

Entity

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

Martin Lohse 1998-2002

Largo

♩ = 52

Violoncello $\frac{4+4+8}{4}$

ppp come possibile, non espress.

3 poco accelerando²⁾

Vc. $\frac{3+5+3+5}{4}$

pp poco a poco espress.

5

Vc. $\frac{6+2+6+2}{4}$

poco a poco cresc.

6

Vc. $\frac{4+2+3+2+3+2}{4}$

p poco cresc.

7

Vc. $\frac{9+2+6}{4}$

poco espress.

8

a ♩ = 62-66 accelerando

Vc. $\frac{3+2+9+1}{4}$

mp poco cresc.

9

Vc. $\frac{18+1}{4}$

mf cresc. et espress....

f cresc. et piu espress.

10

Vc. $\frac{18+2}{4}$

ff cresc. et molto espress.

11

a ♩ = 88-92

Vc. $\frac{15+1}{4}$

fff cresc.

ffff attacca

12

Vc. $\frac{15}{8}$

ppp

14

Vc. $\frac{15}{8}$

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

2 **Allegro**
 ♩ = 144-160

17
 R.H. (Bow)

 I

 L.H. II

 III

ppp possible *pp*

20
 R.H. (Bow)

 I

 L.H. II

 III

cresc. *p cresc.* *mp*

23
 R.H. (Bow)

 Vc.

ff *sub pp*

26
 R.H. (Bow)

 Vc.

ff *sub pp*

29
 R.H. (Bow)

 Vc.

ff *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 *sim.* II. gliss. (1/2 pitch up) II. gliss. (1/2 pitch up) II. gliss. (1/2 pitch up) III. gliss. (1/2 pitch up)

Vc. *sub pp* *poco a poco cresc.*

35 II. gliss. (1 pitch up) III. gliss. (1 pitch up) III. gliss. (1/2 pitch down) II. gliss. (1/2 pitch down)

Vc. *mp* *delesc.*

38 II III *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)

Vc. *pp* *poco a poco cresc.* *mp* *delesc.*

41 I. gliss. (1/2 pitch down) II. gliss. (1/4 pitch up) gliss. I, II and III¹⁾

Vc. *pppp* *hardly audible* *cresc.*

44 *poco agitato* *piú agitato*

Vc. *f* *cresc.*

47 *molto agitato* *poco innocente*²⁾

Vc. *fff* *pp*

50 ³⁾

Vc. *diminuendo* *al niente*.....

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 mowed 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.