

Herricks

Lyricks

**Cantata for SATB Chorus,
Four Solo Voices and Piano**

POEMS BY
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(1591-1674)

MUSIC BY
BRUCE TRINKLEY

HERRICKS LYRICS

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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 repoes
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 rejoyce, 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, replied 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 Clipseby 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 Prophetie.

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,
Untill 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 Lyrics.

1. To Musick. A Song. (Invocation)

SATB Chorus and Piano

Chaconne $\text{♩} = 72$

Soprano *mp* *p* Mu - sick,

Alto *mp* *p* Mu - sick,

Tenor *mp* *p* Mu - sick, *div.*

Bass *mp* *p* Mu - sick, *div.*

Piano *mp* *p* *mp* *p* *mp* *p* *mp* *p*

S. *mp* *p* *sempre molto legato* Mu - sick, thou Queen of Heav - en, Care - charm - ing -

A. *mp* *p* *sempre molto legato* Mu - sick, thou Queen of Heav - en, Care - charm - ing -

T. *mp* *p* *unis. sempre molto legato* Mu - sick, thou Queen of Heav - en, Care - charm - ing -

B. *mp* *p* *unis. sempre molto legato* Mu - sick, thou Queen of Heav - en, Care - charm - ing -

Piano *sempre molto legato*

11

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

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

T. *spel, _____ That strik'st a stil - nesse in - to hell: _____*

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

11

16 *mp cresc. poco a poco* *f*

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

A. *mp cresc. poco a poco* *f* *Thou that tam'st Ty - gers, and fierce storms that rise _____*

T. *mp cresc. poco a poco* *f* *Thou that tam'st Ty - gers, and fierce storms, fierce storms that* *div.*

B. *mp cresc. poco a poco* *f* *Thou that tam'st Ty - gers, and fierce storms rise,*

16

20 *dim. poco a poco* *molto allarg.*

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

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

T. *dim. poco a poco* *unis.* rise, rise, soule - melt - ing *p*

B. *div. dim. poco a poco* *unis.* rise, soule - melt - ing Lul - la - bies: *p*

20 *dim. poco a poco* *molto allarg.*

24 *pp*

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

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

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

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

24 *pp* *Sva*

29 *poco rit.* *a tempo*

S. To charme our soules, as thou en - chant - est our eares.

A. To charme our soules, as thou en - chant - est our eares.

T. 8 To charme our soules, as thou en - chant - est our eares.

B. To charme our soules, as thou en - chant - est our eares.

29 *poco rit.* *a tempo*

cantando

34 *espressivo*

38 *poco rit.* *a tempo*

SATB Chorus and Piano

SATB Chorus and Piano

Andante ♩ = 108

Soprano *mp* Gath - er ye Rose - buds while ye may, Old

Alto *mp* Gath - er ye Rose - buds while ye may, Old

Tenor *mp* Gath - er ye Rose - buds while ye may, Old

Bass *mp* Gath - er ye Rose - buds while ye may, Old

Piano *f* *mp*

S. *cresc.* *mf* Time is still a fly - ing: And this same flow - er that smiles to day, To

A. *cresc.* *mf* Time is still a fly - ing: And this same flow - er that smiles to day, To

T. *cresc.* *mf* Time is still a fly - ing: And this same flow - er that smiles to day, To

B. *cresc.* *mf* Time is still a fly - ing: And this same flow - er that smiles to day, To

Piano *cresc.* *simile* *mf*

9 *dim.* *mp* *cresc. poco a poco*

S. mor - row will be dy - ing. The glo - rious Lamp of

A. *dim.* *mp* *cresc. poco a poco*

A. mor - row will be dy - ing. The glo - rious Lamp of

T. *dim.* *mp* *cresc. poco a poco*

T. mor - row will be dy - ing. The glo - rious Lamp of

B. *dim.* *mp* *cresc. poco a poco*

B. mor - row will be dy - ing. The glo - rious Lamp of

9 *dim.* *mp* *f* *mp* *cresc. poco a poco*

S. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his

A. *f* *mf* *dim. poco a poco*

A. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his

T. *f* *mf* *dim. poco a poco*

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

B. *f* *mf* *dim. poco a poco*

B. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his

13 *f* *mf* *dim. poco a poco*

S. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his

A. *f* *mf* *dim. poco a poco*

A. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his

T. *f* *mf* *dim. poco a poco*

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

B. *f* *mf* *dim. poco a poco*

B. Heav - en, the Sun, The high - er he's a get - ting; The soon - er will his

17 *poco rit.* *mp* *a tempo*

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

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

T. Race be run, And neer - er he's to Set - ting.

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

mp

poco rit. *a tempo*

mp

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

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

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

T. But

B. But

p *hushed, excited* *molto rit.*

p

Andante espressivo ♩ = 100

25 *pp*

S. *pp*

A. *pp*

T. 8 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.

25 *p* *sonore*

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

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

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

T. 8 *cresc. ed accel. poco a poco*

B. *cresc. ed accel. poco a poco*

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

29 *cresc. ed accel. poco a poco*

Tempo primo

33 *f* *molto allarg.*

S. mar - ry: For hav - ing lost but once your prime, You may for - ev - er

