

Martin Lohse

Time of Sorrow

for flute live-triggered electronics
and delays

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for flute, live-triggered electronics
and delays

Supported by The Danish Arts Foundation

Composed 2012

Martin Lohse

Around

flute, live-triggered electronics and delays

composed in 2012

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

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 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.

Electronic

The electronic consist of:

- Live-triggered electronics made with orchestra samples
- Three different delays
- Click tracks for the three ssparts in the piece.

The output of the delays should balance the sound from the musician, eventually the sound from the musician could be distributed in the speakers to balance the timbre.

Delay I (click track tempo 96)

One delay in the middle of the speakers. Length: 3 eight-notes in tempo 96: **1875 ms**

Delay II (click track tempo 128)

five delays distributed in the speakers:

| Delay | Time | Stereo | Quadrofoni |
|---------|---------|--------------|-------------|
| delay 1 | 313 ms | left | right front |
| delay 2 | 625 ms | left/middle | right back |
| delay 3 | 859 ms | middle | middle back |
| delay 4 | 1016 ms | middle/right | left back |
| delay 5 | 1172 ms | right | left front |

Delay III (click track tempo 128)

One delay in the middle of the speakers. Length: 3 eight-notes in tempo 128: **1406 ms**

If the original tempos are changed, the corresponding delays must be changed accordingly.

Duration app. 9 min.

Program Note - English

Time of Sorrow (2012)

fl (afl, bfl), elec

Time of Sorrow is a musical and meditative journey in sixteen parts for flute and live-triggered orchestral samples. The work is constructed from musical material from several of the composer's earlier works, combined and reshaped into this expansive cycle.

The structure of the work is as follows:

1. Orchestra part I (1:25)
2. Flute part I (3:30)
3. Orchestra part II (0:40)
4. Flute part II (1:00)
5. Orchestra part III (1:20)
6. Flute part III (2:45)
7. Orchestra part IV (2:45)
8. Flute part IV (1:00)
9. Orchestra part V (12:00)
- Break in silence - (2-3 min)
9. Flute part V (3:00)
11. Orchestra part VI (2:50)
12. Flute part VI (1:40)
13. Orchestra part VII (2:50)
14. Flute part VII (2:00)
15. Orchestra part VIII (1:00)
16. Flute part VIII (5:25)

The flute parts I, III, and V also constitute the independent work *Around* (2011). In these sections, the flutist changes instruments - moving from bass flute to alto flute and finally concert flute - and performs in a rhythmic canon with electronic delays.

Mobile

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

Supported by The Danish Arts Foundation.

Martin Lohse 2012

Programnote - Dansk

Time of Sorrow (2012)

fl (afl, bfl), elec

Time of Sorrow er en musikalsk og meditativ rejse i seksten dele for fløjte og live-triggered orkestersamples. Værket består af musikalsk materiale fra mange af komponistens ældre værker, der er kombineret og bearbejdet ind i denne omfattende cyklus.

Værkets struktur er som følger:

1. Orchestra part I (1:25)
2. Flute part I (3:30)
3. Orchestra part II (0:40)
4. Flute part II (1:00)
5. Orchestra part III (1:20)
6. Flute part III (2:45)
7. Orchestra part IV (2:45)
8. Flute part IV (1:00)
9. Orchestra part V (12:00)
- Break in silence - (2-3 min)
9. Flute part V (3:00)
11. Orchestra part VI (2:50)
12. Flute part VI (1:40)
13. Orchestra part VII (2:50)
14. Flute part VII (2:00)
15. Orchestra part VIII (1:00)
16. Flute part VIII (5:25)

Fløjte-delene I, III og V udgør ligeledes det selvstændige værk *Around* (2011). I disse satser skifter fløjtenisten instrument - fra basfløjte til altfløjte og til sidst tværføjte - og spiller i en rytmisk kanon med elektroniske delays.

Mobile

En teknik, hvor forskellige lag af musik i hver deres tempo, metrik og musikalske stil kombineres i et simpelt mønster af akkorder, som langsomt modulerer igennem alle tonearter i en uendelig sekvens, hvilket skaber en musik med ingen eller ganske få dissonanser.

Støttet af Statens Kunstfond.

Martin Lohse 2012

Time of Sorrow

Flute part I

Moderato non troppo

♩ = 96

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Flauto basso

p poco danzando

Elettronica

Delay I
Clicktrack tempo 96

Fl. B

6 **A**
mp

Fl. B

Fl. B

16 **B**
p

Fl. B

21 **C**
mp

Fl. B

Fl. B

31 **D**
p cresc.

36
Fl. B

41
Fl. B

E

mf

46
Fl. B

F

dim.

51
Fl. B

56
Fl. B

G

p

61
Fl. B

64
Fl. B

Flauto alto

ppp

Elet.

Time of Sorrow

Flute part II

Andante con dolore sostenuto

$\text{♩} = 72$

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Flute

mf

Violini

mf



7

Fl.

Vln.



13

Fl.

Vln.



17

Fl.

rit.

Vln.

Time of Sorrow

Flute part III

Moderato più mosso

♩ = 128

Martin Lohse 2012

Alto Flute

p molto staccato
Delay II
Clicktrack tempo 128

Elettronica

A. Fl.

A. Fl.

A

poco a poco cresc.

A. Fl.

A. Fl.

B

mp poco a poco cresc.

A. Fl.

C

With noise and attack
mf *p*

A. Fl.

A. Fl.

poco a poco cresc.

