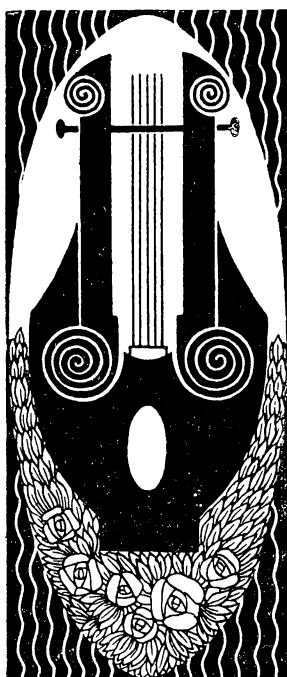


# ETHEL SMYTH

THREE SONGS  
VOCAL SCORE

DREI LIEDER  
GESANG U. KLAVIER



UNIVERSAL-EDITION

No. 3590

3

# SONGS

for Mezzo Soprano or high Baritone  
(Nr. 3 with Orchestral Accompaniment)

3

# LIEDER

für Mezzosopran oder hohen Bariton  
(Nr. 3 mit Orchester-Begleitung)

Music by

Musik von

# ETHEL SMYTH

German translation by | Deutsche Übersetzung von

DR. R. ST. HOFFMANN

- |   |               |
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| 1. The Clown (Maurice Baring)                       | 1. Der Narr   |
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Vocal Score



Gesang und Klavier

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# THE CLOWN.

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## DER NARR.

Poem by Maurice Baring.

German translation by Dr. R. St. Hoffmann, Wien.

Ethel Smyth.

Voice.  
Gesang.

Allegro non troppo. (♩ = 80) *p*



There was once a poor clown all dressed in white  
 War ein ar - mer Hanswurst in wei - ßem Kleid,

PIANO.



And chained to the dun - geon bars  
 muß' in Ker - ker und Ket - ten gehn; And he und er

*p* 1 *cresc.* - - -



danced all day and he danced all night  
 tanzt bei Tag und zu näch't - ger Zeit, To the sound of the dan - cing  
 wenn die Ster - ne im Tanz sich

stars \_\_\_\_\_ 0 clown \_\_\_\_\_ sil - ly clown 0  
 drehn. \_\_\_\_\_ 0 Narr, \_\_\_\_\_ dum - mer Narr, wo -

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

why do you dance? You know you can ne - ver be free You are  
 rauf du nur baust? Fliest nim - mer aus dunk - lem Ge - laß, bleibst ge -

*cresc.*

*cresc.*

2

tied by the leg to the strings of chance. Yet you dance like a cap - tive  
 fes - selt am Fuß von des Schick - sals Faust. Und du tanzst wie die Flieg' im

*f* *p* *cresc.*

*f* *p* *p cresc.*

3

flea. \_\_\_\_\_ My chain is hea - vy my  
 Glas. \_\_\_\_\_ Schwer drückt die Ket - te mich

*p* *f* *p*

*Leg.*

cell is dark I know I can ne - ver be  
ar - - men Wicht, dem nim - mer die Frei - heit

free In my heart in my heart there's a dan - cing spark  
lacht, doch mein Herz, o mein Herz ist ein tan - zend Licht,

— And the stars make mu - sic for me  
— und in Ster - nen singt mir die Nacht.

muf - fle my cell and ri - vet my chains And fet - ter my feet and my  
luft mich er - stickt im fin - ste - ren Turm und schmiedet in Ket - ten mich

hands \_\_\_\_\_ My soul is a horse of foam without reins \_\_\_\_\_  
 ganz, \_\_\_\_\_ die See - le ist frei und jagt mit dem Sturm \_\_\_\_\_

*ff*

*ff* *L.H.*

That dan - ces on death - less sands \_\_\_\_\_ my soul is a  
 in se - li - gen Höhn, zum Tanz, \_\_\_\_\_ die See - le ist

*p* **6** *p*

*p* *dim.*

horse of foam \_\_\_\_\_ that dan - ces on death \_\_\_\_\_ less  
 frei und jagt \_\_\_\_\_ in se - li - gen Höhn \_\_\_\_\_ zum

