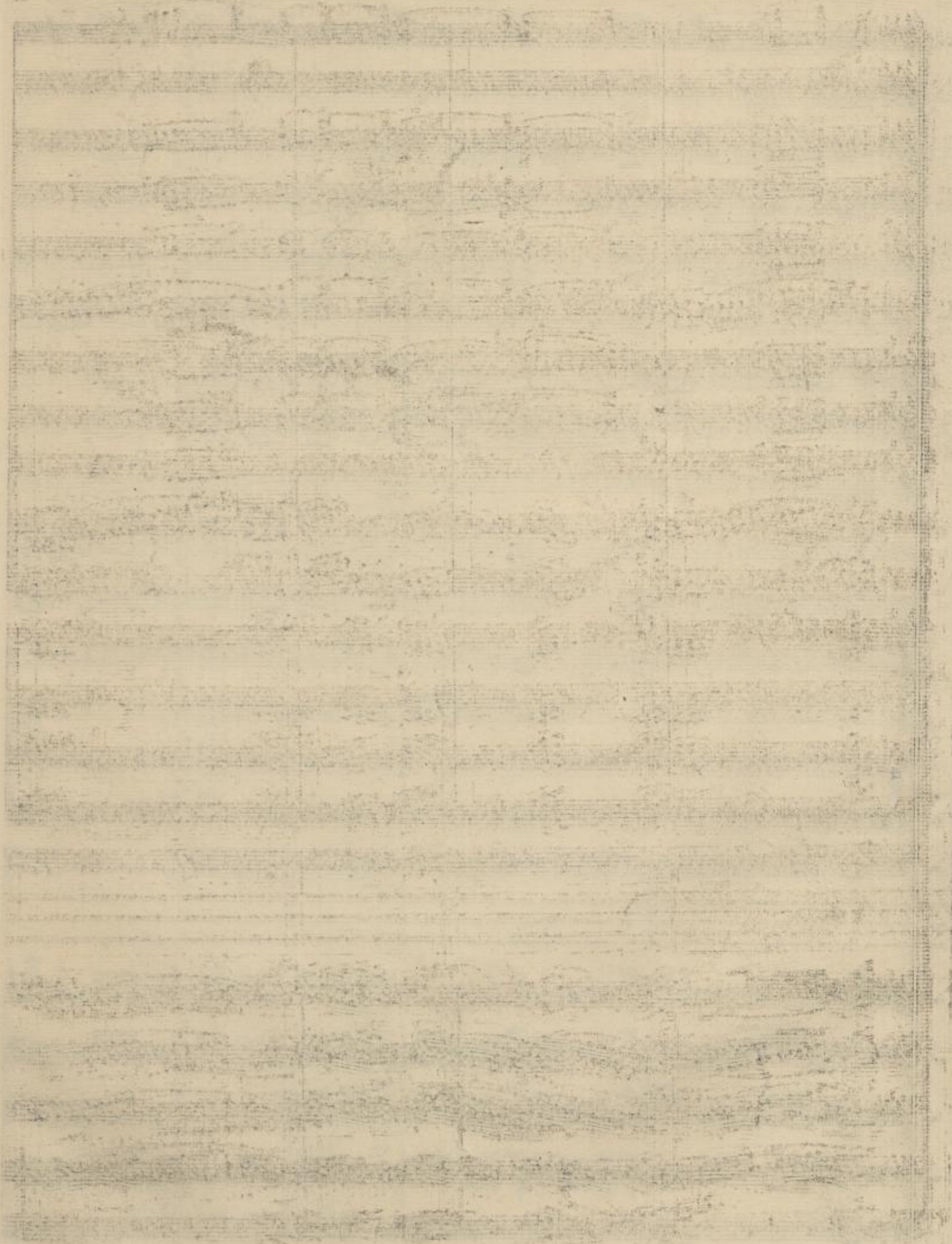
7

mf cresc.

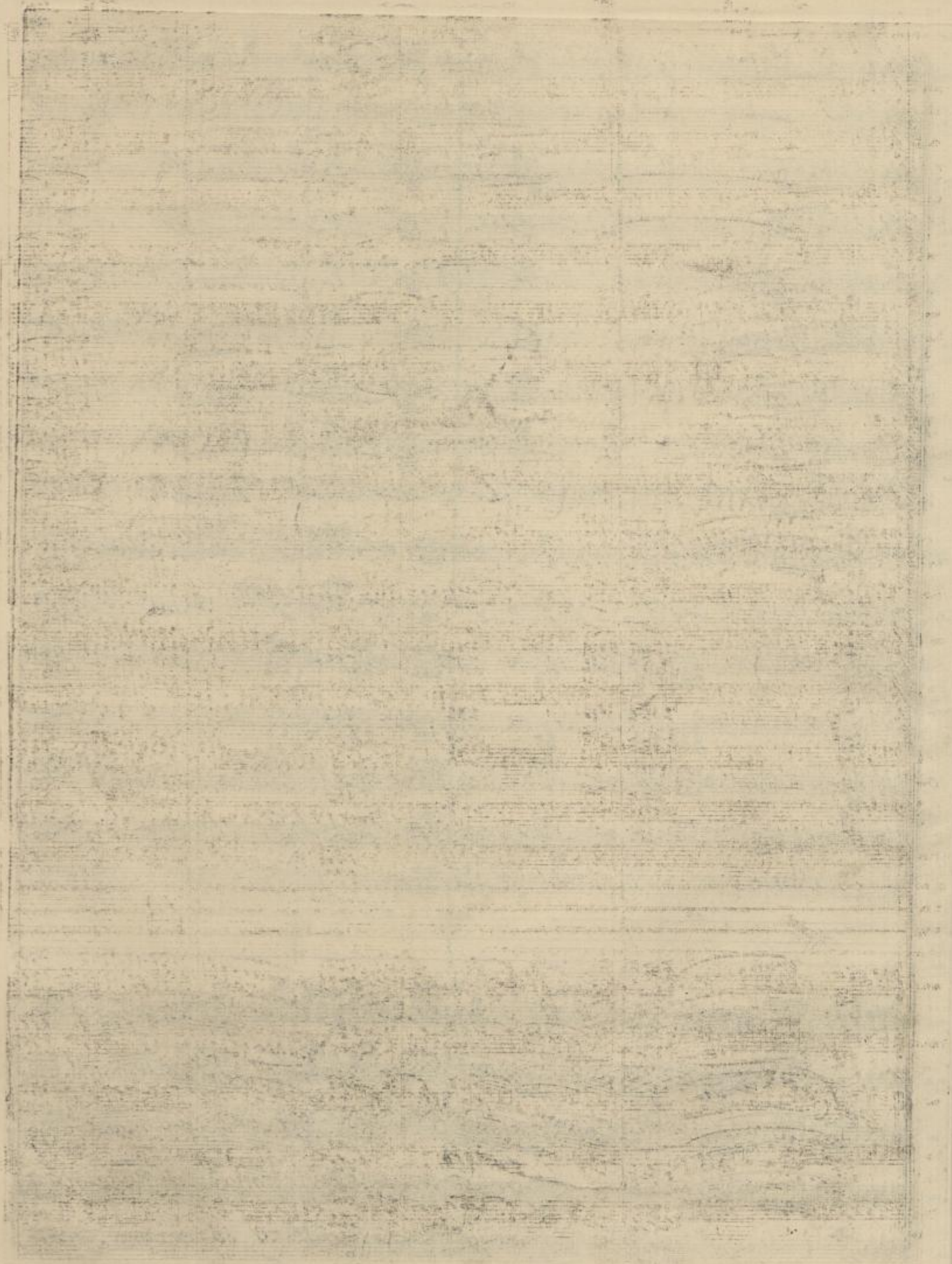
cresc.

pizz. Bog.

got.

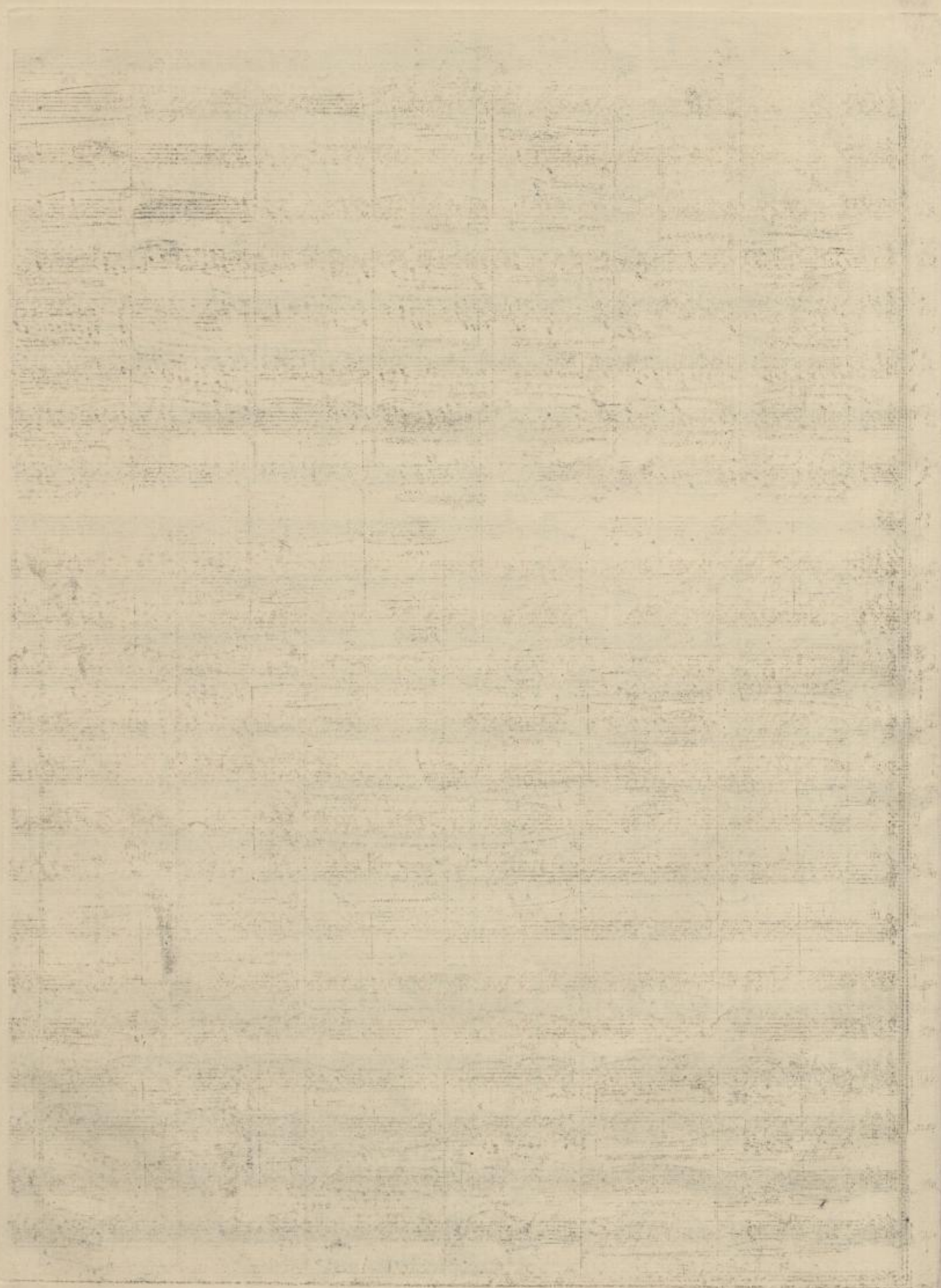


Gr. Fl. 1
Kl. Fl.
Ob. 1/2
E.H.
Cl. 1/2
Bcl.
1. E.
2. R.
Hr. 3.
4. R.
5. R.
6.
Fg. 1.
2.
Cfr.
1. R.
2. R.
Tpt.
1. R.
2. R.
Pos. 1.
2.
3.
4.
Tr.
Pk.
Kl. Tr.
Treg.
Bok.
Vll.
Vl. II.
Br.
Vol.
Cb.



Fl. 1
Fl. 2
Ob.
E. H.
Cl. 1
Cl. 2
Bsn.
Hr. 1
Hr. 2
Hr. 3
Trp. 1
Trp. 2
Pn. 1
Pn. 2
Ctg.
Trp.
Pn.
Th.
Pk.
XI. Tr.
Tngl.
Bck.
Vl. I
Vl. II
Vc.
Cb.

Gr. Fl. 1. 2. *(Nur kurz)* **8** Etwas bewegter. (♩=112)
 Kl. Fl. 1. 2.
 Ob. 1. 2.
 E. H. *p*
 Cl. 1. 2. *p*
 Bcl. *p*
 1. E. *p* *pp*
 2. E. *p*
 Hr. 1. 2. *p*
 3. E. *p*
 4. E. *p*
 Fg. 1. 2.
 Cfg. *p*
 1. E. *p*
 2. E. *p*
 3. E. *p*
 4. E. *p*
 Pos. 1. 2.
 3. *p*
 4. *p*
 Trp. 1. 2.
 3. *p*
 4. *p*
 Pk. *p*
 Kl. Tr. *p*
 Trgl. *p*
 Hrk. *p*
 Vl. I. *p* *heimlich zart*
 Vl. II. *pp*
 Br. *pp*
 Vcl. *p* *sehr weich, gesangvoll*
 Kb. *plaz.* *pp*
(Nur kurz) **8** Etwas bewegter. (♩=112)

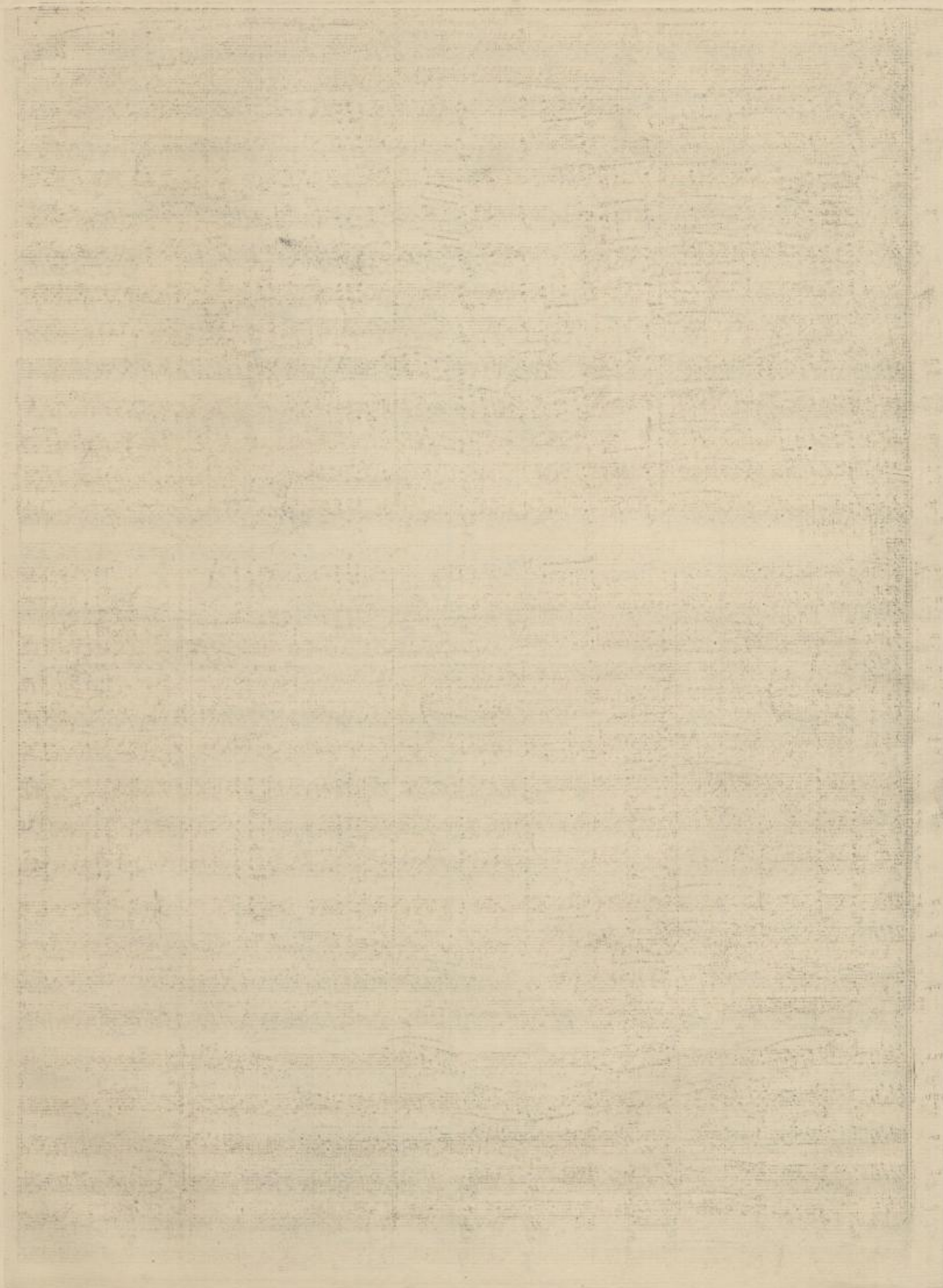


R.H.
 Cl. 1. 2.
 Bcl.
 VI. I.
 VI. II.
 Br.
 Vol.
 Co.

zurücktretend
pp
hervortretend
p

Gr. Fl. 1. 2.
 Ob. 1. 2.
 E.H.
 Cl. 1. 2.
 Bcl.
 1. 2.
 Hr. 3. 4.
 5. 6.
 Tr. 1. 2.
 Ctr.
 VI. I.
 VI. II.
 Br.
 Vol.
 Co.

stringendo.
mf
p cresc.
cresc.
cresc.
cresc.
p cresc.
cresc.
cresc.
mf cresc.
p cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
stringendo.



