

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

Violine

Ergon 96 (2023), Musikwerknnummer 2226

René Wohlhauser

1. Teil

1. $\text{♩} = 60$

mp

5

9

13

17

21

25

pp *pp*

29

mp *pp* *mp*

34

G.P.

mp

40

G.P.

mf

G.P.

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

53

58

63 *mf* *pp* < *mf*

69 *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf* *pp* < *mf*

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

78 *pp* *mf* > *pp* *mf* > *pp* *pp* < *mf* *pp* < *mf* *pp* < *mf*

82 *pp* < *mf* *pp* < *mf* *p*

85 *p* *p*

microtone-gliss. *microtone-gliss.* *microtone-gliss.*

microtone-gliss. *microtone-gliss.*

89 3. Teil

Musical staff 89-90: Treble clef, 4/4 time signature. Measure 89 starts with a *mf* dynamic. The melody consists of eighth and sixteenth notes with various accidentals.

Musical staff 91: Treble clef, 4/4 time signature. Continuation of the melody from the previous staff.

Musical staff 94-96: Treble clef, 4/4 time signature. Measure 94 includes a *punta* marking. Measure 95 has a *pp* dynamic. Measure 96 has a *mf* dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 97-99: Treble clef, 4/4 time signature. Measure 97 has a *mf* dynamic. Measure 98 has a *pp* dynamic. Measure 99 has a *mf* dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 100-101: Treble clef, 4/4 time signature. Measure 100 has a *poco col legno* marking. Measure 101 has a *p* dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 102-104: Treble clef, 4/4 time signature. Continuation of the melody from the previous staff.

Musical staff 105-107: Treble clef, 4/4 time signature. Measure 105 has an *ord.* marking and a *mf* dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 108-110: Treble clef, 4/4 time signature. Measure 108 has a *poco trem.* marking and a *p* dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 111-113: Treble clef, 4/4 time signature. Measure 111 has an *ord.* marking and a *mf* dynamic. The melody continues with eighth and sixteenth notes.

Musical staff 114-116: Treble clef, 4/4 time signature. Measure 114 has a *G.P.* marking. Measure 115 has a *p* dynamic. The melody continues with eighth and sixteenth notes.

121 4. Teil

Musical staff 121-125. Treble clef, 7/8 time signature. The staff contains a melodic line with slurs and accents. The dynamic marking *pp* is placed below the first measure.

Musical staff 126-127. Treble clef. The staff contains a melodic line with a long slur across measures 126 and 127. The dynamic marking *pp* is placed below the first measure.

Musical staff 128-129. Treble clef. The staff contains a dense sixteenth-note texture. The dynamic marking *mf pp* is placed below the staff.

Musical staff 129-130. Treble clef. The staff contains a dense sixteenth-note texture. The dynamic marking *mf pp* is placed below the staff.

Musical staff 130-131. Treble clef. The staff contains a dense sixteenth-note texture followed by a few measures of a melodic line. The dynamic marking *mf* is placed below the first measure, and *pp* is placed below the second measure. The text **G.P.** is placed above the end of the staff.

134 *mp* Accents always like a bell *pp < mf pp <*

139 *mf pp < f mf > pp f pp pp > pp*

143 *pp pp pp f f f*

147 *f f f f f pp*

150 *mf mf*

152 *mf p p p mp mp pont. geräuschhaft*

156 *mf mf mf mf mp p mf pp*

161 *pp pp pp pp pp pp mf mf*

165 *mp mp mp mp p p*

169 *mp mp mf mp mp mp*

173 *pp 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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