

Johann Sebastian Bach

Mass in B Minor

BWV 232
Oboe I.

Nr. 1. „Kyrie“ (Chor).

Zur Verstärkung der Oboe d'amore I.

Adagio.

Largo ed un poco piano.

f *sf* *p* *f*

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

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

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

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

mf *dim.* *p*

poco riten. *a tempo* *tr* *pp* *p*

pp *mf* *pp* *p*

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 treble clef with a key signature of two sharps (F# and C#). The score is divided into ten staves. Measure numbers 50, 55, 60, 65, 70, 75, 80, and 85 are indicated at the beginning of their respective staves. The piece features a variety of dynamics, including fortissimo (f), piano (p), mezzo-forte (mf), mezzo-piano (mp), piano-pianissimo (pp), and sforzando (espr.). Performance markings include accents (^), slurs, and hairpins for dynamics. The tempo is marked 'a tempo' at measure 58, and 'poco rit.' (poco ritardando) appears at measures 55 and 73. The score 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 *mf* *pp*

40 *mf* *pp* *espress.*

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.
a tempo *poco dim.* *mf*
f *tr* *mf* *cresc.* *f*
mp *f*
mp *f*
mp *f*
mp *f*
poco dim. *mp*
f *tr* *marc.* *f* *3*

Oboe I.

75 1 80

mf *mp* *cresc.* *f*

85 *mf* *p* *f*

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

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

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

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

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

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

135 *f* *mf*

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

145 *pp* *cresc.* *f*

150 *mf* *f* *mp*

155 *f* *mp* *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 *mp*

25
f *dim.*

30
mp *mf* *f*

35
f

40
cresc.

45
rit. *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

5

poco dim.

10

p

cresc. molto

f

cresc.

15

f

20

p

mf

25

mp

p

mf

poco riten.

1

30 a tempo

f

35

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.

1

f

mf

5

10

cresc.

f

15

mf

cresc.

20

f

p

25

f

30

p

35

40 5

45 5

50 5

55 5

60 3

Sopr.

A - - men, A - - men!

65

f

70

mf

cresc.

Oboe I.

75
f *mp* *cresc.*

80
f *mp*

85
cresc. *f* *mp*

90
f *p* *f* *mp*

95
cresc. *f* *mp*

100
cresc. *f* *mp*

105
cresc. *f* *mp*

110
cresc.

115
f *cresc.* *ff*

120
p *cresc.*

125
cresc. *f* *riten.*

Oboe I.

Nr. 12. „Credo“ (Chor).

Grave. 44

attacca

Nr. 13. „Credo“ (2.) (Chor).

Allegro.

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

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

55 *p* *pp* *f*

60 *cresc.*

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

70 *mf* *cresc.* *f*

75

80 *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 *mf* *rit.* 2

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*

mf *f* *p* *mf* *p* *rit.* 80 *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* 15
20 *f* *p* *mf* *p* 25
dim. *pp* *cresc.* 30
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.

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

Nr. 19. „Confiteor“ (Chor).

Allegro molto moderato e solenne.

poco rit. Adagio. (♩ = ♩)

Vivace ed allegro.

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 a single melodic line with various dynamics and articulations. Measure numbers are indicated above the staff at intervals of 5 measures (155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250). Dynamics include *mp*, *cresc.*, *ff*, *mf*, *f*, *p*, and *poco dim.*. Articulations include accents (^) and slurs. Fingerings are indicated by numbers 1 and 5. The score ends with a double bar line at measure 250.

Oboe I.

Nr. 20. „Sanctus“ (Chor).

Poco sostenuto.

Measures 1-45 of the Oboe I part. Dynamics include *f*, *mf*, *mp*, *f*, *mf*, *cresc.*, *dim.*, *p*, *sf*, *mp*, *p*, *cresc.*, *f*, *ff*, *mf*, *dim.*, *p*, *ff*.

Allegro maestoso.

