

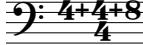
# Entity

Solocello with 4 delays (1.3, 2.1, 3.4 and 5.5 sec.)<sup>1)</sup>

**Largo**

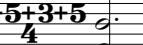
$\text{♩} = 52$

Martin Lohse 1998-2002

Violoncello                

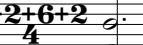
*ppp come possibile, non espress.*

**3** **poco accelerando**<sup>2)</sup>

Vc.                

*pp poco a poco espress.*

**5**

Vc.                

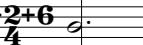
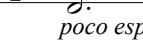
*poco a poco cresc.*

**6**

Vc.                

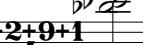
*p poco cresc.*

**7**

Vc.                

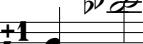
*poco espress.*

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

Vc.                

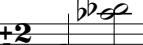
*mp poco cresc.*

**9**

Vc.                

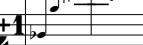
*mf cresc. et espress....* *f cresc. et piu espress.*

**10**

Vc.                

*ff cresc. et molto espress.*

**11** **a**  $\text{♩} = 88-92$

Vc.                  

*fff cresc.* *ffff attaca*

**12** **I**

Vc.                

*ppp*

**14** **I**

Vc.                

**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

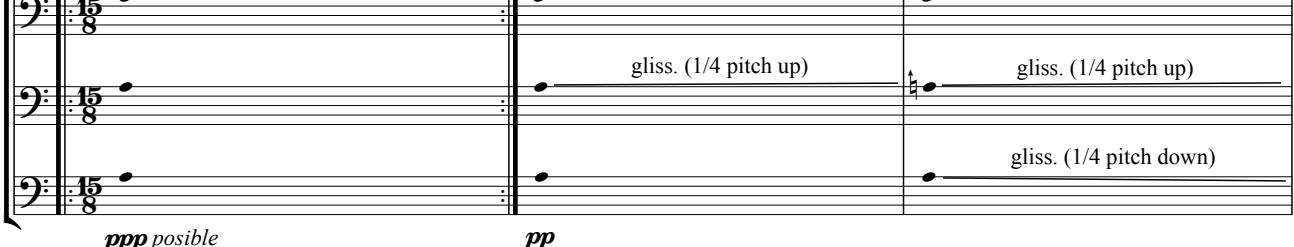
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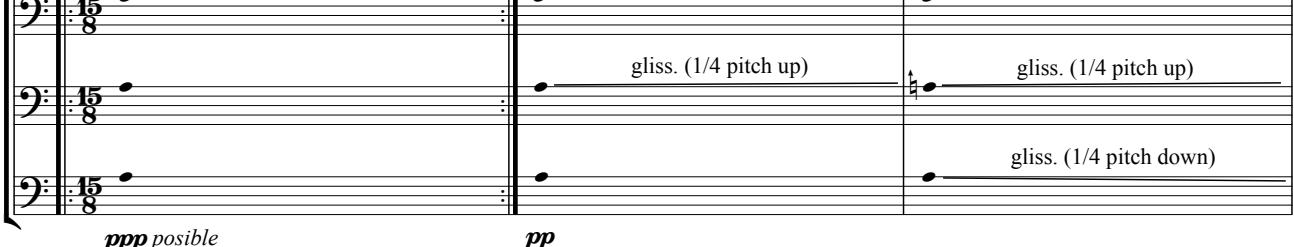
**Allegro**

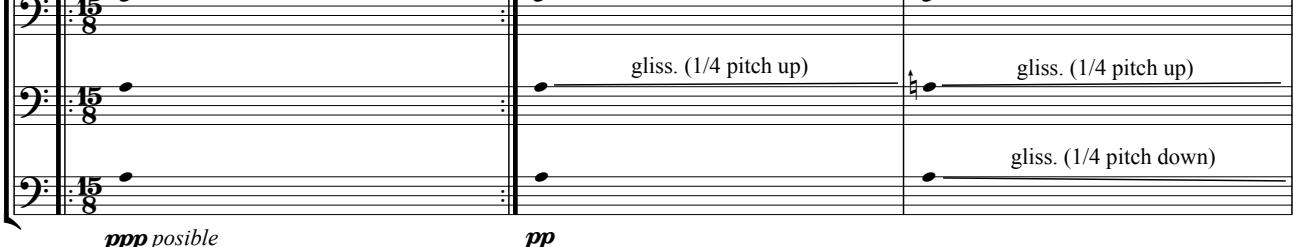
2       $\text{♩} = 144-160$

17      II  
III      I    II    III sim.

R.H. (Bow) 

