

Martin Lohse

6 preludes

for organ

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Composed 2003

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composed in 2003

Info and questions

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1st. edition

1st. print

Published 2020

by

Mirror Music

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Denmark

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www.mirror-music.com

Mirror Music 1-31-20012

ISBN 979-0-706807-48-5

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.

6 preludes

for organ

6 preludes is dedicated to David Lau Magnussen, and is arranged for piano and for accordion in 2013. The focus on melody and especially harmony is profound in the work. It is based mainly on major thirds and sequences of varying duration. In Prelude no. 2, 4 and 6 there is periods with long accelerandos that slowly but inevitable changes the music to a different state of musical expression. The 6 preludes can be performed individually or as a suite, and the proposed registers can be changed according to room and instrument etc.

Duration: 14-15 min.

Martin Lohse 2013

I

Havet formørkes - The darkening sea -

Martin Lohse
dedicated to David Lau Magnussen
september 2003
poco rit.

4 fod flute
8 fod fugara
8 fod gedakt

1 $\text{♩} = 90$

Organ *legato*

6 **A tempo**

4 fod flute
4 fod principal $\text{♩} = 144$

11

8 fod gedakt
4 fod flute

16 $\text{♩} = 208$

poco rit.

20 **rit.**

II

4 fod flute

Andante

♩ = 72

4 fod flute

4 fod principal

8 fod gedakt

8 fod fugara

♩ = 72 **accel.**

1

Org. *legato*

poco rit.

2 fod
4 fod flute

♩ = 88

5

Org. *tr*

molto rit.

2 fod
4 fod flute
4 fod principal

♩ = 80

accel.

A tempo

10

Org. *legato*

4 fod flute

♩ = 72

16

Org.

III

4 fod flute

Lento
♩ = 52-56

1

4 fod flute
4 fod principal
8 fod gedakt

4 fod flute

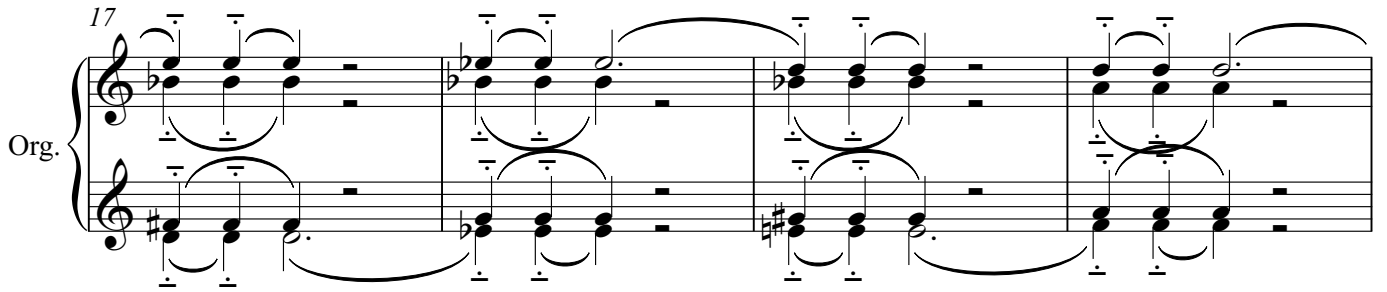
4 fod flute
4 fod principal
8 fod gedakt

5

4 fod flute

9

13

Org. 

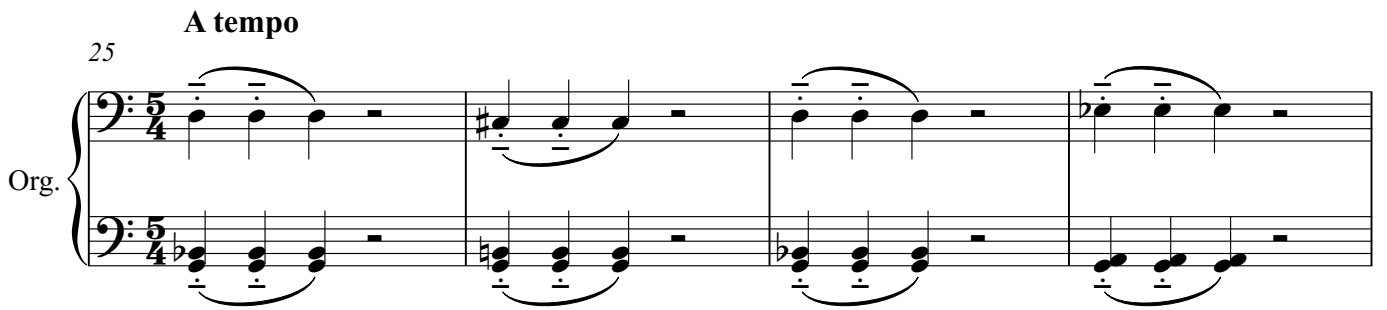
2 fod
4 fod flute
4 fod principal
8 fod fugara

poco rit. **A tempo** **poco rit.**

21 
legato con espress.

4 fod flute

A tempo

25 

29 

poco rit.

33 

IV

4 fod flute
4 fod principal

4 fod flute

Andante $\text{♩} = 64$ ca 5-7" *accel.*¹⁾ (a $\text{♩} = 128$)

accel. $\text{♩} = 64$ (a $\text{♩} = 128$) *molto rit.* *accel.* $\text{♩} = 64$

(a $\text{♩} = 128$) $\text{♩} = 64$ *accel.*

(a $\text{♩} = 128$)

1) Bar 4-10, 12-22 and 23-30: Performed as long even accelerandos notated with metric modulation when reaching the double tempo

Org. **molto rall.** $\text{♩} = 64$ $(a \text{ ♩} = 64)$ $\text{♩} = 64$ 2 fod
4 fod flute **accel.**

Org. $\text{♩} = 64$ **accel.** $(a \text{ ♩} = 128)$ **accel.**

Org. $\text{♩} = 64$ **accel.**

Org.

Org. **rit.**²⁾ $(a \text{ ♩} = 64)$ $\text{♩} = 128$ **rit.**

2) One long steady decelerando from bar 31-35

rit. $\text{♩} = 128$ rit. $(a \text{ } \text{♩} = 64) \text{ } \text{♩} = 128$ 4 fod flute Allargando $\text{♩} = 104$
rit.

33

Org.

4 fod flute
4 fod principal
8 fod gedakt
8 fod fugara

Largo $\text{♩} = 40$ poco rit.

37

Org.

40

Org.

V

4 fod flute
4 fod principal
8 fod fugara
8 fod gedakt

Andante

♩ = 56

rit. - - - - -

1

4 fod flute

più mosso

♩ = 60

5

11

15

19

Org.

23

Org.

27

Org.

31

Org.

molto rit.

VI

4 fod flute
8 fod fugara

Largo dolente

$\text{♩} = 192, \text{♩} = 48$

1

Org.

6

Org.

10

Org.

4 fod flute

poco rit.

**Andante cantabile e
molto semplice**

$\text{♩} = 72$

2 fod

14

Org.

Legato

- 1) The + after the note means that it's prolonged with one quarter of its length. $\text{♩} + = \text{♩} + \text{♩}$
It's important that the music in each bar, is felt like an accelerando to the double tempo, especially from bar 5, which should be a smooth accelerando.

18

Org.

22

poco rit.

Org.

27

8 fod gedakt

Lento $\text{♩} = 56$

Org.

31

4 fod flute

poco rit.

Org.

35

8 fod gedakt

Org.

Fine 14-15 min.