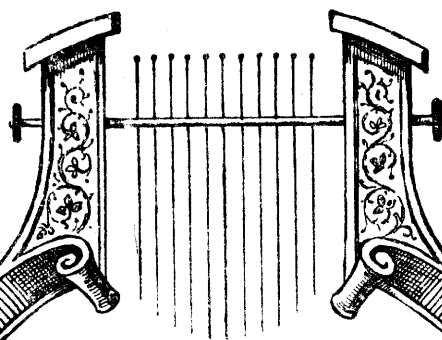
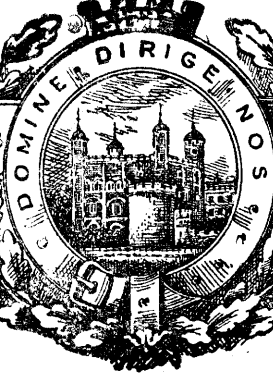




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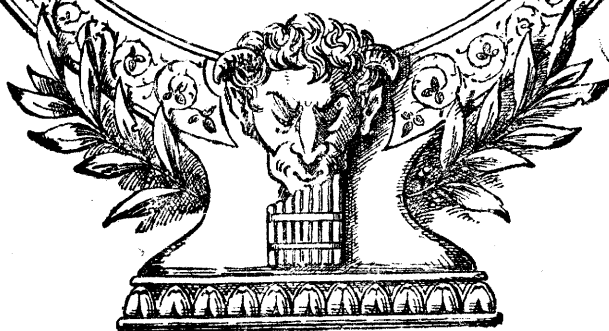
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OP. 54.

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CALMES, AUX QUAIS DESERTS...

CALM, BESIDE THE SILENT QUAYS...

Poème d'Albert Samain.

English Version by Rosa Newmarch.

Joseph Jongen.

Calme (très modéré)

1^{er} VIOLON. *p espress.* *mf*

2^d VIOLON. *p espress.*

ALTO. *p espress.*

VIOLONCELLE. *p espress.*

CHANT.

PIANO. *Calme (très modéré)*

suivre

dim. *p* *sostenuto*

dim. *p* *sostenuto*

dim. *p* *sostenuto*

dim. *p* *sostenuto*

Calmes, aux
Calm, be-

a tempo

molto dolce

p

p espress. cantabile

p espress. cantabile

quais dé-serts, s'en - dor-mént les ba - teaux.
- side the si - lent quays, the bar-ges lie!

dolciss.

pp

doux

espr.

mf

espr.

mf

mp

Les be - 7 so - gnes du jour ru - de sont ter - mi - né - es,
Now the la - bours of the day are o - ver and done with,

mp

Et le bleu cré-pus - cu - le aux mains ef - fé - mi -
 And the ten - der blue twi - light whose touch is like a

mf *dim.* *suivez*
mf *dim.* *suivez*
mf *dim.* *suivez*
dim. *suivez*
cresc. *dim.*
 - né - es, é - teint le fleuve ar - dent qui rou - lait des mé -
 wo - man's, Ex - tin - guish - es the glow of the found - ry's red.

suivez

Plus vite (*un peu agité*)

pp (trem.)

pp (trem.)

pp (trem.)

- taux!
stream.

Les a - te - liers fié - vreaux des - ser - rent leurs é -
The bus - y work-shops now have o - pen'd wide their

Plus vite (*un peu agité*)

p endehors

mf

mf

p

p

- taux,
gates,

sempre cresc.
Et les che-veux au vent les fil - let - tes mi -
With locks toss'd in the wind come the pale toil-worn

p *sempre animando*

- né - es, Vers les vi - tri - nes d'or, cou - rent il - lu - mi - né - es
 las - sies All hast'ning down the street where the shop-fronts are glit - t'ring,

cresc. poco a poco

suivez *Tempo I?* *f*

suivez *f*

suivez *f*

suivez *f* *mf* *(sempre un poco agitato)*

f *cédez (pas trop)*

— Meur-trir leur dé-sir pauvre aux di - a mants bru - taux!
 — To gaze with en-vi-ous eyes on cold and cru-el gems!

cédez un peu *Tempo I?* *(sempre un poco agitato)* *f*

revenez au 1^{er} mouvement.
doux
p

doux
p

revenez peu à peu au 1^{er} mouvement.
mf *p* *cresc.*

molto espress.
f

cresc. *f*

mf

(calme)

dim. *dim.* *p* *p* *p* *p*

p *doux*

Sur la vil - le noir - cie où le peu-ple dé -
O'er the smoke-black-en'd town, where the peo-ple are

dim. *pp*

dim. *dolciss.* *pp* *serré*

dim. *dolciss.* *pp* *pp* sul ponticello

dim. *dolciss.* *pp* *serré*

dim. *dolciss.* *pp* *pp* sul ponticello

dim. *dolciss.* *pp* *serré*

dim. *dolciss.* *pp* *pp* sul ponticello

très doux

- fer - le, Le ciel a des dou - ceurs de tur-quoise et de per -
throng - ing, The sky shows qui - et tints, tur-quoise blue blent with pearl

clair mais expressif

p

The image displays a musical score for the song "Le ciel" by Claude Debussy. The score is written for piano and voice. The piano part is in the upper system, consisting of four staves (treble and bass clefs). The vocal part is in the lower system, consisting of two staves (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are "Le ciel" and "This still". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, arpeggiated pattern in the left hand. The vocal melody is a simple, melodic line that follows the piano accompaniment.

