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NORMAN O'NEILL

DREI LIEDER (1896)

RCM EDITIONS

RCM Editions

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The Norman O'Neill Edition

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The Norman O'Neill Edition

This edition was prepared in spring 2018 at the Royal College of Music, where a large proportion of O'Neill's manuscripts are held. Five important pieces have been made available to the wider public for the first time: the Piano Trio in A minor Op.7, the Piano Quintet in E minor Op.10, the Theme and Variations on 'Pretty Polly Oliver' (for Piano Trio), the String Quartet in C major, and the complete set of Drei Lieder. The scores were prepared in conjunction with the creation of a comprehensive website about the composer, offering a host of biographical information as well as many historical scores for free download. Please visit www.normanoneill.co.uk.

Many thanks go to Lloyd Smith for generously providing his typeset versions of the four chamber works for strings, prepared with the encouragement and support of William Marsh, the President of the Delius Society, Philadelphia Branch. I am also grateful to Dr. Bruno Bower for consulting the manuscripts in great detail for this edition and developing a comprehensive editorial policy. I hope it will make these attractive pieces accessible and provide enjoyment for performers and audiences the world over.

Norbert Meyn, Royal College of Music

Historical Preface

O'Neill's Drei Lieder were written in 1896 during his studies at the Hoch Conservatoire in Frankfurt with Iwan Knorr, at the recommendation of the violinist Joseph Joachim. The Drei Lieder were written around the time that O'Neill met and fell in love with Adine Rückert, a pianist and pupil of Clara Schumann. He dedicated the first two songs to her, and after their marriage she performed these and many other works by him in countless concerts.

It is likely that the Drei Lieder were among a group of O'Neill's songs performed in Frankfurt in March 1896. A short review of the concert was published in the *Musical Times*, written by the Frankfurt correspondent for the *Musical Courier*:

Each of the group is worthy of the master of this student, they are tuneful, fully and beautifully worked out in all parts, and finished in polished style. This young man has something to say in the world of tone, and he is saying it forcibly and sympathetically.¹

The set features O'Neill's settings of two English poems, 'The Little Boy Lost' by William Blake (1757-1827) and 'Envoys' by Edith Nesbit (1858-1924). He made his own German translations, and gave the first line of each as the title. The third song is a setting of 'Mit den Sternen' by the Austrian poet Robert Hammerling (1830-1889), which O'Neill left untranslated.

Norbert Meyn and Dr. Bruno Bower

¹ Quoted in Hudson, Derek, *Norman O'Neill, A Life of Music* (EM Publishing, 2015), p.28.

Editorial Statement

A collection of Norman O'Neill's papers, including autograph manuscripts for most of his extant compositions, was donated to the Royal College of Music by his granddaughter, Mrs Katherine Jessel. The first batch arrived at the RCM in 1970, the second in 1996. As the donor was a relative, there is little doubt as to their authenticity. The works are catalogued in two sections, reflecting the two donation dates: the first collection is RCM MS 4351-4433, and contains primarily orchestral works and music for theatrical contexts, as well as some of the chamber works; the second collection is RCM MS 7334-7374, and consists of chamber works and songs. The complete catalogue can be found as part of the RCM's list of 'Additional Manuscripts', available at www.rcm.ac.uk/media/RCM%20Library%20-%20Additional%20Manuscripts%20List.pdf. For the works that have not previously been published, these manuscripts represent the only sources from which to make an edition.

O'Neill's manuscripts present considerable editorial challenges. Most pieces are only represented by autograph scores and/or parts, but even these limited sources are highly internally inconsistent. There are lots of missing or conflicting details, particularly in the dynamics and articulation. As the present edition is aimed at performers, it privileges clarity over totally faithful reproduction. A decision has been reached over every instance of disagreement between sources, usually one favouring consistency, and the results are presented with a minimum of visual clutter. More information about the editorial approach can be found in the General Statement, available at www.normanoneill.co.uk/RCMEditions and <http://researchonline.rcm.ac.uk>.