Measures 45-125 of the Oboe I part. Dynamics include *f*, *mf*, *mp*, *p*, *cresc.*, *f*, *mf*, *cresc.*, *f*, *mp*, *f*. Includes lyrics: glo - ri - a.

Oboe I.

Musical score for Oboe I, measures 130-165. The score is written on five staves in G major (one sharp). It features a complex rhythmic pattern of eighth and sixteenth notes with various dynamics and articulations. Measure numbers 130, 135, 140, 145, 150, 155, and 160 are indicated above the staves. Dynamics include *f*, *mp*, *p*, *cresc.*, *rit.*, and *ff*. Trills (*tr.*) are present in measures 135, 150, and 165.

Nr. 21. „Osanna“ (Chor).

Hier folgt Nr. 22 (Benedictus).

Poco vivace.

Musical score for Oboe I, measures 1-105. The score is written on eight staves in G major (one sharp) and 3/8 time. It features a complex rhythmic pattern of eighth and sixteenth notes with various dynamics and articulations. Measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, and 105 are indicated above the staves. Dynamics include *f*, *mp*, *f*, *mp*, *mf*, *mf*, *mf*, *mf*, *cresc.*, *f*, *mp*, *p*, *cresc.*, *mf*, *sf*, *dim.*, *p*, *cresc.*, and *f*. Trills (*tr.*) are present in measures 5, 55, and 60. A trill with a grace note (*(w) tr.*) is present in measure 25. A 3-measure rest is indicated in measure 105.

Oboe I.

f *riten. 1* *f* *riten.* *a tempo*
mp *cresc.* *f* *p* *cresc.* *f*
mf
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.

mp *mf > p* *mf*
p *mf* *p* *f*
f > mp *mf < mp*
mf < mf
f *dim.* *mp*
mf *f* *f > mp* *mf <*
p *cresc.*
f *p* *cresc.* *ff*

Johann Sebastian Bach
Mass in B Minor
BWV 232

Nr. 1. „Kyrie“ (Chor).

Zur Verstärkung der Oboe d'amore II.

Adagio.

f *sf* *p* *f*

Largo ed un poco piano.

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

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

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

pp *mf* *dim.* *p*

poco riten. *a tempo solo*

pp *mf* *pp* *p*

mp *p*

mf *p* *f* *cresc*

f *f* *pp* *espress.*

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

Oboe II.

70 *poco rit.*
p marc.

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

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
p espress.

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* *tr*

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

poco marc. *f* *p* *mf* *p*

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

f *sf* *pp* *mf*

p *p*

pp *mp* *p*

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

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

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

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

Nr. 4. „Gloria“ (Chor).

Vivace.

mf *ff*

mf *mp* *f*

mf *f*

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

mf *cresc.* *f*

mp *f* *mp*

f *f*

mp

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* *Tranquillo.* 110 *p*

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

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

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

125 *mf* *f* *simile*

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.

Musical score for Oboe II, measures 165-175. The score is in G major (one sharp) and 3/4 time. It features dynamic markings such as *f*, *p*, *pp*, *p*, *mp*, *p cresc.*, *mf*, *p*, *f*, *mp*, *f*, *mp*, and *f*. Performance instructions include *tr.* (trill) and *rit.* (ritardando). Measure numbers 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 Oboe II, measures 1-45. The score is in G major (one sharp) and 2/4 time. It features dynamic markings such as *mp*, *p*, *mf*, *cresc.*, *f*, *mp*, *mf*, *mp*, *f*, *mf*, *f*, *mp*, *p*, *cresc.*, *f*, *mp*, and *ff*. Performance instructions include *rit.* (ritardando). Measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, and 45 are indicated above the staff.

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

Oboe II.

Musical score for Oboe II, measures 85-125. The score consists of seven staves of music. The key signature is B major (two sharps). The tempo is marked *Allegro*. The dynamics range from *mp* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 90, 95, 100, 105, 110, 115, and 120 are indicated. The piece concludes with a *f* dynamic and a fermata.

Nr. 12. „Credo“ (Chor).

