

Soprano I

Con - fi - te - or, con-fi - te - or u - num ba - pti - sma, u - num ba -

10 pt - sма, u - num ba - ptisma, u - num ba - pti - sma 5 in re-missi - o -

24 - nem pec.ca - to - rum, in re - mis.sи - o.nem pec - ca - to - rum con -

32 fi - te - or, con-fi - te - or u - num ba - pti - sma in re-missi - o - nem pecca -

40 to - - - rum, pec.ca - to - rum in re - mis.sи - o - nem pec.ca -

48 to - rum, con - fi - te - or con - fi - te - or, con - fi - te - or u - num ba -

57 pti - sma con - fi - te - or u - num ba - pti - sma in re - mis - si - o -

66 - nem pecca - to - rum, in re - mis.sи - o - nem pecca - to - rum, in re -

74

missi-o - nem pecca-to - rum, pec - ca-to - rum con-

fi - te - or, con-fi - te - or u - num ba - ptisma in remissi - o - nem pec-

- ca - to - rum in re-missi - o - nem pecca - to - rum con - fi - te -

or, con-fi - te - or in re-missi - o - nem pecca - to - rum

con - fi - te - or, con-fi - te - or u - num ba - ptis - ma in re-miss -

- si - o - nem pecca - to - rum. Et ex - pe - cto, ex - pe -

- cto_ resur-re-cti - onem mor-tu - o rum, ex -

pe - cto re-sur - re - cti - o - nem mor - tu - o - rum,

Soprano II

Con - fi - te - or, con-fi - - te - or u - num ba - pti - - sma, con -

10 fi - te - or u - num ba - pti-sma, u - num ba - pti - sma 3 in re-

21 mis-si - o - nem pec-ca - to - rum, in re-mis-si - o-nem pec - ca - to -

29 rum in re-mis-si - o - nem pec-ca - to - rum con -

38 fi - te - or, con-fi - - te - or u-num ba - pti-sma con - fi - te - or u - num ba - pti-sma

46 con - fi - te - or unum ba - ptisma con - fi - te - or, con-fi-te - or u-num ba - ptisma

55 con - fi - te - or, con-fi - - te - or, con - fi - te - or u - num ba - pti-sma in re -

65 missi - o - nem pecca - torum, pecca - to - rum in remissi - o - nem pecca-to -

73

rum, con - fi - te - or unum ba - pti-sma con - fi - te - or u num ba - pti-sma

con-fi - te-or, con - fi - te - or u - num ba - pti - sma, con - fi - te - or, in re -

mis-si - o - nem pec - ca - torum con - fi - te - or, con - fi - te - or u -

- num ba - pti - sma, con - fi - te - or, con - fi - te - or in re-missi - o -

- nem pecca - to - rum, con - fi - te - or u - num ba - pti - sma in

Adagio

re - mis - si - o - nem pecca - to - rum. Et ex - pe - cto, ex -

pe - cto re - surre - cti - o - nem mor - tu - o - rum

ex - pe - cto, ex - pe - cto re - sur - re - cti - o - nem mor - tu - o - rum,

Alto

3

Con - fi - te - or, con-fi - te - or u - num.b a - pti - sma, u -

13

num, u - num ba-p ti - sma in re-missi - o - nem pecca - to -

22

rum, in re-missi - onem pec - ca - to - rum in remissi - onem pecca - to -

30

- rum, pec - ca-to - rum in re-missi - o - nem pecca - to - rum, con-fi-te -

39

or unum ba - pti - sma, unum ba - pti-sma in remissi - o-nem pecca - to - rum, con -

46

fi - te - or unum ba - ptisma in re-missi - o - nem pecca - to - rum, pecca - to - rum

54

con - fi - te - or, con-fi - te - or, in re-missi - o - nem pecca - to - rum

63

in remissi - o - nem pec-ca - torum, pecca - to - rum, in re-missi - o - nem pec -

72

- ca - to - rum con - fi - te - or u - num ba - pti - sma in re -

mis-si - o-nem pec-ca - to - rum, con - fi - te - or unum ba - pti - sma in re-missi - o -

- nem pecca - to - rum con - fi - te - or, con-fi - te - or, in re - missi - o -

- nem pecca - to - rum, in re-missi - o -

- rum u - num ba - ptisma in re-missi - o -

Adagio

- rum, in re-missi - onem pec - ca - to - rum. Et ex - pe - cto, ex -

pecto resur-re - cti - o-nem mortu - o-rum, mor - tu - o-rum, mor - tu - o - rum

ex - pe - cto resur-recti - o - nem mortu - o - rum,

Tenor

4

Con - fi - te - or, con-fi - te - or u - num ba - pti - sma, u-num

13

ba - pti - sma, u-num ba-pti - sma in re-missi - o - nem pecca - to - rum, in - re -

