

Martin Lohse

Speed

for marimba and nine delays

M
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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.

Speed

for marimba and nine delays

Whirling notes
in a frozen movement

Minimalistic in the essence or the word.

Fast figures repeating with small nearly inaudible shifts, meeting the frozen time of changing.

Range marimba: C-e^{'''}, composed 2010, duration: 11 min.

The electronics consists of nine delays which, together with the original sound, makes a simple *Change ringing* pattern.

The special technique change ringing developed in English church towers in the 17th century, and is the art of ringing a set of tuned bells in mathematical patterns called "changes", thereby giving repetitions which slowly change.

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Speed

for marimba og ni delays

Frossen sats
af hvirvlende noder

Minimalistisk i den inderste betydning af ordet.

Hurtige figurer der gentages med små næsten uhørlige skift, mødes med en fastfrossen tid af bevægelse.

Varighed 11 min.

Elektroniken består af ni delays der sammen med den originale lyd danner et simpelt *Change ringing* mønster.

Den specielle teknik *Change ringing* blev udviklet i de engelske kirker i det 17th århundrede, og er kunsten at ringe med et sæt af stemte klokker i et matematisk mønster kaldet "changes", og på den måde skabe gentagelser der langsomt forandres.

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Electronic

Nine mono delays distributed in the speakers:

Delay	Delay time	Surround	Stereo
Original sound	0 ms	0°	centre
Delay 1	6♩ /1000 ms	324°	centre-left
Delay 2	12♩ /2000 ms	288°	left
Delay 3	18♩ /3000 ms	252°	left
Delay 4	24♩ /4000 ms	216°	centre-left
Delay 5	29♩ /4833 ms	180°	centre
Delay 6	33♩ /5500 ms	144°	centre-right
Delay 7	37♩ /6167 ms	108°	right
Delay 8	41♩ /6833 ms	72°	right
Delay 9	45♩ /7500 ms	36°	centre-right

The level of the nine delays should be even or a little less than the amplified original sound.

To get the effect of fast 16th notes interlocking between the marimba and the delays, it's crucial that the tempo are exact throughout the piece. It is therefore recommended that the piece is being played with a click track or a silent metronome.

M
W

Speed

for marimba and nine delays
full score

Martin Lohse 2010

Allegro
♩ = 180, ♩. = 60

Marimba and
nine delays

Marimba



6

Mar.
9 delays

Mar.



10

Mar.
9 delays

Mar.



14

Mar.
9 delays

Mar.



18

Mar.
9 delays

Mar.

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22

Mar. 9 delays

Mar.

26

Mar. 9 delays

Mar.

30

Mar. 9 delays

Mar.

34

Mar. 9 delays

Mar.

38

Mar. 9 delays

Mar.

42

Mar. 9 delays

Mar.

The image displays a musical score for Maracas, organized into six systems. Each system consists of two staves: the upper staff is labeled 'Mar. 9 delays' and the lower staff is labeled 'Mar.'. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score is divided into measures 46-49, 50-53, 54-57, 58-61, 62-65, and 66-69. Each system is separated by a double bar line symbol. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, characteristic of maraca accompaniment.

70

Mar. 9 delays

Mar.

Detailed description: This system covers measures 70 to 73. The top staff, labeled 'Mar. 9 delays', is in bass clef with a key signature of one sharp (F#) and contains a complex, rhythmic pattern of eighth and sixteenth notes. The bottom staff, labeled 'Mar.', is also in bass clef with a key signature of one sharp and contains a simpler pattern of quarter notes with rests.

74

Mar. 9 delays

Mar.

A

Detailed description: This system covers measures 74 to 77. The top staff, labeled 'Mar. 9 delays', continues the complex rhythmic pattern from the previous system. A box labeled 'A' is placed above the third measure of this system. The bottom staff, labeled 'Mar.', continues the simpler pattern of quarter notes with rests.

78

Mar. 9 delays

Mar.

Detailed description: This system covers measures 78 to 81. The top staff, labeled 'Mar. 9 delays', continues the complex rhythmic pattern. The bottom staff, labeled 'Mar.', continues the simpler pattern of quarter notes with rests.

82

Mar. 9 delays

Mar.

Detailed description: This system covers measures 82 to 85. The top staff, labeled 'Mar. 9 delays', continues the complex rhythmic pattern. The bottom staff, labeled 'Mar.', continues the simpler pattern of quarter notes with rests.

86

Mar. 9 delays

Mar.

