

Johann Sebastian Bach
Mass in B Minor
BWV 232
Oboe I.

Nr. 1. „Kyrie“ (Chor).
Zur Verstärkung der Oboe d'amore I.

Adagio.

f *sf* *p* *f*

Largo ed un poco piano.

dolce ed espress. poco cresc. *mf* *mf* *p*

5

10

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

15

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

20

mf *cresc.* *f* *dim.* *p ed espress.*

25

mf *dim.* *p*

a tempo

30

pp *mf* *pp* *p*

35

40

45

mf *p*

Oboe I.

50 *f*

55 *p* *f* *p* *f* *poco rit.*

a tempo *p* *espress.* 60 *espress.* *cresc.*

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

70 *p* *f* *p*

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

80 *mp* *f* *p* *espr.* 2

85 *mf* *p*

90 *mp* *p*

Detailed description: This page contains the musical score for Oboe I, measures 50 through 95. The music is written in a single staff with a treble clef and a key signature of two sharps (D major/B minor). The score features a variety of dynamic markings including *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *pp* (pianissimo), *espr.* (espressivo), and *cresc.* (crescendo). Performance instructions such as *a tempo*, *poco rit.* (poco ritardando), and *espress.* are also present. The notation includes slurs, accents, and hairpins to indicate dynamics. Measure numbers 50, 55, 60, 65, 70, 75, 80, and 85 are clearly marked at the beginning of their respective lines. The piece concludes with a first ending bracket at measure 75 and a second ending bracket at measure 80.

Oboe I.

95

p *cresc.* *f*

dim. *p* *p*

100

cresc. *f*

105

f

110

f *p* *f* *poco rit.*

a tempo

p *espress.* *cresc.*

115

f *dim.* *p*

120

f

poco rit. *molto rit.*

125

p *f* *p* *f*

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

Oboe I.

Nr. 3. „Kyrie“ (2.) (Chor).
Zur Verstärkung der Oboe d'amore I.

Alla breve. Moderato.

10 *p* *mf* *p espr.*

15 *p* *mf* *p* *pp* *cresc. molto*

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

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

30 *f* *sf* *pp* *mf* *p*

35 *mf* *pp* 4 40 *mf*

45 *mf* *p* *mf* *p* *espress.*

50 *pp cresc. molto f* *p* *mf* *p* *mf*

55 *pp* *f* *mf* *p* *f* *dim.* *pp* *p*

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

Oboe I.

Nr. 4. „Gloria“ (Chor).

Vivace.

mf *ff* *mf* *mp* *f* *mp* *f* *ff marc.* *rit.* *mf* *a tempo* *poco dim.* *f* *tr* *mf* *cresc.* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *poco dim.* *mp* *f* *tr* *65 marc.* *70 3*

Oboe I.

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

85 *mf* *p* *f*

90 *p* *cresc.* *mf* *f* 95

100 *poco dim.* *mp* *f* *Tranquillo. (♩=72.)* 1

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

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

120 *cresc.* *f* *p* *dim.* *pp* *mf* *tr* *simile* 125

130 *f* *mf* *f* *mf*

135 *f* *mf*

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

145 *pp* *cresc.* *f*

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

155 *mf* *mp* *f* *p*

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

Oboe I.

160
cresc. mf
f
p
165
pp *p* *mp* *mp* *p* *cresc. mf*
170
p *mp* *f* *mp* *f*
175
rit.

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

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

Nr. 7. „Domine Deus“ (Duett: Sopran und Tenor), Nr. 8. „Qui tollis“ (Chor) tacet.

Oboe I.

Nr. 9. „Qui sedes“ (Altarie).

(Nur wenn Ersatz der Oboe d'amore I nöthig ist.)

Allegro grandioso.

Solo

mf *f* *poco dim.* *p* *cresc. molto* *f* *cresc.* *f* *p* *mf* *mp* *p* *mf* *poco riten.* *1* *30 a tempo* *f* *35* *poco dim.* *p* *40* *cresc. molto* *f* *p*

Oboe I.

