Martin Lohse

In liquid...

accordion concerto
- first edition -

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In liquid...

accordion concerto

first edition

1. *Andante semplice. Allegretto. Allegro. Allegro poco vivace*
2. *Andante. Allegro. Meno allegro*
3. *Scherzo: Allegro molto e con brio. Andante. Moderato, Cadenza*
4. *Allegro moderato, Andante cantabile e molto semplice, Andante cantabile e poco espressivo*

Composed 2008

Martin Lohse
In liquid...

accordion concerto
first edition

composed in 2008

Parts
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1st. edition
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*

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 accelerandoes or decelerandoes 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.

Wikipedia, February 2018

Orchestra

3 Flauti (1. flauto piccolo 3. flauto alto)
3 Oboi
3 Clarenetti in Bb (3. clarinetto basso)
3 Fagotti (3. contrafagotto)

4 Corni in F
3 Trombi in Bb
2 Tromboni
Trombone basso
Tuba

2 Percussione

1. Timpani
2. Vibrafone, gran cassa, xilofono, tom-tom

Arpa

Accordion

Violini I
Violini II
Viole
Violoncelli
Contrabassi

If possible, the xylophone is replaced by a celeste.
The score is transposing.
Flauto piccolo & xylophone sounds an octave higher than notated.
Contrabassoon and double bass sounds an octave lower than written.

Durata: 16 min.

Program note

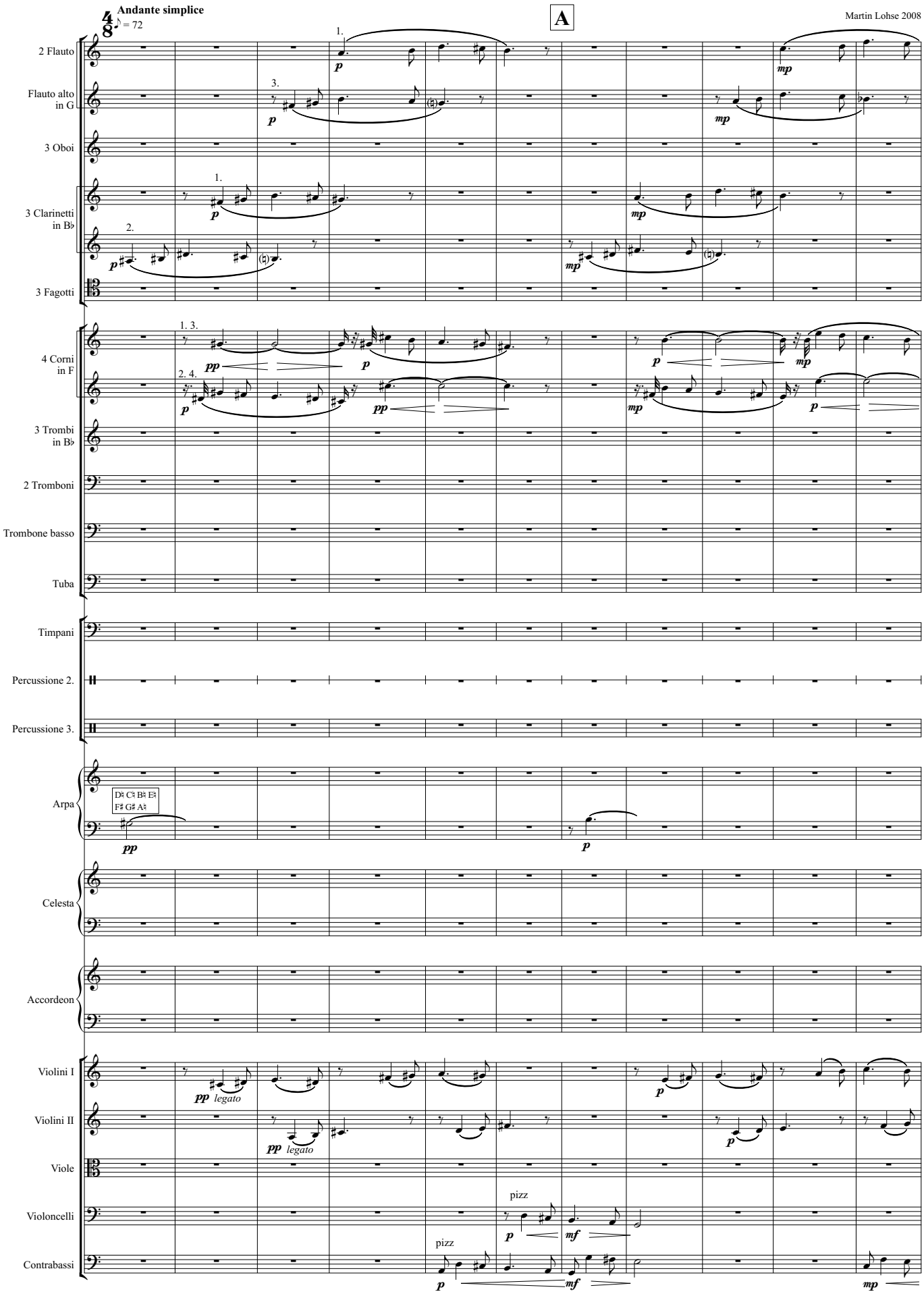
In Liquid... has been written to Bjarke Mogensen.
It is a recomposition of the chamberwork *In liquid...* and is reversed in 2010 for chamber orchestra. The title especially relate to the liquid feeling of time: Repetitions, sequences and patterns slowly change or wind between each other, displacement of the tempo by accelerating step by step, or freezing the tempo in a nearly statical felling of time – maybe a feeling of long lost times, which lives on in our remembrance and is blending with our presence right now.

Martin Lohse 2008

In Liquid...

for accordeon and orchestra
first version

Martin Lohse 2008



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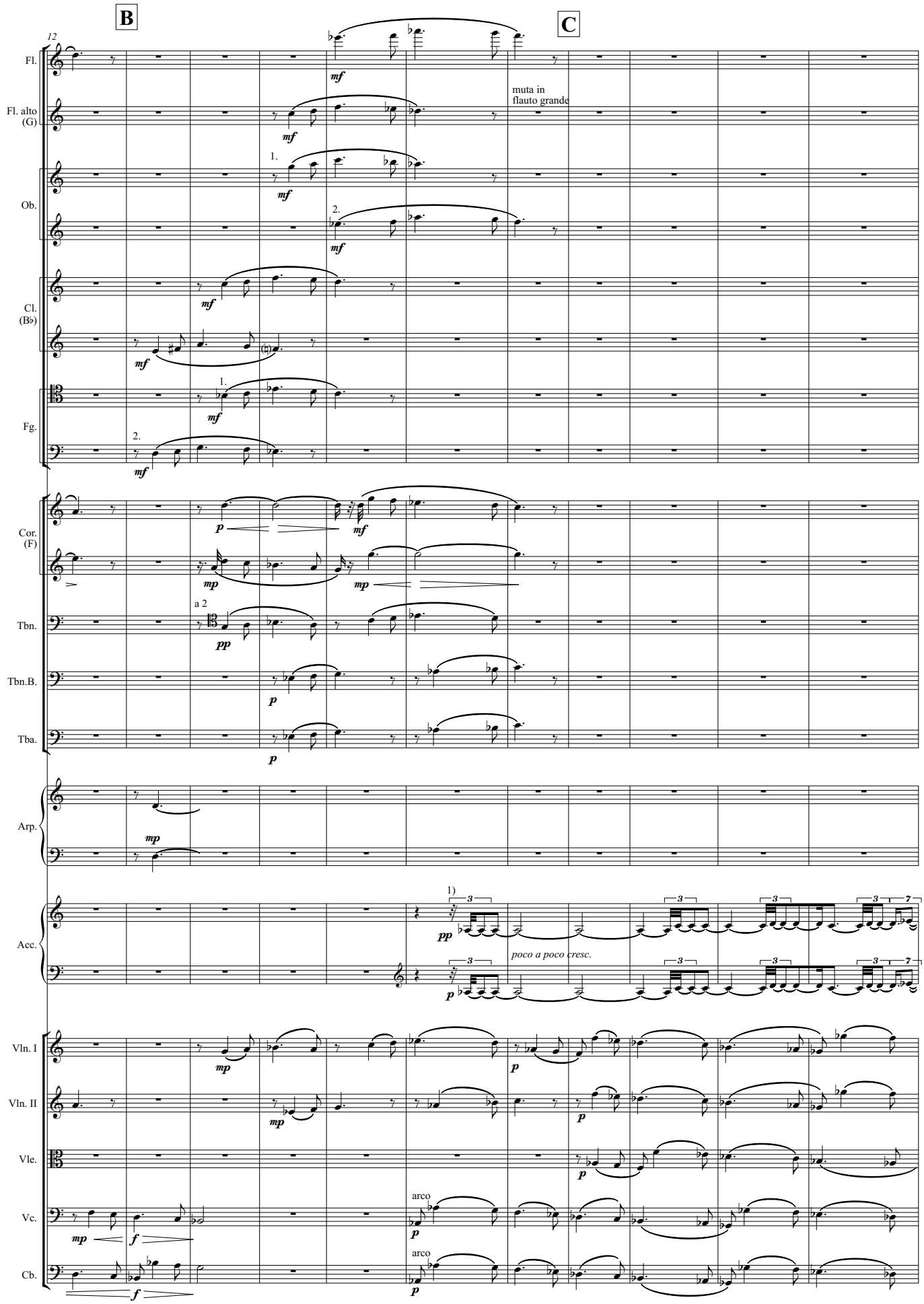

1) The accordeon should play an even accelerando from bar 17-26

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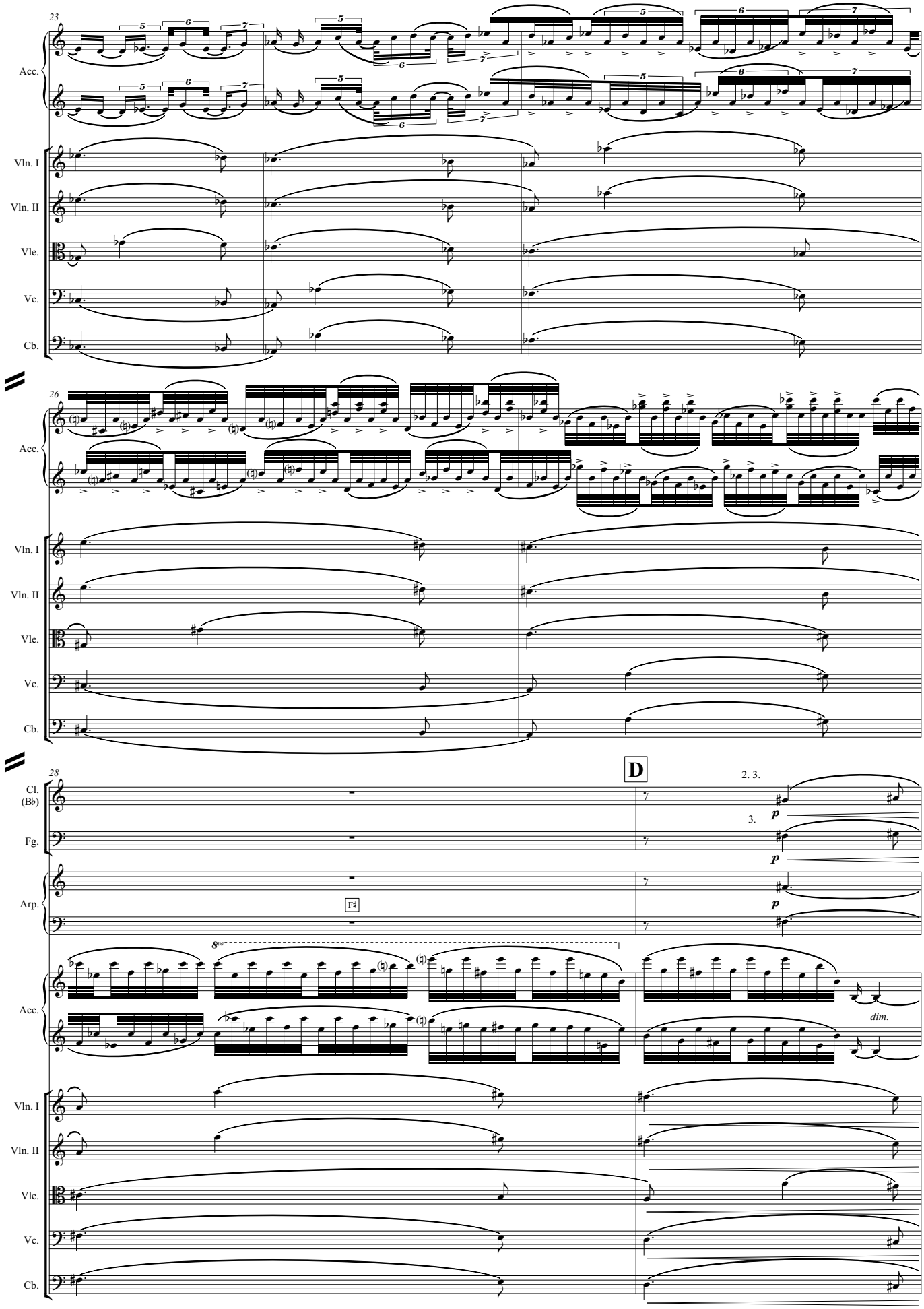

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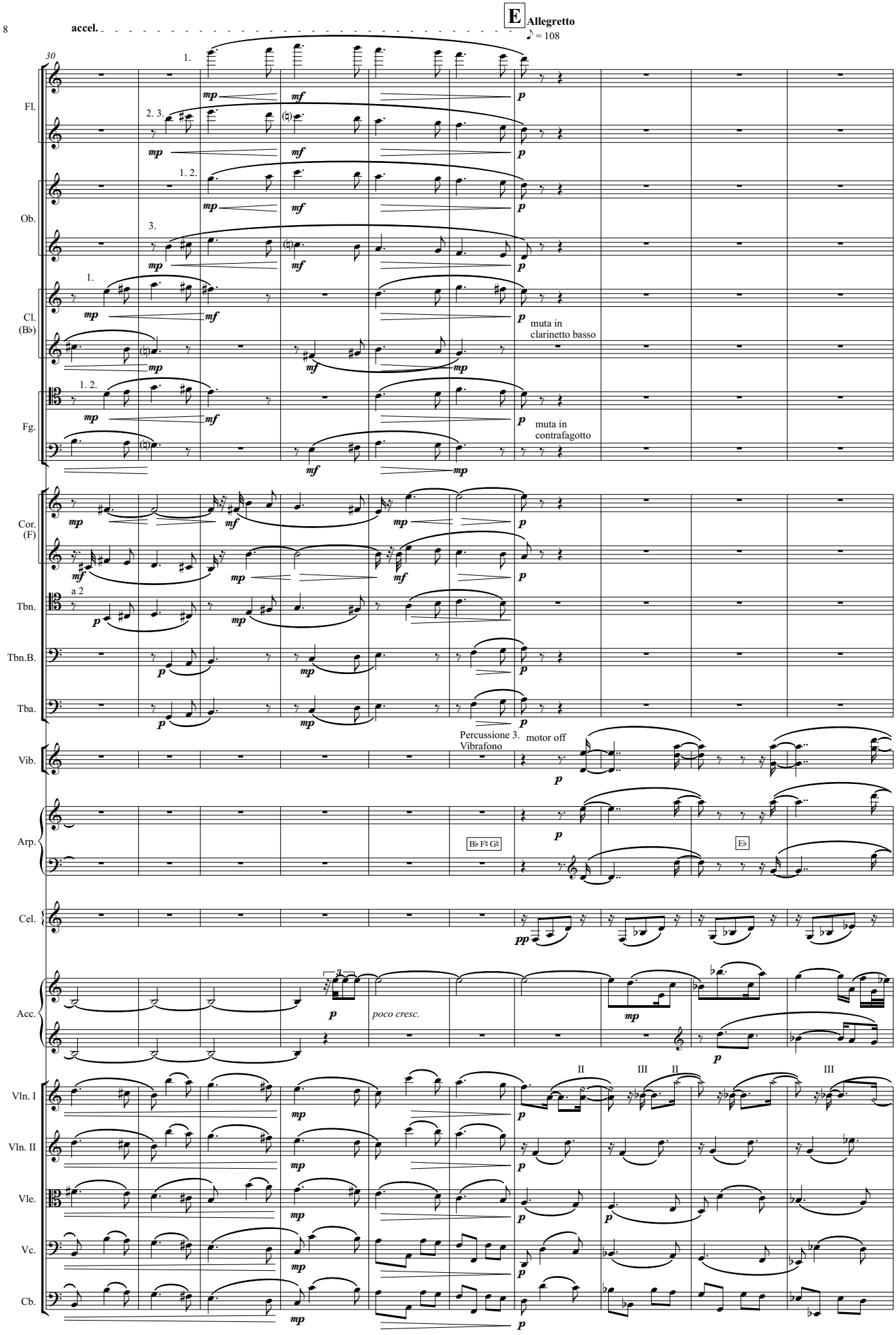

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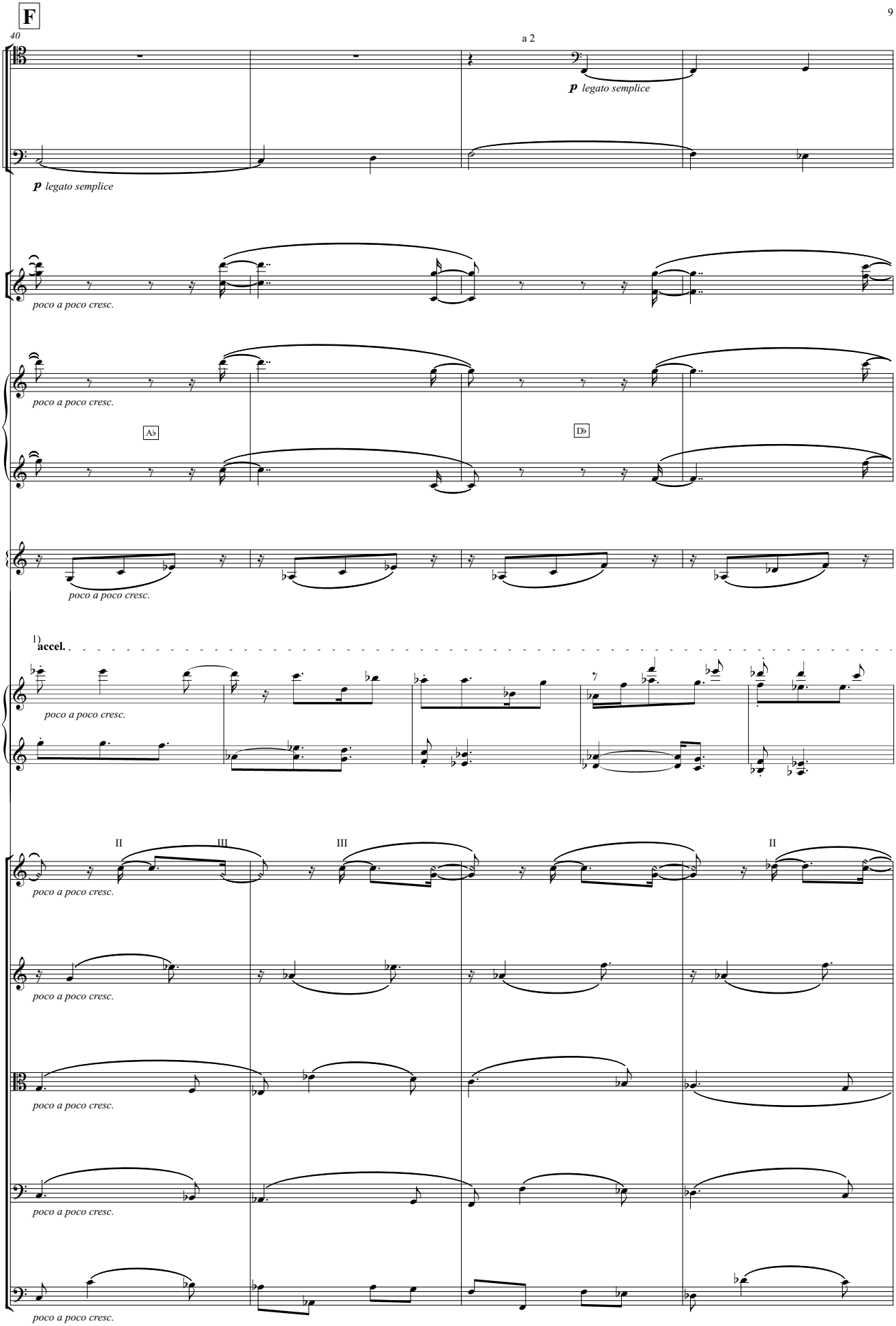

1) The accordeon makes an accelerando to the double tempo bar 40-48, while the orchestra holds a steady tempo.
The notation in the accordeon bar 40-57 is meant like a relativ precise grafik notation.

