

Martin Lohse

Image balancantes

for piano quartet

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Martin Lohse

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Moments
tossing

of times
lost and found

for piano quartet

Composed 2004/13

Martin Lohse
Image balancantes

for piano quartet

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

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 accelerandoes or decelerandoes 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 polystylist elements, not in the form of big clashes of different styles, but more in the sense of polytonality including polytempo, 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.

Images balançantes

Moments
 tossing
 of times
 lost and found

Billeder
 af tid

I nuet
 vuggende

på kanten
 af erindring

Allegro con fuoco
J = 104-108

Martin Lohse 2004/2013

Musical score for the Allegro con fuoco section, featuring four staves: Violin, Viola, Violoncello, and Piano. The score is in common time (4/4). The Violin starts with a dynamic of *mf*. The Viola and Violoncello enter with a dynamic of *ff*. The Piano part includes a instruction "poco rubato". The score concludes with a dynamic of *ff*.



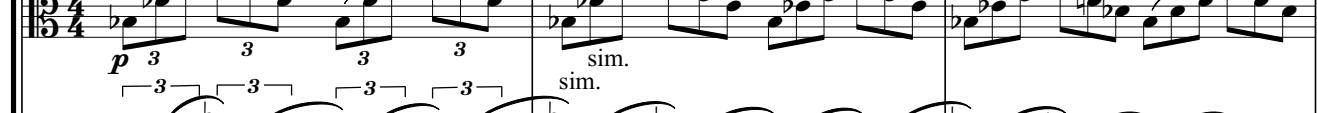
Musical score for a subsequent section, featuring four staves: Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and Pno. (Piano). The score is in common time (4/4). The Vln. and Vla. play eighth-note patterns. The Vc. and Pno. provide harmonic support. The Pno. part features a prominent bass line with sustained notes and eighth-note patterns.

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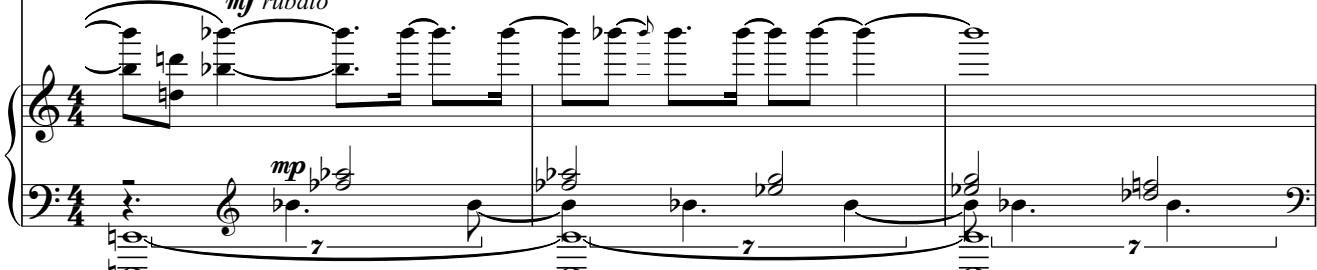
Allegro dolente

A $\text{♩} = 120$

Vln. 

Vla. 

Vc. 

Pno. 

=

10

Vln. 

Vla. 

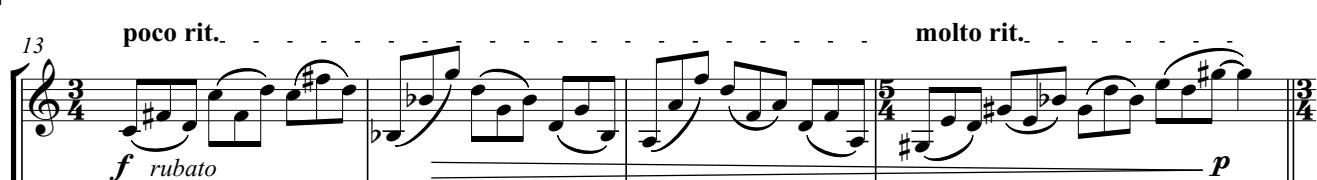
Vc. 

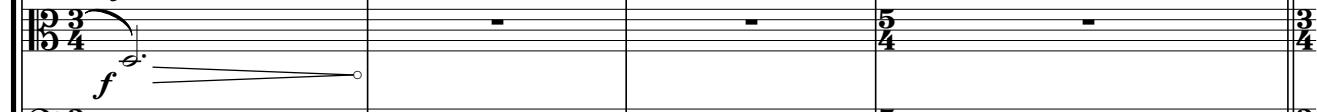
Pno. 

