

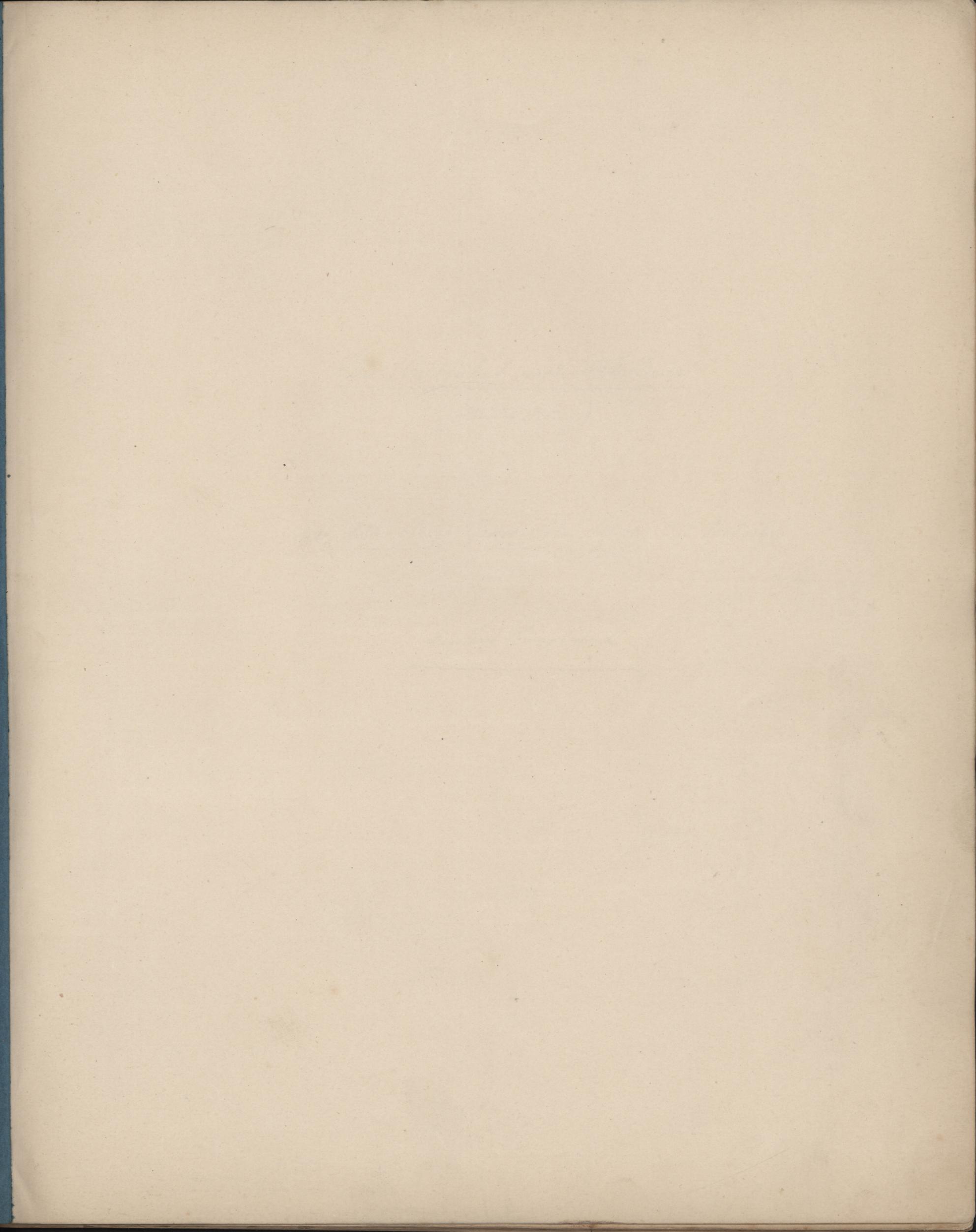
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