

Martin Lohse

Concerto in tempi

for accordion and piano
- first edition-

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Composed 2010/2012

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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.

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duration: 11 min.

Concerto in tempi

Concerto in tempi is about time, both slow and fast, and laid as layers on top of each other:

Long themes and small motifs, in different time signatures and tempos, swirl between each other and blend into a texture of voices that slowly change and ebb away, just like the pure coloured light from a glass mosaic in a church as darkness falls.

Mobile

A musical technique where different layers of music in individual tempos, metric and musical style are combined in a simple pattern of chords, which slowly modulate through all the keys in a never ending sequence, creating a music with no or very few dissonances.

I've developed the technique by combining different musical methods used in older works.

1. Use of multiple layers of music, which have been an important part of my music since 2000.
2. A simple repeating sequence of chords as the only harmonic material in the piece, which creates a music on the move, in a never ending modulation from the start to the end. Used in works like *Haiku* (1999), *In liquid...* (2003) and *Image balancantes* (2004).
3. A 'rhythm across harmony' principle, where different together sounding motives are played in individual tempos across the rhythm of the chords.

First used in *Smoke* (2000) and developed as a technique in *Liebesträume* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used in *Moto immoto* (2009-10) and in this work.

Martin Lohse 2012

Programnote

Concerto in tempi handler om tid, både langsom og hurtig og lagt som lag ovenpå hinanden:

Lange temaer og små motiver, i forskellige taktarter og tempoer hvirvler rundt mellem hinanden og blandes sammen i et væv af stemmer der langsomt forandres og ebber ud, ligesom det rene farvede lys fra en glasmosaik i en kirke, efterhånden som mørket falder på.

Martin Lohse 2012

Concerto in tempi

for accordion and piano

Martin Lohse 2010
dedicated to Bjarke Mogensen
and David Lau Magnussen

Andante semplice
♩ = 72

Allegro con ansioso
♩ = 144 (♩ = 72)

Accordion

Piano

4

Acc.

7

Acc.

10

Acc.

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A Allegro grazioso
♩³ = 108 (♩ = 72)

Acc. *mf*

Allegro non troppo, ma molto appassionato
♩ = 96 (♩ = 72)

Pno *f*

Ped. Ped.



Acc.

Pno

Ped. Ped.



Acc.

Pno

p Allegro moderato
♩ = 96 (♩ = 72)

p Andante ♩ = 72

Ped. * *p poco espress.*

B

Andante semplice

17 ♩ = 72

Acc. *p*

Allegro con ansioso
♩ = 144 (♩ = 72)

Pno *p*

Allegro moderato
♩ = 86 (♩ = 72)



Allegro grazioso

♩³ = 108 (♩ = 72)

Acc. *mf*

Pno **Andante**
♩ = 72

p poco espress.



C

21

Acc. **G.P**

Pno **G.P**

23 **Andante semplice** ♩ = 72

Acc. *p*

Allegro con ansioso ♩ = 144 (♩ = 72)

p

Pno **Andante** ♩ = 72

p poco espress.

25 **D**

Acc. **Allegro grazioso** ♩³ = 108 (♩ = 72)

mf

Pno **Allegro moderato** ♩ = 96 (♩ = 72)

p

27

Acc. **Allegro moderato** ♩ = 96 (♩ = 72)

Pno **Andante** ♩ = 72

p poco espress.

E Andante semplice

29

Acc. *p* **Allegro con ansioso** ♩ = 144 (♩ = 72)

Pno **Allegretto molto appassionato** ♩ = 72

f 3

Ped. sim. Ped. Ped. Ped.

31

Acc. *mf* **Allegro grazioso** ♩³ = 108 (♩ = 72)

Pno **Allegro moderato** ♩ = 96 (♩ = 72)

p

Andante ♩ = 72

Ped. * *p poco espress.*

33

Acc. **Allegro moderato** ♩ = 96 (♩ = 72)

Pno *p*

10

Andante semplice
♩ = 72

35

Acc. *p*

Allegro con ansioso ♩ = 144 (♩ = 72)

p

Pno

Andante
♩ = 72

p poco espress.

