

Martin Lohse

Istid

for clarinet in Bb
violin, cello and piano

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violin, cello and piano

Composed 1997

Martin Lohse

Istid

for clarinet in Bb,
violin, cello and piano

composed in 1999

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

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.

Istid [Ice Age] (1997)

for clarinet in Bb, violin, cello & piano

In *Istid* we are back to the golden age of the ice, a time where the ice lay like a huge white mantle on top of most of Northern Europe. Beneath the ice the world of today was gradually formed, with huge hills and valleys shaped by the massive amount of water running quietly under the thick layers of ice.

In the first part of the work, the clarinet, violin and cello plays in the same register, in a music that slowly opens and closes beneath the ice crystals of the piano. In the middle part the music breath more freely, before it ends in pure harmonics in a quiet crystalline music.

Martin Lohse 1997

♩ ≈ 86-90

Handwritten musical score for the first system, measures 86-90. The score is for Clarinet in Bb, Violin, Cello, and Piano. The tempo is marked as quarter note ≈ 86-90. The dynamics are mostly *ppp*. The piano part includes the instruction "som små blokker" (like small blocks) and a tempo change to ♩ ≈ 43-45. The piano part features triplets and chords.

Handwritten musical score for the second system, measures 91-95. The score is for Clarinet, Violin, Cello, and Piano. The section is marked with a circled 'A'. The dynamics range from *ppp* to *pp*. The piano part includes the instruction "crescendo" and features triplets and chords. A rehearsal mark '3' is placed above the piano part, with a bracket indicating a duration of approximately 8 measures.

1) celloen skal blande sammen med vln. og cl. og skal derfor ikke spille for espressivt.

2) klaraet holder samme puls som cl. vln. og cello.

3) rytmisk frit afsnit.

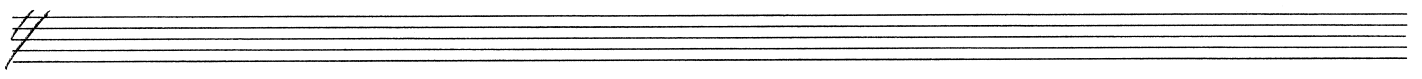
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2. [B] Tempo I

[C]

Handwritten musical score for measures 2-5. The score includes staves for Clarinet (cl.), Violin (vln.), Viola (vlc.), and Piano (pno.).

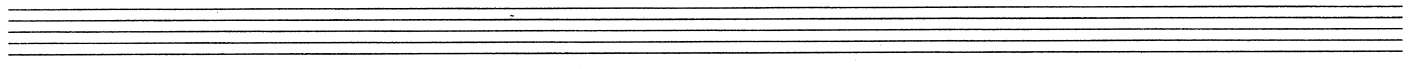
- Clarinete (cl.):** Measures 2-5. Dynamic markings: pp (measures 2-3), p (measures 4-5). Includes a slur over measures 2-5.
- Violino (vln.):** Measures 2-5. Dynamic markings: pp (measures 2-3), pp (measures 4-5). Includes a slur over measures 2-5.
- Viola (vlc.):** Measures 2-5. Dynamic markings: pp (measures 2-3), pp (measures 4-5). Includes a slur over measures 2-5.
- Piano (pno.):** Measures 2-5. Dynamic markings: ppp (measures 2-3). Includes triplets in both hands.



[D]

Handwritten musical score for measures 6-9. The score includes staves for Clarinet (cl.), Violin (vln.), Viola (vlc.), and Piano (pno.).

- Clarinete (cl.):** Measures 6-9. Dynamic markings: p (measures 6-7), pp (measures 8-9). Includes a slur over measures 6-9.
- Violino (vln.):** Measures 6-9. Dynamic markings: pp (measures 6-7), p (measures 8-9). Includes a slur over measures 6-9.
- Viola (vlc.):** Measures 6-9. Dynamic markings: pp (measures 6-7). Includes a slur over measures 6-9.
- Piano (pno.):** Measures 6-9. Includes triplets in both hands.



3.