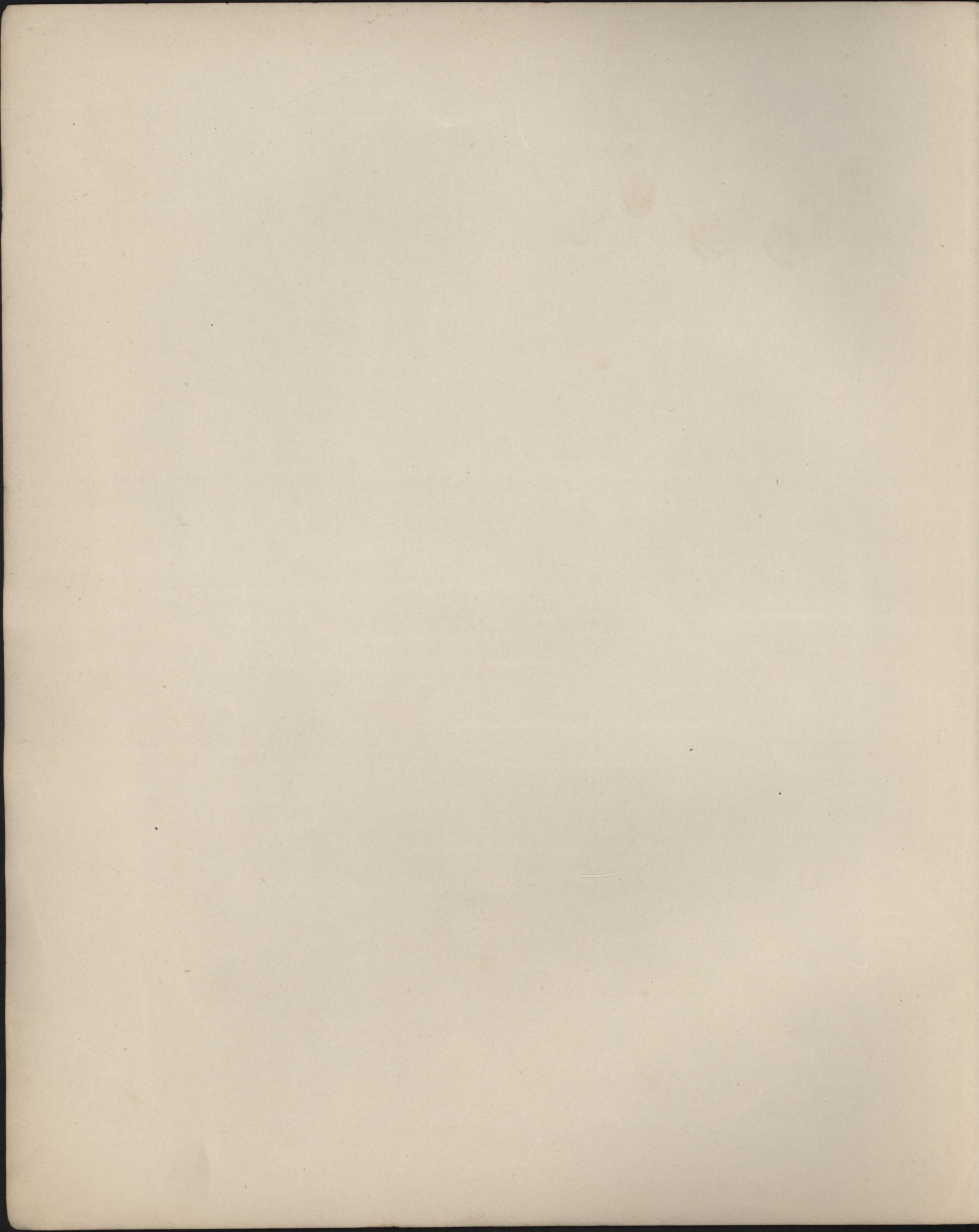
Die Wallfahrt nach Keolaar

