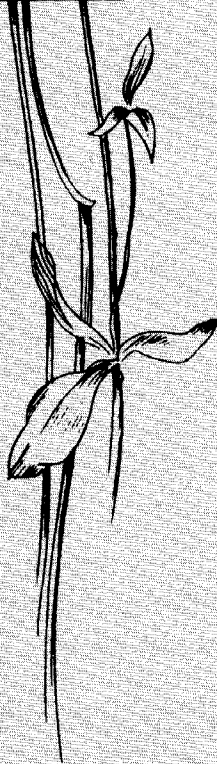
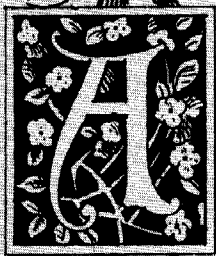
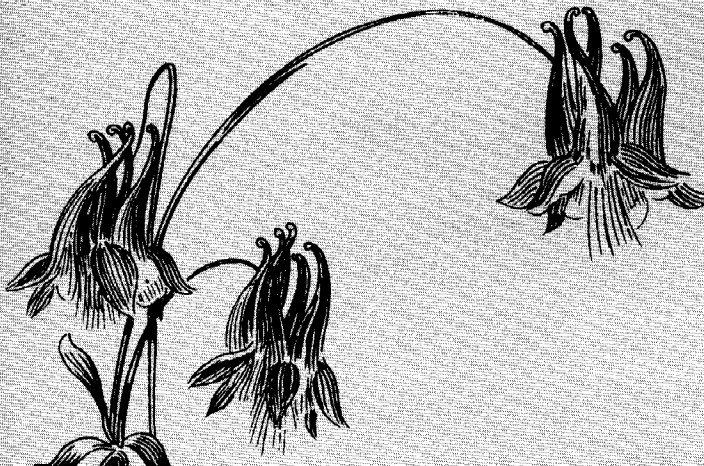


· To the Poet ·



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
146 Boylston St. 136 Fifth Avenue.

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 treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). 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 rhythmic pattern of eighth and sixteenth notes 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 musical piece. The vocal line has the lyrics "dure ———, But to make spring - time fair." The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

THE TRILLIUMS.

(ARLO BATES)

Sop. or Ten.

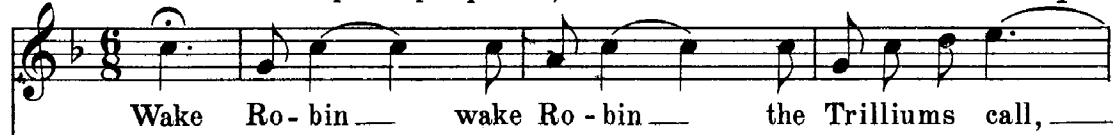
in F 

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 —

sf *pp*



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

a tempo *a tempo*

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A Flower Cycle. Chadwick No 2.

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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 major) and a 4/4 time signature. 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.

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 piano accompaniment includes a four-measure rest marked with a "4" in the first two measures, indicating a four-measure rest for the piano part.

once — a - gain be gay, — When

The third system of the musical score. The vocal line includes the lyrics "once — a - gain be gay, — When". The piano accompaniment features a four-measure rest marked with a "4" in the first two measures.

tril - liums from the tree set vale —

The fourth and final system of the musical score. The vocal line includes the lyrics "tril - liums from the tree set vale —". The piano accompaniment features a four-measure rest marked with a "4" in the first two measures.

animato.

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with two measures of eighth notes, each marked with a '2' above it, indicating a pair of notes. The lyrics 'Op - en their cups — to day, — Wake Ro-bin — wake' are written below the notes. The piano accompaniment consists of two staves, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a bass line. The tempo marking *animato.* is placed above the first measure of the piano part.

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

The second system continues the vocal line and piano accompaniment. The lyrics 'Ro-bin, — the tril-li-ums call, — Wake Ro-bin — wake' are written below the vocal notes. The piano accompaniment continues with similar rhythmic patterns. The tempo marking *animato.* is repeated above the piano part.

