

Von Carl Maria von Weber's "Herr Seid in Ordnung" von Joh. Sebastian Bach



TRIUMPHLIED

(Offenb. Joh. Cap. 19.)

für

achtstimmigen Chor und Orchester

(Orgel ad libitum)

von

JOHANNES BRAHMS.

OP. 55.

Partitur Fr. 6 1/2 Rn.
Clavierauszug .. 3 .. "

Orchesterstimmen Fr. 8 Thlr
8 Chorstimmen 35 ..

Verlag und Eigenthum
von
N. SIMROCK in BERLIN.
1872.



TRIUMPHLIED

(Offenb. Joh. Cap. 19.)

achtstimmigen Chor u. Orchester
(Orgel od. Klavier)

JOHANNES BRAHMS.

Partitur Pr. 6 Mk. u. Op. 55. Orchesterstimmen Pr. 8 Mk.
Clavierauszug Pr. 3. 8 Chorstimmen Pr. 3/4.



EDITION HALL
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SEINER MAJESTÄT

dem

Deutschen Kaiser

Wilhelm I

chiffrirtvoll angeeignet
vom Componisten.



Triumphlied.

(Triumphal Hymn.)

Nr. 1.
Lebhaft und feierlich.
(Ad libitum, bei stiller Animation.)

JOHANNES BRAHMS, OP. 75.

Flöten.

Hörn.

Clarineten in A.

Fagotte.

Contra-Fagott.

Hörner $\left\{ \begin{array}{l} 1-2 \text{ in D} \\ 3-4 \text{ in D} \end{array} \right.$

2 Trompeten in D.

Posaunen 1 & 2.

Posaunen 3.
Tuba.

Funker in D & A.

Violine I.

Violine II.

Beizeche.

ERSTER CHOR.

Sopran.

Alt. (Cant. Joh. Cap. IX.)

Tenor.

Bass.

ZWEITER CHOR.

Sopran.

Alt.

Tenor.

Bass.

Violenell.

Contra-Bass.

This page contains a handwritten musical score for a large ensemble. The score is organized into two systems of staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for Flute, Clarinet, Saxophone, and Trombone. The second system includes parts for Trumpet, Horn, and Percussion. The notation is dense, featuring complex rhythmic patterns, dynamic markings such as *ff* and *leggero*, and various articulation marks. The page is numbered '1' in the top left corner and '1001' at the bottom center.

Musical score for the first system, including vocal line and piano accompaniment.

Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in
 Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in
 Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in

Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in
 Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in

Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in
 Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in

Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in
 Hof, die und ge-richt' sind mit, angeht
 richt' sind, in - rightness - are and in

Tenor 1: Ich hab' mich selbst nicht
 Tenor 2: Ich hab' mich selbst nicht
 Bass: Ich hab' mich selbst nicht
 Soprano: Ich hab' mich selbst nicht
 Alto: Ich hab' mich selbst nicht
 Piano: Ich hab' mich selbst nicht
 Violin: Ich hab' mich selbst nicht
 Viola: Ich hab' mich selbst nicht
 Cello: Ich hab' mich selbst nicht
 Double Bass: Ich hab' mich selbst nicht

Tenor 1: recht stand sei - ge, stand sei - ge the - rich - te.
 Tenor 2: recht stand sei - ge, stand sei - ge the - rich - te.
 Bass: recht stand sei - ge, stand sei - ge the - rich - te.
 Soprano: recht stand sei - ge, stand sei - ge the - rich - te.
 Alto: recht stand sei - ge, stand sei - ge the - rich - te.
 Piano: recht stand sei - ge, stand sei - ge the - rich - te.
 Violin: recht stand sei - ge, stand sei - ge the - rich - te.
 Viola: recht stand sei - ge, stand sei - ge the - rich - te.
 Cello: recht stand sei - ge, stand sei - ge the - rich - te.
 Double Bass: recht stand sei - ge, stand sei - ge the - rich - te.