45 *p*

cresc. 50 *mf* *pp*

cresc. 55 *mf* *poco rit.* 1

a tempo *f*

60 *mf* *cresc.* *f*

65 *p* *mf* *p* *tr.*

70 *mf* *p*

ritard. *Adagio* *tr.* *a tempo* 75 1 *mf*

80 *p* *f*

riten. *a tempo* *f*

85 *mp* *f* *mf* *f*

Nr. 10. „Quoniam“ (Bassarie) tacet.

Oboe I.

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.

Oboe I.

This musical score for Oboe I covers measures 75 through 125. The piece is in the key of B minor and 3/4 time. The notation is on a single treble clef staff. The score is characterized by a continuous eighth-note pattern, often with slurs and accents. Dynamic markings include *f*, *mp*, *cresc.*, *p*, and *ff*. Measure numbers 75, 80, 85, 90, 95, 100, 105, 110, 115, and 120 are clearly marked above the staff. The piece concludes with a *riten.* (ritardando) marking at measure 125, ending on a half note G2.

Oboe I.

Nr. 12. „Credo“ (Chor).

Grave. 44 *attacca*

Nr. 13. „Credo“ (2.) (Chor).

Allegro.

f *mf* *f* *mf* *mf* *mp* *mf* *mp f* *ff* *mp* *p* *dim.* *pp* *f* *mp*

Tempo I.

Oboe I.

50 *cresc.* *f* *dim.*

55 *p* *pp* *f*

60 *cresc.*

65 *ff* *poco rit.* *tranq.* *pp*

70 *mf* *cresc.* *f* 75

p *cresc.*

80 *allargando* *f* *ff*

Nr. 14. „Et in unum“ (Duett: Sopran und Alt).
 (Nur wenn Ersatz der Oboe d'amore I nöthig ist.)

Andante.

Solo

dolce *mf*

5 *p* *mf* *p dolce* *poco cresc* *f* 10 4

15 *p* *mf* *p* 20 5 25 2 *rit.* 1

Oboe I.

a tempo
mf 30 *p*

poco cresc. 35 5 40 *rit.* 2 *mf*

poco marc. 45 *dolce* *mf* *p*

poco cresc. 1 50 5 55 4 *mf* *p*

poco riten. 60 2 *a tempo* 3 *poco marc.* *p dolce*

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

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

poco riten. 75 *molto rit.* *a tempo* **Tutti** *pp*

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

rit. 80 *mf* *f* *p* *mf* *p*

Nr. 15. „Et incarnatus“ (Chor).

Largo. 48 *attacca*

Nr. 16. „Crucifixus“ (Chor).

Poco adagio. 51 *attacca*

Nr. 17. „Et resurrexit“ (Chor).

Allegro un poco maestoso.

f *mf* *cresc.*
ff *tr* 10 4
f *mp* *f* *mf*
20 *f* *p* *mf* *p* 25
dim. *pp* *cresc.* 30
f *f* 35
mf *mp dolce* 40
mf *p* *mf* *p* 45
mf *p* *mf* *cresc.* *f*
50 2 55 1
poco dim. *p* *mf* *f* 60
mf 65 70
cresc. *f* 75 5 80 5 85 1

Oboe I.

85 *f* *mf*

90 *cresc.* *f* *mp*

95 *mf* 100

mp *tr* *dim.*

105 *p* *cresc.*

110 *f* *f* *mf*

115 *f* *mp* *p*

120 *mf* *cresc.*

125 *f* *dim.* *p*

130 *cresc.* *f* *ff*

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

Nr. 19. „Confiteor“ (Chor).

Allegro molto moderato e solenne.

poco rit. Adagio. (♩ = ♩)

Vivace ed allegro.

118 2 23 Sopr. 145

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

150 *cresc.* *f*

Oboe I.

Musical score for Oboe I, measures 155-250. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of ten staves of notation. Measure numbers are indicated above the staves: 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, and 250. The score includes various dynamic markings: *mp*, *cresc.*, *ff*, *mf*, *f*, *p*, *riten.*, and *poco dim.*. There are also performance instructions such as *riten.* and *poco dim.*. The notation includes slurs, accents, and fingerings (e.g., 1, 2, 5). The piece concludes with a final measure at 250.

Oboe I.

Nr. 20. „Sanctus“ (Chor).

Poco sostenuto.

