



Charles Gounod
1818 — 1893

Messe Brève No. 7

Kyrie

Charles Gounod

Musical score for Kyrie, page 1, measures 9-15. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth notes, with a crescendo marking above the staff. The piano accompaniment provides harmonic support with sustained notes and chords.

9 *p* Ky - ri - e e - le - ison, e - le - i - son, Ky - ri - e e - le - ison, e -

Musical score for Kyrie, page 1, measures 16-23. The vocal line continues with eighth and sixteenth notes, supported by the piano. The dynamic changes to *mf* at measure 16, and a forte dynamic (*f*) is reached by measure 23.

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

Musical score for Kyrie, page 1, measures 24-30. The vocal line and piano accompaniment continue in the established style. The dynamic is *f* throughout this section.

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

Musical score for Kyrie, page 1, measures 31-37. The vocal line and piano accompaniment continue. The dynamic is *f* throughout this section.

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

Musical score for Kyrie, page 2, measures 38-44. The vocal line and piano accompaniment continue. The dynamic is *dim.* at the beginning of the section, followed by *p* and a crescendo marking above the staff.

38 dim. le - i - son. Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e -

43

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

mf

A musical score for 'Eleison' featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and B-flat major. The lyrics 'le - i - son,' are repeated four times in a descending pattern from the top staff to the bottom staff. The vocal line consists of eighth and sixteenth notes.

Gloria

Charles Gounod

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 - næ vo - lun - ta -

p

pax ho-mi - ni-bus bo - næ,

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.

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

cresc.

dim.

dim.

Gra - ti - as a - gimus ti - bi

cresc.

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 mun - di, mun - di, Solo

Tutti pec - ca - ta, Solo

mi-se-re-re no-bis, mi-se-re-re Solo

66

Tutti **ff**

qui tol - lis pec - ca - ta, pec - ca - ta mun - di, mun - di, Solo

Tutti pec - ca - ta, Solo

su - scipe de-pre-ca - ti - no - bis, Solo

73

Tutti **ff**

Qui se-des, qui se-des ad de-xteram Pa-tris, o-nem no-stram.

Tutti

mi-se-re-re no - bis, Solo

Tutti

f

81 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

Cum San - cto

97 cresc.

f

San - cto_ Spi-ritu, in glo - ri - a De - i Pa - tris, cum San - cto_ Spi-ritu, cum

cum San - cto

105

ff

San - cto_ Spi-ritu, in glo - ri - a De - i Pa - tris. A - men, a - men.

ff

Sanctus

Charles Gounod

Andante

Musical score for the 'Andante' section of 'Sanctus'. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). The tempo is 'Andante'. Dynamics include **f** (fortissimo) at the beginning and **p** (pianissimo) later. The lyrics are: Sanctus, Sanctus, Sanctus Do-minus De-us Sa - ba-oth,

Continuation of the musical score. The key signature changes to two flats (B-flat and E-flat). The tempo is 'cresc. poco'. The lyrics are: Sanctus, Sanctus, Sanctus Do-minus De-us Sa - ba-oth. Ple-ni sunt coe - li et. The dynamic **p** is indicated at the start of this section, followed by **f** at the end.

Continuation of the musical score. The key signature changes to one flat (B-flat). The tempo is 'mf'. The lyrics are: ter-ra glo-ri-a tu - a. Ple-ni sunt coe - li et ter-ra glo-ri-a tu - a. Ho-sanna, ho. The dynamic **f** is indicated at the start of this section, followed by **mf** at the end.

Final section of the musical score. The key signature changes to one flat (B-flat). The tempo is 'f'. The lyrics are: sanna, ho-sanna in ex-cel-sis, ho-sanna, ho-sa-na, ho-sanna in ex - cel - sis. The dynamic **f** is indicated at the start of this section, followed by **mf** and **f** later.

Agnus Dei

Charles Gounod

Moderato

2

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

p Solo

10 **Tutti** **p** cresc.

no - bis, mi-se-re-re, 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.

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

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

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**

The musical score for "Agnus Dei" by Charles Gounod is a four-stave composition. The top two staves are for the voice (soprano), and the bottom two are for the piano. The music is in common time. The first section starts with a piano introduction followed by a vocal solo entry. The piano part features sustained notes and chords. The vocal part enters with the lyrics "Agnus De - i, qui tollis pecca-ta mundi: mi-se-re-re no - bis, mi-se-re-re". The piano part then joins in with a tutti entry. The vocal part continues with "no - bis, mi-se-re-re, mi-se-re-re no-bis. A - gnus De - i, qui tollis pecca-ta mundi: mi-se-re-re mi - se -". The piano part provides harmonic support with sustained notes and chords. The vocal part then continues with "no - bis, mi-se-re-re no - bis. A - gnus De - i, A - gnus De - i, A - gnus re - re, mi - se - re - re.". The piano part then joins in again. The vocal part continues with "re - re, mi-se - re - re. cresc. f dim. p". The piano part then joins in again. The vocal part continues with "De - i, qui tollis pecca-ta mundi: dona nobis pacem, dona nobis pacem, do - na no - bis -". The piano part then joins in again. The vocal part continues with "do-na do-na". The piano part then joins in again. The vocal part continues with "De - i, A - gnus De - i: mf p". The piano part then joins in again. The vocal part continues with "pa - cem, do-na no-bis pa - cem, do-na no-bis pa - cem. -". The piano part then joins in again. The vocal part continues with "do-na, p pp < > 4". The piano part then joins in again. The vocal part continues with "pa - cem, do-na no-bis pa - cem, do-na no-bis pa - cem. -". The piano part then joins in again. The vocal part continues with "do-na, p pp < > 4".