

Martin Lohse

Concerto in tempi

for accordion
and string quintet

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Composed 2010/2012

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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.

Concerto in tempi

version for accordion and string quintet

duration: 11 min.

Concerto in tempi

Concerto in tempi is about time, both slow and fast, and laid as layers on top of each other:

Long themes and small motifs, in different time signatures and tempos, swirl between each other and blend into a texture of voices that slowly change and ebb away, just like the pure coloured light from a glass mosaic in a church as darkness falls.

Mobile

A musical technique where different layers of music in individual tempos, metric and musical style are combined in a simple pattern of chords, which slowly modulate through all the keys in a never ending sequence, creating a music with no or very few dissonances.

I've developed the technique by combining different musical methods used in older works.

1. Use of multiple layers of music, which have been an important part of my music since 2000.
2. A simple repeating sequence of chords as the only harmonic material in the piece, which creates a music on the move, in a never ending modulation from the start to the end. Used in works like *Haiku* (1999), *In liquid...* (2003) and *Image balancantes* (2004).
3. A 'rhythm across harmony' principle, where different together sounding motives are played in individual tempos across the rhythm of the chords.

First used in *Smoke* (2000) and developed as a technique in *Liebesträume* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used in *Moto immoto* (2009-10) and in this work.

Martin Lohse 2012

Programnote

Concerto in tempi handler om tid, både langsom og hurtig og lagt som lag ovenpå hinanden:

Lange temaer og små motiver, i forskellige taktarter og tempoer hvirvler rundt mellem hinanden og blandes sammen i et væv af stemmer der langsomt forandres og ebber ud, ligesom det rene farvede lys fra en glasmosaik i en kirke, efterhånden som mørket falder på.

Martin Lohse 2012

Concerto in tempi

for accordion and string quintet

Andante semplice ¹⁾
♩ = 72

Martin Lohse 2010/2012

Accordion

Allegro con ansioso ¹⁾
♩ = 144 (♩ = 72)

Violino 1

Violino 2

Viola

Violoncello

Contrabasso



5

Acc



9

Acc

1) The common tempo in the piece is: ♩ = 72, and all the tempoes is derived from this.

A Allegro grazioso
♩³ = 108 (♩ = 72)

Acc

Allegro non troppo, ma molto appassionato
♩³ = 144 (♩ = 72)

Vn 1
mf sim. f mf

Vn 2
f espress. mf

Va
mf f espress.

Vc.
f sim. mf 1) f

Cb.
mf sim. f mf f



Acc

Vn 1
f mf mp

Vn 2
f espress. p

Va
mf

Vc.
mf f p poco espress.

Cb.
mf f p poco espress.

Allegro moderato
♩ = 96 (♩ = 72)
sul pont. 2)

Andante ♩ = 72
2) p poco espress.

2) The wedge over the notes: ' shows the downbeat in the different tempos.

B Andante semplice
♩ = 72

18

Acc

p

Allegro con ansioso
♩ = 144 (♩ = 72)

Vn 1

Vn 2

Va

Vc.

Cb.

Allegro moderato
♩ = 96 (♩ = 72)

mp

p

Allegro grazioso
♩ = 108 (♩ = 72)

21

Acc

mf

Vn 1

Vn 2

Va

Vc.

Cb.

Andante
♩ = 72

p poco espress.

p poco espress.

p poco espress.

8

C

23

D Andante semplice $\text{♩} = 72$

Acc

G.P

G.P

p

Allegro con ansioso $\text{♩} = 144 (\text{♩} = 72)$

Allegro moderato $\text{♩} = 96 (\text{♩} = 72)$

mp

G.P

G.P

p

Vn 1

Vn 2

Va

Vc.

Cb.

Andante $\text{♩} = 72$

p poco espress.

p poco espress.

p poco espress.

E

26

Allegro grazioso $\text{♩} = 108 (\text{♩} = 72)$

Acc

mf

Allegro moderato $\text{♩} = 96 (\text{♩} = 72)$

mp

p

Vn 1

Vn 2

Va

Vc.

Cb.

28

Acc

SB

29

Acc

SB

Allegro moderato
♩ = 96 (♩ = 72)

Vn 1

Vn 2

Va

Vc.

