

JORGE MUÑIZ

# Shakespeare's Love

A Song Cycle  
for  
Tenor and Piano



TRASGU MUSIC



*To Dr. Paul R. Herman, Dr. Diane Musgrave, and David Needleman, with great appreciation*

# **Shakespeare's Love**

Mishawaka, Indiana

March 29, 2014

Duration: 20 minutes

- I. Romeo (Infatuation)
- II. Falstaff (Womanizing)
- III. Orsino (Passionate, Impetuous)
- IV. Iago (Jealousy)
- V. Antony (Eternal Love)

## **Program Notes**

This new song cycle for tenor and piano celebrates the 450th Anniversary of Shakespeare. The text of this work is based on five soliloquies on diverse aspects of love as portrayed by leading male characters from Shakespeare's plays. The songs include "Romeo" (infatuation), "Falstaff" (the womanizer), "Orsino" (passionate and impetuous), "Iago" (jealousy), and "Antony" (eternal love). My settings of Shakespeare's famous soliloquies are set without any reference to their original periods. They are set in quintessentially American vernacular sound, as if listeners are watching a modern American setting of each Shakespearean play. For example, I imagine Iago in a production of Othello set on Wall Street, circa 2014, in his speech plotting his jealous rage using Cassio. My Iago music features blue jazz chords and sinister funk bass in the piano, minimalistic hip-hop rhythm with dramatic tempo changes, and portamento phrasing in the vocal line. Shakespeare's Love is intentionally operatic, giving the tenor plenty of vocal weight to act each character, supported by a vast range of orchestral painting from the piano.

**Commissioned by:**

David Needleman

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Leonardo Balada, Karen Locke, Lee Streby, Amy Wang and Ruth Lehrer

Indiana University South Bend

## Texts

### 1. Romeo (Infatuation)

But, soft! what light through yonder window breaks?  
It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,  
Who is already sick and pale with grief,  
That thou her maid art far more fair than she:  
Be not her maid, since she is envious;  
Her vestal livery is but sick and green  
And none but fools do wear it; cast it off.

It is my lady, O, it is my love!  
O, that she knew she were!  
She speaks yet she says nothing: what of that?  
Her eye discourses; I will answer it.  
I am too bold, 'tis not to me she speaks:  
Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,  
As daylight doth a lamp; her eyes in heaven  
Would through the airy region stream so bright  
That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!  
O, that I were a glove upon that hand,  
That I might touch that cheek!

### 2. Falstaff (Womanizing)

O, she did so course o'er my exteriors with such a greedy intention,  
that the appetite of her eye did seem to scorch me up like a burning-glass!  
Here's another letter to her: she bears the purse too;  
she is a region in Guiana, all gold and bounty.

I will be cheater to them both, and they shall be exchequers to me;  
they shall be my East and West Indies, and I will trade to them both.

Go bear thou this letter to Mistress Page;  
and thou this to Mistress Ford: we will thrive, lads, we will thrive.

### 3. Orsino (Passionate, Impetuous)

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.

### 4. Iago (Jealousy)

That Cassio loves her, I do well believe it;  
That she loves him, 'tis apt and of great credit:  
The Moor, howbeit that I endure him not,  
Is of a constant, loving, noble nature,  
And I dare think he'll prove to Desdemona  
A most dear husband. Now, I do love her too;  
Not out of absolute lust, though peradventure  
I stand accountant for as great a sin,  
But partly led to diet my revenge,

For that I do suspect the lusty Moor  
Hath leap'd into my seat; the thought whereof  
Doth, like a poisonous mineral, gnaw my inwards;  
And nothing can or shall content my soul  
Till I am even'd with him, wife for wife,  
Or failing so, yet that I put the Moor  
At least into a jealousy so strong  
That judgment cannot cure. Which thing to do,  
If this poor trash of Venice, whom I trash  
For his quick hunting, stand the putting on,  
I'll have our Michael Cassio on the hip,  
Abuse him to the Moor in the rank garb—  
For I fear Cassio with my night-cap too—  
Make the Moor thank me, love me and reward me.

