

Martin Lohse

Collage de temps

piano concerto
reduced score for piano duo

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reduced score for piano duo

1. *Presto con sonore. Moderato e grazioso. Moderato maestoso. Allegro con brio*
2. *Andante poco dolente*
3. *Andante cantabile. Moderato e grazioso. Moderato maestoso. Andante e grazioso*
4. *Moderato più mosso. Adagio*
5. *Allegro poco agitato. Allegro più mosso. Andante e espressivo. Moderato più mosso. Andante. Moderato e grazioso. Moderato con espressione. Largo*

Composed 2013

Supported by The Danish Arts Foundation

Martin Lohse
Collage de temps

piano concerto
reduced score for piano duo

composed in 2013

with support from
The Danish Arts Foundation
dedicated to David Lau Magnussen

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 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 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.

Orchestra (sinfonietta version)

Flauto grande (e flauto alto)

Oboe (e corno inglese)

Clarinetto in Bb

Fagotto

Trombe in Bb

Corno in F

Trombone

Percussione

Timpani, vibrafono, marimba, gongs

Arpa

Clavicembalo

Pianoforte

Violino 1

Violino 2

Viola

Violoncello

Contrabasso

Double bass sounds an octave lower than written.

Durata: 24 min.

Program note

Repetition and melody
tempo and change

And an inner longing
for connection

Programnote

Gentagelse og melodi
tempo og forandring

Og en indre længsel
efter sammenhæng

Collage de temps

Concerto for piano
reduced score for piano duo

Martin Lohse 2013

Pianoforte 1.

Presto con sonore *molto rit.*

ff con fuoco

Ped.

Pianoforte 2.

ff

Pf. 1

A *Allegro con brio* ♩ = 160

p

Pf. 2

p

8^{va}

Pf. 1

Pf. 2

(8)

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B

13

Pf. 1

Pf. 2

Pf. 1

Pf. 2

C

20

Pf. 1

Pf. 2

Pf. 1

Pf. 2

mf ————— *ff* *mf* ————— *ff* *mf* ————— *ff* *mf* ————— *ff*

Pf. 1

Pf. 2

mf ————— *ff* *mf* ————— *ff* *mf* ————— *ff*

Pf. 1

Pf. 1

rit.

molto rit.

Pf. 1

E Moderato e grazioso

mp

Pf. 1

$\text{♩} = 112$

Pf. 1

cantabile

F

Pf. 1

Pf. 1

rit.

Pf. 1

A tempo

G Moderato maestoso
♩ = 112

Pf. 1
ff con fuoco

Pf. 2
f

8:6 8:6 8:6 8:6 8:6

Ped. Ped. Ped. Ped. sim.

Pf. 1

Pf. 2

8:6 8:6 8:6 8:6

Pf. 1

Pf. 2

8:6 8:6 8:6 8:6

74 **H** Moderato e grazioso $\text{♩} = 112$

Pf. 1

Pf. 2

Pf. 1

Pf. 2

88 **I**

Pf. 1

Pf. 2

93

Pf. 1

Pf. 2

Moderato maestoso

J ♩ = 112

97

Pf. 1

f con fuoco

8^{va}

8:6

8

8

Ped.

Pf. 2

f



100 (8)¹

Pf. 1

sim

8^{va}

8^{va}

Ped.

sim.

Pf. 2



103 (8)¹

Pf. 1

8^{va}

8^{va}

Pf. 2

Pf. 1

Pf. 2

106 (8)¹ 8^{ma} 8^{ma} 6/16 6/16

Pf. 1

K Allegro
♩ = 144

110 p 6/16 6/16

Pf. 1

113 6/16 6/16

Pf. 1

L Andante
♩ = 72

Pf. 2

116 9/8 9/8 p p

119

Pf. 1

mp

8va

Pf. 2

122

Pf. 1

mp

8va

M Moderato e grazioso
♩ = 108

2+2+2+3

Pf. 2

1)

mp legato poco espress.

125

Pf. 1

mp

8va

Pf. 2

Pf. 1

128

mp

mp

mp

8^{va}

N

Pf. 2

Pf. 1

131

mp

mp

mp

8^{va}

8^{va}

8^{va}

Pf. 2

Pf. 1

134

mf

mf

8^{va}

O

8^{va}

poco a poco cresc.

Pf. 2

137

Pf. 1

mf

8va

Pf. 2

140

Pf. 1

mf

8va

Pf. 2

mf

P Allegro con brio

$\text{♩} = 160$

143

Pf. 1

mp

144

Pf. 1

Pf. 1

146

mf

Pf. 1

149

sub pp

mp

mp cresc.

