

Martin Lohse

Lurid light

for symphony orchestra

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Composed 1998

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composed in 1998

Parts

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Preface

Short biography

Martin Lohse began his education at the Musical Science Institute in Copenhagen (1990–92). In 1995 he was admitted to the Royal Danish Academy of Music, Copenhagen, where he studied composition and music theory as a pupil of Hans Abrahamsen and Niels Rosing-Schow. In 2000 he started a postgraduate course in composition and in 2004 he had his debut from the Royal Academy of Music.

In 2003, he received the 3-year Grant from The Danish Arts Foundation. Besides composing acoustic and electro acoustic music, he does abstract paintings – usually with a clash of disintegration and pure and clear colours.

Music

In my music, I try to encircle small musical moments and atmospheres, which can timeless progress and unfold. The collocation and collision of a “pure” and clear music with a disintegrated and multi-layered music is one of the main characteristic of my music. In the heart, the music often emanate a harmonic and melodic reminiscence of past experiences in glints or longer periods which combined with a floating sensation (accelerando, decelerando etc.) creates a music with the organic form as one of its main foundations.

— Martin Lohse: www.martinlohse.com

Romantic and, to some extent, Baroque music are key elements in the music of Martin Lohse. *Smoke, Koncert, 8 Momenti Mobile...* and *In remembrance...* all have a reminiscence of the romantic style: Small motives and longer themes within a gliding tonality, mixed with a floating sensation of times, sometimes with long and continues accelerandos or decelerandos and at other times with tempos slowly departing from each other. The Baroque style is clear in a piece like *Concerto in tempi*, but it's also a part of works like *In remembrance... In liquid...* and *Entity*. The music has some polystylistic elements, not in the form of big clashes of different styles, but more in the sense of polytonality including polytempoes, f. ex in the work *In liquid...* for accordion and piano, where the accordion in the 1st movement starts slowly together with the piano, but gradually makes a forceful accelerando toward a brilliant baroque figure in a direct collision with the piano, which keeps the slow steady music from the start.

New Simplicity is an essential part of his music, with a direct input from his teacher Hans Abrahamsen, but also evolved with the meeting with Arvo Pärt and his music. It is used to concentrate the music, finding the essence in a motive, a harmonic progression or in a structural complex created by the composer. In works like *Slow movement, Sorrow* and 4th movement of *In liquid...* for violin and piano the minimalism is transformed or rather reduced to a nearly pure transcendental form.

Mobile

A musical technique developed by Martin Lohse in 2009 where he combines the polystylistic elements with a simple repeating sequence of chords, creating a music with both baroque and romantic elements, all in different tempos but with no or very few dissonances.

Lurid light

Blueviolet sky before storm
lightning between clouds – invisible

Martin Lohse, December 1998

Orchestra

3 Flauti (1. Flauto piccolo)
3 Oboi (3. Cor Anglais in F)
3 Clarinetti (1. in Bb 2. in A 3. Clarinetto basso)
3 Fagotti

4 Corni in F
3 Trombe (1. in C 2. in Bb 3. Tromba bassa in Eb)
3 Tromboni alto (1. alto 2. tenor 3. basso)
1 Tuba

Timpani (anche Tam-tam profondo)
Gran cassa
Percussione (Campane tubolari, Vibrafono, Glockenspiel)

Arpa
Pianoforte

Violini I
Violini II
Viole
Violoncelli
Contrabassi

The score is transposing.
Double bass sounds an octave lower than written.

Duration: 19 min.

Lurid Light

Blueviolet sky before storm
lightning between clouds - invisible

1 dec. 98
Martin Lohse

Clarinet 1 in Bb *p poco espress.*

Clarinet 2 in A *p poco espress.*

Viola A desk 1-2 *con sord.* *trem.*
div. a 2 at the desk *pp* *con sord.* *trem.*
pp

A

Hr 1.3 *pp* *con sord.* *2.4.* *[E-horn]*

Tba 2.4 *pp* *con sord.*

Timp. Tam-tam (deep) *l.v.* *mp*

B. D. *pp* *p*

Perc. Tub. B. *l.v.* *p*

Via B 3-4 *con sord.* *div. a 2 at the desk* *pp* *trem.* *sul pont.*

Vc. B 2-3 *con sord.* *div. a 4* *pp* *trem.* *sul pont.*

Cb. 1-2 *con sord.* *div. a 2* *pppp* *pizz.* *p* *sul pont.* *ord.*

B

Fl. 1.2 *pp* *30* **C** *1.2.* *pp* *33* *4/4*

Cl. 1 in Bb *p poco espress.*

Cl. 2 in A *p poco espress.*

Via A 1-2 *pp non espress.* *3/2* *4/4*

D

4/4

3/2

4/4

E

50

Fl. 1, 2
Cl. 1 in B \flat
Cl. 2 in A

Hr. 1, 3
Hr. 2, 4

Vln II A 1-3

Vla A 1-2

Vla B 3-4

Vc. B 2-3

Cb. 1-2

Cb. 1-2

55

Cl. 1 in B \flat

Cl. 2 in A

Hn 2,4

Tba

Timp. Tam-tam l.v.

