

**Viola**

**René Wohlhauser**

***Carpe Diem -  
Beschleunigte Zeit***

**für Streichquartett**

**1998/99**

# Vorwort

## Zeitangaben

	Gesamt- dauer
Vorspiel / Antizipation 1 (A1), Takte 1-17 (Seiten 1-3) .....	35''
Vorspiel / Antizipation 2 (A2), Takte 18-23 (Seite 3) .....	12'' [47'']
Vorspiel / Antizipation 3 (A3), Takte 24-35 (Seiten 4-5) .....	42'' [1'29'']
Überleitung zum Mittelteil (ÜM), Takte 36-43 (Seite 6) .....	33'' [2'02'']
Mittelteil 1 (M1), Takte 44-63 (Seiten 7-11) .....	1'20'' [3'22'']
Überleitung 1.1 (Ü1.1), Takte 64-67 (Seite 12) .....	16'' [3'38'']
Einschub 1 / Antizipation 1.2 (E1/A1.2), Takte 68-93 (Seiten 13-16) .....	45'' [4'23'']
Überleitung 1.2 (Ü1.2), Takte 94-97 (Seite 17) .....	16'' [4'39'']
Mittelteil 2 (M2), Takte 98-113 (Seiten 18-21) .....	48'' [5'27'']
Überleitung 2.1 (Ü2.1), Takte 114-117 (Seite 22) .....	12'' [5'39'']
Einschub 2 / Antizipation 2.2 (E2/A2.2), Takte 118-151 (Seiten 23-25) .....	50'' [6'29'']
Überleitung 2.2 (Ü2.2), Takte 152-155 (Seite 26) .....	12'' [6'41'']
Mittelteil 3 (M3), Takte 156-167 (Seiten 27-29) .....	29'' [7'10'']
Überleitung 3.1 (Ü3.1), Takte 168-171 (Seite 30) .....	10'' [7'20'']
Einschub 3 (E3), Takte 172-195 (Seiten 31-34) .....	1'10'' [8'30'']
Überleitung 3.2 (Ü3.2), Takte 196-199 (Seite 35) .....	12'' [8'42'']
Mittelteil 4 (M4), Takte 200-209 (Seiten 36-38) .....	20'' [9'02'']
Mittelteil 5 (M5), Takte 210-231 (Seiten 38-43) .....	38'' [9'40'']
Coda-Teil 1 (C1), Takte 232-258 (Seiten 44-48) .....	51'' [10'32'']
Coda-Teil 2 (C2), Takte 259-263 (Seiten 48-50) .....	10'' [10'42'']
Coda-Teil 3 (C3), Takte 264-267 (Seiten 51-52) .....	8'' [10'50'']

## Aufführungserläuterungen

Ein Versetzungszeichen gilt nur für die nachfolgende Note, außer bei unmittelbaren Tonwiederholungen: Unmittelbare Tonwiederholungen behalten stets die gleiche Tonhöhe bei.

— — — : Dauer notationeller Angaben (kein Übergang)



Vierteltonerhöhung



Vierteltonerniedrigung



Übertriebener Bogendruck (geräuschhaft), extrem wenig Bogen, trotzdem möglichst bruchlos (wie „Kehlkopf-Knattern“)

**non leg.**

non legato

## **Allgemeine Angaben**

Bei diesem Werk handelt es sich um eine Auftragskomposition der Schweizer Kulturstiftung Pro Helvetia.

Die vorliegende Partitur-Reinschrift wurde vom Komponisten hergestellt.