(Ältere Bearbeitung)

Partitur

Sachsen Univ. SBG
Friedrichs, Mohr





Die Wallfahrt nach Kevlaar
(Heinrich Heine.)

Für Alt-Solo, Tenor-Solo, Chor und Orchester

von

Eugelbert Humpertink.

Die Wallfahrt nach Kœlhaar.

(Heinrich Heine.)

I.

Chor: Am feinsten stand die mütter,
im besten lag der sohn.

Alt-Solo: „Willst du, nicht aufsehen, Wilhelm,
zu schaun die procession?“

Soprano-Solo: „Ich bin so krank, o mütter,
dass ich nicht für jüngst schen;
ich denk an das tote Gretchen,
da steht das hert mit roch.“

Alt-Solo: „Geht auf, wir wollen nach Kœlhaar,
nimmt bunt und rosenkreuz;
die mütter Gottes heißt dir
dein Krankes herse ganz.“

Chor: Es platzten die Kirchentäufchen,
es singt im Kirchenton,
das ist zu Kœlhaar am Schiene,
da geht die procession.

Chor u. Die mütter folgt der manze,
der sohn, der fahret sic;

Soli: sie singen beide im chore:
„Gelobt seist du, Marie!“

II.

Chor: Die mütter Gottes von Kœlhaar
trägt heut ihr bestes Kleid,
heut hat sie viel zu schaffen
es kommen viel kreake leut.

Die Kranken leute bringen
ihr dar, als opperspend
aus wachs gebildete glister,
mit wachserne füß und häut.

Nur wer eins wachshand opfert,
dem heilt an der hand die wind,
nur wer einen wachsfuß opfert,
dem wird der fuß gesund.

Nach Kœlhaar ging mancher auf Kreiken,
der jetz traut auf daß sei,
gew mancher spielt jetzt die bratsche,
dem sonst kein finger war feil.

Alt-Solo: Die mütter nahm ein wachslieb
und kleste Kraus ein herz:
„Bring das der mütter Gottes,
dam heilt sie deinen schmerz.“

Chor: Der sohn nahm geprägt das wachshand,
ging besingt zum höglabild,
die kräue quillt aus dem räpe,
das wolt aus dem herzen quillt:

Soprano-Solo: „Ja hochgebene deite,
du jount Gottsmagt,
du königin des himmels,
du sei mein leid gklegd.“

Ich erhöhte mit meines mütter
zu köllen in der stadt,
der stadt, bis viele hundert
Kapellen und kirchen hat.

Nur neben jous prachte grothaus,
doch die ist tott gesund -
marie, dir bring ich ein wachshand,
heil du mein herzenmund,

Heil du mein Krankes herse,
ich will auch spät und früh
übernächtig beten und singen:
„Gelobt seist du, Marie!“

III.

Chor: Der kreuke sohn und die mütter
die schlafen im lämmertlein,
da kam die mütter Gottes
ganz leise geschritten herein.

Sie beugte sich über den kranken
und legte ihre hand,
ganz leise auf seine herse
und lächelte mild und schwernd.

Alt-Solo: Sie mütter schaut alles im traume
und hat wohl mehr gesünd,
sie erwacht aus dem schlummer,
die häute bilden so läut.

Chor: Da lag dahingestreckt
ihr sohn und der war tott
er spielt auf den bleichen wangen
das lichte morgenvroth.

Alt-Solo
und
Chor: Die mütter falset die häute,
ihr war sie müde nicht wie,
aufrechtig sprach sang sie leise:
„Gelobt seist du, Marie!“

Aduante.

2 Flöten $\& \frac{3}{4}$

2 Hoboien $\& \frac{3}{4}$

2 Klarinetten
in B $\& \frac{3}{4}$

2 Jagtche. $\theta : \frac{3}{4}$

2 Tromme
in F $\& \frac{3}{4}$

2 Trompeten
in C $\& \frac{3}{4}$

Pianino $\& \frac{3}{4}$

3 Posaünen

Tuba $\theta : \frac{3}{4}$

Pauken
in C.G.

