

Martin Lohse

Koncert

for clarinet in Bb
violin, cello and piano

M
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Composed 2001

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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

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.

Koncert

Clarinet in Bb, violin, cello and piano

Koncert has been written to ensemble Nordlys.

The title is quite straight forward; a short concert in 3 movements: *allegro - andante - allegro*, with a good deal of inspiration from the old baroque composer Vivaldi with a little twist, specially in the end.

Duration app. 6 min.

Martin Lohse, April 2001

Koncert

Klarinet i Bb, violin, cello og klaver

Koncert er skrevet til Ensemble Nordlys.

Værket har fået sin titel, fordi det i bund og grund er en koncert, en temmelig kort koncert på ca. 5 minutter men dog en koncert. Den er i 3 satser: *allegro - andante - allegro*, med en god del inspiration fra Vivaldi, med små tvist særligt i den sidste sats.

Varighed ca. 6 min.

Martin Lohse, april 2001

Koncert

for Clarinet in Bb, violin, cello & piano

1. movement

Allegro

♩ = 104

Martin Lohse 2001

Clarinet in Bb (transposed)
Violin
Violoncello
Piano

f

This system contains the first four measures of the piece. The Clarinet in Bb (transposed) part begins with a series of eighth-note triplets, marked with a forte (*f*) dynamic. The Violin and Violoncello parts provide a rhythmic accompaniment with eighth-note patterns, also marked *f*. The Piano part features a steady eighth-note accompaniment in the right hand and a more active eighth-note pattern in the left hand, marked *f*.

Cl.
Vln
Vc.
Pno

f

This system contains measures 5 through 8. The Clarinet part continues with the triplet pattern, marked *f*. The Violin and Violoncello parts continue their accompaniment, marked *f*. The Piano part maintains its accompaniment, marked *f*.

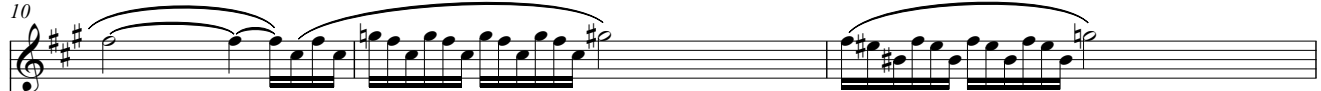
Cl.
Vln
Vc.
Pno


p

A

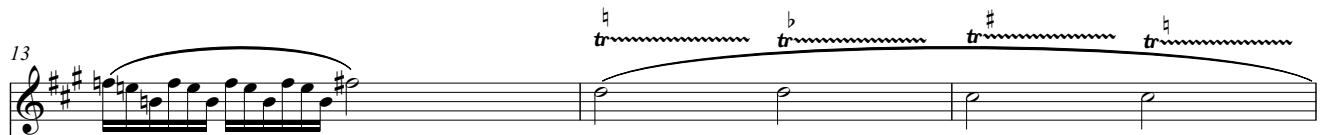
This system contains measures 9 through 12. The Clarinet part transitions to a new melodic line, marked piano (*p*). A box labeled 'A' is placed above the final measure of this system. The Violin and Violoncello parts continue their accompaniment, marked *p*. The Piano part continues its accompaniment, marked *p*.


10

Cl. 

Vln 

13

Cl. 

Vln 

poco rit. **B** **A tempo**

16

Cl. 

Vln 

Vc. 

Pno 

19

Cl. 

Vln 

Vc. 

Pno 

C

22

Cl. 

Vln 

Vc. 

Pno 

24

Cl.
Vln
Vc.
Pno

26

Cl.
Vln

p *mf*

29

D

Cl.
Vln
Vc.
Pno

sub ppp *pp*

34

E

Cl.
Vln
Vc.

pp

38

Cl.
Vln
Vc.

F poco allargando

43

Cl.

Vln

Vc.

Pno

pp

pp

poco ritardando

49

Cl.

Pno

pp

attacca

2. movement

Andante

♩ = 72 poco sul tasto

55

Vln

Vc.

p

poco sul tasto

pizz. arco

p

pizz. arco

pizz. arco

pizz. arco

mf

pizz. arco

mf

G Poco a poco ritardando

62

Vln

Vc.

mp

p decresc

pizz. arco

pizz. arco

pizz. arco

pp

mp

p decresc

pp

attacca

3. movement

Allegro

♩ = 104

poco staccato

71

Cl. *p*

Vln *punta d'arco et poco staccato*

Vc. *punta d'arco et poco staccato*

75 **H**

Cl.

Vln

Vc.

78

Cl.

Vln

Vc. *come campanelli*

Pno *p*

p poco espress.

83 **I**

Cl. *p*

Vln *con sord. et sul pont.*

Vc. *con sord. et sul pont.*

Pno *pp*

pp

87

Cl. Vln Vc. Pno

90

J

Cl. Vln Vc. Pno

94

K

poco staccato

senza sord. sul pont. *ppp*

senza sord. sul pont. *ppp*

mf

pp

Red. Red.

100 **L** legato

Cl. *fff sfz sfz sfz*

Vln *fff sfz sfz sfz* ord.

Vc. *fff sfz sfz*

Pno *fff* sim. *Red. Red. Red. Red. Red.*

104 **M**

Cl. *pp diminuendo*

Vln *pp diminuendo*

Vc. *pp diminuendo*

Pno *p diminuendo* *Red. Red.*

107

Cl. *ppp*

Vln *ppp*

Vc. *ppp*

Pno

Fine duration 6:30