

„Mera gor nit“, Entwicklungsgang, Inhaltsverzeichnis

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Mera gor nit

für Sopran und Bariton (2013)

Ergon 48, Musikwerknummer

1. Fassung

René Wohlhauser

$\text{♩} = 63$

Soprano: Treble clef, 3/4 time, dynamic *p*, instruction *gliss. langsam und gleichmäßig*.
 Baritone: Bass clef, 3/4 time, dynamic *mf*.

Sop. 4 | - | 6 4 | - | 4 | - | 3 4

Bar. 4 | *p* — *mf* — | *p* — | 3 4

Sop. 7

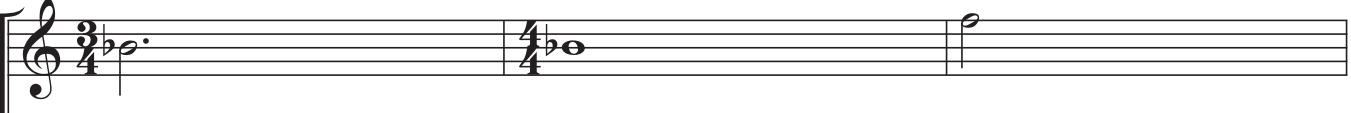
The soprano part starts with a grace note followed by a rest. The basso continuo part begins with a bass clef, a common time signature, and a bassoon line. The soprano part then enters with a dynamic of *mp*, followed by a dynamic of *pp*.

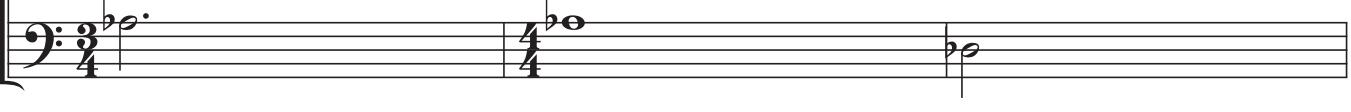
Bar.

Musical score for soprano and basso continuo. The soprano part (Sop.) starts with a quarter note followed by three half notes. The basso continuo part (Bar.) starts with a dotted half note, followed by a whole note, a half note with a sharp, and a half note with a brace. Measure numbers 10 and 11 are indicated above the staves.

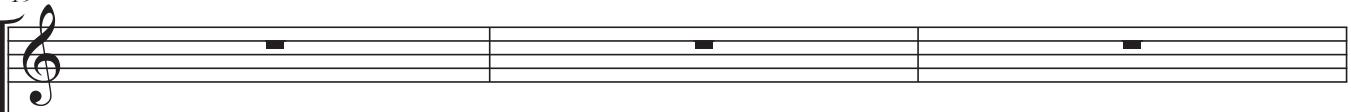
Musical score for soprano and bassoon in bar 13. The soprano part starts with a rest, followed by a melodic line with dynamics *p*, *mp*, *p*, *mp*, *mf*, and *p*. The bassoon part provides harmonic support with sustained notes and glissandos.

16

Sop. 

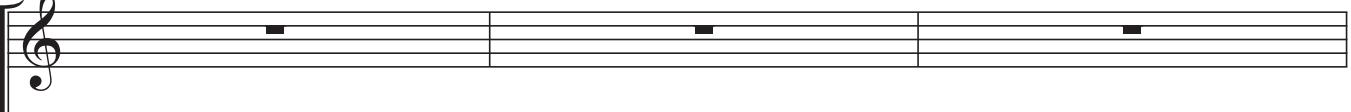
Bar. 

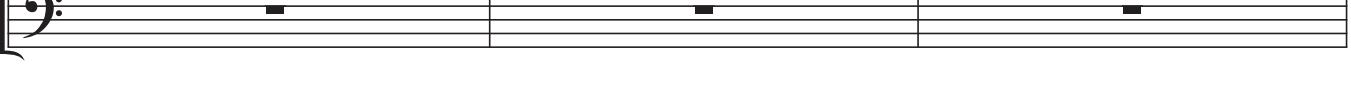
19

Sop. 

