

Martin Lohse

M  
W

Moto immoto  
Mobile I  
for symphony orchestra

M  
W

## Orchestra

3 Flauti (3. Flauto alto in G)

3 Oboi (3. Cor Anglais in F)

3 Clarinetti in Bb

3 Fagotti

4 Corni in F

3 Trombe in Bb

2 Tromboni alto

1 Trombone basso

1 Tuba

Violini I

Violini II

Viole

Violoncelli

Contrabassi

The score is transposing.

Double bass sounds an octave lower than written.

**Duration: 10.30 min.**

## **Moto immoto**

for symphony orchestra

- second version -

*Moto immoto* (motion in the motionless) was composed in 2009 as an electroacoustic piece, created with samples from Vienna Symphonic Library as a virtual piece for symphonic orchestra. The scoring and rearrangement for live symphonic orchestra was first written in 2010 with a new second version made in 2018.

A simple pattern of 6 major thirds represents all the harmonics in the piece. It counts in 5/4 and are slowly moving through all the keys forming an irreversible feeling of lost times and sorrow.

Insistent figures across the rhythm of the chords in the strings and especially in the brass creates a counterpoint to the slow music, but it really doesn't change the somehow transcendental feeling of the work.

## **Mobile**

A musical technique where different layers of music in individual tempos, metric and musical style are combined in a simple pattern of chords, which slowly modulate through all the keys in a never ending sequence, creating a music with no or very few dissonances.

I've developed the technique by combining different musical methods used in older works.

1. Use of multiple layers of music, which have been a important part of my music since 2000.
2. A simple repeating sequence of chords as the only harmonic material in the piece, which creates a music on the move, in a never ending modulation from the start to the end.  
Used in works like *Haiku* (1999), *In liquid...* (2003) and *Image balancantes* (2004).
3. A 'rhythm across harmony' principle, where different together sounding motives are played in individual tempos across the rhythm of the chords.

First used in *Smoke* (2000) and developed as a technique in *Liebesträume* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used in this work and *Concerto in tempi* from 2010.

Martin Lohse 2018

## **Moto immoto**

for symfoniorkester

- anden version -

*Moto immoto* (bevægelse i det ubevægelige) blev i 2009 komponeret som et elektroakustisk værk med samples fra Vienna Symphonic Library som et virtuelt stykke for symfoniorkester. Værket blev arrangeret for live symfoniorkester i første version i 2010 samt anden version i 2018.

Et simpelt mønster af 6 store tertser bevæger sig langsomt igennem alle tonearter i en musik med ingen eller ganske få dissonanser, hvilket skaber en ren men også sorgfuld følelse af tabt tid. Undervejs afbrydes den mere transcendente musik af hurtigere mere tætte afsnit, hvilket dog ikke ændrer på den grundlæggende mere meditative stemning i værket.

Martin Lohse 2018

# Moto immoto

Mobile I  
for symphony orchestra

Martin Lohse 2009/2018

Adagio con passione sostenuto

$\text{♩} = 64$

**A tempo**  
poco rit.  $\text{♩} = 64$

3 Flauti gr.

3 Oboi.

3 Clarinetti in Bb.

3 Fagotti.

4 Corni in Fa

3 Trombe in Sib

3 Tromboni

Tuba

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*f*

*f*

*f*

*pp*

*pp*

*f*

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5 **A** 1. solo **B**

Fl. *mp*

Fl. alto (G)

Cl. (Sib)

Fg.

Vln. I *f*

Vln. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

*p*

10 **C**

Fl. alto (G)

Cl. (Sib)

Fg.

Vln. I *pp <-> ppp*

Vln. II *pp <-> ppp*

Vle. *p*

Vc. *p*

Cb. *pp <-> ppp*

*pp <-> ppp*



**E**

23

Fl. *mf* > *mp*

Fl. alto (G) *p*

C. ing. (Fa) *pp* < *mp* < *pp* < *mp*

Cl. (Sib) *p* a 3

Fg. *p* a 3

Cor. (F) 2. *pp* < *ppp* 1. 2. *pp* < *ppp*

3. 4. *pp* < *ppp*

Vln. I *pp* < *ppp*

Vln. II *pp* < *ppp*

Vle. *pp* < *ppp*

Vc. *pp* < *ppp*

Cb. *pp* < *ppp*

30

**F**

Fl. *mp*

Fl. alto (G) *mp*

Ob. 1. solo *p* — *f*

C. ing. (Fa) *p* — *mf* — *mp*

Cl. (Sib) 1. *mp*

Fg. 1. *mp*  
2. 3. *f*

Cor. (F) *pp* <> *ppp*

Vln. I *pp* <> *ppp* *p* <> *pp* *f poco marcato*

Vln. II *pp* <> *ppp* *p* <> *pp* *f*

Vle. *pp* <> *ppp* *p* <> *pp* *f*

Vc. *pp* <> *ppp* *p* <> *pp* *f*

Cb. *pp* <> *ppp* *pp* <> *ppp* *f*







**H**

42

Fl.

Fl. alto (G)

C. ing. (Fa) *mp* *p* To Ob.

Cl. (Sib) *p* a 3

Fg. *pp* *mp* *p* *mp* 2. 3.