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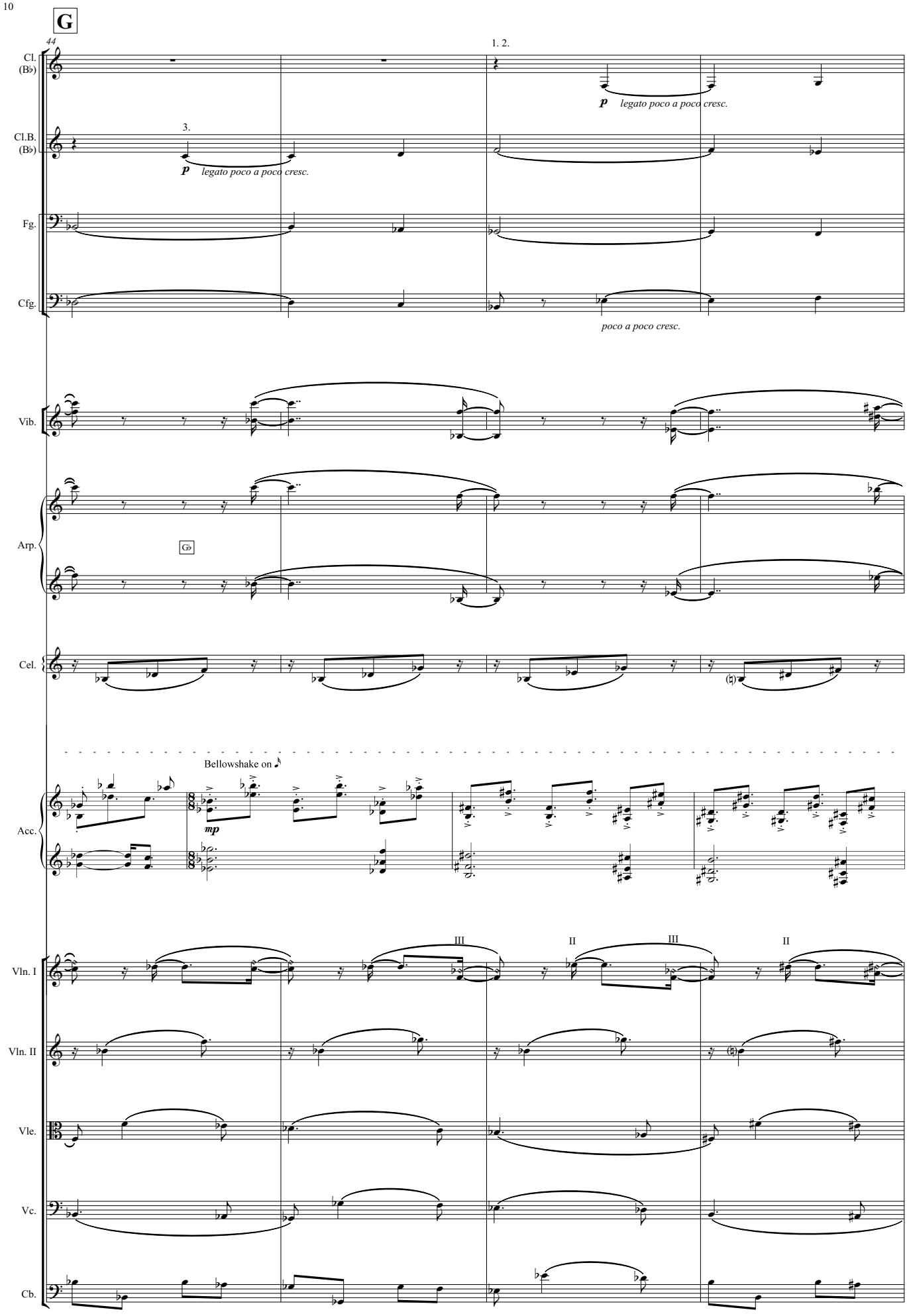

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H

accel.

48

2. 3.

Ob.

mp *legato poco a poco cresc.*

Cl. (B♭)

Cl.B. (B♭)

Fg.

poco a poco cresc.

Cfg.

Cor. (F)

p

mp *legato*

Vib.

mp *cresc.*

Arp.

mp *cresc.*

Cel.

p *cresc.*

Allegro 1)

♪ = 216

Acc.

mf *cresc.*

Vln. I

Vln. II

mp *cresc.*

Vle.

mp *cresc.*

Vc.

mp *cresc.*

Cb.

mp *cresc.*

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

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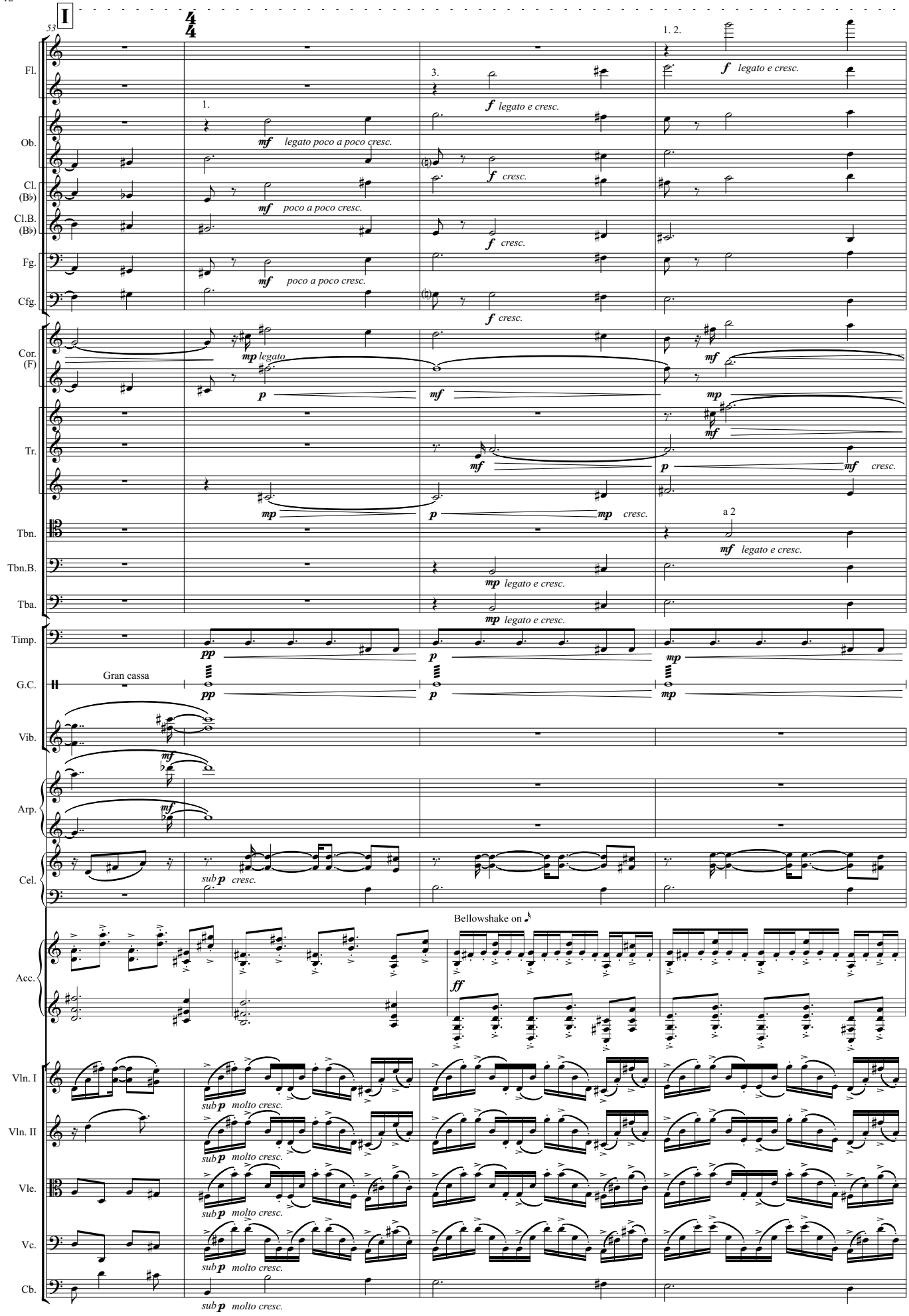

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J **Allegro**
♩ = 112

57

Fl.
Ob.
Cl. (B♭)
Cl.B. (B♭)
Fg.
Cfg.
Cor. (F)
Tr.
Tbn.
Tbn.B.
Tba.
Timp.
G.C.
Cel.
Acc.
Vln. I
Vln. II
Vle.
Vc.
Cb.

muta in flauto piccolo
muta in clarinetto
muta in fagotto

decresc. *cresc.*

1) **poco accel.**

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

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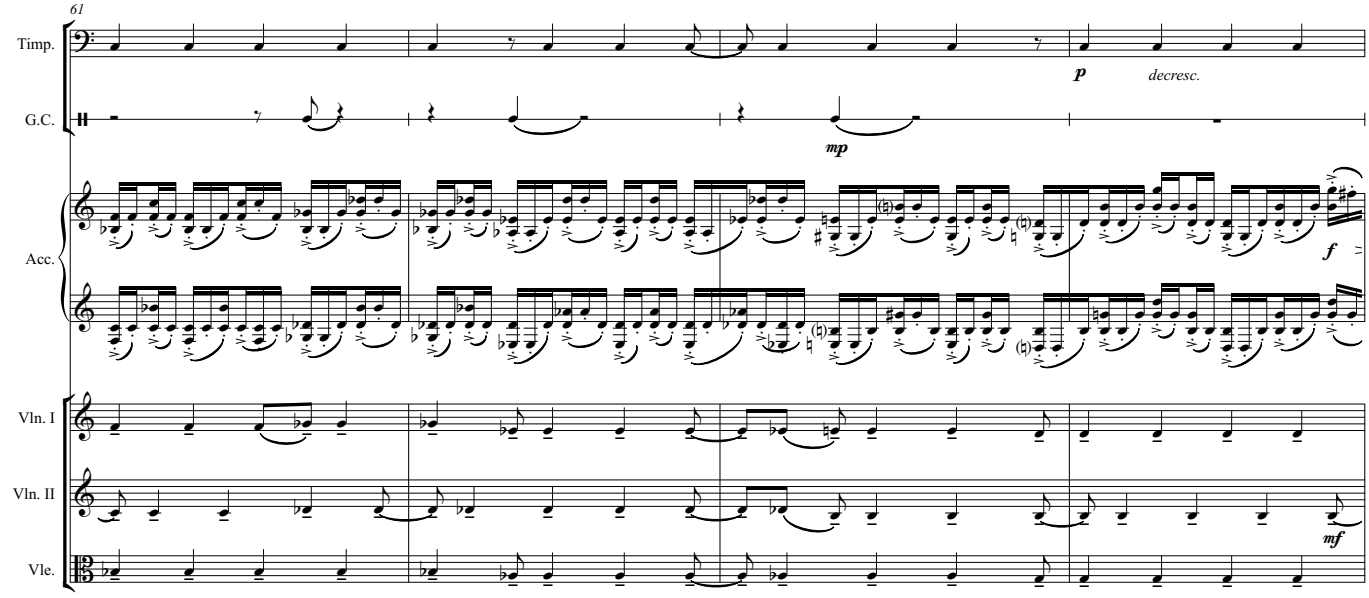

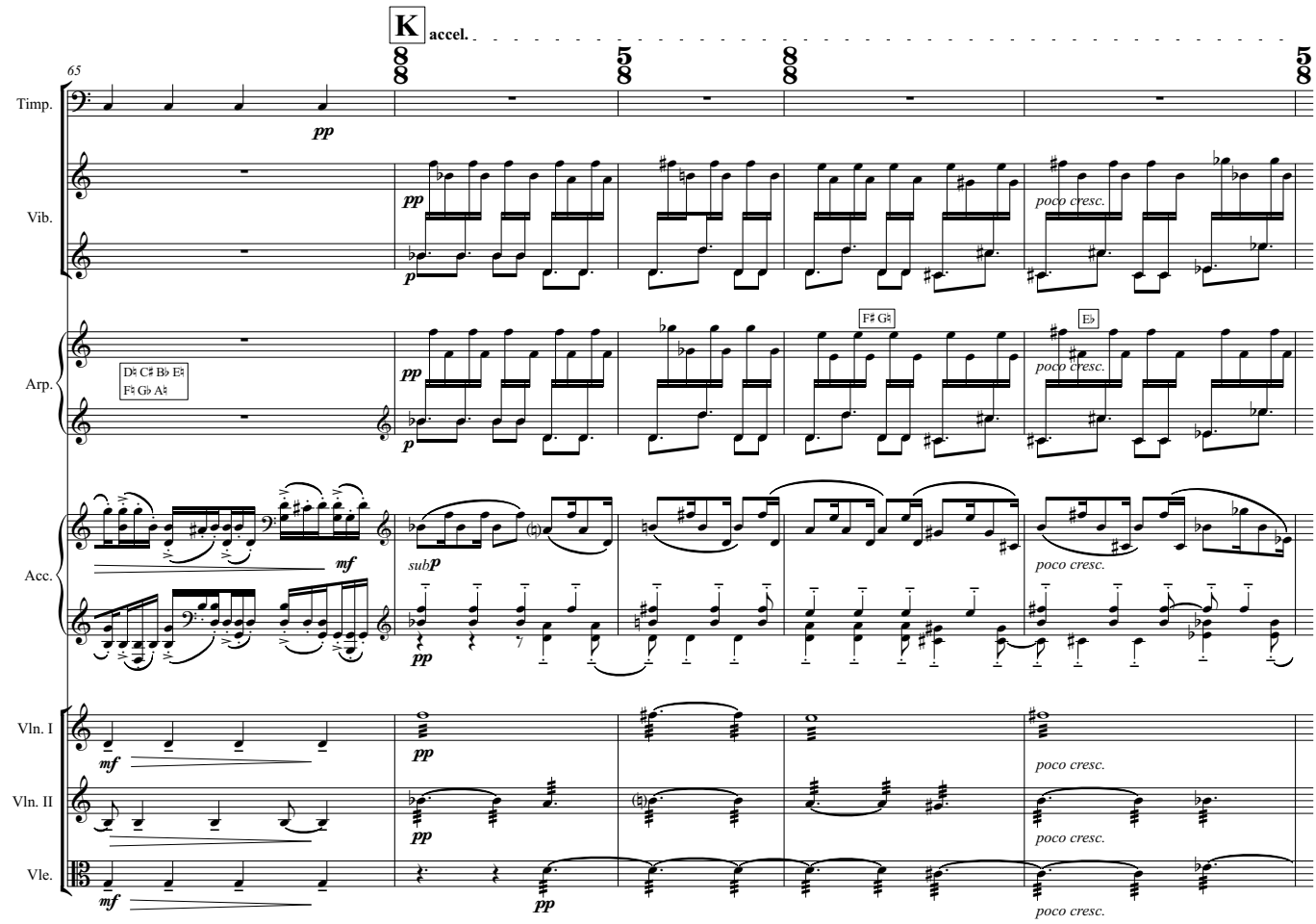

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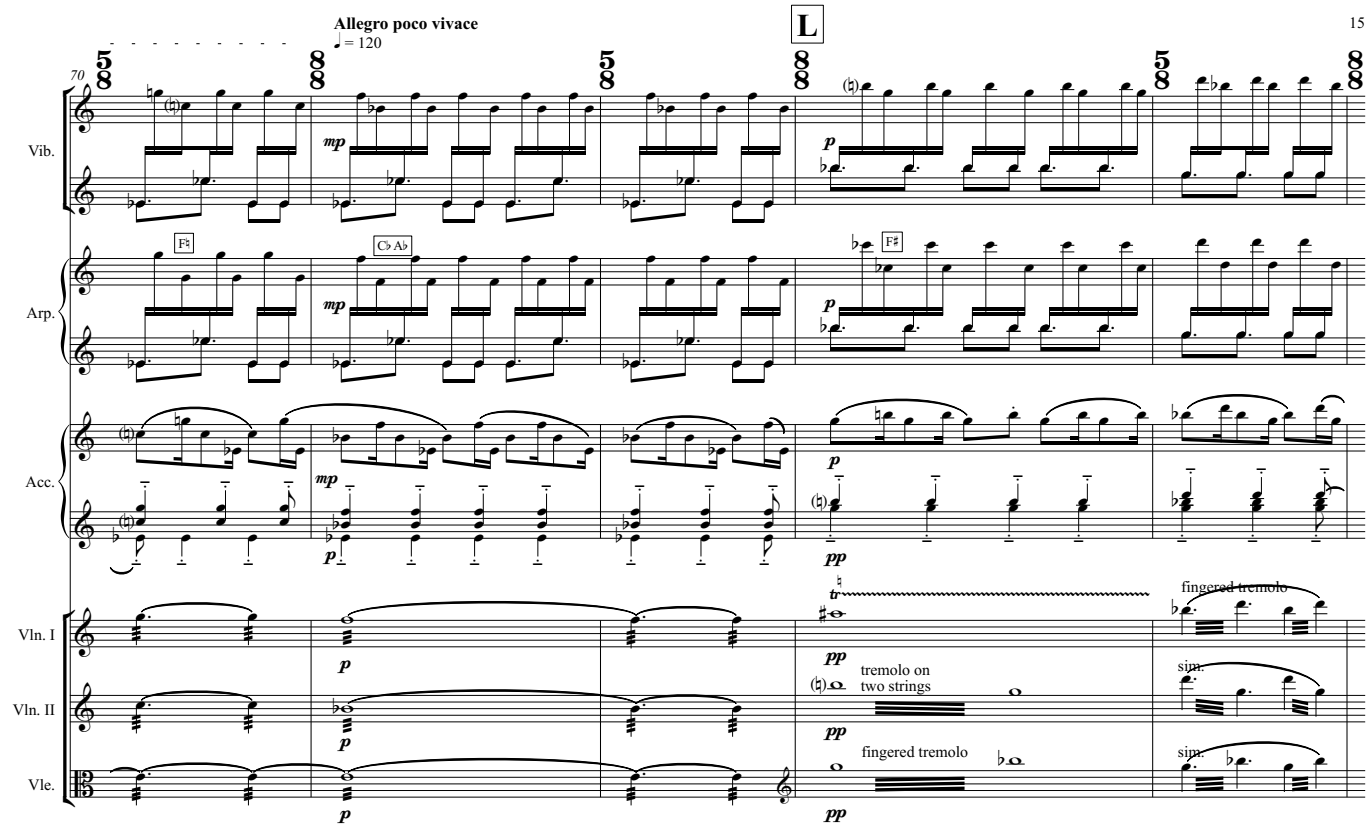

