

# Johann Sebastian Bach

## Mass in B Minor

### BWV 232

Violine I.

#### Nr. 1. „Kyrie“ (Chor).

Adagio.

Largo ed un poco piano.

*f* *sf* *p* *f* *pp*

10 *pp*

15 *mf* *pp* *mp* *pp* *tr*

20 *cresc.* *mf* *cresc.* *f* *dim.* *pp* *mf*

25 *dim.* *p* *poco riten.* *pp* *mf* *tr*

a tempo 30 14 45 3 50 *pp* *f* *Viol. II.* *cresc.* *f* *f*

55 *poco rit.* *a tempo* *f* *p* *f* *p*

60 *f* *p* *espr.* *espr.* *cresc.* *f*

65 *dim.* *p* *f*

70 *p* *f* *p* *f* *poco rit.* *pp*

Violine I.

75  
pp cresc. f mf espr. mp mf

80 menof pp mf p mp

85

90 p mp mf f f

95 p cresc. f dim. p

100 p cresc. f

105 f p f

110 poco rit. a tempo p espr. cresc. 115

120 f dim. p f

poco rit. molto rit. 125 tr. p f

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

Larghetto.

Tutti.

f

5 schwächer stark schwächer

mf

poco rit. a tempo 10

f poco dim. mp f

Violine I

**Solo - Violine.**  
*poco marc.*

*p* *mf* *f* *p* *mf* *f* *p* *mf* *f* *p* *mf* *cresc.* *mf* *dim.* *cresc.* *a tempo Tutti.* *f* *schwächer* *mf* *stark* *schwächer* *f* *poco riten.* *40* *mf* *f* *a tempo Solo.* *p* *45* *mf* *50* *mf* *mf* *mf* *rit.* *a tempo Tutti.* *f* *schwächer* *mf* *stark* *schwächer* *f* *55* *a tempo Solo.* *pocchissimo riten.* *mf* *ff* *p*

Violine I.

60 *p* *f* *mf*

65 *p* *cresc.* *mf* *f* *p*

70 *f* *p* *cresc.* *f*

*dim.* *cresc.* *f* *pp*

75 *Tutti.* *f*

80 *schwächer* *mf* *stark*

*schwächer* *f* *poco rit.* *poco dim.* *molto rit.* *mp* *ff* 85

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

8 *p* *mf* *pp* *cresc. molto f* 20

25 *p* *cresc. molto f* *p*

30 *pp* *cresc.* *f* *pp*

35 *mf* *p* *mf* *pp* 40 *p*

Violine I.

Musical score for Violin I, measures 45-55. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is not explicitly marked for this section. The dynamics are: *mf* (measures 45-46), *p* (measure 47), *mf* (measures 48-49), *p* (measure 50), *espr.* (measures 51-52), *pp* (measures 53-54), *cresc. molto f* (measures 55-56). The notation includes various articulations such as accents and slurs.

Nr. 4. „Gloria“ (Chor).

Musical score for Violin I, measures 5-75 of the Gloria. The tempo is marked *Vivace.* The key signature is two sharps (F# and C#). The score is written in treble clef. The dynamics are: *mf* (measures 5-6), *ff* (measures 7-8), *mf* (measures 9-10), *mp* (measures 11-12), *f* (measures 13-14), *mp* (measures 15-16), *f* (measures 17-18), *ff marc.* (measures 19-20), *poco dim.* (measures 21-22), *mf* (measures 23-24), *a tempo* (measures 25-26), *f* (measures 27-28), *mp* (measures 29-30), *f* (measures 31-32), *mp* (measures 33-34), *f* (measures 35-36), *mp* (measures 37-38), *f* (measures 39-40), *mf* (measures 41-42), *f* (measures 43-44), *mp* (measures 45-46), *f* (measures 47-48), *mp* (measures 49-50), *f* (measures 51-52), *mp* (measures 53-54), *f* (measures 55-56), *mp* (measures 57-58), *f* (measures 59-60), *poco dim.* (measures 61-62), *mp* (measures 63-64), *f* (measures 65-66), *mp* (measures 67-68), *cresc.* (measures 69-70), *mf* (measures 71-72), *mp* (measures 73-74), *f* (measures 75-76). The notation includes various articulations such as accents, slurs, and trills.

Violine I.

80

*mp* *cresc.* *f*

85

*mf* *p* *f* *p*

90

*cresc.* *f*

95

*poco dim.* *mp* *f* *breit*

100

*p* *pp* *Tranquillo.*

105

*mp* *p* *pp* *p* *cresc.*

110

*f* *p* *pp* *pp*

115

*cresc.* *mp* *cresc.* *f* *p* *dim.* *Die Hälfte.*

120

*poco più moto* *pp* *mf* *simile* *f*

125

*mf* *f* *mf*

130

*mf* *f* *mf*

Violine I.

135

*f* *mf*

140

*mp* *f* *p* *p* *pp*

145

*cresc.* *f*

Alle.

