

# Cantique de Jean Racine

Gabriel Fauré (1845-1924)  
Opus 11

Andante

S.  
A.  
T.  
B.

Orgel of

Andante cantabile

*p*

*legato*

*cresc.* *f*

*p*

Kopia, anv. kortva-  
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4

Ver - be é - gal au Très - Haut No -

tre u - ni - que es - pé - ran - ce, Jour é - ter -

tre u - ni - que es - pé - ran - ce, Jour é - ter -

Nous

De la pai - si - ble nuit, nous

nel de la ter - re et des cieux, nous

nel de la ter - re et des cieux, nous

The musical score is written for voice and piano. It consists of four systems. Each system includes a vocal line with lyrics, a piano accompaniment line, and a grand staff (treble and bass clefs). The lyrics are in French. The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Ver - be é - gal au Très - Haut No -", "tre u - ni - que es - pé - ran - ce, Jour é - ter -", "tre u - ni - que es - pé - ran - ce, Jour é - ter -", "Nous", "De la pai - si - ble nuit, nous", "nel de la ter - re et des cieux, nous", "nel de la ter - re et des cieux, nous".

rom - pons le si - len - ce, Di - vin Sau -

rom - pons le si - len - ce, Di - vin Sau -

rom - pons le si - len - ce, Di - vin Sau -

rom - pons le si - len - ce, Di - vin Sau -

*cresc.* veur, jet - te sur nous les yeux, Di -

*cresc.* veur, jet - te sur nous les yeux, Di -

*cresc.* veur, jet - te sur nous les yeux, Di -

*cresc.* veur, jet - te sur nous les yeux, Di -

*cresc.*

vin Sau - veur jet te sur nous les

*f* *diminuendo* *p*

vin Sau - veur jet te sur nous les

*f* *diminuendo* *p*

vin Sau - veur jet te sur nous les

*f* *diminuendo* *p*

vin Sau - veur jet te sur nous les

*f* *diminuendo* *p*

vin Sau - veur jet te sur nous les

*f* *diminuendo* *p*

yeux!

yeux!

yeux!

yeux!

*il canto* *marcato*

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*dolce*  
Ré -  
*dolce*  
Ré -  
*dolce*  
Ré -  
*dolce*  
Ré -

pands sur nous le feu de ta grâ - ce puis-  
pands sur nous le feu de ta grâ - ce puis-  
pands sur nous le feu de ta grâ - ce puis-  
pands sur nous le feu de ta grâ - ce puis-

*cresc.*  
san - te, que tout l'en - fer, que tout l'en-  
*cresc.*  
san - te, que tout l'en - fer, que tout l'en-  
*cresc.*  
san - te, que tout l'en - fer, que tout l'en-  
*cresc.*  
san - te, que tout l'en - fer, que tout l'en-

*fol. l'inget*

*f* fer, fuie au son de ta voix, *p subito* Dis - si - pe  
*f* fer, fuie au son de ta voix, *p subito* Dis - si - pe  
*f* fer, fuie au son de ta voix, *p* Dis - si - pe  
*f* fer, fuie au son de ta voix, *p* Dis - si - pe  
*f* fer, fuie au son de ta voix, *p* Dis - si - pe

le som - meil d'une à - me lan - guis - san - te,  
le som - meil d'une à - me lan - guis - san - te,  
le som - meil lan - guis - san - te, *mf*  
le som - meil lan - guis - san - te, qui

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the bass clef. The lyrics are: "le som - meil d'une à - me lan - guis - san - te, le som - meil d'une à - me lan - guis - san - te, le som - meil lan - guis - san - te, le som - meil lan - guis - san - te, qui". A dynamic marking of *mf* is present at the end of the first vocal line.

qui la con - duit à l'ou - bli de tes  
qui la con - duit à l'ou - bli de tes  
qui la con - duit à l'ou - bli de tes  
la con - duit à l'ou - bli de tes

