

114414

To the Poet.

R M

A FLOWER CYCLE.

BY

Arlo Bates,

AND

G. W. CHADWICK.

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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

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42 - 56000 - 2

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "kill. You are like ear - ly loves most sure Which die so". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and a melodic line in the right hand.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes at the end of the phrase. The lyrics are "soon in this world's nip - ping air ——— Your mis - sion like to theirs not to en -". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

dure ———, But to make spring - time fair.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line ends with a long note. The lyrics are "dure ———, But to make spring - time fair.". The piano accompaniment concludes with a final chord and some melodic flourishes.

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 —

pp



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

a tempo

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42-56001-5

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

stir of life's in ev - ry vein And

cresc.

cresc.

sostenuto.

f warm - ly shines the sun _____ *pp* 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

f all the hill and all the dale, Shall

once a - gain be gay, When

tril - liums from the tree set vale

animato.

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

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

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

Presto.

colla voce.

THE WATERLILY.

(ARLO BATES)

G. W. CHADWICK.

Tenor.
in Ab



VOICE

p

Where the dark wa - ters


PIANO

Affetuoso

p



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



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

pp

pp



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White as my sweet heart's breast — Pure as her dream-ings blest —

cresc.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are "White as my sweet heart's breast — Pure as her dream-ings blest —". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a *cresc.* (crescendo) marking in the first measure.

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

pp

f *dim* *pp*

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "- - Ly - ing in cra - dled rest — When night is stil - ly." and includes a *pp* (pianissimo) dynamic marking. The piano accompaniment continues with the same rhythmic pattern, featuring dynamic markings of *f* (forte), *dim* (diminuendo), and *pp* (pianissimo) across the measures.

sotto voce

pp

Oft woo - ing comes the bee, On light wings

dolcissimo sempre

Detailed description: This system contains the final two lines of music. The vocal line begins with the lyrics "Oft woo - ing comes the bee, On light wings" and is marked *sotto voce* and *pp*. The piano accompaniment continues with the same rhythmic pattern, marked *dolcissimo sempre* (dolcissimo sempre).

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

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

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

cresc *sf* *cresc molto*

am - - ourous ro - ver.

dim.

This system contains the first two staves of music. The top staff is a vocal line with lyrics "am - - ourous ro - ver." and a fermata over the final note. The piano accompaniment consists of two staves: the right hand has a complex, flowing texture with many sixteenth notes, and the left hand has a simpler bass line. A dynamic marking of *dim.* is placed below the piano part.

pp sotto voce

Sweet heart with-in thine

pp dolce

This system contains the third and fourth staves of music. The vocal line begins with a rest, then sings "Sweet heart with-in thine" in a *pp sotto voce* style. The piano accompaniment continues with a similar texture. A 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 contains the fifth and sixth staves of music. The vocal line continues with "arms Fold me with all Thy charms, Safe from more rude a -", featuring a triplet of eighth notes on "Fold". The piano accompaniment continues with a similar texture.

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

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

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

THE CYCLAMEN.

(ARLO BATES)

G. W. CHADWICK.

Sop. or Ten.
in A^b

VOICE

Lento con moto

PIANO

p *simile.*

p

O - 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

fp

sto - ry. *f* 0 fair, 0 white, 0 pure as snow, On
 blow - ing. 0 fair, 0 red, like blood of slain, Not

passionato *pp*

f

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

pp

p

But when my dear these blos - soms hold; All

pp *sempre* *cantando.*

pp *sempre* *cantando.*

love-li - ness her dow - er. All woes and joys the
 past en - folds, In her find full - est flow - er, O
 fair, O pure, O white, and red, If she but live
 what are the dead?


p

f

pp

THE WILD BRIAR.

(ARLO BATES)

Sop. or Tenor.
in C. 