*p* *mf*

150

*f* *mf* *f* *mp* *tr*

155

*f* *mp*

160

*tr* *p* *cresc.* *mf* *p*

165

*pp* *p*

170

*mp* *p* *cresc* *mf* *p* *tr*

175

*f* *mp* *tr* *rit.* *f* *mp* *f*

Detailed description: This page contains ten staves of musical notation for Violin I in the Mass in B Minor. The music is in treble clef with a key signature of two sharps (F# and C#). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *rit.* (ritardando). It also features trills (*tr*) and accents (^). Measure numbers 135, 140, 145, 150, 155, 160, 165, 170, and 175 are clearly marked. The tempo marking 'Alle.' appears above the fourth staff. The notation includes eighth and sixteenth notes, rests, and slurs.

Violine I.

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

Andante maestoso.

Violine Solo.

Violine I.

2. Pult

*f*

*mf*

*p*

*pp*

*cresc.*

*f*

*mf*

*pp*

*p*

*cresc.*

*ff*

*mf*

*p*

*cresc.*

*poco rit.*

*f*



Violine I.

*a tempo*

15

*mf*

*pp*

*tr*

*mf*

*pp*

*tr*

*f*

*pp*

*cresc.*

20

*f*

*tr*

*mf*

*p*

*mf*

*p*

25

*tr*

*f*

*p cresc.*

Violine I.

The musical score for Violin I consists of six systems of music. Each system contains a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The score includes various dynamics such as *f*, *mf*, *mp*, *p*, and *pp*, along with performance markings like *cresc.* and *tr.* (trills). Measure numbers 30, 35, 40, and 45 are indicated at the beginning of their respective systems. The bottom system includes a vocal line for Soprano (Sopr.) with lyrics "mus te tu." and a figured bass line with numbers 4, 1, and 2.

Violine I.

50

*mf*

*mf*

*p*

First system of the score, measures 48-51. The upper staff features a melodic line with a trill (tr) and a dynamic marking of *mf*. The lower staff provides harmonic support with a trill (tr) and a dynamic marking of *p*.

*f*

*mf*

Second system of the score, measures 52-54. The upper staff continues the melodic line with a trill (tr) and a dynamic marking of *f*. The lower staff has a dynamic marking of *mf*.

55

*tr*

Third system of the score, measures 55-57. The upper staff has a dynamic marking of *f* and a trill (tr). The lower staff has a dynamic marking of *f*.

*p*

*f*

*f*

Fourth system of the score, measures 58-60. The upper staff starts with a dynamic marking of *p* and later changes to *f*. The lower staff has a dynamic marking of *f*.

*tr*

*mf*

*cresc.*

*f*

*tr*

60

*mf*

*p*

Fifth system of the score, measures 61-64. The upper staff features a trill (tr) and a dynamic marking of *mf*, followed by a *cresc.* marking and a dynamic marking of *f*. The lower staff has a dynamic marking of *mf* and a trill (tr) with a dynamic marking of *p*.

*cresc.*

*ff*

*cresc.*

*mf*

Sixth system of the score, measures 65-68. The upper staff has a dynamic marking of *cresc.* and a dynamic marking of *ff*. The lower staff has a dynamic marking of *cresc.* and a dynamic marking of *mf*.

Violine I.

Nr. 6., „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Viol. II. *mp*

2 *mp* *mf* *p* *mf*

5

10 *mp*

15 *cresc.* *f* *mp* *f*

20 *mp* *mf* *mp*

25 *mf*

30 *f* *dim.* *mp*

35 *mf* *f*

40 *mp* *mf* *p* *cresc.*

45 *f* *mp* *ff*

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

Andante animato.  
con sordino

I Pult *mp* *pp*

5

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

*ppp*

Violine I.

*p* *pp* *mp* *mf* *dim* *pp* *cresc.* *mf*

*p* (poco) *f*

*pp* *p*

*p* *mf* *p*

*mf* *p* *mf*

*mp* *pp* *cresc.* *mp* *mf*

*a tempo*  
Fl. *p* (poco) *f* *p*

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

*p* *pp* *mp* *mf* *poco dim.* *mf*

Fl. *f* *mp* *pp* *p* *mp* *pp* *mf*

*p* *pp* *attacca*

Violine I.

Nr. 8. „Qui tollis“ (Chor).

Lento.

Tutti. senza sordini

ppp

5

10

ppp

15

20

mf p ppp cresc. mf pp poco cresc.

25

30

mf p ppp

35

poco cresc.

40

mf pp

45

dim. ppp ppp

50

Nr. 9. „Qui sedes“ (Altarie).

Allegro grandioso.

1 Pult mp p f

5

10

mf poco dim. p mp

15

mf p mp cresc. f p f

Violine I.

20 *pp* *mf* *pp* *p*

25 *mf* *pp* *p* *poco riten.* 30 *a* *mf*

*tempo* 35 *f* *p* *f* *mf*

40 *poco dim.* *pp* *mp* *mf* 45 *p*

50 *pp* *p* *mf* *pp*

55 *poco rit.* 1 *a tempo* *f*

60 *p* *mf* *cresc.* *f* 65 1

70 *p* *mf* *pp*

*ritard.* *Adagio.* *a tempo* 75 *mf* *p*

80 *mf* *riten.* 1 *a tempo* 85 *f* *mf* *f*

Violine I.  
Nr. 10., „Quoniam“ (Bassarie).

