

Martin Lohse

Concerto in tempi

for accordion
and string orchestra

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Composed 2010/2012

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Parts
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
www.mirror-music.com

Mirror Music 1-12-19027
ISBN 979-0-706807-30-0

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.

Concerto in tempi

version for accordion and string orchestra

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 a 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 *Liebestraum* (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 string orchestra

Andante semplice ¹⁾
♩ = 72

Martin Lohse 2010/2012

Accordion

Allegro con ansioso ¹⁾
♩ = 144 (♩ = 72)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Acc

5

Acc

9

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

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

13

Acc *mf*

Vn I *mf* *div.* *sim.* *f* *mf*

Vn II *f espress.* *mf*

Va *mf* *f espress.*

Vc. *f* *mf* *f*

Cb. *mf* *sim.* *f* *mf* *f*

15

Acc

Vn I *f* *mf*

Vn II *f espress.*

Va *mf*

Vc. *mf* *f*

Cb. *mf* *f* *mf* *f*

Allegro moderato
 $\text{♩} = 96$ ($\text{♩} = 72$)
 sul pont. 2)
mp
 tutti
 sul pont. 2)
p

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

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

B Andante semplice
♩ = 72

18

Acc

p

Allegro con ansioso
♩ = 144 (♩ = 72)

p

Allegro moderato
♩ = 96 (♩ = 72)

mp

p

Vn I

Vn II

Va

Vc.

Cb.

Allegro grazioso
♩ = 108 (♩ = 72)

21

Acc

mf

p poco espress.

p poco espress.

p poco espress.

Andante
♩ = 72

Vn I

Vn II

Va

Vc.

Cb.

C

23

Acc

G.P

D Andante semplice
♩ = 72

p

Allegro con ansioso ♩ = 144 (♩ = 72)

p

Allegro moderato
♩ = 96 (♩ = 72)

mp

G.P

p

G.P

Vn I

Vn II

Va

Vc.

Cb.

Andante
♩ = 72

p poco espress.

p poco espress.

p poco espress.



26

Acc

E

Allegro grazioso
♩ = 108 (♩ = 72)

mf

Allegro moderato
♩ = 96 (♩ = 72)

mp

p

Vn I

Vn II

Va

Vc.

Cb.

[illegible]

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

Allegro grazioso
♩ = 108 (♩ = 72)

G

Acc. *mf*

Vn I

Vn II

Va

Vc.

Cb.

Allegro moderato
♩ = 96 (♩ = 72)

mp

p

Andante semplice
♩ = 72

H

Acc. *p*

Allegro con ansioso ♩ = 144 (♩ = 72)

p

Allegro grazioso
♩ = 108 (♩ = 72)

mf

Vn I

Vn II

Va

Vc.

Cb.

Andante
♩ = 72

p poco espress.

Presto ♩ = 216 (♩ = 72)

ord. *ff agitato*

div. *f agitato*

ord. *f agitato*

div. *f agitato*

ff agitato

ff agitato

ff agitato

Allegro moderato
♩ = 96 (♩ = 72)

sul pont. *mp*

tutti sul pont. *p*

42

Acc

Presto
♩ = 216 (♩ = 72)

ord. 3:2

ff agitato

div. ord. 3:2

f agitato

Andante
♩ = 72

tutti

p poco espress.

ff agitato

p poco espress.

ff agitato

p poco espress.



44

Acc

I Andante semplice
♩ = 72

p

Allegro con ansioso ♩ = 144 (♩ = 72)

p

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.

mp

tutti
sul pont.!

p

Vn I

Vn II

Va

Vc.

Cb.

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

Acc. *mf*

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

Vn I *mp cresc.*

Vn II *p cresc.*

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

Vc. *p poco espress. et cresc.*

Cb. *p poco espress. et cresc.*

Allegretto molto appassionato
 $\text{♩} = 72$ ($\text{♩} = 72$)
ord. 3

Vn I *mp* *mf* *mp* *mf*

Vn II *div. ord.* *mf espress.* *mp* *mf espress.* *tutti*

Va *div.* *mp* *mf espress.* *mp* *f*

Vc. *mf* *mp* *mf* *mp* *f*

Cb. *mp* *mf* *mp* *mf*

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

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

Allegro grazioso
♩ = 108 (♩ = 72)

Acc.

