

Gabriel Fauré

# CANTIQUÉ de Jean Racine, Op. 11

Edited & translated by James Laughlin

Andante [♩ = c. 80] *cantabile*

Piano/  
Organ

*legato*

3

5

7 *cresc.*

9 *f*

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11

*decresc.*

*p*

13

Bass

*pp*

Ver - be é - gal ou Très -  
Thy - one Word is the

15

Tenor

*pp*

No - tre u - ni - que es - pé -  
Our - one hope of sal -

Haut Christ, No - tre u - ni - que es - pé -  
Christ, Our - one hope of sal -

17

ran - ce, Jour é - ter -  
va - tion, Un - end - ing

ran - ce, Jour é - ter -  
va - tion, Un - end - ing

19 Alto *pp*

De On la pai si ble  
On this un trou bled

nel de la ter re et des  
Day of heav en and

nel de la ter re et des  
Day of heav en and

21 Soprano *pp*

Nous rom pons le si -  
As we break this deep

nuit, nous rom pons le si -  
night, as we break this deep

cieux, nous rom pons le si -  
earth, as we break this deep

cieux, nous rom pons le si -  
earth, as we break this deep

23

len si ce. Di vin Sau  
lence, lence, Di vine vine Sav

len si ce. Di vin Sau  
lence, lence, Di vine vine Sav

len si ce. Di vin Sau  
lence, lence, Di vine vine Sav

len si ce. Di vin Sau  
lence, lence, Di vine vine Sav

*p.*

25

*cresc.*  
veur iour, jet sur te nous les  
tour, turn and now look on

*cresc.*  
veur iour, jet sur te nous les  
tour, turn and now look on

*cresc.*  
veur iour, jet sur te nous les  
tour, turn and now look on

*cresc.*  
veur iour, jet sur te nous les  
tour, turn and now look on

*cresc.*

27

yeux, Di vin Sau  
us, Di vine Sav

yeux, Di vin Sau  
us, Di vine Sav

yeux, Di vin Sau  
us, Di vine Sav

yeux, Di vin Sau  
us, Di vine Sav

*f*

*f*

*f*

*f*

*f*

*f*

29

veur jet te sur nous les  
iour turn now and look on

veur jet te sur nous les  
iour, turn now and look on

veur jet te sur nous les  
iour, turn now and look on

veur jet te sur nous les  
iour, turn now and look on

*p*

*p*

*p*

*p*

*dim.*

*p*

31

yeux!  
us!

yeux!  
us!

yeux!  
us!

yeux!  
us!

*il canto marcato*

Detailed description: This system contains measures 31 and 32. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat). Each vocal line has the lyrics "yeux!" and "us!" written below the notes. The piano accompaniment consists of a treble and bass clef. The treble clef part has a melodic line with slurs and a dynamic marking of *il canto marcato*. The bass clef part provides a simple harmonic accompaniment.

33

Detailed description: This system contains measures 33 and 34. It features a piano accompaniment with treble and bass clefs. The treble clef part continues the melodic line from the previous system, with slurs and dynamic markings. The bass clef part provides a simple harmonic accompaniment.

35

Detailed description: This system contains measures 35 and 36. It features a piano accompaniment with treble and bass clefs. The treble clef part continues the melodic line, with slurs and dynamic markings. The bass clef part provides a simple harmonic accompaniment.

37

*pp*

Detailed description: This system contains measures 37 and 38. It features a piano accompaniment with treble and bass clefs. The treble clef part continues the melodic line, with slurs and dynamic markings. The bass clef part provides a simple harmonic accompaniment. A dynamic marking of *pp* (pianissimo) is present in the treble clef part.

39

*dolce* [pp]

Ré Pour pands down sur on

*dolce* [pp]

Ré Pour pands down sur on

*dolce* [pp]

Ré Pour pands down sur on

*dolce* [pp]

Ré Pour pands down sur on

41

nous le feu de ta grâ ce puis -  
us the warmth of Your al might y

nous le feu de ta grâ ce puis -  
us the warmth of Your al might y

nous le feu de ta grâ ce puis -  
us the warmth of Your al might y

nous le feu de ta grâ ce puis -  
us the warmth of Your al might y

43

*cresc.*

san te, que tout l'en -  
fa vor that all our

*cresc.*

san te, que tout l'en -  
fa vor that all our

*cresc.*

san te, que tout l'en -  
fa vor that all our

*cresc.*

san te, que tout l'en -  
fa vor that all our

45

*f*

fer, que tout l'en fer fuie au son  
pain and mis ry flee when Your great

*f*

fer, que tout l'en fer fuie au son  
pain and mis ry flee when Your great

*f*

fer, que tout l'en fer fuie au son  
pain and mis ry flee when Your great

*f*

fer, que tout l'en fer fuie au son  
pain and mis ry flee when Your great



*p subito*

47

de ta voix, Dis si pe  
voice is heard, And take from

*p subito*

de ta voix, Dis si pe  
voice is heard, And take from

*p*

de ta voix, Dis si pe  
voice is heard, And take from

*p*

de ta voix, Dis si pe  
voice is heard, And take from

*p subito*

Detailed description: This block contains the musical notation for measures 47 and 48. It features five systems of staves. The first four systems are vocal lines (Soprano, Alto, Tenor, Bass) with lyrics in French and English. The fifth system is the piano accompaniment, consisting of a right-hand treble clef staff and a left-hand bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood marking is *p subito*. Dynamics include *p* and *p subito*. The lyrics are: 'de ta voix, Dis si pe / voice is heard, And take from'.