37 **G**

Acc. *mf*

Allegro grazioso
♩³ = 108 (♩ = 72)

Allegro moderato
♩ = 96 (♩ = 72)

Pno

Presto ♩ = 192 (♩ = 72)

f agitato

38

Acc.

Presto ♩ = 192 (♩ = 72)

Pno

f agitato

39

Acc.

Pno

Andante
♩ = 72

p poco espress.

H

41

Andante semplice
♩ = 72

Acc.

Allegro con ansioso ♩ = 144 (♩ = 72)

Pno

Allegro moderato ♩ = 96 (♩ = 72)

43

Acc.

Allegro grazioso ♩ = 108 (♩ = 72)

Pno

Andante
♩ = 72

p poco espress.

12

44

Acc.

Pno

Allegro moderato ♩ = 96 (♩ = 72)

8^{va}

p

45

Acc.

Pno

Allegro non troppo, ma molto appassionato
♩ = 96 (♩ = 72)

8^{va}

f

Ped.

46

Acc.

Pno

8^{va}

Ped.

47 **Andante semplice** ♩ = 72

Acc. *p*

Allegro con ansioso ♩ = 144 (♩ = 72)

p

Allegro moderato ♩ = 96 (♩ = 72)

p

Andante ♩ = 72

p poco espress.

Ped.

49 **Allegro grazioso** $\overset{+3}{\text{♩}} = 108$ (♩ = 72)

Acc. *mf*

Presto ♩ = 192 (♩ = 72)

f agitato

50

Acc.

Allegro moderato ♩ = 96

p

Pno

14

51

Acc.

Pno

Andante
♩ = 72

p poco espress.

53

Acc.

Andante semplice
♩ = 72

p

mf

Allegro grazioso ♩ = 108

Pno

Presto ♩ = 192 (♩ = 72)

f agitato

Allegro moderato ♩ = 96

p

54

Acc.

Pno

Presto ♩ = 192

f agitato

55

Acc.

Pno

Andante ♩ = 72

p poco espress.

57

Pno

L Allegro moderato ♩ = 96

p

58

Acc.

Pno

Allegro grazioso $\frac{3}{4} = 108$ (♩ = 72)

Presto ♩ = 192 (♩ = 72)

mf

f agitato

8^{va}

59

Acc.

Pno

Andante semplice ♩ = 72

p

Andante ♩ = 72

p poco espress.

(8)

60

Acc.

Pno

Allegro moderato ♩ = 96 (♩ = 72)

61

Acc.

Pno

M **Allegro in moto**
♩ = 144

p con danzante

Andante semplice
♩ = 72

63

Acc.

Pno

N

65

Acc.

Andante semplice ♩ = 72

Pno

Presto ♩ = 192 (♩ = 72)

f agitato *p* (*f*) (*p*)

66

Acc.

Presto ♩ = 192 (♩ = 72)

Pno

f agitato

67

Acc.

Andante semplice ♩ = 72

Pno

p

Allegro in moto ♩ = 144

p con danzante

69 **O**

Acc. **Andante** ♩ = 72

p poco espress.

Pno

71

Acc.

Pno

72

Acc. **P Allegro in moto** ♩ = 144

p con danzante

Pno **Presto** ♩ = 192 (♩ = 72)

f agitato

Andante semplice ♩ = 72

p

74

Acc.

Pno

76

Acc.

Pno

Q

Andante semplice ♩ = 72

Presto ♩ = 192 (♩ = 72)

f agitato *f* *(p)*

78

Acc.

Pno

Presto ♩ = 192 (♩ = 72)

Andante semplice ♩ = 72

f agitato *p*

Allegro in moto ♩ = 144

p con danzante

20

80

Acc.

