

W.A. Mozart Mass in C Minor

Violoncell.
Nº 1. Kyrie.

Andante moderato.

p

2

f

A

p

p

B

p

cresc. p cresc. p cresc.

f p pp f

Mozart — Mass in C Minor, K. 427, "The Great Mass"

2

Violoncell.

Violoncell part of the Mass in C Minor, K. 427, "The Great Mass". The score consists of eight staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p*. The second staff includes a common time signature 'C' and dynamic markings of *mf* and *p*. The third staff has a dynamic marking of *f*. The sixth staff includes a key signature change to one flat (B-flat) and a dynamic marking of *p*. The eighth staff ends with a dynamic marking of *pp*.

Nº 2. Gloria.

Violoncell part of the Gloria in the Mass in C Minor, K. 427. The score consists of four staves of music in bass clef with a key signature of one flat (B-flat). The first staff begins with the tempo marking "Allegro vivace." and a dynamic marking of *f*. It also includes performance instructions: "div." (diviso) and "unis." (unisono). The second staff has a dynamic marking of *f*. The third staff includes a key signature change to two flats (B-flat and E-flat) and a dynamic marking of *f*. The fourth staff includes a first ending bracket labeled "1" and ends with a dynamic marking of *p*.

Violoncell.

First system of musical notation for Violoncell. It consists of five staves. The first staff begins with a bass clef and a key signature of one flat. The second staff is marked with a 'B' above it and a dynamic marking of *f* below it. The third staff is marked with a 'C' and a '1' above it. The fourth staff begins with a dynamic marking of *p*. The fifth staff ends with a dynamic marking of *pp*.

Nº 3. Laudamus te.

Allegro aperto.

Second system of musical notation for Violoncell, starting with the tempo marking 'Allegro aperto.' It consists of eight staves. The first staff begins with a dynamic marking of *p*, followed by *f* and *p*. The second staff begins with a dynamic marking of *f*. The third staff is marked with an 'A' above it and has dynamic markings of *p*, *f*, and *p*. The fourth staff begins with a dynamic marking of *f*, followed by *p*. The fifth staff is marked with a 'B' above it. The sixth staff has dynamic markings of *f* and *p*. The seventh staff has first endings marked with '1' above it. The eighth staff is marked with a 'C' above it and has dynamic markings of *f* and a second ending marked with '2' above it.

Violoncell.

Violoncell part of the Mass in C Minor, K. 427, "The Great Mass". The score consists of ten staves of music in bass clef with a key signature of one flat (B-flat). The music features various dynamics including *cresc.*, *f*, *p*, *fp*, and *mf*. It includes several measures with accidentals (sharps and naturals) and is marked with letters D, E, F, G, and H. The first staff begins with a *cresc.* marking and a *f* dynamic. The second staff has a *p* dynamic. The third staff has *fp* and *mf* dynamics. The fourth staff has *f* and *p* dynamics. The fifth staff has *f* and *p* dynamics. The sixth staff has *f* and *p* dynamics. The seventh staff has *f* and *p* dynamics. The eighth staff has *f* and *p* dynamics. The ninth staff has *f* and *p* dynamics. The tenth staff has *cresc.* and *f* dynamics.

Nº 4. Gratias.

Nº 4. Gratias section of the Mass in C Minor, K. 427, "The Great Mass". The score consists of three staves of music in bass clef with a key signature of one flat (B-flat). The tempo is marked *Adagio.* and the music begins with a *f* dynamic. The first staff has a *f* dynamic. The second staff has *p* and *f* dynamics. The third staff has a *p* dynamic.

Violoncell.

Nº 5. Domine.

Allegro moderato.

The musical score for the Cello part of the 'Domine' movement is written in bass clef, 3/4 time, and one flat key signature. It begins with a forte (*f*) dynamic and an *Allegro moderato* tempo. The score is divided into sections marked A, B, C, and D. Section A starts at the beginning of the fourth staff. Section B begins at the start of the seventh staff with a forte (*f*) dynamic. Section C starts at the beginning of the tenth staff. Section D begins at the start of the twelfth staff. The piece concludes with a *riten.* (ritardando) marking, followed by a *a tempo* instruction. The final measure is marked with a fermata. Fingerings (1, 2) and breath marks are indicated throughout the score.

Violoncell.

Nº 6. Qui tollis.

Largo.

