

Martin Lohse

# Image balancantes

for piano quartet

M  
W

Martin Lohse

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Moments  
tossing

of times  
lost and found

for piano quartet

Composed 2004/13

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**Image balancantes**

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composed in 2004/13

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.

# Images balançantes

Moments  
tossing  
  
of times  
lost and found

Billeder  
af tid  
  
I nuet  
vuggende  
  
på kanten  
af erindring

**Allegro con fuoco**

Martin Lohse 2004/2013

♩ = 104-108

Violin *mf*

Viola *ff*

Violoncello *ff*

Piano *ff*, *poco rubato*



Vln. *ff*

Vla.

Vc.

Pno.

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Allegro dolente

7 **A** ♩ = 120

Vln. *p* *sim.*

Vla. *p* *sim.*

Vc. *p* *sim.*

Pno. *mf rubato*

10

Vln. *mf*

Vla. *p*

Vc. *p*

Pno. *mf*

13 *poco rit.* *molto rit.*

Vln. *f rubato* *p*

Vla. *f*

Vc. *f* *p*

Pno. *mf*

**Allegro appassionato**

**B** sostenuto

$\text{♩} = 156$

17

Vln. *p*

Vla. *p cantabile*

Vc. *p*

Pno. *p*



24



28

Vln. *p cantabile*

Vla. *piu p*

Vc. *p cantabile*

Pno.



33

Vln. *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Pno. *poco cresc.*

39

Vln. **C** *f*

Vla. *f*

Vc. *f*

Pno. *mf*

45

Vln. *mf* *rit.* *mp*

Vla. *mp*

Vc. *mf* *mp*

Pno. *mp (rubato)<sup>1)</sup>*

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

**molto rit.**  
(♩ = 112)

**accel.**  
(♩ = 72) ♩ = 90

50

Vln. *p* *pp*

Vla. *p*

Vc. *p* *pp*

Pno. *cresc.*

**accel.**  
♩ = 90, ♩ = 60

55

Pno. *f*

**poco rit.**

57

Pno. *molto rit.*  
♩ = 96

**Allegro amabile**  
♩ = 120

60

Vln. *pp*

Vla. *pp*

Vc. *pp* 3

Pno. *mp* *p cantabile*

63

Vln. 3

Vla. 3

Vc. 3

Pno.

66

Vln. *p* *sim.*

Vla. *p* *sim.*

Vc. *p* *sim.*

Pno. *p* *mf rubato*

69

Vln.

Vla.

Vc. *mf* *p*

Pno.

**F** poco rit.

72

Vln. *mf* *p*

Vla. *mf*

Vc. *mf* *p*

75

Vln. *mf* *p*

Vla. *p* *mf*

Vc. *mf* *p*

78

á ♩ = 90

Vln. *mf* *p*

Vla. *p* *mf*

Vc. *mf* *p*

**G** Andante appassionato

♩ = 72

81

Vln. *mf*

Vla. *p* *mf*

Vc. *p* *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

**H**

83

Vln. *mf*

Vla. *mf*

Vc. *mf*

**Allegro semplice  
poco rubato**  
♩ = 120, come campane

Pno. *mf* *8<sup>va</sup>*



86

Vln. *mf* *sim.*

Vla. *mf* *sim.*

Vc. *mf* *sim.*

Pno.

89

Vln. *mp* *mp* *p*

Vla. *mp* *mp* *p*

Vc. *mp* *mp* *p*

Pno. *mp cantabile*

92

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Pno.

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

*J* = 104

Vla. *f* *mf* *mp*

Pno.

105 **J** Andante semplice *P cantabile*

*J* = 64-68

Vln. *P cantabile*

Pno. *pp*

**K** Più mosso rit. . . . A tempo (♩ = 64-68)  
♩ = 72

111

Vln. *ppp* *pp*

Vla. *p* cantabile

Vc. *p* cantabile

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

116

Vln.

Vla.

Vc.

Pno.

122

Vla. *poco cresc.* *mf*

Vc. *poco cresc.* *mf*

Pno.