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

Presto.

colla voce.

The third system concludes the vocal line with the lyrics 'Ro-bin, — wake Ro-bin, the tril - - - liums call.' The piano accompaniment features a more active melody. The tempo marking *Presto.* is placed above the piano part, and *colla voce.* is written below the piano part.

The final system shows the piano accompaniment continuing through several measures, ending with a double bar line. The right hand plays a series of eighth notes, while the left hand provides a steady bass line.

THE WATERLILY.

[3] 11

(ARLO BATES)

G. W. CHADWICK.

Tenor.
in Ab

VOICE

Where the dark wa-ters

Affetuoso
p

PIANO

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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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

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

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

am - - ourous ro - ver.

dim.

This system contains a vocal line and a piano accompaniment. The vocal line has a dotted note followed by a series of eighth notes. The piano accompaniment features a complex texture with sixteenth-note patterns 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 sixteenth-note accompaniment in the right hand and a more melodic line in the left hand. 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 continues the musical score. The vocal line features a triplet of eighth notes. The piano accompaniment maintains the sixteenth-note accompaniment in the right hand and a melodic line in the left hand.

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

The first system features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "-larms — Than thy — hearts' beat - - - ing." The piano accompaniment consists of a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simpler bass line. A dynamic marking of *sf* (sforzando) is present in the piano part.

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

The second system continues the vocal line with the lyrics "Let the sweet li - - ly be, Em-blem for thee and me —". The piano accompaniment features triplet markings (3) over the right-hand part. The dynamic marking *f* (forte) is indicated at the beginning of the system.

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

The third system concludes the vocal line with the lyrics "— Be thou as kind as she — In thy fond greet - ing —". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a tempo marking of *ritenuto* (ritardando). The system ends with a double bar line.

THE CYCLAMEN.

[3] 17

(ARLO BATES)

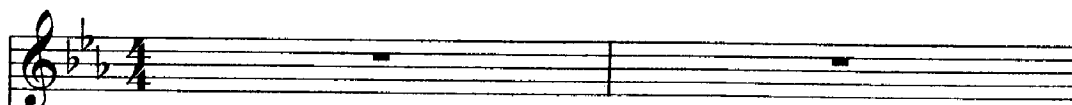
Sop. or Ten.

in Ab



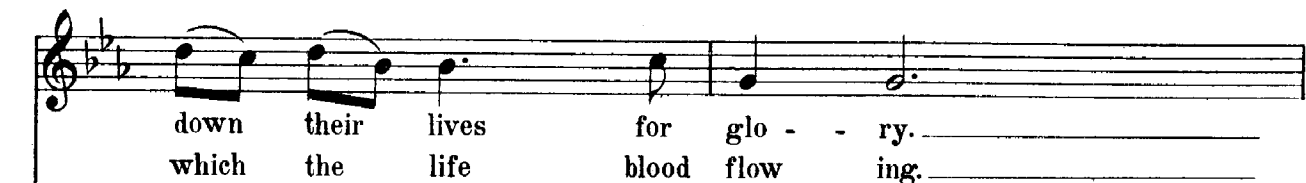
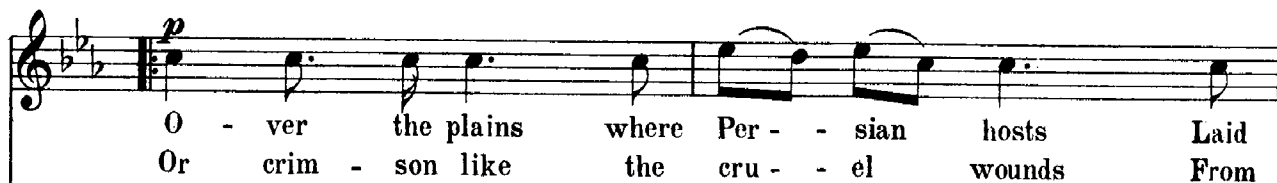
G. W. CHADWICK.

