

Johann Sebastian Bach

Mass in B Minor

BWV 232

Flöte I.

Nr. 1. „Kyrie“ (Chor).

Adagio.

Musical staff 1: Adagio. Dynamics: *f*, *sf*, *p*, *f*

Largo ed un poco piano.

Musical staff 2: *dolce espr.*, *poco cresc.*, *mf*, *mf*, *p*, *mf*, *mf*, *p*

Musical staff 3: *mf*, *pp*, *mf*, *p*, *mf*, *pp*, *p espress.*, *mf*

Musical staff 4: *cresc.*, *mf*, *cresc.*, *f*, *dim.*

Musical staff 5: *p ed espr.*, *mf*, *dim.*, *p*

Musical staff 6: *pp*, *mf*, *pp*. Tempo markings: *poco riten.*, *a tempo*. Measure numbers: 30, 35, 40, 45, 1. Rehearsal mark: Fl. II.

Musical staff 7: *f*, *f*

Musical staff 8: *p*, *f*, *p*, *f*, *p*, *espr.*, *espr.*

Musical staff 9: *cresc.*, *f*, *dim.*, *p*, *f*

Musical staff 10: *p*, *f*, *p*, *f*, *pp*. Tempo marking: *poco rit.*

Flöte I.

75
pp *cresc.* *f* *mf* *espr.*

80
mp f *p* *espr.* *mf* *p*

85

90
mp *p* *p*

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

100
cresc. *f*

105

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

120

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

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

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

4 5 5 10 15
Viol. II. *p* *mf* *p espr.* *p mf*

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

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

Musical score for Flute I, measures 30-59. The score is written on five staves in G major (one sharp). The key signature is G major. The tempo is not explicitly stated for this section. The dynamics range from *pp* to *sf*. The score includes various articulations such as accents and slurs. Measure numbers 30, 35, 40, 45, 50, and 55 are indicated above the staves.

Nr. 4. „Gloria“ (Chor).

Musical score for Flute I, measures 1-70. The score is written on eight staves in G major (one sharp). The tempo is *Vivace*. The time signature is 3/8. The dynamics range from *mf* to *ff*. The score includes various articulations such as accents, slurs, and trills. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 are indicated above the staves. The score includes the instruction *a tempo* and *tr.* (trill).

Flöte I.

75 1 80
mf *mp* *cresc.* *f*
85 *mp* *p* *f* *p*
90 *cresc.* *mf* *f* *poco dim.* 95
breit 100 *tr.* *f* *p* *Tranquillo.* 1
105 *pp* *mp* *p* *poco*
110 *cresc.* *mp cresc.* *f* *p* *pp* 115 *p* *poco più*
cresc. *mf* *cresc.* *f* *p* *dim.* *pp* *moto* 120
simile 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 in G major (one sharp) and 3/4 time. It features a variety of dynamics including *mp*, *p*, *f*, *pp*, *mf*, and *cresc.*, along with articulation marks like accents and slurs. Measure numbers 155, 160, 165, 170, and 175 are indicated above the staff.

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Musical score for Flute I, measures 2-45. The score is in G major (one sharp) and 2/4 time. It features a variety of dynamics including *mp*, *f*, *mf*, *cresc.*, *dim.*, and *rit.*, along with articulation marks like accents and slurs. Measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staff.

Flöte I.

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

Andante animato.

Solo

Musical score for Flute I, Nr. 7 "Domine Deus" (Solo). The score consists of 12 staves of music in G major, 3/4 time. It features various dynamics (f, p, mp, mf, dim., cresc.) and articulations (riten., a tempo). Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated.

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.

Musical score for Flute I, Nr. 8. „Qui tollis“ (Chor). The score is in G major (one sharp) and 3/4 time. It consists of 50 measures across seven staves. The tempo is marked "Lento." The dynamics range from *ppp* to *mf*. Fingerings are indicated by numbers 1-5 above notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.

Musical score for Flute I, Nr. 11. „Cum sancto spiritu“ (Chor). The score is in G major (one sharp) and 3/4 time. It consists of 30 measures across five staves. The tempo is marked "Vivace." The dynamics range from *f* to *p*. Fingerings are indicated by numbers 1-5 above notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

Flöte I.

