

# Duo für Violine und Klavier Nr. 3

## Violine «Gespiegelte Klanglichkeit»

Ergon 93 (2023), Musikwerknnummer 2204

René Wohlhauser

$\text{♩} = 120$

Klavier -----

*p* *3* *p* *V*

4

7

10

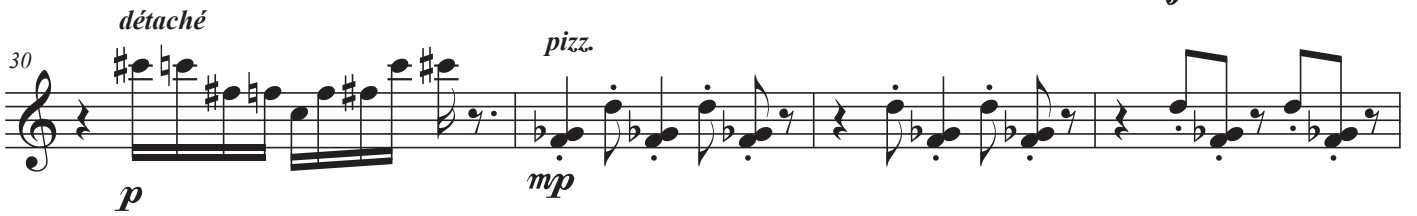
13 *V* *Klavier* ----- *pizz.* *5* *p* *p*

18 *arco* *V* *5* *pizz.*

21 *arco* *5* *5* *5* *5* *mp*

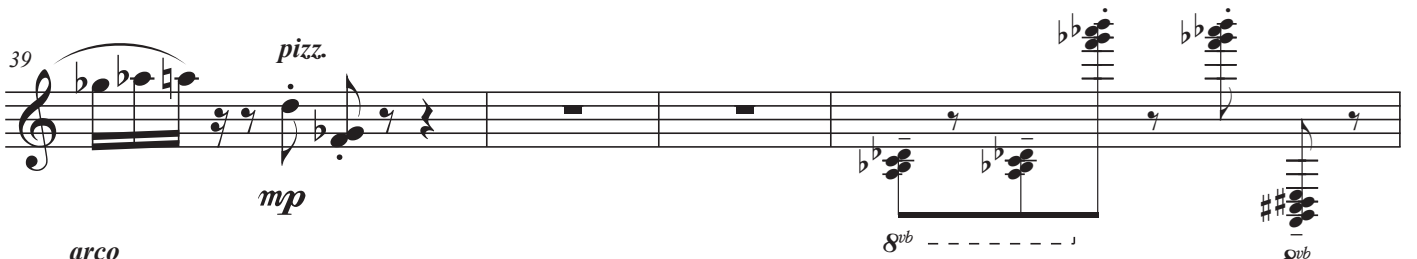
24 *5* *5*

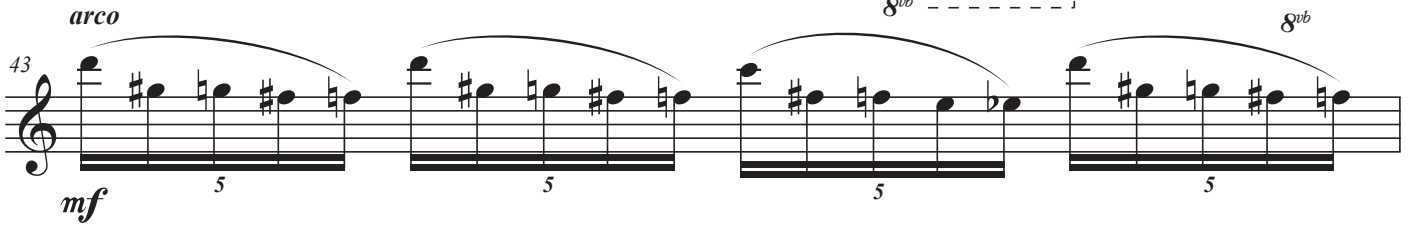
27 

30 *détaché* *pizz.* *p* *mp* 


34 *arco* *pizz.* *arco* *mf* *mp* *mf* 

36 *pizz.* *arco* *mp* *mf* *mf* 

39 *pizz.* *mp* *Klavier* 

43 *arco* *mf* 

44 

45 

46 *Klavier* *mf* *p* 

48 Klavier - - - *p* *mf*

50

52 *détaché* *mp* *mp*

55 Klavier - - - *mp* *mf*

59 *mf*

61 *mp* Klavier - - -

63 *f*

67 *mf* *mf* *mf* *mf* Klavier - - -

70 *mf* *mf* *mf*

Detailed description: This page of a musical score for the Violin part of 'Duo für Violine und Klavier Nr. 3' by René Wohlhauser, measures 48 to 70. The score is written in treble clef with a key signature of one flat (B-flat major or D minor). It features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and dotted rhythms. Dynamic markings range from piano (*p*) to forte (*f*). Performance instructions include *détaché* and *mf*. The score includes fingerings (e.g., 5, 6) and articulation marks like slurs and accents. A dashed line labeled 'Klavier' indicates the piano accompaniment, which is shown in some measures as block chords or textures.

