

CANTATE

en l'honneur de la

BIENHEUREUSE

MARGUERITE BOURGEOYS

Poème

Soeur Sainte-Marie-Lauretta, C.N.D.

Musique

Soeur Saint-Jean-du-Sacré-Coeur, C.N.D.

droits réservés

A mon amie Nina

avec l'assurance de mon pieux
souvenir et de mon affection.

Sœur Saint-Jean. In. Sacré-Cœur, C.M.D.

6 fév. 1951

CANTATE EN L'HONNEUR DE LA BIENHEUREUSE MARGUERITE BOURGEOYS.

Paroles:
S.S.-Marie-Lauretta, c.n.d.

Musique:
S.S.-Jean-du-Sacré-Coeur, c.n.d.

Piano

Maestoso:
104 = forte

Orgue

Pédale

Voix

Voix

Piano

Orgue

Pédale

toi, mon âme, et chante en tes lou - an - - - -

Ré - joi - is - - toi, et chante en tes lou - an - - - -

toi, mon âme, et chante en tes lou - an - - - -

Org.

ges Le Dieu fort et puis - sant qui ré - git l'u - ni -

ges Le Dieu fort et puis - sant qui ré - git l'u - ni -

ges Le Dieu fort et puis - sant qui ré - git l'u - ni -

Org.

vers. *mf* Il ex -- anca en ce jour, nos dé -

vers. *mf* Il ex -- anca en ce jour, nos dé -

The first system of the score consists of four staves. The top two staves are vocal lines, both starting with the word 'vers.' and the dynamic marking 'mf'. The lyrics are 'Il ex -- anca en ce jour, nos dé -'. The bottom two staves are for piano accompaniment, featuring chords and melodic lines.

Org.

The organ accompaniment for the first system is shown on two staves. The upper staff contains a melodic line with some grace notes, and the lower staff contains a bass line with sustained notes and some rhythmic patterns.

sirs les plus chers. Ré-jou-is - toi, mon âme, a -- vec le chœur des

sirs les plus chers. Ré-jou-is - toi, mon âme, a -- vec le chœur des

The second system of the score consists of four staves. The top two staves are vocal lines with the lyrics 'sirs les plus chers. Ré-jou-is - toi, mon âme, a -- vec le chœur des'. The bottom two staves are for piano accompaniment, showing chords and a bass line.

Org.

The organ accompaniment for the second system is shown on two staves. The upper staff features a melodic line with a dotted line indicating a continuation or a specific phrasing, and the lower staff contains a bass line with sustained notes.

an - - - - ges.

an - - - - ges.

dim. p

Org.

dim. v

SOLO: 66 = ♩

Sous un voi - le d'hu - mi - li - té, se ca - chaient les ver -

(à bouche entr'ouverte et sotto voce)

ppp

Org.

pp

suivre la voix

tus de Mè - re Mar - gue - ri - te. Le Saint Père, au-jour-

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line starts with the lyrics 'tus de Mè - re Mar - gue - ri - te.' and continues with 'Le Saint Père, au-jour-'. The piano accompaniment features a complex texture with sixteenth-note runs and chords.

Org.

The organ accompaniment for the first system, consisting of two staves. It provides harmonic support for the vocal line with sustained chords and moving lines.

(Soprani 1)

d'hui, cou-ron-ne son mé - ri - - te. En pro-cla-mant
 (Sop. 11) En pro-cla-mant
 cresc. En pro - cla-mant

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'd'hui, cou-ron-ne son mé - ri - - te. En pro-cla-mant' and '(Sop. 11) En pro-cla-mant'. The piano accompaniment features a 'cresc.' (crescendo) marking and includes sixteenth-note patterns.

Org.

The organ accompaniment for the second system, continuing the harmonic support for the vocal line. It includes a 'cresc.' (crescendo) marking and features a melodic line in the right hand.

(alargando)

sa sain-te-té!

sa sain-te-té!

dim. p

Org.

dim. p

pp p mf

Org.

pp p mf

Animoso; 92 = ♩

forte A-pôtre au cœur

cresc. forte

Org.

cresc.

flam-me Mè-re Bour-geois n'eut qu'un dé-sir: A Dieu, gagner des

forte

Org.

mf

A - mes Pour mieux l'ai - mer, le mieux ser - vir. (Alti Ni l'I-ro-quis bm-tal, Contr.)

Org.

mf

mf

mf

(Sop.)

cresc.

Ne sau-ront ar-ré-ter sa gé-né-reuse ar-deur - - 0

cresc.