VOICE



Lento con moto

PIANO



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 treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are "love - li - ness her dow - er. All woes and joys the". The piano accompaniment includes a dynamic marking of *p* (piano).

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

The second system continues the vocal line and piano accompaniment. The lyrics are "past en - folds, In her find full - est flow - er, O". The piano accompaniment includes a dynamic marking of *f* (forte) at the end of the system.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "fair, O pure, O white, and red, If she but live". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano).

what are the dead?

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "what are the dead?". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and ends with a double bar line and repeat sign.

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

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

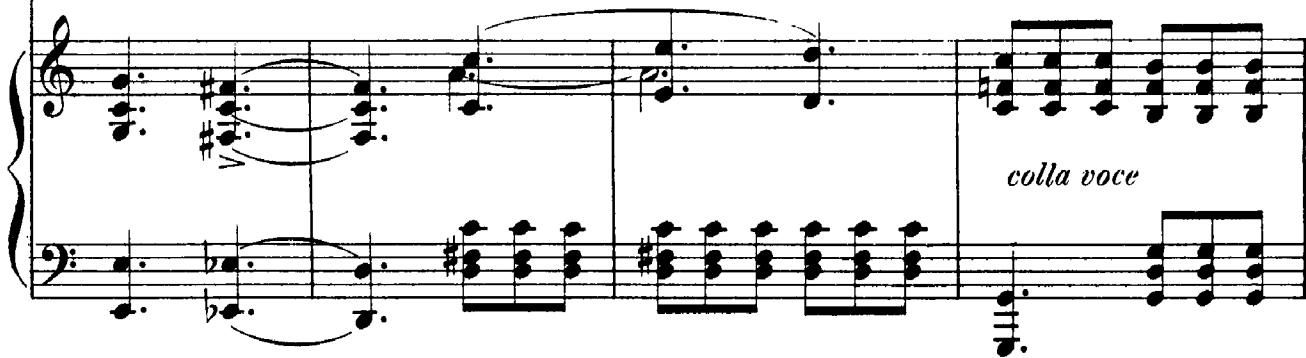
cresc.

f

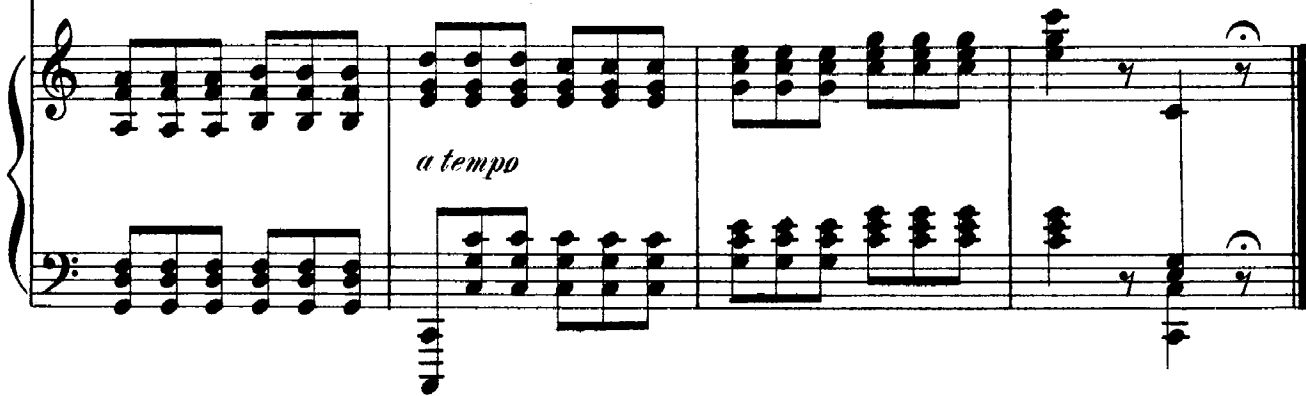
Allargando



| | | | | |
|----------|------|------------|------|-----------------|
| 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 |



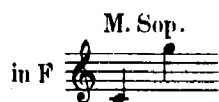
| | | |
|---------|------|-------------|
| bows | her | head. _____ |
| fan - | cy | free. _____ |
| woo | the | dawn. _____ |
| Springs | glad | wine. _____ |



THE COLUMBINE.