*cresc.* *f*

*p* *cresc.* *f*

sands \_\_\_\_\_ My soul is a horse \_\_\_\_\_ of foam without  
 Tanz, \_\_\_\_\_ die See - le ist frei \_\_\_\_\_ und jagt mit dem

*mf*

*f* *mf*

**7**

reins that dan - ces on  
 Sturm in se - - - li - gen

8 *dim.*  
 death - less sands  
 Hohn zum Tanz,

*dim.*

that dan - ces dan -  
 zum Tanz, zum Tan -

*p* *pp*

9 *f*  
 - ces on death - less sands  
 - ze in sel' - gen Hohn,

*cresc.* *f*

*mf* *dim.*

dan - - - -  
Tan - - - -

*p* 10 *pp*

- - ces on death - less sands  
- - ze in sel' - gen Höhn,

*p* *cresc.*

My soul is a horse of foam without reins that  
die See - - le ist frei und jagt mit dem Sturm zum

*mf* 11

dan - - - - ces on death-less sands  
Tan - - - - ze in sel' - gen Höhn.



*p* *p*

O muf-fle my cell and ri-vet my chains and  
 O last mich er - stickt im fin-ste-ren Turm und

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "O muf-fle my cell and ri-vet my chains and". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A *dolce* marking is present in the piano part.

12 *pp*

fet - ter my feet and my hands.  
 schmie-det in Ket - ten mich ganz.

The second system continues the musical score. It features a vocal line with the lyrics "fet - ter my feet and my hands. schmie-det in Ket - ten mich ganz." and a piano accompaniment. A box containing the number "12" is placed above the vocal line. The piano part includes a *pp* dynamic marking and a four-measure rest in the treble clef.

*pp* *sf* *dim.*

*espressivo*

The third system is primarily piano accompaniment. It features a treble and bass clef with various chords and melodic lines. Dynamics include *pp*, *sf*, and *dim.*. The word *espressivo* is written below the piano part.

*pp* *tr*

The fourth system is primarily piano accompaniment. It features a treble and bass clef with various chords and melodic lines. Dynamics include *pp* and *tr* (trill). There are also markings for a four-measure rest in the bass clef.

# POSSESSION.

## ERKENNTNIS.

Poem by Ethel Carnie.

German translation by Dr. R. St. Hoffmann, Wien.

Ethel Smyth.

Allegretto tranquillo. (♩=84.)

Voice.  
Gesang.

PIANO.

*p*

There bloomed at my  
Es blüht in dem

cot - tage door A rose with a heart scen - ted sweet Oh so  
Gar - ten mein ein Blüm - lein in lieb - li - cher Lust, und es

1

love - ly and fair that I plucked it one day Laid it o - ver my own heart's swift beat  
duf - tet so süß, und ich pflück - te es fein, und ich drückt's an die klopf - fen - de Brust.

*p*

In a mo - ment its pe - tals were shed Just a ti - ny white mound at my  
A - ber bald lag ent - blät - tert die Pracht, und das Blümlein hat ster - ben ge -

*pp* *p* *dim.*

2

*fct. mußt.* *p* There flew through my case-ment low A  
*Es flog durch das Fen-ster mein ein*

lin - net that rich - ly could sing — Sang so thril-ling-ly sweet I could not let it go —  
*Vög - lein, das zwit - scher - te hell, — sang so zau - be-risch süß, da fing ich es ein —*

*mf* *p* *cresc.*

3 *mf* *p*

— But must cage it, the wild happy thing — But it pined in the cage I had made.  
*— und im Kä - fig ver-schloß ich es schnell, — doch es starb noch in sel - bi-ger Nacht.*

*mf* *p*

*p*

— Not a note to my cham-ber would bring.  
*— oh - ne Sang mir mein lie - ber Ge - sell.*

*dim.* *p*

4 *pp* *cresc.*

There came to my lone - ly soul The friend I had wai - ted for long And the  
*Es kam meiner Ein - sam-keit der Freund-ten ich träum-te so lang, und da*

The first system of the musical score. The vocal line begins with a piano (*pp*) dynamic and a *cresc.* marking. The piano accompaniment also starts with *pp* and *cresc.* dynamics. The key signature has two flats, and the time signature is 4/4.

deep chil-ly si - lence lay stri-cken and dead Pierced to death by our love and our song  
*schwand mir das Schweigen und starb al - les Leid, und nur Lie - be noch war und Ge - sang.*

*mf* *f* *pp*

The second system of the musical score. The vocal line features a *f* dynamic. The piano accompaniment includes *mf*, *f*, and *pp* dynamics. The key signature remains two flats, and the time signature is 4/4.

