

J.S. Bach



**Missa A-Dur
Kyrie e Gloria**

BWV 234

I. Coro: Kyrie

Kyrie

1. Flauto traverso 2.

I. Violino II.

Viola

Soprano

Alto

Tenore

Basso

Basso Continuo

=

1. Fl.

2.

I. Vln.

II.

Vla.

S.

A.

T.

B.

B.C.

6

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{6}{5}$

$\frac{7}{2}$

$\frac{6}{5}$

$\frac{7}{2}$

$\frac{7}{2}$

10

Fl.

Vln.

Vla.

S.

A.

T.

B.

B.C.

Ky - ri - e_ e -
Ky - ri - e_ e -
Ky - ri - e_ e -
Ky - ri - e_ e -

$\frac{6}{5}$ $\frac{7}{\sharp}$ $\frac{6}{4+}$ $\frac{6}{5}$ $\frac{5}{4}$ $\frac{5}{3}$

14

Fl.

Vln.

Vla.

S.

lei - son,
Ky - ri - e_ e - lei - son,

A.

lei - son,
Ky - ri - e_ e - lei - son,

T.

lei - son,
Ky - ri - e_ e - lei - son,

B.

lei - son,
Ky - ri - e_ e - lei - son,

B.C.

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

This musical score page contains two systems of music. The top system (measures 10-11) includes parts for Flute (Fl.), Violin (Vln.), Cello/Bassoon (Vla.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon/Cello (B.C.). The vocal parts sing the Kyrie eleison chant. Measure 10 starts with a rhythmic pattern of eighth and sixteenth notes. Measures 11 and 12 show the vocal entries. Measure 11 features dynamic markings 'tr' (trill), 'p' (piano), and 'f' (fortissimo). Measure 12 concludes with a forte dynamic. The bottom system (measures 14-15) continues the Kyrie eleison chant. It includes parts for Flute (Fl.), Violin (Vln.), Cello/Bassoon (Vla.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon/Cello (B.C.). The vocal parts sing 'lei - son,' followed by 'Ky - ri - e_ e - lei - son,' in a repeating pattern. Measure 14 begins with eighth-note patterns. Measures 15 and 16 show the vocal entries. Measure 15 features dynamic markings 'p' (piano), 'f' (fortissimo), and 'p' (piano). Measure 16 concludes with a forte dynamic.

J.S. Bach — Missa A-Dur BWV 234

19

Fl.

2.

I.

Vln.

II.

Vla.

S.

Ky - ri - e e - lei

A.

Ky - ri - e e - lei

T.

Ky - ri - e e - lei

B.

Ky - ri - e e - lei

B.C.

6 6 7 6 - 6 6 # - 6 5 # 7 6 6

6 6 7 6 - 6 6 # - 6 5 # 7 6 6

24

29

Fl.

Vln.

Vla.

S.

A.

T.

B.

B.C.

=

Fl.

Vln.

Vla.

S.

A.

T.

B.

B.C.

37

Fl.
2.
I.
Vln.
II.
Vla.
S.
A.
T.
B.
B.C.

Ky - ri - e e -
Ky - ri - e e -
Ky - ri - e e -
Ky - ri - e e -

$\frac{6}{5}$ $\frac{7}{\sharp}$ — $\frac{5}{3}$ $\frac{4+}{2}$ $\frac{\sharp}{\sharp}$ $\frac{6}{5}$ $\frac{7}{\sharp}$ $\frac{5}{4}$ $\frac{5}{\sharp}$

41

Fl.
2.
I.
Vln.
II.
Vla.
S.
A.
T.
B.
B.C.

lei - son,
Ky - ri - e e - lei - son,
lei - son,
Ky - ri - e e - lei - son,
lei - son,
Ky - ri - e e - lei - son,

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$

46

Fl.

Fl.

I.

Vln.

II.

Vla.

S.

A.

T.

B.

B.C.

Ky - ri - e e - lei - - son, Ky - ri - e

Ky - ri - e e - lei - - son, Ky - ri - e

Ky - ri - e e - lei - - son, Ky - ri - e

Ky - ri - e e - lei - - son, Ky - ri - e

$\frac{6}{3}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{5}{3}$ $\frac{7}{5}$ $\frac{5}{2}$

51

1. Fl.

2. Fl.

I.

Vln.

II.

Vla.

S.

A.

T.

B.

B.C.

— e - le — i - son, Ky - ri - e — e - lei —

— e - lei — son, Ky - ri - e — e - lei —

⁸ e - lei — son, Ky - ri - e — e - lei - son,

e - le - i - son, Ky - ri - e — e - lei —

6 4 3 6 4 3 6 6 6 6 6 6

56

Fl.

Fl.

I.

Vln.

II.

Vla.

S.

A.

T.

B.

B.C.

son, Ky -

son, e -

Ky - ri - e - lei - son, e - lei - son, Ky - ri -

son, Ky - ri - e - lei - son, Ky - ri -

8 7 6 7 6 7 6 5 6 6 6

J.S. Bach — Missa A-Dur BWV 234

10

61

Fl.
2.
I.
Vln.
II.
Vla.
S.
A.
T.
B.
B.C.

ri-e e - lei - son, Ky - ri-e e - lei -
lei - son, e - lei - son, Ky - ri-e e - lei -
e - lei - son, e - lei - son, Ky - ri-e
e - lei - son, e - lei - son, Ky - ri-e

$\frac{7}{5}$ $\frac{6}{5}$ $\frac{5}{6}$ $\frac{7}{4}$ $\frac{6}{3}$

65

Fl.
2.
I.
Vln.
II.
Vla.
S.
A.
T.
B.
B.C.

e - lei - son, e - lei -
e - lei - son, e - lei - son,

$\frac{6}{5}$ $\frac{7}{5}$ $\frac{7}{4}$ $\frac{6}{5}$ $\frac{7}{2}$

J.S. Bach — Missa A-Dur BWV 234

12

74

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S.

A.

T.

