

Johann Sebastian Bach
Mass in B Minor
BWV 232

Cembalo

Nº 1. Chor. Kyrie.

Kyrie.

Adagio.

*Largo ed un
poco piano.*

The first system of the musical score shows the beginning of the Kyrie. It consists of two staves: a piano part on the left and an orchestra part on the right. The piano part starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first few measures show a series of chords and moving lines in both hands. The orchestra part begins with a dynamic marking of *p* (piano) and includes the label *Orch.* at the end of the system.

The second system continues the piano and orchestra parts. The piano part features more complex chordal textures and moving lines. The orchestra part continues with a steady rhythmic accompaniment.

The third system shows further development of the piano and orchestra parts. The piano part includes some chromatic movement and sustained chords. The orchestra part maintains its accompaniment.

The fourth system continues the musical score. The piano part features some chromatic lines and sustained chords. The orchestra part continues with its accompaniment.

The fifth system shows the final part of the score on this page. The piano part includes some chromatic lines and sustained chords. The orchestra part continues with its accompaniment.

Cembalo.

The first system of musical notation for the Cembalo part. It consists of two staves, treble and bass clef. The music is in B minor and 4/4 time. The first staff features a complex texture with many chords and moving lines. The second staff has a more rhythmic accompaniment. A large letter 'A' is placed above the first staff. The word 'Chor.' is written below the second staff. A dynamic marking 'p' is placed above the second staff.

The second system of musical notation for the Cembalo part, continuing from the first system. It consists of two staves, treble and bass clef, with similar complex textures and rhythmic accompaniment.

The third system of musical notation for the Cembalo part, continuing from the second system. It consists of two staves, treble and bass clef, with similar complex textures and rhythmic accompaniment.

The fourth system of musical notation for the Cembalo part. It consists of two staves, treble and bass clef. A large letter 'B' is placed above the first staff. The music continues with similar complex textures and rhythmic accompaniment.

The fifth system of musical notation for the Cembalo part, continuing from the fourth system. It consists of two staves, treble and bass clef, with similar complex textures and rhythmic accompaniment.

The sixth system of musical notation for the Cembalo part, continuing from the fifth system. It consists of two staves, treble and bass clef, with similar complex textures and rhythmic accompaniment.

Cembalo.

The first system of musical notation for the Cembalo part. It consists of two staves: a treble staff and a bass staff. The key signature is B minor (two sharps). The time signature is common time, indicated by a 'C' above the treble staff. The music features a complex texture with many chords and moving lines in both hands.

The second system of musical notation for the Cembalo part, continuing the complex texture from the first system with dense chordal structures and active bass lines.

The third system of musical notation for the Cembalo part, showing further development of the harmonic and melodic material.

The fourth system of musical notation for the Cembalo part. The word "Orch." is written below the bass staff, indicating the entry of the orchestra. The notation continues with intricate harmonic and melodic patterns.

The fifth system of musical notation for the Cembalo part, maintaining the dense and active musical texture.

The sixth system of musical notation for the Cembalo part. The word "Chor." is written below the bass staff, indicating the entry of the choir. The notation concludes with a final cadence.

Chor.

molto.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in B minor and 3/4 time. It features a complex texture with many chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It maintains the same complex texture with dense chordal structures and active bass lines.

Third system of musical notation, showing further development of the musical ideas. The texture remains dense and intricate.

Fourth system of musical notation, featuring a large, bold letter *E* above the first measure of the treble staff, likely indicating a first ending or a specific performance instruction. The notation continues with complex harmonic and melodic patterns.

Fifth system of musical notation, the final system on this page. It concludes the section with a series of chords and a final cadence.

Cembalo.

The first system of musical notation for the Cembalo part, consisting of two staves (treble and bass clefs). The key signature is B minor (two sharps). The music features a complex texture with many beamed notes and chords in the right hand, and a more rhythmic, eighth-note pattern in the left hand.

The second system of musical notation, continuing from the first. A dynamic marking of **F** (forte) is placed above the right-hand staff. The musical texture remains dense with intricate patterns in both hands.

The third system of musical notation, showing further development of the piece. The right hand continues with complex chordal structures, while the left hand maintains a steady eighth-note accompaniment.

The fourth system of musical notation, featuring a variety of rhythmic and harmonic patterns. The notation includes many beamed notes and rests, creating a sense of movement and tension.

The fifth and final system of musical notation on this page. It concludes with a final cadence in the right hand and a sustained note in the left hand, ending the piece.

Cembalo.

Nº 2. Duett, Christo.

The first system of the piano introduction features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass clef staff provides a steady accompaniment. The music begins with a series of chords and moving lines in both hands, setting a solemn and reverent mood.

The second system continues the piano introduction, maintaining the same key signature and time signature. The texture remains consistent with the first system, featuring a mix of chords and melodic fragments in both the treble and bass staves.

Sopran I.

Chri - - - ste, Christe e - lei - - - son, e - lei - - - son,

Sopran II.

Chri - - - ste, Christe e - lei - - - son, e - lei - - - son,

The piano accompaniment for the vocal duet begins with a piano (*p*) dynamic. It features a treble clef staff with a key signature of two sharps and a common time signature. The bass clef staff provides a steady accompaniment. The music is characterized by a mix of chords and moving lines in both hands, supporting the vocal lines.

A

Chri - ste, Christe e - le - - - i - son, e - le - - - i - son, e - lei - - -

Chri - - - ste, Christe e - le - - - i - son, e - le - - - i - son, e - lei - - -

The final system of the piano accompaniment continues the piece, maintaining the same key signature and time signature. The texture remains consistent with the previous systems, featuring a mix of chords and melodic fragments in both the treble and bass staves.

Cembalo.

son, Chri - - - ste, Christe e - le - - - i-son, e - lei - - -

son, Chri - - - ste, Christe e - le - - - i-son, e - lei - - -

The first system consists of two vocal staves and a grand staff for the harpsichord. The vocal lines are in B minor and feature a melodic line with lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

son, Chri - - ste, Christe e - le - - - i-son, e - le - - - i-son, e -

son, Chri - - ste, Christe e - le - - - i-son, e - le - - - i-son, e - lei - - -

The second system continues the vocal and piano parts. The vocal lines have a more complex rhythmic pattern with some rests. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line.

B
lei - - - son, Chri - - - ste, Christe e - le - - - i - son, e - le - - -

son, Chri - - - ste, Christe e - le - - - i - son, e - le - - -

The third system begins with a section marked 'B'. The vocal lines continue with the lyrics. The piano accompaniment maintains its harmonic and rhythmic structure, supporting the vocal melody.

Cembalo.

Two vocal staves with lyrics: *i - son, e - le - - - - i - son, e - le - - i - son.*

Piano accompaniment with treble and bass clefs, including a dynamic marking *f*.

Piano accompaniment with treble and bass clefs.

Piano accompaniment with treble and bass clefs.

Two vocal staves with lyrics: *Chri - - - ste e - le - - - - i - son, e - le - - - -*

Piano accompaniment with treble and bass clefs, including a dynamic marking *p*.

Cembalo.

- - i - son, Chri - - - ste, Christe e - le - - - - i - son, e - le - - - - -

- - son, Chri - ste, Christe e - le - - - - - i - son, e - le - - - - -

D

- i son, e - le - i - son, e - le - i - - son, Christe e - le - - i - - son.

- - i - son, e - le - i - son, e - le - i - - son, Christe e - le - - i - - son.

E

Christe e - le - - - i - son, e - le - i - son, e - le - - i -

Christe e - le - - - - i - son, e - le - i - son, e - le - i - son, e - le - - - i - son, Christe e - le -

p

Cembalo.

- son, e - le - - - i - son, Chri - ste e - le - - - i - son, Chri - ste e - le - - -

- - i - son, Chri - ste e - le - - - - - - - - - - - i - son, Chri - ste e - - le - - - -

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "- son, e - le - - - i - son, Chri - ste e - le - - - i - son, Chri - ste e - le - - -" and "- - i - son, Chri - ste e - le - - - - - - - - - - - i - son, Chri - ste e - - le - - - -". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

- - - - i - son, Chri - ste e - le - - i - son, e - le - - i - - son, e - - le - - - - - i - son,

- - - - - - - - - - - i - son, Chri - ste e - - le - - i - - son, e - le - - - - - i - son,

The second system continues the vocal and piano parts. The vocal staves have lyrics: "- - - - i - son, Chri - ste e - le - - i - son, e - le - - i - - son, e - - le - - - - - i - son," and "- - - - - - - - - - - i - son, Chri - ste e - - le - - i - - son, e - le - - - - - i - son,". The piano accompaniment continues with similar harmonic and melodic structures.

F

Chri - - - - - ste, Chri - ste e - le - - - - -

Chri - - - - - ste, Chri - ste e - le - - - - -

The third system begins with a forte dynamic marking **F**. The vocal staves have lyrics: "Chri - - - - - ste, Chri - ste e - le - - - - -" and "Chri - - - - - ste, Chri - ste e - le - - - - -". The piano accompaniment features a treble and bass clef with chords and melodic lines.

Cembalo.

— i - son, Chri - ste e - le - - - - - i - son, e - - le - - - i - son, e - le - -

- - - i - son, Chri - ste e - le - - - - - i - son, e - le - - i - - son, e - le - -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "— i - son, Chri - ste e - le - - - - - i - son, e - - le - - - i - son, e - le - -" and "- - - i - son, Chri - ste e - le - - - - - i - son, e - le - - i - - son, e - le - -". The piano accompaniment is in B minor and features a complex texture with many sixteenth notes.

G

- - - i - son, Chri - ste e - le - - i - - son.

- - - i - son, Chri - ste e - le - - i - - son.

The second system continues the vocal and piano parts. A large *G* is placed above the first vocal staff. The lyrics are: "- - - i - son, Chri - ste e - le - - i - - son." and "- - - i - son, Chri - ste e - le - - i - - son." The piano accompaniment continues with similar rhythmic patterns.

The third system shows the piano accompaniment continuing. It features a series of chords and moving lines in both hands, maintaining the B minor tonality.

The fourth system shows the piano accompaniment continuing. It features a series of chords and moving lines in both hands, maintaining the B minor tonality.

Cembalo.

Nº 3. Chor, Kyrie.

Alla breve.

The musical score is written for Cembalo (harpsichord) and consists of six systems of two staves each (treble and bass clef). The key signature is B minor (two sharps: F# and C#) and the time signature is Alla breve (C). The first system begins with a dynamic marking of *mf*. The score features complex polyphonic textures with multiple voices in both hands. The second system continues the polyphonic development. The third system is marked with a large **A** above the staff, indicating a section change. The fourth system continues the polyphonic texture. The fifth system is marked with a large **B** above the staff, indicating another section change. The sixth system concludes the piece with a final cadence.

Cembalo.

C

D

E

Cembalo.

Gloria.

Nº 4. Chor, Gloria.

Vivace.

ff

Orch.

A

Chor.

Orch.

B

Chor.

Cembalo.

First system of musical notation for Cembalo. It consists of two staves, Treble and Bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and moving lines. A measure number '77' is written in the top right of the system. A small '1' is written in the bottom right of the system. The label 'Orch.' is written below the bass staff.

Second system of musical notation for Cembalo. It consists of two staves, Treble and Bass clef. The key signature has two sharps. The music continues with similar complexity. A large 'C' is written above the first measure. The label 'Chor.' is written below the bass staff.

Third system of musical notation for Cembalo. It consists of two staves, Treble and Bass clef. The key signature has two sharps. The music continues. A large 'D' is written above the first measure. Measure numbers '77' and '79' are written in the top right. The labels 'Orch.' and 'Chor.' are written below the bass staff.

Fourth system of musical notation for Cembalo. It consists of two staves, Treble and Bass clef. The key signature has two sharps. The music continues with a similar texture.

