

Johannes  
**BRAHMS**

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**Schicksalslied**  
op. 54

Bearbeitung für Kammerorchester von  
Arrangement for chamber orchestra by  
Russell Adrian

Coro (SATB)  
Flauto, Oboe, Clarinetto, Fagotto  
Corno, Timpani  
2 Violini, Viola, Violoncello e Contrabbasso  
ad libitum: Tromba, Trombone

Partitur / Full score



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Carus 10.399/50

## Vorwort

Johannes Brahms komponierte das *Schicksalslied* op. 54 während der Jahre 1869 bis 1871, inspiriert vom Text Friedrich Hölderlins. Die originale Besetzung umfasst je zwei Flöten, Oboen, Klarinetten, Fagotte, Hörner und Trompeten sowie drei Posaunen, Pauken, Streicher und vierstimmig gemischten Chor.

Die vorliegende Edition entstand für ein reduziertes Orchester in der Absicht, eine alternative Lösung für Chöre mit kleinem Budget zu schaffen oder für Ensembles, die aufgrund Ihrer Größe nicht mit einem stark besetzten Orchester Balance halten können. Die Streicherstimmen blieben fast unverändert,\* während die Bläserstimmen mit Blick auf eine Verschlankung bearbeitet wurden. Dabei blieben Solo-Passagen sowie der für das Werk charakteristische Wechsel der instrumentalen Farben erhalten. Die verringerte Anzahl der Bläser verbessert das Gleichgewicht innerhalb des Orchesters, wenn mit wenig Streichern gespielt wird, und erlaubt einem kleineren Chor, der bisher nur die Möglichkeit einer klavierbegleiteten Aufführung gehabt hätte, das aufregende Erlebnis des *Schicksalslieds* mit orchestralen Kräften.

Die kleinstmögliche Orchesterbesetzung erfordert Streichquintett (2 Violinen, Viola, Violoncello, Kontrabass), Bläserquintett (Flöte, Oboe, Klarinette, Fagott, Horn) und Pauken. Wenn Trompete und Posaune weggelassen werden, haben die übrigen Bläser die kleingestochenen Noten zu spielen, damit das gesamte musikalische Material vorhanden ist. Sind die Streicher solistisch besetzt, sollten sie bei Divisi-Stellen jeweils die obere Stimme spielen.

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\* Lediglich in T. 222–227 wurden Noten für Viola und Violoncello hinzugefügt.

Dieses minimal besetzte Orchester funktioniert gut beim *Schicksalslied*, da Brahms in seiner originalen Fassung häufig zwischen Bläsern und Streichern abwechselt und die Instrumente oft mit Pausen zwischen den jeweiligen Abschnitten versieht. Wenn Trompete und Posaune besetzt sind, behält das Werk mehr von seiner ursprünglichen Orchesterklangfarbe. Stellen aus dem zweiten Horn des Originals wurden auf Trompete und Posaune übertragen, um diesen Instrumenten harmonisch eine größere Rolle zukommen zu lassen.

Eine höhere Streicheranzahl eignet sich für größere Ensembles und erlaubt eine Realisation der Divisi. Eine Streicherbesetzung von 4/3/2/2/1 ist hierfür ein angemessener Ausgangspunkt und kann nach persönlichem Geschmack noch erweitert werden.

Ich danke allen, die an der Vorbereitung der Ausgabe und der Erstaufführung dieser Fassung am 3. Mai 2015 an der Universität von Minnesota beteiligt waren. Mein besonderer Dank gilt Kathy Saltzman Romey und Matthew Mehaffey, die meine Arbeit außerordentlich unterstützten und dieses Arrangement anregten.

Diese Ausgabe von Brahms' *Schicksalslied* ist Camille, Hannah und Micah gewidmet.

Minneapolis, im Frühjahr 2017  
Übersetzung: Sabine Bock

Russell Adrian

Es liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 10.399/50),  
komplettes Orchestermaterial (Carus 10.399/69).

Zu dieser Bearbeitung können Klavierauszug (Carus 10.399/03), Chorpartitur (Carus 10.399/05) sowie die Stimmen für Streicher und Pauke der originalen Orchesterfassung verwendet werden.

Die 7 Harmoniestimmen des Arrangements sind auch separat erhältlich (Carus 10.399/59).

## Foreword

Johannes Brahms composed *Schicksalslied* op. 54 during the years of 1869 to 1871, inspired by the text of Friedrich Hölderlin. The original scoring includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, strings (violin I, violin II, viola, cello, bass) and mixed chorus (soprano, alto, tenor, bass).

This edition has been created for a reduced orchestra, in order to provide an alternative performance solution for choral ensembles that may not have the resources to field a complete orchestra, or be large enough to balance with complete orchestral forces. The string parts remain nearly unchanged,\* while the wind parts have been arranged with a lighter touch that retains solo passages and preserves the alternation of instrumental color that is crucial to the work. The reduction of the number of wind players improves the internal balance of the orchestra if performed with a small string count, and allows a smaller chorus to experience the thrill of performing *Schicksalslied* with orchestral forces, who previously may have only had the means to successfully perform the work with piano accompaniment.

The smallest orchestral forces required for the arrangement include string quintet (violin I, violin II, viola, cello, bass), wind quintet (flute, oboe, clarinet, bassoon, horn), and timpani. If the trumpet and trombone are omitted, the wind instruments are required to play the cue-sized notation in order to cover all of the essential musical material. If the performance involves single strings, they should play the upper divisi parts throughout.

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\* Only in mm. 222–227 some notes have been added to viola and cello.

This minimal orchestra works well in *Schicksalslied* because Brahms often alternates the orchestration between the winds and strings in his original score, providing all players with frequent breaks between sections. When the trombone and trumpet parts are included, the arrangement retains more of the original orchestral color. Secondo horn parts have been introduced into the trumpet and trombone parts to give these instrumentalists a greater role in the harmonic support of the arrangement.

Increasing the number of string players will accommodate for larger choral ensembles, and allow Brahms's string divisi to be realized. A string count of 4/3/2/2/1 is a suitable starting point for including more string players and can be increased for personal taste.

