

Martin Lohse

# Echoes off cliffs

for accordion and live electronics

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for accordion  
and live electronics

Composed 2021

Supported by The Danish Arts Foundation

**Martin Lohse**  
**Echoes off cliffs**

work for accordion and live electronics

composed in 2021

with support from  
The Danish Arts Foundation  
dedicated to Bjarke Mogensen

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1st. print

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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 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.

## Technical setup

- 6 independent loudspeakers
- 2 microphones, mounted on the accordion
- Mixer, 8(9)\* inputs and 8(9)\* outputs
- Audio interface, 2 inputs and 6(7)\* outputs
- Computer running Max 8 software (or later)
- Foot switch connected to computer

\* if using click track directly from Max

## Technical setup, first performance

### Loudspeakers

- 6x l'acoustics X12 (Speakers)
- 2x l'acoustics SB15P (Sub)

### Mixing console

- Yamaha DM1000

### Microphones

- 2x DPA 4099 (mounted on the accordion)

### Computer

- Macbook Pro (2017) with Max 8 software
- Apogee Element 88 audio interface

### Foot switch

- Yamaha FC 5 sustain pedal
- Audiofront, Midi Expression (Jack to USB adapter)

For the first performance, the microphones were patched to inputs on the mixing console. From there, they were routed (pre fader) via the audio interface to Max. Also, the microphones were used to general amplification of the accordion.

For the solo- and delay-parts of the music, the amplified sound of the accordion was kept quite subtle and natural across loudspeaker 1 and 2 with a small amount of digital reverb. In the other parts of the music, the amplified accordion-sound was still primarily located in loudspeaker 1 and 2, but also spread across loudspeaker 3, 4, 5 and 6, while a larger amount of digital reverb was added, primarily in loudspeakers 3, 4, 5 and 6. Changing between these two accordion-sounds was achieved by routing the microphones into two pairs of channels simultaneously and giving each pair of channels their own routing, reverb and eq. With this approach, it was easy to crossfade between these "sounds" through the different parts of the music.

The six outputs from the audio interface were patched via ADAT optical to the mixer and, from there,

routed to each of the six loudspeakers. In addition to that, two subwoofers were added to support sub-bass. One subwoofer was located near loudspeaker 3 and supported loudspeaker 2, 3 and 4, while the other was located by loudspeaker 6 and supported loudspeaker 5, 6 and 1.

The footswitch was located on stage, by the musician, while the computer running Max was at the FOH-position, so a CAT6-based active USB-extender was used.

For the delay-parts, it is very important that the live-sound of the accordion has the same loudness and tone color as the individual delays. To achieve this, the input sensitivity in the Max-patch was fine-tuned. This was done by first setting the level of the audio files (letter A and B etc in the score) and afterwards adjusting the input sensitivity to get a coherent accordion-sound across all loudspeakers.

For large outdoor spaces, the playback level of the audio files had to be quite loud and thus, the input sensitivity had to be turned down. While for smaller indoor venues, the playback level of the audio files had to be soft and so the input sensitivity had to be turned up, so the delays of the accordion would be loud enough.

For the first performance, the musician did not need the clicktrack from Max, because he could clearly hear and follow the delays from the loudspeakers and was supported by a visual metronome on stage. Other musicians may prefer to hear the click track via in-ear monitoring from Max.

Jesper Andersen, June 2021

## **Program note**

### **Echoes off cliffs**

**for accordion and live electronics**

dedicated to Bjarke Mogensen

The time of the Earth

The time of the Cliff

The time of Man

Entwining

Echoes

Martin Lohse 2021

M  
W

# Echoes off cliffs

7

①

②

**A** Largo ♩ = 50-56

Martin Lohse 2021  
dedikeret til Bjarke Mogensen  
supported by the Danish Arts Foundation

Electroacoustic

mp

Accordion

ord.

ord.

mp



Ea.

4

ord.

ord.

ord.

Acc

p

p

mp



Ea.

7

ord.

ord.

ord.

Acc

mp

Martin Lohse © All rights reserved

1) Please do not follow the pulse of the delays!    2) Accelerando from app. ♩ = 96-108 to ♩. = 96-108 or faster

17

Ea.

Acc.