Fifth system of musical notation for Cembalo. It consists of two staves, Treble and Bass clef. The key signature has two sharps. The music continues. A large 'E' is written above the first measure. A 'p' dynamic marking is written above the bass staff. The labels 'Orch.' and 'Chor.' are written below the bass staff.

Sixth system of musical notation for Cembalo. It consists of two staves, Treble and Bass clef. The key signature has two sharps. The music continues. The label 'Orch.' is written below the bass staff.

Cembalo.

First system of musical notation for Cembalo. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features chords in the treble and a melodic line in the bass. A dynamic marking **F** is placed above the treble staff, and a dynamic marking **f** is placed above the bass staff. The word *Chor.* is written below the bass staff.

Second system of musical notation for Cembalo, continuing the two-staff format. It features similar chordal textures in the treble and melodic lines in the bass.

Third system of musical notation for Cembalo. A dynamic marking **G** is placed above the treble staff. The notation continues with chords and a moving bass line.

Fourth system of musical notation for Cembalo, showing further development of the musical themes.

Fifth system of musical notation for Cembalo. A dynamic marking **H** is placed above the treble staff. The word *Orch.* is written below the bass staff, and *Chor.* is written below the treble staff.

Sixth system of musical notation for Cembalo, concluding the page with final chords and melodic fragments.

Cembalo.

The first system of musical notation for the Cembalo part, consisting of a grand staff with a treble and bass clef. The music is in B minor and features a complex texture with many chords and moving lines in both hands. A dynamic marking of *I* is present at the beginning of the system.

The second system of musical notation for the Cembalo part, continuing the complex texture with various chordal and melodic elements in both hands.

The third system of musical notation for the Cembalo part. It includes a dynamic marking of *p* and a *Orch.* marking at the end of the system, indicating the entry of the orchestra.

The fourth system of musical notation for the Cembalo part. It features a dynamic marking of *K* and a *Chor.* marking at the end of the system, indicating the entry of the choir.

The fifth system of musical notation for the Cembalo part, showing further development of the harmonic and melodic material.

The sixth system of musical notation for the Cembalo part, concluding the page with a final cadence.

Cembalo.

Nº 5. Arie, Laudamus.

musical notation for the beginning of the Cembalo part, measures 1-4. The score is in B minor (two sharps) and common time (C). It features a complex texture with multiple voices in both the treble and bass staves. Dynamics include *mf* and *p*.

musical notation for the Cembalo part, measures 5-8. The texture continues with intricate harmonic and melodic lines in both staves.

Sopran II. *A*

musical notation for Soprano II and Cembalo, measures 9-12. The Soprano II part has a long rest followed by a note. The Cembalo part continues with complex accompaniment. Dynamics include *pp*.

tr *tr* *tr* *tr* *tr*

- da - - - - - mus te, *tr* - -

musical notation for Soprano II and Cembalo, measures 13-16. The Soprano II part features a series of trills. The Cembalo part provides accompaniment. Dynamics include *pp*.

B

- da - - mus te, *tr* - da - - - - - mus te, be - ne - di - ci - mus te,

musical notation for Soprano II and Cembalo, measures 17-20. The Soprano II part continues with the vocal line. The Cembalo part provides accompaniment.

Cembalo.

-ri-fi-ca-mus te,

f

E

ad-o-ra-mus te, glo-ri-fi-ca-mus te, glo-

p espr.

-ri-fi-ca-mus te, glo-ri-fi-ca-

F

-mus te. Lau-da-

tr

p

G

-mus te, lau-da-mus te, lau-

- de - - - - - mus te, lau - - da - - - - - mus te, be - ne - di - ci - mus te, a - da - ra - mus te, glo -

- ri - - fi - ca - mus te, lau - - da - mus te, be - ne - di - ci - mus te, ad - - - - - o - ra - - - - mus, glo -

- ri - fi - ca - mus te.

Nº 6. Chor, Gratias.

Alla breve.

f

A

Cembalo.

The first system of musical notation for the Cembalo part, consisting of two staves (treble and bass clefs) in B minor. The music features a complex texture with many chords and moving lines in both hands.

B

The second system of musical notation, marked with a large 'B' above the first staff. It continues the complex texture with various chordal and melodic figures.

The third system of musical notation, showing further development of the piece's texture with intricate chordal and melodic patterns.

C

The fourth system of musical notation, marked with a large 'C' above the first staff. The texture remains dense and complex.

The fifth system of musical notation, continuing the intricate and complex musical texture.

D

The sixth system of musical notation, marked with a large 'D' above the first staff. The piece concludes with a final complex chordal structure.

Cembalo.

First system of musical notation for the Cembalo part, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and moving lines in both hands.

Second system of musical notation for the Cembalo part, continuing the piece with similar chordal and melodic textures.

Nº 7. Duett, Domine Deus.

Third system of musical notation for the Cembalo part, starting with the instruction *p stacc.* (piano, staccato). The music features a rhythmic pattern of eighth notes.

Fourth system of musical notation for the Cembalo part, continuing the staccato eighth-note pattern.

Fifth system of musical notation, including vocal parts and the Cembalo accompaniment. The vocal parts are labeled *Soprano I.* and *Tenor.* with the lyrics *Do-mi-ne* and *Do-mi-ne De - - -*. The Cembalo part continues with a piano (*p*) dynamic.

Cembalo.

Fi-li u-ni-ge - - - - - ni-*tr*te Je - - suz Chri - ste al-
- us, rex coele - - - - - stis, De - - - us Pa - - - ter o-

A
- tis - si-me! - - - - - Do-mi-ne De - - - - - us, rex coe-le - - - - -
- mni - - po-tens! - - - - - Do-mi-ne Fi-li u-ni-ge - - - - -

f *p*

- - - - - stis, De - - us Pa - - ter o - mni - - po - tens, -
- - - - - ni-*tr*te Je - - suz Chri - - ste al - tis - - - si - me, -

Cembalo.

B

Do-mi-ne De - - - us, - rex - coe - le - - - - -
Do-mi-ne Fi - - - - ti u - ni - ge - - - - -

C

- - - - -stis! Do-mi-ne Fi - - - ti u - ni - ge - - - - -
- - - - -ni - te! Do-mi-ne De - - - us, rex - coe - le - - - - -

- - - - -ni - te Je - su Chris-te al - - - tis - - - si - me, Do - - - - -
- - - - -stis, De - - - us Pa - ter o - mni - po - tens, De - - - - -

Cembalo.

D

mi-ne Fi-li, Do mi-ne Fi-li
us Pa-ter, Do mi-ne De-us,

E

u-ni-ge-ni-te Je-su Chri-ste al-tis-si-me, Je-su Chri-ste al-tis-si-me!
rex coe-le-stis, De-us Pa-ter o-mni-po-tens, De-us Pa-ter o-mni-po-tens!

Do-mi-ne De-us, rex coe-le-stis, Do-mi-ne
Do-mi-ne Fi-li u-ni-ge-ni-te, Do-mi-ne De-us, rex coe-

Cembalo.

F

Fi-li u-ni-ge-ni-te Je-su Chri-ste al-tis-si-me, Do-mi-ne Fi-li u-ni-
-le-sis, De-us Pa-ter o-mni-po-tens, o-mni-po-tens, Do-mi-ne De-us,

-ge-ni-te Je-su Chri-ste al-tis-si-me, Je-su Chri-ste al-tis-si-
rex coe-le-sis, De-us Pa-ter o-mni-po-tens, De-us Pa-ter o-mni-po-

-me!
-tens!

Cembalo.

The first system of piano accompaniment for the Credo. It consists of two staves, treble and bass clef. The music is in B minor and 3/4 time. The right hand features chords and moving lines, while the left hand has a steady eighth-note accompaniment.

The second system of piano accompaniment. It continues the musical texture from the first system, with similar chordal and melodic patterns in both hands.

Two vocal staves with Latin lyrics. The first staff has lyrics: *Do - - mi-ne De - - us, a - - gnus De - - i, Do - mi-ne De - - - - us, a-gnus De - - i,* with a *tr* (trill) marking above the second measure. The second staff has lyrics: *Do - - mi-ne De - - us, a - - gnus De - - i, Do - - mi-ne De - - us, a - - gnus De - i, —* with a *tr* marking above the second measure.

The third system of piano accompaniment. It begins with a *p* (piano) dynamic marking. The musical texture continues with the same instrumental parts.

Two vocal staves with Latin lyrics. The first staff has lyrics: *a - - gnus De - - - i, Fi-li-us Pa - - tris,*. The second staff has lyrics: *a - - gnus De - - - i, Fi-li-us Pa - - tris,*.

The fourth system of piano accompaniment. It continues the instrumental accompaniment, ending with a *f* (forte) dynamic marking.

Cembalo.

H

Do - - mi-ne De - - us, a - - gnus De - - i, Do - - - mi-ne De - - - us,
Do - - mi-ne De - - us, a - - gnus De - - i, Do - - mi-ne De - - - -

The first system of the Cembalo part consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and contain the lyrics: "Do - - mi-ne De - - us, a - - gnus De - - i, Do - - - mi-ne De - - - us, Do - - mi-ne De - - us, a - - gnus De - - i, Do - - mi-ne De - - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

a-gnus De - - - i, a - - gnus De - - - i, Fi-li-us Pa - tris, Do-mi-ne De-us, a-gnus
- us, a-gnus De - i, a - - gnus De - - - i, Fi-li-us Pa - tris, Do-mi-ne De-us, a-gnus

The second system continues the vocal and piano parts. The vocal staves contain the lyrics: "a-gnus De - - - i, a - - gnus De - - - i, Fi-li-us Pa - tris, Do-mi-ne De-us, a-gnus - us, a-gnus De - i, a - - gnus De - - - i, Fi-li-us Pa - tris, Do-mi-ne De-us, a-gnus". The piano accompaniment continues with similar rhythmic patterns.

De-i, a-gnus De-i, Do-mi-ne De-us, a - - gnus De - - - - i, Fi - li - us Pa - - - tris.
De-i, a-gnus De-i, Do-mi-ne De-us, a - - gnus De-i, Fi - - - ti-us Pa - - - - - tris!

The third system concludes the vocal and piano parts. The vocal staves contain the lyrics: "De-i, a-gnus De-i, Do-mi-ne De-us, a - - gnus De - - - - i, Fi - li - us Pa - - - tris. De-i, a-gnus De-i, Do-mi-ne De-us, a - - gnus De-i, Fi - - - ti-us Pa - - - - - tris!". The piano accompaniment ends with a final chord.

Cembalo.

Nº 8. Chor, Qui tollis.

Lento.

Qui
p
con 8^{va}

A

B

C

Nº 9. Arie, Qui sedes.

Ob. d'amore.

First system of musical notation for the Cembalo part, featuring treble and bass staves with a forte (*f*) dynamic marking.

Second system of musical notation for the Cembalo part.

Third system of musical notation for the Cembalo part, including the *All.* (Allegro) tempo marking and the vocal line *Qui—*.

Fourth system of musical notation for the Cembalo part, including the vocal line *se - - - des ad dextram Pa-tris, qui— se - - -* and a piano (*pp*) dynamic marking.

Fifth system of musical notation for the Cembalo part, including the vocal line *des ad dextram Pa-tris, ad— dex - - - tram Pa - - - tris—*.

Cembalo.

mi - se - re - re - - - - - no - bis!

B
Qui se - - - - -

- des ad dextram Patris, mi - se - re - - - - - re no - bis,

qui se - - - - - des ad dextram Pa - - - - - tris, mi - - - - - se - re - re no - bis,

Cembalo.

The first system of the Cembalo part begins with a piano introduction. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The music is in B minor and 3/4 time.

The second system features the vocal entry with the lyrics "mi - - se-re - - - re no-bis, mi - - - se-re-re no - bis, qui". The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic.

The third system continues the vocal line with the lyrics "se - - - - - des ad dextram Patris, mi - - - se-re - - re". The tempo is marked *Adagio*. The piano accompaniment remains consistent with the previous systems.

