

Carl Nielsen

Underlige aftenlufte

arrangement for string quartet

by Martin Lohse

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Composed 1914
Arrangement 2019

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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

Underlige aftenlufte

arrangement for strygekvartet

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

Underlige aftenlufte

arranged for string quartet

Moderato ♩ = 120

Carl Nielsen 1914
arr. Martin Lohse 2019

Violin 1 *mf*

Violin 2 *mp*

Viola *mp*

Violoncello *mp*



Vn 1 *p*

Vn 2 *p*

Va *p*

Vc



Vn 1 *mf*

Vn 2 *mp*

Va *mp*

Vc *mp*

17

Vn 1 *pizz.*

Vn 2 *p* *pizz.*

Va *mp*

Vc

22

Vn 1

Vn 2

26

Vn 1 *arco*

Vn 2 *arco*

Va *p legato* *pizz.*

Vc *p*

31

Vn 1 *p* < > < >

Vn 2 *p*

Va *mp* *arco*

Vc *p*

37

Vn 1
Vn 2
Va
Vc



42

Vn 1
Vn 2
Va
Vc



47

Vn 1
Vn 2
Va
Vc

52

Vn 1

Vn 2

Va

Vc

Detailed description: This system contains measures 52 through 57. It features four staves: Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), and Violoncello (Vc). The key signature has two sharps (F# and C#). The Vn 1 part has a melodic line with some slurs. The Vn 2 part has a more rhythmic, eighth-note pattern. The Va part has a steady eighth-note accompaniment. The Vc part has a similar eighth-note accompaniment. There are double bar lines at the end of measures 56 and 57.



58

Vn 1

Vn 2

Va

Vc

Detailed description: This system contains measures 58 through 63. It features the same four staves as the previous system. The Vn 1 part continues its melodic line. The Vn 2 part has a rhythmic pattern with some slurs. The Va part has a steady eighth-note accompaniment. The Vc part has a similar eighth-note accompaniment. There are double bar lines at the end of measures 62 and 63.



64

Vn 1

Vn 2

Va

Vc

mp

p

Detailed description: This system contains measures 64 through 69. It features the same four staves. The Vn 1 part has a melodic line with a slur. The Vn 2 part has a rhythmic pattern with a slur. The Va part has a steady eighth-note accompaniment. The Vc part has a similar eighth-note accompaniment. Dynamic markings are present: *mp* (mezzo-piano) above the Vn 2 staff in measure 68, and *p* (piano) below the Vc staff in measure 68. There are double bar lines at the end of measures 68 and 69.

68

Vn 1

Vn 2

Va

Vc

mp

poco a poco cresc.



71

Vn 1

Vn 2

Va

Vc

mf

mp

mf

mp



75

Vn 1

Vn 2

pp

p legato

p legato

Moderato più mosso
♩ = 112 rit. . .

rit.

Vn 1
Vn 2
Va
Vc

pp
pp
pp
p

p

Meno mosso ♩ = 96 **Andante** ♩ = 80 **Allegro moderato** ♩ = 120

rit. . . rit. . .

Vn 1
Vn 2
Va
Vc

mp poco marcato
p poco marcato
p poco marcato
p poco marcato

94

Vn 1
Vn 2
Va
Vc

legato
legato
legato
legato

97

Vn 1

Vn 2

Va

Vc

p

p legato



100

Vn 1

Vn 2

Va

Vc



103

Vn 1

Vn 2

Va

Vc

mp legato

106 *poco rit.*

Vn 1

Vn 2

Va

Vc



Moderato più mosso
♩ = 112 *rit.*

109

Vn 1

Vn 2

Va

Vc



114

Vn 1

Vn 2

Va

Vc

Fine app. 4:30 min.