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3 Lieder - Mus. Hs. 1253

Schnorr von Carolsfeld, Malvina

[S.I.]

urn:nbn:de:bsz:31-33119

1953 nr. 9687

Lied aus "Pisa Stramin" von Louis F. Hill

Comp. von M. Schumann

1.

1253

Ich hall einmal ein Lied -

—, das sang ich spät und früh —, — es war ein schönes Lied

nach schöner Me-lo-die! Es klang so süß und
die Melodie hervor

poco rit. *Tempo primo*

kehr - wie himmeli-sches Ge-dicht - ich sing' das Lied nicht mehr

poco rit. *Len.* *Tempo primo*



Mus. Nr. 1253/a

forord!
nie mehr! *ver-ge-ßen - hab' ich's*
meo rē i

Setz langsam.
nicht - *ver-ge-ßen - hab' ich's*

nicht.

mp *pp*

ich bin *ich bin* *ich bin* *ich bin* *ich bin* *ich bin* *ich bin*

Ms. No. 3687

Es war ein aller König, geschildert von H. Heine Comp. von M. Schwaner Carolsplatz *Harrigues*

im Palladen Tempel, nicht zu langsam.

Es war ein al-ler Kö-nig, sein He-iz war schmer, sein

in poco rit.

He-izt war grau, der al-le, ar-me Kö-nig er-nahm eine junge

cresc. voce

rau

molto rit.

Fr-ish und sick
war ein jun-ger B-ge, blind war sein Ha-iz, leicht war sein Sinn, er

cresc. voce

2



Ms. No. 1253/b.

Un poco rit.

Bring die schöne Liebe der jungen Kö-ni-gin.

Colla voce *sehr ausdrucksvoll und langsam*

Tempo primo.

Wenst du das alte Liedchen? es klingt so süß, es klingt so trüb: sie

rit.

mußten beide ster-ben, sie hatten sich viel zu lieb

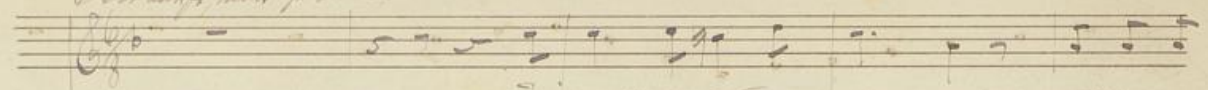
pp *molto rit.*

viel - zu lieb

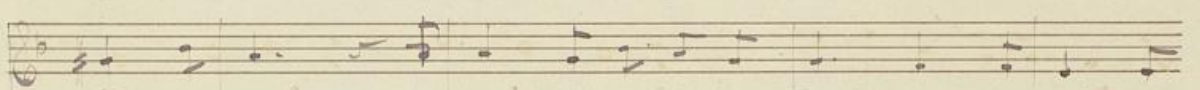
Tempo colla voce

Die stille Wapenrose

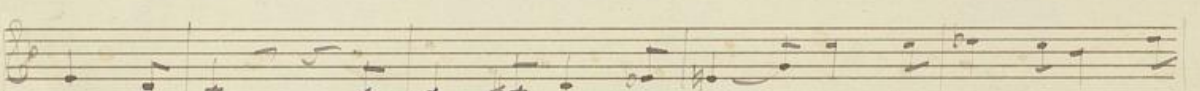
Adagio non troppo



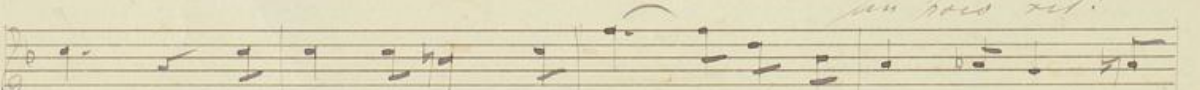
Die stille Wapen-rose bleibt aus dem



blau-en See, die Klätter flimmern mit blitzen, der Licht ist



weiß wie Schnee. Da geht der Mond vom Him-mel all seinen süßen



Schein, geht alle seine Strahlen in ihren Schoos hin-



adagio

colla voce

Mus. No. 1253/c

In tempo

Altes Langenues.

ein. *om Wäpse mit die Blume*

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a single note followed by a series of eighth notes. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a complex texture of sixteenth and thirty-second notes with many beamed pairs and slurs.

