

(69)

FREDERICK DELIUS

APPALACHIA

**VERLAG HARMONIE,
BERLIN**

LONDON: BREITKOPF & HÄRTEL.



JULIUS BUTHS GEWIDMET.

69

FREDERICK DELIUS

APPALACHIA

VARIATIONEN ÜBER
EIN ALTES
SKLAVENLIED
MIT SCHLUSSCHOR FÜR
GROSSES ORCHESTER

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KLAVIERAUSZUG VON OTTO SINGER

PREIS MK.5._NETTO.

VERLAG HARMONIE
— BERLIN. —

BREITKOPF & HÄRTEL,
54 GREAT MARLBOROUGH-STREET LONDON, W.

Music

M

35

.D35

AG

1907

ANMERKUNG:

Appalachia ist der alte indianische Name für Nordamerika. Das Werk schildert die Naturstimmungen der weiten tropischen Niederungen des gewaltigen Mississippi-Stromes, der mit den Schicksalen der Negersklaven so innig verknüpft ist. Sehnsüchtige Schwermut, eine große Liebe zur Natur, ebenso wie kindliche Heiterkeit und angeborene Lust an Tanz und Gesang sind auch jetzt die Haupteigenschaften dieser Bevölkerung.

NOTICE:

Appalachia is the old Indian name for Northern-America. The composition describes the natural coloring of the distant tropical districts of the powerful Mississippi-River, which is so intimately connected with the fate of the negro-slaves. Longing melancholy, an intense love for nature, as well as the childlike humour and a native delight of dancing and singing are still to the present time the most characteristic qualities of this race.

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MUSIC,
DUNNING
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12-16-02

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Appalachia

von
Frederick Delius.

3

Klavierauszug von Otto Singer.

Molto moderato.

PIANO.

f *pp* (Echo) *pp*

Hrf. *mf*

pp *pp*

Hr. *dim.* *pp* (Echo)

mf *dim.*

First system of musical notation. Treble and bass clefs. Dynamics include *p*, *pp*, and *ppp*. A *col Ped sempre* instruction is present at the end of the system.

Second system of musical notation, continuing the piece with various melodic and harmonic textures.

Third system of musical notation. Includes markings for *rall.* and *molto*. Dynamics include *ppp*. A *rit.* marking with an asterisk is at the end.

Poco più vivo.
Moderato. $\text{♩} = \text{♩}$
stacc. und sehr markirt

Fourth system of musical notation. Key signature changes to three sharps (F#, C#, G#). Dynamics include *poco f*.

Fifth system of musical notation. Features trills (*tr*) and other melodic ornaments.

Sixth system of musical notation. Includes a *cresc.* marking and a *f* dynamic. The system concludes with a double bar line.



8

ff

4/4

2a

* 2a

Detailed description: This system contains the first two staves of music. The top staff begins with a measure marked '8' and contains a complex rhythmic pattern of eighth notes. The bottom staff features a bass line with a 'ff' dynamic marking and a '4/4' time signature. There are two '2a' markings below the bass staff, with an asterisk between them.



fff

3

3

Detailed description: This system contains the third and fourth staves. The top staff has a 'fff' dynamic marking and a triplet of eighth notes. The bottom staff also features a triplet of eighth notes. There are '3' markings below the bottom staff.



dim.

7

7

Detailed description: This system contains the fifth and sixth staves. The top staff has a 'dim.' dynamic marking. The bottom staff has two '7' markings below it.

Meno mosso.



mf

dim.

Detailed description: This system contains the seventh and eighth staves. The top staff has a 'mf' dynamic marking. The bottom staff has a 'dim.' dynamic marking.

rall. e dim. poco a poco



p

mf

p

3

Detailed description: This system contains the ninth and tenth staves. The top staff has a 'p' dynamic marking. The bottom staff has 'mf' and 'p' dynamic markings, and a '3' marking below it.

dolce

rit.

lunga



mp

ddd

Detailed description: This system contains the eleventh and twelfth staves. The top staff has a 'mp' dynamic marking. The bottom staff has 'ddd' dynamic markings.

Andante.

pp

rall.

- molto Moderato sempre.

cresc poco

rall. molto

Più vivo.

mf

marc.

mf

f

ff

rall.

fff

ff

molto espr.

rall.

molto

dim.

mf

p

pp

ppp

Moderato. *f* *poco rit.* *a tempo dolce* *mf*

sehr rhythmisch

rall. *f* *mp* *molto* *a tempo*

mf *sfz*

mf *f*

legg. *p* *f* *ff* *sfz*

Musical score system 1, featuring treble and bass staves. The treble staff begins with a dynamic marking of *mf*, followed by *ff* and *p*. The bass staff includes dynamic markings of *mf*, *ff*, and *p*. A *marc.* (marcato) marking is present in the middle of the system. An 8-measure repeat sign is indicated at the start of the treble staff.

