

MESSE DE NOËL

DE

Messire J. J. PERREULT, p.s.s.
Ancien maître de chapelle de Notre-Dame.

1826-1866

Accompagnement \$1.50

Voix: Soprano, Ténor et Basse, 40 cts.

Nouvelle édition corrigée pour satisfaire davantage aux exigences liturgiques, et arrangées
pour Soprano Tenor et Basse par

EUGENE LAPIERRE, D. M.

*Membre de la commission diocésaine,
Organiste de St-Alphonse.*

BIBLIOTHÈQUE
SAINT-SULPICE

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FOREWORD

The oldest music publishing firm in Montreal, A. J. Boucher, Enrg., has requested us to revise Joseph Julien Perreault's Christmas Mass. Eighty years after its first publication, this Mass is still in great demand. The liturgical style having changed since 1860, we have undertaken to revise the sixty-five pages of the work.

We changed the tempo in all the cases where it was prejudicial to the dignity of the style. We have deleted from the accompaniment all the superfluous elements which were included in the orchestral masses of that time. We did the same with regard to numerous unnecessary repetitions of Latin words, etc. Such as it is, we believe this Mass may still be of service, particularly in view of the scarcity of such works at this time.

We are therefore happy in presenting to Church musicians the Mass of Joseph Julien Perreault, p.s.s. Rearranged for Soprano, Tenor and Bass. It is noticeably shorter without, however, losing any of its brilliancy and solemnity.

Dr. Eugène Lapierre,

President of the Diocesan Commission
Graduate of the Institut Gregorien de Paris
Member of the Gregorian Institute of America.

AVERTISSEMENT

La Maison A. J. Boucher, la plus vieille maison d'édition de la métropole, nous a demandé de remettre à jour la messe de Noël de Joseph Julien Perreault, ancien maître de chapelle de Notre-Dame. Après quatre-vingts ans, cette messe donne encore lieu chaque année à d'importantes commandes. Le style et l'esprit de la liturgie ayant notablement changé depuis 1860, nous avons entrepris une refonte des soixante-cinq pages d'harmonisations à quatre parties qui constituent cette oeuvre.

Nous avons d'abord apporté nos soins à redresser les temps de 6/8 et de 3/4 pour en faire des 6/4 et des 3/8, plus "legato" et plus liturgiques. Nous avons ensuite enlevé de l'accompagnement les gammes en doubles-croches les batteries, les arpèges de sonatine et tous les ornements nés des messes orchestrales du temps. Enfin les répétitions de mots latins ou de phrases entières ont été ramenées au minimum toléré de deux répétitions, encore les avons-nous supprimées dans la plupart des cas. Telle qu'elle est — avec l'addition de deux courts Fugatos et d'un Benedictus qui ne fait plus attendre le célébrant — nous croyons que cette messe peut encore rendre de grands services surtout à cause du dépouillement actuel des marchés. Mais, au sortir de ce travail, nous concédons volontiers que Messire Perreault était en avance sur son temps: il avait au moins le goût du genre diatonique ne modulant qu'aux tons voisins.

A l'adresse des puristes qui nous reprocheraient cette initiative, nous croyons devoir déclarer ici que l'Eglise n'a jamais exigé au nom de ses réformes la mise au rancart de tout le vieux répertoire d'un pays quand il a de bonnes raisons de le rescaper. Le mot de Pie X à Camille Bellaigue au sujet du Credo Royal de Dumont en est la plus illustre preuve.

Nous sommes donc heureux de présenter à nos musiciens d'église la Messe de Noël de Monsieur Joseph Julien Perreault, p.s.s. refaite à trois parties — Soprano, Ténor et Basse — elle est ainsi notablement plus courte, et, nous le croyons, non moins brillante, non moins solennelle.

Dr Eugène Lapierre,

Président de la Commission Diocésaine de Montréal
Diplômé de l'Institut Grégorien de Paris
Membre du Gregorian Institute of America.

MESSE DE NOËL

J. J. PERREAULT - E. LAPIERRE.

Kyrie.

Andante.
mf *molto legato* *rall.*

The piano introduction is in 3/4 time, marked Andante. It begins with a bass line of whole notes and a treble line of quarter notes. The treble line features a melodic line with a trill on the first measure. The piece concludes with a *rall.* marking.

