

Walter Scharwenka

Ausgabe  
Breitkopf & Härtel.

# Philipp Scharwenka

Op. 89.

Abendfeier in Venedig.

Für Frauenchor mit Sopransolo, Harmonium und Klavier.

Partitur und Harmoniumstimme.

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Walter Scharwenka

Der Frau Gräfin

**ELSA ALBRIZZI**

verehrunqsvoll zugeeignet.

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Gedicht von

**Emanuel Geibel.**

für Frauenchor mit Sopransolo, Harmonium und Klavier  
componirt

von

**PHILIPP SCHARWENKA.**

OP. 89.

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(Italienische Übersetzung von Dr. Rich. Nathanson.)

**PARTITUR**

(mit beigefügter Harmoniumstimme)

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Ave Maria! Meer und Himmel ruh'n,  
 Von allen Thürmen hallt der Glocken Ton;  
 Ave Maria! Lasst vom ird'schen Thun,  
 Zur Jungfrau betet, zu der Jungfrau Sohn.  
 Des Himmels Schaaren selber knieen nun  
 Mit Lilienstäben vor des Vaters Thron,  
 Und durch die Rosenwolken weh'n die Lieder  
 Der sel'gen Geister feierlich hernieder.

O heil'ge Andacht, welche jedes Herz  
 Mit leisen Schauern wunderbar durchdringt!  
 O sel'ger Glaube, der sich himmelwärts  
 Auf des Gebetes weissem Fittig schwingt!  
 In milde Thränen löst sich da der Schmerz,  
 Indess der Freude Jubel sanfter klingt.  
 Ave Maria! Wenn die Glocke tönet,  
 So lächeln Erd' und Himmel mild versöhnet.

Emanuel Geibel.

*Ave Maria! Ciel riposa e mar,  
 Dai campanili suonan le campane.  
 Ave Maria! Andate per pregar,  
 Scacciate dal pensier le cure vane!  
 Gli angioli con gigli stanno adesso  
 Inginocchiati a Dio nel cielo stesso,  
 E tra le nubi scendono i canti  
 Dell' anime beate e dei santi.*

*Santa pietade, che ci fai vibrar  
 Il cuor di emozioni ben sincere—  
 Beata fede, tu che sai volar  
 Nel ciel sull' ali bianche di preghiere!  
 Diventan mesto pianto i lamenti,  
 Più dolci della gioia gli accenti.  
 Ave Maria! I vespri son suonati,  
 E terra e ciel sorridon conciliati.*



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## Philipp Scharwenka.

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*Andante cantabile.*

Soprano I. *p* A - ve Mari - - - al - - -

Soprano II. *p* A - ve Ma - ri - - -

Alto I. *p* A - ve Mari - - - al - - -

Alto II. *p* A - ve Ma - ri - - -

Harmonium. *p*

*Andante cantabile.*

Piano. *mf* *p*

Red. \* Red. \* Red. Red. \* Red. \* Red. \*

The musical score is arranged in systems. The vocal parts (Soprano I, Soprano II, Alto I, Alto II) are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Harmonium part consists of two staves, treble and bass, also in treble clef with the same key signature and time signature. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Andante cantabile'. Dynamics include piano (p) and mezzo-forte (mf). The lyrics 'A - ve Ma - ri - - -' are written below the vocal staves. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some notes marked with accents (>). At the bottom of the piano part, there are decorative symbols: 'Red. \* Red. \* Red. Red. \* Red. \* Red. \*'.

*cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

A - ve Ma - ri - - - - - al A - - - - - ve Ma -  
 al A - - - - - ve Ma - ri - - - - - al A - - - - - ve Ma -  
 A - - - - - ve Ma - ri - - - - - al A - - - - - ve Ma -  
 al A - - - - - ve Ma - ri - - - - - al A - - - - - ve Ma -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p*

ri - - - al Meer und Him - mel ruh'n, -  
 Ciel ri - po - - - sa e mar, dai

Meer und Him - mel ruh'n, -  
 Ciel ri - po - sa e mar, dai cam - pa - ni - - li

ri - - - al Meer und Him - mel ruh'n, -  
 Ciel ri - po - sa e mar, -

ri - - - al Meer und Him - mel ruh'n, -  
 Ciel ri - po - sa e mar, -

*dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* von al - len Thürmen hallt der Glo - cken Ton; *dim.*  
*cam - pa - ni - li suo - nan le cam - pa - ne.*  
*cresc.* hallt der Glo - cken Ton; *p* A - ve Ma  
*suo - - nan le cam - pa - - ne.*  
*cresc.* von al - len Thür - men hallt der Glo - cken Ton; *dim.*  
*dai cam - pa - ni - - li suo - nan le cam - pa - - ne.*  
*cresc.* von al - len Thür - men hallt der Glo - cken Ton; *dim.*  
*dai cam - pa - ni - - li suo - nan le cam - pa - - ne.*

*cresc.* *dim.*  
 \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \*

*p* A - ve Ma - ri - - - a! *cresc.* A - ve Ma - ri - - -  
 ri - - a! A - ve Ma - ri - - - a!  
*p* A - ve Ma - ri - - - a! *cresc.* A - - - - ve Ma -  
 A - ve Ma - ri - - - a! *p*

*cresc.*

*p* *cresc.*  
 \* Red \* Red \* Red \* Red \* Red \*

al A - - - ve Ma - ri - - - a!

A - - ve Ma - ri - - - a!

ri - - - a!

A - - - ve Ma - ri - - - a!

A - - - ve Ma - ri - - - a!

*cresc.* *f* *g* *dim.* *g* *dim.* *g* *dim.*

Lasst vom ird' - - - schen Thun, zur Jung - - frau be - tet, zu der  
 An - - - da - - - te per pre - gar, scac - - - cia - - - te dal pen - sier le -

Lasst vom ird' - - - schen Thun, zur Jung - frau be - tet,  
 An - da - - - te per pre - gar, scac - - - cia - - - te dal pen -

Lasst vom ird' - - - schen Thun, zur Jung - - - frau be - tet,  
 An - da - - - te per pre - gar, scac - - - cia - - - te dal pen -

Lasst vom ird' - - - schen Thun, zur Jung - frau be - tet,  
 An - - - da - - - te per pre - gar, scaccia - te dal pen -

*p* *cresc.* *g* *dim.* *p* *g* *cresc.* *g* *dim.* *p* *g* *cresc.* *g* *dim.* *p* *g* *cresc.* *g* *dim.* *p* *g* *cresc.* *g* *dim.*

Jung - - - frau Sohn, Des Him - - - mels Schaa - - - ren  
 cu - re va - - ne! Gli an - - - gio - - - li - - - con  
 zu der Jung - frau Sohn. Des Him - - - mels  
 sier le cu - re va - - ne! Gli an - - - gio - - - cresc.  
 zu der Jung - frau Sohn. Des Him - - - mels  
 sier le cu - re va - - ne! Gli an - - - gio - - - cresc.  
 zu der Jung - frau Sohn. Des Him - - - mels  
 sier le cu - re va - - ne! Gli an - - - gio - - - cresc.

*dim.* *pp* *cresc.*

*dim.* *pp* *cresc.*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

sel - ber knie - en nun mit Li - - - lien -  
 gi - - gli stanno a - - des - - so in - - - gi - - noc - -  
 Schaa - - - ren sel - ber knie - - en nun mit  
 li con gi - - gli stanno a - - des - - so  
 Schaa - - - ren sel - ber knie - - en nun mit  
 li con gi - - gli stanno a - - des - - so

