

783.243
L4112v
1909
MUS

A mes deux filles: ERNESTINE ET JULIETTE

25 Mélodies

(25 SONGS)

Paroles Françaises et Anglaises

French and English words

MUSIQUE

D'ERNEST LAVIGNE

EDITEUR:

ED. ARCHAMBEAULT,

Pianos, Orgues, Musique en Feuilles

312-314 STE-CATHERINE EST,

MONTREAL, Can.

Enregistré conformément à l'acte du Parlement du Canada, par ERNEST LAVIGNE, au
Ministère de l'Agriculture.

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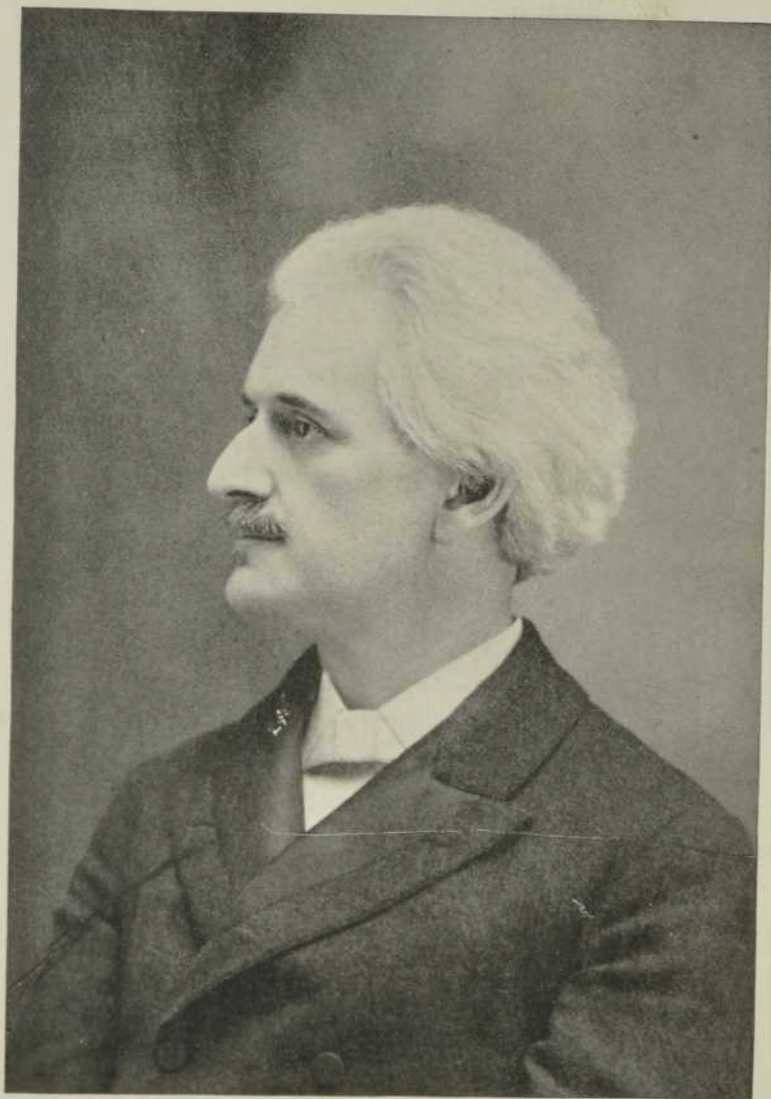


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*Cette musique ne peut être ni
reprise ni échangée.
Ed. Archambault Enr. g.*



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ENGLISH VERSION BY SAMUEL BYRNE

TRANSLATOR'S NOTE

The absence of rhyme from the translations which follow is due to the wish of the composer, Mr. Ernest Lavigne. In the first place, he desired that such English words only should be chosen as would correspond in syllabic accent with that of the French originals for which he composed his music. In the second, he desired also that the exact ideas and the real poetical spirit of the French songs, which he had selected for this volume should be reproduced, so far as possible, in the translations. He realized that the exigencies of rhyme too often oblige translators to take unwarranted liberties with the original text, the sense of which is sometimes so much distorted that the authors, if they read their poems in their translated form would hardly recognize them as their own.

783.243

L4112~

1909

MVS

Villanelle.

1

Paroles de Theophile Gauthier.

(Ballad.)

Musique d'ERNEST LAVIGNE.

Allegretto moderato.

p

Quand vien-dra la saison nou vel - le, Quand au -
When verdant spring a-gain approach - es, When win -

rall. *p a tempo*
ben legato

ront dis - pa - ru les froids, Tous les deux nous i - rons, ma bel - le, Pour cueil -
ter's chills have dis - ap - peared, Through the woods we shall stroll, my dar - ling, The fair

rit. *a tempo* *rit.*

lir le mu-guet au bois; Sous nos pieds é - gre - nant les per - les Que l'on
primrose to cull at will; The trembling bright pearls that are shin - ing, Each morn -

a tempo

voit au ma-tin trembler, Nous i - rons, nous i - rons é - cou - ter, les mer - les Sif - fler.
ing we shall brush a - side; We shall go, we shall go, to hear the gay thrushes Sing-ing.

rit. *a tempo* *f* *pp* *rit.* *p* *pp*

p

Le printemps est ve-nu, ma bel - le, C'est le
The flowers are a-bloom, my dar-ling, Of hap-

rall. *a tempo*
legato

rit. *a tempo* *rit.*

mois des a - mants bé - ni, Et l'oi - seau, sa - ti - nant son ai - le, Dit des
py lov - ers 'tis the month; And the bird his soft wing en - gloss - ing, Sings car-

rit. *a tempo* *rit.*

a tempo

vers au re-bord du nid. Oh! viens donc sur le banc de mous - se, Pour par-
ols sweet within his nest. Come with me on the moss-y bank, Where we'll talk

a tempo

rit. *a tempo* *f* *pp* *rit.* *p* *pp*

ler de nos beaux a - mours, Et dis-moi, et dis-moi de ta voix si dou-ce: Tou-jours!
of nothing else but love, And whisper, and whisper with thy voice so ten-der: Al-ways!

rit. *a tempo* *f* *p* *p*

p

Loin, bien loin, é - garant nos cour-ses, Fai - sons
Far, far off let our footsteps wan-der, Fright'ning

p *rall.* *a tempo*

fuir le la - pin ca - ché, Et le daim au mi - roir des sour - ces Ad - mi -
the hid - ing hare a - way, While the deer at the spring is gaz - ing, Ad - mir -

rit.

a tempo

rant son grand bois pen-che, Puis, chez nous, tout joy - eux, tout ai - ses, En pa -
ing his re-flec-ted horns. Then back home, with our hearts re-joic - ing, And fond -

a tempo

rit. *a tempo* *f* *pp* *rit.* *p* *pp*

nier en - la - cant nos doigts, Re - ve - nons, re - ve - nons rappor - tant des fraises Des bois.
ly our fin - gers en - twined, Let's re - turn, let's re - turn bringing fresh wild berries Wood - grown.

pp

rit. *a tempo* *f* *p* *p*

Au temps d'automne.

(Autumn days.)

Paroles d'Armand Silvestre.

Musique d'ERNEST LAVIGNE

Andantino quasi allegretto.

Puis-
Since

rit.

que vous a - do - rez les fleurs, Son-gez que l'heu-re vient, Ma-dame, Où
flow-ers you, dear la - dy, love, Re-mem-ber that the time draws near, When

a tempo

les ro-ses n'au-ront plus d'âme Et les i - ris plus de cou-leurs. A -
ros-es shall not blos-som more, And lil - ies, too, shall cease to bloom. Be-

rit.

a tempo

vant qu'un souffle mo - no - tone Ait pen-ché les der - niers ga-zons Sous
fore the win - try winds have blown A-cross the mead-ows soft and green, And

a tempo

lor pâ - li des fron - dai - sons, Ai - mons, ai - mons au temps d'au -
 caused the yel - low leaves to fall Let's love, let's love while au - tumn

tom - ne! lin - gers! Puis - Since

a tempo
 que vous vous plai - sez aux chants Que dans l'a - zur l'oi - seau ba - lan - ce, Son -
 you en - joy the mel - o - dies With which the birds the air are fill - ing, Re -

rit.
 gez que l'ombré et le si - len - ce Des - cen - dent des ec - teaux penchants. Le
 mem - ber gloom and si - lence drear - y Come down the slopes of loft - y hills; The

a tempo

vin qui bru - it dans la ton - ne Dit un der-nier hymne au so-leil: Sous
 wine that gurgles in the bar-rel Bids a last fare-well to the sun, That

a tempo

le couchant en-cor ver - meil Ai - mons, ai - mons au temps d'au-
 sinks in ru - by glow to rest. Let's love, let's love while au-tumn

tom - ne. Puis-
 lin - gers! Since

a tempo

que vous sa - vez qu'il n'est qu'heur Et malheur dans la des - ti - né - e, Mais
 you know well, our des - ti - ny On earth de-pends on chance a - lone, But

a tempo

rit.

qu'u - ne dou - ceur est don - née Aux chères tor - tu - res du cœur, A -
 that a pleas - ure is de - creed To the sweet tortures of the heart! Be -

a tempo

vant que le nô - tre s'é - ton - ne De ne plus sa - voir en souff - frir, Pour
 fore those tor - ments we ex - perience With - out the sweetness with them blent That

a tempo

qu'il se gar - de de gué - rir Ai - mons, ai - mons au temps d'au -
 helps us all to bear the pain Let's love let's love while au - tumn

tom - ne.
 lin - gers!

Rosemonde.

(Rosemonde.)

Paroles de Victor Hugo.

Musique d'ERNEST LAVIGNE

Moderato quasi Allegretto.

Il é - tait u - ne fois Un jar - din, et j'y vis ma - da - me Ro - se -
Long a - go there was A gar - den, where I saw the La - dy Ro - se -

mon - de; L'air é - tait plein d'oi - seaux les plus charmants du monde; Quelle
mon - de; The air was full of birds, The nic - est in the world; What

om-bre dans les bois! Il é-tait u-ne fois U-ne source, et j'y vins
shade in the woods! Long-a-go there was A spring, and there I

boire a-vec Ro-se-mon-de; Des na-ia-des passaient, et
drank with dear Ro-se-mon-de; The nai-ads were pass-ing, and

je voy-ais dans l'on-de Des per-les à leurs doigts.
I saw in the mist Pear-ly rings on their fin-gers.

pp

Il é-tait u-ne fois Un bai-ser, qu'en tremblant, je pris à Ro-se-mon-de. Tiens,
Long a-go there was A sweet kiss, which trembling I took to Ro-se-mon-de. "Here,

regarde, ils sont deux, dit u-ne nymphe blonde. Non, dit l'autre, ils sont trois.
be-hold! there are two!" said a fair nymph blonde. The oth-ers said "there are three!"