**x5**      **x5**      **x3**      **x3**

1-2: 3: 4-5:      1-2: 3: 4-5:      1: 2: 3:      1: 2: 3:

slow → fast → very slow      slow → fast → slow      slow → fast → slow      slow → fast → very slow

*pp* → *mp* → *ppp*      *pp* → *mp* → *ppp*      *pp* → *mp* → *pp*      *pp* → *mp* → *pp*

*pp*

20      **Moderato** ♩ = c. 96      **molto rit.**      ⑥

Ea.

Acc.

*p rubato e legato*

26      ⑦      **C** **Largo** ♩ = 50-56

Ea.

Acc.

*mf*

*p*      *mp*

ord.      ord.

30

Ea.

Acc.

→ *ord.* →

*p*

*pp*

*p*



- ⑧ **Delay A** (evt med clicktrack)  
 Delay 1, 1200 ms  
 Delay 2, 2000 ms  
 Delay 3, 2800 ms (feedback, -1.1 db)

34

Ea.

Acc.

**Largo**

*mp*



⑨

⑩

**D** **Largo** ♩ = 50-56

35

Ea.

Acc.

*pp*

*pp*

**x5**

1-2: 3: 4-5:  
 slow → fast → very slow  
*pp* → *mp* → *ppp*

1)

**x5**

1-2: 3: 4-5:  
 slow → fast → very slow  
*pp* → *mp* → *ppp*

39

Ea.

Acc.

**x5**  
1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → slow  
*pp* → *mp* → *pp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*



42

Ea.

Acc.

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

**x5**  
1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → slow  
*pp* → *mp* → *pp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*



45

Ea.

Acc.

**11**  
molto rit.

*p* rubato e legato

*pp*

**E** Largo ♩ = 50-56

52

Ea.

Acc.

*mp*

ord.

*p*

*pp*

*p*

56

Ea.

Acc.

*pp*

*p*

*pp*

ord.

59

Ea.

Acc.

ord.

ord.

13

**Adagio**

♩ = 64

Delay B (med clicktrack)

Five delays accordion:

4♩ + 4♩ + 3♩ + 2♩ + 2♩

62

Ea.

Acc.

71

Ea.

Acc

80

Ea.

Acc

89

Ea.

Acc

97

Ea.

Acc

105

**F 14** **Largo** ♩ = 50-56 **15**

Ea.

Acc

111

Ea.

Acc

**x5** **x5** **x4** **x4**

1-2: 3: 4-5: 1-2: 3: 4-5: 1-2: 3-4: 1-2: 3-4:

slow → fast → very slow slow → fast → very slow slow → fast → moderate slow → moderate → very slow

*pp* → *mp* → *ppp* *pp* → *mp* → *ppp* *pp* → *mp* → *p* *pp* → *mp* → *pp*

114

Ea.

Acc

**x4**  
1-2: 3-4:  
slow → fast → moderate  
*pp* → *mp* → *p*

**x4**  
1-2: 3-4:  
slow → moderate → very slow  
*pp* → *mp* → *pp*

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

116

Ea.

Acc

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*

118 **G** Largo ♩ = 50-56

Acc

*ff con fuoco*

123

Acc

127 **H**

Ea.

*p*

16

131

Ea.

18

134

**I Andante moderato**

$\text{♩} = 64-84$

Acc

*p*

*mp molto rubato*

138

Acc

141

Acc

144

Acc

148

Acc

152

Acc

156

Acc

160

Acc

164

Acc

167 *rit.* *molto rit.*

Acc

19 **J** **Largo** ♩ = 50-56  
8<sup>va</sup>

170

Ea.

1) *p* *semplice*

Acc

175 (8)

Ea.

Acc

Up to letter L: Use wind noise from bellows and click noise by slowly letting the nail run across the bellows.  
Use it only sparingly to match the audio files

179

Ea.

Acc

183

Ea.

Acc

**20** **K** *Andante moderato*  
♩ = 76-84

188

Acc

193

Acc

*Andante moderato*  
♩ = 80

198

**L**

Acc

*mp*  
*rubato*

201

Acc

204 *poco rit.*

Acc

**A tempo**  
Bellowshake

207 *mf*

Acc

211 *mf*

Acc

215 *piu f*

Acc

add octave register in both hands (up)

218

Acc

221

Acc

224 *mp* *rubato*

Acc

227

Acc

230

Acc

232 *rit.*

Acc

234 *molto rit.*

Acc

21 **M**

237 *Largo* ♩ = 50-56

Ea.

