



# MAURIZIO MACHELLA

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## A propos de la pièce



**Titre:** CANTIQUE DE JEAN RACINE. Trascrizione da Concerto per Coro, Orchestra e Pianoforte (o Organo) - Conductor Score & Parts [Op. 11]

**Compositeur:** Fauré, Gabriel

**Arrangeur:** MACHELLA, MAURIZIO

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**Instrumentation:** Choeur et Orchestre

**Style:** Romantique

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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

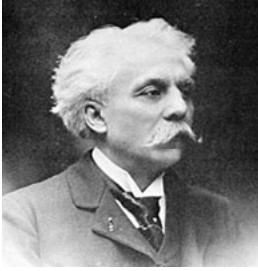
Soprano

Alto

Tenore

Basso

Gabriel Fauré



1845-1924

Jean Racine



1639-1699

Piano  
o Organo

Violino  
I e II

Viola

Violoncello  
e C.Basso

Andante

*p*

*cantabile*

*legato*

*p*

*cresc.*

*p legato*

Empty vocal staves (Soprano, Alto, Tenore, Basso)

Piano/Organo, Violino I e II, Viola, Violoncello e C.Basso

Ver-be é-

*f* *p* *pp*

The first system of the score consists of six staves. The top three staves are vocal lines, all of which are currently silent. The bottom three staves are for piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a complex, rhythmic texture with many sixteenth notes. The right hand of the piano part has a melodic line with some grace notes, while the left hand provides a steady accompaniment. The system concludes with a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking.

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*

The second system of the score also consists of six staves. The top three staves are vocal lines. The first vocal line begins with a piano (*p*) dynamic and contains the lyrics: "No - tre u - ni - que es - pé - - ran - ce, Jour é - ter -". The second vocal line continues the lyrics: "gal au Très - Haut No - tre u - ni - que es - pé - - ran - ce, Jour é - ter -". The bottom three staves are for piano accompaniment. The piano part continues with a similar rhythmic texture to the first system, featuring a steady accompaniment in the left hand and a melodic line in the right hand. The system concludes with a piano (*p*) dynamic marking.

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*

*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

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

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

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

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

74

*pp subito*

*pp subito*

*pp subito*

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*

79 (uniti) *pp* 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* 3 3 3 3 3

*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

1 Andante

*p* legato

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

82

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

# 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

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) shows a harmonic accompaniment with chords and a dynamic marking of 'cresc.' followed by '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) features a melodic line with slurs and accents, marked 'f'. The sixth staff (measures 57-60) shows 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) features 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) features a melodic line with slurs and accents, marked 'sempre dolce' and 'pp', with a triplet of eighth notes. The piece concludes with a final chord marked '8'.

# 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

Piano  
o  
Organo

Andante *cantabile*

*p* *legato* *sim.*

*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) towards the end.

System 3, measures 31-34. The right hand has a more complex melodic texture with slurs and ties. The left hand accompaniment is marked *il canto marcato* (cantabile, marked), indicating a slower, more expressive tempo.

System 4, measures 35-38. The right hand features a dense, flowing melodic passage with many slurs. The left hand accompaniment is marked *pp* (pianissimo), indicating a very soft dynamic.

System 5, measures 39-42. The right hand continues with a complex melodic line. The left hand accompaniment consists of sustained chords and moving bass lines.

System 6, measures 43-46. The right hand has a melodic line with slurs and ties. The left hand accompaniment is marked *f* (forte) at the end of the system.

Musical score system 1, measures 47-50. The piece 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 slurs and accents, while the left hand provides a harmonic accompaniment. A dynamic marking of *p subito* is present in measure 48.

Musical score system 2, measures 51-54. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *mf* is present in measure 52.

Musical score system 3, measures 55-58. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A dynamic marking of *f* is present in measure 56.

Musical score system 4, measures 59-62. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamic markings of *dimin.* and *p* are present in measures 59 and 60, respectively.

Musical score system 5, measures 63-66. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

Musical score system 6, measures 67-70. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A dynamic marking of *cresc.* is present in measure 69.

71 *f*

Musical score for measures 71-73. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 71 features a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and a slur over measures 72-73. The left hand provides a harmonic accompaniment with chords and single notes.

74 *pp subito*

Musical score for measures 74-77. The dynamic changes to pianissimo (*pp*) subito. The right hand continues with a melodic line, featuring a slur over measures 75-77. The left hand accompaniment consists of chords and single notes.

78 *dolce*

Musical score for measures 78-81. The dynamic is dolce. The right hand has a melodic line with a slur over measures 79-81. The left hand accompaniment is primarily chords.

82 *pp*

Musical score for measures 82-85. The dynamic is pianissimo (*pp*). The right hand has a melodic line with a slur over measures 83-85. The left hand accompaniment includes chords and single notes.

86 *poco rall.* *ppp*

Musical score for measures 86-89. The dynamic is pianississimo (*ppp*) and the tempo is poco rallentando (*poco rall.*). The right hand has a melodic line with a slur over measures 87-89. The left hand accompaniment consists of chords and single notes.