Aufführungsdauer: ca. 11 Minuten

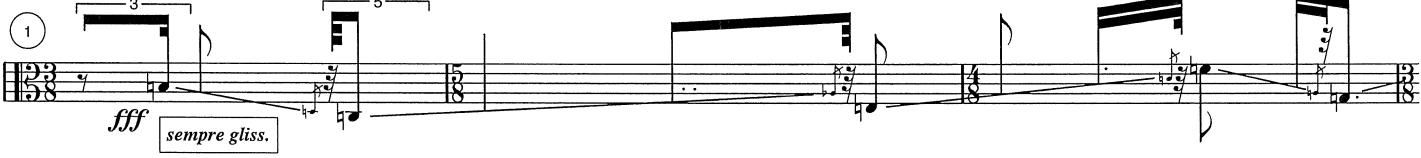
# Carpe Diem - Beschleunigte Zeit

für Streichquartett (1998/99), Ergon 25  
für das Arditti-Quartett geschrieben

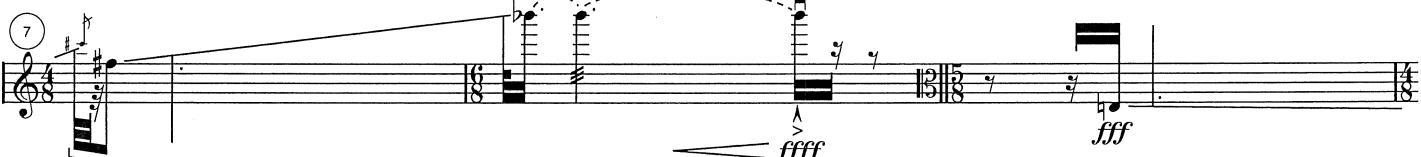
René Wohlhauser

$\text{J}=59/\text{P}=118$

Vla.

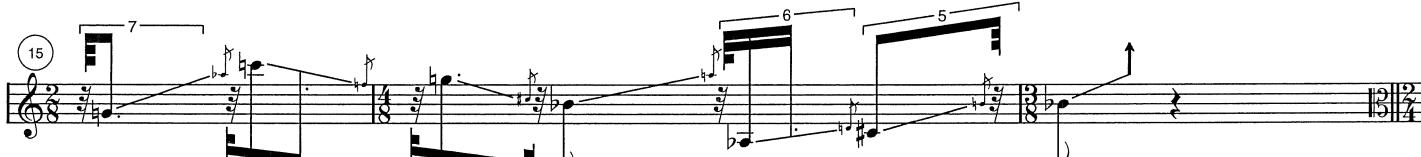
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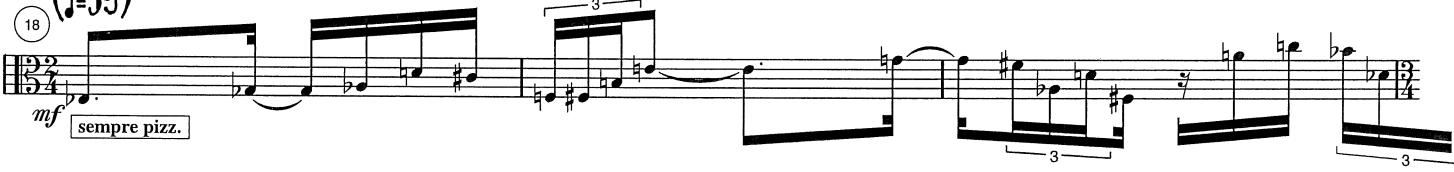
