

Klarinette in B_b / Baßklarinette in B_b

L'amour est une duperie

1. Teil der Ensembleversion der Kammeroper bzw. des Kammeropernoratoriums: **L'amour et la liberté**
für Sopran, Bariton, Flöte (& Baßflöte), Klarinette (& Baßklarinette), Violoncello und Klavier
auf verbotene (und durch eigene Lautpoesie ersetzte) Texte von Jean-Paul Sartre
und auf erlaubte Texte von Simone de Beauvoir
2014, Ergon 53, Nr. 3, Musikwerknummer 1709

□ 3+2

Hommage à Jean-Paul Sartre und Simone de Beauvoir

René Wohlhauser

♩ = 52

△ 2+2+3

♩ = 72

(Die Instrumente sempre colla parte e sotto voci.)

8 □ 3+2 Baßklarinette in B_b
(transponierend notiert)
Sopran und Bariton - - - - -
sfz pp

14 □ 2+2+2
p *sfz pp* *mp* *sfz* *p* *ff* *p* *sfz*
molto vibr. lento

18 ♩ = 52 (Deutlich langsamer und schwerfälliger.)
p *p* *mf* *pp* *poco*
7

20 ♩ = 72 □ 2+3
pp *mp* *pp*

22 □ 3+2 ♩ = 52

29 △ 3+2+2
mp
3 3

31 *legato*
mf

34 3+2+2

sffz *p* < *ff* > *p* < *sffz* *p* *p*

37 *) Baßklarinete sehr gestisch-sprechend. Dadurch dürfen auch Ausdrucks-Rubati entstehen. *ff* *rit.* *pp dim.* *pp dim.* *) *pp dim.*

40 *molto furioso* *f* *ff* *pp dim.* *pp dim.* Klarinete in B \flat *muta in Cl. in B \flat* $\text{♩} = 72$

43 *pp dim.* *pp dim.* *pp dim.*

50 *pp dim.* *pp* *sphärisch poco vibr.*

56 *pochiss. cresc. poco a poco*

63 *senza vibr.* *mp* *muta in Bcl. in B \flat*

69 2+2+2 *Baßklarinete in B \flat* *mf*

73 2+3 3 3+2 *p* < *mf* *p* *mp*

77 2+3

82 $\text{♩} = 104$ *muta in Cl. in B \flat*

Klavier solo _____

88 *Klarinette in B \flat* \triangle 2+2+2 *mp*

92

93 \triangle 2+2+1 *mp*

97 \triangle 2+2+1

105

113 *tacet* $\text{♩} = 56$ *p*

117 $\text{♩} = 56$ \triangle 2+2+2 *Baßklarinette in B \flat dolce* *pp*

119 \triangle 2+2+3

123 \triangle 3+1+1 *pp*

125

p

126

p

128

Warmer, rauchiger Ton

pp *ppp*

132

$\text{♩} = 63$

137

(◡)

Klarinette in B_b / Baßklarinetten in B_b

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

2. Teil der Ensembleversion der Kammeroper bzw. des Kammeropernatoriums:

Je passe un temps aussi fort que possible, für Sopran, Bariton,
Flöte (& Baßflöte), Klarinette (& Baßklarinetten), Violoncello und Klavier
auf verbotene (und durch eigene Lautpoesie ersetzt) Texte von Jean-Paul Sartre
und auf erlaubte Texte von Simone de Beauvoir
2015, Ergon 53, Nr. 10, Musikwerknummer 1745
Hommage à Jean-Paul Sartre et Simone de Beauvoir

René Wohlhauser

Baßklarinetten

1. $\text{♩} = 84$

2. f p

3. f p

4. f p $pp > ppp$ *sub. fast nur noch Geräusch* \rightarrow heller \rightarrow dunkler

9. $\text{♩} = 96$ ord. p *«getröpfeltes Morsen»* p

14. $\text{♩} = 52$ mp f mp mf mp

20. mp f mp mf mp

24. 3 3

28 $\text{♩} = 72$ \square 2+3 \square 3+2

mp p mf p p

Detailed description: This staff contains measures 28 to 31. It begins with a treble clef and a tempo marking of quarter note = 72. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4, then back to 4/4. The music features a melodic line with dynamic markings of mezzo-piano (mp), piano (p), mezzo-forte (mf), and piano (p). There are two bracketed figures: a 2+3 figure in measure 29 and a 3+2 figure in measure 31.

