

Johannes

BRAHMS

Song of the Fates

op. 89

CONDUCTOR'S SCORE

Gesang der Parzen

von
GOETHE.

Es fürchte die Götter
Das Menschengeschlecht!
Sie halten die Herrschaft
In ewigen Händen,
Und können sie brauchen
Wie's ihnen gefällt.

Der fürchte sie doppelt,
Den je sie erheben!
Auf Klippen und Wolken
Sind Stühle bereitet
Um goldene Tische.

Erhebet ein Zwist sich,
So stürzen die Gäste,
Geschmäht und geschändet,
In nächtliche Tiefen,
Und harren vergebens,
Im Finstern gebunden,
Gerechten Gerichtes.

Sie aber, sie bleiben
In ewigen Festen
An goldenen Tischen.
Sie schreiten vom Berge
Zu Bergen hinüber:

Aus Schlünden der Tiefe
Dampft ihnen der Athem
Erstickter Titanen,
Gleich Opfergerüchen,
Ein leichtes Gewölke.

Es wenden die Herrscher
Ihr segnendes Auge
Von ganzen Geschlechtern,
Und meiden, im Enkel
Die ehemals geliebten,
Still redenden Züge
Des Ahnherrn zu seh'n.

So sangen die Parzen;
Es horcht der Verbannte
In nächtlichen Höhlen,
Der Alte, die Lieder,
Denkt Kinder und Enkel
Und schüttelt das Haupt.

SONG OF THE FATES

by
GOETHE.

*In fear of the Gods shall ye dwell, sons of men!
Sole empire they hold in their hands everlasting
And wield at their pleasure the lightnings of fate.*

*He doubly shall tremble whom they have exalted!
On turrets of cloudland enthroned they banquet,
Pour golden libations.*

*But are they offended, they hurl forth the guest,
To dishonour and ruin, where shadows are deepest.
There vainly he waiteth, in darkness and bondage,
For justice and judgment.*

*But they hold, th'Immortals, eternal carousals,
Pour golden libations.
They stride over height unto height thro' the heavens;
From earthy abysses arises the groaning
Of long smother'd Titans,
A fragrant oblation, faint cloud on the azure.*

*The all-ruling Gods shut the gates of their blessings
On whole generations,
Avoiding the once cherish'd, still speaking features
Of Grandsire in far distant and blameless sons.*

*Thus chanted the Sisters; below, 'mong the Shadows
The Exil'd one hearken'd the Fates' dread foreboding,
He thinks on his children, all darkness and doubt.*

Gesang der Parzen (SONG OF THE FATES)

von
GOETHE.

Johannes Brahms, Op. 89.

Maestoso.

- 2 Flöten.
(Kleine-Flöte.)
- 2 Hoboen.
- 2 Clarinetten
in B.
- 2 Fagotte.
- Contra-Fagott.
- 2 Hörner
in D.
- 2 Hörner
in F.
- 2 Trompeten
in D.
- Alt- u. Tenor-
Posaune.
- Bass-Posaune.
Bass-Tuba.
- Pauken in D. A.

Maestoso.

- Violine I.
- Violine II.
- Bratsche.
- Sopran.
- Alt I.
- Alt II.
- Tenor.
- Bass I.
- Bass II.

- Violoncell.
- Contra-Bass.

Maestoso.

A

The musical score is arranged in systems. The first system contains vocal staves and piano accompaniment. Dynamics are marked as *pp*, *f*, and *p*. The second system continues the piano accompaniment. The third system features vocal lines with lyrics: *p* Es fürchte die Göt-ter das / In fear of the Gods shall ye. The fourth system repeats the lyrics for a second voice part. The fifth system continues the piano accompaniment, ending with a section marked *A* and *p*.

Musical score for the first system, featuring a piano accompaniment with a bass line and a treble line.

Musical score for the second system, featuring a piano accompaniment with a bass line and a treble line.

Musical score for the third system, featuring a piano accompaniment with a bass line and a treble line.

Musical score for the fourth system, featuring a piano accompaniment with a bass line and a treble line.

p
 Es fürch-te die Göt-ter das Menschengeschlecht!
In fear of the Gods shall ye dwell, sons of men!

p
 Es fürch-te die Göt-ter das Menschengeschlecht!
In fear of the Gods shall ye dwell, sons of men!

p
 Es fürch-te die Göt-ter das Menschengeschlecht!
In fear of the Gods shall ye dwell, sons of men!

