

Johann Sebastian Bach
Mass in B Minor
BWV 232

Trompete I in D.

Nr. 1. „Kyrie“ (Chor), Nr. 2. „Christe eleison“ (Duett: Sopran I und II), } *tacit.*
Nr. 3. „Kyrie“ (2.) (Chor)

Nr. 4. „Gloria“ (Chor).

Vivace.

f *cresc.* *ff*

10 *mp* *f* *mp* *f* *ff* *poco dim.*

15 *rit.* *a tempo* *mf* *f*

20 *mf* *f*

25 *mf* *f*

30 *f*

35 *mp* *f* *mp* *f* *mf*

40 *f*

45 *f* *3* *50* *5* *55* *5* *60* *3* Fl. I u. Ob. I. *tr* *65* *tr* *70* *5* *75* *2*

63 *mp* *cresc.* *f*

80 *mf* *cresc.* *f* *p*

85 *p*

90 *f* *p* *mf* *f* *poco dim.* *mp*

95 *poco più moto*

100 *breit* *Tranquillo.* *3* *105* *5* *110* *5* *115* *5* *120* *1* *125* *5* *130* *5* *135* *2*

137 *Fl. I u. Ob. I.* *p* *pp* *cresc.*

140 *p* *pp* *cresc.*

145 *f* *p* *mf*

150 *2* *155* *5* *155* *2*

Trompete I in D.

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Nr. 7. „Domine Deus“ (Duett: Sopran und Tenor), Nr. 8. „Qui tollis“ (Chor), Nr. 9. „Qui sedes“ (Altarie), Nr. 10. „Quoniam“ (Bassarie) } tacent.

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.

Trompete I in D.

Nr. 12. „Credo“ (Chor) tacet.

Nr. 13. „Credo“ (2.) (Chor).

Nr. 14. „Et in unum“ (Duett: Sopran und Alt). Nr. 15. „Et incarnatus“ (Chor.) } tacet.
Nr. 16. „Crucifixus“ (Chor)

Nr. 17. „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

Trompete I in D.

84 85 85 90 95 100 105 110 115 120 125 130

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

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

Allegro molto moderato e solenne. *poco rit.* 118

Nr. 19. „Confiteor“ (Chor). Adagio. (♩ = ♩) 145

Vivace ed allegro.

145 150 155 160 165 170 175 178 177 180 185 190 195

Ob. I. *mf* *cresc.* *f* *mp* *cresc.* *ff* *mf* *cresc.* *mp* *f* *mp* *cresc.* *f* *mf* *cresc.* *f*

2 23 1 5 5 2 Fl. I. 177 Pk.

Trompete I in D.

Musical score for Trompete I in D, measures 200-250. The score consists of four staves. The first staff starts at measure 200 with a *p* dynamic and includes markings for *cresc.* and *f*. The second staff includes markings for *f* and *dim.*, and is labeled "Fl. I." at measure 220. The third staff starts at measure 230 with a *mp* dynamic and includes markings for *cresc.* and *f*. The fourth staff starts at measure 245 with a *mf* dynamic and includes markings for *fp* and *ff*, as well as a *riten.* marking.

Nr. 20. „Sanctus“ (Chor).

Musical score for Nr. 20. „Sanctus“ (Chor), measures 1-185. The score consists of seven staves. The first staff is marked *Poco sostenuto.* and starts at measure 1 with a *f* dynamic. The second staff starts at measure 15 with a *mf* dynamic. The third staff is for Soprano (Sopr.) and starts at measure 30 with a *mf* dynamic. The fourth staff starts at measure 40 with a *f* dynamic and includes the tempo marking *Allegro maestoso.* The fifth staff starts at measure 75 with a *f* dynamic. The sixth staff starts at measure 105 with a *p* dynamic and includes markings for *cresc. f* and *p*. The seventh staff starts at measure 120 with a *f* dynamic and includes markings for *mp* and *f*. The eighth staff starts at measure 140 with a *f* dynamic and includes markings for *mp* and *fp*. The ninth staff starts at measure 155 with a *cresc.* marking and includes markings for *f* and *rit.*.

Hier folgt Nr. 22 (Benedictus).

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Mass in B Minor

BWV 232

Trompete II in D.

Nr. 1. „Kyrie“ (Chor), Nr. 2. „Christe eleison“ (Duett: Sopran I und II), } *tacit.*
Nr. 3. „Kyrie“ (2.) (Chor)

Nr. 4. „Gloria“ (Chor).

Vivace.