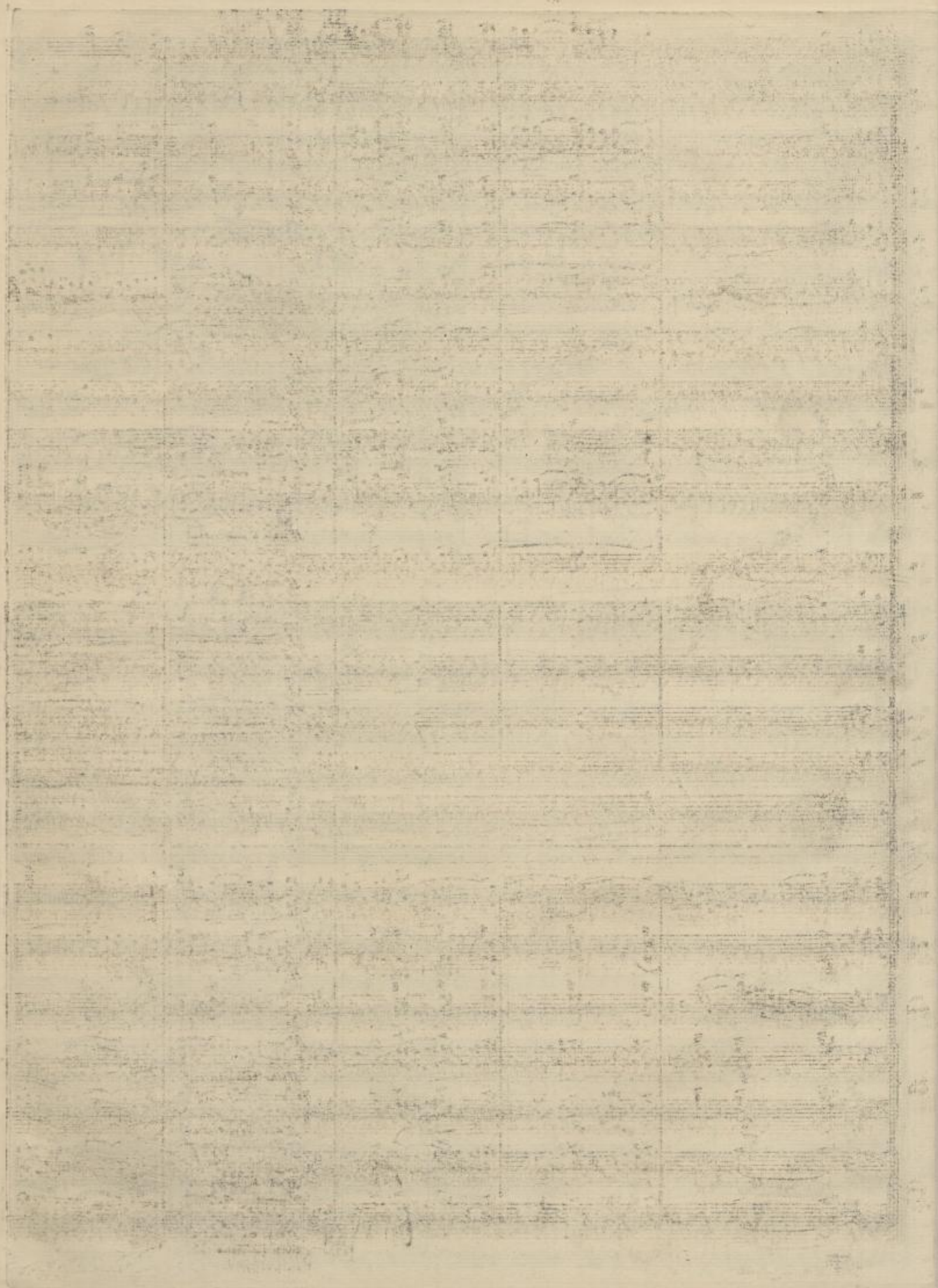
9 Lebhafter.

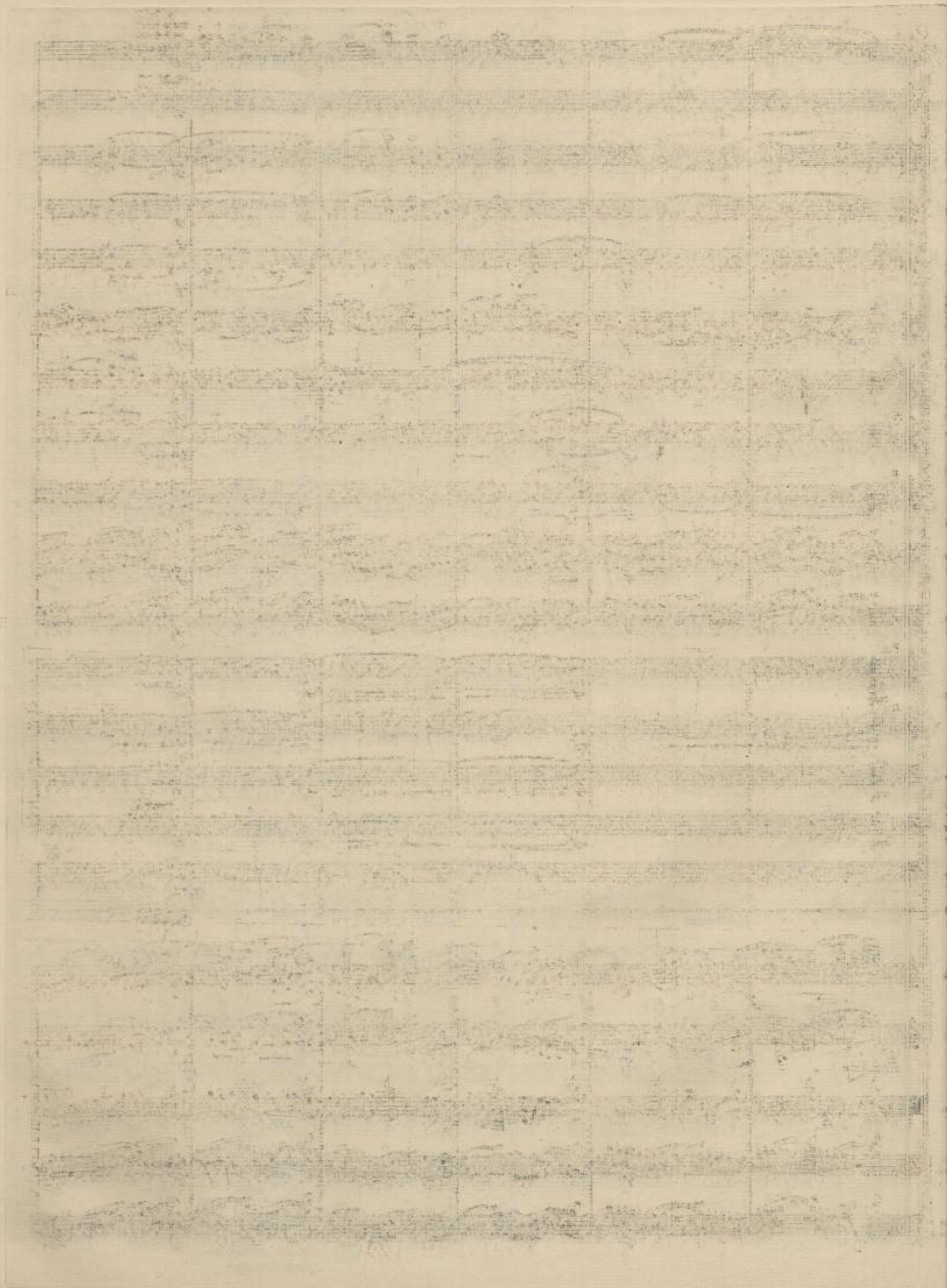
Or. Fl. 1 2
Ob. 1 2
Kl. 1 2
Fag. 1 2
Hr. 1 2 3 4
Vi. I. 1 2
Vi. II. 1 2
Br. 1 2
Vcl. 1 2
Cb. 1 2

9 Lebhafter.

Gr. Fl. 1 2
Kl. Fl. 1 2
Ob. 1 2
Kl. 1 2
Fag. 1 2
Hr. 1 2 3 4
Vi. I. 1 2
Vi. II. 1 2
Br. 1 2
Vcl. 1 2
Cb. 1 2

Gr. Fl. 1
 Kl. Fl. 1
 Ob. 1
 E. H. 1
 Cl. 1
 Bcl. 1
 Tr. 1
 Hr. 1
 Hr. 2
 Hr. 3
 Hr. 4
 Hr. 5
 Hr. 6
 Hr. 7
 Hr. 8
 Hr. 9
 Hr. 10
 Hr. 11
 Hr. 12
 Hr. 13
 Hr. 14
 Hr. 15
 Hr. 16
 Hr. 17
 Hr. 18
 Hr. 19
 Hr. 20
 Hr. 21
 Hr. 22
 Hr. 23
 Hr. 24
 Hr. 25
 Hr. 26
 Hr. 27
 Hr. 28
 Hr. 29
 Hr. 30
 Hr. 31
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 Hr. 38
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 Hr. 40
 Hr. 41
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 Hr. 83
 Hr. 84
 Hr. 85
 Hr. 86
 Hr. 87
 Hr. 88
 Hr. 89
 Hr. 90
 Hr. 91
 Hr. 92
 Hr. 93
 Hr. 94
 Hr. 95
 Hr. 96
 Hr. 97
 Hr. 98
 Hr. 99
 Hr. 100





Or. Fl. 1
Kl. Fl.
Ob. 1/2
K. H.
Cl. 1/2
Bcl.
E.
Hr. 3/4
E.
Fg. 1/2
Cf. 1/2
E.
Tf. 1/2
E.
Pos. 1/2
Th. 1/2
Pk.
Kl. Tr.
Vll. I
Vll. II
Hr.
Vcl. (cns.)
Cb. (cns.)

The musical score is arranged in a standard orchestral format. The woodwind section (top) includes Oboe, Clarinet, Bassoon, and Flute. The brass section (middle) includes Trumpet, Horn, Trombone, and Tuba. The string section (bottom) includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The page is numbered '34' in the top left corner and '26. Au' in the top right corner.

Ob. 1/2

Cl. 1/2

Fag. 1/2

Hr. 1/2

Tr. 1/2

Vl. I. 1/2

Vl. II. 1/2

Viola 1/2

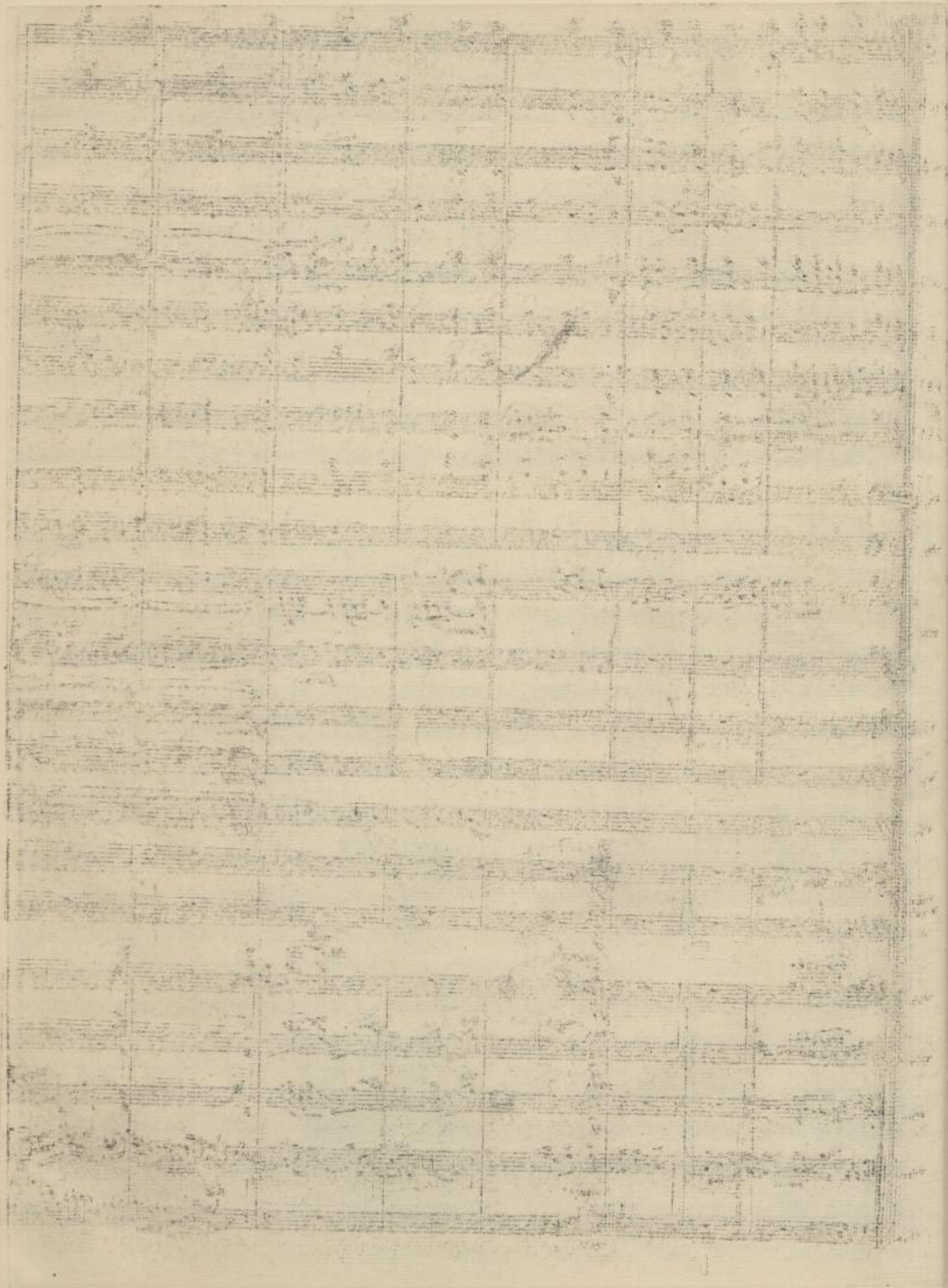
Cello 1/2

Cb. 1/2

12

35

This image shows a page from a musical score, likely for a symphony. The score is written in musical notation on staves. The instruments listed on the left side of the page are: Fl. (Flute), Ob. (Oboe), E. H. (English Horn), Cl. (Clarinet), Bcl. (Bassoon), Trp. (Trumpet), Pos. (Posaune/Trombone), Viol. I. (Violin I), Viol. II. (Violin II), Vla. (Viola), Vcl. (Cello), and Db. (Double Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '1' in the top left corner.



36

Gr. Fl.

Kl. Fl.

Ob.

E. H.

Cl.

Sol.

E. A. S.

Hr.

Fag.

Cfg.

Trp.

Pos.

Tb.

Pk.

Hrf.

Vi. I.

Vi. II.

Br.

Vol.

Cb.

marc.

f marc.

f cresc.

marc.

f cresc.

mf cresc.

