

# Quartett für Flöte, Klarinette, Violine und Violoncello Nr. 2, «Gen-tuplets»

2. Fassung: "Die dialektische Fassung" (2021), Ergon 86, Nr. 2, Musikwerknummer 2125

## Violine

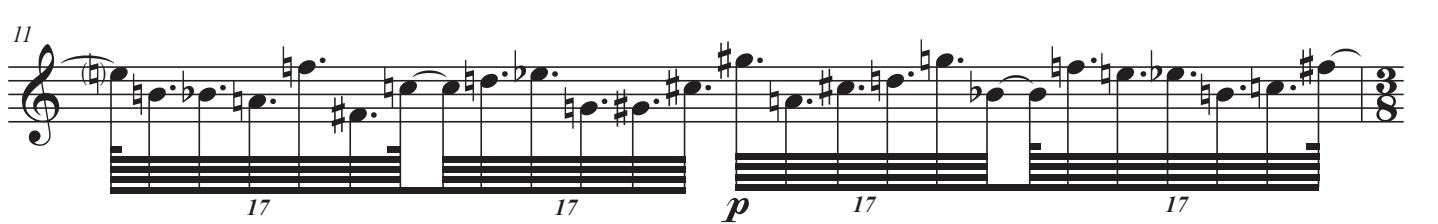
$\text{♪} = 72$   
*sempre détaché*

I.

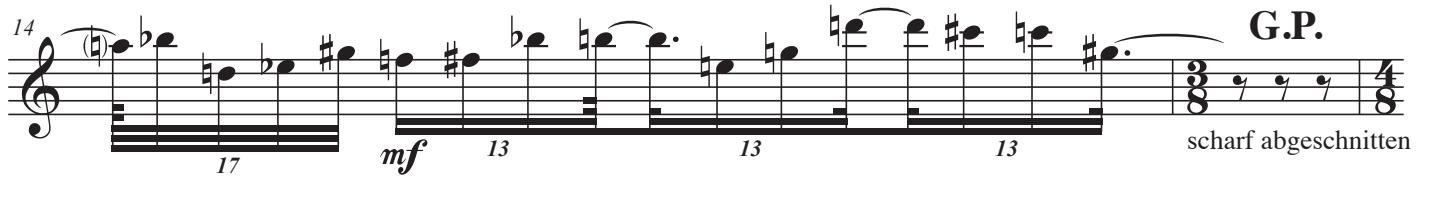
René Wohlhauser

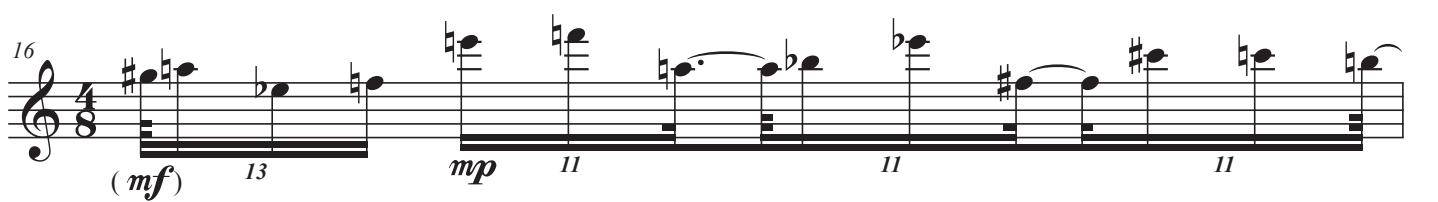
The sheet music consists of nine staves of musical notation for violin. Staff 1 starts with a dynamic of  $pp$ . Staff 2 begins with  $p$ , followed by  $13$  and  $II$ . Staff 3 starts with  $p$ , followed by  $II$ ,  $II$ ,  $mp$ , and  $13$ . Staff 4 starts with  $13$ , followed by  $13$ ,  $13$ ,  $mf$ , and  $13$ . Staff 5 starts with  $13$ , followed by  $mp$ ,  $17$ ,  $17$ , and  $17$ . Staff 6 starts with  $17$ , followed by  $mf$ ,  $13$ , and  $13$ . Staff 7 starts with  $f$ , followed by  $II$ ,  $II$ ,  $II$ ,  $ff$ , and  $II$ . Staff 8 starts with  $II$ ,  $II$ ,  $II$ ,  $II$ , and ends with  $pp$ . Staff 9 starts with  $II$ ,  $II$ ,  $II$ , and ends with  $p$ .