I am grateful to all who have taken part in the preparation of this edition and shared in the premiere performance at the University of Minnesota on May 3, 2015. My deepest thanks are given to Kathy Saltzman Romey and Matthew Mehaffey, who have been exceptionally supportive of my work and inspired this arrangement.

This edition of Brahms's *Schicksalslied* is dedicated to Camille, Hannah, and Micah.

Minneapolis, spring 2017

Russell Adrian

The following performance material is available:  
Full score (Carus 10.399/50),  
complete orchestral material (Carus 10.399/69).

Vocal score (Carus 10.399/03), choral score (Carus 10.399/05)  
and parts for strings and timpani from the original orchestral  
version can be used to perform this arrangement.

The 7 wind instruments of the arrangement are also available  
separately (Carus 10.399/59).



Johannes Brahms  
**Schicksalslied** op. 54  
Bearbeitung für Kammerorchester  
von Russell Adrian

Text: Friedrich Hölderlin 1770–1843  
English version: Natalia Macfarren 1826–1916

**Langsam und sehnsuchtsvoll**

Flauto  
*p sempre*

Oboe  
*p sempre*

Clarinetto in Si<sup>b</sup>/ B  
*p sempre*

Fagotto  
*p sempre*

Corno in Mi<sup>b</sup>/ Es  
*p*

Tromba in Do / C ad libitum

Trombone ad libitum

Timpani in Mi<sup>b</sup>, Re, Si<sup>b</sup>/ es, d, B  
*p* 3 3

Soprano

Alto

Tenore

Basso

**Langsam**  
con

I

Violino

II

Viola  
*ipre*  
z.

Conti.  
*p sempre*

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Aufführungsdauer / Duration: ca. 16 min.

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Timpani

\* Wenn Trompete und Posaune nicht besetzt sind, gelten jeweils die kleinstochenen Noten.  
*Play cue-sized notes throughout if no trumpet or trombone.*

11 **A**

*pp* *cresc.*

*pp* *cresc.*

*pp* *pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

**A**

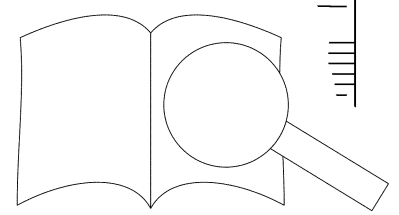
*pp dolce* *cresc.*

*pp dolce* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

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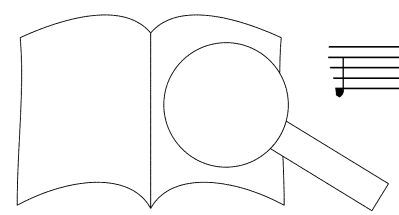


Musical score system 1, measures 1-4. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. Dynamics include *f* (forte) and *p* (piano). The music features long melodic lines with slurs and some rests.

Musical score system 2, measures 5-8. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. Dynamics include *f* and *p*. There are triplet markings (3) over groups of notes in the first two staves.

Musical score system 3, measures 9-10. It consists of two staves in bass clef. Dynamics include *f* and *dim.* (diminuendo). A triplet marking (3) is present over the first staff.

Musical score system 4, measures 11-14. It consists of six staves. The first two are in treble clef, and the last four are in bass clef. Dynamics include *f*, *p*, and *dim.*. A *div.* (diviso) marking is present in the first staff. The music is more rhythmic and includes many slurs.



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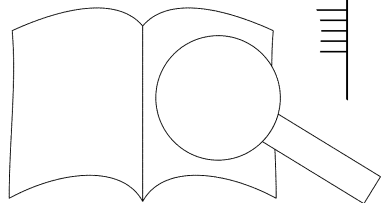
System 1: Treble clef, bass clef. The treble staff contains whole rests. The bass staff contains a melodic line starting with a quarter note, followed by eighth notes, and a triplet of eighth notes.

System 2: Treble clef, bass clef. The treble staff contains whole rests. The bass staff contains a melodic line with a triplet of eighth notes.

System 3: Bass clef. The staff contains a melodic line with a triplet of eighth notes.

System 4: Grand staff (treble, middle, bass clefs). The system contains multiple staves with musical notation, including notes, rests, and dynamic markings such as *p* (piano). The notation includes slurs and ties across measures.

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*p*

Tacet, wenn ohne Posaune / *Tacet if no trombone*

*p* *p* *p*

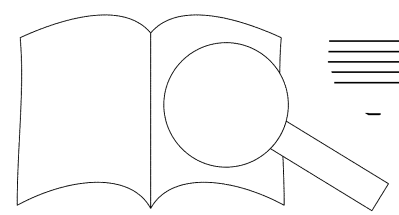
*p* *pp*

*p*

3 3

*dim.* *dim.* *dim.* *dim.*

3



**B**

*p dolce*

3

3

3

3

*p*

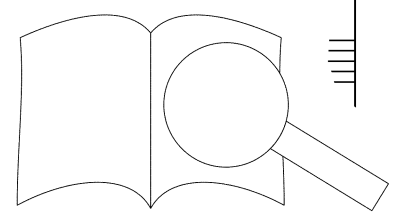
*p*

Alto  
*p dolce*

Ihr wan - delt dro - ben at auf wei - chem Bo - den,  
Ye tread on path - ways , th, thro' fields of a - zure,

**B**

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*p sempre dolce*  
 Ihr wan - delt dro - ben im ... - chem Bo - den,  
 Ye tread on path - ways ... ds of a - zure

*p sempre dolce*  
 se - li - ge Ge - ni - en. Ihr wan - delt dro - ben im Licht auf wei - chem Bo - den,  
 spir - its be - yond the skies. Ye tread on paths thro' fields of a - zure

*p sempre dolce*  
 Ihr war Licht auf wei - chem Bo - den,  
 Ye tread light, thro' fields of a - zure

*p sempre dolce*  
 it on - ben im Licht auf wei - chem Bo - den,  
 on - ways of light, thro' fields of a - zure