Menschengeschlecht!
dwell, sons of men!

f
 Sie hal-ten die Herrschaft in e-wi-gen Hän-den, und
Sole em-pire they hold in their hands e-ver-la-sting, and

Menschengeschlecht!
dwell, sons of men!

f
 Sie hal-ten die Herrschaft in e-wi-gen Hän-den, und
Sole em-pire they hold in their hands e-ver-la-sting, and

Menschengeschlecht!
dwell, sons of men!

f
 Sie hal-ten die Herrschaft in e-wi-gen Hän-den, und
Sole em-pire they hold in their hands e-ver-la-sting, and

Musical score for the fifth system, featuring a piano accompaniment with a bass line and a treble line.

First system of piano accompaniment. It consists of two treble staves and two bass staves. The music features a variety of dynamics including *f* (forte), *p* (piano), and *mf* (mezzo-forte). The bass line is particularly active, with many sixteenth and thirty-second notes.

Three vocal staves (Soprano, Alto, and Tenor) with lyrics in German and English. The lyrics are: "Sie hal-ten die Herrschaft in e-wigen Hän-den, und kön-nen sie brauchen, wie's Sole em-pire they hold in their hands e-rer-lasting, and wield at their pleasure the". Dynamics include *p* and *f*.

Three vocal staves with lyrics: "kön-nen sie brauchen, wie's ih-nen gefällt. wield at their pleasure the lightnings of fate." Dynamics include *p*.

Second system of piano accompaniment, continuing the musical texture from the first system. It includes two treble and two bass staves with dynamics such as *p* and *f*.

First system of musical notation. It features a vocal line at the top and piano accompaniment below. The piano part includes a prominent bass line with a melodic flourish marked 'a 2.' and 'f'. The vocal line has lyrics: 'je sie er-he-ben, den je sie er-he-ben! Auf Klip-pen und Wol-ken sind they have ex-al-ted, whom they have ex-al-ted! On tur-rets of cloudland en-'. Dynamics include *ff* and *f*.

Second system of musical notation, primarily piano accompaniment. It features a complex texture with multiple voices in the piano part, including a prominent treble clef line with a melodic line and a bass line. Dynamics include *ff* and *f*.

Vocal score for the third system. It consists of multiple vocal staves with lyrics: 'je sie er-he-ben, den je sie er-he-ben! Auf Klip-pen und Wol-ken sind they have ex-al-ted, whom they have ex-al-ted! On tur-rets of cloudland en-'. Dynamics include *ff* and *f*.

Fourth system of musical notation, including piano accompaniment. It features a vocal line at the top and piano accompaniment below. The piano part includes a prominent bass line with a melodic flourish marked 'a 2.' and 'f'. Dynamics include *ff* and *f*.

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal parts are in various clefs, with some staves showing rests.

Second system of musical notation, primarily piano accompaniment. It consists of a grand staff with treble and bass clefs, showing rhythmic patterns and chordal structures.

Third system of musical notation, featuring vocal lines with lyrics. The lyrics are: *Stüh - le be - rei - tet um gol - de - ne Ti - sche, um gol - de - ne* / *thro - ned they ban - quet, pour gol - den li - ba - tions, pour gol - den li -*

Fourth system of musical notation, featuring vocal lines with lyrics. The lyrics are: *Stüh - le be - rei - tet um gol - de - ne Ti - sche, um gol - de - ne* / *thro - ned they ban - quet, pour gol - den li - ba - tions, pour gol - den li -*

Fifth system of musical notation, featuring vocal lines with lyrics. The lyrics are: *sind Stüh - le be - rei - tet um gol - de - ne Ti - sche, um gol - de - ne* / *en - thro - ned they ban - quet, pour gol - den li - ba - tions, pour gol - den li -*

Sixth system of musical notation, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: *sind Stüh - le be - rei - tet um gol - de - ne Ti - sche, um gol - de - ne* / *en - thro - ned they ban - quet, pour gol - den li - ba - tions, pour gol - den li -*

First system of musical notation. It includes a piano accompaniment with treble and bass clefs, and vocal staves. The piano part features complex rhythmic patterns with accents and dynamic markings like *ff* and *sf*. The vocal staves are mostly empty, indicating rests for the singers.

