

789.21140232
B71643
1946
MUS



la bonne chanson

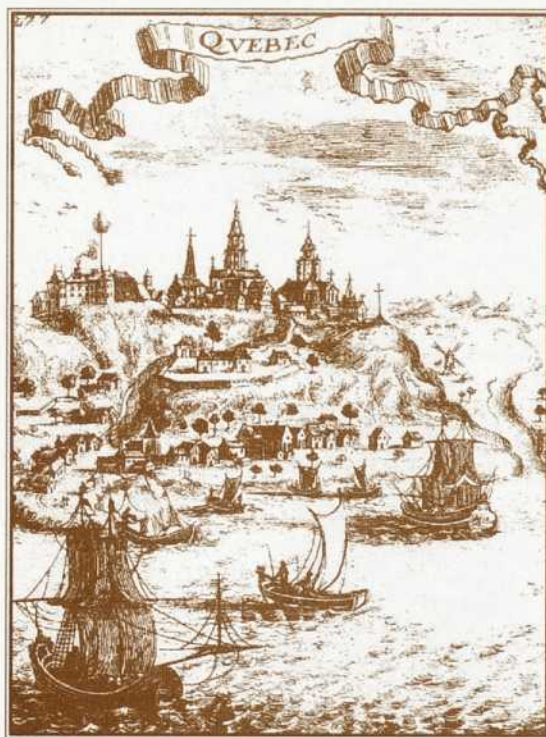
25
Accompagnements

TROISIÈME ALBUM

(101 à 150)

LA BONNE CHANSON
SÉMINAIRE DE ST-HYACINTHE

Prix: \$1.00



Bibliothèque
nationale

Québec



Helène Marcotte
21439 rue Adam



la bonne chanson

25
Accompagnements

TROISIÈME ALBUM

(101 à 150)

LA BONNE CHANSON
SÉMINAIRE DE ST-HYACINTHE

Prix: \$1.00

789.21140232

B71643

1946

MUS

Préface

La Bonne Chanson et son fondateur et directeur, M. l'abbé Charles-Émile Gadbois, de St-Hyacinthe, nous offrent un recueil d'accompagnements des mélodies contenues dans le troisième volume de sa superbe et précieuse collection. C'est là un autre exemple de travail inlassable, de préparation soignée, de présentation agréable, en un mot, d'art à la portée de tous.

L'art, dit-on souvent, n'est accessible qu'aux seuls initiés.... Eh bien, à la lecture de ces pages, on se persuade aisément qu'au moins des précisions seraient désormais nécessaires à la reprise d'une telle affirmation. Notons qu'aujourd'hui les initiés de l'art sont beaucoup plus nombreux que dans le passé. Ajoutons même qu'à peu près tout le monde, en ce vingtième siècle, est quelque peu initié à la musique; si bien qu'il suffit au compositeur et à l'éditeur de savoir s'adresser à la foule avec clarté et précision pour que naisse l'art pour tous.

C'est de l'art facile, dira-t-on; soit. Mais, c'est de l'art facile difficile à réussir. Voilà ni plus ni moins ce que produit La Bonne Chanson sous l'impulsion vigoureuse de son Directeur et avec le concours de musiciens sincères et animés des principes qui mènent droit au but: éviter les difficultés inutiles, écrire correctement et s'appliquer à être compris.

Il faut apprécier ici la précision tonale et le caractère modal heureusement redonnés à plusieurs mélodies anciennes (folklore), ainsi que l'observance nécessaire et si souvent négligée des lois qui résultent des rapports naturels entre le rythme, la mesure et les paroles. Une telle observance est essentielle à la compréhension de toute oeuvre musicale. Pour atteindre ce résultat et en arriver à l'unité, le matériel harmonique (accords, enchaînements et cadences) est habilement mis en oeuvre. Les repos et les moindres chutes rythmiques y sont soulignés, et la régularité métrique, établie ou maintenue, non par la force ou intensité mais dans le cadre de l'édifice harmonique lui-même.

Ce travail de difficile réajustement a été supérieurement réussi. Ceux qui depuis longtemps attendent le recueil se rendront aisément compte que son retard à paraître s'explique et même qu'il se justifie pleinement. L'idéal que poursuit La Bonne Chanson se précise d'année en année. Plus que cela, il s'épure et s'élève singulièrement.

Qu'on parcoure attentivement ce volume. On constatera que des chansons telles que "La Jeune Fille", "Il faut croire au bonheur", "Le Vieux Sapin", "Souvenirs d'un Vieillard", "Là-bas sur ces montagnes" sont de magnifiques pages d'art populaire, vraiment sain et par là formateur. L'abbé Gadbois sait rencontrer la foule et lui parler musicalement.

"Youkaidi, Youkaida" illustre bien, avec ses deux versions, ce qui est et ce qui devrait être. Voilà qui ne manquera pas de piquer la curiosité des plus indifférents.

Les dernières chansons du volume ont été primées au concours organisé en 1940, par La Bonne Chanson. Elles constituent d'heureux exemples de ce qu'on peut créer en appliquant les principes d'écriture musicale que préconise La Bonne Chanson.

M. l'abbé Gadbois aura bien mérité de notre groupement. Il a sa place toute marquée au futur panthéon de l'art musical chez les Canadiens-français.

EUGÈNE LAPIERRE, D. M.

DIRECTEUR DU CONSERVATOIRE NATIONAL DE MUSIQUE.