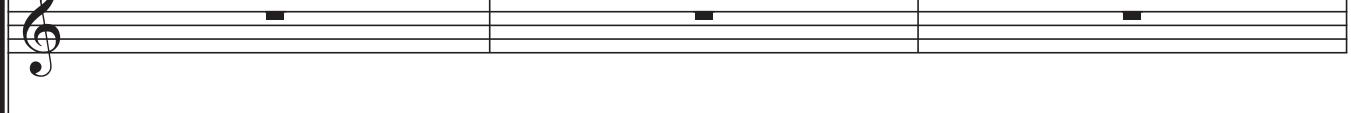
Bar. 

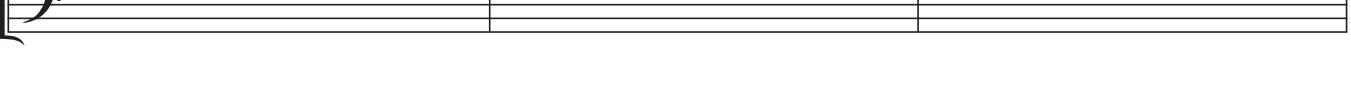
22

Sop. 

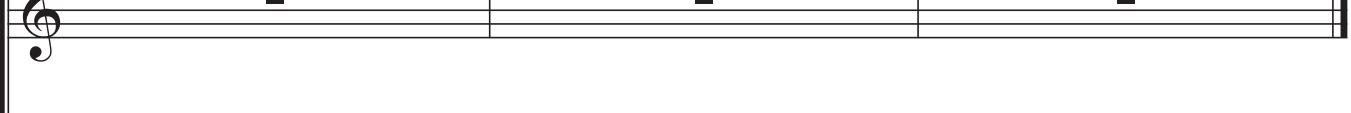
Bar. 

25

Sop. 

Bar. 

28

Sop. 

Bar. 

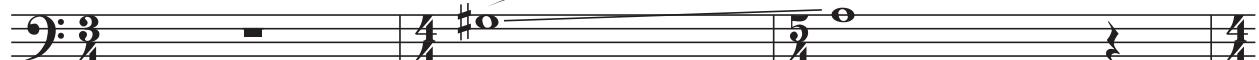
Mera gor nit

für Sopran und Bariton (2013)
Ergon 48, Musikwerknummer
2. Fassung

René Wohlhauser

$\text{♩} = 63$

Bariton



gliss. langsam und gleichmäßig
p ————— **mf** —————

o _____

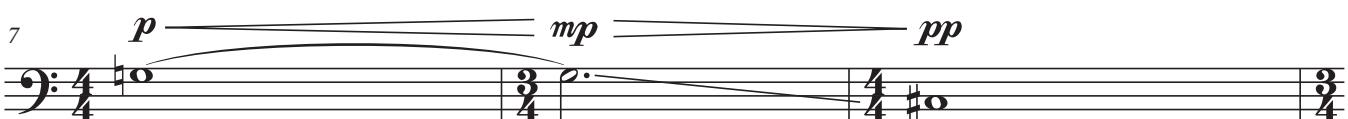
Wenn nichts anderes steht: immer auf «o»

Bar.

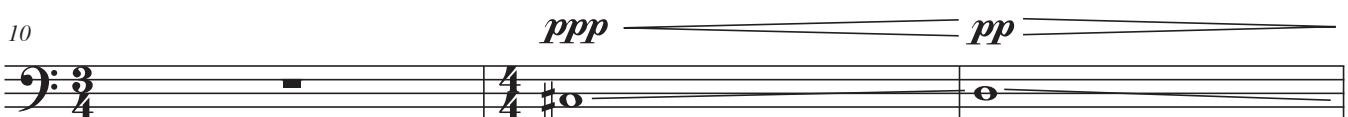


Wenn nichts anderes steht: immer in einem Atem bis zur nächsten Pause.