Acc

242

Ea.

Acc

*x5*

1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

*trem.*

*x5*

1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

*trem.*

244

Ea.

Acc.

**x5**  
1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → slow  
*pp* → *mp* → *pp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*

trem.

**Adagio**  
♩ = 64

**22**

**Delay B (med clicktrack)**  
Five delays accordion:  
4♩ + 4♩ + 3♩ + 2♩ + 2♩

246

Ea.

Acc.

*p* poco a poco cresc.

255

Ea.

Acc.

*mp* poco a poco cresc.

263

Ea.

Acc.

270

Ea.

Acc.

277

Ea.

Acc.

*mf*

286

Ea.

Acc

*decresc.*

295

Ea.

Acc

304

Ea.

Acc

*8va*

*p decresc.*

313

Ea.

Acc

322

23

Ea.

Acc

24

**N** **Largo** ♩ = 50-56

330

Ea.

Acc

ord.

ord.

334

Ea.

Acc.

ord.

ord. → wavy line → ord. → wavy line



338

Moderato ♩ = c. 96

molto rit. . . .

25

Ea.

Acc.

8va

*p rubato e legato*



26

344

O Largo ♩ = 50-56

Ea.

Acc.

*mf*

x5

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

trem.

x5

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

trem.

x5

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

trem.

347

Ea.

Acc.

**x5**

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x5**

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x5**

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

trem.

**27** **Adagio**  
♩. = 64  
**Delay B (med clicktrack)**  
Five delays accordion:  
4♩ + 4♩ + 3♩ + 2♩ + 2♩

350

Ea.

Acc.

**x5**

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

trem.

*p poco a poco cresc.*

6/16

356

Ea.

Acc.

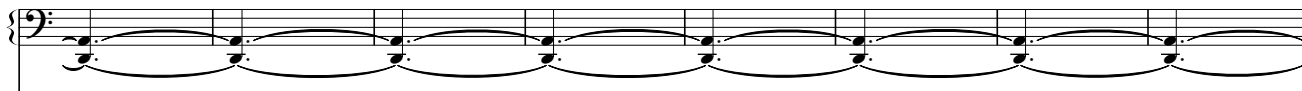
364

Ea.

Acc.

*mp poco a poco cresc.*

372

Ea. 

Acc 

380

Ea. 

Acc 

388

Ea. 

Acc 

396

Ea. 

Acc 

404

Ea. 

Acc 

412

Ea. 

Acc 

420

Ea.

Acc.

Largo  $\text{♩} = 50-56$

*mp*

*p*

441

Ea.

Acc.

ord.

*p*

445

Ea.

Acc.

ord.

*pp*

449

Ea.

Acc.

*p rubato e legato*

molto rit.

30

31  
455 **Q** Largo ♩ = 50-56

Ea.

*mp*



Ea.

459

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

Acc.

trem.



Ea.

462

**x5**  
1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → slow  
*pp* → *mp* → *pp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*

Acc.

trem.

**32** Delay A (evt med clicktrack)  
 Delay 1, 1200 ms  
 Delay 2, 2000 ms  
 Delay 3, 2800 ms (feedback, -1.1 db)

27

464

**Largo** ♩ = 51

Ea.

Acc.

ord.

*mp*

465

**33**

**34** R

**Largo** ♩ = 50-56

Ea.

Acc.

*mf*

*pp*

*p*

*mp*

ord. → wavy → ord. → wavy → ord.

471

**35**

Ea.

Acc.

*p*

*pp*

*p*

ord. → wavy → ord. → wavy

ord. → wavy

475

**S**

**Andante** ♩ = 76-84

Acc.

ord.

*mp rubato et legato*

*p*

481

**Più mosso** ♩ = 84-92

Acc.

487

Acc

493

Acc

499

Acc

poco rit. . . . . Andante  $\text{♩} = 76-84$

*mp rubato et legato*

*p*

505

Acc

poco rit. . . . .

511

Ea.

Acc

T

36

*p*

*pp*

515

Ea.

Acc

*pp*

37

**Fine** app. 45-50 min.