B. D.

Perc. Tub. B. l.v.

F

p poco espress.

60

3/2

4/4

3/2

ord.

pp

mp

trem.

sul pont.

3/2

4/4

3/2

Via B 3-4

ord.

pp

mp

trem.

sul pont.

ord.

pp

mp

trem.

sul pont.

3-3

3-3

3-3

3-3

trem.

sul pont.

Vc. B 2-3

trem.

p

sul pont.

trem.

p

sul pont.

sul pont.

p

ord.

Cb. 1-2

arco

sul pont.

p

ord.

arco

sul pont.

p

ord.

G
4/4

3

4/4

H

Fl. 1.2
Ob. 1
C. A.
Cl. 1 in Bb
Cl. 2 in A

70 75

pp
pp
pp non espress.
pp non espress.

1.3
Hrn
2.4

pp - p
pp - p

Hrp

p

lv.
[B] [F] [C] [A] [B] [C] [D] [A]
[H]

Pno

p

Vln II A
1-3

4/4 3 4/4

pp
pp
pp
pp

div. a 2 at the desk
trem.
trem.

Vln A
1-2

pp non espress.
pp non espress.

Vln B
3-4

pp
pp

ord. (i)
ord.
ord. (i)

Vc. B
2-3

pp
pp

ord. (i)
ord.
ord. (i)

pp
pp

Cb.
1-2

pp
pp
pp
pp

pizz.
pizz.

80

I 3

4/4 3/2 4/4

85

Ob. 1

C. A.

Cl. 1 in B \flat

Cl. 2 in A

Hr. 2.4

Tba

Timp.

B. D.

Perc.

Hrp

Pno

Vin II A 1-3

Vin II B 4-5

Via B 3-4

Vc. B 2-3

Cb. 1-2

pp

p poco espress.

Tam-tam

Lv.

p

Tub.B.

Lv.

p

senza sord.

p poco espress.

con sord.

div. a 4

pp

trem.

mp

sul pont.

con sord.

pp

trem.

mp

sul pont.

con sord.

pp

trem.

mp

sul pont.

trem.

p

sul pont.

ord.

p

sul pont.

ord.

p

sul pont.

ord.

p

sul pont.

ord.

arco

sul pont.

ord.

arco

sul pont.

ord.

L poco accelerando

Fl. 1, 2: *pp*, *100*, *105*

Ob. 1, 2: *p non espress.*

Cl. 1 in B \flat , Cl. 2 in A

Tpt. 2 (B \flat): *pp*, 1) 0 2 3, etc.

Hrp: [E], [C], [D], [A \flat], [G], [D \flat G]

Pao

Vin I A 1-4

Vin I B 5-6: *ord.*, *pp*, *div. a 4*, *pp*

Vin II B 4-5: *ord.*, *pp*, *div. a 4*, *ord.*, *pp*

Vla A 1-2: *senza sord.*, *unis.*, *mp poco espress.*

Vc. A 1: *mp poco espress.*

Cb. 1-2: *senza sord.*, *pp*, *div. a 4*, *senza sord.*, *pp*, *senza sord.*, *pp*

1) 2. trumpet only plays with the second and third valve pushed down (like a natural F \sharp -trumpet)

170 $\frac{3}{2}$ $\frac{4}{4}$ **M** $\frac{3}{2}$ 175

1. *p non espress.*
2. *p non espress.*

1) 000, etc. *pp* *p*

HN **BR GR** **DR CL** *mf*

$\frac{3}{2}$ $\frac{4}{4}$ $\frac{3}{2}$

div. a 2 at the desk *mp poco espress.*
mp poco espress.

div. a 2 at the desk *poco espress.*
poco espress.

div. a 4 *pp* *pp* *pp* *pp*

div. a 4 *pp* *pp* *pp* *pp*

III

1) 1. trumpet only plays with no valves pushed down (like a natural C-trumpet)

This page contains the musical score for measures 120 through 125. The score is organized into several systems:

- System 1:** Banjo (Bsn) parts for measures 1 and 2.
- System 2:** Trumpet 1 (Tpt 1 (C)) and Trumpet 2 (Tpt 2 (B)) parts.
- System 3:** Horns (Hrp) part with chord markings: A^{\flat} , $C^{\flat} D^{\flat}$, and $E^{\flat} A^{\flat}$.
- System 4:** Piano (Pao) part.
- System 5:** Violins I (Vln I A 1-4 and Vln I B 5-6) and Violins II (Vln II A 1-3 and Vln II B 4-5) parts. Chord markings IV_0 and IV are present.
- System 6:** Viola (Vla B 3-4) part with chord markings III and IV .
- System 7:** Violoncello (Vc. B 2-3) parts.