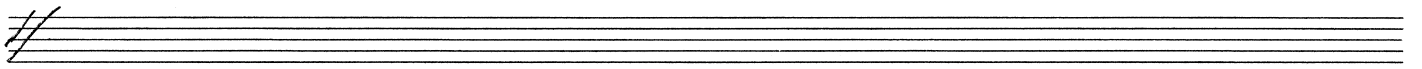
ca. 18-19'

E

Tempo I

Handwritten musical score for the first system, measures 18-19. The score includes staves for Clarinet (cl.), Violin (Vln.), Viola (Vlc.), and Piano (pno.).

- Cl.:** Measures 18-19 with dynamics *pp* and *p*.
- Vln.:** Measures 18-19 with dynamics *pp* and *p*.
- Vlc.:** Measures 18-19 with dynamics *pp* and *p*.
- pno.:** Measures 18-19 with dynamics *pp* and *p*, and the instruction *diminuendo*.



Handwritten musical score for the second system, measures 20-23. The score includes staves for Clarinet (cl.), Violin (Vln.), Viola (Vlc.), and Piano (pno.).

- Cl.:** Measures 20-23 with dynamics *mp*, *p*, and *mp*.
- Vln.:** Measures 20-23 with dynamics *p*.
- Vlc.:** Measures 20-23 with dynamics *p*.
- pno.:** Measures 20-23 with dynamics *ppp*.

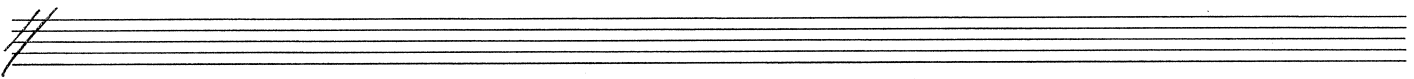
4.

ca 16-17'

F
Tempo J

Handwritten musical score for measures 4-7. The score includes staves for Clarinet (cl.), Violin (Vln.), Viola (Vlc.), and Piano (pno.).

- Clarinete (cl.):** Measures 4-7 show a melodic line starting with a whole note, followed by eighth notes. Dynamics include *pp*.
- Violino (Vln.):** Measures 4-7 feature a melodic line with slurs and dynamic markings *p*, *mp*, and *p*. Fingering numbers 5, 6, and 8 are indicated.
- Viola (Vlc.):** Measures 4-7 show a melodic line with a dynamic marking *pp*.
- Piano (pno.):** Measures 4-7 feature chordal accompaniment with triplets and a *diminuendo* marking.



G

Handwritten musical score for measures 8-11. The score includes staves for Clarinet (cl.), Violin (Vln.), Viola (Vlc.), and Piano (pno.).

- Clarinete (cl.):** Measures 8-11 show a melodic line with slurs and dynamic markings *pp*, *p*, and *pp*.
- Violino (Vln.):** Measures 8-11 feature a melodic line with slurs and dynamic markings *p*, *pp*, and *pp*. Fingering numbers 5, 6, 7, and 8 are indicated.
- Viola (Vlc.):** Measures 8-11 show a melodic line with a dynamic marking *pp*.
- Piano (pno.):** Measures 8-11 feature chordal accompaniment with triplets and dynamic markings *ppp* and *crescendo*.

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5. H Hurtigae, mere påtrængende

Handwritten musical score for the first system. It includes staves for Clarinet (cl.), Violin (vln.), Viola (vlc.), and Piano (pno.). The Clarinet part starts with a *ppp* dynamic and moves to *pp* and then *mp*. The Violin part starts with *pp* and moves to *mp* and then *f*. The Viola part starts with *pp* and moves to *mf*. The Piano part features triplets and a *ppp* dynamic. There are various musical notations including slurs, ties, and dynamic markings.

Handwritten musical score for the second system. It includes staves for Clarinet (cl.), Violin (vln.), Viola (vlc.), and Piano (pno.). The Clarinet part starts with a *mf* dynamic and moves to *p*. The Violin part starts with *mp*. The Viola part starts with *mp* and moves to *mf* and then *mp*. The Piano part features triplets and a *cresc.* marking. There are various musical notations including slurs, ties, and dynamic markings.