The second system continues the vocal and piano parts. The lyrics are: "qui la con - duit à l'ou - bli de tes". A dynamic marking of *mf* is present at the beginning of the first vocal line. The piano accompaniment features a rhythmic pattern of eighth notes.

lois, — qui la con -

lois, — qui la con -

lois, — qui la con - duit — à l'ou -

lois, qui la con - duit à l'ou -

*f*

*f*

*f*

*f*

*f*

*f*

duit à l'ou - bli de tes lois!

duit à l'ou - bli de tes lois!

bli de tes lois!

bli de tes lois! O Christ sois fa - vo-

*p*

*dimin.* *p*

*sempre legato*

à ce peu - ple fi - de - le pour

ra - ble à ce peu - ple fi - de - le pour

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "à ce peu - ple fi - de - le pour" on the vocal line and "ra - ble à ce peu - ple fi - de - le pour" on the piano line. A circled *p* dynamic marking is placed above the first vocal staff.

The piano accompaniment for the first system, showing the right and left hand parts in treble and bass clefs respectively. It features a rhythmic pattern of eighth and sixteenth notes.

Re - çois les chants qu'il

te bé - nir main - te - nant ras - sem-

te bé - nir main - te - nant ras - sem-

The second system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three flats. The lyrics are: "Re - çois les chants qu'il" on the vocal line and "te bé - nir main - te - nant ras - sem-" on the piano line. A circled *p* dynamic marking is placed above the second vocal staff.

The piano accompaniment for the second system, showing the right and left hand parts in treble and bass clefs respectively. It continues the rhythmic pattern from the first system.

*P*  
Re - çois les chants qu'il of - fre, à  
of - fre, à ta gloi - re  
blé, à ta gloi - re  
blé, Re - çois les chants qu'il of - fre, à ta gloi -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and 4/4 time. The lyrics are in French and describe receiving songs offered to glory.

*cresc.* ta gloi - re im - mor - tel - le, et de tes  
*cresc.* im - mor - tel - le, et de tes  
*cresc.* im - mor - tel - le, et de tes  
*cresc.* - re im - mor - tel - le, et de tes  
*crescendo* *f*

The second system of the musical score continues the vocal and piano parts. It features a crescendo in the vocal lines and a fortissimo (f) dynamic in the piano accompaniment. The lyrics continue with 'immortelle, et de tes'.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "dons — qu'il re - tour - ne com - blé, Et". Each staff has a *pp subito* dynamic marking above the final notes.

Piano accompaniment for the first system, consisting of a treble and bass clef staff. A *pp subito* dynamic marking is present in the bass staff.

Four vocal staves with lyrics: "de — tes — dons — qu'il re- tour - ne com-". Each staff has a *pp* dynamic marking above the final notes.

Piano accompaniment for the second system, consisting of a treble and bass clef staff. A *pp* dynamic marking is present in the bass staff.

blé! blé! blé! blé!

*pp* Et *pp* Et *pp* Et *pp* Et

*dolce*

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. Each vocal line begins with the word "blé!". The piano accompaniment is marked "dolce" and features a flowing, melodic line in the right hand and a more rhythmic, harmonic line in the left hand. The music is in a minor key and 4/4 time.

de tes dons de tes dons de tes dons de

*sempre dolce*

*pp*

The second system continues the vocal and piano parts. The vocal parts now sing the words "de tes dons". The piano accompaniment is marked "sempre dolce" and continues with its melodic and harmonic accompaniment. The music maintains the same key and time signature as the first system.

Kopia, anv. kortva-  
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ppp Poco rall.  
qu'il re-tour  
ppp Poco rall.  
qu'il re-tour  
ppp Poco rall.  
qu'il re-tour  
ppp Poco rall.  
qu'il re-tour

ppp  
Poco rall.

ne com-bié!  
ne com-bié!  
ne com-bié!  
ne com-bié!