



# Maurizio Machella

Arranger, Interpreter, Publisher

Italia, ITALY

## About the artist

Famous musician known throughout the world.

Italian publisher, researcher and organist.

Published over 1000 rare scores of organ and harpsichord music with Armelin Musica of Padova ([www.armelin.it](http://www.armelin.it)) and over 500 scores with the sheet music world center: "Free-scores.com".

**Personal web:** <http://www.facebook.com/home.php?ref=home#/profile.php?id=100000082741780&ref=name>

## About the piece



**Title:** CANTIQUE DE JEAN RACINE. Trascrizione da Concerto per Coro, Orchestra e Pianoforte (o Organo) [Op. 11]  
**Composer:** Fauré, Gabriel  
**Arranger:** Machella, Maurizio  
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**Instrumentation:** Choir and Orchestra  
**Style:** Romantic

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# Cantique de Jean Racine Op.11

Trascrizione per Coro a 4 v.d. Archi e Pianoforte o Organo

a cura di Maurizio Machella

Andante

Soprano

Alto

Tenore

Basso

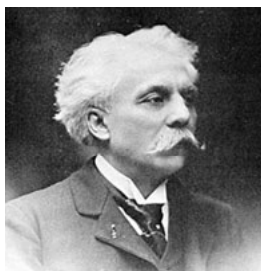
Piano  
o Organo

Violino  
I e II

Viola

Violoncello  
e C.Basso

Gabriel Fauré



1845-1924

Jean Racine



1639-1699

Musical score for Soprano, Alto, Tenore, Basso, Piano/Organo, Violino I e II, Viola, and Violoncello e C. Basso. The score includes tempo markings (Andante), dynamics (p, sim.), and performance instructions (cantabile, legato).

Continuation of the musical score for the instruments, including a crescendo marking (cresc.) in the piano part.

Ver-be é-

*f* *p* *pp*

This system contains the first five staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand accompaniment. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo).

No - tre u - ni - que es - pé - - ran - ce, Jour é - ter -  
gal au Très - Haut No - tre u - ni - que es - pé - - ran - ce, Jour é - ter -

*p*

This system contains the next five staves of the musical score. It continues the vocal line and piano accompaniment. The piano part features a consistent rhythmic pattern in the right hand and a steady accompaniment in the left hand. Dynamics include *p* (piano).

18 *p*

Nous rom - pons le si - len - ce, Di -

*p*

De la pai - si - ble nuit, nous rom - pons le si - len - ce, Di -

nel de la ter - re et des cieux, nous rom - pons le si - len - ce, Di -

nel de la ter - re et des cieux, nous rom - pons le si - len - ce, Di -

24 *f*

vin Sau - - veur jet - te sur nous les yeux, *f* Di - vin Sau -

vin Sau - - veur jet - te sur nous les yeux, *f* Di - vin Sau -

vin Sau - - veur jet - te sur nous les yeux, *f* Di - vin Sau -

vin Sau - - veur jet - te sur nous les yeux, *f* Di - vin Sau -

24 *f* (divisi)

29 *diminuendo* *p*  
 - veur jet - te sur nous les yeux!  
*diminuendo* *p*  
 - veur jet - te sur nous les yeux!  
*diminuendo* *p*  
 - veur jet - te sur nous les yeux!  
*diminuendo* *p*  
 - veur jet - te sur nous les yeux!

*diminuendo* *p* *il canto marcato*

29 *diminuendo* *p* *Violino I* (simile)  
*diminuendo* *Violino II* *il canto marcato*  
*diminuendo* *pp* *Violoncello solo*

34

34 *pp*

34 *pp* *pp* *pp*

39 *dolce*  
 Ré - pands sur nous le feu de ta grâ - ce puis - san - te, que  
*dolce*  
 Ré - pands sur nous le feu de ta grâ - ce puis - san - te, que  
*dolce*  
 Ré - pands sur nous le feu de ta grâ - ce puis - san - te, que  
*dolce*  
 Ré - pands sur nous le feu de ta grâ - ce puis - san - te, que

44 *cresc.* *f* *p subito*  
 tout l'en - - fer, que tout l'en - fer fuie au son de ta voix, Di - si - pe  
*cresc.* *f* *p subito*  
 tout l'en - - fer, que tout l'en - fer fuie au son de ta voix, Di - si - pe  
*cresc.* *f* *p*  
 tout l'en - - fer, que tout l'en - fer fuie au son de ta voix, Di - si - pe  
*cresc.* *f* *p*  
 tout l'en - - fer, que tout l'en - fer fuie au son de ta voix, Di - si - pe

