

Johann Sebastian Bach

Mass in B Minor

BWV 232

Viola.

Nr. 1. „Kyrie“ (Chor).

Adagio. Largo ed un poco piano.

f *sf* *p* *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *cresc.* *mf* *cresc.* *f* *dim.* *pp* *mp* *dim.* *p* *mp* *pp* *poco riten.* *a tempo* *mf* *pp* *e-le-i-son, e-le-i-son, ele-* *mf* *cresc.* *f* *f* *mp* *p* *f* *f* *p* *poco rit.* *a tempo* *f* *pp* *cresc.* *f* *dim.* *p* *f* *f* *poco rit.* *p* *cresc.* *f* *p* *f* *pp* *1*

Viola.

75 *pp* *cresc.* *f* *mf* *mp* *mf*

80 *meno f* *pp* *mf* *p* *mp* 85

p *mf* *f* *f* *p* 90

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

p *cresc.* *f* 100

105 *f* *p* *f*

110 *p* *f* *p* *poco rit.* *a tempo*

115 *cresc.* *f* *dim.* *p* *f* 120

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

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

Larghetto.

Sopr. 8 *molto rit.* 9

75 e - le - i - son. Viol.

Nr. 3. „Kyrie“ (2.) (Chor).

Alla breve. Moderato.

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

Viola.

Musical score for Viola, measures 10 to 55. The score is in B minor (two sharps) and 3/8 time. It consists of eight staves of music. The dynamics and markings are as follows:

- Measure 10: *p* (piano), *mf* (mezzo-forte)
- Measure 15: *p* (piano), *pp* (pianissimo), *cresc.* (crescendo)
- Measure 20: *f* (forte), *p* (piano), *mf* (mezzo-forte), *p mf* (piano mezzo-forte), *p* (piano), *cresc.* (crescendo), *f* (forte)
- Measure 25: *f* (forte), *sf* (sforzando)
- Measure 30: *pp* (pianissimo), *f* (forte), *sf* (sforzando)
- Measure 35: *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano)
- Measure 40: *pp* (pianissimo), *pp* (pianissimo)
- Measure 45: *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), *p* (piano), *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte)
- Measure 50: *pp* (pianissimo), *f* (forte), *dim.* (diminuendo), *p* (piano)
- Measure 55: *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), *pp* (pianissimo)

Nr. 4. „Gloria“ (Chor).

Vivace.

Musical score for Viola, measures 5 to 30. The score is in B minor (two sharps) and 3/8 time. It consists of three staves of music. The dynamics and markings are as follows:

- Measure 5: *mf* (mezzo-forte), *ff* (fortissimo), *mf* (mezzo-forte)
- Measure 10: *mp* (mezzo-piano), *f* (forte), *mp* (mezzo-piano), *f* (forte)
- Measure 15: *f* (forte)
- Measure 20: *ff* (fortissimo), *poco dim.* (poco diminuendo), *mf* (mezzo-forte), *rit.* (ritardando), *f* (forte)
- Measure 25: *a tempo* (a tempo), *f* (forte)
- Measure 30: *f* (forte)

Viola.

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

40 *f* 3 45 *f* 50 *mp*

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

65 *mp* *f* *mp* *cresc.*

70 *mf* *mp* 75 2 2 *mp* *cresc.*

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

90 *p* *cresc.* 95 *f* *poco dim.* *mp*

breit. 100 *f* *Tranquillo.* *p* *pp*

105 *mp* *p* *pp* 110

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

120 *cresc.* *mp* *cresc.* *f* *p* *dim.* *pp* *Die Hälfte. poco più moto*

Viola.

125 *mf* *f* *simile*

130 *mf* *f* *mf*

135 *f* *mf*

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

145 *cresc.* *f* *p* *mf* **Alle.** 2

150 *f* *mp* *f*

155 *mp* *p*

160 *cresc.* *mf* *tr* *p* 1

165 *pp* *p* *mp* *p*

170 *cresc.* *mf* *p*

175 *rit.* *f* *mp* *f*

Viola.

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

Andante maestoso.

