

Ich und du. Nr. 15. Thou and I.

„Wir träumten voneinander.“

“We dreamed of one another.”

(Gedicht von Friedrich Hebbel.)

(Translated by Margaret E. Bache.)

Ziemlich langsam (bewegte Sechzehntel).
Assai lento (semicrome mosse).

Peter Cornelius,
Wien 13. Juni 1861. Nachgelassenes Werk.

Sopran.

Bariton.
(Alt.)

Pianoforte.

Ziemlich langsam (bewegte Sechzehntel).
Assai-lento (semicrome mosse).

The musical score is written for Soprano, Baritone (Alto), and Piano. It begins with a piano introduction in D major, 9/8 time, marked 'Assai lento (semicrome mosse)'. The piano part features a delicate, flowing melody in the right hand and a simple harmonic accompaniment in the left hand. The vocal parts enter with a simple, lyrical melody. The lyrics are: 'Wir träumten voneinander. / We dreamed of one another.' The score includes dynamic markings such as 'pp' and 'p', and performance instructions like 'sempre legato'. The piece concludes with a final piano accompaniment.

cresc. *mf*

Und sind da - von er - wacht; Wir
And woke there - from to light; We

cresc. *mf*

Und sind da - von er - wacht; Wir
And woke there - from to light; We

le - - ben um uns zu lie - - - ben, Und
live but to love each o - - - ther, And

le - - ben um uns zu lie - - - ben, Und
live but to love each o - - - ther, And

cresc. *p*

sin - ken zu rü - ck in die Nacht. Du trat'st aus mei - - nem
sink bank a - gain in - to night. Thou didst my dream - em -

cresc. *p*

sin - ken zu rü - ck in die Nacht.
sink bank a - gain in - to night.

Trau - me!
bo - dy!

p

Aus mei - nem trat'st du her.
And thou wast be - fore mine

Wir ster - ben,
U - ni - ted,

vor!
eyes!

mf

Wir ster - ben,
U - ni - ted,

cresc. *mf* *sf*

wenn sich ei - nes Im an - dern ganz ver -
and for e - ver, Our souls towards Hea - ven

string. *2* *cresc.*

wenn sich ei - nes Im an - dern ganz ver -
and for e - ver, Our souls towards Hea - ven

string. *2* *cresc.*

lor. *f* rise. *p*

lor. *f* rise. *p*

f *p* *p*

pp Auf ei - - - ner Li - - - lie zit - tern Zwei *cresc.*
pp On li - - - ly's pe - - - tal trem - ble Two *cresc.*

Auf ei - - - ner Li - - - lie zit - tern Zwei *cresc.*
 On li - - - ly's pe - - - tal trem - ble Two *cresc.*

pp *cresc.*

f Trop - fen rein und rund, Zer - flie - ßen in eins und
f o - val drops and clear, They merge in - to one and

Trop - fen rein und rund, Zer - flie - ßen in eins und
 o - val drops and clear, They merge in - to one and

f

ten.

rollen Hin-ab, ——— hin - ab in des Kel - - - ches Grund.
 rolling be - neath, ——— in its ca - ly they dis - - - ap - pear.

rollen Hin-ab, ——— hin - ab in des Kel - - - ches Grund.
 rolling be - neath, ——— in its ca - ly they dis - - - ap - pear.

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The piano accompaniment consists of a right-hand part with a dense, rhythmic texture of chords and a left-hand part with a simpler bass line. A dynamic marking of *mf* is present in the piano part.

The second system of music continues the piano accompaniment from the first system. It features a right-hand part with a complex, rhythmic pattern and a left-hand part with a steady bass line. A dynamic marking of *p* is present in the piano part.

The third system of music continues the piano accompaniment. It features a right-hand part with a complex, rhythmic pattern and a left-hand part with a steady bass line. A dynamic marking of *p* is present in the piano part, and a *pp* marking appears at the end of the system.