The fourth system features the vocal line with the lyrics "no - - bis, qui se - - - - - des ad dextram". The tempo is marked *a tempo*. The piano accompaniment continues with the same rhythmic accompaniment.

The fifth system concludes the vocal line with the lyrics "Pa - - tris, mi - - - se-re - - re - - no - bis!". The piano accompaniment continues with the same rhythmic accompaniment, ending with a final chord.

Cembalo.

Nº 10. Arie, Quoniam.

Bass.

tr

p

Quo - ni - am tu so - - - - - lus san - ctus, —

tr

A

tu so - - lus san - ctus, tu so - - - lus Do - - mi - nis, tu so - lus san - -

- ctus, tu so - lus Do - - - - - mi - nis, tu so - -

Cembalo.

- *lus, so-lus Do-mi - nus,* *tu so - lus sanctus,* *tu so - lus*

Do-mi - nus, *quo - - ni - - am* *tu so - lus san - - ctus,*

tu so-lus san - - ctus, tu so-lus Do - - - - - mi-nus, *tu so - - - -*

- - - - *lus, so-lus san - - - - - ctus, tu so-lus Do-mi - nus,*

Cembalo.

C

tu so-lus al-tis-si-mus Je-su Chri-ste, tu, tu so-lus al-

-tis-si-mus, tu so-lus al-tis-si-mus Je-su Chri-ste,

Je-su Chri-ste, Je-su Chri-ste,

D

tu so-lus al-tis-si-mus Je-su Chri-ste, tu,

Cembalo.

ter so - lus al - tis - si - mus, ter so - - lus al - - tis - - si - mus Je - -

- - - - - sur Chri - ste, Je - - - - - sur Chri - ste, Je - - -

- - sur Chri - - - ste; E quo - ri - am ter so - - - - - lus

san - ctus, - ter so - - - - - lus, ter so - - - - - lus Do - - - - - mi -

- - - - - nus, ter so - lus san - - - - - ctus, ter so - lus Do - - - - -

Nº II. Chor, Cum sancto Spiritu.

Vivace.

ff

A

B

C *a-*

25

Cembalo.

--- men, a-

Orch. *Chor.* **F**

Orch. *Chor.*

F

7

G

H

The first system of musical notation for the Cembalo part. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is B minor (two sharps). The music features a steady eighth-note accompaniment in the bass and a more complex, rhythmic melody in the treble.

The second system of musical notation. It continues the piece with similar textures. The treble staff has some slurs and dynamic markings, while the bass staff maintains the eighth-note accompaniment.

The third system of musical notation. The treble staff shows a change in texture with more chords and some sixteenth-note patterns. The bass staff continues with the eighth-note accompaniment.

The fourth system of musical notation. This system features a prominent texture of sixteenth-note chords in the treble staff, marked with a 'K' above the staff. The bass staff continues with the eighth-note accompaniment.

The fifth system of musical notation. The treble staff has a more active melody with some slurs. The bass staff continues with the eighth-note accompaniment.

The sixth and final system of musical notation on this page. It concludes the piece with a final cadence in both staves.

Cembalo.

Credo.

Nº 12. Chor, tacet.

Nº 13. Chor, Credo.

The image displays a musical score for the Cembalo (harpsichord) part of the Credo section, numbered 12 and 13. The score is written in B minor and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *f* (forte). The second system continues the accompaniment. The third system features a dynamic marking of *E* (mezzo-forte). The fourth system continues the accompaniment. The fifth system features a dynamic marking of *F* (fortissimo). The sixth system concludes the section. The notation includes various chords, arpeggios, and melodic lines in both hands.

Cembalo.

First system of musical notation for the Cembalo part. It consists of a treble and bass staff in B minor. The treble staff begins with a forte dynamic marking 'f' and contains complex chordal textures. The bass staff features a steady eighth-note accompaniment.

Second system of musical notation. The treble staff continues with complex chordal textures, marked with a forte dynamic 'f'. The bass staff maintains its eighth-note accompaniment.

Third system of musical notation. The treble staff continues with complex chordal textures. The bass staff continues with its eighth-note accompaniment.

Fourth system of musical notation. The treble staff continues with complex chordal textures. The bass staff continues with its eighth-note accompaniment.

Fifth system of musical notation. The treble staff begins with a first ending bracket marked '1' and contains complex chordal textures. The bass staff continues with its eighth-note accompaniment.

Sixth system of musical notation, concluding the page. The treble staff continues with complex chordal textures. The bass staff continues with its eighth-note accompaniment. The system ends with a double bar line and repeat signs.

Cembalo.

Nº 14. Duett, Et in unum.

Andante.

Introduction for the duet, featuring treble and bass staves with chords and a melodic line. The tempo is marked *Andante*.

Sopran.

Alt.

*Et in u-num, in
Et in u-num,*

Vocal entries for Soprano and Alto, with piano accompaniment. The lyrics are: *Et in u-num, in Et in u-num,*

u-num Do

in u-num Do

Vocal entries for Soprano and Alto, with piano accompaniment. The lyrics are: *u-num Do in u-num Do*

- mi-num Je - - - - - sum Chri-stum, Je - - - - - sum, Je - - - - - sum Chri - -

- mi-num Je - - - - - sum Chri-stum, Je - - - - - sum, Je - sum Chri - -

Vocal entries for Soprano and Alto, with piano accompaniment. The lyrics are: *- mi-num Je - - - - - sum Chri-stum, Je - - - - - sum, Je - - - - - sum Chri - -*

Cembalo.

A

- stum, Fi-li-um De-i u-ni-ge-ni-tum, et in u-num
- stum, Fi-li-um De-i u-ni-ge-ni-tum, et in u-num

The Cembalo part for section A consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the same texture. The music is in B minor and 4/4 time.

B

Do - - - - - mi-num Je - sum Christum, Je - - - - - sum Christum, et in u-num Do - -
Do - - - - - num Je - - sum Christum, Je - - - - - sum Christum, et in unum

The Cembalo part for section B consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the same texture. The music is in B minor and 4/4 time.

- num, in u-num Do - - - - - num Je - sum Christum, Fi - - - - - li-um De - - - - - i
Do - - - - - mi-num, in u-num Do - - - - - mi-num Je-sum Christum, Fi - - - - - li-um De - - - - -

The Cembalo part for section B continues with two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the same texture. The music is in B minor and 4/4 time.

Cembalo.

u - ri - ge - - - - ri - tum;

- - - - i u - ri - ge - ri - tum;

f

C

et ex Pa-tre, ex Pa-tre na - - tum,

et ex Pa-tre, ex Pa-tre na - -

p

et ex Pa-tre, ex Pa-tre na - - - tum an - te o - - - -

- - tum, et ex Pa-tre, ex Pa-tre na - - - - - tum an - te o - - - -

tr

Cembalo.

-*mi-a* *sae* - - - - - *cu-la, ante o-mnia sae* - - - - - *cu-la;*
- - - - - *mi-a* *sae* - - - - - *cu-la, ante o-mnia sae-cu-la;*

f

D
De-um de De-o, lux-men de lux - - - - - *mi-ne, De - - um verum*
De-um de De-o, lux-men de lux - - - - - *mi-ne, De - - um verum de*

p

de De-o re - - - - - *ro ge-ni-tum, non fa - - ctum, consubstan-ti-a-lem Pa - -*
De-o re - - - - - *ro ge-ni-tum, non fa - - ctum, consub-stan-ti-a-lem Pa - - - - - tri, per quem*

Cembalo.

F

- - tri, per quem o-mni-a fa-cta sumi, De-um verum de De-o ve-ro, de De-o

o-mni-a fa- - - - -cta sumi, De-um verum de De-o ve-ro, de De- - -o

ve - - - - -ro, per quem o - - - - -mni-a fa-cta, fa - - -cta sumi,

ve - - - - -ro, per quem o - - - - -mni-a fa - - - - -cta sumi,

F

qui propter nos ho - mi - nes et propter nostram sa-

qui propter nos ho - - mi - - nes et propter nostram salutem, propter

Cembalo.

G

- *tu* - *tem*, *prop*ter *no* - *stra*m *sa* - *lu* - *tem* *de* - *scen* - *dit* *de* *coe*lis, *qui* *prop*ter *nos* *et* *prop*ter *no* - *stra*m *sa* -
no - *stra*m *sa* - *lu* - *tem* *de* - *scen* - *dit* *de* *coe*lis, *qui* *prop*ter *nos* *et* *prop*ter *no* - *stra*m *sa* - *lu* - *tem* *de* -

- *tu* - *tem* *de* - *scen* - *dit*, *de* - *scen* - *dit*, *de* - *scen* - *dit* *de* *coe* - - - *lis*, *et* *qui* *prop*ter *nos* *tra*m *sa* - *lu* -
- *scen* - *dit* *de* *coe*lis, *qui* *prop*ter *nos* *de* - *scen* - - *dit* *de* *coe* - *lis*, *prop*ter *nos* *tra*m *sa* - *lu* -

- *tem* *de* - *scen* - - - *dit* *de* *coe* - *lis*.

- *tem* *de* - *scen* *dit* *de* *coe* - - - *lis*.

Cembalo.

Nº 15. Chor, Et incarnatus.

p

Orch. *Chor.*

A

Orch. *Chor.*

B

Orch. *Chor.*

C

Nº 16. Chor, Crucifixus.

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/2. The first system includes a piano (*p*) dynamic marking and labels for the *Orch.* and *Chor.* parts. The *Chor.* part is marked *simile*. The score is divided into sections marked with the letters *A*, *B*, and *C*.

Cembalo.

First system of musical notation for Cembalo. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The music features a complex texture with many beamed notes and chords in the right hand, and a more rhythmic, eighth-note pattern in the left hand.

D

Second system of musical notation for Cembalo, starting with a large *D* above the staff. The notation continues with similar complex textures in both hands, maintaining the key signature of one sharp.

Third system of musical notation for Cembalo. The right hand continues with dense chordal textures, while the left hand provides a steady eighth-note accompaniment.

E

Fourth system of musical notation for Cembalo, starting with a large *E* above the staff. The system concludes with a double bar line and a 4-measure rest in the right hand, with the number '4' written below the staff. The left hand continues with its eighth-note pattern.

Orgel.

Nº 17. Chor, Et resurrexit.

First system of musical notation for N° 17. Chor, Et resurrexit. It features a treble clef staff with a key signature of one sharp and a 3/4 time signature. The music is marked *ff* (fortissimo). The right hand has a series of chords, and the left hand has a rhythmic eighth-note pattern. The system ends with a double bar line and a 4-measure rest in the right hand, with the number '4' written below the staff.

Orch.

Second system of musical notation for N° 17. Chor, Et resurrexit. It starts with a large *A* above the staff. The right hand continues with chords, and the left hand continues with its eighth-note pattern. The system concludes with a double bar line and a 4-measure rest in the right hand, with the number '4' written below the staff.

Orgel, Chor.

Cembalo.

The first system of musical notation for the Cembalo part, consisting of a grand staff with a treble and bass clef. The music is in B minor and 3/4 time. It features a complex texture with many chords and moving lines in both hands.

The second system of musical notation, marked with a **B** dynamic. The texture continues with dense chordal accompaniment and melodic fragments in both hands.

The third system of musical notation, featuring a *Orgel.* marking. The texture is characterized by sustained chords in the right hand and a more active bass line.

The fourth system of musical notation, featuring an *Orch.* marking. The texture is similar to the previous systems, with a focus on harmonic support and rhythmic movement.

The fifth system of musical notation, featuring a '2' marking. The texture continues with dense chordal accompaniment and melodic fragments in both hands.

The sixth system of musical notation, marked with a **C** dynamic and a *Chor.* marking. The texture is characterized by sustained chords in the right hand and a more active bass line.

Cembalo.