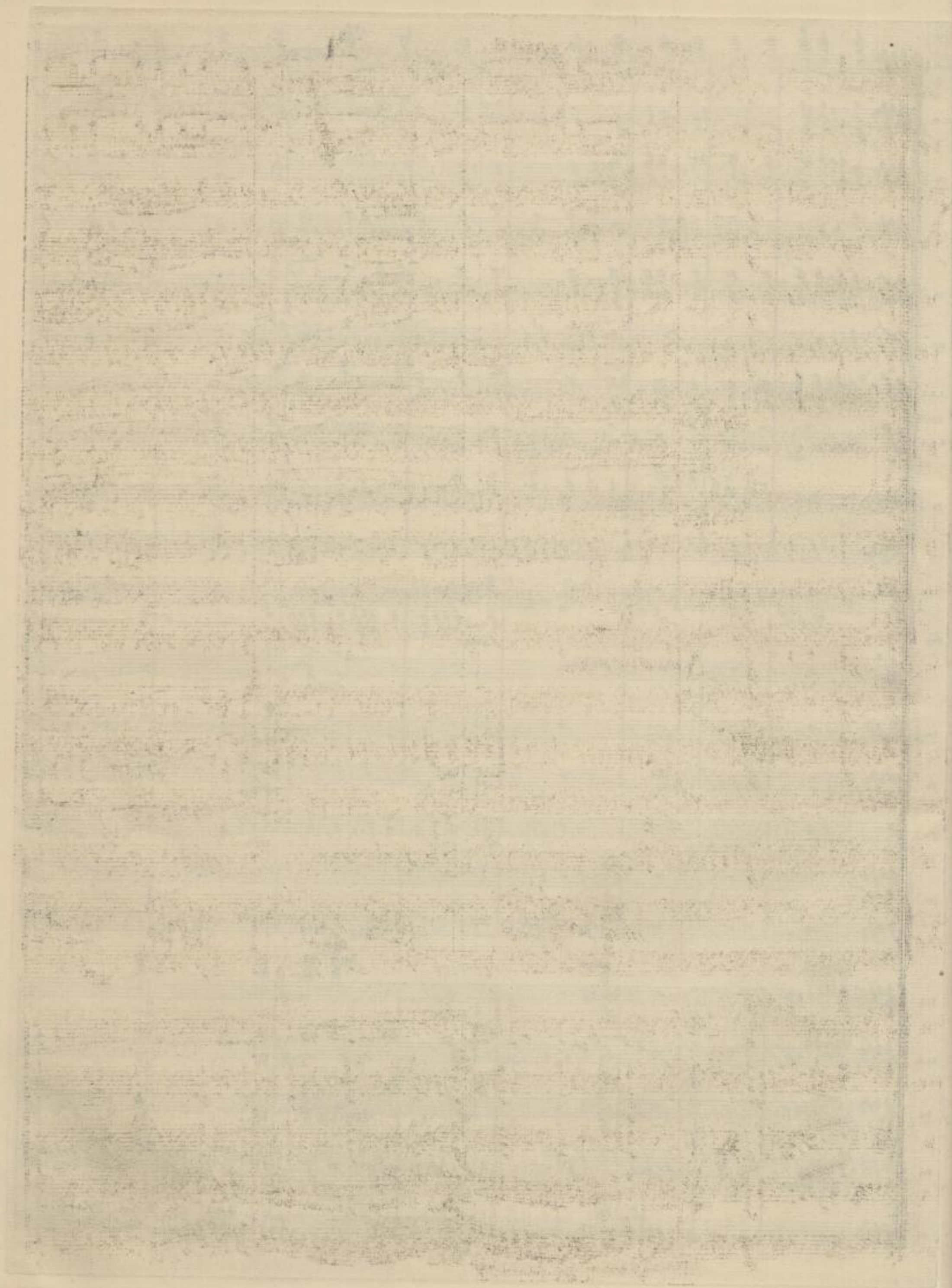
mf

cresc.

pizz.

Bog.

1. P.



13 Immer lebhaft, doch etwas breit.

Gr. Fl. 1. 2. *sf*
 Kl. Fl. 1. 2. *sf*
 Ob. 1. 2. *sf*
 E. H. 1. 2. *sf*
 Cl. 1. 2. *sf*
 Hol. 1. 2. *sf*
 Hr. 1. 2. *sf*
 Hr. 3. 4. *sf*
 Hr. 5. 6. *sf*
 Fg. 1. 2. *sf*
 Cfg. 1. 2. *sf*
 Trp. 1. 2. *sf*
 Trp. 3. 4. *sf*
 3 Pos. 1. 2. 3. *sf*
 Tb. 1. 2. 3. *sf*
 Pk. 1. 2. *sf*
 Hrf. 1. 2. 3. *sf*
 Vll. 1. 2. *sf*
 Vl. II. 1. 2. *sf*
 Br. 1. 2. *sf*
 Vol. 1. 2. *sf*
 Cs. 1. 2. *sf*

durchdringend
durchdringend
durchdringend
immer gut gehalten
immer gestossen
immer gestossen

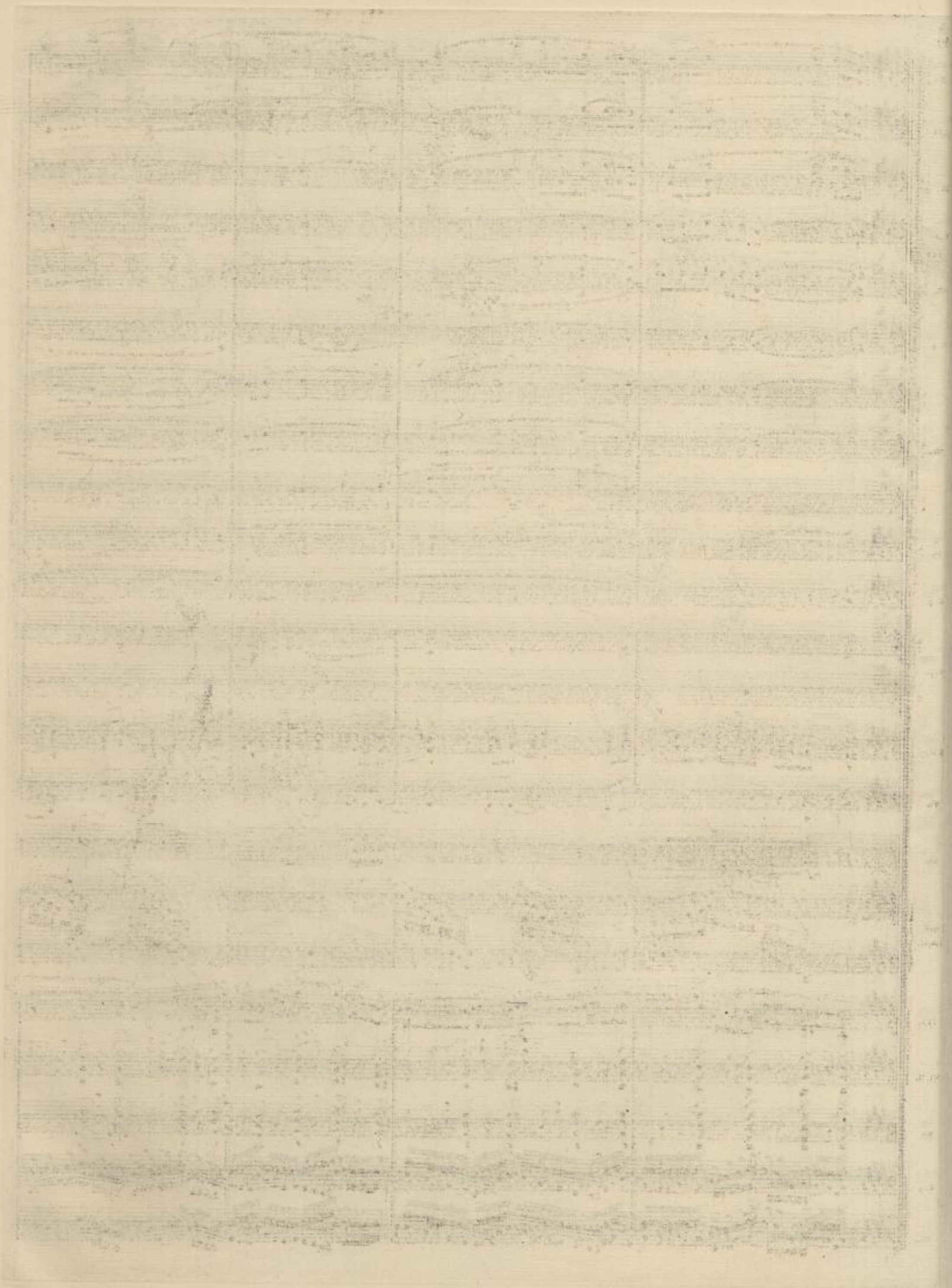
13 Immer lebhaft, doch etwas breit.

Or. Fl. 1
Or. Fl. 2
Cl. 1
Cl. 2
Bcl.
Hr. 1
Hr. 2
Hr. 3
Trp. 1
Trp. 2
3 Pos.
Tb.
Pa.
Hr. 1
Hr. 2
Vcl. I
Vcl. II
Br.
Vcl.
Cb.

The musical score is written for a large ensemble. The woodwinds (flutes, clarinets, bassoon, oboe, horns, and trumpets) play melodic and harmonic lines. The brass section (trombones, euphonium, and tuba) provides a strong harmonic foundation. The strings (violins, violas, cellos, and double basses) play a rhythmic and harmonic accompaniment. The choir (soprano, alto, tenor, and bass) sings a vocal line. The score is in a key of two sharps (D major or F# minor) and is in 4/4 time. The page number 38 is in the top left corner, and the date 26. Aug. 0 is in the top right corner.

Gr. Fl. 1
Kl. Fl. 1
Ob. 1
E. H. 1
Cl. 1
Bcl. 1
Hr. 1
Trp. 1
S. Pos. 1
Tb. 1
Ph. 1
Hrf. I & II
Vl. I
Vl. II
Br. 1
Vcl. 1
Cb. 1

mf
f



This page of a musical score, numbered 40, features a variety of instruments and vocal parts. The staves are arranged vertically, with the following parts from top to bottom:

- Gr. Fl. (Great Flute)
- Kl. Fl. (Clarinet Flute)
- Ob. (Oboe)
- K. H. (Kornett Horn)
- Cl. (Clarinet)
- Bel. (Bassoon)
- E. (Euphonium)
- Hr. (Horn)
- S. (Saxophone)
- Fr. (French Horn)
- Trp. (Trumpet)
- 3 Psa. (3 Piccolo)
- Th. (Trombone)
- Pk. (Percussion)
- Ref. (Reference)
- Lo. II (Loudspeaker II)
- Vl. I. (Violin I)
- Vl. II. (Violin II)
- Br. (Bassoon)
- Vcl. (Violoncello)
- Cb. (Cello)

The musical notation includes various notes, rests, and dynamic markings such as *mf* (mezzo-forte). The score is written in a key signature of two sharps (F# and C#) and a time signature of 4/4. The page is numbered 40 in the top left corner.

Gr. Fl. 1. 2.

Kl. Fl.

Ob. 1. 2.

E. H.

Cl. 1. 2.

Bcl.

1. 2.

3. 4.

5. 6.

7. 8.

9. 10.

11. 12.

13. 14.

15. 16.

17. 18.

19. 20.

21. 22.

23. 24.

25. 26.

27. 28.

29. 30.

31. 32.

33. 34.

35. 36.

37. 38.

39. 40.

41. 42.

43. 44.

45. 46.

47. 48.

49. 50.

51. 52.

53. 54.

55. 56.

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61. 62.

63. 64.

65. 66.

67. 68.

69. 70.

71. 72.

73. 74.

75. 76.

77. 78.

79. 80.

81. 82.

83. 84.

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89. 90.

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107. 108.

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133. 134.

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137. 138.

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145. 146.

147. 148.

149. 150.

151. 152.

153. 154.

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409. 410.

411. 412.

413. 414.

415. 416.

417. 418.

419. 420.

421. 422.

423. 424.

425. 426.

427. 428.

429. 430.

431. 432.

433. 434.

435. 436.

437. 438.

439. 440.

441. 442.

443. 444.

445. 446.

447. 448.

449. 450.

451. 452.

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461. 462.

463. 464.

465. 466.

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491. 492.

493. 494.

495. 496.

497. 498.

499. 500.

501. 502.

503. 504.

505. 506.

507. 508.

509. 510.

511. 512.

513. 514.

515. 516.

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519. 520.

521. 522.

523. 524.

525. 526.

527. 528.

529. 530.

531. 532.

533. 534.

535. 536.

537. 538.

539. 540.

541. 542.

543. 544.

545. 546.

547. 548.

549. 550.

551. 552.

553. 554.

555. 556.

557. 558.

559. 560.

561. 562.

563. 564.

565. 566.

567. 568.

569. 570.

571. 572.

573. 574.

575. 576.

577. 578.

579. 580.

581. 582.

583. 584.

585. 586.

587. 588.

589. 590.

591. 592.

593. 594.

595. 596.

597. 598.

599. 600.

601. 602.

603. 604.

605. 606.

607. 608.

609. 610.

611. 612.

613. 614.

615. 616.

617. 618.

619. 620.

621. 622.

623. 624.

625. 626.

627. 628.

629. 630.

631. 632.

633. 634.

635. 636.

637. 638.

639. 640.

641. 642.

643. 644.

645. 646.

647. 648.

649. 650.

651. 652.

653. 654.

655. 656.

657. 658.

659. 660.

661. 662.

663. 664.

665. 666.

667. 668.

669. 670.

671. 672.

673. 674.

675. 676.

677. 678.

679. 680.

681. 682.

683. 684.

685. 686.

687. 688.

689. 690.

691. 692.

693. 694.

695. 696.

697. 698.

699. 700.

701. 702.

703. 704.

705. 706.

707. 708.

709. 710.

711. 712.

713. 714.

715. 716.

717. 718.

719. 720.

721. 722.

723. 724.

725. 726.

727. 728.

729. 730.

731. 732.

733. 734.

735. 736.

737. 738.

739. 740.

741. 742.

743. 744.

745. 746.

747. 748.

749. 750.

751. 752.

753. 754.

755. 756.

757. 758.

759. 760.

761. 762.

763. 764.

765. 766.

767. 768.

769. 770.

771. 772.

773. 774.

775. 776.

777. 778.

779. 780.

781. 782.

783. 784.

785. 786.

787. 788.

789. 790.

791. 792.

793. 794.

795. 796.

797. 798.

799. 800.

801. 802.

803. 804.

805. 806.

807. 808.

809. 810.

811. 812.

813. 814.

815. 816.

817. 818.

819. 820.

821. 822.

823. 824.

825. 826.

827. 828.

829. 830.

831. 832.

833. 834.

835. 836.

837. 838.

839. 840.

841. 842.

843. 844.

845. 846.

847. 848.

849. 850.

851. 852.

853. 854.

855. 856.

857. 858.

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861. 862.

863. 864.

865. 866.

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895. 896.

897. 898.

899. 900.

901. 902.

903. 904.

905. 906.

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919. 920.

921. 922.

923. 924.

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949. 950.

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961. 962.

963. 964.

965. 966.

967. 968.

969. 970.

971. 972.

973. 974.

975. 976.

977. 978.

979. 980.

981. 982.

983. 984.

985. 986.

987. 988.

989. 990.

991. 992.