Andante pomposo.

124 Bassi *mf* 125 126 127 *rit.*  

 Musical notation for measures 124-127. Basses, *mf*, Andante pomposo, *rit.* *attacca*

Nr. 11., „Cum sancto spiritu“ (Chor).

Vivace.

Tutti.

 Musical notation for measures 5-70. Tutti, *mf*, *f*, *cresc.*, *f*, *mf*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, *mf*, *cresc.*, *f*, *mf*, *cresc.*



Violine I.

75  
*f* *mf* *cresc.*

80 *f*

85 *mp* *cresc.* *f* *mp*

90 *f* *mf*

95 *cresc.* *f* *mf*

100 *cresc.* *f* *tr* *mp*

105 *cresc.* *f* *mp*

110 *cresc.* *f*

115 *cresc.*

120 *ff* *p* *cresc.*

125 *mp cresc.* *f* *riten.*

Violine I.

Nr. 12. „Credo“ (Chor).

Grave, molto espressivo.

11 Sopr. De . um, in unum De . um, *f* *mf* *ff* *mp*

20 *cresc.* *f* *dim.* *p* *dim.*

25 *mp* *mf* *cresc.* *f* *mf* *f*

35 *mf* *sf > p* *mf* *sf > p* *cresc.*

40 *f* *sf* *mp* *p* *cresc.* *f* *attaca*

Nr. 13. „Credo“ (2.) (Chor).

Allegro.

1 5 1 10 1 *f* *f* *f*

15 *mf* *marc.* *mp* *mf*

25 *mp* *f* *ff*

35 *mp* *p* *dim.* *pp*

40 *mf* *f* *f* *mp* *mf*

50 *f* *mp* *cresc.* *f*

*tranquillo*

*Tempo I.*

Violine I.

55 *dim.* *p* *pp* *f* *60*

*cresc.* *ff* *poco rit.* *65*

*tranquillo* *pp* *cresc.* *mf* *cresc.* *f* *75* *dim.*

*allargando* *80* *p* *cresc.* *f* *ff*

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

*Andante.*  
*dolce*

2 Pulte

5 *mf* *p* *mf* *Solo.*

*p dolce* *poco cresc.* *f* *p* *10*

*cresc.* *mf* *p* *15*

*cresc.* *mf* *pp* *20* *mf* *p* *mf* *cresc.* *25*

*rit.* *a tempo* *1* *2 Pulte.* *30* *p*

*poco cresc.* *mf* *Solo.* *35* *p* *1*

Violine I.

mf *rit.* *2 Pulte dolce* *poco marc.*  
*dim.*  
 40  
 mf *p* *poco cresc.* *mf* *p*  
 45  
*Solo.* *p* *mf* *p* *dim.* *mp* *2 Pulte*  
 50 1 55  
*poco riten.* *a tempo dolce*  
 60 *f* *pp* *p* *p* *f* *mf* *p poco marc.*  
 65 *poco cresc.* *mf* *decresc.*  
 70 *p* *p* *mp* *pp* *f* *pp* *mf* *p espr.* *poco riten.*  
 75 *molto rit.* *Tutti.* *a tempo* *rit.* 80  
*mf* *p* *pp* *mf* *f* *p* *mf* *p*

Nr. 15. „Et incarnatus“ (Chor).

*Largo.*  
 pp *mp* *pp* *mp*  
 5  
 pp *mp* *mf*  
 10  
 p *pp* *cresc.*  
 15

Violine I.

Musical score for Violin I, measures 20-45. The score is in G major (one sharp) and 3/4 time. It features a series of eighth-note patterns with various dynamics and articulations. Measure numbers 20, 25, 30, 35, 40, and 45 are indicated above the staff. Dynamics include *mf*, *pp*, *mp*, *p*, *cresc.*, and *f*. The piece concludes with a fermata and the instruction *ppp attacca*.

Nr. 16. „Crucifixus“ (Chor).

Poco Adagio.

Musical score for Nr. 16, "Crucifixus" (Chor). The score is in G major (one sharp) and 3/2 time. It features a series of half-note patterns with various dynamics and articulations. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 50 are indicated above the staff. Dynamics include *mf*, *dim.*, *pp*, *mp*, *p*, *cresc.*, *f*, and *ppp*. The piece concludes with a fermata and the instruction *attacca*.

Violine I.

Nr. 17. „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

Tutti..

Musical score for Violin I, Nr. 17 "Et resurrexit" (Chor). The score is in G major (one sharp) and 3/4 time. It begins with the tempo marking "Allegro, un poco maestoso" and the instruction "Tutti..". The score consists of ten staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 indicated. Dynamics include *f*, *ff*, *mf*, *mp*, *p*, *pp*, *cresc.*, and *dim.*. Articulations such as accents ( $\wedge$ ), slurs, and trills (*tr*) are present throughout the piece. The score concludes with a *poco* marking at the end of the final staff.