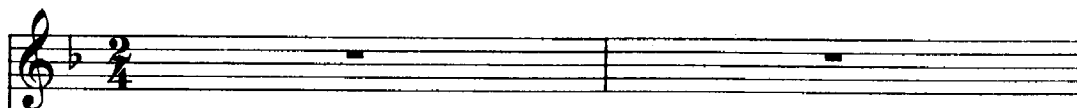
(ARLO BATES)

M. Sop.
in F



G. W. CHADWICK.


VOICE



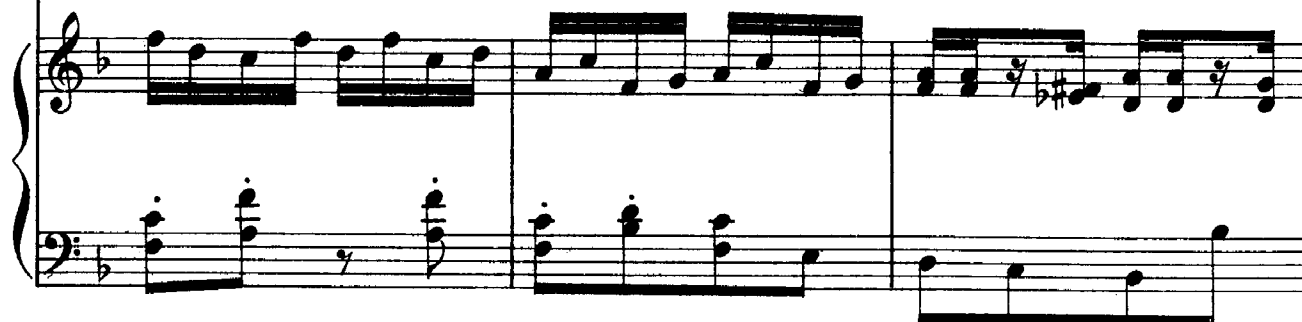
PIANO

Allegretto

p quasi campanelli

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 Flower Cycle. Chadwick No 6.

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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 in the right hand, and a simpler bass line in the left hand. A first ending bracket with an '8' above it spans the last 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 in the right hand, and a simpler bass line in the left hand. A first ending bracket with an '8' above it spans the last 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 in the right hand, and a simpler bass line in the left hand. A first ending bracket with an '8' above it spans the last two measures of the piano accompaniment. The instruction *colla voce* is written below the piano accompaniment 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

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

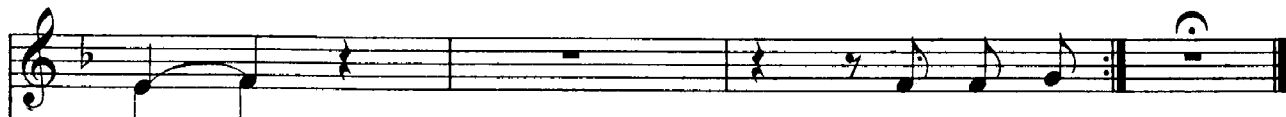


tall with spot - ted bells, *pp* And all is dear and all is
 tell if it would but speak, How cun-ning fair - ies in the
 child hood's ea - ger eyes, To see them whis - per each to
 see them, youth re - turns, I won-der at them still in





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.



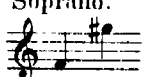
last time

THE CARDINAL FLOWER.

(ARLO BATES)

G. W. CHADWICK.

Soprano.
in D
Minor.