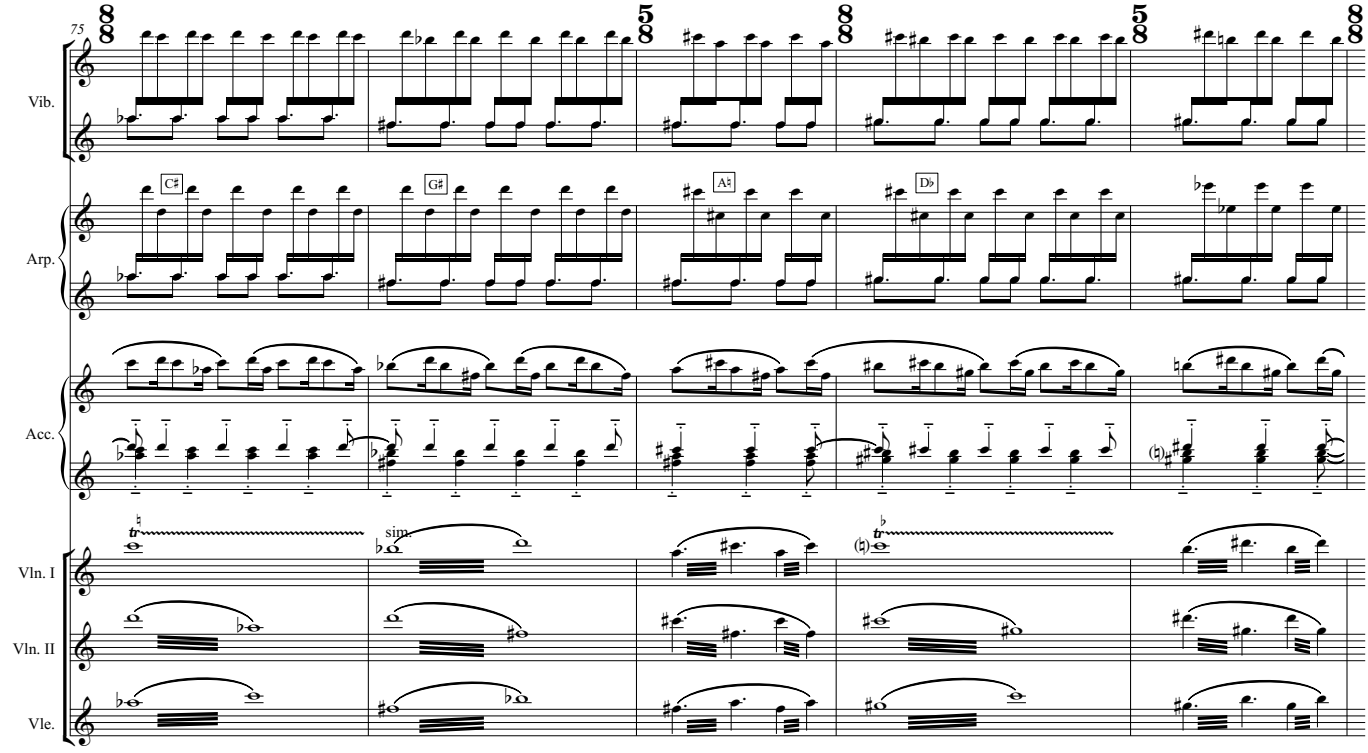

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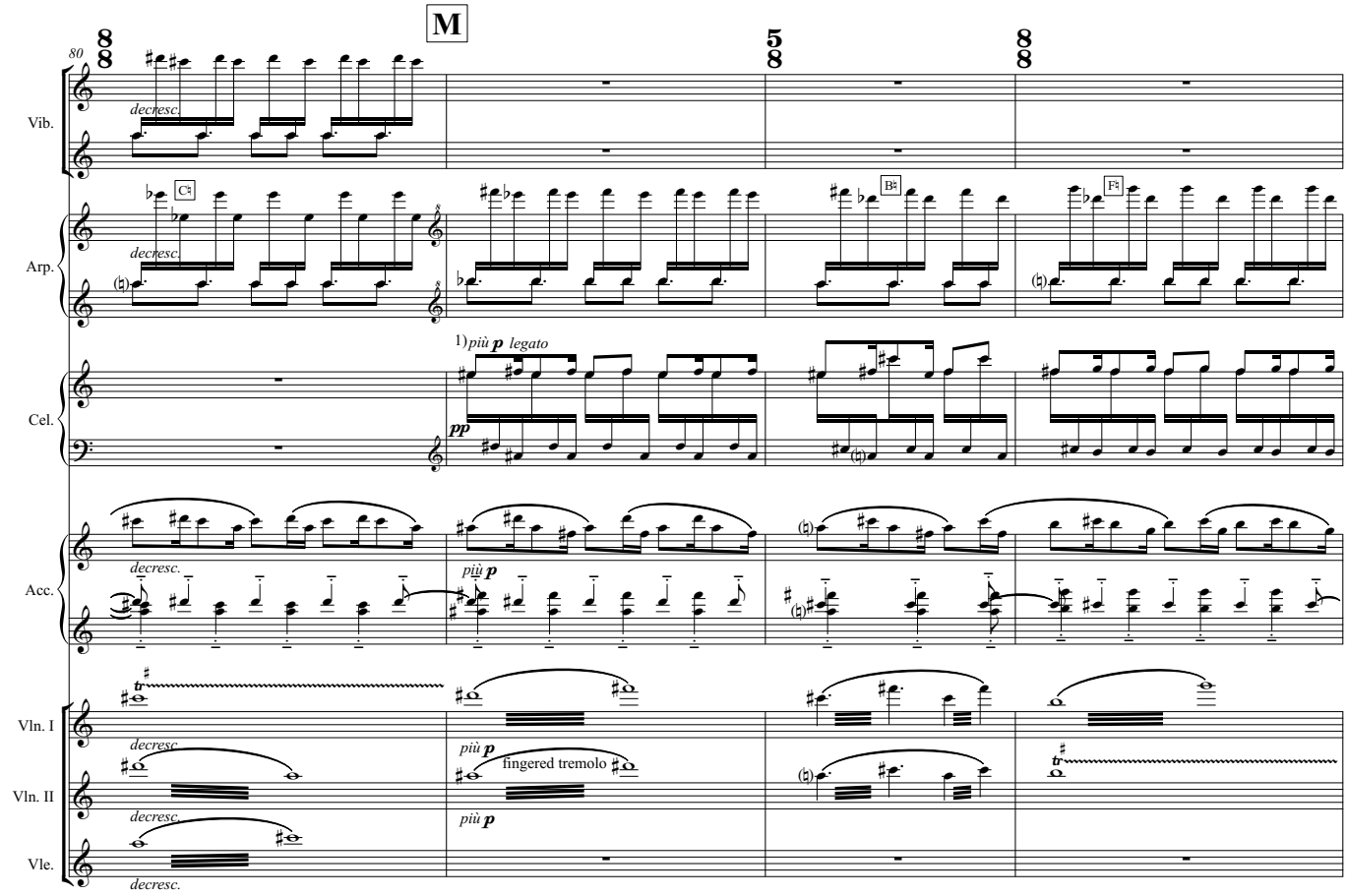

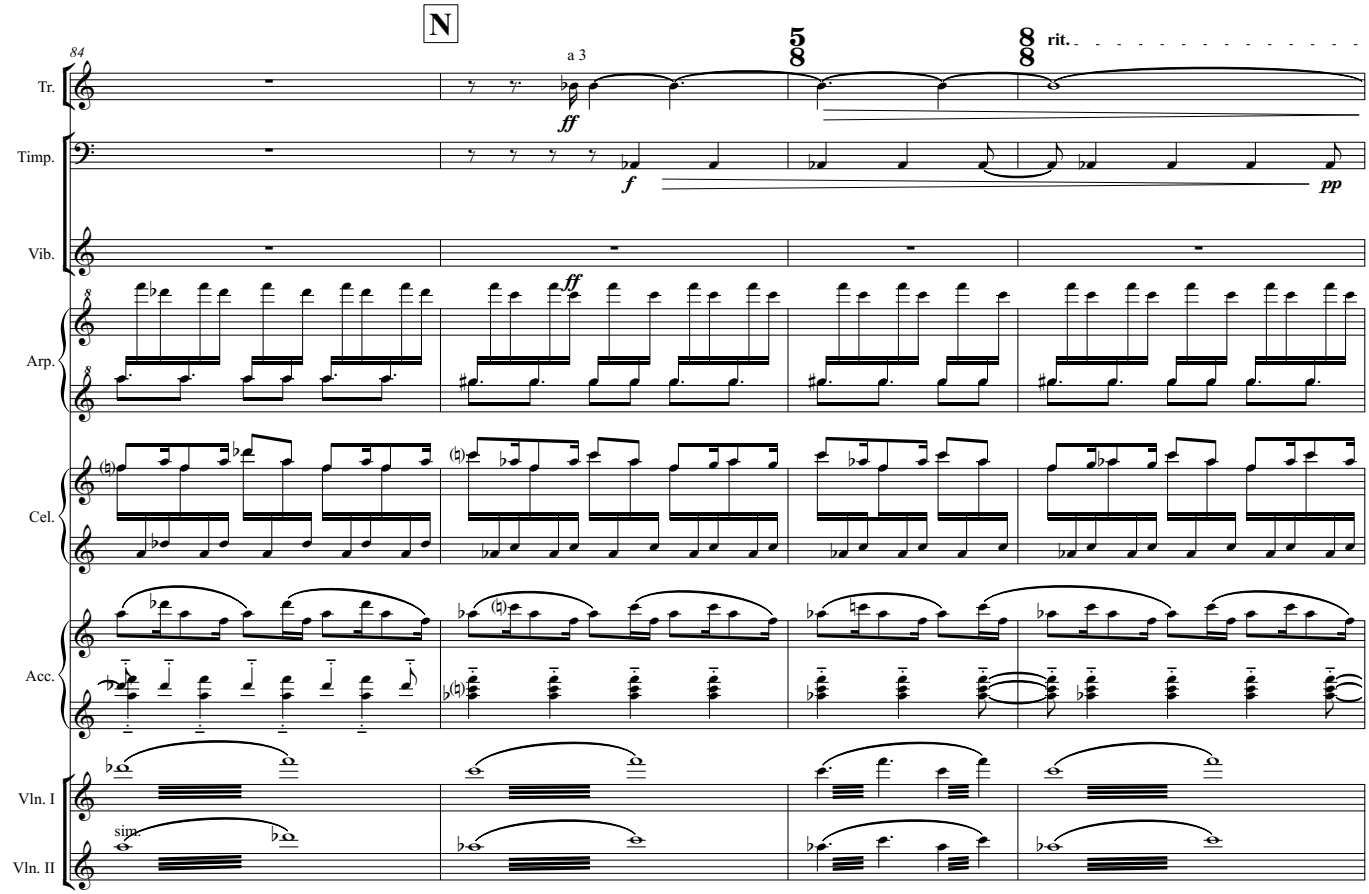

1) If played on celesta and the high c♯/d♭ is out of range, it's transposed an octav down and played with a little marcato.

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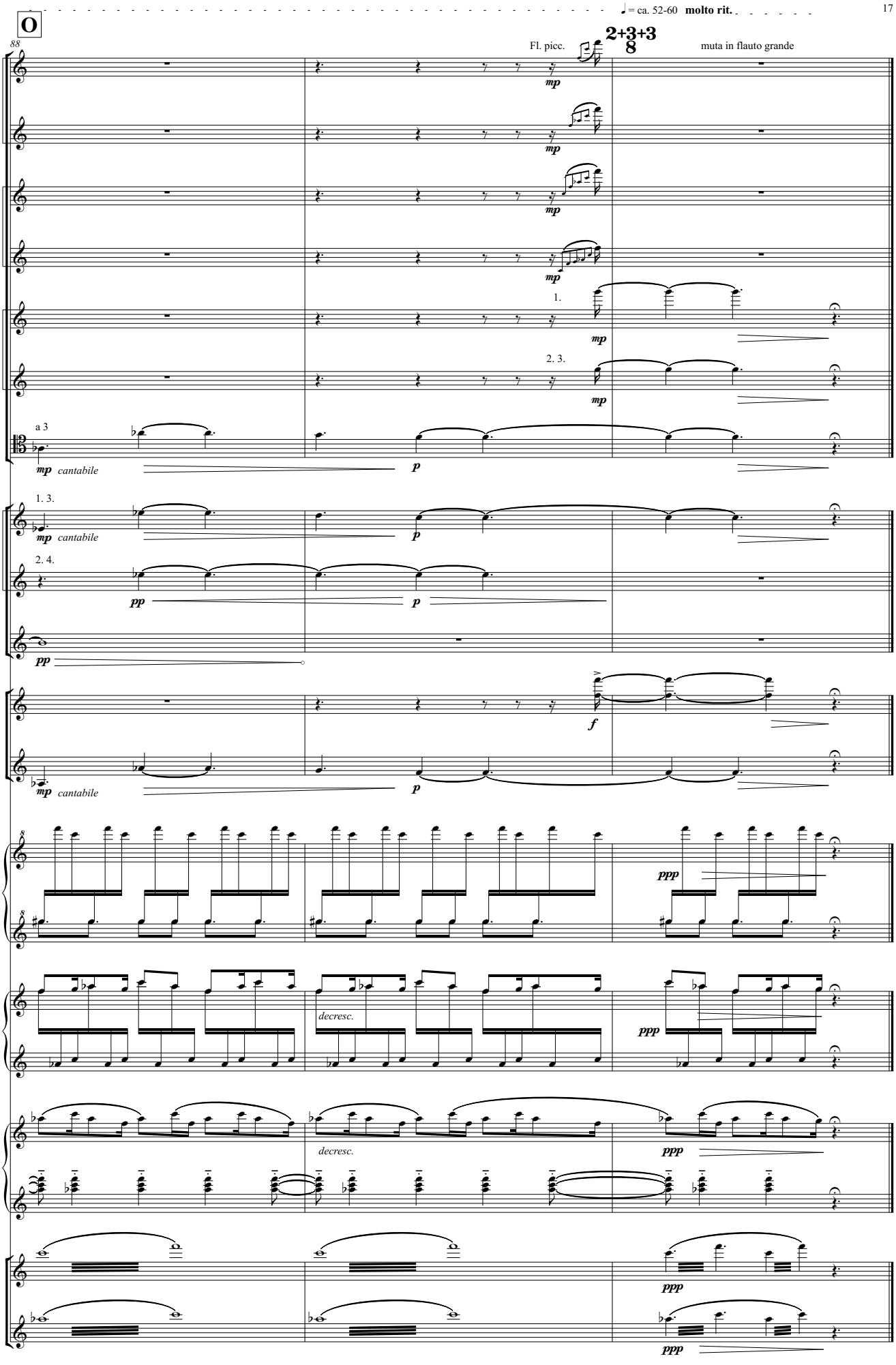

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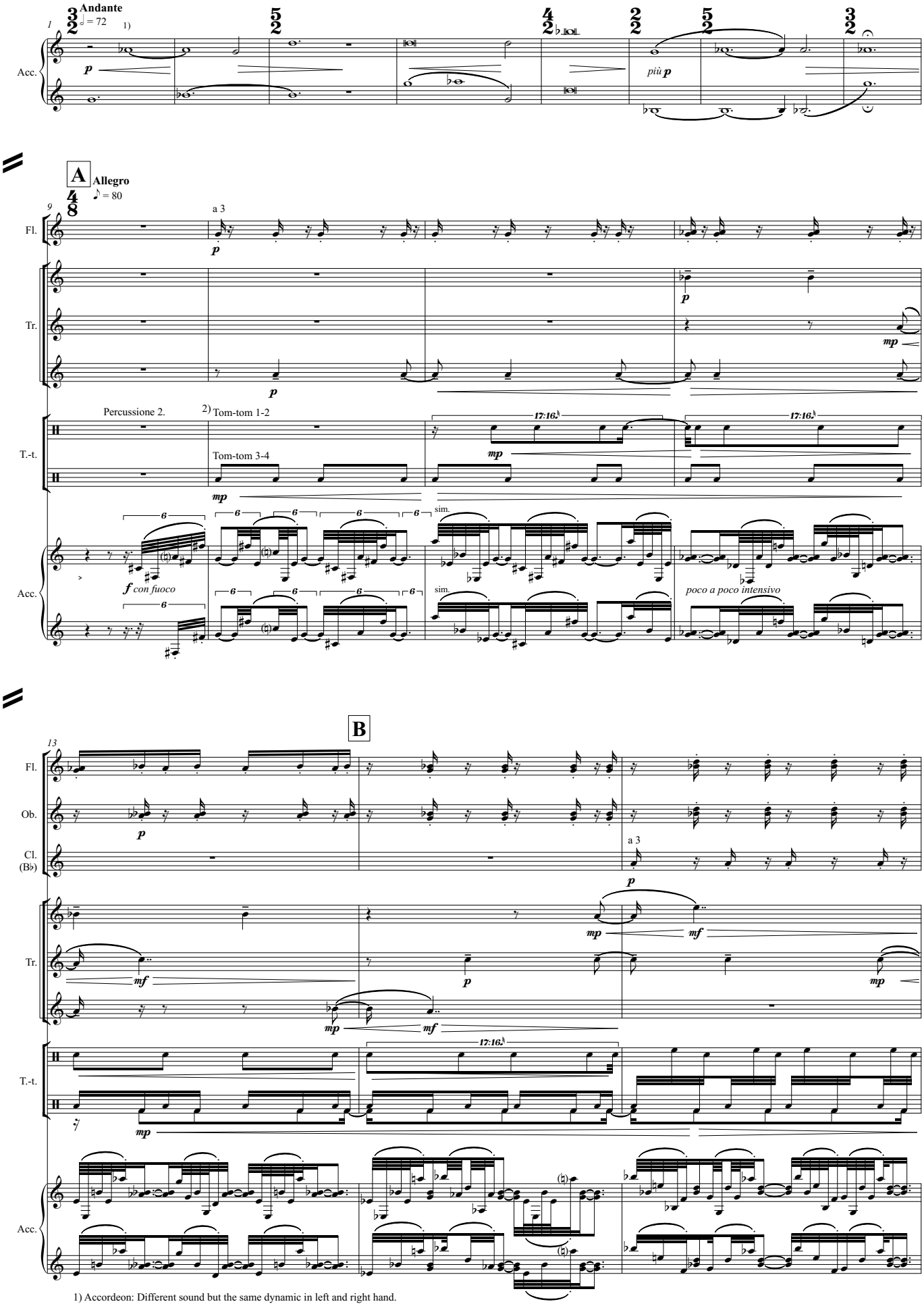
2° tempo



1) Accordeon: 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.

