Martin Lohse

Serenade

for violin and orchestra

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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
contact composer
contact@martinlohse.com

1st. edition
1st. print

Published 2018
by
Mirror Music
Vodroffsvej 22, 2.th
DK-1900 Frederiksberg C
Denmark
contact@mirror-music.com
www.mirror-music.com

Mirror Music 1-12-18023
ISBN 979-0-706798-41-7

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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 accelerandoes or decelerandoes 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 polystylist 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.

Wikipedia, February 2018

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

Martin Lohse 2008

Allegro molto
e con brio
♩ = 128

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.
Viole.
Violoncelli.
Contrabassi.

con sord.

1.

pp

p

Mar

A tempo continuo 1)

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

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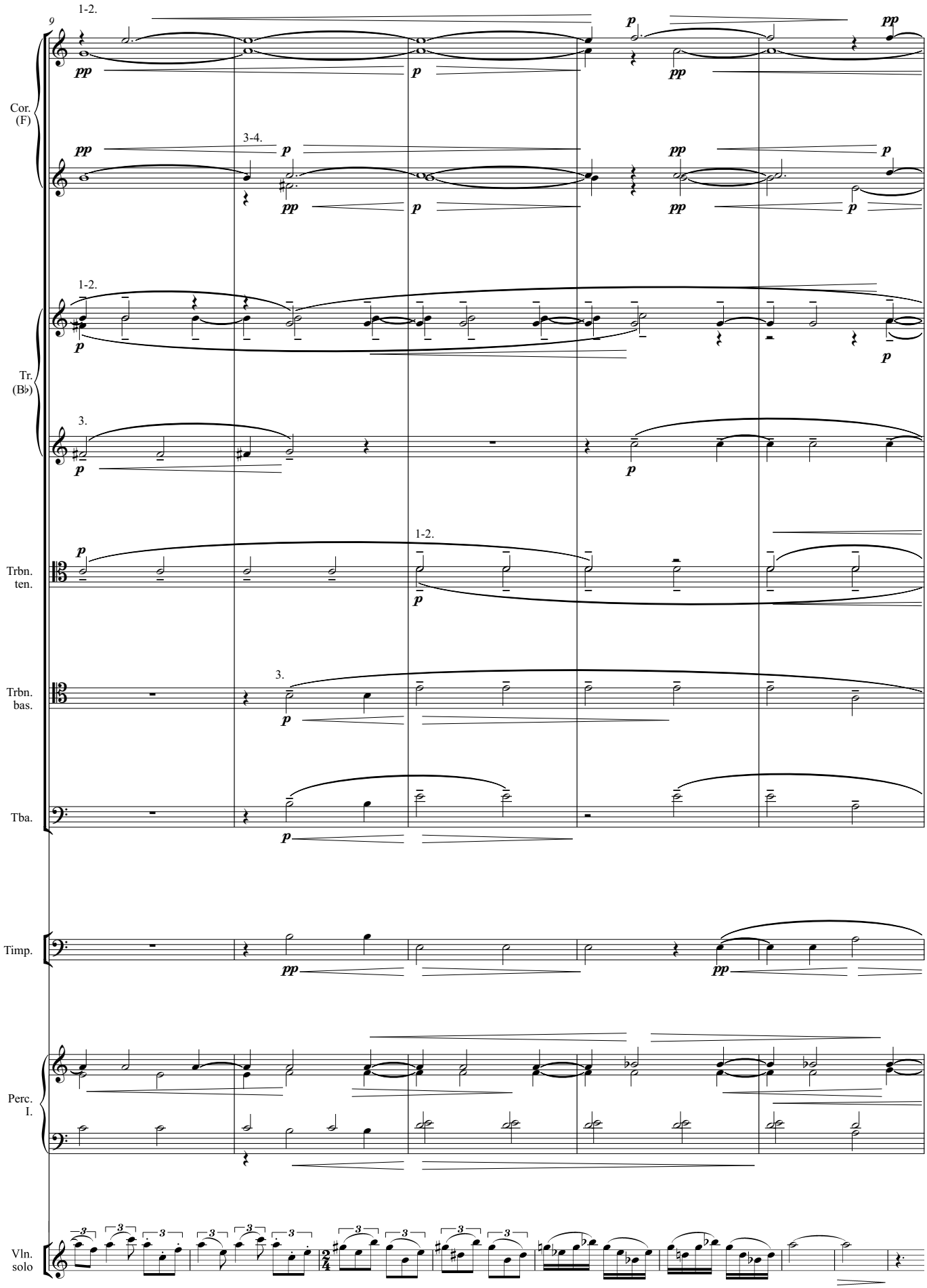

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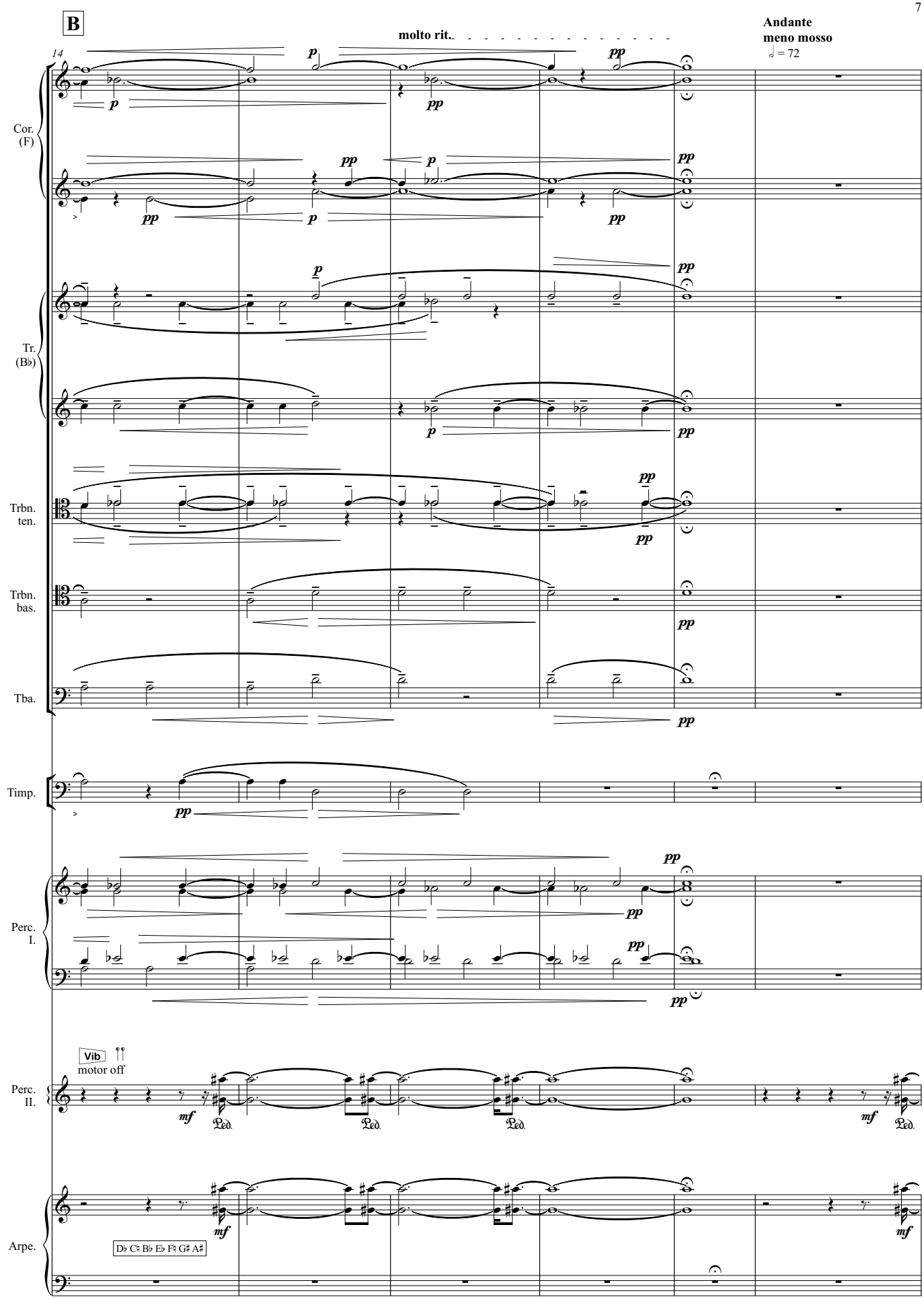