(uniti)  
*p*



58

lois!

lois!

lois!

lois! *p* à ce peu - ple fi - dè - le pour

lois! Ô Christ, sois fa - vo - - ra - ble à ce peu - ple fi - dè - le pour

59

*dimin.*

*p* *sempre legato*

*p* *sempre legato*

64

*p* Re - çois les chants qu'il

*p* Re - çois les chants qu'il of - fre à ta

te bé - - nir main - te - nant ras - sem - blé, *p* à ta

te bé - - nir main - te - nant ras - sem - blé, Re - çois les chants qu'il

64

(uniti)

*p*



of - fre à ta gloi - re im - mor - tel - le et de tes dons qu'il re -  
 gloi - re im - mor - tel - le et de tes dons qu'il re -  
 gloi - re im - mor - tel - le et de tes dons qu'il re -  
 of - fre à ta gloi - re im - mor - tel - le et de tes dons qu'il re -

*cresc.* *f*

74 *pp subito* tour - ne com - blé, Et de tes dons qu'il re - tour - ne com -  
*pp subito* tour - ne com - blé, Et de tes dons qu'il re - tour - ne com -  
*pp subito* tour - ne com - blé, Et de tes dons qu'il re - tour - ne com -  
*pp subito* tour - ne com - blé, Et de tes dons qu'il re - tour - ne com -

*pp subito* *pp*

79 *pp* blé! *pp* Et de tes dons

blé! *pp* Et de tes dons

blé! *pp* Et de tes dons

blé! *pp* Et de tes dons

*dolce*

*pp*

(uniti) *sempre dolce*

*dolce*

Violoncello solo

84 *ppp* *poco rall.* qu'il re - tour - ne com - blé!

*ppp* qu'il re - tour - ne com - blé!

*ppp* qu'il re - tour - ne com - blé!

*ppp* qu'il re - tour - ne com - blé!

*poco rall.*

*pp* *pp*

**Cantique de Jean Racine** Op.11

Trascrizione per Coro a 4 v.d. Archi e Pianoforte o Organo

a cura di Maurizio Machella

Gabriel Fauré

Violoncello e C.Basso

*p* legato

1 Andante

5

11 *pp*

17

23 *f*

29 *diminuendo p* Violoncello solo

35 *pp* dolce

41

*cresc.* **f**

47

**p** *mf*

53

**f**

59

*dimin.* **p** *sempre legato*

65

*cresc.*

71

**f** *pp subito*

76

**pp**

82

Violoncello solo **pp** **pp** (uniti)

# Cantique de Jean Racine Op.11

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a cura di Maurizio Machella

Gabriel Fauré

1 Andante

Viola

*p* 3 3 3 3 3 3 3 3

4

8 *f*

12 *pp*

15

18

22

25

28 *f* *diminuendo*

31 *il canto marcato* *pp*

40 *dolce* *cresc.* *f*

47 *p subito*

51 *mf*

55 *f*

58 *p sempre legato*

61

64

67

70

*f*

73

*pp subito*

76

79

*dolce*

82

86

# Cantique de Jean Racine Op. 11

Trascrizione per Coro a 4 v.d. Archi e Pianoforte o Organo

a cura di Maurizio Machella

Gabriel Fauré

Violino I e II

Andante *cantabile*

*p*

5

*f*

11

*pp*

26

(divisi)

*f*

29

Violino I

Violino II

(simile)

*diminuendo*

*p*

32

35

*pp*



38 dolce dolce dolce

42 cresc. f

47 (uniti) p

51 (uniti) mf

54 f

57 5 p

66 (uniti) cresc.

