

Martin Lohse

Fast Track

Three versions for guitar duo

M
W

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Scores

1. Version I – visual reduced
2. Version I – full score
3. Version II – full score
4. Version III – full score

Martin Lohse
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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.

Fast Track

Three versions for guitar duo

Arrangement for *Aros Guitar Duo* of the work *Fast Track* (2017) for sheng and accordion dedicated to Wu Wei and Geir Draugsvoll.

Program note

In this work, I am inspired by the long moving walkways found in many of the major airports. The moment you get on, you are moving at high speed toward your destination, even if you are strolling or standing still. The sensation of the slow motion of the body in contrast to the surrounding swiftness creates a fascinating duality that I have tried to recreate in the work: Swirling movements and fast markings that slowly forms melodic motifs as well as rhythmical figures in different tempos. Everything on top of a slowly falling layer of chords, which, in two approximately equal parts, leads us to an end in the same register as in the beginning of the piece.

Duration app. 5-5.30 min.

Martin Lohse 2018

Fast Track

Tre versioner for guitar duo

Arrangement til *Aros Guitar Duo* af værket *Fast Track* (2017) for sheng og akkordion dedikeret til Wu Wei og Geir Draugsvoll.

Programnote

I dette værk er jeg inspireret af de lange rullefortov, der findes i mange af de store lufthavne. I det øjeblik du stiger på, føres du med høj hastighed af sted mod dit mål, selvom du måske bare slentrer af sted, eller står stille. Fornemmelsen af kroppens langsomme bevægelser i kontrast til omgivelsernes hastighed, skaber en fascinerende dobbelthed som jeg har forsøgt at genskabe i værket: Hvirvlende bevægelser og hurtige markeringer der langsomt former sig til melodiske motiver samt rytmiske figurer i forskellige tempi. Alt sammen ovenpå et langsomt faldende lag af akkorder, der i to omtrent lige store formdele fører os mod en afslutning i det samme register som i begyndelsen af satsen.

Varighed ca. 5-5.30 min.

Martin Lohse 2018

Fast Track

Version I - visual reduced

Fast
♩. = 152-60

Martin Lohse 2017-18

Repeat 8 times Repeat 8 times Repeat 8 times Repeat 8 times

Guitar I

Guitar II

A *mf* Repeat 8 times Repeat 8 times Repeat 8 times **B** Repeat 8 times

33

Gtr. II

C Repeat 8 times Repeat 8 times Repeat 8 times Repeat 8 times

65

Gtr. II

D Repeat 8 times Repeat 8 times Repeat 8 times Repeat 8 times

97

Gtr. I

Gtr. II

E Repeat 8 times Repeat 8 times Repeat 8 times **F** Repeat 8 times

129

Gtr. I

Gtr. II

G Repeat 4 times Repeat 4 times Repeat 4 times Repeat 4 times

161

Gtr. I

Gtr. II

H Repeat 4 times Repeat 4 times

186

Gtr. I

Gtr. II

209 **Repeat 4 times** **Repeat 4 times** **I Repeat 4 times** 225

Gtr. I

Gtr. II



226 **Repeat 4 times** **Repeat 4 times**

Gtr. I

Gtr. II



249 **J Repeat 8 times** **Repeat 8 times** **Repeat 8 times** 257 265

Gtr. I

Gtr. II

f Repeat on 1-7 2)

ff Repeat 9 times 1)



273 **Repeat 8 times** **K Repeat 8 times** **Repeat 8 times** 281 289

Gtr. I

Gtr. II

Repeat on 5-8

Repeat on 1-3

ff

Repeat 9 times

Repeat 9 times

Repeat 9 times

1) The right hand is repeated 9 1/3 times in all (9 x 6 ♩ + 2 ♩)

2) The basso is played on the first 7 repeats of the left hand

297 **Repeat 8 times**

305 **Repeat 8 times**

313 **L Repeat 8 times**

Gtr. I

Gtr. II

Repeat 9 times

Repeat 9 times

Repeat 9 times

Repeat on 1-7

ff

321 **Repeat 8 times**

329 **Repeat 8 times**

337 **M Repeat 8 times**

Gtr. I

Gtr. II

Repeat 9 times

Repeat 9 times

Repeat 9 times

Repeat on 5-8

Repeat on 1-3

ff

345 **Repeat 8 times**

353 **Repeat 8 times**

361 **Repeat 8 times**

Gtr. I

Gtr. II

Repeat 9 times

Repeat 9 times

Repeat 9 times

poco a poco decresc.