1) I denne frie rhythmiske del er det meget vigtigt, at cl. vln. og vlc. bliver en organisk helhed - at de bliver til et instrument med fortællende nuancer. Dette opnås bl.a. ved en fælles overordnet fræsning for hver akkordale. Disse smeltes derefter sammen til store forløb.

2) klavaret fortsætter i gammelt tempo uafhængigt af cl. vln. og vlc. til nederst s. 6

6.



Handwritten musical score for the first system, featuring four staves: Clarinet (cl.), Violin (vln.), Viola (vcl.), and Piano (pno.).

- Clarinete (cl.):** Dynamics range from *pp* to *mf*. Includes a slur over the first two measures with notes marked *b₂*, *≡*, and *b₂*.
- Violino (vln.):** Dynamics range from *pp* to *mf*. Includes a slur over the first two measures with notes marked *b₂* and *x₂*.
- Viola (vcl.):** Dynamics range from *mp* to *mf*. Includes a slur over the first two measures with notes marked *b₂* and *≡*.
- Piano (pno.):** Dynamics range from *pp* to *diminuendo*. Includes a slur over the first two measures with notes marked *b₂*, *≡*, and *b₂*. A second slur is present over the final two measures with notes marked *b₂*, *≡*, and *b₂*.

Handwritten musical score for the second system, featuring four staves: Clarinet (cl.), Violin (vln.), Viola (vcl.), and Piano (pno.).

- Clarinete (cl.):** Dynamics range from *p* to *mf*. Includes a slur over the first two measures with notes marked *b₂* and *b₂*.
- Violino (vln.):** Dynamics range from *p* to *mf*. Includes a slur over the first two measures with notes marked *b₂* and *b₂*.
- Viola (vcl.):** Dynamics range from *mp* to *f*. Includes a slur over the first two measures with notes marked *b₂*, *≡*, and *b₂*.
- Piano (pno.):** Dynamics range from *mp* to *f*. Includes a slur over the first two measures with notes marked *b₂*, *≡*, and *b₂*. A triplet of notes is marked with a '3' above it.

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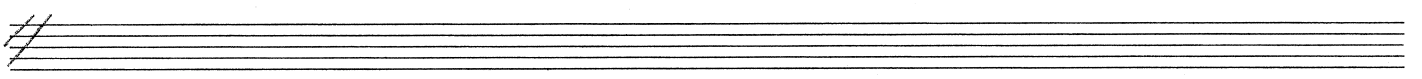
7. 5

cl. *p*

vl. *p*

vlc. *p* *mp*

pno.

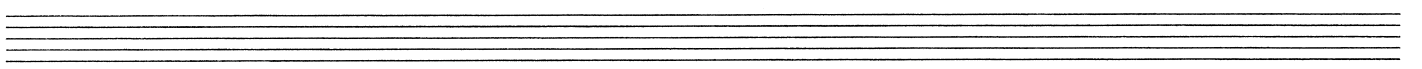


cl. *mp* *pp*

vl. *mp* *mf* *pp*

vlc. *p* *mp* *p*

pno.



8.

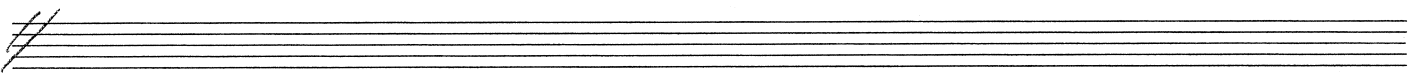
K

cl. *ppp* *mp* *p*

vl. *p* *mf*

vlc. *pp* *mp* *f* *p* *pp*

pno.

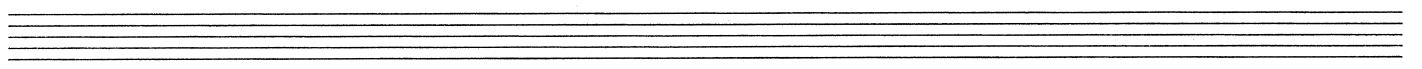


cl. *p* *mf* *p*

vl. *p* *mf* *mp* *pp*

vlc. *mp* *pp*

pno.



