

104

50

Wie vorher. gedehnt Wie vorher. gedehnt

Fl. I. (Schnell) f

Oboe. (Schnell) f

Bass. (Schnell) f

Clar. (Schnell) f

Viol. I. Mit Dämpfern. pp

Viol. II. Mit Dämpfern. pp

Viola. Mit Dämpfern. pp

Cello. Mit Dämpfern. pp

Double Bass. Mit Dämpfern. pp

Voice. nicht get.

Wie vorher. gedehnt Wie vorher. gedehnt

50

Äusserst ruhig.

Gr. Fl. 1. 3.

Oboe 1. 2.

Horn 1. 2.

Bassoon.

Violin I.

Violin II.

Viola.

Cello.

Double Bass.

Contrabass.

Voice.

Mit Dämpfer.

f marc.

pp

Nur 1. 4. Pult get.

5. 8. Pult *pppp*

6. 9. Pult *pppp*

7. 10. Pult *pppp*

8. 11. Pult *pppp*

9. 12. Pult *pppp*

10. 13. Pult *pppp*

11. 14. Pult *pppp*

12. 15. Pult *pppp*

13. 16. Pult *pppp*

14. 17. Pult *pppp*

15. 18. Pult *pppp*

16. 19. Pult *pppp*

17. 20. Pult *pppp*

18. 21. Pult *pppp*

19. 22. Pult *pppp*

20. 23. Pult *pppp*

21. 24. Pult *pppp*

22. 25. Pult *pppp*

23. 26. Pult *pppp*

24. 27. Pult *pppp*

25. 28. Pult *pppp*

26. 29. Pult *pppp*

27. 30. Pult *pppp*

28. 31. Pult *pppp*

29. 32. Pult *pppp*

30. 33. Pult *pppp*

31. 34. Pult *pppp*

32. 35. Pult *pppp*

33. 36. Pult *pppp*

34. 37. Pult *pppp*

35. 38. Pult *pppp*

36. 39. Pult *pppp*

37. 40. Pult *pppp*

38. 41. Pult *pppp*

39. 42. Pult *pppp*

40. 43. Pult *pppp*

41. 44. Pult *pppp*

42. 45. Pult *pppp*

43. 46. Pult *pppp*

44. 47. Pult *pppp*

45. 48. Pult *pppp*

46. 49. Pult *pppp*

47. 50. Pult *pppp*

48. 51. Pult *pppp*

49. 52. Pult *pppp*

50. 53. Pult *pppp*

51. 54. Pult *pppp*

52. 55. Pult *pppp*

53. 56. Pult *pppp*

54. 57. Pult *pppp*

55. 58. Pult *pppp*

56. 59. Pult *pppp*

57. 60. Pult *pppp*

58. 61. Pult *pppp*

59. 62. Pult *pppp*

60. 63. Pult *pppp*

61. 64. Pult *pppp*

62. 65. Pult *pppp*

63. 66. Pult *pppp*

64. 67. Pult *pppp*

65. 68. Pult *pppp*

66. 69. Pult *pppp*

67. 70. Pult *pppp*

68. 71. Pult *pppp*

69. 72. Pult *pppp*

70. 73. Pult *pppp*

71. 74. Pult *pppp*

72. 75. Pult *pppp*

73. 76. Pult *pppp*

74. 77. Pult *pppp*

75. 78. Pult *pppp*

76. 79. Pult *pppp*

77. 80. Pult *pppp*

78. 81. Pult *pppp*

79. 82. Pult *pppp*

80. 83. Pult *pppp*

81. 84. Pult *pppp*

82. 85. Pult *pppp*

83. 86. Pult *pppp*

84. 87. Pult *pppp*

85. 88. Pult *pppp*

86. 89. Pult *pppp*

87. 90. Pult *pppp*

88. 91. Pult *pppp*

89. 92. Pult *pppp*

90. 93. Pult *pppp*

91. 94. Pult *pppp*

92. 95. Pult *pppp*

93. 96. Pult *pppp*

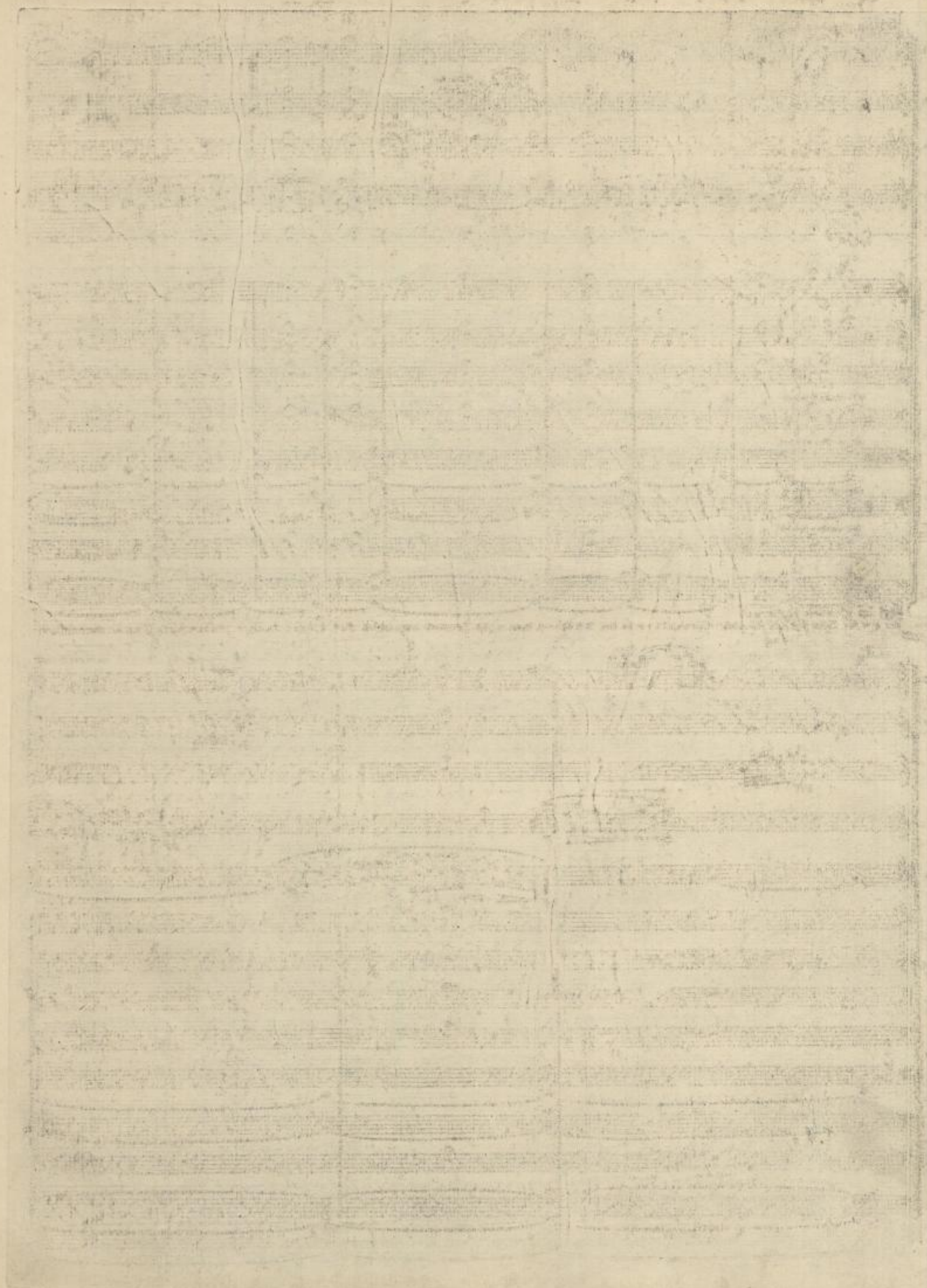
94. 97. Pult *pppp*

95. 98. Pult *pppp*

96. 99. Pult *pppp*

97. 100. Pult *pppp*

Äusserst ruhig.



Des Hirten Lied und das „Gloria“ der grossen Frühmesse im Walde.

105

51 Im gleichen Zeitmass.

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

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

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

Mit freiem Vortrag!

E. H. *p*

Bck. *p*

I. *p*

VI. *p*

II. *p*

Br. *p*

(Die ersten Spieler)

I-3. P. *p* (Die zweiten Spieler)

Vi. I. *p* (Die ersten Spieler)

I-6. P. *p* (Die zweiten Spieler)

Ch. *p*

51 Im gleichen Zeitmass.

Von hier bis Ziffer 56 sind sämtliche Vorschläge in den Holzbläsern hart an die Hauptnote anprallend, mit dieser fast zusammenfallend, auszuführen.

1. *pp*

2. *pp*

Ob. *pp*

Cl. I. *pp* *p*

E. H. *mf* *immer frei!*

I. *p*

VI. *p*

II. *p*

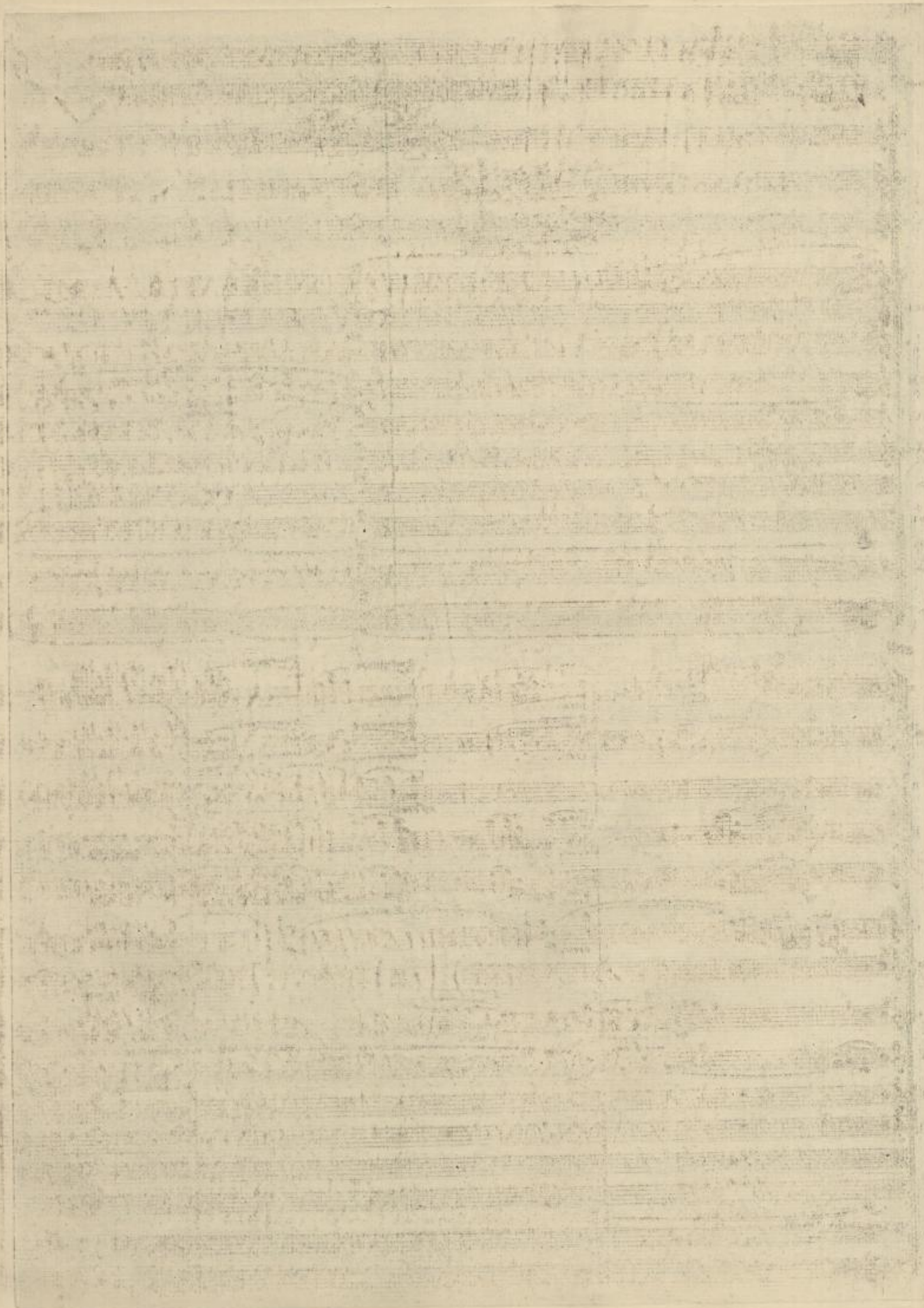
Br. *p*

I-3. P. *p*

Vi. I. *p*

I-6. P. *p*

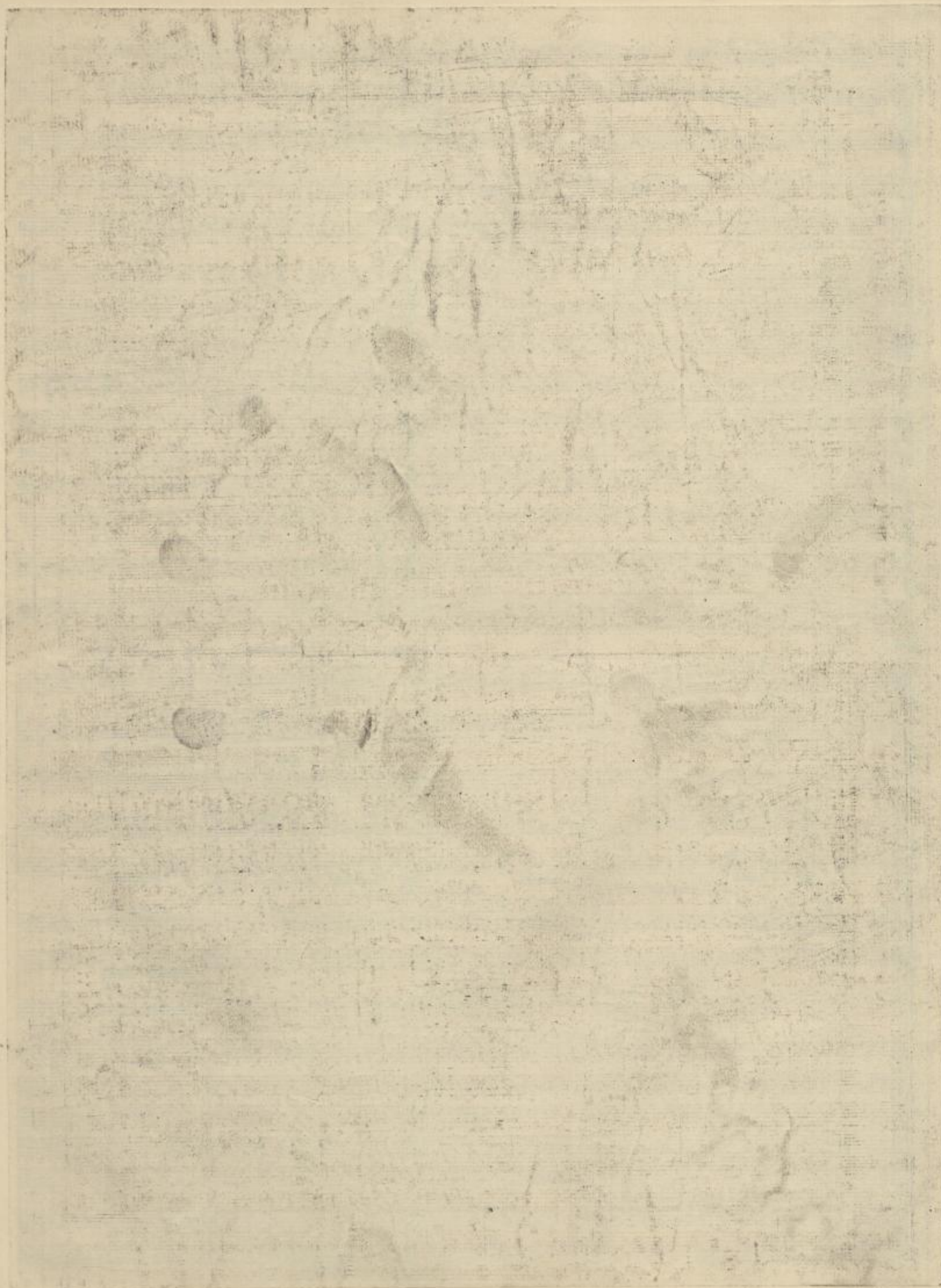
Ch. *p*



This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoon (Fg.), Violins (Vl. I, Vl. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score is written in a single system, with measures 1 through 10 visible. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of notes, rests, and dynamic markings such as *cresc.* (crescendo) and *pp* (pianissimo). A tempo marking *sehr frei!* (very free!) is present in the lower right. The notation includes slurs, ties, and various articulation marks.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, and brass. The instruments listed on the left are:

- 1. (Violin I)
- 2. (Violin II)
- 3. (Violin III)
- 4. (Violin IV)
- 5. (Violin V)
- 6. (Violin VI)
- 7. (Violin VII)
- 8. (Violin VIII)
- 9. (Violin IX)
- 10. (Violin X)
- 11. (Violin XI)
- 12. (Violin XII)
- 13. (Violin XIII)
- 14. (Violin XIV)
- 15. (Violin XV)
- 16. (Violin XVI)
- 17. (Violin XVII)
- 18. (Violin XVIII)
- 19. (Violin XIX)
- 20. (Violin XX)
- 21. (Violin XXI)
- 22. (Violin XXII)
- 23. (Violin XXIII)
- 24. (Violin XXIV)
- 25. (Violin XXV)
- 26. (Violin XXVI)
- 27. (Violin XXVII)
- 28. (Violin XXVIII)
- 29. (Violin XXIX)
- 30. (Violin XXX)
- 31. (Violin XXXI)
- 32. (Violin XXXII)
- 33. (Violin XXXIII)
- 34. (Violin XXXIV)
- 35. (Violin XXXV)
- 36. (Violin XXXVI)
- 37. (Violin XXXVII)
- 38. (Violin XXXVIII)
- 39. (Violin XXXIX)
- 40. (Violin XL)
- 41. (Violin XLI)
- 42. (Violin XLII)
- 43. (Violin XLIII)
- 44. (Violin XLIV)
- 45. (Violin XLV)
- 46. (Violin XLVI)
- 47. (Violin XLVII)
- 48. (Violin XLVIII)
- 49. (Violin XLIX)
- 50. (Violin L)
- 51. (Violin LI)
- 52. (Violin LII)
- 53. (Violin LIII)
- 54. (Violin LIV)
- 55. (Violin LV)
- 56. (Violin LVI)
- 57. (Violin LVII)
- 58. (Violin LVIII)
- 59. (Violin LIX)
- 60. (Violin LX)
- 61. (Violin LXI)
- 62. (Violin LXII)
- 63. (Violin LXIII)
- 64. (Violin LXIV)
- 65. (Violin LXV)
- 66. (Violin LXVI)
- 67. (Violin LXVII)
- 68. (Violin LXVIII)
- 69. (Violin LXIX)
- 70. (Violin LXX)
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- 75. (Violin LXXV)
- 76. (Violin LXXVI)
- 77. (Violin LXXVII)
- 78. (Violin LXXVIII)
- 79. (Violin LXXIX)
- 80. (Violin LXXX)
- 81. (Violin LXXXI)
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- 85. (Violin LXXXV)
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- 96. (Violin LXXXVI)
- 97. (Violin LXXXVII)
- 98. (Violin LXXXVIII)
- 99. (Violin LXXXIX)
- 100. (Violin LXXX)
- 101. (Violin LXXXI)
- 102. (Violin LXXXII)
- 103. (Violin LXXXIII)
- 104. (Violin LXXXIV)
- 105. (Violin LXXXV)
- 106. (Violin LXXXVI)
- 107. (Violin LXXXVII)
- 108. (Violin LXXXVIII)
- 109. (Violin LXXXIX)
- 110. (Violin LXXX)
- 111. (Violin LXXXI)
- 112. (Violin LXXXII)
- 113. (Violin LXXXIII)
- 114. (Violin LXXXIV)
- 115. (Violin LXXXV)
- 116. (Violin LXXXVI)
- 117. (Violin LXXXVII)
- 118. (Violin LXXXVIII)
- 119. (Violin LXXXIX)
- 120. (Violin LXXX)
- 121. (Violin LXXXI)
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- 138. (Violin LXXXVIII)
- 139. (Violin LXXXIX)
- 140. (Violin LXXX)
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- 147. (Violin LXXXVII)
- 148. (Violin LXXXVIII)
- 149. (Violin LXXXIX)
- 150. (Violin LXXX)
- 151. (Violin LXXXI)
- 152. (Violin LXXXII)
- 153. (Violin LXXXIII)
- 154. (Violin LXXXIV)
- 155. (Violin LXXXV)
- 156. (Violin LXXXVI)
- 157. (Violin LXXXVII)
- 158. (Violin LXXXVIII)
- 159. (Violin LXXXIX)
- 160. (Violin LXXX)
- 161. (Violin LXXXI)
- 162. (Violin LXXXII)
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- 166. (Violin LXXXVI)
- 167. (Violin LXXXVII)
- 168. (Violin LXXXVIII)
- 169. (Violin LXXXIX)
- 170. (Violin LXXX)
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- 179. (Violin LXXXIX)
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- 188. (Violin LXXXVIII)
- 189. (Violin LXXXIX)
- 190. (Violin LXXX)
- 191. (Violin LXXXI)
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- 194. (Violin LXXXIV)
- 195. (Violin LXXXV)
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- 197. (Violin LXXXVII)
- 198. (Violin LXXXVIII)
- 199. (Violin LXXXIX)
- 200. (Violin LXXX)
- 201. (Violin LXXXI)
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- 204. (Violin LXXXIV)
- 205. (Violin LXXXV)
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- 207. (Violin LXXXVII)
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- 209. (Violin LXXXIX)
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- 211. (Violin LXXXI)
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- 214. (Violin LXXXIV)
- 215. (Violin LXXXV)
- 216. (Violin LXXXVI)
- 217. (Violin LXXXVII)
- 218. (Violin LXXXVIII)
- 219. (Violin LXXXIX)
- 220. (Violin LXXX)
- 221. (Violin LXXXI)
- 222. (Violin LXXXII)
- 223. (Violin LXXXIII)
- 224. (Violin LXXXIV)
- 225. (Violin LXXXV)
- 226. (Violin LXXXVI)
- 227. (Violin LXXXVII)
- 228. (Violin LXXXVIII)
- 229. (Violin LXXXIX)
- 230. (Violin LXXX)
- 231. (Violin LXXXI)
- 232. (Violin LXXXII)
- 233. (Violin LXXXIII)
- 234. (Violin LXXXIV)
- 235. (Violin LXXXV)
- 236. (Violin LXXXVI)
- 237. (Violin LXXXVII)
- 238. (Violin LXXXVIII)
- 239. (Violin LXXXIX)
- 240. (Violin LXXX)
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- 244. (Violin LXXXIV)
- 245. (Violin LXXXV)
- 246. (Violin LXXXVI)
- 247. (Violin LXXXVII)
- 248. (Violin LXXXVIII)
- 249. (Violin LXXXIX)
- 250. (Violin LXXX)
- 251. (Violin LXXXI)
- 252. (Violin LXXXII)
- 253. (Violin LXXXIII)
- 254. (Violin LXXXIV)
- 255. (Violin LXXXV)
- 256. (Violin LXXXVI)
- 257. (Violin LXXXVII)
- 258. (Violin LXXXVIII)
- 259. (Violin LXXXIX)
- 260. (Violin LXXX)
- 261. (Violin LXXXI)
- 262. (Violin LXXXII)
- 263. (Violin LXXXIII)
- 2



Doppelt so schnell. (wie vorher)

p stacc.

(Verlässt das Orchester)

p

gedämpft *p*

Gruppe I (1.-4.) in überstimmt 3. 4. 5. u. 6. Horn.

Gruppe II (5.-8.) in überstimmt 1. 2. 3. Pos. u. Tuba.

Gruppe III (9.-12.) in überstimmt 4. Contrabassisten.

p

p

Manuale *p* Nur eine (Gedacht 6') Stimme.

p immer stacc.

p immer stacc.

p immer stacc.

p

p

p

p ausdrucksvoll

p pizz. marc.

Doppelt so schnell. (wie vorher)

1. Flute 1

2. Flute 2

Oboe

Clarinet

Bassoon

Trumpet I

Trumpet II

Trombone I

Trombone II

Horn I

Horn II

Horn III

Horn IV

Violin I

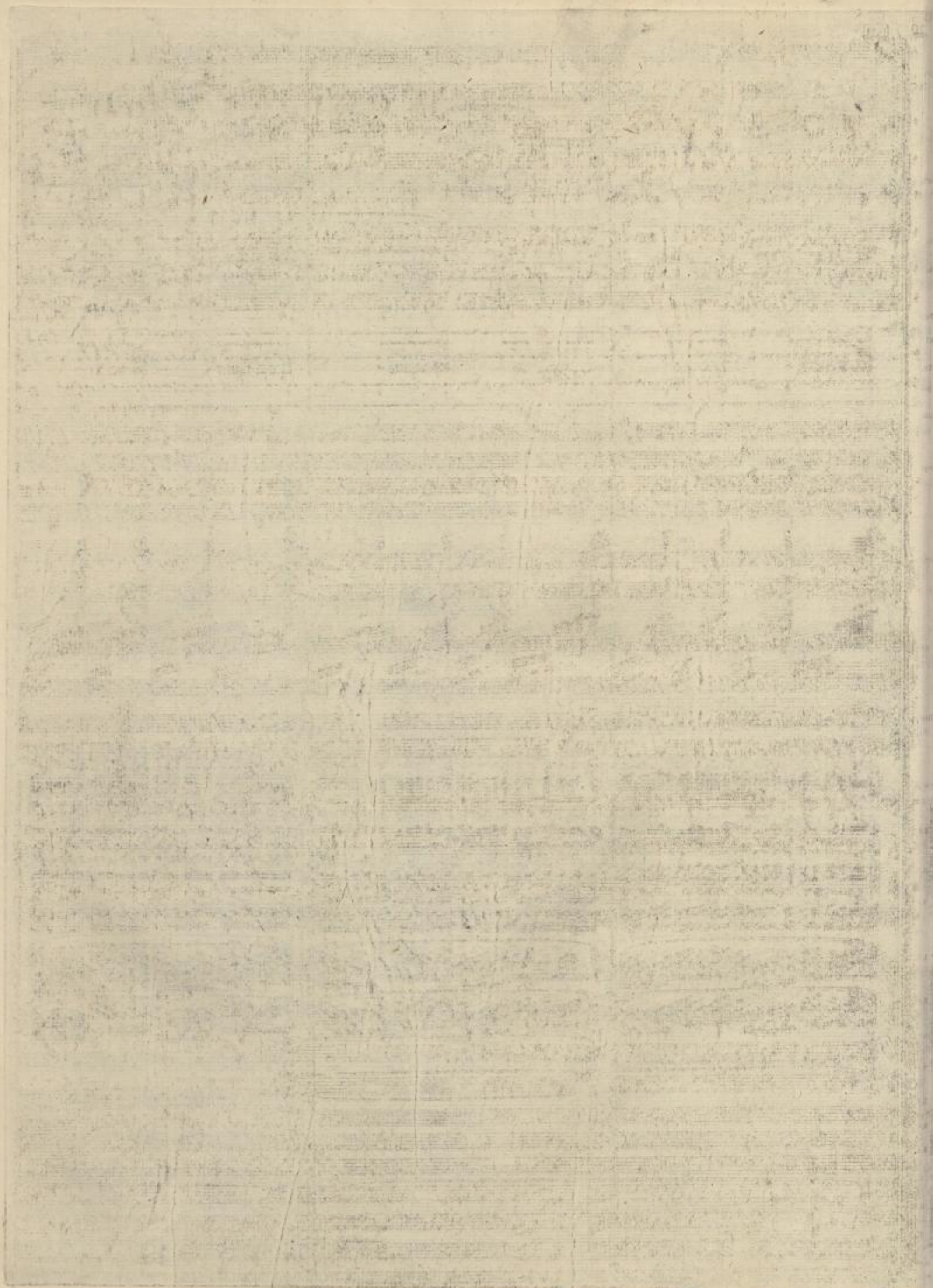
Violin II

Viola

Cello

p *stacc.*

inner stacc.

