



Martin Lohse

Momentum I-III  
for accordion

M  
W

M  
W

# Momentum

## Three mobile for accordion

The score is in exact pitch, and the proposed registers can be changed according to room and instrument etc.

The three pieces can be performed individually or as a suite.

*Momentum* is dedicated to Bjarke Mogensen and is in three movements:

- **Momentum I – 4-5 min** *Moderato più mosso*  
Relative slow and minimalistic movement based on a long sequence of major thirds.
- **Momentum II – 3 min** *Allegro con brio, Moderato nobile con brio*  
Fast movement based on a melody heard in its pure form in the middle of the pieces
- **Momentum III - 4 min** *Moderato, Andante più mosso*  
Relative slow movement based on a melody which is heard in pure form in the end of the piece.

## 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. Use of multiple layers of music, which have been an important part of my music since 2000.
- 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).
- 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 this work and *Concerto in tempi* from 2010.

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## Momentum I

Accordion

The score is notated in exact pitch

## Moderato più mosso

♩ = 112-128

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Acc.

1) *mp poco misterioso*

2)

5

A

10

B

14

- 1) The dynamic in the left and right hand are equal
- 2) Accents should be played only by articulation, not with bellow

Accordion

19 **C**

24 **D**

29 **E**

34

39 **F**

V.S.

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Accordion

44 G

49

53 H

58 I

61

**J**

65 *8va*

69

**K**

73 *8*

**L** rit.

78 *8* *15ma*

81 *15*

## Momentum II

Accordion

The score is notated in exact pitch

Allegro con brio

♩ = 126, ♪ = 168

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Acc.

*ff* *con fuoco*

*8<sup>va</sup>*  
*8<sup>va</sup>* 1)

S.B.

7

13

21

1) The octave line is only for the first voice, the second voice is played in the standard bass.

Accordion

28

Musical score for measures 28-33. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bottom staff with chord diagrams. The treble staff features a complex melodic line with many beamed notes and slurs. The grand staff contains a bass line with eighth notes and rests. The bottom staff shows chord diagrams with fingerings (V, V) and dynamic markings (v).

34

Musical score for measures 34-39. The system consists of three staves: a treble clef staff, a grand staff, and a bottom staff with chord diagrams. The treble staff continues the melodic line with slurs and dynamic markings. The grand staff shows a bass line with eighth notes. The bottom staff contains chord diagrams with fingerings and dynamic markings.

40

Musical score for measures 40-46. The system consists of three staves: a treble clef staff, a grand staff, and a bottom staff with chord diagrams. The treble staff features a melodic line with many beamed notes and slurs. The grand staff contains a bass line with eighth notes and rests. The bottom staff shows chord diagrams with fingerings and dynamic markings.

47

Musical score for measures 47-52. The system consists of three staves: a treble clef staff, a grand staff, and a bottom staff with chord diagrams. The treble staff continues the melodic line with slurs and dynamic markings. The grand staff shows a bass line with eighth notes. The bottom staff contains chord diagrams with fingerings and dynamic markings. The system concludes with a double bar line and a 2/4 time signature change.

53 **M** Moderato nobile con brio  $\text{♩} = 84$   
*mf* *espress.*

63

73 *poco rit.*

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for better page turn



**Allegro con brio**

Accordion

$\text{♩} = 126, \text{♩} = 168$

83

**f con brio**

89

95

100

106

Accordion

112

Musical score for measures 112-116. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The bass staff features a steady eighth-note accompaniment, while the treble staff contains a melodic line with eighth-note patterns and some triplet-like figures. Dynamic markings include accents and slurs.

117

Musical score for measures 117-122. The bass staff continues with eighth-note accompaniment, and the treble staff has a melodic line with some rests and slurs. A key signature change to two sharps (F#, C#) occurs at measure 119.

123

Musical score for measures 123-128. The bass staff continues with eighth-note accompaniment, and the treble staff has a melodic line with eighth-note patterns and slurs.

129

Musical score for measures 129-134. The bass staff continues with eighth-note accompaniment, and the treble staff has a melodic line with eighth-note patterns and slurs.

135

Musical score for measures 135-140. The bass staff continues with eighth-note accompaniment, and the treble staff has a melodic line with eighth-note patterns and slurs. The piece concludes with a final chord in the bass staff.

