

SCHICKSALS-LIED CHANT DU DESTIN. SONG OF FATE.

Friedrich Hölderlin

(Traduction française par Amédée Boutarel.)

Chor und Orchester

von

JOHANNES BRAHMS.

OP. 54.

Neue Ausgabe.

Partitur,	Mk 4,50 n.	Clavier-Auszug für Piano zu 4 Händen, Mk 3 ..
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ALFRED LENGNICK

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N. SIMROCK.

Schicksalslied.

Ihr wandelt droben im Licht
 Auf weichem Boden, selige Genien!
 Glänzende Götterlüfte
 Rühren Euch leicht,
 Wie die Finger der Künstlerin
 Heilige Saiten.

Schicksallos, wie der schlafende
 Säugling, athmen die Himmlischen;
 Keusch bewahrt
 In bescheidner Knospe
 Blühet ewig
 Ihnen der Geist,
 Und die seligen Augen
 Blicken in stiller,
 Ewiger Klarheit.

Doch uns ist gegeben
 Auf keiner Stätte zu ruhn;
 Es schwinden, es fallen
 Die leidenden Menschen
 Blindlings von einer
 Stunde zur andern,
 Wie Wasser von Klippe
 Zu Klippe geworfen,
 Jahrlang in's Ungewisse hinab.

Chant du Destin.

*Vous, qu'environne l'air bleu, Génies
 emportés sur ses flots d'azur, l'or,
 ruisselant des astres, touche vos fronts.*

*Tel, l'artiste, d'un doigt léger, touche
 la harpe, et, des cordes qu'éveille son
 art dirin, sortent des gerbes d'accords
 purs.*

*Libres comme l'enfant qui sommeille,
 subtils esprits de l'air, vous flottez
 sur la plaine odorante; quand, pour
 nous, s'exhale l'âme des fleurs; et,
 pour vous, se révèle, calme et sereine,
 l'Ame éternelle.*

*Pour nous, point de trêve, jamais
 de calme repos. Ils passent, ils
 meurent, les hommes en proie aux
 souffrances, hâves, tristes, sombres,
 aveugles toute leur vie. C'est comme
 l'eau, qui, de roche en roche, se brise,
 tombe, et trouve un gouffre sans
 fond.*

Song of Fate.

*Ye tread on pathways of light, thro'
 fields of azure, spirits beyond the skies.
 Soft balmy breezes lightly fan your
 white robes, like the fingers, that wake
 the harp's blest and benign inspiration.
 Free from Fate, like a babe in its
 slumber, the heavenly spirits breathe;
 in their hearts, like the rosebud enfolded,
 burns the flame divine for ever enshrin'd. And their vision celestial ga-
 zes serene on light everlasting. But
 we have been fated to find on earth
 no repose. They vanish, they falter,
 our suffering, sorrowing brothers; blind-
 fold, from hour to hour, they are dri-
 ven, like water is dash'd 'gainst the
 rocks by the tempest; darkly the Un-
 known lures us below.*

Schicksalslied

Song of Fate.

von Friedrich Hölderlin.

Langsam und sehnuchtsvoll. Johannes Brahms, Op. 54.

Slow, and with an expression of longing.

2 Flöten.
Flutes.

2 Hoboien.
Oboes.

2 Clarinetten in B.
Clarinets in B \flat .

2 Fagotte.
Bassoons.

2 Hörner in Es.
Horns in E \flat .

2 Trompeten in C.
Trumpets in C.

3 Posaunen.
Trombones.

Pauken in Es.B.D.
Timpani E \flat , B,D.

Violinen.
Violins.

Violeñ.
Violas.

Soprani.

Alti.

Tenorí.

Bassi.

Violoncello.

Contrabasso.

Langsam und sehnuchtsvoll.

Slow, and with an expression of longing.

A

pp

p

pp

pp

pp

pp dolce

pp dolce

pp

arco

pp

8: *cresc.*
p cresc.
cresc.
grec. *f* *p*
3 *3* *3* *3* *dim.* *p*
cresc. *a2* *p*
cresc. *f* *a2* *p*
cresc. *f* *p*
cresc. *f* *p*
cresc. *f* *p*

Musical score page 3, measures 11-15. The score consists of six staves. Measures 11-12 show woodwind entries with grace notes. Measure 13 features a bassoon solo with dynamic markings *p* and *3*. Measures 14-15 show woodwind entries with dynamic markings *dim.*, *p*, and *p*.

