

Frage und Antwort

Gedicht von P. Cornelius

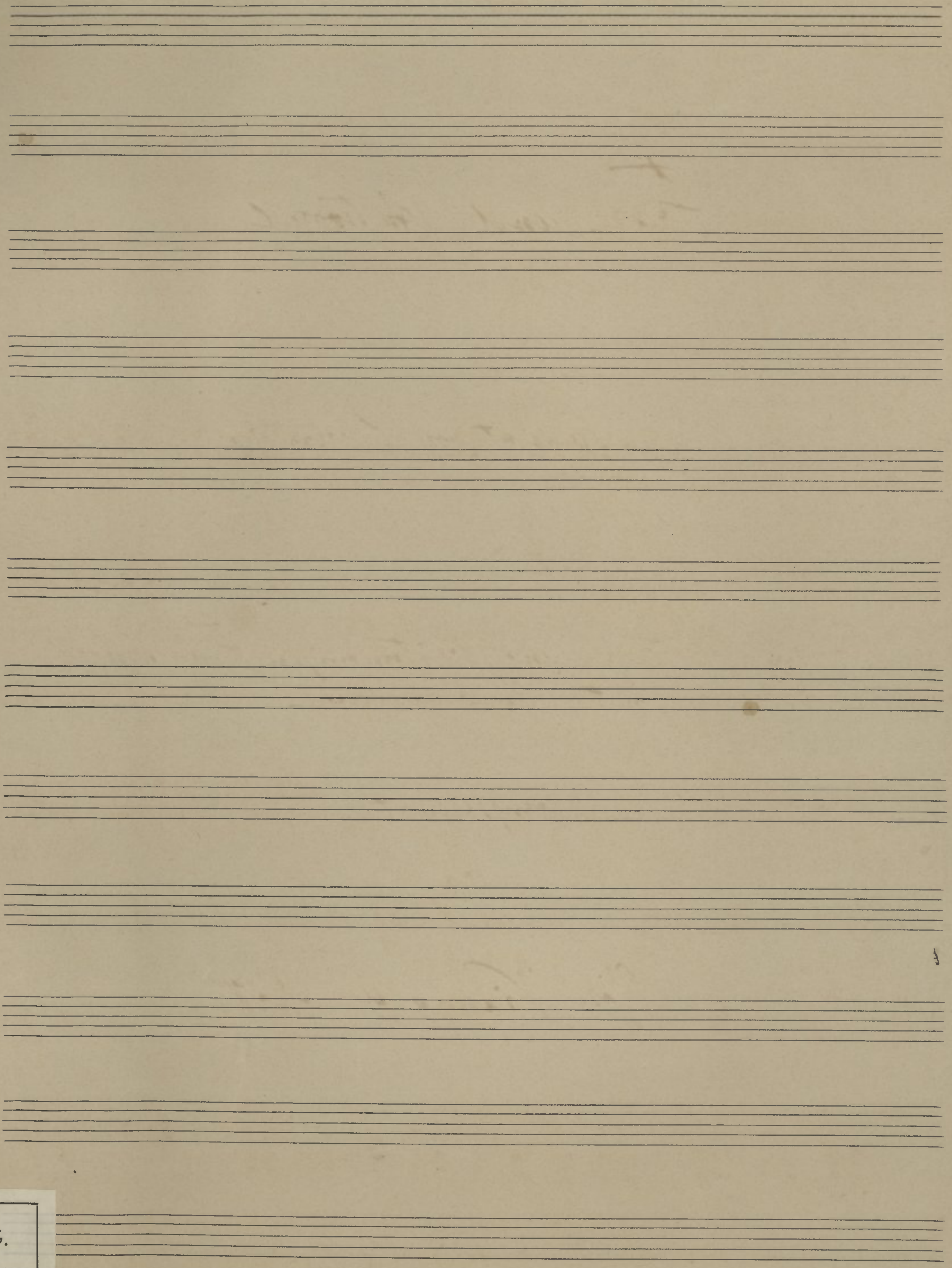
für

eine Solostimme und dreistimmigen Frauenchor
mit Clavierbegleitung

Componiert

von

José Vianna da Motta



F. C. G.
MUSEU
v.m. 4 597

Frage und Antwort.

F. Cornelius.

J. V. da Motta.

1.

Eine Stimme
Sopran oder
Tenor.

Sopran I.

Sopran II.

Alt.

Pianoforte

Frühest du denn wof Liliem im frohest-liften

Waldbrunn? Frü - dest du denn wof Lili - em im fro - ch - sten

fff

A musical staff in G major (one sharp) with a whole note and a fermata.

Baum!

A musical staff in G major with a half note and a fermata.

Waldbaum?

A musical staff in G major with a half note and a fermata.

Sin - - - - - du? Du?

A musical staff in G major with a half note and a fermata.

Sin - du? Du Lelüben?

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.

A musical staff in G major with a whole note and a fermata.

A musical staff in G major with a half note and a fermata.

Was küßt Du an Lufz und

A musical staff in G major with a whole note and a fermata.

A musical staff in G major with a half note and a fermata.

Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines.

This system contains five staves. The top staff is a treble clef with a whole rest. The second staff is a vocal line in G major (one flat) with lyrics: "Lärm, da Lüt' und Lü-mu vor-glüf-ten? Was küßst Du an". The third staff is a treble clef accompaniment line. The fourth staff is a treble clef accompaniment line. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment.

This system contains five staves. The top staff is a treble clef with a whole rest. The second staff is a vocal line in G major with lyrics: "Lüpf und Lärm, da Lüt' und Lü-mu vor-glüf-ten?". The third staff is a treble clef accompaniment line. The fourth staff is a treble clef accompaniment line. The fifth staff is a grand staff with piano accompaniment.

Lü - - - - - an!

Di - - - - - st

in dem Gno - - - - - ze, - - - - - das die wir lieb al - -

Handwritten musical score for the first system. It consists of five staves. The top staff is a treble clef with a key signature of one flat (Bb) and contains whole rests. The second staff is a treble clef with a key signature of one flat, containing whole rests and a few notes at the end with the word "dub" written below. The third staff is a treble clef with a key signature of one flat, containing a vocal line with lyrics: "Du fürst für dem Gnu zu,". The fourth staff is a treble clef with a key signature of one flat, containing a vocal line with the word "hin?" written below. The fifth staff is a grand staff (treble and bass clefs) with a key signature of one flat, containing piano accompaniment with various chords and melodic lines.

Handwritten musical score for the second system. It consists of five staves. The top staff is a treble clef with a key signature of one flat, containing whole rests and a few notes at the end with the word "Urin!" written below. The second staff is a treble clef with a key signature of one flat, containing a vocal line with lyrics: "Sich nur leicht er-hin?". The third staff is a treble clef with a key signature of one flat, containing a vocal line with lyrics: "Wann willst Du die". The fourth staff is a grand staff with a key signature of one flat, containing piano accompaniment with various chords and melodic lines, and the word "Animato" written below. The fifth staff is a grand staff with a key signature of one flat, containing piano accompaniment with various chords and melodic lines.

Handwritten musical score for the first system. It consists of five staves. The top staff is a treble clef with a flat key signature (B-flat), containing rests. The second staff is a vocal line with the lyrics "Wann willst Du die". The third staff is another vocal line with the lyrics "Wann willst Du die Lieder wissen?". The fourth and fifth staves are piano accompaniment. The piano part includes a *cresc.* marking and a dynamic marking of *f*.

Handwritten musical score for the second system. It consists of five staves. The top staff is a treble clef with a flat key signature, containing rests and the marking *ritenuto*. The second staff is a vocal line with the lyrics "Lieder wissen in unserm Lieber Tugend?". The third and fourth staves are vocal lines. The fifth staff is piano accompaniment, featuring a *meno rit.* marking and a *piu ritenuto* marking.

Immer Erwarten Sie Sie!

p

a tempo

So fesselt die Liebe, wenn die sich

pp

Handwritten musical score for the first system. It consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are vocal lines, with the second staff containing the lyrics: *Wannuß gndinf? Hoffst Du Lofu dar Lir-br, wann Dir nin*. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef. The music is written in a cursive, handwritten style.

Handwritten musical score for the second system. It consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are vocal lines, with the second staff containing the lyrics: *Wannuß gndinf? Hoffst Du Lofu?*. The fourth and fifth staves are piano accompaniment, with the fourth staff in treble clef and the fifth in bass clef. The music is written in a cursive, handwritten style.

Alin!

Wenn jag' mir, was und wie du

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a whole note 'Alin!' followed by a melodic phrase. The next three staves are vocal parts, with the second staff containing the lyrics 'Wenn jag' mir, was und wie du'. The bottom staff is the piano accompaniment, featuring a descending eighth-note melody in the right hand and a bass line in the left hand.

Stimmen die Sing' blieben? Wenn jag' mir was und wie du Stimmen die Sing'

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics 'Stimmen die Sing' blieben? Wenn jag' mir was und wie du Stimmen die Sing''. The next three staves are vocal parts. The bottom staff is the piano accompaniment, which includes some crossed-out notes and a final melodic phrase.

Sopran II.

Frage und Antwort.

1.

Andante

P. Cornelius.

J. V. da Motta.

Sin-dest du drum wof Lüt-en im frobplüfen

Waldenbrunn? Sin-dest du drum wof Lüt-en im

frobplüfen Waldenbrunn? Sin-dest du?

Was süßst du am Lüpf, da Lüt' und Lüt-en vor-

glüsten? Was süßst du am Lürum, da

Lüt' und Lüt-en vor-glüsten? Du sü-ßst

sin drum Goo-zu, das diß mir liab al-brin?

Animato

Wum willst du die Lürum wüfen? In sin-joune

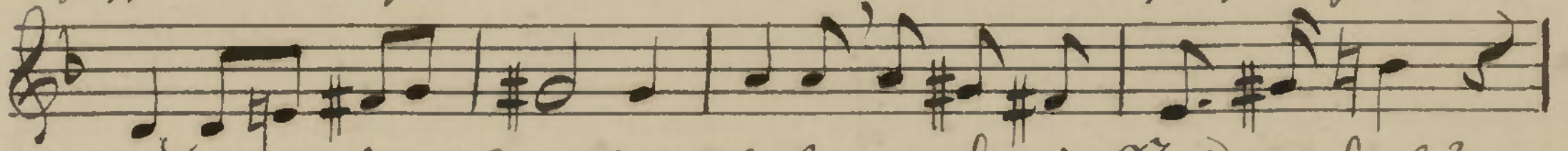
Lir-br Vefunozzu?

