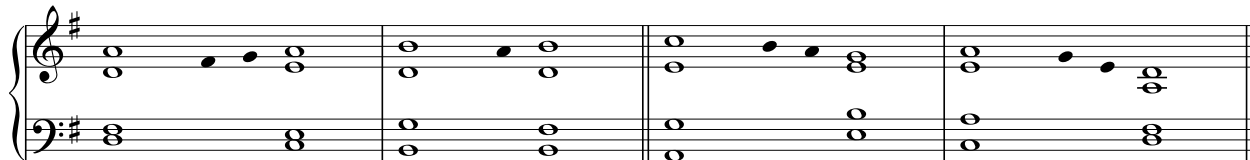


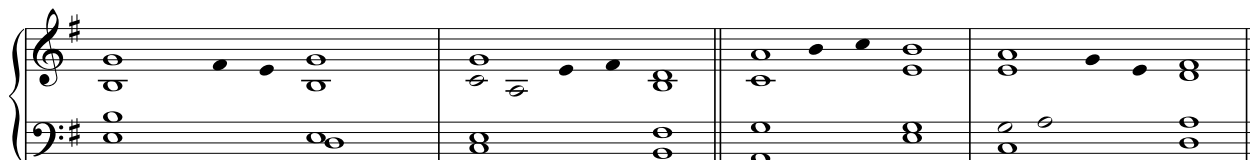
Noël Chabanel Tones

16 March 2025 • <https://ccwatershed.org/>

In honor of Saint Noël Chabanel



In honor of Saint Gabriel Lalemant

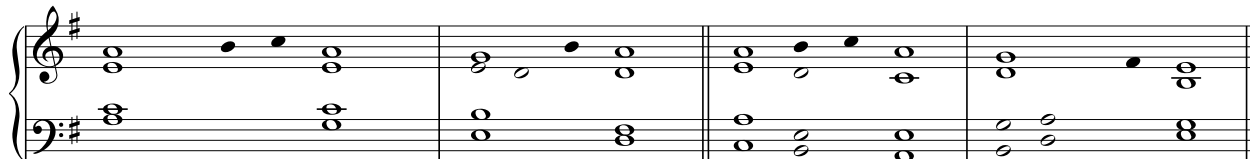


In honor of Anne Émard



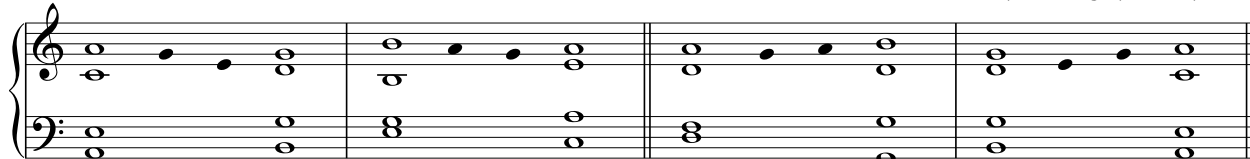
In honor of Saint Isaac Jogues

Based on a tone by Fr. Samuel Weber, OSB



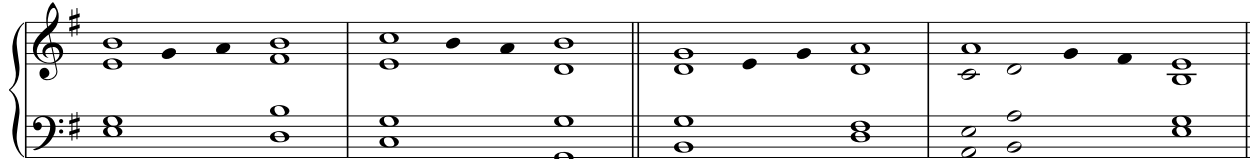
In honor of Saint René Goupil

Based on a tone by Fr. Gregory Murray, OSB

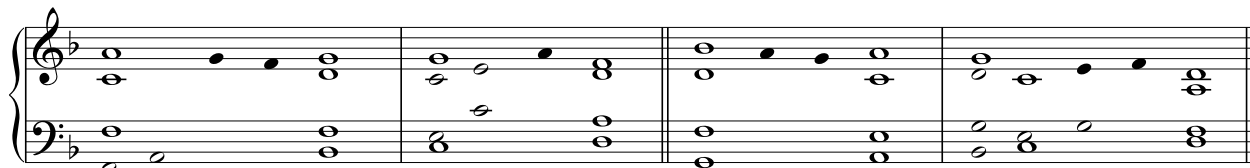


In honor of Saint Jean de Lalande

Based on a tone by Fr. Gregory Murray, OSB



In honor of Saint Jean de Brébeuf



In honor of Saint Charles Garnier

A musical score for a hymn in honor of Saint Charles Garnier. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece is divided into four measures by bar lines.

In honor of Saint Antoine Daniel

Based on a tone by Fr. Samuel Weber, OSB

A musical score for a hymn in honor of Saint Antoine Daniel. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece is divided into four measures by bar lines.

In honor of William Couture

A musical score for a hymn in honor of William Couture. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece is divided into four measures by bar lines. The final measure of the treble staff is followed by the text "OR:" and a final chord in the bass staff.

In honor of William Couture (alternate)

An alternate musical score for a hymn in honor of William Couture. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece is divided into four measures by bar lines.