Pf. 1

Pf. 1

155

f

ff con fuoco

Pf. 1

158

f

Pf. 1

163

f

sub pp

mp

Pf. 1

167 *mp*

p

Detailed description: This system covers measures 167 to 170. The music is in a minor key with a key signature of three flats. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *mp* at the start and *p* at the end.

Pf. 1

170 *pp*

p

pp

8/16

Detailed description: This system covers measures 170 to 174. It begins with a double bar line and a time signature change to 8/16. The right hand has a melodic line with slurs and accents, while the left hand continues with eighth-note accompaniment. Dynamics range from *pp* to *p*.

Pf. 1

174 *8va*

Detailed description: This system covers measures 174 to 179. The right hand has a melodic line with slurs and accents, and a *8va* marking above the first measure. The left hand has a steady eighth-note accompaniment. Dynamics are mostly *p*.

Pf. 1

179

Detailed description: This system covers measures 179 to 184. The right hand has a melodic line with slurs and accents, and a circled 8 above the first measure. The left hand has a steady eighth-note accompaniment. Dynamics are mostly *p*.

Pf. 1

184 *decesc.*

Detailed description: This system covers measures 184 to 187. The right hand has a melodic line with slurs and accents, and a circled 8 above the first measure. The left hand has a steady eighth-note accompaniment. A *decesc.* marking is present in the right hand.

Pf. 1

187 *molto rit.*

ppp

9/16

Detailed description: This system covers measures 187 to 190. It begins with a double bar line and a time signature change to 9/16. The right hand has a melodic line with slurs and accents, and a circled 8 above the first measure. The left hand has a steady eighth-note accompaniment. Dynamics include *molto rit.* and *ppp*.

2. movement

Andante poco dolente

$\text{♩} = 72$

Pf. 1

1

mf

Pf. 1

Pf. 2

5

A

mf

Pf. 1

Pf. 2

9

Pf. 1

Pf. 2

12

B

15

Pf. 1

Pf. 2



Pf. 1

Pf. 2



C

22

Pf. 1

Pf. 2

25

Pf. 1

Pf. 2



D

29

Pf. 1

Pf. 2



32

Pf. 1

Pf. 2

36 **E**

Pf. 1

Pf. 2

39

Pf. 1

Pf. 2

43 **F**

Pf. 2

p

47 **G**

Pf. 1

Pf. 2

p

51

Pf. 1

Pf. 2

55

Pf. 1

Pf. 2

H

59

Pf. 2

62

Pf. 2

rit..

3. movement

Andante cantabile
♩ = 72

1

Pf. 2

mp *mf p*

7

A

Pf. 1

mp *come campane* *sim*

sim.

12

B

Pf. 1

Pf. 2

mp *mf p*

17

Pf. 1

Pf. 2

mp

22 **C**

Pf. 2

mp legato et poco espress.

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

28 **D**

Pf. 1

mp *mf*

Pf. 2

p *p*

p *p*

34 **E**

Pf. 1

mp come campane

8^{va}

Pf. 2

p

39 (8) **F** *Cantabile* *mf*

Pf. 1

Pf. 2

mp *mf p*



43 *sim.*

Pf. 1

Pf. 2

mf *mf p*



47 *mp*

Pf. 1

Pf. 2

mp

G Moderato e grazioso $\text{♩} = 108$

50

Pf. 1

Pf. 2

mp *mp* *mp*

1)

legato poco espress.

8^{va} 8^{va} 8^{va}



53

Pf. 1

Pf. 2

mf *mf*

poco a poco cresc.

8^{va} 8^{va} 8^{va}

H



56

Pf. 1

Pf. 2

mf *mf* *mf*

8^{va} 8^{va} 8^{va}

59

Pf. 1

mf

8^{va}

Pf. 2

62

Moderato maestoso

I $\text{♩} = 108$ 8:6

Pf. 1

f con fuoco

8:6

8:6

8:6

8:6

Red.

Pf. 2

f

65

Pf. 1

8:6

8:6

8:6

8:6

8:6

8:6

Pf. 2

sim.

69

Pf. 1

Pf. 2



72

Pf. 1

Pf. 2

J Andante e grazioso
♩ = 72



76

Pf. 1

Pf. 2

p

80

Pf. 1

Pf. 2

83

Pf. 1

Pf. 2

85

rit.