*p*

Red. \* Red. \*



stä - - - ben vor des  
 chia - - - ti a Di - o nel

*cresc.*  
 Va - - - - - ters  
 cie - - - - - lo

Thron, und durch die  
*stesso* e tra le

Li - - - lien - stä - ben  
 in - - - gi - noc -

*cresc.*  
 vor des  
 chia - - - ti a

Va - - - - - ters  
 Di - - - - - o - nel

Li - - - lien - stä - ben  
 in - - - gi - noc -

*cresc.*  
 vor des  
 chia - - - ti a

Va - - - - - ters  
 Di - - - - - o - nel

Li - - - lien - stä - ben  
 in - - - gi - noc -

*cresc.*  
 vor des  
 chia - - - ti a

Va - - - - - ters  
 Di - - - - - o - nel

Ro - - - sen - wol - ken  
 nu - - - bi - scen - - - do -

*f* *più cresc.*  
 Thron, und durch die  
*stesso* e tra le

Ro - - - sen - wol - ken  
 nu - - - bi scen - - - do -

Thron, und durch die  
*stesso* e tra le

Ro - - - sen - - - - sen - -  
 scen - - - - do - -

Thron, und durch die  
*stesso* e tra le

Ro - - - bi - scen - sen - -  
 nu - - bi scen - do - -

*f* *più cresc.*

*ff*



Herz mit lei-sen Schau-ern wun-der-bar durch-dringt!  
 brar il cuor di e-mo-si-o-ni-ben sin-ce-re,

*p espress.*  
 O sel-ger  
 Be-a-ta  
 O  
 Be-  
 O  
 Be-

Alti unisoni.

O sel-ger Glau-be, der sich  
 be-a-ta fe-de, tu che

Glau-be, der sich him-melwärts auf des Ge-  
 fe-de, tu che sai vo-lar nel ciel sull'

sel-ger Glau-be, der sich him-mel-  
 a-ta fe-de, tu che sai vo-

sel-ger Glau-be,  
 a-ta fe-de,

him mel - wärts -  
 sai - - - - - lar -

be - - - - - tes wei - - - - - ssem Fit - - - - - tig  
 a - - - - - li bian - - - - - che di - - - - - pre - -

wärts auf des Ge - be - - - - tes wei - - - - - ssem Fit - - - - - tig  
 lar nel - - - - - ciel *più cresc.* sull' a - - - - - li bian - - - - - che di - - - - - pre - -

der sich him - - - - - mel - wärts auf des Ge - be - - - - tes  
 tu che - - - - - sai - - - - - vo - lar - - - - - nel - - - - - ciel - - - - - sull' a - - - - - li

- auf des Ge - be - li - tes wei - - - - - ssem Fit - - - - - tig schwingt!  
 nel ciel sull' a - li bian - che di - - - - - pre - ghie - - - - - re!

schwingt!  
 ghie - - - - - re!

schwingt!  
 ghie - - - - - re!

wei - - - - - ssem Fit - - - - - tig schwingt!  
 bian - - - - - che di - - - - - pre - ghie - re!

In mil - - - - - de  
 Di - ven - - - - - tan

In mil - - - - - de  
 Di - ven - - - - - tan

In mil - - - - - de  
 Di - ven - - - - - tan

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*ff* *dim.* *p* *ff* *dim.* *p* *ff* *dim.* *p*

*Red.* \* *Red.* \*

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Thrä - - nen löst sich da der Schmerz, in.dess der Freu - - de Ju - bel  
 mes - - to pian - to i la - men - - ti, piü dol - - ci del - - la

Thrä - - nen löst sich da der Schmerz, in.dess der Freu - - de Ju - bel  
 mes - - to pian - to i la - men - - ti, piü dol - - ci del - - la

Thrä - - nen löst sich da der Schmerz, in.dess der Freu - - de Ju - bel  
 mes - - to pian - to i la - men - - ti, piü dol - - ci del - - la

