

Martin Lohse

For at forfølge det håb...

for mezzosoprano and violin

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Supported by The Danish Arts Foundation

Composed 1997

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Info and questions

contact composer
contact@martinlohse.com
www.martinlohse.com

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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

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 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.

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for mezzo soprano and violin

by Martin Lohse

English title: To pursue the hope...

*For at forfølge det håb, som dræber mig
forfølger jeg tanken, der nærer håbet.
Jeg forfølger kærligheden, der nærer tanken,
og ikke tillader mig at dø i glemslen,
men nærer håbet om en time så uendelig stor,
at intet døgn kan rumme dens meningsløse tidsløshed.
På det seneste har den tanke forfulgt mig,
at evigheden er opbygget af små øjeblikke
der per definition
er unikke.*

Kim Mortensen 1996

For at forfølge det håb...

Martin Lohse
tekst: Kim Mortensen

for mezzosopran og violin

Langsomt, henholdent $\text{♩} \sim 56$

4 3 6 4 5 4 6
4 4 4 4 4 4 4

mezzo-sopran

pp gliss. [a] [da] [di] [e] [da] [a]

Violin

pizz. arco sul tasto arco gliss. sul pont. col legno battuto arco ord. sul tasto ord. espress.

P pp mf pp P

Hurtigere, kommende fra det fjerne $\text{♩} \sim 64$

6 4 8 7 9 10 4
4 8 8 8 8 8 4

mf

espress. hem. ord. sul pont.

På det seneste har den tanke forfulgt mig, at e-vigheden er op bygget af små øjeblikke

poco rit... 4

Langsomt, henholdent $\text{♩} \sim 56$

4 9 4 3 6 4 5
4 8 4 4 4 4 4

pp gliss. [i] [de] [da] [e]

Violin

ord. gliss. pizz. sul D arco gliss. col legno battuto arco

pp P pp mf pp

∨ Klangen af tonen overtages, og bliver derved gradvis forandret

Ikke for hurtigt, melodisk med fri rytme.

(de) [i] For at forfølge det h[æ]b, som dr[æ]ber mig

gliss. 25 y mp 3/2

col legno battuto

P 3/2

forfølger jeg tanken, der næ-ter h[æ]bet

arco pizz. arco mp mf 67

Jeg forfølger k[æ]r-lighed[en], der næ-ter tanken og ik-ke til-la-der mig

P 67 67 67 67 67 67 67 67 67 67

1) Den grafiske placering af noderne er ment som rytmisk vejledende, evt. pulsforfølgelse skal kun kunne mærkes i kortere perioder

2) Dynamisk er sopran melodiførende og violin generelt akkompagnerende.

3.

Langsamt $\text{♩} = 56$

4/4 3/4 6/4 4/4 5/4 4/4

at de i glemsten, men næ-ter hæ-ber

col legno battuto p_{izz.} arco gliss. 30 gliss. col legno battuto arco

p pp mp pp

4/4 6/4 11/8

om en ti-me så vendelig stor

espr. frem. ord → sul pont.

p

Hurtigere, evt. pulsforømmelse svarrende til $\text{♩} \sim 64$

mf f p pp

✓ Finere rytmisk udgave af takt 10-14

Langsamt $\text{♩} \sim 56$

4/4 3/4 6/4 4/4 5/4 7/4

pp gliss. gliss. ppp

at in-tet døgn kan rumme dens

ppizz. arco gliss. coll. lagno battuto arco

p pp mp pp

Hurtigere $\text{♩} \sim 64$

pp poco rit. mf 7/8 9/8 10/8

me-ningløse tidsløshed På det seneste har den tænkt for sig, at e-vigheden er og

ppp

Langsamt, henholdsvis $\text{♩} \sim 56$

10/8 5/4 pp 11/8 4/4 decresc. et ritardando

bygget at små øje-blikke der for definition er u-nikke

pp decresc. et ritardando

Jan 97 ML