

Martin Lohse

# In liquid...

for violin and piano

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1. *Andante semplice. Allegretto. Allegro. Allegro poco vivace*
2. *Allegro. Meno allegro*
3. *Scherzo: Allegro molto e con brio. Andante. Moderato*
4. *Lamento: Largo dolente. Andante cantabile e molto semplice*

**Martin Lohse**  
**In liquid...**

violin and piano

composed in 2003

**Parts**

[www.martinlohse.com](http://www.martinlohse.com)

1st. edition

1st. print

Published 2020

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

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[www.mirror-music.com](http://www.mirror-music.com)

Mirror Music 1-32-20008

ISBN 979-0-706807-44-7

# 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 polystylist 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.

## **In liquid...** **for violin and piano**

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### **Program note**

The title especially relate to the liquid feeling of time.

Repetitions, sequences and patterns slowly changes between each other, displacement of the tempo by accelerating step by step or freezing the tempo in a nearly static feeling of time – maybe a feeling of long lost times, which lives on in our remembrance and is blending with our presence right now.

*In Liquid..* has been written for Christene Pryn and Joachim Olsson.

Martin Lohse 2003

### **Programnote**

Titlen betyder: *I flydende...*

Gentagelser, sekvenser og mønstre ændres langsomt eller flettes ind og ud imellem hinanden. Tempoer forskydes; bliver hurtigere og hurtigere eller fryser fast i en nærmest statisk tidsfornemmelse – måske en fornemmelse af en svunden tid, som lever i vores erindring, og som blander sig med vores tilstedeværelse her og nu...

*In Liquid..* er skrevet til Christina Pryn og Joachim Olsson.

Martin Lohse 2003

# In Liquid...

## I.

Andante semplice

♩ = 72

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Violin

Piano

*p cantabile*

1) 3

3

Detailed description: This system shows the first four measures of the piece. The Violin part begins with a rest in the first measure, followed by a triplet of eighth notes in the second measure, and continues with a melodic line featuring slurs and a final triplet of eighth notes in the fourth measure. The Piano part provides a harmonic accompaniment with chords and single notes in both hands, marked *p cantabile*.



Vln.

Pno.

5

3 3 7 5 6 7

*poco a poco cresc.*

Detailed description: This system covers measures 5 through 7. The Violin part features a more active melodic line with slurs and various rhythmic groupings, including triplets and groups of seven notes. The Piano part continues with a steady accompaniment. The instruction *poco a poco cresc.* is placed below the violin staff.



Vln.

Pno.

8

5 6 7 5 6 7

Detailed description: This system covers the final two measures, 8 and 9. The Violin part continues with its melodic development, featuring slurs and rhythmic groupings of five, six, and seven notes. The Piano part provides a consistent accompaniment.

1) The violin should play an even accelerando from bar 1-9

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10

Vln.

Pno.

11

Vln.

Pno.

12

Vln.

Pno.

*f*

13

Vln.

Pno.

**A** *accel.*

*dim.*

*poco cresc.*



Allegretto

17 ♩ = 108

Vln. *p* *poco cresc.*

Pno. *mp*



21

Vln. *mp*

Pno.



24 **B** 1)

Vln.

Pno.

1) The violin make an accelerando to the double tempo, while the piano hold a steady tempo.  
The notation bar 24-31 is meant like a relative precise grafik notation.

26

Vln.

Pno.

28

Vln.

Pno.

*poco a poco cresc.*

30

Vln.

Pno.

32 **C** 9

Vln.

Pno.

34

Vln.

Pno.

36

Vln.

Pno.

*f* *cresc.*

1) Like bar 24-31, except that it's the piano that makes an accelerando to the double tempo, while the violin hold a steady tempo from bar 32-39.

38

Vln.

Pno.

39

Vln.

Pno.

**D** Allegro ♩ = 100

*fff* *sub p*

*fff* *sub p* legato

41

Vln.

Pno.

1) If the violin is to fast or slow at these point, use the trill to coordinate at letter D.

**poco accel.**

43

Vln. *cresc.*

Pno. *cresc.*

45

Vln.

Pno.