Measures 1-45 of the Oboe I part. The music is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked "Poco sostenuto." The dynamics range from *f* (forte) to *mp* (mezzo-piano), with frequent slurs and accents. Measure numbers 1, 5, 10, 15, 20, 25, 30, and 35 are indicated. The piece concludes with a 3/8 time signature at measure 45.

Allegro maestoso.

Measures 46-125 of the Oboe I part. The tempo is marked "Allegro maestoso." The music is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The dynamics range from *f* (forte) to *mp* (mezzo-piano), with frequent slurs and accents. Measure numbers 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, and 125 are indicated. The piece concludes with a *f* (forte) dynamic at measure 125. The vocal line for Soprano (Sopr.) is also visible, with lyrics "glo - ri - a" appearing between measures 70 and 90.

Oboe I.

130 *f* *f* *mp* *f* *tr.*
 140 *f* *mp* *f* *p* *cresc.*
 150 *f* *tr.* *p*
 155 *f* *tr.* *p*
 160 *f* *tr.* *ff*

Nr. 21. „Osanna“ (Chor).

Hier folgt Nr. 22 (Benedictus).

Poco vivace.

5 *f* *tr.* *mp* *f*
 10 *mp* *f*
 15 *mp* *f*
 20 *f*
 25 *mp* *f*
 30 *mp* *f*
 35 *f*
 40 *mp* *f*
 45 *mp* *f*
 50 *mp* *f*
 55 *mp* *tr.* *cresc.* *f* *mp*
 60 *f* *mp*
 65 *p* *cresc.*
 70 *p* *cresc.*
 75 *cresc.*
 80 *mp* *cresc.* *f*
 85 *f*
 90 *sf* *mp*
 95 *mp*
 100 *dim.* *p* *cresc.* *f*
 105 *3*

Oboe I.

f *riten.* *a tempo* *f* *riten.* *115* *a tempo*

mp *cresc.* *f* *p* *cresc.* *f* *120* *125* *130*

mf *135*

dim. *p* *più f* *ff* *rit.* *140*

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.

mp *mf* *p* *mf* *2* *5*

p *mf* *p* *f* *10* *15*

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

mf *mf* *25*

f *dim.* *mp* *30*

mf *f* *mp* *mf* *35*

p *cresc.* *40*

f *p* *cresc.* *ff* *45*

Johann Sebastian Bach
Mass in B Minor
BWV 232

Nr. 1. „Kyrie“ (Chor).

Zur Verstärkung der Oboe d'amore II.

Adagio.

Largo ed un poco piano.

dolce ed espress. poco cresc.

poco riten.

a tempo solo

poco rit.

a tempo

espr.

dim.

Oboe II.

70 *p* *f* *p* *f* *p marc.* *poco rit.*

75 *f* *f* *pp* *cresc.* 1

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

85 *p*

90 *p* *mp* *p* *mp*

95 *p* *cresc.* *f*

100 *mf marc.* *f* *f* *cresc.*

105 1 *f* *f* *f*

110 *p* *f* *p* *f* *poco rit.*

a tempo *p espress.* *cresc.* *f*

115 *cresc.* *f*

120 *dim.* *p* *f*

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

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

Oboe II.

Nr. 3. „Kyrie“ (2.) (Chor).
Zur Verstärkung der Oboe d'amore II.

Alla breve. Moderato.

8 10 15 20 25 30 35 40 45 50 55

p *mf* *p* *mf* *p* *pp* *poco marc.* *f* *p* *mf* *p* *cresc.* *f* *p* *pp* *cresc.* *f* *sf* *pp* *mf* *p* *pp* *mf* *p* *pp* *mp* *pp* *mp* *p* *mf* *p* *pp* *cresc. molto* *f* *p* *mf* *p* *pp* *f* *pp* *f* *dim.* *mf* *p* *rit.* *f* *pp* *mf* *pp*

Nr. 4. „Gloria“ (Chor).

Vivace.

mf *ff*

mf *mp* *f*

mf *f*

poco dim. *mf* *rit.* *f* *tr* *a tempo*

mf *cresc.* *f*

mp *f* *mp*

f *f*

mp *f*

f *mp* *f*

poco dim. *mp*

f *f*

Oboe II.