21

missi - onem pec - ca - to - rum in re-missi - o - nem pec-ca - to - - -

30

- rum, pec - ca-to - rum con - fi - te - or, con-fi - te - or u-num ba -

39

pti - sma, u-num ba-pti - sma con - fi - te - or, con-fi - te-or u - num bapti -

47

sma con - fi - te - or, con-fi - te-or u - num ba - pti - sma

58

con - fi - te - or, con-fi - te - or unum ba - ptisma in re-missi - o - nem pec-ca -

66

74

83

95

108

120

129

138

Adagio

rum, in remissi - onem pecca - to - rum

in re-mis - si - onem pec-ca -

to - rum, in_ re-missi-o - nem pecca - to - rum con - fi -

te - or u - num ba - pti - sma in re -

mis - si - o - nem pec - ca - to - rum, in re-missi - o -

nem pec - ca - to - rum. Et ex - pe - cto, ex - pecto resur -

re - cti - o - nem mor - tu - o rum, resurre - cti - onem mortu - o rum

ex - pe - cto resur - re - cti - onem mor - tu - o rum,

6

Con - fi - te - or, con - fi - te - or unum ba - pti - sma, u - num ba -

15

7

pti - sma in re-missi - o - nem pecca - to - rum, in re-missi - onem

30

7

pec - ca - to - rum con - fi - te - or, con - fi - te - or u - num ba -

46

pti - sma in re-missi - o - nem pecca - to - rum, in re-missi - o - nem pecca -

54

to - rum con - fi - te - or, con - fi - te - or u - num ba - ptisma in re -

63

3

mis-si - o - nem pecca - to - rum con - fi - te -

75

or u - num ba - pti - sma in re - mis-si - o-nem pec - ca -

86

to - rum in re-missi - o - nem pecca - to - rum in re-missi - o -

99

- nem pecca - to-rum con - fi - te - or, con-fi - te - or u - num ba -

108

pti - sma in re-missi - o - nem pecca - to - rum, con-fi - te - or u - num baptisma

117

Adagio
in remissi - o - nem pec - ca - to - rum. Et ex - pe -

127

cto, ex - pe - cto re-surre-cti - onem mortu - o - rum

137

ex - pe - cto resur-re - cti - onem mortu - o - rum,

Musical score for BWV 232, Confiteor, Continuo part, measures 11-15. The score is in common time, key signature of A major (three sharps). The bassoon part consists of eighth-note patterns. Measure 11 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 12-15 continue with eighth-note pairs and some sixteenth-note figures.

9

Musical score for BWV 232, Confiteor, Continuo part, measures 9-12. The bassoon part consists of eighth-note patterns. Measure 9 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 10-12 continue with eighth-note pairs and some sixteenth-note figures.

17

Musical score for BWV 232, Confiteor, Continuo part, measures 17-20. The bassoon part consists of eighth-note patterns. Measure 17 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 18-20 continue with eighth-note pairs and some sixteenth-note figures.

25

Musical score for BWV 232, Confiteor, Continuo part, measures 25-28. The bassoon part consists of eighth-note patterns. Measure 25 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 26-28 continue with eighth-note pairs and some sixteenth-note figures.

33

Musical score for BWV 232, Confiteor, Continuo part, measures 33-36. The bassoon part consists of eighth-note patterns. Measure 33 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 34-36 continue with eighth-note pairs and some sixteenth-note figures.

41

Musical score for BWV 232, Confiteor, Continuo part, measures 41-44. The bassoon part consists of eighth-note patterns. Measure 41 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 42-44 continue with eighth-note pairs and some sixteenth-note figures.

49

Musical score for BWV 232, Confiteor, Continuo part, measures 49-52. The bassoon part consists of eighth-note patterns. Measure 49 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 50-52 continue with eighth-note pairs and some sixteenth-note figures.

57

Musical score for BWV 232, Confiteor, Continuo part, measures 57-60. The bassoon part consists of eighth-note patterns. Measure 57 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 58-60 continue with eighth-note pairs and some sixteenth-note figures.

65

Musical score for BWV 232, Confiteor, Continuo part, measures 65-68. The bassoon part consists of eighth-note patterns. Measure 65 starts with a sixteenth-note grace followed by eighth-note pairs. Measures 66-68 continue with eighth-note pairs and some sixteenth-note figures.

A musical score for Bach's Cantata BWV 232, section Confiteor. The score consists of ten staves of basso continuo music, likely for harpsichord or organ. The key signature is A major (three sharps). Measure numbers are indicated at the start of each staff: 75, 83, 91, 99, 107, 115, 123, 131, and 139. Measure 115 includes the instruction "Adagio". The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings like accents and slurs.