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*p dolce*

*molto p*

se - li - ge Ge - ni - en.      Glän      it -      an - ren Euch  
 spir - its be - yond the skies.      Soft      zes      fan — your white

se - li - ge Ge - ni - en.      - lüf - te      rüh - ren Euch  
 spir - its be - yond the skies.      zes light - ly      fan — your white

se - li - ge Ge - ni - en.      en - de Göt - ter - lüf - te      rüh - ren Euch  
 spir - its be - yond the skies.      bal - my bree - zes light - ly      fan — your white

*molto p*

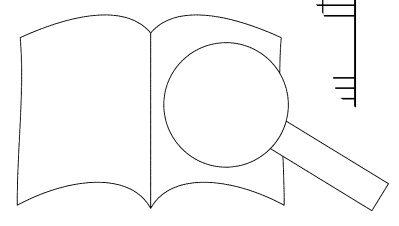
se - li - ge Ge - ni - en.      Glän - zen - de Göt - ter - lüf - te      rüh - ren Euch  
 spir - its be - yond the skies.      Soft bal - my bree - zes light - ly      fan — your white

*pp*

*pp*

*pp*

*pp*



Musical score for the first system, featuring four staves with various musical notations including notes, rests, and dynamics.

Musical score for the second system, featuring three staves with musical notations.

Timpani

Musical score for the Timpani part, showing a single staff with rhythmic notation.

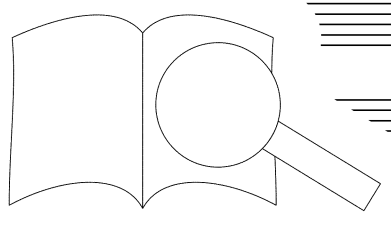
leicht, robes, rüh - ren Euch leicht, fan your white robes, g so, - te rüh - ren, ght - ly fan ye,

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

leicht, robes, rüh - re fan zen - de Göt - ter lüf - te bal - my bree zes fan ye,

leicht, robes, glän - zen - de Göt - ter lüf - te soft bal - my bree zes fan ye,

Musical score for the second system, featuring multiple staves with musical notations.



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D

pp  
pp  
pp  
pp

pp  
pp

*p*

rüh - ren Euch leicht, wie die F' a. le - rin hei -  
 fan - your white robes, like the 'ha the harp's blest

*p*

rüh - ren Euch leicht, wie like thc Künst - le - rin  
 fan - your white robes, like the wake the harp's

*p*

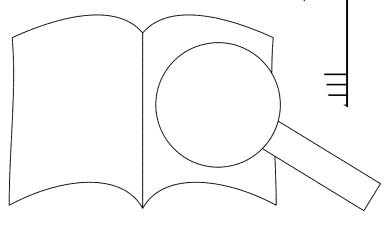
rüh - ren Euch leicht, ger der Künst - le - rin  
 fan - your white robes, - gers that wake the harp's

*p*

rüh - ren Euch leicht, die Fin - ger der Künst - le - rin  
 fan - your white robes, the fin - gers that wake the harp's

*p dolce*  
*p dolce*  
*p dolce*  
*p dolce*  
arco  
*p*

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*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc.*

li - ge Sai - ten, wie die Fin - g  
 in - spi - ra - tion like the fin - gers der  
 he - li - ge Sai - ten, wie di Fin - ger der  
 blest in - spi - ra - tion like the cr fin - gers that  
 he - li - ge Sai - ten. ger, die Fin - ger der  
 blest in - spi - ra - tio gers, the fin - gers that  
 he - li - ge Sai - ten. Fin - ger, die Fin - ger der  
 blest in - spi ra - tio fin - gers, the fin - gers that

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

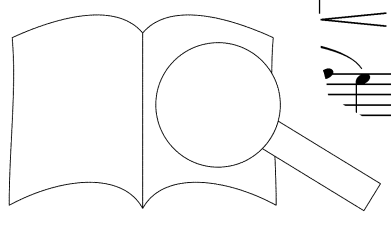
arco

*cresc. poco a poco*

*cresc. poco a poco*

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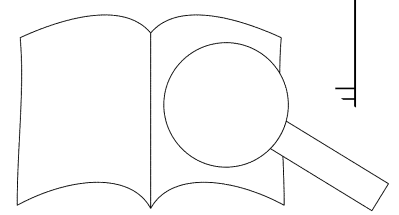


Künst - le - rin      hei - li - ge,      hei - li - ge      Sai  
wake   the harp's      blest - and be -      nign - in - spi -      ra

Künst - le - rin      hei -      li - ge      -      ten.  
wake   the harp's      blest      ir -      ra      tion.

8      Künst - le - rin      hei - li - ge.      -      -      -      ten.  
wake the harp's      blest and      -      -      -      tion.

Künst - le - rin      -      Sai  
wake   the harp's      ra      -      -      -      ten.  
-      -      -      -      -      -      -      tion.



Timpani

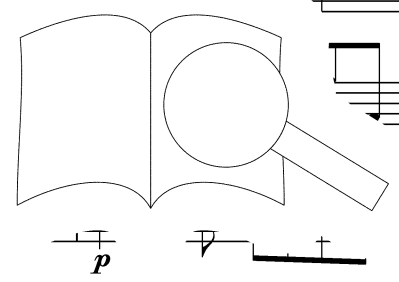
chick - sal - los, wie der  
Free from Fate, like a  
*p dolce*

Schick - sal - los, wie der  
Free from Fate, like a  
*p dolce*

Schick - sal - los, wie der  
Free from Fate, like a  
*p dolce*

Schick - sal - los, wie der  
Free from Fate, like a  
arco  
*p*  
arco

*p*  
arco



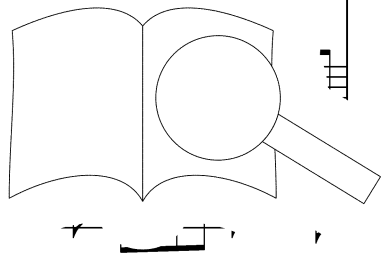
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schla - fen - de Säug - ling, at - men die Himm - li - schen;  
 babe in its slum - ber, the heav'n - ly spir - its breathe;

schla - fen - de Säug - ling, at - men die Himm - li sch.  
 babe in its slum - ber, the heav'n - ly spir - its breathe.