A. mar - ry: For hav - ing lost but once your prime, You may for - ev - er

T. mar - ry: For hav - ing lost but once your prime, You may for - ev - er

B. *f* *div.* *molto allarg.*

mar - ry: For hav - ing lost but once your prime, You may for - ev - er

37

S. tar - ry.

A. tar - ry.

T. tar - ry.

B. tar - ry.

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3. The Head-ake

Solo Tenor and Piano

Allegro delirante $\text{♩} = 120$ *f*

Voice: My head doth

Piano: *ff* *f simile*

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

poco rit. *hushed and intense* *p*

poco rit.

8 bind the paine; Or bring some bane To

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

f *dim.* *rit.*

20 *a tempo* *ritardando al fine*

kisse from thee Will coun - sell be, And

a tempo *mp* *ritardando al fine*

24

Phys - ick.

4. Upon Cupid

SSA Chorus

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

Piano

Piano *mf*

mf

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 Shooes out - worne. He

Shirt be - dang - ling from his knee, With hat and Shooes 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 div.* A -

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

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

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

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

25

allarg.

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

29

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.

33

*accel. ed cresc. poco a poco***Tempo primo**

37

non rit.

5. To Music, to becalm his Fever

SATB Chorus and Piano

Gracefully $\text{♩} = 48$

Piano

mp

con pedale

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, __

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.____

8

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

mp

p *#p* *b* *b*

11

cresc. poco a poco *mf*

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

cresc. poco a poco *mf*

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

cresc. poco a poco *mf*

8

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

cresc. poco a poco *mf*

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

11

p *cresc. poco a poco* *mf*

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 *p* *poco cresc.* *mp* *poco accelerando*

Poco piú mosso ♩ = 52

19 *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 ♩ = 52

19 *mp*

non cresc.

24

In - to a flame, And make it thus ex - pire.

And make it thus ex - pire.

8 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

sub. p

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.

sub. p

And give me such re - pos - es That

pp

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

28

8va

sub. p

32 *poco allarg.*

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

pp una corda *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 *mp* *mf*
 show - ers Which, by the peep of day, do strew A bap-tis-m o'er the flow - ers. Melt,
mp *mf*
 show - ers Which, by the peep of day, do strew A bap-tis-m o'er the flow - ers. Melt,
mp *mf*
 show - ers Which, by the peep of day, do strew A bap-tis-m o'er the flow - ers. Melt,
mp *mf*
 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
mp *f*
 melt my pains With thy soft strains; That, hav - ing ease me giv - en, With
mp *f*
 melt my pains With thy soft strains; That, hav - ing ease me giv - en, With
mp *f*
 melt my pains With thy soft strains; That, hav - ing ease me giv - en, With

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

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 *opt. divisi*

51 *ritard. poco a poco al fine*

f *dim.*

54 *mp* *p*

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

mp *p*

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

mp *p*

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

mp *p*

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

cantando

54 *mp* *p*

6. His content in the Country

SATB Chorus

Moderato rustico ♩ = 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

mp *f* *mf*

T. with the small - est cost af - ford. Though ne'r so mean the Vi - ands be, They well con - tent my

B. with the small - est cost af - ford. Though ne'r so mean the Vi - ands be, They well con - tent my

5

T. Prew* and me. Though ne'r so mean the Vi - ands be, They well con - tent my Prew* and me.

B. Prew* and me. Though ne'r so mean the Vi - ands be, They well con - tent my Prew* and me.

10

mf

*Prew: Herrick's longtime maid, Prudence

15 *rit.* *mf* *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*

B. *mf* Here

20 Here

25

S. *f*
we__re - joyce, be - cause no Rent We pay__for__our__poore Ten - e - ment: Here we__re - joyce, be -

A. *f*
we__re - joyce, be - cause no Rent We pay__for__our__poore Ten - e - ment: Here we re - joyce, be -

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

B. *f*
we re - joyce, be - cause no Rent We pay for our poore Ten - e - ment: Here__we__re - joyce, be -

30

S. *f*
cause__no__Rent We pay__for__our__poore__Ten - e - ment:

A. *f*
cause no Rent We pay for our poore Ten - e - ment:

T. *f*
cause no Rent We pay for our poore Ten - e - ment:

B. *f*
cause__no__Rent__We pay__for__our__poore__Ten - e - ment:

30

mf

rit. *a tempo*
mp

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__

34 *rit.* *a tempo*
sempre staccato
mp

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

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

39

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

44

mf

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

mp *cresc.* *mf* *mp* *cresc.*

54

S. 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__

54

f *mf*

59

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 *mf* blesse_our_For - tunes__