The score is notated in exact pitch

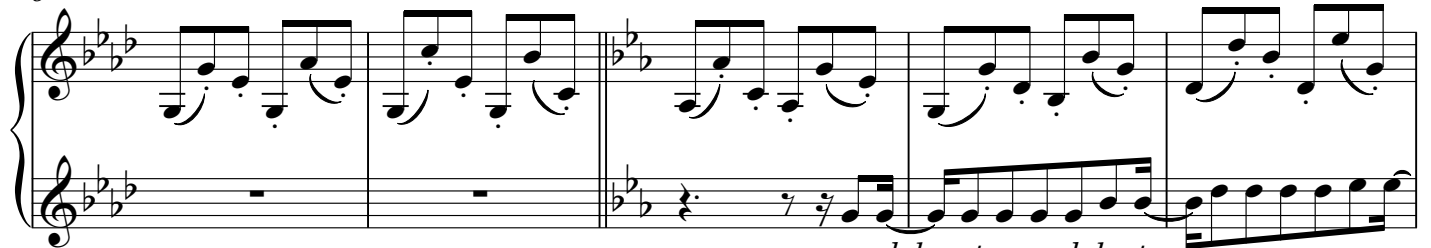
**Moderato**

♩ = 112

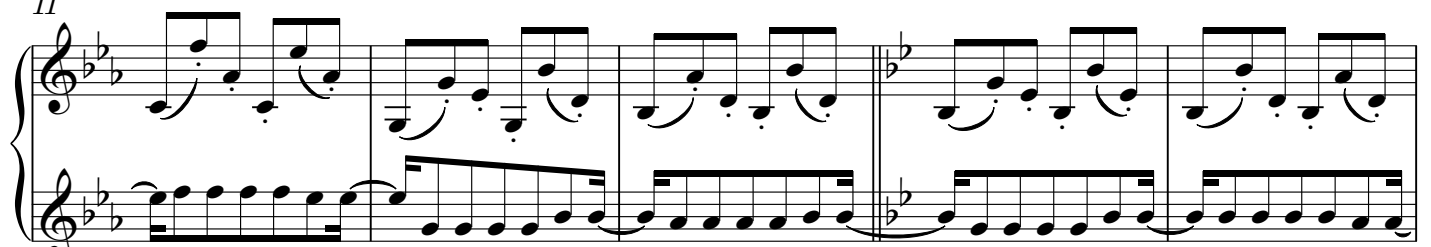
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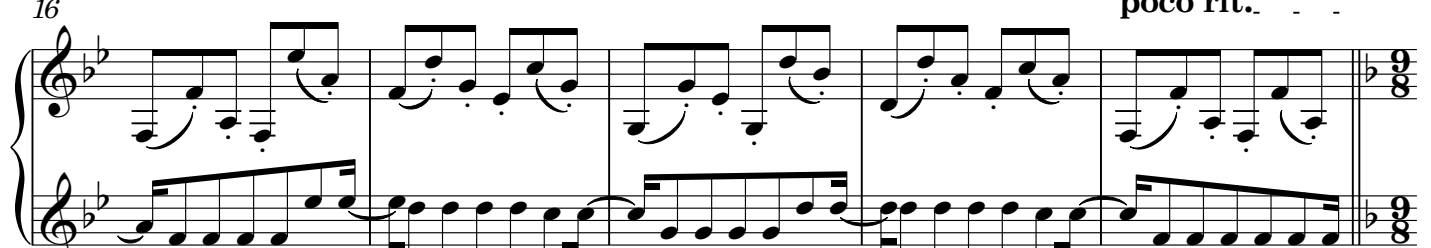
Acc. 

*mp animato e poco espress.*

6 

*mp dolce et poco dolente*

11 

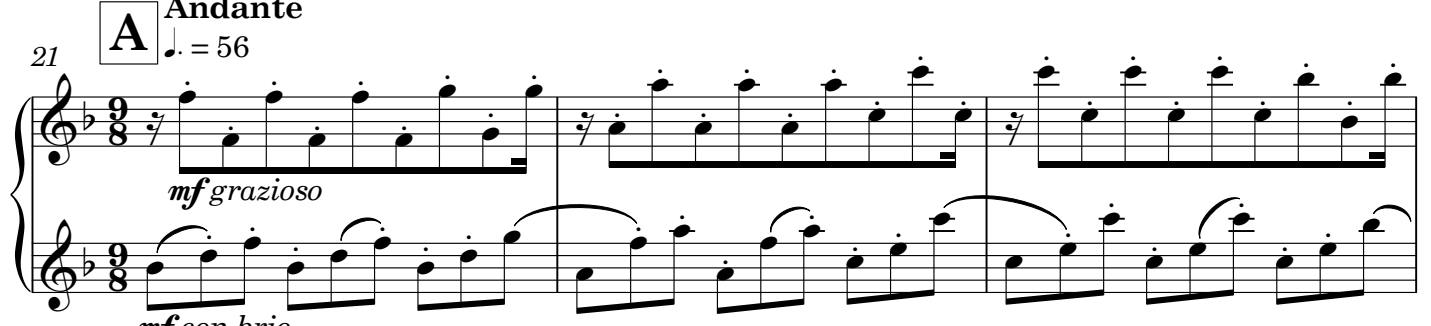
16 


*poco rit.*

21 **A** **Andante**  
♩ = 56

*mf grazioso*

*mf con brio*



24 



**B** Andante piú mosso42  $\text{♩} = 64$ 

*p maestoso  
con dolore*

50

57

rit. . . . .

App. 4 min.