Detailed description: This system covers measures 86 to 89. The top staff, labeled 'Mar. 9 delays', is in treble clef with a key signature of one sharp and contains a complex rhythmic pattern. The bottom staff, labeled 'Mar.', is also in treble clef with a key signature of one sharp and contains a simpler pattern of quarter notes with rests.

90

Mar. 9 delays

Mar.

Detailed description: This system covers measures 90 to 93. The top staff, labeled 'Mar. 9 delays', continues the complex rhythmic pattern in treble clef. The bottom staff, labeled 'Mar.', continues the simpler pattern of quarter notes with rests in treble clef.

94
Mar. 9 delays

Mar.

98
Mar. 9 delays

Mar.

102
Mar. 9 delays

Mar.

106
Mar. 9 delays

Mar.

110
Mar. 9 delays

Mar.

114
Mar. 9 delays

Mar.

118
Mar. 9 delays

Mar.

122
Mar. 9 delays

Mar.

126
Mar. 9 delays

Mar.

130
Mar. 9 delays

Mar.

134
Mar. 9 delays

Mar.

138
Mar. 9 delays

Mar.

142

Mar. 9 delays

Mar.

146

Mar. 9 delays

Mar.

150

Mar. 9 delays

Mar.

154

Mar. 9 delays

B

Mar.

p

158

Mar. 9 delays

Mar.

p

162

Mar. 9 delays

Mar.

p

166

Mar. 9 delays

Mar.

p *p* *p*

170

Mar. 9 delays

Mar.

p *p* *p*

174

Mar. 9 delays

Mar.

p *p* *p*

178

Mar. 9 delays

Mar.

p *p* *p*

182

Mar. 9 delays

Mar.

p *p* *p* *p*

186

Mar.
9 delays

Mar.

p



190

Mar.
9 delays

Mar.

p



194

Mar.
9 delays

Mar.

p

p



198

Mar.
9 delays

Mar.

p



202

Mar.
9 delays

Mar.

C

206
Mar. 9 delays

Mar.



210
Mar. 9 delays

Mar.



214
Mar. 9 delays

Mar.



218
Mar. 9 delays

Mar.



222
Mar. 9 delays

Mar.

226

Mar. 9 delays

Mar.

p

p

p

p

230

Mar. 9 delays

Mar.

p

p

p

233

Mar. 9 delays

Mar.

p

p

p

237

Mar. 9 delays

Mar.

p

p

p

241

Mar. 9 delays

Mar.

p

245

Mar. 9 delays

Mar.

p

249

Mar. 9 delays

Mar.

p

253

Mar. 9 delays

Mar.

cresc.

E

257

Mar. 9 delays

Mar.

261

Mar. 9 delays

Mar.

p

265

Mar. 9 delays

Mar.



268

Mar. 9 delays

Mar.



271

Mar. 9 delays

Mar.



274

Mar. 9 delays

Mar.



277

Mar. 9 delays

Mar.

280

Mar.
9 delays

Mar.



283

Mar.
9 delays

Mar.



286

Mar.
9 delays

Mar.



289

Mar.
9 delays

Mar.



292

Mar.
9 delays

Mar.

295

Mar.
9 delays

Mar.

298

Mar.
9 delays

Mar.

301

Mar.
9 delays

Mar.

304

Mar.
9 delays

Mar.

307

Mar.
9 delays

Mar.

310

Mar.
9 delays

Mar.

313

Mar.
9 delays

Mar.

316

Mar.
9 delays

Mar.

319

Mar.
9 delays

Mar.

322

Mar.
9 delays

Mar.

325
Mar.
9 delays

Mar.



328
Mar.
9 delays

Mar.



331
Mar.
9 delays

Mar.



334
Mar.
9 delays

Mar.



337
Mar.
9 delays

Mar.

340

Mar.
9 delays

Mar.



343

Mar.
9 delays

Mar.



346

Mar.
9 delays

Mar.



349

Mar.
9 delays

Mar.



352

Mar.
9 delays

Mar.

G

355
Mar. 9 delays

Mar.

358

Mar. 9 delays

Mar.

361

Mar. 9 delays

Mar.

365

Mar. 9 delays

Mar.

369

Mar. 9 delays

Mar.

373

Mar. 9 delays

Mar.

377

Mar. 9 delays

Mar.



381

Mar. 9 delays

Mar.



385

Mar. 9 delays

Mar.



389

Mar. 9 delays

Mar.



393

Mar. 9 delays

Mar.

al niente

al niente

1) The delays should fade out together with the marimba.

Fine duration app. 11 min.