

Humperdinck

3107

E. HUMPERDINCK

DER KAUFMANN
VON VENEDIG



LEIPZIG
MAX BROCKHAUS

3107

E. HUMPERDINCK

VOLLSTÄNDIGE MUSIK

ZU

W. SHAKESPEARES

„DER STURM“

„DAS WINTERMÄRCHEN“

„DER KAUFMANN VON VENEDIG“

BIBLIOTHECA
REGIA
MONACENSIS

MUSIK
ZU
W. SHAKESPEARES
DER KAUFMANN VON
VENEDIG
VON
ENGELBERT HUMPERDINCK

VOLLSTÄNDIGER KLAVIERAUSZUG
VON
OTTO WITTENBECHER

PREIS 4 MARK 50 N.



LEIPZIG
MAX BROCKHAUS

1907

Der Kaufmann von Venedig

Aufführungsrecht vorbehalten

1 Barcarole

(I. Aufzug, während der Vorhang aufgeht)

E. Humperdinck

Eine Tenorstimme (*hinter der Szene*)

„O pe - scator dell'on-da, vien, vien pescar in qua! Colla bel - la su - a barca, col-la
bel - la se ne va. Fi - de - lin la, fi - de - lin la, fi - de - lin, lin - la!“

2 Porzia

A Zu Beginn der 2. Szene

Mäßig schnell

Hfe. (*hinter der Szene*)

(Der Vorhang geht auf. Porzia spielt die Laute)

B Am Schlusse der Szene

PORZIA: „Komm, Nerissa! -
Geh voran, Bursch!“

PORZIA (*singt im Abgehen*)

Geht der al - te Frei - ers - mann, klopft so - gleich ein neu - er an,
klopft so - gleich ein neu - er an. (*ab*)

3

Sarabande

(Vor Beginn des II. Aufzugs)

Gemessen, doch nicht zu langsam.

The musical score is written for piano and strings. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins with a piano dynamic marking (*f*) and the instruction "(Streicher)". The music features a slow, steady 3/4 rhythm with a mix of chords and melodic lines. The piano part includes a horn part marked "*f* Hr." in the fourth system. The score concludes with a final chord in the fifth system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and features complex chordal textures and melodic lines in both hands.

Second system of musical notation. It includes a *tr* (trill) marking above a note in the treble staff. A dynamic marking of *f* (forte) is present in the bass staff. The instruction "Str. m. Hrf." (String and Horn) is written between the staves.

Third system of musical notation. It features a *Bl.* (Clarinet) marking on the right side of the treble staff. The music continues with intricate harmonic and melodic development.

Fourth system of musical notation, showing further development of the musical themes with complex rhythmic patterns and chordal structures.

Fifth system of musical notation. A dynamic marking of *p* (piano) is visible in the bass staff. The notation includes various articulations and phrasing marks.

Sixth system of musical notation. It includes a *dim.* (diminuendo) marking in the bass staff and a *pp* (pianissimo) marking in the treble staff. The system concludes with a final cadence.

Drei Trompetenstöße

(In Belmonte)

A Haussignal (Zu Beginn der 1. Szene *)

Ziemlich schnell₃

f Trp. (hinter der Szene)

B Für den Prinzen von Marokko (Zu Beginn der 6. Szene *)

Mäßig schnell

f Trp. (hinter der Szene)

Pk.

C Für den Prinzen von Aragon (Zu Beginn der 8. Szene)

Mäßig

f Trp. (hinter der Szene)

Pk.

*) Wird die 1. Szene mit der 6. verbunden, so genügt der zweite Trompetenstoß (B)

5

Der Maskenzug

(II. Aufzug, Beginn der 5. Szene)

Ziemlich rasch

Vel.

Pauken

C.B. *pp*

pp Mit Pedal

pp

Br.

Viol.I.

Viol.II.

p subito

A *)

(Verworrenes, unbestimmtes Geräusch dringt aus der Ferne herüber)

f *p*

*) Im Bedürfnisfalle zu wiederholen

fp

f p

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. Dynamic markings include *fp* at the beginning and *f p* later in the system.

p

This system continues the musical piece. The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment. A dynamic marking of *p* is present at the start of the system.

cre - scen -

This system includes the vocal line. The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment. The lyrics "cre - scen -" are written below the vocal line.

do

This system continues the vocal line. The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment. The lyric "do" is written below the vocal line.

B (Man hört den Zug näher kommen) Fl.

f p Hr.