B

p

pp

p dolce

p dolce

p

dim.

dim.

p sempre dolce

Ihr wan-delt
Le tread on

dim.

p

B

A musical score page featuring six staves. The top two staves are soprano and alto vocal parts, both in treble clef and common time. The middle two staves are bass and tenor vocal parts, both in bass clef and common time. The bottom two staves represent the piano's right and left hands, also in common time. The vocal parts sing in German, with lyrics appearing below the staff in the lower section. The piano accompaniment includes various chords and rhythmic patterns.

droben im Licht auf wei chem Bo den, se li ge Ge ni -
path ways of light, thro fields of a zure, spi rits beyond the

10

p

p

p

p sempre dolce

Ihr wandelt dro - ben im Licht auf weichem Boden, se - li ge Ge - ni -
p *Ye tread on*

p sempre dolce

Ihr wandelt skies. Yet tread on path-ways of light, thro' fields of azure, spirits beyond the

p sempre dolce

Ihr wandelt dro - ben im Licht auf weichem Boden, se - li ge Ge - ni -
p

pizz.

pizz.

pizz.

C

p dolce
p dolce
p dolce
p dolce

p dolor
p
p

pizz.
pp
pizz.
pp
pizz.
molto p
vn.
molto p
skies.
molto p
en.
molto p
skies.
pizz.
pp

Glänzende Götterlüfte rühren Euch leicht,
 Soft balmy breezes lightly fan your white robes.
 Glänzende Götterlüfte rühren Euch leicht,
 Soft balmy breezes lightly fan your white robes,

C 7177

rüh-ren Euch leicht, glän-zende Göt-ter-lüf-te röhren,
 fan your white robes, soft balmy breezes lightly扇ye,
 rüh - ren Euch
 fan your white

rüh-ren Euch leicht, Göt - - - ter - lüf-te
 fan your white robes, bree - - - zes fan ye,
 rüh - ren Euch
 fan your white

rüh-ren Euch leicht, glän - zende Göt - - ter - lüf-te
 fan your white robes, soft balmy bree - - zes fan ye,
 rüh - ren Euch
 fan your white

rüh-ren Euch leicht, Göt - - - lüf - te röhren,
 fan your white robes, bal - my bree - - zes fan ye,
 rüh - ren Euch
 fan your white

D

E

leicht,
wie die Finger der Künstlerin hei - li - ge
robes, *p*

leicht,
like the fin - gers that wake the harp's blest in - spi -
robes, *p*

leicht,
wie die Finger der Künstlerin hei - li - ge
robes, *p*

leicht,
like the fin - gers that wake the harp's blest in - spi -
robes, *p dolce*

arco

cresc. poco a poco f
 cresc. poco a poco f
 cresc. poco a poco f
 cresc. poco a poco cresc. f dim.
 cresc. poco a poco cresc. f dim.
 cresc. poco a poco cresc. f dim.
 cresc. f
B Sai - ten, wie die Fin - ger, wie die Fin - ger der Künst - le - rin hei - li - ge,
 like the fin - gers, like the fin - gers that wake the harp's blest and he -
 cresc. f
 wie die Fin - ger, die Fin - ger der Künst - le - rin hei - -
 ra - tion, like the fin - gers, the fin - gers that wake the harp's blest -
 cresc. f
 Sai - ten, wie die Fin - ger, die Fin - ger der Künstle - rin hei - li - ge,
 cresc. f
 ra - tion, like the fin - gers, the fin - gers that wake the harp's hei - -
 cresc. f
 arco f
 cresc. f

13

p dolce

p dolce

p

p

dim. p

hei - li - ge Sai - - - ten.
nign inspi - ra - - - tion.

dim. p

hei - li - ge Sai - - - ten.
inspi - ra - - - tion.

dim. p

li - ge Sai - - - ten.
in - spi - ra - - - tion.

16

p *tr.*

pp

arco

p *arco*

p *arco*

p *dolce*

p *dolce*

Schicksal-los, wieder schlafende Säug - ling, athmen die Himmlichen;
Free from Fate, like a babe in its slum - ber, the heav'nly spirits breathe;

pizz.

