

Cornelius
Trauer
Op. 3, No. 1

Nicht zu langsam



Piano introduction in G major, 2/4 time. The music features a melody in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, while the bass line uses chords and single notes.



Ich wand - le ein - - sam, mein



Piano accompaniment for the first vocal line, continuing the melodic and harmonic patterns from the introduction.



Weg ist lang; zum Him-mel schau' ich hin - auf so



Piano accompaniment for the second vocal line, featuring a crescendo (*cresc.*) and a piano (*p*) dynamic marking.



bang. Kein Stern von



Piano accompaniment for the third vocal line, including a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking.

O - - ben blickt nie - der - wärts, glanz - los der

cresc.

Him - mel, dun - kel mein Herz. Mein

cresc. *sf*

Nach

und nach immer bewegter und stärker

Herz und der Him - mel hat glei - che Not, sein Glanz

ist er - lo - - schen, mein Lieb - - ist

tot.

Cornelius
Angedenken
Op. 3, No. 2

Sehr langsam

Von stil-lem Ort, von küh-ler Statt nahm ich mit

p

This system contains the first two measures of the piece. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A piano (*p*) dynamic marking is present.

fort ein E-pheu-blatt. Ein Re-qui - em tönt leis' und matt,

p

This system contains measures 3 and 4. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and chords in the left hand. A piano (*p*) dynamic marking is present.

so oft ich nehme zur Hand das Blatt. Wenn al-ler

betont *betont* *f* *pp*

This system contains measures 5 and 6. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamic markings include *betont* (accented), *f* (forte), and *pp* (pianissimo).

Schmerz ge-en-det hat, legt mir aufs Herz das E-pheu-blatt.

cresc. *p*

This system contains measures 7 and 8. The vocal line concludes with the lyrics. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamic markings include *cresc.* (crescendo) and *p* (piano).

Cornelius
Ein Ton
Op. 3, No. 3

Etwas bewegt

Mir klingt ein Ton so wunder-bar in Herz und Sin-nen im - mer
gebunden.

dar. Ist es der Hauch, der dir ent-schwebt, als ein-mal

noch dein Mund ge - beb? ist es des Glöckleins trü - ber

Klang, der dir ge - folgt den Weg ent - lang?

Mir klingt der Ton so voll und rein, als schlöss'er del-ne See - le

p *cresc.*

Detailed description: This system contains the first two lines of the score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The piano part begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The music features a mix of eighth and sixteenth notes in the vocal line and chords and moving lines in the piano part.

ein, als stie-gest

pp *pp* *pp*

fp dim.

Detailed description: This system contains the third and fourth lines of the score. The vocal line continues with a long note on 'ein,' followed by 'als stie-gest'. The piano accompaniment features a dynamic shift from *fp dim.* to *pp*. The piano part includes a *dim.* marking and a *pp* dynamic. The music is characterized by sustained chords and a melodic line in the piano part.

lie - bend nie-der du und sän-gest mel-nen Schmerz in Ruh!

Detailed description: This system contains the fifth and sixth lines of the score. The vocal line continues with 'lie - bend nie-der du und sän-gest mel-nen Schmerz in Ruh!'. The piano accompaniment continues with a steady accompaniment of chords and moving lines. The key signature remains one sharp (F#) and the time signature is 3/4.

Detailed description: This system contains the seventh and eighth lines of the score. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment continues with a steady accompaniment of chords and moving lines. The piano part includes a *v* (accent) marking. The music is characterized by sustained chords and a melodic line in the piano part.

mf *pp*

Detailed description: This system contains the ninth and tenth lines of the score. The vocal line begins with a *mf* dynamic and ends with a *pp* dynamic. The piano accompaniment continues with a steady accompaniment of chords and moving lines. The piano part includes a *pp* dynamic. The music is characterized by sustained chords and a melodic line in the piano part.

Cornelius
An dem Traum
Op. 3, No. 4

Langsam

p
Öff-ne mir die gold-ne Pfor-te, Traum, zu dei-nem Wun-der-hain,



was mir blüh-te und ver-dorr-te lass mir blü-hend neu ge-deih'n.



sehr breit
p
Zei-ge mir die hell-gen Or-te mei-ner Won-ne, mei-ner Pein, lass mich lauschen holdem



Wor-te, Lie-bes-strah-len sau-gen ein. Öff-ne mir die gold-ne



Pfor-te, Traum, o lass mich glück-lich sein!



Cornelius
Treue
Op. 3, No. 5

Mässig langsam

mf begeistert, etwas belebter

Dein Ge - den - ken lebt in Lie - dern fort; Lie - der, die der tief - sten

Brust ent - wal - len, sa - gen mir: du lebst in ih - nen al - len, und ge -

wiss die Lie - - der hal - - ten Wort. Dein Ge -

Den Bass ausdrucksvoll

den - ken blüht in Trä - - nen fort; Trä - nen, aus des Her - zens

Hei - lig - tu - me, nähren tauend der Er - inn' - rung Blume, in dem Tau blüht

dein Ge - den - - ken fort. Dein Ge -

den - ken lebt in Träu - men fort; Träu - me, die dein Bild ver -

klärt mir zei - gen, sa - gen: dass du e - wig bist mei - ne - gen, und ge -

wiss, die Träu - - me hal - - ten Wort!

Cornelius
Trost
Op. 3, No. 6

Mässig langsam *Bestimmt, entschieden*

mf
Der Glü-ckes Fül - le mir ver-lieh'n und Hoch - ge - sang,

nun auch in Schmer-zen preis' ich ihn mein Le - - ben

lang. Mir sei ein sich-res Him-mels-pfand, was ich ver-

lor; mich führt der Schmerz an star - ker Hand zu ihm em -

mf

por. — Wenn ich in Won-nen bang be - klagt den Flug der

mf *p*

Zeit, in Schmer-zen hat mir hell ge - tagt Un -

mf *p*

sterb - lich - keit.

f *ff* *p*