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

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

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

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

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

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

125 *mf* *simile* *f* *mf*

130 *mf* *f* *mf*

135 *f* *mf*

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

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

150 *f* *mf* *f*

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

160 *p* *cresc.* *mf*

+ + soll bei doppelter Besetzung nur ein Instrument spielen.

Oboe II.

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Nr. 7. „Domine Deus“ (Duett: Sopran und Tenor), Nr. 8. „Qui tollis“ (Chor),
 Nr. 9. „Qui sedes“ (Altarie), Nr. 10. „Quoniam“ (Bassarie) } tacet.

Oboe II.

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.

mf f mf

cresc. f

mf cresc. f

p f p

cresc.

f

p

cresc. f

2 40 5 45 5 50 5 55 5 60 3 Sopr.

A - men, A - men. f

f

mf cresc. f mp

cresc. f

mp f mp

(w) tr

Oboe II.

85 90 95 100 105 110 115 120 125

cresc. *f p* *f* *mp* *cresc.* *f* *mp* *cresc.* *f* *mp* *cresc.* *ff* *p* *cresc.* *f* *mp* *cresc.* *riten.* *f*

Nr. 12. „Credo“ (Chor).

Grave.

44

Nr. 13. „Credo“ (2.) (Chor).

Allegro.

5 10 15 20 25 30 35 40

f *mf* *f* *mf* *mp* *mf* *ff* *mp* *tranz.* *p* *dim.* *pp* *Tempo I.*

Oboe II.

45 *marc.*

f *ff* *mp*

50 *f* *dim.*

55 *p* *pp* *f* 60

65 *cresc.* *ff*

poco rit. *tranq.* 70 *pp*

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

80 *cresc.* *allarg.* *f* *ff*

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

(Nur wenn Ersatz der Oboe d'amore II nöthig ist.)

Andante.

Solo

dolce

5 *mf* *p* *mf* *p dolce* *poco cresc.*

10 4 *f* *p* 15

2 20 5 25 2 *rit.* 1 *a tempo*

cresc. *mf* *p* *mf*

Oboe II.

30 *poco marc.* *p* *poco cresc.*

espress. 35 5 40 *rit.* *mf* *dolce*

45 *mf poco marc.* *p* *poco cresc.*

espress. 1 50 5 55 4 *poco riten.* 60 2 3 *Viol. I.*

a tempo 65 *p dolce* *poco cresc* *mf*

70 *decresc.* *p* *p*

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

Tutti a tempo *pp* *mf* *cresc.* *f* *rit.* 80 *p* *mf* *p*

Nr. 15. „Et incarnatus“ (Chor).

Largo. 48

attacca

Nr. 16. „Crucifixus“ (Chor).

Poco adagio. 51

attacca

Nr. 17. „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

5 *f* *mf* *cresc.*

10 4 *ff*

Oboe II.

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

20 *f* *p* *mf*

25 *p* *dim.*

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

35 *f* *mf* *mp dolce*

40 *mf* *p* *mf* *p*

45 *mf* *p*

50 *mf* *cresc.* *f* *mf*

55 *f*

60 *poco dim.* *p* *mf*

65 *f*

Detailed description: This is a musical score for Oboe II, measures 15 to 65. The music is in G major (one sharp) and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings range from *pp* (pianissimo) to *f* (forte). Performance instructions include *cresc.* (crescendo), *dim.* (diminuendo), *poco dim.* (poco diminuendo), and *mp dolce* (mezzo-piano dolce). Trills are marked with *tr*. There are also some triplet markings (3) and accents (^). The score is written on ten staves.

Musical score for Oboe II, measures 70-130. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations:

- Measures 70-74: *mf*, includes a triplet of eighth notes.
- Measures 75-79: *cresc.*, includes a fermata.
- Measures 80-84: *f*, includes a fermata.
- Measures 85-89: *mf*, includes a fermata.
- Measures 90-94: *cresc.*, includes a triplet of eighth notes.
- Measures 95-99: *f*, includes a fermata.
- Measures 100-104: *mp*, includes a fermata.
- Measures 105-109: *dim.*, includes a fermata.
- Measures 110-114: *p*, includes a fermata.
- Measures 115-119: *cresc.*, includes a fermata.
- Measures 120-124: *f*, includes a fermata.
- Measures 125-129: *tr.*, includes a fermata.
- Measures 130-134: *p*, includes a fermata.
- Measures 135-139: *cresc.*, includes a fermata.
- Measures 140-144: *f*, includes a fermata.
- Measures 145-149: *ff*, includes a fermata.