Violine I.

70 *mf* *cresc.*

75 *f* *mp* *mf*

80 *f* *p* *f* *mp*

85 *Tutti* *f* *mf* *cresc.*

90 *f* *mf* *f*

95 *f* *mf* *f*

100 *mf* *f*

105 *mp* *tr* *dim.* *p*

110 *cresc.* *f* *mf*

115 *mp* *mf* *mp*

120 *p* *mf* *cresc.*

125 *f* *dim.* *p*

130 *cresc.* *f* *ff*

Violine I.

Nr. 18. „Et in Spiritum“ (Bassarie).

Allegretto grazioso.

140 Ob.I. *rit.*

Nr. 19. „Confiteor“ (Chor).

Allegro molto moderato e solenne. Adagio. (♩ = ♩)

120 Sopr. I. 20 21 22 23 24 25 26

re-sur-re-cti-o-nem mor-tu-o-rum, et ex-

Vivace ed allegro.

150 *mf* *cresc.*

155 *f* *mp* *cresc.* *ff* *mf*

160 *cresc.* *ff* *f*

170 6 1

175 180 *mp*

185 *cresc.* *f* 190 195 *mf*

200 *cresc.* *f* *p* *cresc.*

205 *f* 210 215 *mf*

220 *f* *poco*

225 *dim.* *mp* *cresc.*

230 *f* 235 1 2 *p*



Violine I.

240 *cresc.* *mf* *cresc.* *f* *ff* *p* 245

*cresc.* *f* *ff* *riten.* 250

Detailed description: This block contains two staves of music for Violine I, measures 240 to 250. The first staff starts at measure 240 with a *cresc.* marking and dynamic markings of *mf*, *cresc.*, *f*, *ff*, and *p*. The second staff continues from measure 245, featuring a *cresc.* marking, dynamics of *f* and *ff*, and a *riten.* marking. Measure 250 ends with two accents (^) over the notes.

Nr. 20. „Sanctus“ (Chor).

Poco sostenuto.

*f* *mf* *f* *mf* *mf*

5 *f* *mp* *f*

10 *mf* *cresc.* *f* *mf* *f* *mf*

15 *f* *mf* *f* *f*

20 *mf* *f* *mf* *f*

25 *mp* *dim.* *p* *mp* *f* *mp* *mp*

30 *f* *mp* *p* *cresc.*

35 *f* *ff* *mf*

40 *f* *f* *f*

45 *dim.* *p* *ff* *tr.*

Allegro maestoso. 65 16 4

Detailed description: This block contains ten staves of music for Violine I, measures 250 to 350. The tempo is marked *Poco sostenuto.* The first staff shows dynamics *f*, *mf*, *f*, *mf*, and *mf*. The second staff has dynamics *f*, *mp*, and *f*. The third staff includes *mf*, *cresc.*, *f*, *mf*, *f*, and *mf*. The fourth staff has *f* and *mf*. The fifth staff has *mf*, *f*, *mf*, and *f*. The sixth staff has *mp*, *dim.*, *p*, *mp*, *f*, *mp*, and *mp*. The seventh staff has *f*, *mp*, *p*, and *cresc.*. The eighth staff has *f*, *ff*, and *mf*. The ninth staff has *f*, *f*, and *f*. The tenth staff has *dim.*, *p*, *ff*, and *tr.*. The piece concludes with the tempo change *Allegro maestoso.* and a final measure with a 16-measure rest and a 4-measure rest.

Violine I.

Sopr. I. 70 *ria* *f* *mf* *cresc.* *f* *tr.*

80 *f* *mf* *f*

95 *dim.* *p* *f*

105 *f* *p* *cresc.* *f* *mp*

120 *f* *mp*

125 *f* *mp* *f*

130 *f* *tr.*

135 *mp* *ff* *f*

140 *mp* *p* *cresc.* *f*

150 *mf* *f* *p* *cresc.* *f*

160 *f* *mf* *ff* *rit.* *tr.*

Hier folgt Nr. 22 (Benedictus).

Nr. 21. „Osanna“ (Chor).

*Poco vivace.*

3 *f* *mp* *f*

10 *mp*

15 *f*

20 *f*

Violine I.

The musical score for Violin I consists of ten staves of music, numbered 25 to 145. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *f*, *mf*, *mp*, *p*, *cresc.*, *dim.*, *riten.*, *a tempo*, *più f*, and *ff*. It also features trills (*tr.*) and a triplet at measure 105. The music is characterized by intricate sixteenth-note patterns and slurs.

Hier folgt Nr. 23 (Agnus Dei).

Violine I.  
Nr. 22. „Benedictus“ (Tenorarie).

Larghetto.

Solo.

The musical score for Violin I, Nr. 22 "Benedictus" (Tenorarie) by J.S. Bach, is presented in a single system of ten staves. The piece is in G major (one sharp) and 3/4 time, marked "Larghetto" and "Solo".

