

Martin Lohse

# Smoke

for clarinet in Bb  
violin, cello and piano

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Composed 2000

Supported by The Danish Arts Foundation

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Parts

[www.mirror-music.com](http://www.mirror-music.com)

1st. edition

1st. print

Published 2019

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

[contact@mirror-music.com](mailto:contact@mirror-music.com)

[www.mirror-music.com](http://www.mirror-music.com)

Mirror Music 1-34-19003

ISBN 979-0-706807-06-5

# 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.

# Smoke

**Clarinet in Bb, violin, cello and piano**

Blue grey smoke  
from burning wood

Smoke has some fantastic abilities: When one are completely close to the point where the smoke emerge, the most incredible whirls are being formed - beautiful and unforeseeable - but as soon as you move away, the smoke is formed in larger and larger formations, until you on a long distant sees the smoke as clouds that are moving very slowly into new formations.

# Smoke

**Klarinet i Bb, violin, cello og klaver**

Blågrå røg  
fra brændende træ

Røg har nogle fantastiske evner: Når man er helt tæt på det punkt hvor røgen opstår, danner den de utroligste hvirvler, smukke og uforudsigelige, men lige så snart man bevæger sig væk, formes røgen i større og større figurer, indtil man på lang afstand nærmest ser røgen som skyformationer, der ganske langsomt bevæger sig og transformeres ind til nye former.

Vi mennesker har en utrolig evne til at dufte røg, længe før vi ser den.

Undertitlen 'Blågrå røg fra brændende træ' refererer til en oplevelse lidt henne på eftermiddagen, hvor jeg sad i et sommerhus i Nordvestsjælland dybt optaget af at komponerer, da duften af brændt træ nåede mine sanser. Da jeg kikkede ud gennem vinduet så jeg verdenen i et lidt blåligt og gråligt skær, og det var først da jeg kom udenfor, at jeg opdagede at det forunderlige syn blev skabt af røg fra naboens haveaffald, der væltede ind over haven i større og større bølger.

Martin Lohse 2000

# Smoke

blågrå røg fra brændende træ  
(bluegrey smoke from burning wood)

♩ = 72

Martin Lohse 2000

Clarinet in B♭

Violin

Cello

Piano

*pp*

*poco sostenuto*

*p*



Cl. in B♭

Vln

Vc.

3

Pno

**A**  $\text{♩} = 128$  decelerando à <sup>1)</sup>

Cl. in B $\flat$

*ff* poco agitato

Vln

*ff*

Vc.

*ff* poco agitato

Pno

*ff* poco agitato

*f* legato

*ff* Ped.

$\text{♩} = 112$  decelerando à

Cl. in B $\flat$

Vln

Vc.

Pno

1) udføres som et jævnt decelerando fra takt 6 - 77 (Performed like an even decelerando from bar 6 - 77)



**B**

Cl. in Bb

Vln

Vc.

Pno

10

*mf*

*f*

*ff*

*f*

*f*

*f*

3

3

3

3

3

3

3

3

8va



♩ = 96 decelerando à

Cl. in Bb

Vln

Vc.

Pno

12

*ff*

*ff*

*f*

*mf*

*f*

3

3

3

3

3

3

3

3

8va

♩ = 80 decelerando à

14

Cl. in Bb

Vln

Vc.

Pno

*f*

*ff*

*f*

*mf*

8va



16

Cl. in Bb

Vln

Vc.

Pno

*p legato et molto rubato*

*p legato et molto rubato*

*pp*

*p legato et molto rubato*

(♩ = 64)

C

♩ = 128 *decelerando à*

**D** ♩ = 112 *decelerando à*

18

Cl. in Bb

Vln

Vc.

Pno



♩ = 96 *decelerando à*

22

Cl. in Bb

Vln

Vc.

Pno

♩ = 80 decelerando à

25

Cl. in Bb

Vln

Vc.

Pno



(♩ = 64) **E** ♩ = 128 decelerando à

28

Cl. in Bb

Vln

Vc.

Pno

*pp*

*pp* *poco espress.* *p*

*ppp* *poco espress.* *pp*

*p* som klokker

*p* som klokker

Ped.

33  $\text{♩} = 112$  decelerando à  $\text{♩} = 96$  decelerando à  $\text{♩} = 80$

Cl. in Bb *poco espress.* *p* *pp* *p* *gliss.* *gliss.*

Vln *pp* *p* *pp* *pp*

Vc. *p* *pp* *p*

Pno *8va*

Annotations: *sul pont.*, *ord.*, *trem.*, *sul tasto ord.*, *gliss.*, *pp*, *p*, *pp*, *p*, *8va*, *8va*, *8va*

40  $\text{♩} = 64$  **F**  $\text{♩} = 128$  decelerando à  $\text{♩} = 112$  decelerando à

Cl. in Bb *pp* *p* *pp dolce* *poco a poco cress.*

Vln *p* *pp* *p*

Vc. *pp* *p*

Pno *8va*

Annotations: *sul pont.*, *ord.*, *trem.*, *sul tasto ord.*, *gliss.*, *pp*, *p*, *pp*, *p*, *pp dolce*, *poco a poco cress.*, *8va*, *8va*, *3*

**G** ♩ = 96 decelerando à

48

Cl. in Bb

Vln

Vc.

Pno

*pp*

*dolce et poco a poco cress.*

(8)



♩ = 80 decelerando à

50

Cl. in Bb

Vln

Vc.

