

Martin Lohse

Hymn

for brass quintet

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Composed 2008/2009

Martin Lohse
Hymn

chamber work for brass quintet

composed in 2008/2009

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.

Hymn

for brass quintet

Ensemble

2 trumpets in Bb
Horn in F
Tenor trombone
Tuba/bass trombone

Program note

Hymn is partly a recomposition of the fifth movement of *8 momenti mobile* (2008) for saxophone quartet.

It starts with a choral before a melody emerges in 3/4 in the two trumpets. In the second phrase there comes an accompaniment in 7/8 as a counter rhythm to the melody in the trumpets, and the rest of this part continues with melody and accompaniment in different tempoes/time signatures until the choral comes back in the end.

Duration app. 3 min.

Martin Lohse 2009

Hymn

for brass quintet

Martin Lohse 2008/2009

Moderato

♩ = 108-112

poco rit.

A tempo

Musical score for Trombe I in B♭, Trombe II in B♭, Corno in F, Trombone tenor, and Tuba/Tombone basso. The score is in 3/4 time and features a tempo change from Moderato to A tempo. The music is marked *p* and *cantabile*. The score includes a double bar line with repeat dots on the left side.



Musical score for Tr.I (B♭), Tr.II (B♭), Cor. (F), Trb.t, and Tuba/Trb.b. The score is in 3/4 time and features a tempo change from Moderato to A tempo. The music is marked *rit.* and *A tempo*. The score includes a double bar line with repeat dots on the left side.

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Moderato grazioso con espressione

B ♩ = 112

C

Tr.I (Bb) *mf cantabile*

Tr.II (Bb) *mp*

Cor. (F) *mp*

Trb.t. *mp legato*



D

19

Tr.I (Bb) *mp*

Tr.II (Bb) *mf cantabile*

Cor. (F)

Trb.t.

Tuba/Trb.b. *mp poco marcato*

1)

1) The brackets shows rhythms that are across the timesignatures.

E

25

Tr.I (Bb)

Tr.II (Bb)

Cor. (F)

Trb.t

Tuba/Trb.b

mf poco espress.

mp poco marcato

mp legato

F

31

Cor. (F)

Trb.t

Tuba/Trb.b

mf cantabile

mp poco marcato

37

Trb.t

Tuba/Trb.b

mf

G

43

Cor. (F)

Trb.t

Tuba/Trb.b

mp poco marcato

mp poco marcato

cantabile

H

49

Tr.II (Bb)

Cor. (F)

Trb.t

Tuba/Trb.b

mf poco espress.

I

56

Tr.II (Bb)

Cor. (F)

Trb.t

Tuba/Trb.b

ff con fuoco

f — con fuoco — ff

ff con fuoco

J

65

Tr.I (Bb)

Tr.II (Bb)

Cor. (F)

Trb.t

Tuba/Trb.b

p con anima

p con anima

p con anima

ff

rit.

K Moderato
♩ = 108

75

Tr.I (Bb)

Tr.II (Bb)

Cor. (F)

Trb.t

Tuba/Trb.b

p *cantabile*

mp *cantabile*

L

4

Cor. (F)

Trb.t

Tuba/Trb.b

M Moderato poco sostenuto

10

rit. ...

♩ = 88

rit. ...

Tr.I (Bb)

Tr.II (Bb)

Cor. (F)

Trb.t

Tuba/Trb.b

p *cantabile*

p *cantabile*

p

p

Fine app. 3 min.