

VOLUME II

<b>GERALD BALES</b>	
Petite Suite	
<i>Introduction</i>	7
<i>Intermezzo</i>	10
<i>Finale</i>	12
Prelude	68
<b>KEITH BISSELL</b>	
Sonata	47
<b>MAURICE BOIVIN</b>	
Deux Pièces	
<i>Laetare Jerusalem</i>	40
<i>Ego Sum Pastor Bonus</i>	43
<b>GUY DUCHARME</b>	
Prélude (Pour un Dimanche après la Pentecôte)	18
<b>WILLIAM FRANCE</b>	
Oboe Tune and Gavotte	37
<b>FREDERICK KARAM</b>	
Divertimento	29
<b>KENNETH MEEK</b>	
Voluntary for St. Crispins Day	65
<b>FRANÇOIS MOREL</b>	
Prière	23

VOLUME I

<b>GERALD BALES</b>	
Fanfare for Easter Day	39
<b>GEORGE FOX</b>	
Kaleidoscope	25
<b>EUGENE HILL</b>	
Sonatine	52
<b>KENNETH MEEK</b>	
Three Preludes	
<i>Carol</i>	30
<i>In Memoriam</i>	33
<i>Agnus Dei</i>	37
<b>VERNON MURGATROYD</b>	
Méditation (sur un thème grégorien)	45
<b>HEALEY WILLAN</b>	
Five Pieces	
<i>Fanfare</i>	7
<i>Prelude and Fughetta</i>	9
<i>Intermezzo</i>	12
<i>Scherzo</i>	15
<i>Finale Jubilante</i>	21

## Foreword

In 1608 a “Catholic gentleman” called Samuel de Champlain dropped anchor in the shadow of Cape Diamond and Quebec was born. Presently the Jesuits arrived and began that labour which has made their Order so glorious in our annals. With them came the timeless melodies of the Church. A mere ten years after the death of Champlain, the priest who conducted his obsequies wrote this in his journal:

“Quebec, 1645, December 25. The first bell was rung at 11 o'clock, the second a little before the half-hour, and immediately we began to sing two carols, ‘Venez, mon Dieu’ and ‘Chantons Noël’, Monsieur de la Ferté playing the bass viol, Saint Martin the violin. We also had a German Flute, but when it got to church we found it could not be played in tune.

We finished carols a little before midnight, and proceeded without delay to the Te Deum; a little after this was done we fired a cannon for the midnight signal and Mass began.”  
Jérôme Lalemant, S. J.

With what tears this little flock must have sung “The Lord’s song in a strange land” as they recalled the splendour of the Rite in Notre Dame, the grandeur of Rheims, and Mass in a thousand parish churches at home. Ardent they strove to recreate that loveliness in New France, indeed, we are told of a Bishop who refused to consecrate churches he thought too shabby for God.

Came blood and strife, the flag changed and changed again, but beneath the banner of the Cross, the Church went her steadfast way, singing the Songs of Sion. We do well to remember these things. For our part, anthem and voluntary would soon be forgotten, yea, the organ-builder would utterly fail, did not men go to Church.

Churches there were none in the pathless forest of those days but farms and villages began to fringe our rivers, and bells from many a steeple echoed across the waters. When Quebec fell and New France became Canada, folk from Britain augmented the tide of immigrants and the Parson built his church beside that of the Curé. These churches, whether they owed allegiance to Rome, Canterbury or Edinburgh demanded music. The voice of the choir-master was heard in the land. We can well imagine the gravity with which the fiddler and the trumpeter played the service — they who had been the life of the party the night before.

As for organs, surely some keen young fellows from Brittany (or Yorkshire) would make some little “trackers”, with a couple of ranks of flute-pipes that *could* be “played in tune”. The rest is History! In 1834 a “Harmonious Blacksmith” lost interest in his forge and cast his eye on a forlorn organ from France — mute in a strange land. It sang again.

That was Joseph Casavant. His two sons, bettering his instruction, set up a factory at St. Hyacinthe and began that great series of organs we know today. Other builders arose, organ-pipes from foreign shores lifted up their voices in Canada so that now, we have more fine organs than we have fine organists.

With two exceptions, the pieces in these books are not hard, nor do they demand any great array of stops. They certainly presuppose that intelligent diligence we observe in good singers, violinists and pianists. As with all Canadian Art, there is clear evidence of our two-fold heritage, and some hint of personal allegiances, yet this collection is as native to our soil as the wood and metal in our organ pipes.

I do not compose. Therefore it is not improper for me to commend this selection of other mens’ thoughts, in the hope that it will do honour to “The Master of Music and Loveliness”. (Aidan Clarke)

Charles Peaker

To Dr. Charles Peaker

# Petite Suite

## I Introduction

GERALD BALES

**Allegro moderato**

MANUALS

PEDAL

The first system of the introduction features a 2/4 time signature. The manual part begins with a treble clef and a forte (f) dynamic marking. The bass line starts with a bass clef. The pedal part is written on a single bass clef staff. The music consists of rhythmic chords and eighth-note patterns.

The second system continues the introduction with more complex chordal textures and eighth-note patterns in both the manual and pedal parts. The key signature changes to one sharp (F#).

The third system concludes the introduction with a final cadence. The manual part features a treble clef and the bass line features a bass clef. The pedal part continues with eighth-note patterns.

Gt. Flute 8'

First system of musical notation. The piano part is in the upper two staves, and the Gt. Flute 8' part is in the lower two staves. The piano part includes dynamics *cresc.*, *mf*, and *mp*. The Gt. Flute 8' part has a melodic line with slurs and accents.

Second system of musical notation. The piano part is in the upper two staves, and the Ch. and Gt. parts are in the lower two staves. The piano part includes dynamics *mf* and *mp*. The Ch. and Gt. parts have melodic lines with slurs and accents.

Third system of musical notation. The piano part is in the upper two staves, and the Ch. and Sw. Reed parts are in the lower two staves. The piano part includes dynamics *mf* and *rit.*. The Ch. and Sw. Reed parts have melodic lines with slurs and accents.

Fourth system of musical notation. The piano part is in the upper two staves, and the Sw. 8' 2' and G. parts are in the lower two staves. The piano part includes dynamics *p* and *a tempo*. The Sw. 8' 2' and G. parts have melodic lines with slurs and accents.

Ch.

This system contains three staves. The top two staves are for a vocal line, with the label 'Ch.' positioned between them. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a melodic line in the vocal part and a supporting bass line.

Gt. Sw.

Sw.

This system contains three staves. The top two staves are for guitar, with the label 'Gt.' positioned between them. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a melodic line in the guitar part and a supporting bass line. The label 'Sw.' appears twice, indicating a swell or breath mark.

Strings

This system contains three staves. The top two staves are for strings, with the label 'Strings' positioned between them. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a melodic line in the strings and a supporting bass line.

*ppp*

This system contains three staves. The top two staves are for piano, with the label '*ppp*' positioned between them. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a melodic line in the piano part and a supporting bass line.