



VIERNE *Louis*

(1870 - 1937)

*Messe solennelle*

*Op. 16*

*pour chœur & 2 orgues*

*avec Privil. du Roy. O*

|       |                        |       |
|-------|------------------------|-------|
| I -   | KYRIE ELEISON          | p. 1  |
| II -  | GLORIA IN EXCELSIS DEO | p. 7  |
| III - | SANCTUS                | p. 20 |
| IV -  | BENEDICTUS             | p. 24 |
| V -   | AGNUS DEI              | p. 29 |

# MESSE SOLENNELLE

EN UT # MINEUR.

## KYRIE ELEISON

Louis VIERNE (1870 - 1937)  
OP. 16.

**Maestoso ma non troppo lento.** ♩ = 76

SOPRANOS.  
ALTOS  
TÉNORS  
BASSES.

CHŒUR

ORGUE  
de  
CHŒUR.

**Maestoso ma non troppo lento.**

G.<sup>d</sup> ORGUE.

**Maestoso ma non troppo lento.** ♩ = 76

**ff** **G.P.R.** Fonds et Anches 16 - 8 - 4 **PED.** Fonds et Anches 32 - 16 - 8 - 4.

**PED. G.P.R.**

**dim.**

**p** **cresc.**

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

**p** **cresc.**

21

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

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

*f*

26

son *ff* Ky - ri - e e - le - i - son Ky - ri - e e -

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

26

*ff*

PED.

26

*ff*

33

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

*p* *cresc. molto.* *ff*

MAN. PED.

33

*p* *cresc. molto.* *ff*

MAN. PED.

33

R. *mf* G.P.R. *ff*

MAN. PED.

40

e - le - i - son Chris - te e - le - i - son

*p cantabile.* *p*

MAN.

40

*dim. molto.* *p*

MAN.

40

47

Chris - te e - le - i - son Chris - te e - le - i - son Chris - te e - le - - - i -

47

53

e - le - i - son —

*p cresc. poco a poco* Chris - te e - le - i - son Chris - te e - le - i - son Chris - te e - le - i - son Chris - te e -

son Chris te e - le - i - son —

Chris - te e - le - i - son Chris - te e - le - i - son Chris - te e - le - i - son Chris - te e -

53

*p cresc. poco a poco*

*f*

60

le - i - son

*dim.* Chris - te e - le - i - son *p* Chris - te e - le - i - son *pp* Chris - te e - le - i - son

le - i - son Chris - te e - le - i - son Chris - te e - le - i - son

60

*dim.*

60

R.

*p*

69

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

*cresc. poco a poco* *cresc molto.*

69

*p cresc. poco a poco* *cresc molto.*

PED.

69

*p cresc. poco a poco* *cresc molto.*

P.R. G.P.R.

75

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

*ff*

75

*ff*

75

*ff*

81

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

Detailed description: This system contains two vocal staves, likely for Soprano and Bass. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'Kyrie eleison'. The vocal lines feature a mix of quarter, eighth, and half notes, with some phrases held over from the previous system.

81

Detailed description: This system shows the piano accompaniment for the first system of vocal music. It consists of two staves (treble and bass clef). The right hand plays a melodic line with some grace notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

81

Detailed description: This system shows the piano accompaniment for the second system of vocal music. It features a complex texture with many chords and moving lines in both hands, providing a rich harmonic background for the vocalists.

87

e - le - i - son **ff** Ky - ri - e e - le - - - i - son. *poco allarg.*  
e - le - i - son Ky - ri - e e - le - - - i - son.

Detailed description: This system contains two vocal staves. The lyrics are 'eleison Kyrie eleison'. The music includes dynamic markings such as **ff** (fortissimo) and *poco allarg.* (poco allargato). The vocal lines are more sustained and expressive in this section.

87

**ff** *poco allarg.*  
PED.

Detailed description: This system shows the piano accompaniment for the third system of vocal music. It features a **ff** dynamic and a *poco allarg.* tempo change. A 'PED.' (pedal) marking is present, indicating the use of the sustain pedal. The accompaniment is dense and supports the vocalists.

