

Martin Lohse

# Nocturne

for clarinet in Bb,  
cello and piano

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Composed 2007/2010

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**Info and questions**

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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](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 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 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.

# Nocturne

## Clarinet in Bb, cello and piano

Arrangement of *Nocturne* (piano solo, 2007). The work are in three parts

*Andante cantando poco rubato.*

*Vivace moderato con anima.*

*Andante cantando poco rubato.*

In the first part a lyrical melody is heard in the clarinet with gently falling arpeggios in the piano, along with more marked notes in cello and piano, interrupted by a more expressive burst that culminates in an intense music in all instruments and then returns to the lyrical mood from the beginning.

The middle part is quick, like a dense fog of music, where tones are sticking out like little drops of sound.

In the last part, we return to the music from the start, varied in form and melodic material.

Duration 6-7 min.

Martin Lohse, 2009

# Nocturne

## Klarinet, cello og klaver

Arrangement af *Nocturne* (klaver, 2007). Værket i tre dele

*Andante cantando poco rubato.*

*Vivace moderato con anima.*

*Andante cantando poco rubato.*

I første del høres en lyrisk melodi i klarinetten med blidt faldende akkordbrydninger i klaveret sammen med mere markerede tonegentagelser i cello og klaver, afbrudt af et mere ekspressivt udbrud, der kulminerer i en fortættet musik i alle instrumenter for derefter at vende tilbage til den lyriske stemning fra starten.

Den midterste del er hurtig, som en tæt tåge af musik, hvor toner stikker ud som små dråber af lyd.

I den sidste del vendes tilbage til musikken fra begyndelsen, varieret i form og melodisk materiale.

Varighed 6-7 min.

Martin Lohse, 2010

# Nocturne

for clarinet in Bb, cello and piano

Andante cantando poco rubato

Martin Lohse 2007/2010

♩ = 88-96

rit. . . .

Clarinet in Bb

Violoncello

Pianoforte

*mp* 3 *sim.*

*p* *mp* *sim.*

*p* *Led.* *Led.* \* *sim.*

6 **A** A tempo

Cl. (Bb)

Vc.

Pf.

Cl. (Bb)

Vc.

Pf.

11 rit. . . . **B** A tempo

Cl. (Bb)

Vc.

Pf.

Cl. (Bb)

Vc.

Pf.

*mp* *p* *mp*

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16

Cl. (Bb)

*mp*

Vc.

*p* *mp*

Pf.



20

Cl. (Bb)

*mp* *decresc* *rit.*

Vc.

*decresc*

Pf.



25

**C**

*molto accel.* *molto rit.*

*mf cresc.* *f decresc.*

(♩ = ca. 160) a ♩ = ca 72)

Pf.

29 **D** Allegro agitato  
♩. = 120

poco accel. . . . .

Cl. (Bb) *mf* *cresc.*

Vc. *mf* *cresc.*

Pf. *mf* *cresc.*  
*Red. Red. sim.*

Cl. (Bb)

Vc.

Pf.

41 **E** A tempo  
♩. = 120

rit. (♩. = ca. 132)

Cl. (Bb) *f*

Vc. *f*

Pf. *f* *pù f* *mf* *f*  
*8va*

**molto rit.**

(a ♩. = ca. 90)

46

Cl. (Bb)

Vc.

Pf.

*p*

(8)

(a ♩. = ca. 90)

*p*

**Andante cantando**

**F** ♩ = 88-96

51

Pf.

*p rubato*

3

sim.

54

Pf.

*rit.*

**A tempo**

**G** ♩ = 88-96

58

Cl. (Bb)

Vc.

Pf.

*p*

*mp*

*mp*

*mp*

sim.

63

Cl. (Bb)

Vc.

Pf.

*mp* *decresc.*



68

Vc.

Pf.



72 *rit.*

Vc.

Pf.

**Vivace moderato con anima**

76 **H** ♩. = 160

Pf. *p*

*ped.*



77

Vc. *p* *poco a poco cresc.*

Pf. *cresc.* *sim.*

*ped.*



79

Vc.

Pf.



81 **I**

Cl. (B♭) *pp* *f*

Vc. *mf* *cresc.* *f*<sup>1)</sup> *f*

Pf. *mf* *decresc.*

1) In the piano the dynamic on the outer sides of the systems are only for the quater-notes.

83

Cl. (Bb)

*pp* *f*

Vc.

*f* *decresc.* *mf* *decresc.*

Pf.



*poco rit.* **J** **A tempo** ♩. = 160

85

Cl. (Bb)

Vc.

*p*

Pf.

*p*



87

Cl. (Bb)

*p* *cresc.*

Pf.