For making him egregiously an ass  
And practising upon his peace and quiet  
Even to madness. 'Tis here, but yet confused:  
Knavery's plain face is never seen till used.

## **5. Antony (Eternal Love)**

I will o'ertake thee, Cleopatra, and  
Weep for my pardon. So it must be, for now  
All length is torture: since the torch is out,  
Lie down, and stray no farther: now all labour  
Mars what it does; yea, very force entangles  
Itself with strength: seal then, and all is done.

I come, my queen: Stay for me:  
Where souls do couch on flowers, we'll hand in hand,  
And with our sprightly port make the ghosts gaze:  
Dido and her AEneas shall want troops,  
And all the haunt be ours.





To Dr. Paul R. Herman, Dr. Diane Musgrave,  
and David Needleman, with great appreciation

# Shakespeare's Love

## I. Romeo (Infatuation)

Texts by  
William Shakespeare

Music by  
Jorge Muñiz  
(2014)

**Passionate** (♩=74)

Tenor

Piano

The first system of the musical score is for the Tenor and Piano. The Tenor part is a single staff with a treble clef and a 4/4 time signature, containing three measures of whole rests. The Piano part consists of two staves (treble and bass clefs) with a 4/4 time signature. It begins with a forte (ff) dynamic and features a series of chords and triplets. The first measure has a forte (ff) dynamic. The second and third measures have a sforzando (sfz) dynamic. The tempo is marked as 'Passionate' with a quarter note equal to 74 beats per minute.

4

The second system of the musical score continues the Piano part from the first system. It starts with a measure of a whole rest. The tempo is marked as 'hurriedly'. The piano part features a series of chords and triplets. The first measure has a sforzando (sfz) dynamic. The second and third measures have a sforzando (sfz) dynamic. The tempo is marked as 'hurriedly'.

7 *mf* > *p*

8 But soft! what light through

*f* *mp* *p* *8va* *8va*

11

8 yond-er win - - dow breaks?

*mf* *f* *ff* *sfz*

14

*f*

18

It is the east, and

*mf* *pp legatissimo*

22

Ju - li - et is the sun.

24

*rit.*

*rit.*

25  $\text{♩} = 100$  *f* A -

27 rise, fair sun, and kill the en - vious

29 moon, *port.*

30 Who is al - rea - dy

31  
8 sick and pale\_ with grief, That thou her

33  
8 maid art far\_ more fair than she: Be not her maid,

35  
8 since she is en - vious; *ff*

37  
8 *mf* Her

40  
ves-tal li - ve-ry is but sick and green *f* And none but fools do wear it;—

43 *ff*  
cast it off.

45

47

50

*hurriedly*

*p* *pp*

Passionate (♩=74)

53

*f*

It is my la - dy, O, it is my love!\_

Passionate (♩=74)

*f* *ff*

59

*f* *ff*

62

O, that she knew she were!\_

66

8va

3

3

70

*f*

She speaks yet she says no-thing:

*mf < f*

*f*

3

3

3

3

8<sup>va</sup>

75

$\text{♩} = 100$

what of that?

$\text{♩} = 100$

*p*

(8)

3

3



79 **Passionate** (♩=74)

Her eye dis - cour - ses;\_ I \_\_\_\_\_ will ans - wer

*f* *ff* *ff sfz*

82

it. I am too

*sfz* *f* *hurriedly* *sfz*

85

bold, 'tis not to me \_\_\_ she speaks:

*sfz* *f* *mp*

90  $\text{♩} = 100$

93

96 *loco* Two of the

98 *f* fair - est stars in all the heav - en,

100  
8 Hav-ing some bu - si - ness, \_\_\_\_\_ do \_\_\_\_\_ en -

Piano accompaniment for measures 100-101. The right hand features a steady eighth-note accompaniment. The left hand has a bass line with occasional chords and rests.