In honor of Eustace Ahatsistari

A musical score for a hymn in honor of Eustace Ahatsistari. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece is divided into four measures by bar lines.

In honor of Paul Onnonhoaraton

A musical score for a hymn in honor of Paul Onnonhoaraton. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece is divided into four measures by bar lines.

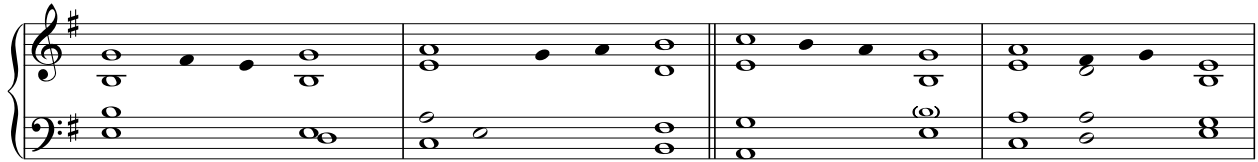
In honor of Fr. Enemond Massé

A musical score for a hymn in honor of Fr. Enemond Massé. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece is divided into four measures by bar lines.

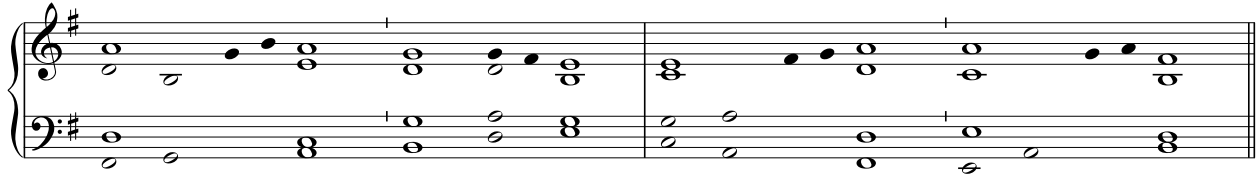
ITS EDITORS LEFT NO STONE unturned in their quest for the best versions of these ancient Catholic hymns, combing through centuries of English translations from the sixteenth century to the present day. In the process, they have revealed much little-known material, and some that is published in a hymnal for the first time. [They] navigate this difficult terrain with assurance; indeed, the editors' explanation of the Urbanite reform and its impact on English translators is a model of clarity, and contains information this reviewer has not encountered elsewhere.

—Dr. Aaron James: 2019 review of the *Brébeuf Catholic Hymnal* in the *Journal of the Society for Catholic Liturgy* • <https://ocwatershed.org/hymn/>

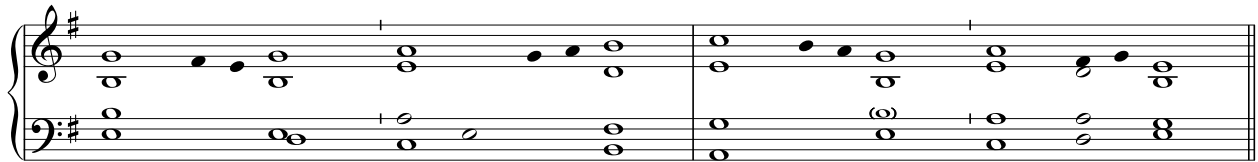
In honor of Fr. Pierre Chaumonot



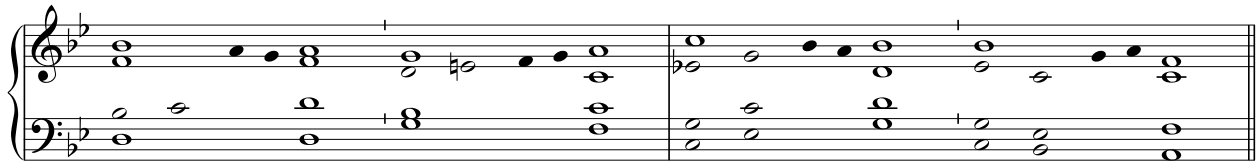
In honor of Fr. Pierre Pijart



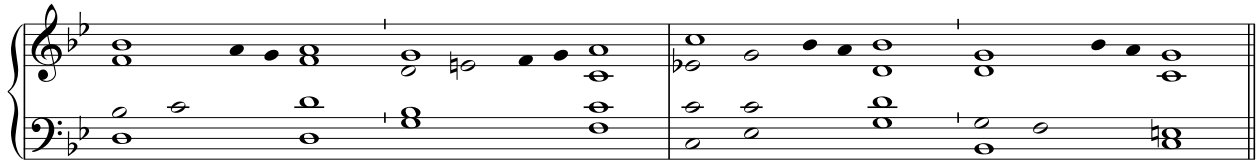
In honor of Fr. François Le Mercier



In honor of Fr. Jacques Quentin



In honor of Fr. Jacques Quentin (alternate)



ITS EDITORS LEFT NO STONE turned in their quest for the best versions of these ancient Catholic hymns, combing through centuries of English translations from the sixteenth century to the present day. In the process, they have revealed much little-known material, and some that is published in a hymnal for the first time. [They] navigate this difficult terrain with assurance; indeed, the editors' explanation of the Urbanite reform and its impact on English translators is a model of clarity, and contains information this reviewer has not encountered elsewhere.

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