

Herrick's Lyricks

Cantata for SATB Chorus,
Four Solo Voices and Piano

POEMS BY
ROBERT HERRICK
(1591-1674)

MUSIC BY
BRUCE TRINKLEY

HERRICKS LYRICKS

Cantata for Chorus, Four Solo Voices and Piano

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Robert Herrick (1591-1674), the English poet and contemporary of Milton and Shakespeare, was born in London and educated at Cambridge to become a minister. A prolific poet, many of his poems were collected into *Hesperides*, published in 1648. His poems celebrate the joys of the simple life in the country and his friends, and often offer advice on living. Two of his most famous poems, *To the Virgins, to make much of Time* and *To Daffadills*, are major works of the *carpe diem* (seize the day) tradition which enjoins us to enjoy the moment as it happens.

The composer is deeply grateful to Dorland Mountain Arts Colony in Temecula, California for a composer residency that allowed the composition of the cantata.

Duration: approximately 21 minutes

1. To Musick. A Song

Musick, thou Queen of Heaven, Care-charming-spel,
That strik'st a stilnesse into hell:
Thou that tam'st Tygers, and fierce storms (that rise)
With thy soule-melting Lullabies:
Fall down, down, down, from those thy chiming spheres,
To charme our soules, as thou enchant'st our eares.

2. Gather ye Rose-buds while ye may (To the Virgins, to make much of Time)

Gather ye Rose-buds while ye may,
Old Time is still a flying:
And this same flower that smiles to day,
To morrow will be dying.

The glorious Lamp of Heaven, the Sun,
The higher he's a getting;
The sooner will his Race be run,
And neerer he's to Setting.

That Age is best, which is the first,
When Youth and Blood are warmer;
But being spent, the worse, and worst
Times, still succeed the former.

Then be not coy, but use your time;
And while ye may, goe marry:
For having lost but once your prime,
You may for ever tarry.

3. The Head-ake

My head doth ake,
O Sappho! take
Thy fillit,
And bind the paine;
Or bring some bane
To kill it.

But lesse that part,
Then thy poore heart,
Now is sick:
One kisse from thee
Will counsell be,
And Physick.

4. Upon Cupid

Love, like a Beggar, came to me
With Hose and Doublet torne:
His Shirt bedangling from his knee,
With hat and Shooes out-worne.

He askt an almes; I gave him bread,
And meat too, for his need:
Of which, when he had fully fed,
He wisht me all Good speed.

Away he went, but as he turn'd
(In faith I know not how)
He toucht me so, as that I burn'd,
And am tormented now.

Love's silent flames, and fires obscure
Then crept into my heart;
And though I saw no Bow, I'm sure,
His finger was the dart.

5. To Music, to becalm his Fever

Charm me asleep and melt me so
With thy delicious numbers,
That, being ravished, hence I go
Away in easy slumbers.
Ease my sick head
And make my bed,
Thou power that canst sever
From me this ill;
And quickly still,
Though thou not kill
My fever.

Thou sweetly canst convert the same
From a consuming fire
Into a gentle-licking flame,
And make it thus expire.
Then make me weep
My pains asleep;
And give me such reposes
That I, poor I,
May think thereby
I live and die
'Mongst roses.

Fall on me like a silent dew,
Or like those maiden showers
Which, by the peep of day, do strew
A baptism o'er the flowers.
Melt, melt my pains
With thy soft strains;
That, having ease me given,
With full delight
I leave this light,
And take my flight
For heaven.

6. His content in the Country

Here, here I live with what my Board,
Can with the smallest cost afford.
Though ne'r so mean the Viands be,
They well content my Prew and me.
Or Pea, or Bean, or Wort, or Beet,
What ever comes, content makes sweet:
Here we rejoice, because no Rent
We pay for our poore Tenement:
Wherein we rest, and never feare
The Landlord, or the Usurer.
The Quarter-day does ne'r affright
Our Peacefull slumbers in the night.
We eate our own, and batten more,
Because we feed on no mans score:
But pitie those, whose flanks grow great,
Swel'd with the Lard of others meat.
We blesse our Fortunes when we see
Our own beloved privacie:
And like our living, where w'are known
To very few, or else to none.

7. The wounded Cupid. Song

Cupid as he lay among
Roses, by a Bee was stung.
Whereupon in anger flying
To his Mother, said thus crying:
Help! O help! Your Boy's a dying.
And why, my pretty Lad, said she?
Then blubbering, replyed he,
A winged Snake has bitten me,
Which Country people call a Bee.
At which she smil'd; then with her hairs
And kisses drying up his tears:
Alas! Said she, my Wag! If this
Such a pernicious torment is:
Come, tel me then, how great's the smart
Of those, thou woundest with thy Dart!

8. His Grange, or private wealth

Though Clock,
To tell how night drawes hence, I've none,
A Cock,
I have, to sing how day drawes on.
I have
A maid (my Prew) by good luck sent,
To save
That little, Fates me gave or lent.
A Hen
I keep, which creeking day by day,
Tells when
She goes her long white egg to lay.
A goose
I have, which, with a jealous eare,
Lets loose
Her tongue, to tell what danger's neare.
A Lamb
I keep (tame) with my morsells fed,
Whose Dam
An Orphan left him (lately dead.)
A Cat
I keep, that playes about my House,
Grown fat,
With eating many a miching Mouse.
To these
A Tracy I do keep, whereby
I please
The more my rurall privacie:
Which are
But toyes, to give my heart some ease:
Where care
None is, slight things do lightly please.

9. Upon his departure hence

Thus I
Passe by,
And die:
As One,
Unknown,
And gon:
I'm made
A shade, And laid
I'th grave,
There have
My Cave.
Where tell
I dwell,
Farewell.

10. To Sir Clipseyb Crew

Give me wine, and give me meate,
To create in me a heate,
That my Pulses high may beate.

Cold and hunger never yet
Co'd a noble Verse beget;
But your Boules with Sack repleat.

Give me these (my Knight) and try
In a Minutes space how I
Can runne mad, and Prophesie.

Then if any Peece proves new,
And rare, Ile say (my dearest Crew)
It was full enspir'd by you.

11. Four Epigrammatic Couplets

1. Poverty and Riches

Give Want her welcome if she comes; we find,
Riches to be but burthens to the mind.

2. Again

Who with a little cannot be content,
Endures an everlasting punishment.

3. The Covetous still Captives

Let's live with that smal pittance that we have;
Who covets more, is evermore a slave.

4. Lawes

When Lawes full power have to sway, we see
Little or no part there of Tyrannie.