1944

The first part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The second part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The third part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The fourth part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The fifth part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The sixth part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The seventh part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The eighth part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The ninth part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

The tenth part of the report is devoted to a description of the work done during the year. It is divided into three main sections: the first deals with the general work of the department, the second with the work of the various sections, and the third with the work of the individual members of the staff.

Les albums de « La Bonne Chanson » ont été approuvés par le Conseil de
l'Instruction Publique de la Province de Québec, le 5 octobre 1938.

Tous droits réservés, Canada, 1946

Copyright, U.S.A., 1946 by Chs-Emile Gadbois, ptre.

Reproduction interdite, paroles, musique et dessins.

Lève-toi, Jeunesse

Energique

ADAPTATION DU CHANT: "Le Clairon"

TOUS DROITS RÉSERVÉS
COPYRIGHT

ARRANGEMENT DE
CHS-EMILE GADBOIS, PTRE

The piano introduction consists of two staves in 6/8 time. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes with a '7' marking below the notes.

Refrain

The first line of the refrain includes a vocal line with a rest followed by the lyrics "Lè - ve - toi, jeunesse ar-". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second line of the refrain includes a vocal line with the lyrics "den - te, L'u - ni - vers est dans l'at - ten - te, L'a - ve - nir dé-". The piano accompaniment continues with the same rhythmic pattern.

The third line of the refrain includes a vocal line with the lyrics "pend de toi! En a - vant! jeunes - se fiè - re, Com - bat-". The piano accompaniment continues with the same rhythmic pattern.

tons com-me des frè - res Pour le Christ, no - tre Chef, no - tre

Couplet

Roi! Un vent nou-veau souf - fle sur ter - re, Nos en-ne-

mis veu - lent la guer - re; Mais nous, nous vou-lons la

paix du Christ, dans le rè - gne du Christ!

Le Pays

PAROLES D'OCTAVE CRÉMAZIE
Tempo di Marcia

Tous DROITS RÉSERVÉS
COPYRIGHT

MUSIQUE DE J. ERNEST PHILIE
HARMONISATION DE CONRAD LETENDRE

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

Il est sur le sol d'A-mé-ri - que Un doux pa-

The first line of the song features a vocal line with a 7-measure rest at the beginning, followed by the lyrics. The piano accompaniment continues with a consistent rhythmic pattern.

ys ai - mé des cieux, Où la na - tu - re ma - gni -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics describe the natural beauty of the land.

fi - que Pro-di-gue ses dons mer - veil - leux. Ce

The final line of the song on this page. The vocal line includes accents (^) over the notes for 'fi', 'Pro-di-gue', and 'merveil-leux'. The piano accompaniment concludes with a final chord.

sol fé-condé par la Fran - ce Qui ré-gna sur ses bords fleu -

ris, C'est notre a-mour, notre es-pé-ran - ce, Ca-na-

diens, c'est no - tre pa - ys, C'est notre a - mour, notre es-pé -

cresc.

ran - ce, Ca - na-diens, c'est no - tre pa - ys.

ff sf

E.L.C. 1946

lan - ce: "Ils ne l'au-ront ja-mais, ja-mais!"

Couplet

Ils ont dit dans leur fol or - gueil: "Nous te

pren - drons, ô ra - ce fiè - re, Et ta langue et ton

âme al - tiè - re, En paix nous cloue - rons ton cer-cueil."

Petit Jean

(Folklore canadien)

TOUS DROITS RÉSERVÉS
COPYRIGHT

HARMONISATION DE
CONRAD LETENDRE

Quand j'é-tais chez mon pè - re, Lil, li li

li, li li lil, lil, lil, li. Quand j'é-tais chez mon pè - re,

Gar - çon à ma - ri - er; Gar - çon à ma - ri - er - er -

rall.

er, Gar - çon à ma - ri - er - ter.

POUR FINIR

Mon Merle

Folklore canadien

TOUS DROITS RÉSERVÉS
COPYRIGHT

HARMONISATION DE
CONRAD LETENDRE

Solo

(à reprendre au besoin) -----

Refrain

Souvenirs d'un Vieillard

Moderato

TOUS DROITS RÉSERVÉS
COPYRIGHT

HARMONISATION DE
CONRAD LETENDRE

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a melodic line in the key of B-flat major, marked 'Moderato'. The bass staff provides a simple harmonic accompaniment. The music is marked with a piano (p) dynamic.

The second system features a vocal line in the treble staff and piano accompaniment in the bass staff. The lyrics are: "Pe-tits en-fants, jou-ez dans la prai-". The piano accompaniment continues with a steady eighth-note pattern.

The third system continues the vocal line and piano accompaniment. The lyrics are: "ri - e, Chan-tez, chan-tez le doux par-fum des fleurs; Pro-fi-tez". The piano accompaniment remains consistent with the previous systems.

The fourth system concludes the piece with the final lyrics: "bien du printemps de la vi - e, Trop tôt hé-las! vous ver-se-rez des". The piano accompaniment ends with a final chord.

Refrain

pleurs. Der-nier a-mour de ma vieil-les - se, Ve-nez à

moi, pe-tits en-fants, Je veux de vous u - ne ca -

res - se, Pour ou - bli - er, pour ou - bli - er mes che-veux

blancs. ad lib.

Youkaïdi! Youkaïda!

