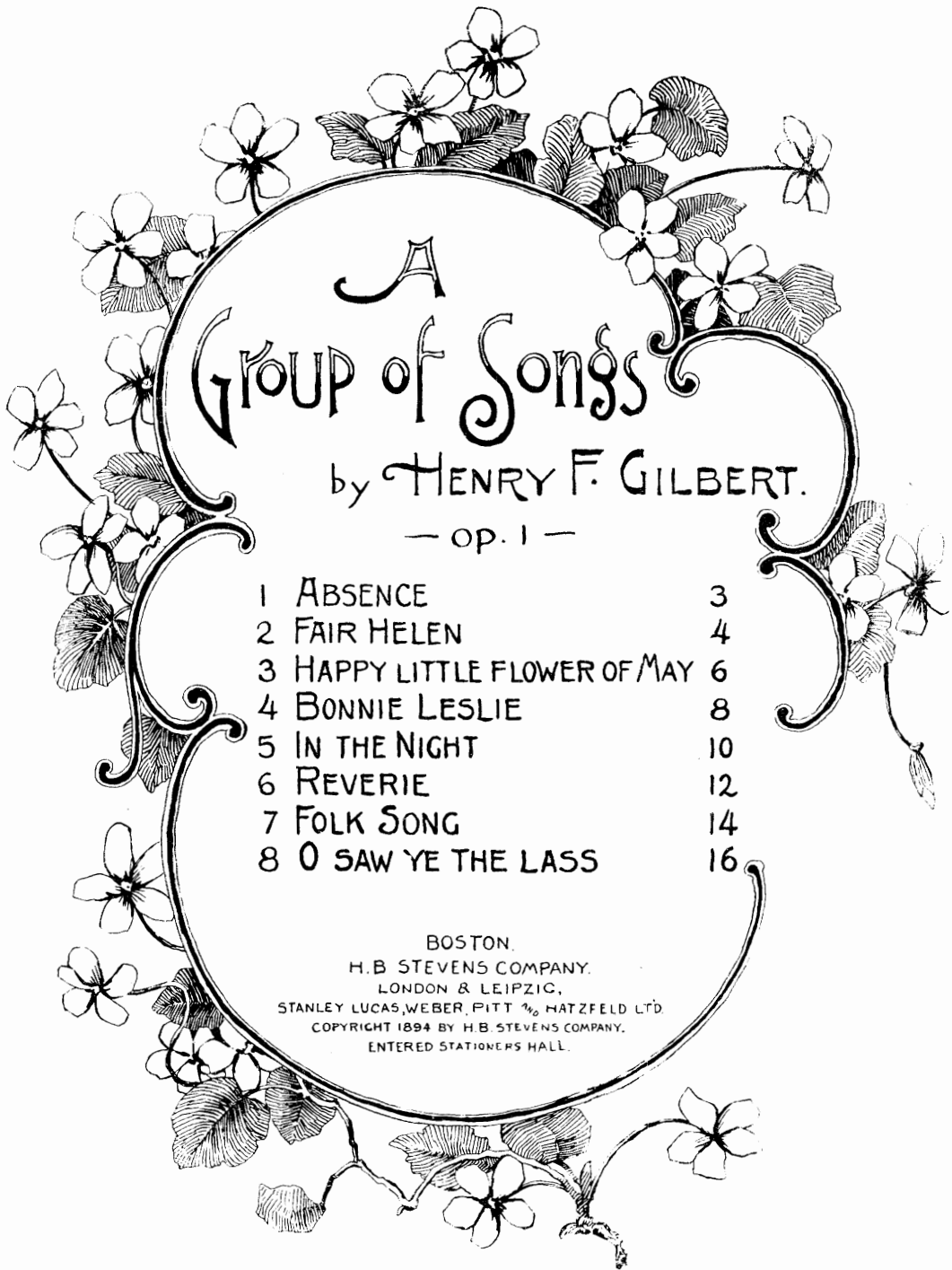
A decorative border of black ink scrollwork and floral motifs surrounds the title. It features large, stylized flowers with multiple petals and buds, intertwined with elegant, swirling acanthus-like scrolls. The design is symmetrical and fills the left and right sides of the page.

