

José Luis Turina

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**Cuatro Sonetos
de Shakespeare**

Canto y Reducción

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Cuatro Sonetos de William Shakespeare

(Canto y Reducción)

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Molto sostenuto

ppp poco sfz p

8^{va} 11:8 8^{va} 15

sfz f sfz mp mf qf 3 mf mf

mf p

6

pp cresc. mp 3 p mp p mp pp sfz pp

5:4

rall. Ancora più sostenuto (♩ = 46) pp dolciss.

10

cresc. 3 mf f mf < mf mf p < p pp

Take all my

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mp *mf* *p* *pp* *cresc.*

loves, my love, yea take them all; what hast thou

14

p *pp* *cresc.* *mf* *pp* *p* *mp* *pp*

p *mp* *pp* *sfz* *p*

mf *dim.* *p* *f*

then more than thou hadst be - fore? No love,

17

p *cresc.* *mp* *mf* *pp* *ppp* *mp* *f* *f*

mf *poco sfz*

ff *mf* *pp* *p* *cresc.* *mp* *pp*

my love, that thou mayst true love call;

20

f *mp* *p* *ppp* *mp* *ppp* *pp* *p*

sfz

pp *poco f* *pp* *mp* *p* *poco string*

all mine was thine, be - fore thou hast this more.

22

mf *p* *mf* *mp* *sfz* *pp*

mp *mf*

Poco più mosso

ced.

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1 Violín solo

25

ppp *cresc. molto* *ff* *f* *sfz mp* *mf* *p*

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

$\text{♩} = 46$ *dolciss.* *pp* *p*

Then if for my love thou my love re - ceivst,

28

pp *pp* *pp* *mp* *mf* *poco sfz p* *mp* *pp* *mf* *f* *mp*

pp *p* *pp* *p* *pp* *p* *mp*

p *cresc.* *mp* *p*

I can - not blame thee for my

31

qf *sfz* *p* *p* *pp* *mp* *mf* *p* *cresc.*

p *mf* *ppp* *cresc.*

cresc. *qf* *p*

love thou u - sest; but yet be blamed,

33 *f* *dim. molto* *qf* *mp* *pp* *cresc.* *mp* *pp*

cresc. *mf* *mf*

if thou thy - self de - ceivst, by will - ful taste, of

36 *mp* *p* *cresc.* *mf* *cresc.* 7:4

f *dim.* *mp* *Tempo I* (♩ = 52)

what thy - self re - - fu - sest.

38 *f* *sfz* *mf* *mp* *pp* *pp* *mp* *pp*

41 *mp* *moltiss.* *sfz* *f* *3* *sfz* *mp* 11:8

Musical score for measures 43-45. Treble clef, bass clef. Dynamics: *mf*, *qf*, *mf*, *pp cresc.*, *mp*, *p*. Fingerings: 8va, 3, 15. Time signature: 5/4.

Musical score for measures 46-48. Treble clef, bass clef. Dynamics: *mp*, *p*, *mp*, *pp*, *sfz pp*, *cresc.*, *mf*. Fingerings: 5, 3. Time signature: 5/4.

Come prima (♩ = 46)

Vocal line and piano accompaniment for measures 49-52. Lyrics: "I do for - give thy robb' - ry,". Dynamics: *pp dolciss.*, *mp*, *mf p*, *ppp*, *pp*, *f*, *mf*, *mf*, *mf*, *p*, *p*, *pp*, *p*, *pp cresc.*. Time signature: 3/4.

Vocal line and piano accompaniment for measures 53-54. Lyrics: "gen - tle thief, al - though thou steal thee all my". Dynamics: *mf*, *p*, *pp cresc.*, *mf dim.*. Time signature: 3/4.

Vocal line and piano accompaniment for measures 55-56. Lyrics: "po - ver - ty; and yet, love knows, it is a". Dynamics: *ppp*, *mp*, *pp*, *p cresc.*, *mp*, *qf*, *p*, *mf*, *poco sfz*. Time signature: 3/4.

Vocal line and piano accompaniment for measures 57-60. Dynamics: *p*, *f*, *ff*, *mf*, *pp*, *p cresc.*, *mp = pp*, *ppp*, *mp*, *f*, *f*, *mp*, *p*, *ppp*, *mp*. Time signature: 3/4.

mp *pp* *pp* *f* *pp*

grea - ter grief to bear love's wrong than hate's known

59 *ppp* *pp* *p* *mf* *p* *mf* *mp* *sfz* *pp*

mp < mf

mp *poco string.* *p*

in - ju - ry.