Measure numbers 120, 123, and 125 are indicated at the top of the score. A 4/4 time signature is shown at the beginning of the first system.

This page of a musical score, numbered 13, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1, 2** (Flutes)
- Ob. 1** (Oboe)
- C. A.** (Clarinets)
- Cl. 1 in Bb** (Clarinets)
- Cl. 2 in A** (Clarinets)
- Bsn 1, 2** (Bassoons)
- Cbsn** (Contrabassoon)
- Hn 1, 2** (Horns)
- Tpt 1 (C)** (Trumpets)
- Tpt 2 (Bb)** (Trumpets)
- B. D.** (Trombones)
- Hrp** (Harp)
- Pno** (Piano)
- Vln I A 1-4** (Violins I)
- Vln I B 5-6** (Violins I)
- Vln II A 1-3** (Violins II)
- Vln II B 4-5** (Violins II)
- Vla A 1-2** (Violas)
- Vla B 3-4** (Violas)
- Vc. A 1** (Violoncellos)
- Vc. B 2-3** (Violoncellos)
- Cb. 1-2** (Contras)

The score includes various musical notations and performance instructions:

- Dynamics:** *mf*, *cresc.*, *f*, *ff*, *fff*, *gliss.*
- Performance Instructions:** *senza sord.*, *un. non div.*, *div. a 2*
- Measure Numbers:** 150, 153
- Time Signatures:** 4/4, 3/4
- Tempo/Character:** *mf*, *f*, *ff*, *fff*

P

$\frac{4}{4}$ $J = 76-80$

$\frac{3}{4}$

$\frac{4}{4}$

The score is arranged in systems. The top system includes Picc., Fl. 1 & 2, Ob. 1 & 2, C. A., Cl. 1 in Bb, Cl. 2 in A, B. Cl., Bsn 1 & 2, Cbsn, Hn 1 & 2, Hn 3 & 4, Tpt 1 (C), Tpt 2 (Bb), Tba, Timp., B. D., Perc., Hrp., and Pao. The bottom system includes Vln I A & B, Vln II A & B, Via A & B, Vc. A & B, and Cb. 1 & 2. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *fff*, *f*, *p*, and *pp*. Performance instructions like "motor off" and "con sord." are present. The score is divided into measures by vertical bar lines, with some measures containing multiple rests or specific articulation marks.

1) hold the deep C with the sostenuto-pedal until the deep C1, hold this until the deep E etc.