=

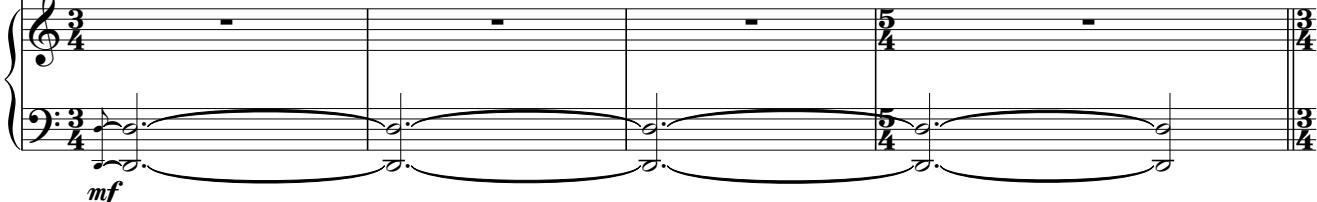
13

poco rit.

Vln. 

Vla. 

Vc. 

Pno. 

molto rit.

33

Vln.
Vla.
Vc.
Pno.

cresc.
cresc.
cresc.
poco cresc.

39

C

Vln.
Vla.
Vc.
Pno.

f
mf

45 rit.

Vln.
Vla.
Vc.
Pno.

mf
mp
mf
mp
mp (rubato)¹⁾
mp

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

molto rit.
($\text{♩} = 112$)

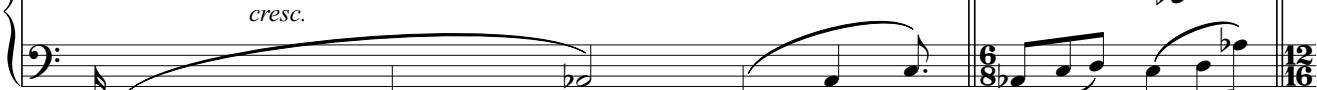
accel.
 $\text{♩} = 90$

50

Vln. 

Vla. 

Vc. 

Pno. 

accel.
D $\text{♩} = 90, \text{♩.} = 60$

$\text{♩.} = 120$

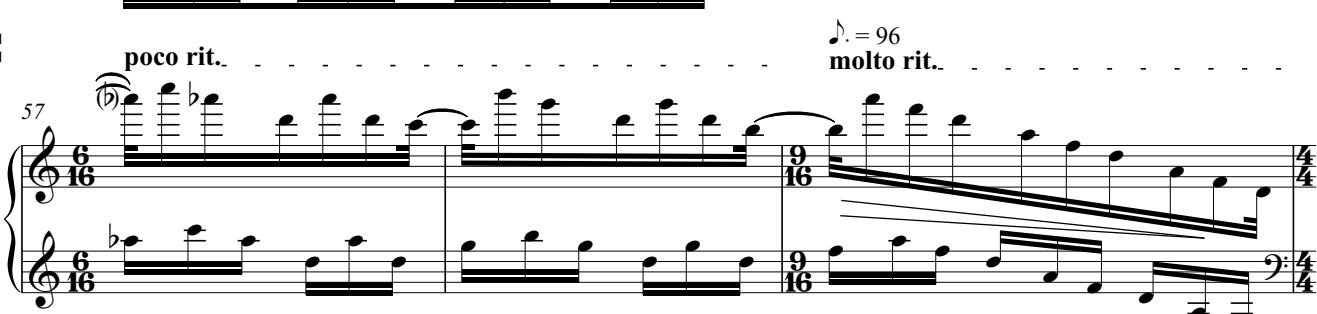
55

Pno. 

poco rit.

molto rit.

57

Pno. 

E Allegro amabile

$\text{♩} = 120$

60

Vln. 

Vla. 

Vc. 

Pno. 

63

Vln. Vla. Vc. Pno.

=

66 sim.

Vln. Vla. Vc. Pno.