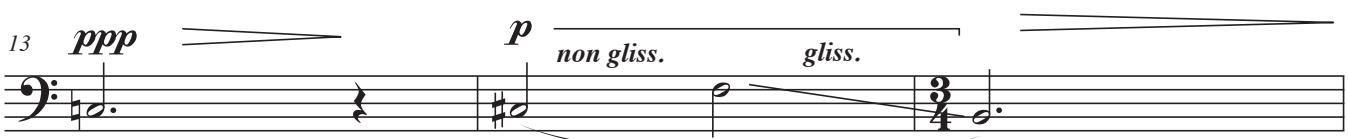
Bar.



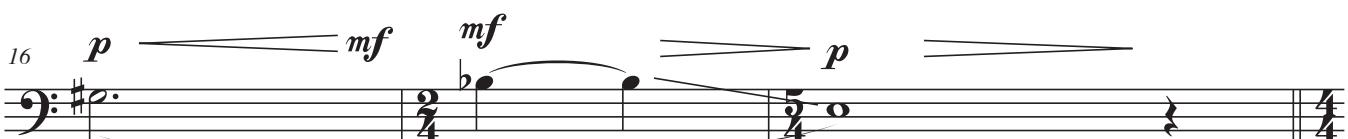
Bar.



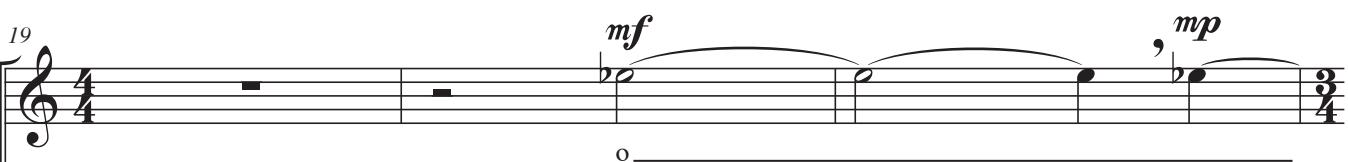
Bar.



Bar.

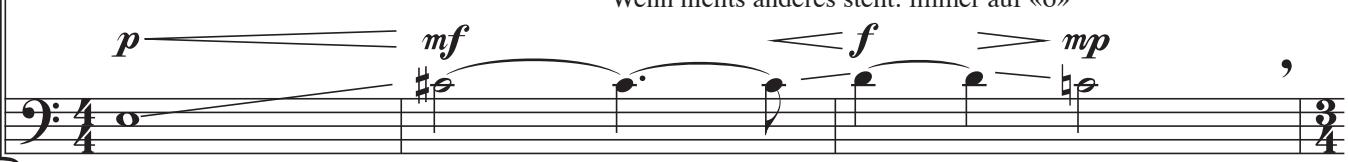


Sop.



o
Wenn nichts anderes steht: immer auf «o»

Bar.



22 Wenn nichts anderes steht: immer in einem Atem bis zur nächsten Pause.

Sop.

25

Sop.

28

Sop.

31

Sop.

34

Sop.

37

Sop. G^{C} | p | $\text{G}^{\text{B}} \text{A}^{\text{G}}$ | pp | G^{C} | G^{C} | G^{C} | G^{C}

Bar. F^{D} | p | $\text{E}^{\text{D}} \text{D}^{\text{C}}$ | pp | $\text{E}^{\text{D}} \text{D}^{\text{C}}$ | $\text{E}^{\text{D}} \text{D}^{\text{C}}$ | $\text{E}^{\text{D}} \text{D}^{\text{C}}$ | $\text{E}^{\text{D}} \text{D}^{\text{C}}$

