

Martin Lohse

In liquid...

for accordion and piano
- second version -

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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*

Composed 2008
Revised 2009

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

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.
Duration app. 23 min.
2. *Second version* (2009)
4. movement in a shorter version.
Duration app. 17 min.
3. *Third version* (2011)
Scherzo in 3. movement replaced by a cadenza.
Duration 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 feeling 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 mønstre 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 tilstedeværelse her og nu...

Martin Lohse 2011

In Liquid...

1° tempo

Martin Lohse 2008/2009

Second version

dedicated to Bjarke Mogensen and David Magnussen

Andante semplice

♩ = 72



Accordeon

ppp poco a poco cresc.

P cantabile

Acc.

poco a poco cresc.

mf

ossia

Pno.

Accord.

Pno.

10

Accord.

Pno.

11

Accord.

Pno.

12

Accord.

Pno.

A *accel.* **Allegretto**
♩ = 108-112

13

Accord.

Pno.

poco cresc. *dim.* *dim.* *dim.* *p* *mp*



18

Accord.

Pno.

poco cresc.



21

Accord.

Pno.

mp *p* *mp*

B 1)

24

Accord.

Pno.

26

Accord.

Pno.

28

Accord.

Pno.

poco a poco cresc.

Bellowshake on ♯

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

30

Accord.

Pno.

32

Accord.

Pno.

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.

mf *cresc.*

Pno.

f *cresc.*

38

Bellowshake on

Accord.

ff *cresc.*

accel.

repeat¹⁾

Pno.

poco rit.

2)

40

D ♩ = 120

Accord.

fff *subP*

Pno.

fff *subP* *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.

cresc.



46

Accord.

Pno.



Più allegro

♩ = 128

48

Accord.

Pno.

f

E **accel.**

subp

pp

sub pp poco staccato

51

Accord.

Pno.

poco cresc.



Vivace $\text{♩} = 136$ poco rit. **F** A tempo $\text{♩} = 128$

54

Accord.

Pno.

mp *p* *pp*



58

Accord.

Pno.

61

Accord.

Pno.

decresc.



G

64

Accord.

Pno.

pp

pp legato



67

Accord.

Pno.

H

70 *rit.*

Accord.

Pno.

p cantabile



72 *molto rit.*

Accord.

Pno.


decresc. *ppp*

pp

2° tempo

Andante

♩ = 72

1)  1)

1

Accordion

p

5

Accord.

p *p*

9

Accord.

Allegro

♩ = 80

con fuoco

f

A

6 6 6 6 6 6

Pno.

legato

mf

Ped. Ped. Ped. Ped.

11

Accord.

sim.

poco a poco intensivo

B

1) *mf* 17:16 *sim.*

Pno.

sim.

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

13

Accord.

Pno.

C

15

Accord.

Pno.

D

poco a poco cresc.

17

Accord.

Pno.

1) The Ab 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

F

21

Accord.

Pno.

sub p *molto cresc.*

Ped. ^ Ped. ^ Ped. ^ Ped. ^

22

Accord.

Pno.

Ped. ^ Ped. ^ Ped. ^ Ped. ^

23

Accord.

Pno.

Ped. ^ Ped. ^ Ped. ^ Ped. ^

G poco rit..

24

Accord.

fff *p*

Pno.

fff *p*

fff p Ped. * Ped. * sim.



H

Meno allegro

♩ = 72

27

Accord.

(tr)

Pno.



29

Accord.

mf

gliss.

3

3

5 6 5

Pno.

31

Accord.

Pno.

Ped. * *Ped.* *

I

gliss. (b)

9 16



33

Accord.

Pno.

pp * *Ped.*

J *rit.*

9 16



35

Accord.

Pno.

molto rit. *a* ♩ = ca. 48

ppp 10"

fff

9 16

3° tempo Scherzo

**Allegro molto
e con brio**

♩ = 120

Accordion

Accord.

Pno.

Andante
(♩ = 80) *p*

Accord.

Pno.

B rit. -----

47

Accord.

Pno.

p

pp

And.

*

C

52 $\text{♩} = 80$

Andante

Pno.

p

poco cresc.

D

L'istesso tempo 1)

Moderato

($\text{♩} = 104-108$)

58

Accord.

mf

p

Andante 1)

mp

decresc.

rit. -----

piano only

E

64

Accord.

rit. -----

A tempo

$\text{♩} = 104$

2

2

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

70 **F**

Accord.

mp

73

//

74

Accord.

molto rit.

decresc.

p

77

Allegro moderato

♩ = 96

1

Accordion

ff

3

Accord.

5

Accord.

rit.

Andante cantabile e molto semplice

♩ = 80

1) Accordion plays tempo ♩ = 104

9

Accord.

p *ecco from a dream*

pp

Pno.

pp vivo

p

12

Accord.

Pno.

p

pp

1) Accordion plays in tempo ♩ = 104, 12/32 in left hand and 9/32 (3♩ + 6♩) in right hand.
 Its not imporent that piano and accordion are exactly togethe bar 9-27.

B

15

Accord.

Pno.



18

Accord.

Pno.

p

pp



22

Accord.

Pno.

pp

ecco from a dream

C

28 1) Accordion plays tempo ♩ = 104

Accord.

Pno.

D

31

Accord.

Pno.

piano dephrase the accordeon with the f#

E like small bells *mp*

38

Pno. like a clock *p*

Ped.

42

Pno.

*

48 **F**

Accord. *p vivo*



57 **G**

Accord.



66 **H**

Accord.



75

Accord.

I

84

Accord.

Pno.

mp
like small bells

p
like a clock

Ped.



J

91

Accord.

Pno.

diminuendo

*



99

Accord.

K Andante cantabile
poco sostenuto

107

Accord.

ecco from a dream
pp

Pno.

like small bells
mp

like a clock
p

Red.

L Andante più mosso
ma molto semplice

1) Accordion plays tempo ♩ = 104

115

Accord.

Pno.

** Red.*

118

Accord.

Pno.

Fine app. 17 min.