

Quartett für Flöte, Klarinette, Violine und Violoncello Nr. 3, «Gen-microtones»

Klarinette in B_b Ergon 96 (2023), Musikwerknummer 2226

René Wohlhauser

1. Teil

1 $\text{♩} = 60$ Transponierend notiert

mp

5

9

13

18

22

26

pp *pp* *mp*

30

pp *mp*

34

37 **G.P.** **G.P.** **G.P.**

mp *mf*

Vorzeichen gelten jeweils nur für eine einzige Note in der entsprechenden Oktavlage. Unmittelbare Tonwiederholungen (auch durch Pausen getrennte) behalten die gleiche Tonhöhe bei. Töne ohne Vorzeichen gelten immer als nicht alteriert.

2. Teil

44 *p*

48

52

57

62 *mf*

67 *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf*

71 Accents always like a bell
pp < *mf* *pp* < *mf* *pp* < *mf* *mf* > *pp* *mf* > *pp* *mf* >

75 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

79 *mf* > *pp* *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* <
microtone-gliss. *microtone-gliss.* *microtone-gliss.* *microtone-gliss.* *microtone-gliss.*

83 *mf* *p* *p*

89 3. Teil

Musical staff 89-91. Measure 89 starts with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. The music consists of eighth and sixteenth notes with various rests.

Musical staff 92-94. Measure 92 continues the melodic line. Measure 94 ends with a 6/4 time signature change.

Musical staff 95-97. Measure 95 starts with a 6/4 time signature, changes to 4/4 in measure 96, and back to 6/4 in measure 97. Dynamic markings include *pp* and *mf pp* with a hairpin.

Musical staff 98-100. Measure 98 starts with a 6/4 time signature, changes to 4/4 in measure 99, and back to 6/4 in measure 100. Dynamic marking is *mf*.

Musical staff 101-103. Measure 101 starts with a 4/4 time signature, changes to 6/4 in measure 102, and back to 4/4 in measure 103. Dynamic marking is *p*. The instruction *poco geräuschhaft* is written above the staff.

Musical staff 104-106. Measure 104 starts with a 4/4 time signature, changes to 6/4 in measure 105, and back to 4/4 in measure 106.

Musical staff 107-109. Measure 107 starts with a 4/4 time signature, changes to 6/4 in measure 108, and back to 4/4 in measure 109. Dynamic marking is *mf*. The instruction *ord.* is written above the staff.

Musical staff 110-112. Measure 110 starts with a 4/4 time signature, changes to 6/4 in measure 111, and back to 4/4 in measure 112. Dynamic marking is *p*. The instruction *poco Flz.* is written above the staff.

Musical staff 113-115. Measure 113 starts with a 4/4 time signature, changes to 6/4 in measure 114, and back to 4/4 in measure 115. Dynamic marking is *mf*. The instruction *ord.* is written above the staff.

Musical staff 116-118. Measure 116 starts with a 4/4 time signature, changes to 2/4 in measure 117, and back to 4/4 in measure 118. Dynamic marking is *p*. The instruction *G.P.* is written above the staff.

121 4. Teil

Musical staff 121: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes with slurs. The dynamic marking *pp* is placed below the staff.

Musical staff 125: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a quarter rest, followed by a series of eighth notes with slurs. The dynamic marking *pp* is placed below the staff.

Musical staff 127: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a quarter rest, followed by a series of eighth notes with slurs. The dynamic marking *mf pp* is placed below the staff.

Musical staff 128: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a quarter rest, followed by a series of eighth notes with slurs. The dynamic marking *mf* is placed below the staff, and *pp* is placed below a later measure.

Musical staff 129: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a quarter rest, followed by a series of eighth notes with slurs. The dynamic marking *mf pp* is placed below the staff.

Musical staff 130: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a quarter rest, followed by a series of eighth notes with slurs. The dynamic marking *mf* is placed below the staff, and *pp* is placed below a later measure. The text **G.P.** is placed at the end of the staff.

5. Teil

134 *mp* *pp* < *mf* *pp* <

139 Accents always like a bell
mf *pp* < *f* *mf* > *pp* *f* *pp*

143 *pp* *pp* *pp* *f* *f* *f*

147 *f* *f* *f* *f* *f*

150 *pp* *mf* > *mf* >

152 *mf* > *p* > *p* > *p* > *mp* > *mp* > *mf* >

157 *Flz. geräuschhaft*
mf > *mf* > *mf* > *mp* > *p* > *mf* > *pp* > *pp* > *pp* > *pp* >

163 *pp* > *pp* > *mf* > *mf* > *mp* > *mp* > *mp* > *mp* > *p* >

168 *p* > *mp* > *mp* > *mf* > *mp* > *mp* > *mp* > *pp* >

174 < *mf* *pp* < *f* *pp*

Vorwort zum „Quartett für Flöte, Klarinette, Violine und Violoncello Nr. 3, «Gen-microtones»“

Vorzeichen gelten jeweils nur für eine einzige Note in der entsprechenden Oktavlage. Unmittelbare Tonwiederholungen (auch durch Pausen getrennte) behalten die gleiche Tonhöhe bei. Töne ohne Vorzeichen gelten immer als nicht alteriert. Um Unsicherheiten auszuschließen, können manchmal trotzdem Auflösungszeichen erscheinen.

Accidentals only apply to the note they precede and to any immediate repetitions. However, to avoid ambiguity, natural signs are sometimes given.

The most important points:

Always soft tone attacks (except staccato and accents).

Always warm sounds with poco vibrato to get in a state of a flow or a kind of delirium. It has to become a kind of a meditation piece.

Every tone must live. It should never be boring. You can make small variations in the tone design.

The eighth tone steps are extremely small. We have to hear not clear changes in pitch, but changes in timbre resp. changes in tone colour. This is a process.

The staccato and the accents have not soft tone attacks, but are very pointed.

“Accents like a bell” means: After the sharp and short accent, immediately make a strong decrescendo and then stay very quiet for the rest of the duration (>-). (In part 2 from end of bar 73 to bar 79. And in part 5 from 140 to bar 172.

Wie Glocken, d.h. harter, lauter Anschlag, dann sofort zurück in der Dynamik und dann leise und lang ausklingen. Es sollte jeweils ungefähr nur einen Achtel lang laut bleiben, bevor die Dynamik steil abfällt, d.h. länger als bei fortepiano, aber viel kürzer als bei einem traditionellen Decrescendo.

Die Uraufführungstournee des „Quartetts für Flöte, Klarinette, Violine und Violoncello Nr. 3, «Gen-microtones»“ durch das Ensembles Polysono (Christine Simolka, Sopran, Clara Giner Franco, Flöte, Cássio Braga da Costa, Klarinette, Ruth Ten, Violine, Kiril Fasla Prolat, Violoncello, und René Wohlhauser, Bariton, Klavier und Leitung) führte an folgende Konzertorte:

So, 28. Jan. 2024, 19:00h: München, Gasteig, Kl. Konzertsaal, Hans-Preißinger-Straße 8

Sa, 03. Feb. 2024, 19:00h: Gelterkinden, Gemeindesaal, Marktgasse 8

Sa, 10. Feb. 2024, 20:00h: Bern, Le Cap (Französische Kirche), Predigergasse 3

Sa, 17. Feb. 2024, 19:00h: Berlin, Elias-Kuppelsaal, Göhrener Straße 11

Sa, 24. Feb. 2024, 19:30h: Zürich, Lavatersaal, St.-Peter-Hofstatt 6

So, 03. Mär. 2024, 19:00h: Basel, Musik-Akademie, Großer Saal, Leonhardsstraße 6

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