

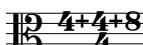
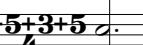
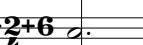
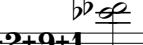
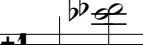
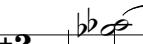
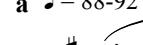
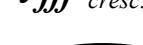
Entity

Soloviola with 4 delays (1.3, 2.1, 3.4 and 5.5 sec.)¹⁾

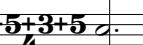
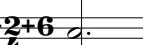
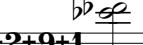
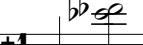
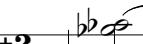
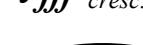
Largo

$\text{♩} = 52$

Martin Lohse 1998-2002

Viola           

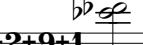
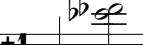
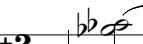
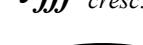
1 *ppp come possibile, non espress.*

3 **poco accelerando**²⁾          

5 *pp poco a poco espress.*

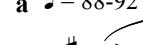
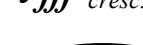
6 *p poco cresc.*

7 *poco espress.*

8 **a** $\text{♩} = 62-66$ **accelerando**      

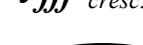
9 *mp poco cresc.*

10 *mf cresc. et espress.... f cresc. et più espress.*

11 **a** $\text{♩} = 88-92$  

12 *fff cresc. ffff attaca*

13 **ppp**

14 **I**   **II**

1) The piece can be played with or without delay:

Stereo speakers: 1.3s to the left (from audience), 2.1s a little to the left, 3.4s a little to the right and 5.5s to the right.

4 speakers: 1.3s left front, 2.1s left back, 3.4s right back and 5.5s right front.

2) Slowly accelerando bar 3-11

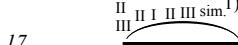
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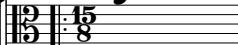
Allegro

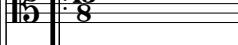
$\text{♩} = 144-160$

2

17

R.H. (Bow) 

I 

L.H. II 

III 

ppp possible

pp

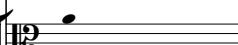
gliss. (1/4 pitch up)

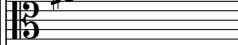
gliss. (1/4 pitch up)

gliss. (1/4 pitch down)

20

R.H. (Bow) 

I 

L.H. II 

III 

gliss. (1/2 pitch up)

gliss. (1/2 pitch up)

gliss. (1/2 pitch up)

gliss. (1/4 pitch down)

gliss. (1/4 pitch down)

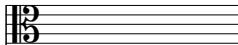
gliss. (1/4 pitch down)

cresc.

p cresc.

mp

23

R.H. (Bow) 

Va.   

martellato

ff

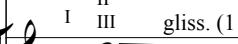
sub pp

gliss. (1/2 pitch down)

gliss. (1/2 pitch down)

26

R.H. (Bow) 

Va.   

gliss. (1 pitch down)

martellato

ff

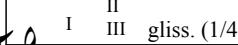
sub pp

gliss. (1/4 pitch down)

gliss. (1/2 pitch up)

29

R.H. (Bow) 

Va.   

gliss. (1/4 pitch down)

martellato

ff

gliss. (1/2 pitch up)

gliss. (1/4 pitch down)

gliss. (1 pitch up)

pp

ff

1) R.H. (Bow) shows the movement over the strings by the bow, while L.H. shows the position of the fingers on the string. The motion over the string is basically the same from bar 56 to the end.

32

Va.

II. gliss. (1/2 pitch up)
sim.
sub pp
poco a poco cresc.

II. gliss. (1/2 pitch up)

III. gliss. (1/2 pitch up) 3

35

Va.

II. gliss. (1 pitch up)
III. gliss. (1 pitch up)

III. gliss. (1/2 pitch down)

II. gliss. (1/2 pitch down)

mp decresc.

38

Va.

II. II sim. I. gliss. (1/2 pitch up)
II. gliss. (1/2 pitch up)

II. gliss. (1/2 pitch down)

II. gliss. (1/2 pitch down)

pp poco a poco cresc.
mp decresc.

41

Va.

I. gliss. (1/2 pitch down)

II. gliss. (1/4 pitch up) gliss. I, II and III¹

pppp hardly audible
cresc.

44

Va.

poco agitato

più agitato

f cresc.

47

Va.

molto agitato
(8) 15ma

poco innocente²

fff *sub pp*

50

Va.

diminuendo

al

niente

³

1) The glissando is played very even, with the same distance between the fingers on string I, II and III from bar 43-47. The bow should be moved more and more aggressive so that it produce ekstra (high) notes that disappear in bar .

2) Played as the 9, 12 and 16 partiel on the G, D and A-string
3) The rhythm is slowly demolished - more and more notes are not played, by which the rhythm is fragmented and in the end disappear.