Pf. 1

Pf. 2

86

Largo
♩ = 56

rit.

pp

Pf. 1

Pf. 2

4. movement

Moderato più mosso
♩ = 80

Pf. 2

p

1

5

9

13

A Adagio
♩ = 64

Pf. 1

p con espressione e semplice

Pf. 2

16

B Moderato più mosso

23 $\text{♩} = 80$

Pf. 1

Pf. 2



Pf. 1

Pf. 2



Pf. 1

Pf. 2

35

Pf. 1

Pf. 2

mp



38

Pf. 1

Pf. 2

C Adagio
♩ = 64

p con espressione e semplice



45

Pf. 1

Pf. 2

D Moderato più mosso
♩ = 80

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

48

Pf. 1

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

Pf. 2



51

Pf. 1

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

Pf. 2



54

Pf. 1

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

Pf. 2

56

Pf. 1

p *mf* *p*

Pf. 2

58

Pf. 1

p *mf* *p*

Pf. 2

60

E Adagio

$\text{♩} = 64$

Pf. 1

p con espressione e semplice

Pf. 2

64

Pf. 1

rit.

5. movement

Allegro poco agitato
♩ = 144

Pf. 1

f



A

Pf. 1

mf — *ff*

12:8

6+4/16

Pf. 2

f



B

Allegro più mosso
♩ = 144

Pf. 1

f sfz 1)

sfz

sfz

sfz

6+4/16

Pf. 2

24

Pf. 1

Pf. 2

f *ff*

8^{va} 12:8

26

Pf. 1

Pf. 2

D *mf* *f sfz*

Allegro più mosso ♩ = 144

8^{va} 8^{vb}

30

Pf. 1

Pf. 2

8^{va} 8^{vb} 6+4/16

Pf. 2

34

mf

Pf. 1

38

mp

Pf. 1

42

E Allegro poco agitato
♩ = 144

f

Pf. 2

f *p*

Pf. 1

47

F

mf *ff*

12:8

Pf. 2

f *ff*

G Allegro più mosso
♩ = 144

Pf. 1
6+4/16
f sfz 1) *sfz* *sfz* *sfz*

Pf. 2
6+4/16

Pf. 1
56
sfz *sfz* *sfz* *meno f* 3 3 3

Pf. 2
sfz

H Andante e espressivo
♩ = 72

Pf. 1
59
sim. *meno f* 8va

Pf. 2
sfz *mf* 3 3 3

1) *sfz* only right hand

61 (8)-----| 8^{va}-----| 8^{va}-----| 8^{va}-----|

Pf. 1

Pf. 2



63 8^{va}-----| 8^{va}-----| 8^{va}-----| 8^{va}-----|

Pf. 1

Pf. 2



65 8^{va}-----| 8^{va}-----| 8^{va}-----|

Pf. 1

Pf. 2

f *ff*

12:8

Allegro più mosso
♩ = 144

I

Pf. 1

mf

Pf. 2

sfz

f

Pf. 1

Pf. 2

sfz

Pf. 1

Pf. 2

sfz

mf

6+4
16

78

Pf. 1

p

Pf. 2



83

Pf. 1

mf *p*

Pf. 2



88

Pf. 2

rit.

decresc.



Moderato più mosso

J ♩ = 112

93

Pf. 1

1) *mp*

Pf. 1

97



Pf. 1

101



Pf. 1

105



Pf. 1

109



Pf. 1

(8)

Andante
♩. = 72
Cantabile

113

(8)-----

117

Pf. 1

K

(8)-----

120

Pf. 1

4 4 4 4 sim.

Pf. 2

p

p

124

Pf. 1

Pf. 2

(8)-----

128

Pf. 1

mp *mp*

8va-----

Pf. 2

131

Pf. 1

mp

8^{va}

Pf. 2

2+2+2+3

||

Moderato e grazioso

$\text{♩} = 108$

L

133

Pf. 1

mp

8^{va}

accel.

Pf. 2

1)

mp legato poco espress.

2+2+2+3

||

136

Pf. 1

mp

8^{va}

Pf. 2

8^{va}

2+2+2+3

139

Pf. 1

Pf. 2

mp

M

8^{va}

142

Pf. 1

Pf. 2

mp

(8)

8^{va}

145

Pf. 1

Pf. 2

mf

N

Moderato poco espressione

$\text{♩} = 80$

8^{va}

poco a poco cresc.

mf

f

148

Pf. 1

mf

8va

Pf. 2

151

Pf. 1

mf

8va

Pf. 2

f molto legato et espress.

f

Moderato con espressione

$\text{♩} = 80$

153

Pf. 1

f

Pf. 2

f

154

Pf. 1

Pf. 2



156

Pf. 1

Pf. 2



157

Pf. 1

Pf. 2

158

Pf. 1

Pf. 2



160

P

Pf. 1

Pf. 2



162

Largo

♩ = 56

Q

8va

Pf. 1

Pf. 2

165 (8) rit.

Pf. 1

Pf. 2



169 (8) *poco decresc.* *pp*

Pf. 1

Pf. 2

Fine app. 24 min.