Allegro

TOUS DROITS RÉSERVÉS
COPYRIGHT

HARMONISATION DE
CONRAD LETENDRE

Solo **Choeur**

Quand se lè-ve le so-leil, You-kaï-di! You-kaï-

Solo **Choeur** **Solo**

da! Le jé-ciste à son ré-veil, You-kaï-di-ai - da! Tour-ne les yeux vers les

Refrain

cioux Don-nant son coeur au bon Dieu. You-kaï-di! You-kaï-da! You-kaï-

di-ai-di-ai-da! You-kaï-di! You-kaï-da! You-kaï-di-ai-da!

Youkaïdi! Youkaïda!

(autre accompagnement)

Solo **Choeur**

Quand se lè-ve le so- leil, You-kaï- di!

Solo **Choeur** **Solo**

You-kaï- da! Le jé- ciste à son ré-veil, You-kaï- di- aï- da! Tour- ne les yeux

Refrain

vers les cieux Don- nant son cœur au bon Dieu. You-kaï- di! You-kaï- da!

You-kaï- di - aï - di - aï- da! You-kaï- di! You-kaï- da! You-kaï- di- aï- da!

Youppe! Youppe! sur la Rivière

Folklore canadien

TOUS DROITS RÉSERVÉS
COPYRIGHT

HARMONISATION DE
GABRIEL CUSSON

mf

2/4

Detailed description: This block contains the piano introduction. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. The piece concludes with a double bar line and a 2/4 time signature.

Par un di-manche au soir, M'en al - lant pro - me -

p

Detailed description: This block contains the first line of the song. The vocal line is on a treble clef staff with a 2/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs) with a 2/4 time signature. The lyrics are 'Par un di-manche au soir, M'en al - lant pro - me -'. The piano part includes a piano (*p*) dynamic marking.

ner, Et moi et puis Fran - çois, tous deux de com - pa -

Ped. *

Detailed description: This block contains the second line of the song. The vocal line continues on a treble clef staff. The piano accompaniment continues on a grand staff. The lyrics are 'ner, Et moi et puis Fran - çois, tous deux de com - pa -'. A 'Ped.' (pedal) marking with an asterisk is placed below the piano part.

gnée, Chez le bon-homm' Gau- thier nous a - vons 'té veil -

rall.

Detailed description: This block contains the third line of the song. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The lyrics are 'gnée, Chez le bon-homm' Gau- thier nous a - vons 'té veil -'. A 'rall.' (rallentando) marking is placed below the piano part.

ler, Je vais vous ra - con - ter l'tour qui m'est ar - ri -

Ped. *

f

vé. Youp - pe! Youp - pe! sur la ri - viè - re, Vous ne m'en-ten - dez

p *dim.*

guè - re, Youp - pe! Youp - pe! sur la ri - viè - re, Vous ne m'en-ten - dez

pas.

mf

POUR FINIR

E.L.C. 1946

Mon beau sapin

Moderato

TOUS DROITS RÉSERVÉS
COPYRIGHT

Mon beau sa-pin, roi des fo-rêts, Que j'ai-me ta ver-

The first system of the musical score for 'Mon beau sapin'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are: 'Mon beau sa-pin, roi des fo-rêts, Que j'ai-me ta ver-'.

du - re! Quand par l'hi-ver bois et gué-rêts Sont dé-pouil-lés de

The second system of the musical score. The lyrics are: 'du - re! Quand par l'hi-ver bois et gué-rêts Sont dé-pouil-lés de'.

leurs at-traits, Mon beau sa-pin, roi des fo-rêts, Tu gar-des ta pa - ru - re.

The third and final system of the musical score. The lyrics are: 'leurs at-traits, Mon beau sa-pin, roi des fo-rêts, Tu gar-des ta pa - ru - re.' The score ends with a double bar line and repeat dots.

La Guignolée

Folklore canadien

TOUS DROITS RÉSERVÉS
COPYRIGHT

HARMONISATION DE
CONRAD LETENDRE

Musical notation for the first system, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef.

Bon - jour le maître et la maî - tres - se Et tout le

mond' de la mai - son. Bon - jour le maître et la maî -

tres - se Et tout le mond' de la mai - son. Pour le der -

nier jour de l'an - né - e La l - gno - lé' vous nous de -



vez. Pour le der-nier jour de l'an - né - e La l - gno -



lé' vous nous de - vez. Si vous vou-lez rien nous don -



ner, *sva* di - tes - nous lé e: On em - mè -



ne - ra seu - le - ment *gva* la fille ai - né

e. Si vous vou - lez rien nous don - ner, di - tes - nous

lé - e: On em - mè - ne - ra seu - le -

ment la fille ai - né e.

1° *Souff* POUR FINIR

Là-bas, sur ces montagnes

Modéré

TOUS DROITS RÉSERVÉS
COPYRIGHT

HARMONISATION DE
GABRIEL CUSSON

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes a 'Ped.' (pedal) marking.

Musical score for the second system, including the vocal line with lyrics "Là - bas sur ces mon -" and piano accompaniment. The piano part continues with a "Ped." marking.

Musical score for the third system, including the vocal line with lyrics "ta - gnes, J'ai t'en - ten - du pleu -" and piano accompaniment. The piano part continues with a "Ped." marking.

rer, ... Ah! c'est la voix

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line begins with the lyrics "rer, ..." followed by "Ah!" and "c'est la voix". The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand.

de ma com - pa - gne, Il faut al -

The second system continues the musical piece. The vocal line has the lyrics "de ma com - pa - gne, Il faut al -". The piano accompaniment maintains its melodic and harmonic structure, with some dynamic markings like *mf* and *f*.

ler la con - so - ler.