Il é-tait u-ne fois U-ne fleur, qui sor-tit du cœur de Ro-se-mon-de;
Long a-go there was A flow-er which had bloom'd in the heart of Ro-se-mon-de;

C'est mon âme. Et je brûle, et dans la nuit pro-fon-de. J'en-tends chan-ter des voix.
'Tis my soul, and I burn, and in the nights deep gloom I hear strange voices sing.

Voyage.

(The Quest of love.)

Paroles de Ph. Gille.

Tempo di Valse.

Musique d'ERNEST LAVIGNE.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

The first vocal entry is on a single staff. The lyrics are: "Tous deux vers la ri - ve loin tai - - ne Tra -" and "To a far off land to - geth - er, Tra -". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

The second vocal entry continues the melody. The lyrics are: "ver-sant les monts et la plai - - ne, Dé - laissant le" and "vers-ing the hills and the plains, For - sak-ing the". The piano accompaniment remains consistent with the previous section.

The third vocal entry concludes the phrase. The lyrics are: "monde et sa chaîne Al - lons ou fleu - rit le prin - temps!" and "world and its ties, We'll both go where Spring keeps his home." The piano accompaniment features a *rall.* (rallentando) marking and a *a tempo* marking. The piece ends with a final chord in the piano.

— Là ri-ant des sou-cis mo-ro-ses Dé-daigneux des
There, smil-ing at wor-ries and cares, Dis-dain-ful of

gens et des cho-ses, Nous i-rons au pa-ys des ro-
men and of things, We'll go to the land of the rose

ses, Au pa-ys. ou l'on a vingt ans!
Where our youth nev-er shall grow old!

Dans ce pa - ys qui se - ra nô - tre Sur mon bras s'ap-puie -
In that coun - try where we'll a - bide, On my arm shall re -

p

ra le - vô - tre; Nous ne vi - vrons que l'un pour
pose your own; We shall ex - ist but for our

rall.

l'au - tre, Ou - bli - eux des ans et des jours!
selv - es, And for - get the years and the days.

p
— Oui, vers cet - te dou - ce pa - tri - e Mar -
— Yes, go - ing to that hap - py land Let's

p

chons car - sa route est fleu - ri - e, C'est
walk, for the way is flow'r - strewn, 'Tis

f

une é - ter - nel - le prai - ri - e Ou - vont
an e - ter - nal fai - ry field, Where love

f

v v

— re - nais - sant les a - mours!
— for - ev - er more shall dwell.

f

p

Ce lieu charmant plein de mys - tè - re N'est - il donc qu'au
 That love-ly spot with my-stic charm, At earth's dis - tant

bout! de la ter - re, L'a-mour fi - dèle et so - li -
 end it must be; For faith-ful Love and so - li -

rit. tai - re Nous faut il si loin le cher - cher?
 tude Need we go so far off to seek?

rit.

p

Non! pas de cour - se va - ga - bon - de Pour -
 No! not a trip so rambling, long! Where -

p

quai la re - trai - te pro - fon - de? Par -
fore a re - treat so pro - found? Ev -

f

tout l'a - mour, maî - tre du mon - de, Est seul
'ry-where Love, who rules the world, Is lone -

f

quand il lui plaît d'ai - mer!
ly when he deigns to love!

Le deuil au cœur. (My Heart is full of sadness.)

Musique d'ERNEST LAVIGNE.

Andante (sans lenteur)

p J'ai beau vouloir ai -
To love I try but

mer, J'ai beau vou-loir re - vi - vre; L'af - freu-se las - si - tude en
vain-ly, In vain I strive to rouse me; A dull and heav-y lan-guor be -

rit. *a tempo*
moi met sa lan - gueur. Et rien ne la se - coue et rien ne me dé -
numbs my wea-ry sen-ses. And nought from me will shake it, And nought will lib - er -

rit. *a tempo*

rit. *p.* *p rit.* *a tempo*
li - vre, Je dois pleu-rer tou-jours, Car j'ai le deuil au cœur. Je
ate me, For - ev - er must I weep, My heart is full of sad-ness. 1

rit. *p.* *p rit.* *a tempo*

sens comme à tra- vers la fu - nè - bre ten - tu - re Je ne sais quoi de
 feel that thro' the dark gloomy hang - ings of mourning An i - cy sense of

mort y dor - mir lour - de - ment. Et je reste a ge - noux — près
 death comes and chills this drear heart. And I stay on my knees —

rit. *a tempo*

d'u - ne sé - pul - ture Et je pas - se ma vi - e
 near a lone - ly grave And I pass all my life, 'mid

dim. *morendo*
 à ce re - cueil - le - ment. Vous
 sùch me - di - ta - tions dark. — You

qui, fouil-lant du cœur les tris-tes hé-ca-tom-bes, Croy-
 peo-ple who are fond on bit-ter thoughts of dwell-ing Be-

ez en les son-dant con-so-ler nos dou-leurs, Son-
 lieve by prob-ing griefs you could so con-sôle them Be-

gez que le si-lence est le bien-fait des tom-bes,
 lieve al-so that si-lence be-seems the best our grave-yards

Et qu'à l'en droit qu'on foule il ne croit pas de fleurs. Si
 And where the ground is trod, no flow-ers e'er will grow. Some-

vous voyez par-fois qu'un pur re-gard se voi-le Du dé-sen-chan-te-
times if you per-ceive, a pure re-gard con-ceal-ing, Sor-rows that fate may

rit. ment des a-ve-nirs loin-tains, Ne trou-blez pas ces yeux qui
hold in a dis-tant fu-ture Do not trou-ble those glan-ces that

a tempo

cher-chent une é-toi-le Et pleu-rent dou-ce-ment sur tant
seek for a star bright And weep soft-ly o-ver orbs, ex

f *cresc.* *f* *p*

morendo
d'as-tres é-teints.
tinct long a-go.

pp *ppp*

Vous aimerez demain. (You will love to-morrow.)

21

Paroles d'Armand Silvestre.

Musique d'ERNEST LAVIGNE.

Andantino quasi allegretto.

p

Le doux prin-temps a
The new sweet Spring has

bu dans le creux de sa main Le pre-mier pleur qu'au bois lais-
quaff'd from the palm of her hand The first tears that the dawn has

sa tom-ber l'au-ro-re; Vous ai-me-rez de-main, vous qui n'aimiez en-
let fall in the wood. To-mor-row you shall love, you who nev-er lov'd

accel. *a tempo*

co-re, Et vous qui n'ai-miez plus, vous ai-me-rez de-main! Le doux prin-
yet; And you who lov'd no more, to-mor-row you will love! The new sweet

accel. *a tempo*

temps a bu dans le creux de sa main. *rit.*
 Spring has quaff'd from the palm of her hand.

p rit.

rit.

Le prin-temps a cueil-li dans l'air des fils de
 The new sweet Spring has glean'd some silk threads in the

soie Pour li-er sa chaus-sure et cou-rir par les bois. Vous
 air To tie her dain-ty shoe and to roam through the woods. To -

ai-me-rez de-main pour la pre-miè-re fois, Vous
 mor-row you will love for the ver-y first time, You

accel. *a tempo*

qui ne sa-viez pas cette im-mor-tel-le joie! Le prin-temps a cueil-
that can-not have known of that im-mor-tal joy! The sweet Spring has

accel. *a tempo*

rit.

li dans l'air des fils de soie.
glean'd in the air some threads of silk.

rit. *p*

Le prin-temps a je-té des fleurs sur le che-
The new sweet Spring has strewn some flow-ers on the

min Que Mi-gnon-ne rem-plit de son ri-re so-no-re. Vous
road That Mi-gnon-ne has fill'd with her sweet laugh a-loud—To-

ai - me - rez de - main, vous qui n'ai-miez en - co - re, Et
mor-row you will love, you who nev - er lov'd yet; — And

accel. vous qui n'ai - miez plus, vous ai - me - rez de main! Le prin -
you who lov'd no more, to - mor-row you will love! The sweet

a tempo

rit. temps a je té des fleurs sur le che - min.
Spring now has strewn some flow - ers on the road!

f *rit.* *p*

Marie.

(Sonnet.)

Paroles d'Alfred de Musset.

Musique
d'ERNEST LAVIGNE.

Andante.

Ain - si, — quand la fleur printa-niè - re, Dans les
 'Tis thus, — when the flower of springtime In the

bois — va s'é - pa-nou - ir, Au pre-mier souf - fle du zé - phir El -
 woods — is a-bout to bloom, At the first breath of the warm breeze With

accel. *f* *p*

le sou-rit a-vec mys-tè - re; Et sa ti - ge, fraîche et lé-gè - re, Sen
 mys-tic smiles its leaves are beam-ing, And its stalk, so fresh and, so ten - der, Feel -

poco rit. *a tempo*

poco rit. *a tempo*

tant son ca - li - ce s'ou-vrir, Jus-que dans le sein de la ter - re, Frémit de
 ing its soft ca - ly o - pen, Ev-en to the earth's very bos-om, Is thrilled with

rit. *a tempo*

rit. *p* *a tempo*

rit. *a tempo* *pp* *f*

joie - et de de - sir. Ain - si, — quand ma dou - ce Ma - ri - e Entr' -
 joy — and with de - sire. 'Tis thus, when my sweetest Ma - ri - e

rit. *a tempo* *pp* *p* *f* *p*

rit.

ou - vre sa lé - vre ché - ri - e, Et le - ve, en chan - tant, ses yeux
 O - penssight - ly her lips be loved — And lifts, with charmed glance, her blue

rit.

a tempo *rit.*

bleus; — Dans l'har - mo - nie — et la lu - miè - re, Son â - me
 eyes, — In har - mon - y — and daz - zling bright - ness, Her pure soul

a tempo *rit.*

f *rit.* *p*

sem - ble tout en - tiè - re Mon - ter en tremblant vers les cieux. †
 seems, — in rad - iant white - ness, Mount - ing trembling up to the sky.

f *rit.* *p*

Lorsque ma main frémit....

(When my hand trembles.)

Paroles de Victor Hugo.

Musique
d'ERNEST LAVIGNE.