This system marks the beginning of a section labeled **B**. The upper staff has a melodic line with slurs and accents, and the lower staff has a steady accompaniment. The lyrics "(Man hört den Zug näher kommen)" and "Fl." are written above the staff. Dynamic markings *f p* and "Hr." are present.

Cl. Hb.

This system continues the instrumental accompaniment. The upper staff has a melodic line with slurs and accents, and the lower staff has a steady accompaniment. The markings "Cl." and "Hb." are present.

Fl. *cre -*

This system shows the first two staves of a musical score. The upper staff is in treble clef and contains a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef and contains a more rhythmic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat).

scen - do **C** *f* Hr. (Die Masken

This system continues the musical score. The upper staff has a melodic line with a key signature change to three sharps (F#, C#, G#) in the final measure. The lower staff has a rhythmic accompaniment. A horn part (Hr.) is introduced in the final measure with a forte (*f*) dynamic. The text "(Die Masken" is written above the staff.

ziehen im Hintergrunde über die Bühne)

This system shows two staves of music in the key of three sharps. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment with chords.

f

This system continues the musical score in the key of three sharps. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. A forte (*f*) dynamic marking is present at the beginning of the system.

This system continues the musical score in the key of three sharps. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment with chords.

cresc.

This system continues the musical score in the key of three sharps. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment. A crescendo (*cresc.*) dynamic marking is present at the beginning of the system.

D (Der Zug entfernt sich)

Cl.
Hr.
Br. *p*
ff Str. Hr.
Bl.

Hb.

Fl.
Str. *p*

p

E Hr.
Fl. Fg.
pp Fg.
Cl.
Ad. *

Fg. II.
Fg. (pizz.)
Ad.

PORZIA: Hinzu denn! - - - - -

Nerissa und ihr andern, steht beiseit! -
Laßt nun Musikertönen, weil er wählt! (u.s.w.)

6

Das Kästchenlied

(III. Aufzug, 2. Szene)

Mäßig langsam

p Str.

(Glöckchen)

f

p

dim.

res.

The piano introduction consists of two systems of music. The first system features a treble and bass clef with a 3/4 time signature. It begins with a piano (*p*) dynamic and includes a section marked 'Str.' (strings). The music is characterized by flowing lines and includes a forte (*f*) section and a piano (*p*) section. The second system continues the piece, featuring a section labeled '(Glöckchen)' (bells) and includes a decrescendo (*dim.*) and a *res.* (ritardando) marking.

f

p

dim.

This system shows the piano accompaniment for the first vocal line. It continues the melodic and harmonic development from the previous system, featuring a forte (*f*) section and a piano (*p*) section with a decrescendo (*dim.*) marking.

A Eine Sopranstimme

Sagt, wo - her stammt Lie - bes - lust? aus dem Aug'? aus der
Tell me, whe - re is fan - cy bred? or in the heart, or in the

Harfe

p

This system introduces the vocal part for a soprano voice. It begins with a fermata (A) and includes the lyrics in German and English. The piano accompaniment is for a harp (Harfe) and starts with a piano (*p*) dynamic.

(Fermate nach Bedürfnis!)

Brust? Ist ihr Le - bens - lauf euch kund? Sagt an! Sagt
head? How be - got? how nou - ri - shed? Re - ply! Re -

cresc.

This system continues the vocal part with the second line of lyrics. The piano accompaniment includes a crescendo (*cresc.*) marking.

an!
ply!

In den Au - gen hold ge -
It is en - gen - derd in the

Eine Altstimme
In den
It is en -

1. 2. Sopran *cresc.* *f* *p*
Chor *f* *p*
Alt *cresc.* *f* *p*
Sagt an! Sagt an!
Re - ply! Re - ply!
Sagt an! Sagt an!
Re - ply! Re - ply!

f *p*
Str. *p*

hegt, schauend ge - pflegt und bei - ge - legt in der Wie - ge, die es
eyes with gaz - ing fed; an fan - cy dies in the cra - dle where it

Au - gen hold ge - hegt, schauend ge - pflegt und bei - ge - legt in der
gen - derd in the eyes with gaz - ing fed; an fan - cy dies in the

trägt: ward ge - schlos - sen so der Ring, läu - tet Glöck - chen: dingdong
lies. Let us all ring fan - cy's knell; I'll be - gin it: dingdong

Wie - ge, die es trägt: schloß sich so der Ring, läu - tet Glöck - chen: dingdong
cra - dle where it lies. Let us ring the knell; I'll be - gin it: dingdong

