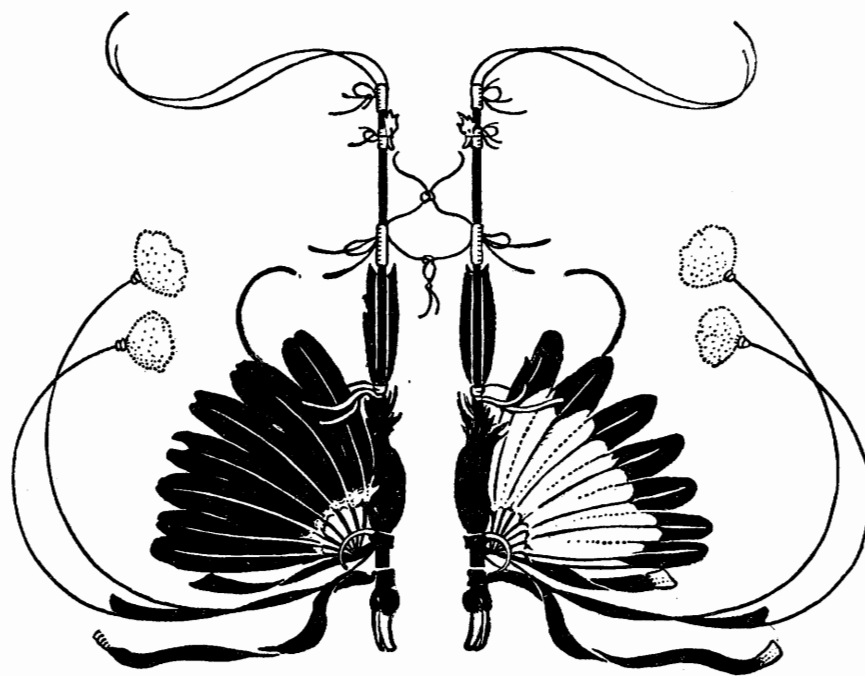


THE WAWAN SOCIETY OF AMERICA



CELTIC STUDIES

FOUR SONGS

BY

HENRY F. GILBERT

- | | | |
|------|--|-----|
| I. | POEM BY JOHN TODHUNTER (Soprano) | .50 |
| II. | POEM BY FIONA MACLEOD (Medium Voice) | .50 |
| III. | POEM BY NORA CHESSON (Medium Voice) | .60 |
| IV. | POEM BY A VIKING SKALD (Baritone or Tenor Robusto) | .75 |

THE WAWAN PRESS
NEWTON CENTER MASS

III.

Nora Chesson.

Henry F. Gilbert.

Andante; mesto.

My

heart is heav - y night and day, my fair love leav - ing me, That

from my path you turned a - way to dwell a-mong the Shee Where...

none grows old and none grows cold for hope or mem - o - ry, I _____

Ped. *

am most sad while you are glad my fair love leav - ing me. _____

rit.

rit.

Ped. * *Ped.* *

Now ev - 'ry day and all night long I

pp

mf

Ped. * *Ped.* *

wear the bit - ter rue _____ And hear a way - ward fae - ry song when

rit.

Ped. * *Ped.* *

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

I would dream of you _____ In all men's ears my tale is told, my

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in a B-flat major key signature, marked with a *rit.* (ritardando) and a *p* (piano) dynamic. The lyrics are "I would dream of you _____ In all men's ears my tale is told, my". The piano accompaniment consists of chords and moving lines in both hands, with a *rit.* marking in the right hand and a *p a tempo.* marking in the left hand. A *rit.* marking appears again at the end of the system.

recitante.

griefs' for all to see _____ Sad for your sake I sleep and wake my

sostenuto.

mf

The second system continues the musical score. The vocal line is marked *recitante.* (recitativo) and features a triplet of eighth notes. The lyrics are "griefs' for all to see _____ Sad for your sake I sleep and wake my". The piano accompaniment is marked *sostenuto.* (sostenuto) and *mf* (mezzo-forte). The right hand has a *mf* marking, and the left hand has a *mf* marking. The system concludes with a triplet of eighth notes in the vocal line.

rit. *p*

fair love leav - ing me. _____ You

rit.

