

DT0031 | TRUMBORE | \$2.35
LOVE IS A SICKNESS | TTB CHORUS A CAPPELLA

LOVE IS A SICKNESS

TTB Chorus a cappella
Text by Samuel Daniel

daletrumbore
c o m p o s e r

from SONG OF THE FIRST CHORUS

Love is a sickness full of woes,
All remedies refusing;
A plant that with most cutting grows,
Most barren with best using.
Why so?

More we enjoy it, more it dies;
If not enjoy'd, it sighing cries
Heigh ho!

Love is a torment of the mind,
A tempest everlasting;
And Jove hath made it of a kind
Not well, nor full nor fasting.
Why so?

More we enjoy it, more it dies;
If not enjoy'd, it sighing cries
Heigh ho!

—Samuel Daniel (1562-1619)

Love is a Sickness

for TTB Chorus a cappella

Text by Samuel Daniel (1562-1619)

Music by Dale Trumbore

$\text{♩} = \text{ca. } 88-100$; Swing eighths ($\text{♩} = \text{♩}^3$)

TENOR 1
p
Sha bm. Sha bm. Sha bm. du wah. Sha-bm. Sha-bm. du du wah.

TENOR 2
p
Dm bah dah du dah. Bah du du du wah. Dm bah dah du wah du du wah.

BASS
p
Bm. ho. Bah dm. Heigh ho. Bah dm. Heigh ho. Bah dm. Heigh ho. Bah dm. Heigh

$\text{♩} = \text{ca. } 88-100$; Swing eighths ($\text{♩} = \text{♩}^3$)

Piano

5 *mp*
Love is a sick ness full of woes, Oh. Dm bah du

p
Dm bah du doot. Dm bah du doot. Oh, All re-me dies re - fu - sing. A plant that with

p
ho. bah du doot. Dm bah du doot. Dm, bah du doot. Oh. Dm bah du

5

Love is a Sickness

2

10

Oh, Oh. Why so? Why so? More we en-joy it, *mf* 3

most cut-ting grows, Oh. Why so? Why so? More we en-joy it, *mf* 3

Dm bah du Most bar-ren with best us-ing. Why so? Why so? Heigh ho. More we en-joy it, *mf* 3

10

16

More it dies, If not en - joyed, it sigh-ing cries, *p* Sha-bm. Sha-bm. Sha-bm, sick-ness.

More it dies, If not en - joyed, it sigh-ing cries, *p* 3 Love is a sick-ness, a sick, sick, sick-ness.

More it dies, If not en - joyed, it sigh-ing cries, Heigh ho. *p* Bah dm. Heigh ho. Bah dm. Heigh

16

The musical score is written for voice and piano. It consists of two systems of staves. The first system (measures 8-15) features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The second system (measures 16-23) continues the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also triplets indicated by a '3' over a group of notes. The lyrics are written below the vocal staff, and the piano part is written in the bass clef.

Love is a Sickness

3

21

8

mp

Sha-bm. Oh, sick - ness_ Oo. Dweet'n dah dah du - dit dah,

mp

3

Love is a sick ness, sick - ness_ Oo. Sha - bm. Sha - bm. Sha bm. Sick - ness_

mp

ho. Bah dm. Heigh ho. Bah dm. It cries. Ba dm. Heigh ho. Ba dm. Heigh

21

25

8

mp

Dweet'n dah dah sick - ness_ Oo. *mf* Love is a sick-ness, a sick, sick, sick - ness_

mf *p*

3

Sha bm. Sha bm, sick - ness_ Oo, Sha -bm. Sha -bm. Sha bm, sick - ness_

mf *p*

ho. Ba dm. Heigh ho. Ba dm. It cries, Ba dm. Heigh ho. Ba dm. Heigh

25

Love is a Sickness

4

29

Oh... a sick-ness, Oo... Love is a tor-ment of the mind. Dm bah du du -

Love is a sick-ness, a sick-ness, Oo... Love, bah du doot. Dm bah du doot. Dm bah du du

ho. Ba dm. Heigh ho. Oo... Love, bah du doot. Dm bah du doot. A tem-pest ev - er

29

The musical score for the first system is written for three parts: Soprano, Alto, and Bass. The key signature is B-flat major (two flats). The time signature is 8/8. The Soprano part begins with a melodic line in measure 29, marked with a forte (f) dynamic. The Alto part follows with a similar melodic line, marked with a mezzo-forte (mf) dynamic and a triplet of eighth notes. The Bass part provides a harmonic foundation with a steady eighth-note pattern, also marked with a mezzo-forte (mf) dynamic. The lyrics are written below each staff, with some words like 'bah du du' and 'bah du doot' indicating vocalizations or specific rhythmic patterns.

34

oo... bah du du dm bah du doot. Not well. Nor full, nor fast - ing. Why

Oo... And Jove hath made it of a kind... Not well. Nor full, nor fast - ing. Why

last - ing. Dm bah du du dm bah du doot. Not well, nor full, nor fast - ing. Why

34

The musical score for the second system continues the composition. It features the same three-part setting. The Soprano part has a melodic line starting in measure 34, marked with a piano (p) dynamic. The Alto part follows with a similar melodic line, also marked with a piano (p) dynamic. The Bass part provides a harmonic foundation with a steady eighth-note pattern, marked with a forte (f) dynamic. The lyrics are written below each staff, with some words like 'bah du du' and 'bah du doot' indicating vocalizations or specific rhythmic patterns.

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6

49 *mf*

Dweet-n dah dah du dit. dah. Dweet-n dah, dah. sick - ness Oo.

mf

Sha - bm. Sha - bm. Sha bm. Sick - ness. Sha bm. Oh, sick - ness Oo.

mp

cries. Ba dm. Heigh ho. Ba dm. Heigh ho. Ba dm. Heigh ho. Ba dm. It

mf

49

53 *mf*

Love is a sick-ness, a sick, sick, sick-ness. Oh, a sick - ness, Oo.

f

Sha - bm. Sha bm. Sha bm. Sick-ness. Love is a sick-ness, a sick - ness, Oo.

f

cries. Bah dm. Heigh ho. Bah dm. Heigh ho. Ba dm. Heigh ho. Ba dm.

53

Love is a Sickness

57 *ff* *p* *mf*

Love is a sick-ness, a sick - ness. A sick - ness. A sick - ness.

57 *ff* *p* *mf*

Love is a sick-ness, a sick - ness. A sick - ness. A sick - ness.

57 *ff* *p* *mf*

Love is a sick-ness, a sick - ness. A sick - ness, Love is a sick-ness. sick - ness.

57

Love is a sick-ness, a sick - ness. A sick - ness, Love is a sick-ness. sick - ness.

62 *ff* (Opt. divisi or solo)

Love is a sick - ness. Oh, Love is a sick-ness full of woe.

62 *f* *ff*

Love is a sick-ness, Love is a sick - ness. Oh, Love is a sick-ness full of woe.

62 *f* *mf* *ff*

Love is a sick, sick, sick-ness, A sick, sick - ness. Oh, Love is a sick-ness. Heigh ho.

62 *f*

Love is a sick, sick, sick-ness, A sick, sick - ness. Oh, Love is a sick-ness. Heigh ho.