schla - fen - de Säug - ling, at - men d' - er.  
 babe in its slum - ber, the heav'n - ly spir - its breathe.

schla - fen - de Säug - ling  
 babe in its slum - b - er, the heav'n - ly spir - its breathe;



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*p* *pp* *pp dolce* *p* *pp* *pp dolce* *p* *pp*

*pp dolce* *p* *pp* *p dolce* *pp dolce* *pp*

*p*

keusch be-wahrt in be-schei-de-ner Knos-pe et e-wig ih-nen der  
 in their hearts, like the rose-bud en-fol-ded, the flame di-vine for e-ver en-

*p*

keusch be-wahrt in be-schei-de-r et e-wig, e-wig ih-nen der  
 in their hearts, like the rose-bud the flame di-vine for e-ver en-

*p*

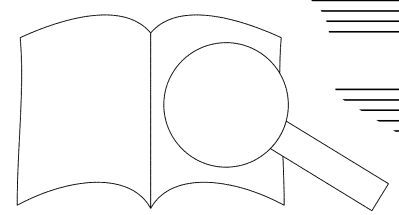
keusch be-wahrt in be-schei-de, blü-het e-wig ih-nen der  
 in their hearts, like the rose ded, burns the flame for e-ver en-

*p*

keusch be-wa<sup>1</sup> Knos-pe blü-het e-wig, e-wig ih-nen der  
 in their h<sup>1</sup> en-fol-ded, burns the flame di-vine for e-ver en-

*pizz.* *div.*

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Musical score system 1, measures 1-4. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a bass line and a right-hand line. Dynamics include *p* (piano).

Musical score system 2, measures 5-8. Similar to system 1, it shows the vocal line and piano accompaniment. Dynamics include *p*.

Musical score system 3, measures 9-12. This system includes lyrics for the vocal line: "Geist. — shrin'd. —". The piano accompaniment includes the lyrics "Und die their" and "And their". Dynamics include *p*.

Musical score system 4, measures 13-16. This system continues the vocal and piano parts. Dynamics include *p*. There is a large watermark across the page that reads "PROBE-PARTITUR" and "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a *p* dynamic and a *dim.* instruction.

Musical score for the second system, including vocal lines and piano accompaniment.

*p*

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

*p*

Und die se - li - gen Au - gen bli - cken in e - wi - ger  
 And their vi - sion ce - les - tial ga - zes on light e - ver -

*p*

se - li - gen Au - g - ler, e - wi - ger  
 vi - sion ce - les - tia. s on light e - ver -

*p*

Die se - li - gen Au - gen bli - cken in stil - ler, e - wi - ger  
 Their vi - sion ce - les - tial ga - zes se - rene on light e - ver -

*dim.*

arco

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*p* *pp*

Klar - heit, bli - cken in stil - ler, w.  
 las - ting, ga - zes se - rene on . . .

*p* *pp*

Klar - heit, bli - cker bli ger Klar -  
 las - ting, ga - z e - ver - las . . .

*p*

Klar - heit, on e - wi - ger Klar -  
 las - ting, on light e - ver - las . . .

Klar - heit, bli - cken in e - wi - ger Klar -  
 las - ting, ga - zes on light e - ver - las . . .

arco

*pp* *p*





Allegro

pp pp pp pp

ten. f ten. f ten. f

in Do / C

pp pp

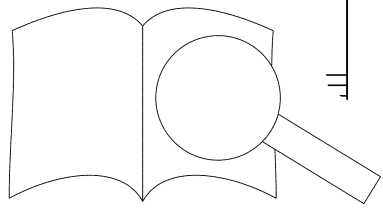
ten. f ten. f ten. f

tr tr in Re, Do, Sol / d, c, G

ser

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Doch uns ben, auf  
But we ted to

Doch uns ge - ben, auf  
But we sen fa - ted to

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

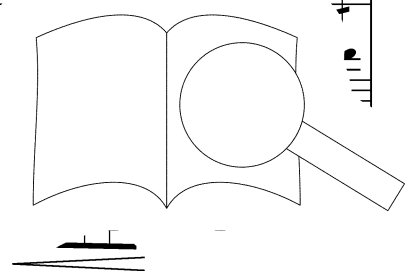
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kei - ner Stät te zu ruh. schwin -  
 find on earth no re - va -

kei - ner Stät te n' Es schwin -  
 find on earth n' They va -

8 kei - ner Stät se. Es schwin -  
 find on earth They va -

kei - ner Stät zu ruhn. Es schwin -  
 find on earth re - pose. They va -



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Musical score for the first system, featuring four staves with various musical notations including notes, rests, and dynamic markings like "cresc."

Musical score for the second system, featuring three staves with musical notations.

Vocal score for the third system, including lyrics in German and English for four voices: Soprano, Alto, Tenor, and Bass.

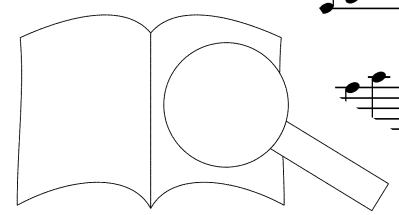
den, es fal - len die lei - de - den - den  
 nish, they fal - ter, our suf - ing, - ro - wing

den, es fal - len die lei - den - den  
 nish, they fal - ter, our sor - ro - wing

den, es fal - len uen - den, lei - den - den  
 nish, they fal - te fe - ring, sor - ro - wing

den, es fal ei - den - den, lei - den - den  
 nish, they fal suf - fe - ring, sor - ro - wing

Piano accompaniment for the third system, showing intricate musical notation for the right and left hands.



cresc.

