

**Franz Kaern-Biederstedt**

(\*1973)

**Three Sonnets  
against Vanity**

Nach Sonnetten von  
William Shakespeare

(2001)

*Für gemischten Chor a capella*

*Joachim Siegel gewidmet*

**Partitur**

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Aufführungsdauer: ca. 11-12 Minuten

Joachim Siegel gewidmet

# Three Sonnets against Vanity

William Shakespeare

## Sonnet 60

Franz Kaern-Biederstedt (2001)

Sehr verhalten, wiegend, wie eine Barcarole

$\text{♩} = 49$

poco riten. a tempo

SOPRAN

ALT

TENOR

BASS

*ppp* sotto voce

*ppp*

div. *pp*

oh oh oh

sotto voce *ppp*

*pp*

*pp*

*pp*

oh oh oh oh oh

poco riten.

recht frei, etwas drängend

7

S.

A.

T.

B.

Like es the waves make\_towards the peb-ble

oh oh oh mm

oh oh oh mm

oh oh oh mm

mm

12 **rit.** **a tempo**

S. shore, \_\_\_\_\_

A. **unisono**  
**pp** **pp** **pp**  
oh oh oh oh

T. **div.**  
**pp** oh oh oh oh **mf**  
oh oh oh oh oh oh

B. \_\_\_\_\_

18 **poco riten.** **rit.** **a tempo**

S. mm \_\_\_\_\_ Oh \_\_\_\_\_

A. **mf** **ppp** **div.**  
oh oh mm oh oh

T. oh oh **ppp** mm  
oh oh mm **ppp**

B. *recht frei, etwas drängend*  
**p** \_\_\_\_\_

So do our mi-nutes has-ten to their end; \_\_\_\_\_

23 *pp* *poco f* *poco riten.*

S. oh oh oh oh

A. oh oh oh oh oh

T.

B.

27 *ppp* *rit.* *a tempo*

S. *ppp* *mm*

A. *ppp* *mm* *ppp* *mm*

T. *p* *unisono* *recht frei, etwas drängend, die 16-tel aber nicht gehetzt* *div. pp* oh oh

Each chang-ing place with that which goes be-fore, oh

B. *ppp* *mm* *pp* oh

31

*poco riten.*

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *oh oh oh oh oh*

B. *oh oh oh oh*

*pp* *f* *f*

35

*ppp* *rit.* *a tempo* *p* *mp*

S. *mm mm* Na - - tiv-i - ty,

*unisono*  
*recht frei, etwas drängend, die 16-tel aber nicht gehetzt*

*p* *p* *mp*

A. In se-quent toil all for - wards do con-tend. Na - tiv-i - ty,

*ppp* *mp* *unisono*

T. *mm mm* Na - tiv-i - ty,

*ppp* *p* *mp*

B. *mm mm* Na - tiv-i - ty,

**flüssig**  
molto legato!

tenuto

40 *p* *f* *p*

S. once in the main of light,

A. once in the main of light, Crawls

T. once in the main of light,

B. once in the main of light,

46 *mf* *p* *fp* *f* div.

S. Crawls to ma-tur-i - ty, where with be - ing crown'd,

A. to ma-tur-i - ty, where... crown'd,

T. Crawls to ma-tur-i - ty, where with be - ing crown'd,

B. Crawls to ma-tur-i - ty, where with be - ing crown'd,

51

S. *nur Sopran I*  
*kalt*  
*pp*  
oh

A. *nur Alt II*  
*misterioso, düster*  
*pp*  
Crook-ed e-clip - ses\_ 'gainst his glo...  
*nur Alt I*  
*kalt*  
*pp*  
oh

