

WA-WAN SERIES OF AMERICAN COMPOSITIONS

FOR PIANOFORTE



THE
ISLAND

OF THE

FAY

BY

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It was during one of my lonely journeyings, amid a far-distant region of mountain locked within mountain, and sad rivers and melancholy tarns writhing or sleeping within all — that I chanced upon a certain rivulet and island. I came upon them suddenly in the leafy June, and threw myself upon the turf, beneath the branches of an unknown odorous shrub, that I might doze as I contemplated the scene. I felt that thus only should I look upon it — such was the character of phantasm which it wore.

On all sides — save to the west, where the sun was about sinking — arose the verdant walls of the forest. The little river which turned sharply in its course, and was thus immediately lost to sight, seemed to have no exit from its prison, but to be absorbed by the deep green foliage of the trees to the east — while in the opposite quarter (so it appeared to me as I lay at length and glanced upward) there poured down noiselessly and continuously into the valley, a rich golden and crimson water-fall from the sunset fountains of the sky.

About midway in the short vista which my dreamy vision took in, one small circular island, profusely verdured, reposed upon the bosom of the stream.

So blended bank and shadow there,
That each seemed pendulous in air—

so mirror-like was the glassy water, that it was scarcely possible to say at what point upon the slope of the emerald turf its crystal dominion began.

My position enabled me to include in a single view both the eastern and western extremities of the islet; and I observed a singularly marked difference in their aspects. The latter was all one radiant harem of garden beauties. It glowed and blushed beneath the eye of the slant sunlight, and fairly laughed with flowers. The grass was short, springy, sweet-scented, and Asphodel-interspersed. The trees were lithe, mirthful, erect — bright, slender and graceful — of eastern figure and foliage, with bark smooth, glossy, and parti-colored. There seemed a deep sense of life and joy about all; and although no airs blew from out the Heavens, yet everything had motion through the gentle sweepings to and fro of innumerable butterflies, that might have been mistaken for tulips with wings.

The other or eastern end of the isle was whelmed in the blackest shade. A sombre, yet beautiful and peaceful gloom here pervaded all things. The trees were dark in color and mournful in form and attitude — wreathing themselves into sad, solemn, and spectral shapes, that conveyed ideas of mortal sorrow and untimely death. The grass wore the deep tint of the cypress, and the heads of its blades hung droopingly, and, hither and thither among it, were many small unsightly hillocks, low, and narrow, and not very long, that had the aspect of graves, but were not; although over and all about them the rue and the rosemary clambered. The shade of the trees fell heavily upon the water, and seemed to bury itself therein, impregnating the depths of the element with darkness. I fancied that each shadow, as the sun descended lower and lower, separated itself sullenly from the trunk that gave it birth, and thus became absorbed by the stream; while other shadows issued momentarily from the trees, taking the place of their predecessors thus entombed.

This idea, having once seized upon my fancy, greatly excited it, and I lost myself forthwith in reverie. "If ever island were enchanted," said I to myself, "this is it. This is the haunt of the few gentle Fays who remain from the wreck of the race. Are these green tombs theirs? — or do they yield up their sweet lives as mankind yield up their own? In dying, do they not rather waste away mournfully; rendering unto God little by little their existence, as these trees render up shadow after shadow, exhausting their substance unto dissolution? What the wasting tree is to the water that imbibes its shade, growing thus blacker by what it preys upon, may not the life of the Fay be to the death which gulfs it?"

As I thus mused, with half-shut eyes, while the sun sank rapidly to rest, and eddying currents careered round and round the island, bearing upon their bosom large, dazzling, white flakes, of the bark of the sycamore — flakes which, in their multiform positions upon the water, a quick imagination might have converted into anything it pleased — while I thus mused, it appeared to me that the form of one of those very Fays about whom I had been pondering, made its way slowly into the darkness from out the light at the western end of the island. She stood erect in a singularly fragile canoe, and urged it with the mere phantom of an oar. While within the influence of the lingering sunbeams, her attitude seemed indicative of joy — but sorrow deformed it as she passed within the shade. Slowly she glided along, and at length rounded the islet and re-entered the region of light. "The revolution which has just been made by the Fay," continued I, musingly, "is the cycle of the brief year of her life. She has floated through her winter and through her summer. She is a year nearer unto Death; for I did not fail to see that as she came into the shade, her shadow fell from her, and was swallowed up in the dark water, making its blackness more black."

