

# Schicksalslied

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Johannes Brahms (1833 — 1897)

Klavierauszug vom Komponisten  
op. 54

Soprano      Alto      Tenore      Basso

The musical score consists of five systems of music. The first system shows the vocal parts (Soprano, Alto, Tenor, Basso) in treble clef with a key signature of one flat (B-flat). The second system begins with a piano accompaniment in bass clef, followed by the vocal parts. The third system continues the piano accompaniment. The fourth system starts at measure 13 with a piano accompaniment, followed by the vocal parts. The fifth system begins at measure 18 with a piano accompaniment, followed by the vocal parts. Measure numbers 13, 18, and 25 are indicated above the staves. Measure 25 includes lyrics: "Ihr wan-delt dro - ben im". Measure 25 is labeled with a box containing "Bp". Measure 18 is labeled with a box containing "A". Measure 7 is labeled with a box containing "A". Measure 13 is labeled with a box containing "B". Measures 1-6 are indicated by three vertical lines under the piano accompaniment.

31

Soprano (S) vocal line: - - - - | **p** | **Ihr wan-delt dro - ben im**

Alto (A) vocal line: **Licht auf wei - chem Bo - den, se - li - ge Ge - ni - en.** **Ihr wan-delt dro - ben im**

Tenor (T) vocal line: **Ihr wan-delt dro - ben im**

Bass (B) vocal line: **Ihr wan-delt dro - ben im**

Piano accompaniment: Measures 31-35 show a rhythmic pattern of eighth-note chords. Measure 36 begins with a sixteenth-note figure over a sustained bass note.

36

Soprano (S) vocal line: **Licht auf wei - chem Bo - den, se - li - ge Ge - ni - en.** **Cp**

Alto (A) vocal line: **Licht auf wei - chem Bo - den, se - li - ge Ge - ni - en.** **Glän - zende  
Molto**

Tenor (T) vocal line: **Licht auf wei - chem Bo - den, se - li - ge Ge - ni - en.** **Glän - zende**

Bass (B) vocal line: **Licht auf wei - chem Bo - den, se - li - ge Ge - ni - en.** **Glän - zende**

Piano accompaniment: Measures 36-40 show a rhythmic pattern of eighth-note chords. Measure 41 begins with a sixteenth-note figure over a sustained bass note.

Soprano (S): Götterlüfte rüh - ren euch leicht, rüh-ren euch leicht, glän - zende Göt-terlüf-te -

Alto (A): Götterlüfte rüh - ren euch leicht, rüh-ren euch leicht, Göt - ter -

Tenor (T): Götterlüfte rüh - ren euch leicht, rüh-ren euch leicht, glän - zende Göt - ter -

Bass (B): Götterlüfte rüh - ren euch leicht, rüh-ren euch leicht, Göt - ter - lüf - te -

Soprano (S): rüh - ren, rüh - ren euch leicht, wie die Fin - ger der Künst - lerin hei -

Alto (A): lüf - te rüh - ren euch leicht, wie die Fin - ger der Künst - lerin

Tenor (T): lüf - te rüh - ren euch leicht, wie die Fin - ger der Künst - lerin

Bass (B): rüh - ren, rüh - ren euch leicht, wie die Fin - ger der Künst - lerin

**D** *p*

Soprano (S):

**f** dim. - - - **p**

hei - li - ge, hei - li - ge Sai - - - - ten.

Alto (A):

**f** dim. - - - **p**

hei - - - li - ge Sai - - - - ten.

Tenor (T):

**f** dim. **p**

hei - li - ge hei - li - ge Sai - - - - ten.

Bass (B):

**f** dim. **p**

hei - li - ge Sai - - - - ten.

Double Bass:

3 3 3 3 3 3 3 3

S 67 **p**  
Schick - sallos, wie der schla-fende Säug - ling, at-men die Himm - lischen.

A **p**  
Schick - sallos, wie der schla-fende Säug - ling, at-men die Himm-li - schen.