T. *nur Tenor II*  
*misterioso, düster, den Alt fortsetzen*  
*pp*  
'gainst his glo - ry fight,  
*ppp*

B. *nur Bass II*  
*misterioso, düster*  
— Crook-ed e - clip - ses\_ 'gainst his glo - ry — fight,  
*ppp* *ppp*

56

S. *p*  
Time doth trans - fix the

A. *p*  
Time doth trans-fix the

T. *nur Tenor I*  
*p* *mp* *kalt* *pp*  
And time that gave, doth now his gift\_ con - found. oh

B. *nur Bass I*  
*p* *mp* *kalt* *pp*  
And time that gave, doth now\_ his gift\_ con- found. oh



60

*poco rit.* *Tutti div.*  
*a tempo*  
*ppp* *f*

S. flou-rish set on youth, And delves the par-al-lels in beau-ty's brow,

A. flou - rish set on youth, And delves the par-al-lels in beau-ty's brow,

T. And delves the par-al-lels in beau-ty's brow,

B. And delves the par-al-lels in beau-ty's brow,

66

*pp* *pp* *pp* *pp* *pp* *pp*

S. mm And noth-ing stands but for his scythe to

A. mm And noth-ing stands but for his scythe to

T. mm And noth-ing stands but for his scythe to

B. Bass II dominiert *ppp* *pp* *pp* *pp* *pp* *pp*  
Feeds on the rar-i - ties of na-ture's truth; And noth-ing stands but for his scythe to

*unisono* *div.* *unisono* *div.* *unisono* *div.* *unisono* *div.*

Wie zu Beginn

poco riten.

72 *ff*

S. *ff* mow.

A. *ff* *ppp* Ohne Akzent übernehmen oh oh oh oh oh oh *mf*

T. *ff* *ppp* Ohne Akzent übernehmen unisono *pp* *pp* *pp* *mf* mow. oh oh oh oh oh oh

B. *ff* mow.

79 unisono recht frei, etwas drängend rit. a tempo

S. *p* And yet to times in hope my verse shall stand,

A. *ppp* mm

T. *ppp* mm oh oh *pp* *pp*

B. unisono *ppp* mm oh oh *div. pp*

85 *poco riten.*

S. *div. pp mm* ...his cru - el *p*

A. *unisono pp mm* ...his cru - el...

T. *mf pp p* oh oh mm ...de - spite his...

B. *mf pp mm p* oh oh mm Prais-ing thy worth, de- spite...

90 *ppp mp* ...hand. *mp* verklingen

S. *hand. ppp mp*

A. *div. pp mp*

T. *div. ppp mm*

B. *nur Bass I ppp mm*

# Sonnet 12

William Shakespeare

Franz Kaern-Biederstedt (2001)

Mit unerbittlicher Präzision

♩ = 66

SOPRAN

ALT *p*  
clock clock clock clock clock clock [sim.]

TENOR *fp*  
When, when, when, when, when, when,

BASS *fp*  
When, when, when, when, when, when,

NB: Den Vokal von "When" nur sehr kurz ansingen, sofort auf 'n' gehen und klingen lassen.

NB: Die Punktierungen immer sehr scharf, fast doppelt punktiert!

5

S. *mf*  
When I do count the clock that tells the time, And see the

A.

T. *fp*  
when, when, when, when, when, when, when,

B. *fp*  
when, when, when, when, when, when, when,

9

S. *mf*  
brave day\_ sunk in hide-ous night:\_\_\_\_\_ When I be-

A. *fp* *fp*  
when, when,

T. *fp* *fp* *fp* *fp* *fp* *fp*  
when, when, when, when, when, when,

B. *fp* *fp* *fp* *fp* *f* *p*  
when, when, when, when... clock clock clock clock [sim.]

div. unisono

12

S. hold the vi - o-let past prime,\_\_\_\_\_ And sa - ble curls,\_\_\_ o'er\_\_\_ sil-ver'd all with

A. *fp* *fp* *fp* *fp* *fp* *fp*  
when, when, when, when, when, when,

T. *fp* *fp* *fp* *fp* *fp* *fp*  
when, when, when, when, when, when,

B.

15

S. *mp*  
white; clock clockclock clock clock clock [sim.]

A. *fp fp fp fp f* *div. mp*  
when, when, when, when, When loft - y trees I see bar-ren of

T. *fp fp fp fp f mp*  
when, when, when, when, When loft - y trees I see bar-ren of

B. *mp*

18

S.