87

**fff** *poco allarg.*

Detailed description: This system shows the piano accompaniment for the fourth system of vocal music. It features a **fff** (fortississimo) dynamic and a *poco allarg.* tempo change. The accompaniment is very dense and expressive, with many chords and moving lines.



# GLORIA IN EXCELSIS DEO

**Allegro risoluto. ♩ = 72**

SOPRANOS.  
ALTOS.  
CHŒUR

TÉNORS.  
BASSES.

ORGUE  
de  
CHŒUR.

G<sup>d</sup>. ORGUE.

*fff* Et in ter - ra  
Et in ter - ra

*fff*

*fff*

*fff*

*fff*

7

pax ho - mi - ni - bus bo - næ vo - lun - ta - - - tis  
pax ho - mi - ni - bus bo - næ vo - lun - ta - - - tis

PED.

P.R.

14

TÉNORS 1-2.

*ff* Et in ter - ra pax ho - mi - ni - bus

BASSES 1-2.

Et in ter - ra pax ho - mi - ni - bus

14

MAN.

PED. MAN. PED.

14

21

SOPRANOS - ALTOS.

bo - næ vo - lun - ta - - - tis Lau - da - mus

*fff*

TÉNORS - BASSES.

bo - næ vo - lun - ta - - - tis Lau - da - mus

21

*fff*

28

te Be - ne - di - ci - mus te A - do - ra - - -

te Be - ne - di - ci - mus te A - do - ra - - -

Detailed description: This block contains the vocal staves for measures 28 through 35. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines are written in treble and bass clefs. The lyrics are: "te Be - ne - di - ci - mus te A - do - ra - - -". The notes are mostly quarter and eighth notes, with some rests. The bass line is more active, featuring some sixteenth-note patterns.

28

Detailed description: This block contains the piano accompaniment for measures 28 through 35. The right hand plays chords and some melodic lines, while the left hand plays a steady bass line with some moving eighth notes. The music is in a key with three sharps and common time.

28

G.P.R.

Detailed description: This block contains the G.P.R. (Guitar, Piano, Recorder) section for measures 28 through 35. The notation is sparse, with many rests, indicating that the instruments are mostly silent during this section. The key signature and time signature are consistent with the previous sections.

36

- - mus te Glo - ri - fi - ca - mus te

- - mus te Glo - ri - fi - ca - mus te

Detailed description: This block contains the vocal staves for measures 36 through 43. The lyrics are: "- - mus te Glo - ri - fi - ca - mus te". The notes are mostly quarter and eighth notes, with some rests. The bass line is more active, featuring some sixteenth-note patterns.

36

Detailed description: This block contains the piano accompaniment for measures 36 through 43. The right hand plays chords and some melodic lines, while the left hand plays a steady bass line with some moving eighth notes. The music is in a key with three sharps and common time.

36

Detailed description: This block contains the G.P.R. (Guitar, Piano, Recorder) section for measures 36 through 43. The notation is more active than in the previous G.P.R. section, with some eighth-note patterns in the right hand and a more rhythmic bass line. The key signature and time signature are consistent with the previous sections.

44 *sempre fff* Gra - ti - as a - gi - mus ti - - - bi prop - ter

44 *sempre fff* Gra - ti - as a - gi - mus ti - - - bi prop - ter

51 ma - gnam glo - ri - am tu - am  
ma - gnam glo - ri - am tu - am

51

51

59 *Molto quasi doppio più lento.* ♩ = 88 *mf* R. *dim. molto.* G.R.

63 *p sostenuto*

BASSES. Do - mi - ne De - us Rex cœ - les - tis

67 *cresc.* *dim.* *Segue.*

De - - - us Pa - - - ter om - ni - po - tens

67 *cresc.* *dim.* *A piacere.*

P.R.

PED. P.R.