62 1 Violín solo

ppp *cresc. molto* *ff* *f*

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

ced. a tempo *dolciss.* *pp* *p* *p* *mf*

Las - cious grace, in whom all ill well

65 *sfz mp* *mf* *p* *pp* *pp* *mp < mf* *poco sfz p*

mf *mp* *p* *pp* *p* *pp* *p*

13:8

mp shows, *mp* kill me with *mf* spites, *dim.* yet we must not *p* be *rall.*

68

Tempo I (♩ = 52) *pp* poco string.

foes.

71

Allegretto scherzando (♩ = 120)

74

77

Musical score for measures 80-82. The system includes a vocal line and a piano accompaniment. Measure 80 features piano (pp) dynamics and a scherzando (scherz.) marking. Measure 81 has piano (p) dynamics. Measure 82 includes piano (p), mezzo-piano (mp), and mezzo-forte (mf) dynamics, with an 8va marking above the vocal line.

Musical score for measures 83-86. Measure 83 has mezzo-forte (mf) dynamics. Measure 84 has forte (f) dynamics. Measure 85 has mezzo-forte (mf) dynamics. Measure 86 includes mezzo-forte (mf), piano (p), and crescendo (cresc.) markings. The lyrics are: "My mis-tress' eyes are no-thing like the sun;".

Musical score for measures 87-90. Measure 87 has mezzo-forte (mf), poco sfz, and mezzo-piano (mp) dynamics. Measure 88 has mezzo-forte (mf) dynamics. Measure 89 has mezzo-forte (mf) dynamics. Measure 90 has mezzo-forte (mf) dynamics. The lyrics are: "co - ral is is far more red than her lips".

Musical score for measures 91-94. Measure 91 has piano (p) dynamics. Measure 92 has mezzo-piano (mp) dynamics. Measure 93 has piano (p) dynamics. Measure 94 has piano (pp) dynamics. The lyrics are: "red; if snow is white,".

Musical score for measures 95-98. Measure 95 has piano (pp) dynamics. Measure 96 has mezzo-piano (mp) dynamics. Measure 97 has piano (pp) dynamics. Measure 98 has mezzo-piano (mp) dynamics. The lyrics are: "pp mp pp mp < mf".

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pp *cresc.* *animando poco* *mp* *ceder* *qf* *a tempo*

why when her breasts are dun;

94

pp *mp* *qf* *pp* *mp* *pp* *f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a piano (*pp*) dynamic and a *cresc.* (crescendo) marking. It includes the tempo marking *animando poco* and dynamic markings *mp*, *ceder*, *qf*, and *a tempo*. The lyrics are "why when her breasts are dun;". The bottom two staves are for piano accompaniment, with dynamics *pp*, *mp*, *qf*, *pp*, *mp*, *pp*, and *f*. A measure number of 94 is indicated in a box.

f *mf* *p*

if hairs be wires, black wires,

98

sfz *p* *mf* *pp* *p*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with dynamics *f*, *mf*, and *p*. The lyrics are "if hairs be wires, black wires,". The bottom two staves are for piano accompaniment, featuring triplets and dynamics *sfz*, *p*, *mf*, *pp*, and *p*. A measure number of 98 is indicated in a box.

f *ben marc.*

grow on her head.

101

mf *mf* *f* *mp* *qf* *f*

poco sfz

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with dynamics *f* and *ben marc.* (ben marcato). The lyrics are "grow on her head.". The bottom two staves are for piano accompaniment, featuring triplets and dynamics *mf*, *mf*, *f*, *mp*, *qf*, and *f*. A measure number of 101 is indicated in a box. The instruction *poco sfz* is written below the piano part.

8^{va}

104

mp *qf* *f* *mp* *qf* *ff* *f*

8^{bb}

Detailed description: This system contains the seventh and eighth staves of music. The top staff is for piano accompaniment, featuring triplets and dynamics *mp*, *qf*, *f*, *mp*, *qf*, *ff*, and *f*. A measure number of 104 is indicated in a box. The system is bracketed with *8^{va}* (8va) above and *8^{bb}* (8bb) below.

107

mf mp sfz pp dim. pp scherz.

110

pp p mp mf p molto f ff

mf f mf < qf p sub. cresc. mf f mp mf

I have seen ro- ses da- masked red and white; but, but no

113

p cresc. mf poco f mp pp

f mf p

such ro- ses see I in her cheeks;

117

mp p mf sfz p pp

p cantabile ed espress. cresc. mp

134 I love to hear her speak,

p cresc.

