



Charles Gounod  
1818 — 1893

## Messe Brève No. 7

# Kyrie

Charles Gounod

9 *p* *cresc.*

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

16 *mf*

le - i-son, Ky-ri-e, Ky-ri-e e - le - i - son. Chri-ste e - le - ison,

*mf* *f*

24 *f*

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

30

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

36 *dim.* *p* *cresc.*

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

*dim.*

43 *mf*

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

*mf*

50

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

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

56 *p* *dim.* *pp*

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

*p* *dim.* *pp*

son, \_\_\_\_\_

# Gloria

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**Allegro**

*ff*

Glo-ri-a in excelsis De - o, glo-ri-a in excelsis De -

*ff*

9 *p*

o. Et in - ter - ra pax ho - mi - nibus bo - nae vo - lun - ta -

*p*

pax ho - mi - ni - bus bo - nae,

17 *f*

tis. Lau - da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi - ca - mus

*f*

be - ne - di - ci - mus te,

25 *dim.* *cresc.*

te. Gra - ti - as, gra - ti - as a - gimus ti - bi propter magnam glo - ri - am tu -

*dim.* *cresc.*

*dim.* *cresc.*

Gra - ti - as a - gimus ti - bi

33 *f*

am. Do - mine De - us, Rex coe - le - stis, De - us Pa - ter o - mni - pot - ens...

*f*

Domine De - us, Rex coe - le - stis, Deus,

42

Do-mine Fi-li u-ni-ge-nite, Je-su Christe, Je-su

*p*  
Solo

50

Christe, Do-mi-ne, Do-mi-ne De-us Agnus De-i Fi-li-us Pa-  
Do-mi-ne-De-us,

58

*Tutti ff*  
Qui tol-lis pec-ca-ta, pec-ca-ta mundi, tris. mi-se-re-re no-bis, mi-se-re-re  
*ff* *p* *p*  
*Tutti* *Solo* *Solo*  
pec-ca-ta mun-di, pec-ca-ta mun-di, pec-ca-ta mun-di,

66

*Tutti ff*  
qui tol-lis pec-ca-ta, pec-ca-ta mun-di, no-bis, su-scipe de-pre-ca-ti-  
*ff* *p*  
*Tutti* *Solo*  
pec-ca-ta, pec-ca-ta mun-di,

73

*Tutti ff*  
Qui se-des, qui se-des ad de-xteram Pa-tris, o-nem no-stram. mi-se-re-re no-bis,  
*ff* *p*  
*Tutti* *Solo*

81 *f* Tutti  
 mi-se-re-re no - bis. Quo-niam tu\_ so-lus san - ctus, tu\_ so-lus

*f* Tutti

89 Do-minus, tu so-lus Al - tis-simus, Je - su Chri - ste. Cum San - cto\_ Spi-ritu, cum

*f* Tutti

Cum San - cto

97 *cresc.* *f*  
 San - cto\_ Spi-ritu, in glo - ri-a De - i Pa - tris, cum San - cto\_ Spi-ritu, cum

*f*

cum San - cto

105 *ff*  
 San - cto\_ Spi-ritu, in glo - ri-a De - i Pa - tris. A - men, a - men.

*ff*

# Sanctus

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Andante

*f*

San-ctus, San-ctus, San-ctus Do-minus De-us Sa - ba-oth,

*f*

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time and B-flat major. The music begins with a forte (*f*) dynamic. The vocal line starts with a whole note rest, followed by a series of quarter and eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

9 *p* cresc. poco

San-ctus, San-ctus, Sanctus Do-minus De-us Sa - ba-oth. Ple-ni sunt coe - li et

*p* cresc. poco *f*

Detailed description: This system contains the third and fourth staves. It begins at measure 9. The dynamics start piano (*p*) and gradually increase through a 'cresc. poco' marking to forte (*f*) by the end of the system. The vocal line continues with quarter and eighth notes, and the piano accompaniment features a steady rhythmic pattern.

18 *mf*

ter-ra glo-ri-a tu - a. Ple-ni sunt coe - li et ter-ra glo-ri-a tu - a. Ho-sanna, ho-

*f* *mf*

Detailed description: This system contains the fifth and sixth staves. It begins at measure 18. The dynamics are marked mezzo-forte (*mf*) at the start, then forte (*f*) in the middle, and mezzo-forte (*mf*) at the end. The vocal line has some rests and then continues with quarter notes. The piano accompaniment is more active, with eighth notes in the bass line.

27 *f* *mf* *f*

sanna, ho-sanna in ex-cel-sis, ho-sanna, ho-sanna, ho-sanna in ex - cel - sis. —

*f* *mf* *f*

Detailed description: This system contains the seventh and eighth staves. It begins at measure 27. The dynamics alternate between forte (*f*) and mezzo-forte (*mf*). The vocal line continues with quarter notes and rests. The piano accompaniment features a consistent eighth-note bass line and chordal accompaniment in the right hand.

# Agnus Dei

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Moderato

2

Agnus\_ De - i, qui tollis pecca-ta mundi: mi-se-re-re no - bis, mi-se-re-re

*p* Solo *cresc.*

10 *Tutti* *p* *cresc.*

no - bis, mi-se-rere, mi-se-re-re\_ no-bis. A - gnus De - i, qui tollis pecca-ta mundi: mi-se-re-re  
mi - se -

*f* *dim.* *p* *cresc.* *mise-*

19 *cresc.* *f* *dim.* *p*

no - bis, mi-se-re-re no - bis. A - gnus De - i, A - gnus De - i, A - gnus  
re - re, mi - se - re - re.

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

re - re, mi-se - re - re.

27 *cresc.* *dim.* *p*

De - i, qui tollis pecca-ta mundi: dona nobis pacem, dona nobis pacem, do - na\_ no - bis\_  
do-na do-na

De - i, A - gnus De - i: *mf* *p*

36 *p* *pp* *< >* **4**

pa - cem, do-na no-bis pa - cem, do-na no-bis pa - cem.\_

do - na, *p* *pp* *< >* **4**