Pno

R

Andante
♩ = 72

p poco espress.

82

Acc.

Pno

84

Acc.

Pno

Presto ♩ = 192 (♩ = 72)

f agitato

S Allegro grazioso

$\text{♩}^3 = 108$ ($\text{♩} = 72$)

85

Acc. *mf*

Allegro non troppo, ma molto appassionato

$\text{♩} = 96$

Pno *f*



86

Acc.

Pno



87

Acc.

Pno

p **Allegro moderato** $\text{♩} = 96$ ($\text{♩} = 72$)

Andante $\text{♩} = 72$

p poco espress.

22 **T** **Allegro in moto**
 ♩ = 144

89

Acc. *p con danzante*
Andante semplice
 ♩ = 72
mp poco espress

Pno **Andante maestoso**
 ♩ = 72
mp poco espress

Allegro moderato
 ♩ = 96 (♩ = 72)
p

91

Acc. **Allegro grazioso**
 ♩³ = 108 (♩ = 72)
mf

Pno **Andante**
 ♩ = 72
p poco espress.

93 **U**

Acc. **Allegro moderato** ♩ = 96 (♩ = 72)
G.P

Pno **Allegro moderato** ♩ = 96 (♩ = 72)
p
G.P

Allegro in moto

95 $\text{♩} = 144$

Acc. *p con danzante*

Andante semplice
 $\text{♩} = 72$

mp poco espress

Pno

Andante maestoso
 $\text{♩} = 72$

mp poco espress

97 **V**

Acc. **Allegro grazioso**
 $\text{♩}^3 = 108 (\text{♩} = 72)$

mf

Pno **Allegro moderato**
 $\text{♩} = 96 (\text{♩} = 72)$

p

Andante maestoso
 $\text{♩} = 72$

mp poco espress

98

Acc.

Pno **Andante**
 $\text{♩} = 72$

p poco espress.

100

Acc. *Allegro moderato* ♩ = 96 (♩ = 72)

Pno *p*

101

Acc. *Allegro con ansioso* ♩ = 144 (♩ = 72)

Pno *f* *Allegretto molto appassionato* ♩ = 72

sim.

ped.

103

Acc. *Allegro grazioso* ♩ = 108 (♩ = 72)

Pno *p* *Andante* ♩ = 72

ped. * *p poco espress.*

105 **X**

Acc. **Allegro moderato**
♩ = 96 (♩ = 72)

Pno *p*

107 **poco rit.** **3''**

Pno **Andante**
♩ = 72
p poco espress.

110 **Y** **Andante moderato con anima**
♩ = 80

Pno *mp rubato*

115

120 **poco rit.**

Pno

26

Z **Andante**
 124 ♩ = 72

Acc. *p poco espress.*

Pno

Allegro in moto
 ♩ = 144

p con danzante

AA

127 **Allegro in moto**
 ♩ = 144

Acc. *p con danzante*

Pno

Andante maestoso
 ♩ = 72

mp poco espress

129

Acc.

Pno

Presto ♩ = 192 (♩ = 72)

f agitato

130

Acc. *Andante* ♩ = 72

p poco espress.

Pno *Andante maestoso* ♩ = 72

mp poco espress

131

Acc. *poco rit.* **BB**

Pno *Presto* ♩ = 192 (♩ = 72)

f agitato

Andante con anima et poco sostenuto ♩ = 72

mp rubato

133

Acc.

Pno

28

135

Acc.

Andante ♩ = 72

p poco espress.

Pno

137

Acc.

Pno

139

Acc.

poco rit.

Pno

DD

Andante semplice

141 ♩ = 72

Pno

mp come campane



EE

rit. -----

144

Pno



FF

Andante poco dolente

149 ♩ = 60

Acc.

p

Andante semplice

♩ = 60

Pno

p



GG

rit. -----

152

Acc.

decresc.

Pno

decresc.

Fine app. 11 min.