

**Lionel GINOUX**

**MAKE ME A DREAM**

Poèmes : **Stephen CRANE**

*pour chœur de femmes*



# MAKE ME A DREAM

**Stephen CRANE**

**Lionel GINOUX**

$\bullet = 100$

Réservoir

S.      *Aye, work-man,—*

M.      *Aye, work-man,—*

A.      *Aye, work-man,—*

*Aye, work-man,—*

*Aye, work-man,—*

*Aye, work-man,—*

*Aye, work-man,—*

5

make                    me a dream

make                    me a dream

*mf*

make me a dream

Réservoir

8

make                    me a dream

A dream for my love,

a dream,

a dream for my

make me a dream

make                    me a dream

A dream for

Musical score for "A Dream for My Love" featuring three staves of music with lyrics underneath. The score includes performance markings such as slurs, grace notes, and dynamic arrows. The lyrics are repeated in each staff.

12

love, a dream, a dream for my love, a dream, a dream for my love, a dream,

a dream for my love, a dream, a dream for my love,

my love, a dream for my love, a dream for my love,

The image shows two lines of musical notation. The top line consists of five horizontal lines with a single vertical line extending downwards from the third line. The bottom line is a standard staff with a clef, key signature, and time signature. Above the staff, there are three vertical arrows pointing right, each above a note: a eighth note, a sixteenth note, and a eighth note. A horizontal line connects the stems of the last two notes. Below the staff, the lyrics "Breezes and flowers." are written in a cursive font.

20      *mp*      *f*      *p*      *f*

a dream, a dream.      *p*      Cun - nin - gly weave

*p*      *f*      > > > ? >      ? ? >      *p*

?      Cun - nin - gly weave sun - light,      Breezes and flo - wers.      ?

*p*      *f*      > > > ? >      ? ? >      *p*

?      Cun - nin - gly weave sun - light,      Breezes and flo - wers.      ?

Musical score for piano and voice. The piano part consists of three staves of treble clef notes. The vocal part begins at measure 24 with lyrics "sun - light, Breezes and flo - wers." The vocal line continues into measure 25. Measure 25 includes dynamic markings *p* and *f*.

$\emptyset$  = bouche fermée

28

*mf*

Let it be of the clothes— of mea-dows. And, and,  
And, and,  
And, and,

36

*f*

And, and, and, and good work - man,  
And, and, and, and good work - man,  
And, and, and, and good work - man,

40

*f*

work - man, work - man, work - man— And, and,  
work - man, work - man, work - man— And, and,  
work - man, work - man, work - man— And, and,

44

and good. work - man, work - man, work - man, work - man

and good. work - man, work - man, work - man, work - man

and good. work - man, work - man, work - man, work - man

47

And let there

And let there

And let there

51

be a man wal-king there - on.

And let a man.

be a man wal-king there - on.

And let a man.

be a man wal-king there - on.

And let a man.

Aye, workman, make me a dream  
A dream for my love.  
Cunningly weave sunlight,  
Breezes and flowers.  
Let it be of the cloth of meadows.  
And - good workman -  
And let there be a man walking thereon.

*Hé, artisan, façonne-moi un rêve,  
Un rêve pour mon amour.  
Tresse habilement brises, fleurs  
Et rayons de soleil.  
Qu'il soit fait du manteau des près.  
Et - bon artisan -  
Fais en sorte qu'un homme puisse y marcher.*

# I LOOKED THERE

Stephen CRANE

Lionel GINOUX

$\text{♩} = 80$

S.  $\text{mp}$  I looked here I looked there

M.  $\text{mp}$  I looked,  $\text{sf} \geq$  I looked here I looked,  $\text{sf} \geq$  I looked there

A.  $\text{mp}$  I looked,  $\text{sf} \geq$  I looked here I looked,  $\text{sf} \geq$  I looked there

5  $\text{mf}$  No - - - where could I see my love.

No,  $\text{mf}$  no - where,

$\text{mf}$  no - - - - where

9

my love, my love, my love, my love.

could I see my love, my love, my love, my love, my love. my love.

could I see my love, my love, my love,

Réserveoir

15

And -this time-She was in my heart.  
And -this time-She was in my heart.  
And -this time - She was in my heart.

