

My Heart is Offered Still to You

Original French text by Clément Marot
English translation by Thomas Daughton

Rémi St-Jacques

♩ = 63 *cantabile con rubato e molto espressivo*

mf (solo or small ensemble)

Tenor

My heart is of-fered still to you full now of woe and deep des -

T.

pair-ing! Be not to cons-tan - cy ; Say one fare - well, my sor-row

[A] *Poco mosso* (♩ = 72)

S.

ng... My heart is of-fered still to you full now of

A.

ng... Mm... My heart is of - fered still to you full now of

T.

shar-i g... Mm... My heart is of - fered still to you full now of

B.

ng... Mm... My heart is of - fered still to you full now of

[A] *Poco più mosso* (♩ = 72)

Piano

13

S. woe and deep de - spair - ing! Be not to con-
 A. woe and deep de - spair - ing! Be to con-
 T. woe and deep de - spair - ing! not to cons - tan -
 B. woe and deep de - spair - ing! Be not to con - stan -

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

16

S. cy un-true; Say e - well, my sor-row shar - ing! Oh **B** Più mosso (♩ = 78) *p*
 A. cy un- say one fare-well, my sor - row shar - ing! Oh *p sempre*
 T. un true; Say one fare well, my sor - row shar - ing! My mouth which once could *mp* (melody)
 B. cy un true; Say one fare well, my sor - row shar - ing! My mouth which once could *mp*

B Più mosso (♩ = 78)

20

S. *mp*
Oh _____ My mouth which once could

A. *mp (melody)*
Oh _____ mouth which once could.

T. *p*
_ smile in glad - ness, and charm - ing sto - ries im - pr _____ Oh _____

B. *p*
smile in glad - ness, and charm - ing sto - ries .o - vise, _____ Oh _____



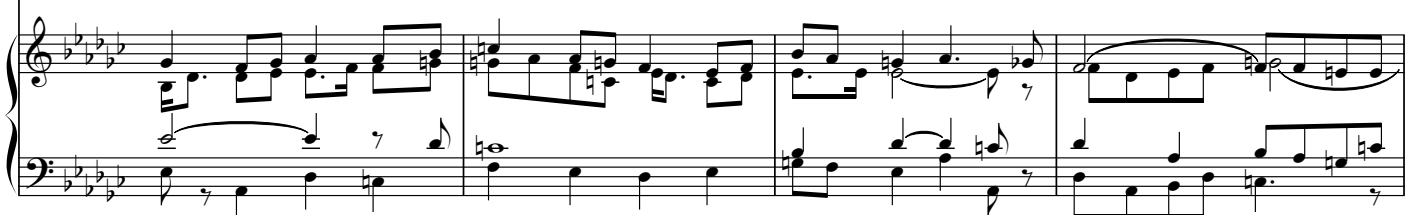
24

S. *p*
smile in glad and charm - ing sto - ries im - pro - vise _____ now _____ can on - ly

A. *p*
_ smile d - ness, and charm - ing sto - ries im - pro - vise _____ now can on - ly curse, _____

T. _____ Oh _____ now _____ can on - ly

B. _____ oh _____ now can on - ly curse,



28

S. curse, _____ can on - ly curse, can on - ly curse in its

A. _____ can on - ly curse, _____ can on - ly curse in its

T. curse, _____ can on - ly curse, can on - ly curse in its

B. now can on - ly curse, now _____ on - ly curse in its

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31

S. mad - - - ness those who ban-ished me, _____

A. mad - - - ness those who ban-ished me, _____, *mf*

T. ad - - - ness those who ban - ished me, _____, *mf*

B. mad - - - ness _____ those who ban - ished me, _____, *mf*

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35

S. *mp* now can on-ly curse those who ban-ished

A. *mp* mouth which once could smile, now can on-ly those who ban-ished

T. *mp* mouth which once could smile, now can on-ly curse those who ban-ished

B. *mp* mouth could smile, now can on-ly curse those who ban-ished

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38

p *molto* *pp* *mp* more introspective, as if looking afar

S. *p* me your eyes. My heart is of-fered

A. *p* from your eyes. My heart is of-fered

T. *p* from your eyes. My heart is of-fered

B. *p* me from your eyes. My heart is of-fered

molto rit. *mp* more introspective, as if looking afar

mp more introspective, as if looking afar

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

43

S. still to you full now of woe and deep de - spair - ing! Be not to con-stant

A. still to you full now of woe and deep de - spair - ing! Be not to con-stant

T. still to you full now of woe and deep de - spair - ing! Be not to con-stant

B. still to you full now of woe and deep de - spair - ing! Be not to con-stant

PLEASE DO NOT COPY

47

S. *rit.* *p*
cy un-true; S re - well, say one fare - well,

A. *rit.*
cy un Say one fare - well, say one fare - well, say one fare - well,

T. *rit.*
un-true; Say one fare well, say one fare - well, say one fare - well,

B. *rit.*
cy un-true; Say one fare well, say one fare - well, say one fare - well,

51 **Meno mosso** (♩ = 63)

S. *p* *pp*
ng... ng

A. *p* *pp*
ng.. ng

T. *mp* *p* *pp*
(solo or small ensemble) (tutti joining in, nothing)
my sor-row shar - ing! (ng...)

B. *p* *pp*
ng

Meno mosso (♩ = 63)



aire de Blainville, le compositeur **Rémi St-Jacques** a tout d'abord commencé ses études musicales en piano, mais c'est à 15 ans que la composition se révéla à lui. Suite à son passage au Camp Musical du Saguenay-Lac-St-Jean, il décida d'entreprendre ses études universitaires en composition. Diplômé en 2015 de l'Université de Montréal d'un baccalauréat en musique profil écriture, il eut la chance de travailler la composition avec Alan Belkin, l'orchestration avec François-Hugues Leclair, et le piano avec Marie-Hélène Trempe et Daniel Moran. Après avoir découvert une passion pour le chant choral, il participa à quelques formations intensives en direction chorale, séminaires dispensés par l'Alliance Chorale du Québec, pour ensuite entreprendre une maîtrise en direction chorale à l'Université de Sherbrooke, avec le chef de chœur et compositeur Robert Ingari.

Originating from a northern suburb of Montreal, Canada, **Rémi St-Jacques** first began learning the piano at the age of 10 and composition by the age of 15. After a stay at a musical camp, he decided to study composition at University of Montreal; with Alan Belkin for composition, François-Hugues Leclair for orchestration, as well as Marie-Hélène Trempe and Daniel Moran for piano performance, obtaining his bachelor's degree in music writing in 2015. After discovering his passion for choral music, he attended workshops in choir conducting, held by the Alliance Chorale du Québec, and began graduate studies in choral conducting at Sherbrooke University, studying with choir conductor and composer Robert Ingari.