

Franz Liszt

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recomposition for clarinet in Bb  
violin, cello and piano

by Martin Lohse

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Composed 1850  
Recomposition 2006

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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](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.

## **Liebstraum**

recomposition for clarinet in Bb, violin, cello and piano

by Martin Lohse

The piece has been written for the ensemble *Nordlys*, and is a recomposition of the famous Liebstraum for piano by Liszt. The work is saturated by different rhythmical displacements, f.ex. in the start where the 6/8 in the original accompaniment is changed to the more special 5/8, and an extra voice has been written in the violin in 4/8.

Normally Liebstraum is played with quit a bit of rubato and small displacements between melody and accompaniment, and it's this feeling I've developed in my recomposition. Paradoxical it's only possible to play this piece, if the musician are very tight and play without to much rubato in this beautiful work from the old times.

Martin Lohse 2006

## **Liebstraum**

rekomposition for klarinet i Bb, violin, cello og klaver

af Martin Lohse

Værket er skrevet til Nordlys, og er et arrangement, eller måske nærmere en genkomponering af Liszts berømte *Liebstraum* for klaver. Da Nordlys henvendte sig med deres projekt om at arrangere "Klassikere" på en ny måde, kom jeg straks til at tænke på *Liebstraum*. Værket har en af de smukkeste melodier jeg kender, og så har det et akkompagnement som jeg straks så nogle muligheder i.

Det genkomponerede værk er gennemsyret af forskellige rytmiske forskydninger, bl.a. har jeg i starten af værket ændret den grundlæggende fornemmelse i akkompagnementet fra 6-ottendedele til den mere specielle 5-ottendedele, og skrevet en ekstra stemme i violinen der følger 5-ottendedele fornemmelsen, men som selv går i 4-ottendedele.

Normalt spilles *Liebstraum* med en god portion rubato og små forskydninger mellem melodi og akkompagnement, og det er denne fornemmelse som jeg har "udbygget" i mit arrangement.

De mange tempolag gør at den samlede fornemmelse af rubato/forskydning imellem instrumenterne bliver større, hvilket paradoksalt nok kun kan lade sig gøre hvis musikkerne spiller væsentlig strammere end de naturligt har lyst til, i et så dejligt og smukt romantisk værk fra den gamle verden.

Martin Lohse 2006

# Liebstraum

**Poco Allegro, con affeto**

♩ = 224-240, ♩+♩ = 45-48

cl., vln and vc. plays in 4/8: ♩ = 112-120

Martin Lohse 2006

Franz Liszt 1850

The musical score is arranged in four systems. The first system includes parts for Clarinet in Bb, Violin, Violoncello, and Piano. The second system includes parts for Clarinet, Violin, Violoncello, and Piano. The third system includes parts for Clarinet, Violin, Violoncello, and Piano. The fourth system includes parts for Clarinet, Violin, Violoncello, and Piano. The score is in 10/8 time and features various dynamics and articulations such as *p dolce cantando*, *mp dolce cantando*, *legato sim.*, *pizz.*, *sim.*, *mp*, and *p*. Pedal markings (*Ped.*) and asterisks (*\**) are used throughout the score to indicate specific performance techniques. The key signature is three flats (B-flat, E-flat, A-flat).

Stesso tempo

♩ = 224-240, ♪ = 38-40

vln play in 4/8, cl. and vc. plays in 5/8

accel.

12

Cl. *sim.*

Vln. *sim.*

Vc. *arco* *sim.*

Pno. *Ped.* \*

*poco cresc. et agitato*

15

Cl.

Vln.

Vc.

Pno. *Ped.* *Ped.* *Ped.* *Ped.*

*dim.*

18

Cl. *p*

Vln. *p*

Vc. *p*

Pno. *Ped.* *Ped.* \* *Ped.* *Ped.* \*

21 **poco rit.** . . . . . *lunga* ♩ = ca. 104

Cl. *mp*

Vln. *lunga*

Vc. *lunga*

Pno. *lunga*

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

24 **molto accel.** . . . . .

Cl.

Pno. *p*

senza Pedale

8<sup>va</sup> 8<sup>va</sup>

26 **molto rit.** . . . . .

Cl. *lunga p*

Pno. *lunga*

Ped. \*

**Più animato con passione**

27 ♩ = 128-132, vln and pno plays in 5/8: ♩+♩ = 52

Cl. *dolce cantando*

Vln. *p* × *sim.*

Vc. *p dolce cantando* *sim.*

Pno. *mp come campane*

31 crescendo - - - - -

Cl.   
 Vln.   
 Vc.   
 Pno.   
 *p armonioso*   
 Ped. Ped.