The third system of the musical score shows the vocal line with a *rit.* (ritardando) marking and a *p* (piano) dynamic. The lyrics are "fair love leav - ing me. _____ You". The piano accompaniment also features a *rit.* marking in the right hand. The system ends with a *p* dynamic marking in the vocal line.

rit. ad lib. *a tempo.*

come not e - ven to my dreams be - tween the night and day _____ And

p *rit. col. voce.*

The fourth system of the musical score features a vocal line marked *rit. ad lib.* (ritardando ad libitum) and *a tempo.* (al tempo). The lyrics are "come not e - ven to my dreams be - tween the night and day _____ And". The piano accompaniment is marked *p* (piano) and *rit. col. voce.* (ritardando con voce). The system concludes with a *p* dynamic marking in the piano accompaniment.

have you drunk of fae - ry streams that washed your love a - way, O

a tempo.

Ped. * Ped. * Ped. *

heart of gold, and left you cold as wa - ter and as free? Ah!

Ped. *

recit. *rit.*

wir-ras - thue, my heart's with you my fair love leav - ing me.

rit.

Ped. * Ped. * Ped. *

WA-WAN PUBLICATIONS OF AMERICAN COMPOSITIONS

VOCAL

Stanley R. Avery		
Eskimo Love Song (Medium voice D-f, with alternative bb)	\$.60	
On a Balcony (Medium voice D-f)	.60	
Frederic Ayres		
"Take, O, Take Those Lips Away," (low voice, low Ab-eb)	.40	
John Beach		
A Woman's Last Word (medium voice Db-f)	.75	
Ici-Bas (medium voice C-e)	.40	
Autumn Song (medium voice Db-eb)	.60	
'Twas in a World of Living Leaves (medium voice C-eb)	.50	
A Song of the Lilac (high voice F-g)	.50	
The Kings (for baritone low Bb-f)	.75	
In a Gondola (Book, Dramatic Monologue)	net 1.00	
"Take, O, Take Those Lips Away" (medium voice D-e)	.40	
"Nay, But You Who Do Not Love Her"		
Gena Branscombe		
Serenade (medium voice C-#)	.30	
What Are We Two? (medium voice D-e)	.50	
Sleep, Then, Ah Sleep! (medium voice Bb-#)	.50	
Louis Campbell-Cipton		
Four Sea Lyrics		
I After Sunset	} Book net 1.50	
II Darkness		
III The Crying of Water		
IV Requies		
Natalie Curtis		
Songs from "A Child's Garden of Verses" (Book)	net 1.00	
Julia Damon		
The Valley of Lovers (medium voice D-f)	.60	
Arthur Farwell		
Love's Secret (medium voice C-f)	.40	
A Ruined Garden (Soprano C-a b)	.85	
Requiescat (medium voice C-eb)	.25	
Two Negro Spirituals		
De Rocks a' Renderin' (medium voice E-eb)	} .40	
Moanin' Dove (medium voice F-c)		
The Lone Prairee, a cowboy song (medium voice C-#e)	.40	
Two Spanish-Californian Folk Songs		
The Hours of Grief (medium voice low B-d)	} .70	
The Black Face (medium voice E-e)		
Bird Dance Song, Indian, original text only (low B-f#)	.30	
Drake's Drum (for baritone)	1.00	
Alice Getty		
J'ai Cherche Trente Ans Mes Soeurs (medium voice Eb-gb)	.60	
Henry F. Gilbert		
Salamambo's Invocation to Tanith (dramatic soprano C-#a)	.75	
Pirate Song (for baritone C-g, alternative reading for lower voice)	.60	
Zephyrus (medium voice E-f)	.60	
The Lament of Deirdre (medium voice C-eb)	.60	
Faery Song (medium voice C-f)	.60	
Celtic Studies I (Soprano D-g)		.50
" " II (medium voice D-f)	.50	
" " III (medium voice D-f)	.60	
" " IV (Baritone or Tenor Robusto, C-g, with alternative readings)	.70	
"Tell Me Where is Fancy Bred" (Soprano D-g)	.70	
Two South American Gypsy Songs (Book complete)	net 1.00	
<i>Separately</i>		
I La Montonera (Soprano D-g with violin obbligato ad lib)	.75	