Second system of musical notation, featuring lyrics in German and English. The piano accompaniment continues with similar rhythmic complexity. The vocal staves contain the following lyrics:

Ti-sche. Er - he - bet ein Zwist sich, ein Zwist sich, so stür - zen die Gä - ste, ge - schmäht und geschändet, in
 ba-tions. But are they of - fen - ded, of - fen - ded, they hurl forth the guest to dis - ho - nour and ru - in, where

The lyrics are repeated on four separate vocal staves, each with its own piano accompaniment. The piano part includes dynamic markings such as *ff*, *sf*, and *sfz*, along with articulation marks like accents and slurs. The system concludes with a *C. ff.* marking.

The first system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto), and the bottom three are piano accompaniment (Right and Left Hand). The music is in a minor key and features dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The piano part includes a section marked *a2. 2* with a *3* (triple) marking.

The second system continues the musical score with five staves. It maintains the same instrumental and vocal structure as the first system, with dynamic markings like *sf* and *ff* throughout.

nächt - li - che Tie - - - fen, so stür - zen die Gä - ste, ge - schmächt und geschändet, in nächt - li - che Tie - fen, in
 sha - dows are dee - - - pest; they hurl forth the guest to dis - ho - nour and ru - in, where sha - dows are dee - pest.

nächt - li - che Tie - - - fen, so stür - zen die Gä - ste, ge - schmächt und geschändet, in nächt - li - che Tie - fen, in
 sha - dows are dee - - - pest; they hurl forth the guest to dis - ho - nour and ru - in, where sha - dows are dee - pest, when

nächt - li - che Tie - - - fen, ge - schmächt und ge - schän - - det, in nächt - li - che, nächt - -
 sha - dows are dee - - - pest; dis - ho - nour'd and ru - - - in'd, where sha - dows, where sha -

nächt - li - che Tie - - - fen, so stür - zen die Gä - ste, ge - schmächt und geschändet, in nächt - li - che, nächt -
 sha - dows are dee - - - pest; they hurl forth the guest to dis - ho - nour and ru - in, where sha - dows, where sha -

nächt - li - che Tie - - - fen, so stür - zen die Gä - ste, ge - schmächt und geschändet, in nächt - li - che, nächt -
 sha - dows are dee - - - pest; they hurl forth the guest to dis - ho - nour and ru - in, when sha - dows, where sha -

The third system of the musical score consists of five staves. It continues the vocal and piano parts from the previous systems, with dynamic markings like *sf* and *ff*. The piano accompaniment features a section marked *3* (triple).

D

pp p dol. p p dim. pp dim. pp p

p dim. pp dim. pp p div.

und harren ver - gebens, har - ren,
 There vainly he waiteth, rain - ly,

nächt - liche Tie - fen, und harren ver - gebens, har - ren,
 sha - dows are dee - pest. There vainly he waiteth, vain - ly,

nächt - liche Tie - fen, und harren ver - gebens, und har - ren,
 sha - dows are dee - pest. There vainly he waiteth, there vain - ly,

li - che Tie - fen, und harren ver - gebens,
 dows are dee - pest. There vainly he waiteth,

li - che Tie - fen, und harren ver - gebens, und har - ren,
 dows are dee - pest. There vainly he waiteth, there vain - ly,

li - che Tie - fen, und harren ver - gebens, ver -
 dows are dee - pest. There vainly he waiteth, he

D

64

Musical score for the first system, measures 64-67. It features a piano introduction with triplets in the right hand and a melodic line in the left hand. Dynamics include *p*, *dim.*, and *pp*.

