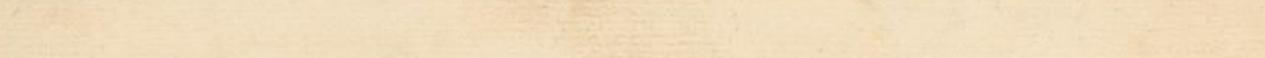
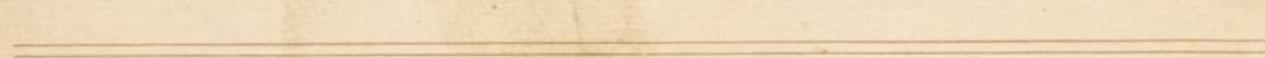
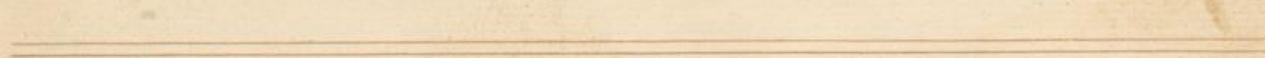
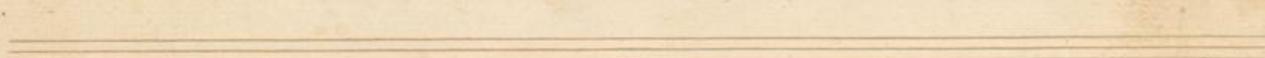
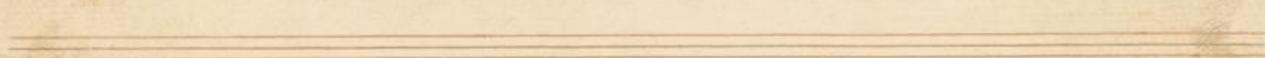
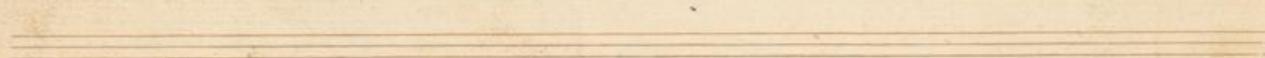
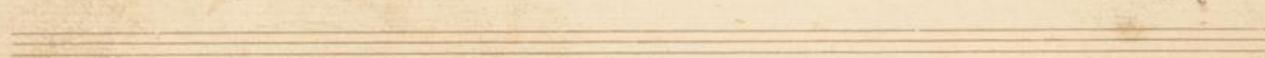
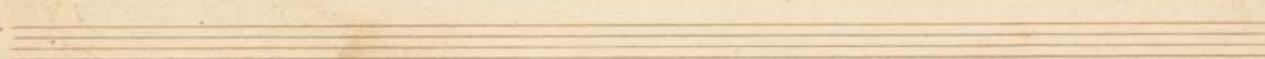
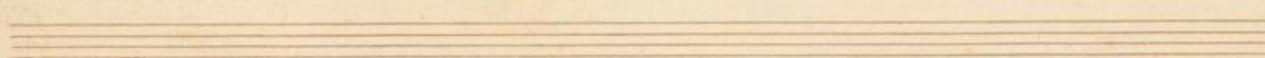
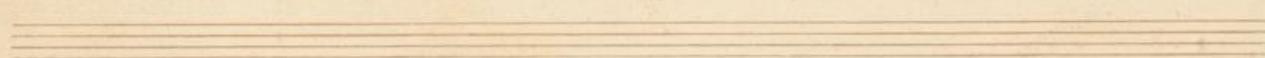
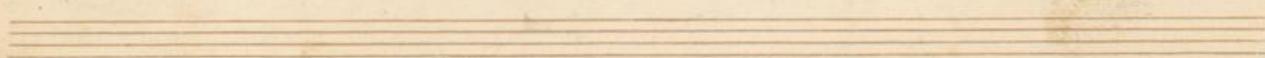
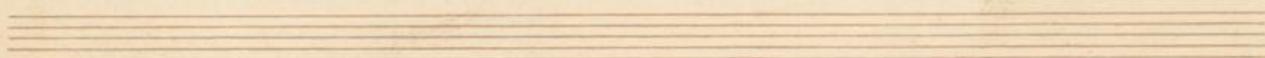
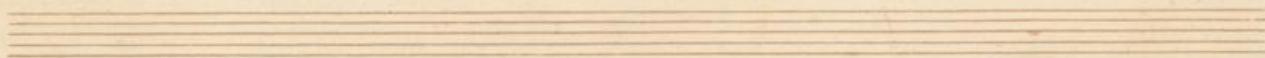