**Più allegro**

♩ = 108

47

Vln. *f*

Pno. *f*

**E accel.**

49

Vln. *sub pp*

Pno. *sub pp poco staccato*

12 51

Vln.

Pno.

*poco cresc.*

53

Vln.

Pno.

**Allegro poco vivace**  
♩ = 124 *poco rit.*

*mp*

55

Vln.

Pno.

**A tempo**  
**F** ♩ = 124

*p*

57

Vln.

Pno.

59

Vln.

Pno.

61

Vln.

Pno.

63

Vln.

Pno.

**G**

*decresc.*

*pp*

*pp legato*

65

Vln.

Pno.

14 67

Vln.

Pno.

69

Vln.

Pno.

*rit.*

71

Vln.

Pno.

**H**

*p cantabile*

*decresc.*

*pp*

a ♩ = 56

73

Vln.

Pno.

*molto rit.*

*ppp*

*ppp*

7-10"

7-10"

**attacca**



# II.

**Allegro**  
♩ = 80

*f* *con fuoco*

*sim.*

*legato*  
*mf*

*mf*

1) 17:16

Ped. — Ped. — Ped. — Ped. — *sim.*

*poco a poco intensivo*

*sim.*

*sim.*

1) The Ab in the RH slowly approach the G in the LH in 2 bars.

16

8

Vln.

Pno.

*poco a poco cresc.*

10

Vln.

Pno.

*cresc.*

A

12

Vln.

Pno.

*f*

13

Vln.

Pno.

*sub p* *molto cresc.*

Ped. ^ Ped. ^ Ped. ^ Ped. ^

14

Vln.

Pno.

Ped. ^ Ped. ^ Ped. ^ Ped. ^

15

Vln.

Pno.

Ped. ^ Ped. ^ Ped. ^ Ped. ^

**B** poco rit.

16 *tr* *fff* *p* *ped.* *ped.* *sim.* sul pont.

Vln.

Pno.



**C**

Meno allegro

$\text{♩} = 72$

19 *(tr)* *ord.* *fff* *p* *ped.* *ped.* *sim.*

Vln.

Pno.



21 *gliss.* *gliss.* *3* *gliss.* *5* *6* *5* *fff* *p* *ped.* *ped.* *sim.*

Vln.

Pno.

23

Vln.

Pno.

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

*gliss.*

25

Vln.

Pno.

**D** rit.

*pp* \* *Ped.*

27

Vln.

Pno.

**molto rit.**

$\text{♩} = 48$  a  $\text{♩} = \text{ca. } 48$

*ppp* 25-30"

1)

*ffff* possible

1) The piano should be ringing! Wait to release the pedal until the sound is nearly gone. \*

# III. Scherzo

**Allegro molto  
e con brio**

♩ = 128

Violin

*f*

Piano



Vln.

34

Pno.

*p*



Vln.

36

Pno.

*p*

37 A

Vln.

Pno.

Ped.

**Andante**  
♩ = 80 B

40

Vln.

Pno.

*p*

*pp*

*p*

2

2

2

\*

46

Vln.

Pno.

*poco cresc.*

**L'istesso tempo**  
**Moderato**  
(♩. = 104-108)

**C**

Vln. *mf*

Pno. *mp* *decresc.*

rit. piano only



**D**

Vln. *rit.* *A tempo*

2



**E**

Vln. *mp*



**F**

Vln. *decresc.* *p*



# IV. Lamento

**Tempo I**  
**Largo dolente**

$\text{♩} = 192, \text{♩} = 48$

1) The + after the note means that it's prolonged with one quarter of its length.  $\text{♩}_+ = \text{♩} + \text{♩}$   
It's important that the music in each bar, is felt like an accelerando to the double tempo, especially from bar 5 (the violin), which should be a smooth accelerando.

92

Vln.

Pno. *p*

96

Vln.

Pno.

100

Vln.

Pno.

104

**G** Tempo I

Vln.

Pno. *p*

RH semplice

Ped.

107

Vln.

Pno.

LH dolente



109

Vln.

Pno.

sim.



111

Vln.

Pno.

**H**

*poco accel.*

113

Vln.

*poco a poco cresc.*

Pno.

*poco a poco cresc.*



115

Vln.

Pno.



117

Vln.

Pno.

