

# Violoncello

## Am Rande

Fassung für Sopran, Bariton, Flöte, Klarinette, Violine und Violoncello  
auf ein Gedicht des Komponisten  
Ergon 100, Nr. 2, Musikwerknnummer 2254 (2024)

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$\text{♩} = 120$

Violoncello part, measures 1-2. The music is in 4/4 time. Measure 1 starts with a half note G2, followed by a quarter rest. Measure 2 begins with a half note G2, marked *mp*. Above the staff, there are two 'V' marks above the first and second notes, and the instruction *sempre détaché*. The music continues with a series of eighth notes, marked *sim.* (sforzando).

Violoncello part, measures 3-4. The music continues with eighth notes, marked *mp*.

Violoncello part, measures 5-6. The music continues with eighth notes, marked *mp*.

Violoncello part, measures 7-10. The music continues with eighth notes, marked *mp*. Measure 10 ends with a whole note G2.

Violoncello part, measures 11-16. Measure 11 starts with a tremolo (trem.) over a series of chords, marked *f*. Measure 12 has a triplet of eighth notes, marked *f*. Measures 13-16 are marked *pp*.

Violoncello part, measures 17-23. Measure 17 is marked *pp*. Measure 18 has a 3/4 time signature change. Measure 19 starts with a tremolo (trem.) over a series of chords, marked *ord.* and *sfz*. Measures 20-23 are marked *sfz*.

Violoncello part, measures 24-30. Measure 24 starts with a tremolo (trem.) over a series of chords, marked *pp*. Measures 25-30 are marked *pp*. Measure 30 ends with a pizzicato (pizz.) chord, marked *mf*.

Violoncello part, measures 31-36. The music continues with eighth notes, marked *pp*.

♩. = 60 (♩ = ♩.)

38 *arco* *f* *ord.* *mp* *détaché*

43

47 *p* *mp* *trem.* Klarinette - - - - -

59 ♩ = 120 *détaché* *mf*

62

65 *f* *f* *f* 4 69 (2+2+1)

73 *détaché* *f* *f*

77 *f* 4 Bariton - - - - -  
ring' um

84 *détaché* *f* 2

89 *f* *p*

95 *f* *trem.* *pp* *col legno* *pp* *sim.*

102 *sim.* *pp* *trem. arco* *p* *trem.* *p* **3**

110 *ord. sempre détaché* *mf*

114

117 *mf* **4**

126 *p* **2** *mf* **129**

131 *cresc. al* *f*

133 *mp* *p* *pp* *f*

137 *mf* **3** **3** **3** **7**

148 Sopran  $\text{♩} = 60$   
Schan - de *f* 3 3 153 *f* 3 3 3

155  $\text{♩} = 120$  *détaché* 3 3 3 3

159 *sempre détaché*  $\text{♩} = 60$  3 163  $\text{♩} = 120$  2 *f*

166  $\text{♩} = 60$   $\text{♩} = 120$  *f* *f*

171  $\text{♩} = 120$  *mp* *mp*

175 *mp*

180 *détaché*

184 *mp* 3

191



247 *arco* *pp* *pp* *pp* *legatissimo* *pp*

254 *détaché* *sim.*

258 *poco pont.*

261 *più pont.* *molto pont.*

264 *ord.* *sim.*

267 *molto pont.* *ord.*

270 *a mixture of warm sound and noise* *ppp* *poco*

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.