



ROSSINI Gioachino

(1792 - 1868)

*Qui tollis*

*ex. de la Petite messe solennelle*

*arr. pour Soprano, Alto & Orgue*

*Avec Privil. du Roy. Q*



# Qui tollis

## ex. de la Petite messe solennelle

Péd : harmonium = tir. mg  
piano = tir. md

Arrangement : Alain BRUNET

Gioachino ROSSINI (1792 - 1868)

Andantino mosso

Soprano Solo

Contralto Solo

Orgue

(Piano) *ppp*

*mf*

(Harmonium)

This system of the musical score includes staves for Soprano Solo, Contralto Solo, and Organ. The organ part is divided into two staves: the upper staff for the organ and the lower staff for the harmonium. The music is in a key with three flats and common time. The organ part begins with a piano introduction marked *ppp* and *(Piano)*, followed by a melodic line marked *mf*. The harmonium provides a steady accompaniment.

454

454

*ppp*

*mf*

(Harmonium)

This system continues the musical score from measure 454. It features the same instrumental parts as the first system: Soprano Solo, Contralto Solo, Organ, and Harmonium. The organ part continues with its melodic line, marked *ppp* and *mf*. The harmonium accompaniment remains consistent.

Musical score for measures 457-459. The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Harmonium, and Left Hand). The vocal staves are mostly silent. The piano accompaniment includes dynamic markings: *ppp* in the first measure, *pp* in the second, and *pppp* in the third, with the instruction "(Harmonium)" below. The piano part consists of eighth-note patterns in the right hand and bass line, with sustained chords in the harmonium.

Musical score for measures 460-461. The score continues with the same five-staff layout. The vocal staves have the lyrics "Qui" in measure 460 and "Qui" in measure 461. The piano accompaniment continues with similar rhythmic patterns and sustained chords.

Musical score for measures 462-463. The score continues with the same five-staff layout. The vocal staves have the lyrics "tol - - - - lis pec - ca - - - - ta pec-" in measure 462 and "tol - - - - lis pec - ca - - - - ta pec-" in measure 463. The piano accompaniment continues with similar rhythmic patterns and sustained chords.

464

ca - - - ta mun - - - di mi - se - re - re

ca - - - ta mun - - - di mi - se - re - re

464

*pp*

467

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

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

467

*pp*

470

tol - lis pec - ca - - - ta

Qui tol - lis pec -

470

*ppp*

*ppp*

473

*cresc.*  
pec - - - ca -

ca - - - ta pec - ca - - - ta *cresc.*

*cresc.*

Péd. + 16'

475

*f* ta *pp* pec - ca - - - ta

mun - - - di *pp* pec - ca - - - ta

*pp*

Péd. - 16'

477

mun - - di *f* mi - se - re - - - re *pp* no - - - bis mi - se-

mun - - di *f* mi - se-re - re *pp* no - - - bis

*f* *pp*

480

re - - - re *pp* no - - - bis mi - - - se - - -

*f* mi - se-re - re *pp* no - - - bis mi - - - se - - - re -

483

re - - - re *ppp* no - - - - - bis

- - - re *ppp* no - - - - - bis

486

Qui tol - - - lis pec -

489

ca - - - ta pec - ca - - - ta mun - - - di

The vocal line consists of three measures. The first measure contains the notes C4, D4, E4, and F4. The second measure contains G4, A4, B4, and C5. The third measure contains D5, C5, B4, and A4. The lyrics are 'ca - - - ta pec - ca - - - ta mun - - - di'.

489

*ppp*

The piano accompaniment for measures 489-491 features a complex texture. The right hand plays a series of sixteenth-note patterns, while the left hand provides a steady bass line with occasional chords. The dynamic marking is *ppp*.

492

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

The vocal line consists of three measures. The first measure contains the notes G4, A4, B4, and C5. The second measure contains D5, C5, B4, and A4. The third measure contains G4, F4, E4, and D4. The lyrics are 'su - sci - - - pe de - pre - ca - ti - o - nem no - - -'.