32 \square 3+2

p

Detailed description: This staff contains measures 32 to 35. It starts with a treble clef and a 4/4 time signature. The music is characterized by sixteenth-note patterns. There are two bracketed figures: a 3 figure in measure 32 and a 6 figure in measure 33. A 3+2 figure is indicated in measure 35. The dynamic marking is piano (p).

36 \square 3+2

mp

Detailed description: This staff contains measures 36 to 39. It begins with a treble clef and a 3/4 time signature, which changes to 4/4 in measure 37. The music features a melodic line with a dynamic marking of mezzo-piano (mp). A 3+2 figure is indicated in measure 36.

40 $(\text{♩} = 72)$ 3

p

Detailed description: This staff contains measures 40 to 46. It starts with a treble clef and a 3/4 time signature, which changes to 4/4 in measure 41. A triplet of eighth notes is marked with a '3' and a tempo marking of quarter note = 72. The dynamic marking is piano (p).

47

p

Detailed description: This staff contains measures 47 to 50. It begins with a treble clef and a 3/4 time signature, which changes to 4/4 in measure 48. The music features a melodic line with a dynamic marking of piano (p).

51

p

Detailed description: This staff contains measures 51 to 54. It starts with a treble clef and a 3/4 time signature, which changes to 4/4 in measure 52. The music features a melodic line with a dynamic marking of piano (p).

55 $(\text{♩} = 72)$ 4

Detailed description: This staff contains measures 55 to 64. It begins with a treble clef and a 3/4 time signature, which changes to 4/4 in measure 56. A four-measure rest is marked with a '4' and a tempo marking of quarter note = 72. The music features a melodic line with a dynamic marking of piano (p).

65 \square 2+3 $\text{♩} = 96$

Detailed description: This staff contains measures 65 to 71. It starts with a treble clef and a 4/4 time signature, which changes to 3/4 in measure 66, 4/4 in measure 67, 2/4 in measure 68, 3/4 in measure 69, and 5/4 in measure 71. A 2+3 figure is indicated in measure 65. The tempo marking is quarter note = 96.

72 \square 3+2 \square 3+2

mp

Detailed description: This staff contains measures 72 to 76. It begins with a treble clef and a 5/4 time signature, which changes to 4/4 in measure 73, 3/4 in measure 74, and 5/4 in measure 75. The music features a melodic line with a dynamic marking of mezzo-piano (mp). There are two bracketed figures: a 3 figure in measure 73 and a 3+2 figure in measure 75.

(♩ = ♩)
(♩ = 48)

Vorzugsweise Zirkuläratmung.
Wenn nicht möglich: Atemzeichen beachten.

77 *senza vibr.* (9) (9)

86 **14** 103 **Regungslos verharren** (♩) **G.P.**

106 (♩ = 96) 3 3 3

111 **G.P.** (♩ = 96) 3+2

117 **5** 123 **Flöte** 3 3 3 **mp** 3 3 **mp**

126 **3+2** **f**

133 **2+3** **3** **2** **6** **Cello** 147 **sub** **p**

148 **3** 151 **4** 157 **p** **p** **cresc. poco a poco**

161 **f**

Klarinette **G.P. G.P. Baßklarinette**

167 *ff* *fff* *p* *weich*

176 *pp* *pp* *pochiss.* $\text{♩} = 72$

183 *mp* *mf* *lé* *mp* *mf*

5 189 4 3 194 3

Bariton - - - - -

(rép lé-du - dō)

197 *mf* 8 (∩) 211 2+2+2

Sopran & Bariton - - - **Klarinette** *senza vibr.*

213 *f* *mf*

tō - de - so - lo

221

("Die krebsförmige Beschleunigung")

229 *mf* *ord. non legato*

G.P.

234 5 5 5 5

238 G.P.

243 (♩ = 84) 4 247 *möglichst kontinuierliches Glissando* (♩)

ppp *ppp*

251 *ppp* *p* 3

258 3 (♩ = 42) *ppp* *sempre*

267 Fl

275 Fl

282 Fl

289 Fl

297 Fl

305 Fl (♩ = ♩) (♩ = 84) 311 6 3/4

Ohne Dirigieren bis Takt 457.