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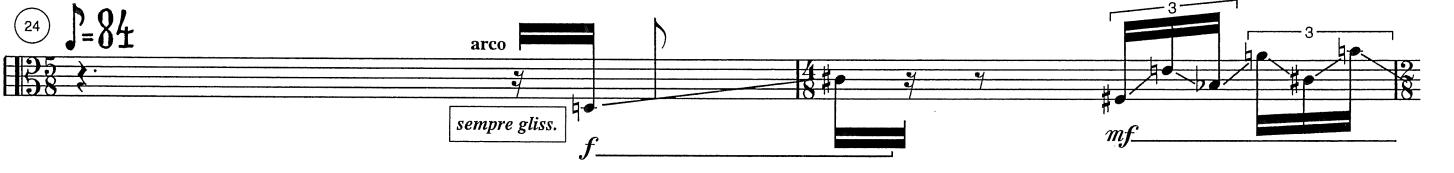
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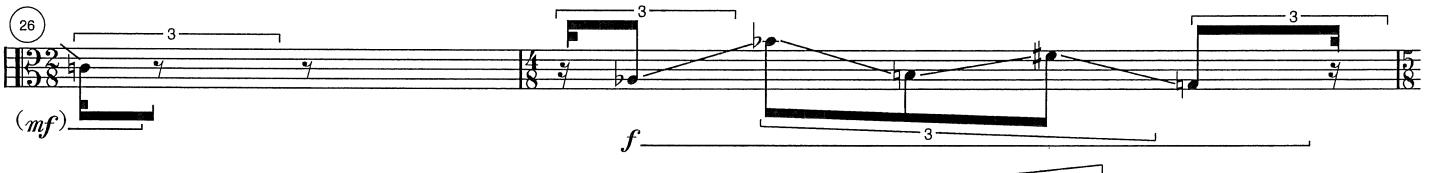
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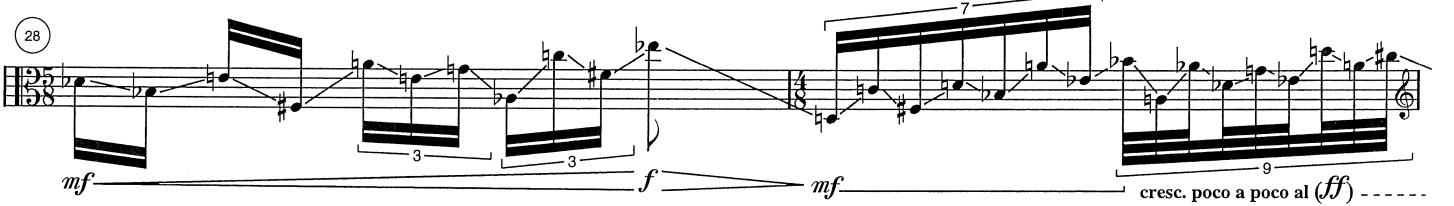
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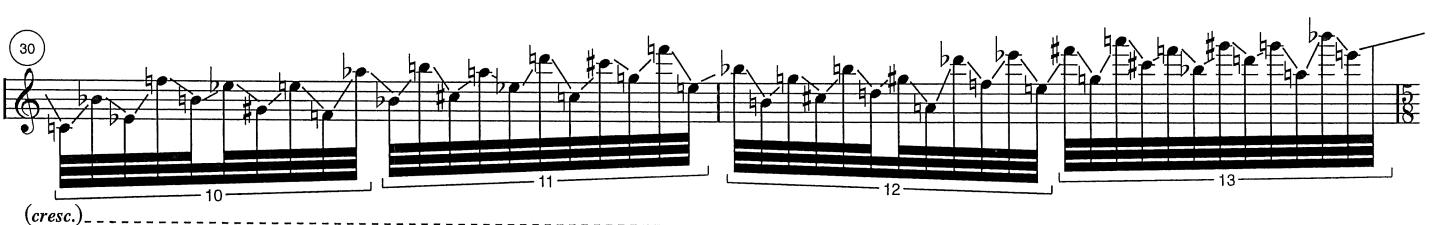
Vla. (J=59) 18 