Musical score system 2, featuring treble and bass staves. The treble staff includes dynamic markings of *mp*, *p*, and *mf*. The bass staff includes *f* and *marc.* markings. The system contains various musical notations including notes, rests, and slurs.

Musical score system 3, featuring treble and bass staves. The treble staff includes *sfz* and *dim.* markings. The bass staff includes *mf* markings. The system features complex rhythmic patterns and phrasing.

Musical score system 4, featuring treble and bass staves. This system is characterized by numerous fingerings and articulation marks, including *5*, *2*, *2*, *2*, *2*, *2*, *2*, *4*, *5*, *4*, *3*, *1*, and *4*. It contains various musical notations and dynamics.

Musical score system 5, featuring treble and bass staves. The treble staff includes fingerings *2*, *1*, *2*, *4*, *1*, *2*, *4*, *2*, *2*, *4*, *3*, *2*, *1*, *8*, *2*, and *1*. The bass staff includes a *ff* marking. The system features complex rhythmic patterns and phrasing.

Musical score system 6, featuring treble and bass staves. The treble staff includes *dim.* and *ff* markings. The bass staff includes *dim.* markings. The system features complex rhythmic patterns and phrasing.

mf *più dim.* *p*

rit. *Lento.* *pp con molto espress.*

rit. *

Moderato. sehr *a tempo*

ritmisch *poco rit.* *mf*

mf

espr. *rall.* *cresc.* *molto* *dim.*

The first system of music consists of two staves. The upper staff (treble clef) begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. It includes dynamic markings *espr.*, *rall.*, *cresc.*, *molto*, and *dim.*. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines.

a tempo *mp* *mf* *sfz*

The second system continues with two staves. The upper staff features a series of eighth notes and rests, with dynamic markings *mp* and *mf*. The lower staff includes *sfz* markings and provides a rhythmic accompaniment. The tempo is marked *a tempo*.

sfz *p* *sfz* *p* *pp* *ppp*

The third system consists of two staves. The upper staff has a series of eighth notes with dynamic markings *sfz*, *p*, *sfz*, *p*, *pp*, and *ppp*. The lower staff provides a steady accompaniment with chords.

dim. *pppp* *f marc.* *Con moto.*

The fourth system consists of two staves. The upper staff begins with a *dim.* marking, followed by *pppp* and *f marc.* The tempo is marked *Con moto.*. The lower staff includes *sfz* markings and provides a rhythmic accompaniment.

mf

The fifth system consists of two staves. The upper staff features a series of eighth notes with dynamic marking *mf*. The lower staff includes *sfz* markings and provides a rhythmic accompaniment.

dim. *rit.*

The sixth system consists of two staves. The upper staff includes a *rit.* marking and a triplet of eighth notes. The lower staff includes *sfz* markings and provides a rhythmic accompaniment.

Etwas ruhiger

mf

f

ff

rall.

molto *Giacoso.*

mf *mf* *poco* *f* *p*

f

3
mf

mf

f
stringendo
cresc.

rit. **Meno mosso.**
Sehr ruhig *espr.*
pp

mf

3
mf leggiero

First system of piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand provides a steady accompaniment with eighth notes and chords. A fingering sequence (5 4 2 1 #2 #1 5) is indicated at the end of the system.

Second system of piano accompaniment. The right hand has a more active melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. Performance markings include *espr.* and *f*. Fingering numbers (2 3 5, 8 1, 2 1, 5 3) are present.

Third system of piano accompaniment. The right hand has a melodic line with slurs. The left hand features a dense texture of chords and eighth notes. Fingering numbers (7 3, 3, 3, 3) are shown.

Fourth system of piano accompaniment. The right hand has a melodic line with slurs. The left hand has a dense texture of chords. Performance markings include *marcatissimo*, *fff*, and *calando dim.*. Fingering numbers (3, 3, 3, 3, 8) are present.

Vocal parts for Tenore, Chor., and Bässe. The Tenore part has a melodic line with slurs and lyrics "La la la — la la la la". The Chor. and Bässe parts have similar melodic lines with lyrics "La la la — la la la la" and "La". Performance markings include *pp*.

Fifth system of piano accompaniment. The right hand has a melodic line with slurs. The left hand has a dense texture of chords. Performance markings include *mf*, *p*, and *pp*.

Sehr langsam.

First system of musical notation. The right hand (RH) features a melodic line with triplets and slurs. The left hand (LH) provides a harmonic accompaniment with chords and moving lines. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Second system of musical notation. The RH continues with melodic development. The LH accompaniment includes chords and moving lines. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

Third system of musical notation. The RH features a melodic line with an 8-measure rest. The LH accompaniment includes chords and moving lines. Dynamics include piano (*p*) and forte (*f*).