The musical score is written for a cello in bass clef, 3/4 time, and one flat key signature. It begins with a forte (*f*) dynamic. The first staff contains the initial rhythmic pattern. The second and third staves continue this pattern. The fourth staff is marked with a section letter 'A' and a piano (*p*) dynamic. The fifth staff continues with a piano-piano (*pp*) dynamic. The sixth staff is marked with a section letter 'B' and a forte (*f*) dynamic. The seventh staff continues with a piano (*p*) dynamic. The eighth staff is marked with a section letter 'C' and a piano-piano (*pp*) dynamic. The ninth staff continues with a piano-piano (*pp*) dynamic. The tenth staff is marked with a fortissimo (*ff*) dynamic. The eleventh staff continues with a piano (*p*) dynamic. The twelfth staff continues with a piano (*p*) dynamic. The thirteenth staff continues with a piano-piano (*pp*) dynamic. The fourteenth staff concludes the piece with a piano-piano (*pp*) dynamic.

Violoncell.

Nº 7. Quoniam.

Allegro.

The musical score for the Cello part of the "Quoniam" movement is written in C minor, 3/4 time, and marked "Allegro". It consists of 14 staves of music. The score includes various dynamics such as *f* (forte), *p* (piano), and *fp* (fortissimo piano). There are also articulations like accents and slurs. Specific sections are marked with letters A through F. Section A is marked with an accent and *p*. Section B is marked with *p*. Section C is marked with *p*. Section D is marked with *f*. Section E is marked with *p*, *pp*, *fp*, and *fp*. Section F is marked with *f*. The piece concludes with a double bar line.

Violoncell.

Nº 8. Jesu Christe.

Adagio. (♩)

The first section of the music is in C minor, 3/4 time, marked Adagio. It begins with a forte (f) dynamic. The notation consists of two staves of music. The first staff contains a melodic line with eighth and sixteenth notes. The second staff provides a harmonic accompaniment with eighth notes and rests. The section concludes with a fermata on a whole note and the instruction "attacca".

Cum sancto spiritu.

Allegro.

The second section is marked Allegro and begins with a forte (f) dynamic. It consists of ten staves of music. The first staff features a melodic line with a first ending bracket (1) and a second ending bracket (2). The second staff continues the melodic line with a first ending bracket (3) and a second ending bracket (4). The third staff contains a melodic line with a first ending bracket (5) and a second ending bracket (6). The fourth staff continues the melodic line with a first ending bracket (7) and a second ending bracket (8). The fifth staff contains a melodic line with a first ending bracket (9) and a second ending bracket (10). The sixth staff contains a melodic line with a first ending bracket (11) and a second ending bracket (12). The seventh staff contains a melodic line with a first ending bracket (13) and a second ending bracket (14). The eighth staff contains a melodic line with a first ending bracket (15) and a second ending bracket (16). The ninth staff contains a melodic line with a first ending bracket (17) and a second ending bracket (18). The tenth staff contains a melodic line with a first ending bracket (19) and a second ending bracket (20). The section concludes with a fermata on a whole note and the instruction "attacca".

Mozart — Mass in C Minor, K. 427, "The Great Mass"

Violoncell.

The musical score for the Violoncell part consists of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Staff 2: A large 'E' above the staff and a '4' below it.
- Staff 5: A large 'F' above the staff and a '1' below it.
- Staff 7: A large 'G' above the staff and a '2' below it.
- Staff 8: A large 'H' above the staff.
- Dynamic markings: 'p' (piano) and 'f' (forte) are used throughout the piece.
- Articulation: Slurs and accents are used to indicate phrasing and emphasis.

Nº 9. Credo.

Allegro maestoso.

The 'Credo' section consists of two staves of music. The first staff begins with a forte 'f' dynamic marking. The second staff has a '2' below it, possibly indicating a second ending or a specific fingering.

Violoncell.

This page contains the Violoncell (Cello) part of Mozart's Mass in C Minor, K. 427, "The Great Mass". The score is written in bass clef with a 3/4 time signature. It consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), which is a common notation for the Cello part in this score. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with slurs and accents. Key performance markings include *cresc.* (crescendo), *f* (forte), and *p* (piano). The score is divided into sections labeled A, B, C, D, and E. Section A is marked with a sharp sign (#) and a piano (*p*) dynamic. Section B is marked with a sharp sign (#) and a forte (*f*) dynamic. Section C is marked with a sharp sign (#) and a forte (*f*) dynamic. Section D is marked with a sharp sign (#) and a forte (*f*) dynamic. Section E is marked with a sharp sign (#) and a forte (*f*) dynamic. The score concludes with a final cadence.

Violoncell.

Violoncell part for the beginning of the section, measures 1-4. The music is in C minor, 6/8 time. It features a series of eighth and sixteenth notes, with a crescendo leading to a forte dynamic.

Nº 10. Et incarnatus est.