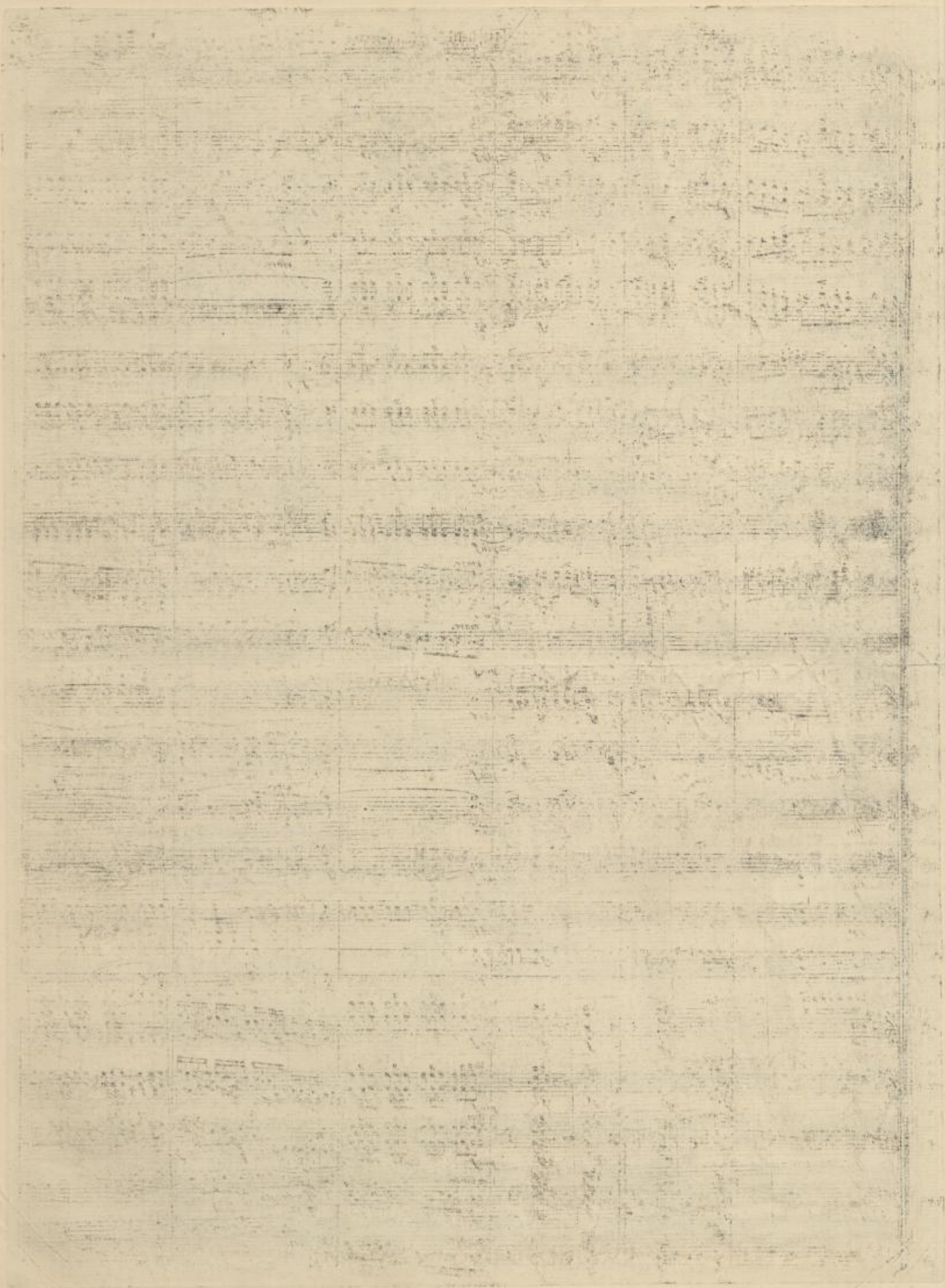
993. 994.

995. 996.

997. 998.

999. 1000.

[illegible]



43

Gr. Fl. 1 2

Kl. Fl. 1 2

Ob. 1 2

E. H. 1 2

Cl. 1 2

Bcl. 1 2

Hr. 1 2

Trp. 1 2

Pos. 1 2

Tbn. 1 2

Pk. 1 2

Kl. Tr. 1 2

Trgl. 1 2

Bck. 1 2

Ref. 1 2

Vln. I 1 2

Vln. II 1 2

Vr. 1 2

Viol. 1 2

Cb. 1 2

ff *f* *p* *sf* *pizz* *Bog*

15

stringendo

Gr. Fl. 1/2

Kl. Fl.

Ob. 1/2

E. H.

Cl. 1/2

Bcl.

E. 1/2

Hr. 1/2

E. 1/2

Fr. 1/2

Org.

Trp. 1/2

Po. 1/2

Tb. 1/2

Pk.

Kl. Tr.

Trgl.

Bck.

VI. I.

VI. II.

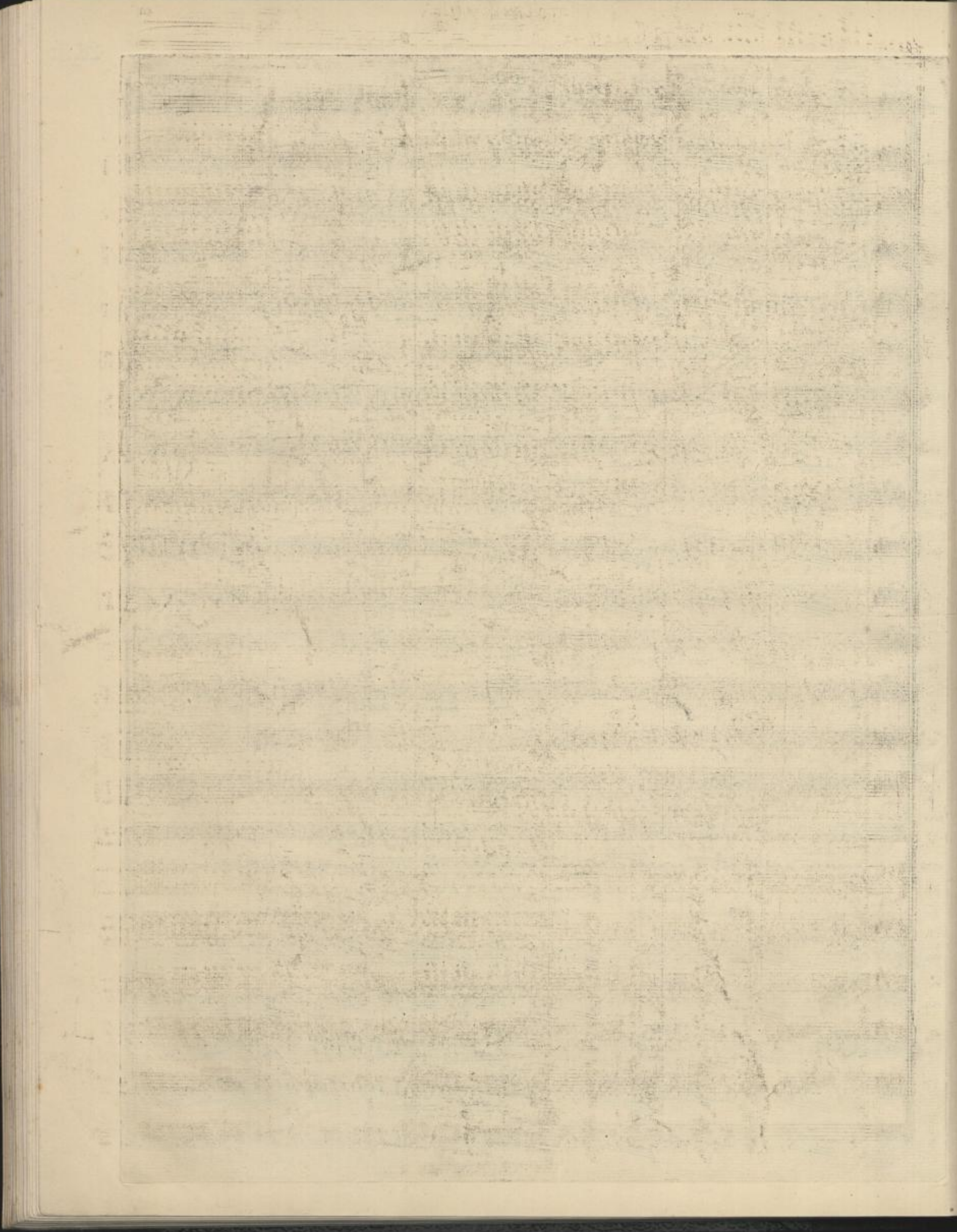
Br.

Vol.

Ca.

15

stringendo



45

Heftig erregt. (♩ = 128)

Fl. I. 1. 2.

Fl. II. 1. 2.

Ob. 1. 2.

Kl. B. 1. 2.

Kl. A. 1. 2.

Fg. 1. 2.

Tr. 1. 2.

Tr. 3. 4.

Th. 1. 2.

Th. 3. 4.

Th. 5. 6.

Th. 7. 8.

Th. 9. 10.

Th. 11. 12.

Th. 13. 14.

Th. 15. 16.

Th. 17. 18.

Th. 19. 20.

Th. 21. 22.

Th. 23. 24.

Th. 25. 26.

Th. 27. 28.

Th. 29. 30.

Th. 31. 32.

Th. 33. 34.

Th. 35. 36.

Th. 37. 38.

Th. 39. 40.

Th. 41. 42.

Th. 43. 44.

Th. 45. 46.

Th. 47. 48.

Th. 49. 50.

Th. 51. 52.

Th. 53. 54.

Th. 55. 56.

Th. 57. 58.

Th. 59. 60.

Th. 61. 62.

Th. 63. 64.

Th. 65. 66.

Th. 67. 68.

Th. 69. 70.

Th. 71. 72.

Th. 73. 74.

Th. 75. 76.

Th. 77. 78.

Th. 79. 80.

Th. 81. 82.

Th. 83. 84.

Th. 85. 86.

Th. 87. 88.

Th. 89. 90.

Th. 91. 92.

Th. 93. 94.

Th. 95. 96.

Th. 97. 98.

Th. 99. 100.

Th. 101. 102.

Th. 103. 104.

Th. 105. 106.

Th. 107. 108.

Th. 109. 110.

Th. 111. 112.

Th. 113. 114.

Th. 115. 116.

Th. 117. 118.

Th. 119. 120.

Th. 121. 122.

Th. 123. 124.

Th. 125. 126.

Th. 127. 128.

Th. 129. 130.

Th. 131. 132.

Th. 133. 134.

Th. 135. 136.

Th. 137. 138.

Th. 139. 140.

Th. 141. 142.

Th. 143. 144.

Th. 145. 146.

Th. 147. 148.

Th. 149. 150.

Th. 151. 152.

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Th. 165. 166.

Th. 167. 168.

Th. 169. 170.

Th. 171. 172.

Th. 173. 174.

Th. 175. 176.

Th. 177. 178.

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Th. 203. 204.

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Th. 207. 208.

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Th. 213. 214.

Th. 215. 216.

Th. 217. 218.

Th. 219. 220.

Th. 221. 222.

Th. 223. 224.

Th. 225. 226.

Th. 227. 228.

Th. 229. 230.

Th. 231. 232.

Th. 233. 234.

Th. 235. 236.

Th. 237. 238.

Th. 239. 240.

Th. 241. 242.

Th. 243. 244.

Th. 245. 246.

Th. 247. 248.

Th. 249. 250.

Th. 251. 252.

Th. 253. 254.

Th. 255. 256.

Th. 257. 258.

Th. 259. 260.

Th. 261. 262.

Th. 263. 264.

Th. 265. 266.

Th. 267. 268.

Th. 269. 270.

Th. 271. 272.

Th. 273. 274.

Th. 275. 276.

Th. 277. 278.

Th. 279. 280.

Th. 281. 282.

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Th. 289. 290.

Th. 291. 292.

Th. 293. 294.

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Th. 299. 300.

Th. 301. 302.

Th. 303. 304.

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Th. 317. 318.

Th. 319. 320.

Th. 321. 322.

Th. 323. 324.

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Th. 329. 330.

Th. 331. 332.

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Th. 335. 336.

Th. 337. 338.

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Th. 351. 352.

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Th. 359. 360.

Th. 361. 362.

Th. 363. 364.

Th. 365. 366.

Th. 367. 368.

Th. 369. 370.

Th. 371. 372.

Th. 373. 374.

Th. 375. 376.

Th. 377. 378.

Th. 379. 380.

Th. 381. 382.

Th. 383. 384.

Th. 385. 386.

Th. 387. 388.

Th. 389. 390.

Th. 391. 392.

Th. 393. 394.

Th. 395. 396.

Th. 397. 398.

Th. 399. 400.

Th. 401. 402.

Th. 403. 404.

Th. 405. 406.

Th. 407. 408.

Th. 409. 410.

Th. 411. 412.

Th. 413. 414.

Th. 415. 416.

Th. 417. 418.

Th. 419. 420.

Th. 421. 422.

Th. 423. 424.

Th. 425. 426.

Th. 427. 428.

Th. 429. 430.

Th. 431. 432.

Th. 433. 434.

Th. 435. 436.

Th. 437. 438.

Th. 439. 440.

Th. 441. 442.

Th. 443. 444.

Th. 445. 446.

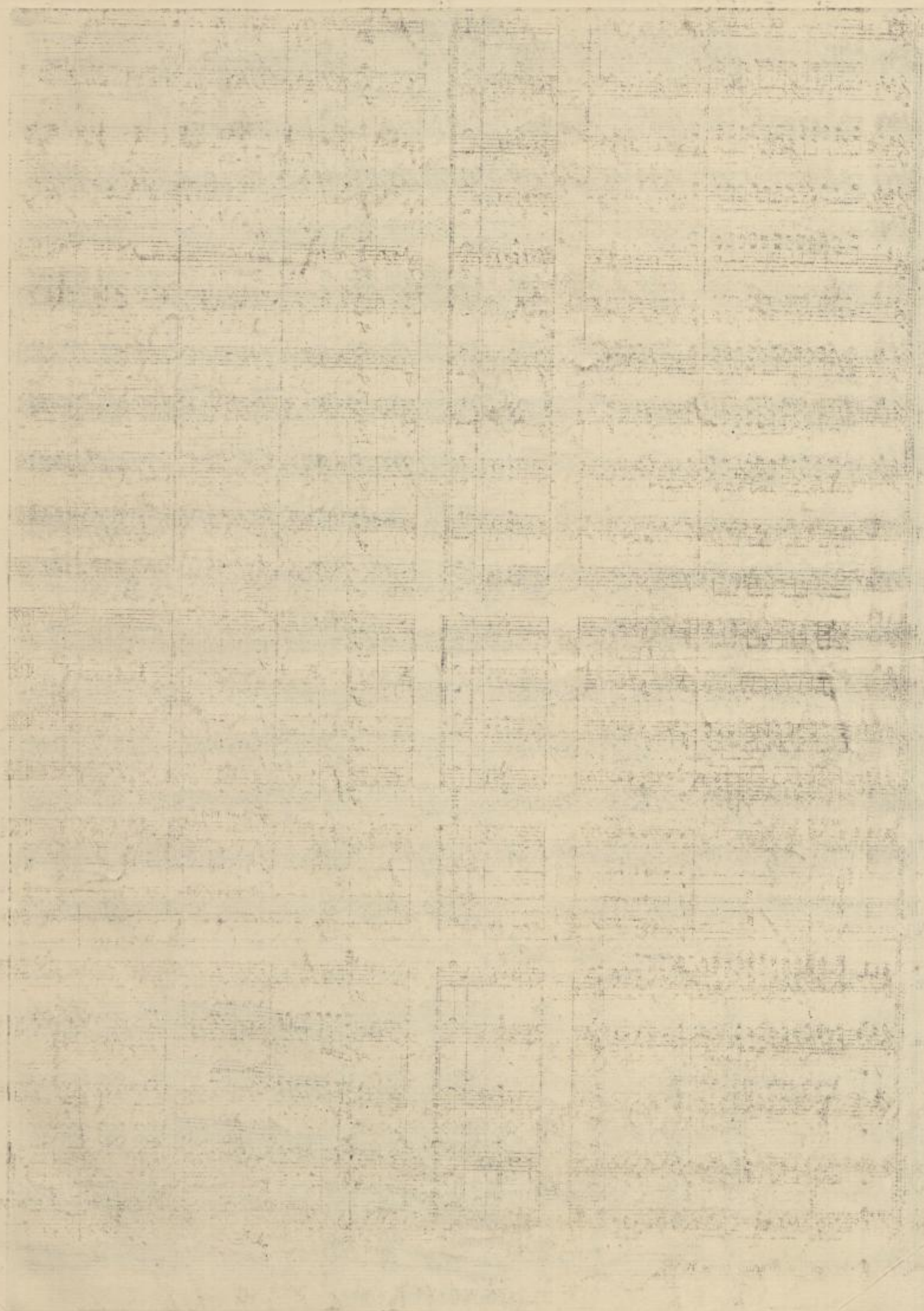
Th. 447. 448.

Th. 449. 450.

Th. 451. 452.

Th. 453. 454.

Th. 455. 456.



This image shows a page of a musical score, likely for a symphony or concert band. The page is numbered '46' in the top left corner. The score is written for a large ensemble, with staves for various instruments including woodwinds (Flutes, Oboes, Clarinets, Bassoons, Saxophones), brass (Trumpets, Trombones, Euphonium, Tuba, Horns), and strings (Violins I & II, Violas, Cellos, Double Basses). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score includes dynamic markings such as 'marc.' (marcato) and 'fff' (fortissimo). The notation is complex, with many notes, rests, and articulation marks. The page is aged and shows some wear, with some ink bleed-through from the reverse side.

Wie vorher.

Wie vorher.

Or. Fl. 1. 2.

Kl. Fl.

Ob.

E. H.

Cl. 1. 2.

Bcl.

1. 2.

Hr. 3. 4.

5. 6.

Ps. 1. 2.

Cfs.

1. 2.

Trp.

Pos. 1. 2.

Ts.

Pa.

Kl. Tr.

Trgl.

Hck.

Hr. I.

Hr. II.

(Nur 3 Pulte)

VI. I.

VI. II.

Br.