Fourth system of musical notation. The RH continues with melodic development. The LH accompaniment includes chords and moving lines. Dynamics include piano (*p*) and piano-piano (*pp*).

Misterioso.

doppelt so schnell

Fifth system of musical notation. The RH features a melodic line with triplets and slurs. The LH accompaniment includes chords and moving lines. Dynamics include piano-piano (*pp*). Markings include "L.H." and "L.H.".

Più lento.

Sixth system of musical notation. The RH continues with melodic development. The LH accompaniment includes chords and moving lines. Dynamics include piano-piano (*pp*). Marking includes "espr.".

pp
espr.

pp
p col Ped. sempre

ppp
pp

ten.

Tenore.
Chor. La la la la la la la la
Basse. ppp la

ppp

Andante con grazia.

espr.
mf
cresc.
p
ff
l.H.
largamente
l.H.

mf

Tenöre. *calando pp* la la la la la la la la
Bässe. *pp* La la la la la la la la

mp *p* *calando*

la la la la la la la la
la la la la la la la la

pp *ppp dim.* *pppp*

Lento, molto tranquillo. *espr. p* *rit.*

First system of musical notation, featuring piano (p) and pianissimo (pp) dynamics. The music is written in a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The system includes various chordal textures and melodic lines.

Second system of musical notation, featuring piano (p) and piano espressive (p espr.) dynamics. The music continues with complex harmonic structures and melodic development.

Third system of musical notation, featuring mezzo-forte (mf) dynamics. The music shows a transition to a more rhythmic and textured style.

Fourth system of musical notation, featuring crescendo (cresc.) and forte (f) dynamics. The music becomes more intense and rhythmic.

Fifth system of musical notation, featuring mezzo-forte (mf), crescendo (cresc.), forte (f), and diminuendo (dim.) dynamics. The music concludes this section with a gradual decrease in volume.

a tempo calando

Sixth system of musical notation, featuring piano (p) dynamics. The music returns to a more lyrical and melodic style, concluding the piece.

dim. pp

l. H.

The piano introduction consists of two staves. The right hand features a melodic line with a *dim.* marking, while the left hand provides a rhythmic accompaniment with a *pp* marking. A first ending bracket labeled 'l. H.' spans the final two measures.

Tenöre. pp
La la la la la

Bässe. pp
La la la la la.

ppppp *

The vocal section begins with the Tenore (Tenor) and Bässe (Basses) entering with the syllable 'La'. The piano accompaniment is marked *ppppp*. The Tenore part has a *pp* marking. The piano accompaniment includes a first ending bracket and a star symbol at the end.

Allegro con moto. f

The piano section begins with the tempo marking 'Allegro con moto.' and a forte *f* dynamic. The music is written in 6/8 time and features a complex, rhythmic accompaniment with many beamed notes.

The piano section continues with intricate rhythmic patterns in both hands, maintaining the *f* dynamic. The right hand has a melodic line with many beamed notes, while the left hand provides a dense accompaniment.

mf

The piano section continues with a *mf* dynamic. It features a first ending bracket in the right hand and a star symbol at the end. The music is highly rhythmic and complex.

mf

The piano section concludes with a *mf* dynamic. The music is highly rhythmic and complex, with many beamed notes and a dense accompaniment.

musical notation system 1, featuring a treble and bass clef with various notes and rests. Includes dynamic markings *marc.* and *ff*. Fingerings 3, 2, 8 are indicated.

musical notation system 2, featuring a treble and bass clef with various notes and rests. Includes dynamic marking *ff sempre*. Fingerings 5, 3, 4, 2, 5, 1, 8, 4, 5, 3 are indicated.

musical notation system 3, featuring a treble and bass clef with various notes and rests. Includes dynamic marking *ff*. Fingerings 4, 1, 1, 8 are indicated.

musical notation system 4, featuring a treble and bass clef with various notes and rests. Includes dynamic marking *ff* and *ped.*. Fingerings 8, 3 are indicated.

musical notation system 5, featuring a treble and bass clef with various notes and rests. Includes dynamic marking *ff*.

musical notation system 6, featuring a treble and bass clef with various notes and rests.

musical notation system 7, featuring a treble and bass clef with various notes and rests. Includes dynamic markings *fff* and *dim. e rall.*. Fingerings 8, 3 are indicated.

molto - - - - *a tempo più tranquillo*

f *mf* *p* *pp*

dim. *mf* *p molto* *pp*

Marcia.
Molto lento maestoso. (Sehr breit.)

mp *mf*

cresc. *f*

ff

mf *poco rit.*

Moderato.

