



Lohe's
Seigh Ho

Walter E. Macfarren
(1828-1905)

Walter Cecil Macfarren (1826–1905) was in London, the younger brother of one of the leading Victorian composers, George Alexander Macfarren. He was a chorister at Westminster Abbey and sang at Queen Victoria's coronation. He had thoughts of becoming an artist, taking lessons in painting, but entered the Royal Academy of Music, studying the pianoforte and composition. He became a sub-professor of the pianoforte and was on the staff of the Royal Academy fifty-seven years. Macfarren was musical critic for the 'Queen' newspaper from 1862 until his death. He was chiefly concerned with teaching the piano and had some distinction as a conductor. He suffered from weak eyesight, but did not become totally blind, as did his brother. He composed many small pianoforte pieces and choral works, including two church services and many part-songs. He wrote no large-scale choral or dramatic works and wrote only a limited amount of orchestral music.

Love's Sleigh Bells

W. C. Macfarren

Allegretto ♩ = 96

S *p* Love is a sick - ness full of woes, *mf* Love is a sick - ness full of woes,

A *p* Love is a sick - ness full of woes, *mf* Love is a sick - ness full of woes,

T *p* Love is a sick - ness full of woes, *mf* Love is a sick - ness full of woes,

B *p* Love is a sick - ness full of woes, *mf* Love is a sick - ness full of woes,

S ⁴ *f* Love is a sick - ness full of woes, All re - me-dies re - fus - ing; A plant that with_ most

A *f* All re - me - dies, all _____ re - fus - ing; A plant that with_ most

T *f* Love is a sick - ness, All re - me-dies re - fus - ing; A plant that with most

B *f* All re - me - dies, all _____ re - fus - ing; A plant that with_ most

Love's Heigh Ho

9 *cresc.*

S cut - ting grows, Most bar - ren with best u - sing. Why so? _____ Why so? _____ Why

A *cresc.*

A cut - ting grows, Most bar - ren with best u - sing. Why so? Why so? _____ Why so? _____

T *cresc.*

T cut - ting grows, Most bar - ren with best u - sing. Why so? _____ Why so? _____ Why

B *cresc.*

B cut - ting grows, Most bar - ren with best u - sing. Why so? _____ Why so? _____ Why

14 *p cresc.* *ff*

S so? More we en - joy it, more it dies; If not en - joyed, it sigh - ing cries, — Heigh

A *p cresc.* *ff*

A — More we en - joy it, more it dies; If not en - joyed, it sigh - ing cries, — Heigh

T *p cresc.* *ff*

T so? More we en - joy it, more it dies; If not en - joyed, it sigh - ing cries, — Heigh

B *p cresc.* *ff*

B so? More we en - joy it, more it dies; If not en - joyed, it sigh - ing cries, — Heigh

19 *dim.* *f*

S ho! it cries Heigh ho! Heigh ho! cries, — it cries Heigh

A *dim.* *f*

A ho! it cries Heigh ho! Heigh ho! Heigh ho!

T *dim.* *f*

T ho! it cries Heigh ho! Heigh ho! Heigh ho!

B *dim.* *f*

B ho! it cries Heigh ho! Heigh ho!

Love's Heigh Ho

23 *dim. e rall.*

S ho! _____ Heigh ho! _____

A *dim. e rall.* *pp* > _____ > _____ > _____
 it cries _____ Heigh ho! Heigh ho! Heigh ho!

T *dim. e rall.* *pp* > _____ > _____ > _____
 it cries _____ Heigh ho! Heigh ho! Heigh ho!

B *dim. e rall.* *pp* _____ > _____ > _____
 it cries _____ Heigh _____ ho! _____ Heigh ho!

27 *p* _____ *mf* _____

S Love is a tor - ment of the mind, Love is a tor - ment of the mind,

A *p* _____ *mf* _____

T *p* _____ *mf* _____

B *p* _____ *mf* _____

Love is a tor - ment of the mind, Love is a tor - ment of the mind,

31 *f* _____ *p* _____

S Love is a tor - ment of the mind, A tem - pest ev - er - last - ing; And Jove hath made it

A *f* _____ *p* _____

T *f* _____ *p* _____

B *f* _____ *p* _____

A tem-pest ev - - - er - last - - - ing; And Jove hath made it

Love is a tor - - - ment, A tem - pest ev - er - last - ing; And Jove hath made it

A tem-pest ev - - - er - last - - - ing; And Jove hath made it

Love's Heigh Ho

36 *cresc.*

S of a kind Not well, not full, nor fast - ing. Why so? _____ Why so? _____ Why

A of a kind Not well, not full, nor fast - ing. Why so? Why so? _____ Why so? _____

T of a kind Not well, not full, nor fast - ing. Why so? _____ Why so? _____ Why

B of a kind Not well, not full, nor fast - ing. Why so? _____ Why so? _____ Why

41 *p* *cresc.*

S so? More we en - joy it, more it dies; If not en - joyed, it sigh - ing

A *p* *cresc.*
— More we en - joy it, more it dies; If not en - joyed, it sigh - ing

T *p* *cresc.*
so? More we en - joy it, more it dies; If not en - joyed, it sigh - ing

B *p* *cresc.*
so? More we en - joy it, more it dies; If not en - joyed, it sigh - ing

45 *ff* *dim.* *f* *f*

S cries, _____ Heigh ho! it cries Heigh ho! Heigh ho! cries, _____

A *ff* *dim.* *f* *f*
cries, _____ Heigh ho! it cries Heigh ho! Heigh ho! Heigh

T *ff* *dim.* *f* *f*
cries, _____ Heigh ho! it cries Heigh ho! Heigh ho! Heigh

B *ff* *dim.* *f* *f*
cries, _____ Heigh ho! it cries Heigh ho! Heigh ho! Heigh

Love's Heigh Ho

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S
it cries Heigh ho! Heigh ho!

A
ho! it cries Heigh ho! Heigh ho! Heigh ho!

T
ho! it cries Heigh ho! Heigh ho! Heigh ho!

B
ho! it cries Heigh ho! Heigh ho!

dim. e rall.

pp

Novello, Ewer and Co.
(1860-1885)

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 enjoyed, 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, not full, nor fasting.
Why so?
More we enjoy it, more it dies;
If not enjoyed, it sighing cries,
Heigh ho!

Samuel Daniel (1562-1619)

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