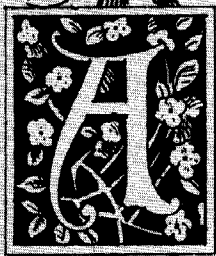


· To the Poet ·



# FLOWER CYCLE

by ARLO BATES and  
G·W·CHADWICK ..



The Crocus  
The Trilliums  
The Water Lily  
The Cyclamen  
The Wild Briar  
The Columbine  
The Fox Glove  
The Cardinal Flower  
The Lupine  
The Meadow Rue  
The Jasmine  
The Jacqueminot Rose



ARTHUR P. SCHMIDT.

BOSTON · LEIPZIG · NEW YORK  
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## THE CROCUS.

(ARLO BATES)

M. Sop. or Ten.  
in G.

G. W. CHADWICK.

**Andante.**

VOICE. *p* Brave Cro - cus, out of time and

PIANO. *p*

rash You come when skies are all a - mort and chill: To

find too soon how cru - el hail can dash, and bit - ter winds can

*A Flower Cycle. Chadwick No 1.*

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kill. You are like ear - ly loves most sure Which die so

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "kill. You are like ear - ly loves most sure Which die so". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

soon in this world's nip - ping air — Your mis - sion like to theirs not to en -

The second system continues the musical piece. The vocal line has the lyrics "soon in this world's nip - ping air — Your mis - sion like to theirs not to en -". A triplet of eighth notes is marked above the final note of the vocal line. The piano accompaniment continues with similar rhythmic patterns.

dure —, But to make spring - time fair.

The third system concludes the page. The vocal line has the lyrics "dure —, But to make spring - time fair." The piano accompaniment ends with a final chord. The key signature remains one sharp (F#) and the time signature is 3/4.

## THE TRILLIUMS.

(ARLO BATES)

Sop. or Ten.  
in F 

G. W. CHADWICK.

**Vivace:** (Il tempo sempre piacere.)*a tempo*

VOICE.

Wake Ro - bin — wake Ro - bin — the Trilliums call, —

PIANO.

*p**a tempo*

— Though nev - er a word — they say —

Wake Ro - bin, — wake Ro - bin — while bud sheaths fall

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*sostenuto.*  
And vi - o - lets greet the day *P* The

*legato.*

soft winds bring the spring a - gain The

days of snow are done The

*cresc.*  
stir of life's in ev - ry vein And

*cresc.*

*f* warm - ly shines the sun *pp* *sostenuto.* The

tril - lium's stars are white as milk, They

beck on as they swing The

tril - lium's leaves are soft as silk To

make — the ro - bins sing — And

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 one flat (B-flat). It contains the lyrics "make — the ro - bins sing — And". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some rests. The music is in a 4/4 time signature.

*f* all — the hill and all the dale, — Shall

The second system continues the musical score. The vocal line begins with a forte (*f*) dynamic marking. The lyrics are "all — the hill and all the dale, — Shall". The piano accompaniment features a prominent four-measure arpeggiated figure in the right hand, marked with a "4" and a slur, indicating a four-measure phrase. The bass line provides a steady accompaniment.

once — a - gain be gay, — When

The third system continues the musical score. The vocal line has the lyrics "once — a - gain be gay, — When". The piano accompaniment continues with the arpeggiated figure in the right hand and a steady bass line. The music maintains the same key signature and time signature.

tril - liums from the tree set vale —

The fourth system concludes the musical score. The vocal line has the lyrics "tril - liums from the tree set vale —". The piano accompaniment continues with the arpeggiated figure in the right hand and a steady bass line. The music maintains the same key signature and time signature.

*animato.*

Op - en their cups — to day, — Wake Ro-bin — wake

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with two eighth notes marked with a '2' above them, followed by a series of eighth and quarter notes. The piano accompaniment consists of a right-hand part with eighth and quarter notes and a left-hand part with quarter notes and rests. The tempo marking *animato.* is placed above the vocal line.

Ro-bin, — the tril-li-ums call, — Wake Ro-bin — wake

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth and quarter notes. The piano accompaniment features a right-hand part with eighth notes and a left-hand part with quarter notes. A *animato.* marking is present above the piano part.

Ro-bin, — wake Ro-bin, the tril - - - liums call.

*Presto.*

*colla voce.*

The third system shows the vocal line and piano accompaniment. The vocal line includes a trill. The piano accompaniment has a right-hand part with eighth notes and a left-hand part with quarter notes. The tempo marking *Presto.* is above the piano part, and *colla voce.* is below it.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a melodic line with eighth and quarter notes. The piano accompaniment features a right-hand part with eighth notes and a left-hand part with quarter notes.



