

Martin Lohse

In liquid...

accordion concerto
for accordion and string orchestra

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2. *Andante. Allegro. Meno allegro*
3. *Cadenza: Quasi improvvisazione. Allegro moderato*
4. *Andante cantabile e molto semplice*

Composed 2008
Revised 2010/2019

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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 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.

Program note

1. *Andante semplice. Allegretto. Allegro. Allegro poco vivace*
2. *Andante. Allegro. Meno allegro*
3. *Cadenza: Quasi improvvisazione. Allegro moderato*
4. *Andante cantabile e molto semplice*

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.

In Liquid... is dedicated to Bjarke Mogensen, and is an instrumentation of *In liquid...* (accordion concerto, second version) for accordion and symphony orchestra.

Duration app. 16 min.

Martin Lohse 2019

Programnote

1. *Andante semplice. Allegretto. Allegro. Allegro poco vivace*
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Titlen betyder: "I flydende...", og den 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...

In Liquid... er dedikeret til Bjarke Mogensen og er en instrumentation af *In liquid...* (akkordion koncert, anden version) for akkordion og symfoniorkester

Varighed ca. 16 min.

Martin Lohse 2019

In liquid...

for accordion and string orchestra

Andante semplice

♩ = 72

A

Martin Lohse
composed 2008/2010/2019
dedicated to Bjarke Mogensen

Violin I *div. a 2* *p* *mp* *mp*

Violin II *div. a 2* *p* *mp* *mp*

Viola *p* *pizz.* *arco* *pp* *p* *mp* *pizz.* *arco* *p* *mp*

Violoncello *p* *pp* *pizz.* *mp* *mf*

Contrabass *p* *mf* *mp*

B

C

Acc. *pp* *poco a poco cresc.*

Vln. I *mf* *mf* *p*

Vln. II *mf* *p*

Vla. *pizz.* *arco* *mf* *mp* *mf* *tutti* *p*

Vc. *mf* *f* *arco* *p*

Cb. *mf* *f* *p*

1) The accordion should play an even accelerando from bar 17-26

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23

Acc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ossia

26

Accord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28 *8^{va}* **D**

Accord.

Vln. I

Vln. II *tutti*

Vla.

Vc.

Cb.

dim.

p

30 *accel.* **E** *Allegretto* ♩ = 108

Acc.

Vln. I

Vln. II

Vla. *div. a 2*

Vc.

Cb.

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

mf *mf* *mf* *p*

mp *mp* *p*

mp *p*

F

1) *accel.*

40

Acc. *poco a poco cresc.*

Vln. I *poco a poco cresc.*

Vln. II *div. a 2*
pp legato semplice

Vla. *tutti*
poco a poco cresc.

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

p

pp legato semplice

G

Bellowshake on

44

Acc. *mp*

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

H

Allegro 1)

♩ = 216 accel.

Acc. *mf cresc.*

Vln. I *mp cresc.*

Vln. II *mp*

Vla. *mp cresc.*

Vc. *mp cresc.*

Cb. *mp cresc.*

I

Acc. *ff* Bellowsshake on

Vln. I *tutti sub p molto cresc.*

Vln. II *sub p molto cresc.*

Vla. *sub p molto cresc.*

Vc. *sub p molto cresc.*

Cb. *arco sub p molto cresc.*

1) The accordion holds a steady tempo from bar 48-57, while the rest of the orchestra accelerate to the double tempo.

J Allegro
♩ = 112

57 poco accel. repeat 1)

Acc. *fff* sub *mf* *cresc.*

Vln. I *ff* *p* *cresc.*

Vln. II *f* *p* *tutti* *p* *cresc.*

Vla. *ff* *p* *cresc.*

Vc. *ff*

Cb. *ff*

61 *f*

Acc. *f*

Vln. I

Vln. II *mf*

Vla.

K accel.

65 *mf* *sub p* *poco cresc.*

Acc. *mf* *sub p* *pp* *poco cresc.*

Vln. I *mf* *trem.* *pp* *trem.* *poco cresc.*

Vln. II *mf* *trem.* *pp* *trem.* *poco cresc.*

Vla. *mf* *pp* *trem.* *poco cresc.*

1) The accordion reduce or repeat the last beat of bar 57, until the piano and accordion meets on the first beat in bar 58.

Allegro poco vivace

♩ = 120

L

71

Acc. *mp* *p* *pp* *tr* *fingered tremolo* *sim.*

Vln. I *p* *pp* *sim.*

Vln. II *p* *pp* *fingered tremolo* *sim.*

Vla. *p* *pp* *fingered tremolo* *sim.*

M

78

Acc. *decesc.* *più p*

Vln. I *decesc.* *più p*

Vln. II *decesc.* *più p*

Vla. *decesc.*

N

84

Acc. *rit.*

Vln. I *sim.*

Vln. II *sim.*

O

88

Acc. *decesc.* *pp* *molto rit.*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *pizz*

Vla. *mp cantabile* *p* *pp*

2° tempo

1 **Andante** ¹⁾
 ♩ = 72

9 **Allegro**
 ossia ♩ = 80

A

B

1) Accordion: Different sound but the same dynamic in left and right hand.
 2) In the tom-toms the tempo in RH are a little faster than the LH, which means the tom-toms in the RH bar 3-4 slowly approach the tom-toms in the LH.

