

HALLETT GILBERTE

SONGS



TWO ROSES	WORDS BY EMILY SELINGER	.60
HIGH VOICE IN G MINOR	MEDIUM VOICE IN F MINOR	LOW VOICE IN D MINOR
LES DEUX ROSES	FRENCH VERSION BY JEANNE JOMELLI	.60
HIGH VOICE IN G MINOR	LOW VOICE IN D MINOR	
AHI LOVE, BUT A DAY	WORDS BY ROBERT BROWNING	.60
HIGH VOICE IN G MINOR	LOW VOICE IN E MINOR	
A MAIDEN'S YEA AND NAY	WORDS ANONYMOUS	.60
HIGH VOICE IN G FLAT		
FOREVER AND A DAY	WORDS BY AGNES LOCKHART HUGHES	.40
HIGH VOICE IN D FLAT	MEDIUM VOICE IN B FLAT	
AN EVENING SONG	WORDS BY AGNES LOCKHART HUGHES	.40
HIGH VOICE IN A FLAT	MEDIUM VOICE IN E FLAT	LOW VOICE IN A FLAT
THE LITTLE RED RIBBON	WORDS BY J. WHITCOMB RILEY	.50
HIGH VOICE IN G FLAT	LOW VOICE IN E FLAT	
SONG OF THE CANOE	WORDS BY PAULINE JEKABIOMRAKE	.50
HIGH VOICE IN G	MEDIUM VOICE IN F	LOW VOICE IN E FLAT
THE DEVIL'S LOVE SONG	WORDS BY MAURICE V. SAMUELS	.75
HIGH VOICE IN C	LOW VOICE IN Ab	

CARL FISCHER COOPER SQUARE NEW YORK 380 BOYLSTON ST. BOSTON 337 WABASH AVE. CHICAGO

HALLETT GILBERTÉ

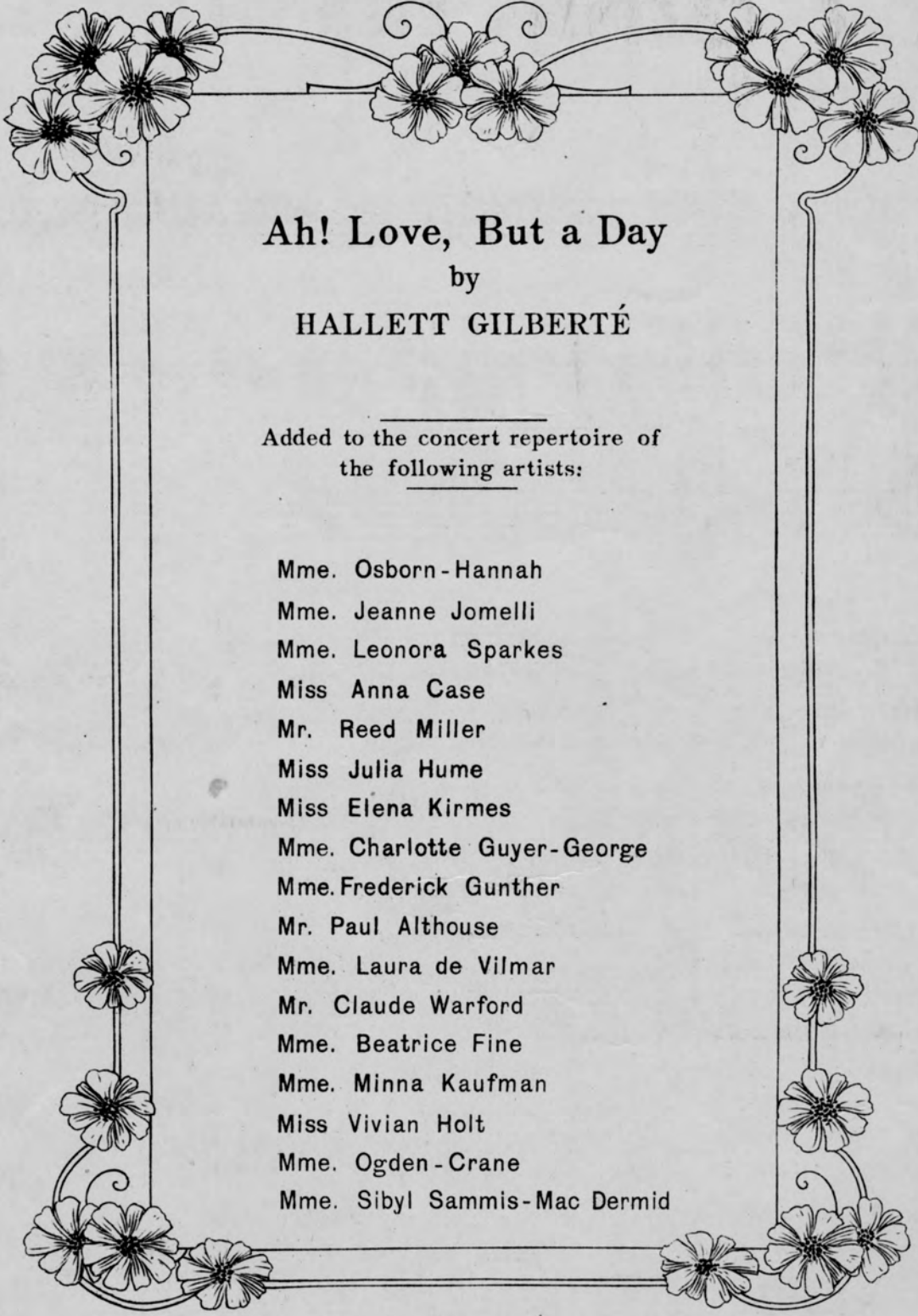
[Famous ... Songs ...