This page contains the musical score for the first flute part in the Mass in B Minor by J.S. Bach, measures 35 through 125. The score is written in treble clef with a key signature of two sharps (D major/B minor). It features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). Performance markings include *cresc.* (crescendo), *riten.* (ritardando), and accents. A soprano vocal line is present from measure 65 to 105, with the lyrics "A - - men Amen". Fingerings are indicated by numbers 2, 4, 5, and 3. The score concludes with a final measure at measure 125.

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 p cresc.

mf f dim. p pp mp

dim. pp

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 tr

10 4 15 mp

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 *mf*

145

150 *cresc.* *f*

155 *mp*

Flöte I.

This musical score for Flute I in B minor, measures 160-250, is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The piece is in 3/4 time. The notation includes various dynamics such as *cresc.*, *ff*, *mf*, *f*, *p*, *mp*, *riten.*, and *ff*. There are also accents (^) and slurs. Measure numbers are indicated at the beginning of lines: 160, 170, 180, 190, 200, 210, 220, 230, 240, and 250. Some measures contain fingerings (1, 2, 3, 4, 5) or breath marks. The score concludes with a double bar line at measure 250.

Flöte I.

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

Nr. 21. „Osanna“ (Chor).

Poco vivace.

ff

mp

ff

mp

f

mp

f

dim.

p

mp

mf

mp

cresc.

f

mp

p

cresc.

f

mp

cresc.

f

mf

dim.

p

cresc.

f

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

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*

Johann Sebastian Bach

Mass in B Minor

BWV 232

Flöte II.

Nr. 1. „Kyrie“ (Chor).

Adagio.

f *sf* *p* *f*

Largo ed un poco piano.

dol. espress. poco cresc. *mf* *mf* *p* *mf* *p*

pp *mf* *pp* *mf* *pp* *p* *espr.*

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

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

a tempo

pp *f* *Ob. I.*

f *f* *p* *f*

poco riten.

a tempo

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

dim. *p* *f*

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

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 p f*

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

Flöte II.

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

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

Nr. 4. „Gloria“ (Chor).

Vivace.

mf *ff* *mf* *mp* *f* *mp* *rit.* *f* *f* *poco dim.* *mf* *f* *a tempo* *mf* *cresc.* *f* *mp* *f* *mp* *f* *3*

Flöte II.

45 *f* *mp* *f* 50

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

f *tr* 65 1 70 5 75 *mf*

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

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

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

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

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

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

mf *mf* *mf* 125 *f*

mf 130 *f* *mf*

135 *f* *mf*

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

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

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

Flöte II.

150

Musical score for Flute II, measures 150-175. The score is written on six staves in treble clef with a key signature of two sharps (D major). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *pp* to *f*. Performance markings include accents (*^*), trills (*tr.*), and a *cresc.* (crescendo) marking. Measure numbers 155, 160, 165, 170, and 175 are indicated at the end of their respective staves.

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Musical score for Flute II, measures 1-45. The score is written on seven staves in treble clef with a key signature of two sharps (D major). The music is in Alla breve time and features a steady eighth-note pattern. Dynamics range from *mp* to *ff*. Performance markings include accents (*^*), *cresc.* (crescendo), *dim.* (diminuendo), and *rit.* (ritardando). Measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated at the end of their respective staves.

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* *tr.* *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*

Flöte II.

30
p

35
cresc. *f*

40 45 50 55 60
2 5 5 5 5 3

Sopr.
A - - men, A - men;
f *f*

65
f

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

75

80
cresc. *f*

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

90
cresc. *f* *p*

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

100
mp *cresc.* *f*

105
mp *cresc.* *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.

attacca

Nr. 17., „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

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.

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*

mf *p*

mf *poco dim.* *mp* *cresc.*

f *p* *cresc.*

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

Flöte II.

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

Nr. 21., „Osanna“ (Chor).

Poco vivace.

1
ff *mp*

5

10
ff *mp*

15

20
f

25

30
mp

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

40

45

50
mf

55
mp *cresc.*

60
f *mp*

65

70
p *cresc.*

75

80
mp

85

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*