



Guy Bergeron

Canada, Québec

Trois anges sont venus ce soir Holmès, Augusta

About the artist

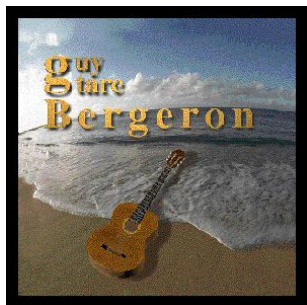
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: Trois anges sont venus ce soir
Composer: Holmès, Augusta
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Voice Soprano, flute, violin, viola, cello, piano
Style: Christmas - Carols

Guy Bergeron on [free-scores.com](https://www.free-scores.com)

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Score

This musical score is for a performance of 'The Rose Tree'. It is written for a Soprano voice and a chamber ensemble consisting of Flute, Violin, Viola, Cello, and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into six measures. The Soprano part consists of a single note, G4, in each measure. The Flute part begins in the third measure with a 'solo' marking and a 'mf' (mezzo-forte) dynamic. The Violin and Viola parts also begin in the third measure with a 'p' (piano) dynamic. The Cello part begins in the third measure with a 'p' (piano) dynamic. The Piano part consists of a continuous eighth-note accompaniment in the right hand and a bass line in the left hand, with a 'mp' (mezzo-piano) dynamic. The piano accompaniment features a repeating pattern of eighth notes in the right hand and a bass line in the left hand. The Flute part features a melodic line with a 'solo' marking and a 'mf' (mezzo-forte) dynamic. The Violin and Viola parts feature melodic lines with a 'p' (piano) dynamic. The Cello part features a bass line with a 'p' (piano) dynamic. The Piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand, with a 'mp' (mezzo-piano) dynamic. The score is written for a Soprano voice and a chamber ensemble consisting of Flute, Violin, Viola, Cello, and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into six measures. The Soprano part consists of a single note, G4, in each measure. The Flute part begins in the third measure with a 'solo' marking and a 'mf' (mezzo-forte) dynamic. The Violin and Viola parts also begin in the third measure with a 'p' (piano) dynamic. The Cello part begins in the third measure with a 'p' (piano) dynamic. The Piano part consists of a continuous eighth-note accompaniment in the right hand and a bass line in the left hand, with a 'mp' (mezzo-piano) dynamic.

guytarebergeron@videotron.ca

Trois anges sont venus ce soir

13

S. nus ce soir m'ap- por - ter de bien bel-les cho - ses. L'un d'eux a - vait un en - cen - soir, l'autre a - vait un cha-peau de

Fl.

Vln.

Vla.

Vlc.

Pno.

13 B $\flat$ E $\flat$ /G B $\flat$ C7 F B $\flat$ B $\flat$ 9/A $\flat$ E $\flat$ /G F D/F $\sharp$ Gm F/C

19

S. ro - ses. Et le troi - sième a__ vait en mains u-ne ro - be tou - te fleu - rie. De per - les d'or et __

Fl.

Vln.

Vla.

Vlc.

Pno.

19 C7 F E $\flat$ Dm E $\flat$ F/E $\flat$ B $\flat$ /D F7/C B $\flat$ E $\flat$ /F F E $\flat$ F/E $\flat$

Trois anges sont venus ce soir

3

25

S de jas - min comme en a ma-da - me Ma - rie. No - ël, No - ël, nous ve-nons du ciel t'ap-por - ter ce que tu dé-

Fl.

Vln.

Vla.

Vlc.

Pno.

25 Gm/E^b F7/E^b B^b/D F7/C B^b F7sus E^b/F F B^b7 E^b B^b/D E^b B^b/D Gm7 C9sus

31

S si - res. Car le bon Dieu au fond du ciel bleu est cha - grin lors-que tu sou - pi - res.

Fl.

Vln.

Vla.

Vlc.

Pno.