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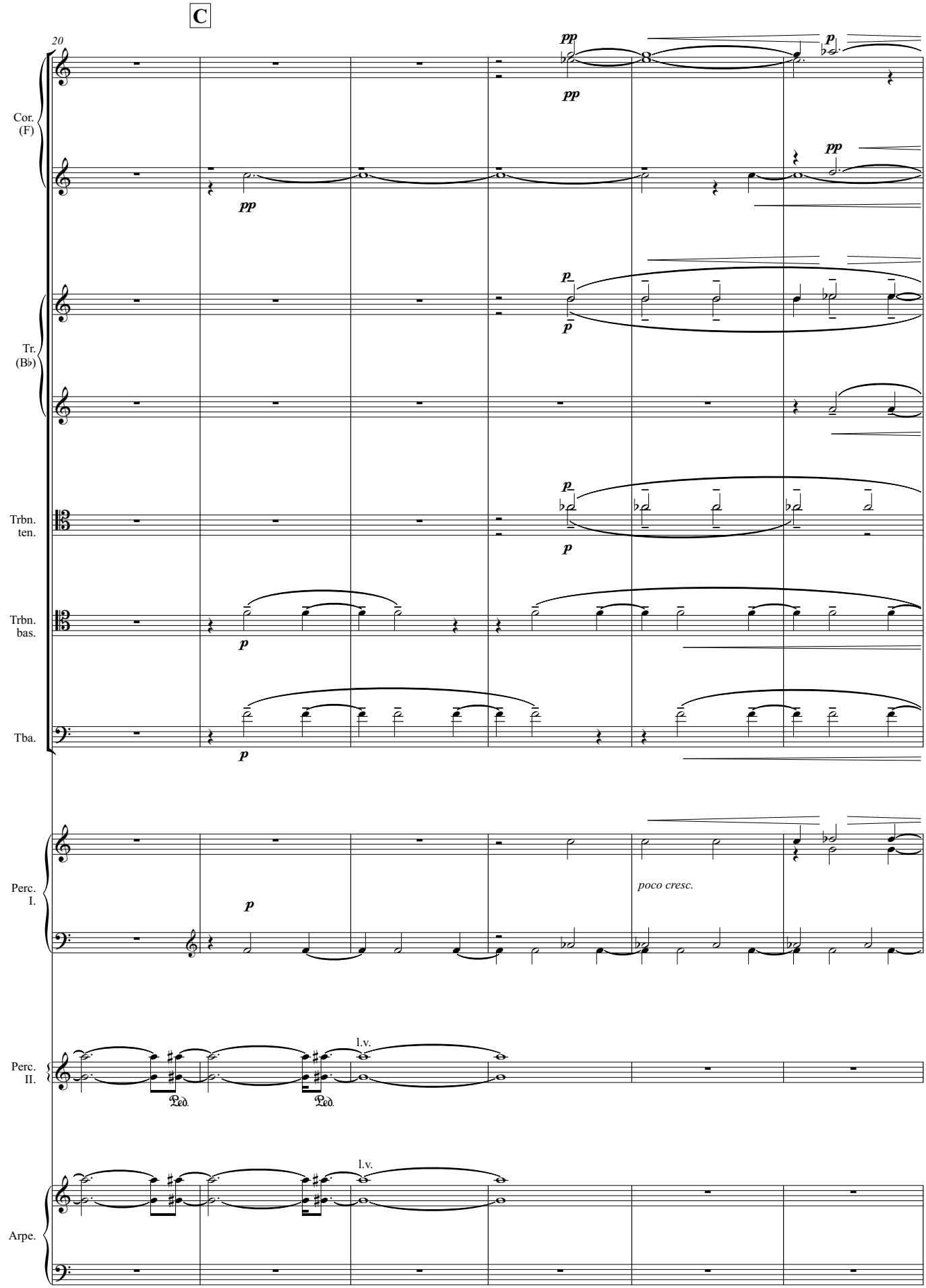

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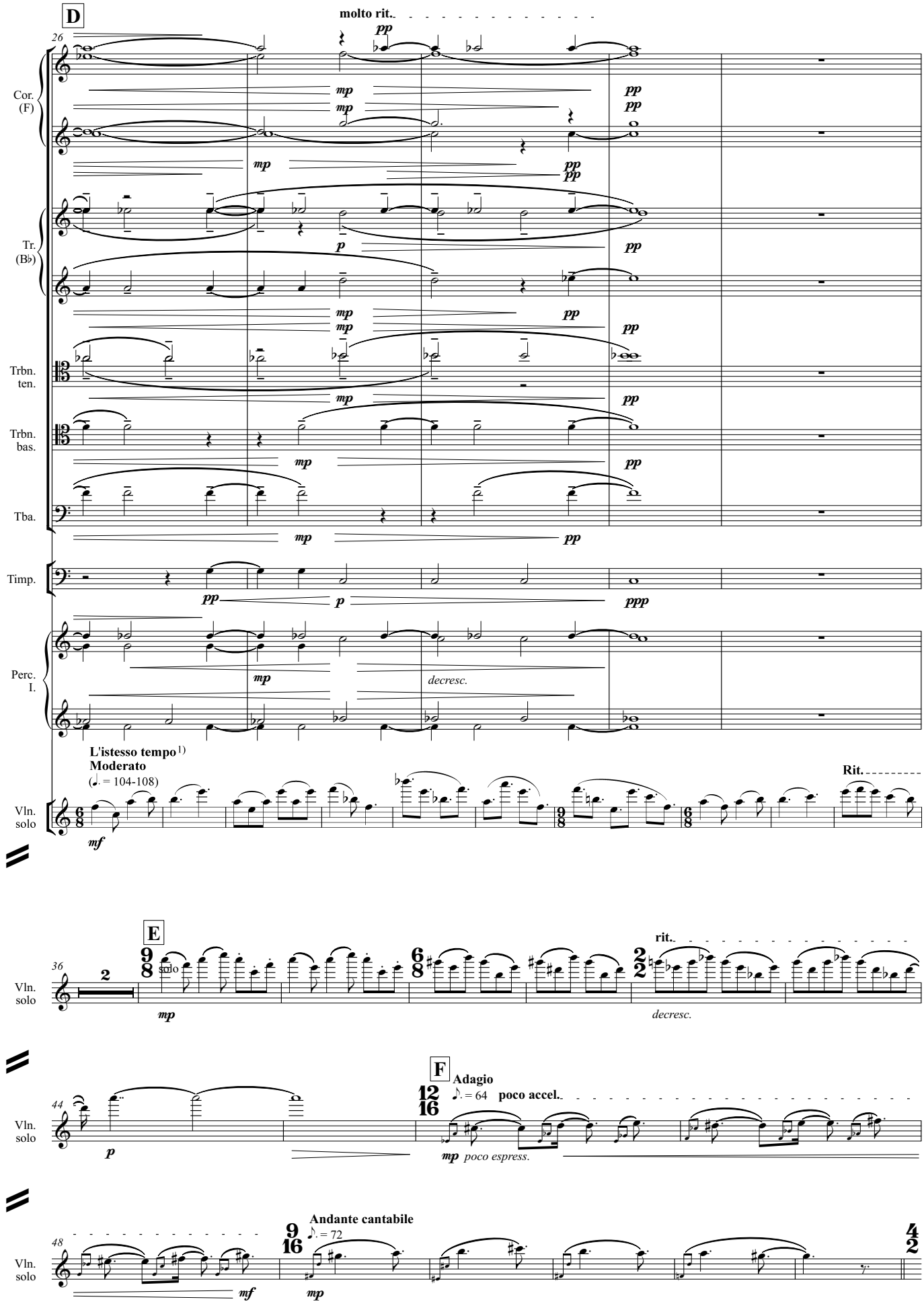

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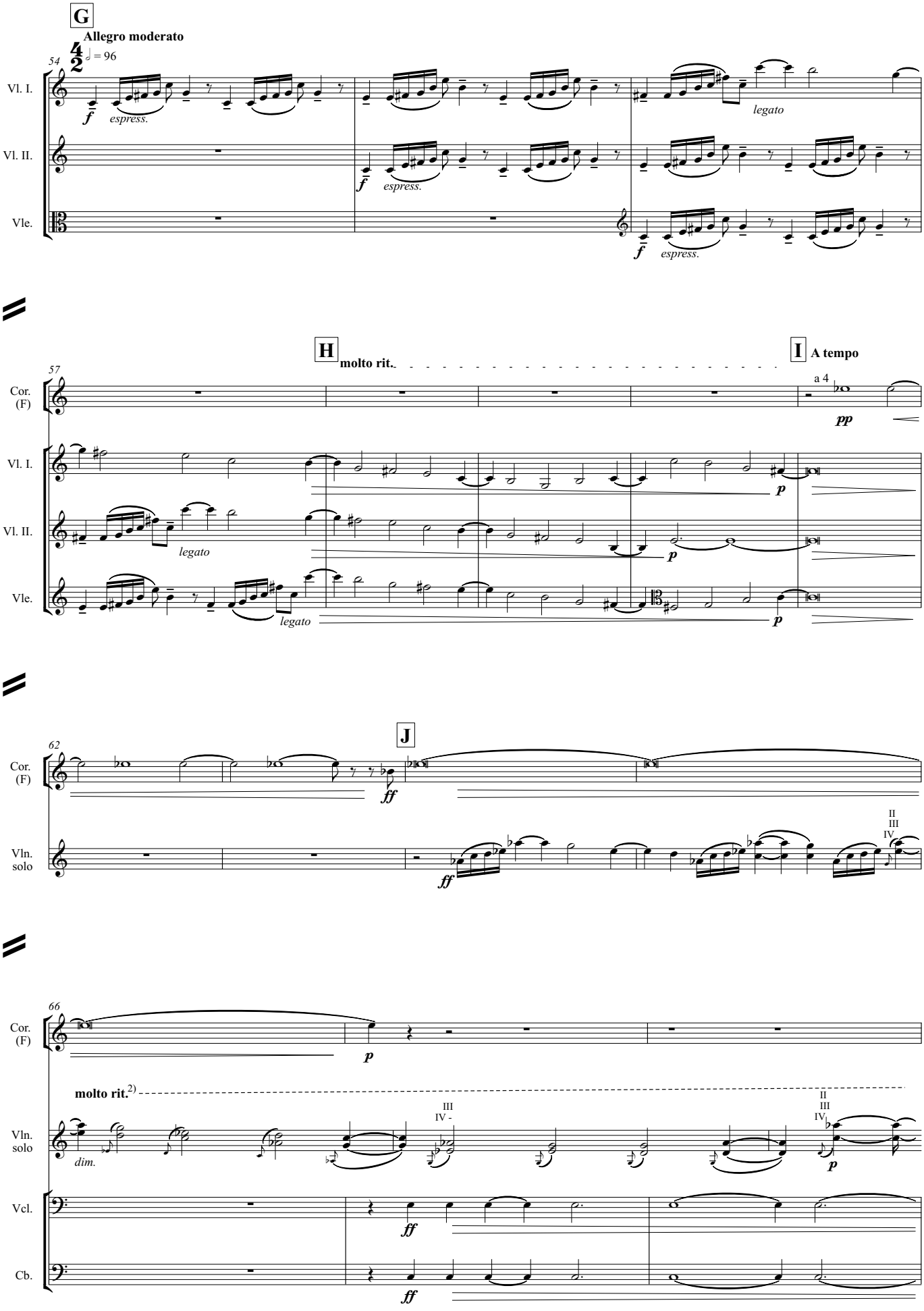

2) Only molto ritardando in the soloviolin bar 66-, the orchestra keeps the tempo.