Triangel
und
alte Solo $\& \frac{3}{4}$

Saxo Solo $\& \frac{3}{4}$

Doppelz. $\& \frac{3}{4}$

Alt $\& \frac{3}{4}$

Tenor $\& \frac{3}{4}$

Bass $\theta : \frac{3}{4}$

1. Violinen $\& \frac{3}{4}$

2. Violinen $\& \frac{3}{4}$

Violinen $\frac{15}{8} \frac{9}{8}$

Violoncelle $\theta : \frac{3}{4}$

Contrabass $\theta : \frac{3}{4}$

A

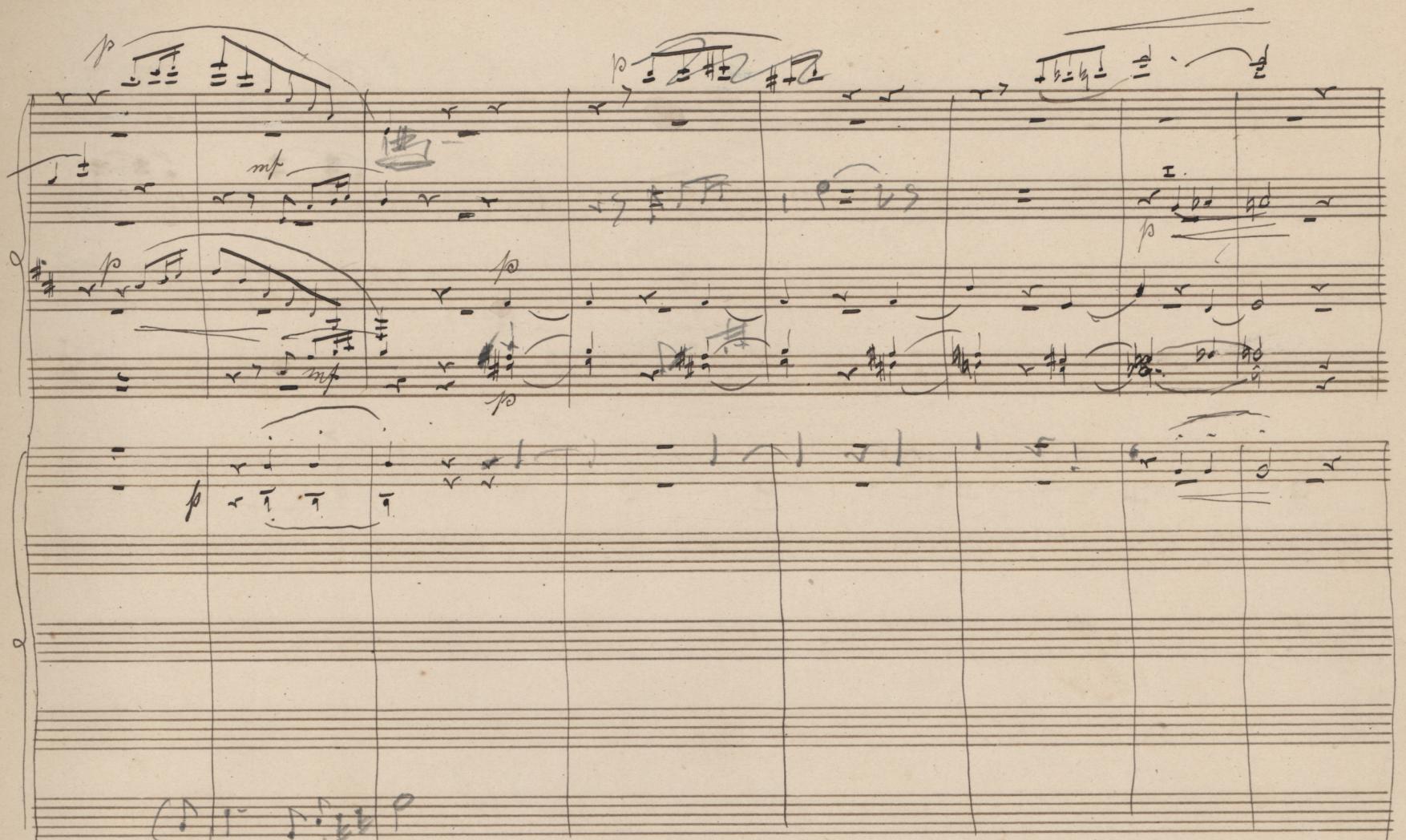
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Alt-Solo: „Willst du juchts aufsetzen,

Am Fenster stand die Möncher, im selten lag der Sohn.

A

pp



Wilhelm, grü schaum die procession?