E

p
pp
p dolce
pp dolce
pp dolce
pizz.
pizz.
pizz.
pp
p

E

Reusch be_wahrt in be_schei_dener Knos_pe
In their hearts like the rose-bud en - fol - ded,
Reusch be_wahrt in be_schei_dener Knos_pe
In their hearts like the rose-bud en - fol - ded,

E

I Solo

I Solo

p

dolce

arco

f.

p

blü - het e - wig, e - wig ih_nen der Geist. —
burns the flame di-vine for e - ver enshrin'd.

f.

blü-het e - wig ih-nen der Geist.
burns the flame for e - ver enshrin'd.

f.

blühet e - wig, e-wig ih_nen der Geist.
burns the flame di-vine for e - ver enshrin'd.

arco

p

arco

arr.

pizz.

p

p

p

p

p

Und die se - li - gen Au - gen bli - cken in
And their vi - sion ce - les - tial ga - zes se -

Und die se - li - gen Au - gen bli - cken in
And their vi - sion ce - les - tial ga - zes se -

Und die se - li - gen Au - gen bli - cken in
And their vi - sion ce - les - tial ga - zes se -

Die se - li - gen Au - gen bli - cken in
Their vi - sion ce - les - tial ga - zes se -

20
 dim.
 p.
 dim.
 arco
 dim.
 arco
 dim.
 dim.
 stil - - - - -
 rene - - - - -
 on - - - - -
 light - - - - -
 e - - - - -
 wi - - - - -
 ger - - - - -
 e - - - - -
 ver - - - - -
 las - - - - -
 ting,
 Au - - - - -
 gen - - - - -
 blic - - - - -
 e - - - - -
 wi - - - - -
 ger - - - - -
 Klar - - - - -
 heit,
 les - - - - -
 tial - - - - -
 ga - - - - -
 zes - - - - -
 on - - - - -
 light - - - - -
 e - - - - -
 ver - - - - -
 las - - - - -
 ting,
 stil - - - - -
 rene - - - - -
 on - - - - -
 light - - - - -
 e - - - - -
 wi - - - - -
 ger - - - - -
 e - - - - -
 ver - - - - -
 las - - - - -
 ting,
 stil - - - - -
 rene - - - - -
 on - - - - -
 light - - - - -
 e - - - - -
 wi - - - - -
 ger - - - - -
 e - - - - -
 ver - - - - -
 las - - - - -
 ting,
 pp
 pp

6

p *s*

p

p

p

p

p

pp

pp

bli - eken in stil - ler, e - wiger Klar - - heit.
ga - zes se - rene on light e - ver - las - - ting.

bli - eken, bli - eken in e - wiger Klar - - heit.
ga - zes, ga - zes on light e - ver - las - - ting.

bli - eken, bli - eken in e - wiger Klar - - heit.

ga - zes, ga - zes on light e - ver - las - - ting.

p

p

1277

in C.

div.

a2.

dim.

senza Sordini.

dim.

pp

7177

Allegro.

Musical score for strings and woodwind section. The score consists of six staves. The first four staves are for strings (two violins, viola, cello). The fifth staff is for Bassoon (B♭), and the sixth staff is for Clarinet (C). The key signature changes from common time to 3/4 time, then to B♭ major (two sharps), then to C major (no sharps or flats). The bassoon part includes dynamic markings: *ten.*, *f ten.*, *p ten.*, *f*, and *f*. The clarinet part includes dynamic markings: *p*, *f*, *p*, *f*, and *f*. A rehearsal mark 'E s u, B in C u, G.' is placed above the bassoon staff, and 'E - 8 B into C and G.' is placed below it.

Allegro.

Musical score for strings and woodwind section, continuing from the previous page. The score consists of six staves. The first four staves are for strings (two violins, viola, cello). The fifth staff is for Bassoon (B♭), and the sixth staff is for Clarinet (C). The key signature changes from B♭ major to common time. The bassoon part features sixteenth-note patterns with slurs and grace notes. The clarinet part also features sixteenth-note patterns with slurs and grace notes. The bassoon part includes dynamic markings: *f*, *f*, *f*, *f*, and *f*. The clarinet part includes dynamic markings: *p*, *f*, *p*, *f*, and *f*.

Allegro.

a2.

