

Album of Six Songs

French Words by
VICTOR HUGO, ALFRED DE MUSSET, A. SILVESTRE, ETC.

ENGLISH WORDS BY

F. C. PHILIPS

COMPOSED BY

Frédéric D'Erlanger

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DARLING ARISE

(Aubade)

F. C. Philips
Victor Hugo.

F. D'ERLANGER.

Moderato.

VOICE.

The first system of music features a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of two flats, and a common time signature. It contains three measures of rests. The piano accompaniment consists of two staves (treble and bass clefs) with a 6/8 time signature. It begins with a *mf* dynamic and features a melodic line in the bass clef and a chordal accompaniment in the treble clef. The piano part is marked with *mf* and *p* dynamics across three measures.

Red * Red *

The second system continues the musical notation. The voice line has lyrics: "Pret-ty one, tho' the morning is break - - ing Thy Lau be naît, et ta porte est clo - - - se! Ma". The piano accompaniment continues with *mf* dynamics and includes a *Red ** marking under the first measure.

The third system continues the musical notation. The voice line has lyrics: "lat-tice is fast - end close..... How is it that thou art not bel - le, pour-quoi som-meil - ler?..... A l'heure où sé-veil - le la". The piano accompaniment continues with *mf* dynamics.

wa - - king When a - wake is... the rose.....
 ro - - - se Ne vastu pas te ré - veil - ler?.....

Con anima.

Dar-ling, a rise! for I am he Thy lov-er who sighs and
 O ma char-mante! E coute i - ci La-mant qui chante Et

sings to thee Thy lov-er who sighs and sings to thee.
 pleure aus - si! La mant qui chante Et pleure aus - si!

Tempo I?

mf *p* *mf* *p* *f* *dim.*

Red * Red *

mf

Nature loud at thy lat-tice is beat - - ing: I am
 Tout frappe a ta por-te bé-ni - - e L'au-ro-re

mf

Day says the morning a - bove I am mu-sic the bird sings re -
 dit: Je - suis le jour! L'oiseau dit: Je suis l'har - mo -

- peat - - ing, And my heart cries "I am Love"
 - ni - - e! Et mon cœur dit: Je - suis l'a mour!

Dar-ling, a - rise! for I am he, Thy lo - ver who sighs and
 O ma char - mante! E coute i - ci L'a - mant qui chante Et

Red * Red * Red * Red * Red * Red *

sings to thee Thy lov - er who sighs... and sings to thee.
 pleure aus - si! L'a - mant qui chante Et pleure aus - si!

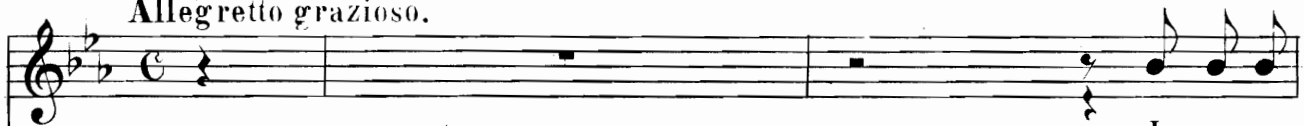
Red * Red

ROSE

(Vieille Chanson du jeune temps)

F. C. Philips
*Victor Hugo.**F. D'ERLANGER.**Allegretto grazioso.*

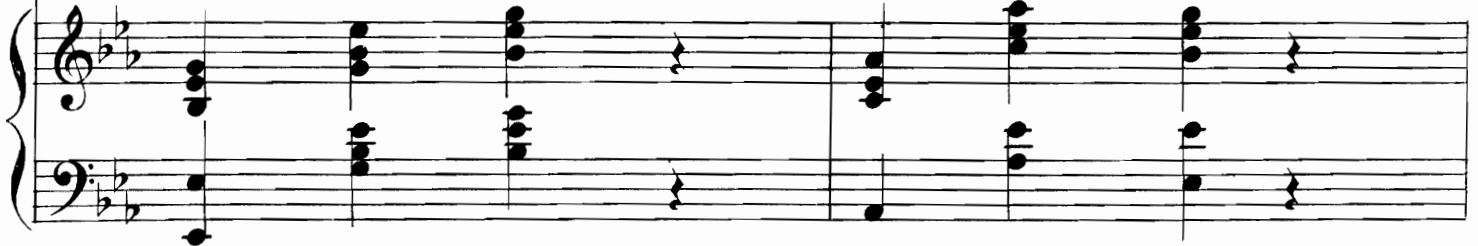
VOICE.