5 *p* *p* *cresc.*

And I thought of the bird and the flow'r And my soul in its know - ledge grew  
*Hab' an Blu - me und Vo - gel ge - dacht und ins Herz die Er - kennt-nis mir*

*p* *cresc.* *sf*

The third system of the musical score. The vocal line starts with a piano (*p*) dynamic and a *cresc.* marking. The piano accompaniment also begins with *p* and *cresc.* dynamics, and later features a *sf* dynamic. The key signature has two flats, and the time signature is 4/4.

*f*  
 strong.  
 drung:

*f* *p*

The fourth system of the musical score. The vocal line is marked with a *f* dynamic and the word "strong." above it. The piano accompaniment includes *f* and *p* dynamics. The key signature has two flats, and the time signature is 4/4.

6

*pp*

Go out when thou wilt O  
Geh' fort, wenn du willst, mein

*poco rit.* *a tempo*

*pp* *p*

friend Sing thy song, roam the world glad and free. By the hold- ing I lose, by the  
Freund, ruft die Welt dich, die Wei - te, von hier, nur der Zwang der entzweit, und die

*p* *cresc. -*

*mf* *p* *cresc. -*

7

gi - ving I gain, And the gods can-not take thee from me For a song and a  
Frei - heit ver - eint, und kein Gott kann ent - rei - ßen dich mir, Sang und Duft, den der

*mf* *p* *cresc. -*

*mf* *p* *cresc. -*

scent on the wind Shall drift in thro' the door - way from thee For a  
Wind mir ge - bracht, ist ein Grü - ßen, du Lie - ber, von dir, Sang und

*mf* *p*

*mf* *pp*

8 *poco sost.*

song and a scent on the wind shall drift in thro' the door - way from  
*Duft, den der Wind mir ge-bracht, ist ein Grü-fen, du Lie-ber, von*

*cresc. - mf p sf*

*poco sost.*

*Poco sostenuto.* *pp*

thee By the hol- ding I lose...  
*dir, Sang und Duft ist ein Gruß,*

*poco rit.*

*p*

9 *p* *rit.*

By the gi - - - ving I  
*o du Lie - - - ber, von*

*poco rit.* *rit.*

*pp*

*pp*

gain.  
*dir.*  
*a tempo*

*pp* *pp* *pp* *rit.*

# ON THE ROAD

(a marching tune)

## MARSCHLIED.

Poem by Ethel Carnie.

German translation by Dr R. St. Hoffmann, Wien.

Ethel Smyth.

Tempo di Marcia. (♩ = 112.)

Voice.  
Gesang.

PIANO.

The musical score is written for voice and piano. It begins with a tempo marking of 'Tempo di Marcia' and a quarter note equal to 112 beats. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a rhythmic accompaniment with various dynamics including *pp*, *p*, *f*, *mf*, and *sf*. The voice part includes lyrics in both English and German. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are as follows:

O the beat of the drums and the sheen of the spears  
*O den Wir-bel der Trom - mel, das schimmern-de Erz*

And the ban-ners that toss like the sea Bet-ter far than the peace that is  
*und die Fah-nen, die we-hen so rot, o wie lieb'euch mein-wil - des, mein*

dungeon and death To the wild re-bel soul set in me. Bet-ter  
*stür - misches Herz, demder Frieden verhaft in den Tod. Lie-ber*

*pp*

pour out the blood in a swift crimson flood As to mu-sic we march to the  
*Strö-me von Blut, im-mer hö-her die Flut, als ein e - len-des Skla-ven-ge -*

*mf*

grave Than to feel day by day the slow drops ebb a - way  
*schick, das nur still, Tag für Tag, sich ver - blu - ten ver - mag,*

