

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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Price 4/6 nett.

London
WILLCOCKS & CO. (Limited)
21^a Berners Street, W.

DARLING ARISE

(Aubade)

F. C. Philips
Victor Hugo.

F. D'ERLANGER.

Moderato.

VOICE.

PIANO.

mf

Pret-ty one, tho' the morning is break - - ing Thy
Lau be naît, et ta porte est clo - - se! Ma

lat-tice is fast - end close..... How is it that thou art not
bel - le, pour-quoi som-meil - ler?..... A l'heure où s'é-veil - le la

wa - - king When a - wake is... the rose.....
ro - - - se Nevas tu 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

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

* * * * *

Led

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

dim. *cres.* *poco rit.*

* * * * *

Led

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!

cres:

f
 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

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

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!

dim. *f segue.*

Red * Red Red

ROSE

(Vieille Chanson du jeune temps)

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

VOICE.

PIANO.

I never
Je nethought 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-les be low and mos-ses o-ver, Rippled a
Une eau cou-raît, fraîche 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 -

rit poco.
- 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.

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 -

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.* *rit:* *tempo.*

mf

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

cres:

p

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

- 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.

Dolce.

PIANO.

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 taken 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.

p

Red

p

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

p

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

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 -

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

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

The first system of the score shows a piano introduction. It consists of a single treble clef staff with a whole rest, followed by a grand staff (treble and bass clefs) with a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

The second system contains the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "If there be a ro - sy dream By true love in -
S'il est un re - - ve d'a - mour Par - fu - mé de". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

The third system contains the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "- vest - ed, Where all things de - light - ful
ro - se, Où l'on trou - - ve à cha - que". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

The fourth system contains the third line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "seem Close to - ge - ther nest - ed Where
pas Quel - que dou - ce cho - se. Un". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

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 -

cresc:

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

ten: *dim:*

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

3

THE MESSAGE OF THE ROSES

(Envoi de Roses)

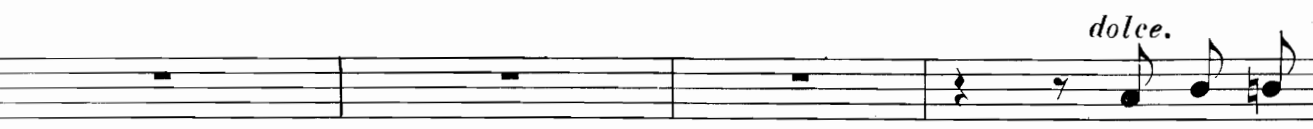
F. C. Philips
Vicomte de Borelli.

F. D'ERLANGER.

Simplice.

VOICE. 

PIANO. 

dolce. 

Oh, if the
Si la plus 

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

dimin:

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

dim: *p*

love!
 mour.

mf *crese:*

p

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 d'e

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

mf *dim:*

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

dim:
p

The first system of the musical score. The vocal line (treble clef) begins with a triplet of eighth notes (Bb, A, G) followed by a half note (F). The piano accompaniment (grand staff) features a series of chords in the left hand and a melodic line in the right hand. The tempo is marked *p* (piano).

cresc:

The second system of the musical score. The vocal line continues with a half note (F) and a quarter note (E). The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The tempo is marked *cresc:* (crescendo).

The third system of the musical score. The vocal line concludes with a half note (F) and a quarter note (E). The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The tempo is marked *p* (piano).

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