

Martin Lohse

Moto immoto

for symphony orchestra
- second version -

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Composed 2009/2018

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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 polystylist 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.

Orchestra

3 Flauti (3. Flauto alto in G)

3 Oboi (3. Cor Anglais in F)

3 Clarinetti in Bb

3 Fagotti

4 Corni in F

3 Trombe in Bb

2 Tromboni alto

1 Trombone basso

1 Tuba

Violini I

Violini II

Viole

Violoncelli

Contrabassi

The score is transposing.

Double bass sounds an octave lower than written.

Durata: 10.30 min.

Moto immoto for symphony orchestra - second version -

Moto immoto (motion in the motionless) was composed in 2009 as an electroacoustic piece, created with samples from Vienna Symphonic Library as a virtual piece for symphonic orchestra. The scoring and rearrangement for live symphonic orchestra was first written in 2010 with a new second version made in 2018.

A simple pattern of 6 major thirds represents all the harmonics in the piece. It counts in 5/4 and are slowly moving through all the keys forming an irreversible feeling of lost times and sorrow. Insistent figures across the rhythm of the chords in the strings and especially in the brass creates a counterpoint to the slow music, but it really doesn't change the somehow transcendental feeling of the work.

Mobile

A musical technique where different layers of music in individual tempos, metric and musical style are combined in a simple pattern of chords, which slowly modulate through all the keys in a newer ending sequence, creating a music with no or very few dissonances.

I've developed the technique by combining different musical methods used in older works.

1. Use of multiple layers of music, which have been a important part of my music since 2000.
2. A simple repeating sequence of chords as the only harmonic material in the piece, which creates a music on the move, in a never ending modulation from the start to the end. Used in works like *Haiku* (1999), *In liquid...* (2003) and *Image balancantes* (2004).
3. A 'rhythm across harmony' principle, where different together sounding motives are played in individual tempos across the rhythm of the chords. First used in *Smoke* (2000) and developed as a technique in *Liebesträum* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used in this work and *Concerto in tempi* from 2010.

Martin Lohse 2018

Moto immoto for symfoniorkester - anden version -

Moto immoto (bevægelse i det ubevægelige) blev i 2009 komponeret som et elektroakustisk værk med samples fra Vienna Symphonic Library som et virtuelt stykke for symfoniorkester. Værket blev arrangeret for live symfoniorkester i første version i 2010 samt anden version i 2018.

Et simpelt mønster af 6 store tertser bevæger sig langsomt igennem alle tonearter i en musik med ingen eller ganske få dissonanser, hvilket skaber en ren men også sorgfuld følelse af tabt tid. Undervejs afbrydes den mere transcendente musik af hurtigere mere tætte afsnit, hvilket dog ikke ændrer på den grundlæggende mere meditative stemning i værket.

Martin Lohse 2018

Moto immoto

Mobile I

Martin Lohse 2009/2018

Adagio con passione sostenuto

$\text{♩} = 64$

poco rit.

A tempo

$\text{♩} = 64$

3 Flauti gr.
3 Oboi.
3 Clarinetti in Bb.
3 Fagotti.
4 Corni in Fa
3 Trombe in Sib
3 Tromboni
Tuba
Violini I
Violini II
Viole
Violoncelli
Contrabassi

The score is divided into two systems. The first system includes woodwinds (3 Flauti gr., 3 Oboi., 3 Clarinetti in Bb., 3 Fagotti) and brass (4 Corni in Fa, 3 Trombe in Sib, 3 Tromboni, Tuba). The second system includes strings (Violini I, Violini II, Viole, Violoncelli, Contrabassi). The woodwinds and brass parts are mostly rests. The string parts begin with a forte (*f*) dynamic and feature a melodic line with various articulations (accents, slurs) and dynamics, including a piano (*pp*) section in the later measures. The score is in 5/4 time and includes a tempo change from Adagio con passione sostenuto to A tempo.

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A **B**

5 *1. solo*

Fl. *mp*

Fl. alto (G)

Cl. (Sib)

Fg.

Vln. I

Vln. II

Vle.

Vc.

Cb.

f

p

C

10

Fl. alto (G)

Cl. (Sib)

Fg.

Vln. I

Vln. II

Vle.

Vc.

Cb.

pp <> ppp

pp <> ppp

p

p

pp <> ppp

pp <> ppp

E

22

Fl. Fl. alto (G) C. ing. (Fa) Cl. (Sib) Fg. Cor. (F) Vln. I Vln. II Vle. Vc. Cb.

Dynamic markings: *pp*, *mf*, *mp*, *p*, *pp <> ppp*.

Performance instructions: *a 3*.

Measure numbers: 22, 23, 24, 25.

