

PIERRE VILLETTE

MISSA  
DA  
PACEM

Andante (♩=60) KYRIE

Soprani  
Alti  
Ténors  
Bassés

Orgue

Rit. a T<sup>o</sup>

S.  
A.  
T.  
B.

Rit. a T<sup>o</sup>

*p* Ky-ri-e e-le-i-son, *mf* Ky-ri-e  
*p* Ky-ri-e e-le-i-son *mf* Ky-ri-e e  
*p* Ky-ri-e e-le-i-son *mf* Ky-ri-e e  
*p* Ky-ri-e e-le-i-son *mf* Ky-ri-e e-le-i-

res 16

① f

S. e - la - i - son e - la - i - son f Ky - ri - e e - la - i - son mf Ky - ri - e

A. la - ri - son - e - la - i - son f Ky - ri - e e - la - i - son mf Ky - ri - e

T. la - i - son e - la - i - son f Ky - ri - e e - la - i - son mf Ky - ri - e

B. son - Ky - ri - e e - la - i - son - f Ky - ri - e - e - la - i - son mf Ky - ri - e

Handwritten musical score for Soprano, Alto, Tenor, and Bass voices, and piano accompaniment. The score is in G major and 4/4 time. It features a first system with a circled '1' and a dynamic marking of 'f'. The lyrics are 'e - la - i - son e - la - i - son Ky - ri - e e - la - i - son Ky - ri - e'. The piano part includes dynamic markings 'f' and 'p'.

Rit.

② a T

S. p e - la - i - son pp e - la - i - son

A. p e - la - i - son pp e - la - i - son

T. p e - la - i - son pp e - la - i - son

B. p e - la - i - son pp e - la - i - son

Handwritten musical score for Soprano, Alto, Tenor, and Bass voices, and piano accompaniment. The score is in G major and 4/4 time. It features a second system with a circled '2' and a dynamic marking of 'a T'. The lyrics are 'p e - la - i - son pp e - la - i - son'. The piano part includes dynamic markings 'p' and 'pp', and a 'Rit.' marking. The system concludes with a double bar line and a fermata over the final notes.

2.

Handwritten notes

Handwritten musical score for the first system, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: *p* Chris-te e-le-i-son Chris-te e-le-i-son. The score includes dynamic markings such as *p* and *mf*, and a key signature change to one sharp (F#).

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics include: *lei son* Chris-te e-le-i-son *pp* Chris-te Chris-te. The score features dynamic markings like *pp* and *pp subito*, and a circled number '3' indicating a section or measure. The piano part continues with complex rhythmic patterns.

S. *le-i-son e-le-i-son* *f* Chris te e

A. *le i son e-le i - son* *f* Chris te e

T. *le i son e-le i-son* *f* Chris te e

B. *le i son e-le i-son* *f* Chris te e

*très Rit* ④ *à To*

S. *le i son e le i - son* *p* Ky - ri - e E - le i son

A. *le i son e Bi - son* *p* Ky - ri - e e - le i - son

T. *le i - son e Bi - son* Ky - ri - e e - le - i - son e

B. *le i - son e le i - son* Ky - ri - e e - le - i - son e

S. *e-lei-son Ky-ri-e e-le-i-son* *mf Ky-ri-e* *e-le-i-son*

A. *e-lei-son Ky-ri-e e-le-i-son* *Ky-ri-e* *e-le-i-son*

T. *e-le-i-son Ky-ri-e e-le-i-son* *Ky-ri-e* *e-le-i-son*

B. *e-le-i-son Ky-ri-e e-le-i-son* *Ky-ri-e* *e-le-i-son*

5

S. *e-le-i-son* *p e-le-i-son*

A. *e-le-i-son* *p e-le-i-son*

T. *e-le-i-son* *p e-le-i-son*

B. *e-le-i-son* *p e-le-i-son*

Rit. 6 4 8 4

S. e-le-i - son

A. e-le-i - son

T. e-le-i - son

B. e-le-i - son

St Georges - sur - fontaine  
 Et 1957  
 Pierre Clément

Flour  
 Souches  
 Benoit de Hroum  
 Son sa

# GLORIA

Pierre Villet

André 13<sup>e</sup> em.

1. = 84 em.

Gloria in excelsis Deo

⑥



7 Plus lent

Adagio

S. Et in te - ra Pax Ro - mi - ni - bus

A. Et in ter - ra Pax ho - mi ni bus

T. Et in ter - ra Pax ho - mi ni bus

B. Et in ter - ra Pax ho - mi ni bus

en accélérant

rit

a. T.

