

Johann Sebastian Bach
Mass in B Minor
BWV 232

Flöte I.

Nr. 1. „Kyrie“ (Chor).

Adagio.

f *sf* *p* *f*

Largo ed un poco piano.

dolce espr. *poco cresc.* *mf* *mf* *p* *mf* *mf* *p*

mf *pp* *mf* *p* *mf* *pp* *p espress.*

cresc. *mf* *cresc.* *f* *dim.*

p ed espr. *mf* *dim.* *p*

pp *mf* *pp*

Fl. II.

f *f*

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

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

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

Flöte I.

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

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

30 *sf* *pp* *mf* *p*
35 *mf* *pp* *mf* 4
40 *mf*
45 *mf* *mp* *espr.* *pp cresc. molto f*
50 *p mf* *p mf* *pp f* *p f dim.*
55 *pp* *p* *f* *pp p* *mf* *pp* *rit.*

Nr. 4. „Gloria“ (Chor).

Vivace.
8 *mf* 5 *ff* *mf*
10 *mp* 15 *f*
20 *ff marcato* *poco dim.* *mf* *rit.*
a tempo 25 *f* 30 *mf*
tr 35 *cresc.* *f* 40 *f*
45 *mp* *f* *mp* *f* 50 *mp*
55 *f* *mp* *f* 60 *poco dim.*
65 *tr* *mp* *f* *marc.* 70 *mp* 3

Flöte I.

75 1 80
mf *mp* *cresc.* *f*

85 *mp* *p* *f* *p*

90 *cresc.* *mf* *f* *poco dim.*

100 *tr.* **Tranquillo.** *p*

105 *pp* *mp* *p* *poco*

110 *cresc.* *mp cresc.* *f* *p* *pp* *p*

115 *poco più moto*

120 *cresc.* *mf* *cresc.* *f* *p* *dim.* *pp*

125 *mf* *f* *mf*

130 *f* *mf*

135 *f* *mf*

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

145 *cresc.* *f* *p* *mf*

150 *f* *mp* *f*

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

Musical score for Flute I, measures 155-175. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *mp*, *p*, *f*, *cresc.*, *mf*, *pp*, *rit.*, and *f*. The music consists of eighth and sixteenth notes with slurs and accents.

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Musical score for Flute I, measures 1-45. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *mp*, *f*, *mf*, *cresc.*, *dim.*, *rit.*, and *ff*. The music consists of eighth and sixteenth notes with slurs and accents.

Flöte I.

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

Andante animato.

Solo

The musical score for Flute I consists of 12 staves of music in G major (one sharp) and common time. The piece is marked 'Andante animato' and 'Solo'. The notation includes various dynamics such as *f*, *p*, *mp*, *mf*, *dim.*, *poco dim.*, *riten.*, *a tempo*, *cresc.*, and *dim.*. There are also performance instructions like *riten.* and *a tempo*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a *dim.* marking at the end.

Flöte I.

50 *p* *pp* *cresc.* *mf* *cresc.*

f *mf* *f* *p* *rit.*

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

60 *f* *p*

65 *f* *mp* *f* *p* *mf*

p *mf* *p* *mp*

70 *mf* *f* *poco dim.*

p *f* *p* 75

mf *p* *mf*

80 *poco dim.* *f* *p*

mf *f* *p* *f* 85 *p*

f *p* *cresc.*

90 *f* *p* *pp* 95

Flöte I.

Nr. 8. „Qui tollis“ (Chor).

Lento.

4 5 2 10 1

pp

cresc. mf

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

poco cresc. *mf* *p* *pp*

pp

poco cresc. *mf*

pp

dim. *ppp* *tr.* *ppp*

Nr. 9. „Qui sedes“ (Altarie), Nr. 10. „Quoniam“ (Bassarie) tacent.

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.