137 yet well I know

mf mp f

139 that mu-sic hath a far more plea-sing sound;

mp pp cresc. mf sfz mf qf

142

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p *mf* *p* *cresc.*
I grant I ne - ver saw a

145
p *mp* *mp* *f* *p* *cresc.* *mf*
mp *mf* *f* *p* *cresc.* *mf*

mf *mp* *p* *cresc.* *mp* *mf*
god - dess go; my mis - tress when she walks,

148
cresc. *mf* *f* *mp* *p* *cresc. molto* *mf* *mf*
mf *f* *mp* *mf* *f*

p *cresc.* *mf* *f* *f* *mp* *mf* *f*
my mis - tress when she walks (exageradamente cómico) treads on the ground.

151
cresc. *mp* *cresc.* *f* *sfz*

Come prima (♩ = 72) *Meno pp* *string. p* *mf*
And yet, and yet,

154
ff *p* *f* *sfz pp* *pp*

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A tpo. ♩ = 60
mp *mf* *f* *pp* *mp* *Molto meno* *p* *p* *mp*
andyet, by hea - - - ven, I think, I think my love as

158
ppp *cresc.*
mp *ppp* *p* *cresc.* *mp* *pp* *mp* *p* *mp* *mf*

string. *p* < *mp* *mf* *cresc.* *f* *Tempo I* *ff*
rare as a - ny she be - lied with false com - pare.

163
p < *mf* *p* < > *cresc.* *mp* *cresc. molto* *sfz* *pp* *f* *mf* *f*

166
mp *mf* *qf* *f* *mp* *qf* *f* *mp* *qf*

169
ff *f* *mf* *mp* *sfz* *pp* *dim.* *pp* *pp* < *mf* *mp* *sfz*

174 Presto agitato
(♩ = 144 / ♩ = 72)

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Musical score for measures 174-176. The piece is in 3/4 time and features a piano accompaniment with dynamic markings of *mf*, *sfz mp*, *mf pp*, *mf p*, and *cresc.*

Musical score for measures 177-180. The piano part includes dynamic markings of *f p*, *cresc.*, and *sfz f*. The vocal line begins with a *p* dynamic.

Musical score for measures 181-184. The piano part features dynamic markings of *sfz*, *mf cresc.*, *ff*, and *sfz*. The vocal line includes the lyrics "Th'ex- pense of" and dynamic markings of *pp*, *p*, and *mp*.

Musical score for measures 185-187. The piano part includes dynamic markings of *mf dim.*, *p cresc.*, and *mp*. The vocal line includes the lyrics "spi - rit in a waste of shame is lust in" and dynamic markings of *pp cresc.*, *mp*, and *pp cresc.*. There are triplets and a *8va* marking in the piano part.

Musical score for measures 188-191. The piano part includes dynamic markings of *mf cresc.*, *f*, *p*, *mf*, *p*, and *mf*. The vocal line includes the lyrics "ac - tion, and, till ac- tion, lust is per -" and dynamic markings of *mf cresc.*, *p*, and *mf*. There are triplets and a *8va* marking in the piano part.

mp *mf* *mp* *mp* *mf* *cresc.* *f* *ff* *ff* *sfz*

jured, murd'rous, bloo - dy, full of blame, sa-vage, ex - treme, rude, cruel,

192

p *mf* *mp* *cresc.* *mf* *qf* *f* *ff* *secco* *ff*

poco f *qf* *f*

mf *qf* *f* *rall.*

not to trust.

196

sfz *pp* *mf* *mp* *f* *mf* *p* *cresc.* *qf*

Molto meno mosso (♩ = 52)

201

p *qf* *p* *mf* *pp*

Lord of my

mp *mp* *pp* *mp* *p* *p*

love, to whom in vas - sa-lage, thy me-rit hath my

206

mp *ppp* *p* *pp* *mp* *p* *mp* *p* *pp* *mp*

mp *p* *mp* *cresc.* *mf* *p*

du-ty strong-ly knit to thee I send this writ-ten

211 *espress.*

p *pp* *cresc.* *mp* *mf* *cresc.* *mp* *sfz* *mf* *p*

mf *mf* *f* *p* *mf* *dim.* *pesante* *ced. molto* *p*

am-bas-sage, to wit-ness du-ty, not to show my wit.

216

sfz *p* *f* *p* *mp* *mf* *dim.* *p*

220 Presto agitato

p *mp* *p* *mp* *p* *mf* *cresc.*

224

f *mf* *pp* *mf* *p* *cresc.* *f*

p *mf* *dim.* *p* *cresc.*

En-joyed no soo- - - ner but des- pised s- traight;

228

pp *p* *mp* *pp* *cresc.* *mp*

mp *mf cresc.* *f* *p cresc.* *qf*

past rea - son hun - - - - - ted, and, no soo - ner had,

231

pp *cresc.* *mf* *sfz p cresc.*

p *mf* *p* *mp* *pp* *mp* *mf* *f* *p* *ten. mf*

past rea - son ha - ted, as a swa - llo - wed bait on pur - pose laid to make the ta - ker