53

K

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.,

Presto ♩ = 216 (♩ = 72)
ord. 3:2

Vn I

Vn II

Va

Andante ♩ = 72
tutti
p poco espress.

Vc.

Cb.

mf

mp

p

f

ff agitato

f agitato

f agitato

ff agitato

ff agitato

ff agitato

56

Acc

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

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

Vn I *ff* agitato *mp* sul pont.

Vn II *f* agitato *p* tutti sul pont.

Va *f* agitato *p* poco espress.

Vc. *ff* agitato *p* poco espress.

Cb. *ff* agitato *p* poco espress.

Andante $\text{♩} = 72$ tutti

59 **L**

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

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

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

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

Vn I *ff* agitato *mp* sul pont. *ff* agitato

Vn II *f* agitato *p* tutti sul pont. *f* agitato

Va *f* agitato *f* agitato

Vc. *ff* agitato *ff* agitato

Cb. *ff* agitato *ff* agitato

61

Acc

Vn I

Vn II

Va

Vc.

Cb.

Allegro moderato
 $\text{♩} = 96 (\text{♩} = 72)$
 sul pont.
mp

tutti sul pont.
p

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

64

Acc

Vn I

Vn II

Va

Vc.

Cb.

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

Andante semplice
 $\text{♩} = 72$
p

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

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

Andante
 $\text{♩} = 72$
 tutti
p poco espress. et cresc.

66

N

Allegro in moto
♩ = 144

mp con danzante

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.

mp cresc.

Andante semplice
♩ = 72
ord.

mp

Acc.

Vn I

Vn II

Va

Vc.

Cb.

tutti

p cresc.



68

Acc.

Vn II

71 **O**

Acc

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

Vn I

ord

ff agitato

Vn II

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

Va

f agitato

Vc.

ff agitato

Cb.

ff agitato

73

Acc

Allegro in moto $\text{♩} = 144$

Vn I

col legno

p con danzante

Vn II

Allegro in moto $\text{♩} = 144$

col legno

p con danzan

Va

col legno

p con danzante

Vc.

col legno

p con danzante

Cb.

75 **P**

Acc **Andante** ♩ = 72
mf poco espress.

Vn I **Allegro in moto** ♩ = 144
col legno

Vn II *p con danzante*

Va

Vc.

Cb.

77

Acc

Vn I

Vn II

Va

Vc.

Cb.

Presto ♩ = 216

ord. *ff agitato* 3:2

div. ord. *f agitato* 3:2

div. ord. *f agitato* 3:2

ord. *ff agitato* 3:2

ord. *ff agitato* 3:2

79 **Q**

Acc *mp con danzante*

Va *Andante semplice*
♩ = 72
tutti
mp

82 **R**

Acc

Vn I *Presto* ♩ = 216 (♩ = 72)
ff *agitato*

Vn II *tutti*
f *agitato*

Va

Vc. *Presto* ♩ = 216 (♩ = 72)
ff *agitato*

Cb. *ff* *agitato*

84

Acc

Vn I

Vn II

Va

Vc.

Cb.

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

ff agitato

f agitato

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

ff agitato

ff agitato

p con danzante

p con danzante

86

Acc

Vn I

Vn II

Va

Vc.

Cb.

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

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

88

Acc

Vn I

Vn II

Va

Vc.

Cb.

90

Acc

Vn I

Vn II

Va

Vc.

Cb.

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

ord. $3:2^{\text{nd}}$

ff *agitato*

ord. $3:2^{\text{nd}}$

f *agitato*

div. ord. $3:2^{\text{nd}}$

f *agitato*

ord. $3:2^{\text{nd}}$

ff *agitato*

ord. $3:2^{\text{nd}}$

ff *agitato*

T Allegro grazioso
♩³ = 108 (♩ = 72)

Acc

Vn I

Vn II

Va

Vc.

Cb.

Andante, ma molto appassionato
♩ = 72

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

mf *f* *mf* *f* *mf*

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

f *mf* *f* *f*

mf *f* *mf* *f*

U Andante semplice
♩ = 72

Acc

Vn I

Vn II

Va

Vc.