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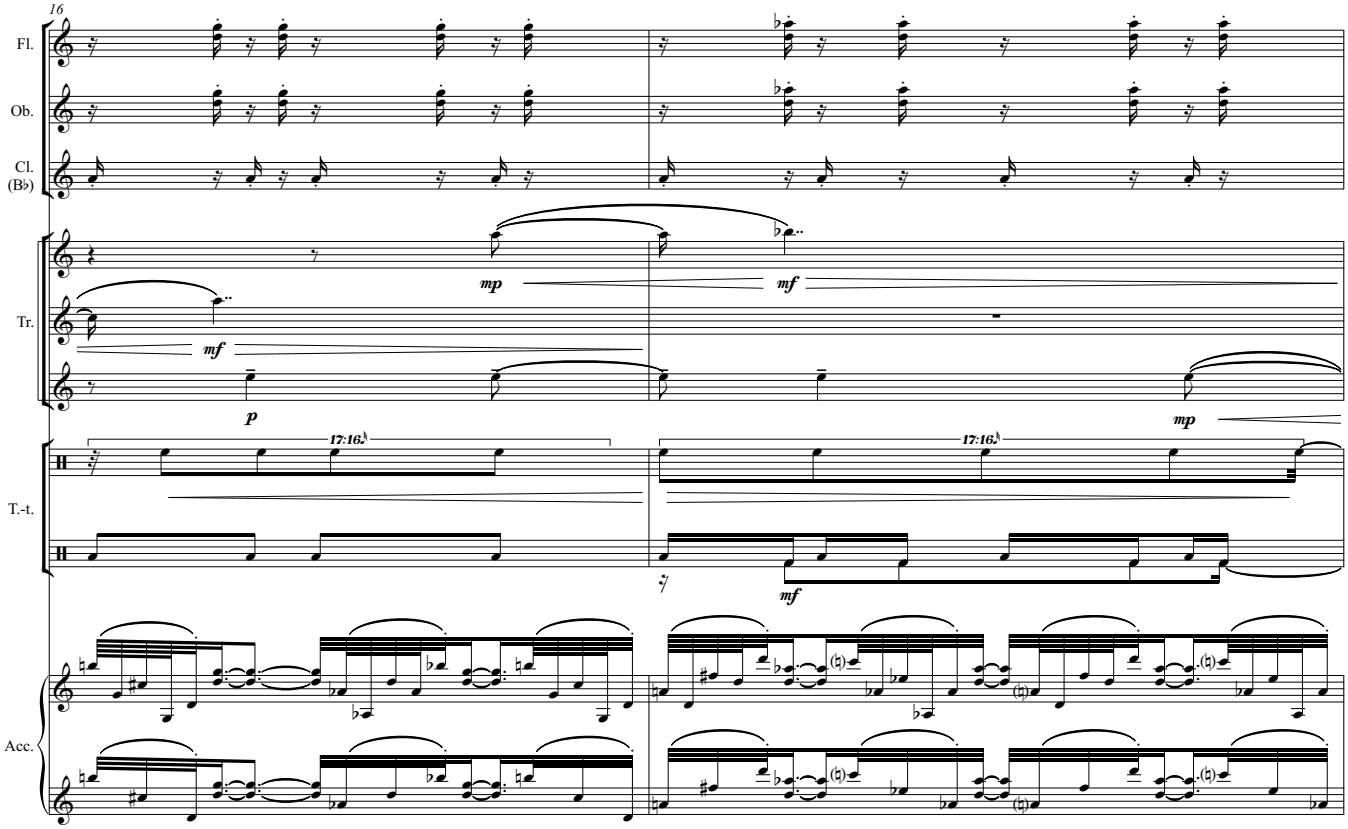

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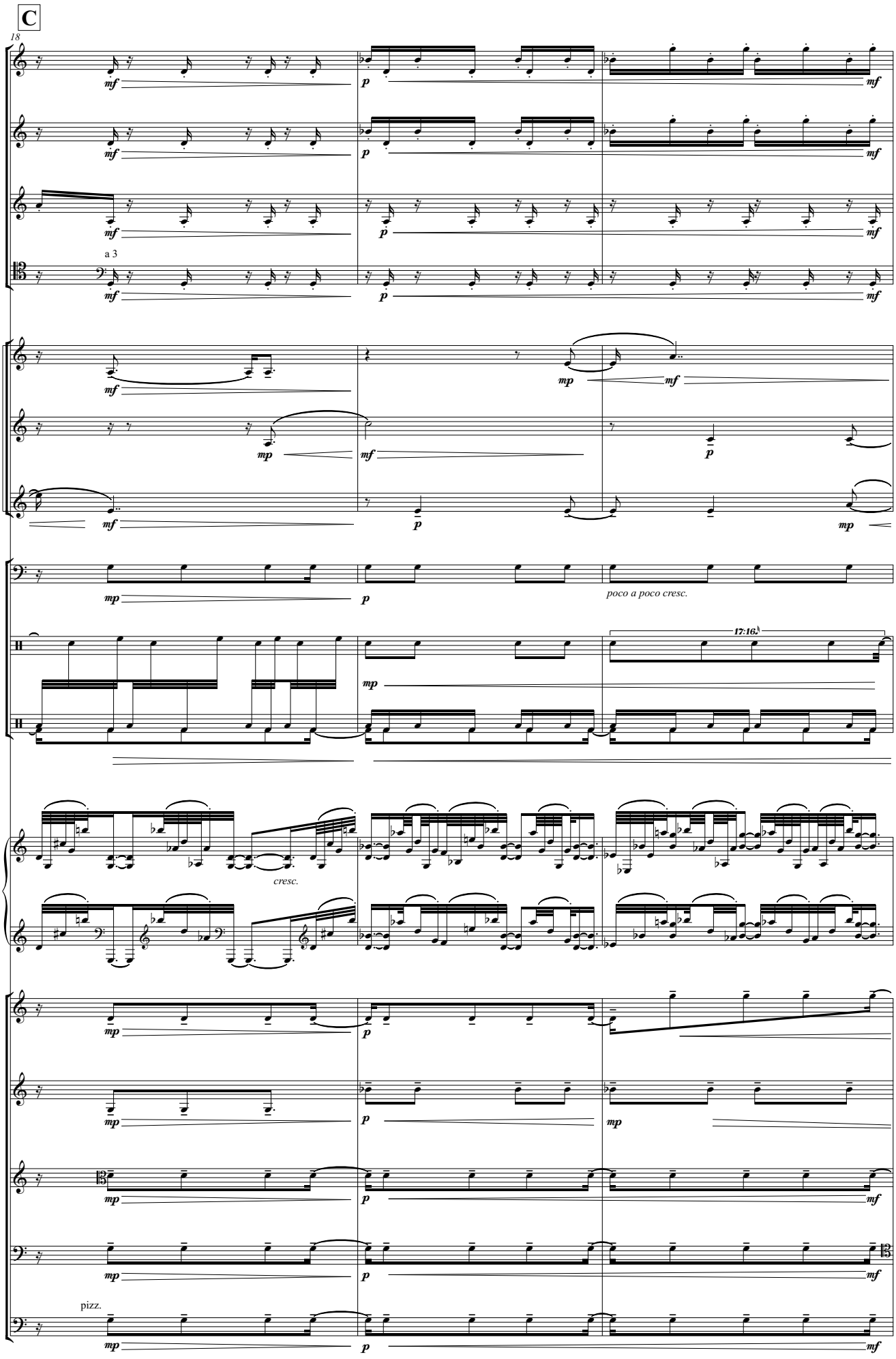

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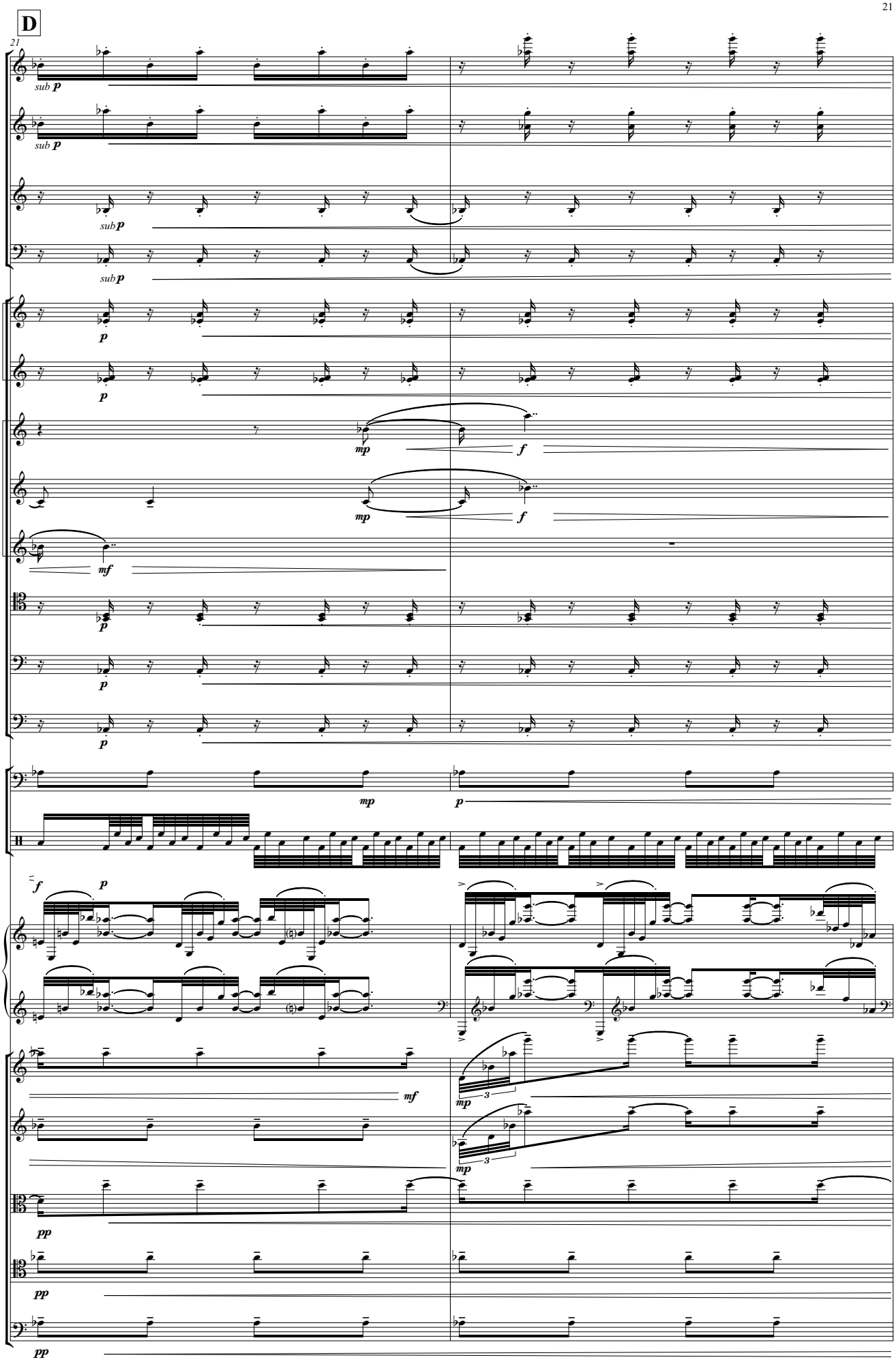

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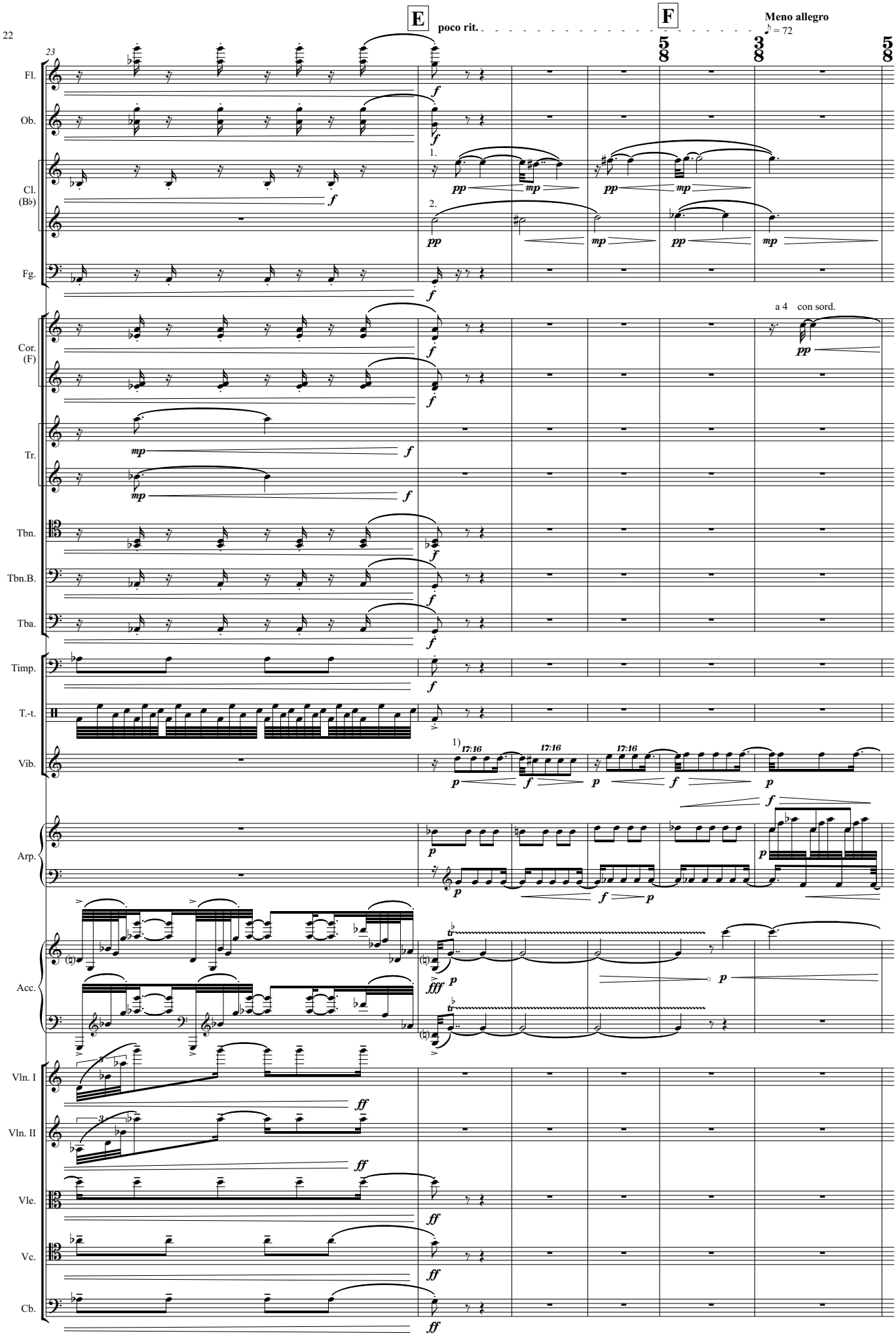

1) The tempo in the vibraphone are a little faster than the tempo in the harp, which means the vibraphone slowly approach the harp in bar 24-25 and 26.

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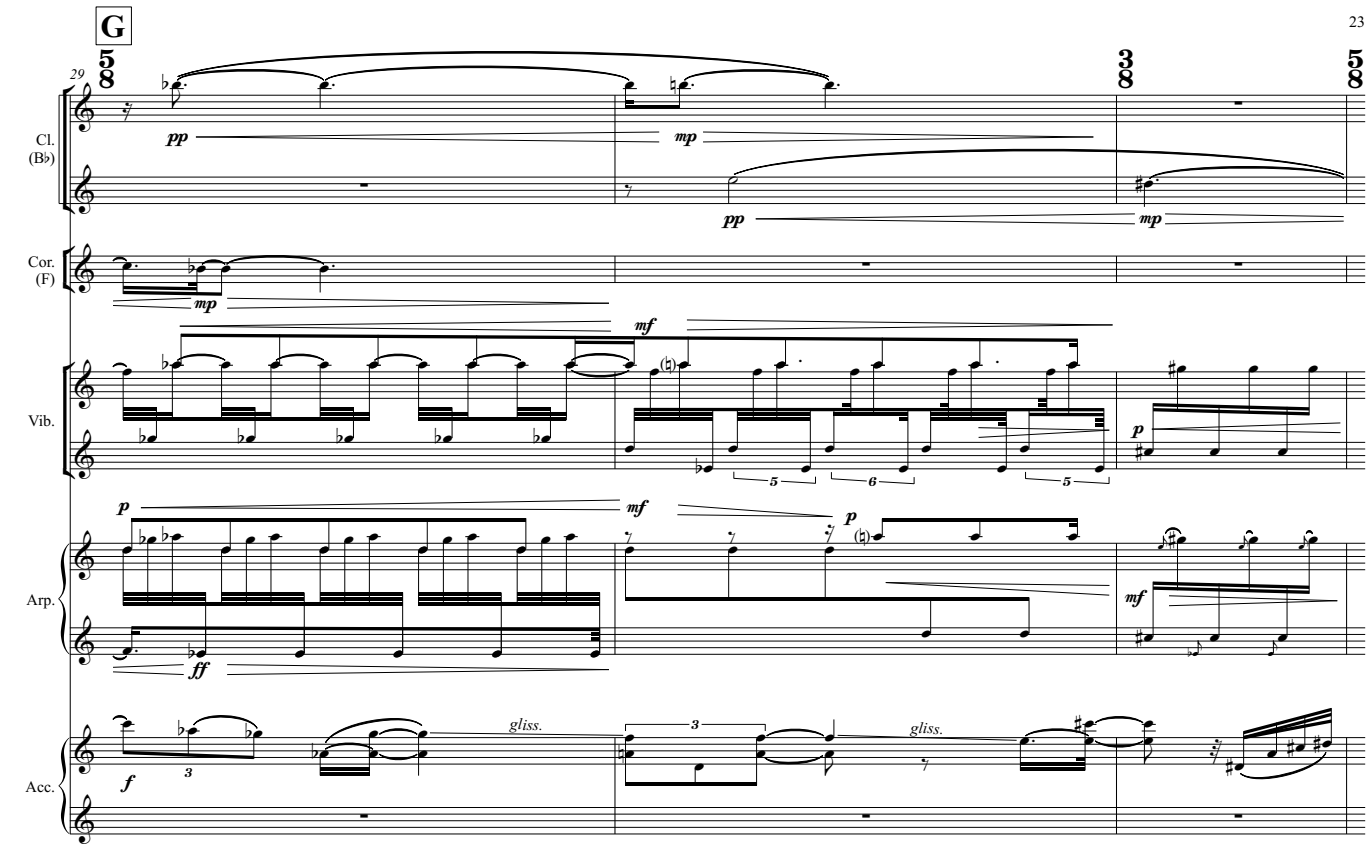

