

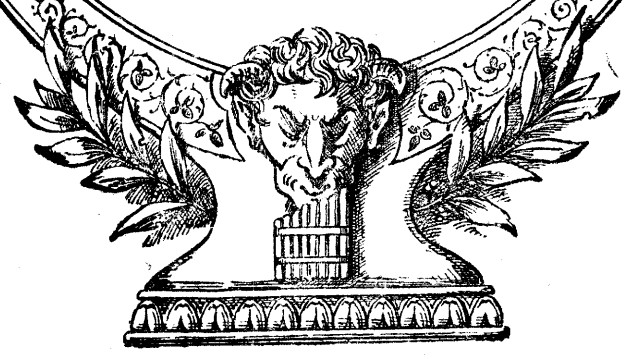
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OP. 54.

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CHANT AVEC ACCOMPAGNEMENT DE
PIANO ET QUATUOR À CORDES.

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JOSEPH JONGEN

CALMES, AUX QUAIS DÉSERTS

CALM, BESIDE THE SILENT QUAYS

POUR CHANT AVEC ACCOMPAGNEMENT DE PIANO ET QUATUOR
À CORDES

ENGLISH VERSION BY ROSA NEWMARCH

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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)

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

suivex

Calmes, aux
Calm, be-

a tempo

molto dolce
p

p espress. cantabile
p espress. cantabile

quais dé-serts, s'en - dor - ment 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

First system of musical notation. It consists of five staves. The top staff is the vocal line, with lyrics underneath. The second and third staves are for the piano accompaniment. The bottom two staves are for the bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

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

Second system of musical notation. It consists of five staves. The top staff is the vocal line. The second and third staves are for the piano accompaniment. The bottom two staves are for the bass line. Dynamics include *p* (piano).

Third system of musical notation. It consists of five staves. The top staff is the vocal line. The second and third staves are for the piano accompaniment. The bottom two staves are for the bass line. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *suivez* (follow).

- 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.

Fourth system of musical notation. It consists of five staves. The top staff is the vocal line. The second and third staves are for the piano accompaniment. The bottom two staves are for the bass line. Dynamics include *cresc.* (crescendo), *dim.* (diminuendo), and *suivez* (follow).

- 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 Iº*
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 - vious eyes on cold and cru - el gems!

f *cédez un peu* *Tempo Iº*
(sempre un poco agitato)

revenez au 1^{er} mouvement.
doux
p

doux
p

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

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, both in a key signature of two flats. They feature a melodic line with a long slur and a dynamic marking of *p* (piano) and the instruction *doux* (soft). The third staff is a piano accompaniment line in bass clef, also in two flats, with a long slur. The fourth and fifth staves are a grand piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The right hand has a melodic line with a long slur, starting with a dynamic marking of *mf* (mezzo-forte) and ending with *cresc.* (crescendo). The left hand has a simple accompaniment pattern. The instruction *p* (piano) is placed between the two piano parts.

molto espress.
f

cresc. *f*

mf

stip.

The second system of the musical score continues the five-staff arrangement. The vocal lines (top two staves) continue their melodic line with a long slur, reaching a dynamic marking of *f* (forte) and the instruction *molto espress.* (molto espressivo). The piano accompaniment (middle two staves) continues with a long slur, reaching a dynamic marking of *f* and the instruction *cresc.* (crescendo). The grand piano accompaniment (bottom two staves) continues with a long slur, starting with a dynamic marking of *mf* and ending with *stip.* (staccato). The left hand has a simple accompaniment pattern.

(calme)

dim. *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* *pp* sul ponticello

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

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

dim. *dolciss.* *pp* *serré* *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*

- le!
 Le ciel
 This still

	<i>rit.</i> ordinaire	<i>a tempo</i>
	<i>suivex</i> ordinaire	<i>p</i>
	ordinaire	<i>p</i>
	ordinaire	<i>p</i>
	ordinaire	<i>p</i>

sem - ble ce soir d'au - tom - - ne,
 au - tumn night, all the heav'ns

rit. dé - fail - lir!
a tempo melt and swoon,

a tempo espress.

suivex

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

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *p*

cresc. *f* *cédez* *a tempo* *pp*

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

cresc. *mf* *espress.*

cresc.

cresc.

cresc. *mf* *espress.*

cresc.

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

mf molto espress.

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

dim. *dim.* *dim.* *dim.* *dim.* *dim.*

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

p *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

dim. *dim.* *pp*

RUSSIAN SONGS

WITH PIANOFORTE ACCOMPANIMENT

English Translations by ROSA NEWMARCH, unless otherwise stated.

ARENISKY.

		NET S. D.
Op. 59. Six Children's Songs (E. Clegg)	2	5
No. 1. "The Robin."		
" 2. "A Fable."		
" 3. "The Sad little Bird."		
No. 4. "The Child and the Butterfly."		
" 5. "Cradle Song."		
" 6. "Easter Day."		
Dream Valse—but lately in Dance	1	6

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