

PERFORMANCE NOTES

If Music Be the Food of Love was written by Henry Purcell (1659-1695), who has often been referred to as the greatest English composer of the Baroque period. Purcell wrote this choral setting in the 1690's. Because of the similarity of the first line, the text appears to be a work of poet and playwright, William Shakespeare (1564-1616), from his *Twelfth Night*. In fact, it was actually penned by Henry Heveningham (1651-1700), a noted poet in his own right and member of the British Parliament.

Purcell's composition was originally written for four voices, *a cappella*. I have scored this arrangement for three-part mixed voices, with an optional piano accompaniment. If singing this work *a cappella*, begin at measure 6, and go directly from the end of measure 27 to measure 33. The accompaniment is written to support the voice parts and is a true accompaniment, not just a reduction of the vocal parts.

Please note that the music of the second verse and chorus is identical to the first verse and chorus, helping reduce rehearsal time. The second verse and chorus is also complimented by a period keyboard part similar in style to a lute or harpsichord accompaniment. If voices need further support in the second verse and chorus, the first verse and chorus accompaniment may be duplicated there as well. In addition, if using the optional accompaniment, the choir may eliminate the interlude from measures 28 through 32, giving the work a variety of performance options.

Mention should also be made of two words encountered that have fallen into disuse, and therefore may not be familiar to many:

cloy – annoyance that is generated by an overabundance of sweetness or cheerfulness

mein – (pronounced 'mane' or 'Maine') a look that tells one's mood

Above all, I hope that you will enjoy singing this choral masterwork arrangement and sharing its simply stated, intrinsic beauty with your audiences.

– Russell Robinson

If Music Be the Food of Love

Three-part Mixed and optional Piano*

Henry Heveningham

Henry Purcell

Arranged by Russell Robinson

60 Andante ♩ = ca. 88

mf

I 4 *** mf* If mu - sic be — the —

II *mf* If mu - sic be — the

III *mf* If mu - sic be the

Duration: approx. 2:25

*Also available: Accompaniment/Performance Pack (99/3579H).

**If performing a *cappella*, begin with m. 6.

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I food— of— love, sing on, sing on, sing on, sing on till *f*

II food of love, sing on, sing, on, sing on till *f*

III food of love, sing on, sing on, sing, on, sing on till *f*

10

I I— am— filled,— am filled— with— joy; for then— my lis - t'ning *mf*

II I am filled, am filled with joy; my lis - t'ning *mf*

III I am filled, am filled— with— joy; for then— my lis - t'ning *mf*

13

I
soul you move, for then,— my lis - t'ning soul you— move with

II
soul— you—move, for then— my lis - t'ning soul you move with

III
soul— you move for then— my lis - t'ning soul you move with

16 61

I *f* *p sub.*
plea - sures— that— can nev - er cloy, your eyes,— your mien,— your

II *f* *p sub.*
plea - sures that can nev - er— cloy, your eyes, your mien, your

III *f* *p sub.*
plea - sures that can nev - er cloy, your eyes, your mien, your

19

I *f*
tongue— de - clare— that you — are mu - sic — ev - 'ry -

II *f*
tongue de - clare that you are mu - sic ev - 'ry -

III *f*
tongue de - clare that you are mu - sic ev - ry -

22

I *p sub.* *f*
where. Your eyes,— your mien,— your tongue— de - clare— that

II *p sub.* *f*
where. Your eyes, your mien, your tongue de - clare that

III *p sub.*
where. Your eyes, your mien, your tongue de - clare

25 *rit.*

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

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

III
f
that you are mu - sic ev - ry - where.

rit.

28

I

II

III

mf

62

* If performing a *cappella*, voices should go directly to m. 33.

31

mf

I Plea - sures in - vade — both —

mf

II Plea - sures in - vade — both

mf

III Plea - sures in - vade both

34

f

I eye — and ear, so fierce, so fierce, so fierce the trans - ports

f

II eye and ear, so fierce, so fierce the trans - ports

f

III eye and ear, so fierce, so fierce, so fierce, so fierce, so