

1. Zuléikha.

Allegretto.

Ingeborg von Bronsart, Op. 8.

The first system of musical notation consists of a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic and features a triplet of eighth notes. The vocal line has a few rests followed by a triplet of eighth notes. A *più f* dynamic marking appears in the piano part towards the end of the system.

The second system continues the piano accompaniment with a *cresc.* marking. The vocal line has rests. The piano part includes a *f* dynamic marking and a *dim.* marking. The system concludes with a *p* dynamic marking and a triplet of eighth notes.

The third system features the vocal line with the lyrics: "Nicht mit En - geln im blau - en Him - mels - zelt, nicht mit Ro - sen auf duf - ti - gem". The piano accompaniment starts with a *mf* dynamic and includes a triplet of eighth notes.

The fourth system continues the vocal line with the lyrics: "Blu - men - feld, selbst mit der e - wi - gen Son - ne Licht ver - gleich ich Zu -". The piano accompaniment includes a *cresc.* marking, a *f* dynamic marking, and a *ritard. e poco dimin.* marking. The system ends with a triplet of eighth notes.

a tempo *poco rit.*

léi - - kha, mein Mäd - chen, nicht! Denn der

a tempo *più f* *poco rit.*

dim.

Poco meno mosso. *dim.*

En - - gel Bu - - sen ist lie - - be - leer, un - ter

mp *dim.*

p

Ro - - sen dro - hen die Dor - - nen her, und die

p

cresc. *rit.*

Son - ne ver - hüllt des Nachts ihr Licht sie

cresc. *rit.*

più f *f*
al - le glei - chen Zu - léi - - - - kha nicht, sie

più p *molto rit.*
al - le glei - chen Zu - léi - kha, Zu - léi - - - - kha

più p *molto rit.*

pa tempo *rit.* **Tempo I.** *o*
nicht! Nichts fin - den, so weit das

a tempo *più f* *rit.* *p* *mp*

più p
Welt - all reicht, die Bli - che, was mei - ner Zu - léi - kha gleicht schön.

più p

cresc. *f.* *ritard.* *a tempo*

dorn - los, voll e - wi - gem Lie - bes - schein, kann sie mit sich selbst nur ver - gli - chen

cresc. *f.* *ritard.* *a tempo*

molto cresc. *molto rit.* *ff* *a tempo*

sein, kann sie mit sich selbst nur ver - glei - chen sein!

molto cresc. *ff* *molto rit.* *f*

più f *cresc.*

ff *dim.* *p* *pp*

2.

Im Garten klagt die Nachtigall.

Andante con moto.

dolce
7
mp
dim.
p rit.

Im

Gar - ten klagt die Nach - ti - gall, und hängt das sei - ne Köpf - chen
Blu - men - beet die Ro - se klagt: wie soll das Le - ben nür ge -

mf

Un poco più mosso.

dim.
poco rit.
poco rit.
dim.
3

nie - der: was hilf'ts, dass ich so schö - ne Lie - - der und
fal - - len? was hilf'ts, dass vor den Blu - men al - - len ich

Tempo I.

wun - - der sü - sse Tö - ne *p e rit.* ha - - - be - so lan - ge ich dies
An - - muth, Duft und Schö - ne *p e rit.* ha - - - be - so lang ich nicht der

pp *mp*

rall. ten.
 grau Ge - fie - - - der, und nicht der Ro - se Schö - - ne ha - -
 Nach - ti - gal - - - len Ge - sang und sü - sse Tö - - ne ha - -

be! *a tempo* Im
 be!

Più lento. *più p*
 Mir - za Schaf - fy ent - schied den Streit. Er

sprach: Lasst Eu - er Kla - gen bei - - de, du

Tempo I.

Ro - - se mit dem duftgen Klei - - de, du Nach - ti-gall mit Dei-nen

poco più f

mp

poco più f

Detailed description: This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are 'Ro - - se mit dem duftgen Klei - - de, du Nach - ti-gall mit Dei-nen'. The piano accompaniment is in bass clef. The first line of piano music features a melody with triplets and slurs. Dynamic markings include *poco più f* above the vocal line and *mp* below the piano line. The second line of piano music continues the accompaniment with similar rhythmic patterns and a *poco più f* marking.

Lie - - dern: Ver - eint, zur Lust und

dim.

poco rit.

p

Molto più lento.

mf

poco rit.

a tempo

espress.

dim.

mf

rit.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics 'Lie - - dern: Ver - eint, zur Lust und'. The piano accompaniment features a more complex texture with slurs and triplets. Dynamic markings include *dim.* above the vocal line, *poco rit.* above the piano line, *p* below the vocal line, *Molto più lento.* above the piano line, *mf* below the piano line, and *espress.* above the piano line. The system concludes with a double bar line and a repeat sign.