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ff

ff

ff

ff

ff

f

Timpani

ff

Men - schen blind - lings, von ei - ner  
bro - thers; blind - fold, from hour - to

Men - schen blind - lings lings von ei - ner  
bro - thers; blind - fold, from hour - to

Men - schen blind - lings und lings von ei - ner  
bro - thers; blind - blind - fold, from hour - to

Men - schen blind - lings von ei - ner  
bro - thers; blind - fold, from hour - to

ff

ff

ff

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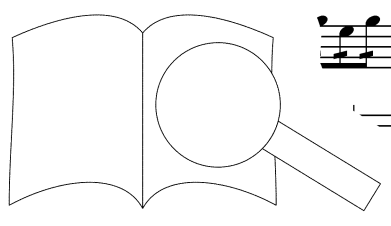
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Stun - de zur an dri - dern, blind blind v. our - ner Stun - de zur  
 hour they are dri - ven, blind blind our to hour they are

Stun - de zur an dri - dern, b. von ei - ner Stun - de zur  
 hour they are dri - ven, from hour to hour they are

Stun - de zur an dri - dern, d. lings von ei - ner Stun - de zur  
 hour they are dri - ven, fold from hour to hour they are

Stun - de zur a. blind blind - lings von ei - ner Stun - de zur  
 hour they are from fold from hour to hour they are



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F

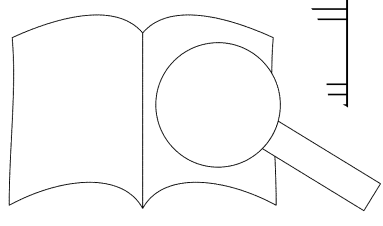
an dri - - dern, wie Was ser zu  
dri - - ven, like wa - ter da. ist the

an dri - - dern, wie Was s - pe zu  
dri - - ven, like wa - te ash'd 'gainst the

an dri - - dern, wie Wa. Klip pe zu  
dri - - ven, like wa dash'd 'gainst the

an dri - - dern, von is Klip pe zu  
dri - - ven, ven, is dash'd 'gainst the

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GP

ff  
ff  
ff  
ff  
ff  
tr

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

lang  
ly

Klip - pe ge - wor - fer  
rocks by the tem - pe

lang  
ly

8 Klip - pe ge - wor -  
rocks by the ter,

ark  
lang  
ly

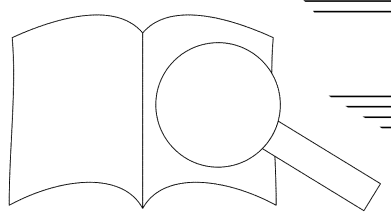
Klip - pe ge  
rocks by th

jahr  
dark  
lang  
ly

GP

ff  
ff  
ff  
ff  
ff

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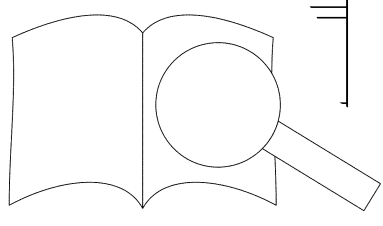


Musical score for the first system, consisting of four staves. The first two staves are treble clef, and the last two are bass clef. All staves contain rests. Dynamic markings of *ff* are present in the final measures of the second and third staves.

Musical score for the second system, consisting of four staves. The first two staves are treble clef, and the last two are bass clef. All staves contain rests. Dynamic markings of *ff* are present in the final measures of the second, third, and fourth staves.

Vocal score with lyrics in German and English. The lyrics are:
   
ins the Un - ge wis se  
 the Un - known lures us  
 ins the Un - ge wis se  
 the Un - known hi - nab,  
 the Un - k es se us hi - nab,  
 the Un - k es se us be - low,  
 the Un - k es se us be - low,  
 The dynamic markings *p* and *f* are used throughout the vocal lines.

Piano accompaniment score for the vocal lines. It features multiple staves with complex rhythmic patterns. Dynamic markings of *pp* and *ff* are used. A large watermark 'PROBEE-PARTITUR' is overlaid on this section.



*p*  
ins the Un - ge known  
*p*  
ins the Un - & se us  
*p*  
ins the Un wis se  
*p*  
ins the Un lures us

ins - - - - - ge known - wis lures

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

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G

hi - nab.  
be - low.

hi - nab.  
be - low.

8 hi - nab.  
be - low.

se hi - nab.  
us be - low.

G

dim.

dim.

dim.



VII

VII

sempre **pp**

sempre **pp**

sempre **pp**

**pp**

H

Musical score for the first system, featuring four staves. The top two staves are grouped with a large slur. Dynamics include *p* (piano) in the first, second, and fourth staves.

Musical score for the second system, featuring four staves. Dynamics include *p* (piano) in the first and second staves.

Musical score for the third system, featuring four staves. Dynamics include *p* and *espress.* (piano and expressive) in the third and fourth staves.

Doch uns ist ge - ge -  
 But we have been fa -

H

Musical score for the fourth system, featuring four staves. Dynamics include *p* and *dim.* (piano and diminuendo) in the first, second, and third staves. A large graphic of an open book is positioned at the bottom right of the system.

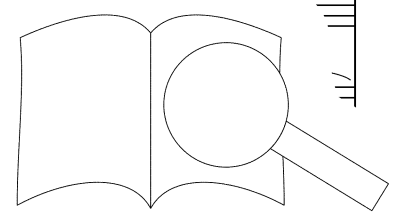
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*p dolce* *dim.*

*p* auf To ner  
*p* auf To ner  
 ist ge - ge - ben\_ auf kei ner  
 have been ja - ted\_ to find arth, ner  
 ben\_ auf kei ner  
 ted\_ to find on, kei earth, ner  
 on on

*p* *dim.*

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pp

pp

pp

pp

pp

Stät earth te zu ruhn, pose, ruhn, pose.

pp

Stät earth te zu ruhn, zu ruhn, pose.

pp

Stät earth te no re pose.

pp

Stät earth te ruhn, zu ruhn, pose.

pp

Stät earth te ruhn, zu ruhn, pose.

pp

dim.