12. To Daffadills

Faire Daffadills, we weep to see
 You haste away so soone:
As yet the early-rising Sun
 Has not attain'd his Noone.
 Stay, stay,
 Until the hasting day
 Has run
 But to the Even-song;
And, having pray'd together, we
 Will goe with you along.

We have short time to stay, as you,
 We have as short a Spring;
As quick a growth to meet Decay,
 As you, or any thing.
 We die,
 As your hours doe, and drie
 Away,
 Like to the Summers raine;
Or as the pearles of Morning dew
 Ne'r to be found againe.

13. Upon himself

Thou shalt not All die; for while Love's fire shines
Upon his Altar, men shall read thy lines;
And learn'd Musicians shall to honour Herricks
Fame, and his Name, both set, and sing his Lyricks.

1. To Musick. A Song. (Invocation)

SATB Chorus and Piano

Chaconne $\text{d} = 72$

Soprano Alto Tenor Bass

Piano

S. A. T. B.

6

sempre molto legato

Mu - sick, thou Queen of Heav - en, Care - charm - ing -

semre molto legato

Mu - sick, thou Queen of Heav - en, Care - charm - ing -

unis. sempre molto legato

Mu - sick, thou Queen of Heav - en, Care - charm - ing -

unis. sempre molto legato

Mu - sick, thou Queen of Heav - en, Care - charm - ing -

semre molto legato

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

11

spel, _____ That strik'st a stil - nesse in - to hell: _____

spel, _____ That strik'st a stil - nesse in - to hell: _____

spel, _____ That strik'st a stil - nesse in - to hell: _____

spel, _____ That strik'st a stil - nesse in - to hell: _____

11

mp cresc. poco a poco

f

Thou that tam'st Ty - gers, and fierce storms that rise _____

mp cresc. poco a poco

f

Thou that tam'st Ty - gers, and fierce storms that rise _____

mp cresc. poco a poco

f

Thou that tam'st Ty - gers, and fierce storms, fierce storms that

mp cresc. poco a poco

Thou that tam'st Ty - gers, and fierce storms rise,

16

mp cresc. poco a poco

f

div. *g:* *b:*

20 *dim. poco a poco*

S. With thy soule - melt - ing Lul - la - bies:

A. With thy soule - melt - ing Lul - la - bies: *p*

T. *dim. poco a poco* *unis.* *p*

B. *8:* rise, rise, *soule - melt - ing*

div. dim. poco a poco *unis.*

S. *dim. poco a poco*

B. rise, soule - melt - ing Lul - la - bies:

molto allarg.

24 *pp*

S. Fall down, down, down, from those thy chim - ing spheres,

A. *pp*

A. Lul - la - bies: Fall down, down, down, from those thy chim - ing spheres,

T. *pp*

T. Lul - la - bies: Fall down, down, down, from those thy chim - ing spheres,

B. *pp*

B. Fall down, down, down, from those thy chim - ing spheres,

24 *Sva*-----, *pp*

S. *poco rit.* *a tempo*

A.

T.

B.

poco rit. *a tempo*

cantando

espressivo

poco rit. *a tempo*

2. To the Virgins, to make much of Time

(Gather ye Rose-buds while ye may)

SATB Chorus and Piano

Andante $\text{♩} = 108$

Soprano Alto Tenor Bass

Piano

S. A. T. B.

Gath - er ye Rose - buds while ye may, Old

Gath - er ye Rose - buds while ye may, Old

Gath - er ye Rose - buds while ye may, Old

Gath - er ye Rose - buds while ye may, Old

Gath - er ye Rose - buds while ye may, Old

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

simile

mf

9

S. dim. mor - row will be dy - ing. The glo - rious Lamp of
A. dim. mor - row will be dy - ing. The glo - rious Lamp of
T. dim. mor - row will be dy - ing. The glo - rious Lamp of
B. dim. mor - row will be dy - ing. The glo - rious Lamp of

9

S. dim. mp f mp cresc. poco a poco
A. dim. mp f mp cresc. poco a poco
T. dim. mp f mp cresc. poco a poco
B. dim. mp f mp cresc. poco a poco

13

S. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his
A. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his
T. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his
B. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his

13

S. f mf dim. poco a poco
A. f mf dim. poco a poco
T. f mf dim. poco a poco
B. f mf dim. poco a poco

S. *poco rit.* *mp* *a tempo*

Race be run, And neer - er he's to Set - ting.

A. *mp*

Race be run, And neer - er he's to Set - ting.

T. *mp*

Race be run, And neer - er he's to Set - ting.

B. *mp*

Race be run, And neer - er he's to Set - ting.

poco rit. *a tempo*

S. *p hushed, excited* *molto rit.*

That Age is best, which is the first, When Youth and Blood are warm - er;

A. *p hushed, excited*

That Age is best, which is the first, When Youth and Blood are warm - er;

T. *p*

But

B. *p*

molto rit. But

p hushed, excited

Andante espressivo ♩ = 100

S. 25 *pp*

A. *pp*

T. be - ing spent, the worse, and worst Times, still suc - ceed the form - er.

B. be - ing spent, the worse, and worst Times, still suc - ceed the form - er.

S. 25 *p sonore*

S. *p* *cresc. ed accel. poco a poco*

A. *p* *cresc. ed accel. poco a poco*

T. Then be not coy, but use your time; And while ye may, goe

B. Then be not coy, but use your time; And while ye may, goe

S. *cresc. ed accel. poco a poco*

A. Then be not coy, but use your time; And while ye may, goe

T. Then be not coy, but use your time; And while ye may, goe

B. Then be not coy, but use your time; And while ye may, goe

S. 29 *cresc. ed accel. poco a poco*

Tempo primo

33

S. *molto allarg.*

A.

T.

B. *div.*

33

molto allarg.

S.

A.

T.

B.

37

tar - ry.

tar - ry.

tar - ry.

tar - ry.

37

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3. The Head-ake

Solo Tenor and Piano

Allegro delirante $\text{d} = 120$

Voice

My head doth

Piano

ff *f simile*

4

ake, O Sap - pho! take Thy fil - lit, And

poco rit. *p*

hushed and intense

4

ake, O Sap - pho! take Thy fil - lit, And

poco rit. *p*

8

bind the paine; Or bring some bane To

a tempo

cresc. *mf*

a tempo

p *cresc.* *mf*

a tempo

cresc. *mf*

a tempo

p *cresc.* *mf*

12 *molto allarg.*

mp *a tempo* *cresc. poco a poco*

kill it. But lesse that part, Then

molto allarg.

dim. *mp* *a tempo delicato* *cresc. poco a poco*

16 *f* *rit.* *mp*

thy poore heart, Now is sick: One

dim.

20 *a tempo*

ritardando al fine

kisse from thee Will coun - sell be, And

a tempo

ritardando al fine

mp

24

Phys - ick.