- Staff 1:** Measures 1-4. Dynamics: *mf*. Includes a triplet in measure 4.
- Staff 2:** Measures 5-8. Dynamics: *dim.*, *p*. Includes triplets in measures 7 and 8.
- Staff 3:** Measures 9-12. Dynamics: *cresc.*, *mf*, *p*, *cresc.*. Includes a quintuplet in measure 10.
- Staff 4:** Measures 13-16. Dynamics: *mf*, *p*, *cresc.*.
- Staff 5:** Measures 17-20. Dynamics: *f*, *mf*, *cresc.*. Includes a quintuplet in measure 19.
- Staff 6:** Measures 21-24. Dynamics: *ff*, *rit.*, *a tempo*. Includes a quintuplet in measure 21.
- Staff 7:** Measures 25-28. Dynamics: *mp*, *mf*. Includes a quintuplet in measure 27.
- Staff 8:** Measures 29-32. Dynamics: *p*, *mf*. Includes a quintuplet in measure 31.
- Staff 9:** Measures 33-36. Dynamics: *mf*, *p*, *mf*.
- Staff 10:** Measures 37-40. Dynamics: *f*, *mp*. Includes a quintuplet in measure 39.

Violine I.

The musical score for Violin I consists of ten staves of music. The key signature is B major (two sharps). The score includes various dynamics such as *f*, *mp*, *dim.*, *p*, *mf*, *mf cresc.*, *f*, *cresc.*, *poco rit*, *a tempo*, and *ff*. Measure numbers 30, 35, 40, 45, and 50 are indicated. The piece concludes with a fermata on the final note of measure 55.

Hier folgt Nr. 21 (Osanna).

Violine I.

Nr. 23. „Agnus Dei“ (Altarie).

Largo.

Tutti.

mf

p

cresc. f

tr

5

mp

Solo.

10

cresc. f

p

mf

p

15

mf

f

20

p

mf

mf

rit. a tempo Tutti.

25

f

mp

Solo.

f

p

p

30

mf

p

35

40

cresc. f

Violine I.

Violin I part, measures 40-45. The music is in B minor (one flat) and 4/4 time. It features a melodic line with various dynamics: *p*, *mf*, *rit.*, *mf*, *a tempo*, *Tutti*, and *mf*. Measure 45 is marked with a double bar line and the number 45.

Nr. 24. „Dona nobis“ (Chor).

Moderato pietoso.

Violin II part, measures 1-45. The music is in D major (two sharps) and 4/4 time. It features a melodic line with various dynamics: *mp*, *mp*, *mf*, *p*, *mf*, *f*, *f*, *mf*, *mf*, *mf*, *dim.*, *mp*, *f*, *f*, *mf*, *p*, *cresc.*, *f*, *p*, *cresc.*, and *ff*. Measure 45 is marked with a double bar line and the number 45.

# Johann Sebastian Bach

## Mass in B Minor

BWV 232

Violine II.

### Nr. 1. „Kyrie“ (Chor).

Adagio.

Largo ed un poco piano.

*f* *sf* *p* *f* *pp*

*pp*

*mf* *pp* *mp* *pp* *tr* *pp* *tr*

*cresc.* *mf* *cresc.* *f* *dim.* *pp* *mp*

*dim.* *p* *pp* *mf* *poco riten.*

*a tempo* *pp* *f* *cresc.* *f*

*Ob.d'amore I.* *f* *p*

*poco rit.* *a tempo* *f* *pp* *p* *espr.* *cresc.* *f*

*dim.* *p* *f*

*p* *cresc.* *f* *p* *f* *pp*



Violine II.

75 *pp* *cresc.* *f* *mf* *marc.* *f* *f*

80 *mp* *mf* *meno f* *pp* *mf* *p* *mp*

85 *p* *mp* 90

95 *p* *cresc.* *f*

100 *mf* *f* *cresc.*

105 *f* *f*

110 *p* *f* *p* *f* *p* *espr.*

115 *cresc.* *f* *dim.* *p*

120 *f* *p* *f* *p* *f* 125

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

Larghetto.

Tutti.

*f*

5 *mf* *schwächer* *stark* *schwächer*

10 *stark* *poco riten.* *a tempo* *mp* *f*

Violine II.

4 15 5 20 5 25 5 30 1 2 3 *poco rit.* **Tutti** *a tempo*

Viol. I. *f*

*mf* *schwächer* *stark* *schwächer* *poco riten.* 40

*mf* *f* *a tempo* 2 45 5 50 2 3 *rit.* **Tutti** *schwächer* *stark*

Viol. I. *f*

*schwächer* 55 *pocchissimo riten.* *mf* *ff*

*a tempo* 2 60 5 65 5 70 4 Viol. I. *f* **Tutti** *mf* *ff*

5 1

80 *schwächer* *stark*

*schwächer* *poco rit.* *poco dim.* *molto rit.* 85 *mf* *ff*

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

6 7 8 10 tr

Viola. *p*

*mf* *p* *mf* *p* *pp* *poco marc.*

20 *f* *p* *mf* *p* *cresc.* *f* *p*

30 *pp* *cresc.* *f* *sf* *pp* *mf* *p*

35 *p* *pp* *mp*



Violine II.