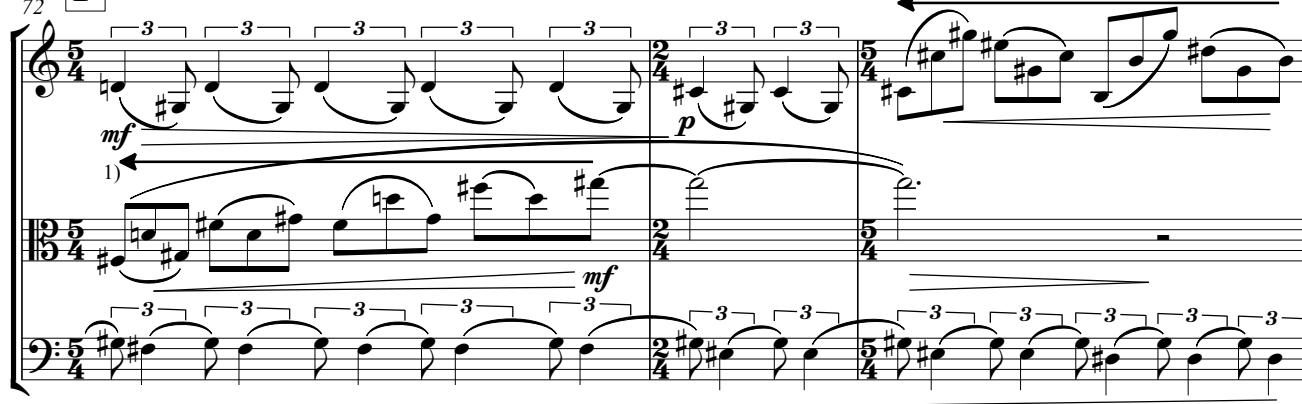
=

69

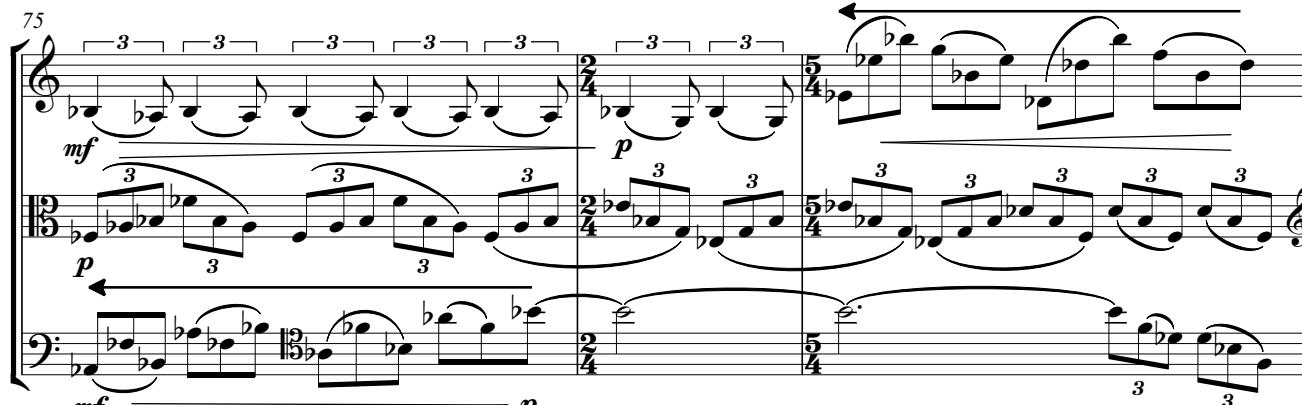
Vln. Vla. Vc. Pno.

F *poco rit.*

72

Vln. 

75

Vln. 

78

Vln. 

G *Andante appassionato* $\text{♩} = 72$

81

Vln. 

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. Vla. Vc.

Pno.

Allegro semplice poco rubato
 $\text{♩} = 120$, come campane
 8^{va}



86

Vln. Vla. Vc.

Pno.

sim.
mf
sim.
mf
sim.
mf
mf

89

Vln. *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp* *cantabile*



92

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *pp*



I Allargando *rit.*

J Andante *simplice*

$\text{♩} = 104$

Vla. $\frac{3}{4}$

Pno. $\frac{3}{4}$



J Andante *simplice*

$\text{♩} = 64-68$

Vln. *p cantabile*

Pno. *pp*

K

Più mosso rit.

A tempo ($\text{♩} = 64-68$)

13

111

Vln. Vla. Vc. Pno.

ppp *pp*

p cantabile

p cantabile

molto legato

mf

pp

116

Vln. Vla. Vc. Pno.

122

Vla. Vc. Pno.

poco rit. $\text{♩} = 64$ *molto rit.*

poco cresc.

poco cresc.

mf

128

L

Vln. Vla. Vc. Pno.

Andante simplex $\text{♩} = 72$ *cantabile*

rit.

mp poco rubato

Largo**M**

accel.

rit.

accel.

(♩ = 112)

rit.

Pno.

