

Messe Breve No 7 in C

"aux chapelles"

(1890)

Kyrie

Charles Gounod
(1818-1893)

Moderato

Piano introduction in 4/4 time, measures 1-9. The music is in C major and features a steady accompaniment in the right hand and a more active bass line in the left hand.

10

Vocal and piano accompaniment for the first phrase of the Kyrie, measures 10-16. The vocal line is in a soprano or alto register, and the piano accompaniment provides harmonic support.

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

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

17

Vocal and piano accompaniment for the second phrase of the Kyrie, measures 17-24. The vocal line continues with the Kyrie eleison text, and the piano accompaniment remains consistent.

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

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

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

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

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

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

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

Chri - ste e - le - i - son,

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

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

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

Chri - ste e - le - i - son,

34

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

39

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

44

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

49

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

54

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

Detailed description: This musical system covers measures 54 to 57. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: 'le - i - son, e - le - i - son, le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, son, e - le - i - son,'. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

58

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

Detailed description: This musical system covers measures 58 to 61. It features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: 'Ky - ri - e, Ky - ri - e e - le - i - son. Ky - ri - e, Ky - ri - e e - le - i - son. Ky - ri - e, Ky - ri - e e - le - i - son. Ky - ri - e, Ky - ri - e e - le - i - son.' The piano accompaniment features a right hand with chords and a left hand with a steady bass line.

Gloria (Mass in C no.7)

Charles Gounod
(1818-93)

5

Soprano *ff* Glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o.

Alto *ff* Glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o.

Tenor *ff* Glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o.

Bass *ff* Glo-ri-a in ex-cel-sis De-o, glo-ri-a in ex-cel-sis De-o.

ff

10 15

S *p* Et in-ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis. *f* Lau-da-mus te, be-ne

A *p* Et in ter-ra pax ho - mi - ni - bus bo-nae vo - lun - ta - tis. *f* Lau - da - mus te, be - ne -

T *p* Et in-ter-ra pax ho-mi-ni-bus bo-nae vo - lun - ta - tis. *f* Lau - da - mus te, be - ne -

B *p* Et in ter-ra pax ho - mi - ni - bus bo-nae vo - lun - ta - tis. *f* Lau - da - mus te, be - ne -

p *f*

20 25 *dim.*

S di - ci-mus te, ad-o - ra-mus te, glo-ri-fi - ca-mus te. Gra-ti-as, gra - ti-as a-gi-mus

A di - ci-mus te, ad-o - ra-mus te, glo-ri-fi - ca-mus te. Gra-ti-as, gra - ti-as a-gi-mus

T di - ci-mus te, ad-o - ra-mus te, glo-ri-fi - ca-mus te. Gra-ti-as, gra-ti - as a - gi-mus

B di - ci-mus te, ad-o - ra-mus te, glo-ri-fi - ca-mus te. Gra - ti - as, a - gi-mus

30 *cresc.* 35

S ti - bi pro-pter ma-gnam glo - ri-am tu - am. *f* Do - mi-ne De - us,

A ti - bi pro-pter ma-gnam glo - ri-am tu - am. *f* Do - mi-ne De - us,

T ti - bi pro-pter ma-gnam glo - ri-am tu - am. *f* Do - mi-ne De - us,

B ti - bi pro-pter ma-gnam glo - ri-am tu - am. *f* Do-mi-ne De - us, Rex coe -

40

S
Rex coe - le - stis, De-us Pa-ter om - ni - po - tens. *p* Do - mi - ne Fi - li

A
Rex coe - le - stis, De-us Pa-ter om - ni - po - tens. *p* Do - mi - ne Fi - li

T
Rex coe - le - stis, De-us Pa-ter om - ni - po - tens.

B
le - stis, De-us, De-us Pa-ter om - ni - po - tens.

p

45

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

A
u - ni - ge - ni - te, Je - su - Chri - ste, Je - su - Chri - ste, Do - mi - ne,

T

B

50

55 *Tutti*

S Do-mi-ne, Do-mi-ne De - us, A-gnus De-i, Fi-li-us Pa-tris. *ff* Qui

A De-us, Do-mi-ne De - us, A-gnus De-i, Fi-li-us Pa-tris. *ff* Qui

T *ff* Qui

B *ff* Qui

ff

60 *Solo* 65 *Tutti*

S tol - lis pec - ca - ta, pec - ca - ta mun-di, *p* mi-se-re-re no - bis, *ff* qui

A tol - lis pec - ca - ta, pec - ca - ta mun-di, *Solo* *p* mi-se-re-re no - bis, mi-se-re-re no - bis, *ff* qui

T tol - lis pec - ca - ta, pec - ca - ta mun-di, *ff* qui

B tol - lis pec - ca - ta mun - di, *ff* qui

p *ff*

70 *Solo*

S tol - lis pec - ca - ta, pec - ca - ta mun - di, *p* su - sci-pe de-pre-ca-ti - o-nem no -

