

Cornelius
Botschaft
Op. 5, No. 1
(Anon.)

Ziemlich bewegt

Piano introduction in D major, 6/8 time. The music is marked "Ziemlich bewegt" and "p". It features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

First system of vocal and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Lie-ben-des". The piano accompaniment is marked "p".

Second system of vocal and piano accompaniment. The vocal line continues with the lyrics "Wort, dich send' ich fort! su-che dir dort am Rhei-nes-stran-de, su-che dir". The piano accompaniment is marked "p leicht" and "cresc.".

Third system of vocal and piano accompaniment. The vocal line continues with the lyrics "dort den schön-sten Ort. Lie-ben-der Mut, der nim-mer". The piano accompaniment is marked "p".

ruht, kühl' in der Flut am Rhei - nes - stran - de, kühl' in der

Flut der Sehn - sucht Glut! Lie - ben - der Sinn wo ich auch

cresc.

(ritard.) bin, flie - ge mit hin zum Rhei - nes - stran - de, *(a tempo)* flie - ge mit

rit. mf rit. (a tempo)

hin, ihr Herz ge - winn, flie - ge mit hin — ihr — Herz — ge -

cresc. mf rit.

winn!

im Tempo

fp

Lie-ben-der Sang, tö - ne nicht

p

p

bang, dir zum Em - pfang am Rhei - nes - stran - de, dir zum Em -

pfang tönt süs-ser Klang! Lie-ben-der Brust wer-de be - wusst, wie je - de

Lust am Rhei - nes - stran - de, wie je - de Lust ich mis - sen

musst. Lie - ben - dem Drang folg' ich so lang, bis ich er -

rit.

cresc.

rit.

(a tempo)

rang am Rhei - nes - stran - de, bis ich er - rang dein Ziel, mein Sang, bis ich er -

rit.

cresc.

(a tempo)

cresc.

rang - dein Ziel, — mein Sang!

mf

p.

Cornelius
Auf ein schlummerndes Kind

Op. 5, No. 2

(Hebbel)

Ruhig (*Ziemlich bewegte Achtel*)

12.

p

The piano introduction consists of two systems of music. The first system has two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. The second system continues this pattern with some chordal textures in the treble.

Wenn ich, o Kind-lein, vor dir ste - he, wenn ich im Traum dich lä - cheln se - he,

wie du er - glühst so wun - der - bar, da ah - ne ich mit süs - sem

Grau - en: dürft' ich in dei - ne Träu - me schau - - - en, dann

wär' mir al - les, al - - les klar.

Dir ist die Er - de noch ver - schlos - sen, du hast noch kei - ne Lust ge -

nos - sen, noch ist kein Glück, das du em - - - pfingst. Wie könn - test

du so süß denn träu - men, wenn du nicht noch in je - nen Räu - men, wo -

her du ka - mest, dich er - - - ging'st?

p

Drum wenn, o Kind, ich vor dir ste - he, wenn ich im Traum dich lä - cheln se - he,

pp

wie du er - glüht so wun - der - bar, da ah - ne ich mit süs - sem

cresc.

Grau - en: dürft' ich in dei - ne Träume schau - - - en, dann

f

mf *cresc.*

wär' mir al - les, al - - - les klar.

p

Cornelius
Auf ein Unbekannte
Op. 5, No. 3
(Hebbel)

Langsam, dem Sänger folgend

Die

The first system of the musical score. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a whole rest followed by a quarter note G5. The piano accompaniment starts with a piano (*p*) dynamic and features a complex, arpeggiated texture in the right hand and a more rhythmic accompaniment in the left hand.

Dämmerung war längst her-ein-ge-bro-chen; ich hatt' dich nie ge-sehn, du tratst her-

The second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support with sustained chords and moving lines in both hands.

an; da hat dein Mund manch mil-des Wort ge-spro-chen, mit heil-gem

The third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a piano (*pp*) dynamic and includes some chromatic movement in the right hand.

Ernst, der dir mein Herz ge--wann. Still, wie du

The fourth system of the musical score. The vocal line concludes with a melodic phrase. The piano accompaniment features a piano (*p*) dynamic and includes some chromatic movement in the right hand.

nah-test, hast du dich er - ho - ben und sanft — uns al - len gu - te Nacht ge - sagt,

dein Bild — war tief von Fin - ster - nis um - wo - ben, nach dei - nem

Etwas bewegter

Na - men hab' ich nicht ge - fragt. Nun wird mein

Au - ge nim - mer dich er - ken - nen, wenn du auch einst vor - ü - - ber - gehst an

mir, und hör' ich dich von fremder Lip - pe nen - nen, so sagt dein

p

Na - me selbst mir nichts von dir, so sagt dein Na - me selbst mir nichts von

cresc.