Doch uns ist ge - ge - - ben, auf
But we have been fa - - ted to

Doch uns ist ge - ge - - ben, auf
But we have been fa - - ted to

f

2177

Musical score page 25. The score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in German and English. The bottom four staves are for the piano. The vocal parts sing eighth-note chords. The piano accompaniment features eighth-note patterns. Measure numbers 22 and 23 are indicated above the vocal staves. The lyrics are:

kei - ner Stät - - - te zu ruhn. Es
find on earth no re - pose. They
kei - ner Stät - - - te zu ruhn. Es
find on earth no re - pose. They

Musical score page 26, featuring four systems of music. The top two systems show instrumental parts (strings, woodwinds) with dynamic markings like *p*, *f*, and *p*. The third system shows bassoon parts with dynamic *f*. The bottom system contains vocal parts with lyrics in German and English, and instrumental parts. The lyrics are:

schwin - - den, es fal - - len die lei - - den - den,
ra - - nish, they fal - ter, our suf - - fo - ring,
schwin - - den, es fal - - len die lei - - den - den,
ra - - nish, they fal - ter, our suf - - fo - ring,

B lei - - den_den Men - schen blind - lings,
T sor - - ro-wing bro - thers; blind - fold,
A lei - - den_den Men - schen blind - lings,
S sor - - ro-wing bro - thers; blind - fold,

cresc.
cresc.

6 blind - - lings von ei - ner Stunde zur an - - dern,
 blind - - fold from hour to hour they are dri - - ren,
 13 blind - - lings von ei - ner Stunde zur an - - dern,
 blind - - fold from hour to hour they are dri - - ren,

The musical score consists of ten staves of music. The top five staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom five staves are for the choir, with lyrics in both German and English. The lyrics describe a state of helplessness or being 'blind-folded' from hour to hour.

German Lyrics:

blind - - lings von ei - ner Stun-de zur an - - dern, wie

English Translation:

blind - - fold from hour to hour they are dri - - ven, like

blind - - lings von ei - ner Stun-de zur an - - dern, wie

blind - - fold from hour to hour they are dri - - ven, like

The music includes dynamic markings such as ff (fortissimo) and f (forte), and various performance instructions like slurs and grace notes.

Was - ser von Klip - pe zu Klip - pe ge -
wa - ter is dash'd 'gainst the rocks by the
Was - ser von Klip - pe zu Klip - pe ge -
wa - ter is dash'd 'gainst the rocks by the

wor - fen, Jahr - lang in's Un -
tem - pest, dark - ly the Un -
wor - fen, Jahr - lang in's Un -
tem - pest, dark - ly the Un -

ff

ff

ff

ff

ff

ff

ff

ff

pp

pp

pp

ge - - wis - - se hin - ab,
known lures us be - low,

ge - - wis - - se hin - ab,
known lures us be - low,

ff

7177

in's Un - ge - wis - se hin -
the Un - known lures us be -
in's Un - ge - wis - se hin -
the Un - known lures us be -

p

dim.

G

dim.

dim.

dim.

low.

ab.

low.

G

Musical score page 35, featuring six staves of music for orchestra. The staves are arranged as follows:

- Staff 1: Treble clef, B-flat key signature.
- Staff 2: Treble clef, B-flat key signature.
- Staff 3: Treble clef, B-flat key signature.
- Staff 4: Bass clef, B-flat key signature.
- Staff 5: Bass clef, B-flat key signature.
- Staff 6: Bass clef, B-flat key signature.

The music consists of six measures. Measures 1-4 are silent (rests). Measure 5 begins with a dynamic of *sempre pp*. The first measure of staff 6 also has a dynamic of *sempre pp*. Measure 7 begins with a dynamic of *pp*.

H

p

p

p

p

p

dim.

dim.

dim.

p express.

p express.

Doch uns ist ge -
But we have been fa -

Doch uns ist ge - ge - ben, auf
But we have been fa - ted, to

dim.

13
p dolce
p
dim.
dolce
dim.
pp

dim.

p
pp

13
 auf kei - - - ner Stät -
 To find - - - on earth -
p *dim.* *pp*
 13
 auf kei - - - ner Stät -
 To find - - - on earth -
p *dim.* *pp*
 13
 ge - ben auf kei - - - ner, Stät -
 fu - ted to find - - - on earth, - - - on earth -
p *dim.* *pp*
 13
 kei - - - ner, kei - - - ner, Stät -
 find - - - on earth, - - - on earth, - - - on earth -
p *dim.*

pp

dim.

pp
pp
pp

Soprano: - - te zu ruhn, zu ruhn.
Alto: no re - pose, re - pose.
Tenor: - - te zu ruhn, zu ruhn.
Bass: no re - pose, re - pose.

pp
pp
pp

Soprano: - - te zu ruhn, zu ruhn.
Alto: no re - pose, re - pose.
Tenor: - - te zu ruhn, zu ruhn.
Bass: no re - pose, re - pose.

pp
pp

Soprano: - - te zu ruhn, zu ruhn.
Alto: no re - pose, re - pose.
Tenor: - - te zu ruhn, zu ruhn.
Bass: no re - pose, re - pose.

