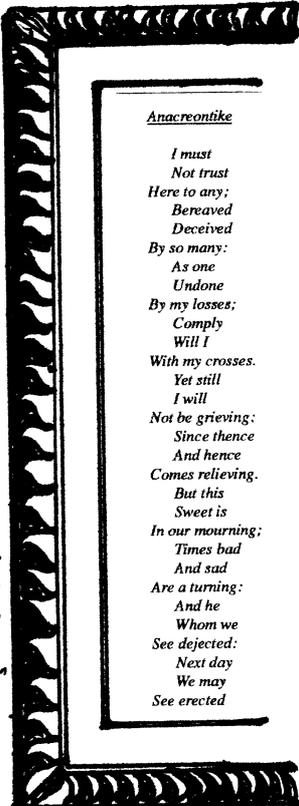


**Five
Herrick
Settings
for
Elizabeth**

**Peter
Dyson
1999**



Anacreontike

*I must
Not trust
Here to any;
Bereaved
Deceived
By so many:
As one
Undone
By my losses;
Comply
Will I
With my crosses.
Yet still
I will
Not be grieving:
Since thence
And hence
Comes relieving.
But this
Sweet is
In our mourning:
Times bad
And sad
Are a turning:
And he
Whom we
See dejected:
Next day
We may
See erected*

Five
Herrick
Settings
For
Elizabeth

1. To Daisies, not to shut so soon
2. Julia's Hair
3. The Bracelet
4. The Maiden Blush
5. Night - Piece

Five Herrick Settings for Elizabeth.

I have always enjoyed singing. When I came to St Petersburg, my friend David Hicks (tenor) and I put a notice up in the State Conservatory of Music in English asking whether anyone else would be interested in singing the music of the Elizabethan and Jacobean Periods. I got one phone call from another student, Yelena Tarasova (soprano), and then a friend in the American Consulate put us in touch with a mezzo soprano, Tatiana Kuchkovskaya, who was willing to sing alto. We called ourselves Angliski Akcent and at the end of our first year and four concerts later we expanded from four to six voices when Juli Brudney (baritone) and Natalia Rayeba (alto) joined us.

Finding somewhere to rehearse was easy to begin with. I was a student at the Conservatory. We just walked in and took over a room. When I had completed my post graduate diploma in composition in Tishchenko's class, it became more problematical: they put "security" on the doors and you needed a current student identity card to get it. Lena taught at the Glinka Music School so we just move there; but when she was made Regnant in St Nicholas's Cathedral, she resigned. We became homeless; a singing group with nowhere to sing except the Public Parks; that was pleasant enough in summer but in winter time the temperature dropped to well below zero. You can sing outside for about twenty minutes before your voice disappears. David and I tried it, singing Sea Shanties on the deck of the "Shtandart" (a replica of Peter the Great's Flagship) in minus 15. Vodka helped for a while. The television cameras were an added incentive to keep going; but when your voice has gone, that's it. Finish and back into the warm.

My thoughts turned to the British Council whose offices were in the Myaskovsky Library Building. Might they help us? The building was used by several bodies who seemed to keep open until late. I asked my friend Elizabeth White, who was Director of the British Council and she arranged for us to rehearse in the Seminar Room every week. What I did not know for a very long time was that it meant that someone had to stay in the British Council Office whilst we rehearsed. Most of the time it was Elizabeth. How do you say "thank-you"? It needed to be more than just a mere expression of gratitude (and admiration for the work that she did). Yes I loved the concerts and receptions, but it was more than that; the draw to spend time in her company was stronger because of who she was and not what she was and so they had to be special songs. The lines between love, affection, admiration and friendship are very narrow and I have never had any difficulty in confusing them and so Herrick was an obvious choice and besides I know several Julia's. So these songs were written for Angliski Akcent to sing to Elizabeth on a suitable occasion (and we'll invite as many Julia's as we can find just to spread confusion and avoid embarrassment).
Peter Dyson 3.8.99

1. To Daisies, not to shut so soon

Robert Herrick
(1591 - 1674)