*Liedchen von Heilbronn*



N. 1 Cingang juna IV<sup>e</sup> Act

M.H.J.N. 480

Andante con moto

Flauti

Oboi

Clarineti

Fagotti

Corni in E

Trombe in E

Trombone

Timpani in E

Violini

Viola

Cello

Bassi

The score is written on ten staves. The top two staves are for Flauti (Flutes) and Oboi (Oboes). The next two are for Clarineti (Clarinets) and Fagotti (Bassoons). The fifth and sixth staves are for Corni in E (Trumpets in E) and Trombe in E (Trumpets in E). The seventh staff is for Trombone. The eighth staff is for Timpani in E. The bottom three staves are for Violini (Violins), Viola, and Cello/Bassi (Cello/Bass). The music is in common time (C) and features various dynamics such as *p*, *pp*, and *ppp*. There are also some markings like *ppp* and *ppp* in the lower staves. The notation includes notes, rests, and some accidentals.

1 2

2

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems, each containing four staves. The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The first system is marked with a '1' and the second with a '2' at the top. Above the first system, there are several '+' signs and curved lines. Above the second system, there are similar symbols, including a '+' sign and a curved line. The paper shows signs of age, including foxing and some staining.

1 2

Handwritten musical score on aged paper, featuring multiple staves with musical notation and various annotations.

The score is organized into two main systems, each containing several staves. The notation includes notes, rests, and dynamic markings such as *dal* (diminuendo) and *rit.* (ritardando). There are also some scribbled-out sections and additional markings like *rit.* and *dal.* interspersed throughout.

On the left side of the page, there are two large, handwritten numbers, *1* and *2*, enclosed in curved lines, likely indicating measures or sections. The paper shows signs of age, including yellowing and some staining.

al. Viol 1  
al. Viol 1

9. . . . . 9. . . . . 9.

al 1<sup>a</sup>

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

o o o o o o o o

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a cursive style and includes various musical notations such as clefs, notes, rests, and dynamic markings like *dim.*, *pp*, and *mf*. The notation is dense and includes many slurs and ties. The paper shows signs of age, including yellowing and some staining.

Key markings and annotations include:

- dim.* (diminuendo) at the top left and bottom left.
- pp* (pianissimo) in the second staff.
- mf* (mezzo-forte) in the sixth staff.
- dim.* in the seventh staff.
- mf* in the eighth staff.
- mf* in the ninth staff.
- mf* in the tenth staff.
- mf* in the eleventh staff.
- mf* in the twelfth staff.
- mf* in the thirteenth staff.
- mf* in the fourteenth staff.
- mf* in the fifteenth staff.
- mf* in the sixteenth staff.
- mf* in the seventeenth staff.
- mf* in the eighteenth staff.
- mf* in the nineteenth staff.
- mf* in the twentieth staff.
- mf* in the twenty-first staff.
- mf* in the twenty-second staff.
- mf* in the twenty-third staff.
- mf* in the twenty-fourth staff.
- mf* in the twenty-fifth staff.
- mf* in the twenty-sixth staff.
- mf* in the twenty-seventh staff.
- mf* in the twenty-eighth staff.
- mf* in the twenty-ninth staff.
- mf* in the thirtieth staff.
- mf* in the thirty-first staff.
- mf* in the thirty-second staff.
- mf* in the thirty-third staff.
- mf* in the thirty-fourth staff.
- mf* in the thirty-fifth staff.
- mf* in the thirty-sixth staff.
- mf* in the thirty-seventh staff.
- mf* in the thirty-eighth staff.
- mf* in the thirty-ninth staff.
- mf* in the fortieth staff.
- mf* in the forty-first staff.
- mf* in the forty-second staff.
- mf* in the forty-third staff.
- mf* in the forty-fourth staff.
- mf* in the forty-fifth staff.
- mf* in the forty-sixth staff.
- mf* in the forty-seventh staff.
- mf* in the forty-eighth staff.
- mf* in the forty-ninth staff.
- mf* in the fiftieth staff.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two systems, each containing five staves. The notation is sparse, featuring various note heads, stems, and rests. In the lower system, there are some recognizable symbols such as a treble clef, a common time signature (C), and a fermata. A large, dark, circular scribble is present on the right side of the page, overlapping the right half of both systems of staves. The paper shows signs of age, including foxing and some staining.

mit . e - many



mit . et many.