B.
mf Ký - ri - e e - lé - i - son. Ký - ri - e e

The B. voice part begins with a whole rest followed by a melodic line. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

T.
mf Ký - ri - e e - lé - i - son. Ký - ri -
senza rall.
lé - i - son, e - lé - i - son.

The T. voice part begins with a whole rest followed by a melodic line. The piano accompaniment continues with chords and a bass line. The text is split across two lines.

The piano accompaniment continues with chords in the right hand and a moving bass line in the left hand, corresponding to the vocal lines above.

S. *mf* Ký- ri-

f e e- lé- - i- son, *p subito* e- - - lé- - - i- son.

mf Ký- ri-

f *p subito*

e e- lé- - i- son. Ký- ri- e e- lé- - i- son. —

e- - - lé- i- son. Ký- ri- e e- lé- i- son. —

e e- lé- - i- son. Ký- - ri- e e- lé- i- son. —

ff Ky- ri- e e- lé- i- son.

ff Ky- ri- e e- lé- i- son.

ff Ky- ri- e e- lé- i- son.

Solo: T, ou S.

p Chri- - ste e- lé- i-

p

son. Chri- - - ste e- lé- i- son. e- lé- - i- son.

f **Tutti**

Chri - - ste e - - lé - - i - son.

Chri - - ste e - - - lé - - i - son.

Chri - - ste e - - - lé - i - son.

rit.

Chri - ste e - lé - i - son, e - lé - i - son.

rit.

Chri - ste e - lé - i - son, e - lé - i - son.

rit.

Chri - ste e - le - i - son, e - lé - i - son.

rit.

p

Ký- ri- e e- lé- - i- son. Ký- ri- e e-

p

f

Ký- ri- e e- lé- - i- son. Ký- ri-

-lé- - i- son. e- lé- i- son.

f

mf *rall.*

-e e- lé- - i- son, e- lé- i son.

mf *rall.*

Maestoso

ff Ký- ri- e e- lé- - i- son. Ký- ri- e

ff Ký- ri- e e- lé- i- son, e- lé- i- son,

ff Ký- - ri- - e — e- lé- i- son, e -

Maestoso.

ff

mf

ff e- lé- i- son. *decresc.* *p*

ff e- - lé- i- son. *p*

ff - lé- i- son. *p*

ff *en dehors* *p*

Gloria.

Allegro.

Gloria in excelsis Deo.

Et in terra pax hominibus

Et in terra pax hominibus

bus, pax hominibus bonae voluntatis.

bus, pax hominibus bonae voluntatis.

Et in ter - ra — pax ho mí- ni- bus, pax — ho -

Et in ter- ra pax ho- mí- ni- bus, pax ho-

Et — in — ter- ra pax — ho - mí- ni- bus, — pax ho -

poco rall.

mí- ni- bus bo- nae vo- lun- tá- - tis.

poco rall.

mí- ni- bus bo- nae vo- lun- tá- - - - tis.

poco rall.

mí- - ni - bus bo- nae vo- lun- tá- tis.

poco rall. *a tempo*



mf La- u- dá- mus

mf La- u- dá- mus

mf La- u- dá- mus

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics 'La- u- dá- mus' with a *mf* dynamic marking. The middle staff is another vocal line with a treble clef, also containing the lyrics 'La- u- dá- mus' with a *mf* dynamic marking. The bottom staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords in the right hand. A 'Ped.' (pedal) marking is present at the end of the system.

te. Be- ne- dí- - - - ci- - - - mus

te. Be- - ne- - dí- ci- mus

te. Be- ne- dí- ci- mus

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing the lyrics 'te. Be- ne- dí- - - - ci- - - - mus'. The middle staff is another vocal line with a treble clef, containing the lyrics 'te. Be- - ne- - dí- ci- mus'. The bottom staff is a piano accompaniment with a bass clef, continuing the accompaniment from the first system. A 'Ped.' (pedal) marking is present at the end of the system.



p

te. A- do- rá- mus — te.

p

te. A- - do- rá- mus — te.

p

te. A- do- rá- mus — te.

pp

Glo- ri- fi- cá- mus te.

Glo- ri - fi - cá - mus — te.