40

Sop. G^{C} | p | G^{C} | G^{C} | G^{C} | G^{C} | G^{C} | G^{C}

Bar. F^{D} | F^{D} | $\text{E}^{\text{D}} \text{D}^{\text{C}}$ | $\text{E}^{\text{D}} \text{D}^{\text{C}}$

43

Sop. G^{C} | G^{C}

Bar. F^{D} | F^{D}

46

Sop. G^{C} | pp | G^{C} | G^{C} | G^{C} | G^{C} | G^{C} | G^{C}

Bar. F^{D} | pp | F^{D} | p | F^{D} | pp | F^{D} | F^{D}

49

Sop. G^{C} | G^{C}

Bar. F^{D} | p | F^{D} | pp | F^{D} | F^{D} | F^{D} | F^{D}

Mera gor nit, 2. Fassung

52

Sop. *p* — *mp*

Bar. *p* — *mp*

55

Sop. *p*

Bar. *p*

58

Sop. *mp*

Bar. *mp*

61

Sop. *p*

Bar. *p*

65

Sop. *f* *> mp* *mp* obertönig gepreßt ——————
o - a - e - o

Bar. *f* obertönig gepreßt —————— *> mp* *mp*
o - a - e - o

86 *p*

Sop. *mp*

Bar.

90 *mf*

Sop. *mf*

Bar. *f*

94 *f*

Sop. *p*

Bar.

98 *mp*

Sop. *p*

Bar.

102 *mp*

Sop. *p*

Bar.

*) Ossia: Von hier bis und mit Takt 107: 8vabassa.

Bei Ossia:
große Terz aufwärts.

106

Sop.
The musical score consists of two staves. The soprano staff (G clef) starts with a measure of 5/4 time, dynamic *mf*, followed by a measure of 4/4 time with a sharp sign, dynamic *p*, and a final measure of 4/4 time with a sharp sign, dynamic *f*. The basso continuo staff (Bass clef) starts with a measure of 5/4 time with a sharp sign, dynamic <*mf*>, followed by a measure of 4/4 time with a sharp sign, dynamic *p*, and a final measure of 4/4 time with a sharp sign. Measures 107 and 108 are identical for both parts, consisting of three measures of 4/4 time with a sharp sign, each containing a single note. Measure 109 is identical for both parts, consisting of three measures of 4/4 time with a sharp sign, each containing a single note.

Bar.

109

Sop.
The soprano part continues with three measures of 4/4 time with a sharp sign, each containing a single note.

Bar.

Mera gor nit

für Sopran und Bariton (2013)
auf lautpoetische Texte des Komponisten
Ergon 48, Musikwerknummer 1657

Stets in großer Ruhe

gliss. langsam und gleichmäßig

René Wohlhauser

♩ = 63 oder etwas langsamer

Bariton

A musical score excerpt showing measures 3-4. Measure 3 starts with a bass clef, a 3/4 time signature, and a key signature of one sharp. It ends with a bar line. Measure 4 begins with a treble clef, a 4/4 time signature, and a key signature of one sharp. The melody continues from the previous measure.

o Wenn nichts anderes steht: immer auf «o» wie «offen»

Bar

Musical score for string bass, page 4, measures 1-2. The score shows a bass clef, a key signature of one sharp, and a time signature of common time (4). The first measure starts with a dynamic of **p**, followed by **mp**, **p**, and **pp**. The second measure begins with a dynamic of **p**, followed by **pp**. The score includes measure numbers 1 and 2 above the staff.

gliss. langsam und gleichmäßig

Wenn nichts anderes steht: immer in einem Atemzug bis zur nächsten Pause.

Bar.

