

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.*, *tall.*, *p*.

Measure 2: Rhythmic pattern \triangle 2+2+3. Dynamics: *p*. Performance instruction: *tall.*

Measure 3: Tempo $\text{♩} = 72$. Dynamics: *pp*. Performance instructions: *pont.*, *p*.

Measure 5: Dynamics: *p*, *f*. Performance instructions: *pont.*, *ord.*, *3*.

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

Measure 9: Rhythmic pattern \square 3+2. Dynamics: *pp*. Performance instructions: *ord.*, *10:8*, *pp*, *11*.

Measure 11: Dynamics: *p*. Performance instructions: *sim.*, \square 3+2.

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 $\text{♩} = 72$ *pp* *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 7/4 time signature and contains sixteenth-note patterns, with dynamics *pp*, *mp*, and *pp*, and a tempo marking of quarter note = 72. The third staff (measures 23-26) shows rests in 5/4 and 4/4 time signatures. The fourth staff (measures 27-30) contains a continuous sixteenth-note run in 4/4 time, marked *mp*. The fifth staff (measures 30-32) starts with rests in 7/4 and 4/4 time signatures, followed by a melodic phrase in 4/4 time, marked *legato* and *mf*. The sixth staff (measures 33-34) features four groups of nine sixteenth notes, each marked *pp*. The seventh staff (measures 35-36) has three groups of ten sixteenth notes, each marked *pp*. The eighth staff (measures 37-38) contains two groups of eleven sixteenth notes, each marked *pp*. The ninth staff (measures 39-42) has three groups of eleven sixteenth notes, each marked *pp*, followed by rests in 4/4 time, with a tempo marking of quarter note = 72 and a *rit.* marking.

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 *6* *6*

74 *mp* *2+3* *3+2* *2+3*

79 *♩ = 104*

85 *2+2+2*

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* *muta*

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

122 3+1+1 6 6 *p*

125 6 6 6 *p*

127 6 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
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 is written for a violin in treble clef. It begins with a tempo marking of quarter note = 52. The first line (measures 1-4) is in 4/4 time, starting with a *pppp* dynamic and moving to *mp*. A slur covers measures 1-4, and a sixteenth-note triplet is marked with a '6' above it. The second line (measures 5-8) shows a change in time signature to 3/4, then 4/4, then 3/4, and finally 5/4. It starts with a 3+2 fingering box and a *mp* dynamic. The third line (measures 9-12) starts with a 2+3 fingering box and includes a fermata over the final note. The fourth line (measures 13-16) features a triplet in 3/4 time (*p*), a *pont.* section with tremolo and glissando (*mp*), a 3+2 fingering box, a *f* dynamic, and a *ppp* dynamic. The fifth line (measures 17-20) includes *rit.* and *a tempo* markings and changes in time signature to 7/4, 6/4, 4/4, 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

3+2 trem. gliss.

ff f pp

49

2+2+2 2+3

tasto

54

2+2+2 3+2

mp segue pausa

56

2+3 3+2+2

pp f pp

59

pp

62

65

3+2+2 2+2+2

pp

68

3+2

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 ♩ = 63

126

129

132 ♩ = 72

137

142 dolce, legato arco

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

quasi ♩ = 144, begeistert, tänzerisch

147 ♩ = 72, gelangweilt, genervt

152

158

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 $\text{♩} = 52$
 \square 2+2+2
mp

195 \square 2+3
non legato

199 $\text{♩} = 52$
 \square 3+2 \square 3+2

206 *non legato*
pp

210

212 *dim.*