

Martin Lohse

# Nocturne

for oboe, cello and piano

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Composed 2007/2009

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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](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 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 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.

## Nocturne

### Oboe, cello and piano

Arrangement of *Nocturne* (piano solo, 2007). The work are in three parts

*Andante cantando poco rubato.*

*Vivace moderato con anima.*

*Andante cantando poco rubato.*

In the first part a lyrical melody is heard in the oboe with gently falling arpeggios in the piano, along with more marked notes in cello and piano, interrupted by a more expressive burst that culminates in an intense music in all instruments and then returns to the lyrical mood from the beginning.

The middle part is quick, like a dense fog of music, where tones are sticking out like little drops of sound.

In the last part, we return to the music from the start, varied in form and melodic material.

Duration 6-7 min.

Martin Lohse, 2009

## Nocturne

### Oboe, cello og klaver

Arrangement af *Nocturne* (klaver, 2007). Værket i tre dele

*Andante cantando poco rubato.*

*Vivace moderato con anima.*

*Andante cantando poco rubato.*

I første del høres en lyrisk melodi i oboen med blidt faldende akkordbrydninger i klaveret sammen med mere markerede tonegentagelser i cello og klaver, afbrudt af et mere ekspressivt udbrud, der kulminerer i en fortættet musik i alle instrumenter for derefter at vende tilbage til den lyriske stemning fra starten.

Den midterste del er hurtig, som en tæt tåge af musik, hvor toner stikker ud som små dråber af lyd.

I den sidste del vendes tilbage til musikken fra begyndelsen, varieret i form og melodisk materiale.

Varighed 6-7 min.

Martin Lohse, 2009

# Nocturne

for oboe, cello and piano

5

**Andante cantando poco rubato**

$\text{♩} = 88-96$

Martin Lohse 2007/2009

rit.

Oboe

Violoncello

Pianoforte

mp      sim.

p      <-->

mp      sim.

Ped.      Ped. \* sim.

6

A A tempo

Ob.

Vc.

Pf.

II

rit. - - - B A tempo

Ob.

Vc.

Pf.

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16

Ob. *mp*

Vc. *p* *mp*

Pf.

This section shows three staves. The top staff is for the Oboe, which has a short rest followed by a melodic line. The middle staff is for the Bassoon, featuring eighth-note patterns with dynamic markings *p* and *mp*. The bottom staff is for the Piano, with bass notes and treble-line patterns. Measure 16 ends with a fermata over the piano's bass line.

==

20

Ob. *mp* *decresc*

Vc.

Pf. *decresc*

*rit.*

This section continues with three staves. The Oboe and Bassoon maintain their respective melodic and harmonic patterns. The Piano part shows a clear decrescendo. The section concludes with a ritardando, indicated by a bracket above the piano's bass line.

==

25

**C** *molto accel.*

Pf. *mf cresc.*

*f decresc.*

*molto rit.* (♩ = ca. 160)

a ♩ = ca 72)

This section focuses on the Piano part, which is divided into four measures. Measure 25 starts with a forte dynamic **C** followed by a melodic line. Measure 26 shows a crescendo with the instruction *mf cresc.*. Measure 27 begins with a forte dynamic *f* followed by a decrescendo. Measure 28 concludes with a ritardando, indicated by a bracket above the piano's bass line. The tempo changes from approximately 160 BPM to about 72 BPM.

**D** Allegro agitato29  $\text{♩} = 120$ 

poco accel.

7

Ob.  $\text{mf}$  cresc.

Vc.  $\text{mf}$  cresc.

Pf.  $\text{mf}$  cresc.

$\text{Ped. sim.}$



35

Ob.

Vc.

Pf.



rit. ( $\text{♩} = \text{ca. } 132$ )

**E**  $\text{♩} = 120$  A tempo

Ob.

Vc.  $f$

Pf.  $f$   $\text{più } f$   $\text{— } mf$   $f$

$8^{\text{va}}$

molto rit.

46

Ob. Vc. Pf.