Sources

There are a several extant sources for *Drei Lieder*. There is an autograph manuscript containing all three songs catalogued as MS 7443. There are separate autograph manuscripts for each of the three songs, catalogued as MS 7444 (No.1, 'Little Boy Lost'), MS 7436 (No.2, here titled 'A Song') and MS 7450 (No.3, 'Mit den Sternen'). Finally, there is a published version of No.2 with the same title but featuring a new text by Frank B. O'Neill. It was part of a series entitled *An English Series of Original Songs*, but printed as a stand-alone score.²

Of the three individual song manuscripts, only No.2 has been dated: February 1895. However, all three are written on the same kind of paper ('C.A. Klemm. A.N^o.2'), the same ink, and with very similar rushed handwriting, suggesting that they were all written out (though not necessarily composed) at similar times. The manuscript with all three songs together is dated to a year later, April 1896. O'Neill seems to have taken this as an opportunity to make corrections. He modified some of the piano passages to make the textures richer (see ex.1), and added a lower, *ossia* ending for the vocal line in No.2. He made the German translations of the text the principal versions in Nos.1 and 2, where the originals had been in English, and wrote both

2 O'Neill, Norman, 'Parted', in Gale, J. R. Courtenay and Charlton T. Speer, eds., *An English Series of Original Songs* (London: A. Weekes & Co. Ltd., 1897).

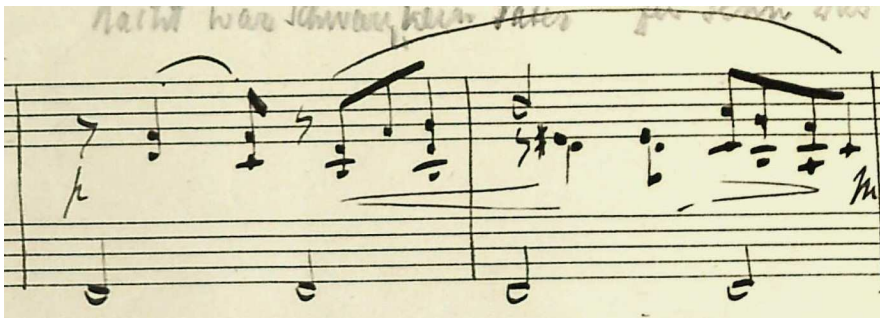
German and English words out in ink. (In the individual manuscripts only 'Little Boy Lost' has a translation, and this is written in pencil.)

We can tell that O'Neill considered this later version to be definitive, as the musical material in the 1897 published version of No.2 is clearly based very closely on the 1896 version in *Drei Lieder*, rather than the earlier 1895 version. For this reason, it is the collected version, MS 7443, that has been taken as the primary copy text for the present edition, rather than the individual manuscripts, though the latter have been occasionally consulted for consistency. The published version of No.2 has also been consulted, but again it has not been used as a primary copy text, as the errors and omissions compared to the manuscript suggest that it was rather hastily edited.

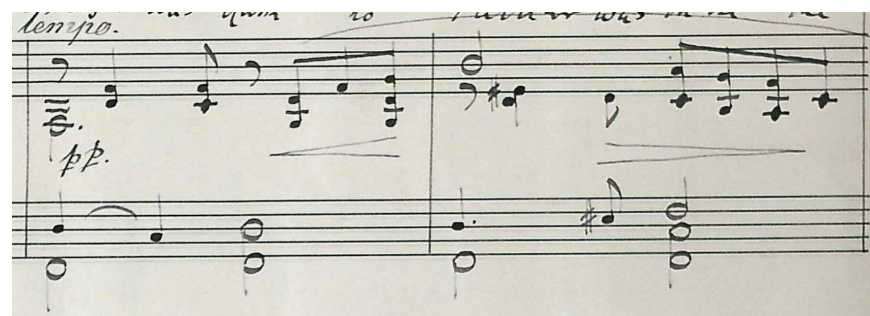
The MS 7443 score consists of one quire of 2 threaded bifolios, bound with blue tape along the spine to create an 8-page booklet measuring 354mm by 267mm. It has been written in black ink with small number of corrections in pencil, and the paper has 12 staves and no watermark.

