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Frederick Delius

Drei Lieder

Dichtungen von Henrik Ibsen.



Verlag Tischer & Jagenberg

G. m. b. H., Cöln am Rhein

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Drei Lieder

Dichtungen von Henrik Ibsen.

Spielmann	III. 1.50
Eine Vogelweise	„ 2.—
Wiegenlied	„ 1.50
Komplett III. 4.—	



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G. m. b. H., Cöln am Rhein

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vorbehalten.

Spielmann.

Henrik Ibsen.

Frederick Delius.

Allegro agitato.

Gesang.

Zu ihr stand all mein Seh - nen, in der

1.

Piano.

p

mit Pedal

lich - ten Som - mer - nacht; ——— Doch der Weg ging vor - ü - ber am

Flus - se, wo heimlich der Wassermann lacht. Hei! ver -

stünd' ich wie der zu spie - - len, zu um - gau - keln der Schö - nen

Sinn, Sie lausch - te wohl mei - nem Lie - de, sie

folg - te mir ü - ber.all hin. Ich rief ihn her - auf aus der

Tie - fe, er spiel - te, noch heut' mir graut;

Meno mosso tranquillo.

mp
Als ich ein Mei - ster ge -

cresc.
wor - den, war sie mei - nes Bru - - ders

ff Braut. *Andante.*
p
Zu

molto tranquillo

gro - ßen Kir - chen und Sä - len trug mich mein Lied wohl

hin, Des Was - sermanns heim - li - ches Sin - gen geht mir

p poco rit.

nicht mehr aus dem Sinn, geht mir nicht mehr aus dem

a tempo

Sinn.

Aufführungsrecht vorbehalten.

Eine Vogelweise.

Henrik Ibsen.

Frederick Delius.

2. *Allegro vivace.*

Piano.

mp
cresc. poco
f
mit Pedal

mf

Wir gin - gen an ei - nem Mai - en - tag in schat - ti - ger Al -

mf

mp

lee Ge - heim - nis - voll und dun - kel, ver -

mp

pp

schwie - gen wie ein See.

pp

una corda
pp
Ped.

p
Der West - wind weh - te lei - se und
p
Ped.

al - les war so gut.
poco cresc.

mp
Auf ei - nem Ast ein Vög - lein,
mp leggiero

mf poco rit. **a tempo**
 sang für die jun - ge Brut, _____

mf poco rit. **a tempo**
leggiero

Red.

f *p*

mf
 Ich mal - te Dich - ter - bil - - der, wie

sotto voce *mf*

Re - gen - bo - gen bunt; _____ Zwei brau - ne Au - gen

cresc. *f*

lach - - ten, sie bot mir ih - ren Mund.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the piano part towards the end of the system.

mf
Doch ü - - ber un - sern Köp - fen klangs wie

The second system continues the musical score. The vocal line starts with a quarter rest followed by eighth notes. The piano accompaniment features a more complex texture with sixteenth notes and slurs in the right hand, and a steady bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line at the beginning of the system.

Ki - chern un - - ge - fähr.

The third system shows the vocal line with a quarter rest followed by eighth notes. The piano accompaniment continues with similar rhythmic patterns and slurs. The system concludes with a double bar line.

p
Wir schie - den von ein - an - - - der und

poco rit. *a tempo*

The fourth system features a vocal line starting with a quarter rest followed by eighth notes. The piano accompaniment includes a section marked *poco rit.* (poco ritardando) and another marked *a tempo*. A dynamic marking of *p* (piano) is placed above the piano part. The system ends with a double bar line.

Più Lento.

sah uns nie - mals mehr.

pp
Ped.

Tempo I.

Wenn ich nun ein - sam

p
cresc. poco

wand - le In - schat - ti - ger Al - lee, so

cresc.

tut die mun - tre Vo - gel - schar Dem Her - zen dop - pelt

f

Più Lento.

weh, _____ Frau *f*

ff *dim.*

a tempo

Am - sel hat ge - merkt sich, was wir uns ge - sagt zu -

f leggiero

letzt, und ei - ne Wei - - se ge - dich - tet und in Mu -

sik _____ ge - setzt, _____

p *cresc. molto*

ff con affetto

Nun sin - - - gen all die

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Nun sin - - - gen all die". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a forte (*ff*) dynamic marking. The piano part includes a series of chords and a melodic line in the bass.

Vög - - - lein hell aus ih - - - rer

The second system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Vög - - - lein hell aus ih - - - rer". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a forte (*ff*) dynamic marking. The piano part includes a series of chords and a melodic line in the bass.

luft' - - - gen Höh - - - Von

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "luft' - - - gen Höh - - - Von". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a forte (*ff*) dynamic marking. The piano part includes a series of chords and a melodic line in the bass.

un - - - serm Mai - - - en - - - ge In

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "un - - - serm Mai - - - en - - - ge In". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a forte (*ff*) dynamic marking. The piano part includes a series of chords and a melodic line in the bass.

schat - - ti - ger Al - lee, Von

un - - - serm Mai - - - en - - - gan - - -

ge in schat - ti - ger Al - lee.

Für Nina Grieg.

Aufführungsrecht
vorbehalten.

Wiegenlied.

Henrik Ibsen.

Frederick Delius.

Andante semplicemente.

Gesang.

Nun hebt sich Dach und Dek - ke zum

3.

Piano.

pp *p*

mit Pedal

Ster - nen - him - mel auf; — Nun schwebt der klei - ne Haa - kon auf

3

Flü - geln des Traums hin - auf. —

pp *poco rit.*

a tempo

Es rei - chet ei - ne Lei - ter bis in den

a tempo

Him - mel hin - ein; Die wan - dert der klei - ne

Haa - kon mit den lie - ben En - ge - lein.

cresc.

Die En - ge - lein be - hü - ten mein Kind die gan - ze

p *cresc.*

mf

Nacht; — Gott seg - ne dich, klein Haa - kon, auch

mf

p *mp*

dei - ne Mut - ter wacht, — auch

p *pp* *mp*

poco sostenuto

dei - ne Mut - ter wacht. —

8.....:

pp *ppp*