[illegible]

cresc. *cresc.* *cresc.* *cresc.* *f* *f* *cédez* *a tempo* *p molto espress.* *dim.* *dim.* *p* *p*

L'heu - re pas - se,
 Time is glid - ing

cresc. *f* *cédez* *a tempo* *pp*

cresc. *cresc.* *cresc.* *cresc.* *mf* *espress.* *mf* *espress.* *cresc.* *mf molto espress.*

comme u - ne fem - me sous un voi - le Et dans l'om - bre mon coeur
 by like a wo - man close - ly veill'd In the shad - ows, wide - ly

s'ou - - - vre pour re - cueil - lir ce qui res - tait de rêve à la der -
 o - - - pens my heart to en - fold the last re - main - ing dream yon set - ting

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

nière é - toi - - - le!
 plan - et har - - - bours!

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo).

RUSSIAN SONGS

WITH PIANOFORTE ACCOMPANIMENT

English Translations by ROSA NEWMARCH, unless otherwise stated.

ARENSKY.

Op. 59. Six Children's Songs (E. Clegg)...	...	...	...	...	...	...	...	...	...	...	...	NET S. D.
No. 1. "The Robin."												2 6
" 2. "A Fable."												
" 3. "The Sad little Bird."												
Dream Valse—but lately in Dance	...	...	...	...	...	...	...	...	...	...	...	1 6

MOUSSORGSKY.

Yeremoushka's Cradle Song "Hush-a-by" (Contralto) ...	...	...	...	...	...	NET S. D.
						1 6
The Musician's Peep Show, "Walk up, please, and see the show" (Baritone or Bass) ...	...	...	...	...	...	4 6
The Song of Mephistopheles, "Once long ago a king lived" (Baritone or Bass) ...	...	...	...	...	...	2 0
Trepak, "Still is the forest" (Baritone or Mezzo-Soprano) ...	...	...	...	...	...	2 0
Cradle Song, "Low moans the baby" (Contralto)	...	...	...	...	...	2 0
Serenade, "Magical, tender night" (Mezzo-Soprano or Baritone) ...	...	...	...	...	...	2 0
Field-Marshal Death, "The Battle Rages" (Tenor) ...	...	...	...	...	...	2 0

RACHMANINOV.

Op. 14, No. 8. "O, do not Grieve." (Mezzo-Soprano or Baritone) ...	...	...	...	...	...	1 6
Op. 14, No. 11. "Spring Waters" (Mezzo-Soprano or Baritone) ...	...	...	...	...	...	1 6
Op. 21, No. 5. "The Lilacs" (Soprano) ...	...	...	...	...	...	1 6
Op. 21, No. 7. "How fair this spot" (Soprano) ...	...	...	...	...	...	1 6
Op. 26, No. 6. "Christ is risen" (Baritone) ...	...	...	...	...	...	1 6
Op. 26, No. 10. "Before my window" (Soprano) ...	...	...	...	...	...	1 6
Op. 21, No. 1. "Fate" (Bass or Contralto) ...	...	...	...	...	...	1 6
Op. 21, No. 4. "The Answer." (Soprano or Tenor)...	...	...	...	...	...	1 6
Op. 21, No. 12. "Sorrow in Springtime" (Soprano) ...	...	...	...	...	...	1 6
Op. 26, No. 7. "To the Children" (Mezzo-Soprano) ...	...	...	...	...	...	1 6
Op. 26, No. 12. "Night is Mournful" (Tenor) ...	...	...	...	...	...	1 6
Op. 26, No. 13. "When yesterday we met" (Baritone) ...	...	...	...	...	...	1 6

RIMSKY-KORSAKOV.

Op. 2, No. 2. "The Rose enslaves the Nightingale." Eastern Song ...	...	...	...	...	...	1 6
Op. 2, No. 3. "Cradle Song," from Mey's drama "The Maid of Pskov" ...	...	...	...	...	...	1 6
Op. 8, No. 18. "Night" ...	...	...	...	...	...	1 6
Hindu Song ("Song of the Hindu Merchant"), from the Opera "Sadko" (Fanny Copeland)	...	...	...	...	...	1 6

RUSSIAN SONG BOOKS.

A Selection of Bass Songs, in their original keys, from the works of Russian composers, old and new, edited and translated by Rosa Newmarch. Book I. ...	...	...	...	...	...	...	...	...	...	...	...	3 0
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The Three Roads (F. Koenemann)
The Blacksmith (F. Koenemann)

When the King goes forth to War (F. Koenemann)
Autumn Melody (A. Koreshtchenko)
O, thou Sun (Folk-style) (M. Sionov)
Through the Fields in Winter (Folk-style) (V. Sokolov)
Benediction (The Pilgrim's Song) (P. Tchaikowsky)
Menaceus (N. Tcherepnine)

FOURTEEN RUSSIAN FOLK-SONGS.

Selected and Translated by Rosa Newmarch ...

- "Thou art like the sun in the heavens" (A song of glorification to the Tsar)
- "Late one evening from the forest"
- "Dock of the meadows" (A "brawl," or choral round)
- "Do not send me home"
- "Ah, beloved night"
- "Amid a lowland valley green"
- Appearance. "If the wood is left unplanned what matter" (A marriage song)

- "Fir grove, my fir grove" (Dancing song)
- "Long ago in Kazan city"
- Song of the haulers on the Volga

SONGS IN THE FOLK STYLE.

- "It matters not" (Dargomijsky)
- "Mother darling, do not scold" (Guriliev)
- "The wind in the cherry trees" (Haikin)
- The National Hymn, "God keep our Russian Tsar" (Lvov)

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