Tenor: Ich bin so Krank, o Mäher, dass ich hören seh. Ich

mf
pianissimo

5

aufz

Kvlaar, nimm lach und rosen-kranz;
die Müttergottes heilt die dein Kranke herze ganz, die

arco

C

Mäster gottes heilt du,
heilt die dein her-de gaus

Es flattern die Kirchen-

tromp in C

3 pos

p

pp

f

g:cc

C

Handwritten musical score for orchestra, page 10, measures 11-12. The score includes parts for Flute, Clarinet, Bassoon, Trombone, Percussion, and Tuba. Measure 11 starts with a dynamic of *f*. The flute has a melodic line with grace notes. The bassoon and tuba provide harmonic support. Measure 12 begins with a dynamic of *ff*. The flute continues its line, and the bassoon has a prominent eighth-note pattern. The tuba enters with a sustained note. The percussion part includes a instruction for *acc.* (acciaccatura) and a *tr.* (trill). The score concludes with a dynamic of *mf*.

~~x) mel.~~ „O sanctissima, o piissima“ - (Sosainen)
~~xx) mel.~~ „Maria gn̄ dienen ist allzeit ist“ - (Trompeten)

A handwritten musical score page labeled 'E' at the top left. It consists of three staves of music. The top staff starts with a dynamic marking 'pp' over a series of eighth-note chords. The middle staff begins with 'pp' followed by a sustained note. The bottom staff starts with 'pp' and a sixteenth-note pattern. All staves feature various slurs and grace notes.

J. J. Gurni 1878.

II

Moderato (quasi autantico)

1. violin $\text{G} \ddot{\text{b}} \text{b} \text{b}$ C

2. violin $\text{G} \ddot{\text{b}} \text{b} \text{b}$ C

viola $\text{B} \ddot{\text{b}} \text{b}$ C pp

cello $\text{D} \ddot{\text{b}} \text{b}$ C pizz.

Double bass $\text{G} \ddot{\text{b}} \text{b}$ C p

poco cresc.

poco crescendo

arcu

pizz. p cresc.

f dimin

F

F

crescendo

Kranken leinte bringen wir dar als opferpend' aus wack gebildete glie- der, viel' wächserne füße und hand'

f pp f p

Und

seese

soft

soft

soft

mf

pp

arco

dimin

pizz

arco

dimin

pizz

arco

dimin

pizz

arco

dimin

arco

dimin

arco

dimin

poco a poco. stringendo

poco a poco abringende

Knicken, der jetzt tanzt auf dem seil; — gar mancher spielt jetzt die bratsche, dem dort kein finger, Kein finger, Kein finger war
 mancher auf Knicken, der jetzt tanzt auf dem seil; — gar man — eher spielt jetzt die bratsche, dem dort kein finger, Kein finger, Kein finger war
 gar mancher spielt jetzt die bratsche, dem dort kein finger, Kein finger, Kein finger war

K

Handwritten musical score for system K. The score consists of six staves. The first three staves feature complex rhythmic patterns with various note heads and stems. The fourth staff begins with dynamic ff, followed by f, mt, p, and pp. The fifth staff contains the text "Tempo I mō". The sixth staff continues the rhythmic patterns from the first three staves.

heil.

heil.

heil.

heil.

heil.

Tempo I mō

K

Continuation of the handwritten musical score for system K. It features six staves of music. The first three staves show rhythmic patterns with ff, f, and ff dynamics. The fourth staff includes dynamics p, pp, dinin, dinin, and pizz. The fifth staff shows rhythmic patterns with p, pp, and pizz. The sixth staff concludes with dynamics p, pp, and pizz.

L

Pianissimo

Pianissimo

L

Alt-Solo.