Violoncell part for "Et incarnatus est", measures 5-18. The tempo is marked "Andante. con sord." and the dynamic is "p". The music is in 6/8 time and features a series of eighth and sixteenth notes. The section is divided into measures 5-18, with dynamics ranging from "p" to "fp".

Andante.
con sord.

p

cresc. *f*

mf

mf

fp *fp*

pp *mf* *mf*

fp *fp* *fp* *fp*

18

Violoncell.

Fl.  *calando*
1 2 *attacca*

Nº 11. Crucifixus.

Adagio. ()
con Sord. *p* *ten.*
f *dim.* *p*
A *mf*
piu Adagio *pp* *più lento*
morendo *attacca*

Nº 12. Et resurrexit.

Allegro moderato. *senza Sord.*
Sopran. *f*
1 2
molto cresc.

Violoncell.

This page of the Violoncell part for Mozart's Mass in C Minor, K. 427, features a series of staves with complex rhythmic patterns and dynamic markings. The music is written in C minor and includes several sections marked with letters B, C, and D. The first section begins with a forte (*f*) dynamic and contains numerous triplet figures. Section B starts with a mezzo-forte (*f*) dynamic and includes a first ending bracket. Section C begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. Section D starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The piece concludes with a ritardando (*rit.*) marking.

Violoncell.

N° 13. Et in spiritum sanctum.

Allegro non troppo.

The musical score is written for Cello in bass clef, 3/4 time, and C minor key. It begins with a *mf* dynamic and features various articulations and dynamics throughout. The score is divided into sections marked A, B, and C. The final measure includes the instruction *cresc.* and *attacca*.

Nº 14. Credo in unam sanotam.

Tempo I. Allegro maestoso.

f

p

f *dim.*

p *cresc.* *f*

p cresc. *f* *p* *cresc.* *f*

p

p *f*

pizz.

attacca

Nº 15. Et vitam venturi saeculi.

Allegro.
arco Soli.

f

Violoncell.

Nº 16. Sanctus.

Largo. (♩)

f 1 1 1 *p*
cresc. f A

Allegro comodo.

B C D

Violoncell.

Nº 17. Benedictus.

Allegro comodo.

The musical score for the Cello part of the Benedictus is written in bass clef with a 3/4 time signature. It begins with a *p* (piano) dynamic. The first staff contains a melodic line starting with a half rest, followed by eighth and quarter notes. The second staff continues the melody with a *f* (forte) dynamic. The third staff features a rapid sixteenth-note passage, marked with a first ending bracket and a *p* dynamic. The fourth staff continues the melodic line with a *f* dynamic. The fifth staff has a *p* dynamic. The sixth staff continues the melody. The seventh staff is marked with a first ending bracket and a *p* dynamic. The eighth staff continues the melodic line. The ninth staff features a *f* dynamic. The tenth staff continues the melody with a *p* dynamic. The eleventh staff concludes the piece with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violoncell.

The image shows the cello part of the first movement of Mozart's Mass in C Minor, K. 427. The music is written in bass clef with a key signature of one flat (B-flat) and a common time signature. The score consists of 12 staves of music. Key features include:

- Staff 2: A chord marked 'D' above the staff.
- Staff 3: Dynamics markings 'f' and 'p'.
- Staff 4: A chord marked 'E' above the staff.
- Staff 7: A 'rit.' (ritardando) marking followed by 'F a tempo'.
- Staff 9: A chord marked 'G' above the staff.
- Staff 12: A first ending bracket with a '1' above it.

N° 18. Agnus Dei.

Andante moderato.

The image shows the beginning of the 'Agnus Dei' movement, marked 'Andante moderato'. It is written in bass clef with a key signature of one flat (B-flat) and a common time signature. The music starts with a dynamic marking 'p' (piano) and a first ending bracket with a '2' above it.

Violoncell.

The image shows the Violoncell (Cello) part of Mozart's Mass in C Minor, K. 427, page 20. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 13 staves of music. The first staff begins with a forte (*f*) dynamic. The second staff has a section marked 'A'. The third staff continues the melodic line. The fourth staff has a section marked 'B' and a piano (*p*) dynamic. The fifth staff continues with piano (*p*) dynamics. The sixth staff has a section marked 'C' and includes dynamics *cresc.*, *p*, *cresc.*, and *p*. The seventh staff has dynamics *cresc.*, *f*, *p*, *pp*, and *f*. The eighth staff has dynamics *p* and *mf*. The ninth staff has a piano (*p*) dynamic. The tenth staff has a forte (*f*) dynamic. The eleventh staff continues with a forte (*f*) dynamic. The twelfth staff has a section marked 'D' and a piano (*p*) dynamic. The thirteenth staff ends with a piano (*pp*) dynamic and a fermata over the final note.