Kreuzt ein weisse Schwanz, er singt so süß so lei - ce, und

The second system continues the musical piece. The vocal line (upper staff) has a treble clef and contains a series of eighth notes. The piano accompaniment (lower staff) continues with its intricate sixteenth-note texture, including many beamed pairs and slurs.

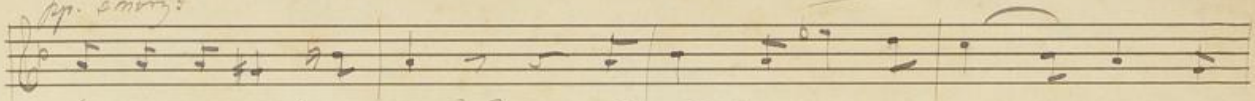
schaut die Blume an. er singt so süß, so lei - ce mit

The third system of the score. The vocal line (upper staff) has a treble clef and contains a series of eighth notes. The piano accompaniment (lower staff) continues with its intricate sixteenth-note texture, including many beamed pairs and slurs.

will im Linsen vergehen; — Blume, weisse Blume,

The fourth and final system on the page. The vocal line (upper staff) has a treble clef and contains a series of eighth notes. The piano accompaniment (lower staff) continues with its intricate sixteenth-note texture, including many beamed pairs and slurs.

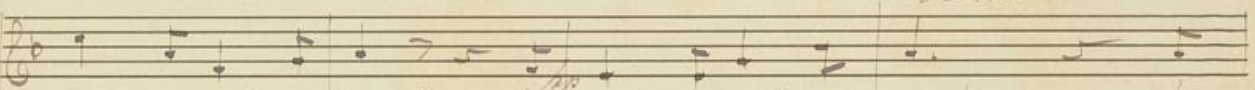
pp. cresc.



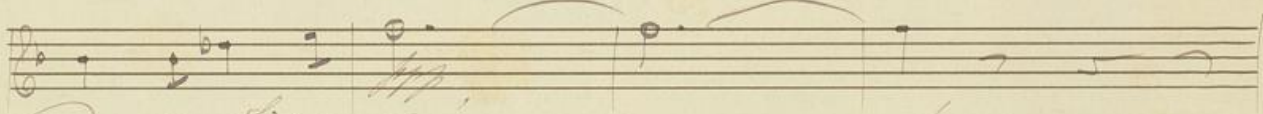
Kannst du das Lied verstehen? O Blume, meine Blume! Kannst



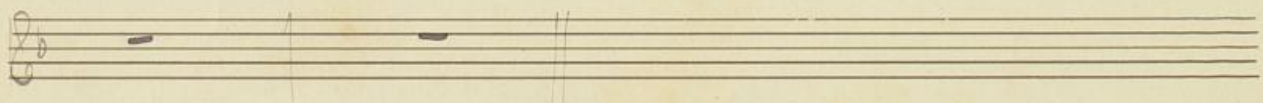
rit.