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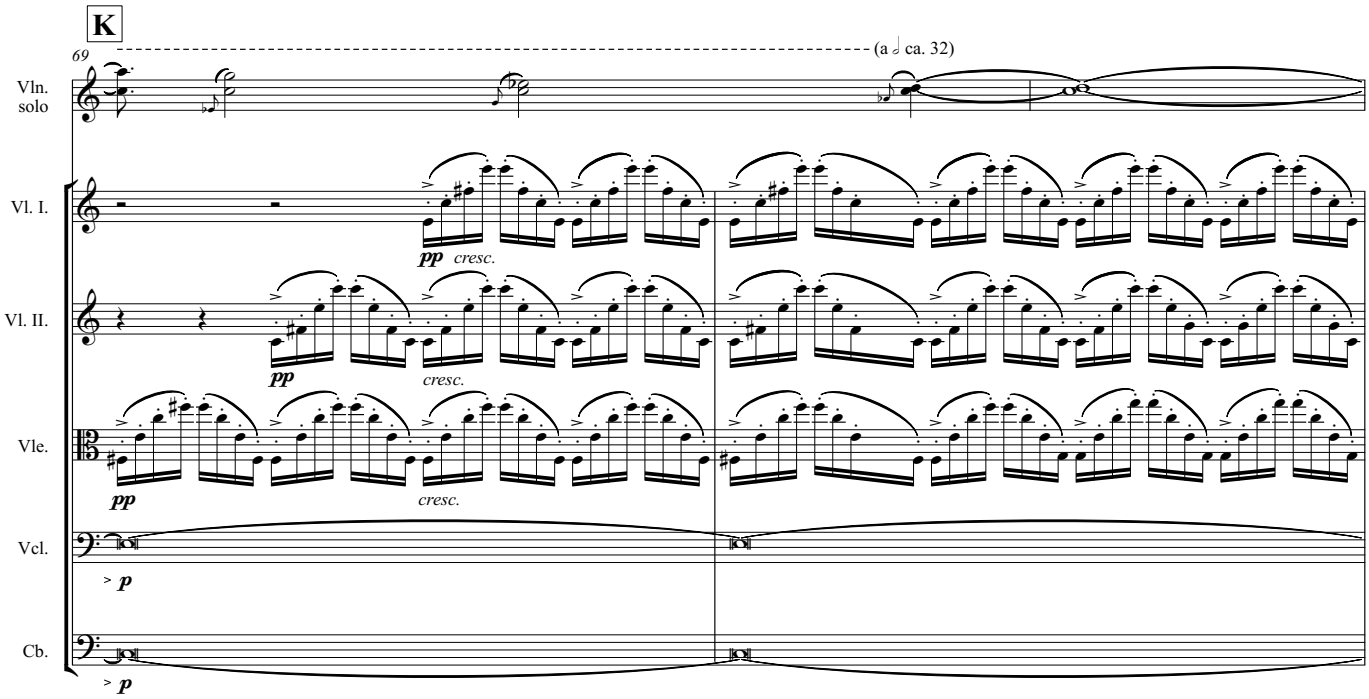

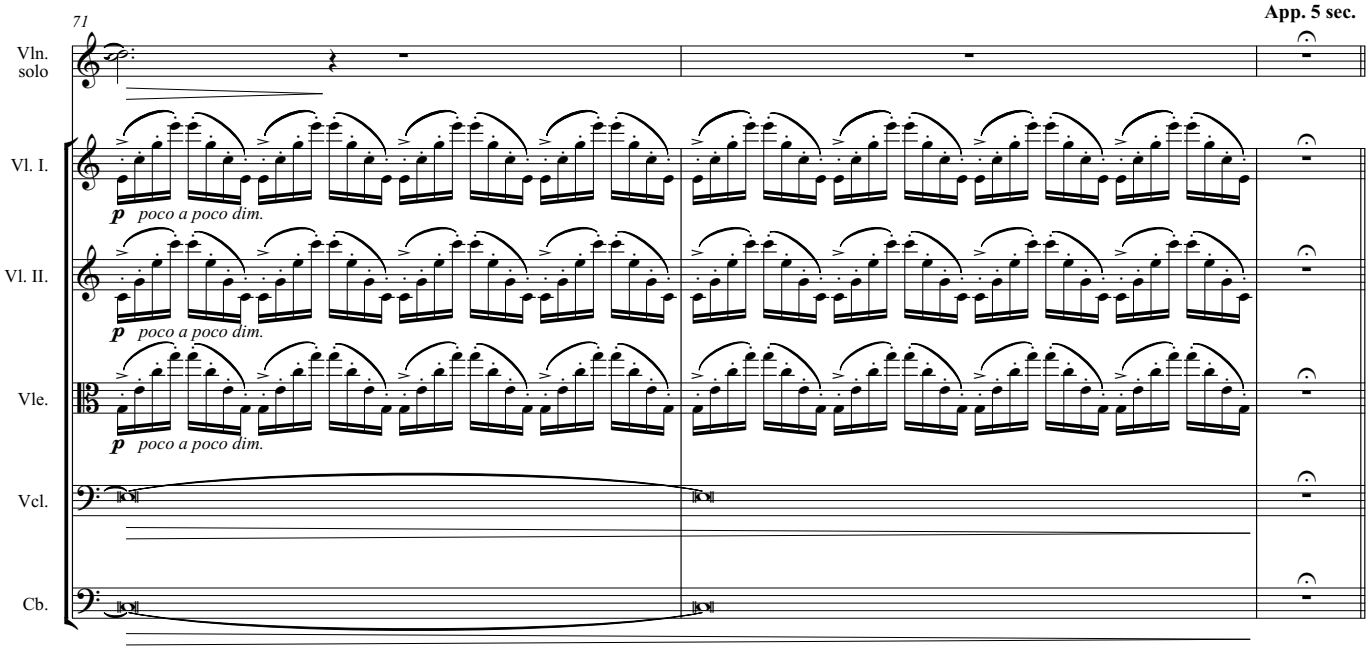

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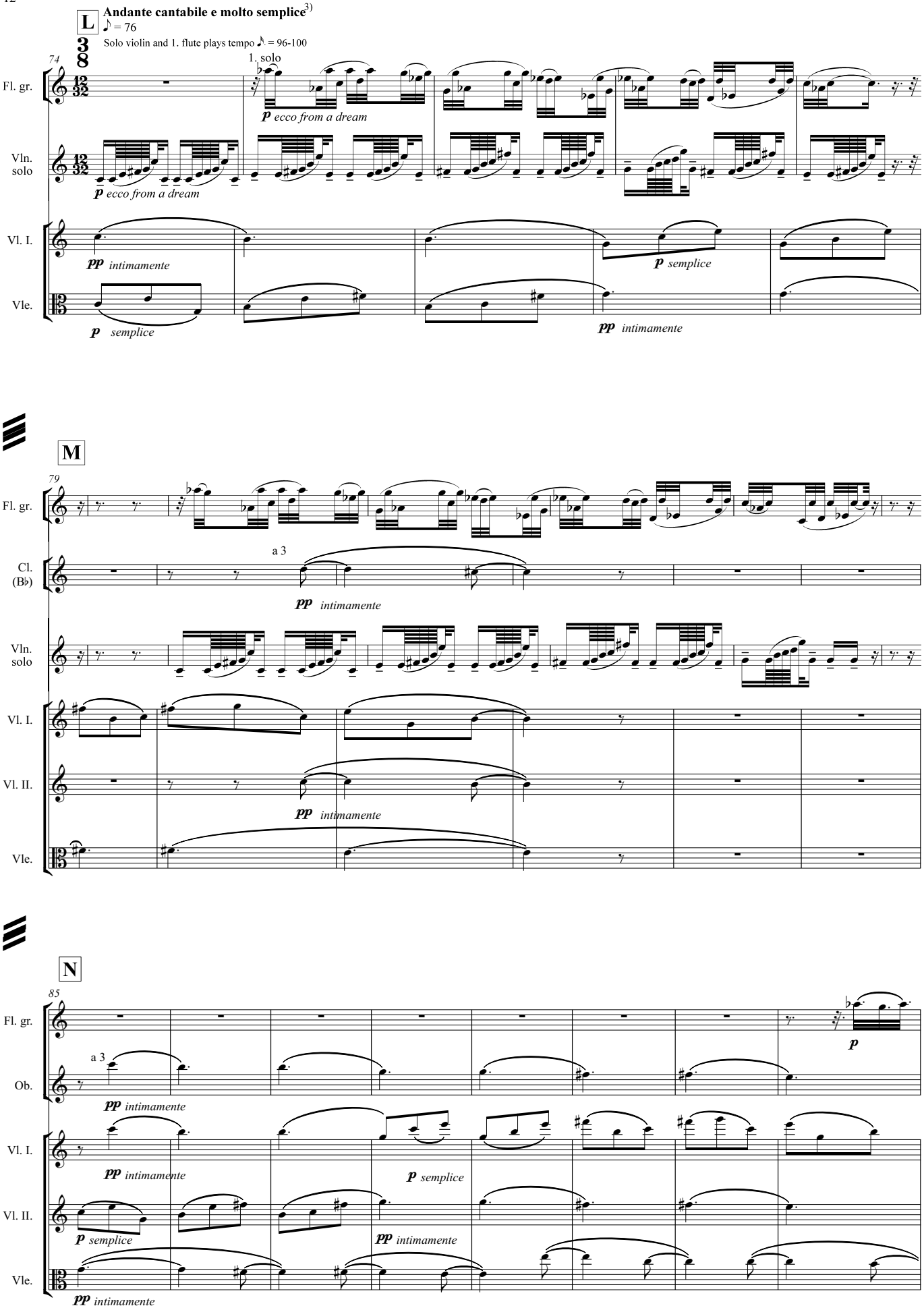

3) The solo violin and flute plays in the "tempo" from bar 54 : ♪. = 96-100, 12/32 in the solo violin and 9/32 (3𝅘𝅥𝅯 + 6𝅘𝅥𝅯) in the flute.
The tempo in solo violin and flute is controlled by the solo violin, and is independent of the rest of the orchestra.

