

Martin Lohse

5 momenti mobile

for accordion duo
and piano trio

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Composed 2013

Martin Lohse
5 momenti mobile

chamber work for accordion duo and piano trio

composed in 2013

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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.

5 momenti mobile

for accordion duo and piano trio

The first four movements is an arrangement or rather a recomposition of the works *Passing* and *Menuetto* for solo accordion, while the fifth movement is new. The work is dedicated to the accordion duo *Mythos*. and is also available in a version for accordion and piano quartet.

The main element is a musical technique I've called *mobile* where different layers of music in individual tempos, metric and musical style are combined in a simple pattern of major thirds, which slowly modulate through all the keys in a newer ending sequence, creating a music with no or very few dissonances.

Duration app. 25 min.

1. *Allegro con passione sostenuto. Allegro grazioso. Allegro meno mosso*
2. *Andante con dolore sostenuto*
3. *Moderato con brio. Moderato meno mosso. Moderato più allegro*
4. *Menuetto: Allegro grazioso con espressione. Allegro semplice poco rubato. Allegro grazioso con espressione*
5. *Allegro meno mosso. Allegro vivace. Vivace. Andante poco agitato. Allegro con brio. Allegro vivace. Presto*

5 momenti mobile

for akkordionduo og klavertrio

De første fire satser er et arrangement eller snarere en rekomposition af værkerne *Passing* og *Menuetto* for soloakkordion, mens den femte sats er en ny. Værket er dedikeret til akkordionduoen *Mythos* og findes desuden i en version for akkordion og klaverkvartet.

Hovedelementet i værket er en musikalsk teknik som jeg har kaldt *mobile*, hvor forskellige lag af musik i hver deres tempo, metrik og musikalsk stil kombineres i et simpelt mønster af store tertser som langsomt modulerer igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

Varighed ca. 25 min.

Martin Lohse 2013

5 momenti mobile

for accordion duo & piano trio

I

Allegro con passione sostenuto

Martin Lohse 2013
dedicated to Mythos

$\text{♩} = 128$

1

Accordion 1

Accordion 2

Pianoforte

Violin

Violoncello

p legato

p con leggero

pp possible

3

acc. 2

Vln.

Vc.

5

acc. 2

Pf.

Vln.

Vc.

pp *mp* *pp* *pp* *mp* *pp*

7

(8)

acc. 2

Pf.

Vln.

Vc.

pp *legato* *mp* *pp*

9

B *ossia*

acc. 1

acc. 2

mp

mf con leggiéro

11

acc. 1

acc. 2

12

acc. 1

acc. 2

Musical score for measures 12-13, featuring two accordion parts (acc. 1 and acc. 2). The music is in 3/8 time with a key signature of two sharps (F# and C#). Measure 12 shows a complex rhythmic pattern with many sixteenth notes. Measure 13 continues this pattern with some rests.

13

acc. 1

acc. 2

Musical score for measures 13-14, continuing the two accordion parts. The notation is similar to the previous system, with dense sixteenth-note passages in the upper staves and simpler accompaniment in the lower staves.

14

acc. 1

acc. 2

poco rit.

Musical score for measures 14-15. Measure 14 continues the previous patterns. Measure 15 features a 'poco rit.' (poco ritardando) marking and ends with a double bar line. The key signature changes to three sharps (F#, C#, G#) at the end of the system.

Allegro grazioso

C ♩ = 128

15

Pf.

Vln.

Vc.

mp

p

mp

Musical score for measures 15-16, featuring Piano (Pf.), Violin (Vln.), and Viola (Vc.) parts. The tempo is 'Allegro grazioso' with a metronome marking of ♩ = 128. The key signature is three sharps. The Piano part has a dynamic of *mp*. The Violin part has a dynamic of *p*. The Viola part has a dynamic of *mp*.

Musical score for measures 22-26. The score is for Piano (Pf.), Violin (Vln.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music features a rhythmic pattern of eighth notes with accents and slurs.

Musical score for measures 27-28. The score is for Accordion 2 (acc. 2), Piano (Pf.), Violin (Vln.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). Measure 27 is in 3/8 time, and measure 28 changes to 10/8 time. The tempo is marked "Allegro con passione sostenuto" with a metronome marking of quarter note = 128. The dynamic is *mf*. A first ending bracket labeled "1)" spans measures 27-28.

Musical score for measures 29-33. The score is for Accordion 2 (acc. 2), Piano (Pf.), Violin (Vln.), and Violoncello (Vc.). The key signature changes to two sharps (F#, C#) and the time signature is 10/8. The dynamic is *mf*. A first ending bracket labeled "E" spans measures 29-33.

