

Martin Lohse

Momentum

three mobile for accordion

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solo accordion

composed in 2014

Info and questions

contact composer

contact@martinlohse.com

www.martinlohse.com

1st. edition

1st. print

Published 2018

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

contact@mirror-music.com

www.mirror-music.com

Mirror Music 1-31-18027

ISBN 979-0-706798-45-5

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 polystylistic 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.

Momentum

Three mobile for accordion

The score is in exact pitch, and the proposed registers can be changed according to room and instrument etc.

The three pieces can be performed individually or as a suite.

Momentum is dedicated to Bjarke Mogensen and is in three movements:

- **Momentum I – 4-5 min** *Moderato più mosso*
Relative slow and minimalistic movement based on a long sequence of major thirds.
- **Momentum II – 3 min** *Allegro con brio, Moderato nobile con brio*
Fast movement based on a melody heard in its pure form in the middle of the pieces
- **Momentum III - 4 min** *Moderato, Andante più mosso*
Relative slow movement based on a melody which is heard in pure form in the end of the piece.

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.

- Use of multiple layers of music, which have been an important part of my music since 2000.
- 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).
- 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 *Liebestraum* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used in this work and *Concerto in tempi* from 2010.

Martin Lohse 2014

Momentum I

Moderato più mosso

$\text{♩} = 112-128$

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dedicated to Bjarke Mogensen

Accordion

1) *mp poco misterioso*
2)

Acc.

A

Acc.

B

Acc.

- 1) The dynamic in the left and right hand are equal
- 2) Accents should be played only by articulation, not with bellow

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19 **C**

Acc.

24 **D**

Acc.

29 **E**

Acc.

34

Acc.

39 **F**

Acc.

44

Acc.

G

48

Acc.

52

Acc.

H

56

Acc.

60

Acc.

I

J

65

8^{va}

Acc.



69

8

Acc.



K

73

8

Acc.



L rit.

78

8

15^{ma}

Acc.



81

(15)

Acc.

App. 4-5 min.

Momentum II

Allegro con brio

♩ = 126, ♩. = 168

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dedicated to Bjarke Mogensen

Acc.

ff *con fuoco*

8^{vb}
1) 8^{va}

S.B.

7

Acc.

13

Acc.

19

Acc.

1) The octave line is only for the first voice, the second voice is played in the standard bass.

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25

Acc.

8

31

Acc.

8

37

Acc.

8

43

Acc.

8

48

Acc.

M Moderato nobile con brio

♩ = 84

53

Acc.

mf espress.

63

Acc.

73

Acc.

poco rit.

N Allegro con brio

♩ = 126, ♩. = 168

83

Acc.

f con brio

89

Acc.



95

Acc.



100

Acc.



106

Acc.

112

Acc.



117

Acc.



123

Acc.



129

Acc.



135

Acc.


App. 3 min.


Momentum III

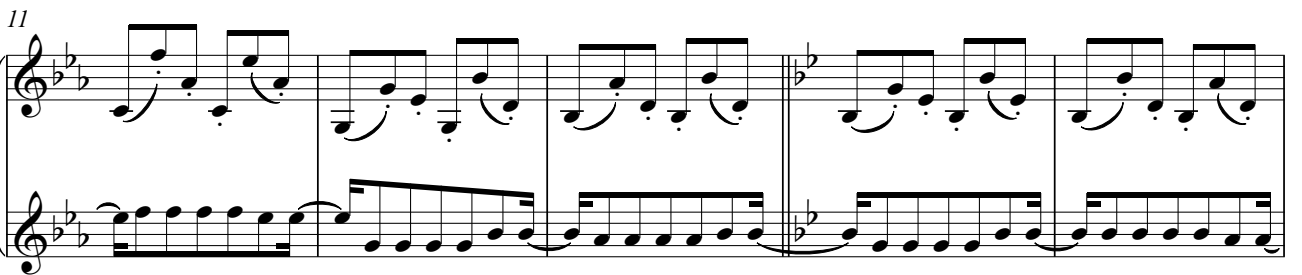
Moderato

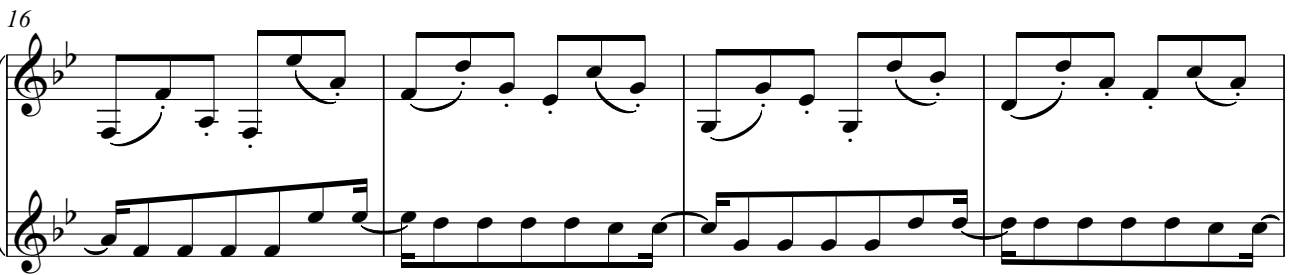
$\text{♩} = 112$

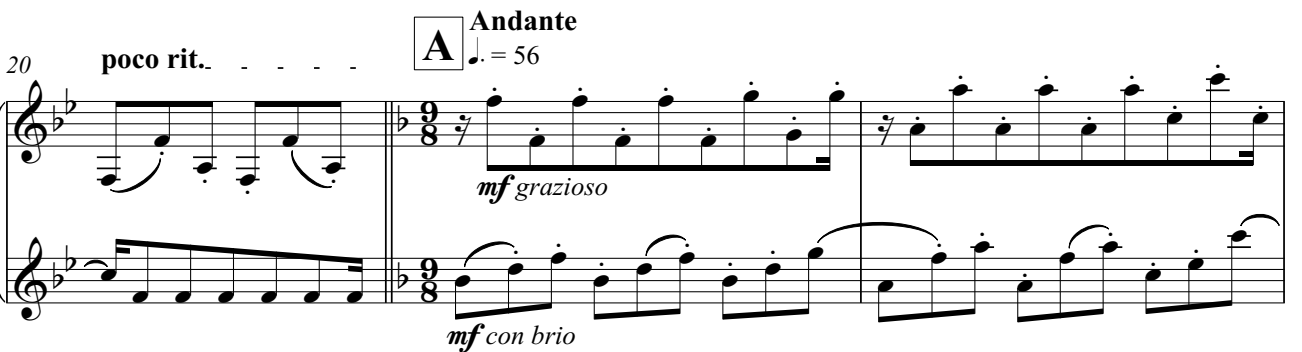
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Acc. 
mp animato e poco espress.

6 
mp dolce et poco dolente

11 

16 

20 **poco rit.** 
A **Andante** $\text{♩} = 56$
mf grazioso
mf con brio

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23

Acc.



26

Acc.



29

Acc.



32

Acc.



35

Acc.

38 *rit.* *molto rit.* *app. 3"*

Acc.



B *Andante piú mosso*
42 $\text{♩} = 64$

p maestoso con dolore

Acc.



50

Acc.



57 *rit.*

Acc.

App. 4 min.