Martin Lohse

Passing I-III

for accordion

Passing
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.

Passing is dedicated to Bjarke Mogensen and is in three movements (app. 13-13½ min.):

Passing I *Allegro con passione sostenuto* (4 min.)
Quickly repeating notes, small motives and fast patterns. Different tempos in both hands and in the same register, all in a simple sequence of 3 major thirds which represents all the harmonics in the piece.

Passing II *Andante con dolore sostenuto* (5-5½ min.)
Slow movement with a theme that slowly moves around in different registers

Passing III *Moderato maestoso* (4 min.)
Fast movement based on the same simple sequence as in *Passing I*.

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 newer 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 a 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 *Liebestraum* (Liszt arrangement from 2005), and later used in *8 momenti mobile* (2008) before it finally evolved to the technique used inthis work and *Concerto in tempi* from 2010.

Martin Lohse 2012

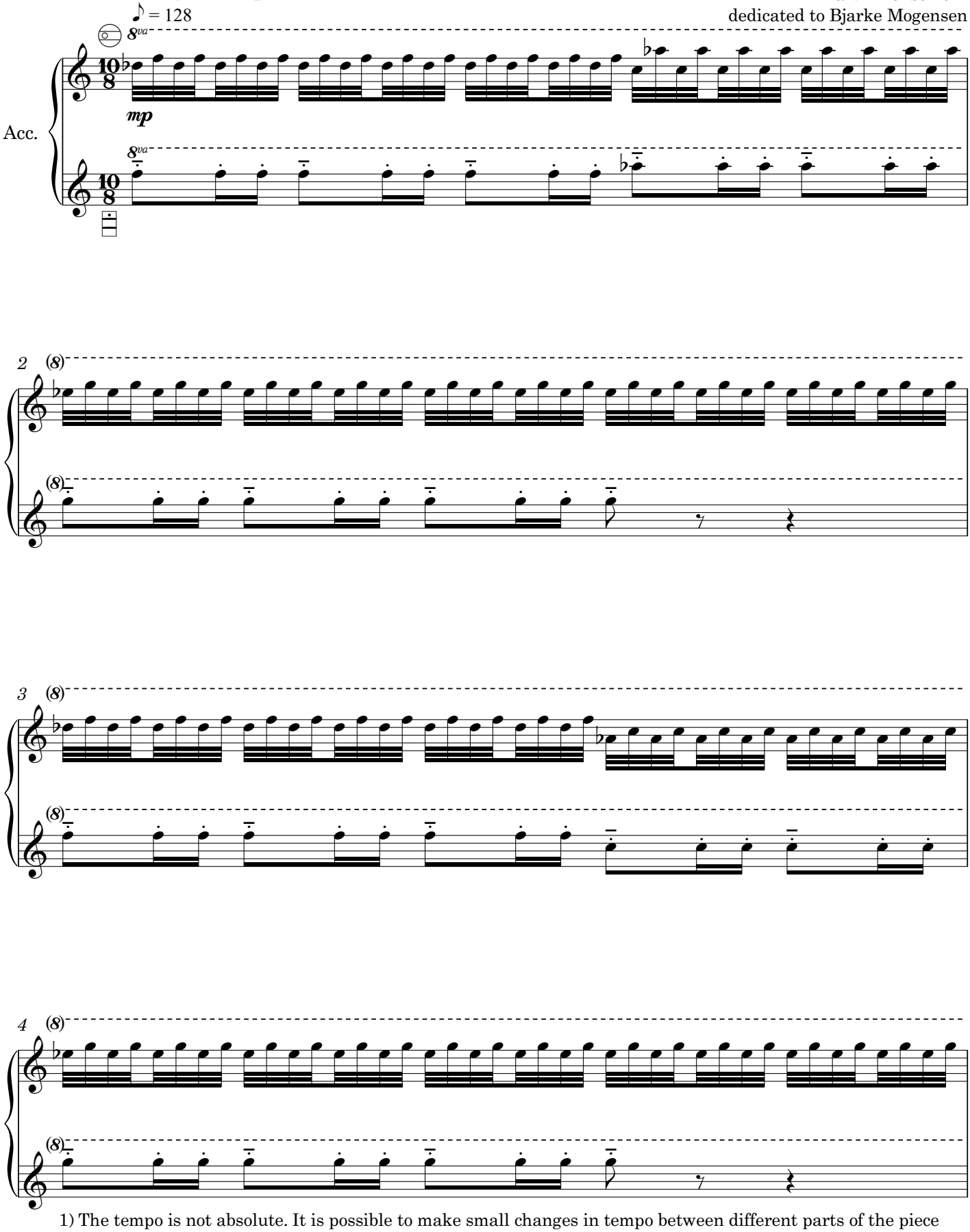
Passing I

Accordion

The score is notated in exact pitch

Allegro con passione sostenuto 1)

Martin Lohse 2011
dedicated to Bjarke Mogensen



1) The tempo is not absolute. It is possible to make small changes in tempo between different parts of the piece and use ritardando when appropiate.