B.

B.C.

Chri - ste e - leison, e - lei - son, e - leison, Christe,
lei - son, e - leison, Christe, Christe e - lei - son, Christe e - leison, e - lei -

$\frac{7}{5}$ $\frac{6}{4+2}$ $\frac{5}{2}$

78

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S.

A.

T.

B.

B.C.

Chri - ste e -
Chri - ste e - lei - son, e - lei - son, e - lei - son, Christe, Chri - ste e -
Chri - ste e - lei - son, Chri - ste e - lei - son, e - lei - son, e - lei - son,
- son, Chri - ste e - lei - son, e - lei - son, e - lei -

$\frac{6}{4+2}$ $\frac{7}{5}$ $\frac{6}{4}$

81

1. Fl.

2. Fl.

I. Vln.

II. Vla.

S. A. T. B. B.C.

leison, e - lei - son, e - lei - son, Chri-ste, Chri-ste e - lei - son,

lei - son, Chri - ste e - lei - son, e - lei - son, Chri - ste e -

Chri - ste e - leison, e - lei - son, e - lei -

- - - son, Chri - ste, Chri - ste e - leison, Chri - ste e - lei - son,

5

7
4
2

6
4
2

84

1. Fl.

2. Fl.

I.

Vln.

II.

Vla.

S.

A.

T.

B.

B.C.

Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, e -
leison, e - lei - son, e - lei - son, Chri - ste, Chri - ste e - leison, Chri - ste e - lei - son,
son, Chri - ste, Chri - ste e - leison, Chri - ste e - lei - son,
e - lei - son, e - lei - son,

$\frac{7}{5}$ $\frac{6}{2}$ $\frac{7}{2}$ $\frac{7}{1}$ $\frac{6}{1}$

**Kyrie
Vivace**

87

1. Fl.
2.

I. Vln.
II. Vla.
S. lei - son.
A. Chri-ste e - lei son.
T. Chri-ste e - lei son.
B. Chri-ste e - lei son.
B.C. Ky - ri -

91

1. Fl.
2.

I. Vln.
II. Vla.
S.
A.
T. Ky - ri - e e - lei
B. e e - lei - son, e - lei - son, e -
B.C. 6 6 7 4+ 6 5 7 6 6 8 7

99

1. Fl.

I. Vln.

II. Vla.

S.

A.

T.

B.

B.C.

Ky - ri - e e - lei

son, e - lei

lei - son, e - lei

son, e - lei

son, e - lei

son, Chris-

=

106

1. Fl.

2. Fl.

I. Vln.

II. Vla.

S.

A.

T.

B.

B.C.

Ky - ri - e e - lei

son, e - lei

son, e - lei

son, Chri - ste e -

ste e - lei

son, e - le - i - son, e - lei

son, Chri-

113

1. Fl.
2. Fl.

I. Vln.
II. Vln.
Vla.

S.

A.

T.

B.

B.C.

— e - lei - - - son, e - lei - - - son, e - lei -
e - lei - son, e - lei - - - son, Chri - ste e - lei
lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - le - i -
ste e - lei - - - son, e - lei - - - son, e - lei -
B.C. $\frac{6}{5}$ $\frac{5}{2}$ $\frac{7}{4}$ $\frac{6}{2}$ — $\frac{7}{\sharp}$ $\frac{4}{5}$ $\frac{6}{\sharp}$ $\frac{7}{\sharp}$ $\frac{\sharp}{5+5}$ $\frac{5}{5}$ $\frac{6}{5} \sharp$

120

1. Fl.
2. Fl.

I. Vln.
II. Vln.
Vla.

S.

A.

T.

B.

B.C.

son, Ky - ri - e e - lei - - - son, e - lei - - - son,-
son, Ky - ri - e e - lei - - - son, Ky - ri -
son,
son,
B.C.

127

Fl.

Fl.

I.

Vln.

II.

Vla.

S.

A.

T.

B.

B.C.

Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e -

e - lei - son, e - lei -

e - lei - son, e - lei -

Ky - ri - e e -

$\frac{7}{5} \frac{6}{5} \frac{5}{7} \frac{7}{3} \frac{5}{5} \frac{6}{5} \frac{5}{7}$

141 adagio e forte

S. son, Ky - ri - e e - lei - son, e - lei - son.

A. son, Ky - ri - e e - lei - son, e - lei - son.

T. son, Ky - ri - e e - le - i - son, e - lei - son.

B. son, e - lei - son, e - lei - son, e - lei - son.

B.C. $\begin{smallmatrix} 7 & 6 \\ \# & \end{smallmatrix}$ $\begin{smallmatrix} 5 & \\ & \end{smallmatrix}$ $\begin{smallmatrix} 7 & \\ \# & \end{smallmatrix}$ $\begin{smallmatrix} 5 & 3 \\ 3 & \end{smallmatrix}$ $\begin{smallmatrix} 6 & 5 \\ 5 & 3 \\ 3 & \end{smallmatrix}$ $\begin{smallmatrix} 7 & \\ \# & \end{smallmatrix}$ $\begin{smallmatrix} 5 & 4 \\ 5 & 3 \\ 3 & \end{smallmatrix}$ $\begin{smallmatrix} 5 & 6 \\ 5 & 3 \\ 3 & 7 \end{smallmatrix}$

II. Coro: Gloria

Gloria
Vivace

1. Flauto traverso

2.

I. Violino

II. Viola

Soprano

Alto

Tenore

Basso

Basso Continuo

Glo - ri-a, glo - ria, in ex-cel-sis De-o, glo - ri-a in ex-cel-sis,
 Glo - ri-a, glo - ria, in ex-cel-sis De-o, glo - ri-a in ex-cel-sis,
 Glo - ri-a, glo - ria, in ex-cel-sis De-o, glo - ri-a in ex-cel-sis,
 Glo - ri-a, glo - ria, in ex-cel-sis De-o, glo - ri-a in ex-cel-sis,

6 6 6 6

4

1. Fl. 2.

I. Vln. II.

Vla.

