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IF MUSIC BE  
THE FOOD OF LOVE  
Dickau

SATB

Jo-Michael Scheibe Choral Series

"Committed to musical and educational excellence."

# IF MUSIC BE THE FOOD OF LOVE

Text by  
Henry Heveningham

Music by  
David C. Dickau

SATB Voices  
with Piano Accompaniment



Colla  
Voce

# IF MUSIC BE THE FOOD OF LOVE

for S.A.T.B. chorus with Piano Accompaniment\*

Text by  
Henry Heveningham

Music by  
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Freely  $J = 76$

Musical score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Freely J = 76'. The dynamic is marked 'mf'. The vocal parts (S, A, T, B) are shown with rests, and the piano part is shown with a melodic line in the right hand and a bass line in the left hand. The piano part starts with a 'mf' dynamic and includes a 'p' dynamic marking.

Musical score for vocalists and piano with lyrics. The lyrics are: "mu - sic be the food of love, Sing on, sing on, sing". The score is in 4/4 time with a key signature of three flats. The tempo is marked 'Freely J = 76'. The dynamic is marked 'mf'. The vocal parts (S, A, T, B) are shown with the lyrics. The piano part is shown with a melodic line in the right hand and a bass line in the left hand. The piano part starts with a 'mf' dynamic and includes a 'p' dynamic marking.

\*Also available for T.T.B.B. with Piano.

9

on till I am filled with joy; \_\_\_\_\_

on till I am filled \_\_\_\_\_ with joy; \_\_\_\_\_

on till I am filled with joy; \_\_\_\_\_ For *mp*

on till I am filled \_\_\_\_\_ with joy; \_\_\_\_\_ For *mp*

9

*mp*

13

*mp* *cresc.*

For then my list-'ning soul you move To

*mp* *cresc.*

For then my list-'ning soul you move To

*cresc.*

then my list-'ning soul you move, For then my list-'ning soul you move

*cresc.*

then my list-'ning soul you move, For then my list-'ning soul you move

13

*p* *cresc.* *f*

17

*mp*

pleas - ures, to pleas - ures that can

*mp*

pleas - ures, to pleas - ures that can

To pleas - ures that can nev - er cloy, to pleas - ures that can

To pleas - ures that can nev - er cloy, to pleas - ures that can

17

*f* *mf* *p*

21

*un poco meno mosso*

nev - er cloy. Your eyes, your

*p*

nev - er cloy. Your eyes,

*p*

nev - er cloy. Your eyes,

*p*

nev - er cloy. Your eyes,

21

*un poco meno mosso*

*mf* *mp* (for rehearsal only)

25

mien, your tongue de - clare That you are mu - sic ev - 'ry - where. —

your\_ mien, your tongue de - clare That you are mu - sic ev - 'ry - where. —

your mien, your tongue de - clare That you are mu - sic ev - 'ry - where. Your

your mien, your tongue de - clare That you are mu - sic ev - 'ry - where. Your

25

Piano accompaniment for measures 25-28, featuring a steady eighth-note bass line and a more melodic treble line.

29

Your\_ eyes, your mien, your tongue de - clare That you are mu - sic, that

Your eyes, your mien, your tongue de - clare That\_ you are mu - sic, that

eyes, your mien, your tongue de - clare That\_ you are mu - sic, that

eyes, your mien, your tongue de - clare That you are mu - sic, that

*p* *mp* *cresc.* *mf allarg. e cresc.*

29

Piano accompaniment for measures 29-32, featuring a melodic treble line with slurs and a supporting bass line. Dynamics include *pp*, *p*, *cresc.*, and *mf allarg. e cresc.*

33

*f*

*non dim.*

*ad lib.* ♩ = 76

you are mu - sic ev - 'ry - where.

*f*

*non dim.*

you are mu - sic ev - 'ry - where.

*f*

*non dim.*

you are mu - sic ev - 'ry - where.

*f*

*non dim.*

you are mu - sic ev - 'ry - where.

33

*f* *mf* *mp*

37

*pp* Pleas - ures in - vade both eye and ear,

*pp* Pleas - ures in - vade both eye and ear,

*pp* Pleas - ures in - vade both eye and ear,

*pp* Pleas - ures in - vade both eye and ear,

37

*rall.* *p* Pleas - ures in - vade both eye and ear,

*pp (for rehearsal only)*

*pp (for rehearsal only)*

41 *mf un poco accel. e cresc.* *rall.* *mp*

So fierce the trans - ports are, they wound, they wound,

*mf un poco accel. e cresc.* *mp*

So fierce the trans - ports are, they wound, they wound,

*mf un poco accel. e cresc.* *mp*

So fierce the trans - ports are, they wound, they wound,

*mf un poco accel. e cresc.* *mp*

So fierce the trans - ports are, they wound, they wound,

41 *rall.*

*mf* *mp*

45 *p* *Somewhat slower* *pp*

they wound, And all my sen - ses feast - ed are; —

*p* *pp*

they wound, And all my sen - ses feast - ed are; —

*p* *pp*

they wound, And all my sen - ses feast - ed are; —

*p* *pp*

they wound, And all my sen - ses feast - ed are; —

45 *Somewhat slower*

*p* *pp*

49 *a tempo*

*Freely*  
*mp*

Tho'

Four vocal staves (Soprano, Alto, Tenor, Bass) for measures 49-52. The music is in a key with three flats and a common time signature. The notes are mostly whole and half notes, with some rests. The lyrics 'Tho'' are written under the Soprano staff.

*a tempo*

Piano accompaniment for measures 49-52. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Dynamics include *mp* and *mf*.

53

yet \_\_\_\_\_ the treat is on - ly sound, \_\_\_\_\_ Sure

*p* Tho' yet *mp* the treat is on - ly sound, \_\_\_\_\_

*p* Tho' yet *mp* the treat is on - ly sound, \_\_\_\_\_

*p* Tho' yet *mp* the treat is on - ly sound, \_\_\_\_\_

53

(for rehearsal only)

Piano accompaniment for rehearsal, measures 53-56. The music is in the same key and time signature as the previous section. Dynamics include *p*.



57

*rall.*

A little slower

I must per - ish by your charms, \_\_\_\_\_ Un - less you

\_\_\_\_\_ per - ish by your charms, \_\_\_\_\_ Un - less you

\_\_\_\_\_ must per - ish by your charms, \_\_\_\_\_ Un - less you

Sure I must per - ish by your charms, \_\_\_\_\_ Un - less you

57

A little slower

*rall.*

61

*dim.*

*rall.*

*pp*

Tempo I°

save me in your arms.

*dim.* *pp*

save me in your arms.

*dim.* *pp*

save me in your arms.

*dim.* *pp*

save me in your arms.

61

*rall.*

Tempo I°

*pp*

*mf*

65 *mf* If mu - sic be the food of

*mf* If mu - sic be the food of

*mf* If mu - sic be the food of

*mf* If mu - sic be the food of

EEF

65

69 love, Sing on, sing on, sing on till I am

love, Sing on, sing on, sing on till I am

love, Sing on, sing on, sing on till I am

love, Sing on, sing on, sing on till I am

69

73 *rall.* *sempre rall.*

filled with joy. Sing on, sing on, sing

filled with joy. Sing on, sing on, sing

filled with joy. Sing on, sing on, sing

filled with joy. Sing on, sing on, sing

73 *rall.* *sempre rall.*

77 *f a tempo* *rall. al Fine* *cresc.*

on...

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

on...

77 *a tempo* *rall. al Fine*

*f* with full sonority