The third system shows the vocal line with the lyrics "ler la con - so - ler.". The piano accompaniment continues to provide accompaniment for the vocal line, ending with a double bar line.

The fourth system contains only the piano accompaniment, which concludes the piece with a final chord and a double bar line.

Fringue! Fringue! sur la Rivière

(Folklore canadien)

TOUS DROITS RÉSERVÉS
COPYRIGHT

HARMONISATION DE
GABRIEL CUSSON

Frin-gue, frin-gue sur la ri-viè-re, Frin-gue, frin-gue sur l'a-vi-ron.

VOIR NOTE *

-ron. Mon père a fait bâ-tir mai-son, Frin-gue, frin-gue sur l'a-vi-

* Note: POUR ACCOMPAGNER LE SOLO, JOUEZ LA NOTE SUPÉRIEURE SEULEMENT DES OCTAVES DE LA MAIN GAUCHE
POUR ACCOMPAGNER LE CHOEUR, JOUEZ AU COMPLET.

1^o 2^o *Voix seule*

-ron. Mon // -ron. L'a fait bâ-tir à trois pi-gnons, Tor-til-le mor-

fil, Ar - ran-geur de .fau- cil-les, Tri-bouil-le mar-teau, Bon-soir lu-tin!

Dernier refrain (Voix seule)

Frin - gue, frin - gue, sur la ri - viè - re, Frin- gue, frin- gue sur l'a-vi-ron.

(Choeur)

Frin - gue, frin- gue sur la ri - viè - re, Frin- gue, frin- gue sur l'a-vi-ron!

La Marseillaise de l'Habitant

PAROLES DE MAURICE MORISSET

TOUS DROITS RÉSERVÉS
COPYRIGHT

MUSIQUE D' OSCAR O'BRIEN

♩ *Temps de marche*

Hé- bert a je - té dans nos

coeurs La for - ce qui nous rend vain - queurs.

De ce gé - ant sui - vons la tra - ce, Soy-ons l'hon-

neur de no - tre ra - ce! Un é - pi d'or à nos cha -

Refrain

peaux, Sa - lu - ons le dra - peau! De -

bout, ro - bus - tes ha - bi - tants, A - li - gnons - nous en com - bat -

tant! La voix des an - cê - tres nous cri - e: De -

bout, pour Dieu, pour la pa - tri - e!

FIN

♩ ou ♪

La Fermière Canadienne

PAROLES DE MAURICE MORISSET

TOUS DROITS RÉSERVÉS
COPYRIGHT

MUSIQUE D'OSCAR O'BRIEN

Moderato (♩=69)

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a simple bass line. The key signature is one flat (B-flat) and the time signature is common time (C).

Com-me vos pai-si-bles grand'-mè - res, Ca-na-dien-nes, soy-ez fer-miè-res,

The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Ai-mez vos tran-quil-les foy-ers, Vo-tre langue et vos fiers clo-chers.

The vocal line continues with a series of eighth and quarter notes. The piano accompaniment remains consistent with the previous section.

Maestoso

No - bles se-meu-ses de croy-an - ces, Les aï - eu - les ve-nues de

The tempo changes to *Maestoso*. The vocal line features a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Fran - ce Ont par - tout je - té le bon grain, En fre-don -

rall. $\text{♩} = 58$ Refrain

nant un vieux re - frain! Bon- ne fer- miè - re ca - na -

dien - ne, De nos foy-ers sois la gar-dien - ne; Trans-mets aux mains de

tes en-fants Le sol sa - cré que tu dé - fends! - fends!

1° POUR FINIR

1°

E.L.C. 1946

Il faut croire au Bonheur - Villanelle -

Assez vif

TOUS DROITS RÉSERVÉS
COPYRIGHT

EUGÈNE LAPIERRE, D.M.

mf %

O toi qui de ma vi - e, Sais

p %

do - rer les ins - tants, O douce et tendre a -

mi - e, Fais trêve à ton tour - ment. Pour -

quoi res - ter mo - ro - se, De - vant les prés en

rall.

leger

fleurs? Puis - qu'il y a des ro - ses, Il

a tempo

faut croire au bon - heur! E - // faut croire au bon - heur!

1 & 2

POUR FINIR rall.

L'Echo

POÉSIE DE THÉODORE BOTREL

TOUS DROITS RÉSERVÉS
COPYRIGHTMUSIQUE DE
CHS-ÉMILE GADBOIS, PTRE♩ = ♪ = 92. *Moderato*

Rô - dant, triste et so - li -

COURT large (avec angoisse)

tai - re, Dans la fo - rêt du mys - tè - re, J'ai cri - é, le cœur très

a tempo

las: "La vie est triste i - ci - bas!" L'é - cho m'a ré - pon -

a tempo

poco animato

du: "Bah!" "E - cho, *poco animato* la vie est mé -

chan - te!" Et, d'u- ne voix si tou- chan - te, L'é-

a tempo
cho m'a ré - pon - du: "Chan - te!" "E - cho!"

a tempo

allargando (*avec accablement*)

E - cho des grands bois, Lour - de, trop lourde est ma

allargando

a tempo , *poco animato*

croix!" L'é - cho m'a ré - pon - du: "Crois!" "La haine en

a tempo *poco animato*

moi va ger-mer: Dois-je rire ou blas-phé-mer?"



tempo primo
Et l'é-cho m'a dit: "Ai-mer!" Com-me l'é-cho des grands

tempo primo

(avec beaucoup d'ampleur)

bois Me con-seil-la de le fai-re: J'ai-me, je



calme, avec bonheur

chante et je crois.... Et je suis heu-reux sur ter-re!