3/4 4/4 Q 185

Picc. *ff* *mf* *f* *mp*

Fl. 1, 2 *ff* *mf* *f* *mp*

Ob. 1, 2 *ff* *mf* *f* *mp*

C. A. *ff* *mf* *f* *mp*

Cl. 1 in B \flat *ff* *mf* *f* *mp*

Cl. 2 in A *ff* *mf* *f* *mp*

B. Cl. *ff* *mf* *f* *mp*

1 Bsn. *f* *ff* *mf* *f*

2 Bsn. *f* *ff* *mf* *f*

Cban. *f* *ff* *mf* *f*

1, 2 Hrn. *mf* *f* *mp*

3, 4 Hrn. *mf* *f* *mp*

Tpt 1 (C) *senza sord.* *f* *mf* *mp*

Tpt 2 (B \flat) *senza sord.* *f* *mf* *mp*

Tba. *ff* *f* *mp* *pp*

Timp. *mf* *p* *mp* *pp*

B. D. *p* *f* *p* *mf*

Perc. *f* *mf* *f* *mp*

Hrp. *ff* *gliss.* *f* *gliss.*

Pno. *f cresc.* *ff* *mf cresc.* *f*

Vln I A 1-4 *f* *ff* *mf* *f* *p*

Vln I B 5-6 *f* *ff* *mf* *f* *p*

Vln II A 1-3 *f* *ff* *mf* *f* *p*

Vln II B 4-5 *f* *ff* *mf* *f* *p*

Vla A 1-2 *f* *ff* *mf* *f* *p*

Vla B 3-4 *f* *ff* *mf* *f* *p*

Vc. A 1 *f* *ff* *mf* *f* *p*

Vc. B 2-3 *f* *ff* *mf* *f* *p*

Cb. 1-2 *f* *ff* *mf* *f*

El Fy Gf Ad Bf Cl Df

3/4 4/4 3/4 3/4 4/4 3/4

Picc. *f* *mp* *mf* *p*

Fl. 1,2 *f* *mp* *mf* *p*

Ob. 1,2 *f* *mp* *mf* *p*

C. A. *f* *mp* *mf* *p*

Cl. 1 in Bb *f* *mp* *mf* *p*

Cl. 2 in A *f* *mp* *mf* *p*

B. Cl. *f* *mp* *mf* *p*

1 Bsn *mf* *f* *mp* *mf*

2 Bsn *mf* *f* *mp* *mf*

Cosa *mf* *f* *mp* *mf*

1,2 Hrn *mp* *p* *p* *p*

3,4 Hrn *mp* *p* *p* *p*

Tpt 1 (C) *con sord.* *pp* *senza sord.* *mp*

Tpt 2 (Bb) *con sord.* *pp* *senza sord.* *mp*

Toa *f* *mf*

Timp. *mp* *pp* *p* *ppp*

B. D. *p* *mf* *pp* *mp*

Perc. *mf* *mf* *Glock.* *mp* *Vib.* *mp* *Glock.* *p*

Hrp. *mp* *mf* *gliss.* *gliss.*

Pno. *mp cresc.* *f* *mp cresc.* *mf*

Vln I A 1-4 *p* *f* *p* *mf*

Vln I B 5-6 *f* *p* *mf* *pp*

Vln II A 1-3 *p* *f* *p* *mf*

Vln II B 4-5 *f* *p* *mf* *pp*

Vla A 1-2 *p* *f* *p* *mf*

Vla B 3-4 *f* *p* *mf* *pp*

Vc. A 1 *p* *f* *p* *mf*

Vc. B 2-3 *f* *p* *mf* *pp*

Cb. 1-2 *p* *f* *p* *mf*

3/4 4/4 3/4 180 4/4 3/4 4/4 3/4

Fl. 1,2 Ob. 1 C. A. Cl. 1 in Bb Cl. 2 in A B. Cl. 1 2 Bsn 2 Cbsn 1,2 Hrn 3,4 Tpt 1 (C) Tpt 2 (Bb) Tba Timp. B. D. Perc. Vib. Glock. Hrp. Pno. Vln I A 1-4 Vln I B 5-6 Vln II A 1-3 Vln II B 4-5 Vla A 1-2 Vla B 3-4 Vc. A 1 Vc. B 2-3 Cb. 1-2

mf *p* *mp* *pp* *ppp* *con sord.* *senza sord.* *gliss.* *p cresc.* *mf* *mp* *pp*

BE FN G# A#
Bb C# D#

U Calmo poco sostenuto
♩ = 72-76

1) The beat in the bass drum should be felt rather than heard

V **W** **X**

3/2 5/4 3/4 4/4 210 3/4 5/4 3/4 4/4 215 3/2 5/4 3/4 4/4 220

B.Tpt (Eb) *p* *pp* *p*

Tbn. 1 alto *p* *pp* *p*

Tbn. 2 tenor *p* *pp* *p*

Tbn. 3 basso *p* *pp* *p*

B. D.

Y **Z** **AA** **BB**

3/4 **Y** più corrente $J = 80-82$ 225 4/4 5/4 3/4 230 4/4 4/4 235 5/4 con sord. 3/4 4/4

B.Tpt (Eb) *mp* *p* *mp* *p*

Tbn. 1 alto *mp* *p* *mp* *p*

Tbn. 2 tenor *mp* *p* *mp* *p*

Tbn. 3 basso *mp* *p* *mp* *p*

Hn. 1.2

CC Calmo poco sostenuto $J = 72-76$

4/4 240 5/4 4/4 5/4 245 3/4 3/2

B.Tpt (Eb) *pp* *pp* *pp*

Tbn. 1 alto *pp* *pp* *pp*

Tbn. 2 tenor *pp* *pp* *pp*

Tbn. 3 basso *pp* *pp* *pp*

B. D.

Cb. 1-2 *pp* *pp*

ritardando.....]

3/2 3/4 3/2 3/4 250 5/4 4/4

B.Tpt (Eb) *dim.*

Tbn. 1 alto *dim.*

Tbn. 2 tenor *dim.*

Tbn. 3 basso *dim.*

B. D.

Perc.