(a  $\text{♩} = \text{ca. } 90$ )  $p$

(8) (a  $\text{♩} = \text{ca. } 90$ )  $p$

Andante cantando

F  $\text{♩} = 88-96$  3

sim.

51

Pf.

$p$  rubato

rit.

54

Pf.

A tempo

G  $\text{♩} = 88-96$

Ob. Vc. Pf.

$p$   $mp$

$mp$  sim.  $mp$

$p$

63

Ob.

Vc.

Pf.

*mp*    *decresc.*

*decresc.*



68

Vc.

Pf.



72    *rit.*

Vc.

$\frac{12}{8}$

Pf.

$\frac{12}{8}$

$\frac{12}{8}$

**H** Vivace moderato con anima  
 76 ♩ = 160

Pf.

*ped.*

Vc. 77

*poco a poco cresc.*

*sim.*

*ped.*

Vc. 79

Ob. 81 **I**

*mf*      *cresc.*

*f*<sup>1)</sup>

*f*

*mf*      *decresc.*

1) In the piano the dynamic on the outer sides of the systems are only for the quater-notes.

83

Ob. *pp* — *f*

Vc. *f* *decresc.* *mf* *decresc.*

= *f*

Pf.

≡

*poco rit.*

85

A tempo

**J** ♩. = 160

Ob.

Vc.

*p*

Pf.

≡

87

Ob. *p* *cresc.*

Pf.

89

Ob. *mf* decresc.

Vc. *pp*

Pf. *mf*

K

91

Ob. *mp* *poco cresc.*

Vc. *pp*

Pf. *mf* *f*

93

Ob. *f* decresc.

Vc. *f*

Pf. *#*

95      **poco rit.**

**L** A tempo  
♩ = 160

Ob.

Pf.



97

Vc.

Pf.



99

**M**

Ob.

Vc.

Pf.

101

Ob. 

Vc. 

Pf. 



103

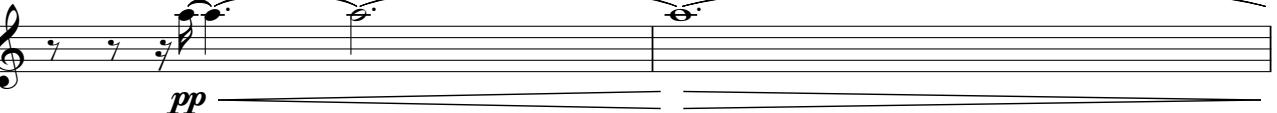
Ob. 

Vc. 

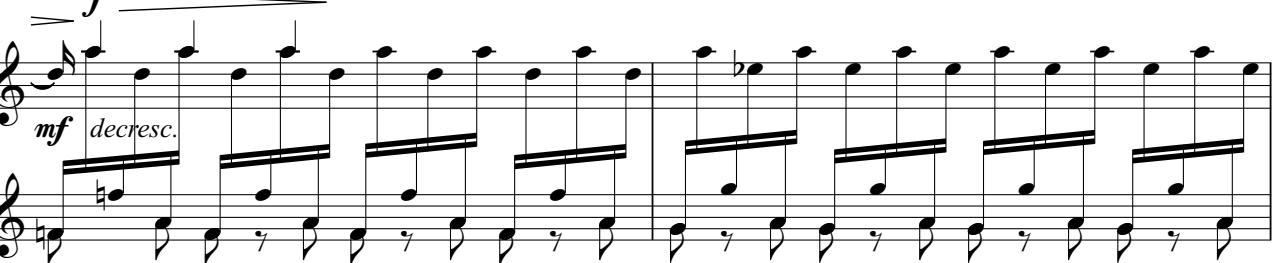
Pf. 



105

Ob. 

Vc. 

Pf. 

107

Ob. -

Vc. *mp decresc.*

Pf. *p cresc.* *f* *mf* *mp decresc.*

**rit.**

109

Ob. *=f*

Vc. *pp decresc. al niente*

Pf. *pp decresc. al niente*

**Andante cantando poco rubato**

**N**  $\text{J} = 88-96$

111

Ob. *p* *sim.*

Vc. *p* *mp* *sim.*

Pf. *Ped.* *Ped.* *\* sim.*

16

116

**O**

Ob.

