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Were I gard'ner.

Chaminade, Cécile, 1857-1944; Miles, Roger
[New York]: G. Schirmer, 1894

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"Were I gard'ner."

Si j'étais Jardinier.

(Roger Miles.)

English version by
Dr Th. Baker.

(Soprano, or Tenor.)

C. CHAMINADE.

Allegretto. (♩ = 96)

Piano.

molto sostenuto.

p *f*

dolce.

Were I gard-ner of the skies Man-ya star for thee I'd - gath - er!
Si j'é-tais jardi-nier des cieux Je te cueil-le-rai des é - toi - les!

What gay gems should en-trance thine eyes Were I gard-ner of the skies!
Quels joy-aux ra - vi-raient tes yeux Si j'é-tais jar-di - nier des cieux!

rit.

a tempo.

When the pale night sinks o'er the heather Glo-rious should thy radiance a - rise.
 Dans la nuit pâ - le sous ses voi - les Ton é - clat serait ra - di - eux

p

Were I gard - 'ner of the skies Man - ya star for thee I would
 Si j'é - tais jar - di - nier des cieux Je te cueil - le - rais des é -

gath - er!
 toi - les!

p

dolce.

Were I gard - 'ner of Love to - day I would gath - er thee ca -
 Si j'é - tais jar - di - nier d'a - mour Je te cueil - le - rais des ca -

ress - es, Gai - ly whil - ing the hours a - way Were I gard - 'ner of
 res - ses Je te fê - te - rais tout le jour Si j'é - tais jar - di -

rit. Love to - day! With their ten - der, mute ad - dress - es
 nier d'a - mour! En leurs i - né - di - tes ten - dres - ses

a tempo.

Court to thee my flow - ers should pay; Were I gard - 'ner of Love to - day,
 Mes bouquets te fer - aient la cour. Si j'é - tais jar - di - nier d'a - mour

I would gath - er thee ca - res - es!
 Je te cueil - le - rais des ca - res - ses!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a treble clef and a key signature of two flats. A dynamic marking of *f* (forte) is present in the piano part.

But on - ly songs my gar - den bears,
 Mais mon jar - din n'est que chan - sons

The second system of music continues the vocal line and piano accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat). The vocal line begins with a treble clef and a key signature of three flats. The piano accompaniment starts with a treble clef and a key signature of three flats. Dynamic markings of *mf* (mezzo-forte) and *p* (piano) are present.

And thou thy - self mayst come to gath - er.
 Et tu peux y cueil - lir toi - mê - me.

The third system of music continues the vocal line and piano accompaniment. The key signature changes to three sharps (F-sharp, C-sharp, and G-sharp). The vocal line begins with a treble clef and a key signature of three sharps. The piano accompaniment starts with a treble clef and a key signature of three sharps.

The bush - es God for nests pre - pares;
 Dieu pour les nids fit les buis - sons

The fourth system of music continues the vocal line and piano accompaniment. The key signature changes to two sharps (F-sharp and C-sharp). The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment starts with a treble clef and a key signature of two sharps.

p And on - ly songs my gar - den bears. Is mine thine heart, to
 Et mon jar - din n'est que chan - sons. Viens-là rê - ver si

p *dolcissimo.* *cresc.*

dream come hith - er, For my heart thy rap - ture
 ton cœur m'ai - me Et mon cœur au - ra des fris -

f *p*

shares. But on - ly songs my gar - den bears, And thou thy - self
 sons. Mais mon jar - din n'est que chan - sons Et tu peux

rit. *a tempo.* *cresc.*

mayst come to gath - er!
 y cueil - lir toi - mê - me!

