

Martin Lohse

# Serenade

for violin and orchestra

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Martin Lohse

# Serenade

for violin and orchestra

*Allegro molto e con brio. Andante*

*Allegro moderato. Andante cantabile e molto semplice*

*Moderato. Allegro. Presto*

*Andante cantabile e molto semplice*

Composed 2008

**Martin Lohse**

**Serenade**

violin and orchestra

composed in 2008

**Parts**

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1st. edition

1st. print

Published 2018

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

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[www.mirror-music.com](http://www.mirror-music.com)

Mirror Music 1-12-18023

ISBN 979-0-706798-41-7

# 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.

## **Orchestra**

3 Flauti

3 Oboi

3 Clarenetti in Bb

3 Fagotti (3. contrafagotto)

4 Corni

3 Trombe in Bb

2 Tromboni

1 Trombone basso

1 Tuba

Timpani

2 Percussione

1. Marimba

2. Vibrafone, Gran cassa

1 Arpa

Violino solo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

The score is transposing

Contrabassoon and contrabasses sounds one octave lower than notated.

**Duration: app. 10 min**

# Serenade

for violin and orchestra

**Allegro molto e con brio**  
♩ = 128

**3/4**

**A**  
**Andante poco sostenuto**  
♩ = 84

3 Flauti gr.  
3 Oboi.  
3 Clarinetti in B♭.  
3 Fagotti.  
4 Corni in F.  
3 Trombe in B♭.  
3 Tromboni.  
Tuba.  
Timpani.  
Percussione 1.  
Percussione 2.  
Arpe.  
Violino solo  
Violini I.  
Violini II.  
Viola.  
Violoncelli.  
Contrabassi.

1) The tempo in the solo violin is independent of the main tempo in the orchestra.  
The solo violin keeps the tempo ♩ = 128, while the rest of the orchestra play Andante ♩ = 84

9 1-2. *pp* *p* *pp* *pp*

Cor. (F)

*pp* 3-4. *p* *pp* *p* *pp* *p*

Tr. (Bb)

1-2. *p* *p*

3. *p* *p*

Trbn. ten. 1-2. *p*

Trbn. bas. 3. *p*

Tba. *p*

Timp. *pp* *pp*

Perc. I.

Vln. solo

Detailed description: This page of a musical score, numbered 6, contains parts for various instruments. The Cor. (F) part has two staves with dynamics *pp* and *p*. The Tr. (Bb) part has two staves with dynamics *p*. The Trbn. ten. part has one staff with dynamics *p*. The Trbn. bas. part has one staff with dynamics *p*. The Tba. part has one staff with dynamics *p*. The Timp. part has one staff with dynamics *pp*. The Perc. I. part has two staves. The Vln. solo part has one staff with triplets and dynamics *pp*. The score is written in 2/4 time and includes various musical notations such as slurs, ties, and dynamic markings.



C

20

Cor. (F)

Tr. (Bb)

Trbn. ten.

Trbn. bas.

Tba.

Perc. I.

Perc. II.

Arpe.

*pp*

*pp*

*p*

*p*

*p*

*p*

*poco cresc.*

*l.v.*

*l.v.*

Detailed description: This page of a musical score, numbered 8, contains measures 20 through 24. It features seven staves: Cor. (F) (two staves), Tr. (Bb) (two staves), Trbn. ten. (one staff), Trbn. bas. (one staff), Tba. (one staff), Perc. I. (two staves), Perc. II. (one staff), and Arpe. (two staves). The Cor. (F) part begins with a *pp* dynamic and features a melodic line with a slur. The Tr. (Bb) part has a *p* dynamic and a melodic line with a slur. The Trbn. ten. part has a *p* dynamic and a melodic line with a slur. The Trbn. bas. part has a *p* dynamic and a melodic line with a slur. The Tba. part has a *p* dynamic and a melodic line with a slur. The Perc. I. part has a *p* dynamic and a melodic line with a slur, followed by a *poco cresc.* instruction. The Perc. II. part has a *l.v.* instruction and a melodic line with a slur. The Arpe. part has a *l.v.* instruction and a melodic line with a slur.

**D** *molto rit.* *pp*

Cor. (F) *mp* *pp*

Tr. (Bb) *mp* *pp*

Trbn. ten. *mp* *pp*

Trbn. bas. *mp* *pp*

Tba. *mp* *pp*

Timp. *pp* *p* *ppp*

Perc. I. *mp* *decresc.*

Vln. solo *mf* *Rit. ....*

*L'istesso tempo*<sup>1)</sup>  
**Moderato**  
 ♩ = 104-108

**E** *rit.*

Vln. solo *mp* *decresc.*

**F** **Adagio** ♩ = 64 *poco accel.*

Vln. solo *p* *mp poco espress.*

**Andante cantabile** ♩ = 72

Vln. solo *mf* *mp*

**G**

**Allegro moderato**

54  $\frac{4}{2}$  ♩ = 96

VI. I. *f* *espress.* *legato*

VI. II. *f* *espress.*

Vle. *f* *espress.*

**H**

*molto rit.*

**I**

*A tempo*

57

Cor. (F) *pp* a 4

VI. I. *p*

VI. II. *legato* *p*

Vle. *legato* *p*

**J**

62

Cor. (F) *ff*

Vln. solo *ff* II III IV

66

Cor. (F) *p*

*molto rit.*<sup>2)</sup>

Vln. solo *dim.* III IV *p* II III IV

Vcl. *ff*

Cb. *ff*

2) Only molto ritardando in the soloviolin bar 66-, the orchestra keeps the tempo.

