

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* *tr* *mf*

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

55 *p* *f* *p*

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

65 *dim.* *p* *f*

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

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
p poco rit. a tempo espr. cresc. 115

120
f dim. p f

poco rit. molto rit. 125 tr.

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

Larghetto.

Tutti.

f mf schwächer stark schwächer

5

poco rit. a tempo 10

f poco dim. mp f

Violine I

Solo - Violine.
poco marc.
p *mf* *f* *p* *mf* 15

20 *p* *marc.*

25 *f* *p* *mf* *marc.* *cresc.*

30 *mf* *dim.* *cresc.* *poco rit.*

Tutti.
f 35

schwächer *stark* *schwächer*

40 *poco riten.* *mf* *f* *a tempo Solo.* *p*

45 *mf*

50 *mf* *mf* *mf* *rit.*

Tutti.
f *schwächer* *stark* *schwächer* 55

pocchissimo riten. *mf* *ff* *a tempo Solo.* *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 *mf* *schwächer* *stark*

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

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

8 *p* *Viol. II.* *mf* *p* *mf* *p espr.*

9 10

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

Nr. 4. „Gloria“ (Chor).

Vivace.

Violine I.

80
mp *cresc.* *f*

85
mf *p* *f* *p*

90 *cresc.* *f* 95

poco dim. *mp* *breit* *f* 100 *tr.*

Tranquillo.
p *pp* 105

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

f *p* *pp* *pp* 115

cresc. *mp* *cresc.* *f* *p* *dim.* *tr.* 120 Die Hälfte.

poco più moto
pp *mf* *simile* *f* 125

mf *f* *mf* 130

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* *tr* *p*

165

pp *p*

170

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

175

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

Detailed description: This page of a musical score for Violin I in B minor, measures 135-175. The music is written in treble clef with a key signature of two sharps (F# and C#). The score consists of ten staves of music. Measure 135 begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. Measure 140 shows a dynamic range from mezzo-piano (*mp*) to fortissimo (*f*), then piano (*p*), pianissimo (*pp*), and back to piano (*p*). Measure 145 features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The tempo marking 'Alle.' appears above measure 150, with dynamics of piano (*p*) and mezzo-forte (*mf*). Measure 150 includes a forte (*f*) dynamic, mezzo-forte (*mf*), forte (*f*), mezzo-piano (*mp*), and a trill (*tr*). Measure 155 shows a forte (*f*) dynamic and mezzo-piano (*mp*). Measure 160 features a piano (*p*) dynamic, a trill (*tr*), a crescendo (*cresc.*), mezzo-forte (*mf*), another trill (*tr*), and ends with piano (*p*). Measure 165 starts with pianissimo (*pp*) and ends with piano (*p*). Measure 170 includes mezzo-piano (*mp*), piano (*p*), a crescendo (*cresc*), mezzo-forte (*mf*), piano (*p*), and a trill (*tr*). Measure 175 begins with forte (*f*), mezzo-piano (*mp*), a trill (*tr*), a ritardando (*rit.*), forte (*f*), mezzo-piano (*mp*), and ends with forte (*f*).

Violine I.

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

Andante maestoso.

Violine Solo.

Violine I.

The musical score is written for Violin I and Solo Violin. It begins with a key signature of two sharps (D major) and a common time signature. The tempo is marked "Andante maestoso". The Solo Violin part starts with a forte (*f*) dynamic and includes a second pulse (*2. Pult*) marked with a *mf* dynamic. The Violin I part starts with a piano (*p*) dynamic and includes a trill (*tr*) and a piano-piano (*pp*) dynamic. The score features several systems of music, each with a Solo Violin staff and a Violin I staff. Dynamics range from *pp* to *ff*. The Solo Violin part includes a five-measure rest (*5*) and a ten-measure rest (*10*). The Violin I part includes a five-measure rest (*5*) and a ten-measure rest (*10*). The score concludes with a *poco rit.* marking and a trill (*tr*).

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.

Detailed description: This page of a musical score for Violin I, measures 15 through 25, is written in G major (one sharp) and 4/4 time. The tempo is marked 'a tempo'. The score is presented in a grand staff format, with the violin part on the upper staff and the piano accompaniment on the lower staff. The piano accompaniment features a consistent eighth-note rhythmic pattern in the left hand. The violin part includes various dynamics such as *mf*, *pp*, *f*, and *p*, along with trills (*tr*) and a crescendo (*cresc.*). Measure numbers 15, 20, and 25 are clearly indicated at the beginning of their respective systems.

Violine I.

Measures 1-10 of the Violin I part. The music is in B minor (two sharps). Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a mezzo-forte (*mf*) dynamic. Measures 3-4 feature a trill (*tr*) and a crescendo (*cresc.*). Measure 5 has a piano (*p*) dynamic. Measure 6 has a crescendo (*cresc.*). Measure 7 has a piano (*p*) dynamic. Measure 8 has a crescendo (*cresc.*). Measure 9 has a piano (*p*) dynamic. Measure 10 has a crescendo (*cresc.*).