31 F7sus F7 B^b7 E^b B^b/D E^b B^b/D Cm7 B^b/F E^b B^b F B^b

rit. *a tempo*

mf *pp* *p*

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37

S. Veux - tu le bel en -

Fl. solo *mf*

Vln. *mp* *p*

Vla. *mp* *p*

Vlc. *mp* *p*

Pno. *mp* *p*

B $\flat$ E $\flat$ /G B $\flat$ E $\flat$ /G E $\flat$ B $\flat$ /D Cm7 F B $\flat$ E $\flat$ /G

43

S. cen - soir d'or, où la rose é - close en cou - ron - ne? Veux - tu la robe ou bien en - core un col - lier où l'ar - gent fleu -

Fl.

Vln.

Vla.

Vlc.

Pno.

F/A C7/G B $\flat$ /F C7sus F B $\flat$ B $\flat$ 9/A $\flat$ E $\flat$ /G F D/F# Gm F/C

Trois anges sont venus ce soir

5

49

S. *ron - ne? Veux - tu des fruits du pa - ra - dis ou du blé des cé - les - tes granges? Ou com - me les ber -*

Fl.

Vln. *pp mp*

Vla. *pp mp*

Vlc. *pp mp*

Pno. *C7 F Eb Dm Eb F/Eb Bb/D F7/C Bb Eb/F F Eb F/Eb*

55

S. *gers ja - dis veux-tu voir Jé - sus dans ses langes? No - ël, No - ël, re tour - nez au ciel mes beaux anges à l'ins - tant*

Fl.

Vln.

Vla.

Vlc.

Pno. *Gm/Eb F7/Eb Bb/DF7/CBb F7sus Eb/F F Bb7 Eb Bb/D Eb Bb/D Gm7 C9sus*

6

Trois anges sont venus ce soir

a tempo

61

S. *me - me, dans le ciel bleu de-man - der à Dieu _____ le bon-heur pour ce-lui que j'ai me.*

Fl.

Vln. *mf pp p*

Vla. *mf pp p*

Vlc. *mf pp p*

Pno. *mf p*

61 F 7sus F 7 B $\flat$ 7 E $\flat$ B $\flat$ /D E $\flat$ B $\flat$ /D C m7 rit. B $\flat$ /F F B $\flat$

67

S.

Fl. *solo mf*

Vln. *mp*

Vla. *mp*

Vlc. *mp*

Pno. *mp*

67 B $\flat$ E $\flat$ /G B $\flat$ E $\flat$ /G B $\flat$ E $\flat$ /G B $\flat$ E $\flat$ /G B $\flat$ E $\flat$ /G B $\flat$ E $\flat$ /G B $\flat$ E $\flat$ /G

Trois anges sont venus ce soir

rit.

7

73

S

Fl.

Vln.

Vla.

Vlc.

Pno.

p

pp

pp

pp

E $\flat$ B $\flat$ /D Cm7 F B $\flat$ E $\flat$ /G B $\flat$ E $\flat$ /G B $\flat$

Detailed description: This musical score page, numbered 73, is for the piece 'Trois anges sont venus ce soir'. It features a vocal line (S) and instrumental parts for Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncelle (Vlc.), and Piano (Pno.). The vocal line consists of whole rests. The instrumental parts are in B-flat major. The Flute part begins with a melodic line and includes a dynamic marking of *p*. The Violin and Viola parts also have melodic lines with dynamic markings of *pp*. The Violoncelle part has a lower melodic line with a dynamic marking of *pp*. The Piano part provides harmonic support with chords and arpeggiated figures. The chords indicated above the piano staff are E $\flat$, B $\flat$ /D, Cm7, F, B $\flat$, E $\flat$ /G, B $\flat$, E $\flat$ /G, and B $\flat$. The tempo marking 'rit.' is present at the top right.