G. W. CHADWICK.

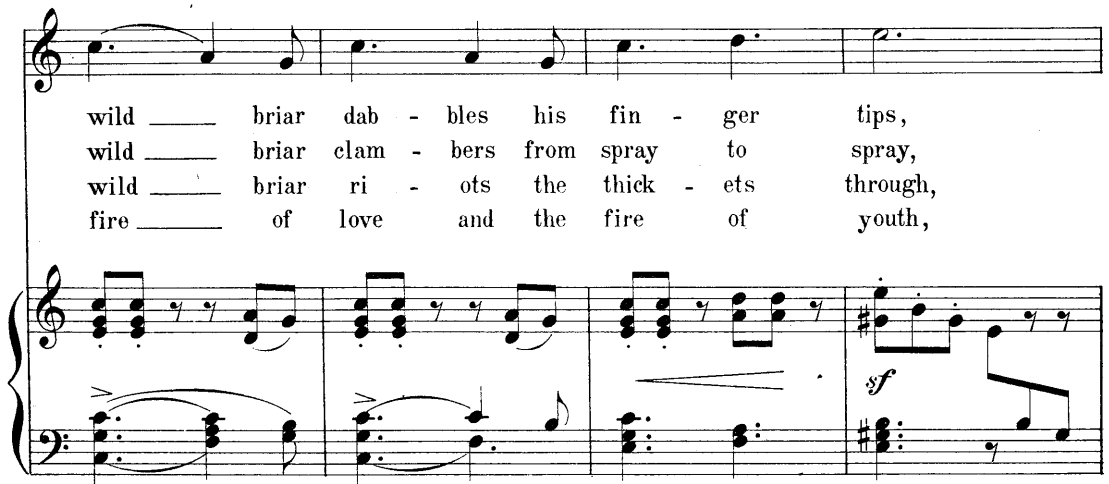
VOICE 

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,


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42-56004-4

In the wine till they are red;
 For an ardent wooer he,
 Like a wanton lusty faun;
 Fill his veins with glow di - vine;

dim.

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

p *cresc.*

p *cresc.*

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

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

cresc.

f

cresc.

f

Allargando

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

colla voce

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

a tempo

THE COLUMBINE.

(ARLO BATES)

M. Sop.
in F



G. W. CHADWICK.

VOICE

Allegretto

PIANO

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of three measures, each containing the lyrics 'Col - um - bine.'. The piano accompaniment begins with a treble clef and a bass clef, with a key signature of one flat (B-flat). The first measure of the piano part includes a fermata over the first two notes. A dotted line with the number '8' above it spans the second and third measures of the piano part, indicating an eighth-note pattern.

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 music continues the vocal line and piano accompaniment. The vocal line has three measures of lyrics. The piano accompaniment continues with a treble and bass clef. The key signature changes to two flats (B-flat and E-flat) in the second measure of the piano part. The piano part features a melodic line in the treble clef and a bass line in the bass clef, with various articulations and dynamics.

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 music concludes the vocal line and piano accompaniment. The vocal line has three measures of lyrics. The piano accompaniment continues with a treble and bass clef. The key signature changes to one flat (B-flat) in the second measure of the piano part. The piano part features a melodic line in the treble clef and a bass line in the bass clef, with various articulations and dynamics. The instruction *colla voce* is written below the piano part in the second measure.

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

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.

THE FOXGLOVE.

(ARLO BATES)

M. Sop.
in F. 

G. W. CHADWICK.

Semplice (quasi Menuetto)

VOICE.

*p*

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.

*p*

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 N^o 7.*

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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, 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

pp

pp

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.

last time

THE CARDINAL FLOWER.

(ARLO BATES)

Soprano.
in D
Minor.



