

114414

To the Poet.

R M

A FLOWER CYCLE.

BY

Arlo Bates,

AND

G. W. CHADWICK.

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1621.4
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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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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 a 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. It features a flowing, arpeggiated texture in the right hand and a more rhythmic 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 score. The vocal line has lyrics "soon in this world's nip - ping air ——— Your mis - sion like to theirs not to en -". The piano accompaniment continues with similar arpeggiated patterns. A fermata is placed over the final note of the vocal line, which is a quarter note G4.

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

The third system concludes the musical score. The vocal line has lyrics "dure ———, But to make spring - time fair." and ends with a fermata over a half note G4. The piano accompaniment concludes with a final arpeggiated chord in the right hand and a sustained bass note in the left hand.

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




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

A Flower Cycle, Chadwick No 3.

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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 and a common 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 (treble and bass clefs) with a grand staff bracket. The piano part features a complex, flowing texture with many sixteenth and thirty-second notes. A dynamic marking of *cresc.* is placed below the piano part.

- - 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 ends with a double bar line. The piano accompaniment continues with similar complex textures. Dynamic markings include *pp* at the start of the piano part, *f* and *dim* in the middle, and *pp* towards the end.

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 a similar texture, marked *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 —

pp ritenuto

THE CYCLAMEN.

(ARLO BATES)

G. W. CHADWICK.

Sop. or Ten.
in Ab

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

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*

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

pp

But when my dear these blos - soms hold; All

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


f

pp

THE WILD BRIAR.

(ARLO BATES)

Sop. or Tenor.
in C.



G. W. CHADWICK.

VOICE




Animato assai.

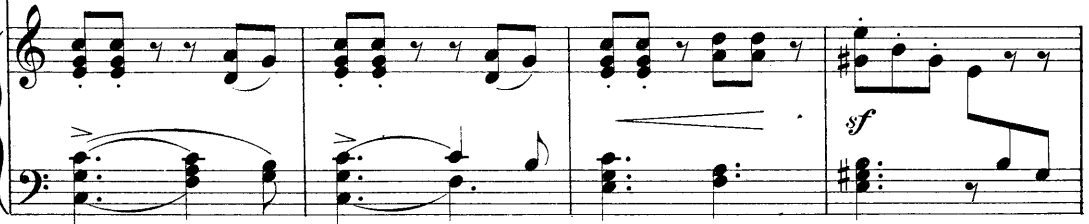
PIANO



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,



A Flower Cycle. Chadwick No 5.

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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 the musical score consists of a vocal line and piano accompaniment. The vocal line is 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 in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand. An '8' is written above the second measure 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 has three lines of lyrics. The piano accompaniment continues with similar rhythmic patterns and chordal structures. The key signature remains one flat.

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 concludes the vocal line and piano accompaniment. The vocal line has three lines of lyrics. The piano accompaniment includes the instruction '*colla voce*' in the second measure. The key signature changes to two flats in the final measure of the system.

Blue are the skies a - bove her head, So in her red gown
 Lov - ers enough 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*

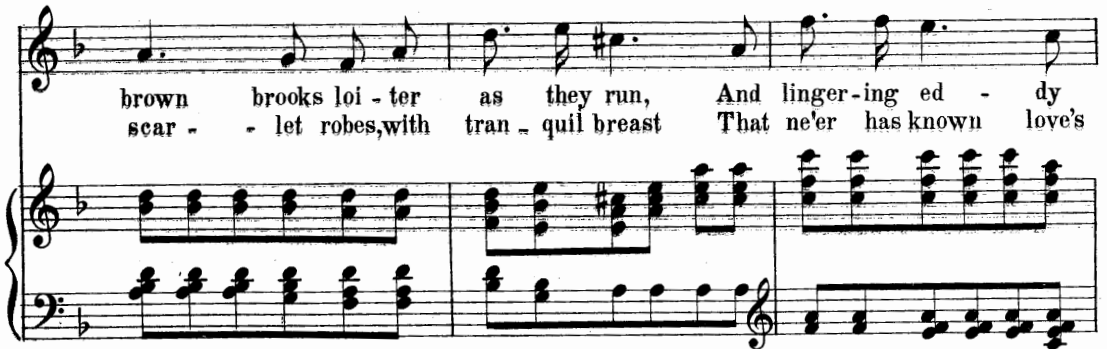
VOICE

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

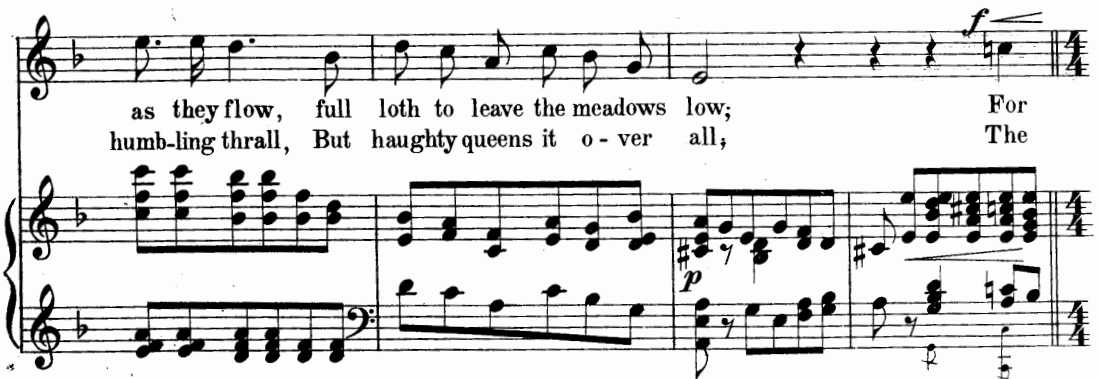
PIANO



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



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 *f* *fp*

pp *f* *pp*

It sees the speck - - led

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

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a treble clef, a key signature of one sharp, and a bass clef. The music is in a 3/4 time signature. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more sustained bass line in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a dynamic marking of *p* (piano) at the beginning. The piano accompaniment also features a *p* marking. The melodic line in the vocal part is more active, with some grace notes. The piano accompaniment maintains a similar rhythmic texture to the first system.

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

The third system of music shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *fp* (fortissimo piano) and *pp* (pianissimo). The piano accompaniment features a *fp* marking and a *pp* marking. The piano part includes some complex chordal textures and a final cadence.

ry. The

The fourth system of music concludes the piece. The vocal line has a dynamic marking of *p* and *pp*. The piano accompaniment features a *p* and *pp* marking. The system includes first and second endings for both the vocal and piano parts, leading to a final cadence.

THE JASMINE

(ARLO BATES)

G. W. CHADWICK.

Sop. or Tenor.
in Eb.

VOICE. *sostenuto.*

p The
The
A

PIANO. *Amabile.*

p

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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A Flower Cycle. Chadwick No 11.

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42-56010-4

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

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

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 previous 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 rest of the page.

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)

G. W. CHADWICK.

Tenor.
in C
Minor.

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-

co - ver.

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

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

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.

f *colla voce* *animato*