

Johann Sebastian Bach
Mass in B Minor
BWV 232

Fagott I.

Nr. 1., "Kyrie" (Chor).

Adagio.

Largo ed un poco piano.

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

pp *mf* *pp*

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

f *dim.* *p* *mf*

dim. *p* *poco rit.* *pp* *mf* *pp* *a tempo*

Sopr.
son e le i *mp* *mf* *mf* *p*

f *f*

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

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

f *p* *f*

poco rit. *p* *f* *mf* *pp* *cresc.*

Fagott I.

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

Nr. 3., „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

Fagott I.

35 4 40 1

mf *pp* *mp* *p*

45 *pp cresc. molto* *f*

50 *p* *mp* *p*

55 *f* *mp* *p*

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

Nr. 4., „Gloria“ (Chor).

Vivace.

5 10 *mf* *ff* *mf* *mp*

15 20 *f* *mp* *f* *f* *poco dim.* *mf* *rit*

25 30 35 *f* *mf* *f* *mf*

40 45 50 *f* *f* *mp*

55 60 *f* *mp* *poco dim.* *mp*

65 70 75 80 *f* *mf* *mp* *cresc.*

85 90 *f* *mf* *p* *f* *p* *cresc.*

95 100 *mf* *f* *dim.* *mp* *f* *breit* *Tranquillo.* *2*

Fagott I.

105 *pp* *mp* *pp* *cresc.* 110

115 *mp* *cresc.* *f* *p* *pp* *cresc.* *mf* *cresc.* 120

120 *f* *p* *dim.* *poco più moto* 125 130 135 2 Fl. u. Ob. Sopr. *bonae vo - luntate* *mp*

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

145 *f* *p* *mf* *mf* *f* 150 3

155 *mp* *p* *cresc.* *mf*

160 *f* *p* 185

170 *pp* *p* *cresc.* *mf*

175 *p* *f* *mp* *f* *mp* *f* *rit.*

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

Nr. 6., „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

185 *mp* *p* *mf* 5

10 1

mf

+ — + soll bei doppelter Besetzung nur ein Instrument spielen.

Fagott I.

15

20

25

30

35

40

45

f

mp

mf

f

mp

f

mp

f

mp

f

rit.

mp

ff

cresc.

Nr. 7. Domine Deus“ (Duett: Sopran und Tenor), Nr. 8. „Qui tollis“ (Chor), } *tacent.*
 Nr. 9. „Qui sedes“ (Altarie)

Nr. 10. „Quoniam“ (Bassarie).

Andante pomposo.

Solo.

5

10

15

20

25

mf

p

poco rit.

mf

p

cresc.

f

a tempo

p

mf

mp

pp

mf

pp

p

Fagott I.

This musical score for Bassoon I (Fagott I.) covers measures 30 to 95. The piece is in B minor, indicated by two sharps (F# and C#) on the bass clef. The score is written in a single system with ten staves. It features a variety of dynamic markings including *mf*, *p*, *pp*, *f*, *mf espr.*, *poco f*, and *rit.*. Trills (tr) are frequently used throughout the piece. The tempo markings include *a tempo*, *rit. 1*, *rit. 2*, and *a tempo*. Measure numbers 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, and 85 are clearly marked. The score concludes with a final measure at 95, marked with a fermata and a *mf* dynamic.

Fagott I.

Musical score for Bassoon I, measures 100-125. The score is written in bass clef with a key signature of two sharps (D major/B minor). It features various dynamics including *pp*, *mf*, *p*, *f*, and *espr.*. Trills (*tr*) and accents (*>*) are used throughout. Performance markings include *rit.* (ritardando) and *a tempo*. Measure numbers 100, 105, 110, 115, and 120 are indicated above the staff.

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.

