



Belwin

MOTET

(“LET NOTHING EVER GRIEVE THEE”)

JOHANNES BRAHMS
Arranged by JERRY BRUBAKER

INSTRUMENTATION

1	Conductor	1	1st B \flat Trumpet	8	1st Violin
2	C Flute	1	2nd B \flat Trumpet	8	2nd Violin
2	Oboe	3	Trombone	5	3rd Violin (Viola T.C.)
1	1st B \flat Clarinet	1	Tuba	5	Viola
1	2nd B \flat Clarinet	1	Mallet Percussion (Chimes)	5	Cello
1	B \flat Bass Clarinet	1	Timpani (F \sharp -A-B-D)	5	String Bass
2	Bassoon	1	Percussion (Suspended Cymbal/Triangle)		
4	Horn in F				

PROGRAM NOTES

Breathtaking! MOTET is a lovely piece when performed by strings alone, but may also incorporate additional wind parts for concert and contest. Brahms originally scored this marvelous piece for organ and four-part chorus. The MOTET dates from the same period as his famous *German Requiem*, and much of the beautiful solemnity of the *Requiem* is evident in this orchestral arrangement, by Jerry Brubaker.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



Motet

CONDUCTOR SCORE
Duration - 3:40

("Let Nothing Ever Grieve Thee")

Johannes Brahms Op. 30
Arr. by Jerry Brubaker

Lento $\text{♩} = 72-76$

Flute

Oboe

I B♭ Clarinets

II B♭ Clarinets

Bassoon (B♭ Bass Clarinet)

F Horn

I B♭ Trumpets

II B♭ Trumpets

Trombone

Tuba

Mallet Percussion (Chimes)

Timpani (F#-A-B-D)

Percussion (Suspended Cymbal/Triangle)

I Violins

II Violins

Viola (Violin III)

Cello

String Bass

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

p dolce

III Pos. I Pos. 1/2 Pos. I Pos.

6 7 8 9 10 11 12

Fl. *mp*

Ob. *mp* *mf > mp*

Clars. I *mp*

Clars. II *p* *mp*

Bsn. (Bb B. Cl.) *mp*

Hn. *p*

Tpts. I *p*

Tpts. II (F Hn.) *p*

Trb. *p*

Tuba *p*

Mlts. Chimes *p*

Timp.

Sus Cym. *p* *mf*

Perc.

9

Vlns. I *mp* *mf > mp*

Vlns. II *mp* *mf > mp*

Vla. (Vln. III) *mp* *mf > mp*

Cello *mp* *mf > mp*

Str. Bass *mp* *mf > mp*

4 V 4 V 1 -1 -1 V

-1 V -4 2 -4 1 -1 2 -1 V

1/2 Pos. *mp* III Pos. I Pos. 1/2 Pos. I Pos.

Musical score for orchestral instruments, measures 13-19. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet I (Cls. I), Clarinet II (Cls. II), Bassoon (Bsn. (B♭ B. Cl.)), Horn (Hn.), Trumpet I (Tpts. I), Trumpet II (Tpts. II), Trombone (Trb.), Tuba, Milt. (Mlts.), Timp. (Timp.), Perc. (Perc.), Violin I (Vlns. I), Violin II (Vlns. II), Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). The key signature is two sharps (F# and C#). Dynamics include *mf*, *mp*, and *mf > mp*. A large red watermark 'Preview Only' is overlaid on the score.

20 21 22 23 24 25 26

Fl. *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

Bsn. (B♭ B. Cl.) *mf*

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc. *mf* Triangle

Vlins. I *mf* *p* *mp* *p* *f*

Vlins. II *mf* *p* *mp* *p*

Vla. (Vln. III) *mf* *p* *mp* *p* *cresc.*

Cello *p* *mp*

Str. Bass

27 28 29 30 31

Fl. *mp*

Ob. *mp*

Cl. I *mf* *mp*

Cl. II *mf*

Bsn. (B♭ B. Cl.) *mf* *mp*

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Timp.