Measures 11-20 of the Violin I part. Measure 11 starts with a forte (*f*) dynamic. Measure 12 has a mezzo-piano (*mp*) dynamic. Measure 13 has a piano (*p*) dynamic. Measures 14-15 feature a trill (*tr*) and a crescendo (*cresc.*). Measure 16 has a piano (*p*) dynamic. Measure 17 has a piano (*p*) dynamic. Measure 18 has a piano (*p*) dynamic. Measure 19 has a piano (*p*) dynamic. Measure 20 has a piano (*p*) dynamic.

Measures 21-30 of the Violin I part. Measure 21 starts with a forte (*f*) dynamic. Measure 22 has a mezzo-forte (*mf*) dynamic. Measure 23 has a mezzo-forte (*mf*) dynamic. Measure 24 has a mezzo-forte (*mf*) dynamic. Measure 25 has a mezzo-forte (*mf*) dynamic. Measure 26 has a mezzo-forte (*mf*) dynamic. Measure 27 has a mezzo-forte (*mf*) dynamic. Measure 28 has a mezzo-forte (*mf*) dynamic. Measure 29 has a mezzo-forte (*mf*) dynamic. Measure 30 has a mezzo-forte (*mf*) dynamic.

Measures 31-35 of the Violin I part. Measure 31 has a forte (*f*) dynamic. Measure 32 has a forte (*f*) dynamic. Measure 33 has a forte (*f*) dynamic. Measure 34 has a forte (*f*) dynamic. Measure 35 has a forte (*f*) dynamic.

Measures 36-40 of the Violin I part. Measure 36 has a mezzo-forte (*mf*) dynamic. Measure 37 has a mezzo-forte (*mf*) dynamic. Measure 38 has a mezzo-forte (*mf*) dynamic. Measure 39 has a mezzo-forte (*mf*) dynamic. Measure 40 has a mezzo-forte (*mf*) dynamic.

Measures 41-45 of the Violin I part. Measure 41 has a forte (*f*) dynamic. Measure 42 has a forte (*f*) dynamic. Measure 43 has a forte (*f*) dynamic. Measure 44 has a forte (*f*) dynamic. Measure 45 has a forte (*f*) dynamic.

mus te tu.

Violine I.

First system of the musical score. The upper staff features a melodic line with a *mf* dynamic marking. The lower staff contains a rhythmic accompaniment with a *tr* (trill) marking. A measure number '50' is positioned above the upper staff.

Second system of the musical score. The upper staff continues the melodic line with a *f* dynamic marking. The lower staff continues the accompaniment with a *mf* dynamic marking.

Third system of the musical score. The upper staff features a melodic line with a *tr* marking. The lower staff continues the accompaniment. A measure number '55' is positioned above the upper staff.

Fourth system of the musical score. The upper staff features a melodic line with a *p* dynamic marking. The lower staff continues the accompaniment with a *f* dynamic marking.

Fifth system of the musical score. The upper staff features a melodic line with *tr* markings and a *cresc.* (crescendo) marking. The lower staff continues the accompaniment with a *p* dynamic marking. A measure number '60' is positioned above the upper staff.

Sixth system of the musical score. The upper staff features a melodic line with a *cresc.* marking. The lower staff continues the accompaniment with a *cresc.* marking. A *ff* (fortissimo) dynamic marking is present in the upper staff.

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

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

50

ppp

Nr. 9. „Qui sedes“ (Altarie).

Allegro grandioso.

1 Pult

mp

5

p

f

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.* *a tempo* *mf* *pp* *f*

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

70 *p* *mf* *pp*

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

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

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

Andante pomposo.

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

Nr. 11., „Cum sancto spiritu“ (Chor).

Vivace.

Tutti.

5 *mf* *cresc.* *f* 10 *mf* *cresc.* 15 *f* *p* 20 *f* *p* *cresc.* 25 *f* 30 *p* 35 *cresc.* *f* 60 Sop. I. *f* 65 *f* 70 *mf* *cresc.*

men, A men. A men.

Violine I.

This musical score for Violin I covers measures 75 to 125. The key signature is B minor (two sharps) and the time signature is 4/4. The score is written on a single staff with a treble clef. It features a variety of dynamic markings including *f*, *mf*, *cresc.*, *mp*, *ff*, and *p*. Performance instructions such as *tr* (trill) and *riten.* (ritardando) are also present. Measure numbers 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, and 125 are clearly marked above the staff. The music consists of continuous sixteenth-note passages with various articulations and phrasing.