2 Pulte

mf pp pp cresc.

mf pp mf p

mp poco rit. a tempo f pp

pp cresc. mf

p p f p cresc.

mf p cresc. mf p

mf

pp mf Sopr. Solo. mus te, lau.

p

mf p cresc. mf

Viola.

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

5
10
15
20
25
30
35
40
45

mp *mf* *f* *mp* *mf* *mp* *f* *f* *mp* *p* *cresc.* *rit.* *mp* *pp* *mf* *p* *ppp* *mp* *pp* *mp* *p* *mf* *p* *poco dim.* *pp* *cresc.* *mf* *a tempo*

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

Andante animato
con sordino

1 5
10 15 6
1 Pult

mp *pp* *ppp* *mp* *pp* *mp* *p* *mf* *p* *poco dim.* *pp* *cresc.* *mf* *a tempo*

Viola.

25 1 30 1

poco f *pp* *p*

p *p* *mp*

40 2 45 2

p *mf* *mp*

50 55 *rit.* *a tempo* 60

pp *cresc.* *mp* *mf* 6

65

poco f *p* *mp* *pp* *mp* *pp*

70 1

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

75 5 80 6

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

85 3 1 90 1 95

p *pp* *attacca*

Nr. 8. „Qui tollis“ (Chor).

Lento.

senza sordino

5

Tutti ppp

10

ppp

15 20

mf *p* *ppp* *cresc.*

25

mf *pp* *poco cresc.* *mf* *ppp*

30 35

cresc.

Viola.

poco cresc. *mf* *pp*
40
dim. *ppp* *ppp*
45 50

Nr. 9. „Qui sedes“ (Altarie).

Allegro grandioso.

1 Pult *mp* *p* *f* 5
mf *poco dim.* *pp* *mp* *mf* *p* *mp* 10
cresc. *f* *p* *f* *pp* 15 20
mf *pp* *p* *mf* *pp* *p* 25
poco riten. *mf* *f* *p* 30 *a tempo*
35 40
f *mf* *poco dim.* *pp* *mp*
45
mf *pp* *mf* *pp* *f* *p* 50 55
poco rit. *a tempo*
60 65
p *mf* *cresc.* *f* *p*
70 *rit.* *Adagio.* *a tempo* 75
mf *pp* *mf*
80 *riten.* *a tempo* 85
mf *f* *mf* *f*

Viola.

Musical score for Viola, measures 95-125. The score is in B minor and 3/4 time. It features a variety of dynamics including *mp*, *cresc.*, *f*, *tr*, *mp*, *cresc.*, *mp*, *cresc.*, *f*, *cresc.*, *ff*, *p*, *cresc.*, *f*, *mp*, *cresc.*, and *f*. The piece concludes with a *riten.* marking and a fermata.

Nr. 12. „Credo“ (Chor).

Nr. 13. „Credo“ (2.) (Chor).

Grave, molto espr.

Allegro.

Musical score for Viola, measures 44-40. The score is in B minor and 3/4 time. It begins with a *Viol. I.* marking and an *attacca* instruction. The tempo changes from *Grave, molto espr.* to *Allegro.* The score includes dynamics such as *ff*, *marc.*, *mp*, *mf*, *f*, *mp*, *f*, *mp*, *mp*, *f*, *ff*, *mp*, *p*, *dim*, and *pp*. The piece concludes with a *Tempo I.* marking and a fermata.

Viola.

mf *marc.* mp f dim.

50

55 p *cresc.* pp f

60

65 *cresc.* ff *poco rit.*

70 *tranq.* pp *cresc.* f dim.

75

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

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

Andante.

2 Pulte

dolce p mf p mf

5

10 Solo p

15 *cresc.* mf p f pp

20

25 p mf f p *rit.*

30 2 Pulte mf p *poco cresc.* mf

35 Solo 5 *rit.* 2 Pulte p mf

45 *p* *a tempo* *poco cresc.* *mf* *p* *Solo* 50 *poco rit.*
2 Pulte
mp *f* *pp* *p* *f* *p* *poco riten.* 60
a tempo 65 *mf* *p* *poco cresc.* *mf* *decresc.*
70 *p* *p* *mp* *pp* *f* *pp* *mf* *mp* *p* *poco riten.*
75 *molto rit.* *Tutti* *a tempo* *pp* *cresc.* *f* *rit.* *p* *mf* *p*

Nr. 15. „Et incarnatus“ (Chor).

