

Entity

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

Martin Lohse 1998-2002

Largo

J=52

Musical score for Viola, measures 19-24. The score consists of two staves. The first staff starts with a dynamic of $\text{f } 4+4+8$, followed by a measure of o . The second staff begins with a measure of 8 , followed by a measure of so , a measure of $-$, and another measure of 8 .

PPP come possibile, non espress.

 3 poco accelerando²⁾

Musical score for Va. (Violin) showing measures 13-15. The score consists of two staves. The top staff uses a common time signature (indicated by 'C') and a 3/4 measure count (indicated by '3/4'). The bottom staff uses a common time signature (indicated by 'C') and a 4/4 measure count (indicated by '4/4'). The music includes various note heads, stems, and rests, with some notes having vertical lines through them. Measure 13 starts with a dotted half note followed by a quarter note. Measure 14 starts with a half note followed by a quarter note. Measure 15 starts with a half note followed by a quarter note.

pp *poco a poco espress.*

poco a poco cresc.

Musical score for Violin (Va.) part, page 6, measures 1-2. The score consists of two staves. The top staff shows a bass clef, a common time signature, and a key signature of one flat. The bottom staff shows a bass clef, a common time signature, and a key signature of one flat. Measure 1 starts with a bass note followed by a rest. Measure 2 starts with a bass note followed by a bass note with a fermata.

p *poco cresc.*

poco espress.

8 a $\text{♩} = 62-66$ accelerando
Va. **$3+2+9+1$** $\frac{3}{4}$ *mp* poco cresc.
10

mp *poco cresc.*

9

Va.

B **18+1** **4**

mf cresc. et express....

f cresc. et piu express.

mf cresc. et espress....

f cresc. et piu espress.

10
Va. ***ff cresc. et molto espress.***

ff cresc. et molto espress.

a ♦ = 88-92

ffff attacca

fff cresc.

12

I

U

12 45

mm

A musical score for the Double Bass (Va.) on page 14. The dynamic marking at the top left is "ppp". The score consists of two staves. The upper staff shows a continuous eighth-note pattern with slurs and grace notes. The lower staff shows a sustained note followed by a sixteenth-note pattern. The bass clef is present on both staves.

) 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 :

4 speakers: 1.3s left front, 2.1

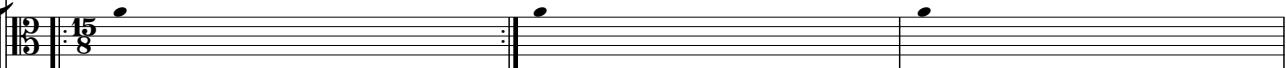
Allegro

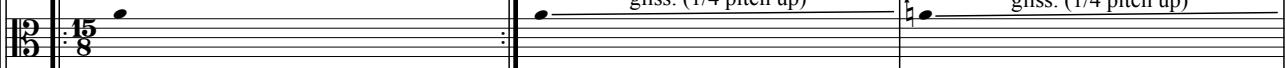
$\text{♩} = 144-160$

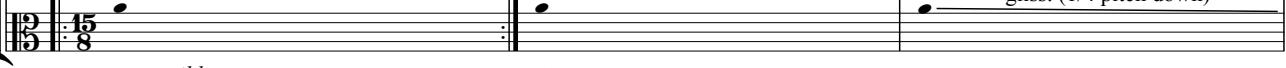
2

17

R.H. (Bow) 

I 

L.H. II 

III 

ppp possible

pp

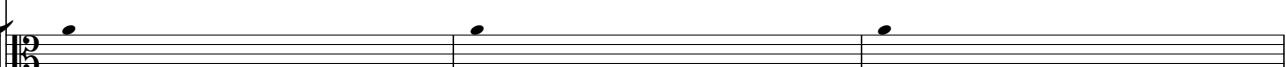
gliss. (1/4 pitch up)

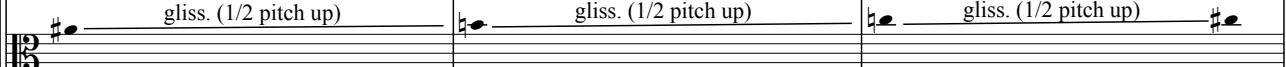
gliss. (1/4 pitch up)

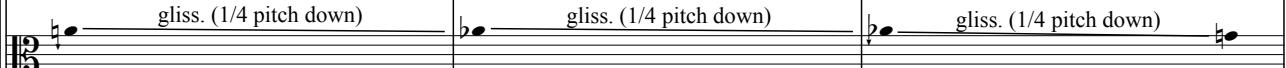
gliss. (1/4 pitch down)

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. 

ff

martellato

I II

gliss. (1/2 pitch down)

I III

gliss. (1/2 pitch down)

sub pp

26

R.H. (Bow) 

Va. 

I II

gliss. (1 pitch down)

martellato

I III

gliss. (1/4 pitch down)

ff

sub pp

29

R.H. (Bow) 

Va. 

I II

gliss. (1/4 pitch down)

martellato

I III

gliss. (1/4 pitch down)

ff

gliss. (1/2 pitch up)

pp

gliss. (1 pitch up)

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.