

# Bach Mass in B minor

## Notes for choir: PART 2 (from Confiteor)

**SIT** when No. 7 (16) begins  
**STAND** bar 133 (12 bars before end of mvt.)

### 8 (17a). Confiteor

**all parts** start **f**

**all parts**, opening 2 notes of each entry: **marcato**

**all parts**, bar 15 into 16: phrase off and shorten 'sma' to a crotchet

**all parts**, from bar 16, lighter/**mf**, singing 'in re-mis-si'  
**staccato** each time

**all parts**, from sopranos bar 31, **f** - the 2 opening ideas are combined. keep 'con-fi' **marcato**, and 'in re-mis-si' **staccato**

**all parts**, bar 68 into 69: phrase off.

**sops 1 & 2, altos, tenors**, bar 69, shorten '-rum', then sing lighter/**mf** 'in remissionem'

**A & B**, bar 73/74, sing the plainchant **f** so that it cuts through the texture. You are singing in canon!

**A & B**, from bar 90, sing lighter/**mf**

**tenors**, from bar 92, sing the plainchant **f** so that it cuts through the texture. You are singing in augmentation (long notes)

**all parts**, bar 118, **dim.** and **rall.** into the **Adagio** at bar 121, which is now **p** and at half the speed

**all parts**, bar 123, take a quaver out of first minim for a breath, then **pp** from 'et'

**all parts**, bars 124/125, **cresc.** to barline then back again  
**altos**, really disappear by bar 126 then **cresc.** to the F natural

**sops 1 & 2, altos, tenors**, bar 127, take quaver breath breath after '-cto'

**basses**, bar 128, take quaver breath breath after '-cto'

**sop 1**, bar 128, F natural, **cresc.** beat 3 to barline and then **dim.**

**sop 2**, bar 129, start the 'e' **pp**, then **cresc.** to barline and back again.

**basses**, bar 132, **cresc.** to '-cto' then back again

**all parts**, bar 136, beats 3 & 4, **dim.** into barline, then make '-rum' a dotted crotchet (basses the tied minim)

**all parts**, from bar 137, **ppp**

**sop 2**, bar 140, start the G# at nothing, then **cresc.** to barline and then **dim.**

**sop 1, altos**, bar 142/143, **cresc.** on tied minim to barline and then **dim.**

**sop 2**, bars 143/144, **cresc.** on tied minim to barline and then **dim.**

**tenors**, bars 143/144, little **cresc.** up to F natural, then back again

**all parts**, bar 145.146, **dim.** into '-rum', making '-rum' a dotted crotchet

### 9 (17b). Et expecto

If your bar nos carry on from 147, please RENUMBER the rest of the movement so that bar 147 becomes bar 1!!

**all parts** start **f**

**all parts**, through, arpeggio phrases as basses have in bar 5, lift (staccato) the crotchet before the 2 quavers

**all parts**, bar 8/9, phase off

**all parts**, from bar 40, 're-sur-re-cti' staccato, then on quavers, give a little accent on every 4 (ie every minim beat has a little accent)

**all parts**, from bar 61, really **marcato** on 'et vi-'

**all parts**, from bar 69, keep lifting the crotchets before the quavers on the arpeggio figure

### (18a) Sanctus

**all parts f** at start

Essentially this mvt. is in 12/8, therefore every dotted

quaver, semi-quaver becomes a triplet crotchet and quaver

**all parts**, throughout, take a (triplet) quaver out at commas, e.g. bars 1, 2, 3

**all parts**, always go through (no breath) 'Sanctus - dominus - deus - sabaoth'

**A2**, bars 1, 2, 3, 4, sing with A1 when you have rests

**all parts**, bars 18, 20, 22, quaver (triplet) rest/breath end of bar and all subsequent similar places

### (18b) Pleni sunt coeli

**all parts**, start **f**

**all parts**, opening phrase, keep the quavers light

**all parts**, throughout '-jus' is always short (ie don't hold on full a full quaver)

**A1**, bar 54, sing with A2 until your entry

**all parts**, bars 92/93, phrase off into '-jus', then **mp**

**S1, A2, T**, bar 98 **f**

**S2, A1, B**, bar 99 **f**

**all parts**, bars 152/153, phrase off into '-jus', then **mp/mf**-ish, then **cresc.** bar 155, **ff** at bar 159

### 1. (19) Osanna NB you sing this movement twice! See end of 2. Benedictus: 'Osanna repetatur'!

In 3, but feel as if 1 in a bar

**All parts**, start **f**

**All parts** lift quaver before semis:

**S1**, bars 7, 8, 24, 29, 37, 91, 109, 110

**S2**, bars 7, 9, 53, 111, 115

**A1**, bars 17, 32, 48 (see below), 69, 91

**A2**, bars 17 (see below), 32, 48, 108, 115

**T1**, bars 7, 91

**T2**, bar 41 only

**B1**, bars 8, 21, 65

**B2**, bars 8, 45, 55,

**A2**, from bar 14, beat 3, sing with A1 (lift quaver in bar 17), right through until bar 40

**A1**, from bar 42, sing with A2, right through until bar 62

**All parts cresc.** on long notes:

S1, A1, T 1, bars 26, 30, 34 (T1 delay until bar 35)

S2, A2, T2, bars 50, 54, 58 (A2 delay until bar 59)

B1, bar 56

**All parts**, from bar 62, beat 3 down to **mp/mf**-ish

**All parts**, from bar 80, beat 3, **f**

**SIT** when No. 2 (20) begins

**STAND** bar 47 (11 bars before end of mvt.)

After second **Osanna**, **SIT** when No. 4 (22) begins

**STAND** (No. 4) bar 45 at **f**

### 5 (23). Dona nobis

**all parts** start **p**

There is an overall **cresc.** to the whole movement so that we start very quietly and build to an almighty **ff** by the end.

**All parts**, 2nd idea of mvt: 'pace dona nobis', lift the crotchet before the quavers start: B&T bar 6, A bar 7, S bar 8 and every other time the same idea occurs

**all parts**, generally, when you have 2 'pacem' in a row, go through and do not breathe ie B bar 3, T bars 3-4, A bars 4-5, S 6. IE when the opening idea returns always do it the same way.

**basses** bar 13, do break end of bar here

**T&B**, bar 13, start **mf**

**altos**, bar 14, and **sops**, bar 15 **mf**

**altos**, bar 33, last note **f**

**tenors**, bar 34, 2nd note **f**

**S & B**, bar 35 **f**

**sops**, bar 41, **cresc.** on top G