A. *mf*  
leaves, Which erst from heat did can-o - py, did can-o - py the

T. *mf*  
leaves, Which erst from heat did can-o - py, did can-o - py the

B. *div. mf*  
Which, Which erst from heat did can-o - py, did can-o - py the

21 *mf* *pp* *div.*

S. *mf* *pp*  
Ah \_\_\_\_\_

A. *f* *p* *pp*  
herd, \_\_\_\_\_ Ah \_\_\_\_\_

T. *f* *p* *mp* *unisono*  
herd, \_\_\_\_\_  
clock clock clock clock clock clock [sim.]

B. *f* *p*  
herd, \_\_\_\_\_  
clock clock clock clock [sim.]

24 *mp* *p* *mf* *mp* *f* *mf*

S. *mp* *p* *mf* *mp* *f* *mf*  
ah ah ah

A. *mp* *p* *mf* *mp* *f* *mf*  
ah ah ah

T. *f*  
And sum-mer's green all gird - ded up in sheaves

B. *f*  
And sum-mer's green all gird - ded up in sheaves

27

*f pesante*

S. clock clock clock clock [sim.]

*f pesante*

A. clock clock clock clock [sim.]

*f pesante*

T. clock clock clock clock [sim.]

B. unisono *f pesante* div. *f*

clock clock clock clock Born on the bier with

NB: Die Punktierungen immer sehr scharf, fast doppelt punktiert! Dennoch sehr klingvoll.

30

*ff*

S. Then of thy beau - ty

*ff*

A. Then of thy beau - ty

*ff*

T. Then of thy beau - ty

*ff*

B. white and brist-ly beard; clock clock clock clock [sim.]



33

S. do I ques-tion make That thou a-mong the wastes of time must go,

A. do I ques-tion make That thou a-mong the wastes of time must go,

T. do I ques-tion make That thou a-mong the wastes of time must go,

B.

36

S. Since sweets and beau - ty do them-selves for-sake, And die as fast as

A. Since sweets and beau - ty do them-selves for-sake, And die as fast as

T. Since sweets and beau - ty do them-selves for-sake, And die as fast as

B.

unisono

unisono

unisono

unisono

39

S. *p* they [...] *pp* clock clock clock clock [sim.]

A. *pp* they see oth-ers grow; *pp* *p* mm

T. *pp* they see oth-ers grow; *pp* *p* div. mm

B. *pp*

43

S. [melodic line]

A. *pp* *mp* *pp* *mf* *p* mm And

T. *pp* *mp* *pp* *mf* *p* mm And

B. *pp sempre* clock [sim.]

48 *pp sempre*

S. clock [sim.] clock [sim.]

A. noth - ing 'gainst Time's scythe can make de - fence Sve *pp*

T. noth - ing 'gainst Time's scythe can make de - fence Sve *pp*

B. clock [sim.] clock [sim.]

52

S. clock [sim.]

A. breed, to brave him when he takes thee hen - - - - (ce.) *morendo ppp*

T. breed, to brave him when he takes thee hen - - - - (ce.) *unisono morendo ppp*

B. clock [sim.] clock clock clock *morendo ppp*

# Sonnet 18

William Shakespeare

Franz Kaern-Biederstedt (2001)

**frei, ruhig, rubato**

div. **pp** **mf**

SOPRAN  
Shall I compare thee to a sum - mer's day?

ALT  
Shall I compare thee to a sum - mer's day?

TENOR  
Shall I compare thee to a sum - mer's day?

BASS  
Shall I compare thee to a sum - mer's day?

hell, freundlich \*)

3 **p**

S. **pp** **p**

— Thou art more love-ly and more tempe-rate: —

hell, freundlich \*)

A. **pp** **p**

— Thou art more love-ly and more tempe-rate: —

hell, freundlich \*)

T. **pp** **p**

— Thou art more love-ly and more tempe-rate: —

hell, freundlich \*)

B. **pp** **p**

— Thou art more love-ly and more tempe-rate: —

\*) poco portamento

Langsam, marcato  
(Quasi Adagio)

4

S. *f* *p* *dolce* *pp*  
And sum - mer's lease hath  
Rough winds do shake \_\_\_\_\_ the dar-ling buds of May, \_\_\_\_\_

A. *f* *p* *dolce* *pp*  
And sum-mer's lease hath  
Rough winds do shake \_\_\_\_\_ the dar-ling buds of May, \_\_\_\_\_

T. *f* *p* *dolce* *pp*  
And sum-mer's lease hath  
Rough winds do shake \_\_\_\_\_ the dar-ling buds of May, \_\_\_\_\_

