

Gioacchino Rossini

Petite Messe Solennelle

VOCAL SCORE

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Editorial Comments

This work was Rossini's last major composition and dates from 1863. With typical ironic wit, the Mass in neither 'Petite' (taking around 75 minutes in performance) nor 'Solennelle'. It was first performed on 14 March 1864 on the occasion of the dedication of the private chapel of the Comte and Comtesse Pillet-Will in their home in the Rue Moncey. The work is dedicated to the Comtesse.

The autograph score of the original version of this work is annotated by Rossini *"Twelve singers of three sexes, men women and castrati, will be sufficient for its performance: that is to say eight for the chorus and four for the solos"* This note is somewhat surprising, as 'castrati' had virtually died out by that period. It is of note that, in the first performance of this work, supervised by Rossini, the alto solo part was sung by a female contralto, not a male alto. Rossini also marked that the soloists should sing with the chorus. This would require a prodigious effort on the part of the soloists and modern concert choirs would not need this reinforcement. The current edition therefore does not suggest that the soloists double the chorus parts.

Rossini adopted the unique sound of harmonium and two pianos to accompany this work, and this should be replicated in performance where possible. The single piano accompaniment given here is for rehearsal purposes only. Rossini was later prevailed upon to orchestrate this work and he sought to ensure as little distortion of the work's timbres and textures as possible. But the original harmonium/piano version may be thought to be the best.

This edition is based on the Ricordi (London) edition of 1968. Unfortunately that edition is plagued with numerous typographical errors (wrong notes; wrong accidentals; rests missing or of wrong value etc). The best part of 100 of these errors have been corrected, hopefully without introducing too many errors of my own.

The Bass underlay in No 7 bars 231/232 has been changed to be consistent with similar passages elsewhere and some phrase endings have been shortened to facilitate breathing. Punctuation has been introduced (it is absent in Ricordi) where this might assist phrasing and breathing.

Any errors found in this score should be notified by e-mail to:-

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Petite Messe Solennelle

1. Kyrie

SATB Soloists and Chorus

Andante maestoso ♩ = 54

ppp *cresc.* *poco*

4

a *poco* *f*

6

smorz.

8

sotto voce
Ky - ri-
sotto voce
Ky - ri-

p *ppp*

10

sotto voce Ky - ri -

cresc.

sotto voce Ky - ri - e, Ky - ri -

cresc.

cresc.

cresc.

-e, Ky - ri - e, Ky - ri -

cresc. *poco* *a* *poco*

12

f - e - le - i - son, e - le - i -

f - e - le - i - son, e - le - i -

f - e - le - i - son, e - le - i -

f - e - le - i - son, e - le - i -

f *smorz.*

14

p - son, e - le - i -

p - son, e - le - i -

p - son, e - le - i -

p - son, e - le - i -

p

16

-son.

-son.

8 -son.

-son.

cresc.

f

18

ppp

f

Ky - ri - e e - le - i-

ppp

f

Ky - ri - e e - le - i-

ppp

f

Ky - ri - e e - le - i-

ppp

f

Ky - ri - e e - le - i-

ppp

f

20

-son, *pp* Ky - ri - e e - le - i-

-son, *pp* Ky - ri - e e - le - i-

8 -son, *pp* Ky - ri - e e - le - i-

-son, *pp* Ky - ri - e e - le - i-

-son, *pp* Ky - ri - e e - le - i-

p

22

- son, Ky - ri - e e - le - i-

- son, Ky - ri - e e - le - i-

8 - son, Ky - ri - e e - le - i-

- son, Ky - ri - e e - le - i-

pp *f* *pp* *f* *pp* *f* *pp* *f*

marc.

24

- son, Ky - ri - e e - le - i-

- son, Ky - ri - e e - le - i-

8 - son, Ky - ri - e e - le - i-

- son, Ky - ri - e e - le - i-

p *p* *p* *p* *marc.*

26

- son, Ky - ri - e e - le - i-

- son, Ky - ri - e e - le - i-

8 - son, Ky - ri - e e - le - i-

- son, Ky - ri - e e - le - i-

f *pp* *f* *pp* *f* *pp* *f* *pp*

marc. *marc.* *dim.*

28

-son, Ky - ri - e - le - i -
 -son, Ky - ri - e - le - i -
 -son, Ky - ri - e - le - i -
 -son, Ky - ri - e - le - i -

f *pp* *f* *pp* *f* *pp*

marc. *p* *f* *pp*

30

-son, Ky - ri - e, Ky - ri -
 -son, Ky - ri - e, Ky - ri -
 -son, Ky - ri - e, Ky - ri -
 -son, Ky - ri - e, Ky - ri -

ppp *ppp* *ppp* *ppp*

marc. *ppp* *marc.*

32

-e e - le - i - son.
 -e e - le - i - son.
 -e e - le - i - son.
 -e e - le - i - son.