**K**

69 (a ca. 32)

Vln. solo

VI. I.

VI. II.

Vle.

Vcl.

Cb.

*pp* *cresc.*

*pp* *cresc.*

*pp* *cresc.*

*> p*

*> p*

71

App. 5 sec.

Vln. solo

VI. I.

VI. II.

Vle.

Vcl.

Cb.

*p* *poco a poco dim.*

*p* *poco a poco dim.*

*p* *poco a poco dim.*

**L** Andante cantabile e molto semplice<sup>3)</sup>  
 ♩ = 76  
 Solo violin and 1. flute plays tempo ♩ = 96-100

74

Fl. gr. 1. solo  
*p* ecco from a dream

Vln. solo  
*p* ecco from a dream

VI. I. *pp* intimamente *p* semplice

Vle. *p* semplice *pp* intimamente

**M**

79

Fl. gr.

Cl. (Bb) a 3  
*pp* intimamente

Vln. solo

VI. I.

VI. II. *pp* intimamente

Vle.

**N**

85

Fl. gr. *p*

Ob. a 3  
*pp* intimamente

VI. I. *pp* intimamente *p* semplice

VI. II. *p* semplice *pp* intimamente

Vle. *pp* intimamente

3) The solo violin and flute plays in the "tempo" from bar 54 : ♩ = 96-100, 12/32 in the solo violin and 9/32 (3♩ + 6♩) in the flute.  
 The tempo in solo violin and flute is controlled by the solo violin, and is independent of the rest of the orchestra.

O

93

Fl. gr. *eccho from a dream*

Ob.

Vln. solo *p eccho from a dream*

VI. I.

VI. II.

Vle. 4)



P

Q

100

Fl. gr. *mp poco espress.*

Cl. (Bb) *a 3*

Tr. (Bb) *con sord. a 3 p poco espress.*

Trbn. *con sord. a 3 pp mp*

VI. I. *pp intimamente* trem. sul pont.

VI. II. *p semplice* trem. sul pont.

Vle. *pp intimamente* trem. sul pont.

Vcl. trem. sul pont.

Cb. *mp* pizz.

4) The viola dephrase the flute, and should be timing the # to accomplish that.

**R** **S**

114

Ob. *pp* intimamente <sup>a 3</sup>

Cl. (Bb) *pp* intimamente

Vln. solo *p* semplice

VI. I. arco *pp* intimamente

VI. II. arco *pp* intimamente

Vle. arco *pp* intimamente

**T**

129

Ob.

Cl. (Bb) *pp* intimamente

Vln. solo

VI. I.

VI. II.

Vle.

Vcl. arco *p* intimamente

**U**

144

Fl. gr. *mp poco espress.* a 3

Cl. (Bb)

Tr. (Bb) *mp poco espress.* con sord. a 3

Trbn. *pp mp* con sord. a 3

Vln. solo *poco a poco dim.* *pp*

VI. I. *pp* trem. sul pont.

VI. II.

Vle. *pp* trem. sul pont.

Vcl. *poco a poco dim.* *pp* *P semplice*

Cb. *mp* pizz.

**V**

158

Fl. gr.

Cl. (Bb)

Fg. *P intimamente* *poco a poco dim.*

Tr. (Bb)

Trbn.

VI. I.

Vle.

Vcl. *poco a poco dim.*

Cb. arco *P intimamente* *poco a poco dim.*

**12**  
**16**

**W** Moderato  
♩ = 96  
1. 2.

Musical score for measures 172-175. The score includes parts for Fl. gr., Ob., Cl. (Bb), Fg., Vln. solo, Vcl., and Cb. The Fl. gr. and Ob. parts feature a complex rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *p* to *pp*. The Fg. part has a melodic line with dynamics *pp*, *dim.*, and *ppp*. The Vln. solo part is marked *pizz* and *mf*. The Vcl. and Cb. parts have a simple melodic line with dynamics *pp*, *dim.*, and *ppp*. A double bar line is present at the end of measure 175.

Musical score for measures 176-179. The score includes parts for Fl. gr., Ob., Fg., and Vln. solo. The Fl. gr. and Ob. parts continue with the complex rhythmic pattern from the previous system. The Fg. part has a melodic line with dynamics *mp*, *p*, and *mp*. The Vln. solo part continues with the *pizz* and *mf* dynamics.

**X** **Y** poco accel.

180

Fl. gr.

Ob.

Fg.

