

Reminiscenz. Nr. 64. Reminiscence.

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

(Gedicht von Friedrich Hebbel.)

(Translated by Mrs. B. Shapleigh.)

Peter Cornelius,

Wien 20. Oktober 1862. Nachgelassenes Werk.

Langsam.

Lento.

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.
heart. In die al - ler - fern - ste Fer - ne
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 3/4. The vocal line begins with a dotted quarter note followed by eighth notes. 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 erlischt 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 melodic and legato quality. The piano accompaniment features a prominent triplet in the right hand. Dynamics include *pp*.

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

The third system shows the vocal line with a slight upward inflection. The piano accompaniment continues with a steady rhythmic pattern. Dynamics include *p*.

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

The fourth system concludes the page. The vocal line ends with a final note. The piano accompaniment features a triplet and ends with a sustained chord. Dynamics include *ten.*, *sfz*, and *p*.