

Palfarten
(Die Wallfahrt)
Sangscene for Basbaryton

og

ORKESTER

af

C. F. E. Horneman.

Tekst af P. L. Møller.

(Ins Deutsche übertragen durch Eugen von Enzberg.)

KLAVERUDTOG.

Forlæggerens Eiendom for alle Lande.

KJØBENHAVN & LEIPZIG.

Wilhelm Hansen, Musik-Forlag.



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Allegro non troppo.

The piano accompaniment consists of three systems of music. The first system begins with a piano (*p*) dynamic. The second system continues with piano accompaniment. The third system ends with a pianissimo (*pp*) dynamic.

Recit. *f* *a tempo* Recit.

Harrst des Rei.ters du, mein Pferd ge.zäümet, wie du stampfest
 Sad - let er du alt, min let - te Ganger, hvor du stam-per

a tempo

The recitative section features a vocal line with lyrics in German and Danish. The piano accompaniment is marked *a tempo*.

a tempo

muth - er - füllt und keck! Du bist e - - - ben
 fny - sen - de og kæk! Du er just _____ som

- wie's mein Sinn ver - lan - get, se - tzeit ü - ber Gra - ben, Wall und
 det, min Sjæl for - lan - ger, sæt - ter o - ver Gær - de, Grøft og

Heck. _____
 Hæk. _____

Steh! _____ Ich stei - ge auf, du ra - scher
 Stå! _____ jeg sti - ger op, du ra - ske

Brauner, glaub für - wahr, wir bei - de uns ver - stehn.
 Bru - ne, alt jeg troer, hin - an - den vi for - står,

pp

Du musst fü - gen dich in mei - ne Lau - ne,
 du skal føj - e dig i hvert mit Lu - ne,

ff

bald im Schritt, bald im Ga - lopp, im Ga -
 snart i Skridt, snart i Ga - lop, i Ga -

fz *p*

Ed. *

lopp ——— soll's gehn! Fort nun fort!
 lop ——— det går. Nu af - sted!

f

Molto allegro con brio.

The musical score consists of six systems of piano music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a forte (*f*) dynamic and includes a fermata over the first two measures. The second system features a piano (*p*) dynamic with a crescendo (*cresc.*) and a triplet of eighth notes. The third system includes a decelerando (*sed.*) marking and a decrescendo (*dim.*) dynamic. The fourth system starts with a piano (*p*) dynamic and features numerous accents (*>*) on the notes. The fifth system continues with accents and includes a decelerando (*sed.*) marking. The sixth system features a very forte (*ff*) dynamic and a 'crescendo molto' (*cresc. molto*) instruction. The score concludes with several decelerando (*sed.*) markings and a final *ff* dynamic.

Recht so! wir fliehn von hin - nen wie
 Ret så! vi fløj som bår - ne, af

p

— auf Win - des - flü - - geln wei - ter schier, wie
 — den Vind som böj - - er Lun - dens Trær, af

— auf Win - des - flü - - geln wei - ter schier. —
 — den Vind, der böj - - er Lun - dens Trær. —

cresc. *f*

Vor - wärts! Vor - wärts!
 Frem - ad! Frem - ad!

ff

Leg. * *Leg.* * *Leg.* * *Leg.* *

Leg. * *Leg.* * *Leg.* * *Leg.* *

dimin.

mf

Schon _____ ich schau' _____
 det _____ jeg öj - -

p

des Schlos - ses Zin - nen - sach - -
 - ner Bor - gens Tår - ne, lang - -

poco a poco rall.

te nun mein Thier!
 somt nu, mit Dyr!

tranquillo

Poco adagio.
smorz.
p

p *mf acceler.* *f*

In dem dü - stern Tha - le will ich brü - ten ü - ber
 I de skum - le Da - le vil jeg ru - ge o - ver

tranq. mf *acceler.* *f*

Schmerzen die mich her - ge - führt. Dicht die Stir - ne will zur Erd' ich -
 Smer - ten, som mig hid har fört. Tæt jeg Pan - den vil mod Jor - den

tranq. mp rallen. p

drü-cken, dort wo einst ihr Fuss hat ihn be-rührt..
 knu-ge, der hvor hen - des Fod har den be - rört.

tranq. rallen.

*Led. * Led. * Led. * Led. * Led. **

sotto voce sempreppesemplice

Wo der Wald sich um den Hü - gel
 Der hvor Sko - ven sig om Skræn - ten

più Adagio pp ppp

Led. Led. Led. Led. Led. Led. Led.

schlinget, wo der Pfad kränzt der Ter - ras - - se
 slyn - ger, hvor en Sti går ved Ter - ras - - sens

Led. Led. Led. Led. Led. Led. Led.