Vla. 21 

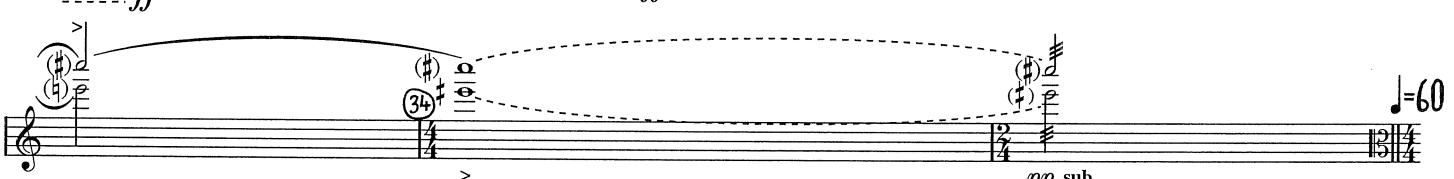
Vla. 24 J=84 

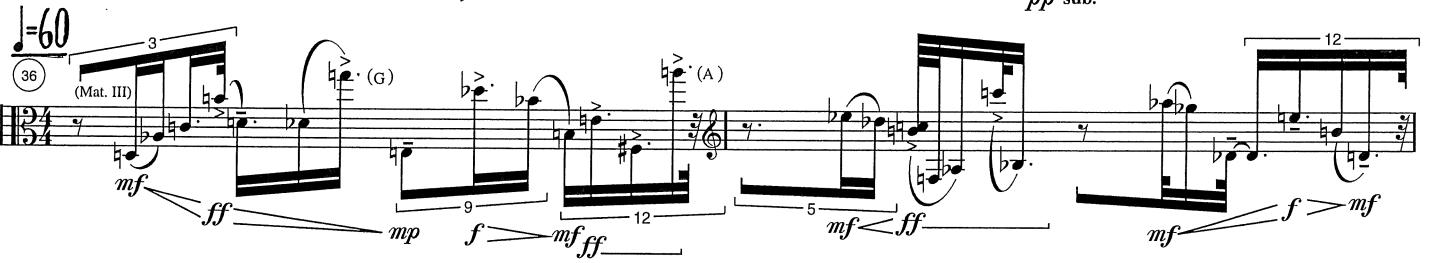
Vla. 26 J=84 

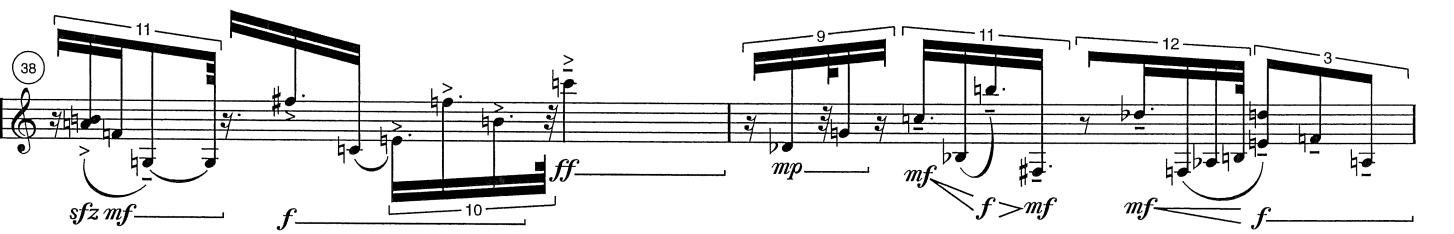
Vla. 28 

Vla. 30 

Vla. 32 tenere fermo 

Vla. 34 

Vla. J=60 36 (Mat. III) 

Vla. 38 

Vla.

(40) 3 5 11 5 5  
ff mf ff non legato ff mp f > mp ff f non leg.  
Vla. 7 11 5 3 9  
ff mp p ff f mf f  
(J=60) 12 11  
mf ff f ff mp  
Vla. 11 9 11 9 3 7  
ff mp f ff mf ff mf mp mf  
Vla. 9:8 (J=67,5) 5:4 9:8 (J=67,5) 5:4 9:8 (Mat. IV)  
f 5 f 11 sfz mf sfz mp f mf f sfz mf  
Vla. 5:4 (J=75) 11 11 7 5:4 (Mat. IV) 6  
mp f mp ff f mf > p ff f  
Vla. 11:8 (J=82,5) non legato 11:8 non legato 11:8 11:8  
ff mf<sup>3</sup> ff mf f ff spicc. f mf ff f ff

This musical score for violin (Vla.) consists of six staves of music, each with a unique set of dynamics and performance techniques. Staff 1 starts at measure 40 with a dynamic ff, followed by mf, ff, non legato, ff mp, f > mp, ff, f, and non leg. Staff 2 starts at measure 42 with ff, mp, p, ff, f, and ends with f. Staff 3 starts at measure 44 with (J=60), ff, f, ff, mp, and ends with ff. Staff 4 starts at measure 46 with ff, mp, f, ff, mf, ff, mf, mp, and ends with mf. Staff 5 starts at measure 48 with 9:8 (J=67,5), f, 5, f, 11, sfz mf, sfz mp, f, mf, f, sfz mf, and ends with sfz mf. Staff 6 starts at measure 50 with 5:4 (J=75), mp, f, mp, ff, f, mf > p, ff, f, and ends with f. Staff 7 starts at measure 52 with 11:8 (J=82,5), non legato, ff, mf<sup>3</sup>, ff, mf, f, ff, spicc. f, mf, ff, f, ff, and ends with ff.

Vla.

\*\*\*) Vla.: col legno tratto (*pp*), Takte 62-63. „schattenhaft“

Vla.

Vla.

Vla.

Vla.

segue pausa

Vla.

**66**  $J=59/\#=118$  *fff sempre gliss.*

**72**

**75**

**78**

**81**

**84** (D)

**87**

**91**  $J=60$

trem.  
cresc. poco a poco al *ffff*



Musical score for Violin (Vla.) showing measures 106-113. The score includes dynamic markings like  $ff$ ,  $f$ ,  $mf$ , and  $fff$ , and performance instructions like "non legato" and "11:8" time signature changes. Measure 113 ends with a fermata over the first note of measure 114.

