

Martin Lohse

Change ringing

for clarinet/bass clarinet, vibraphone, harp
and electronic

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composed in 2009

Info and questions

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1st. edition

1st. print

Published 2020

by

Mirror Music

Vodroffsvej 22, 2.th

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Denmark

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www.mirror-music.com

Mirror Music 1-53-20027

ISBN 979-0-706807-63-8

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

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

Electronic is a string soundfile created in Vienna Symphonic Library.

The piece can be played without the soundfile.

The score is transposing. The bass clarinet transpose an octave and a major second down, and the harmonics in the harp sounds an octave higher than written.

Duration app. 6 min.

Martin Lohse 2009

Change ringing

Moderato meno allegro

Martin Lohse 2009

1 $\text{♩} = 72$

Strings

ff

Strings

p

A tempo

12 $\text{♩} = 72$

Arpe.

ff

Arpe.

Arpe.

Arpe.

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This musical score page contains measures 19 through 23. It is divided into four systems, each separated by a double bar line. The instruments are Arpegiated Piano (Arpe.), Vibraphone (Vib.), and Strings.

- Measure 19:** Arpegiated Piano. The right hand plays a series of arpeggiated chords, while the left hand plays a steady eighth-note bass line.
- Measure 20:** Vibraphone and Arpegiated Piano. The Vibraphone plays a continuous eighth-note pattern. The Arpegiated Piano continues with arpeggiated chords in the right hand and a bass line in the left hand. A *fff* dynamic marking is present.
- Measure 22:** Vibraphone, Arpegiated Piano, and Strings. The Vibraphone continues its eighth-note pattern. The Arpegiated Piano has a *fff* dynamic marking. The Strings play a simple eighth-note bass line.
- Measure 23:** Vibraphone, Arpegiated Piano, and Strings. Similar to measure 22, with the Vibraphone, Arpegiated Piano, and Strings parts.

24

Vib.

Arpe.

Strings



25

Vib.

Arpe.

Strings



27

Vib.

Arpe.

Strings

28

Vib.

Arpe.

Strings



29

Vib.

Arpe.

Strings



30

Vib.

Arpe.

Strings

p

A tempo

$\text{♩} = 72$

with bow

Vib. *p legato*

Arpe. *p vivo*

Cl. *p dolce normal*

Vib. *p*

Cl. *p dolce*

Vib. *p*

Arpe. *p vivo*

Cl. *legato*

Vib. *legato*

Arpe. *legato*

71

Cl.

Vib.

Arpe.

79

Cl.

Vib.

Arpe.

87

Cl.

Vib.

Arpe.

mf *mp*

Change to
bassclarinet in B \flat

94

Cl.

Vib.

Arpe.



101

Cl.

Arpe.

p *diminuendo*

diminuendo



107

Cl.

Arpe.

poco rit.

Fine duration app. 6 min.