

QUATRE
VIEILLES CHANSONS FLAMANDES
FOUR OLD FLEMISH FOLK-SONGS
VIER OUDE VLAEMSCHE LIEDEREN

TRANSCRITES POUR ORCHESTRE

PAR

ARTHUR DE GREEF.

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THE SOLITARY ROSE

I know a rose, in meadow green,
To solitude resigned,
Her beauty ruined by a storm
Before her blossom-time was done.
This will be the maiden's fate
Who has never learnt to love.

D'EENZAEME ROOS

Ik ken een roos in 't groene veld,
Aan d'eenzaemheid gewend,
Die door den storm wordt nêergeveld
In 't midden van heur lent.
Dit lot is aen de maegd besteld
Die de liefde niet en kent.

LA ROSE SOLITAIRE

Je sais une rose dans la verte campagne,
Résignée à la solitude,
Qui, par la tempête, fut terrassée
Au milieu de son printemps.
Ce sort est destiné à celle
Qui ne connaît pas l'amour.

HOEPSASA.

Well, Mary-Ann, whither away ?
Beyond the town-walls, the soldiers to seek.
Hoepsasa, falhala, our Mary-Ann.

Well, Mary-Ann, what will you do there ?
I'll spin and love the soldier laddies.
Hoepsasa, falhala, our Mary-Ann.

HOEPSASA.

Wel Anne-Marieken, waer gaet gij naer toe?
'K gane naer den buiten al bij de soldaten.
Hoepsasa, falhala, Anne-Marie.

Wel Anne-Marieken, wat gaet gij daardoen?
Haspen of spinnen, soldaetjes beminnen.
Hoepsasa, falhala, Anne-Marie.

HOUPSASA !

Eh bien, Anne-Marie, où t'en vas-tu ?
Je m'en vais hors des murs, près des soldats.
Houpsasa, falhala, Anne-Marie.

Eh bien, Anne-Marie, que vas-tu faire là ?
Dévider ou filer, et aimer les petits soldats.
Houpsasa, falhala, Anne-Marie.

WOUNDED IS MY HEART

(1500).

Wounded am I inwardly,
So deeply pierced my heart,
By my great love of you,
So long since wounded to the core,
That where'er I go or turn,
Nor day nor night I rest ;
That where'er I go or turn
You fill my thoughts alone.

MINNELIED

(1500).

Ghequetst ben ic van binnen,
Duerwont myn hert soe seer
Van uwer ganscher minnen.
Ghequetst soe lang, soe meer !
Waer ic mij wend, waer ic mij keer,
Ic en can gherusten dach noch nachte ;
Waer ic mij wend, waer ic mij keer,
Ghij sijt alleen in mijn ghedachte.

MEURTRI EST MON CŒUR.

(1500).

Je suis meurtrie intérieurement,
Mon cœur est transpercé
De votre immense amour,
Je suis blessée, depuis si longtemps, et
si profondément !
Où que j'aille, où que je me tourne,
Je ne trouve repos, ni jour, ni nuit ;
Où que j'aille, où que je me tourne,
Toujours vous seul êtes dans mes
pensées.

THE DUKE OF ALVA'S STATUE (1569).

He who would exalt himself
Is but a sorry wight.
Duke, your statue raised against our will
Would be better overthrown.

The evil deed
Which you have wrought
Is intolerable to us all,
It is contrary
To our country's custom.

HET STANBEELD VAN DUC D'ALVA (1569).

Wie dat sich selfs verheft te met,
Wordt wel een armen sletter :
Duc d'Alv, uw beeld tot spijt geset,
Ware afgebroken beter.

De boose daed
Die ghij begaet
Bij allen toch onlijdig is,
En strijdig is
Met onser landen staet.

LA STATUE DU DUC D'ALBE. (1569).

Qui trop veut s'élever
N'est qu'un pauvre sire :
Duc d'Albe, ta statue, érigée contre
notre gré

Serait mieux jetée bas.

La méchante action
Que tu commis
Nous est à tous intolérable.
Elle est contraire
Aux mœurs de notre pays.

QUATRE VIEILLES CHANSONS FLAMANDES

FOUR OLD FLEMISH FOLK SONGS

Transcrites pour Orchestre par Arthur De Greef.

