

1985–1986

Sonnets I–CLIV (Shakespeare) für Gesang mit und ohne Instrumentalbegleitung (verschiedene Besetzungen)

(Neufassung für Gesang und Klavier 2005–2009)

Widmung: *This my last book is dedicated to my wife Mara, to all our ancestors and their families, to our daughters Claudia and Annalina and their families, to all their descendants and their families, to all our friends, especially to Urs and Regula Bucher-Zimmermann, and to all the admirers of the œuvre of Shakespeare*

1. *From fairest creatures we desire increase* (Alt; Fl., Kl., Vl., Klavier) · 2. *When forty winters shall besiege thy brow* (Tenor; Basskl., Fg., 4 Vl., 2 Va., 2 Vc., Kb., Trgl.) · 3. *Look in thy glass* (Bass, 6 Tomtoms, chin. Cymbal) · 4. *Unthrifty loveliness* (Sopran; Klavier) · 5. *Those hours, that with gentle work did frame* (Alt, Tenor; Glockenspiel, Marimb.) · 6. *Then let not winter's ragged hand deface* (Sopran; Trp., Vl. Va., Vc., Kb.) · 7. *Lo, in the orient* (gem. Chor, Knabenstimme; Fl., Woodblock) · 8. *Music to hear* (Tenor; 2 Vl., Va., Vc., Kb., kl. Tr.) · 9. *Is it for fear to wed a widow's eye* (Frauen- und Männerstimmen; Ob., Fg., 2 Woodblocks, Gong) · 10. *For shame!* (Mezzosopran; Marimb., Vibr.) · 11. *As fast as thou shalt wane* (Alt; Vl., Kb., Klavier) · 12. *When I do count the clock* (Tenor; Gong, Reco-Reco) · 13. *O that you were yourself!* (Sopran; Vl., Va., Vc., Kb.) · 14. *Not from the stars do I my judgment pluck* (Bass; Gitarre) · 15. *When I consider everything that grows* (Alt; Vl., Va., Vc., Kb., Vibr.) · 16. *But wherefore do not you a mightier way* (Männerstimmen, Knabenstimme; Fl., gr. Tr., Gong) · 17. *Who will believe my verse in time to come* (Bariton; Va., Vc.,

Tambourin) · 18. *Shall I compare thee to a summer's day?* (Alt; Fl., Kl., Vl., Klavier) · 19. *Devouring time* (Sopran solo) · 20. *A woman's face* (Tenor; Glocken) · 21. *So is it not with me as with that muse* (Bass; Fg., kl. Tr.) · 22. *My glass shall not persuade me I am old* (Alt; Hrn., Klavier) · 23. *As an unperfect actor on the stage* (Frauen- und Männerstimmen; 2 Vl., Va., Vc., Kb.) · 24. *Mine eye hath play'd the painter* (Bariton; Gitarre) · 25. *Let those who are in favour with their stars* (Sopran; Fl., Ob., Fg., Trp.) · 26. *Lord of my love* (gem. Chor; gr. Tr.) · 27. *Weary with toil* (Bass; Klavier) · 28. *How can I then return in happy plight* (Tenor; Pk., Gong) · 29. *When in disgrace with fortune and men's eyes* (Bariton; Kl., Fg.) · 30. *When to the sessions of sweet silent thought* (Sopran solo) · 31. *Thy bosom is endeared with all hearts* (Sopran; 2 Vl., Va., Vc., Kb.) · 32. *If thou survive my well-contended day* (Tenor; Xyl.) · 33. *Full many a glorious morning have I seen* (Alt; Kb., Klavier) · 34. *Why didst thou promise such a beauteous day* (Bass; Fl., kl. Tr.) · 35. *No more be griev'd* (Sopran; Vibr., Pk.) · 36. *Let me confess* (Tenor; Va.) · 37. *As a decrepit father takes delight* (Bass; Klavier) · 38. *How can my muse want subject to invent* (Frauen- und Männerstimmen) · 39. *O how thy worth with manners may I sing* (Alt; Kl.) · 40. *Take all my loves* (Tenor; Glockenspiel) · 41. *Those pretty wrongs* (Bariton; Xyl.) · 42. *That thou hast her, is not all my grief* (Sopran; Cembalo) · 43. *When most I wink, then do mine eyes best see* (Bass; 2 Vl., Va., Vc.) · 44. *If the dull substance of my flesh were thought* (Alt; Altsaxophon) · 45. *The other two, slight air and purging fire* (Alt; Ob.) · 46. *Mine eye and heart are at a mortal war* (Bariton; Glockenspiel) · 47. *Betwixt mine eye and heart a league is took* (Sopran; Klavier) · 48. *How careful was I when I took my way* (Mezzosopran; Trp.) · 49. *Against that time, if ever that time come* (Bass; Kb.) · 50. *How heavy do I journey on the way* (Frauen- und Männerstimmen) · 51. *Thus can my love excuse* (Frauen- und Männerstimmen) · 52. *So am I as the rich* (Tenor; Fg.) · 53. *What is your substance* (Bass; Gitarre, Tambourin) · 54. *O how much more doth beauty beauteous seem* (Sopran; 2 Vl., Va., Vc., Kb.) · 55. *Not marble, nor the gilded monument of princes* (Frauen- und Männerstimmen; Hrn.) · 56. *Sweet love* (Tenor solo) · 57. *Being your slave, what should I do* (Alt; Fg.) · 58. *That God forbid, that made me first your slave* (Alt; Fg.) · 59. *If there be nothing new* (Bariton; Klavier) · 60. *Like as the waves make towards the pebbled shore* (Frauen- und Männerstimmen; Pk.) · 61. *Is it thy will* (Mezzosopran; Klavier) · 62. *Sin of self-love possesseth all mine eye* (Tenor; Gitarre) · 63. *Against my love shall be, as I am now* (Alt solo) · 64. *When I have seen by time's fell hand* (Bass; Woodblock, gr. Tr.) · 65. *Since brass, nor stone, nor earth* (Frauen- und Männerstimmen; Pikk., Pos.) · 66. *Tir'd with all these* (Alt; Klavier) · 67. *Ah, wherefore with infection should be live* (Sopran; Fl., Kl.) · 68. *Thus is his cheek the map of days outworn* (Sopran; Fl., Kl.) · 69. *Those parts of thee that the world's eyes doth view* (Männerstimmen; Trp., chin. Cymbal) · 70. *That thou art blame'd shall not be thy defect* (Frauenstimmen; Hrn., Tempelblocks, Gong) · 71. *No longer mourn for me when I am dead* (Bariton; Gitarre) · 72. *O, lest my world should task you to recite* (Alt; Kl.) · 73. *That time of year thou may'st in me behold* (Bass; kl. Tr.) ·