rit. *a tempo.* *f*

New Songs and Duets, Selected from the Catalogue of G. Schirmer, New York

<p>ABT, FRANZ, Ave Maria. 1. Sop. 50 High or low. 50 ADAMS, STEPHEN, By the Fountain. 50 High or low. 50 ALLITSEN, FRANCES, Absence. M.-Sop. 60 — A Cavalier's Song. Bar. 60 — A Song of Dawn. Sop. or Ten. 60 — Love is a Bubble. Sop. Em. M.-Sop. Cm. 75 — Since we parted. M.-Sop. 40 — Whether we die or we live. (With a German Transl.) M.-Sop. 60 BE, DR. THOS. A. (1710-1778), Blow, thou Winterwind. M.-Sop. 35 — The Lass with the delicate Air. High or low. 50 — Under the Greenwood-tree. Sop. 50 — The Bee sucks. M.-Sop. 35 BRET, ALF., Chère nuit. (Dearest Night.) Sop. 50 BRET, HOMER N., Canst thou forgive me, my dear, dearest. Sop. 75 — My love of thee. Sop. 60 — The Sweetness of loving is dreaming. Sop. 75 BROWN, W. V., Haidenröslein. (The Maiden's Rose.) High or low. 35 — Daddy. High or low. 35 — My love. High or low. 35 — My love to thee. (Slumber Song.) Sop. 50 — My love to thee. (Slumber Song.) Sop. 35 — My life its secret. (My Life its Secret.) High or low. 50 — The Woods. High or low. 50 — Sunshine and Rain. High or low. 50 — My love is green. (Meine Liebe ist grün.) High or low. 50 — The Staff's Song. Bar. 60 — Three Songs for Bar. 60 BROWN, J. W., Remembrance. 50 — Sacred Song. M.-Sop. 40 — King. Alto. 50 BROWN, MARY, Mountain Hymn. M.-Sop. with Piano and Organ. 00 — No more. M.-Sop. 35 — Heart, sigh no more. Sop. 40 — The Gascony Cadets. Bar. 60 BROWN, M. H., Sanglots d'Automne. (Autumn Sighs.) M.-Sop. 50 CHAMINADE, C., Tu me dirais. (If thou wouldst say.) High or low. 50 CLAY, F., Gipsy John. M.-Sop. 35 COQUARD, A., Hafluli. (Alack-a-day.) High or low. 35 COWEN, F. H., The Mission of a Rose. High or low. 35 CURTIS, NATALIE, Dearest, where thy shadow falls. Sop. 35 DE KOVEN, REG., You are Mine. High or low. 60 DELL'ACQUA, E., Chanson provençale. Sop. 75 DENZA, L., Leave me not! High or low. 60 — So long, so long. High or low. 65 DUBOIS, TH., Ave Maria. 1. High or low. 35 DURAND, E., Ave Maria. 1. With Violin ad lib. High or low. 50 FAURE, J., Ave Maria. 1. With Violin or Cello ad lib. Sop. 50 FLÉGIER, A., Le Cor. (The Horn.) Bar. F. Bass D. 50 FONTENAILLES, H. de, Les Baisers sont des Fleurs. (Kisses linger like Flowers.) High or low. 50 — Obstinat. (A Resolve.) High or low. 35</p>	<p>FRANZ, ROB., Born of Pain undying. (Aus meiner grossen Schmerzen.) High or low. 25 GALLICO, PAOLO, Quell der Lieder. (The Fount of Song.) Sop. 60 — There is a little Lane I know. M.-Sop. 60 GILBERT, FLORENCE, A Message to Phillis. Sop. 60 GOUNOD, CHAS., Envoi de Fleurs. (The Message of Flowers.) 3 Keys. 75 — The Cross of Calvary. (Ave Maria.) 3 Keys. 40 GRAY, HAMILTON, A Dream of Paradise. High or low. 60 — The Heavenly Song. 3 Keys. 60 GRIEG, EDV., Autumnal Gale. (Herbststurm.) M.