80

*mp* *cresc.* *f* *mf*

85 90

*p* *< f* *p* *cresc.*

95 100

*f* *poco dim.* *mp* *f* *breit*

Tranquillo.

105

*p* *pp*

110

*mp > p* *pp* *p* *cresc.* *f > p*

115

*pp* *pp* *cresc.*

120 Die Hälfte, poco più moto

*mp* *cresc.* *f* *p* *dim.* *pp*

125 simile

*mf* *simile*

130

*f* *mf*

130

*f* *mf* *f*

Violine II.

135 *mf* *mp*

140 *f* *p* *p* *pp* *cresc.*

145 *Alle.* *f* *p* *mf*

150 *mf* *f*

155 *mp* *f* *f* *f* *tr* *mp*

*p* *cresc.* *mf*

160 1 *p* *165*

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

170 *p* *cresc.* *mf* *p* *f*

*mp* *rit.* *f* *mp* *f*

Violine II.

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

Andante maestoso.

2 Pulte

The musical score for Violin II, Nr. 5 "Laudamus" by J.S. Bach, is presented in ten staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked "Andante maestoso." and the instrumentation is "2 Pulte".

The score includes the following performance markings and dynamics:

- Staff 1: *mf*, *pp*
- Staff 2: *cresc.*, *mf*, *pp*
- Staff 3: *mf*, *p*, *mp*, *f*, *pp*, *tr*
- Staff 4: *pp*, *p cresc.*
- Staff 5: *mf*, *p*
- Staff 6: *f*, *p*, *cresc.*, *mp*, *p*
- Staff 7: *cresc.*, *mf*, *p*
- Staff 8: *mf*, *pp*
- Staff 9: *mf*, *p*, *Viol. I.*, *tr*
- Staff 10: *p*

Measure numbers are indicated at the beginning of several staves: 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50. First endings are marked with "1" above the staff.

Violine II.

55 1 *f*

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

This system contains the first two staves of music. The first staff starts at measure 55 and ends with a first ending bracket. The second staff continues from measure 55 to 60, with dynamic markings *p*, *mf*, *p*, *cresc.*, and *mf*.

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

1 5 *mp* *p* *mf*

10 *mp* *cresc.*

15 *f* *f*

20 *p* *mp* *mp*

25 *f* *mp* *mf* *mp* 30

35 *mf* *f*

40 *mf* *mp* *p* *cresc.*

*rit.* 45 *f* *mp* *ff*

This system contains the remaining nine staves of music, numbered 1 through 45. It includes various dynamic markings such as *mp*, *p*, *mf*, *f*, *cresc.*, and *ff*, as well as a *rit.* (ritardando) marking at measure 45.

Violine II.

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

Andante animato.  
con sordino

1 Pult *mp* *pp*

5 *mp* *pp* *ppp*

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

15 *poco dim.* *pp* *cresc.* 20 *poco f*

25 *pp* *p* 30

35 *p*

40 *mp* *p* *mf* 45

50 *mp* *pp* *cresc.* *mp*

55 *mf* *rit.* *Fl.* 60 *(poco) f* *p*

65 *mp* *pp* *mp* *pp* *mp* *pp* *mp*



Musical score for Violine II, measures 70-95. The score is in G major (one sharp) and 4/4 time. It features various dynamics including *pp*, *mp*, *p*, *mf*, *f*, *ppp*, and *dim.*. A Flute (Fl.) entry is marked at measure 75. The piece concludes with a double bar line and the instruction *attacca* at measure 95.

Nr. 8. „Qui tollis“ (Chor).

Musical score for the Chorus part of 'Qui tollis', measures 1-50. The tempo is marked *Lento.* and the performance instruction is *Tutti senza sordino*. The score is in G major (one sharp) and 3/4 time. It features various dynamics including *ppp*, *mf*, *p*, *ppp*, *cresc.*, and *dim.*. The piece concludes with a double bar line and *ppp* at measure 50.

Violine II.

Nr. 9. „Qui sedes“ (Altarie).

Allegro grandioso.

1 Pult *mp* *f* *p* *f* *5*

*mf* *poco dim.* *pp* *mp* *10*

*mf* *p* *mp* *cresc.* *f* *p* *f* *15*

*pp* *mf* *pp* *p* *20*

*mf* *pp* *p* *poco riten.* *25*

*mf* *f* *p* *f* *30 a tempo* *35*

*mf* *poco dim.* *pp* *mp* *40*

*mf* *p* *pp* *p* *45*

*mf* *pp* *mf* *pp* *poco rit.* *55*

*mf* *pp* *mf* *pp* *50*

*f* *p* *mf* *a tempo* *60*

*cresc.* *f* *p* *1* *1* *65*

Violine II.

70 *ritard.* **Adagio.** *a tempo* 75 **4**

*mf* *pp* *mf*

*riten.* **1** *a tempo* *mf* *f*

Nr. 10. „Quoniam“ (Bassarie).

**Andante pomposo.** 124 **Bassi.** 125 126 127 *attacca*

Nr. 11. „Cum sancto spiritu“ (Chor).