pp
pp

I

Doch uns ist ge - ge - - ben auf kei - ner
But we have been fa - ted to find on
p - espress.
Doch uns ist ge - ge -
But we have been fa -

40

Doch uns doch uns ist ge - ge - ben,
But we but we have been fa - ted,
Stätte zu ruhn, doch uns uns ist ge - ge - ben,
earth no re - pose, but we we have been fa - ted,
- - ben, doch uns, doch uns ist ge - ge - ben,
- ted, but we but we have been fa - ted,
p'essress. Doch uns ist ge - ge - ben, doch uns ist ge - ge - ben,
But we have been fa - ted, but we have been fa - ted,

11

The musical score consists of ten staves. The top five staves are treble clef, and the bottom five are bass clef. The first two measures show mostly rests. From measure 3, lyrics begin in the bass and tenor voices. The piano part is prominent, featuring dynamic markings like *sf*, *pp*, and *p*. Measure 7 includes a vocal entry for the alto voice. Measures 8-9 show a continuation of the vocal and piano parts. The score concludes with a final piano dynamic marking of *sf* followed by *pp*.

uns ist ge - ge - ben, auf kei - ner Stät -

we have been fa - ted to find on earth

uns ist ge - ge - - ben, auf kei - - ner Stät -

we have been fa - - ted to find on earth

uns ist ge - ge - - - ben, auf kei - - - ner Stät -

we have been fa - - - ted to find on earth

te zu ruhn, — zu ruhn.
no re - pose, — re - pose.
te zu ruhn, — zu ruhn.
no re - pose, — re - pose.

pp

pp

pp

pp

pp sempre

only 2 Violins.
nur 2 Geigen.

only 2 Violas.
nur 2 Bratschen.

p

Doch uns, doch uns,
But we, but we,
Doch uns, doch uns,
But we, but we,

R

a2.

*p molto cresc.**p molto cresc.**p molto cresc.**ppp**p molto cresc.**PPP**p*All Violins.
Alle Geigen.*p molto cresc.*All Violas.
Alle Bratschen.*p molto cresc.**p molto cresc.**p molto cresc.*

doch uns ist ge - ge - - ben, auf

p molto cresc.

but we have been fa - - ted to

p molto cresc.

doch uns ist ge - ge - - ben, auf

p molto cresc.

but we have been fa - - ted to

*p molto cresc.**K p molto cresc.*

kei - ner Stät - - - te zu ruhn. Es schwin -
 find on earth no re - pose. They va -
 kei - ner Stät - - - te zu ruhn. Es schwin -
 find on earth no re - pose. They va -

B den, es fal - - len, die lei - - den - den, lei - -
Anish, they fal - - ter, our suf - - - - - ring, sor - - - - -
T den, es fal - - len, die lei - - den - den, lei - -
Anish, they fal - - ter, our suf - - - - - ring, sor - - - - -

A musical score page featuring a vocal part (Soprano) and a piano accompaniment. The vocal part consists of three staves of music with lyrics in German. The piano part is in the basso continuo style, indicated by a basso continuo symbol. The score is set in common time, with various dynamics such as *p*, *f*, *ff*, and *tr*. The vocal part includes lyrics: "den-den Men-schen, blind-lings, blind-", "rowing bro-thers, blind-fold, blind-", "den-den Men-schen, blind-lings, blind-", and "rowing bro-thers, blind-fold, blind-". The piano part features continuous eighth-note patterns.

lings, blind - lings von ei - ner Stunde zur an -
 fold, blind - fold from hour to hour they are dri -
 lings, blind - lings von ei - ner Stunde zur an -
 fold, blind - fold from hour to hour they are dri -

L.

Musical score page 49, featuring a vocal part (Soprano) and six instrumental parts (Violin I, Violin II, Cello, Double Bass, Clarinet, and Bassoon). The vocal part begins with a melodic line, followed by a section of eighth-note patterns. The instrumental parts provide harmonic support with sustained notes and rhythmic patterns. The vocal line resumes with a melodic line, followed by another section of eighth-note patterns. The vocal part concludes with a melodic line, followed by a section of eighth-note patterns.

molto f.

molto f.

molto f.

