

Johannes Rövenstrunck

3 Sonettos op. 68

für Mezzosopran und Klavier
for Mezzo-Soprano and Piano

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1. Sonetto #1

for mezzo-soprano & piano

The melody is based on the Catalan folksong "La Mala Nova"
Die Melodie ist dem katalanischen Volkslied "la Mala Nova" entlehnt

Lyrics by William Shakespeare
Nachdichtung: Karl Kraus

Johannes Rövenstrunck
op.68,1 (2007)

1 ♩ = 124

p

From fair - est
Ein schö - nes



5

crea - tures we _____ de - sire in - crease, _____
We - sen wünscht _____ man fort - ge - setzt, _____



9

mp

That there - by
daß nie - der

mp

13

beau - ty's rose - might ne - ver die,
Schön - heit Ro - se ganz ver - ge -



17

- he,



21

p

But as the ri - per should by time de -
und welkt sie durch - die Zeit, dass un - ver -

p

25

cease, His ten - der heir _____ might bear his me - mo -
letzt im schö - nen Spross _____ das Schö - ne auf - er -

The musical score for measures 25-28 consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a melodic line with a fermata over the word 'heir'. The piano accompaniment is in G major and features a bass line with a fermata over the word 'Spross'.



29

ry: _____
ste - - - - - he. _____

The musical score for measures 29-32 consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a melodic line with a fermata over the word 'he.'. The piano accompaniment is in G major and features a bass line with a fermata over the word 'he.'.



33

The musical score for measures 33-36 consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a melodic line with a fermata over the word 'he.'. The piano accompaniment is in G major and features a bass line with a fermata over the word 'he.'.

37



41

mf

But thou con - trac - ted to - - - - - thine
Du a - ber, nur - dem eig - - - - - nen



45

own bright eyes, - - - - -
Strahl ver - bun - den, - - - - -

49

Feed'st thy light's flame with self-sub-
du, nur ge-nährt, ver-zehrt von



53

stan-tial fu-el,
dei-nem Glan-ze,



57

Ma-king a
du hast, dich

61

fa - mine where a - bun-dance lies,
nei - dend, dei - nen Feind ge - fun - den,



65

Thy self, thy foe, to thy sweet self too cruel:
der dir im Voll - be - sitz miß - gönnt das Gan -



69

- - - ze.

73

Musical score for measures 73-76. The vocal line consists of four whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. A fermata is placed over the piano accompaniment in measure 74.



77

f

Musical score for measures 77-80. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment also begins with a forte (*f*) dynamic. The lyrics are: "Thou that art now the world's fresh or - na -
Du, der die Welt be - glückt mit je - dem".



81

Musical score for measures 81-84. The vocal line begins with a fermata over the first two notes. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "ment, _____ And on - ly
Reiz, _____ des Früh - lings".

85

he - rald to the gau - dy spring,
He - rold, der mit vol - len Hän -

89

- den

93

With - in that own bud bu - riest thy con - tent,
ver - sagt im Spen - den, du ge - währst dem Geiz,

97

And ten - der churl mak\'st waste in nig - gar - ding:
dich end - lich in dir sel - ber zu ver - schwen - -

dim.



101

- - - den.

dim.



105

p

Pi - ty the world, or
Ge - wöh - re dich der

p

109

else Welt, this der but zu - ton ge - be, hört



113

To die Schön - heit, world´s die due, das by Grab der gra - ve Zeit



118

rit. molto

and thee. ver - zehrt.

pp

2. Sonetto #62

Lyrics by William Shakespeare
Nachdichtung: Karl Kraus

Johannes Rösenstrunck
op.68,2 (2008)

1 $\text{♩} = 44$ *p sempre espr.*

Sin of self-love pos -
Die Ei - gen - lie - be,

5

ses - seth all mine eye,
ein - ge - seß - ne Sün - de,

9

And all my soul, and all my eve - ry part;
den Sinn hält sie, das Inn - re mir ge - bun - den,

13

And for this sin there
und ü - bel ist's, daß

=

17

is no re - me - dy,
ich kein Mit - tel fin - de,

=

21

It is so groun - ded in - ward in _____ my
um von dem Ü - bel end - lich zu _____ ge -

25

heart. ————
sun - - - den.

cresc.



29

mf

Me - thinks no face so gra - cious is as mine,
Kein Ant - litz scheint mir schön_ wie mein Ge - sicht,

mf



33

No shape so true, no
ich bin an Form und

37

truth_ of such ac - count, ___
In - halt oh - ne - glei - chen;



41

And for my - self mine own worth to de - fine,
und wenn ich selbst be - stim - me mein Ge - wicht,



45

As I all o - ther
ver - mag wohl nichts an

49

in all worths sur - mount.
mich he - ran - - - zu - rei - - - chen.



53

But when my glass shows
Nur, wenn ich manch - mal



57

me my - self in - deed
mich im Spie - gel schau,

61

Bea - ted and chopt with tanned an - ti - qui - ty,
so matt und mür - be, müd und ab - ge - trie - ben,



65

Mine own self-love quite
dann wird auch mei - ne



69

con - tra - ry I read:
Ei - gen - lie - be lau,

73

Self, so self-loving were in-ni-qui-
da wär' es Las-ter, so sich selbst zu

77

ty-lie-ben!

dim.