Musical score for the second system, measures 68-71. The piano accompaniment continues with melodic lines in both hands. Dynamics include *p*, *dim.*, *pp*, and *f*.

har - ren ver - ge - bens ge - rechten Gerichtes, ge -
 rain - ly he wai - teth for jus - tice and judgment, for

Musical score for the third system, measures 72-75. This system includes the first vocal entry with lyrics. Dynamics include *p*, *pp*, and *f*.

har - ren ver - ge - bens, im Finstern ge - bun - den, ge - rechten Gerichtes, ge -
 rain - ly he wai - teth, in darkness and bon - dage, for jus - tice and judgment, for

Musical score for the fourth system, measures 76-79. This system includes the second vocal entry with lyrics. Dynamics include *p*, *pp*, and *f*.

har - ren ver - ge - bens, im Finstern ge - bun - den, ge - rechten Gerichtes, ge -
 rain - ly he wai - teth, in darkness and bon - dage, for jus - tice and judgment, for

Musical score for the fifth system, measures 80-83. This system includes the third vocal entry with lyrics. Dynamics include *p*, *pp*, and *f*.

im Finstern ge - bun - den, ge - bun - den, ge - rechten Gerichtes, ge -
 in darkness and bondage, in bon - dage, for jus - tice and judgment, for

Musical score for the sixth system, measures 84-87. This system includes the fourth vocal entry with lyrics. Dynamics include *p*, *pp*, and *f*.

ge - bens, im Finstern ge - bun - den, ge - bun - den, ge - rechten Gerichtes, ge -
 wai - teth, in darkness and bondage, in bon - dage, for jus - tice and judgment, for

Musical score for the seventh system, measures 88-91. This system includes the fifth vocal entry with lyrics. Dynamics include *p*, *pp*, *dim.*, and *f*.

Musical score for the eighth system, measures 92-95. This system includes the sixth vocal entry with lyrics. Dynamics include *p*, *pp*, *dim.*, and *f*.

First system of musical notation, including piano accompaniment and vocal staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal staves are mostly empty, indicating rests for the vocalists.

Second system of musical notation, continuing the piano accompaniment and vocal staves. The piano part continues with the established rhythmic pattern.

Third system of musical notation, including piano accompaniment and vocal staves with lyrics. The piano part continues with the established rhythmic pattern.

rechten Gerichtes. Sie a - ber, sie blei - ben in e - wi - - gen Fe - sten an
justice and judgment. But they hold, th'Im - mor - tals, e - ter - nal ca - rou - sals, pour

Fourth system of musical notation, including piano accompaniment and vocal staves with lyrics. The piano part continues with the established rhythmic pattern.

rechten Gerichtes. Sie a - ber, sie blei - ben in e - wi - - gen Fe - sten an
justice and judgment. But they hold, th'Im - mor - tals, e - ter - nal ca - rou - sals, pour

Fifth system of musical notation, including piano accompaniment and vocal staves with lyrics. The piano part continues with the established rhythmic pattern.

rechten Gerichtes. Sie a - ber, sie blei - ben in e - wi - - gen Fe - sten
justice and judgment. But they hold, th'Im - mor - tals, e - ter - nal ca - rou - sals,

Sixth system of musical notation, including piano accompaniment and vocal staves with lyrics. The piano part continues with the established rhythmic pattern.

rechten Gerichtes. Sie a - ber, sie blei - ben in e - - wi - gen Fe - sten
justice and judgment. But they hold, th'Im - mor - tals, e - ter - - nal ca - rou - sals,

Seventh system of musical notation, including piano accompaniment and vocal staves. The piano part continues with the established rhythmic pattern.

First system of musical notation, including vocal staves and piano accompaniment. The key signature changes to E major (E a2) in the final measure. Dynamics include *ff* and *a2*.

Second system of musical notation, primarily piano accompaniment. Dynamics include *ff*.

Third system of musical notation, including vocal staves with lyrics. Dynamics include *sempre più f*.

gol - - de - nen Ti - schen, an gol - - de - nen Ti - schen. Sie schrei - ten vom Ber - ge zu
 gol - - den li - ba - tions, pour gol - - den li - ba - tions. They stride o - ver height un - to

Fourth system of musical notation, including vocal staves with lyrics. Dynamics include *sempre più f*.

gol - - de - nen Ti - schen, an gol - - de - nen Ti - schen. Sie schrei - ten vom Ber - ge zu
 gol - - den li - ba - tions, pour gol - - den li - ba - tions. They stride o - ver height un - to

Fifth system of musical notation, including vocal staves with lyrics. Dynamics include *sempre più f*.