morendo

35 *Andantino moderato* ♩=66 *tutto sotto voce e legato*

sotto voce
Chri - ste,
sotto voce
Chri - ste e - le -
sotto voce
Chri - ste, Chri - ste e - le - i -
'a capella'

sotto voce
Chri - ste e - le - i - son,
Chri - ste e - le - i - son,
Chri - ste e - le - i - son,
Chri - ste e - le - i - son,

Chri - ste e - le - i - son,
Chri - ste e - le - i - son,
Chri - ste e - le - i - son,
Chri - ste e - le - i - son,

60

sotto voce

Ky - ri - e, Ky - ri -

sotto voce

Ky - ri - e, Ky - ri -

cresc. poco

62

sotto voce

Ky - ri - e e - le - i -

cresc. f

- e, Ky - ri - e e - le - i -

cresc. f

- e, Ky - ri - e e - le - i -

cresc. f

- e, Ky - ri - e e - le - i -

a poco f

64

p

- son, e - le - i - son, e -

p

- son, e - le - i - son, e -

p

- son, e - le - i - son, e -

p

- son, e - le - i - son, e - le -

smorz.

66 *pp* - le - i - son. *ppp* Ky - ri-

pp - le - i - son. *ppp* Ky - ri-

pp - le - i - son. *ppp* Ky - ri-

pp - le - i - son. *ppp* Ky - ri-

p *ppp*

68 *f* e - le - i - son, *p* Ky - ri-

f e - le - i - son, *p* Ky - ri-

f e - le - i - son, *p* Ky - ri-

f e - le - i - son, *p* Ky - ri-

marc. *f* *p*

70 *ppp* e e - le - i - son, Ky - ri-

ppp e e - le - i - son, Ky - ri-

ppp e e - le - i - son, Ky - ri-

ppp e e - le - i - son, Ky - ri-

ppp

72

f *p*

- e e - le - i - son, Ky - ri-

f *p*

- e e - le - i - son, Ky - ri-

f *p*

- e e - le - i - son, Ky - ri-

f *p*

- e e - le - i - son, Ky - ri-

marc. *f* *p*

74

pp *pp* *pp* *pp*

- e e - le - i - son, e - le - i -

- e e - le - i - son, e - le - i -

- e e - le - i - son, e - le - i -

- e e - le - i - son, e - le - i -

ppp

76

- son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i -

p

78

- son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i -

- son, e - le - i - son, e - le - i -

80

- son, e - le - i - son, Ky - ri -

- son, e - le - i - son, Ky - ri -

- son, e - le - i - son, Ky - ri -

- son, e - le - i - son, Ky - ri -

82

- e e - le - i - son, Ky - ri -

- e e - le - i - son, Ky - ri -

- e e - le - i - son, Ky - ri -

- e e - le - i - son, Ky - ri -

84

f *pp* *ppp*

- e e - le - i - son, Ky - ri -

f *pp* *ppp*

- e e - le - i - son, Ky - ri -

f *pp* *ppp*

- e e - le - i - son, Ky - ri -

f *pp* *ppp*

- e e - le - i - son, Ky - ri -

marc. *ppp*

f *pp* *ppp*

86

- e, Ky - ri - e e - le - i -

- e, Ky - ri - e e - le - i -

- e, Ky - ri - e e - le - i -

- e, Ky - ri - e e - le - i -

marc.

88

- son.

- son.

- son.

- son.

- son.

morendo

2. Gloria

SATB Soloists and Chorus

Allegro maestoso ♩=120

ff

The piano introduction consists of two staves (treble and bass clef) in 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes, with a forte (ff) dynamic marking.

5

Tutti ff

Glo - ri - a

The vocal staves (Soprano, Alto, Tenor, Bass) enter at measure 5. The Soprano part has a melodic line with a fermata on the word "Gloria". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The piano accompaniment continues with the same rhythmic pattern as the introduction, supporting the vocal entry.