Peter Dyson

Gently (♩ = 80)

p

Soprano
Shut not so soon; the dull-eyed night has not as yet be - gun_____

Alto
Shut not so soon; the dull-eyed night has not as yet be - gun_____

Tenor
Shut not so soon; the dull-eyed night has not as yet be - gun_____

Bass
Shut not so soon: the dull-eyed night has not as yet be-gun_____

7

mp *mf*

S. To make a sei-zure on the Light, Or to seal up the

A. To make a sei-zure on the Light, Or to seal up the

T. To make a sei-zure on the Light, Or to seal up the

B. To make a sei-zure on the Light, Or to seal up the

To make a sei-zure on the Light, or to seal up the

13

p *mp* *mp*

S. Sun. No Ma - ri - golds Nor doth

A. Sun. No ma - ri golds yet clo - sed are; Nor doth

T. Sun. No ma - ri golds yet clo - sed are; No sha - dows great a - ppear; Nor

B. Sun. No sha - dows great a - ppear; Nor

19

mf *mf* *mf* *mf*

S. the ear - ly Shep - herd's Star Shine. shine like a

A. the ear - ly Shep - herd's Star Shine, shine like a

T. doth the ear - ly Shep - herd's Star Shine shine like a

B. doth the ear - ly Shep - herd's Star, Shep - herd's Star O shine like a

24

p *p* *p* *p*

S. span - gle here. Stay, stay but till my Ju - lia close her life

A. span - gle here. Stay, stay but till my Ju - lia close her life

T. span - gle here. Stay but till my Ju - lia close her life be -

B. span - gle here; Stay but till my Ju - lia close her life be -

31

mp

S. be - get - ting eye; And let the whole world then dis - pose

A. be - get - ting eye; And let the whole world then dis -

T. get - ting eye; And let the whole world

B. get - ting eye; And let the



35

mf *rall.*

S. its - elf to live or to die.

A. pose its - elf to live or to die.

T. then dis - pose its - elf to live or to die.

B. whole world then dis - pose its - elf to live or to die.

St Petersburg 13th June 1999

2. Julia's Hair

Robert Herrick
(1591 - 1674)

Peter Dyson

Tenderly (♩ = 90)

Soprano
Dew sat on Ju - lia's hair, And span - gled

Mezzo-soprano
Dew sat on Ju - lia's hair, And span - gled

Alto
Dew sat on Ju - lia's hair. And span - gled

Tenor
Dew sat on Ju - lia's hair,

Baritone
Dew sat on Ju - lia's hair,

Bass
Dew sat on Ju - lia's hair,

45 9

S. *p*
 too, _____ Like leaves that la - den are with trem - bling dew;

M-S. *p*
 too, _____ Like leaves that la - den are with trem - bling dew;

A. *p*
 too, _____ Like leaves that la - den are with trem - bling dew;

T. *mf* *p*
 8 And span - gled too, Like leaves that la - den are with trem - bling dew;

Bar. *mf* *p*
 And span - gled too, Like leaves that la - den are with trem - bling dew;

B. *mf* *p*
 And span - gled too, Like leaves that la - den are with trem - bling dew;

51

S. *p*
 Or glit - tered to my sight, my sight,

M-S. *p*
 Or glit - tered to my sight,

A. *p*
 Or glit - tered to my sight,

T. *p* *mf*
 8 Or glit - tered to my sight, As when the

Bar. *p* *mf*
 Or glit - tered to my sight, _____ As when the

B. *p* *mf*
 Or glit - tered to my sight, my sight, As when the

56 *mf*

S. As when the beams Have their re - flec - ted light

M-S. As when the beams Have their re - flec - ted light

A. As when the beams Have their re - flec - ted light

T. beams Have their re - flec - ted light

Bar. beams Have their re - flec - ted light

B. beams Have their re - flec - ted light



60 *p* St Petersburg 20th June 1999

S. Danced by the streams. Dew sat on Ju - lia's hair

M-S. Danced by the streams. Dew sat on Ju - lia's hair

A. Danced by the streams. Dew sat on Ju - lia's hair

T. Danced by the streams. On Ju - lia's hair.

Bar. Danced by the streams. On Ju - lia's hair.

B. Danced by the streams. On Ju - lia's hair.

3. The Bracelet

Robert Herrick
(1591 - 1674)

Peter Dyson

Despairingly (♩ = 100)

Soprano *p* *mf*
Why? Why?

Mezzo-soprano *p* *mp* *mf*
Why? Why? Why?

Alto *p* *mf*
Why? Why?

Tenor *p* *mp* *mf* *mp*
8 Why? Why? Why? Why I tie a-bout thy wrist, —

Baritone *p* *mp* *mf* *p*
Why? Why? Why? Why? Ju - li -

Bass *p* *mf* *mp* *p*
Why? Why? Why? Why?

71

T. *p* *mp*
8 Ju - li - a, Ju - - li - a, Why? But to

Bar. *mp* *p*
a, This my sil - ken twist, Ju - li - a Why?

