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## **4 Lieder - Don Mus.Ms. 2625**

**[S.l.], 1900-1910 (20.in)**

[urn:nbn:de:bsz:31-134076](https://nbn-resolving.org/urn:nbn:de:bsz:31-134076)

Auf dem Flusse.

Aus dem Gumpfenau das Thü - Fen

übersteht das ganze Bethge.

Komp. v. Karl Wächter.

*Allegro*

*p*

Man trifft nicht ohne das das für nicht da -

die -

ist das seine geist - lich bild auf den -

*f*

Flut.

Aus dem geist - lich geist die

*fis*



Mel- keu , schen - ne - hand - was.

The first system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Mel- keu , schen - ne - hand - was." The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

und sich den hin - mal sch - ist in der

*brist*

*fabes githuap*

The second system continues the musical piece. The vocal line has the lyrics "und sich den hin - mal sch - ist in der". A handwritten annotation "*brist*" is placed below the vocal line. The piano accompaniment continues with similar rhythmic patterns. A handwritten annotation "*fabes githuap*" is placed below the piano part.

stül. Dann si - ne

The third system of the score shows the vocal line with the lyrics "stül. Dann si - ne". The piano accompaniment continues with its characteristic accompaniment style.

Mel- ke zu den klein - ne hand was - in - be - gli - hat,

The fourth system concludes the page with the vocal line lyrics "Mel- ke zu den klein - ne hand was - in - be - gli - hat,". The piano accompaniment continues to the end of the system.

12 Zellen Klavier u. Gesang. C. F. Zeller No. 15.



3  
 fin- nen ein Ge- lan- ge zu fuf' ig, sie fin- det uns sat-

pfleht ein Müt- ze zu- bild.

pp Was ist, mein Lufft zieht fa- lig kühl den

Ge- weh, ist fuf- le mich den Hal- ten auf der -



*Tragter mit allmählich*

result und glückselig ist. Nie so himmel

*Tragter.*

auf in die frommsten Zeit die Welt, die so blüht das

Lied mei-ner Ge-lieb-ten in

zu-ge-

12 Zeller's Director u. Gesang. C. F. Zeller No. 13.



Handwritten musical notation on two staves, including a brace on the left side. The notes are faint and difficult to read.

Zu der Freude.

Handwritten musical notation on two staves with lyrics written across them. The lyrics are: "Auch aus Gethen ist die - Sei - so übersetzt v. J. Bethge".

Komp. v. Karl Wachtel.

Handwritten musical notation on two staves, including a brace on the left side. The notes are faint and difficult to read.

Handwritten musical notation on two staves, including a brace on the left side. The notes are faint and difficult to read.



Mäßig bewegt.

*Die fremde Lau- ta lag ich. Wie sein Klang mir die Hand vor mir*

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a forte dynamic marking. The lyrics are written below the vocal line.

*La- ge- kö- te. Wie ein langsam und allmählich immer stärker*

The second system continues the piece. The vocal line has a change in tempo and dynamics, marked with an 'a' and a new time signature of 3/4. The piano accompaniment also changes to 3/4 time and includes a piano dynamic marking. The lyrics continue below the vocal line.

*gärt - ich meine Hoffen für die Zeit der Zeit - fa- ras ich*

The third system shows the vocal line and piano accompaniment continuing. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The lyrics are written below the vocal line.

*pfimmern auf, dann - aber fühl - ta ich - der Mund, der*

The fourth system concludes the page. The vocal line and piano accompaniment continue with the same musical characteristics. The lyrics are written below the vocal line.