*f marcato* 2 *p*

From the chain-bit-ten heart the chain-bit-ten heart of a  
*wir marschie-ren zum Grab, mar-schie-ren zum Grab mit Mu-*

*p*

slave! O to  
*sik! Lie-ber*



fight to the death with a hope through the strife that the free-dom we seek shall be  
*Kampf bis zum Tod und die Hoff-nung zu Gott, daß die Frei-heit uns bald wird zu-*

*p* *cresc.*

ours Bet-ter far than despair, that with cow-ard-ly word Trembles  
*teil, als be-däch-tig Geschwätz und ver-zagend und feig und nur*

*mf* **3** *f*

back from the front of the pow'rs. Bet-ter do dare and fail than shrink  
*be-ben fürs ei-ge-ne Heil. Lie-ber kämp-fend be-stehn, als vor*

*p* *f* *pp*

like a leaf pale In the breath of the wild Autumn wind. Bet-ter  
*Zit-tern vergehn, wie die Es-pe in Sturmes-ge-richt. Lie-ber*

*pp* *f*

4

death on 'the field with an ho - nour-bright shield Than the soft  
 tot in Ge - fild, oh - ne Flek - ken mein Schild, als im Bett

bed that cow - ard hearts find the soft bed  
 feig ver - kom - men als Wicht, als feig

— that cow - ard hearts find.  
 — ver - kom - men als Wicht.

5

6

*mf*

0 we leave hearth-stone warm for the rain-beaten road And our ar-rows are  
*Fort vom Haus treibt es uns in den Re-gen und Wind und der Bo-gen hängt*

hung at our side Free-dom dea-rer to us than the  
*schwer uns zur Seit; Frei-heit hö-her uns gilt als der*

*mf* *p* *cresc.*

home that we leave Or the soft cling-ing arms of the bride For our  
*hei-mi-sche Herd, als die Ar-me der lie-ben-den Maid. Statt der*

*mf* *dim.* *pp*

7

chil-dren's fair eyes Like the blue of the skies  
*Kin-der Ge-sicht, wie der Him-mel so licht,*

*cresc.* *mf*

*f* Foe - men's glea-ming with hate, chill as steel; *p* For the soft moth-er  
*Fein - des Aug blit - zet Hass,* *ei - sig kalt.* *Mutters gü - ti - ger*

*mf cresc.* *f* *p*

8 *f* touch That which strikes o - ver - much *mf* Till the life stri - ken  
*Blick wehrt nicht un - serm Ge - schick und das Le - ben ver -*

*f* *ff* *mf*

deep earth - ward reels earth - ward  
*rinnt, ach, so bald, ach, so*

*ff* *mf* *dim.*

reels.  
*bald.*

*pp*

9

*f* *mf* *f*

We have wait-ed so long we with wait now no more  
 Nein, wir ha-ben es satt und wir war-ten nicht mehr;

*mf* *f*

But are mar-ching our free-dom to meet Keeping time to a tune that is  
 uns'-re Frei-heit, schon winkt sie uns zu, wir mar-schie-ren und sin-gen ein

10

*p.* *cresc. - -*

brave as our hearts while the stones clat-ter loud to our feet.  
 mu-ti-ges Lied und es klirrt auf den Stei-nen der Schuh.

*mf* *cresc. -* *f*

Can we fail when we fight for the sake of the light. From the  
 Ja, so ziehn wir das Schwert für die Hei-mat, den Herd, wo einst

*mf pesante*

hearths where our era - dles have stood. For the  
 sorg - lich die Wie - ge uns barg, treu der

*cresc.*

fa - thers long dead, for the ra - ces a - head  
 Vä - ter Ge - bot, für der Zu - kunft Mor - gen - rot,

11 *f*

*mf* *f*

that shall spring up like flowers. That shall  
 die als Blu - me er - blüht, die als

spring up like flowers, like flowers from our  
 Blu - me er - blüht, er - blüht un - serm

12 *p* *cresc.*

blood. Shall spring up  
Sarg, als Blu me

*f* *ff*

like flowers, like flowers from our  
er - blüht, er - blüht un - serm

blood.  
Sarg.

*ff*

13 *rit.*