10                    13                    13                    13  

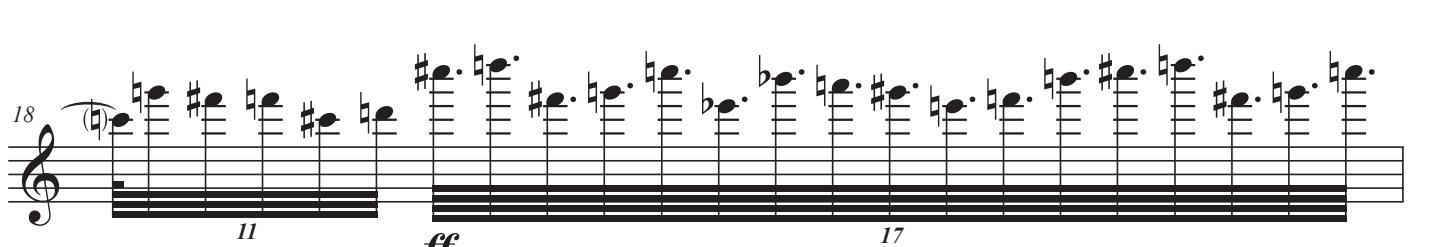

11  


12                    G.P.  


14                    G.P.  


16  


17  


18  


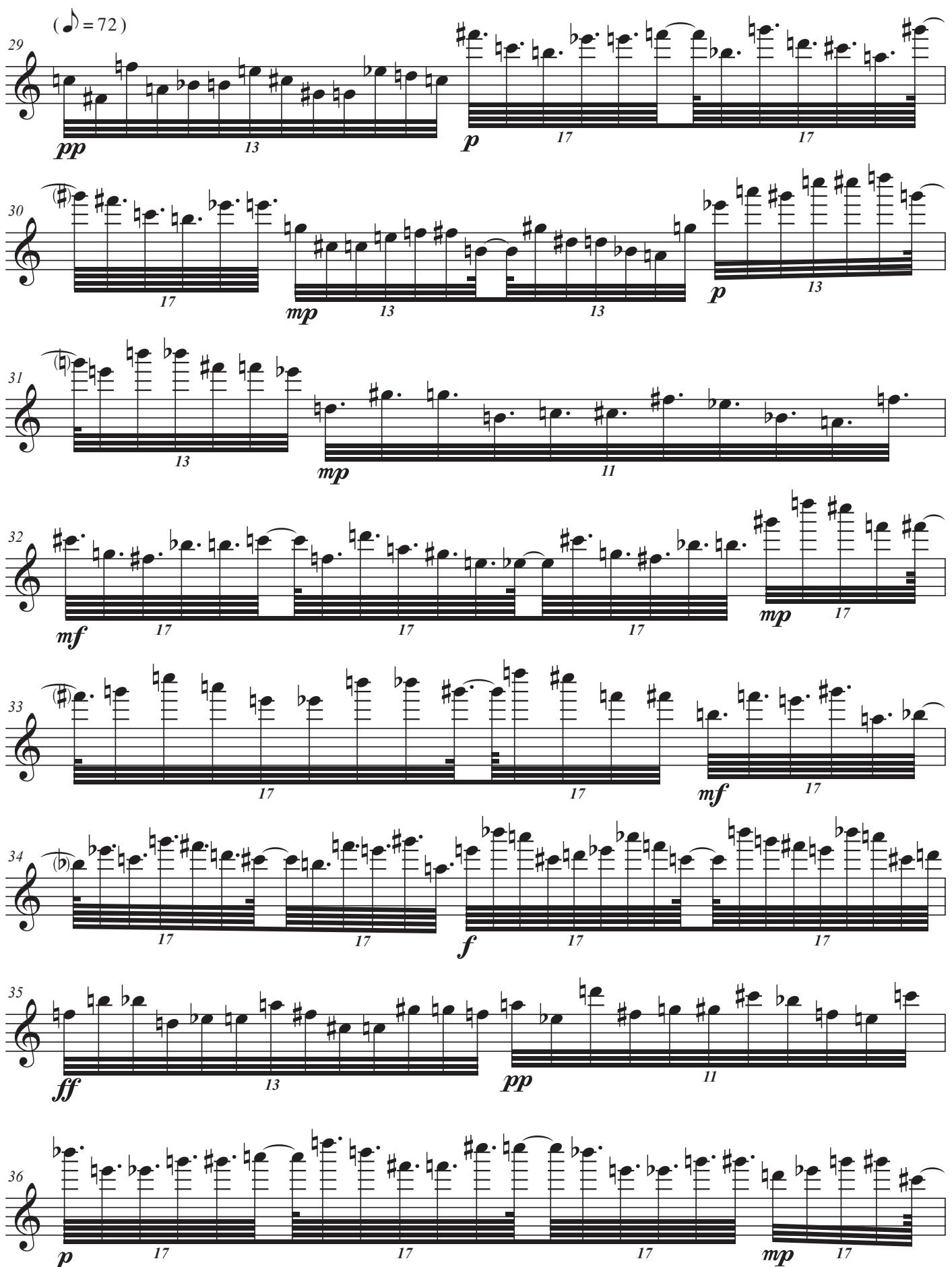
19                    13                    11                    G.P.  