# THE WATERLILY.

[3] 11

(ARLO BATES)

G. W. CHADWICK.

Tenor.  
in Ab

VOICE

Where the dark wa-ters

lave, Where the tall rush-es wave Safe from rude winds that

rave, Floats the fair wa-ter li - - - - ly

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*A Flower Cycle, Chadwick No 3.*

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A. P. S. 3975 - 5

Assigned 1896 to Arthur P. Schmidt.

White as my sweet\_heart's breast \_\_\_\_\_ Pure as her dream-ings blest . .

*cresc. -*

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are "White as my sweet\_heart's breast \_\_\_\_\_ Pure as her dream-ings blest . .". The piano part features a prominent arpeggiated figure in the right hand, with a *cresc.* marking.

- - Ly - ing in cra - dled rest \_\_\_\_\_ When night is stil - ly.

*f dim pp*

This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are "- - Ly - ing in cra - dled rest \_\_\_\_\_ When night is stil - ly.". The piano part continues with the arpeggiated figure, with dynamic markings *f*, *dim*, and *pp*.

*sotto voce*  
*pp*  
Oft woo - ing comes the bee, On light wings

*dolcissimo sempre*

This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are "Oft woo - ing comes the bee, On light wings". The piano part continues with the arpeggiated figure, with dynamic markings *sotto voce*, *pp*, and *dolcissimo sempre*.

ea - ger-ly, Leav- ing the pleas - - - ant lea, Lus-cious with

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "ea - ger-ly, Leav- ing the pleas - - - ant lea, Lus-cious with". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part has a complex, flowing texture with many sixteenth and thirty-second notes, while the left-hand part has a more melodic line with some grace notes. A triplet of eighth notes is marked with a '3' above it in the vocal line.

clo - - - ver, Then to her heart of gold

The second system continues the musical score. The vocal line has a treble clef and the lyrics "clo - - - ver, Then to her heart of gold". The piano accompaniment continues with the same two-staff structure. The right-hand part features a prominent melodic line with many sixteenth notes. A dynamic marking of *f* (forte) is placed at the beginning of the piano part. The left-hand part provides a steady accompaniment with some melodic movement.

'Mid pet - als half un - rolled Fond doth the li - ly hold The

The third system concludes the musical score. The vocal line has a treble clef and the lyrics "'Mid pet - als half un - rolled Fond doth the li - ly hold The". The piano accompaniment continues with the same two-staff structure. The right-hand part features a melodic line with many sixteenth notes. Dynamic markings include *cresc* (crescendo) at the beginning, *f* (forte) in the middle, and *cresc molto* (crescendo molto) towards the end. The left-hand part provides a steady accompaniment with some melodic movement.

am - - ourous ro - ver.

*dim.*

This system contains a vocal line and piano accompaniment. The vocal line has a dotted note followed by a series of eighth notes. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *dim.* is placed below the piano part.

*pp sotto voce*

Sweet heart with-in thine

*pp dolce*

This system continues the musical score. The vocal line begins with a dynamic marking of *pp sotto voce*. The piano accompaniment has a flowing, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand. A second dynamic marking of *pp dolce* is placed below the piano part.

arms Fold me with all Thy charms, Safe from more rude a -

This system concludes the musical score on this page. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with its characteristic textures. The system ends with a final note in the vocal line and a sustained chord in the piano part.

-larms — Than thy — hearts' beat - - - ing.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. A dynamic marking of *sf* (sforzando) is placed above the piano accompaniment in the second measure.

Let the sweet li - - ly be, Em-blem for thee and me —

The second system continues the musical score. The vocal line includes a triplet of eighth notes in the second measure. The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *f* (forte) is placed above the vocal line in the first measure.

— Be thou as kind as she — In thy fond greet - ing —

The third system concludes the musical score. The vocal line features a triplet of eighth notes in the first measure. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the second measure. The piece ends with a fermata over the final measure of the vocal line.

# THE CYCLAMEN.

[3] 17

(ARLO BATES)

Sop. or Ten.  
in Ab

G. W. CHADWICK.

VOICE

*Lento con moto*

PIANO

*p*

*simile.*

0 - ver the plains where Per - - sian hosts Laid  
Or crim - son like the cru - - el wounds From

down their lives for glo - - ry.  
which the life blood flow ing.