102  
8 treat her eyes \_\_\_\_\_ To \_\_\_\_\_

Piano accompaniment for measures 102-103. The right hand continues with eighth-note accompaniment. The left hand has a bass line with some triplets in measure 103.

104  
8 *mf* twink - le in their \_\_\_\_\_ *f* spheres \_\_\_\_\_ till they \_\_\_\_\_ re -

Piano accompaniment for measures 104-105. The right hand continues with eighth-note accompaniment. The left hand has a bass line with some triplets in measure 105.

106  
8 turn. \_\_\_\_\_

Piano accompaniment for measures 106-107. The right hand continues with eighth-note accompaniment. The left hand has a bass line with some triplets in measure 107.

108

*p sub*

111 *mp*

What if her eyes were there, they in her

114

head?

118

*8va*

Detailed description: This page of a musical score contains measures 108 through 118. It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 108 shows the beginning of the piano accompaniment with a dynamic marking of *p sub*. The piano part features a complex texture with many sixteenth notes and triplets. The vocal line is mostly rests. Measure 111 begins with the vocal line: "What if her eyes were there, they in her". The piano accompaniment continues with similar textures. Measure 114 concludes the vocal phrase with "head?". Measure 118 shows the piano accompaniment with a dynamic marking of *8va* (octave up) and continues with intricate sixteenth-note and triplet patterns.

120 **accel.**  $\text{♩} = 120$  **Passionate** ( $\text{♩} = 74$ ) *f*

The bright-ness of her cheek.

124  $\text{♩} = 100$

would shame those stars,

128

As day-light doth a lamp;

131

her eyes in heav - en

133

135

*mp* *quasi falsetto*

Would through the ai - ry re - gion stream so

137

bright That birds would sing and

*p*

139

think it were not night.

Musical score for measures 139-140. The vocal line features a triplet of eighth notes in the phrase "were not". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

141

See, how she

Musical score for measures 141-142. The vocal line has a dynamic marking of *f* (forte) for the word "See". The piano accompaniment has a dynamic marking of *mf* (mezzo-forte) in the first measure and *f* in the second. The piano part includes triplet markings in the bass line.

143

leans her cheek up-on her hand!

Musical score for measures 143-144. The vocal line ends with an exclamation point. The piano accompaniment features a dynamic marking of *f* and includes triplet markings in the bass line. The piece concludes with a 3/4 time signature.

145

O, that I

147

were a glove up - on that hand,

*ff*

149



151 rit. . . . . **Passionate** (♩=74) *sotto voce, libero*

That I might

154 *ff*

touch that cheek!

*espress.*

*f sempre*

*ff*

159 *ff*

*sost.  $\text{rit.}$*

*ff*

*p*

163

8

8

*pp*

8<sup>tb</sup>

## II. Falstaff (Womanizing)

### Scherzando Hip-Hop (♩=110)

Musical staff 1: Treble clef, 4/4 time signature, measures 1-4 with whole rests.

### Scherzando Hip-Hop (♩=110)

Musical staff 2: Treble clef, 4/4 time signature, measures 1-4 with whole rests. Bass clef, 4/4 time signature, measures 1-4 with eighth-note patterns. Dynamics: *p*.

5

Musical staff 3: Treble clef, 4/4 time signature, measures 5-8 with whole rests.

Musical staff 4: Treble clef, 4/4 time signature, measures 5-8 with chords and eighth notes. Bass clef, 4/4 time signature, measures 5-8 with eighth-note patterns. Dynamics: *mp*, *simile*.

8

Musical staff 5: Treble clef, 4/4 time signature, measures 9-12 with whole rests.

Musical staff 6: Treble clef, 4/4 time signature, measures 9-12 with chords and triplets. Bass clef, 4/4 time signature, measures 9-12 with eighth-note patterns. Dynamics: *mf*.