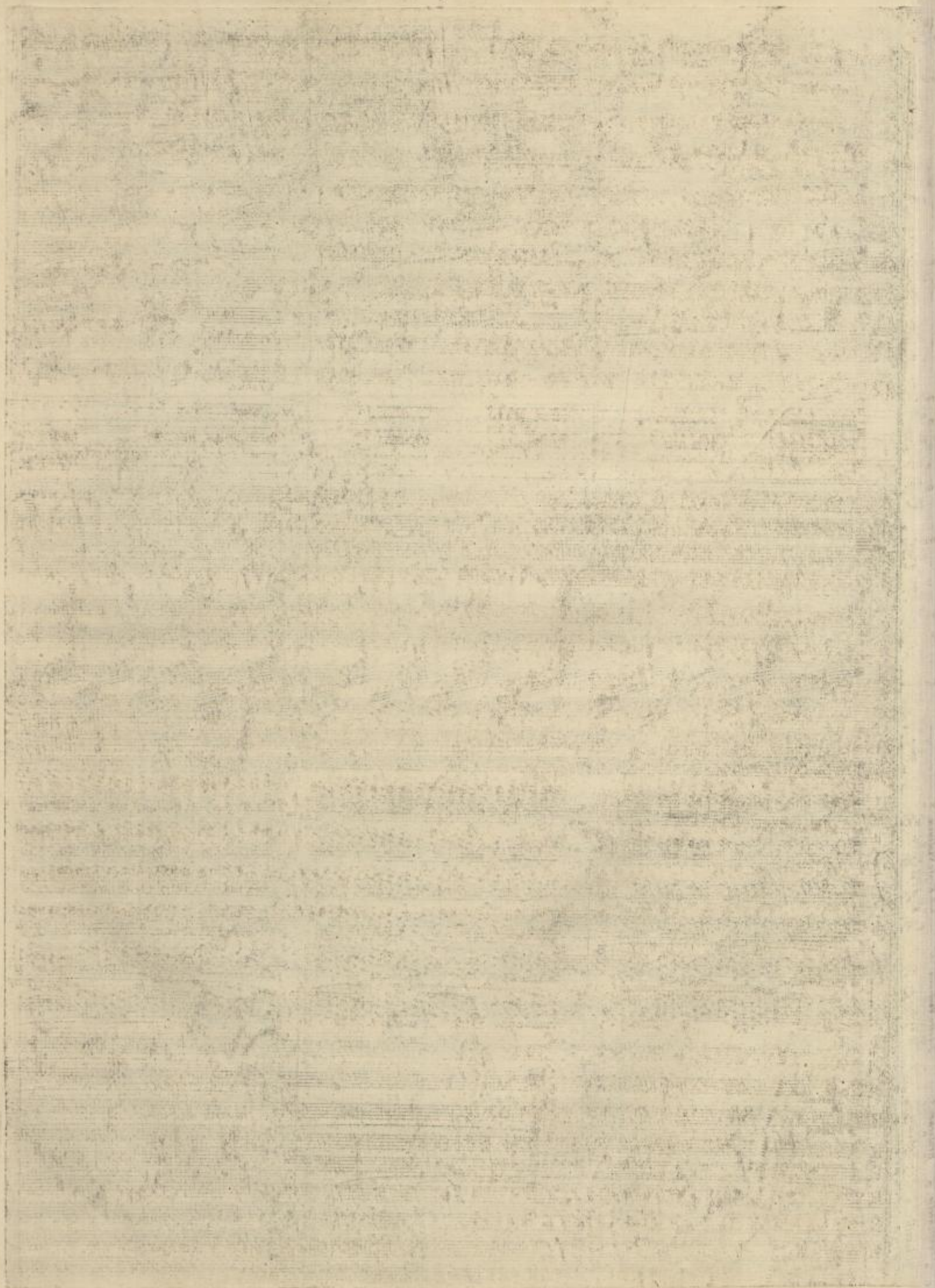


This is a page of a musical score, page 52, from a larger work. The page is numbered 110 in the top left corner and 52 in the bottom left corner. The score is written in a traditional musical notation with staves and notes. The instruments listed on the left side of the page are:

- Fl. 1, 2
- Ob.
- Clar. 1, 2
- Bassoon
- Trumpet 1, 2, 3
- Trombone
- Baritone
- Euphonium
- Tuba
- Percussion (Gong, Triangle, Snare, Cymbal, etc.)
- Violin 1, 2
- Viola
- Cello
- Double Bass

The score is divided into three systems, each containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is aged and shows some wear and tear.

This is a page from a musical score, likely for a symphony or concert piece. The score is written in German and includes a variety of instruments. The top section features woodwinds: Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2, 3), and Bassoons (Fag. 1, 2). Below these are the brass instruments: Trumpets (Tr. 1, 2, 3), Trombones (Tromb. 1, 2, 3), Horns (Horn 1, 2, 3, 4), and the Organ (Org.). The string section is at the bottom, including Violins (Viol. 1, 2), Violas (Viola 1, 2), Cellos (Cello 1, 2), and Double Basses (Kontrabaß 1, 2). The score is written in a single system with three measures. The first measure is marked with a 'p' (piano) and 'stacc.' (staccato). The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows some wear, with a small '111' in the top right corner.



112

53

Fl. 1. 2.

Oboe 1. 2.

Cl. 1. 2.

Bsn.

Trp. 1. 2. 3.

Tbn. 1. 2. 3.

Tuba.

Sn. Dr.

Cym.

Tri.

Tom-t.

B. Dr.

Harp.

Viol. I.

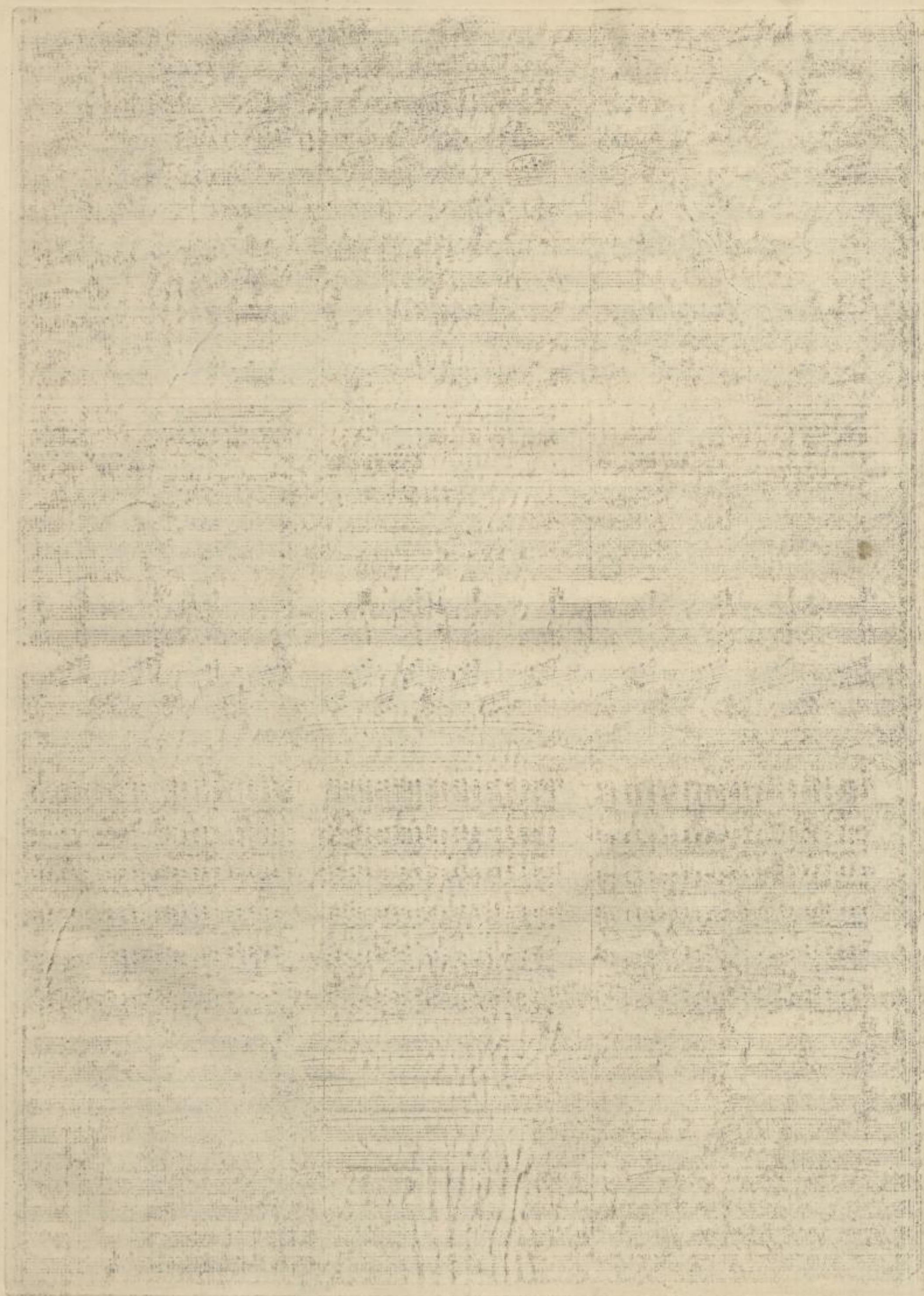
Viol. II.

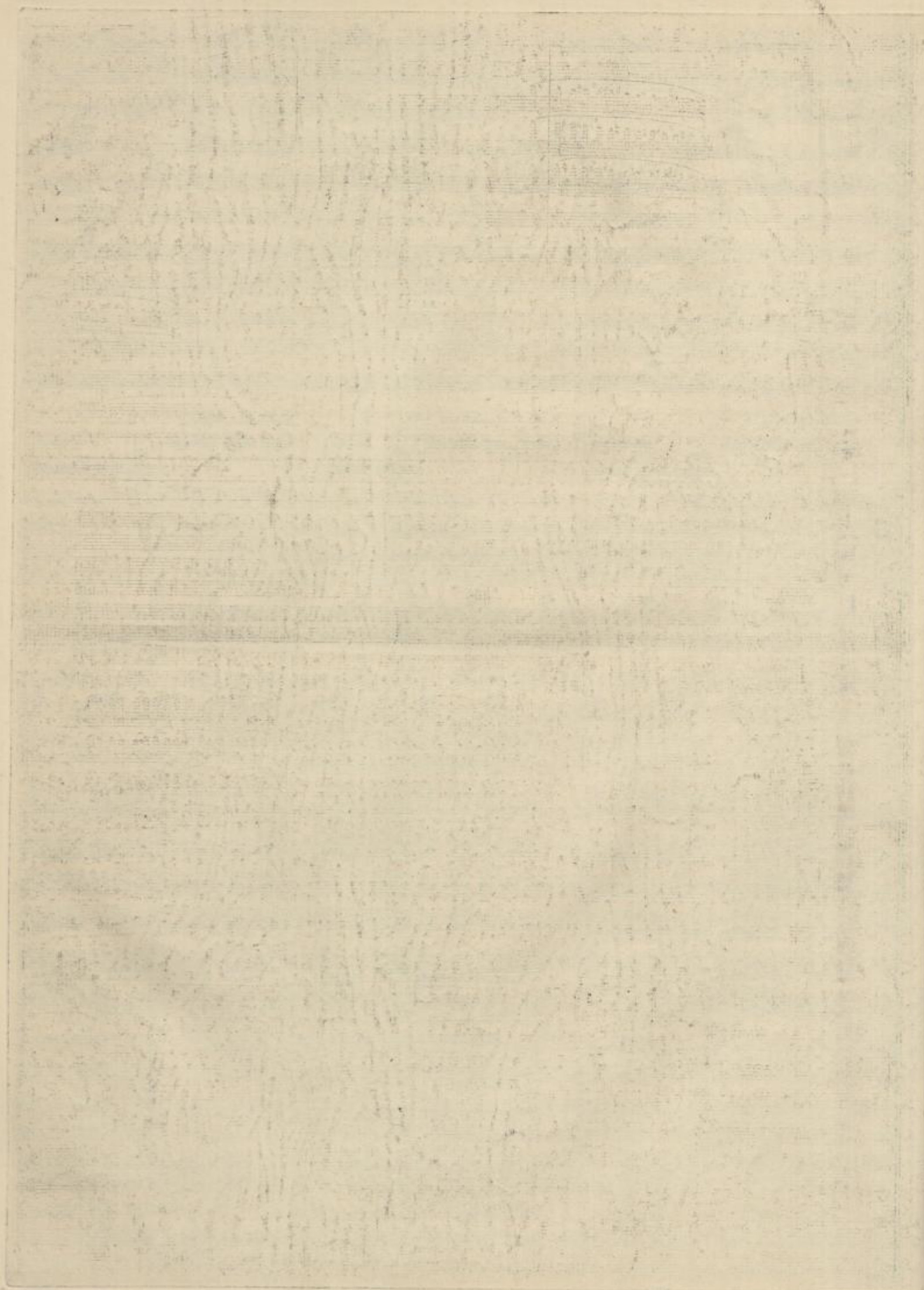
Viola.

Violoncello.

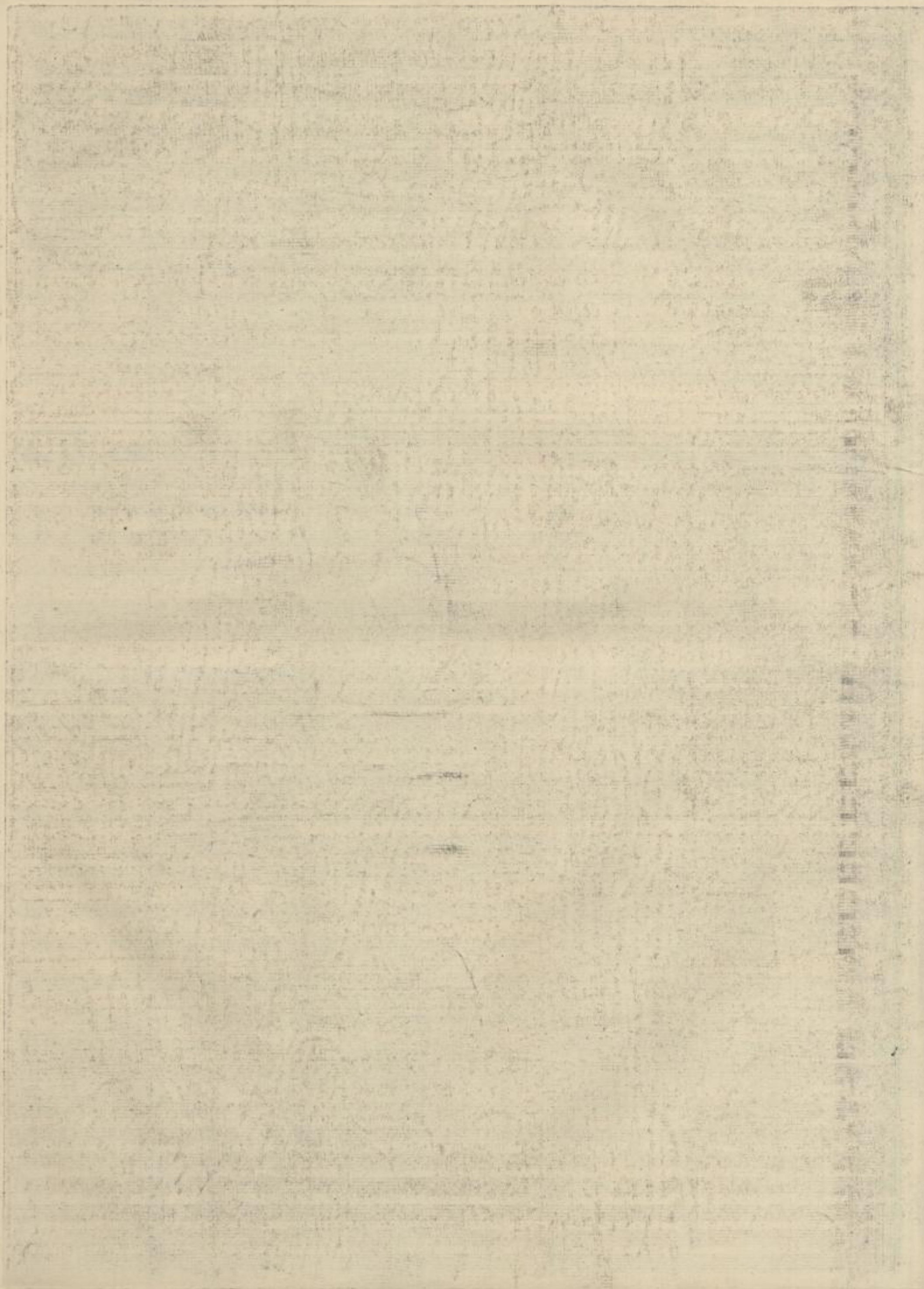
Double Bass.

53





[illegible]



116

Fl. 1. 2. *plu*

Ob. 1. 2. *plu*

Cl. 1. 2. *plu*

Bs. 1. 2. *plu*

Hr. 1. 2. *plu*

Tr. 1. 2. *plu*

Tbn. 1. 2. *plu*

Tuba *plu*

Sn. Dr. *plu*

Cym. *plu*

Tri. *plu*

Glock. *plu*

Harp *plu*

Viol. I. 1. 2. *plu*

Viol. II. 1. 2. *plu*

Org. *plu*

Viol. I. 1. 2. *plu*

Viol. II. 1. 2. *plu*

Viol. III. 1. 2. *plu*

Viol. IV. 1. 2. *plu*

Viol. V. 1. 2. *plu*

Viol. VI. 1. 2. *plu*

Viol. VII. 1. 2. *plu*

Viol. VIII. 1. 2. *plu*

Viol. IX. 1. 2. *plu*

Viol. X. 1. 2. *plu*

Viol. XI. 1. 2. *plu*

Viol. XII. 1. 2. *plu*

Viol. XIII. 1. 2. *plu*

Viol. XIV. 1. 2. *plu*

Viol. XV. 1. 2. *plu*

Viol. XVI. 1. 2. *plu*

Viol. XVII. 1. 2. *plu*

Viol. XVIII. 1. 2. *plu*

Viol. XIX. 1. 2. *plu*

Viol. XX. 1. 2. *plu*

Viol. XXI. 1. 2. *plu*

Viol. XXII. 1. 2. *plu*

Viol. XXIII. 1. 2. *plu*

Viol. XXIV. 1. 2. *plu*

Viol. XXV. 1. 2. *plu*

Viol. XXVI. 1. 2. *plu*

Viol. XXVII. 1. 2. *plu*

Viol. XXVIII. 1. 2. *plu*

Viol. XXIX. 1. 2. *plu*

Viol. XXX. 1. 2. *plu*

Viol. XXXI. 1. 2. *plu*

Viol. XXXII. 1. 2. *plu*

Viol. XXXIII. 1. 2. *plu*

Viol. XXXIV. 1. 2. *plu*

Viol. XXXV. 1. 2. *plu*

Viol. XXXVI. 1. 2. *plu*

Viol. XXXVII. 1. 2. *plu*

Viol. XXXVIII. 1. 2. *plu*

Viol. XXXIX. 1. 2. *plu*

Viol. XL. 1. 2. *plu*

Viol. XLI. 1. 2. *plu*

Viol. XLII. 1. 2. *plu*

Viol. XLIII. 1. 2. *plu*

Viol. XLIV. 1. 2. *plu*

Viol. XLV. 1. 2. *plu*

Viol. XLVI. 1. 2. *plu*

Viol. XLVII. 1. 2. *plu*

Viol. XLVIII. 1. 2. *plu*

Viol. XLIX. 1. 2. *plu*

Viol. L. 1. 2. *plu*

Viol. LI. 1. 2. *plu*

Viol. LII. 1. 2. *plu*

Viol. LIII. 1. 2. *plu*

Viol. LIV. 1. 2. *plu*

Viol. LV. 1. 2. *plu*

Viol. LVI. 1. 2. *plu*

Viol. LVII. 1. 2. *plu*

Viol. LVIII. 1. 2. *plu*

Viol. LIX. 1. 2. *plu*

Viol. LX. 1. 2. *plu*

Viol. LXI. 1. 2. *plu*

Viol. LXII. 1. 2. *plu*

Viol. LXIII. 1. 2. *plu*

Viol. LXIV. 1. 2. *plu*

Viol. LXV. 1. 2. *plu*

Viol. LXVI. 1. 2. *plu*

Viol. LXVII. 1. 2. *plu*

Viol. LXVIII. 1. 2. *plu*

Viol. LXIX. 1. 2. *plu*

Viol. LXX. 1. 2. *plu*

Viol. LXXI. 1. 2. *plu*

Viol. LXXII. 1. 2. *plu*

Viol. LXXIII. 1. 2. *plu*

Viol. LXXIV. 1. 2. *plu*

Viol. LXXV. 1. 2. *plu*

Viol. LXXVI. 1. 2. *plu*

Viol. LXXVII. 1. 2. *plu*

Viol. LXXVIII. 1. 2. *plu*

Viol. LXXIX. 1. 2. *plu*

Viol. LXXX. 1. 2. *plu*

Viol. LXXXI. 1. 2. *plu*

Viol. LXXXII. 1. 2. *plu*

Viol. LXXXIII. 1. 2. *plu*

Viol. LXXXIV. 1. 2. *plu*

Viol. LXXXV. 1. 2. *plu*

Viol. LXXXVI. 1. 2. *plu*

Viol. LXXXVII. 1. 2. *plu*

Viol. LXXXVIII. 1. 2. *plu*

Viol. LXXXIX. 1. 2. *plu*

Viol. LXXXX. 1. 2. *plu*

Viol. LXXXXI. 1. 2. *plu*

Viol. LXXXXII. 1. 2. *plu*

Viol. LXXXXIII. 1. 2. *plu*

Viol. LXXXXIV. 1. 2. *plu*

Viol. LXXXXV. 1. 2. *plu*

Viol. LXXXXVI. 1. 2. *plu*

Viol. LXXXXVII. 1. 2. *plu*

Viol. LXXXXVIII. 1. 2. *plu*

Viol. LXXXXIX. 1. 2. *plu*

Viol. LXXXXX. 1. 2. *plu*

Viol. LXXXXXI. 1. 2. *plu*

Viol. LXXXXXII. 1. 2. *plu*

Viol. LXXXXXIII. 1. 2. *plu*

Viol. LXXXXXIV. 1. 2. *plu*

Viol. LXXXXXV. 1. 2. *plu*

Viol. LXXXXXVI. 1. 2. *plu*

Viol. LXXXXXVII. 1. 2. *plu*

Viol. LXXXXXVIII. 1. 2. *plu*

Viol. LXXXXXIX. 1. 2. *plu*

Viol. LXXXXXX. 1. 2. *plu*

Viol. LXXXXXXI. 1. 2. *plu*

Viol. LXXXXXXII. 1. 2. *plu*

Viol. LXXXXXXIII. 1. 2. *plu*

Viol. LXXXXXXIV. 1. 2. *plu*

Viol. LXXXXXXV. 1. 2. *plu*

Viol. LXXXXXXVI. 1. 2. *plu*

Viol. LXXXXXXVII. 1. 2. *plu*

Viol. LXXXXXXVIII. 1. 2. *plu*

Viol. LXXXXXXIX. 1. 2. *plu*

Viol. LXXXXXXX. 1. 2. *plu*

Viol. LXXXXXXXI. 1. 2. *plu*

Viol. LXXXXXXXII. 1. 2. *plu*

Viol. LXXXXXXXIII. 1. 2. *plu*

Viol. LXXXXXXXIV. 1. 2. *plu*

Viol. LXXXXXXXV. 1. 2. *plu*

Viol. LXXXXXXXVI. 1. 2. *plu*

Viol. LXXXXXXXVII. 1. 2. *plu*

Viol. LXXXXXXXVIII. 1. 2. *plu*

Viol. LXXXXXXXIX. 1. 2. *plu*

Viol. LXXXXXXXX. 1. 2. *plu*

Viol. LXXXXXXXXI. 1. 2. *plu*

Viol. LXXXXXXXII. 1. 2. *plu*

Viol. LXXXXXXXIII. 1. 2. *plu*

Viol. LXXXXXXXIV. 1. 2. *plu*

Viol. LXXXXXXXV. 1. 2. *plu*

Viol. LXXXXXXXVI. 1. 2. *plu*

Viol. LXXXXXXXVII. 1. 2. *plu*

Viol. LXXXXXXXVIII. 1. 2. *plu*

Viol. LXXXXXXXIX. 1. 2. *plu*

Viol. LXXXXXXXX. 1. 2. *plu*

Viol. LXXXXXXXXI. 1. 2. *plu*

Viol. LXXXXXXXII. 1. 2. *plu*

Viol. LXXXXXXXIII. 1. 2. *plu*

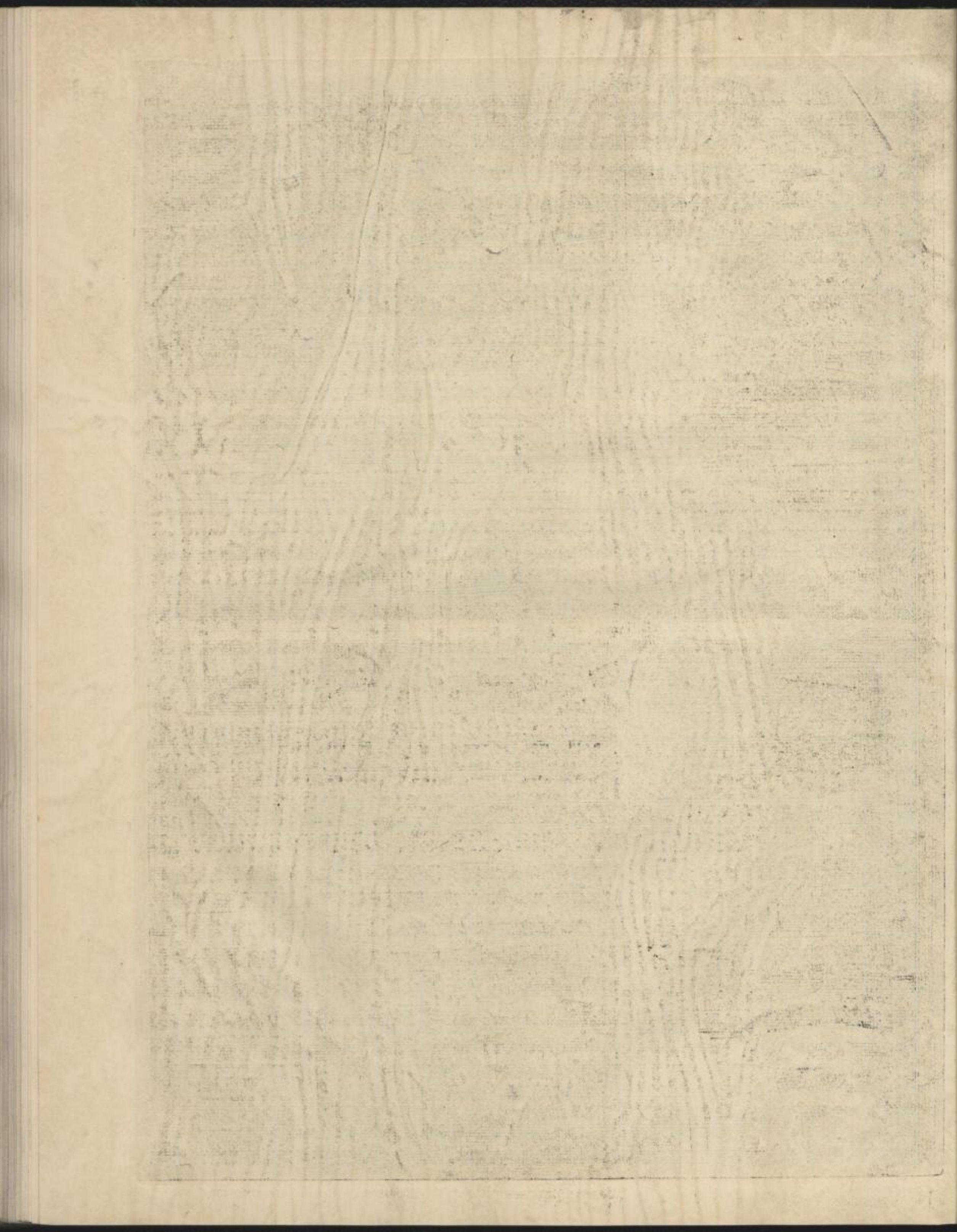
Viol. LXXXXXXXIV. 1. 2. *plu*

Viol. LXXXXXXXV. 1. 2. *plu*

Viol. LXXXXXXXVI. 1. 2. *plu*

Viol. LXXXXXXXVII. 1. 2. *plu*

Viol. LXXXXXXXVIII. 1. 2. *plu*



117

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Fag. 1, 2

Hr. 1, 2

Trom. 1, 2

Tromb. 1, 2

Sch.