D

60
A. Fl.

E

67
A. Fl.

ord. *pp molto staccato* *poco a poco cresc.*

74
A. Fl.

F

81
A. Fl.

p poco a poco cresc.

87
A. Fl.

94
A. Fl.

mp diminuendo

100
A. Fl.

106
A. Fl.

p

Elet.

Time of Sorrow

Flute part IV

Andante con dolore sostenuto

$\text{♩} = 64$

Martin Lohse 2012

Bass Flute

mp

Violoncelli

p



7

B. Fl.

Vc.



13

B. Fl.

Vc.



17

B. Fl.

rit.

Vc.

Time of Sorrow

Flute part V

Allegro moderato

$\text{♩} = 128$

Martin Lohse 2012

Flute

p poco danzando

Electronica

Delay III

Clicktrack tempo 128

Fl. 5

A

cresc.

Fl. 10

Fl. 16

B

mp

Fl. 20

Fl. 24

C

dim.

Fl. 29

D

p

Fl. 34

39 Fl. **E** *cresc.*

44 Fl.

49 Fl. **F** *mp*

54 Fl. **G** *dim.*

59 Fl.

63 Fl. **H** *p*

68 Fl.

71 Fl.

Elet.

Time of Sorrow

Flute part VI

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Largo dolente

$\text{♩} = 48$

Flute

Strings & harp

7

Fl.

Str. hrp

10

Fl.

Str. hrp

poco rit.

- 1) The + after the note means that it's prolonged with one quarter of its length. $\text{♩}_+ = \text{♩} + \text{♩}$
It's important that the music in each bar, is felt like an accelerando to the double tempo, especially from bar 5 (the violin), which should be a smooth accelerando.

Andante cantabile e
molto semplice

13 $\text{♩} = 72$

Fl. *p*

Str. hrp *pp*

17

Fl.

Str. hrp

21

Fl.

Str. hrp

24

Fl.

Str. hrp

Time of Sorrow

Flute part VII

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Moderato

♩ = 96

Flute

Strings & harp etc.

12/32

pizz

p

p

3

Fl.

Str. hrp

p

6

Fl.

Str. hrp

pp

mp

9

Fl.

Str. hrp

p Clarinet

p

p

poco accel.

A

12

Fl.

mp

Str. hrp

Clarinet

15

Fl.

Clarinet

Str. hrp

Clarinet

18

Fl.

Str. hrp

$\text{♩} = 100$

21

Fl.

Str. hrp

cresc.

cresc.

Cb pizz

23

Fl.

Str. hrp

25

Fl.

Str. hrp

molto rit. $\text{♩} = 100$ *accel.*

mf *p* *cresc.*

28

Fl.

Str. hrp

31

Fl.

Str. hrp

33 *rit.* ♩ = 112 *accel.*

Fl. *f* *sub p* *cresc.*

Str. hrp *f* *sub p* *cresc.*

36

Fl.

Str. hrp

38

Fl.

Str. hrp

40 *poco rit.* ♩ = 48

Fl. *f* *fff* *p*

Str. hrp *f* *ff*

Time of Sorrow

Flute part VIII

Adagio con passione sostenuto

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$\text{♩} = 64$

Cl.

Vln solo

Orchestra

vln

trombones

This system contains measures 1 through 3. The top staff is for Clarinet (Cl.) and features a Vln solo. The middle staff is for Violin (vln) and the bottom staff is for Trombones. The music is in 2/4 time and begins with a key signature of one sharp (F#).



4

Orc.

This system contains measures 4 and 5. The top staff is for Flute (Cl.) and the bottom staff is for the rest of the Orchestra (Orc.). The music continues in 2/4 time.



6

Orc.

trp.

trp

This system contains measures 6 through 8. The top staff is for Flute (Cl.) and the bottom staff is for the rest of the Orchestra (Orc.). The music continues in 2/4 time.



9

Orc.

Vln solo

This system contains measures 9 through 12. The top staff is for Flute (Cl.) and the bottom staff is for the rest of the Orchestra (Orc.). The music continues in 2/4 time.

13

Orc.

This system contains measures 13 and 14. The top staff features a complex melodic line with many sixteenth notes and slurs. The middle staff has a few notes with slurs. The bottom staff has a rhythmic accompaniment of eighth notes.



15

Orc.

This system contains measures 15 and 16. The top staff continues the melodic line from the previous system. The middle staff has notes with slurs. The bottom staff has a rhythmic accompaniment of eighth notes.



17

Orc.

17

vln+va

horn+vc/cb

This system contains measures 17, 18, 19, and 20. Measure 17 has a complex melodic line. Measures 18-20 show a change in the top staff with a long note and a slur. The middle staff has notes with slurs. The bottom staff has a rhythmic accompaniment of eighth notes. The text 'vln+va' is written above the top staff in measure 18, and 'horn+vc/cb' is written above the bottom staff in measure 20.

Lento cantabile e
molto semplice

A

$\text{♩} = 52$

21

Fl.

p

Orc.



24

Fl.

Orc.



28

Fl.

Orc.



32

Fl.

Orc.

36 **B**

Fl.

p

Orc.

40

Fl.

Orc.

44

Fl.

Orc.

48

Fl.

Orc.

52 **C**

Fl.

p

Orc.

56

Fl.

Orc.

60

Fl.

Orc.

64

Fl.

Orc.

68

Fl.

Orc.

72

rit.

Fl.

Orc.