

Klaviertrio Nr. 4

«In inkongruenter Weise kongruent»

Violoncello

für Violine, Violoncello und Klavier
Ergon 94 (2023), Musikwerknummer 2216

René Wohlhauser

♩ = 112

détaché

mf *mp*

détaché

mf

pizz. ♩ = 144

7 *arco* *détaché*

p

10 *mf* *p*

13 *mf* *mf*

16 *p*

19 *mf* *p*

21 *mf* *p* *mf* *p* *mf*

23

p *mf*

25

p *p* *legato* **G.P.**

28

31

G.P. *pp* *pp* *sempre pont.*

36

p *pp* *p* *pp* *pp* **G.P.**

41

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* **G.P.**

46

pp *p* *p* **Klavier** **Violine**

50 Violine - , **Permutation 1** Klavier - - - , *détaché ord.*

G.P. ♩ = 120

56 *legato* *pont.*

61 *détaché ord.* *pont.* *pont.*

65 *pont.* Klavier Violine - , *pont.* *détaché ord.*

69 *legato* *détaché*

73 *pont.* *ord. détaché*

77 *legato* *détaché*

80 *pont.*
pp *p* 5 *mf* *détaché ord.*

83 *p* *mf*

86 *p* *p*

89 *mf* *mf* *pp*

93 *legato* *p* *détaché* *f* *pizz.*

97 *legato arco* *p* *détaché*

99 *mf* *mf*

101 *G.P.* ♩ = 60
Klavier solo

6 **Zwischenspiel 1** René Wohlhauser - Klaviertrio Nr. 4, Violoncello-Stimme

105 ♩ = 60, **Mezzo movimento**

Musical staff 105-108. Bass clef, 4/4 time signature. Dynamics: *p*, *pp*, *mf*. Includes accents and slurs.

Musical staff 109-111. Bass clef, 4/4 time signature. Dynamics: *p*, *pp*. Includes slurs.

Musical staff 112-113. Bass clef, 4/4 time signature. Dynamics: *mf*, *pp*. Includes slurs.

Musical staff 114-117. Bass clef, 4/4 time signature. Dynamics: *mf*, *pp*. Includes slurs.

Musical staff 118-120. Bass clef, 4/4 time signature. Dynamics: *f*, *pp*, *mf*. Includes slurs.

Musical staff 121-124. Bass clef, 4/4 time signature. Dynamics: *pp*, *p*, *p*. Includes slurs.

Musical staff 125-126. Bass clef, 4/4 time signature. Dynamics: *p*, *pp*. Includes slurs.

Musical staff 127-131. Bass clef, 2/4 time signature. Dynamics: *mf*. Includes slurs and a double bar line.

Musical staff 132-133. Bass clef, 2/4 time signature. Dynamics: *mf*. Includes slurs and a double bar line.

Musical staff 134-135. Bass clef, 2/4 time signature. Dynamics: *mf*, *mf*, *p*. Includes slurs and a double bar line.

Permutation 2
♩ = 120, **Doppio movimento**
détaché

mf
arco
legato

138 *détaché* **2** *détaché* *pont.*
mf *p* *pp < p*

143 *pp < p* *détaché ord.* *mf* *pont.*
pp < p *pp*

147 *p* *mf*

149 *legato* *détaché* *pont.*
p *pp*

152 *ord.* *p* *mf* *pizz.*

156 *détaché arco* *p* *mf*

159 *mf* *legato* *p* *f* *pizz.*

164 *arco pont.* *pp* *détaché ord.* *mf*

167 *mf* *p*

170 *mf* *p*

174 *pont.* *ord.*
mp *mf* *p*

176 *pont.*
p 5

179 *détaché* *ord.*
mf

Zwischenspiel 2
♩ = 60, Mezzo movimento

182 *pont.* **4** **G.P.** 188
p 5 Klavier solo Violine I *p* *mf* *pp*

191 *p* *mf* *pp* *mf* *p*

195 *mf*

197 *p* *pp*

200 *f* *mf* *p*

203 *pp* *p*

208 5

mf

Permutation 3

♩ = 120, Doppio movimento

215 Klavier ----- G.P. *détaché* *détaché*

mf *pp* *mf* *legato* *mp*

220

pp *mp* *mf* *mp*

225

mf *mf* *mp* *pp* *mf*

229

mf *pp*

232

mf *pp*

236

mf *pp* *mf*

238

pp

241

mf *pp* *pp* *mf*

246 *pp* *mf*

250 *mp* *pp* *pp* *mf*

254 *legato* *détaché* *pp*

257 *mp* *pp* *pp* *mf*

260 *pp* *détaché* *mf*

265

Detailed description: The image shows a musical score for the Cello part of Klaviertrio Nr. 4 by René Wohlhauser. The score is written in bass clef with a key signature of one sharp (F#). It consists of six staves of music, numbered 246 to 265. The first staff (246) starts with a piano (*pp*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff (250) includes mezzo-piano (*mp*), pianissimo (*pp*), and mezzo-forte (*mf*) dynamics. The third staff (254) is marked *legato* and *détaché*, with a *pp* dynamic. The fourth staff (257) features mezzo-piano (*mp*), pianissimo (*pp*), and mezzo-forte (*mf*) dynamics. The fifth staff (260) includes pianissimo (*pp*), *détaché*, and mezzo-forte (*mf*) dynamics. The sixth staff (265) is a whole rest, indicating the end of the piece.

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.