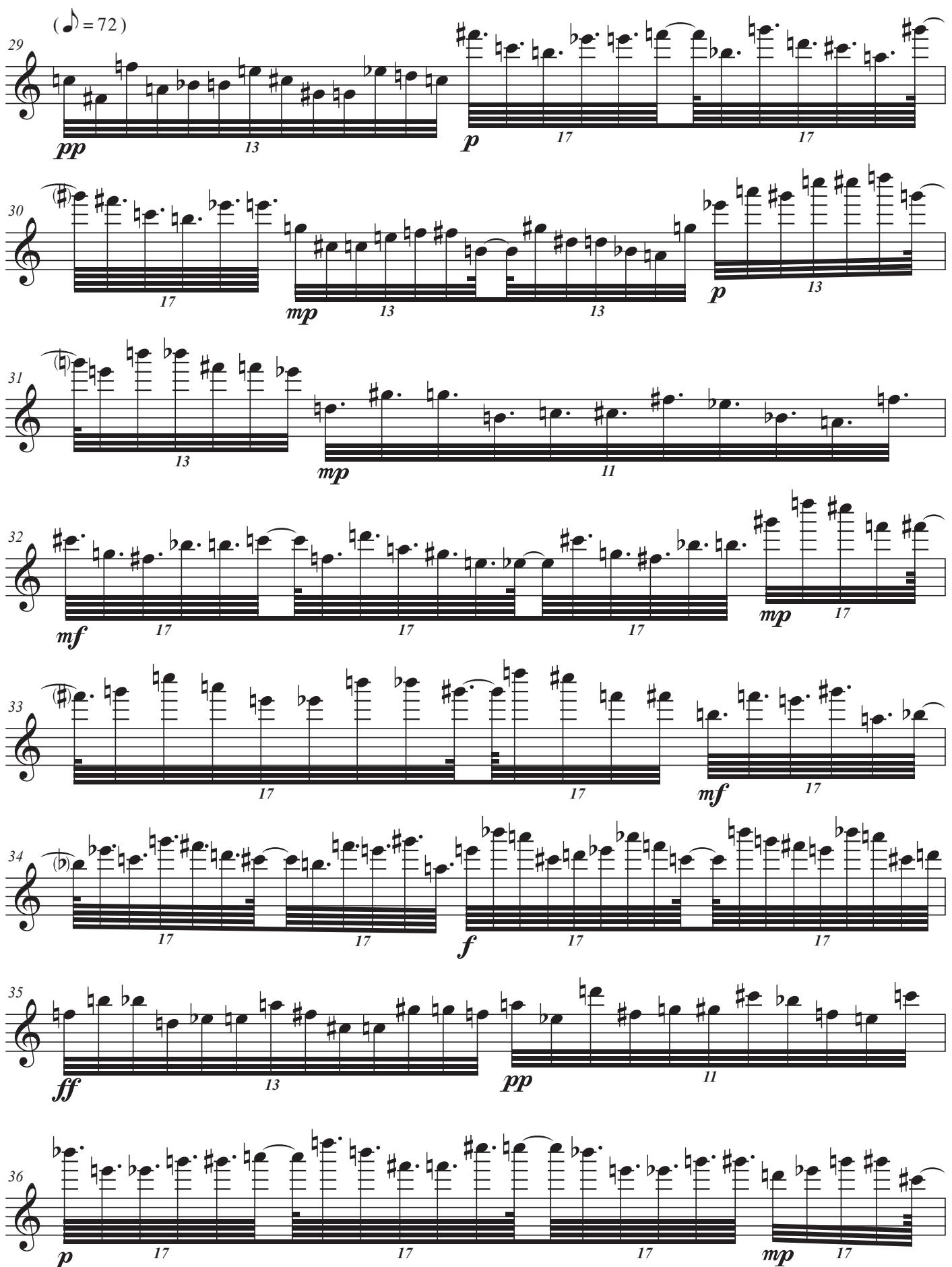

Sheet music for Violin part of the Quartet, featuring 7 staves of musical notation with dynamic markings and performance instructions:

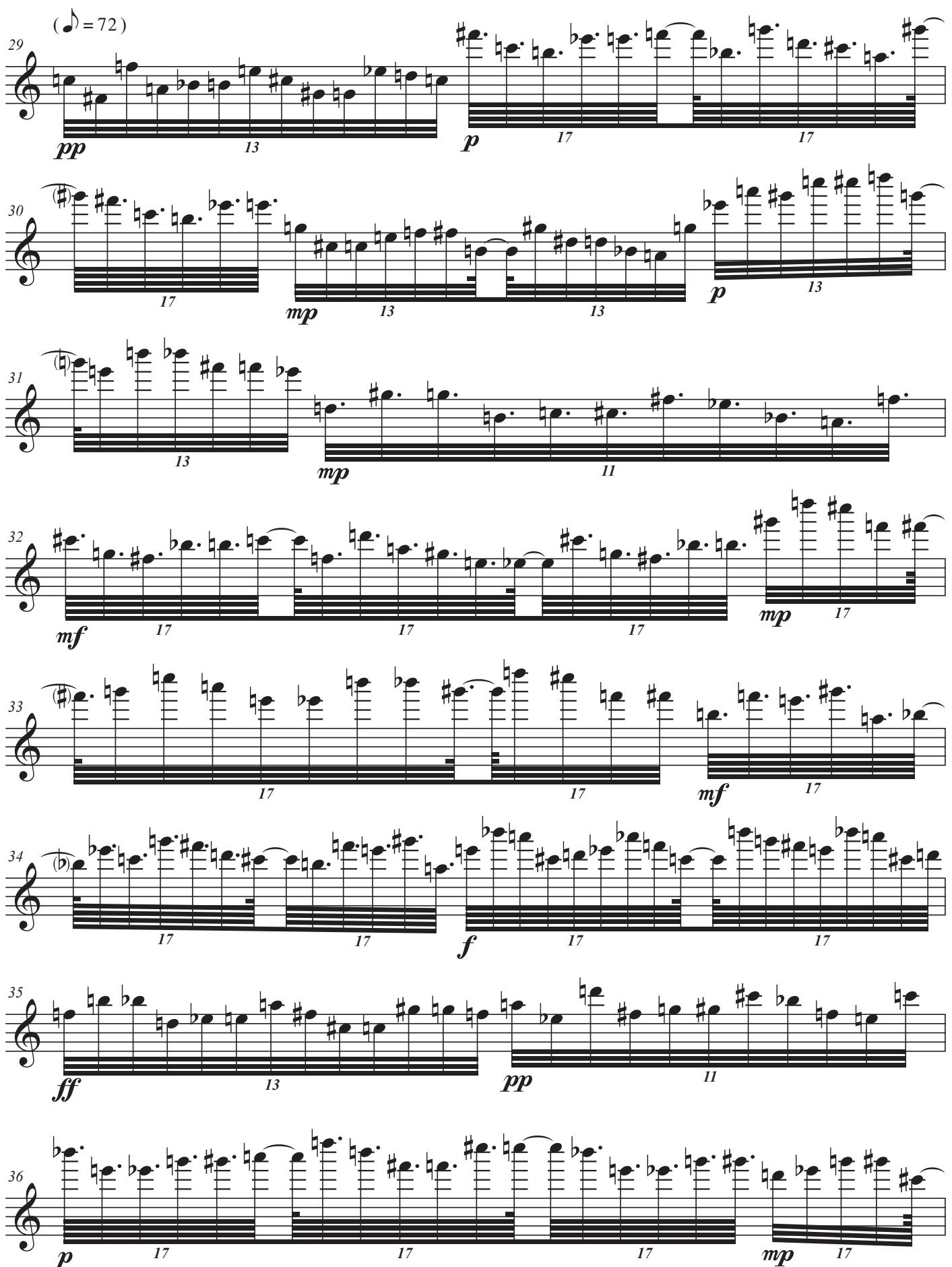
- Staff 21: Measure 21. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). Dynamics: *p*, *mp*. Performance instruction: *II*. Measures 13, 13, 13.
- Staff 22: Measure 22. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). Dynamics: *p*, *mp*. Measures 13, 17, 17, *mp*, 17.
- Staff 23: Measure 23. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). Dynamics: *mf*, *II*. Measures 17, 17, 17, *mf*, *II*.
- Staff 24: Measure 24. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). Dynamics: *II*, *mp*, 17.
- Staff 25: Measure 25. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). Dynamics: *mf*, 17, *f*, 13.
- Staff 26: Measure 26. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). Dynamics: *ff*, 17.
- Staff 27: Measure 27. Key signature: A major (no sharps or flats). Time signature: Common time (4/4). Dynamics: *G.P.*, *attacca*. Measures 17, 17, 17.

