

Martin Lohse

Image balancantes

for clarinet/bass clarinet in Bb,
violin, cello and piano

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Moments
tossing

of times
lost and found

Supported by The Danish Arts Foundation
Composed 2004

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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.

Images balançantes

Moments
tossing

of times
lost and found

Billeder
af tid

I nuet
vuggende

på kanten
af erindring

Allegro con fuoco

♩ = 104-108

Martin Lohse 2004

Bass Clarinet in B♭

Violin

Violoncello

Piano

B. Cl.

Vln.

Vc.

Pno.

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Allegro dolente

A $\text{♩} = 120$

7

B. Cl. *p* *sim.*

Vln. *p* *sim.*

Vc. *p* *sim.*

Pno. *mf rubato* *mp*

10

B. Cl.

Vln.

Vc. *mf* *p*

Pno.

13 *poco rit.* *Change to Clarinet in Bb* *molto rit.*

B. Cl.

Vln. *f* *p*

Vc. *f* *p*

Pno. *mf*

Allegro appassionato
sostenuto

B
♩ = 156

Musical score for measures 17-23. The score is in 3/4 time and features four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Clarinet part begins with a melodic line marked *p cantabile*. The Violin and Viola parts provide harmonic support with a *p* dynamic. The Piano accompaniment consists of a steady bass line in the left hand and chords in the right hand, also marked *p*.



Musical score for measures 24-27. The Clarinet part continues its melodic line. The Violin and Viola parts have a more active role with eighth-note patterns. The Piano accompaniment remains consistent with the previous section.



Musical score for measures 28-31. The Clarinet part has a dynamic change to *piu p*. The Violin and Viola parts are marked *p cantabile*. The Piano accompaniment continues with the same texture.

33

Cl. Vln. Vc. Pno.

cresc. *cresc.* *cresc.* *poco cresc.*

39

Cl. Vln. Vc. Pno.

f *mf* *f* *f*

45 rit..

Cl. Vln. Vc. Pno.

mp *mf* *mp* *mp* *mp (rubato)¹⁾*

1) The ascent in the piano is played with an even accelerando bar 46-52

(♩ = 112)
molto rit.

(♩ = 72) ♩ = 90
accel.

50

Cl. *p*

Vln. *p* *pp*

Vc. *p* *pp*

Pno. *cresc.*



D ♩ = 90, ♩ = 60
accel.

♩ = 120

55

Pno. *f*



poco rit.

♩ = 96
molto rit.

57

Pno.



E Allegro amabile
♩ = 120

60

Cl. *pp*

Vln. *pp*

Vc. *pp*³

Pno. *mp* *p cantabile*

63

Cl. Vln. Vc. Pno.

This system covers measures 63 to 65. The music is in 3/4 time, which changes to 4/4 at measure 64. It features a Clarinet (Cl.) with trills and triplets, Violins (Vln.) with triplets, and Violas (Vc.) with triplets. The Piano (Pno.) part includes a complex rhythmic pattern with triplets and sixteenth notes.

66

Cl. Vln. Vc. Pno.

This system covers measures 66 to 68. The music is in 4/4 time. It features a Clarinet (Cl.) with triplets and a *sim.* (sustained) marking. Violins (Vln.) and Violas (Vc.) also have triplets and a *sim.* marking. The Piano (Pno.) part includes a *mf rubato* marking and a *p* (piano) dynamic. The bottom staff of the piano part shows a 7-measure rest.

69

Cl. Vln. Vc. Pno.

This system covers measures 69 to 71. The music is in 5/4 time. It features a Clarinet (Cl.) with a melodic line, Violins (Vln.) with a melodic line, and Violas (Vc.) with a melodic line. The Piano (Pno.) part includes a *mf* marking and a *p* marking. The bottom staff of the piano part shows a 7-measure rest.

poco rit.

72 **F** 1)

Cl. *mf*

Vln. *mf* *p*

Vc. *mf* *p*

75

Cl. *p*

Vln. *mf* *p*

Vc. *mf* *p*

78

á ♩ = 90

Cl. *p* *mf*

Vln. *mf* *p*

Vc. *mf* *p*

G Andante appassionato

♩ = 72

81 2) 15:8

Cl. *p* *mf*

Vln. *mf* *mf*

Vc. *mf*

1) The arrows means decelerando in the specific voice 2) Cl. and vc. continues the music from bar 72, 75 and 78 in bar 81

89

Cl. *mp* *mp* *p*

Vln. *mp* *mp* *p*

Vc. *mp* *mp* *p*

Pno. *mp cantabile*

92

Cl. *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

Pno.

95 **I** Allargando *rit.* *Largo rit.*

J = 104 *f* *mf* *mp*

Cl.

Pno.

J Andante *pp cantabile*

pp

Cl.

Pno.

111

Cl. *ppp* *pp*

Vln. *p cantabile*

Vc. *p cantabile*

Pno. *molto legato* *mf* *pp*

116

Cl.

Vln.

Vc.

Pno.

122

poco rit. . . . ♩ = 64 *molto rit.* . . .

Vln. *poco cresc.* *mf*

Vc. *poco cresc.* *mf*

Pno.

L **Andante semplice** *rit.* . . .