mp

mp

Repeat on 1-7

369

Gtr. I

Gtr. II

p

f

Fine 5:00

Fast Track

Version I

Fast
♩. = 152-60

Martin Lohse 2017-18

Guitar I

Guitar II

mf

7

14

21

28 **A**

35

42

49

56 **B**

63

70

77 **C**

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84
Gtr. II

91
Gtr. II

98
Gtr. II

105 **D**
Gtr. I *mf*
Gtr. II

112
Gtr. I
Gtr. II

119
Gtr. I
Gtr. II

126 **E**
Gtr. I
Gtr. II

133
Gtr. I
Gtr. II

140
Gtr. I
Gtr. II

147 F

Gtr. I

Gtr. II

154

Gtr. I

Gtr. II

160

Gtr. I

Gtr. II

166

Gtr. I

Gtr. II

172 G

Gtr. I

Gtr. II

179

Gtr. I

Gtr. II

186

Gtr. I

Gtr. II

193

Gtr. I

Gtr. II

200 **H**

Gtr. I

Gtr. II

206

Gtr. I

Gtr. II

212

Gtr. I

Gtr. II

218

Gtr. I

Gtr. II

224 **I**

Gtr. I

Gtr. II

230

Gtr. I

Gtr. II

236

Gtr. I

Gtr. II

243

Gtr. I

Gtr. II

J *f*

249

Gtr. I

Gtr. II

ff

f

255

Gtr. I

Gtr. II

261

Gtr. I

Gtr. II

267

Gtr. I

Gtr. II

273

Gtr. I

Gtr. II

f

ff

K

279

Gtr. I

Gtr. II

285

Gtr. I

Gtr. II

290

Gtr. I

Gtr. II

295

Gtr. I

Gtr. II

301

Gtr. I

Gtr. II

f

ff

307

Gtr. I

Gtr. II

L

313

Gtr. I

Gtr. II

318

Gtr. I

Gtr. II

323

Gtr. I

Gtr. II

328

Gtr. I

Gtr. II

332

Gtr. I

Gtr. II

f

ff

336 **M**

Gtr. I

Gtr. II

341

Gtr. I

Gtr. II

347

Gtr. I

Gtr. II

353

Gtr. I

Gtr. II

poco a poco decresc.

359

Gtr. I

Gtr. II

rit.

