

Carl Nielsen

Jens vejmand

arrangement for wind quintet

by Martin Lohse

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Composed 1907
Arrangement 2020

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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.

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The arrangement is one of four from my book, *Arrangement - melody with chords*, published by The Royal Danish Academy of Music in 2020. The four arrangements are written to illustrate methods and arrangement techniques in classical/romantic style and include arrangements for both choir and classical instruments.

Martin Lohse 2020

Jens vejmand

arrangement for blæserkvintet

af Martin Lohse

Arrangementet er et ud af fire fra min bog, *Arrangement – melodi med becifring*, udgivet på Det Kgl. Danske Musikkonservatorium i 2020. De fire arrangementer er skrevet for at illustrerer metoder og arrangementsteknikker på et klassisk/romantisk stilgrundlag og omfatter arrangementer for både kor og klassiske instrumenter.

Martin Lohse 2020

Jens vejmand

arranged for wind quintet

Carl Nielsen 1906
arr. Martin Lohse 2020

Allegro ♩ = 138

Flute
Oboe
Clarinet in B \flat
Horn in F
Bassoon

5
Fl.
Cl. (B \flat)
Hn. (F)

poco espress.

10
Fl.
Ob.
Cl. (B \flat)
Hn. (F)
Bsn.

p poco espress.

mp poco espress.

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15

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

20

8va

Fl. *mp*
Ob. *mf*
Cl. (Bb) *mp*
Hn. (F) *mp*
Bsn. *mp*

24

Fl. *mp*
Ob. *mf*
Cl. (Bb) *mp*
Hn. (F) *mp*
Bsn. *mp*

28 (8)

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

32 (8)

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

36 (8)

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

42

Ob.
Cl. (Bb)
Hn. (F)
Bsn.



49

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.



55

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

60

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

legato

64

Moderato ♩ = 112

accel.

Fl.
Cl. (Bb)
Hn. (F)
Bsn.

pp

p

p

71

Allegro moderato ♩ = 120

rit.

accel.

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

p

mp

p

p

78 rit.

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

84 **Allegro meno mosso** rit. **Allegro**

$\text{♩} = 128$ $\text{♩} = 138$

Ob.
Cl. (Bb)
Hn. (F)
Bsn.

p *pp* *mp* *mf*

91

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

95

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

This system contains measures 95 through 98. The Flute part has a rest in measures 95 and 96, then enters in measure 97 with a triplet of eighth notes. The Oboe, Clarinet (Bb), and Bassoon parts feature continuous triplet patterns. The Horn part has a melodic line with a slur over measures 95-98. The Bassoon part has a triplet pattern in the lower register.

99

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

This system contains measures 99 through 102. The Flute part has a rest in measures 99 and 100, then enters in measure 101 with a triplet of eighth notes. The Oboe, Clarinet (Bb), and Bassoon parts continue with their triplet patterns. The Horn part has a melodic line with a slur over measures 99-102.

103

Fl.
Ob.
Cl. (Bb)
Hn. (F)
Bsn.

This system contains measures 103 through 106. The Flute part has a rest in measures 103 and 104, then enters in measure 105 with a triplet of eighth notes, marked with a forte (*f*) dynamic. The Oboe, Clarinet (Bb), and Bassoon parts continue with their triplet patterns. The Horn part has a melodic line with a slur over measures 103-106. The Bassoon part has a triplet pattern in the lower register, marked with a mezzo-forte (*mf*) dynamic.

107

Fl.

Ob.

Cl. (Bb)

Hn. (F)

Bsn.

mp *f* *mf* *mp* *f*

110

Fl.

Ob.

Cl. (Bb)

Hn. (F)

Bsn.

mf *mp* *f* *mf*

113

Fl.

Ob.

Cl. (Bb)

Hn. (F)

Bsn.

mp *f* *mf* *mp* *f*

116

Fl.
Ob.
Cl.
(Bb)
Hn.
(F)
Bsn.

mf < > < > < > < > *mp* ————— *f* ————— *mf* < > < > < > < >

poco rit. **A tempo** ♩ = 138

119

Fl.
Ob.
Cl.
(Bb)
Hn.
(F)
Bsn.

mp ————— *f* ————— *mf* < > < > < > < > *f* ————— *p* ————— *mp* ————— *f* ————— *p* —————

123

Fl.
Ob.
Cl.
(Bb)
Hn.
(F)
Bsn.

126 *poco rit.*

The musical score consists of five staves for woodwinds and brass instruments. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Horn in F (Hn. (F)), and Bassoon (Bsn.). The key signature has two sharps (F# and C#). The score begins at measure 126. The Flute, Oboe, and Clarinet parts start with a forte (*f*) dynamic. The Horn and Bassoon parts also start with a forte (*f*) dynamic. In measure 127, the Clarinet and Horn parts change to a pianissimo (*pp*) dynamic. In measure 128, the Bassoon part changes to a pianissimo (*pp*) dynamic. In measure 129, the Clarinet and Horn parts change to a pianissimo (*pp*) dynamic. In measure 130, the Bassoon part changes to a pianissimo (*pp*) dynamic. In measure 131, the Clarinet and Horn parts change to a pianissimo (*pp*) dynamic. In measure 132, the Bassoon part changes to a pianissimo (*pp*) dynamic. The score ends with a double bar line.

Fl. *f*

Ob. *f*

Cl. (Bb) *f* *pp*

Hn. (F) *f* *pp* *pp*

Bsn. *f* *pp* *pp*

Fine app. 4 min.