*A Flower Cycle, Chadwick No 4.*

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Flut - - ter the Cy-cla-mens like ghosts, That wit - ness to their  
 Poured out where now on gras-sy mounds, The low soft winds are

*appassionato*  
 sto - ry. O fair, O white, O pure as snow, On  
 blow - ing. O fair, O red, like blood of slain, Not

*pp*  
 count - less graves how sweet they grow.  
 ev - en time can cleanse that stain.

*pp*  
 But when my dear these blos - soms hold, All

love - li - ness her dow - er. All woes and joys the

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a dotted quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

past en - folds, In her find full - est flow - er, O

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, eighth notes A4-B4, a quarter note C5, and a dotted quarter note B4. The piano accompaniment continues with chords and a bass line. A dynamic marking of *f* (forte) is placed above the piano accompaniment.

fair, O pure, O white, and red, If she but live

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, eighth notes A4-B4, a quarter note C5, and a dotted quarter note B4. The piano accompaniment continues with chords and a bass line. Dynamic markings of *f* (forte) and *p* (piano) are present.

what are the dead?

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, eighth notes A4-B4, a quarter note C5, and a dotted quarter note B4. The piano accompaniment continues with chords and a bass line. A dynamic marking of *pp* (pianissimo) is placed above the piano accompaniment.



# THE WILD BRIAR.

(ARLO BATES)

Sop. or Tenor.  
in C.

G. W. CHADWICK.

VOICE

*Animato assai.*

PIANO

The  
The  
The  
For the

wild ——— briar dab - bles his fin - ger tips,  
 wild ——— briar clam - bers from spray to spray,  
 wild ——— briar ri - ots the thick - ets through,  
 fire ——— of love and the fire of youth,

*A Flower Cycle. Chadwick No 5.*

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A. P. S. 3977 - 4



In the wine till they are red; \_\_\_\_\_  
 For an ar - dent woo - er he, \_\_\_\_\_  
 Like a wan - ton lust - y faun; \_\_\_\_\_  
 Fill his veins with glow di - - vine; \_\_\_\_\_



— Then o - - ver the hedge he  
 — But once \_\_\_\_\_ he has won lie  
 — He strings \_\_\_\_\_ for the ce - - dar  
 — Till win - - ter has caught him



*p*

climbs and slips, And kis - - ses the  
 hastes a - - way, Nor tears \_\_\_\_\_ nor  
 ber - - ries blue, He vows to the  
 with - - out ruth, And thick - - ets are

*p*

*cresc.*

wild rose on \_\_\_\_\_ the lips, Till blush - - ing  
 prayers a - - vail \_\_\_\_\_ to stay, His fic - - kle  
 al - - der hom - - age true, He sighs \_\_\_\_\_ to  
 bare, ah! then \_\_\_\_\_ In sooth, He longs \_\_\_\_\_ for