34

Cl.   
 Vln.   
 Vc.   
 Pno.   
 *mf mp*   
 *mf*   
 *mf*   
 Ped. Ped. Ped. Ped.



37 ♩ = 132, cl., vln and pno plays in 5/8 and 3/8  
sempre stringendo

Cl.   
 Vln.   
 Vc.   
 Pno.   
 *8va*   
 \* Ped. \* Ped. \* Ped. \*

39

Cl.

Vln.

Vc.

Pno.

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

**Allegro vivace**

♩ = 156-172

42

Cl.

Vln.

Vc.

Pno.

Ped. Ped. Ped. \*

*mf* *sim. poco a poco cresc.*

*mf* *sim. poco a poco cresc.*

*mf* *poco a poco cresc.*

*mf* *poco a poco cresc.*

45

Cl.

Vln.

Vc.

Pno.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*8va*

**sempre più rinforzando**

48

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

Ped. Ped. Ped. Ped. Ped. Ped.

**appassionato assai**

51

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*

Ped. Ped. Ped. Ped.

**affrettando**

54

Cl. *mf molto cresc.*

Vln. *mf molto cresc.*

Vc. *mf molto cresc.*

Pno. *mf molto cresc.*

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

58

Cl.

Vln.

Vc.

Pno.

*rit.*

*ff*

*ff*

*ff*

*ff*

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

60

Pno.

*accel.*

*dimin.*

\* \*

61

Pno.

*rit.*

*leggiero*

L.H. L.H. L.H.

*senza Pedale*

62

Cl.

Vc.

Pno.

V.S.

*P*

*lunga P*

Poco Allegro, con affeto

♩ = 128-132, vln and vc. plays in 5/8: ♩+♩ = 52

63

Cl. *dolce cantando*

Vln. *pizz.* *p* *sim.*

Vc. *mp* *sim.*

Pno. *dolce armonioso*

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

66

Cl.

Vln. *sim.* *arco*

Vc.

Pno.

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

69

Cl.

Vln. *sim.*

Vc. *sim.*

Pno.

Ped. Ped. Ped. Ped.

72 **poco rit.**

Cl.  
Vln.  
Vc.  
Pno.

Ped. Ped. Ped. Ped.

Detailed description: This system covers measures 72 and 73. The Clarinet (Cl.) part has a whole rest in measure 72 and a half note in measure 73. The Violin (Vln.) part features a melodic line with eighth and sixteenth notes. The Violoncello (Vc.) part has a bass line with eighth notes. The Piano (Pno.) part consists of a right-hand arpeggiated accompaniment and a left-hand bass line with chords. Pedal markings (Ped.) are present in the bass line of the piano part.

74

Cl.  
Vln.  
Vc.  
Pno.

Ped. Ped. Ped. Ped.

Detailed description: This system covers measures 74 and 75. The Clarinet (Cl.) part has a whole rest in measure 74 and a half note in measure 75. The Violin (Vln.) part continues with a melodic line. The Violoncello (Vc.) part has a bass line with eighth notes. The Piano (Pno.) part features a right-hand arpeggiated accompaniment and a left-hand bass line with chords. Pedal markings (Ped.) are present in the bass line of the piano part.

**più smorzando et rit.**

76

Cl.  
Vln.  
Vc.  
Pno.

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

8<sup>va</sup> pizz.

Detailed description: This system covers measures 76, 77, and 78. The Clarinet (Cl.) part has a long melodic line with slurs and accents. The Violin (Vln.) part has a melodic line with slurs and accents. The Violoncello (Vc.) part has a bass line with slurs and accents, and a 'pizz.' marking in measure 78. The Piano (Pno.) part features a right-hand arpeggiated accompaniment and a left-hand bass line with chords. Pedal markings (Ped.) and asterisks (\*) are present in the bass line of the piano part. An '8<sup>va</sup>' marking is present above the Violin part in measure 78.

**Allegro poco adagio**  
*cantando espressivo*  
♩ = 88-92

79 rit. . . . .

Cl. rit. . . . .

Vln. *p*

Vc.

Pno. *p*



**meno allegro**  
♩ = 100-104

83 rit. . . . .

Cl. *pp* *p*

Vln. *pp*

Vc. arco *pp* *p*

Pno. *pp*

Ped.

**Fine** duration app. 5:30 min.