Andante.

pp *rit.* *a tempo*

p

Lors-que ma main fré-mit si la tien-ne l'ef-fleu - re, Quand
When my hand trembles if yours it on-ly touch - es, When

tu me vois pâ-lir, femme aux che-veux dorés, Com-me le premier jour,
you see me grow pale, la-dy with tresses of gold, Just as on the first day,

f *p* *accel.*

com-me la première heu-re, Rien qu'en touchant ta robe et ses plis a-do-rés; Quand tu
Just as at the first hour, Mere-ly touching your dress and its folds be-loved; When you

f *p* *rall.* *accel.*

3

vois que-les mots me man-quent pour te di-re Tout ce dont tu rem-
 read all the words which I would like to tell you, Words which the thought of

cresc.

cresc. *f* *piu lento* *pp*

plis mon sein tu-mul-tu-eux; Lors-qu'en me
 you my burn-ing breast doth fill; When, my mien

f *pp*

rit. *rit.*

re-gar-dant tu sens que ton sou-ri-re M'en-i-vre par de-grés et fait bril-ler mes
 re-gard-ing, You feel that you're mere smil-ing Enchants me by de-grees and sets my eyes a -

rit. *rit.*

yeux.
gleam.

pp *rit.* *p*

p

Quand ma voix, sous le feu de ta dou-ce pru - nel - le, Tremble
 When my voice neath the fire of your en-dear-ing glan - ces Quakes

en ma bouche é - mue im - puis - sante à par - ler,
 in my quiv-'ring mouth, that dares not try to speak,

Comme un crain-tif oi - seau tout à coup pris par l'ai - le Qui
 Like a fear-strick-en bird by the wing caught un-heed - ing That

f *p*

fri - sonne é - per - du sans pou voir s'en-vo-ler; Ne sens-tu
 shud - ders in dis - may, with - out pow'r to es-cape; Do you not

accel - e - cresc.

pas, dis-moi, pas-ser sur ta pau-piè-re Le souf-fle du ma-
 feel, I ask, move o'er your long eye-lash-es The breath of the bright

accel - e - cresc.

tin des té-nè-bres vain-queur? Ne vient-il
 morn-ing that con-quers the night? Do not strange

*f. piu lento pp**f. piu lento pp*

pas des voix tout bas te dire: es-pè-re! N'entends tu pas un chant dans l'ombre de ton
 voic-es come mur-m'ring the words: Hope ev-er! Do you not hear a song in the shade of your

cœur?
 heart?

Tristesse d'amour.

(Love's sorrows.)

31

Paroles d'Armand Silvestre.

Musique
d'ERNEST LAVIGNE.

Allegretto moderato.

Cel - le qu'hi-er en-cor j'ai-mais E -
The girl I loved till yes-ter-day Was

tait bru-ne comme une ai - rel - le. Je ne la re-ver-rai ja-mais, Cel -
dark as an-y Span-ish maid - en. I will not see her an-y more, The

le qu'hi-er en-cor j'ai-mais. Chan-tons de pro-fun-dis pour el - le! Cel -
girl I loved till yes-ter-day. Let's sing for her a song of sor-row. The

le qu'hi-er en-cor j'ai-mais E - tait bru - ne comme une ai - rel - le.
girl I loved till yes-ter-day Was dark as an - y Span-ish maid - en.

Cel - le que j'ai-me-rai de-main Se-
The girl to-mor-row I shall love Will

f

p

ra brune ou blon-de, qu'impor - te? C'est la pas-san-te du che-min, Cel-
be dark or fair, I do not care! She'll on-ly be a pas-ser-by, The

rit.

p

rit.

le que j'ai-me-rai de-main! Sur ses pas j'ou-vri-rai ma por-te. Cel-
girl to-mor-row I shall love! As she comes near my door I'll o-pen. The

a tempo

p

rit.

a tempo

le que j'ai-me-rai de-main Se-ra brune ou blon-de, qu'impor-te?
girl to-mor-row I shall love Will be dark or fair, I do not care!

p

cresc.

f

rit.

piu lento

piu lento

p

Cel - le que j'ai-me-rai tou-jours A les yeux d'or de la Chi -
The girl that I shall al-ways love Has gol-den eyes like some dream

rit. *p rit.*

mè - re. Pour mes é - ter-nel-les a - mours, Cel - le que j'ai-me-rai tou -
maid - en, For me to dote on all the time, The girl that I shall al-ways

f a tempo *p*

jours M'at-tend, a-près la vie a - mè-re. Cel - le que j'ai-me-rai tou -
love, She waits for me till life is bliss. The girl that I shall al-ways

f piu lento

jours A les yeux d'or de la Chi - mè - re!
love Has gol-den eyes like some dream maid - en.

Après l'hiver.

(When winter has passed.)

Paroles d'Armand Silvestre.

Musique
d'ERNEST LAVIGNE.*Allegretto moderato.*

Après l'hi-ver fri-leux et nu, En-cormouil-
When win-ter cold and bleak has passed, Still drip-ping

p

lé de son bap-tê-me, Voi-ci le printemps re-ve-nu. Tout rê-ve, tout
with his i-cy show-ers, The gen-ial spring is here a-gain; We're dream-ing and

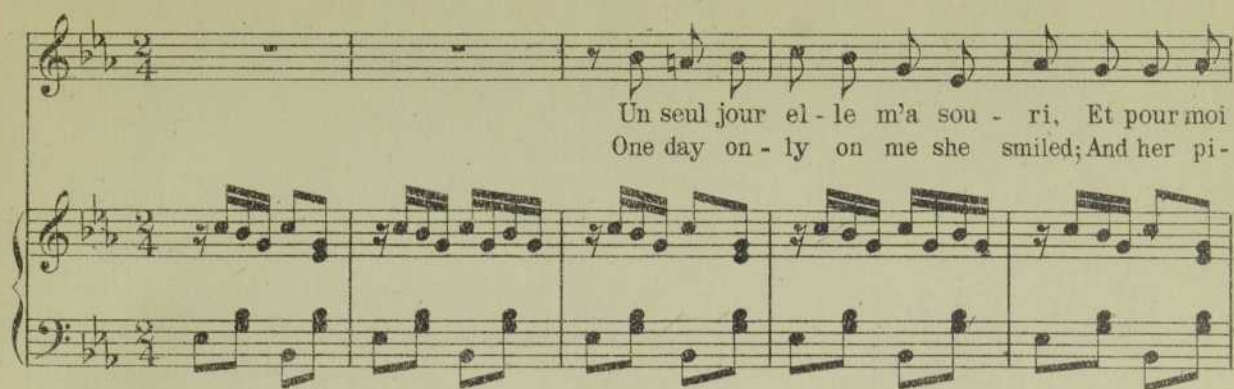
Poco piu lento.

chan-te, tout ai-me! Tou-te fem-me voudrait char-mer. La seu-le qui me soit mé-
sing-ing and lov-ing All the girls do their best to charm; The on-ly one I fail in

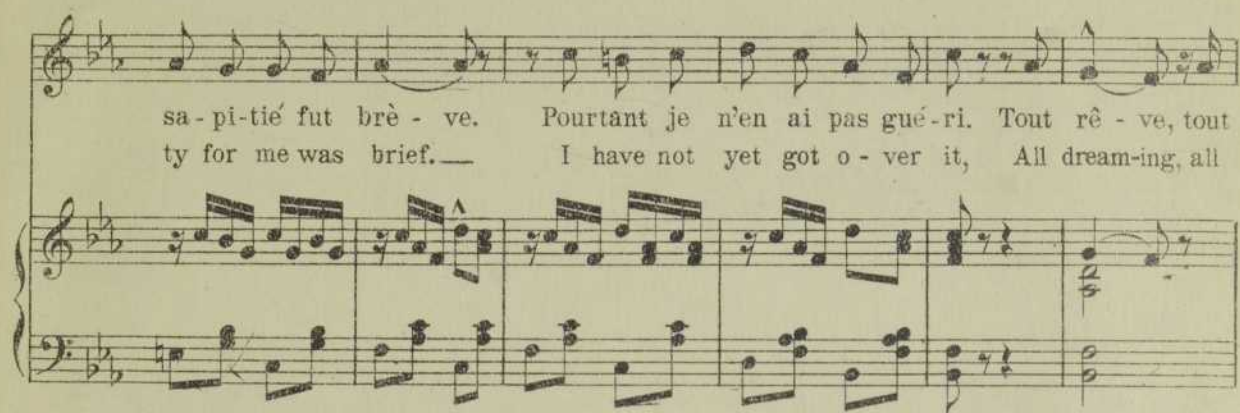
rall.

chan-te Est cel-le que je veux ai-mer. Tout ai-me, tout rê-ve, tout chan-te!
woo-ing Is her whom I de-sire to love. All lov-ing, all dream-ing, all sing-ing!

rall.

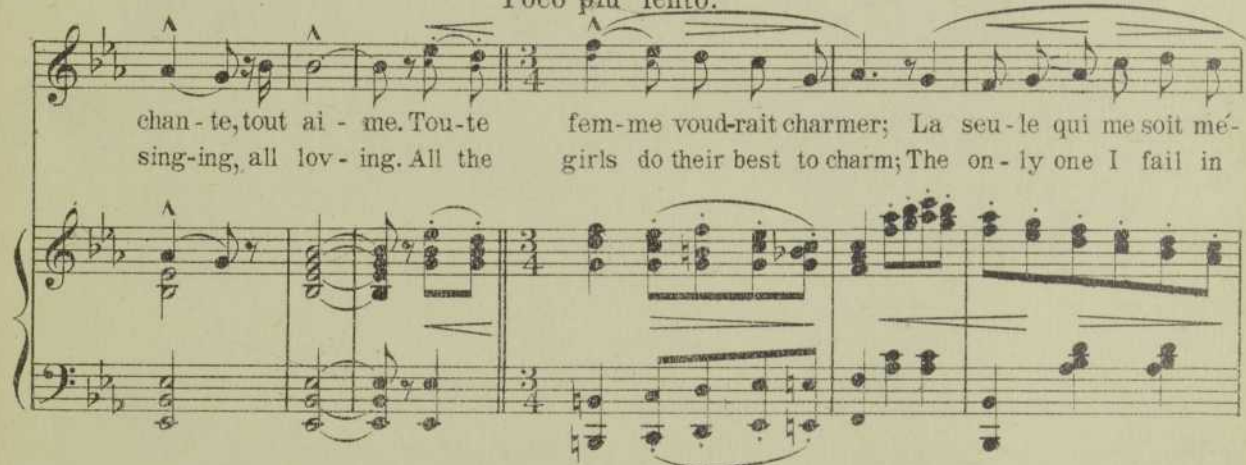


Un seul jour el - le m'a sou - ri, Et pour moi
One day on - ly on me she smiled; And her pi-



sa - pi - tié fut brè - ve. Pourtant je n'en ai pas gué - ri. Tout rê - ve, tout
ty for me was brief. — I have not yet got o - ver it, All dream - ing, all

Poco piu lento.



chan - te, tout ai - me. Tou - te fem - me voud - rait charmer; La seu - le qui me soit mé -
sing - ing, all lov - ing. All the girls do their best to charm; The on - ly one I fail in



chan - te Est ce^l le que je veux ai - mer! Tout ai - me, tout rê - ve, tout chan - te!
woo - ing Is her whom I de - sire to love! All lov - ing, all dream - ing, all sing - ing!

rall.

Ici-bas.

(In this world.)

Paroles de SULLY PRUDHOMME.

Musique d'ERNEST LAVIGNE.