Pno

*p legato*

*p legato*

*\* Ped.*

**H**

52

Cl. in B♭

Vln

Vc.

Pno

Ped.

*p legato*

*sim.*

*mf*

*mp*

*mf*

*mp*



**I**

♩ = 128 **decelerando à**

54

Cl. in B♭

Vln

Vc.

Pno

Ped.

*f*

*mp*

*p*

♩ = 112 **decelerando à**

57

Cl. in Bb

Vln

Vc.

Pno

*mp*

*f* *mp*

*mf* *p*

*Red.* *Red.*



♩ = 96 **decelerando à**

60

Cl. in Bb

Vln

Vc.

Pno

*p* *mp*

*mf* *mp* *p* *mf*

*Red.*



$\text{♩} = 80$  decelerando à

63

Cl. in Bb

Vln

Vc.

Pno

*f* *mp* *mf*

*mp* *mp*

*ped.* *ped.*

$\text{♩} = 64$  **J**  $\text{♩} = 128$  decelerando à

65

Cl. in Bb

Vln

Vc.

Pno

*mp* *f* *mp* *p*

*mf* *mp*

*ped.* *ped.* *ped.* *ped.*

*più espress.*

♩ = 112 **decelerando à**

♩ = 96 **decelerando à**

69

Cl. in Bb  
*poco a poco dim.*

Vln  
*poco a poco dim.*

Vc.  
*più espress. poco a poco dim.*

Pno  
*mf*

Ped. \*



♩ = 80 **decelerando à**

(♩ = 64)

73

Cl. in Bb  
*p*

Vln  
*p*

Vc.  
*p*

Pno  
*pp*

**K** ♩ = 64

78

Cl. in Bb

*ppp* *poco espress.* *pp* *sul tasto*

Vln

*sul tasto* *ppp*

Vc.

*pp poco sostenuto*

Pno



83

Cl. in Bb

Vln

*trem.* *pp* *p* *sul pont.*

Vc.

Pno

**L**

87

Cl. in Bb

*ppp*

*f*

Vln

*pp*

sul tasto

trem.

sul pont. ord.

*f*

Vc.

pizz.

arco sul tasto

ord.

*mf pp*

*f*

Pno

*mp*

*f*

3



**M**

**N**

$\text{♩} = 64$  **accelerando à**<sup>1)</sup>

91

Cl. in Bb

*pp*

*ppp*

Vln

*pp*

*ppp*

gliss.

*pp*

Vc.

*mf pp*

*ppp*

3

Pno

*pp*

*pp*

3

1) jævnt accelerando fra takt 94-134  
(Even accelerando from bar 94 - 134)

**O**

♩ = 96 **accelerando à** (♩ = 128) ♩ = 64 **accelerando à** ♩ = 96 **accelerando à** (♩ = 128)

96

Cl. in Bb

Vln

Vc.

Pno

*legato pp*

*p cresc. mp*

*pp poco a poco cresc.*

*p poco a poco cresc.*



**P** ♩ = 64 **accelerando à** ♩ = 96 **accelerando à** (♩ = 128)

102

Cl. in Bb

Vln

Vc.

Pno

*p cresc.*

*p*

*Ped. sim.*

**Q** ♩ = 64 *accelerando* à ♩ = 96 *accelerando* à

106

Cl. in Bb *mp* *cresc.*

Vln *cresc.*

Vc. *p* *cresc.*

Pno *mp* *cresc.*



(♩ = 128) **R** ♩ = 64 *accelerando* à

109

Cl. in Bb *mf*

Vln *mp*

Vc. *mp* *f*

Pno

♩ = 96 **accelerando à** (♩ = 128) **S** ♩ = 64 **accelerando à**

112

Cl. in Bb

Vln

Vc.

Pno

*mf* *diminuendo*

*ff*

*diminuendo*

*diminuendo*

*mf cresc.*

*f cresc.*



♩ = 96 **accelerando à**

115

Cl. in Bb

Vln

Vc.

Pno

*mp* *diminuendo*

*mp* *diminuendo*

*mp* *diminuendo*

*ff* > *mf* *diminuendo*

(♩ = 128)

**T** ♩ = 64 **accelerando à**

117

Cl. in B♭

Vln

Vc.

Pno

*p* *diminuendo*

*pp*

*mf* *diminuendo*



♩ = 96 **accelerando à**

119

Cl. in B♭

Vln

Vc.

Pno

*p* *diminuendo*



(♩ = 128) **U** ♩ = 64 **accelerando à**

121

Cl. in B♭

*pp* *diminuendo*

Vln

*ppp* *pp* *diminuendo*

Vc.

*pp* *diminuendo*

Pno

*mp* *diminuendo*



♩ = 96 **accelerando à** (♩ = 128) **V** ♩ = 64 **accelerando à**

124

Cl. in B♭

Vln

*ppp*

Vc.

*ppp*

Pno

*p* *diminuendo*

♩ = 96 **accelerando** à (♩ = 128) **W** ♩ = 64 **accelerando** à

127

Cl. in Bb *pp* *diminuendo* *ppp*

Vln trem. → sul pont.

Vc.

Pno *pp* *diminuendo* . . . . .

♩ = 96 **accelerando** à (♩ = 128) **X** ♩ = 64

132

Cl. in Bb *pp* 5 - 7"

Vln *pp* 5 - 7"

Vc. trem. *pp* 5 - 7"

Pno . . . . . *al* . . . . . *niente* . . . . . 5 - 7"