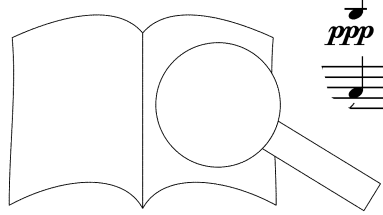
pp

pp

ppp

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I

Musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features long melodic lines with slurs and rests. The dynamic marking *p* (piano) is present in several places.

Blank musical staves for the second system, consisting of four staves (two treble, two bass clefs).

Musical score for the third system, including vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats. The lyrics are:   
 doch uns ist ge-  
 But we have been  
 doch  
 But  
 The dynamic marking *p* is used. There is a *ress.* marking above the vocal line.

Musical score for the fourth system, primarily piano accompaniment in bass clef. It includes a graphic of an open book at the bottom right. The dynamic marking *p* is present. A section marker 'I' is located above the staff.

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ge - ben auf kei - ner Stät - te z' - hn,  
 fa - ted to find on earth no

espress.

uns ist ge - ge - ben,  
 we have been fa - ted,

we, doch uns, uns  
 but we, but we

we, doch uns, uns  
 but we, but we

we, doch uns  
 but we

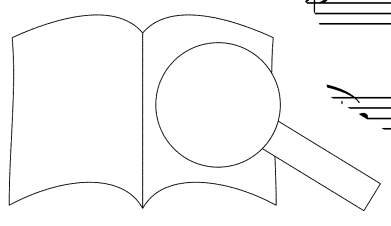
ut we ist ge - ge - ben, doch uns  
 have been fa - ted, but we

*p cresc. mf*

*p cresc. mf*

*p cresc. mf*

*p cresc.*



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ist ge - ge - ben, uns ist ge - ge - ben, *f*  
 have been fa - ted, we have been fa - ted *f* *p*

ist ge - ge - ben, uns ist ge - ge - ben, *f* *p*  
 have been fa - ted, we have been fa - ted *f* *p*

ist ge - ge - ben, uns ist ge - ge - ben, *f* *p*  
 have been fa - ted, we have been fa - ted *f* *p*

ist ge - ge - ben, uns ist ge - ge - ben  
 have been fa - ted, we have been fa - ted *f* *p*

*p*  
 auf kei - ner - te zu  
 to find on no re

auf kei - er - at - te zu  
 to find er arth no re

auf kei Stät - te zu  
 to find earth no re

auf to Stät earth - te zu  
 re

div.

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ruhn, zu ruhn.  
 pose, re pose.  
*pp*

ruhn, zu ruhn.  
 pose, re pose.  
*pp*

ruhn, zu ruhn.  
 pose, re pose.  
*pp*

ruhn, zu ruhn.  
 pose, re pose.  
*pp*

*pp*  
*ppp*

Doch doch  
*p* But but

r doch  
*p* But but

uns, doch  
 we, but

Doch But uns, doch  
 But we, but

2 soli

2 soli



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Musical score for the first system, including vocal staves and piano accompaniment. Dynamics include *ppp* and *p molto cresc.*

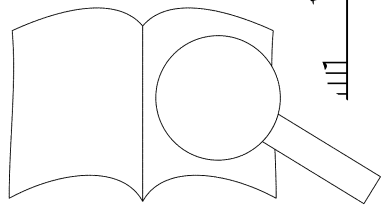
Musical score for the second system, including vocal staves and piano accompaniment. Dynamics include *ppp*.

Timpani part with a tremolo effect and dynamic marking *ppp*.

Vocal staves with lyrics: "uns, we, doch but uns we molto cresc." and dynamic markings *pp* and *resc.*

Musical score for the third system, including vocal staves and piano accompaniment. Dynamics include *p molto cresc.* and *Tutti*.

Musical score for the fourth system, including vocal staves and piano accompaniment. Dynamics include *p molto cresc.*



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*p molto cresc.*

*p molto cresc.*

ist ge - ge - ben, auf kei - te zu  
 have been fa - ted, to find no re -

ist ge - ge - ben, auf - te zu  
 have been fa - ted, no re -

ist ge - ge - ben, er Stät - te zu  
 have been fa - ted, on earth no re -

ist ge - kei - ner Stät - te zu  
 have been find - er on earth no re -

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Musical score for the first system, featuring four staves with treble and bass clefs. Dynamics include 'f' and 'p'.

Musical score for the second system, featuring four staves with treble and bass clefs. Dynamics include 'f' and 'tr'.

Musical score for the third system, featuring four staves with lyrics in German and English. Dynamics include 'f'.

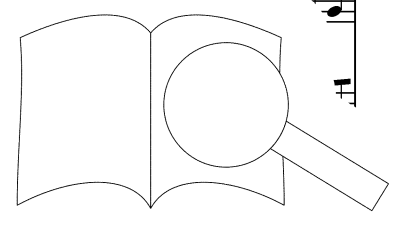
ruhn. Es schwin - den, es  
 pose. They va - nish, they  
 our suf -

ruhn. Es schwin - de  
 pose. They va - nis, - len ter die lei -

ruhn. Es schwin  
 pose. They va - fal - len ter die lei -

ruhn. Es fal - len ter die lei -  
 pose. they fal - ter our suf -

Musical score for the fourth system, featuring four staves with piano accompaniment. Dynamics include 'f'.



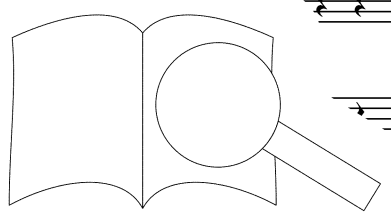
Musical score for the first system, featuring piano and bass staves with various notes and rests.

Musical score for the second system, featuring piano and bass staves with various notes and rests.

Musical score for the third system, featuring piano and bass staves with various notes and rests.

den - den, lei - - den - den Men - - lings,  
 fe - ring, sor - - ro - wing bro - - fold,  
 den - den, lei - - den - den blind - - lings,  
 fe - ring, sor - - ro - wing fold,  
 8 den - den, lei - - schen, blind - - lings,  
 fe - ring, sor - - thers, blind - - fold,  
 den - den, lei - - en - - aen - - schen, blind - - lings,  
 fe - ring, sor - - bro - - thers, blind - - fold,

Musical score for the fifth system, featuring piano and bass staves with various notes and rests.