I never
Je ne

PIANO.



thought at all of Rose, As Rose and I went through the dell. We fell a
son - geais pas a Ro - se; Rose au bois vint a - vec moi; Nous par -



talking I suppose, But yet of what I cannot tell.
lions de quel - que cho - se, Mais je ne sais plus de quoi.



Peb_bles be low and mos_ses o-ver, Rippled a
 Une eau cou - rait, fraiche et creu - se Sur les

cool and limp_id rill; Nature lay sleeping like a lov_er In the em -
 mous_ses de ve - lours; Et la na - ture a - mou - reu - se Dor -

rit:
 - brace of the woods so still.
 - mait dans les grands bois sourds.

p

Shoes and stockings off she slipped And with her
 Ro - se dé - fit sa chaus - sure, Et mit, d'un

sweet-ly in nocent air In - to the stream her feet she dipped. Yet I never
air... in - gé - nu, Son pe - tit pied dans l'eau... pu - re; Je ne vis

saw her feet were bare. I only
pas son pied nu. Je ne sa -

mf *p*

talked, the time be - guil - ing As we wandered, she and I; And some -
vais que lui di - re; Je la sui - vais dans les bois, La vo -

- times I saw her smil - ing But now and then I heard her sigh.
yant par - fois sou - ri - re Et sou - pi - rer quel - que - fois.

rit poco.

On - ly her
Je - ne

p

beau - ty dawned on me When si - lent woods were left be - hind.
vis qu'elle é - tait bel - le Qu'en sor - tant des grands bois sourds.

"Nev - er mind that now!" said she And
Soit; n'y pensons plus! dit el le; De -

mf *p rit:*

now I shall al - - ways mind.
- puis, j'y... pen - se tou - jours.

mf *p rit:*

REGRETS

F. C. Philips
Ch. Rousseau.

F. D'ERLANGER.

Andante con moto. *dolce.*

VOICE. Let me cher - ish in my
Ren - dez - les à ma ten -

PIANO. *p*

mf

sad - ness Those fair days of youth and
- dres - se, Ces beaux jours de ma jeu -

cres:

p

glad - ness! Mo - ments of de - light ful
nes - se! Courts ins - tants de folle... i -

p

mad - - ness Gone, a - - las, for ev - - er -
 - vres - - se Je ne vous re - ver - - rai

mf - more! Vain re - grets for mis - spent pow - ers, Was - ted
 plus! Dans ma dou - leur so - - li - - tai - - re Je pleure
dim: *mf*

dim: chan - ces, fa - ded flow - ers, Vex my lone - ly spi - rit
 et me de - - ses - pè - - re Sur mes rê - - ves dis - - pa -

sore. Had I on - ly known be - fore! Let me
 - rus! Sur mes rê - - ves dis - - pa - rus! Ren - - dez -
rit: *tempo.*

cher - ish in my sad - ness Those fair days of youth and
 les à ma ten - dres - - se Ces beaux jours de ma jeu -

mf

cres:

glad - ness! Mo - ments of de - light - ful mad - ness Gone, a -
 - nes - - se! Courts ins - tants de folle i - - vres - - se Je... ne

p

p

- las, for ev - - er - more!
 vous re - ver - - rai plus!

mf

dim:

rit:

p

TOO LATE

(Peine d'amour)

F. C. Philips
*Armand Silvestre.**F. D'ERLANGER.*

Andantino.

VOICE.

PIANO.

Dolce.

p

When your hand was laid up on mine 'Twas in pain - ful dread that I
 Quand ta main tom - ba dans ma main, Je n'o - sai la pres - ser qu'à

cresc:

mf

grasped it, For some hes - i - ta - tion ma - lign, Made
 pei - ne: Je ne sais quel - doute in - hu - main Fai

cresc:

dim.

trem-ble the fingers that clasped it.
 - sait dé - jà trembler la mien - - ne.

dolce.

When you turned your forehead so near, Twas in
 Quand ton front se pencha vers moi, A

cresc.

pain - - ful dread that I kissed it, For some cru - - el prompting of
 pei - ne j'y po - sai ma bou - - che: Je ne sais quel cru - el é -

fear Made me timid-ly seek to re - sist it.
 - moi Me ren - dait ti-mide et fa - rou - - che.

