

Martin Lohse

Moto immoto

for sinfonietta

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Composed 2009-15

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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.

Sinfonietta

Flauto (Flauto alto in G)
Oboe (Corno inglese)
Clarinetto in Bb
Fagotto

Corno in F
Trombe in Bb
Trombone

Violino 1
Violino 2
Viola
Violoncello
Contrabasso (five string if possible)

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

Durata: 10.30 min.

Moto immoto for sinfonietta

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 sinfonietta was written in 2015.

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 an 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 2015

Moto immoto for sinfonietta

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 og udgaven for sinfonietta blev komponeret i 2015.

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 transcendentale musik af hurtigere mere tætte afsnit, hvilket dog ikke ændrer på den grundlæggende mere meditative stemning i værket.

Martin Lohse 2015

Moto immoto

for sinfonietta

Adagio con passione sostenuto

Martin Lohse 2009/2016

$\text{♩} = 68$

rit. - - - -

Flauto gr.

Corno inglese in F

Clarinetto in Sib

Fagotto.

Tromba in Sib

Corno in Fa.

Trombone tenor

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

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A tempo
♩ = 68

A

Fl. *mf poco espress.*

Tr. (Sib)

Trbn.

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc. *f*

Cb. *f*

12

Cl. *p legato*

Fg. *p legato*

Tr. (Sib)

Trbn.

Vln. 1 *con sord. p <-> pp*

Vln. 2 *con sord. p <-> pp*

Vla.

Vc. *mp*

Cb. *con sord. p <-> pp*

p <-> pp

p <-> pp

B

18

C. A. (F) *poco espress.*
pp *mp* *p*

Cl.

Fg.

Vln. 1 *p <> pp*

Vln. 2 *p <> pp*

Vla.

Vc.

Cb. *p <> pp* *p <> pp* *p <> pp*

C

24

Fl. *p legato*

C. A. (F) *mp* *p < mf > mp* *p < mp*

Cl.

Fg.

Vln. 1 *p <> pp*

Vln. 2 *p <> pp*

Cb. *p <> pp* *p <> pp* *p <> pp*

31 D

Fl. *f* *espress.*

C. A. (F) *p* *mp* *p* *mf* *mp* per Ob.

Cl.

Fg. *f*

Tr. (Sib) con sord. *mf*

Cor. (F) *p* *f* *espress.*

Trbn. con sord. *mf*

Vln. 1 *p* <> *pp* *p* <> *pp* *p* <> *pp* *ff* possibile et poco marcato

Vln. 2 *p* <> *pp* *p* <> *pp* *p* <> *pp* *f*

Vla. *f*

Vc. *f*

Cb. *p* <> *pp* *p* <> *pp* *p* <> *pp* *f* senza sord.

37

Fl.

Oboe

Cl.

Fg.

Tr.
(Sib)

Cor.
(F)

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

p

39

Fl.

Ob.

Cl.

Fg.

Tr.
(Sib)

Cor.
(F)

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

5/4

E

41

Fl. *mp poco espress.*

Ob.

Cl.

Fg.

Tr. (Sib) *p legato*

Cor. (F) *mp poco espress.*

Trbn. *p legato*

Vln. 1 *p <> pp f*

Vln. 2 *f*

Vla. *p <> pp f*

Vc. *f*

Cb. *p <> pp f*

F

per A. Fl.

45

Fl. *p*

Cl. *p legato*

Fg. *mp poco espress.*

Tr. (Sib)

Cor. (F) *p legato senza sord*

Trbn. *mp poco espress.*

Vln. 1 *con sord.*
p <> pp

Vln. 2 *p <> pp*

Vla. *con sord.*
p <> pp

Vc. *p <> pp*

Cb. *con sord.*
p <> pp



G

51

Cl. *p <> pp*

Fg. *p <> pp*

Cor. (F) *p <> pp*

Trbn. *p <> pp*

Vln. 1 *p <> pp*

Vln. 2 *p <> pp*

Vla. *p <> pp*

Vc. *p <> pp*

Cb. *p <> pp*

57 H

Cl.

Fg.

Cor. (F) *p legato*

Trbn. *p legato*

Vln. 1

Vln. 2 *p < pp*, *mp*, *p <> pp*

Vla. *p < pp*, *p < pp*

Vc. *mp*, *p <> pp*

Cb. *p <> pp*, *p <> pp*

63 Flauto alto *poco espress.*

Fl. alto (G) *p < mp*, *p < mp*, *p < mf > mp*, *p*
senza sord.

