

Violoncello

**René Wohlhauser**

*Carpe Diem -  
Beschleunigte Zeit*

für Streichquartett

1998/99

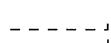
# Vorwort

## 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

$J=59/B=118$

Vc. (1)  $2\frac{3}{8}$  *fff* *sempre gliss.*

Vc. (4)  $2\frac{3}{8}$

Vc. (7)  $\frac{4}{8}$  *ffff*  $\frac{5}{8}$   $\frac{6}{8}$

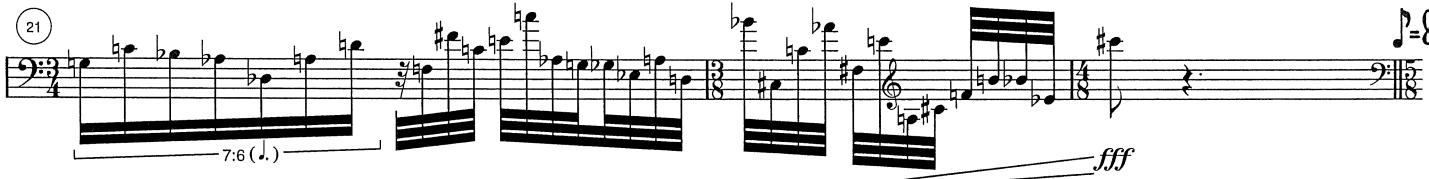
Vc. (10)  $\frac{4}{8}$   $\frac{5}{8}$   $\frac{6}{8}$   $\frac{7}{8}$

Vc. (13)  $\frac{6}{8}$  *tutti sub. trem.*  $\frac{7}{8}$  *non trem.*  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{5}{8}$

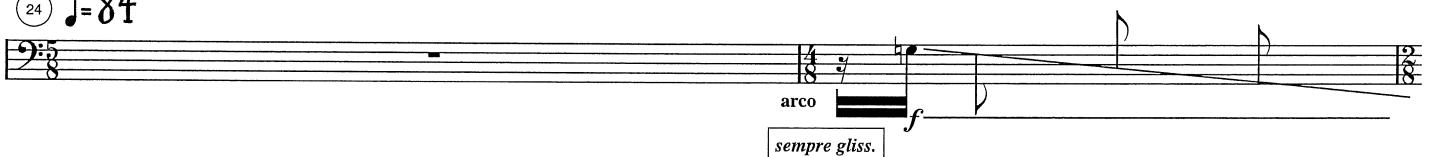
Vc. (15)  $\frac{8}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{5}{8}$   $\frac{7}{8}$   $\frac{7}{8}$  *moltiss.*

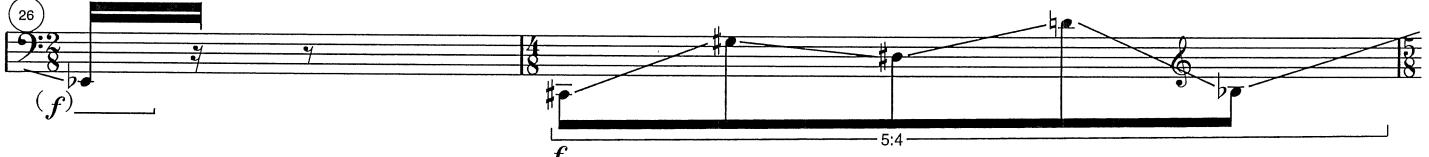
(♩=59)