an gol - denen Ti - schen, an gol - - denen Ti - schen. Sie schrei - ten vom Ber - ge zu
 pour gol - den li - ba - tions, pour gol - - den li - ba - tions. They stride o - ver height un - to

Sixth system of musical notation, including vocal staves with lyrics. Dynamics include *sempre più f*.

an gol - denen Ti - schen, an gol - - de - nen Ti - schen. Sie schrei - ten vom Ber - ge zu
 pour gol - den li - ba - tions, pour gol - - den li - ba - tions. They stride o - ver height un - to

Seventh system of musical notation, primarily piano accompaniment. Dynamics include *ff* and *E f*.

molto marcato

molto marcato

f molto marc.

f

ff

ff

ff

Ber - gen hin - ü - ber: Aus Schlünden der Tiefe dampft ih - nender A - them, der A - them er - stick - ter Ti - ta - nen, dampft ih - nen der
 height thro' the hea - vens: From ear - thy a - bysses a - ri - ses the groaning; the groaning of long smother'd Ti - tans, a - ri - ses the

Ber - gen hin - ü - ber: Aus Schlünden der Tie - fe dampft ih - nender A - them er - stick - ter Ti - ta - nen, der
 height thro' the hea - vens: From ear - thy a - bys - ses a - ri - ses the groaning of long smother'd Titans, the

Ber - gen hin - ü - ber: Aus Schlünden der Tie - fe dampft ih - nender A - them er - stick - ter Ti - ta - nen, der
 height thro' the hea - vens: From ear - thy a - bys - ses a - ri - ses the groaning of long smother'd Titans, the

Ber - gen hin - ü - ber: Aus Schlünden der Tiefe dampft ih - nender A - - - them, dampft ih - nen der
 height thro' the hea - vens: From ear - thy a - bysses a - ri - ses the groa - - - ning, a - - - ri - ses the

Ber - gen hin - ü - ber: Aus Schlünden der Tiefe dampft ih - nender A - them, aus Schlünden der Tie - fe dampft ih - nen der A them er -
 height thro' the hea - vens: From ear - thy a - bysses a - ri - ses the groaning, from ear - thy a - bys - ses a - ri - ses the groaning of

Ber - gen hin - ü - ber: Aus Schlünden der Tiefe dampft ih - nender A - them, aus Schlünden der Tie - fe dampft ih - nen der A them er -
 height thro' the hea - vens: From ear - thy a - bysses a - ri - ses the groaning, from ear - thy a - bys - ses a - ri - ses the groaning of

molto marcato

molto marcato

ff

ff

F *mp* *p*

fmp *mp* *p*

fmp *mp* *dolce* *p*

A - them, der A - them er - stick - ter Ti - ta - nen, gleich Op - ferge - rüchen, ein leichtes Ge - wöl - ke, ein
groaning, the groaning of long smother'd Ti - tans, a fragrant o - blation, faint cloud on the a - zure, faint

A - them, der A - them er - stick - ter Ti - ta - nen, gleich Op - ferge - rüchen, ein leich -
groaning, the groaning of long smother'd Ti - tans, a fragrant o - blation, faint cloud

A - them, der A - them er - stick - ter Ti - ta - nen, gleich Op - ferge - rüchen, ein leich -
groaning, the groaning of long smother'd Ti - tans, a fragrant o - blation, faint cloud

stick - ter Ti - ta - nen, er - stick - ter Ti - ta - nen, gleich Op - ferge - rüchen, ein leichtes Ge -
long smother'd Ti - tans, of long smother'd Ti - tans, a fragrant o - blation, faint cloud on the

stick - ter Ti - ta - nen, er - stick - ter Ti - ta - nen, gleich Op - ferge - rüchen, ein leich -
long smother'd Ti - tans, of long smother'd Ti - tans, a fragrant o - blation, faint cloud

F *fmp* *mp* *dolce* *p*

dim. pp

p dim. dim. pp

p dim. pp

dim. pp

dim. pp

leich - - tes Ge - wöl - - - ke, ein leich - tes, ein leich - - tes Gewöl - -
 cloud on the a - - - zure, faint cloud let, a cloud on the a - -

ein leich-tes Ge - wöl - - - ke, ein leich - - tes Ge - wöl - -
 faint cloud on the a - - - zure, a cloud on the a - -