Oh - ren - wei - de der Men - - - - schen, Euch

f

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics 'Oh - ren - wei - de der Men - - - - schen, Euch'. The piano accompaniment is characterized by a strong, rhythmic accompaniment with slurs and triplets. A dynamic marking of *f* is placed below the piano line.

in mei-nen Lie - - dern!

ten.

f

ten.

mp

dim.

pp

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with the lyrics 'in mei-nen Lie - - dern!'. The piano accompaniment features a melodic line with slurs and triplets. Dynamic markings include *ten.* above the vocal line, *f* below the piano line, *ten.* above the piano line, *mp* below the piano line, *dim.* above the piano line, and *pp* below the piano line. The system ends with a double bar line.

3.

Wenn der Frühling auf die Berge steigt.

Allegretto.

The first system of the musical score is in 3/4 time. It features a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The dynamic marking *mf* is placed in the bass line. A *cresc.* marking is placed in the treble line. The system concludes with a triplet of eighth notes G4, A4, and B4 in the treble, and a half note D4 in the bass.

The second system continues the piece. The treble clef melody consists of quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, and F5. The bass line has quarter notes G3, A3, B3, and C4, followed by quarter notes D4, E4, and F4. The dynamic marking *più sp* is in the bass line, and *cresc.* is in the treble line. The system ends with a triplet of eighth notes G4, A4, and B4 in the treble, and a half note D4 in the bass. Below the bass line, the fingerings 2 1 5 and 2 1 5 are indicated for the final triplet.

Poco più lento.

Tempo I.

The third system begins with a treble clef melody of quarter notes G4, A4, B4, and C5, followed by quarter notes D5, E5, and F5. The bass line has quarter notes G3, A3, B3, and C4, followed by quarter notes D4, E4, and F4. The dynamic marking *riten.* is in the bass line. A triplet of eighth notes G4, A4, and B4 is marked in the treble. The system then features a *f* dynamic marking in the bass line, followed by a *p* dynamic marking in the bass line. The system concludes with a half note D4 in the bass.

Wenn der Früh - ling auf die Ber - ge steigt und im
 Wenn am Glet - scher heiss die Son - ne leckt, wenn die
 War's nicht auch zur jun - gen Früh - linga - zeit, als Dein

mp

Son - nen - strahl der Schnee zer - fließt, wenn das er - ste Grün am Baum sich
 Quel - le von den Ber - gen springt, Al - les rings mit jun - gem Grün sich
 Herz sich mei - nem Herz er - schloss? Als von dir, du wun - der - sü - sse

p ten.
 zeigt und im Gras das er - ste Blüm - lein spriesst wenn vor - bei im Thal nun mit
 deckt und das Lust - ge - tön der Wäl - der klingt, Lüf - te lind und lau würtzt die
 Maid, ich den er - sten lan - gen Kuss ge - noss! Durch den Hain er - klang hel - ler

cresc. p ten.

cresc.
 Ei - nem - mal al - le Re - gen - zeit und Win - ter - qual, schallt es
 grö - ne An, und der Him - mel lacht so rein und blau, schallt es
 Lust - ge - sang, und die Quel - le von den Ber - gen sprang - scholl es

cresc. p.

f *poco rit.* *più p*

1-3. von den Höhen bis zum Thale weit: o, wie wunderbar schön ist die

rit. *ten.* **Poco più mosso.** *cresc.*

Früh - lings - zeit, *più p* o, wie wunderbar schön ist die Früh - lings - zeit, o wie

Ritenuto il tempo. *ten.*

wun - der - schön, o wie wun - - - der - schön ist die Früh - - lings -

Tempo I. *zeit!* *mf* *cresc.* *più p*

cresc. **Poco più lento.** *riten.* **Tempo I.** *p* *Fine.*

1. u 2.

4.

Gelb rollt mir zu Füßen.

Animato ma non troppo.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Animato ma non troppo' and the dynamics range from *f* to *mf*.

The piano accompaniment for the first system features a complex rhythmic pattern of chords and eighth notes. The right hand has a melodic line with some grace notes. The left hand provides a consistent eighth-note accompaniment. Dynamics include *più p*, *din. e rit.*, *molto rit. ten.*, and *ten.*. There are section markers (§) and a tempo change to 'L'istesso tempo larg.'.

§ L'istesso tempo larg.