Cym.

Trgl.

Viol. I

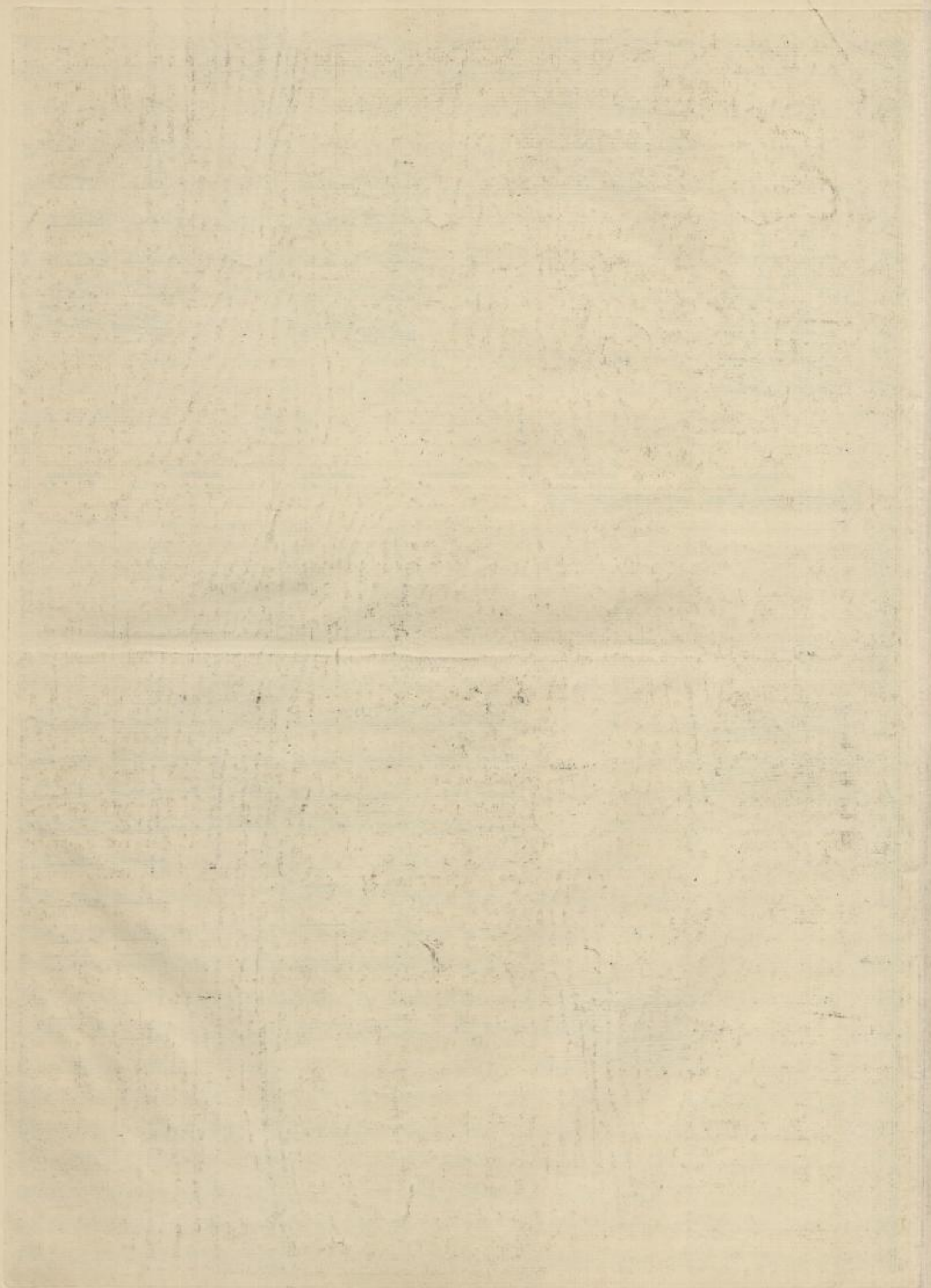
Viol. II

Viola

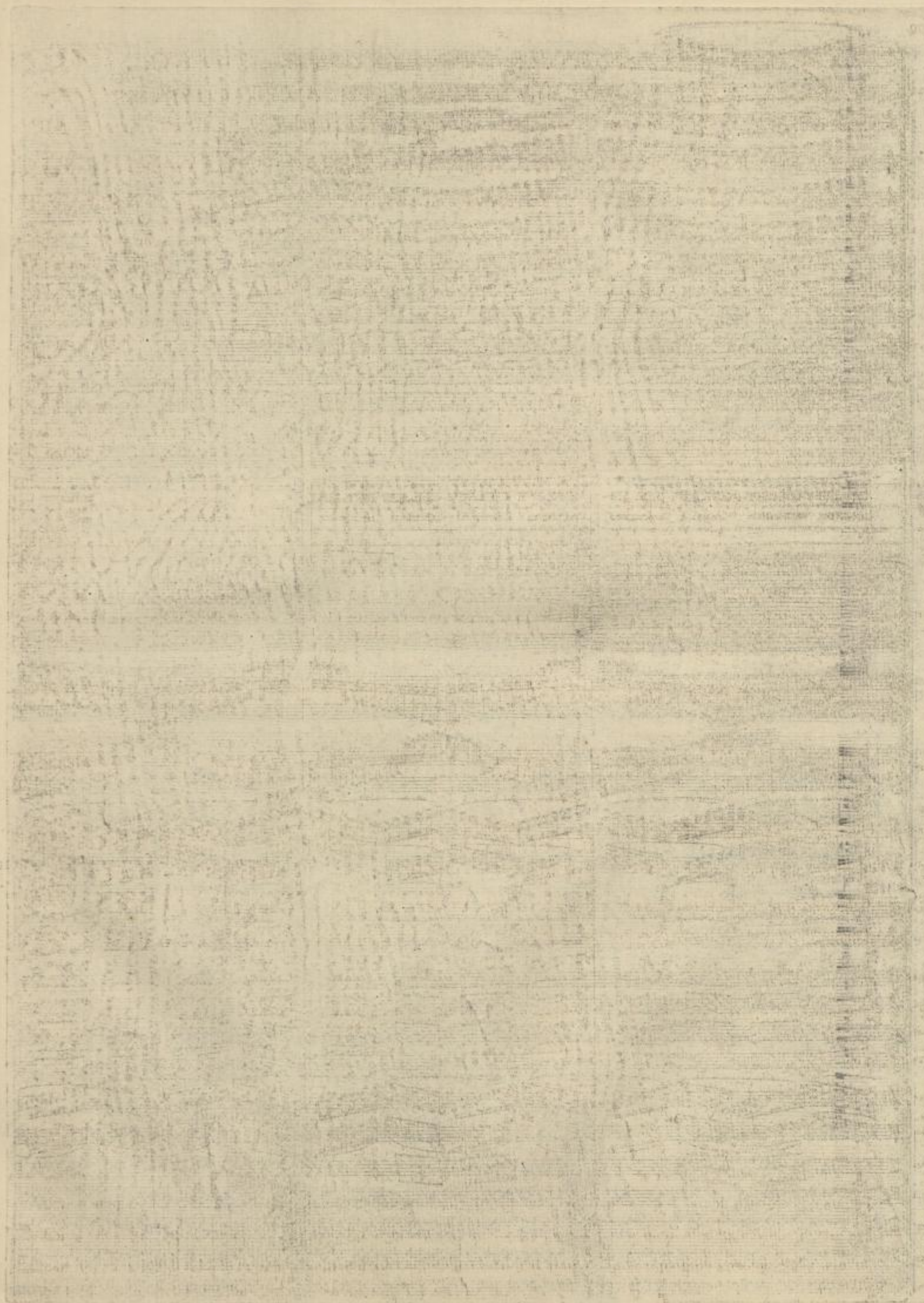
Cello

Double Bass

Violoncelle



[illegible]



[illegible]

Handwritten text in a cursive script, likely a letter or document, spanning the entire page. The text is written in dark ink on aged, slightly textured paper. The script is dense and fills most of the page area, with some lines appearing slightly faded or lighter than others. The overall appearance is that of a historical or archival document.

122

57

Fl. I.

Ob. I.

Cl. I.

E. B.

Trgl.

Hrfl.

Hrfl. II.

P. I. & II.

V. I. & II.

C. I. & II.

T. I. & II.

Fag.

Vl. I.

Vl. II.

Tr.

Kb.

P. I.

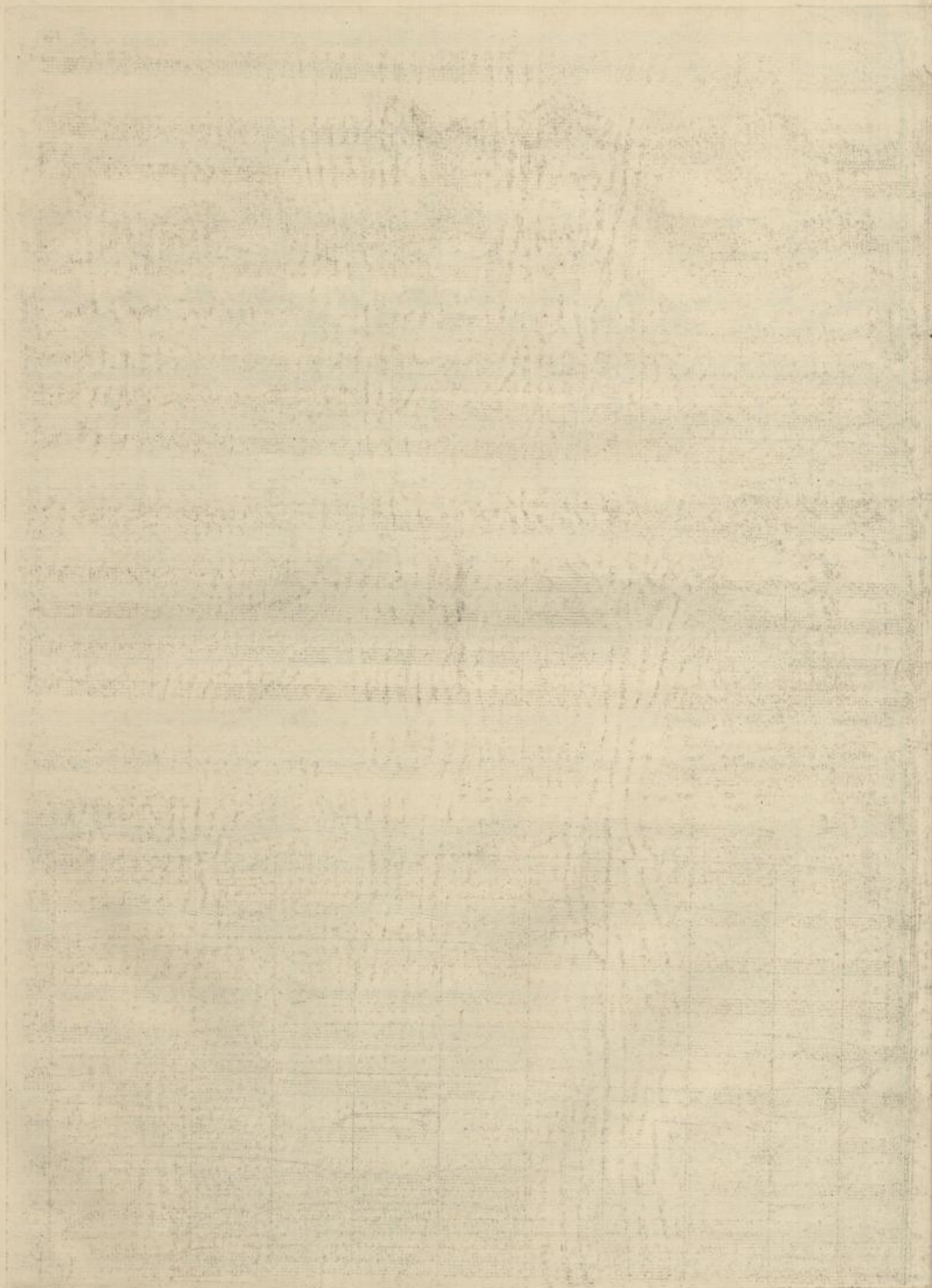
Cel.

poco f

f

(Die übrigen Teile schweigen)

[illegible]



Wie vorher. (♩. ♩) (Doppelt so langsam)

First system: E. H. (piano), Ref. I. (piano), Ref. II. (piano) with *bisbigliando* marking.

Second system: E. H. (piano), Ref. I. (piano), Ref. II. (piano) with *bisbigliando* marking.

Third system: E. H. (piano), Ref. I. (piano), Ref. II. (piano) with *bisbigliando* marking.

Fourth system: E. H. (piano), Ref. I. (piano), Ref. II. (piano) with *bisbigliando* marking.

Wie vorher. (♩. ♩) (Doppelt so langsam)

[illegible]

Handwritten text in a cursive script, likely a letter or document. The text is written on a single sheet of paper, which is slightly aged and shows some staining. The handwriting is dense and fills most of the page. The text is written in a cursive script, likely a letter or document. The text is written on a single sheet of paper, which is slightly aged and shows some staining. The handwriting is dense and fills most of the page.

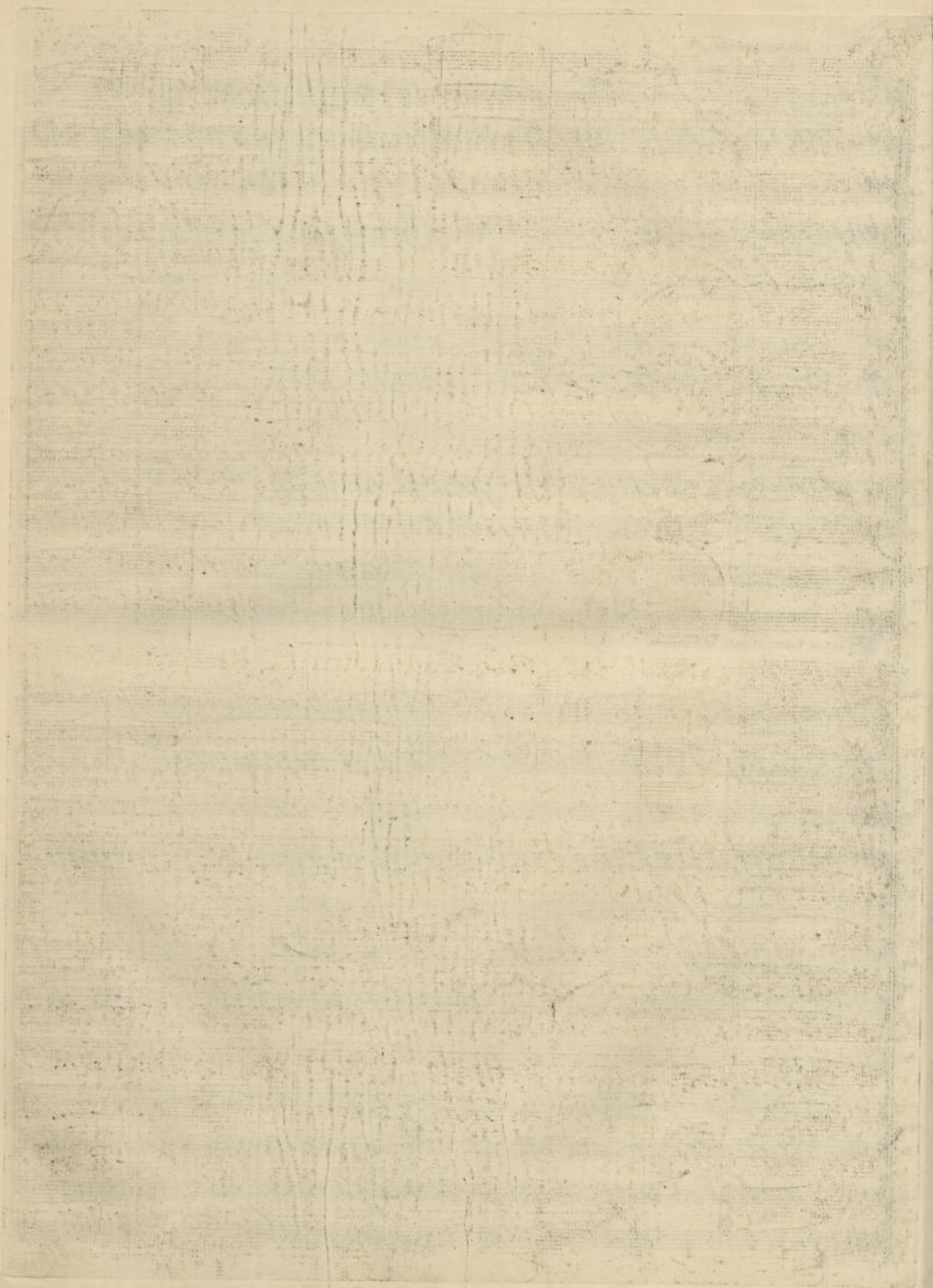
Der Sonnentag.

[58] Etwas belebter, doch immer breit.

[illegible]

58 Etwas belebter, doch immer breit.

E.
 Hr. I.
 Vl. I.
 Vl. II.
 Vla.
 Cb.
 Cb.
 Ch.
 Org.



59

E. H.

Bel.

Hr. I.

Hr. II.

Vi. I.

Vi. II.

Vcllo

Kontr.

Fl. I.

Fl. II.

Br.

Tr.

P. I.

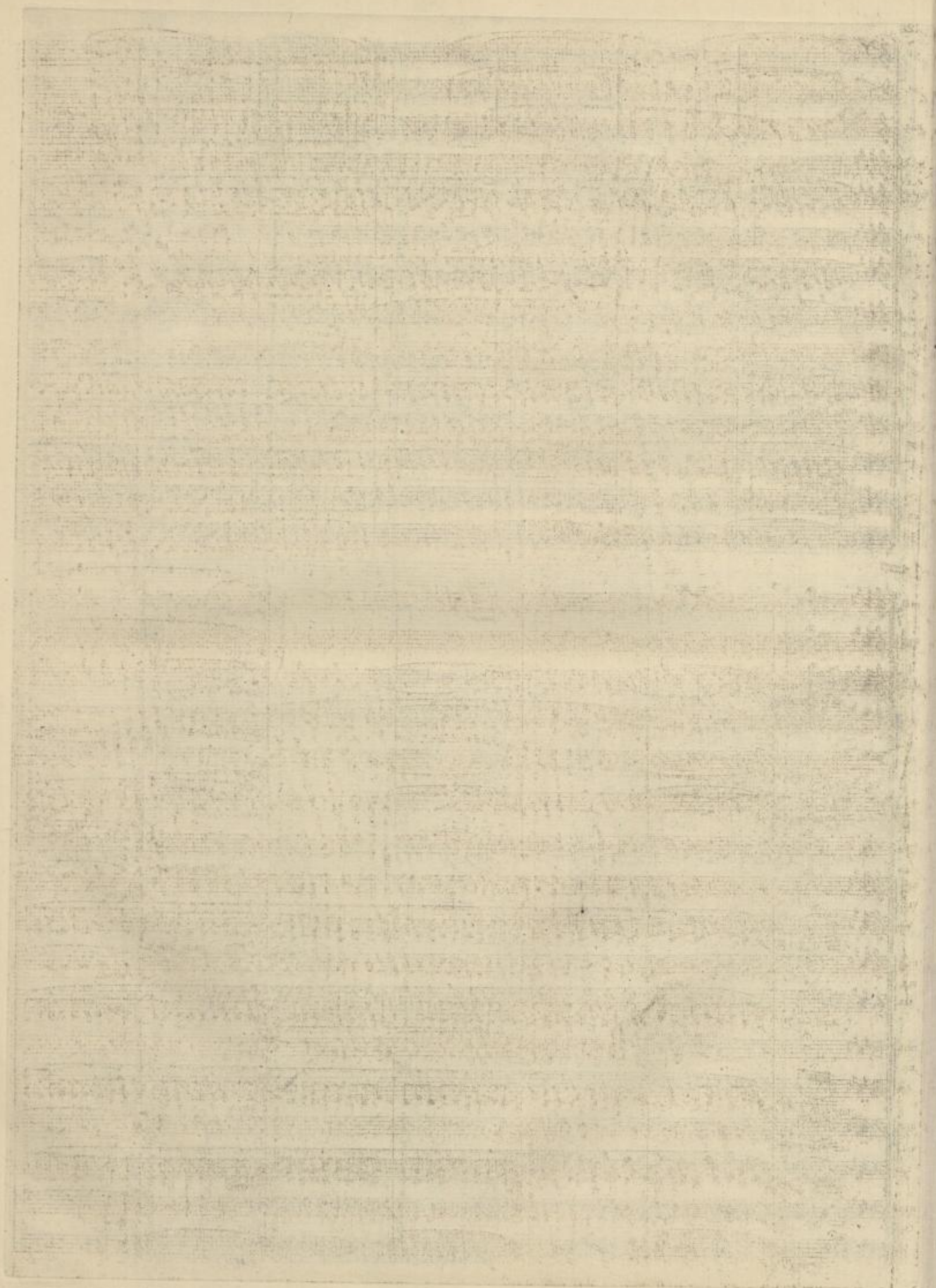
P. II.

Kb.

A.

B.

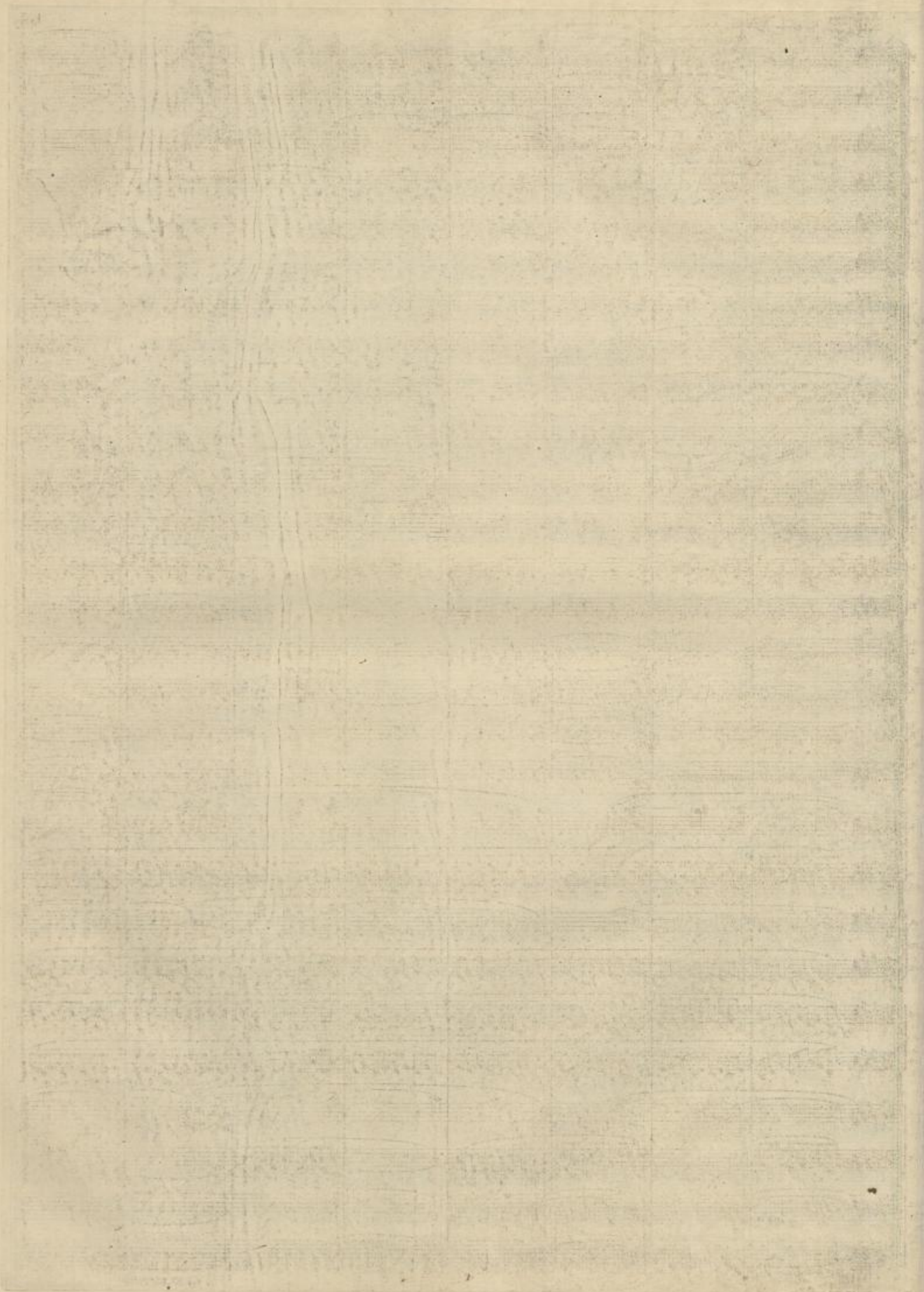
zurücktretend



126

This page of the musical score contains staves for various instruments and voices. The staves are labeled on the left as follows: S. H. (Soprano), H. 1. (Horn 1), Str. 1. (String 1), Fl. 4. (Flute 4), Vl. 1. (Violin 1), 2. u. 3. (Violins 2 and 3), Fl. 3. (Flute 3), Vl. 2. (Violin 2), 3. u. 4. (Violins 3 and 4), I. (I), II. (II), III. (III), Br. (Bassoon), 4. u. 5. (Bassoons 4 and 5), F. 1. u. 2. (Fagott 1 and 2), Vel. (Viola), 3. u. 4. (Violas 3 and 4), F. 3. u. 4. (Fagott 3 and 4), and Cb. (Cello). The score includes musical notation for each of these parts, with some staves showing rests. The key signature is one sharp (F#), and the time signature is 4/4. The page number '126' is in the top left corner.