S. glo - ri - a in ex-cel-sis, glo -

A. glo - ri - a in ex-cel-sis, glo -

T. glo - ri - a in ex-cel-sis, glo -

B. glo - ri - a in ex-cel-sis, glo -

B.C.

6 6 6 6 6 6

This musical score page from J.S. Bach's Missa A-Dur (BWV 234) shows a complex arrangement of instruments and voices. The top section features woodwind parts (Flute 1, Flute 2), two violin parts (Violin I, Violin II), and a viola part. The bottom section features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts sing the phrase "glo - ri - a in ex-cel-sis" followed by a short melodic line. The bassoon (B.C.) part is also present at the bottom. The score is in common time (indicated by '4') and uses a treble clef for most parts. Measure numbers 6 are indicated at the bottom of the page.

7

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S.

A.

T.

B.

B.C.

- ri - a in ex - cel - sis, in ex - cel - sis De - - o.

- ri - a in ex - cel - sis, in ex - cel - sis De - - o.

- ri - a in ex - cel - sis, in ex - cel - sis De - - o.

- ri - a in ex - cel - sis, in ex - cel - sis De - - o.

Et in terra pax
adagio e piano

10

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S.

A.

T.

B.

B.C.

et in ter - ta, in ter - ra pax, pax ho - mi - nibus

6 5 7 6 5 6 5 9 8

16

Fl.
2.
I.
Vln.
II.
Vla.
S.
A.
T.
B.
B.C.

bo - nae vo - lun - ta - tis, pax ho - mi - nibus bo - nae vo - lunta -

$\frac{2}{2}$ 6 $\frac{9}{4}$ $\frac{8}{3}$ 5 $\frac{2}{2+}$ 6 $\frac{6}{4}$ 5

21

Fl.
2.
I.
Vln.
II.
Vla.
S.
A.
T.
B.
B.C.

Lau - da - mus
Lau - da - mus
Lau - da - mus
Lau - da - mus

8 7 $\frac{9}{4}$ 8 7 $\frac{9}{4}$ $\frac{8}{3}$ 8 7

26 **Vivace e forte**

1. C
Fl.
2. C

I. C
Vln.
II. C
Vla. B c

S. C
A. C
T. C
B. C
B.C. C

te, lau - da - mus te, be - ne - di - ci - mus, lau -
te, lau - da - mus te, be - ne -
te, lau - da - mus te,
te, lau - da - mus te,

6 6 6 6

29

1.
Fl.
2.

I. C
Vln.
II. C
Vla. B c

S. C
A. C
T. C
B. C
B.C. C

da - mus, be - ne - di - ci - mus, lau - da - mus, lau -
di - ci - mus, lau - da - mus te, lau - da - mus, lau -
be - ne - di - ci - mus, lau - da - mus, lau - da - mus, lau -
be - ne - di - ci - mus, lau - da - mus, lau - da -

6 6 6 6 6 6

32

Fl.

Vln.

Vla.

S.

A.

T.

B.

B.C.

da - mus, bene-di - ci-mus, lau - da - mus, lau -

da - - - mus, bene-di - ci-mus, lau - da - - - mus, lau -

da - - - mus, bene-di - ci-mus, lau - da - - - mus, lau -

da - - - mus, bene-di - ci-mus, lau - da - - - mus, lau -

mus, lau - da - - - muste, lau - da - - - mus te, lau - da -

$\frac{6}{5}$ 6 6 — 6 5 7 7

35

1. Fl.

adagio e piano

I. Vln.

II. Vla.

S. da - mus te, be - ne - di - ci-mus te,

A. da - mus te, bene-di - ci-mus te,

T. da - mus te, bene-di - ci-mus te,

B. - mus te, bened - ci-mus te, ad -

B.C. $\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{6}{2}$ 6 7

39

1. Fl.
2.

I.
Vln.
II.

Vla.

S.

A.

T.

B. - o-ra - mus te, ad - o - ra - mus, ad-o-ra - mus te,

B.C. 7 6 5 6 9 8 4 6

=

45

1. Fl.
2.

I.
Vln.
II.

Vla.

S.

A.

T.

B. ad - o - ra - mus, ad-o-ra - mus te, ad - o - ra -

B.C. 5 2+ 6 6 5 # 7 9 4 3

50

Vivace e forte

1. Fl.

I. Vln.

II. Vla.

S.

A.

T.

B.

B.C.

=

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{\sharp}$ $\frac{6}{\sharp}$

54

1. Fl.

I. Vln.

II. Vla.

S.

A.

T.

B.

B.C.

$\frac{6}{\sharp}$ $\frac{\#}{6}$ $\frac{6}{\sharp}$ $\frac{6}{\sharp}$ $\frac{6}{\sharp}$ $\frac{6}{\sharp}$ $\frac{6}{\sharp}$ $\frac{6}{\sharp}$

57

Fl.
2.
I.
Vln.
II.
Vla.
S.
A.
T.
B.
B.C.

te, glo - ri - fi - ca - - - mus te, glo -
te, glo - ri - fi - ca - - - mus te, glo -
te, glo - ri - fi - ca - - - mus te, glo -
te, glo - ri - fi - ca - - - mus te, glo -
te, glo - ri - fi - ca - - - mus te, glo -
te, glo - ri - fi - ca - - - mus te, glo -
te, glo - ri - fi - ca - - - mus te, glo -
te, glo - ri - fi - ca - - - mus te, glo -

6 6 6 6 6 6

60

Fl.
2.
I.
Vln.
II.
Vla.
S.
A.
T.
B.
B.C.

ri - fi - ca - mus te, glo - ri - fi - ca - mus te, lau - da - mus
ri - fi - ca - mus te, glo - ri - fi - ca - mus te,
ri - fi - ca - mus te, glo - ri - fi - ca - mus te,
ri - fi - ca - mus te, glo - ri - fi - ca - mus te,

5 6 6 6 5 6

62

1. Fl.

I. Vln.

II. Vla.

Vla.