Largo. 47 48 49
p *ppp* *attacca*

Nr. 16. „Crucifixus“ (Chor).

Poco Adagio. 5 10 15 20 25 30 35 40 45 50
mf *dim.* *pp* *mp* *cresc.* *p* *cresc.*
p *cresc.* *mf* *f* *dim.* *p* *pp*
mp *dim.* *pp* *mp*
dim. *pp* *mp* *cresc.* *f* *mp*
cresc. *f* *dim.* *pp* *ppp* *attacca*

Viola.

Nr. 17. „Et resurrexit“ (Chor).

Allegro un poco maestoso.

Tutti

5 *f* *mf* *cresc.*

10 *ff* *mp*

15 *f*

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

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

30 *cresc.* *f*

35 *f* *mf*

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

45

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

55 *mf* *f* *poco dim.*

60 *p* *cresc.* *mf*

65 *mf*

Viola.

70 *mf* *cresc.*

75 *f* *mp* *mf*

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

85 *Tutti* *f* *mf*

90 *cresc.* *f* *f* *mf*

95 *mf*

100 *f* *mp* *dim.* *p*

105 *p*

110 *cresc.* *f*

115 *mf* *mp* *mf* *mp*

120 *p* *mf* *cresc.*

125 *f* *dim.* *p*

130 *cresc.* *f* *ff*

2 Pulte

3

3

3

2

2

Viola.

Nr. 18. „Et in Spiritum“ (Bassarie).

Allegretto grazioso.

Nr. 19. „Confiteor“ (Chor).

Allegro molto moderato e solenne. Adagio. (♩ = ♩)

140 Ob. d'am. *tr.* *rit.* *tr.* 141 142 143 144 120 23 Sopr. I. mor.

145

Vivace ed allegro.

150

tu - o - rum, et ex *mf* *cresc.*

155

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

160

cresc. *ff* *f*

175

180

mp

185

190

195

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

200

f *p* *cresc.* *f*

205

210

215

mf

220

225

f *poco dim.*

230

mp *cresc.* *f*

235

p *mf* *mp*

Viola.

240
cresc. mf cresc.
245 ff p cresc. f ff
250

Nr. 20. „Sanctus“ (Chor).

Poco sostenuto.

f mf f mf mf f
mp mf
cresc. f mf f mf f mf
f mf f
mf mp dim. p
25 mf f mp mp sf mp
35 p cresc. f ff mf
40 f f
45 dim. p ff

Allegro maestoso.
16 65 4

Viola.

Sopr I. 70 *ri.a.* *f* *mf* *cresc.* *f* 75

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

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

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

115 *mp* 120 *f* 125 *mf*

130 *mp* *f* *mp*

135 *f* 140 *f* *mp* 1

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

155 *f* *p* *cresc.* *f* *ff*

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

Hier folgt Nr. 22 (Benedictus).

Nr. 21. „Osanna“ (Chor).

Poco vivace. 4 5 10 1 15 2

f *mp* *f*

20 25

mp *f*

Viola.

30 1 35 1
mf *f* *mp* *p*

40 1 45 1
mf *mp* *mf*

50 55 1
mp *f*

60 1 65
mp *p*

70 75
cresc. *mf*

80 85
mp *cresc.* *f* *sf*

90 95
mp *dim.*

100 105 3 110
p *cresc.* *f* *f*

115 120
riten. 1 *riten.* *a tempo* *f*

125
mp *cresc.* *f* *mp* *cresc.* *f*

130 135
mf

140 145
dim. *p* *pù f* *ff* *rit.*

Hier folgt Nr. 23 (Agnus Dei).

Viola.

Nr. 22. „Benedictus“ (Tenorarie).

Larghetto. 55

Viol. Solo.

Hier folgt Nr. 21 (Osanna).

Nr. 23. „Agnus Dei“ (Altarie).

Largo. 33 13 14 rit. 15

Viol.

Nr. 24. „Dona nobis“ (Chor).

Moderato pietoso.

mp mf p p f mp mp mf f mf dim. mf p cresc. ff

5 10 15 20 25 30 35 40 45