B. *p* *mp*
Ju - li - a, For what o - ther rea - son is't

S. *mp* My—

M-S. *mp* My—

A. *mp* My—

T. *f* show thee how in part Thou my pre-tty cap-tive art?_ Ju-li-a!_____

Bar. *mf* Ju-li - a Thou my pre-tty cap-tive art? *f* Ju-li-a!_____

B. *mf* Ju-li - a Thou my pre-tty cap-tive art?_ *f* Ju-li-a! *mf* But thy



S. *mf* Heart,_____ My_____ Heart,_____

M-S. *mf* Heart,_____ My_____ Heart._____

A. *mf* Heart,_____ My_____ Heart,_____

T. *f* Knap the thread, *f*

Bar. *mf* 'Tis but silk that bin-deth thee; *f* Knap the

B. *f* bond slave is my heart; *f* Knap the thread,

87

f \rightrightarrows *p*

S. Free!

M-S. Free!

A. Free!

T. *p*

Bar. *p*

B. *p*

thread, and thou art free. But 'tis o - ther - wise with

thread, and thou art free. But 'tis o - ther - wise with

knap the thread and thou art free. But 'tis o - ther - wise with



93

T. me; I am bound, I am bound, I can - not

Bar. me; I am bound, That from thee I can - not

B. me; I am bound, and fast bound so I can-not

mf

mf

St Petersburg 27th June 1999

99

S. *pp*
Why?_____

M-S. *pp*
Why?_____

A. *pp*
Why?_____

T. *p* *pp*
go; If I could I would___ not so._____

Bar. *p* *pp*
go; If I could I would___ not so. Why?_____

B. *p* *pp*
go; If I could I would___ not so. Why?_____

4. The Maiden Blush

Robert Herrick
(1591 -1674)

Peter Dyson

Brightly (♩ = 85)

p

Soprano
So look the mor-nings when the sun

Mezzo-soprano
So look the mor-nings when the sun

Alto
p
when the sun paints them with

112

p

S.
paints. So cher-ries blush, blush,

M-S.
paints So cher-ries blush, blush,

A.
p
fresh ver-mil-lion: and Ka-thern pears And a - pri-

118

pp

S.
blush, in youth-ful years; So co - rals look

M-S.
in youth-ful years; more lo - vely

A.
pp
cocks in youth-ful years; So co - rals

125

S. *p* And ru - bies la - tely *pp* So pu - rest dia - per doth shine, *p*

M-S. *p* red po - li - shed: Stained *p*

A. *p* look And ru - bies *pp* So pu - rest dia - per doth shine, *p*



133

S. *mp* shine, *p* shine, *pp* As Ju - li - a looks when

M-S. *pp* by the beams of cla - ret wine As Ju - li - a looks when

A. *mp* shine, *p* shine, *pp* As Ju - li - a looks when

T. *pp* As Ju - li - a looks when

Bar. *pp* As Ju - li - a looks when

B. *pp* As Ju - li - a looks when

St Petersburg 4th July 1999

139 *mp*

S. she doth dress_____ Her ei - ther cheek with bash - ful - ness.

M-S. she doth dress_____ Her ei - ther cheek with bash - ful - ness.

A. she doth dress_____ Her ei - ther cheek with bash - ful - ness.

T. she doth dress_____ Her ei - ther cheek with bash - ful - ness.

Bar. she doth dress_____ Her ei - ther cheek with bash - ful - ness.

B. she doth dress_____ Her ei - ther cheek with bash - ful - ness.

The image shows a musical score for six voices: Soprano (S.), M-Soprano (M-S.), Alto (A.), Tenor (T.), Baritone (Bar.), and Bass (B.). The score is for measure 139, marked with a dynamic of mezzo-piano (mp). The lyrics are: "she doth dress_____ Her ei - ther cheek with bash - ful - ness." Each voice part has its own staff with a treble or bass clef. The lyrics are written below the corresponding staff. The Soprano part starts with a treble clef and a key signature of one flat. The M-Soprano, Alto, Tenor, and Bass parts also start with a treble clef, while the Baritone part starts with a bass clef. The lyrics are written below the corresponding staff. The dynamic *mp* is written above the first staff of each voice part. The score is for measure 139, as indicated by the number 139 at the beginning of the Soprano staff.

5. The Night-Piece

Robert Herrick
(1591 - 1674)