[illegible]

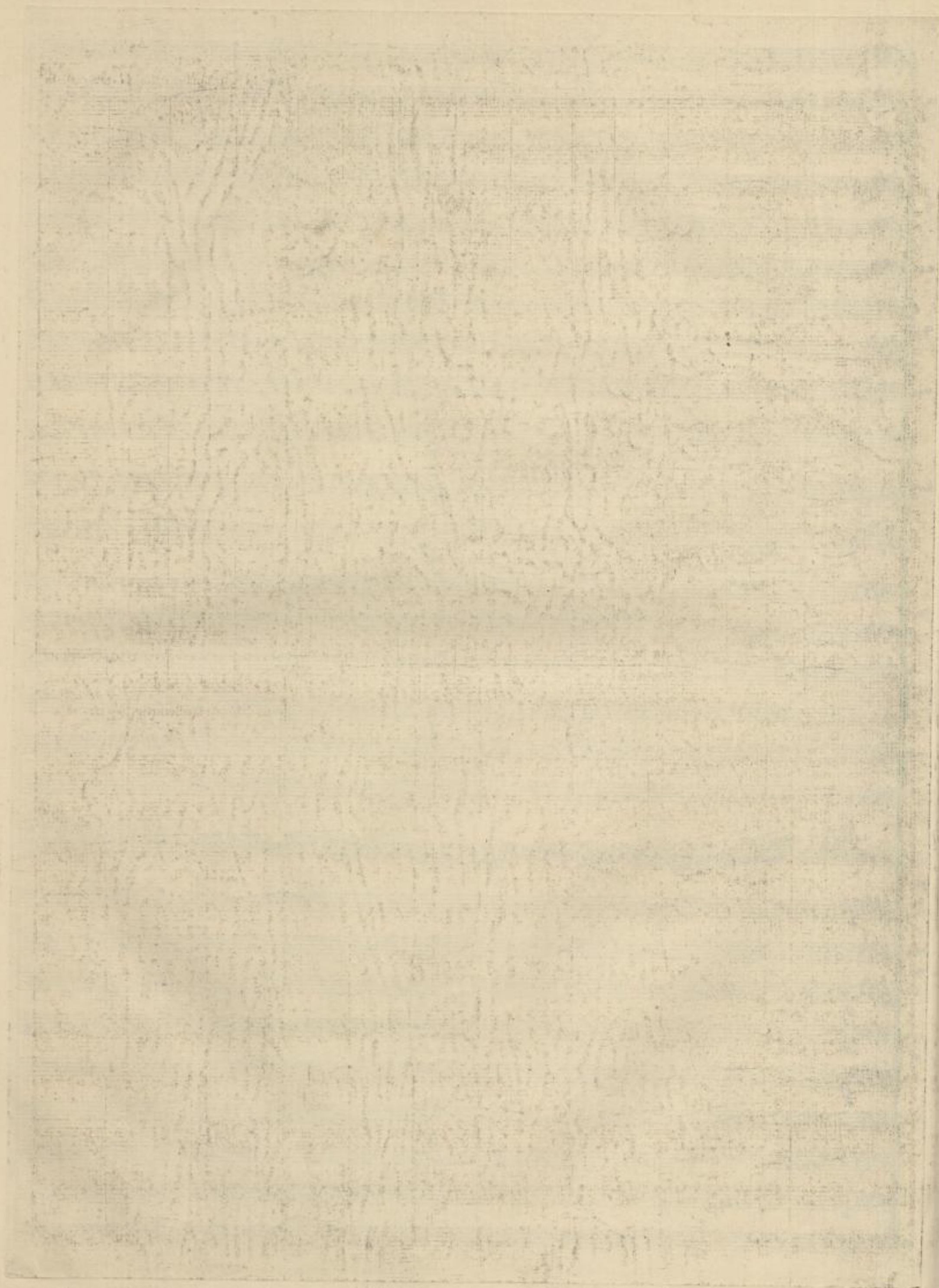


The musical score is written for a large ensemble. The top section (measures 60-127) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Trp.), Trombone (Tbn.), Percussion (Perc.), Violin (Viol.), Viola (Viola), Cello (Cello), and Double Bass (Cb.). The bottom section (measures 128-195) includes parts for Violin (Viol.), Viola (Viola), Cello (Cello), and Double Bass (Cb.). The score is in 2/4 time and features various dynamics and articulations. The key signature is one sharp (F#). The tempo/mood is indicated as 'Mit grosser Wärme.' (With great warmth). The score includes many musical notations such as notes, rests, beams, and slurs. Dynamics include *mf cresc.*, *marc.*, *pp*, and *poco marc.*. There are also performance instructions like 'Ohne Dämpfer' (Without mutes) and '(in E)'.

[illegible]

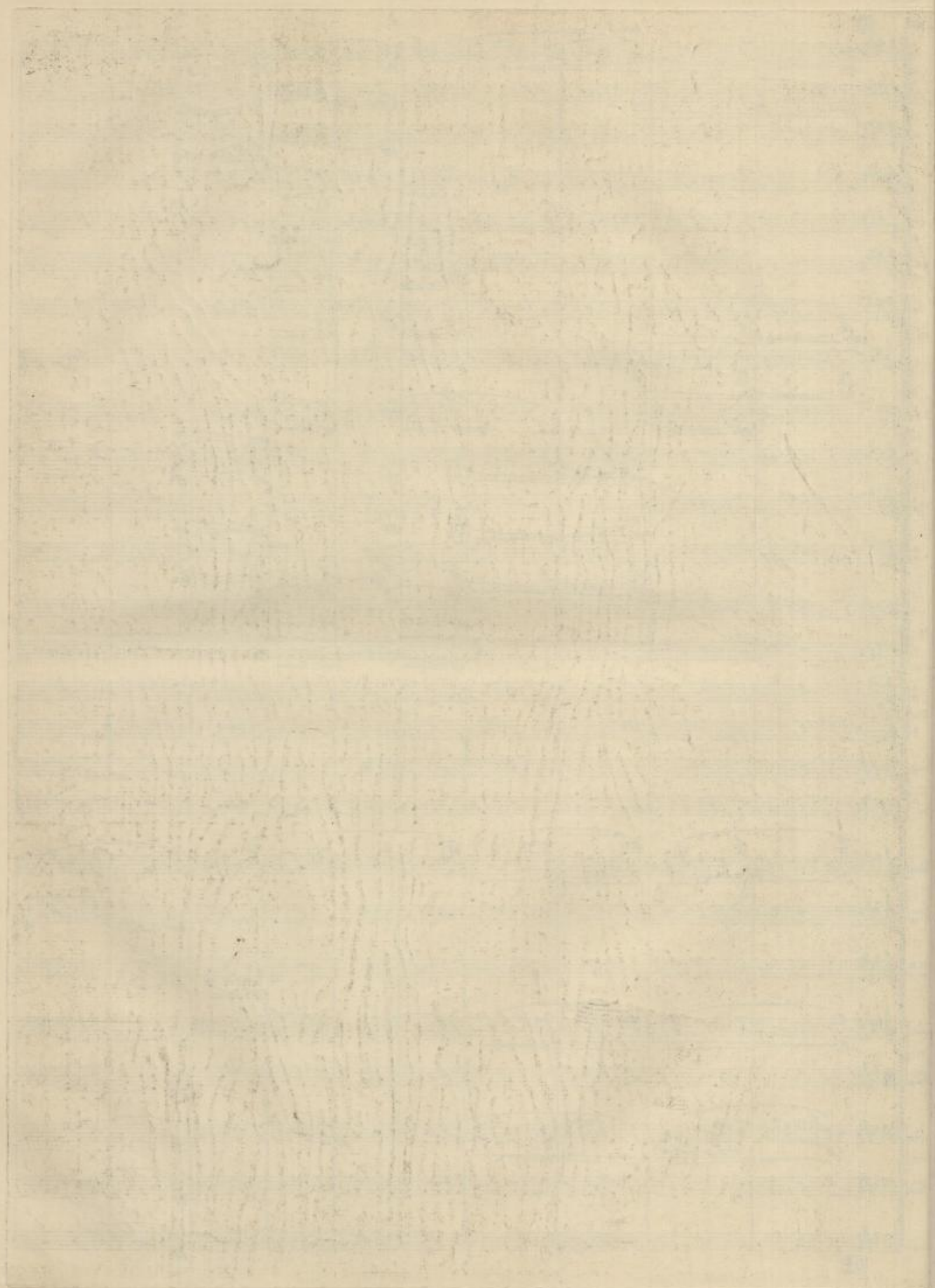
1. Fl. 1. 2. Fl. 2. 3. Ob. 1. 2. 4. H. 1. 2. 5. Cl. 1. 2. 6. B. 7. Trp. 1. 2. 3. 8. Tbn. 1. 2. 3. 9. Tuba. 10. Sn. 11. Cym. 12. Tri. 13. Vl. 1. 14. Vl. 2. 15. Vla. 16. Vcl. 17. Db. 18. P. 19. Ch. 20. B. 21. P. 22. Ch. 23. B.

decresc. *pp* *pp* *pp*



marc.

This page of a musical score, page 130, features rehearsal mark 61. It is a full orchestral score with a choir. The instruments and voices are arranged in two systems. The top system includes Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoon, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The bottom system includes Violins 1 and 2, Viola, Cello, Double Bass, and Choir (Soprano, Alto, Tenor, Bass). The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'marc.' (marcato). The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The rehearsal mark 61 is indicated by a box containing the number 61 at the top left of the page.



[illegible][illegible]

63

Fl. 1. 2.

Ob.

Hr. 1. 2. 3. 4.

Cl. 1. 2.

Bcl.

Bs.

Trgl.

Brf. I. II.

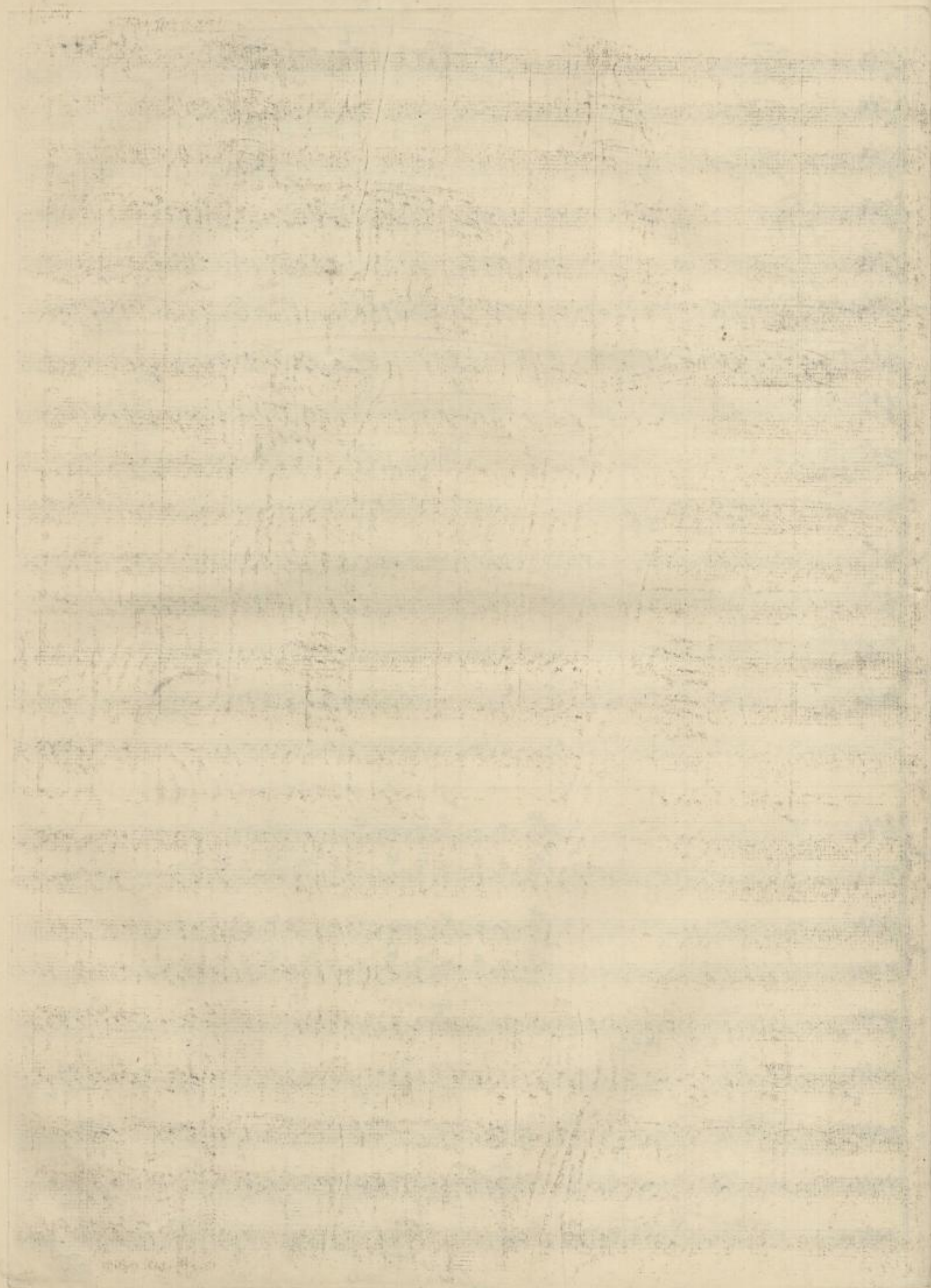
Vi. I. II.

Vcl.

Cb.

p *mf* *f* *pizz.* *Bog.*

63



1. Fl. 1 & 2

2. Fl. 1 & 2

3. Fl. 1 & 2

4. Oboe (Ob.)

5. Horns (Hr.)

6. Horns (Hr.)

7. Horns (Hr.)

8. Horns (Hr.)

9. Horns (Hr.)

10. Horns (Hr.)

11. Horns (Hr.)

12. Horns (Hr.)

13. Horns (Hr.)

14. Horns (Hr.)

15. Horns (Hr.)

16. Horns (Hr.)

17. Horns (Hr.)

18. Horns (Hr.)

19. Horns (Hr.)

20. Horns (Hr.)

21. Horns (Hr.)

22. Horns (Hr.)

23. Horns (Hr.)

24. Horns (Hr.)

25. Horns (Hr.)

26. Horns (Hr.)

27. Horns (Hr.)

28. Horns (Hr.)

29. Horns (Hr.)

30. Horns (Hr.)

31. Horns (Hr.)

32. Horns (Hr.)

33. Horns (Hr.)

34. Horns (Hr.)

35. Horns (Hr.)

36. Horns (Hr.)

37. Horns (Hr.)

38. Horns (Hr.)

39. Horns (Hr.)

40. Horns (Hr.)

41. Horns (Hr.)

42. Horns (Hr.)

43. Horns (Hr.)

44. Horns (Hr.)

45. Horns (Hr.)

46. Horns (Hr.)

47. Horns (Hr.)

48. Horns (Hr.)

49. Horns (Hr.)

50. Horns (Hr.)

51. Horns (Hr.)

52. Horns (Hr.)

53. Horns (Hr.)

54. Horns (Hr.)

55. Horns (Hr.)

56. Horns (Hr.)

57. Horns (Hr.)

58. Horns (Hr.)

59. Horns (Hr.)

60. Horns (Hr.)

61. Horns (Hr.)

62. Horns (Hr.)

63. Horns (Hr.)

64. Horns (Hr.)

65. Horns (Hr.)

66. Horns (Hr.)

67. Horns (Hr.)

68. Horns (Hr.)

69. Horns (Hr.)

70. Horns (Hr.)

71. Horns (Hr.)

72. Horns (Hr.)

73. Horns (Hr.)

74. Horns (Hr.)

75. Horns (Hr.)

76. Horns (Hr.)

77. Horns (Hr.)

78. Horns (Hr.)

79. Horns (Hr.)

80. Horns (Hr.)

81. Horns (Hr.)

82. Horns (Hr.)

83. Horns (Hr.)

84. Horns (Hr.)

85. Horns (Hr.)

86. Horns (Hr.)

87. Horns (Hr.)

88. Horns (Hr.)

89. Horns (Hr.)

90. Horns (Hr.)

91. Horns (Hr.)

92. Horns (Hr.)

93. Horns (Hr.)

94. Horns (Hr.)

95. Horns (Hr.)

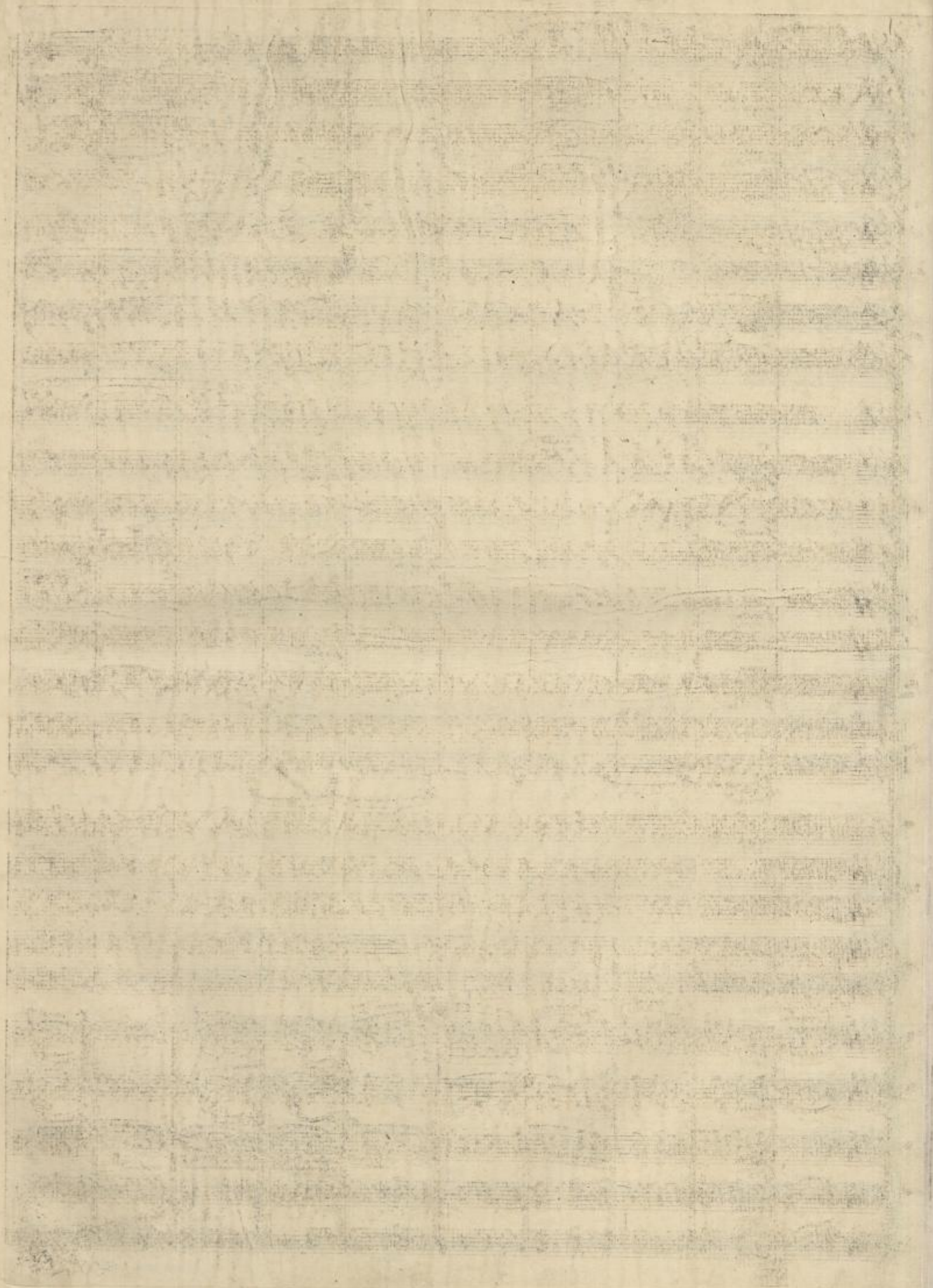
96. Horns (Hr.)

97. Horns (Hr.)

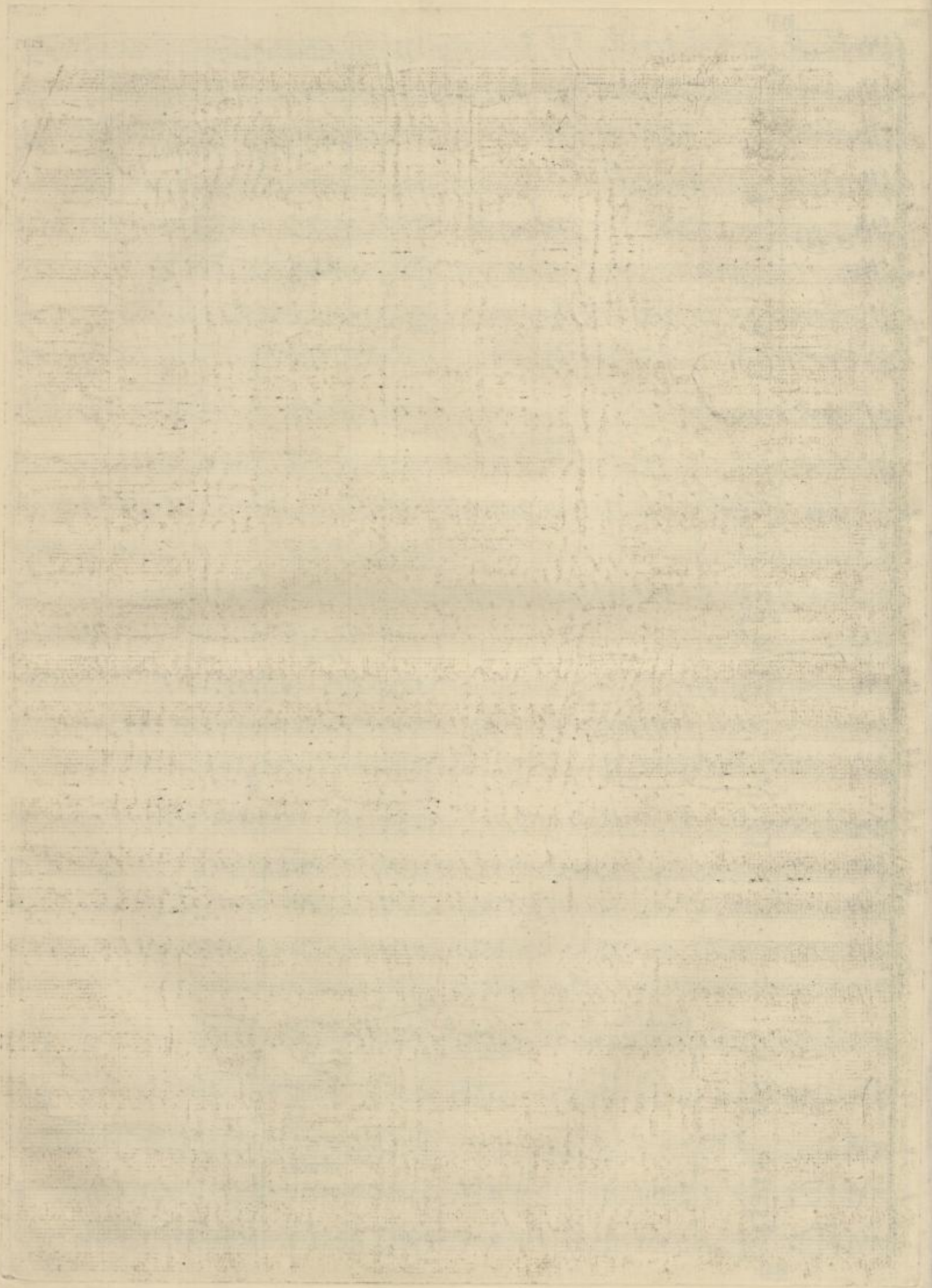
98. Horns (Hr.)