Musical score for measures 16-17. The score includes parts for Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The Accordion part features a complex rhythmic pattern with slurs and ties. The Violin I and II parts play a steady eighth-note accompaniment. The Viola part has a melodic line with slurs and ties. Dynamics include *mf* and *p*. A rehearsal mark (C) is present in the Accordion part.

Musical score for measures 18-20. The score includes parts for Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Accordion part continues with its complex rhythmic pattern, marked with *cresc.*. The Violin I and II parts play a steady eighth-note accompaniment. The Viola part has a melodic line with slurs and ties. The Violoncello and Contrabasso parts play a steady eighth-note accompaniment. Dynamics include *mf*, *p*, and *mp*. A rehearsal mark (C) is present in the Accordion part.

21 **D**

Acc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23 **E** **F**

poco rit. ♩ = 72

Acc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

29

mf 3 gliss. 3 gliss.

Vln. I

Vln. II

Vla.

Vc.

Cb.

H

I

rit.

32

gliss.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3° tempo

Accordion cadenza...
quasi improvvisazione

♩ = 96 **poco accel.** ♩ = 128 **poco accel.**

1 **Bellowsshake**
(make rhythm with bellow only)

Acc.

7 **Natural bellow**

Acc.

Moderato
accel.

13 **B**

Acc.

C Fast

18 **Bellowsshake** **Bellowsshake** **Bellowsshake**

Acc.

22 **sim.** **Bellowsshake** **Bellowsshake** **Bellowsshake** **sim.**

Acc.

27 **rit.** **Natural bellow**

Acc.

D Adagio
The rhythm is only a guideline
for the duration of the chords.

32 *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Acc.

p *f* *mp* *ff* *sub pp* *molto cresc.*

Vln. I

E Allegro moderato

$\text{♩} = 90$

37

Acc. *fff*
The a-minor chord disappear

Vln. I *f* *espress.* *ord.* *legato*

Vln. II *f* *espress.* *ord.* *legato*

Vla. *f* *espress.* *ord.* *legato*

B.B.

F molto rit.

G A tempo

$\text{♩} = 90$

41

Vln. I *p* *mf*

Vln. II *p* *mp*

Vla. *p* *p*

Vc. *pp*

Cb. *pp* *ppp*

arco

H

molto ritardando¹⁾
only accordion

47

Acc. *ff* *espress. legato* *p*

Vln. I *fff* *f* *mp* *pp*

Vln. II *fff* *f* *mp* *pp*

Vla. *fff* *f* *mp* *pp*

Vc. *fff* *mf* *p* *ff*

Cb. *fff* *p* *ff*

(a \downarrow = app. 36-40) **A tempo**
(only accordeon)

Acc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

I
54 rit. App. 5 sec.

Acc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Attacca

A Andante cantabile e molto semplice ¹⁾

$\text{♩} = 76$
 Accordeon plays tempo $\text{♩} = 96-100$

acc. *p* *ecco from a dream*

Vln. I *pp* *intimamente* *p* *semplice*

Vln. II *p* *semplice* *pp* *intimamente*

Vla. *p* *semplice* *pp* *intimamente*

B

acc.

Vln. I *pp* *intimamente*

Vln. II *pp* *intimamente*

Vla. *p*

C

12
 Acc. *p*

Vln. I *pp* *intimamente* *p* *semplice*

Vln. II *p* *semplice* *pp* *intimamente*

Vla. *pp* *intimamente*

1) The accordion plays in the "tempo" from 3. movement bar 33: $\text{♩} = 96-100$, 12/32 in the RH and 9/32 (3 ♩ + 6 ♩) in the LH. The tempo in the accordion is independent of the rest of the orchestra.

D Accordeon plays tempo ♩ = 96-100

acc. *p* ecco from a dream

Vln. I

Vln. II

Vla. 2)

E **F**

Vln. I *pp* intimamente

Vln. II *p* semplice

Vla. *pp* intimamente

Vc. a 2

Cb. pizz. *mp* *pp* *mp*

trem. sul pont.

mp poco espress.

G **H**

Acc. *mp* inderligt

I

Acc.

2) The violas dephrase the accordion, and should be timing the # to accomplish that.

65

Acc.

76

Acc.

Vln. I

Vln. II

Vla.

Ve.

Cb.

J

mp poco espress.

trem. sul pont.

pp

trem. sul pont.

pp

pizz.

mp

mp

86

Acc.

K

diminuendo

p

L Andante cantabile
poco sostenuto
♩ = 68-72

M Andante più mosso
ma molto semplice
1) Accordion plays tempo ♩ = 104

99

Acc.

ecco from il dream

Vln. I

pp poco espress.

Vln. II

trem. sul pont.

ppp

Vla.

trem. sul pont.

ppp

Vc.

pizz.

pp

ppp — *p*

Cb.

pizz.

pp

108

Acc.

(8)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fine app. 16 min