

Martin Lohse

Resonance

for guitar trio

M
W

Martin Lohse

Resonance

for guitar trio

Supported by The Danish Arts Foundation

Composed 2015

Martin Lohse

Resonance

for guitar trio

composed in 2015

with support from
The Danish Arts Foundation

Parts

www.mirror-music.com

1st. edition

1st. print

Published 2017

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

contact@mirror-music.com

www.mirror-music.com

Mirror Music 1-33-17007

ISBN 979-0-706798-15-8

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.

Resonance for guitar trio

Starting with a long slow *accelerando*, *Resonance* develops from a slow repetitive movement into a fast, rhythmical piece with an expressive melody between the whirling notes ending with the melody in a pure form played as harmonics in the guitars.

Resonance is dedicated to Copenhagen Guitar Trio

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 never 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 *Liebesträume* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used in *Concerto in tempi* from 2010.

Martin Lohse 2015

Resonance for guitar trio

Startende med et langt *accelerando*, udvikler *Resonance* sig fra en langsom repetitiv sats til et hurtigt, rytmisk stykke med en melodi der kommer frem mellem hvirvlende noder, for til sidst at ende med melodien i ren form, spillet som flageoletter I de tre guitarer.

Resonance er dedikeret til Copenhagen Guitar Trio

Mobile

En teknik hvor forskellige lag af musik i hver deres tempo, metrik og musikalsk stil kombineres i et simpelt mønster af akkorder, som langsomt modulerer igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

Martin Lohse 2015

Resonance

Andante

♩ = 64 accel.

Martin Lohse 2015
dedicated to Copenhagen Guitar Trio

Chitarra I *mp*

Chitarra II *p poco espress.*

Chitarra III *p poco espress.*

Chi. I

Chi. II

Chi. III

Chi. I

Chi. II

Chi. III

Chi. I

Chi. II

Chi. III

♩ = ♩ a ♩ = 128

A A tempo ♩ = 64 accel.

Chi. I

Chi. II

Chi. III

1) The accelerando should be played as one long even accelerando from bar 1-53

Martin Lohse © All rights reserved

20

Chi. I

Chi. II

Chi. III

B

23

Chi. I

Chi. II

Chi. III

26

Chi. I

Chi. II

Chi. III

29

Chi. I

Chi. II

Chi. III

32

Chi. I

Chi. II

Chi. III

C A tempo ♩ = 64
accel. a ♩ = 128

35

Chi. I

Chi. II

Chi. III

D

38

Chi. I

Chi. II

Chi. III

42

Chi. I

Chi. II

Chi. III

46

Chi. I

Chi. II

Chi. III

E Moderato
♩ = 96

50

Chi. I

Chi. II

Chi. III

f poco agitato

54

Chi. I

Chi. II

Chi. III

58

Chi. I

Chi. II

Chi. III

62

Chi. I

Chi. II

Chi. III

F

f agitato

67

Chi. I

Chi. II

Chi. III

73

Chi. I

Chi. II

Chi. III

G

ff agitato

79

Chi. I

Chi. II

Chi. III

85 H

Chi. I

Chi. II

Chi. III

ff agitato

91

Chi. I

Chi. II

Chi. III

97 I

Chi. I

Chi. II

Chi. III

poco a poco dim.

ff agitato

103

Chi. I

Chi. II

Chi. III

poco a poco dim.

108 poco rit.

Chi. I

Chi. II

Chi. III

diminuendo

J Moderato e poco rubato
♩ = 92

Chi. I
Chi. II
Chi. III

p — *f* — *mf*
mf
mf

Chi. I
Chi. II
Chi. III

p — *f* — *mf*

K

Chi. I
Chi. II
Chi. III

p — *f* — *mf*
p — *f*

Chi. I
Chi. II
Chi. III

p — *f* — *mf*
>mf

L

Chi. I
Chi. II
Chi. III

p — *f* — *mf*
p — *f*

Chi. I
Chi. II
Chi. III

>mf
p — *f* — *mf*

146 M

Chi. I
Chi. II
Chi. III

p — *f* — *mf*

152

Chi. I
Chi. II
Chi. III

p — *f* — *mf*

157

Chi. I
Chi. II
Chi. III

>mf *decresc.*
decresc.
pp — *mp* — *p* *decresc.*

163 *poco rit.* *app. 3"* N $\text{♩} = 76$ **Andante grazioso con espressione**

Chi. I
Chi. II
Chi. III

pp *mp* *mp* *mp*
p *poco espress.* *p*

168 *sim.*

Chi. I
Chi. II
Chi. III

mp *mp* *mp* *mp* *mp*

173

Chi. I

Chi. II

Chi. III

178

Chi. I

Chi. II

Chi. III

183

Chi. I

Chi. II

Chi. III

poco rit.

P A tempo $\text{♩} = 76$

mp poco rubato e espress.

p

189

Chi. I

Chi. II

Chi. III

195

Chi. I

Chi. II

Chi. III

201

Chi. I

Chi. II

Chi. III