

Martin Lohse

6 preludes

for piano

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for piano

Composed 2003/2013

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6 preludes

solo piano

composed in 2003/2013

Info and questions

contact composer

contact@martinlohse.com

www.martinlohse.com

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Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

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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.

6 preludes

for piano

The 6 preludes can be performed individually or as a suite.

6 preludes is originally composed in 2003 for organ and dedicated to David Lau Magnussen. It is arranged 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.

Duration: 14-15 min.

Martin Lohse 2013

I

Havet formørkes
- The darkening sea -

Martin Lohse 2003-13
dedicated to David Lau Magnussen

Moderato
♩ = 90

Piano *mf legato*

poco rit.

A tempo
♩ = 144

Pno.

Allegro
♩ = 144

Pno.

Vivace
♩ = 208

Pno. *mp*

poco rit.

rit.

Pno. *mf*

II

Andante
♩ = 72

Piano

f

p legato e cresc.

♩ = 72 **accel.**

Pno.

mf

mp

tr

poco rit.

♩ = 88

Pno.

cresc.

f

mf legato

molto rit.

♩ = 80 **accel.**

A tempo

Pno.

ff

mp

♩ = 72

III

Lento

♩ = 52-56

1

Piano

Musical notation for measures 1-4. The piece is in 5/4 time. The right hand (treble clef) features a melodic line with a slur over the first four notes, starting on a whole note. The left hand (bass clef) provides a harmonic accompaniment with chords and eighth notes. The first measure is marked with a piano (*p*) dynamic.

5

Pno.

Musical notation for measures 5-8. The right hand continues the melodic line with a slur over measures 5 and 6. The left hand accompaniment remains consistent. The dynamic changes to mezzo-forte (*mf*) in measure 8.

9

Pno.

Musical notation for measures 9-12. The right hand has a slur over measures 9 and 10. In measure 11, there is a melodic flourish in the right hand. The left hand accompaniment continues. The dynamic is marked piano (*p*) in measure 9.

13

Pno.

Musical notation for measures 13-16. The right hand features a long slur over measures 13 and 14, followed by a melodic line. The left hand accompaniment continues with chords and eighth notes.

17

Pno.

21

poco rit. A tempo poco rit.

Pno.

ff legato con espress.

25

A tempo

Pno.

p

29

Pno.

33

poco rit.

Pno.

decresc. *pp*

IV

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

8 **accel.** $\text{♩} = 64$ (a $\text{♩} = 128$) **molto rit.** $\text{♩} = 64$ **accel.¹⁾** *cresc.*

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

17 (a $\text{♩} = 128$) $\frac{9}{16}$

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

20 **molto rall.** $\text{♩} = 64$ $(a \text{ ♩} = 64)$ $\text{♩} = 64$ **accel.**

24 $\text{♩} = 64$ **accel.** $(a \text{ ♩} = 128)$ **accel.** *poco cresc.*

28 $\text{♩} = 64$ **accel.**

30

31 **rit.** $(a \text{ ♩} = 64)$ $\text{♩} = 128$ **rit.** *decresc.*

2) One long steady decelerando from bar 31-35

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

33

Pno.

p pp

Largo $\text{♩} = 40$ **poco rit.**

37

Pno.

f

40

Pno.

ff

V

Andante
♩ = 56

ff

rit.

Piano

più mosso
♩ = 60

mp

Pno.

Pno.

mp

Pno.

19

Pno.

23

Pno.

27

Pno.

31

Pno.

molto rit.

VI

Largo dolente

$\text{♩} = 192, \text{♩} = 48$

1

Pno. *mf*

6

Pno.

10

Pno. *mp* *poco rit.*

Andante cantabile e molto semplice

$\text{♩} = 72$

14

Pno. *mp legato* *8va*

- 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 a smooth accelerando to the double tempo, especially from bar 5-9.

Piano score for measures 18-21. The right hand features a melodic line with eighth notes and a final half note. The left hand provides a bass accompaniment with chords and eighth notes. A circled '8' is placed above the first measure of both staves.

Piano score for measures 22-25. The right hand has a melodic line with a slur over measures 23-25. The left hand continues with a bass accompaniment. A circled '8' is above the first measure of both staves. The instruction *poco rit.* is written above the right hand staff.

Piano score for measures 27-30. The tempo is marked **Lento** with a quarter note equal to 56 (♩ = 56). The right hand has a melodic line with a slur over measures 28-30. The left hand has a bass accompaniment. The dynamic marking *p* is written below the first measure.

Piano score for measures 31-34. The right hand has a melodic line with a slur over measures 32-34. The left hand has a bass accompaniment. A circled '8' is above the first measure of both staves. The instruction *poco rit.* is written above the right hand staff, and *8^{va}* is written above the right hand staff.

Piano score for measures 35-38. The right hand has a melodic line with a slur over measures 36-38. The left hand has a bass accompaniment. A circled '8' is above the first measure of both staves. The dynamic marking *pp* is written below the first measure.

Fine 14-15 min.