

Reminiscenz. **Nr. 64.** Reminiscence.

„Millionen öder Jahre.“ “Countless ages long and dreary.”

(Gedicht von Friedrich Hebbel.)

(Translated by Mrs. B. Shapleigh.)

Langsam.  
*Lento.*Peter Cornelius,  
Wien 20. Oktober 1862. Nachgelassenes Werk.Gesang.  
Voice.

Pianoforte.

Mil - li - o - nen ö - der Jah - re  
Count - less a - ges long and drea - ry

Lag ich schon in dumpfem Schlaf,  
Lay I wrapped in slum - ber deep,  
Als aus ei - nem Au - gen -  
When from out two eyes so

*p espress.*

pa - re  
bril - liant  
Mich der Strah - len er - ster traf.  
Stole a ra - diance through - my sleep.  
Da be -  
Then I

*mf* *f*

gann ich, mich zu re - gen, Ich emp - fand des Wer - dens Schmerz,  
felt my be - ing skud - der, Felt a new ex - is - tence start,  
*marcato* *marcato*

Und mit un - ge - wis - sen Schlä - gen Setz - te sich in mir ein  
*And with fee - ble pal - pi - tions In my breast was born a*

Herz. In die al - ler - fern - ste Fer - ne  
*heart. To the far - thest point of dis - tance*

*espress.* *pp*

Wich das Au - gen - paar zu - rück, Doch als zwei ver - ein - te  
*Then with - drew those beam - ing eyes, But their e'er u - ni - ted*

*rit.* *a tempo* *rit.* *a tempo*

*legato*

Ster - ne Flimmt es noch in mei - nem Blick.  
*ra - diance Feel - I now as stars - a - rise.*

Schneller.  
Piu mosso.

Nehmt, o  
Take, O

*cresc.* *3*

nehmt take den Fun - ken wie - - der, der zu  
the glance you lent - - me, It would

*f* *3* *3* *3*

euch long zu - rück be - gehrt! Fühl' ich's doch,  
eth to re - turn, And I feel,

*f* *cre* - - - - - *scen* -  
*marcato* *3*

o neigt euch nie - - der, Daß ihr selbst, ihr  
O bend yet near - - er, For its light, its

*do* - *3*

Tempo I.

selbst  
light

ihn still entbehrt.  
you of ten yearn.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a dotted quarter note followed by a quarter note. The piano accompaniment starts with a series of chords and moving lines, including a triplet in the right hand. Dynamics include *ff* and *p*.

Die-ses Däm - mer sein auf Er - den, Wähnt ihr, es er - lisch - t zu  
Here on earth this half ex - is - tence, Think you that too soon 'tis

The second system continues the musical score. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment features a prominent triplet in the right hand. Dynamics include *pp*.

bald?  
past?

Ach, der Wunsch, ver - zehrt zu wer - den,  
Ah, the wish to sleep for e - ver

The third system shows the vocal line with a melodic line and some rests. The piano accompaniment continues with chords and moving lines, including triplets. Dynamics include *p*.

Ist sein ein - zi - ger Ge - halt!  
Is its sub - stance to the last!

The fourth system concludes the musical score. The vocal line has a final melodic phrase. The piano accompaniment features a triplet in the right hand and a final chord. Dynamics include *ten.*, *sfz*, and *p*.