

Martin Lohse

L'eau

for guitar

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for guitar

Composed 2019

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Martin Lohse
Encircled

solo guitar

composed in 2019

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.

L'eau for guitar

The title *L'eau* means water.

During the writing of the work, I had a very clear sense of organic movement that slowly flows and changes tempo along the way. The piece starts with a relatively long melody which gradually varies while the tempo slowly goes faster and faster. In the middle of the work is heard a more sorrowful music that slowly moves downward until the melody returns from the beginning. The melody is again varied with faster and faster notes, until the work eventually culminates and then disappears into notes without sound.

L'eau is dedicated to Niklas Johansen.

Martin Lohse 2019

L'eau for guitar

Titlen *l'eau* betyder vand.

Under skrivningen af værket havde jeg en meget tydelig fornemmelse af organisk bevægelse, der langsomt flyder og skifter tempo undervejs. Værket starter med en relativ lang melodi der efterhånden varieres mens tempoet langsomt sættes op. I midten af værket høres en mere sorgmodig musik, der langsomt bevæger sig nedad indtil at melodien fra starten vender tilbage. Melodien varieres igen med hurtigere og hurtigere noteværdier, indtil værket til sidst kulminerer for derefter at forsvinde væk i toner uden lyd.

L'eau er dedikeret til Niklas Johansen.

Martin Lohse 2019

L'eau

Moderato poco sostenuto

Martin Lohse 2019

dedicated to Niklas Johansen

♩ = 92

Guitar *mf*

Gtr. 9

Gtr. 18

Gtr. 27 **A** A tempo *pp* *accel.* ♩ = 92

Gtr. 34 *p*

Gtr. 40

Gtr. 45

Gtr. 50 Moderato ♩ = 92

Gtr. 54

Gtr. 58

This page contains a guitar score for measures 61 through 107. The score is written for a single guitar (Gtr.) and consists of ten staves. The music is primarily in a 6/8 time signature, with some changes to 9/8, 5/8, and 12/8. The key signature is mostly one flat (B-flat), with some changes to two flats (B-flat and E-flat) and one sharp (F-sharp). The score includes various guitar techniques such as arpeggios, triplets, and slurs. A section starting at measure 78 is marked 'Moderato poco sostenuto' with a tempo of quarter note = 92 and an 'accel.' instruction. A section starting at measure 91 is marked 'Moderato' with a tempo of quarter note = 92. The score ends with a double bar line at measure 107.

Gtr. 111

Staff 111: Treble clef, key signature of one flat (B-flat major/D minor). Rhythmic pattern of eighth notes with accents. Measure 111 starts with a B-flat. Measure 114 ends with a B-flat.

Gtr. 115

Staff 115: Treble clef, key signature of one flat. Rhythmic pattern of eighth notes with accents. Measure 115 starts with a B-flat. Measure 118 ends with a B-flat. A *rit.* (ritardando) marking is placed above the staff.

Gtr. 119

Staff 119: Treble clef, key signature of one flat. Measure 119 has a long note with a fermata. A box containing a 'C' and 'Andante' is above the staff, with a note value of '= 64' below it. The tempo changes to 3/8 time. The dynamic is *mp legato*.

Gtr. 128

Staff 128: Treble clef, key signature of one flat. Rhythmic pattern of eighth notes. Measure 128 starts with a B-flat. Measure 134 ends with a B-flat.

Gtr. 135

Staff 135: Treble clef, 3/8 time, key signature of one flat. Dynamic is *pp*. Measure 135 starts with a first fingering (1) on a sharp note. Rhythmic pattern of eighth notes.

Gtr. 138

Staff 138: Treble clef, 3/8 time, key signature of one flat. Rhythmic pattern of eighth notes.

Gtr. 142

Staff 142: Treble clef, 3/8 time, key signature of one flat. Rhythmic pattern of eighth notes.

Gtr. 146

Staff 146: Treble clef, 3/8 time, key signature of one flat. Rhythmic pattern of eighth notes.

Gtr. 150

Staff 150: Treble clef, 3/8 time, key signature of one flat. Rhythmic pattern of eighth notes.

Gtr. 154

Staff 154: Treble clef, 3/8 time, key signature of one flat. Rhythmic pattern of eighth notes.

Gtr. 158

Staff 158: Treble clef, 3/8 time, key signature of one flat. Rhythmic pattern of eighth notes.

Gtr. 162

Staff 162: Treble clef, 3/8 time, key signature of one flat. Rhythmic pattern of eighth notes.

1) Tones in the middle of the chords should only be slightly pronounced.

166
Gtr.

170
Gtr.

174 rit.

D Andante ♩ = 56

179 *pp*

Moderato meno mosso

186 poco rit. *p*

♩ = 72 accel.

Adagio poco sostenuto
♩ = 72 accel.

191 *mp*

196 *poco cresc.*

200

Moderato più mosso ♩ = 108

204 *mf* *deces.*

E Moderato ♩ = 92

208 rit. *p*

214

Gtr. 221

poco a poco accel.

Gtr. 227

poco a poco cresc.

lower voice *poco a poco marcato* toward b.240

Gtr. 233

Gtr. 239

Moderato ♩ = 96

mp

f

only marcato

Gtr. 244

f only marcato

f only marcato

Gtr. 248

f only marcato

f only marcato

Gtr. 252

f only marcato

mf

only marcato

Gtr. 256

decresc.

mp

only marcato

F **Allegro**

♩ = 144 *accel.*

p poco a poco cresc.

Gtr. 261

Gtr. 266

Gtr. 272

Gtr. 278

G Presto ♩ = 184-192, ♩ = 92-96
1) 2)

Gtr. 284

fff

Gtr. 288

Gtr. 292

sub mp

Gtr. 296

Gtr. 300

fff sim. (prolonge notes)

Gtr. 304

Gtr. 308

Gtr. 312

rit.

Gtr. 316

Gtr. 321

3)

1) Notes with x-notehead are played with left hand on the frets, but *fff* and with noise.

2) The melody lies in the top notes and should be prolonged.

3) The last bars can be lengthened or shortened as needed.

Fine app. 11:30 min.