

- ri-a De-i Pa-tris, a - men, a -
 Cum San-cto Spi - ri - tu in glo - ri-a De-i Pa -
 - - - - - men, cum San-cto Spi - ri - tu in glo -
 - ri-a De-i Pa-tris, a - - - - - men, a - - - - -
 Cum San-cto Spi - ri - tu in glo -

53

- - - - - men, a -
 - tris, a - - - - - men, a - - - - - men, a -
 - ri-a De-i Pa-tris, a - - - - - men, a - men, a - men, in
 - - - - - men, a - men, a -
 - ri-a De-i Pa-tris, a - men, a -

57

men, a -
men, a -
glo - ri-a De - i Pa - tris, a -
men, in glo - ri-a De - i Pa - tris, a -
men, a -

61

Detailed description: This block contains the vocal and instrumental parts for measures 61 through 63. It features five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass voice, with lyrics in Latin. The piano accompaniment includes a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is characterized by a steady eighth-note accompaniment in the piano parts and a melodic line in the vocal parts.

men.
men.
men.
men.
men.

Fl. I, II, Ob. I, II
Viol. I, II, Va.
Fl. I, II, Ob. I, II
Viol. I, II, Va.
Fl. I, II, Ob. I, II

64

Detailed description: This block contains the vocal and instrumental parts for measures 64 through 66. The vocal parts are represented by five staves, each with the word "men." written below the staff. The instrumental parts include a grand staff for woodwinds (Flute I and II, Oboe I and II) and strings (Violin I and II, Viola). The woodwinds and strings play a rhythmic pattern of eighth notes. The key signature remains two sharps, and the time signature is 4/4.

Zwei Motetten

für vier- und sechsstimmigen gemischten Chor a cappella

Philipp Spitta gewidmet

Johannes Brahms, op. 74

1. Warum ist das Licht gegeben dem Mühseligen?

Takte 14-24

1. Langsam und ausdrucksvoll

Sopran
Alt
Tenor
Baß
*) Klavier

War - um? War - um ist das Licht ge - ge - bendem Müh - se - li - gen, und das Le -
War - um? War - um? War - um
War - um? War - um?
War - um? War - um?
f p f

- ben den be - trüb - - - - - ten Her - zen, den be - trüb - ten Her - zen, den be -
ist das Licht ge - ge - bendem Müh - se - li - gen, und das Le - - - - - ben den be - trüb -
8 War - um ist das Licht ge - ge - bendem
f

trüb - - - ten Her - zen, und das Le - ben den be - trüb - - - ten Her - zen,
 - - - ten Her - zen, den be - trüb - ten Her - zen, den be - trüb - - - ten Her -
 13 Müh - se - li - gen, und das Le - - - - - ben den be - trüb - - - - - ten Her - zen,
 War - um ist das Licht ge - ge - bendern Müh - se - li - gen, und das

war - um ist das Licht ge - ge - ben ge - ge - ben den - - - - - be - trüb - - - - - ten
 zen, und das Le - ben den be - trüb - ten Her - - - - - zen, den - - - - - be - trüb - - - - - ten Her
 18 den be - trüb - ten Her - zen, den be - trüb - ten, den - - - - - be - trüb - - - - - ten Her -
 Le - - - - - ben den be - trüb - ten - - - - - Her - zen, den be - trüb - - - - - ten, den - - - - - be -

A
 Her - - - - - zen? War - um? War - um? Die des To -
 zen? War - um? War - um? Die des To -
 23 - - - - - zen? War - um? War - um? Die des To -
 trüb - ten Her - zen? War - um? War - um? Die -

VII. La menace sous le ciel rouge... (Came the dark threat.)

28 Très emporté et rude $\text{♩} = \frac{72}{2}$ Very vigorous and rough

ab Ziffer 31

I^e Chœur
 ALTOS *ff*
 La me-na-ce sous le ciel rou-ge Venait d'en bas des mâ-choires Des é-cail-les des an-
 Came the dark threat beneath the red sky. From un-der neath gaping jaws and scales links the dark threat and

II^e Chœur

29 30 *ff*

S La me-na-ce
 Came the dark threat

M

A - neaux *ff*
 Ve-nait d'en bas
 The dark threat came

T La me-na-ce sous le ciel rou-ge Venait d'en bas des mâ-choires Des é-cailles des an-neaux
 Came the dark threat beneath the red sky. From un-der neath gaping jaws and scales and links the dark threat came.

B

B

29 30 *ff*

La me-na-ce sous le ciel rou-ge Venait d'en bas des mâ-choires Des é-cailles des an-neaux
 Came the dark threat un-der the red sky. From un-der neath gaping jaws and scales and links the dark threat came.

Ve-nait d'en bas
 The dark threat came

31

S. *sous le ciel rou - ge*
beneath the red sky. *Ve-nait d'en bas*
From un-der-neath *des mâ - choi-res*
ga-ping jaws and scales *Des é - cail-les*
and links *des an - neaux*
came.

M.

A. *Des é - cail - les*
From be-neath the *des mâ - choi - res*
scales, the jaws *des an-neaux*
from the links *Ve-nait d'en*
un-der-neath *bas*
came.

T.

B. *La me - na - ce*
Came the dark threat

B.

31

S. *La me - na - ce*
Came the dark threat

M. *La me - na - ce*
Came the dark threat

A. *La me - na - ce*
Came the dark threat

T. *Des é - cail - les*
From beneath the *des mâ - choi - res*
scales, the jaws, *des an-neaux*
from the links *Ve-nait d'en*
un-der-neath *bas*
came.

B. *La me - na - ce*
Came the dark threat

B.

sous le ciel rou - ge
 beneath the red sky.

Venait d'en bas des mâ - choires
 From un - der - neath ga - ping jaws and scales and links and scales and

Des é - cail - les des an - neaux
 links.

D' u - ne chaî -
 Of a chain

D' u - ne chaî -
 Of a chain

D' u - ne chaî -
 Of a chain

sous le ciel rou - ge
 un - der the red sky.

Ve - nait d'en bas des mâ - choires
 From un - der - neath ga - ping jaws and scales and links and scales and

Des é - cail - les des an - neaux
 links.

sous le ciel rou - ge
 un - der the red sky.

Ve - nait d'en bas des mâ - choires
 From un - der - neath ga - ping jaws and scales and links and scales and

Des é - cail - les des an - neaux
 links.

sous le ciel rou - ge
 un - der the red sky

Ve - nait d'en bas des mâ - choires
 From un - der - neath ga - ping jaws and scales and links and scales and

Des é - cail - les des an - neaux
 links.