To

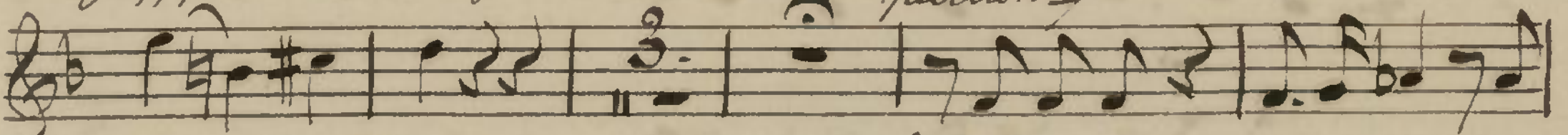
sehr gebunden



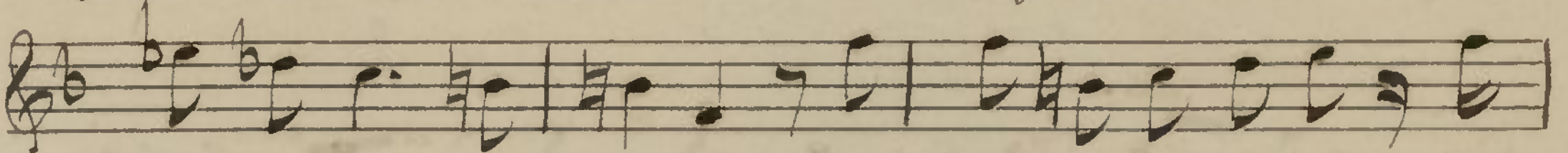
Hoffst du Lofu der Liebe, wenn dir im Trauß geding?



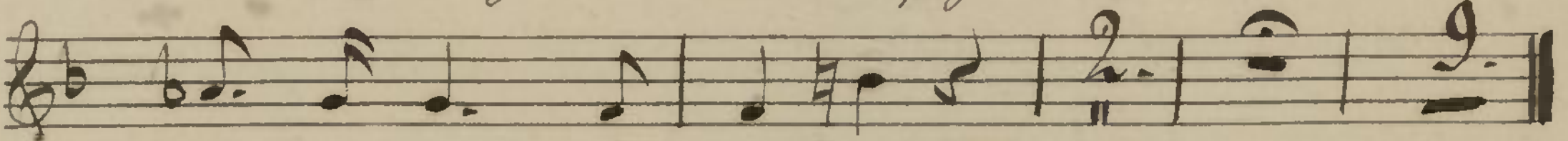
Hoffst - du Lofu der Liebe, wenn dir im Trauß geding? *parlando*



Hoffst du Lofu? *Ja* sag mir, was und wie der



Stimm du - sing bleib? *Ja* sag' mir was und wie, der

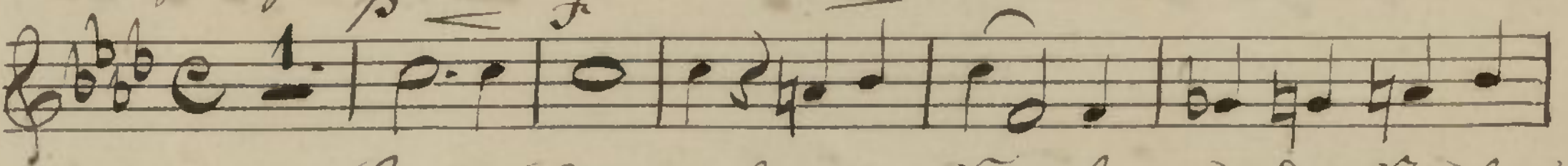


Stimm du - sing bleib?

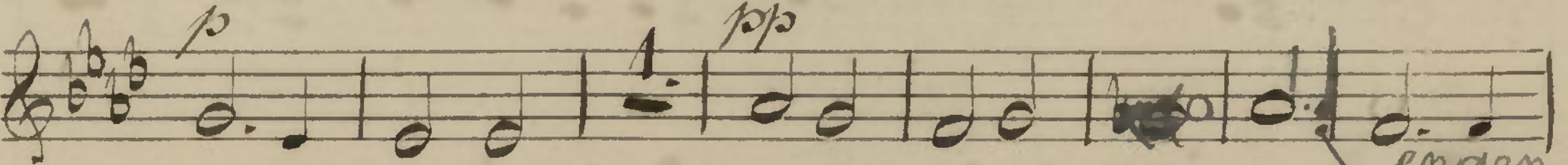
Ein Gebet.

R. Cornelius.

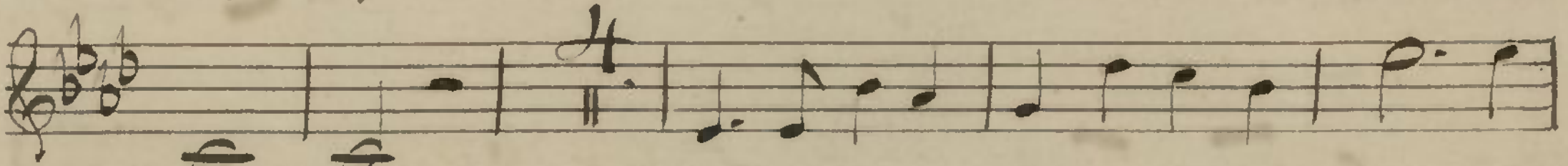
Sehr getragen.



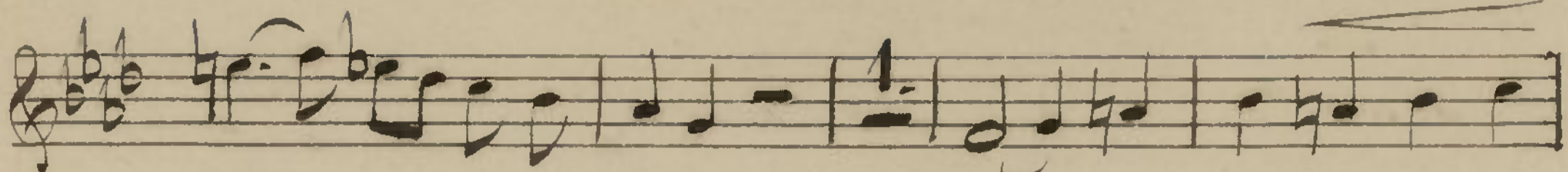
Lö - fe, Gie - uch, mein Tra - le mit des Traub



zu - gen Trauben! Lö - fe mein Tra - le mit ^{engen} Trauben



Trauben! *Wand*le sie zum Flügelbäum lie - be -



F. C. G.

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v. m. 4.635

.....

.....

Frage und Antwort. (P. Cornelius)

J. V. da Notta.

Gitarre II.

Andante.

First musical staff with lyrics: Findest du denn noch Blüten im herbstlichen Waldesraum?

Second musical staff with lyrics: Findest du denn noch Blüten im herbstlichen Waldesraum?

Third musical staff with lyrics: Findest du...? Was suchst du am Busch, da

Fourth musical staff with lyrics: Blü' und Blume ver-glihen? Was suchst du am

Fifth musical staff with lyrics: Baum, da Blü' und Blume ver-glihen?

Sixth musical staff with lyrics: Du suchst sie dem Her-zen, das dich nur licht ab-lein?

Animato. f

Seventh musical staff with lyrics: Wenn willst du die Blu-men weihn?

Triseno.

Eighth musical staff with lyrics: In ein-sa-mer Lie-be-Schmerzen?

pp sehr gebunden

Ninth musical staff with lyrics: So hoffst du Lohn der Lie-be, wenn dir ein Straussgedichte

Tenth musical staff with lyrics: Hoffst du Lohn der Lie-be, wenn dir ein Straussgedicht.

Hoffst du Lohn. parlando?

Eleventh musical staff with lyrics: Hoffst du Lohn. Dann sag' mir was und wie der