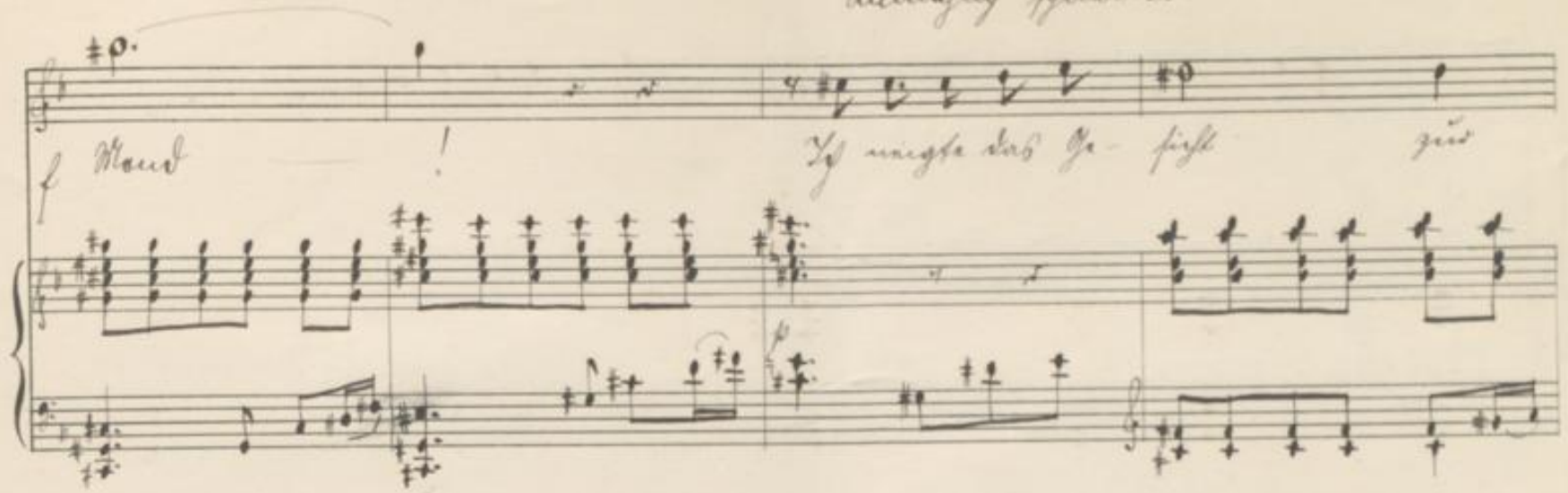
12 Zellen Klavier u. Gesang, C. F. Zeller No. 15.



Allmächtig sprachlos.

*f* *ff* *p* *ff*

Mund ! Ich möchte das Ge- fühl zür



*ff* *p* *ff* *p*

fa- da- tie, und mei- ne Sei- me



*p* *ff* *p* *ff*

selb- ste mit son- nen- ...





The first system of musical notation consists of four staves. The top staff is a single five-line staff. The bottom three staves are grouped together by a brace on the left side, indicating they are part of a single instrument's part, likely a piano. Faint handwritten notes and clefs are visible across the staves.

The second system of musical notation consists of four staves, similar in layout to the first system. It features a single top staff and three staves grouped by a brace on the left. Faint handwritten musical notation is present.

The third system of musical notation consists of four staves, following the same four-staff layout as the previous systems. Faint handwritten musical notation is visible.

The fourth system of musical notation consists of four staves, completing the page's musical content. Faint handwritten musical notation is visible.



Nächtliches Bild

ged. v. Gebau-jo-lu. inbroscht v. Jung Balthge

Kamp v. Karl Huabler

Mus. No. 2625

*f* Rau sind geseuf. für pfleunt des  
 Laifangas, bau

*p* rüft er wie der still in fri-ware n-  
 fern.

*p* *40 Minuten Ruhe*

die

li-pha Springen,  
 ifer die-ber laif-ten als blif-ten

*ritto*







Handwritten musical notation for the first system. It consists of a vocal line and a piano accompaniment. The piano part features a series of ascending eighth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *p* and *f*.

Handwritten musical notation for the second system. The vocal line contains the lyrics "der tief-be-siegt der". The piano accompaniment continues with similar ascending eighth-note patterns. Dynamic markings include *p* and *f*.

Handwritten musical notation for the third system. The vocal line contains the lyrics "kriecht vor-stell-tun". The piano accompaniment continues with similar ascending eighth-note patterns. Dynamic markings include *p* and *f*.