Moderato.

p

I - ci - bas, tous les li - las meurent, Tous les chants des oi -
In this world all the flow'rs with-er, The sweet songs of the

p

p

f *p*

seaux sont courts; Je rêve aux é - tés qui de - meu - rent Tou - jours.
birds are brief; I dream of summers that will last — Al - ways.

f *p*

p

I - ci - bas, les le - vres ef - fleu - rent Sans rien lais -
In this world the lips touch but light - ly, And no taste

p

p

ser de leur velours; Je rêve aux bai-sers qui de-meurent Tou-jours.
 of sweet-ness remains; I dream of a kiss that will last Al-ways.

I - ci - bas, tous les hommes pleu- rent Leurs a - mi -
 In this world ev-'ry man is mourn-ing His lost friend-

tiés ou leurs amours; Je rê - ve aux cou-ples qui de-meurent Tou-jours.
 ship or his lost love; I dream of fond lov-ers a - bid - ing Al-ways.

Les roses.

Paroles de LUCIEN PATÉ.

(The roses.)

Musique d'ERNEST LAVIGNE

Andante non troppo lento.

Pour moi sa main cueillait des roses A ce buis-son, Comme
 For me alone she culled the roses From off this bush; Like

elle en-core a peine é-clo-ses, Chè-re moisson! La gerbe, hélas! en est fa-
 them, she had not bloomed quite ful-ly, O harvest sweet! The sheaf a-las! is shrunk and

né-e, Comme elle aus-si, La mois-son-neu-se moisson-né-e Repose, i-
 withered, Just like her-self, The harvest-er in-gath-er-ed Is sleep-ing

ci, re-pose i-ci. Mais sur la tom-be qui vous
 here, is sleep-ing here. But on the tomb in which you're

cou-vre, O mes a-mours! Une é-glan-ti - ne qui s'en-tr'ou - vre
ly-ing, My dearest one, An e-glantine there grows half - o - pened,

Sou-rit tou-jours; Et, sous le buis-son qui sur - plom-be,
Smil-ing al-ways! And 'neath the rose-bush that bends o-ver,

Quand je re-viens, U-ne voix me dit sous la tom-be: "Je me sou-
When-e'er I go I can hear from the grave a whis-per: "I remem -

viens!" "Je me sou-viens!"
ber!" "I remem - ber!"

morendo

Nuit d'étoiles.

(Starry night.)

Poesie de TH. de BANVILLE.

Musique d'ERNEST LAVIGNE.

Andante.

The piano introduction is in 2/4 time, marked 'Andante'. It begins with a treble clef staff containing a whole rest for four measures. The right hand then enters with a melody of eighth notes, featuring triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

The first system of the vocal and piano accompaniment. The vocal line (treble clef) begins with a piano (*p*) dynamic and includes triplets. The lyrics are: "Nuit d'é - toi - les, sous tes voi - les, sous ta brise et tes par-fums, Star - ry night, be - neath your pinions, be - neath your breeze and your perfumes,". The piano accompaniment (grand staff) continues with chords and moving lines, also marked *p*.

The second system of the vocal and piano accompaniment. The vocal line (treble clef) includes markings for *accel.*, *rit.*, and *p*. The lyrics are: "Tris - te ly - re, qui sou - pi - re, Je rêve aux a-mours dé - funts. Lyre, in sor-row soft - ly sigh - ing, I dream of a love long past." The piano accompaniment (grand staff) includes markings for *accel.*, *cresc.*, *rit.*, and *p*.

pp

La se-rei-ne mé lan-co-li - e vient é-clore au fond de mon cœur, Et j'en-
Me-lancho-ly, so sad-ly tranquil, fills with gloom my poor wea-ry heart. And I

rit.

tends l'à-me de ma mi-e. Tres-sail - lir dans le bois rê - veur.
heaf your dear soul, my dar-ling, Quive - ring in the dreamy wood.

p

p

Dans les om-bres de la feuil-lé-e Quand tout bas je sou-pi-re seul,
In the shadows of the greenwood, When, a-lone, I am sigh-ing low,

accel. *rit.* *rit.* *p*

Tu re-viens, pauvre âme é veil-lé - e, Tou - te blanche dans ton lin - ceul.
 You come back, O! poor soul a-wak-en'd, Pure and white as snow in your shroud.

accel. *rit.* *molto rit.* *p*

rit.

Nuit d'é - toi - les, sous - tes voi - les, sous ta brisé et tes par-fums, Tris - te
 Star-ry night, be-neath your pinions, be neath your breeze and your perfumes, Ly're, in

rit.

ly - re, qui sou - pi - re, Je rêve aux a-mours dé - fants.
 sor-row soft - ly sigh - ing, I dream of a love long past.

p *p*

Rose fleurie.

Paroles de C. SOUBISE.

(Rose.)

Musique d'ERNEST LAVIGNE.

Allegretto.

En s'en al -
When through the

lant le long du bois Ou le mu - guet ve-nait d'é - clo - re, Ro - se a -
wood she slow - ly strayed Where its white buds the li - ly op'-end, You could see

vait sur son gai mi - nois Tou - tes les ro - ses de l'au - ro - re. Comme elle al -
on Ro - ses features fair Ev - ry sweet rose which bloom'd that morning. As farther

lait à pe - tits pas Par le sen - tier cou-vert de mous - se. Jo -
on she gai - ly went Her path with moss was thick - ly cov - ered. Jo -

rit.

èl, qui lui par - lait tout bas, Di - sait de sa voix jeune et dou - ce:
 èl, to her was whisp'ring low In his voice so young and so ten - der:

rit.

p Andantino.

„Ro - se“ le ciel est si bleu Et vous ê - tes si jo -
 „Rose, Rose“ the sky is - so blue And you are so ver - y pret -

p

p

li - e, Vou - lez - vous m'ê cou - ter un peu? Ro - se fleu - ri - el!
 ty, Will you heark to my words of love? O Rose fresh bloom - ing!

f

pp

Allegretto.

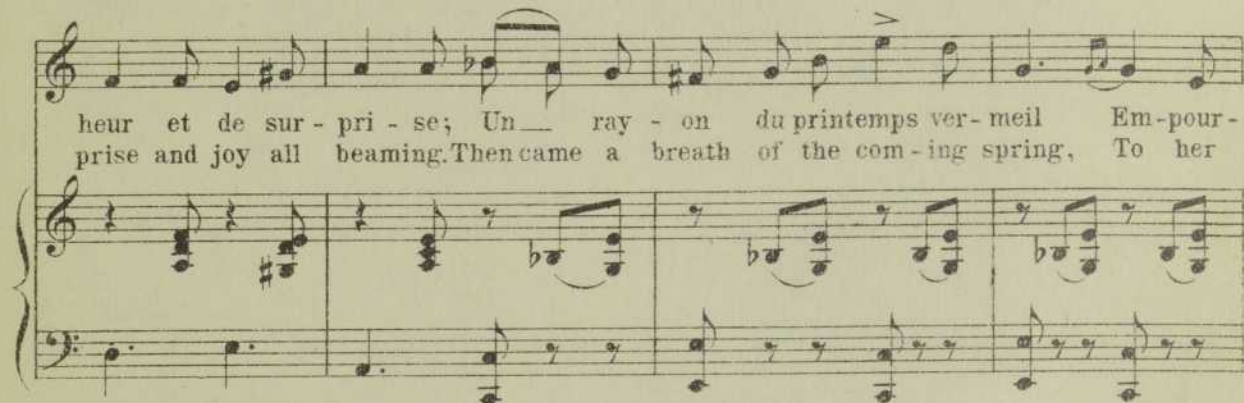
Comme un
 Just as a



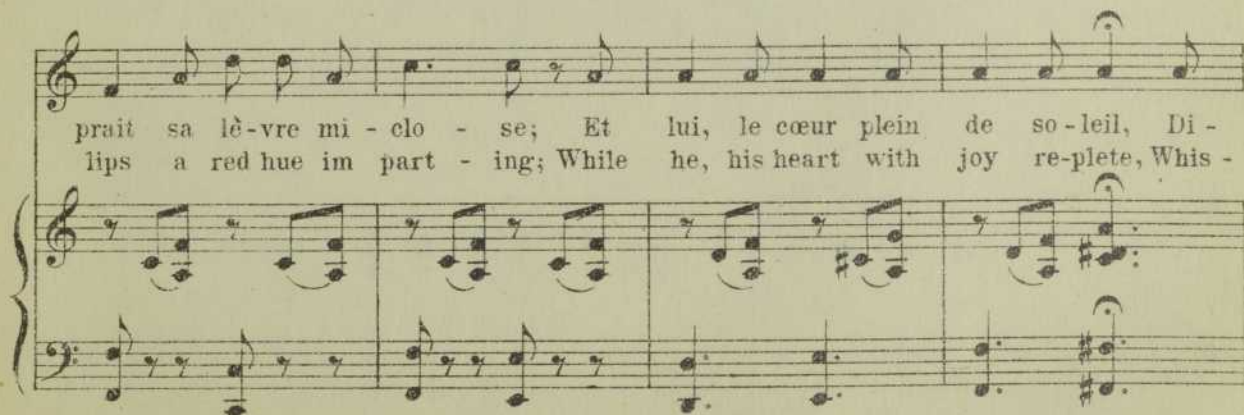
frais bou - ton qui fleu - rit Au pre - mier bai - ser de la
flow'r that has new - ly bloom'd, At the kiss of the morn - ing's



bri - se, En l'é - cou - tant Ro - se sou - rit, Et de bon -
breeze, Rose was all smiles when this she heard, With glad sur -



heur et de sur - pri - se; Un ray - on du printemps ver - meil Em - pour -
prise and joy all beaming. Then came a breath of the com - ing spring, To her



prait sa lèvre mi - clo - se; Et lui, le cœur plein de so - leil, Di -
lips a red hue im part - ing; While he, his heart with joy re - plete, Whis -

p Andantino.

sait à l'o-reil-le de Ro-se: „Ro-se“ le ciel est si
 pers soft ly to his coy dar-ling: "Rose, / Rose" the sky is so

bleu Et vous ê-tes si jo-li-e, Sou-
 blue. And you are so ver-y pret-ty Will

ri-ez donc en-cor un peu, Ro-se fleu-ri-e?
 you heark to my words of love, O Rose fresh bloom-ing?

Allegretto.

Le bois qui
 All through the

sem - blait les gri - ser E - tait plein de bat - te - ments
woods they loved so well They could hear the bird's wings rustl -

d'ai - les. Sou - dain le fris - son d'un bai - ser Cou - rut sur les
ing. Then the sweet sound of love's first kiss A-mong the new

feuil - les nou - vel - les. Et le mer - le sur l'é-glan - tier cessant de sif -
leaves took its jour-ney. And the gay thrush that was sing-ing near, stopping its mu -

fler et de ri - re, En - ten - dit an bout du sen-tier Jo -
sic, stood there list-'ning, And it heard be-low on the path Jo -

p Andantino.

