

Martin Lohse

# Slow river

for vibraphone, guitar and cello

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Supported by The Danish Arts Foundation  
Composed 2011

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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](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.

## **Slow river**

**Vibraphone, guitar and cello**

*Slow river* was written for the Ordlyd ensemble.

A short motif in the cello undergoes slow changes throughout the movement, with various accompaniment figures in vibraphone and guitar. I use a musical technique I've called *mobile* 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 newer ending sequence, creating a music with no or very few dissonances.

Duration 13-14 min.

Martin Lohse, 2011

## **Slow river**

**Vibrafon, guitar og cello**

*Slow river* er skrevet til Ordlyd ensemblet.

En kort motiv i celloen undergår langsom forandring gennem hele satsen, med forskellige akkompagnementsfigurer i vibrafon og guitar. Jeg benytter en teknik som jeg kalder *Mobile*, hvor forskellige lag af musik i hver deres tempo kombineres i et simpelt mønster af akkorder, som langsomt modulerer igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

Varighed 13-14 min.

Martin Lohse, 2011

# Slow river

Adagio poco sostenuto

Martin Lohse 2011

♩ = 56

1) In the rest of the piece, please feel free to accentuate notes or small patterns in the vibraphone.

12 **C**

Vib.  
Gtr.  
Vc.

15 **D**

Vib.  
Gtr.  
Vc.

18

Vib.  
Gtr.  
Vc.

20 **E**

Vib.  
Gtr.  
Vc.

23 **F**

Vib.  
Gtr.  
Vc.

26

Vib.

Gtr.

Vc.

28

Vib.

Gtr.

Vc.

31

Vib.

Gtr.

Vc.

33

Vib.

Gtr.

Vc.

35

Vib.

Gtr.

Vc.

37 **I**

Vib.  
Gtr.  
Vc.

40 **J**

Vib.  
Gtr.  
Vc.

43 **K**

Vib.  
Gtr.  
Vc.

46

Vib.  
Gtr.  
Vc.

48 **L**

Vib.  
Gtr.  
Vc.

51 M

Vib. Gtr. Vc.

This system contains measures 51, 52, and 53. The Vibraphone part features a continuous eighth-note pattern. The Guitar part has a sparse accompaniment with chords and single notes. The Bass part provides a steady eighth-note accompaniment. A double bar line is present after measure 52.

54

Vib. Gtr. Vc.

This system contains measures 54, 55, and 56. The Vibraphone part continues with its eighth-note pattern. The Guitar part remains mostly silent. The Bass part continues with its eighth-note accompaniment. A double bar line is present after measure 55.

57 N

Vib. Gtr. Vc.

This system contains measures 57, 58, and 59. The Vibraphone part has a more complex rhythmic pattern with accents. The Guitar part has a busy eighth-note accompaniment. The Bass part continues with its eighth-note accompaniment. A double bar line is present after measure 58.

60 O

Vib. Gtr. Vc.

This system contains measures 60, 61, and 62. The Vibraphone part has a complex rhythmic pattern. The Guitar part has a busy eighth-note accompaniment. The Bass part continues with its eighth-note accompaniment. A double bar line is present after measure 61.

63 P

Vib. Gtr. Vc.

This system contains measures 63, 64, and 65. The Vibraphone part has a complex rhythmic pattern. The Guitar part has a busy eighth-note accompaniment. The Bass part continues with its eighth-note accompaniment.

66

Vib.

Gtr.

Vc.

69 **Q**

Vib.

Gtr.

Vc.

72 **R**

Vib.

Gtr.

Vc.

75 **S**

Vib.

Gtr.

Vc.

78

Vib.

Gtr.

Vc.

81 **T**

Vib. Gtr. Vc.

Detailed description: This system contains measures 81, 82, and 83. The key signature is three sharps (F#, C#, G#). The vibraphone part features a melodic line with eighth and sixteenth notes. The guitar part plays a complex rhythmic pattern with many slurs and accents. The cello/double bass part has a bass line with eighth notes and rests.

84 **U**

Vib. Gtr. Vc.

Detailed description: This system contains measures 84, 85, and 86. The key signature changes to four sharps (F#, C#, G#, D#). The vibraphone part continues with a melodic line. The guitar part maintains its rhythmic complexity. The cello/double bass part has a steady bass line.

87 **V**

Vib. Gtr. Vc.

Detailed description: This system contains measures 87, 88, and 89. The key signature changes to two flats (Bb, Eb). The vibraphone part has a melodic line with some rests. The guitar part continues with its rhythmic pattern. The cello/double bass part has a bass line with eighth notes.

90

Vib. Gtr. Vc.

Detailed description: This system contains measures 90, 91, and 92. The key signature remains two flats (Bb, Eb). The vibraphone part has a melodic line. The guitar part continues with its rhythmic pattern. The cello/double bass part has a bass line with eighth notes.

93 **W**

Vib. Gtr. Vc.

Detailed description: This system contains measures 93, 94, and 95. The key signature changes to three flats (Bb, Eb, Ab). The vibraphone part has a melodic line with eighth notes. The guitar part continues with its rhythmic pattern. The cello/double bass part has a bass line with eighth notes.

96 **X**

Vib.  
Gtr.  
Vc.

99 **Y**

Vib.  
Gtr.  
Vc.

102

Vib.  
Gtr.  
Vc.

104 **Z**

Vib.  
Gtr.  
Vc.

107 **A1**

Vib.  
Gtr.  
Vc.

110

Vib.

Gtr.

Vc.

112

**B1**

Vib.

Gtr.

Vc.

115

**C1**

Vib.

Gtr.

Vc.

118

Vib.

Gtr.

Vc.

120

**D1**

Vib.

Gtr.

Vc.

123 **E1**

Vib.  
Gtr.  
Vc.

Vib.  
Gtr.  
Vc.

128 **F1**

Vib.  
Gtr.  
Vc.

131

Vib.  
Gtr.  
Vc.

133 **G1**

Vib.  
Gtr.  
Vc.

H1

135

Vib.

Gtr.

Vc.

138

Vib.

Gtr.

Vc.

141

**I1**

Vib.

Gtr.

Vc.

143

Vib.

Gtr.

Vc.

146

Vib.

Gtr.

Vc.

Fine app. 13-14 min.