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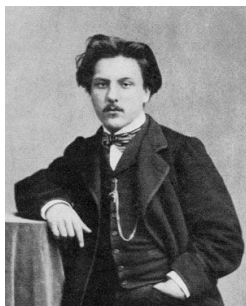
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A propos de la pièce



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

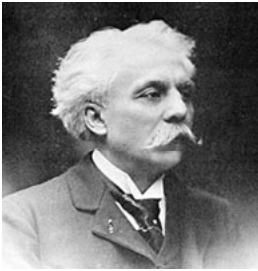
Soprano

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

Musical score for the first system. It consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The piano accompaniment features a complex texture with various dynamics including *f* (forte) and *pp* (pianissimo). The lyrics "Ver-be é-" are written under the vocal lines.

Musical score for the second system, continuing from the first. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "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 -". The piano accompaniment continues with dynamic markings like *p* (piano) and *pp*.

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) *f*

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 *p* *Violino II*
diminuendo *p* *il canto marcato*
diminuendo *p* *Violoncello solo*

34

34 *pp*

34 *pp* *pp* *pp*

39 *dolce*
 Ré - pans sur nous le feu de ta grâ - ce puis - san - te, que
dolce
 Ré - pans sur nous le feu de ta grâ - ce puis - san - te, que
dolce
 Ré - pans sur nous le feu de ta grâ - ce puis - san - te, que
dolce
 Ré - pans 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)
cresc. *f* *p subito* *p*
cresc. *f* *p subito*
cresc. *f* *p*

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

dimin. *p*

dimin. *p* *sempre legato*

p *sempre legato*

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

(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

pp blé! *pp* Et de tes dons

pp blé! *pp* Et de tes dons

pp blé! *pp* Et de tes dons

dolce

79 (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

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a cura di Maurizio Machella

Gabriel Fauré

Violoncello e C.Basso

1 Andante

p legato

5

f

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)

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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 *f*

18 *f*

22 *f*

25 *f*

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 8

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Gabriel Fauré

1845-1924

The musical score is written for Piano or Organ. It begins with the tempo marking *Andante* and the performance instruction *cantabile*. The first system features a piano (*p*) dynamic and includes triplets in the right hand. The second system shows a *cresc.* (crescendo) marking. The third system is marked *f* (forte). The fourth system is marked *pp* (pianissimo). The score is divided into systems of four measures each, with measure numbers 5, 13, 17, and 21 indicated at the start of their respective systems. The piece concludes with a final cadence in the sixth system.

25

System 1: Measures 25-27. Treble clef with a key signature of three flats. The right hand features a rhythmic pattern of eighth notes with slurs. The bass line consists of chords and single notes.

28

System 2: Measures 28-30. Treble clef. Dynamics include *f* (forte) at the start, *diminuendo* (diminishing) in the middle, and *p* (piano) at the end. The right hand has eighth-note patterns with slurs.

31

System 3: Measures 31-34. Treble clef. The right hand has a melodic line with slurs and a fermata over the first measure. The bass line has a long note with a fermata. The instruction *il canto marcato* is written above the right hand.

35

System 4: Measures 35-38. Treble clef. The right hand has a continuous eighth-note melodic line with slurs. The bass line has chords and single notes. Dynamics include *pp* (pianissimo).

39

System 5: Measures 39-42. Treble clef. The right hand has a melodic line with slurs and a fermata over the first measure. The bass line has chords and single notes.

43

System 6: Measures 43-46. Treble clef. The right hand has a melodic line with slurs and a fermata over the first measure. The bass line has chords and single notes. Dynamics include *f* (forte) at the end.

Musical score system 1, measures 47-50. The piece is in a minor key with 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 the first measure.

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 the second measure.

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 the second measure.

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 the first and second measures, 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 the fourth measure.

71 *f*

74 *pp subito*

78 *dolce*

82 *pp*

86 *poco rall.*
ppp