1) Ossia accordion 2: The left hand can be omitted in bar 28-33

30

acc. 2

Pf.

Vln.

Vc.

31

acc. 2

Pf.

Vln.

Vc.

32

acc. 2

Pf.

Vln.

Vc.

Allegro grazioso

F ♩ = 128

33

acc. 1

acc. 2

Pf.

Vln.

Vc.

37

acc. 1

acc. 2

44

acc. 1

acc. 2

G Allegro con passione sostenuto
♩ = 128

47

1)

acc. 1

mf cresc.

acc. 2

mf cresc.

Pf.

mf cresc.

Vln.

mf cresc.

Vc.

mf cresc.



48

acc. 1

acc. 2

Pf.

Vln.

Vc.

1) Ossia accordion 1: The left hand can be omitted in bar 47-52

49

acc. 1

acc. 2

Pf.

Vln.

Vc.



50

acc. 1

acc. 2

Pf.

Vln.

Vc.

51

acc. 1

acc. 2

Pf.

Vln.

Vc.



52

acc. 1

acc. 2

Pf.

Vln.

Vc.

H

53 *ff^{mo}*
acc. 1 *p*

acc. 2 *mp*
8va

Vln. *pp possible*

Vc. *pp possible*

Detailed description: This system contains measures 53 and 54. The first staff (acc. 1) features a complex rhythmic pattern of sixteenth notes, starting with a dynamic marking of *p* and a hairpin indicating a transition to *ff^{mo}*. The second staff (acc. 2) has a melodic line with a long slur and a dynamic marking of *mp*, with an *8va* marking above. The third staff (Vln.) and fourth staff (Vc.) play a rhythmic accompaniment of eighth notes with a dynamic marking of *pp possible*.



55 *(45)*

acc. 1

acc. 2 *(8)*

Vln.

Vc.

Detailed description: This system contains measures 55 and 56. The first staff (acc. 1) continues the rhythmic pattern from measure 53, with a dynamic marking of *ff^{mo}* and a hairpin. The second staff (acc. 2) has a melodic line with a long slur and a dynamic marking of *mp*, with an *8va* marking above. The third staff (Vln.) and fourth staff (Vc.) play a rhythmic accompaniment of eighth notes with a dynamic marking of *pp possible*. The system concludes with a double bar line.

I

57 (5)

acc. 1

acc. 2

Pf.

Vln.

Vc.

pp *mp* *pp* *pp* *mp* *pp*

59 (5)

acc. 1

acc. 2

Pf.

Vln.

Vc.

pp *mp* *pp*

60 *poco rit.*

acc. 1

acc. 2

Pf.

Vln.

Vc.

Allegro meno mosso
♩ = 120
15^{ma}

62

acc. 1

acc. 2

Pf.

Vln.

Vc.

diminuendo al niente

64 **rit.** **molto rit.**
(5) *only noise from the buttons*

acc. 1

acc. 2

(5) *only noise from the buttons*

Pf. *ppp* *pp*

Vln.

Vc.

II

Adagio con dolore sostenuto

$\text{♩} = 64-66$

Accordion 1

Accordion 2

p

mp

7

acc. 1

acc. 2

poco a poco dim.

14

acc. 1

acc. 2

A

mp

p

21

acc. 1

acc. 2

mp

29

acc. 1 *mp*

acc. 2 *p*

36

acc. 1 **B** *p*

acc. 2 *mp*

43

acc. 1 *p* *mp*

acc. 2 *mp* *p*

50

acc. 1 *p* *mp*

acc. 2 *mp* *p*

57 **C**

acc. 1

acc. 2

mf *mp* *p* *mf* *p*



64

acc. 1

acc. 2

mp *p* *mp*



71

acc. 1

acc. 2

pp *p* *mp* *p*



78 **D**

acc. 1

acc. 2

mp *p*

85

acc. 1

acc. 2

90

acc. 1

acc. 2

poco a poco dim.

94

acc. 1

acc. 2

pp

III

Moderato con brio

$\text{♩} = 96$

acc. I

acc. I

Pf.

5

A

acc. I

Pf.

9

acc. I

Pf.

12

9+6/16

14 *poco rit.* **B** Moderato meno mosso
 ♩ = 56, ♪ = 168, ♩ = 224

acc. 1 *p molto legato*

acc. 2 *p molto legato*

Pf. *p*

Vln. *mp*

Vc. *mp*

16

acc. 1

acc. 2

Pf.