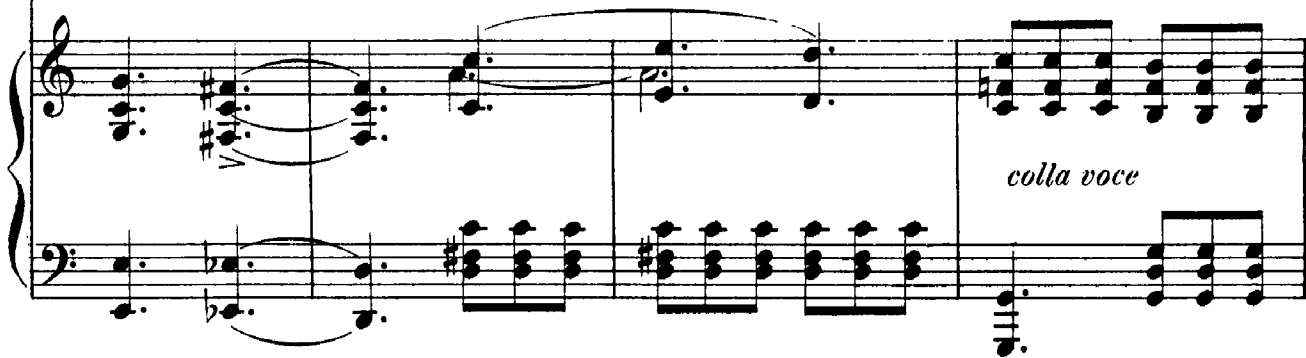
*cresc.*

*f*

*Allargando*



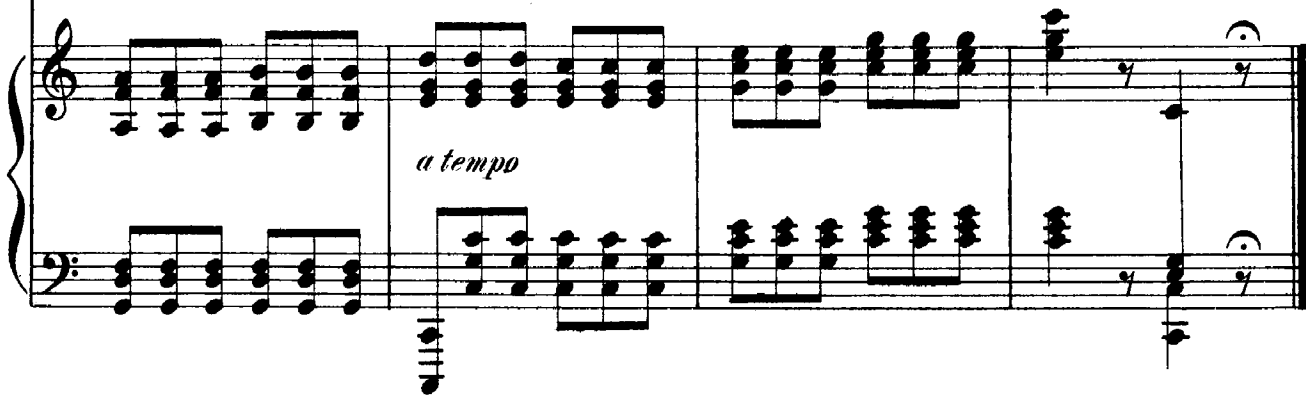
bows	her	head _____	Till	blush - - ing
fan -	cy	free _____	His	fic - - kle
woo	the	dawn _____	He	sighs _____ to
Spring's	glad	wine _____	He	longs _____ for



*colla voce*



bows	her	head. _____
fan -	cy	free. _____
woo	the	dawn. _____
Spring's	glad	wine. _____

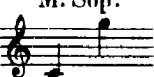


*a tempo*

## THE COLUMBINE.

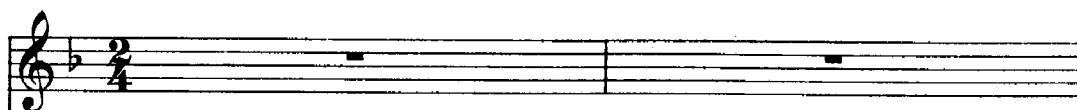
(ARLO BATES)

