

# CANTIQUÉ DE JEAN RACINE

By Gabriel Fauré  
Arranged by Monty R. Musgrave

## Instrumentation

- |                                  |                           |
|----------------------------------|---------------------------|
| 1 — Conductor Score              | 3 — 1st B $\flat$ Trumpet |
| 5 — 1st Flute                    | 3 — 2nd B $\flat$ Trumpet |
| 5 — 2nd Flute                    | 3 — 3rd B $\flat$ Trumpet |
| 1 — 1st Oboe                     | 1 — 1st F Horn            |
| 1 — 2nd Oboe                     | 1 — 2nd F Horn            |
| 1 — English Horn                 | 1 — 3rd F Horn            |
| 1 — 1st Bassoon                  | 1 — 4th F Horn            |
| 1 — 2nd Bassoon                  | 2 — 1st Trombone          |
| 4 — 1st B $\flat$ Clarinet       | 2 — 2nd Trombone          |
| 4 — 2nd B $\flat$ Clarinet       | 2 — 3rd Trombone          |
| 4 — 3rd B $\flat$ Clarinet       | 2 — Euphonium             |
| 2 — B $\flat$ Bass Clarinet      | 4 — Tuba                  |
| 2 — 1st E $\flat$ Alto Saxophone | 1 — String Bass           |
| 2 — 2nd E $\flat$ Alto Saxophone | 1 — Harp                  |
| 2 — B $\flat$ Tenor Saxophone    | Percussion — 3 players:   |
| 1 — E $\flat$ Baritone Saxophone | 1 — Bells                 |
|                                  | 1 — Marimba               |
|                                  | 1 — Timpani               |

## World Parts

available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E $\flat$  Alto Clarinet
- E $\flat$  Contra Alto Clarinet
- B $\flat$  Contra Bass Clarinet
- 1st E $\flat$  Horn
- 2nd E $\flat$  Horn
- 3rd E $\flat$  Horn
- 4th E $\flat$  Horn
- 1st Trombone in B $\flat$  T.C.
- 2nd Trombone in B $\flat$  T.C.
- 3rd Trombone in B $\flat$  T.C.
- 1st Trombone in B $\flat$  B.C.
- 2nd Trombone in B $\flat$  B.C.
- 3rd Trombone in B $\flat$  B.C.
- Euphonium in B $\flat$  B.C.
- Euphonium T.C.
- Tuba in B $\flat$  T.C.
- Tuba in B $\flat$  B.C.
- Tuba in E $\flat$  T.C.
- Tuba in E $\flat$  B.C.



The legacy of French composer Gabriel Fauré (1845–1924) had a profound impact on French musical tradition. His career as choirmaster, composer, organist, director of the Paris Conservatoire, and mentor to students such as Maurice Ravel and Nadia Boulanger helps to define him and his works as “the embodiment in sound of French Civilization.” He composed for a wide variety of ensembles, but is most known for his works for piano and songs for solo voice.

*Cantique de Jean Racine* was composed in 1865 while Fauré was a student at the École Niedermeyer, a Paris school which prepared church organists and choir directors. Scored for mixed chorus, harmonium and string quartet, this work earned him the first prize in composition at the École. A later version of the work was scored (presumably by the composer) for voices, organ and orchestra. The *Cantique* is a setting of *Verbe égal au Très-Haut (Word Equal to the Most High)* by the 17th century dramatist and poet Jean Racine.

*Word equal to the Most High,  
our unique hope,  
eternal day of the earth and of the heavens,  
we break the silence of the peaceful night;  
Divine Savior, cast your eyes upon us;  
Spread out over us the fire of your mighty grace  
so that hell itself flees at the sound of your voice.  
Dispel the slumber of a pining soul  
which drives it to forget your laws!  
O Christ, show favor to these faithful people  
now assembled to praise you.  
Receive these songs that they offer  
to your immortal glory,  
and these full offerings returned to you.*

Although *Cantique de Jean Racine* was composed early in his career, it revealed a sense of intimacy and elegance that would define his oeuvre. And while this work is overshadowed by masterpieces such as his *Requiem*, the *Cantique de Jean Racine* has earned its place as one of the great works of the choral repertoire.

### Notes to the Conductor

In this arrangement of *Cantique de Jean Racine*, the brass instruments represent the “SATB choir” and the articulations should reflect those of a choir singing the lyrics in legato style. The woodwind, percussion, string bass and harp are the “orchestral accompaniment” to the brass choir. Slur markings should be faithfully adhered to, and the accompaniment voices should be properly balanced so that the choir is clearly heard, especially in tutti passages.