21

Tru - ly then I have no com - plaint, For though she be fair  
heart, heart, my heart. For though she be fair  
heart, heart, my heart. For though she be fair

32

She is none so fair as she In my heart.  
She is none so fair as she In my heart.  
She is none so fair as she In my heart.

I looked here  
I looked there  
No where could I see my love.  
And - this time -  
She was in my heart.  
Truly then I have no complaint  
For 'though she be fair and fairer  
She is none so fair as she  
In my heart.

*J'ai cherché ici  
Et là,  
Je n'ai rien trouvé en nul lieu mon aimée.  
Car, à l'heure où je la cherchais,  
Elle était dans mon cœur.  
En vérité je ne me plains point,  
Car bien qu'elle soit belle, si belle,  
Elle ne l'est pas autant  
Qu'elle ne l'est dans mon cœur.*

## THY FACE

Stephen CRANE

Lionel GINOUX

M. *mf* I have seen— thy face a-flame, I have seen— thy face a-flame, I have seen— thy face a-flame,  
 A. *mf* I have seen— thy face a-flame, I have seen— thy face a-flame, I have seen— thy face a-flame,

S. —  
 M. I have seen— thy face a-flame,  
 A. I have seen— thy face a-flame,

7 — of me, Thy fair arms go mad,  
 I have seen— thy face a-flame, I have seen— thy face a-flame, I have seen— thy face a-flame,  
 I have seen— thy face a-flame, I have seen— thy face a-flame, I have seen— thy face a-flame,

10 go mad, Thy—  
 I have seen— thy face a-flame, I have seen— thy face a-flame,  
 I have seen— thy face a-flame, I have seen— thy face a-flame,

13

and mut - ter and rave, and

I have seen thy face a-flame, I have seen thy face a-flame, I have seen thy face a-flame,

I have seen thy face a-flame, I have seen thy face a-flame, I have seen thy face a-flame,

16

rave. And

I have seen thy face a-flame, I have seen thy face a-flame,

I have seen thy face a-flame, I have seen thy face a-flame,

19

I have seen thy face a-flame, I have seen thy face a-flame, I have seen thy face a-flame

I have seen thy face a-flame, I have seen thy face a-flame, I have seen thy face a-flame

22

I have seen

sure - ly,

29

sure - ly, sure - - ly, sure - ly, sure - - ly, sure - ly,  
*mf >*  
 And this should leave a man con - tent  
 sure - ly, sure - - ly, sure - ly, sure - - ly, sure - ly,

34

sure - ly, sure - ly, sure - ly, sure - ly Thou lov - est not me now, sure - ly,  
 thou lov - est not me now  
 sure - ly, sure - ly, sure - ly, sure - ly Thou lov - est not me now, sure - ly,

41

sure - ly Thou lov - est not me now,  
 But thou didst  
 sure - ly Thou lov - est not me now,

47

not me now,  
 not me now,

Φ = Bouche fermée

51

*p*

For I can think of thee.

For I can think of thee.

57

*pp*

I have seen thy face a-flame,

*pp*

I have seen thy face a-flame,

I have seen thy face a-flame,

60

*p*

For love of me.

I have seen thy face a-flame, I have seen thy face a-flame, I have seen thy face a-flame.

I have seen thy face a-flame, I have seen thy face a-flame, I have seen thy face a-flame.

I have seen thy face aflame  
For love of me,  
Thy fair arms go mad,  
Thy lips tremble and mutter and rave.  
And - surely -  
This should leave a man content?  
Thou lovest not me now,  
But thou didst love me,  
And in loving me once  
Thou gavest me an eternal privilege,  
For I can think of thee.

*J'ai vu ton visage brûler  
D'amour pour moi,  
Tes beaux bras devenir fous,  
Tes lèvres trembler, et murmurer, et délivrer.  
Et - certes -  
Cela ne devrait-il pas rendre un homme heureux ?  
Tu ne m'aimes plus,  
Mais tu m'aimais alors,  
Et en m'aimant  
Tu m'as donné l'éternel privilège  
De me souvenir de toi.*