10

f in ex-cel-sis De - o, *f* Glo - ri - a in ex - cel-sis De - o, *ff* Glo - ri -

Tutti f Glo - ri - a in ex - cel-sis De - o, *ff* Glo - ri -

Tutti f Glo - ri - a in ex - cel-sis De - o, *ff* Glo - ri -

Tutti f in ex-cel-sis De - o, *ff* Glo - ri -

The vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment continue. The lyrics are: "in ex-cel-sis De - o, Glo - ri - a in ex - cel-sis De - o, Glo - ri -". The piano accompaniment features a melodic line in the right hand and a rhythmic pattern in the left hand. Dynamics include *f* and *ff*. The piano part includes a fermata on a chord at the end of the phrase.

16 *ff* Glo - ri - a. *Andantino mosso* ♩ = 58

- a, *ff* Glo - ri - a.

8 - a, *ff* Glo - ri - a.

- a, *ff* Glo - ri - a.

Andantino mosso ♩ = 58 *pp*

8va *8va*

21

In tempo *Solo*

Et in ter - ra pax ho - mi - ni - bus bo - nae

In tempo ♩ = 58 *rall.* *ppp*

31 *Solo*

Lau - da - mus te,

Solo Lau - da - mus

Solo Lau - da - mus

Solo Lau - da - mus

vo - lun - ta - tis. Lau - da - mus

3. Gratias

Contralto, Tenor and Bass Soli

The musical score is arranged in systems. The first system includes three vocal staves (Contralto, Tenor, Bass) and a piano accompaniment. The piano part begins with the tempo marking *Andante grazioso* and a metronome marking of 76. Dynamics include *f*, *ff*, and *ppp*. The second system (measures 11-18) features piano accompaniment with dynamics *ppp*, *p*, and *mf*. The third system (measures 19-26) continues the piano accompaniment with dynamics *pp*, *mf*, *ppp*, and *mf*. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

25

BASS SOLO

Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am

ppp

Detailed description: This system contains measures 25 through 32. It features a Bass Solo part in the bass clef, a vocal line in the soprano clef, and a piano accompaniment in the grand staff. The piano part consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am".

33

CONTRALTO SOLO

Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam

tu - am. Gra - ti - as a - gi - mus, a - gi - mus, ti - bi, prop - ter ma - gnam

Detailed description: This system contains measures 33 through 39. It features a Contralto Solo part in the soprano clef, a vocal line in the bass clef, and a piano accompaniment in the grand staff. The piano part continues with chords and a bass line. The lyrics are: "Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam tu - am. Gra - ti - as a - gi - mus, a - gi - mus, ti - bi, prop - ter ma - gnam".

40

TENOR SOLO

glo - ri - am glo - ri - am tu - am. Gra - ti - as a - gi - mus, a - gi - mus

Gra - ti - as a - gi - mus ti -

glo - ri - am, glo - ri - am tu - am. Gra - ti - as a - gi - mus ti -

Detailed description: This system contains measures 40 through 46. It features a Tenor Solo part in the soprano clef, a vocal line in the bass clef, and a piano accompaniment in the grand staff. The piano part continues with chords and a bass line. The lyrics are: "glo - ri - am glo - ri - am tu - am. Gra - ti - as a - gi - mus, a - gi - mus Gra - ti - as a - gi - mus ti - glo - ri - am, glo - ri - am tu - am. Gra - ti - as a - gi - mus ti -".

46

ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am tu -
 - bi prop - ter ma - gnam glo - ri - am glo - ri - am, glo - ri - am tu -
 - bi, ti - bi prop - ter ma - gnam glo - ri - am glo - ri - am tu -

52

- am. *ff* Glo - ri - am tu -
 - am. *f* prop - ter ma - gnam, prop - ter ma - gnam *ff* Glo - ri - am tu -
 - am. *f* Prop - ter ma - gnam, prop - ter ma - gnam *ff* Glo - ri - am tu -

60

- am.
 - am.
 - am.

66 *ppp*

Gra - ti - as a - gi - mus ti - bi

ppp

Gra - ti - as a - gi - mus, a - gi - mus ti - bi

ppp

Gra - ti - as a - gi - mus, a - gi - mus ti - bi

f pp ppp

72

prop - ter ma - gnam glo - ri - am glo - ri - am tu -

prop - ter ma - gnam glo - ri - am glo - ri - am tu -

prop - ter ma - gnam glo - ri - am glo - ri - am tu -

77 *f*

-am. Prop - ter ma - gnam, prop -

-am. Prop - ter ma - gnam, ma - gnam, prop -

-am. Prop - ter ma - gnam, glo - ri - am tu - am. Prop -

82

pp

- ter ma - gnam glo - ri - am tu - am.

pp

- ter ma - gnam glo - ri - am tu - am. Prop - ter.....