èl plus ten dre-ment lui di - re: „Ro - se“ le ciel est si
 èl whis-per-ing still more gent - ly: “Rose, Rose” the sky is so

bleu Et vous ê - tes si jo - li - e, Di - tes,
 blue, And you are so ver - y pret - ty, Will you

m'ai - me - rez vous un peu, Ro - se fleu - ri - e?
 heark to my words of love O Rose fresh bloom - ing?

Allegretto.

Pourquoi pleurer?

(Why are you weeping?)

Moderato.

Musique d'ERNEST LAVIGNE.

The piano introduction is in 3/4 time, marked Moderato. It begins with a piano (p) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first vocal entry is in 3/4 time. The melody is in the right hand, with lyrics in French and English. The piano accompaniment is in the left hand, consisting of chords and single notes. The lyrics are: "Un soir dans la forêt immense Je l'attend - One sul - try ev - 'ning in the for - est A - wait - ing".

The second vocal entry continues the melody in 3/4 time. The lyrics are: "dais les yeux en pleurs, Quand des bois per - çant le si - him with tear - ful eyes, To my ears through the leaf - y".

The third vocal entry continues the melody in 3/4 time. The lyrics are: "len - ce J'en - ten - dis ces mots sé - duc - teurs: si - lence Came these words in a tend - er tone:". The piano accompaniment in the left hand features chords and single notes.

Moderato.

p

Pour-quoi pleu - rer, pleu - rer, quand on est bel - le?
 Why do you weep, — weep, O love - ly maid - en?

p

Si l'on t'ou - blie, ou - blie à ton tour. Le cœur de
 If he 'for - gets, for - get him too. The heart of

accel. pressez *f* *p rit.*

L'homme est in - fi - dè - le. Moi, j'ai-me dé - ter-nel a - mour.
 man is false and faith - less; But my love is for ev - er true.

accel. pressez *rit.*

p

Bien - tôt ray - on - nant de lu - miè - re Pa -
 Soon in the ra - diance of the moon - light There

rut, tout à coup à mes yeux, Un ê - tre si par - fait mon
 broke up - on my wond - 'ring gaze A be - ing of such per - fect

pè - re, Qu'il me sem - blait ve - nir des cieux.
 beau - ty He seemed to come down from the sky:

rit.

Tempo I.

Pour-quoi pleu-rer, pleu-rer, quand on est bel-le? Si l'on tou-
 Why do you weep, — weep, O love-ly maid-en? If he foi-

p

blie, ou-blie à ton tour. Le cœur de l'homme est in-fi-
 gets, for-get him too. The heart of man is false and

accel.

accel.

dè-le. Moi, j'ai-me dé-ter-nel a-mour.
 faith-less, But my love is for-ev-er true.

rit.

f

rit.

p

Chant d'amour.

(Love song.)

Paroles de A. de Lamartine.

Musique d'ERNEST LAVIGNE.

Tempo di Valse.

mf

p

Viens, cher-chons une om-bre pro-pi-ce
Come and seek a nice shad-y nook, dear,

Jus-qu'à l'heure où de ce sé-jour Les
Un-til our brief so-journ has passed; The

rall.

fleurs fer-me-ront leur ca-li-ce Aux re-gards lan-guis-sants du
flow-ers will close up their sweet-ness To the lan-guis-hing gaze of

rall.

Tempo I.

jour. — Voi - là ton ciel, — O mon é -
 day. — Be - hold thy sky, — O star of

toi - - le! Sou - lè - ve Oh! sou - lè -
 mine! — Lift up, — Oh, lift up —

ve ce voi - - le, E - clai - - re la nuit
 — this veil! — And light — up the gloom

de ces lieux; — Par - le, ehan - te, rê
 of this place! — Speak, — speak and sing,

accel.

ve, sou - pi - re, Pour - vu que mon re -
 dream and sigh! If on - ly — my

cresc. accel.

cresc. *f*

gard at - tire Un re - gard er - rant de tes yeux.
 gaze at - tracts One brief glance, straight from thine eyes!

mf

Lais - se moi par - se - mer de ro - ses
 Let me strew with some love - ly flow - ers

La ten - dre mousse ou tu t'as - sies, Et
The ten - der moss where thou dost sit; And

rall.
près du lit où tu re - po - ses Lais - se moi m'as - soir
close to the bed where thou dost rest Let me sit down here

rall.

à tes pieds. — Heu - reux le ga - zon — que tu
at thy feet! — Hap - py the green - sward — that is

fou - les, Et le bou - ton
trod by thee! And the small bud

dont tu dé - rou - les Sous tes doigts — les frai -
that in thy hand — Has its leaves — so fra -

ches cou - leurs! — Heu - reu - ses ces cou -
grant all crushed! — Hap - py those pink flow - ers

pes ver - meil - les Que pres - sent tes
new - ly cut — That press your ros - y

lè-vres, pa - reil - les A l'a - beille, a - man - te des fleurs!
lips just like A flow - er that's wooed by a bee!

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Sou - viens - toi de l'heu - re bé - ni - e
Re - mem - ber the brief hap - py mo - - ments

The second system continues the vocal and piano parts. The lyrics are written below the vocal line. The piano accompaniment maintains its rhythmic pattern.

Où les dieux d'ù - ne ten - dre main Te ré - pan -
When the gods with their tend - er hands Poured out gent -

The third system continues the musical composition. The lyrics are written below the vocal line. The piano accompaniment continues with its characteristic eighth-note bass line.

di - rent sur ma vi e Com - me l'om - bre sur le che -
ly thy life o - ver mine! Like a shad - ow a - cross the

rall.

The fourth system concludes the page. It includes the lyrics and a 'rall.' (rallentando) marking in the piano part. The vocal line ends with a long note, and the piano accompaniment features a final chord.

min — De - puis cette heu - re
road — E'er since that day —

for - tu - né - e, Ma vie — à ta
hap - py day! — My life — to thy

vie en - chai - né - e Qui s'é - cou -
life bound se - cure, — Whose days pass —

- le comme un seul jour, —
— bliss - ful like one calm dream, —

Est — u — ne cou — pe tou — jours plei —
 Is a cup of joy ev — er full —

accel. *e* *cresc.*
 ne, Où mes lè — vres à longue ha — lei — ne Pui — sent
 — Where my lips with a long drawn breath Drink

l'in — no — cence et l'a — mour.
 in — no — cence and pure love!

Chanson arabe.

(Arabian song.)

Paroles de J. de Lau Laisignan.

Musique d'ERNEST LAVIGNE.

Andante.

Voy - a - geur, lais-se le doux rêve OÙ tu vois pas-ser les hou-
Trav'-ler, cease your a-mo-rous dreams Of houris with their charming

ris; Car dé - ja le si-moun sou - lè - ve Les sa - bles à l'ho-ri-zon
eyes; The si - moon al-read-y is lift-ing Hot sand-clouds in the distance

gris. Fuy - ez les brû-lan - tes ha - lei-nes, Hâ - tez - vous, jeu-nes cha-me-
gray. Oh! fly the hot breath of the desert; Cam-el - driv-ers, hast-en a -

liers, Car E - lim a dou-ze fon - tai - nes A vec soix-an-te-dix pal-miers.
way; For E - lim has a doz-en foun-tains And full sev - en - ty loft-y palms.

Zo - rah, ja - dis, à la ga -
 Zo - rah, it was whis-per'd, had

p

zel - le A - vait, dit - on, vo - lé ses yeux Et sa
 stol - en From the ga - zelle her - love - iy eyes, And her

voix à la tour - te - rel - le, Bien longs é - taient ses noirs che -
 voice from the dove so gen - tle, Dark and long was her well kept

rit.

rit.

veux. Cha - cun vou - lait por - ter ses chaî - nes, Mais
 hair, Each one would like to be her slave, But no

f

p

nul ne sa - vait la char - mer. E - lim a ses dou - ze fon -
 one there could cap - ture her heart. E - lim has his doz - en bright

tal - nes A - vec soix - an - te - dix pal - miers.
 foun - tains And full sev - en - ty loft - y palms.

Pour - tant de la terre é - tran -
 From a land that was ver - y

gè - re Un beau ca - va - lier vint un jour; De Zo -
 dis - tant Came a knight, hand - some, tall, one day; And her

rah, jus - qu'a - lors si fiè - re, Le cœur tres - sail - lit à son
heart, hith - er - to so fri - gid, Quick - ly beat when she looked at

tour. *f* La brise en souf - flant sur les plai - nes, *p* Le
him. The breeze o'er the plains gen - tly blow - ing, At

pp rall. molto
soir près d'eux vint mur - mu - rer: E - lim a ses dou - ze fon -
night in their ears soft - ly said: E - lim has his doz - en bright

pp rall. molto

morendo ppp
tai - nes A - vec soix - an - te - dix pal - miers.
foun - tains And full sev - en - ty loft - y palms.

morendo ppp ppp

Sur ta bouche.

(On your lips.)

Paroles d'Armand Silvestre.

Musique d'ERNEST LAVIGNE.

Andante.

First system of the musical score. The vocal line is in 3/4 time, marked 'Andante'. The lyrics are: 'Sur ta bouche, a - vec le dé - sir, Je' and 'On your lips, with fon - dest de - sire, I'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Second system of the musical score. The vocal line continues with the lyrics: 'bois ta der - niè - re ca - res - se: Car je ne veux plus de maî -' and 'drink your last ling'ring sweet kis - ses; For I wish for no oth - er'. The piano accompaniment continues with chords and single notes.

Animato.

Third system of the musical score, marked 'Animato'. The vocal line has the lyrics: 'tres - se Que cel - le qui ne sait tra - hir. Sur ta' and 'lov - er But one whose heart will not be false. On your'. The piano accompaniment features more active chords and single notes.

rit.

Fourth system of the musical score, marked '*rit.*'. The vocal line concludes with the lyrics: 'bouche, a - vec le dé - sir, Je veux boi - re l'ou - bli des' and 'lips, with fon - dest de - sire, I shall drink in ro - sy o -'. The piano accompaniment features triplets in the right hand and single notes in the left hand, marked '*rit.*'.

ro - ses; Car je n'ai-me - rai plus des cho - ses Que
bli - vion; For I'll love no more aught in this world But

rit.

cel - les qu'on ne peut flé - trir. Sur ta bouche, a - vec le dé -
things that no one can de - stroy. On your lips, with fon-dest de -

rit.

sir, J'ai bu ma der - nière es - pé - ran - ce, Car je
sire, I've sipped the last hope that up - held me, For I

ne veux plus de souf - fran - ce Que cel - le dont je dois mou - rir!
want to have no more suff - ring But that whose pangs will make me die!

N'oublions pas.

(Let us not forget.)

Paroles de Jules Barbier.

Musique d'ERNEST LAVIGNE.

Allegretto moderato.