Trois anges sont venus ce soir

Soprano

Augustta Holmes
(1847 - 1903)
arr.: Guy Bergeron

A

10

mp Trois an - ges sont ve - nus ce soir m'ap - por -

14 ter de bien bel - les cho - ses. L'un d'eux a - vait un en - cen - soir, l'autre a -

18 vait un cha-peau de ro - ses. Et le troi - sième a — vait en mains u - ne

22 ro - be tou - te fleu - rie. De per - les d'or et — de jas - min comme en

26 a ma - da - me Ma - rie. No - ël, No - ël, nous ve - nons du ciel t'ap - por -

30 *rit.* ter ce que tu dé - si - res. Car le bon Dieu au fond du ciel bleu —

34 *a tempo* — est cha - grin lors-que tu sou - pi - res. 4

B

41 Veux - tu le bel en - cen - soir d'or, où la rose é - close en cou -

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45
ron - ne? Veux - tu la robe ou bien en - core un col - lier où l'ar - gent fleu -

49
ron - ne? Veux - tu des fruits du — pa - ra - dis ou du blé des cé - les - tes

53
granges? Ou com - me les ber - gers ja - dis veux-tu voir Jé - sus dans ses

57
langes? No - ël, No - ël, re tour - nez au ciel mes beaux anges à l'ins - tant

61
mê - me, dans le ciel bleu de - man - der à Dieu — le bon -

65 *a tempo*
heur pour ce - lui que j'ai me.

12

Flute

Trois anges sont venus ce soir

Augustta Holmes
(1847 - 1903)
arr.: Guy Bergeron

The musical score is written for a single flute in 4/4 time. The key signature has two flats (B-flat major). The score consists of five staves of music. The first staff begins with a measure rest of 2 measures, followed by a melodic line starting on G4, marked *mf* and *solo*. The second staff starts at measure 8 and includes a repeat section labeled 'A' with a 25-measure rest, followed by a *mf* *solo* section. The third staff starts at measure 38 and includes a repeat section labeled 'B' with a 25-measure rest, followed by a *mf* *solo* section. The fourth staff starts at measure 68 and continues the melodic line. The fifth staff starts at measure 74 and concludes with a *p* (piano) dynamic and a *rit.* (ritardando) marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Trois anges sont venus ce soir

Violin

Augustta Holmes
(1847 - 1903)
arr.: Guy Bergeron

Violin score for 'Trois anges sont venus ce soir' by Augustta Holmes, arranged by Guy Bergeron. The score is in 4/4 time and B-flat major. It consists of 43 measures across seven staves. The first staff begins with a 2-measure rest followed by a melody starting on G4. The second staff continues the melody with a 7-measure rest. The third staff starts with a 23-measure rest. The fourth staff begins at measure 28. The fifth staff starts at measure 33 with a 'rit.' marking and a 'mf' dynamic, followed by a 'pp' dynamic and a 'p' dynamic, then returns to 'a tempo' and 'mp'. The sixth staff starts at measure 38 with a 'p' dynamic. The seventh staff starts at measure 43 with a 7-measure rest and a 'pp' dynamic, ending with an 'mp' dynamic. A section marker 'A' is placed at the beginning of the third staff, and a section marker 'B' is placed at the beginning of the sixth staff.

7

A

23

28

33

38

43

p

pp

mf

pp

p

a tempo

mp

p

pp

mp

B

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54

59

64

69

74

a tempo

pp *p* *mp*

mf

rit.

pp

The musical score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat). The piece is divided into five systems of staves. The first system (measures 54-58) features a series of eighth and quarter notes with a long slur. The second system (measures 59-63) continues the melodic line with a slur and a crescendo leading to a *mf* dynamic. The third system (measures 64-68) begins with a fermata on a half note, followed by a *pp* dynamic, then a *p* dynamic, and a *mp* dynamic with a crescendo. The fourth system (measures 69-73) consists of a continuous melodic line with slurs. The fifth system (measures 74-78) includes a *rit.* marking and a *pp* dynamic, ending with a fermata on a half note.

