

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

Ziemlich bewegt

Introduction in D major, 6/8 time. The piece begins with a piano introduction marked "Ziemlich bewegt" and "p". The music features a steady eighth-note accompaniment in the bass and chords 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 continues with chords and moving lines in both hands.

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 continues with chords and moving lines in both hands.

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.* *p.* *p.* *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: dürrt' 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.*

*f*

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

*mf* *cresc.*

*p*

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 'Die'. The piano accompaniment features a complex texture with many sixteenth notes and chords, including a 'p' dynamic marking.

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 the lyrics 'Dämmerung war längst her-ein-ge-bro-chen; ich hatt' dich nie ge-sehn, du tratst her-'. The piano accompaniment continues with similar complex textures.

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 the lyrics 'an; da hat dein Mund manch mil-des Wort ge-spro-chen, mit heil-gem'. The piano accompaniment includes a 'pp' dynamic marking.

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

The fourth system of the musical score. The vocal line concludes with the lyrics 'Ernst, der dir mein Herz ge--wann. Still, wie du'. The piano accompaniment continues with complex textures.



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 belebter*

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 plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two flats and the time signature is 6/8.

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

The first line of lyrics is accompanied by a vocal line and a piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

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

The second line of lyrics continues the vocal and piano parts. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

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

The third line of lyrics is accompanied by the vocal and piano parts. A dynamic marking of *cresc.* (crescendo) is placed above the piano accompaniment.

Ju - gend, ein feu - rig Paar.

The fourth line of lyrics concludes the vocal and piano parts. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

*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? *p* A ber 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!

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. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment starts with a series of chords and moving lines. The tempo marking 'Massig' is at the top left, and the dynamic marking '*p* *espressivo*' is in the piano part. The lyrics 'Zum Os - sa sprach der Pe - li - on:' are written below the vocal line.

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

*p*

The second system of the musical score. It continues with the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment features chords and moving lines. The dynamic marking '*p*' is present in the piano part. The lyrics '„Was ist für ein Klang in den Lüf - ten?' are written below the vocal line.

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

The third system of the musical score. It continues with the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata and a triplet. The piano accompaniment features chords and moving lines. The lyrics 'Singt wohl die ster - ben - de Nach - ti - gall? o - der ei - ne ver - sto - sse - ne' are written below 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. It continues with the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment features chords and moving lines. The lyrics 'Hou - ri? Sechs - tau - send Jah - re mach - ten mich grau, und sech - zig - tau - send' are written below the vocal line.



Stun - den: zeh-n-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 'S', a quarter note 'tun', a quarter note 'den:', a quarter rest, a quarter note 'zeh-', a quarter note 'n-mal', a quarter note 'fie-', a quarter note 'len', a quarter note 'mei-', a quarter note 'ne', a quarter note 'Ce', a quarter note 'dern', a quarter note 'hin,', and a quarter rest. The piano accompaniment features a treble clef with a key signature of two flats and a bass clef with a key signature of three flats. The piano part includes a melodic line in the treble and a harmonic accompaniment in the bass, with some chords marked with a sharp sign.

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 rest, followed by a quarter note 'und', a quarter note 'mei-', a quarter note 'ne', a quarter note 'Fel -', a quarter note 'sen', a quarter note 'ver -', a quarter note 'wit -', a quarter note 'tern,', a quarter note 'doch', a quarter note 'nie', a quarter note 'drang', a quarter note 'solch', a quarter note 'ein', and a quarter rest. The piano accompaniment continues with similar harmonic and melodic patterns.

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

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'Ton', a quarter note 'zu', a quarter note 'mir', a quarter note 'vom', a quarter note 'Tal', a quarter note 'o-der', a quarter note 'aus', a quarter note 'der', a quarter note 'Hö -', a quarter note 'he!', and a quarter rest. 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 continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'Ei-', a quarter note 'ne', a quarter note 'Mut-ter', a quarter note 'am', a quarter note 'Han-ge', a quarter note 'steht,', a quarter note 'die', a quarter note 'weint', a quarter rest, a quarter note 'ihr', a quarter note 'ein-zig', a quarter note 'Söhn-lein!', and a quarter rest. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a crescendo hairpin.

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.