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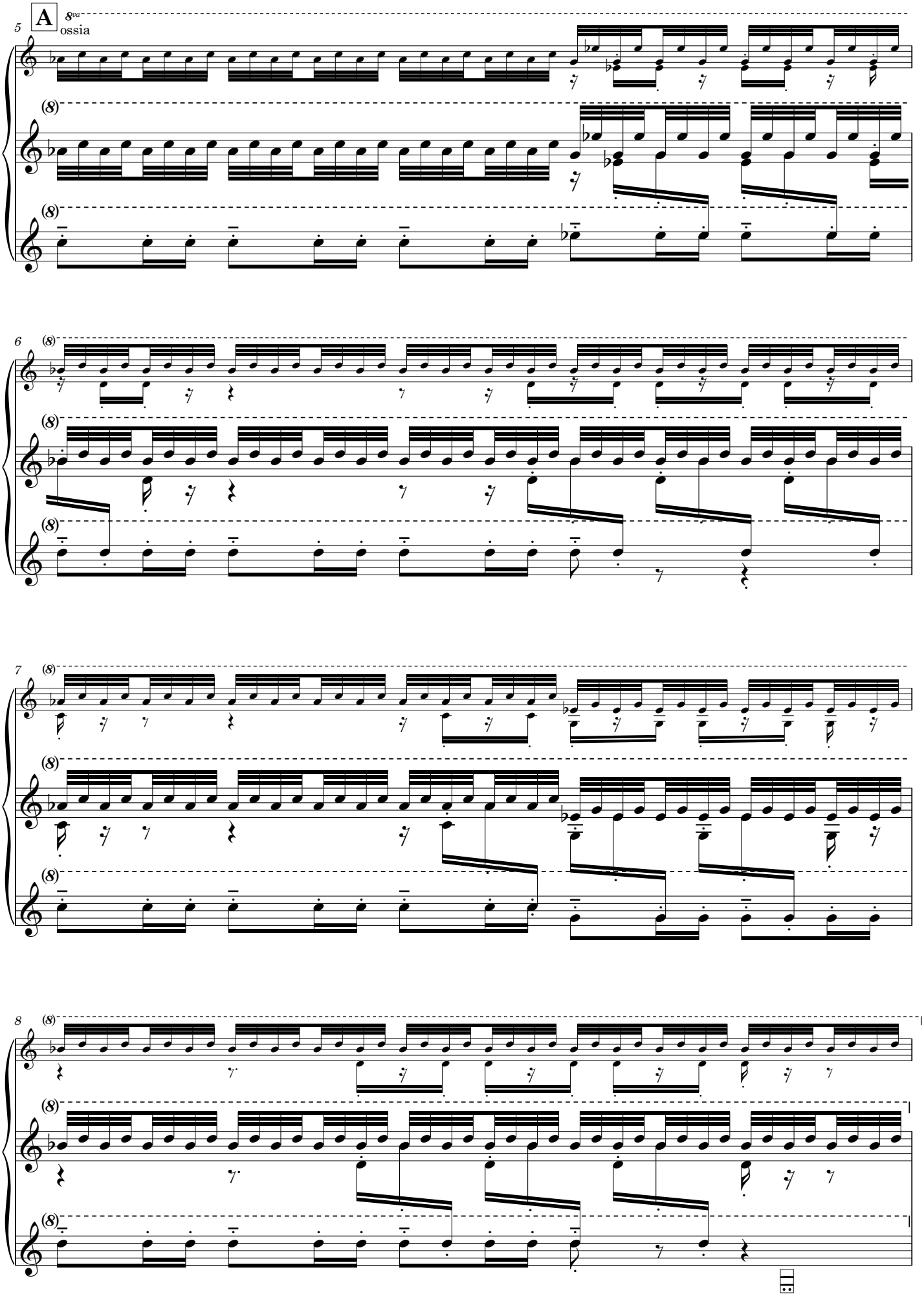