74. *But be contended* (Bass; kl. Tr.) · 75. *So are you to my thoughts* (Sopran; Vl., Va., Vc.) · 76. *Why is my verse so barren of new pride?* (Tenor; Ob.) · 77. *Thy glass will show thee how thy beauties wear* (gem. Chor) · 78. *So oft have I invoc'd thee for my muse* (Alt; Vc.) · 79. *Whilst I alone did call upon thy aid* (Sopran; Fl.) · 80. *O, how I faint* (Bariton; Trp.) · 81. *Or shall I live your epitaph to make* (Mezzosopran, Bariton, gem. Chor; Pos.) · 82. *I grant thou wert not married to my muse* (Tenor; kl. Tr.) · 83. *I never saw that you did painting need* (Bass; Gitarre) · 84. *Who is it that says most?* (Sopran; Ob., Fg., Va., Kb.) · 85. *My tongue-tied muse in manners holds her still* (Alt; Glocken) · 86. *Was it the proud full sail of his great verse* (gem. Chor; Tomtom, chin. Cymbal) · 87. *Farewell! thou art too dear for my possessing* (Bariton; Gitarre) · 88. *When thou shalt be dispos'd to set me light* (Mezzosopran; Klavier) · 89. *Say that thou didst forsake me for some fault* (Tenor; Fl.) · 90. *Then hate me when thou wilt* (Tenor; Fl., kl. Tr.) · 91. *Some glory in their birth* (Alt; Vl.) · 92. *But do thy worst to steal thyself away* (Bass; Vibr.) · 93. *So shall I live, supposing thou art true* (Bass; Vibr.) · 94. *They that have power to hurt and will do none* (Männerstimmen; Woodblock, Gong) · 95. *How sweet and lovely dost thou make the shame* (Sopran; Klavier) · 96. *Some say, thy fault is youth* (Bariton solo) · 97. *How like a winter hath my absence been* (Alt; Gitarre) · 98. *From you have I been absent in the spring* (Tenor; 2 Vl., Va., Vc.) · 99. *The forward violet thus did I hide* (Bariton; Ob., Tambourin) · 100. *Where art thou, muse* (Mezzosopran; Marimb.) · 101. *O truant muse* (Sopran; Alt-Saxophon) · 102. *My love is strengthen'd* (Tenor solo) · 103. *A lack! What poverry my muse brings forth* (Bass; Glockenspiel) · 104. *To me, fair friend, you never can be old* (Alt; Glocken) · 105. *Let not my love be called idolatry* (Sopran; Klavier) · 106. *When in the chronicle of wasted time* (Bariton; Gong) · 107. *Not mine own fears* (gem. Chor; gr. Tr., chin. Cymbal) · 108. *What's in the brain that ink may character* (Tenor; Marimb.) · 109. *O, never say that I was false of heart* (Bass; Gitarre) · 110. *Alas! 'tis true, I have gone here and there* (Bass; Gitarre) · 111. *O, for my sake do you with fortune chide* (Bariton; Handtrommel) · 112. *Your love and pity doth the impression fill* (Alt; Hrn.) · 113. *Since I left you, mine eye is in my mind* (Mezzosopran; Kb.) · 114. *Or whether doth my mind, being crown'd with you* (Sopran; Vibr.) · 115. *Those lines that I before have writ to lie* (Männerchor) · 116. *Let me not the marriage of true minds admit impediments* (Tenor; 2 Vl., Va., Vc.) · 117. *Accuse me thus* (Bass solo) · 118. *Like as, to make our appetites more keen* (Bass; Fg.) · 119. *What potions have I drunk of Syren tears* (Tenor; Fl.) · 120. *That you were once unkind, befriends me now* (Mezzosopran; Ob.) · 121. *'Tis better to be vile* (gem. Chor; türk. Cymbal) · 122. *Thy gift, thy tables, are within my brain* (Bariton; Gitarre) · 123. *No! Time, thou shalt not boast that I do change* (Alt; kl. Tr., 2 Tomtoms, Tempelblocks) · 124. *If my dear love were but the child of state* (Sopran; Vibr.) · 125. *Were't ought to me I bore the canopy* (Bass; Klavier) · 126. *O thou, my lovely boy* (Tenor; Gitarre) · 127. *In the old age black was not counted fair* (Bass, Gitarre) · 128. *How oft, when thou, my music, music play'st* (Sopran; Klavier) · 129. *The expense of a spirit in a waste of shame is lust in action* (gem.

