

Martin Lohse

# In liquid...

for accordion and piano  
- first version -

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first version

1. *Andante semplice. Allegretto. Allegro. Allegro poco vivace*
2. *Andante. Allegro. Meno allegro*
3. *Scherzo: Allegro molto e con brio, Andante, Moderato*
4. *Allegro moderato, Andante cantabile e molto semplice. Andante cantabile e poco espressivo*

Composed 2008

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

accordion and piano  
first version

composed in 2008

**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](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 accelerandoes or decelerandoes 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 polytempo, 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.

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**first version**

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2. *Andante. Allegro. Meno allegro*
3. *Scherzo: Allegro molto e con brio, Andante, Moderato*
4. *Allegro moderato. Andante cantabile e molto semplice. Andante cantabile e poco espressivo*

The work is in three version:

1. *First version* (2008)  
Recomposition of the chamber work *In Liquid...* for violin and piano, with a new 4. movement.  
Duartion app. 23 min.
2. *Second version* (2009)  
4. movement in a shorter version.  
Duartion app. 17 min.
3. *Third version* (2011)  
Scherzo in 3. movement replaced by a cadenza.  
Duartion app. 16 min.

The work has been orchestrated in two versions for accordion and symphony orchestra :

1. *Accordion concerto, first version* (2008) corresponds to *first version* (accordion and piano)
2. *Accordion concerto, second version* (2010) corresponds to *third version* (accordion and piano)

### **Program note**

*In Liquid..* is dedicated to Bjarke Mogensen and David Lau Magnussen.

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 statical felling of time – maybe a feeling of long lost times, which lives on in our remembrance and is blending with our presence right now.

Martin Lohse 2011

### **Programnote**

*In Liquid...* er dedikeret til Bjarke Mogensen og David Lau Magnussen.

Titlen betyder: "I flydende...", og henviser især til den flydende fornemmelse af tid: Gentagelser, sekvenser og mønstrer 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 tilstede værelse her og nu...

Martin Lohse 2011

# In Liquid...

1° tempo

5

Martin Lohse 2008

First version

dedicated to Bjarke Mogensen and David Magnussen

**Andante semplice**

$\text{♩} = 72$



**Accordeon**

**Piano**

**Acc.**

**Pno.**

**Accord.**

**Pno.**

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10

Accord.

Pno.

This section contains two staves for the Accordion and one staff for the Piano. The Accordion part consists of three staves, each with a treble clef and a key signature of one sharp. The piano staff has a bass clef and a key signature of one flat. Measure 10 starts with eighth-note chords in the Accordion parts, followed by eighth-note patterns. Measure 11 begins with eighth-note chords, followed by eighth-note patterns, and concludes with a dynamic marking *f*.

11

Accord.

Pno.

This section continues with two staves for the Accordion and one staff for the Piano. The Accordion parts show eighth-note chords and patterns. The piano staff shows sustained notes. Measure 11 ends with a dynamic *f*. Measure 12 begins with eighth-note chords in the Accordion parts, followed by eighth-note patterns.

12

Accord.

Pno.

This section continues with two staves for the Accordion and one staff for the Piano. The Accordion parts show eighth-note chords and patterns. The piano staff shows sustained notes. A dynamic marking *8va* is present above the piano staff.

**A** *accel.*

13

**Accord.** *dim.*

**Pno.** *poco cresc.* *mp*

**Allegretto**  
 $\text{♩} = 108-112$

**Accord.** *poco cresc.*

**Pno.**

**Accord.** *mp* *p*

**Pno.**

21

**B** 1)

24

Accord.

Pno.

=

26

Accord.

Pno.

=

28

Bellowshake on ♫

poco a poco cresc.

Accord.

Pno.

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

30

Accord.

Pno.

=

**C**

32

Accord.

Pno.

1)

=

34

Accord.

Pno.

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

36

Accord.

Pno.

