



Martin Lohse

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Ad Passum

Concerto piccolo II
for accordion, brass ensemble and
percussion

Martin Lohse
Ad Passum W. 67c

Concerto piccolo II
for accordion, brass ensemble and percussion
duration:c. 4'

composed in 2025/2026

dedicated to
Bjarke Mogensen

Full score

1st. edition, 1st. print

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Program note

Ad Passum (Toward the movement) is inspired by the complex rhythms created when ocean waves hit the rocks. Initially sparking curiosity, it quickly transitions into a unique state of time—a feeling of being both entirely present and outside of time itself. The work opens with slow, expressive music that steadily builds in speed and intensity, eventually leading to a breakthrough of baroque elements.

The work is dedicated to Bjarke Mogensen and is a reinstrumentation of Concerto Piccolo II for accordion and symphony orchestra (2025).

Programnote

Ad Passum (Mod bevægelsen) er inspireret af de komplekse rytmer, der opstår, når havets bølger rammer klipperne. Indledningsvis vækkes nysgerrigheden, men musikken transformeres hurtigt til en særlig tidsfornemmelse – en følelse af at være både fuldstændig til stede og uden for selve tiden. Værket begynder med langsom, ekspressiv musik, der gradvist bliver hurtigere og mere intens, indtil barokmusikken bryder igennem mod værkets slutning.

Værket er tilegnet Bjarke Mogensen og er en reinstrumentation af Concerto Piccolo II for akkordeon og symfoniorkester (2025).

Martin Lohse 2026

Orchestra**Soloist**

Accordion

Brass Ensemble and Percussion

3 Cornets

2 Trumpets

Flugelhorn

2 Horns

2 Trombones

Euphonium

2 Tubas

2 Percussion

1. Timpani, vibraphone

2. Marimba

Orchestra**Solisti**

Fisarmonica [Fis.]

Complesso di ottoni e percussioni

3 Cornette (Sib) [Crt.]

2 Trombe (Sib) [Tr.]

Flicorno soprano (Sib) [Flic.]

2 Corni (Fa) [Cor.]

2 Tromboni [Tbn.]

Eufonio [Euf.]

2 Tube [Tba]

2 Percussione

1. Timpani [Timp.], vibrafono [Vibr.]

2. Marimbe [Mar.]

Performance Notes**Transposing score**

Horns in F sound a perfect fifth lower in both G- and F-clefs

Contrabasses sound an octave lower than written

All transposing instruments are written without key signatures

Accordion

Where possible, the instrument should be slightly amplified, with care taken to preserve its original timbre. Registration is at the performer's discretion; suggestions are indicated by 4', 8', and 16'

Duration: approx. 5 min.

Ad Passum

Concerto piccolo II

for accordion, brass ensemble and percussion

Martin Lohse 2025/2026

W. 67c

dedicated to Bjarke Mogensen

4/4 Lento ♩ = c. 60

Fisarmonica solo

Cornette (Sib) 1-3

Trombe (Sib) 1.2

Flicorno soprano (Sib)

1 Corno (Fa)

2

Tromboni 1.2

Trombone basso

Eufonio

Tube 1.2

Timpani

Marimba

6

Fis. solo

Crta (Sib) 1-3

Tr. (Sib) 1.2

Flic. (Sib)

1

Cor. (Fa)

2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Timp.

Mar.

pp <

A

Lento ♩ = c. 60-64

9

Musical score for various instruments. The score is divided into three measures. The instruments and their parts are:

- Fis. solo:** Flute solo, rests in all measures.
- Crta 1 (Sib) 2.3:** Clarinet in B-flat, first and second parts. Part 1 has a melodic line starting on a whole note, moving to a half note, and ending on a quarter note. Part 2 has a similar line. Dynamics: *p* (first measure), *mp* (second measure).
- Tr. (Sib) 1.2:** Trumpet in B-flat, first and second parts. Rests in all measures.
- Flic. (Sib):** Flute in B-flat, rests in all measures.
- Cor. (Fa) 1.2:** Cor Anglais in F, first and second parts. Both parts play a triplet of eighth notes. Dynamics: *p* (first measure), *mp* (second measure).
- Tbn. 1.2:** Trombone, first and second parts. Both parts play a sustained chord. Dynamics: *p* (first measure), *mp* (second measure).
- Tbn. b.:** Trombone, bass part. Rests in all measures.
- Euf.:** Euphonium. Part 1 has a melodic line starting on a whole note, moving to a half note, and ending on a quarter note. Dynamics: *p* (first measure), *mp* (second measure).
- Tba 1.2:** Tuba, first and second parts. Both parts play a sustained chord. Dynamics: *p* (first measure), *mp* (second measure).
- Timp.:** Timpani. Part 1 has a melodic line starting on a whole note, moving to a half note, and ending on a quarter note. Dynamics: *p* (first measure).
- Mar.:** Maracas, rests in all measures.