A tol - lis pec - ca - ta, pec - ca - ta mun - di, *p* su - sci-pe de-pre-ca-ti - o-nem no -

T tol - lis pec - ca - ta, pec - ca - ta mun - di,

B tol - lis pec - ca - ta, pec - ca - ta mun - di,

p

Tutti 75 *Solo* 80

S stram. *ff* Qui se-des, qui se-des ad dex - te - ram Pa-tris, *p* mi-se-re-re no-bis, mi se-re-re

A stram. *ff* Qui se-des, qui se-des ad dex - te - ram Pa-tris, *p* mi-se-re-re no-bis, mi-se-re-re

T *ff* Qui se-des, qui se-des ad dex - te - ram Pa-tris,

B *ff* Qui se-des, qui se-des ad dex - te ram Pa-tris,

ff *p*

85

Tutti

S no- bis. *f* Quo- ni-am tu so-lus san- ctus, tu so-lus Do- mi-nus, tu

A no- bis. *Tutti* *f* Quo- ni-am tu so-lus san- ctus, tu so-lus Do- mi-nus, tu

T *f* Quo- ni-am tu so-lus san- ctus, tu so-lus Do- mi-nus, tu

B *f* Quo- ni-am tu so-lus san- ctus, tu so-lus Do- mi-nus, tu

f

90

95

S so-lus Al - tis- si-mus, Je-su Chri- ste. cum San- cto Spi- ri-tu, cum San- cto- *cresc.*

A so-lus Al tis- si-mus, Je-su Chri- ste. cum San- cto Spi- ri-tu, cum San- cto- *cresc.*

T so-lus Al - tis- si mus, Je-su Chri- ste. cum San - cto

B so-lus Al - tis- si-mus, Je-su Chri - ste. cum San - cto

cresc.

100 105

S Spi-ri-tu, *f* in glo-ri-a De-i Pa-tris, cum San-cto Spi-ri-tu, cum San-cto

A Spi-ri-tu, *f* in glo-ri-a De-i Pa-tris, cum San-cto Spi-ri-tu, cum San-cto

T Spi-ri-tu, *f* in glo-ri-a De-i Pa-tris, cum San-cto

B Spi-ri-tu, *f* in glo-ri-a De-i Pa-tris, cum San-cto

f

110

S Spi-ri-tu, in glo-ri-a De-i Pa-tris. *ff* A-men, A-men.

A Spi-ri-tu, in glo-ri-a De-i Pa-tris. *ff* A-men, A-men.

T Spi-ri-tu, in glo-ri-a De-i Pa-tris. *ff* A-men, A-men.

B Spi-ri-tu, in glo-ri-a De-i Pa-tris. *ff* A-men, A-men.

ff

O Salutaris Hostia

Charles Gounod
Ed. Douglas Walczak (ASCAP)

Adagio ♩ = 62

Soprano

Alto

Tenor

Bass

Organ

O sa - lu - ta - ris Ho - sti - a!

5

Soprano

Alto

Tenor

Bass

Organ

O sa - lu - ta - ris Ho - sti - a! Quae coe - li pan - dis o - sti - um.

9

Bel - la pre - munt ho - sti - li - a, Bel - la pre - munt ho - sti - li - a Da

Bel - la pre - munt ho - sti - li - a, Bel - la pre - munt ho - sti - li - a Da

13

ro - bur fer au - xi - li - um. Bel - la pre - munt ho - sti - li - a Da

ro - bur fer au - xi - li - um. Bel - la pre - munt ho - sti - li - a Da

17

<f *sub p* *p*

ro - bur fer au - xi - li - um. O sa - lu - ta - ris Ho - sti -

<f *sub p* *p*

ro - bur fer au - xi - li - um.

<f *sub p*

f *p*

22

p *pp*

a. O sa - lu - ta - ris Ho - sti - a.

p *pp*

O sa - lu - ta - ris Ho - sti - a.

pp

> p *pp*

Sanctus

Andante

This system contains the first six measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked *Andante*. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: *f* Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us.

7

This system contains measures 7 through 12. It features four vocal staves and a piano accompaniment. The tempo remains *Andante*. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: Sa - ba - oth. *p* Sanc - tus, sanc - tus, sanc - tus Do - mi - nus.

13

De - us Sa - ba-oth.
De - us Sa - ba-oth.
De - us Sa - ba-oth. *f* Ple - ni sunt coe - li et ter - ra
De - us Sa - ba-oth.

The musical score for measures 13-18 features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A forte (*f*) dynamic marking is present in measure 16.

19

glo - ri-a tu - a. Ple - ni sunt coe - li et ter - ra glo - ri-a
f Ple - ni sunt coe - li et ter - ra glo - ri-a

The musical score for measures 19-24 continues with four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A forte (*f*) dynamic marking is present in measure 20.