*p*

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

A - - - ve Ma - ri - - - al

sanf - - - ter klingt. Wenn die Glo - - - cke  
 gio - - - ia gli ac - cen - - ti. I ves - - - pri son suo -

sanf - - - ter klingt. Wenn die Glo - - - cke  
 gio - - - ia gli ac - cen - - ti. I ves - - - pri son suo -

sanf - - - ter klingt. Wenn die Glo - - - cke  
 gio - - - ia gli ac - cen - - ti. I ves - - - pri son suo -

*pp* *cresc.*

Reo. \* Reo. \* Reo. \*

A - - - - - ve Ma - ri - - - - - a!

tö - - - - net, so lä - - - - cheln Erd' und Him -  
 na - - - - ti, e ter - - - - ra e ciel sor - ri - - - -

tö - - - - net, so lä - - - - cheln Erd' und Him -  
 na - - - - ti, e ter - - - - ra e ciel sor - ri - - - -

tö - - - - net, so lä - - - - cheln Erd' und Him -  
 na - - - - ti, e ter - - - - ra e ciel sor - ri - - - -

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*dim.* *p dolce* *p* A - - - - -

- - - mel mild ver söh - - - - net.  
 - - - don con - - - cil ia - - - - ti!

*dim.* *p dolce* *p* net.  
 - - - mel mild ver söh - - - - ti!  
 - - - don con - - - cil ia - - - - ti!

*dim.* *p dolce* *p* net.  
 - - - mel mild ver söh - - - - ti!  
 - - - don con - - - cil ia - - - - ti!

*dim.* *p dolce* *espress.* *p*

*dim.* *p* *cresc.* *p*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

ve Ma ri

*f* *dim.*

Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \* Red \*

al

*p* A . . . ve Ma ri . . . al

*p* A . . . ve Ma ri . . . al

*p* A . . . ve Ma ri . . . al

*p*

*p*



Harmonium.



# Abendfeier in Venedig.

Gedicht von Emanuel Geibel.



Philipp Scharwenka, Op. 89.

Andante cantabile.

First system of musical notation. Treble and bass clefs. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: common time (C). The system contains two staves. The first staff has a fermata over the first measure, followed by a quarter rest, then a half note, and a quarter note. The second staff has a half note, a quarter note, and a quarter note. Dynamics include *p* and *cresc.*. There are triplets in the second staff.

Second system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: common time. The system contains two staves. The first staff has a half note, a quarter note, and a quarter note. The second staff has a half note, a quarter note, and a quarter note. Dynamics include *f*, *dimin.*, *p*, and *cresc.*. There are triplets in the first staff.

Third system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: common time. The system contains two staves. The first staff has a half note, a quarter note, and a quarter note. The second staff has a half note, a quarter note, and a quarter note. Dynamics include *p* and *cresc.*. There are triplets in the first staff.

Fourth system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: common time. The system contains two staves. The first staff has a half note, a quarter note, and a quarter note. The second staff has a half note, a quarter note, and a quarter note. Dynamics include *f*, *dim.*, *p cresc.*, *dim.*, *p*, and *cresc.*. There are triplets in the first staff.

Fifth system of musical notation. Treble and bass clefs. Key signature: three flats. Time signature: common time. The system contains two staves. The first staff has a half note, a quarter note, and a quarter note. The second staff has a half note, a quarter note, and a quarter note. Dynamics include *dim.*, *pp*, *cresc.*, and *p*. There are triplets in the first staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a series of chords and moving lines. Dynamic markings include *cresc.*, *f*, *più cresc.*, and *ff*.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a triplet of eighth notes in the upper staff. Dynamic markings include *dim. poco a poco*, *p*, and *cresc.*.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a triplet of eighth notes in the upper staff. Dynamic markings include *f* and *più cresc.*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a triplet of eighth notes in the upper staff. Dynamic markings include *ff*, *dim.*, and *p*.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a triplet of eighth notes in the upper staff. Dynamic markings include *pp*, *cresc.*, *f*, and *dim.*.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music features a triplet of eighth notes in the upper staff. Dynamic markings include *p dolce*, *p*, and *espress.*.