Musical score for Nr. 12, „Credo“ (Chor), measures 44-44. The tempo is marked *Grave*. The score consists of a single staff with a whole rest for the entire duration, indicating a long, sustained note or a full rest.

Nr. 13. „Credo“ (2.) (Chor).

Musical score for Nr. 13, „Credo“ (2.) (Chor), measures 5-40. The tempo is marked *Allegro*. The score consists of five staves of music. The key signature is B major (two sharps). The dynamics range from *p* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are indicated. The piece concludes with a *Tempo I.* marking and a fermata.

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 *f* *p* 15

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

cresc. *mf* *p* *mf*

Oboe II.

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

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

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

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

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

decresc. *p* 70 *p*

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

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

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 5 *cresc.*

ff 10 4

Oboe II.

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

20 *f* *p* *mf*

25 *p* *dim.*

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

35 *f*

40 *mf* *mp dolce*

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

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

55 *f*

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

65 *f*

Detailed description: This page contains the musical score for Oboe II, measures 15 through 65. The music is written in treble clef with a key signature of two sharps (F# and C#). The score is divided into ten systems, each containing two staves. Measure numbers 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 are indicated at the beginning of their respective systems. The dynamics range from *pp* (pianissimo) to *f* (forte). Performance markings include *tr* (trills), *cresc.* (crescendo), *dim.* (diminuendo), *poco dim.* (poco diminuendo), and *mp dolce* (mezzo-piano dolce). There are also accents and slurs throughout the piece.

mf

70

cresc.

f

75 5 80 5 85

Viol. I.

f

90

mf

cresc.

95

f

mp

100

mf

mp

105

tr.

dim.

p

110

tr.

cresc.

f

f

115

mf

f

mp

120

p

mf

cresc.

125

tr.

dim.

p

130

tr.

cresc.

f

ff

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* 155

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

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.

Musical score for Oboe II, measures 240-250. The key signature is two sharps (D major/B minor). The score consists of two staves. The first staff starts at measure 240 with a *mf* dynamic and a *cresc.* marking. It features a melodic line with various dynamics including *f*, *ff*, and *p*. The second staff continues the melody, marked with *cresc.*, *f*, *ff*, and *riten.* markings. Measure 250 ends with a fermata.

Nr. 20. „Sanctus“ (Chor).

Musical score for Oboe II, measures 240-65. The key signature is two sharps (D major/B minor). The score consists of ten staves. It begins with the tempo marking *Poco sostenuto.* and a *f* dynamic. The music is characterized by intricate rhythmic patterns and frequent dynamic changes, including *f*, *mf*, *mp*, *ff*, *p*, *sf*, and *dim.*. Measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 are indicated above the staff. The piece concludes with the tempo marking *Allegro maestoso.* and a 3/8 time signature. The final measures (50-65) are marked with a *ff* dynamic and a *dim.* marking.

Oboe II.

Sopr. 70

glo - - - ri - a

f *mf* *tr* *75* *cresc.*

f 1 80 2 *f* 1 85 2 *mf*

f *tr* 1 95 3 *mf*

100 *mp* *f* *tr* 105 3 *f*

110 *p* *cresc.* *mf* 115 *marcato* *cresc.*

120 *f* *mf marc.* *mp* *f* *tr* 125 *f*

mf *tr* 130 *f* *f*

135 *mp* *f* *f* *mp*

140 *p* *cresc.* 145

150 *f* *mf* *f* *p*

155 *cresc.* *f* 160

165 *rit.* *mf* *ff*

Hier folgt Nr. 22 (Benedictus).

Oboe II.

Nr. 21. „Osanna“ (Chor).

Poco vivace.

The musical score for Oboe II, Nr. 21 "Osanna" (Chor), is written in 3/8 time with a key signature of two sharps (D major). The tempo is marked "Poco vivace". The score consists of ten staves of music, with measures numbered from 1 to 105. The dynamics range from *p* (piano) to *f* (forte), with intermediate markings of *mf* (mezzo-forte), *mp* (mezzo-piano), and *dim.* (diminuendo). The score includes various articulations such as accents, slurs, and trills. The piece concludes with a final measure marked with a "3" and a fermata.