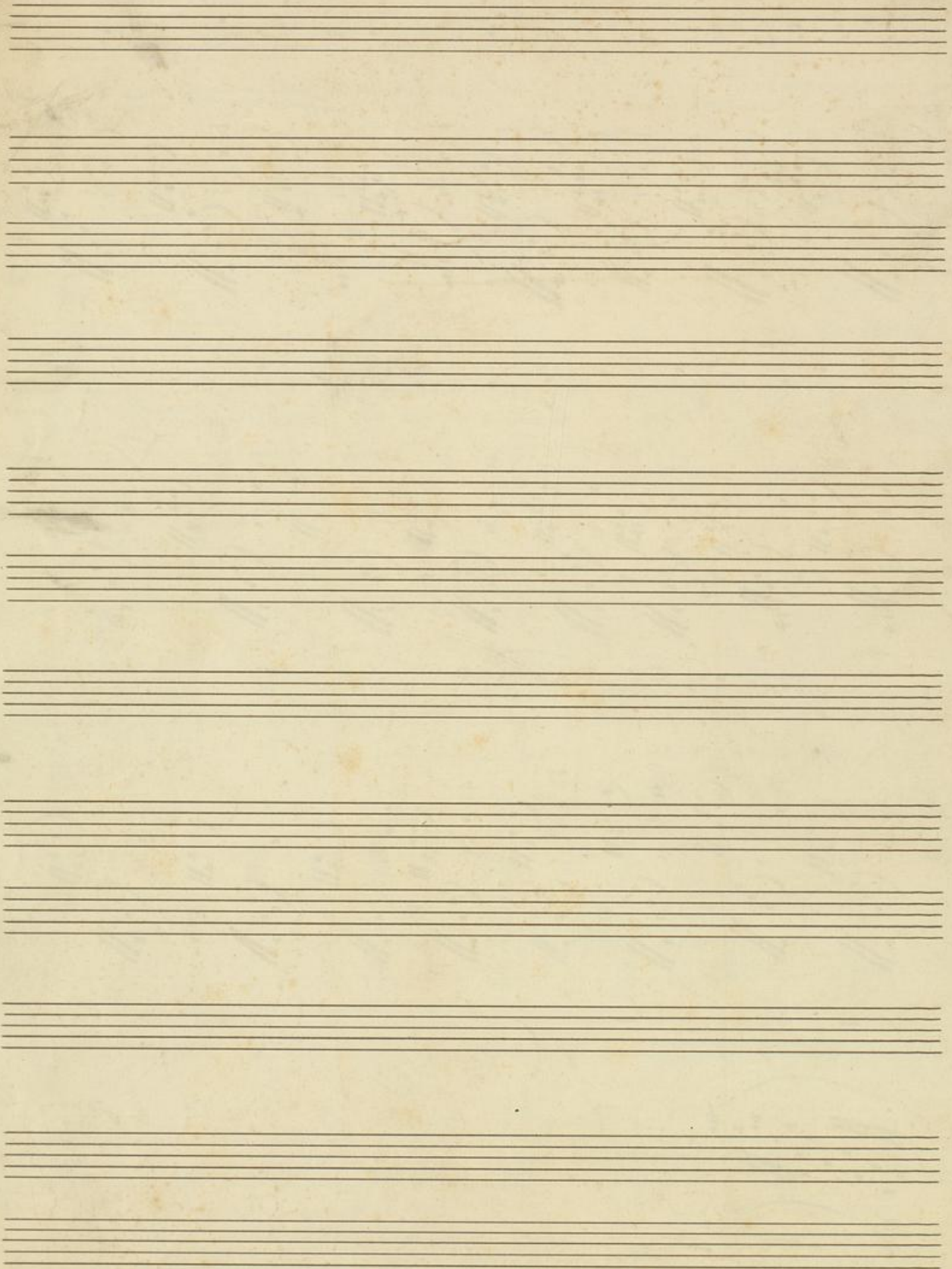


du das Lied verstehen? Kannst du das Lied ver-
stehen? Kannst



Du das Lied verstehen





Tempo primo

klagen sie und hehn, mit himmli-schen Ge-richt - ich sing' das Lied nicht mehr - , nie mehr -

molto rit.

ungern - hab' ich nicht - ungeru - hab' ich nicht.

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Mus. No. 1253, Beil.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some handwritten annotations and corrections throughout the piece. The paper shows signs of age, including some staining and discoloration.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, beams, and clefs. The handwriting is in dark ink and appears to be a personal or working manuscript. The paper shows signs of age, including some staining and discoloration. The notation is dense and covers most of the page's surface.

Handwritten musical score on aged paper, featuring several staves of music. The notation includes notes, rests, and dynamic markings such as *allegro* and *rit.*. A circled number "8." is visible on the second staff. The score is partially completed, with some staves showing only the skeletal structure of notes and rests.

Five sets of empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.