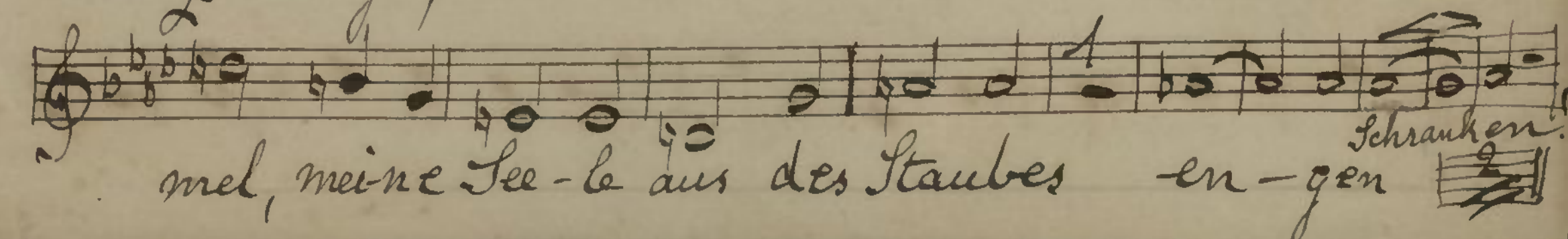
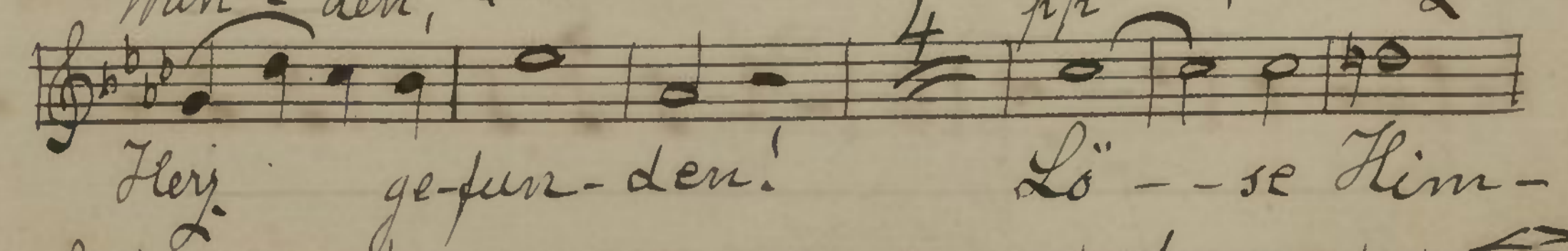
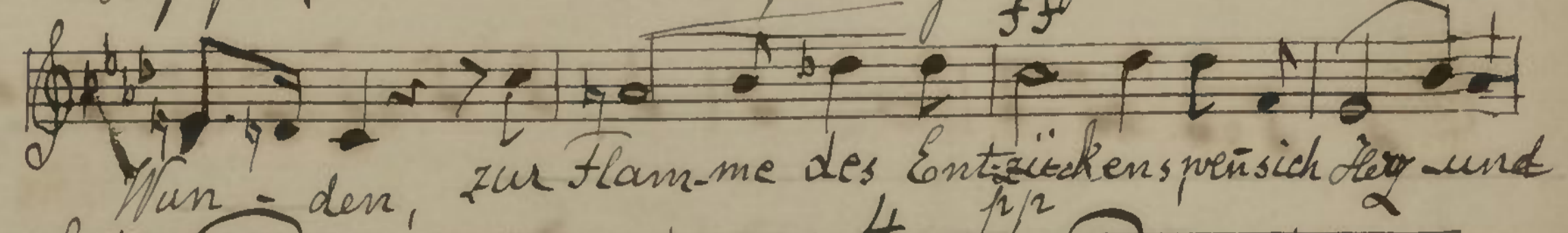
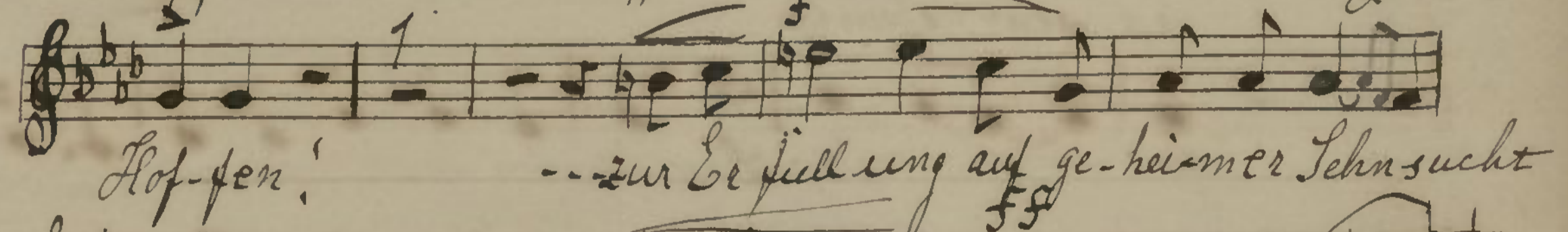
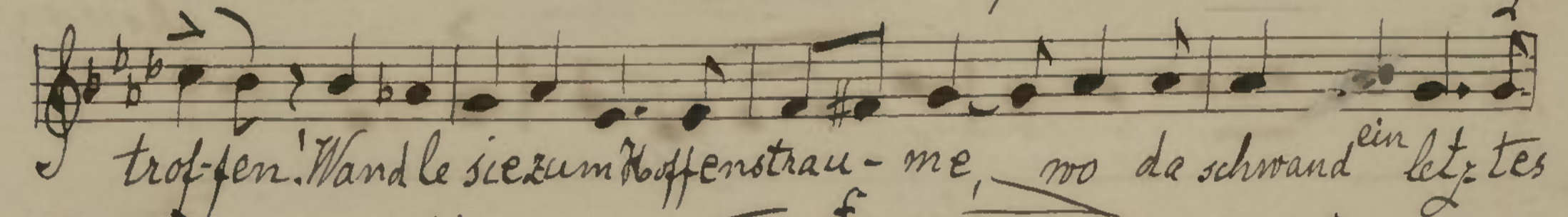
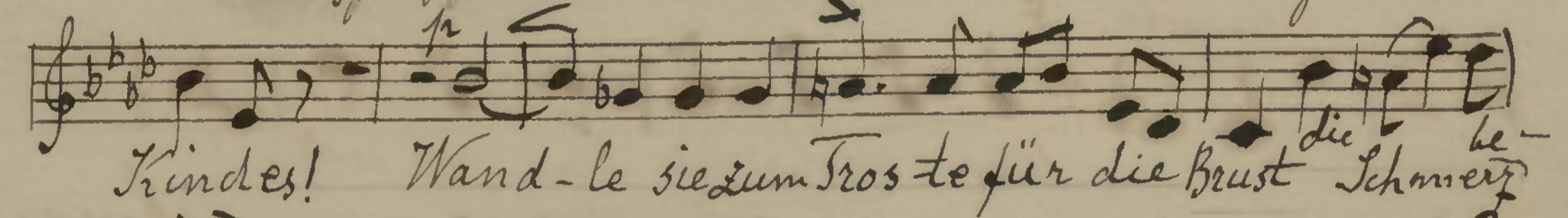
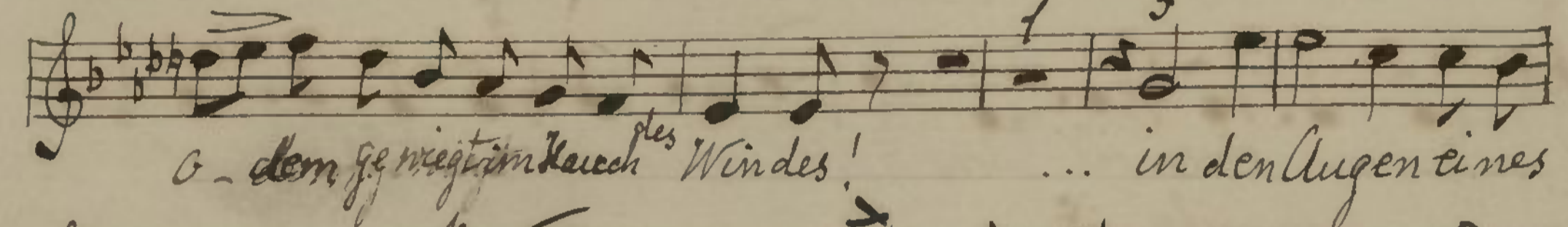
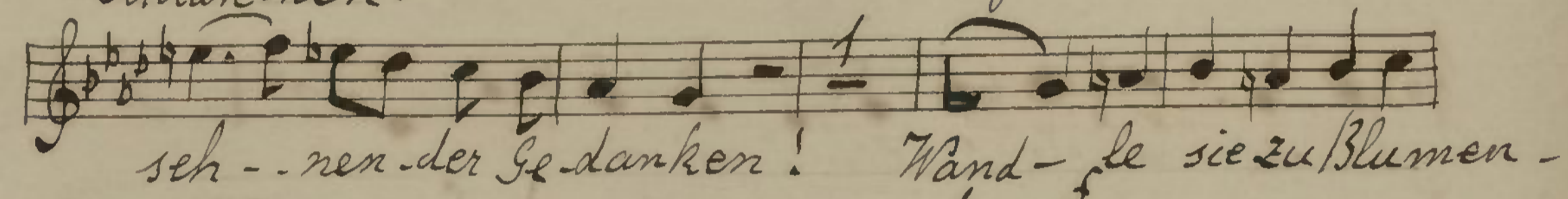
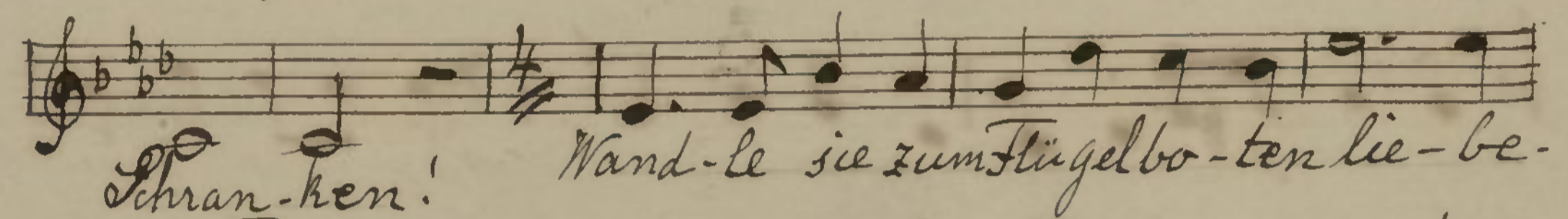
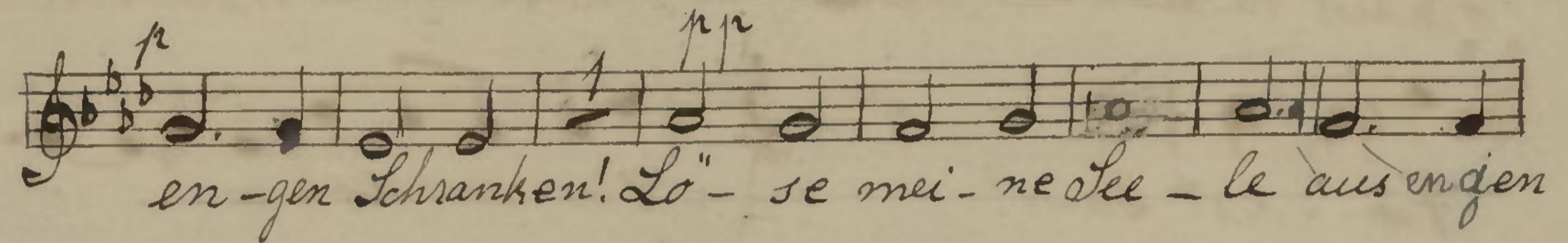
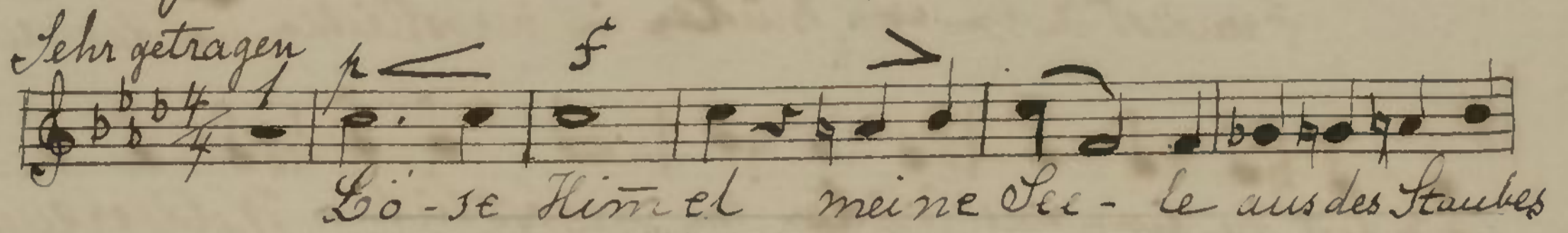
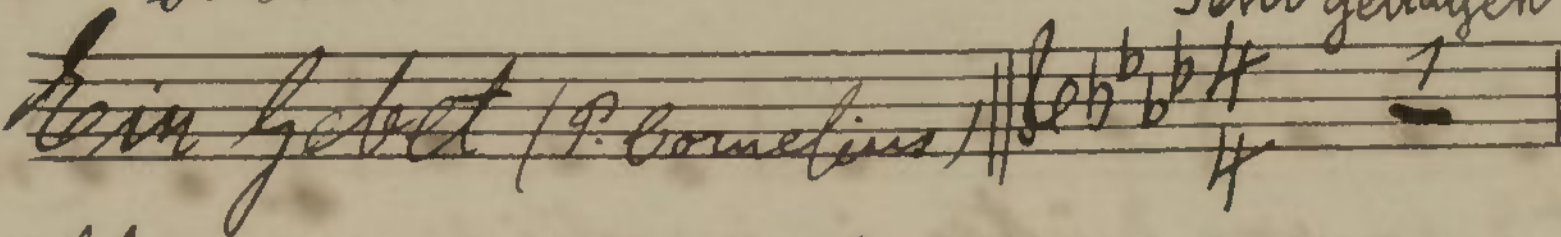
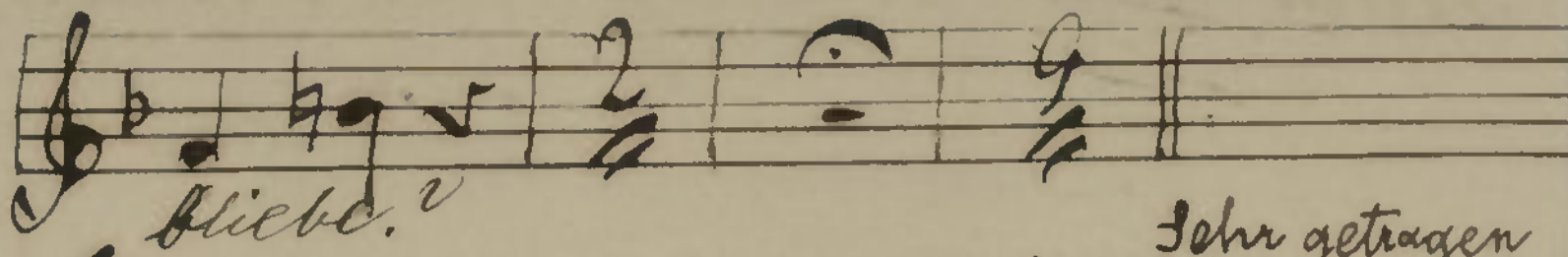
Twelfth musical staff with lyrics: Blu-men-Lied sing, Lie-be. Dann sag' mir was u. wie, der Blumen

Leidung

F. C. G.

MUSEU

v. m. 4. 637



Frage und Antwort (Cornelius.)