Trois anges sont venus ce soir

Viola

Augustta Holmes
(1847 - 1903)
arr.: Guy Bergeron

2

p

7

A

7

pp *pp*

23

mp

28

33

rit. *a tempo*

mf *pp* *p* *mp*

B

38

p

43

7

pp *mp*

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59 

64

pp p mp

69

The first system of the musical score is in 3/4 time, featuring a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and a half note B-flat4. This is followed by a quarter note A4, a quarter note G4, and a half note F4. The melody continues with a quarter note E4, a quarter note D4, and a half note C4. The system concludes with a quarter note B-flat4, a quarter note A4, and a half note G4. The dynamics are marked *pp* (pianissimo) at the beginning of the system.

Cello

Trois anges sont venus ce soir

Augustta Holmes
(1847 - 1903)
arr.: Guy Bergeron

7

A

23

28

33

rit.

a tempo

38

B

43

pp

mf

pp

p

mp

p

mp

pp

mp

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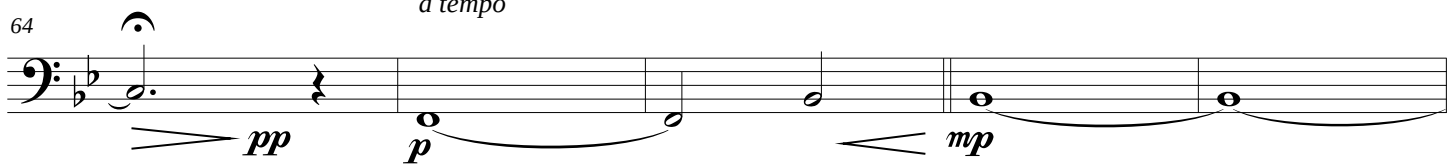
54



59



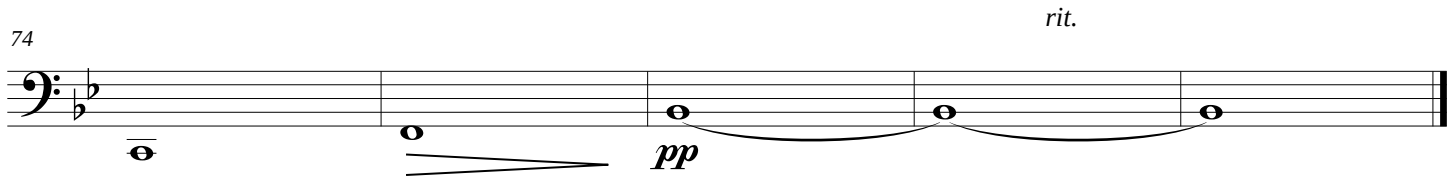
64



69



74



Trois anges sont venus ce soir

Piano

Augustta Holmes
(1847 - 1903)
arr.: Guy Bergeron

The piano score is written in 4/4 time and B-flat major. It consists of 16 measures, divided into four systems of four measures each. The melody is in the right hand, and the bass line is in the left hand. The score includes various chords and a repeat sign.

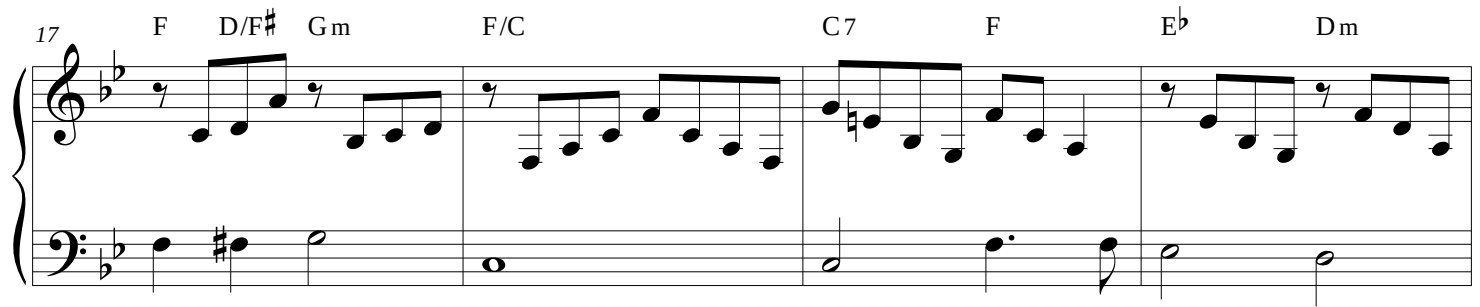
Measures 1-4: Chords: B $\flat$, E $\flat$ /G, B $\flat$, E $\flat$ /G, B $\flat$, E $\flat$ /G, B $\flat$, E $\flat$ /G. Dynamics: *mp*.