4. Upon Cupid

SSA Chorus

Allegretto a la marziale $\text{♩} = 80$

Piano

Love, like a Beg - gar, came to me With Hose and Doub - let torne: _____ His
 Love, like a Beg - gar, came to me With Hose and Doub - let torne: _____ His
 Shirt be - dang - ling from his knee, With hat and Shoos out - worne. _____ He
 Shirt be - dang - ling from his knee, With hat and Shoos out - worne. _____ He
 askt an almes; I gave him bread, And meat too, for his need: _____ Of
 askt an almes; I gave him bread, And meat too, for his need: _____ Of

which, when he had full - y fed, He wisht me all Good speed. _____ f A -

which, when he had full - y fed, He wisht me all Good speed. _____ A -

17

way he went, but as he turn'd (In_ faith I know not how) _____ He

way he went, but as he turn'd (In_ faith I know not how) _____ He

way he went, but as he turn'd (In_ faith I know not how) _____ He

21

touch me so, as that I burn'd, And am tor - ment - ed now. _____ Love's mp

touch me so, as that I burn'd, And am tor - ment - ed now. _____ Love's mp

25

Allargando ed espressivo ♩ = 96

si - lent flames, and fires ob - scure Then crept in - to my heart; And
 si - lent flames, and fires ob - scure Then crept in - to my heart; And
 si - lent flames, and fires ob - scure Then crept in - to my heart; And

Allargando ed espressivo ♩ = 96

accel. ed cresc. poco a poco

Tempo primo

though I saw no Bow, I'm sure, His fin - ger was the dart.
 though I saw no Bow, I'm sure, His fin - ger was the dart.
 though I saw no Bow, I'm sure, His fin - ger was the dart.

accel. ed cresc. poco a poco

Tempo primo

37
mf
non rit.

5. To Music, to becalm his Fever

SATB Chorus and Piano

Piano

Gracefully ♩ = 48

3 *p* *sempre molto legato*
Charm me a - sleep and melt me so With thy de - li - cious num - bers,

p *sempre molto legato*
Charm me a - sleep and melt me so With thy de - li - cious num - bers,

p *sempre molto legato*
Charm me a - sleep and melt me so With thy de - li - cious num - bers,

p *sempre molto legato*
Charm me a - sleep and melt me so With thy de - li - cious num - bers,

3 *p* *sempre molto legato*
Charm me a - sleep and melt me so With thy de - li - cious num - bers,

7

That, be - ing rav - ished, hence I go A - way in eas - y slum - bers.

That, be - ing rav - ished, hence I go A - way in eas - y slum - bers.

That, be - ing rav - ished, hence I go A - way in eas - y slum - bers.

That, be - ing rav - ished, hence I go A - way in eas - y slum - bers.

7

cresc. poco a poco

Ease my sick head And make my bed, Thou pow-er that canst sev - er

cresc. poco a poco

Ease my sick head And make my bed, Thou pow-er that canst sev - er

cresc. poco a poco

Ease my sick head And make my bed, Thou pow-er that canst sev - er

11

p cresc. poco a poco

15 *sub. p* *poco cresc.* *mp* *poco accelerando*

From me this ill; And quick - ly still, Though thou not kill My fe - ver. _____

sub. p *poco cresc.* *mp*

From me this ill; And quick - ly still, Though thou not kill My fe - ver. _____

p *poco cresc.* *mp*

And quick - ly still, Though thou not kill My fe - ver. _____

p *poco cresc.* *mp*

And quick - ly still, Though thou not kill My fe - ver. _____

15 *poco cresc.* *mp* *poco accelerando*

Poco piú mosso $\text{♩} = 52$

p *mp*

Oo fire _____

mp

Thou sweet-ly canst con - vert the same From a con-su - ming fire _____

mp

Thou sweet-ly canst con - vert the same From a con-su - ming fire _____

p *mp*

Oo fire _____

Poco piú mosso $\text{♩} = 52$

mp

24

non cresc.

In - to a flame, And make it thus ex - pire.
And make it thus ex - pire.
In - to a gen - tle - lick - ing flame, And make it thus And make it thus ex -
In - to a gen - tle - lick - ing flame, And make it thus ex - pire.

24

28

sub. p

pp

Then make me weep My pains a - sleep; And give me such re - pos - es That
sub. p

Then make me weep My pains a - sleep; And give me such re - pos - es That

p

pire. And give me such re - pos - es That

sub. p

pp

Then make me weep My pains a - sleep; And give me such re - pos - es That

28

8va

sub. p

32

I, poor I, May think there-by I live and die 'Mongst ros - es.

I, poor I, May think there-by I live and die 'Mongst ros - es.

I, poor I, May think there-by I live and die 'Mongst ros - es.

I, poor I, May think there-by I live and die 'Mongst ros - es.

32

poco allarg.

poco cresc.

tre corde

37

Gracefully $\text{♩} = 48$

p molto legato

Fall on me like a si - lent dew, Or like those maid - en

p molto legato

Fall on me like a si - lent dew, Or like those maid - en

p molto legato

Fall on me like a si - lent dew, Or like those maid - en

p molto legato

Fall on me like a si - lent dew, Or like those maid - en

Gracefully $\text{♩} = 48$

mp

con pedale

42

show - ers Which, by the peep of day, do strew A bap-tis-m o'er the flow - ers. Melt,
show - ers Which, by the peep of day, do strew A bap-tis-m o'er the flow - ers. Melt,
show - ers Which, by the peep of day, do strew A bap-tis-m o'er the flow - ers. Melt,
show - ers Which, by the peep of day, do strew A bap-tis-m o'er the flow - ers. Melt,

42

mp

mf

melt my pains With thy soft strains; That, hav - ing ease me giv - en, With
melt my pains With thy soft strains; That, hav - ing ease me giv - en, With
melt my pains With thy soft strains; That, hav - ing ease me giv - en, With
melt my pains With thy soft strains; That, hav - ing ease me giv - en, With

47

mf

f

f

f

f

51 dim. ritard. poco a poco al fine

full de - light I leave this light, And take my flight For

full de - light I leave this light, And take my flight For

full de - light I leave this light, And take my flight For

full de - light I leave this light, And take my flight For

full de - light I leave this light, And take my flight For

51 f dim.

heav - en. And take my flight For heav - en.

heav - en. And take my flight For heav - en.

heav - en. And take my flight For heav - en.

heav - en. And take my flight For heav - en.