J. V. La Motte

Soprano I.

Andante.

Sindst du denn noch blühen im hoch-lie-ben

Wal-des-sümm? Sindst du denn noch blühen

im hoch-lie-ben Wal-des-sümm?

Was suchst Du an Busch und Baum, da Blüth und Blumen ver-

glüh-ten? Was suchst Du an Busch und Baum, da

Blüth und Blu-men ver-glüh-ten? II Sop.

mf. Animato. das Dich nur lieb-äl-lein?

Wem willst Du die Blumen weihen in ein sa-mer Lie-be

Ritardando. pp sehr gebunden. Schmerzen? So hoffst du

Lohn der Liebe, wenn Dir ein Strauss ge-dieh? Hoffst du

Lohn der Liebe, wenn Dir ein Strauss gedieh?

ritando. Dann sag' mir, was und wie der Blumen Deutung

Frage und Antwort M. K. Schott

Solo

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of several measures, including a half note followed by a quarter note, and a half note followed by a quarter note. A dynamic marking 'p' is present. The word 'Traum!' is written below the staff.

Blü-ten!

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of several measures, including a half note followed by a quarter note, and a half note followed by a quarter note. A dynamic marking 'p' is present. The word 'Traum!' is written below the staff.

dem Her-...ren!

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of several measures, including a half note followed by a quarter note, and a half note followed by a quarter note. A dynamic marking 'pp' is present. The word 'Nie!' is written below the staff.

lie...be!

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music consists of several measures, including a half note followed by a quarter note, and a half note followed by a quarter note. A dynamic marking 'p' is present. The word 'Nie!' is written below the staff.

lie...be!

F. C. G.

MUSEU

X.M. 4.643

Op. 11. No. 1. Singsong. Yachtman.

Handwritten musical score on four staves. The notation includes various notes, rests, and clefs. The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a key signature of one sharp (F#). The third and fourth staves also begin with treble clefs and a key signature of one sharp. The music is written in a cursive, handwritten style.

Sopran I Frage und Antwort (Cornelius) J. V. der 1. St. 2

Andante

Findest du denn noch Blüten im herbstlichen

Waldesraum? Findest du denn noch Blü -- ten

im herbstlichen Waldesraum?

Was suchst du an Busch und Baum, da Blüt' und Blumen

glühten? Was suchst du an Busch und Baum, da

Blüt' und Blumen ver-glühten? II Sop.

das dich nur liebt al-lein? Animato

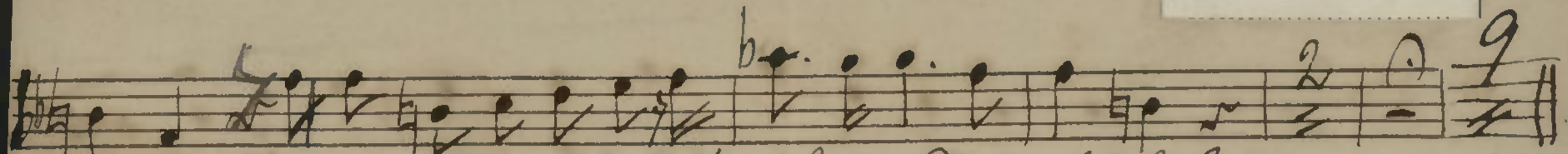
Wem willst du die Blumenweih'n in einsamer Liebe

Schmerzen Ritornello ppp sehr gebunden So hoffst du Lohn der

Liebe, wenn dir ein Strauss gedieh? Hoffst du

Lohn der Liebe, wenn dir ein Strauss gedieh?

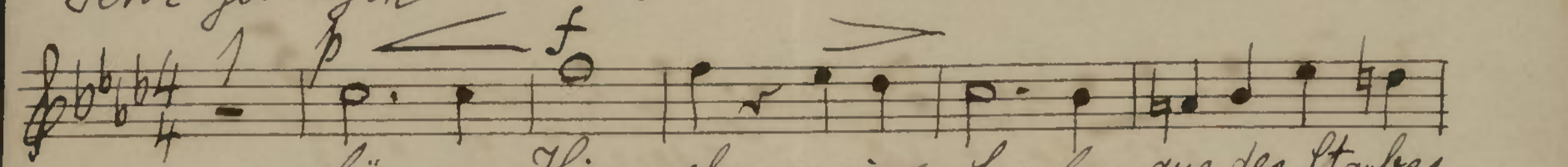
parlando Dann sag' mir, was und wie der Blumen Deutung



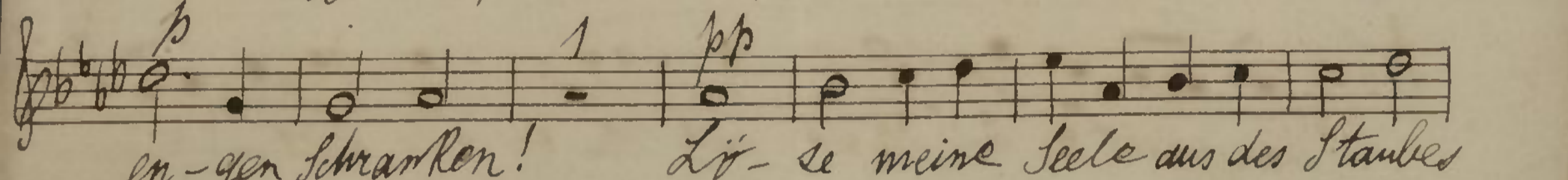
bliebe? . Dann sag' mir, was und wie der Blumen Deutung bliebe?

Ein Gebet (F. Cornelius)

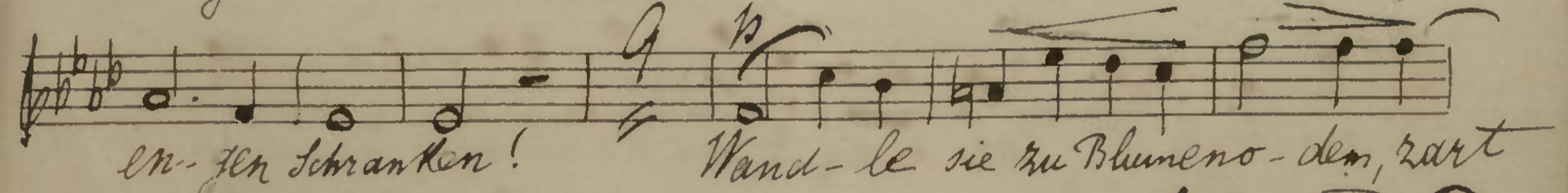
Sehr getragen



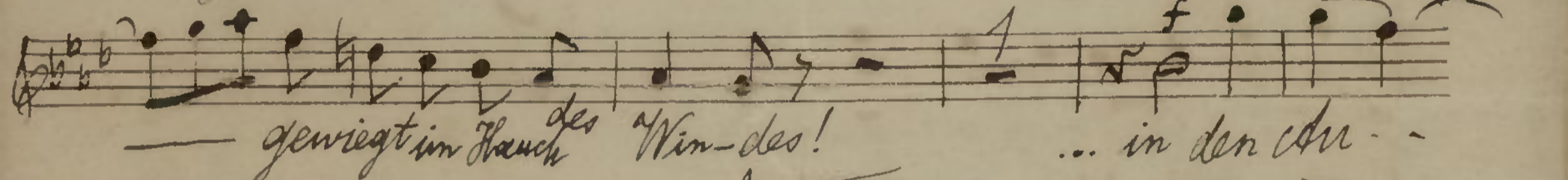
Lö-se, Himmel, meine Seele aus des Staubes



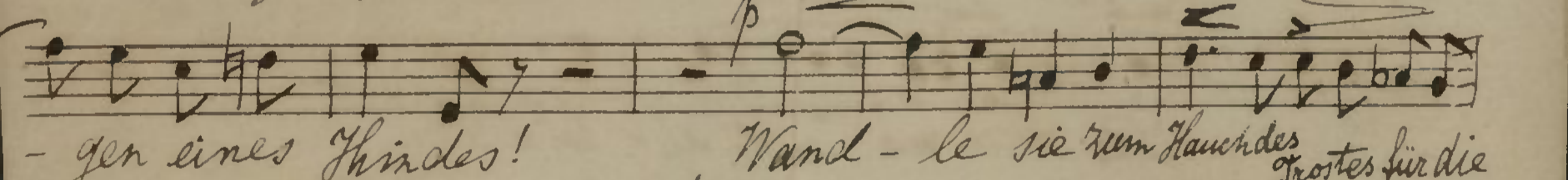
en-gen Schranken! Lö-se meine Seele aus des Staubes



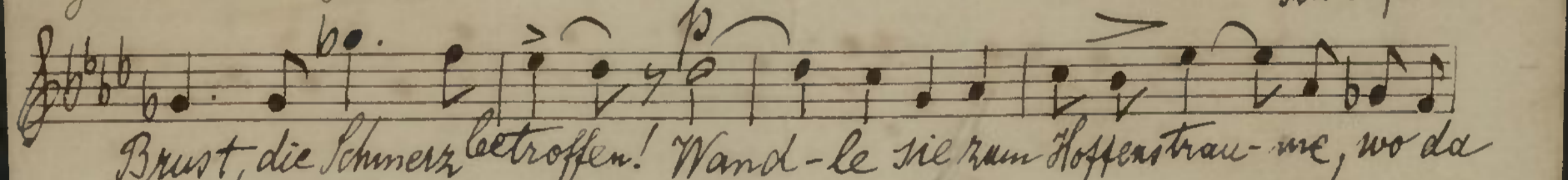
en-gen Schranken! Wand-le sie zu Blumeno-dem, zart



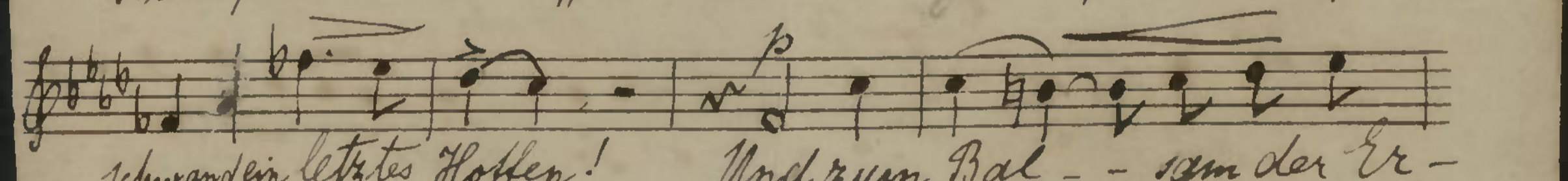
gewiegt im Hauch des Win-des! ... in den Ar-