T **p**  
8 Schicksal - los, wie der schla-fende Säug - ling, at-men die Himm-li - schen.

B Schicksal - los, wie der schla-fende Säug - ling, at-men die Himm-li - schen.

S 73 **E** **p**  
Keusch be-wahrt in be-schei - de - ner Knos - pe

A **p**  
Keusch be-wahrt in be-schei - de - ner Knos - pe

T **p**  
8 Keusch be-wahrt in be-schei - de - ner Knos - pe

B **p**  
Keusch be-wahrt in be-schei - de - ner Knos - pe

Soprano (S) vocal line:

blü - het e - wig\_ e - wig ih-nen der Geist.\_

Alto (A) vocal line:

blühet e - wig, e-wig ih-nen der Geist.

Tenor (T) vocal line:

blühet e - wig ih-nen der Geist.

Bass (B) vocal line:

blühet e - wig, e-wig ih-nen der Geist.

Piano accompaniment (right hand):

Three measures of eighth-note chords in 3/4 time, followed by four measures of sixteenth-note chords in 3/4 time.

Soprano (S) vocal line:

Und die se - li-gen Au - gen blik - ken in stil - - - ler, dim.

Alto (A) vocal line:

Und die se - li - gen Au - gen blik - ken in

Tenor (T) vocal line:

Und die se - li - gen Au - gen blik - ken in stil - - - ler,

Bass (B) vocal line:

Die se - li-gen Au - gen blik - ken in stil - - - ler,

Piano accompaniment (right hand):

Three measures of eighth-note chords in 3/4 time, followed by four measures of sixteenth-note chords in 3/4 time.

88

Soprano (S): e - wi - ger Klar - heit, blik - ken in stil - ler, e - wi - ger Klar -  
 Alto (A): e - wi - ger Klar - heit, blik - ken, blik - ken in e - wi - ger Klar -  
 Tenor (T): e - wi - ger Klar - heit, blik - ken, blik - ken in e - wi - ger Klar -  
 Bass (B): dim. e - wi - ger Klar - heit, blik - ken, blik - ken in e - wi - ger Klar -

*p* *p*

*p* *pp*

*p* *pp*

*p* *pp*

95

Soprano (S): - - heit.

Alto (A): - - heit.

Tenor (T): - - heit.

Bass (B): - - heit.

Piano: Measures 95-98 show a harmonic progression from C minor to G major. The piano part features eighth-note patterns and a final cadence in G major.

101

Soprano (S):

Alto (A):

Tenor (T):

Bass (B):

Piano:

Doch uns ist ge - ge -  
Doch uns ist ge - ge -  
Doch uns ist ge - ge -  
Doch uns ist ge - ge -

115

Soprano (S):

Alto (A):

Tenor (T):

Bass (B):

Piano:

ben, auf kei - ner Stä - - - te zu ruhn; es  
ben, auf kei - ner Stä - - - te zu ruhn; es  
ben, auf kei - ner Stä - - - te zu ruhn; es  
ben, auf kei - ner Stä - - - te zu ruhn; es

122

Soprano (S): schwin - den, es fal - - len, die lei - - den - den, lei -

Alto (A): schwin - den, es fal - - len, die lei - - den - den, lei -

Tenor (T): schwin - den, es fal - - len, die lei - - den - den, lei -

Bass (B): schwin - den, es fal - - len, die lei - - den - den, lei -

Piano: dynamic markings (p, b, ff) and chords.

129

Soprano (S): - den-den Men - schen blind - lings, blind - lings von **ff**

Alto (A): - den-den Men - schen blind - lings, blind - lings von **ff**

Tenor (T): - den-den Men - schen blind - lings, blind - lings von **ff**

Bass (B): - den-den Men - schen blind - lings, blind - lings von **ff**

Piano: dynamic markings (ff) and chords.

