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WA-WAN SERIES OF AMERICAN COMPOSITIONS

FOR PIANOFORTE

THE
ISLAND
OF THE
FAY

BY
HENRY F. GILBERT



VOLUME III [SUMMER QUARTER] PART II: JULY
THE WA-WAN PRESS
NEWTON CENTER, MASSACHUSETTS, 1904

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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 veiled, reposed upon the bosom of the stream.

So blended bank and shadow there,
That each seemed pointless 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 faintly laughed with flowers. The grass was short, springy, sweet-scented, and Asphodel-interpersed. The trees were lithe, mischievous, 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 ingulfs 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 commodo e grazioso.

PIANO. *p molto misterioso.*

The first system of music is written for piano in a 3/4 time signature. It features a treble clef with a key signature of one flat (B-flat) and a bass clef. The melody in the treble clef consists of a series of chords and single notes, while the bass clef provides a steady accompaniment of eighth notes. The tempo and mood are indicated as 'Allegro commodo e grazioso' and 'p molto misterioso'.

The second system continues the piano piece. It includes dynamic markings such as *p* (piano) and *dim.* (diminuendo). The tempo marking *rit.* (ritardando) is placed above the final measure of the system. The notation shows a mix of chords and melodic lines in both staves.

The third system of music features dynamic markings including *a tempo*, *p piu animato*, *cresc.* (crescendo), and *dim.* (diminuendo). The notation shows a mix of chords and melodic lines in both staves, with a clear progression of dynamics.

The fourth system of music includes dynamic markings such as *p* (piano) and *p* (piano). The notation shows a mix of chords and melodic lines in both staves, concluding the piece with a final chord.

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The musical score consists of five systems of piano accompaniment. The first system features a melody in the right hand with a *mf* dynamic. The second system includes a *p* dynamic and a fermata. The third system is marked *rit.*. The fourth system contains *a tempo. p*, *rit.*, and *p a tempo.* markings. The fifth system includes *p*, *cres*, and *cen do.* markings. The score is written in a key with one flat and a 2/4 time signature.

The Island of the Fay. 10

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The first system of musical notation consists of two staves, treble and bass clef. The music is in 3/4 time and features a complex, flowing melody with many slurs and ties. The key signature has one sharp (F#).

The second system continues the musical piece with similar complex phrasing and slurs. The bass line features a steady eighth-note accompaniment.

The third system shows a change in texture, with a more prominent bass line and a melodic line in the treble. It concludes with a *pp rit.* marking.

Quasi moderato.

The fourth system begins with a *molto rit.* marking and a *dim.* instruction. The tempo then changes to *Quasi moderato.* The music is marked *p* (piano) and includes the directions *dolce.*, *grazioso.*, and *espressivo.*

The fifth system continues the *Quasi moderato* section, featuring a more active bass line and a melodic line with a slur and a fermata. It ends with a *p* marking.

The Island of the Fay. 10

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a fermata over the first measure, followed by a series of sixteenth-note chords. The lower staff is a bass line with a similar rhythmic pattern. Dynamic markings include *mf* (mezzo-forte) and *dim.* (diminuendo). A *rit.* (ritardando) marking is placed above the first measure of the second staff.

The second system continues the piece with two staves. The upper staff features a melodic line with a fermata and a *mf* marking. The lower staff has a bass line with a *p* (piano) marking. A *cresc.* (crescendo) marking is placed above the first measure of the second staff.

The third system consists of two staves. The upper staff has a melodic line with a fermata and a *dim.* marking. The lower staff has a bass line with a *p* marking. A *rit.* marking is placed above the first measure of the second staff, and a *a tempo.* marking is placed above the first measure of the third staff.

The fourth system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains a melodic line with a fermata and a *pp* (pianissimo) marking. The lower staff is a bass line with a *p* marking. The tempo marking *Quasi tempo I.* is centered above the system.

The fifth system consists of two staves. The upper staff has a melodic line with a fermata and a *rit. ad lib.* (ritardando ad libitum) marking. The lower staff has a bass line with a *rit. ad lib.* marking.

The musical score consists of five systems of music. The first system shows a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef. The tempo is marked *a tempo.* and later *rit. ad lib.*. The second system features a piano solo with a treble clef and a key signature of one flat. The dynamics are marked *ppp*. The third system includes both vocal and piano parts. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a bass clef. Dynamics include *pp*, *p*, *mf*, and *p*. The tempo is marked *dolce.* and the style is *espressivo.*. The fourth system continues the piano accompaniment with a treble clef and a key signature of one flat. Dynamics are marked *p*. The fifth system concludes the piece with a piano accompaniment in the treble clef and a key signature of one flat. Dynamics include *p dim.* and *mf*.

The Island of the Fay, 10

dim. e rit. dim. pp

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a series of chords and a melodic line. The bass staff features a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *dim. e rit.*, *dim.*, and *pp*.

cresc. molto rit. a tempo. p

The second system continues the piece. The treble staff has a long, sweeping melodic line. The bass staff continues with its accompaniment. Dynamic markings include *cresc.*, *molto rit.*, *a tempo.*, and *p*.

Tempo I. pp molto misterioso.

The third system marks a change in tempo. The treble staff features a melodic line with some grace notes. The bass staff continues with its accompaniment. Dynamic markings include *Tempo I.* and *pp molto misterioso.*

p

The fourth system continues the piece. The treble staff has a melodic line with some grace notes. The bass staff continues with its accompaniment. Dynamic marking includes *p*.

cresc. rit. a tempo. pp accel.

The fifth system concludes the piece. The treble staff has a melodic line with some grace notes. The bass staff continues with its accompaniment. Dynamic markings include *cresc.*, *rit.*, *a tempo.*, and *pp accel.*

The Island of the Fay. 10

The musical score on page 10 consists of five systems of music. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The score is marked with various performance instructions: *cresc.*, *rit.*, *a tempo.*, *pp cresc.*, *accel.*, *f*, and *sf*. The piano part features complex chordal textures and melodic lines, while the vocal part has a more lyrical quality. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score concludes with a final chord in the piano part.

A musical score for piano, consisting of five systems of two staves each (treble and bass clef). The music is in a minor key and features a variety of textures and dynamics. The first system includes a fermata over the first measure and a dynamic marking of *f*. The second system has a dynamic marking of *mf*. The third system includes markings for *dim.*, *rit.*, and *marcato.*. The fourth system includes markings for *pp*, *dim.*, *pp rit. molto.*, and *p lugubrioso.*. The fifth system includes markings for *pp* and *rit.*. The score concludes with a double bar line and repeat signs.

The Island of the Fay. 10

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The notation includes various rhythmic patterns, dynamics, and performance directions. The first system features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. The second system includes markings for *pp*, *p*, *rit. cresc.*, *dramatico.*, *rit.*, and *ad lib.*. The third system has markings for *if a tempo*, *sostenuto.*, *rit.*, and *p dim.*. The fourth system includes *pp*, *dim. rit.*, *a tempo.*, and *slowly.*. The fifth system starts with *p* and includes *pp* and *rit.* markings.

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