133

Pno.

136

Vln.

140

N

con sord. 8va

Pno.

Vln.

144

(8)

poco rit.

Pno.

15

O

148

Pno.

(♩ = 108)
poco accel.

p cresc.

Ped. * Ped. * Ped. * Ped. *

=

(♩ = 128)
poco accel.

152

Pno.

Ped. * Ped. * Ped. * Ped. *

=

156

Pno.

Ped. * Ped. * Ped. *

=

159

Vln. Vla. Vc.

♩ = 144 rit.

(♩ = 72) molto rit. (♩ = 24)

senza sord. 8va

f ff f ff f

Pno.

ff cresc. ffff

Ped. * Ped. * Ped. *

P Allegro con fuoco**P** $\text{♩} = 104\text{--}108$

162 (8)

Vln. *mf*

Vla. *ff*

Vc. *ff*

Pno. *ff* *poco rubato*

165 (8)

Vln.

Vla.

Vc.

Pno.

Q Allegro dolente

Q $\text{♩} = 120$
sim.

Vln. *p*

Vla. *p* sim. sim.

Vc. *p* *mf rubato*

Pno. *mp*

171

Vln.

Vla.

Vc.

Pno.

=

174

poco rit.

Vln. *f rubato*

Vla. *f*

Vc. *f*

Molto rit.

Pno. *mf*

=

Allegro appassionato

R *sostenuto*

178 $\text{♩} = 156$

Vln.

Vla.

Vc.

Pno.

183

Vln. Vla. Vc. Pno.

p cantabile

cantabile sim. *cantabile* sim.

188

Vln. Vla. Vc. Pno.

cresc.

sim. *sim.*

193

Vln. Vla. Vc. Pno.

cresc.

S *f* *f* *f*

198

Vln. Vla. Vc.

rit..

mf

mf

203

Vln. Vla. Vc. Pno.

mp

p

mp

mf

molto rit.
(♩ = 116)

Vln. Vla. Vc. Pno.

p

pp

G.P.

G.P.

G.P.

G.P.

T Allegro amabile

212 = 120

Vln. 

Vla. 

Vc. 

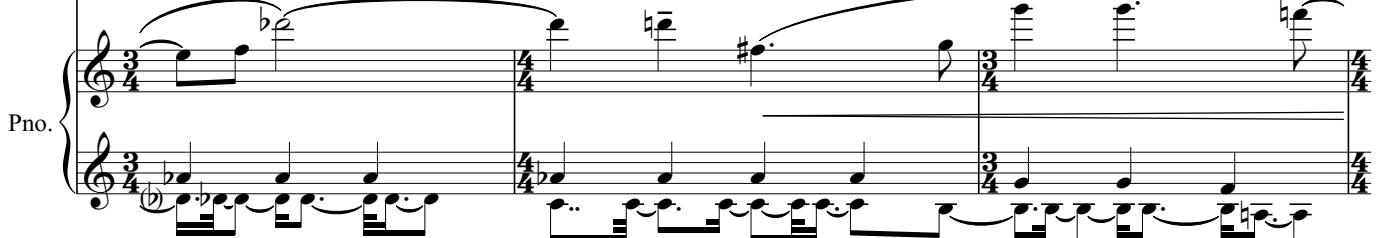
Pno. 



Vln. 

Vla. 

Vc. 

Pno. 



218 sim.

Vln. 

Vla. 

Vc. 