12

Fis. solo

Crta 1
(Sib) 2.3

1.
2.3. a 2

Tr.
(Sib) 1.2

Flic.
(Sib)

1
Cor.
(Fa)

2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Timp.

Mar.

15

Fis. solo

Crta 1
(Sib) 2.3

Tr.
(Sib) 1.2

Flic.
(Sib)

1
Cor.
(Fa)

2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Timp.

Mar.

p

1.

2.3. a 2

pp <

Detailed description: This is a page of a musical score for measures 15, 16, and 17. The score is arranged in a standard orchestral layout. At the top, measure 15 is indicated. The instruments listed on the left are: Flute solo (Fis. solo), Clarinet in B-flat (Crta 1 (Sib) 2.3), Trumpet in B-flat (Tr. (Sib) 1.2), Flute in B-flat (Flic. (Sib)), Cor Anglais (Fa) (1 and 2), Trombone (Tbn. 1.2), Trombone Bass (Tbn. b.), Euphonium (Euf.), Tuba (Tba 1.2), Timpani (Timp.), and Maracas (Mar.). The Clarinet part features a melodic line with a first ending (1.) and a second ending (2.3. a 2). The Cor Anglais parts play a rhythmic pattern of eighth-note triplets. The Trombone and Tuba parts provide harmonic support with sustained chords. The Euphonium part has a melodic line with a first ending. The Timpani part has a single note in measure 17 with a triplet of sixteenth notes. The Maracas part is silent. Dynamics include *p* (piano) and *pp* (pianissimo). The score is written in a key signature of one flat and a common time signature.

B Adagio $\text{♩} = \text{c. } 66$

18

Fis. solo *mp*

p 3 3 3 3 3 3 3 3 3 3 3 3

Crta (Sib) 1-3

Tr. (Sib) 1.2

Flic. (Sib) legato *pp*

Tbn. 1.2 *pp*

Tbn. b.

Euf.

Tba 1.2 *pp*

Timp. *p* per Vibr.

Mar.

21

Fis. solo

Crta (Sib) 1-3

Tr. (Sib) 1.2

Flic. (Sib)

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Vibr.

Mar.

27

Fis. solo

Crta (Sib) 1-3

1 Tr. (Sib)

2 Tr. (Sib)

Flic. (Sib)

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Vibr.

Mar.

The musical score for measures 27-29 is arranged in a multi-staff format. The top staff is for Flute solo (Fis. solo), with a treble clef and a key signature of one sharp (F#). It features a melodic line with a long slur across the three measures. The second staff is for Clarinet (Crta) in Sib, with a treble clef and a key signature of one sharp (F#), playing a triplet accompaniment. The third and fourth staves are for Trumpets (Tr.) in Sib, with a treble clef and a key signature of one sharp (F#), playing a rhythmic triplet pattern. The fifth staff is for Flute (Flic.) in Sib, with a treble clef and a key signature of one sharp (F#), playing a simple melodic line. The sixth and seventh staves are for Trombones (Tbn.) in Sib and Bass Trombone (Tbn. b.), with a bass clef and a key signature of one flat (Bb), playing a simple melodic line. The eighth staff is for Euphonium (Euf.), which is silent. The ninth and tenth staves are for Tubas (Tba) in Sib, with a bass clef and a key signature of one flat (Bb), playing a simple melodic line. The eleventh staff is for Vibraphone (Vibr.), with a treble clef and a key signature of one sharp (F#), playing a rhythmic triplet pattern. The twelfth staff is for Maracas (Mar.), with a treble clef and a key signature of one sharp (F#), playing a rhythmic triplet pattern. Dynamics include piano (p) for the Clarinet and Flute. Articulation marks like slurs and accents are used throughout.

30

Fis. solo

Crta (Sib) 1-3

Tr. (Sib) 1

Tr. (Sib) 2

Flic. (Sib)

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Vibr.

Mar.

D

33

Fis. solo *mf*

Crta (Sib) 1-3 *mp* 1.2. 3.

