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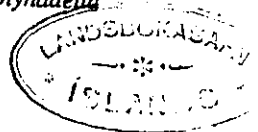
Take a Tisac



by
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BÓKASAFN ÍSLANDS
SKÓLABÓKASAFN
Lón- og myndeyld



81021

LIKE A LILAC. WIE DER FLIEDER.

Lyric by MAURICE FRANCIS EGAN.
Deutsch von Johanna Plockross-Pohly.

Music by SV. SVEINBJÖRNSSON.

Allegretto moderato.

mf

Like a li-lac in the
Wie der Flieder früh im

mf

*Ad. ** *Ad. ** *Ad. **

p e poco rit.

mf

spring is my love, my la - dy - love;
Lenz ist mein' Lieb', die hol - de Maid;

Pur - ple -
Duf-ten-de

p e poco rit. *a tempo*

mf

*Ad. **

white the li - lacs fling scent - ed blos - soms from a - bove.
Blü-ten der Flie - der - strauch auf die Er - de nie - der - streut.

white the li - lacs fling scent - ed blos - soms from a - bove.
Blü-ten der Flie - der - strauch auf die Er - de nie - der - streut.

mf

*Ad. **

dolce *ten.* *cresc.*

So my love, my la - dy - love, throws soft glan - ces on my
Somein' Lieb', die hol - de Maid, wirft mir Lie - bes - bli - cke

dolce *ten.* *cresc.*

L.H.

ten. *dolce poco rit.*

heart; Ah, my dain - ty la - dy - love, eve - ry glance is Cu - pid's
zu. Ich, Du süs - se, hol - de Maid, je - der Blick mir raubt die

f *ten.* *p* *poco rit.*

mf

dart.
Ruh.

a tempo *mf*

mf *p* *poco rit.*

Like a pan-sy in the spring is my love, my la - dy - love;
 Wie das Veil-chen früh im Lenz ist mein' Lieb', die hol - de Maid;

mf *p* *poco rit.* *a tempo*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and a tempo marking of *poco rit.* (slightly slower). The lyrics are in both English and German. The piano accompaniment starts with *mf* and includes a triplet of eighth notes. The system concludes with a *poco rit.* marking and a fermata over the final notes, with the instruction *a tempo* written below.

pa tempo *poco cresc. e rit.*

for her vel - vet eyes — oft bring gold - en
 denn ihr blau - es Au - ge strahlt gold - ne

p *poco cresc. e rit.*

The second system continues the vocal and piano parts. The vocal line is marked *pa tempo* (poco ad libitum) and *poco cresc. e rit.* (poco crescendo and then ritardando). The piano accompaniment features a triplet of eighth notes and is marked *p* (piano). The system ends with a *poco cresc. e rit.* marking and a fermata over the final notes, with the instruction *ped.* (pedal) written below.

poco rit. *mf* *3* *p ten. rit.*

fan - cies from a - bove: Ah! my
 Träu-me sel' - ger Zeit. Ach! mein

mf *3* *a tempo* *L.H.* *p ten. rit.*

The third system concludes the piece. The vocal line is marked *poco rit.* and *mf*, featuring a triplet of eighth notes. The piano accompaniment starts with *mf* and includes a triplet of eighth notes. The system concludes with a *p ten. rit.* (piano, tenuto, ritardando) marking and a fermata over the final notes, with the instruction *ped.* (pedal) written below.

a tempo *mf* *rit.*

heart is pan-sy bound by those eyes so ten-der - true; balm-y hearts-ease have I
 Herz ist tief ver-sucht von den Augen zärtlich treu; höchstes Glück in Dir ich.

a tempo *mf* *rit.*

Red * Red *

found, dain-ty la - dy - love, in you.
 find', hol - des Liebchen, stets auf's neu'.

a tempo p *cresc. e poco accel.*

Red * Red * Red *

f *a tempo*

Red * Red * Red * Red *

mf Like a change-ful month of spring is my love, my la - dy -
 Ste - tig wech-selnd wie A - pril ist mein' Lieb', die hol - de

poco rit.
p

mf *poco rit.*

love; Sun - shine comes, and glad birds
 Maid; Son - ne scheint und Vög - lein

a tempo *mf*

rit. * *rit.* * *rit.* *

sing, — then a rain-cloud floats a - bove:
 singt, — dann ein Re - gen - schau - er draut:

rit. *a tempo* *L.H.*

rit. * *rit.* * *rit.* *

a tempo
mp

So your moods change with the wind, like the co-lors of the dove,
Al - so wech - sellt auch Dein Sinn, wie der Wind zur Frühlings - zeit,

mf rit.

mp a tempo

mf rit.

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, marked 'a tempo' and 'mp'. The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a 'rit.' (ritardando) marking and a fermata over the final note.

poco meno mosso

All the sweet-er, to my mind, for the chan ges, la dy love.
Um so süs ser Du mir scheint, teu-res Lieb - chen, hol - de Maid.

poco meno mosso

Tempo I.

The second system continues the musical score. The vocal line is marked 'poco meno mosso' and features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. The system ends with a 'Tempo I.' marking, indicating a return to the original tempo.

The third system shows the continuation of the piano accompaniment. It features a variety of rhythmic patterns, including a triplet of eighth notes in the right hand. The system concludes with a fermata over the final chord.