A  
GROUP  
OF SONGS

BY  
HENRY F. GILBERT.





A  
Group of Songs

by HENRY F. GILBERT.

— op. 1 —

1	ABSENCE	3
2	FAIR HELEN	4
3	HAPPY LITTLE FLOWER OF MAY	6
4	BONNIE LESLIE	8
5	IN THE NIGHT	10
6	REVERIE	12
7	FOLK SONG	14
8	O SAW YE THE LASS	16

BOSTON.  
H. B. STEVENS COMPANY.  
LONDON & LEIPZIG,  
STANLEY LUCAS, WEBER, FITT & HATZFELD LTD  
COPYRIGHT 1894 BY H. B. STEVENS COMPANY.  
ENTERED STATIONERS HALL.



# Absence.

Henry F. Gilbert,  
Op.1. No.1.

Andante.

VOICE. *p* When I think on the hap - py days, — *mf* I spent wi' you my

PIANO. *mf*

dea - rie, *p* And now what lands be - tween us lie! How can I be but

ee - rie. *mf* How slow ye move ye hea - vy hours As ye were wae and

wear, *f* It was not sae ye glin - ted by *p* When I was wi' my dearie.

# Fair Helen.

Henry F. Gilbert,  
Op.1.No 2.

Very sadly.

VOICE. *p*  
I wish I were where

PIANO. *mp* *p*

Hel - en lies, Night and day on me she cries,

*f* O that I were where Hel-en lies, *p* On fair Kir-con - nell

lea! *mp* O think na but my heart was sair, When my

*pp* *mp*

*rall.* *slowly*

love dropt down and spak nae mair, I laid her down with

*rall.* *slowly*

*p*

*a tempo*

meikle care, On fair Kir-con-nell lea. I wish my grave were

*a tempo p*

grow-ing green, A winding sheet drawn ower my een, And I in

*f*

*p*

Helen's arms lying, On fair Kirconnell lea.

*p* *pp* *morendo*

# Happy little flower of May.

Words by  
Miss H. J. Wescott.

Henry F. Gilbert,  
Op. 1. N<sup>o</sup> 3.

**Allegretto.**

VOICE. *mf*  
Happy lit-tle flow'r of May, In life's garden

PIANO. *ten. mp*

growing, Cloud and sun-shine, rest and play, Tears and laughter

knowing. *p* Hi - - ding still thy

pet - als fair, Close thy fragrance hold - - ing,

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *mf*, *ten. mp*, and *p*. The tempo is marked *Allegretto*. The lyrics are: 'Happy lit-tle flow'r of May, In life's garden growing, Cloud and sun-shine, rest and play, Tears and laughter knowing. Hi - - ding still thy pet - als fair, Close thy fragrance hold - - ing,'.



Be the sunshine and the air, Soft for thine un - fold - ing.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "Be the sunshine and the air, Soft for thine un - fold - ing." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats. It features a steady bass line and chords in the right hand.

Ten - der breezes of the Spring, Breath of flow - ers la - den,

The second system continues the musical score. The vocal line begins with a *p* (piano) dynamic marking. The lyrics are "Ten - der breezes of the Spring, Breath of flow - ers la - den,". The piano accompaniment features a *p* dynamic marking and includes a triplet of eighth notes in the right hand.

Arms of fra - grance gently fling, Round this blue-eyed maid - en.

The third system continues the musical score. The vocal line begins with a *f* (forte) dynamic marking. The lyrics are "Arms of fra - grance gently fling, Round this blue-eyed maid - en." The piano accompaniment features a *f* dynamic marking and includes a triplet of eighth notes in the right hand. The system concludes with a *p mf* dynamic marking.

The fourth system of the musical score consists of piano accompaniment. It begins with a *pp* (pianissimo) dynamic marking. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

# Bonnie Lesley.

Words by  
Robt Burns.

Henry F. Gilbert,  
Op. 1. N<sup>o</sup> 4.

**Allegretto.**

VOICE. *mf*

PIANO. *mf* *p*

saw ye bon-nie Les-ley, As she gaed o'er the bor-der? She's

gane like Al-ex-an-der, To spread her conquests far-ther.