Handwritten musical notation for the fourth system. The vocal line contains the lyrics "hau-zu-ru-ho-fer-man". The piano accompaniment continues with similar ascending eighth-note patterns. Dynamic markings include *p* and *f*.



Pro- lae, ... die hinf- ten hinf die

The first system of music features a vocal line with lyrics "Pro- lae, ... die hinf- ten hinf die". The piano accompaniment consists of two staves with a complex texture of chords and moving lines.

reue - ... die - fe - ren

The second system continues the vocal line with lyrics "reue - ... die - fe - ren". The piano accompaniment maintains its intricate harmonic structure.

Naht

The third system begins with the vocal line on the word "Naht". The piano accompaniment features a prominent wavy line in the upper register, possibly representing a tremolo or a specific performance technique.

The fourth system shows the vocal line with a long rest, indicating a pause in the voice. The piano accompaniment continues with its characteristic complex texture.

12 Zellen Klavier u. Gesang. C. F. Zelter No. 15.



Die verstopfte Trommel des Kaisers.

Unbekannte chinesische Liedlein. Nachschrieb v. Franz Böhme

Comp. v. Carl Wacker.

Liedaufsatz

Musical score for voice and piano. The score is in common time (C) and consists of two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The lyrics are written below the vocal line.

*f* *d*

Nia nief- ga löst ist mei-er Lea - la ist fief ga-

*f* *allegro*

stint, daß mei-er kief-ten kief- nief- fief.

*f* *allegro*



*of - na l'fled mit löwe - ma wöly' uf ruf unts' ruf rui - rann*

The first system of the handwritten musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the notes. The piano accompaniment features a complex harmonic structure with many accidentals and rests.

*Lall.*

The second system of the handwritten musical score features a vocal line and a piano accompaniment. The vocal line is marked with a fermata and the word "Lall." above it. The piano accompaniment includes dynamic markings such as "p" and "f".

*f* *Hjau ist Wid - las - unft* *su - i - bei, Lay*

The third system of the handwritten musical score features a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of "f" and contains the lyrics "Hjau ist Wid - las - unft" and "su - i - bei, Lay". The piano accompaniment continues with complex chordal textures.

*vous - que nous nous ga - pain - ga und lui - ten - spial mit dem faher - ta des*

The fourth system of the handwritten musical score features a vocal line and a piano accompaniment. The vocal line contains the lyrics "vous - que nous nous ga - pain - ga und lui - ten - spial mit dem faher - ta des". The piano accompaniment concludes the piece with a series of chords.

18 Zellen Klavier u. Gesang, C. F. Zeller No. 15



Rufiges

kei-nes der mein wach-sam Oer. Hain

feld ist ganz sein Or- gelnie-der und pfand sein fess sind mei-ner

allmählich heigen

glia-der. mf tag, fess, sein fess der-ner

Lia-der, tag fess, sein fess der-ner Lia-der fess



*ff* *p* *allmächtig*

gott - sei - es mir nicht ge - dankt?

The first system of music features a vocal line starting with a fortissimo (*ff*) dynamic, followed by a piano (*p*) section marked *allmächtig*. The lyrics are "gott - sei - es mir nicht ge - dankt?". The piano accompaniment consists of chords and simple melodic lines in both hands.

*Prigener* *allmächtig* *sonnenklar*

lie - ge - be - reit bis zu dem Was - sen und fahre in des Hef - lers - stau - nung fände

The second system continues the vocal line with the lyrics "lie - ge - be - reit bis zu dem Was - sen und fahre in des Hef - lers - stau - nung fände". The piano accompaniment includes a section marked *Prigener* and another marked *allmächtig* and *sonnenklar*.

ke - ne bei - ne Auf - richt auf meines to - ganer zeit - te

The third system features the lyrics "ke - ne bei - ne Auf - richt auf meines to - ganer zeit - te". The piano accompaniment continues with chords and melodic fragments.

*Qual.*

The fourth system shows the piano accompaniment with a section marked *Qual.* (Qualification). The music concludes with a fortissimo (*ff*) dynamic.