99. Horns (Hr.)

100. Horns (Hr.)



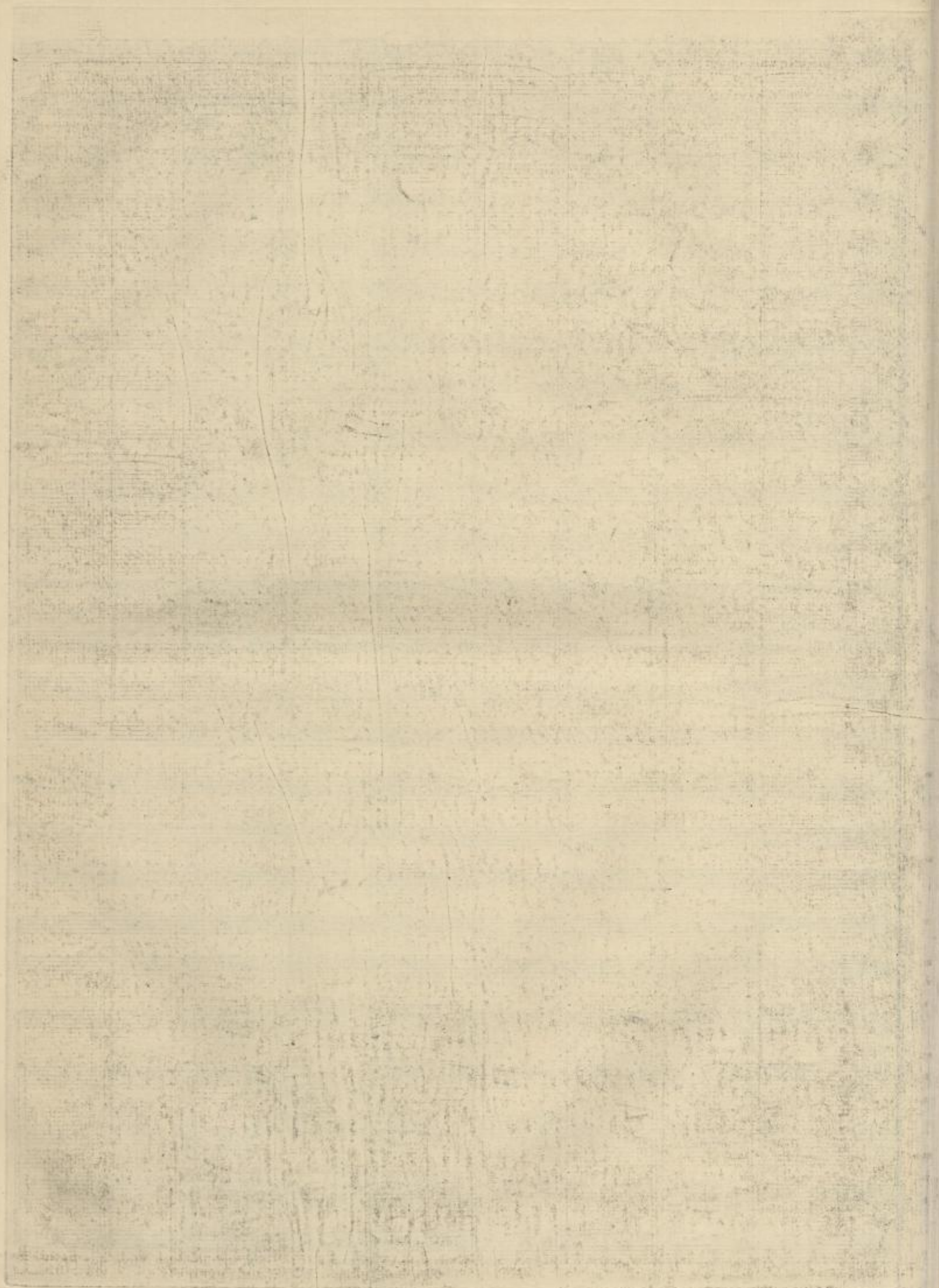
[illegible]



treibend

1. Fl. 1. Fl. 2. Fl. 3. Ob. 1. Ob. 2. E.H. Cl. 1. Cl. 2. Bcl. Hr. 1. Hr. 2. Hr. 3. Hr. 4. Hr. 5. Hr. 6. Fg. 1. Fg. 2. Cfg. Pk. Hr. I. Hr. II. Vl. I. Vl. II. Br. Vel. Cb.

Nur 1-4. Pult. *Nur 1. Pult.* *Bog.* *treibend*



1. Fl. 1. *p* *pp*

Fl. 2. *p* *pp*

3. *p* *pp*

1. Ob. *mf*

2. *pp*

3. *pp*

1. Cl. *pp*

2. *pp*

Bcl. *p* *pp*

1. Hr. *mf* *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

1. Fg. *p*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

7. *pp*

8. *pp*

9. *pp*

10. *pp*

11. *pp*

12. *pp*

13. *pp*

14. *pp*

15. *pp*

16. *pp*

17. *pp*

18. *pp*

19. *pp*

20. *pp*

21. *pp*

22. *pp*

23. *pp*

24. *pp*

25. *pp*

26. *pp*

27. *pp*

28. *pp*

29. *pp*

30. *pp*

31. *pp*

32. *pp*

33. *pp*

34. *pp*

35. *pp*

36. *pp*

37. *pp*

38. *pp*

39. *pp*

40. *pp*

41. *pp*

42. *pp*

43. *pp*

44. *pp*

45. *pp*

46. *pp*

47. *pp*

48. *pp*

49. *pp*

50. *pp*

51. *pp*

52. *pp*

53. *pp*

54. *pp*

55. *pp*

56. *pp*

57. *pp*

58. *pp*

59. *pp*

60. *pp*

61. *pp*

62. *pp*

63. *pp*

64. *pp*

65. *pp*

66. *pp*

67. *pp*

68. *pp*

69. *pp*

70. *pp*

71. *pp*

72. *pp*

73. *pp*

74. *pp*

75. *pp*

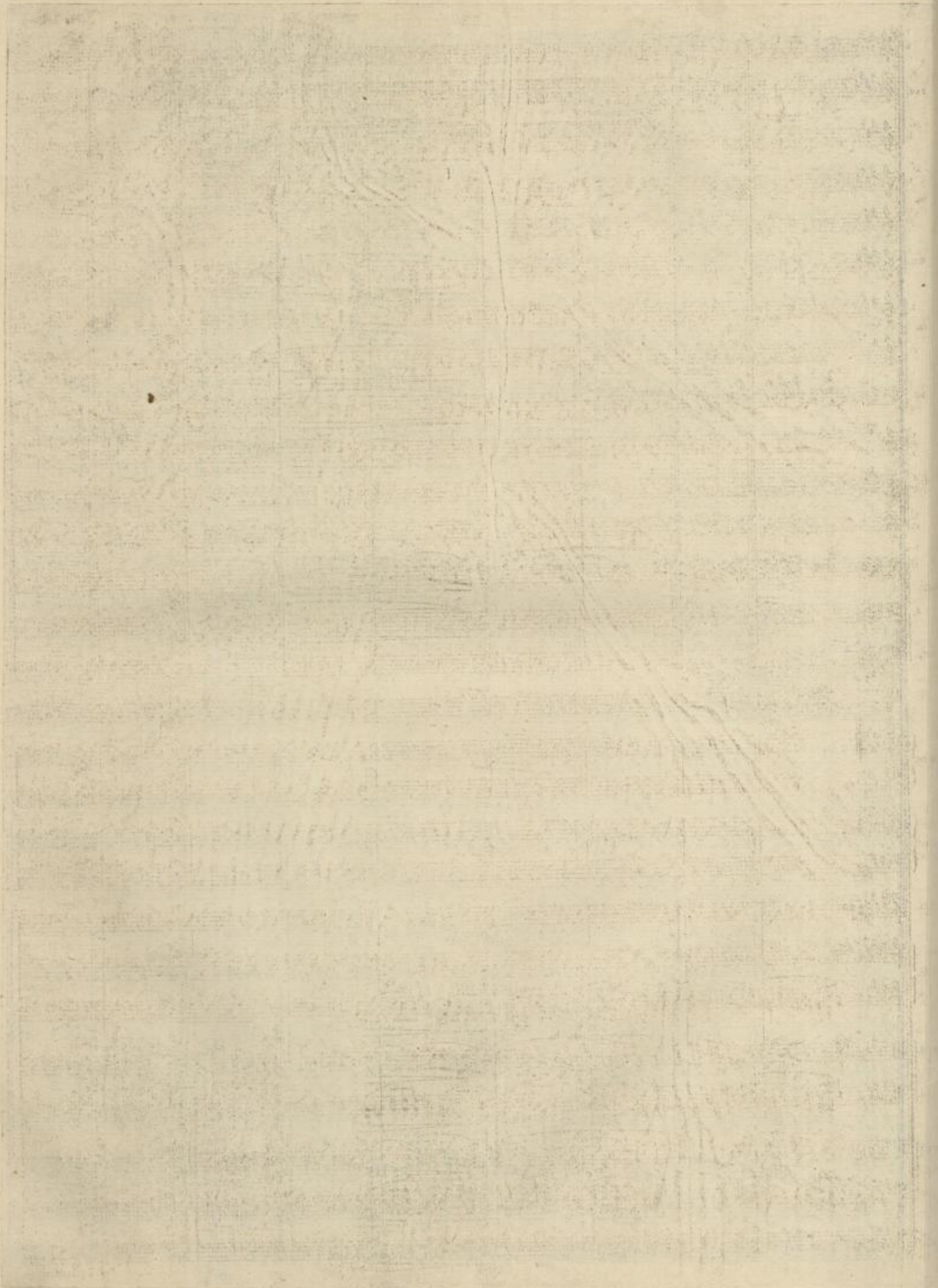
76. *pp*

77. *pp*

78. *pp*

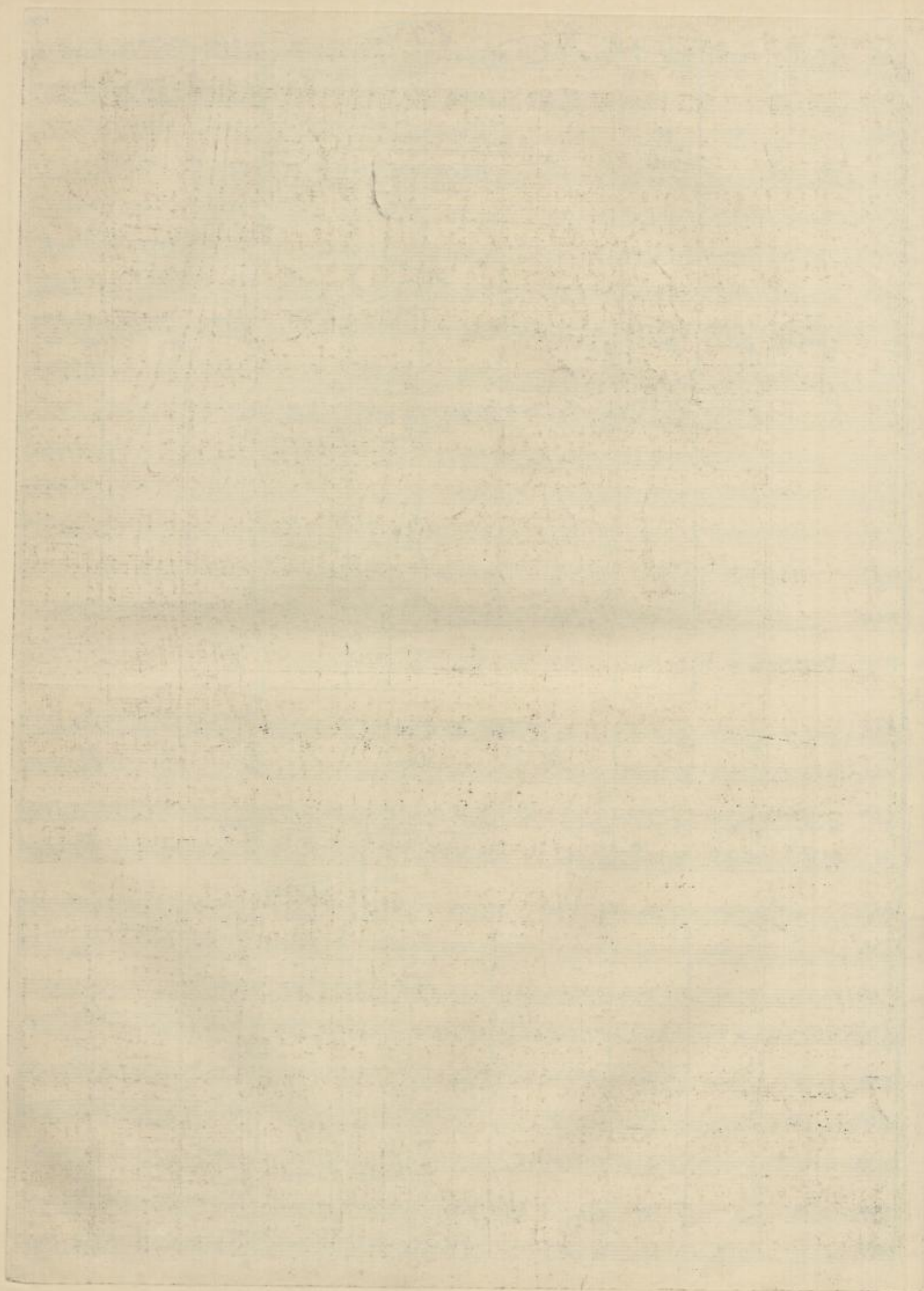
79. *pp*

80. *pp*



This page of a musical score, numbered 139, contains the following staves and markings:

- Flutes (Fl.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Oboes (Ob.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Clarinets (Cl.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Bassoons (Fg.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Double Basses (Cb.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Violins (Vl.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Violas (Vla.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Cello (Cel.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Double Bass (Kontrabass):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Woodwinds (Fl., Ob., Cl., Fg., Cb.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Strings (Vl., Vla., Cel., Cb.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Choir (Ch.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Conductor (Cond.):** 1. and 2. staves, both with musical notation and dynamics like *p*.
- Other markings:** *marc.*, *Lallein. Bog.*, *get. mus.*, *p*, *f*, *plaz.*



140

67

Fl. 1, 2

Ob. 1, 2

E.H.

Cl. 1, 2

Bsn.

Hr. 1, 2, 3, 4

Trp. 1, 2, 3

Pk.

Trgl.

Harp.

Vl. 1, 2

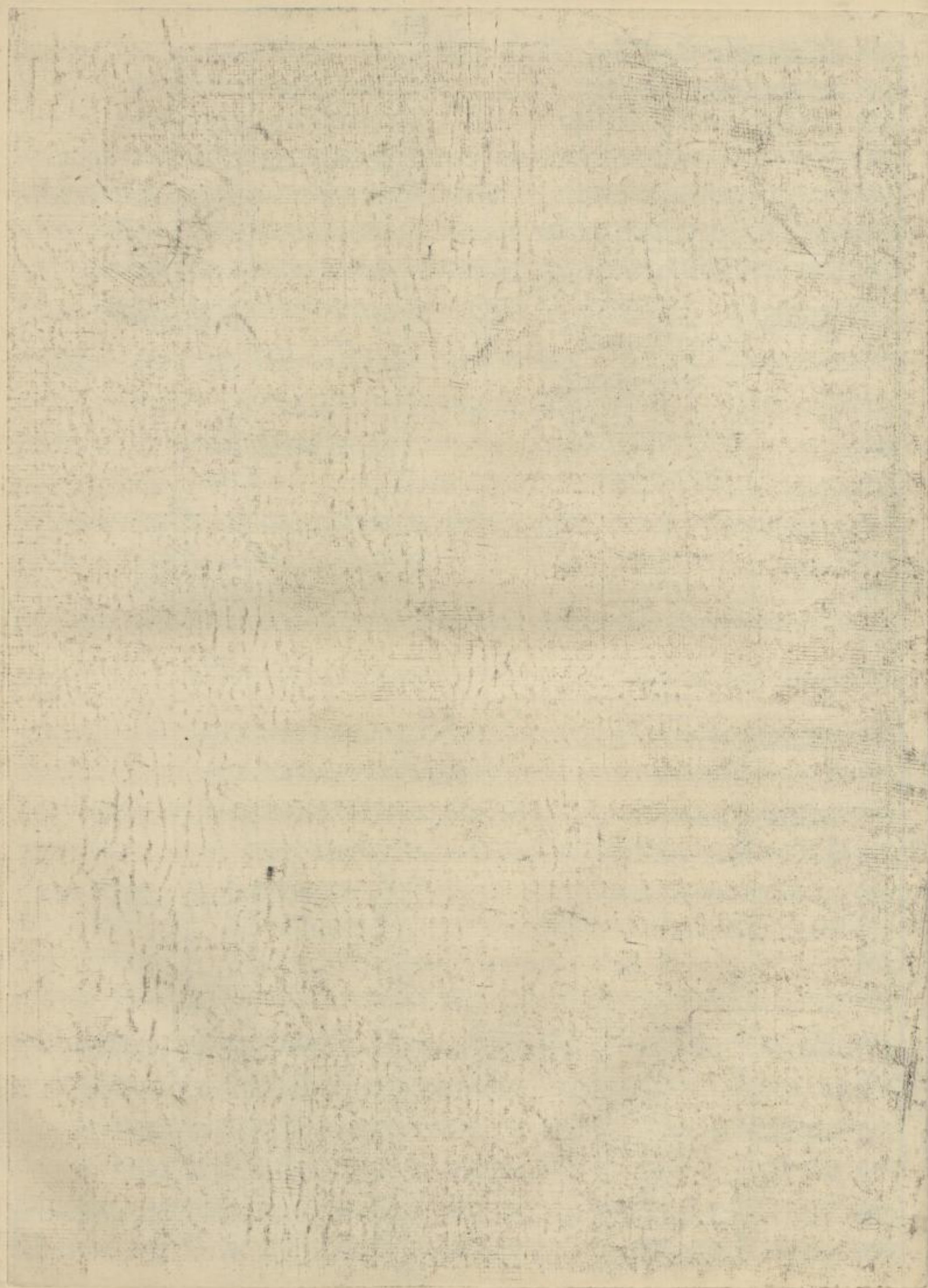
Vla.

Vcl.

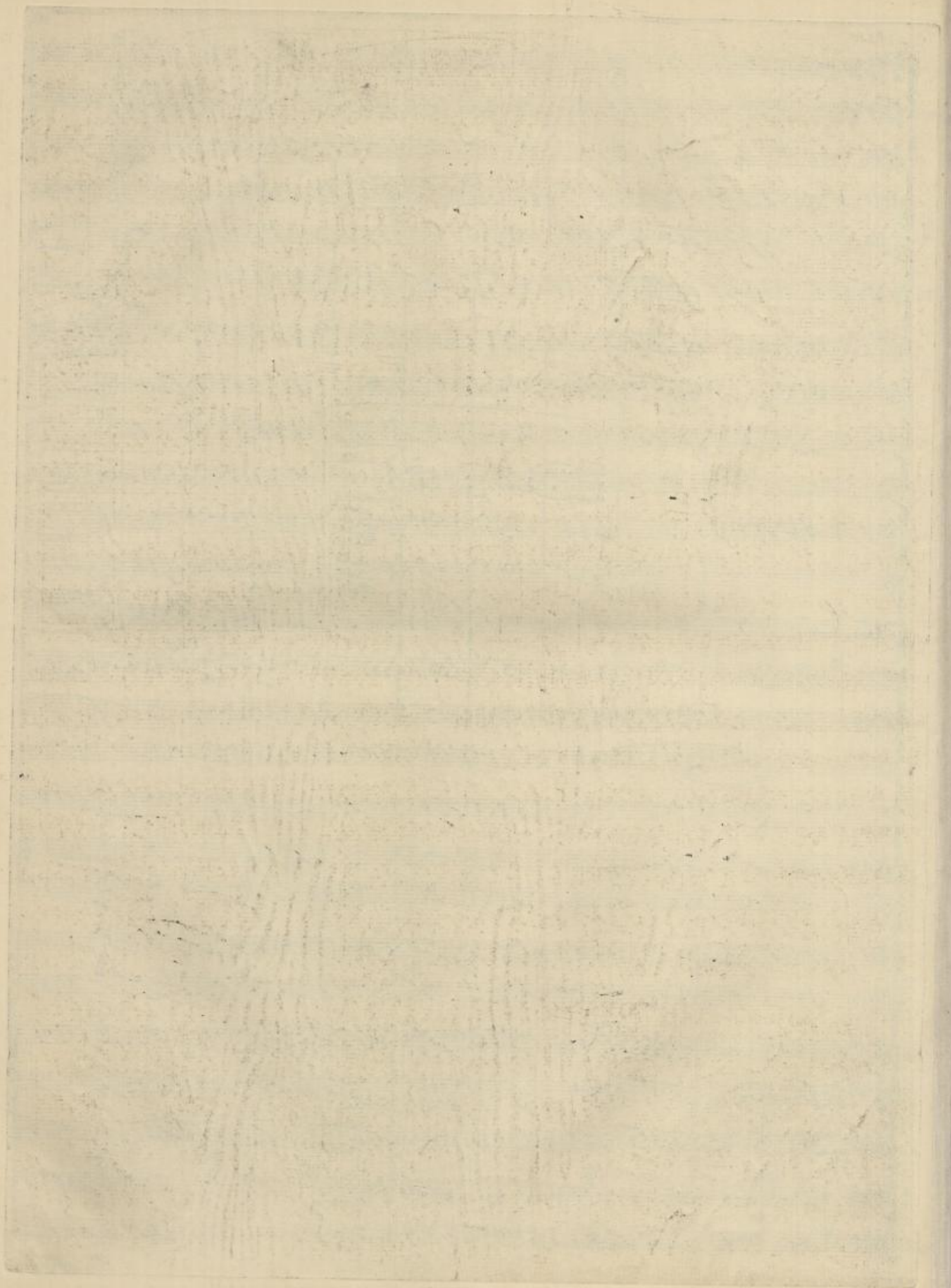
Cb.

Ch.

(Alle) Bog.



This is a page from a musical score, likely for a symphony. The page is numbered '122' in the top right corner. It features a variety of musical staves for different instruments. At the top, there are staves for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), and English Horns (E.H.). Below these are staves for Clarinets (Cl. 1, 2), Horns (Hr. 1, 2, 3, 4), Trumpets (Trp. 1, 2), Trombones (Tbn. 1, 2, 3), and a Tuba (Tub.). The bottom section of the page is dedicated to the string ensemble, with staves for Violins (Vl. I, II), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The music is written in a key with three sharps (F#, C#, G#) and a common time signature. Various musical notations are present, including notes, rests, and dynamic markings. Notable markings include 'poco f' (poco fortissimo) in the Trombone section, 'marco' (marcato) in the Horn and Trombone sections, and 'pizz.' (pizzicato) in the string sections. The score is arranged in a traditional orchestral format, with woodwinds and brass in the upper half and strings in the lower half.