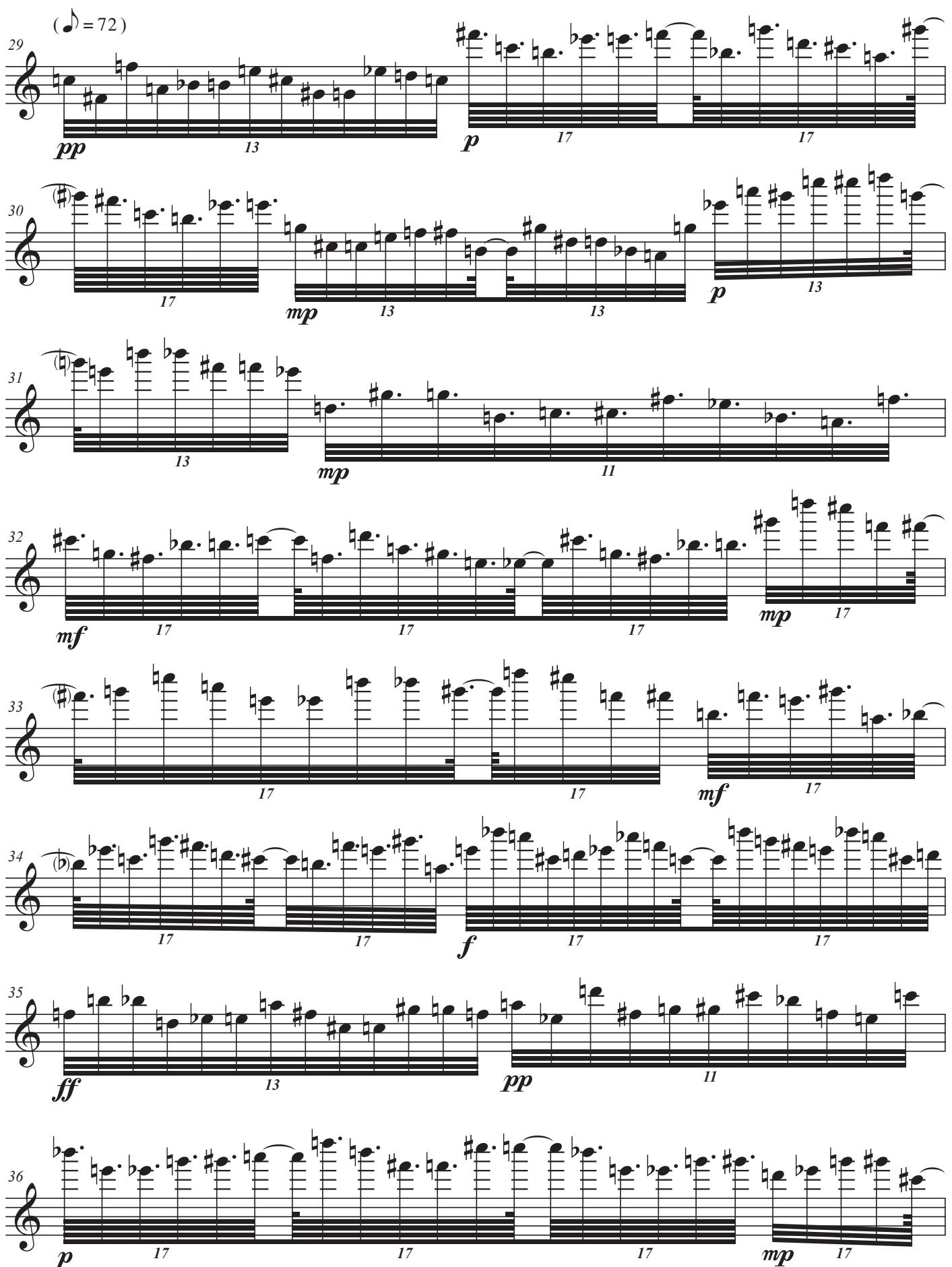
## II.