54 cantando

March 1, 2016 Dorland Mountain Arts Colony, Temecula, California

6. His content in the Country

SATB Chorus

Moderato rustico

$\bullet = 108$ rit. *a tempo* *mf*

Tenor



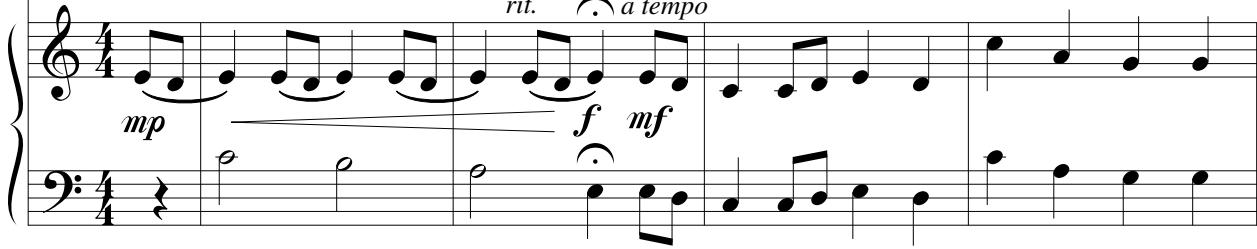
here Here, here I live with what my Board, Can

Bass

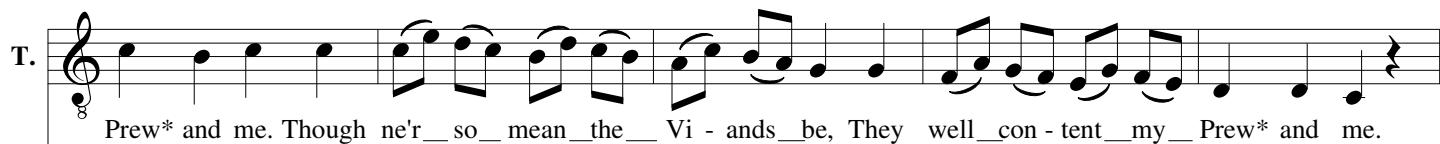
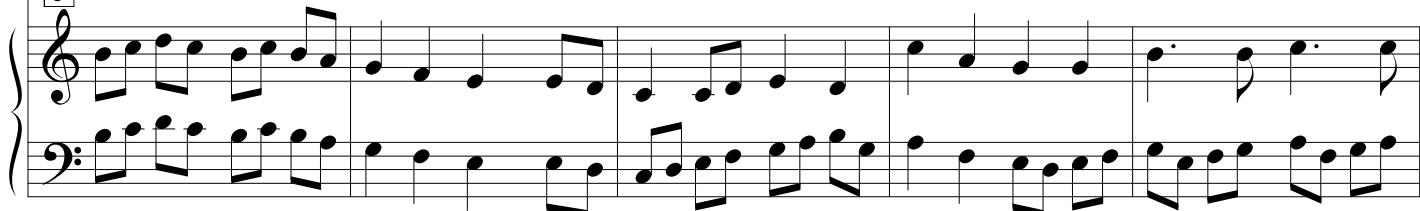


Here, here I live with what my Board, Can

Piano



rit. *a tempo*



*Prew: Herrick's longtime maid, Prudence

15

rit.

a tempo

S. Or Pea, or Bean, or Wort, or Beet, What ev - er comes, con -

A. Or Pea, or Bean, or Wort, or Beet, What ev - er comes, con -

15

rit.

a tempo

20

S. tent makes sweet: Here we re - joyce, be - cause no Rent We pay for our poore Ten - e - ment: Here

A. tent makes sweet: Here we re - joyce, be - cause no Rent We pay for our poore Ten - e - ment: Here

T. *mf*
Here

B. *mf*

20

Here

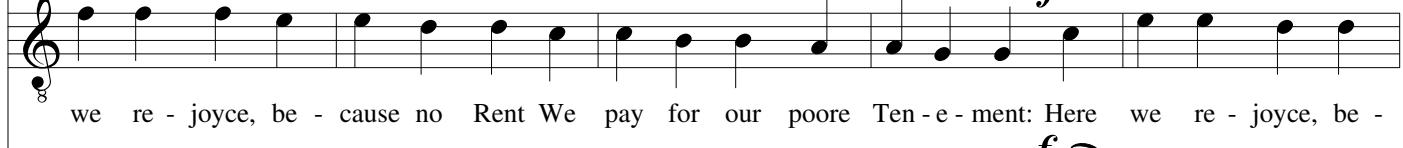
25

S. 

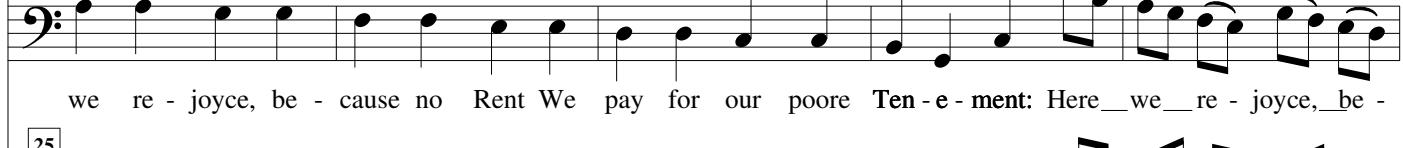
we__re - joyce,_be - cause_no_Rent We pay_for_our_poorer Ten - e - ment: Here we__re - joyce,_be -

A. 

we__re - joyce,_be - cause_no_Rent We pay_for_our_poorer Ten - e - ment: Here we re - joyce, be -

T. 

we re - joyce, be - cause no Rent We pay for our poore Ten - e - ment: Here we re - joyce, be -

B. 

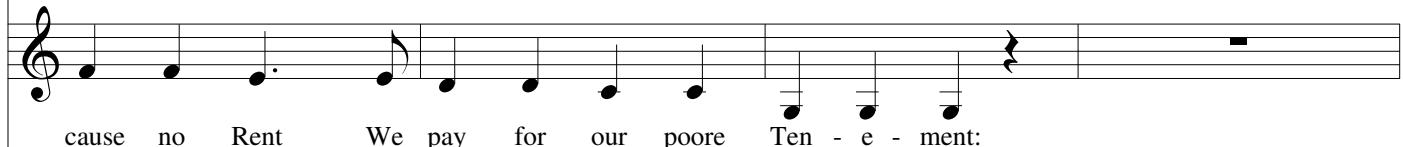
we re - joyce, be - cause no Rent We pay for our poore Ten - e - ment: Here we re - joyce, be -