THE SOLITARY ROSE.

I.

LA ROSE SOLITAIRE.

D'EENZAEME ROOS.

Arrangement pour Piano
par
l'Auteur.

Molto tranquillo.

p espressivo

con Ped.

The sheet music for 'The Solitary Rose' (D'Eenzaeme Roos) is arranged for piano. The music is in 6/8 time, G major. It consists of six staves of piano music with various dynamics and performance instructions like 'espressivo', 'mf', 'poco rit.', 'a tempo', and 'PP'. The piano part includes both treble and bass staves.

cantando

dolcissimo

molto espressivo

p

pp

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, G major (two sharps), and common time. The bottom three staves are in bass clef, C major (no sharps or flats), and common time. The music features various note values, rests, and dynamic markings such as *p*, *pp*, and *mf*. Measure 8 is indicated by a vertical brace. Measures 9 through 12 are shown in the bass clef staves.

4

PPP

pp *ff*

rit. - *a tempo* *mf*

pp *mf più appassionato*

f *mf* *p*

p

rit.

molto espress.

a tempo

poco

a

dolce ma molto espr.

a tempo

poco ri - te - nu - to

rit.

pp

II.

HOEPSASA.

HOUPSASA.

HOEPSASA.

Scherzando.

Musical score for piano, two hands. The left hand is in treble clef, G major, 6/8 time. The right hand is in bass clef, C major, 6/8 time. Dynamics: *p*, *pp*. The music consists of six measures of eighth-note patterns.

Musical score for piano, two hands. The left hand is in treble clef, G major, 6/8 time. The right hand is in bass clef, C major, 6/8 time. Dynamics: *pp*. The music consists of six measures of eighth-note patterns.

Musical score for piano, two hands. The left hand is in treble clef, G major, 6/8 time. The right hand is in bass clef, C major, 6/8 time. Dynamics: *p*, *pp*. The music consists of six measures of eighth-note patterns.

Musical score for piano, two hands. The left hand is in treble clef, G major, 6/8 time. The right hand is in bass clef, C major, 6/8 time. Dynamics: *p*, *mf*. The music consists of six measures of eighth-note patterns.

A five-page musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the piece, including G major, C major, F major, and B-flat major. The score includes dynamic markings such as *mf*, *p*, *f*, and *v*. The music consists of six systems of measures, separated by vertical bar lines.

A musical score for piano and voice, page 8. The score consists of five systems of music, each with two staves: treble clef for the top staff and bass clef for the bottom staff. The key signature changes from G major (one sharp) to F# major (two sharps) to D major (one sharp) throughout the score.

System 1: The vocal part begins with eighth-note chords. The piano part features eighth-note patterns. The vocal line starts with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns. The vocal line then enters with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns.

System 2: The vocal part begins with eighth-note chords. The piano part features eighth-note patterns. The vocal line starts with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns. The vocal line then enters with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns.

System 3: The vocal part begins with eighth-note chords. The piano part features eighth-note patterns. The vocal line starts with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns. The vocal line then enters with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns.

System 4: The vocal part begins with eighth-note chords. The piano part features eighth-note patterns. The vocal line starts with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns. The vocal line then enters with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns.

System 5: The vocal part begins with eighth-note chords. The piano part features eighth-note patterns. The vocal line starts with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns. The vocal line then enters with eighth-note chords, followed by eighth-note pairs. The piano part continues with eighth-note patterns.



dolce espressivo

scherzando

dolce espressivo

mf

mf

sempre

diminuendo

diminuendo

cantando

molto ritmico

cantando

molto ritmico

secco

dolce cantando

secco

mf

8.

cresc.

A musical score for piano, featuring two staves. The top staff uses a treble clef, is in G major (two sharps), and is in 2/4 time. The bottom staff uses a bass clef, is in C major (no sharps or flats), and is also in 2/4 time. The top staff begins with a forte dynamic 'fff'. The music consists of eighth-note patterns and rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It consists of two measures of music. The bottom staff uses a bass clef and has a key signature of one sharp. It also consists of two measures of music. The music includes various note heads, stems, and rests, typical of classical piano notation.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, each consisting of a bass note followed by a treble note. The dynamic marking 'ff' (fortissimo) is placed below the first measure. The bottom staff also uses a treble clef and has a key signature of one sharp. It contains five measures of music, each consisting of a bass note followed by a treble note. The dynamic marking 'ff' (fortissimo) is placed below the fifth measure.