Zum Schluss Int 4<sup>e</sup> - Actes N. 1 mit Götze von  
Beobachtungen

Käschen von Heilbronn  
(Am Spire)

3  $\frac{1}{2}$  Act qui saxne

Trugschneise und 1 Waldhorn

Trugschneise Act

(bei Aufführung des Genies)

Adagio

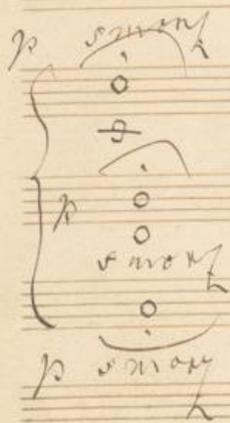
Trumpfe in C

Corne in  $\text{C} \sharp \text{F}$

Tranchone



$p$   $sf$   $sf$   $sf$



(Kriegs- und -Friedens- Lied 4 = 4 Takt)

1. Gottesfurcht (Majore) Lieder

2. Quers. Mühseliges Gassen?

Wied. Was? du bewirft dich mir?

Quers. Gib mir Hand!

Wied. Mein Gefährten Hand!

(Nicht mit Götz)



N<sup>o</sup> 3 Fische

N<sup>o</sup> 4

Mozzello con espressione.

Corno in C

Fagotti

N<sup>o</sup> 5 in F major

Tromba

N: 6 Tusch (wie N: 3)

Empty musical staff

N: 7 (N: 4 angekl.)