Sopran. *pp*
 Alt. *pp*
 Tenor. *pp*
 Bass. *pp*

Seht die Schat-ten wer-den schon blass, und vom Tau sind die Blät-ter nass, singt ein

Af-ter night has gone comes the day the dark sha-dows will fade a-way t'ords the

Moderato.

fröh-li-ches Lied das den Wald durch-zieht und wie-der-hall' es auf dem wei-ten Strom — und

mor-ning lift a voice let the scen-ted woods re-joice and e-choes swell a-cross the migh-ty stream — and

wie-der-hall' es auf dem wei-ten Strom. —

e-choes swell a-cross the migh-ty stream. —

a-cross es auf dem dem

dim. *p* *rall. molto*

Mysterioso lento.

pp una corda

First system of piano accompaniment. The right hand features a series of chords with moving upper voices, while the left hand provides a steady bass line with some chromatic movement.

espr.

Second system of piano accompaniment. The texture becomes more active with more frequent chord changes and melodic lines in both hands.

Third system of piano accompaniment. The music continues with complex harmonic structures and a dense texture.

espr.

Fourth system of piano accompaniment. The music reaches a more intense section with rapid chordal movement.

Sopran.
Alt.
Tenor.
Bass.

Ah!
Ah!

pppp

pppp

pppp

Fifth system of piano accompaniment and vocal staves. The vocal parts (Soprano, Alto, Tenor, Bass) have rests, with vocalizations "Ah!" appearing in the Alto and Tenor parts. The piano accompaniment continues with a dense, low-register texture.

Lento.

Tenor. Più mosso.

(Volkstümlich)

Bariton.

Bass.

Ach Lieb ich muss den wei-ten Strom hin-ab und dich ver-las-sen
 Oh Ho-ney I am go-ing down the ri-ver in the mor-ning

He Ho, He Ho,
 Heigh Ho, Heigh Ho,

ff

Più mosso.

Sopran.

Alt.

Tenor.

Bariton.

Bass.

Ach Lieb, eh' die Dros-sel wie-der singt bin ich schon
 Oh Ho-ney I'll be gone when next the whip-poor-will's a-

auf den wei-ten Strom. Ach Lieb, eh' die Dros-sel wie-der singt bin ich schon
 down the migh-ty ri-ver Aye! Ho-ney I'll be gone when next the whip-poor-will's a-

Ach Aye! Lieb, eh' die
 Ho ney I'll be

ff

weit

weit und sei nur nicht zu ein - sam Herz und wei - ne nicht so
cal - ling and dont you be too lone - some love and dont you fret and

Dros - sel wie - der singt bin ich schon weit
gone when next the whip - poor - will's a cal - ling

Sopr.

denn kom - men wird der Tag der fro - hen Wie - der -
For the dawn will soon be breaking the ra - diant morn is

Tenor.

denn kom - men wird der
For the dawn will soon be

Bariton.

sehr;
cry;

f

Sopr.
kehr und ich blei - be e - wig dein. He Ho He
Alt. nigh and youll find - me e - ver a - wai - ting Heigh Ho Heigh

Tenor.
denn kom - men wird der Tag der fro - hen Wie - der -
For the dawn will soon be breaking the ra - diant morn is

Bariton.
Tag der fro - hen Wie - der - kehr und ich blei - be e - wig
breaking the ra - diant morn is nigh and youll find me e - ver a -

Bass.
denn kom - men wird der
For the dawn will soon be

Ho He Ho He Ho! und ich blei - be e - wig
Ho Heigh Ho Heigh Ho! and youll find me e - ver a -

kehr und ich blei - be e - wig dein.
nigh and youll find me e - ver a - wai - ting

dein. He Ho He Ho!
wai - ting Heigh Ho Heigh Ho!

Tag der fro - hen Wie - der kehr und ich blei - be e - wig
breaking the ra - diant morn is nigh and youll find me e - ver a -

dein du süs - se Nel - ly Gray! Lala la la la la la la

Und ich blei-be e - wig

wai - ting my own sweet Nel - ly Gray and youll find me e - ver a -

ff

ff

ff

Sopr.
la la la la la la la la la la Lala la la la la la la

Alt.
dein du süs - se Nel - ly Gray!

Tenor.
wai - ting my own sweet Nel - ly Gray! Lala la la la la la la

Bariton u. Bässe.

marcatissimo

rall.

la la la la la la la la sing ein fröh - li - ches Lied das den Wald durch - zieht und
la la la la la la la la törs the mor - ning lift a voice let the scen - ted woods re joice and

molto rit. *calando*

wie - der - hall' es auf dem wei - ten Strom! Ah!
ech - oes swell a - cross the migh - ty stream. Ah!

fff *rit.* *calando*

allmählich immer leiser

ah ah ah!

allmählich immer leiser

f

ah! ah! ppp

pp *p*

sfz *pprall.* - - *molto ppp* *p* - *pppp*

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