Tr. (Sib) 1.2

Flic. (Sib)

Cor. 1 (Fa) 2 *p*

Tbn. 1.2 *p*

Tbn. b. *p*

Euf. *p*

Tba 1.2

Vibr.

Mar.

35

Fis. solo

Crta 1.2
(Sib) 3

Tr.
(Sib) 1.2

Flic.
(Sib)

Cor. 1
(Fa) 2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Vibr.

Mar.

E

37

Fis. solo

mf

Crta 1.2
(Sib) 3

Tr.
(Sib) 1.2

Flic.
(Sib)

Cor. 1
(Fa) 2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Vibr.

mp

Mar.

mf

39

Fis. solo

Crta 1.2
(Sib) 3

Tr.
(Sib) 1.2

Flic.
(Sib)

Cor. 1
(Fa) 2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Vibr.

Mar.

F

41

Fis. solo

1.2
Crtá
(Sib)

3

Tr.
(Sib) 1.2

Flic.
(Sib)

Cor. 1
(Fa) 2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Vibr.

Mar.

The musical score for measures 41 and 42 is written in 3/4 time with a key signature of one flat (B-flat). The score includes the following parts:

- Fis. solo:** Treble clef, melodic line with slurs and accents.
- 1.2 Crtá (Sib):** Treble clef, rhythmic accompaniment with eighth notes.
- 3:** Treble clef, rhythmic accompaniment with eighth notes.
- Tr. (Sib) 1.2:** Treble clef, rests.
- Flic. (Sib):** Treble clef, rests.
- Cor. 1 (Fa) 2:** Treble clef, sustained chords with a slur.
- Tbn. 1.2:** Bass clef, rhythmic accompaniment with eighth notes.
- Tbn. b.:** Bass clef, sustained notes with a slur.
- Euf.:** Bass clef, sustained notes with a slur.
- Tba 1.2:** Bass clef, rests.
- Vibr.:** Treble clef, melodic line with a slur, marked *8va* and *mf*.
- Mar.:** Treble and bass clefs, complex rhythmic accompaniment with slurs and accents, marked *f*.

43

Fis. solo

1
2
Crta
(Sib)

3

Tr.
(Sib) 1.2

Flic.
(Sib)

Cor. 1
(Fa) 2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

(8)

Vibr.

Mar.

45

Fis. solo

1
2
Crta
(Sib)

3

Tr.
(Sib) 1.2

Flic.
(Sib)

Cor. 1
(Fa) 2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

(8)

Vibr.

Mar.

7 G
16 Adagio $\text{♩} = 69$

47

Fis. solo

1
2
Crt. (Sib)

3

Tr. (Sib) 1.2

Flic. (Sib)

Cor. 1 (Fa) 2

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2

Vibr.

Mar.

mf

p

(8)

4/8 H

52

Fis. solo

Crta (Sib) 1-3

1 Tr. (Sib)

2

Flic. (Sib)

Cor. 1 (Fa) 2

Tbn. 1 2

Tbn. b.

Euf.

Tba 1.2

Vibr.

Mar.

58

Fis. solo

Crta (Sib) 1-3

Tr. (Sib) 1.2

Flic. (Sib)

Cor. 1 (Fa) 2

Tbn. 1 2

Tbn. b.

Euf.

Tba 1 2

Vibr.

Mar.

63

Fis. solo

Crta (Sib) 1-3

Tr. (Sib) 1.2

Flic. (Sib)

Cor. 1 (Fa) 2

Tbn. 1 2

Tbn. b.

Euf.

Tba 1 2

Vibr.

Mar.

68

Fis. solo

Crta (Sib) 1-3

Tr. (Sib) 1.2

Flic. (Sib)

Cor. 1 (Fa) 2

Tbn. 1 2

Tbn. b.

Euf.

Tba 1 2

Vibr.

Mar.

I

72

Fis. solo

Two staves of music for the piano solo. The right hand features a complex, rhythmic melody with many slurs and accents. The left hand provides a harmonic accompaniment with similar rhythmic patterns.

1
2
Crta
(Sib)

Staff for Corno 1 and 2. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *mp*.

3
mp

Staff for Corno 3. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *mp*.

Tr.
(Sib) 1.2

Staff for Trumpet 1 and 2. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *mf*.

Flic.
(Sib)

Staff for Flugelhorn. The music consists of a series of chords and dyads, mostly sustained.

1
2
Tbn.

Staff for Trumpet 1 and 2. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *p*.

Tbn. b.

Staff for Trumpet Bb. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *p*.

Euf.

Staff for Euphonium. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *p*.

