

H-Moll-Messe, Bach  
Takte 49-60

First system of musical notation, measures 49-52. It features a vocal line with lyrics: - ri-a De-i Pa-tris, a - men, a - . The accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

45

Piano accompaniment for measures 49-52, showing the left and right hand parts in a grand staff format.

Second system of musical notation, measures 53-56. It features a vocal line with lyrics: Cum San-cto Spi - ri - tu in glo - . . . - men, a - . . . men, cum San-cto Spi - ri - tu in glo - . . . . The accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

49

Piano accompaniment for measures 53-56, showing the left and right hand parts in a grand staff format.

- 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

- 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

# 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 4-12

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 p

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

Ziffer 30-31

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

**28** Très emporté et rude *ff* <sup>72</sup> ~~87~~ Very vigorous and rough

I<sup>e</sup> Chœur

ALTOS

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-derneath gaping jaws and scales links the dark threat and

II<sup>e</sup> Chœur

**29** **30**

S

M

A

T

came  
-neaux

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

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

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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 des an - neaux*  
*and links the dark threat* *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 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.*

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

B. —