

# If Music Be the Food of Love

---

Solo SSA trio and SSATBB chorus

For perusal only  
Please do not copy

Music by  
**Jonathan David**

Text by  
**William Shakespeare**

*Commissioned for Conventus Carolina, Music Director Seth Garrepy,  
by Richard and Lynn Edmonds in memory of John Bavicchi, music  
professor for both Mr. Edmonds and the composer.*

If music be the food of love, play on,  
Give me excess of it that, surfeiting,  
The appetite may sicken and so die.  
That strain again, it had a dying fall.  
O, it came o'er my ear like the sweet sound  
That breathes upon a bank of violets,  
Stealing and giving odour. Enough, no more,  
'Tis not so sweet now as it was before.  
O spirit of love, how quick and fresh art thou  
That, notwithstanding thy capacity  
Receiveth as the sea, naught enters there,  
Of what validity and pitch so e'er,  
But falls into abatement and low price  
Even in a minute! So full of shapes is fancy  
That it alone is high fantastical.

--William Shakespeare, from *Twelfth Night*, Act I, Scene I

**\*Performance Note: Glissandi take full value of their starting notes throughout.**

# If Music Be the Food of Love

For Solo SSA Trio and Mixed Chorus

Commissioned for *Concentus Carolina* by Richard and Lynn Edmonds in memory of  
John Bavicchi, music professor for both Mr. Edmonds and the composer.

Text by: William Shakespeare  
*Twelfth Night, Act I, Sc. I*

Music by:  
Jonathan David

Gracefully, with a wink ♩. = 44

The musical score is written for Soprano 1, Soprano 2 (SOLI\*), Alto, and a Full Chorus consisting of Soprano, Alto, Tenor, and Baritone. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo/mood is 'Gracefully, with a wink' with a metronome marking of ♩. = 44. The lyrics are: 'If mu - sic, if mus - sic, if mu - sic, mu - sic be, if'. The Soprano 2 and Alto parts are marked *pp* and *poco p*. The Full Chorus parts (Soprano, Alto, Tenor, Baritone) are currently silent, indicated by rests.

\*Solo trio should begin offset from the rest of the chorus, either offstage, or to side or back of audience.

If Music Be the Food of Love

6

S1

SOLI S2

A

*mp*

If mu - sic,

mu - sic, mu - sic be, if mu - sic, if mu - sic be, if mu - sic,

mu - sic, if mu - sic, mu - sic, if mu - sic be, if mu - sic,

11

S1

SOLI S2

A

*mf* > *mp*

mu - sic be the food of love, play on, if

mu - sic be the food of love, play on, play on, if

mu - sic be the food of love, play on, if

16

(3+3+2)

S1

SOLI S2

A

*f* > *mf*

mu - sic, if mu - sic be the food of love, play

mu - sic, if mu - sic be the food of love, play on,

mu - sic, if mu - sic be the food of love, play on,

20 *mp* *poco*

S1 on, play on, — play on, — Give me ex-cess of it, that,

SOLI S2 *mp* *poco*  
 play on, — play on, — play on, Give me ex-cess of it, that,

A *mp* *poco*  
 Give me ex-cess of it, that,

24 *poco rit.* *mf* *a tempo* (3/4) *mp*

S1 sur - feit-ing, sur-feit-ing, sur-feit, ing, — The ap - pe-tite may sick-en — and so

SOLI S2 *mf* *mp*  
 sur - feit-ing, sur-feit-ing, sur-feit, ing, — The ap - pe-tite may sick-en — and so

A *mf* *mp*  
 sur - feit-ing, sur-feit-ing, sur-feit, ing, The ap - pe-tite may sick-en — and so

28 *p*

S1 die. — Play on, — play on, — play on, — play

SOLI S2 *p*  
 die. Play on, — play on, — play on, —

A *p*  
 die. — play — on, play —

If Music Be the Food of Love

4

32

S1

S2

A

SOLI

S

A

CHORUS

T

B

*mp* *rit.*

on... play on... play on... play on...