Vcl.

Ob.

pp

Wie vorher.

Gr. Fl. 1. 2.

Kl. Fl. 1. 2.

Ob. 1. 2.

E. H. 1. 2.

Cl. 1. 2.

Hel. 1. 2.

1. 2.

3. 4.

5. 6.

Fag. 1. 2.

Cfg. 1. 2.

1. 2.

3.

Pos. 1. 2.

u. 1. 2.

Tb. 1. 2.

Pk. 1. 2.

Kl. Tr. 1. 2.

Trgl. 1. 2.

Bck. 1. 2.

VL. I. 1. 2.

VL. II. 1. 2.

Br. 1. 2.

Vcl. 1. 2.

Cb. 1. 2.

Schluss.

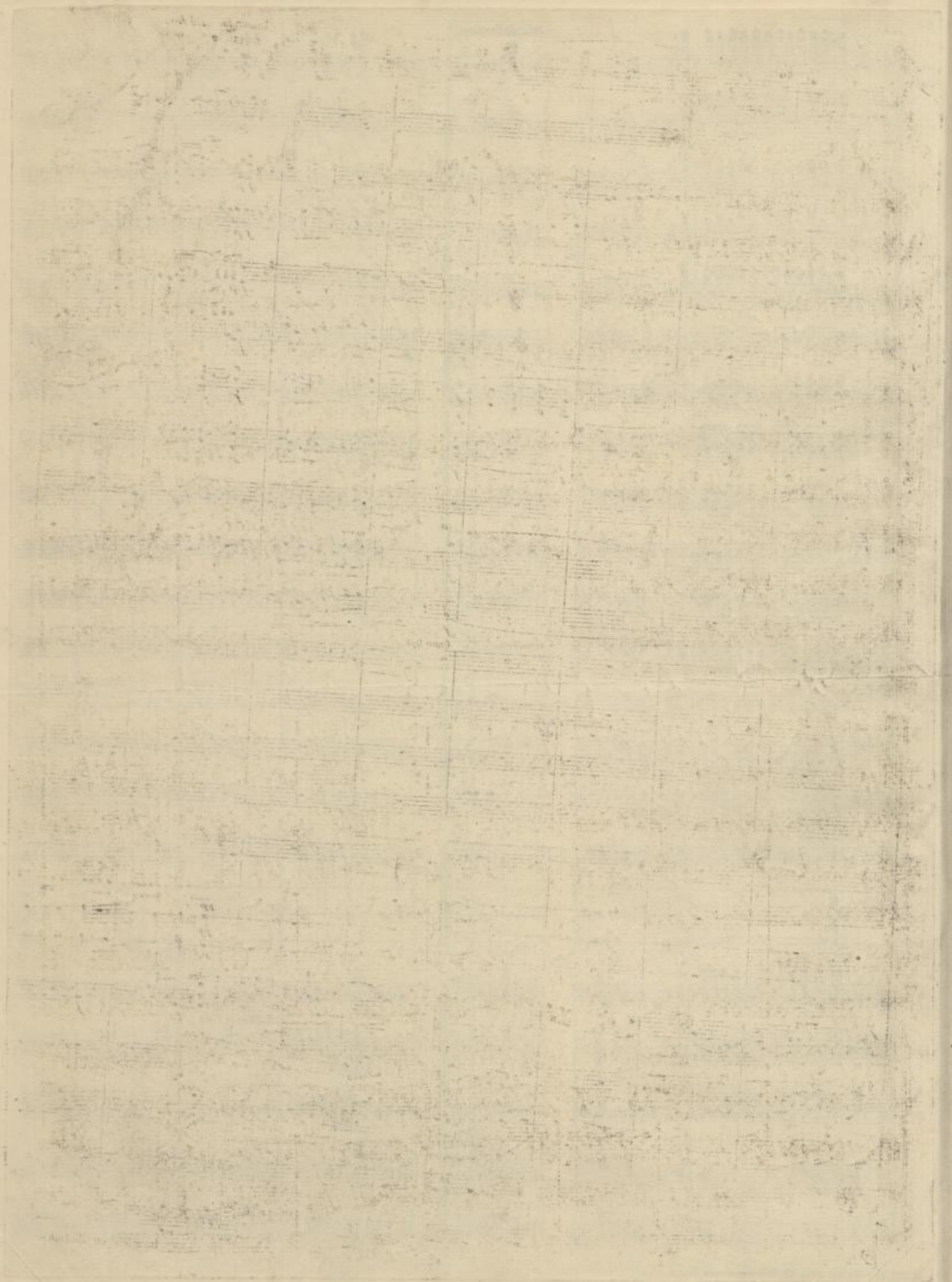
(Gls nach Fis)

nicht trem.

nicht trem.

pizz.

pizz.



574

Sehr schnell. (♩. = 96 - 104)

Sehr schnell. ($\text{♩} = 96 - 104$)

Nicodé, „Gloria!“

Sehr schnell. (♩. = 96-104)

Gr. Fl. 1. 2.

Ob. 1. 2.

Clar. 1. 2.

Bcl. 1. 2.

Hr. I. u. II.

Vi. I. 1. 2.

Vi. II. 1. 2.

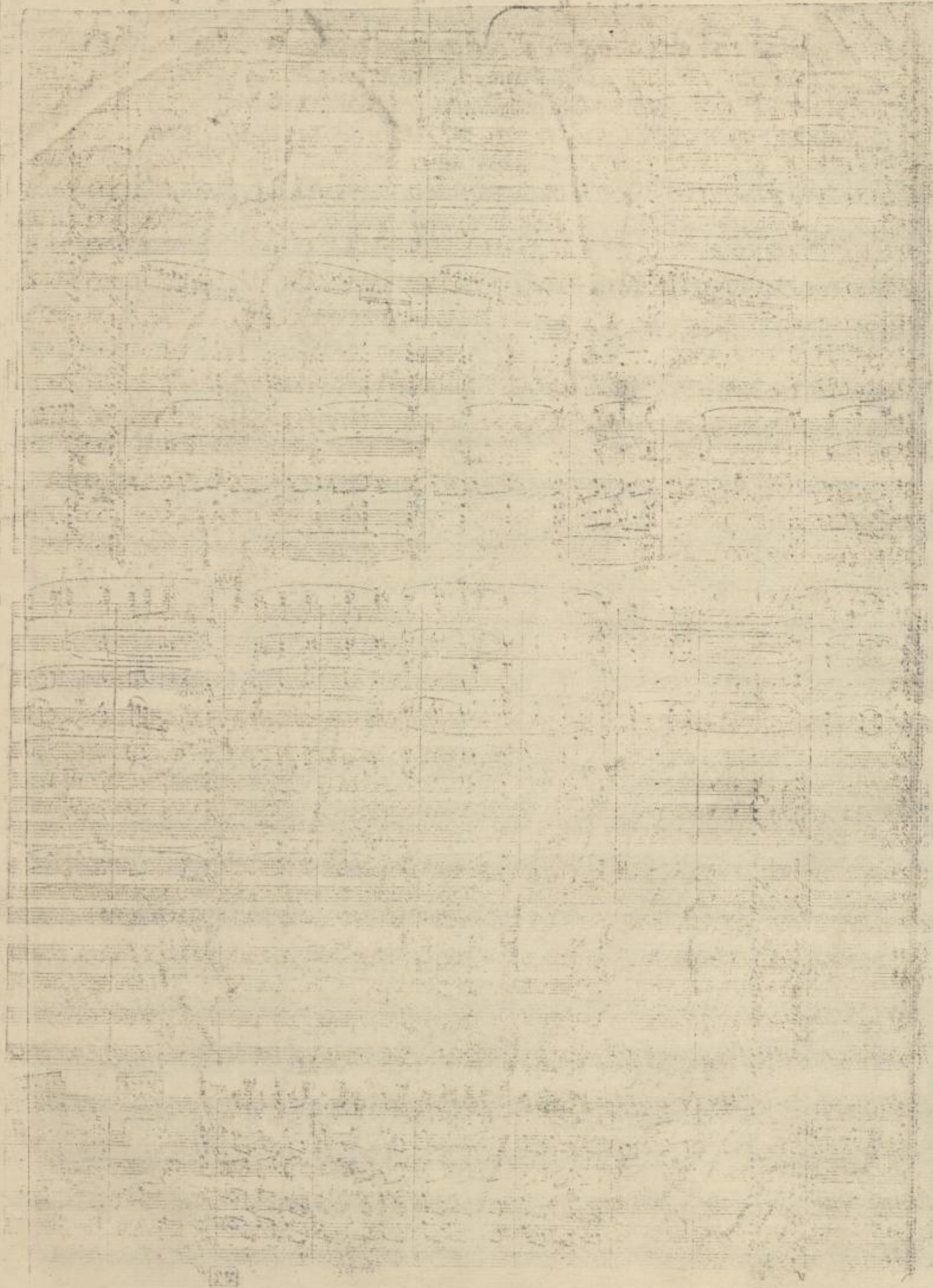
Br. 1. 2.

Viol. 1. 2.

Cb. 1. 2.

Sehr schnell. (♩. = 96-104)

Sehr schnell. (♩. = 96-104)



18

Or. Fl. 1, 2

Ob. 1, 2

E. H.

Clar. 1, 2

Bog. 1, 2

Hr. 1, 2

Trom. 1, 2

Vi. I.

Vi. II.

Viola

Cb.

zurücktretend

Bog. marc. immer stacc.

19

Or. Fl. 1, 2

Ob. 1, 2

E. H.

Clar. 1, 2

Bog. 1, 2

Hr. 1, 2

Trom. 1, 2

Vi. I.

Vi. II.

Viola

Cb.

p

stacc.

Bog. marc. immer stacc.

[The page contains approximately 25 lines of extremely faint, illegible text, likely bleed-through from the reverse side. The text is too light to transcribe accurately.]

Gr. Fl. 1. 2. *cresc.*

Ob. 1. 2. *cresc.*

E. H. *cresc.*

Clar. 1. 2. *cresc.*

Bcl. *cresc.*

Hr. 1. 2. *p cresc.*

Fg. 1. 2. *cresc.*

Vi. I. *cresc.*

Vi. II. *cresc.*

Bc. *cresc.*

Vol. *cresc.*

Ch. *f cresc.*

20

Gr. Fl. 1. 2.

Ob. 1. 2.

E. H.

Clar. 1. 2.

Bcl.

Hr. 1. 2.

Fg. 1. 2.

Cfg.

Pk. (2 in 8)

Vi. I. *p*

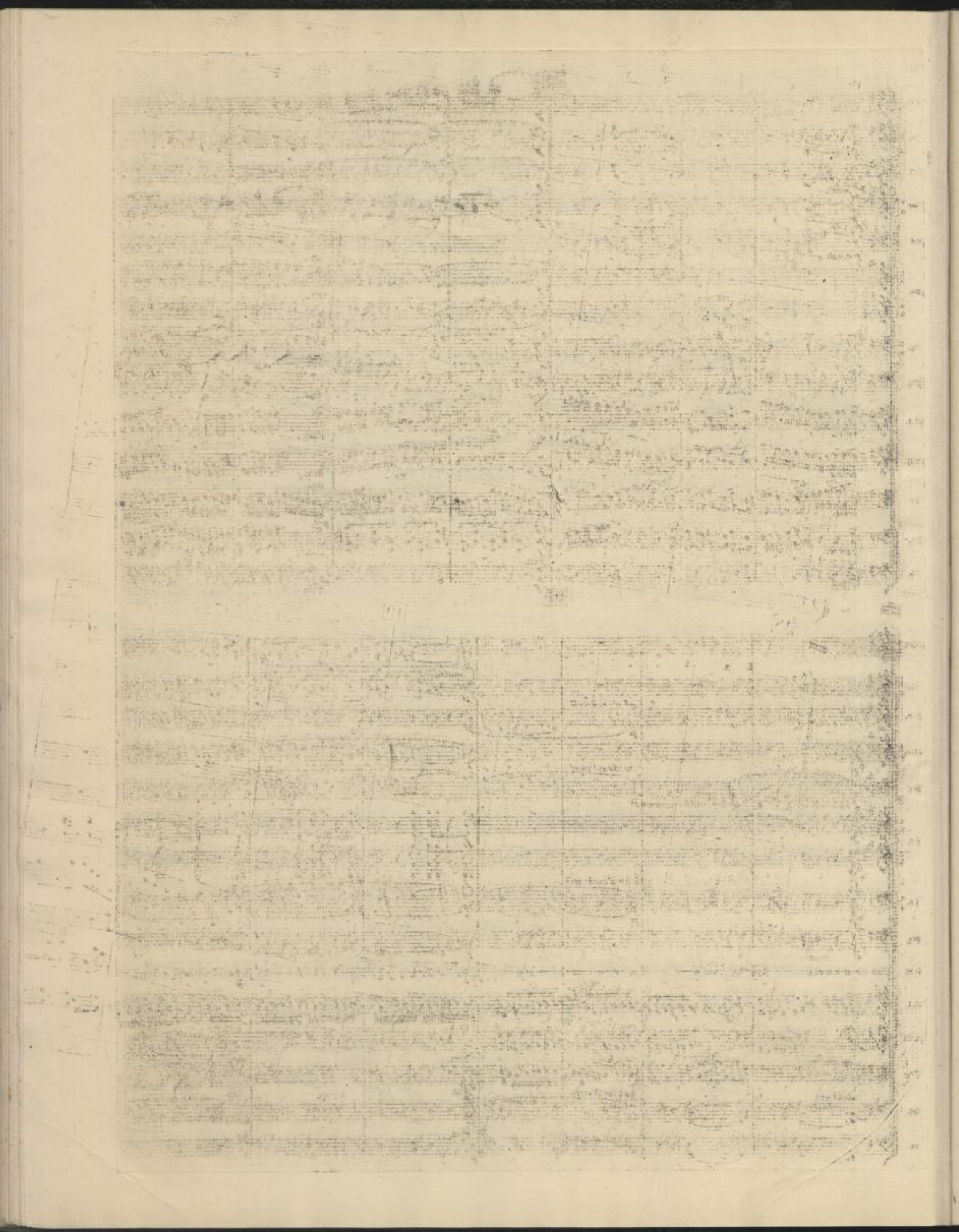
Vi. II. *p*

Bc. *p*

Vol. *p*

Ch. *pizz. Hog*

20



21

Gr. Fl. 1. 2.

Ob. 1. 2.

E. H.

Clar. 1. 2.

Bes.

Br. 1. 2. 3. 4.

Fr. 1. 2.

Cfg.

Togl.

Vi. I.

Vi. II.

Br.

Viol.

Cb.

ausdrucksvoll

ausdrucksvoll

I. ausdrucksvoll

nicht get.

ausdrucksvoll

pizz.

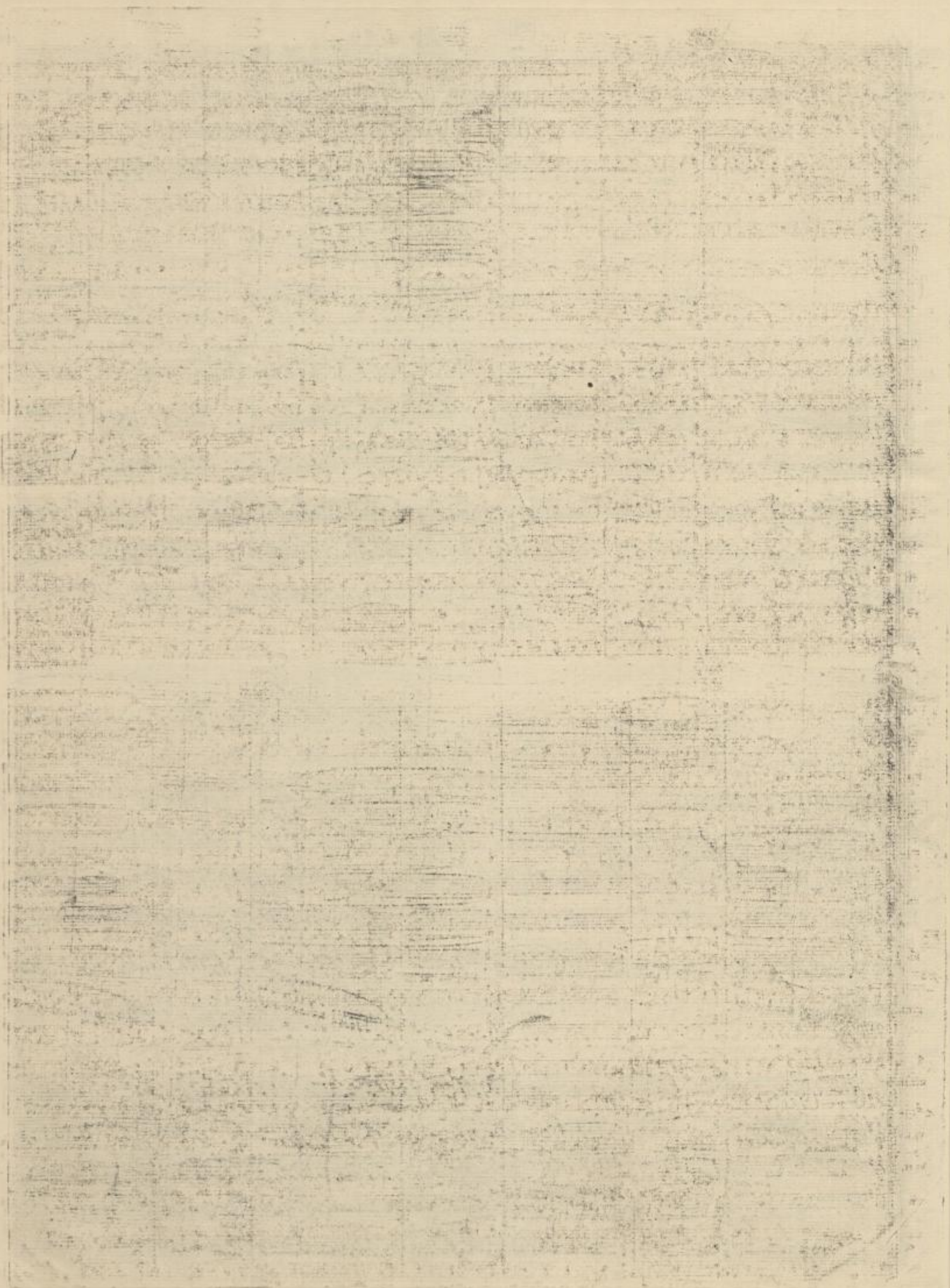
Bog.

pizz.

pizz.

pizz.

pizz.