Glo- ri - fi - cá - mus te.

Più lento. Duo

mf Grá-ti-as á-gi-mus, á-gi-mus

Grá-ti-as á-gi-mus

Più lento.

mf *ben marcato la melodia.*

ti-bi, Grá-ti-as á-gimus, á-gi-mus ti-bi prop-ter

á-gi-mus ti-bi, Grá-ti-as á-gi-mus, á-gi-mus ti-bi

ma-gnam gló-ri-am tu-am, prop-ter magnam gló-ri-am tu-am.

prop-ter ma-gnam gló-ri-am tu-am, propter gló-ri-am tu-am.

ff

p Tutti

Dó- mi- ne

p

Dó- mi- ne

p

Dó- mi- ne

energico.

p subito

ff

De- us, Rex coe- lés- tis, De- us Pa- ter o- mní-po- tens, Dó- - mi- ne

ff.

De- us, Rex coe- lés- tis, De- us Pa- ter o- mní-po- lens, Dó- mi- ne

ff

De- us, Rex coe- lés- tis, De- us Pa- ter o- mní- po- tens, Dó- mi- ne

ff

De - us Rex — coe - lés - tis, De - us — Pa - ter o - mni - po-

De - us Rex coe - lés - tis, De - us Pa - ter o - mni - po-

De - us, Rex coe - lés - tis, De - us Pa - ter o - mni - po-

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

-tens. Dó - mi - ne Fi - li u - ni - gé - ni - te Je -

-tens. Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su

-tens. Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su

The second system continues the vocal and piano parts. It includes dynamic markings such as *f* and *f*. The piano accompaniment has a more active bass line with some sixteenth-note patterns. The system concludes with a double bar line.

p

su Chri-ste; Je-su Chri-
 Chri-ste, Je-su Chri-
 Chri-ste. Je-su Chri-

più lento

- ste. Dó-mi-ne De-us, A-gnus De-i, Fí-
 ste. Dó-mi-ne De-us, A-gnus De-i, Fí-li-
 ste. Dó mi-ne De-us, A-gnus De-i, Fí-li-

più lento

rall.
- li- us Pa- - tris.

rall.
- us — Pa- - tris.

rall.
- us — Pa- tris.

rall. *ff* *f* *mf*

Solo: B.

Andante

mf *rit* Qui

tol- lis pec- cá- - ta, pec- - cá- ta mun- di,

The first system of music features two vocal staves in the upper part and a piano accompaniment in the lower part. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The vocal lines are mostly rests, with some notes appearing at the end of the system. The piano accompaniment consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment.

Qui

Qui

mi - se ré - re — no - bis.

The piano accompaniment for the first system is written in a grand staff (treble and bass clefs). It features a steady rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand. The key signature remains two sharps.

The second system of music continues the vocal and piano parts. The vocal staves now have lyrics underneath them. The piano accompaniment continues with the same rhythmic pattern as in the first system.

tol - lis pec - cá - ta , pec - cá - ta mun - di,

tol - lis pec - cá - ta , pec - cá - ta mun - di,

The piano accompaniment for the second system continues the musical texture established in the first system, with consistent rhythmic accompaniment for the vocal lines.

sús- ci- pe de- pre- ca- ti- ó- nem no- - stram.

sús- - ci- pe— de- pre- ca- ti- ó- nem no- - stram.

Solo

mf Qui

se- des ad d'ex- te- ram , ad d'ex- te- ram Pa- tris,

la Melodia marcata.

pp *rit.*

mi- se- ré- re no- - - bis.

pp *rit.*

Allegro maestoso

Tutti
ff Quó- ni- am ————— *ff*
 Quó- ni- am —————
 Quó- ni- am —————

Allegro maestoso

ff

tu so- lus san- ctus. ————— Tu so- lus Dó- mi- nus. Tu
 tu so- lus san- ctus. Tu so- lus Dó- mi- nus. Tu
 tu so- lus san- ctus. Tu so- lus Dó- mi- nus. Tu

rit.

so- lus Al- tís- si- mus, Je- su Chri- ste,

rit.

so- lus Al- tís- si- mus, Je- su Chri- ste.

rit.

so- lus Al- tís- si- mus, Je- su Chri- ste,

p

ff

Je- su Chri- ste.

p

ff

Je- su Chri- ste.

p

ff

Je- su Chri- ste.