B - - dern, wie Was - ser von Klip - pe
- - ren, like wa - ter is dash'd 'gainst
B - - dern, wie Was - ser von Klip - pe
- - ren, like wa - ter is dash'd 'gainst

Lf 2177

zu Klip - pe ge - wor - fen, Jahr -
 the rocks by the tem - pest, dark -
 zu Klip - pe ge - wor - fen, Jahr -
 the rocks by the tem - pest, dark -

lang in's Un - ge - wis - se hin -
 ly the Un - known lures us be -
 lang in's Un - ge - wis - se hin -
 ly the Un - known lures us be -

in's
 low,
 ab,
 in's
 low,
 in's
 low,

Un - - ge -
 Un - - known
 Un - - ge -
 Un - - known

M

p

dim.

p

wis - se hin - ab,
lures us be - low,
wis - se hin - ab,
lures us be - low,

M

p

in's Un - ge - wis - se
the Un - known lures us

in's Un - ge - wis - se
the Un - known lures us

2.

più p

più p

pp

più p

con Sord.

p

con Sord.

p

hin - ab!
be - low!

hin - ab!
be - low!

in's Un - ge - wis - se hin - ab!
The *Un - known lures us* *he - low!*

in's Un - ge - wis - se hin - ab!
The *Un - known lures us* *he - low!*

Sheet music for orchestra, page 57. The score consists of ten staves, each with a different instrument or section. The instrumentation includes two woodwind parts (likely oboe and bassoon), three brass parts (likely trumpet, horn, and tuba/bassoon), two string sections (violin and cello), and a double bass. The key signature changes from E major to C major and back to E major. The time signature is mostly common time. Dynamics include *mf*, *pp*, *pizz.*, and *sf*. Articulation marks like dots and dashes are present. Measure numbers 22, 23, and 24 are indicated above the staves. A rehearsal mark 'div.' appears in measure 24. The score concludes with a final dynamic of *pp*.

Adagio.

Solo

legato e molto espressivo

pp pp sempre

Adagio.

arco

pp sempre pp

pp sempre pp

pp sempre pp

—

—

—

—

dolce
arco

pp sempre pp

Adagio.

A page of musical notation for orchestra and piano, featuring six systems of music. The notation is distributed across ten staves. The top two systems show woodwind entries with slurs and grace notes. The second system includes dynamic markings 'pp' and 'f'. The third system features rhythmic patterns with eighth and sixteenth notes. The fourth system contains mostly rests. The fifth system has a single melodic line in the bass clef. The bottom system concludes with a forte dynamic.

N

poco cre - scen - do

poco cre - scen - do

pp

pp

pp

pp

pp

pp

pp

pp

div.

pp

ppp

ppp

ppp

ppp

N
7177 N^{ppp}

The musical score consists of ten staves of music. The first five staves begin with a treble clef, a bass clef, a bass clef, a bass clef, and a bass clef respectively. The key signature is F major (one sharp). The time signature is common time. The vocal part has lyrics: "poco cre - scen - do" repeated twice. The piano part features various dynamics: "pp", "pp", "pp", "pp", "pp", "pp", "pp", "pp", "pp", and "div.". The strings (cello/bass) have dynamics "pp", "pp", "pp", "pp", and "pp". The woodwind part has dynamics "pp", "pp", "pp", and "pp". The vocal part continues with "ppp", "ppp", "ppp", and "ppp". The piano part concludes with "ppp". The score is labeled "N" at the top right and "7177 N^{ppp}" at the bottom right.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

cresc.

p cresc.

tr..... 3 3 tr..... 3 3 tr..... 3 3 spdim. pp dim.

p cresc.

mf dim. pp dim.

3 3 f p dim.

p cresc. 3 3 f p dim.

p cresc. f p dim.

Bassoon part (measures 11-12):

p cresc. f p dim.

7177

Musical score for orchestra, page 62. The score consists of ten staves. The first three staves are treble clef (G-clef) and the next seven are bass clef (F-clef). The instrumentation includes strings (violin, viola, cello, double bass), woodwind (oboe, bassoon), brass (trumpet, tuba), and percussion (timpani). The music features a variety of rhythmic patterns, including eighth-note chords and sustained notes. Dynamic markings include *p* (pianissimo) and *3* (three measures). Slurs and grace notes are also present. The score is written on five-line staff paper.

Musical score for orchestra and choir, page 63. The score consists of six systems of music, each with multiple staves. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Timpani). The vocal parts are for Soprano, Alto, Tenor, and Bass. The music features dynamic markings such as *p*, *pp*, and *div.* The vocal parts sing in unison at various points, indicated by the symbol Σ . The score is written in common time, with measures numbered 1 through 12. The vocal parts sing in unison at various points, indicated by the symbol Σ .