25

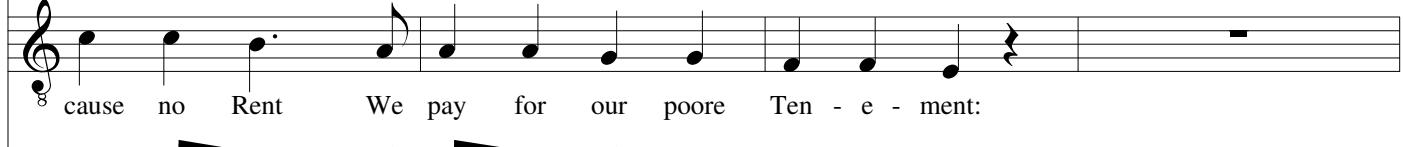


S. 

cause_no_Rent We pay_for_our_poorer Ten - e - ment:

A. 

cause no Rent We pay for our poore Ten - e - ment:

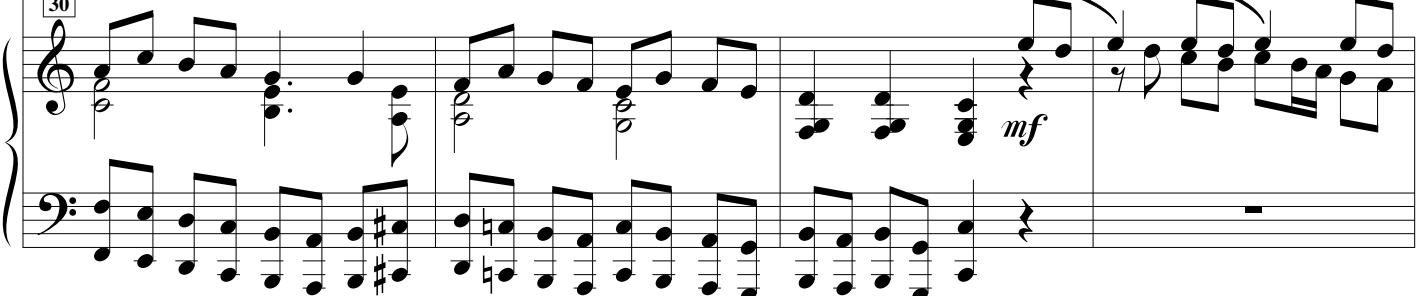
T. 

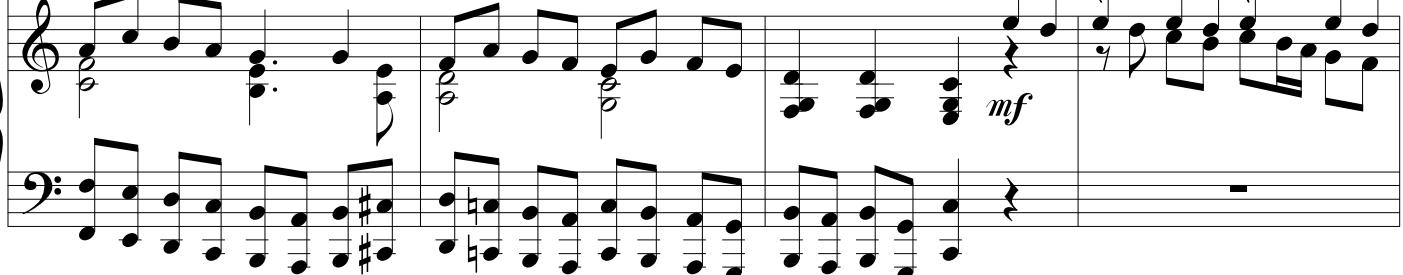
cause no Rent We pay for our poore Ten - e - ment:

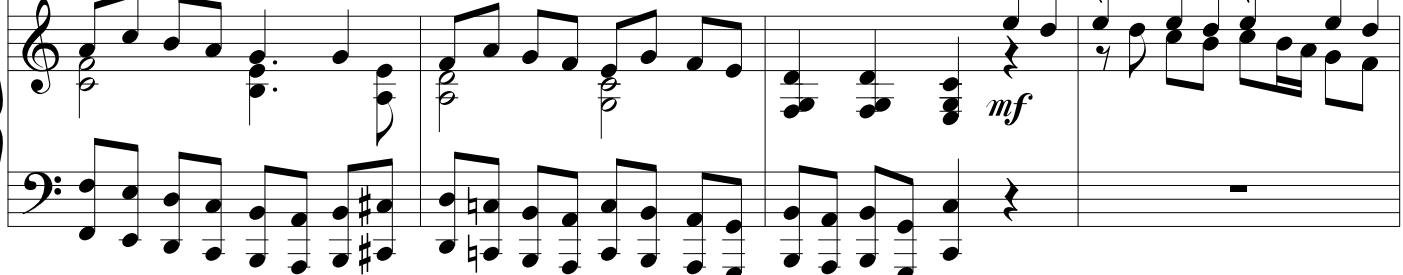
B. 

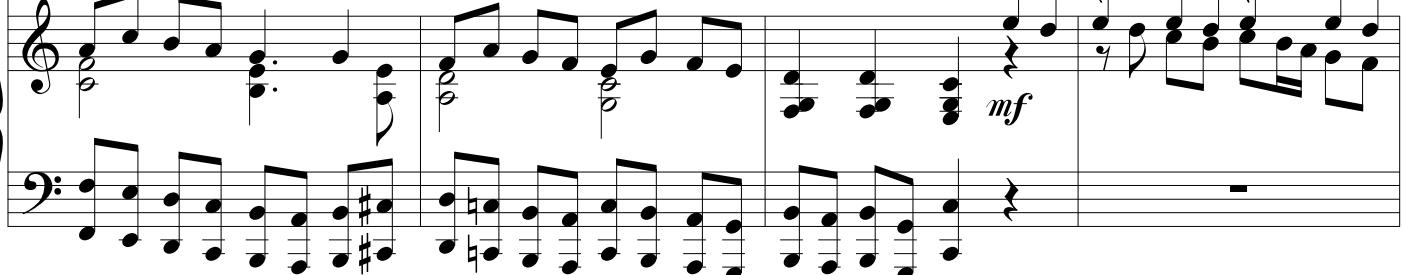
cause_no_Rent We pay_for_our_poorer Ten - e - ment:

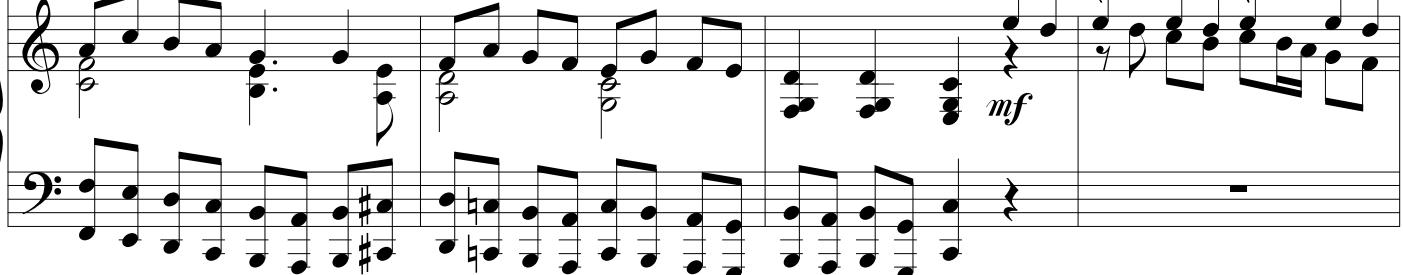
30



S. 