*mp*

play on... play on... play on...

*mp*

*mp* *rit.*

That strain a-gain, it had a dy-ing fall.

Div. *mp* Unis.

That strain a-gain, it had a dy-ing fall, a dy - ing fall.

*mp*

That strain a-gain, it had a dy-ing fall, a dy - ing fall.

*mp*

That strain a-gain, it had a dy-ing fall.

37

S1

S2

A

SOLI

S

A

CHORUS

T

B

*mf*

*mf*

*mp*

O, it came o'er my ear like the

O, O, O,

O, O, O,

O, O,

O, O,

If Music Be the Food of Love

6

42

*mf*

play

S1

SOLI

S2

A

S

A

CHORUS

T

B

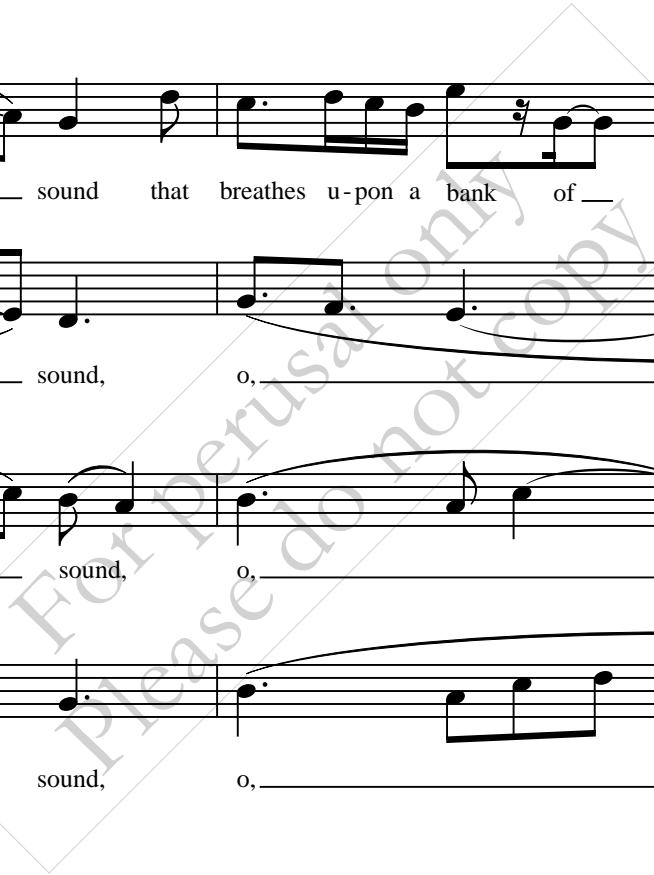
sweet \_\_\_\_\_ sound that breathes u-pon a bank of \_\_\_\_\_ vi - o - lets. \_\_\_\_\_

sweet \_\_\_\_\_ sound, o, \_\_\_\_\_

sweet \_\_\_\_\_ sound, o, \_\_\_\_\_

vi - o - lets, \_\_\_\_\_

sweet sound, o, \_\_\_\_\_





45

S1  
SOLI S2  
A

on...  
play on...  
play on...

*mf* *mp* *mp*

S  
A  
CHORUS  
T  
B

sweet sound, sweet sound,  
sweet sound, sweet sound,  
o... O, it came o'er my ear like the sweet sound that  
sweet sound, sweet sound,

If Music Be the Food of Love

8

48

S1

SOLI

S2

A

S

A

CHORUS

T

B

*mf* *molto* *p*

play on, play on...

sweet sound...

