

8. Qui tollis

Misa en si menor

BWV 232

Johann Sebastian Bach (1685-1750)

Lento

Soprano

Alto

Tenore

Basso

Continuo

Qui tol - lis pec - ca - - - ta mun - di mi-se-re-re

Qui tol - lis pec - ca - - - ta mun - di

6 7 6 5 9 8 7/5

The first system of the musical score for 'Qui tollis' features five staves: Soprano, Alto, Tenore, Basso, and Continuo. The Soprano part is mostly rests. The Alto and Tenore parts have lyrics. The Basso part has rests. The Continuo part has a bass line with figured bass notation. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Lento'.

S

A

T

B

no - bis mi - se - re - - - re no - bis

mi-se-re-re no - bis mi - se - re - - - re

Qui tol - lis pec - ca - - - ta mun - di

9 8 5 5 7 6 5 9 8 7 7/5 6 5

The second system continues the vocal parts. The Soprano part has lyrics. The Alto part has lyrics. The Tenore part has lyrics. The Basso part has lyrics. The Continuo part has a bass line with figured bass notation. The key signature is one sharp (F#) and the time signature is 3/4.

S

A

T

B

no - bis qui tol - lis pec - ca - - - ta mun - di

mi - se - re - re qui tol - lis pec - ca - - - ta

no - bis mi - se - re - re qui tol - lis pec - ca -

mi-se-re-re no - bis qui tol - lis pec -

9 8 7 9 8 7 6 7 9 7 6/5

The third system continues the vocal parts. The Soprano part has lyrics. The Alto part has lyrics. The Tenore part has lyrics. The Basso part has lyrics. The Continuo part has a bass line with figured bass notation. The key signature is one sharp (F#) and the time signature is 3/4.

18

S mi-se-re-re no-bis mi-se-re-re no-bis, mi-se-

A mun-di mi-se-re-re-re no-bis,

T -ta mun-di mi-se-re-re-re no-bis, mi-se-

B ca-ta mun-di mi-se-re-re no-bis, mi-se-

Figured bass: $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 9 \\ \# \end{smallmatrix}$ 8 7 6 $\begin{smallmatrix} 7 \\ 4 \\ 2 \end{smallmatrix}$ 5

24

S re-re mi-se-re-re no-bis!

A mi-se-re-re no-bis, mi-se-re-re no-bis!

T re-re no-bis, mi-se-re-re no-bis! Qui

B re-re, mi-se-re-re no-bis! Qui tol-lis pec-

Figured bass: $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ +4 \\ 2 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 15 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 15 \end{smallmatrix}$ 7 $\begin{smallmatrix} +5 \\ 4 \end{smallmatrix}$ $\#$

29

S Qui tol-lis pec-ca-ta mun-di, su-

A Qui tol-lis pec-ca-ta mun-di su-sci-

T tol-lis pec-ca-ta mun-di su-sci-pe de-pre-ca-ti-

B ca-ta mun-di su-sci-pe de-pre-ca-ti-

Figured bass: $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ 9 8 $\begin{smallmatrix} 6 \\ 15 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 9 \\ 7 \end{smallmatrix}$ 8

35

S
- sci-pe de-pre-ca-ti - o - nem, de-pre - ca - ti - o - nem no - stram

A
pe de-pre-ca-ti - o - nem no - stram, de-pre-ca - ti - o - nem,

T
o - - - nem, su - sci - pe de-pre-ca - ti - o - nem,

B
o - - - nem no - stram, de - pre - ca - ti - o - nem de - pre -

6 4 #7 4 2 8 5 3 6 5 #4 3 6 #6 5 #7

40

S
de - pre-ca-ti-o - nem no - stram, su - sci - pe de-pre-ca-ti - o - -

A
de - pre-ca - ti - o - nem no - - stram, su - sci - pe de - pre - ca - ti -

T
de - pre - ca - ti - o - nem no - stram su - sci - pe de - pre -

B
ca - ti - o - - - nem no - stram su - sci - pe de - pre -

#6 5 #6 5 7 # #5 4 # 7 # 9 8

45

S
- nem no - stram de - pre - ca - ti - o - nem no - stram!

A
o - nem no - stram de - pre - ca - ti - o - nem no - stram!

T
ca - ti - o - nem no - stram de - pre - ca - ti - o - nem no - stram!

B
ca - ti - o - nem no - stram de - pre - ca - ti - o - nem no - stram!

#7 5 6 5 9 8 7 7 #6 5 9 7 8 5 7 5 4 # #