

Martin Lohse

recomposition of

Franz Liszt

# Liebestraum

*Clarinet in Bb, violin, cello & piano*

Martin Lohse 2005  
Franz Liszt 1850

# Liebestraum

Klarinet i Bb, violin, cello & klaver

Værket er skrevet til Nordlys, og er et arrangement, eller måske nærmere en genkomponering af Liszts berømte *Liebestraum* for klaver. Da Nordlys henvendte sig med deres projekt om at arrangere "Klassikere" på en ny måde, kom jeg straks til at tænke på *Liebestraum*. 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 *Liebestraum* 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

# Liebestraum

Clarinet in Bb, violin, cello & piano

The piece has been written for the ensemble *Nordlys*, and is a recomposition of the famous *Liebestraum* 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 *Liebestraum* is played with quite 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 too much rubato in this beautiful work from the old times.

Martin Lohse 2006

# Liebestraum

**Poco Allegro, con affeto**

♩ = 224-240, ♩+♩ = 45-48

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

Martin Lohse 2005

Franz Liszt 1850

Clarinet in B $\flat$

Violin

Violoncello

Piano

This system contains the first four staves of the score. The Clarinet in B $\flat$  staff is mostly silent. The Violin staff begins with a melodic line marked *p dolce cantando*, followed by a *pizz.* section and a *sim.* section. The Violoncello staff has a *mp* accompaniment with a *pizz.* section. The Piano staff features a *mp dolce cantando* accompaniment with a *legato sim.* section. Pedal markings are present at the bottom of the system.

Cl.

Vln.

Vc.

Pno.

This system contains the next four staves. The Clarinet staff has a few notes. The Violin and Violoncello staves continue their respective parts. The Piano staff continues its accompaniment. Pedal markings are present at the bottom of the system.

Cl.

Vln.

Vc.

Pno.

This system contains the final four staves. The Clarinet staff has a few notes. The Violin and Violoncello staves continue their respective parts. The Piano staff continues its accompaniment. Pedal markings are present at the bottom of the system.

Stesso tempo

♩ = 224-240, ♩. = 38-40

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

accel.

12

Cl.

Vln.

Vc.

Pno.

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

poco cresc. et agitato

15

Cl.

Vln.

Vc.

Pno.

Ped. Ped. Ped. Ped.

dim.

18

Cl.

Vln.

Vc.

Pno.

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

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

Cl. *mp* lunga

Vln. lunga

Vc. lunga

Pno. lunga

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

24 molto accel. . . . .

Cl. *8va*

Pno. *p* *8va*

senza Pedale

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

crescendo - - - - -

31

Cl.

Vln.

Vc.

Pno.

*p armonioso*

Ped. Ped.



34

Cl.

Vln.

Vc.

Pno.

*mf* *mp* *mf* *mf*

Ped. Ped. Ped. Ped.



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

37

Cl.

Vln.

Vc.

Pno.

*8va*

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

39

Cl.

Vln.

Vc.

Pno.

*f*

⎵

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

Allegro vivace

$\text{♩} = 156-172$

42

Cl.

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

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

Pno. *mf* *poco a poco cresc.*

*mf*

⎵

Ped. Ped. Ped. Ped. \*

45

Cl.

Vln.

Vc.

Pno.

⎵

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

**sempre più rinforzando**

48

Cl.

Vln.

Vc.

Pno.

*f*

*f*

*f*

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

**appassionato assai**

51

Cl.

Vln.

Vc.

Pno.

*ff*

*ff*

*ff*

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

Ped. Ped. Ped. Ped.

**affrettando**

54

Cl.

Vln.

Vc.

Pno.

*mf molto cresc.*

*mf molto cresc.*

*mf molto cresc.*

*mf molto cresc.*

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



58

Cl. *rit.*

Vln. *ff*

Vc. *ff*

Pno. *ff*

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

60

Pno. *dimin.*

\*

61

Pno. *leggiéro*

*senza Pedale*

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

*rit.*

62

Cl. *V.S.* *p*

Vc. *p*

Pno. *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. *sim.*

Vln. *sim.* *arco*

Vc. *arco*

Pno. *sim.*

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

69

Cl. *sim.*

Vln. *sim.*

Vc. *sim.*

Pno. *sim.*

Ped. Ped. Ped. Ped.

72 *poco rit.*

Cl. *poco rit.*

Vln.

Vc.

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

74

Cl.

Vln.

Vc.

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

*più smorzando et rit.*

76

Cl.

Vln.

Vc. *pizz.*

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

**Allegro poco adagio**  
*cantando espressivo*

♩ = 88-92

79 rit. . . . .

Cl. rit. . . . .

Vln. *p*

Vc.

Pno. *p*

82



**meno allegro**

♩ = 100-104

83 rit. . . . .

Cl. *pp* rit. . . . .

Vln. *pp*

Vc. arco *pp*

Pno. *pp*

86 Ped.