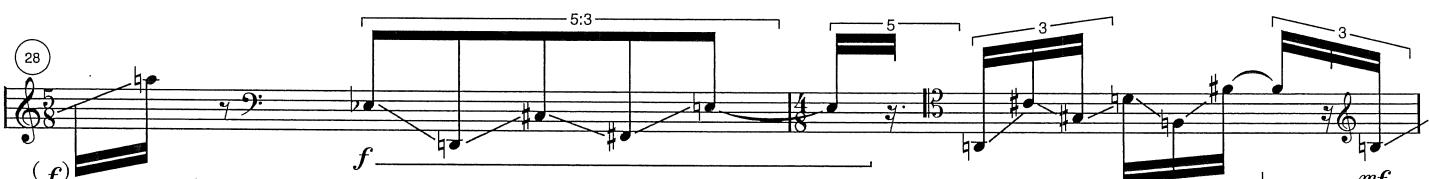
Vc. (18) 

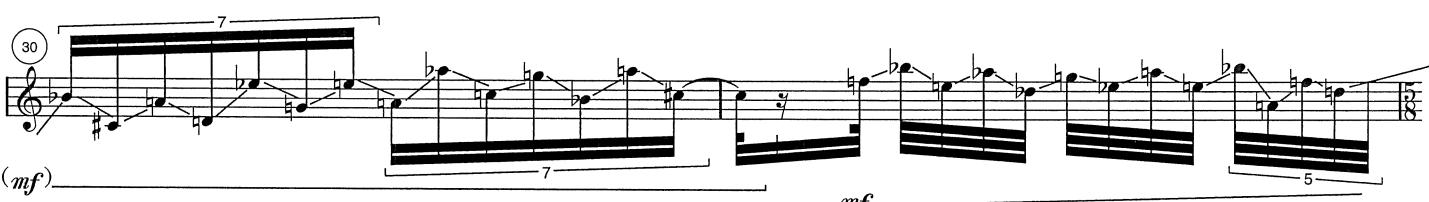
Vc. (21) 

(♩=84)

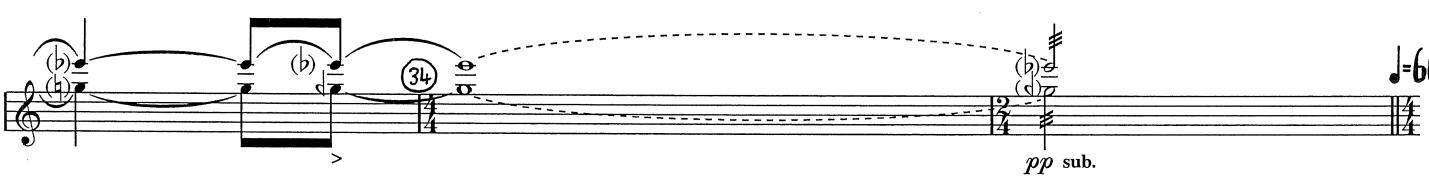
Vc. (24) 

Vc. (26) 

Vc. (28) 

Vc. (30) 

Vc. (32) 

Vc. (34) 

segue pausa

Vc. (36) **J=60** *7*

(Mat. IV)

**(43)** *ff* **(F#)** *f* *ff* *non legato*

Vc. **(44)** *3* *ff* *(G/A)* *5* *non leg.* *mf* *f* *mf* *ff* *7* *spicc.* *f*

Vc. **(46)** *11* *ff* *f* *ff* *9* *f* *ff* *10* *f* *ff* *12* *ff* *f* *ff*

Vc. **(48)** *IV* *(ff)* *f* *ff* *mp* *ff* *mf* *f* *ff* *f* *ff*

Vc. **(50)** *9:8* ( $\downarrow = 67,5$ ) *f* *ff* *10* *5* *7* *9:8* ( $\downarrow = 67,5$ ) *11* *7:8* *ff* *mp* *10* *f* *ff* *3* *mf* *<*

Vc. **(52)** *5:4* ( $\downarrow = 75$ ) *7* *5* *ff* *mf* *Ossia* *pizz. l. H.* *arc* *mp* *f* *mf* *ff*

Vc. **(54)** *11:8* ( $\downarrow = 82,5$ ) *f* *mf* *ff* *11:8* ( $\downarrow = 82,5$ ) *p* *mf* *ff* *fff* *11:8* ( $\downarrow = 82,5$ ) *fff* *ff*

Vc.

