

Frank Wilhoit

Five Shakespeare Songs, Op. 32

High Voice and Piano

1. *Who is Silvia?*
2. *Full fathom five*
3. *O Mistress mine*
4. *Blow, blow, thou winter wind*
5. *Orpheus with his lute*

Who is Silvia?

William Shakespeare (*The Two Gentlemen of Verona*, Act IV, Scene ii)

Frank Wilhoit, Op. 32 No. 1

Fluente quasi vivace ♩ = 132

Voice *p*

Who is Sil - via? what is she? That all our swains com

Piano *p legato sempre*

4

V. mend her? Ho - ly, fair, and wise is she; The heav'n such grace did

Pf.

7

V. lend her, That she might ad-mi-rèd be.

Pf.

10

V.  Is she kind as she is

Pf. 

13

V.  fair? For beau - ty lives with kind - ness: Love doth to her eyes re-

Pf. 

16

V.  pair, To help him of his blind- ness: And, be-ing helped, in-ha-bits

Pf.  *p sempre*

19

V.  there. Then to

Pf. 

23

V. Sil - via let us sing, That Sil-via is ex - cel - ling; She ex -

Pf.

26

V. cels each mor - tal thing U-pon the dull Earth dwel - ling. rit.

Pf.

29 **A tempo**

V. To her let us gar-lands bring.

Pf. *mf* *pp*

Full fathom five

William Shakespeare (*The Tempest*, Act I, Scene ii)

Frank Wilhoit, Op. 32 No. 2

Grave ♩ = 69

Voice

p

Full fa-thom five thy

Piano

pp

pp

7

V.

fa-ther lies, Of his bones, of his bones are cor-al made; Those

Pf.

12

V.

— are pearls that were his eyes, No-thing of him that doth fade, But doth

Pf.

16

V.

Pf.

21

V.

Pf.

26

V.

Pf.

31 (hold as long as possible)

V.

Pf.

O Mistress mine

William Shakespeare (*Twelfth Night*, Act II, Scene iii)

Frank Wilhoit, Op. 32 No. 3

Agitato $\text{♩} = 76$ *f appassionato*

Voice

O Mi - stress mine, where are you

Piano

f *mp*

3

V.

roa - ming? O stay and hear, your true love is com ing, That can sing both high and

Pf.

p

6

V.

low. Trip — no fur - ther pret - ty

Pf.

f *ff* *p* *mp leggiero*

9 **poco rit.**

V. swee - ting, Jour-neys end in lo-vers' mee - ting, E-v'rywise man's son doth know.

Pf.

13 **poco meno** **rit.**

V. What is love? 'Tis not here-af - ter, Pre - sent mirth hath pre - sent laugh - ter:

Pf. *pp*

17 **mf** **Tempo I** ♩ = 76

V. What's to come is still un - sure. In de-lay there lies no

Pf. *mp*

21

V. *f* *ff*

plē - ty, Then come kiss me sweet and twēn - ty: Youth's a stuff -

Pf. *mf* *f* *ff*

24

molto rit. A tempo

V. *p* *pp*

— will not en - dure.

Pf. *mf* *mp* *p*

Blow, blow, thou winter wind

William Shakespeare (*As You Like It*, Act II, Scene vii)

Frank Wilhoit, Op. 32 No. 4

Adagio con moto ♩ = 63

Voice

p

1. Blow, blow, thou win - ter
2. Freeze, freeze, thou bit - ter

Piano

p legato

3

V.

wind, Thou art not so un-kind As man's in - gra - ti - tude: Thy tooth is
sky, That dost not bite so nigh As ben - e - fits for - got: Though thou the

Pf.

6

V.

not so keen, Be-cause thou art not seen, Al-though thy breath be
wa-ters warp, Thy sting is not so sharp, As friend re - mem - bered

Pf.

12 **molto accel.** **Vivace** ♩ = 126

V. *f*
rude. not. Heigh - ho, sing heigh - ho, un - to the green hol - ly; Most

Pf. *mf*

12

V.
friend - ship is feign - ing; most lo - ving, mere fol - ly: Then

Pf.