Ah! — and my life thence forward ap-
 Ah! — je sen - tais que dé - - sor -

mf *p*

- proved Sor - rows bit - ter - ness had o'er - - come me, I on - ly
 mais La dou - leur en - trait dans ma vi - - e Et je n'ai

knew how I loved The day that had ta - ken you from me.
 su que je t'ai - mais Qu'au jour où tu me fus ra - vi - - e!

p *perdendosi.*

IF THERE BE A GARDEN GAY

(S'il est un charmant gazon)

F. C. Philips
Victor Hugo.

F. D'ERLANGER.

Moderato. (tranquillo.)

VOICE.

PIANO.

If there be a gar - den
S'il est un char - mant ga -

gay Man has not mo - lest - ed, Where
- zon Que le ciel ar - ro - se, Ou

blaze through the summer day Flowers gold - en crest - ed,
brille en tou - te sai - son Quel - que fleur é - clo - se,

Where tall - - est lil - lies grow, And hon - ey -
Où l'on cueille à plei - nes mains Lys, chè - vre -

cresc. *scen*

cresc.

- do.
- suc - kles blow There, oh there I fain would
feuille et jas - min, J'en veux fai - re le che -

f

dim:

go Where thy foot, thy foot has rest - ed!
- min, Où ton pied, ton pied se po - se.

p

3

p

If there be a ro - sy dream By true love in -
 S'il est un re - - ve d'a - mour Par - fu - mé de

p

- vest - ed,
 ro - se,
 Where all things de - light - ful
 Où l'on trou - - ve à cha - que

seem Close to - ge - ther nest - ed Where
 pas Quel - que dou - ce cho - se. Un

cre - - - - - *scen* - - - - - *do.*

soul to soul may tell The joy they know so
 rê - ve que Dieu bé - nit, Où l'âme à l'â - me s'u -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *cre* (crescendo) and *scen* (scenariando).

ten: *f* *p*

well 'Tis there, oh there I fain would dwell Where thy
 - nit; Oh! j'en veux fai - re le nid, Où ton

The second system continues the musical score. The vocal line has a tenor range (*ten:*) and dynamic markings of *f* (forte) and *p* (piano). The piano accompaniment includes a *ten:* marking and a *dim:* (diminuendo) marking. The key signature remains one sharp.

heart thy heart has rest - ed.
 cœur, ton cœur se po - se.

The third system shows the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. The key signature is one sharp.

The fourth system shows the vocal line and piano accompaniment. The vocal line is mostly rests. The piano accompaniment continues with chords and moving lines. The key signature is one sharp.

THE MESSAGE OF THE ROSES

(Envoi de Roses)

F. C. Philips
Vicomte de Borelli.

F. D'ERLANGER.

Simplice.

VOICE.

PIANO.

p *cresc.* *p*

dolce.

Oh, if the
Si la plus

p *cresc.*

fair - est of these ro - ses With its red lips to thee shall tell Such things as
ro - se de ces ro - ses, Sem-blant re - nai - tre cha - que jour, Près de ton

lan - guage knows not of, As in thy bo - som it re -
 cœur quand tu la po - ses Par - le tout bas de dou - ces

- po - ses, Then keep it well — It is my
 cho - ses, Gar de la bien: C'est mon a -

love!
 mour.

But if the sweet - - est of the ro - - ses With
 Mais s'il est u - - ne de ces ro - - ses Qui

s'ou - vre, mu - et - - te, vers
 its red lips shall si - lent be, And on - ly seek - - in - stead the
 s'ou - vre, mu - et - - te, vers toi Pour ef - fleu - rer, - - pâ - le de

bliss Which thy de - light - ful mouth dis clo - ses,
 moi, Tes chè - res lè - - vres mi de clo - ses,

mf *dim:*

Re - turn it me — It is my kiss!
Elle est mon bai - ser: Rends la moi.

3 *p*

dim: *p*

Detailed description: This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a triplet of eighth notes, followed by a dotted quarter note, and then another triplet of eighth notes. The piano accompaniment features a treble and bass clef with chords and some melodic lines. Dynamic markings include *dim:* and *p*.

crec: *p*

Detailed description: This system continues the piano accompaniment. It features a *crec:* (crescendo) marking in the middle of the system and a *p* (piano) marking towards the end. The piano part consists of chords and melodic fragments in both hands.

Detailed description: This system concludes the piano accompaniment. It features a final melodic line in the treble clef and a sustained chord in the bass clef. The system ends with a double bar line.

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