*mf* *f* *mf* *mp*

breathes u-pon a bank of vi-o-lets, o, steal - ing and

sweet sound... o,

52

SOLI S1

SOLI S2

A

S *mp* steal - ing and giv - ing o - dour, steal -

A *mp* stealing and giv - ing o - dour, giv - ing, steal - ing,

CHORUS T giv - ing o - dour, steal - ing, giv - ing, steal -

B steal - ing, steal - ing and giv - ing

57

SOLI S1

SOLI S2

A

S *f* ing, o, it came o'er my ear like the sweet sound that breathes u-pon a bank of

A *f* ing, o, it came o'er my ear like the sweet sound that breathes u-pon a bank of

CHORUS T - ing o - dour, sweet sound, sweet

B o - - - dour, sweet sound, sweet

61

S1  
SOLI  
S2  
A

play on, play on, play on...  
play on, play on, play on...  
play on, play on, play on...

*mf* *f* *ff*

S  
A  
CHORUS  
T  
B

vi-o-lets, vi-o - lets, vi-o-lets, steal-ing, giv-ing, e-  
vi-o-lets, vi-o - lets, vi-o-lets, steal-ing, giv-ing, e-  
sound, steal - ing and giv - ing o - dour, steal-ing, e-  
sound, steal - ing and giv - ing o - dour, steal-ing, e-

*mf* *ff* *mf* *ff*

66 *rit.* **f** *a tempo* **f** *Join full chorus (physically and vocally!)* (♩ = 52)

S1

SOLI S2

A

*rit.* **mf** *a tempo* **mp** **p** (♩ = 52)

S

nough, no more, mm, \_\_\_\_\_ O

A

nough, no more, mm, \_\_\_\_\_ O

CHORUS

T

nough, no more, mm, \_\_\_\_\_ O

B

nough, no more, \_\_\_\_\_

*Solo* **mf** *Quasi recit.* **mp** 'Tis not so sweet now \_\_\_\_\_ as it was be - fore.

If Music Be the Food of Love

12

*Poco animato* ♩. = 52

S *mp* (echo) *pp*  
 spi - rit of love, how quick and fresh, o spi - rit of love, how quick and fresh, how

A *mp* *pp*  
 spi - rit of love, how quick and fresh, o spi - rit of love, how quick and fresh, how

CHORUS

T *mp* *pp*  
 spi - rit of love, how quick and fresh, o spi - rit of love, how quick and fresh, how

B *mp* *pp*  
 spi - rit of love, how quick and fresh, o spi - rit of love, how quick and fresh, how

O spi - rit of love, how quick and fresh, how

75

S *mp*  
 quick and fresh art thou That, not - with - stand - ing thy ca - pa-ci-ty — Re -

A *mp*  
 quick and fresh art thou That, not - with - stand - ing thy ca - pa-ci-ty — Re -

CHORUS

T *mp*  
 quick and fresh art thou That, O, \_\_\_\_\_ o, \_\_\_\_\_ Re -

B *mp*  
 quick and fresh art thou That, O, \_\_\_\_\_ o, \_\_\_\_\_ Re -

78

S *mf* Div. *mp* *Unis.*  
 cei - veth as — the sea, O spi - rit of love, o

A *mf* *mp*  
 cei - veth as — the sea, O spi - rit of love, o

CHORUS

T *mf* *mp*  
 cei - veth as - the sea, o spi - rit of love, o

B *mf* *mp*  
 cei - veth as - the sea, o spi - rit of love, o

83 *mf*

S spi - rit of love, how quick and fresh, that, not - with - stand - ing thy ca -

A spi - rit of love, how quick and fresh, that, not - with - stand - ing thy ca -

CHORUS

T spi - rit of love, how quick and fresh, that, o,

B spi - rit of love, how quick and fresh, that, o,

86 *mf* *Div. f* *mf* *Unis.*

S pa-ci - ty re - cei - veth as the sea, the sea,

A pa-ci - ty re - cei - veth as the sea, the sea,

CHORUS

T re - cei - veth as the sea, the sea,

B re - cei - veth as the sea, the sea,

91 *mp* *Tempo I* ♩ = 44 *p*

S naught en - ters there, Of what va -

A naught en - ters there, Of what va -

CHORUS

T Ah, ah,

B Ah, ah,

If Music Be the Food of Love

14

96

S *mp*  
li-di-ty and pitch so e'er, but falls in-to a-bate-ment and

A *mp*  
li-di-ty and pitch so e'er, but falls in-to a-bate-ment and

CHORUS

T *mp*  
ah, ah,

B *Div. mp*  
ah, ah,

100

S *Div. p* (no gliss.)  
low price... Ah,

A *p* (no gliss.)  
low price... Ah,

CHORUS

T *f* (no gliss.)  
e - ven in a mi-nute!

