

1. Mein Herz.

Rabindranath Tagore.
Deutsch v. Hans Effenberger.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Andante semplice ma espressivo.

Karol Szymanowski, Op. 41 I.

Canto.

dolcissimo
pp
Mein

pp
Herz, der Vo - - gel der Wild - - nis,

Avvivando.
hat sei - - - nen
p poco cresc. *riten.* *m.d.* *riten.*

pp dolce espr.
Him - - - mel in dei - - - nen
(poco meno)

Au - - - - - gen ge - fun - - - - - den.

pp.

avvivo.

rit.

poco cresc.

Sie sind die

poco meno

p dolce

rallent.

Meno mosso. dolciss. assai

Wie - - - - - ge des Mor - - - - - gens, sie sind das

pp

m.d.

pp dolciss.

m.s.

pp

Kö - - - - - nig-reich der Ster - - - - - ne.

rallent.

ritard.

ppp

poco avviv. dolciss.

pp

Mei - ne Lie - - - der sind ver-lo - ren in

a tempo

poco sosten.

poco rit.

avviv. (a tempo)

ih - re Tie - - - ten. Laß mich nur auf - - flie - gen

avviv.

poco cresc.

in die - - - sen Him - - - mel, in sei-ne

poco cresc.

poco cresc.

poco cresc.

allargando

dimin.

ppp

ein - - sa - - me Un - er - meß - - - lich - keit.

allargando

ppp

Poco avvivando. (a tempo)

Laß mich nur sei - ne Wol - - ken

pp ten. *rit.* *cresc.* *rit.*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a quarter note 'L', an eighth note 'aß', a quarter note 'm', a quarter note 'i', a quarter note 'n', a quarter note 'u', a quarter note 'r', a quarter note 's', a quarter note 'e', a quarter note 'i', a quarter note 'n', a quarter note 'e', a quarter note 'W', a quarter note 'o', a quarter note 'l', a quarter note 'k', and a quarter note 'e'. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics include *pp ten.*, *rit.*, *cresc.*, and *rit.*. A triplet of eighth notes is marked with a '3' above it.

tei - len und die Schwin - gen brei - - - ten

cresc. *riten.* *cresc.*

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 't', a quarter note 'e', a quarter note 'i', a quarter note 'l', a quarter note 'e', a quarter note 'n', a quarter note 'u', a quarter note 'n', a quarter note 'd', a quarter note 'e', a quarter note 'S', a quarter note 'c', a quarter note 'h', a quarter note 'w', a quarter note 'i', a quarter note 'n', a quarter note 'g', a quarter note 'e', a quarter note 'n', a quarter note 'b', a quarter note 'r', a quarter note 'e', a quarter note 'i', a quarter note 't', a quarter note 'e', a quarter note 'n'. The piano accompaniment continues with similar rhythmic complexity. Dynamics include *cresc.*, *riten.*, and *cresc.*. A triplet of eighth notes is marked with a '3' above it.

in sei - - - nem Son - - - - nen - -

f *molto rallent.*

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'i', a quarter note 'n', a quarter note 's', a quarter note 'e', a quarter note 'i', a quarter note 'n', a quarter note 'e', a quarter note 'm', a quarter note 'S', a quarter note 'o', a quarter note 'n', a quarter note 'n', a quarter note 'e', a quarter note 'n'. The piano accompaniment features a prominent five-note chord in the right hand. Dynamics include *f* and *molto rallent.*. A '5' is written below the piano part.

schein.

p poco meno (come sopra) pp *diminuendo allargando* *p* *m.s.* *rallent.* *ppp*

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note 's', a quarter note 'c', a quarter note 'h', a quarter note 'e', a quarter note 'i', a quarter note 'n'. The piano accompaniment features a five-note chord in the right hand. Dynamics include *p poco meno (come sopra) pp*, *diminuendo allargando*, *p*, *m.s.*, *rallent.*, and *ppp*.

2. Der junge Prinz.⁽¹⁾

Rabindranath Tagore.

Deutsch v. Hans Effenberger.

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Karol Szymanowski, Op. 41 II.

Canto. *Lento assai. pp dolciss.* *pp*

Piano. *pp dolciss.* *ten.*

© Mut-ter, — der jun-ge Prinz muß an uns-rer Tür vor-ü-ber-

kom-men, wie kann ich die-sen Mor-gen auf mei-ne Ar-beit acht ge-ben?

dim. ed rall.

a tempo *dolciss.*

O Mutter, zeig mir, wie soll ich mein Haar flech-ten; sag mir, was

a tempo (poco avviv.) *pp* *tempo* *dolciss.* *poco cresc.*

Sosten. (Tempo I.)

sollich für Kleider an-le-gen? War-um schau-st du mich so-ver-wun-dert an, Mut-ter?