II La Zambulidora (medium voice C-f with violin obbligato ad lib)	.85	
Lawrence Gilman		
The Heart of the Woman (contralto low B-e)	.50	
A Dream of Death (recitation with piano accompaniment)	.50	
The Curlew (recitation with piano accompaniment)	.40	
Katherine Ruth Heyman		
Lament for Adonis (medium voice C-f)	.50	
Chester Ide		
Lovers of the Wild (medium voice E-f)	.40	
Edgar Stillman Kelley		
Eldorado (medium voice C-#e)	\$1.00	
Israfil (medium voice D-#g)	1.00	
Fanny Snow Knowlton		
Portuguese Love Song (high voice G-g#)	.60	
E. R. Kroeger		
Memory, A Song Cycle (Book)	net 1.00	
Arthur Reginald Little		
Helen (high voice Eb-g)	.40	
Drink to Me Only with Thine Eyes (medium voice E-e)	.30	
The City of Sleep (medium voice D-f)	.75	
Alfred E. Little		
I Look Into My Glass (medium voice C-f)	.60	
Harvey Worthington Loomis		
Hark, Hark, the Lark! (medium voice C-f)	.60	
O'er the Sea (high voice D-b)	.75	
In the Moon Shower (recitation with obligato of soprano voice Eb-ab, violin and piano)	.60	
Morning Song (medium voice D-# g-#)	.40	
William J. McCoy		
The Only Voice (medium voice F-f)	.50	
William Schuyler		
In the Golden Fullness (medium voice C-# to #)	.60	
Arthur Shepherd		
A Star in the Night (high voice to b)	.60	
Carlos Troyer		
Traditional Songs of the Zunis		
Zunian Lullaby (medium voice low B-g)	.60	
Zuni Lover's Wooing (medium voice C-# e)	.60	
The Sunrise Call (medium voice D-e)	.75	
The Coming of Montezuma (medium voice low B-e)	.75	
Fire Drill Song (low A-f#)	1.00	
(above five have English and Indian text)		
The Great Rain Dance of the Zunis (with English text low G-g)	1.00	
The Festive Sun Dance of the Zunis (with English text D-f#)	.75	
Caroline Holme Walker		
When the Dew is Falling (medium voice E to f)	.50	
Henry Waller		
The Spirit of Wine (for baritone low Bb-f)	1.00	
Louise Drake Wright		
The Shadow Rose (medium voice low G-f)	.60	



THE WA-WAN SOCIETY OF AMERICA

THE object of the Wa-Wan Society is to establish a broad ground of meeting for the American composer and the American people; to identify the American composer with the national musical life as a whole, and to promote the publication of new American compositions of merit. At the present time, when artistic appreciation and patriotic impulse are beginning to require a fuller recognition and acceptance of native composers in American musical life, the Wa-Wan Society aims to direct that appreciation and impulse into a broad and systematic national artistic advance, free from the (thwarting) influence of commercial favor or journalistic discrimination.

A double monthly series, vocal and instrumental, of new American compositions is published for members, who may receive either series, or both, according to the form of membership. A monthly editorial department is conducted and issued in connection with the music, containing essays, study plans and other matter relating to American music and modern music generally. Associate, Sustaining, Patron, Life, and Endowment memberships are provided for, constituting a graded system of privilege and advantage.

When ten or more members unite for the purpose, a "Center" may be organized, carrying out more fully the purpose of the society, and having special privileges in regard to the exchanging of music, as set forth in the prospectus, which will be sent upon application to The Wa-Wan Society of America, Newton Center, Mass.