Hymne à Dollard

PAROLES DU R.P. GEORGES BOILEAU, O.M.I.

MUSIQUE D'OSCAR O'BRIEN

TOUS DROITS RÉSERVÉS
COPYRIGHT

Temps de marche ♩ = 112

Vois la jeu -

nesse à l'â - me fré - mis - san - te Se ral - li - er sous ton noble é - ten -

dard, Aux fiers ap - pels de ta voix clai - ron - nan - te Pour guer - roy -

er sous ton ar-dent re-gard, ... Et viens joy - euse, al-tière et tri - om-

phan-te, Pour t'ac-cla-mer et t'i-mi-ter, DOL - LARD. Un peuple en-

tier cé - lè-bre ta mé-moi - re, Toi, de nos preux, le plus grand, le plus

beau, Et dont le nom re-tentit dans l'his-toi - re Pour com-man-

der au-de - là du tom-beau: Sois no - tre chef qui guide à la vic-

toi - re, Nous te sui- vrons comme on suit un dra- peau. Sois no - tre

chef qui guide à la vic- toi - re, Nous te sui- vrons comme on suit un dra-

peau. Croi-

1° POUR FINIR

Tout le long de mon Pays

PAROLES DE LUCIEN RAINIER

TOUS DROITS RÉSERVÉS
COPYRIGHT

MUSIQUE DE BERNARD BEAUPRÉ

Andantino

Tout le

long de mon pa - ys, Sont des or - mes; Vieux de cent ans, fiers, har-

dis, Troncs é - nor - mes. Ils lut - tent con - tre le nord et sa

bi - se, Jus-qu'au jour où vient la mort qui les bri - se.

Le Noël des Oiseaux

$\text{♩} = 108.$ *Con grazia*

TOUS DROITS RÉSERVÉS
COPYRIGHT

UNE RELIGIEUSE
DU COLLÈGE ST-MAURICE

mf cresc. poco rit.

Péd.

$\text{♩} = 72.$

Pe-tits oi - seaux, Dieu vient de naî - tre. Ac-

cou - rez tous le re-con-naî-tre, Et chan - tez

bien En cres - cen - do: Sol, la, si, do. Sol, la, si, do. Sol, la, si, do.

campanella ad libitum 8va

Péd.

Le Vent

POÉSIE DE BLANCHE LAMONTAGNE-BEAUREGARD

MUSIQUE DE J. RAPHAËL PARADIS

Mouvement de marche (vif et gai)

TOUS DROITS RÉSERVÉS - COPYRIGHT

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. It begins with a piano (*p*) dynamic and a repeat sign. The first measure is a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a half note chord of G4 and B4. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure has a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The eleventh measure has a quarter note G4, a quarter note A4, and a quarter note B4. The twelfth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The thirteenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fourteenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fifteenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The sixteenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The seventeenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The eighteenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The nineteenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The twentieth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic markings are *p*, *cresc.*, *dim.*, and *(en écho)*.

The vocal introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a mezzo-forte (*mf*) dynamic and a repeat sign. The first measure is a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a half note chord of G4 and B4. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure has a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic markings are *mf* and *cresc.*.

Le jour sou - rit frais et joy - eux, Sur la mon -

The piano accompaniment for the first line of lyrics consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a mezzo-forte (*mf*) dynamic and a repeat sign. The first measure is a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a half note chord of G4 and B4. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure has a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking is *mf*.

The vocal introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a mezzo-forte (*mf*) dynamic and a repeat sign. The first measure is a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a half note chord of G4 and B4. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure has a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic markings are *mf* and *dim.*.

tagne et dans la sen - te, L'air est plein d'é-clairs et de

The piano accompaniment for the second line of lyrics consists of two staves. The right hand starts with a treble clef, a key signature of two flats, and a 6/8 time signature. It begins with a mezzo-forte (*mf*) dynamic and a repeat sign. The first measure is a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a half note chord of G4 and B4. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure has a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure has a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking is *mf*.

cresc.

feux; Le vent se fait mé - lo - di - eux: Ah!

rall.

feux; Le vent se fait mé - lo - di - eux: (*Bouche fermée*) *rall.*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'feux; Le vent se fait mé - lo - di - eux: Ah!'. It features a crescendo marking and a 'rall.' marking at the end. The middle staff is a vocal line in treble clef with lyrics 'feux; Le vent se fait mé - lo - di - eux: (*Bouche fermée*) *rall.*'. The bottom staff is a piano accompaniment in bass clef, providing harmonic support for the vocal lines.

ff A TEMPO *rall.*

E - cou - tez le vent comme il chan - te!

A TEMPO *rall.*

E - cou - tez le vent comme il chan - te!

A TEMPO *rall.*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'E - cou - tez le vent comme il chan - te!'. It features a fortissimo (*ff*) marking, an 'A TEMPO' marking, and a 'rall.' marking. The middle staff is a vocal line in treble clef with lyrics 'E - cou - tez le vent comme il chan - te!'. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of chords and moving lines.