(56)  $\begin{smallmatrix} 6:4 \\ (J=90) \end{smallmatrix}$  non legato

6:4 3 6:4 6:4

$f$   $mf$   $mp$   $f$   $mf$   $ff$   $f$   $ff$   $mf$   $f$

$11$   $12$   $11$   $12$

Vc.  $\begin{smallmatrix} 13:8 \\ (J=97,5) \end{smallmatrix}$   $13:8$   $13:8$   $13:8$   $13:8$   $non\ legato$

$f$   $ff$   $mp$   $f$   $ff$   $f$   $11$

$5$   $11$   $7$   $11$   $3$   $11$

Vc.  $\begin{smallmatrix} 7:4 \\ (J=105) \end{smallmatrix}$   $12$   $5$   $7:4$   $7:4$   $7:4$   $7:4$

$mp$   $p$   $f$   $mp$   $ff$   $f$   $12$   $ff$   $f$   $11$   $9$   $mp$

Vc.  $\begin{smallmatrix} 15:8 \\ (J=112,5) \end{smallmatrix}$   $11$   $12$   $15:8$   $15:8$   $15:8$   $15:8$

$mp$   $f$   $ff$   $mp$   $mf$   $ff$   $11$   $12$   $11$   $11$   $f$   $ff$   $9$   $mp$   $fff$   $ff$   $mf$   $fff$   $mp$

Vc.  $\begin{smallmatrix} 6:4 \\ (J=60) \end{smallmatrix}$   $11$   $11$   $6:4$   $6:4$   $6:4$   $6:4$

$ff$   $f$   $mf$   $ff$   $> mf$   $mp$   $ff$   $> mf$   $mp$   $f$   $ff$   $mf$   $ff$   $fff$   $ff$   $mf$   $f$

(A)  $11$   $12$   $7$   $11$   $12$   $7$   $11$   $11$   $7$   $11$   $11$   $7$   $11$   $11$   $7$   $11$   $11$   $7$

Vc.  $\begin{smallmatrix} 6:4 \\ (J=90) \end{smallmatrix}$   $11$   $12$   $6:4$   $6:4$   $6:4$   $6:4$   $J=59$

$f$   $mf$   $ff$   $f$   $(A\flat)$   $più f$   $12$   $ff$   $f$   $ff$   $f$   $ff$   $f$   $ff$   $f$   $ff$   $f$   $ff$   $f$   $ff$   $f$

$11$   $12$   $11$   $12$   $11$   $12$   $11$   $12$   $11$   $12$   $11$   $12$   $11$   $12$   $11$   $12$   $11$   $12$

$(G\flat)$   $(E/F)$   $(G/A\flat)$   $(B)$   $(D\flat/G)$

Vc. (68)  $J=59/\mathcal{P}=118$  *fff* *sempre gliss.*

Vc. (72)

Vc. (75)

Vc. (78)

Vc. (81)

Vc. (84) (A)

Vc. (87) 3

Vc. (91) 10 (Saitenwechsel wo nötig) (G $\sharp$ ) trem. cresc. poco a poco al  $\mathcal{P}=60$  *ffff*

This musical score for Double Bass (Vc.) consists of ten staves of music. The score begins at measure 68 with a tempo of  $J=59/\mathcal{P}=118$  and dynamics *fff*. A box labeled "sempre gliss." is placed near the beginning of the first staff. Measures 72 through 81 follow with various rhythmic patterns and dynamic markings like 5, 6, and 7. Measure 84 starts with a dynamic 7 and includes a label "(A)". Measures 87 and 91 continue the rhythmic patterns with measure 91 ending with a tempo of  $\mathcal{P}=60$  and dynamics *ffff*. The score also includes instructions for string changes (Saitenwechsel wo nötig) and tremolo (trem.). Performance techniques like "cresc. poco a poco al" are also present.