Musical score for page 7. The first measure shows a dynamic **p** above the bass clef and a common time signature. The second measure shows a dynamic **mp**. The third measure shows a dynamic **pp**.

gliss. langsam und gleichmäßig

10

ppp ————— *pp* —————

Bar.

gliss. langsam und gleichmäßig

gliss. langsam und gleichmäßig *gliss. langsam und gleichmäßig*

D

13 ***ppp*** ***p*** *non gliss.* *gliss.*

Bar

16 **p** ————— ***mf*** ***mf*** ————— ***p*** —————

Bassoon part: **p**, ***mf***, ***mf*** (with a grace note), ***p***.

gliss.

Sop.

Musical score for string bass, page 19, measures 1-3. The score shows a bass clef, a common time signature, and a key signature of one flat. Measure 1 consists of two rests. Measure 2 begins with a note at mf dynamic, followed by a sustained note with a fermata, and ends with a note at mp dynamic. Measure 3 continues from the sustained note in measure 2.

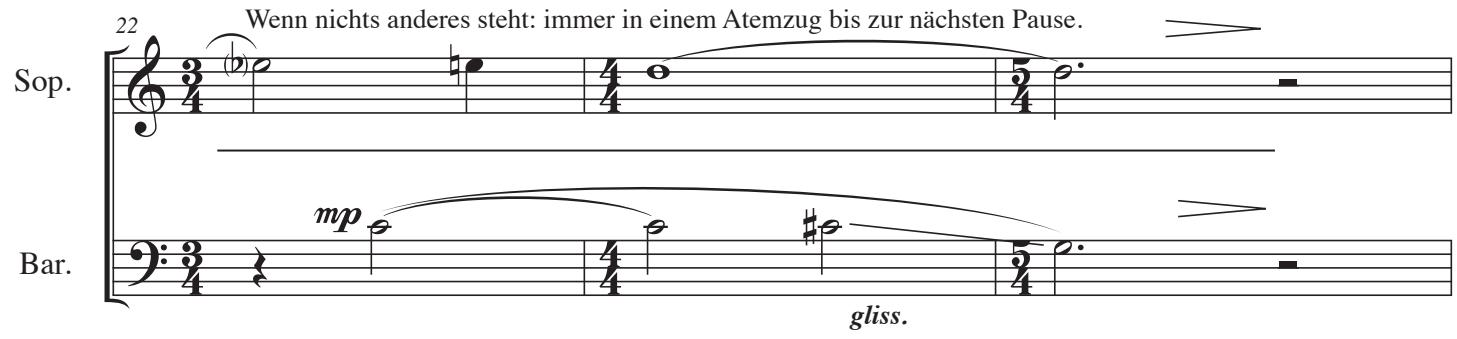
Wenn nichts anderes steht: immer auf «o» wie «offen»