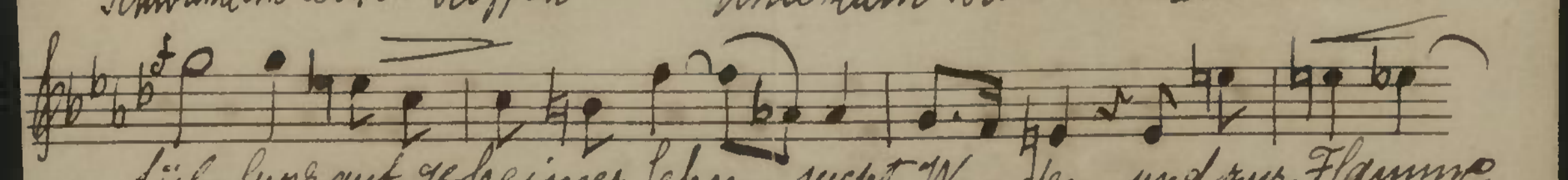
gen eines Ghindes! Wand-le sie rum Hauch des Frostes für die



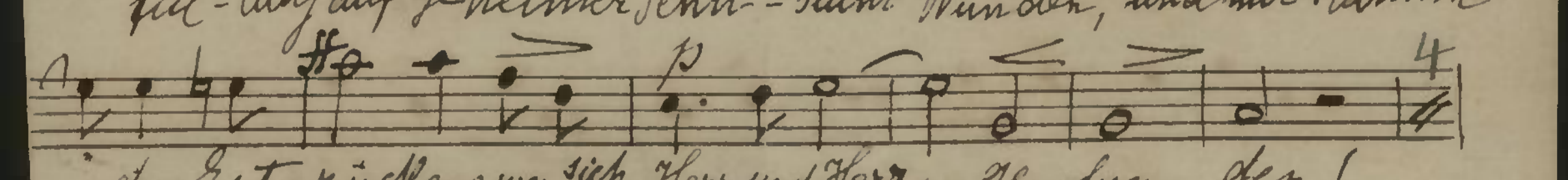
Brust, die Schmerz betroffen! Wand-le sie rum Hoffenstrau-me, wo da



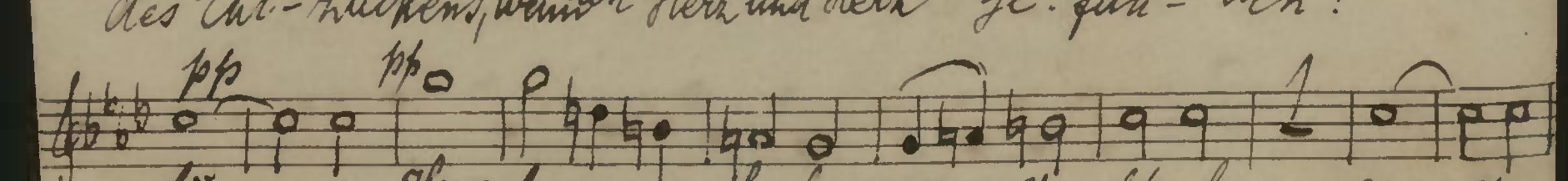
schwand ein letztes Hoffen! Und rum Bal - - sam der Er-



füllung auf geheimer Seh-nucht Wunden, und nur Flamme



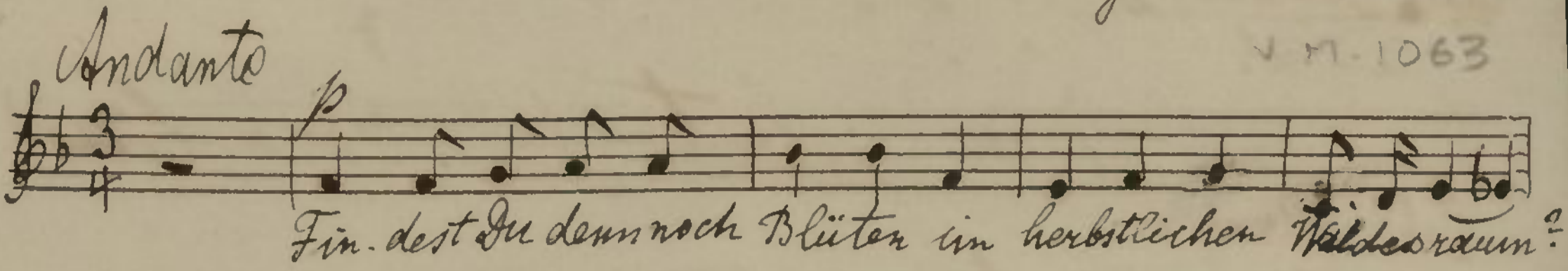
des Ent-rückens, wann sich Herr und Herr ge-fun-den!

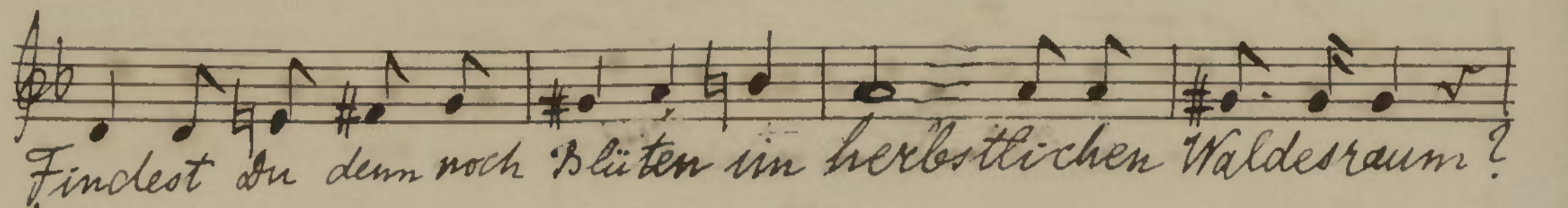


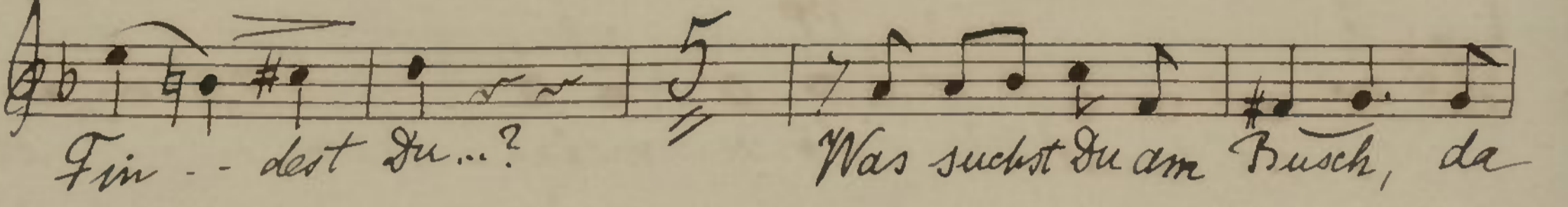
Lö- - - se, Himmel, meine Seele aus des Staubes en-gen

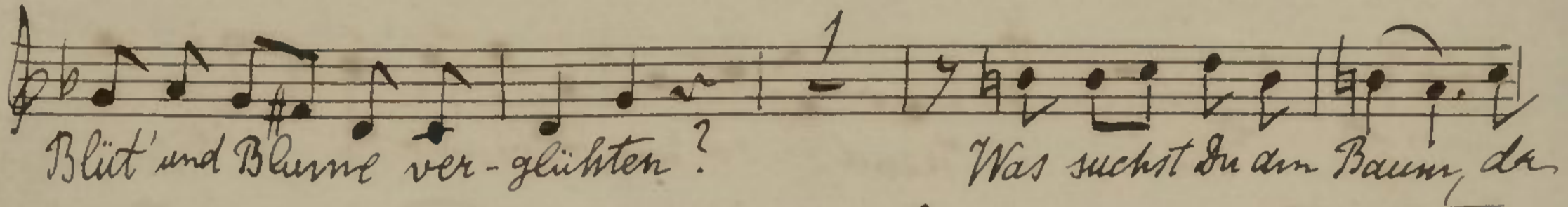
Sopran II Frage und Antwort (P. Cornelius)
J. V. da Notta

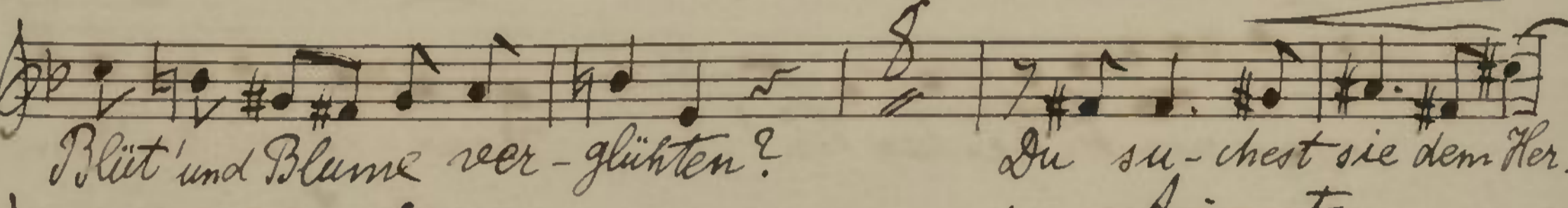
V. 1063

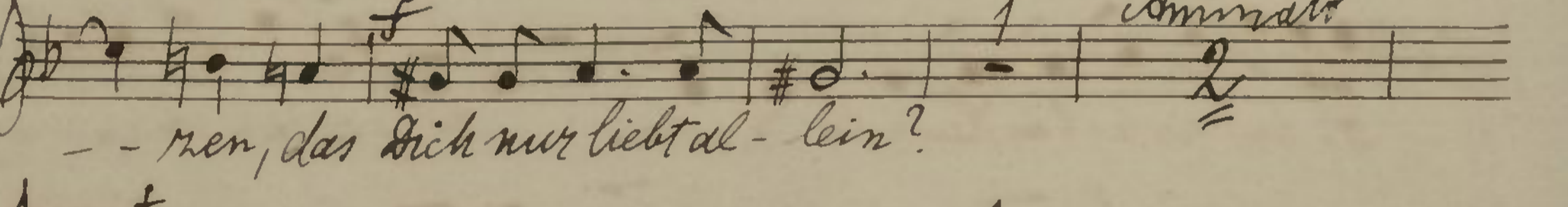
Andante *p*

Findest du denn noch Blüten im herbstlichen Waldesraum?

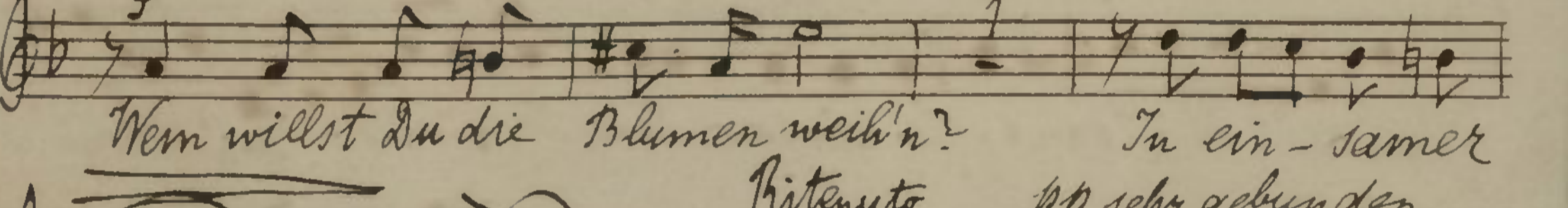

Findest du denn noch Blüten im herbstlichen Waldesraum?