*Die mütter nahm ein wachslicht
und bildete draus ein herz — .*

M

gehagen

Bring

Pianissimo

dolce

das der Mäffer-gottes, der Köttergottes, dann heilt sie deinen schmerz — , dann

pff

lyp

pff

pff

pff

pff

dolce

pianissimo in Es-B

mista in D

heils sie deinen schmerz, heiles dei - neu schmerz

Zing seufzend ein heiliger -

This image shows a page from a handwritten musical score. The top section features five staves of music for orchestra, with dynamic markings like *f*, *p*, and *fp*. The middle section contains lyrics in German: "münster ist", "die straße quillt aus dem an-ge-", "das wort aus dem her-zen", "bild; das wort aus dem herzen quillt, aus dem her-zen". The bottom section shows staves for voices and orchestra, with dynamics such as *f*, *p*, and *fp*. A small stamp in the upper left of the first section reads "Stadt-Univ.-Bibl. Frankfurt a. Main".

Largo.

Largo.

05

6

A handwritten musical score for five staves. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The first four staves begin with quarter notes, while the fifth staff begins with a half note. Measure numbers 1 through 10 are written above the staves. The music includes various dynamics such as p , $p\!/\!$, pp , $\text{p} \text{--}$, and $\text{p} \text{--}$. Measures 1-4 show a steady eighth-note pattern. Measures 5-6 show a change in rhythm and dynamics. Measures 7-10 show a return to the eighth-note pattern with dynamic variations.

P

Ich wohnte mit meiner müller ein Höllen in der statt, der statt, die viele

P

Handwritten musical score for orchestra and choir, page 10. The score includes multiple staves for strings, woodwinds, brass, and percussion. The vocal parts are written in German. The vocal line for 'Gretchen' features lyrics about a woman's secret life and her relationship with 'die Hexe'. The score includes dynamic markings like pp, p, and forte, as well as performance instructions like 'morendo pp' and 'pizz.'.

The vocal parts include:

- Gretchen:** 'Hundert Kapellen sind Kirchen hat.' (pp)
- Die Hexe:** 'Nur ne-ben uns wohnt Gretchen, wohnt Gretchen, droht die ist
hunderts Kapellen und Kirchen hat. Nur neben uns wohnt Gretchen, wohnt Gretchen, doch die ist'

The score also includes:

- String parts: Violins, Violas, Cellos, Double Basses.
- Woodwind parts: Flutes, Oboes, Clarinets, Bassoons.
- Percussion parts: Timpani, Snare Drum, Bass Drum, Cymbals.
- Brass parts: Trombones, Tuba.

Q

rondo

Tr

ppp

piano
tutti gelénd

espressivo

Sopf. gelénd

Ma-rie, du bringst ein wachter, heil da mein herzen wird, heil dir mein

Q

- do *poco crescendo*

- do *poco crescendo*

poco crescendo

poco crescendo

fl.
 hob.
 der
 fag.
 1hn.
 2hn.
 trum.
 trum.
 trum.
 Krankschere, heil'dä mein herzen wird; ich will auch spät und früh im braust- ylich beten und

dimin rit. R
nt
a tempo
rit. *a tempo*
dimin rit. *a tempo*
trum.
trum.
trum.
crescendo
dimin rit. *a tempo*
trum.
trum.
trum.
crescendo
dimin rit. *a tempo*
trum.
trum.
trum.
crescendo
dimin rit. *a tempo*
trum.

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A handwritten musical score for orchestra and choir, consisting of six staves of music. The score includes dynamic markings such as crescendo, diminuendo, piano (p), forte (f), and sforzando (sf). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics "ge-lobt seist du, ge-lobt seist du, Ma-rie!" are written below the vocal parts. The score is written on aged paper with some staining.

Audience

III.

Handwritten musical score for four instruments:

- Flöte: Treble clef, A major (three sharps), Common time.
- Hobo: Bass clef, A major (three sharps), Common time.
- Clarinet in B-flat: Bass clef, B-flat major (one sharp), Common time.
- Bassoon: Bass clef, C major (no sharps or flats), 2/4 time.

S

ritard.

