

Martin Lohse

# Flow

for organ and piano

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**Martin Lohse**

**Flow**

for organ and piano

composed in 2020

**Info and questions**

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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 polystylistic 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.

**Flow**  
for organ and piano

dedicated to Duo Mathiesen-Magnussen

Fast repetitions on a steady stream of slow moving chords, always on the road towards something: Small motives with an inner longing and large chords which never finds their place, like a flowing stream of life, moving forward in small circles, in a never ending wave between consciousness and matter.

Martin Lohse 2020

**Flow**  
for orgel og klaver

dedikeret til Duo Mathiesen-Magnussen

Hurtige gentagelser på en glidende strøm af langsomme akkorder, altid på vej mod noget: Små motiver med en indre længsel og store akkorder som aldrig finder deres plads, som en flydende strøm af liv, der bevæger sig fremad i små cirkler, i en evig bølge mellem bevidsthed og materie.

Martin Lohse 2020

# Flow

Gedackt  
Woodpibe

Allegro

♩ = 128

Martin Lohse 2019  
dedicated to Anne Mathiesen  
and David Magnussen

Organ

Pedals

Piano

Org.

Org.

Org.

Pno.

A

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*pp* *CLASC.*

25

Org.



31

Org.



*pp more*

37

Org.



**B**

43

Org.



49

Org.

Pno.

legato simili

55

Org.

Pno.

61

Org.

Pno.

67

Org.

Pno.

73

Org.

Pno.

79

Org.

Pno.

85

Org.

Pno.

91

Org.

Pno.

97

Org.

Pno.

8va

103

Org.

Pno.

8va

109

Org.

Pno.

8va

115

Org.

Pno.

8va

121

Org.

Pno.

127

Org.

Pno.

**C**

*più p*

131

Org.

Pno.

134

Org.

Pno.

137

Org.

Pno.

139

Org.

Pno.

141

Org.

Pno.

**D**

*p*

144

Org.

147

Org.

150

Org.

153

Org.

156

Org.

159

Org.

Pno.

*pp* *CLSL.*

162

Org.

Pno.

165

Org.

Pno.

168

Org.

Pno.

171

Org.

Pno.

**E**

*pp*

174

Org.

Pno.

?

177

Org.

Pno.

Musical score for measures 177-180. The Organ part (top) features a treble clef, a key signature of one sharp (F#), and a melody of eighth notes. The Piano part (bottom) consists of two staves: the upper staff has a treble clef with chords and eighth-note patterns, and the lower staff has a bass clef with a steady eighth-note accompaniment.



180

Org.

Pno.

Musical score for measures 180-183. The Organ part (top) continues with a treble clef, a key signature of one sharp (F#), and a melody of eighth notes. The Piano part (bottom) consists of two staves: the upper staff has a treble clef with chords and eighth-note patterns, and the lower staff has a bass clef with a steady eighth-note accompaniment.



183

Org.

Pno.

Musical score for measures 183-186. The Organ part (top) continues with a treble clef, a key signature of one sharp (F#), and a melody of eighth notes. The Piano part (bottom) consists of two staves: the upper staff has a treble clef with chords and eighth-note patterns, and the lower staff has a bass clef with a steady eighth-note accompaniment. The piece concludes with a 4/4 time signature.



**F** poco rubato

185

Org.

Pno.

*p*

*pp*

2"  
4"



188

Org.

Pno.



190

Org.

Pno.

192

Org.

Pno.



194

Org.

Pno.



196

Org.

Pno.

200

Org. Small principal plenum

Pno. *p*

203 *poco accel.*

Org.

Pno. *staccato* *mf*

209

Org.

Pno.

G

215 Small principal plenum

Org.

Pno.

221

Org.

Pno.



227

Org.

Pno.



232

H

Org.

Pno.

*mf*

237

Org.

Pno.



242

Org.

Pno.



247

I

Org.

Pno.

253

Org.

Pno.



259

Org.

Pno.



**J**

Large principal plenum **Vivace**  
♩ = 160

265

Org.

Ped.

Pno.

Large principal plenum Reed

Modular Plenum

*f*

*f*

268

Org.

Ped.

Pno.

271

Org.

Ped.

Pno.

274

Org.

Ped.

Pno.

277

Org.

Ped.

Pno.

**K**

280

Org.

Ped.

Pno.

**Ped.**

283

Org.

Ped.

Pno.



286

Org.

Ped.

Pno.

\* Ped. \*

289

Org.

Ped.

Pno.

Ped. \* Ped.

292

Org.

Ped.

Pno.

\* Ped. \*

295

Org.

Ped.

Pno.

*Ped.* \* *Ped.*

298

Org.

Ped.

Pno.

\* *Ped.*

301

Org.

Ped.

Pno.

\* *Ped.*

304

Org.  
Ped.  
Pno.

308

Org.  
Ped.  
Pno.

*f*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

312

Org.  
Ped.  
Pno.

*fff*  
*Ped.* \* *Ped.* \*

Fine duration 11-12'