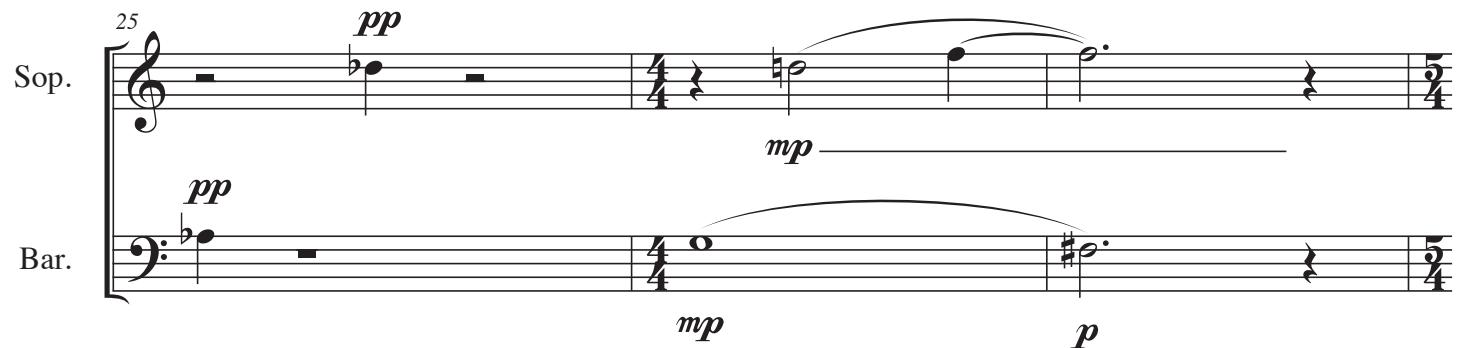
Bar

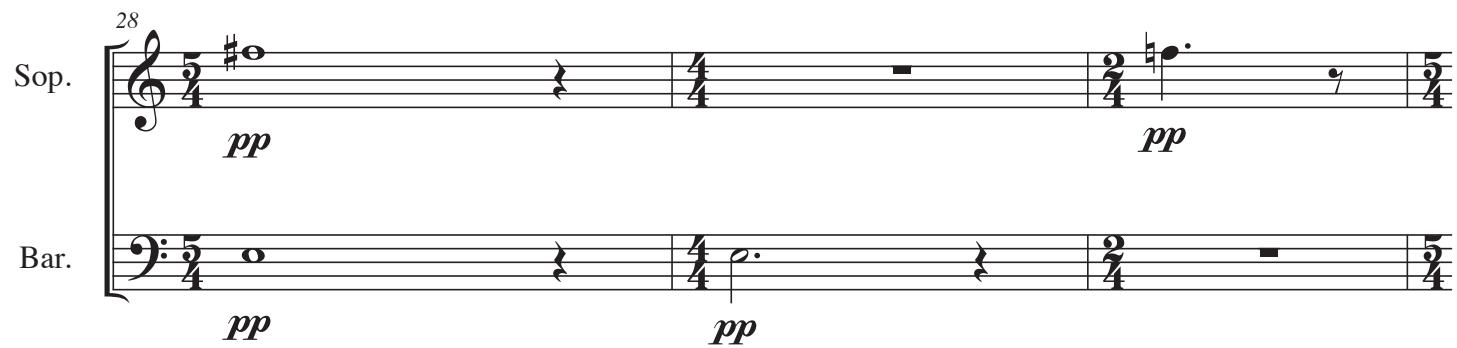
A musical score for bassoon, page 3. The score consists of a single staff with five measures. Measure 1 starts with a dynamic *p*. Measure 2 starts with *mf*, followed by a melodic line with a sharp sign above the first note and a dot below the second note. Measure 3 starts with *f*, followed by a melodic line with a sharp sign above the first note and a dot below the second note. Measure 4 starts with *mp*, followed by a melodic line with a sharp sign above the first note and a dot below the second note. The score concludes with a comma.

A musical staff with two notes. The first note has a dynamic marking 'f' above it. A curved brace above both notes spans the distance between them. The second note has a dynamic marking 'mp' above it.

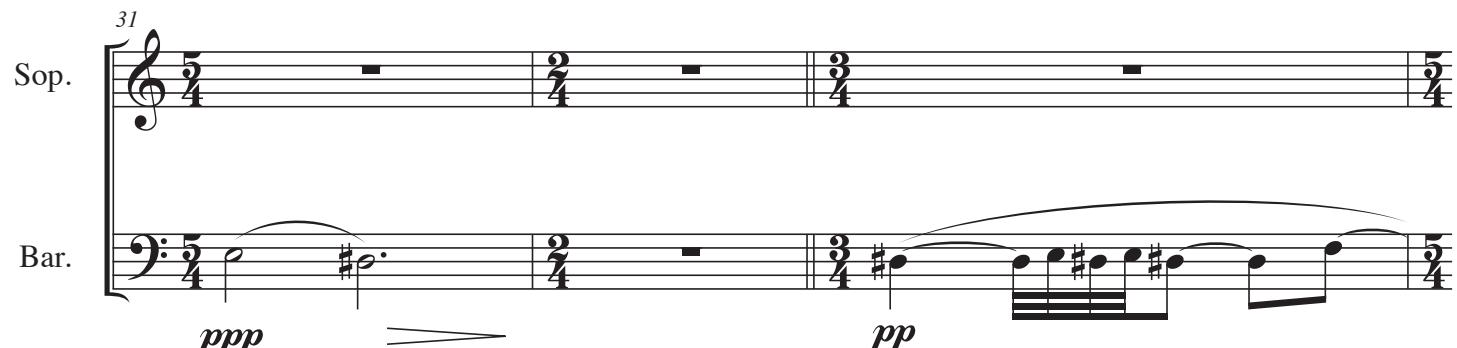
22 Wenn nichts anderes steht: immer in einem Atemzug bis zur nächsten Pause.

