

# W.A. Mozart Mass in C Minor

## Violoncell. N° 1. Kyrie.

Andante moderato.

*p*

2

*f*

A

*p*

*p*

B

*p*

*cresc. p cresc. p cresc.*

*f p pp f*

**Violoncell.**

Violoncell musical score for the first section of the Mass in C Minor, K. 427. The score consists of eight staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p*. The second staff contains a measure with a *C* time signature and dynamic markings of *mf* and *p*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *p*. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *pp*. The eighth staff has a dynamic marking of *pp*.

**Nº 2. Gloria.**

Violoncell musical score for the Gloria section of the Mass in C Minor, K. 427. The score consists of four staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *f* and includes the tempo marking *Allegro vivace.* and performance instructions *div.* and *unis.*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *p*.

**Violoncell.**

First system of musical notation for Cello, consisting of five staves. The notation includes various rhythmic values and dynamic markings. The first staff begins with a *p* dynamic. The second staff contains a section labeled **B** with a *f* dynamic. The third staff contains a section labeled **C 1**. The fourth staff begins with a *p* dynamic. The fifth staff ends with a *pp* dynamic.

**Nº 3. Laudamus te.**

*Allegro aperto.*

Second system of musical notation for Cello, consisting of nine staves. The notation includes various rhythmic values and dynamic markings. The first staff begins with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. The second staff begins with a *f* dynamic. The third staff contains a section labeled **A** with a *p* dynamic, followed by a *f* dynamic, and ends with a *p* dynamic. The fourth staff begins with a *f* dynamic, followed by a *p* dynamic. The fifth staff contains a section labeled **B**. The sixth staff contains a first ending marked with a **1**. The seventh staff contains a second ending marked with a **1**. The eighth staff contains a section labeled **C**. The ninth staff ends with a **2** marking.

**Violoncell.**

*cresc.* *f*

**D** *p*

*fp* *mp* *mp* *mp* *mp*

**E** *f* *p*

*f* *p*

**F** *f* *p*

*1* *1*

**G** *2*

**H** *fp* *fp* *fp*

*cresc.* *f*

**Nº 4. Gratias.**

**Adagio.** (♩)

*f*

*p* *f*

*p*



Violoncell.

Nº 6. Qui tollis.

Largo.

The musical score is written for Cello in bass clef with a common time signature. It begins with a forte (*f*) dynamic. The piece is divided into three sections: Section A (measures 1-12), Section B (measures 13-24), and Section C (measures 25-36). Section A features a dynamic range from *p* to *pp*. Section B features a dynamic range from *f* to *pp*. Section C features a dynamic range from *p* to *ff*. The score concludes with a *pp* dynamic.

Violoncell.

Nº 7. Quoniam.

Allegro.

The musical score for the Cello part of the Quoniam section is written in bass clef with a 3/4 time signature. It consists of 14 staves of music. The piece begins with a forte (*f*) dynamic and an accent. The first staff contains a repeat sign with the number 8. Dynamics fluctuate between *f* and *p*. Section A starts with a *p* dynamic and an accent. Section B features a *p* dynamic. Section C begins with a *p* dynamic and includes a 4-measure rest. Section D has a *p* dynamic and includes a 3-measure rest. Section E starts with a *p* dynamic, followed by *pp*, *fp*, and *fp* dynamics. Section F begins with a *p* dynamic. The piece concludes with a final forte (*f*) dynamic and an accent, ending with a double bar line.





**Violoncell.**

**Nº 9. Credo.**

*Allegro maestoso.*

Violoncell.

The image displays a page of musical notation for the Cello part of Mozart's Mass in C Minor, K. 427, "The Great Mass". The score is written on ten staves, each with a bass clef and a key signature of one flat (B-flat). The music is in 4/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings: *cresc.* (crescendo), *f* (forte), and *p* (piano). The score is divided into sections labeled A, B, C, D, and E. Section A is marked with a fermata. Section B includes a first ending bracket and a second ending bracket. Section C includes a first ending bracket. Section D includes a first ending bracket. Section E includes a first ending bracket. The page number 10 is located in the top left corner.

**Violoncell.**

Violoncell part for measures 1-10. The music is in C minor, 6/8 time. It features a series of eighth-note patterns in the right hand and a more active bass line in the left hand. Dynamics include *p*, *cresc.*, and *f*.

**Nº 10. Et incarnatus est.**

Violoncell part for measures 11-18, marked "Andante. con sord." (measures 11-12). The music is in 6/8 time. It features a series of eighth-note patterns in the right hand and a more active bass line in the left hand. Dynamics include *p*, *mf*, *mp*, *fp*, and *pp*. The piece is divided into sections A through F. Measure 18 is the final measure on this page.

**Violoncell.**

Fl. *calando*  
  
*attacca*

**Nº 11. Crucifixus.**

*Adagio* (♩)  
 con Sord.  
*p*  
*ten.*  
*f*  
*dim.* *p*  
 A  
*mf*  
*piu Adagio* *pp*  
*morendo*  
*attacca*

**Nº 12. Et resurrexit.**

*Allegro moderato.*  
 Sopran. *senza Sord.*  
  
*p* *f*  
*molto cresc.*

Violoncell.

