

Martin Lohse

# Concerto in tempi

for accordion and piano  
- second edition-

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second edition

Composed 2010/2012

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

1st. edition  
1st. print

Published 2018  
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 1-32-18060  
ISBN 979-0-706798-76-9

# 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.

# Concerto in tempi

for accordion and piano

second edition

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

revised 2012

dedicated to Bjarke Mogensen  
and David Lau Magnussen

**Andante semplice** <sup>1)</sup>  
♩ = 72

**Allegro con ansioso** <sup>1)</sup>  
♩ = 144 (♩ = 72)

Accordion

Piano

4

Acc.

7

Acc.

10

Acc.

1) The common tempo in the piece is: ♩ = 72, and all the tempoes is derived from this.

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

Acc. *mf*

**Allegro non troppo, ma molto appassionato**  
 $\text{♩}^3 = 144$  ( $\text{♩} = 72$ )

Pno. *f* *sim.*

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

Pno. *p* **Andante**  $\text{♩} = 72$

**B Andante semplice**  
 $\text{♩} = 72$

Acc. *p* **Allegro con ansioso**  
 $\text{♩} = 144$  ( $\text{♩} = 72$ )

*p poco espress.*

2) The wedge over the notes: ' , shows the downbeat in the different tempos.



**Allegro grazioso**

$\text{♩}^3 = 108$  ( $\text{♩} = 72$ )

20

Acc.

*mf*

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

*p*

**Andante**  $\text{♩} = 72$   
*p poco espress.*

22

Acc.

**C**

Pno.

24

Acc.

**G.P**

**D** **Andante semplice**  
 $\text{♩} = 72$

*p*

**Allegro con ansioso**  $\text{♩} = 144$  ( $\text{♩} = 72$ )

*p*

Pno.

**G.P**

**Andante**  
 $\text{♩} = 72$

*p poco espress.*

**Allegro grazioso**

$\text{♩}^3 = 108$  ( $\text{♩} = 72$ )

27 **E**

Acc.

**Allegro moderato**

$\text{♩} = 96$  ( $\text{♩} = 72$ )

Pno.

*p*



28

Acc.



29

Acc.

Pno.

**Andante**  $\text{♩} = 72$

*p poco espress. et cresc.*

30

Acc.

Pno.

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

*mp cresc.*

SB

31

Acc.

Pno.

**Andante semplice**  
♩ = 72

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

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

*f*

8va

Ped.

34

Acc.

Pno.

**Allegro grazioso** ♩ = 108 (♩ = 72)

*mf*

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

*p*

**Andante** ♩ = 72

*p poco espress.*

Ped.

\*

3) The bracket shows the time signature (5/4) in the voice.

10

**G**

37

Acc.

Pno.

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

8<sup>va</sup>

*p*

**Andante semplice**  
♩ = 72

39

Acc.

**Allegro con ansioso** ♩ = 144

Pno.

**Andante**  
♩ = 72

*p poco espress.*

**H**

41

Acc.

**Allegro grazioso**  
♩<sup>3</sup> = 108 (♩ = 72)

*mf*

Pno.

**Presto** ♩<sup>3</sup> = 216 (♩ = 72)

8<sup>va</sup>

*ff agitato*

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

*p*

42

Acc.

Pno.

**Presto** ♩<sup>3</sup> = 216

*ff* **agitato**

**Andante** ♩ = 72

*p poco espress.*

44

Acc.

Pno.

**I Andante semplice** ♩ = 72

*p*

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

*p*

**Allegro moderato** ♩ = 96 (♩ = 72)

*p*

47

Acc.

Pno.

**Allegro grazioso** ♩<sup>3</sup> = 108 (♩ = 72)

*mf*

**Andante** ♩ = 72

*p poco espress.*

12

48

Acc.

Pno.

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

**Allegretto molto appassionato**  
♩ = 72

*p*

*f*

*sim.*

*Ped.* 3

**J**

50

Acc.

Pno.

**Andante semplice**  
♩ = 72

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

*p*

*p*

*Ped.*

*Ped.*

*Ped.*

\*

53

Acc.

Pno.

**Allegro moderato** ♩ = 96 (♩ = 72)

**Andante** ♩ = 72

*p poco espress.*

**K** Allegro grazioso  
♩<sup>3</sup> = 108 (♩ = 72)

55

Acc. *mf*

Musical notation for the Acc. system, measures 55-56. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth-note triplets in both hands, with accents and slurs. The dynamic is marked *mf*.