**J=60**

Vc. (94) 6:4 (J=90) 12 (G/A) 6:4 (A) 5 9 10 (G/A) 11 6:4 (J=90) 6:4 (E $\flat$ ) f ff mf ff fff mf ff f > mf ff mp f fff 9 fff > mf f ff mf < >

Vc. (96) 6:4 (J=90) 5 6:4 (G $\flat$ ) 12 9 ff 11 ff mf ff 5 11 f ff ff mp

**J=80**

Vc. (98) 12 (G/A) 3 (D) f ff fff mp f

Vc. (100) spicc. non legato mf < ff mp 9 ff 11 ff mf < f ff 12 fff 12 (D $\flat$ /G)

Vc. (102) f 3 mf 3 ff 12 f 5 mp mf < f > mf

Vc. (104) 9:8 (J=90) 9:8 11 (A $\flat$ ) 7 9:8 7 (E $\flat$ ) f ff 5 mp ff 12 12 fff mp f ff

Vc.

106 5:4 ( $\text{J} = 100$ ) 5:4 (G $\flat$ ) 5:4 ( $\text{J} = 100$ ) 5:4

108 11:8 ( $\text{J} = 110$ ) 11:8 (F/G) non legato (A) (F)

110 6:4 (Mat. II) spicc. (C) 6:4 ( $\text{J} = 120$ ) 6:4

112 13:8 ( $\text{J} = 130$ ) 13:8 non legato non legato

114 5:4 ( $\text{J} = 100$ ) 5:4 (G $\flat$ ) non legato (A) 5:4

116 5:4 ( $\text{J} = 100$ ) 5:4 (G/A) non legato 5:4 ( $\text{J} = 100$ ) 5:4 59

**J=59/B=118**

Vc. ① 118 **sempre pizz.** *sffz* *fff*

Vc. ② 126

Vc. ③ 132

Vc. ④ 139

Vc. ⑤ 143

Vc. ⑥ 147

Vc. ⑦ 150 (arco) 80

**J=80**

Vc.

(152) 5:4 (J=100) non legato 5:4 11 5:4 (J=100) spicc. (E) 5:4 11

**J=100**

Vc. 5:4 (J=100) 12 3 5:4 (A♭) non legato 5:4 (F♯) 3 (B)

**J=100**

Vc. 5:4 (B) 12 5:4 (E) 5:4 (A) 5:4 (F♯) 5:4 (D♭) 5:4 (B)

**J=100**

Vc. 5:4 (B) 12 5:4 (E) 5:4 (A) 5:4 (F♯) 5:4 (D♭) 5:4 (B)

**J=100**

Vc. 5:4 (G) 5:4 (A) 5:4 (F♯) 5:4 (D)

**J=160**

Vc. (f) 3 (A/B♭) 11 10 11

This musical score for Double Bass (Vc.) consists of five staves of music. The tempo is marked J=80 at the top of the first staff. The key signature changes throughout the piece, indicated by various sharps and flats. Measure 152 starts with a dynamic f and a performance instruction 'non legato'. The music continues with a series of eighth and sixteenth note patterns, some with grace notes. Measure 153 begins with a dynamic ff. Measures 154 and 155 show more complex patterns with dynamics like mf, f, and spicc. (spiccato). Measure 156 starts with a dynamic ff. Measures 157 and 158 continue with similar patterns, often starting with ff or mf. Measure 159 begins with a dynamic f. Measures 160 and 161 conclude the section with ff and mf dynamics. The score uses standard musical notation with stems and beams, and includes some unique symbols like 'spicc.' and '(E)'.

Vc.

