

Cantique de Jean Racine

G. Faure
Arr. Tubbs

J = 80

1 2 3 4 5 6 7 8 9

Flute 1 *p* *cresc.* *f*

Flute 2 *p* *cresc.* *f*

Flute 3 *p* *cresc.* *f*

Clarinet 1 *mp* *sim.* *cresc.* *f*

Clarinet 2 *p* *cresc.* *f*

Clarinet 3 *p* *cresc.* *f*

Bass Clarinet *legato* *p* *cresc.*

Bassoon *legato* *p* *cresc.*

Timpani A, G, C

Harp *mp* *cresc.*

Marimba *sim.*

Violin 1 *cantabile* *p* *f*

Violin 2 *cantabile* *p* *f*

Violin 3 *cantabile* *p* *f*

Cello 1 *p* *cresc.*

Contrabass 1 *p* *cresc.*

Contrabass 2 *p* *cresc.*

10 11 12 13 14 15 16 17

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bsn.
Tbn.
Euph.
Timp.
Hrp.
Mrm.
Vln. 1
Vln. 2
Vln. 3
Cel. 1
Cel. 2
Cb. 1
Cb. 2

p
p
p
f
p
p
p
pp
p
p
p
pp
mp
f
mf
mp
p
pp
p
pp
mp
pp
mp
pp
mp
f
mf
f
p
p

Measures 10-17 of a musical score. The score is written for a large ensemble, including woodwinds (Flutes 1-3, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Baritone Saxophone, Trombone, Euphonium, Timpani, Harp, Maracas), strings (Violins 1-3, Cellos 1-2, Contrabasses 1-2), and percussion (Tympani, Maracas). The music features a variety of dynamics, including *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). The woodwinds and strings play sustained notes, while the percussion instruments provide rhythmic accompaniment. The harp and maracas play a continuous, flowing pattern. The overall texture is rich and layered, with a focus on sustained tones and rhythmic patterns.

18 19 20 21 22 23 24

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Euph.

Tba.

Timp.

Hrp.

Mrm.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Ch. 1

Ch. 2

25 26 27 28 29 30 31

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Fl. 3 *cresc.* *f* *mp*

Cl. 1 *cresc.* *f* *mp* *mf*

Cl. 2 *cresc.* *f* *mp* *mf*

Cl. 3 *cresc.* *f* *mp*

B. Cl. *cresc.* *f* *mp*

A. Sax. 1 *cresc.* *f* *mp*

A. Sax. 2 *cresc.* *f* *mp*

T. Sax. *cresc.* *f* *mp*

Bsn. *cresc.* *f* *mp*

Hn. 1 *cresc.* *f* *mp* *mf*

Hn. 2 *cresc.* *f* *mp* *mf*

Tpt. 1 *cresc.* *f* *mp*

Tpt. 2 *cresc.* *f* *mp*

Tbn. *cresc.* *f* *mp*

Euph. *cresc.* *f* *mp*

Timp. *mp*

Hrp. *cresc.* *f* *mp*

Mrm. *cresc.* *f* *mp*

Vln. 1 *cresc.* *f* *mp*

Vln. 2 *cresc.* *f* *mp*

Vln. 3 *cresc.* *f* *mp*

Cel. 1 *cresc.* *f* *mp*

Cel. 2 *cresc.* *f* *mp*

Cb. 1 *cresc.* *f* *mp*

Cb. 2 *cresc.* *f* *mp*

32 33 34 35 36 37 38

Fl. 1

Fl. 2

Cl. 1

Cl. 2

A. Sax. 1

A. Sax. 2

Hn. 1

Hn. 2

Tbn.

Euph.

Hrp.

Mrm.

Vln. 1

Vln. 2

Cel. 1

Cel. 2

mf

mp

p

pp

39 40 41 42 43 44 45

Fl. 1 *p dolce* *cresc.*

Fl. 2 *p dolce* *cresc.*

Fl. 3 *p dolce* *cresc.*

Cl. 1 *p dolce* *cresc.*

Cl. 2 *p dolce* *cresc.*

Cl. 3 *p dolce* *cresc.*

B. Cl. *p dolce* *cresc.*

A. Sax. 1 *p dolce* *cresc.*

A. Sax. 2 *p dolce* *cresc.*

T. Sax. *p dolce* *cresc.*

Bsn. *pp* *cresc.*

Hn. 1 *pp dolce* *cresc.*

Hn. 2 *pp dolce* *cresc.*

Tbn. *pp dolce* *cresc.*

Euph. *pp dolce* *cresc.*

Tba. *pp* *cresc.*

Timp.

