

Gabriel  
**FAURÉ**

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**Messe basse** (rév. 1906)

soprano solo, chœur (SA)  
orgue ou harmonium

Soprano solo, Coro (SA)  
Organo o Armonio

herausgegeben von / éditée par / edited by  
Jean-Michel Nectoux

Musique sacrée française · Urtext  
Französische Kirchenmusik · French Sacred Music



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Carus 40.705

# Messe basse pour voix de femmes

1881 (rév. 1906)

## Kyrie

Gabriel Fauré

1845–1924

**Allegretto moderato** [♩ = 92] *mp*

Solo Ky - ri - e e - le - - i -

Chœur

Orgue ou Harmonium *mp*

6 *mp* son, e -

*mp* e - le - - i - so

11 *mp* le e - le - - i - son, *dolce* e - le - -

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Urtext  
edited by  
Jean-Michel Nectoux

16

*cresc.*

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

20

le - i - son, \_\_\_\_\_

*mf* *f*

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

24

*p*

le - - i - son. \_\_\_\_\_

*p*

e - le - i - son,

29

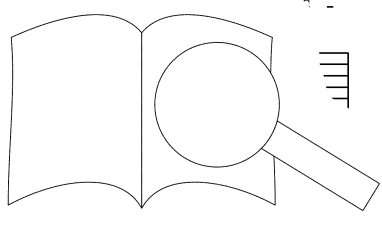
*p*

e -

Chris - - te e - le - i -

PROBENPARTITUR

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34

*f* e - le - - i - son, e -

- te e - le - i - son,

*sempre f*

39

*dim.* le - - i - son, *mf* Chris - te e - le *cresc.* *breur I*

*dim.* *mf*

43

*f* Divisi le - - - i - son. e - le - - i -

e - le - - i - son, e -

*f*

47

le - - i - son. *p*

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

*p*

# Sanctus

Moderato [♩ = 80]

Chœur

I dolce  
Sanc - tus, Sanc - tus, Sanc - tus

II dolce  
Sanc - tus,

6 *f*  
Do - mi - nus, Do - mi - nus De - us Sa - ba - oth, Do -  
Sanc - tus, Sanc - tus, *p*

10 *mf*  
Sa - ba - oth. Ple - ni sunt coe - ri - a tu -  
Sanc - tus *mf* *dim.* *dim.* tus,

14 *p*  
Sanc - tus *dolce* *f*  
Sanc - tus Do - mi - nus De - us



19

*p* Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth. Ho - san - na, ho -

*f* Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth. Ho - san - na, ho -

*p* *f*

23

*mf* san - na, ho - san - na in ex - cel - sis, ho - san -

*mf* san - na, ho - san - na in ex - cel - sis, ho

*mf*

27

*cresc.* cel - sis, ho - san - na, ex - cel -

*cresc.* cel - sis, ho - san na in ex - cel

*cresc.*

31

*p* ho - san - na, ho - san - na in ex - cel - - sis.

*p* ho - san - na in e

*p* un poco allargando

*p* un poco allargando

# Benedictus

Andante moderato [♩. = 63]

Solo *p*

Be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus qui

Chœur

5

ve - nit,

*dolce*

Qui ve - nit in no - mi - ne Do

8

ve - nit in no - mi - ne ni. Be - ne - dic - tus qui ve -

11

no - mi - ne Do - mi - ni,

*p*

be - ne -

14

dic - tus, be - ne - dic - tus, \_\_\_\_\_  
 \_\_\_\_\_ qui \_\_\_\_\_ ve - nit in no - mi - ne

17

\_\_\_\_\_ be - ne - dic - tus \_\_\_\_\_ qui \_\_\_\_\_ ve -  
 Do - mi - ni. \_\_\_\_\_

20

no - mi - ne Do - mi - ni. \_\_\_\_\_ ae - dic - tus, \_\_\_\_\_  
 \_\_\_\_\_ *p dolce*  
 \_\_\_\_\_ Be - ne - dic - tus,

23

\_\_\_\_\_ c - tus qui ve - nit in no - mi - ne



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

*cresc.*

be - ne - dic - tus qui ve - nit

Do - mi - ni,

*mf*

ne Do - mi - ni. dic - tus qui

ne Do - mi - ni,

*p*

ne Do mi - ni.

no - mi - ne Do

# Agnus Dei

Andante moderato ♩ = 66

Chœur

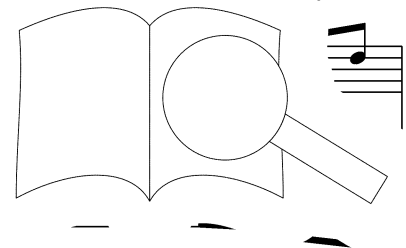
The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and a 4/4 time signature. The tempo is marked 'Andante moderato' with a quarter note equal to 66 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The vocal line is mostly rests, indicating the start of the piece.

The second system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Ag - nus De - i, qui tol - lis pec - ca - ta mun'. The piano accompaniment continues with a steady accompaniment. The dynamic remains 'mp'.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line continues with the lyrics 'di : mi - se - re - re no b. mi - se -'. The piano accompaniment continues with a steady accompaniment. The dynamic remains 'mp'.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line continues with the lyrics 're - re no'. The piano accompaniment includes triplets and a change in dynamics to 'mf' (mezzo-forte). The dynamic remains 'mf'.

The fifth system of the musical score features a vocal line and piano accompaniment. The vocal line continues with the lyrics 'e - i, qui tol - lis,'. The piano accompaniment includes triplets and a change in dynamics to 'p' (piano). The dynamic remains 'p'.



29 *dolce espressivo*

ca - ta mun-di : mi - se - re - - re, mi - se - re - - re, mi - se -

*dolce*

35

re - re no - bis, mi - se - re - - re.

41

De - i, De - i :

*cresc.*

46 *p dolce*

I do - no - bis, do - na no - bis pa - cem,

II do - na no - bis, do - na ne

III *p, cresc.*

51

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

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

57

*p dolce*

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

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

*p dolce*

63

do - na no - bis, - - bis, do - na

do - na no - bis, no - bis, do - na

*ppre p*

68

na pa - cem.

do - na pa - cem.

*pp*