

# How Violets Came Blew

## ROBERT HERRICK

♩. = 63c. *bright*

The piano introduction consists of four measures in 6/8 time. The right hand features a melodic line with a sharp key signature and a dynamic marking of *mf*. The left hand provides a rhythmic accompaniment with eighth notes.

*broaden* \_\_\_\_\_ // *tempo*

The vocal line begins with a rest, followed by the lyrics "Love on a day (wise poets tell) some". The dynamics are marked *mf*, *meno f*, and *mf*. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more active line in the right hand.

The vocal line continues with the lyrics "time in wrangling spent; whether the violets sho'd excell, or". The dynamics are marked *mp*, *mf*, and *mp*. The piano accompaniment maintains its accompanimental role.

The vocal line concludes with the lyrics "she, in sweetest scent. But Venus, —". The dynamics are marked *mf* and *pp*. The piano accompaniment features a final flourish in the right hand.

*f* *rit.*

— hav-ing lost — the day, poore girles, — she fell on you; — and beat ye so (as

*p* *tempo* *accel. molto*

some dare say) her blowes did make ye blew.

$\text{♩} = 116c.$   $\text{♩} = \text{♩} / \text{♩} = 176c.$

*pp*

*attacca*

# How Marigolds Came Yellow

## ROBERT HERRICK

(♩ = 176c.) *agitated*

*p*

Jeal - ous girles these some-times were while they liv'd or last - ed here:

*mf* *f*

Turn'd to flow-ers, still they be yell - ow; mark't for jeal - ous -

- ie.

*ff*

*attacca*

# How Roses Came Red

## ROBERT HERRICK

$\text{♩} = 100c.$  *passionate*

*f*

'Tis said, as Cu - pid danc't s - mong the gods he down the

*p* *f*

*trb* *trb*

*ff*

nec-tar flung; which, on the white rose be-ing shed, made it for ev-er aft-er red.

*ff* *ppp* 3

Red.

3 3 3 3 3 3 3 3 3 3 3 3

(Red.)

\*

*fff* 3 3 3 3 3 3 3 3

v.

4/7/88