Elle é - tait jeune et jo - li - e, Et moi j'ai - mais foi - le - ment (Peut-
 She was so young and so fair — That I loved her deep and true (It

ê - tre son cœur l'ou - bli - e) Son re - gard pur et char - mant. Mes yeux
 may be her heart for - gets) — And her look, sweet and de - mure. My eyes

seuls o - saient lui di - re Ce que je pen - sais tout bas! J'ai pleu -
 on - ly could tell her — What pas - sio - nate thoughts were mine! I have

ré. de son sou - ri - re. O mon cœur, n'ou-bli - ons pas! —
 wept at her love - ly smile. O my heart, do not for - get! —

f *rall.* *a tempo*

Un
One

jour, é - tran - ge fol - li - e Qui sou-dain vint m'em-bra - ser (Son
 day, a fool - ish wild feel - ing Came sud - den - ly o'er my mind (Her

cœur peut - ê - tre l'ou - bli - e) Je lui ra - vis un bai - ser! Dans son
 heart may - be now for - gets) — I stole from her a sweet kiss! In her

trouble en - cor plus bel - le. Je la vis fuir de mes bras "Un bai-
fright she look'd still fai - rer. As I saw her more a - way, "That one

rall.
ser vo - lé, dit - el - le, "Mon cœur ne l'ou - blie - ra pas!"
stol - en kiss," she told me "My heart nev - er shall for - get!" *a tempo*

Ma voix a - lors la sup - pli - e, "Du - bai - ser fai - tes moi don!" Et j'ob-
My voice then spoke a re - quest:— "Of that kiss make me a gift" I ob-

Animato

tins (son cœur l'ou - bli - e) Le bai - ser et le par - don! Pure i -
 tained (her heart for - gets —) Both the kiss and for - give - ness! Pas - sion

vresse, ar - den - te flamme, Au seuil mê - me du tré - pas, Ras - sa -
 pure and ar - dent flame! — On the 'ver - y brink of death, Thrill a -

rall.
 sie en - cor mon â - me! Triste et seul, nou - bli - ons pas! —
 gain this poor soul of mine! Sad and lone, do not for - get! — *a tempo*

Absence.

(Absence.)

Paroles de Théophile Gauthier.

Musique d'ERNEST LAVIGNE.

Allegretto moderato.

Re- viens, re- viens, ma bien ai -
Come back, come back, my dear- est

mié- e; Comme u - ne fleur loin du so - leil, La fleur de ma vie est fer-
love! Like a flow- er far from the sun, The flow- er of my life has

mé- e, Loin de ton sou - ri - re ver- meil. Re - viens, re- viens, ma bien ai -
drooped, re- moved from the charm of your smile. Come back, come back, my dear- est

mé- e! En - tre nos cœurs tant de dis - tance! Tant d'es -
love! Be - tween our hearts how long a dis - tance! What a wide

f

pace en - tre nos bai - sers! O sort a - mer! ô dure ab -
 space our kiss - es di - vide! O bit - ter fate! O cruel ab -

f *rit.*

a tempo *rit.*
 sen - ce! O grands dé - sirs i - na - pai - sés!
 sence! O long - ing vain, un - sat - is - fied!

a tempo *rit.* *a tempo*

Au pa - ys qui me prend ma
 To that far land where dwells my

bel - le, Hé - las! si je pou - vais al - ler;
 love, A - las! if I could on - ly go!

Et si mon corps a-vait une ai - le, Com-me mon â - me-pour vo -
If wings were tie to my bod - y, — As to my soul, then I would

ler! Hé - las! si je pou - vais al - ler; Par des -
fly! A - las! if I could on - ly go! Far a -

sus nos ver - tes col - li - nes, Les mon - ta - gnes au front d'a -
way, a-bove the green hill tops, The lof - ty moun - tains with peaks of

zur, Les champs ray - és et les ra - vi - nes, J'i - rais, d'un
blue, The mead-ows gay, the bab-bling riv - ers, With quick, sure

rit.

vol ra-pide et sûr.
wing I'd take my flight!

rit. *f a tempo* *p*

Le corps ne suit pas la pen - sé - e! Pour
The bod - y can't keep up with thought! With

moi, mon â - me va tout droit, Comme u - ne co - lom - be bles -
me the spir - it goes a - head, Just like a poor dove that is

sé - e S'a-battre au re - bord de son toit. Et
wound - ed And lights on the roof of his cot. And

f *p*

dis mon âme à cet - te bel - le: O ma co - lombel! à ti - re
say, my soul, to my sweet heart: O my own dove! fly with all

d'ai - le Re - tourne au nid de nos a - mours. Tu sais
swift - ness, Back to the nest hal - lowed with love. You know

f *rit.* *a tempo* *rit.*
bien qu'il comp - te les jours - Re - tourne au nid de nos a -
well that he counts the days - Back to the nest hal - lowed with

mours!
love!

Tu m'as dit.
(You told me so.)

Paroles d'Armand Silvestre.

Musique d'ERNEST LAVIGNE.

Andante.

Tu m'as dit: _____ Mon
This you said: _____ My

cœur est souffrant en core Du dernier amour qui
heart remains still afflicted By the latest love by

l'a-vait meurtri; De nouvelles fleurs ne sauraient é-
which it was bruised; No new flow'rs can grow in this plot des-

clore Au triste jardin qu'il a défleuré. En
troyed By his cruel feet, that have tramped it o'er. I

rit. *a tempo* *f* *rit.* *rit.* *pp* *a tempo*

accel. *a tempo*

moi, — c'est le soir. At - ten - dons l'au - ro - re! Tu m'as
 muse: — It is night; let us wait for dawn! — This you

accel. *a tempo*

f *p*

dit: Mon cœur est souf - frant en - co - re.
 said: My heart still re - mains af - flict - ed.

Tu m'as dit: — Qui
 This you said: — Who

rit. *a tempo*

sait? peut - é - tre de - main, L'ou - bli - me fe - ra dou - ce ta ten - dres - se
 knows? To - mor - row per - haps, For me ob - liv - ion will en - dear your fond - ness

rit.

Et nos pas pren - dront le mê - me che - min; Et nos fronts rê -
And our feet will tread the self-same old path; And our dreams be

vant u - ne même i - vres - se! A son tour, — ma main cher - che -
filled with the same de - light! In its turn, — my hand will seek

ra ta main. — Tu m'as dit: Qui sait? peut - ê - tre de - main!
out your hand. — This you said: Who knows? To - mor-row per - haps!

Tu m'as dit: — At - tends! Je suis las d'at -
This you said: — Wait! Wait! I am tired of

ten - dre. L'au-lore a bril - lé, de - main est ve - nu! Au - cun mot d'es-
wait - ing. The dawn has ar-rived, to - mor-row has come! Not a word of

poir ne s'y fait en - tendre, Et ton cœur, gar - dant son mal in - con-nu, —
hope is there to be heard, And thy heart, that keeps its un-known mis-for - tune,

accél. a tempo *f*
A ses seuls re - grets est de - meu - ré ten - dre. Tu m'as dit:
To its vain re - gret, is still filled with kind - ness. This you said:

At - tends! Je suis las d'at - ten - dre.
Wait! Wait! I am weary wait - ing.

Les Prunes.*

(All through Plums.*)

Paroles d'Alphonse Daudet.

Musique d'ERNEST LAVIGNE.

Allegro.



Allegretto.

p Si vous vou - lez sa - voir comment Nous nous ai - mâ - mes pour des prunes, Je
 If you would like to know just why We loved each oth - er all thro' plums, I'll

f *p*

rit. vous le di - rai dou - ce - ment, Si vous vou - lez sa - voir com - ment. L'a -
 tell you how it came a - bout, If you would like to know just why Love

p rit.

(parlé)
(spoken)

mour vient tou - jours en dor - mant, Chez les bruns comme chez les brunes; En
 al - ways comes while we're a - sleep, If we're dark and of either sex! In

(chanté)
(sung)

rit. quel - ques mots . voi - ci com - ment Nous nous ai - mâ - mes pour des pru - nes.
 two or three words this is how We fell in love all a - bout plums! —

rit.

* Après le prélude on pourra, si on le préfère, déclamer le 1^{er} verset, sans musique. — Les 5^{èmes} et 6^{èmes} vers de chaque couplet, peuvent être parlé également, pendant que le piano joue la mélodie.

* After the introduction, you may, if you prefer, recite the first verse, without music. — The 5th & 6th lines of each verse may be spoken, while the piano plays the melody.

Allegro.

p

Mon
A

Allegretto.

p

oncle a - vait un grand ver - ger, Et moi, j'a - vais u - ne cou - si - ne; Nous
fine big or - chard un - cle had, And I had well, a cou - sin sweet! We

rit. *atempo* (parlé)
(spoken)

nous ai-mions sans y son - ger. Mon oncle a - vait un grand ver - ger. Les oi -
loved each oth - er un - a - wares. A fine big orchard uncle had. And the

p rit. *a tempo*

(chanté)
(sung)

seaux venaiént y man - ger. Le printemps fai - sait leur cui - si - ne. Mon
birds all went there to eat For the spring there prepared their meals. A

rit.

oncle a - vait un grand ver - ger. Et moi, j'a - vais u - ne cou - si - ne.
fine big or - chard un - cle had And I had well, a cou - sin sweet!

rit. *p*

Allegro.

p

Un ma-
One fine

Allegretto.

p

tin nous nous pro-me-nions Dans le ver-ger, a-vec Ma-riet-te, Tout gen-
morn we went for a walk In the or-chard with fair Ma-ri-ette, All lov-

rit. *a tempo* (parlé) (spoken)

tils, tout frais, tout mi-gnons, Un ma-tin nous nous pro-me-nions. Les ci-
ing and gay and re-freshed. One fine morn we both took a walk. The crick-

a tempo

p rit.

(chanté) (sung)

ga-les et les gril-lons Nous fredon-naient une a-ri-et-te. Un
et and his lit-tle friends Ex-pressly hummed a hymn for us; One

rit.

ma-tin nous nous pro-me-nions Dans le ver-ger a-vec Ma-riet-te,
fine morning we sauntered forth In the or-chard with fair Ma-ri-ette:

rit.

Allegro.

83

p
De
On

Allegretto.

tous cô-tés, d'i - ci, de là Les oi - seaux chantaient dans les branches, En
ev-'ry side, from here and there, The birds were sing - ing on the branches, In

p

rit. *a tempo* (parlé)
(spoken)
si bé-mol, en ut, en la, De tous cô-tés, d'i - ci, de là, Les
ev-'ry note up-on the scale, On ev-'ry side, from here and there, The

p. rit. *a tempo*

(chanté)
(sung)
prés en ha-bit de ga - la, E-taient pleins de fleu-ret-tes blanches. De
fields in ho-li-day at - tire, Were be-decked with but-ter - cups. On

tous cô-tés, d'i - ci, de là, Les oi-seaux chantaient dans les branches.
ev - 'ry side, from here and there, The birds were singing on the branch-es.

rit.

Allegro.

p.