Tenor 1: Den wahr - haf - ten, wahr -
 Tenor 2: Den wahr - haf - ten, wahr -
 Bass: Den wahr - haf - ten, wahr -
 Soprano: Den wahr - haf - ten, wahr -
 Alto: Den wahr - haf - ten, wahr -
 Piano: Den wahr - haf - ten, wahr -
 Violin: Den wahr - haf - ten, wahr -
 Viola: Den wahr - haf - ten, wahr -
 Cello: Den wahr - haf - ten, wahr -
 Double Bass: Den wahr - haf - ten, wahr -

Tenor 1: Für die Justiz - rik, die
 Tenor 2: Für die Justiz - rik, die
 Bass: Für die Justiz - rik, die
 Soprano: Für die Justiz - rik, die
 Alto: Für die Justiz - rik, die
 Piano: Für die Justiz - rik, die
 Violin: Für die Justiz - rik, die
 Viola: Für die Justiz - rik, die
 Cello: Für die Justiz - rik, die
 Double Bass: Für die Justiz - rik, die

Tenor 1: Ich hab' mich selbst nicht
 Tenor 2: Ich hab' mich selbst nicht
 Bass: Ich hab' mich selbst nicht
 Soprano: Ich hab' mich selbst nicht
 Alto: Ich hab' mich selbst nicht
 Piano: Ich hab' mich selbst nicht
 Violin: Ich hab' mich selbst nicht
 Viola: Ich hab' mich selbst nicht
 Cello: Ich hab' mich selbst nicht
 Double Bass: Ich hab' mich selbst nicht

N^o 2.Musik belehrt.
(Die folgende americana.)

Flöten.

Hoboen.

Clarineten in A.

Fagotte.

Contra-Fagott.

Hörner { 1 u 2 in D.
3 u 4 in D.

3 Trompeten in D.

Posaune 1 u 2.

Posaune 3.
Tuba.

Pauken in D. A.

Violine I.

Violine II.

Bratsche.

ERSTER CHOR. { Sopran.
Alt.
Tenor.
Bass.

ZWEITER CHOR. { Sopran.
Alt.
Tenor.
Bass.

Violoncell.

Contra-Bass.

A

180 *Horchte, erwachte,* *al - le welt er* *Horch - te, in der* *in der wasser* *Gott,*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und,*
 181 *Horchte, erwachte,* *al - le welt er* *Horch - te, in der* *in der wasser* *Gott,*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und,*
 182 *Horchte, erwachte,* *al - le welt er* *Horch - te, in der* *in der wasser* *Gott,*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und,*
 183 *Horchte, erwachte,* *al - le welt er* *Horch - te, in der* *in der wasser* *Gott,*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und,*
 184 *al - le welt er* *Horchte, erwachte,* *in der welt* *er - sah, geschah* *und* *und die welt* *für - zu,* *in der welt* *und*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und die welt* *für - zu,* *in der welt* *und*
 185 *al - le welt er* *Horchte, erwachte,* *in der welt* *er - sah, geschah* *und* *und die welt* *für - zu,* *in der welt* *und*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und die welt* *für - zu,* *in der welt* *und*
 186 *al - le welt er* *Horchte, erwachte,* *in der welt* *er - sah, geschah* *und* *und die welt* *für - zu,* *in der welt* *und*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und die welt* *für - zu,* *in der welt* *und*
 187 *al - le welt er* *Horchte, erwachte,* *in der welt* *er - sah, geschah* *und* *und die welt* *für - zu,* *in der welt* *und*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und die welt* *für - zu,* *in der welt* *und*
 188 *al - le welt er* *Horchte, erwachte,* *in der welt* *er - sah, geschah* *und* *und die welt* *für - zu,* *in der welt* *und*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und die welt* *für - zu,* *in der welt* *und*
 189 *al - le welt er* *Horchte, erwachte,* *in der welt* *er - sah, geschah* *und* *und die welt* *für - zu,* *in der welt* *und*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und die welt* *für - zu,* *in der welt* *und*
 190 *al - le welt er* *Horchte, erwachte,* *in der welt* *er - sah, geschah* *und* *und die welt* *für - zu,* *in der welt* *und*
erwachte, *sahe König die* *er - sah, geschah* *gl. 11, 15* *und* *und die welt* *für - zu,* *in der welt* *und*

The musical score consists of several systems. The top system includes a piano introduction with a melodic line and accompaniment. Below this are vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are in German, starting with "Ich hab' dich lieb, du bist mein Leben". The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *ff*. The bottom system continues the vocal parts with lyrics like "In der Ferne, in der Ferne, in der Ferne".

Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,
 Gott, Vater, in, her, ge, ist, ge, wor, den, ge, ist, ge, wor, den, ge, ist, ge, wor, den, und, die, ihn, für,

This page contains a full page of handwritten musical notation. It features approximately 15 staves, including a grand staff at the top and a bass staff at the bottom. The notation is dense, with many notes, rests, and dynamic markings. A large, faint watermark is visible in the center of the page, partially obscuring the music. The page is numbered '82' in the top left corner.

No. 3.

Lebhaft. (Witz Sport.)

Flöten.

Bohnen.

Clarinetten in A.

Fagotte.

Contrabass.

Hörner { 1 & 2 in D.
3 & 4 in D.

3 Trompeten in D.

Posaune 1 & 2.

Posaune 3.
Tuba.

Pauken in D & A.

Violine I.

Violine II.

Bratsche.

Bariton Solo.

ERSTER CHOR. { Sopran.
Alt.
Tenor.
Bass.

ZWEITER CHOR. { Sopran.
Alt.
Tenor.
Bass.

Violoncell.

Contro-Bass.

The musical score is arranged in a standard format with vocal staves at the top and piano accompaniment below. The vocal parts are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The piano part is indicated by 'p' and 'mf' markings. The lyrics are written below the vocal staves, with German text above and English text below. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:

- the left, all the - reb - - the - left, know Thou and Wife
 - the right, the, with right - - know - - know, with stand, fast and
 - the left, the, with right - - the - - left, know Thou and Wife
 - the right, the, with right - - know - - know, with stand, fast and
 - the left, the, with right - - the - - left, know Thou and Wife
 - the right, the, with right - - know - - know, with stand, fast and
 - the left, the, with right - - the - - left, know Thou and Wife
 - the right, the, with right - - know - - know, with stand, fast and

The musical score is arranged in a standard orchestral format. At the top, there are staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn (Hr.). Below these are the string sections: Violin I (Vln I), Violin II (Vln II), Viola (Vla), Cello (Vcl), and Double Bass (Kontrabass). The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Saxophone (Sax.). The vocal section consists of Soprano (Sopran), Alto (Alto), Tenor (Tenor), and Bass (Bass), followed by a Chorus (Chor). The lyrics are in German and are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

This page of musical score, numbered 80, is a page from a larger work, likely a Mass or a similar liturgical piece. It features a complex orchestration and a large choir. The top section of the page is dominated by the orchestra, with multiple staves for strings, woodwinds, and brass. Below the orchestra, the choir is represented by several parts: Soprano, Alto, Tenor, and Bass, along with a vocal soloist. The lyrics are in Latin, including the words "Gloria in excelsis Deo" and "Et in terra pax hominibus bonae voluntatis". The score includes various musical notations such as notes, rests, and dynamic markings. The page is well-preserved and shows signs of age.

This page of musical notation is for a large ensemble, likely a symphony or chamber orchestra. It features multiple staves for various instruments and voices. The notation includes complex rhythmic patterns, dynamic markings, and some text annotations.

The score is organized into systems. The first system includes a vocal line (Soprano) and several instrumental staves. The second system continues the instrumental parts. The third system introduces a new section with a vocal line (Soprano) and instrumental parts, including a section marked "rit." (ritardando). The fourth system continues this section with a vocal line (Soprano) and instrumental parts, including a section marked "rit." (ritardando). The fifth system continues the instrumental parts. The sixth system continues the instrumental parts. The seventh system continues the instrumental parts. The eighth system continues the instrumental parts. The ninth system continues the instrumental parts. The tenth system continues the instrumental parts.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The text annotations include "rit." (ritardando) and "rit." (ritardando). The page number "84" is located in the top left corner.

The musical score is arranged in a standard orchestral layout. At the top, there are staves for woodwinds (flutes, oboes, bassoons) and brass (trumpets, trombones). Below these are the string sections (violins, violas, cellos, double basses). The bottom section of the page contains vocal parts, with lyrics written below the notes. The lyrics are in German and appear to be a liturgical or religious text, with the word 'Halleluja' (Hallelujah) repeated frequently. The score includes various musical notations such as notes, rests, and dynamic markings.