Orch. *Chor.* **D**

Orch. 7

E *Basso.* 7

Cembalo

F

Chor. *Orch.*

G

Chor.

Orch. 2 2

Cembalo.

Nº 18. Arie, Et in Spiritum.

First system of musical notation for the Cembalo part, showing the beginning of the piece in B minor with a 6/8 time signature. It includes dynamic markings such as *f* and *p*.

Bass.

Second system of musical notation, featuring a vocal line with the text *Et in* and a piano accompaniment. The vocal line includes a fermata.

Third system of musical notation, featuring a vocal line with the text *Spi-ritum sanctum Do-mi-num et vi-vi-fi-can-tem,* and a piano accompaniment. It includes dynamic markings like *f*.

A

Fourth system of musical notation, featuring a vocal line with the text *et in* and a piano accompaniment. It includes dynamic markings like *p*.

Fifth system of musical notation, featuring a vocal line with the text *Spi-ritum san-ctum Do-mi-num et vi-vi-fi-can-tem, vi-vi-fi-can-tem,* and a piano accompaniment.

Cembalo.

Spi-ri-tum sanctum, Spi-ri-tum sanctum vi-vi-fi - can-tem, vi - ri-fi - can-tem Do - mi -

B

- nam, qui ex Pa-tre Fi-li-o - - - que pro ce - - -

- - - - - dit, ex Pa-tre Fi-li-o-que pro - ce - - dit, qui ex Pa - - - tre

Fi - li-o - - - que pro-ce - - dit;

Cembalo.

C

qui cum Pa- - - - - tre et Fi- li- o si-mul ad- o-

- ra - tur, ad- o - - - - - tur et con-glo-

- ri - fi - ca - - - - - tur, et con- glo - ri - fi - ca - - - - - tur;

D

qui lo - cu-tus est per Pro-

- phe - - - - - tas, lo - cu-tus est per Pro - phe-tas, per Pro - phetas lo - cu- tus est,

Cembalo.

lo-cu-tus est per Prophe - - - tas, lo - cu-tus est per Pro - phe - - - - tas,

per Pro - phe - - - - tas. Et u-nam sanctam ca-tho-li-cam et a-posto-li-

- cam ec-cle - - - - si-am,

E
et u-nam sanctam ca-tho-li-cam et a-po-sto-li-

- cam ec-cle-si-si-am, et u-nam sanctam ca-tho - - - -

Cembalo.

li - cam et a - po - sto - li - cam ec - cle -

f si - am, z - nam san - - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle -

- - si - am, z - nam san - - ctam ca - tho - li - cam et a - po - - sto - - - - - li -

- cam ec - cle - si - - am.

f

Nº 19. Chor, Confiteor.

Adagio.

Vivace.

mor - tu - o - rum, et ex - pec - to, ex -

120 23 f

Orch.

Chor.

L

6

- - - tum, re - sur -

Cembalo.

First system of musical notation for the Cembalo part. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The music features a complex texture with many chords and moving lines. The word "Orch." is written below the bass staff.

Second system of musical notation. It features a treble clef staff with a tempo marking "M" above it and a bass clef staff. The music continues with a similar complex texture. The word "Chor." is written below the bass staff. A fermata is present over the final measure of the treble staff, with the number "5" written below it.

Third system of musical notation, continuing the piece with two staves in the same key signature and complex texture.

Fourth system of musical notation, continuing the piece with two staves in the same key signature and complex texture.

Fifth system of musical notation. It features a treble clef staff with a tempo marking "V" above it and a bass clef staff. The music continues with a similar complex texture. A fermata is present over the first measure of the treble staff, with the number "3" written below it.

Sixth system of musical notation, continuing the piece with two staves in the same key signature and complex texture.

Sanctus.

Nº 20. Chor, Sanctus.

f

A *B*

C

D *E*

F

Sopr. glo..

21

Cembalo.

-----*ri-a*

First system of musical notation for the Cembalo part. It consists of two staves (treble and bass clef) in B minor. The treble staff begins with a melodic line marked with a slur and a fermata, with the word *ri-a* written above it. The bass staff provides a rhythmic accompaniment. A dynamic marking *f* is present in the first measure. The system concludes with a measure containing a fermata and the number 8.

Second system of musical notation. The treble staff features a series of chords, with a fermata and the letter *I* above the final measure. The bass staff continues with a rhythmic pattern. The system ends with a measure containing a fermata and the number 4.

Third system of musical notation. The treble staff contains a sequence of chords, with a fermata and the letter *K* above the final measure. The bass staff continues with a rhythmic pattern. The system ends with a measure containing a fermata and the number 4.

Fourth system of musical notation. The treble staff contains a sequence of chords, with a fermata and the number 4 above the final measure. The bass staff continues with a rhythmic pattern. The system ends with a measure containing a fermata and the number 4.

Fifth system of musical notation. The treble staff features a melodic line with a slur and a fermata, with the letter *L* above the final measure. The bass staff continues with a rhythmic pattern. The system ends with a measure containing a fermata and the number 5.

Sixth system of musical notation. The treble staff begins with a melodic line marked with a slur and a fermata, with the letter *M* above the first measure. The bass staff continues with a rhythmic pattern. The system ends with a measure containing a fermata and the number 4.

Cembalo.

Three systems of piano accompaniment for the Cembalo part. The first system shows the beginning of the piece with a treble and bass clef. The second system includes a dynamic marking of *N* (Niente). The third system concludes the piece with a final chord.

Osanna.

Nº 21. Chor, Osanna.

Three systems of musical score for the Chor part. The first system is labeled *Orch.* and shows the beginning of the piece. The second system includes a dynamic marking of *P* (Piano) and a section marked *Chor.* with a *Viol.* (Violin) part. The third system shows the continuation of the piece with a dynamic marking of *P* and a section marked *Chor.* with a *Viol.* (Violin) part. The score includes various musical notations such as notes, rests, and dynamic markings.

Cembalo.

The first system of musical notation for the Cembalo part. It consists of two staves: a treble staff and a bass staff. The key signature is B major (two sharps). The time signature is 4/4. The music begins with a forte dynamic marking 'f'. The treble staff contains a series of chords and some moving lines, while the bass staff features a steady eighth-note accompaniment.

The second system of musical notation. It continues the piece with similar harmonic and rhythmic patterns. The treble staff shows a mix of chords and melodic fragments, and the bass staff maintains its eighth-note accompaniment.

The third system of musical notation. It includes a forte dynamic marking 'f' above the treble staff. The musical texture remains consistent with the previous systems, with a focus on harmonic support in the treble and rhythmic accompaniment in the bass.

The fourth system of musical notation. The notation continues, showing the intricate interplay between the treble and bass staves. The treble staff is primarily chordal, while the bass staff provides a consistent eighth-note accompaniment.

The fifth system of musical notation. The piece progresses through this system with the same characteristic harmonic and rhythmic elements. The treble staff continues to provide harmonic structure, and the bass staff maintains the eighth-note accompaniment.

The sixth and final system of musical notation on this page. It features a forte dynamic marking 'f' above the treble staff. The system concludes the piece with a final chord in the treble and a concluding eighth-note phrase in the bass.

Cembalo.

The first system of musical notation for the Cembalo part. It consists of two staves, treble and bass clef, in the key of B minor. The treble staff begins with a 'T' marking above the first measure. The music is written in a complex, multi-measure style with various rhythmic values and accidentals.

The second system of musical notation. It continues the piece with two staves. A 'U' marking is placed above the treble staff in the final measure. The bass staff has a '3' marking in the final measure, indicating a triplet.

The third system of musical notation. It features two staves. A '1' marking is placed in the bass staff in the fourth measure. The word 'Orch.' is written below the bass staff in the final measure, indicating the end of the Cembalo part.

The fourth system of musical notation. It consists of two staves. A '3' marking is placed in the bass staff in the final measure, indicating a triplet.

The fifth system of musical notation. It consists of two staves, treble and bass clef, continuing the complex musical texture.

The sixth system of musical notation. It consists of two staves, treble and bass clef, concluding the piece with a final cadence.

*Cembalo.**Benedictus.**Nº 22. Arie, Benedictus.*

Viol.

Tenor. A

De-ne-

-dictus, be - - ne - dictus qui ve - nit, qui ve - nit in nomine Do-mi-ni, qui ve - nit, be - - ne -

- dictus qui ve - - nit, qui ve - nit in nomine Do-mi-ni, in no - - mine Do-mi - ni, be - - ne -

- di - ctus, be - - ne - di - ctus qui ve nit in no - mi - na Do - mi - ni.

Cembalo.

B

Be - - - - ne-di-ctus, be-ne-di-ctus qui

re-nit in no-mi-ne Do-mi-ni, bene-di-ctus, be-ne-di-ctus, qui ve - - - - nit in no-mi-ne

Do-mi-ne, qui re-nit in no-mi-ne Do-mi-ni, be-ne-di-ctus, be-ne-di-ctus qui

re-nit in no-mi-ne Do-mi-ni, qui ve - - - - nit, qui re-nit in no - - - - mi-ne Do-mi-ni.

Cembalo.

Agnus Dei.

Nº 23. Arie, Agnus.

p

Alt. A

A - gnus De - -

B

- - i qui tol - - - - tis pec-ca - - - - ta mun - - - - di, qui tol-tis pec-

- ca - ta, pec-ca - - ta mun-di, mi-se-re - - - - - re no - bis, mi-se-re - - -

Cembalo.

- - re no - bis, mi - - se - re - - re no - bis, qui tol - lis pec - ca - ta, pec - ca - - ta -

mun - di, mi - se - re - re no - - bis.

C
A - gnus De - - - - i qui tol - - - - - lis pec - ca - - - -

- - ta - man - di, a - gnus De - - - - - i qui tol - - - - - lis pec - ca - - - -

Cembalo.

D

- - ta, qui tol-lis pec-ca-ta, pec-ca - - ta mun-di, qui tol - - lis pec-ca-ta, mi-se-

- re - re, qui tol - - lis pec-ca-ta, mi - se-re-re no-bis, mi-se-re - - - re no-bis,

mi - - se-re-re no - - bis, mi - - se-re - - - re no-bis, mi-se-re-re no - -

- bis.

Johann Sebastian Bach

Mass in B Minor

BWV 232

Nr. 1. „Kyrie“ (Chor).

Adagio.

Largo ed un
poco piano.

Hauptstimme. Ky - ri - e, Ky - ri - e e - - - le - i - son, e - - - le - i - son. Flöten, Oboen.

Orgel. *f* Pedal. *pp* Manual.

5

10

15

20 *cresc.* *dim.* *pp*

25 *dim.* *poco riten.*

cresc. *cresc.*

Manual.

Ten.
Ky-ri-e e-le - - - i - son, Ky - ri - e

30 *a tempo*

p (*Etwas stärker.*)

Alt. Ky-ri-e e - le - - -

I. Sopr.

35

i - son, Ky - ri - e - e - le - - - i - son, e - le - - - Ky-ri-e e-le - - - i -

40

son, Ky - ri - e e - le - - - i - son, e - le - - - i - son, e - le - - - i - son, e - le - - - i -

45 *cresc.* *cresc.*

II. Sopr. Ky-ri-e e - le - - -

p

Pedal.

Ky-ri-e e - le - i - son, Ky - ri - e e - le - i - son, e -

50

Manual.

le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, e - lei -

55

dim. *poco riten.* *a tempo*

Manual.

son, e - le - i - son, e - lei - son, e - le - i - son, e -

60

dim. *crac.* *crac.* *dim.* *p*

Pedal.

le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - lei -

65

Manual.

son, Ky - ri - e e - le - i - son. Ob. I. Viol.