Andantino. *sotto voce* *p*

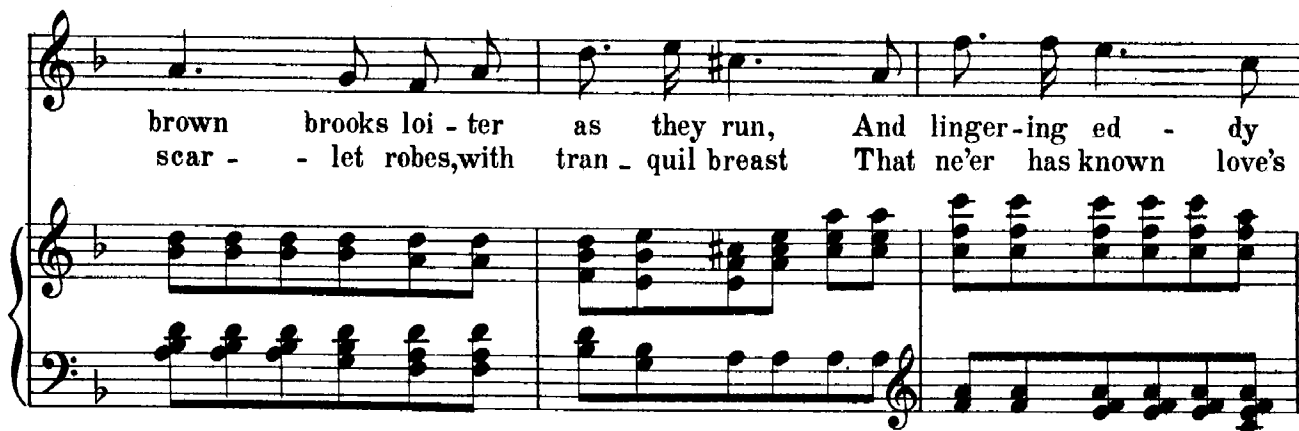
VOICE

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

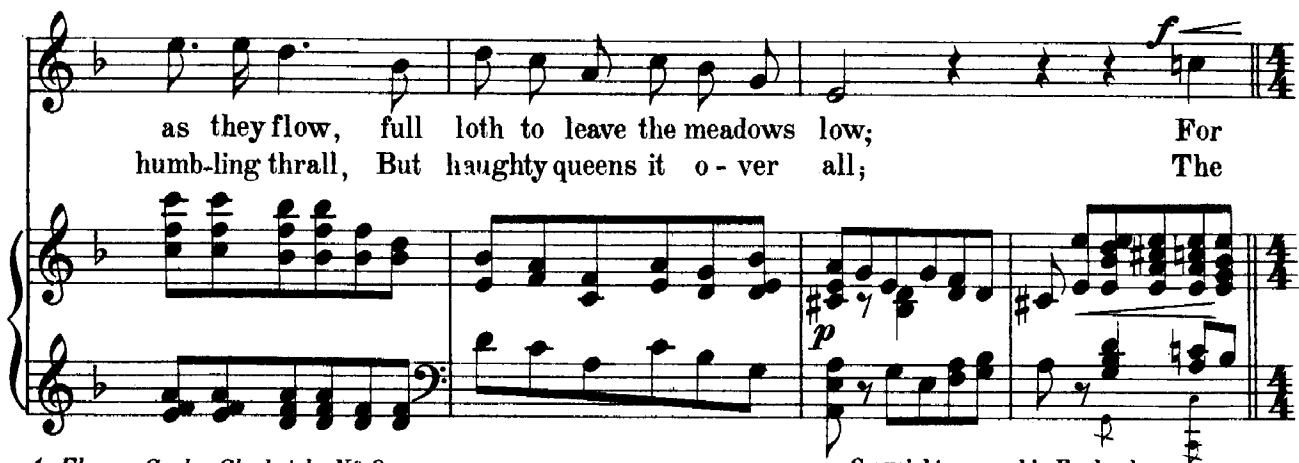
PIANO



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 *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 begins with a triplet of eighth notes. The piano accompaniment features a 'dolcissimo' marking and includes sixteenth-note passages in both hands, with some notes marked with a '6'.

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 key signature change to three sharps (F#, C#, G#) in the final measure.

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 features a 'f largamente' marking and includes a fermata over a chord in the right hand.

splen - dor of its days.

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with a fermata. The piano accompaniment ends with a final chord in the right hand.