A musical score for piano, page 10. It features two staves. The top staff uses a treble clef and has a key signature of one sharp. The tempo is marked 'molto marcato'. The bottom staff uses a bass clef and has a key signature of one sharp. Dynamics include 'ff' (fortissimo) and a slur symbol (>). The music consists of eighth-note patterns.

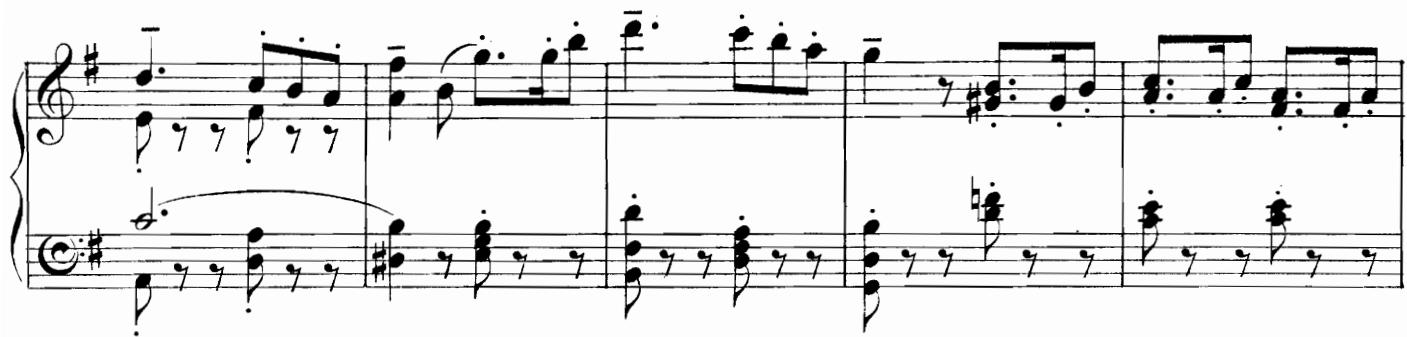
A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six measures of music. Measure 12 begins with a forte dynamic (indicated by a large 'F') and continues for the remainder of the page.

Musical score for piano, page 13, featuring five staves of music with various dynamics and performance instructions:

- Staff 1:** Treble clef, key signature of one sharp (F#). Dynamics: > (upward arrow), > (downward arrow), > (upward arrow).
- Staff 2:** Bass clef, key signature of one sharp (F#).
- Staff 3:** Treble clef, key signature of one sharp (F#). Dynamics: ff, p, dolce espressivo.
- Staff 4:** Bass clef, key signature of one sharp (F#). Dynamics: scherzando, f, mf.
- Staff 5:** Treble clef, key signature of one sharp (F#). Dynamics: pp, cantando, p, P, mf.
- Staff 6:** Bass clef, key signature of one sharp (F#). Dynamics: f, fff.

Musical score for piano, page 14, featuring four staves of music:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Staff 2 (Second from Top):** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Staff 3 (Third from Top):** Treble clef, key signature of one sharp (F#). Measure 1 starts with a bass note. Measure 2 has dynamic *mf*. Measure 3 has dynamic *v*. Measure 4 ends with a bass note.
- Staff 4 (Bottom):** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. The first measure includes the instruction *molto sostenuto*.
- Staff 5 (Second from Bottom):** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. The first measure includes dynamic *p*. The second measure includes dynamic *pp*.
- Staff 6 (Bottom):** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns. The first measure includes dynamic *P* and instruction *ma molto ritmico*.



III.

WOUNDED IS MY HEART.

MEURTRI EST MON CŒUR.

GHEQUETST BEN IC VAN BINNEN.

Lento molto espressivo.

poco a poco cresc.

molto dim.

mf

p

pp

f

p

pp

THE DUKE OF ALVA'S STATUE.

IV.

LA STATUE DU DUC D'ALBE.

