

Love's Slave

William Shakespeare
Cindy Hochman

Sonnet 57 /
The Affair That Turned Into a Poem

David Morneau
Lana Is

Blues groove (♩=80)

Musical notation for the first system. The vocal line is in 4/4 time, starting with a 7-measure rest, followed by three measures of music with lyrics: "So true a fool is love, that in your will, Though you do an-y-thing,". The piano accompaniment features a bass line with a 7-measure rest and a treble line with sustained chords. Dynamics include *f* and *mf*. Trills and triplets are indicated.

Musical notation for the second system, starting at measure 4. The vocal line continues with lyrics: "he thinks no ill. Be-ing your slave what should I do but tend Up-on the hours,". The piano accompaniment includes a treble line with a 7-measure rest and a bass line with triplets. Dynamics include *mf*.

Musical notation for the third system, starting at measure 7. The vocal line continues with lyrics: "and times_ of your de-sire? I have no pre-cious time at all_ to". The piano accompaniment features a treble line with sustained chords and a bass line with triplets. Dynamics include *mf*.

11

spend; Nor ser-vic-es to do, till you re -

15

quire. So true a fool is love, that in your will,

f

18

Though you do an - y - thing, he thinks no ill.

21

mp freely improvised melody

I wanted you to follow me home and bury yourself under my skin for awhile like a subcutaneous lover

mp fill lightly behind the singer, using these pitches

22

mf 3 3 3 3

Nor dare I chide the world with-out end hour, While I, —

25

— my sov-er-eign, watch the clock for you, Nor think the bit-ter-ness of ab-sense

29

sour, When you have bid

32

f 3 3 3 3

your ser - vant once ad - ieu; So true a fool is love,

35

that in your will, Though you do an-y-thing, he thinks no ill.

39 *mp* *freely improvised melody*

and so I jackhammered your sacred door and gave you my stain-glassed lips dripping with wine and erotica,
and pressed them, with precision, against your cold shoulder.

mp *fill lightly behind the singer,
using these pitches*

40

mf

Nor do I quest - ion_ with my jea - lous thought Where you may be, —

43

nor your af - fairs sup - pose, But, like a sad_ slave,

46

stay and think of nought

49

Save, where you are, and how hap-py you make those.

53

mp freely improvised melody

I even bled poetry for you through every pore, wrapped myself around you like a bold-colored sheet,

mp fill lightly behind the singer,
using these pitches

54

and then this tiny gymnast, unbound, filled with a little girl's innocent lust, almost jumping-jacked her crystal-thin body onto your well-settled lap and did a pole-vault over your head—

but they were all Olympian failures, summer-assaults, you responded with an apprehensive affirmative, just the hint of a heartbeat, a backwards smile, callused hands and callous kisses around the province of my breasts and heart,

56 *f* So true a fool is love, that in your will, Though you do an-y-thing,

59 *mf* he thinks no ill. and I ne-ver asked for rings or rain-bows, I was con-tent

62 - to be your plas-ter - of - par - is - el - e - va - tor friend and

65

base - ment lov - er and dar - ling,

This musical system covers measures 65 to 68. The vocal line (treble clef) features a melody with triplet markings above the notes. The piano accompaniment (grand staff) includes a bass line with a triplet of eighth notes in the first measure and a treble line with various chords and triplets. The lyrics are "base - ment lov - er" and "and dar - ling,".

69

suddenly slower rit. . . .

I would have part-ed the C for_ you.

This musical system covers measures 69 to 72. The vocal line (treble clef) begins with a triplet of eighth notes and includes a fermata over a whole note. The piano accompaniment (grand staff) features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The lyrics are "I would have part-ed the C for_ you.".