2 5 10 15 20 25 30 35 40 45 50 55 60 63 64 65 70 75 80 85 90 95 100 105 110 115 120 125 130 135 137 138 140 145 150 155

f *ff* *mf* *mp* *f* *mp* *ff* *poco dim.* *mf* *f* *mf* *f* *mp* *f* *mf* *f* *f* *Fl. I. u. Ob. I.* *mp* *p* *p* *f* *mf cresc.* *f* *mf* *p* *f* *p* *mf* *f* *poco dim. mp* *f* *breit.* *poco più* *Tranquillo.* *3* *5* *5* *5* *1* *4* *5* *5* *2* *Ob. u. Fl. I.* *p* *pp* *cresc.* *f* *mf* *2* *5* *2*

Trompete II in D.

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

Nr. 6. „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Nr. 7. „Domine Deus“ (Duett: Sopran und Tenor), Nr. 8. „Qui tollis“ (Chor),
Nr. 9. „Qui sedes“ (Altarie), Nr. 10. „Quoniam“ (Bassarie) } tacet.

Nr. 11. „Cum sancto spiritu“ (Chor).

Vivace.

Trompete II in D.

Fl. u. Ob. I.

109 120 110 *f* *cresc.* 115
mf 2 2 *f* 125 *mp* *mf* *f* *riten.* *ff*

Nr. 12. „Credo“ (Chor) tacet.

Nr. 13. „Credo“ (2) (Chor).

Allegro.

60 Fl. u. Ob. I. 65 *poco rit.* *tranq.*
 70 61 62 63 64 75 80 *mf* *cresc.* *ff* *pp*
cresc. *mf* *cresc.* *ff*

Nr. 14. „Et in unum“ (Duett: Sopran und Alt), Nr. 15. „Et incarnatus“ (Chor), Nr. 16. „Crucifixus“ (Chor) } tacent.

Nr. 17. „Et resurrexit“ (Chor).

Allegro, un poco maestoso.

3 5 30 35 40 45 50 4 1 5 5 5 4 84 85
 10 4 15 20 25 30 35 40 45 50 4 1 5 5 5 4 84 85
 48 60 4 65 5 70 5 75 5 80 4 84 85
 90 95 2 100 1 105 110 3 115 5 120 1 125 130
f *mf* *cresc.* *ff* *p* *poco dim.* *f* *mf* *cresc.* *f* *mp* *mf* *dim.* *p* *trm* *cresc.* *f* *dim.* *p* *trm* *cresc.* *f* *ff*

Trompete II in D.

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

Nr. 19. „Confiteor“ (Chor).

Allegro molto moderato e solenne. *poco rit.* Adagio. (♩ = ♩) Vivace ed allegro.

150

Musical score for Trompete II in D, Nr. 19 „Confiteor“ (Chor). The score consists of ten staves of music. It begins with a treble clef and a common time signature. The tempo is marked as *Allegro molto moderato e solenne*, followed by *poco rit.* and *Adagio* (with a note equal to a half note), and finally *Vivace ed allegro*. The score includes various dynamics such as *mf*, *f*, *mp*, *cresc.*, *ff*, and *p*. There are also trill markings (Tr. I.) and fingerings indicated throughout the piece. Measure numbers 118, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 223, 224, 225, 230, 235, 240, 245, and 250 are marked.

Nr. 20. „Sanctus“ (Chor).

Poco sostenuto.

Musical score for Trompete II in D, Nr. 20 „Sanctus“ (Chor). The score consists of five staves of music. It begins with a treble clef and a common time signature. The tempo is marked as *Poco sostenuto*. The score includes various dynamics such as *f*, *mp*, *f*, *mf*, *ff*, and *f*. There are also trill markings (Tr. I.) and fingerings indicated throughout the piece. Measure numbers 10, 15, 20, 25, 30, 32, 33, 34, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 109, 110, 111, 112, 115, 120, 125, 130, and 135 are marked. The score includes a vocal line for Soprano (Sopr.) and an Oboe I line (Ob. I. u. Sopr.).

Trompete II in D.

Nr. 21. „Osanna“ (Chor).

Hier folgt Nr. 22 (Benedictus).

Poco vivace.

Nr. 22. „Benedictus“ (Tenorarie), Nr. 23. „Agnus Dei“ (Altarie) tacent.
Hier folgt Nr. 21 (Osanna).

Nr. 24. „Dona nobis“ (Chor).

Moderato, pietoso.

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Trompete III in D.

Nr. 1., „Kyrie“ (Chor), Nr. 2., „Christe eleison“ (Duett: Sopran I und II),
Nr. 3., „Kyrie“ (2.) (Chor.) } tacent.

Nr. 4., „Gloria“ (Chor).

Vivace.