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* 65 *poco rit.* ^
tranquillo 70 *pp* *cresc.* *mf* *cresc.* *f* *dim.* 75
allargando 80 *p* *cresc.* *f* *ff*

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

Andante. *dolce*
 2 Pulte 5 *mf* *p* *mf*
p dolce *poco cresc.* *f* 10 *Solo.* *p*
 15 *cresc.* *mf* *p*
cresc. *mf* *pp*
 20 *mf* *p* *mf* *cresc.* 25
rit. *a tempo* 2 Pulte. 30 *mf* *p*
poco cresc. *mf* *p* 35 *Solo.* *p* 1

Violine I.

35 *mf* *rit.* *dim.* *poco marc.* *2 Pulte dolce*

40 *p* *dim.*

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

50 *Solo.* *p* *mf* *p dim.* *mp* *2 Pulte*

55 *poco rit.* *a tempo*

60 *poco riten.* *a tempo dolce* *f* *pp* *p* *p* *f* *p* *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.* *f* *p* *mf* *p* *80*

Nr. 15. „Et incarnatus“ (Chor).

Largo.

5 *pp* *mp* *pp* *mp*

10 *pp* *mp* *mf*

15 *p* *pp* *cresc.*

Violine I.

20
mf pp mp pp
25 mp p
30
35 mf pp cresc.
40 mf pp mp pp
45 cresc. f p ppp
attacca

Nr. 16. „Crucifixus“ (Chor).

Poco Adagio.

mf dim. pp mp cresc.
5
10 p cresc. p cresc. mf f
20 dim. p pp mp dim.
25
30 pp mp dim. pp mp cresc.
35
40 f mp cresc. f
45 dim. pp ppp
50
3
attacca

Violine I.

Nr. 17. „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

Tutti..

f *mf* *cresc.* 5

ff *tr* 10 *mp*

15 *f* *mp*

20 *f* *mp*

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

30 *cresc.* *f*

35 *f* *mf*

40 *p* *mp* *p* *mp* *p*

45 *mp* *p* *mf* *cresc.* *f* 50 3

55 *mf* *f* *poco*

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

Violine I.

70 *mf* *cresc.*

75 *f* *mp* *mf*

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

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

95 *f* *f* *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*

2 Pulte

Measures 70-130 of the Violin I part of the Mass in B Minor. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *mf*, *f*, *cresc.*, *mp*, *p*, *mf*, *f*, *mp*, *f*, *mf*, *f*, *mp*, *dim.*, *p*, *f*, *mf*, *mp*, *p*, *mf*, *cresc.*, *f*, *dim.*, *p*, *cresc.*, *f*, and *ff*. Performance markings include accents (^), slurs, and trills (tr). The instruction "2 Pulte" is present above measure 75. Measure numbers 70, 75, 80, 85, 95, 100, 105, 110, 115, 120, 125, and 130 are indicated at the beginning of their respective lines.

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. 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.

240 245

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

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

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*

20 *mf* *f*

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

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

35 *f* *ff* *mf*

40 *f* *f*

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

Allegro maestoso. 65

16 4

Violine I.

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

80 *f* 85 *mf* 90 *f*

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

105 *f* 110 *p* *cresc.* *f* *mp* 115

120 *f* *mp*

125 *f* 130 *tr.* *f*

135 *mp* *ff* *f*

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

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

155 *f*

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

Hier folgt Nr. 22 (Benedictus).

Nr. 21. „Osanna“ (Chor).

Poco vivace.

3 *f* 5 *mp* *f*

10 1 15 2 20 1

mp

Violine I.

The musical score for Violin I consists of ten staves of music, numbered 25 to 145. The key signature is B major (two sharps). The score includes various dynamics such as *f*, *mf*, *mp*, *p*, *cresc.*, *dim.*, *riten.*, *a tempo*, *più f*, and *ff*. It also features performance instructions like *tr.* (trill) and *1* (first ending). The music is characterized by intricate sixteenth-note patterns and slurs. Measure numbers are placed at the beginning of each staff: 25, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145.

Hier folgt Nr. 23 (Agnus Dei).

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

Larghetto.

Solo.

mf

dim. *p*

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

mf *p* *cresc.*

f *mf* *cresc.*

ff *rit.* *a tempo* *p*

mp *mf*

p *mf*

mf *p* *mf*

f *mp*

Violine I.

The musical score for Violin I consists of ten staves of music. The key signature is B minor (two sharps). The score includes various dynamic markings 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 music features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes a trill in measure 30. The piece concludes with a double bar line and a fermata in measure 55.

Hier folgt Nr. 21 (Osanna).

Violine I.

Nr. 23. „Agnus Dei“ (Altarie).

Largo. **Tutti.**

mf *p*

cresc. *f* *tr* *mp* 5

cresc. *f* *p* **Solo.** 10

mf *p*

15 *mf* *f*

20 *p* *mf* *mf*

rit. **Tutti.** 25 *f* *mp*

Solo.

30 *mf* *p*

35

40 *cresc.* *f*

Violine I.

p *mf* *mf* *rit.* *rit.* *a tempo* Tutti 45

Nr. 24. „Dona nobis“ (Chor).

Moderato pietoso.

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