POUR FINIR

The third system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. The top staff contains a melodic line with chords, and the bottom staff contains a bass line. The system is labeled 'POUR FINIR' at the beginning.

La Fermière

CHANT À L'UNISSON, À 2 VOIX ÉGALES (1 ET 3) OU À 3 VOIX ÉGALES.

PAROLES DE M. L'ABBÉ D. DUMOUCHEL
Andante, con espressione

TOUS DROITS RÉSERVÉS
COPYRIGHT

MUSIQUE DE
S. M. DE S. FRANCOIS SOLANO, R. S. C.

Péd. *simile* *

Refrain

Tou - jours, ô fermière - re mo - dè - le, Va, ai - me Dieu et ton foy -

Péd. *simile*

er; A ta de - vi - se, sois fi - dè - le, Et fais l'hon -

Péd. *simile* *

Couplet

neur de ton clo - cher! -cher! Dieu, au - teur de tout bien sur

FIN

FIN

FIN

*

ter - re, De la fer-miè - re gar - de le coeur; Et la fer-

miè - re, pour Lui plai - re, Lui don - ne tou - te sa fer - veur.

§

§

La Jeune Fille

POÉSIE DE BLANCHE LAMONTAGNE - BEAUREGARD

TOUS DROITS RÉSERVÉS
COPYRIGHT

MUSIQUE D'EUGÈNE CARON

Allegretto leggiero

Refrain

De - puis que

Ped.

Fran - çois m'a par - lé, Tout mon re - pos s'en est al -

lé, Mais de bon - heur mon âme est plei - ne, Pa - pil - lon don -

COURT

dai - ne, De - puis que Fran - çois m'a par - lé, Pa - pil - lon don - dé! - lé, Pa - pil - lon don -

DERNIER REFRAIN

DERNIER REFRAIN

*

Couplet

dé! C'é - tait aux bords de la ri - viè - re Où vi-vent

Ped.

la rose et l'aul - nier L'oi - seau chan-tait dans la bruy -

COUPLETS: 1,2,3

è - re Un hymne au so - leil prin - ta-nier!... Je mour -

4^e COUPLET

rai com-me l'au - bé - pi - ne Que l'on cueille aux bords des é - tangs!

rall.

Le Clocher du Village

Carillon

TOUS DROITS RÉSERVÉS
COPYRIGHT

Bien lié (♩ = 100)

R. P. F. BRAULT, O. M. I.

(COUPLETS: 1, 2, 6, 7) Son - ne, son - ne car voi - ci, l'au -

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a series of eighth notes. The piano accompaniment consists of chords and single notes in both hands.

ro - re, Son - ne le le - ver du la - bou - reur;

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note on 're' followed by eighth notes. The piano accompaniment features a more active bass line with eighth notes.

Dans le ciel pur que le so - leil do - re Son - ne pour lui le jour du Sei -

The third system continues the vocal line and piano accompaniment. The vocal line has a longer note on 're' followed by eighth notes. The piano accompaniment continues with chords and single notes.

Animé (COUPLETS: 3 ET 5)

gneur. Le so - leil ruisse - lant de lu - miè - re À grands flots répand vie et gaie -

The fourth system continues the vocal line and piano accompaniment. The tempo is marked 'Animé'. The vocal line has a longer note on 're' followed by eighth notes. The piano accompaniment features a more active bass line with eighth notes.

té; Sei-gneur, é - tends ta main tu - té - lai - re

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'té;' followed by a series of eighth notes: 'Sei-gneur, é - tends ta main tu - té - lai - re'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

Expressif (4^e COUPLET)

Com-me l'om-bre de ce vieux clo-cher. Et quand la mort frap-pe ceux qu'on ai - me.

The second system of music includes a tempo/mood marking '*Expressif*' and '(4^e COUPLET)'. The vocal line starts with a half note 'Com-me l'om-bre de ce vieux clo-cher.' followed by eighth notes: 'Et quand la mort frap-pe ceux qu'on ai - me.'. The piano accompaniment has a more complex texture with chords and moving lines in both hands.

Sonne a-lors le glas de la dou-leur. Sois un bau-me pour notre âme en

The third system of music continues the vocal line with a half note 'Sonne a-lors le glas de la dou-leur.' followed by eighth notes: 'Sois un bau-me pour notre âme en'. The piano accompaniment maintains a consistent rhythmic accompaniment.

pei - ne, Ver-se ton chant tris-te comme un pleur.

The fourth system of music concludes the vocal line with a half note 'pei - ne,' followed by eighth notes: 'Ver-se ton chant tris-te comme un pleur.'. The piano accompaniment provides a steady accompaniment throughout.

Le Vieux Sapin

TOUS DROITS RÉSERVÉS
COPYRIGHT

M. L'ABBÉ HECTOR NADEAU, P.S.S.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#).

Andante

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is *Andante*. The lyrics are: "Que de fois au dé-clin de la vie Quand je".

Andante

Arpeggiando sempre

Péd.

simile

Vocal line and piano accompaniment for the second line of lyrics. The lyrics are: "songe aux beaux jours du pas-sé, Je re-viens l'â-me tou-te ra-".