And again the boat appeared, and the Fay; but about the attitude of the latter there was more of care and uncertainty, and less of elastic joy. She floated again from out the light, and into the gloom (which deepened momentarily) and again her shadow fell from her into the ebony water, and became absorbed into its blackness. And again and again she made the circuit of the island (while the sun rushed down to his slumbers), and at each issuing into the light, there was more sorrow about her person, while it grew feebler, and far fainter, and more indistinct; and at each passage into the gloom, there fell from her a darker shade, which became whelmed in a shadow more black. But at length, when the sun had utterly departed, the Fay, now the mere ghost of her former self, went disconsolately with her boat into the region of the ebony flood — and that she issued thence at all I cannot say, — for darkness fell over all things, and I beheld her magical figure no more. — From "The Island of the Fay," by EDGAR ALLAN POE.

The Island of the Fay.

AFTER POE.

HENRY F. GILBERT.

Allegro comodo e grazioso.

PIANO.

p molto misterioso.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic and a *molto misterioso* character. The upper staff features a series of chords and some melodic fragments, while the lower staff has a more active, rhythmic accompaniment.

The second system continues the piece. It features a piano (*p*) dynamic. The upper staff has a melodic line with some slurs and ties. The lower staff continues the accompaniment. The system concludes with a *rit.* (ritardando) and *dim.* (diminuendo) marking.

The third system begins with a tempo change to *a tempo.* and a dynamic of *p piu animato.* The music becomes more active. It includes a *cresc.* (crescendo) marking, followed by *sf* (sforzando) dynamics. The system ends with a *dim.* (diminuendo) marking.

The fourth system continues the piece with a piano (*p*) dynamic. The upper staff features a melodic line with slurs and ties. The lower staff has a rhythmic accompaniment. The system concludes with a *p* dynamic marking.

mf

p

rit.

a tempo. p *rit.* *p a tempo.*

p *cres* *cen* *do.*

First system of musical notation. It consists of two staves (treble and bass clef). The music begins with a *mf* dynamic marking. The first staff features a series of chords and melodic lines, with several *V* (accents) placed above notes. The second staff provides a harmonic accompaniment. A *cresc.* (crescendo) marking is present in the middle of the system.

Second system of musical notation. It continues the two-staff format. The first staff has a *sf* (sforzando) dynamic marking. The second staff features a prominent melodic line with a *f* (forte) dynamic marking. The system concludes with a *V* (accent) above a note in the first staff.

Third system of musical notation. The first staff is marked *sempre f* (sempre forte). The second staff has a *f* dynamic marking. This system is characterized by dense, sustained chords in both staves, with some melodic movement in the bass line.

Fourth system of musical notation. The first staff features a melodic line with a *y* (yamaha) marking. The second staff has a *V* (accent) above a note. The system shows a transition in texture with more active melodic lines in both staves.

Fifth system of musical notation. The first staff has a *mf* dynamic marking. The second staff features a melodic line with a *V* (accent) above a note. The system concludes with a *V* (accent) above a note in the first staff.

First system of musical notation, measures 1-4. The music is in G major and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *sf*. A first ending bracket labeled '8' spans measures 1-3.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with a long slur across measures 6-8. The left hand has a steady accompaniment. Dynamics include *f* and *sf*. A first ending bracket labeled '8' spans measures 5-7.

Third system of musical notation, measures 9-12. The right hand has a melodic line with a long slur. The left hand accompaniment ends with a final chord. Dynamics include *pp* and *rit.*

Quasi moderato.