Vc.

Pf.

Ob.

Vc.

Pf.

rit.

121

**P** A tempo

mp

Ob.

Vc.

Pf.

Ob.

Vc.

Pf.

126

Ob.

Vc.

Pf.

Ob.

Vc.

Pf.

130

Ob. *mp* decresc.

Vc.

Pf.

*rit.*

**Allegro agitato**

**Q**  $\text{♩} = 120$

Ob. *mf* cresc.

Vc. *mf* cresc.

Pf. *mf* cresc. *poco accel.*

*Ped.* *sim.*

141

Ob.

Vc.

Pf.

147 rit.  
(♩ = ca. 132)

**R** A tempo  
♩ = 120

Ob.

Vc.

Pf.



molto rit.

152 (a ♩. = ca. 90)

Ob.

Vc.

Pf.

(8) (a ♩. = ca. 90)

**S** Andante cantando poco rubato

♩ = 88-96

157

Ob.

Vc.

Pf.

162

Ob. 

Vc.

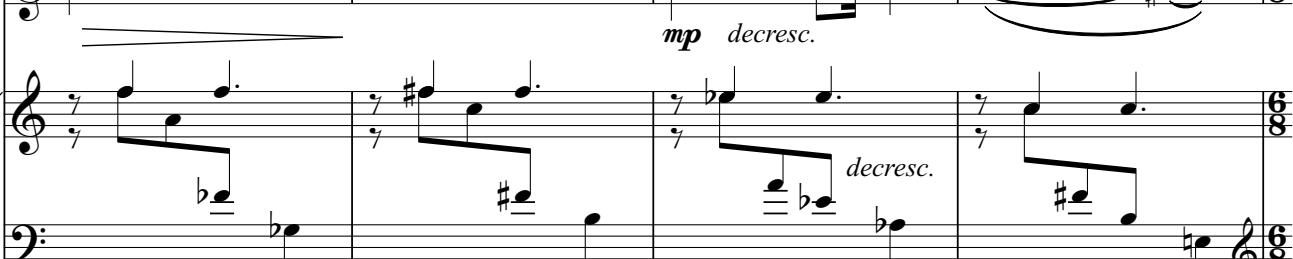
Pf.

**rit.**

167

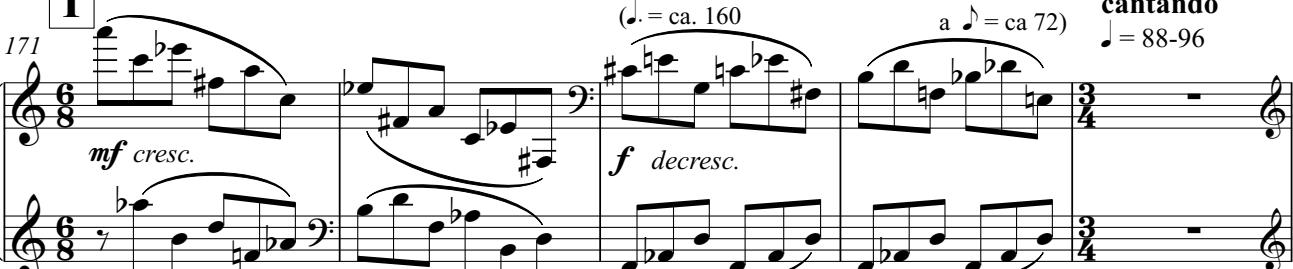
Ob. 

Vc.

Pf. 

**T** **molto accel.**

171

Pf. 

**molto rit.** (♩ = ca. 160) **Andante cantando** (♩ = ca. 72) **♩ = 88-96**

**U**

176

Pf. 

rit.

181

**V** A tempo

Ob.

Vc.

Pf.

*p*

*p* <-->

*mp* <-->

*3*



185

Ob.

Vc.

Pf.

*decresc.*

**Fine** duration 6-7 min.