

# M e s s e

en fa

pour deux voix de soprani.

## Kyrie.

Animato.

1<sup>er</sup> Soprano. *p* Ky-ri-e, e-leison, Ky-ri-e, e-leison, e-lei-son,

2<sup>d</sup> Soprano. *p* Ky-ri-e, e-leison, Ky-ri-e, e-leison, e-lei-son,

Orgue ou Harmonium. *p*

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e-lei-son. Ky-ri-e, e-leison, Ky-ri-e, e-leison, e-lei-son, e-lei-

e-lei-son. Ky-ri-e, e-leison, Ky-ri-e, e-leison, e-lei-son, e-lei-

# M e s s e

en si<sup>b</sup>

pour deux voix d'hommes,  
dédiée à M. Alexandre Guilmant.

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Andante tranquillo.

Kyrie.

Ténor.

Basse.

Orgue.

*p*

Ky-ri - e, e - lei - son, Ky-ri - e, e - lei - son.

*p*

Ky - ri - e, e - lei -

Bourdon 8 et Flûte 4.

*p*

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*p*

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

*p*

son, Ky-ri - e, e - lei - son. Ky-ri - e, e - lei - son, Ky-ri - e, e - lei -

## Gloria in excelsis.

Allegro.

The musical score is written in G minor (one flat) and common time (C). It consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

\*Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o. Et in ter - ra pax ho - mi - ni -  
 Glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.  
 bus Lau - da - mus te. Be - ne - di - ci - mus  
 bo - næ vo - lun - ta - tis. Lau - da - mus te. Be - ne - di - ci - mus

\* Les voix peuvent omettre les quatre premières mesures, mais l'orgue doit les jouer.

## Sanctus.

Adagio.

*mf*

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth,

*mf*

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth,

*mf*

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Più mosso.

De - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et ter - ra glo - ri - a, glo - ri - a

De - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et ter - ra