

Johannes

# BRAHMS

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## 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.

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## 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.

This page of a musical score, numbered 7, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The upper systems feature piano parts in both treble and bass clefs, with dynamic markings ranging from *f* (forte) to *pp* (pianissimo) and *dim.* (diminuendo). The lower systems are primarily for the orchestra, with some piano accompaniment in the bass clef. The music is characterized by intricate textures, including frequent triplets and various articulations. A *cresc.* (crescendo) marking is present in the lower systems. The score concludes with a *p* (piano) dynamic and a *dim.* marking.



*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!*

*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*

The first system of the score consists of four staves. The top two staves are for the piano, with dynamics ranging from *f* to *p*. The bottom two staves are for the harpsichord, with dynamics ranging from *mf* to *f*. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

The second system of the score includes vocal parts and piano accompaniment. The vocal parts are in three voices (Soprano, Alto, and Bass) and feature the following lyrics:

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*

kön-nen sie brauchen, wie's ih-nen gefällt.  
*wield at their pleasure the lightnings of fate.*

The piano accompaniment continues with dynamics ranging from *p* to *f*. The lyrics are repeated for each voice part.





First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent bass line with a melodic motif and a more active treble line. Dynamics include *ff* and *f*. There are some markings like *a 2.* in the piano part.

Second system of musical notation, primarily piano accompaniment. It shows a complex texture with multiple voices in both hands, including some sixteenth-note passages. Dynamics are marked with *ff* and *f*.

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-

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-

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-

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-

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-

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-

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-

Third system of musical notation, primarily piano accompaniment. It continues the complex texture from the previous system, with dynamic markings of *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. 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 -*

Sheet music for the first system, including piano accompaniment and vocal staves. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal staves are currently empty.

Sheet music for the second system, including piano accompaniment and vocal staves with lyrics. The piano part 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

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

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

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

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 piano part concludes with a *C. ff.* marking.

First system of musical notation. It features a vocal line at the top and piano accompaniment below. The piano part includes a grand staff with treble and bass clefs. Dynamics include *sf* (sforzando) and *ff* (fortissimo). There are some markings like *a2. 2* and *2* in the piano part.

Second system of musical notation, continuing the vocal and piano parts from the first system. Dynamics include *sf* and *ff*.

nächt - li - che Tie - - - fen, so stür - zen die Gä - ste, ge - schmählt 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 - schmählt 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 - schmählt 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 - schmählt 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 - schmählt 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 -

Third system of musical notation, including the vocal lines with German and English lyrics and the piano accompaniment. Dynamics include *f* (forte) and *ff*.

D

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

p dim. pp p 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

p pp p

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 - 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 - 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. The piano accompaniment concludes with melodic lines in both hands. 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 singers.

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 and vocal staves with lyrics. The piano part provides accompaniment for the vocal lines.

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*

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*

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*

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,*

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,*

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,*

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



First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a prominent bass line with a 'ff' dynamic marking. The vocal staves are mostly empty, indicating a rest for the vocalists.

Second system of musical notation, primarily piano accompaniment. It features a complex rhythmic pattern in the right hand and a steady bass line. Dynamics include 'ff' and 'a2'.

Third system of musical notation, including vocal staves with lyrics. The piano accompaniment continues with a 'sempre più f' marking. The lyrics are:   
 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. The piano accompaniment continues with a 'sempre più f' marking. The lyrics are:   
 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. The piano accompaniment continues with a 'sempre più f' marking. The lyrics are:   
 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

Sixth system of musical notation, including vocal staves with lyrics. The piano accompaniment continues with a 'sempre più f' marking. The lyrics are:   
 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. It features a complex rhythmic pattern in the right hand and a steady bass line. Dynamics include 'ff' and 'E'.

*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** *fmp* *mp* *p*

*fmp* *dolce* *dolce* *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* *p* *dolce*

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.

*a2.*  
*p* *dim.* *pp*

*p* *dim.* *pp*

*p* *tr* *dim.* *pp*

*p sotto voce*  
 ke. zure. Es In  
*p sotto voce*  
 ke. zure. Es In  
*p sotto voce*  
 ke. zure. Es In  
*p sotto voce*  
 ke. zure. Es fürch-te die Göt-ter das Menschen-geschlecht!  
 In fear of the Gods shall ye dwell, sons of men!  
*p sotto voce*  
 ke. zure. Es fürch-te die Göt-ter das Menschen-geschlecht!  
 In fear of the Gods shall ye dwell, sons of men!  
*p sotto voce*  
 ke. zure. Es fürch-te die Göt-ter das Menschen-geschlecht!  
 In fear of the Gods shall ye dwell, sons of men!

*p* *pizz.* *dim.* *pp*

*p* *dim.* *pp*

*pp* *poco cresc.* *mf*

*pp* *pp* *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.* *poco cresc.* *pp* *pizz.* *pp*

(♩ = ♩)

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

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

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

Sehr weich und gebunden.  
Very tenderly and sustained.

ih-nen gefällt.  
lightnings of fate.

ih-nen gefällt.  
lightnings of fate.

ih-nen gefällt.  
lightnings of fate.

ih-nen gefällt.  
lightnings of fate.

ih-nen gefällt.  
lightnings of fate.

ih-nen gefällt.  
lightnings of fate.

ih-nen gefällt.  
lightnings of fate.

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

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Fourth system of musical notation, including piano and bass staves with lyrics. Dynamics include *p*, *pp*, and *arco*. The system concludes with the tempo marking (♩ = ♩).

*p dolcissimo*

*p dolcissimo*

*p dolcissimo*

*p dolcissimo*

*p dolcissimo*

*p dolcissimo*

*p dolcissimo*

*pp*

*p*

*pp*

*p*

*p dolcissimo*

*p dolcissimo*

*div.*

*p dolcissimo*

*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,      *espress.*

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,      und

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,      a -

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*

*p*

*pp*

*p*

*pp*



G

Musical score for the first system, including vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line is in the soprano register, and the piano accompaniment is in the right and left hands.

Musical score for the second system, including vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line is in the soprano register, and the piano accompaniment is in the right and left hands. Dynamics include *pp* and *dim.*

Musical score for the third system, including vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line is in the soprano register, and the piano accompaniment is in the right and left hands.

Musical score for the fourth system, including vocal line and piano accompaniment with lyrics. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line is in the soprano register, and the piano accompaniment is in the right and left hands. Dynamics include *dim.*, *p*, and *pp*.

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 eh - mals 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 -

G



I. Kl. Flöte. *pp sempre*

Musical score for Flute 1, Violin I, and Violin II. Flute 1 part is marked *pp sempre*. Violin I and II parts are marked *pp dim.* and *pp sempre*.

Musical score for Violin I and Violin II. Both parts are marked *pp*.

Musical score for Violoncello and Double Bass. Both parts are marked *pp* and *arco*. The section is marked *con sordini* and *pp sempre, ma marcato*.

Vocal score with German and French lyrics. The score includes vocal lines for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. Dynamics include *pp*, *dim.*, and *pp sempre*.

- 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;

II. Gr. Flöte. *pp sempre*

*pp sempre*

*pp sempre*

*pp sempre*

*pp sempre*

*pp sempre*

*dim.*

*dim.*

*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*