Allegro moderato. Fugato

B. *mf*

Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-

Allegro moderato.

mf

mf T.

Cum San-cto Spi-ri-tu, in glo-ri-a De-i Pa-

- - - - tris, in - - - glo-ri-a De-i Pa-tris,

f s.

Cum San-cto Spi-ri-tu in glo-ri-a De-i

- - - - tris, in glo-ri-a De-i Pa-

De-i, Pa- - - tris.

Pa- - - - - tris, in ——— gló- ri-

-tris. ——— De- - i Pa- - tris,

f

Cum San- cto Spí- ri- tu.

-a De- i Pa- tris. ———

Pa- - tris. De- i

in gló- ri- a De- - i, in ——— gló- - - ri- - -

mf

ff in gló- ri - - a De- i Pa- - - tris. *ff* A- - -

ff Pa- tris. De- - i, Pa- - tris.

ff a - - De- - i, Pa tris,

ff

- - - - - men. A- - -

A-

ff

A- - - - -

ff

men. A-

men. A-

This system contains three staves. The top staff is a vocal line with a long melisma over the words "men. A-". The middle staff is another vocal line with a similar melisma. The bottom staff is the piano accompaniment, featuring a descending eighth-note pattern in the left hand and sustained chords in the right hand.

ff con tutta forza

- men.

- men.

- men.

This system contains three staves. The top staff is a vocal line with a melisma over the word "men.". The middle staff is another vocal line with a similar melisma. The bottom staff is the piano accompaniment, featuring a descending eighth-note pattern in the left hand and sustained chords in the right hand.

sempre sonore

ff con tutta forza.

This system contains two staves for piano accompaniment. The left hand features a descending eighth-note pattern, and the right hand features sustained chords. The dynamic marking *ff con tutta forza.* is present at the beginning of the system.

Credo.

Allegro.

Cre do in u- num De - - um.

ff

mf Pa - - - trem o- mni- po- tén- tem, fa- ctó- rem

mf Pa- trem o- mni- po- tén- tem, fa- ctó- rem

mf Pa- trem o- mni- po- tén- tem, fa- ctó- rem

mf

coe- li- et ter - rae, vi- si- bí- li - um ó- mni- um, et in—

coe- li et ter - rae, vi- si- bí- li- um ó- mni- um, et in

coe- li et ter- rae, vi- si- bí- li- um ó- mni- um, et in

-vi - si - bí - li - um. Et in u - num — Dó - mi - num Je

-vi - si - bí - li - um. Et in u - num — Dó - mi - num Je —

-vi - si - bí - li - um. — Et in u - num Dó - mi - num Je

-sum Chri - - - stum, Fí - li - um De - - i u - ni

- sum — Chri - - - stum, Fí - li - um De - - i u - ni

- sum Chri - - - stum, Fí - li - um — De - - i u - ni

rit.

rit.

rit.

rit.

mf *rit.*

- gé ni- tum. Et ex Pa- tre na- tum an- te ó- mni- a

mf *rit.*

- gé- ni- - tum. Et ex Pa- tre na- tum an- te ó- mni- a

mf *rit.*

- gé- ni- tum. Et ex Pa- tre na- tum an- te ó- mni- a

p

saé- cu- la. De- um de De- o, lu- men de

p

saé- cu- la. De- um de De- o, lu- men de

p

saé- cu- la. De- um de De- o, lu- men de

lú- mi- ne, De- um ve- rum de De- o ve- - ro. Gé- ni- tum, non

lú- mi- ne, De- um ve- rum de De- o ve- - ro. Gé- ni- tum, non

lú- mi- ne, De- um ve- rum de De- o ve- - ro. Gé- ni- tum, non

cresc.

fa- ctum, con- sub- stan- ti- á- lem Pa- tri: per — quem —

cresc.

fa- ctum, con- sub- stan- ti- á- lem Pa- tri: per — quem —

cresc.

fa- ctum, con- sub- stan- ti- á- lem Pa- tri:

cresc.

dolce

o- mni- a — fa- cta sunt. Qui pro- pter nos hó- mi- nes,
 ó- mni- a fa- cta — sunt. Qui pro- pter nos hó- mi- nes,
 per quem ó- mni- a — fa- cta sunt. Qui pro- pter nos — hó- mi- nes,

dolce

dolce

dolce

dolce, ma ben marc. il canto

non rall.

et pro- - pter no- stram sa- lú- - tem des -
 et pro- - pter — no- stram sa- lú- - tem
 et pro - pter — no- stram sa- - lú- - tem

non rall.

non rall.

non rall.