Musical score for Violin (Vla.) showing measures 5-12. The score includes dynamic markings such as *f*, *mf*, *ff*, *fff*, *mp*, and *mf*. Measure 5 starts with *f* and transitions to *mp*. Measure 6 features a dynamic range from *mf* to *f*. Measures 7-8 show a transition from *ff* to *fff* followed by *mp*. Measures 9-10 show a transition from *mf* to *f*. Measures 11-12 show a transition from *fff* back to *mf*.

Vla.

13:8  
( $J = 130$ )

110

*mp*

*mf*

*ff*

13:8  
11

*mf*

*ff*

*ff*

13:8  
( $J = 130$ )

*ff*

*ff ff*

13:8

*ff ff*

*mp*

*p*

*mf*

*f*

\*\*) Vla.: col legno tratto (*pp*), Takte 112-113., „schattenhaft“

13:8 (J = 130)  
112  
Vla.  
non legato  
13:8  
13:8 (J = 130)  
11  
mf ff mp  
11  
mf 11  
f fff p mp  
mf ff  
spicc.  
13:8 (Mat. II) 11  
f ff  
3

Musical score for Violin (Vla.) showing measures 114-121. The score includes dynamic markings such as *mf*, *ff*, *f*, *fff*, *f'<fff*, *mf>ff*, *f*, and *ff>f-f<ff>f*. Measure 114 starts with *mf* followed by *ff*. Measures 115-116 show *f* and *fff* dynamics. Measure 117 has *mf* and *fff* dynamics. Measures 118-119 show *f'<fff* and *mf>ff* dynamics. Measure 120 shows *f* and *ff>f-f<ff>f* dynamics. Measure 121 ends with *f*.

J=59/B=118

Vla.

(118) *sempre pizz.* *fff*

Vla. 6 1 5 3 1 7

Vla. 126 6 1 5 1 7

Vla. 132 7 5 6 5

Vla. 139 11 3 12 13 14

Vla. 143 15 17 11

Vla. 147 7 5 13 10

Vla. 150 13 13 12 (arco) =80

Detailed description: The musical score consists of six staves for Violin (Vla.). The first staff starts at measure 118 with a dynamic of *fff* and a performance instruction *sempre pizz.*. Measures 118-125 show various rhythmic patterns with note heads and stems. Measures 126-132 continue with similar patterns. Measures 133-140 show more complex patterns with eighth and sixteenth notes. Measures 141-148 show patterns with sixteenth notes and rests. Measures 149-156 show patterns with sixteenth notes and rests, concluding with a dynamic of *arco* at tempo =80.

**J=80**

Vla.

11:8 (J=110) 9 11:8 (J=110) non legato 11:8 11:8

(152) f mf ff f ffff mp f 5 mf f mf

11:8 (J=110) 3 11:8 10 11:8 7 11:8 (J=110) 9 11:8 non legato 11

(154) mf ffff spicc. f ffff ff f ff f

**J=100**

Vla.

11:8 11 11:8 10 11:8 11 11:8 5

(156) mf ffff f ffff f f f f f f

12 3 7 ffff ffff >f 5 mp f ffff

Vla.

11:8 (J=112,5) 12 9:8 (J=112,5) 5 9:8 9:8 9

(160) mf f mp mf mp p 11 f mp ff fff

This musical score for violin (Vla.) consists of six staves of music. The tempo is marked J=80 at the beginning. The score includes dynamic markings such as f, ff, mp, and spicc., and performance instructions like 'non legato' and 'fff'. Measure numbers 152 through 160 are indicated at the start of each staff. The tempo changes to J=100 in the third staff. The music features complex rhythmic patterns and harmonic shifts, typical of modern classical compositions.

Vla.

(162) 5:4 ( $J = 125$ ) 5:4 7 3 3 5:4 5:4 ( $J = 125$ )

*f* *ff* *mf fff* *mp* *f* *mf < ff* *f* *ff* *fff* *ff* *mf* *ff mp*

Vla.

(164) 11:8 ( $J = 137,5$ ) 11:8 10 11:8 11:8 ( $J = 137,5$ ) 11:8 (Mat. II, K.)

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

Vla.

\*\*) Vla.: col legno tratto (pp), Takte 166-167. „schattenhaft“

(166) 11:8 ( $J = 137,5$ ) 11:8 10 11:8 11:8 ( $J = 137,5$ ) 11:8

(*pp*) *p* *mf* *mp* *f* *mf* *f* *ff* *mf* *fff*

Vla.