A. 

T. 

B. 

rit. *a tempo*

T. *mp*

Where - in we rest, and nev - er feare The Land - lord, or the U - su - rer. The

B. *mp*

Where - in we rest, and nev - er feare The Land - lord, or the U - su - rer. The

rit. *a tempo*

34 *sempre staccato* *mp*

T. *mp*

B. *mp*

T. Quar - ter - day does ne'r af - fright Our Peace - full slum - bers in the night. The Quar - ter - day does

B. Quar - ter - day does ne'r af - fright Our Peace - full slum - bers in the night. The Quar - ter - day does

39

T. *mp*

B. *mp*

44

S. - - - - - *f* The Quar - ter - day does ne'r af - fright Our

A. - - - - - *f* The Quar - ter - day does ne'r af - fright Our

T. - - - - - *f* ne'r af - fright Our Peace-full slum-bers in the night. The Quar - ter - day does ne'r af - fright Our

B. - - - - - ne'r af - fright Our Peace-full slum-bers in the night. The Quar - ter - day does ne'r af - fright Our

44

S. - - - - - *mf*

B. - - - - -

49

S. - - - - - Peace - full slum - bers in the night.

A. - - - - - Peace - full slum - bers in the night.

T. - - - - - Peace - full slum - bers in the night.

B. - - - - - Peace - full slum - bers in the night.

49

S. - - - - - *mp* *cresc.* *mf* *mp* *cresc.*

B. - - - - -

S. 54 We_ eate our_own, and bat-ten more, Be - cause_we_feed_on_ no mans score: But_

A. We_ eate our_own, and bat-ten more, Be - cause_we_feed_on_ no mans score: But_

T. We_ eate our own, and bat-ten more, Be - cause we feed on_ no mans score: But_

B. We_ eate our_own, and bat-ten more, Be - cause_we_feed_on_ no mans score: But_

S. 54 *f* *mf*

S. pit - ie_ those, whose flanks grow great, Swel'd with the Lard of oth-ers meat. We *mf*

A. pit - ie_ those, whose flanks grow great, Swel'd with the Lard of oth-ers meat. We *mf*

T. pit - ie_ those, whose flanks grow great, Swel'd with the Lard of oth-ers meat. We blesse_our_For - tunes_ *mf*

B. pit - ie_ those, whose flanks grow great, Swel'd with the Lard of oth-ers meat. We blesse_our_For - tunes_ *mf*

S. 64

S. blesse our For - tunes when we see Our own be - lov - ed pri - va - cie: And like our liv - ing,

A. blesse our For - tunes when we see Our own be - lov - ed pri - va - cie: And like our liv - ing,

T. when we see Our own be - lov - ed pri - va - cie, our pri - va - cie: And

B. when we see Our own be - lov - ed pri - va - cie, our pri - va - cie: And

S. 64

S. where w're known To ver - y few, or else to none, or else to none.

A. where w're known To ver - y few, or else to none, or else to none.

T. like our liv - ing, where w're known To ver - y few, or else to none.

B. like our liv - ing, where w're known To ver - y few, or else to none.

S. 69

allargando

S. molto ritard.

A.

T.

B.

S. 69

allargando

7. The wounded Cupid. Song

Solo Soprano, Alto and Tenor, and Piano

Andante $\text{♩} = 100-104$

Alto

Cu-pid as he lay a-mong Ros-es, by a Bee was

Piano

smoothly

mp

cresc.

A.

5 stung. Where-up-on in ang-er fly-ing To his Moth-er, said thus cry-ing:

5 f mf

s.

8 mp And why, my pret-ty

T.

8 f moaning Help! O help! Your Boy's a dy-ing.

f sonore

mp

11

S. *p*
Lad, Then blub-ber - ing, re-plyed he,
poco rit.

A. *mp*
said she?

T. *mf*

poco rit. A

14 **Andante espressivo** $\text{♩} = 92$

A. *p*
plaintively

T. *dim.*
wing-ed Snake has bit - ten me, Which Coun-try peo - ple call a Bee.
p At

mf sonore

mp dim.

18 S. *f*
dolcissimo

A. which she smil'd; then with her hairs And kiss-es dry - ing up his tears:
p

c A -

c

Poco agitato $\bullet = 108$

s. las! my Wag! If this Such a per-nic-ious tor-ment is: Come,
 A. Said she,

molto rit. e dim.

Andante espressivo $\bullet = 92$

s. tel me then, how great's the smart Of those, thou
 A.

rit. **opt.**

s. wound - est with thy Dart!

8. His Grange, or private wealth

SATB Chorus and Piano

Slow fandango $\bullet = 84$

Women | **Men** | **Piano**

Though

l. h. sempre cantando *mp*

5 *always with precise diction* *div.*
Clock, A Cock, I

mp *always with precise diction*

To tell how night drawes hence, I've none, I have, to sing how day drawes on.

simile

9 have To save

A maid (my Prew*) by good luck sent, That lit-tle, Fates me gave or lent.

*Prew: Herrick's longtime maid, Prudence

with hushed excitement
p unis.

13 I keep, which creek - ing day by day,
div.

13 A Hen Tells
mf *p una corda*

16 *poco cresc.*
She goes her long white egg to lay. I have, which, with a jealous eare,
mf

when A goose Lets
mf *tre corde*

20 *mf* *f dramatically* *p dolce*
Her tongue, to tell what dang - er's neare. A
loose what dang - er's neare.
dramatically
f con forza

23

Lamb
dolce
p

Whose Dam A

I keep tame with my mor-sells fed, An Or-phan left him late-ly dead.

23

p

Cat
mp

Grown fat,

I keep, that playes a - bout my House, With eat-ing man-y a *hid-ing Mouse.