3

A handwritten musical score on four staves. The staves are labeled from top to bottom: Soprano, Alto, Tenor, and Bass. Each staff begins with a clef (Soprano: C-clef, Alto: F-clef, Tenor: C-clef, Bass: F-clef), followed by a key signature of three sharps, and a common time signature. The vocal parts are mostly silent, indicated by long dashes. The right side of the page contains lyrics in German: "mit halber Stimme ritard." above the soprano staff, and "Der Kranke ritard." above the alto staff. The tenor and bass staves have no lyrics. The vocal parts end with a fermata at the end of the page.

mit halber Stimme
ritars

1995

Der kranke Richard

mis

pp. 1

start ⁴⁰ min

pp.

her
sit

— 1 —

2

→ ←

o —

— 1 —

— 1 —

0 -

- 3 -

—

1

— 1 —

— 1 —

Handwritten musical score for strings (Violin 1, Violin 2, Viola, Cello, Double Bass) in 2/4 time, key signature of B major (two sharps). The score shows two measures of music. Measure 11 starts with 'con sordini' for all parts. The Violin 1 part has dynamics 'pp' and 'f'. Measure 12 begins with a dynamic 'p' and includes markings 'ritard.' and 'S' above the staff.

29.

as b c

M6 p- #+ #o

+ ~~7~~ 8

10/10

a tempo

ritard.

a tempo

sohn und die mütter, die schlafen im Kämmerlein;

Kranke sohn u. die mütter, die schlafen im Kämmerlein;

Kranke sohn u. die mütter, die schlafen im Kämmerlein;

a tempo

mit halber stimmme

die schlafen im Kämmerlein;

p mollo crescendo b dimin. ritard

da kann die Mäher-got-tes ganz leise geschritten ha-

p mollo crescendo b dimin. ritard

da kann die Mäher-got-tes ganz leise geschritten ha-

p mollo crescendo b dimin. ritard

da kann die Mäher-got-tes ganz leise geschritten ha-

p mollo crescendo b dimin. ritard

da kann die Mäher-got-tes ganz leise geschritten ha-

pizz

10/10

Stahl $\frac{3}{4}$ Zoll $\frac{6}{4}$ -fach.

Handwritten musical score for orchestra and choir, page 10.

Top System:

- Two staves for woodwind instruments (Flute, Clarinet).
- Two staves for brass instruments (Trumpet, Trombone).
- Two staves for strings (Violin I, Violin II).
- Two staves for bassoon.
- Two staves for cello/bass.

Dynamic markings: *sempre p*, *p*, *p*, *p*, *p*.

Middle System:

Empty system for continuation.

Bottom System:

Text: *sempre pp*

Bottom Left System:

Text: *Kranken und legte ih-re hand ganz lei-se auf sein heise*

Bottom Right System:

Text: *pp*

Bottom Left System (Continued):

Text: *hand ganz lei se auf sein her*

Bottom Right System (Continued):

Text: *pp*

Bottom Left System (Continued):

Text: *hand ganz lei se an sein her*

Bottom Right System (Continued):

Text: *pp*

Bottom Left System (Continued):

Text: *hand ganz lei se an sein her*

Bottom Right System (Continued):

Text: *pp*

Bottom Left System (Continued):

Text: *die I in 8va*

Bottom Right System (Continued):

Text: *pp*

Annotations:

- A blue circle highlights the first violin part.
- A blue bracket groups the first violin and second violin parts.
- A blue line connects the vocal line to the corresponding instrument parts.
- Handwritten notes: *Gedehlt*, *leiche oben*.

Handwritten musical score for orchestra and choir, page 32.

The score consists of three systems of music. The first system shows staves for strings (Violin I, Violin II, Viola, Cello), woodwinds (Flute, Clarinet, Bassoon), brass (Horn, Trombone), and percussion (Timpani, Snare Drum). The second system is mostly blank. The third system contains vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with the instrumental parts. The vocal parts include lyrics in German:

- Line 1: "und lächelte mild" (Soprano)
- Line 2: "und schwant" (Alto)
- Line 3: "und schwant" (Tenor)
- Line 4: "mild und schwant" (Bass)
- Line 5: "lächelte" (Soprano)
- Line 6: "mild und schwant" (Alto)
- Line 7: "mild und schwant" (Tenor)
- Line 8: "mild und schwant" (Bass)

Performance instructions include dynamic markings like p , $p\text{p}$, f , $f\text{f}$, and poco ritard . The score is dated "19.11.1981" at the bottom right.

Tempo I.