Ne sau-ront ar-ré-ter sa gé-né-reuse ar-deur - - 0

cresc.

Org.

cresc.

Org.

cresc.

Christ, elle eut vai-lu Te con-qué-rir le mon - - - - - de
 Christ, elle eut vai-lu Te con-qué-rir le mon - - - - - de

O Christ, Te con-qué-rir le mon - de

Org.

[Alti, Contr.] *Pia dolce.*

(Tutti) *f*

Pour le pu-ri-fi-er dans ton Sang Ré-emp-teur, dans ton

mf *cresc. p*

Org.

Sang Ré - demp - teur.

Org.

Org.

Solo: 56 = ♩ *mf*

Et la Nou-vel-le Fran - ce de-vint la ter-re de son

The first system of music includes a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Et la Nou-vel-le Fran - ce de-vint la ter-re de son". The piano accompaniment starts with a *pp* dynamic and features a melodic line in the right hand and a bass line in the left hand. There are some handwritten annotations, including a large 'h' and an 'x'.

Org.

The second system of music is for the organ. It consists of two staves. The upper staff has a melodic line with a *pp* dynamic. The lower staff has a bass line with a *pp* dynamic. There are some handwritten annotations, including a large 'h' and an 'x'.

choix. Qu'im-por-tait la souf-fran-ce A l'hé-ro-is-me de sa

The third system of music includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "choix. Qu'im-por-tait la souf-fran-ce A l'hé-ro-is-me de sa". The piano accompaniment features a complex harmonic structure with many accidentals and a *pp* dynamic. There are some handwritten annotations, including a large 'h' and an 'x'.

Org.

The fourth system of music is for the organ. It consists of two staves. The upper staff has a melodic line with a *pp* dynamic. The lower staff has a bass line with a *pp* dynamic. There are some handwritten annotations, including a large 'h' and an 'x'.

CHOEUR *mf*

foi? Comme un si-gne de paix ral-li-ant les cou-ra- - ges,

mf

Org.

cresc.

Comme un fier é-ten-dard sur no-tre Mont-Ro-yal, Elle a dres-sé la

Comme un fier é-ten-dard sur no-tre Mont-Ro-yal, Elle a dres-sé la

cresc.

Org.

cresc.

cresc.

Croix dont l'ul-ti-me mes-sa-ge Pro-lon-ge jus-qu'à nous, jus-qu'à

Croix dont l'ul-ti-me mes-sa-ge Pro-lon-ge jus-qu'à nous, jus-qu'à

Org.

nous son aus-tère i-dé-al, Son aus-tère i-dé-al.

nous son aus-tère i-dé-al, Son aus-tère i-dé-al.

Org.

SOLO *mf*

Sur les bords du grand fleuve, au pos-te d'a-vant - gar - de,

The first system of the musical score features a vocal line at the top with two triplet markings over the first six notes. Below it are two staves for organ accompaniment. The organ part includes a right-hand staff with chords and a left-hand staff with a bass line. A dynamic marking 'p' is present. The key signature has one sharp (F#) and the time signature is 4/4.

Org.

The organ accompaniment for the first system consists of two staves. The right-hand staff contains chords and melodic fragments, while the left-hand staff provides a bass line. A dynamic marking 'p' is visible. The key signature is one sharp (F#) and the time signature is 4/4.

An empty organ staff for the first system, showing the key signature of one sharp (F#) and the time signature of 4/4.

ans un ges-te fer-vent de fi-li-al a - mour, ille a pla - cé la

The second system of the musical score features a vocal line at the top with two triplet markings over the first six notes. Below it are two staves for organ accompaniment. The organ part includes a right-hand staff with chords and a left-hand staff with a bass line. A dynamic marking 'p' is present. The key signature has one sharp (F#) and the time signature is 4/4.

Org.

The organ accompaniment for the second system consists of two staves. The right-hand staff contains chords and melodic fragments, while the left-hand staff provides a bass line. A dynamic marking 'p' is visible. The key signature is one sharp (F#) and the time signature is 4/4.

An empty organ staff for the second system, showing the key signature of one sharp (F#) and the time signature of 4/4.

Musical staff with vocal line, treble clef, key signature of two flats, and 4/4 time signature.

Vierge, Es-poir et Sau-ve-gar-de, Qui nous fit, de tout temps, Mè-re de Bon Se - cours,

Organ accompaniment staves, including right hand, left hand, and pedal line.

Org.