365

Gtr. I

Gtr. II

mp

369

Gtr. I

Gtr. II

p

f

Fast Track

Version II

Fast
♩. = 152-60

Martin Lohse 2017-18

Guitar I *pp*

Guitar II *mf*

7

Gtr. I *mp*

Gtr. II

13

Gtr. I *f*

Gtr. II

20

Gtr. I *p*

Gtr. II

27

Gtr. I *f* **A**

Gtr. II

34

Gtr. I

Gtr. II

40

Gtr. I *p*

Gtr. II

47

Gtr. I

Gtr. II

f

53

Gtr. I

Gtr. II

B

p

60

Gtr. I

Gtr. II

f

66

Gtr. I

Gtr. II

73

Gtr. I

Gtr. II

p

80

Gtr. I

Gtr. II

C

f

84

Gtr. I

Gtr. II

88

Gtr. I

Gtr. II

p

94

Gtr. I

Gtr. II

f

101

Gtr. I

Gtr. II

D

p

107

Gtr. I

Gtr. II

f

114

Gtr. I

Gtr. II

121

Gtr. I

Gtr. II

p

128

Gtr. I

Gtr. II

E

f

135

Gtr. I

Gtr. II

p

142

Gtr. I

Gtr. II

f

149

Gtr. I

Gtr. II

F

p

156

Gtr. I

Gtr. II

f

162

Gtr. I

Gtr. II

168

Gtr. I

Gtr. II

p

174

Gtr. I

Gtr. II

G

f

181

Gtr. I

Gtr. II

p

188

Gtr. I

Gtr. II

f

195

Gtr. I

Gtr. II

p

202

Gtr. I

Gtr. II

208

Gtr. I

Gtr. II

f

214

Gtr. I

Gtr. II

p

220

Gtr. I

Gtr. II

f

I

226

Gtr. I

Gtr. II

232

Gtr. I

Gtr. II

p

239

Gtr. I

Gtr. II

246

Gtr. I

Gtr. II

J

f

ff

252

Gtr. I

Gtr. II

f

258

Gtr. I

Gtr. II

264

Gtr. I

Gtr. II

270

Gtr. I

Gtr. II

276

Gtr. I

Gtr. II

f

ff

K

282

Gtr. I

Gtr. II

288

Gtr. I

Gtr. II

294

Gtr. I

Gtr. II

300

Gtr. I

Gtr. II

f

ff

306

Gtr. I

Gtr. II

312

Gtr. I

Gtr. II

L

317

Gtr. I

Gtr. II

322

Gtr. I

Gtr. II

327

Gtr. I

Gtr. II

332

Gtr. I

Gtr. II

f

ff

337 **M**

Gtr. I

Gtr. II

342

Gtr. I

Gtr. II

347

Gtr. I

Gtr. II

353

Gtr. I

Gtr. II

poco a poco decresc.

poco a poco decresc.

359

Gtr. I

Gtr. II

rit..

365

Gtr. I

Gtr. II

mp

mp

369

Gtr. I

Gtr. II

p

f

Fast Track

Version III

Fast
♩. = 152-60

Martin Lohse 2017-18

Guitar I *pp*

Guitar II *mf*

8 *mf* *pp*

Gtr. I

Gtr. II

15 *pp* *f* *f* *pp*

Gtr. I

Gtr. II

22 *pp* sim.¹⁾ *f* sim.

Gtr. I

Gtr. II

29 **A**

Gtr. I

Gtr. II

35

Gtr. I

Gtr. II

41

Gtr. I

Gtr. II

1) The size of the notehead indicate dynamic between *pp* and *f*

48

Gtr. I

Gtr. II

55 **B**

Gtr. I

Gtr. II

61

Gtr. I

Gtr. II

67

Gtr. I

Gtr. II

74

Gtr. I

Gtr. II

81 **C**

Gtr. I

Gtr. II

88

Gtr. I

Gtr. II

94

Gtr. I

Gtr. II

100 **D**

Gtr. I

Gtr. II

107

Gtr. I

Gtr. II

114

Gtr. I

Gtr. II

120

Gtr. I

Gtr. II

126 **E**

Gtr. I

Gtr. II

132

Gtr. I

Gtr. II

139

Gtr. I

Gtr. II

146

Gtr. I

Gtr. II

F

153

Gtr. I

Gtr. II

Gtr. I

Gtr. II

165

Gtr. I

Gtr. II

172

Gtr. I

Gtr. II

f

G

179

Gtr. I

Gtr. II

pp

186

Gtr. I

Gtr. II

193

Gtr. I

Gtr. II

f

200

Gtr. I

Gtr. II

pp

H

Gtr. I
Gtr. II

Gtr. I
Gtr. II

Gtr. I
Gtr. II

Gtr. I
Gtr. II

Gtr. I
Gtr. II

Gtr. I
Gtr. II

Gtr. I
Gtr. II

Gtr. I
Gtr. II

256

Gtr. I

Gtr. II

262

Gtr. I

Gtr. II

268

Gtr. I

Gtr. II

274

Gtr. I

Gtr. II

f

ff

280

Gtr. I

Gtr. II

K

286

Gtr. I

Gtr. II

292

Gtr. I

Gtr. II

298

Gtr. I

Gtr. II

304

Gtr. I

Gtr. II

f

ff

310

Gtr. I

Gtr. II

L

316

Gtr. I

Gtr. II

322

Gtr. I

Gtr. II

328

Gtr. I

Gtr. II

333

Gtr. I

Gtr. II

ff

M

337

Gtr. I

Gtr. II

342

Gtr. I

Gtr. II

347

Gtr. I

Gtr. II

353

Gtr. I

Gtr. II

poco a poco decresc.

359

Gtr. I

Gtr. II

rit.

365

Gtr. I

Gtr. II

mp

369

Gtr. I

Gtr. II

p

f