72 *Tempo.* *p sostenuto*

TÉNORS. Do - mi - ne Fi - - - li - u - - - ni - ge - ni - te

*Tempo.* *G.R.* *R.* *PED.*

72 *Tempo.*

76 *cresc.* *dim.*  
 Je - - - - - su Chris - - - - - te

76 *cresc.* *dim.*

76

80 *Segue.* SOPRANOS. *Tempo.*  
*mf sostenuto.* Do - mi - ne De - - - us A - - - - gnus

80 *R. Tempo.* *mf*

80 *A piacere.* *Tempo.*  
*R. Fonds 8 - 4 Mixtures.*

84 *dim.*  
 De - - i A - - - - gnus De - - - - i Fi - li - us

84 *dim.*

88 *p* TÉNORS 1-2. Qui tol - lis pec - ca - ta *sf* mun - di *sf dim.* mi - se - re - re

Pa - tris *p cresc.* Qui tol - lis pec - ca - ta *sf* mun - di *sf dim.* mi - se - re - re

BASSES 1-2. Qui tol - lis pec - ca - ta mun - di mi - se - re - re

88 *p* G.R. R. PED.

88 R. *pp* PED. R.

94 SOPRANOS 1-2. Qui tol - lis pec - ca - ta *sf* mun - di *sf dim.* mi - se - re - re

no - bis ALTOS. Qui tol - lis pec - ca - ta *sf* mun - di *sf dim.* mi - se - re - re

4 TÉNORS. Qui tol - lis pec - ca - ta mun - di mi - se - re - re

*p cresc.* Qui tol - lis pec - ca - ta *sf* mun - di *sf dim.* mi - se - re - re

94 R. *sf dim.*

94 *pp* R. G.

100

SOPRANOS.  
no - bis

ALTOS.  
*mf* Qui tol - lis pec - ca - ta *sf* mun - - - di

TÉNORS.  
no - bis

BASSES.  
Qui tol - lis pec - ca - ta mun - - - di

100

R.

G.R.

100

*mf* R.

R. Fonds et Anches 16 - 8 - 4.

PED. Fonds 32-16-8-4.

105

*f* sus - ci - pe de - pre - ca - ti - o - nem *molto dim.* *p* nos - tram

sus - ci - pe de - pre - ca - ti - o - nem nos - tram

105

*molto dim.* *p*

105

R. *pp*



110

*p* Qui se - des ad dex - te - ram

Qui se - des ad dex - te - ram

110

G.R.  
*p*  
PED.

110

PED.

PED.

115

*cresc.* Pa - tris qui se - des ad dex - te - ram

Pa - tris qui se - des ad dex - te - ram

115

*cresc.*

115

P.R.

PED. P.R.

PED. P.R.

119 *cresc. molto.* *f* Pa - tris mi - - - se - re - - - re

Pa - tris mi - - - se - re - - - re

119 *cresc. molto.* *f*

119 *G.P.R. cresc. molto.* *f*

123 *Tempo 1°.* ♩ = 72 *fff* no - - - bis Quo - ni - am tu so - lus sanc - tus Tu so - lus

no - - - bis Quo - ni - am tu so - lus sanc - tus Tu so - lus

123 *Tempo 1°.* ♩ = 72 *fff*

123

130

Do - mi - nus Tu so - lus Al - tis - si - mus tu so - lus Al - tis - si - mus Je - su - Chris -

Do - mi - nus Tu so - lus Al - tis - si - mus tu so - lus Al - tis - si - mus Je - su - Chris -

130

PED. MAN. PED.

138

te Quo - ni - am tu so - lus Sanc - tus tu so - lus Do - mi - nus tu so - lus Al - tis - si - mus tu so - lus Al -

te Quo - ni - am tu so - lus Sanc - tus tu so - lus Do - mi - nus tu so - lus Al - tis - si - mus tu so - lus Al -

138

p PED.

138

fff

146

tis - si - mus Je - su - Chris - te Cum sanc-to Spi - ri - tu in glo - ri - a De - i Pa - tris  
tis - si - mus Je - - - su Chris - te Cum sanc-to Spi - ri - tu in glo - ri - am De - i Pa - tris

*sempre fff*

PED.

146

146

155

Cum Sanc-to Spi - ri - tu in glo - ri - a De - i Pa - tris Cum Sanc-to Spi - ri - tu in glo - ri - a De - i  
Cum Sanc-to Spi - ri - tu in glo - ri - a De - i Pa - tris Cum Sanc-to Spi - ri - tu in glo - ri - a De - i

*sempre fff*

155

155

163

Pa - tris Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - - - tris A -  
*sempre ff*

Pa - tris Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - - - tris A -

163

PED.