-cén- - dit de coe- lis,

des- cén- - dit de coe- lis,

des- cén- - dit de

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics "-cén- - dit de coe- lis,". The middle staff is another vocal line in treble clef with lyrics "des- cén- - dit de coe- lis,". The bottom staff is a piano accompaniment in bass clef. The music is in a 6/4 time signature and a key signature of one flat (B-flat).

des- cén- dit de coe- lis.

des- - cén- dit de coe- lis.

coe- lis, des- cén- dit de coe- lis.

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics "des- cén- dit de coe- lis.". The middle staff is another vocal line in treble clef with lyrics "des- - cén- dit de coe- lis.". The bottom staff is a piano accompaniment in bass clef with lyrics "coe- lis, des- cén- dit de coe- lis.". The music continues in the same 6/4 time signature and key signature. A "ten." (tenuto) marking is present above the middle vocal line.

coe- lis, des- cén- dit de coe- lis.

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics "coe- lis, des- cén- dit de coe- lis.". The middle staff is another vocal line in treble clef with lyrics "coe- lis, des- cén- dit de coe- lis.". The bottom staff is a piano accompaniment in bass clef with lyrics "coe- lis, des- cén- dit de coe- lis.". The music continues in the same 6/4 time signature and key signature. A "ten." (tenuto) marking is present above the middle vocal line.

Solo: T.

Meditativo *mf* Et in-car-

p

ped.

-ná-tus est de Spí-ri-tu San-cto ex Ma-rí-a

poco rall.

Vír-gi-ne: Et ho-mo fa-ctus est. Et ho-mo fa-ctus

poco rall. *segue*

ped.

Mesto

est. Cru-ci-fi-xus é-ti-am pro no-bis: sub

f *mf* , *più mosso*

Pón- ti- o Pi- lá- to pas- sus, ——— et ——— se-

f *mf* *più mosso*

rall. *f* *ten.* Allegro. Tutti

-púl- tus ——— est. *ff* Et re- sur-

ten. Allegro.

rall. *f* *ff* *ff*

ff

Et re- sur-

-ré- xit tér- ti- a di- e,

ff

Et re- sur- ré- xit tér- ti- a di- e,

- ré- xit tér- ti- a di- e, se- - cún- -
 se- - cún- dum
 se- cún- dum

non rall. *mf*
 - dum — Scri- - ptú- ras. Et a-
mf
 Scri - ptú- ras. Et a- scén- - dit in
mf
 Scri- ptú- ras. Et a- scén- - dit in

non rall. *mf*

-scén- - dit in coe- - lum: se - - det ad
 coe- - lum: se- det ad
 coe- - lum: se - det ad

mf

mf

mf

mf

déx- - te- ram Pa- - tris.
 déx- te- ram Pa- - tris.
 déx- - te- ram Pa- tris.

sonore

ff

f

Et i-te-rum ven-tú-rus est cum

Et i-te-rum ven-tú-rus est cum


Et i-te-rum ven-tú-rus est cum

f

gló-ri-a, ven-tú-rus est cum gló-ri-a, ju-di-cá-

gló-ri-a, ju-di-cá- - - - -

glo-ri-a ven-tú-rus est cum gló-ri-a, ju-di-cá-



- re vi - vos et mór - tu - os: cu - jus

- re vi - vos et mór - tu - os: cu - jus

- re vi - vos et mór - tu - os:

non rall.



re - gni non e - rit fi - nis.

re - gni non e - rit fi - nis.

cu - jus re - gni non e - rit fi - nis.

non rall.



Solo B.

f Et in Spf- ri- tum San- ctum, Dó- mi- num, et vi- vi- fi-

T.

Duo *f* qui ex Pa- tre Fi- li- ó- que pro- cé- dit.