Peter Dyson

Passionately (♩ = 75)
mf

Soprano
Her eyes—the glow worm lend thee, The shoo-ting stars—at-

Alto
Her eyes—the glow worm lend thee, The shoo-ting stars—at-

Tenor
8 Her eyes—the glow worm lend thee, The shoo-ting stars—at-

Bass
Her eyes—the glow worm lend thee, The shoo-ting stars—at-

152

S.
-tend thee; And the elves al - so, whose li-ttle eyes glow like the

A.
-tend thee; And the elves al - so, whose li-ttle eyes glow like the

T.
8 -tend thee; And the elves al - so, whose li-ttle eyes glow like the

B.
-tend thee; And the elves al - so, whose li-ttle eyes glow like the

158 *p* *mf*

S. sparks of fire, be - friend thee. No

A. sparks of fire, be - friend thee.

T. sparks, the sparks of fire, be - friend thee.

B. sparks of fire, be - friend thee.

163 *mf*

S. will-o-the wisp mis - light thee, Nor snake or

A. No will-o-the wisp mis - light thee, Nor snake or

T. No will-o - the - wisp mis - light thee, Nor snake

B. No will-o - the wisp mis-light thee, Nor

166 *p* *mf*

S. slow - worm bite thee; But on, on the way

A. slow - worm bite thee; But on, on the way Not

T. or slow worm bite thee; But on, on the way

B. snake or slow worm bite thee; But on, on the way

170 *mf* *p*

S. Not ma-king a stay, Since ghost there's none to af-

A. ma-king a stay, a stay, Since ghost there's none to af-

T. Not ma-king a stay, Since ghost there's none to af-

B. Not ma-king a stay, Since ghost there's none to af-

173 *mf* *mf*

S. -fright thee. Let not the dark thee cum - ber;

A. -fright thee. Let not the dark thee

T. -fright thee. Let not the dark thee cum - ber;

B. -fright thee. Let not the

175 *mf* *mf*

S. What though the moon does slum - ber? The

A. cum - ber; What though the moon does slum - ber? The

T. What though the moon does slum - ber? The

B. dark thee cum - ber; What though the moon does slum - ber? The

177

S. *f* stars of the night will lend thee their light *mf* like ta - pers

A. *f* stars of the night will lend thee their light, *mf* like ta - pers

T. *f* stars of the night will lend thee their light *mf* like ta - pers

B. *f* stars of the night will lend thee their light, *mf* like ta - pers

182

S. clear with-out num - ber.

A. clear with-out num - ber.

T. *p* clear with-out num - ber. Then Ju - li - a let me woo thee.

B. *p* clear with-out num - ber. Then Ju - li - a let me woo thee.

189

S. *p* Thus, thus to come un-to me and when I shall meet thy

A. *p* Thus, thus to come un-to me and when I shall meet thy

T. *p* Thus, thus to come un-to me and when I shall meet thy

B. *p* Thus, thus to come un-to me and when I shall meet thy

194 *p*

S. sil - ve - ry feet, My soul I'll pour in - to thee,

A. sil - ve - ry feet, My soul I'll pour in - to thee,

T. sil - ve - ry feet. My soul I'll pour in - to thee,

B. sil - ve - ry feet, My soul I'll pour in - to thee,



St Petersburg 18th July 1999

199 *pp*

S. I'll pour in - to thee, Ju - li - a.

A. pour in - to thee, Ju - li - a.

T. in - - to thee, Ju - li - a.

B. in - to thee, Ju - li - a.

1. To Daisies not to shut so soon

Shut not so soon; the dull-eyed night
 Has not as yet begun
 To make a seizure on the light,
 Or to seal up the sun.
 No marigolds yet closed are,
 No shadows great appear;
 Nor doth the early shepherd's star
 Shine like a spangle here.
 Stay but till my Julia close
 Her life-begetting eye,
 And let the whole world then dispose
 Itself to live or die.

2. Julia's Hair

Dew sat on Julia's hair,
 And spangled too,
 Like leaves that laden are
 With trembling dew.
 Or glittered to my sight,
 As when the beams
 Have their reflected light
 Danced by the streams.

3. The Bracelet

Why I tie about thy wrist,
 Julia, this silken twist;
 For what other reason is 't
 But to show thee how, in part,
 Thou my pretty captive art?
 But thy bond-slave is my heart:
 'Tis but silk that bindeth thee,
 Knap the thread and thou art free;
 But 'tis otherwise with me:
 I am bound and fast bound, so
 That from thee I cannot go;
 If I could, I would not so.

4. The Maiden Blush

So look the mornings when the sun
 Paints them with fresh vermillion
 So cherries blush and Kathryn Pears
 And apricocks in youthful years
 So corals look more lovely red
 And rubies lately polished
 So purest diaper doth shine
 Stained by the beads of claret wine
 and Julia looks when she doth dress
 her either cheek with bashfulness

5. The Night-piece

Her eyes the glow-worm lend thee,
 The shooting stars attend thee;
 And the elves also,
 Whose little eyes glow
 Like the sparks of fire, befriend thee.

No Will-o'-the-wisp mislight thee,
 Nor snake or slow-worm bite thee;
 But on, on thy way
 Not making a stay,
 Since ghost there 's none to affright thee.

Let not the dark thee cumber:
 What though the moon does slumber?
 The stars of the night
 Will lend thee their light
 Like tapers clear without number.

Then, Julia, let me woo thee,
 Thus, thus to come unto me;
 And when I shall meet
 Thy silv'ry feet,
 My soul I'll pour into thee.