

Martin Lohse

# Forandring

for clarinet in Bb,  
2 violins, viola  
and piano

M  
W

Martin Lohse

# Forandring

for clarinet in Bb, 2 violins,  
viola and piano

Composed 2002/2012

**Martin Lohse**  
**Forandring**  
**(Changing)**

chamber work for clarinet in Bb, 2 violins, viola and piano

composed in 2002/12

**Parts**

contact composer  
contact@martinlohse.com

1st. edition

1st. print

Published 2018

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

contact@mirror-music.com

www.mirror-music.com

Mirror Music 1-35-18083

ISBN 979-0-706798-99-8

# 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 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 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.

# **Forandring**

**for clarinet in Bb, 2 violins, viola and piano**

*Forandring* (Changing) was composed in 2002 for a small chamber ensemble, and was recomposed in a short version for quintet in 2012. The music was written for young people playing in music school ensembles.

Duration app. 2:30 min.

Martin Lohse 2012

# Forandring

Moderato e grazioso

Martin Lohse 2002/2012

♩. = 60

**C**

25

Cl.

Vln 1

Vln 2

Vla.

Pno lav

Section C (measures 25-32) features a long, sweeping melodic line in the Clarinet, starting with a half note and followed by eighth notes. The Violin 1 and Violin 2 parts play a rhythmic accompaniment of quarter notes. The Viola part consists of a steady eighth-note accompaniment. The Piano/Lavender part features a melodic line in the right hand and a bass line in the left hand, both primarily composed of quarter notes.

**D**

33

Cl.

Vln 1

Vln 2

Vla.

Pno lav

Section D (measures 33-40) continues the musical themes from section C. The Clarinet part remains the central melodic focus with a long phrase. The Violin 1 and Violin 2 parts maintain their rhythmic accompaniment. The Viola part continues with its eighth-note accompaniment. The Piano/Lavender part continues with its melodic and bass lines.

**E**

41

Cl.

Vln 1

Vln 2

Vla.

Pno lav

*mp*

*p*

*mf*

Section E (measures 41-48) introduces new dynamics. The Clarinet part begins with a rest, then enters with a melodic line marked *mp*. The Violin 1 part starts with a *p* dynamic. The Viola part has a *mf* dynamic. The Piano/Lavender part starts with a *p* dynamic. The section concludes with a final melodic flourish in the Clarinet.



**F**

49

Cl. *mp*

Vln 1

Vln 2

Vla.

Pno lav

**G**

57

Cl. *mp*

Vln 1

Vln 2

Vla.

Pno lav

**H**

65

Cl. *p mp p mp p mp p*

Vln 1 *mf*

Vln 2 *mf*

Vla. *p*

Pno lav *p*

1) The hairpins is for the right hand only.

72 **I**

Cl. *mp* *p* *mp* *p* *mp* *p* *mp*

Vln 1

Vln 2

Vla.

Pno lav



79 **J**

Cl. *p* *mp* *p* *mp* *p* *mp* *p*

Vln 1

Vln 2

Vla.

Pno lav

**K**

86

Cl. *mp* *p* *mp*

Vln 1

Vln 2

Vla.

Pno lav *mp* *p*



**L**

96

Vln 1 *p*

Vln 2 *p*

Pno lav *p*



**M**

105

Cl. *mf*

Vln 1

Vln 2

Vla. *mp*

Pno lav

**N**

114

Cl. *p* *p*

Vln 1 *mp*

Vln 2 *mp*

Vla.

Pno lav

**O** Moderato poco sostenuto  $\text{♩} = 52$  rit. . . . . **P** A tempo  $\text{♩} = 60$  rit. . . . .

124

Cl. *p* *pp*

Vln 1 *p* *pp*

Vln 2 *p* *pp*

Vla. *p* *pp*

Pno lav *p* *pp*

**A tempo**  $\text{♩} = 60$  poco rit. . . . .

132

Cl. *mp*

Vln 1

Vln 2

Vla.

Pno lav *p* *ppp*

**Fine** app. 2:30 min.