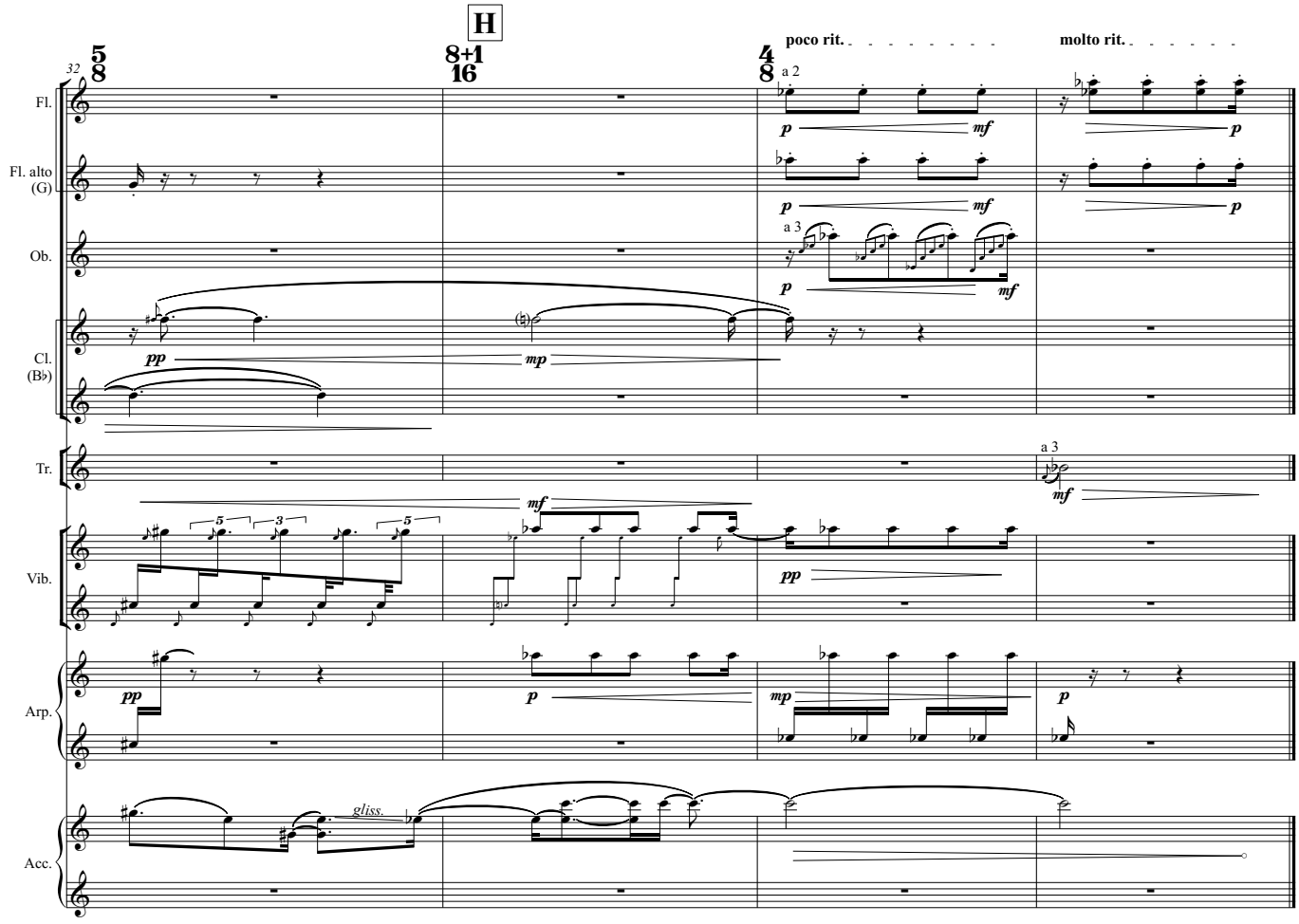

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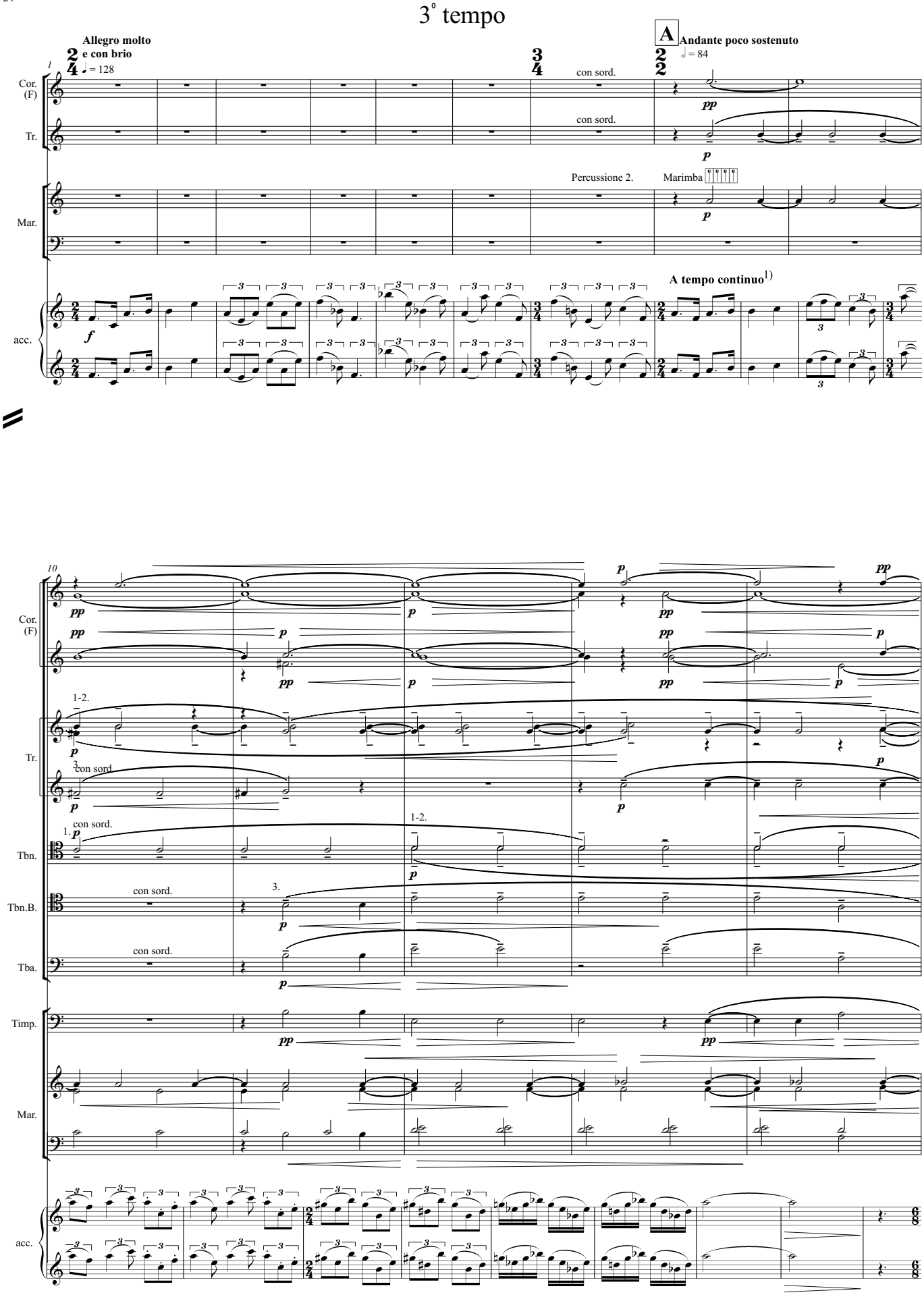

1) The tempo in the accordeon is independent of the main tempo in the orchestra.
The accordeon keeps the tempo ♩ = 128, while the rest of the orchestra play Andante ♩ = 84

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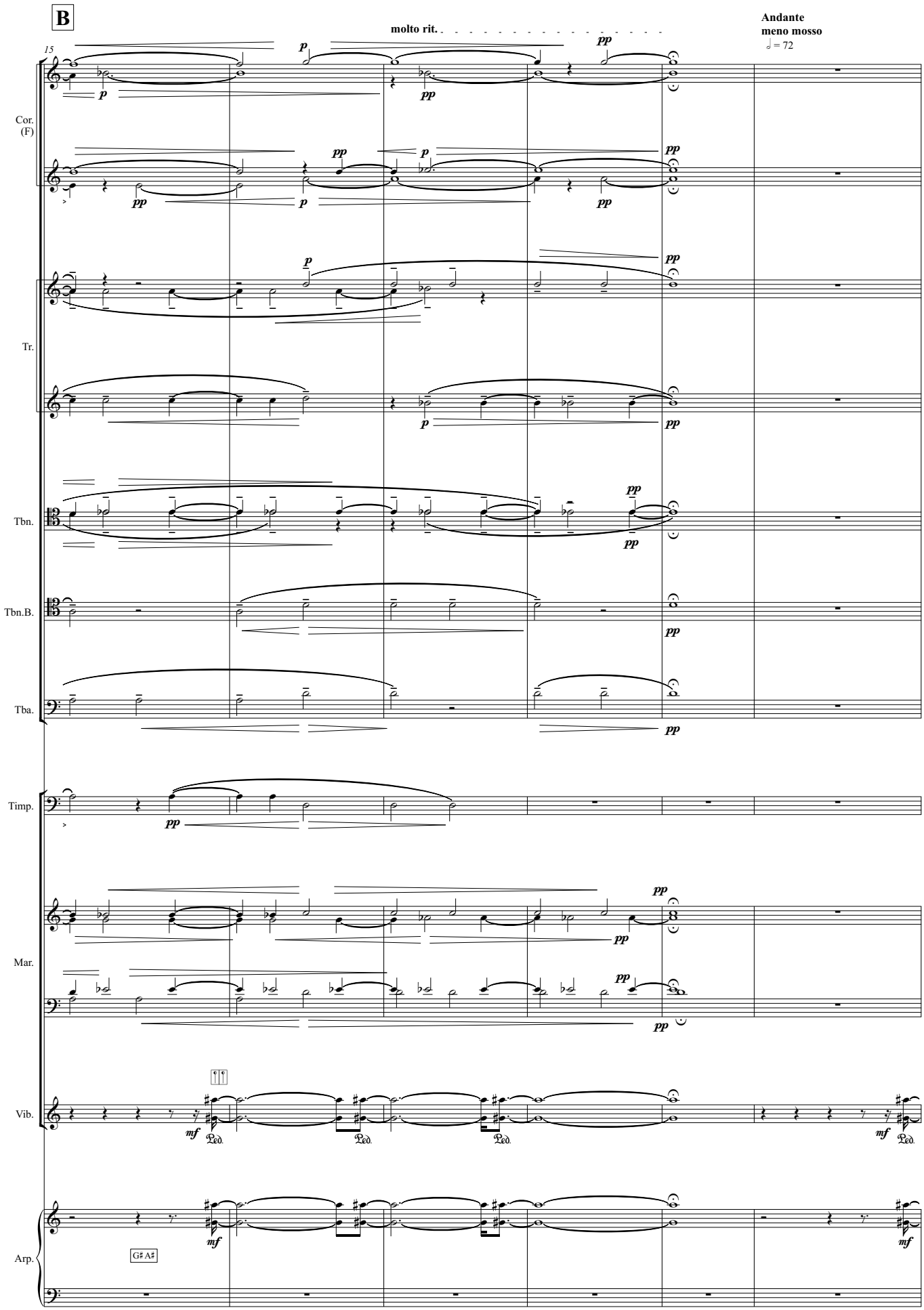

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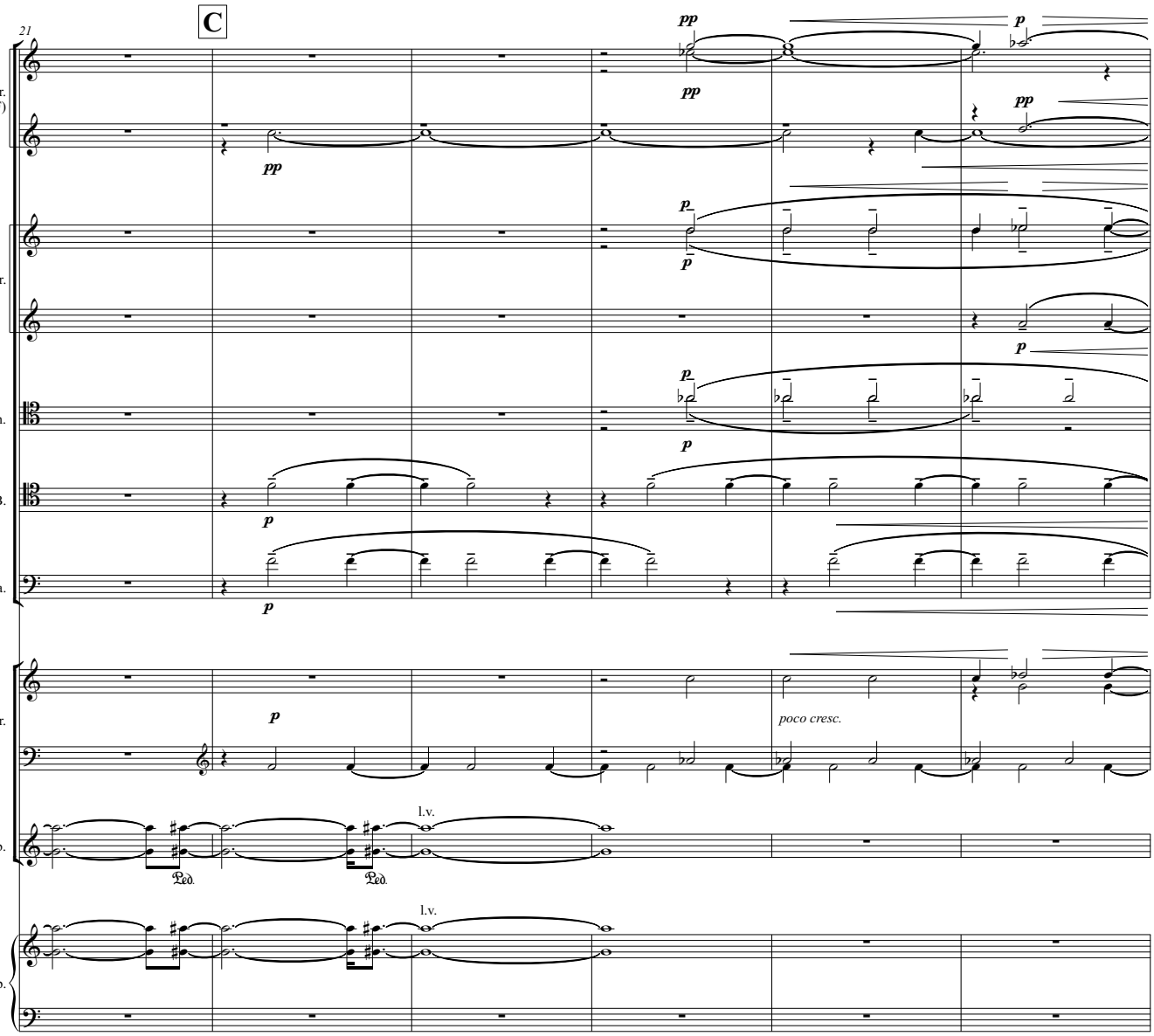

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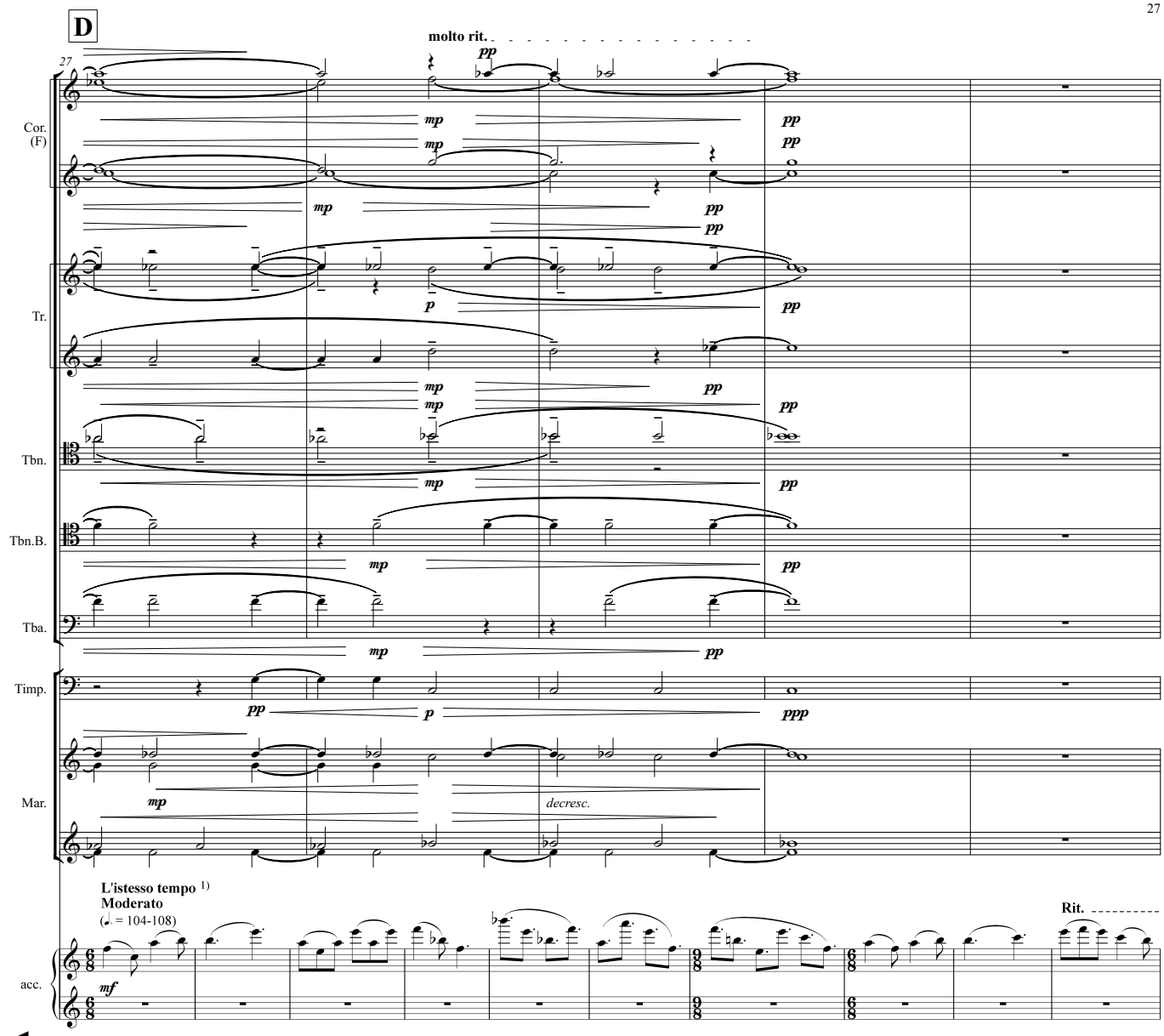

