

# MESSE BASSE

pour voix de femmes (*Soli et Chœur*)

avec accompt d'Orgue ou Harmonium

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## I

### Kyrie eleison

**SOLO**

**CHOEUR**

**ORGUE  
OU  
HARMONIUM**

*Allegretto moderato* *mp*

Ky - ri - e - - e -

*Allegretto moderato* (♩ = 92) *mp*

*mp*

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

*mp*

e - le - - i - son

First system of the musical score. It consists of three staves: a vocal line, a second vocal line, and a piano accompaniment. The vocal lines contain the lyrics "e - le - i - son" and "e - le - i - son". The piano accompaniment provides harmonic support. A dynamic marking of *mp* is present above the second vocal line.

*mp*

e - le - i - son

e - le - i - son

Second system of the musical score. It consists of three staves: a vocal line, a second vocal line, and a piano accompaniment. The vocal lines contain the lyrics "e - le - i - son, e - le - i - son". The piano accompaniment continues with a rhythmic pattern. A dynamic marking of *dolce* is present above the first vocal line.

*dolce*

e - le - i - son, e - le - i - son

Third system of the musical score. It consists of three staves: a vocal line, a second vocal line, and a piano accompaniment. The vocal lines contain the lyrics "Ky-ri-e e - le-i-son" and "Ky-ri-e e - le - i -". The piano accompaniment features a *cresc.* marking. Dynamic markings of *mf* and *f* are present above the second vocal line.

*cresc.*

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

*mf* *f*

Ky-ri-e e - le - i -

*cresc.*

Ky - ri - e - - e -

*p*

-son - - e - le - - i - son - - -

*p*

-le-i-son, e-le-i-son - - -

*f*

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

*p* *f*

e - le - - i -

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

*sempre f*

*dim.* *cres.*

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

*dim.* *cres.*

*cresc.* *f* *sempre f*

- le - i - son, e - - le - - i - son, Ky - rie e -  
 e - - le - - i - son, Ky - rie e -  
 Divisi *cresc.* *sempre f*  
 e - le - - i - son,

*cresc.* *f* *sempre f*

*p*

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

*p*

# II Sanctus

**Moderato** *dolce*

1ers Soprani

2mes Soprani

**ORGUE  
OU  
HARMONIUM**

*Moderato* (♩ = 84) *p*

Sanc - tus, — Sanc - tus  
*dolce*

Sanc - tus

Sanc - tus — Do - mi - nus, Do - mi - nus De - us sa - ba - oth

Sanc - tus Sanc - tus,

*f*

*p* Do - mi - nus De - us sa - ba - oth, Ple - ni sunt coe - li et *mf*

*p* Sanc - - - tus *mf*

*dim.* *p*  
 ter - ra glo - ri - a tu - - - a  
 Sanc - - - tus Sane - tus,

*dolce* *f* *p*  
 Sanc - tus, Do - mi - nus De - us sa - ba - oth, Do - mi - nus De - us  
 Do - mi - nus De - us sa - ba - oth, Do - mi - nus De - us

*f* *mf*  
 sa - ba - oth, Ho - san - na, ho - san - na, ho - san - na in ex -  
 sa - ba - oth, Ho - san - na, ho - san - na, ho - san - na in ex -

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

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

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

*p* *f*

*p* *f*

*p* *f*

- san - na in ex - cel - - - sis Ho -

- san - na in ex - cel - - - sis Ho -

*Un poco allargando* *p*

*Un poco allargando* *p*

*Un poco allargando* *p*

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

- san - na, in ex - - - cel - - - sis.

# III

## Benedictus

Andante moderato

SOLO

*p*

Be - nedic - tus, be - nedic - tus, be - nedic - tus qui

CHŒUR

Andante moderato (♩ = 63)

ORGUE  
OU  
HARMONIUM

*p*

ve - nit

*dolce*

Qui — ve - nit in — nomi - ne Do - mi - ni, qui —

ve - nit in — nomi - ne Do - mi - ni, Be - ne - dic - tus qui ve -

*p*

Be - ne -

\_ nit — in no - mi - ne — Do - mi - ni.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a dynamic marking of *p*. It begins with a whole rest, followed by a half note G, and then a quarter note G. The second staff is another vocal line, starting with a half note G, followed by a quarter note A, then a half note B, and a quarter note G. The third staff is a piano accompaniment, starting with a half note G in the right hand and a half note G in the left hand, followed by a series of chords and moving lines.

\_ dic - tus, Be - ne - dic - tus, —

Qui — ve - nit in nomi - ne

The second system of the musical score consists of three staves. The top staff is a vocal line starting with a half note G, followed by a quarter note A, then a half note B, and a quarter note G. The second staff is another vocal line starting with a half note G, followed by a quarter note A, then a half note B, and a quarter note G. The third staff is a piano accompaniment, starting with a half note G in the right hand and a half note G in the left hand, followed by a series of chords and moving lines.

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

Do - mi - ni, —

The third system of the musical score consists of three staves. The top staff is a vocal line starting with a half note G, followed by a quarter note A, then a half note B, and a quarter note G. The second staff is another vocal line starting with a half note G, followed by a quarter note A, then a half note B, and a quarter note G. The third staff is a piano accompaniment, starting with a half note G in the right hand and a half note G in the left hand, followed by a series of chords and moving lines.

no - mi - ne Do - mi - ni, Be - ne - dic - tus, —  
*dolce*  
 Be - ne - dic - tus,

*p*

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

ve - nit in - do - mi - ne Do - mi - ni, qui — ve - nit in - do - mi - ne

*cresc.*

*mf*

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

*dolce*

Do - mi - ni, in no - mi -

*p*

- ne Do - mi - ni Be - ne - dic - tus qui -

*p*

- ne Do - mi - ni

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

*Divisi*

in no - mi - ne Do - - - mi - ni. -

# IV

## Agnus Dei

Andante moderato

1<sup>ers</sup> Soprani

2<sup>mes</sup> Soprani

Andante moderato (♩ = 66)

ORGUE  
OU  
HARMONIUM

*mp*

*mp*

Ag - nus — De - i qui — tol -

- lis pec - ca - ta mun - - - di, mi - se - re - re

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

*mf*

Ag - nus De - i qui tol - - -

*mf*

*p* - lis, qui tol - lis pec - ca - ta mun - di, mi - se : *dolce*

*p*

*espressivo*

- re - - - re mi - se - re - - - re mi - se - re - re

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

Ag - nus

De - i

Ag - nus De - i

*cresc.*

*p dolce*

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

*p dolce*

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

*p dolce**cresc.*

pa - cem, do - na — no - bis pa - - -

*cresc.*

pa - cem, do - na — no - bis pa - - -

*cresc.*

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

Divisi do - - na no - bis pa - - cem —

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

*dolce*

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

*dolce*

do - na no - bis do - na

*sempre p*

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

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

*sempre p*

*pp*

do - - - na pa - - - cem. \_\_\_\_\_

*pp*

do - - - na pa - - - cem. \_\_\_\_\_

*pp*