119

Vln.

Pno.



121

Vln.

Pno.



123

Vln.

Pno.

125

Vln.

Pno.

3

3

127

Vln.

Pno.

$\text{♩} = 72, \text{♩} = 288$  **rit.** **I**  $\text{♩} = 60, \text{♩} = 240$

$\text{♩} = 72, \text{♩} = 288$  **rit.** **I**  $\text{♩} = 60, \text{♩} = 240$

129

Vln.

Pno.

131

Vln.

Pno.



133

Vln.

Pno.

J



135 rit.

Vln.

Pno.

30

**K** Tempo II  
♩ = 72, ♪ = 96

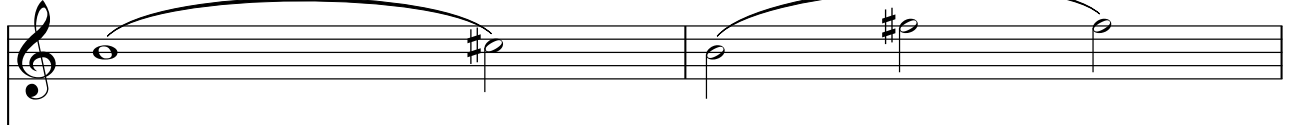
139

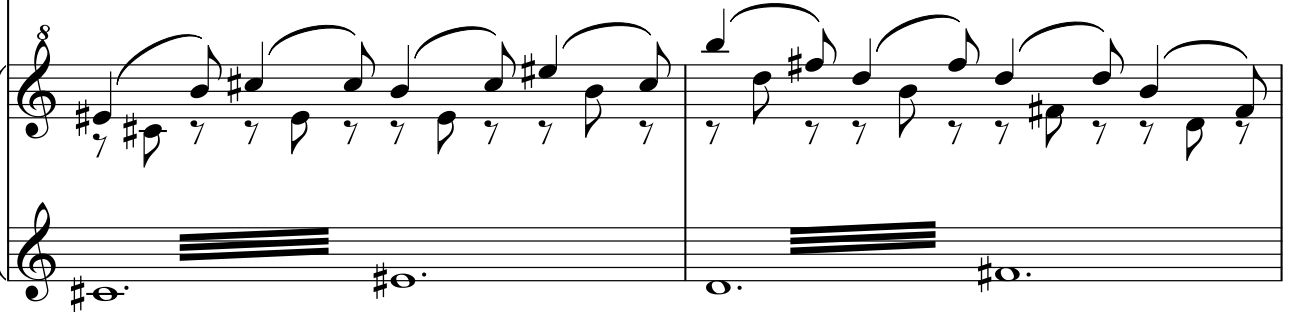
Vln. 

Pno. 



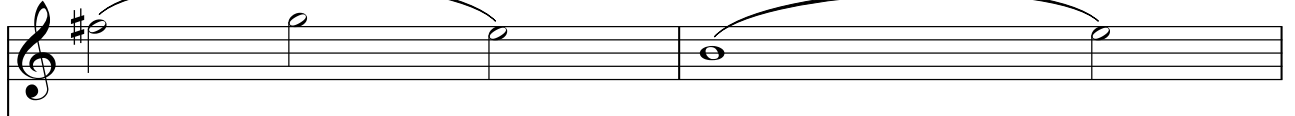
141

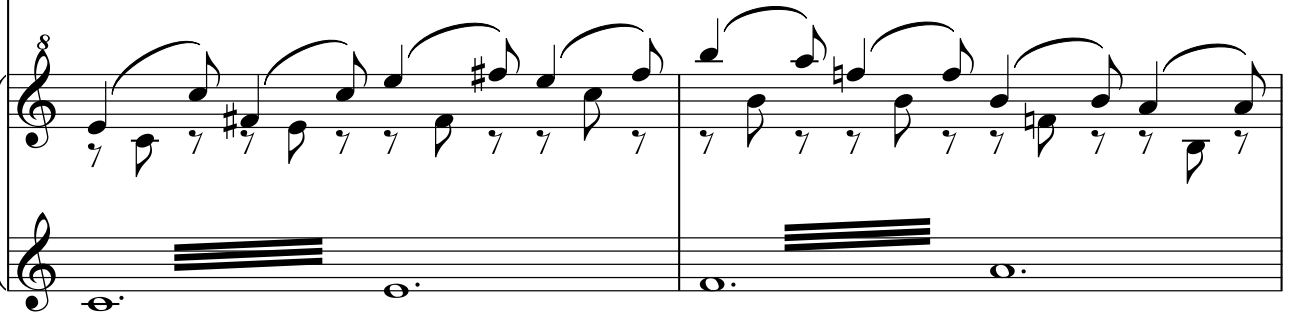
Vln. 