38

Bellowshake on ♪

Accord.

ff cresc.

accel.

Pno.

repeat<sup>1)</sup>

40

D  $\text{♩} = 120$

Accord.

fff sub p

Pno.

fff sub p legato

1) The accordion reduce or repeat the last beat of bar 41, until the piano and accordion meets on the first beat in bar 42.

43 **poco accel.**

Accord. { 

Pno. { 



46

Accord. { 

Pno. { 

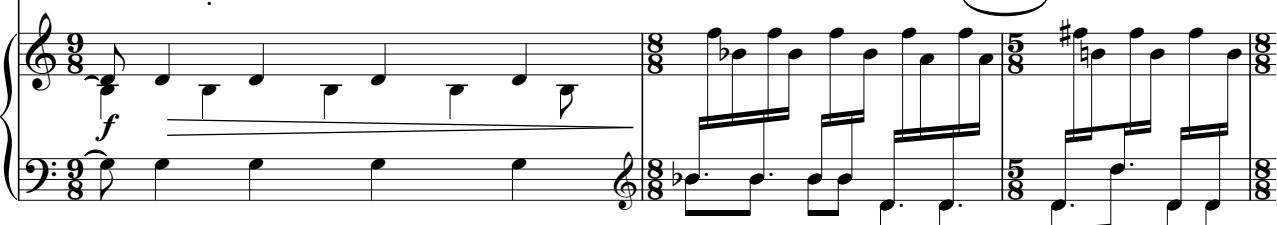


**Più allegro**

$\text{J} = 128$

48

Accord. { 

Pno. { 

**E** **accel.**

*sub p*

*pp*

sub **pp** **poco staccato**

51

Accord.

Pno.

poco cresc.

poco cresc.

Vivace  $\text{♩} = 136$  poco rit.

A tempo  $\boxed{\text{F}}$   $\text{♩} = 128$

54

Accord.

Pno.

*mp*

*p*

*pp*

58

Accord.

Pno.

61

Accord.

Pno.

*decresc.*

*decresc.*

=

G

64

Accord.

Pno.

*pp*

*pp legato*

=

67

Accord.

Pno.

H

70 *rit.*

Accord.

Pno.

*p cantabile*

=

72 *decresc.*

molto rit.

Accord.

Pno.

*ppp*

*decresc.*

*ppp*

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2° tempo

**Andante**  $\text{♩} = 72$

1) Accordion

Accord. 5  $\text{♩} = 72$

Accord. 9 **Allegro**  $\text{♩} = 80$

Accord. 11 **B**

Pno. 1) **17:16**

Detailed description: The musical score consists of four systems of music. System 1 (Andante) shows two staves for Accordion, with measure 1 containing a dynamic **p**. System 2 (Allegro) shows Accordion and Piano (Pno.) staves; the Accordion part has a dynamic **f** and a marking *con fuoco*, while the Piano part is marked *legato* and **mf**. System 3 (B) shows Accordion and Piano staves; the Accordion part has dynamics *sim.* and *poco a poco intensivo*, while the Piano part has a dynamic **mf**. System 4 (17:16) shows the Accordion and Piano parts again, with the Accordion part having a dynamic *sim.* and the Piano part having a dynamic *sim.* and a bass clef with a sharp sign.

- 1) Different sound but the same dynamic  
in left and right hand.

13

**C**

15

**D**

poco a poco cresc.

17

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

E

18

Accord.

Pno.

cresc.

19

Accord.

Pno.

20

Accord.

Pno.

f

The musical score consists of three staves for Accordion and Piano. The Accordion part (top two staves) starts with a section labeled 'E' and '18'. It features melodic lines with grace notes and dynamic markings like 'cresc.'. The Piano part (bottom two staves) provides harmonic support with sustained notes and rhythmic patterns. Measures 19 and 20 continue the musical development, maintaining the same instrumentation and style. Measure 20 concludes with a forte dynamic (f).