1 10 15 20 25 30 35

f *mf* *cresc.*

f *mf* *cresc.*

f *p* *f* *p*

cresc. *f*

f *p*

Flöte I.

35
cresc.

2 40 5 45 5 50 5 55 5 60 3

Sopr.
A - - men Amen *f* *f* *f*

65

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

75 *cresc.* *f* 80 *mp*

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

90 *cresc.* *f* *p*

95 *f* *mp* *cresc.* *f* 100

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

110 *f* *cresc.*

115 *f* *p* *cresc.*

120 *ff* *f* *cresc.*

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

Flöte I.

Nr. 12., „Credo“ (Chor), Nr. 13., „Credo“ (2.) (Chor), Nr. 14., „Et in unum“ (Duett: Sopran und Alt) tacent.

Nr. 15., „Et incarnatus“ (Chor).

Largo. 48

attacca

Nr. 16., „Crucifixus“ (Chor).

Poco Adagio.

mf dim. p pp mp cresc. mf p cresc. mf f dim. p pp mp 15 20 25 30 35 40 45 50 3 attacca

Nr. 17., „Et resurrexit“ (Chor).

Allegro un poco maestoso.

f mf ff mp 5 10 15 tr

Flöte I.

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

25 *p* *dim.*

30 *pp* *f*

35 *f*

40 *mf* *dolce* *mp* *mf* *p*

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

50 *mf* *cresc.* *f*

55 *mf* *f*

60 *poco dim.* *p*

65 *cresc.* *mf*

70 *cresc.*

75 5 80 5 85 1

Flöte I.

85 *f* *mf*

90 *cresc.* *f* *mp*

95

100 *mf* *mp* *tr* *dim.*

105 *p* *cresc.*

110 *f* *f*

115 *mf* *f* *mp*

120 *cresc.* *f*

125 *dim.* *p*

130 *cresc.* *f* *ff*

Nr. 18. „Et in spiritum“ (Bassarie) tacet.

Allegro molto moderato e solenne. *poco rit.*

Nr. 19. „Confiteor“ (Chor). Adagio.

Vivace ed allegro.

118 23 Sopr. I. 145

mor - tu - o - rum et ex *mf*

150 *cresc.* *f* *mp*

155

Flöte I.

Nr. 20. „Sanctus“ (Chor) tacet.
Hier folgt Nr. 22 (Benedictus).

Nr. 21. „Osanna“ (Chor).

Poco vivace.

ff mp

10 1 mp

20 1 f

30 mp f

35 dim. 40 1 mp

45 mf 50

55 mp cresc. f

60 mp 65 p

70 cresc.

80 mp cresc.

85 f

95 mf dim.

100 p cresc. f

105 3 f 110

Flöte I.

115 *riten.* 1 *f* *riten.* *a tempo* 120 *mp*
 125 *cresc.* *f* *mp* *cresc.* *f* 130
 135 *mf*
 140 *dim.* *p* *più f* *ff* *rit.*

Hier folgt Nr. 23 (Agnus Dei).

Nr. 22. „Benedictus“ (Tenorarie), Nr. 23. „Agnus Dei“ (Altarie) tacent.
Hier folgt Nr. 21 (Osanna).

Nr. 24. „Dona nobis“ (Chor).

Moderato, pietoso.

2 *mp* 5 *p* *mf*
 10 *p*
 15 *mf* *p* *f*
 20 *f* *mp* *mf* *mp*
 25 *mf* *mf* *cresc.*
 30 *f* *dim.* *mp*
 35 *mf* *f* *f*
 40 *mp* *mf* *p* *cresc.*
 45 *f* *p* *cresc.* *ff*

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Flöte II.

Nr. 1. „Kyrie“ (Chor).

Adagio.

Musical staff 1: Adagio section, measures 1-4. Dynamics: *f*, *sf*, *p*, *f*.

Largo ed un poco piano.

Musical staff 2: Largo ed un poco piano section, measures 5-10. Dynamics: *dol. espress. poco cresc.*, *mf*, *mf*, *p*.