Measures 5-8: Chords: B $\flat$, E $\flat$ /G, B $\flat$, E $\flat$ /G, B $\flat$, E $\flat$ /G, B $\flat$, E $\flat$ /G.

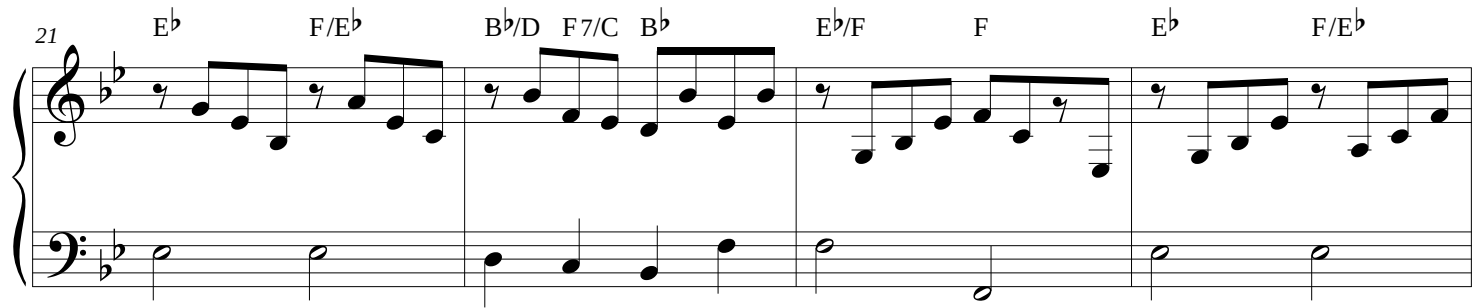
Measures 9-12: Chords: E $\flat$, B $\flat$ /D, C $\flat$ m7, F. A repeat sign is present at the end of measure 12.

Measures 13-16: Chords: B $\flat$, E $\flat$ /G, B $\flat$, C7, F, B $\flat$, B $\flat$ 9/A $\flat$, E $\flat$ /G.

