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**DEVELOPMENT OF MUSIC
FROM QUEBEC TO NEW ENGLAND**

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The Development of Music: Notre Dame des Anges to New England

Prelude

I have patterned this paper on the style of the **prelude and fugue** because this musical form deals with subjects, counter-subjects, episodes and strettis. I believe this pattern aptly describes (or parallels) the development of music within our community since 1848.

Father Moreau had always encouraged his teachers to develop culturally through the study of art and music. About a year after the arrival of the Sisters from Le Mans, France, parents of the children under the tutelage of the Sisters of Holy Cross in Saint-Laurent requested that music be part of the curriculum. They wanted vocal and instrumental forms of music to be emphasized. Although music was always a challenge to teach, it soon became an integral part of liturgies, celebrations and community gatherings.

We can imagine the dismay of teachers and parents, when, for whatever reason, Monsignor Bourget, then Bishop of Montreal, forbade the teaching of music in all educational institutions in his diocese (Histoire du Pensionat Notre Dame-des-Anges.) Nevertheless, the pastor of Saint Germain, St. Laurent, sensitive to the dilemma, obtained permission from the Bishop to have piano taught at the boarding school, and Miss Roussel was chosen instructor. At a later period (1850 - 1910), violin and other orchestral instruments were added. From this time on, students prepared for preparatory, intermediate, senior and more advanced certificates and diplomas.

To enhance the study of music, Notre Dame des Anges Academy always appointed noted professors of the area. Mr. Alfred Lamoureux was the first professor chosen to

offer courses to the Sisters who exhibited a talent in music.

Two Sisters who had the opportunity to study with him are subjects I will discuss in the development of the **fugue** from Quebec to New England.

Fugue:

Subject I: Sister Francois Solano, CSC (Marie-Rose Pauze, 1884-1965)

Born in 1884, the sixth of nine children, Marie-Rose grew up displaying many interests and, especially, talents. At a young age, her ability to write a melody proved an asset as she would later become one of the great women composers of her time. In 1907, the congregation of the Sisters of Holy Cross in Saint Laurent was blessed by Marie-Rose's decision to join the Order. Her entire religious life was dedicated to the study and teaching of the art of music. At Notre Dame des Anges, music was taken seriously and students needed guidance as they advanced at their own pace. In 1922, Marie-Rose, now known as Sister Francois Solano, CSC, assumed the directorship of musical studies.

The year 1922 also marked the 75th anniversary of the arrival of the Sisters in Saint Laurent. For the occasion, **Sister Marie Roseline, CSC**, poet and friend of Sister Francois Solano, CSC, wrote the text *Les Messagers Evangeliques* relating the story of the departure of the Sisters from Le Mans to their arrival in Montreal. Sister Francois set the text to music.

Les Messagers Evangeliques followed the style of oratorios which were presented in recital form and even today remains a masterpiece of musical creativity.

Sister Francois Solano, CSC revised her composition 25 years later in 1947. The oratorio was fully staged and performed in Saint Laurent to celebrate the 100th

Anniversary of the arrival of the Sisters of Holy Cross in Canada. The performance was attended by members of the Board of Directors of the University of Montreal. Greatly impressed, these judges of the musical arts granted Sister Francois Solano, CSC the Degree of Doctor in Music, the first to be earned by a member of our community.

Part three of the text starts with the following words of Monsignor Bourget, welcoming the Sisters to Montreal:

**A vous, herauts du Christ, admirables apotres,
Vous portez la France en ces lieux
Vous etes bienvenus, le verbe des aieux,
Traduit vos ames, sources des notres!**

**Voyez au loin la plaine qui s'etend,
Le jour, a flots, verse ses feux splendides
L'avenir dort dans les sillons avides
Venez, semeurs, venez, l'on vous attend!**

The congregation was blessed with many women poets. We can number some of these as Sister Francois' counter-subjects. They worked closely with her, writing beautiful texts which she later set to music. In addition to **Sister Roseline** such poets were:

- **Sister Maximilienne, CSC**, who later was elected Superior General of the Congregation of Holy Cross and whose picture appears in the stained glass window of the Church of Holy Cross at Le Mans, France.
- **Sister Saint Sebastien, CSC**, better known as La Petite Payse, wrote poems and her finesse of expression was captured by Sister Francois who used the same finesse in her musical setting of these poems.