Ar-
Af-

Allegretto.

p

ri-vée au fond du ver-ger, Ma cou-si-ne lor-gne les pru-nes; Et
ter we reached the or-chard wall, My cou-sin glanced up at the plums And

rit.

a tempo

(parlé)
(spoken)

la gourmande en veut man-ger, Ar-ri-vée au fond du ver-ger. L'arbre est
some of them she'd like to eat, Af-ter we reached the orchard wall. The plum-

(chanté)
(sung)

bas; sans se dé-ran-ger Elle en fait tom-ber quel-ques u-nes: Ar-
tree, which was low, she shook, Letting fall just a few of them, Af-

rit.

ri-vée au fond du ver-ger, Ma cou-si-ne lor-gne les pru-nes.
ter we reached the orchard wall, My cou-sin glanced up at the plums.—

Allegro.

85

p

Elle
She

Allegretto.

p

en prend une, el - le la mord, Et me l'of-frant: "Tiens!" me dit - el - le. Mon
picked up one, and took a bit, And off'ring me: "Take it," she said. Sur-

rit. *a tempo*

pau-vre cœur bat - tait si fort; Elle en prend une, el - le la mord.
prised, my heart went beating fast, She picked up one, and took a bit.

p rit. *a tempo*

(parlé)
(spoken)

Ses pe-ti - tes dents sur le bord A - vaient fait des points de den-tel-le... Elle
Her lit-tle white teeth on the edge Had make marks just like dain-ty point-lace; She

(chanté)
(sung)

rit.

en prend une, el - le la mord. Et, me l'of-frant: "Tiens!" me dit - el - le.
picked up one and took a bit, And, off'ring me: "Take it," she said.

rit.

Allegro.

p

Ce fut
That was

Allegretto.

p

tout, mais ce fut as - sez; Ce seul fruit di - sait bien des choses; (Si
all, but it was e - nough; That small fruit told me lots of secrets; (oh,

*rit.**a tempo*(parlé)
(spoken)

jà - vais su ce que je sais!) Ce fut tout, mais ce fut as - sez. Je mor -
had I known that which I know! That was all, but it was e - nough. I bit

(chanté)
(sung)

dis, comme vous pen - sez, Sur la tra - ce des lè - vres ro - ses: Ce
it, as you may be - lieve, In the marks of her ru - by lips: That

rit.

fut tout, mais ce fut as - sez; Ce seul fruit di - sait bien des cho - ses.
was all, but it was e - nough; That small fruit told me lots of se - crets.

Allegro.

p

Oui, Mes
Yes, la-

Allegretto.

p

da - mes, voi - là com - ment Nous nous ai - mâ - mes pour des pru - nes: N'al -
dies, thus it came a - bout. We loved each oth - er all through plums: Do

rit. *a tempo* (parlé) (spoken)

lez pas l'en - tendre au - tre - ment. Oui, mes - da - mes, voi - là com - ment. Si
not think it was oth - er - wise Yes, la - dies, thus it came a - bout. If

p rit. *a tempo*

(chanté) (sung)

par - mi vous pour - tant, d'au - cu - nes Le com - prenaient dif - fé - rem - ment, Ma foi, tant
in your midst there may be some Who have un - der - stood a dif - fer - ent way, So much the

rit.

pis! voi - là com - ment Nous nous ai - mâ - mes pour des pru - nes.
worse! For that was how We loved each oth - er all through plums.

rit.

Aimons, rêvons!

(Loving and Dreaming.)

Paroles de Paul Ferrier.

Musique d'ERNEST LAVIGNE

Allegretto.



Ai - mons! Rê - vons! Que nos voix se ré -
 Let's love! Let's dream! Let our voice - es com -

p

pon - dent! Ai - mons! Rê - vons! En nous ser - rant la
 min - gie! Let's love! Let's dream! And take each oth - er's

rit.

main. Ah! par - le! ta voix me pé - nê - tre! Parle en -
 hand. Ah! speak! your voice al-ways thrills me. Speak a -

p *rit.*

poco animato
 co - re! Je sens tout mon ê - tre Fré-mir d'a-mour a tes ac -
 gain! I feel my whole be - ing Quiv-er with love when-e'er you

poco animato

rall.

cents! Mon cœur par toi sem-ble re-naî-tre! Et je vois dans tes.
 talk. When you are nigh my heart re-joice - es, And I see in your

rall.

frit. *p a tempo*

yeux Res-plen-dir la clar-té des cieux! Ah par-le! ta voix me pé-
 eye, Beam-ing forth, the light of the sky! Ah, speak! your voice al-ways

cresc. *frit.* *p a tempo*

nè-tre! Parle en-co-re! Je sens tout mon è-tre Fré-
 thrills me! Speak a-gain! I feel my whole be-ing O'er-

mir et re-naî-tre. L'heure est brève, Ai-mons nous
 flow with re-joice-ing. Time is short; Let us love!

Rê-ver est doux! Et l'a-mour est un rê-vel
 To dream is sweet! What is love but a dream?

Al -
To

p

mer! — Rê - ver! — Sans ai - mer pour - quoi vi - - vre? Rê -
love! — To dream! — Should we live with - out lov - ing? To

rit. *p a tempo*

ver! — Ai - mer! — Cest la loi du bon - heur! Le rê - ve
dream! — To love! — That is true hap - pi - ness. In dreams —

rit. *p a tempo*

rit. *animato*

si doux à pour - sui - vre, De son char - me tous deux nous en - i -
 we find such a plea - sure, Such a charm, — we are both de - light -

rit. *animato*

rit.

vre, Berçant l'es-poir dans no-tre cœur. En ton a - mour je crois re -
 ed; They keep up hope with - in our hearts. Blest with your love, my soul is

rit.

f rit. *p*

naî - tre, Et je vois — dans tes yeux Res-plen-dir la clar-té des cieux! Tu
 hap - py; And I see — in your eye, Beam-ing forth, the light of the sky! You

cresc. *f rit.*

par - les, ta voix — me pé - nê - tre, Un sou - ri - re ra - vit — tout mon
 speak, — your voice — so af - fects me! And a smile — en - chants — my whole

p

ê - tre. L'a - mour — est mon maî - tre! L'heure est brève, — Et pour nous, —
 be - ing. For love — is my mas - ter! Time is short, — And for us, —

p

— Rien n'est si doux Que l'a - mour et le rê - ve!
 — Nought is so sweet As to love and to dream! —

f vivo

f

Aubade. (Morning song.)

Paroles de Paul Ferrier.

Musique d'ERNEST LAVIGNE.

Allegretto.

a tempo
p

Ma bel - le, le
My dar - ling, day -

jour va pa - raître, Et loi - seau son - ne le ré - veil Ou - vre les
light doth ap - pear, And the birds sing out their "a - wake!" O - pen your

yeux et ta fe - nêtre Aux pre - miers ra - yons
eyes and your win - dow To the first bright rays

du so - leil.
of the sun,

f *rit.*

Et peux - tu som - meil - ler en - co - re, Sans sou -
How can you keep slum - ber - ing on with - out a

p a tempo

ci, com - me sans es - poir, Quand l'a - mant ja - lous qui t'a -
care as with - out a hope, While the jea - lous sweetheart who

do - - re Dès l'aube ac - court pour te re - voir?
loves you A - waits since dawn your face to see?

Tempo di Valse.

Ahl!
Ahl!

viens, tu l'as ju - ré, ma bel -
 come, you swore that you would, dear -

p

le!
 est! viens, mon a - mour,
 come forth, my love!

Tu m'ap - par - tiens! Mon cœur t'at -
 You are my own! My heart a -

tend, ma voix t'ap - pel - le,
 waits, my voice is call - ing,

A ta pro - mes - se, sois fi - dè - le. De tes ser -
O do not fail your word to keep. Thy pledg es

ments, Je me sou - viens. Ah! viens, ma bel - le, ma
sweet I call to mind. Ah! come, my dar - ling, my

belle, Ah! viens!
dar - ling, come.

rit. a tempo

Presto

*Tempo I.**p*

Viens, nous i - ronssur la col -
Come, we shall walk up to the

*p Tempo I.**rit.*

li - ne, Com - me nous al - lons cha - que jour, Sui
hill, to the same place where we go each day; Tak -

vant le sen - tier qui dé - cline Au con - trai - re de
ing the path - way that de - clines While our love still does

notre a - mour!
up - ward soar!

rit.

a tempo

Et les pin - sons du voi - si - na - ge, Té -
 And the song - birds that round here dwell, Gay

pa tempo

moins de nos premiers a - veux.
 wit - ness - es of our first vows,

Di - ront dans leur jo - li ra -
 Will say in their leaf - covered

ma - ge: Qu'ils sont ai - mants! qu'ils sont heu - reux!
 branch - es: How bliss - ful are this lov - ing pair!

Tempo di Valse.

Ah! viens, tu l'as
Ah! come, you swore

Ju - ré, ma bel - le,
that you would, dear - est!
viens, mon a -
come forth, my

mour, love! Tu m'ap - par - tiens! Mon coeur t'at -
You are my own! My heart a -

tend, waits, ma voix t'ap - pel - le.
my voice is call - ing!

A ta pro - mes - se soi fi - dè - le. De tes ser -
 O do not fail your word to keep. — Thy pled - ges

p

ments, Je me sou - viens. Ah! viens, ma bel - le, ma
 sweet, I call to mind. Ah! come, my dar - ling, my

belle. Ah! viens.
 dar - ling, come.

Tempo I.

Presto.

Mon chapeau des dimanches.

(My Sunday Bonnet.)

Parolès d'Octave Pradels.

Musique d'ERNEST LAVIGNE

Tempo di marcia, Moderato.

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked 'Tempo di marcia, Moderato'. The key signature has two sharps (F# and C#). The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are provided in both French and English.