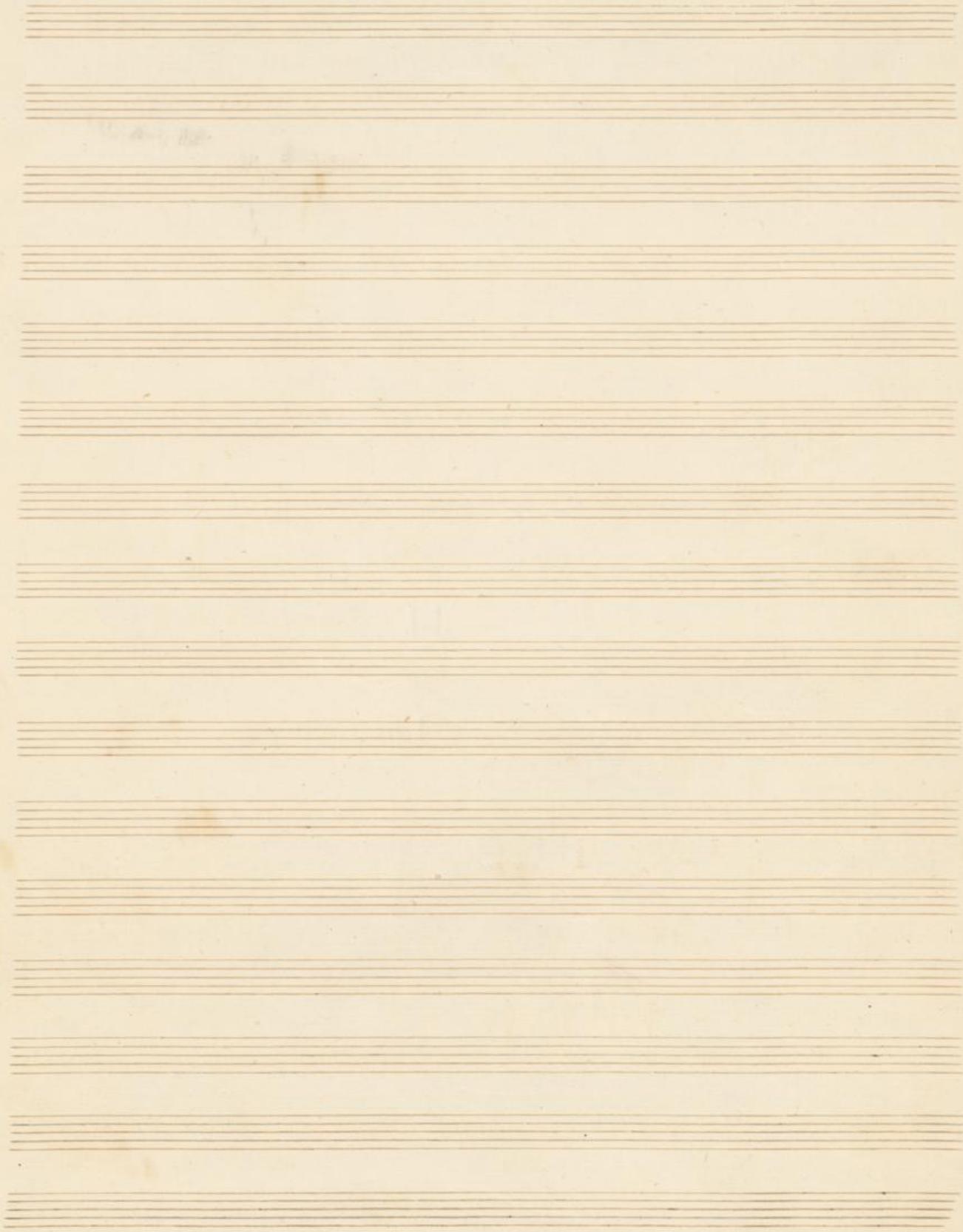
N: 8 Marcia

Musical score for N: 8 Marcia, featuring three staves: Oboi, Fagotti, and Corni in C. The score includes first and second endings, a repeat sign, and various musical notations such as notes, rests, and dynamics.

Musical score for the final section of N: 8 Marcia, featuring three staves with first and second endings, a repeat sign, and various musical notations.

einige Worte  
wie du dich an  
dieigenen Tusch  
erinnern.

Fine





Op. 11  
Scherzo von Heilborn.

/. Musik am Theater. /.

von E. Füll.

Musik von Theater

III. Act.

Eine Gitarre. Trommeln und Bass  
und ein Waldhorn.

In demselben Act bei Aufbringung  
des Genies.

Trombi in C.  $f$   $\circ$   
 Corni in E.  $f$   $\circ$   
 Tromboni  $f$   $\circ$

Handwritten markings at the bottom of the page.

V: *Aut* *Vo i.*

*Trombi in C.*  $\text{b} \frac{2}{2}$  *f*

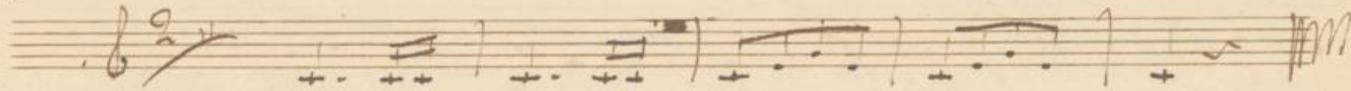
*Trombi II<sup>da</sup>*  $\text{b} \frac{2}{2}$  *f*

*Trombi III<sup>da</sup>*  $\text{b} \frac{2}{2}$

*Trombi IV<sup>da</sup>*  $\text{b} \frac{2}{2}$

*Harf* *graben*  
*graben Da Capo.*

No. 2.  
Zwei Trombi mit der Scene.



J. C.

No. 3.

Tische und Intraden von Zuckern  
3 messl.

No. 11.

Corro 1<sup>o</sup> in Es

Corro 2<sup>o</sup> in Es

Fagotto 1<sup>o</sup>

Fagotto 2<sup>o</sup>



Handwritten musical score for the first system, consisting of four staves. The notation includes various notes, rests, and accidentals, with a double bar line and repeat signs.

Handwritten musical score for the second system, consisting of four staves. The notation includes various notes, rests, and accidentals, with a double bar line and repeat signs.

No 5.

*Trombi auf der Scene.*

Handwritten musical notation on a single staff, featuring a treble clef and rhythmic markings (plus signs) below the notes.

D. C.

No. 6

Tusche und Inraden aus Geraden  
Bm auf C.

No. 7

Winn' der 6. H. H. Inzittent //

No. 8

Tusche und Inraden  
bis zum Glap.