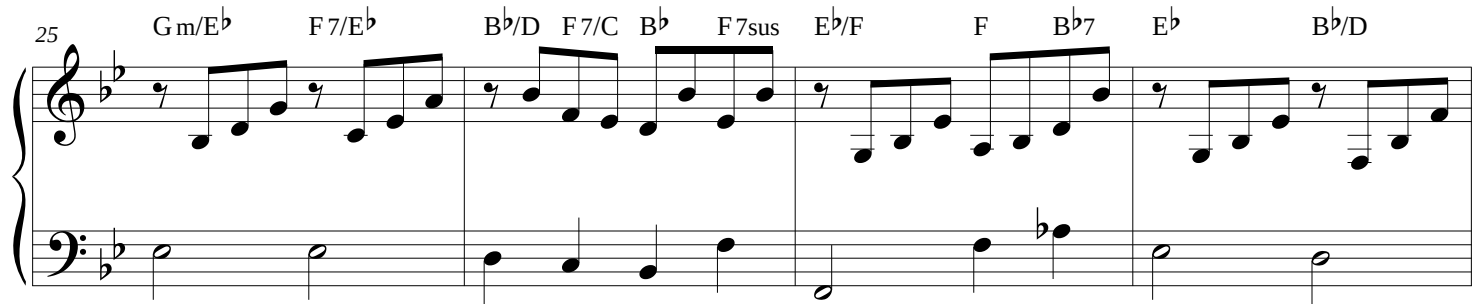
17 F D/F# Gm F/C C7 F Eb Dm



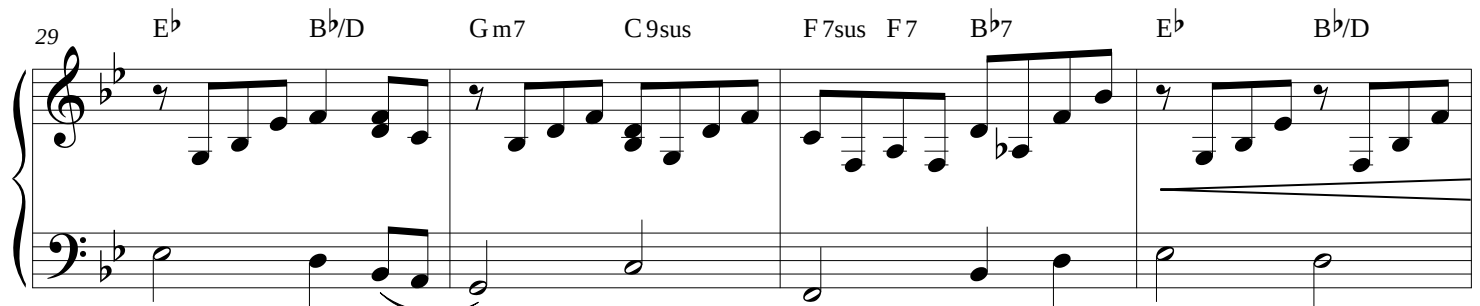
21 Eb F/Eb Bb/D F7/C Bb Eb/F F Eb F/Eb



25 Gm/Eb F7/Eb Bb/D F7/C Bb F7sus Eb/F F Bb7 Eb Bb/D



29 Eb Bb/D Gm7 C9sus F7sus F7 Bb7 Eb Bb/D



33 rit. mf Eb Bb/D Cm7 a tempo p Bb/F F Bb



37 $B\flat$ $E\flat/G$ $B\flat$ $E\flat/G$ $E\flat$ $B\flat/D$ $Cm7$

mp

41 F $B\flat$ $E\flat/G$ F/A $C7/G$ $B\flat/F$ $C7sus$

$\boxed{B}$ *p*

45 F $B\flat$ $B\flat9/A\flat$ $E\flat/G$ F $D/F\sharp$ Gm F/C

49 $C7$ F $E\flat$ Dm $E\flat$ $F/E\flat$ $B\flat/D$ $F7/C$ $B\flat$

53 $E\flat/F$ F $E\flat$ $F/E\flat$ $Gm/E\flat$ $F7/E\flat$ $B\flat/D$ $F7/C$ $B\flat$ $F7sus$

57 $E\flat/F$ F $B\flat7$ $E\flat$ $B\flat/D$ $E\flat$ $B\flat/D$ $Gm7$ $C9sus$

61 $F7sus$ $F7$ $B\flat7$ $E\flat$ $B\flat/D$ $E\flat$ $B\flat/D$ $Cm7$ *rit.*

mf

65 *a tempo* $B\flat/F$ F $B\flat$ $B\flat$ $E\flat/G$ $B\flat$ $E\flat/G$

p *mp*

69 $B\flat$ $E\flat/G$ $B\flat$ $E\flat/G$ $B\flat$ $E\flat/G$ $B\flat$ $E\flat/G$

73 $E\flat$ $B\flat/D$ $Cm7$ F $B\flat$ $E\flat/G$ $B\flat$ *rit.* $E\flat/G$ $B\flat$