G. W. CHADWICK.

Andantino. *sotto voce*

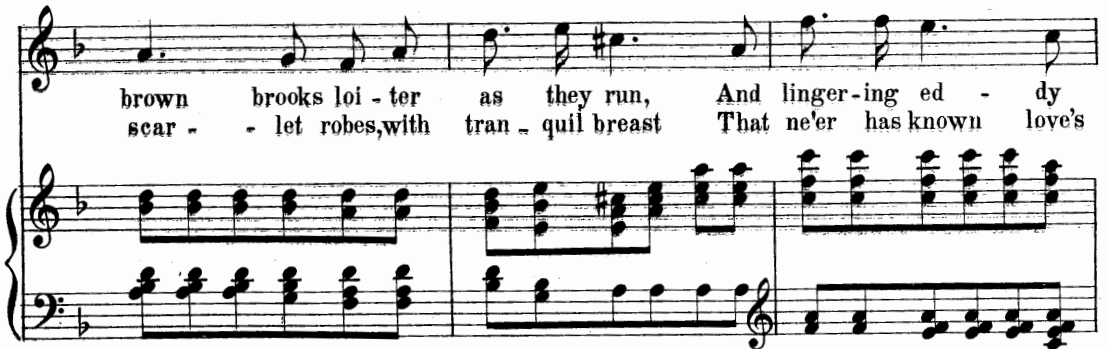
VOICE

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

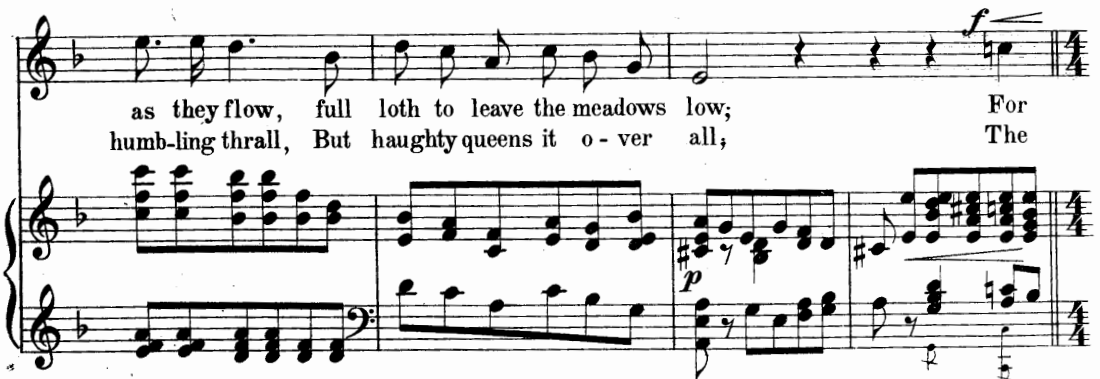
PIANO



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



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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. *p* 1 $\frac{3}{4}$
beau - ti - ful she glows. $\frac{3}{4}$

p *fp* $\frac{3}{4}$

pp *pp* $\frac{3}{4}$

2 It sees the speck - - led

2 *f* *pp* $\frac{3}{4}$

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

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

dolcissimo

doth it heed them, all or one A -

cresc. molto

f

lone it lives and seeks no praise through the brief

f largamente

splen - dor of its days.

THE LUPINE.

(ARLO BATES)