81

mf

'Tis thee (my self) that for my-self I praise,
Mein Selbst bist du: dir blei-be mei-ne Lie-be,

mf

85

Musical score for measures 85-88. The vocal line (treble clef) has rests for measures 85-87 and begins in measure 88 with the notes G4, A4, B4, A4, G4. The piano accompaniment (treble and bass clefs) features chords in the right hand and a descending eighth-note line in the left hand. The key signature has two sharps (F# and C#).

Pain-ting my age with
daß mei-nem Al - ter

89

Musical score for measures 89-92. The vocal line (treble clef) has a melodic line with a slur over measures 89-90 and a fermata over measure 91. The piano accompaniment (treble and bass clefs) has rests for measures 89-91 and begins in measure 92 with a chord in the right hand and a descending eighth-note line in the left hand. The key signature has two sharps (F# and C#).

beau - ty of thy days.
dei - ne Ju - gend blie - - be.

p molto

93 **rit.**

Musical score for measures 93-96. The vocal line (treble clef) has rests for measures 93-95 and a final note in measure 96. The piano accompaniment (treble and bass clefs) features chords in the right hand and a descending eighth-note line in the left hand. The key signature has two sharps (F# and C#).

rit.
calando *pp*

3. Sonetto #150

Lyrics by William Shakespeare
Nachdichtung: Karl Kraus

Johannes Rösenstrunck
op.68,3 (2008)

1 $\text{♩} = 168$

3 *f*

Oh from what power hast thou this power - ful
Sag, wel - che Macht gab dir die All - ge -

5

might, walt, With in - suf -
daß dei - ne

7

fi - cien - cy my heart to sway,
Schwä - che mei - ne Kraft zer - bricht?



9

To make me
daß ich ein



11

give the lie to my true sight,
Trug - bild schwö - re nur Ge - stalt

13

Musical score for measures 13-14. The vocal line (treble clef) has a whole rest in measure 13 and a half note in measure 14. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes and chords. The lyrics are: "And swear that und mir die".

And swear that
und mir die



15

Musical score for measures 15-16. The vocal line (treble clef) has a half note in measure 15 and a whole note in measure 16. The piano accompaniment (treble and bass clefs) continues with the rhythmic pattern. The lyrics are: "bright - ness doth not grace the day? Nacht er - scheint als Ta - ges - licht?".

bright - ness doth not grace the day?
Nacht er - scheint als Ta - ges - licht?



17

Musical score for measures 17-18. The vocal line (treble clef) has whole rests in both measures. The piano accompaniment (treble and bass clefs) continues with the rhythmic pattern. The word "dim." is written below the piano part in measure 17.

dim.

19 *p*

Whence hast thou
Sag, was be -

21

this be - com - ing of things ill,
wirkt den Zau - ber des Ge - sichts,

23

That in the ve - ry re - fuse of the
den Schein, der so dem Schlech - ten ward ver -

25

deeds,
liehn,

27

There is such strength and war - ran - tise of
daß nichts ver - bleibt als dein ver - wünsch - tes

29

skill,
Nichts

31

That in my mind thy worst all best ex -
der Tu - gend - fül - le an - drer vor - zu -

Musical score for measures 31-32. The vocal line begins with a rest in measure 31 and then sings the lyrics. The piano accompaniment consists of a treble and bass line with a 7/8 time signature.

33

ceeds?
ziehn?

cresc.

Musical score for measures 33-34. The vocal line has a rest in measure 33 and then sings the lyrics. The piano accompaniment continues with a 7/8 time signature and includes a *cresc.* marking.

35

Musical score for measures 35-36. The vocal line has a rest in measure 35. The piano accompaniment continues with a 7/8 time signature.

37 *f*

Who taught thee how to make me love thee
Wie kommts, daß stes mit hei - ßern Lie - bes -



39

more, flam-men The more I
ge - rech - ter



41

hear and see just cause of hate?
Grund zum Hass mein Herz ent - flammt?

43

Musical score for measures 43-44. The vocal line starts with a whole rest in measure 43 and begins in measure 44. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

O though I
Wenn al - le

45

Musical score for measures 45-46. The vocal line continues with lyrics. The piano accompaniment maintains the same rhythmic pattern.

love what o - thers to ab - hor,
mich und dich da - rob ver - dam - men,

47

Musical score for measures 47-48. The vocal line continues with lyrics. The piano accompaniment maintains the same rhythmic pattern.

With o - thers
von dir al -

49

thou shouldst not ab - hor my state.
lein drum sei ich nicht ver dammt!

51

dim.

53

p

If my un -
Daß ich nach

p

55

wor - thi - ness raised love in me,
 dei - nem Un - wert so be - gehrt,



57

More wor - thy I to be be - loved with
 das wahr - lich macht mich dei - ner Lie - be



rit. molto

59

thee.
 wert.

rit. molto

pp