C

ding, ding dong bell, ding dong
ding, ding dong bell, ding dong
ding, ding dong bell, ding dong
ding, ding dong bell, ding dong

Chor

Sopr. I *p*
Ward ge - schlos - sen so der Ring, läu - tet
Let us all ring fan - cy's knell; I'll be -

Sopr. II *p*
Ward ge - schlos - sen so der Ring, läu - tet
Let us all ring fan - cy's knell; I'll be -

Alt *p*
Ward ge - schlos - sen so der Ring, läu - tet
Let us all ring fan - cy's knell; I'll be -

ding, ding dong bell, ding dong ding!
ding, ding dong bell, ding dong ding!
ding, ding dong bell, ding dong ding, ding dong ding, ding dong
ding, ding dong bell, ding dong ding, ding dong bell.

f Glöck - chen: ding dong ding, ding dong ding, ding dong
f gin it: ding dong bell. läu - tet Glöck - chen, läu - tet Glöck - chen
f I'll be - gin it, I'll be - gin it,

f Glöck - chen: ding dong ding; läu - tet Glöck - chen, läu - tet Glöck - chen
f gin it: ding dong bell. I'll be - gin it, I'll be - gin it,

p

Ding dong ding, dong ding, dong ding, dong
 Ding dong bell, dong ding, dong bell, dong

Ding dong
 Ding dong

(geteilt)

ding, ding dong ding, ding dong ding, ding dong
 bell, ding dong bell, ding dong bell, ding dong

ding dongding, ding dong ding, dong ding, dong
 I'll be - gin: ding dong bell, dong bell, dong

ding dong ding, ding dong ding, dong ding, ding, ding dong
 I'll be - gin: ding dong bell, dong bell, ding, ding dong

dim. *pp*

ding, dong ding, dong ding, dong ding!
 ding, dong bell, dong bell, bell!

ding, dong ding, dong ding, dong ding!
 ding, dong bell, dong bell, bell!

ding, ding dong ding, ding dong ding, ding!
 bell, ding dong bell, ding dong bell, bell!

ding, dong ding! ding!
 bell, dong bell!

ding, dong ding! ding!
 bell, dong bell!

dim. *pp*

L.H.

pp

7

„In solcher Nacht“

"IN SUCH A NIGHT"

Liebesszene

(V. Aufzug)

Mäßig langsam

The musical score is written in 3/4 time and consists of five systems of piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat).

- System 1:** Features a horn (Hr.) and strings (Str.) with a piano (*p*) dynamic. The horn plays a melodic line with a slur, while the strings provide harmonic support.
- System 2:** Includes a piano (*p*) and piano-piano (*pp*) dynamic markings. The piano part continues with a melodic line, and the strings play chords.
- System 3:** Features a piano (*p*) and piano-piano (*pp*) dynamic markings. The piano part continues with a melodic line, and the strings play chords.
- System 4:** Features a clarinet (Cl.) and flute (Fg.) with an *espr.* (espressivo) dynamic. The piano part continues with a melodic line, and the strings play chords.
- System 5:** Features a piano (*p*) and piano-piano (*pp*) dynamic markings. The piano part continues with a melodic line, and the strings play chords.

A (Vorhang auf)

Str.
pp

Hr.
B
p
Fg.

VI.

Hr.

C
mf

(Lorenzo und Jessica treten auf)

cresc. *f* *dim.*

Solo VI. *p*

LORENZO: Der Mond scheint hell. In solcher Nacht wie diese, da lichte Luft die Bäume schmeichelnd küßte und sie nicht rauschen ließ, in solcher Nacht erstieg wohl Troilus die Mauern Trojas und seufzte seine Seele zu den Zelten der Griechen hin, wo seine Kressida die Nacht im [Schlummer lag.]

più p *pp*

JESSICA: In solcher Nacht schlüpf' überm Tuae Thisbe furchtsam hin und sah des Löwen Schatten eh' als ihn, und lief [erschrocken weg.]

D mit Ausdruck *p* Hr. Str. L. H.

LORENZO: In solcher Nacht stand Dido, eine Weid' in ihrer Hand, am wilden Strand und winkte ihrem Liebsten zur [Rückkehr nach Karthago.]

L. H.

*) Beim Konzertvortrag fallen die Fermaten fort

JESSICA: In solcher Nacht las einst Medea jene Zauberkräuter, den Jason zu verjüngen.

gesteigert

mf

p

p

Etwas Str.