- - tes Ge - wöl - - - ke, ein leich - - tes Ge - wöl - -
 on the a - - - zure, a cloud on the a - -

tes, ein leich-tes Ge - wöl - - - ke, ein leich - - tes Gewöl - -
 let, faint cloud on the a - - - zure, a cloud on the a - -

wöl - - - ke, ein leich - - tes, ein leich - tes Gewöl -
 a - - - zure, faint cloud let, faint cloud on the a -

tes on Ge - - wöl - - - ke, ein leich - - tes Ge - wöl - -
 on the a - - - zure, faint cloud on the a - -

dim. dim.

Musical score for piano and voice. The score includes piano accompaniment and four vocal parts. The piano part features various dynamics like *p*, *dim.*, and *pp*, along with trills (*tr*) and arpeggios. The vocal parts have lyrics in German and English, with performance instructions like *p sotto voce*.

Dynamics: *p*, *dim.*, *pp*, *tr*, *pizz.*

Performance instructions: *p sotto voce*

Lyrics (German):
 ke. zure. Es fürch-te die Göt-ter das Menschen-geschlecht!
 ke. zure. Es fürch-te die Göt-ter das Menschen-geschlecht!
 ke. zure. Es fürch-te die Göt-ter das Menschen-geschlecht!
 ke. zure. Es fürch-te die Göt-ter das Menschen-geschlecht!

Lyrics (English):
 Es In
 Es In
 Es In
 In fear of the Gods shall ye dwell, sons of men!
 In fear of the Gods shall ye dwell, sons of men!
 In fear of the Gods shall ye dwell, sons of men!
 In fear of the Gods shall ye dwell, sons of men!

pp
poco cresc.
mf

pp
pp
poco cresc.

pizz.
pp
pizz.
pp
pizz.
pp

cresc.
mf
p

fürch-te die Göt-ter das Menschen-geschlecht! Sie hal-ten die Herrschaft in e-wigen Hän-den, und kön-nen sie brauchen, wie's
fear of the Gods shall ye dwell, sons of men! Sole em-pire they hold in their hands e-ver-lasting, and wield at their pleasure the

cresc.
mf
p

fürch-te die Göt-ter das Menschen-geschlecht! Sie hal-ten die Herrschaft in e-wigen Hän-den, und kön-nen sie brauchen, wie's
fear of the Gods shall ye dwell, sons of men! Sole em-pire they hold in their hands e-ver-lasting, and wield at their pleasure the

cresc.
mf
p

fürch-te die Göt-ter das Menschen-geschlecht! Sie hal-ten die Herrschaft in e-wigen Hän-den, und kön-nen sie brauchen, wie's
fear of the Gods shall ye dwell, sons of men! Sole em-pire they hold in their hands e-ver-lasting, and wield at their pleasure the

cresc.
mf
p

Sie hal-ten die Herrschaft in e-wigen Hän-den, und kön-nen sie brauchen, wie's
Sole em-pire they hold in their hands e-ver-lasting, and wield at their pleasure the

cresc.
mf
p

Sie hal-ten die Herrschaft in e-wigen Hän-den, und kön-nen sie brauchen, wie's
Sole em-pire they hold in their hands e-ver-lasting, and wield at their pleasure the

cresc.
mf
p

Sie hal-ten die Herrschaft in e-wigen Hän-den, und kön-nen sie brauchen, wie's
Sole em-pire they hold in their hands e-ver-lasting, and wield at their pleasure the

pizz.
pp
pizz.
pp

poco cresc.
pp

(♩ = ♩)

First system of musical notation, including piano and bass staves. Dynamic markings include *p*, *dim.*, and *pp*.

Second system of musical notation, including piano and bass staves. Dynamic markings include *pp* and *dim.*

Third system of musical notation, including piano and bass staves. Dynamic markings include *arco*, *dim.*, and *pp*.

Sehr weich und gebunden.
 Very tenderly and sustained.

ih-nen gefällt.
 lightnings of fate.

Es wenden die Herrscher ihr seg-nendes
 The all-ruling Gods shut the gates of their

ih-nen gefällt.
 lightnings of fate.

