

Charles

# GOLUWOD

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## Messe solennelle de sainte Cécile

CG 56

solistes (STB), chœur (SATB)

petite flûte, 2 flûtes, 2 hautbois, 2 clarinettes, 4 bassons

4 cors, 2 pistons, 2 trompettes, 3 trombones

timbales, cymbales, grosse caisse, harpes

2 violons, altos, violoncelles, contrebasses, octobasse et orgue

Soli (STB), Coro (SATB)

Flauto piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti, 4 Fagotti

4 Corni, 2 Cornette a pistoni, 2 Trombe, 3 Tromboni

Timpani, Piatti, Gran cassa, Arpa

2 Violini, Viola, Violoncello, Contrabbasso, Octobbasso ed Organo

éditée par / herausgegeben von / edited by

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Musique sacrée française · Urtext

Französische Kirchenmusik · French Sacred Music

Flûte II / Flauto II



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Carus 27.095/23

# Messe solennelle de sainte Cécile

Flûte II / Flauto II

## 1. Kyrie

Moderato, quasi Andantino

Charles Gounod  
1818–1893

32 33 23 56 5 Htb I

65

78 17 18 95

Più lento  
DI

Ky - ri - e, Ky - ri - e e - le - i - p

## 2. Gloria

Larghetto

7 4 3

19 8 6 27 10

Allegro pomposo

39

47

54 10

FI I

crusc.

71

79

87

94 **D** Andante **3** *cresc. dim.* *p* **9** B solo A - gnus De - i, *p*

112 **E** **15** *cresc.* *dim.*

133 **G** Adagio **1** **18** *f* **Allegro, Tempo I**

158 *f*

166 *f*

173 **H** *p* *cre - - - - - scen - - - - - do*

181 *f*

189 *p* *cre - - - - - do*

197 *f*

205 *f*

213 Adagio *f*

### 3. Credo

Moderato molto maestoso

The musical score is written on a single staff in treble clef with a common time signature (C). It begins with a dynamic marking of *ff*. The score is divided into measures, with measure numbers 10, 18, 34, 53, 66, 75, 83, 90, 95, 101, and 112 indicated. The piece features several dynamic changes: *f* at measure 10, *ff* at measure 18, *ff* at measure 34, *dim.* at measure 34, *ff* at measure 53, *p* at measure 66, *cresc.* at measure 66, *mol - - to* at measure 66, *f* at measure 66, *pp* at measure 83, *pp* at measure 90, *ppp* at measure 95, *pp* at measure 101, *pp* at measure 112, and *pp* at measure 112. The score includes several repeat signs with first and second endings. A key signature change to one flat (B-flat) occurs at measure 90. The piece concludes with a final *pp* dynamic marking.

137 FII 19 Tempo I 159 4 Clt I, II  
cresc. dim. *p* cresc. molto

167 *ff*

176 *ff*

184 G

191 1

199 1

207 H 5 1  
dim. *p* cre - scen - do molto

219 5 1  
*ff*

227 *ff*

235

242 J 19 K<sup>FII</sup> 5 L  
*p*

272 be  
VI  
cresc. *ff* dim. *p* *pp*

# 4. Offertoire (Prière pour l'orchestre seul)

Adagio 33

Fl I

*p* *ppp*

# 5. Sanctus

Andante (sans lenteur)

17 **A** Clt I, II

23 12 **B** Fl I *pp*

56 **C** *pp* Htb I, II

72 **D** *poco cresc.* 3 *cresc. molto*

80 **E** *Largo* *fff*

86

93

99 *ff* 5

6. Benedictus – tacet

7. Agnus Dei

Andante moderato

5

VII

9

17

A

8

8

cresc. dim. *p*

22

C

8

F1 I

8

8

cresc. dim. *pp*

47

47

cresc.

dim. *p*

51

51

cresc.

55

E

55

55

dim. *p*

59

59

59

*pp*

63

63

63

*pp*

*p* cresc. molto

68

68

68

dim. *pp*

*p*

# 8. Domine, salvum fac

**Large** **1** **1** **5**

N.° 1 Prière de l'Eglise

*p* *mf* *p*

**11** **5**

N.° 2 Prière de l'Armée  
Un peu animé, et très en mesure

*p* *mf* *p*

**19**

*mf* *p*

**22**

*f* *p*

**25**

*mf* *p*

**28**

N.° 3. Prière de la Nation  
**Très large**

1(-16) 2 3

*f* *ff*

**33** 4 5 6 7 8 9 10

*ff*

**40** 11 12 13 14 15 16

*ff*

**47**

*ff*