Vln.

Vc.

19

acc. 1

acc. 2

Pf.

Vln.

Vc.



22

acc. 1

acc. 2

Pf.

Vln.

Vc.

Musical score for measures 25-26. The score is arranged in five staves: acc. 1, acc. 2, Pf., Vln., and Vc. The key signature is one flat (B-flat). Measure 25 features an 8va marking above the first staff. Measure 26 also features an 8va marking above the first staff. The first two staves (acc. 1 and acc. 2) contain complex rhythmic patterns with slurs and ties. The piano (Pf.) part has a steady eighth-note accompaniment. The violin (Vln.) and viola (Vc.) parts play sustained notes with slurs.

Musical score for measures 27-28. The score is arranged in five staves: acc. 1, acc. 2, Pf., Vln., and Vc. The key signature is one flat (B-flat). Measure 27 features an 8va marking above the first staff. Measure 28 features an 8va marking above the first staff. The first two staves (acc. 1 and acc. 2) contain complex rhythmic patterns with slurs and ties. The piano (Pf.) part has a steady eighth-note accompaniment. The violin (Vln.) and viola (Vc.) parts play sustained notes with slurs. The score concludes with a double bar line and repeat signs.

C A tempo
♩ = 96

acc. 1

mf

acc. 2

mp

acc. 1

acc. 2

D

acc. 1

acc. 2

Pf. *p*

Vln. *p*

38

acc. 1

acc. 2

Pf.

Vln.

41

acc. 1

acc. 2

Pf.

Vln.

Vc.

Moderato meno mosso
♩ = 56, ♩ = 168, ♩ = 224

E

p molto legato

p

mp

mp

44

acc. 1

acc. 2

Pf.

Vln.

Vc.



47

acc. 1

acc. 2

Pf.

Vln.

Vc.

56 **F** Moderato con brio $\text{♩} = 96$

acc. 1

acc. 2

Pf.

Vln.

Vc.

60

acc. 1

64 **G**

acc. 1

Pf.

67

acc. 1

Pf.

70

acc. 1

acc. 2

Pf.

Vln.

Vc.

poco rit.

H *Moderato più mosso* $\text{♩} = 84$

bellowshake

p

bellowshake

p

mp legato

sim.

p

73

acc. 1

acc. 2

Pf.

Vln.

Vc.

(8)

77

acc. 1

acc. 2

Pf.

Vln.

Vc.

81

Moderato più allegro $\text{♩} = 96$

poco rit.

Moderato rit. $\text{♩} = 84$

acc. 1

acc. 2

Pf.

Vln.

Vc.

poco a poco diminuendo

poco a poco diminuendo

poco a poco diminuendo

poco a poco diminuendo

86 *molto rit.*

The musical score consists of four staves. The first two staves are labeled 'acc. 1' and 'acc. 2'. The third staff is labeled 'Vln.' and the fourth 'Vc.'. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo marking 'molto rit.' is positioned above the first staff. The first two staves feature complex rhythmic patterns with many accents, while the violin and cello parts play a steady eighth-note accompaniment.

IV

Menuetto: *Allegro grazioso con espressione*

Allegro grazioso con espressione

♩ = 120

A

acc. 1 *mf cantabile*

acc. 2 *mp legato*

mp

mf poco marcato

mp legato

11 **B**

acc. 1

acc. 2

21 **C**

acc. 2

Vln. *mf cantabile*

Vc. *mf poco marcato*

31 **D**

Pf. *mp leggiéro*

Vln. *mf cantabile*

Vc. *mf cantabile*

39 **E**

acc. 2

Pf. *legato*

Vln. *mf cantabile*

Vc. *mp*

ff

F **G** **A tempo** *molto rit.* ♩ = 120

acc. 1 *ff con fuoco* *p con anima*

acc. 2 *con fuoco* *p con anima*

Pf. *mf*

Vln.

62 **H**

Pf. *cantabile* *poco marcato* *mp*

Vln. *p*

Vc. *mf cantabile*

71 **I**

Pf. *mf*

Vln. *mp*

Vc. *mp*

80 **J**

acc. 1 *mf cantabile*

Pf. *mp legato*

Vln.

Vc.

90 **K**

acc. 1

acc. 2 *mf poco marcato*

Pf. *mp poco marcato*

Vc. *mf cantabile*

99 **L**

acc. 1 *mp*

acc. 2 *mp*

Pf. *mf*

Vln. *mp poco marcato*

Vc. *mp poco marcato*

107

M **N**

acc. 1 *ff* *con fuoco* *p* *con anima*

acc. 2 *ff* *con fuoco* *p* *con anima*

Pf.