S. te, be - ne - di - ci-mus te, lau - da - - - mus te, lau - da - mus

A. lau - da - mus te, be - ne - di - ci-mus te, lau - da - mus te, lau -

T. lau - da - mus te, be - ne - di - ci-mus te, lau -

B. lau - da - mus te, be - ne -

B.C. 6 6 6 6 4 5 6 5 2 adagio e piano

64

1. Fl.

2. Fl.

I. Vln.

II. Vla.

Vla.

S. te, lau - da - mus te, be - ne - di - - ci-mus te,

A. da - mus te, lau - da - mus te, be - ne - di - ci-mus te,

T. da - mus te, be-ne - di - ci-mus te, be - ne - di - ci-mus te, ad -

B. di - ci-mus te, lau - da - mus te, bened - ci-mus te,

B.C. 6 5 6 6 4 2

67

1. Fl.
2.

I.
Vln.
II.

Vla.

S.

A.

T. 8 - - o-ra - mus te, ad - - o - ra - mus,

B.

B.C. 5 7 6 5 6 5 9 4 8

=

72

1. Fl.
2.

I.
Vln.
II.

Vla.

S.

A.

T. 8 ad - o - ra - mus te, ad - - o - ra - mus, ad - o - ra - mus te, ad - o -

B.

B.C. 2 6 7 5 6 5 6 4 5 7 #

78

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S.

A.

T.

B.

B.C.

Vivace e forte

glo-ri - fi - ca - mus,

glo-ri - fi - ca - mus,

ra - - - - - mus, ado - ra-mus te, glo-ri - fi - ca - mus, glo - ri - fi -

glo-ri - fi - ca - - - - - mus

9 4 3 5 7 9 4 3 5

6 #

83

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S.

A.

T.

B.

B.C.

glo - ri - fi - ca - - - - - mus te, glo - ri - fi - ca - - - - - mus

glo - ri - fi - ca - - - - - mus te, glo - ri - fi - ca - - - - - mus te, glo - ri - fi -

ca - - - - - mus te, glo - ri - fi - ca - - - - - mus te, glo - ri - fi - ca - - - - -

te, glo - ri - fi - ca - - - - - mus te, glo - ri - fi -

6 # 6 6 6 6

86

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S. te, glo - ri - fi - ca

A. ca

T. mus, glo - ri - fi - ca

B. ca

B.C. 6 6 6 6

89

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S. muste, lau - damus, benedi-cimus, ado-

A. - mus, glo - ri - fi - ca

T. - mus, glo - ri - fi - ca

B. muste, lau - damus, benedi-cimus, ado-

B.C. 6 6 6 6 5 6 6 6 3 6

92

Fl.

Vln.

Vla.

S. ra - mus - te, glo - ri - fi - ca - - - - mus te.

A. ra - mus - te, glo - ri - fi - ca - - - - mus te.

T. ⁸ra - mus - te, glo - ri - fi - ca - - - - mus te.

B. ra - mus - te, glo - ri - fi - ca - - - - mus te.

B.C. $\frac{6}{4}$ $\frac{5}{6}$ $\frac{6}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ — $\frac{6}{4}$ $\frac{6}{2}$

95 **adagio**

Fl. 1.

Fl. 2.

I.

Vln.

II.

Vla.

S.

A.

T.

B.

B.C.

Gra - ti - as a - gi - mus ti - bi, gra - ti -

Gra - ti - as a - gimus ti - bi, gra - ti - as,

Gra - ti - as a - gi-mus ti - bi, gra - ti - as, gra -

Gra - ti - as a - gi-mus ti-bi, gra - ti - as, gra - ti - as

6 7 7 6 5 6 5

100

Fl.

I.

Vln.

II.

Vla.

S.

A.

T.

B.

B.C.

as, gratias agimus tibi propter magnam gloriam, gratias agimus tibi propter magnam gloriam, propter magnam gloriam, a - gimus ti - bi pro - pter ma - gnam glo - ri -

gratias agimus tibi propter magnam gloriam, gratias agimus tibi propter magnam gloriam, propter magnam gloriam,

gratias agimus tibi propter magnam gloriam, gratias agimus tibi propter magnam gloriam, propter magnam gloriam,

a - gimus ti - bi pro - pter ma - gnam glo - ri -

9 8 4 5 7 4 3 6

105

S. am tu - am, pro - pter ma - gnam glo - ri-am tu - am.
A. am tu - am, pro - pter ma - gnam glo - ri-am, glo - ri-am tu - am.
T. glo-riam tu - am, pro - pter ma - gnam glo - ri-am tu - am.
B. am tu - am, pro - pter ma - gnam glo - ri-am tu - am.
B.C.

6 6 5 8 7 4 3 3 6 5 6 5 6 5 6 6 5

III. Aria (Basso): Domine Deus

Andante

Violino solo
Basso
Basso Continuo

Vln. B. B.C.

7 6 7 7 6 2 5 6 7 6 6 5

Do-mi-ne,

Vln. B. B.C.

poco p

Do - mi - ne De-us, Rex coe - le - stis, De-us Pa - ter o -

6 # 6 5 7 # 4+ 7 4 2

Vln. B. B.C.

mni - potens, Do - mi - ne De - us,

6 5 4 3 5 7 4 2 6 5 7 6 4+ 7 4 2 6 7 6 4 7 4 2

Vln. B. B.C.

Do - mi - ne De-us, Rex coe - le-stis, De - us Pa - - - ter o -

6 6 5 2 6 6 5 7 5 7 6 5 6 6 6 7 5

Vln. B. B.C.

mni - po - tens,

f

6 6 4 3 6 6 5

Vln. B. B.C.

6 7 5 6 5 7 4 2 6 6 4 3

22

Vln.

B.

B.C.