1. Fl. 1. *p*

2. Fl. 2. *p*

3. Oboe 1. *p*

4. Oboe 2. *p*

5. Clarinet 1. *p*

6. Clarinet 2. *p*

7. Bassoon 1. *p*

8. Bassoon 2. *p*

9. Horn 1. *p*

10. Horn 2. *p*

11. Horn 3. *p*

12. Horn 4. *p*

13. Trumpet 1. *p*

14. Trumpet 2. *p*

15. Trumpet 3. *p*

16. Trumpet 4. *p*

17. Trombone 1. *p*

18. Trombone 2. *p*

19. Trombone 3. *p*

20. Tuba. *p*

21. Snare Drum. *p*

22. Cymbal. *p*

23. Violin 1. *p*

24. Violin 2. *p*

25. Viola. *p*

26. Violoncello. *p*

27. Double Bass. *p*

28. Flute 1 & 2. *p*

29. Oboe 1 & 2. *p*

30. Clarinet 1 & 2. *p*

31. Bassoon 1 & 2. *p*

32. Horn 1-4. *p*

33. Trumpet 1-4. *p*

34. Trombone 1-3. *p*

35. Tuba. *p*

36. Snare Drum. *p*

37. Cymbal. *p*

38. Violin 1. *p*

39. Violin 2. *p*

40. Viola. *p*

41. Violoncello. *p*

42. Double Bass. *p*

39. Flute 1 & 2. *p*

40. Oboe 1 & 2. *p*

41. Clarinet 1 & 2. *p*

42. Bassoon 1 & 2. *p*

43. Horn 1-4. *p*

44. Trumpet 1-4. *p*

45. Trombone 1-3. *p*

46. Tuba. *p*

47. Snare Drum. *p*

48. Cymbal. *p*

49. Violin 1. *p*

50. Violin 2. *p*

51. Viola. *p*

52. Violoncello. *p*

53. Double Bass. *p*

54. Flute 1 & 2. *p*

55. Oboe 1 & 2. *p*

56. Clarinet 1 & 2. *p*

57. Bassoon 1 & 2. *p*

58. Horn 1-4. *p*

59. Trumpet 1-4. *p*

60. Trombone 1-3. *p*

61. Tuba. *p*

62. Snare Drum. *p*

63. Cymbal. *p*

64. Violin 1. *p*

65. Violin 2. *p*

66. Viola. *p*

67. Violoncello. *p*

68. Double Bass. *p*

69. Flute 1 & 2. *p*

70. Oboe 1 & 2. *p*

71. Clarinet 1 & 2. *p*

72. Bassoon 1 & 2. *p*

73. Horn 1-4. *p*

74. Trumpet 1-4. *p*

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596. Clarinet 1 & 2. *p*

597. Bassoon 1 & 2. *p*

598. Horn 1-4. *p*

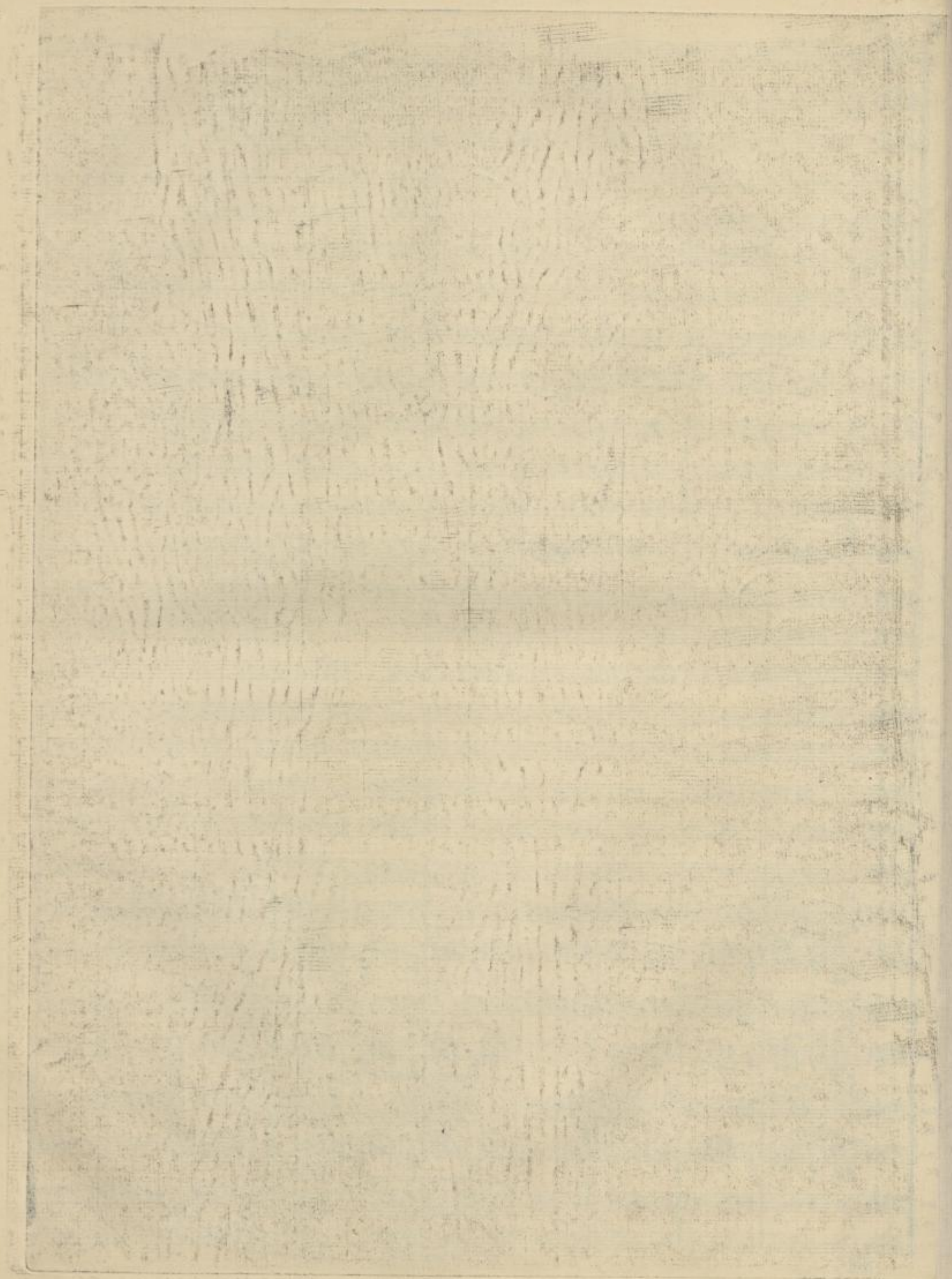
599. Trumpet 1-4. *p*

600. Trombone 1-3. *p*

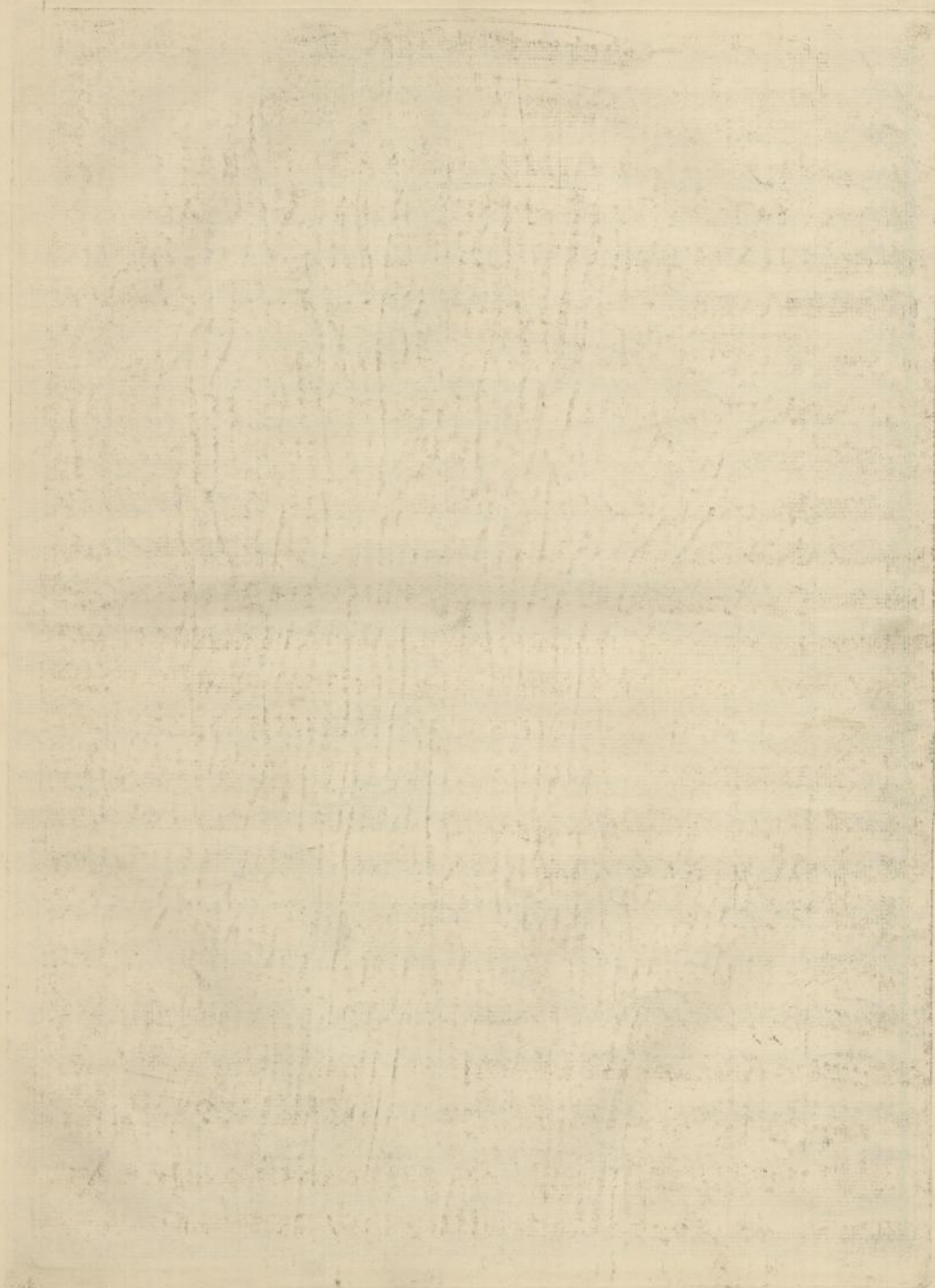
601. Tuba. *p*

602. Snare Drum. *p*

603. Cymbal.



[illegible]



144

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Fag.

Hr. 1. 2. 3. 4.

Trp. 1. 2. 3.

Tbn. 1. 2. 3.

Tub.

Eup.

Kontrabaß

Vl. I.

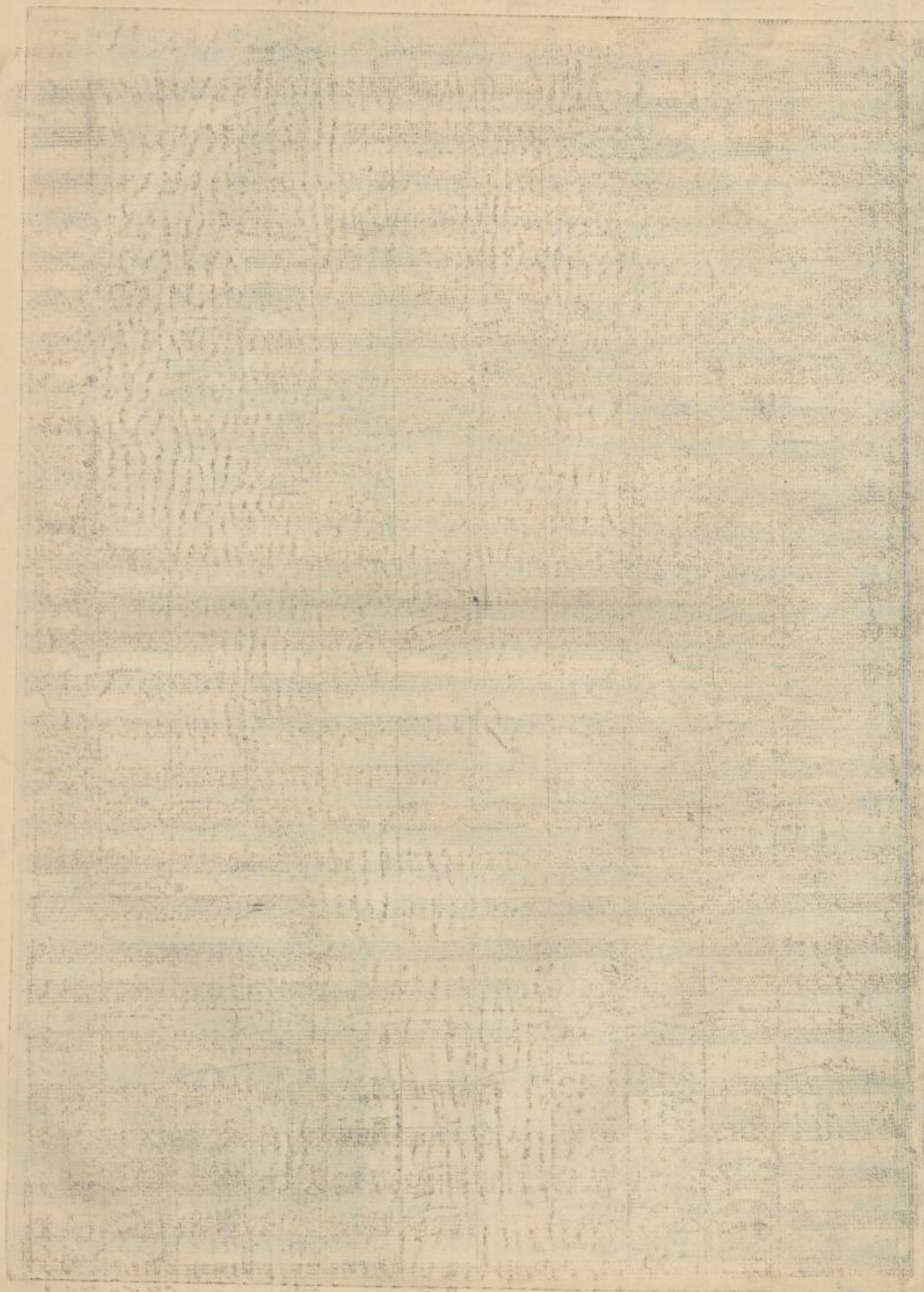
Vl. II.

Vla.

Vcl.

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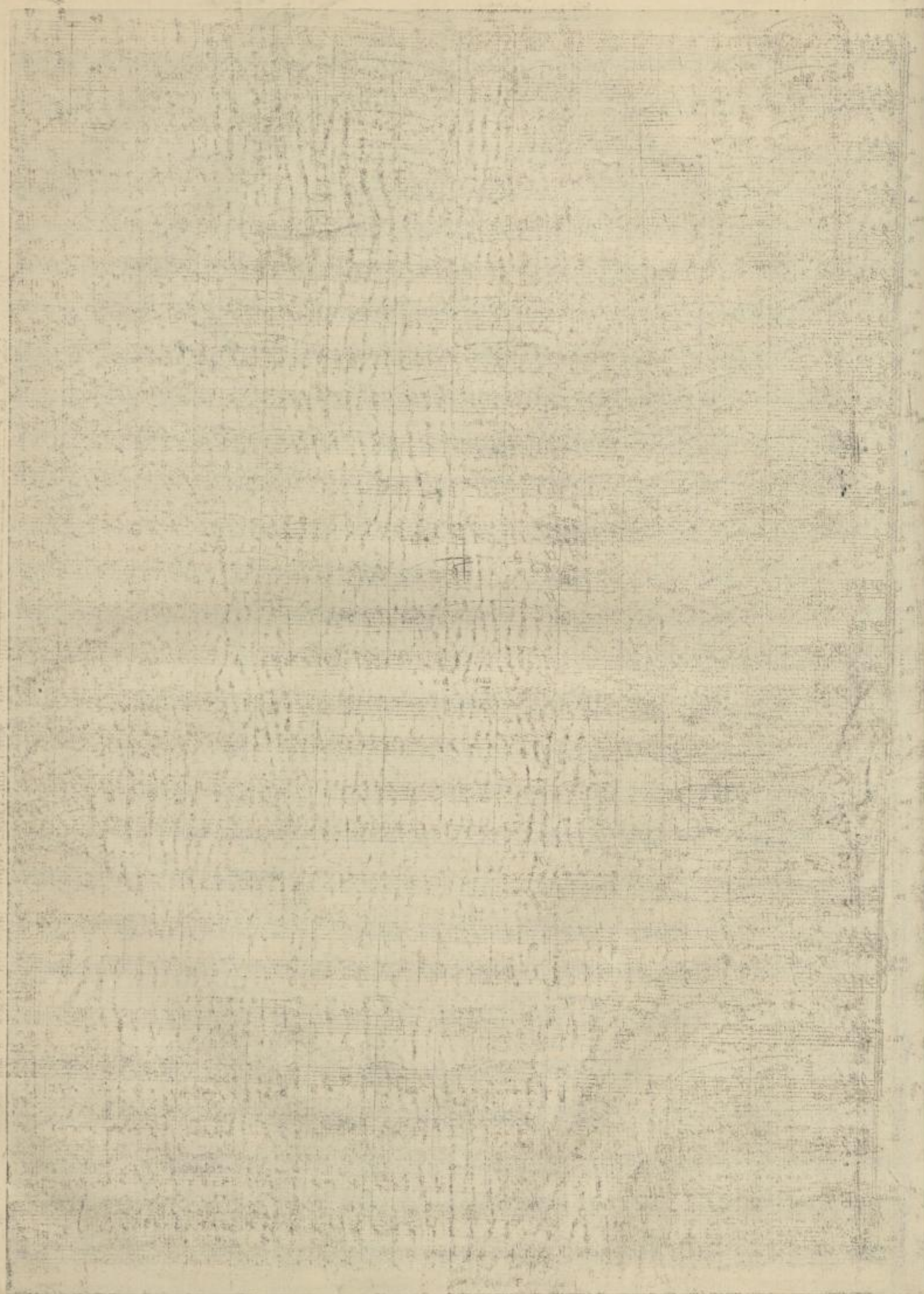
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71 Leidenschaftlich.

Fl. I. & II.

Ob.

Cl. I. & II.

Fag.

Trp. I. & II.

Tbn. I. & II.

P.

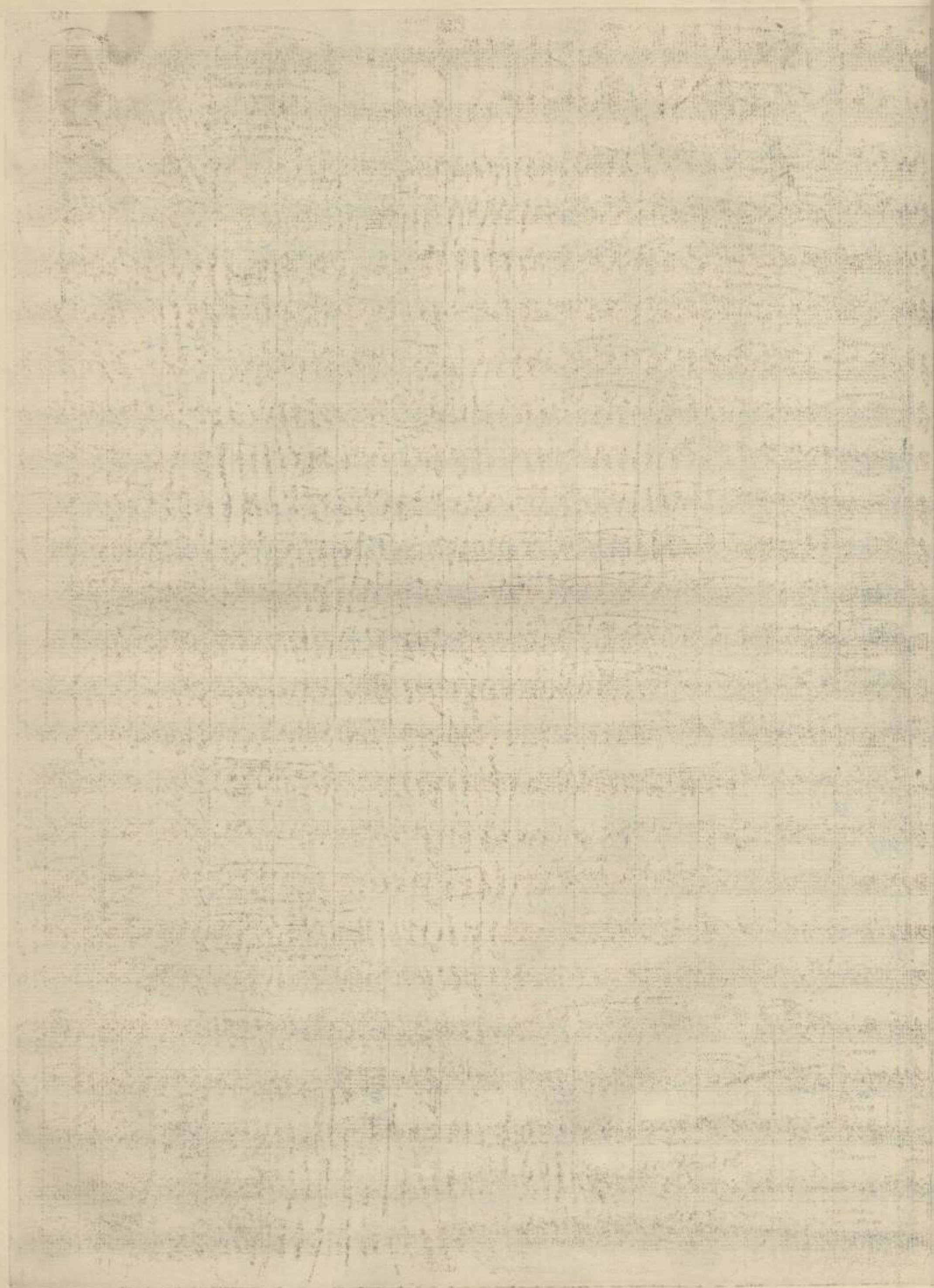
VI. I.

VI. II.

V.

Cb.

71 Leidenschaftlich.



72

147

Fl. 1 & 2

Ob.

Cor. 1 & 2

Cl. 1 & 2

Bassoon 1 & 2

Horn 1 & 2

Trumpet 1 & 2

Trombone 1 & 2

Tuba

Snare Drum

Violin 1 & 2

Viola

Cello

Double Bass

marc.

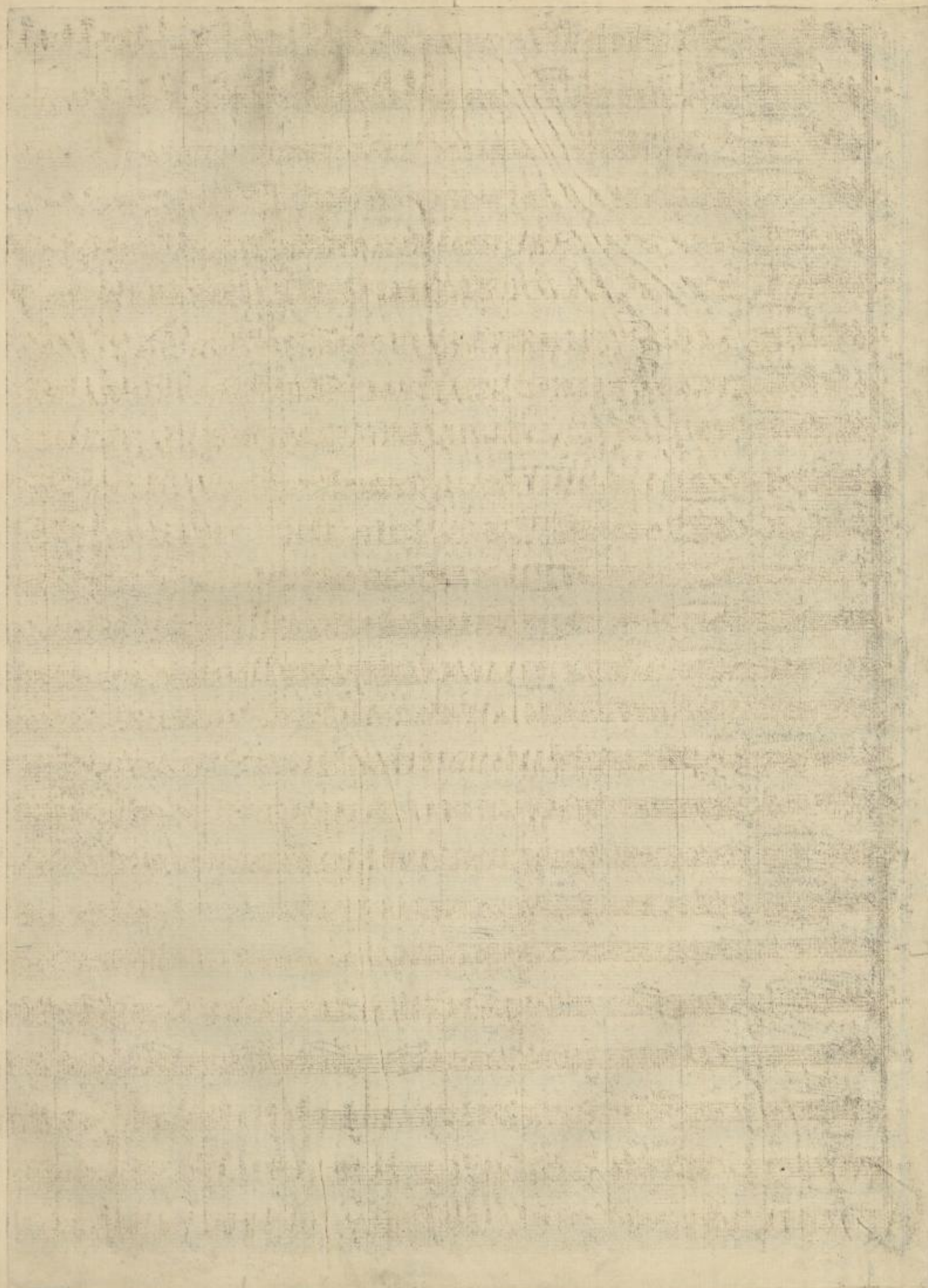
sf

mf

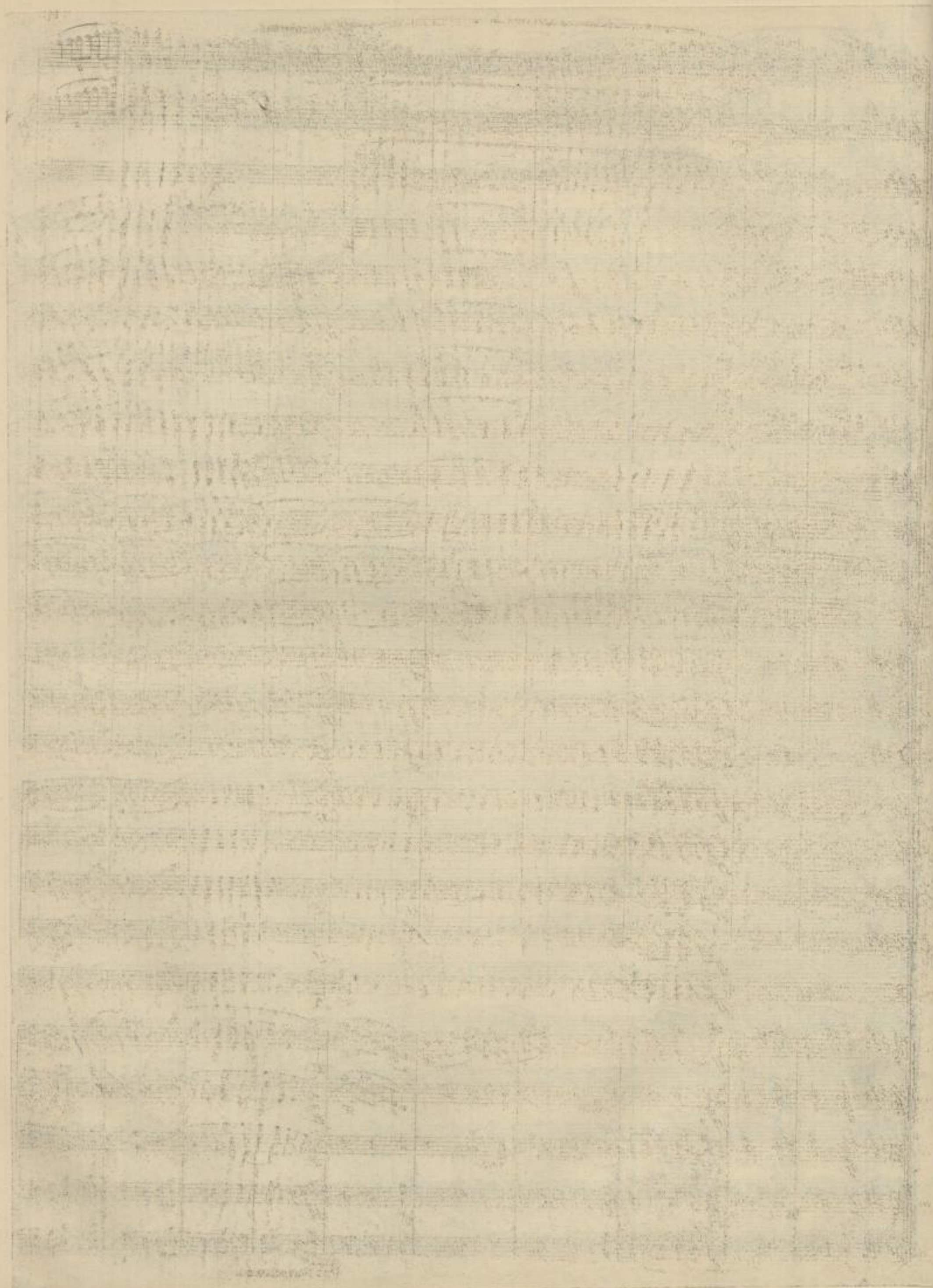
ff

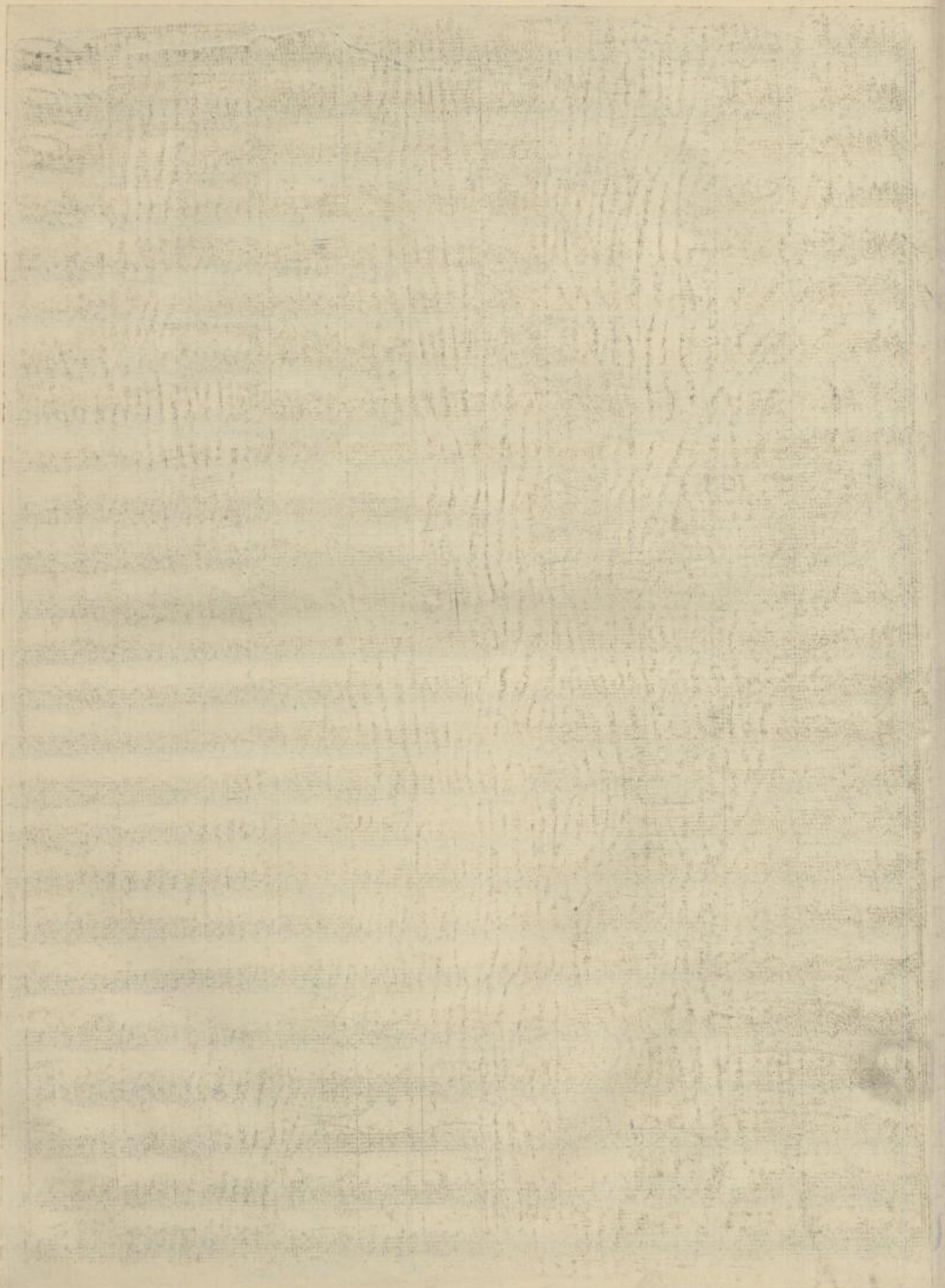
p

get.