M. Sop.  
in F



G. W. CHADWICK.

VOICE

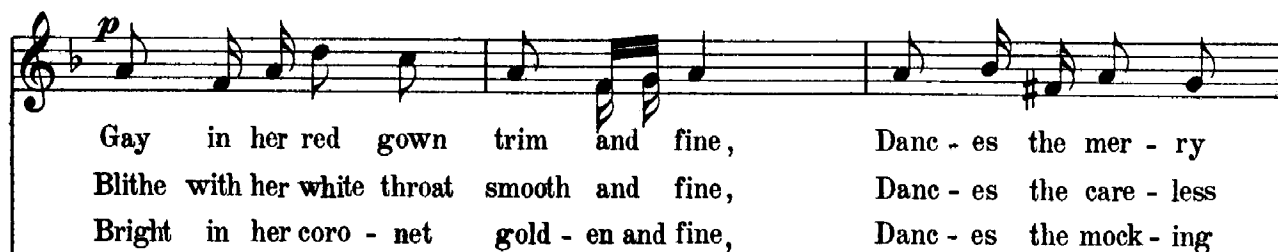


PIANO

Allegretto

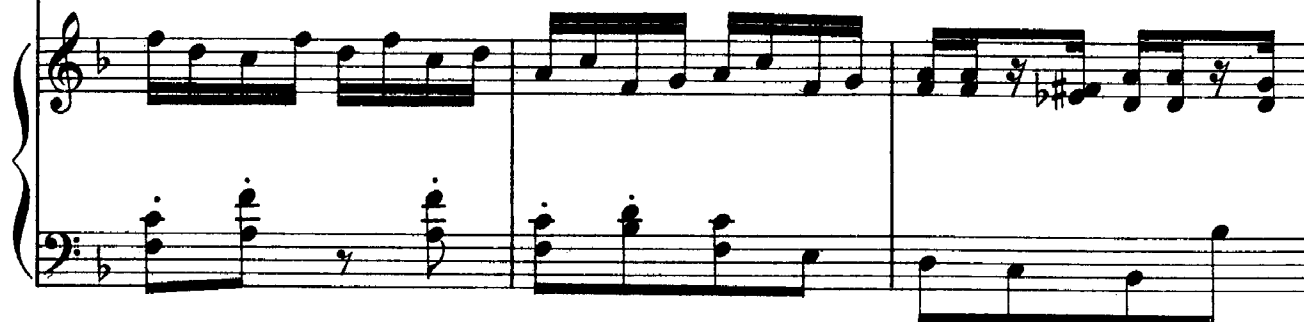


*p quasi campanelli*



*p*

Gay in her red gown trim and fine,      Danc - es the mer - ry  
 Blithe with her white throat smooth and fine,      Danc - es the care - less  
 Bright in her coro - net gold - en and fine,      Danc - es the mock - ing



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A.P. S. 3978-3

Col - um - bine.  
Col - um - bine.  
Col - um - bine.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains three measures of music, each corresponding to the lyrics 'Col - um - bine.'. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket with the number '8' is placed over the final two measures of the piano accompaniment.

Nev - er she thinks if her pet - als shall fall,      Cold rains beat ing she  
If she co-quettes with the wan - der ing bee,      When he goes, does she  
Gay is she still what so ev - er be fall,      Love less want - ton on

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains three measures of music, each corresponding to the lyrics. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket with the number '8' is placed over the final two measures of the piano accompaniment.

does not dread,      Sun - shine is round her and spring birds call;  
toss her head?      Heart whole and fro - lic-some still is she;  
pleas-ure bent,      Now is her mo - ment, her day, her all;

*colla voce*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It contains three measures of music, each corresponding to the lyrics. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket with the number '8' is placed over the final two measures of the piano accompaniment. The instruction *colla voce* is written below the piano accompaniment.

Blue are the skies a - bove her head, So in her red gown  
 Lov - ers e-nough she wins in stead, So with her white throat  
 What will she be when it is spent, Then will be dust her

*p*

trim and fine, Mer - ri - ly danc - es the Col - um - bine.  
 smooth and fine, Care-less-ly danc - es the Col - um - bine.  
 beau - ty so fine, Dust, on - ly dust mocking Col - um - bine.

*p*

# THE FOXGLOVE.

(ARLO BATES)

G. W. CHADWICK.

M. Sop.  
in F



## Semplice (quasi Menuetto)

VOICE.



In grand-ma's gar - den in shi - ning  
 In grand-ma's gar - den a child I  
 In grand-ma's gar - den the fox - gloves  
 In grand-ma's gar - - den still I

PIANO.



rows, The box smells sweet as it trim - ly  
 played, With naught save bees to make a  
 gay, With ev' - ry wind would nod and  
 walk, And still the fox - - gloves seem to



*A Flower Cycle. Chadwick No 7.*

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A. P. S. 3979 - 3





grows; The sun di - al quaint the hour tells 'Mid fox - gloves  
 fraid I coun-ted the spots on the fox-gloves cheek, And knew it could  
 sway Full well I knew that they were wise And watched with  
 talk Their speech not yet my man-hood learns, But when I

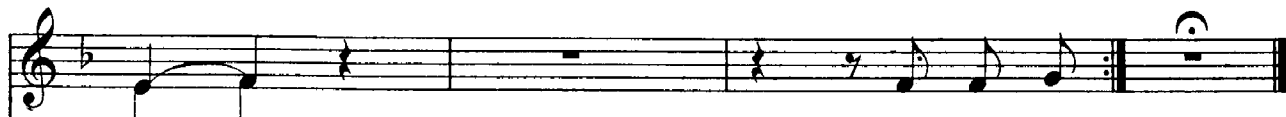


tall with spot - ted bells, *pp* And all is dear and all is  
 tell if it would but speak, How cun-ning fair - ies in the  
 child hood's ea - ger eyes, To see them whis - per each to  
 see them, youth re - turns, I won-der at them still in





fair, As child - hood's self had dwel - ling  
 night, Had pain - ted each by faint  
 each, And catch the se - - crets of their  
 vain, But with them am a child a -



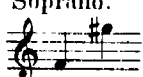
there. 2. In grand-ma's  
 star - light. 3. In grand-ma's  
 speech. 4. In grand-ma's  
 gain.