Organ accompaniment staves, including right hand, left hand, and pedal line.

rit.

CHOEUR

Musical staff with vocal line, treble clef, key signature of two flats, and 4/4 time signature.

Mè-re de Bon Se-cours. Au-jour-d'hui, no-tre coeur t'oc-cla-me, Mar-gue-ri-te à Ca-na-

Organ accompaniment staves, including right hand, left hand, and pedal line. Includes markings for rit., cresc., and acc.

rit.

cresc.

acc.

Org.

Organ accompaniment staves, including right hand, left hand, and pedal line. Includes markings for rit. and acc.

rit.

acc.

Soprani } dolce

da Voy-a-gé-re de No-tre Da-me Dont tu vou-las sui-vre les pas 0

Org.

Mè-re de la Co-lo-ni-e Et son an-gé con-so-la-teur, Car-dien-ne de Vil-le Ma-ri-e, La

pp

Org.

pp

(Sop. 1 et 11) *mf*

ci-té chère de son coeur; E-toi-le de l'au-be nais-san-te, Joie et dou-ceur pour nos ai-

Org.

(Sop. 1, 11 et Alt.)

eux; Cou-pe d'or tou-jours dé-bor-dan-te Des plus ri-ches fa-veurs des Cieux; O clair-vo-

cresc.

Org.

cresc.

lyante é-du-ca-tri-ce, Pour les be-soins des temps nou-veaux, Tu n'as pas craint d'en-trer en

Org.

rit. f Sop. a tempo

li-ce Et de nous pas-ser ton Flam-beau. Mè-re Bour-geois, vi-vante ho-

li-ce et de nous pas-ser ton Flam beau.

rit. f a tempo

Org.

rit. f a tempo

si - - - e Of - ferte à tous les dé - voue - ments Par

Mè-re Bour-geoy's (Sop. 11) Mè re Bour-geoy's, Par

Mè-re Bour-geoy's, of - ferte à tous les dé - voue - ments Par

Org.

cresc. ff

toi, no-tre jeu-ne pa-tri-e fut a-gré-able au Tout- Puis - sant.

ff

toi, no-tre-jeu-ne pa-tri-e fut a-gré-able au Tout- Puis - sant.

cresc. ff

Org.

cresc. ff

The first system of the musical score consists of three staves. The top staff is a vocal line with a long rest. The middle staff is the organ's right hand, playing a complex, flowing accompaniment with many beamed notes. The bottom staff is the organ's left hand, providing a steady bass line with eighth notes.

Org.

The second system of the musical score consists of two staves. The top staff is the organ's right hand, continuing the accompaniment with various chords and melodic lines. The bottom staff is the organ's left hand, maintaining the bass line.

The third system of the musical score consists of three staves. The top staff is a vocal line with a long rest. The middle staff is the organ's right hand. The bottom staff is the organ's left hand. The tempo marking "SOLO 76 = ♩" is placed between the middle and bottom staves.

SOLO 76 = ♩

The fourth system of the musical score consists of two staves. The top staff is a vocal line with the lyrics "En- tends l'hym-ne d'a-mour et de re-con-nais-san-ce qui jai-". The bottom staff is the organ's right hand accompaniment.

mf En- tends l'hym-ne d'a-mour et de re-con-nais-san-ce qui jai-

The fifth system of the musical score consists of two staves. The top staff is the organ's right hand, with dynamic markings "dim." and "mf". The bottom staff is the organ's left hand.

dim.

mf

Org.

The sixth system of the musical score consists of two staves. The top staff is the organ's right hand, with dynamic markings "dim.", "mf", and "p". The bottom staff is the organ's left hand.

dim.

mf

p

The seventh system of the musical score consists of two staves. The top staff is the organ's right hand, with a long rest. The bottom staff is the organ's left hand, with a long rest.

rit. --- a tempo

lit de notre âme en ce jour ra-di-eux. Pro-tè - ge de Là-Haut, cet-te Nou-

The first system of the score consists of two staves. The top staff is the vocal line, starting with a 'rit.' marking and a dashed line, then transitioning to 'a tempo'. The lyrics are 'lit de notre âme en ce jour ra-di-eux. Pro-tè - ge de Là-Haut, cet-te Nou-'. The bottom staff is the organ accompaniment, also starting with 'rit.' and transitioning to 'a tempo'. It features a steady accompaniment with some melodic lines.