22

Gr. Pl. 1. 2.

Ob. 1. 2.

H. H.

Clar. 1. 2.

Bcl. 1. 2.

Hr. 1. 2.

Fag. 1. 2.

Trgl.

Hr. I.

Hr. II.

Vi. I.

Vi. II.

Br.

Vol.

Cb.

pizz.

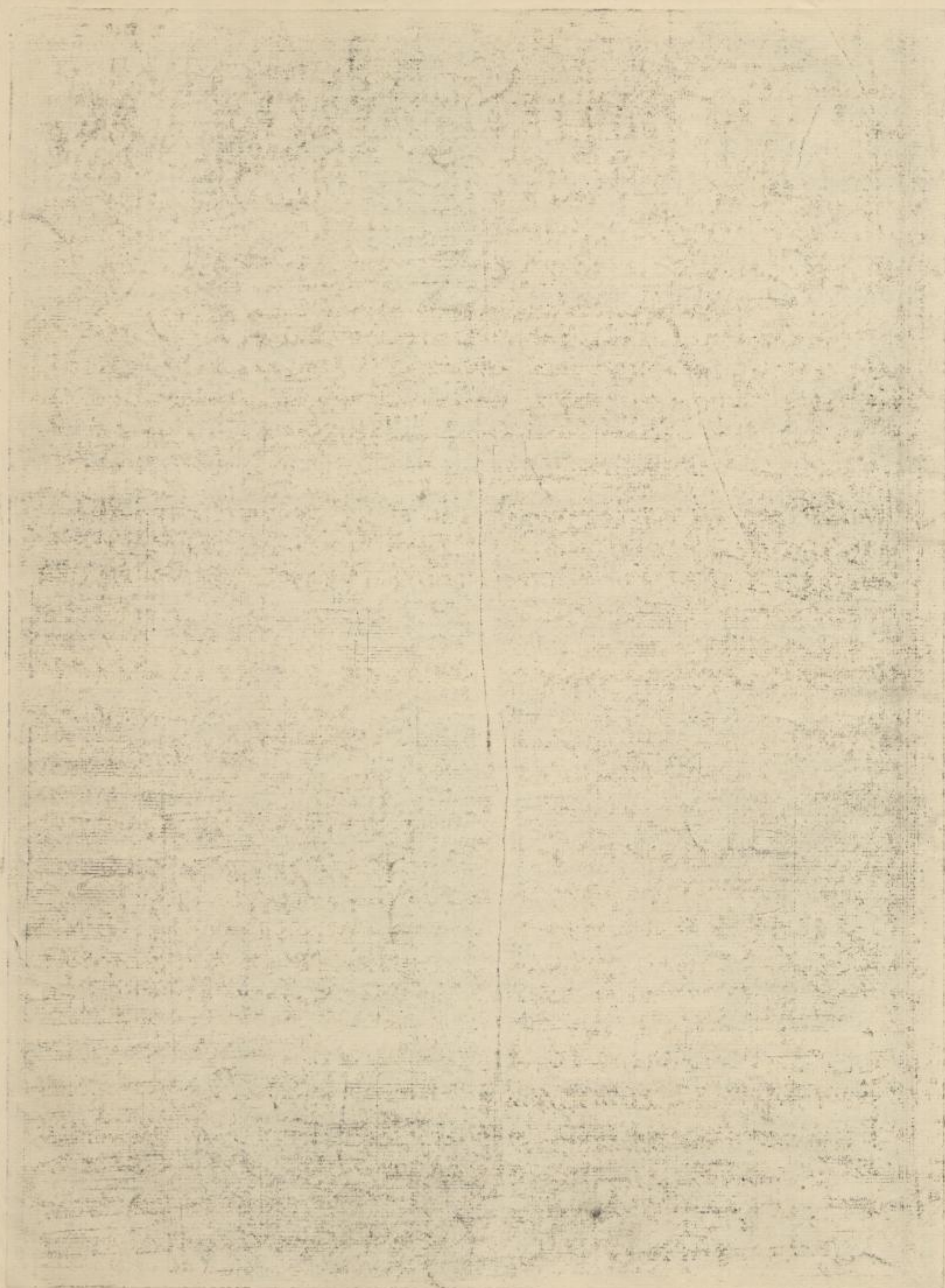
Bog.

p

marc.

51

[illegible]



56

Gr. Fl. 1. 2.

Ob. 1. 2.

E. H.

Clar. 1. 2.

Fag. 1. 2.

Hr. 1. 2. 3. 4.

Tr. 1. 2.

Tromb. 1. 2. 3. 4.

Vl. I. II.

Vla.

Cel.

Kontrabaß.

p

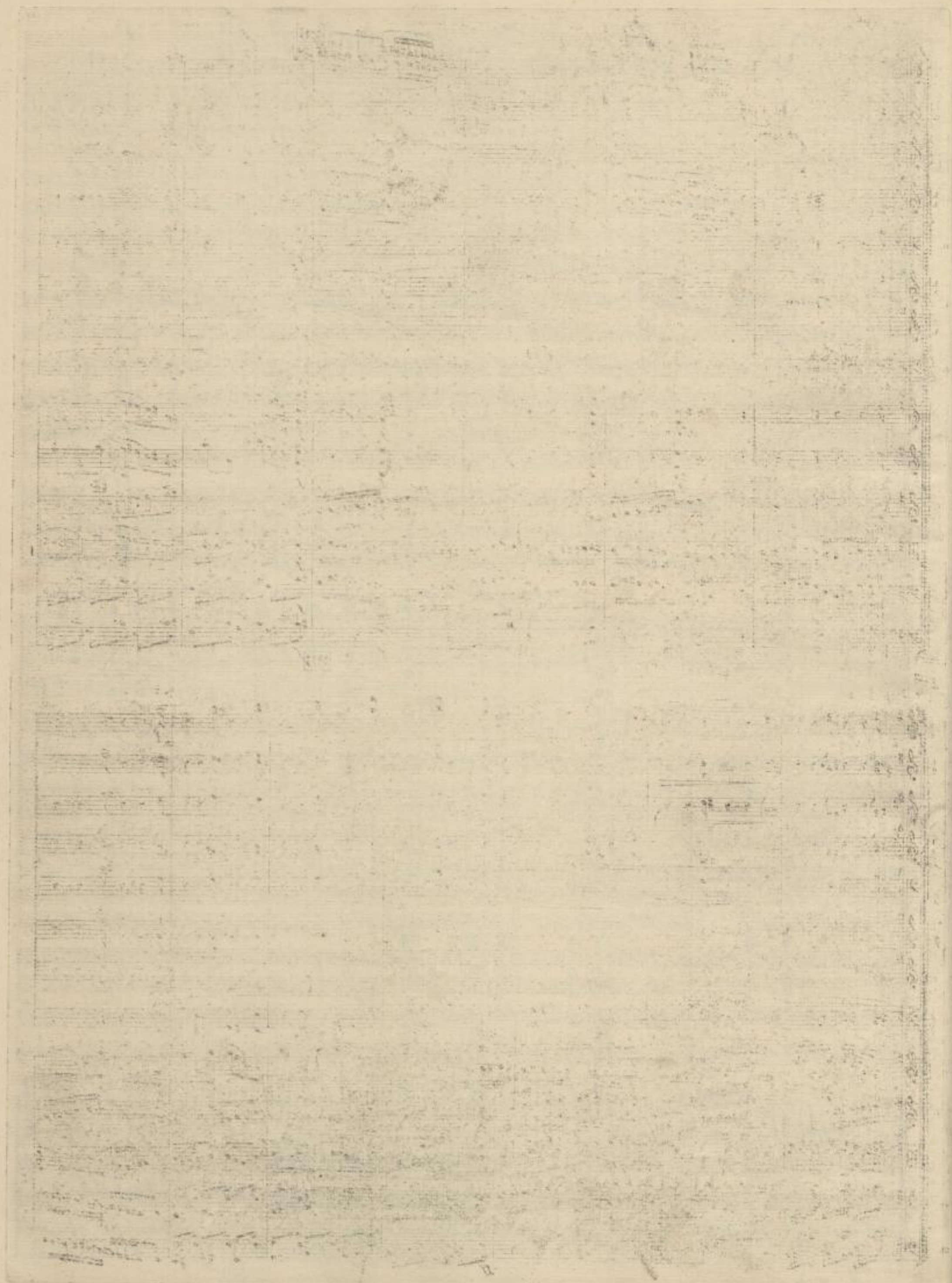
cresc.

f

dim.

log.

[illegible]

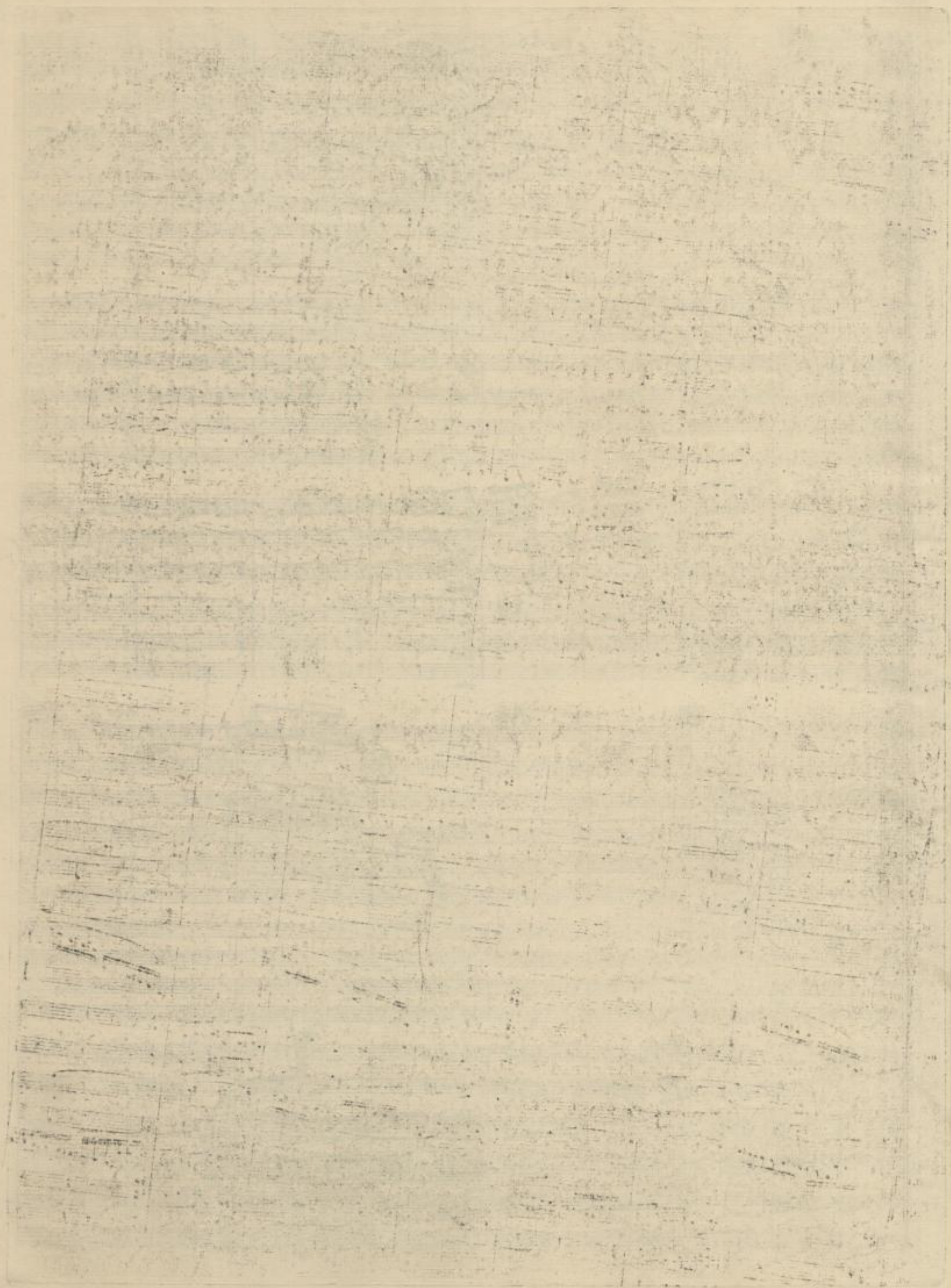


[illegible]

This image shows a page of a musical score, likely for a symphony. The page is numbered 25 in the top left corner. The score is written for a large ensemble of instruments, including:

- Gr. Fl. (Great Flute)
- Ob. (Oboe)
- Clar. (Clarinet)
- Bcl. (Bassoon)
- Hr. (Horn)
- Fg. (Fagott/Bassoon)
- Hr. I. (Horn I)
- Hr. II. (Horn II)
- Vi. I. (Violin I)
- Vi. II. (Violin II)
- Br. (Bassoon)
- C. & B. (Cello & Double Bass)
- Viol. (Viola)
- 4. & 6. (Fourth and Sixth strings)

The score includes various musical notations, including notes, rests, and dynamic markings such as *marc.*, *p*, *mf*, *f*, *pizz.*, *Bog.*, and *grf.*. The page is numbered 25 in the bottom center.



58

26

Viol. I. 1. 2.

Viol. II. 1. 2.

Viola. 1. 2.

Cel. 1. 2.

Db. 1. 2.

Fl. 1. 2.

Obo. 1. 2.

Clar. 1. 2.