70

poco rit. *pp* *pp*

75 80

pp

pp

pp

D

Ten.
Ky - ri - e e - le - i - son, Ky - ri -

85

pp

pp

pp

o e - le - i - son, e - le - i - son,

Alt. Ky - ri - e e - le - i - son, Ky - ri - e

I. Sopr.
Ky - ri - e -

90

pp

pp

pp

le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le -

95

mp

mp

mp

E

i - son e - lei - son, e - le - i - son, e - le -

Ky - ri - e e - le - son, Ky - ri - e e - le - i - son, e - le -

100

cresc.

cresc.

Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son,
i-son, e-le-i-son, Ky-ri-e e-le-i-son,

105
Pedal.

le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,
i-son, Ky-ri-e

110
Manual.
p
pp

i-son, e-le-i-son, II. Sopr. I. Sopr. II. Sopr. I. Sopr.
e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

115
poco rit. a tempo
pp

son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

120
cresc. dim.
cresc. dim.
Pedal.

son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son,
son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

125
poco rit. molto rit.

Nr. 2. „Christe eleison“ (Duett: Sopran I und II). (Larghetto.)

The musical score is arranged in systems. The first system includes a Violin part (labeled 'Viol.') and a Piano accompaniment (labeled 'mp'). The second system continues the piano accompaniment with dynamic markings 'p', 'mp', 'mf', and 'p', and includes the beginning of the Soprano I part (labeled 'Sopr.'). The third system features the Soprano I part with lyrics 'Christe, Christe eleison, eleison' and a piano accompaniment marked 'a tempo' and 'II. Man.' (10). The fourth system continues the Soprano I part with lyrics 'son, Christe eleison, eleison, eleison' and a piano accompaniment marked 'II. Man.'. The fifth system shows the piano accompaniment with dynamic markings 'mf' and 'pp', and includes the beginning of the Soprano II part (labeled 'A'). The sixth system continues the Soprano II part with lyrics 'son, Christe eleison, eleison' and a piano accompaniment marked 'mp' and 'mp'.

- son, Chri - ste, Christe e - le - i - son, e - le - i - son, e - lei -

Chri - ste,

25

pp

- son, **B** Chri - ste, Christe e - le - i - son, e - le -

30

mp

- i - son, e - le - i - son, e - le - i - son.

Viol.

colla parte I. Man. *a tempo*

mf

I. Man.

mf

35

pp

mf

pp

C Sopr.

Chri - ste e -

poco rit. 40

a tempo II. Man.

II. Man.

II. Man.

mf

p

mf

pp

le . . . i - son, e - le . . . i - son, Chri - ste, Christe e - le . . .

45

più p

p

. . . i - son, e - le . . . i - son, e - le i - son, e - le i - son, Christe e - le . . .

50

mp

rit.

mp

Viol.
son.

55

mf

pp

pp

mf

pp

pp

mf

pocchissimo riten.

I. Man.

E Sopr.
Christe e - le . . . i - son, e - le i - son, e - le . . . i - son, e . . .

60

pp

pp

a tempo

II. Man.

le i - son, e - le i - son, e - le . . . i - son, Christe e - le . . . i - son, Chri - ste e - le . . . i - son, Chri -

65

mf

p

pp

mp

mf

mf

pp

mp

mf

ste e - le - - i - son, e - le - i - son, e - le - - i - son. **F** **Chri - - - ste,**

mp *pp* *mp* *pp*

Christe e - le - - i - son, Christe e - le - - i - son, e -

70

mf *pp*

le - - i - son, e - le - - i - son, **Viol.** **Christe e - le - i - son.**

75 *colla parte* **a tempo** **I. Man.**

mp *mf* *mf* *mf*

80

pp *mf* *pp*

poco rit. *molto rit.* 85

pp *mf* *p* *mf*

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. (Moderato.)

Ten. Ky - ri - e e - lei - son, e - le - i - son,

Bass. Ky - ri - e e - lei - son, e - le - i - son,

Man.

5

son, e - le - i - son, e - le - i - son, e - le - i - son,

Alt. Ky - ri - e e - lei - son, e - le - i - son,

Sopr. Ky - ri -

10

e - lei - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e e -

15

pp

lei - son, e - lei - son, Ky - ri - e e - lei - son, e - le - i - son, Ky - ri - e e -

20

mf p

le - i - son, e - lei - son, e - le - i - son, e - le - i - son,

25

Ped. p pp Man. mf

... i - son, e - le - i **C**son, Alt. Ky - ri. Sopr. Ky - ri.e e - le - i - son, e - le - i - son,
Ten. Ky - ri.e Alt. Ky - ri.

30 35

Sopr. Ky - ri - e e - lei -
e - lei - son, e - le - i - son, Ky - ri.e e - le - i - son,

40

son, e - le - i **D**son, Ky - ri - e e - le - i - son, e - le - i -
Alt. Ky - ri.e

45

E
son, e - le - i - son, e - le - i - son, Ky - ri.e e - le - i - son, Ky - ri.e e -
50

Ped.

le - i - son, Ky - ri - e e - lei - son, e - le - i - son, Ky - ri.e e - le - i - son.

55

Man.

Nr. 4. „Gloria“ (Chor).

Vivace.

Tr. Ob. 5 10

mf *ff* *p* *Man.*

Tr. Ob. 15 20

f *p* *ff* *mf*

Ped. Man. Ped. *ff* *mf*

A Sopr. 25 30

Alt. Glo - ri - a in ex - Glo - ri - a in ex - cel - sis, in

Man. Ped. Man. Ped.

Ob. Tr. Ob. Tr. B 35 40

ex - cel - sis De - o, Sop. Glo - ri - a in ex - cel - sis De - o, in ex - cel -

p *p* *mf*

Man. Ped. Man. Ped. Man.

45 50

Ped. Man. Ped.

sis, in ex-cel-sis glo-ri-a,

Alt. in ex-cel- 55 60

glo-ri-a in ex-cel-sis De-o Tr. Cb. 70

Ob. 65

Man. Ped.

Alt. Sopr. Glo-ri-a Tr. 75 80

Glo-ri-

Sopr. D in ex-cel-sis, 85 90

Ten. in ex-cel-

Man. Ped. Man. Ped.

Sopr. in ex-cel-sis, in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o. 95 100

Ped. Man. Ped.

(Tranquillo.)

Viol.

Ob.

Sopr.

et in ter-ra pax

ho-mi-nibus

u et in ter-ra pax

105

Alt. et in

pp Man.

et in ter-ra pax, in ter-ra pax, pax ho-mi-nibus bo-nae vo-lun-ta-tis

ter-ra pax

110

cresc. mf

pp *tasto solo*

mf

pp

Viol. Fl.

115

120

Sopr. et

mf

pp

mf

pp

in ter-ra pax ho-mi-nibus bo-nae vo-lun-ta-tis, bo-nae vo-lun-ta-

poco più moto

mp

mp

125

mp

mp

tis, ho-mi-nibus bo-nae vo-lun-ta-

130

Fl. *G*

tis, in ter - ra - pax ho - mi - nibus be - nae vo - lun - ta - tis, pax, pax, pax, pax, in

135

ter - ra pax, pax ho - mi - nibus bo - nae vo - lun - ta - tis, bo -

140

Fl. *H* Viol.

nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, Sopr. in ter - ra pax, et in

pp

145

ter - ra pax, et in ter - ra pax homi - ni - bus bonae vo - lun - ta - tis, bo - nae vo - lun -

mf *mp*

150

ta - tis, ho - mi - ni - bus bo - nae vo - lun -

mf *mp*

ta . . tis, in ter . ra pax ho . mi . nibus bo . nae volun . ta . tis, pax, pax, pax, pax, in ter . ra

155

pax ho . mi . ni . bus, pax ho . mi . nibus bonae vo . lunta . tis,

160

Ob. K

Sopr. bo . nae vo . lun . ta . tis, pax ho . mi . nibus bonae vo . lun . ta . tis, et

165

in ter . ra pax, et in ter . ra pax, et in ter . ra pax ho . mi . ni . bus

170

II. Sopr. homi . ni . bus bo . nae vo . lun . ta . tis, bo . nae vo . lun . ta . tis.

bo . nae vo . lun . ta . tis,

rit. 175

Pod.

Nr. 5. „Laudamus“ (Arie für Mezzosopran oder Alt).

(Andante maestoso.)

The musical score is presented in four systems. The first three systems consist of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is B minor (two sharps) and the time signature is common time (C). The tempo is marked 'Andante maestoso'. The piano accompaniment includes dynamic markings: *p* (piano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A fermata is placed over the vocal line at the end of the first system. The number '5' is written above the vocal line at the beginning of the second system, and '10' is written above the vocal line at the beginning of the third system. The fourth system begins with a vocal line marked 'Sopr.' and 'Lau - da -' with a fermata. Below the vocal line, the tempo changes to 'poco rit.' and then 'a tempo'. The piano accompaniment continues with a *mf* dynamic marking.

Viol. B

15

Sopr. lau.

mus to, lau - da - mus to,

Viol. C

20

Sopr. a do - ra

da - mus to, be - ne - di - cimus te,

tasto solo

mus to, glo - ri - fi - ca - mus to, lau - da - mus to, be - ne - di - cimus te, a - do -

Viol.

25

ra - mus to, glo - ri - fi - ca - mus te;

cresc. mf p mf

Sopr.

lau.

30

pp mp p pp

da - - mus te, be - ne - di - ci - mus te, ado - ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca -

mp

Viol.
- - mus te, glo - ri - fi - ca - mus te;

35

p *mf* *p*

Sopr.
a - do -

40

pp *mf* *pp*

ra - - mus te, glo - ri - fi - ca - - - mus te, glo - ri - fi - ca - mus te, glo -

mf *pp*

ri - fi - ca - - - mus te, lau - da -

45

mf

Viol.

mus te, lau - da - mus te, 50

G

Sopr. lau - da - mus te, lau - da - mus te, be.ne.

di - eimus te, a.do.ra - mus te, glo - ri - fi - ca - mus te, lau - da - mus te, be.ne.di.cimus te, a . 55

Viol.

do.ra - mus, glo - ri - fi - ca - mus te.

cresc. mf p

60

cresc. pp mp

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. (Pietoso.)

Ten. Gra - ti - as a - gimus ti -

Sopr. Gra - ti - as a - gimus ti -

Bass. Gra - ti - as Alt. Gra - ti - as

Ped.

5

bi pro - pter magnam glo - riam tu - am Alt. gra -

Alt. pro - pter Ten. gra - ti - as Sopr. gra -

10

Man. Ped.

Alt. Sopr. gra -

ti - as a - gimus ti - bi gra - ti - as

15

Man.

B - ti - as a - gimus ti - bi pro - pter magnam glo -

Alt. a - gimus

20

mf

riam tu . am, pro . pter magnam gloriam tu . am, pro . pter magnam glo . . . riam tu .

25

C

am, gra . . . ti . as a . . . gimus ti . bi pro . pter magnam glo . ri . am tu . am, gra .

80

mf *Ped.* *p*

Alt. **D** Sopr.

ti . as a . . . gimus ti . bi, gra . . . ti . as, gra .

35

Man. *Ped.*

ti . as a . . . gimus ti . bi pro . pter magnam glo .

40

Man.

riam tu - - - am, propter ma - - - gnanglo - - - riam tu - - - am.

rit. 45

f Ped.

This block shows the beginning of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *rit.* (ritardando) marking and a measure number of 45. A *f* (forte) dynamic marking and a *Ped.* (pedal) instruction are also present.

Nr. 7. „Domine Deus“ (Sopran und Tenor).

(Andante animato.)

Flöte solo.

pp

staccato

pp Man.

This system contains the first system of the piano accompaniment. It includes a *pp* (pianissimo) dynamic marking, a *staccato* instruction, and a *Man.* (Mancatura) marking.

5

This system contains the second system of the piano accompaniment, starting with a measure number of 5.

10

This system contains the third system of the piano accompaniment, starting with a measure number of 10.

The first system of the musical score shows the vocal lines and piano accompaniment. The piano part consists of a treble and bass clef with complex rhythmic patterns. The vocal lines are partially obscured by the piano accompaniment.