27

mp

poco rit. *mf* unis. *a tempo*

To these A *Span - iel I do keep, where-by I

mf

To these A *Span - iel I do keep, where-by I

31

poco rit. *mf* *a tempo*

*the archaic micing in the original; Tracy, Herrick's favorite long-lived companion

34

poco rit.

f **Espansivo** $\text{♩} = 72$

please The more my rur - all pri - va-cie:
 Which are But toyes, to give my
f

please The more my rur - all pri - va-cie:
 Which are But toyes, to give my
f

please The more my rur - all pri - va-cie:
 Which are But toyes, to give my
f

please The more my rur - all pri - va-cie:
 Which are But toyes, to give my

34

poco rit.

f *sonore*

mp *calmato*

heart some ease: Where care None is, slight things do light-ly please. Do light - ly
mp *calmato*

heart some ease: Where care None is, slight things do light-ly please. Do light - ly

heart some ease: Where care None is, slight things do light-ly please.

38

heart some ease: Where care None is, slight things do light-ly please.

calmato

mp

42

please.

Do light - ly please.

please.

Do light - ly please.

mp

p

p

p

p

Do light - ly please.

42

p

47

wistfully

poco rit.

pp

9. Upon his departure hence*

45

Solo Baritone or Bass and Piano

Andante espressivo $\text{♩} = 104$

Voice

Thus I Passe

Piano

6

by, And die: _____ As One, Un - known, And gon: _____

12

I'm made A shade, And laid _____ In the grave, There

*The text is a prime example of Herrick's virtuosic use of dipody, a two syllable line, with triple rhymes. Although the text is serious, the performance should not be morbid or morose, but thoughtful, with delight in the wordplay.

18

have My Cave. Where tell I dwell, Fare - well.

dim. poco a poco

18

Where tell I dwell, Fare - well.

dim. poco a poco

molto rit. a tempo

molto rit. a tempo

pp calando

pp

24

Where tell I dwell, Fare - well.

molto rit. a tempo

pp calando

pp

29

ppp

10. To Sir Clipsey Crew*. Drinking Song

Men's Chorus and Piano

Brindisi $\text{♩} = 84$

Tenor

Bass

Piano

Give me wine, and give me meat,
Give me wine, and give me meat,

mf

f

mf

simile

5

To cre-ate in me a heate, That my Puls - es high may beate, my Puls - es high may

To cre-ate in me a heate, That my Puls - es high may beate, my Puls - es high may

5

*Sir Clipsey Crew, of Crew Hall, Cheshire, was a beloved friend, benefactor and muse to Robert Herrick. The poet dedicated a number of poems to him. Sir Clipsey died in 1648, the year in which Herrick published *Hesperides*.

10 *f* *div.*

beate. _____ That my Puls - es high may beate, my Puls - es high may beate. _____

f *div.*

beate. _____ That my Puls - es high may beate, my Puls - es high may beate. _____

10 *sub. p* *f* *con pedale*

15 *p* *unis.*

Cold and hun - ger nev - er yet Could a no - ble Verse be - get;

unis. p

Cold and hun - ger nev - er yet Could a no - ble Verse be - get;

15 *p cantabile*

19 *cresc. poco a poco*

But your Boules with Sack re - pleat, your Boules with Sack re - pleat. _____

cresc. poco a poco

div. *f*

But your Boules with Sack re - pleat, your Boules with Sack re - pleat. _____

19 *sonore cresc. poco a poco*

23 *unis.* *staggered breathing*

Give me these (my Knight) and try In a Min - utes space how I Can runne mad, and

unis. *staggered breathing*

Give me these (my Knight) and try In a Min - utes space how I Can runne mad, and

23 *f*

mf elegantly

28 *molto ritard.* *div.*

Pro - phe - sie, Can runne mad, and Pro - phe - sie.

div.

Pro - phe - sie, Can runne mad, and Pro - phe - sie.

28 *molto ritard.*

ff

Adagio espressivo $\text{♩} = 69$

32 *mp* opt. solo voice or tutti tenors

Then if an - y Peece proves new, And rare, Ile say (my dear - est Crew)

32

p

Tempo primo

36 *mp cresc.*

It was full en - spir'd by you, full en - spir'd by you.

mp cresc.

36 *p cresc.*

mf

sub. p molto cresc.

40 *poco rit.*

a tempo
with abandon

Give me wine, and give me meat,
To cre-ate in me a heate,

with abandon

div.

Give me wine, and give me meat,
To cre-ate in me a heate,

poco rit.

a tempo

ff

f

45

That my Puls - es high may beate, my Puls - es high may beate. _____ That my Puls - es

That my Puls - es high may beate, my Puls - es high may beate. _____ That my Puls - es

That my Puls - es high may beate, my Puls - es high may beate. _____ That my Puls - es

That my Puls - es high may beate, my Puls - es high may beate. _____ That my Puls - es

That my Puls - es high may beate, my Puls - es high may beate. _____ That my Puls - es

8va-----

45

allarg.

a tempo

poco rit.

high may beate, my Puls - es high may beate. _____

high may beate, my Puls - es high may beate. _____

high may beate, my Puls - es high may beate. _____

high may beate, my Puls - es high may beate. _____

(8va)-----

50

allarg.

a tempo

poco rit.

high may beate, my Puls - es high may beate. _____

11. Four Epigrammatic Couplets

For Four Solo Voices and Piano

1. Poverty and Riches (Solo Soprano)

Andante con moto $\text{♩} = 88$

Voice

Give Want her wel-come if she comes; we find,

Piano

6 Rich-es to be but bur-thens to the mind.

ritenuto

dim.

ritenuto

mp

2. Again (Solo Tenor)

11 Largo con moto $\text{♩} = 54$ **mp**

Who with a lit - tle can - not be con - tent,

mp

p

16 En - dures an ev - er - last-ing pun - ish-ment.

mf

enigmatio

p

3. The Covetous still Captives (Solo Alto)

53

Adagio con moto ♩ = 84

22 *mp* cresc.

Let's live with that small pit - tance that we have; Who

27 *dim.* *mp*

cov - ets more, is ev - er - more a slave.

4. Lawes (Solo Baritone or Bass)

Marcia ♩ = 108 *f*

32 When Lawes full pow - er have to sway, we see

36 *mf* *cresc. poco a poco* *ff* *molto allarg.* *mf* *cresc. poco a poco* *ff* *molto allarg.* *lunga*

Lit - tle or no part there of Tyr - an-nie.

12. To Daffadills

For SATB Chorus and Piano

Andante grazioso ♩ = 124

Soprano Alto Tenor Bass

Piano

Faire
Faire
Faire
Faire

3

S. A. T. B.

Daf - fa - dills, we weep to see You haste a - way so soone: As

Daf - fa - dills, we weep to see You haste a - way so soone: As

Daf - fa - dills, we weep to see You haste a - way so soone: As

Daf - fa - dills, we weep to see You haste a - way so soone: As

3

Piano

S. *con grazia*

A. *con grazia*

T. *con grazia*

B. *con grazia*

S. *f - con forza*

A. *div. f - con forza*

T. *f - con forza*

B. *unis. f - con forza*

5 yet the ear - ly - ris - ing Sun Has not at - tain'd his Noone.

cresc.

