

SBMP 714, \$1.75

611. Dickau, LOVE IS

Dickau, LOVE IS

SATB div./sop. solo
a cappella
duration: 5:00

Jo-Michael Schreibe
CHORAL SERIES

Love IS

music by

David C. Dickau

text by

E. E. Cummings

Unitarian Universalist Church
of Rockville
100 Welsh Park Drive
Rockville, MD 20850



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About the composer

David Dickau (b.1953) is a choral conductor and nationally known composer. He has advanced degrees in choral music from Northwestern University in Evanston, Illinois and the University of Southern California in Los Angeles. David composes numerous commissioned pieces each year, and his compositions are widely performed throughout the United States. Recent major commissions have included "Dresden Canticles," which was premiered in Leipzig, Dresden, and Prague in 1998; and "View from the Air," composed for the Anne Morrow and Charles H. Lindbergh Foundation in commemoration of Charles Lindbergh's historic transatlantic flight.

Since 1991, David has served as Director of Choral Activities at Minnesota State University, Mankato, where he conducts the Concert Choir and teaches conducting and composition. He has led the MSU Concert Choir on several regional and international concert tours. David recently served as president of the ACDA of Minnesota and is currently in his thirteenth season as Music Director of Magnum Chorum, a chamber choir based in St. Paul, Minnesota. This ensemble has appeared at ACDA regional and national conventions under his direction. They have also been featured on National Public Radio in the nationally syndicated program The First Art. Dr. Dickau also has appeared throughout the country as a clinician and guest conductor.

The poetry

By E.E. Cummings (American, 1894-1962)

love is more thicker than forget
more thinner than recall
more seldom than a wave is wet
more frequent than to fail

it is most mad and moonly
and less it shall unbecome
than all the sea which only
is deeper than the sea

love is less always than to win
less never than alive
less bigger than the least begin
less littler than forgive

it is more sand and sunly
and more it cannot die
than all the sky which only
is higher than the sky

Listen to a recording at www.sbmp.com

Performed by the Alaska Chamber Singers

David Hagen, conductor

The violin part is available as a separate publication: SBMP 714.1

In celebration of the 20th season of the Alaska Chamber Singers,
Elvera Voth, founder; David Hagen, director

love is

E.E. Cummings

for my son Colin

David C. Dickau

Violin *Freely* ♩ = c. 60 *Serenely* ♩ = c. 60

mf *p humming, with resonance*

S *p humming, with resonance*

A *p humming, with resonance*

T *p humming, with resonance*

B *p humming, with resonance*

for rehearsal only

Freely ♩ = c. 60 *Serenely* ♩ = 60

p

5

"love is more thicker than forget" from COMPLETE POEMS: 1904-1962,
by E. E. Cummings, Edited by George J. Frimage,

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A little slower $\text{♩} = 52$

Unis. *mp*

love is more thick-er than for-get more_ thin-ner than re-call more

mp

love is more thick-er than for-get more_ thin-ner than re-call more

mp

love is more thick-er than for-get more_ thin-ner than re-call more

Unis. *mp*

love is more thick-er than for-get more_ thin-ner than re-call more

mp

love is more thick-er than for-get more_ thin-ner than re-call more

A little slower $\text{♩} = 52$

mp *rall.* **14** *a tempo*

rall. *a tempo*

sel-dom than a wave is wet *rall.* more fre-quent_ than to *a tempo*

rall. *a tempo*

sel-dom than a wave is wet *rall.* more fre-quent_ than to *a tempo*

rall. *a tempo*

sel-dom than a wave is wet *rall.* more fre-quent_ than to *a tempo*

rall. *a tempo*

sel-dom than a wave is wet *rall.* more fre-quent_ than to *a tempo*

fail it is most mad and moon - ly

fail it is most mad and moon - ly

fail it is most mad and moon - ly

fail it is most mad and moon - ly

fail it is most mad and moon - ly

fail it is most mad and moon - ly

18 *a tempo*

a tempo Unis. *mp* *mf* *cresc.* *f with full sonority* *f*

a tempo mp *cresc.* *f*

a tempo mp *cresc.* *f*

a tempo Unis. *mp* *cresc.* *f*

a tempo *mp* *cresc.* *f*

a tempo and less it shall un - be and less it shall un - be than

22

all the sea _____ which on - ly is deep - er than the sea,

all the sea _____ which on - ly is deep - er than the sea,

all the sea _____ which on - ly is deep - er than the sea,

all the sea _____ which on - ly is deep - er than the sea,

25

deep - er than the sea, deep - er than the

deep - er than the sea, deep - er than the

deep - er than the sea, deep - er than the

deep - er than the sea, deep - er than the

27

Musical score for measures 27-29. The score consists of six staves. The top staff is a vocal line with a treble clef, starting with a *mf* dynamic and containing a triplet of eighth notes. The second staff is a vocal line with a treble clef, with the word "sea" written below it. The third staff is a vocal line with a treble clef, also with "sea" below it. The fourth staff is a vocal line with a treble clef, with "sea" below it. The fifth staff is a vocal line with a bass clef, with "sea" below it. The sixth staff is a piano accompaniment with grand staff notation, starting with a *mf* dynamic.

