

Violine

L'amour est une duperie – l'amour n'est pas une symbiose

1. Teil der Ensembleversion mit Violine der Kammeroper bzw. des Kammeropernoratoriums:
L'amour et la liberté, für Sopran, Bariton, Flöte (& Baßflöte), Klarinette (& Baßklarinette),
Violine, Violoncello und Klavier

auf verbotene (und durch eigene Lautpoesie ersetzte) Texte von Jean-Paul Sartre
und auf erlaubte Texte von Simone de Beauvoir

2014/2015, Ergon 53, Nr. 7, Musikwerknummer 1730

Hommage à Jean-Paul Sartre und Simone de Beauvoir

René Wohlhauser

The musical score is written for a violin in treble clef, 5/4 time signature. It consists of 11 measures. Measure 1 starts with a tempo marking of $\text{♩} = 52$ and a 3+2 measure rest. Measure 2 has a 2+2+3 measure rest. Measure 3 has a tempo marking of $\text{♩} = 72$. Measure 5 features a triplet of eighth notes. Measure 7 is marked *leggeriss.*. Measure 9 has a 3+2 measure rest. Measure 11 has a 3+2 measure rest. The score includes various dynamics such as *p*, *pp*, and *f*, and performance instructions like *pont.*, *tall.*, *ord.*, and *sim.*. It also contains several time signature changes and complex rhythmic patterns.

14 \triangle 2+2+2 $\text{♩} = 52$

20 \square 2+3 $\text{♩} = 72$ *non flag.* *mp* *pp*

23 \square 3+2

27 *mp*

30 \triangle 3+2+2 *legato* *mf*

33 \square 3+2+2 *pp*

35 \square 10 *pp*

37 \square 11 *pp*

39 \square 11 $\text{♩} = 72$ *rit.*

Detailed description: This is a musical score for violin, consisting of nine staves of music. The first staff (measures 14-19) features rests in 6/4, 4/4, 5/4, and 4/4 time signatures, with a tempo marking of quarter note = 52. The second staff (measures 20-22) begins with a tempo change to quarter note = 72 and contains sixteenth-note patterns, ending with a fermata and a *pp* dynamic. The third staff (measures 23-26) shows rests in 5/4 and 4/4 time signatures. The fourth staff (measures 27-29) features a continuous sixteenth-note run with a *mp* dynamic. The fifth staff (measures 30-32) includes rests and a *mf* dynamic with a *legato* marking. The sixth staff (measures 33-34) contains four groups of nine sixteenth notes with a *pp* dynamic. The seventh staff (measures 35-36) features three groups of ten sixteenth notes with a *pp* dynamic. The eighth staff (measures 37-38) features two groups of eleven sixteenth notes with a *pp* dynamic. The ninth staff (measures 39-42) features three groups of eleven sixteenth notes with a *pp* dynamic, followed by rests and a *rit.* marking, with a tempo marking of quarter note = 72.

42 *pp dim.* *pp dim.* *pp dim.* *pp dim.*

51 *pp* *tasto* *sphärisch* *poco vibr.*

57 *pochiss. cresc. poco a poco*

64 *mp* *mf* *senza vibr. (☹)*

70 *mf*

74 *mp*

79 *mf* $\text{♩} = 104$

85 *mf*

91 *mp* 3 5 6 6

93 5 3 2+2+1 3 2 2+2+1

98 4 *ppp* *ppp*

107 2 *ppp* ♩ = 56

116 *p* 6 6 *mf* *m^u*

118 2+2+2 2+2+3 *pp*

122 3+1+1 6 6 *p*

125 6 6 6 *p*

127 6 6 *pp* *sul tasto* *ppp*

130 ♩ = 63

137

Es folgt der 2. Teil der Ensembleversion mit Violine: Violine tacet

Violine

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3. Teil der Ensembleversion mit Violine der Kammeroper bzw. des Kammeropernoratoriums:
Je me sens un salaud, für Sopran, Bariton, Flöte (& Baßflöte), Klarinette (& Baßklarinette),
Violine, Violoncello und Klavier

auf verbotene (und durch eigene Lautpoesie ersetzte) Texte von Jean-Paul Sartre
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2014/2015, Ergon 53, Nr. 8, Musikwerknnummer 1731

Hommage à Jean-Paul Sartre et Simone de Beauvoir

René Wohlhauser

The musical score for the Violin part consists of five staves of music. The first staff begins with a tempo marking of $\text{♩} = 52$ and a dynamic marking of *pppp*. The second staff starts at measure 5 with a bracketed fingering \square 3+2 and a dynamic marking of *mp*. The third staff starts at measure 10 with a bracketed fingering \square 2+3 and a dynamic marking of *mp*. The fourth staff starts at measure 13 with a bracketed fingering \square 3+2 and includes dynamic markings of *p*, *mp*, *trem. gliss.*, *p < f*, and *ppp*. The fifth staff starts at measure 17 and includes tempo markings of *rit.* and *a tempo*. The score is written in treble clef with various time signatures including 4/4, 3/4, 2/4, 5/4, and 7/4.

♩ = 72 Ev. dir. als 4/4 & 3/4 (ergibt Takte 24a und 24b)

24  *mp*

25  *pizz. marcato mp*

28 *muta arco pp mp* 

32  *p < mf p p*  

35 *p*   

37   

♩ = 52  *muta mp*  

segue pausa

40

44

49

54

56

59

62

65

68

75

82 \square 2+2+2
trem.
f *irreal-huschend*
pp flautando

89

91 *ppp*

93

95 *cresc. poco al* ----- *pp*

99 $\text{♩} = 104$,
lebhaft $\text{♩} = 84$

107 $\text{♩} = 72$

115 $\text{♩} = 104$,
lebhaft $\text{♩} = 72$

Der Sopran dirigiert

123 $\text{♩} = 63$

126

129 \square 2+3

132 $\text{♩} = 72$
pizz. 3

137 \square 2+3
pizz. 3

142 dolce, legato
arco \square 5

\square Der Sopran dirigiert bzw. nur den Auftakt und die Eins geben, dann ohne dirigieren colla parte.

147 $\text{♩} = 72$, gelangweilt, genervt
pizz. con voce («du»)

152 $\text{♩} = 72$ $\text{♩} = 52$
arco \square 3+2
tasto
pizz. con voce («du»)

158 \square 3+2 $\text{♩} = 72$ \square 3+3

166 $\text{♩} = 52$ $\text{♩} = 72$

arco

mp

173

174

175

176

177

178 3+2
sim.

179

180 $(\text{♩} = 72)$

185 *non legato*
pp vibr. assai

192 $\text{♩} = 52$
2+2+2
mp

195 2+3
non legato

199 $\text{♩} = 52$
3+2 3+2

206 *non legato*
pp

210

212 *dim.*