72 f pp subito

77 (uniti)

83 sempre dolce pp 3

87 3 3 3 3 8

Detailed description: This musical score is for a single melodic line in a minor key, likely G minor. It consists of ten staves of music. The first staff (measures 38-41) features a melodic line with slurs and accents, marked 'dolce' three times. The second staff (measures 42-45) is primarily chordal, marked 'cresc.' and 'f'. The third staff (measures 47-50) has a melodic line with slurs and accents, marked '(uniti)' and 'p'. The fourth staff (measures 51-53) continues the melodic line with slurs and accents, marked '(uniti)' and 'mf'. The fifth staff (measures 54-56) has a melodic line with slurs and accents, marked 'f'. The sixth staff (measures 57-60) features a melodic line with slurs and accents, marked '5' and 'p'. The seventh staff (measures 66-71) has a melodic line with slurs and accents, marked '(uniti)' and 'cresc.'. The eighth staff (measures 72-76) has a melodic line with slurs and accents, marked 'f' and 'pp subito'. The ninth staff (measures 77-82) has a melodic line with slurs and accents, marked '(uniti)'. The tenth staff (measures 83-87) has a melodic line with slurs and accents, marked 'sempre dolce' and 'pp', with a triplet of eighth notes. The final measure (87) ends with a triplet of eighth notes and a final chord marked '8'.

PIANOFORTE  
o  
ORGANO

# Cantique de Jean Racine Op.11

Trascrizione per Coro a 4 v.d. Archi e Pianoforte o Organo

a cura di Maurizio Machella

Gabriel Fauré

1845-1924

Andante *cantabile*

Piano  
o  
Organo

*p* *sim.*

*legato*

*cresc.*

*f*

*pp*

System 1, measures 25-27. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

System 2, measures 28-30. The right hand continues the melodic line. The left hand accompaniment includes dynamic markings: *f* (forte) at the beginning, *diminuendo* (diminishing) in the middle, and *p* (piano) at the end.

System 3, measures 31-34. The right hand has a more complex melodic line with slurs and accents. The left hand accompaniment is marked *il canto marcato* (cantabile, marked). The music features a mix of eighth and sixteenth notes.

System 4, measures 35-38. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand accompaniment is marked *pp* (pianissimo) and consists of chords and single notes.

System 5, measures 39-42. The right hand features a melodic line with slurs and accents. The left hand accompaniment consists of chords and single notes.

System 6, measures 43-46. The right hand continues with a melodic line. The left hand accompaniment is marked *f* (forte) and consists of chords and single notes.

47 *p subito*

System 1: Measures 47-50. Treble clef with a key signature of three flats. The right hand features a complex melodic line with slurs and ties, while the left hand provides a steady accompaniment. The dynamic marking *p subito* is placed below the first measure.

51 *mf*

System 2: Measures 51-54. The right hand continues with a rhythmic pattern of eighth notes, and the left hand has a more active accompaniment. The dynamic marking *mf* is placed below the first measure.

55 *f*

System 3: Measures 55-58. The right hand has a more melodic and expressive line, while the left hand accompaniment becomes more prominent. The dynamic marking *f* is placed below the first measure.

59 *dimin.* *p*

System 4: Measures 59-62. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment is steady. The dynamic markings *dimin.* and *p* are placed below the first and second measures respectively.

63

System 5: Measures 63-66. The right hand has a rhythmic eighth-note pattern, and the left hand accompaniment is steady. Measure 66 ends with a fermata.

67 *cresc.*

System 6: Measures 67-70. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment is steady. The dynamic marking *cresc.* is placed below the first measure.

71 *f*

Musical score for measures 71-73. The piece is in a minor key. Measure 71 features a forte (*f*) dynamic with a melodic line in the right hand and a bass line in the left hand. Measures 72 and 73 continue the melodic development with sustained notes and a consistent bass accompaniment.

74 *pp subito*

Musical score for measures 74-77. Measure 74 begins with a piano (*pp*) dynamic, marked *subito*. The right hand has a melodic line with grace notes, while the left hand provides a steady bass accompaniment. Measures 75-77 continue this texture.

78 *dolce*

Musical score for measures 78-81. Measure 78 starts with a *dolce* (sweet) marking. The right hand features a melodic line with grace notes, and the left hand has a bass line with some rests. Measures 79-81 continue the melodic and harmonic progression.

82 *pp*

Musical score for measures 82-85. Measure 82 begins with a piano (*pp*) dynamic. The right hand has a melodic line with grace notes, and the left hand has a bass line. Measures 83-85 continue the melodic and harmonic progression.

86 *poco rall.* *ppp*

Musical score for measures 86-89. Measure 86 starts with a *poco rall.* (slightly slower) marking and a pianissimo (*ppp*) dynamic. The right hand has a melodic line with grace notes, and the left hand has a bass line. Measures 87-89 continue the melodic and harmonic progression.