



# Messe de Pâques Gounod Gloria in Excelsis

*Harmonisation Catherine Mouly 2019*

page 1

# Catherine MOULY

cmt

*Andante*      = 60

Musical score for 'Gloria' showing measures 6-10. The key signature is G major (one sharp). Measure 6 starts with a fermata over the first note. Measures 7-8 show a bassoon line with sustained notes and grace notes. Measure 9 features a soprano vocal entry with a melodic line. Measure 10 concludes the section.

A musical score for a soprano or alto voice. The key signature is one sharp (F#). The time signature is common time (C). The vocal line begins with a rest followed by a dynamic 'p' (piano). The lyrics 'Gloria, in e ex cel sis De o,' are written below the notes. The melody consists of eighth and sixteenth note patterns.

Musical score for the vocal part, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The vocal line begins with five short rests followed by a dynamic marking *p*. The lyrics "Gloria, in e ex." are written below the staff.

A musical score for voice and piano. The vocal line begins with a rest, followed by a melodic line consisting of eighth-note pairs. The lyrics "Gloria, in e ex" are written below the staff, with "Gloria" in blue and "in e ex" in green. The piano accompaniment includes a bass line with sustained notes and a treble line with eighth-note pairs.

Musical score for Et in terra pax, page 17. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The vocal line includes lyrics such as 'Et in ter ra pax, o mi ni bus bo næ vo lun ta a'. The score features dynamic markings like  $p$  (piano) and  $f$  (forte), and various rests and note heads.

Musical score for the Latin text "Et inter ra pax." The score consists of a single staff in G major with a common time signature. The vocal line begins with a fermata over two measures, followed by a dynamic marking *p*. The lyrics are set to a melody with eighth and sixteenth notes, ending on a sustained note. The vocal part is supported by a harmonic basso continuo line.

A musical score for a single melodic line. The key signature is one sharp (F#). The first measure consists of a quarter note followed by a half note. The second measure starts with a half note, followed by a quarter note tied to a eighth note, which is then followed by a fermata over a half note. The remaining six measures are entirely blank (silence).

A musical score for cello in G major (two sharps) and common time. The first measure shows a melodic line starting with a quarter note followed by an eighth note. The second measure begins with a half note, followed by a quarter note, and then a melodic line consisting of a half note, a quarter note, and a eighth note. This pattern repeats five times more, each time ending with a half note. The notes are connected by vertical stems and horizontal beams. Measures are separated by vertical bar lines. The lyrics "cel sis De o," are written below the staff.

Musical score showing measures 20 through 24. The key signature changes from G major (one sharp) to A major (no sharps or flats). Measure 20 starts with a bass note followed by a rest. Measures 21 through 24 each contain a single rest. Measure 25 begins with a bass note. The tempo is indicated as 'Moderato' with a quarter note value of 84.

Musical score for the first section of the piece. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and common time. It starts with a whole note followed by a half note, both with stems pointing down. A fermata is placed over the half note. The next measure contains a single eighth note. The following four measures each contain a single eighth note. The bottom staff uses a bass clef, a key signature of one sharp (F#), and common time. It starts with a whole note followed by a half note, both with stems pointing up. A fermata is placed over the half note. The next four measures each contain a single eighth note. The word "tis." is written below the bass staff.

A musical score for two voices. The top voice (Soprano) starts with a rest followed by a melodic line. The lyrics are: Et in ter ra pax, o mi ni bus bo næ vo lun ta tis. The bottom voice (Bass) begins with a rest and follows with a harmonic line. The lyrics are: Et in ter ra pax, e mi ni bus ba nm ve lun ta e tis.