# THE CARDINAL FLOWER.

(ARLO BATES)

Soprano.  
in D  
Minor.



G. W. CHADWICK.

**Andantino.** *sotto voce* *p*

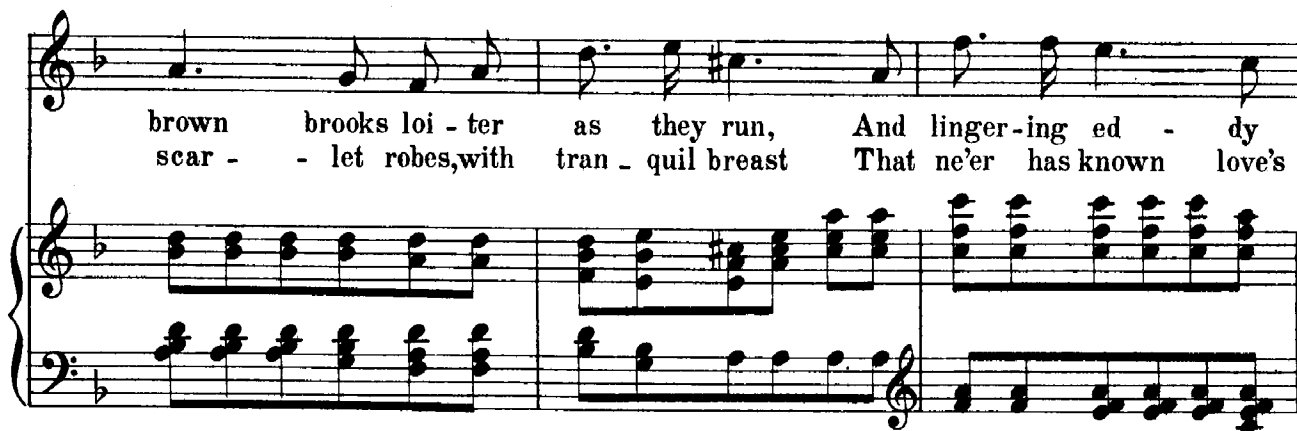
VOICE

When days are long and steeped in sun, The  
Like a tall In - dian maid - en, dressed in

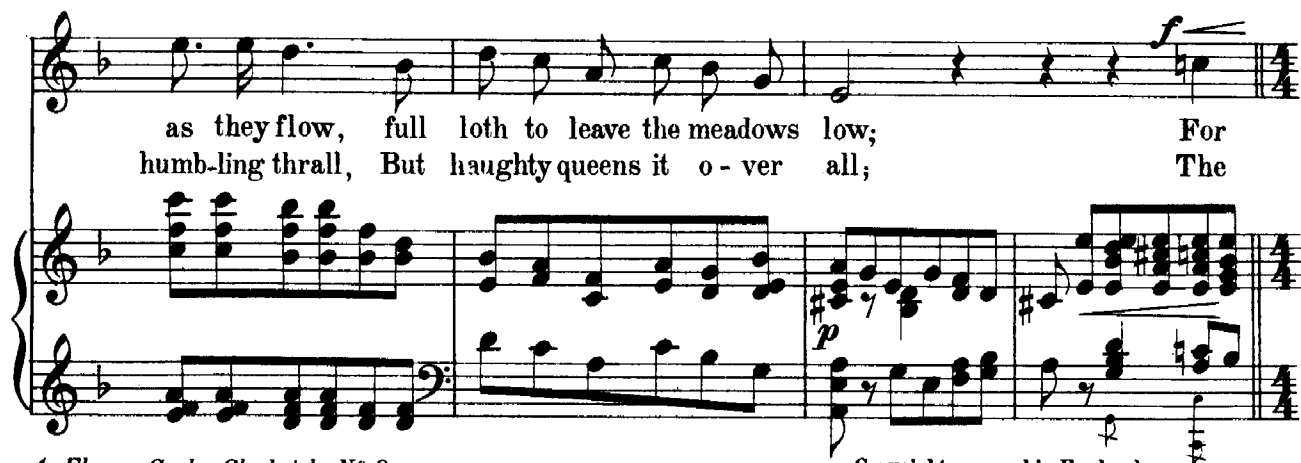
PIANO



brown brooks loi - ter as they run, And linger - ing ed - dy  
scar - - let robes, with tran - quil breast That ne'er has known love's



as they flow, full loth to leave the meadows low; For  
humb - ling thrall, But haughty queens it o - ver all; The



*A Flower Cycle. Chadwick No 8.*

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*largamente*

then the Car - - di - nal, a blaze with splen - - did fire, their  
flower, her im - - age mir - rored throws \_\_\_\_\_ while proud as

*f* *largamente*

fan - - cy stays.  
beau - ti - ful she glows.