Musical staff 3: Largo ed un poco piano section, measures 11-15. Dynamics: *pp*, *mf*, *pp*, *mf*, *pp*, *p*, *espr.*

Musical staff 4: Largo ed un poco piano section, measures 16-20. Dynamics: *p*, *mf*, *cresc.*, *f*, *dim.*, *pp*, *mf*.

Musical staff 5: Largo ed un poco piano section, measures 21-25. Dynamics: *dim.*, *p*, *pp*, *mf*.

a tempo

Musical staff 6: a tempo section, measures 26-30. Dynamics: *pp*, *f*. Includes *Ob. I.* marking.

Musical staff 7: a tempo section, measures 31-55. Dynamics: *f*, *f*, *p*, *f*.

poco riten.

a tempo

Musical staff 8: a tempo section, measures 56-60. Dynamics: *p*, *f*, *p*, *espr.*, *espr.*, *f*.

Musical staff 9: a tempo section, measures 61-65. Dynamics: *dim.*, *p*, *f*.

Musical staff 10: a tempo section, measures 66-70. Dynamics: *f*, *p*, *f*, *p*, *f*, *pp*.

Flöte II.

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

80 *mp f* *mf*

85 *p*

90 *p* *mp* *p*

95 *mp* *p* *cresc.* *f*

marc. *mf* *f* *f*

100 *cresc.* *f*

105 *f*

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

115 *cresc* *f* *dim.*

120 *p* *f*

125 *poco rit.* *molto rit.* *p* *f*

Flöte II.

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

Viol. II.

4 5 5 10 15 20 25 30 35 40 45 50 55

mf *p* *pp* *cresc. molto* *f* *p* *cresc. molto* *f* *pp* *cresc.* *f* *pp* *mf* *p* *mf* *pp* *mf* *pp* *cresc. molto* *f* *p* *mf* *pp* *f* *dim.* *pp* *p* *f* *pp* *p* *rit.* *mf* *pp*

Nr. 4. „Gloria“ (Chor).

Vivace.

5 10 15 20 25 30 35 40 3

mf *ff* *mf* *mp* *f* *mp* *rit.* *f* *poco dim.* *mf* *f* *a tempo* *mf* *cresc.* *f* *mp* *f* *mp* *f*

Flöte II.

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

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

65 *f* 70 5 75 *mf*

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

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

95 *f* *dim. mp* *breit.* 100 *f* *Tranquillo. 1* *p*

105 *pp* *mp* *p* 110 *poco cresc.*

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

120 *poco più moto* *mf* *cresc.* *f* *p* *dim.* *pp*

mf *simile* 125 *f*

130 *mf* *f* *mf*

135 *f* *mf*

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

145 *cresc.* *f* *p* *mf*

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

Flöte II.

150

mf f mp f f f mp 155 p cresc. mf 160 f p pp p mp p cresc. mf 170 rit. 175 f mp f

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

2 mp 5 mf 10 mp cresc. 15 mp f mp mf 20 f 25 mf f 30 dim. mp mf 35 f mp mf mp 40 cresc. f mp rit. 45 ff

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

Flöte II.

Nr. 8., „Qui tollis“ (Chor).

Lento. FLI.

4 5 2 3 10 15 20 25 30 35 40 45 50

pp *cresc. mf* *p* *pp* *cresc. mf* *pp* *poco cresc.* *mf* *pp* *poco cresc.* *mf* *p* *tr.* *dim.* *ppp* *tr.* *ppp*

Nr. 9., „Qui sedes“ (Altarie), Nr. 10., „Quoniam“ (Bassarie) tacent.

Nr. 11., „Cum sancto spiritu“ (Chor).

Vivace.

5 10 15 20 25

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

Flöte II.

30

p

35

40 45 50 55 60

2 5 5 5 5 3

cresc.

f

Sopr.