25

f Ho-san - na, ho-san - na, ho-san-na in ex - cel - sis, ho
f Ho-san - na, ho-san - na, ho-san-na in ex - cel - sis, ho
 tu - a. Ho-san - na, ho-san - na, ho-san-na in ex - cel - sis, ho
 tu - a. Ho-san - na, ho-san - na, ho-san-na in ex - cel - sis, ho

30

san - na, ho-san - na, ho-san-na in ex - cel - sis.
 san - na, ho-san - na, ho-san-na in ex - cel - sis.
 san - na, ho-san - na, ho-san-na in ex - cel - sis.
 san - na, ho-san - na, ho-san-na in ex - cel - sis.

Benedictus

Adagio

p Be - ne - dic - tus qui ve - nit,

This system contains the first four measures of the piece. It features a vocal line in the second staff with lyrics, and a piano accompaniment in the bottom two staves. The tempo is marked 'Adagio' and the dynamics are 'p' (piano). The key signature has one flat and the time signature is 4/4.

5

p Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,
be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,

This system contains measures 5 through 8. It features two vocal lines in the first two staves with lyrics, and a piano accompaniment in the bottom two staves. The tempo is marked 'Adagio' and the dynamics are 'p' (piano). The key signature has one flat and the time signature is 4/4.

be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui ve - nit in

be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui ve - nit in

p Be - ne - dic - tus qui ve - nit, be - ne - dic - tus qui ve - nit in

p Be - ne - dic - tus qui ve - nit, qui ve - nit in

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, supporting the vocal lines.

no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit, qui ve - nit in

no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit, qui ve - nit in

p no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit, qui ve - nit in

no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve - nit, qui ve - nit in

The piano accompaniment continues with chords and a bass line, providing harmonic support for the vocal parts.

18

no - mi - ne Do - mi - ni, Ho - san - na in ex - cel -

no - mi - ne Do - mi - ni, Ho - san - na in ex - cel -

no - mi - ne Do - mi - ni, Ho - san - na in ex - cel -

no - mi - ne Do - mi - ni,

22

sis, *pp* ho - san - na in ex - cel - sis.

sis, *pp* ho - san - na in ex - cel - sis.

sis, *pp* ho - san - na in ex - cel - sis.

pp Ho - san - na in ex - cel - sis.

Agnus Dei

Moderato

This system contains the first five measures of the piece. It features a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (treble clef with an 8 below it) and a bass clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The time signature is 4/4. The tempo is marked *Moderato*. The dynamics are marked *p* (piano).

The lyrics for the vocal line are: *p* A - gnus De - i, qui tol - lis pec - ca - ta

This system contains measures 6 through 10. It continues the vocal line and piano accompaniment. The dynamics are marked *cresc.* (crescendo).

The lyrics for the vocal line are: mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis,

11

p A - gnus De - i, qui
p A - gnus De - i, qui
f mi - se - re - re, *dim.* mi - se - re - re no - bis. *p* A - gnus De - i, qui
f mi - se - re - re, *dim.* mi - se - re - re no - bis. *p* A - gnus De - i, qui

16

tol - lis pec - ca - ta mun - di, *cresc.* mi - se - re - re no - bis, mi - se - re - re
 tol - lis pec - ca - ta mun - di, *cresc.* mi - se - re - re no - bis, mi - se - re - re
 tol - lis pec - ca - ta mun - di, *cresc.* mi - se - re - re, mi - se -
 tol - lis pec - ca - ta mun - di, *cresc.* mi - se - re - re, mi - se -

no - bis. *f* A - gnus De - i, A - gnus De - i, *dim.*

no - bis. *f* A - gnus De - i, A - gnus De - i, *dim.*

re - re. *f* A - gnus De - i, A - gnus De - i, *dim.*

re - re. *f* A - gnus De - i, A - gnus De - i, *dim.*

f *dim.*

p A - gnus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis

p A - gnus De - i, qui tol - lis pec - ca - ta mun - di, do - na no - bis

p A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

p A - gnus De - i, A - gnus De - i,

p *dim.*

31

pa - cem, do - na no - bis pa - cem, do - na no - bis
pa - cem, do - na no - bis pa - cem, do - na no - bis
do - na pa - cem, do - na no - bis
do - na pa - cem, do - na no - bis

The musical score for measures 31-35 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "pa - cem, do - na no - bis pa - cem, do - na no - bis". The piano accompaniment consists of chords and moving lines in both hands.

36

pa - cem, do - na no - bis pa - cem,
pa - cem, do - na no - bis pa - cem,
pa - cem, do - na no - bis pa - cem,
pa - cem, do - na, do - na no - bis pa - cem,

The musical score for measures 36-40 continues with four vocal staves and piano accompaniment. The lyrics are: "pa - cem, do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem, do - na, do - na no - bis pa - cem,". The piano accompaniment features sustained chords and melodic fragments.

42

pp do - na no - bis pa - - cem.

pp do - na no - bis pa - - cem.

pp do - na no - bis pa - - cem.

pp do - na no - bis pa - - cem.

46

pp