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

Oboe II.

Nr. 19., „Confiteor“ (Chor).

Allegro molto moderato e solenne.

poco rit. Adagio. (♩ = ♩)

Vivace ed allegro.

118 2 23 Sopr. 145

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

150 *cresc.* *f* *mp*

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

165 5 170 1 *ff* *f*

175 180 *mp*

185 *cresc.* *f*

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

200 *p* *cresc.* *f* 205

210 5 215 *mf*

220 *f* *poco dim.*

225 *mp* 230 *cresc.* *f*

235 2 *p* *cresc.*

Oboe II.

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

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

Nr. 20. „Sanctus“ (Chor).

Poco sostenuto.

f 1 5 *mp* *f* *mf*

f *mf* *f* *mf* 10

cresc. *f* *mf* *f* *mf* *f* *mf* 15

f *mf* 20

p *f* *mp* *sf* 25

mp *sf* *mp* *p* *cresc.* 30

f *ff* *mf* 35

f *mp* *f* 40

Allegro maestoso.

dim. *p* *ff* 45 1 50 5 55 5 60 5 65 5

Oboe II.

Sopr. 70

Hier folgt Nr. 22 (Benedictus).

Nr. 21. „Osanna“ (Chor).

Poco vivace.

2 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100 105 3

f *mp* *f* *mp* *f* *mp* *mf* *mp* *mf* *mp* *tr* *cresc.* *f* *mp* *p* *cresc.* *mf* *mp* *cresc.* *f* *mp* *dim.* *dim.* *p* *cresc.* *f*

Oboe II.

110 *f* *riten.* 1 *f* *riten.* 115 *a tempo*

120 *mp* *cresc.* 125 *f* *p*

130 *cresc.* *f*

135 *mf* 140

145 *p* *più f* *ff* *rit.*

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

Nr. 24., „Dona nobis“ (Chor).
Moderato, pietoso.

1 *mp* 5 *mf* *p* *mf*

10 *p* *p* *p*

15 *mf* *f* *p* *mf* 20 *f* *p* *mp*

25 *p*

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

35 *mf* *p* *f*

40 *mp* *p* *cresc.*

45 *f* *p* *cresc.* *ff*

Johann Sebastian Bach
Mass in B Minor
BWV 232
Oboe III.

Nr. 1-18 tacet.

Nr. 19. „Confiteor“ (Chor) tacet.

Nr. 20. „Sanctus“ (Chor).

Poco sostenuto.

1 5 10 15 20 25 30 35 40

f *mf* *f* *mf* *f* *mf* *mp* *e dim.* *p* *f* *mp* *sf* *mp* *p* *cresc.* *f* *ff* *mf* *f* *mp* *f*

Oboe III.

Allegro maestoso.

45 *dim.* *p* *ff* 1 50 5 55 5 60 5 65 5

Sopr. 70 glo - - - ri - a *f* *mf* *cresc.* 75 *tr*

80 2 85 2 *f* *mf*

90 95 4 100 *f* *p*

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

115 120 *mf* *mf marcato*

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

130 *f* *f*

135 140 *mp* *f* *mp*

145 *p* *cresc.* *f*

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

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

Nr. 21-24 tacent.

Johann Sebastian Bach
Mass in B Minor
BWV 232

Oboe d'amore I.

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

Adagio.

Musical staff 1: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *f*, *sf*, *p*, and *f*. There are accents over the notes in the final measure.

Largo ed un poco piano.

Musical staff 2: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *dolce ed espress. poco cresc.*, *mf*, *mf*, and *p*. There are accents over the notes in the first measure.

Musical staff 3: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *mf*, *mf*, *p*, *mf*, *pp*, *mf*, and *p*. There are accents over the notes in the final measure.

Musical staff 4: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *mf*, *pp*, *espress.*, and *cresc.*. There is a trill (*tr*) in the first measure and a measure rest in the second measure.

Musical staff 5: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *mf*, *cresc.*, *f*, *dim.*, and *p ed espress.*. There is a measure rest in the second measure.