Org. rit. a tempo

The second system shows the organ accompaniment for the second part of the piece. It begins with a 'rit.' marking and then moves to 'a tempo'. The organ part consists of two staves with a consistent harmonic accompaniment.

poco rit. acc. 3

vel - - le Fran-ce qui te chante au - jour-d'hui com-me l'un de ses

The third system continues the piece. The vocal line starts with 'poco rit.' and then has an 'acc.' (accent) marking over a triplet of notes. The lyrics are 'vel - - le Fran-ce qui te chante au - jour-d'hui com-me l'un de ses'. The organ accompaniment also has 'poco rit.' and 'acc.' markings, with a triplet of notes in the right hand.

Org. poco rit. acc.

The fourth system shows the organ accompaniment for the final part of the piece. It begins with 'poco rit.' and then has an 'acc.' marking. The organ part consists of two staves with a steady accompaniment.

più dolce 76 - 80 = ♩

preux! En-tends l'hym-ne d'a-mour et de re-con-nais-san-ce Qui jail-lit de nos

più dolce

Org.

più dolce

rit. ----- a tempo e cresc.

coeurs en ce jour ra-di-eux. Pro-tè-ge de Là-Haut, cet-te Nou-

a tempo e cresc.

Org.

a tempo e cresc.

f

vel - le Fran - ce qui te chante au - jour - d' - lui, com - me l'un de ses preux / com - me l'un de ses

The first system features a vocal line in treble clef with a dynamic marking of *f*. The lyrics are "vel - le Fran - ce qui te chante au - jour - d' - lui, com - me l'un de ses preux / com - me l'un de ses". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes various markings such as *acc.* and *rit.*.

Org.

The organ accompaniment for the first system is shown in two staves (treble and bass clefs). It includes a dynamic marking of *acc.* and a *rit.* marking.

CHOEUR: 63 = ♩ con anima

preux: *mf* Garde à no - tre pa - ys la foi pure et se - ra - ne - qui fait de - puis tou - jours sa

The second system begins with a choral section. The tempo and mood are indicated as "CHOEUR: 63 = ♩ con anima". The lyrics are "preux: *mf* Garde à no - tre pa - ys la foi pure et se - ra - ne - qui fait de - puis tou - jours sa". The vocal line is in treble clef and includes a *rit.* marking. The piano accompaniment is in two staves (treble and bass clefs) and includes a *mf* marking.

Org.

The organ accompaniment for the second system is shown in two staves (treble and bass clefs). It includes a *rit.* marking and a *mf* marking.

più forte ff

gloire et sa fier-té: Gar-de com-me ja-dis, en ter-re ca-na-dien - ne, Les ver-

più forte ff

Org.

più forte ff

rit. a tempo rit. - - - - - CHOEUR: Maestoso: 88 = ♩

tus d'au-tre-fois: Cou-ra-ge et cha-ri-té! Mar-gue-

rit. a tempo rit. - - - - - ff

Org.

rit. a tempo ff

ri-te Bour-geoy's, Fem-me forte et vail-lan-te! Ap-prends-nous à lut-ter pour la

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'ri-te' followed by eighth notes for 'Bour-geoy's, Fem-me forte et vail-lan-te!'. The piano accompaniment consists of chords and moving lines in both hands.

Org.

The organ accompaniment for the first system is written on two staves. It features a variety of chords and melodic fragments that support the vocal line. The notation includes some dynamic markings and articulation symbols.

An empty bass staff, likely for a cello or double bass, corresponding to the first system of music.

poco rit.

cau-se du Bien! Que la va-gue du mal se re-tire in-puis-san-te, De-avant l'A-mour du

The second system of music continues with a vocal line and piano accompaniment. The vocal line starts with a half note 'cau-se du Bien!' followed by eighth notes. The piano accompaniment continues with chords and moving lines. A 'poco rit.' marking is placed above the vocal line.

poco rit.

Org.

The organ accompaniment for the second system is written on two staves. It continues the harmonic and melodic support for the vocal line. A 'poco rit.' marking is also present at the end of the system.

poco rit.

An empty bass staff, likely for a cello or double bass, corresponding to the second system of music.

energico

CHOEUR: Maestoso: 63 = ♩ A toi, lou-ange et gloire en cette a - po-thé-

Christ, rem-paît dun sol chré-tien: A toi, lou-ange et gloire en cette a - po-thé-

A toi, lou-ange et gloire en cette a - po-thé-

Maestoso: 63 -

energico

Org.