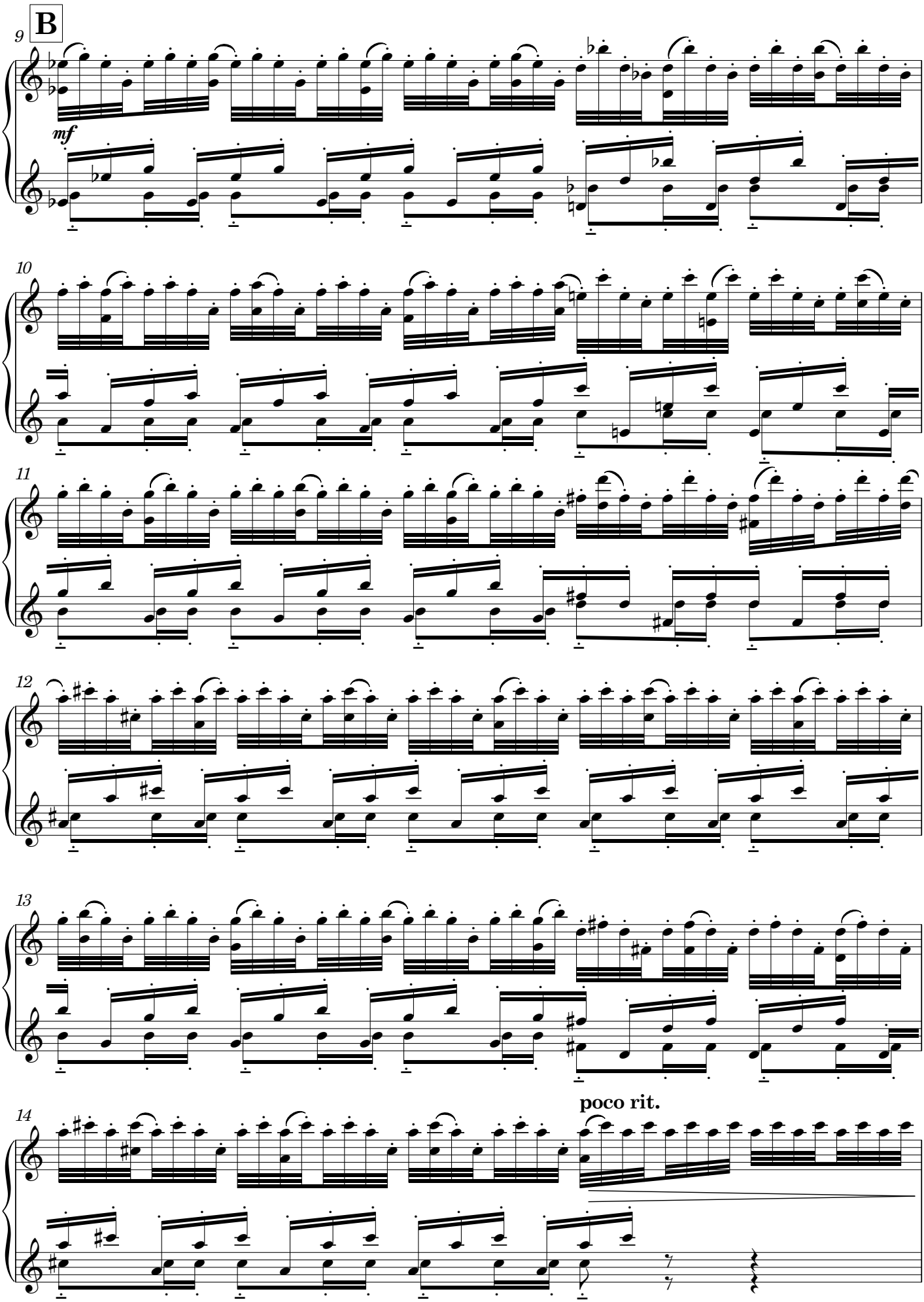