Es wenden die Herrscher ihr seg-nendes
 The all-ruling Gods shut the gates of their

ih-nen gefällt.
 lightnings of fate.

Es wenden die Herrscher ihr seg-nendes
 The all-ruling Gods shut the gates of their

ih-nen gefällt.
 lightnings of fate.

Es wenden die Herrscher ihr seg-nendes
 The all-ruling Gods shut the gates of their

ih-nen gefällt.
 lightnings of fate.

Es wenden die Herrscher ihr seg-nen-des
 The all-ruling Gods shut the gates of their

Final system of musical notation, including piano and bass staves. Dynamic markings include *arco*, *pp*, and *dim.*

(♩ = ♩)

p dolcissimo

p dolcissimo

p dolcissimo

p dolcissimo

p dolcissimo

p dolcissimo

p dolcissimo

pp

p

pp

p

pp

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

p dolcissimo

espress.

p

pp

p

pp

Au-ge von ganzen Ge-schlechtern,
blessings on whole ge-ne - ra-tions,

ihr segnendes Au-ge von ganzen Ge-schlechtern,
the gates of their blessings on whole ge-ne - ra-tions,

G

und mei - den, im En - kel die ge - lieb - ten, still re - denden Zü - ge des Ahn -
 a - roi - ding the once cherish'd, speaking features of Grand-sire in far dis - tant and
 und mei - den, im En - kel die ge - lieb - ten, still redenden Zü - ge des Ahn - herrn zu seh'n,
 a - roi - ding the once cherish'd, speaking features of Grandsire in far distant and blame - less sons,
 mei - - den, im En - - kel die ehemals ge - lieb - ten, still redenden Zü - ge des Ahn - herrn, des Ahnherrn zu
 roi - - ding the once - - cherish'd, still speaking features of Grandsire in far distant and blame - less, and blameless
 und mei - den, im En - kel die ge - lieb - ten, still redenden Zü - ge des Ahn - herrn, des Ahn - herrn
 a - roi - ding the once cherish'd, speaking features of Grandsire in far distant and blame - less, and blame-
 und mei - den, im En - kel die ge - lieb - ten, still redenden Zü - ge des Ahn - herrn, des Ahn - herrn
 a - roi - ding the once cherish'd, speaking features of Grandsire in far distant and blame - less, and blame-

G

H

dolcissimo
dolcissimo
dolcissimo
dolcissimo
dolcissimo

dim.
dim.
dim.
dim.
dim.

pp
pp
pp
pp
pp

pizz.
pizz.
pizz.

p espress.
dim.
p

und mei - den, im En - kel die eh - mals ge - liebten, still re - den - den Zü - ge des Ahnherrn,
 a - voi - ding the once cherish'd, still speak - ing fea - tures of Grand - sire in far dis - tant, far dis -

- herrn zu seh'n, und mei - den, im Enkel die eh - mals ge - liebten, still re - den - den Zü - ge des Ahnherrn,
 blame - less sons, a - voi - ding the once cherish'd, still speak - ing fea - tures of Grand - sire in far dis - tant, far dis -

und mei - den, im Enkel die eh - mals ge - liebten, still re - den - den Zü - ge des Ahnherrn,
 a - voi - ding the once cherish'd, still speak - ing fea - tures of Grand - sire in far dis - tant, far dis -

seh'n, des Ahnherrn zu seh'n, und mei - den, im Enkel die eh - mals ge - liebten, still re - den - den Zü - ge
 sons, in his blameless sons, a - voi - ding the once cherish'd, still speak - ing fea - tures of Grand - sire in far dis -

- zu seh'n, zu seh'n, und mei - den, im Enkel die eh - mals ge - liebten, still re - den - den Zü - ge des Ahnherrn
 - less, blame - less sons, a - voi - ding the once cherish'd, still speak - ing fea - tures of Grand - sire in far dis - tant and blame -

- zu seh'n, zu seh'n, und mei - den, im Enkel die eh - mals ge - liebten, still re - den - den Zü - ge des Ahnherrn
 - less, blame - less sons, *pizz.* a - voi - ding the once cherish'd, still speak - ing fea - tures of Grand - sire in far dis - tant and blame -

H

I. Kl. Flöte. *pp sempre*

First system of musical notation. Flute I part starts with *pp sempre*. Violin I and II parts have *pp dim.* markings. Cello/Double Bass part has *pp sempre* markings.