E LORENZO: In solcher Nacht stahl Jessica sich von dem reichen Juden und lief mit einem ausgelass'nen Liebsten

ausdrucksvoll

Fg.

bis Belmont von Venedig.

JESSICA: In solcher Nacht schwur ihr Lorenzo, jung und zärtlich, Liebe und stahl

Oboe zart

ihr Herz mit manchem Treugelübd', wovon nicht eines echt war. LORENZO: In solcher Nacht verleumdete die art'ge

Jessica, wie eine kleine Schelmin, ihren Liebsten, und er vergab es ihr.

p

dim.

pp

LORENZO: Wie süß das Mondlicht | Hier sitzen wir und | Ohre schlüpfen; sanfte | Nacht stimmt zu den
 auf dem Hügel schläft! | lassen die Musik zum | Still' und | Klängen süßer Harmo-

*) **Vi-**
 (Stephano tritt auf.
 Dialog)

Dasselbe Zeitmaß

pp vl.
 Fl.
 pp

nie. Komm, Jessica! | sieh, wie die | Himmelsflur ist einge- | Goldes! Auch nicht der | Schwunge wie ein Engel
 legt mit Scheiben lichten | kleinste Kreis, den du da | siehst, der nicht im | singt zum Chor der hell-
 geangten

Hf.
 Fl.
 Fg.
 Led.
 *

Cherubim. So voller Harmo- | Nur wir, weil dies hinfäll'ge Kleid von | (Musikanten kommen) He! kommt und
 nie sind ew'ge Geister; | Staub uns grob umhüllt, wir können sie | weckt Dianen auf mit Hymnen, rührt
 nicht hören. | eurer Herrin Ohr mit zartem Spiel,

L.H.
 Pk.

zieht mit Musik sie heim! **G**

-de

Cl.
 ausdrucksvoll
 Pk.
 3
 Hf.
 p

*) Beim Konzertvortrag fallen die Takte „Vi-de“ aus

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The key signature has three flats, and the time signature is 3/4.

Second system of musical notation. It includes a horn part labeled "Hb." and a violin part labeled "VI." in the treble clef. The piano accompaniment continues in the bass clef.

Third system of musical notation. It includes a horn part labeled "H" and a clarinet part labeled "Cl." in the treble clef. The piano accompaniment continues in the bass clef.

Fourth system of musical notation. It includes a horn part labeled "Hr." in the treble clef. The piano accompaniment continues in the bass clef, featuring triplets and dynamic markings like *p* and *f*.

Fifth system of musical notation. It includes a horn part labeled "J" in the treble clef. The piano accompaniment continues in the bass clef, featuring triplets and dynamic markings like *p* and *f*.

Sixth system of musical notation. It includes a horn part labeled "Hb. Cl." and a horn part labeled "Hr." in the treble clef. The piano accompaniment continues in the bass clef, featuring triplets and dynamic markings like *p* and *f*. There are asterisks at the end of the system.

*) Vi-

p *3* *3* *3* *dim.* *pp*

LORENZO: Die Regung seines Sinnes ist dumpf wie

Nacht, sein Trachten düster wie der Erebus. Trau' keinem solchen! — Horch auf die Musik!

K

Gleiches Zeitmaß

Allmählich etwas be-

p *Fl.* *Str. pp*

Cl.

lebter

VI.

-de

*) Beim Konzertvortrag fallen die Takte „Vi-de“ aus

L Zeitmaß wie zuvor

Hb.
 Fl.
 Cl.
 Pk. 3
p

p

f
p

f
p
f

Bl.
 Str.
 L.H.
 dim.
 Hf.
p

M Zeitmaß

First system of musical notation. The upper staff contains a melodic line with a *poco rit.* marking. The lower staff features a bass line with a *p* dynamic and a *L.H.* marking. A *Pk. 3* marking is present below the bass line.

Second system of musical notation, continuing the piano accompaniment with triplet markings in the bass line.

Third system of musical notation. The upper staff includes a woodwind part marked *Bl.* and a horn part marked *Hr.* with a *pp* dynamic. The piano accompaniment continues with triplet markings.

Fourth system of musical notation. The upper staff includes parts for *Hr.*, *Fg.*, *Fl.*, and *Cl.* with a *dim.* marking. The piano accompaniment continues with triplet markings.

Fifth system of musical notation, concluding the page with a *ppp* dynamic marking and a long melodic line in the upper staff.