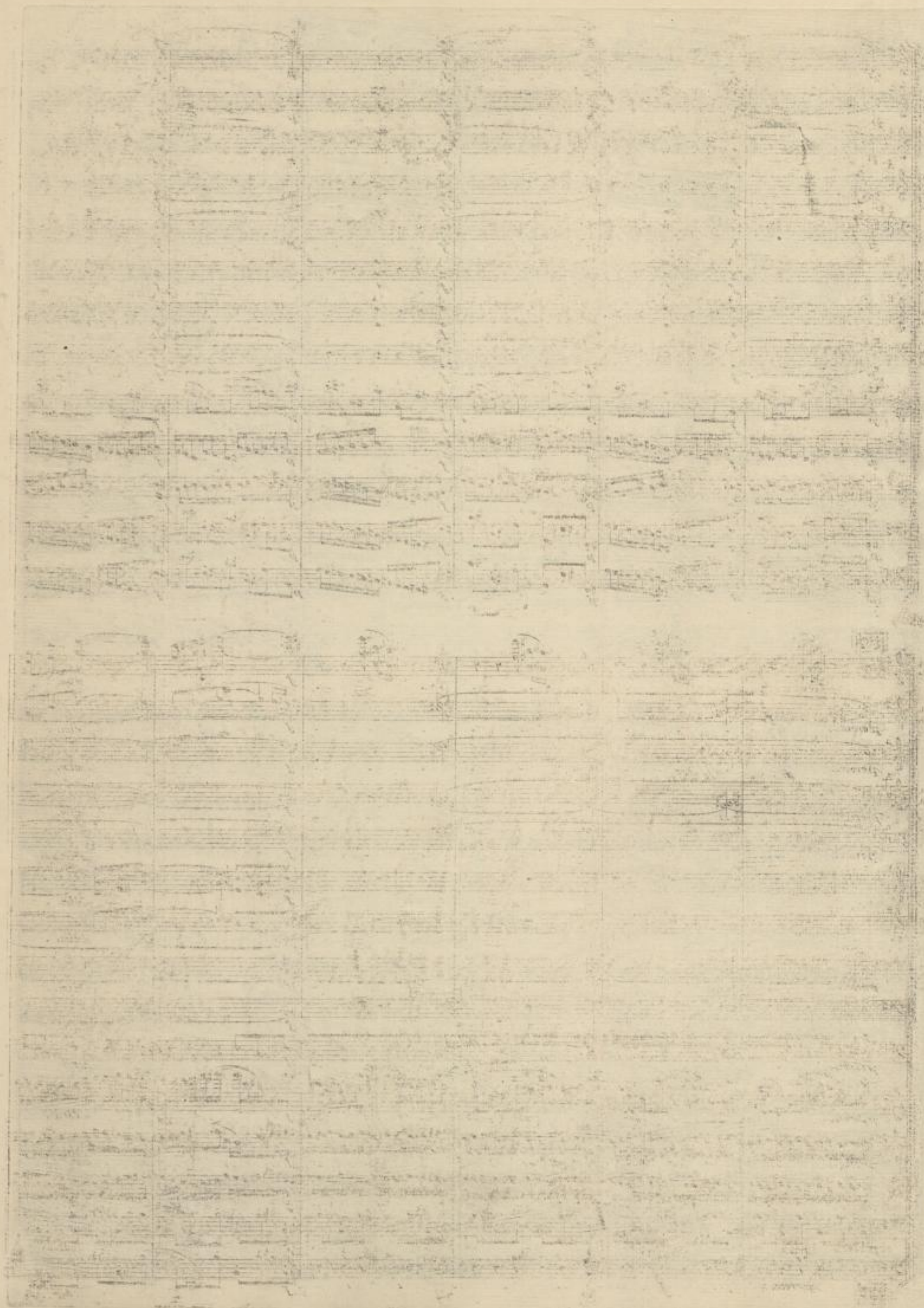
Bass. 1. 2.

Hr. 1. 2. 3. 4.

Tr. 1. 2.

26

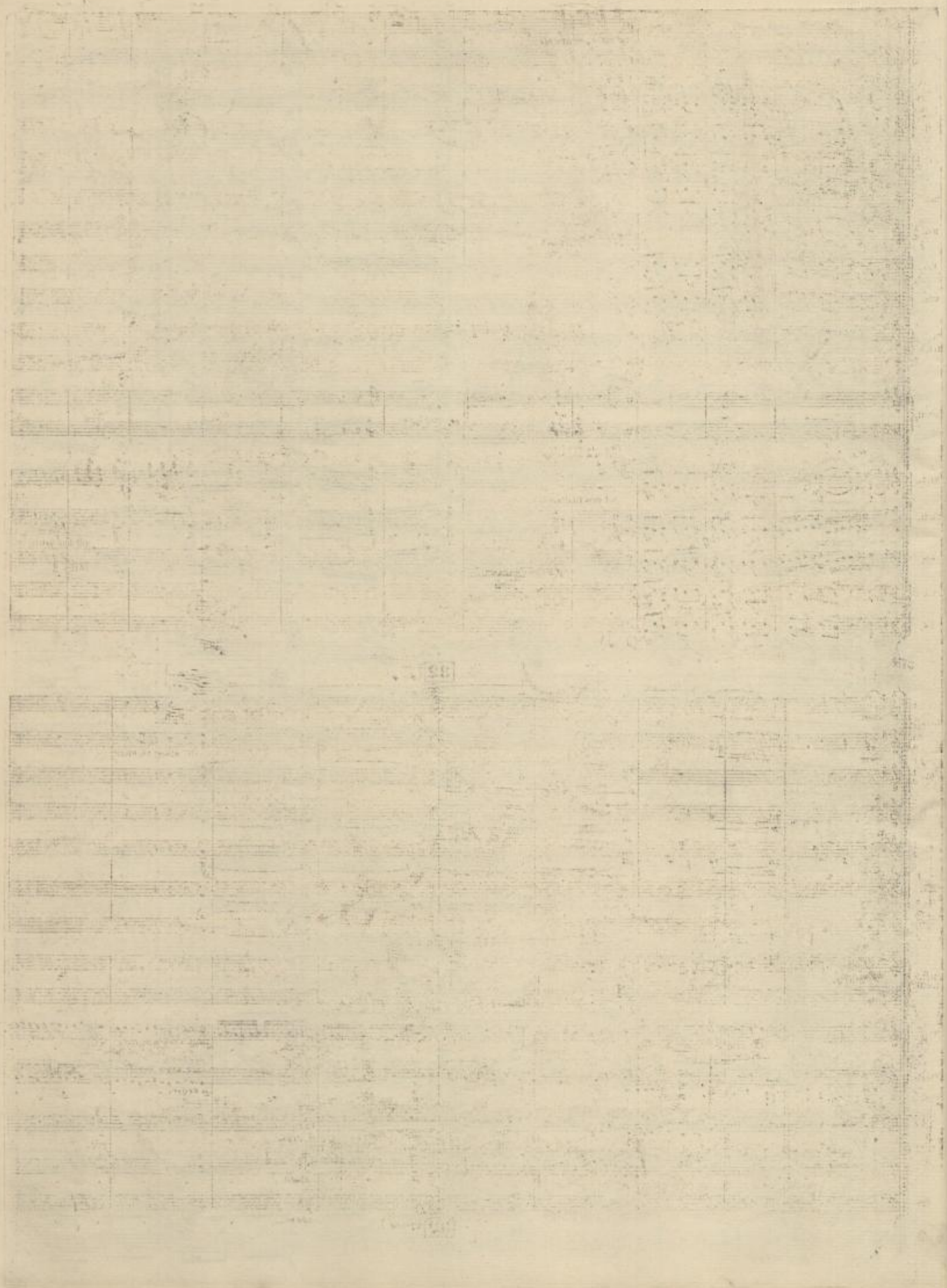
This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments. The instruments listed on the left are: Gr. Fl. (Grand Flute), Ob. (Oboe), E. H. (English Horn), Clar. (Clarinet), Bcl. (Bassoon), Hr. (Horn), Pg. (Percussion), Vl. I. (Violin I), Vl. II. (Violin II), Br. (Bassoon), Vol. (Violoncello), and Ch. (Double Bass). The score is written in G major (one sharp) and 4/4 time. It features various musical notations, including notes, rests, and dynamic markings such as 'cresc.' (crescendo), 'pizz.' (pizzicato), and 'Bog.' (Bogus). The page is numbered '1' in the top left corner.



Gr. Fl. 1, 2
Ob. 1, 2
E. H.
Clar. 1, 2
Bcl.
Hr. 1, 2, 3, 4
Fg. 1, 2
VI. I.
VI. II.
Br.
Vcl.
Cb.

27

Gr. Fl. 1, 2
Ob. 1, 2
E. H.
Clar. 1, 2
Bcl.
Hr. 1, 2, 3, 4
Fg. 1, 2
Cb.
VI. I.
VI. II.
Br.
Vcl.
Cb.



28

Gr. Fl.

Ob.

E. H.

Clar.

Sol.

Hr. I

Hr. II

Fag.

Cfg.

Pk.

Hrf. I

Hrf. II

VI. I

VI. II

Br.

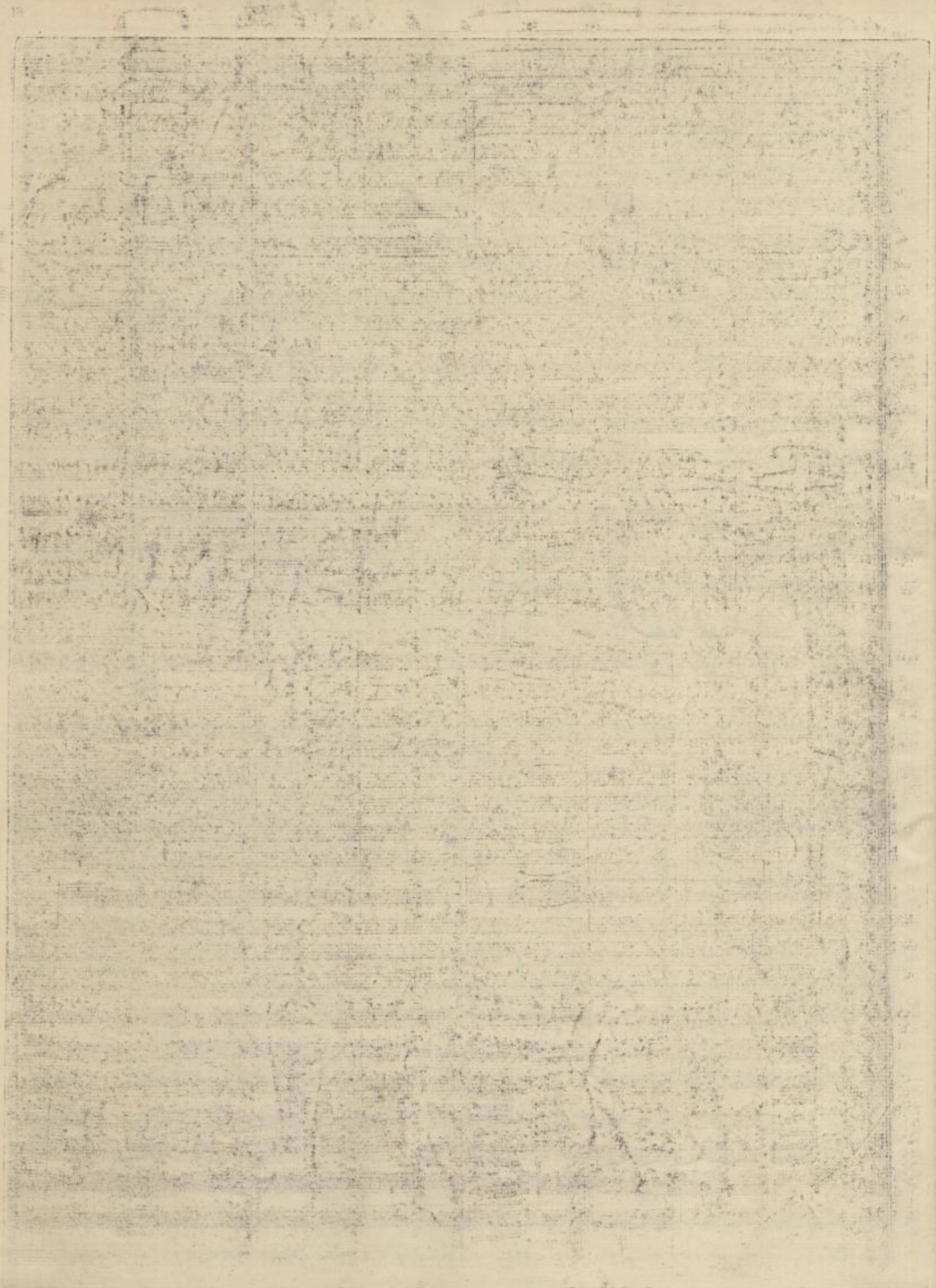
Viol.

Ch.

poco-marc.

B nach H

[illegible]



29

Ge. Fl. 1. 2.

Ob. 1. 2.

E. H. 1. 2.

Clar. 1. 2.

Bcl. 1. 2.

Hr. 1. 2. 3. 4.

Fg. 1. 2.

Cfg. 1. 2.

Trp. 1. 2.

Pk. 1. 2.

Hrf. I. 1. 2.

Hrf. II. 1. 2.

Vl. I. 1. 2.

Vl. II. 1. 2.

Rn. 1. 2.

Viol. 1. 2.

Cb. 1. 2.

cresc.

poco f

nicht get.

zug.

zug.

[illegible]

Handwritten title at the top of the page, possibly "The End of the World".

Handwritten musical score on aged paper. The page contains approximately 20 staves of music, with some staves featuring notes and rests. The handwriting is in ink and appears to be from the 18th or 19th century. The paper is heavily stained and discolored, with a prominent vertical crease down the center.

[illegible]

Gr. Fl. 1. 2. (Grosse Flöte nehmen)

Kl. Fl. 1. 2.

Ob. 1. 2. *p*

E. H. 1. 2.

Cl. 1. 2. *p*

Bel. 1. 2. *p*

Hr. 1. 2. 3. 4. 5. 6. *p*

Fg. 1. 2.

Cfg. 1. 2.

Glas. 1. 2.

Hr. I. 1. 2.

Hr. II. 1. 2.

1.-3. P. VI. I. *decreso.*

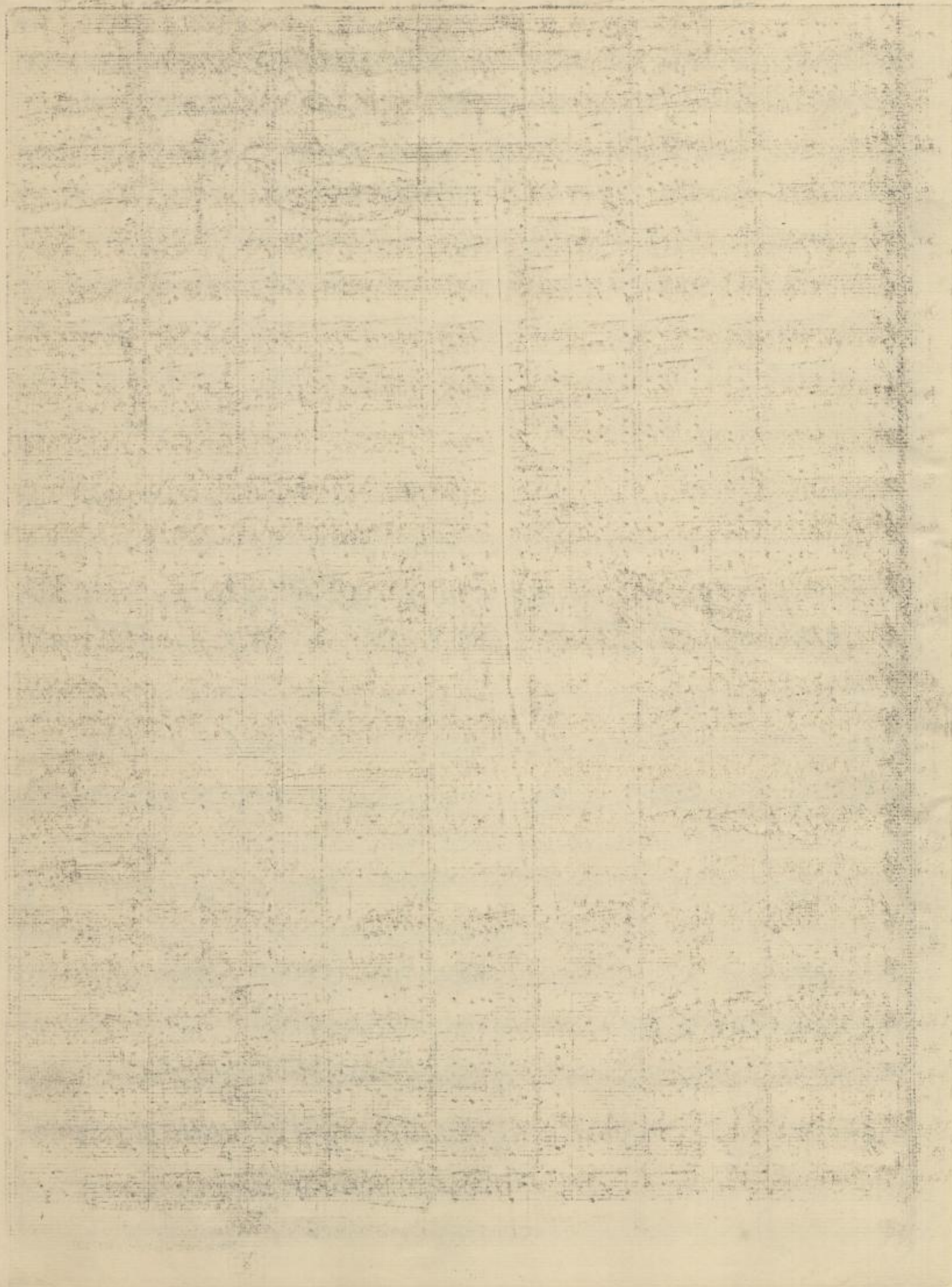
4.-6. P. VI. II. *decreso.*

1.-3. P. Hr. *Nur 1.-3. P. Bog. 4.-6. P. decreso.*

4.-6. P. Hr. *Nur 1. u. 3. P. Bog. 2.-4. P. get. decreso. pizz. Nur 1. P. get. p decreso. 2.-4. P.*