**Vivace.** **Tutti.**

*mf* *f* *mf* *f*

*mf* *cresc.* *f*

*mf* *cresc.*

15 *f* *p*

20 *f* *p* *cresc.*

25 *f*

30 *p*

35 *cresc.* *f* **12**

Violine II.

50 10 Sopr. I. -men, A -men, A -men. *f*

60 *f*

65 *f*

70 *mf* *cresc.* *f* *mf*

75 *cresc.*

80 *f* 3

85 *f* *mf* *cresc.*

90 *f* *mp*

95 *cresc.* *f*

100 *f* *mp*

105 *cresc.* *mp*

Detailed description: This page contains the musical score for Violine II, measures 50 through 105. The score is written in treble clef with a key signature of two sharps (F# and C#). It features various musical notations including slurs, accents, and dynamic markings. The lyrics '-men, A -men, A -men.' are written below the first staff. Measure numbers 50, 60, 65, 70, 75, 80, 85, 90, 95, 100, and 105 are indicated at the beginning of their respective staves. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *cresc.* (crescendo). There are also accents (^) and a triplet of eighth notes in measure 80.

Violine II.

Musical score for Violine II, measures 110-125. The score is written in treble clef with a key signature of two sharps (F# and C#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.*, *f*, *ff*, and *p*. A fermata is placed over a note at measure 115. A repeat sign is present at measure 120. The piece concludes with a fermata at measure 125.

Nr. 12. „Credo“ (Chor).  
Grave, molto espress. Viol. I.

Musical score for Violine I, measures 9-45. The score is written in treble clef with a key signature of two sharps (F# and C#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *mf*, *ff*, *p*, *mf*, *cresc.*, and *attacca*. The piece concludes with a fermata at measure 45.

Violine II.

Nr. 13. „Credo“ (2.) (Chor).

*Allegro*  
*f*  
*1* *5* *1*  
*f*  
*1* *10* *1*

*f* *marc.* *> 15* *f* *mf*

*20* *f* *mp* *mf* *> 25*

*mp* *f* *ff* *30* *tr* *mp* *tranquillo*

*p* *dim.* *pp* *35*

*Tempo I.* *40* *2* *f* *ff* *marc.* *45* *mp*

*50* *f* *mp* *f* *dim.* *55*

*p* *pp* *f* *60* *cresc.*

*65* *ff* *poco rit.* *tr* *pp* *tranquillo* *70*

*cresc.* *mf* *cresc.* *f* *75* *p*

*allargando* *80* *cresc.* *f* *tr* *ff*

Violine II.

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

Andante.  
2 Pulte

*dolce* *mf*

5 *dolce* *p* *mf* *poco cresc.* *f* *p* 10 Solo *p*

15 *cresc.* *mf* *p*

*cresc.* *mf* *pp* *pp*

20 *mf* *p*

25 *mf* *cresc.* *f* *rit.* *a tempo* *2 Pulte* *mf*

30 *poco marc.* *p* *poco cresc.* *espr.* *mf*

Solo 35 *p* 40 *mf* *p dim.*

*rit.* *2 Pulte* *p dolce* *mf poco marc.* *p* 45

*poco cresc.* *espr.* *mf* *p* Solo 50 *p* 1

Violine II.

*poco rit.* 55 *a tempo*  
*mf* *p dim.* *mp* 2 Pulte

*poco riten.* 60 *a tempo*  
*f* *pp* *p* *f* *p* *mf* *p dolce*

65 *poco cresc.* *mf* *decresc.* *p*

70 *poco riten.* *molto* *a*  
*p* *mp* *pp* *f* *pp* *mf* *mp* *p* 75 *rit. Tutti* *pp*

*tempo* *cresc.* *f* *p* *mf* *p* 80 *rit.*

Nr. 15. „Et incarnatus“ (Chor).

*Largo.* *pp* *mp* *pp* 5

*mp* *pp* *mp* 10

*mf* *p* *pp* 15

*cresc.* *mf* *pp* 20

*mp* *pp* 25



Violine II.

Musical score for Violine II, measures 25-45. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked *mf* and *pp*. The dynamics include *mp*, *p*, *mf* *decresc.*, *pp*, *cresc.*, *mf*, *pp*, *mp*, *pp*, *cresc.*, *f*, *p*, and *ppp* *attacca*. Measure numbers 30, 35, 40, and 45 are indicated above the staff.

Nr. 16. „Crucifixus“ (Chor).

Poco Adagio.

Musical score for Nr. 16. „Crucifixus“ (Chor). The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The tempo is marked *Poco Adagio*. The dynamics include *mf*, *dim.*, *pp*, *mp*, *cresc.*, *p*, *cresc.*, *mf*, *f*, *dim*, *p*, *pp*, *mp*, *dim.*, *pp*, *mp*, *dim.*, *pp*, *mp*, *cresc.*, *f*, *mp*, *cresc.*, *f*, *dim.*, *pp*, *ppp*, and *attacca*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated above the staff. A triplet of eighth notes is marked with a '3' above it at measure 50.