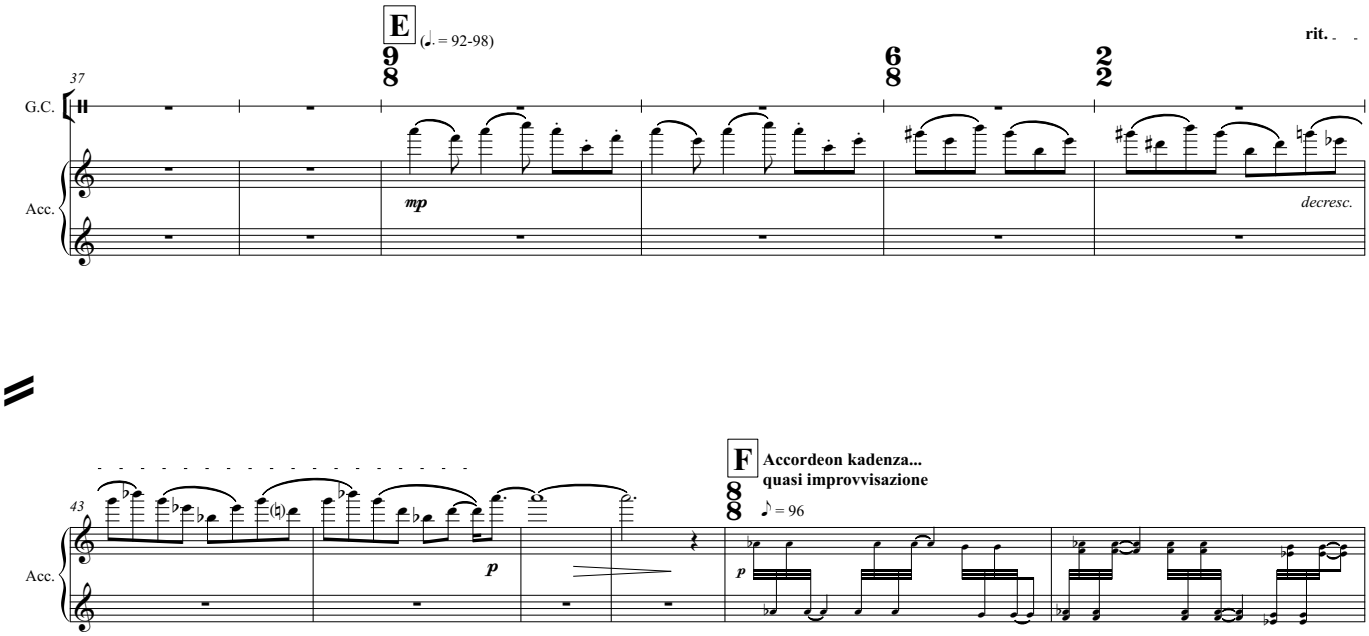

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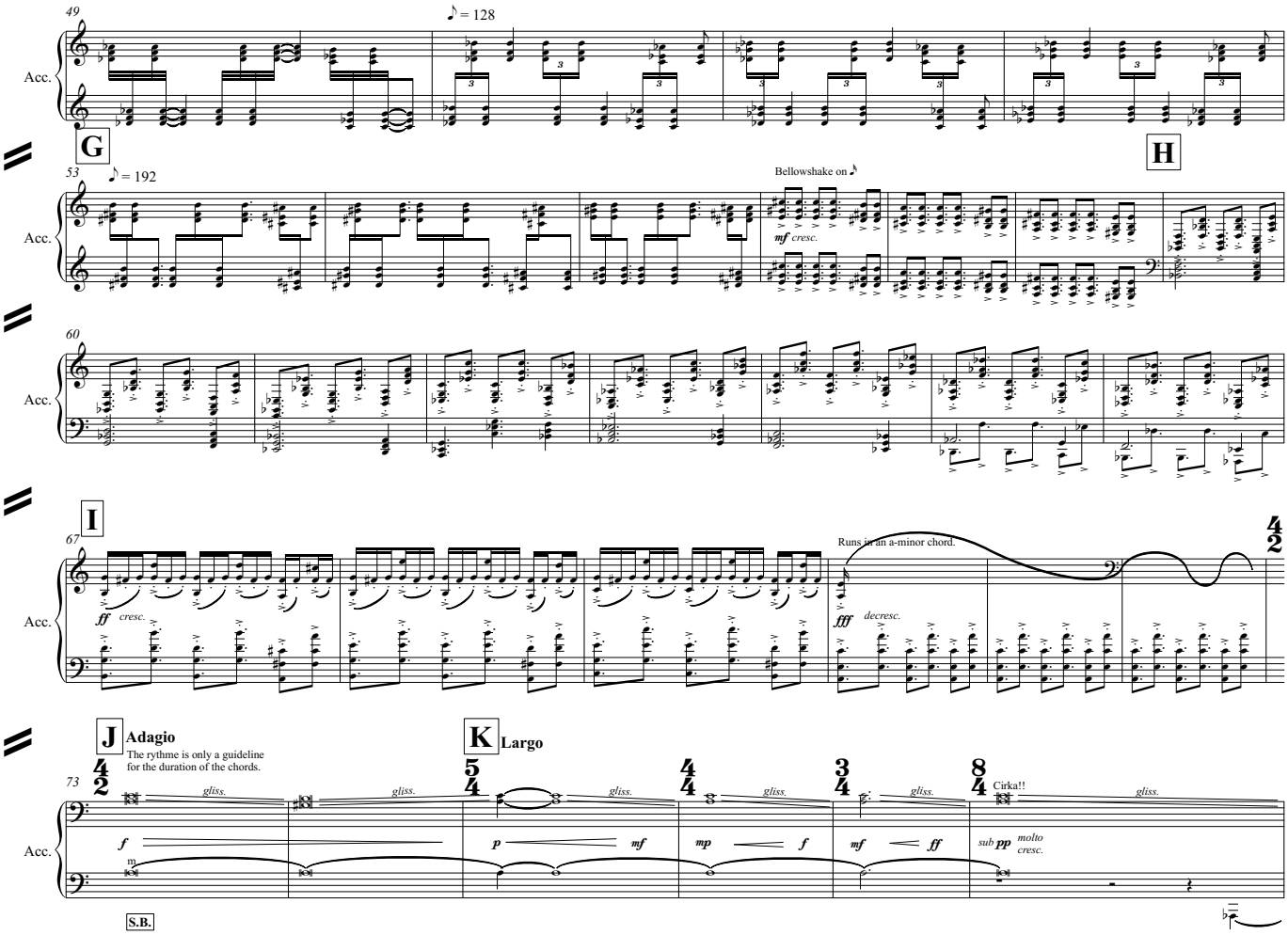
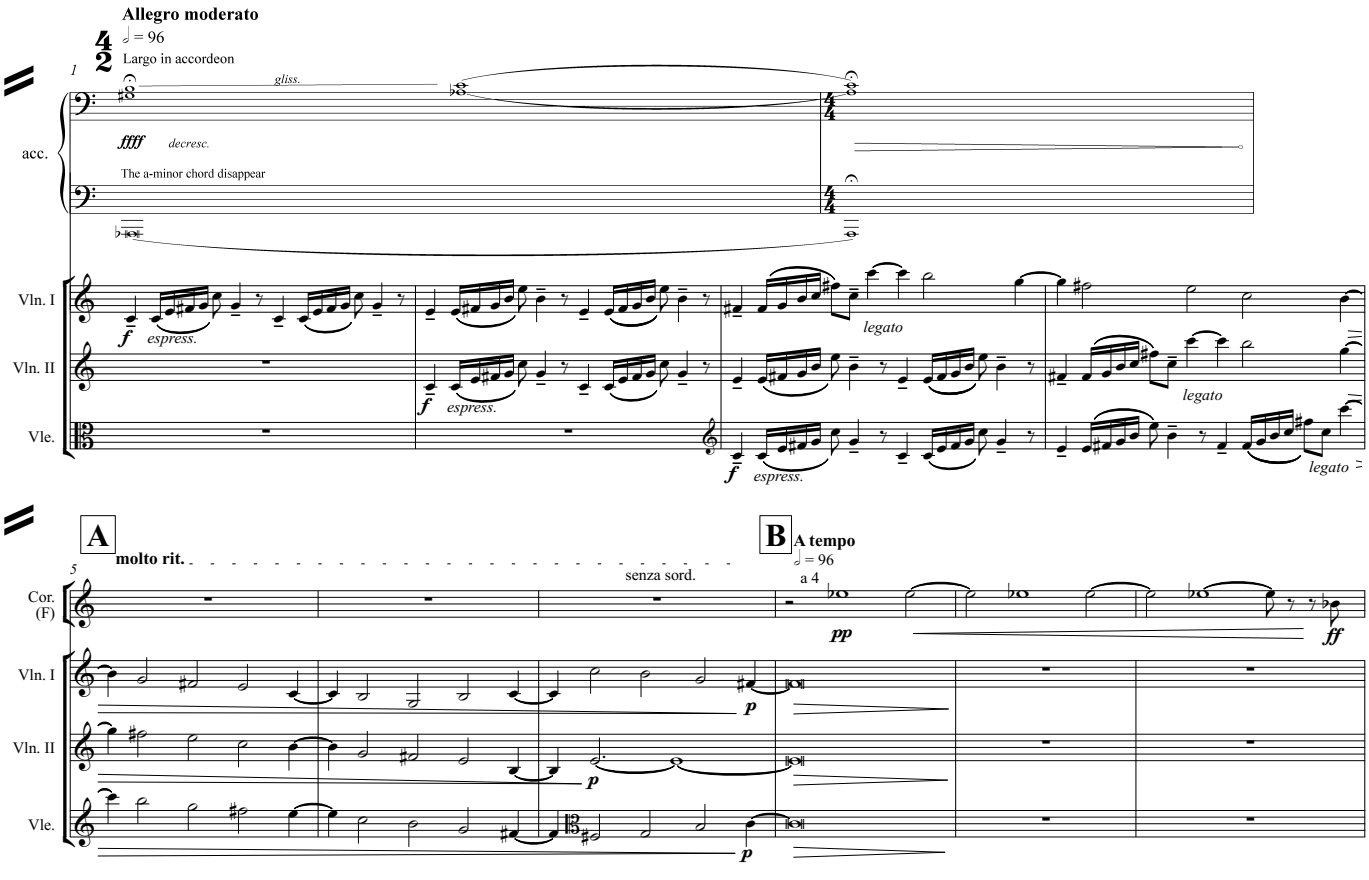


4° tempo



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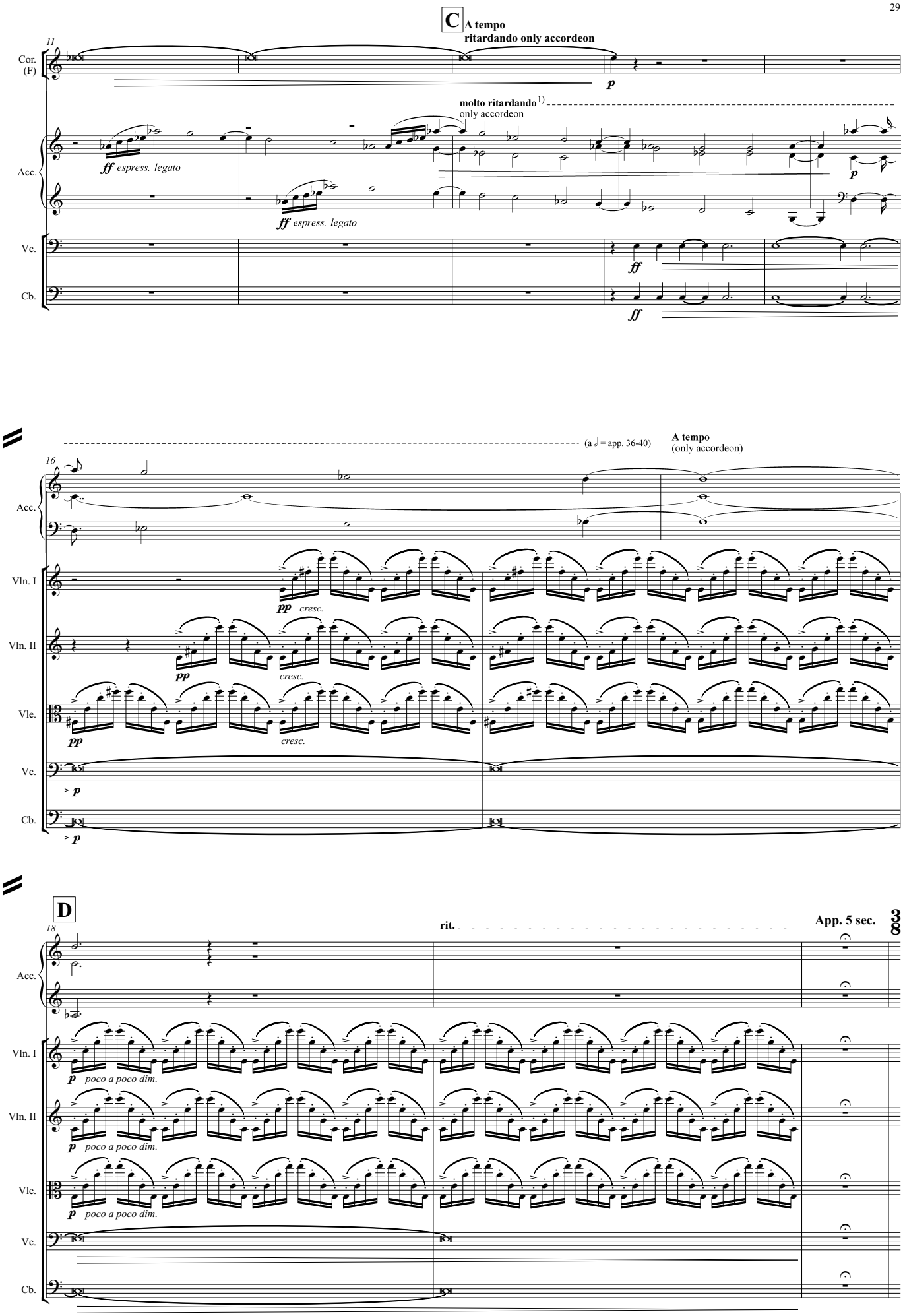

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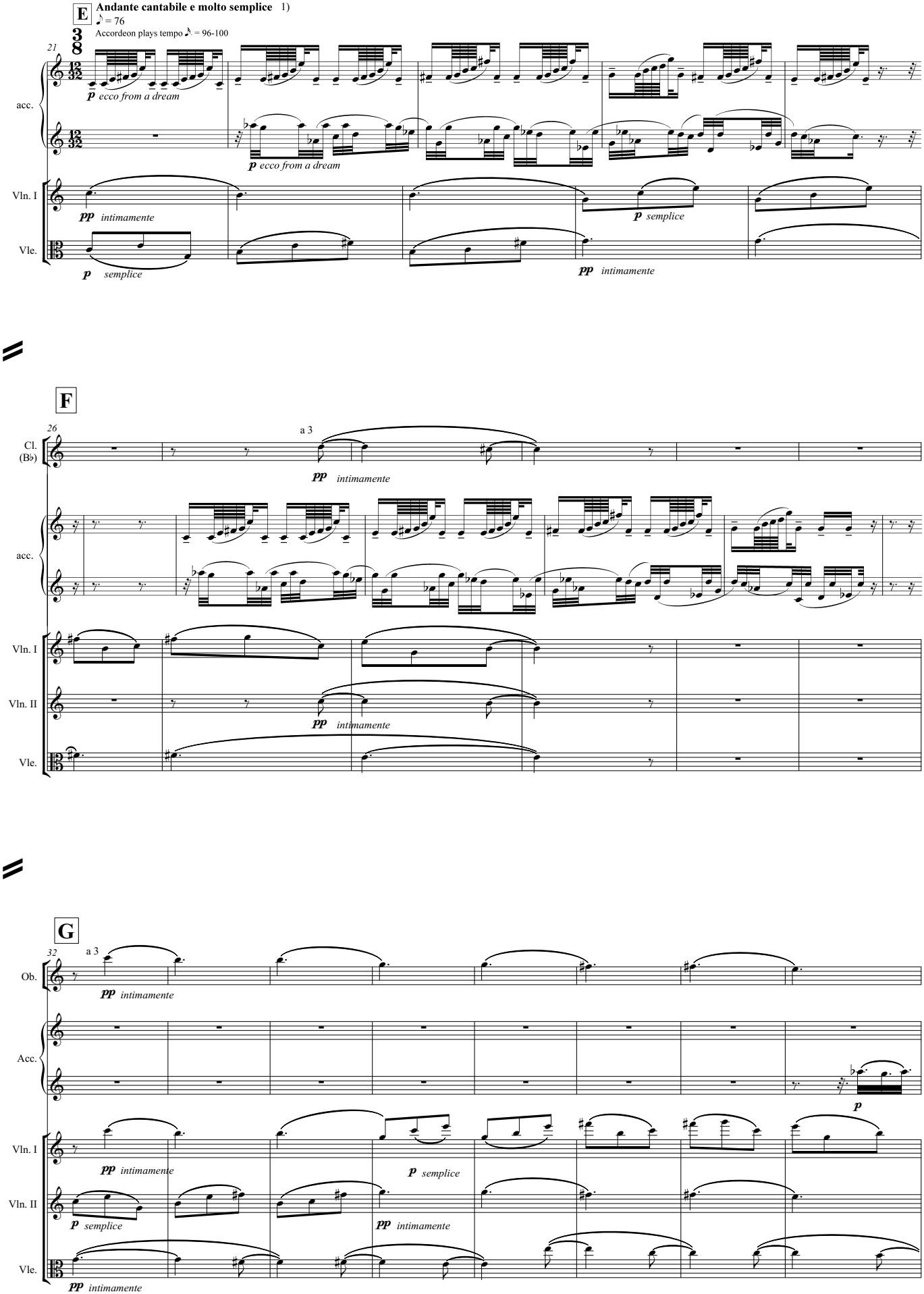

1) The accordeon plays in the "tempo" from bar 1 : ♪. = 96-100, 12/32 in the RH and 9/32 (3𝅘𝅥𝅯 + 6𝅘𝅥𝅯) in the LH.
The tempo in the accordeon is independent of the the rest of the orchestra.

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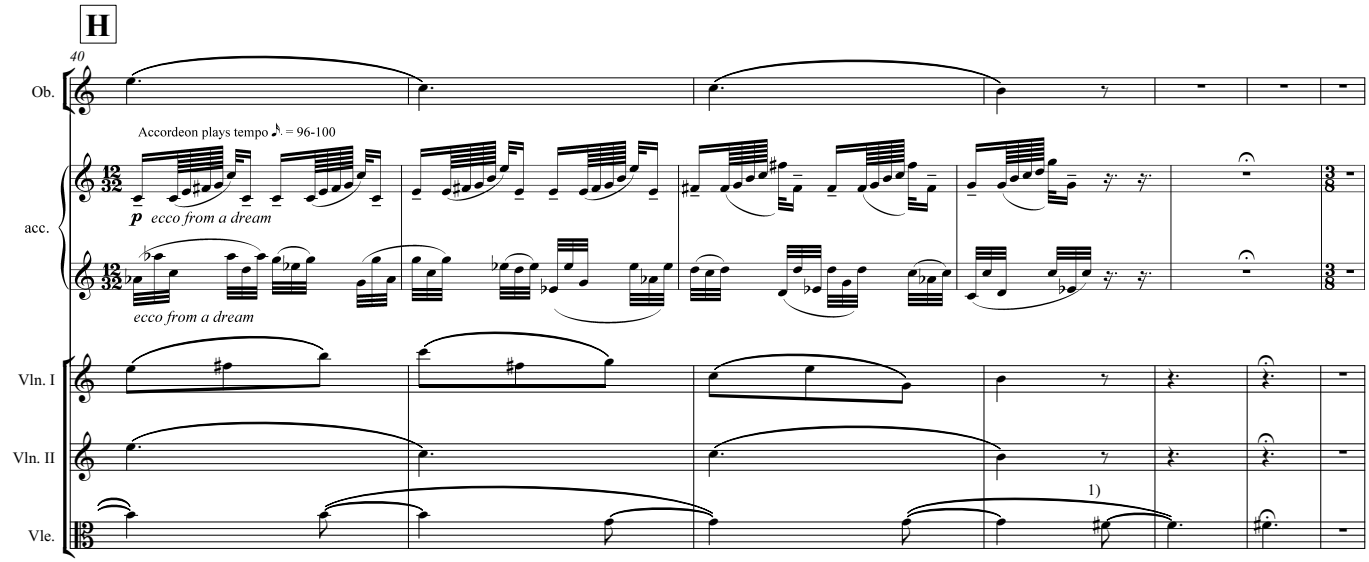

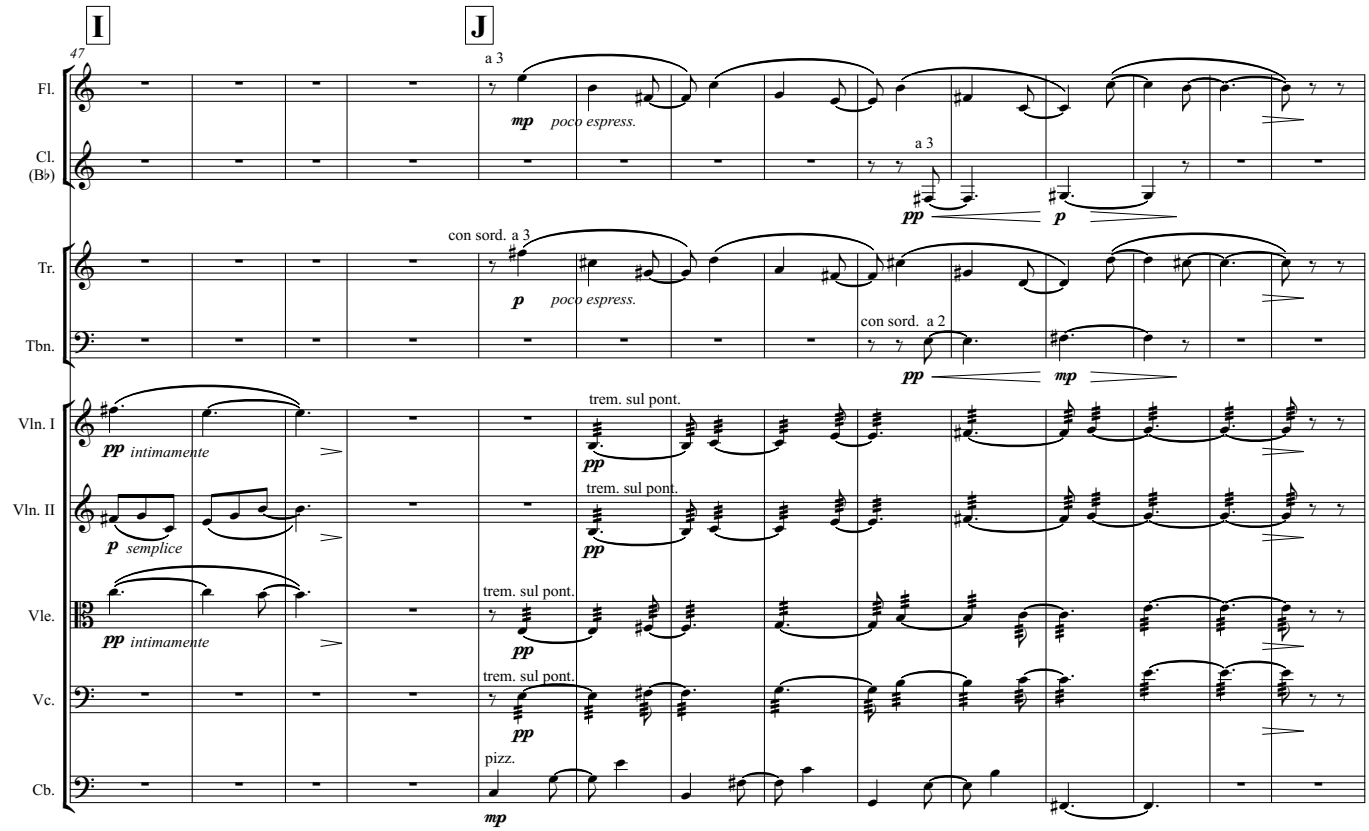

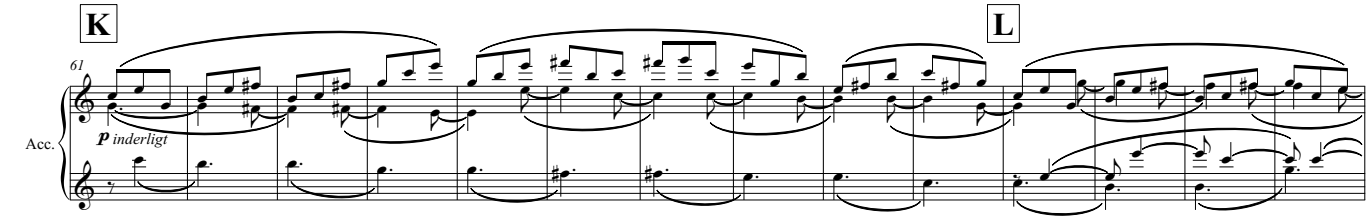

1) The viola dephrase the accordeon, and should be timing the f# to accomplish that.