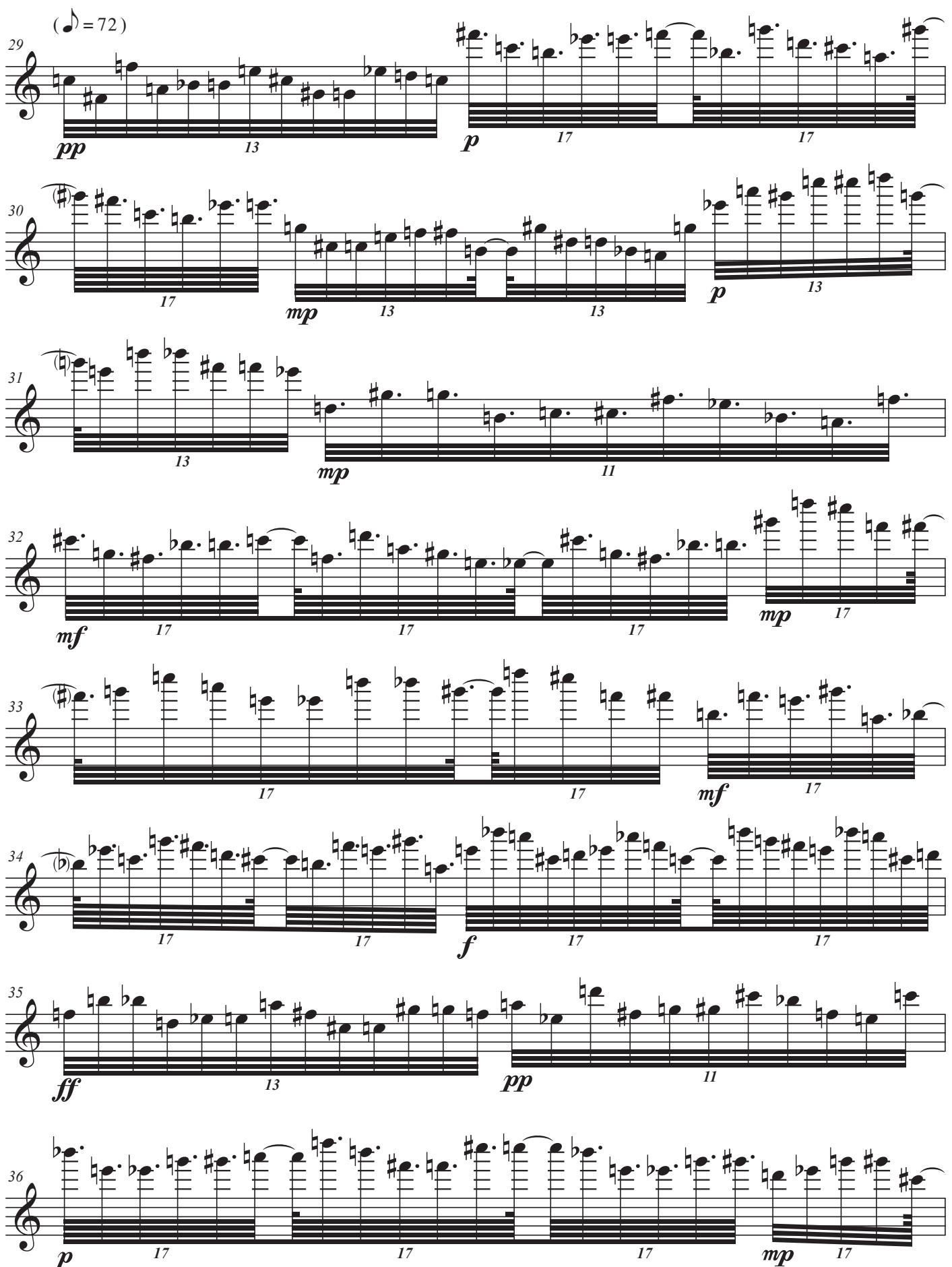
(♩ = 72)