492

*pp*

Péd. + 16'

The piano accompaniment for measures 492-494 features a complex texture. The right hand plays a series of sixteenth-note patterns, while the left hand provides a steady bass line with occasional chords. The dynamic marking is *pp*. A pedal instruction 'Péd. + 16'' is present at the bottom.

495

stram —

Qui tol - - - lis pec - ca - - - ta pec -

The vocal line consists of three measures. The first measure contains the notes G4, A4, B4, and C5. The second measure contains D5, C5, B4, and A4. The third measure contains G4, F4, E4, and D4. The lyrics are 'stram — Qui tol - - - lis pec - ca - - - ta pec -'.

495

*ppp*

The piano accompaniment for measures 495-497 features a complex texture. The right hand plays a series of sixteenth-note patterns, while the left hand provides a steady bass line with occasional chords. The dynamic marking is *ppp*.



498

ca - ta mun - di su - sci - pe

*pp*

501

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

*ppp*

Péd. - 16'

504

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

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

rall.

506

ca - - - ti - o - - - nem no - - - - - stram Qui

ca - - - ti - o - - - nem no - - - - - stram Qui

506

*col canto*

508

**a tempo**

se - - - des ad dex - te - ram ad

se - - - des ad dex - te - ram ad

508

**a tempo**

**ff**

Péd. + 16'

510

dex - - - te - - - ram Pa <sup>3</sup> - tris

dex - - - te - - - ram Pa - tris

510

512

*pp* mi - - - se - re - - - re no - - - - bis

*pp* mi - - - se - re - - - re no - - - - bis

*pp*

Péd. - 16'

514

mi - se - re - re no - - - bis Qui se - des ad

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

517

dex - - - - te - ram

Qui se - des ad

519

*cresc.* Qui se -

dex - - - - te-ram Qui se - - - - des

*cresc.*

*cresc.*

Péd. + 16'

521

- - *f* des ad *pp* dex - - - te - ram Pa - - - tris *f* mi - se -

se - - - des ad *pp* dex - - - te - ram Pa - - - tris

*mf* *pp*

Péd. - 16'

524

re - - - - re *pp* no - - - bis *f* mi - se -

mi - se-re - re *pp* no - - bis

*f* *pp*

526

re - - - re *pp* no - - - bis mi - se - - -

*f* mi - se-re - re *pp* no - - - bis mi - - - se - - - re -

526

*f* *pp* *ppp*

529

re - - - re *ppp* no - - -

- - - re *ppp* no - - -

529

*ppp*

531

bis *f* Qui se - - - des Qui

bis *f* Qui se - - - des Qui

531

*ff*

533

se - - - - des ad dex - - - - te ram 3

se - - - - des ad dex - - - - te ram 3

533

535

Pa - - - - tris Qui se - - - - des Qui

Pa - - - - tris Qui se - - - - des Qui

535

537

se - - - - des ad dex - te - ram Pa - - - - tris mi - se -

se - - - - des ad dex - te - ram Pa - - - - tris

537

540

re - re mi - - - se - - - re - - - re

mi - se - re - re mi - - - se - re - re mi - - - se -

Péd. - 16'

543

*cresc.* no - bis mi - - - se - re - - - re *f* *ff* no - - - bis mi - se -

*cresc.* re - re mi - - - se - re - - - re *f* *ff* no - - - bis mi - se -

546

*pp* re - re - - - no - - - bis mi - se - re - re

*pp* re - re - - - no - - - bis mi - se -

546

Péd. + 16'

mi - - - se - - - re - - - re

re - re mi - - - se - re - - - re mi - - - se -

Péd. - 16'

*cresc.*  
no - bis mi - - se - re - - - re *f* *ff* no - - bis mi - se -

re - re mi - - - se - re - - - re *ff* no - - bis mi - se -

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

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

(Piano) (Harmonium)



557 *a piacere tr*

bis mi - se - re - re mi - se - re - - - re no - - - *f* - -

bis mi - se - re - re mi - se - re - - - re no - - - *f* - -

557 *col canto*

(Piano)

559 *a tempo*

bis. \_\_\_\_\_

bis. \_\_\_\_\_

559 *ppp*