

Martin Lohse

Intermezzo – B.a.c.h.

for piano

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solo piano

composed in 2005

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

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.

Intermezzo
By a chosen heritage
for piano

The work is written for Jens Ramsing.

It is inspired by Brahms Intermezzi with a loving thought to Bach in the first 4 tones of the work. Rhythmic shifts and different harmonic patterns, forms the basis for the 4-5 minute long piano piece. In particular, the renewable energy and the rhythmic flow has been important in creating the work.

Martin Lohse 2005

Intermezzo
By a chosen heritage
for klaver

Værket er skrevet til Jens Ramsing.

Det er inspireret af Brahms intermezzi med en kærlig tanke til Bach i de første 4 toner af værket. Rytmske forskydninger og forskellige harmoniske mønstre, der kun enkelte steder forvrides, danner grundlaget for det 4-5 minutter lange klaverstykket. Særligt har den vedvarende energi og det rytmske flow været vigtigt i skabelsen af værket.

Martin Lohse 2005

Intermezzo

By a chosen heritage

Andantino appassionato

$\text{♩} = 120$

rit.

Martin Lohse 2005

Piano

Vivace con moto

2-3"

$\text{♩} = 144$

Pno.

Pno.

Pno.

poco rit.

Pno.

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Vivace con moto

♩. = 132

26

Pno.

mf

31

Pno.

36

Pno.

41

Pno.

poco dim. *mp*

46

Pno.

50

Pno.

cresc.

A tempo

♩ = 132

54 *mf*

59

64

8^{va}----- **poco rit.**-----

69 *dim.*

Andantino appassionato

♩ = 120

(8)

74 *p legato*

(8)

A tempo

♩ = 120

79 *poco dim.* *p cantabile*

Allargando $\text{♩} = 116$ **A tempo** $\text{♩} = 124$ **Allargando** $\text{♩} = 116$ **A tempo** $\text{♩} = 128$

85 *poco sostenuto* *cantabile* *sim.*

Allargando $\text{♩} = 120$ **poco rit.** **A tempo** $\text{♩} = 128$

91 *poco a poco agitato et cresc.*

Allargando $\text{♩} = 120$ **A tempo** $\text{♩} = 128$ **Allargando** $\text{♩} = 120$ **A tempo** $\text{♩} = 128$

97

Allargando $\text{♩} = 124$ **A tempo** $\text{♩} = 132$ **Vivace moderato** $\text{♩} = 124$ *accel.*

102 *mf cresc.*

poco rit. $\text{♩} = 132$

108

Vivace con moto $\text{♩} = 132$

113 *f*

Pno.

119

Pno.

125

poco rit.

dim.

Pno.

131

Vivace moderato
♩. = 124

mp *mf*

Pno.

137

Pno.

143

poco cresc.

Pno.

148

più f

2

Pno.

6

Pno.

11

Pno.

17

Pno.

accel.

poco cresc.

22

Pno.

f

8va

(8) *poco rit.* *A tempo*

27

Pno.

dim.

mf

(8) -----

31

Pno.

34

Pno.

rit.

dim.

Andantino appassionato $\text{♩} = 128$ **Allargando** $\text{♩} = 120$ **A tempo** $\text{♩} = 128$ **Allargando** $\text{♩} = 120$

38

Pno.

mp

poco a poco agitato et cresc.

A tempo $\text{♩} = 128$ **Allargando** $\text{♩} = 124$ **A tempo** $\text{♩} = 132$

44

Pno.

Vivace moderato
 $\text{♩} = 124$ *accel.*

49

Pno.

mf *cresc.*

poco rit. ----- **Vivace moderato**
 $\text{♩} = 124$

55

Pno.

f

The tenor has the main melody.

61

Pno.

66

Pno.

72

Pno.

dim.

molto rit.

78

Pno.

4-5"

82

Pno.

Largo
♩ = 48 rit.

Adagio
♩ = 56 rit.

p maestoso

pp

Fine app: 6 min