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

59

mf

64

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

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

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

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

64

69 *allargando*

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

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

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

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

69 *allargando*

7. The wounded Cupid. Song

Solo Soprano, Alto and Tenor, and Piano

Alto *Andante* ♩ = 100-104 *mp*

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

Piano *smoothly* *mp* *cresc.*

A. *f* *mf*

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

S. *mp*

And why, my pret - ty

T. *f* *moaning*

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

Piano *f* *sonore* *mp*

11 *p* *poco rit.*

S. Lad, Then blub-ber - ing, re-plied he, _____

A. *mp* said she?

T. *mf*

11 *p* *poco rit.* A

14 **Andante espressivo** ♩ = 92 *p*

A. _____

T. *plaintively* *dim.* *p* At

wing-ed Snake has bit - ten me, Which Coun-try peo - ple call a Bee.

14 *mf* *sonore* *mp* *dim.*

18 *f*

S. _____

A. *dolcissimo* A -

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

18 *p* *f*

Poco agitato ♩ = 108

molto rit. e dim. *mp*

S. 22 las! my Wag! If this Such a per-nic-ious tor-ment is: Come,

A. *f* Said she, _____

molto rit. e dim. *mf*

Andante espressivo ♩ = 92

S. 26 tel me then, how great's the smart Of those, thou

p

26

S. 31 wound - est with thy Dart! _____

rit. *opt.*

31

rit.

8. His Grange, or private wealth

SATB Chorus and Piano

Slow fandango ♩ = 84

mp

Women

Though

Men

Piano

mp

l. h. sempre cantando

5

always with precise diction

div.

Clock,

A Cock,

I

mp *always with precise diction*

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

5

simile

9

have

To save

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

9

*Prew: Herrick's longtime maid, Prudence

with hushed excitement
p unis.

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

mf *p una corda*

A Hen Tells

poco cresc.

She goes her long white egg to lay. I have, which, with a jeal-ous eare,

when A goose Lets

mf *tre corde*

mf *f dramatically* *p dolce*

Her tongue, to tell what dang - er's neare. A

loose what dang - er's neare.

f con forza *dramatically*

23 *mp* *div.* Lamb *dolce* *p* Whose Dam A

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

27 Cat *mp* Grown fat,

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

31 *poco rit.* *mf* *unis.* *a tempo* To these A *Span - iel I do keep, where-by I

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

31 *poco rit.* *mf* *a tempo*

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

34 *poco rit.* **f** **Espansivo** ♩ = 72

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

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

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

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

34 *poco rit.* **f** *sonore*

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. Do light - ly

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

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

38 *calmato* **mp** *calmato*

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

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

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

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

38 *calmato* **mp**

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

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

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

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

42

p

please. Do light - ly please.

p

please. Do light - ly please.

mp

p

Do light - ly please. Do light - ly please.

mp

p

Do light - ly please. Do light - ly please.

42

p

47

wistfully

pp

poco rit.

9. Upon his departure hence*

45

Solo Baritone or Bass and Piano

Andante espressivo ♩ = 104

rit. a tempo rit. p a tempo

Voice

Thus I Passe

Piano

mp p

6

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

12

rit. mp a tempo rit. p a tempo

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

rit. a tempo rit. a tempo

mp p

*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 *mf* *dim. poco a poco*

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

24 *p* *molto rit.* *a tempo*

Where tell I dwell, Fare - well. _____

molto rit. *a tempo* *pp calando*

29 *ppp*

10. To Sir Clipseby Crew*. Drinking Song

Men's Chorus and Piano

Brindisi ♩ = 84

mf

Tenor

Give me wine, and give me meate,

mf

Bass

Give me wine, and give me meate,

f

Piano

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 Clipseby 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 Clipseby died in 1648, the year in which Herrick published *Hesperides*.

