



Cantique

Opus 11

By Gabriel Fauré

Arranged by Douglas E. Wagner

— INSTRUMENTATION —

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

Fauré's breathtakingly beautiful *Cantique de Jean Racine* is now available in a sumptuous arrangement for string orchestra, simply titled *Cantique*. The unifying triplet figure and profound harmonic development set the foundation for soaring melodic lines that are shared throughout in various parts. This is music from the heart that will rest calmly and peacefully on audience ears. A perfect choice for contest in showcasing the musical and expressive traits of your ensemble.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor

Cantique

Opus 11

CONDUCTOR SCORE

Duration - 6:00

By Gabriel Fauré

Arranged by Douglas E. Wagner

Andante (♩ = 60)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

6 7 8

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11

mp

mf

p

Vlns.
I
II

Vla.

Cello

Str. Bass

12 13 14

mp

Vlns.
I
II

Vla.

Cello

Str. Bass

15 16 17

mp

Vlns.
I
II

Vla.

Cello

Str. Bass

18 19 20

Vlns.
I
II

Vla.

Cello

Str. Bass

21 22 23

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

24 25 26

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

27 28 29

mf

mf

mf

mf

mf

28

Vlns. I
mp

Vlns. II
mp *f*

Vla.
mp

Cello
mp

Str. Bass
mp

30 31 32

Vlns. I
mf *mp*

Vlns. II
ff *f*

Vla.
mf *mp*

Cello
mf *mp*

Str. Bass

33 34 35

Vlns.
I
II

Vla.

Cello

Str. Bass

36 37 38

Vlns.
I
II

Vla.

Cello

Str. Bass

39 40 41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

42 43 44

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

45 46 47

f *p sub.*

f *p sub.*

f *p sub.*

f *p sub.*

48

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

48 49 50

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

51 52

mf

3rd Pos. -1 3 4 3

1st Pos. -1

Vlns.
I
II

Vla.

Cello

Str. Bass

53 54 55 *f*

Vlns.
I
II

Vla.

Cello

Str. Bass

56 57 58 *f*

60

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

59 60 61

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

62 63 64

Vlns.
I
II

Vla.

Cello

Str. Bass

65 66 67

f *mf* *mf*

mp *mf*

(V) (V)

mf

Detailed description: This system contains measures 65, 66, and 67. The Violin I part has rests. The Violin II part starts with a forte (f) dynamic and a bowing mark (V), then transitions to mezzo-forte (mf). The Viola part features triplet patterns and a dynamic change to mf. The Cello part has a dynamic change from mezzo-piano (mp) to mf. The String Bass part has a dynamic change from mp to mf and includes bowing marks (V) and a dynamic hairpin.

Vlns.
I
II

Vla.

Cello

Str. Bass

68 69 70

68

Detailed description: This system contains measures 68, 69, and 70. The Violin II part continues with triplet patterns and a dynamic change to mf. The Viola part has a dynamic change to mf. The Cello part has a dynamic change to mf and includes a bowing mark (V). The String Bass part has a dynamic change to mf and includes a bowing mark (V). Measure 68 is marked with a boxed number 68.

I Vlns. *f* *div.* ⁻¹

II Vlns. *f* ³ ³ ³ *V*

Vla. *f* ³ ³ ³ ³ ³ ³ ³ *V*

Cello *f*

Str. Bass *f*

71 72 73

I Vlns. *p sub.* ^o *V* [76]

II Vlns. *p sub.* ³ ³ ³ ³ ³ ³ ³ *V*

Vla. *p sub.* ³ ³ ³ ³ ³ ³

Cello *p sub.*

Str. Bass *p sub.*

74 75 76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

77 78 79

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p 80 81 82

div.

84

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

83

84

85

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

86

87

88

89