- cán- tem: qui ex Pa- - tre — Fi- li- ó- que pro- cé- dit.

sempre f

p Qui cum Pa- tre et Fí- li- o si- mul a- do- rá- tur, et *ten.*

p Qui cum — Pa- tre et Fí- li- o si- mul a- do- rá- - tur, *ten.*

p

con-glo-ri-fi-fi-cá-tur: qui lo-cú-tus est — per Pro-phé-

et con- gló-ri-fi-fi-cá-tur: qui lo-cú-tus est — per Pro-phé-

f *rit.* *f* *rit.* *f* *rit.*

Tempo primo. *f* Tutti

Et u- nam san- ctam ca- thó- li-

- tas. Et u- nam san- ctam ca- thó- - li- -

- tas. Et u- nam san- ctam ca- - thó- li- cam

Tempo primo

- cam et a- pos- tó- li- cam Ec- clé- si- am. Con- fi- - te -

- cam et a- pos- tó- li- cam Ec- clé- si- am. Con- fi- te-

et a- pos- tó- li- cam Ec- clé si- am. Con- fi- te-

sonore

ff

- or u- num bap- tí- - sma ——— in re- mis- si-

ff

- or u- num bap- tí- - sma ——— in re- mis- si-

ff

- or u- num bap- tí- sma ——— in re- mis- si-

ff

- ó- nem pec- ca- tó- rum. Et ex- spé- cto re- sur-

- ó- nem pec- ca- tó- rum. Et ex- spé- cto re- sur- rec- ti-

- ó- nem pec- ca- tó- rum. Et ex- spé- cto re- sur- rec- ti-

- rec- ti- ó- - nem mor- tu- ó- - rum. Et vi- - - tam

- ó- nem mor- tu- ó- - rum. Et vi- tam ven-

- ó - - nem mor- tu- ó- - rum. Et vi- tam ven-

rit. *f*
 ven- - tú- ri saé- - cu- - li. A- - - -
 rit.
 - tú- - rí — sae- - cu- - li.
 rit.
 - tú- ri saé- cu- li.

rit. *f*

f
 A- - - -
f
 A- - - -

ff *Grandioso*

men. A

ff men. A

ff men. A

ff *Grandioso*

sempre ff

men.

men.

men.

sempre ff

Sanctus.

Andante.

ff San - ctus, San -

ff San - ctus, San -

ff San - ctus, San -

Andante.

ff

ff

rit.

- ctus San - ctus Dó - mi - nus De - us Sá - ba - oth.

rit.

- ctus San - ctus Dó - mi - nus De - us Sá - ba - oth.

rit.

- ctus San - ctus, Dó - mi - nus De - us Sá - ba - oth.

rit.

rit.

f

Ple- ni sunt coe- li , coe- li et ter- ra

f

Ple- ni sunt coe- li , coe- li et ter- ra

f

Ple- ni sunt coe- li ; coe- li et ter- ra

mf

f gló- ri- a tu- a. Ho

ff

f gló- ri- a tu- a.

ff

gló- ri- a tu- a.

f *ff*

Allegro

First system of musical notation. It includes a vocal line with lyrics "sán - na in ex cé -" and a piano accompaniment. The piano part features a dynamic marking of *f* (forte) and a melodic line that mirrors the vocal melody.

Second system of musical notation, primarily piano accompaniment. It features a dynamic marking of *mf* (mezzo-forte) and continues the harmonic and melodic development from the previous system.

Third system of musical notation. It includes vocal lines with lyrics "- sis." and "Ho -" and piano accompaniment. The piano part features a dynamic marking of *ff* (fortissimo) and a melodic line that continues the vocal melody.

Fourth system of musical notation, primarily piano accompaniment. It features a dynamic marking of *ff* (fortissimo) and concludes the piece with a final chord. A small signature or mark is visible at the bottom right of the page.

rall.

sán - na in ex -

ff

Ho - sán - na in ex -

ff

Ho - sán - na in ex -

rall.

ra.

mf *Fine.*

- cét - sis.

- cét - sis.

- cét - sis.

mf *Fine.*

ra.

