

Five Shakespeare Songs

For High Voice and Piano

By R. Busiakiewicz
(2014)

1. The Storm on the Heath
(King Lear, Act III, Scene II)

2. A Boy's Song
(Measure for Measure, Act IV, Scene I)

3. Caliban's Dream
(The Tempest, Act III, Scene II)

4. Macbeth's Soliloquy
(Macbeth, Act V, Scene V)

5. Prospero's Meditation
(The Tempest, Act IV, Scene I)

Approximate duration: 17 Minutes

Vocal Range:



King Lear,
Act III, Scene II

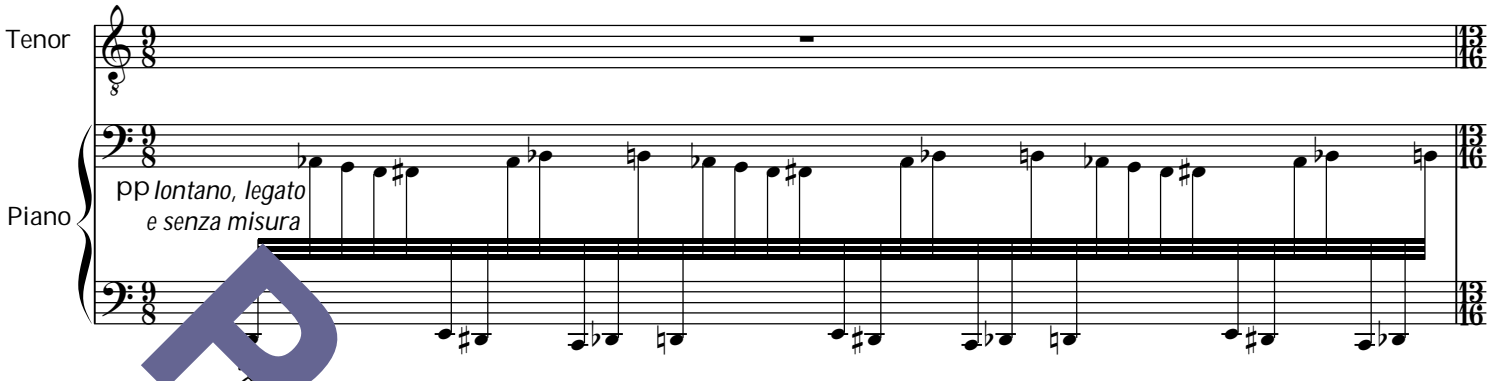
1. Storm on the Heath

Con Moto $q = 70$

Tenor

Piano

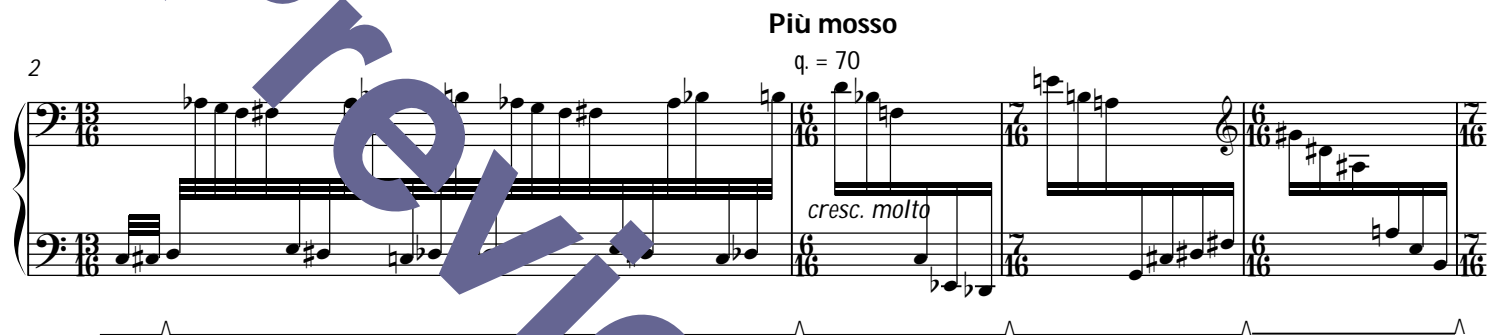
*pp lontano, legato
e senza misura*



2

Più mosso
 $q = 70$

cresc. molto



6



12

ff

5:3

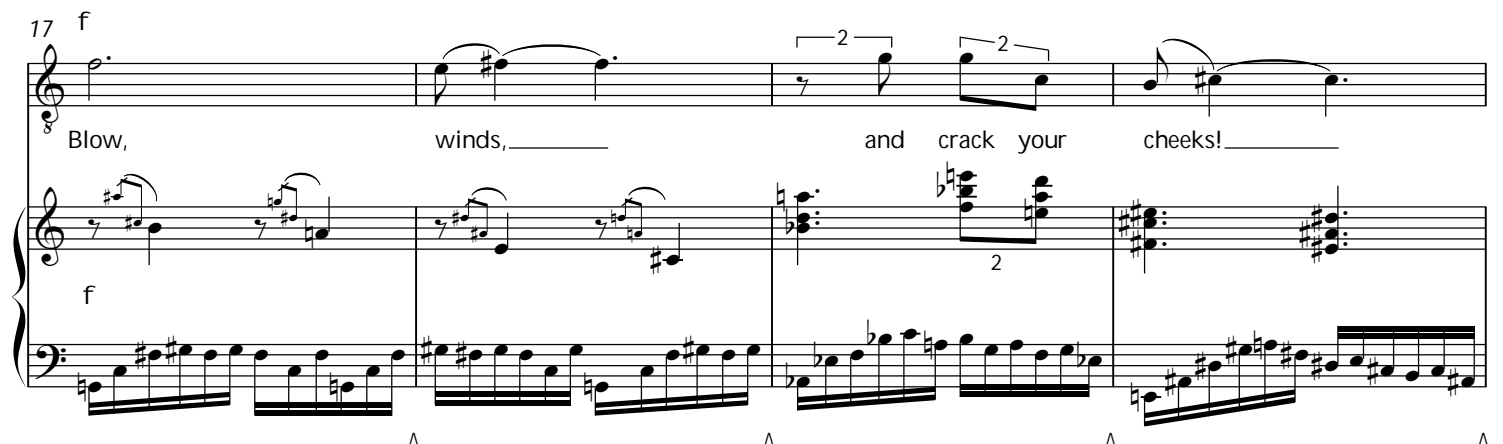


17 **f**

Blow, winds, _____ and crack your cheeks! _____

f

2



sost.

21

Rage! _____ Blow! _____

Meno Mosso

q = c.58

24

fff

p inquieto, ritmico

Freely

mf parlando

28

Y ca-ta-racts and hur-ri-ca-noes, spout_

mf

p as before

34

Till you have drenched our stee-ples, drown'd_

mf

p

mf

38 = mf

the cocks! You sul - phurous and thought ex - e - cut - ing fires,

mp agitato, crescendo

42

vaunt - cou - ri - ers to oak clea - ving thun -

47 **f** **Fractionally Faster** $q = 64$

der bolts,

mp

p

52 *mp*

and thou,

mf

(mf)

f

56

all sha - - - - - king thun - der,

59

Free

Adagio Assai

e = 100

Con Moto

mp *nervoso* q = 64

strike flat the thick sun - ty o' the world! Nor rain,

ff *pp tranquillo* *mp legato sempre, senza rigore*

63

wind,

70

mf

thun - der, fire are my daugh - ters:

f

75 *mf*

I tax not you, you e-le-ments, with un-kind-ness;

mp

80

I ne-ver_ you king-dom, _

mp

86 *mp* *lamentoso*

call'd you chil-dren,

90 **Freely** **Più mosso** *q. = 70*

you owe me no sub scrip-tion:

mp *subito mf, cresc*

93

f

Then let fall your hor - ri - ble

97

plea - sure;

here

I

stand,

100

sost. . . .

your

slave...

sost. . . .

cresc. brutale al fine

103

low as poss.

gliss.