30

Musical score for measures 30-32. The score consists of six staves. The top staff is a vocal line with a treble clef, starting with a *mf* dynamic and containing a triplet of eighth notes. The second staff is a vocal line with a treble clef, with the instruction "*p* humming, with resonance" written above it. The third staff is a vocal line with a treble clef, with "Unis." written above it and "*p* humming, with resonance" below it. The fourth staff is a vocal line with a treble clef, with "*p* humming, with resonance" written above it. The fifth staff is a vocal line with a bass clef, with "*p* humming, with resonance" written above it. The sixth staff is a piano accompaniment with grand staff notation, starting with a *p* dynamic.

rall. e dim.

rall. e dim.

rall. e dim.

rall. e dim.

rall. e dim.

rall. e dim.

36 **A little slower** ♩ = 52

Unis. mp

love is less al-ways than to win less nev-er than a-live less

mp

love is less al-ways than to win less nev-er than a-live less

mp

love is less al-ways than to win less nev-er than a-live less

Unis. mp

love is less al-ways than to win less nev-er than a-live less

A little slower ♩ = 52

mp

Vertical text on the right edge of the page, likely a copyright or publisher notice.

41

mp

big-ger than the least be - gin less lit - tler than for-

big-ger than the least be - gin less lit - tler than for-

big-ger than the least be - gin less lit - tler than for-

big-ger than the least be - gin less lit - tler than for-

44

mp *rall.* *a tempo* *rall.*

give it is most sane and sun - ly

give it is most sane and sun - ly

give it is most sane and sun - ly

give it is most sane and sun - ly

rall. *mf a tempo* *rall.*

rall. *mf a tempo* *rall.*

rall. *mf a tempo* *rall.*

rall. *mf a tempo* *rall.*

a tempo

a tempo
Unis. *mp*

cresc. *f* with full sonority *f*

and more it can-not be and less it shall un - be than

a tempo mp *cresc.* *f*

and more it can-not be and less it shall un - be than

a tempo mp *cresc.* *f*

and more it can-not be and less it shall un - be than

a tempo
Unis. *mp* *cresc.* *f*

and more it can-not be and less it shall un - be than

a tempo mp *cresc.* *f*

50

all the sky _____ which on - ly is high - er than _____ the sky,

all the sky _____ which on - ly is high - er than _____ the sky,

all the sky _____ which on - ly is high - er than _____ the sky,

all the sky _____ which on - ly is high - er than _____ the sky,

high - er than the sky, high - er than the
high - er than the sky, high - er than the
high - er than the sky, high - er than the
high - er than the sky, high - er than the
high - er than the sky, high - er than the

Unis.

55 Serenely $\text{♩} = 60$

mp *p* humming, with resonance *mp*

sky

Unis.
p humming, with resonance

p humming, with resonance

p humming, with resonance

Serenely $\text{♩} = 60$

mp *p*

The first system of the musical score consists of five staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with slurs and accents. The second staff is a single melodic line in treble clef, mostly containing rests with some chordal accompaniment. The third and fourth staves are single melodic lines in treble clef, also mostly containing rests. The fifth staff is a bass line in bass clef, providing a rhythmic and harmonic foundation with eighth and sixteenth notes. The key signature has one flat, and the time signature is 4/4.

The second system of the musical score consists of six staves. The top staff is a single melodic line in treble clef, starting with a measure marked '61' and containing a long, sustained note with a 'p' dynamic marking. The second and third staves are single melodic lines in treble clef, with 'rall.' markings and dynamic changes to 'pp'. The fourth and fifth staves are single melodic lines in treble clef, also with 'rall.' markings and dynamic changes to 'pp'. The sixth staff is a bass line in bass clef, with 'rall.' markings and dynamic changes to 'pp'. The tempo is marked 'Slowly' with a quarter note equal to approximately 52 (♩ = c. 52). The key signature has one flat, and the time signature is 4/4.

*execute bow change on the final note as imperceptibly as possible