Sister Francois wrote over 200 works ranging from piano compositions, motets, cantatas, choruses for different occasions, hymns, chants, Masses, works for the organ

cantatas, choruses for different occasions, hymns, chants, Masses, works for the organ and many others. Her music reflects the beauty of nature, the purity of tone, and the freshness of spring. After a lifetime of teaching, creating music, performing and total dedication to the art of music, Sister Francois passed away on February 5, 1965, leaving us a legacy of musical richness and delight.

The legacy opened the way for marvelous celebrations where music is a unifying element for the congregation. Like most composers of the nineteenth century, many of Sister Francois' musical compositions are descriptive of the elements of nature. One such example of *Musique a Programme* is her choral composition entitled "Le Ruisseau" ("The Brook"), in which, for instance, it is easy for the human ear to recognize the rippling sounds of the brook. This piece, which is available at the Archives in Montreal, is delightful to perform. It is evident that Sister Francois established a sound foundation for future generations to produce, create and perform music and make it the *Art par excellence* for the performer as well as for the listener.

Before leaving the work of Sister Francois Solano, CSC, I would like to share a section of her masterpiece, *Les Messagers Evangeliques*. The setting is the Chapel of Notre Dame de Sainte-Croix, LeMans. (Tape, #1, Part I, Prologue)

Transition:

After having served in this leadership capacity for fifteen years, Sister Francois had earned a well-deserved rest. In 1936, **Sister Jeanne-du-Rosaire, CSC** (Laurette Charbonneau) was named to replace her. This woman was endowed with a rare sense of organization; she was a mover and a doer. She continued the work begun by her predecessor, bringing it to a height of perfection and professionalism. With professors

such as Arthur Letondal in piano, Georges-Emile Tanguay in theory and harmony, and Maurice Onderet in violin, she was able to prepare professors who would be proficient educators, highly knowledgeable in classical music. Her accomplishments were countless. Sister Jeanne set foundations for major enterprises, such as the School of Music, the College of Music and the Festivals of Song. For the Festivals, professors in Montreal were invited to present their students in competitions. She also made sure that all the Sisters who taught music in parish schools and elsewhere were well prepared to face the professional world of music. Never allowing herself the time to study for a degree, she was there to foster learning in others, challenging each student to become the best in her field. Students also had the opportunity to attend summer camps organized by Les Jeunesses Musicales and held at Mont Orford, affording them the opportunity to meet and study with great artists such as Henrik Szeryng, the Polish violinist. This also provided the teachers the opportunity of working with these artists and developing professionally.

Yes, Sisters did study!!

Some of the other projects accomplished by Sister Jeanne include:

- Affiliation to Les Jeunesses Musicales. This organization fostered the love of music among young people and gave them opportunities to develop their musical talents. Sister Jeanne was one of the first among the Sisters of Holy Cross to join the association in Canada.
- Celebration of the 50th Anniversary of Pope Pius X's, *Motu Proprio*, at Saint Joseph's Oratory (1953).
- Collaboration of string orchestras between the girls' college (Basil Moreau,

Saint Laurent) and the boys' college (Notre Dame College, Montreal).

- Establishment of the Youth Orchestra (ages ranging from 6-12).
- Student performances with the Montreal Symphony Orchestra, with such conductors as Zubin Metha and others.

As I mentioned above, music teachers did study!

The first Sisters to receive a bachelor's degree in music from Laval University in 1941 were: Sister Cecilia Bellerose, CSC (voice), Sister Rose of the Trinity, CSC (piano) and Sister Therese des Lys, CSC (violin). The final test of their musicianship was a presentation of a concert at the Hall of Notre Dame des Anges. This was the beginning of a new era of artistic and professional performances.

Subject II: Sister Mary of Saint Cecilia, CSC (Aurea Bellerose 1897-1977)

Born in Suncook N.H. in 1897, Aurea was a child prodigy because of her ability to reproduce perfectly any melody or piece of music on the piano. We can compare her to the young Mozart who astonished audiences by his performances in the eighteenth century.

Endowed with the gift of absolute pitch, Sister Cecilia was able to hear all the tones and overtones of a chord in a choral work, as well as in a symphony. When the first College of Music was established in the 1940s, she was called upon to help the students achieve their goals of becoming professional musicians.

In 1950, as Notre Dame College in Manchester N.H. opened its doors to young women pursuing their education in a liberal arts college, Sister Cecilia was elected to found the Music Department. Using the great schools of music in the country as a

foundation, Sister Cecilia developed a curriculum which emphasized the study of piano, voice, organ, violin or other instruments, responding to the students' needs.