**F**

21

Accord.

Pno.

sub *p* *molto cresc.*

Ped.  $\wedge$  Ped.  $\wedge$  Ped.  $\wedge$  Ped.  $\wedge$

22

Accord.

Pno.

(*p*) (*p*) (*p*) (*p*) (*p*) (*p*)

Ped.  $\wedge$  Ped.  $\wedge$  Ped.  $\wedge$  Ped.  $\wedge$

23

Accord.

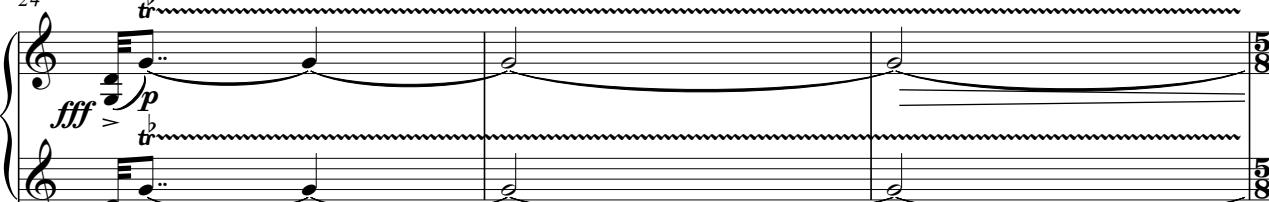
Pno.

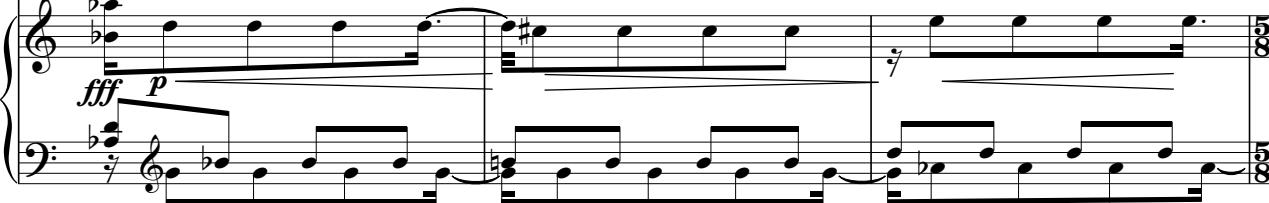
(*p*) (*p*) (*p*) (*p*) (*p*) (*p*)

Ped.  $\wedge$  Ped.  $\wedge$  Ped.  $\wedge$  Ped.  $\wedge$

**G** poco rit.

24

Accord. {  **5/8**

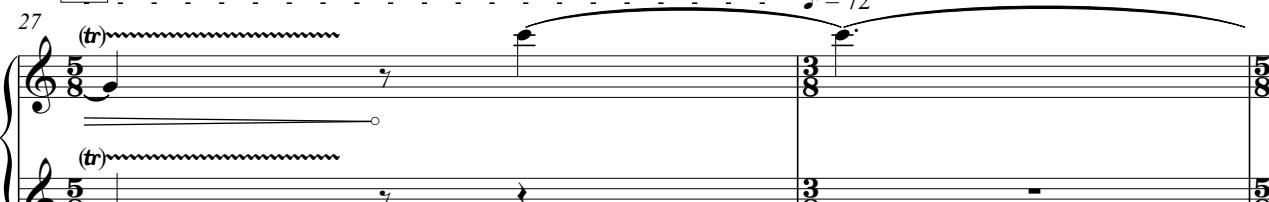
Pno. {  **5/8**

**fff p** **Lento.**      \* **Lento.**      \* **sim.**

=

**H**

27

Accord. {  **5/8**

Pno. {  **5/8**

**Meno allegro**  $\text{♩} = 72$

=

29

Accord. {  **5/8**

Pno. {  **5/8**

31

Accord.