♩ = 104

317 G.P. 10 G.P. 17 G.P. Cello

pp 8^{vb}

351 (Klarinette) 3+2 G.P.

pp *pp*

358

pp

365 3+2 Baßklarinette Klarinette

pp *f*

372

ppp *p*

378

p

385 *p*

391 *mp*

395

398 *mf* *poco*

"Die virtuose Einstimmigkeit"

400 *mp* *mp* *mp* *mf* *mp*

404 *mp* *mf* *mp*

407 *mp* *mf*

410 *mf* *mp* *mp* *mf* *segue pausa*

413 "Die Akkordrhythmik"

mp *mf*

416

mp *mf*

418 "Das Klangchangieren"

mp *mf* *mp*

420

mp

423

mp

425

cresc. poco a poco

428

430 *Martellato e marcatissimo*

f G.P.

"Der rhythmisierte Abgang"

433 *p* *mf*

Musical staff 433-436: Treble clef, 2/4 time signature. Measures 433-434: quarter notes with eighth notes. Measure 435: quarter notes. Measure 436: quarter notes. Dynamics: *p* at start, *mf* at end.

437 *mp*

Musical staff 437-440: Treble clef. Measures 437-440: eighth notes with quarter notes. Dynamics: *mp* throughout.

439 *mp* *mf*

Musical staff 439-440: Treble clef. Measures 439-440: eighth notes with quarter notes. Dynamics: *mp* at start, *mf* at end.

441 *mp* *mp* *mp*

Musical staff 441-443: Treble clef. Measures 441-443: eighth notes with quarter notes. Dynamics: *mp* throughout.

444 *p* *p* *p*

Musical staff 444-447: Treble clef. Measures 444-447: quarter notes with eighth notes. Dynamics: *p* throughout.

448

Musical staff 448-451: Treble clef. Measures 448-451: eighth notes with quarter notes. Dynamics: *p* throughout.

452

Musical staff 452-454: Treble clef. Measures 452-454: eighth notes with quarter notes. Dynamics: *p* throughout.

455 *pppp* *pppp* *pppp*

G.P. 26 484 Bariton

Musical staff 455-484: Treble clef. Measures 455-484: quarter notes. Dynamics: *pppp* throughout. Includes performance instructions: G.P. 26, 484 Bariton.

Baßklarinette

489 (An der Hörschwelle, sempre senza vibrato.) 4 497 *pppp* *pppp* *pochiss.* segue pausa

Musical staff 489-497: Bass clef. Measures 489-497: quarter notes. Dynamics: *pppp* throughout. Includes performance instructions: (An der Hörschwelle, sempre senza vibrato.), 4, 497, *pochiss.*, segue pausa.

502 **2** **3** **G.P.**
pochiss.
pppp

512 *non legato* **2** *non legato*
pppp *mp*

521 **3** 526 *non legato*
mp

530 **G.P.** *kein Ton* **5**
pppp
«sch»

542
pppp

549 **5** 554 **22** Flöte, tonlos
pppp «ss»

583 *tonlos, ohne Instrument* **G.P.** **11** (♩ = 96) Flöte
«ff» *«ff»* *pp*

599 **Baßklarinetten** **4**
pp

608
pp *mp*

612 $(\text{♩} = 96)$

p *mf*

617 G.P. G.P. G.P.

p *f* $\underline{3}$

624 G.P. G.P.

pp

631 G.P. G.P.

p *mp* *f*

638 G.P. G.P. G.P.

ff *f* *ff* $\underline{3}$ $\underline{3}$

645 Flz. G.P. G.P. 2+3

mp *f* *mp* *f* *mp* *f* $\underline{2+3}$

651 G.P. 5 (◡) 6 664

ppp *f* *ppp*

(deutlich wahrnehmbare Interferenzschwingungen zu Baßflöte und Cello)

667 5 672

p

676 $\text{♩} = 72$

f *p* $\underline{3}$

683 **Klarinette**

683 **Klarinette**
f *mf* *mp* *p* *pp* *p* *pppp* *< sf* *p*

689 *mf*

693 **Baßklarinette**
mf

707 **Klarinette**
f

724 (♩ = 84) \square 3+2 \square 3 \square 3+2 4 8

Ohne Dirigieren bis Takt 770.