**K**

89

Cl. (Bb)

*mf* *decresc.* *p*

Vc.

*pp*

Pf.

*mf*



91

Cl. (Bb)

*mp* *poco cresc.*

Vc.

*pp*

Pf.

*mf* *f*



93

Cl. (Bb)

*f* *decresc.*

Vc.

*f*

Pf.

95 **poco rit.** **L** **A tempo** ♩. = 160

Cl. (B♭) *p*

Pf. *p cresc.*



97

Vc. *p poco a poco cresc.*

Pf. *sub p poco a poco cresc.*



99 **M**

Cl. (B♭) *pp*

Vc. *mf decresc.*

Pf. *f mf decresc.*

101

Cl. (Bb)

Vc.

Pf.

pp

p cresc.

f più f

cresc. f decresc.

Detailed description: This system contains measures 101 and 102. The Clarinet (Bb) part starts with a whole rest in measure 101 and a half note in measure 102, marked *pp*. The Violin part has a melodic line starting in measure 101 with a *p* dynamic, increasing to *cresc.* and then *f* in measure 102, with a *più f* marking. The Piano part features a rhythmic accompaniment of eighth notes, marked *cresc.* in measure 101, *f* in measure 102, and *decresc.* in measure 102.

103

Cl. (Bb)

Vc.

Pf.

f

mf decresc.

f

mp cresc.

Detailed description: This system contains measures 103 and 104. The Clarinet (Bb) part has a long note in measure 103 marked *f*, followed by a whole rest in measure 104. The Violin part has a melodic line starting in measure 103 with a *mf* dynamic, decreasing to *decresc.* in measure 104, and then *f* in measure 104. The Piano part features a rhythmic accompaniment of eighth notes, marked *mp* in measure 103, *cresc.* in measure 104, and *f* in measure 104.

105

Cl. (Bb)

Vc.

Pf.

pp

f

p cresc.

mf decresc.

Detailed description: This system contains measures 105 and 106. The Clarinet (Bb) part has a long note in measure 105 marked *pp*, followed by a whole rest in measure 106. The Violin part has a melodic line starting in measure 105 with a *p* dynamic, increasing to *cresc.* in measure 106. The Piano part features a rhythmic accompaniment of eighth notes, marked *mf* in measure 105, *decresc.* in measure 106, and *f* in measure 106.

107

Cl. (B $\flat$ )

Vc.

Pf.

*pp*

*mp* *decresc.*

*p* *cresc.* *f* *mf* *decresc.*

109

Cl. (B $\flat$ )

Vc.

Pf.

*rit.*

*f*

*pp* *decresc. al niente*

*pp* *decresc. al niente*

**Andante cantando poco rubato**

**N** ♩ = 88-96

111

Cl. (B $\flat$ )

Vc.

Pf.

*p* *sim.*

*p* *mp* *sim.*

*Ped.* *Ped.* \* *sim.*

116 **O**

Cl. (Bb)

Vc.

Pf.



121 rit. . . . **P** A tempo

Cl. (Bb)

Vc.

Pf.



126

Cl. (Bb)

Vc.

Pf.

130 *rit.*

Cl. (Bb) *mp* *decresc.*

Vc.

Pf. *decresc.*

**Allegro agitato** *poco accel.*

135 **Q** ♩ = 120

Cl. (Bb) *mf* *cresc.*

Vc. *mf* *cresc.*

Pf. *mf* *cresc.*

*ped. ped. sim.*

141

Cl. (Bb)

Vc.

Pf.

147 **rit.** (♩. = ca. 132) **R** **A tempo** ♩. = 120

Cl. (B♭)

Vc.

Pf.

*f* *f* *f* *più f* *mf* *f* *8va*

**molto rit.** (a ♩. = ca. 90)

152

Cl. (B♭)

Vc.

Pf.

*p* *p* *p* (8) (a ♩. = ca. 90)

**S** **Andante cantando poco rubato** ♩. = 88-96

157

Cl. (B♭)

Vc.

Pf.

*p* *mp* *mp*

162

Cl. (B $\flat$ )

Vc.

Pf.

167

Cl. (B $\flat$ )

Vc.

Pf.

*rit.*

*p mp*

*mp decresc.*

*decresc.*

171

Pf.

**T** *molto accel.*

*mf cresc.*

*f decresc.*

*molto rit.*  
(♩ = ca. 160)

a ♩ = ca 72

**Andante cantando**  
♩ = 88-96

176

Pf.

**U**

*p rubato*

rit. ----- V A tempo ----- rit.

181

Cl. (Bb)

Vc.

Pf.



185

Cl. (Bb)

Vc.

Pf.

**Fine** duration 6-7 min.