

Samuel Daniel
(1562-1619)

Love's heigh ho

Walter Cecil Macfarren
(1826-1905)

allegretto =96

Soprano
p 1. Love is a sick-ness full of woes, *mf* love is a sick-ness full of woes. *f* love is a sick-ness

Alto
p 1. Love is a sick-ness full of woes, *mf* love is a sick-ness full of woes. *f* All re-me-dies,

Tenor
p 1. Love is a sick-ness full of woes, *mf* love is a sick-ness full of woes. *f* love is a sick-

Bass
p 1. Love is a sick-ness full of woes, *mf* love is a sick-ness full of woes. *f* All re-me-dies,

Accomp. *allegretto* =96 *p* *mf* *f*

The first system of the musical score features five staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in 6/8 time with a key signature of one flat. The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic and moving through mezzo-forte (*mf*) and forte (*f*) dynamics. A rehearsal mark '5' is placed above the Soprano staff at the end of the first measure.

S full of woes, All re-me-dies re - fus-ing, *p* A plant that with most cut-ting grows, Most *cresc.*

A all re - fus- ing, *p* A plant that with most cut-ting grows, Most *cresc.*

T ness, All re-me-dies re - fus-ing, *p* A plant that with most cut-ting grows, Most *cresc.*

B all re - fus - ing, *p* A plant that with most cut-ting grows, Most *cresc.*

Accomp. *p* *cresc.*

The second system continues the vocal and piano parts. The vocal staves (Soprano, Alto, Tenor, Bass) are in 6/8 time with a key signature of one flat. The Soprano part begins with a melodic line, followed by the Alto, Tenor, and Bass parts. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic and moving through mezzo-forte (*mf*) and forte (*f*) dynamics. A rehearsal mark '10' is placed above the Soprano staff at the end of the first measure.

15 *cresc.*

S bar - ren with best u - sing. Why so? why so? why so? *p* More we en -

A bar - ren with best u - sing. Why so? why so? why so? *p* More we en -

T bar - ren with best u - sing. Why so? why so? why so? *p* More we en -

B bar - ren with best u - sing. Why so? why so? why so? *p* More we en -

p cresc.

20 *dim.*

S joy it, more it dies, If not en - joyed it sigh-ing *ff* cries, - Heigh ho! it cries Heigh ho! *f* heigh

A joy it, more it dies, If not en - joyed it sigh-ing *ff* cries, - Heigh ho! it cries Heigh ho! *f* heigh

T joy it, more it dies, If not en - joyed it sigh-ing *ff* cries, - Heigh ho! it cries Heigh ho! *f* heigh

B joy it, more it dies, If not en - joyed it sigh-ing *ff* cries, - Heigh ho! it cries Heigh ho! *f* heigh

ff dim. f

S
ho! cries, _____ it cries Heigh ho! _____ heigh ho! _____

A
ho! heigh ho! _____ it cries, _____ *pp* Heigh ho, heigh ho, heigh ho!

T
ho! heigh ho! _____ it cries, _____ *pp* Heigh ho, heigh ho, heigh ho!

B
ho! heigh ho! _____ it cries, _____ *pp* Heigh _____ ho, _____ heigh ho!

dim. 25 *rall.*

S
p 2.Love is a tor-ment of the mind, *mf* love is a tor-ment of the mind, *f* love is a tor-ment

A
p 2.Love is a tor-ment of the mind, *mf* love is a tor-ment of the mind, *f* A tem-pest e-

T
p 2.Love is a tor-ment of the mind, *mf* love is a tor-ment of the mind, *f* love is a tor-

B
p 2.Love is a tor-ment of the mind, *mf* love is a tor-ment of the mind, *f* A tem-pest e-

p *mf* *f*

30

S of the mind, A tem-pest e - ver - last-ing, *p* And love_ hath made_ it of a kind, Not *cresc.*

A _____ ver - last _____ ing, *p* And love hath made_ it of a kind, Not *cresc.*

T ment, A tem-pest e - ver - last-ing, *p* And love hath made it of a kind, Not *cresc.*

B _____ ver - last - ing, *p* And love hath made_ it of a kind, Not *cresc.*

p *cresc.*

S well, nor full, nor fast- ing. Why so? _____ why so? _____ why so? *p* More we en - *cresc.*

A well, nor full, nor fast- ing. Why so? why so? _____ why so? _____ *p* More we en - *cresc.*

T well, nor full, nor fast - ing. Why so? _____ why so? _____ why so? *p* More we en - *cresc.*

B well, nor full, nor fast- ing. Why so? _____ why so? _____ why so? *p* More we en - *cresc.*

p *cresc.*

45

S joy it, more it dies, If not en - joyed it sigh-ing *ff* cries, _ Heigh ho! it cries Heigh ho! *f* heigh

A joy it, more it dies, If not en - joyed it sigh-ing *ff* cries, _ Heigh ho! it cries Heigh ho! *f* heigh

T joy it, more it dies, If not en - joyed it sigh-ing *ff* cries, _ Heigh ho! it cries Heigh ho! *f* heigh

B joy it, more it dies, If not en - joyed it sigh-ing *ff* cries, _ Heigh ho! it cries Heigh ho! *f* heigh

ff *dim.* *f*

50

S ho! cries, _ it cries Heigh ho! _ heigh ho! _

A ho! heigh ho! it cries, _ *pp* Heigh ho, heigh ho, heigh ho!

T ho! heigh ho! it cries, _ *pp* Heigh ho, heigh ho, heigh ho!

B ho! heigh ho! it cries, _ *pp* Heigh ho, heigh ho!

dim. *rall.* *dim.* *rall.* *dim.* *rall.*