

Martin Lohse

Tempo de hielo

for clarinet, violin, contrabass
and electronic

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Composed 1997/2002
With support from The Danish Arts Foundation

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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

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.

Tempo de hielo (1997/2002)

for clarinet, violin, contrabass
and electronic

The work is a recomposition of *Istid* (1997) for clarinet, violin, cello and piano

In *Tempo de hielo* we are back to the golden age of the ice, a time where the ice lay like a huge white mantle on top of most of Northern Europe. Beneath the ice the world of today was gradually formed, with huge hills and valleys shaped by the massive amount of water running quietly under the thick layers of ice.

In the first part of the work, the clarinet, violin and contrabass plays in the same register, in a music that slowly opens and closes beneath the ice crystals of the electronic. In the middle part the music breath more freely, before it ends in pure harmonics in a quiet crystalline music.

Duration 11-12 min.

Electronic

Electronic created by Ejnar Kanding. It consist of the chords in the piano from the work *Istid*. The chords are played live either by a technician or by one of the musicians using a pedal.

The chords in the electronics can alternatively be played in another instrument, such as piano, synthesizer or vibraphone etc. The chords can be seen in the original score for *Istid*.

Martin Lohse 2002

Tempo de hielo

Violin, clarinet in Bb, contrabass & electronic

Andante poco rubato

♩ = 76-80

Martin Lohse 1997/2002



**Molto rubato
et ritardando**

♩ = 120¹⁾



B **A tempo**
♩ = 76-80

1) Freely parts, an x behind the notes means that it should be prolonged with 1/4: ♩x = ♩+♩, ♩x = ♩+♩
An arrows on top of a voice indicate local accelerandos and decelerandos.

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18 **C** (8) (9) (10) **D**

Cl. (Bb) *p* *pp* *pp*

Vln *pp* *p* *poco marcato* *pp*

Cb. *pp* *p* *pp* *poco marcato*

(11)

Cl. (Bb) *p* *poco marcato*

Vln *p* *pp*

Cb. *pp* *p* *poco marcato*

(12) **Molto rubato** ♩ = 120

(13) **E** **A tempo** ♩ = 76-80

(14)

Cl. (Bb) *p* *mp*

Vln *p*

Cb. *pp* *p* *p* *p*

(15) (16)

Cl. (Bb) *p* *mp*

Vln *mp* *p*

Cb. *mp* *p* *mp*

17

Molto rubato

♩. = 120

18

39

Cl. (Bb)

Vln

Cb.

mp

p

mp

p

I



F A tempo

♩. = 76-80

19

20

21

42

Cl. (Bb)

Vln

Cb.

pp

p

poco marcato

Nat.

pp

p

pp

poco marcato



G

22

23

24

47

Cl. (Bb)

Vln

Cb.

pp

p

pp

pp

poco marcato

pp

p

pp

poco marcato

Molto rubato, uden samme pulsførmelse

♩ = ca. 180, ♪ = ca. 120, ♩ = ca. 72

Cl. (Bb) 52 **H** ① *pp* *p* *mp* 25 26 27

Vln *p* *mp* *f*

Cb. *p* *mf*

III IV III IV I



Cl. (Bb) 53 **I** ① *mf* 28 29 *p* poco rit.

Vln *mp*

Cb. Nat. *mp* *mf* *mp* II II



Cl. (Bb) 54 **J** A tempo ① *pp* *p* *mp* *mf* 30 31 32

Vln *pp* *mp* *mf*

Cb. *mp* III IV III (Nat.) IV

1) The leading voice is indicated by a black vertical arrow. The other voices follow the leading voice until the next black arrow.

Dashed vertical lines shows the rhythmical placement of voices in relation to the leading voices.

As before, an x behind the notes means that it should be prolonged with 1/4: ♩x = ♩+♩, ♩x = ♩+♩

An arrows on top of a voice indicate local accelerandos and decelerandos.

55 **K** (33) (34)

Cl. (Bb) *p* *mp* *mf*

Vln *p* *mf* *mf*

Cb. *mp* *mp* *f*

Nat.

56 **L** (35) *Poco rit.*

Cl. (Bb) *p*

Vln *p*

Cb. *p* *mp*

Nat.

57 **M** *A tempo*

Cl. (Bb) *mp* *pp*

Vln *mp* *mf* *pp*

Cb. *p* *mp* *mf* *p*

Nat.

58 **N** *Poco rit.*

Cl. (Bb) *ppp* *mp* *p*

Vln *p* *mf*

Cb. *pp* *mp* *f* *p* *pp*

Nat.

10

A tempo

Poco rit.

59 **O**

Cl. (Bb)

Vln

Cb.

p *mp* *p* *mp* *pp*

III IV IV

III IV IV

P (36) (37)

60

Cl. (Bb)

Vln

Cb.

pp *ppp* *ppp* *ppp*

V

IV V

poco marcato *poco marcato*

Q (38) (39) (40)

65

Cl. (Bb)

Vln

Cb.

ppp *pp* *ppp* *poco marcato* *ppp* *ppp* *ppp*

II III II

poco marcato

70 **R** (41) (42) (43)

Cl. (Bb) *pp* *p*

Vln *pp* *p*

Cb. *pp* *p*

76 **S** (44) (45) (46-47)

Cl. (Bb) *p* *pp*

Vln *pp* *p* *pp* *poco marcato*

Cb. *pp* *p* *poco marcato*

20-25" Until frase ends in electronic

81 **T** (48) (49) *Poco rit.*

Elec. *ppp*

Cl. (Bb) *pp* *p*

Vln *p* *pp*

Cb. *pp* *p*

ca. 180, ca. 120, ca. 72

82 **U** A tempo Poco rit. **50** A tempo Poco rit.

Elec.

Cl. (B \flat)

Vln

Cb.

mf *p* *pp* *pp*

mp *pp* *pp*

83 **V** **51** **52**

Elec.

Cl. (B \flat)

Vln

Cb.

mp *p* *pp* *pp*

p *pp* *pp*

poco cresc.

84 **W** **53** **54** **55** **56**

Elec.

Cl. (B \flat)

Vln

Cb.

p *p* *p* *pp* *ppp*

p *p* *pp* *ppp*

Fine duration 11-12 min.