Do - mine De - us, Rex co - le-stis, De - - - us Pa - ter o - mni - po - tens,

p

6 6 # 6 5 2

5 5 # 6 6 5 2+ 6 5 7 #

A musical score page from Gustav Mahler's Symphony No. 2, movement 1. The page is numbered 31 at the top left. It features three staves: Violin (Vln.), Bassoon (B.), and Bassoon/Cello (B.C.). The vocal parts are integrated into the instrumental staves. The lyrics are: "ter, De - us Pa - ter o - mni - po - tens,". The music includes dynamic markings like 'f' (fortissimo) and various time signatures (5/4, 6/4, 6/5). The bassoon part includes slurs and grace notes.

Musical score for orchestra, page 10, measures 34-35. The score includes parts for Violin (Vln.), Bassoon (B.), and Double Bass (B.C.). The key signature is A major (three sharps). Measure 34 starts with a sixteenth-note pattern in the Violin part. Measure 35 begins with a bassoon note followed by a sixteenth-note pattern in the Double Bass part.

37

Vln. B. B.C.

Do - mine Fi - li
p

40

Vln. B. B.C.

u - ni - ge - ni - te

43

Vln. B. B.C.

Je - su Chri - ste, Je - su Chri - ste, Do mine Fi - li

46

Vln. B. B.C.

u - ni - ge - ni - te, Fi - li u - ni - ge - ni - te, Je - su, Je - su Chri -

49

Vln. B. B.C.

ste,

Musical score for orchestra and choir, page 52. The score includes parts for Violin (Vln.), Bassoon (B.), and Bassoon/Cello (B.C.). The vocal parts sing "Do - mi-ne Fi - li u - ni - ge - ni - te," with dynamic markings *p* and *f*. The bassoon part features a prominent eighth-note pattern. The score is set in common time, with various key changes indicated by sharps and flats. Measure numbers 52, 53, and 54 are visible at the top of the page.

二

Musical score for orchestra and choir, page 10, measures 55-58. The score includes parts for Violin (Vln.), Bassoon (B.), and Bassoon/Cello (B.C.). The vocal parts sing "Je - su Chri - ste," in a three-part setting. The instrumentation consists of strings and woodwind instruments. The key signature is A major (three sharps). Measure 55 starts with a sixteenth-note pattern in the strings. Measure 56 begins with a bassoon solo. Measure 57 shows the bassoon and strings continuing the melody. Measure 58 concludes the section.

2

二

Musical score for orchestra, vocal parts, and organ, page 10, measures 61-62. The score includes parts for Violin (Vln.), Bassoon (B.), Double Bass (B.C.), and Organ. The vocal parts sing "Je - su, Je - su Chri - ste, Je - su, Je - su Chri - ste," with harmonic analysis below the bassoon part showing changes from $\frac{6}{5}$ to $\frac{7}{4}$, then to $\frac{6}{5}$, $\frac{7}{5}$, $\frac{6}{4+2}$, $\frac{7}{5}$, $\frac{6}{4}$, $\frac{5}{4+2}$, and $\frac{7}{4}$.

2

Musical score for orchestra and choir, page 10, measures 64-65. The score includes parts for Violin (Vln.), Bassoon (B.), and Double Bass (B.C.). The vocal parts sing "Do mi - ne De - us," with bassoon entries corresponding to the lyrics. The double bass part provides harmonic support with sustained notes and rhythmic patterns. Measure 64 ends with a forte dynamic (f) in measure 65, indicated by a large 'f' above the staff.

67

Vln. B. B.C.

Agnus De - i, Fi - li-us Pa - tris, Do - mi - ne
 7 6 5 7 - 2+ 6 9 6 4 5 #

70

Vln. B. B.C.

De-us, A - gnus De - i, A-gnus De - i, Fi - li - us Pa - tris, Do - mi - ne
 6 5 # 7 6 6 5 # 4+ 5 #

73

Vln. B. B.C.

De - us, Do - mi - ne De-us, A - gnus De - i, A -
 6 2+ 5 7 6 4 6 7 6 5 6 5 6 5

76

Vln. B. B.C.

- - gnus De - i, Fi - - li-us Pa - tris, f
 5 7 6 5 6 4 3 6 7 4 3 6

79

Vln. B. B.C.

$\frac{6}{5}$ 7 $\frac{6}{5}$ 7 $\frac{5}{6}$

Musical score for orchestra and choir, page 10, measures 82-83. The score includes parts for Violin (Vln.), Bassoon (B.), and Bassoon/Cello (B.C.). The vocal parts sing the Latin text "Do - mine De - us, A-gnus De - i, A -". The bassoon part has a prominent melodic line in measure 83. The score is in common time, with various key signatures (G major, C major, F major) indicated by sharps and flats. Measure 82 ends with a fermata over the bassoon's note. Measure 83 begins with a bassoon solo followed by a tutti section.

The image shows a page from a musical score. At the top left is the number '85'. The first system consists of three staves: 'Vln.' (Violin) at the top, 'B.' (Bassoon) in the middle, and 'B.C.' (Basso Continuo/Organ) at the bottom. The vocal parts are written below the instrumental staves: soprano, alto, tenor, and basso continuo. The vocal line begins with 'Agnus Dei, Filius Patris, Domine Deus,' with each word on a new line. The music is in common time, with various key signatures (G major, A major, B major, C major) indicated by sharps and flats. The vocal parts enter at different times, with the soprano and alto starting earlier than the tenor and basso continuo. The vocal parts sing in unison, while the orchestra and organ provide harmonic support. The score includes dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The vocal parts are in soprano, alto, tenor, and basso continuo. The score includes dynamic markings and rehearsal numbers.

Musical score for orchestra and choir, page 10, measures 88-90. The score includes parts for Violin (Vln.), Bassoon (B.), and Bassoon (B.C.). The vocal parts sing "Agnus Dei, Filius Patris, Agnus Dei". The instrumentation includes strings and woodwind instruments. The key signature is A major (three sharps). Measure 88 starts with a forte dynamic. Measure 89 features eighth-note patterns and sustained notes. Measure 90 concludes with a melodic line and harmonic changes indicated by Roman numerals below the staff.