10 *f* *div.*
 8 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 *unis. p*
 8 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* *div.* *f*
 8 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*

The musical score is written for a voice and piano ensemble. It consists of four systems of staves. The first system (measures 8-10) features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The second system (measures 10-15) continues the vocal melody and piano accompaniment, with a piano solo section marked 'sub. p' and 'con pedale'. The third system (measures 15-19) introduces a new vocal melody in the treble clef and a piano accompaniment in the bass clef, with a piano solo section marked 'p cantabile'. The fourth system (measures 19-23) continues the vocal melody and piano accompaniment, with a piano solo section marked 'sonore cresc. poco a poco'. The score includes various performance markings such as dynamics (f, p, sub. p), articulation (div.), and phrasing (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

23 *f* *mf elegantly*

28 *div. molto ritard.*

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

28 *div. molto ritard. ff*

Adagio espressivo ♩ = 69

32 *mp opt. solo voice or tutti tenors* *mf*

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

32 *p* *mf*

Tempo primo

36 *mp cresc.* *f*

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

mp cresc. *f*

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

36 *p cresc.* *mf* *sub. p molto cresc.*

40 *poco rit.* *a tempo with abandon* *div.*

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

with abandon *div.*

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

40 *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

45

8va -----

ff

50 *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.*

11. Four Epigrammatic Couplets

For Four Solo Voices and Piano

1. Poverty and Riches (Solo Soprano)

Andante con moto $\text{♩} = 88$

Voice

mf *f*

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

Piano

f *dim.* *mp* *f*

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

ritenuto

dim. *mp*

2. Again (Solo Tenor)

Largo con moto $\text{♩} = 54$

Voice

mp

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

Piano

mp *p* *mp*

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

mf *p* *mf* *enigmatico* *p*

3. The Covetous still Captives (Solo Alto)

53

Adagio con moto ♩ = 84

22 *mp* *cresc.* *f*

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

27 *dim.* *mp*

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

dim. *mp* *dim.* *p*

4. Lawes (Solo Baritone or Bass)

Marcia ♩ = 108 *f*

32 *mp*

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

f *sonore* *mp*

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

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

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

12. To Daffadills

For SATB Chorus and Piano

Andante grazioso $\text{♩} = 124$

Soprano

Alto

Tenor

Bass

Piano

pp *like a harpsichord* *mp*

p *Faire*

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

Piano

5 *con grazia* *cresc.*

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

A. *con grazia* *cresc.*

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

T. *con grazia* *cresc.*

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

B. *con grazia* *cresc.* *div.*

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

5 *con grazia* *cresc.*

7 *f* *con forza* *dim. poco a poco* *mp*

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

A. *div. f* *con forza* *unis.* *dim. poco a poco* *mp*

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

T. *f* *con forza* *dim. poco a poco* *mp*

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

B. *unis. f* *con forza* *dim. poco a poco* *mp*

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

7 *f* *sonore con forza* *mf* *dim. poco a poco* *mp* *mf*

f *sonore con forza* *mf* *dim. poco a poco* *mp* *mf*

10

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. _____

mp con grazia

sonore

12

S. *p* 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 *p*

B. *pp* Oo As *p*

12

14 *pp* *f*

S. Oo We

A. Oo We

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

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

14

16 *mf* *dim. poco a poco*

S. die, we die, As your hours doe, and drie A - way, Like to the Sum - mers

A. *div.* *mf* *unis. dim. poco a poco*

A. die, we die, As your hours doe, and drie A - way, Like to the Sum - mers

T. *mf* *dim. poco a poco*

T. die, we die, As your hours doe, and drie A - way, Like to the Sum-mers

B. *mf* *dim. poco a poco*

B. die, we die, As your hours doe, and drie A - way, Like to the Sum-mers

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

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

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.

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

mp *mf* *p espressivo*

21 *pp semplice* *rit.*

attacca #13

13. Upon himself

59

SATB Chorus and Piano

Adagio (Chorale) $\text{♩} = 72$

Soprano *f* Thou shalt not All die; _____ for while Love's fire

Alto *f* Thou shalt not All die; _____ for while Love's fire

Tenor *f* Thou shalt not All die; _____ for while Love's fire

Bass *f* 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;

6 *poco dim.* shines Up - on his Al - tar, _____ men shall read thy lines;

6 *poco dim.* shines Up - on his Al - tar, _____ men shall read thy lines;

6 *poco dim.* shines Up - on his Al - tar, _____ men shall read thy lines;

6 *poco dim.* shines Up - on his Al - tar, _____ men shall read thy lines;

Allegro gioioso ♩ = 88*all men**mf*

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

*f**dim.**mf**simile**mf* *all women**div.*

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

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

*f**with abandon*

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*

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

25

Set, and sing his Lyr - icks.

Set, and sing his Lyr - icks.

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

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

25

sub. *p* with hushed amazement

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

sub. *p* 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, _____

p *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, _____

34 *p* *cresc. poco a poco* *mf*

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.

38 *f* poco marcato

42 *mf cresc.* *ff div.*

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

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

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

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

42 *ff*

47 *unis.* *molto allargando*

sing, _____ set and sing his Lyr - icks. _____

sing, _____ set and sing his Lyr - icks. _____

8 sing, _____ set and sing his Lyr - icks. _____

sing, _____ set and sing his Lyr - icks. _____

47 *molto allargando*