14 *ff*

V.
heigh - ho, the hol - ly, This life is most jol - ly.

Pf. *fff*

Orpheus with his lute

William Shakespeare (*King Henry VIII*, Act III, Scene i)

Frank Wilhoit, Op. 32 No. 5

Commodo e grazioso ♩. = 52

Voice

Or - pheus with his lute made

Piano

mp quasi pizzicato

4

V.

trees, And the moun - tain tops that freeze, Bow them - selves,

Pf.

7


V.

when he did sing

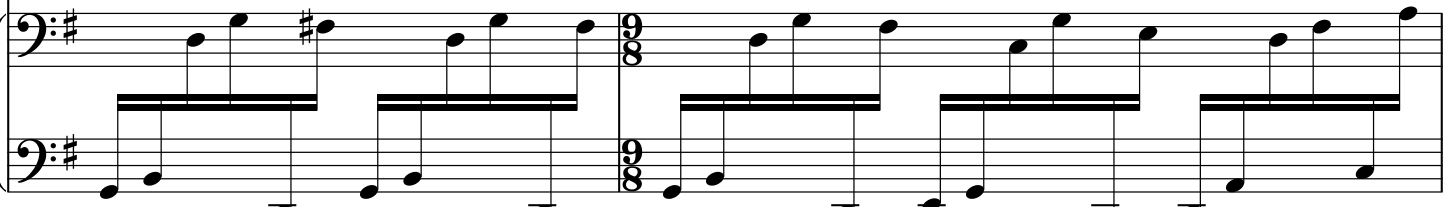
Pf.

14


10

V. 

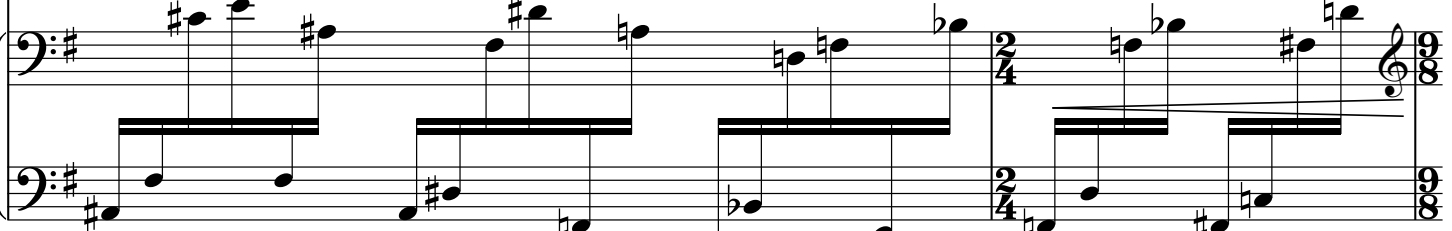
To his mus - ic, plants and

Pf. 

12

V. 

flow - ers E-ver sprung: as sun and show - ers There had made a las - ting

Pf. 

14

V. 

