

Martin Lohse

# Entity

for viola and delays

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Composed 1998/1999/2002

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**Info and questions**

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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.

## Electronic part

The electronic part consist of four mono-delays

The instrument should be amplified to be mixed with the 4 delays. It is important that the dynamic of each delay is equal, or only a little below the dynamic of the instrument including the amplification of the instrument. This often means that the delays should be as loud as possible without getting feedback.

### Delays in four speakers:

Delay	Delay time	Front left	Front right	Back right	Back left
Original sound	0 ms	50%	50%	-	-
Delay 1	1300 ms	-	70%	30%	-
Delay 2	2100 ms	-	-	90%	10%
Delay 3	3400 ms	-	-	10%	90%
Delay 4	5500 ms	70%	-	-	30%

### Delays in two (stereo) speakers:

Delay	Delay time	Front left	Front right
Original sound	0 ms	50%	50%
Delay 1	1300 ms	100.00%	-
Delay 2	2100 ms	67.00%	33.00%
Delay 3	3400 ms	33.00%	67.00%
Delay 4	5500 ms	-	100.00%

## Entity

*Entity* is originally a piece for solo violin written to Christine Pryn. This is the version for solo viola and there is also a version for solo cello. All three versions can be performed with or without electronic.

The title means being, something that has an existence – a reality, and here I am thinking of a musical entity, that lives by itself by its own laws and purpose.

The piece is in two parts:

The first part starts with a theme with three tones with double stops, which is used almost like a passacaglia although the first part. The theme with the three tones is gradually displaced laying itself on top of each other in more and more layers as a kind of poly-voiced canon, while the piece gradually grow to a culmination before the second part.

The second part is saturated by a rhythmical obstinate over the strings of the viola, as a sort of baroque music which is slowly being distorted by glissandos and ends with a long glide to the top register.

The electronic part is relatively simple. It contains four delays, which delays the music with 1.3, 2.1, 3.4 and 5.5 seconds, distributed in the speakers.

Martin Lohse 20/8-02

## Entity

*Entity* er oprindeligt et værk for soloviolin, skrevet til Christine Pryn, men er her skrevet om til soloviola, og findes også i en version for solocello. Det kan opføres med eller uden elektronik.

Titlen betyder væsen, noget der har eksistens – realitet, og her tænker jeg i høj grad et musikalsk væsen der lever i sig selv efter egne love og mål.

Værket er i to dele i hvert deres beslægtede musikalske rum. Første del starter med et tema på tre toner i dobbeltgreb, som nærmest udgør en passacaglia igennem hele første del. Temaet på de tre toner lægger sig efterhånden forskudt oven på sig selv i flere og flere lag som en slags flerstemmig kanon, imens værket vokser op til en kulmination før anden del. Denne del er gennemsyret af et rytmisk ostinat hen over strengene på violaen, som en art barokmusik der langsomt forvitres af glissandoer.

Den elektroniske del er relativ enkel, og består af fire "delays" der forsinker musikken med henholdsvis 1.3, 2.1, 3.4 og 5.5 sekunder, panoreret rundt i højttalerne.

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# Entity

Solo viola with 4 delays<sup>1)</sup>

Largo

♩ = 52

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Viola  $\frac{9}{8}$  4+4+8

*ppp* come possibile, non espress.

3 poco accelerando<sup>2)</sup>

Va.  $\frac{9}{8}$  3+5+3+5 4+4+3+5

*pp* poco a poco espress.

5

Va.  $\frac{9}{8}$  6+2+6+2

poco a poco cresc.

6

Va.  $\frac{9}{8}$  4+2+3+2+3+2

*p* poco cresc.

7

Va.  $\frac{9}{8}$  9+2+6

poco espress.

8

a ♩ = 62-66 accelerando

Va.  $\frac{9}{8}$  3+2+9+1

*mp* poco cresc.

9

Va.  $\frac{9}{8}$  18+1

*mf* cresc. et espress....

*f* cresc. et piu espress.

10

Va.  $\frac{9}{8}$  18+2

*ff* cresc. et molto espress.

11

a ♩ = 88-92

Va.  $\frac{9}{8}$  15+1

*fff* cresc.

*fff* attacca

12

Va.  $\frac{9}{8}$  15

*ppp*

14

Va.  $\frac{9}{8}$  I

II

1) The piece can be played with or without delay:

2) Slowly accelerando bar 3-11

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**Allegro**  
♩ = 144-160

II II I II III sim.<sup>1)</sup>

17

R.H. (Bow)

I

L.H. II

III

*ppp* possible

*pp*

gliss. (1/4 pitch up)

gliss. (1/4 pitch up)

gliss. (1/4 pitch down)

20

R.H. (Bow)

I

L.H. II

III

*cresc.*

*p cresc.*

*mp*

gliss. (1/2 pitch up)

gliss. (1/2 pitch up)

gliss. (1/2 pitch up)

gliss. (1/4 pitch down)

gliss. (1/4 pitch down)

gliss. (1/4 pitch down)

23

R.H. (Bow)

Va.

*ff*

*sub pp*

*martellato*

gliss. (1/2 pitch down)

gliss. (1/2 pitch down)

I II III

I II III

26

R.H. (Bow)

Va.

*ff*

*sub pp*

*martellato*

gliss. (1 pitch down)

gliss. (1/4 pitch down)

gliss. (1/2 pitch up)

I II III

I II III

29

R.H. (Bow)

Va.

*ff*

*pp*

*ff*

*martellato*

gliss. (1/4 pitch down)

gliss. (1/4 pitch down)

gliss. (1/2 pitch up)

gliss. (1 pitch up)

I II III

I II III

1) R.H. (Bow) shows the movement over the strings by the bow, while L.H. shows the position of the fingers on the string. The motion over the string is basically the same from bar 56 to the end.

32 Va. *sub pp* *poco a poco cresc.*

II. gliss. (1/2 pitch up) sim.

II. gliss. (1/2 pitch up)

II. gliss. (1/2 pitch up) III. gliss. (1/2 pitch up)

35 Va. *mp* *decresc.*

II. gliss. (1 pitch up) III. gliss. (1 pitch up)

III. gliss. (1/2 pitch down)

II. gliss. (1/2 pitch down)

38 Va. *pp* *poco a poco cresc.* *mp* *decresc.*

I. gliss. (1/2 pitch up) II. gliss. (1/2 pitch up)

II. gliss. (1/2 pitch down)

II. gliss. (1/2 pitch down)

41 Va. *pppp* *hardly audible* *cresc.*

I. gliss. (1/2 pitch down)

II. gliss. (1/4 pitch up) gliss. I, II and III<sup>1)</sup>

44 Va. *f* *cresc.*

*poco agitato* *più agitato*

8<sup>va</sup>

47 Va. *fff* *sub pp*

*molto agitato* *poco innocente*<sup>2)</sup>

15<sup>ma</sup>

50 Va. *diminuendo* *al niente*

15<sup>ma</sup>

1) The glissando is played very even, with the same distance between the fingers on string I, II and III from bar 43-47. The bow should be mowed more and more aggressive so that it produce ekstra (high) notes that disappear in bar .

2) Played as the 9, 12 and 16 partiel on the G, D and A-string  
 3)The rhythm is slowly demolished - more and more notes are not played, by which the rhythm is fragmented and in the end disappear.