-Sop. 50 HARDEE, NOBLE A., My True-love hath my Heart. Sop. 35 d'HARDELLOT, GUY, A Bunch of Violets. Sop. 50 — Quand on aime! (When we love!) High or low. 50 HASTINGS, FRANK S., Bring her again to me. High or low. 40 — By the Sea. High or low. 60 — If all the Skies were Sunshine. M.-Sop. 50 — My Sweetheart's coming home. M.-Sop. 50 — The Echo in the Heart. M.-Sop. 60 — To a Rose. High or low. 50 HAWLEY, C. B., Daisies. High or low. 50 — Greeting. High or low. 60 — The Nightingale and the Rose. High or low. 60 — Two Eyes of Brown. 3 Keys. 40 — Were I a Star. High or low. 60 HAYDN, JOS., My Mother bids me bind my Hair. (Bind' auf dein Haar.) M.-Sop. 50 HOLMÈS, AUGUSTA, Te souvient-il? (Dost thou remember?) High or low. 50 HORN, CHAS. E. (1786-1849), Cherry ripe. Sop. 50 — The deep, deep Sea. M.-Sop. (or Ten.). 35 HYDE, ARTHUR, Absence. Sop. 60 — Chanson d'Automne. (Song of Autumn.) M.-Sop. 60 JACOBY, LOUIS C., O Lamb of God. Sacred Song. Sop. 50 KNIGHT, J. P., Rock'd in the Cradle of the Deep. Alto. 50 LALO, ED., L'Esclave. (The Bondmaid.) Alto. 40 LEHMANN, LIZA, In a Persian Garden. A Song-Cycle for 4 Solo Voices (Sop., Alto, Ten. and Bass) with Piano Acc. (selected from the Rubaiyat of Omar Khayyam). net. 2 00 LUCANTONI, G., Ave Maria. 1. With Cello or Violin ad lib. High or low. 75 LUZZI, L., Ave Maria. 1. High or low. 50 MARTIN, HUGH WHITFIELD, In Laurel-Time. Sop. 40 — Wenn ich in deine Augen seh' (When Love, I gaze into thine eyes.) Sop. 40 — Five Songs for Sop. or Ten.: In my Heart. 40 The Night is calm. 50 Oh, come, Beloved. 50 Nur mein Schatz. (Only my Love.) 50 Sehnsucht. (Longing.) 40 MASSENET, J., Si tu veux, Mignonne. (If you wish, Mignonne.) High or low. 50 MINETTI, CARLO, Come, live with me. M.-Sop. 60 — Glory to God. (Christmas.) High or low. 60 — Les Amoureux. (Through winding Ways.) M.-Sop. 60 MOLLOY, J. L., Home, dearie, home. High or low. 35 — The Postillion. M.-Sop. 50 PANOFKA, H., O Salutaris. 1. High or low. 50 PILOT, A., Tota pulchra es. 1. Sop. 50 PINSUTI, CIRO, Three Wishes. High or low. 50 — 'Tis I. Alto (or Bar.). 50 PURCELL, HENRY (1658-1695), I attempt from Love's Sickness to fly. Sop. 35</p>	<p>ROSSE, FRED., In Passionate Surrender. High or low. 75 — Sir Hal, the Squire. Bar. 60 ROUSSEAU, SAM'L, Ave Maria. 1. Alto. 35 SAINT-SAËNS, C., Suzette et Suzon. f. e. High or low. 35 SARGENT, CORA DECKER, A Summer Girl. Sop. 50 — Spanish Song. Sop. 60 SCHUMANN, ROB., The Walnut-Tree. (Der Nussbaum.) High or low. 50 SHIELD, WM. (1748-1829), The Friar of Orders Gray. Alto (or Bass). 35 — The Thorn. Sop. 35 SLAUGHTER, W., The Dear Home-land. High or low. 50 SOMERSET, LORD HENRY, A Song of Sleep. High or low. 35 SONGS AND BALLADS of Scotland, Ireland and Wales: All through the Night. (Known as Poor Mary Ann.) (Welsh). High or low. 35 Annie Laurie (Scotch). M.-Sop. 35 Loch Lomond (Scotch). M.-Sop. 35 My Love's an Arbutus (Irish). In 4 Keys. 25 Off to Philadelphia (Irish). Alto. 60 The Little red Lark (Irish). M.