*ff*

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blind - lings, blind - lings vo - n - zur an -  
 blind - fold, fold f to are dri -

blind - lings, blind - li - Stun - de zur an -  
 blind - fold, fold fok to hour they are dri -

blind - lings, blind - ner Stun - de zur an -  
 blind - fold, blind a - our to hour they are dri -

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

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Musical score for the first system, including vocal lines and piano accompaniment. The score is in a key with two flats and a common time signature. It features a vocal line with lyrics and a piano accompaniment with dynamic markings like *f*.

- - dern, wie Was ser pe zu  
 - - ven, like wa - ser t is 'gainst the  
 - - dern, wie W se Klip - pe zu  
 - - ven, like like dash'd 'gainst the  
 - - dern, von Klip - pe zu  
 - - ven, is dash'd 'gainst the  
 - - dern, wie ser von Klip - pe zu  
 - - ven, like like ter is dash'd 'gainst the

Musical score for the second system, including piano accompaniment with *molto f* markings. The score continues the piano accompaniment from the first system.

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GP

Klip - pe ge wor - fen, lang  
 rocks by the tem - pest, ly

Klip - pe ge wor - fen - - lang  
 rocks by the tem - pe. - - ly

8 Klip - pe ge we - - lang  
 rocks by the ten. - - ly

Klip - pe ge jahr - - lang  
 rocks by the th dark - - ly

GP

Musical score for the first system, featuring four staves. The first three staves are treble clefs and the fourth is a bass clef. All staves contain rests. Dynamic markings 'ff' are present at the end of the system.

Musical score for the second system, featuring four staves. The first three staves are treble clefs and the fourth is a bass clef. All staves contain rests. Dynamic markings 'ff' are present at the end of the system.

Vocal score with lyrics in German and English. The lyrics are:
   
ins the Un - ge wis Un - ge wis
   
the Un - known lures the Un - known hi - nab,
   
ins the Un - ge wi se us hi - nab,
   
the Un - ge woun us be - low,
   
ins the U - wis se hi - nab,
   
the lures us be - low,
   
Dynamic markings 'p' and 'f' are used throughout.

Piano accompaniment score. The first system starts with a piano (p) dynamic. The second system features a forte (ff) dynamic. The third system starts with a pianissimo (pp) dynamic. The fourth system features a forte (ff) dynamic. The score includes various musical notations such as slurs and ties.

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Musical score system 1, consisting of two staves (treble and bass clef) with notes and rests.

Musical score system 2, consisting of two staves (treble and bass clef) with notes and rests.

Musical score system 3, consisting of a single bass clef staff with notes and rests.

Musical score system 4, featuring a vocal line with lyrics and piano markings. The lyrics are: "ins the Un - ge Un - known wis - se us".

*p* ins the Un - ge Un - known wis - se us

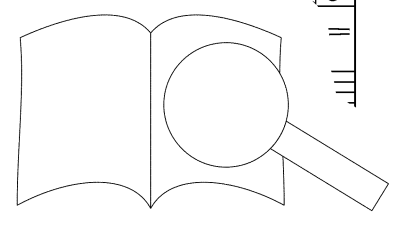
*p* ins the Un - kn. se us

*p* ins the Un - n wis - se us

*p* ins the sun wis lures - se us

Musical score system 5, featuring piano accompaniment with piano markings. The marking *pp* is visible.

*pp*



Musical score system 1, measures 1-8. Treble and bass staves. Dynamics: *p*.

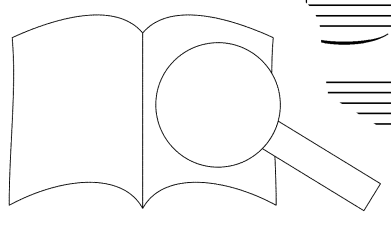
Musical score system 2, measures 9-16. Treble and bass staves. Dynamics: *p*.

Musical score system 3, measures 17-24. Bass staff. Dynamics: *p*.

Musical score system 4, measures 25-32. Four staves (Soprano, Alto, Tenor, Bass). Lyrics: hi - - nab, be - - low,.

Musical score system 5, measures 33-40. Treble and bass staves. Dynamics: *p*.

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*p*

*più p*

*p*

ins Un - ge - wis s - nab!  
 the Un - known lur - s e - low!

*p*

ins the us hi - nab!  
 the us be - low!

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Musical score system 1, measures 1-6. It features a vocal line and piano accompaniment. Dynamics include *più p* and *pp*. The piano part has a prominent bass line with a *pp* dynamic.

Musical score system 2, measures 7-12. Continuation of the vocal and piano parts.

Musical score system 3, measures 13-18. Continuation of the piano accompaniment.

Musical score system 4, measures 19-24. Includes vocal lines with lyrics and piano accompaniment. Dynamics include *p*.

ins the Un - ge - known  
 Un - known

ins the Un - ge - known  
 Un - known

Musical score system 5, measures 25-30. Continuation of the piano accompaniment. Includes a large graphic of an open book at the bottom right.

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Musical score system 1, measures 1-4. It features a vocal line with a long note in measure 1 and a melodic phrase in measure 2. The piano accompaniment includes a bass line with a long note in measure 1 and a melodic line in measure 2. Dynamics include *f* and *mf*.

Musical score system 2, measures 5-8. It continues the vocal and piano parts from the previous system. Dynamics include *f* and *mf*.

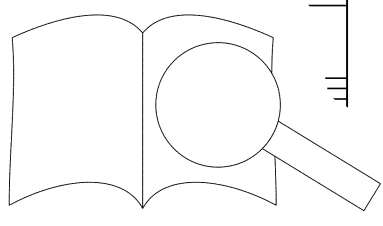
Musical score system 3, measures 9-12. It features a piano accompaniment with a bass line and a melodic line. Dynamics include *f* and *mf*.