*p* 1

*p* *fp*

2 It sees the speck - - led

*pp*

*f* *pp*

trout dart by, and swift winged flits the drag - on fly,

O - ver the brooks' smooth wa - ters dun, Naught

*dolcissimo*

3

6

6

Detailed description: This system contains the first two lines of the musical score. The vocal line (top staff) begins with a triplet of eighth notes. The piano accompaniment (bottom two staves) features a 'dolcissimo' marking and includes a triplet of sixteenth notes in the bass line. The key signature has two sharps (F# and C#) and the time signature is 4/4.

doth it heed them, all or one A -

*f*

*cresc. molto*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line has a dynamic marking of 'f'. The piano accompaniment includes a 'cresc. molto' marking and a change in the key signature to three sharps (F#, C#, G#) in the final measure. The time signature remains 4/4.

lone it lives and seeks no praise through the brief

*f largamente*

Detailed description: This system contains the fifth and sixth lines of the musical score. The piano accompaniment is marked 'f largamente'. The key signature remains three sharps and the time signature is 4/4.

splen - dor of its days.

Detailed description: This system contains the seventh and eighth lines of the musical score. The piano accompaniment concludes with a final cadence. The key signature remains three sharps and the time signature is 4/4.

# THE LUPINE.

(ARLO BATES)

G. W. CHADWICK.

Sop. or Ten.  
in Bb

VOICE

Ah Lu - pine, with sil - ver - y leaves and  
 Fair Lu - pine, the dew - drop shines, a  
 Oh Lu - pine, I pluck thy bloom, But

**Allegro**

PIANO

*f*

blos - soms blue as the skies, I know — a maid like  
 gem night gives to thee; So pure — her radi - ant  
 how her grace may I win? So fair — so pure is

*A Flower Cycle. Chadwick No 9.*

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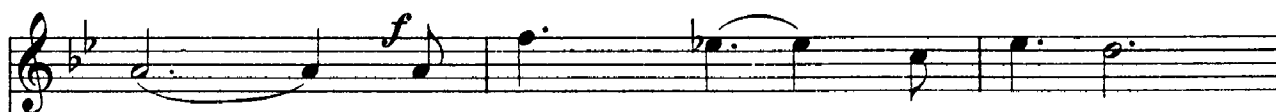
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thee, \_\_\_\_\_ and blue, too, are \_\_\_\_\_ her eyes. \_\_\_\_\_  
 soul \_\_\_\_\_ with - in her breast \_\_\_\_\_ must be. \_\_\_\_\_  
 she, \_\_\_\_\_ my suit may not \_\_\_\_\_ be - gin. \_\_\_\_\_

*p*  
 Gray as a nun's her  
 Like thee, she dwells a -  
 Un - less I send thy

*omit in last verse*

*p*



dress; \_\_\_\_\_ How low - - ly, \_\_\_\_\_ and ho - ly,  
 lone; \_\_\_\_\_ All sweet - - ness, \_\_\_\_\_ com - plete - ness,  
 flower \_\_\_\_\_ To prove - - her, \_\_\_\_\_ and move her,



Her mien can not mere words \_\_\_\_\_ ex - press. \_\_\_\_\_  
 As in thy self in her \_\_\_\_\_ are known. \_\_\_\_\_  
 Me with her price-less love \_\_\_\_\_ to dower. \_\_\_\_\_



## THE MEADOW RUE.

M. Sop. or Tenor.

in A  
Minor.

(ARLO BATES)

G. W. CHADWICK.

**Lento.**

VOICE

*p* The tall white rue stands like a ghost, That sighs for days — de -  
The white rue trem-bles as it stands, As if some spir - it

PIANO

*p*

part - - ed, Ere life's woes gath - ered like a host  
see - - ing, As if it yearned toward un - seen hands -

And sor - row's tears had start - ed. And 'tis  
Some loved one near, but flee - ing. And 'tis

*p* *espress*

Oh, to be a child a - gain, — Where mead - ow brooks are  
Oh, to taste lost youth once more, — When well loved lips were

A Flower Cycle. Chadwick No 10.