Cb.

mp cresc.

p cresc.

p poco espress. et cresc.

p poco espress. et cresc.

F Andante semplice
♩ = 72

31

Acc

p

Allegro con ansioso ♩ = 44 (♩ = 72)

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.

Vn 1

Vn 2

Va

Vc.

Cb.

mf *f* *mf* *f*

f espress. *mf* *f espress.*

mf *f espress.* *mf*

f *mf* *f* *mf* *f*

mf *f* *mf* *f*

p poco espress.

p poco espress.

p poco espress.

3) The bracket shows the time signature (5/4) in the voice.

Allegro grazioso
♩³ = 108 (♩ = 72)

G

Acc *mf*

Vn 1 *mp*

Vn 2 *p*

Va

Vc.

Cb.

Allegro moderato
♩ = 96 (♩ = 72)

Andante semplice
♩ = 72

H

Acc *p*

Allegro con ansioso ♩ = 144 (♩ = 72)

mf

Allegro grazioso
♩³ = 108 (♩ = 72)

Vn 1 *ff agitato* *ord.* *3:2* *mp* *sul pont.*

Vn 2 *f agitato* *ord.* *3:2* *p* *sul pont.*

Va **Andante** ♩ = 72 *p poco espress.* *f agitato* *3:2*

Vc. *p poco espress.* *ff agitato* *3:2*

Cb. *p poco espress.* *ff agitato* *3:2*

Allegro grazioso $\text{♩} = 108 (\text{♩} = 72)$

Acc *mf*

Allegro moderato $\text{♩} = 96 (\text{♩} = 72)$

Vn 1 *mp cresc.*

Vn 2 *p cresc.*

Va **Andante** $\text{♩} = 72$
p poco espress. et cresc.

Vc. *p poco espress. et cresc.*

Cb. *p poco espress. et cresc.*



49 **J**

Acc **Andante semplice** $\text{♩} = 72$
p

Allegro con ansioso $\text{♩} = 144 (\text{♩} = 72)$
p

Allegretto molto appassionato $\text{♩} = 72 (\text{♩} = 72)$
ord. 3

Vn 1 *mp* *mf* *mp* *mf*

Vn 2 *mf espress.* *mp* *mf espress.*

Va *mp* *mf espress.* *mp* *f*

Vc. *mf* *mp* *mf* *mp*

Cb. *mp* *mf* *mp* *mf*

Allegro grazioso

$\text{♩} = 108$ ($\text{♩} = 72$)

K

Acc

Musical score for Accordion (Acc). It consists of two staves. The top staff begins at measure 53 with a treble clef and a key signature of one sharp (F#). It features a melodic line with a long slur over measures 53-54 and a series of triplet eighth notes starting at measure 55. The bottom staff has a bass clef and provides a rhythmic accompaniment with eighth notes and rests. The dynamic marking *mf* is present.

Allegro moderato

$\text{♩} = 96$ ($\text{♩} = 72$)

sul pont.

Presto

$\text{♩} = 216$ ($\text{♩} = 72$)

ord. 3:2

ff agitato

Vn 1

Musical score for Violin 1 (Vn 1). It features a treble clef and a key signature of one sharp. The piece starts with a *mp* dynamic and a *sul pont.* marking. The tempo is *Allegro moderato*. The score includes a series of eighth notes and rests. At measure 55, the tempo changes to *Presto* with a 3:2 time signature change, and the dynamic becomes *ff agitato*.

Vn 2

Musical score for Violin 2 (Vn 2). It features a treble clef and a key signature of one sharp. The piece starts with a *p* dynamic and a *sul pont.* marking. The tempo is *Allegro moderato*. The score includes a series of eighth notes and rests. At measure 55, the tempo changes to *Presto* with a 3:2 time signature change, and the dynamic becomes *f agitato*.

Va

Musical score for Viola (Va). It features an alto clef and a key signature of one sharp. The tempo is *Andante* with a tempo marking of $\text{♩} = 72$. The dynamic is *p poco espress.*. The score includes a series of eighth notes and rests. At measure 55, the tempo changes to *Presto* with a 3:2 time signature change, and the dynamic becomes *f agitato*.

Vc.

