

Martin Lohse

# Speed

for marimba and nine delays

M  
W

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composed in 2010

with support from  
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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](http://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 1<sup>st</sup> 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 4<sup>th</sup> 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<sup>'''</sup>, 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 17<sup>th</sup> century, and is the art of ringing a set of tuned bells in mathematical patterns called "changes", thereby giving repetitions which slowly change.

Martin Lohse 2010

# 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 17<sup>th</sup> 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 16<sup>th</sup> 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.

Martin Lohse 2010

M  
W

# Speed

for marimba and nine delays  
full score

Martin Lohse 2010

**Allegro**

$\text{♩} = 180, \text{♩} = 60$

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.

This musical score is for Maracas, consisting of six systems of music. Each system includes a top staff labeled 'Mar. 9 delays' and a bottom staff labeled 'Mar.'. The music is written in bass clef with a key signature of one sharp (F#). The top staff of each system features a complex, rhythmic pattern of eighth and sixteenth notes, often with beamed pairs. The bottom staff features a simpler, more rhythmic pattern, primarily consisting of quarter notes and eighth notes with rests. The systems are separated by double bar lines with a repeat sign. The measure numbers 46, 50, 54, 58, 62, and 66 are indicated at the beginning of each system.

70

Mar. 9 delays

Mar.

74

Mar. 9 delays

Mar.

A

78

Mar. 9 delays

Mar.

82

Mar. 9 delays

Mar.

86

Mar. 9 delays

Mar.

90

Mar. 9 delays

Mar.

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

Mar.

**B**

*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*



198

Mar. 9 delays

Mar.

*p*



202

Mar. 9 delays

Mar.

C

206

Mar. 9 delays

Musical notation for measures 206-209, Mar. 9 delays part. The staff shows a continuous eighth-note accompaniment in G major.

Mar.

Musical notation for measures 206-209, Mar. part. The staff shows a melody with rests and dynamic markings *p* and *mf*.



210

Mar. 9 delays

Musical notation for measures 210-213, Mar. 9 delays part. The staff shows a continuous eighth-note accompaniment in G major.

Mar.

Musical notation for measures 210-213, Mar. part. The staff shows a melody with rests and dynamic markings *p* and *mf*.



214

Mar. 9 delays

Musical notation for measures 214-217, Mar. 9 delays part. The staff shows a continuous eighth-note accompaniment in G major.

Mar.

Musical notation for measures 214-217, Mar. part. The staff shows a melody with rests and dynamic markings *p* and *mf*.



218

Mar. 9 delays

Musical notation for measures 218-221, Mar. 9 delays part. The staff shows a continuous eighth-note accompaniment in G major.

Mar.

Musical notation for measures 218-221, Mar. part. The staff shows a melody with rests and dynamic markings *p* and *mf*.



222

Mar. 9 delays

Musical notation for measures 222-225, Mar. 9 delays part. The staff shows a continuous eighth-note accompaniment in G major.

Mar.

Musical notation for measures 222-225, Mar. part. The staff shows a melody with rests and dynamic markings *p* and *mf*.

226

Mar. 9 delays

Mar.

*p*

*p*

*p*

*p*

230

Mar. 9 delays

Mar.

*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.

**E**

*cresc.*



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.

Two musical staves for measures 280-282. The upper staff is labeled 'Mar. 9 delays' and contains a dense, complex rhythmic pattern of maracas. The lower staff is labeled 'Mar.' and contains a simpler bass line with fewer notes. The key signature has one sharp (F#).



283

Mar. 9 delays

Mar.

Two musical staves for measures 283-285. The upper staff is labeled 'Mar. 9 delays' and contains a dense, complex rhythmic pattern of maracas. The lower staff is labeled 'Mar.' and contains a simpler bass line with fewer notes. The key signature has one sharp (F#).



286

Mar. 9 delays

Mar.

Two musical staves for measures 286-288. The upper staff is labeled 'Mar. 9 delays' and contains a dense, complex rhythmic pattern of maracas. The lower staff is labeled 'Mar.' and contains a simpler bass line with fewer notes. The key signature has one sharp (F#).



289

Mar. 9 delays

Mar.

Two musical staves for measures 289-291. The upper staff is labeled 'Mar. 9 delays' and contains a dense, complex rhythmic pattern of maracas. The lower staff is labeled 'Mar.' and contains a simpler bass line with fewer notes. The key signature has one sharp (F#).



292

Mar. 9 delays

Mar.

Two musical staves for measures 292-294. The upper staff is labeled 'Mar. 9 delays' and contains a dense, complex rhythmic pattern of maracas. The lower staff is labeled 'Mar.' and contains a simpler bass line with fewer notes. The key signature has one sharp (F#).

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.