Handwritten musical score for strings and woodwind instruments. The score consists of six staves. The first three staves are for strings (Violin 1, Violin 2, Cello) and the last three are for woodwinds (Flute, Clarinet, Bassoon). The music is in common time. Measure 1 starts with a dynamic of ff . Measures 2-3 show various rhythmic patterns with dynamics like f , pp , and p . Measures 4-5 continue with similar patterns. Measures 6-7 show more complex rhythms and dynamics. Measures 8-9 conclude the section.

Tempo I.

Handwritten musical score for strings and woodwind instruments. The vocal part is written in soprano clef. The lyrics are:

Die müller schaudt alles im hause und hat noch mehr geschaudt;

The vocal part is supported by string instruments (Violin 1, Violin 2, Cello) and woodwind instruments (Flute, Clarinet, Bassoon). The vocal line ends with a dynamic of mf .

Tempo I.

Handwritten musical score for strings and woodwind instruments. The vocal part continues with dynamic markings like pp and sf . The vocal line ends with a dynamic of sf .

This image shows a handwritten musical score page, likely page 28, featuring multiple staves for different instruments. The staves include:

- A top staff for strings, consisting of six staves, with dynamic markings such as p , f , and ff .
- A second staff for woodwind instruments.
- A third staff for brass instruments, labeled "P.M." (Percussion/Metals).
- A fourth staff for tuba/bassoon, labeled "B.C." (Bassoon/Cello).
- A fifth staff for timpani, labeled "T.P." (Timpani).

The score includes several performance instructions and dynamics:

- "Choralmärsig" appears above the first staff.
- "weich" appears above the brass and tuba staves.
- "tempo" is written below the timpani staff.
- Dynamic markings like p , f , and ff are placed throughout the score.

This image shows a page from a handwritten musical score, likely for an orchestra and choir. The score consists of multiple staves of music with various instruments and vocal parts. The vocal parts include lyrics in German, such as "morgen - rotl, das morgen - rotl, roth," and "es spielt auf den bleichen". The score includes dynamic markings like *p* (pianissimo), *f* (fortissimo), *crescendo*, and *decrescendo*. Expressive markings like *espressivo* and *triumph* are also present. The manuscript is written in ink on aged paper.

A handwritten musical score for orchestra and choir, page 37. The score consists of ten staves of music. The first six staves are for orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are for a choir. The vocal line starts with "Die münster färbet die hän-de, ihr", followed by "wan gen das lichte morgen-roth, das lichte morgen-roth". The vocal line continues with "lichte morgen-roth.", "färbet morgen-roth.", and "die münster färbet die". The score includes dynamic markings such as *f*, *p*, *mf*, *rit.*, and *w*. The vocal parts are labeled "Alt-solo". The score is written on aged paper with some ink bleed-through visible.

p
v
poco rit.
tempo

poco rit. tempo
poco rit. tempo

poco a poco diminuendo
poco rit. tempo sotto voce

poco a poco diminuendo
poco rit. tempo pp

war, sie wäschte nicht wie, ihr war,
die wäschte nicht wie; an-dächtig sang sie leise: "ge-
poco rit. tempo pp

—, ihr war, — sie wäschte nicht wie, sie wäschte nicht wie; an- dächtig sang sie
ihr war, sie wäschte nicht wie, sie wäschte nicht wie; an- dächtig sang sie leise: "ge-
hände, ihr war, sie wäschte nicht wie, sie wäschte nicht wie; an- dächtig sang sie leise: "ge-
hän-de, ihr war, sie wäschte nicht wie, sie wäschte nicht wie; an- dächtig sang sie
poco rit. tempo

poco a poco diminuendo
poco rit. tempo
poco rit. tempo
poco rit. tempo
poco rit. tempo
poco rit. tempo

This image shows a single page of handwritten musical notation. The music is arranged in five staves, likely for a large ensemble. The notation includes various dynamic markings such as fff, ff, p, pp, and trills. There are also lyrics written in German, such as "lobt seid du, Ma-rio!", "ge - lobt seid du, Ma-rio!", and "Ma-rio!". The manuscript is written in ink on a light-colored background.

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