

Martin Lohse

Ver

for guitar duo

M
W

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guitar duo

composed in 2019

Parts

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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 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.

Program note

Shimmering lights that gather in circles

The work was composed in 2019 and dedicated to *Aros Guitar Duo*.

It is inspired by the sprouting spring and the melody *In vernalis temporis* (In the spring time) by Morten Børup. One mood in particular in the original Latin text has inspired the rest of the music, here in free rewriting:

*The rays of the sun
gathered as a wreath
in the drops of the morning dew*

It is a literary image that in many ways describes the music well: A jumble of notes that unites and comes again, like circles of life that slowly grow and change.

In the work, the two guitars merge into one instrument, where different tempos and musical expressions meet and are united by one long melody that returns in a new light each time it is repeated, interrupted only by *In vernalis temporis* in the middle of the movement.

Duration approx. 8-8.30 min.

Martin Lohse 2024

Programnote

Flimrende lys, der samles i cirkler

Værket er komponeret i 2019 og dedikeret til *Aros Guitar Duo*.

Det er inspireret af det spirende forår og melodien *In vernalis temporis* (Frydeligt med jubelkor) af Morten Børup. Særligt én stemning i den originale latinske tekst har inspireret resten af musikken, her i fri gendigtning:

*Solens stråler
samlet som en krans
i morgenduggens dråber*

Det er et litterært billede, der på mange måder beskriver musikken fint: Et virvar af noder der forenes og kommer igen, som cirkler af liv der langsomt gror og forandres.

I værket smelter de to guitarer sammen til ét instrument, hvor forskellige tempoer og musikalske udtryk mødes og forenes af én lang melodi, der vender tilbage i nyt lys hver gang den gentages, kun afbrudt af *In vernalis temporis* i midten af satsen.

Varighed ca. 8-8.30 min.

Martin Lohse 2024

Ver

Allegro moderato con espressione

$\text{♩} = 132$

Martin Lohse 2019
dedicated to Mikkel Egelund Nielsen
and Simon Wildaus

Guitar I

Guitar II

Gtr. I

Gtr. II

A

B

mp

mp poco staccato

18

16

7

14

21

29

38

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44 **C**

Gtr. I *mf*

Gtr. II *mf*

47 *mp*

Gtr. I *mp*

Gtr. II *mp*

54

Gtr. I

Gtr. II

63 **D**

Gtr. I *mf legato*

Gtr. II *mf legato*

71 *mf legato*

Gtr. I

Gtr. II

78

Gtr. I

Gtr. II

85 *p*

Gtr. I

Gtr. II *p*

91

Gtr. I

Gtr. II

96

Gtr. I

Gtr. II

103

Gtr. I

Gtr. II

110

Gtr. I

Gtr. II

114

Gtr. I

Gtr. II

118

Gtr. I

Gtr. II

122

Gtr. I

Gtr. II

125

Gtr. I

Gtr. II

E $\text{♩} = 132$

F

f sub p *poco cresc.*

mp

Allegro moderato con espressione

128

Gtr. I

Gtr. II

131

Gtr. I

Gtr. II

135

Gtr. I

Gtr. II

138 **G**

p delicato et poco rubato

p delicato et poco rubato

140

Gtr. I

Gtr. II

142

Gtr. I

Gtr. II

144 **H**

mf con sonoro

mf con sonoro

146

Gtr. I

Gtr. II

148

Gtr. I

Gtr. II

I

p delicato et poco rubato

150

Gtr. I

Gtr. II

152

Gtr. I

Gtr. II

154

Gtr. I

Gtr. II

156

Gtr. I

Gtr. II

rit.

158

Gtr. I

Gtr. II

J **Allegro**
♩ = 124

p

162

Gtr. I

Gtr. II

166

poco rit. *A tempo*

Gtr. I

Gtr. II

170

Gtr. I

Gtr. II

174

poco rit. **K** *A tempo*

Gtr. I

Gtr. II

178

Gtr. I

Gtr. II

182

Gtr. I

Gtr. II

186

poco rit. **L** *A tempo*

Gtr. I

Gtr. II

190

Gtr. I

Gtr. II

rit..

194

Gtr. I

Gtr. II

molto rit..

198

Gtr. I

Gtr. II

M $\text{♩} = 132$

mf risoluto

202

Gtr. I

Gtr. II

mf non legato

205

Gtr. I

Gtr. II

207

Gtr. I

Gtr. II

209

Gtr. I

Gtr. II

N

211

Gtr. I

Gtr. II

213

Gtr. I

Gtr. II

215

Gtr. I

Gtr. II

217

Gtr. I

Gtr. II

219

Gtr. I

Gtr. II

221

Gtr. I

Gtr. II

223

Gtr. I

Gtr. II

O pizz.