Musical score for orchestra and piano, page 10, measures 94-95. The score includes parts for Violin (Vln.), Bassoon (B.), and Double Bass (B.C.). The key signature is A major (three sharps). Measure 94 starts with a rest for the Violin, followed by eighth-note patterns for Bassoon and Double Bass. Measure 95 begins with a dynamic **f**, featuring eighth-note patterns for Double Bass and bassoon entries. The piano part is indicated by Roman numerals at the bottom: 6, 5, 6, #, —, 5, 7, 5.

97

Vln.
B.
B.C.

6 5 7 6 7 # 4+ 6 9 8 4 #

IV. Aria (Soprano): Qui tollis peccata mundi

1. Flauto traverso
2. Soprano
Violino I,II
Viola

8

Fl.
2.
S.
Vln.
Vla.

Qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, pecca - ta mundi, mi - se - re - re, mi - se -

14

Fl.
2.
S.
Vln.
Vla.

ca - ta, qui tol - lis pec - ca - ta, pecca - ta mundi, mi - se - re - re, mi - se -

21

Fl.
2.
S.
Vln.
Vla.

re - re, mi - se - re - re no - bis, qui tol - lis pec - ca - ta, pecca - ta mundi, mi - se -

28

1. Fl.
2. Fl.

S.

Vln.
Vla.

re - re, mise - re - re, mi - se - re - re no -

34

1. Fl.
2. Fl.

S.

Vln.
Vla.

bis. Qui tol - lis pec - ca - ta,

41

1. Fl.
2. Fl.

S.

Vln.
Vla.

pecca - ta mun - di, qui tol - lis pec - ca - ta, pec - ca - ta mun - di, qui tol - lis pec -

48

1. Fl.
2. Fl.

S.

Vln.
Vla.

ca - ta, pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem

54

1. Fl.
2. Fl.

S.

Vln.
Vla.

no - stram, de - pre - ca - ti - o - nem no - stram,

60

1. Fl.
2. Fl.

S.

Vln.
Vla.

sus - ci - pe depreca - ti-o - nem nostram,

67

1. Fl.
2. Fl.

S.

Vln.
Vla.

sus - ci - pe de-preca - ti-o - nem nostram, sus-ci-pe depreca - ti - o -

74

1. Fl.
2. Fl.

S.

Vln.
Vla.

nem nostram, sus - ci-pe depreca - ti - o - nem, de - preca - ti - onem no -

81

1. Fl.
2. Fl.

S.

Vln.
Vla.

stram. Qui se -

88

1. Fl.
2. Fl.

S.

Vln.
Vla.

- des, qui se - des ad dextram, ad dextram Pa-tris, mi - se - re - re,

94

1. Fl.
2. Fl.
S.
Vln.
Vla.

mi - se - re - re, mi - se - re - re no-bis, qui se - - des ad dextram

100

1. Fl.
2. Fl.
S.
Vln.
Vla.

Pa - tris, mi - se - re - re, mi - se - re -

106

1. Fl.
2. Fl.
S.
Vln.
Vla.

- re no - bis.

V. Aria (Alto): Quoniam tu solus

Violino I,II
Viola

Alto

Basso
Continuo

Vln.
Vla.

A.

B.C.

5

9

Vln.
Vla.

A.

B.C.

6 6 6 6 6 6 - 2 6 5 - 2 6 6



13

Vln.
Vla.

A.

B.C.

Quo - ni-am tu so - - lus san - ctus, quo - ni - am tu so - - lus sanctus,
p

6 6 5 6 6 5 6 6 5 6 5



17

Vln.
Vla.

A.

B.C.

tu so-lus san - ctus, tu so - - lus Do - mi-nus, tu so-lus san - ctus, tu so - - lus Do - mi-nus,

6 7 6 6 4 5+ 6 6 5 6 2



21

Vln.
Vla.

A.

B.C.

tu so - - lus al - tis-simus, so - -

6 - 6 5 6 5 # 6 6 6 6 6 6 6 2



25

Vln.
Vla.

A.

B.C.

lus al - tis - si-mus;

6 5 6 # 6 # - 6 6 5 # 6 6 6 6 # 6

29

Vln.
Vla.

A.
B.C.

quo ni-am tu so-

p

$\frac{6}{4}$ $\frac{6}{2}$ $\frac{5}{6}$ $\frac{6}{5}$ $\frac{4+}{2}$ $\frac{6}{5}$ $\frac{6}{6}$ $\frac{6}{5}$

33

Vln.
Vla.

A.
B.C.

- lus san-ctus Je-su Chri-ste, tu
solus Do-mi-nus Je-su Christe, tu

$\frac{6}{5}$ $\frac{7}{2}$ $\frac{5}{4+}$ $\frac{6}{7}$

37

Vln.
Vla.

A.
B.C.

solus al-tis-simus Je-su Chri-ste;

$\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{7}{5}$ $\frac{7}{\sharp}$ $\frac{5}{4+}$ $\frac{6}{5}$ $\frac{6}{6}$ $\frac{6}{5}$

41

Vln.
Vla.

A.
B.C.

tu so-lus san-ctus,
p

$\frac{6}{5}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{6}{\sharp}$ $\frac{6}{6}$ $\frac{7}{6}$ $\frac{7}{7}$ $\frac{6}{6}$ $\frac{6}{6}$

44

Vln.
Vla.

A.
B.C.

tu so-lus Do-mi-nus, tu so-lus al-tis-simus

$\frac{6}{6}$ $\frac{6}{7}$ $\frac{6}{\sharp}$ $\frac{6}{6}$ $\frac{7}{6}$ $\frac{7}{7}$ $\frac{6}{6}$ $\frac{6}{6}$ $\frac{4+}{2}$ $\frac{6}{6}$

47

Vln.
Vla.

A.

B.C.