Musical score system 4, measures 13-16. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *f* and *mf*.

Lyrics:  
 wis - se hi - nab!  
 lures us be - low!

Musical score system 5, measures 17-20. It features a vocal line with a melodic phrase and piano accompaniment. Dynamics include *f* and *mf*.

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pp

pp

First system of musical notation with four staves. The first and third staves contain melodic lines with a *pp* dynamic marking. The second and fourth staves contain accompaniment.

Second system of musical notation with four staves, all of which are empty.

*p*

Third system of musical notation with one staff containing a bass line with a *p* dynamic marking.

Fourth system of musical notation with four staves, all of which are empty.

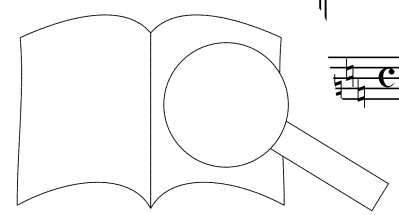
pizz.

Fifth system of musical notation with four staves. The top staff contains a melodic line with a *pizz.* marking. The other staves are empty.

pp

pizz.

Sixth system of musical notation with four staves. The first and third staves contain melodic lines with a *pp* dynamic marking. The second and fourth staves contain accompaniment with a *pizz.* marking.



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Adagio

legato e molto espress.

*pp* *pp sempre* *f*

*pp sempre* *pp sempre*

*pp sempre* *pp sempre* *pp sempre*

Adagio

arco

*pp* *mpre pp* *sempre pp* *sempre pp* *pp dolce* *sempre pp*

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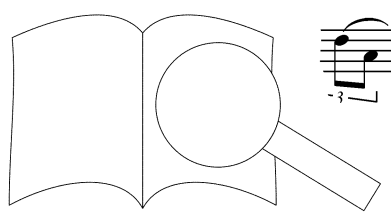
Musical score system 1, measures 385-387. It features four staves: two treble clefs and two bass clefs. The first two staves have a key signature of one flat (B-flat). The first staff contains a melodic line with slurs and a fermata. The second staff contains a bass line with a fermata. The third staff has a melodic line with a slur and a fermata. The fourth staff has a bass line with a slur and a fermata. The instruction *poco crescendo* appears below the second and third staves.

Musical score system 2, measures 388-390. It features four staves: two treble clefs and two bass clefs. The first two staves have a key signature of one flat (B-flat). The first staff contains a melodic line with a slur and a fermata. The second staff contains a bass line with a slur and a fermata. The instruction *pp* (pianissimo) is written below the first staff.

Musical score system 3, measures 391-392. It features two bass clef staves, both of which are empty.

Musical score system 4, measures 393-395. It features five staves: two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The first two staves have a key signature of one flat (B-flat). The first staff contains a melodic line with slurs and triplets. The second staff contains a bass line with slurs and triplets. The third staff contains a melodic line with slurs and triplets. The fourth staff contains a bass line with slurs and triplets. The fifth staff contains a grand staff with slurs and triplets. The instruction *pp* is written below the first staff.

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N

Musical score system 1, measures 389-391. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). Dynamics include *pp* and *p cresc.*. There are triplets in the third and fourth staves.

Musical score system 2, measures 392-394. It features four staves. The first two staves are in treble clef, and the last two are in bass clef. Dynamics include *pp*.

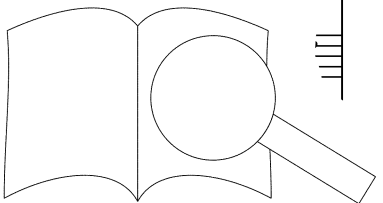
Musical score system 3, measures 395-396. It features two staves in bass clef. Dynamics include *pp* and *p cresc.*. There are triplets and trills.

N

div.

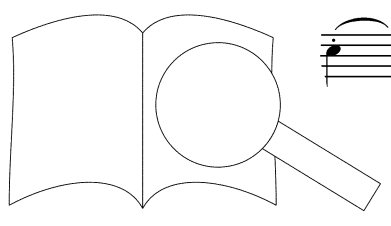
Musical score system 4, measures 397-400. It features five staves. The first two are in treble clef, and the last three are in bass clef. Dynamics include *ppp* and *p*. There are triplets and a *div.* marking.

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Musical score for piano and violin, measures 393-400. The score includes multiple staves for piano and violin with various musical notations such as dynamics (*f*, *pp*, *fp*), articulation (trills, triplets), and phrasing (*dim.*).

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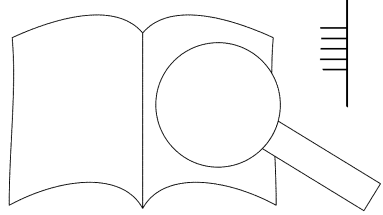
System 1: Four staves (treble, two alto, and bass clefs) with musical notation. The first staff is mostly empty. The second and third staves contain rhythmic patterns. The fourth staff contains a bass line.

System 2: Four staves with musical notation. The first staff has a melodic line. The second and third staves have rhythmic accompaniment. The fourth staff has a bass line.

System 3: A single bass clef staff with musical notation, including a triplet of eighth notes marked with a 'p' dynamic.

System 4: A grand staff (treble and bass clefs) with musical notation. It features complex melodic lines, dynamics like 'p', and articulation marks. A large watermark is overlaid on this system.

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Musical score system 1, measures 1-4. It consists of four staves (treble and bass clefs). Dynamics include *p* and *pp*. The music features melodic lines with slurs and ties.

Musical score system 2, measures 5-8. It consists of four staves. Dynamics include *p* and *pp*. The music continues with melodic lines and rests.

Musical score system 3, measures 9-10. It consists of two staves. Measure 9 features a triplet of eighth notes marked with a '3'. Dynamics include *pp*.

Musical score system 4, measures 11-14. It consists of four staves. Measure 11 includes the instruction 'div.'. Dynamics include *pp*. The system concludes with a large graphic of an open book.

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