235

colla voce

pp *cresc.* *mf* *pp cresc.* *mf* *sfz secco*

a tpo. *mp*

mad. >

241

ff *f* *mf* *qf dim.*

poco *f*

ff *f* *mf* *qf dim.*

rall. molto

245

mp cresc. *mf cresc.* *sfz mf* *f* *sfz pp* *mf*

mp cresc. *mf cresc.* *sfz mf* *f* *sfz pp* *mf*

Come prima (♩ = 52)

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p *mp* *mp*

Du - ty so great, which

249

p *mf* *pp* *mp* *ppp*³ *p*

pp *mp* *p* *p*

wit so poor as mine, may make seem bare, in

254

pp *mp* *p* *mp* *p* *pp* *mp*

mp *p* *p* *sfz pp* *mf*

wan - ting vor - do to show it; but that I hope some good con - ceit of

257

pp *cresc.* *mp* *mf* *p* *sfz p*

f *p* *pp* *mp* *mf*

thine in thy soul's thought, all na - ked, will bes -

260

pp *p* *pp* *cresc.* *p* *mf*

p *p cresc.* *f* *p* *mp* *p dim.*

tow, will bes-tow, will bes-tow it.

262

qf *pp* *mf* *p* *cresc.*

pp **Presto agitato**

265

mf *mp* *p* *molto* *sfz* *mf* *p* *cresc.*

268

f *p* *cresc.* *sfz* *f*

p

Mad in pur -

272

sfz *mf* *cresc.* *ff* *sfz* *pp* *p* *mp*

mf *dim.* *p cresc.* *mp*

suit, and in pos - ses - sion so, had,

276

pp *cresc.* *mp* *pp* *cresc.*

8^{va} 3

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

ha - - - ving, and in quest to have, ex - treme; a bliss in

279

mf *f* *p* *cresc.* *mf*

sfz p *mp* *p*

mp *mf* *mp* *mp* *mf* *cresc.* *f*

proof,, and proved, a ve - ry woe; be - fore, a joy pro -

283

p *mf* *mp* *cresc.* *mf* *f* *ff secco*

poco f *qf*

ff *mf* *qf* *f* *pp* *mp*

posed be - hind, behind a dream.

286

ff *pp* *mf* *mp* *mf* *pp* *mp*

Andante (♩ = 52)

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pp

290

pp p pp mp p mp p mf mp p f

Till what-so - e - ver star that guides my mo - ving points on me

294

ppp cresc. mp ppp cresc. mf p mf

pp p

p mp

p *grazioso* mf p pp mp p mp mf

gra - cious - ly with fair as - pect and puts ap - pa - rel on my tot - te - red lo - ving

299

p sub. cresc. mf p mp pp p pp cresc.

p mp

p mf rall. Presto agitato pp

304 12 to show me wor - thy of thy sweet res - pect.

colla voce

mf p pp cresc.

308

f *Poco meno* *mp* *p*

All this the world well knows, yet none knows well

314

cresc. *mp* *rall.* *Tempo I* *mf* *p*

to shun the hea-ven that leads men to this hell.

316

322

326 Adagio (♩ = 48)

328

Musical score for measures 328-333. The score is in bass clef. It features a complex rhythmic pattern with triplets and various dynamic markings: *pp*, *mp*, *p*, *ppp*, *sfz f*, *sfz mf*, *f*, *ff*, and *sfz pp*. The piece concludes with a *sfz pp* dynamic.

334 Presto agitato

Musical score for measures 334-336. The score is in bass clef. It features a complex rhythmic pattern with triplets and various dynamic markings: *f*, *ff*, *f*, and *cresc.*

334

Musical score for measures 334-337. The score is in treble clef. It features a complex rhythmic pattern with triplets and various dynamic markings: *sfz*, *mf*, *f*, and *p*. The tempo is marked *8^{va}* and the instruction *Come prima (♩ = 52)* is present.

338

Musical score for measures 338-341. The score is in treble clef. It features a complex rhythmic pattern with triplets and various dynamic markings: *p*, *mp*, *mp*, *mp*, *pp*, *mp*, *ppp*, and *p*. The lyrics are: "Then may I dare to".

342

Musical score for measures 342-345. The score is in treble clef. It features a complex rhythmic pattern with triplets and various dynamic markings: *pp*, *mp*, *p*, *mp*, *p*, and *pp*. The lyrics are: "boast how I do love thee; till then,".

rall. Ancora meno

mp *p* *mp* *pp* *mp*

not show my head where thou mayst prove me.

345

Molto adagio

pp *p* *mp* *p* *ppp* *p* niente lunga

348

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