This page contains the cello part of the Mass in C Minor, K. 427, "The Great Mass" by Wolfgang Amadeus Mozart. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of 14 staves of music. The first staff begins with a forte (*f*) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. The second staff continues this pattern. The third staff is marked with a 'B' and contains a whole rest followed by a first finger (*1*) and a triplet. The fourth staff continues with a triplet. The fifth staff is marked with a 'C' and begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The sixth staff continues with a triplet. The seventh staff is marked with a 'D' and begins with a piano (*p*) dynamic. The eighth staff is marked with a 'D' and begins with a piano (*p*) dynamic. The ninth staff is marked with a 'D' and begins with a piano (*p*) dynamic. The tenth staff is marked with a 'D' and begins with a piano (*p*) dynamic. The eleventh staff is marked with a 'D' and begins with a piano (*p*) dynamic. The twelfth staff is marked with a 'D' and begins with a piano (*p*) dynamic. The thirteenth staff is marked with a 'D' and begins with a piano (*p*) dynamic. The fourteenth staff is marked with a 'D' and begins with a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings (*f*, *p*, *cresc.*, *rit.*). The page number 13 is located in the top right corner.

Violoncell.

Nº 13. Et in spiritum sanctum.

Allegro non troppo.

The musical score for the Cello part of the 'Et in spiritum sanctum' movement is presented across 13 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a mezzo-forte (*mf*) dynamic. Subsequent staves feature a range of dynamics from piano (*p*) to fortissimo (*f*). Performance markings include accents, slurs, and a 'cresc.' (crescendo) instruction near the end of the piece. The final staff concludes with an 'attacca' instruction, indicating the end of the movement.

Nº 14. Credo in unam sanotam.

Tempo I. Allegro maestoso.

*f*

*p*

*f* *dim.*

*p* *cresc.* *f*

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

*p*

*p* *f*

*p*

*f* *pizz.*

*attacca*

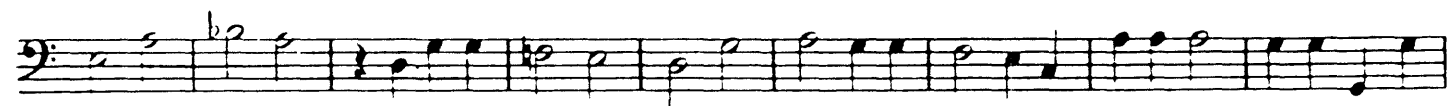
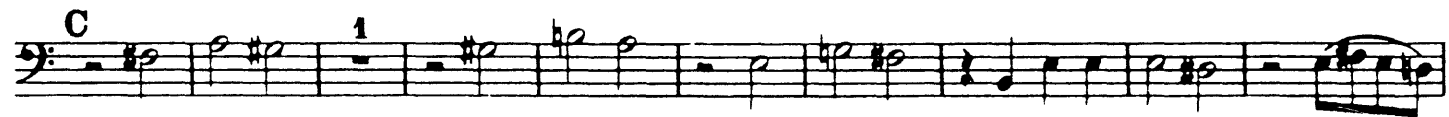
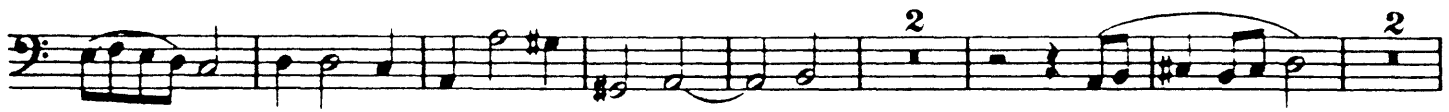
Nº 15. Et vitam venturi saeculi.

Allegro.  
arco Soli.

*f*

*f*

**Violoncell.**





**Violoncell.**

**N° 16. Sanctus.**

**Largo.** (♩)

*f* 1 1 1 *p*  
*cresc. f* A

**Allegro comodo.**

B  
C  
D

Violoncell.

Nº 17. Benedictus.

Allegro comodo.

The musical score for the Cello part of the Benedictus movement is written on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Section markers A, B, and C are placed above the staves to indicate specific points in the music. The piece begins with a piano (*p*) dynamic and features a variety of textures, including melodic lines and more rhythmic passages.

Violoncell.

Violoncell part of Mozart's Mass in C Minor, K. 427, "The Great Mass". The score consists of 11 staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The music features various dynamics including *f*, *p*, and *rit.*, and includes chordal markings for D, E, and G. The piece concludes with a double bar line.

N° 18. Agnus Dei.

Andante moderato.

Violoncell part of Mozart's N° 18. Agnus Dei. The score consists of one staff of music in bass clef with a key signature of two flats (B-flat and E-flat). The music begins with a dynamic marking of *p* and ends with a double bar line and a fermata.

Violoncell.

The image displays the Violoncell (Cello) part of Mozart's Mass in C Minor, K. 427, "The Great Mass". The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into several systems, each containing one or more staves. The notation includes various rhythmic values, slurs, and dynamic markings. Key features include:

- System 1:** Starts with a forte (*f*) dynamic. The first staff contains a complex rhythmic pattern with many sixteenth notes.
- System 2:** Features a section labeled 'A' with a piano (*p*) dynamic.
- System 3:** Contains a section labeled 'B' with a piano (*p*) dynamic.
- System 4:** Includes dynamic markings of *cresc. p* (crescendo piano) and *p*.
- System 5:** Shows a *cresc.* (crescendo) leading to a forte (*f*) dynamic, followed by a piano (*p*) and a pianissimo (*pp*) section, and then a forte (*f*) section.
- System 6:** Features a section labeled 'C' with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic.
- System 7:** Starts with a piano (*p*) dynamic.
- System 8:** Starts with a forte (*f*) dynamic.
- System 9:** Contains a section labeled 'D' with a piano (*p*) dynamic.
- System 10:** Ends with a piano (*p*) dynamic and a second ending marked with a '2' and a pianissimo (*pp*) dynamic.