1. P. Hr. *get. p decreso.*

2.-4. P. Hr. *get. p decreso.*



1. 2. *Gr. Fl.* *pp* *Noch lebhafter. (♩ = 112-116) ②*

3. *Ob.* *pp*

4. *E. H.*

5. 1. 2. *Cl.* *pp*

6. *Bel.* *pp*

7. 1. 2. *Hr.*

8. *Fr.*

9. *Cfg.*

10. *Pk.* *poco marc.* *pp* *(B nach H)*

11. *Glsp.*

12. *Ref. I.* *pp*

13. *Ref. II.*

14. *VI. I.* *Alle. Bog.*

15. *1. u. 2. P.* *Alle. Bog.*

16. *VI. II.* *Alle. Bog.*

17. *4. u. 5. P.* *Alle. Bog.*

18. *Nur 4 (1. u. 2. P.)* *Alle. Bog.*

19. *Br. (Skt.)* *Alle. Bog.*

20. *An jedem Pult* *gef.* *Alle. Bog.*

21. *1. u. 2. P.* *Alle. Bog.*

22. *Vol.* *Alle. Bog.*

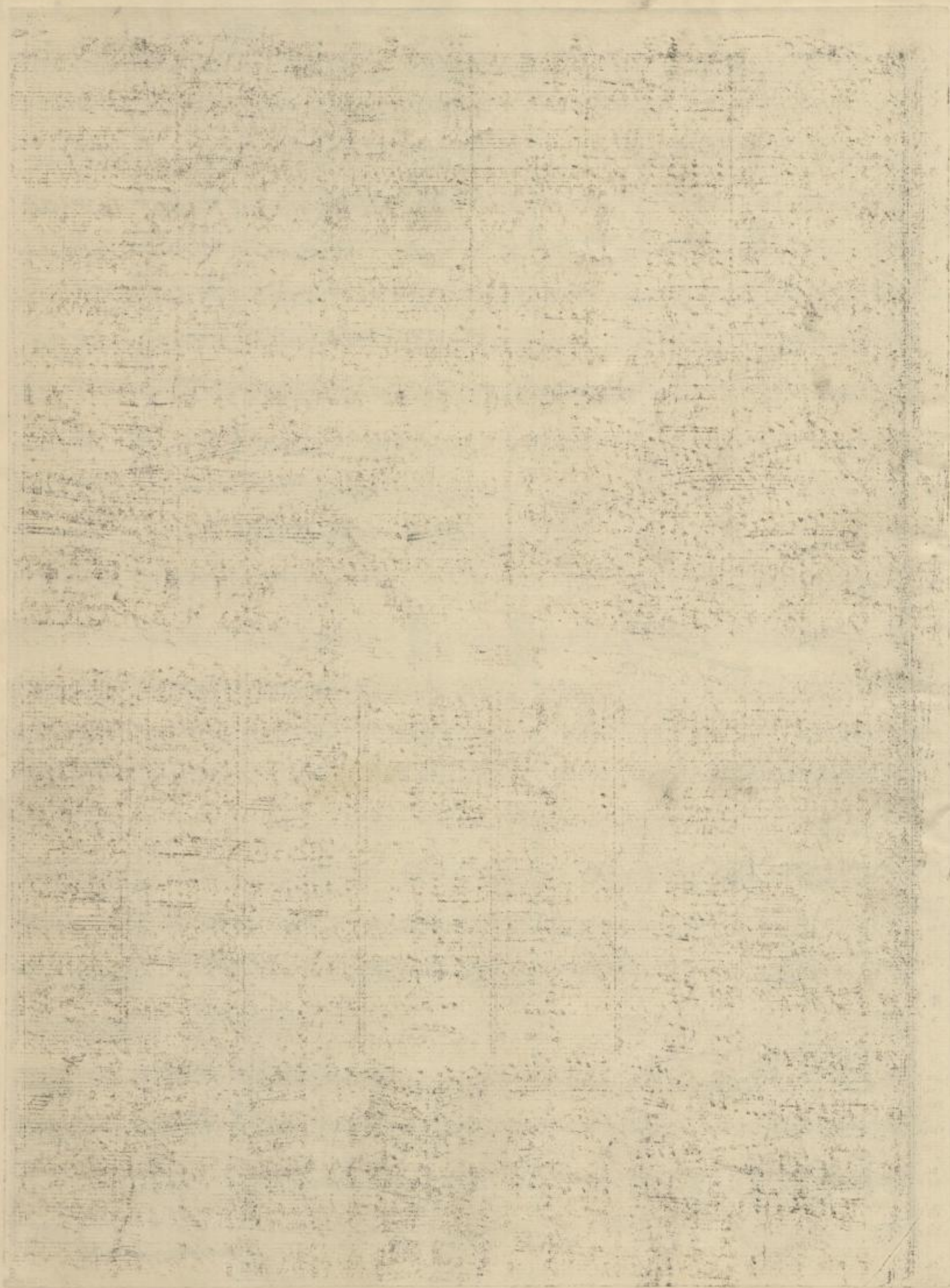
23. *3. u. 4. P.* *Alle. Bog.*

24. *1. u. 2. P.* *pizz.* *Alle. Bog.*

25. *Ch.* *Alle. Bog.*

26. *3. u. 4. P.* *Alle. Bog.*

Noch lebhafter. (♩ = 112-116)



This image shows a page from a musical score, likely for a symphony. The score is written in G major (one sharp) and 4/4 time. It features a variety of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Clar.), Bassoons (Fag.), Horns (Hr.), Trumpets (Trom.), Violins (Vl.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *sf*, *get.*). The page number 63 is visible in the top right corner.

Gr. Fl. 1. 2.

Ob. 1. 2.

E. H.

Clar. 1. 2.

Bcl. 1. 2.

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

Vg. 1. 2.

Cfg.

Vl. I.

Vl. II.

Br.

Vol.

Cb.

pizz.

Bog.

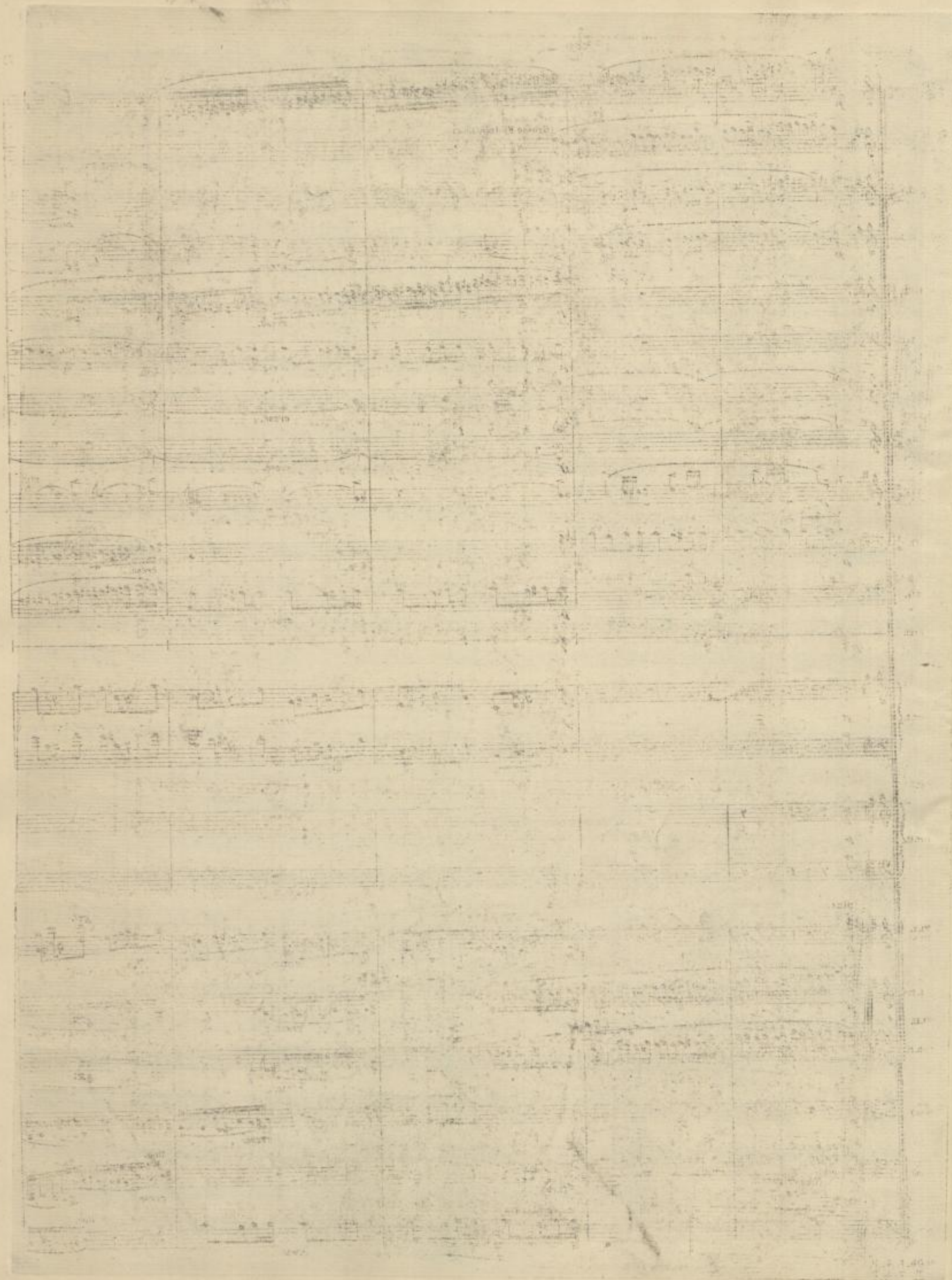
get. pizz.

marc.

get.

32 (♩ = ♪)

32 (♩ = ♩)



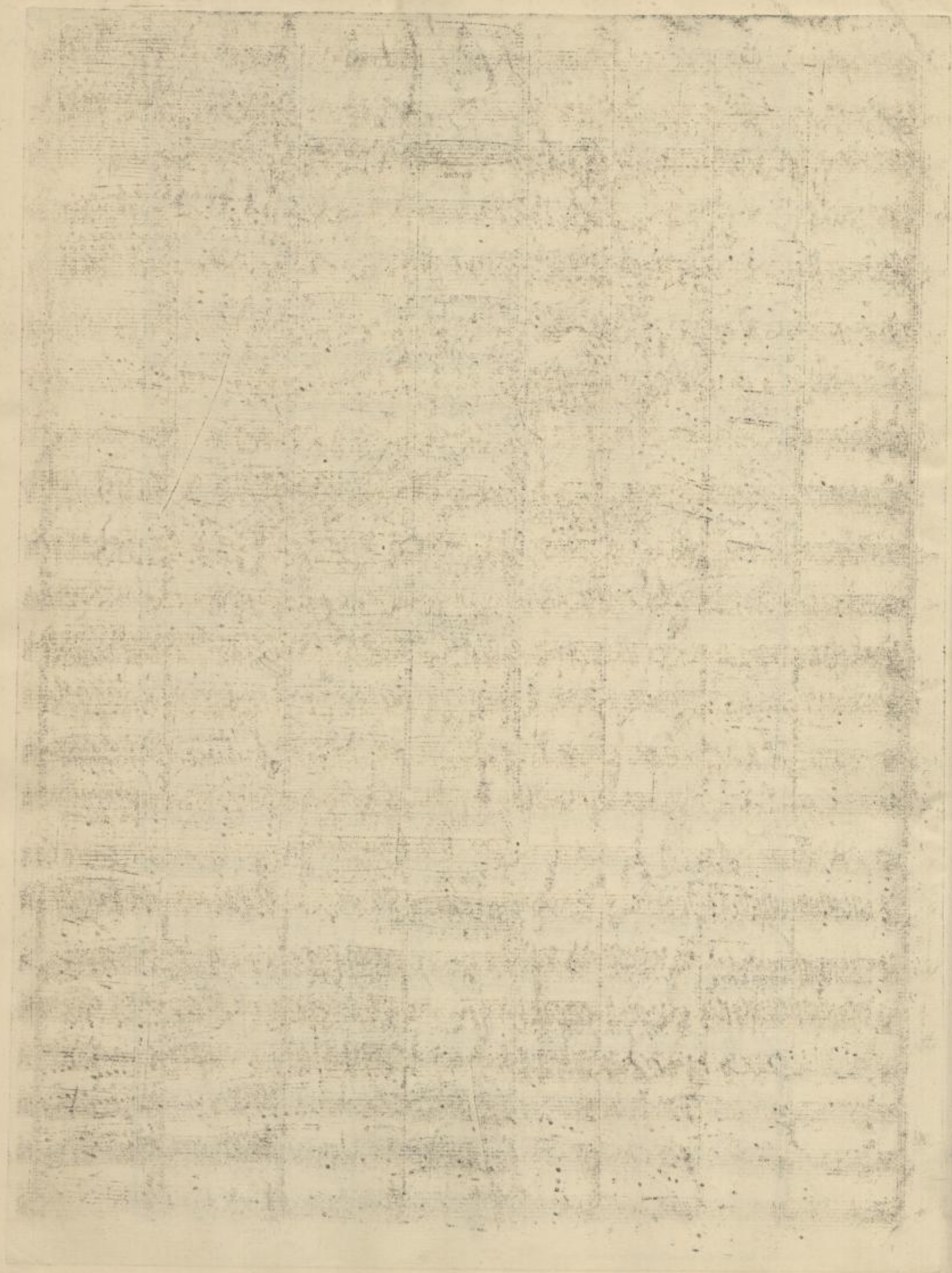
Schluss.*)

The musical score is for the final section, titled "Schluss.*)". It is written for a large orchestra. The instruments and their parts are as follows:

- Gr. Fl.** (Great Flute): Two staves, both with a treble clef and a key signature of one sharp (F#).
- Kl. Fl.** (Clarinet): One staff, treble clef, key signature of one sharp (F#).
- Ob.** (Oboe): Two staves, both with a treble clef and a key signature of one sharp (F#).
- E. H.** (English Horn): One staff, treble clef, key signature of one sharp (F#).
- Cl.** (Clarinet): Two staves, both with a treble clef and a key signature of one sharp (F#).
- Bcl.** (Bassoon): One staff, bass clef, key signature of one sharp (F#).
- E.** (Trumpet): Three staves, all with a treble clef and a key signature of one sharp (F#).
- Hr.** (Horn): Three staves, all with a treble clef and a key signature of one sharp (F#).
- E.** (Trumpet): One staff, treble clef, key signature of one sharp (F#).
- Pa.** (Percussion): One staff, bass clef, key signature of one sharp (F#).
- Cfg.** (Cymbal): One staff, bass clef, key signature of one sharp (F#).
- Trp.** (Trumpet): Two staves, both with a treble clef and a key signature of one sharp (F#).
- Glap.** (Glockenspiel): One staff, treble clef, key signature of one sharp (F#).
- Hrf.** (Harp): Two staves, both with a treble clef and a key signature of one sharp (F#).
- Pk.** (Piano): One staff, bass clef, key signature of one sharp (F#).
- Vi. I.** (Violin I): One staff, treble clef, key signature of one sharp (F#).
- Vi. II.** (Violin II): One staff, treble clef, key signature of one sharp (F#).
- Br.** (Bassoon): Two staves, both with a treble clef and a key signature of one sharp (F#).
- Vol.** (Violoncello): One staff, bass clef, key signature of one sharp (F#).
- Ob.** (Oboe): One staff, treble clef, key signature of one sharp (F#).

The score includes various musical notations such as dynamics (e.g., *f*, *pp*, *stacc.*), articulation (e.g., *acc.*), and performance instructions (e.g., *plaz.*). The key signature is one sharp (F#) throughout the piece.

*) Gilt nur für die Einzelaufführung dieses Teiles.



Gr. Fl. 1, 2

Kl. Fl.

Ob. 1, 2

E. H.

Cor. 1, 2

Bcl. A.

Hr. E.

Fg. 1, 2

Cfg.

Trp. 1, 2, 3

Pos. 1, 2, 3

Tbn.

Pk.

Vl. I.

Vl. II.

Br. (get.) I, II

Vcl. (get.) I, II

Cb.

marc.

cresc.

f cresc.

p cresc.

get. trem.