1
2
Tba

Staff for Tuba 1 and 2. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *p*.

Vibr.

Staff for Vibraphone. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *mf*.

Mar.

Staff for Maracas. The music consists of a series of chords and dyads, mostly sustained. The dynamic marking is *mf*.

76

Fis. solo

Crta 1.2
(Sib) 3

Tr.
(Sib) 1.2

Flic.
(Sib)

Tbn. 1
2

Tbn. b.

Euf.

Tba 1
2

Vibr.

Mar.

80

Fis. solo

Crta 1.2
(Sib) 3

Tr. 1.2
(Sib)

Flic.
(Sib)

Tbn. 1
2

Tbn. b.

Euf.

Tba 1
2

Vibr.

Mar.

rit.

85 **J** Lento ♩ = c. 60

Fis. solo
mp *p*

Crta 1.2 (Sib) 3
p

Tr. 1.2 (Sib)
solo

Flic. (Sib)
mf *mp*

Tbn. 1 2

Tbn. b.

Euf.

Tba 1 2

Vibr.
per Timp.

Mar.
p



app. 4-5" *Largo* ♩ = c. 42-44

90 *rit.*

Fis. solo

Crta 1.2 (Sib) 3

Tr. (Sib) 1.2

Flic. (Sib)

Tbn. 1.2

Tbn. b.

Euf.

Tba 1 2

Timp.

Mar.

mp

gva

1. 2.

3.

1.

2.

3

102

Fis. solo
mp *pp*

Crta (Sib) 1-3

Tr. (Sib) 1.2

Flic. (Sib)
p
p

Cor. 1 (Fa) 2
p

Tbn. 1.2

Tbn. b.

Euf.

Tba 1.2
a 2
p

Timp.
pp

Mar.

Detailed description of the musical score: The score is for page 102 and consists of ten staves. The first staff is for Flute solo, with dynamics *mp* and *pp*. The second staff is for Clarinet (Sib) 1-3. The third staff is for Trumpet (Sib) 1.2. The fourth staff is for Flute (Sib), with dynamics *p*. The fifth staff is for Cor 1 (Fa) 2, with dynamic *p*. The sixth staff is for Trombone 1.2. The seventh staff is for Trombone b. The eighth staff is for Euphonium. The ninth staff is for Tuba 1.2, with dynamic *p* and a first ending bracket labeled 'a 2'. The tenth staff is for Timpani, with dynamic *pp*. The eleventh staff is for Maracas, with two staves (treble and bass clef).

Complete Orchestral Works by Martin Lohse

CATALOG EXTRACT – APRIL 2026 | 26 WORKS

ORCHESTRA (Cat. No. 1.1)

Transition W. 62b (2022/2025) – 13.5' – acc, brass and str. orch.

Transition W. 62 (2022) – 13.5' – orch.

Symphony in One Movement W. 58 (2020) – 25' – orch.

Moto Immoto W. 35 (2009/2018) – 11' – orch.

Magma W. 11 (2001) – 15' – youth orch.

Lurid Light W. 5 (1998) – 19' – orch.

One Minute for a C-Major prep. (1995) – 1.5' – str. orch.

CONCERTO (Cat. No. 1.2)

Ad Passum W. 67c (2025/2026) – 5' – acc & brass orch.

Double Concerto in G W. 51c (2018/2025) – 27' – rec, cemb & str. orch.

Fast Track W. 49d (2025) – 8.5' – 2 acc & orch.

Accordion Concerto No. 3 W. 67 (2025) – 23' – acc & orch.

Concerto Piccolo II W. 67b (2025) – 12' – acc & orch.

Accordion Concerto No. 2 W. 64 (2024) – 23' – acc & orch.

Concerto Piccolo I W. 63 (2023) – 11' – acc & orch.

In Liquid... W. 29c (2008/2010/2019) – 16' – acc & str. orch.

Double Concerto in G W. 51 (2018/2025) – 27' – rec, cemb & str. orch.

Collage de Temps W. 41 (2013) – 24' – pno & sinf.

Concerto in Tempi W. 34f (2010/2012) – 11' – acc & str. orch.

In Liquid... W. 29b (2008/2010) – 16' – acc & orch.

In Liquid... W. 29 (2008) – 27' – acc & orch.

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Moto Immoto W. 35g (2009/2016) – 11' – sinf.

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Forandring W. 12 (2002) – 7' – youth orch.

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Den Standhaftige Tinsoldat W. 21 (2004) – 17' – flexible ens.