Höh, wo die Wild.ent' tief im Schilfe kla - get, dort am
 Rand, hvor en Vild_and dybt fra Si - vet syn_ger fra det

*Led. Led. Led. Led. 11924 Led. * Led. * Led. * Led. * Led. **

dolce

stil-len brau-nen Wal-des - see!
stil-le bru-ne Mo-se - vand.

Ich will
Jeg vil

Led. *

gehn in Sommer-a-bends Duf-ten
gå i Sommeraf-ten-duf-ten,

wo einstmal's sie wandert' vol-ler Lust,
hvor en-gang hun vandred' frisk og varm,

Led. *Led.* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.*

ih-re Seel' ein-ath-men mit den Lüf-ten,
vil ind-ån-de hen-des Sjæl af Luf-ten

*

Led. *Led.*

in Ge-dan-ken su-chen ih-ren
og i Tan-ken sø-ge hen-des

Led. *Led.* *Led.* *Led.* 11924 *Led.* *Led.*

Arm! _____ Ich will
 Barm. _____ Jeg vil

sempre ppp

Ad.

träu - - - men mei - ner Ju - - gend
 dröm - - - me om min Ung - - doms -

Ad.

Träu - - - me, träu - - - men,
 var - - - me, dröm - - - me,

Ad.

Poco a poco

dass sie ru - fet mich - o Lust - dass um
 at hun næv - ner mig ved Navn, at om

ppp

Ad.

acceler. e agitato

mich sie schlin - get ih - re Ar - me, dass sie
 mig hun slyn - ger si - ne Ar - me, at hun

se - lig ruht *non acceler.*
 be - bend, se - lig an mei - ner Brust,
 bæ - ver hen - rykt i min Favn,

dass um mich sie schlin - get ih - re Ar - me,
 at om mig hun slyn - ger si - ne Ar - me,

f poco rall. Allegro.

be - bend, se -
 bæ - ver hen -

mp cresc. poco a poco cresc.

lig ruht an mei - ner
rykt, hen - rykt i min

♩... *Led.* ♩... *Led.* *

Brust, dass um mich sie schlin - get
Favn, at om mig hun slyn - ger

f > ♩... *Led.* * ♩... *Led.* ♩... *Led.* *

ih - re Ar - me, be - bend,
si - ne Ar - me, bæ - ver

♩... *Led.* ♩... * ♩... * ♩... *Led.* *

se hen

p cresc. ♩... *rit.* ♩... *rit.* ♩... *dim.* ♩... *Led.* *

Adagio.

lig an mei - - - - - ner Brust.
rykt i - - - - - min Favn.

pp
Led.

simplice
Ü - ber Fried - hofs Mau - er will ich stei - gen, ra - sten auf dem
O - ver Kir - ke - di - get vil jeg sti - ge, sæt - te mig i

Led.

frisch - be - thau - ten Grab, und ihr Na - me
Dug - gen ved en Grav, læ - se Nav - net

Led.

wird den Trost er - zei - gen, den sie einst beim frü - hen Tod mir gab,
og med det be - ri - ge Skat - ten, hun af bit - re Savn mig gav,

p sosten.

Led. 11924 Led.

frü - hen Tod mir gab.
bit - re Savn mig gav.

sotto voce
Doch wenn Nacht sich na - het mit dem Flor - ge -
Men når Nat - ten kom - mer i sin sor - te

sosten.
ppp
hän - ge schreit' ich sacht mit Lam - pen klar durch die gro - ssen Sä - le, dunk - len
Käp - pe vil jeg gå med Lam - pen klar i de sto - re Sa - le, dunk - le

dolce
Gän - ge, wo sie Kön' - gin einst und Herr - scher war. Dort, wo
Gan - ge, hvor hun som en Dron - ning her - sket har. Hist hvor

Mon-denschein sichsenkt hernie - der hab ich mir mein La-ger aus - er - schaut, dort ich
 Må-nen skin - ner ind ad Ru-den, har jeg mig mit Lej-e kå - ret ud, der jeg

Led. * Led. * Led. * Led.

bett' zur Ruh die mü-den Glieder, dort wo sie gewei - let einst als Braut, ge - wei - let
 læg - ge vil min kind til Pu-den, der hvor hun har hvi - let sig som Brud, har hvi - let

Led. * Led. *

einst als Braut! Dort, dort ich bet-te zur Ruh.
 sig som Brud. Der, der jeg lægger min kind.

rit. a tempo ten. p pp

Led. * Led. *

smorz.

Led. * Led. * Led.

Allegretto con moto.

ppp molto leggero

* * * * *

This system contains the first four measures of the piece. The right hand features a melodic line with eighth-note patterns and slurs. The left hand has a simple bass line with a few chords. A dynamic marking of *ppp molto leggero* is present in the first measure. Asterisks are placed below the first, second, and fourth measures.

And. *

And. *

This system contains measures 5 through 8. The right hand continues with melodic lines, and the left hand has more active accompaniment. Dynamic markings of *And.* are placed below the second and fourth measures, each followed by an asterisk.