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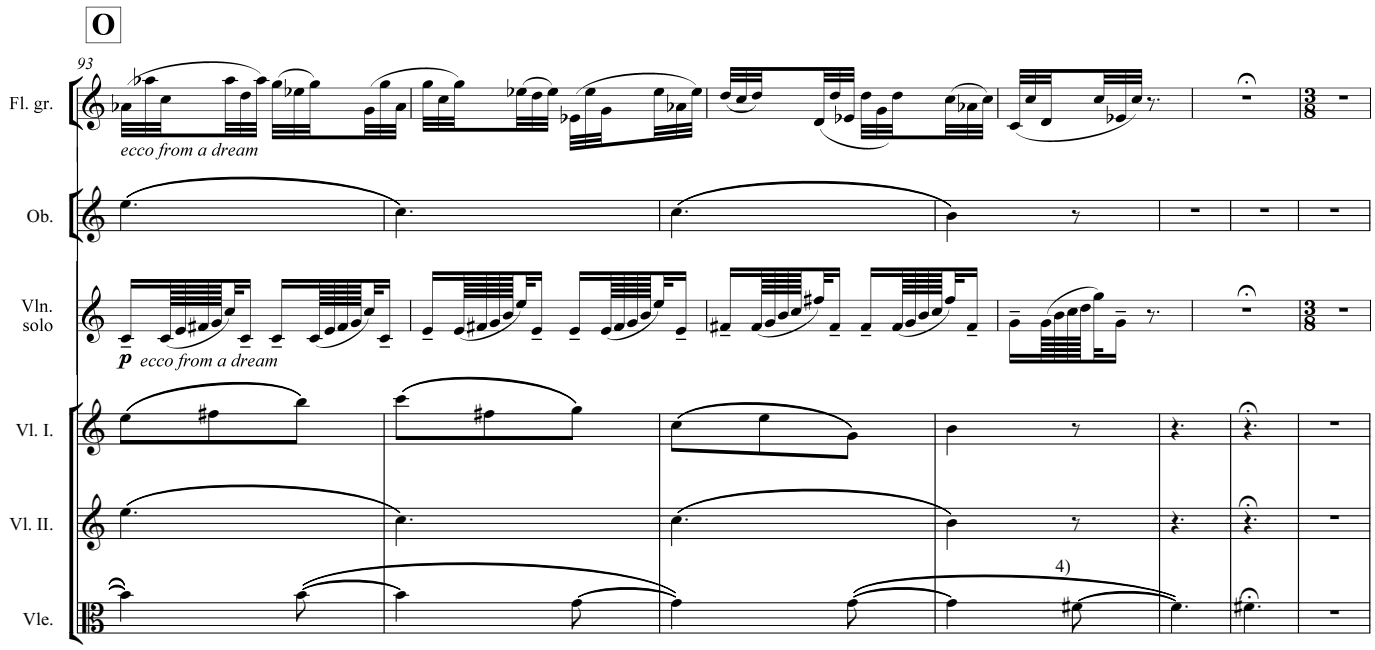

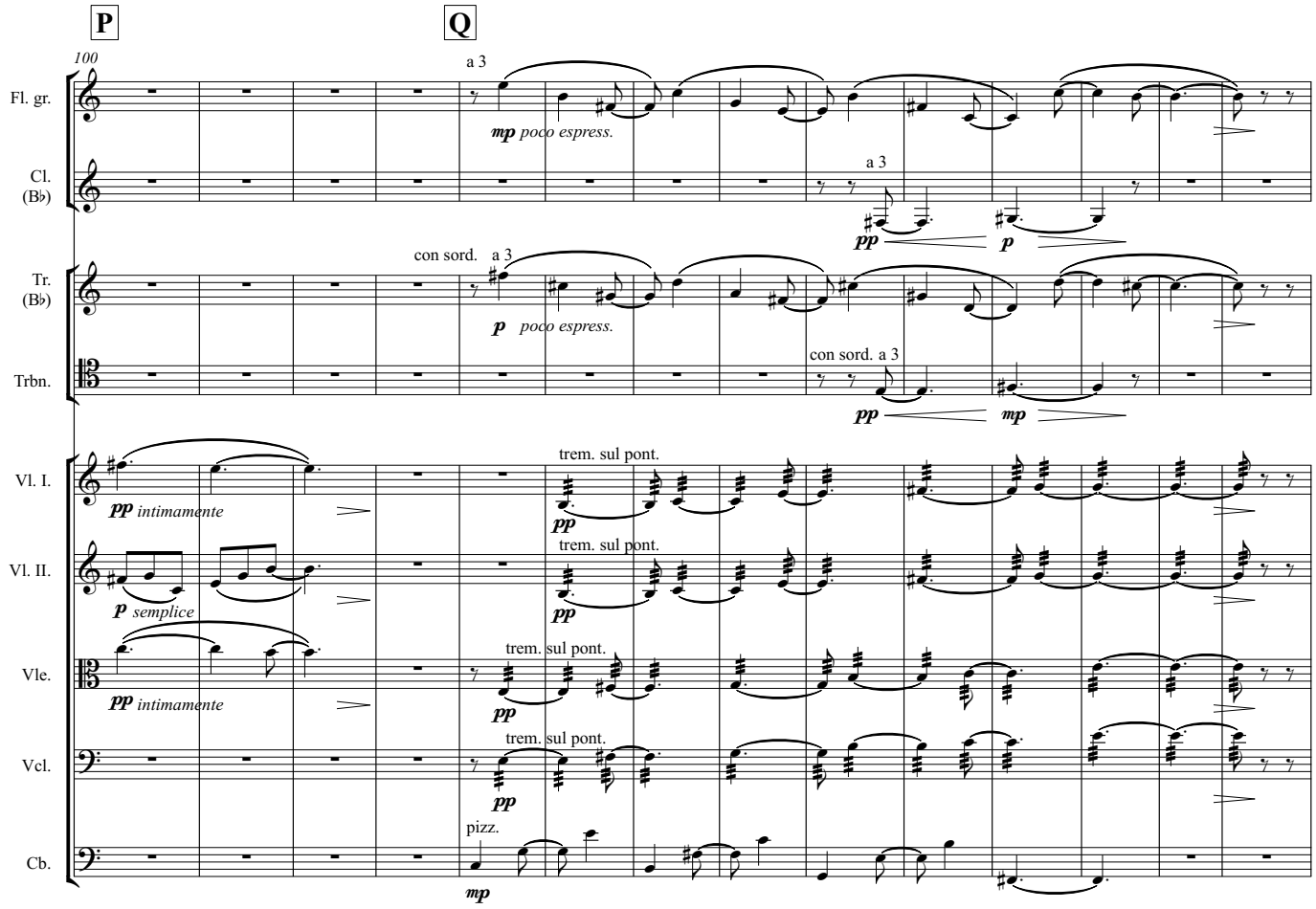

4) The viola dephrase the flute, and schould be timing the f♯ to accomplish that.

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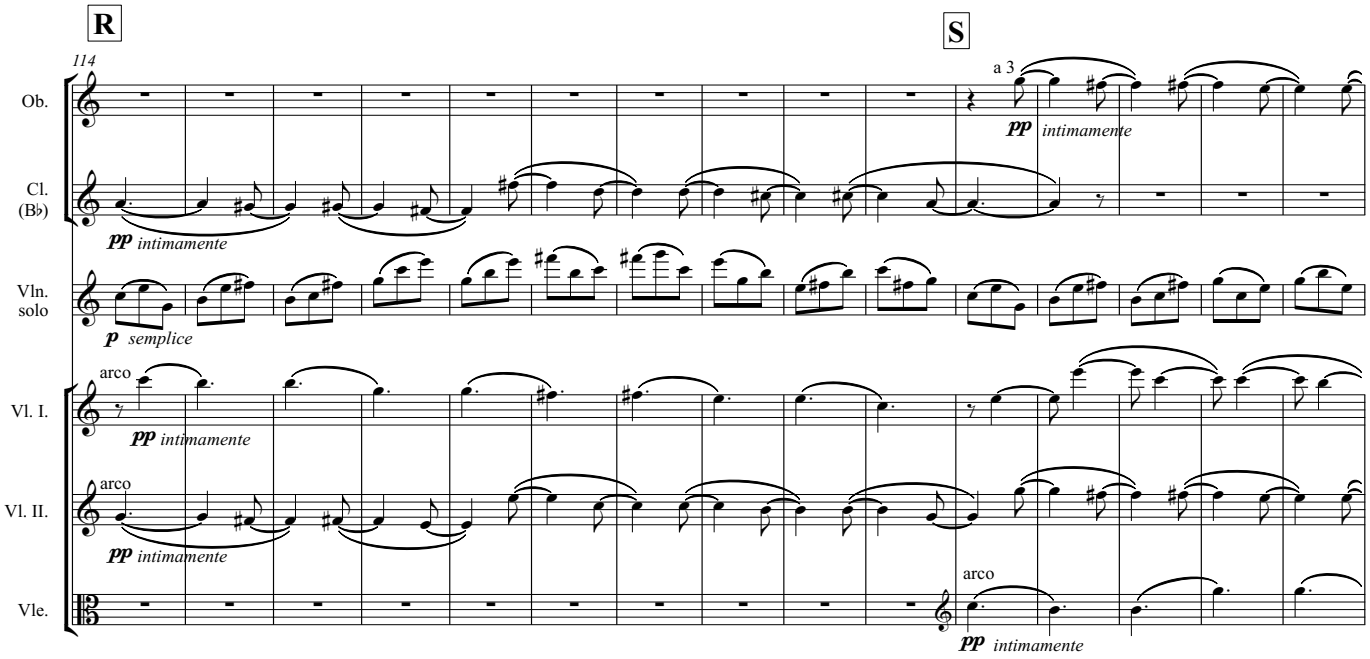