Rit

S. Pax Pax Pax ho mi ni bus

A. Pax Pax Pax ho mi ni bus

T. Pax Pax Pax ho mi ni bus

B. Pax Pax Pax ho mi ni bus

Bo nae Vo lun -

S. ta-tis

A. ta-tis

T. ta-tis

B. ta-tis

*Rit. Adagio (♩ = 58)*

9

S.

A.

T.

B. lau-da-mus

cresc. . . f

S. *mf* lauda-mus-te Be-hedi-ci-mus

A. *mf* lauda-mus-te Be-hedi-ci-mus te, laudamus-te Be-he

T. *mf* lauda-mus-te Be-hedi-ci-mus te A-do-ra-mus-te, lauda-mus-te Be-

B. te Be-hedi-ci-mus te, A-do-ra-mus-te lauda-mus-te Be-he-di-ci-mus te, laudamus-te A-do-

10

S. te, A-do-ra-mus-te, A-do-ra-mus-te Glo-ri-fi-ca-mus-te Glo-ri-fi-ca-mus-te

A. di-ci-mus-te A-do-ra-mus-te Glo-ri-fi-co-mus-te Glo-ri-fi-ca-mus-te

T. he-di-ci-mus-te A-do-ra-mus-te Glo-ri-fi-ca-mus-te, Glo-ri-fi-ca-mus-te

B. ra-mus-te lauda-mus-te A-do-ra-mus-te Glo-ri-fi-ca-mus-te Glo-te

10

S. *p* Glo - ri - fi - ca - mus

A. *p* Glo - ri - fi - ca - mus

T. *p* Glo - ri - fi - ca - mus

B. *p* Glo - ri - fi - ca - mus

11

Rit. *p*

orgue

Rit.

12

Andantino (♩ = 66)

Handwritten musical score for system 12, measures 1-8. The system is in 2/4 time and marked 'Andantino (♩ = 66)'. It consists of a vocal line and a piano accompaniment. The lyrics are 'Gra-ti-as a-gi-mus ti-bi'. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand.

Handwritten musical score for system 12, measures 9-16. The system is marked 'Rit.' and 'rit.' above the staff. It consists of a vocal line and a piano accompaniment. The lyrics are 'Prop-ter ma-gnam glo-ri-am tu-am in Do-mi-ni De-us De-us De-us'. The piano part continues with a similar accompaniment pattern.

13

Rit.

Handwritten musical score for system 13, measures 1-4. The system is marked 'Rit.' above the staff. It consists of a vocal line and a piano accompaniment. The lyrics are 'us Rex ce-les-tis De-us Pa-ter om-ni-po-'. The piano part features a more complex accompaniment with some sixteenth notes in the right hand.

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The tempo is marked *And.* and the dynamics include *mf*. A *Rit.* (ritardando) marking is present above the vocal line. The piano part includes complex chordal textures and some slurs.

14

Handwritten musical score for the second system, starting with a circled measure number 14. It includes vocal lines with lyrics and piano accompaniment. The tempo is marked *rall.* (rallentando). The lyrics are: "Je sus Christe Je - su - Chris te" and "Do mi no Fi li u ni ge ni te -". Dynamics include *mf* and *f*. The piano part features chords and some melodic lines.

Handwritten musical score for the third system, continuing the vocal and piano parts. The lyrics are: "A gnus De i Fi - li us Pa tris" and "ni - tus Do mi - ne De - us - Do - mi - ne De us". Dynamics include *mf* and *f*. The piano accompaniment is more active, with some slurs and complex textures.

Rit

15) Adagio (♩ = 54)

Plus allant

*p* qui tol lis pec ca ta mun di mi se re re, mi se - re re ho - lis *mf* qui tol lis pec - ca to

*p* qui tol lis pec ca ta mun - di mi se re re, mi se - re re ho lis *mf* qui tol - lis pec - ca - to

*p* qui tol lis pec - ca to mun di - mi se re re, mi se re re ho lis *mf* qui tol lis pec - ca to

*p* qui tol lis pec - ca - to mun di - mi se re re, mi se re re - ho - lis *mf* qui tol lis pec ca - to

*pp* *p* *p* *pp*

cresc - - ff

Maqno (♩ = 27)