Rehearsal mark: E

Detailed description: This page contains the musical score for measures 22 through 25. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Flute Alto (Fl. alto (G)), Clarinet in F (C. ing. (Fa)), Clarinet in Bb (Cl. (Sib)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Measure 22 features a dynamic range from *pp* to *mf* to *mp* for the Clarinet in F. Measures 23 and 24 are marked *p*. Measure 25 features a dynamic range from *pp* to *ppp*. The Cor Anglais and string parts (Vln. I, Vln. II, Vle., Vc., Cb.) all play a rhythmic pattern of *pp <> ppp* in measures 23, 24, and 25. Performance instructions include *a 3* for the Clarinet in Bb and Bassoon parts. A rehearsal mark 'E' is placed above measure 23.

34

Fl.
Fl. alto (G)
Ob.
Ob.
C. ing. (Fa)
Cl. (Sib)
Fg.
Cor. (F)
Vln. I
Vln. II
Vle.
Vc.
Cb.

2. 3.

f *p* *pp* *ppp*

V

Detailed description: This page of a musical score covers measures 34, 35, and 36. The instruments are arranged in a standard orchestral layout. The Flute I part has a long, sustained note in measure 34. The Flute II part has a similar sustained note. The Oboe I part has a sustained note in measure 34 and a dynamic marking of *p* in measure 35. The Oboe II part has a rhythmic pattern starting in measure 34. The Clarinet in F part has a rhythmic pattern starting in measure 34. The Bassoon part has a rhythmic pattern starting in measure 34. The Horns (F) part has a dynamic marking of *pp* in measure 34 and *ppp* in measure 35. The Violin I part has a rhythmic pattern starting in measure 34. The Violin II part has a rhythmic pattern starting in measure 34. The Viola part has a rhythmic pattern starting in measure 34. The Violoncello part has a rhythmic pattern starting in measure 34. The Contrabass part has a rhythmic pattern starting in measure 34. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

38 G

Fl. *p*

Fl. alto (G) *p*

Ob.

Ob.

Cl. ing. (Fa) *pp* *mp* *p*

Cl. (Sib) *p*

Fg. *p*

Cor. (F) *pp* *ppp* *pp <> ppp*

Vln. I *pp <> ppp* *f*

Vln. II *pp* *ppp* *pp <> ppp*

Vle. *pp* *ppp* *pp <> ppp*

Vc. *pp* *ppp* *pp <> ppp* *f*

Cb. *pp* *ppp* *pp <> ppp*

H

42

Fl.

Fl. alto (G)

C. ing. (Fa) *mp* *p* To Ob.

Cl. (Sib) *p* a 3

Fg. *pp* *mp* 1. solo *p* *mp* 2. 3. *p*

Cor. (F) *pp* <> *ppp*

Trbn. ten. *pp* <> *ppp* 1. solo *pp* *mp* *p* *mp*

Vln. I *pp* <> *ppp*

Vln. II *pp* <> *ppp*

Vle. *pp* <> *ppp*

Vc. *pp* <> *ppp*

Cb. *pp* <> *ppp*

J

54

Cl. (Sib)

Fg.

Cor. (F)

Trbn. ten.

Trbn. bas.

Tuba.

Vln. I

Vln. II

Vle.

Vc.

Cb.

p *mf*

pp <> ppp

1. 3. *p*

2. 4. *p*

60

Cl. (Sib)

1. solo

p

Cor. (F)

Trp. (Bb)

1. solo

pp *mp* *pp* *mp* *p* *mf* *mp*

Trbn. ten.

pp <> ppp *pp <> ppp* *pp <> ppp* *pp <> ppp*

Trbn. bas.

pp <> ppp *pp <> ppp* *pp <> ppp* *pp <> ppp*

Tuba.

solo

pp *mp* *pp* *mp* *p* *mf* *mp*

Vln. I

pp <> ppp *pp <> ppp* *pp <> ppp* *p*

Vln. II

pp <> ppp *pp <> ppp* *pp <> ppp* *p*

Vle.

pp <> ppp *pp <> ppp* *pp <> ppp* *p*

Vc.

pp <> ppp *pp <> ppp* *pp <> ppp* *p*

Cb.

pp <> ppp *pp <> ppp* *pp <> ppp* *p*

67 **K**

Ob. *f* a 3

Cl. (Sib) *f* 2. 3.