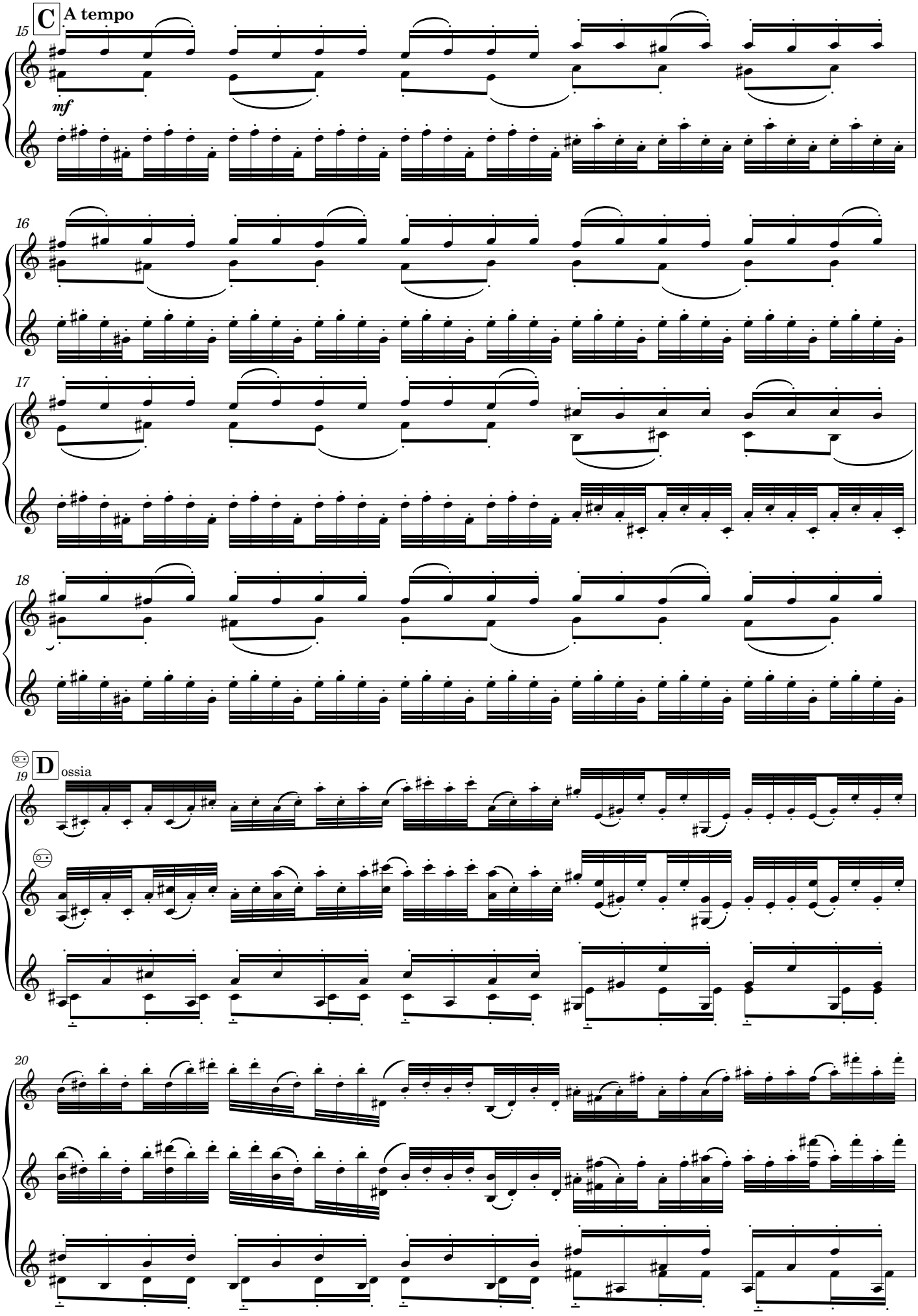
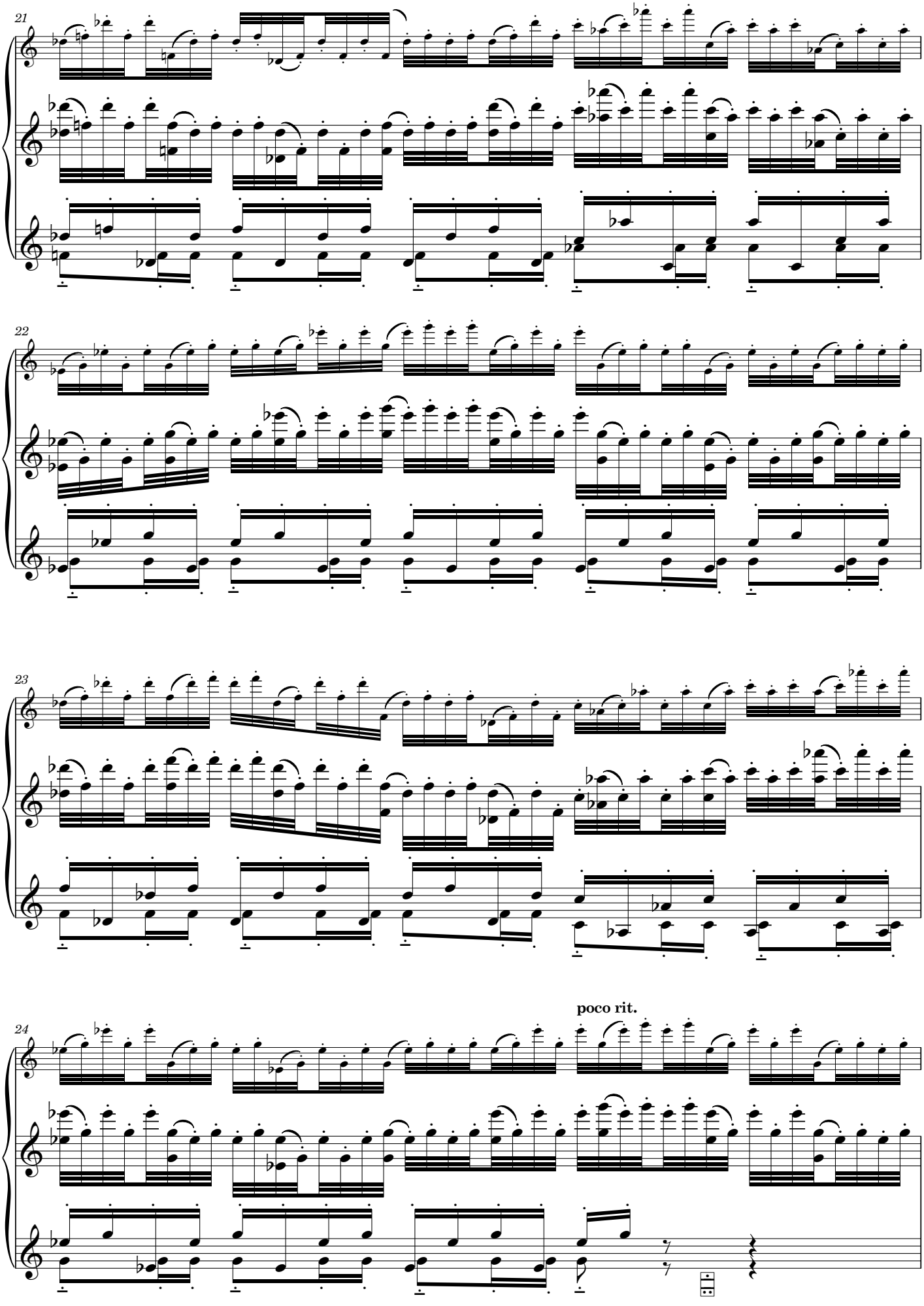