For over twenty years, Sister Cecilia was the inspiration behind the performances at the college. The Glee Club, which in later years became The Concert Choir, presented two recitals a year: one at Christmas, inviting audiences to share the spirit of Christmas, and in the spring, bringing newness and pleasure to the listener.

The humanizing and cultural values of music always held high priorities in the department. When the oratorio, *Notre Dame de Lourdes*, was presented by the Music Department, it was ranked by critics as one of the top choral productions in the history of Notre Dame College (Mosaic to the Glory of God.) The oratorio, written by a French priest, Abbe Jouin, and set to music by the famous French composer, Alexandre George, had never been orchestrated. Sister Cecilia, never losing an opportunity to use her creativity, wrote the whole orchestration for strings, brass instruments, and woodwinds, and, of course, without overlooking the beautiful sound of the harp.

Operettas were quite popular in the 1950s, and Sister Cecilia worked closely with the Thalian Players of Notre Dame College and the Anselmian Abbey Players of Saint Anselms' to produce a number of very successful performances. Through the years, the strength and beauty of Sister Cecilia's person and talent were evident in the student productions. Soloists and choir members enjoyed singing her compositions, the lyricism of which remains unequalled.

In 1941, the congregation celebrated the 100th anniversary of its founding at LeMans, France. To enhance the gatherings of that moment of living memories, Sister

Cecilia set to music the wonderful poem "The Living Ship" written by **Bianca (Sister Blanche of the Rosary, CSC)**, another great poet of the community. Fully orchestrated for strings and piano, it was a masterpiece of creativity. Its title aptly represented a living ship. With Sister Francois' *Les Messagers Evangeliques* and Sister Cecilia's "Living Ship," the celebration brought to the community the love and the respect we all shared, as we went down memory lane.

There was no limit to how and where she could write music. In 1956, while on the train to Montreal from Manchester, Sister Cecilia wrote a whole chorus entitled "Notre Dame des Anges" for a special feast which was to be held at Notre Dame des Anges and dedicated to the students there. When she reached Montreal, she played it, had the musicians sing it, and did not have to change a note, which was proof that her perfect pitch was an asset to her. The text to this chorus was written by **Sister Tharsicius, CSC**, known to all of us as Graziella Lalande; in our community, she is also known as **Claire Saguay**, a pen name she assumed when still a young woman. This pseudonym was selected after the Lake in her hometown named Lac Sagway.

A lover of opera, Sister Cecilia trained student voices to perform arias from operas such as *Le Cid* by Massenet, *La Traviata* and *Il Trovatore* by Verdi and so many others. Being of French descent, she had a great love of French opera. Many of her students in Canada, as well as in the United States, have participated in professional performances. One student is Denise Duval Gosselin, a native of Manchester NH. The quality and depth of interpretation of this artist will delight your ear and your soul. Let us pause and listen to her performing an aria from Gounod's *Romeo and Juliette* entitled "Ah! Je veux vivre!" (Tape 2)

A poet at heart, Sister Cecilia also worked closely with some of our Sisters whose poems had been published, or who wrote texts which she could set to music.

Sister Rose-Anne, CSC (Marcelle Patoine), her life-long friend, wrote delightful poems which became traditional choruses that students enjoyed performing. **Sister Marie de Providence, CSC**, a great poet, wrote the text to *Le Concert d'Oiseaux*. In 1938, Sister Cecilia met **Sister Madeleva, CSC**, another great artist. I am certain that Sister Cecilia set some of Sister Madeleva's poems to music, but I have been unable to locate any of them among her many difficult to decipher manuscripts.

Sister Cecilia was a prolific composer. She wrote over 300 works, ranging from sacred music, choral works, simple songs, cantatas, the most important of these is *Le Concert d'Oiseaux*, a masterpiece which earned her a doctorate in music with a concentration in composition.

In addition, Sister Cecilia set the "Lesser Doxology" to music, a hymn which became a tradition for our community to sing at every appropriate gathering, function, and occasion. Heard by many people of different cultures, it has been performed in many countries of the world in their native languages. Imagine her surprise when someone had her listen to it in Turkish!

I will conclude this second subject by playing the final chorus the "Notre Pere and Soyez Benis!" from *Le Concert d'Oiseaux*. This composition exemplifies the moving spirit, faith and creativity of Sister Cecilia. (Tape III)

Stretti - (overlapping)

For this section of our fugue, I would simply like to mention two Sisters who were disciples of these two great women artists whose influence led to great achievements in the field of music, keeping alive their legacies. These were students of the masters or colleagues who worked closely with Sister Francois or with Sister Cecilia.