Musical score for Bassoon I, measures 1-60. The score is written in bass clef with a key signature of two sharps (D major/B minor) and a 3/4 time signature. It features dynamics such as *mf*, *f*, *mp*, *p*, and *cresc.*. Trills (*tr*) and accents (*>*) are present. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated above the staff.

Fagott I.

Sopr.

A - men A

65

70

75

80

85 5 90 5 95 4

100

Bässe

105

110

115

120

125

f

mf

cresc.

mp

ff

p

riten.

Johann Sebastian Bach

Mass in B Minor

BWV 232

Fagott II.

Nr. 1. „Kyrie“ (Chor).

Adagio.

Largo ed un poco piano.

f *sf* *p* *f* *pp stacc.*

10 *pp* *mf* *pp*

15 *mp* *pp* *cresc.* *mf* *cr.*

20 *f* *dim.* *p* *mf*

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

30 *a tempo* 4 35 5 40 4

Sopr. 45 *mp* *mf* *mf* *p*
son e le i

50 *f* *f*

55 *p* *f* *p* *f* *pp* *a tempo* 60

65 *cresc.* *f* *dim.* *p*

70 *f* *p* *f* *p* *poco rit.* 75 *pp* *cresc.* 1

Fagott II.

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

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

Fagott II.

Musical score for Bassoon II, measures 35-55. The score is written in bass clef with a key signature of two sharps (F# and C#). It features various dynamics including *mf*, *pp*, *mp*, *p*, *pp cresc. molto*, and *f*. Measure numbers 35, 40, 45, and 50 are indicated. The music consists of eighth and sixteenth notes with slurs and accents.

Nr. 4. „Gloria“ (Chor).

Vivace.

Musical score for Bassoon II, measures 5-100. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It begins with the tempo marking *Vivace*. Dynamics include *f*, *mp*, *ff*, *mf*, *poco dim.*, *rit.*, *a tempo*, *f*, *mp*, *p*, *cresc.*, *breit*, and *Tranquillo*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, and 100 are indicated. The music features complex rhythmic patterns with slurs, accents, and dynamic markings.

Fagott II.

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

+ — + soll bei doppelter Besetzung nur ein Instrument spielen.

Fagott II.

15
20
25
30
35
40
45

f *mp* *mf* *f* *mp* *f* *mp* *f* *mp* *f* *cresc.* *rit.* *mp* *ff*

Nr. 7. „Domine Deus“ (Duett: Sopran und Tenor), Nr. 8. „Qui tollis“ (Chor), Nr. 9. „Qui sedes“ (Altarie) } *tacent.*

Nr. 10. „Quoniam“ (Bassarie).

Andante pomposo.

5
10
15
20
25

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

Fagott II.

This musical score for Bassoon II in B minor, measures 30-95, is written in a single system with ten staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics such as *mf*, *p*, *pp*, *f*, *cresc.*, *pespr.*, and *rit.* (ritardando). It features numerous trills (*tr*) and slurs. Measure numbers 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90 are clearly marked. The piece concludes with a double bar line at measure 95, which is followed by a fermata and a final *mf* dynamic marking.

Fagott II.

100 *pp* *mf*

105 *pp* *f* *p* *mf* *pp* *mf*

110 *mp* *p* *rit.* 115 *a tempo* *tr* *(poco) f*

120 *p*

125 *pp* *mf* *p* *mf* *tr* *rit.* *f* *attacca*

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.

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

10 *f*

15 *mf* *cresc.* *f*

20 *p* *f* *cresc.*

25 *f*

30 *p* *cresc.*

35 *f*

2 40 5 45 5 50 5 55 5 60 3

Fagott II.

Sopr. 65

A - men, A - *f*

f

70 *mf* *cresc.*

75 *f* *mp* *cresc.*

80 *f*

3 85 5 90 5 95 4 99 *f*

Bässe

100 *f*

105 *mf* *cresc.* *f*

mp

110 *cresc.* *f* *cresc.*

115 *ff* *p*

120 *cresc.* *f*

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