# Messe de Pâques Gounod

## Gloria in Excelsis

Harmonisation Catherine Mouly 2019

page 2

cont

27

*p*

Lau au da mu *us* te,

30

*p crescendo*

Lau au da mu *us* te, Be ne di ci mus te,

Lau au da mu *us* te,

*p crescendo*

Lau au da mu *us* te, Be ne di ci mus te,

33

*crescendo*

Be ne di ci mus te, a do ra mus te, a do ra mus te, Glo o ri i fi i

*f*

a do ra mus te, a do ra mus te, Glo ri fi

*crescendo*

Be ne di ci mus te, a do ra mus te, a do ra mus te, Glo ri fi ca mus, Glo

*f*

a do ra mus te, a do ra mus te, Glo ri fi

40

ca mus te, glo ri i fi i ca mus te, glo ri fi i ca mus te, Gra ti as,

43

*B p*

ca mus te, Glo ri fi ca a mus te, glo ri fi i ca a a a a mus te, Gra ti as,

ri i fi i ca mus te, Glo ri fi ca a mus te, glo ri fi i ca mus te, Gra ti as,

*p*

co co muu te, glo ri fi i co mus te, glo ri fi i ca mus te, Gra ti as,

Messe de Pâques Gounod  
Gloria in Excelsis

Harmonisation Catherine Mouly 2019

page 3

Catherine MOULY

cont

47

51

a gi mus ti bi prop ter mag nam glo ri am tu am, Do mine,

a gi mus ti bi prop ter mag nam glo ri am tu am, Do mine,

a gi mus ti bi prop ter mag nam glo ri am tu am, Do mine,

55

58 crescendo

De us Rex cœ les tis, Do mine De us Rex cœ les tis,

crescendo

De us Rex cœ les tis, Do mine De us Rex cœ les tis,

crescendo

De us Rex cœ les tis, Do mine De us Rex cœ les tis,

62

65 ff C

Do mine De us Rex cœ les tis, De us Pa ter, De us Pa ter,

Do mine De us Rex cœ les tis, De us Pa ter, De us Pa ter,

Do mine De us Rex cœ les tis, De us Pa ter, De us Pa ter,

Do mine De us Rex cœ les tis, De us Pa ter, De us Pa ter,

# Messe de Pâques Gounod

## Gloria in Excelsis

Harmonisation Catherine Mouly 2019

page 4

*cont*

70

76

D

Pa ter om ni po tens, De us Pa ter, Pa ter om ni *i* po tens,  
 Pa ter om ni po tens, De us Pa ter, Pa ter om ni *i* po tens,  
 Pa ter om ni po tens, De us Pa ter, Pa ter om ni *i* po tens,  
 Pa ter om ni po tens, De us Pa ter, Pa ter om ni *i* po tens,

E Andante  $\bullet = 50$  91

93

crescendo

Do mi ne, Fi li, Fi li *u u n i i* ge ni te, Je su Chris te,  
 Do mi ne, Fi li, Fi li *u u n i i* ge ni te, Je su Chris te,  
 Do mi ne, Fi li, Fi li *u u n i i* ge ni te, Je su Chris te,  
 Do mi ne, Fi li, Fi li *u u n i i* ge ni te, Je su Chris te,

97 crescendo

100 F

Je su Chris te, Do mi ne, De us, Ag nus De e e i Fi li us,  
 Je su Chris te,  
 Je su Chris te, Do mi ne, De us, Ag nus De e e i Fi li us,  
 Je su Chris te,



# Messe de Pâques Gounod Gloria in Excelsis

*Harmonisation Catherine Mouly 2019*

page

# Catherine MOULY

cmi

104 *crescendo*

Pa tris, Fi li u us Pa a tris, qui to lis, pec ca ta mun di, mi se re re,

108 *crescendo*

Pa tris, Fi li u us Pa a tris, qui to lis, pec ca ta mun di, mi se re re,

112 *dim*

G

p

mi se re re no o bis, mi sere re no bis, mi sere re no bis,

116

mi sere re, mi sere re no bis, mi sere re no bis,

*dim*

mi se re re no o bis, mi sere re no bis, mi sere re no bis,

p

mi sere re, mi sere re no bis, mi sere re no bis,

119 *cres* *cen* *do* *molto*

mi sere re, mi sere re no bis, mi se re re no bis, mi se re re no bis, mi se re re no bis,

123 *f*

mi sere re, mi sere re no o bis, mi se re re no bis, mi se re re no bis, mi se re re no bis,

*cres* *cen* *do* *molto*

mi se re re no bis, mi se re re no bis, mi se re re no bis, mi se re re no bis,

*cres* *cen* *do* *molto*

mi se re re no bis, mi se re re no bis, mi se re re no bis, mi se re re no bis,

*dim*

# Messe de Pâques Gounod

## Gloria in Excelsis

Harmonisation Catherine Mouly 2019

page 6

cmt

H 127

130 crescendo *f*

bis, qui to lis pec ca ta mun di, qui to lis pec ca ta mun di, sus cipe

bis, qui to lis pec ca ta mun di, qui to lis pec ca ta mun di, sus cipe

bis, qui to lis pec ca ta mun di, qui to lis pec ca ta mun di, sus cipe

bis, qui to lis pec ca ta mun di, qui to lis pec ca ta mun di, sus cipe

*p*

133 crescendo molto

137

de pre ca ti o nem nos tram, qui se des ad dex teram Pa tris, mi se re re

de pre ca ti o nem nos tram, qui se des ad dex teram Pa tris, mi se re re

de pre ca ti o nem nos tram, qui se des ad dex teram Pa tris, mi se re re

de pre ca ti o nem nos tram, qui se des ad dex teram Pa tris, mi se re re

140 *ff* *ff* *ff* 145 dim I *p*

no bis, mi se re re no bis, mi se re re no bis,

no bis, mi se re re no bis, mi se re re ho bis,

no bis, mi se re re no bis, mi se re re no bis,

no bis, mi se re re no bis, mi se re re dim *p*

# Messe de Pâques Gounod

## Gloria in Excelsis

Harmonisation Catherine Mouly 2019

page 7

**Catherine MOULY**

cmt

147

*crescendo*

mi se re re no bis, mi se re re no bis,

*crescendo*

mi se re re no bis, mi se re re no bis,

*crescendo*

mi se re re no bis, mi se re re no bis,

mi se re re no bis, mi se re re no bis,

J 154

158

Quo ni am, tu so o o lus sanc tus, tu so o o lus Do mi nus,

Quo ni am, tu so o o lus sanc tus, tu so o o lus Do mi nus,

Quo ni am, tu so o o lus sanc tus, tu so o o lus Do mi nus,

Quo ni am, tu so o o lus sanc tus, tu so o o lus Do mi nus,

161

163

tu so o lus al tis si mus, Je su Chris te, cum sancto

tu so o lus al tis si mus, Je su Chris te, cum sancto

tu so o lus al tis si mus, Je su Chris te, cum sancto

tu so o lus al tis si mus, Je su Chris te, cum sancto

167

171



spiritu, in gloria De i Pa tris, A men.

spiritu, in gloria De i Pa tris, A men.

spiritu, in gloria De i Pa tris, A men.

spiritu, in gloria De i Pa tris, A men.