743 **Baßklarinette** («Klobiger Ausbruch»)
p *p* *mp*

762 *<f* *f* *f*

767 *f* *mp* *f*

Mit Dirigieren

771 *p* *mf*

775 $\text{♩} = 84$

778

784

790

798

806 $\text{♩} = 63$

814

822

830

Klarinette in B \flat / Baßklarinetten in B \flat

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

3. Teil der Ensembleversion der Kammeroper bzw. des Kammeroperatoriums: **Je me sens un salaud**
Szene für Sopran, Bariton, Flöte (& Baßflöte), Klarinette (& Baßklarinetten), Violoncello und Klavier
auf verbotene (und durch eigene Lautpoesie ersetzte) Texte von Jean-Paul Sartre
und auf erlaubte Texte von Simone de Beauvoir
2014, Ergon 53, Nr. 4, Musikwerknummer 1712
Hommage à Jean-Paul Sartre et Simone de Beauvoir

René Wohlhauser

$\text{♩} = 52$
Baßklarinetten in B \flat (transponierend notiert)

4 *pppp* \square 3+2 *mp*

8 *mf* *sfz* \square 2+3

11 *p*

14 *mp* \square 3+2 *mp* *p < f* *ppp*

17 *muta in Cl. in B \flat*

\square 2+2+3 ev. dir. als 4/4 & 3/4 (Takt 24a und 24b)

24 *mp* Cello - - -

$\text{♩} = 72$
Klarinette in B \flat

24 *mp*

25 \square 2+3 *muta*

muta in Bcl. in B \flat

29 *Baßklarinete in B \flat*

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

33

p

36

37 *muta in Cl. in B \flat*

p

39 *Klarinete in B \flat*

mp

42 *Baßklarinete in B \flat*

pp *ff*

46

mf < f *mp*

51 \square 2+3 \triangle 2+2+2

pp *ppp* *mp*

55 \square 3+2 \square 2+3

pp *pp* *pp* *f*

58 \triangle 3+2+2

pp *pp* *pp*

61

64

mp

66 \triangle 3+2+2 \triangle 2+2+2 *schwebend*

f *pp*

70 \square 3+2 *gliss.*

f *f*

75

82 ∇ 2+2+2 \flat Flz. *muta in Cl. in B \flat* (☺)
 f Bariton - - f

88 *Klarinette in B \flat*
irreal-huschend
 pp

91

93

95 *cresc. poco al* - - - - *pp* (☺) $\text{♩} = 104, \text{lebhaft}$

101 *muta in Bcl. in B \flat* $\text{♩} = 84$

108 $\text{♩} = 72$

115

♩ = 104, *lebhaft*

119 (◡) ♩ = 72 **tacet** ♩ = 63

Sopran und Bariton - - - - -

126 *Baßklarinete in B♭*

pp

p 6 6

129 2+3 6 6 6 6

132 ♩ = 72 2+3 2+2+2 3 3

p

137 2+3 (◡) *dolce, legato* 5 *p*

142

145 (◡) ♩ = 72 (◡)

quasi $\text{♩} = 144$, begeistert, tänzerisch

ohne Zungenschlag

149 *mp*

153 $\text{♩} = 52$

159 *mp* $\text{♩} = 72$ ord. \flat

161 $\text{♩} = 72$ 3+3

163 *tacet*

Oss.1: notiert g4
Oss.2: notiert cis4

166 $\text{♩} = 52$ *f*

170 $\text{♩} = 72$ *f* *mp*

173 3+2

180 $\text{♩} = 72$ *tacet*

Sopran solo

Sopran und Flöte

188 *non legato*

Sopran und Flöte

mp

193 $\text{♩} = 52$

2+2+2

2+3

mp

196 *non legato*

$\text{♩} = 52$

202 $\text{♩} = 52$

3+2

Sopran

& Flöte

p

col soprano

205 *non legato*

3+2

p

pp

208 *muta in Cl. in B \flat*

Klarinette in B \flat

pp

Gleicher Rhythmus wie Flöte und Cello

211

212 *dim.*

weiter angespannt bleiben

[15:00]