10

8

13

*f*

O, she did so course o'er my ex - te - ri - ors\_

8

*f*

15

with such a greed-y in - ten - tion, that the ap - pe - tite\_

8

*f*

loco

8<sup>va</sup> 8<sup>vb</sup>

18  
8 — of her eye did seem to scorch me up like a burn - ing - glass! *ff*

21  
8  
*mf sub*  
*mf sub*  
*ff*

23  
8  
Here's\_

25  
8 — an - o - ther let - ter to her: she bears the purse too;

27 *ff*  
she's a re - gion of gui - a - na all gold and bount - y.

29 *mp*  
I will be chea - ter to them both,

*p sub*

31  
and they shall be ex - che - quers to me;

*f*  
*mf* *f*

33 *mp*  
they shall be my East and West In - - - dies,

*p sub* *mf* *port.*

36 *mf*  
and I will trade them to

*p sub* *cresc.* *mf*

39 *f*  
both.

*f*

41

43 *f*  
Go bear thou this

*f*

45  
 let-ter to Miss - tress Page;

47  
 and thou this to Miss-tress Ford:—

*loco*

49  
 we will thrive, lads,— we will

*f* *ff* *whispered*

52 (8)-] (laugh)

thrive. —

*p sub* *pp*





9

12 *mf*  
8 Give me ex - cess of it, \_\_\_\_\_ that,

14 *f*  
8 sur-feit - ing, \_\_\_\_\_ The ap - pet - ite may sick-en, \_\_\_\_\_

16 *mf* *p* *mf*  
8 and so die. \_\_\_\_\_ That strain a - gain! \_\_\_\_\_

19 *mp*

It had a dy-ing fall;—

*p*

*mf*

22 *mp* *poco rit.*

O, it came o'er my

*p sub* *poco rit.*

25 **A tempo (♩=60)** *mf*

ear like the sweet sound,

**A tempo (♩=60)** *mf legato*

bring out the melody

28

*mf*

That breathes up - on \_\_\_\_\_ a bank of

*f mf*

30

*mf*

vi - ol - ets, Steal - ing \_\_\_\_\_ and

*f mf*

32

*f*

giv - - - ing od - - - -

*f ff*

33 *ff*

*f* parlato

our! — En ough; no more:

*espress.*

*pp*

37 *p*

'Tis not so sweet now as it was be

*pp*

41 *pp*

fore.

*pp*

(8).....] loco

*pp*

*pp*

IV. Iago (Jealousy)

Relentless (♩=90)

Relentless (♩=90)

stop sounds with left hand on strings

*funky*

8<sup>th</sup>

*mf*

(almost whispered) *p*

That

10 (8)- *ord.*

Cas-sio loves her, I do well be - lieve it; That she loves him, 'tis

13 *mf port.* *p sub*

apt and of great cred- it: The Moor how-beit that

*mf* *pp sub*

*pp sub*

16 *mf*

I en - dure him not, Is of a cons tant, lov - ing,

*mf sub*

19 *mf sub*

nob - le nat - ure,

*sfz*

21 **Poco mosso** (♩=96)

And I dare think he'll prove to Des - de -

**Poco mosso** (♩=96)

23 *f* **accel.**

mo-na A most dear hus - band.

**accel.**

**Poco mosso** (♩=100)

25 *p sub*

Now, I do love her too; Not out of

**Poco mosso** (♩=100)

*p sub*

28 *mf* *mp* *poco a poco cresc.*

ab - so - lute lust, though pre - ad - ven - ture I stand ac - count - ant

*mf* *p sub* *poco a poco cresc.*

31 *f* *ff*

for as great sin, But part - ly led to di - et my re - venge,

*f* *ff*



34 **Poco mosso** (♩=104)

**Poco mosso** (♩=104)

*p sub*

8<sup>vb</sup>.....

38

*p*

For that I do suspect the

*(p)*

*mf sub* *p sub*

(8).....

40

*mf* *f*

lust - y Moor Hath leap'd in - to my seat; the

*mf* *f*

(8).....