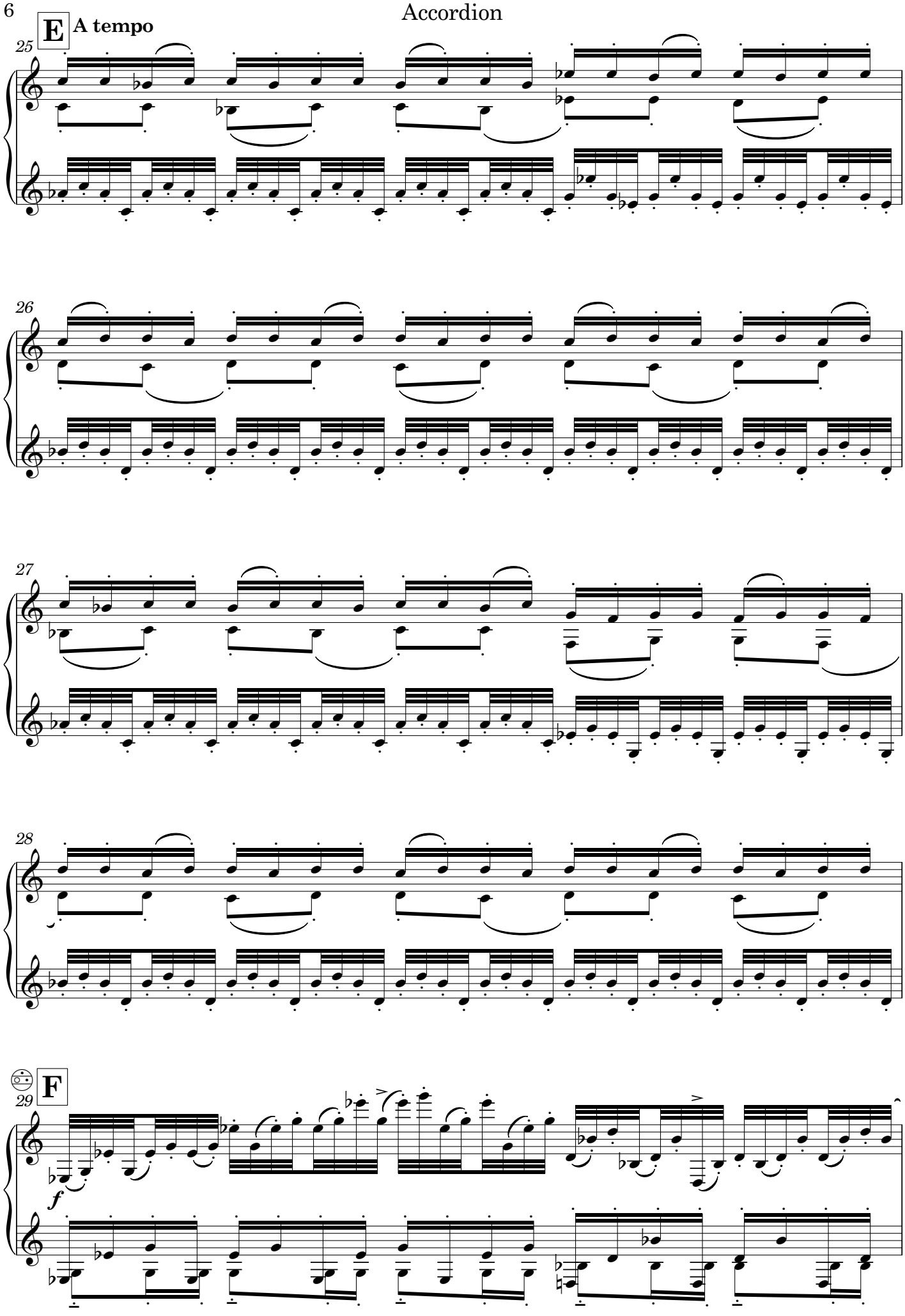