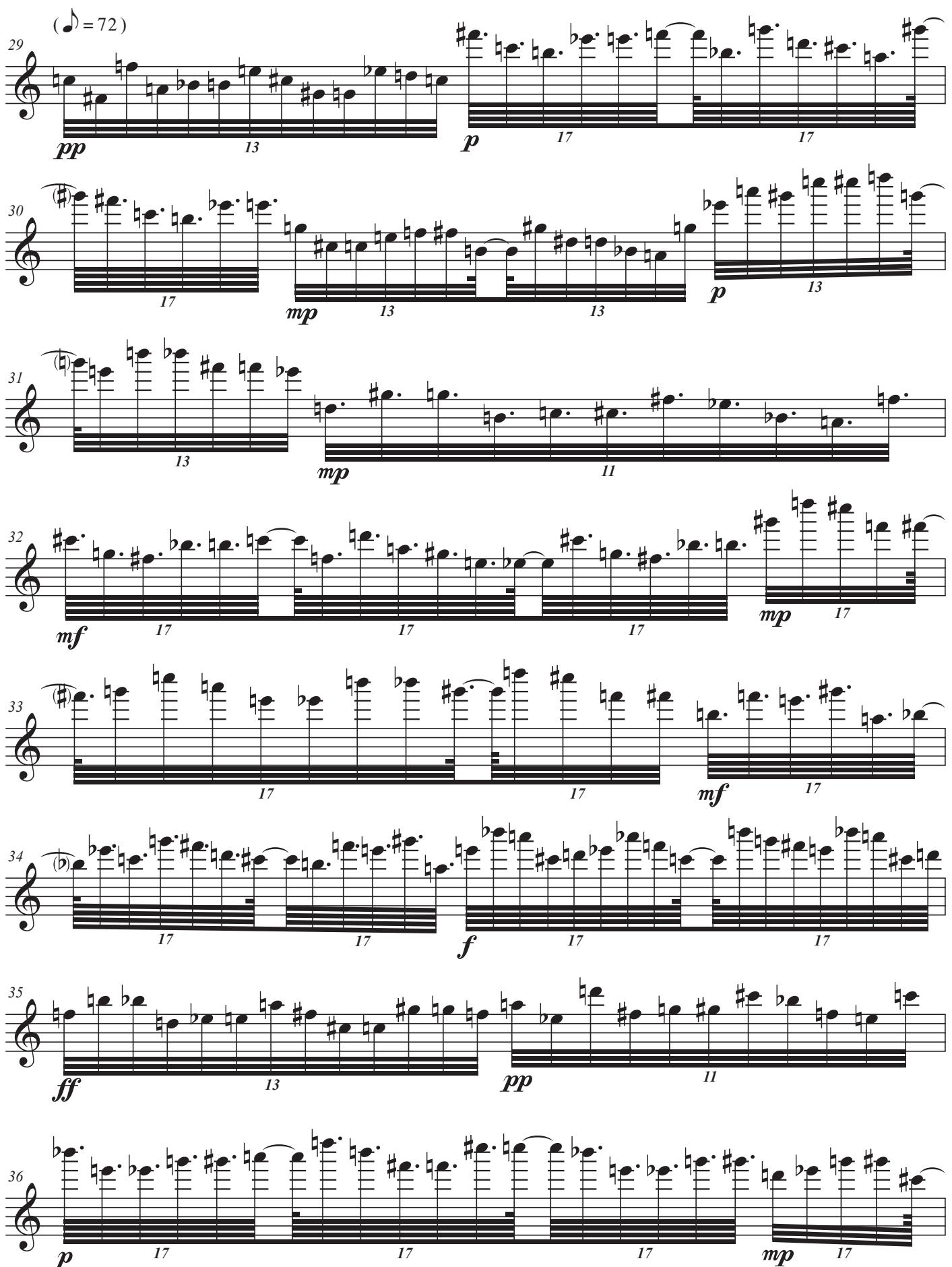
29 

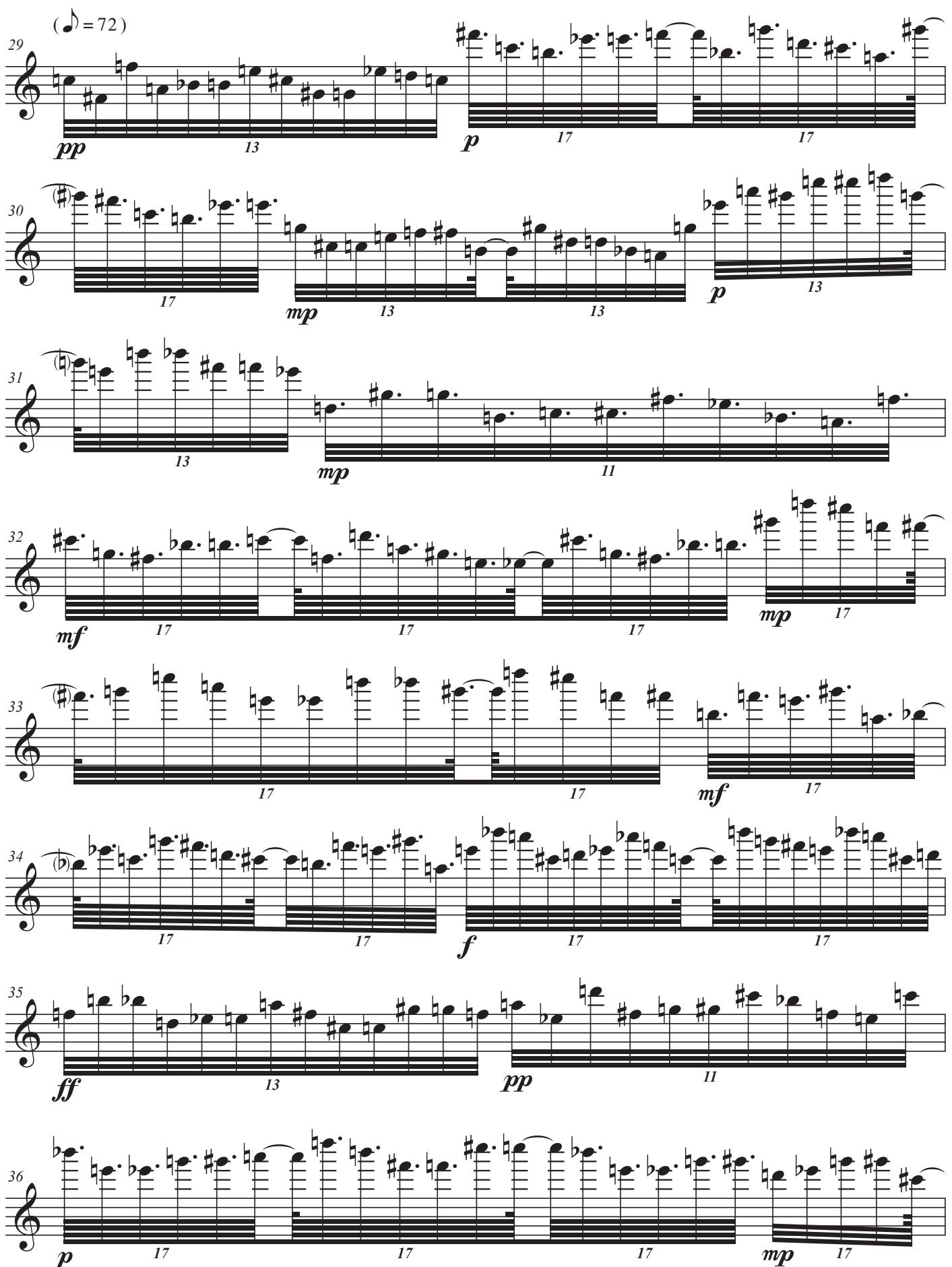
30 

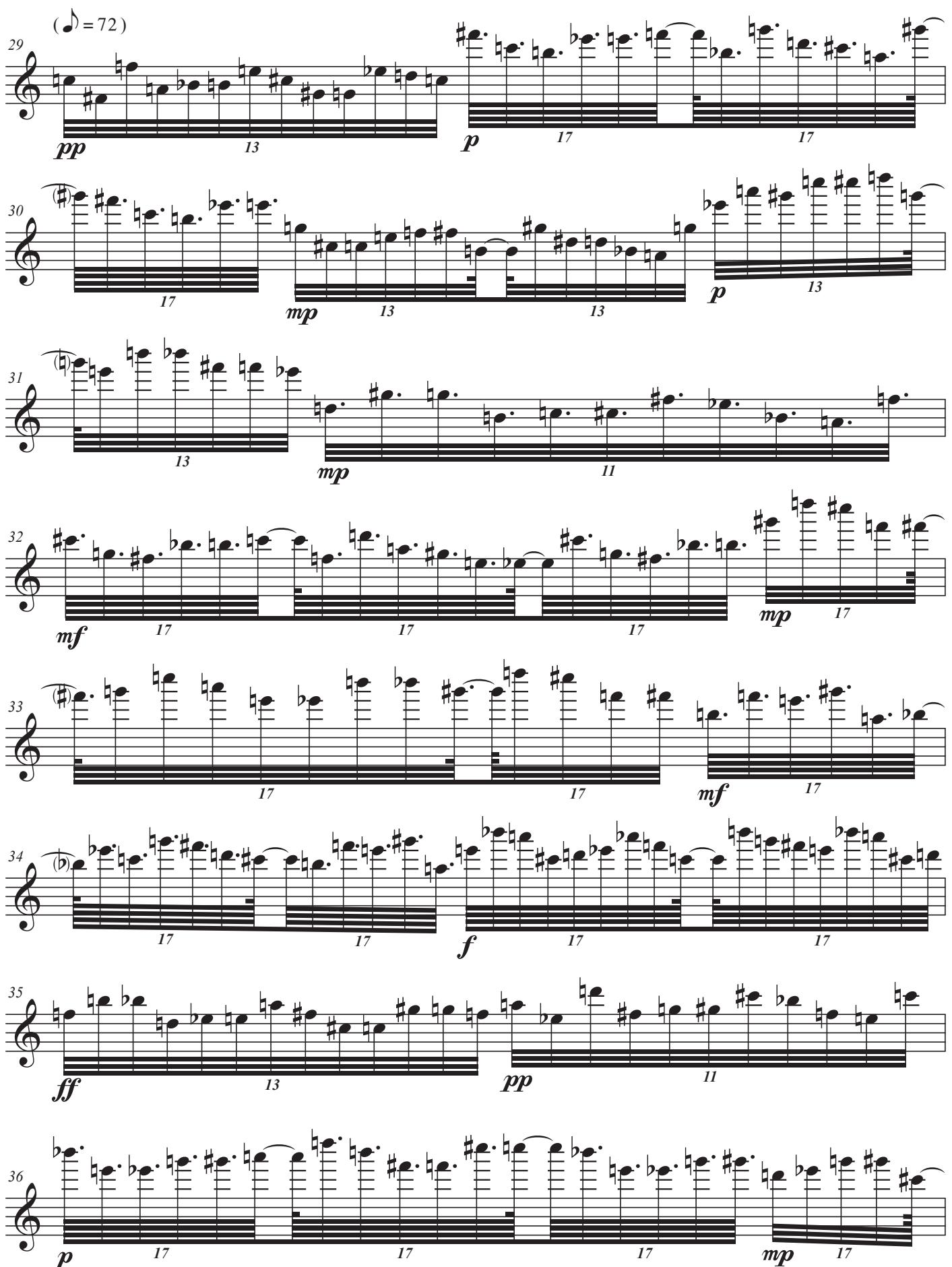
31 

32 

33 

34 

35 

36 

37

38

39

40

41

42

43

44

45

46

47

*scharf abgeschnitten*

*scharf abgeschnitten*

*segue pausa*

49

51

52

53

54

G.P.

attacca

## III.

(♩ = 72)

57

58

59

60  
 17      11  
 pp      (pp)

61  
 17      17      17  
 (pp)      13

62  
 13      13      13  
 (pp)      13

63  
 13      13      13  
 f      17

64  
 17      17      mf      17

65  
 17      17      mp      17      17

66  
 mf      13      mp      13  
 1 4 1      8 8 8

68  
 scharf abgeschnitten  
 1 4 1      13  
 (mp)      13

69

70

71

*> pp < f*      *f > pp < (p)*

74

*(p)*      *II*      *(p)*      *13*

75

*ff*      *13*      *pp*      *II*

76

*(pp)*      *17*      scharf abgeschnitten      *mf*      *mp*

78

*(pp)*      *II*      *ff*      *17*

79

*17*      *pp*      *13*

This block contains measures 69 through 79 of the violin part. The music is primarily in 4/8 time, with some sections in common time. The key signature varies between one sharp and one flat. The score includes numerous dynamic markings such as 'p', 'f', 'ff', 'pp', and 'mf'. Performance instructions like 'scharf abgeschnitten' and 'II' are also present.

Musical score for Violin part, measures 80 to 83. The score consists of four staves of music. Measure 80 starts with a dynamic of  $(pp)$ . Measures 81 and 82 begin with  $ff$ , followed by  $13$ ,  $11$ , and  $17$  markings. Measure 83 begins with  $17$ , followed by  $(ff)$ ,  $11$ , and ends with  $G.P.$  and  $attacca$ .

(♩ = 72)

IV.

86 *pp*      13      II

87 II      II      II      13  
*mp*      *mf*

88 13      13      13      13  
*f*

89 13      17      17      17  
*ff*

90 17      13  
*fff*

91 11      11      11      11  
*pp*      *p*

92 11      11      11      11      11      11      13  
