

Violoncello

Es entschwindet

Fassung für Sopran, Baßflöte, Baßklarinette, Viola und Violoncello

auf ein Gedicht des Komponisten

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René Wohlhauser

Violoncello score for "Es entschwindet" by René Wohlhauser. The score is written in bass clef with a key signature of one flat (Bb) and a tempo of quarter note = 66. It consists of 38 measures across seven staves. The music features various dynamics (mf, mp, f, p, mf) and articulations (détaché, pizz., arco, trem.). The score includes a variety of musical notations such as slurs, ties, and accidentals.

43 *mf* *détaché* *mp*

48 *f* *mf*

52 *détaché* *mf*

56

60 *détaché* *f*

64 *mp*

68 *f*

72 *f*

76 *mp*

78 *f* *mf* *pp*

85 *pp*

93 *mp* *mp*

99 *détaché* *mf*

105 *mp*

111 *détaché* *f* *f*

115 *mp* *mf*

120 *f* *mp*

126 *f* *mf* *f*

133



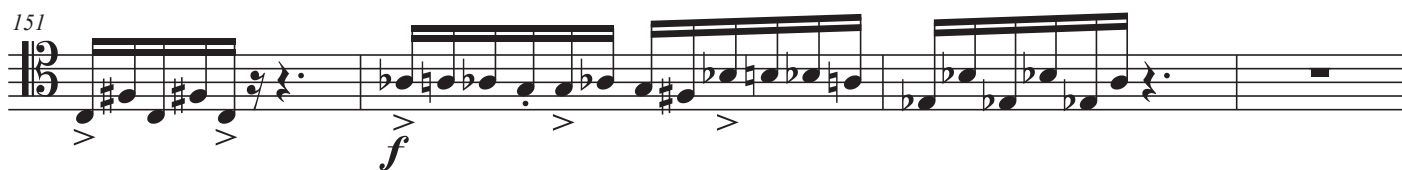
140



146



151



155



158



162



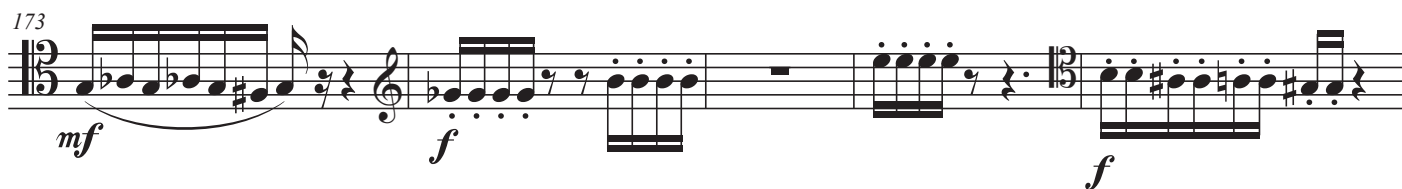
165



169



173



178 *mf* *mp* *mf* *détaché*

183 *mf*

189 *f*

196 *mp*

202

207

212

218 *mf* *mf*

226 *mf* *f* *mf*

232

The musical score is written for a cello part. It begins at measure 178 with a *mf* dynamic. The first staff contains measures 178-182, with dynamics *mf*, *mp*, and *mf*, and a *détaché* marking. The second staff (measures 183-188) starts with *mf*. The third staff (measures 189-195) ends with *f*. The fourth staff (measures 196-201) starts with *mp*. The fifth staff (measures 202-206) continues the melodic line. The sixth staff (measures 207-211) continues. The seventh staff (measures 212-217) continues. The eighth staff (measures 218-225) includes *mf* dynamics and a finger number 'E' above a note in measure 226. The ninth staff (measures 226-232) includes *mf* and *f* dynamics. The score ends at measure 232.

239

mf

246

f *mf* *f*

252

mp *mp*

non legato

259

non legato

266

non legato *non legato*

273

Vorzeichen gelten im klassisch-traditionellen Sinne für den ganzen Takt. Sie werden jedoch bei erneutem Erscheinen eines alterierten Tones innerhalb eines Taktes zur Sicherheit nochmals gesetzt. Vorzeichen gelten nur in der jeweiligen Oktavlage.

Unmittelbare Tonwiederholungen (auch durch Pausen getrennte) behalten die gleiche Tonhöhe bei.