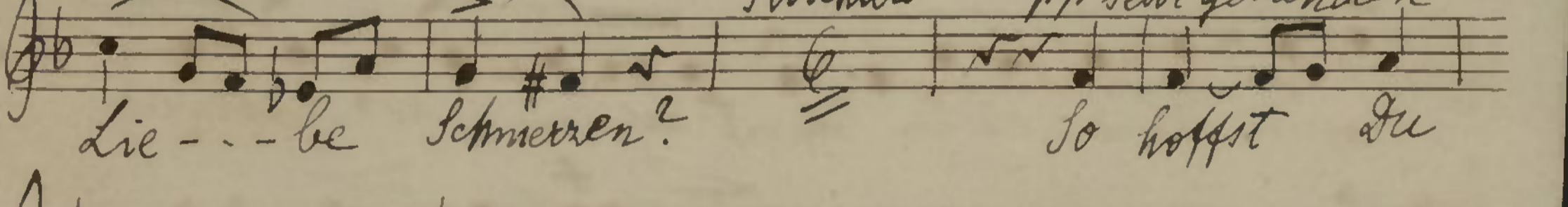

Findest du...? Was suchst du am Busch, da

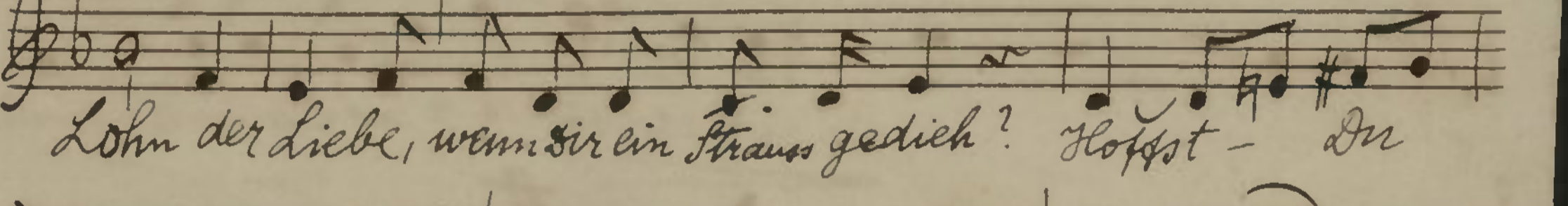

Blüt' und Blume ver-glühten? Was suchst du am Baum, da

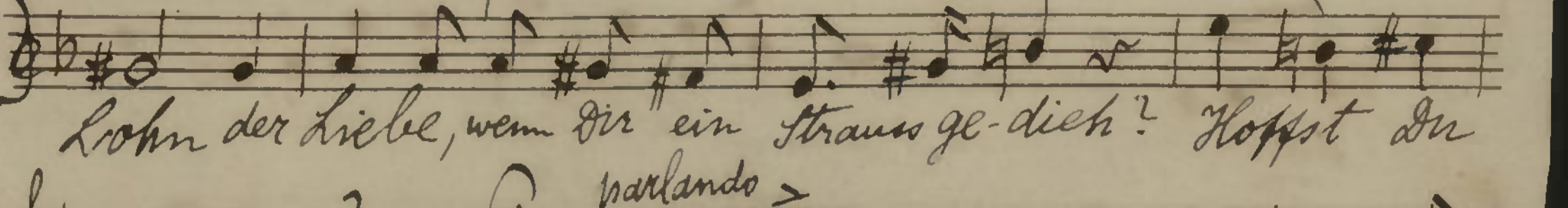

Blüt' und Blume ver-glühten? Du suchst sie dem Her-

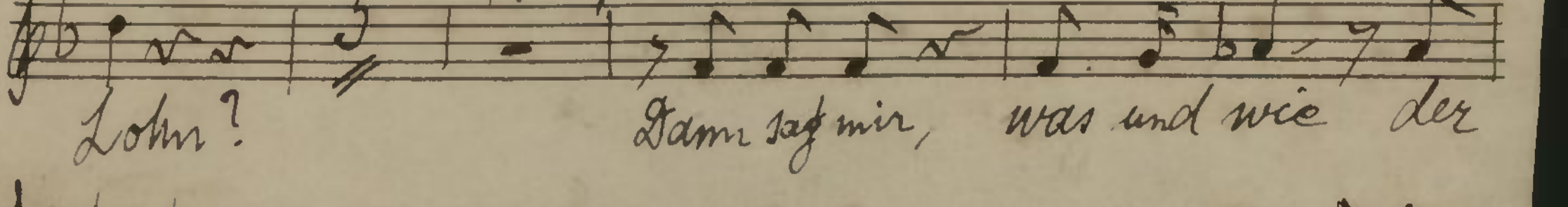
f *Animato*

-men, das dich nur liebt allein?

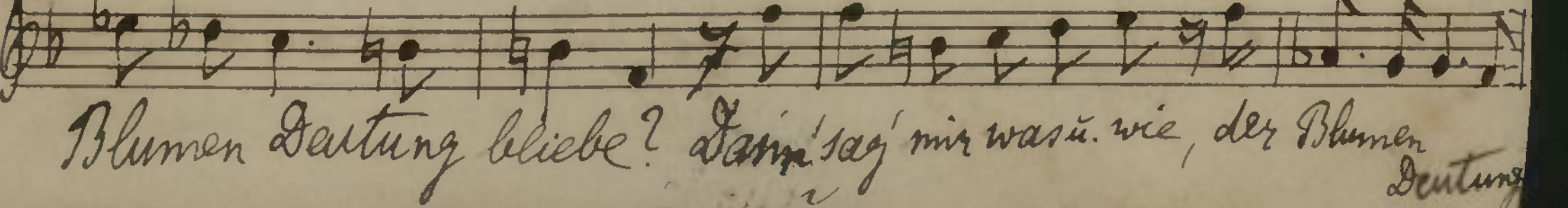
f

Wem willst du die Blumen weih'n? In ein-samer

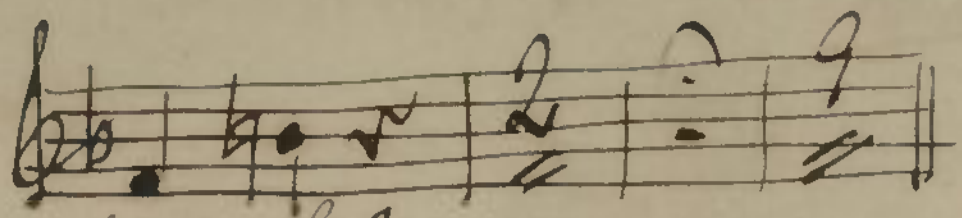
Ritenuito *pp* sehr gebunden

Lie-be Schmetter'n? So hoffst du


Lohn der Liebe, wenn dir ein Strauß gedieh? Hoffst du


Lohn der Liebe, wenn dir ein Strauß ge-dieh? Hoffst du

parlando

Lohn? Dann sag mir, was und wie der

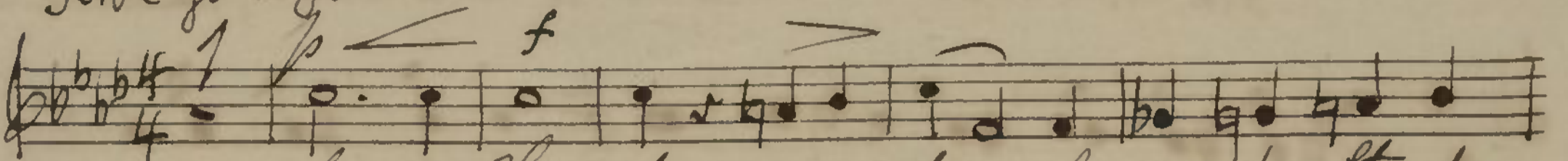

Blumen Deutung liebe? Dann sag mir was u. wie, der Blumen Deutung



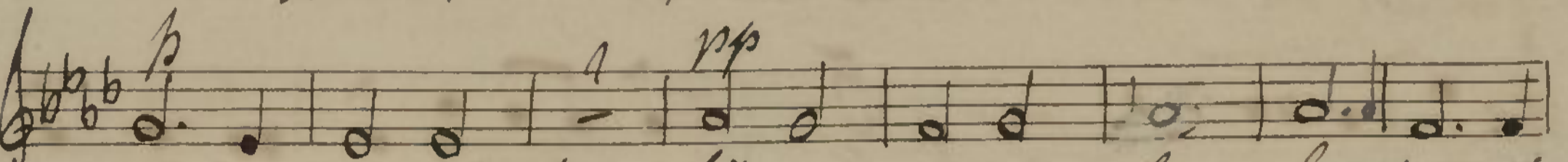
lie - be!

Ein Gebet (J. Cornetius)

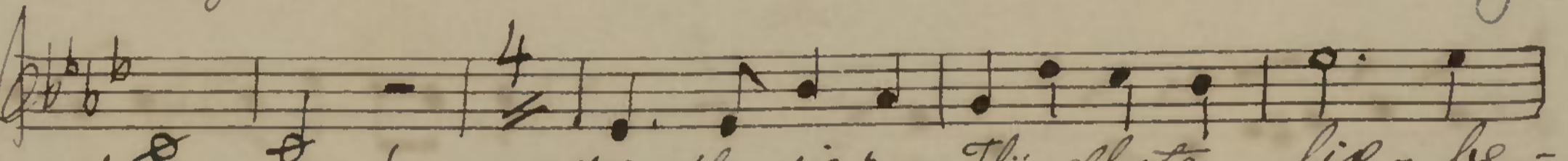
Sehr getragen



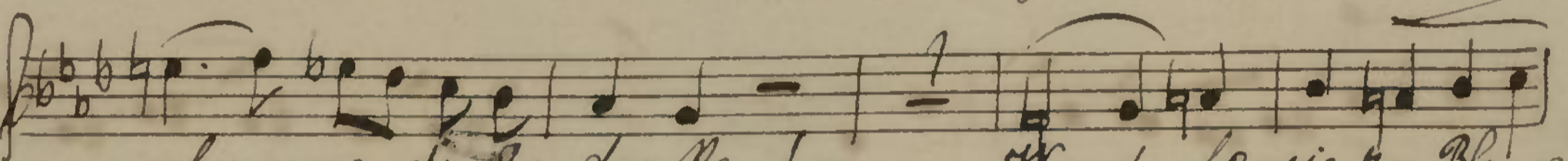
Lö - se, Him - mel, meine See - le aus des Staubes