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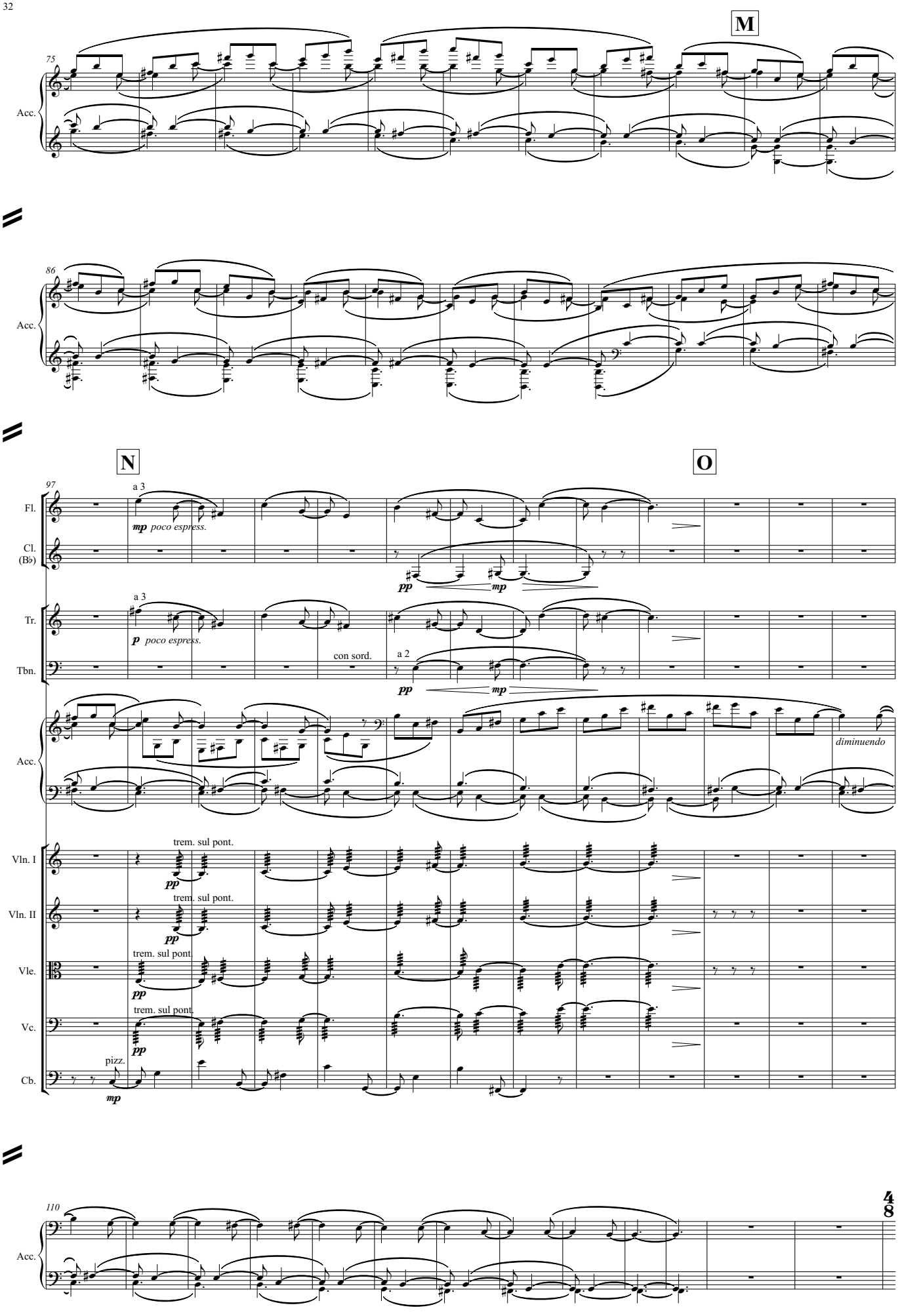

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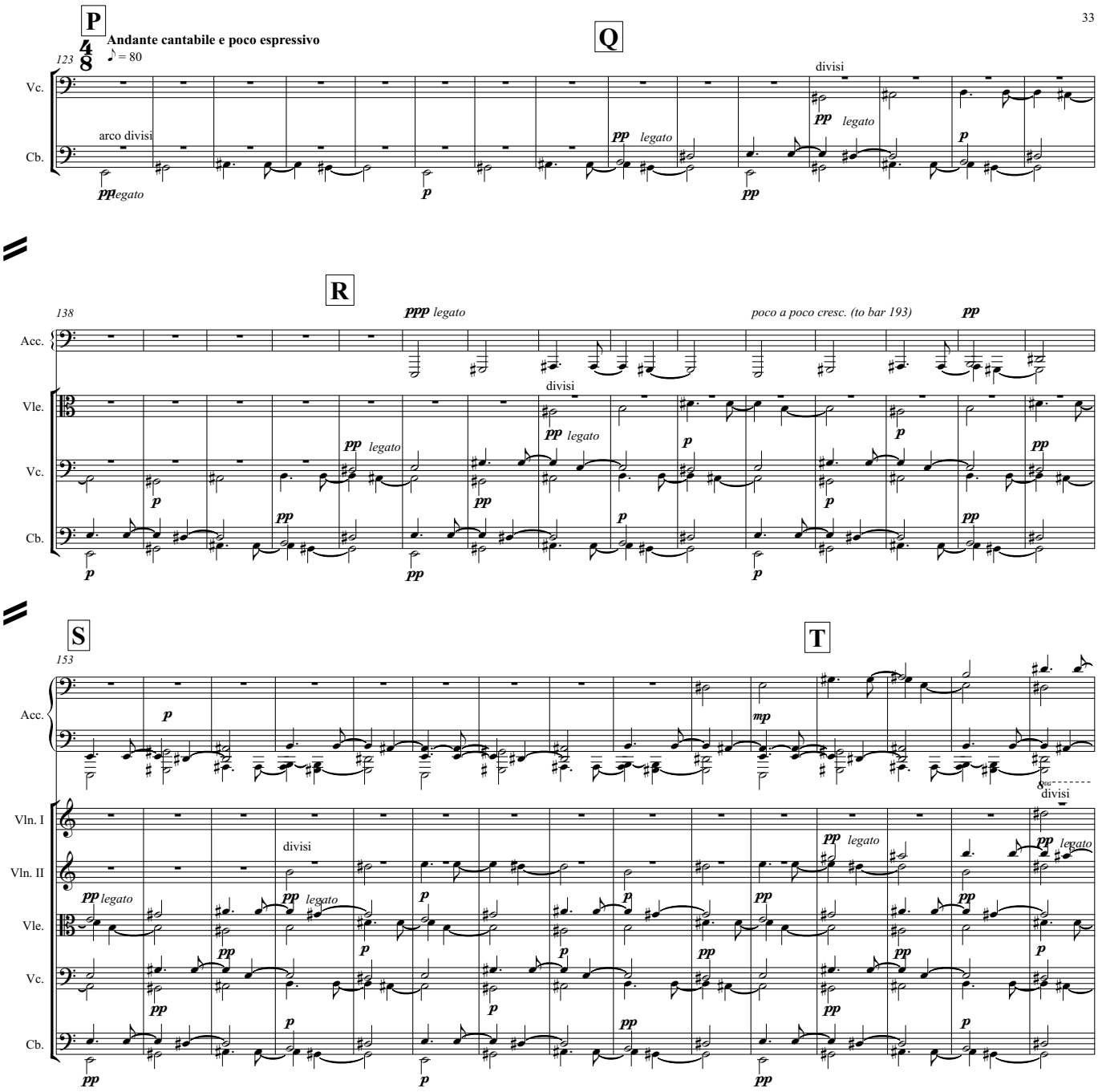

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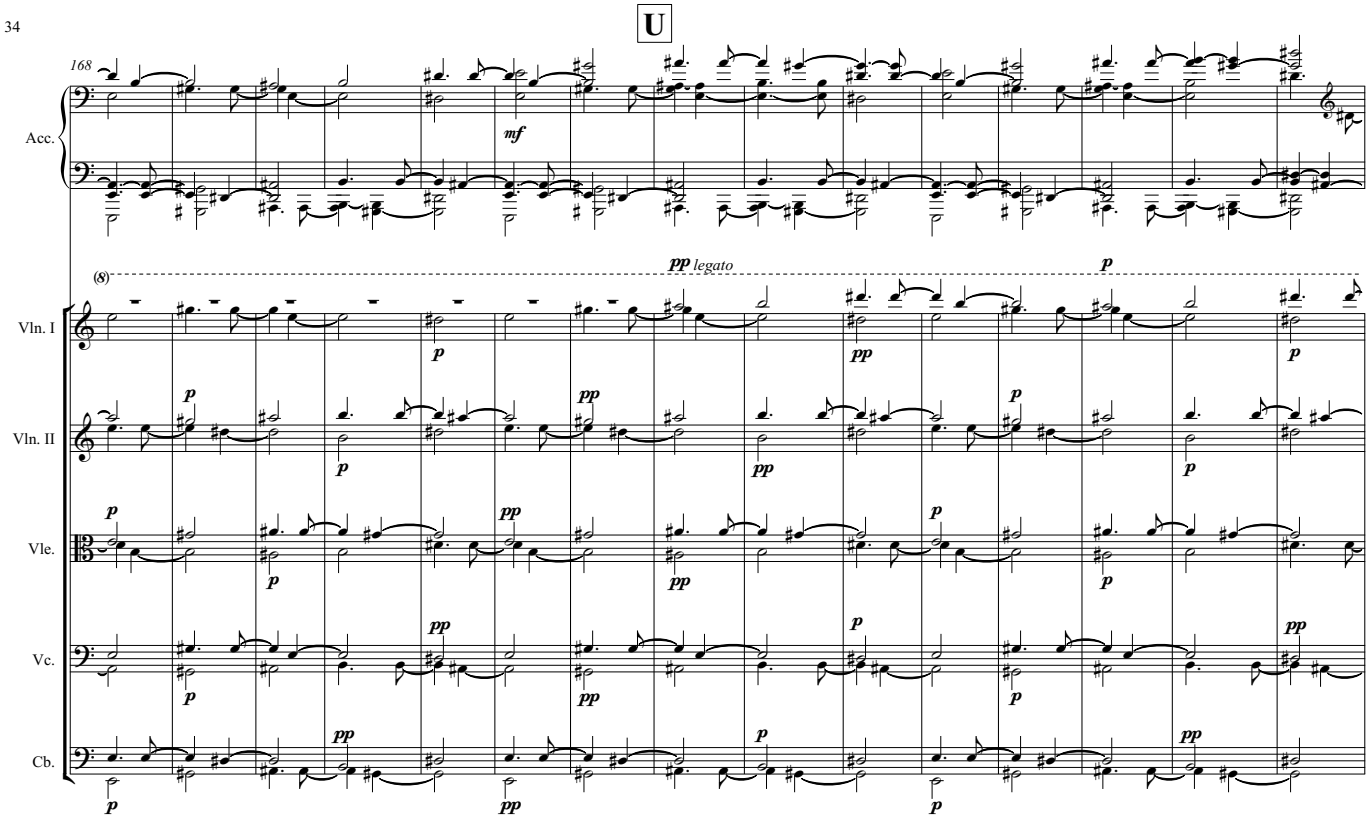

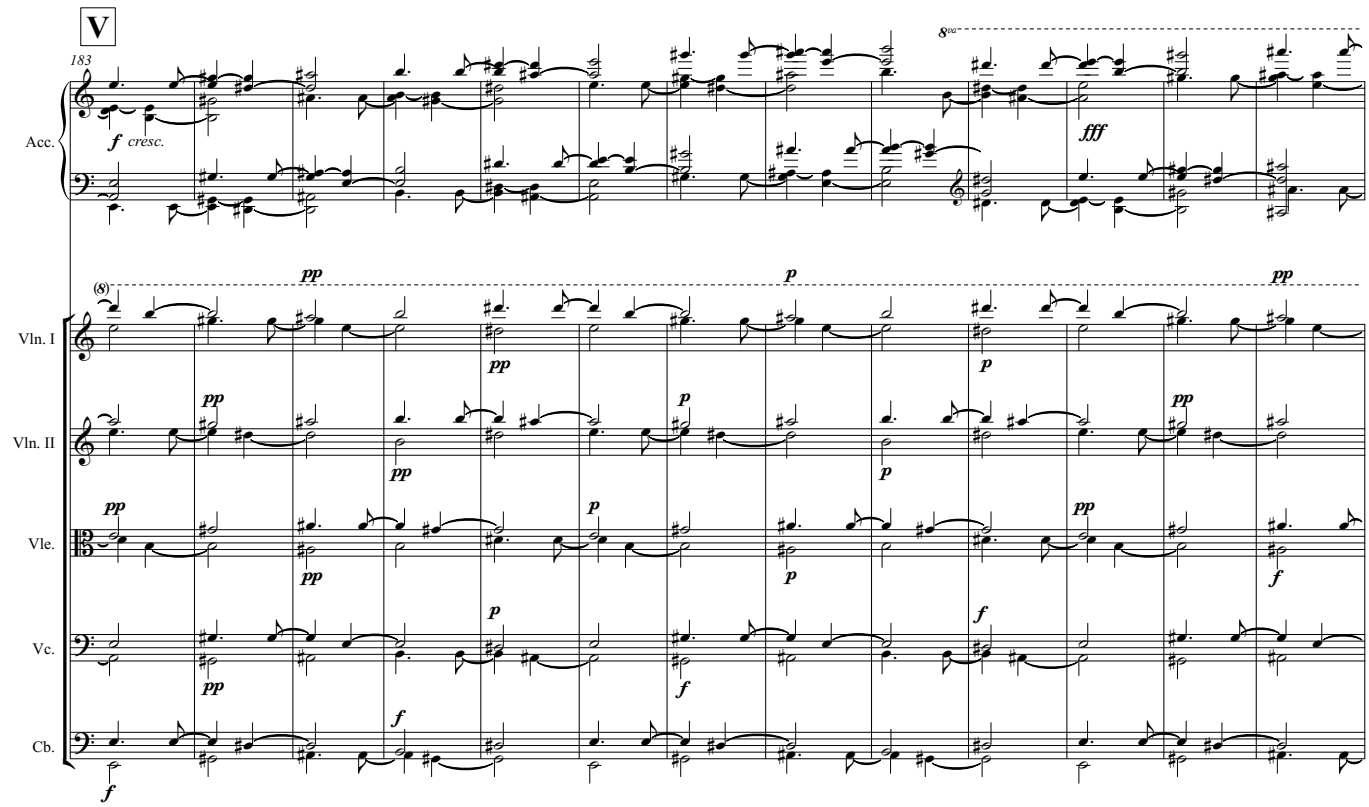

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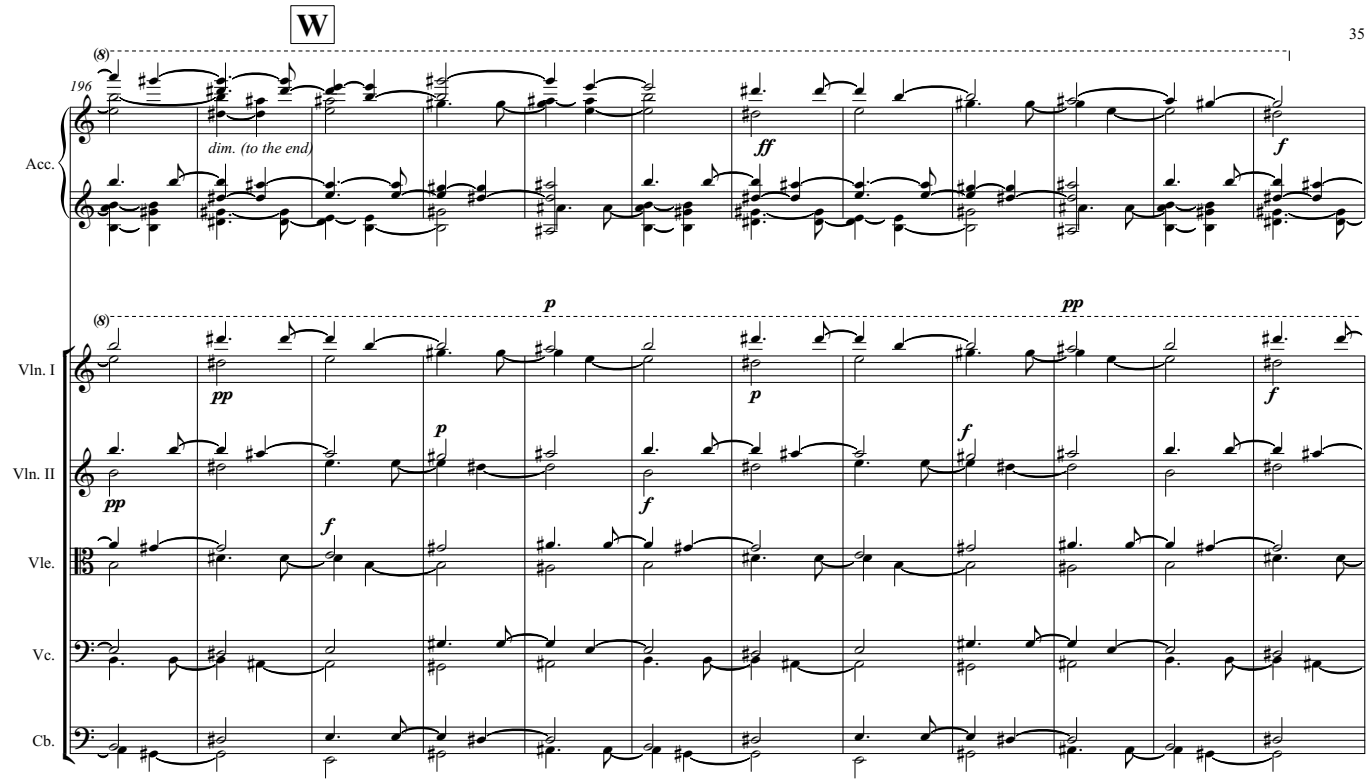

