

Martin Lohse

# Forandring

chamber ensemble

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Chamber ensemble

Composed 2002

Supported by The Danish Arts Foundation

**Martin Lohse**

**Forandring**

**(Changing)**

chamber ensemble

composed in 2002

with support from

The Danish Arts Foundation

**Parts**

contact composer

[contact@martinlohse.com](mailto:contact@martinlohse.com)

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[contact@mirror-music.com](mailto:contact@mirror-music.com)

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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](http://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 1<sup>st</sup> 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 4<sup>th</sup> 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.

# **Forandring**

## **for chamber ensemble**

*Forandring* (Changing) has been written for young people playing in a music school ensembles.

Duration app. 7 min.

Martin Lohse 2002

### **Chamber ensemble**

2 Flauti dolce, soprano  
2 Flauti  
2 Sassofoni alto in Mib

1 Corno in F  
2 Trombe in C

Violini 1  
Violini 2

2 Pianoforti

The score can be played by an amateur chamber orchestra

The score is transposing

The score can be played with other combinations of instruments

# Forandring

**Allegro**  
♩ = 120

Martin Lohse januar 2002

2 Flauti dolce, soprano

2 Flauti grande

2 Sassofoni alto in Mib

Corno in Fa

2 Trombe in Do

Violini 1

Violini 2

Pianoforte 1

Pianoforte 2

15

**A** accel.

**B**

Pnf 1

Pnf 2

**C**

**Presto**  
♩ = 240

27

Pnf 1

Pnf 2

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39

Pnf 1

Pnf 2

*ff*

*ff*

*f*

55 **D** Moderato  $\text{♩} = 60$  **E**

Cor (F)

Vn 1

Vn 2

*p*

*p*

67 **F**

Fl.g 1

Cor (F)

Vn 1

Vn 2

*mp*

79 **G** **H**

Fl.g 1

Cor (F)

Vn 1

Vn 2

89

Fl.g 1

Cor (F)

Vn 1

Vn 2



101

Vn 1  
Vn 2  
Pnf 2

*f*

109

Fl.d 1  
Fl.d 2  
Vn 1  
Vn 2  
Pnf 1  
Pnf 2

*p*  
*mp*  
*p*

121

Fl.d 1  
Fl.d 2  
Vn 1  
Vn 2  
Pnf 1  
Pnf 2

*p*

130

Fl.d.1  
Fl.d.2  
Vn.1  
Vn.2  
Pnf.1  
Pnf.2

*ff*

139

I

Sas. 1 (Eb) *mp*  
Sas. 2 (Eb) *mp*  
Cor (F) *p*  
Tr. 1 (C) *p*  
Tr. 2 (C) *p*  
Vn.1 *p*  
Vn.2 *p*  
Pnf.1 *mp*  
Pnf.2 *p*

**J**  
147

Sas. 1 (Eb)  
Sas. 2 (Eb)  
Cor (F)  
Tr. 1 (C)  
Tr. 2 (C)  
Vn 1  
Vn 2  
Pnf 1  
Pnf 2

**K**  
155

Sas. 1 (Eb)  
Sas. 2 (Eb)  
Cor (F)  
Tr. 1 (C)  
Tr. 2 (C)  
Vn 1  
Vn 2  
Pnf 1  
Pnf 2

163 **L** **M**

Cor (F)  
Tr. 1 (C)  
Tr. 2 (C)  
Vn 1  
Vn 2  
Pnf 1  
Pnf 2

*f* *mf*

176 **N**

Fl.d 1  
Fl.d 2  
Pnf 1

*p*

187 **O**

Fl.d 1  
Fl.d 2  
Pnf 1

*p*

198

Fl.d 1

Fl.d 2

Pnf 1

208

Fl.d 2

Pnf 1

Pnf 2

221

Fl.g 1

Fl.g 2

Vn 1

Vn 2

Pnf 2

*f*

*p*

*mp*

233

Fl.g 1

Fl.g 2

Vn 1

Vn 2

Pnf 2

*p*

241

Fl.g 1

Fl.g 2

Vn 1

Vn 2

Pnf 2

*ff*



251

**P**

Fl.g 1

Fl.g 2

Sas. 1 (Eb)

Sas. 2 (Eb)

Cor (F)

Tr. 1 (C)

Tr. 2 (C)

Vn 1

Vn 2

Pnf 1

Pnf 2

*mp*

*mp*

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

259 **Q**

Fl.g 1

Fl.g 2

Sas. 1 (Eb)

Sas. 2 (Eb)

Cor (F)

Tr. 1 (C)

Tr. 2 (C)

Vn 1

Vn 2

Pnf 1

Pnf 2

267 **R**

Fl.g 1  
Fl.g 2  
Sas. 1 (Eb)  
Sas. 2 (Eb)  
Cor (F)  
Tr. 1 (C)  
Tr. 2 (C)  
Vn 1  
Vn 2  
Pnf 1  
Pnf 2



275 **S**

Pnf 2

*fff*



281 **T**

Fl.d 1 *mf*

Fl.d 2 *mf*

Fl.g 1 *mf*

Fl.g 2 *mf*

Sas. 1 (Eb)

Sas. 2 (Eb)

Cor (F) *mf*

Tr. 1 (C) *mf*

Tr. 2 (C) *mf*

Vn 1 *mf*

Vn 2 *mf*

Pnf 1 *mf*

Pnf 2 *mf*

289 **U**

Fl.d 1

Fl.d 2

Fl.g 1

Fl.g 2

Sas. 1 (Eb)

Sas. 2 (Eb)

Cor (F)

Tr. 1 (C)

Tr. 2 (C)

Vn 1

Vn 2

Pnf 1

Pnf 2

297 **V**

Fl.d 1  
Fl.d 2  
Fl.g 1  
Fl.g 2  
Sas. 1 (Eb)  
Sas. 2 (Eb)  
Cor (F)  
Tr. 1 (C)  
Tr. 2 (C)  
Vn 1  
Vn 2  
Pnf 1  
Pnf 2  
b7  
b3

305 **W**

Pnf 2  
b7  
b3

313 **X**

Sas. 1 (Eb)  
Sas. 2 (Eb)  
Vn 1  
Vn 2  
b7  
b3

321 **Y**

Fl.d 1  
Fl.d 2  
Sas. 1 (Eb)  
Sas. 2 (Eb)  
Vn 1  
Vn 2

*mp*  
*mp*

329 **Z** **AA**

Fl.d 1  
Fl.d 2  
Fl.g 1  
Fl.g 2  
Sas. 1 (Eb)  
Sas. 2 (Eb)  
Vn 1  
Vn 2

*mp*  
*mp*

337 **BB**

Fl.d 1  
Fl.d 2  
Fl.g 1  
Fl.g 2  
Sas. 1 (Eb)  
Sas. 2 (Eb)  
Vn 1  
Vn 2

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

**CC** **DD**

345 *rit.*

Fl.d.1  
Fl.d.2  
Fl.g.1  
Fl.g.2  
Pnf 1  
Pnf 2

**EE**

353

Fl.d.1  
Fl.d.2  
Fl.g.1  
Fl.g.2  
Pnf 2

361

Fl.d.1  
Pnf 2

1) tages evt. med venstre hånd og overtages af højre hånd.

**Fine** app. 7 min.