rallent. *pp* *rall.* *ppp*

a tempo
espressivo assai

pp *mf* *sf* *sf* *dimin.*

Ich weiß wohl, er wird nicht einziges Mal zu meinem Fenster aufblicken;

avvivando

pp *cresc.* *poco dim.* *più p* *dimin.* *pp*

ich weiß, im Nu wird er mir aus den Augen sein;

Poco più. Quasi una Marcia (sempre pp e quasi da lontano)

(sempre pp) dolciss.

ppp sempre

(staccato quasi il picc. tamburo)

nur das ver - hal - len - de Flö -

pp *8 leggiero* *pp sempre*

rallent. *a tempo*

ten - - spiel wird seuf - - zend zu mir

colla parte

rallent. *poco cresc.*

pp *poco rallent.*

drin - - - - gen von wei - tem.

diminuendo e rallentando

ppp

perdendosi

Tempo I. *pp* *rit.*

A - ber - - - der jun - ge Prinz - - - wird an uns - rer Tür vor - ü - ber -

ten *pp* *ten.*

allarg. f poco cresc.

kom-men, und ich will mein Be - - stes an - ziehn für

cresc. *ten.* *p ten.*

allargando dimin. molto ppp *Poco più. Tempo di Marcia. (come sopra)*

die - sen Au - genblick.

ppp *pp*

rallent. *perdendosi* *ppp*

3. Der junge Prinz.⁽²⁾

Rabindranath Tagore.
Deutsch v. Hans Effenberger.

Agitato assai Vivace.

Karol Szymanowski, Op. 41 III.

Canto.

Piano.

First system of the musical score. The Canto part is on a single staff with a treble clef and a common time signature. The Piano part consists of two staves (treble and bass clefs) with a common time signature. The piano accompaniment features a complex, rhythmic texture with many beamed notes and chords. Dynamics include *pp (sempre)* and *poco cresc.* There are also markings for *3* (triplets) in the piano part.

Second system of the musical score, focusing on the piano accompaniment. It continues the complex rhythmic texture from the first system. Dynamics include *sf* (sforzando) and a *3* marking for a triplet.

Third system of the musical score, focusing on the vocal line. The lyrics are: "O Mut - - ter, der jun - - ge Prinz". The music is in a common time signature and includes a *3* marking for a triplet.

Fourth system of the musical score, focusing on the piano accompaniment. It continues the complex rhythmic texture. Dynamics include *pp (sempre)* and a marking for *(colla parte)*.

Fifth system of the musical score, focusing on the vocal line. The lyrics are: "ist an unsrer Tür vor - ü - ber - ge - kom - men,". The music is in a common time signature and includes markings for *2* and *3* (triplets).

Sixth system of the musical score, focusing on the piano accompaniment. It continues the complex rhythmic texture. Dynamics include *cresc.* and *sf* (sforzando).

Listesso tempo. poco più tranquillo

und die Mor - gen -

pp leggiero *pp sempre*

son - - - - ne blitz - - te auf an

sei - - nem Wa - - - gen.

Molto agitato.

pp

Ich strich den Schleier aus mei-nem Ge- sicht, I

po - - co a po - co

riß die Ru - bi - - nen - ket - - - - te von

cre - - - - - scen - - - - -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a sixteenth-note triplet (6) and a triplet of eighth notes (3). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

mei - - - - - nem Hal - - se und

do - - - - -

The second system continues the vocal and piano parts. The vocal line has a long note with a fermata. The piano accompaniment maintains its rhythmic texture, with some dynamic markings like *f* and *sf*.

warf sie ihm in den Weg.

The third system shows the vocal line ending with a triplet of eighth notes (3). The piano accompaniment features a dense texture of sixteenth notes in the right hand and a supporting bass line. Dynamic markings include *f* and *sf*.

diminuendo *poco rall.* *p*

The fourth system is primarily for the piano, showing a *diminuendo* and *poco rall.* section. It features a series of seven-note chords in the right hand and a long, sustained bass line in the left hand. The system ends with a *p* (piano) dynamic marking.

poco sostenuto

War - um schaust du mich

pp *ten.*

so ver - wun - dert an, Mut - ter?

dim. ed rall. molto

Meno mosso. (Andante espressivo)

Ich weiß wohl, daß

perdendosi *ppp* *(colla parte) dolciss.* *pp*

er mei - ne Ket - - te nicht auf - hob;

ich weiß, sie ward un - ter den

Rä - dern zermalmt und ließ ei - ne ro - - te

Spur im Stau - be zu - rück, und nie - mand weiß, _____

was mein Ge - schenk war, noch wem es galt. — // A - ber

Lento assai. *pp*

der jun - ge Prinz kam an uns - rer Tür vor - ü - ber

ten. colla parte

pp ten.

