

Frederick Delius

Drei Lieder

Dichtungen von Bj. Björnson.



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Abendstimmung
Klein Denevil
Verborgene Liebe

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Abendstimmung.

Bj. Björnsen.

Twilight Fancies.

English words by F. S. Copeland.

Frederick Delius.

Gesang. *Andante tranquillo ed espressivo.* *mp*

Piano. *ad libitum* *pp* *mp* *mit Pedal*

mp

saß die Prin.zes - sin im Frau - en.gemach. Der Kna - be im Ta - le, er
 Prin - cess look'd forth from her tur - ret - ed keep, The lure of a herd - boy rang

p

blies die Schal.mei. Schweig stil - le, o Klei - ner, du
 up from the steep. Oh, cease from they play - ing, and

fes_selst mir, ach! all mei - ne Ge_dan_ken, die schweif_ten so frei,
 haunt me no more, Nor fet - ter my fan - cy that free - ly would soar,

wenn die Son - ne sank, wenn die Son - ne
 When the sun goes down, when the sun goes

sank. down. Es saß die Prin.zes - sin im
 The prin - cess look'd forth from her

Frau - en_gemach. Es schwei_get der Kna - be, es schweigt die Schalmei.
 tur - ret - ed keep, But mute was the strain that had call'd from the steep.

Blas' wei - ter, o Klei - ner, er - fül - le mir, ach! all
 "Oh, why art thou si - lent, Be - guile me once more, Give

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Blas' wei - ter, o Klei - ner, er - fül - le mir, ach! all" and "Oh, why art thou si - lent, Be - guile me once more, Give". The piano accompaniment is in grand staff (treble and bass clefs). It starts with a mezzo-forte (mf) dynamic and features a crescendo hairpin.

mei - ne Ge - dan - ken, einst. schweif - ten sie frei, wenn die
 wings to my fan - cy that free - ly would soar, When the

The second system of the musical score. The vocal line continues with lyrics: "mei - ne Ge - dan - ken, einst. schweif - ten sie frei, wenn die" and "wings to my fan - cy that free - ly would soar, When the". The piano accompaniment includes a crescendo hairpin, a forte (f) dynamic marking, and a mezzo-piano (mp) dynamic marking. There are also some slurs and accents in the piano part.

Son - ne sank, wenn die Son - ne sank. —
 sun goes down, when the sun goes down. —

The third system of the musical score. The vocal line has lyrics: "Son - ne sank, wenn die Son - ne sank. —" and "sun goes down, when the sun goes down. —". The piano accompaniment features a piano (p) dynamic marking, a piano-piano (pp) dynamic marking, and a section marked "ad libitum" with a triplet of notes. There are also slurs and accents in the piano part.

Es saß die Prinzes - sin im
 The Prin - cess look'd forth from her

The fourth system of the musical score. The vocal line has lyrics: "Es saß die Prinzes - sin im" and "The Prin - cess look'd forth from her". The piano accompaniment features a mezzo-piano (mp) dynamic marking and includes several triplet markings over the piano part.

Frau - en - gemach; aufs neu - e im Ta - le er - tönt die Schalmei. Da
 tur - ret - ed keep, The voice of the lure spoke a - gain from the steep. She

mf

mp

weint sie hin - aus in den sin - kenden Tag: Wie weh mir im Her - zen, wie
 wept in the twi - light and bit - ter - ly sighed: "What is it I long for, what

mf

cresc.

f

weh mir im Her - zen, steh, Herr - gott, mir beil - Und die
 is it I long for, God help me," she cried. And the

dim.

p

dim.

p

Son - - - ne sank, und die Son - - - ne sank.
 sun went down, and the sun went down.

pp

pp

morendo

ppp

Klein Venevil.

Bj. Björnson.

English words by F. S. Copeland.

Sweet Venevil.

Frederick Delius.

Allegro, ma non troppo.

mf *leggiere*

Gesang.

Molto vivace.

2.

Piano.

mf

mf

mit Pedal

Klein Ve - ne - vil hüp - fte mit
Sweet Ve - ne - vil light - ly came

leich - tem Sinn, zum Ge - lieb - ten da - hin, zum Ge - lieb - ten da - hin.
trip - ping by, her lov - er to meet, her lov - er to meet.

