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1912

Ah! love, But a Day

Hallett Gilberte

Composer

Robert Browning

Lyricist

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HALLETT GILBERTÉ

[Famous ... Songs ...

- | | | | |
|--|---|--|-----|
| 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 Jekabiomrake | <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> | .50 |

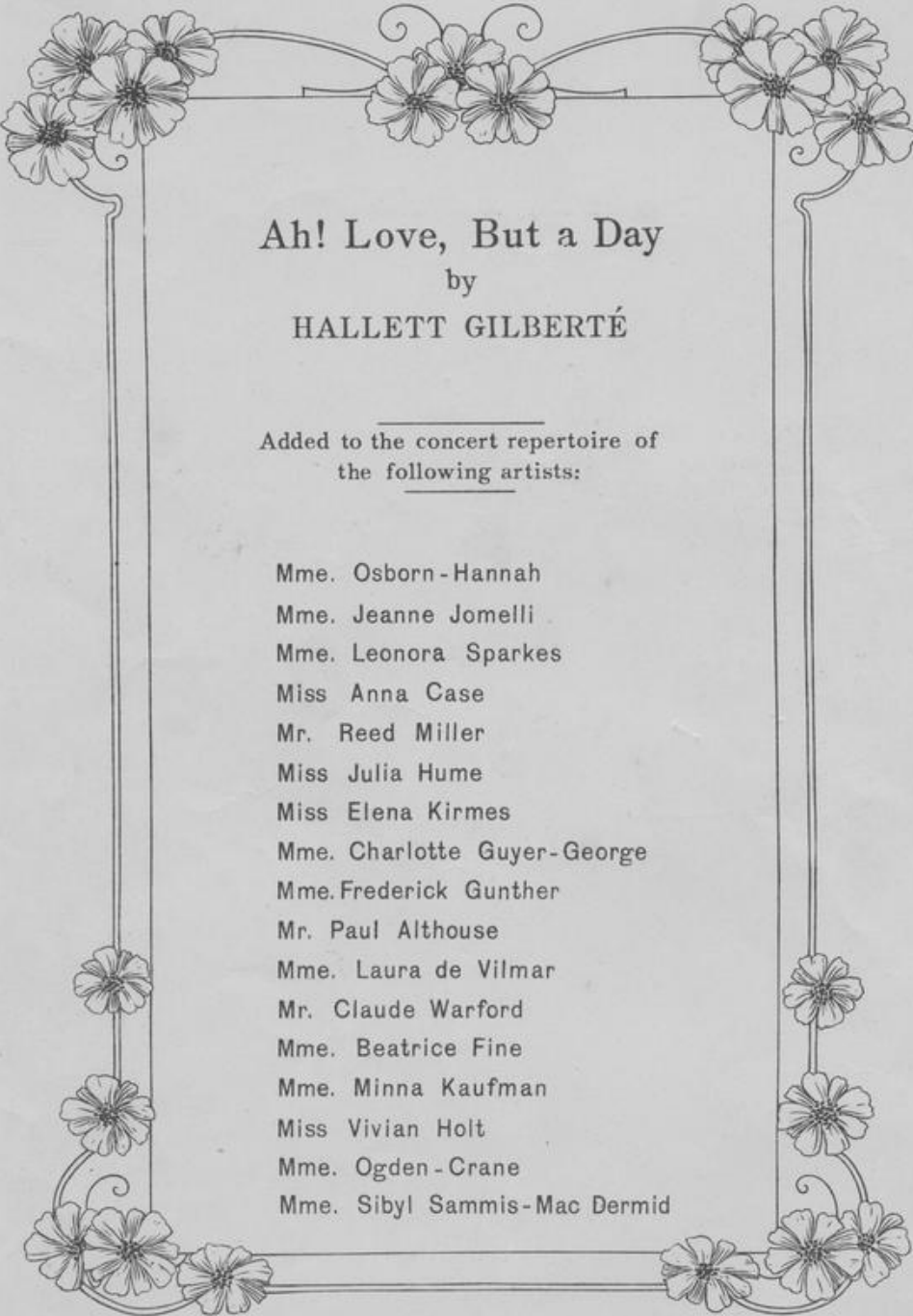
Bagaduce Music .50
Low Voice in B flat
• Blue Hill, Maine
Donor: 628

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BOSTON
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335-339 SO. WABASH AVE.

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Gil



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 GILBERTE.

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, 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

ff *f = p* *a tempo*

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

mf *f* *ff* *f* *p*

dolce

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

p legato

good — and true with the chang - ing year?

molt rit. *p* *ff* *f* *p*

ff a tempo *pp* *p*

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 score features a vocal line and a piano accompaniment. The vocal line begins with a forte (*ff*) dynamic and a tempo marking of *a tempo*. It then softens to *pp* and finally to *p*. The piano accompaniment mirrors these dynamics, starting with *ff* and *a tempo*, moving to *pp*, and then to *f*. The music includes triplets and various articulations.

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 music features numerous triplets and flowing melodic lines.

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 with dynamics *p* and *ff*. The piano accompaniment includes a *ritard.* section followed by *p* and *ff*. The music concludes with a 3/4 time signature.

fff

braced. —

fff vivace

The fourth system is primarily piano accompaniment, starting with a very forte (*fff*) dynamic and a tempo marking of *vivace*. It features a complex, rhythmic texture with many triplets and accented notes.