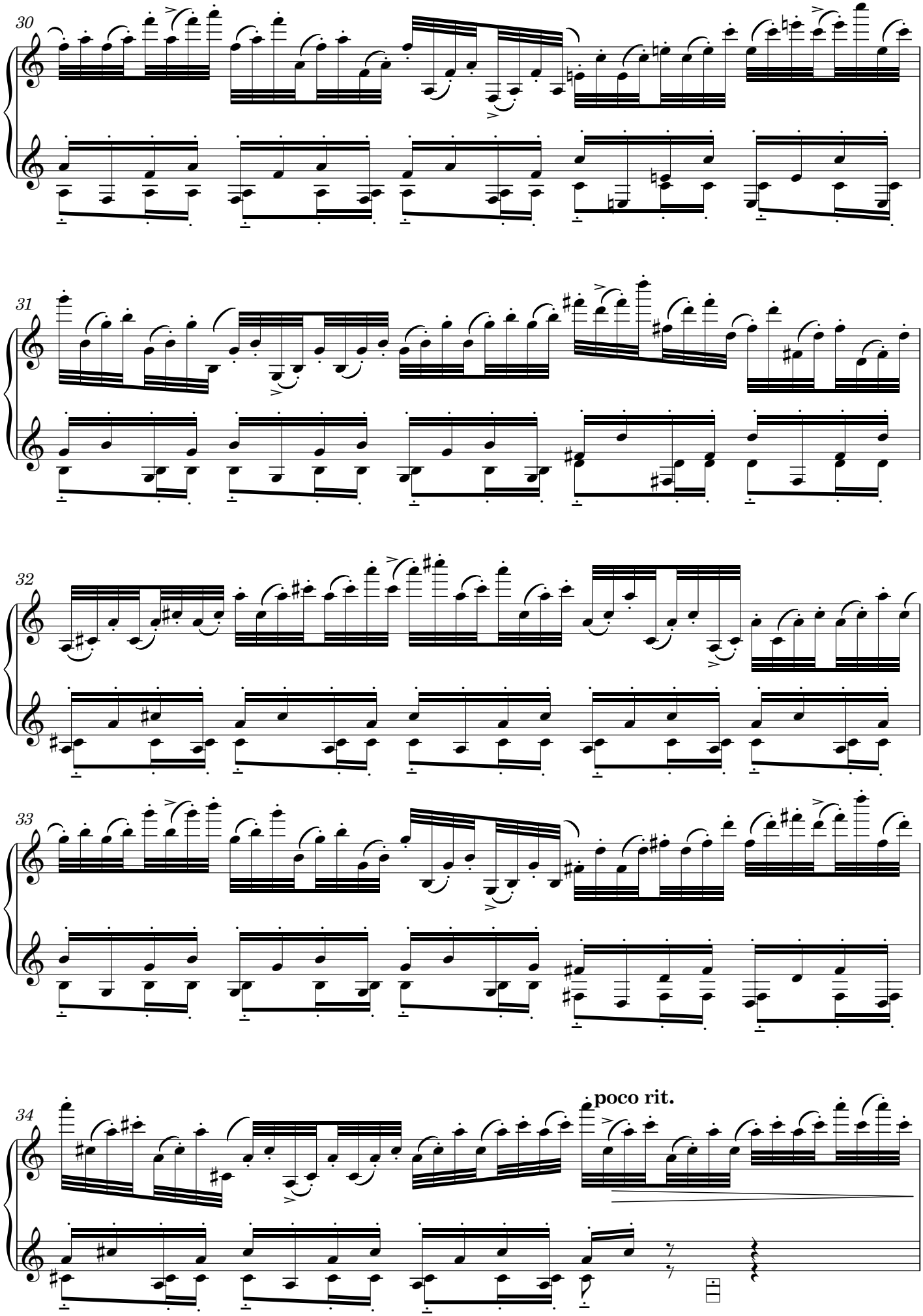