Sop. or Ten.
in Bb

G. W. CHADWICK.

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

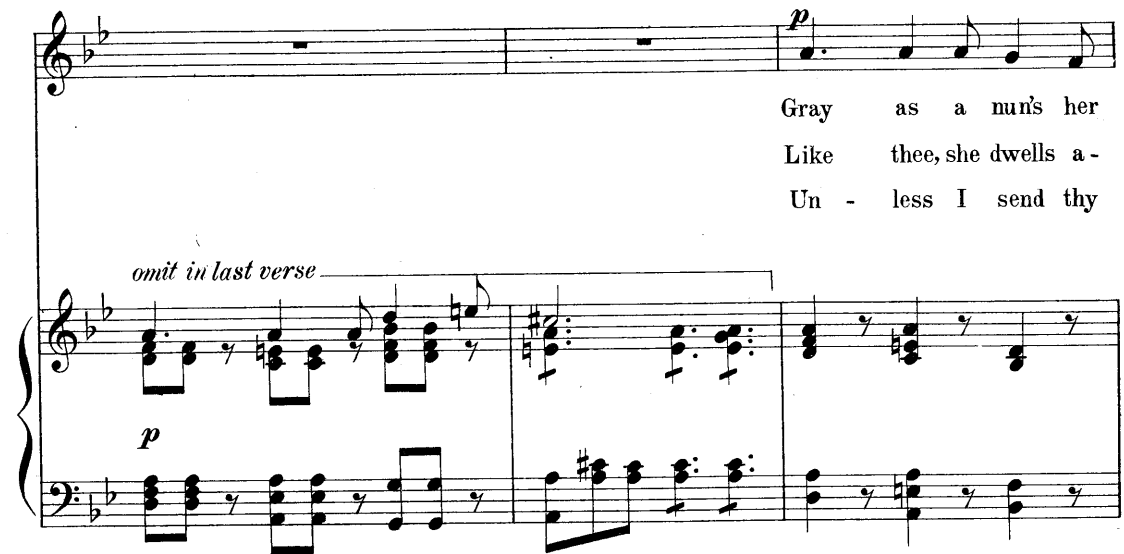
PIANO

Allegro

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



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



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

omit in last verse

p

114411

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

espressione

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

colla voce *p*

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 *fp*

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

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

p *espress* *f* *p*

A Flower Cycle. Chadwick No 10.

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42-56009-2

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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.

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

ry. The

THE JASMINE

(ARLO BATES)


G. W. CHADWICK.

Sop. or Tenor.
in Eb.*sostenuto.*


VOICE. 


PIANO. 

p The
The
A




soft, ——— warm night wind flut - - - ters,
warm ——— air beats with pas - - - 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



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42-56010-4

tim - - orous shad - ows hide them, From the
 am - - orous night bird mur - murs, As its
 blos - - somes 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

pp

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

pp

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the first measure, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

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

The second system continues the musical score. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the eighth-note texture. The key signature and time signature remain consistent with the first system.

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

The third system concludes the musical score. The vocal line ends with a fermata. The piano accompaniment features a final cadence with a double bar line. The key signature and time signature are consistent with the previous systems.

Jas - - mine fair, *p* 0 Jas - - mine
 Jas - - mine blest, 0 Jas - - mine
 Jas - - mine sweet, 0 Jas - - mine

fair, *cresc.* 0 south - - ern night,
 blest, What dreams of rest,
 sweet, Why speeds the night,


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

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

THE JACQUEMINOT ROSE.

(ARLO BATES)

Tenor.
in C
Minor.

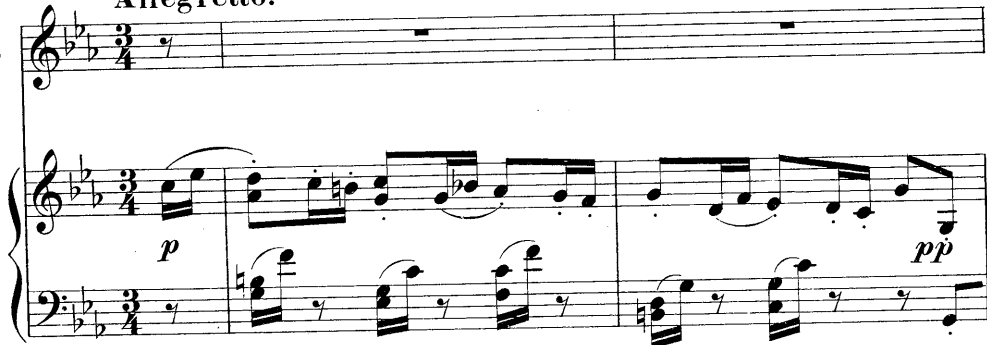


G. W. CHADWICK.

Allegretto.

VOICE

PIANO



'Twas a Jacque_min - ot rose that she gave me at



part - - ing, Sweet - est flow - er that



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

close, with the swift blush - es start -

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

part - ing. If she kissed it who

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

And lone is that close, If she kissed it who

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

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

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

pp

pp

co - ver.

pp

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

f

sf

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

largamente
wear - - - ing.

f colla voce *animato*