162 10 11 9:8 (♩ = 112,5) 3 9:8 (♩ = 112,5) (Mat. III) 9 12

mp mf p pp mf ff mp f mf ff

5:4 (♩ = 125) 5:4 (♩ = 125) 5:4 (♩ = 125) 5:4 (♩ = 125)

mf < ff mf > mf sfzmf ff f 10 9 mf > mf mp

11:8 (♩ = 137,5) 3 11:8 non legato (E/F) 11:8 non legato ,

166 12 3 ff mf ff 11 5 5 mp f > mp 11 5 ff f 7 ff

mf f ff mp f ff f

(♩ = 100)

168 9 p ff 5 f 3 mf f

Vc.

170 ff 12 5 ff mp ff 11 mp ff 11 ff

segue pausa

$J=84$

Vc.

(172)   
ffff  
sempre

(174)

(176)

(178)

(180)

(182)

(184)

(186)

(188)

(190)

(192)

(194)

$J=80$

**J=80**

Vc.

(196) 9 11 6:4 (J = 120) (E/F) 3 7 6:4 (J = 120) 6:4

**J=120**

Vc. 11 6:4 (J = 120) 11 11 6:4 (J = 120) (Mat. III, K.) 120

(198) f ff mp ff 9 mf ff 11 mp f ff mp ff mf 7 (D) (E) ff mp <mf>p <mf>

**J=120**

Vc. 7 11 11 f >mp (D) ff mp f mp mf 5 sfz

(200) (f) 9 mf mp 6 sfz mf sfz 5 11 5 f

**J=120**

Vc. 11 (E/F) 3 9:8 (J = 135) 12 9:8 (J = 135) 9:8 9

(202) (f) 9 mf mp 11 ff mf ff f ff mp ff 11 mp <ff>

(204) 11 3 (E/F) 9:8 (J = 135) 12 9:8 (J = 135) 9:8 9

(206) (ff) 11 mp ff 5 f ff mp f ff 11 mf

Vc. 
 5:4  $(\text{J} = 150)$   
 208 (mf) 3 5 ff 5 11 mp 9 ff 7 non legato  
 209 5:4  $(\text{J} = 150)$  f ff 5 11 f mp f mp f J=150  
 210 (Mat. IV) (F#) non legato (G/A) 5 ff 6 f ff mf (Bb) ff 3 ff mf f

Vc. 
 non legato 7 9  
 212 mf ff spicc. f ff 11 f ff 9 f

Vc. 
 10 ff 12 ff ff ff ff ff mp  
 214 (f) ff f ff ff ff ff ff ff ff ff ff mp

Vc. 
 12 5 ff mf f ff ff ff ff ff f  
 216 (mp) ff f

Vc. 
 7 ff 3 5 7  
 218 11 ff 7:8 mp 10 f ff mf f ff (C#) B (Eb) 7 5 ffff

Vc.

(220) **Ossia** pizz. l. H. arco  
*ff* *mf* *mp* *f* *mf* *ff* *f*

Vc.

(222) *mf* *ff* *p* *mf* *ff* *fff*

Vc.

(224) *ff* *11* non legato *f* *11* *mf* *mp* *f* *mf*

Vc.

(226) *ff* *f* *ff* *mf* *f* *ff*

Vc.

