

Martin Lohse

# Wood on Strings

for string quartet and delays

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string quartet and delays

composed in 2009-10

**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.

# Wood on Strings (2010)

For string quartet and five delays

*Allegro moderato* (♩ = 92)

One movement in two coherent parts, approximately 6-7 minutes.

The title refers to the famous minimalistic piece *Music for pieces of Wood* by Steve Reich, but it should also be understood quite literally, because all the musicians are playing with the back of bow (*col legno battuto*) making a percussive effect in the first part.

The electronic are five delays in the cello which, together with the original sound in the cello, are making 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.

## Electronic

Five mono delays only on the cello, are distributed in the speakers:

Delay	Delay time	Surround	Stereo
Original sound	0 ms	0°	centre
Delay 1	4♩ /1304 ms	80°	right
Delay 2	8♩ /2609 ms	160°	right
Delay 3	11♩ /3587 ms	220°	centre
Delay 4	13♩ /4239 ms	260°	left
Delay 5	15♩ /4891 ms	300°	left

The cellist could play an electrical cello with an effect box or computer processing the percussive effect from the cello, while the two violins and the viola should be playing normal instruments amplified a little and coming from the front of the speakers together with the direct sound from the cello.

The level of the five delays should be even or a little softer than the amplified original sound. Playing with click track could be a great advantage, especially the cello.

# Wood on Strings

for string quartet and five delays

**Allegro moderato**

Martin Lohse 2009-10

♩. = 92

Violino I

Violino II

Viola

Violoncello

col legno battuto

*p*

5

Vc

9

diminuendo only accents.

Vc

13

**A**

Vc

17

Vc

21

diminuendo only accents.

Vc

25

**B**

Vc

29

Vc

1) The size of the accent articulate the dynamic of the note, from a clear and forceful one to a small.

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diminuendo only accents.

33 Vc



37 Vc

C



41 Vc



45 D

col legno battuto

Va

Vc

*mf*



49 Va

Vc



53 Vn II

Va

Vc

E

col legno battuto

*mf*



57

Vn II

Va

Vc

*p*



61

Vn II

Va

Vc



65

Vn I

Vn II

Va

Vc

**F**

col legno battuto

*mf*

69

Vn I

Vn II

Va

Vc

*p*

73

Vn I

Vn II

Va

Vc

**G**

*mf*

77

Vn I

Vn II

Va

Vc

**H**

*fff con fuoco*

81

Vn I  
Vn II  
Va  
Vc

Detailed description: This system contains measures 81 through 84. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The Vn I and Vn II staves are in treble clef, while the Va and Vc staves are in bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, often beamed together. The Vc part has a consistent bass line with accents.



85

Vn I  
Vn II  
Va  
Vc

Detailed description: This system contains measures 85 through 88. It features the same four staves as the previous system. The musical notation continues with similar rhythmic patterns. The Vc part maintains its bass line with accents.



89

Vn I  
Vn II  
Va  
Vc

I

pizz  
sub p

bartok pizz normal pizz

fffz sub p

Detailed description: This system contains measures 89 through 92. It features the same four staves. Measure 89 is marked with a first ending bracket 'I'. In measure 90, there is a change in the Vc part, with 'bartok pizz' and 'normal pizz' markings. In measure 91, there are 'pizz' and 'sub p' markings for Vn I and Va. In measure 92, there are 'pizz' and 'sub p' markings for Vn I and Va, and 'fffz' and 'sub p' markings for Vc. The Vc part has a dynamic change to *fffz* in measure 92.

93

Vn I

Vn II *legato et poco espress.*

Va

Vc

*pp* *mp*

97

Vn I

Vn II

Va

Vc

*pp* *mp*

**J**

101

Vn I

Vn II

Va

Vc

*p* *mp*

105 **K**

Vn I

Vn II

Va

Vc

*p* *mp*



109

Vn I

Vn II

Va

Vc



113 **L**

Vn I

Vn II

Va

Vc

*mp*

117

Vn I  
Vn II  
Va  
Vc

Detailed description: This system contains measures 117 through 120. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has one flat (B-flat). The Vn I staff has a treble clef and contains eighth-note patterns with slurs. The Vn II staff has a treble clef and contains a sustained melodic line with slurs. The Va staff has a bass clef and contains eighth-note patterns with slurs. The Vc staff has a bass clef and contains eighth-note patterns with slurs.