♩ = 72 *cantabile*

128

Pno. *mp poco rubato*

14 **M** **Largo**
 accel. rit. accel. rit.
 ♩ = 32 (♩ = 64) (♩ = 56) (♩ = 112)

133 Pno. *p cresc. et molto rubato* *mf decres.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

136 Pno. *ppp* *pp cresc.*

molto rit. molto accel. accel.
 ♩ = 36 ♩ = 48 ♩ = 96

Ped. * Ped. * Ped. * Ped. *

N **Andante con espressione sostenuto**
 ♩ = 108 (independent of the tempo in the piano)

140 Cl. *p*
 Vln. *pp con sord.*
 Vc. *pp con sord.*

Pno. *p decres.*

poco rit.

♩ = 128

Ped. * Ped. * Ped. * Ped. *

144 Cl. **Change to Bass Clarinet in Bb**

Vln. Vc.

Pno. *ppp cresc.* *mp decres.*

poco accel. poco rit.
 ♩ = 108 ♩ = 128

Ped. * Ped. * Ped. * Ped. *

O

(♩ = 108)
poco accel.

148

Pno.

p cresc.

Ped. * Ped. * Ped. * Ped. *

(♩ = 128)
poco accel.

152

Pno.

Ped. * Ped. * Ped. * Ped. *

156

Pno.

Ped. * Ped. * Ped. *

♩ = 144
rit.

(♩ = 72)
molto rit.

(♩ = 24)

159

B. Cl.

Vln.

Vc.

Pno.

ff cresc.

fff

f

ff

senza sord.

senza sord.

Ped. * Ped. * Ped. *

16 **P** Allegro con fuoco
♩ = 104-108

162

B. Cl. *ff* (8)

Vln. *mf*

Vc. *ff*

Pno. *ff* *poco rubato*

165

B. Cl. (8)

Vln. *ff*

Vc.

Pno.

168 **Q** Allegro dolente
♩ = 120

B. Cl. *p* *sim.*

Vln. *p* *sim.*

Vc. *p* *sim.*

Pno. *mf rubato* *p*

171

B. Cl.

Vln.

Vc.

Pno.

mf *p*



174 *poco rit.* Change to Clarinet in B \flat *molto rit.*

B. Cl.

Vln.

Vc.

Pno.

f *p* *mf*



178 **Allegro appassionato**
sostenuto
R ♩ = 156

Cl.

Vln.

Vc.

Pno.

p *cantabile* *cantabile* *cantabile*

183

Cl.

Vln.

Vc.

Pno.

p cantabile

cantabile

sim.

188

Cl.

Vln.

Vc.

Pno.

cresc.

sim.

193

Cl.

Vln.

Vc.

Pno.

cresc.

f

f

f

198 *rit.*

Cl. *mf*

Vln. *mf*

Vc.

203

Cl. *mp* *p*

Vln. *mp*

Vc. *mf* *mp*

Pno. *mf*

(♩ = 116)
molto rit.

208

Cl. *p* *pp* **G.P.**

Vln. *p* *pp* **G.P.**

Vc. *p* *pp* **G.P.**

Pno. **G.P.**

T Allegro amabile

212 $\text{♩} = 120$

Cl. *pp*

Vln. *pp*

Vc. *pp*

Pno. *pp* *p cantabile*

Cl.

Vln.

Vc.

Pno.

Cl. *p* *sim.*

Vln. *p* *sim.*

Vc. *p* *sim.*

Pno. *mf rubato* *p*

♩ = 90

230

Cl. *p* *mp*

Vln. *mf* *p*

Vc. *mf* *p*



V Andante appassionato

♩ = 72

233

Cl. *p* *mf*

Vln. *mf* *mf*

Vc. *mf*

15:8

12/8



W

235

Cl. *mf*

Vln. *mf*

Vc. *mf*

**Allegro semplice
poco rubato**
♩ = 120, come campane
8^{va}

Pno. *mf*

238

Cl. *mf* *sim.*

Vln. *mf* *sim.*

Vc. *mf* *sim.*

Pno. *mf*

Measures 238-240. Measure 238 includes a left-pointing arrow above the staff. Dynamics include *mf* and *sim.* (sforzando).



241

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno.

Measures 241-242. Time signature is 12/8. Dynamics include *mf*.



243

poco rit.

Cl. *mf* *mp*

Vln. *mf* *mp*

Vc. *mf* *mp*

Pno.

Measures 243-244. Tempo marking is *poco rit.* Dynamics include *mf* and *mp*.

X

245

Cl. *mp* *p* *p* *pp*

Vln. *mp* *p* *p* *pp*

Vc. *mp* *p* *p* *pp*

Allargando

8va
♩ = 104, come campane

Pno. *mp*
poco sostenuto

Y

248

Cl.

Vln.

Vc.

A tempo

♩ = 120, cantabile

Pno. *mp*

Allargando

♩ = 104 molto rit.

255

Pno. *decresc.*

Z Andante semplice

♩ = 72

264

Cl. *ppp* *p* *pp*

Vln. *ppp* con sord. sul G *pp* *pizz.*

Vc. *p* con sord. *pp* *p* *pp*

Pno.

Fine app. 11-12 min.