163

PED.

172

a - men a - men  
 men a - men a - men a - men a - - - men !  
*poco allarg.*

men a - men a - men a - men a - - - men !

172

*poco allarg.*

PED.

172

*poco allarg.*

PED.

# SANCTUS

**Maestoso ma non troppo lento.** ♩ = 72.

SOPRANOS  
TÉNORS.  
BASSES.

CHŒUR

Sanc - tus

**Maestoso ma non troppo lento.** ♩ = 72.

ORGUE  
de  
CHŒUR.

*p*

**Maestoso ma non troppo lento.** ♩ = 72.

G<sup>d</sup>. ORGUE.

G.P.R. Fonds et Anches 16, 8, 4. R.

PED. Fonds 32, 16, 8 et 4.

(PED. R.) *p*

5 *p cresc. poco.*

Sanc - tus

5 *p cresc. poco.*

5 *cresc. poco.*

9 *cresc.*  
Sanc - tus      Sanc - tus      Do - mi - nus      De - - - - us  
*cresc. molto.*  
Sanc - tus      Do - mi - nus      De - - - - us

9 *cresc.* *cresc. molto.*

9 *cresc.* *cresc. molto.*

13 *f* Sa - ba - oth      *ff* Ple - ni sunt cœ - li      et ter - - - - ra      glo - ri - a  
Sa - ba - oth      Ple - ni sunt cœ - li      et ter - - - - ra      glo - ri - a

13 *f* *ff*

13 *f*

17

tu - a ple - ni sunt cœ - li et ter - ra glo - ri - a

tu - a ple - ni sunt cœ - li et ter - ra glo - ri - a

17

*fff* G.P.R.

21

tu - a ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a

tu - a ple - ni sunt cœ - li et te - ra glo - ri - a tu - a

21



26

ho - san - na ho - san - na ho - san - na ho -

26

26

R. *f* P.R.

Detailed description: This system contains measures 26 through 29. It features a vocal line at the top with lyrics 'ho - san - na ho - san - na ho - san - na ho -'. The piano accompaniment consists of a grand staff with a right-hand part playing chords and a left-hand part with a rhythmic pattern. A separate bass line is shown below the grand staff. Performance markings include 'R. f' and 'P.R.'.

30

san - - - na *ff* ho sa - na! *poco allarg.* in ex - cel - - - sis!

san - - - na ho - san - na! in ex - cel - - - sis!

30

*ff* *poco allarg.* PED.

30

*fff* G.P.R. *poco allarg.*

Detailed description: This system contains measures 30 through 33. The vocal line continues with lyrics 'san - - - na ho sa - na! in ex - cel - - - sis!' and 'san - - - na ho - san - na! in ex - cel - - - sis!'. The piano accompaniment includes a grand staff and a separate bass line. Performance markings include 'ff', 'poco allarg.', 'PED.', and 'fff G.P.R. poco allarg.'.

# BENEDICTUS

**Poco più vivo. ♩ = 84.**

SOPRANOS.  
CHŒUR.

TÉNORS.  
BASSES.

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

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

**Poco più vivo. ♩ = 84.**

ORGUE  
de  
CHŒUR.

*p*

G<sup>d</sup>. ORGUE.

**Poco più vivo. ♩ = 84.**

R. Fl. 8-4.

PED. Flûtes 16-8.

7

no - mi - ne Do - mi - ni

no - mi ne - Do - mi - ni

7

R. *mf* *dim.*

PED. R.

13

TÉNORS 1-2.

BASSES.

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

21

SOPRANOS.

ALTOS.

*p* Be - ne - dic - tus qui

*mf* *dim.*

27

ve - nit in no - mi - ne Do - mi - ni

R. (Voix céleste et Gambe.)

*p*

32 *p* Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ne

Be - ne - dic - tus qui ve - nit in no - mi - ne — Do - mi - ne

32 *p*

32

37 *cresc. molto.* ho - san - na ho - san - na  
ho - san - na ho - san - na

37 *cresc.* *cresc. molto*  
PED.

