

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*

10 *mf* *pp* *mf*

15 *pp* *mp* *pp*

20 *cresc.* *mf* *cresc.* *f* *dim.* *pp* *mp*

25 *dim.* *p* *mp* *pp* *poco riten.*

a tempo 30 12 *Sopr.* 45 *e-le-i-son, e-le-i-son, ele-* *mf* *cresc.*

50 *f* *f* *mp* *p* *f*

55 *f* *p*

poco rit. a tempo 60 *f* *pp* *cresc.*

65 *f* *dim.* *p* *f*

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

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 written 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*, *mf*
- Measure 15: *p*, *pp*, *cresc.*
- Measure 20: *f*, *p*, *mf*, *pmf*, *p*, *cresc.*, *f*
- Measure 25: *f*
- Measure 30: *pp*, *f*, *sf*
- Measure 35: *pp*, *mf*, *p*, *mf*, *pp*, *p*
- Measure 40: *pp*, *pp*
- Measure 45: *mf*, *p*, *pp*, *cresc.*, *f*, *p*, *mf*, *p*, *mf*
- Measure 50: *pp*, *f*, *dim.*, *p*
- Measure 55: *f*, *pp*, *mf*, *pp*

Nr. 4. „Gloria“ (Chor).

Vivace.

Musical score for Viola, measures 5 to 25. The score is written 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*, *ff*, *mf*
- Measure 10: *mp*, *f*, *mp*, *f*
- Measure 15: *f*
- Measure 20: *ff*, *poco dim.*, *mf*, *rit.*, *f*
- Measure 25: *a tempo*, *3*

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*

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* *p* **1**

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

170 *cresc.* *mf* *p*

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

Detailed description: This page of a musical score for the Viola part of Bach's Mass in B Minor, measures 125-175. The music is written in a single system with a treble clef and a key signature of two sharps (D major/B minor). The tempo is initially unspecified but changes to 'Alle.' at measure 145. The score features a variety of dynamics including *mf*, *f*, *p*, *pp*, *cresc.*, and *rit.*, along with articulations such as accents (^), trills (tr), and slurs. Measure numbers 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, and 175 are clearly marked. The piece concludes with a fermata at the end of measure 175.

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 pp cresc. mf

p p f p cresc.

mf p cresc. mf p

mf

pp mf

p p

mf

mf p cresc. mf

45 Sopr. Solo.
mus te, lau.

Viola.

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Musical score for Viola, Nr. 6. „Gratias agimus tibi“ (Chor). The score is in B minor (one sharp) and Alla breve time. It consists of eight staves of music. The dynamics are marked as follows: *mp*, *mf*, *f*, *mp*, *mf*, *p*, *mf*, *f*, *mp*, *p*, *f*, *mp*, *p*, *cresc.*, *f*, *mp*, *ff*.

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

Andante animato
con sordino

Musical score for Viola, Nr. 7. „Domine Deus“ (Duett: Sopran und Tenor). The score is in B minor (one sharp) and Andante animato time. It consists of three staves of music. The dynamics are marked as follows: *mp*, *pp*, *ppp*, *mp*, *pp*, *mp*, *p*, *mf*, *p*, *poco dim.*, *pp*, *cresc.*, *mf*.

Viola.

25 1 30 1

poco f *pp* *p*

35 *p* *mp*

40 2 45 2 *p* *mf* *mp*

50 *pp* *cresc.* *mp* *mf* 55 *rit. a tempo* 60 *Fl.* 6

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

70 *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 30 *mf* *pp* *poco cresc.* *mf* *ppp*

35 *cresc.*

Viola.

40 *poco cresc.* *mf* *pp*

45 *dim.* *ppp* 50 *ppp*

Nr. 9. „Qui sedes“ (Altarie).

Allegro grandioso.

1 Pult *mp* 5 *p* *f*

10 *mf* *poco dim.* *pp* *mp* *mf* *p* *mp*

15 *cresc.* *f* *p* *f* *pp* 20 *pp*

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

30 *poco riten.* *a tempo* *mf* *f* *p*

35 *f* *mf* *poco dim.* *pp* 40 *pp* *mp*

45 *mf* *p* *pp* *p* *poco rit.* 55 *a tempo*

50 *mf* *pp* *mf* *pp* *f*

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

70 *rit.* *Adagio.* *a tempo* 75 *mf*

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

Viola.

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

100 *cresc.*

105

110 *mp* *cresc.*

115 *f* *cresc.*

120 *ff* *p* *cresc.*

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

Nr. 12. „Credo“ (Chor).

Nr. 13. „Credo“ (2.) (Chor).

Grave, molto espr.

Allegro.

44 *attacca* *f* *f* *mp* *mf* *f* *mp*

10 *marc.*

15

20 *f* *mp* *mf*

25 *mp* *f* *ff*

30 *triquillo* *mp*

35 *p* *dim* *pp*

40 **Tempo I.** *f*

6

Viola.

50

mf *marc.* *mp* *f* *dim.*

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

p *poco cresc.* *f* *Solo* *p*

15

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

20

25

p *mf* *f* *p* *rit.*

30

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

35

Solo *p* *5 rit.* *2 Pulte* *p* *mf*

Viola.

45 *p* *a tempo* *poco cresc.* *mf* *p* *Solo* *p* *poco rit.* 50

2 Pulte *mp* *f* *pp* *p* *f* *p* *poco riten.* 60

a tempo *mf* *p* *poco cresc.* *mf* *decresc.* 65

p *p* *mp* *pp* *f* *pp* *mf* *mp* *p* *poco riten.* 70

molto rit. *Tutti* *a tempo* *pp* *cresc.* *f* *rit.* *p* *mf* *p* 75

Nr. 15. „Et incarnatus“ (Chor).

Largo. 47 *Viol.* 48 49 *attacca*

Nr. 16. „Crucifixus“ (Chor).

Poco Adagio. *mf* *dim.* *pp* *mp* *cresc.* *p* *cresc.* 5 10

p *cresc.* *mf* *f* *dim.* *p* *pp* 15 20

mp *dim.* *pp* *mp* 25 30

dim. *pp* *mp* *cresc.* *f* *mp* 35 40

cresc. *f* *dim.* *pp* *PPP* *attacca* 45 50

Viola.

Nr. 17. „Et resurrexit“ (Chor).

Allegro un poco maestoso.

Tutti

The musical score for the Viola part of "Et resurrexit" (Chor) is written in G major (one sharp) and 3/4 time. It begins with a *Tutti* marking and a tempo of *Allegro un poco maestoso*. The piece is marked *f* (forte) at the beginning and includes various dynamic markings throughout, such as *ff* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *cresc.* (crescendo). Performance markings include accents (\wedge) and slurs. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are indicated. The score concludes with a *poco dim.* (poco decrescendo) marking and a final *f* (forte) dynamic.

Viola.

70 *mf* *cresc.*

75 *f* *mp* *mf*

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

85 *Tutti* *f* *mf*

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

95 *f* *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*

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

145

Vivace ed allegro.

150

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

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

160 *cresc.* *ff* 170 *f*

175 180 *mp*

185 *f* 190 195 *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* *riten.* 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 *f* *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* *f* 120 *mf* 125

130 *mp* *f* *mp*

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

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

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

160 *mp* 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 1 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 rit.
dim. p più f ff

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

Viol.

Nr. 24. „Dona nobis“ (Chor).

Moderato pietoso.

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