Second system of musical notation. Flute I part has *pp* markings. Violin I and II parts have *pp* markings. Cello/Double Bass part has *pp* markings.

Third system of musical notation. Flute I part has *arco* and *con sordini* markings. Violin I and II parts have *pp arco* and *con sordini* markings. Cello/Double Bass part has *pp* and *con sordini* markings.

Vocal score with German and English lyrics. The piano accompaniment includes Flute I, Violin I, Violin II, and Cello/Double Bass parts. The lyrics are:

- des Ahnherrn zu seh'n, des Ahnherrn zu seh'n, zu seh'n. So san - gen die Par - zen;

- tant and blameless sons, in far dis-tant blame - less sons. Thus chan - ted the Sis - ters;

- des Ahn - herrn, des Ahn - herrn, des Ahn-herrn zu seh'n. So

- tant and blame - less, far dis - tant and blame - less sons. Thus

- des Ahn - herrn, des Ahn - herrn, des Ahn-herrn zu seh'n. So

- tant and blame - less, far dis - tant and blame - less sons. Thus

- zu seh'n, des Ahn - herrn, des Ahn-herrn zu seh'n. So

- less sons, in far dis - tant and blame - less sons. Thus

- zu seh'n, des Ahn - herrn, des Ahn-herrn zu seh'n. So san - gen die Par - zen;

- less sons, in far dis - tant and blame - less sons. Thus chan - ted the Sis - ters;

Musical markings include *pp*, *dim.*, *pp sempre*, *pp sempre, ma marcato*, and *con sordini*.

II. Gr. Flöte. *pp sempre*

pp sempre

pp sempre

pp sempre

pp sempre

pp sempre

dim.

pp

in nächt - li - chen Höh - len,
the Ex - il'd one hear - ken'd,

san - gen die Par - zen;
chan - ted the Sis - ters;

in nächt - lichen Höh - len,
the Ex - il'd one hear - ken'd

san - gen die Par - zen;
chan - ted the Sis - ters;

pp sempre

Es horcht der Ver - bann - te
Be - low, 'mong the Sha - dows,

in nächt - li - chen Höh - len,
the Ex - il'd one hear - ken'd,

san - gen die Par - zen;
chan - ted the Sis - ters;

in nächt - lichen Höh - len,
the Ex - il'd one hear - ken'd

Es horcht der Ver - bann - te
Be - low; 'mong the Sha - dows,

dim.

pp

I. Kl. Flöte.

dim. *ppp* *perdendosi* *p* *pp*

II. Gr. Flöte. *ppp dim.* *perdendosi* *p* *pp*

ppp dim. *perdendosi* *p* *pp*

ppp dim. *perdendosi* *p* *pp*

ppp dim. *perdendosi* *p* *pp*

dim. *ppp* *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *p* *pp*

ppp *dim.* *perdendosi* *p* *pp*

ppp *dim.* *perdendosi* *p* *pp*

ppp *dim.* *perdendosi* *p* *pp*

ppp *dim.* *perdendosi* *p* *pp*

denkt Kinder und Enkel *ppp* und schüt - telt das Haupt.
he thinks on his children, *all dark - ness and doubt.*

der Al - te, die Lieder, *ppp* denkt Kinder und Enkel und schüt - telt das Haupt.
the Fate's dread fore - boding, *he thinks on his children,* *all dark - ness and doubt.*

der Al - te, die Lieder, *ppp* denkt Kinder und Enkel und schüt - telt das Haupt.
the Fate's dread fore - boding, *he thinks on his children,* *all dark - ness and doubt.*

denkt Kinder und Enkel *ppp* und schüt - telt das Haupt.
he thinks on his children, *all dark - ness and doubt.*

der Al - te, die Lieder, *ppp* denkt Kinder und Enkel und schüt - telt das Haupt.
the Fate's dread fore - boding, *he thinks on his children,* *all dark - ness and doubt.*

dim. *ppp dim.* *perdendosi* *p* *pp*

arco *ppp dim.* *perdendosi* *p* *pp*