(ped)

avvivando poco a poco

und ich ha - be ihm den Schmuck von mei - ner

cresc.

cresc.

Brust

in den Weg ge -

dimin. ed allarg.

pp

wor - - - fen.

p

allargando e dimin.

ppp

4. Das letzte Lied.

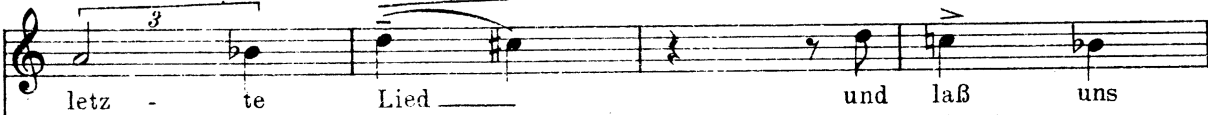
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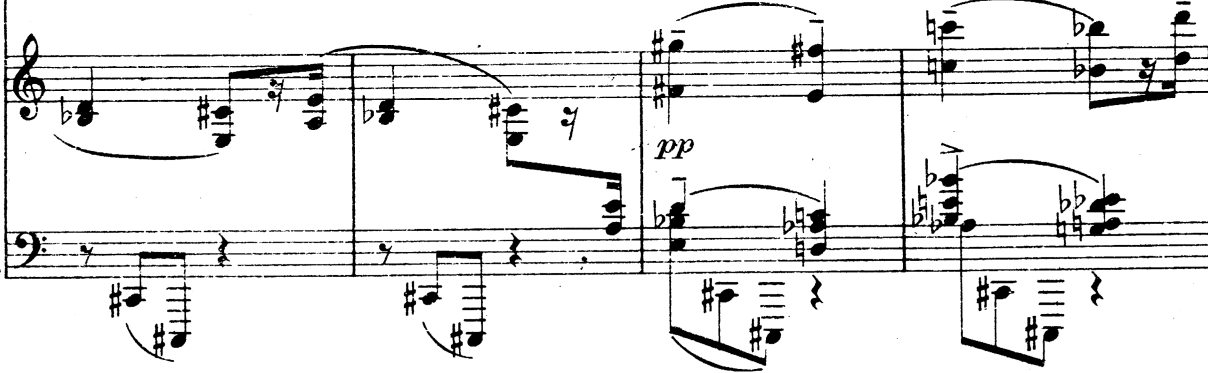
Karol Szymanowski, Op. 41 IV

Lento assai. Mesto. *pp*

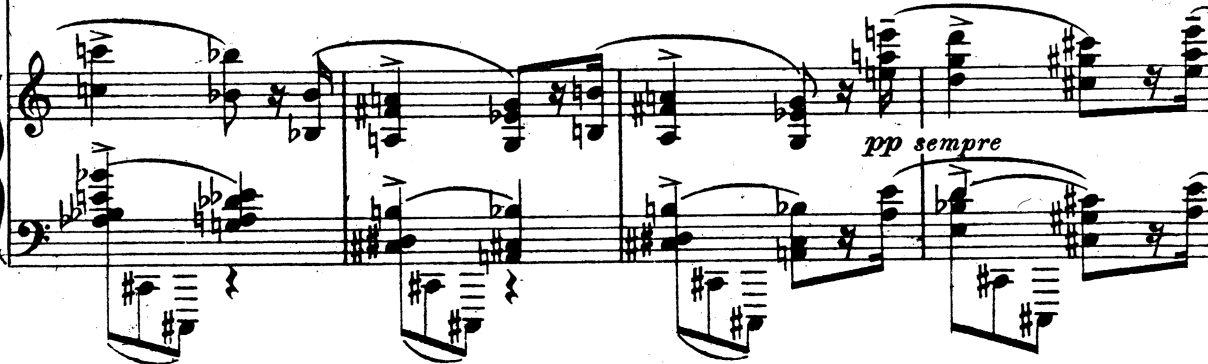
Canto. 

Piano. *sempre pp* *(sempre colla parte)* *sf* *sf* *simile* 









poco avviv. (a tempo) cresc.

Nacht, wenn die Nacht um ist. Wenn

riten.

pp dolce

sf

meno p

(Ped.) sf poco

espr.

müh ich mich mit mei - - nen Ar - - men zu um -

pp³

dim. rall.

dim. e rall. molto

sf

(Ped.) sf poco

pp dolciss. dolciss. poco cresc.

fas-sen? Ah Träu - - me lassen sich nicht ein - fan - gen.

pp

rit.

rall.

a tempo

Mei - ne gie - ri - gen Hän -

pp *poco a poco cresc.* *poco avviv.*

f *p*

- de drük - ken Lee - - re an mein Herz undes zer -

cresc. *f* *p* *allarg.*

Tempo I.

mürbt mei - ne Brust.

ppp *allargando* *pp* *ppp*