Ex.1: 'Vater, Vater' ('The Little Boy Lost'), mm.14-15 in (a) MS 7444 versus the more developed version in (b) MS 7443

(a)



(b)



Score Contents

[p.1] Title page

[pp.2-3] No.1, 'Vater, Vater, bleib bei dem Kind!'

[pp.4-5] No.2, 'Braun Blatt vergisst das Grün des Mai'n'

[pp.6-8] No.3, 'Mit den Sternen kehrt die Liebe'

Commentary

The score for the *Drei Lieder* is very neat and tidy, perhaps in response to demands for good presentation from O'Neill's professors in Frankfurt. Nonetheless, the details suffer from the same kinds of inconsistency found in his other manuscripts, and a number of minor corrections have been required to create a coherent performance edition.

Each song has been given with its German title, as this is how O'Neill wrote them on the cover page of the collected score. However, he added English titles and dedications to each song at a later stage, writing with a different pen and different ink. To reflect their later addition, the English versions of the titles have been included in parentheses. Some potential confusion arises in the case of No.2, as the English title, 'Parted', does not come from the original text: Nesbit's poem is in fact entitled 'Envoys'. The text that his brother wrote for the published version was called 'Parted', and this is perhaps what O'Neill had in mind when he gave this title to the manuscript, even though the text was different. He may also have had in mind that fact that he and the song's dedicatee, Adine Rückert, were literally 'parted' after his studies finished in 1897. Nesbit's title has been given in editorial brackets in the present edition in order to accurately represent the source material.

The dedications are given under each song title, as they are given for songs individually rather than for the set as a whole. However there are some changes here from the individual manuscripts. The earlier versions of Nos.1 and 2 do not have any dedications, whereas No.3 says 'An Frau Antoni-Eibenschütz, Frankfurt' on the front. Very little can be discovered about her at present, and she does not appear in Derek Hudson's biography of O'Neill, but we do know from E.W. Fritsch's *Musikalisches Wochenblatt* from 1891 that she was a singer based in Frankfurt at the time.³ Things had changed by the time O'Neill brought the songs together in 1896: Nos.1 and 2 are dedicated 'To Mademoiselle Adine Rückert', who would later become his wife, and no dedication is given for No.3. The original dedication suggests that, if nothing else, O'Neill would have wanted Frau Antoni- Eibenschütz to perform the song. However the fact that the dedication to her was removed at the same time that Adine's name was added implies that perhaps there was more to it. This will remain pure speculation until more information can be uncovered. Nonetheless, the original dedication for No.3 has been restored in the present edition to ensure that Frau Antoni-Eibenschütz does not become completely erased from the story of O'Neill's life.

Dr. Bruno Bower

3 Fritsch, E. W., ed. *Musikalisches Wochenblatt* (Leipzig: E.W. Fritsch Verlag, 1891), p.125.

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Drei Lieder (1896)

1. Vater, Vater, bleib bei dem Kind!

(The Little Boy Lost)

A Mademoiselle Adine Rückert

William Blake

Norman O'Neill

(1875-1934)

Andante

Va - ter, Va - ter, bleib' bei dem Kind!_
Fa - ther, Fa - ther, where are you go - ing!

pp

5 **mf** **poco agitato** **p**

O geh_ nicht so schnell. Sprich, Va-ter sprich zu_ dei-nem Kind, da -
O do not walk so fast. Speak, Fa ther speak to your lit - tle boy Or_

mf **p**

Ped. *

9 **agitato** **poco accel.**

mit ich den Weg nicht fehl!
else I_ shall be lost!

poco a poco cresc.