Tr. (Sib) *p < mp*, *p < mp*, *p < mf > mp*

Cor. (F)

Trbn.

Vln. 1 *senza sord.*, *p <> pp*, *p <> pp*, *p*

Vln. 2 *p <> pp*, *senza sord.*, *p <> pp*, *p <> pp*, *p*

Vla. *p <> pp*, *p <> pp*, *p <> pp*, *p*

Vc. *p <> pp*, *p <> pp*, *p <> pp*, *senza sord.*, *p*

Cb. *p <> pp*, *p*

I

Fl. alto (G) *f* *espress.*

Ob. *f*

Cl. *f*

Fg. *f*

Trbn. *f*

Vln. 1 *ff* *possibile et poco marcato*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

72

Fl. alto (G)

Ob.

Cl.

Fg.

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 17, starting at measure 72. It features ten staves for different instruments. The Flute Alto (G) part begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It has a long slur over measures 72-75. The Oboe part has a treble clef and F# key signature, with notes and rests. The Clarinet part has a treble clef and F# key signature, with notes and rests. The Bassoon part has a bass clef and F# key signature, with notes and rests. The Trombone part has a bass clef and F# key signature, with a rhythmic pattern of eighth notes. The Violin 1 part has a treble clef and F# key signature, with a fast, repetitive rhythmic pattern. The Violin 2 part has a treble clef and F# key signature, with notes and rests. The Viola part has an alto clef and F# key signature, with notes and rests. The Violoncello part has a bass clef and F# key signature, with notes and rests. The Contrabass part has a bass clef and F# key signature, with a rhythmic pattern of eighth notes. Dynamics like *v* and *V* are used throughout the score.

74

Fl. alto (G)

Ob.

Cl.

Fg.

Tr. (Sib)

Cor. (F)

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f legato et poco espress.

f legato et poco espress.

77

Fl. alto (G)

Ob.

Cl. a 3

Fg.

Tr. (Sib)

Cor. (F)

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

J

ff possibile et poco marcato

f

f

f

81

Fl. alto (G)

Ob.

Cl.

Fg.

Tr. (Sib)

Cor. (F)

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 81 through 84. The score is arranged in a system with ten staves. The instruments are: Fl. alto (G), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr. in Sib), Cor Anglais (Cor. in F), Trombone (Trbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Fl. alto part has a long slur over measures 81-84. The Oboe, Clarinet, and Bassoon parts have slurs over measures 81-82 and 83-84. The Trumpet and Cor Anglais parts have long slurs over measures 81-84. The Trombone part has a rhythmic pattern of eighth notes. The Violin 1 part has a fast, repetitive eighth-note pattern. The Violin 2, Viola, and Violoncello parts have a simple harmonic accompaniment. The Contrabass part has a rhythmic pattern of eighth notes.

83 *per Fl.*

Fl. alto (G)

Ob.

Cl.

Fg.

Tr. (Sib)

Cor. (F)

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

85

Ob.

Cl.

Fg.

Tr. (Sib)

Cor. (F)

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sp *legato*

p *mp poco espress.*

p *legato*

pp *pp*

90

Cor. (F)

Trbn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

L

97

Ob. *p* *f*

Cor. (F) *pp* *pp* *pp*

Trbn. *pp* *pp* *pp*

Vln. 1

Vln. 2

Vla. *p legato* *poco espress.* *p*

Vc. *pp* *pp* *mp*

Cb. *pp* *pp* *mp*



103

Cor. (F) *pp* *pp* *pp*

Trbn. *pp* *pp* *pp*

Vln. 1

Vln. 2

Vla. *mf* *p* *mf* *poco espress.* *p*

Vc. *p* *mf* *mp*

Cb. *pp* *pp*

119

Vln. 1

Vln. 2

Vla.

127

Vln. 2

Vla.

Vc.

p legato

135

Vln. 2

Vla.

Vc.

p poco a poco decresc.

poco a poco decresc.

139 rit.

Vla.

Vc.

Cb.

pp

pp

1)

pp

1) If five-string bass, else play the note one octave up.

Fine app. 10:30 min.