

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, with some measures containing complex rhythmic patterns and dynamic markings.

Measure 1: Tempo $\text{♩} = 52$. Rhythmic pattern \square 3+2. Dynamics: *p*. Performance instructions: *pont.* (9:8), *tall.* (7:6). A crescendo and decrescendo hairpin are shown under the first two phrases.

Measure 2: Rhythmic pattern \triangle 2+2+3. Dynamics: *p*. Performance instruction: *tall.* (11:10). A hairpin is shown.

Measure 3: Tempo $\text{♩} = 72$. Dynamics: *pp*. Performance instruction: *pont.* (9:8). A hairpin is shown.

Measure 4: Dynamics: *p*. Performance instruction: *pont.* (14:12). A hairpin is shown.

Measure 5: Dynamics: *p*. Performance instructions: *pont.* and *ord.*. A hairpin is shown. A triplet of eighth notes is marked with a '3' over and under.

Measure 6: Dynamics: *f*. A triplet of eighth notes is marked with a '3' over and under.

Measure 7: Dynamics: *pp*. Performance instruction: *leggeriss.*

Measure 8: Rhythmic pattern \square 3+2. Dynamics: *pp*. Performance instruction: *leggeriss.*. A hairpin is shown.

Measure 9: Dynamics: *pp*. Performance instruction: *ord.* (10:8). A hairpin is shown.

Measure 10: Dynamics: *pp*. Performance instruction: (11). A hairpin is shown.

Measure 11: Dynamics: *p*. Performance instruction: *sim.*. Rhythmic pattern \square 3+2. A hairpin is shown.

14 \triangle 2+2+2 $\text{♩} = 52$

20 \square 2+3 *pp* *mp* *pp* *non flag.*

23 \square 3+2

27 *mp*

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

33 $\overbrace{\quad\quad\quad}^9$ $\overbrace{\quad\quad\quad}^9$ $\overbrace{\quad\quad\quad}^9$ $\overbrace{\quad\quad\quad}^9$ \triangle 3+2+2

35 $\overbrace{\quad\quad\quad}^{10}$ $\overbrace{\quad\quad\quad}^{10}$ $\overbrace{\quad\quad\quad}^{10}$ *pp*

37 $\overbrace{\quad\quad\quad}^{11}$ $\overbrace{\quad\quad\quad}^{11}$ *pp*

39 $\overbrace{\quad\quad\quad}^{11}$ $\overbrace{\quad\quad\quad}^{11}$ $\overbrace{\quad\quad\quad}^{11}$ $\text{♩} = 72$ *rit.*

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

51 *pp* *sphärisch poco vibr.*
tasto

57 *pochiss. cresc. poco a poco*

64 *mp* *mf*
senza vibr. (☹)

70 *mf*

74 *mp*

79 *mf* = 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 (\odot) $\text{♩} = 56$ *ppp*

116 *p* 6 6 6 6 (\odot) *muta Clar.* *mf*

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

122 3 *gliss.* 3+1+1 6 6 *p*

125 6 6 6 *p*

127 6 6 6 *sul tasto* *ppp* *pp* $\text{♩} = 63$

130 (\odot) (\odot)

137 (\odot)

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
und auf erlaubte Texte von Simone de Beauvoir

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*.

$\text{♩} = 72$ Ev. dir. als 4/4 & 3/4 (ergibt Takte 24a und 24b)

24 \square 2+2+3 *mp*

25 \square 2+3 *pizz. marcato mp*

28 ☉ *muta arco pp mp* 5

32 \square 3+2 *p < mf p p* 3 3

35 *p* 6 6 6

37 6 6 6

38 ☉ *muta mp* 3+2 6 3

$\text{♩} = 52$

segue pausa

40 

44 

49 

54 

56 

59 

62 

65 

68 

75

82 \square 2+2+2
trem. *irreal-huschend*
f *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 □ 2+3 p --- 5 --- 6 --- 6 p

132 $\text{♩} = 72$
pizz. 3 3 □ 2+3 □ 2+2+2
p

137 □ 2+3
pizz. 3 3
(◡)

142 *dolce, legato*
arco --- 5 p

♩ **Der Sopran dirigiert bzw. nur den Auftakt und die Eins geben, dann ohne dirigieren colla parte.**
quasi $\text{♩} = 144$, *begeistert, tänzerisch*
pizz. con voce («du»)

147 $\text{♩} = 72$, *gelingweilt, genervt*
 mp

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

158 □ 3+2 $\text{♩} = 72$ □ 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.*