Hrp. *mp* *cresc.*

Mrm. *sim.* *cresc.*

Vln. 1 *pp dolce* *cresc.*

Vln. 2 *pp dolce* *cresc.*

Vln. 3 *pp dolce* *cresc.*

Cel. 1 *pp dolce* *cresc.*

Cel. 2 *pp dolce* *cresc.*

Cb. 1 *pp dolce* *cresc.*

Cb. 2 *pp* *cresc.*

46 47 48 49 50 51 52

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Fl. 3 *f* *mf*

Cl. 1 *f* *p*

Cl. 2 *f* *p* *f*

Cl. 3 *f* *p*

B. Cl. *f* *p*

A. Sax. 1 *f* *p* *f*

A. Sax. 2 *f* *p*

T. Sax. *f* *p*

Bsn. *f* *p* *f*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Tpt. 1

Tpt. 2

Tbn. *f* *p* *f*

Euph. *f* *p* *f*

Tba. *f* *mf*

Timp. *f* *mp*

Hrp. *f* *mp* *f*

Mrm. *f* *p* *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vln. 3 *f* *p*

Cel. 1 *f* *p* *f*

Cel. 2 *f* *p* *f*

Cb. 1 *f* *p* *f*

Cb. 2 *f* *p* *f*

53 54 55 56 57 58 59

Fl. 1 *f*

Fl. 2

Fl. 3 *f*

Cl. 1

Cl. 2 *f*

Cl. 3 *f*

B. Cl.

A. Sax. 1 *mf*

A. Sax. 2 *f*

T. Sax.

Bsn. *f* *mf*

Hn. 1

Hn. 2

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

Euph. *f* *mf*

Tba. *f*

Timp. *mp* *f*

Hrp.

Mrm.

Vln. 1 *mf* *f*

Vln. 2 *f*

Vln. 3 *f*

Cel. 1 *f* *dim.* *mf*

Cel. 2 *f* *dim.* *mf*

Cb. 1 *f* *dim.*

Cb. 2 *f* *dim.*

Detailed description: This page of a musical score covers measures 53 through 59. The instrumentation includes three flutes, three clarinets, a bass clarinet, two alto saxophones, a tenor saxophone, a baritone saxophone, two horns, two trumpets, a tuba, an euphonium, a timpani, a harp, a marmelade, and a string section with violins, violas, cellos, and double basses. The score is written in a key with one sharp (F#) and a common time signature. Measures 53-54 feature a complex woodwind and string texture with many accents. Measure 55 has a woodwind rest. Measures 56-59 show a gradual build-up and then a resolution, with dynamic markings ranging from *f* (forte) to *mf* (mezzo-forte) and *dim.* (diminuendo). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support with sustained notes and occasional accents.

67 68 69 70 71 72 73

Fl. 1 *f* *cresc.* *f*

Fl. 2 *f* *cresc.* *f*

Fl. 3 *f* *cresc.* *f*

Cl. 1 *cresc.* *f*

Cl. 2 *cresc.* *f*

Cl. 3 *cresc.* *f*

B. Cl. *cresc.* *f*

A. Sax. 1 *mf* *cresc.* *f*

A. Sax. 2 *cresc.* *f*

T. Sax. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. 1 *cresc.* *f*

Hn. 2 *cresc.* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *cresc.* *f*

Euph. *cresc.* *f*

Tba. *cresc.* *f*

Timp.

Hrp. *cresc.* *f*

Mrm. *cresc.* *f*

Vln. 1 *mf* *cresc.* *f*

Vln. 2 *cresc.* *f*

Vln. 3 *cresc.* *f*

Cel. 1 *cresc.* *f*

Cel. 2 *cresc.* *f*

Cb. 1 *cresc.* *f*

Cb. 2 *cresc.* *f*

Detailed description: This page of a musical score covers measures 67 through 73. The orchestration includes woodwinds (flutes, clarinets, bassoon, horn, trumpet, trombone, euphonium, tuba), brass (trumpet, trombone, euphonium, tuba), strings (violin, viola, cello, double bass), and percussion (timpani, harp, marmelade). The score features a large crescendo starting around measure 69, reaching a fortissimo (f) dynamic by measure 72. The woodwinds and strings play sustained notes or simple melodic lines, while the brass section has more active parts. The harp and marmelade provide rhythmic accompaniment. The page number 10 is in the top left corner.

74 75 76 77 78 79 80

Fl. 1 *pp* *mf*

Fl. 2 *pp* *mf*

Fl. 3 *pp*

Cl. 1 *pp* *mf*

Cl. 2 *pp*

Cl. 3 *pp*

B. Cl. *pp*

A. Sax. 1 *pp* *mf*

A. Sax. 2 *pp*

T. Sax. *pp*

Bsn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1

Tpt. 2

Tbn. *pp*

Euph. *pp*

Tba. *pp*

Timp.

Hrp. *p* *mp*

Mrm. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Cel. 1 *pp*

Cel. 2 *pp*

Cb. 1 *pp*

Cb. 2 *pp*

81 82 83 84 85 86 87

Fl. 1 *mf*

Fl. 2 *mp* *mf*

Fl. 3 *mf*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *p*

Cl. 3 *mp*

B. Cl. *mp* *p*

A. Sax. 1 *mp* *pp*

A. Sax. 2 *mp* *p*

T. Sax. *p* *mp*

Bsn. *mp* *p*

Tbn. *pp* *mp*

Euph.

Tba.

Timp. *pp*

Hrp.

Mrm. *mp* *pp*

Vln. 1 *pp* *ppp*

Vln. 2 *ppp*

Vln. 3 *ppp*

Cel. 1 *ppp*

Cel. 2 *ppp*

Cb. 1 *ppp*

Cb. 2 *ppp*

88 89

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bsn.

Tbn.

Euph.

Tba.

Hrp.

Mrm.

Vln. 1

Vln. 2

Vln. 3

Cel. 1

Cel. 2

Cb. 1

Cb. 2