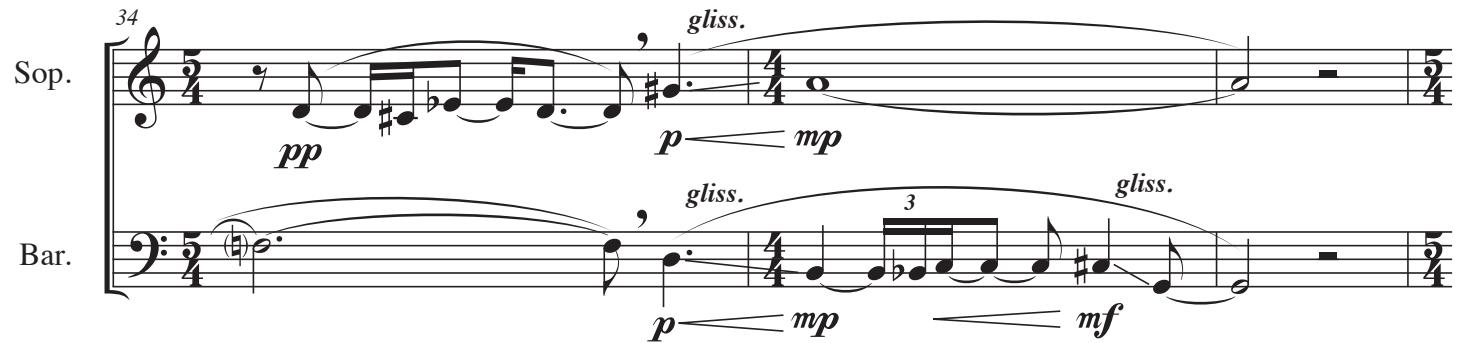
Sop. 

Bar. 

25 

28

31 

34 

37

Sop. *p* *pp* *gliss.*

Bar. *p* *pp* *gliss.*

40

Sop. *p* *gliss.*

Bar. *gliss.*

43

Sop. *pp* *pp*

Bar. *pp*

46

Sop. *pp* *gliss.*

Bar. *pp* *p* *pp* *gliss.* *gliss.*

49

Sop. *p* *pp* *poco >* *pp*

Bar. *p* *pp* *u*

Mera gor nit

52

Sop. *p* — *mp*
gliss.

Bar. *pp* — *pp* *p* — *mp*
gliss.