Gelb
Roth

(Die Achtel wie vorher)
largamente

The first vocal system includes a vocal line with lyrics and piano accompaniment. The lyrics are: 'rollt mir zu Fü - ssen der brau - sen - de Kur im fun - kelt im Glas der ka - che - ti - sche Wein, es'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

The second vocal system includes a vocal line with lyrics and piano accompaniment. The lyrics are: 'tan - zen - den Wel - len - ge - trie - be; hell füllt mir das Glas mei - ne Lie - be - und ich'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *riten.*, *ten.*, *più p*, and *din.*. There are section markers (§) and a tempo change to 'L'istesso tempo larg.'.

poco rit. *a tempo*

lä - - chelt die Son - ne, 7 mein Herz - - und die Flur
 sang' mit dem Wein ih - re Bli - - - ke ein o,

p

poco rit. *a tempo*

più f *molto rit.* *a tempo*

wenn - - es doch im - - mer so blie - - be, o,

più f *molto rit.* *a tempo* *cresc.*

Più lento. *ten.* **Tempo I.**

wenn es doch im - mer, im-mer so blie - - - be!

ten. *molto rit.*

mf

più p *dim. e rit.* *molto rit. ten.* *ten.*

tranquillo
mp

Die Son - - ne geht un - - ter, schon

tranquillo
a tempo

mp

dun - - kelt die Nacht, doch mein Herz, ——— gleich dem

riten.

ten.

Ster - - ne der Lie - - be, flammt im

ten.

riten.

ten.

cresc.

poco rit.

a tempo

tief - - sten Dun - kel in hell - - ster Pracht ——— o,

poco rit.

a tempo

cresc.

più f *molto rit.*

wenn es doch im - - mer so blie -

più f *molto rit.*

a tempo **Più lento.** *ten.*

be, o, wenn es doch im - - mer, im - mer so blie -

a tempo *ten.* *molto rit.*

cresc. *f*

Tempo I.

be!

mf

più p *dim. e rit.* *molto rit. ten.*

ten.

Largamente.

In das schwar - - ze Meer - - - dei - - ner

Au - - - gen rauscht der rei - - - ssen - de

Strom mei - ner Lie - - - be; komm,

riten. *ten.* *p*

riten. *ten.* *dim.*

Mäd - - chen! es dun - kelt und Nie - - - mand lauscht - - - o,

p *dim.* *pprit.* *mf a tempo*

rit. *a tempo* *pp*

molto rit.

wenn es doch immer so blie -

mf

molto rit.

a tempo **Più lento.** *ten.*

be, o, wenn es doch immer, immer so blie -

a tempo *cresc.* *f* *ten.* *molto rit.*

Tempo I.

be!

mf

più p *dim. e rit.* *molto rit. ten.* *a tempo* *poco rit.* *ten.* *pp*

Du spie - - gelst Dich, wie die Son - - ne, im

rit.

Mee - - re mei - ner Lie - - der! sie

al - - le glüh und zit - - tern von

cre - - scen do

Dei - - nem Glanze wie - - der!

dim. ten. dim. ten. dim. ten.

dimin. p pp

STRECK

6.

Ich fühle deinen Odem.

Andante.

Ich füh - le Dei - nen

mp *p*

This system contains the first two staves of the piece. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante'. The piano part begins with a mezzo-piano (*mp*) dynamic and includes a piano (*p*) section.

O - dem mich ü - ber - all um - wehn — wo - hin die Au - gen

poco più f *cresc.*

This system contains the third and fourth staves. The vocal line continues with the lyrics 'O - dem mich ü - ber - all um - wehn — wo - hin die Au - gen'. The piano accompaniment features a 'poco più' (*poco più*) and 'f' (*f*) dynamic marking, along with a 'cresc.' (*cresc.*) instruction.

schwei - fen, wähn ich, Dein Bild zu sehn! Im

dim. *ten.* *p* *rit.* *semplice*

This system contains the fifth and sixth staves. The vocal line concludes with the lyrics 'schwei - fen, wähn ich, Dein Bild zu sehn! Im'. The piano accompaniment includes a 'dim.' (*dim.*) instruction, a 'ten.' (*ten.*) marking, a piano (*p*) dynamic, a 'rit.' (*rit.*) instruction, and a 'semplice' marking.

Mee - re mei - ner Ge - dan - ken kanst Du nur un - ter -

espress.

più f

geh
um, wie die Son - ne, Mor - gens schön wie - der auf - zu -

cresc. *poco rit.* *f ten.* *mp*

cresc. *poco rit.* *f* *p*

stehn!
um, wie die Son - ne, Mor - - - - gens

cresc. *e* *rit.* *dim.* *ten.*

cresc. *e* *rit.* *p*

dim.

p a tempo *ten.*
schön wie - der auf - zu - stehn!

a tempo *ten.* *dim.* *e rit.* *pp*