Musical score for Violoncello (Vc.). It features a bass clef and a key signature of one sharp. The tempo is *Andante* with a tempo marking of $\text{♩} = 72$. The dynamic is *p poco espress.*. The score includes a series of eighth notes and rests. At measure 55, the tempo changes to *Presto* with a 3:2 time signature change, and the dynamic becomes *ff agitato*.

Cb.

Musical score for Contrabasso (Cb.). It features a bass clef and a key signature of one sharp. The tempo is *Andante* with a tempo marking of $\text{♩} = 72$. The dynamic is *p poco espress.*. The score includes a series of eighth notes and rests. At measure 55, the tempo changes to *Presto* with a 3:2 time signature change, and the dynamic becomes *ff agitato*.

16

66

N

Allegro in moto
♩ = 144

mp con danzante

Acc

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.

mp cresc.

Vn 1

mp cresc.

Vn 2

p cresc.

Andante semplice
♩ = 72
ord.

mp

Va

Vc.

Cb.

68

Acc

Vn 2

71 **O**

Acc

Vn 1

Vn 2

Va

Vc.

Cb.

Presto $\text{♩}^{3-2} = 216 (\text{♩} = 72)$

Presto $\text{♩}^{3-2} = 216 (\text{♩} = 72)$

ord

ff agitato

f agitato

ff agitato

ff agitato

ff agitato

73

Acc

Vn 1

Vn 2

Va

Vc.

Cb.

Allegro in moto $\text{♩} = 144$

Allegro in moto $\text{♩} = 144$

col legno

p con danzante

col legno

p con danzan

col legno

p con danzante

75 **P**

Acc **Andante** ♩ = 72
mf poco espress.

Vn 1 **Allegro in moto** ♩ = 144
col legno

Vn 2 *p con danzante*

Va

Vc.

Cb.

77

Acc

Vn 1 **Presto** ♩ = 216
ord. *ff agitato*

Vn 2 *f agitato*

Va *f agitato*

Vc. *ff agitato*

Cb. *ff agitato*

79 **Q**

Acc *mp con danzante*

Va **Andante semplice**
♩ = 72
mp



82 **R**

Acc

Vn 1 **Presto** ♩³ = 216 (♩ = 72)
ff agitato

Vn 2 *f agitato*

Va

Vc. **Presto** ♩³ = 216 (♩ = 72)
ff agitato

Cb. *ff agitato*

84

Acc

Vn 1

Vn 2

Va

Vc.

Cb.

Presto $\text{♩}^3 = 216$ ($\text{♩} = 72$)

ff agitato

f agitato

ff agitato

ff agitato

Allegro in moto $\text{♩} = 144$
col legno

p con danzante

p con danzante

86

Acc

Vn 1

Vn 2

Va

Vc.

Cb.

Andante $\text{♩} = 72$

mf poco espress.

Allegro in moto $\text{♩} = 144$
col legno

p con danzante

p con danzante

Allegro in moto $\text{♩} = 144$
col legno

p con danzante

88

Acc

Vn 1

Vn 2

Va

Vc.

Cb.

90

Acc

Vn 1

Vn 2

Va

Vc.

Cb.

Presto $\text{♩}^3 = 216$ ($\text{♩} = 72$)

ord. $3:2$

ff *agitato*

f *agitato*

ord. $3:2$

f *agitato*

ord. $3:2$

ff *agitato*

ord. $3:2$

ff *agitato*

T Allegro grazioso
♩³ = 108 (♩ = 72)

91

Acc. *mf*

Vn 1 *f marcato*
Andante, ma molto appassionato
♩ = 72

Vn 2 *mf* *f* *mf* *f* *mf*
Allegro non troppo, ma molto appassionato
♩ = 96 (♩ = 72)

Va *mf*
Andante, ma molto appassionato
♩ = 72

Vc. *f* *mf* *f* *f*
Allegro non troppo, ma molto appassionato
♩ = 96 (♩ = 72)

Cb. *mf* *f* *mf* *f*



U Andante semplice
♩ = 72

95

Acc. *mp poco espress*
Allegro in moto ♩ = 144
p con danzante

Vn 1 *mp* sul pont.
Andante moderato
♩ = 96 (♩ = 72)

Vn 2 *p* sul pont.
Andante moderato
♩ = 96 (♩ = 72)

Va *p poco espress.*
Andante ♩ = 72

Vc. *p poco espress.*

Cb. *p poco espress.*

p poco espress
Andante maestoso
♩ = 72
ord.

p poco espress
ord.

p poco espress

p poco espress

p poco espress

Allegro grazioso

$\text{♩} = 108$ ($\text{♩} = 72$)

98

Acc

mf

Allegro moderato

$\text{♩} = 96$ ($\text{♩} = 72$)

sul pont.