8 yet the ear - ly - ris - ing Sun Has not at - tain'd his Noone.

cresc.

5 yet the ear - ly - ris - ing Sun Has not at - tain'd his Noone.

cresc.

8 yet the ear - ly - ris - ing Sun Has not at - tain'd his Noone.

cresc.

5 Stay, stay, Un - till the hast-ing day Has run But to the E - ven - song; And,

7 Stay, stay, Un - till the hast-ing day Has run But to the E - ven, E - ven-song, And,

8 Stay, stay, Un - till the hast-ing day Has run But to the E - ven - song; And,

11 Stay, stay, Un - till the hast-ing day Has run But to the E - ven, E - ven-song, And,

12

12

12

12

S. hav - ing pray'd to - geth - er, we Will goe with you a - long.

A. hav - ing pray'd to - geth - er, we Will goe with you a - long.

T. hav - ing pray'd to - geth - er, we Will goe with you a - long.

B. hav - ing pray'd to - geth - er, we Will goe with you a - long.

10

S. *mp con grazia*

A. *sonore*

12

S. We have short time to stay, as you, We have as short a Spring;

A. *pp* Oo We have as short a Spring;

T. *pp* Oo As

B. *pp* Oo As

12

S. *pp* *f*
Oo _____ We

A. *pp* *f*
Oo _____ We

T. *f*
quick a growth to meet De-cay, As you, or an - y thing. We

B. *f*
quick a growth to meet De-cay, As you, or an - y thing. We

(14) 

S. *mf* *dim. poco a poco*
die, we die, As your hours doe, and drie A-way, Like to the Sum-mers

A. *mf* *unis.* *dim. poco a poco*
die, we die, As your hours doe, and drie A-way, Like to the Sum-mers

T. *mf* *dim. poco a poco*
die, we die, As your hours doe, and drie A-way, Like to the Sum-mers

B. *mf* *dim. poco a poco*
die, we die, As your hours doe, and drie A-way, Like to the Sum-mers

(16) *f* *mf* *dim. poco a poco*


S. *poco rit.* *p espressivo* *pochiss. rit. a tempo*

A. *p espressivo*

T. *p espressivo*

B. *p espressivo*

S. raine; _____ Or as the pearles of Morn-ing dew Ne'r to be found a - gaine.

A. raine; _____ Or as the pearles of Morn-ing dew Ne'r to be found a - gaine.

T. raine; _____ Or as the pearles of Morn-ing dew Ne'r to be found a - gaine.

B. raine; _____ Or as the pearles of Morn-ing dew Ne'r to be found a - gaine.

poco rit. *mp < mf > p espressivo* *pochiss. rit. a tempo*

pp semplice

rit.

attacca #13

13. Upon himself

59

SATB Chorus and Piano

Adagio (Chorale)

$\text{d} = 72$

Soprano Alto Tenor Bass

Thou shalt not All die; for while Love's fire

Thou shalt not All die; for while Love's fire

Thou shalt not All die; for while Love's fire

Thou shalt not All die; for while Love's fire

piano: ff lunga mf

6 poco dim.

shines Up - on his Al - tar, men shall read thy lines;

shines Up - on his Al - tar, men shall read thy lines;

shines Up - on his Al - tar, men shall read thy lines;

shines Up - on his Al - tar, men shall read thy lines;

piano: 8: 8: 8:

12 Allegro gioioso ♩ = 88

*all men**mf*

And learn-ed Mu - si - cians shall to hon - our

12

*f**dim.**mf**simile*

Her - ricks Fame, and his Name, _____

And learn-ed Mu - si - cians shall to hon - our

16

*mf all women**div.*

Her - ricks Fame, and his Name, _____ And learn-ed Mu - si - cians shall to hon - our

16

Her-ricks Fame, and his Name, _____ both Set, and sing his Lyr - icks.

f with abandon

Her-ricks Fame, and his Name, _____ both Set, and sing his Lyr - icks.

f with abandon

8

Her-ricks Fame, and his Name, _____

both Set, and sing his

f with abandon

Her-ricks Fame, and his Name, _____

both Set, and sing his

20

*f**giant**giant**giant**giant**giant**giant**giant**giant*

25

Set, and sing his Lyr - icks.

Set, and sing his Lyr - icks.

Lyr - icks. Set, and sing his Lyr - icks.

Set, and sing his Lyr - icks.

25

30

sub. p with hushed amazement

Learn-ed Mu - si - cians shall to hon - our Her - icks Fame, and his Name,

with hushed amazement

Learn-ed Mu - si - cians shall to hon - our Her - icks Fame, and his Name,

30

sub. pp cresc. poco a poco

34 *p with hushed jubilation* *cresc. poco a poco* *mf*

Learn-ed Mu-si - cians shall to hon - our Her - icks Fame, and his Name, _____

p with hushed jubilation *cresc. poco a poco* *mf*

Learn-ed Mu-si - cians shall to hon - our Her - icks Fame, and his Name, _____

cresc. poco a poco *mf*

Learn-ed Mu-si - cians shall to hon - our Her - icks Fame, and his Name, _____

cresc. poco a poco *mf*

Learn-ed Mu-si - cians shall to hon - our Her - icks Fame, and his Name, _____

p *cresc. poco a poco* *mf*

Learn-ed Mu-si - cians shall to hon - our Her - icks Fame, and his Name, _____

38 *f with abandon*

Set, and sing his Lyr - icks.

f with abandon

Set, and sing his Lyr - icks.

f with abandon

Set, and sing his Lyr - icks.

f with abandon

Set, and sing his Lyr - icks.

f poco marcato

63

42

mf cresc.

Set, and sing his Lyr - icks. Ah Set, and

mf cresc.

Set, and sing his Lyr - icks. Ah Set, and

Set, and sing his Lyr - icks. Set, and sing his Lyr - icks. Set, and

ff

Set, and sing his Lyr - icks. Set, and sing his Lyr - icks. Set, and

ff

Set, and sing his Lyr - icks. Set, and sing his Lyr - icks. Set, and

ff

Set, and sing his Lyr - icks. Set, and sing his Lyr - icks. Set, and

42

ff

Set, and sing his Lyr - icks. Set, and sing his Lyr - icks. Set, and

47

unis.

molto allargando

sing, set and sing his Lyr - icks.

molto allargando

Dorland Mountain Arts Colony, March 20, 2016