

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

Ziemlich bewegt

The piano introduction consists of two staves. The right hand features a melody of eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. The piece is in D major and 6/8 time, marked 'Ziemlich bewegt' and 'p'.

The first system of the 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, marked 'p'.

The second system of the 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 features a rhythmic pattern of eighth notes, marked 'p leicht' and 'cresc.'.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'dort den schön-sten Ort. Lie-ben-der Mut, der nim-mer'. The piano accompaniment continues with chords and moving lines, 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.*

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

*(a tempo)*

*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 is 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 'Die'. The piano accompaniment features a complex texture with many sixteenth notes and chords, marked with a piano (*p*) dynamic.

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 continues with similar complex textures, marked with a piano (*pp*) dynamic.

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 similar 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 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. Dynamics include *p* and *mf*.



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 features a *p* dynamic marking.



a - ber es teilt mit uns die - se Ge - nos - sen - schaft Wein — und  
The vocal line includes a long note on "Wein". The piano accompaniment has a *cresc.* marking.



Ju - gend, ein feu - rig Paar.  
The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a *p* dynamic marking.

*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 Glücks? — Aber du

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

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

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

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. 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 markings above the piano part, possibly indicating fingerings or breath marks.

„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 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 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 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 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 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 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 melody in the right hand, including chords and sixteenth-note passages.

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

The second system continues the vocal line 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 and harmonic support.

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

The third system shows the vocal line 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 dynamic markings such as *sfz* and *pp*, and features a crescendo leading to a final chord.

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

The fourth system shows the vocal line 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 *pp* marking and a long, sustained chord in the right hand.

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 geschlun-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,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "stau-nend: tö - nen im A-bend-gold von selbst — die Sai - ten,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps and a 3/4 time signature. It features a steady bass line and a more active treble line with chords and some melodic movement.

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

The second system continues the musical score. The vocal line has the lyrics "lei - se wie Bie - nen-ton. Die Kin - der, her-ge-lockt vom". The piano accompaniment continues with similar textures, including chords and melodic lines in both hands.

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

The third system of the score has the lyrics "Kirch-hof, hör - tens, und sah'n — wie die Krän - ze". The piano accompaniment features a more rhythmic and chordal texture, with some triplets in the bass line.

beb - ten.

The fourth system concludes the piece with the lyrics "beb - ten." The piano accompaniment features a prominent triplet in the bass line, marked with a 'p' (piano) dynamic. The vocal line is mostly silent in this system, with a few notes at the beginning.