Larghetto

Soli

mf Be - ne - dí - ctus qui

p Be - ne - dí - ctus qui ve - nit

p Be - ne - dí - ctus qui ve - nit

Larghetto,

p

mf

rit. *f* §

ve - nit in nó - mi - ne Dó - mi - ni. Ho -

in nó - mi - ne Dó - mi - ni.

in nó - mi - ne Dó - mi - ni.

rit. *f*

D.S. § al Fine.

Agnus.

Andante

mf

Soli

mf A - gnus De - i,

mf

qui tol - lis pec - cá - ta mun - di: mi - se - ré - re

no - bis.

f

f *rit.*

Solo: B

f A - - gnus De - i, qui tol - - lis pec - cá - - ta

mun - di: mi - - se - ré - - - - - re no - -

ad lib. *rit.*

rit.

rit.

Duo

f A - gnus — De - i, qui —

f A — gnus De - i,

- bis.

mf

tol- - - - lis pec- cá- ta mun -

qui tol- lis pec- cá- ta mun -

mf

Moderato.

Tutti

p do - na no - bis

mf do - na no - bis, no - bis

p Do - na

Moderato.

p

mf

pa- cem, do- - - - na

p

pa- - - - cem, do - na no -

no- bis pa- - - - cem,

pp

no- - - bis. pa- - - - cem. *ppp*

pp

- bis pa- - - - cem. *ppp*

pp

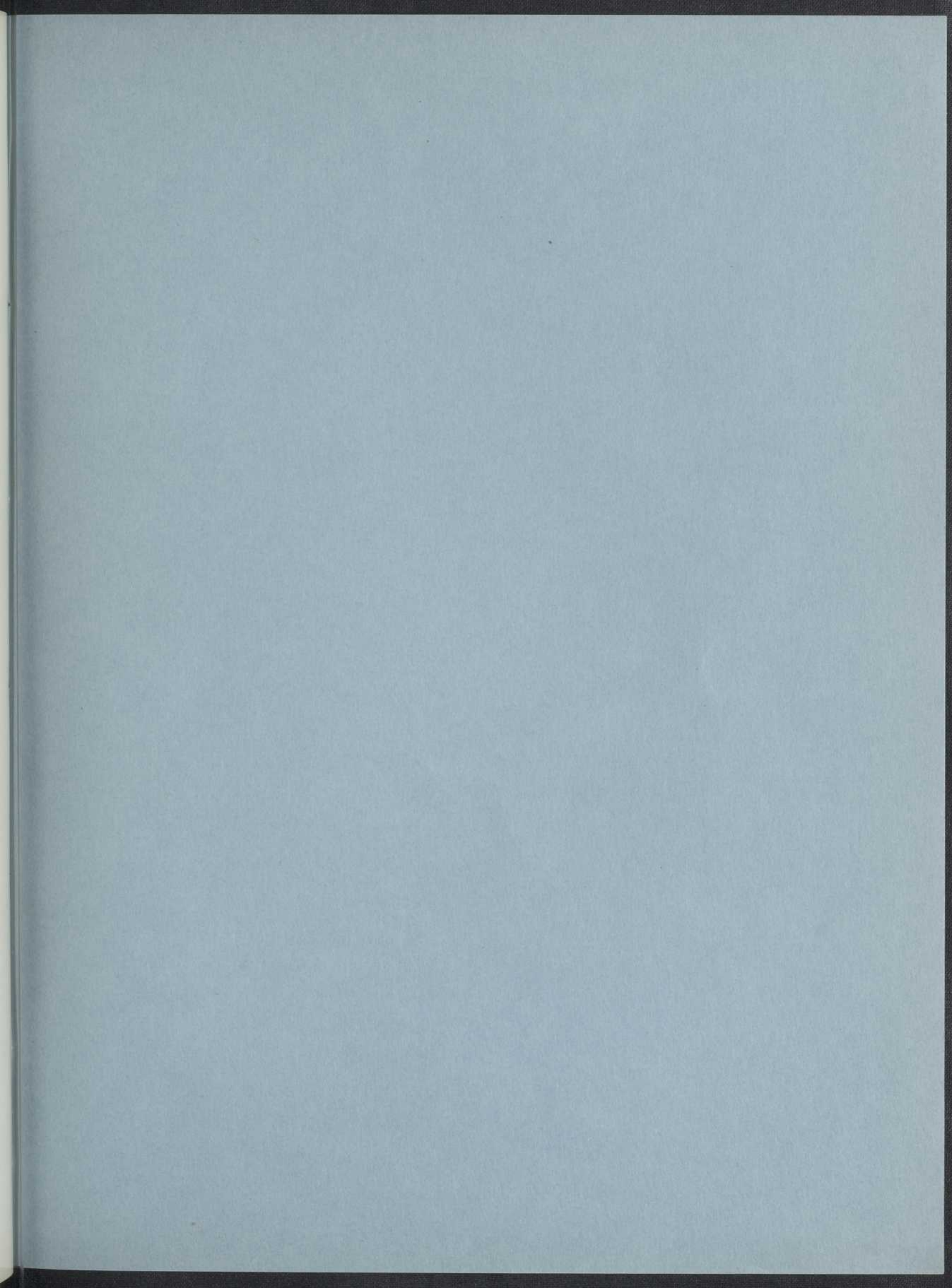
do - na no - bis pa- cem. *ppp*

pp

ppp

BIBLIOTHÈQUE
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ORGUE

A. Mignault Petite Pastorale de Noël40

MOTETS

arr.			voix	Acc.
Solo	— A. Berthelot	O Salutaris		.20
2	— Bordèse	Tantum Ergo		.25
Solo	— R. Clément	O Salutaris		.30
Solo	— R. Clément	O Salutaris		
2-3	— A. Savignac	Cor Jesu	.05	.35
	Dumont	Messe Royale	.25	
	Dumont	Messe du second ton	.20	.50
	Dumont	Messe du 6ème ton	.20	.50
3	— B. Gagnon	Ave Verum	.05	.45
2-3	— B. Gagnon	2 Tantum Ergo	.10	.60
4m	— E. Gagnon	Petite maîtrise, 11 motets grégoriens		1.00