S. *mf* mun di - sus - ci pe de pre ca ti o - nem — *pp* sus - ci - pe de pre ca ti o nem hos - triam — *ff*

A. *mf* mun di - sus - ci pe de pre ca ti o - nem — *pp* sus ci pe de pre ca - ti - o - nem hos - triam — *ff*

T. *mf* mun di - sus - ci pe de pre ca ti o - nem — *pp* sus ci pe de pre ca ti o - nem hos - triam — *ff*

B. *mf* mun di - sus ci pe de pre ca ti o - nem — *pp* sus ci pe de pre ca ti - o - nem hos triam — *ff*

*mf* *ff* *p* *p*

16 Andantino (♩ = 72)

S. *ff* qui se

A. *ff* qui se

T. *ff* qui se

B. *ff* qui se

*pp* *ff* *ff*



des a dex-te-ran qui se des a dex-te-ran Pa-tris

des a dex-te-ran qui se des a dex-te-ran Pa-tris

des a dex-te-ran qui se des a dex-te-ran Pa-tris

des a dex-te-ran qui se des a dex-te-ran Pa-tris

des a dex-te-ran qui se des a dex-te-ran Pa-tris

7) Plus lent (adagio 1/2 = 54)

pp mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re No

pp mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re No

pp mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re No

pp mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re No

pp mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re No

V.

A. *- tis -*

T. *- tis -*

T. *- tis -*

B. *- tis -*

Solo

*mf* Quo ni am tu - so - lus tu - so lus sanc - tus

S. *p* Quo - ni -

A. *p* Quo - ni -

T. *p* Quo - ni -

B.

Tu so-lus Do-mi-nus tu so-lus al-tis-si-mus  
am-tu-so-lus sanc-tus Tu so-lus al-tis-si-mus  
am, tu so-lus Do-mi-nus, tu so-lus al-tis-si-mus  
am, tu so-lus Do-mi-nus Tu so-lus al-tis-si-mus  
Quo-ni-am tu so-lus al-tis-si-mus

ff Tu so-lus al-tis si-mus pp Je su Chris  
ff Tu so-lus al-tis si-mus pp Je su Chris  
ff Tu so-lus al-tis si-mus pp Je su Chris  
ff Tu so-lus al-tis si-mus pp Je su Chris  
Rit. pp Je su Chris

Krit.

Handwritten musical score for voices and piano. The score is written on a system of five staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the piano accompaniment. The music is in 6/8 time and the key signature has two sharps (F# and C#). The vocal parts have some notes in the first few measures, followed by rests. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are some handwritten annotations and markings throughout the score, including a large bracket under the piano part and some symbols like 'f' and 'p'.

Op. 120

Handwritten musical score for voices and piano. The score is written on a system of five staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the piano accompaniment. The music is in 2/4 time and the key signature has two sharps (F# and C#). The vocal parts have rests in the first few measures, followed by notes. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are some handwritten annotations and markings throughout the score, including a large bracket under the piano part and some symbols like 'f' and 'p'.

21) *maestoso* (♩ = 112)

S. *f* Cum sanc-to spi-ri-tu in-glo-ri-a De-i

A. *f* Cum sanc-to spi-ri-tu in-glo-ri-a De-i

T. *f* Cum sanc-to spi-ri-tu in-glo-ri-a De-i

B. *f* Cum sanc-to spi-ri-tu in-glo-ri-a De-i

22

S. *f* Cum sanc-to spi-ri-tu in-glo-ri-a De-i Pa-tris De-i Pa-tris, 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 Pa-tris

A. *f* Cum sanc-to spi-ri-tu in-glo-ri-a De-i Pa-tris De-i Pa-tris, 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 Pa-tris

T. *f* 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 Pa-tris, Cum sanc-to spi-ri-tu in-glo-ri-a De-i Pa-tris

B. *f* 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 Pa-tris, Cum sanc-to spi-ri-tu in-glo-ri-a De-i Pa-tris

S. De i Pa — tris. Cum sanc — to spi — ri — tu in Glo — ri — a —

A. Pa — tris Cum sanc — to spi — ri — tu in Glo ri — a in Glo — ri — a, De — i

T. De i Pa — tris in — Glo ri a, De — i Pa — tris, in Glo ri a De — i

B. to spi — ri — tu in — Glo — ri — a De — i Pa — tris in Glo ri

Rit. (23) *très large* ( $\text{♩} = 60 \text{ à } 63$ )

S. Pa — tris  
Pa — tris *men A men, A*

A. Pa — tris — *men A men — A men, A*

T. Pa — tris *A men A men A*

B. in Glo — ri — a *A men A men A*

S. *men A men A-men Amen*

A. *men A men A-men A-men*

T. *men A men A-men A-men*

B. *men A men A-men A-men*

*ff*

24

S. *ff A men*

A. *ff A men*

T. *ff A men*

B. *ff A men*

*Rit.*