Violine II.

Nr. 17. „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

Tutti

The musical score for Violin II, Nr. 17 "Et resurrexit" (Chor), is written in treble clef, key of B minor (two sharps), and 3/4 time. The tempo is marked "Allegro, un poco maestoso." and the performance instruction is "Tutti". The score consists of ten staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 indicated. The dynamics range from *f* (forte) to *pp* (pianissimo), with markings for *cresc.* (crescendo), *dim.* (diminuendo), and *poco* (poco). The score includes various articulations such as accents (^) and slurs, and features several triplet markings (3).

Violine II.

70 *mf* *cresc.*

75 *f* *mp* *mf*

80 *f* *p* *f* *mp*

85 *Tutti* *f* *mf* *cresc.* 90

95 *f* *f* *mf* 100 *f*

105 *mp* *tr* *dim.* *p*

110 *cresc.* *f* *mf*

115 *mp* *mf* *mp*

120 *p* *mf* *cresc.*

125 *f* *dim.* *p*

130 *cresc.* *f* *ff*

Detailed description: This page contains the musical score for Violine II, measures 70 through 130. The music is in G major (one sharp) and 4/4 time. The score is written on a single staff with a treble clef. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *mp*, *mf*, *p*, *dim.*, *cresc.*, and *ff* are used throughout. Performance instructions include *2 Pulte* (two pulses) and *Tutti*. There are also markings for accents (*^*) and trills (*tr*). Measure numbers 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, and 130 are indicated at the beginning of their respective lines. The piece concludes with a final note in measure 130.

Violine II.

Nr. 18. „Et in Spiritum“ (Bassarie).

Allegretto grazioso.

Ob.I. *tr.* *rit.* *tr.*

140 141 142 143 144

Nr. 19. „Confiteor“ (Chor).

Allegro molto moderato e solenne. Adagio. (♩ = ♩)

120 20 21 22 23 24 145 25 26

Sopr.I. re - sur - re - ctio - nem mor - tu - o - rum. et ex -

Vivace ed allegro.

150 *cresc.*

155 *f* *p* *cresc.* *ff* *mf*

160 *cresc.* *ff* *f* 170 1

175 180 *mp*

185 *cresc.* *f* 190 2 195 5 *mf*

200 *cresc.* *f* *p* *cresc.*

205 *f* 210 2 215 5 *mf*

220 *f* *poco*

225 *dim.* *mp* *cresc.*

230 *f* 235 1 *mf* *mp*

240  
*cresc.* *mf* *cresc.* *più f*  
245 *ff* *p* *cresc.* *f* *ff* *riten.* 250

Nr. 20. „Sanctus“ (Chor).

*Poco sostenuto.*

*f* *mf* *f* *mf* *mf*  
*f* *mp* *f*  
*mf* *cresc.* *f* *mf* *f* *mf*  
*f* *mf* *f* *f*  
*mf* *f* *mf* *f*  
*mp* *dim.* *p* *f* *mp* *mp*  
*sf* *mp* *p* *cresc.*  
*f* *ff* *mf*  
*f* *f*  
*f* *dim.* *p* *ff* *ff* 16 65 4

Violine II.

Sopr. I. 70 *f* *mf* *cresc.* *ria*

80 *f* *mf* 85 3 90

95 *f* *dim.* *p* 100

105 3 *f* 110 *p* *cresc.*

115 *f* *mp* 120 5 125 *mf*

130 *tr* *mp* *f*

135 *tr* *mp* *ff* *f*

140 *mp* 145 *p* *cresc.* *f*

150 *mf* *f* *p* 155 *cresc.* *f*

160 *f* 165 *rit.* *mf* *tr* *ff*

Hier folgt Nr. 22 (Benedictus).

**Nr. 21. „Osanna“ (Chor).**

*Poco vivace.*

3 *f* 5 *mp* 10 1

15 2 20 1

*mp* *f* *f*

Violine II.

Musical score for Violine II, measures 25-145. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations. Measure numbers are indicated above the staff. Dynamics include *mf*, *f*, *mp*, *p*, *cresc.*, *dim.*, *riten.*, *a tempo*, *p*, *più f*, and *ff*. Articulations include accents, slurs, and a trill (*tr*) in measure 35. The score concludes with a fermata in measure 145.

Hier folgt Nr. 23 (Agnus Dei).

Violine II.

Nr. 22. „Benedictus“ (Tenorarie).

Larghetto. 55 Viol. Solo.

Hier folgt Nr. 21 (Osanna).

Nr. 23. „Agnus Dei“ (Altarie).

Largo. Tutti

mf p cresc. f

mp 5 10 15 20 25

Viol. I. rit. a tempo Tutti

f cresc. mp

f p 30 35 40 45

rit. Tutti a tempo

f cresc. rit. mf

Nr. 24. „Dona nobis“ (Chor).

Moderato pietoso.

mp mf p mf

10 p p

15 mf f f p mf f p mp

25 p f mp mf

30 mp mf p f

35 mp p cresc.

40 p cresc. ff