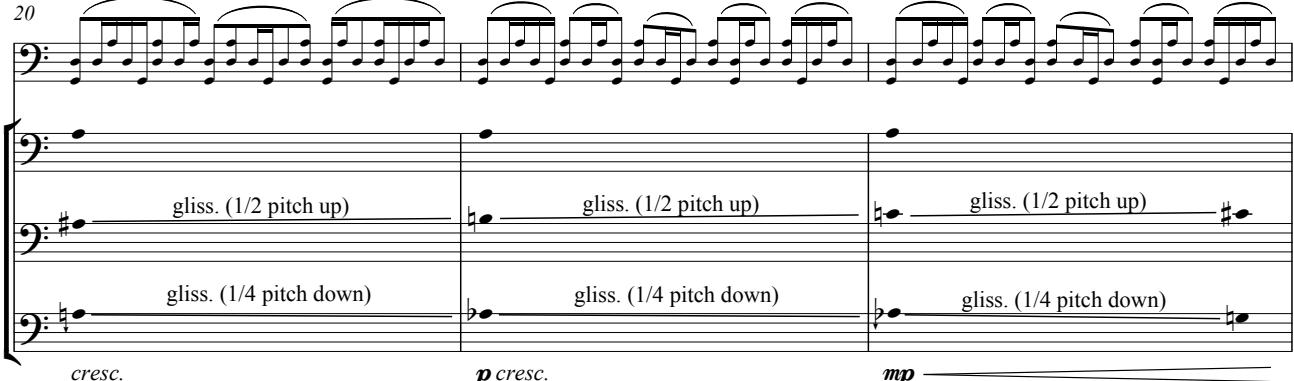
I      

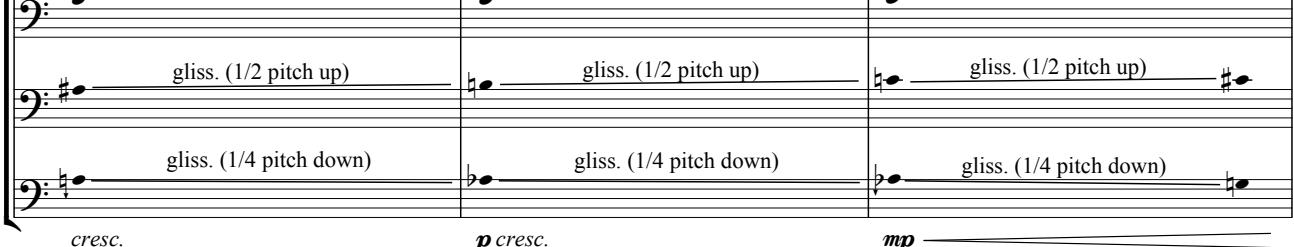
L.H. II      

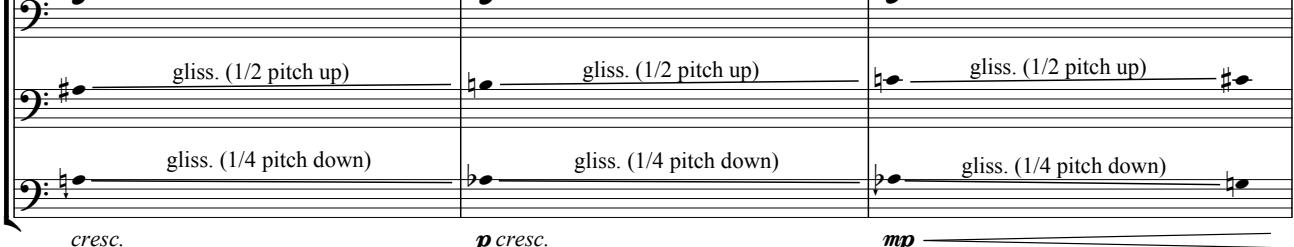
III      

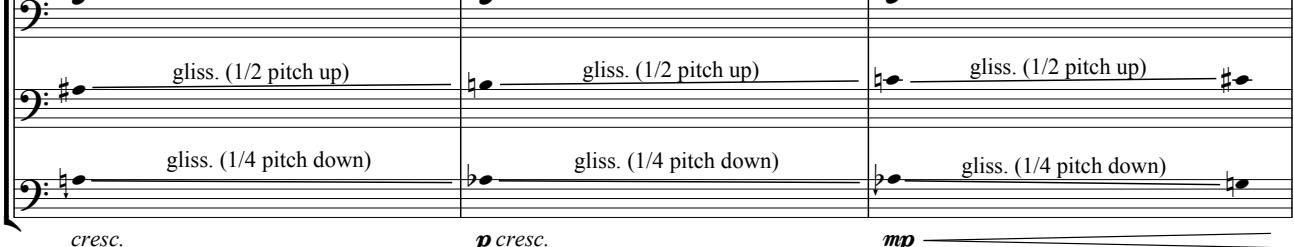
*ppp possible*      *pp*



20      

I      

L.H. II      

III      

*cresc.*      *p cresc.*      *mp*



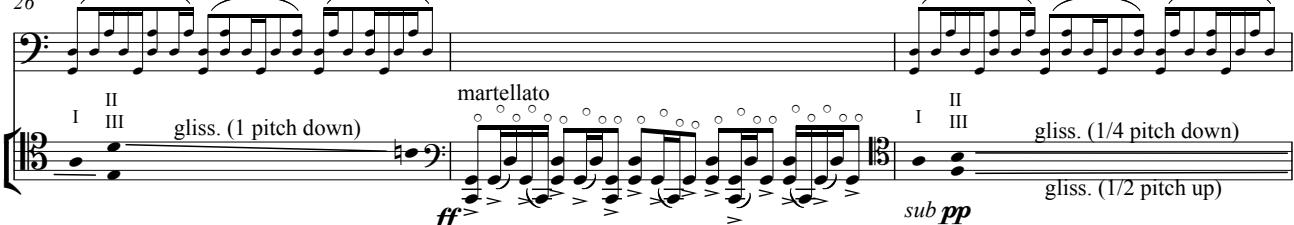
23      

R.H. (Bow)      *martellato*

Vc.      *ff*      *sub pp*

*gliss. (1/2 pitch down)*      *gliss. (1/2 pitch down)*



26      

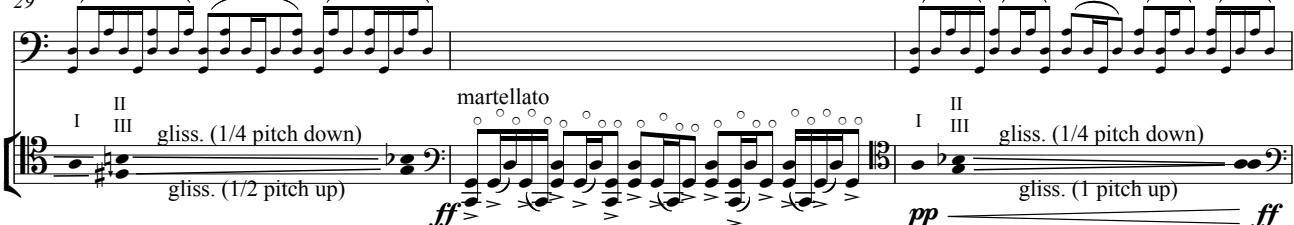
R.H. (Bow)      *gliss. (1 pitch down)*

Vc.      *ff*      *sub pp*

*martellato*      *gliss. (1/4 pitch down)*

*gliss. (1/2 pitch up)*



29      

R.H. (Bow)      *gliss. (1/4 pitch down)*

Vc.      *ff*

*martellato*

*gliss. (1/2 pitch up)*

*gliss. (1/4 pitch down)*

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

38      II      III II sim.      I. gliss. (1/2 pitch up)      II. gliss. (1/2 pitch down)      II. gliss. (1/2 pitch down)  
Vc.      *ppp poco a poco cresc.*      *mp decresc.*

41      I. gliss. (1/2 pitch down)      II. gliss. (1/4 pitch up)      gliss. I, II and III<sup>1)</sup>  
Vc.      *pppp hardly audible*      *cresc.*

44      poco agitato      più agitato  
Vc.      *f cresc.*

47      molto agitato      poco innocente<sup>2)</sup>  
Vc.      *fff pp*

50      3)      *diminuendo*      *al*      *niente.....*  
Vc.

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 bowed 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.