Musical staff 6: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *mf*, *dim.*, and *p*. There is a measure rest in the second measure.

Musical staff 7: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *pp*, *mf*, *pp*, and *p*. There is a trill (*tr*) in the first measure and a measure rest in the second measure.

Musical staff 8: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *pp*, *p*, and *pp*. There is a measure rest in the second measure.

Musical staff 9: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *pp*, *p*, and *pp*. There is a measure rest in the second measure.

Musical staff 10: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *pp*, *p*, and *pp*. There is a measure rest in the second measure.

Musical staff 11: Treble clef, B-flat key signature, common time. The staff contains a melodic line with dynamics *mf*, *p*, and *f*.

Oboe d'amore I.

50 *f* *f*

55 *p* *f* *p* *f* *p* *espress.*

60 *espress.* *cresc.* *f* *dim.* *p*

65 *f* *p* *f*

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

75 *mp* *f* *p* *espr.* *mf*

80 *p*

85 *p* *mp* *p*

90 *p*

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

100 *cresc.* *f*

105 *f* *f*

110 *p* *f* *p* *espress.*

115 *cresc.*

poco rit. *a tempo*

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

Nr. 3., „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

Nr. 4., „Gloria“ (Chor), Nr. 5., „Laudamus“ (Arie für Mezzosopran oder Alt),
 Nr. 6., „Gratias agimus tibi“ (Chor), Nr. 7., „Domine Deus“ (Duett: Sopran und Tenor),
 Nr. 8., „Qui tollis“ (Chor) tacet.

Nr. 9., „Qui sedes“ (Altarie).

Allegro grandioso.

Solo

mf

tr

f

poco dim.

p

cresc. molto

f

cresc.

15

f

20

p

mf

mp

25

p

mf

mp

poco rit.

1

30 *a tempo*

f

35

40

poco dim.

p

45

cresc. molto

f

p

50

p

cresc.

poco rit.

55

mf

pp

cresc.

mf

a tempo

60

f

mf

65

cresc.

f

p

Oboe d'amore I.

70
mf *p* *mf* *p*
 Adagio. a tempo
 75 1
mf *p* *mf* *mf*
 80 *riten.* a tempo
p *f* *f*
 85
mp *f* *mf* *f*

Nr. 10., „Quoniam“ (Bassarie), Nr. 11., „Cum sancto spiritu“ (Chor),
 Nr. 12., „Credo“ (Chor), Nr. 13., „Credo“ (2.) (Chor) tacent.
 Nr. 14., „Et in unum“ (Duett: Sopran und Alt).

Andante. Solo
dolce *mf*
 5
p *mf* *dolce* *poco cresc.* *f*
 10 4
p *mf*
 15
 20 2 5 25 2 1 *rit.* a tempo
p *mf* 30
 35 5 40 *rit.*
p *poco cresc.* *mf*
 45 *poco cresc.*
dolce *mf* *p*
 50 5 55 4 *poco riten.*
mf *p* 60 2 3
 Viol. I.

Oboe d'amore I.

a tempo
poco marc.
dolce

65 *poco cresc.* *mf*

70 *decresc.* *p*

75 *poco riten* *molto rit.*

Tutti *a tempo* *rit.* 80

Nr. 15. „Et incarnatus“ (Chor), Nr. 16. „Crucifixus“ (Chor), Nr. 17. „Et resurrexit“ (Chor) tacent.
Nr. 18. „Et in spiritum“ (Bassarie).

*) Allegretto grazioso.

5 *mf* *mp* *mf* *f* *p espress.* *p* *mf*

10 *p* *f* *dim.* *p* *cresc.* *mf* *tr.*

15 *mf* *p* *mf* *dim.* *p*

20 *mf* *dim.* *p*

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

30 *mf* *mf* *dim.* *p*

35 *mf* *p* *mf*

40 *dim.* *p* *cresc.* *mf* *p* *tr.*

45 *mf* *p*

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

*) Wenn Oboe d'amore nicht zu haben ist, wird diese Nummer von der A-Clarinette gespielt.

Oboe d'amore 1.