1. **Therese Pauze, CSC**, niece of Sister Francois, was also a voice student of Sister Cecilia. Therese entered our community in August 1950 and became involved in the teaching of music, as well as in performance. Endowed with a rich mezzo-soprano voice, she recorded songs heard throughout Canada for the Montreal radio station, ~~CKAC~~. Her sympathetic voice touched many of her listeners. One song, which her aunt wrote and dedicated to her, entitled "Chante," is a treasure which I would like you to hear. (Tape IV)
2. **Adrienne Milotte, CSC** known to all as Sister Rose of the Trinity, is an accomplished pianist. When she touches those ivory keys, they sound like crystals against each other, clear and simply beautiful. Sister Adrienne also wrote a few compositions which were performed by student groups. One of them was based on a French folk song and was performed at a Festival de la Bonne Chanson which took place every year for nearly a decade, the proceeds of which went to Le Foyer des Pauvres, a home for the homeless, which was at the heart of Cardinal Leger's love of the poor. (Cardinal Leger was Bishop of Montreal at that time.) Sister Adrienne, a citizen of the United States missioned only in Canada.

Conclusion - History in the Making

At Saint Laurent in Montreal, and at Notre Dame College in Manchester NH, we can attest that music has been kept alive and I should say, it is still going strong. To witness the role of music in our congregation, one had only to attend the opening Liturgy of the General Chapter in July of 1999. This was a musical experience that will live on in all our memories. Something powerfully special was happening which touched our lives forever.

Within the Congregation of Holy Cross, music is everywhere: calling us to prayer, helping us to celebrate, enhancing gatherings of any kind. Music is part of our lives, and we surely witness the legacy left us by our predecessors. Here, I would simply like to mention my own involvement in music within our community in Canada and at Notre Dame College.

I was blessed with an education at Notre Dame des Anges, where my talents and my dreams found fruition under the tutelage of my mentor, Sister Cecilia, and my future colleague, Sister Jeanne du Rosaire, CSC. I had many dreams: of performing in concerts, conducting orchestras and operas, and most of all, forming dance groups. The community gave me the opportunity to accomplish all of this, and my dreams have come true. While teaching in Canada, I became involved in the study of folk dancing and was fortunate to meet performers of the professional group Les Feux Follets. I formed my own student groups, and we studied dances and customs of many different countries. Out of our 400 students, 350 were involved in these folk dancing festivals which we prepared every year for over six years. What fun we had as we learned the customs of our brothers and sisters all over the world.

At Notre Dame College, when Sister Cecilia was too ill to continue her work, I was able to carry on where she left off.

Music has always been at the heart of the arts at Notre Dame College. Among other works, operas were performed under my direction. *Amahl and the Night Visitors*, performed at NDC in 1968 and in 1969 won the *Moss Hart Award for Plays of the Free World*. In addition, highlights from such operas as Verdi's *Il Trovatore*, Mozart's *Marriage of Figaro*, Bizet's *Carmen*, as well as the performance of Handel's *Messiah* and Mendelssohn's *Elijah*, have been part of our presentations to enthusiastic audiences.

I would like to end this prelude and fugue by playing a piece which was performed by our Concert Choir a few years ago. The soloist, Maurice Maurier, is a dear friend and former voice student of mine. You may compare the rich depth of tones and quality of presentation with that of Sister Cecilia's student, Denise Duval Gosselin, whom you heard earlier. "Ain't Got Time To Die" is a simple Negro spiritual which speaks to us of a people who live in our midst and whom we love to call our brothers and sisters. This is part of the legacy, outside her compositions that Sister Cecilia left us. Her affinity to the Negro spirituals exemplifies her compassionate spirit that reached beyond the limits of her world and, in the manner of Father Moreau our founder, imprinted the lives of others with her love of life and her love of people. (Tape V... *Ain't Got Time to Die!*)

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won't you git
ma way,
it o' ma way!
on't praise Him,
cks gonter cry out,
ry an' honor,
got time to die!