74 *détaché*  
*f*

**Remix 1 / Variation 1:  
 Gespiegelte Klanglichkeit**

(♩ = 120) *pizz.* *arco*

77

Klavier - *mp* *mp* *arco* *mf*

81

*mf* *mp* *p* *f*

85

*p* *mf* *f*

Klavier - - - - -

88

*mf* *p* *p* *mf*

92

*mp* *p* *p* *f*

Klavier - - - - -

95

*mp* *p* *mp*

98

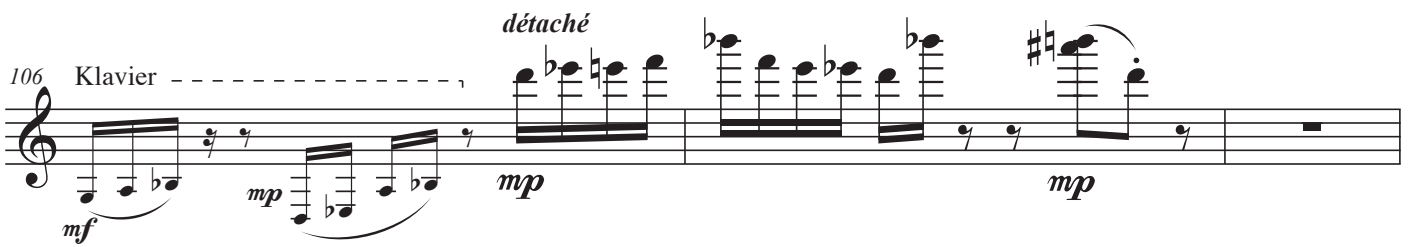
*mp* *f*

100

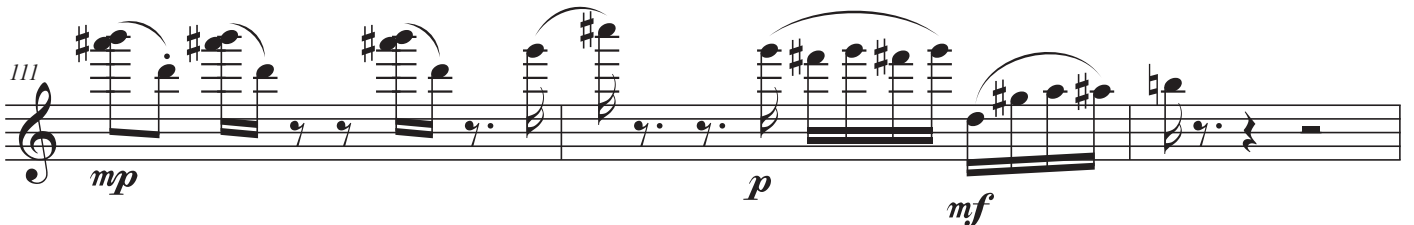
*p* *mf* *mf*

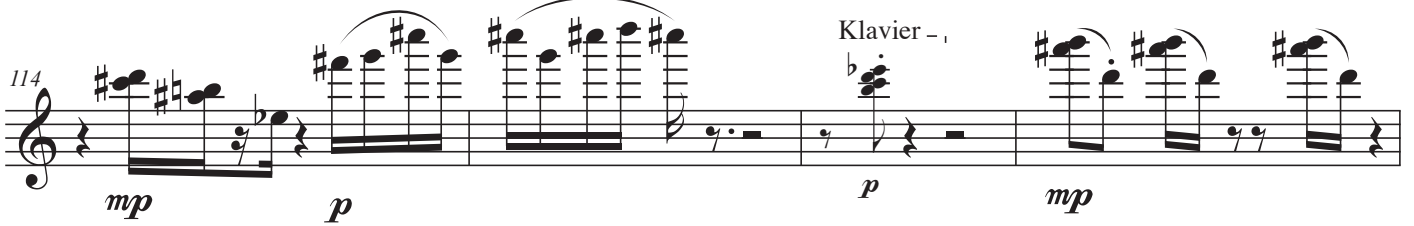
103  *mf*

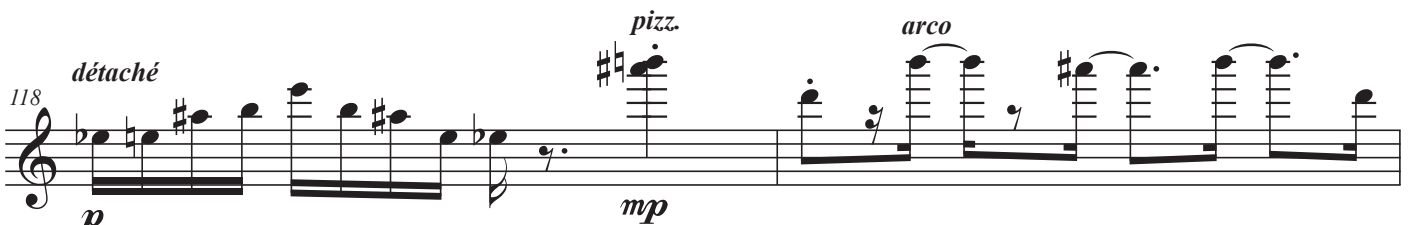
104  *mp*

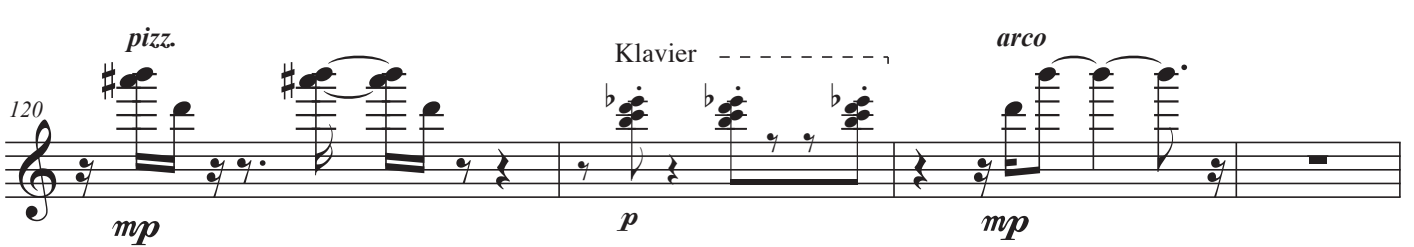
106 *détaché*  *mf mp mp*

109 *p mp mf* 

111 *mp p mf* 

114 *mp p mp* 

118 *détaché p mp* *pizz.* *arco* 

120 *pizz.* *arco* *Klavier -* *p mp* 

124 *pizz.* *p* *pizz.* *p* *arco* *mf* *pizz.* *mp*

127 *pizz.* *mp* *arco* *mp* *mf* *p* *mf* *p*

130 *mf* *f* **Zwischenteil**  
(♩ = 120)  
Klavier - - - - -  
*p*

135

142 *Klavier - - - - -* *pizz.* *p* *Klavier - - - - -*

147

154 *Klavier - - - - -* *arco* *p* *p*  
**Remix 2 / Variation 2:**  
**Permutierte Klanglichkeit**  
(♩ = 120)  
*Klavier - - - - -*

159 *Klavier - , pizz.* *mp* *p* *arco détaché* *f* *p*

163 *mf*

165 *f* *mf* *mp* *détaché*

167 *mf* *p* *mp* Klavier - - - - -

170 *mf* *mp* *détaché* Klavier - - - - -

173 *mf* *mp* *8vb*

176 *p* *mf* *mf* Klavier - - - - -

180 *p* *mf* Klavier - - - - -

183 *mf* *détaché*