Fourth system of musical notation, measures 13-16. The tempo is marked *Quasi moderato.*. The right hand has a melodic line with slurs. The left hand accompaniment is simple. Dynamics include *molto rit.*, *dim.*, *p*, *dolce.*, *grazioso.*, and *espessivo.*

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a slur and a five-fingered chord marked '5'. The left hand accompaniment includes a *mf* dynamic and a *Red.* (Reduction) marking. A final *p* dynamic is present at the end.

7 7 5

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

This system contains the first four measures of the piece. It features a treble and bass clef. The first measure has a mezzo-forte (*mf*) dynamic. The second measure includes a pedaling instruction (*ped.*) and a decrescendo (*dim.*). The third measure has a piano (*p*) dynamic and contains a five-measure arpeggiated figure with a '5' above it. The fourth measure continues the piano (*p*) dynamic.

p *cresc.* *sf* *p*

This system contains measures 5 through 8. Measure 5 is piano (*p*). Measure 6 has a crescendo (*cresc.*). Measure 7 is fortissimo (*sf*). Measure 8 returns to piano (*p*).

dim. *rit.* *a tempo.* *p*

This system contains measures 9 through 12. Measure 9 is decrescendo (*dim.*). Measure 10 has a ritardando (*rit.*) and a triplet of eighth notes with a '3' above it. Measure 11 is *a tempo.* Measure 12 is piano (*p*).

Quasi tempo I.

pp

This system contains measures 13 through 16. Measure 13 is pianissimo (*pp*). The system features a wide interval in the bass clef and a melodic line in the treble clef.

rit. ad lib. *rit. ad lib.*

This system contains measures 17 through 20. Both measures 17 and 19 are marked *rit. ad lib.* (ritardando ad libitum). The system features a wide interval in the bass clef and a melodic line in the treble clef.

First system of musical notation. Treble and bass staves. *a tempo.* and *rit. ad lib.* markings.

Second system of musical notation. Treble and bass staves. *ppp* marking.

Third system of musical notation. Treble and bass staves. *pp*, *dolce.*, *p*, *mf*, *p*, and *espressivo.* markings.

Fourth system of musical notation. Treble and bass staves. *p* marking and a triplet of eighth notes.

Fifth system of musical notation. Treble and bass staves. *pp*, *dim.*, *mf*, and *p* markings. Includes a *tr.* (trill) and a fermata.

dim. e rit. *dim.* *pp*

cresc. *molto rit.* *a tempo.* *p*

Tempo I. *pp molto misterioso.*

p

cresc. *rit.* *a tempo.* *pp* *accel.*

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The piece is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various dynamics such as *cresc.*, *rit.*, *pp*, *f*, and *ff*, as well as tempo markings like *a tempo.* and *accel.*. The score features complex textures with overlapping lines and expressive markings like *e* (envelope) and *sf* (sforzando). The piece concludes with a final *ff* dynamic marking.

8.

f *dim.*

f *mf*

dim. *marcato.* *rit.*

pp *dim.* *pp rit. molto.* *Slower.* *p lugubrioso.*

3

First system of musical notation. Treble and bass clefs. Includes dynamic markings *pp* and *ad lib.* and a fermata symbol.

Second system of musical notation. Treble and bass clefs. Includes dynamic markings *p*, *sf*, *rit. cresc.*, and *rit.*. Performance directions *dramatico.* and *ad lib.* are present.

Third system of musical notation. Treble and bass clefs. Includes dynamic markings *sf a tempo*, *sostenuto.*, *rit.*, *p*, and *dim.*

Fourth system of musical notation. Treble and bass clefs. Includes dynamic markings *pp*, *dim. rit.*, and *pp*. Performance directions *a tempo.* and *slowly.* are present.

Fifth system of musical notation. Treble and bass clefs. Includes dynamic markings *p*, *pp*, and *rit.*

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