136

Soprano (S) *ei - ner Stun-de zur an - dern, blind - lings von ei - ner*

Alto (A) *ei - ner Stun-de zur an - dern, blind - lings von ei - ner*

Tenor (T) *ei - ner Stun-de zur an - dern, blind - lings von ei - ner*

Bass (B) *ei - ner Stun-de zur an - dern, blind - lings von ei - ner*

143

Soprano (S) *Stun - de zur and - dern, wie Was - ser von Klip - pe zu*

Alto (A) *Stun - de zur and - dern, wie Was - ser von Klip - pe zu*

Tenor (T) *Stun - de zur and - dern, wie Was - ser von Klip - pe zu*

Bass (B) *Stun - de zur and - dern, wie Was - ser von Klip - pe zu*

*f* **F**

150

S Klip - pe ge - wor - fen, jahr - - - lang ins  
A Klip - pe ge - wor - fen, jahr - - - lang ins  
T Klip - pe ge - wor - fen, jahr - - - lang ins  
B Klip - pe ge - wor - fen, jahr - - - lang ins

158

S Un - - - ge - - wis - - se hin - ab,  
A Un - - - ge - - wis - - se hin - ab,  
T Un - - - ge - - wis - - se hin - ab,  
B Un - - - ge - - wis - - se hin - ab,

A musical score for piano, page 181. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from B-flat major to A major at the beginning of the measure. The music consists of eighth-note patterns.

201

S: *p* *dim.* - - - - *pp*  
 auf kei - - - - ner Stät - - - te zu ruhn,  
*dim.* - - - - *pp*  
 A: kei - - - - ner Stät - - - te zu ruhn,  
*dim.* - - - - *pp*  
 T: ner, kei - - - - ner Stät - - - te zu ruhn,  
*dim.* - - - - *pp*  
 B: ner, kei - - - - ner Stät - - - te zu ruhn,

211

S: *pp*  
 zu ruhn.  
*pp*  
 A: zu ruhn.  
*pp*  
 T: zu ruhn.  
*pp*  
 B: zu ruhn.

221

Soprano (S) vocal line:

**I**

Doch uns,

Alto (A) vocal line:

**p**

Doch uns ist ge - ge - ben, auf kei - ner Stätte zu ruhn, doch

Tenor (T) vocal line:

**p**

Doch uns ist ge - ge - - - ben, doch uns

Bass (B) vocal line:

**p**

Doch uns ist ge - ge -

Accompaniment (bottom staff):

String bass line with sustained notes and bassoon entries.

231

Soprano (S): doch uns\_\_\_\_ ist ge - ge - ben, uns\_\_\_\_ ist ge - ge - ben, auf kei -  
 Alto (A): uns, uns\_\_\_\_ ist ge - ge - ben, uns\_\_\_\_ ist ge - ge - ben, auf kei -  
 Tenor (T): - - - f  
 Bass (B): - - - f  
 Bassoon (Bassoon): - - - f  
 Cello (Cello): - - - f

243

S - ner \_\_\_\_ Stät - te zu ruhn, \_\_\_\_ zu ruhn \_\_\_\_  
 pp

A - ner \_\_\_\_ Stät - te zu ruhn, \_\_\_\_ zu ruhn.  
 pp

T 8 - ner \_\_\_\_ Stät - te zu ruhn, \_\_\_\_ zu ruhn.  
 pp

B - ner \_\_\_\_ Stät - te zu ruhn, \_\_\_\_ zu ruhn.

255

S - . Doch uns, doch uns,  
 p

A - . Doch uns, doch uns,  
 p

T 8 - . Doch uns, doch uns,  
 p

B - . Doch uns, doch uns,  
 p

267

Soprano (S) *p* **K** *cresc.* - - -  
 Alto (A) *p*  
 Tenor (T) *p* *cresc.* - - -  
 Bass (B) *p* *cresc.* - - -  
 Piano (P) *p* *cresc.* - - -  
 doch uns ist ge - ge - - ben, auf  
 doch uns ist ge - ge - - ben, auf  
 doch uns ist ge - ge - - ben, auf  
 doch uns ist ge - ge - - ben, auf