Cor. (F) *pp* <> *ppp*

Trbn. ten. *pp* <> *ppp* 1. solo *pp* *mp* *p* *mp*

Vln. I *pp* <> *ppp* *pp* <> *ppp*

Vln. II *pp* <> *ppp* *pp* <> *ppp* *pp* <> *ppp*

Vle. *pp* <> *ppp* *pp* <> *ppp* *pp* <> *ppp*

Vc. *pp* <> *ppp* *pp* <> *ppp*

Cb. *pp* <> *ppp* *pp* <> *ppp* *pp* <> *ppp*





61

Cl. (Sib) 1. solo *p*

Cor. (F)

Trp. (Bb) *mp* *pp* *mp* *p* *mf* *mp*

Trbn. ten. *pp <> ppp* *pp <> ppp* *pp <> ppp*

Trbn. bas. *pp <> ppp* *pp <> ppp* *pp <> ppp*

Tuba *mp* *pp* *mp* *p* *mf* *mp*

Vln. I *pp <> ppp* *pp <> ppp* *p*

Vln. II *pp <> ppp* *pp <> ppp* *p*

Vle. *pp <> ppp* *pp <> ppp* *p*

Vc. *pp <> ppp* *pp <> ppp* *p*

Cb. *pp <> ppp* *pp <> ppp* *p*

67 **K**

Ob. *f* a 3

Cl. (Sib) *f* *p* 2. 3.

Fg. *f* a 3

Cor. (F) *mp*

Trbn. ten. *f* a 2 *sim.*

Trbn. bas. *f* *sim.*

Tuba. *f* *sim.*

Vln. I *f poco marcato*

Vln. II *f*

Vle. *f*

Vc. *f*

Cb. *f* pizz

Detailed description: This page of a musical score covers measures 67, 68, and 69. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The score is for a full orchestra. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. (Sib)), and Bassoon (Fg.). The brass section includes two Cor Anglais (Cor. (F)), Trumpets (Trbn. ten. and Trbn. bas.), and Tuba. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Measure 67 features a dynamic of *f* (forte) for the woodwinds and strings, with a triplet of eighth notes in the Oboe and Bassoon. Measure 68 continues with *f* dynamics, featuring a triplet of eighth notes in the Clarinet and Bassoon. Measure 69 shows a dynamic shift to *p* (piano) for the Clarinet and a *sim.* (sforzando) marking for the brass instruments. The Violin I part has a *poco marcato* instruction. The Contrabass part includes a *pizz* (pizzicato) instruction.



72 **L**

Ob.

Cl. (Sib)

Fg.

Cor. (F)

Trp. (Bb) 1. solo *p* *mf*

Trp. (Bb) 2. 3. *mf*

Trbn. ten.

Trbn. bas.

Tuba. solo *p* *mf*

Vln. I

Vln. II *mp* *p* *mp* *p*

Vle. *mp* *mp* *p*

Cb.

77 **M**

Ob.

Cl. (Sib)

Fg.

Cor. (F)

Trp. (Bb)

Trp. (Bb)

Trbn. ten.

Trbn. bas.

Tuba.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*p* *mf*

*f* *poco marcato*

*f*

Detailed description: This page of a musical score covers measures 77 and 78. It features a woodwind section with Oboe, Clarinet in B-flat, and Bassoon. The brass section includes two French Horns in F, two Trumpets in B-flat, Trombone Tenor, Trombone Bass, and Tuba. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and dynamic changes from piano to mezzo-forte. The Violin I part has a prominent rhythmic pattern marked 'f poco marcato'. The score includes dynamic markings such as *p*, *mf*, and *f*, and a rehearsal mark 'M' at the beginning of measure 77.

N

79

Ob.

Cl. (Sib)

Fg.

Cor. (F)

Trp. (Bb)

Trp. (Bb)

Trbn. ten.

Trbn. bas.

Tuba.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*p*

*mf*

81

Ob.

Cl.  
(Sib)

Fg.

Cor.  
(F)

Trp.  
(Bb)

Trp.  
(Bb)

Trbn.  
ten.

Trbn.  
bas.

Tuba.

Vln. I

Vln. II

Vle.

Vc.

Cb.

1. 2. *mf*

3. 4. *mf*

*mp*

*mp*

*sp*

*p* *mp poco espress.*

*p*

85

**O** **P**

Cor. (F) *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vln. I *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vln. II

Vle. *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vc. *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

Cb. *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

arco

92

**Q** **R**

Ob. *p* *f* 1. solo

Cor. (F) *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vln. I *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vln. II *p legato*

Vle. *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vc. *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

Cb. *pp <> ppp* *pp <> ppp* *pp <> ppp* *pp <> ppp*

**S**

99

Cor. (F) *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vln. I *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vln. II *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vle. *poco espress.* *p* *mf* *p* *mf* *poco espress.*

Vc. *mp* *mp* *mp* *p* *mf* *mp*

Cb. *mp* *pp <>*



**T**

105

Cor. (F) *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vln. I *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vln. II *pp <> ppp* *pp <> ppp* *pp <> ppp*

Vle. *p* *mf poco espress.*

Vc. *mp* *mp* *mp* *p*

Cb. *pp <>* *mp* *pp <> ppp*

**U**

110 1. solo

Fl. *mf*

Cor. (F) *pp <> ppp*

Vln. I *p* *mp*

Vln. II

Vle. *p* *mp*

Vc. *mf poco espress.* *mp*

Cb. *pp <> ppp* *mp*



**V**

114

**W**

Vln. I *mp poco espress.*

Vln. II

Vle. *p legato*

Vc.

Cb.

(8) X Y

Vln. I

Vln. II

Vle.



129

Vln. II

Vle.

Vc.

*p legato*

*p poco a poco decresc.*

*poco a poco decresc.*



**A tempo**  
♩ = 64  
**molto rit.**

135

Vle.

Vc.

Cb.

*rit.*

*pp*

*pp*

1)

*pp*