55

Sop. *p* — *o* — *o* — *gliss.*

Bar. *p* — *mp* — *p* — *o* — *o* — *gliss.*

58

Sop. *gliss.* — *gliss.* — *mp*

Bar. *gliss.* — *mp* — *gliss.*

61

Sop. — *o* — *o* — *gliss.*

Bar. *p* — *o* — *p* — *gliss.* — *mp* — *gliss.*

65

Sop. *f* — *mp* — obertönig — *o* - a - e - o

Bar. *f* obertönig — *mp* — *mp* — *o* — o - a - e - o

68

Sop. *mp* *mf* *mp*

Bar. *mp* *gliss.* *mf* *gliss.* *mp*

72

Sop. *p* *2* *3* *2* *gliss.*

Bar. *p* *p* *mf* *gliss.*

76

Sop. <*mf* *p* *p* obertönig gepreßt- - - - -
gliss. *a - e - i - o -*

Bar. *p* obertönig gepreßt- - - - , *p* *mf*
gliss. *a - e - i - o - u* *mf* *u*

80

Sop. *p* *mf* *p* *gliss.*

Bar. *p* *mf* *p* *gliss.*

83

Sop. <*mf*> *mf* > *mf* > *mf* >

Bar. <*mf*> *mf* > *mf* >

Mera gor nit

86 *p* *gliss.*

Bar. *gliss.*

90 *mf* *gliss.* *gliss.*

Bar. *mp* *mf* *f* *gliss.* *gliss.*

94 *f* *ü* *ü*

Bar. *ü* *ü* *"schmutzig"* *"rein"* *ü*

98 *ff* *gliss.* *ff* *gliss.* *f* *ü* *ü* *gliss.*

Bar. *ü* *ü* *gliss.*

102 *ff* *gliss.* *f* *pp* *ü* *ü*

Bar. *ff* *gliss.* *f* *pp* *ü* *ü* *gliss.*

106

Sop.

Bar.

110

Sop.

Bar.

114

Sop.

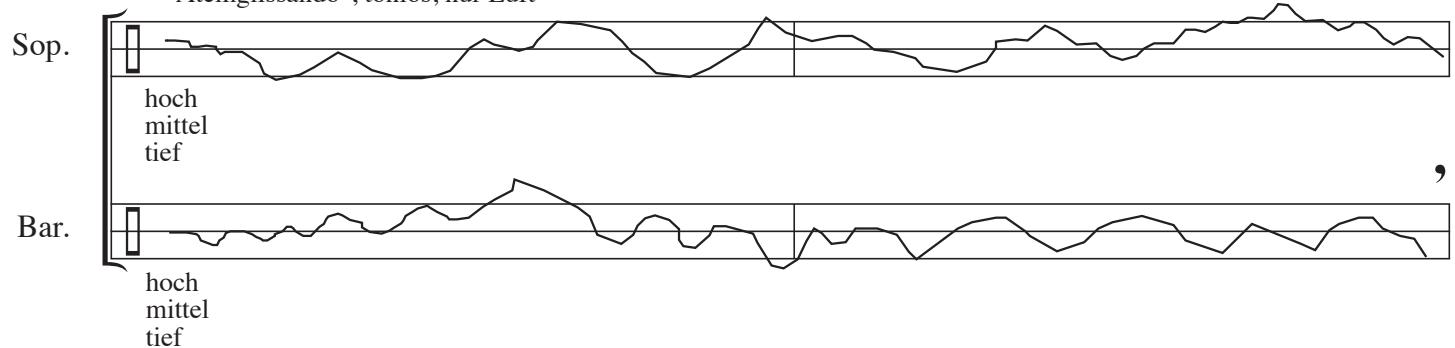
Bar.

118

Sop.

Bar.

poco più mosso $\text{♩} = 80$
124 "Atemglissando", tonlos, nur Luft



126 , *dim.* **Tempo primo
oder langsamer** $\text{♩} = 56$

Sop. | 2 | 5 |
Bar. | 2 | 5 |

129 verschiedene Färbungen **hoch
mittel
tief**
Sop. | 2 | sch _____
Bar. | 5 | tonlos geflüstert
Se-ra-go. Ma-ra-gi-no. Nor seg-ga. Mi-ka-ko-to. Na-ra-ge-ne-me. Si ma.
Starke "O"-Pfeif-Resonanz

131 **3**
Sop. | 2 | Me - - - ra gor | 5 |
Bar. | 2 | hoch mittel **3** sch _____ | 5 |

133 **nit.** | 4 |
Sop. | 5 |
Bar. | 5 |

Gandria/Basel, 13. Juli 2013

[ca. 8 Min.]