Vocal line and piano accompaniment for the third line of lyrics. The lyrics are: "vi - e Au nid char - mant qui m'a tant ber - cé. Je re-".

vois la maison pa- ter- nel - le, Le jar- din, le vieux puits, la mar-

gel - le, Je re - vois sur le bord du che - min L'ar-bre gé -

ant, le cher vieux sa - pin. Mon âme a - lors ray-

Refrain *Andante moderato*

on - ne Et tout en moi chan - ton - ne,

simile

J'en - tends le vieux sa - pin Qui re - dit son re -

frain À la bri - se lé - gè - re Il

mê - le sa voix fiè - re Et son hym - ne joy -

eux C'est l'é - cho des ai - eux! - eux!

M.G.

1° & 2° 3°

Les Chants de la Patrie

PAROLES DU R. P. GEORGES BOILEAU, O.M.I.

TOUS DROITS RÉSERVÉS
COPYRIGHT

MUSIQUE DE CLAUDE LAVOIE

Piano introduction in 2/4 time, featuring a treble and bass clef. The music includes a key signature change from one sharp (F#) to one flat (Bb) and contains several triplet markings.

Maestoso

Vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment provides harmonic support.

mf A - mis, chan - tons les chants de la pa - tri - e, Cla - mons en

cres - cen - do

Vocal line and piano accompaniment for the second line of lyrics. The vocal line features a crescendo (*cres - cen - do*) dynamic. The piano accompaniment continues with harmonic support.

choeur les re - frains des aï - eux, Chants d'é - po - pée et

dim.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line features a decrescendo (*dim.*) dynamic. The piano accompaniment concludes the phrase.

de cheva - le - ri - e, E - vo - ca - teurs du pas - sé glo - ri - eux:

Leur gran- de voix vi - bre, claironne et pri - e Dans ces chan-

pp p

crescendo
sons aux airs mé-lo - di - eux Leur gran-de voix vi -

f

poco allargando *ff* *A TEMPO* *Rit.* *f*
bre claironne et pri - e Dans ces chan-sons aux airs mé-lo- di- eux.