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9. L Tempo I ♩ = 86-90

Handwritten musical score for measures 1-10. The score is for a woodwind quartet and piano. The instruments are Clarinet (Cl.), Violin (Vln.), Viola (Vlc.), and Piano (pno.). The tempo is marked 'Tempo I' with a quarter note equal to 86-90. A boxed 'L' is written above the first measure. A boxed 'M' is written above the staff in the third measure. The dynamics are marked as *pp* (pianissimo) and *p* (piano). The piano part includes a *cresc.* (crescendo) marking. The notation includes various accidentals and phrasing slurs.

Handwritten musical score for measures 11-20. The instruments are Clarinet (Cl.), Violin (Vln.), Viola (Vlc.), and Piano (pno.). A boxed 'N' is written above the staff in the 13th measure. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), *mf* (mezzo-forte), *dim.* (diminuendo), and *f* (forte). The piano part includes a *dim.* marking and a *mf* marking. The notation includes various accidentals and phrasing slurs.

1) fri rytmisk del, afhængig af cl. vln. og vlc.-stemmeme!

10.

0

Handwritten musical score for measures 10-13. The score includes staves for Clarinet (cl.), Violin (Vln.), Viola (Vlc.), and Piano (pno.).

- Cl.:** Measures 10-13. Dynamics: *p*, *pp*.
- Vln.:** Measures 10-13. Dynamics: *pp*. Includes fingerings: 5, 6, 5, 6, 8.
- Vlc.:** Measures 10-13. Dynamics: *pp*. Includes a *v* marking.
- pno.:** Measures 10-13. Dynamics: *mf*, *p*, *pp*, *mp*. Includes markings for *Sra*, *tr*, and *tr*.

Handwritten musical score for measures 14-17, primarily for the Piano (pno.).

- pno.:** Measures 14-17. Dynamics: *pp*, *ppp*, *pp*, *pp*. Includes a *ritardando* marking with a dashed line.

11. **P** Ikke for hurtigt - mere fænt i sin karakter

Cl. *pp*

Vln. *1) 2) armonici* *p* *pp*

Vlc. *1) 2) armonici* *pp* *P dim.*

Pno. *ppp*

Q

Cl.

Vln. *8va* *mf dim.* *P dim.*

Vlc. *mp dim.* *pp*

Pno.

1) fri rytme for alle instrumenter
 2) Vln. og vlc. spiller naturlig flageolet-toner resten af stykket (4 og 5 partialtone)

12.

R

Handwritten musical score for measures 12-17. The score includes staves for Clarinet (cl.), Violin (vln.), Viola (vcl.), and Piano (pno.).

- Cl.:** Starts with a whole note chord (F#4, C#5, G#5) marked *mp dim*. A *Sva* (Sustained Vowel) line is indicated above the staff. The measure ends with a fermata.
- Vln.:** Starts with a whole note chord (F#4, C#5, G#5) marked *mp dim*. A *Sva* line is indicated above the staff. The measure ends with a fermata.
- Vcl.:** Starts with a whole note chord (F#4, C#5, G#5) marked *P dim*. The measure ends with a fermata.
- Pno.:** Remains silent.

Measures 14-17 show a dynamic shift to *pp* and a *cresc.* (crescendo) marking. The *Sva* line continues across these measures. The final measure (17) features a whole note chord (F#4, C#5, G#5) marked *pp cresc.* with a fermata.

Handwritten musical score for measures 18-23. The score includes staves for Clarinet (cl.), Violin (vln.), Viola (vcl.), and Piano (pno.).

- Cl.:** Starts with a whole note chord (F#4, C#5, G#5) marked *P dim.*. A *Sva* line is indicated above the staff. The measure ends with a fermata.
- Vln.:** Starts with a whole note chord (F#4, C#5, G#5) marked *P dim.*. A *Sva* line is indicated above the staff. The measure ends with a fermata.
- Vcl.:** Starts with a whole note chord (F#4, C#5, G#5) marked *P dim.*. The measure ends with a fermata.
- Pno.:** Starts with a whole note chord (F#4, C#5, G#5) marked *P dim.*. The measure ends with a fermata.

Measures 20-23 show a dynamic shift to *ppp* and a *Sva* line. The final measure (23) features a whole note chord (F#4, C#5, G#5) marked *ppp Sva* with a fermata.

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