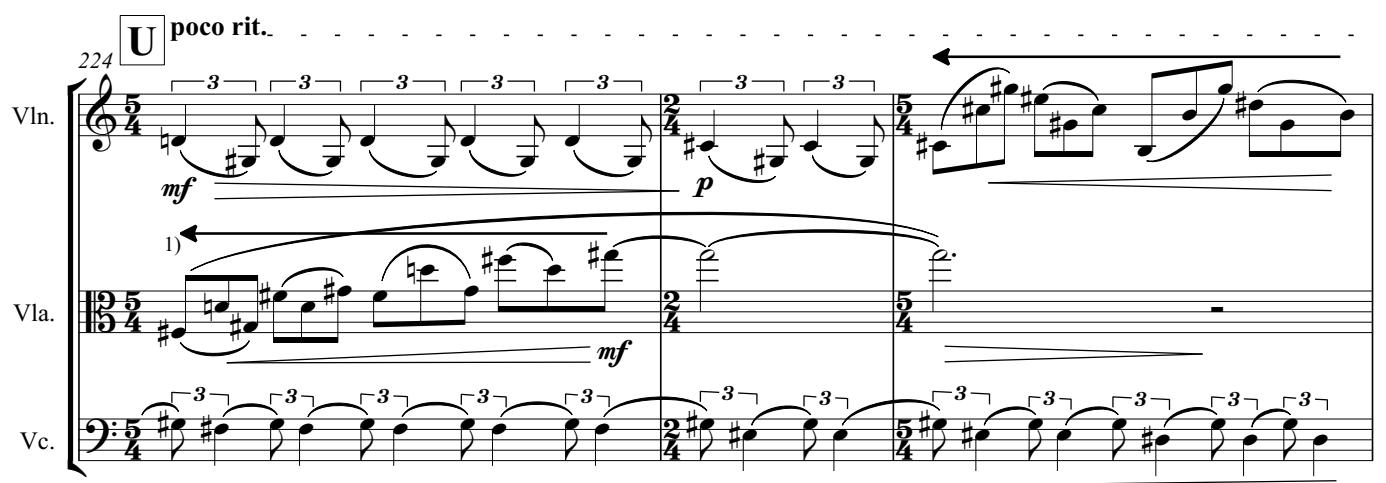
Pno. 

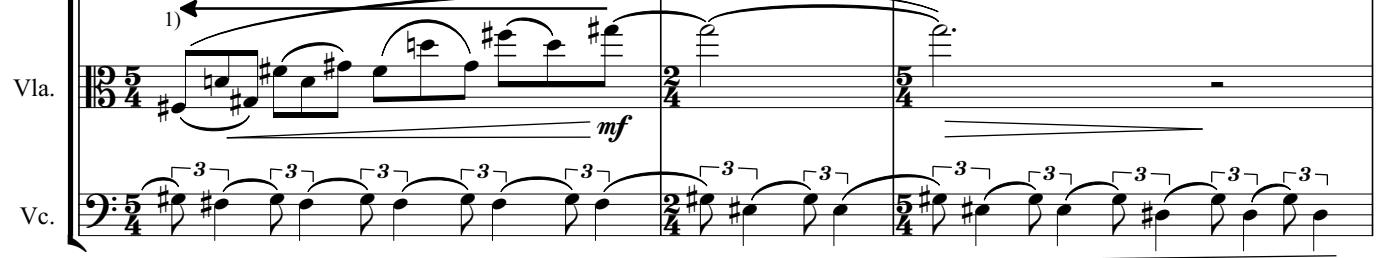
221

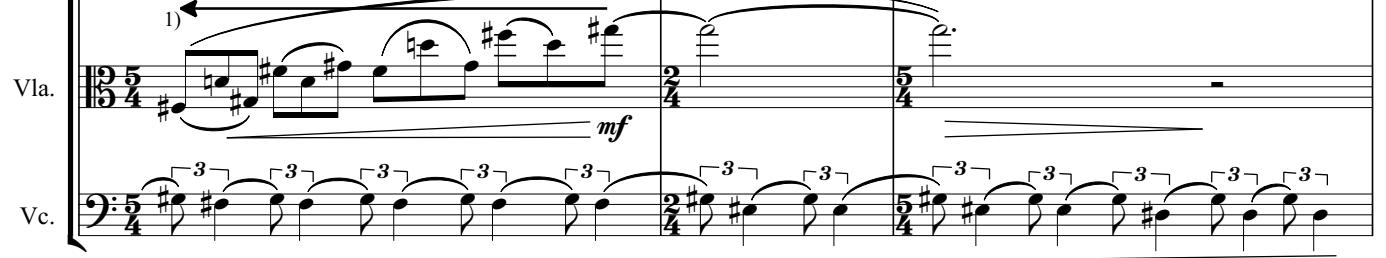
Vln. 



224 **U** poco rit.