Sie sang, daß es klang ü - bers Kir - chen - dach: Guten
His wel - come rang ov - er the church - roof high: Good -

rallentando poco
p dolce

a tempo, ma più tranquillo

Tag, guten Tag, guten Tag, guten Tag. Und al - le klei - nen
day, good - day, good - day, good - day. And all the lit - tle

a tempo, ma più tranquillo

rallentando poco
p dolce
mf leggiero

Vög - lein, die san - gen's fröh - lich nach: Zu
song - birds re - peat the roun - de - lay: On

Sanc - te Hans giebt's Ju - bel und Tanz. Ach hü - te, klein.
Mid - summer night there is dance and de - light, But there af - ter I

f poco sostenuto
Ve - ne - vil, ach hü - te dei - nen Kranz. *a tempo*
know not, if she ev - er wove her wreath.

mf *leggiero*

Sie flocht ihm den Kranz aus Blümlein blau, meiner
 She wove him a wreath of flow-ers blue, mine

pp *mf*

Au-gen Blau, Ge-lieb-ter, schau.
 own blue eyes, mine own blue eyes.

mf

Er nahm ihn, er warf ihn fort geschwind: Leb
 He took it, and tossed it and caught it a-gain: "Fare -

f *f* *f*

rallentando poco
p dolce

wohl, leb wohl, leb wohl mein Kind. Er
 well, my friend, fare-well, my friend." He

rallentando poco
p dolce

a tempo, ma più tranquillo

mf lacht und sprang von dan - - nen; und lei - se kling'ts im
 bound - ed ov - er the head - - land, re - joic - ing all the

mf leggiero

a tempo, ma più tranquillo

Wind: _____ Zu Sanc - te Hans, gibt's Ju - bel und Tanz.
 way. _____ On Mid - summer night there is dance and de - light,

p

pp *f* *p*

Ach hü - te, klein Ve - - ne -
 But there af - ter I know

poco sostenuto

vil, _____ ach hü - te dei - nen Kranz.
 not, _____ if she ev - er wove her wreath.

a tempo

f *poco sostenuto* *p* *pp*

Verborg'ne Liebe.

Bj. Björnson.

Love concealed.

Frederick Delius.

Allegro, con sentimento.

Gesang.

mf Er schlich sich die Wände ent.
He moo - di - ly lounged on the

3. **Adagio.**

Piano.

mf

mit Pedal

lang. _____
bench, _____

f Sie lustig im Tanze sich
She mer - ri - ly joined in the

schwäng. _____ Ihr Au - ge so hell lacht man - chem Gesell;
dance. _____ She jest - ed and laughed with ma - ny a swain,

cresc. - - - *ff* *dim.*

ihm woll - te das Herz schier er - star - ren, doch
 His heart was nigh brok - en with sor - row, But

Lento.

das hat nie-mander - fah - ren.
 there was no - one who knew it.

Tempo I.

mf

Er kam, um zuscheiden, in's Haus, sie trieb's in den Garten hin.
 She won-der'd one night to the barn, He came and would bid her fare.

aus. Sie weint, und sie weint, zu
 well, And then, all a-lone, She

cresc. *f*

cresc.

ster - ben sie meint; sie hatt' ihn ge - lie - bet seit Jah - ren,
 bit - ter - ly wept; The hope of her life was de - part - ing,

cresc.

sie hatt' ihn ge - lie - bet seit Jah - ren, sie hatt' ihn ge -
 The hope of her life was de - part - ing, The hope of her

Più lento, molto tranquillo.

lie - bet seit Jah - ren. Doch das hat nie - man - der - fah - ren.
 life was de - part - ing But there was no - one who knew it.

Tempo I.

Ihm wurden die Jahre zur He found the time wea - ry and

Qual. _____
long. _____

Heim kehrte er endlich ein.
But when he turned homeward one

mal. _____
day, _____

Sie hatte es gut; in Frieden sie ruht; ihr
Her fate had been kind, for she was at rest, Her

Più Lento.

Herz tät sie treu ihm bewahren. Doch das hat niemand er.
love to the last never falter'd, But there was no one who

ff dim. mf

Molto Adagio.

fah - ren.
knew it.

mp p pp

Im Verlage Tischer & Jagenberg, G. m. b. H., Cöln am Rhein, erschienen folgende Liederhefte:

F. Max Anton, op. 5

Cyklus: »Aus fast vergessenen Tagen«

Rudolph Bergh, op. 4, 34, 35

»Dem Glück entgegen«

Frederick Delius

Drei Lieder, Texte von Björnson

Drei Lieder, „ „ Ibsen

Drei Lieder, „ „ Shelley

Drei Lieder, „ „ Verlaine

Heimkehr, Text „ Vinje

Martin Friedland, op. 13, 14, 15, 17

op. 20 Lesbialieder

Jacobus Menzen, op. 9

Marienbild, Gebet, Lied der Knospen, Sonnenaufgang

Konrad Ramrath, op. 10, Texte von R. Dehmel, op. 19

op. 20 Falterlieder

Julie Schnitzler

Drei Lieder, Texte von A. Ritter

Ewald Straesser, op. 13b

Drei kleine Gesänge