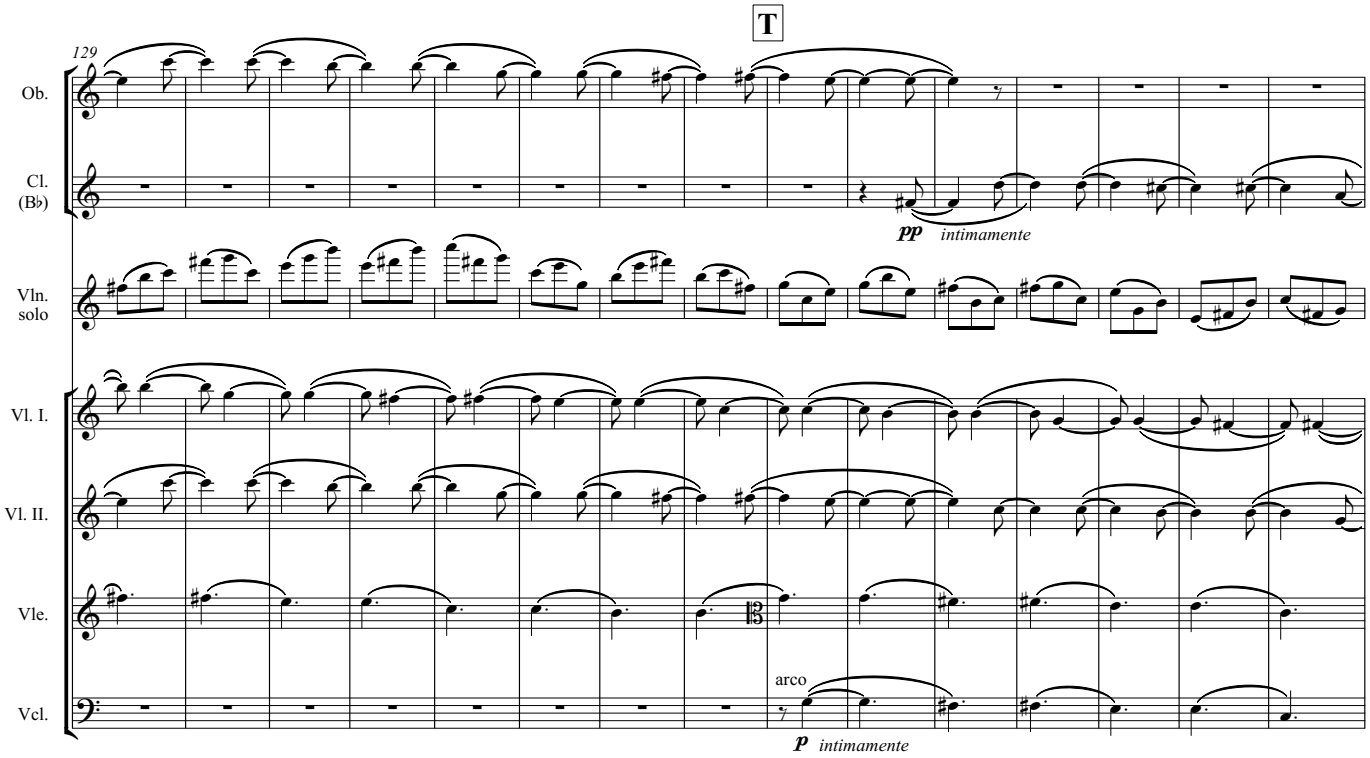

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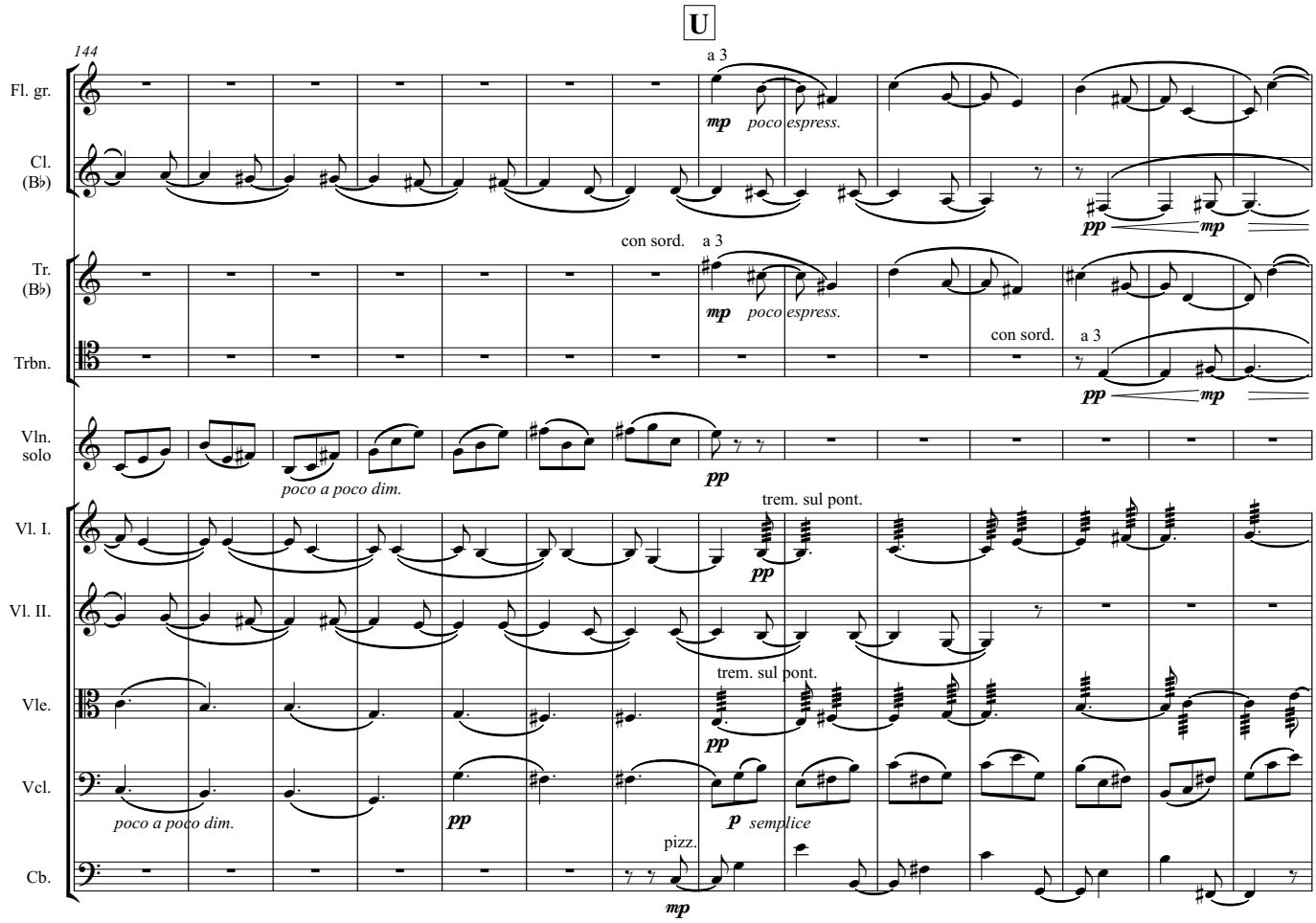

