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## **30 mélodies de Robert Schumann**

**Schumann, Robert**

**Paris, [ca. 1870]**

Fanfare. Der Knabe mit dem Wunderhorn

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## Der Knabe mit dem Wunderhorn

ICH bin ein lust'ger Geselle,  
 Wer könnt' auf Erden fröhlicher sein!  
 Mein Rösslein, so helle, so helle,  
 Das trägt mich mit Windesschnelle  
 In's blühende Leben hinein,  
 Trarah! in's Leben hinein!

Es tönt an'meinem Munde  
 Ein silbernes Horn von süßem  
 Schall; es tönt wohl manche Stunde.  
 Von Fels und Wald in der Runde  
 Antwoortet der Wiederhall,  
 Trarah! der Wiederhall.

Und komm' ich zu festlichen Tänzen,  
 Zu Scherz und Spiel im sonnigen Wald,  
 Wo schmachttende Augen mir glänzen  
 Und Blumen den Becher bekränzen,  
 Da schwing' ich vom Ross mich alsbald.  
 Trarah!... da schwing' ich vom Ross mich alsbald.

Süss lockt die Guitare zum Reigen,  
 Ich küsse die Mädchen,  
 Ich trinke den Wein,  
 Doch will hinter blühenden Zweigen  
 Die purpurne Sonne sich zeigen,  
 Da muss geschieden sein,  
 Trarah!... da muss geschieden sein.

Es zieht mich hinaus in die Ferne,  
 Ich gebe dem flüchtigen  
 Rosse den Sporn,  
 Ade!... Wohl blieb ich noch gerne,  
 Doch winken schon andre Sterne,  
 Und grüssend vertönet das Horn  
 Trarah! Trarah! Trarah!  
 Trarah!  
 Und grüssend vertönet das Horn!  
 Ade!

GEIBEL.

## Fanfare

DANS la joyeuse nature,  
 Qui fut jamais plus gai que moi,  
 Lachant la bride à ma monture,  
 Je n'en vais à l'aventure  
 Plus fier et plus libre qu'un roi!  
 Trarah! plus libre qu'un roi!

Pour saluer l'aurore  
 Résonne le cor argentin.  
 Le soir, il vibre encore!  
 De la montagne sonore  
 Lui répond l'écho lointain,  
 Trarah!... L'écho lointain.

J'entends parfois des chants de fête  
 Qui me détournent du chemin!  
 Deux yeux me font perdre la tête,  
 L'on danse, l'on boit... Je m'arrête!  
 Et vite l'on m'offre la main...  
 Trarah! Et vite l'on m'offre la main!

Le son des guitares m'appelle,  
 Je fête les beaux yeux  
 Et bois le vin vieux!...  
 Mais déjà l'étoile étincelle!  
 Quittons les brocs! quittons la belle,  
 C'est l'heure des adieux!  
 Trarah!... C'est l'heure des adieux!...

Plus vite alors, plus vite  
 Court mon cheval blanc,  
 Dans l'espace volant!  
 Mon cœur à regret vous quitte  
 Mais un autre ciel m'invite,  
 Dans l'ombre mon cor  
 Sonne encor!  
 Trarah! Trarah! Trarah! dans l'ombre mon cor  
 Sonne encor,  
 Adieu!

JULES BARBIER.

## FANFARE.

THE YOUTH WITH THE ENCHANTED HORN.

DER KNABE MIT DEM WUNDERHORN.

Op. 50. No 1.

Animé. (Lebhaft rasch.)

PIANO.

The musical score is written for piano in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Animé. (Lebhaft rasch.)'. The first system is marked 'ff' and includes a piano instruction. The second system is marked 'p'. The third system is marked 'f'. The fourth system is marked 'p'. The score consists of four systems of music, each with a treble and bass staff connected by a brace. The music features a variety of rhythmic patterns and dynamics.

D. S. &amp; Co 1700.

Cie 1

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece. It includes a piano (*p*) dynamic marking in the bass staff.

Third system of musical notation, featuring a forte (*f*) dynamic marking in the bass staff and a *ritard.* (ritardando) instruction in the right hand.

Fourth system of musical notation, continuing the piece with various rhythmic patterns.

Fifth system of musical notation, concluding the piece with a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a melodic line with eighth notes and some triplets, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *p*.

Second system of musical notation, continuing the piece. The right hand features a more active melodic line with eighth notes and some slurs. The left hand continues with a steady accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. The right hand has a melodic line with some slurs and accents. The left hand accompaniment is consistent. Dynamics include *f* and *mf*.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment remains. Dynamics include *p*.

Fifth system of musical notation, the final system on the page. It begins with the marking *riten.* (ritardando). The right hand has a melodic line with a final cadence, and the left hand accompaniment concludes with a steady pattern. Dynamics include *p*.