185 *mf* *p* *mf* *mf* *détaché*

188 *f* *mf*

Coda

191 Für die Variante 2 ab Takt 225: Hier die g-Saite leise auf "a" stimmen.

Musical staff for measure 191, showing a single flat line on the G string.

Klavier

Musical staff for measures 198-200, featuring chords and 15mb markings.

Musical staff for measure 199, featuring sixths and mf dynamics.

Musical staff for measure 201, featuring detached notes and mf dynamics.

Musical staff for measure 203, featuring sixths and mf dynamics.

Musical staff for measure 204, featuring sixths, triplets, and sempre sim. markings.

Musical staff for measure 206, featuring triplets.

Musical staff for measure 208, featuring triplets.



210

*mf* *mp*

211

*mf*

213

Klavier -----

*mf* *ff* *mp*

215

Klavier -----

*mp* *ff* *mf* *ff* *mp*

218

Klavier -----

*mf* *mp* *mp*

221

$\text{♩} = 100$ , *liberamente loco*

Variante 1 ----- Variante 2 (bevorzugt) -----

( $\odot$ ) ( $\odot$ ) In der ausführenden Position bleiben.

*p* *port.* *port.* *mp*

*gliss.:* Langsames Abwärts-Glissando durch Drehen des Wirbels so tief wie möglich.

Für die Variante 2 empfiehlt es sich, in Takt 191 die g-Saite auf "a" zu stimmen und ab Takt 222 stets mit Wirbel-Drehen zu glissandieren, um ein gleichmäßiges Glissando zu erreichen.

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.