

Bach Mass in B minor

Notes for choir

Everything refers to the Barenreiter edition, though there are discrepancies in the numbering and bar nos, depending on which version you have!

STAND at start

MISSA

1. Kyrie

all parts, opening *f*, to be sung from memory!

all parts, bar 30 onwards *mf*

sop 1, bar 44, *cresc.* on F#

as texture builds, it will get louder - which is fine

Mark the following as *f*:

basses, bar 45

sop 2, bar 48, 2nd note

tenors, bar 49, 4th beat

altos, bar 50, 2nd note

sop 1, bar 50

sop 1, bar 54, *cresc.* on D#

basses, bars 56, start long G# *p*, then little *crescendo* beat 2 of bar 57

all parts, bar 57 into 58, *dim.* then *mf* all parts

sop 1, bar 61, quavers, slur bottom 2, then lifted (gentle staccato) top 2. Continue until bar 64, 1st quaver staccato then all legato (breath at comma)

sop 2, bar 62, lift 1⁶ quaver, then as above for sop 1

A, T, B, bars 62 & 63, long crotchets with lifted (gentle staccato) quavers

basses, continue as above into bar 64 (last quaver not lifted)

A & T, bar 64, legato, with breath at comma

all parts, bar 64, *cresc.* to *f* (basses really go from 2nd note bar 65)

basses, bar 71, start long C# gently, then *cresc.* beat 3 into bar line.

all parts, bar 72, *dim.*

all parts, from bar 81, enter *mf*

sop 1, bar 97, *cresc.* on E

all parts, bar 100, *cresc.* over 2 bars

sop 1, bar 102, *f*

altos, bar 102, start B gently, then *cresc.*

sop 2, bar 106, C# *cresc.*

sop 2, bar 104, *f*

basses, bar 110, start long C# gently, then *cresc.* bar 11, beat 2

all parts, *dim.* bar 111 beat 3 into 112, then *mf* all parts

sops 1 & 2, from bar 115 (starting sop 2), AS BARS 61-64

A, T, B, bars 116-118, AS BARS 62-64

all parts, bar 118, *cresc.* to *f* (basses really go from 2nd note bar 119)

basses, bar 125, start long F# gently, there *cresc.* beat 4 into bar line.

all parts, last bar, *dim.*

SIT when No. 2 begins

STAND, bar 77

3. Kyrie

opening entries *mf*

1st 3 notes of 'subject' always *marcato*

all parts, bar 27, *dim.* to *p*, then gradual *cresc.*

S & A, bar 29, extra special *cresc.* on long note

all parts, from bar 31, all *kyrie* entries *f*

S, T, B, bar 35, *dim.*

altos, bar 35, *p*

tenors, bar 36, *p*

sops, bar 40, *p*

basses, bar 41, *p*

all parts, bar 43, each entry on 'kyrie' subito *f*

all parts, last bar, *dim.*

4. Gloria

opening *f*

opening theme in **tenors** then **altos**: 1st 4 quavers *marcato*

the same for all subsequent similar entries: **sop 1**, bar 41;

sop 2, bar 42; **tenors**, bar 63; **altos**, bar 64; **basses**, bar 73,

sop 1, bar 75

sops 1 & 2, bars 49, 50, *cresc.* 2nd bar into semis.

A & T, bars 54, 55, as above

sops 1 & 2, bars 86, 87, as above

A & T, bars 90, 91, as above

tenors, bar 71, land on G gently then *cresc.*

altos, bar 73, land on D gently, then *cresc.*

all parts, bar 100 *dim.*

all parts, bar 101, 1st note make a quaver

5 (4b). Et in terra

If your bar nos. carry on from 101, please

RENUMBER the rest of the movement so that bar 101 becomes bar 1!!

all parts start *p*

sop 2, bar 6, come in *pp* then *cresc.*

tenors, bar 7, go through the comma

sops 1 & 2, bar 9, go through the comma

basses, bar 10, little *cresc.* on the A

sop 1, bar 11, come in *pp* then *cresc.*

all parts, bar 13, *dim.*

sop 1, bar 24, 38, 46 & 62, lift the quaver before the semis

altos, bar 27, 50 & 73, as above

tenors, bar 31 & 53, as above

basses, bar 34 & 57, as above

sop 1, bar 32, the F# is a crotchet (not a quaver)

all parts, bar 45, *cresc.*

sop 2, bar 57, *f*

sop 1, bar 58, long D, *cresc.*

all parts, bar 62, *f*, then bar 63, 2nd beat, *p*, then bar 64 & 65 *cresc.* to *f*

sop 1, bar 65, make 'tis' short, and then accent on 'et'

S2, A, T, bar 65, shorten last quaver

basses, bar 65, shorten note by a quaver

basses, bar 70, go through the comma

sop 2, bar 71, breath/break after 'bus'

SIT when No. 6 begins

STAND bar 59

7 (6). Gratias

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: 'propter magnam', sing with lifted/staccato crotchets, making sure you lift the last crotchet before the quavers start.