First System:

Cé-tait di-manche et l'on par-tait En fa-mil-le, cueil-lir la
 One Sun-day fine we all set out To ga-ther some fresh strawber-

Second System:

fraise; Com-me mon-sieur Paul en é-tait, Mon pe-tit cœur tressail-lait
 ries; And as mas-ter Paul came with us With joy my heart went beat-ing

Third System:

d'ai-se. Bien-tôt, dans le bois de Cla-mart, Deux par deux, la ban-de s'e-
 fast. Soon in the greenwood of Cla-mart Two by two the lot of us

Fourth System:

lan-ce; J'é-tais près de Paul par ha-sard. Il m'of-frit son bras en si-lence. Ce
 en-terd. I was close to Paul by mere chance. He of-fered me his arm in silence. That

f

bras fré-mis-sait sur le mien Dans ses yeux je li-
 arm trembled much, I could feel; In his eyes I per-

sais sa fiè- - vre. Il vou - lait par - ler, mais sa
 ceived his pas - - sion. He de - sired to speak, but his

lè- - vre Trem - blait, sans lais-ser pas - ser
 lips Both shook, so that no word could

p rall. *a tempo*

rien. J'avais ma plus bel-le toi-lette; A dix-huit ans, é-tre co-
 pass. I was wear-ing my nic-est dress; At eigh-teen years to be a

p rall. *a tempo*

quet - te, C'est bien per - mis; Pour e'-tren-ner ses ro - ses
flirt Is not for - bid; And to show off my new white

blan - ches, Moi, j'a - vais mis Mon jo - li cha - peau des di - man -
ro - ses, I had put on my pret - ty and neat Sun - day bon -

ches.
net.

rall.
Une heure a -
Af - ter an
rall.

a tempo

près, dans le grand bois, Loin de la ban - de dis - per -
 hour in the wide wood, Far from the oth - ers, all dis -

sé - e, Je sus, pour la pre - miè - re fois, Que J'é -
 pers - ed, I knew for the ver - y first time That I

tais tou - te sa pen - sé - é. Ah! qu'il m'ai - mait! Et quel beau
 oc - cu - pied all his thoughts. He loved me true! O hap - py

jour! Les oi - seaux chantaient à tue - tê - te; Un long bru - is - se - ment d'a -
 day! The birds sang with their strong - est voic - es; One long con - tinued hum of

mour Em-plis - sait la na - ture en fê - te. Il fai - sait
love Could be heard all through ra - dant na - ture. The air was

chaud nous é - tions las. (Voy - ez com - me tout ça s'en -
warm; we both were tired. (Just fan - cy how all this en -

chaî - slaves ne! us! Nous nous as - si - mes sous un chê -
We sat un - der an old oak tree

ne. Da - me! moi, je ne sa - vais pas. Il me di -
My goodness! I was not a - ware, He whispered

rit.

a tempo

sait bien bas: "Je t'ai me! Moi, Je lui ré - pon-dais de mê - me
low, that he loved me! And I re - plied that I loved him,

a tempo

Ti - mi - de - ment..... Et j'a-vais po - sé sur les branches, Soi-gneu-se-
With tim-id voice. And I had fastened on the branches, Most care-ful-

rit.

ment Mon jo - li cha-peau des di-man-ches.
ly, My pret-ty and neat Sun-day bon - net.

rit.

rit.

Il me di -
He told me

rit.

a tempo

sait comment un soir, Na-quit sa flam-me sans pa-reil-le; Que jé -
then how one fine night His ar-dent love for me be-gan, That I

a tempo

tais son tout, son es-poir. Sa levre ef-fleu-rait mon o-reil-le; J'é-tais trou-
was his life and his hope. His warm lips were touch-ing my ears; I felt up -

blée et de mon cœur Par-tait un pe-tit cri d'a-lar-me. Je
set, and from my heart Burst out a low cry of a-larm. I

me le-vai, car ja-vais peur; Et je vou-lais rompre le char-me;
rose up quick, I was a-fraid; I wished to break the fair-y charm;

Je cou - rus pren - dre mon cha - peau; Mais
I hast - ened then to get my hat,

je ne le pus, je vous ju - re, Quand
But 'pon my word, I could not For

jà - per - çus dans ma coif - fu - re
there I saw a sight so love - ly

Ce ra - vis - sant pe - tit ta - bleau: Au fond, blot -
I could not a step far - ther go: In the bon -

rit.

a tempo

tis, sans rien en - ten-dre, Se bec - que - tant de fa - çon ten - dre,
 net, crouch-ing, hear-ing noth-ing out - side, bil - ling like lov - ers

a tempo

A l'in-fi - ni.... Deux pe - tits oi-seaux, sous les branches, Prenaient pour
 with-out a pause, Were two small birds be - neath the branches, Who used as

nid Mon jo - li cha - peau des di - man - ches.
 nest my pret-ty and net Sun-day bon - net!

Oh! vi -
 O! naugh -

lains et charmant soi-seaux, C'est bien vous qui fû - tes la cau - se Qu'on gron -
ty and sweet lit - tle birds! It was you that caused all the scold - ing Re - ceived

da fort les tour - te - reaux A leur ren - treé à la nuit
by the poor tur - tle doves When they went home late that same

clo - se. Paul m'é - pou - sa; mais les é - poux Gar - dent, mal -
ev - 'ning. Paul mar - ried me; and both of us Re - mem - ber,

gré le temps qui vo - le, Tou - jours, le sou - ve - nir bien
though long years have pass - ed, Al - ways the mem - o - ry so

doux Des deux oi seaux mai-tres d'é - co - le. Cha - que prin -
 dear Of the birds that were mak - ing love. Ev - 'ry spring -

temps, comme au-tre - fois, Nous voit en - cor sous le grand
 time as in the past, We sit a - gain un - der the oak -

chê ne, Et Paul, pour re - do - rer la chaî -
 tree, And Paul, to make the mem - 'ry clea -

ne, N'a qu'à me re - dire a mi - voix: "C'est i -
 er, Has but to whis - per in my ear: "It was

ci, mon an - ge ma fem - me, Que ton doux cœur s'est, a ma flam - me,
here, my wife, and my dar - ling, That your dear heart did to my pas - sion

A - ban - don - né, Qu'il s'est, grâce au nid sous les branches, Tant chif - fon -
Give it - self up, Thanks to the nest be - neath the branches, So crumpled

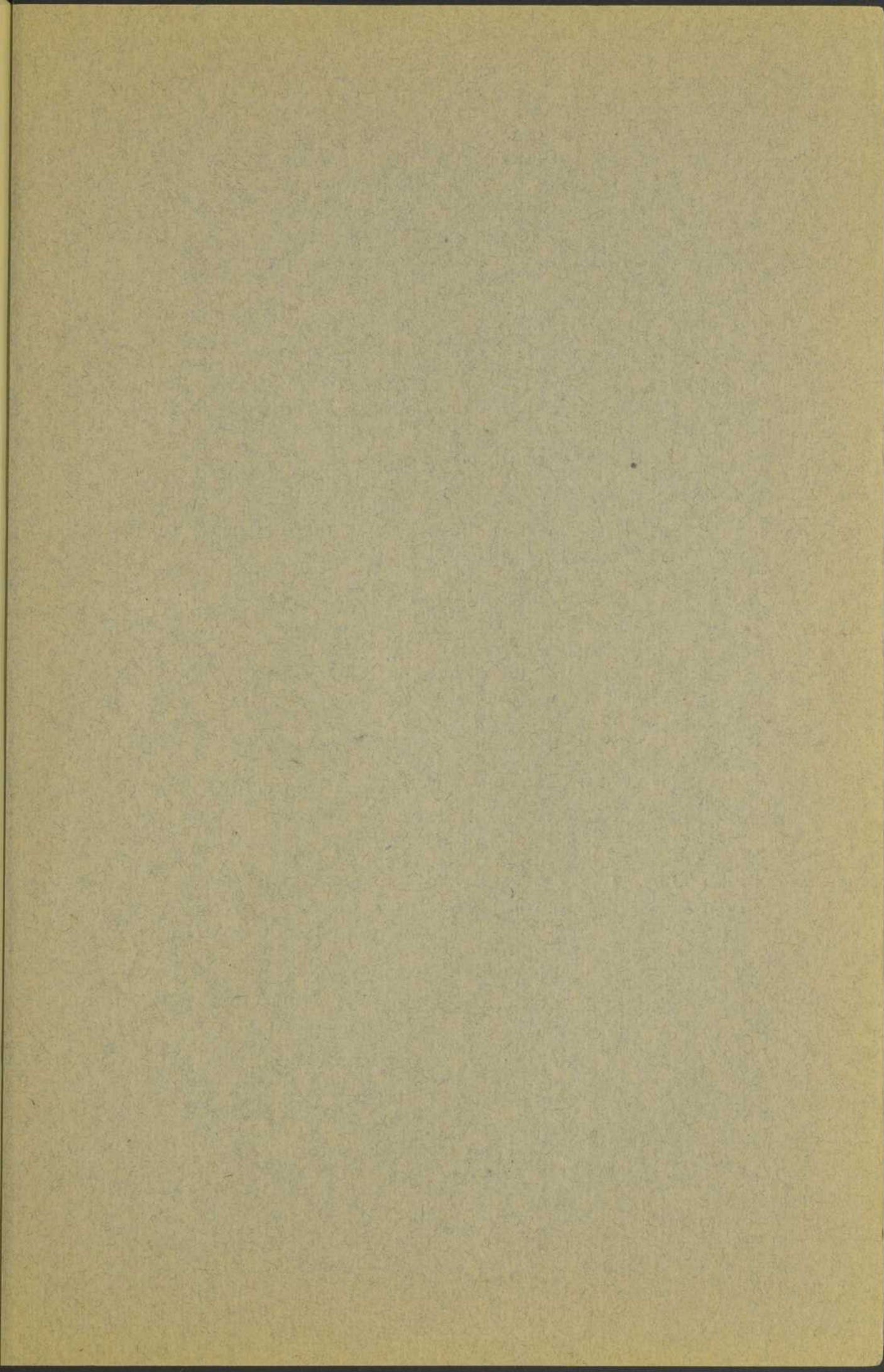
né Mõn jo - li cha - peau des di - man - ches.
up your pret - ty and neat Sun - day bon - net!

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NUIT D'ÉTOILES	40	STARRY NIGHT
ROSE FLEURIE	43	ROSE
POURQUOI PLEURER?	49	WHY ARE YOU WEEPING?
CHANT D'AMOUR	53	LOVE SONG
CHANSON ARABE	61	ARABIAN SONG
SUR TA BOUCHE	65	ON YOUR LIPS
N'OUBLIONS PAS	67	LET US NOT FORGET
ABSENCE	71	ABSENCE
TU M'AS DIT	76	YOU TOLD ME SO
LES PRUNES	80	ALL THROUGH PLUMS
AIMONS, RÊVONS!	88	LOVING AND DREAMING
AUBADE	93	MORNING SONG
MON CHAPEAU DES DIMANCHES	101	MY SUNDAY BONNET

DU MÊME AUTEUR

Adieu du matin (L')	Mon cœur est apaisé
Aurore	Ni grande ni petite
Cela ne se dit pas	Novembre
Chanson d'amour	Oiseau mouche (L')
Cinerès	O ma charmante
Dans le bois	Pays des rêves (Le)
Et la lampe ne brûlait plus	Petit Baiser (Le)
Extase	Petit doigt de la maman (Le)
Fleur du poète (La)	Pleurs du bon Dieu (Les)
Fleur du souvenir (La)	Premier rayon
Fontaine aux plaintes (La)	Puisque j'ai mis ma lèvre
Gertrude	Réveille-toi mignonne
Hirondelle (L')	Sérénade
Hirondelles (Les)	Sérénade mélancolique
Il faut aimer	Si vous étiez
J'aime	Sous les tilleuls
Je suis chasseur	Suzette et Suzon
Je t'aimerai	Temps des roses (Le)
Laissez-moi dormir	Ton souvenir
Ma charmante	Tout beau ma mignonne
Madrigal	Vertus de l'amour
Maison de mes amours (La)	Vieillard et souvenir
Mignonne	Vive la France



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