Vln.

Vc.

O Allegro semplice poco rubato

$\text{♩} = 120$

121 *molto rit.*

acc. 1

acc. 2

Pf. *mp* *come campane poco rubato*

8^{va}

134

P

acc. 1 *mf* *cantabile*

acc. 2 *mf* *cantabile*

Pf.

8^{va}

145 **Q** Allargando $\text{♩} = 96-104$ rit.

acc. 1 *p*

acc. 2 *p*

157 **R** Allegro grazioso con espressione $\text{♩} = 120$

acc. 1 *mf cantabile*

acc. 2 *mp legato*

Pf. *p* *sim.* *mp* *8^{va}*

166 **S** **T**

acc. 1

acc. 2 *mf poco marcato* *mp*

Pf. *mp*

Vln. *mp*

Vc. *mf poco marcato*

175 U

acc. 2

Pf. (8)

Vln. *mf cantabile*

Vc. *mf poco marcato*

p

p

182 V

Pf. *sim.*

Vln. *mf cantabile*

Vc. *mf cantabile*

mp leggero

190 W

Pf. *legato*

Vln. *mf cantabile*

Vc. *mp*

legato

197

acc. 2

Pf.

Vln.

Vc.

ff

203

acc. 1

acc. 2

ff *con fuoco*

p *con anima*

X **Y**

214

acc. 1

acc. 2

Pf.

Vln.

Vc.

rit.

pp

p

pizz.

pp

Z

Allegro meno mosso

♩ = 112, ♩ = 168

8^{va}

Pf. *mp leggiero*

Vln. *mp leggiero*

Vc. *pizz.*
mf leggiero

acc. 1

acc. 2

Pf.

Vln.

Vc.

A (Bellows) *p leggiero* *sim.*

mp poco espress.

p

acc. 1

acc. 2

Pf.

25

acc. 1

acc. 2

Pf.

Vln.

Vc.

B accel.

mp leggiero più espress.

mf leggiero più espress.

pizz.

33

Pf.

Vln.

Vc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

41

Pf.

Vln.

Vc.

Allegro vivace
♩ = 132, ♩ = 198

63 (8)

acc. 1

acc. 2

Pf.

Vln.

Vc.



Vivace
♩ = 156, ♪ = 234

68 (8)

acc. 1

acc. 2

Pf.

Vln.

Vc.

Andante poco agitato

D $\text{♩} = 72$

Musical score for measures 72-80. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features five staves: acc. 1, acc. 2, Pf., Vln., and Vc. The music begins with a dynamic marking of *p* (piano) and a tempo marking of *poco a poco cresc.* (poco a poco crescendo). The Vc. part starts at measure 75 with a dynamic marking of *p* and *poco a poco cresc.* A double bar line is present at the end of measure 80.



E accel.

Musical score for measures 81-90. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features five staves: acc. 1, acc. 2, Pf., Vln., and Vc. The music begins with a dynamic marking of *p* (piano) and a tempo marking of *poco a poco cresc.* (poco a poco crescendo). The Vln. part starts at measure 85 with a dynamic marking of *mp* (mezzo-piano) and *poco a poco cresc.* The tempo marking *accel.* (accelerando) is indicated above the staff at measure 81. A double bar line is present at the end of measure 90.

F Allegro con brio
♩ = 112, ♩ = 168 accel.

88

acc. 1

acc. 2

Pf.

Vln.

Vc.

mf *sub p*

94

acc. 1

acc. 2

Pf.

Vln.

Vc.

G

100

acc. 1

acc. 2

Pf.

Vln.

Vc.

H

106

Allegro vivace ♩ = 128 ♩ = 196

poco rit.

Allegro con brio ♩ = 112, ♩ = 168 accel.

Bellowsshake sim.

cresc. et poco a poco con fuoco

acc. 1

acc. 2

Pf.

Vln.

Vc.

f agitato

f agitato

f agitato

f agitato

f agitato

mp

mp

mp

mp

mp

cresc. et poco a poco con fuoco

cresc. et poco a poco con fuoco

cresc. et poco a poco con fuoco

cresc. et poco a poco con fuoco

cresc. et poco a poco con fuoco

S.B.

112

acc. 1

acc. 2

Pf.

Vln.

Vc.

ossia

118

I

Presto
♩ = 168, ♩ = 252

acc. 1

acc. 2

Pf.

Vln.

Vc.

ff con fuoco *cresc.*