Vln. solo

*mp* *p* *mp*

arco *mp*

184

Fl. gr.

Ob.

Cl. (Bb)

Fg.

Tr. (Bb) con sord.

Vln. solo

VI. I.

VI. II.

*p* *mp* *p*

Moderato più allegro

♩ = 104

187

Fl. gr.

Ob.

Cl. (Bb)

Fg.

Tr. (Bb)

Vln. solo

VI. I.

VI. II.

Vle.

*mp*

*p*

*a 2*

*mp*

*p*

The musical score is written for a symphony orchestra. It begins at measure 187. The Flute (Fl. gr.) and Oboe (Ob.) parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Clarinet in B-flat (Cl. (Bb)) and Bassoon (Fg.) parts have a melodic line with dynamic markings of *mp* and *p*. The Trumpet in B-flat (Tr. (Bb)) part consists of a rhythmic accompaniment of chords. The Violin solo (Vln. solo) part has a melodic line with slurs. The Violins I (VI. I.) and Violins II (VI. II.) parts have a rhythmic accompaniment of chords. The Viola (Vle.) part has a melodic line with slurs and dynamic markings of *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

**Z** a 2

191

Fl. gr. *mf*

Ob. *mf*

Cl. (Bb)

Fg

Vln. solo *cresc.*

VI. I. *p*

VI. II. *p*

Vle. *p*

Vcl. *mp*

Cb. pizz *p*

**AA** Moderato più allegro

molto rit. . . . .

♩ = 104

poco accel. . . . .

195

Timp. *ppp*

Perc. II. Gran cassa *pp*

Arpe. *pp* *cresc.* *pp* *cresc.*

Vln. solo *mf* *p* *cresc.*

VI. I. *mp*

VI. II. *mp* *pp* *cresc.*

Vle. *mp*

Vcl. *mf* *pp* *cresc.*

Cb. *mp* *cresc.*

**BB**

199

Cor. (F) senza sord. 2. 4. 3. *pp*

Timp. *pp* *p*

Perc. II. *p* *mp*

Arpe. *mp* *cresc.* *mp* *cresc.*

Vln. solo *mf* *cresc.*

VI. I. *p* *mp*

VI. II. *p* *mp*

Vcl. *p* *cresc.* *mp* *cresc.*

Cb. arco *p* *cresc.* *mp* *cresc.*

Allegro  
CC ♩ = 128 accel.

203

Fl. gr. *pp* poco a poco cresc.

Ob. *pp* poco a poco cresc.

Cor. (F) *cresc.* *mp*

Timp. *mp*

Perc. II. *mf*

Arpe. *mf* *sub pp* poco a poco cresc.

Vln. solo *f* *sub p* *cresc.*

VI. I. *mf* *pp*

VI. II. *mf* *pp*

Vle. *pp*

Vcl. *mf*

Cb. *mf*

207

Fl. gr. *mp cresc.*

Ob. *mp cresc.*

Cl. (Bb) *a 3 p cresc. mp cresc.*

Fg. *a 2 mp cresc.*

Cbsn. *mp*

Cor. (F) 1. 3. *p cresc.*

Trbn. ten. senza sord. 2. *pp cresc.*

Trbn. bas. senza sord. 3. *pp cresc.*

Tba. senza sord. *p cresc.*

Timp. *p cresc.*

Perc. II. *p cresc.*

Arpe. *G# C# A# D# Eb C# Bb F# mp cresc.*

Vln. solo *mp cresc. mf cresc.*

VI. I. *mp cresc.*

VI. II. *mp cresc.*

Vle. *mp cresc.*

Vcl. *div. mp cresc.*

Cb. *pizz mf cresc.*

Presto

♩ = 160-172

poco rit.

EE Largo  
♩ = 48

210

Fl. gr.

Ob.

Cl. (B♭)

Fg.

Cbsn.

Cor. (F)

Tr. (B♭)

Trbn. ten.

Trbn. bas.

Tba.

Timp.

Perc. II.

Arpe.

Vln. solo

VI. I.

VI. II.

Vle.

Vcl.

Cb.

*mp* *mf* *f*

senza sord. 3. *mp* *cresc.* *mf* *f*

senza sord. 2. 1. *mf* *f*

*p* *mp* *mf* *f*

*mf* *f*

*f* *cresc.* *ff* *ffff*

*f* *f* *f*

Andante cantabile e molto semplice

**FF**

$\text{♩} = 72$

**4/2**

215

Vln. solo *p*

Vle. *pp legato unis.*

Vcl. *pp legato*

223

Vln. solo *p*

Vle. *p*

Vcl. *p*

**GG**

Andante più lento

$\text{♩} = 64$

poco rit.

8<sup>mo</sup>

229

Vln. solo *p* *poco dim.*

VI. I. *pp*

VI. II. *pp*

Vle. *pp*

Vcl. *pp*

**HH**

234

Vln. solo *pp*

VI. I. *pp*

VI. II. *pp*

Vle. *pp*

Vcl. *pp*

Cb. *pp*

app. 10 min.