Chor; chin. Cymbal, gr. Tr.) · 130. *My mistress' eyes are nothing like the sun* (Bass; Kb.) · 131. *Thou art as tyrannous, so as thou art* (Bariton; Englischhorn) · 132. *Thine eyes I love* (Tenor; 2 Vl., Va., Vc.) · 133. *Beshrew that heart that makes my heart to groan* (Bass solo) · 134. *So now I have confess'd that he is thine* (Bass; Cabaza) · 135. *Whoever hath her wish* (Bass; Trp.) · 136. *If thou soul check thee that I come so near* (Tenor; Vibr.) · 137. *Thou blind fool, love* (Bass; Fg.) · 138. *When my love swears that he is made of truth* (Tenor; Marimb.) · 139. *O, call not me to justify the wrong* (Bass; Ob.) · 140. *Be wise as thou art cruel* (Tenor; Pk.) · 141. *In faith I do not love thee with mine eyes* (Bariton; 5 Tomtoms) · 142. *Love is my sin* (Alt; Kl.) · 143. *Lo, as a careful housewife runs to catch* (Bariton; Gitarre) · 144. *Two loves I have of comfort and despair* (Bass; Klavier) · 145. *Those lips that love's own hand did make* (Tenor; Tambourin) · 146. *Pour soul, the centre of my sinful earth* (Bariton; Gitarre) · 147. *My love is as a fever* (Männerstimmen; 2 Tomtoms, Gong, gr. Tr.) · 148. *O me, what eyes hath love put in my head* (Sopran; Kl., 2 Woodblocks) · 149. *Canst thou, O cruel! Say I love thee not* (Tenor; Cembalo) · 150. *O, from what power hast thou this powerful might* (Bariton; Kb.) · 151. *Love is too young to know what conscience is* (Bass solo) · 152. *In loving thee thou know'st I am forsworn* (Tenor; Pos.) · 153. *Cupid laid by his brand* (Bass; Gitarre) · 154. *The little love-god lying once asleep* (Tenor; Fl., Tambourin)

Dauer: ca. 360' · Musikverlag Boosey & Hawkes · Uraufführungen: 15.5.1994 Diekirch (Vieille Eglise); Mariette Lentz (Sopran) (Nr. 19 *Devouring time*, Nr. 30 *When to the sessions of sweet silent thought*); 25.10.1994 Luxemburg (Auditorium de la Banque de Luxembourg); Thais Tordai (Sopran), Béatrice Rauchs (Klavier) (Nr. 4 *Unthrifty loveliness*, Nr. 47 *Betwixt mine eye and heart a league is took*); 24.1.1998 Château de Wiltz; Mariette Lentz (Sopran), Elżbieta Kalvelage (Klavier) (Nr. 95 *How sweet and lovely dost thou make the shame*, Nr. 148 *O me, what eyes hath love put in my head*)

Literatur: Hans Heinrich Meier, Vorwort zur Partitur (Ms.). – Fritz Hennenberg, *Shakespeare's Sonnets I–CLIV, vertont von Victor Fenigstein*, in: *Shakespeare Jahrbuch*, Bd. 138, Bochum: Kamp 2002, S. 111–125.