And. * And. * And. *

This system contains measures 9 through 12. The right hand has a more active melodic line. Dynamic markings of *And.* are placed below the second, fourth, and sixth measures, each followed by an asterisk.

ppp * And. And. And.

This system contains measures 13 through 16. The right hand has a melodic line with a *ppp* dynamic marking in the second measure. Dynamic markings of *And.* are placed below the second, fourth, sixth, and eighth measures, each followed by an asterisk.

Allegro vivace.

* * * * *

This system contains the first four measures of the 'Allegro vivace' section. The right hand has a more rhythmic and active melodic line. Asterisks are placed below the first, second, and fourth measures.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *ppp* dynamic marking. The bass line features a steady eighth-note accompaniment with a *Leg.* marking and asterisks under the first and third measures. The treble line has a melodic line with rests in the first and third measures.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The bass line continues with eighth-note accompaniment, marked *Leg.* and with asterisks under the first and third measures. The treble line continues the melodic line.

Third system of musical notation. Treble clef, key signature changes to two flats (Bb, Eb). The tempo marking *meno mosso* is placed above the treble staff, and *rall.* is placed above the bass staff. The bass line consists of chords with a *Leg.* marking and an asterisk under the second measure. The treble line has a melodic line.

Fourth system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The bass line features chords with a *Leg.* marking and asterisks under the first and third measures. The treble line has a melodic line.

Fifth system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The bass line features chords with a *Leg.* marking and asterisks under the first and second measures. The treble line has a melodic line. The system concludes with a 3/4 time signature.

Musical score system 1, measures 1-4. The piece is in 3/4 time. The right hand features a melodic line with a slur over measures 1-3. The left hand has a bass line with slurs and dynamic markings. The tempo is marked **Vivace.** and the dynamic is **pp sempre**. The system ends with a double bar line and a repeat sign.

Musical score system 2, measures 5-8. The right hand continues with a melodic line, and the left hand provides harmonic support with chords and moving lines.

Musical score system 3, measures 9-12. The right hand has a more active melodic line with slurs, while the left hand maintains a steady accompaniment.

Musical score system 4, measures 13-16. The right hand features a melodic line with slurs and dynamic markings **pp** and **fz**. The left hand has a bass line with slurs and dynamic markings **fz**.

Musical score system 5, measures 17-20. The right hand has a melodic line with slurs and dynamic markings **ppp**. The left hand has a bass line with slurs and dynamic markings **ppp**.

meno mosso

mf pp rit.

Led. Led. * Led.

Led. * Led. * Led. *

Led. * Led. *

Led. Led. * Led.

ppp Led. * Led.

Recit.

Was wir träu - men in den dunk - len Näch - ten, schwindet
 Hvad der dröm - mes i de mör - ke Næt - ter, svin - der

ff *p*

non sord.

Allegro.

hin beim er - sten Mor - gen - graun! —
 bort når Da - gens Lys går op. —

mp

Rasch, mein Ren - ner!
 Rask, min Gan - ger!

fz *mp*

fz

Son - - nen - gold um - säu - -
Sol - - be - strål te Slet - -

cresc.
sed.

- - met Wald und Wie - sen!
- - ter lig - - ge for os.

* *sed.* * *sed.*

* *sed.* * *f*

Recit.
Vor-wärts im Ga -
Fremad i Ga -

fz *fz*

Molto Allegro.

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Molto Allegro".

The vocal line begins with the lyrics "lopp!" and "lop!". The piano accompaniment starts with a forte (*ff*) dynamic. The score is divided into six systems, each with a vocal staff and a grand staff (treble and bass clefs). The piano part features extensive use of triplets and slurs. Dynamics include *ff* and *f*. Articulation marks such as accents (>) and slurs are used throughout. The word "Led." is written below the piano staff in several places, accompanied by an asterisk (*). The score concludes with a final chord in the piano part.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The key signature has one flat. The system concludes with a series of six notes, each marked with 'Lad.' and an asterisk.

Second system of musical notation. The treble clef part features a dense, rapid sixteenth-note passage. The bass clef part provides a steady accompaniment. The system ends with three notes marked 'Lad.' and a final chord marked 'ff' with a triplet of eighth notes.

Third system of musical notation. The treble clef part continues with a melodic line, while the bass clef part has a more active accompaniment. The system concludes with a measure marked 'f' and a final chord.

Fourth system of musical notation. The treble clef part features a melodic line with some rests, while the bass clef part has a consistent accompaniment. The system ends with a final chord.

Fifth system of musical notation. The treble clef part has a melodic line with rests, and the bass clef part has a steady accompaniment. The system concludes with a final chord marked 'Lad.' and an asterisk.

LIEDER UND GESÄNGE

VON

C. F. E. HORNEMAN.

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