

THROUGH LOVE'S EYES

For Baritone and Piano

Text by William Shakespeare

Music by Donald M. Skirvin

Selected lines from plays by William Shakespeare

Ay me! For aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth.
A Midsummer Night's Dream, Lysander, Act 1 Scene 1

Love looks not with the eyes but with the mind.
And therefore is winged Cupid painted blind.
A Midsummer Night's Dream, Helena, Act 1 Scene 1

But love is blind, and lovers cannot see
The pretty follies that themselves commit
The Merchant of Venice, Jessica, Act 2 Scene 6

For when would you, my liege, or you, or you,
In leaden contemplation have found out
Such fiery numbers as the prompting eyes
Of beauty's tutors have enrich'd you with? . . .
A lover's eyes will gaze an eagle blind;
A lover's ear will hear the lowest sound,
When the suspicious head of theft is stopp'd.
Love's feeling is more soft and sensible
Than are the tender horns of cockled snails.
Love's tongue proves dainty Bacchus gross in taste.
For valour, is not Love a Hercules,
Still climbing trees in the Hesperides?
Subtle as Sphinx; as sweet and musical
As bright Apollo's lute, strung with his hair;
And when Love speaks, the voice of all the gods
Make heaven drowsy with the harmony.
Love's Labour's Lost, Berowne, Act IV Scene 3

Love is a smoke raised with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;
Being vexed, a sea nourished with loving tears.
What is it else? A madness most discreet,
A choking gall, and a preserving sweet.
Romeo and Juliet, Romeo, Act 1 Scene 1

LOVE, MADNESS, AND MYSTERY

William Shakespeare,
lines from *A Midsummer
Night's Dream*, *The Merchant
of Venice*, *Love's Labour's Lost*,
and *Romeo and Juliette*

For Baritone and Piano

Donald M. Skirvin

NO. 1

THROUGH LOVE'S EYES

Dedicated to Scott Kovacs

A Midsummer Night's Dream
Act I, scene 1, lines 132-34

mp

Baritone

Piano

mp *p* *mp*

5 *mf*

ought that I ev - er could read Could ev - er hear by tale or —

9 *mp*

his - to - ry The course of true love nev - er did run smooth. —

Through Love's Eyes - 2

A Midsummer Night's Dream,
13 Act I, scene 1, lines 234 - 235.

mp Love looks not with the eyes but with the mind; and there-fore is *mf*

mp *mf*

15

The Merchant of Venice:
Act II, scene 6, lines 36 - 37

winged Cu-pid paint-ed blind. But love is blind, and lov-ers

mp *mf*

18

can-not see The pret-ty fol-lies that them-selves com-mit.

mp *mf*

Love's Labour's Lost,
Act four, scene 3, lines 296-299

mf

For when would you, my liege, or you, or you,

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one flat and a 3/4 time signature. The vocal line begins with a rest for two measures, followed by a melodic phrase starting on a G4 note. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics 'For when would you, my liege, or you, or you,' are written below the vocal line.

STAVES REMOVED

31

meno mosso con rubato

mp

Love's Labour's Lost:

Act four, scene 3, lines 310-321

A lov-er's eyes will gaze an ea-gle blind.

meno mosso con rubato

mp

36

A lov-er's ear will hear the low-est sound, When the sus - pi-cious head of theft is

40

stopp'd. Love's feel-ing is more soft and sen - si-ble Than are the ten-der horns of

STAVES REMOVED

52

les, Still climb-ing trees in the Hes - per - i-des? Sub - tle as

The musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with lyrics: "les, Still climb-ing trees in the Hes - per - i-des? Sub - tle as". The middle staff is the right-hand piano accompaniment in treble clef, featuring a series of chords and some melodic fragments. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a rhythmic bass line with eighth and sixteenth notes.

56

broaden →

Sphinx; as sweet and mu-si-cal As bright A-pol-lo's lute, strung with his

broaden →

60

pui mosso ♩ = 68

hair.

pui mosso ♩ = 68

rit. →

65

♩ = 60

mp

And when Love speaks, the voice of all the

♩ = 60

l.h.

mp

68

rit. →

meno mosso

a tempo primo

gods Makes heav-en drow - sy

with the har-mo-ny...

rit. →

meno mosso

a tempo primo

p

STAVES REMOVED

81

Musical score for measures 81-83. The score is in A major (three sharps) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'p' (piano) dynamic marking is present at the beginning of the piano part.

a sea nour-ish'd with lov-ers' tears: What is it else? a mad-ness most dis -

84

Musical score for measures 84-87. The score continues in A major and 3/4 time. The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. A 'mp' (mezzo-piano) dynamic marking is placed above the vocal line. The piano accompaniment features chords in the right hand and a bass line in the left hand. A 'p' (piano) dynamic marking is placed below the piano part. The piece concludes with a double bar line.

creet, a chok-ing gall and a pre-serv-ing sweet.

Seattle, May 1999
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