POUR FINIR

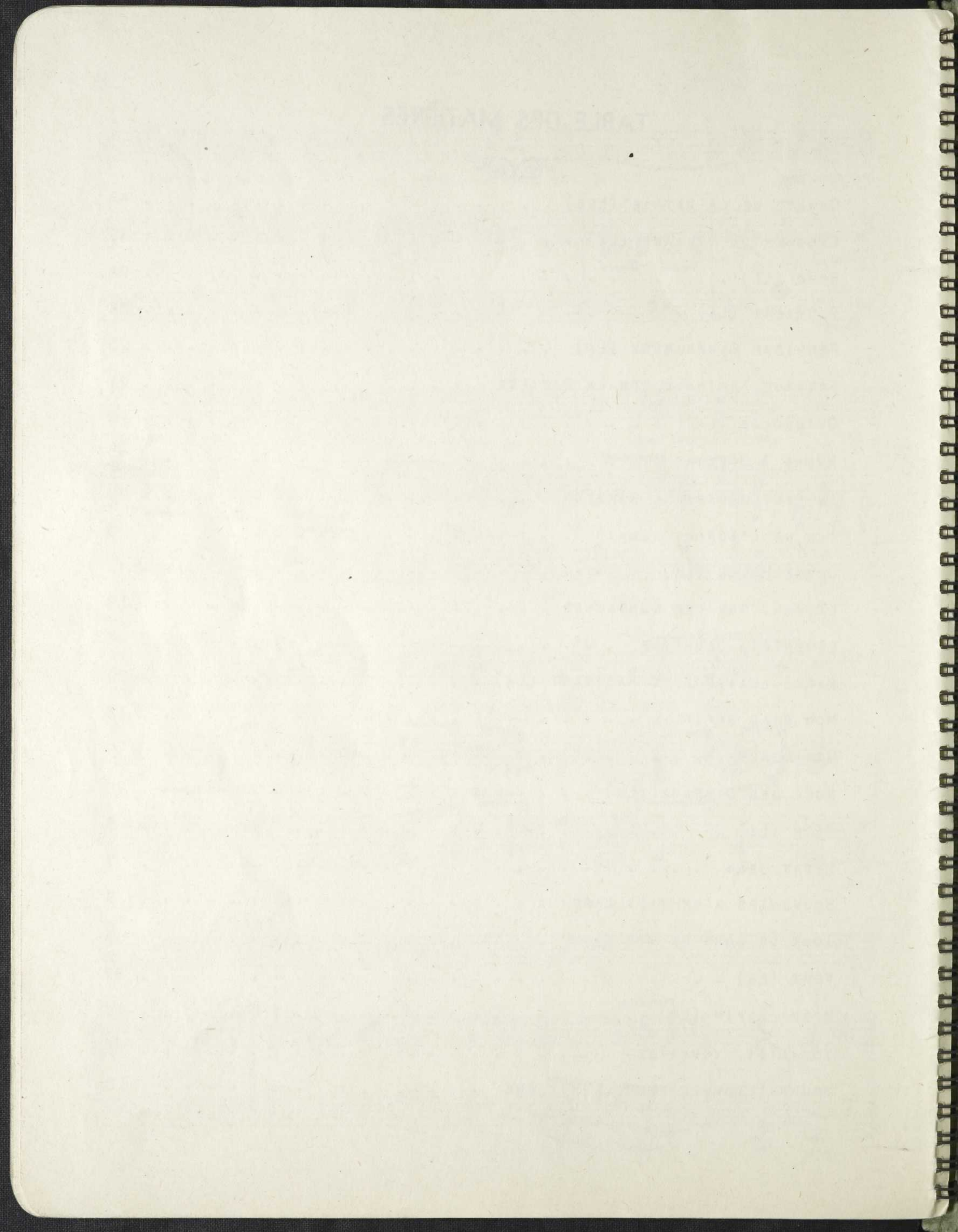
8va *8va*

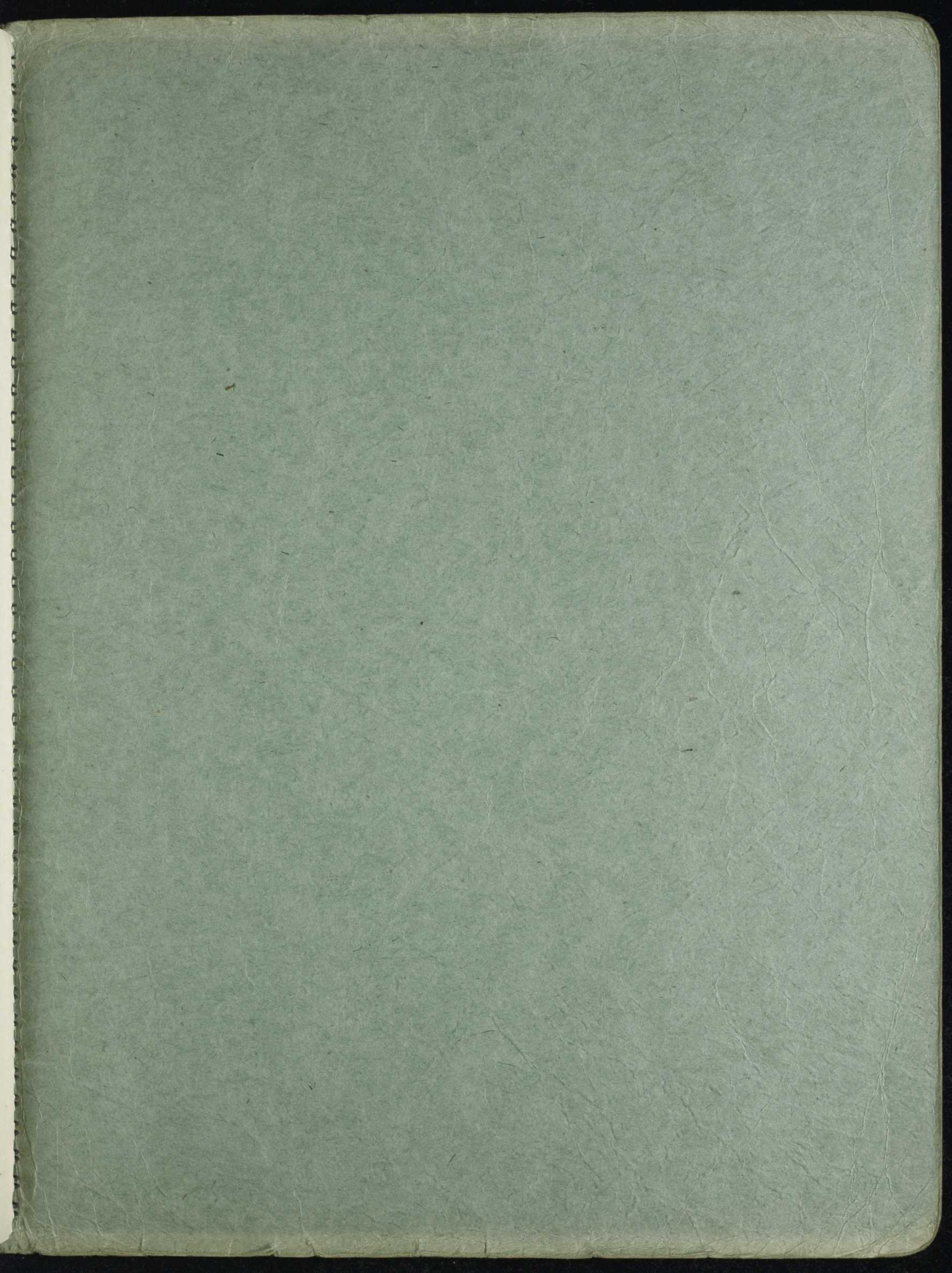
E.L.C. 1946

TABLE DES MATIÈRES



CHANTS DE LA PATRIE (LES)	48
CLOCHER DU VILLAGE (LE)	43
ECHO (L')	29
FERMIÈRE (LA)	39
FERMIÈRE CANADIENNE (LA)	25
FRINGUE, FRINGUE SUR LA RIVIÈRE	21
GUIGNOLÉE (LA)	16
HYMNE À DOLLARD	32
IL FAUT CROIRE AU BONHEUR	27
ILS NE L'AURONT JAMAIS	5
JEUNE FILLE (LA)	41
LÀ-BAS, SUR CES MONTAGNES	19
LÈVE-TOI, JEUNESSE	1
MARSEILLAISE DE L'HABITANT (LA)	23
MON BEAU SAPIN	15
MON MERLE	8
NOËL DES OISEAUX (LE)	36
PAYS (LE)	3
PETIT JEAN	7
SOUVENIRS D'UN VIEILLARD	9
TOUT LE LONG DE MON PAYS	35
VENT (LE)	37
VIEUX SAPIN (LE)	45
YOUKAÏDI, YOUKAÏDA	11
YOUPPE! YOUPPE! SUR LA RIVIÈRE	13





BNQ



000 539 514