

Martin Lohse

# Nocturne

for cello and piano

M  
W

Martin Lohse

# Nocturne

for cello and piano

Composed 2007/2013

**Martin Lohse**

**Nocturne**

for cello and piano

composed in 2007/2013

**Info and questions**

contact composer

[contact@martinlohse.com](mailto:contact@martinlohse.com)

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

1st. edition

1st. print

Published 2019

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

[contact@mirror-music.com](mailto:contact@mirror-music.com)

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

Mirror Music 1-32-19018

ISBN 979-0-706807-21-8

# 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.

# Nocturne

## 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 cello with gently falling arpeggios in the piano, interrupted by a more expressive burst that culminates in an intense music in both 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, 2013

# Nocturne

## 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 celloen med blidt faldende akkordbrydninger i klaveret, afbrudt af et mere ekspressivt udbrud, der kulminerer i en fortættet musik i begge 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, 2013

# Nocturne

for cello and piano

Andante cantando poco rubato

♩ = 88-96

Martin Lohse 2007/2013

rit. . . . **A** A tempo

Violoncello

Pianoforte

Vc.

Pf.

Vc.

Pf.

**B** A tempo

Vc.

Pf.

rit. . . .

6

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

25 **C** ♩ = ca. 160

*mf cresc.* *f decresc.*

a ♩ = ca 72



**Allegro agitato**

29 **D** ♩ = 120 **poco accel.**

*mf cresc.*

*mf cresc.*

*Leg. Leg. sim.*



36

*f*

*f*



42 **E** **A tempo** **molto rit.**

*rit.* ♩ = 120

*più f* *mf f*

*8va*



**F** Andante cantando  
♩ = 88-96

48

Vc.

Pf.

*p*

*rubato*

*sim.*

(8)

(a ♩. = ca. 90)

54

Vc.

Pf.

*rit.*

**G** A tempo  
♩ = 88-96

*mp*

*p*

*sim.*

60

Vc.

Pf.

*mf*

*mp*

*sim.*

*mf*

*p*

66

Vc.

Pf.

*mp*

*decresc.*

*mp*

*sim.*

*decresc.*

*p*

71

Vc.

Pf.

*rit.*

*12/8*

*12/8*

*12/8*

**H** Vivace moderato con anima

76  $\text{♩} = 160$

Pf. *p* *cresc.*

*Ped.* *Ped.*

Vc. *p* *poco a poco cresc.*

Pf. *sim.*

**I**

80

Vc. *mf* *f*<sup>1)</sup> *cresc.*

Pf. *mf* *decresc.*

82

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

Pf.

84 *poco rit.*

Vc. *mf* *decresc.* *p*

Pf.

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

86 **J** A tempo  
♩. = 160

Vc. *p* *cresc.*

Pf. *p*

88

Vc. *mf* *decresc.*

Pf.

90 **K**

Vc. *p* *mp* *poco cresc.*

Pf. *mf* *mf*

92

Vc. *f* *decresc.*

Pf. *f*

94

Vc. *p*

Pf.

poco rit.-----

**L** **A tempo**  
 96 ♩ = 160

Vc. *p* *poco a poco cresc.*

Pf. *p cresc.* *sub p poco a poco cresc.*

---

98

Vc.

Pf.

---

**M**  
 100

Vc. *mf* *decresc.* *p* *cresc.*

Pf. *f* *mf* *decresc.* *cresc.* *f*

---

102

Vc. *mf*

Pf. *f* *decresc.* *mp*

---

104

Vc. *decresc.*

Pf. *cresc.* *f* *mf* *decresc.*

106

Vc. *p* *cresc.*

Pf. *p* *cresc.* *f*



108

Vc. *mp* *decresc.* *rit.*

Pf. *mf* *mp* *decresc.*



110

Vc. *pp* *decresc. al niente*

Pf. *pp* *decresc. al niente*



III **N** Andante cantando poco rubato **O**

*J* = 88-96

Vc. *p* *3* *sim.*

Pf. *mp* *3* *sim.*

*Red.* *Red.* \* *sim.*

117

rit. . . .

Vc.

Pf.



123 **P** A tempo

Vc.

Pf.



129

rit. . . .

Vc.

Pf.



135 **Q** Allegro agitato

$\text{♩} = 120$

poco accel. . . .

Vc.

Pf.

142

Vc. *f*

Pf. *f*

148

rit. **R** A tempo  $\text{♩} = 120$

Vc. *f*

Pf. *più f* *mf* *f*

152

molto rit.

Vc. *p*

Pf. *p*

(a  $\text{♩} = \text{ca. } 90$ )

157

**S** Andante cantando poco rubato  $\text{♩} = 88-96$

Vc. *mp*

Pf. *mp* *sim.* *mf* *mp* *sim.*

163

Vc. *mp*

Pf. *mf p mp sim.*

167

Vc. *mp decresc.*

Pf. *mf p mp decresc. sim.*

171

**T** *molto accel.* *mf cresc.* *f decresc.* *Andante cantando* **U** *p rubato*

*(♩ = ca. 160)* *a ♩ = ca 72)* *♩ = 88-96*

177

Pf. *rit.*

183

Vc. *p pp*

Pf. *decresc. pp*

**V** *A tempo* *rit.*

**Fine** duration 6-7 min.