

Entity

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

dedicated to Christine Pryn

Martin Lohse 1998-2002

Largo $\text{♩} = 52$

Violin *sul tasto*

3 *ppp come possibile, non espress.*

Vln $3+5+3+5$ *poco accelerando²⁾ sul tasto*

5 *pp poco a poco espress.* *ord.*

Vln $6+2+6+2$ *poco a poco cresc.*

6 *p poco cresc.*

Vln $4+2+3+2+3+2$ *poco espress.*

7 *a ♩ = 62-66 accelerando*

Vln $3+2+9+1$ *mp poco cresc.*

9 *mf cresc. et espress....*

Vln *f cresc. et più espress.*

11 *ff cresc. et molto espress.*

Vln $15+2$ *fff cresc.* *ffff attacca*

13 *II* *ppp*

Vln **15** *II* *1* *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

Allegro $\text{♩} = 144-160$

2

17 II III II III sim.

R.H. (Bow) 

I 15 gliss. (1/4 pitch up) gliss. (1/4 pitch up)

L.H. II 15 gliss. (1/4 pitch down)

III 15 gliss. (1/4 pitch down)

ppp possible **pp**

20 R.H. (Bow) 

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

L.H. II gliss. (1/4 pitch down) gliss. (1/4 pitch down)

III gliss. (1/4 pitch down)

cresc. **p cresc.**

22 R.H. (Bow) 

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

L.H. II gliss. (1/4 pitch down) gliss. (1/4 pitch down)

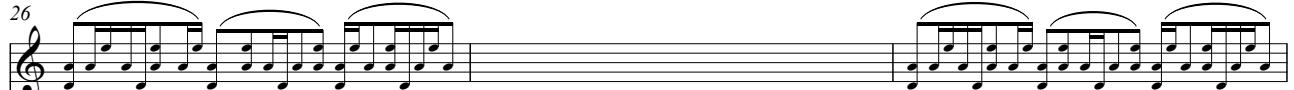
III gliss. (1/4 pitch down)

mp

23 R.H. (Bow) 

Vln martellato I II II III I II II III gliss. (1/2 pitch down) gliss. (1/2 pitch down)

ff > sub **pp** sub **pp**

26 R.H. (Bow) 

Vln I III II III gliss. (1 pitch down) martellato I II III II III gliss. (1/4 pitch down)

ff > sub **pp** gliss. (1/2 pitch up)

gliss. (1/2 pitch up)

29 R.H. (Bow) 

Vln I II III gliss. (1/4 pitch down) martellato I II III gliss. (1/4 pitch down)

gliss. (1/2 pitch up) **ff** > sub **pp** 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 17 to the end.

32 Vln 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)
sub pp *poco a poco cresc.*

35 Vln 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 Vln II II I 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 Vln I. gliss. (1/2 pitch down) II. gliss. (1/4 pitch up) 1) gliss. I, II and III
pppp hardly audible *cresc.*

44 Vln poco agitato 8va - piú agitato 15ma -
f cresc.

47 Vln molto agitato (15) poco innocente 2) ffff pp

50 Vln (15) (3) 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 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 D, A and E-string
 3) The rhythm is slowly demolished - the E on the D-string is gradually disappearing, by which the rhythm is fragmented and in the end disappear.