65

A - - men, A - men,

f

f

70

mf

cresc.

f

75

mp

80

cresc.

f

85

mp

cresc.

f

90

f

p

95

f

100

mp

cresc.

105

f

mf

110

cresc.

f

115

cresc.

120

ff

p

125

cresc.

mp

f

riten.

Nr. 12., „Credo“ (Chor), Nr. 13., „Credo“ (2.) (Chor), Nr. 14., „Et in unum“ (Duett: Sopran und Alt) tacent.

Flöte II.

Nr. 15., „Et incarnatus“ (Chor).

Largo. 48

attacca

Nr. 16., „Crucifixus“ (Chor).

Poco Adagio.

mf > dim. p > pp mp cresc. mf p
 cresc. mf p cresc. mf f dim. p pp
 mp dim. pp mp cresc. f mp
 dim. pp mp cresc. f mp
 cresc. f dim. pp > ppp attacca

Nr. 17., „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

f mf cresc.
 ff f
 mp f p
 mf p dim.
 pp cresc.
 f f
 mf dolce mp mf p

Flöte II.

mf *p* *mf* *p* *mf* *cresc.*
50 *f* *mf* *f*
60 *poco dim.* *p* *cresc.*
65 *mf*
70 *cresc.* *f*
75 5 80 5 85 1 *f* *mf*
90 *cresc.* *f* *mp* 95
100 *mf* *mp* *tr*
105 *tr* *p* *cresc.*
110 *f* *f*
115 *mf* *f* *mp*
120 *p* *mf* *cresc.*
125 *f* *tr* *p*
130 *cresc.* *f* *dim.* *ff*

Nr. 18., "Et in Spiritum" (Bassarie.) tacet.

Flöte II.

Nr. 19., Confiteor (Chor).

Allegro molto moderato e solenne. *poco rit.* Adagio. (♩ = ♩) Sopr. I.

Vivace ed allegro.

118 2 23 145 1 150 155 160 165 170 175 180 185 190 195 200 205 210 215 220 225 230 235 240 245 250

mor - tu - o - rum et ex Fl. I. *mf*

cresc. *f* *mp*

cresc. *ff* *mf* *cresc.*

ff *p* *f*

mp *cresc.* *f*

mf *cresc.* *f*

p cresc. *f*

p

mf

f poco dim. *mp* *cresc.*

f *p* *cresc.*

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

cresc. *f* *ff*

Nr. 20., „Sanctus“ (Chor) tacet Hier folgt Nr. 22 (Benedictus)

Nr. 21., „Osanna“ (Chor).

Poco vivace.

1
ff *mp*

10
ff *mp*

20
f

30
mp

35
f *dim.* *p* *mp*

45
mf

50

55
mp *cresc.*

60
f *mp*

70
p *cresc.*

75

80
mp

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

90

95

100
p *cresc.* *f*

105 3

Flöte II.

110 *riten. 1* *f* *f* *a tempo*
 115 *f*
 120 *mp* *cresc.* *f* *mp*
 125 *cresc.* *f*
 130 *f*
 135 *mf*
 140 *mf*
 145 *dim.* *p* *più f* *ff* *rit.*

Hier folgt Nr. 23 (Agnus Dei).

Nr. 22., „Benedictus“ (Tenorarie), Nr. 23., „Agnus Dei“ (Altarie) tacent.
Hier folgt Nr. 21 (Osanna).

Nr. 24., „Dona nobis“ (Chor).

Moderato, pietoso.

1 *mp* *mf* *p* *mf*
 5 *mf*
 10 *p* *p*
 15 *p* *mf* *f* *p* *mf*
 20 *f* *p* *mp* *f* *p*
 25 *f* *mp* *mf* *mp*
 30 *mp*
 35 *mf* *p* *f*
 40 *mp* *p* *cresc.* *f*
 45 *p* *cresc.* *ff*