Cb.

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.

mp *p*

Andante ♩ = 72
p poco espress.

Andante maestoso
♩ = 72
ord.

mp poco espress
Allegro in moto ♩ = 144
p con danzante

p poco espress *p poco espress* *p poco espress* *p poco espress*

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

98

Acc

mf

Allegro moderato
 $\text{♩} = 96$ ($\text{♩} = 72$)
 sul pont.

mp

p

Andante
 $\text{♩} = 72$

p poco espress.

p poco espress.

p poco espress.

Vn I

Vn II

Va

Vc.

Cb.

100

Acc

V

G.P

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

mp

p

G.P

G.P

Vn I

Vn II

Va

Vc.

Cb.

X

105

Acc

Allegro grazioso
♩ = 108 (♩ = 72)

mf

Andante maestoso
♩ = 72
ord.

Vn I

mp

p poco espress

Vn II

p

p poco espress

Va

p poco espress

Vc.

p poco espress

Cb.

p poco espress

SB

107

Acc

SB

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.

Vn I

mp cresc.

Vn II

Andante
♩ = 72

p cresc.

Va

p poco espress. et cresc.

Vc.

p poco espress. et cresc.

Cb.

p poco espress. et cresc.

109

Y **Andante semplice**
♩ = 72

Acc

Allegro con ansioso ♩ = 144 (♩ = 72)

p

Allegretto molto appassionato
♩ = 72 (♩ = 72)
ord.

Vn I

mp *mf* *mp* *mf*

Vn II

mf espress. *mp* *mf espress.* *tutti*

Va

mp *mf espress.* *mp*

Vc.

mf *mp* *mf* *mp*

Cb.

mp *mf* *mp* *mf*

Allegro grazioso
♩ = 108 (♩ = 72)

113

Acc

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.

Vn I

mp

Vn II

p

Va

p poco espress.

Vc.

p poco espress.

Cb.

p poco espress.

Z

115

Acc

Allegro moderato
♩ = 96 (♩ = 72)

Vn I

mp

Vn II

p

poco rit. **3-5"**

117

Vn I

Vn II

Andante
♩ = 72

Va

p poco espress.

Vc.

p poco espress.

Cb.

p poco espress.

A1 Andante poco moderato con anima $\text{♩} = 72-76$

120 ord.

B1

Vn I *mp*

Vn II *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Va *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *p*

Cb. *p*

3) sim.

127 *poco rit.*

Vn I *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vn II *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Va *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *p*

Cb. *p*

3) The bracket shows the time signature in the voice. (4/4 in vn II and va)

ISBN 979-0-706807-30-0 Mirror Music 1-12-19027

poco rit..

140

Acc

Andante $\text{♩} = 72$

mp poco espress.

Vn I

p con danzante

Vn II

Va

col legno

p con danzante

Vc.

col legno

p con danzante

Cb.

col legno

p con danzante

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

ord. 3:2

ff agitato

f agitato

ff agitato

ff agitato

E1 A tempo $\text{♩} = 72$

142

Acc

Andante poco moderato con anima $\text{♩} = 72$

Vn I

mp

Vn II

mp pp mp pp mp pp mp

Va

mp pp mp pp mp pp mp

Vc.

3) pizz. *p* sim.

Cb.

3) (arco) *p* sim.

3) The bracket shows the time signature in the voice. (3/4 in vn I, vc and cb and 4/4 in vn II and va)

F1

145

Acc

Andante
♩ = 72

p poco espress.

Vn I

Vn II

Va

Vc.

Cb.

pp mp pp mp pp mp pp mp



G1

148

Acc

poco rit.

3-5''

Vn I

Vn II

Va

Vc.

Cb.

pp mp pp mp pp mp pp mp

H1 Andante semplice
♩ = 72

I1 rit.

Vn I *p poco espress.*

Vn II *p poco espress.*

J1 Andante semplice
♩ = 60

Acc *p*

Vn II *p*

Va *p*

K1 rit.

Acc *decresc.*

Vn II

Va *p decresc.*

Vc. *ord.* *p decresc.*

Cb. *p decresc.*

Fine app. 11 min.