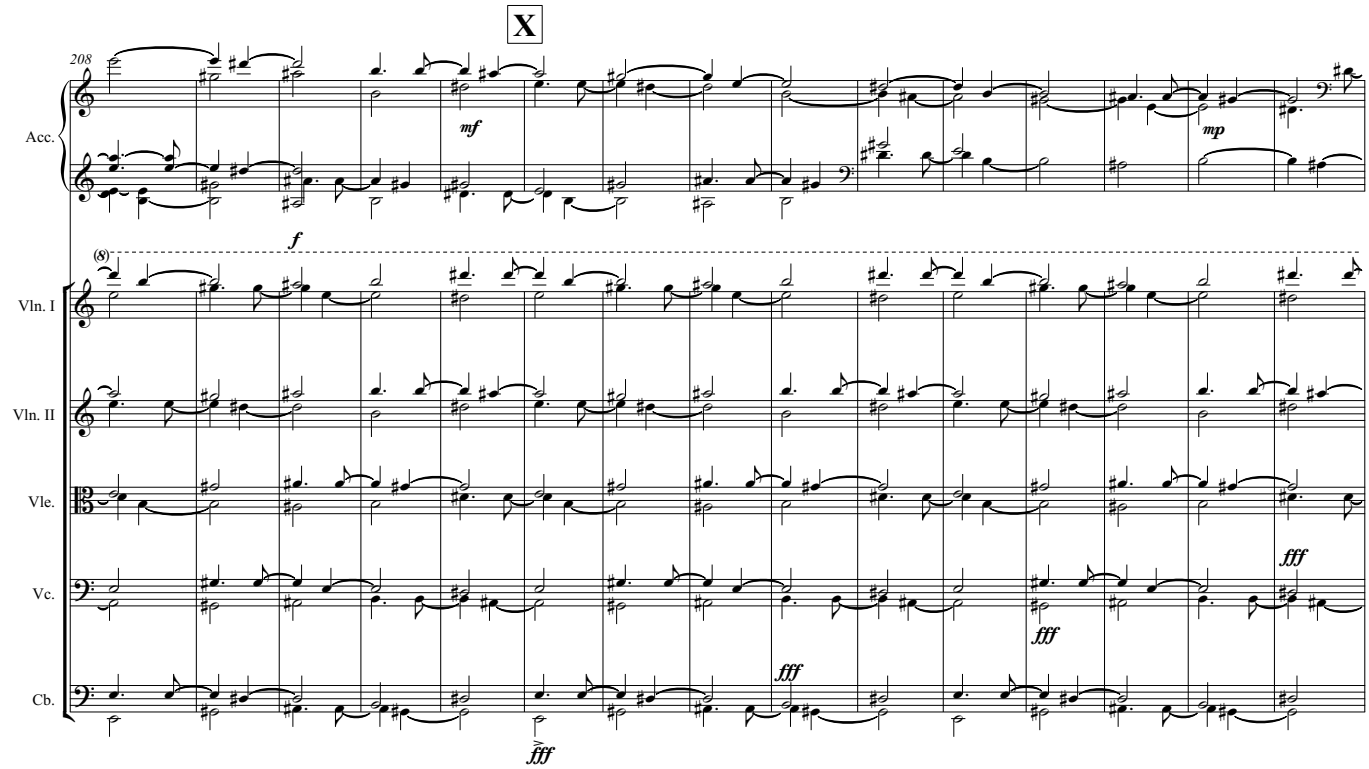

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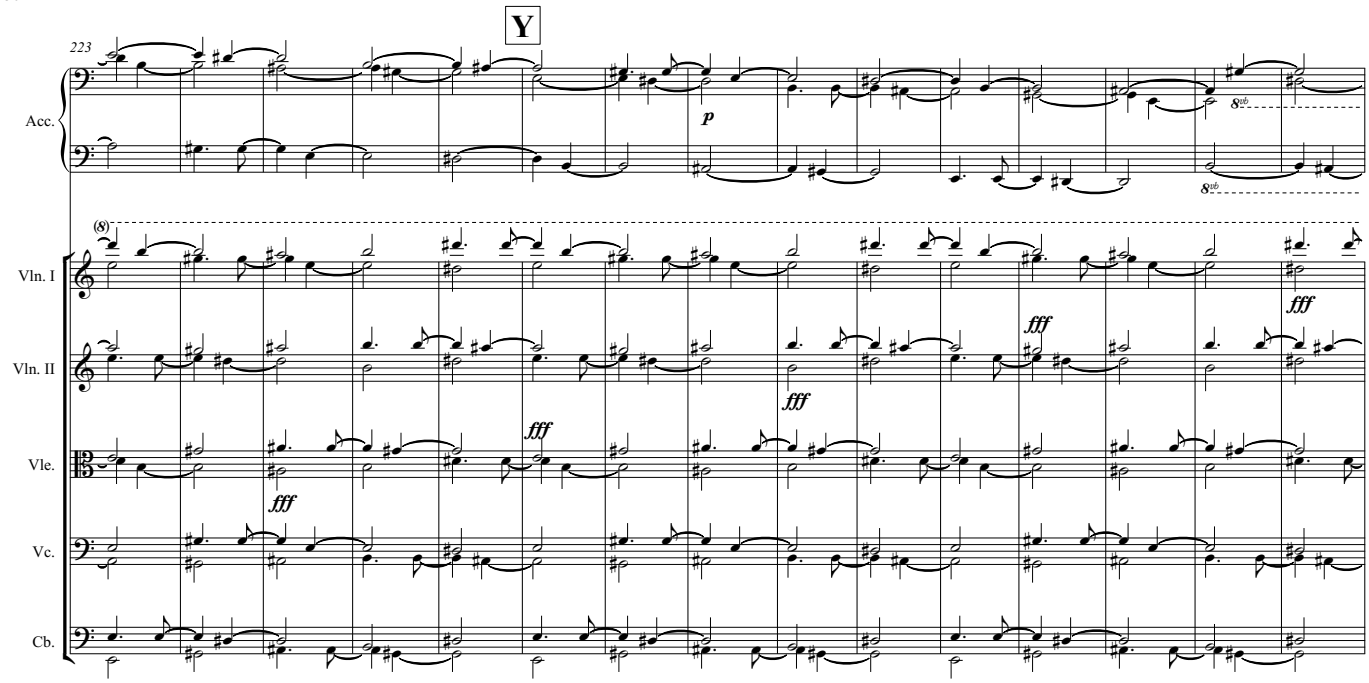

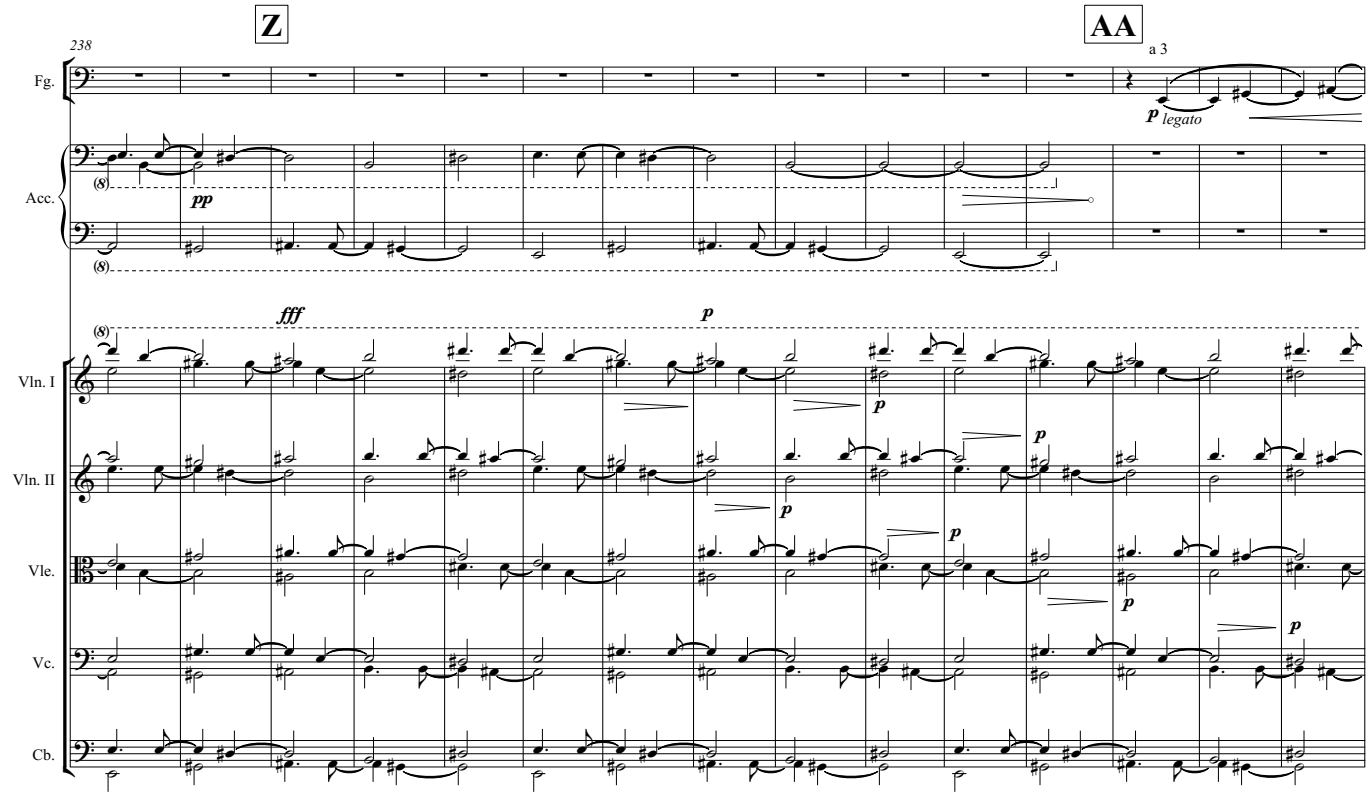

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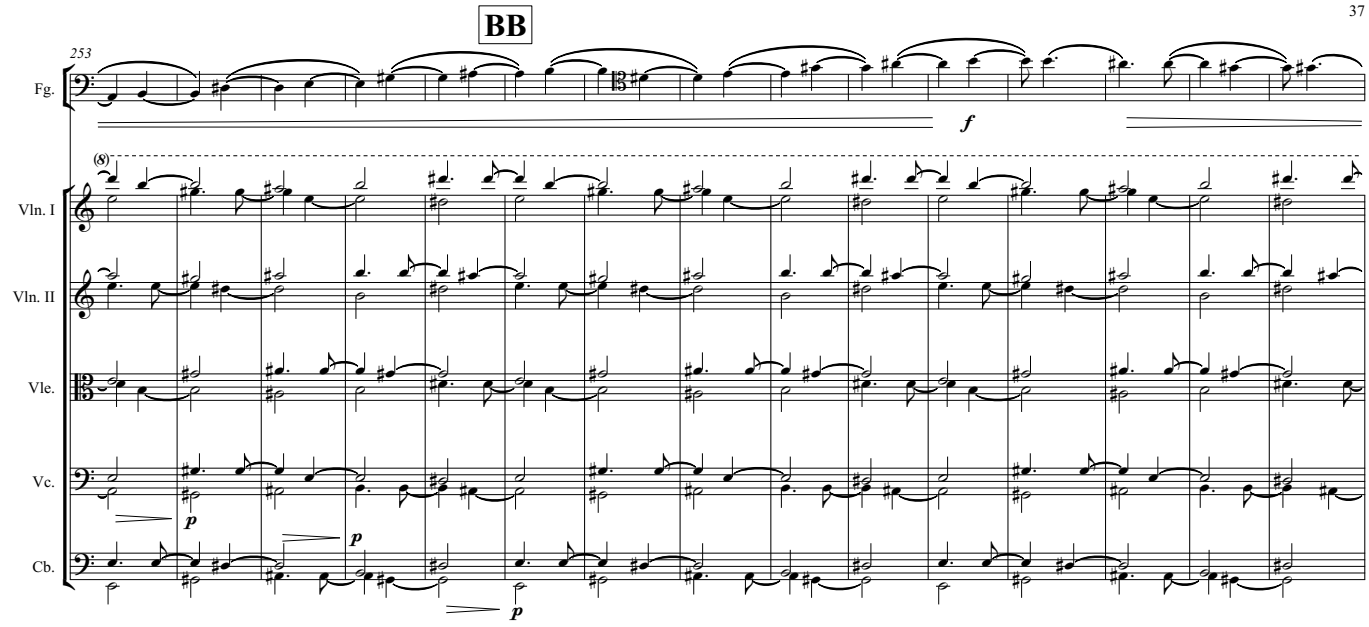

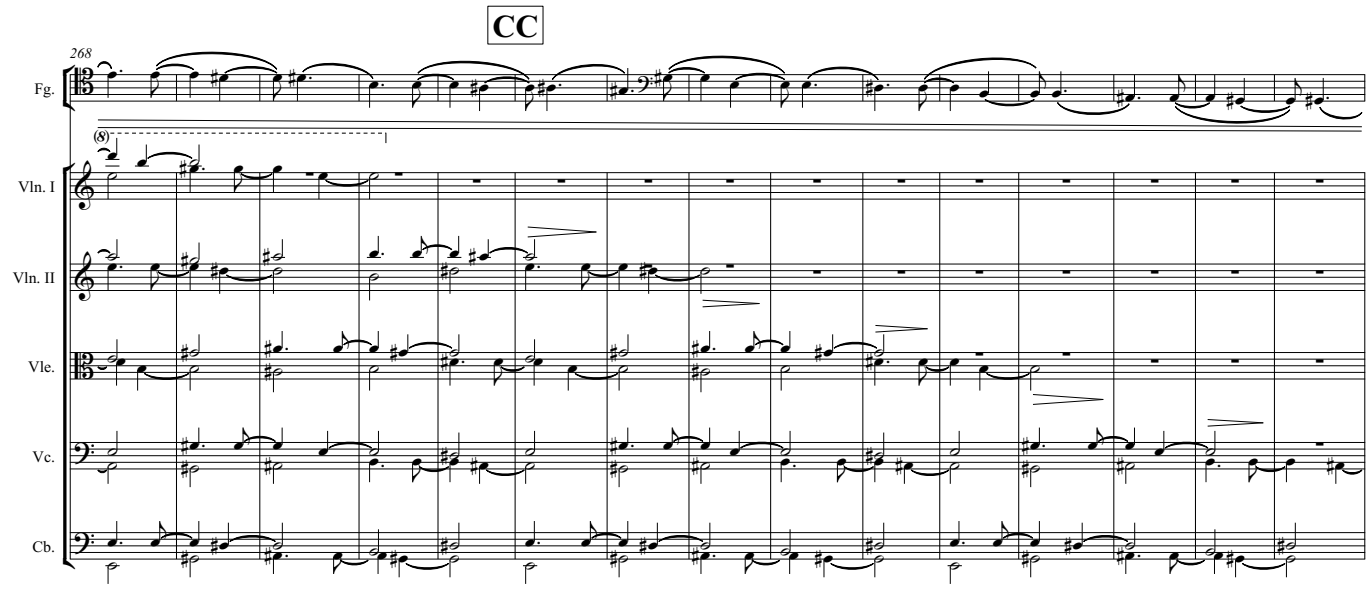

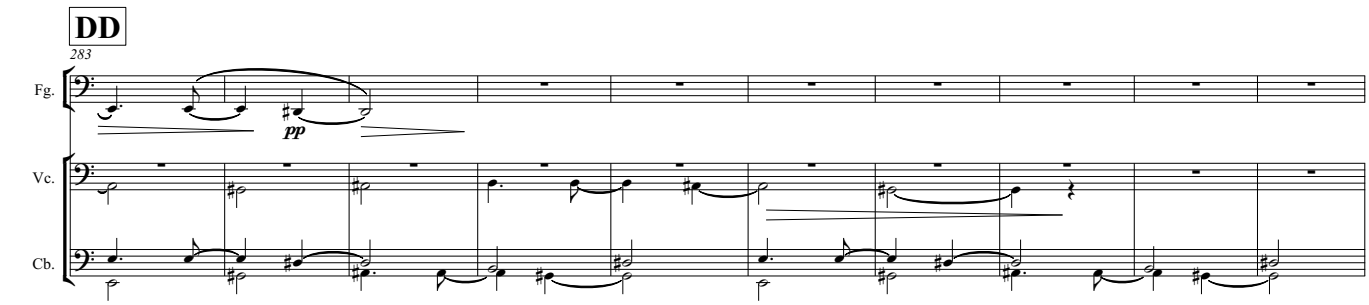

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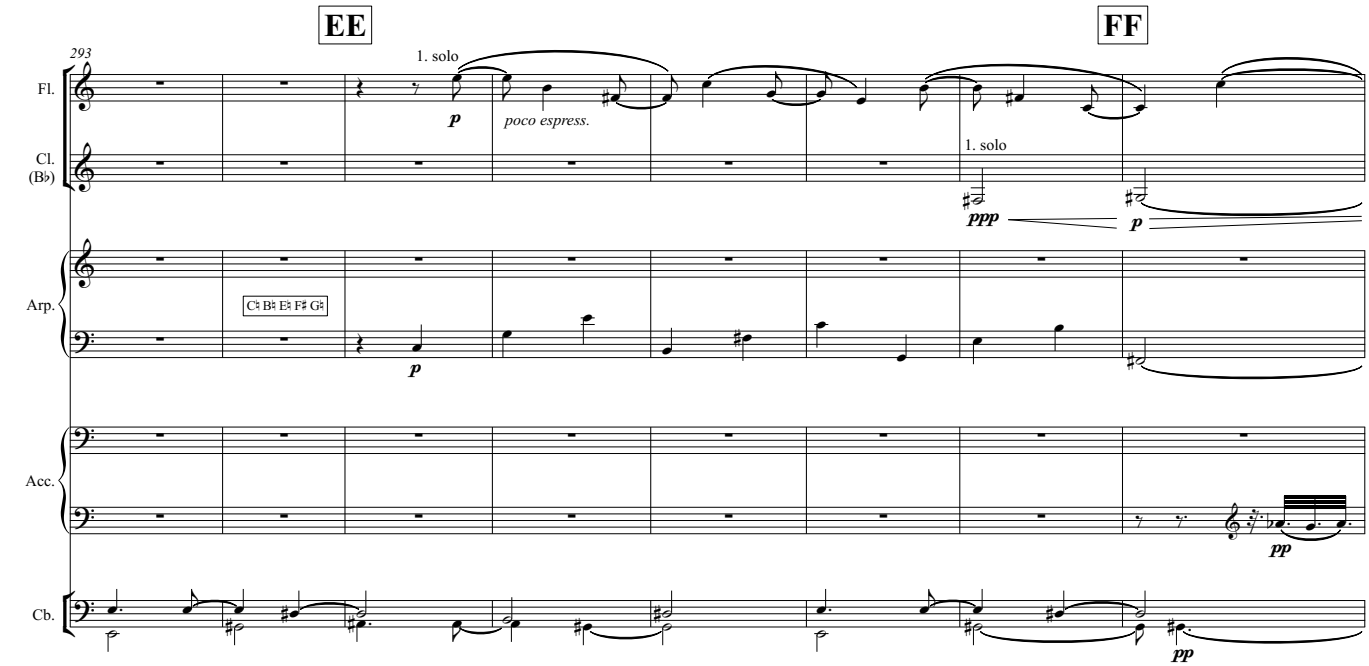

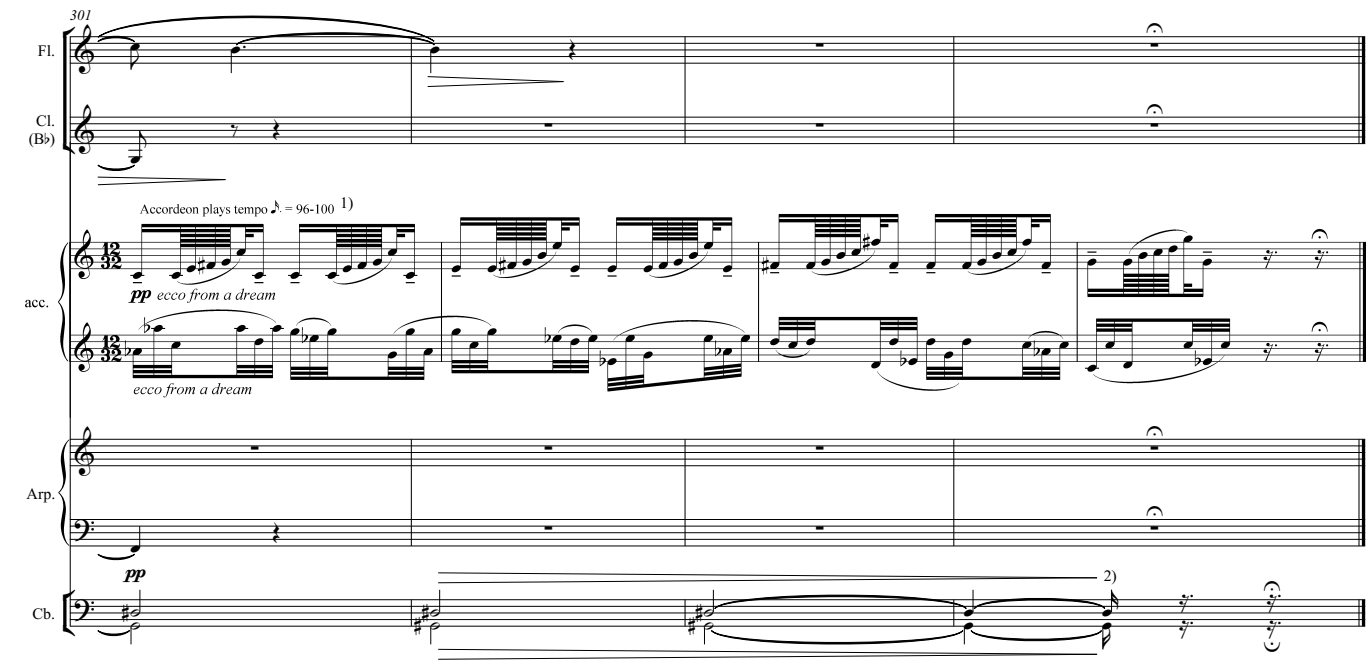

1) The tempo in the accordeon is independent of the the rest of the orchestra.
2) The contrabasses defrase together with the accordeon.

Fine dur. 23-25'

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