*mp*      *mf*

94 13      13      13      17  
*f*

95 17      17      17      17  
*ff*

96                    17                    17                    17  


98                    17                    13                    13                    13  


100                    13                    11                    11                    11                    scharf abgeschnitten  


102                    11                    13                    11  


103                    11                    17  


104                    ff                    13                    ffff                    11  


105                    11                    pp                    13                    13                    13                    scharf abgeschnitten  


107

108

109

110

111

112

113

G.P. attacca  $(\text{tempo} = 72)$

V.

114

116

117

117

*p*

17

17

119

*mf*

*mp*

17

17

120

17

*mf*

17

17

121

17

*f*

13

*ff*

11

122

11

*pp*

17

17

17

17

123

17

*p*

17

*mp*

11

scharf abgeschnitten

13

13

13

126

*mp*

13

13

13

*mp*

128

(*mp*)

*mf*

17

*mp*

11

13

129

*mf*

11

11

11

*pp*

scharf abgeschnitten

13

131

(*mp*)

*pp*

*f*

*ff*

*p*

*mp*

*mf*

*f*

G.P.

attacca

*(d=72)*

**VI.**

*p*

*mp*

*(mp)*

*mf*

*p*

*pp*

*mf*

*11*

*13*

*17*

*11*

*13*

*11*

*13*

*11*

*13*

**Auftakt**

**152** ♩ = 36 (Mezzo movimento  
quasi senza tempo) ♩ = 72  
Gemisch von Kratzgeräusch und Ton

**156** ♩ = 72 (Doppio movimento  
*ord.*) ♩ = 36 (Mezzo movimento  
quasi senza tempo) ♩ = 72  
Gemisch von Kratzgeräusch und Ton

**159** ♩ = 72 (Doppio movimento  
*ord.*) ♩ = 36 (Mezzo movimento  
quasi senza tempo) ♩ = 72  
Gemisch von Kratzgeräusch und Ton

**164** ♩ = 72 (Doppio movimento  
*ord.*) ♩ = 36 (Mezzo movimento  
quasi senza tempo) ♩ = 72  
Gemisch von Kratzgeräusch und Ton

VII.