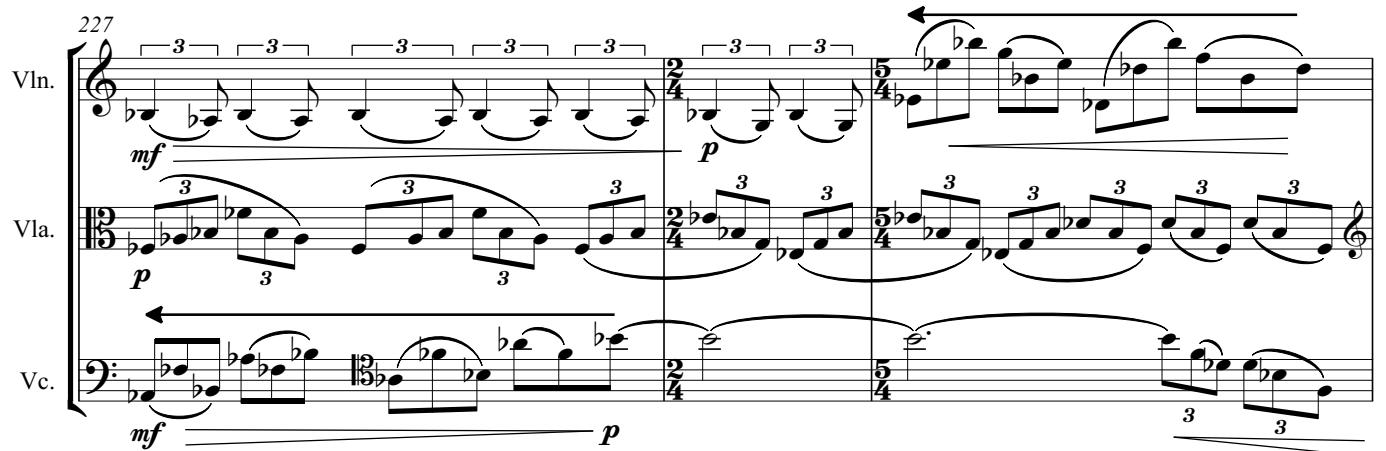
Vln. 

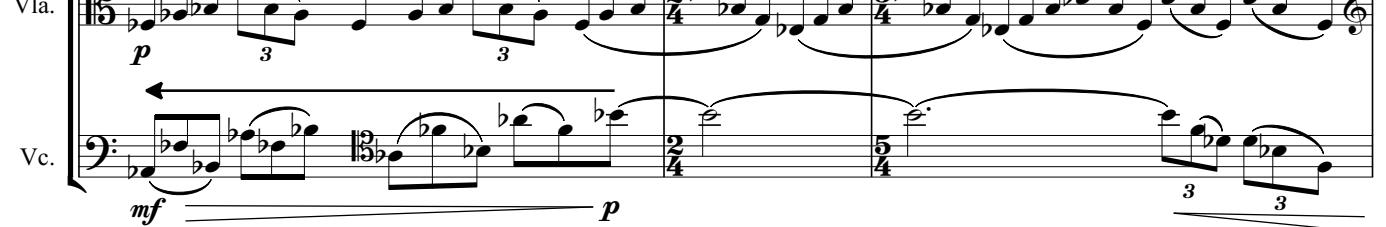
Vla. 

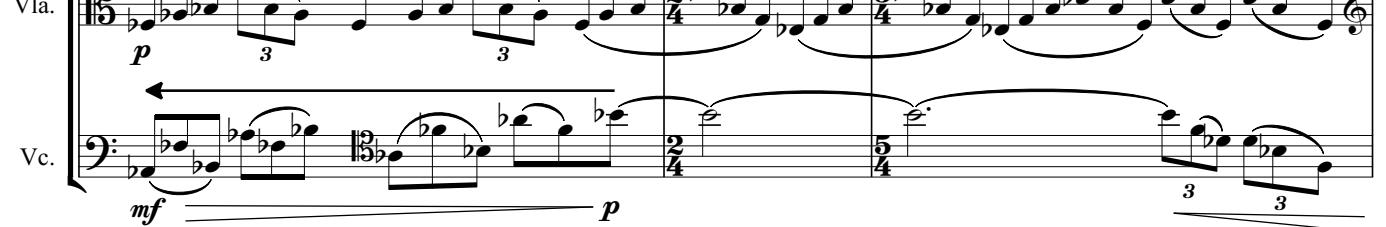
Vc. 