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*

altos, bar 37, breath after 'tibi'

S, T, B, bar 38, as above

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

SIT when No. 8 (7a) begins

STAND bar 89

9 (7b). Qui tollis

If your bar nos. carry on from 96, please RENUMBER the rest of the movement so that bar 96 becomes bar 1!!

all parts start **p**

there are many places where you **cresc.** on beat 3 (not before!) to the bar line of a long note and then back down again:

sops, bars 8, 15, 21, 32, 44

altos, bars 2, 8, 16, 21, 31

tenors, bars 3, 9, 17, 30, 35

altos, bars 9, 18, 29, 35

altos, bar 12, really go to the bar line

tenors, bar 13, as above

sops, bar 41, add C# semiquaver appoggiatura on 'no'

all parts, bar 41, phrase off into bar line

altos, bar 45, really go to the bar line suspension and then back down

S, T, B, bar 46, phrase off

SIT when No. 10 (8) begins

STAND in No. 11 (9a) bar 116

12 (9b). Cum Sancto

If your bar nos carry on from 128, please RENUMBER the rest of the movement so that bar 128 becomes bar 1!!

all parts start **f**

basses, bar 17, **dim.** and last note of phrase short

sops 1 & 2, bar 18, **mp**

A, T & B, bar 19, **mp**

all parts, bar 23, **cresc.** to bar 25 **ff**

sop 1 & basses, bar 34, lift the quavers before the semis

all parts, from bar 34: **the fugue!**. All parts sing same articulation!

sop 1, bar 61, **cresc.** beats 2 & 3

sop 2 & altos, **cresc.** beats 2 & 3

all parts, bar 64, phrase off 'a-men'

all parts, bar 68 & 72, phrase-off and short 'men'

all parts, bar 69, short 'tu'

all parts, bars 109/110 **cresc.**

all parts, from bar 118 **cresc** to bar 122

altos, bar 125, lift the quavers before the semis

INTERVAL!

STAND at start

SYMBOLUM NICENUM

1. (10) Credo in unum

essentially all **f**

at the opening, the tenors start with the plainchant theme. In every instance of this theme the first 5 notes have to be sung pointed/accented. After you've sung this theme, lighten everything else

2 (11). Credo/Patrem omnipotentem

all parts f at start

all parts, bar 68 into 69, **dim.** down to excting/intense **p**

all parts, bar 72/73 **cresc.** back to **f**

sops, bar 79, start long note gently, then **cresc.**

SIT when No. 3 (12) begins

STAND bar 77

4 (13). Et incarnates

all parts p at start

all parts, bar 10, no breath

all parts, bar 11, **cresc.** to bar line then back

sops 1 & 2 & altos, bar 13, breath after 'cto'

sop 2, bar 14/15 up and down

all parts, bar 16-20, 2-bar **cresc.** then **dim.** to last note

all parts, bar 29, no breath

all parts, bar 30, **cresc.** to bar line, then **dim.**

all parts, bar 32, make 'cto' a quaver (a breath for S2 & A)

all parts, bar 33 **cresc.** for 4 bars, then **dim.** to last note
sops 1 & 2, add a quaver appog. above the written note on 'vir'

all parts, from bar 41, **cresc.** to **f** by end of bar 44

S2, A, T & B, bar 44, shorten last note by a quaver

basses, bar 45, start long E **p**, then **cresc.** beat 3 of 2nd bar into bar line

all parts, bar 47, **dim.** to last note.

all parts, at very end sing 'ctu....sest'

5 (14). Crucifixus

all parts, opening phrase **p**, then really lean into the bar line; stop this from **sop** entry in bar 13

altos, bar 16, **cresc.** on the tied B

tenors, bar 17, **cresc.** beat 2 into bar line

altos, bar 20, start at nothing and **cresc.** into the bar line then back down

sops, bar 21, as above

tenors, bar 23, as above

all parts, bar 28 & bar 32, **dim.** into cadence, then breath
all parts, bar 33, from 2nd note, **cresc.** for 5 (minim) beats, then **dim.** to 'est'

all parts, from bar 37, each entry start **mf** then **cresc.** to bar line

altos, bar 40, start 'fi' gently, then **cresc.** on beat 2 to bar line

sops, 43, start 'la' gently, then **cresc.** to bar line

all parts, bar 44, **dim.** down to **p**

all parts, bar 49, take crochet out of 'est' and make all **p**'s, **pp**'s

sops, bar 51, take crochet out of 'est'

all parts, at very end, sing 'tu....sest'

6 (15). Et resurrexit

all parts start **f**

basses, bar 16, lift quavers before the semis.

tenors, bar 16 lift the quaver before the 2 semis. (the other quavers in the bar are *legato*)

Sops 1 & 2, bar 17, lift the quaver before the 2 semis.

all parts, bar 20, go to 'die', but phrase it off

all parts, bar 24, short 'xit'

sops 1 & 2, bars 24-26, lift the quaver before the triplets

sop 2, bar 29, breath at end of long A

sop 2 & tenors, bar 58, staccato quavers on 'ascendit'

sop 1, bars 60 & 62, come straight off the end of 'lum'

S2, A, T, B, bars 60 & 62, hold on to crotchet on 'lum for all it's worth

basses, bar 74 onwards, learn this solo line!!

sop 1 & altos, bars 102-104, lift the quaver before the triplets

sop 1, bar 106, breath at end of long D

