



song, Lis - ten to a ju - bi-lant

song, Lis - ten to a ju - bi-lant

song, Lis - ten to a ju - bi-lant

song, Lis - ten to a ju - bi-lant

Handwritten annotations: *ng* (twice)

song, For we

song, For we

song, For we

song, For we

Handwritten annotations: *ng* (twice)

sing to the joys — of youth, and the joy of a

sing to the joys — of youth, and the joy of a

sing to the joys — of youth, and the joy of a

sing to the joys — of youth, and the joy of a

*ff*  
glad light - beam - ing day.

*ff*  
glad light - beam - ing day.

*ff*  
glad light - beam - ing day.

*ff*  
glad light - beam - ing day.

*ff*

8-----

to a ju-bi-lant song, — For we  
 to a ju-bi-lant song, — *ng* For we  
 Lis - ten to a ju-bi-lant song, —  
 Lis - ten to a ju-bi-lant song, —

8

sing, for we sing — to the *mf*  
 sing, *ng* for we sing — *ng* to the *mf*  
 For we sing, *ng* for we sing — to the *mf*  
 For we sing, for we sing — to the *mf*

8

joy of life,— and youth, and the joy of a  
joy of life,— and youth, and the joy of a  
joy of life,— and youth, and the joy of a  
joy of life,— and youth, and the joy of a

8

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. A first ending bracket labeled '8' spans the final two measures of the piano part.

glad light - beam - ing day. *ff*  
glad light - beam - ing day *ff*  
glad light - beam - ing day. *ff*  
glad light - beam - ing day. *ff*

8

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. A first ending bracket labeled '8' spans the first two measures of the piano part. The word 'day' is written on a separate line below the vocal staves. The piano part features a dynamic marking of *ff* (fortissimo) at the beginning of the second measure.

The first system of the musical score consists of five staves. The top four staves are vocal staves, each beginning with the syllable "O!". The first three vocal staves are in soprano clef (treble clef with one line below), and the fourth is in bass clef. The piano accompaniment is on the fifth staff, starting with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

The second system continues the musical score with five staves. The vocal parts (top four staves) feature a melodic line with a dynamic marking of *mf* (mezzo-forte) and an accent (>) over the notes. The piano accompaniment (bottom staff) continues with a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *mf* is also present in the piano part. A fermata is placed over the final note of the piano part in this system.

*ff*  
O! \_\_\_\_\_ Our spir- it sings O! \_\_\_\_\_ Our spir- it sings

*ff*  
O! \_\_\_\_\_ Our spir- it sings O! \_\_\_\_\_ Our spir- it sings

*ff*  
O! \_\_\_\_\_ O! \_\_\_\_\_ O! \_\_\_\_\_ O! \_\_\_\_\_

*ff*  
O! \_\_\_\_\_ O! \_\_\_\_\_ O! \_\_\_\_\_ O! \_\_\_\_\_

a ju - bi - lant song that is to life full of mu - sic, a

a ju - bi - lant song that is to life full of mu - sic, a

a ju - bi - lant song that is to life full of mu - sic, a

a ju - bi - lant song that is to life full of mu - sic, a

life full of con-cord, of mu-sic, a life full of har-mo-ny—

life full of con-cord, of mu-sic, a life full of har-mo-ny—

life full of con-cord, of mu-sic, a life full of har-mo-ny—

life full of con-cord, of mu-sic, a life full of har-mo-ny—

*mf*

*mf*

*mf*

*mf*

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

har-mo-ny.

har-mo-ny.

har-mo-ny.

har-mo-ny.

Piano accompaniment for the second system, including a handwritten box with the number 87 and a *rall.* marking.

87

*rall.*