# Cantique de Jean Racine

Opus 11

FULL SCORE  
Duration - 5:30

Gabriel Fauré (1845-1924)  
Arranged by Monty R. Musgrave

Lento ♩ = 66

Flutes 1 2

Oboes 1 2 *a2 cantabile*  
*p* *mp* *p*

English Horn *pp* *mp* *p*

Bassoons 1 2 *pp* *mp* *p*

B♭ Clarinets 1 2 3 *p* *mp* *p*

B♭ Bass Clarinet *pp* *mp* *p*

E♭ Alto Saxophones 1 2 *pp* *mp* *p*

B♭ Tenor Saxophone *pp* *mp* *p*

E♭ Baritone Saxophone *pp* *mp* *p*

B♭ Trumpets 1 2 3

F Horns 1 2 3 4

Trombones 1 2 3

Euphonium

Tuba

Harp *p* *mp* *p*

String Bass *pizz.* *p* *mp* *p*

Bells

Marimba (Harp) *p* *mp* *p*

Timpani *mp* *p*

Tune: G♭, A♭, D♭, E♭

1 2 3 4 5















Fls. 1 2 *mp*

Obs. 1 2 *mp*

E. Hn. *mp* *pp*

Bsns. 1 2 *mp* *pp* *p*

Cls. 1 *mp* *pp* *a2* (-2.) *p*

2 3 *mp* *pp* *p*

B. Cl. *mp* *pp* *p*

A. Saxes 1 2 *mp* *pp* (-1.) *p*

T. Sax. *mp* *pp*

Bar. Sax. *mp* *pp* *p*

40

Tpts. 1 *p dolce*

2 3 *p dolce*

Hns. 1 2 *p dolce*

3 4 *p dolce*

Trbs. 1 *p dolce*

2 3 *p dolce*

Euph. *p dolce*

Tuba *p dolce*

Harp *mp* *pp* *E<sup>b</sup>*

Stg. Bs. *mp* *pp* *arco* *p*

Bells *Play*

Mar. *p*

Timp. *pp*

Fls. 1 2

Obs. 1 2

E. Hn.

Bsns. 1 2

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Euph.

Tuba

Harp

Stg. Bs.

Bells

Mar.

Timp.

*p* *mp* *p* *mp* *p*



Fls. 1/2

Obs. 1/2

E. Hn. 1/2

Bsns. 1/2

Cls. 1/2/3

B. Cl. 1/2/3

A. Saxes 1/2

T. Sax. 1/2

Bar. Sax. 1/2

Tpts. 1/2/3

Hns. 1/2/3/4

Trbs. 1/2/3

Euph. 1/2

Tuba 1/2

Harp

Stg. Bs. 1/2

Bells

Mar. 1/2

Timp. 1/2

pp, mf, f, a2

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51 52 53 54 55











72

Fls. 1 2 *f* *sub. pp*

Obs. 1 2 *f* *sub. pp*

E. Hn. *f* *sub. pp*

Bsns. 1 2 *f* *sub. pp*

Cls. 1 2 3 *f* *sub. pp*

B. Cl. *f* *sub. pp*

A. Saxes 1 2 *f* *sub. pp*

T. Sax. *f* *sub. pp*

Bar. Sax. *f* *sub. pp*

Tpts. 1 2 3 *f* *pp*

Hns. 1 2 3 4 *f* *sub. pp*

Trbs. 1 2 3 *f* *sub. pp*

Euph. *f* *sub. pp*

Tuba *f* *sub. pp*

Harp *f* *sub. pp*

Stg. Bs. *f* *sub. pp*

Bells *mf* *sub. pp*

Mar. *f* *sub. pp*

Timp. *f* *sub. pp*

71 *mf* 72 73 *mf* 74 75 *sub. pp*

Fls. 1/2 *mf* *pp*

Obs. 1/2 *mf* *pp*

E. Hn. *mf* *pp* *mp* Solo

Bsns. 1/2 *mf* *pp*

Cls. 1 *mf* *pp*

2/3 *mf* *pp*

B. Cl. *mf* *pp*

A. Saxes 1/2 *mf* *pp* (E.Hn.)

T. Sax. *mf* *pp*

Bar. Sax. *mf* *pp*

Tpts. 1 *mf* *pp*

2/3 *mf* *pp* *a2*

Hns. 1/2 *mf* *pp*

3/4 *mf* *pp*

Trbs. 1 *mf* *pp*

2/3 *mf* *pp*

Euph. *mf* *pp*

Tuba *mf* *pp*

Harp *mf* *pp*

Stg. Bs. *mf* *pp*

Bells *pp* *mf*

Mar. *mf* *pp* (Harp)

Timp. *mf* *p*

80

Fls. 1 2 *a2* *p* (Ob. Solo) *p* Solo

Obs. 1 2 *p* *p*

E. Hn. *p* *pp*

Bsns. 1 2 *p* *pp*

Cls. 1 *p* *pp*

2 3 *p* *pp*

B. Cl. *p* *pp*

A. Saxes 1 2 *p* *pp*

T. Sax. (Bsn.) *p* *pp*

Bar. Sax. *p* *pp*

80

Tpts. 1 *p*

2 3 *p*

Hns. 1 2 *p*

3 4 *p*

Trbs. 1 *p*

2 3 *p*

Euph. *p*

Tuba *p*

Harp *p* *pp*

Stg. Bs. *p* *pp*

Bells *p*

Mar. *p* (Harp) *pp*

Timp. *p*

80 81 82 83 84

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Play *a2* poco rall.

Fls. 1 2 *pp* *a2* *ppp*

Obs. 1 2 *pp* *ppp*

E. Hn. *ppp*

Bsns. 1 2 *pp* *ppp*

Cls. 1 2 3 *ppp*

B. Cl. *ppp*

A. Saxes 1 2 *ppp*

T. Sax. *ppp*

Bar. Sax. *pp* *ppp*

Tpts. 1 2 3 *pp* *ppp*

Hns. 1 2 3 4 *pp* *ppp*

Trbs. 1 2 3 *pp* *ppp*

Euph. *pp* *ppp*

Tuba *pp* *ppp*

Harp *pp* *ppp*

Stg. Bs. *ppp*

Bells *ppp*

Mar. *pp* *ppp*

Timp. *pp* *ppp*