G.P.

*fast tonlos, fast nur Streichgeräusch*

$\text{♪} = 72$

173  $p$   $mp$   $II$   $II$   $13$   $13$

$177 II$   $mp$   $pp$   $ppp$   $II$   $II$   $pp$   $13$

$180 ord.$   $13$   $13$   $13$   $13$

$183$   $pppp$   $\text{♪} = 36 \text{ (Mezzo movimento quasi senza tempo)}$   $\text{♪} = 72$   
Gemisch von Kratzgeräusch und Ton

$\text{♪} = 72 \text{ (Doppio movimento)}$   
*fast tonlos, fast nur Streichgeräusch*

$185$   $ppp$   $13$   $pp$   $17$   $17$

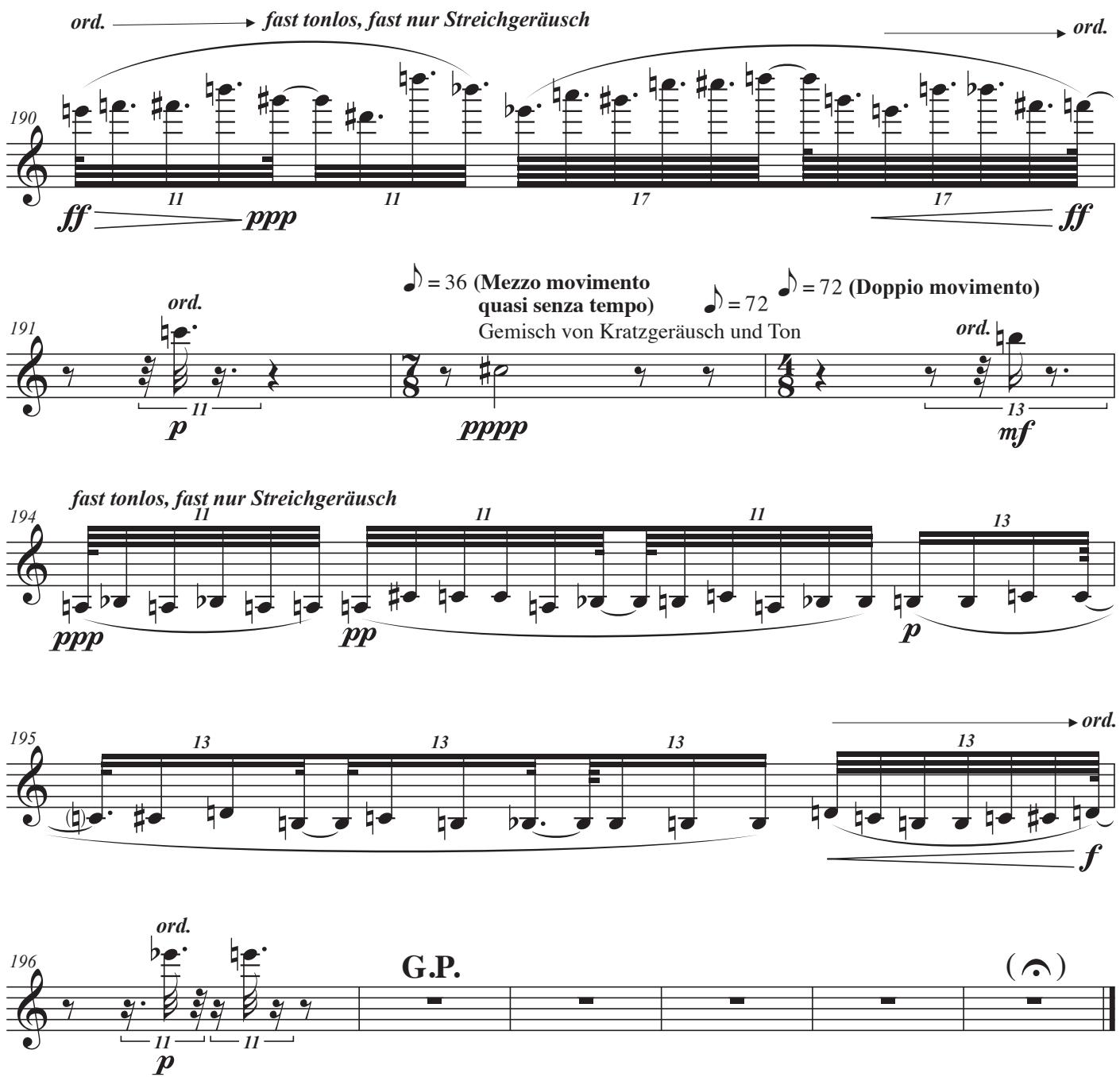
$\text{♪} = 36 \text{ (Mezzo movimento quasi senza tempo)}$   $\text{♪} = 72$   
Gemisch von Kratzgeräusch und Ton

$186$   $ord.$   $13$   $(pp)$   $ppp$   $trem. sul pont.$

$\text{♪} = 72 \text{ (Doppio movimento)}$   
*ord.*  $\longrightarrow$  *fast tonlos, fast nur Streichgeräusch*

$188$   $ff$   $ppp$   $13$   $11$   $ff$   $ord.$   $17$   $mp$

*ord.* → *fast tonlos, fast nur Streichgeräusch* → *ord.*



190 *ff* *II* *II* *17* *17* *ff*

191 *p* *pppp* *ord.* *13* *mf*

$\text{♩} = 36$  (Mezzo movimento  
quasi senza tempo)  $\text{♩} = 72$  (Doppio movimento)  
Gemisch von Kratzgeräusch und Ton

194 *fast tonlos, fast nur Streichgeräusch* *II* *II* *II* *13*

195 *13* *13* *13* *13* *f*

196 *p* *ord.* *G.P.* *(C)*