[illegible]





Gr. Fl. 1. 2. *stacc.*

Kl. Fl. 1. 2. *stacc.*

Ob. 1. 2. *stacc.*

Fag. 1. 2. *stacc.*

Hr. A. 1. 2. *stacc.*

Hr. B. 1. 2. *stacc.*

Trp. 1. 2. *stacc.*

Pos. 1. 2. *stacc.*

Tb. 1. 2. *stacc.*

Pr. *stacc.*

Vl. I. *stacc.*

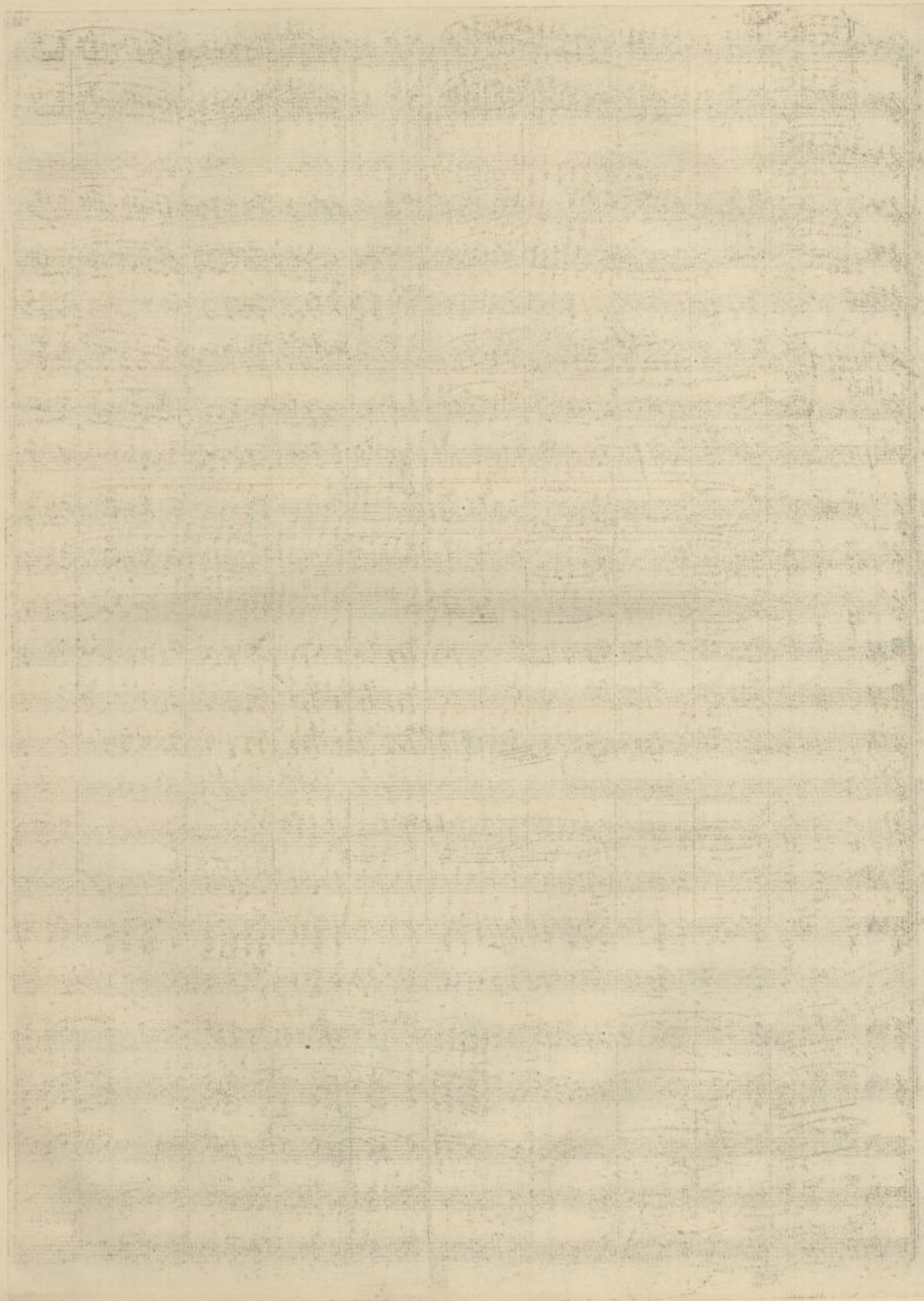
Vl. II. *stacc.*

Vi. *stacc.*

Cb. *stacc.*

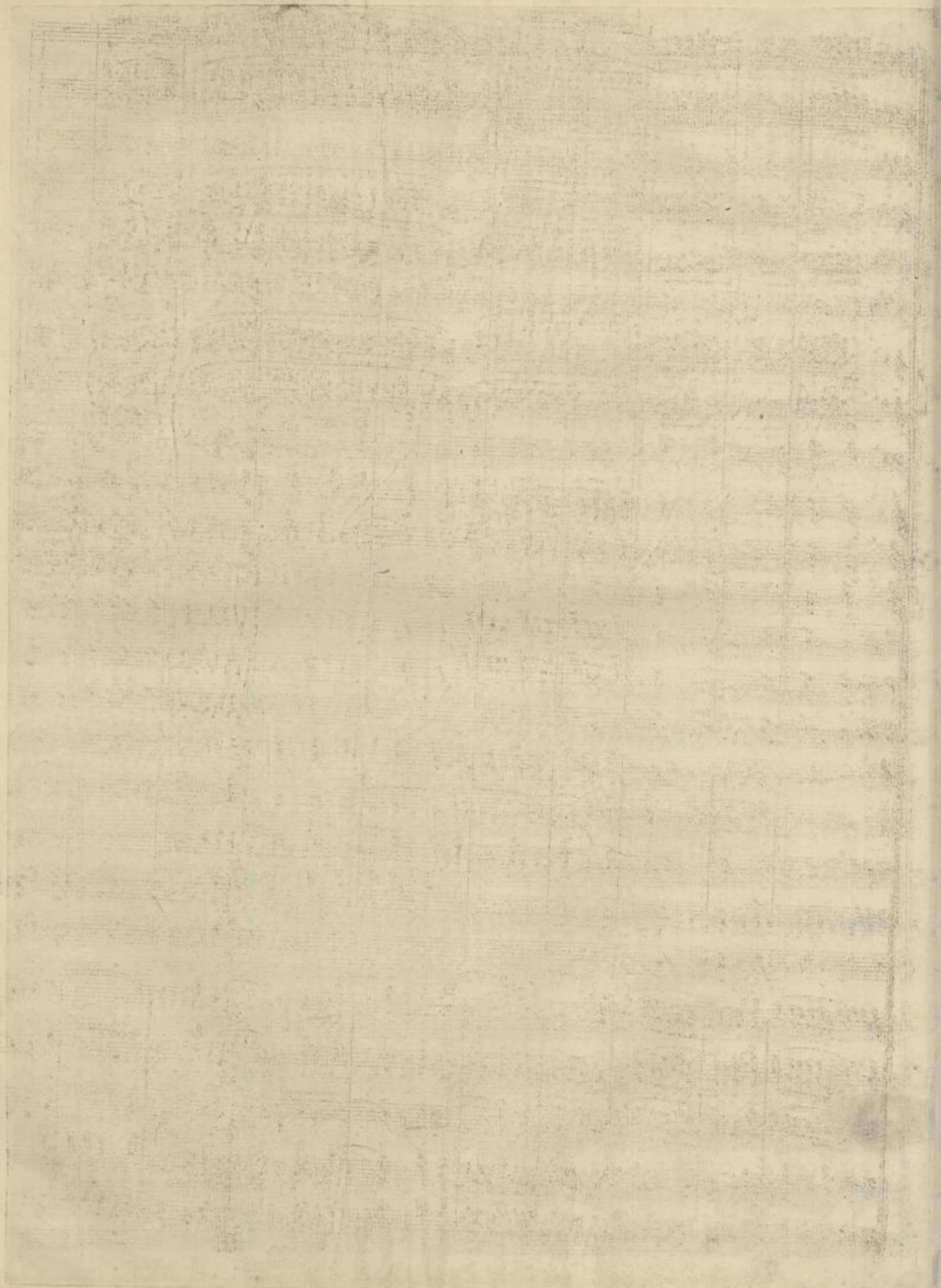
nicht gel.

gez.



1. Gr. Fl. 2. Gr. Fl. 3. Fl. 4. Ob. 5. E. H. 6. 1. Cl. 2. Cl. 3. Bcl. 4. 1. Hr. 2. Hr. 3. Trp. 4. 1. Fg. 2. Fg. 3. Cfg. 4. 1. Trp. 2. Trp. 3. 1. Pk. 2. Pk. 3. Vl. I. 4. Vl. II. 5. Hr. 6. Vol. 7. Cb. 8.

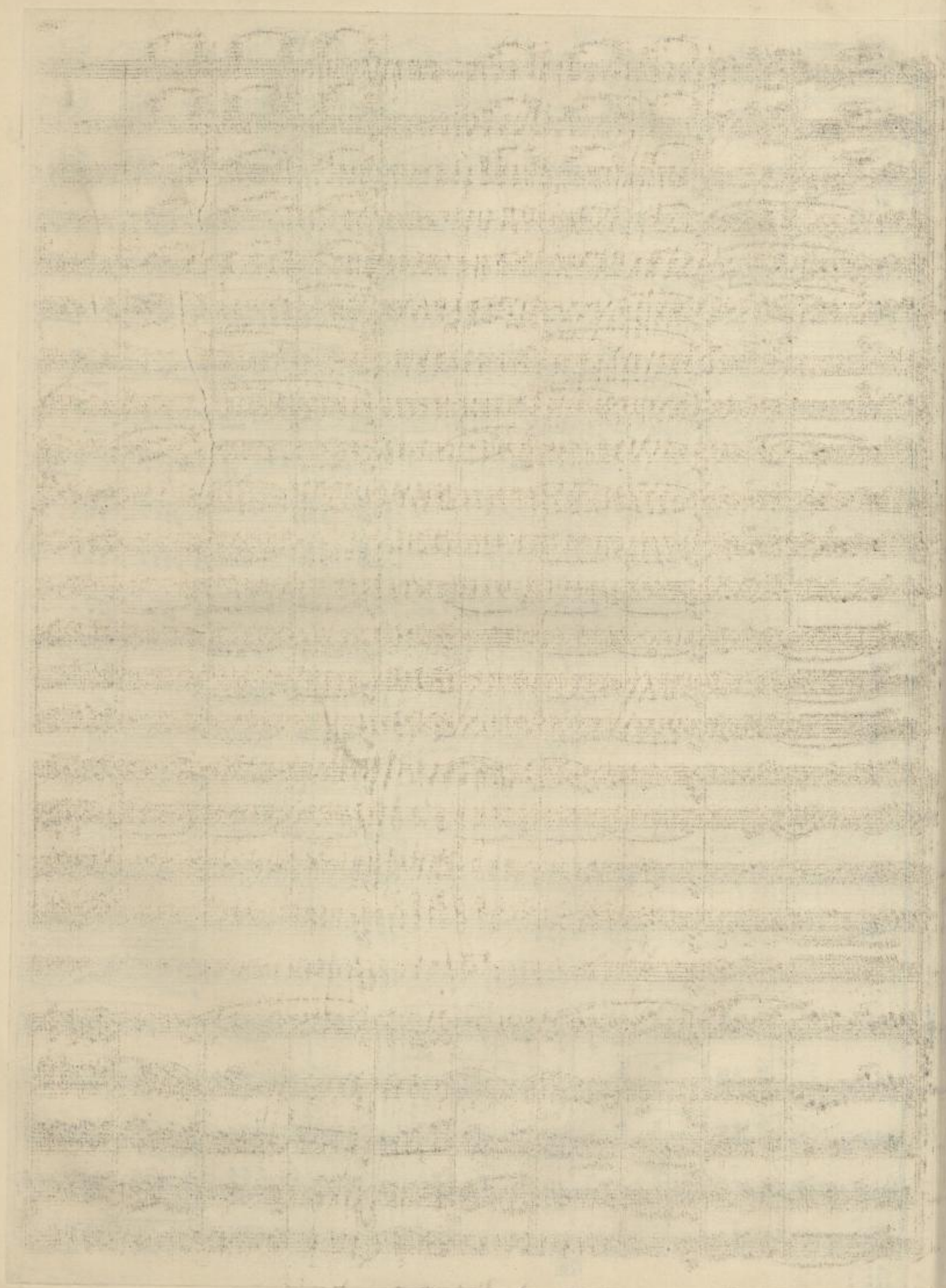
nicht get.



75

[illegible]

76



This is a page from a musical score, likely for a symphony or opera, featuring a large ensemble of instruments and voices. The page is numbered 155 in the top right corner. The instruments listed on the left include Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Hr.), Trumpets (Tp.), Trombones (Tb.), Cymbals (Cym.), Violins I (Vl. I.), Violins II (Vl. II.), Viola (Vcllo), and Cello (Cb.). The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a variety of musical notations, including staves for each instrument, dynamic markings such as 'marc.' (marcato), 'stacc.' (staccato), and 'nicht get.' (nicht getastet), and articulation marks like 'sf' (sforzando). The music is arranged in a traditional orchestral layout, with the woodwinds and strings in the upper staves and the brass and voices in the lower staves. The page shows signs of age, with some discoloration and wear along the edges.

1. Or. Fl.

2. Or. Fl.

1. Kl. Fl.

2. Kl. Fl.

1. Ob.

2. Ob.

1. E. H.

2. E. H.

1. Cl.

2. Cl.

1. Bcl.

2. Bcl.

1. H. 1.

2. H. 1.

3. H. 1.

4. H. 1.

1. H. 2.

2. H. 2.

3. H. 2.

4. H. 2.

1. Trp.

2. Trp.

1. Pos.

2. Pos.

1. Tbn.

2. Tbn.

1. Tba.

2. Tba.

1. Pk.

2. Pk.

1. Vl. I.

2. Vl. I.

1. Vl. II.

2. Vl. II.

1. Vr.

2. Vr.

1. Vcl.

2. Vcl.

1. Cb.

2. Cb.

immer stacc.

marc.

marc.

marc.

decreso.

decreso.

decreso.

piu.

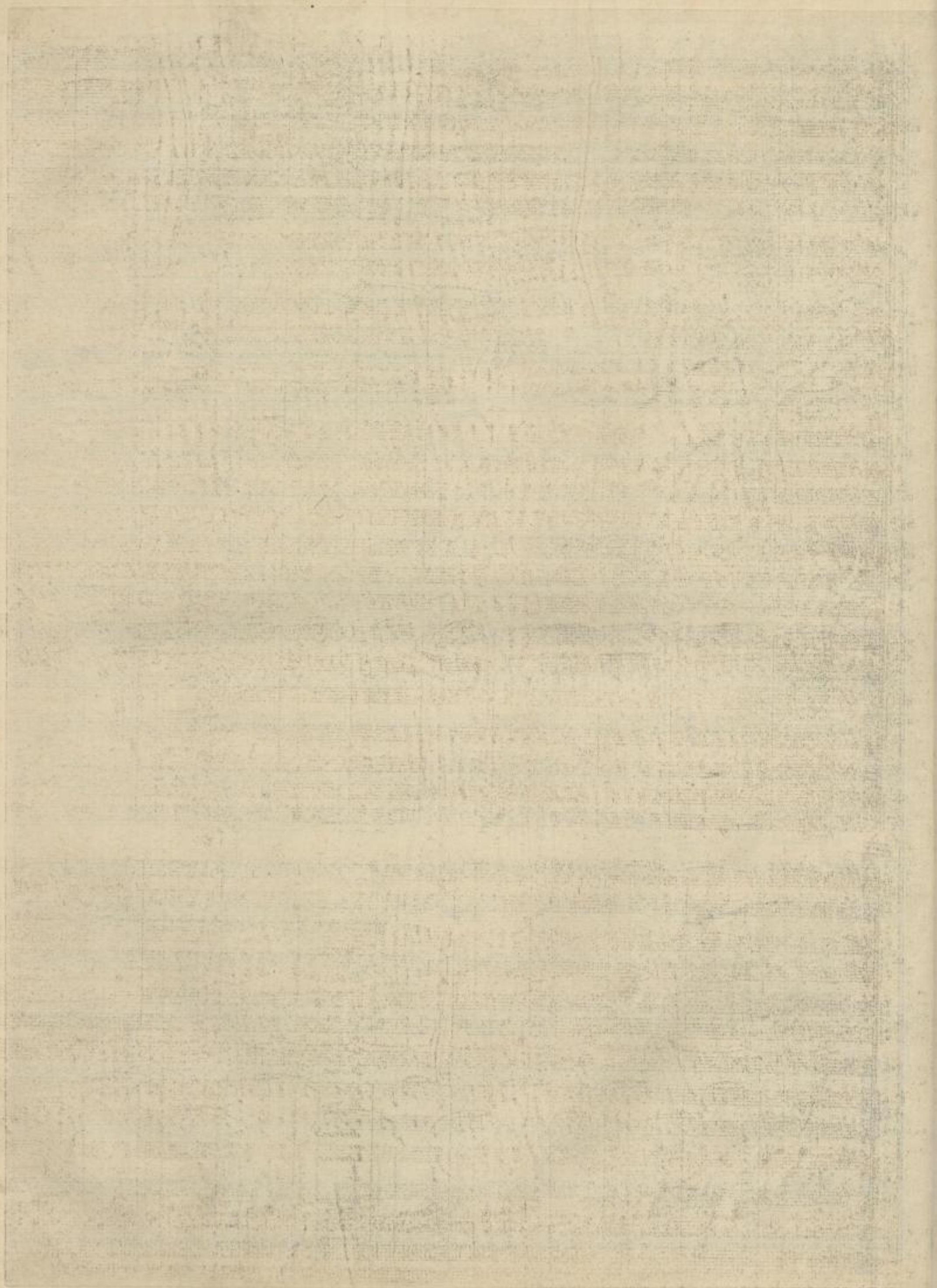
piu.

gel.

gel.

piu.

piu.



Gr. Fl. 1. 2. *mf marc.* *decresc.* *p* *cresc.*

Kl. Fl. 1. 2. *mf marc.* *decresc.* *p* *cresc.*

Ob. 1. 2. *mf marc.* *decresc.* *p* *cresc.*

K. H. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Cl. 1. 2. *decresc.* *p* *cresc.*

Bcl. 1. 2. *mf marc.* *decresc.* *p* *cresc.*

Hr. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Pg. 1. 2. *decresc.* *p* *cresc.*

Cfg. 1. 2. *decresc.* *p* *cresc.*

Trp. 1. 2. 3. *mf marc.* *decresc.* *p* *cresc.*

Pos. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Tb. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Pk. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Vi. I. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Vi. II. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Br. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Vol. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Cb. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Grande Flöte nehmen

Verlässt das Orchester

Gr. Fl. 1. 2. *mf marc.* *decresc.*

Kl. Fl. 1. 2. *mf marc.* *decresc.*

Ob. 1. 2. *mf marc.* *decresc.*

K. H. 1. 2. 3. 4. *mf marc.* *decresc.*

Cl. 1. 2. *decresc.* *p* *cresc.*

Bcl. 1. 2. *mf marc.* *decresc.* *p* *cresc.*

Hr. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Pg. 1. 2. *decresc.* *p* *cresc.*

Cfg. 1. 2. *decresc.* *p* *cresc.*

Trp. 1. 2. 3. *mf marc.* *decresc.* *p* *cresc.*

Pos. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Tb. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Pk. 1. 2. 3. 4. *mf marc.* *decresc.* *p* *cresc.*

Vi. I. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Vi. II. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Br. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Vol. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Cb. 1. 2. 3. 4. *decresc.* *p* *cresc.*

Sur les autres Sphères au Judenté

79

79

THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
IN TWO VOLUMES
BY NATHANIEL BENTLEY
VOLUME THE SECOND
PUBLISHED BY J. B. BENTLEY
1822

Die Botschaft aus den Wipfeln und der Lockruf vom Berge.

Äußerst langsam. (♩ wie vorher ♩.) *Dirigent gibt acht Schläge.*

Außerst langsam.
(♩. ♩ des Dirigenten.)

Hinter der Scene.

stacc. Die gehaltenen Töne sowie die Pausen stets gedehnt, die Figuren dagegen beschleunigt!

Äusserst langsam. (♩ wie vorher ♩.) *Dirigent giebt acht Schläge.*
(♩ ♩ des Dirigenten) Hinter der Scene.

Fl. 1. *stacc.* Die gehaltenen Töne, sowie die Pausen stets gedehnt, die Figuren dagegen beschleunigt!

Cl. 1. *pp*
2. *pp*
3. *pp*
4. *pp*
5. *pp*
6. *pp*

(Dieser Rythmus bleibt derselbe wie vorher. ♩ ♩ des Dirigenten.)

Pk. *pp marc.*

Nor. Hrf. 1. *pp*

Fl. 4. *pp* Mit Dämpfer.
Vi. I. *pp* Mit Dämpfer.
2. 8. *pp* Mit Dämpfer.
Nur 5.-8. P.
Vi. II. *pp* Mit Dämpfer.
Nur 4. u. 8. P.
Br. *pp* Mit Dämpfer.
Nur 4. u. 8. P.
Vel. *pp* Mit Dämpfer.
2. 1. 2. *pp* Mit Dämpfer.
3. 4. *pp* Mit Dämpfer.

Äusserst langsam. (♩ wie vorher ♩.) Dirigent giebt acht Schläge.

Fl. 1.

Br. 1.

Pk.

P. 1-6.

Vi. I.

Sr. 8.

VI. II.

Br.

Vol.

P. 1, 2.

Cb.

S. 4.

80

80

Fl. 1.

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Fl. 3.

Fl. 4.

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Fl. 341.

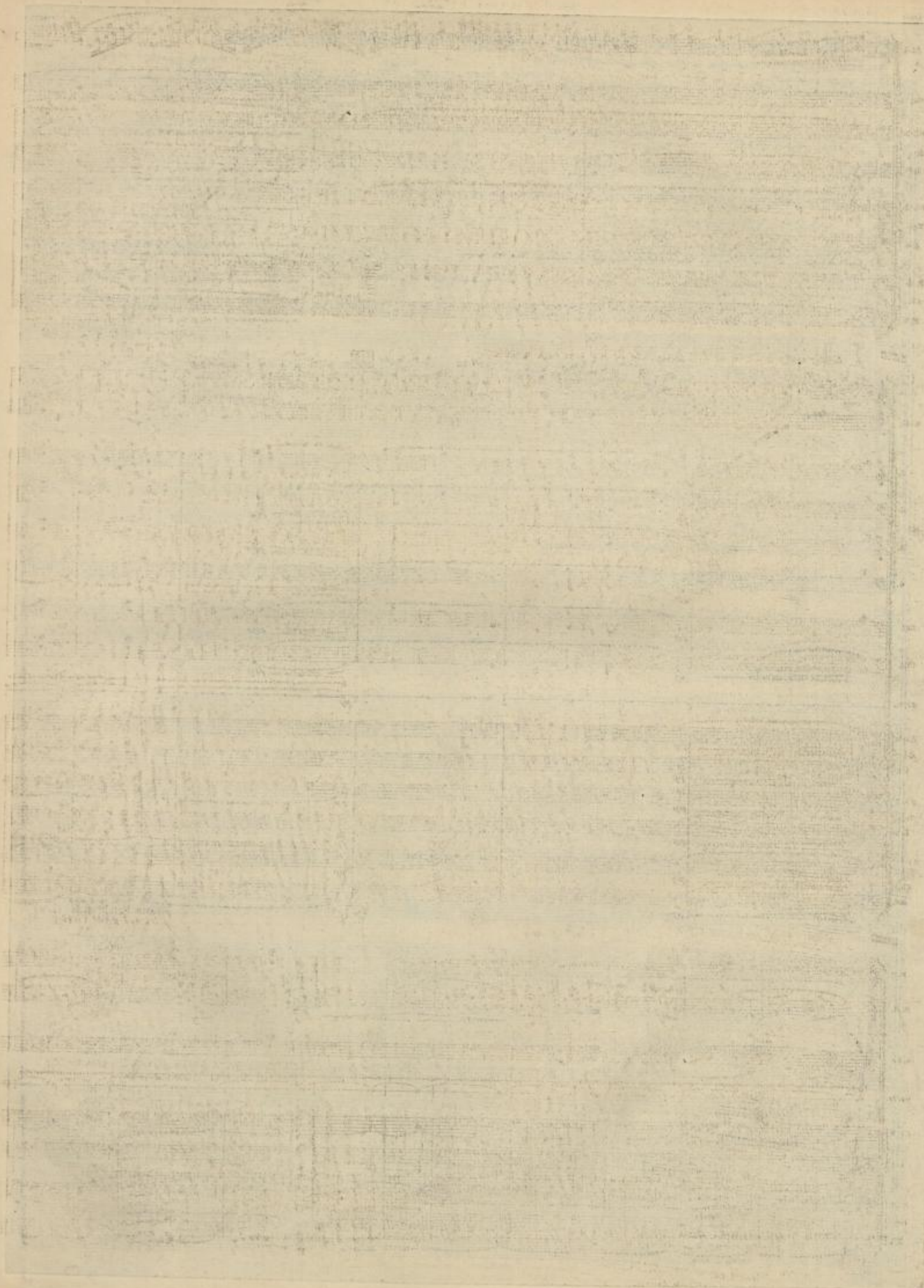
Fl. 342.