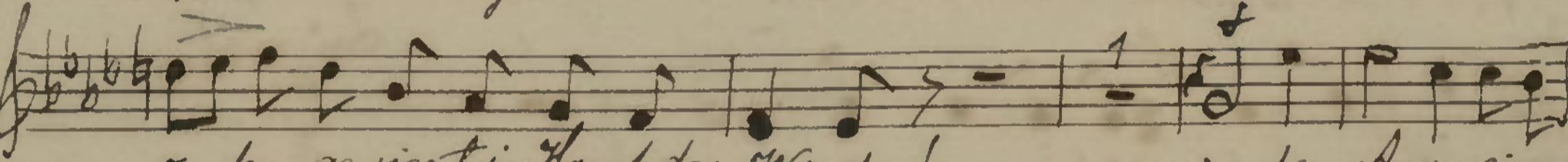
en - gen Schranken! Lö - se meine See - le aus engen



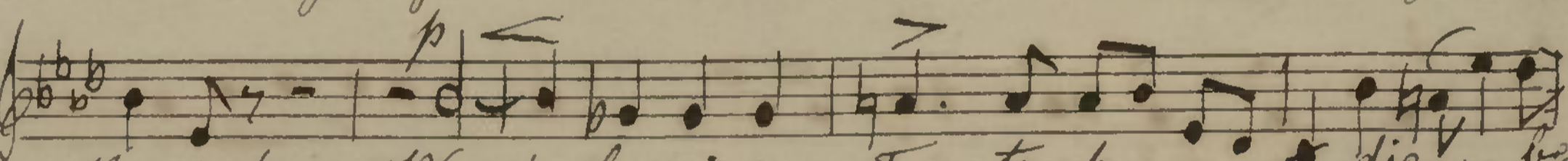
Schran - ken! Wandle sie zum Flügelboten lie - be -



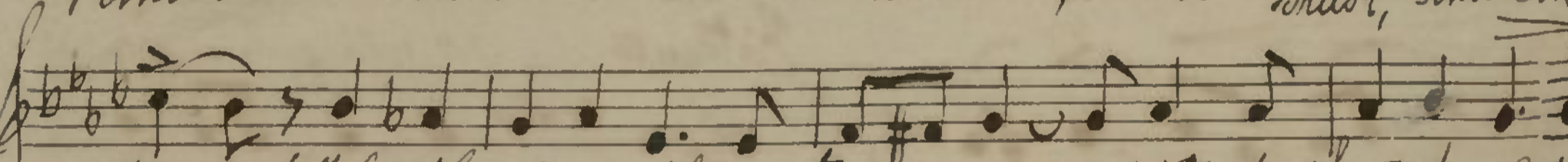
sch - - nender Ge - dan - ken! Wand - le sie zu Blumen -



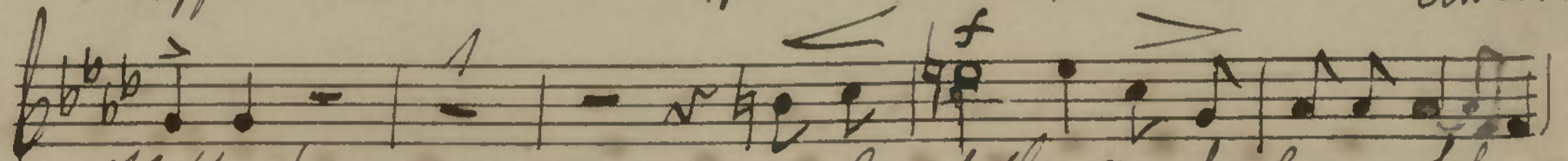
o - dem gewiegt im Hauch des Windes! ... in den Augen eines



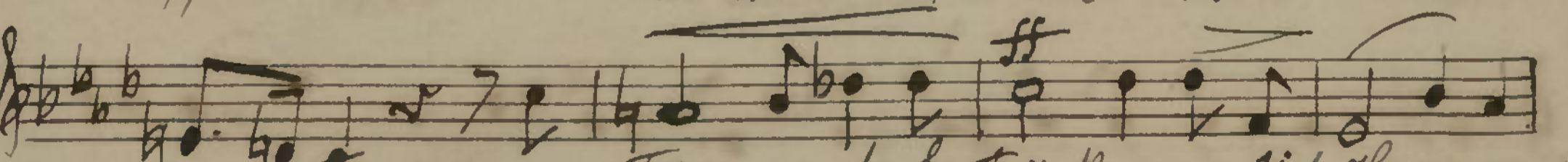
Kindes! Wand - le sie zum Tro - ste für die Brust, die be -



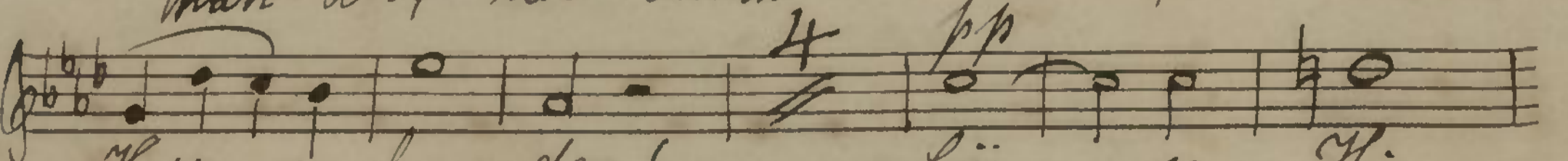
troffen! Wandle sie zum Hoffenstrau - me, wo da schwand ein letztes



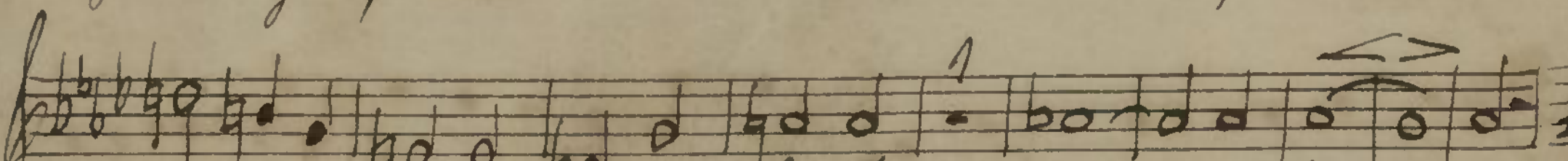
Hoffen! ... nur Er - füllung auf geheimer Sehnsucht



Wan - den, nur Flamme des Entzündens, wenn sich Herz und



Herr ge - fun - den! Lö - - - se, Him -



mel, meine Seele aus des Staubes en - gen Schran - ken!

Zeit Frage und Antwort (P. Cornelius) 1063
F. V. de Motte

Andante *p*

Findest du denn noch Blüten im herbstlichen Waldesraum?

Findest du denn noch Blü-ten im herbstlichen Waldesraum?

Findest du Blüten Was suchst du an Busch und
Baum an Busch u. Baum? Was suchst du an Busch und
Baum, da Blüt' und Blume ver-glich-ten? Du suchst
sie dem Herren, das dich nur liebt al-lein?

Andante
das dich nur liebt al-lein? Wem willst du die
Blumen weihn? Wem willst du die Blumen weihn in einsamer liebe

Ritenuito *pp* sehr gebunden
Schmerzen? So hoffst du Lohn der
lie-be, wenn dir ein Strauss gedieh? Hoffst du Lohn der
liebe, wenn dir ein Strauss gedieh? Hoffst du Lohn?

parlando
Dann sag' mir, was und wie der Blumen Deutung bliebe? Dann

bliebe?

sag mir, was und wie der Blumen ^{deutung} sehr getragen *f*

Im Gebet (P. Cornelius) *p* Löse Him- *pp*

mel, meine Seele aus des Staubes en- gen Schranken! Lö-

se - meine Seele aus des Staubes en- gen Schranken!

mf Wand- le sie zum reinen Glanz in den Augen eines

Kindes! *p* Wand- le sie zum Troste für die Brust, ^{die Schmer} be-

troffen! Zum- Hof- fens- traume, wo da schwand ein

letztes Hoffen! *f* Und zum Balsam der Erfül- lung auf ge-

hei- mer Sehnsucht Wunden, zur Flamme des Ent-

zü- ckens, wenn sich Herr- und Herr- ge- sun- den!

pp Lö- - - - se, Himmel, meine Seele aus des

Staubes en- - - - gen Schran- - - - ken!

F. C. G.
MUSEU
V. M. 4.636

Alt.

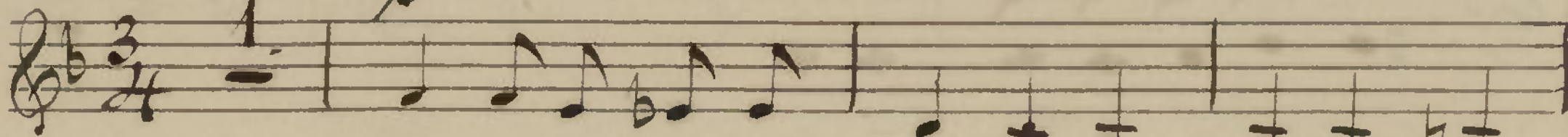
Frage und Antwort.

P. Cornelius.

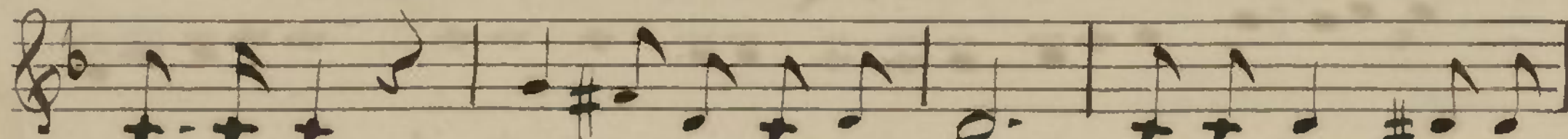
J. V. da Motta.

Andante

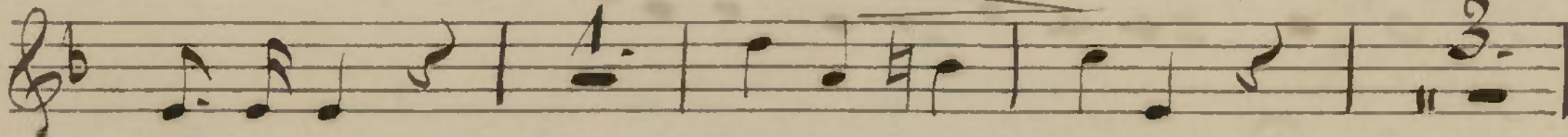
p



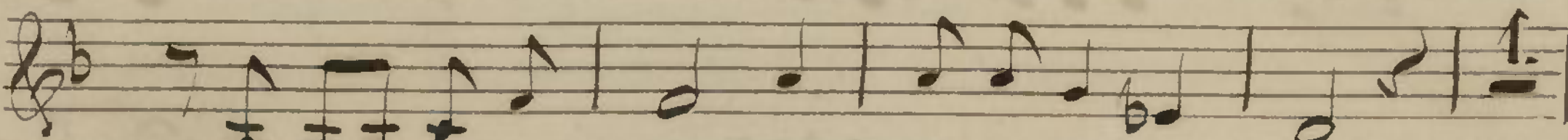
Siehst du denn noch Lüfte im frohli-chen



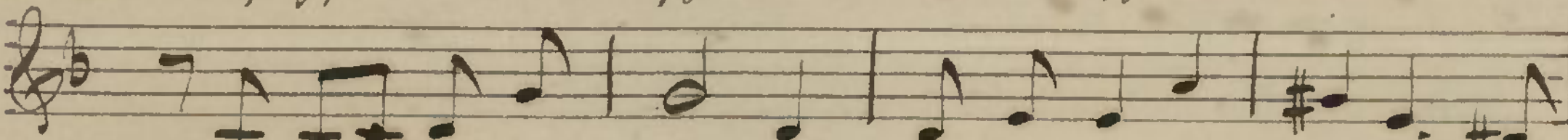
Waldbrunn? Siehst du denn noch Lüfte im frohli-chen



Waldbrunn? Siehst du Lüfte?