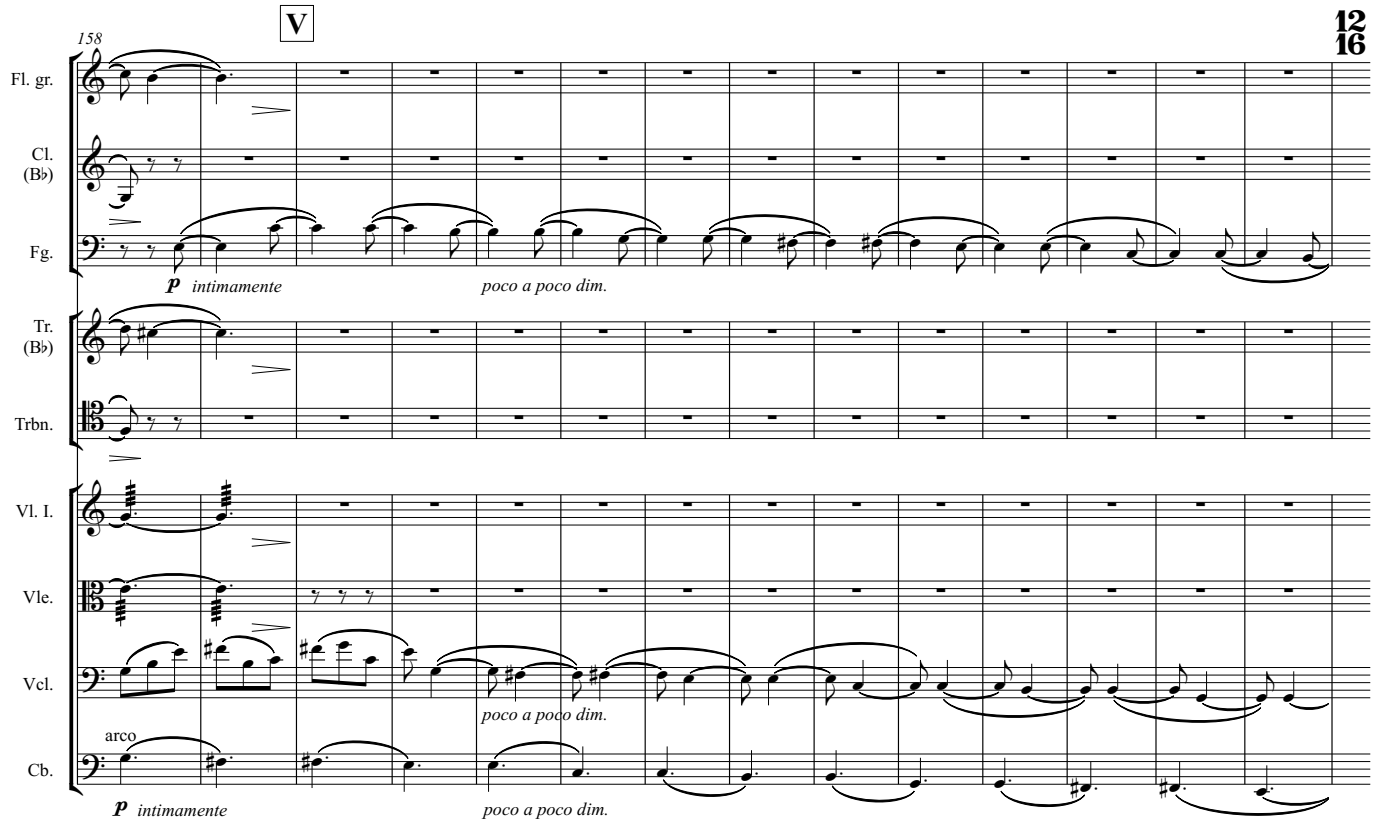

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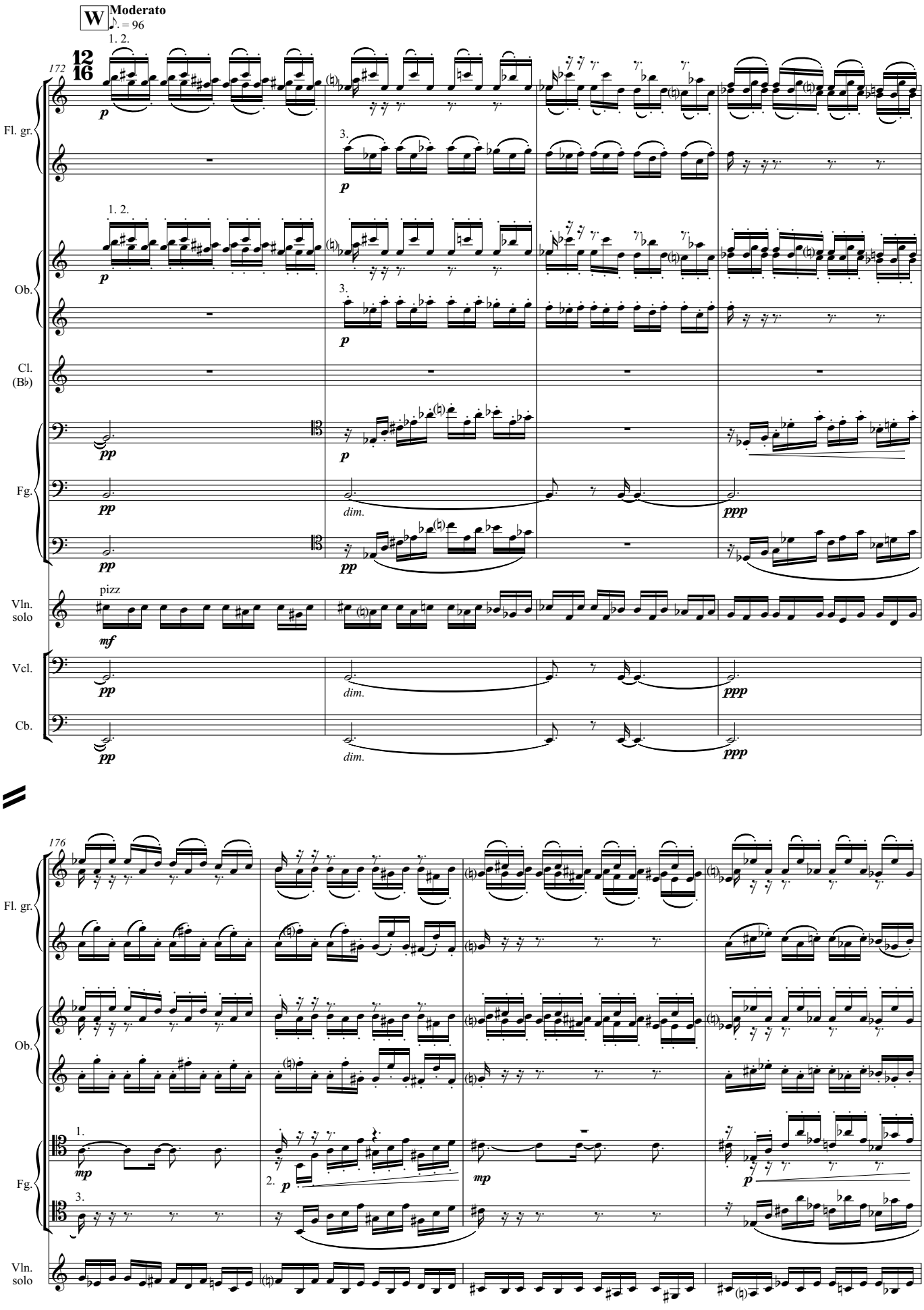

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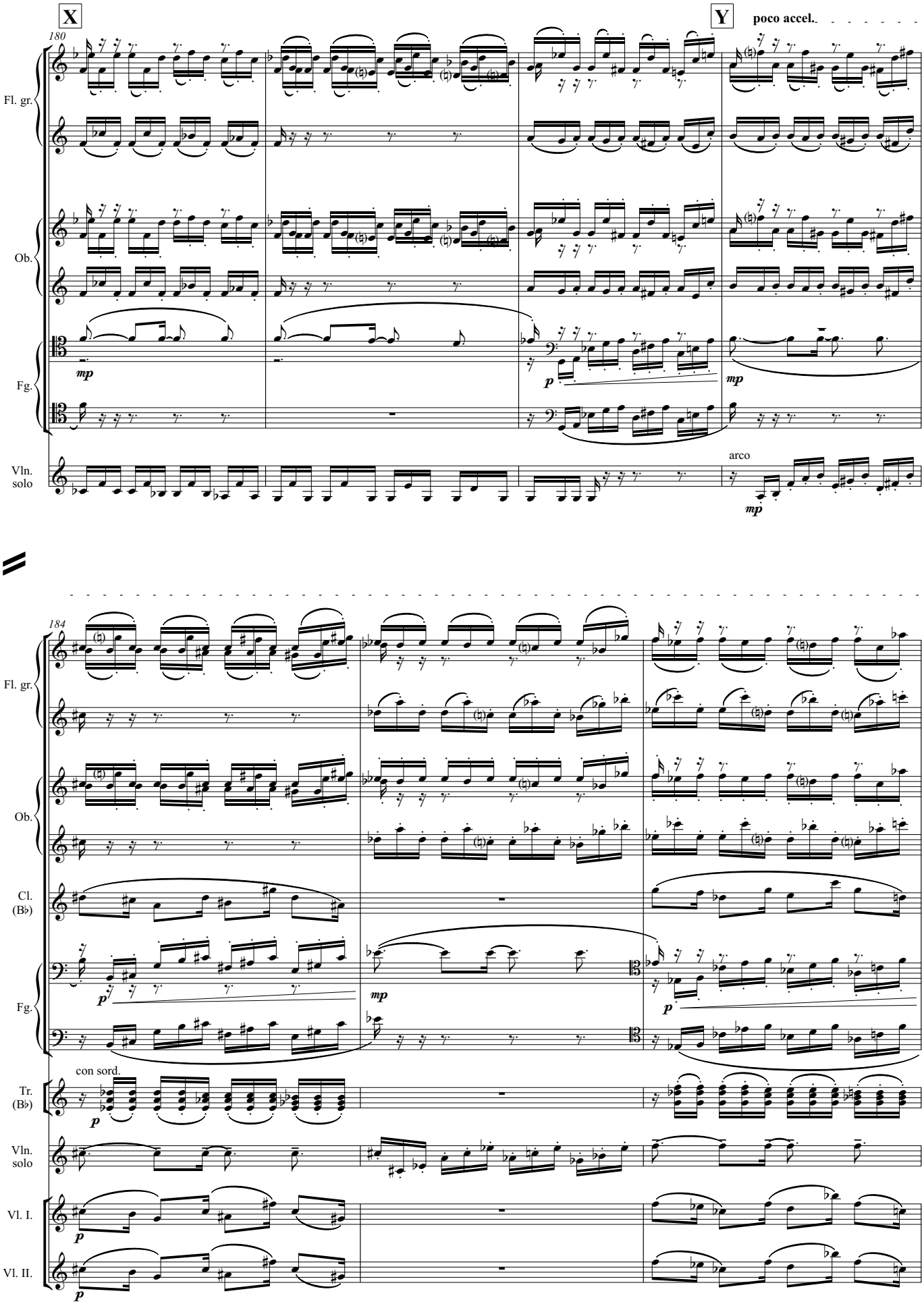

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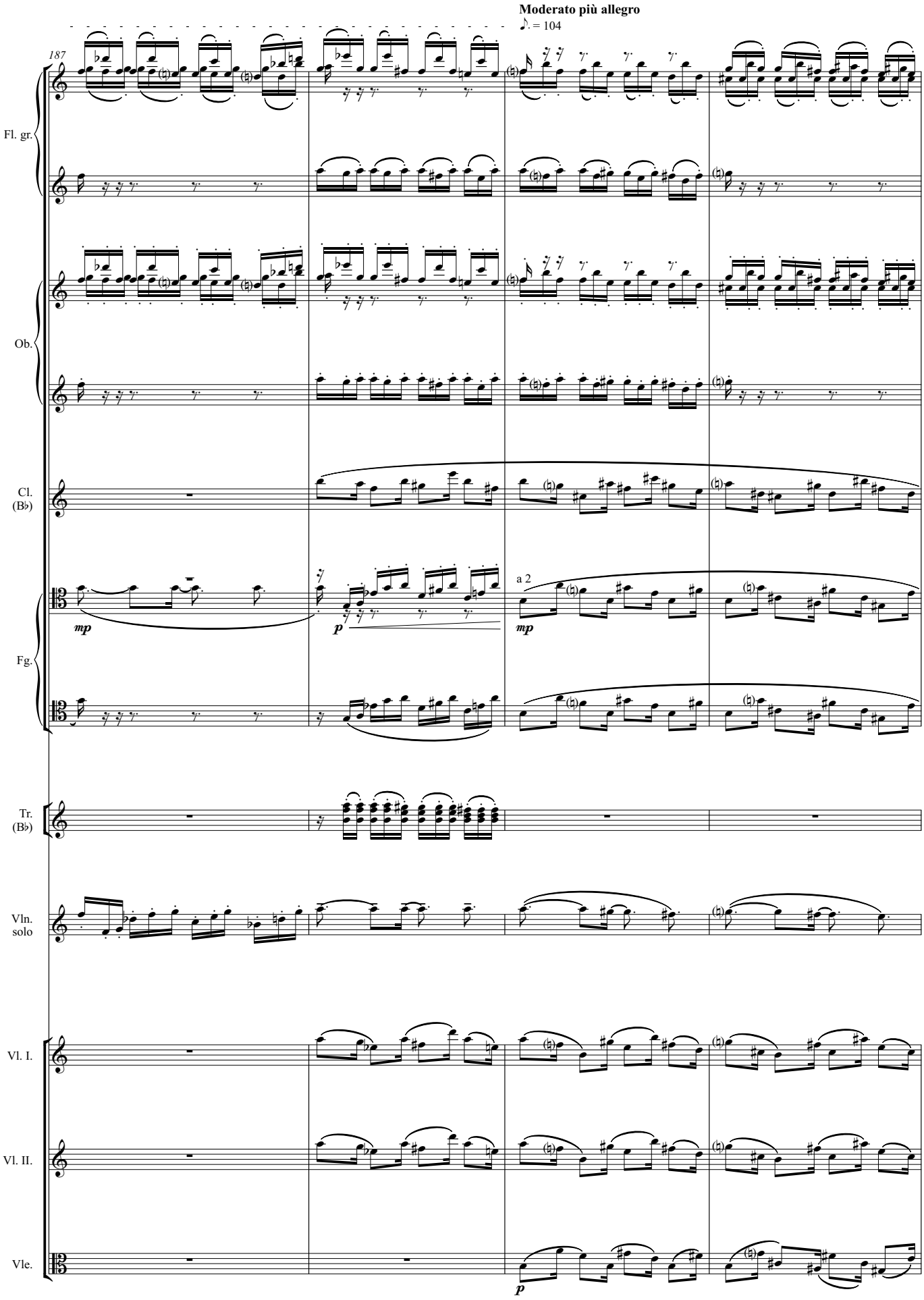

