A Character of Love. Part-Song for Four Voices

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PART-SONG FOR FOUR VOICES.

Words by SAMUEL DANIELL (1562—1619).

Composed by H. M. HIGGS.

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Allegretto.

SOPRANO. *p* Love is a sick - ness full of woes, All rem - e - dies re -

ALTO. *p* Love is a sick - ness full of woes, All rem - e - dies re -

TENOR. *p* Love is a sick - ness full of woes, All rem - e - dies re -

BASS. *p* Love is a sick - ness full of woes, All rem - e - dies re -

PIANO. *Allegretto. ♩ = 66.*
(For practice only.) *p*

- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best *dim.*

- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best *dim.*

- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best *dim.*

- - fu - sing; A plant that with most cut - ting grows, Most bar - ren with best *dim.*

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The Musical Times, No. 865.

(1)

C

u - sing. Why so? If we en - joy it, soon it dies; If

u - sing. Why so? If we en - joy it, soon it dies; If

u - sing. Why so? If we en - joy it, soon it dies; If

u - sing. Why so? If we en - joy it, soon it dies; If

not en - joy'd, it sigh - ing cries, Hey ho, hey ho, hey

not en - joy'd, it sigh - ing cries, Hey ho, hey ho,

not en - joy'd, it sigh - ing cries, Hey ho, hey ho,

not en - joy'd, it sigh - ing cries, Hey ho, hey ho,

ho, hey ho! If not en - joy'd, it sigh - ing cries, Hey

. . . . hey ho, hey ho! If not en - joy'd, it . . . sigh - ing cries, Hey

. . . hey ho, hey ho! If not en - joy'd, it sigh - ing cries, Hey

ho, hey ho! If not en - joy'd, it sigh - ing cries, Hey

(2)

Meno mosso, dim.

dim.

dim.

dim.

Meno mosso.

f

mf

dim.

Tempo 1mo.

cres.

Allargando.

cres.

cres.

cres.

cres.

cres.

Allargando.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 2/4 time and features a key signature of one flat (B-flat). The score is divided into three systems. The first system contains the first two lines of the song, the second system contains the next two lines, and the third system contains the final line. The lyrics are: "ho, hey ho! Love is a tor-ment of the mind, A tem-pest ev-er-last-ing; A heav'n has made it.. of.. a.. kind, Not well-nor full, nor fast-ing. Why so? If". The piano accompaniment includes dynamic markings such as *f*, *rit.*, *f e marcato.*, and *mf*. The score concludes with a page number (3) in parentheses.

ho, hey ho! Love is a tor-ment of the mind, A
ho, hey ho! Love is a tor-ment of the mind, A..
ho,.. hey.. ho! Love is a tor-ment of the mind, A
ho, hey ho! Love is a tor-ment of the mind, A

tem-pest ev-er-last-ing; A heav'n has made it.. of.. a.. kind, Not
tem-pest ev-er-last-ing; A heav'n has made it of.. a.. kind, Not
tem-pest ev-er-last-ing; A heav'n has made it.. of a kind, Not
tem-pest ev-er-last-ing; A heav'n has made it of a kind, Not

well-nor full, nor fast-ing. Why so? If
well-nor full, nor fast-ing. Why so? If
well-nor full, nor fast-ing. Why so? If
well-nor full, nor fast-ing. Why so? If..

(3)

The musical score is arranged in three systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics: "we en - joy it, . . soon it . . dies, If not en - joy'd, it sigh - ing cries, Hey". The piano accompaniment is marked *Meno mosso.* and *dim.*. The second system continues the vocal parts with the lyrics: "ho, . . . hey ho, . . . hey ho, . . . hey ho! . . . If . . . Hey ho, . . . hey ho, . . . hey ho, . . . hey ho! If . . . Hey ho, . . . hey ho, . . . hey ho, . . . hey ho! If". The piano accompaniment is marked *Tempo lmo.*. The third system concludes the piece with the lyrics: "not en - joy'd, it sigh - ing cries, Hey ho, hey ho!". The vocal parts are marked *cres.* and *rit.*, and the piano accompaniment is marked *Allargando.* and *f*.