The second system includes lyrics and performance markings. The vocal lines are labeled "Ten." and "Sopr." and contain the lyrics "Do - mi - ne Do - mi - ne Fi - li u - ni - ge -". The piano accompaniment includes markings for *mp*, *pp*, *riten.*, and *a tempo*. Measure numbers 15 and 20 are indicated.

The third system continues the vocal and piano parts. The vocal lines include the lyrics "ni - te Je - su Chri - ste al - tis - si - me!". The piano accompaniment features a *Fl.* (Flute) entry. Performance markings include *mp* and *pp*. Measure numbers 20 and 25 are indicated.

The fourth system features the vocal line labeled "A Sopr." with the lyrics "Do - mi - ne De - us, rex coe -". The piano accompaniment includes *pp* markings. Measure numbers 25 and 30 are indicated.

The fifth system continues the vocal and piano parts with the lyrics "stis, De - us Pa - ter o - mni - po - tens,". The piano accompaniment includes *pp* markings. Measure numbers 30 and 35 are indicated.

B

Do-mine De - us, rex coe - le - stis,

C Ten. Sopr.

Do-mine De - us, Do-mine Fi - li u - ni - ge - ni - te

35

Je - su Christe al - tis - si - me, Do - mine Fi - li Ten.

40

D

Do - mine Fi - li u - ni - ge - ni - te Je - su

45

E Fl.

Christe al - tis - si - me, Je - su Christe

mf *pp*

Musical score for measures 50-54. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Measure numbers 50, 51, 52, 53, and 54 are indicated.

Musical score for measures 55-59. This system includes a vocal line for Soprano (Sopr. Chri.) and a piano accompaniment. The piano part continues with intricate sixteenth-note figures. Measure numbers 55, 56, 57, 58, and 59 are indicated.

Musical score for measures 60-64. This system includes a vocal line with the lyrics "ste altis-si-me, Je-su Chri-ste altis-si-me!" and a piano accompaniment. The piano part features dynamic markings of *mp* and *p*. Measure numbers 60, 61, 62, 63, and 64 are indicated. Instrument labels "Fl.", "Viol.", and "Fl." are present above the vocal line.

Musical score for measures 65-69. This system includes a piano accompaniment. The piano part features dynamic markings of *ppv* and *pp*. Measure numbers 65, 66, 67, 68, and 69 are indicated.

Musical score for measures 70-74. This system includes a piano accompaniment. The piano part features dynamic markings of *pp*. Measure numbers 70, 71, 72, 73, and 74 are indicated.

G

Sopr. Do - mine De - us, 75

Fl. 80

a - gnus De - i, Do - mine De - us, agnus De - i, a - gnus De - i, Fi - lius Pa - tris.

H

Sopr. Do - mine De - us, 85

a - gnus De - i, Do - mine De - us, agnus De - i, a - gnus De - i, Fi - lius Pa - tris, 90

I

Domine Deus, agnus De - i, agnus De - i, Domine De - us, a - gnus De - i, Fi - lius Pa - tris. 95

attaca

Nr. 8. „Qui tollis“ (Chor).

Lento.
Alt.

Sopr.

Qui tol-lis pec - ca - - - ta mun - di, mi-se-re-re no-bis, Qui tol-lis pec - ca -

pp Ped.

mi-se-re-re no - bis, **Sopr. A**
- - ta mun - di, **Alt.** mi - se - re - re qui tol - lis pec - ca - - - ta

10 15

mi-se-re-re no - bis, **Sopr.**
mun - di, **Alt.** mi - se - re - re mi - se - re - re no-bis, mi-se-re-re. mi - se -

20 25 *cresc.*

B Ten. Alt. Sopr.
re - - re no - - - bis! Qui tol-lis Qui tol-lis Qui tol-lis pec - ca - - - ta mundi, su -

30 35 *mf* *pp*

C
- scipe deprecati - o - nem, depre-ca-ti - o - - - nem no - stram, de - pre - cati-o - - - nem no - stram, su - sci -

35 40 *cresc.* *mf* *pp*

pe depre-ca-ti-o - - - - - nem no-stram, de-pre-ca-ti-o - - - - - nem no-stram.

45 *più e più p* 50

This system shows the vocal line and piano accompaniment. The vocal line has lyrics: "pe depre-ca-ti-o - - - - - nem no-stram, de-pre-ca-ti-o - - - - - nem no-stram." The piano accompaniment includes a section marked "45" with the instruction "più e più p" and ends at measure 50.

Nr. 9. „Qui sedes“ (Altarie).

(Allegro grandioso.)

Oboe. Viol. 5

p *mf*

10 *mp* *p* *pp* *mp*

15 *pp* *mf*

Alt. 20 *pp* *mf*

Qui se - - - - - des ad dex-tram Pa-tris, qui

This system contains the instrumental and vocal parts for the "Qui sedes" movement. It includes staves for Oboe, Violin, and piano accompaniment. The tempo is marked "(Allegro grandioso.)". The piano accompaniment features dynamic markings such as *p*, *mf*, *mp*, *pp*, and *mf*. Measure numbers 5, 10, 15, and 20 are indicated. The vocal line (Alt.) has lyrics: "Qui se - - - - - des ad dex-tram Pa-tris, qui".

A

so - des ad dex - tram Pa - tris, Viol. ad dex - tram Pa - tris

25

p *mf* *pp* *p*

Ob.

mi - se - re - re - no - bis!

Viol.

30

mf *mf*

35

mp *p* *pp*

Alt. B

Qui se -

40

p *pp*

Viol.

des ad dex - tram Pa - tris, mi - se - re - re - no - bis

Ob.

45 50

mp *pp* *mp* *pp* *mp*

qui se - des ad dextram Pa - tris Viol. mi - se - re - re

55

pp *mp*

no - bis.

Viol. 60

mp *p*

mi - se - re - re no - bis, mi -

65

Alt. C *pp*

se - re - re no - bis, qui se - des ad dextram Patris, Viol. mi -

70

mp *p*

Adagio. a tempo

so - re - re no - bis, qui se -

75

D

des ad dex - tram Pa - tris, mi - se - re - re -

80 *riten.*

cresc. *mf* *p*

Ob.

no - bis!

a tempo

85

mp *mf*

Nr. 10. „Quoniam“ (Bassarie).

(Andante pomposo.)

Corno.

p *Man.*

5

Fag.

Bass.

Quo - ni -

10 *poco rit.* *a tempo*

pp *pp*

am tu so - - - lus san - ctus, tu so - lus san - ctus, tu so - lus Do - mi -

15

A

nus, tu so - lus san - ctus, tu so - lus Do -

20 25

- minus, tu so - lus, solus Do - mi - nus, tu so - lus san - ctus, tu so - lus Do - mi - nus

30

B

Quo - ni - am tu so - lus san - ctus, tu so - lus san - ctus, tu so - lus Do -

35

- minus, tu so - - - lus, so - lus san - ctus, tu so - lus Do - mi - nus

40 45

Corno.

mp 50

C Bass.

Tu so-lus al-tis-si-mus Je-su Chri-ste, tu, tu solus al-tis-si-mus, tu so-lus al-

55

pp

tis-si-mus Je-su Chri-ste, Je-su Chri-ste, Je-su Chri-

60 65

Corno. **Fag.**

ste;

70

p

D

Bass. tu so-lus al-tis-si-mus Je-su Chri-ste, tu, tu so-lus al-tis-si-mus, tu

75 80

pp

so - lus al - tis - si - mus Je - su Chri - ste, Je - su Chri - ste. Je -

85

- su Chri - ste. Quo - ni - am tu so - lus san - ctus, tu so - lus, tu so -

80 95

- lus Do - mi - nus, tu so - lus san - ctus, tu so - lus Do - minus, tu so -

100

lus al - tis - si - mus Je - su Chri - ste, so - lus Do -

105 110

mi - nus, tu so - lus al - tis - si - mus Je - su Chri - ste.

115

120

pp

125

pp

Fag.

attacca

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.
II. Sopr.

I. Sopr.
Cum sancto spi - ri - tu in glo-ria De-i Pa -

Cum sancto spi - ri - tū in glo-ria De-i Patris,

Pod.

p

tris, cum sancto spi - ri - tu in glo-ria De-i Patris,

10

II. Sopr. cum sancto spi - ri.

I. Sopr.

Ob.

tu in glo-ria De-i Pa -

tris, in glo-ria De-i Patris,

15

A

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

20

pp *mf* *pp* *cresc.*

pp *Man.* *pp*

ria Dei Pa - tris, in glo -

25 30

f *p*

Ped. *Man.*

B

ria De - i Pa - tris, A - men. Cum sancto spi - ri - tu in

35

cresc. *mf*

Ped. *Man.*

C

glo - ri - a De - i Patris, A - men, Cum sancto spi - ri - tu in glo -

40

Alt.

ria De - i Patris, A - men, A - men, Cum sancto spi - ri - tu in

45 50

D

I. Sopr.

Bass. **II. Sopr.**

glo - ria De-i Patris, A-men, Cum sancto spi - ri - tu in gloria De-i Pa -

55

Ped. **Man.**

I. Sopr. **II. Sopr.** **I. Sopr.**

tris, A - men, A - men, A - men, cum sancto spiri -

60

Ob **Viol** **E**

men, A - men, cum sancto spiri -

65

Ped.

Viol **I. Sopr.**

tu A - men, in glo - ri - a De-i Patris, in glo - ri - a De-i

70 75

Man. **Ped.** **Man.**

II. Sopr. in gloria De-i Pa - tris, **F**

Pa - tris Cum san - cto spi - ri - tu in glo -

80

Ped. **Man.**

ri. a De. i Patris, A. men, A

85

mp

mp

This system shows the vocal line for Soprano I and the piano accompaniment for measures 80-85. The vocal line begins with the lyrics 'ri. a De. i Patris, A. men, A'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. A dynamic marking of *mp* is present.

G men,

cum sancto spi. ri. tu in glo. ri. a De. i Pa. tris,

90

This system continues the vocal line for Soprano I and the piano accompaniment for measures 85-90. The vocal line has the lyrics 'G men, cum sancto spi. ri. tu in glo. ri. a De. i Pa. tris,'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mp* is present.

H Bass.

Amen, cum sancto spi. ri. tu in glo. ri. a De. i Patris, A. men, Cum sancto

95 100

This system shows the vocal line for Bass and the piano accompaniment for measures 95-100. The vocal line has the lyrics 'Amen, cum sancto spi. ri. tu in glo. ri. a De. i Patris, A. men, Cum sancto'. The piano accompaniment continues with similar rhythmic patterns.

II. Sopr.

spi. ri. tu in glo. ri. a De. i Pa. tris, A in glo.

105

This system shows the vocal line for Soprano II and the piano accompaniment for measures 100-105. The vocal line has the lyrics 'spi. ri. tu in glo. ri. a De. i Pa. tris, A in glo.'. The piano accompaniment continues with similar rhythmic patterns.

I. Sopr.

ria A men, in gloria Dei Pa.

110

Ped.

This system shows the vocal line for Soprano I and the piano accompaniment for measures 110-115. The vocal line has the lyrics 'ria A men, in gloria Dei Pa.'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mp* is present. A 'Ped.' marking is at the bottom.

K
II. Sopr.

I. Sopr.

tris, in gloria De - i Pa - tris, A - men, A - men, glo -

115 120

ff Man.

ria De - i Pa - tris, A - men, in gloria De. i Patris, A - men.

125 *mp* *riten.* Man. Ped.

Nr. 12. „Credo“ (Chor).

(Grave.)
Ten.

Cre - do in u - num De - um, in unum De - um

mf *mf* *mf staccato* Man.

Alt.