spring. Ev' - ry - thing that

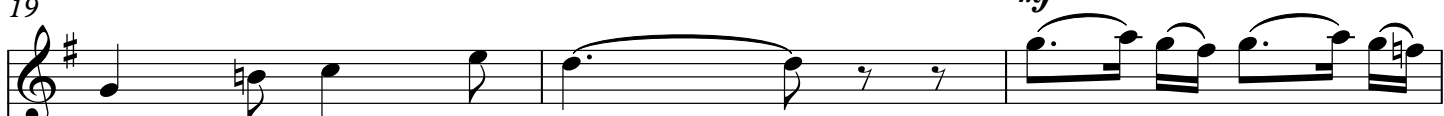
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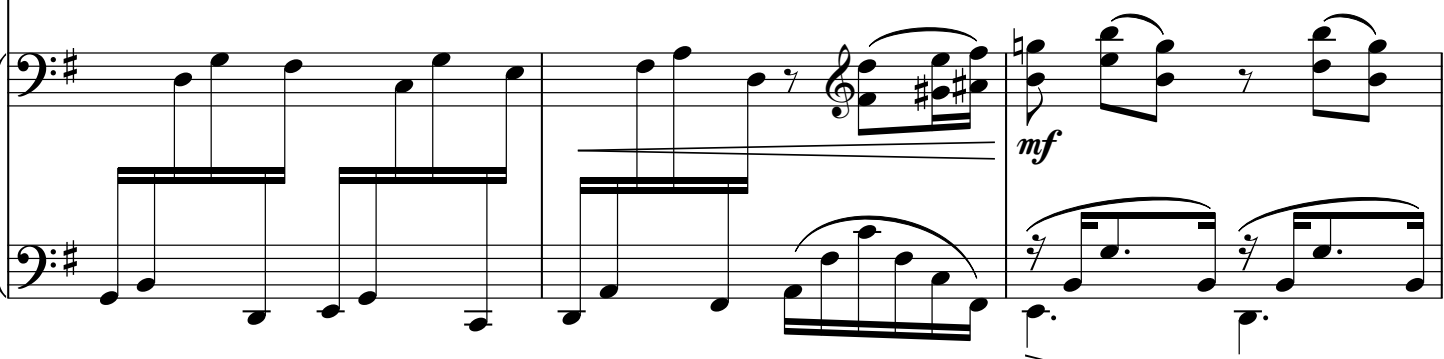
16

V.  heard him play— E - ven the bil - lows of the sea, Hung their

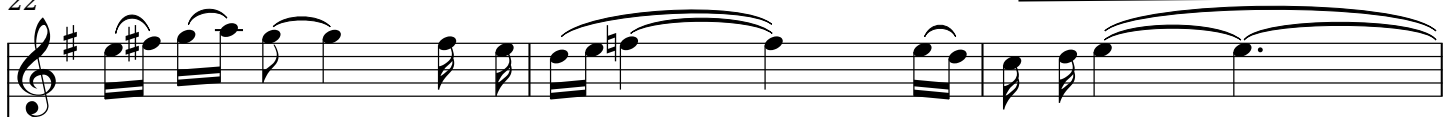
Pf. 

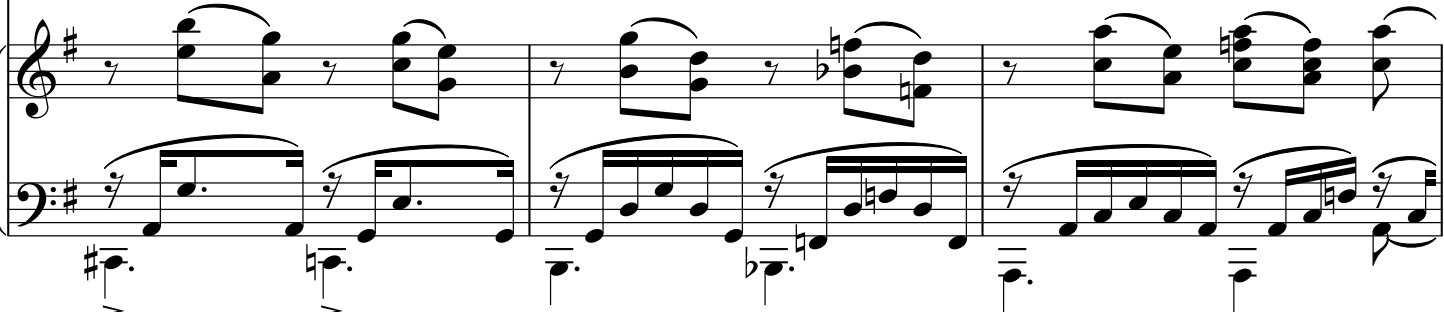
19

V.  heads, and then lay by. In sweet mu - sic

Pf. 

22

V.  is such art, Kill-ing care, and grief of heart,

Pf. 

16

25 *p*

V. *8* Fall a - sleep,

Pf. *mp*

28

V. *8* or, hear - ing, die.

Pf. *p*

31 *rit.*

V. *8*

Pf. *pp*