



MOREHOUSE COLLEGE CHORAL SERIES

The Jungle Flower

No. 2 from Five Songs
of Laurence Hope

WORDS BY LAURENCE HOPE

MUSIC BY HARRY T. BURLEIGH

ARRANGED AND EDITED BY MARQUES L. A. GARRETT

FOR SA CHOIR AND PIANO

UZEE BROWN JR., EDITOR

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Notes

Five Songs of Laurence Hope sets two poems from *India's Love Lyrics*, in addition to two from *Stars of the Desert* (1903) and one from *Last Poems* (1905, posthumous). In the prefatory note to the original 1915 publication of Burleigh's settings, H. E. Krehbiel, musical editor of the New York Tribune, wrote, "They are...artist's songs, in which singer and pianist are paired in a lovely union and engaged in a mission calculated to warm the feelings of those who contemplate it."

Burleigh's legacy rests with the fact that he sang Negro spirituals to Antonín Dvořák and then, later, was among the first composers to set spirituals as art songs. His non-idiomatic art songs, however, are still undiscovered by most soloists. In the same year *Five Songs of Laurence Hope* was published, G. Ricordi published Burleigh's *Passionale*, a cycle of four songs for tenor, setting texts of James Weldon Johnson. With the publication of these choral arrangements of Burleigh's songs, I am hopeful that some light will be shed on the 70+ original art songs he composed in addition to his song cycles.

—Marques L. A. Garrett

The Jungle Flower

Thou art one of the jungle flowers, strange and fierce and fair,
palest amber, perfect lines, and scented with champa flower.
Lie back and frame thy face in the gloom of thy loosened hair;
sweet thou art and loved—ay, loved—for an hour.

But thought flies far, ah, far, to another breast,
whose whiteness breaks to the rose of a twin pink flower,
where wind the azure veins that my lips caressed
when Fate was gentle to me for a too-brief hour.

—Laurence Hope
from *Last Poems*

About the Arranger

Marques L. A. Garrett is Assistant Professor of Music in Choral Activities at the University of Nebraska-Lincoln in the Glenn Korff School of Music. Prior to that, he was Director of Choral Activities at Cheyney University of Pennsylvania.

Dr. Garrett is an accomplished vocalist and composer. He has written commissions and premieres for the University of New Hampshire, Seraphic Fire, Westminster Choir College, and the American Choral Directors Association. He has been published by several companies and his music has been performed by festival/honor choirs, all-state choirs, and professional and university choirs, including the Santa Fe Desert Chorale and the Oakwood University Aeolians. He regularly serves as a choral clinician and guest conductor for festival and honor choirs throughout the country.

About the Composer

Harry T. Burleigh (1866-1949) was born in Erie, Pennsylvania, and sang in a number of churches and synagogues throughout his formative years. In 1894 he was hired as baritone soloist at St. George's Episcopal Church in New York, where he sang for over 50 years, solidifying his professional solo career. He was the first black soloist at Temple Emanu-El in New York City, singing there for 25 years. In 1904 and 1906, he was the baritone soloist for North American performances of Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast*, under the baton of the composer.

About the Author

Laurence Hope was the pseudonym of the British poet Adela Florence Nicolson (1865–1904). She lived in India for a number of years and published a collection in 1901, *Garden of Kama*, which was released in America as *India's Love Lyrics* (1902).

THE JUNGLE FLOWER

No. 2 from Five Songs of Laurence Hope

Laurence Hope, 1865–1904
from *Last Poems* (1905)

Harry T. Burleigh, 1866–1949
Arr. and ed. Marques L. A. Garrett

Larghetto ♩ = 80

The first system of the musical score is for a piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Larghetto' with a quarter note equal to 80 beats per minute. The dynamic marking is 'p' (piano). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system of the musical score includes vocal lines and piano accompaniment. It begins with a vocal line on a treble clef staff, starting at measure 5. The lyrics are: "Thou art one of the". The dynamic marking for the vocal line is 'S mf' (Soprano mezzo-forte). Below the vocal line is a piano accompaniment on a grand staff. The dynamic marking for the piano accompaniment is 'A mf' (Alto mezzo-forte). The piano accompaniment continues with the same eighth-note accompaniment and chords as in the first system.

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jun - gle flow'rs,— strange — and fierce — and

fair; — pal - est am - ber,— per - fect

lines,— and scent - ed with cham - pa flow'r. —

poco rit.

21 *f rubato, con abandon*

Lie back and frame thy face in the

f rubato, con abandon

24 *rit.* *p rubato*

gloom of thy loos - en'd hair; sweet thou art and

rit. *p rubato*

27 *p* *a tempo*

lov - ed - ay, lov'd - for an hour.

p *a tempo*

31 *accel.* *rit.* *Sp*

But

36 *a tempo*

thought flies far, ah, far, to an-oth - er

A p

But thought flies far,

p a tempo

39

breast, whose white - ness breaks to the rose of a twin pink

43

rit. *p a tempo*

flow'r, where wind the

rit. *p a tempo*

rit. *p a tempo*

47

a - zure veins that my lips ca -

p

51

ress'd

p

p

Largo ♩ = 60

56 *f* *molto rit.* *p*

when Fate was gen - tle to me for a too - brief

f *molto rit.* *p*

f *p* *molto rit.*

60 *a tempo*

hour.

a tempo

a tempo *subito p* *rit.* *pp* *ppp*

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