B. *f* *p* *dolce* *pp*  
And sum - mer's lease hath  
Rough winds do shake \_\_\_\_\_ the dar-ling buds of May, \_\_\_\_\_

8

S. *f* *pp sub.* *f* *pp sub.*  
uh \_\_\_\_\_ Some-times too hot the eye of heav - en\_ shines,  
all too short a date; \_\_\_\_\_

A. *f* *pp sub.* *f* *pp sub.*  
uh \_\_\_\_\_ Some-times too hot the eye of heav - en\_ shines,  
all too short a date; \_\_\_\_\_

T. *f* *pp sub.* *f* *pp sub.*  
uh \_\_\_\_\_ Some-times too hot the eye of heav - en\_ shines,  
*espressivo*

B. *f* *pp sub.* *f* *pp sub.*  
uh \_\_\_\_\_ Some-times too hot the eye of heav - en\_ shines,

12 *fp* *mp* And eve - ry

S. *mm* And eve - ry

*fp* *mp* And eve - ry

A. *mp* And of - ten is his gold com - plex - ion dimm'd, And eve - ry

*fp* And eve - ry

T. *mm* And eve - ry

*fp* *mp* And eve - ry

B. *mp* And of - ten is his gold com - plex - ion dimm'd, And eve - ry

Tutti molto legato, sehr dicht

15 *mf* *p* fair from fair some-time de-clines. *mm*

S. *mf* fair from fair some-time de-clines, By chance, or na-ture's chang-ing course un-  
*mp*

*mf* *p* fair from fair some-time de-clines. *mm*

A. fair from fair some-time de-clines. *mm*

*mf* *p* fair from fair some-time de-clines. *mm*

T. fair from fair some-time de-clines. By chance, or na-ture's chang-ing course un-  
*mp*

*mf* *p* fair from fair some-time de-clines. *mm*

B. fair from fair some-time de-clines. *mm*

frei

18 But, *f* unisono

S. trimm'd: But thy eternal summer shall not fade

A. But, But thy eternal summer shall not fade

T. But, trimm'd: But thy eternal summer shall not fade

B. Bur, But thy eternal summer shall not fade

20 *p* *mp* *\*)* div.

S. Nor lose pos-ses-sion of that fair thou ow'st.

A. *p* *mp* *\*)* div.

A. Nor lose pos-ses-sion of that fair thou ow'st.

T. *p* unisono *mp* *\*)* div.

T. Nor lose pos-ses-sion of that fair thou ow'st.

B. unisono *mp* *\*)* div.

B. Nore lose pos-ses sion of that fair thou ow'st.

\*) poco portamento

wie vorhin

21 *f* *p*

S. Nor shall death *6* brag thou wan-der'st in his shade,

A. *f* unisono *p*  
Nor shall death *6* brag thou wan-der'st in his shade,

T. *f* *p*  
Nor shall death *6* brag thou wan-der'st in his shade,

B. *f* *p*  
Nor shall death *6* brag thou wan-der'st in his shade,

24 *pp* *allargando* *(f)*

S. When in e - ter - nal lines thou grow'st: oh G. P.

A. *pp* *(f)*  
When in e - ter - nal lines thou grow'st: oh G. P.

T. *pp* *(f)*  
When in e - ter - nal lines thou grow'st: oh G. P.

B. *pp* *(f)*  
When in e - ter - nal lines thou grow'st: oh G. P.



28 unisono *f* *diminuendo poco a poco*

S. So long as men can breathe or eyes can see, So long lives this, and this\_

A. *f* *diminuendo poco a poco* unisono  
So long as men can breathe\_ or eyes can see,\_\_\_\_\_ So long lives this and

T. unisono *f* *diminuendo poco a poco* derselbe Ton!  
So long as men can breathe\_ or eyes can see,\_\_\_\_\_ So long lives this, and this\_

B. unisono *f* *diminuendo poco a poco* derselbe Ton!  
So long as men can breathe or eyes can see, So long...

32 allmählich den Mund schließen *pp* **Fade out**  
2-3x

S. \_\_\_ gives life to thee.\_\_\_\_\_ mm

A. allmählich den Mund schließen *pp*  
this gives life to thee.\_\_\_\_\_ mm

T. \_\_\_ gives life to thee...

B.