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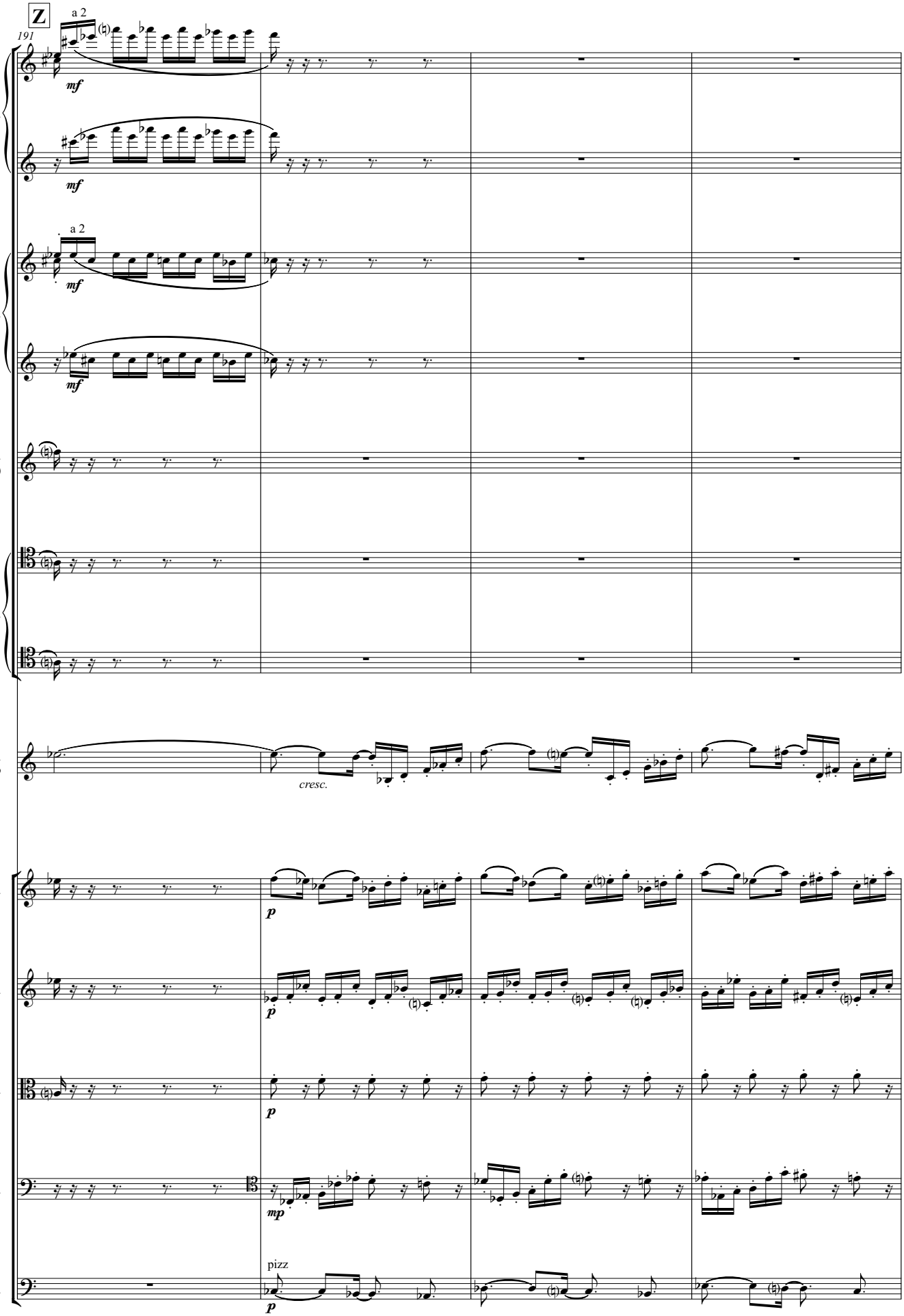

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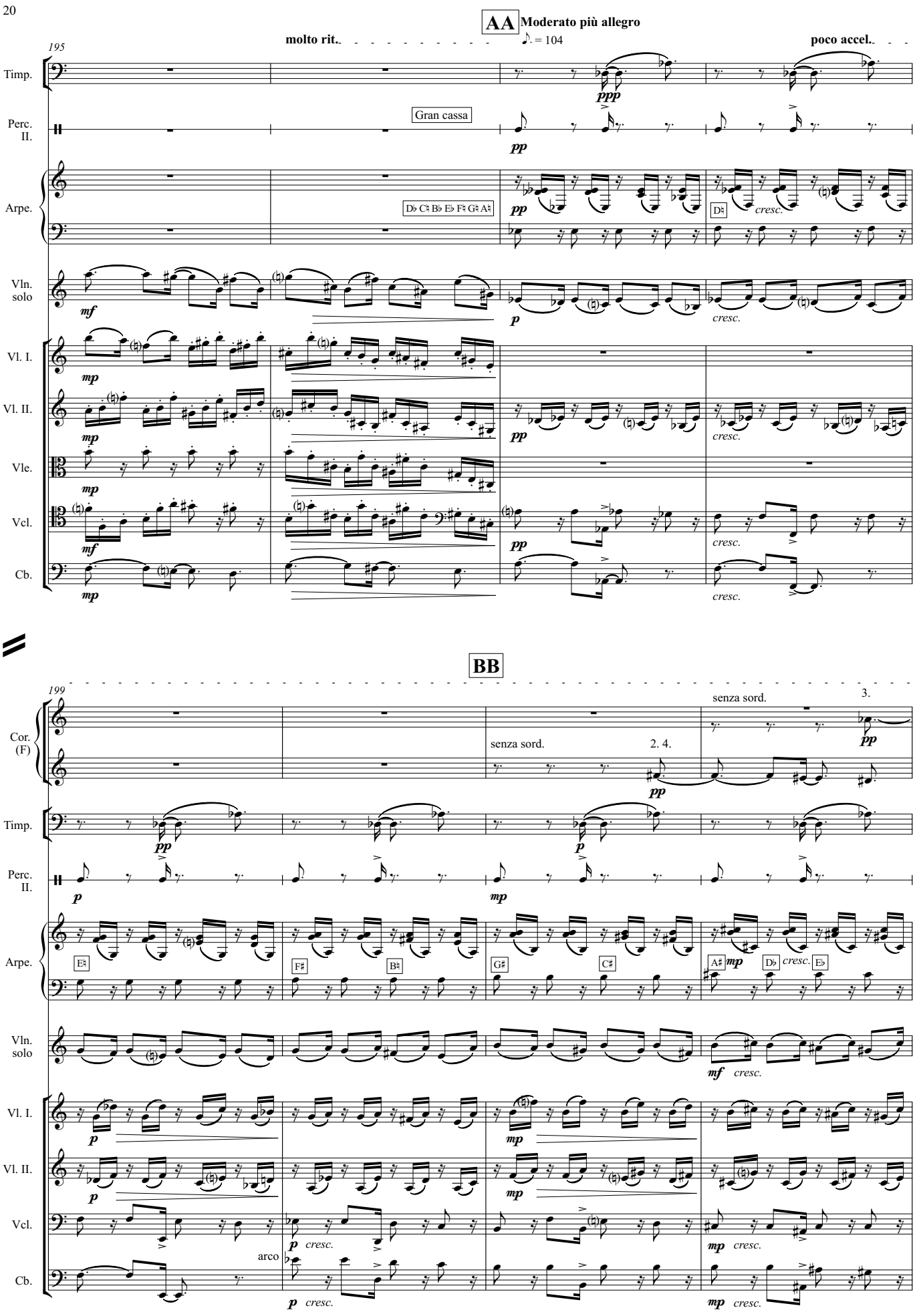