227

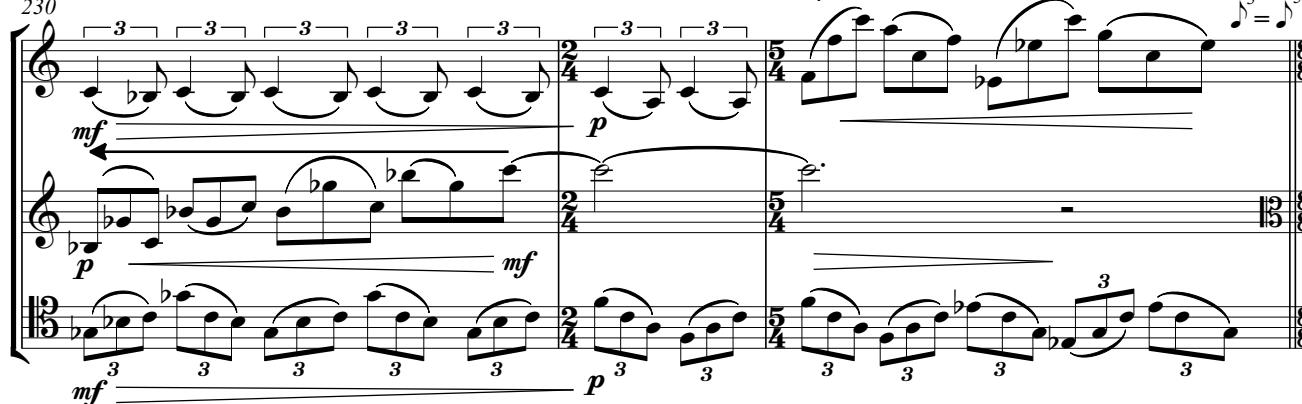
Vln. 

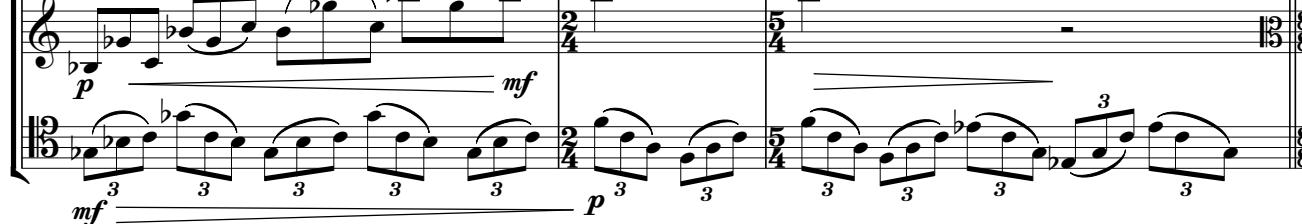
Vla. 

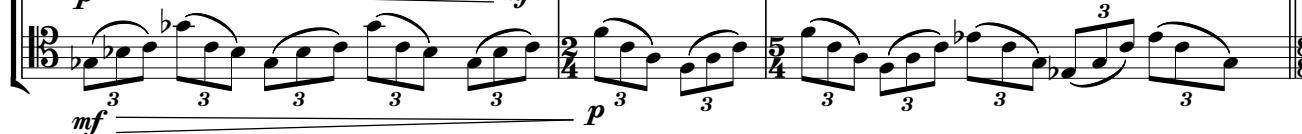
Vc. 

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

230

Vln. 

Vla. 

Vc. 

V Andante appassionato $\text{♩} = 72$

233

Vln. 

Vla. 

Vc. 

W

235

Vln. 

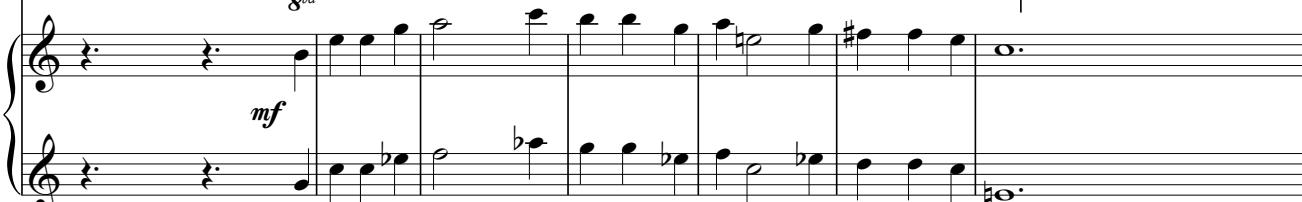
Vla. 

Vc. 