"Chante"

ciel est sans nuages,
s onnières ton chemin
id sur ta vie la paix rayonne
allégresse oublie ton ombre.
te, chante
te pour communiquer ta joie,
te pour apprivoiser le bonheur.
vie est terne,
n labeur sans visible beauté,
te, chante, quand même.
anson appellera le bonheur,
vie t'a blessé.
e a mutilé tes espoirs les plus chers,
te, chante malgré tout.
élever ton cœur au dessus du monde,
on souffre,
l'élever jusqu'à Celui qui console,
te, chante malgré tout.
ras moins malheureux,
te, chante quand même,
anson appellera le bonheur.

"Sing"

If your sky is without clouds,
And your path without ruts,
When peace permeates your life
Sing, sing.
Sing to speak of your joy,
Sing to fame your happiness.
If your life is dull,
And your work without apparent beauty,
Sing, sing, just the same.
Your song will call in happiness,
If your life has been wounded.
If it has shattered your dearest hopes,
Sing, sing just the same.
To lift your heart above all,
Where you suffer,
To lift it up to Him who consoles,
Sing, sing just the same.
You will be less downhearted,
Your song will call forth joy.

Les Messagers Évangéliques

Scène: Chapelle de Notre-Dame des Anges

Le Mans

Récit et Air: Révèrend Père Fondateur

Par delà l'Océan, sur la plage lointaine,
Le Maître vous appelle à de nouveaux labeurs.
Qu'important les périls de la route incertaine,
Lui-même adoucira l'exil et ses douleurs.

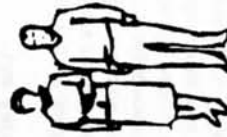
Son admirable Providence
Vous marqua, dès l'éternité,
Pour porter à la jeune France
La parole de vérité.
Enfants de Sainte-Croix, le Seigneur vous invite
A la gloire des bons combats.
Partez, âmes d'apôtre; allez, âmes d'élite,
Sa force soutiendra vos pas.

Ecoutez la voix qui supplie
Avec instance, avec amour.
Quittez parents, amis, patrie,
Sans même l'espoir du retour.

Choeur: Les Missionnaires de Sainte-Croix

Pour ton oeuvre sainte,
O Dieu, tu daignas nous choisir
Nos cœurs sont prêts. Ton bon laisier
Calme toute crainte.

Revêts-nous, souverain Seigneur.
De ta force, de ta douceur.
Toute espérance est vaine
Qui ne repose en toi,
Car l'impuissance humaine
Nous enchaîne à sa loi.
Mais de l'homme fragile
Tu fais en un moment,
Un messager de l'Evangile,
Un intrépide conquérant.
Revêts-nous, Souverain Seigneur.
De ta force, de ta douceur.



Messengers of the Gospel

Scene: Notre-Dame des Anges Chapel

Le Mans

Father Moreau addresses the Holy Cross missionaries leaving for Saint-Laurent, Canada

Across the ocean, from the distant shore,
Christ calls you to new endeavors.
Regardless of the dangers on this unpaved journey
He will bring comfort to this exile with all its sorrows

His Divine Providence
Predestined you, from eternity;
To carry to this New France
The word of truth.

Children of Holy Cross, our Lord invites you
To the glory of holy battles.
Go forth, disciples. Go forth chosen ones.

His strength will sustain you.
Listen to the voice that calls you
Unceasingly, with love.
Leave your parents, friends and country
Without hope of returning.

Chorus: Holy Cross Missionaries

For your holy work,
God, you deign to choose us.
Our hearts respond and your love
Calms all fear.

Clothe us sovereign Lord,
With your strength, with your compassion
All hope is vain
That does not rest in you.
For human frailty
Enslaves us to its laws.
But from frail man
In one instant, you transform him
Into a messenger of the Gospel,
An indomitable conqueror.
Clothe us, sovereign Lord
With your strength, with your compassion.



"Ah! Je Veux Vivre"

de Romeo et Juliette

Je veux vivre
Dans ce rêve qui m'enivre
Longtemps encor
Douce flamme
Je te garde dans mon ame
Comme un trésor! (bis)

"Ah! I Would Linger"

from Romeo and Juliet
English words by H. Millard

Ah! I would linger
in this daydream that enthralis me thus at twilight;
Sweet and happy
does this day seem, born of bliss and
beauty bright. (bis)



Cette ivresse
De jeunesse
Ne dure, hélas qu'un jour,
Puis vient l'heure
Où l'on pleure,
Le cœur cède à l'amour,
Et le bonheur
Fuit sans retour.

Ah! Je veux vivre....

Loin de l'hiver morose
Laisse-moi, laisse-moi sommeiller,
Et respirer la rose,
Respirer la rose
Avant de l'effeuiller.