**I. Sonnet 60**

Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end:  
Each changing place with that which goes before  
In sequent toil all forwards do contend.

Nativity once in the main of light,  
Crawls to maturity, werewith being crown'd,  
Crooked eclipses 'gainst his glory fight,  
And Time that gave, doth now his gift confound.

Time doth transfix the flourish set on youth,  
And delves the parallels in beauty's brow,  
Feeds on the rarities of nature's truth,  
And nothing stands but for his scythe to mow.

And yet to times in hope my verse shall stand,  
Praising thy worth, despite his cruel hand.

**II. Sonnet 12**

When I do count the clock that tells the time,  
And see the brave day sunk in hideous night;  
When I behold the violet past prime,  
And sable curls all silver'd o'er with white;

When lofty trees I see barren of leaves,  
Which erst from heat did canopy the herd,  
And summer's green all girded up in sheaves  
Borne on the bier with white and bristly beard;

Then of thy beauty do I question make  
That thou among the wastes of time must go,  
Since sweets and beauties do themselves forsake,  
And die as fast as they see others grow;

And nothing 'gainst time's scythe can make defence  
Save breed, to brave him when he takes thee hence.

**III. Sonnet 18**

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date;

Sometimes too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair some time declines,  
By chance or nature's changing course, untrimm'd;

But thy eternal summer shall not fade  
Nor loose possession of that fair thou ow'st;  
Nor shall death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st;

So long as men can breathe or eyes can see,  
So long lives this, and this gives life to thee.

**I. Sonnett 60**

Wie hin zum Sandstrand Welle eilt um Welle,  
so drängen hin zum Ende die Minuten,  
Die eine treibt die andre von der Stelle,  
In stetem Eifer alle vorwärtsfluten.

Sobald Geburt das Tageslicht erblickt,  
Zur Reife tapfer aufsteigt, die sie krönt,  
Verfinstern böse Strahlen ihr Geschick,  
Und Zeit, die gab, die eignen Gaben höhnt.

Den Lack der Jugend, ihn zerkratzt die Zeit,  
Liniert des Jünglings schöne Stirn, zehrt kalt  
Von der Natur rar-wahrer Köstlichkeit,  
Und ihre Sense macht vor gar nichts halt.

Doch soll mein Vers zu Zeiten Hoffnung geben,  
Er preist dich, mag sie noch so grausam weben.

**II. Sonnett 12**

Hör ich die Turmuhr, wie sie zählt die Zeit,  
Seh, wie der Tag versinkt in dumpfer Nacht,  
Seh Veilchen welken, seh, wie Silber schneit  
Auf schwarze Locken, wie die Blütenpracht

Der stolzen Bäume fällt und ist verschwunden,  
Einst Schutzdach für die Herde vor der Glut,  
Seh Sommergrün, in Garben aufgebunden,  
Wie's stoppelbärtig auf der Bahre ruht.

Dann frag ich mich, ob deine Schönheit hält,  
Ob nicht die Zeit auch dich einmal verdirbt,  
Wo alles Schöne wie von selbst verfällt,  
Wenn's neue Schönheit wachsen sieht, und stirbt.

Nichts, was dem Sensenblatt der Zeit entgeht,  
Und nur, wer Nachfahrn hat, der widersteht.

**III. Sonnett 18**

Vergleich ich dich mit einem Sommertag?  
Du hast mehr Maß und größ're Lieblichkeit.  
Die Maienknospe, die verzärtelt lag,  
Schlägt rauer Wind; kurz währt des Sommers Zeit.

Des Himmels Auge brennt manchmal zu heiß,  
Sein goldnes Antlitz, oft trübt sich's für lang.  
Und alles Schöne gibt die Schönheit preis,  
Sei's Zufall, sei's des Wandels kruder Gang.

Doch nie soll deines Sommers Pracht ermatten,  
Nie soll zerschleifen deiner Schönheit Kleid,  
Nie Tod sich brüsten, dass in deinem Schatten  
Du gehst: Im Vers zwingst du die Sterblichkeit.

Solang ein Mensch noch atmet, Augen sehn,  
Solang dies steht, so lang wirst du bestehn.

(Übersetzung: Christa Schuenke)