Je - su Chri - ste; Je - su Chri - ste; quo - ni-am tu so - - - lus san-ctus, tu

6 7 7 5 # 2 6 5



51

Vln.
Vla.

A.

B.C.

san - ctus, tu so - - - lus,

6 6 6 4 2 5 6 6 6 6 6 6 6 6 6 4 2



55

Vln.
Vla.

A.

B.C.

quo - ni-am tu so - - - lus san - ctus,

6 6 6 2 5 6 6 6 6 5 6 6 6 5



59

Vln.
Vla.

A.

B.C.

quo - ni - am tu so - - - lus sanctus, tu so - - - lus san - ctus, tu so - - - lus Do - mi - nus,

7 5 4 6 - 4 6 6 6 5 7 6 6



63

Vln.
Vla.

A.

B.C.

tu so - - - lus altis - si-mus, Je - su_ Christe, tu so - - - lus altis - si - mus, Je - su_, Je - su_

5 6 - 6 5 7 5 6 5 6 5 6 5 6 5 6

67

Vln. Vla.

A.

B.C.

Chri-ste, Je - su Chri - ste.

f

6 6 5 6 - 6 4+ 6 5 6 4 6 5

71

Vln. Vla.

A.

B.C.

6 4 2 6 6 6 6 4 2 6 5 6 6 6 6 4 5 6 2

VI. Coro: Cum Sancto Spiritu

1. Flauto traverso

2.

I. Violino

II.

Viola

Soprano

Alto

Tenore

Basso

Basso Continuo

Grave

Cum San - - - - cto Spi - ri -

Cum San - - - - cto Spi - ri -

Cum San - - - - cto Spi - ri -

Cum San - - - - cto Spi - ri -

Cum San - - - - cto Spi - ri -

5 4 6 7 7 7 5 6 4+ 6 7 6

Vivace

4. 1. Fl. 2.

I. Vln. II. Vla.

S. A. TT. B.

B.C.

tu in glo - ri - a De - i Pa - tris, a - - -

tu tu tu

4 6 6 7 6 6

6

1. Fl. 2.

I. Vln. II. Vla.

S. A. TT. B.

B.C.

- - men, in glo - ri - a

tutti *tr*

6 5 6 6 4 5 *6 7*

8

Fl.

Vln.

Vla.

S.

A.

TT.

B.

B.C.

De - i Pa - tris, a - - - - -
in glo - ri - a De - i Pa - tris, a - - - - -
in glo - ri - a

6 6 5 - 6 6 7 2

10

Fl.

Vln.

Vla.

S.

A.

TT.

B.

B.C.

men, in gloria
Dei Patris, a

[tutti]

tr

6 6 6 7 4+ 6 6 7 5 6 6 6 6 4 3

12

1. Fl. 2. Fl.

I. Vln. II. Vla. S. A. TT. B. B.C.

De - i Pa - tris, a - - - - men, in glo - ri - a
 glo - ri - a De - i Pa - tris, a - - - -
 men, in glo - - - - ri - a De - i Pa - tris, a - - - - men,
 men, in glo - - - - ri - a De - i Pa - tris, a - - - -

6 5 5 - 6 7 - 7 # 6

14

1. Fl. 2. Fl.

I. Vln. II. Vla. S. A. TT. B. B.C.

De - i Pa - tris, a - - - - men, in glo - ri - a De - i Pa - tris,
 a - - - - men, a - - - - men,
 a - - - - men, a - - - - men,

7 7# 6 7 - 7 7#

16

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S. a - - - men, in glo - ri - a De - i Pa - tris, a - - -

A. a - - - men, a - - -

TT. a - - - men, a - - -

B. a - - - men, a - - -

B.C. a - - - men, a - - -

18

1. Fl.

2. Fl.

I. Vln.

II. Vln.

Vla.

S. men, a - - -

A. - - - men, in glo - - - ri - a De - i Pa - tris,

TT. - - men, a - - men, in glo - - - ri - a De - i

B. - - men, a - - men, in glo - - - ri - a

B.C. 6 6 # 6 6 # 6 4 3 2

20

1. Fl.

I. Vln.

II. Vla.

S. men, in glo - ri a De - i Pa - tris, a -

A. a - men, a - - - men, a -

TT. Pa - tris, a - men, a - - - men,

B. De - i Pa - tris, a - men, a - - -

B.C. 6 6 7 6 6 6 7 6 6 7 6 7 6 7 2+

22

1. Fl.

I. Vln.

II. Vla.

S. men, in glo - ri a De - i Pa - tris, a -

A. men, in glo - ri a De - i Pa - tris, a -

TT. a - - men, in glo - ri a De - i Pa - tris, a -

B. men, a - men, in glo - ri a De - i Pa - tris, a -

B.C. 6 5 6 5 7 6 6 5 6 6 4 2+ 6 6 4 #

24

Fl.

Vln.

Vla.

S.

A.

TT.

B.

B.C.

men,

men,

men,

men,

=

26

Fl.

Vln.

Vla.

S.

A.

TT.

B.

B.C.

a -

tr

in glo - ri - a

Organo

28

Fl.

Vln.

Vla.

S.

A.

TT.

B.

B.C.

men, in glo - ri - a De - i Pa - tris, a -
men, in glo - ri - a De - i Pa - tris,
men, in glo - ri - a De - i Pa - tris,
De - i Pa - tris, a - men, in glo - ri - a

tutti

solo

tutti

solo

tutti

tr

solo

tutti

tr

6

7

The musical score for J.S. Bach's Missa A-Dur BWV 234, page 60, shows the following instrumentation and vocal parts:

- Flute 1** and **Flute 2** play eighth-note patterns.
- Violin I** and **Violin II** play eighth-note patterns.
- Cello** (Vla.) plays eighth-note patterns.
- Chorus** (Soprano, Alto, Tenor, Bass) sings the text "men, in glo - ri - a De - i Pa - tris, a -". The vocal parts are labeled with "solo" above them at certain points.
- Tenor** (TT) has a solo line with "tutti" markings.
- Bass** (B.) has a solo line with "tutti" markings.
- Bassoon** (B.C.) provides harmonic support with sustained notes.