Oboe II.

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

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

130 *cresc.* *f*

135 *mf* 140

145 *dim.* *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*

Hier folgt Nr. 23
(Agnus Dei).

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

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.

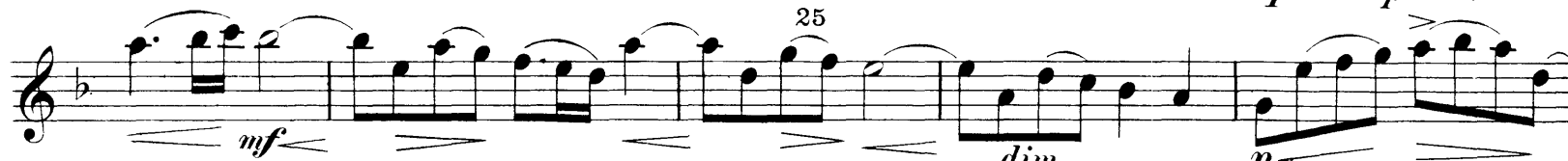
Johann Sebastian Bach
Mass in B Minor
BWV 232
Oboe d'amore I.

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

Adagio.



Largo ed un poco piano.



Oboe d'amore I.

50 *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*

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

120 125

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

Nr. 3., „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

10 15 20 25 30 35 40 45 50 55

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

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

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

p *pp* *cresc.* *f*

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

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

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

pp *f* *p* *f* *dim.* *pp* *p*

f *pp* *p* *rit.* *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),
Nr. 8., „Qui tollis“ (Chor) tacet.

Oboe d'amore I.

Nr. 9., „Qui sedes“ (Altarie).

Allegro grandioso.

Solo

mf

tr

f

poco dim.

p

cresc. molto

f

cresc.

f

p

mf

mp

poco rit.

p

mf

mp

poco rit.

f

p

cresc. molto

f

p

cresc.

poco rit.

mf

pp

cresc.

mf

a tempo

f

mf

cresc.

f

p

Oboe d'amore I.

Musical score for Oboe d'amore I, measures 70-85. The score is written in B-flat major and 3/4 time. It features a variety of dynamics including *mf*, *p*, *f*, and *mp*. Performance instructions include *tr.*, *rit.*, *Adagio.*, *a tempo*, and *riten.*. Measure numbers 70, 75, 80, and 85 are indicated. The music consists of six staves of notation.

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).

Musical score for Oboe d'amore I, measures 1-60. The score is written in B-flat major and 3/4 time. It begins with the tempo marking *Andante.* and the instruction *Solo dolce*. Dynamics range from *p* to *f*. Performance instructions include *poco cresc.*, *rit.*, *a tempo*, *poco marc.*, and *poco riten.*. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated. The music consists of six staves of notation.

Oboe d'amore I.

a tempo
poco marc.
dolce

65 *poco cresc.* *mf*

decresc. *p*

70 *poco riten*

75 *molto rit.*

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

Tutti *a tempo* *rit.*

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

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

*) Allegretto grazioso.

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

5

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

10 *tr.*

1 15 2 *mf* *p* *mf* *dim.* *p*

20

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

25

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

35

mf *p* *mf*

40

45 *dim.* *p* *cresc.* *mf* *p* *tr.*

50 *a tempo*

cresc. *mf* *p*

*) 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* *a tempo* *f*

85 *mp* *a tempo* *f*

90 *rit.* *a tempo* *f*

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

105 *tr* *cresc.* *mf*

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

115 *più f* *mf* *p* *cresc.*

120 *mf* *p* *mf* *cresc.* *poco riten.* *2*

125 *mf* *p* *mf*

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.* *f*

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.*

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

120 *dim.* *p* *f* *poco rit.*

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

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

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

8 *p*

10 *mf* *p*

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),
 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) } *tacent.*

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.*

Nr. 19 - 24 tacent.