Pno. 



143

Vln. 

Pno. 



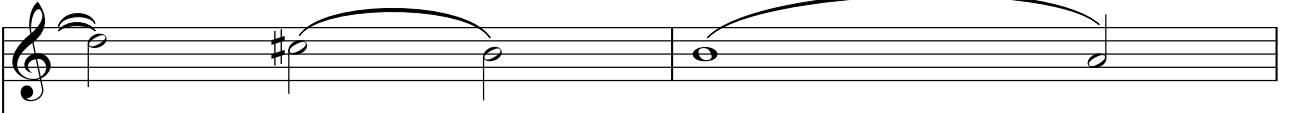
**L**  
146

Vln. 

Pno. *legato*   



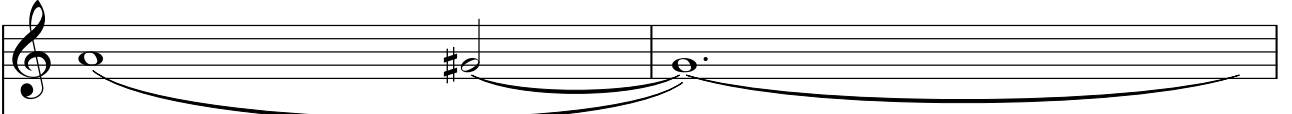

147



Vln. 

Pno.   




149

Vln. 

Pno.   




151

Vln. 

Pno.   


*♩ = ♪* 

**12/32** 

**M** Moderato

♩. = 96

153

pizz

Vln.

Violin staff for measures 153-154. The music is in 12/32 time and begins with a *p* dynamic. The melody consists of eighth notes with various accidentals.

Pno.

Piano accompaniment for measures 153-154. The right hand plays chords and eighth notes, while the left hand has a melodic line starting in measure 154. Dynamics include *p*.



Vln.

Violin staff for measures 155-156. The melody continues with eighth notes.

Pno.

Piano accompaniment for measures 155-156. The right hand plays chords, and the left hand has a melodic line.



Vln.

Violin staff for measures 157-158. The melody continues with eighth notes.

Pno.

Piano accompaniment for measures 157-158. The right hand plays chords, and the left hand has a melodic line.

159

Vln.

Pno.

161

Vln.

Pno.

163

Vln.

Pno.

**O** poco accel.  
arco

165

Vln.

Pno.



167

Vln.

Pno.



**P**

169

Vln.

Pno.

$\text{♩} = 104$

171

Vln.

Pno.

173

Vln.

Pno.

*cresc.*

175

Vln.

Pno.

**R**

177 rit.  $\text{♩} = 104$  accel.

Vln. *mf* *p*

Pno. *mf* *p*



179

Vln. *cresc.*

Pno. *cresc.*



**S**

181

Vln.

Pno.

183

Vln.

Pno.



185

Vln.

Pno.

**T** ♩ = 128 *accel.*

*f* *sub p* *cresc.*



187

Vln.

Pno.

U

189

Vln.

Pno.

191

Vln.

Pno.

*f*

193

Vln.

Pno.

*fff* *p*

*ff*

**V** **Largo**  
♩. = 144 poco rit. . . . . ♩. = 48



198 **W** **Tempo II**  
♩ = 72, ♪ = 96

Vln. *p*

Pno. *p*

200

Vln.

Pno. *p*

202

Vln.

Pno.

40

X

204

Vln.

Pno.

206

Vln.

Pno.

208

Vln.

Pno.

210

Vln.

Pno.