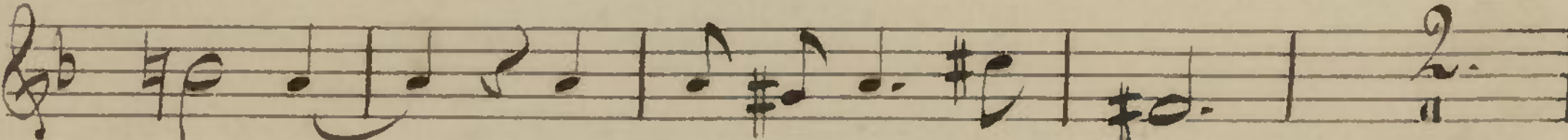
Was fühlst du an Luft und Lärm, an Luft und Lärm?



Was fühlst du an Luft und Lärm, da Lüft' und Lärm vor-

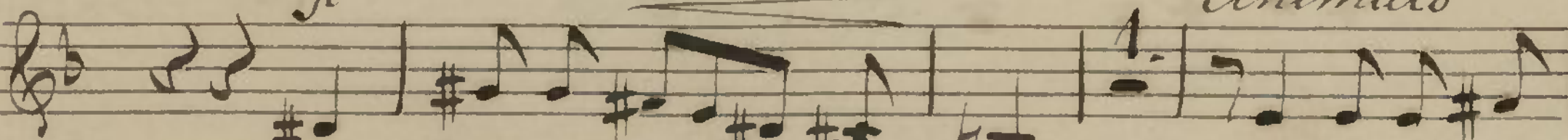


glück-lich? Du siehst sie denn

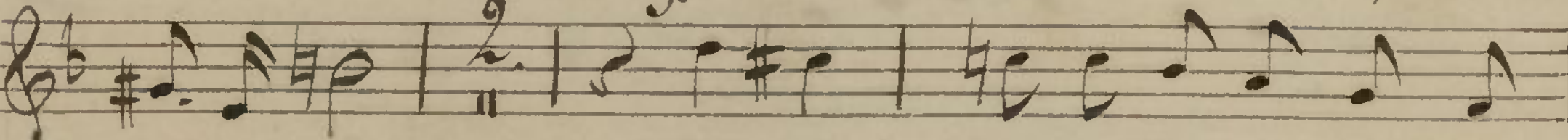


Gewiss, — das dich nur lieb' al-lein?

Animato



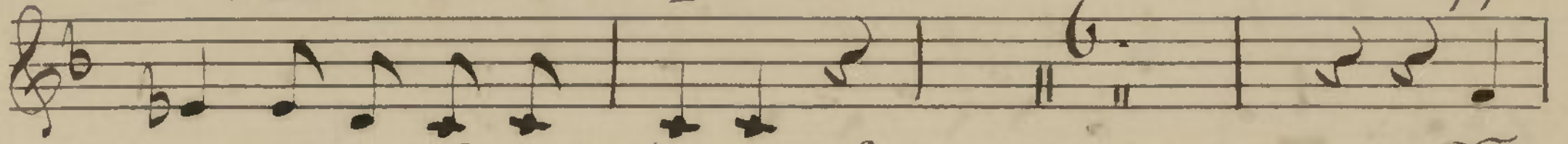
das dich nur lieb' al-lein? Wann willst du die



Lüfte wissen? Wann willst du die Lüfte wissen in

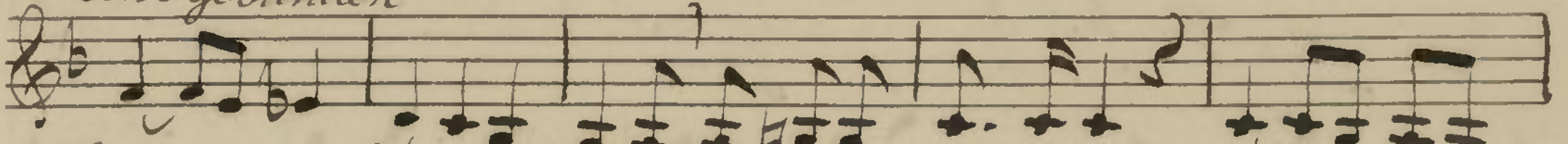
ritenuto

pp

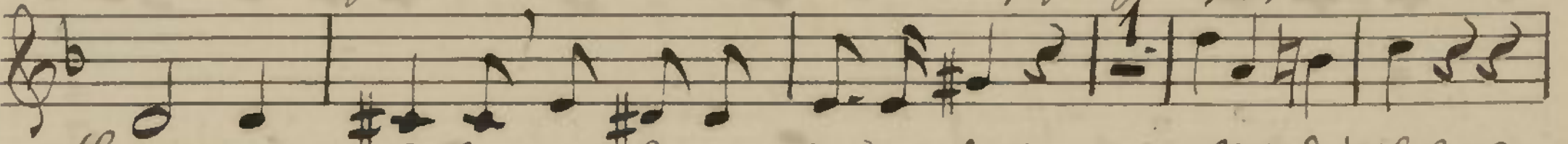


nie-jam-mer Lieber Jesu-Christe?
sehr gebunden

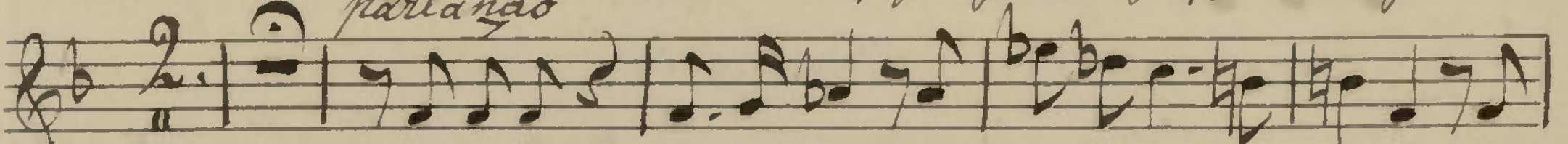
To



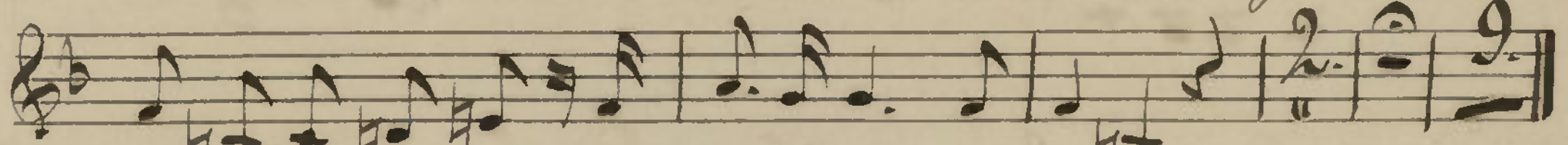
hoffst - Du Lofe der Lieber, wenn dir ein Hauptge-dief? Hoffst Du



Lofe der Lieber, wenn dir ein Hauptge-dief? Hoffst du Lofe?
parlando



Sag' mir, was und wie der Lühnen Dichtung bliebe? Sag



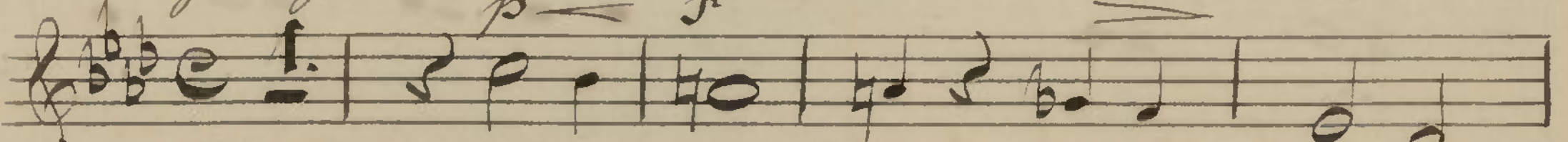
sag' mir, was und wie der Lühnen Dichtung bliebe?

Ein Gebet.

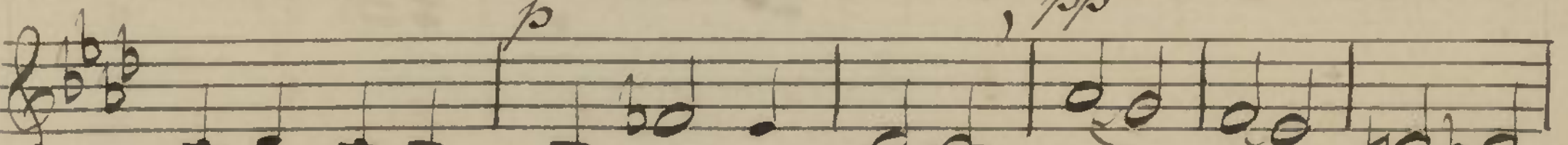
P. Cornelius.

Sehr getragen.

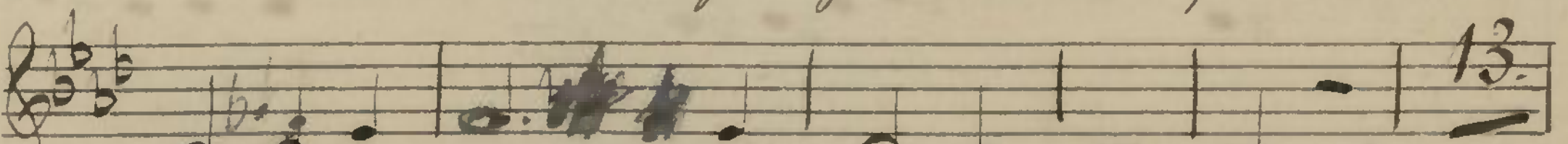
p — *f*



Lö-ße Him-mel, meine Tra-ge



mit des Hau-bes zu - gen Jesu-Christe! Lö-ße meine



Trage aus des Hau - bes zu - gen Jesu - Christe!

mf *F*

Wand - la - für zum *p* ~~winne~~ *p* Glanz in den Augen *p* nicht

Kindes! Wand - - la für zum Tro - ste für die

Leucht, die Tünnis ~~be -~~ *p* ~~hoffen!~~ *p* ~~Wand~~ *p* für zum Hoffen -

Wonne, wo der Schwand im letzten Hoffen! *p* Und zum

Leidern der Er - fül - lung auf ge - frei - men *ff* Tünnis -

Wunden, zur Flam - me der Erb - zu - recht, wenn sie

Ganz - und Ganz - ge - frei - - den!

Lö - - - se, Ginn - - und, wenn die - la *p* nicht das

Wand - la *p* zu - - gen Tünnis - - den!

F. C. G.

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