Presto ♩<sup>3</sup> = 216 (♩ = 72)

Pno. *ff* *agitato*

Musical notation for the Pno. system, measures 55-56. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth-note triplets in both hands, with accents and slurs. The dynamic is marked *ff* *agitato*. The tempo is marked Presto.

56

Acc.

Musical notation for the Acc. system, measures 56-57. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth-note triplets in both hands, with accents and slurs.

Presto ♩<sup>3</sup> = 216 (♩ = 72)

Pno. *ff* *agitato*

Allegro moderato ♩ = 96 (♩ = 72)

8<sup>va</sup>

*p*

Musical notation for the Pno. system, measures 56-57. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth-note triplets in both hands, with accents and slurs. The dynamic is marked *ff* *agitato*. The tempo is marked Presto. A first ending bracket labeled 8<sup>va</sup> spans measures 56-57, leading to a section marked Allegro moderato with a dynamic of *p*.

57

Acc.

Musical notation for the Acc. system, measures 57-58. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth-note triplets in both hands, with accents and slurs.

Pno.

Andante ♩ = 72

*p* poco *espress.*

Musical notation for the Pno. system, measures 57-58. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth-note triplets in both hands, with accents and slurs. The dynamic is marked *p* poco *espress.*. The tempo is marked Andante.

**L**

59

Acc. **Andante semplice**  $\text{♩} = 72$   
*p*

Pno. **Presto**  $\text{♩}^{3-} = 216 (\text{♩} = 72)$   
*ff agitato*

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

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

60

Acc.

Pno. **Presto**  $\text{♩}^{3-} = 216 (\text{♩} = 72)$   
*ff agitato*

61

Acc.

Pno. **Andante**  $\text{♩} = 72$   
*p poco espress.*

3) The bracket shows the time signature in the voice.



**M**

**Allegro moderato**

$\text{♩} = 96 (\text{♩} = 72)$

8<sup>va</sup>

63

Pno.

*p*



**Allegro grazioso**

$\text{♩} = 108 (\text{♩} = 72)$

64

Acc.

*mf*

Pno.

**Presto**  $\text{♩} = 216 (\text{♩} = 72)$

*ff agitato*

**Presto**  $\text{♩} = 216$

*ff agitato*



65

Acc.

**Andante semplice**

$\text{♩} = 72$

*p*

Pno.

**Andante**

$\text{♩} = 72$

*p poco espress.*

66

Acc.

Pno.

**Allegro moderato**  
♩ = 96 (♩ = 72)  
8<sup>va</sup>

67

Acc.

Pno.

**Allegro in moto**  
♩ = 144

*mp con danzante*

**Andante semplice**  
♩ = 72

*mp*

69

Acc.

Pno.

71 **O**

Acc.

Pno.

**Andante semplice** ♩ = 72

**Presto** ♩<sup>3</sup> = 216 (♩ = 72)

*f agitato* *mp* *(f)* *mp*

3:2 3:2

72

Acc.

Pno.

**Andante semplice** ♩ = 72

**Presto** ♩<sup>3</sup> = 216 (♩ = 72)

*f agitato* *mp*

3:2 3:2

**Allegro in moto** ♩ = 144

*mf con danzante*

74 **P**

Acc.

Pno.

**Andante** ♩ = 72

*mf poco espress.*

76

Acc.

Pno.

78

Acc.

Pno.

**Q**

*mp con danzante*

**Presto** ♩<sup>3</sup> = 216  
3:2

**Andante semplice** ♩ = 72  
8<sup>va</sup>

*ff agitato*

*mp*

80

Acc.

Pno.

(8)

82 R

Acc.

Pno.

**Presto** ♩<sup>3</sup> = 216 ♩ = 72

**Andante semplice**

*f agitato* *f* *mp*

7 7 7

3:2 3:2 3

84

Acc.

Pno.

**Presto** ♩<sup>3</sup> = 216 ♩ = 72

**Andante semplice**

*f agitato* *mp*

7 7 7

3:2 3:2 3

**Allegro in moto** ♩ = 144

*mf con danzante*

86 S

Acc.

**Andante** ♩ = 72

*mf poco espress.*

Pno.

88

Acc.

Pno.

90

Acc.

Pno.

**Presto**  $\text{♩}^{\text{3}} = 216$  ( $\text{♩} = 72$ )

*ff agitato*

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

91

Acc.

*mf*

**Allegro non troppo, ma molto appassionato**  
 $\text{♩} = 96$

*f*

Ped.

94

Acc.

Pno.

**Allegro moderato** ♩ = 96 (♩ = 72)

*p*

**Andante** ♩ = 72

*p poco espress.*

Ped. \*

97

Acc.

Pno.