4 5 10 5 15
ff *mf* *mp* *f*

20 *rit.* *mp* *f* **a tempo** 1

1 30 1 35 5 40 1 1

1 45 3 50 5 55 5 60 3 63 64 65 1 1

mf *f* *f* *mp* *più f*

70 5 75 5 80 1 85 4 90 1

95 *dim.* *breit* 100 *f*

Tranquillo. 3 105 5 110 5 115 5 120 1 *poco più moto* 4 125 5 130 5 135 4 Tr. I u. II. 140

139 140 141 142

145 *p* *f* *p* *mf*

2 150 5 155 2 *p* *mf* *p*

160 3 165 *dolciss.* 1 *f* *p* *pp* *p*

170 2 *rit.* 175 *p* *mf* *mp* *f*

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

Trompete III in D.

Nr. 6., „Gratias agimus tibi“ (Chor).

Alla breve. Pietoso.

Musical score for Trompete III in D, Nr. 6. 'Gratias agimus tibi' (Chor). The score is in 2/4 time and consists of two staves. The first staff starts at measure 30 and includes measures 31, 32, 33, 34, 35, and 40. The second staff starts at measure 45. Dynamics include *f* and *ff*. Performance markings include *rit.* and *Tr. II.*

Nr. 7., „Domine Deus“ (Duett: Sopran und Tenor), Nr. 8., „Qui tollis“ (Chor),
 Nr. 9., „Qui sedes“ (Altarie), Nr. 10., „Quoniam“ (Bassarie) } *tacent.*

Nr. 11., „Cum sancto spiritu“ (Chor).

Vivace.

Musical score for Trompete III in D, Nr. 11. 'Cum sancto spiritu' (Chor). The score is in 3/4 time and consists of seven staves. The first staff starts at measure 1 and includes measures 5 and 10. The second staff includes measures 15, 20, and 25. The third staff includes measures 30 and 35. The fourth staff includes measures 40, 45, 50, 55, 60, and 65. The fifth staff includes measures 70, 75, 80, 85, 90, 95, 100, and 105. The sixth staff includes measures 110 and 115. The seventh staff includes measures 120, 125, and 130. Dynamics include *f*, *mf*, *mp*, and *ff*. Performance markings include *riten.* and *cresc.*

Sopr.

Amen cum sancto spiri *mf*

Fl.u.Ob.I.

Nr. 12., „Credo“ (Chor) *tacet.*

Nr. 13., „Credo“ (2.) (Chor).

Allegro.

Musical score for Trompete III in D, Nr. 13. 'Credo' (2.) (Chor). The score is in 2/4 time and consists of two staves. The first staff starts at measure 64 and includes measures 65, 66, and 70. The second staff includes measures 75 and 80. Dynamics include *f*, *pp*, *mf*, and *ff*. Performance markings include *poco rit.*, *tranq.*, and *allarg.*

Nr. 14., „Et in unum“ (Duett: Sopran und Alt), Nr. 15., „Et incarnatus“ (Chor),
 Nr. 16., „Crucifixus“ (Chor) } *tacent.*

Trompete III in D.

Nr. 17., „Et resurrexit“ (Chor).

Allegro un poco maestoso.

Nr. 18., „Et in spiritum“ (Bass) tacet.

Nr. 19., „Confiteor“ (Chor).

Allegro molto moderato e solenne. *poco riten.* Adagio. (♩=♩) Vivace ed allegro.

Trompete III in D.

195 *mf* *cresc.* *f* *p* *cresc.* 200

205 *f* 2 210 5 215 5 220 3

223 224 *mp cresc.* 225 4 230 *f*

1 235 5 240 5 245 *p* *cresc.* *f* *riten.* 250 *ff*

Nr. 20., „Sanctus“ (Chor).

Poco sostenuto.

f 1 5 10 1

mf *ff* *f* *mf* 15 20 1

3 25 5 30 5 35 1 1 40 5 45 3

f *mf* *f*

Allegro maestoso.

2 50 5 55 5 60 5 65 5 70 75 1

glo - ri - a *mf*

1 80 5 85 5 90 5 95 5 100 5 105 4 Tr.I. 110 *tr.* 109 110 111 112

115 2 120 5 125 5 130 1 *mf* *f* *f*

135 2 140 5 145 3 150 *mp* *f* *mf* *f*

Trompete III in D.

Nr. 21., „Osanna“ (Chor).

Hier folgt Nr. 22 (Benedictus).

Poco vivace.

Nr. 22., „Benedictus“ (Tenor), Nr. 23., „Agnus Dei“ (Alt) tacent.
Hier folgt Nr. 21 (Osanna).

Nr. 24., „Dona nobis“ (Chor).

Moderato, pietoso.