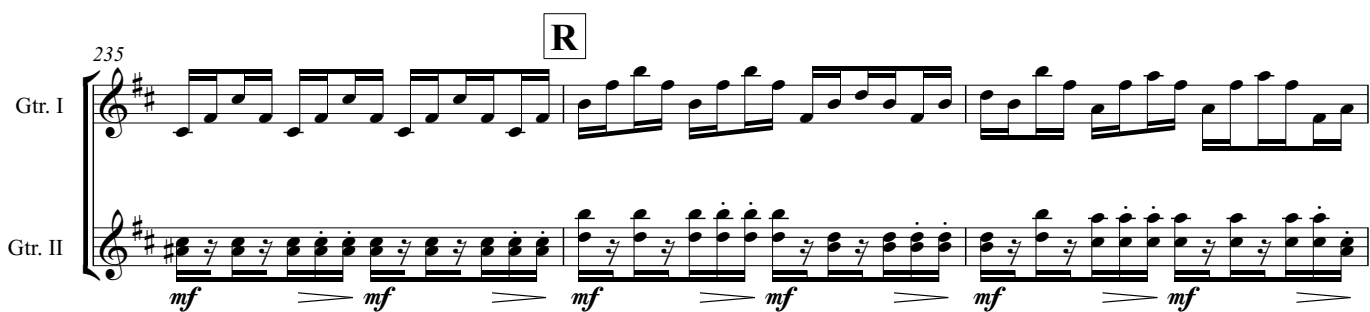
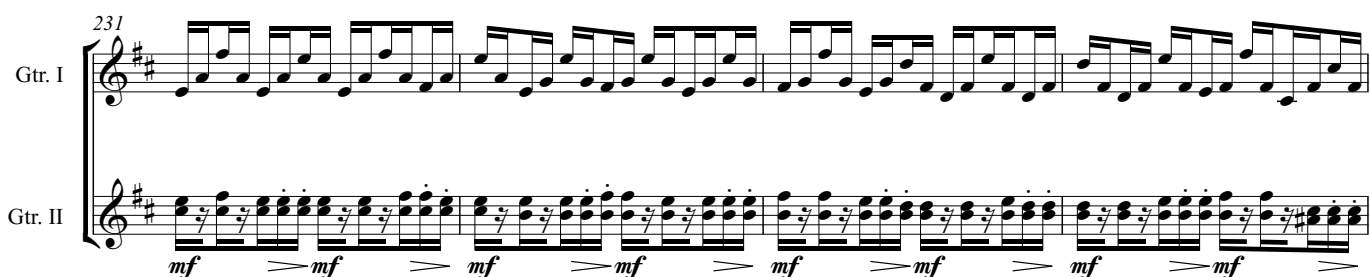
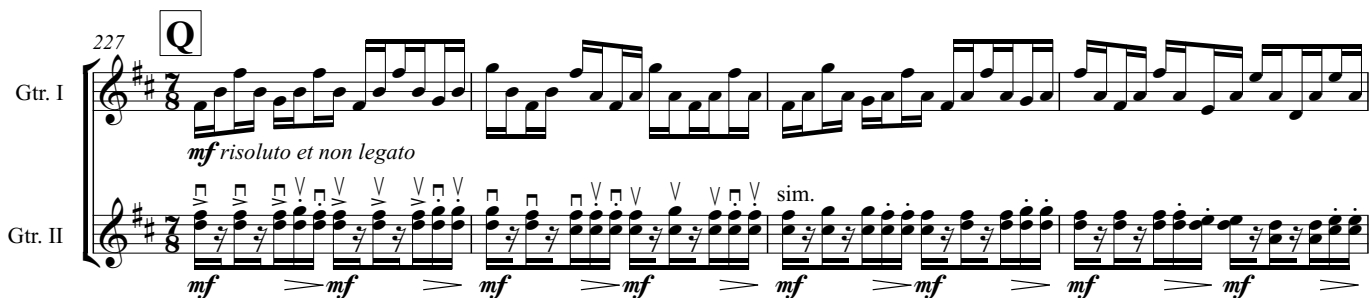
pizz.

P ord.

mf non legato

ord.

mf risoluto



242

Gtr. I

Gtr. II

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

246

Gtr. I

Gtr. II

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

250

Gtr. I

Gtr. II

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

254

Gtr. I

Gtr. II

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

257

Gtr. I

Gtr. II

p *ff*

mf *p* *ff*

Fine duration app. 7:30