

THREE HERRICK SONGS

for soprano, tenor & piano

Poems by Robert Herrick

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Duration: ca. 12 minutes

1. The Vision

for soprano, tenor & piano

Andante
♩ = ca. 76-80

Piano

The musical score is divided into three systems. The first system (measures 1-5) begins with a piano introduction in 4/4 time, marked *p* and *espr.*. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal lines enter in measure 1. The second system (measures 6-10) continues the piano accompaniment with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal lines continue with various ornaments and phrasing. The third system (measures 11-15) features a change in the piano accompaniment to 3/4 time, marked *mf*. The piano part includes a 5/4 measure in the right hand and a triplet of eighth notes in the left hand. The vocal lines continue with various ornaments and phrasing.

Musical score for Soprano (Sop.) and Tenor (Ten.) parts, measures 16 to 19. The score includes vocal lines and piano accompaniment. Dynamics include *mp* and *p*. Performance markings include slurs, trills, and fingerings (5, 7). The lyrics are: "dreaded we both" (twice).

Musical score for Soprano (Sop.) and Tenor (Ten.) parts, measures 20 to 23. The score includes vocal lines and piano accompaniment. Dynamics include *p*, *mf*, and *pp*. Performance markings include slurs, trills, and fingerings (3). The lyrics are: "of ros - es al - most smooth - er - èd: The warmth and" (twice). A *Rec.* marking is present at the end.

* Unless otherwise indicated, all trills begin on the upper auxiliary.

Sop. 29
 Ten. 8

sweet - ness - and - me - there
 Made lov - ing - ly fa -

sweet - ness - and - me - there
 Made lov - ing - ly fa -

Sop. 35
 Ten. 8

- iar, But that - I heard thy sweet - breath
 - iar, But that - I heard thy sweet - breath

- iar, But that - I heard thy sweet - breath
 - iar, But that - I heard thy sweet - breath

* Begin this trill on the principal note (B flat).

40

Sop. *mp* say, *mf* "Faults done by night" blush by

Ten. *mp* say, *mf* "Faults done by night" will blush by

"Faults done by night" will blush by

f *mp* *mf* *poco dim.*

44

Sop. *p* day." kissed thee, pant - ing, and I

Ten. *p* day." kissed thee, pant - ing, and I

f *p* *mf* *poco cresc.* *poco dim.*

49 Sop. Night _____ to the re - cord, and *p*
 Ten. call _____ to the re - cord, and *p*
 Night _____ the
 Night _____ re - cord, and *p*
f *poco dim.*

53 Sop. that _____ was all, _____ that was *mf*
 Ten. that _____ was all, _____ that was *mf*
 that _____ was *mp*
 that _____ was *mp*
poco dim.

The musical score is arranged in two systems. The first system contains the vocal staves for Soprano (Sop.) and Tenor (Ten.), and the beginning of the piano accompaniment. The Soprano part starts with a half note G4 (piano, *p*) and a quarter note A4 (piano, *p*). The Tenor part starts with a half note G3 (piano, *p*) and a quarter note A3 (piano, *p*). Both vocal parts then have rests. The piano accompaniment begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a series of chords and melodic lines, including a triplet in the right hand. The second system continues the vocal and piano parts. The Soprano part has a half note G4 (piano, *mp*) and a quarter note A4 (piano, *mp*). The Tenor part has a half note G3 (piano, *mp*) and a quarter note A3 (piano, *mp*). The piano accompaniment continues with various dynamics including *espr.*, *mf*, *p*, and *mp*. The score concludes with a double bar line and the instruction *S.P.* (Soprano Part).

63

Sop. *mf* ahi _____ if emp-ty dreams _____ so please _____

Ten. ahi _____ if emp-ty dreams _____ so please _____

mf *mf* *f* *mf*

duu *duu* *duu*

68

Sop. *mp* Love, *f* give me

Ten. *mp* Love, *f* give me

ff *dim.*

72

Sop. *mp* more such nights as these. *mf* Give me more

Ten. such nights as these. *mp* Give me more

p cresc. poco a poco

Sop. 76 *mf* *more, —*
f Give me — *pp* more,
f Give me — *pp* more,
mf *more, —*

Ten. 76 *f* Give me — *pp* more,
f Give me — *pp* more,
mf

Sop. 82 *mf* *more, —*
f *meno mosso* *more, —*
f *a tempo* *pp* give me more
p such nights *mf* such nights
mf *more, —*

Ten. 82 *mf* *more, —*
f *meno mosso* *more, —*
f *a tempo* *pp* give me more
p such nights *mf* such nights
mf *more, —*

88 11

mp as these, *mf* give me more such nights, *f* give me more as these, --
mp these, give me more as these, *f* give me more such nights as these, --
mf these, give me more as these, *f* give me more such nights as these, --
mf these, give me more as these, *f* give me more such nights as these, --

93

mp give me more nights such as these, --
mf give me more nights such as these.
f give me more nights such as these, --
ff these, --
mf give me more nights such as these.
f give me more nights such as these.
ff these, --

*

scd.

*

scd.