Thou art a queen Fair Lesley, Thy

sub-jects we be - fore thee, Thou art di - vine, Fair Les - ley, The

hearts o' men a - dore thee. To see her is to love her, And

*cresc.*

*cresc.*

love but her for - ev - er, For Na - ture made her what she is, And

*f*

*f*

ne'er made sic an - ither.

*mf*

*p*

*f*

# In the Night.

Words by  
Jean Ingelow.

Henry F. Gilbert,  
Op. 1. N<sup>o</sup> 5.

*Andante sostenuto.*

VOICE. *mp*

In the night she told a sto - ry, In the

PIANO. *mp*

night and all night through; While the moon was in her

glo - ry, And the branch - es dropped with dew. In the

night I saw her weav - ing, By the mis - ty moon - beam

*dolce*

cold. All the weft — her shut-tle cleav - ing, With a

*dolce*

sa - cred thread of gold. Of my life she made the

*p*

*p*

sto - ry, I must weep so soon 'twas told, But

*cresc.* *f* *rall.*

your name did lend it glo - ry, And your love its thread of gold.

*cresc.* *f* *rall.*

# Reverie.

Words by  
Owen Meredith.

Henry F. Gilbert,  
Op. 1. N<sup>o</sup> 6.

*Andante con moto.*

VOICE. *p*

In the warm black mill - pool wink - ing, The first

PIANO. *p*

*cresc.*

doubt - ful star shines blue, *p* And a - lone I lie here think - ing,

*ten. cresc.* *p*

*mf* *mp*

O such hap - py thoughts of you. Up the porch the ro - ses

*mf* *mp*

clam - ber, And the flow - ers we sowed last June, And the

case - ment of your cham - ber, Shines be - tween them to the

*mf*  
moon. And the maid the latch is clink - ing, As she lets her

*ten. mf* *ten.*

*p*  
lov - er through; But a - lone love I lie think - ing,

*p*

O such ten - der thoughts of you.

*p*

# Folk Song.

Words from  
"The Boy's Magic Horn."

Henry F. Gilbert,  
Op. 1. No. 7.

**Allegretto.**

VOICE. *p*

Gin I a bir - die were, Gin I could

PIANO. *p*

*mf*

fly through air, I'd fly to thee, I'd fly to thee,

*mf*

*p* *mp*

O but it can-na be, Here maun I bide. Il - ka hour

*p* *mp*

*ten.*



of the night My heart wau-kens with sud-den start, To

*ten.*

muse on thee, To muse on thee, Thine heart sae aft an aft

Thou'st gien it me, Thine heart sae aft an aft

*mf* *p*

*mf* *p*

Thou'st gien it me.

*pp* *legg.*

# O saw ye the lass.

Words by  
Richard Ryan.

Henry F. Gilbert,  
Op. 1. N<sup>o</sup> 8.

Allegretto. *mf*

VOICE. *mf*

O saw ye the lass wi' the

PIANO. *mp*

bon - nie blue een? Her smile is the sweet - est that

ev - er was seen, Her cheek like the rose is, but

fresh - er I ween, She's the love - li - est las - sie that

trips on the green. The home of my love is be -

*p* *ten.*

low in the val - ley, Where wild flow - ers wel - come the

wan - der - ing bee, But the sweet - est of flow'rs in that

*f* *ten*

vale that is seen, Is the maid that I love wi' the bon-nie blue een.

*mf* *f*

*mf*  
When night o-ver shad-ows her

*p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with block chords. A piano dynamic marking 'p' is placed below the piano part.

cot in the glen, She'll steal out to meet her loved

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Don - ald a - gain, And when the moon shines on yon

Detailed description: This system contains the fifth and sixth lines of music. The vocal line features a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment provides harmonic support with chords and moving lines.

val - ley so green, I'll wel - come the lass wi' the

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment concludes the system with sustained chords and a final bass note.

bon-nie blue een As the dove that has wan-dered a -

*p*

way from his nest Re - turns to the mate his fond

heart loves the best, I'll fly from the world's false and

van-ish-ing scene, To my dear one the lass wi' the bon-nie blue een!