I

Pno.

Ped.

9 16

5 8

gliss. (b)

9 16

5 8

9 16

5 8

9 16

\* Ped.

33

Accord.

J rit.

Pno.

9 16

8 8

9 16

8 8

pp

\* Ped.

35

$\text{♩} = 48$

molto rit.

Accord.

a  $\text{♩} = \text{ca. } 48$

5:4 6:4 7:4

ppp 10"

Pno.

fff \*

3° tempo  
Scherzo

**Allegro molto  
e con brio**

$\text{♩} = 120$

Accordion

$f$

$mp$



**A**

Accord.

**Andante**  
 $(\text{♩} = 80)$

Pno.

$p$

$p$



Accord.

Pno.

**B** rit.

Accord.

Pno.

**C**

Andante

$\text{d} = 80$

Pno.

**D** L'istesso tempo 1)  
Moderato  
 $(\text{d}. = 104-108)$

Accord.

Pno.

**E**

rit.

A tempo

$\text{d}. = 104$

Accord.

1) The tempo (moderato) in accordeon is independent of the tempo (andante) in the piano.

70 **F**

Accord. { *mp*

8 6 8 6 8 2 2

=

**molto rit.**

Accord. { *decresc.*

74 *p*

2 2 2 2

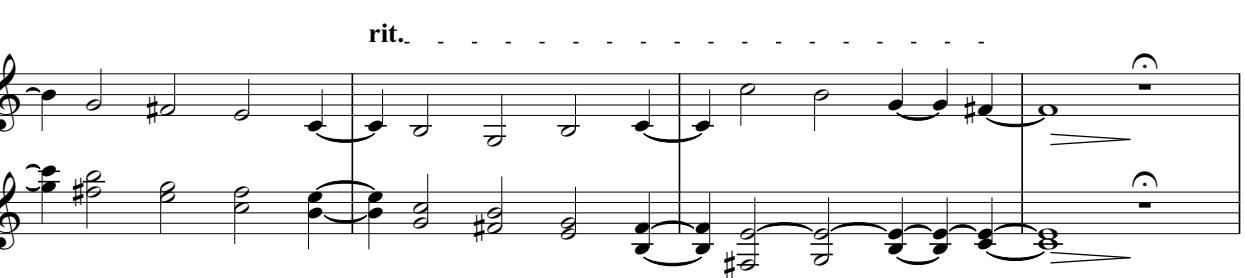
4° tempo

**Allegro moderato** $\text{♩} = 96$ 

Accordion

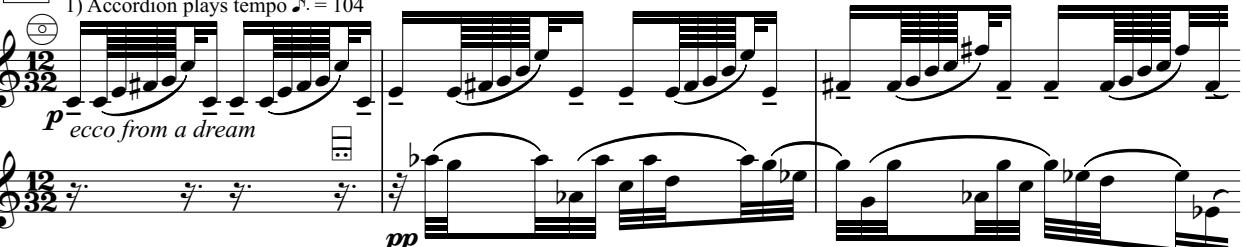
1 

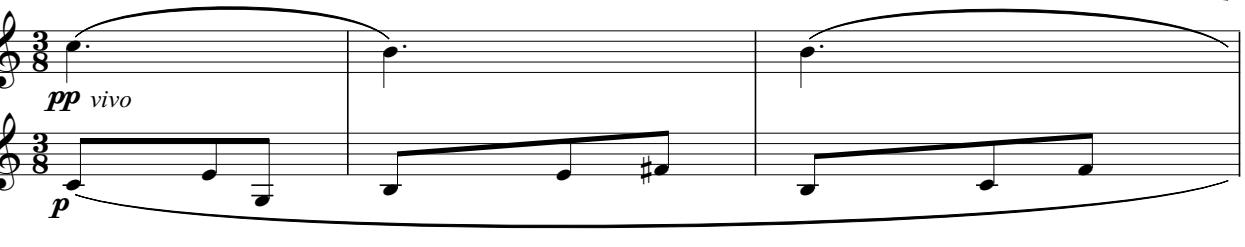
3 

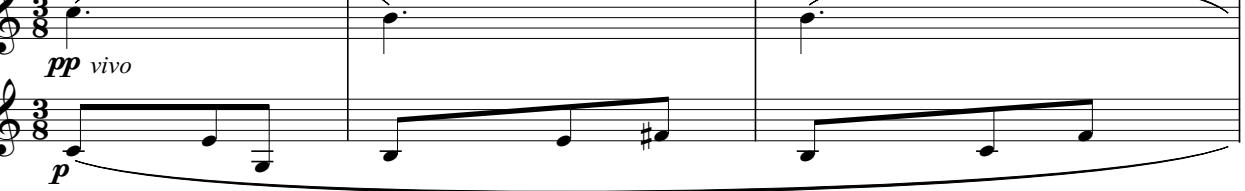
5 rit. 

**Andante cantabile e molto semplice** $\text{♩} = 80$ 1) Accordion plays tempo  $\text{♩} = 104$ 

Accordion

9 

12 

Pno. 

Pno. 

1) Accordion plays in tempo  $\text{♩} = 104$ , 12/32 in left hand and 9/32 ( $3\text{♪} + 6\text{♪}$ ) in right hand.  
Its not important that piano and accordion are exactly together bar 9-27.

