



SSAATTB

The Star Song,
A Carol to the King

Michael McCall

Art by Alexander Osipov

Robert Herrick

Born in August 1591, Robert Herrick was the seventh child and fourth son born to a London goldsmith, Nicholas, and his wife, Julian Stone Herrick. When Herrick was fourteen months old, his father died. At age 16, Herrick began a ten-year apprenticeship with his uncle. The apprenticeship ended after only six years, and Herrick, at age twenty-two, matriculated at Saint John's College, Cambridge. He graduated in 1617.

Over the next decade, Herrick became a disciple of Ben Jonson, about whom he wrote five poems. In 1623 Herrick took holy orders, and six years later, he became vicar of Dean Prior in Devonshire. His post carried a term for a total of thirty-one years, but during the Great Rebellion in 1647, he was removed from his position because of his Royalist sympathies. Following the restoration of Charles II, Herrick was reinstated at Dean Prior where he resided from 1662 until his death in October 1674. He never married, and many of the women mentioned in his poems are thought to have been fictional.

His principal work is *Hesperides; or, the Works Both Human and Divine of Robert Herrick, Esq.* (1648). A group of religious poems printed in 1647 appear within the same book under a separate title page bearing the name *His Noble Numbers*. The entire collection contains more than 1200 short poems, ranging in form from epistles and eclogues to epigrams and love poems. Herrick was influenced by classical Roman poetry and wrote on pastoral themes, dealing mostly with English country life and village customs.

Performance Notes

The short piano introduction is meant to represent the approach of the Kings from a long distance. Measures 1 through 13 should be played as softly as possible, gradually increasing in volume from there until the voices begin.

The text is a conversation between the “Three Kings” and the “Star”. The choice was made not to employ the use of soloists as each individual King and Star, but instead to keep the piece completely ensemble oriented. As a result, the composition relies on the ensemble to portray multiple unique voices. Sections are marked accordingly and every effort should be made by singers and conductor to vary each respectively.

The Star Song: A Carol to the King

Dedicated to the Carolyn Eynon Singers in honor of their 5th anniversary season.
Premier Performance: Pinnacle Presbyterian Church, Scottsdale, AZ December, 2011

Robert Herrick (1591-1674)

Michael McCall

Approach of the Kings

♩ = 60

8^{va}

Piano

ppp

Piano

ppp

Piano

mp

S
A

17

First King

A

mp Tell us, thou clear and heav- nly

T
B

Piano

mf

mp

23

S A
 tongue. - - - - Where is the Babe but late - ly sprung?

T B

Piano

27

S A
 mp Lies He the lil - ly banks a - mong? NB Tell us thou heav - 'nly tongue. Where is the Babe but late - ly

T B
 NB

Piano
 mp

32

S A
 rit. Second King **B** piu mosso tempo
 sprung? Lies He the lil - ly banks a - mong? Or say, if

T B
 mf

Piano
 rit. **B** piu mosso tempo

36 *sfz*
 S A *sfz*
 T B *f*
 Piano *sfz*

this new birth of ours, _____ f sleeps, laid with in some ark of

40 *f*
 S A *f*
 T B *f*
 Piano *mp*

flow'rs, _____ mp span-gled with dew light thou cans't clear _____ all doubts, and

44 *mf* NB
 S A *mf* NB
 T B *mf* NB
 Piano

man-i-fest the where - - . _____ mf Or say if this new birth.

allargando

48

S
A

mf Sleeps laid with-in some ark of flow'rs. Span-gled with dew light thou cans't clear all doubts, and

T
B

Piano

mf

52

S
A

rit. C *a tempo*

man-i-fest the where - . *f* De - clare to us bright

T
B

Piano

rit. C *f a tempo*

Third King

56

S
A

star if we shall seek Him in themorn-ing's blush-ing cheek, or search the beds of spi ces

T
B

Piano

60 *rit.*

S A *through, to find Him out. mp*

T B *rit.*

Piano *rall. espress.*

Star 64 **D** *tempo*

S A *mp* *espress.*
No, this ye need not do, but on-ly come, and see Him rest. A prince-ly
this ye need not do

T B
No - - No, - but on-ly come and see Him rest and see Him rest.

Piano *mp tempo*

Chorus 68 **E** *marcato, slower*

S A *Babe, rit. ff He's seen! He's seen! He's seen! He's seen! Why then a -*
in's Moth-er's breast.

T B

Piano *rit. E f*

72

S A

round? *Let's kiss the sweet and ho - ly ground.* *And all re - joice that we have found a King be-*

T B

Piano

77

S A

allargando *fore con - cep - tion crowned!* *He's seen! He's seen! He's seen! He's seen!* **Three Kings** *mf*

T B

Piano

81

S A

F *delicato, legato* *Come then, come then and let us bring un - to our*

T B

Piano

85

S A
 pret ty Twelfth-tide King, each one his sev-ral of-fer-ings. And when night comes, we'll

T B
 NB

Piano

89

S A
 give Him was-sail - ing! And that His tre - ble hon - - nors may be
 that his tre - ble ho - nors may be

T B
 tre - ble hon - ors may be

Piano

92

S A
 seen, *f* we'll choose Him King and make His moth - er Queen! *ff*

T B

Piano

molto rall.

f *ff*