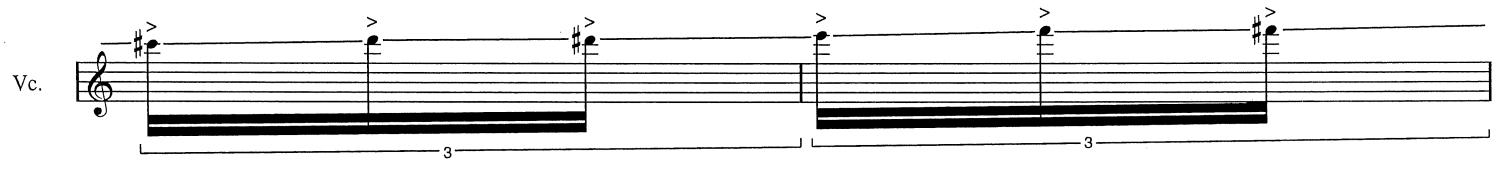
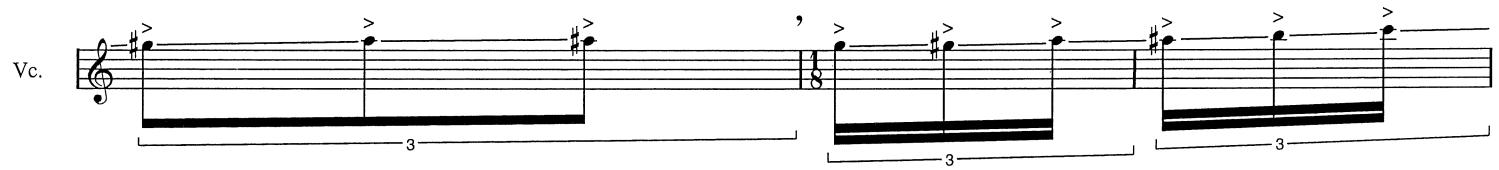
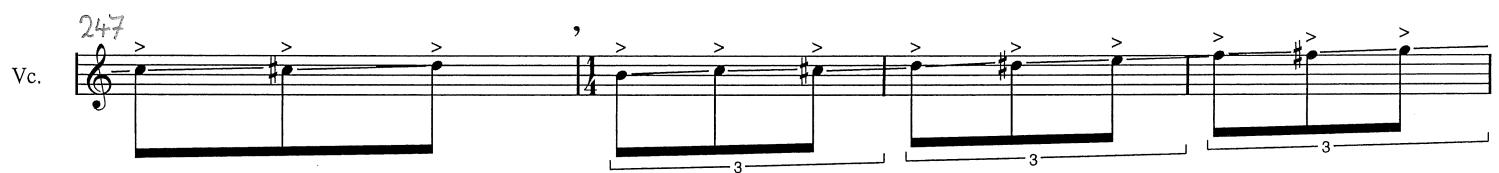
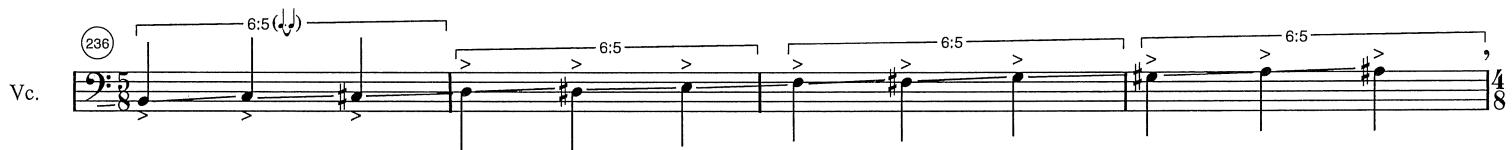
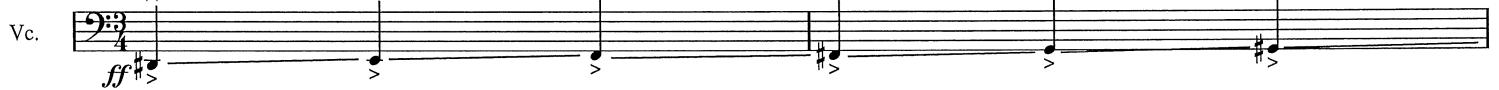
(228) *mp* *ff* *f* *p* *mf* *f* *ff*

Vc.

(230) trem. *ffff* *J=59* G.P. ( )

(♩=59)

(232) sempre gliss. ugualmente  
sempre (stets mit Ton)



Segue pausa

(256) G.P. trem.  
Vc. 

spicc.  
presto poss. (together)

fff (kaum Ton)

pp cresc. (al fff) -

(cresc.) -

(cresc.) -

(cresc.) -

(cresc.) -

(cresc.) -

(263) (P-M8) G.P.

Vc. 

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

pp

264

265

266

267