278

Soprano (S) *f*  
 Alto (A) *f*  
 Tenor (T) *f*  
 Bass (B) *f*  
 kei - ner Stät - - - te zu ruhn. Es schwin - - -  
 kei - ner Stät - - - te zu ruhn. Es schwin - - -  
 kei - ner Stät - - - te zu ruhn. Es schwin - - -  
 kei - ner Stät - - - te zu ruhn. Es schwin - - -  
 kei - ner Stät - - - te zu ruhn. Es schwin - - -  
 kei - ner Stät - - - te zu ruhn. Es schwin - - -  
 kei - ner Stät - - - te zu ruhn. Es schwin - - -  
 kei - ner Stät - - - te zu ruhn. Es schwin - - -

285

S den, es fal - - len die lei - - den - den, lei - - den-den  
A den, es fal - - len die lei - - den - den, lei - - den-den  
T 8 den, es fal - - len die lei - - den - den, lei - - den-den  
B den, es fal - - len die lei - - den - den, lei - - den-den

292

S ff. Men - schen blind - lings, blind - lings, blind - lings von  
A f. Men - schen blind - lings, blind - lings, blind - lings von  
T 8 ff. Men - schen blind - lings, blind - lings, blind - lings von  
B f. Men - schen blind - lings, blind - lings, blind - lings von

300

Soprano (S) vocal line: *ei - ner Stun-de zur an - - - dern, wie Was - ser von*

Alto (A) vocal line: *ei - ner Stun-de zur an - - - dern, wie Was - ser von*

Tenor (T) vocal line: *ei - ner Stun-de zur an - - - dern, wie Was - ser von*

Bass (B) vocal line: *ei - ner Stun-de zur an - - - dern, wie Was - ser von*

Piano accompaniment: The piano part consists of eighth-note chords in the right hand and bass notes in the left hand, providing harmonic support.

**f L.**

308

Soprano (S) vocal line: *Klip - pe zu Klip - pe ge - wor - fen, jahr -*

Alto (A) vocal line: *Klip - pe zu Klip - pe ge - wor - fen, jahr -*

Tenor (T) vocal line: *Klip - pe zu Klip - pe ge - wor - fen, jahr -*

Bass (B) vocal line: *Klip - pe zu Klip - pe ge - wor - fen, jahr -*

Piano accompaniment: The piano part features eighth-note chords in the right hand and bass notes in the left hand, transitioning to a more dynamic section.

**ff**

315

Soprano (S): lang ins Un - - ge - wis - se hin -  
 Alto (A): lang ins Un - - ge - wis - se hin -  
 Tenor (T): lang ins Un - - ge - wis - se hin -  
 Bass (B): lang ins Un - - ge - wis - se hin -

**p**

322

Soprano (S): ab, ins Un - - ge - wis -  
 Alto (A): ab, ins Un - - ge - wis -  
 Tenor (T): ab, ins Un - - ge - wis -  
 Bass (B): ab, ins Un - - ge - wis -

**f**      **p**

329

Soprano (S) vocal line: "se hin - ab," with a fermata over the first note.

Alto (A) vocal line: "se hin - ab,"

Tenor (T) vocal line: "se hin - ab," with a fermata over the first note.

Bass (B) vocal line: "se hin - ab,"

Piano accompaniment: A sixteenth-note pattern in the bass clef, with a dynamic change to forte at the end of the measure.

M

337

Soprano (S) vocal line: "ins Un - - ge -"

Tenor (T) vocal line: "ins Un - - ge -"

Piano accompaniment: A sixteenth-note pattern in the bass clef, with dynamic markings *p* (pianissimo) and *f* (fortissimo).

344

Soprano (S) vocal line: "wis - - se hin - ab," with a fermata over the first note.

Tenor (T) vocal line: "wis - - se hin - ab," with a fermata over the first note.

Piano accompaniment: A sixteenth-note pattern in the bass clef, with a dynamic marking *p*.