The score is in common time, with a key signature of two sharps. Measure 28 begins with a forte dynamic. The vocal entries occur during the "tutti" sections. The bassoon part starts in measure 28 and continues through measure 30.

30

Fl.

Vln.

Vla.

S.

A.

TT.

B.

B.C.

men, in glo - ri - a De - i Pa - tris,

a - men, in glo - ri - a De - i Pa - tris,

a - men, in glo - ri - a De - i Pa - tris, in

De - i Pa - tris, a - men, in glo - ri - a

7 7 6 6 5

32

Fl. 1. Fl. 2. I. Vln. II. Vla. S. A. TT. B. B.C.

in glo - ri - a
in glo - ri - a De - i Pa - tris, a - men, a -
glo - ri - a De - i Pa - tris, a - men, a -
De - i Pa - tris, a -

8 7 6 5 6 5 6 6 7 6 5

34

1. Fl.

I. Vln.

II. Vln.

Vla.

S. De - i Pa - tris, a men, a

A. men, a men, a

TT. men, a

B. men, a men, a

B.C.

$\frac{6}{5\sharp}$ $\frac{9}{7} \frac{7}{5} \frac{\sharp}{\sharp}$ $\frac{7}{\sharp}$ $\frac{6}{5}$

36

1. Fl.

II. Vln.

Vla.

S. men, a

A. men, a men, a

TT. men, a men, a

B. men, a men, a in

B.C.

$\frac{9}{7} \frac{7}{5} \frac{5+}{\sharp}$ $\frac{7}{\sharp}$ $\frac{6}{5}$ $\frac{7}{5}$ $\frac{5}{\sharp}$

38

1. Fl.
2. Fl.

I.
Vln.
II.
Vla.
S.
A.
TT.
B.
B.C.

men, a
glo - - - ri - a De - i Pa - tris, a - - -
7 6 6 6 6 6 5 6

40

1. Fl.
2. Fl.

I.
Vln.
II.
Vla.
S.
A.
TT.
B.
B.C.

men, in glo - ri - a De - i Pa - tris, a - - -
men, in glo - ri - a De - - - i Pa - tris,
men, in glo - ri - a De - i Pa - tris,
men, a - men, in glo - - - ri - a
7 6 5 7 # 7 # 6

42

Fl. 1.

Fl. 2.

I.

Vln.

II.

Vla.

S.

A.

TT.

B.

B.C.

tutti

men, in glo - ri - a De - i Pa - tris,

[solo]

[tutti]

[solo]

a - - - men, in glo - ri - a De - i Pa - tris, a -

[solo]

[tutti]

a - - - men, in glo - ri - a De - i Pa - tris,

De - i Pa - tris, a - - - men, in glo - - - ri - a

$\frac{6}{5}$

$\frac{6}{5}$

6

44

1. Fl. 2. I. Vln. II. Vla.

S. A. TT. B. B.C.

solo *tutti*

a - - - men, in glo - ri - a De - i Pa - tris, a - - -

[tutti]

solo *[tutti]*

8 a - - - men, in glo - ri - a De - i Pa - tris,

De - i Pa - tris, a - - - men, in glo - ri - a De - i Pa - tris,

$\text{7} \frac{1}{2}$ 6 $\frac{6}{5}$ $\frac{5}{2}$

46

The musical score for J.S. Bach's Missa A-Dur BWV 234, page 67, shows the following instrumentation and vocal parts:

- Flute 1:** Playing eighth-note patterns.
- Flute 2:** Playing eighth-note patterns.
- Vln. I:** Playing sixteenth-note patterns.
- Vln. II:** Playing eighth-note patterns.
- Vla.:** Playing eighth-note patterns.
- Soprano (S.):** Singing "men, a - men, a - men, a -".
- Alto (A.):** Singing "tris, a - men, a - men, a -".
- Tenor (TT.):** Singing "a - men, a - men, a - men, a - men, a -".
- Bass (B.):** Singing "a - men, a - men, a - men, a - men, a -".
- B.C. (Bassoon):** Playing eighth-note patterns.

Text below the vocal parts:

men, a - men, a - men, a -
tris, a - men, a - men, a -
a - men, a - men, a - men, a -
a - men, a - men, a - men, a -
a -

Measure numbers at the bottom of the page: 6, 4, 3, —, 5, 7, 5, —, 6.

48

Fl.

I.

Vln.

II.

Vla.

S.

A.

TT.

B.

B.C.

men, amen, in glo - ri - a De - i Pa - tris,

[tutti]

men, amen, in glo - ri - a De - i Pa - tris,

[tutti]

men, a-men, amen, in glo - ri - a De - i Pa - tris,

[tutti]

men, a-men, amen, in glo - ri - a De -

7 6 7 7 7 2 6

50

Fl.

I.

Vln.

II.

Vla.

S.

A.

TT.

B.

B.C.

Pa - - - tris, a - men, in glo - - - ri - a De - i Pa - tris,
- tris, a - - - men, a - men, in glo - ri - a De - i Pa - tris,
a - - - men, a - - - men, in glo - ri - a De - i Pa - tris,
- i Pa - tris, a - - - men,

$\frac{4}{2}$ $\frac{6}{5}$ $\frac{7}{6}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{4}$

52

Fl.

I.

Vln.

II.

Vla.

S.

A.

TT.

B.

B.C.

amen, in glo - - ri - a De - i Pa - tris, a - - men, a - men.

a - - - men, De - i Pa - tris, a - - men, a - men.

a - - - men, De - i Pa - tris, a - - men, a - men.

in glo - - - ri - a De - i Pa - - - tris, a - men.

$\frac{6}{5}$ $\frac{7}{5}$ $\frac{6}{2}$ $\frac{4+}{2}$ $\frac{6}{6}$ $\frac{7}{4}$ $\frac{6}{6}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$