(Sop. 1) più dolce

o - se Qui semble un jour du ciel aux coeurs de tes en-fants

o - se

o - se (Sop. 11) Qui semble un jour du ciel

energico

o - se

(Sop. 11 Alti, Contr.) un jour du ciel

Aux coeurs de

più dolce

Org.

più dolce

cresc.

la Tri - ni - té Sainte, hon - neur en tou - te
tes en-fants

cresc.

Org.

cresc.

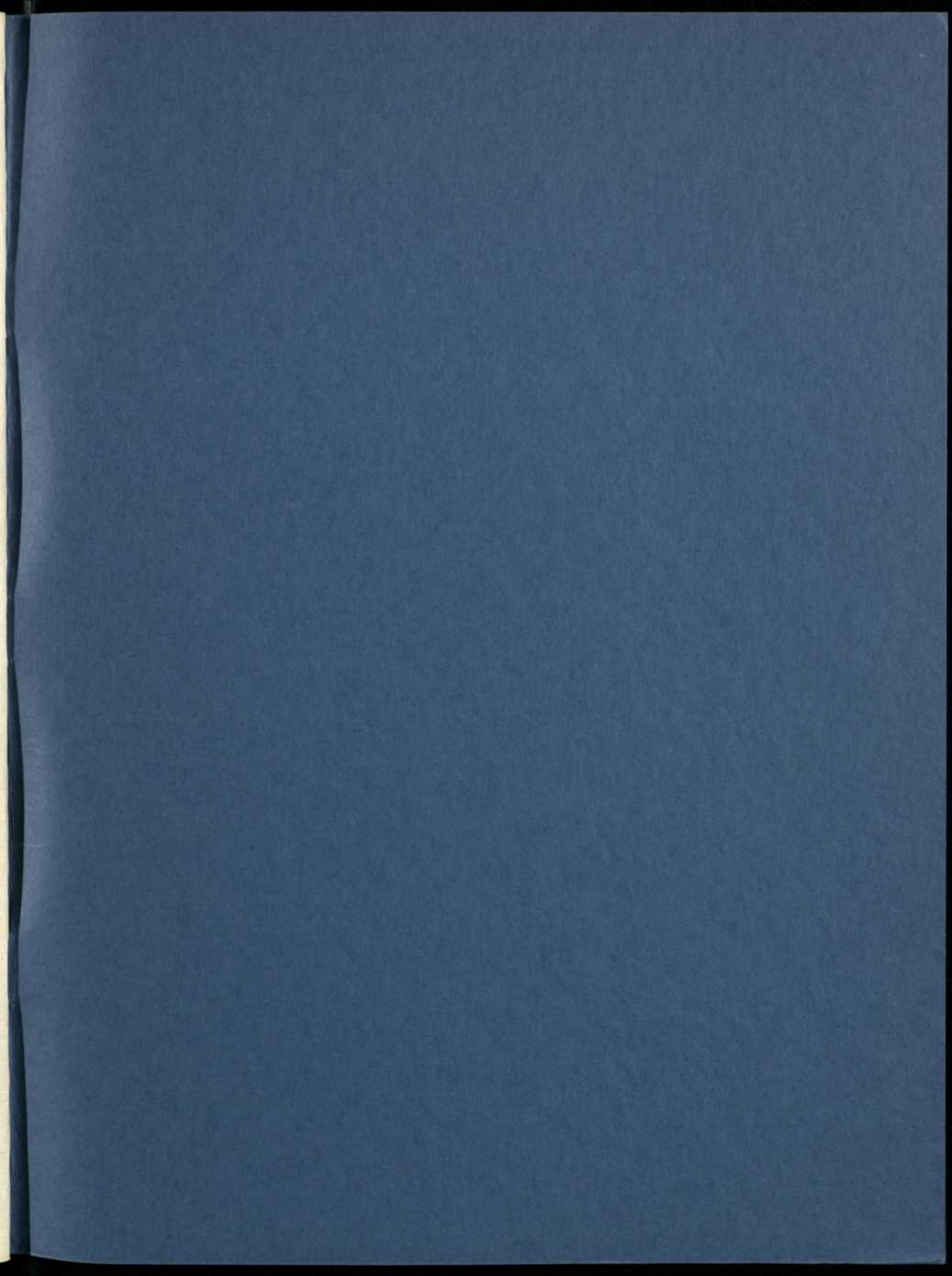
cho - - se grâ - ce, tri - omphe, a - mour dans la

Hon - neur, tri - omphe, a - mour, a - mour

alargando

Org.

alargando



BAnQ



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