55 *dim.* *p* *f* *dim.*

60 *p* *mf* *p*

65 *mf* *mf* *espress.*

75 *poco rit.* *a tempo* *p* *mf* *mp* *cresc.*

80 *f* *p* *mf* *mp* *85* *mf* *mf*

90 *rit.* *a tempo* *f* *95* *mf*

100 *mf* *p* *f* *dim.* *p* *mf*

105 *tr* *cresc.* *mf*

110 *dolce* *poco cresc.* *dim.* *p*

115 *mf* *p* *cresc.*

120 *più f* *mf* *p* *cresc.*

125 *mf* *p* *mf* *poco riten.* *130* *2*

135 *mf* *cresc.* *p*

140 *più f* *dim. p* *tr* *rit.* *tr* *mf*

19-24 tacent.

Johann Sebastian Bach
Mass in B Minor
BWV 232

Oboe d'amore II.

Nr. 1. „Kyrie“ (Chor).

Adagio.

Largo ed un poco piano.

f *sf* *p* *f* *dolce ed espress. poco cresc.*

mf *mf* *p* *mf* *p* *pp* *mf* *pp* *mf dim.*

pp *p* *espress.* *p* *mf* *cresc.* *f*

dim. *pp* *mf* *dim.* *p*

poco riten. *a tempo solo* *pp* *mf* *pp*

mp *p*

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

f *p* *f* *p* *f* *poco rit.*

a tempo *pp* *espress.* *espr.* *f* *dim.*

p *f* *p* *f* *p*

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

Oboe d'amore II.

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

85 *p*

90 *p* *mp* *p* *mp*

95 *p* *cresc.* *f*

100 *mf marc.* *f* *f* *cresc.*

105 *f* *f*

110 *p* *f* *p* *f* *poco rit.*

a tempo

115 *p* *espress.* *cresc.* *f*

120 *dim.* *p* *f*

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

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

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

8 *p* *mf* *p* *trac.*

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

Oboe d'amore II.

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

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

30

35 *f* *pp* *mf* *p* *p*

40 *pp* *mp* *p*

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

50 *pp* *cresc. molto* *f* *p* *mf* *p*

55 *pp* *f* *dim.* *mf* *p*

rit. *f* *pp* *mf* *pp*

Nr. 4. „Gloria“ (Chor), Nr. 5. „Laudamus“ (Arie für Mezzosopran oder Alt),
 Nr. 6. „Gratias agimus tibi“ (Chor), Nr. 7. „Domine Deus“ (Duett: Sopran und Tenor), } *tacent.*
 Nr. 8. „Qui tollis“ (Chor), Nr. 9. „Qui sedes“ (Altarie); Nr. 10. „Quoniam“ (Bassarie),
 Nr. 11. „Cum sancto spiritu“ (Chor), Nr. 12. „Credo“ (Chor), Nr. 13. „Credo“ (2.) (Chor)

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

Andante.

Solo

dolce

5 *mf* *p* *mf*

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

15 *mf* *p* *mf*

20 2 5 2 1 *rit.* *a tempo*

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

35 5 40 *rit.*

Oboe d'amore II.

Nr. 15. „Et incarnatus“ (Chor), Nr. 16. „Crucifixus“ (Chor), Nr. 17. „Et resurrexit“ (Chor) tacent.

Nr. 18. „Et in spiritum“ (Bassarie).

*) Allegretto grazioso.

*) Wenn Oboe d'amore nicht zu haben ist, wird diese Nummer von der A-Clarinette gespielt.

Oboe d'amore II.

poco rit. tr *a tempo* 50 *cresc.* *mf* *p* *mf* *dim.*

55 *p* *espress.* *più f* *f* *dim.* *tr* *p*

60 *tr* *mf* *p* 65 *mf*

70 *mf* *cresc.* *poco rit.* 75 *a tempo* *p* *mf* *mp*

80 *cresc.* *f* *p* *cresc.*

85 *mf* *f* *mp* 90 *rit.*

a tempo 95 *f* *mf* *p* 100 *mf* *dim.* *P*

tr *mf* *p* *cresc.* 105

110 *mf* *dolce* *cresc.* 115 *f* *dim.*

p *più f* *f* 120

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

poco rit. 130 *mf* *cresc.* 135

140 *p* *più f* *f* *p* *mf* *rit.*