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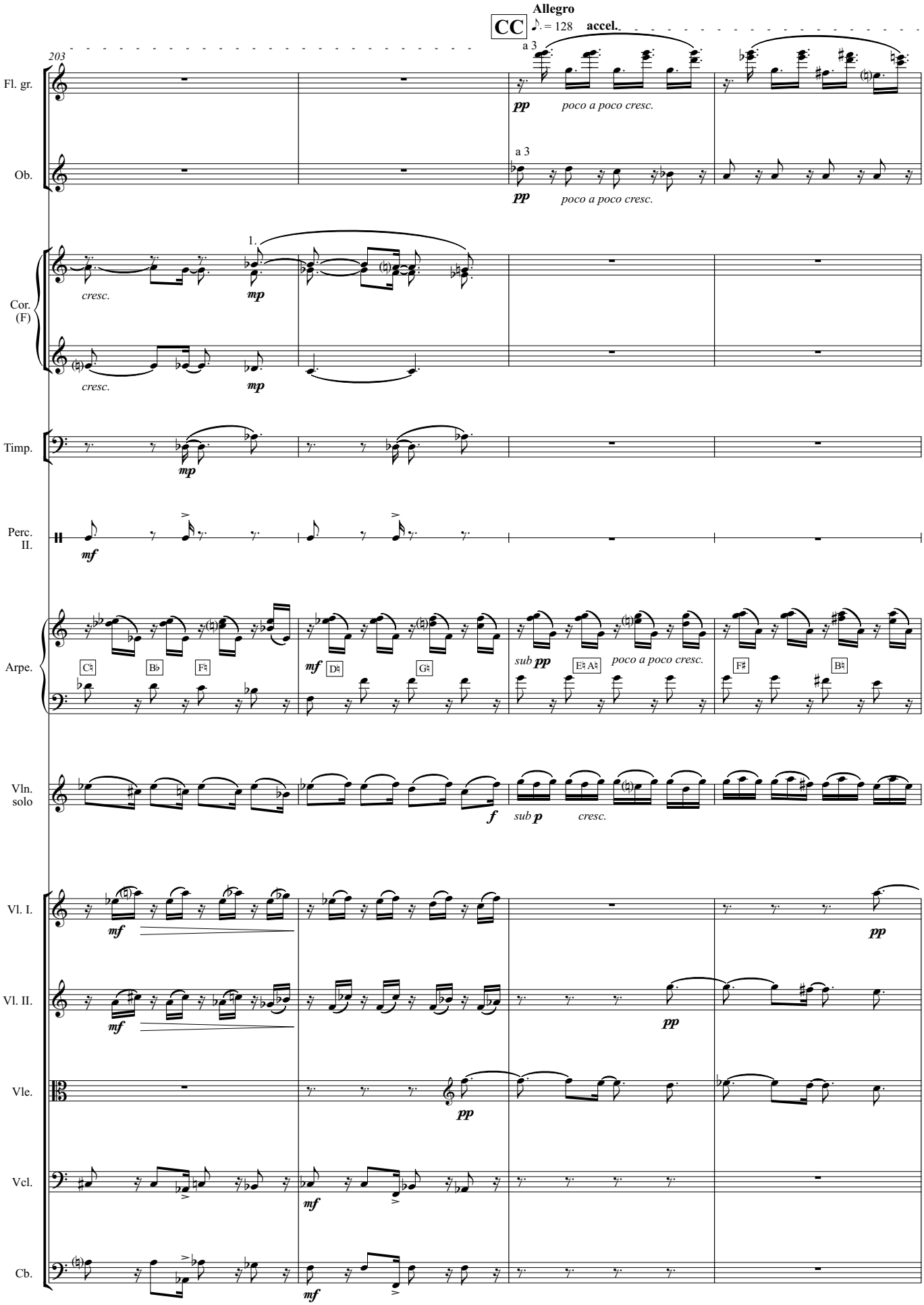

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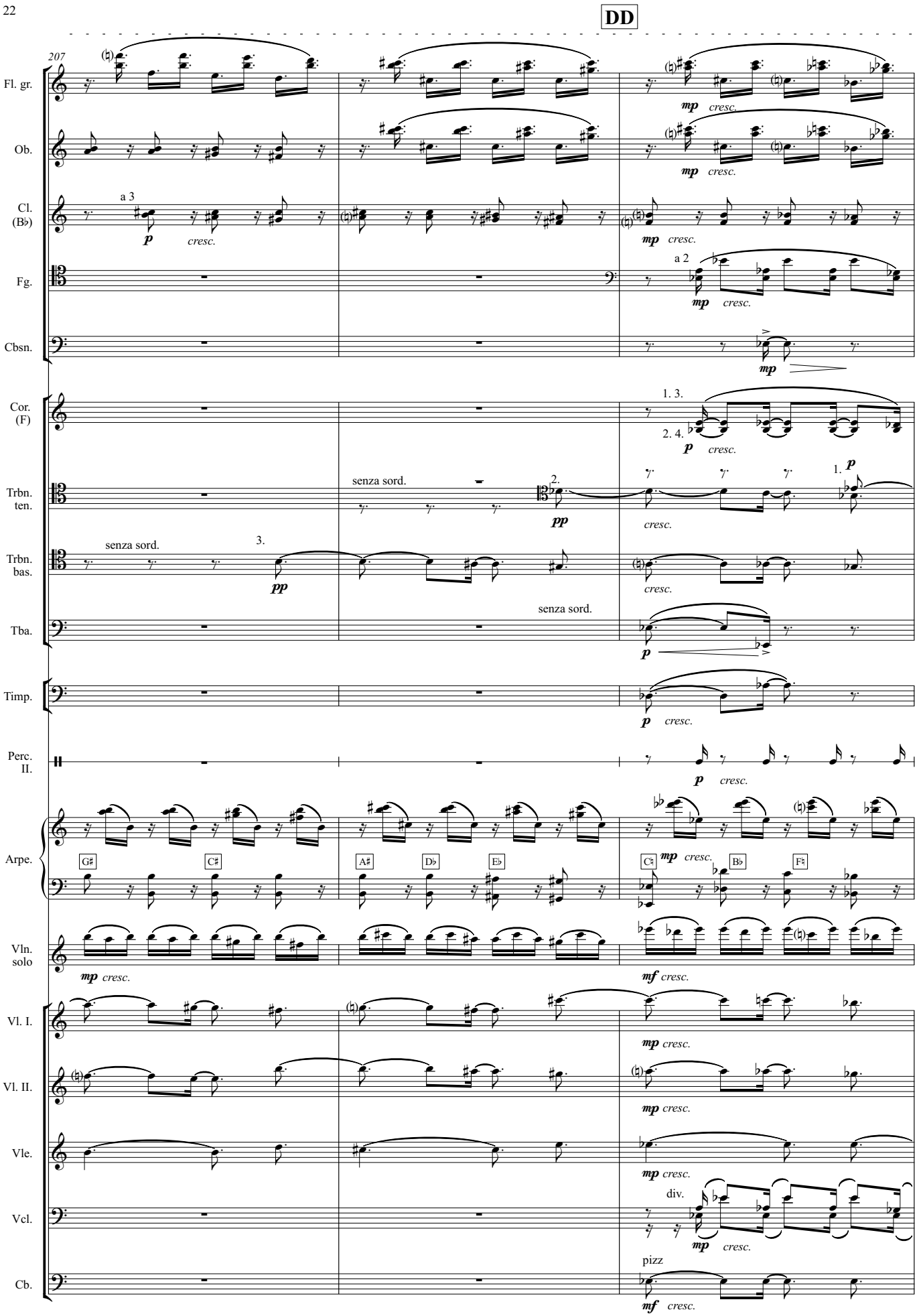

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Presto
♪. = 160-172
poco rit.
EE Largo ♪. = 48
210

Fl. gr.
Ob.
Cl. (B♭)
Fg.
Cbsn.
Cor. (F)
Tr. (B♭)
Trbn. ten.
Trbn. bas.
Tba.
Timp.
Perc. II.
Arpe.
Vln. solo
Vl. I.
Vl. II.
Vle.
Vcl.
Cb.

senza sord.
cresc.
D♯ G♯ E♯ A♯ F♯

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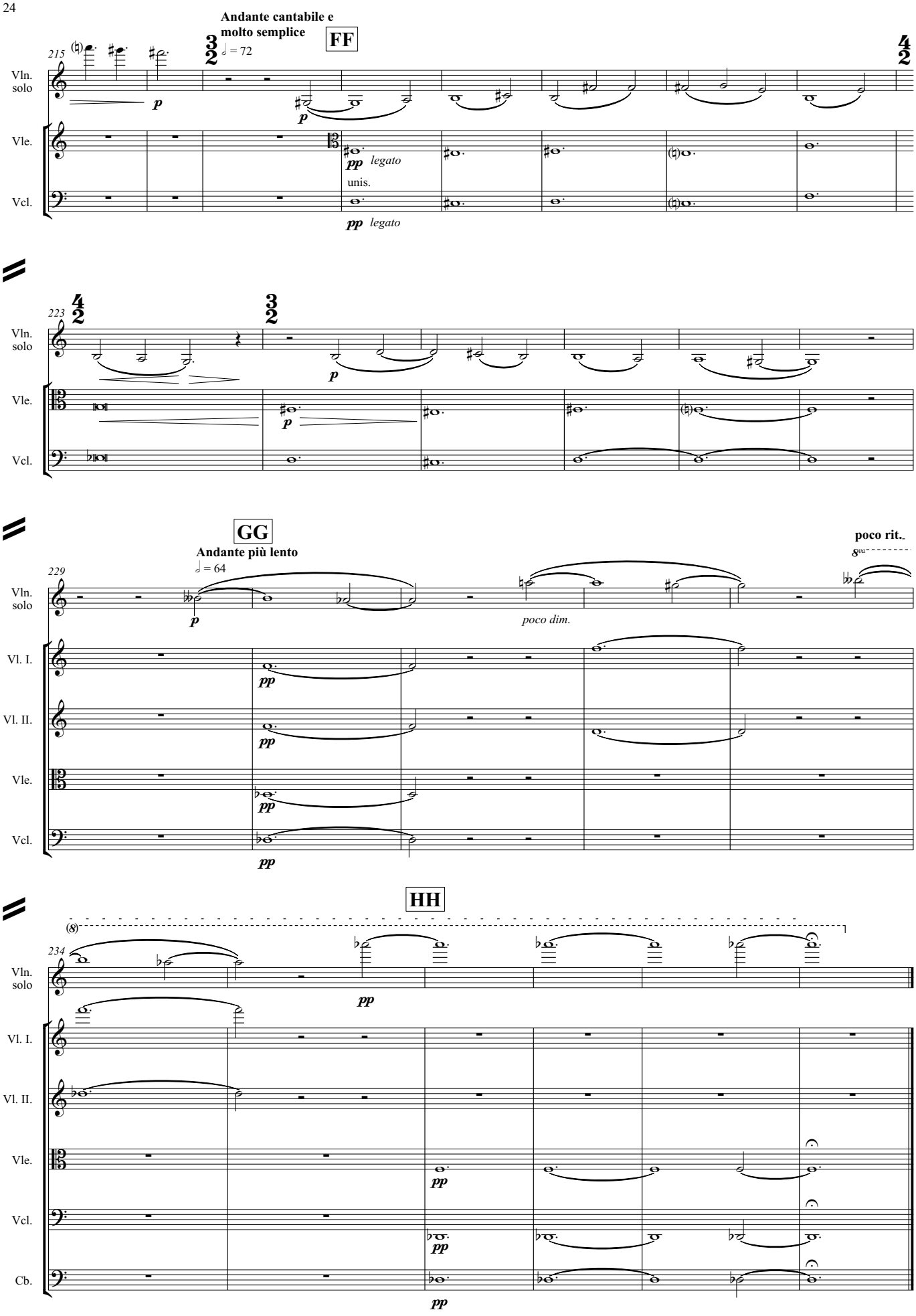

app. 10 min.

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