- ter ma - gnam, glo - ri - am tu - am. Prop - ter ma-

pp

87

f

Prop - ter ma - gnam, prop - ter ma - gnam glo-

..... ma - gnam, ma - gnam, prop - ter ma - gnam glo-

-gnam, glo - ri - am tu - am. Prop - ter ma - gnam, glo-

f

92

pp

-ri - am tu - am, glo-ri-am, glo-ri - am tu - am.

pp

-ri - am tu - am. Glo-ri-am, glo - ri - am tu - am.

pp

-ri - am tu - am. Glo-ri-am, glo - ri - am tu - am.

pp *ppp* *mf* *pp* *mf* *ppp*

98

sotto voce

Glo - ri - am

sotto voce

Glo - ri - am

sotto voce

Glo - ri - am

Piano accompaniment for measures 98-102. The right hand features a rhythmic pattern of eighth notes with a melodic line, while the left hand provides a steady bass line with chords.

103

tu - - - - - am.

tu - - - - - am.

tu - - - - - am.

Piano accompaniment for measures 103-108. The right hand continues with the eighth-note pattern, and the left hand has a more active bass line. A *ppp* dynamic marking is present in measure 108.

109

Vocal staves for measures 109-113. All three staves (Soprano, Alto, and Bass) contain whole rests, indicating a period of silence for the vocalists.

Piano accompaniment for measures 109-113. The right hand has a melodic line with a *morendo* marking in measure 113. The left hand has a bass line with chords. A *ppp* dynamic marking is present in measure 110.

4. Domine Deus

Tenor Solo

Allegro giusto ♩=126
ff

pp

f *tr* *ff* *tr*

16 TENOR SOLO
Do - mi - ne De - us, rex cœ-

ff *pp*

21 -les - tis, De - us Pa - ter om - ni - po - tens.

ff

26
8 Do - mi - ne fi - li u - ni - ge - ni - te, Je - su,

31
8 Je - su Chri - ste, Je - su

35
8 Chri - ste, Je - su Chri - ste. Do - mi - ne De - us,

40
8 rex cce - les - tis, De - us Pa - ter om - ni - po-

45
8 - tens. Do - mi - ne fi - li u - ni-

49 *rinf* *fe*

ge - ni - te, u - ni - ge - ni - te Je - su Chri - ste.

mf *f* *ffa*

54

59

Do - mi - ne

ff *ppp*

64

De - us, A - gus De - i,

69

Fi - li - us Pa - tris,

74

8

Fi - li - us Pa - tris. Do - mi - ne De - us,

79

8

A - gus De - i, A - gus De - i, Fi - li - us

84

8

Pa - tris, Fi - li - us Pa - tris. Do - mi - ne

89

8

De - us, rex cœ - les - tis, De - us Pa - ter om-....

marcato

3 3

marcato 3

94

8

-----ni - po - tens. Do - mi - ne fi - li u - ni-

f

pp

marcato

3 3

99

8

- ge - ni - te, Je - su, Je - su Chri -

marcato

3

103

8

- ste, Je - su Chri - ste, Je - su

f

pp

3

3

107

8

Chri - ste. Do - mi - ne De - us, rex cœ - les - tis,

f

ff

sf

sf

sf

ff

3

3

3

3

3

112

8

De - us Pa - ter om - ni - po - tens. Do - mi - ne

sf

sf

sf

ppp

3

3

3

117

8

fi - li u - ni - ge - ni - te, u - ni -

cresc.

rinf.

mf

121 *f*
8 - ge - ni - te Je - su Chri - ste. Do - mi - ne

125 *f*
8 De - us, A - gus De - i, Fi - li - us

129 *ff*
8 Pa - tris, Fi - li - us Pa - tris,

133 *pp*
8 Fi - li - us Pa - tris. Do - mi - ne

137 *f*
8 De - us, A - gus De - i, Fi - li - us

141

Pa - tris, Fi - li - us Pa - tris,

ff *smorz.*

145

Fi - li - us Pa - tris, Fi - li - us Pa - tris, Fi - li - us

pp *ff* *sf* *sf*

150

Pa - tris.

sf *sf* *ff*

154

p *f* *p* *pp*

159

pp *ppp* *ff*