Detailed description: This block contains the musical score for the first song. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The score is divided into three systems. The first system (measures 1-4) is marked 'Andante' and features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment starting with a pianissimo (*pp*) dynamic. The second system (measures 5-8) is marked 'mf' and 'poco agitato', with dynamics ranging from *mf* to *p*. The third system (measures 9-12) is marked 'agitato' and 'poco accel.', with dynamics ranging from *mf* to *p*. The piano accompaniment includes a 'Ped. *' marking at the end of the second system and a 'poco a poco cresc.' marking in the third system. The lyrics are in German and English, with the English translation in italics.

13

rit.

Die Nacht war schwarz kein Va - ter zu sehn, das Kind ward nass vom
 The night was dark no_ Fa - ther was there, The child was_ wet with

pp

Ped. *

17

*p**rit.**Adagio*

Thau! Der_ Sumpf war_ tief und es weint das Kind, es ver-
 dew! The_ mire was_ deep And the child did weep, And a -

mf dim.

p

20

*rit.**rit.*

floss der_ Ne - bel grau.
 way the_ va - pour flew.

pp dim.

2. Braun Blatt vergisst das Grün des Mai'n (Parted)

A Mademoiselle Adine Rückert

1 **Andante** *p*

Braun Blatt ver-gisst das Grün des Mai'n, die Erd' ver-gisst des
Brown leaves for - get the green of May, The Earth for - gets the

pp

Ped.

5 *mp*

Früh - lings Strahl. Du gingst den Weg der - einst zu - zwei'n, -
kiss - of - Spring. And down our hap - py wood - land - way -

cresc.

8 **rit.** **(Etwas schneller)** *p*

Grau nun all - ü - ber - all. Du hast ver-ges - sen,
Grey mists go wan - der - ing. You have for - got - ten

mf

12

sa - gen sie; Kein An - ge - den - ken regt_ sich_ mehr.
 too__ they say; Yet does not steal - thy mem' - ry__ creep

agitato

15

Und Ne-bel flies - set da__ und_ hie.___ Wer bringt die Blu - men
 Am-ong the mist - wreaths ghost - ly__ grey__ Where spell-bound vio - ets

18

her?
 keep? O, denk' noch ein - mal je - ner Zeit,
 Ah send your thoughts some times to stray

21

da wan-deln ging dein lie - ber Fuss, denk' dort dich hin, wo
 By paths that know our ling - er-ing feet My thoughts walk there this

f

cresc. *f*

24

ich mich heut, wo ich dich tref - fen
 ma - ny - a - day And they at last may

accel. *mf* *rit.*

mf *f* *p*

Ped.

27

A tempo

muss!
 meet!

p *pp*

Ped. Ped. *

3. Mit den Sternen kehrt die Liebe

An Frau Antoni-Eibenschütz

Robert Hamerling

1 **Poco Adagio**

p

Mit den Ster - nen kehrt die Lie - be,

5 *p*

kehrt die Sehn-sucht neu zu-rück, Wal - te denn mit sel' - gem Trie - be

cresc.

9 *f* *dim.*

ho - hen Drang - es Gei - ster-glück.

p

13 *pp*

Hin im Her-zen se - lig wal - te Zau - ber-bann der dunk - len Nacht;

pp

17 *cresc.* *f*

und ge-heim-niss - voll ent-fal - te, dei - nes Zwang- es hol - de Macht!

cresc. *dim.*

*Ped. **

21 *rit.* **Etwas bewegter**

Bringst du Nacht die Him - mels-Ster - ne, Per - len-thau der

p *pp*

*Ped. ** *Ped. **

25 *p* *f*

Ro - se jung giebst du Schwin-gen in die Fer - ne, mir zu ho - her

pp *cresc.* *f*

29 *rit.* **Etwas langsamer** *pp*

Lie - be Schwung! Schwand auch in des Tags Ge-trie - be

33 *p*

mir der See - le schmerz - lich Glück, mit den Ster - nen

36 *p* *mf ad lib.* **rit.** **molto rit.**

kehrt die Lie - be, kehrt die Sehn-sucht neu zu- rück!_____

p *pp* *ppp*

Ped. Ped. *