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|--|---|-------------------------------|-----|
| 1. TWO ROSES
<i>High Voice in G minor</i> | Words by Emily Selinger
<i>Medium Voice in F minor</i> | <i>Low Voice in D minor</i> | .60 |
| 2. LES DEUX ROSES
<i>High Voice in G minor</i> | French Version by F. Boyer | <i>Low Voice in D minor</i> | .60 |
| 3. AHI LOVE, BUT A DAY
<i>High Voice in G minor</i> | Words by Robert Browning | <i>Low Voice in E minor</i> | .60 |
| 4. A MAIDEN'S YEA AND NAY
<i>High Voice in G flat</i> | Words Anonymous | | .60 |
| 5. FOREVER AND A DAY
<i>High Voice in D flat</i> | Words by Agnes Lockhart Hughes | <i>Medium Voice in B flat</i> | .40 |
| 6. AN EVENING SONG
<i>High Voice in A flat</i> | Words by Agnes Lockhart Hughes
<i>Medium Voice in E flat</i> | <i>Low Voice in A flat</i> | .40 |
| 7. THE LITTLE RED RIBBON
<i>High Voice in G flat</i> | Words by J. Whitcomb Riley | <i>Low Voice in E flat</i> | .50 |
| 8. SONG OF THE CANOE
<i>High Voice in G</i> | Words by Pauline Jekabimrake
<i>Medium Voice in F</i> | <i>Low Voice in E flat</i> | .50 |
| 9. YOU IS JES' AS SWEET
<i>High Voice in F</i> | Words by Jack Hazzard
<i>Medium Voice in D</i> | <i>Low Voice in B flat</i> | .50 |

CARL FISCHER COOPER SQUARE NEW YORK

BOSTON
380-382 BOYLSTON ST.

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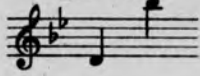
Ah! Love, But a Day

by

HALLETT GILBERTÉ

Added to the concert repertoire of
the following artists:

Mme. Osborn-Hannah
Mme. Jeanne Jomelli
Mme. Leonora Sparkes
Miss Anna Case
Mr. Reed Miller
Miss Julia Hume
Miss Elena Kirmes
Mme. Charlotte Guyer-George
Mme. Frederick Gunther
Mr. Paul Althouse
Mme. Laura de Vilmar
Mr. Claude Warford
Mme. Beatrice Fine
Mme. Minna Kaufman
Miss Vivian Holt
Mme. Ogden-Crane
Mme. Sibyl Sammis-Mac Dermid



Ah! Love, But a Day.

Words by
ROBERT BROWNING.

HALLETT GILBERTÉ.

Moderato. *mf* *a tempo*

Voice. Ah love, but a day, and the

Piano. *f* *molto ritard.* *a tempo*

world has changed,— the world has changed, *p dolce* The sun's — a-way — and the

mf *f* *ff* *p legato*

birds — es-tranged,— The wind — has dropped and the skys' — de-ranged,

molto ritard.

mf a tempo

Sum - mer has stopped. Look in my eyes, wilt

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics are "Sum - mer has stopped. Look in my eyes, wilt". The piano accompaniment starts with a bass clef and includes dynamic markings of *ff* and *f = p*, along with the tempo marking *a tempo*.

thou change too? — wilt thou change too? Should I

The second system continues the vocal line and piano accompaniment. The lyrics are "thou change too? — wilt thou change too? Should I". The piano accompaniment includes dynamic markings of *mf*, *f*, *ff*, and *p*, and features a triplet of eighth notes in the right hand.

dolce fear — sur-prise, — shall I find — ought new — In the old — and dear, — in the

The third system continues the vocal line and piano accompaniment. The lyrics are "fear — sur-prise, — shall I find — ought new — In the old — and dear, — in the". The piano accompaniment includes the tempo marking *dolce* and the dynamic marking *p legato*, and features a triplet of eighth notes in the right hand.

good — and true with the chang - ing year?

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "good — and true with the chang - ing year?". The piano accompaniment includes the tempo marking *molt rit.* and dynamic markings of *p*, *ff*, *f*, and *p*.

ff a tempo *pp* *f*

Thou art a man but I am thy love, — But I am thy love. For the
 maid a man a man

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*ff*) dynamic and an *a tempo* marking. The piano accompaniment also starts with *ff a tempo*. The music is in a minor key and 3/4 time. The lyrics are: "Thou art a man but I am thy love, — But I am thy love. For the maid a man a man".

dolce *mf*

lake — its swan, — for the dell — its dove, — and for thee, — (oh haste) — me to

p legato *accel.*

The second system continues the vocal and piano parts. The vocal line is marked *dolce* and *mf*. The piano accompaniment is marked *p legato* and *accel.*. The lyrics are: "lake — its swan, — for the dell — its dove, — and for thee, — (oh haste) — me to".

p *ff*

bend — a-bove, me to hold em-braced, me to hold embraced, me to hold em-

ritard. *p* *ff*

The third system shows the vocal line and piano accompaniment. The vocal line has dynamics *p* and *ff*. The piano accompaniment is marked *ritard.*, *p*, and *ff*. The lyrics are: "bend — a-bove, me to hold em-braced, me to hold embraced, me to hold em-".

fff

braced. —

fff vivace

The fourth system consists of piano accompaniment. It begins with a *fff* dynamic and a *vivace* tempo marking. The music is in 3/4 time and features a complex, rhythmic pattern. The lyrics "braced. —" are written above the staff.