121

M

Vn I  
Vn II  
Va  
Vc

*p* *mp* *p*  
*legato et poco espress.*  
*pp*

Detailed description: This system contains measures 121 through 124. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has one flat (B-flat). A box with the letter 'M' is placed above the Vn I staff in measure 122. The Vn I staff has a treble clef and contains eighth-note patterns with slurs. The Vn II staff has a treble clef and contains a sustained melodic line with slurs. The Va staff has a bass clef and contains eighth-note patterns with slurs. The Vc staff has a bass clef and contains eighth-note patterns with slurs. Dynamic markings include *p*, *mp*, *p*, *pp*, and the instruction *legato et poco espress.*



125

Vn I  
Vn II  
Va  
Vc

*mp*

Detailed description: This system contains measures 125 through 128. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature has two sharps (F# and C#). The Vn I staff has a treble clef and contains eighth-note patterns with slurs. The Vn II staff has a treble clef and contains a sustained melodic line with slurs. The Va staff has a bass clef and contains eighth-note patterns with slurs. The Vc staff has a bass clef and contains eighth-note patterns with slurs. A dynamic marking of *mp* is present in the Va staff.

N

129

Vn I

Vn II

Va

Vc



*legato et poco espress.*

133

Vn I

Vn II

Va

Vc

*ppp* <



O

137

Vn I

Vn II

Va

Vc

*mp* *p*

*mp*

141

Vn I

Vn II

Va

Vc

Detailed description: This system of music covers measures 141 to 144. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The Vn I staff has a treble clef and a key signature of one flat. The Vn II staff has a treble clef and a key signature of two flats. The Va and Vc staves have bass clefs and a key signature of two flats. The music consists of long, flowing lines with various articulations and dynamics. A double bar line is present at the end of measure 144.



145

**P**

Vn I

Vn II

Va

Vc

Detailed description: This system of music covers measures 145 to 148. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The Vn I staff has a treble clef and a key signature of one flat. The Vn II staff has a treble clef and a key signature of two flats. The Va and Vc staves have bass clefs and a key signature of two flats. A dynamic marking 'P' (piano) is placed above the Vn I staff in measure 145. The music continues with long, flowing lines and articulations. A double bar line is present at the end of measure 148.



149

Vn I

Vn II

Va

Vc

Detailed description: This system of music covers measures 149 to 152. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The Vn I staff has a treble clef and a key signature of one flat. The Vn II staff has a treble clef and a key signature of two flats. The Va and Vc staves have bass clefs and a key signature of two flats. The music continues with long, flowing lines and articulations. A double bar line is present at the end of measure 152.



153 **Q**

Vn I  
Vn II  
Va  
Vc

*mp*  
*p*

Detailed description: This system contains measures 153 to 156. Measure 153 is marked with a box containing the letter 'Q'. The first violin part (Vn I) has a long note with a hairpin crescendo leading to a dynamic marking of *mp*. The second violin (Vn II) and viola (Va) parts have long notes with hairpin crescendos leading to a dynamic marking of *p*. The cello part (Vc) has a rhythmic pattern of eighth notes. A double bar line is present at the end of measure 156.

157

Vn I  
Vn II  
Va  
Vc

Detailed description: This system contains measures 157 to 160. The first violin part (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) and viola (Va) parts have long notes with slurs. The cello part (Vc) has a rhythmic pattern of eighth notes with slurs. A double bar line is present at the end of measure 160.

161 **R**

Vn I  
Vn II  
Va  
Vc

Detailed description: This system contains measures 161 to 164. Measure 161 is marked with a box containing the letter 'R'. The first violin part (Vn I) has a melodic line with slurs and accents. The second violin (Vn II) and viola (Va) parts have long notes with slurs. The cello part (Vc) has a rhythmic pattern of eighth notes with slurs. A double bar line is present at the end of measure 164.

16

165

Vn I

Vn II

Va

Vc

*diminuendo al niente*

169

Vn I

Vn II

Va

Vc

**S**

*al niente*

176

Vn II

Va

**T** poco rit..

*poco a poco dim.*

*poco a poco dim.*

184

rit.

**U**

Vn I

Vn II

Va

Vc

*pp*

*pp*

**Fine** duration 6-7 min.