(168) 9:8 ( $J = 112,5$ ) 9:8 7 9:8 ( $J = 112,5$ ) 9:8

*ff* *arco/ord.* *f* *ff > mf* *f* *mp* *fff* *mf ff* *ff > mf* *f*

Vla.

(170) 9:8 ( $J = 112,5$ ) 9:8 12 9:8 ( $J = 84$ )

*f* *mp* *ff* *p* *mp* *mf* *mp* *f* *mf* *ff* *fff* *ff*

segue pausa

Vla.

(172)  $\text{J}=84$  *sempre col legno tratto*  
*ppp* *sempre*

(174)

(176)

(178)

(180)

(182)

(184)

(186)

(188)

(190)

(192)

(194)

Vla.

**J=80**

(196) 3 25:16 (J=125) non legato 3 25:16 (J=125) 11 25:16 spicc.

**J=120**

(198) 25:16 (J=125) 11 25:16 non legato 7 25:16 (J=125) 10 25:16 non legato 3 25:16 (J=125)

**J=120**

(200) 6 5 11 7 ff non legato fff > f

**J=120**

(202) 9 11 non legato mf ff

**J=135**

(204) 6 9:8 (J=135) non legato 11 9:8 (J=135) 5 9:8 f > ff f < ff < ff >

**J=150**

(206) 5:4 (J=150) 11 5:4 3 5:4 (J=150) 11 5:4 ff 9 mf ff

\*\*) Vla.: col legno tratto (*pp*), Takte 208-209. „schattenhaft“

Vla.

(208) 11 spicc. 5:4 (Mat. I, K.) 3 3 5:4 (J = 150) non legato 5:4 7 J = 150  
*ff* 11 > *mf* *mp* *pffff* > *f* *mf* 11

(M5) 3 (210) (Mat. III) (G) (A) 12  
arco/ord. *mf* *ff* *mp* *f* *mffff* 12 5 *ff* *mf* *f* *mf*

Vla. 11 9 11 12 3  
*sfsz* *mf* *f* 10 *ff* *mp* *mf* *f* > *mf* *mf* *mf* *f*

Vla. 3 5 11 5 5 non leg.  
*ff* *mf* *ff* 11 *ff* *mp* *f* > *mp* *ff* *f* *ff* *f*

Vla. 7 11 5 3 9  
*ff* *mp* *p* *ff* *f* *ff* *f* *mf* *f*

Vla. 12 11  
*mf* *ff* *f* *ff* *ff* *mp*

220

Vla.

ff      mp      f      ff      mf

ff      ff      ff

mf      mp

mf

Musical score for Violin (Vla.) showing measures 222-228. The score includes dynamic markings *f*, *ff*, *sfz mp*, *mf*, and *f*, and performance instructions like "5" and "11".

Musical score for Violin (Vla.) at measure 224. The score shows a melodic line with various dynamics and performance instructions like 'sfz', 'mf', 'f', 'ff', 'mp', 'mf', 'p', and '7'. Measure 224 consists of six measures of music for violin.

(Mat. IV)

226

Vla.

ff

6

(P $\sharp$ )

*f*

*ff*

*non legato*

3

*ff*

*ff*

*mf*

5

*ff*

*mf*

*f*

non legato

(228)

Vla.

mf *ff*

spicc. *f*

*f* 9

*f* 9

Musical score for Violin (Vla.) showing measures 230-231. The score includes dynamic markings (fff, trem.), tempo (J=59), and performance instructions (G.P., (○)). Measure 230 ends with a fermata over the first note of measure 231.

Vla. (232) (♩=59)

sempre gliss. ugualmente  
sempre □ (stets mit Ton)

Vla. (234)

Vla. (236)

Vla. (240)

Vla. (244)

Vla. (247)

Vla. (8va)

Vla. (8va)

segue pausa

Vla. (256) G.P. -

Vla. (259) spicc.  
presto poss. (together)

Vla. (260) trem.  
*fff* (kaum Ton)

Vla. (261) (cresc.) -

Vla. (262) (cresc.) -

Vla. (263) ( $\text{P} = M8$ ) G.P.

Vla. (264) col legno tratto  
legato  
kaum Ton  
repeat presto poss. (not together)

Vla. (265)

Vla. (266)

Vla. (267)