2. A Boy's Song

Molto Flessibile e = c.84

Tenor

Piano

p *penseroso, grazioso*

6 *pp* *mp* *rit.*

11 *A Tempo* *mp* *sost.*

Take, O take those lips away, that so

17 *mf*

sweet - - ly were for - sworn;

21 *mf* and those eyes, _____

26 *gliss.* those eyes, _____ *mf*

A tempo *sost. . . A Tempo*

f rinvivando *mp as before*

31 the break of day, _____ *f*

p semplice *mf* *f*

35 *mf* lights, _____ lights _____ that do mis-lead the morn: _____

mf *mp* *mf*

40 *mp*

but my kiss - - es bring a - gain,

mp *trattolillo*

44 *mf*

seals of love,

mf

48 *sost. mp*

but sealed in

sost. mp

52 *sost. Rall.*

vain, sealed in vain.

sost. p

3. Caliban's Dream

Freely $q = c.64$

Tenor

Piano

p nervoso

pp placido, una corda

3

mp come prima
tre corde

molto rit.

mp

Be not a - feared; _____

5

the isle is full of noi - ses,

p

molto rit.

A tempo

9 *mp dolce*

sounds and sweet airs, _____ that give de-light and hurt _____ not.

mp

12

8va

molto rit.

mf

14 **A tempo**

p

some - times a thou - sand

p

17

mf

twang - - - ling in - - - stru - ments

mf

8va

19

mp

will hum a - bout mine ears, and some - time voi - ces

mp

semplice, senza rigore

23

p

that, if I then had waked af - ter long sleep, will make me sleep a gain:

28

30

mp

and then, in dream - ing, the

tre corde

33

clouds me thought would o - pen and show

35

rich - - - - es rea - - - - dy to

8^{va} 8^{va}

37

Calando al fine *mp*

drop u on me that,

(8) 8^{va} 8^{va} 8^{va} 8^{va}

40

p

when I waked, I cried to dream a - g

una corda

4. Macbeth's Soliloquy

Adagietto, Rubato (q = 72)

Tenor

Piano

p defeated ³

To-mor - row,

p fragile

sost.

mp *sost.*

6 to - mor - row, and to - mor - row,

sost. *mf*

11 and to-mor-row, creeps in this petty pace from

p

sost. *freely*

16 day_ to day_ to the last_ syl - la - ble of re - cor - ded time,

sost. //

mf

20 *mf*

and all our yes - ter - days have light - ed fools

mp

26 *mp* *pp*

the way dus - ty death.

sost.

ff

31 *freely* *p* *f*

out, out brief can - dle! Life's but a talk ing sha - dow,

p *f pesante e marcato*

35 *ff*

a poor play - er that struts and frets his hour u - pon the stage

39 *f* *sost.* *freely mp*

and then, then _____ is heard no more,

ff *mf*

44 *p* *mf*

no more. It _____ is a tale told.

p *mf*

49 *f* *rit.*

byan i-di-ot, full of sound, full of sound _____ and

rit. *f*

54 *freely* *p* *pp*

fu - ry sig - ni - fy - ing no - thing.

ff *p* *pp*

5. Prospero's Valediction

Largamente ♩ = 60

*mp ad lib.**

Tenor

The cloud - capp'd towers, —

Piano

mp *f* *mf* *f*

3

the gor - geous pa - la - ces, — the so - lemn tem - ples, —

mp *p* *mf*

5

the great globe it - self, —

mp *f* *mf*

7

yea, all which it in - he - rit, — shall dis - solve —

p *mf* *f* *mp*

9 *mf* and like this in-sub-stan - tial pa-geant fa - ded, *mf* leave not a rack be-hind:

mf *mp*

11 we are such stuff as dreams are made on, and our lit - tle life is roun - ded

mf *mp*

13 *p* with a sleep. *ppp*

p *mf* *ppp*

*Reach the end of the bar before the decay of the piano becomes inaudible.