42 *ff*  
 thought where-of Doth

*mp* *f*  
*loco*

44  
 like a pois - o - nous min - e - ral,\_\_\_ gnaw my in - wards;\_\_\_\_\_

47 **Poco mosso** (♩=110)  
*p sub*  
 And no-thing can or shall\_\_\_\_\_ con-tent my soul

**Poco mosso** (♩=110)  
*ff*  
*pp*

50

*mf* *p*

— Till I am e-ven'd with him, \_\_\_\_\_ wife for wife, — Or fail - ing so,

*pp* *p* *loco*

(8).....

53

*mf*

— yet that I put the Moor — At least in - to — a jeal-ous - y so strong

*mp*

56

*f* *accel.* *Ancora più* (♩=116)

— That judg-ment can-not cure. — Which thing to

*f* *accel.* *Ancora più* (♩=116)

59 *mp*  
do, If this poor\_

61  
trash of Ven - ice, whom I trash

63 *mf* *f* *gliss.*  
for his quick hunt - ing, stand the put - ting on,

66 *f*  
I'll have our Mi - cha - el Cas - si - o

68

on the hip, Ab-use him to the Moor \_\_\_\_\_ in the

71

rank garb For I fe - ar

*p sub*

73

Cas-si - o \_\_\_\_\_ with my night-cap too \_\_\_\_\_

*mf* *p*

76

Make the Moor \_\_\_\_\_ thank me,

*mf*

79 *mf* *f*

love me and re-ward me.

82 **Ancora più** (♩=120)

*mf*

**Ancora più** (♩=120)

## 86

*mf*

For mak-ing him e - greg-i-ous-ly an ass

## 89

*mp*

and prac-tis-ing up - on his peace and qui-et ev -

92

- en to mad - ness... 'Tis here, but yet con - fused:

95

Knav - e - ry's plain face is nev - er seen

98

till used.

101

stop sounds with left hand on strings

8<sup>vb</sup>  
mf

V. Antony (Eternal Love)

**Pesante** (♩=60)

**Pesante** (♩=60)

*ff*

8<sup>va</sup>  
*ff*

5

8

*loco*

(8)-----

*pp* *passionate* *mf*

10

8

I \_\_\_\_\_ will o'-er take thee, Cle-o-pa - tra,

8<sup>va</sup>

*p*



16 *pp* *espress.* *p* *3* *3* *3* *8vb*

and Weep for my par-don.

20 *pp* *mf* *pp* **Restless (♩=120)**

So \_\_\_\_\_ it must be, \_\_\_\_\_

*3* *3* *3* *p* **Restless (♩=120)**

(8)-----  
*loco*

25 *mf* *f*

for now All length is

*mf* *mf*

29

tor - ture:—

33 *lyrical*

since the torch is out,

*poco rit.* . . **Restless** (♩=120)

*pp*

36 *mp*

Lie down, \_\_\_\_\_ and stray no farther:—

## Pesante (♩=60)

40 *ff*

now all lab-our\_ Mars\_what it

**Pesante (♩=60)**

45 *ff*

does;\_ yea, ver-y force en-tang-les It-self with

49 *f* *p* *libero mp*

strength seal then,\_ and all is

**Grave** (♩=50)

54 *pp*

done.

**Grave** (♩=50)

*pp*

8<sup>vb</sup> *pp* una corda

58

*espress.*

*mp*

*loco*

(8)

61

*mf*

I come, my queen:

*mf*

63

8

Stay for me:

*f*

*mp*

5

5

65

8

*f*

Where souls do couch on flow - ers, we'll

*f*

*p*

3

3

3

3

3

3

3

68

8

hand in hand, \_\_\_\_\_

And with\_ our spright-ly port

3

3

72

make the ghosts gaze: Di - do and

*pp*

75

her Ae-ne-as shall want troops,

*pp*

*grv*

77

And all the haunt be ours.

*p*

*ppp*

*p*

80

(8)

*ppp*

*pp*

*ppp*

*n*

*ppp*

*pp*

*n*

*ppp*

Deo gratias  
Mishawaka, Indiana  
March 29, 2014