I. Sopr.

Cre - do in u - num Cre - do in

10

A

II. Sopr.

De - um, in unum De - um, in u - num De - um, cre - do, cre - do

15

p

I. Sopr. De. II. Sopr. **B** I. Sopr. *cresc.* do

unum . . . um, in u . num De . um, in u . num in unum De . um, in unum

20

Alt. II. Sopr. I. Sopr. II. Sopr. De . . um, in unum De

De . um, u . num cre . . do cre . . do in

25

C I. Sopr. II. Sopr. I. Sopr.

De . . um, cre . do in u . num De . um, cre . do in unum De . . um, in unum De . .

30

II. Sopr. **D** I Sopr

um, cre . do in u . num De . um, in u . num De . um.

35

40 45

cre . do in u . num De . um, cre . do in u . num De . um

dim. p f Ped. *attaca*

Nr. 13. „Credo“ (2.) (Chor).

(Allegro.)

Sopr.
Cre . do

in u . num Deum

Sopr.
Cre . do

in u . num Deum Ten.

Bass. factorem coe . li et ter . . . rae

Ped. Man.

Sopr.

Alt.

E

fa . ctorem Cre . do

in u . num Deum

fa . ctorem coe . li et ter . . . rae

10

15

factorem Pa . trem o .

F

mni . poten . tem fa . ctorem coe . li et ter . . . rae

fa . cto . . . rem coe . li et ter . . . rae fa . cto . . .

20

25

rem coe . li et ter . . . rae vi . si . bi . . . lium o . . . mni

30

35

Ped. Man.

G

um et in - vi - si - bi - li - um, Pa - trem o - mnipo - ten - tem, fa - ctorem coe - li et ter - rae, fa - cto -

Tempo I. 40 45

pp *mf* *mp*

H

- rem coe - li et ter - rae, fa - cto - rem coe - li et ter - rae vi - si - bi - lium o -

50

p *mf* **Ped.**

- mium et in - vi - si - bi - li - um, fa - cto - rem coe - li et

55 60

p *pp* *mf* **Man.** **Ped.**

I

ter - rae, Pa - trem o - mnipo - ten - tem, fa - ctorem coe - li et ter - rae, vi - si - bi - lium omni - um et

65 70

f *pp* **Man.**

in vi - si - bi - li - um et in vi - si - bi - li - um, vi - si - bi - li - um, et in vi - si - bi - li -
 um, vi - si - bi - li - um o - - - - - mni - um et in vi - si - bi - li - um.

76 *pp*
mf
pp
 80 *crescendo*
 Ped.

Nr. 14. „Et in unum“ (Duett: Sopran und Alt).

Andante.
Viol.

Sopr. Et in u - num, in unum Do - - - - -
 - - - - - minum Je - - - - - sum Christum, Je - - - - -

5
 10
 15
p
mp
p
mf
pp
 Man.
 Ped.
 Man.

A

Sopr. Alt.

sum, Je - - - sum Chri - - - stum, Fi - - - lium De - - - i u - - - ni - - - genitum, Fi - - - lium De - - - i u - - - ni - - - ge - - - nitum, in u - - - num

mf *pp*

B

20

Do - - - minum Je - - - sum Christum, Je - - - sum Christum et in u - - - num Do - - -

25

- - - minum, in u - - - num Do - - - minum Je - - - sum Christum, Fi - - - lium De - - - i u - - - ni - - - ge - - - ni

mp *mf* *p* *mf*

Viol.

tum;

30

mp *p*

C

35

Sopr. et ex Pa - - - tre, ex Pa - - - tre na - - - tum, et ex Pa - - - tre, ex Pa - - - tre na - - - tum an - - - te

mp *pp*

o - mni - a sae - cula an - te o mnia sae - cu -

40

Viol.
la

45

D Sopr.
De - um de De - o, lumen de lu -

mp pp

- mi - ne, De - um verum de De - o ve - ro ge - ni - tum, non fa - ctum, consubstan - ti - a - lem

50

E
Pa - tri, per quem o - mnia fa - cta sunt, De - um ve - rum de De - o ve - ro,

55

mf p

Viol. Sopr.

de De o ve ro per quem o mni a fa eta, fa eta sunt,

poco riten. 60

F

a tempo 65

Sopr. **G**

propter no stram sa lu tem de scen dit de coe lis, qui propter nos et propter no stram sa lu

70

lu tem de scen dit, de scen dit, de scen dit de coe lis, et qui propter nostram sa lu

poco riten.

Viol.

tem de scen dit de coe lis.

75 *a tempo* *rit.* 80

Nr. 15., "Et incarnatus" (Chor).

(Largo.)

Viol.

II. Sopr.

Et in - car - na -

Alt. Et in - car - na - tus Et in - car -

I. Sopr.

pp Ped.

Detailed description: This system contains the first two staves of the score. The top staff is for the Violin, and the bottom staff is for the Piano. The piano accompaniment begins with a *pp* dynamic and includes a *Ped.* marking. The vocal parts (II. Sopr. and Alt.) enter with the lyrics "Et in - car - na - tus Et in - car -".

na - tus est, in - car - na - tus est de Spi - ri - tu san -

10

mp pp

mp pp

Detailed description: This system contains the third and fourth staves. The vocal parts continue with the lyrics "na - tus est, in - car - na - tus est de Spi - ri - tu san -". The piano accompaniment features a measure rest marked "10" and dynamic markings of *mp* and *pp*.

cto ex Ma - ri - a vir gi - ne, ex Ma - ri - a

15

mp

Detailed description: This system contains the fifth and sixth staves. The vocal parts continue with the lyrics "cto ex Ma - ri - a vir gi - ne, ex Ma - ri - a". The piano accompaniment features a measure rest marked "15" and a *mp* dynamic marking.

Viol. Ten. et in - car - na - tus

vir - gi - ne. Alt. et in - car -

20

p pp

Detailed description: This system contains the seventh and eighth staves. The vocal parts (Viol. and Ten.) enter with the lyrics "et in - car - na - tus" and "vir - gi - ne." respectively. The piano accompaniment features a measure rest marked "20" and dynamic markings of *p* and *pp*.

II. Sopr.

et in - car - na - tus

na - et in - car - na - tus est de Spi - ri - tu

25

30

mp

I. Sopr.

ex Ma - ri - a vir - gi -

san - cto ex Ma - ri - a

35

pp

Viol.

ne,

II. Sopr. ex Ma - ri - a vir - gi - ne,

et ho - mo

40

fa - ctus est,

et ho - mo fa - ctus est.

45

mf

pp
Man.

attacca.

Nr. 18. „Cruifixus“ (Chor).

(Poco adagio.)
Flöte.

Sopr.
Cru - ci - fi - xus,

Alt. Cru - ci -

5

Ped.

Ten.
Cru - ci - fi - xus,

cru - ci - fi - xus,

Bass.
cru - ci - fi - xus

fi - xus, Bass. Cru - ci - fi - xus,

Sopr. cru - ci - fi - xus,

cru - ci -

10

A Sopr.
cru - ci -

Alt

fi - xus fi - xus e - ti - am pro no - bis,

pro no - bis,

15

cresc.

dim.

cresc.

dim.

Sopr.

B

Sopr.

cru - ci - fi - xus Alt

e - ti - am pro no -

20

pp

pp

C

bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul -

25 80

mp pp

D

- tus est, pas - sus et se - pul - tus est; cru - ci -

35

p mf p

fi - xus e - ti - am pro no - bis sub Pon.ti.o Pi - la - to, pas -

40 45

cresc. mf p

E

- sus et se - pul - tus est, se - pul - tus est, se - pul - tus est.

50

p pp dim. PPP

Man. attaca.

Nr. 17. „Et resurrexit“ (Chor).

(Allegro, un poco maestoso.)

Sopr. Et re-sur - re - xit, resur - re - xit,

Viol.

Bass. et re - sur - re - et re-sur - re -

Alt.

II. Sopr. et re-sur - re - xit et re-sur - re - xit, re sur - re -

I. Sopr.

xit ter - ti - a di - e, re-sur-re-xit ter-ti-a di-e, et re-sur - re - xit, re-sur -

Ped. **Man.** **Ped.** **Man.**

5 10 15 20

re . xit, et re . sur - re - xit, re . sur - re . xit, re - sur - re .

25

xit se . cun - dum scri . ptu -

30

Viol.

ras;

35

Man.

40

45

Tr. C Sopr. 50

et a - scen - dit in coelum, se - det ad

mf *mp* Ped. Man.

Bläser. D 55

dex - teram De - i Pa - tris, ad dextram De - i Pa - tris, Sopr. a

p *mf* *p*

II. Sopr. Viol. 60 65

scen - dit, ascendit in coelum, a - scen - dit in coelum, se - det ad dex - te - ram Pa - tris;

pp *mp* *mf* *p*

E Bass. 70

et i te -

mp *mf* *mp*

75

rum ven - tu - rus est cum glo - ri - a, ven - tu - rus, est cum glo - ri - a, cum glo - ri - a ju - dica

mf *p*

re vi - vos et mor - tu - os, ju - di - ca - re vi - vos et mor - tu -

80

mf

p

os, vi - vos et mor - tu - os; cu - jus re - gni non e - rit fi - nis,

85 90

mf *p* *mf*

cu - jus re - gni cu - jus re - gni, cu - jus

95

p *mf*

re - gni non e - rit fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus re -

100

p *mf* *p*

gni non e - rit fi - nis, cu - jus re - gni non e - rit fi - nis.

105 110

pp *mp* *mf* *f* *Ped.*

Musical score for measures 115-119. The top staff shows a complex melodic line with many sixteenth notes. The piano accompaniment in the bottom two staves is marked *p* (piano).

Musical score for measures 120-124. The piano accompaniment features dynamic markings *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo).

Musical score for measures 125-130. The piano accompaniment features dynamic markings *mp*, *mf*, and *f* (forte). A *Ped.* (pedal) marking is present at the end of measure 130.

Nr. 18. „Et in Spiritum“ (Bass).

(Allegretto grazioso.)

Musical score for measures 1-5. The top staff is for the Oboe (*Ob.*). The piano accompaniment in the bottom two staves is marked *p* (piano) and *pp* (pianissimo).

10

p *pp* *mp*

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part includes dynamic markings of *p*, *pp*, and *mp*. A measure number '10' is placed above the vocal line.

Et in Spiritum san - ctum Do - minum et vi - vi - fi - can - tem,

I. Ob.

15

pp *p* *pp*

This system contains the second system of music. It features a vocal line with the lyrics "Et in Spiritum san - ctum Do - minum et vi - vi - fi - can - tem," and a first oboe line labeled "I. Ob." below it. The piano accompaniment is shown below the oboe line, with dynamic markings of *pp* and *p*. A measure number '15' is placed above the piano part.

et in

20 25

p *pp* *mp* *pp*

This system contains the third system of music. It features a vocal line with the lyrics "et in" and a piano accompaniment below. The piano part includes dynamic markings of *p*, *pp*, *mp*, and *pp*. Measure numbers '20' and '25' are placed above the piano part.

Spi - ri - tum san - ctum Do - mi - num et vi - vi - fi - can - tem, vi - vi - fi - can - tem, Spi - ri - tum

30

p

This system contains the fourth system of music. It features a vocal line with the lyrics "Spi - ri - tum san - ctum Do - mi - num et vi - vi - fi - can - tem, vi - vi - fi - can - tem, Spi - ri - tum" and a piano accompaniment below. The piano part includes a dynamic marking of *p*. A measure number '30' is placed above the piano part.

B

san-ctum, Spi-ri-tum san-ctum vi-vi-fi-can-tem, vi-vi-fi-can-tem Do-mi-num, qui ex Pa-tre Fi-li-

35

o- que pro-ce-

40

Fi-li-o-que pro-ce-dit, qui ex Pa-tre Fi-li-o- que pro-ce-dit;

45

poco riten.