Fl. 343.

Fl. 344.

Fl

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160

Fl. 1.

Oboe.

Bass.

Hr. 1.

Hr. 2.

Hr. 3.

Hr. 4.

1. Spieler

2. 6. Spieler.

7-12. Spieler.

P. 1.

Cb.

2. 4.

pp

(Adc 6)

1. u. 2. Palt (4)

3. u. 4. Palt (4)

Ruhig und wieder im Takt.

Noch ruhiger und sehr ausdrucksvoll.

Blend

rubiginosa

81

Etwas belebter. (♩ = 54 - 60)
Dirigent gibt Vierton.

Dirigent gibt Viertel.

Winter der Scene

(*) wie vorher die e

[illegible]

81

Etwas belebter. (♩ = 64-80)
Dirigent gibt Viertel.

Dirigent gibt Viertel

Fl. 1.

E. H.

4. Hr.

Gr. Tr.

Viol. 1 & 2.

Viola.

Violoncello.

Double Bass.

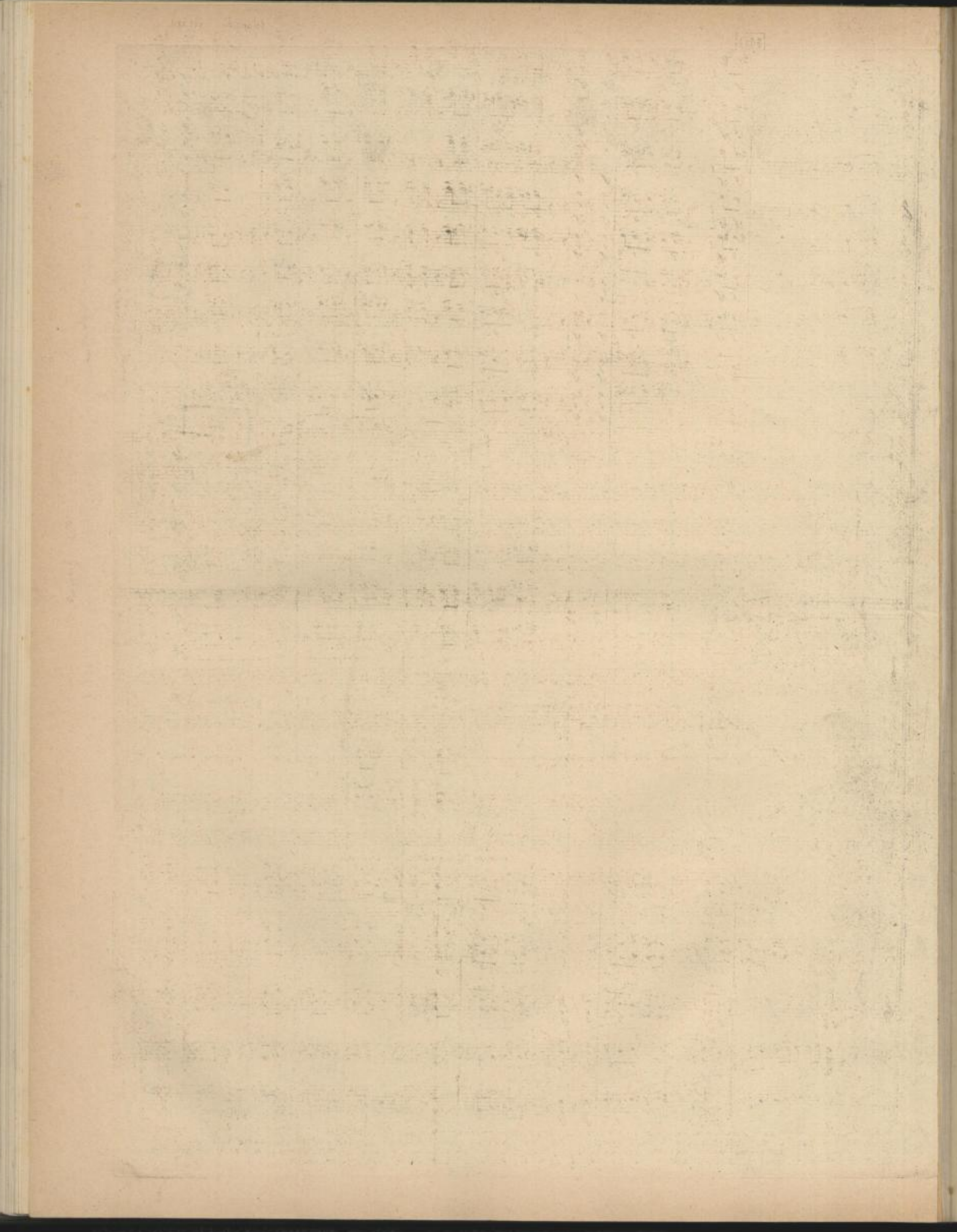
schnell

schnell

ruhig

noch ruhiger

(2+3)



82

(Mit dem Engl. Horn ins Orchester zurück)

Noch belebter. (♩ = 66-72)

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82

Noch belebter. (♩ = 66-72)

*) Diese Figur (in Hörnern, Trompeten und Posaunen) ist durchweg so kurz als möglich auszuführen. (Siehe auch Seiten 163-164.)

**) Für jeden Ton zwei Stäbchen der gleichen Tonhöhe. Der Wirbel, abwechselnd auf beiden auszuführen, 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 Zögerlichkeit, mit stark gehemmtem Bogenstriche nahe dem Stege. Der Bogen darf nicht von der Saite gelassen werden.

83

Or Fl. 1. 2. Kl. Fl. pp

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Bcl. A. pp

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3. E. pp

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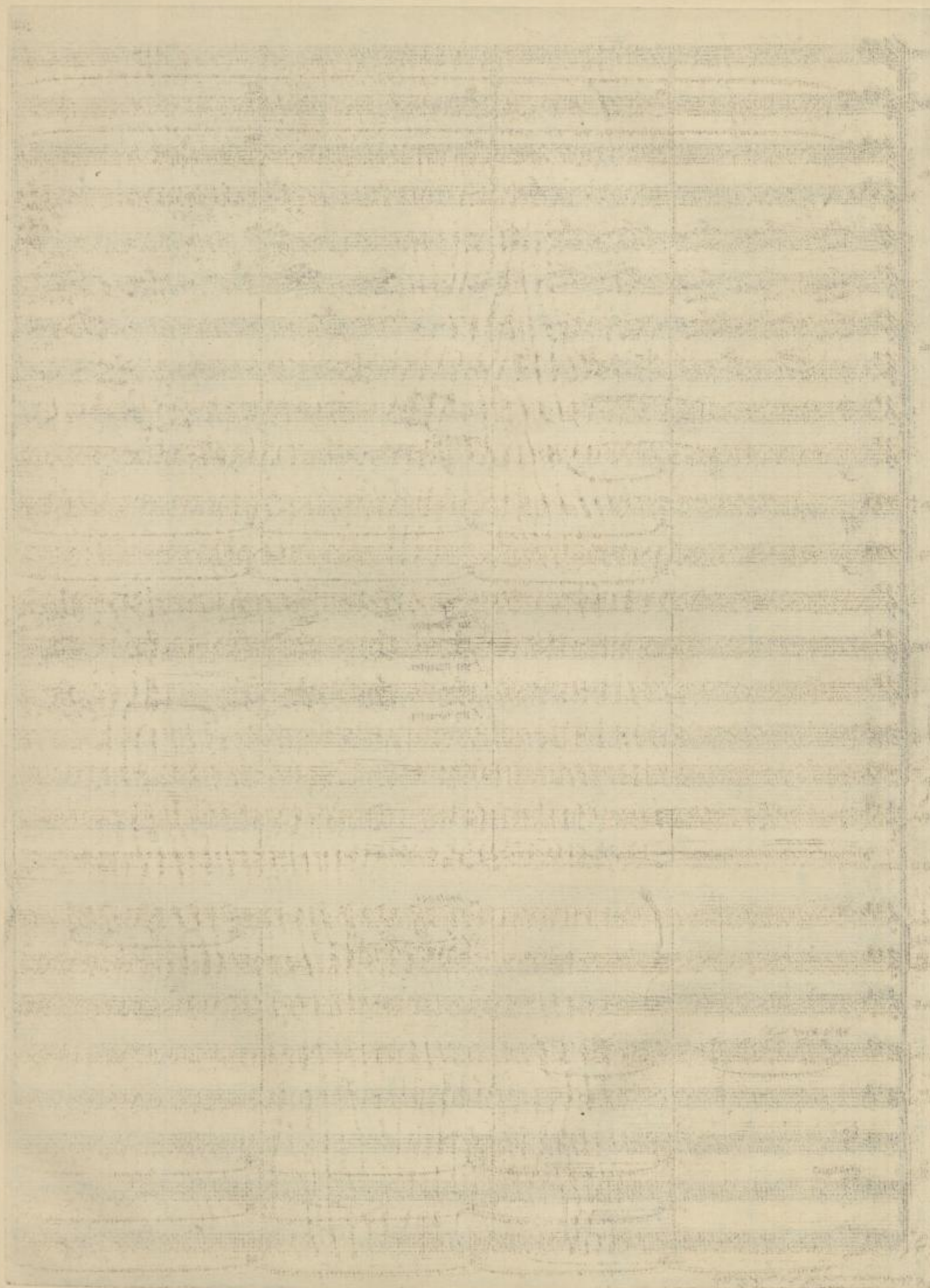
340. E. pp

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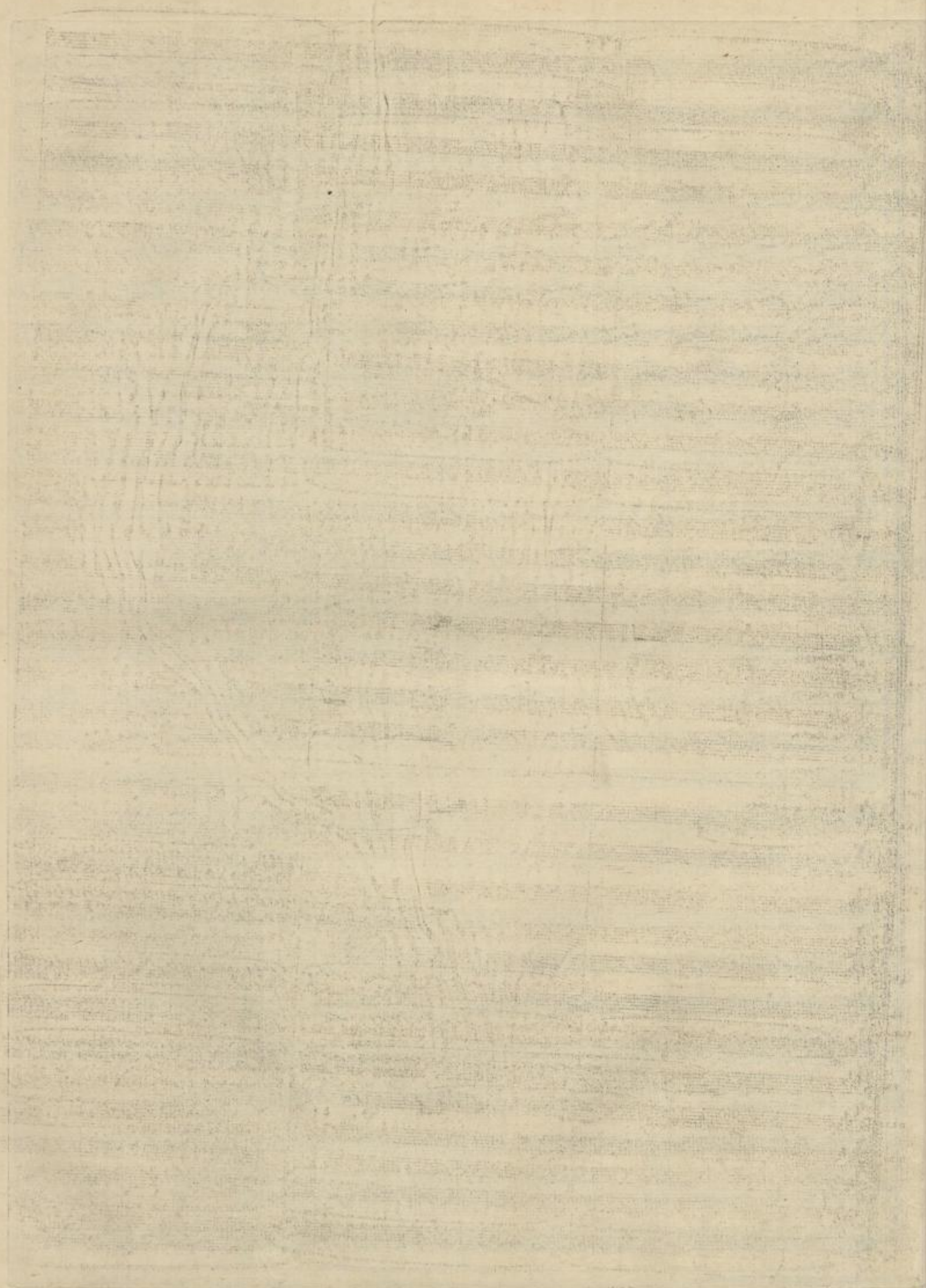
343. E. pp

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 f Mit Dämpfer.
 f Mit Dämpfer.
 f Mit Dämpfer.
 kratzend
 Der erste Spieler allein.
 Nicht leere Saiten!
 nicht get.
 aus.



164

84

Im Orchester.

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immer pp

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f Mit Dämpfer.

f Mit Dämpfer.

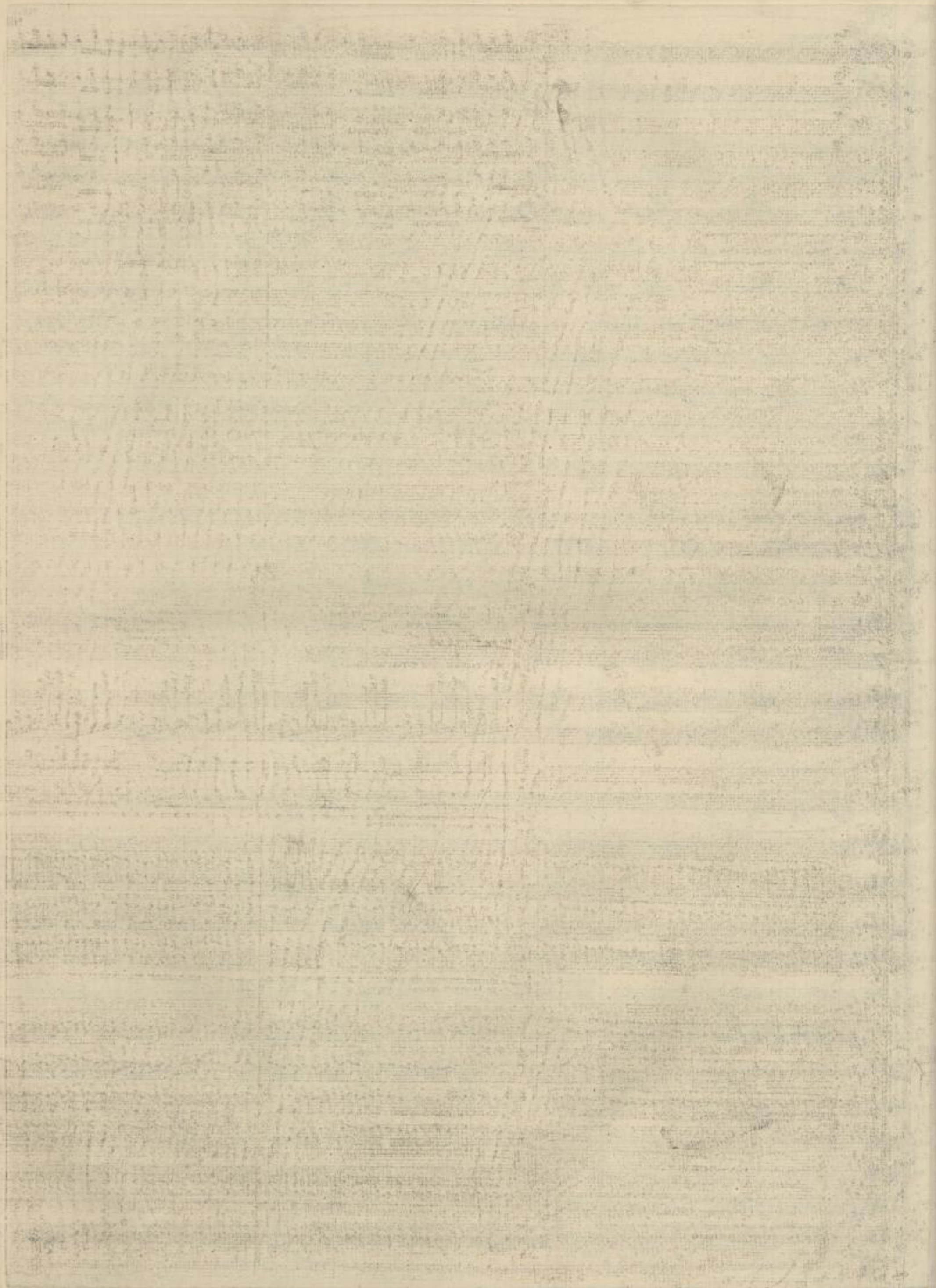
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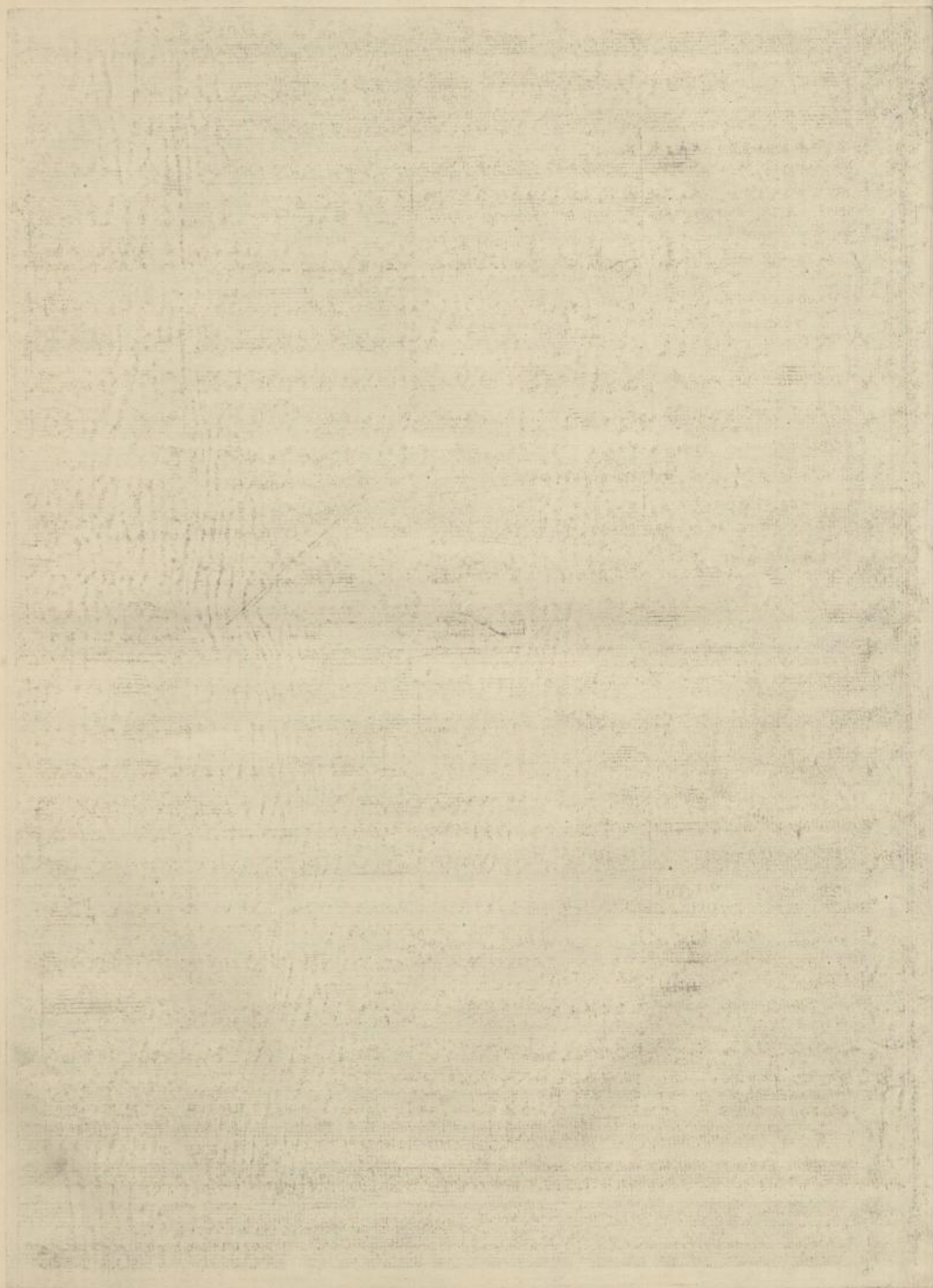
Der erste Spieler allein.

Nicht leere Saiten nehmen!

84



[illegible]



This page of a musical score, numbered 166, contains staves for the following instruments and parts:

- Gr. Fl. I (Grossflöte I)
- 2. (Second part of Gr. Fl. I)
- KL. Fl. (Klarinette)
- 2. (Second part of KL. Fl.)
- 1. (First part of KL. Fl.)
- Ob. (Oboe)
- 2. (Second part of Ob.)
- 1. (First part of Ob.)
- El. (Eule)
- 2. (Second part of El.)
- 1. (First part of El.)
- 2. (Second part of El.)
- 3. (Third part of El.)
- 4. (Fourth part of El.)
- 5. (Fifth part of El.)
- 6. (Sixth part of El.)
- 7. (Seventh part of El.)
- 8. (Eighth part of El.)
- 9. (Ninth part of El.)
- 10. (Tenth part of El.)
- 11. (Eleventh part of El.)
- 12. (Twelfth part of El.)
- 13. (Thirteenth part of El.)
- 14. (Fourteenth part of El.)
- 15. (Fifteenth part of El.)
- 16. (Sixteenth part of El.)
- 17. (Seventeenth part of El.)
- 18. (Eighteenth part of El.)
- 19. (Nineteenth part of El.)
- 20. (Twentieth part of El.)
- 21. (Twenty-first part of El.)
- 22. (Twenty-second part of El.)
- 23. (Twenty-third part of El.)
- 24. (Twenty-fourth part of El.)
- 25. (Twenty-fifth part of El.)
- 26. (Twenty-sixth part of El.)
- 27. (Twenty-seventh part of El.)
- 28. (Twenty-eighth part of El.)
- 29. (Twenty-ninth part of El.)
- 30. (Thirtieth part of El.)
- 31. (Thirty-first part of El.)
- 32. (Thirty-second part of El.)
- 33. (Thirty-third part of El.)
- 34. (Thirty-fourth part of El.)
- 35. (Thirty-fifth part of El.)
- 36. (Thirty-sixth part of El.)
- 37. (Thirty-seventh part of El.)
- 38. (Thirty-eighth part of El.)
- 39. (Thirty-ninth part of El.)
- 40. (Fortieth part of El.)
- 41. (Forty-first part of El.)
- 42. (Forty-second part of El.)
- 43. (Forty-third part of El.)
- 44. (Forty-fourth part of El.)
- 45. (Forty-fifth part of El.)
- 46. (Forty-sixth part of El.)
- 47. (Forty-seventh part of El.)
- 48. (Forty-eighth part of El.)
- 49. (Forty-ninth part of El.)
- 50. (Fiftieth part of El.)
- 51. (Fifty-first part of El.)
- 52. (Fifty-second part of El.)
- 53. (Fifty-third part of El.)
- 54. (Fifty-fourth part of El.)
- 55. (Fifty-fifth part of El.)
- 56. (Fifty-sixth part of El.)
- 57. (Fifty-seventh part of El.)
- 58. (Fifty-eighth part of El.)
- 59. (Fifty-ninth part of El.)
- 60. (Sixtieth part of El.)
- 61. (Sixty-first part of El.)
- 62. (Sixty-second part of El.)
- 63. (Sixty-third part of El.)
- 64. (Sixty-fourth part of El.)
- 65. (Sixty-fifth part of El.)
- 66. (Sixty-sixth part of El.)
- 67. (Sixty-seventh part of El.)
- 68. (Sixty-eighth part of El.)
- 69. (Sixty-ninth part of El.)
- 70. (Seventieth part of El.)
- 71. (Seventy-first part of El.)
- 72. (Seventy-second part of El.)
- 73. (Seventy-third part of El.)
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- 79. (Seventy-ninth part of El.)
- 80. (Eightieth part of El.)
- 81. (Eighty-first part of El.)
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- 86. (Eighty-sixth part of El.)
- 87. (Eighty-seventh part of El.)
- 88. (Eighty-eighth part of El.)
- 89. (Eighty-ninth part of El.)
- 90. (Ninetieth part of El.)
- 91. (Ninety-first part of El.)
- 92. (Ninety-second part of El.)
- 93. (Ninety-third part of El.)
- 94. (Ninety-fourth part of El.)
- 95. (Ninety-fifth part of El.)
- 96. (Ninety-sixth part of El.)
- 97. (Ninety-seventh part of El.)
- 98. (Ninety-eighth part of El.)
- 99. (Ninety-ninth part of El.)
- 100. (Hundredth part of El.)

The score includes various musical notations such as staves, notes, rests, and dynamic markings like 'ppp'.

En Fl. I
Fl. II (II. die grosse Flöte nehmen)
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[illegible]

Handwritten musical score for piano, featuring multiple staves with notes, rests, and dynamic markings. The notation is in a historical style, likely from a 19th-century manuscript. The page is divided into two main sections by a large horizontal line. The top section contains several staves of music, including a section labeled "Grosse Flöte nehmen". The bottom section contains more staves, including a section labeled "Dämpfer auf". The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" and "f".