$\text{♪} = \text{♪}^3$

12/32

12/32

12/32

211 **Y** ♩. = 64

Vln.  $\frac{12}{32}$

Pno.  $\frac{12}{32}$  *p* 3 3 3

Vln.

Pno.

Vln.

Pno.

Vln.

Pno.

**Z**

215

Vln.

Pno.

sim.



216

Vln.

Pno.

simile non tremolo



217

Vln.

Pno.

218

Vln.

Pno.

AA

219

Vln.

Pno.

220

Vln.

*poco a poco cresc.*

Pno.

*poco a poco cresc.*

221

Vln.

Pno.



222

Vln.

Pno.



223

**BB**

Vln.

*mp*

Pno.

*mp*

224

Vln.

tremolo

Pno.



225

Vln.

arco

Pno.



226

Vln.

Pno.

227 **CC**

Vln. *pp cresc.*

Pno. *pp cresc.*



229

Vln.

Pno.



230 **DD** *poco a poco rit.*

Vln.

Pno.



231

Vln.

Pno.

12/32



232

Vln.

Pno.

12/32



233

Vln.

Pno.

12/32

**EE** ♩ = 56 rit.

Vln. *mf*

Pno. *mf*



**FF**

Vln. *mp* *pp* *pp*

Pno. *mp* *pp* *p*

*Ped.*



**Tempo II**  
molto semplice

Vln.

Pno. *Ped.*

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

GG

246

Vln.

Pno.

*p legato*



HH

250

Vln.

Pno.



253

rit. . . . .

Vln.

Pno.

**II** Semplice

♩. = 48

257

Vln.

Pno.

258

Vln.

Pno.

259

Vln.

Pno.

260

Vln.

Pno.

261

Vln.

Pno.

**JJ**

262

Vln.

Pno.

263

Vln.

Pno.

264

Vln.

Pno.

265

Vln.

Pno.

266

Vln.

Pno.

267 **poco rit.** KK

Vln.

Pno.

*mp*

Ped. —

**A tempo rit.** ♩. = 32

269

Vln.

*p*

Tempo I  
Largo dolente

**LL**  $\text{♩} = 192, \text{♩} = 48$  accel.

272

Vln. *p*

Pno. *p*

276

Vln.  $\text{♩} = 60$

Pno.

**MM** Semplice

280  $\text{♩} = 48$

Vln.

Pno. *p*

281

Vln.

Pno.



282

Vln.

Pno.



**NN Dolente**

283

Vln.

Pno.

*p* *cresc.*

*cresc.*

Ped. Ped. Ped.



284

Vln.

Pno.

*Ped. sim.*



285

Vln.

Pno.



286

Vln.

Pno.

*mf*

56

**00** Semplice

Vln. *p*

Pno. *mf* *p*

Vln. 288

Pno.

Vln. 289

*poco rit.*

Pno.

**Dolente**

**PP**

*♩* = 48 **accel.**

290

Vln. *mf* *cresc.*

Pno. *mf* *cresc.*

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

291

Vln.

Pno. *Ped. sim.*

**QQ**

292

Vln. *f* *cresc.*

Pno. *f* *cresc.*

$\text{♩} = 60$

Vln. *tr* *tr* *tr* *tr*

Pno. 3

Vln. *tr* *tr* *tr* *tr*

Pno. 3

**RR** rit. *fff*

Vln. *tr* *tr* *tr* *tr*

Pno. *fff* Ped. Ped. Ped.

13 32

♩. = 48

**molto rit.**

296

Vln. *f*

Pno. *ff* *p*

Ped. Ped.



**Molto Largo**

♩<sup>3</sup> = 40-60

**accel.**

**SS**

**Tempo II**  
**Adagio cantabile e**  
**molto semplice**

♩ = 56

297

Vln. *mp*

Pno. *f* *pp* *p* *mp*

legato

Ped. Ped. Ped.



299

Vln.

Pno. Ped. Ped. Ped. Ped. sim.

60

302

Vln.

Pno.



305

Vln.

Pno.

rit. . . . .



TT

A tempo

♩ = 56

308 . . . . .

Vln.

Pno.

*p*

*p*

Ped.

\*

poco rit.

312

Vln.

Pno.



316

Vln.

Pno.



319

Vln.

Pno.

Fine app. 23 min.