-Sop. 35 Where be going? (Cornish). M.-Sop. 35 SPICKER, MAX, Op. 8 No. 1. Frühlings- traum. (A Dream of Spring.) High or low. 50 — Op. 8 No. 2. In dieser Stunde. (This very Hour.) High or low. 50 — Op. 20. O schneller mein Ross. (The Secret.) High or low. 50 — Op. 27 No. 1. Liebesglück. (Love's Bliss.) High or low. 50 — Op. 27 No. 2. Die Rose. (The Rose.) High or low. 50 — Op. 31. Wiegenlied. (Lullaby.) High or low. 50 — Op. 48. In Thee, o God, do I put my Trust (Psalm 71). Sacred Song for Alto. 60 (Accompaniment for String Quintet and Organ in MS. can be had of the Publishers.) SULLIVAN, A. S., Orpheus with the Lute. Sop. 50 THOMAS, A. GORING, A Love Lullaby. Sop. 50 — A Song of Sunshine. Sop. 50 — The Heart's Fancies. Sop. 35 TSCHAIKOWSKY, P., Adieux, Forêts. (Farewell, ye Mountains.) Recit. and Aria (Sop.) from the Opera "Jeanne d'Arc." 75 VIDAL, PAUL, Ariette. (Were I Sunbeam.) f. e. High or low. 35 WAKEFIELD, A. M., Polly and I; or, A Bunch of Cowslips. High or low. 35 WILKENS, FR. IGN. M., O Salutaris Hostia. Motet for Alto. 1. 25 WOOD, WM. LUTON, Resurrection-Song. High or low. 60 WOODMAN, R. H., Dove-Wings. M.-Sop. 60 — Morning. Tenor. 60 — The Highwayman's Song. Bar. 60</p>
<h2 style="margin: 0;">VOCAL DUETS.</h2>		
<p>CHAMINADE, C., Angelus. Op. 69. Mezzo-Soprano and Baritone. 50 GUSTAV OF SWEDEN (Prince), Plus d'amour, plus de roses! (No more of Love or of Roses!) Soprano and Tenor. 60 d'HARDELLOT, GUY, La Nuit au Bois. (Night in the Wood.) Mezzo-Soprano and Tenor. 65 NEIDLINGER, W. H., Parting. Soprano and Mezzo-Soprano. 50 RUBINSTEIN, A., Sweetly sang the Bird. (Sang das Vögelein.) Soprano and Mezzo-Soprano. 50 THOMAS, A. GORING, Sur la grande mer. (Night-Hymn at Sea.) Soprano and Tenor. 50 — The same for Mezzo-Soprano and Baritone. 50</p>	<p>CHAMINADE, C., Angelus. Op. 69. Mezzo-Soprano and Baritone. 50 GUSTAV OF SWEDEN (Prince), Plus d'amour, plus de roses! (No more of Love or of Roses!) Soprano and Tenor. 60 d'HARDELLOT, GUY, La Nuit au Bois. (Night in the Wood.) Mezzo-Soprano and Tenor. 65 NEIDLINGER, W. H., Parting. Soprano and Mezzo-Soprano. 50 RUBINSTEIN, A., Sweetly sang the Bird. (Sang das Vögelein.) Soprano and Mezzo-Soprano. 50 THOMAS, A. GORING, Sur la grande mer. (Night-Hymn at Sea.) Soprano and Tenor. 50 — The same for Mezzo-Soprano and Baritone. 50</p>	<p>CHAMINADE, C., Angelus. Op. 69. Mezzo-Soprano and Baritone. 50 GUSTAV OF SWEDEN (Prince), Plus d'amour, plus de roses! (No more of Love or of Roses!) Soprano and Tenor. 60 d'HARDELLOT, GUY, La Nuit au Bois. (Night in the Wood.) Mezzo-Soprano and Tenor. 65 NEIDLINGER, W. H., Parting. Soprano and Mezzo-Soprano. 50 RUBINSTEIN, A., Sweetly sang the Bird. (Sang das Vögelein.) Soprano and Mezzo-Soprano. 50 THOMAS, A. GORING, Sur la grande mer. (Night-Hymn at Sea.) Soprano and Tenor. 50 — The same for Mezzo-Soprano and Baritone. 50</p>