B *f* (no gliss.) *Unis.*  
e - ven in a mi-nute! So full of shapes is fan-cy, fan-cy,

105

S *mp* *Unis.* *mf*  
ah, fan - cy, fan-cy,

CHORUS

A *mf*  
ah, So full of shapes is fan-cy, fan -

T *mp* *mf*  
fan-cy, fan - cy, fan - cy, fan - cy,

B *mf*  
fan-cy, fan-cy, fan - cy, fan - cy,



109 *poco rit.* *poco* *Div.* *mp*

S  
fan - cy, fan - cy, fan - cy, fan-cy, so full of shapes is fan-cy That

CHORUS  
A  
cy, fan - cy, fan-cy, so full of shapes is fan-cy That

T  
fan-cy, fan - cy, fan - cy, fan-cy, so full of shapes is fan-cy That

B  
fan - cy, fan - cy, fan-cy, so full of shapes is fan-cy That

114 *f* *ff* *fff*

S  
it a-lone is high, high, high fan - tas - tic - al,

CHORUS  
A  
it a-lone is high, high, high fan - tas - tic - al,

T  
it a-lone is high, high, high fan - tas - tic - al,

B  
it a-lone is high, high, high fan - tas - tic - al, *Div.* *fff*

If Music Be the Food of Love

16

119

S *sub.mf* *ff* *mf* *mp* *mf*  
 ah, fan - tas - tic-al, ah, fan -

A *sub.mf* *ff* *mf* *mp* *mf*  
 ah, fan - tas - tic-al, ah, fan -

CHORUS

T *sub.mf* *ff* *f* *mf*  
 ah, fan - tas - tic-al, ah, ah, ah,

B *sub.mf* *ff* *mf* *Unis.*  
 ah, fan - tas - tic-al, ah, ah,

123

S *mp* *f* *Unis.*  
 tas - tic-al, ah, ah,

A *mp* *f*  
 tas - tic-al, ah, ah,

CHORUS

T *f*  
 ah, ah, ah, ah,

B *f*  
 ah, ah, ah,

*\*At conductor's discretion, trio may return to offstage position to enhance "fade." Trio should continue singing full chorus staves until noted.*

127 *mf*

S ah, ah, ah, ah, ah,

A ah, ah, ah,

CHORUS

T *mf* ah, ah, ah,

B *mf*

132 *mp* *p*

S ah, ah, ah, ah, ah,

S2 *mp* *p* ah, ah, ah, ah,

CHORUS A *mp* *p* ah, ah, ah...

T *mp* ah, ah...

B *mp* ah...

The musical score is written for a vocal ensemble. It begins at measure 137. The vocal parts are:

- S1:** Soprano 1, with lyrics "ah, ah, ah, ah, ah, ah...". Dynamics include *pp* and *ppp*, with a *rit.* marking.
- S2:** Soprano 2, with lyrics "ah, ah, ah, ah, ah, ah, ah...". Dynamics include *pp* and *ppp*.
- A:** Alto, with lyrics "ah, ah...". Dynamics include *pp* and *ppp*.
- S:** Soprano (unlabeled), with lyrics "ah...". Dynamics include *rit.*
- S2:** Soprano 2 (unlabeled), with lyrics "ah...".
- CHORUS A:** Chorus Alto, with lyrics "ah...".
- T:** Tenor, with lyrics "ah...".
- B:** Bass, with lyrics "ah...".

The score includes various musical notations such as slurs, ties, and dynamic markings. A large watermark "For personal use only Please do not copy" is overlaid on the page.

Duration: ca. 6'45"

January, 2015  
Chapel Hill, NC