Noch leblicher

dir. Und den - noch wirst du e - wig in mir le - ben, gleich wie ein

cresc. *p*

Ton lebt in der stil - len Luft, und kann ich Form nicht und Ge - stalt dir

cresc. *mf*

ge - ben, so reisst auch kei-ne Form _____ dich in die Gruft!

cresc. *f* *pp*

Das Le-ben hat ge-heimnis - vol-le Stun-den, da tut, selbst-herrschend, die Na -

pp

tur sich kund; da blu - ten wir und füh-len kei-ne Wun - den, da

mf *sfz* *p*

freu'n wir uns und freu'n uns oh-ne Grund. Viel-leicht wird dann zu flüchtigstem Ver-

bewegt
mf *sfz* *p cresc.*

ei - ne Ver - wand - tes dem Ver - wand - tem nah' ge - rückt, viel - leicht, ich

schau - dre, jauch - ze o - der wei - ne, ist's dein Em - pfin - den, wel - ches mich durch -

zücht, viel - leicht, ich schau - dre, jauch - ze o - der wei - ne, ist's dein Em -

pfin - - den, wel - ches mich durch - zücht.

Cornelius
Ode
Op. 5, No. 4
(Platen)

Mässig schnell

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is 8/8.

Lan-ge be - gehr-ten wir ru-hig al - lein zu sein,

The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment continues with a consistent eighth-note pattern in both hands.

lan-ge be - gehr-ten wir's, hät-ten er - reicht es heut,

The vocal line continues with a similar melodic structure. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

a - ber es teilt mit uns die-se Ge - nos-sen-schaft Wein und

The vocal line continues. The piano accompaniment features a dynamic marking of *cresc.* (crescendo) in the right hand.

Ju - gend, ein feu - rig Paar.

The vocal line concludes with a final melodic phrase. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

p

Zar - te Me - lan - cho - lie mäs - sigt den Lie - bes - brand,

züch - ti - ger Ro - se gleich mit - ten im Nel - ken - strauss, L ä -

p

- chein ver - rät das Mass in - ni - ger Zärt - lich - keit, K ü s - se fal - len wie

p

Ho - - nig - tau. Bren - nen - de

p

Seuf - zer, o sa - ge wa - rum? wa - rum bren - nen - de Bli - cke?

Sind's Bo-ten viel-leicht des Glü-cks? — — — — — Aber du

schweigst? o komm! — — — — — scheu-che den drei-sten Mond, — — — — — schliess' den

La - den, ge - lieb - tes Herz! — — — — — o komm! — — — — —

cresc.

o komm! schliess' den La - den, ge - lieb - tes

cresc. *mf* *p*

Herz! — — — — —

p *p*

Cornelius
Zum Ossa sprach der Pelion

Op. 5, No. 5
(Droste-Hülshoff)

Massig

Zum Os - sa sprach der Pe - li-on:

p *espressivo*

The first system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment starts with a half note G3, a half note F3, a quarter note E3, and a quarter note D3. The piano part includes a *p* dynamic marking and the instruction *espressivo*. There are also some hairpins and accents in the piano part.

„Was ist für ein Klang in den Lüf - ten?

p

The second system of the musical score. The vocal line continues with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with a half note G3, a half note F3, a quarter note E3, and a quarter note D3. The piano part includes a *p* dynamic marking.

Singt wohl die ster - ben-de Nach-ti-gall? o - der ei-ne ver-sto - sse-ne

The third system of the musical score. The vocal line continues with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with a half note G3, a half note F3, a quarter note E3, and a quarter note D3. The piano part includes a *p* dynamic marking and a triplet of eighth notes in the vocal line.

Hou - ri? Sechs-tau-send Jah - re mach-ten mich grau, und sech - zig-tau - send

The fourth system of the musical score. The vocal line continues with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with a half note G3, a half note F3, a quarter note E3, and a quarter note D3. The piano part includes a *p* dynamic marking.

Stun - den: zehn-mal fie - len mei - ne Ce - dern hin,

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand, including some triplets.

und mei-ne Fel - sen ver - wit - tern, doch nie drang solch ein

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines.

Ton zu mir vom Tal o - der aus der Hö - he!

The third system shows the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment includes a dynamic marking of *sfz* (sforzando) and a crescendo hairpin.

Ei - ne Mut - ter am Han - ge steht, die weint — ihr ein - zig Söhn - lein!

The fourth system concludes the piece. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment features a dynamic marking of *pp* (pianissimo) and includes some sustained chords and moving lines.

Cornelius
Auftrag
Op. 5, No. 6
(Hölty)

Mässig langsam

Ihr

Freun-de, hän - get, wenn ich ge - stor-ben bin, die klei - ne

Har - fe hin-ter dem Al - tar auf, wo an der Wand die

To - ten - krän-ze man-cher ver - stor-be-ner Mäd-chen schim-mern.

Red.

Der Kü-ter zeigt dann freund-lich dem

Rei-sen-den die klei-ne Harf', rauscht mit dem ro-ten Band,

das, um die Har-fe fest geschlu-n-gen, un-ter den gold'nen Saiten flat-tert.

im Tempo Oft, sagt er

stau-nend: tö - nen im A-bend-gold von selbst — die Sai - ten,

lei - se wie Bie - nen - ton. Die Kin - der, her - ge - lockt vom

Kirch - hof, hör - tens, und sah'n — wie die Krän - ze

beb - ten.