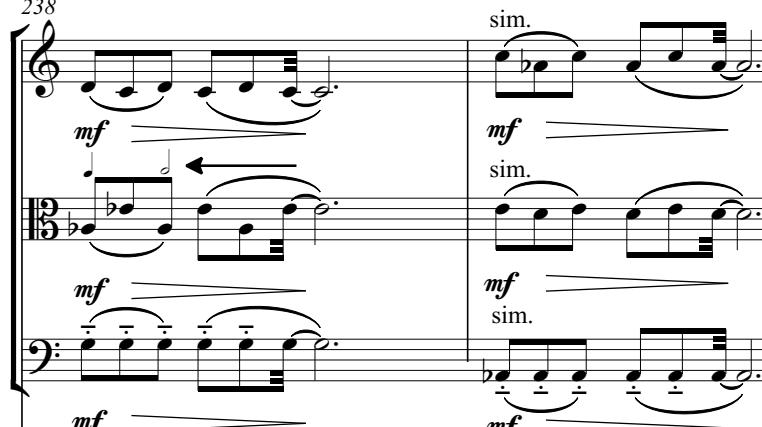
**Allegro semplice
poco rubato**

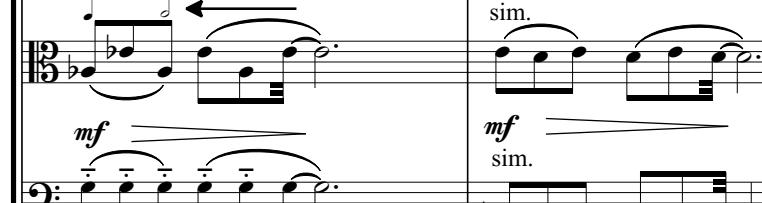
$\text{♩} = 120$, come campane

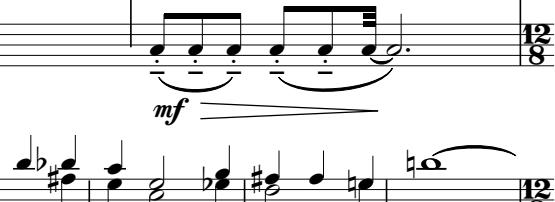
8^{va}

Pno. 

238

Vln.  

Vla.  

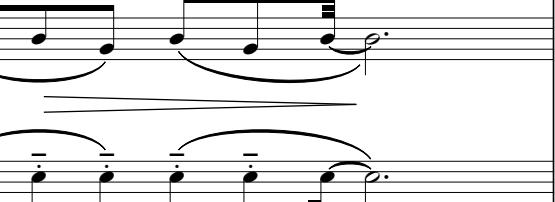
Vc.  

Pno.  

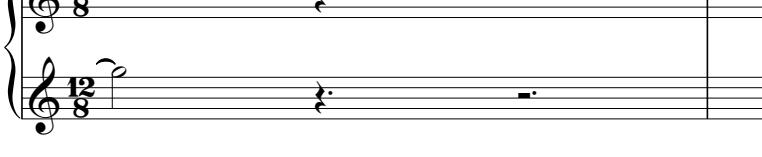
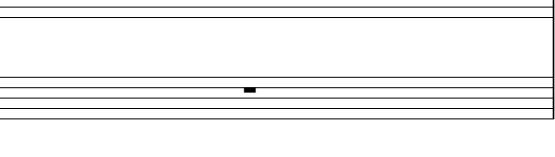
=

241

Vln.  

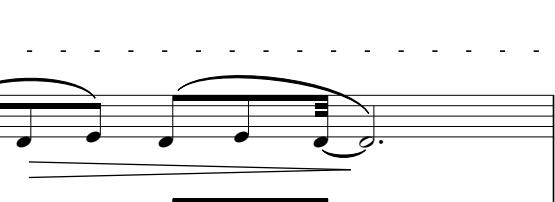
Vla.  

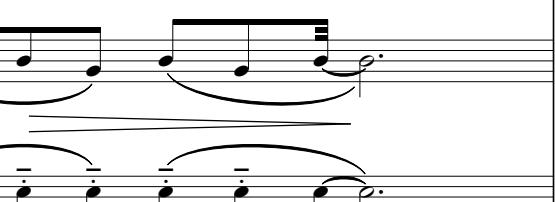
Vc.  

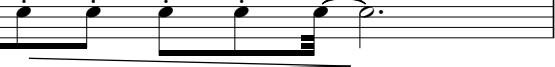
Pno.  

=

243

Vln.  

Vla.  

Vc.  

poco rit.

245 **X**

Vln. *mp*
Vla. *p*
Vc. *mp*
Pno. *poco sostenuto*

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

248 **Y**

Vln.
Vla.
Vc.

Pno. *mp*

(8) A tempo *J = 120, cantabile*

255 Allargando *J = 104 decresc.*

Pno.

263 molto rit. **Z** Andante semplice *J = 72 con sord.* sul G ()

Vln. *p* *pp*
Vla. *pp* *con sord.*
Vc. *pp*
Pno. *p* *pp*

5-7" 5-7" 5-7" 5-7" 5-7"

Fine app. 11-12 min.

Fine app. 11-12 min.