Perc.

27

Vlns. I *mp*

Vlns. II *f* *mp*

Vla. (Vln. III) *f* *mp*

Cello *f* *mp*

Str. Bass

32 33 34 35 36 37

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

I Cls. *f* *mf*

II Cls. *mf* *f* *mf*

Bsn. (B♭ B. Cl.) *mf* *f* *mf*

Hn. *mf* *f* *mf*

I Tpts. *mf* *f* *mf*

II Tpts. *mf* *f* *mf*

Trb. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Mlts.

Timp. *mf* *f* *mf*

Perc.

33 4

I Vlns. *mf* *f* *mf*

II Vlns. *mf* *f* *mf*

Vla. (Vln. III) *mf* *f* *mf*

Cello *mf* *f* *mf*

Str. Bass *mf* *f* *mf*

44 45 46 47 48 49 50

Fl. *f > mf* *f > mf*

Ob. *f > mf* *f > mf*

I Cls. *f* *mf*

II Cls. *f* *mf*

Bsn. (B♭ B. Cl.) *f* *mf*

Hn. *f* *mf*

I Tpts. *f > mf* *f > mf*

II Tpts. *f > mf* *f > mf*

Trb. *f* *mf*

Tuba *f* *mf*

Mlts.

Timp.

Perc. Sus Cym. *p* *mf*

I Vlns. *f > mf* *f > mf*

II Vlns. *f > mf* *f > mf*

Vla. (Vln. III) *f > mf* *f > mf*

Cello *f* *mf* *f > mf*

Str. Bass *f* *mf* *f > mf*

51 52 53 54 55 56

Fl. *f* *mf*

Ob. *f* *mf*

Cls. I *p*

Cls. II *p*

Bsn. (Bb B. Cl.) *p*

Hn. *f* *mf* *p*

Tpts. I *f* *mf*

Tpts. II *f* *mf*

Trb. *p*

Tuba

Mlts. Chimes *mp*

Timp. *pp*

Perc.

Vlns. I 4 *f* *mf* *mp* 4

Vlns. II 4 *f* *mf* *mp* 4

Vla. (Vln. III) *f* *mf* *p* *V*

Cello *V*

Str. Bass *opt. V* *f* *mf* *mp* *p* (V)

57 58 59 60 61

Fl. *mf* *f* *poco a poco dim.*

Ob. *mf* *f* *poco a poco dim.*

Cls. I *mf* *f* *poco a poco dim.*

Cls. II *mf* *f* *poco a poco dim.*

Bsn. (B♭ B. Cl.) *mf* *f* *poco a poco dim.*

Hn. *mf* *f* *poco a poco dim.*

Tpts. I *mf* *poco a poco dim.*

Tpts. II *mf* *poco a poco dim.*

Trb. *mf* *poco a poco dim.*

Tuba *mf* *poco a poco dim.*

Mlts. *mf* *poco a poco dim.*

Timp. *p* *poco a poco dim.*

Perc.

Vlins. I *mf* *f* *poco a poco dim.*

Vlins. II *f* *poco a poco dim.*

Vla. (Vln. III) *f* *poco a poco dim.*

Cello *f* *poco a poco dim.*

Str. Bass *f* *poco a poco dim.*

62 63 64 65 rit. 66 67

Fl. $p < mp > p$

Ob. $p < mp > p$

Cls. I $p < mp > p$

II $p < mp > p$

Bsn. (B \flat B. Cl.) $p < mp > p$

Hn. $p < mp > p$

Tpts. I $p < mp > p$

II $p < mp > p$

Trb. $p < mp > p$

Tuba $p < mp > p$

Mlts. pp

Timp. p

Perc.

Vlns. I $p < mp > p$

II $p < mp > p$

Vla. (Vln. III) $p < mp > p$

Cello $p < mp > p$

Str. Bass $p < mp > p$