	E. Gagnon	Accompagnement du PLAIN-CHANT le livre le plus complet du genre. Tout l'office des morts		\$10.00
2	— R. C. Larivière	2 Cor Jesu	.05	.35
2	— R. C. Larivière	Adeste Fideles	.05	.35
2	— R. C. Larivière	Tantum Ergo		
2	— L. Latourelle	Tantum Ergo	.05	.35
Solo	— A. Mignault	Ave Maria		.35
4e	— A. Mignault	Cor Jesu		.20
4e	— A. Mignault	Ecce Fidelis		.20
3e	— A. Mignault	Homo Quidam		.35
2e	— A. Mignault	(O Salutaris)		
3e	— A. Mignault	(Tantum Ergo)		
4m	— Perrault	Messe de Requiem	.20	.35
Solo	— Sabatier	Sancta Maria		.30
4m	— Werner	Regina Coeli	.15	.60
2-4	— K. ZiziUnas	Laudate Dominum		.15

PIANO SOLOS

Contant	— Lyre Enchantée, 3ème grade			.45
Duval	— Vive la Canadienne			.35
Labrecque	— Conte de fée, 1er grade			.35
Labrecque	— Petite fileuse, 1er grade			.35
Lavallée	— Oiseau mouche, 3ème grade			
Madison	— Prélude, Why?			.40

CANTIQUES

Solo	— B. Gagnon	Cantique pour la communion		.25
4	— E. Gagnon	9 Cantiques de Noël	.25	1.00
4	— E. Gagnon	Cantiques populaires du Canada		.50
	E. Lapierre	Cantique à St-Jean de Dieu		.35
2	— R. C. Larivière	Dieu soit béni	.05	.35
2	— R. C. Larivière	Au Christ Roi, avec A un nouveau prêtre	.05	.35
2	— R. C. Larivière	5 cantiques populaires de Noël	.20	.75
1-3	— R. C. Larivière	Dans la gloire sans fin, (Funérailles)		.20
	R. C. Larivière	Cantique à Ste-Anne		.35
		English words and notes		.05
	A. Mignault	Cor Jesu, 3 voix égales		.20
	A. Mignault	Cor Jesu, 4 voix égales		.20
	A. Mignault	Ecce fidelis, 4 voix égales		.20
	A. Mignault	Souvenez-vous, solo pour mariage		.50

A. J. BOUCHER (ENR'G.)

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