Fg. *f* a 3

Cor. (F) *mp*

Trbn. ten. *f* a 2

Trbn. bas. *f*

Tuba. *f*

Vln. I *f* poco marcato

Vln. II *f*

Vle. *f*

Vc. *f*

Cb. *f* pizz

Detailed description: This page of a musical score covers measures 67, 68, and 69. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems. The first system includes woodwinds (Oboe, Clarinet in B-flat, Bassoon) and brass (Trumpets in F, Trombones, and Tuba). The second system includes strings (Violin I, Violin II, Viola, Violoncello, and Contrabass). The Oboe part begins in measure 68 with a triplet of eighth notes marked *f* and 'a 3'. The Clarinet in B-flat part has a long note in measure 67 and a triplet of eighth notes in measure 68, marked *f* and '2. 3.'. The Bassoon part also has a triplet of eighth notes in measure 68, marked *f* and 'a 3'. The Trumpets in F and Trombones play a rhythmic pattern of eighth notes, with the Trombones and Tuba marked *f*. The Violin I part has a melodic line starting in measure 68, marked *f* and 'poco marcato'. The Violin II, Viola, Violoncello, and Contrabass parts provide harmonic support with various rhythmic patterns and dynamics.

69

Ob.

Cl. (Sib)

Fg.

Cor. (F)

Trbn. ten.

Trbn. bas.

Tuba.

Vln. I

Vln. II

Vle.

Vc.

Cb.

p

f

sim.

L

71

Ob.

Cl. (Sib)

Fg.

Cor. (F)

Trp. (Bb) 1. solo *p* *mf*

Trp. (Bb) 2. 3. *mf*

Trbn. ten.

Trbn. bas.

Tuba. solo *p* *mf*

Vln. I

Vln. II *mp* *p*

Vle. *mp*

Vc.

Cb.

M

74

Ob.

Cl. (Sib) a 3

Fg.

Cor. (F)

Trp. (Bb) *p*

Trp. (Bb)

Trbn. ten.

Trbn. bas.

Tuba. *p*

Vln. I *f poco marcato*

Vln. II *mp* *p* *f*

Vle. *mp* *p* *f*

Vc. *f*

Cb.

Detailed description: This page of a musical score covers measures 74 through 77. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. (Sib)) with a triplet marking 'a 3', and Bassoon (Fg.). The brass section consists of two French Horns (Cor. (F)), two Trumpets in B-flat (Trp. (Bb)), two Trombones (Trbn. ten. and Trbn. bas.), and a Tuba. The string section includes Violin I (Vln. I) with a dynamic marking of *f poco marcato*, Violin II (Vln. II) with dynamics *mp*, *p*, and *f*, Viola (Vle.) with dynamics *mp*, *p*, and *f*, Violoncello (Vc.), and Contrabass (Cb.). A rehearsal mark 'M' is placed above measure 75. The score features various musical notations such as slurs, accents, and dynamic markings.

78

Ob.

Cl.
(Sib)

Fg.

Cor.
(F)

Trp.
(Bb)
mf

Trp.
(Bb)

Trbn.
ten.

Trbn.
bas.

Tuba.
mf

Vln. I

Vln. II

Vle.

Vc.

Cb.

p

N

80

Ob.

Cl.
(Sib)

Fg.

Cor.
(F)

Trp.
(Bb)

Trp.
(Bb)

Trbn.
ten.

Trbn.
bas.

Tuba.

Vln. I

Vln. II

Vle.

Vc.

Cb.

mf

mf

mf

O

82

Ob.

Cl. (Sib)

Fg.

Cor. (F)

Trp. (Bb)

Trbn. ten.

Trbn. bas.

Vln. I

Vln. II

Vle.

Vc.

Cb.

1. 2. *mf* *mp* *pp* <> *ppp*

3. 4. *mf* *mp* *pp* <> *ppp*

sp

p *mp poco espress.*

p

pp <> *ppp*

arco *pp* <> *ppp*

S

100

Cor. (F)

Vln. I

Vln. II

Vle.

Vc.

Cb.

pp <> ppp

pp <> ppp

pp <> ppp

mf

p

mf

poco espress.

p

p

mf > mp

pp <>

pp <>



T

U

106

Fl.

Cor. (F)

Vln. I

Vln. II

Vle.

Vc.

Cb.

mf

pp <> ppp

pp <> ppp

pp <> ppp

pp <> ppp

8va

mf poco espress.

mp

p

mf poco espress.

pp <> ppp

1. solo

V

111

Fl.

Cor. (F)

Vln. I

Vln. II

Vle.

Vc.

Cb.

pp <> ppp

pp <> ppp

pp <> ppp

pp <> ppp

mp poco espress.

p *mp* *p legato*

mp

pp <> ppp *mp*

W

115

Vln. I

Vln. II

Vle.

Vc.

Cb.

121 X Y

Vln. I
Vln. II
Vle.

129

Vln. II
Vle.
Vc.

p legato
p poco a poco decresc.
poco a poco decresc.

135

Vle.
Vc.
Cb.

A tempo
♩ = 64
molto rit.

pp
pp
pp

1)

Fine app. 10'30

1) If possible, else played an octave higher.