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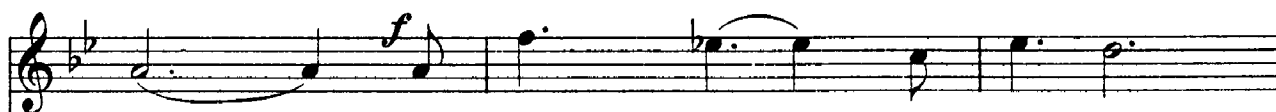
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thee, _____ and blue, too, are _____ her eyes. _____
 soul _____ with - in her breast _____ must be. _____
 she, _____ my suit may not _____ be - gin. _____

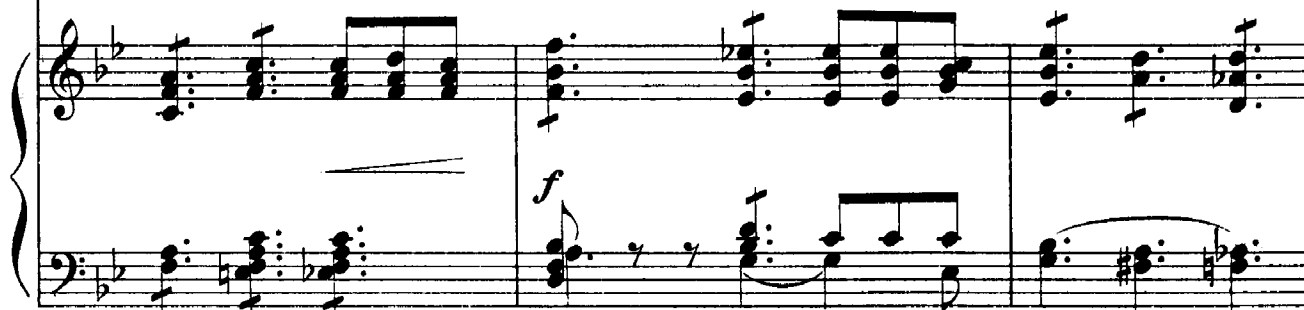
p
 Gray as a nun's her
 Like thee, she dwells a -
 Un - less I send thy

omit in last verse

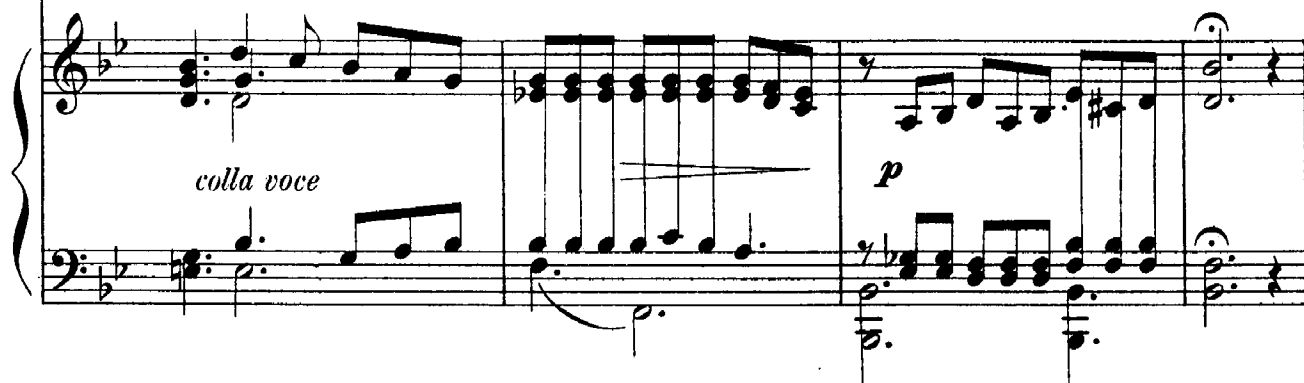
p



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



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. _____



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, O south - - ern night,
 blest, What dreams of rest,
 sweet, Why speeds the night,

cresc.

1st O southern night most rare, 2nd 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

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 bass line. 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;

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

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.

f *colla voce* *animato*