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A.P.S. 3982 - 2

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play - ing, Where the long grass nods with sound Like rain to  
meet - ing, When the heart was blithe that now Is sore nor

sweet wind through it stray - ing! Oh the rue grows tall and  
dreamed love's bliss is fleet - ing. *p*

fair to see; Sweet "herb of grace" and mem - o -

ry. The

# THE JASMINE

(ARLO BATES)

Sop. or Tenor.  
in Eb.

G. W. CHADWICK.

VOICE. *sostenuto.*

*p* The  
The  
A

PIANO. *Amabile.*

*p*

soft, ——— warm night wind flut - - ters,  
warm ——— air beats with pas - air - sion,  
spark ——— from the case ment flick - - ers, And

Up from the dim la - goon, And the  
as some hot bo - som throbs, While an  
touch - - es the jas - mine's bloom, Till the

*A Flower Cycle. Chadwick No 11.*

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A.F. S. 3388 - 4

tim - - orous shad - ows hide them, From the  
 am - - orous night bird mur - murs, As its  
 blos - - soms glow like star - gems, As they

*cresc.*

red ——— new ris - en moon; *pp* The  
 bliss ——— found vent in sobs; The  
 gleam in the fra - grant gloom. I

scent of the Jas - mine lin - gers, Like a  
 scent of the Jas - mine pul - ses, It  
 know not what breath from their chal - ice, Has

lan - guorous pain \_\_\_\_\_ di - vine, Till the  
comes and goes \_\_\_\_\_ on the wind, Could  
stirred my soul \_\_\_\_\_ like wine, That I

night \_\_\_\_\_ moth reels in its fra - grance,  
one \_\_\_\_\_ climb o'er its lat - tice,  
reel like the drunk - en night - moth,

Drunk - en as if with wine. *f* Oh,  
What bliss might he not find! Oh,  
With love's keen pain di - vine. Oh,

Jas - - mine fair, *p* O Jas - - mine  
 Jas - - mine blest, O Jas - - mine  
 Jas - - mine sweet, O Jas - - mine

fair, *cresc.* O south - - ern night,  
 blest, What dreams of rest,  
 sweet, Why speeds the night,

*1st* O southern night most rare, *2nd* What dreams of cradled

rest. *3rd* Why speeds the night so fleet *passionato.*

# THE JACQUEMINOT ROSE.

(ARLO BATES)

Tenor.  
in C  
Minor.

G. W. CHADWICK.

**Allegretto.**

VOICE

PIANO

The first system of music shows the beginning of the piece. The voice part starts with a whole rest. The piano accompaniment begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include a piano (*p*) marking and a pianissimo (*pp*) marking.

The second system contains the first line of lyrics: "'Twas a Jacque\_min - ot rose that she gave me at". The voice part has a melodic line with some grace notes. The piano accompaniment continues with the same rhythmic pattern.

The third system contains the second line of lyrics: "part - - ing, Sweet - est flow - er that". The voice part continues the melody. The piano accompaniment features some chordal textures in the right hand.

*A Flower Cycle. Chadwick No 12.*

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blows, 'Twas a Jaque - minot rose, In the lone gar - den

close, with the swift blush - es start - - -

*cresc.* *f*

ing 'Twas a Jacque min - ot rose that she gave me at

*p*

part - ing. If she kissed it who

*p* *pp*



knows, since I, ——— since I will not dis - cov - er;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a dotted quarter note, followed by an eighth note, a quarter note, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A dynamic marking of *p* is present above the vocal line.

And lone is that close, If she kissed it who

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompanimental role. The key signature remains consistent.

knows, Or if not the red rose, per - haps then the

The third system of the score. The vocal line continues with the same melodic and rhythmic motifs. The piano accompaniment provides harmonic support. The key signature is still the same.

lo - ver, Per-haps the lo - ver;

The fourth and final system on the page. The vocal line concludes with a half note. The piano accompaniment ends with a final chord. A dynamic marking of *f* is present at the beginning of the system, and a *p* marking is visible in the piano part.

If she kissed it who knows, since I, \_\_\_\_\_ since I will not dis-

*pp*

co - ver.

Yet at least with the rose went a kiss that I'm

*p*

wear - ing More I will not dis - close, yet at least with the

*f*

rose, yet at least with the rose, went whose kiss no one

knows, Since I'm on - ly de - clar - ing, That at least with the

rose, with the rose went a kiss, went a kiss that I'm

wear - - - ing.