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

**L** Andante semplice rit. . . .  
♩ = 72 cantabile

128

Pno. *mp* *poco rubato*

Largo

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

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

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

*molto rit.* *molto accel.* *accel.*

136 Pno. *ppp* *pp cresc.*

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

*Andante con espressione sostenuto*

**N** ♩ = 108 (independed of the tempo in the piano)

140 Vln. *con sord.* *p* *8<sup>va</sup>*

Vla. *con sord.* *ppp*

Vc. *con sord.* *p*

(♩ = 128) *poco rit.*

Pno. *p decres.*

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

144 Vln. *poco rit.*

Vla. *poco rit.*

Vc. *poco rit.*

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

(♩ = 108) *poco accel.* (♩ = 128) *poco rit.*

*Ped.* *\* 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.**  
senza sord.

(♩ = 24)

159

Vln.

Vla.

Vc.

Pno.

*ff cresc.*

*ff*

*ff*

8va

senza sord.

senza sord.

*f*

*ff*

*f*

*ff*

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

16 **P** Allegro con fuoco

$\text{♩} = 104-108$

162 (8)

Vln. *mf*

Vla. *ff*

Vc. *ff*

Pno. *ff* *poco rubato*

165 (8)

Vln. *ff*

Vla.

Vc.

Pno.

168 **Q** Allegro dolente

$\text{♩} = 120$

Vln. *p* *sim.*

Vla. *p* *sim. sim.*

Vc. *p*

Pno. *mp* *mf rubato*

171

Vln.

Vla.

Vc.

Pno.

*mf* *p*

174

*poco rit.* *molto rit.*

Vln.

Vla.

Vc.

Pno.

*f rubato* *p*

*f* *p*

*mf*

**Allegro appassionato**  
**sostenuto**

**R** ♩ = 156

178

Vln.

Vla.

Vc.

Pno.

*p cantabile*

*p* *p* *cantabile* *cantabile*

183

Vln.

Vla.

Vc.

Pno.

*p cantabile*

*cantabile sim.*

188

Vln.

Vla.

Vc.

Pno.

*cresc.*

*sim.*

193

Vln.

Vla.

Vc.

Pno.

*cresc.*

*f*

*f*

*f*

198

*rit.*

Vln. *mf*

Vla. *mf*

Vc.



203

Vln. *mp* *p*

Vla. *mp*

Vc. *mf* *mp*

Pno. *mf*



208

**molto rit.**  
(♩ = 116)

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

Vla. *p* *pp* **G.P.**

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

Pno. **G.P.**

**T** Allegro amabile

212  $\text{♩} = 120$

Vln. *pp* 3

Vla. *pp* 3

Vc. *pp* 3

Pno. *pp* *p cantabile*



Vln. 3

Vla. 3

Vc. 3

Pno.



Vln. *p* *sim.*

Vla. *p* 3 *sim.*

Vc. *p* 3 *sim.*

Pno. *mf rubato* *p*

221

Vln.

Vla.

Vc.

Pno.

*mf* *p*

224

**U** poco rit.

Vln.

Vla.

Vc.

*mf* *p* *mf*

227

Vln.

Vla.

Vc.

*mf* *p* *mf* *p*

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

á ♩ = 90

230

Vln. *mf* *p*

Vla. *p* *mf*

Vc. *mf* *p*

**V** Andante appassionato

♩ = 72

233

Vln. *mf* *mf*

Vla. 2) *p* *mf*

Vc. 2) *p* *mf*

15:8

12/8

**W**

235

Vln. *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf* *mf*

**Allegro semplice poco rubato**

♩ = 120, come campane

8<sup>va</sup>

Pno. *mf*



238

Vln. *mf* *sim.*

Vla. *mf* *sim.*

Vc. *mf* *sim.*

Pno.

241

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno.

243

*poco rit.*

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Pno.

24 **X**

245

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

Vla. *mp* *p* *p* *pp*

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

**Allargando**  $\text{♩} = 104$ , come campane *8va*

Pno. *mp* *poco sostenuto*

248 **Y**

Vln. *mp*

Vla. *mp*

Vc. *mp*

**A tempo**  $\text{♩} = 120$ , cantabile

Pno. *mp*

255 **Allargando**  $\text{♩} = 104$

Pno. *decesc.*

263 **Z** **Andante semplice**  $\text{♩} = 72$

**molto rit.**

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

Vla. *pp* *pizz.*

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

Pno. *p* *pp* *p* *p*

5-7" con sord. sul G

**Fine** app. 11-12 min.