

Bass

Cathedral

Missa Solemnis in C

KV 337

Kyrie in 3 $\text{♩} = 75$

Wolfgang Amadeus Mozart

1756–1791

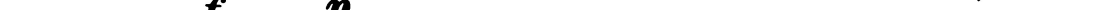
Andante

Solo

Andante
Solo

p

6

6 

12

Tutti

12 *f* Tutti

17

17

p *f* *p*

23

23 

28

28

p *f* *fp*

34

34 

39

39

fp *p* *fp*

45

[illegible]

50

50

p *pp*

Gloria in 4 $\text{♩} = 110$

Allegro molto

Tutti

f

5

9

13

17

fp

Solo

22

fp

28

fp

f

Tutti

34

fp

f

40

fp

Solo

fp

f

Tutti

47

fp

Detailed description: This is a musical score for a bass instrument, likely a double bass, in 4/4 time. The tempo is marked 'Allegro molto' with a quarter note equal to 110 beats per minute. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 9, 13, 17, 22, 28, 34, 40, and 47 indicated at the start of their respective lines. The dynamics range from *f* (forte) to *fp* (fortissimo piano). There are markings for 'Tutti' and 'Solo' sections. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. There are also some handwritten-style markings above the staff, possibly indicating phrasing or articulation.

53

f

57

61

1

65

68

72

Solo

fp

77

fp

83

Tutti

f

88

91

tr

95

p

f

Credo in 3 $\text{♩} = 110$

Allegro vivace

Tutti



80 Allegro vivace $\text{♩} = 110$



Sanctus

Adagio in 8 $\text{♩} = 75$

Tutti ***f***

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

6 *Solo* ***p***

11 *Tutti* ***f***

16

20 ***p***

24 ***f***

Benedictus in 4 $\text{♩} = 80$

Tutti ***f***

5

9

14 **-Cb** **+Cb**

19

23 **-Cb**

28

+Cb

p

34

Solo

39

Tutti

f

44

p

49

f

Agnus Dei in 4 ♩ = 80

Andante sostenuto

pizz.

p

5

9

14

cresc. *f* *p*

19

23

27

31

Allegro assai in 3/4 = 120

35 arco Solo *pp*

42 Tutti *f*

49 Solo *p*

56 Tutti *f*

63 Solo *p*

71

78 Tutti *f*

85 2

94 2 Solo *p*

103 Tutti *f*

109

114 Solo *p*

Detailed description of the musical score: The score is written for a single bassoon part. It begins at measure 35 with a 'Solo' section marked *pp*. The melody consists of eighth and quarter notes. At measure 42, the 'Tutti' section begins, marked *f*, with a similar melodic pattern. At measure 49, the 'Solo' section resumes, marked *p*, featuring some sixteenth-note passages. Measure 56 marks the start of another 'Tutti' section, marked *f*. Measure 63 begins a 'Solo' section, marked *p*, which includes a key signature change to one flat (B-flat). Measure 71 continues this 'Solo' section. At measure 78, the 'Tutti' section returns, marked *f*. Measure 85 shows a measure rest for two measures. Measure 94 begins another 'Solo' section, marked *p*, also with a two-measure rest at the start. Measure 103 starts a 'Tutti' section, marked *f*, characterized by rapid sixteenth-note runs. Measure 109 continues this 'Tutti' section. Finally, measure 114 begins a 'Solo' section, marked *p*, which concludes the piece with a final whole note and a repeat sign.