37 *p* *R. (Anches.)* *cresc.*  
*G.P.R.*  
PED. *G.P.R.*

43

ho - san - na *f* ho - san - - - na *poco rit.*

ho - san - na ho - san - - - na

43

*poco rit.*

43

*poco rit.*

49 *A tempo.* ♩ = 72.

*f* ho - san - na ho - san - na ho - san - na ho -

*f* ho - san - na ho - san - na ho - san - na ho -

49 *A tempo.* ♩ = 72.

*f*

49 *A tempo.* ♩ = 72.

*f* R. P.R.

53

san - - - na *ff* ho - san - na! *poco allarg.* in ex - cel - - - sis!

san - - - na ho - san - na! in ex - cel - - - sis!

53

*ff* *poco allarg.*  
PED.

53

*fff* G.P.R. *poco allarg.*

# AGNUS DEI

**Andante.** ♩ = 92

SOPRANOS.  
ALTOS.  
CHŒUR

TÉNORS.  
BASSES.

ORGUE  
de  
CHŒUR.

G<sup>d</sup>. ORGUE.

**R.** Cromorne.  
**P.** Bourdon 16 Flûte 4.  
**G.** Flûte et Salicional 8.  
**PED.** Flûtes 8, 16.

*p* A - gnus De - i qui tol - lis pec - *cresc.*  
A - gnus De - i qui tol - lis pec -

10

*dim.* *p* *f* *sf* *p* *sf*

ca - ta mun - di mi - se - re - re no - bis  
ca - ta mun - di mi - se - re - re

19

mi - se - re - re *dim.* no - bis  
*cresc.* no - bis mi - se - re - re no - bis

19

19

**G.**  
*f*  
**R.**  
 PED. SOLO.

28

*p* A - gnus De - i qui tol - lis pec - ca - ta  
*cresc.*  
 A - gnus De - i qui tol - lis pec - ca - ta

28

28



37 *f*  
dim. *p* mun - di mi - se - re - re no - bis  
mun - di mi - se - re - re no - bis

47 *cresc.* mi - se re - re *dim.* no - bis  
mi - se - re - re no - - - bis

47 *cresc.* *dim.* *p*

47 *P.* *f*  
PED. R.

56 *poco cresc.*

*p* A - gnus De - i qui — tol - lis pec - ca - ta mun -

56 *p* *poco cresc.*

56 *dim.*

65 *qui —*

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

*cresc. molto.* *f* *Poco rit.* *dim.*

pec - ca - ta mun - di

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

65 *cresc. molto.* *f* *dim.*

A Tempo.

74 *pp subito.* do - na no - bis pa - cem *dolce.* do - na no - bis pa - cem do - *cresc.*

*en dehors.*

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

74 *pp subito.* *dolce.* *cresc.*

74 R. Flûte 8

83 na no - bis pa - cem *dim.* *p*

na no - bis pa - - - - - cem

83 *dim.*

83 R. Fl. 4-16. *f*

92

Do - - - na no - - -

Do - - - - na no - - -

This system shows the vocal line and piano accompaniment for measures 92-94. The vocal line has lyrics "Do - - - na no - - -" with a *pp* dynamic. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand.

92

This system shows the piano accompaniment for measures 92-94. It consists of two staves, with the right hand playing sustained chords and the left hand playing a bass line. A *pp* dynamic is indicated.

92

This system shows the piano accompaniment for measures 92-94. The right hand has a melodic line with slurs and dynamics *dim.* and *p*. The left hand has a bass line with slurs. A *p* dynamic is also present.

102

bis pa - - - - - cem

bis pa - - - - - cem

This system shows the vocal line and piano accompaniment for measures 102-104. The vocal line has lyrics "bis pa - - - - - cem" with a *pp* dynamic. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand.

102

This system shows the piano accompaniment for measures 102-104. It consists of two staves, with the right hand playing sustained chords and the left hand playing a bass line.

102 Flûtes 8-4

*pp*

This system shows the flute and piano accompaniment for measures 102-104. The flute part is labeled "Flûtes 8-4" and has a *pp* dynamic. The piano accompaniment features sustained chords in the right hand and a melodic line in the left hand.