49

le som - meil d'une ô - me lan - guis -  
off our souls, from off our souls the

le som - meil d'une ô - me lan - guis -  
off our souls, from off our souls the

le som - meil lan - guis -  
off our souls, take off the

le som - meil lan - guis -  
off our souls, take off the

Detailed description: This block contains the musical notation for measures 49 and 50. It features five systems of staves. The first four systems are vocal lines (Soprano, Alto, Tenor, Bass) with lyrics in French and English. The fifth system is the piano accompaniment, consisting of a right-hand treble clef staff and a left-hand bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The lyrics are: 'le som - meil d'une ô - me lan - guis - / off our souls, from off our souls the'.





59

lois!  
law!

lois!  
law!

lois!  
law!

lois!  
law!

Christ, sois fa vo -  
Christ, up on the

*dim.*

*p*

61

à ce peu ple fi -  
that here now are

ra faith ble à ful ce that peu - here ple now are

*p*

63

63

dè gath le er'd, pour give te to bé - us

dè gath le er'd, pour give te to bé - us

Re - çois les chants qu'il Ac - cept this song we

nir al main ways te the nant bless ras ing sem - we

nir al main ways te the nant bless ras ing sem - we

65

65

Re - çois les chants qu'il Ac - cept this song we

nir al main ways te the nant bless ras ing sem - we

nir al main ways te the nant bless ras ing sem - we

67

Re çois les chants qu'il  
Ac cept this song we  
of fre à to  
of fer to Thy  
blé. ask, à to Thy to  
blé. ask, Re çois les chants qu'il  
ask, Ac cept this song we

69

of fre à ta gloi re im mor  
of fer, we to of fer to Thy  
gloi re im mor  
glo ry, to Thy  
gloi re im mor  
glo ry, to Thy  
of tre a ta gloi re im mor  
of fer to Thy glo ry

71

*f sempre*

tel glo ry et and de all tes Thy

*f sempre*

tel glo ry et and de all tes Thy

*f sempre*

tel glo ry et and de all tes Thy

*f sempre*

tel glo ry et and de all tes Thy

*f [sempre]*

73

dons gifts qu'il twice re a tour gain ne we com re

dons gifts qu'il twice re a tour gain ne we com re

dons gifts qu'il twice re a tour gain ne we com re

dons gifts qu'il twice re a tour gain ne we com re

75

*ppsubito*

blé, \_\_\_\_\_ Et de \_\_\_\_\_ tes \_\_\_\_\_  
 turn, \_\_\_\_\_ And all \_\_\_\_\_ Thy \_\_\_\_\_

*ppsubito*

blé, \_\_\_\_\_ Et de \_\_\_\_\_ tes \_\_\_\_\_  
 turn, \_\_\_\_\_ And all \_\_\_\_\_ Thy \_\_\_\_\_

*ppsubito*

blé, \_\_\_\_\_ Et de \_\_\_\_\_ tes \_\_\_\_\_  
 turn, \_\_\_\_\_ And all \_\_\_\_\_ Thy \_\_\_\_\_

*ppsubito*

blé, \_\_\_\_\_ Et de \_\_\_\_\_ tes \_\_\_\_\_  
 turn, \_\_\_\_\_ And all \_\_\_\_\_ Thy \_\_\_\_\_

*ppsubito*

77

*pp*

dons \_\_\_\_\_ qu'il re tour ne com -  
 gifts \_\_\_\_\_ twice a gain we re -

*pp*

dons \_\_\_\_\_ qu'il re tour ne com -  
 gifts \_\_\_\_\_ twice a gain we re -

*pp*

dons \_\_\_\_\_ qu'il re tour ne com -  
 gifts \_\_\_\_\_ twice a gain we re -

*pp*

dons \_\_\_\_\_ qu'il re tour ne com -  
 gifts \_\_\_\_\_ twice a gain we re -



blés  
turn!

blés  
turn!

blés  
turn!

blés  
turn!

*dolce*

*pp*  
Et de tes  
And all Thy

*pp*  
Et de tes  
And all Thy

*pp*  
Et de tes  
And all Thy

*pp*  
Et de tes  
And all Thy



87

ne we com - blé!  
re - turn!

ne we com - blé!  
re - turn!

ne we com - blé!  
re - turn!

ne we com - blé!  
re - turn!

ne we com - blé!  
re - turn!

## TETRA / CONTINUO

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Concerning the text, the translator has attempted to be as literal as possible within the confines of the musical setting. The opening phrase is of special interest: *Verbe égal au Tres-Haut* literally means "Word equal to the Most High" which, in its liturgical sense, means "Christ" (is equal to God). This does not make much musical sense, hence: "Thy one Word is the Christ." Another example is the word *enter* (page 9)—literally "Hell"—which also means misery or great pain and these have been chosen as more appropriate to the text and the music. JL