Ah! Ah! Ah!
Douce flamme
Reste dans mon âme
Comme un doux trésor
Longtemps encore!

Ah! Comme un trésor
Longtemps encore, encore!

But uns pleasure,
youth's sole treasure,
Bloometh ah! Soon 'tis dead;
After greeting,
follows weeping,
Love cometh, peace hath fled,
Love cometh, Love cometh,
and peace hath fled.

Ah! I would linger....

Far from the cold world's sorrow
Let me rest, let me rest in my dream;
Leave to stem fate the morrow,
Now the roses bloom
And youth sheds its perfume.

Ah! Ah! Ah!
Sweet and happy,
Ah! sweet and happy,
Ever is youth's dream
Most sweet and fair.

Ah!
is love's young dream!

Choeur Final

from *Concert d'Oiseaux*

"La Prière"
Père, vous êtes notre Père,
Vous nous avez créés pour vous;
Vous nous aimez plus qu'une mère,
Jour et nuit vous veillez sur nous,
Sur nous toujours avec largesse,
Vous versez les dons généreux,
Et vous savez, Dieu de Sagesse,
Que qu'il nous faut pour être heureux.



Final Chorus

from *Concert d'Oiseaux*

"Our Father"
Father, you are our father,
You have created for yourself;
You love us more than a mother,
Day and night you watch over us,
Constantly, without reserve,
You shower us with your generous gifts,
And you know, O God of wisdom,
What we need to be happy.

"May You be Blessed"
If happiness comes to us,
May you be blessed!
If happiness at times leaves us,
May you be blessed!

For the blade of grass, for the moss,
May you be blessed!
For the fields of wheat, the gentle waves,
May you be blessed!

For the gray skies, the somber days,
May you be blessed!

Pour les beaux soirs, les maigres roses,
Soyez Benî!
Pour vos secours dans nos détresses,
Soyez Benî!
Pour vos immortelles promesses,
Soyez Benî!

"Ain't got time to die!"

Lord, I keep so busy praisin' my Jesus,
keep so busy praisin' my Jesus,
keep so busy praisin' my Jesus,
Ain't got time to die.
when I'm healin' de sick,
when I'm healin' de sick,
Ain't got time to die.

Refrain.

'Cause it takes all o' ma time,
to praise my Jesus
all o' ma time.
to praise my Lord
If I don't praise Him
de rocks gonter cry out!
"Glory an' honor,
glory an' honor!"

Lord, I keep so busy workin' fer de Kingdom,
keep so busy workin' fer de Kingdom,
keep so busy workin' fer de Kingdom,
Ain't got time to die.

'Cause when I'm feedin' de po',
when I'm feedin' de po',
when I'm feedin' de po',
Ain't got time to die.

Refrain.

Lord, I keep so busy
servin' my Master,
Keep so busy servin' my Master,
Keep so busy servin' my Master,

Ain't got time to die.
when I'm givin' my all,
when I'm givin' my all,
Ain't got time to die.

Refrain.

For your help in our distress,
May you be blessed!
For your eternal promises,
May you be blessed!

"J' N'ai Pas Temps Mourir"

Seigneur, j'me tient occuper à Te louer,
si occuper à te louer,
si occuper à te louer,
J' n'ai pas temps mourir.
Car quand j' soigne les malades
quand j' soigne les malades,
quand j' soigne les malades,
J' n'ai pas temps mourir.

Refrain.

Car ça prends tout mon temps,
pour louer mon Jésus,
tout mon temps,
pour louer mon Seigneur.
Si j'n Le loue pas
les roches vont crier!
"Gloire et honneur,
gloire et honneur
J' n'ai pas temps mourir.

Seigneur, j'ne travaille que pour Ton Royaume,
j'ne travaille que pour Ton Royaume,
j'ne travaille que pour Ton Royaume,
J' n'ai pas temps mourir.

Car quand j' nourris les pauvres,
quand j' nourris les pauvres
quand j' nourris les pauvres
J' n'ai pas temps mourir

Refrain.

Seigneur, j'm occupe qu'à
servir mon Maître,
J'm occupe qu'à servir mon Maître
J'm occupe qu'à servir mon Maître
J' n'ai pas temps mourir

Car quand j'donne mon tout,
quand j'donne mon tout,
quand j'donne mon tout,
J' n'ai pas temps mourir

Refrain.

Tous les ciels gris, les jours moroses,
Soyez Benî!