**Andante semplice** ♩ = 72

*mp poco espress*

**Allegro in moto** ♩ = 144

*p con danzante*

**Andante maestoso** ♩ = 72

*mp poco espress*

**Allegro moderato** ♩ = 96 (♩ = 72)

*p*

99

Acc.

Pno.

**Allegro grazioso** ♩ = 108 (♩ = 72)

*mf*

**Andante** ♩ = 72

*p poco espress.*

22

**V**

101

Acc. **G.P**

*Allegro moderato* ♩ = 96 (♩ = 72)

Pno. **G.P**

*p*

**W**

103

Acc. *mp poco espress*

**Allegro in moto** ♩ = 144

*p con danzante*

**Andante maestoso** ♩ = 72

Pno. *mp poco espress*

**X**

105

Acc. *mf*

**Allegro moderato** ♩ = 96 (♩ = 72)

*8va*

**Allegro grazioso** ♩ = 108 (♩ = 72)

**Andante maestoso** ♩ = 72

Pno. *p*

*mp poco espress*



106

Acc.

Pno.

SB

Detailed description: This system contains measures 106 to 110. The Acc. part features a complex rhythmic pattern of eighth notes with triplets and accents. The Pno. part consists of sustained chords in the right hand and a bass line in the left hand. A 'SB' (Sforzando) marking is present in measure 110.

107

Acc.

Pno.

Andante  
♩ = 72  
*p poco espress.*

SB

Detailed description: This system contains measures 107 to 111. The Acc. part continues with the eighth-note triplet pattern. The Pno. part is marked 'Andante' with a tempo of ♩ = 72 and 'p poco espress.'. It features a melodic line in the right hand and a bass line in the left hand. A 'SB' marking is present in measure 111.

108

Acc.

Pno.

Allegro moderato  
♩ = 96 (♩ = 72)  
8<sup>va</sup>  
*p*

SB

Detailed description: This system contains measures 108 to 112. The Acc. part continues with the eighth-note triplet pattern. The Pno. part is marked 'Allegro moderato' with a tempo of ♩ = 96 (♩ = 72) and 'p'. It features a melodic line in the right hand, marked '8<sup>va</sup>' (octave), and a bass line in the left hand. A 'SB' marking is present in measure 112.

**Y** Andante semplice

109  $\text{♩} = 72$

Acc.

Acc. *p* **Allegro con ansioso**  $\text{♩} = 144$  ( $\text{♩} = 72$ )

*p*

Pno.

Pno. *f* **Allegretto molto appassionato**  $\text{♩} = 72$

*sim.*

*8va*

*Ped.*



112

Acc.

Acc.

Pno.

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

*p* **Andante**  $\text{♩} = 72$

*p poco espress.*

*8*

*Ped.*



114

Acc.

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

*mf*

Pno.

Pno.

**Z**

115

Acc.

116

Acc.

Pno.

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

8va

*p*

(8)

117

Pno.

**Andante**  
♩ = 72

*p poco espress.*

poco rit. . . . .

3-5"

**A1** **Andante poco moderato con anima**  
♩ = 72-76

120

Pno.

*mp rubato*

Ped. (Ped.) Ped. (Ped.) sim.

**B1**

125

Pno.

130 *poco rit.*

Pno.



**C1**

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

Acc.

Pno.

*Allegro in moto*  
♩ = 144  
*p con danzante*



**D1**

137 *Allegro in moto*  
♩ = 144  
*p con danzante*

Acc.

Pno.

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

Acc.

Pno.

**Presto**  $\text{♩}^3 = 216$  ( $\text{♩} = 72$ ) *f agitato*

**Andante**  $\text{♩} = 72$  *mp poco espress.*

**Andante maestoso**  $\text{♩} = 72$  *mp poco espress.*

8<sup>va</sup>

Acc.

Pno.

**E1** **A tempo**  $\text{♩} = 72$

*poco rit.*

**Presto**  $\text{♩}^3 = 216$  ( $\text{♩} = 72$ ) *f agitato*

**Andante con anima et poco sostenuto**  $\text{♩} = 72$  *mp rubato*

Ped. (Ped.) Ped.

Acc.

Pno.

(Ped.) sim.

**F1**

145

Acc.

Andante  
♩ = 72

*p poco espress.*

Pno.

**G1**

147

Acc.

Pno.

**poco rit.**

149

Acc.

3-5"

Pno.

3-5"

**H1** Andante semplice

151  $\text{♩} = 72$

*mp* come campane

**I1**



**J1** Andante semplice

157 *rit.*  $\text{♩} = 60$

*p*



**K1** *rit.*

161

*decresc.*

**Fine** app. 11 min.