Vn 1

Vn 2

Va

Vc.

Cb.

mp

p

Andante

$\text{♩} = 72$

p poco espress.

p poco espress.

p poco espress.



100

Acc

V

G.P

mp

p

Allegro moderato

$\text{♩} = 96$ ($\text{♩} = 72$)

G.P

G.P

107

Acc

Vn 1

Vn 2

Va

Vc.

Cb.

Allegro moderato
♩ = 96 (♩ = 72)
sul pont.

mp cresc.

Andante
♩ = 72

p poco espress. et cresc.

p poco espress. et cresc.

p poco espress. et cresc.



109

Y **Andante semplice**
♩ = 72

Acc

Allegro con ansioso ♩ = 144 (♩ = 72)

p

Allegretto molto appassionato
♩ = 72 (♩ = 72)
ord.

Vn 1

Vn 2

Va

Vc.

Cb.

mp *mf* *mp* *mf*

mf espress. *mp* *mf espress.*

mp *mf espress.* *mp*

mf *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

mp *mf* *mp* *mf*

A1

B1

Andante poco moderato con anima

♩ = 72-76

120 ord.

Vn 1 *mp*

Vn 2 *mp pp mp pp mp pp mp pp mp*

Va *mp pp mp pp mp pp mp pp mp*

Vc *p*

Cb *p*

127

poco rit.

Vn 1 *mp*

Vn 2 *pp mp pp mp pp mp pp mp pp*

Va *pp mp pp mp pp mp pp mp pp*

Vc *p*

Cb *p*

3) The bracket shows the time signature in the voice. (4/4 in vn 2 and va)

C1

134 **Andante** $\text{♩} = 72$
p poco espress.

Allegro in moto $\text{♩} = 144$
p con danzante

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

Allegro in moto $\text{♩} = 144$
col legno
p con danzante

Allegro in moto $\text{♩} = 144$
col legno
p con danzante



D1

138

Andante semplice $\text{♩} = 72$
mp

Presto $\text{♩} = 216$ ($\text{♩} = 72$)
ff agitato

ord. 3:2

ord. 3:2

ord. 3:2

ord. 3:2

poco rit. -----

140

Acc

Andante ♩ = 72

mp poco espress.

Allegro in moto ♩ = 144 col legno

p con danzante

Presto ♩³ = 216 (♩ = 72)

ord. 3:2

ff agitato

Vn 1

Vn 2

Va

col legno

p con danzante

ord. 3:2

f agitato

Vc.

col legno

p con danzante

ord. 3:2

ff agitato

Cb.

col legno

p con danzante

ord. 3:2

ff agitato



E1 A tempo ♩ = 72

142

Acc

Andante poco moderato con anima ♩ = 72

mp

3) sim.

Vn 1

mp

3) sim.

Vn 2

mp pp mp pp mp pp mp

Va

mp pp mp pp mp pp mp

Vc.

3) pizz. *p* sim.

Cb.

3) (arco) *p* sim.

3) The bracket shows the time signature in the voice. (3/4 in vn 1, vc and cb and 4/4 in vn 2 and va)

F1

145

Acc

Andante
♩ = 72

p poco espress.

Vn 1

Vn 2

Va

Vc.

Cb.



G1

148

Acc

poco rit.

3-5''

Vn 1

Vn 2

Va

Vc.

Cb.

H1 Andante semplice **I1** rit.

151 $\text{♩} = 72$

Vn 1 *p poco espress.*

Vn 2 *p poco espress.*



J1 Andante semplice

159 $\text{♩} = 60$

Acc *p*

Vn 2 *p*

Va *p*



K1 rit.

162

Acc *decresc.*

Vn 2

Va *p decresc.*

Vc. ord. *p decresc.*

Cb. *p decresc.*

Fine app. 11 min.