**B**

15

Accord.

Pno.

=

18

Accord.

Pno.

=

22

Accord.

Pno.

ecco from a dream

pp

**C**

28 1) Accordion plays tempo  $\text{♩} = 104$

Accord.

Pno.

**D**

31

Accord.

Pno.

piano dephrase the accordion with the ff

**E** like small bells *mp*

38 like a clock *p* *ped.*

Pno.

**F**

42

Pno.

\*

F

48

Accord.

*p vivo*

=

G

57

Accord.

=

H

66

Accord.

=

75

Accord.

=

**I**

84

Accord.

Pno.

*mp* like small bells

*p* like a clock *Ped.*

**J**

91

Accord.

Pno.

diminuendo

**2**

100

Accord.

**2**

**2**

**K** Andante cantabile e molto semplice

110

Pno.

*poco a poco cresc.  
(to bar 158)*

**pp**



121

Pno.



**L**

130

Accord.

Pno.

*poco a poco cresc  
(to bar 158)*

**pp**

**p**



139

Accord.

Pno.

**p**

**pp**

**p**

148

**M**

Accord.

Pno.

156

**N**

Accord.

Pno.

164

**O**

Accord.

Pno.

(8)

v

171

Accord.

(8)

Pno.

178

Accord.

*s'va-*

fff

dim. (to the end)

Pno.

fff

dim. (to the end)

(8)

185

Accord.

ff

Pno.

ff

193 (8)

**R**

Accord.

Pno.

f

mf

8va

f

mf

=

202

**S**

Accord.

Pno.

mp

(8)

mp

=

211

**T**

Accord.

Pno.

p

p

221

**U**

Accord.

Pno.

*8vb*

*pp*



231

**V**

Accord.

Pno.

(8)

*ppp*

(8)

*8vb*

*ppp*



241

**poco rit.**

Accord.

Pno.

(8)

*al niente*

(8)

*al niente*

**Fine** app. 23 min.