Ob.

tempo 50

55

C

qui eum Pa-tre et Fi-li-

60

o simul a - do - ra - tur, a - do - ra - tur et con - gla -

65 70

I. Ob.
ri - fi - ca - tur, et con - gla - ri - fi - ca - tur; 75

poco rit. a tempo

D
qui lo - cutus est per Pro - phe - tas, lo - cutus est per Pro - phe - tas, per Pro -

80

Ob.
phe - tas lo - cu - tus est, lo - cu - tus est per Pro -

85

Ob.
phe - tas, per Pro - phe - tas. Et u - nam sanctam ca - tho - li - cam et a - po - sto - li -

90 95

rit. a tempo

cam ec.cle . . . si.am,

100

E

et u.nam san.ctam ca.tho.li.cam et a . po . sto . li . cam ec . cle . si .

105

am, et unam san . ctam ca . tho .

110

li . cam et a . po . sto . li . cam ec . cle . . . si .

115 120

F

am, u - nam san - ctam cae - tho - licam et a - po - sto - li - cam ec - cle - si - am, u - nam

125

pp *p* *pp*

san - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si -

poco riten. 180

p *mp*

Ob.

am.

135

p *pp*

140

p *pp*

Nr. 19. „Confiteor“ (Chor).

(Allegro molto moderato e solenne.)

I. Sopr.

Con - fi - te - or, confi - te - or u - num ba - pti - sma, u - num ba - pti -

5 10

mp *Man.*

Ten. A Alt. II. Sopr.

sma, u - num ba - pti sma, u - num ba - pti sma in re - missi - o - nem in re - missi - o - nem in re -

15 20

mf *p*

I. Sopr.

missi - o - nem in re - missi - o - nem pec - ca - to - rum, in re - missi - onem pec - ca - to - rum,

25 30

B II. Sopr.

con - fi - te - or, confi - te - or u - num ba - pti - sma in re - missi - o - nem pec - ca

35 40

I. Sopr.

in re - missi - o - nem

C

or u - num ba - ptisma, con - fi - te - or u - num ba - ptisma

pecca - to - rum, con - fi - te - or,

45

50

D

II. Sopr. I. Sopr.

con - fi - te - or, con - fi - te - or u - num ba - ptisma, con - fi

con -

55

60

fi - te - or u - num ba - ptisma in re - missi - o - nem pecca - to - rum, in re - missi - o

tranq. 70

65

E

nam pecca - to - rum, in re - missi - o - nem pecca - to - rum, pec - ca - to -

75

I. Sopr.
II. Sopr. F

in re - missi - o -

rum, con - fi - te - or, con - fi - te - or u - num ba - ptisma,

80

85

Alt. I. Sopr. II. Sopr.

nem pecca - to - rum, in re - mis - si in re - mis - si o - nem con - fi - te - or, con - fi

90 95

I. Sopr. G II. Sopr.

con - fi - te - or, con - fi - te - or con - fi - te - or, con - fi

100 105

I. Sopr. con - fi - te - or, con - fi - te H Or. Alt.

te - or, in re - mis - si o - nem pecca - to - rum in re -

110

I. Sopr. Adagio. (♩ = ♩) I. Sopr.

u - num ba - pti - sma

missi o II. Sopr. in re - mis - si o - nem pecca - to - rum. Et ex -

115 120 poco rit.

pe - cto ex - pe - cto re - surre - ti - onem mortu - o -

125 130 135

Ped.

I

rum, ex - pe - cto re-sur - re - cti - o - nem mor - tu - o -

140 145

pp *Man.* *pp* *mf* *p*

Vivace e allegro.

rum, et ex - pe - cto, ex - pe - cto, ex - pe - cto re-sur - re - cti - o-nem mortu - o -

150 155

mf *Ped.*

Viol.

rum. 155 180

p *Man.* *f* *Ped.* *mp* *Man.* *f* *Ped.*

K₂ Ten. Alt. II. Sopr. I. Sopr.

Ex - pe Ex - pe Ex - pe - cto re - sur-re-cti - o - nem mortu -

165 170

mp *Man.* *f* *Ped.*

o - rum, re-sur-re-cti - o - nem mortu - o - rum, et ex - pe - cto, ex -

175 180

mp *Man.*

L Alt. I.Sopr.

pe - cto, ex - pe.cto re.sur - re - cti - onemorta - o - rum resur - re.cti.o -

185 190

mf *f* *mp* *mp* *Man.*

mf *f* *mp* *Ped.*

Viol.

- nem mor - tu - o - rum, re.sur - re - cti - o - nemmorta - o - rum.

195

mf *f* *mf* *f* *Ped.*

M Alt.

Et vi - tamven -

200 205

p *mf* *f* *p* *Man.*

p *mf* *f* *Ped.*

II.Sopr. I.Sopr. II.Sopr.

tu.ri Et vi Et vi - tamven - tu - ri sae - ven.tu.ri sae - culi,

210 215

mf *mf* *mf*

I. Sopr.
sae - cu-li, A - men, A -

220 225

f Ped. *p* Man.

men, et vi-tam ven-tu-ri sae - cu-li, ven-tu-ri sae-cu-li, Amen, A -

N Ten.

230

mf *f* *mp* Ped. *mp* Man.

I. Sopr.
men, A - men, A - men, A - men, Amen, A -

Alt. A

235 240

mf *f* Ped.

men, A - men, A - men, A - men, ven-tu-ri sae-cu-li, A - men

245 250

p *f* *riten.*

p *f* Ped. Man.

E F

ctus, san - ctus, san - ctus, san - ctus,

35 40

f Ped. *mp* Man. *f* Ped. *mp* Man.

sanctus, san - ctus, sanctus Do - minus De - us Sa - ba - oth, sanctus Do - minus De - us Sa - ba -

45

f *p* *pp* *mf* *f* Ped.

(Allegro maestoso.)

Ten. Ple - ni sunt coe - li et ter - ra glo - ri - a e - Ple - ni sunt coe - li et ter - ra glo -

50 55

mf Man. Alt.

ri - a e - jus I. Sopr.

Ple - ni sunt coe - li et ter - ra glo - ri - a e -

60 65

G

II. Sopr. I. Sopr.

jus, glo - ri - a, glo - glo -

70 75

mp *mp*

H

ri - a e - jus glo - ri - a glo

80

f *p* *mf* *p*

I. Sopr. **II. Sopr.** **I. Sopr. I**

ple - ni sunt' coe - li, sunt coe - li et ter - ra glo - ri - a e - jus, ple -

85 90

mf *f* *mf*

II. Sopr.

ni sunt coe - li et ter - ra, ple - ni sunt ple - ni sunt coe - li et ter - ra glo - ri - a e -

95 100

p *mf*

K Alt. **II. Sopr.** **I. Sopr.**

jus glo - glo - ple - ni sunt coe - li glo - ri - a

105 110

mf *p* *mf*

L

ple - ni sunt coe - li et ter - ra glo - ri - a e - jus glo -

115 120

f *p* *mf* *p*

M

ri - a - e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a - e - jus,

125 130

mp *f* Ped.

glo - ri - a, glo - ri - a e - jus, glo -

135 140

mp *f* *mf* Man.

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo -

145

p *mf*

N

ri - a e - jus, glo -

150 155

f Ped. *pp* Man. *p* *mf* *f* Ped.

160 165 rit. ri - a e - jus.

p *mf* rit.

Hier folgt Nr. 22 (Benedictus).

Nr. 21. „Osanna“ (Chor).

(Poco vivace.)

Sopr. Fl. Viol.

O - san-na, o - san-na, o - san -

Man. *f* *mp* *mf*

Alt. **Sopr.**

na, o - san-na, o - san-na, o - san-na, o - sanna in ex - cel - sis, o - san -

10 15

p *f* *mp* *Man.* *f* *mp*

P

na in ex - cel - sis, o - san - na in ex - cel -

20 25

mf *mf*

sis, o - san - na, o - san - na in ex - cel - sis, o -

30 35

mp *p* *mf* *mp*

Alt. **Sopr.**

san - na, o - san-na, o - san-na, o - san -

40 45

p *p* *mf* *mf*

o - san - na in ex - cel - sis, o - san - na, o -

50 55

mf *f* *p*

cel - sis
san - na in ex - cel - sis, o - sanna in ex - cel - sis o - san - na, o -

60

R

Bass. Sopr. o san Ten.

mf *f* *p*

Alt. I. Sopr. II. Sopr.

san - na o - san - na o - san - na o - san -

65 70

mf *p*

na in ex - cel - sis, o - sanna in o - sanna in ex - cel - sis, o - sanna in ex - cel - sis, o - sanna in ex -

75 80

S

mf *p* *mp*

cel - sis, o - san - na o - sanna in ex - cel - sis, o - sanna in ex - cel - sis, o - san -

85 90

T

f *mp*

Ped. Man.

U
na in ex - cel-sis, o - san - na in ex - cel-sis, o - san-na, o - san-na, o - sanna in ex - cel-sis, o -

95 100

p *pp*

Ped. *pp* Man.

san-na, o - sanna in ex - cel-sis, ex - cel-sis o - san - na, o - san - na, o - sanna, o - sanna in ex -

105 110

pp *f*

Ped. *pp* Man. Tr. *f* Ped.

Viol. *cel* *sis.* *a tempo* 120 125

115 *riton.* *mp* *p*

mp Man. *p*

Viol. 130 135

p

140 145 *rit.*

pp *f*

Ped.

pp Hier folgt Nr. 23 (Agnus Dei).

Viol.

Do-mi-ni, qui ve-nit be-ne-di-ctus qui ve-nit, qui ve-nit in no-mi-ne

20 Do-mi-ni, in no-mi-ne Do-mi-ni be-ne-di-ctus, be-ne-di-ctus qui

Viol.

25 ve-nit in no-mi-ne Do-mi-ni.

30 Ten. Be-ne-di-ctus,

35 be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni, be-ne-di-ctus, be-ne-

di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi -

40

ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve -

45

nit, qui ve - nit in no - mi - ne Do - mi - ni.

Viol.

50

55

Hier folgt Nr. 21 (Osanna).

Nr. 23. „Agnus Dei“ (Alt).

(Largo.)

Viol.

mp

A

Alt. A - gnus De -

mf *pp*

B

10

i qui tol - lis pec - ca - ta mun - di, qui tollis pec - ca - ta, pec - ca - ta

mf *pp*

15

mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re

mf *pp*

20

no - bis, qui tol - lis pec - ca - ta, pec - ca - ta mundi, mi - se - re - re no - bis.

Viol.

mf *pp*

C

25

A - gnus De - i qui tol

pp

30

lis pecc - ta mun - di, a - gnus De - i qui tol - lis pecca - ta, qui tollis pec -

pp

D

35

ca - ta, pec - ca - tu mun - di, qui tollis pec - ca - tu, mi - se - re - re, qui tollis pec -

mf

40

ca - ta, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re

mf *pp*

a tempo

Viol.

45

nobis, mi - se - re - re no - bis.

mf *p* *cresc.* *mf* *rit.*

Nr. 24. „Dona nobis“ (Chor).

(Moderato pietoso.)

Ten. Do - na no - bis pa - cem, pa - cem, pa - cem do - na no - bis Alt. do - na

Bass. Do - na no - bis Alt. Do - na no - bis

5

Alt. pa - cem Ten. do - na no - bis Sopr. do -

10

na no - bis pa - cem, do - na no - bis Alt. do - na

Sopr. do -

15

na no - bis pa - cem, pa - cem pa - cem do -

20

p Ped. *Man.* *Ped.* *Man.* *mp* *p*

na no - bis pa - cem, do - na no - bis pa - cem, do - na no -

25

bis, do - na no - bis pa - cem, pa - cem do - na no - bis pa - cem do -

30

Ped. p

na no - bis pa - cem, pa - cem do - na

Alt. do - na no - C Sopr.

35

Man. Ped.

no - bis pa - cem, pa - cem, pa - cem do -

40

p Man.

na pa - cem, do - na, do - na no - bis pa - cem.

45

f p f Ped.