HET STANBEELD VAN DUC D'ALVA.

Molto accentato e non troppo Allegro.

The musical score consists of four staves of music for two voices (Soprano and Alto/Tenor) and piano. The key signature is A major (two sharps). The time signature starts at 3/4. The vocal parts enter with eighth-note patterns, while the piano provides harmonic support with sustained notes and chords. The vocal entries become more frequent and complex as the piece progresses, culminating in a dynamic section where the piano plays eighth-note patterns and the voices sing eighth-note chords.

Musical score page 19, measures 1-5. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 1: Treble staff has a trill over a note. Bass staff has eighth-note chords. Measure 2: Treble staff has a trill over a note. Bass staff has eighth-note chords. Measure 3: Treble staff has a trill over a note. Bass staff has eighth-note chords. Measure 4: Treble staff has a dynamic *p p leggiero* with a grace note and a sixteenth-note pattern. Bass staff has eighth-note chords. Measure 5: Treble staff has a sixteenth-note pattern. Bass staff has eighth-note chords. The instruction *marcato e pesante* is written below the bass staff.

Musical score page 19, measures 6-10. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measures 6-9: Both staves show eighth-note patterns. Measure 10: Both staves show eighth-note patterns.

Musical score page 19, measures 11-15. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measures 11-14: Both staves show eighth-note patterns. Measure 15: Both staves show eighth-note patterns.

Musical score page 19, measures 16-20. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measures 16-19: Both staves show eighth-note patterns. Measure 20: Both staves show eighth-note patterns.

Musical score page 19, measures 21-25. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measures 21-24: Both staves show eighth-note patterns. Measure 25: Both staves show eighth-note patterns.



Musical score page 20, measures 5-8. The top staff shows eighth-note pairs in the treble staff. The bottom staff shows quarter notes in the bass staff. Measure 6 includes dynamics *f* and *p*. Measure 7 begins with a dynamic of *p*.

Musical score page 20, measures 9-12. The top staff shows eighth-note pairs in the treble staff. The bottom staff shows quarter notes in the bass staff.

Poco meno vivo.

Musical score page 20, measures 13-16. The top staff shows eighth-note pairs in the treble staff. The bottom staff shows quarter notes in the bass staff. Measure 14 includes a dynamic of *p*.

Musical score page 20, measures 17-20. The top staff shows eighth-note pairs in the treble staff. The bottom staff shows quarter notes in the bass staff. Measure 18 includes a dynamic of *f*.

grazioso
una corda
cantando
molto rit.
Tempo primo.
fff *glissando*
ff

Musical score for piano, page 22, featuring five staves of music:

- Staff 1 (Top):** Treble clef, key signature of one sharp. Dynamics: *mf*, *pp*. Performance instruction: *sempre staccato*.
- Staff 2:** Bass clef, key signature of one sharp.
- Staff 3:** Treble clef, key signature of one sharp. Dynamics: *p*, *8(ad lib.)*.
- Staff 4:** Treble clef, key signature of one sharp. Dynamics: *poco*, *a*, *poco*, *cres-*.
- Staff 5 (Bottom):** Bass clef, key signature of one sharp. Dynamics: *mf*.

Musical score for piano, four staves:

- Staff 1 (Treble Clef): Measures 1-2. Key signature: F major (one sharp). Dynamics: $\text{p} \rightarrow \text{f}$. Articulation: sf .
- Staff 2 (Bass Clef): Measures 1-2. Key signature: C major.
- Staff 3 (Treble Clef): Measure 1. Key signature: F major. Measure 2: *sempre cresc.* Measure 3: Measure 4: *f*.
- Staff 4 (Bass Clef): Measures 1-2. Key signature: C major. Measures 3-4: *f*.
- Staff 5 (Treble Clef): Measures 1-2. Key signature: F major. Measures 3-4: *f*.
- Staff 6 (Bass Clef): Measures 1-2. Key signature: C major. Measures 3-4: *f*.
- Staff 7 (Treble Clef): Measures 1-2. Key signature: F major. Measures 3-4: *molto accentato*.
- Staff 8 (Bass Clef): Measures 1-2. Key signature: C major. Measures 3-4: *p*.

fff tutta la forza!

molto rit.