5
A
8va
ossia
6
7
8


B
9
mf
10
11
12
13
14
poco rit.


C
A tempo
15
mf
16
17
18
D
ossia
19
20


21
22
23
24
poco rit.


E
A tempo
25
26
27
28
F
29
f


30
31
32
33
34
poco rit.

G **A tempo**

35

8va

mf dolce

8va

36

(8)

(8)

37

(8)

(8)

38

(8)

(8)

39

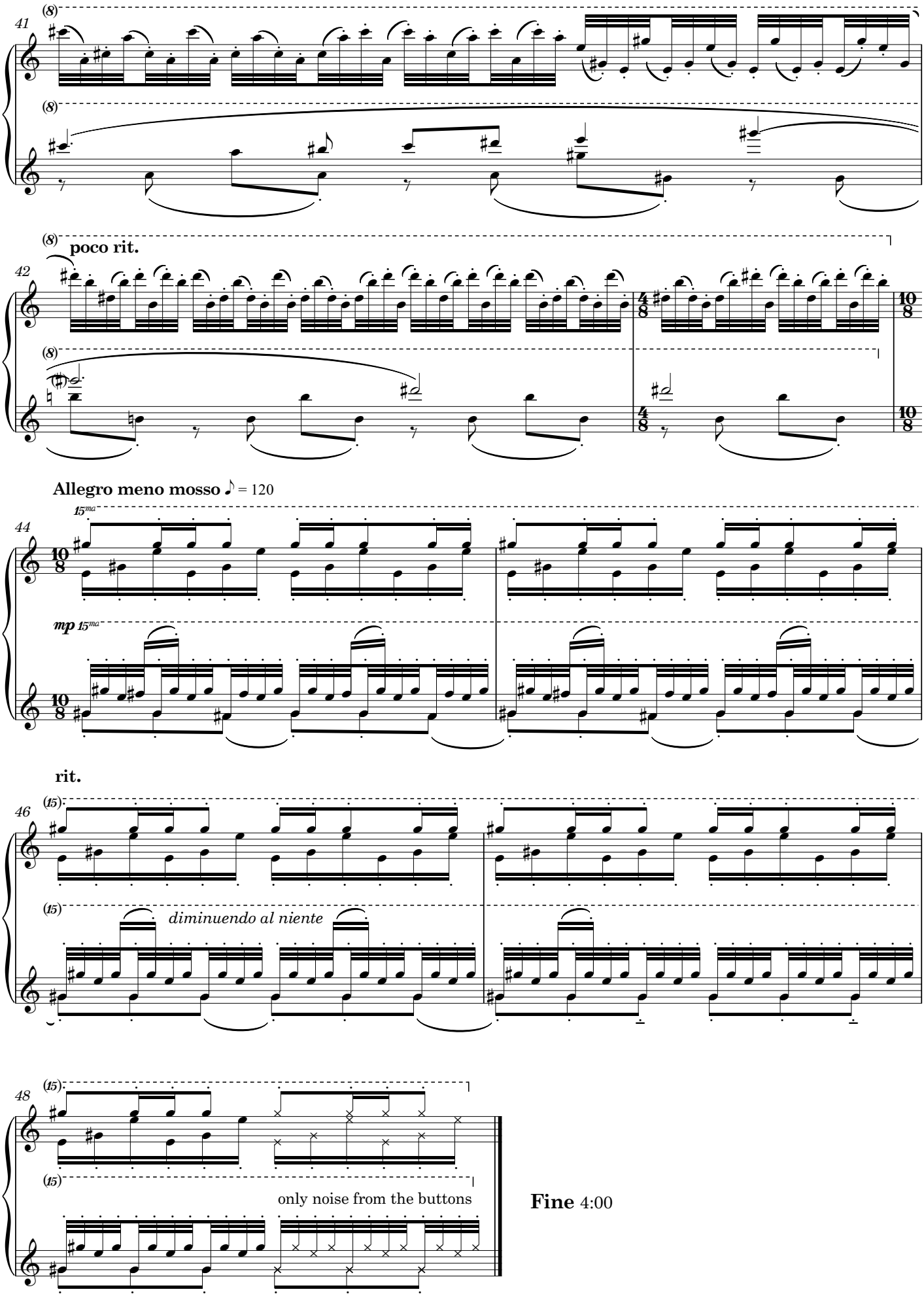
(8)

(8)

40

(8)

(8)


41
(8)
(8)
42
(8)
poco rit.
(8)
Allegro meno mosso ♪ = 120
44
15ma
mp 15ma
rit.
46
(15)
(15)
diminuendo al niente
48
(15)
(15)
only noise from the buttons

Fine 4:00

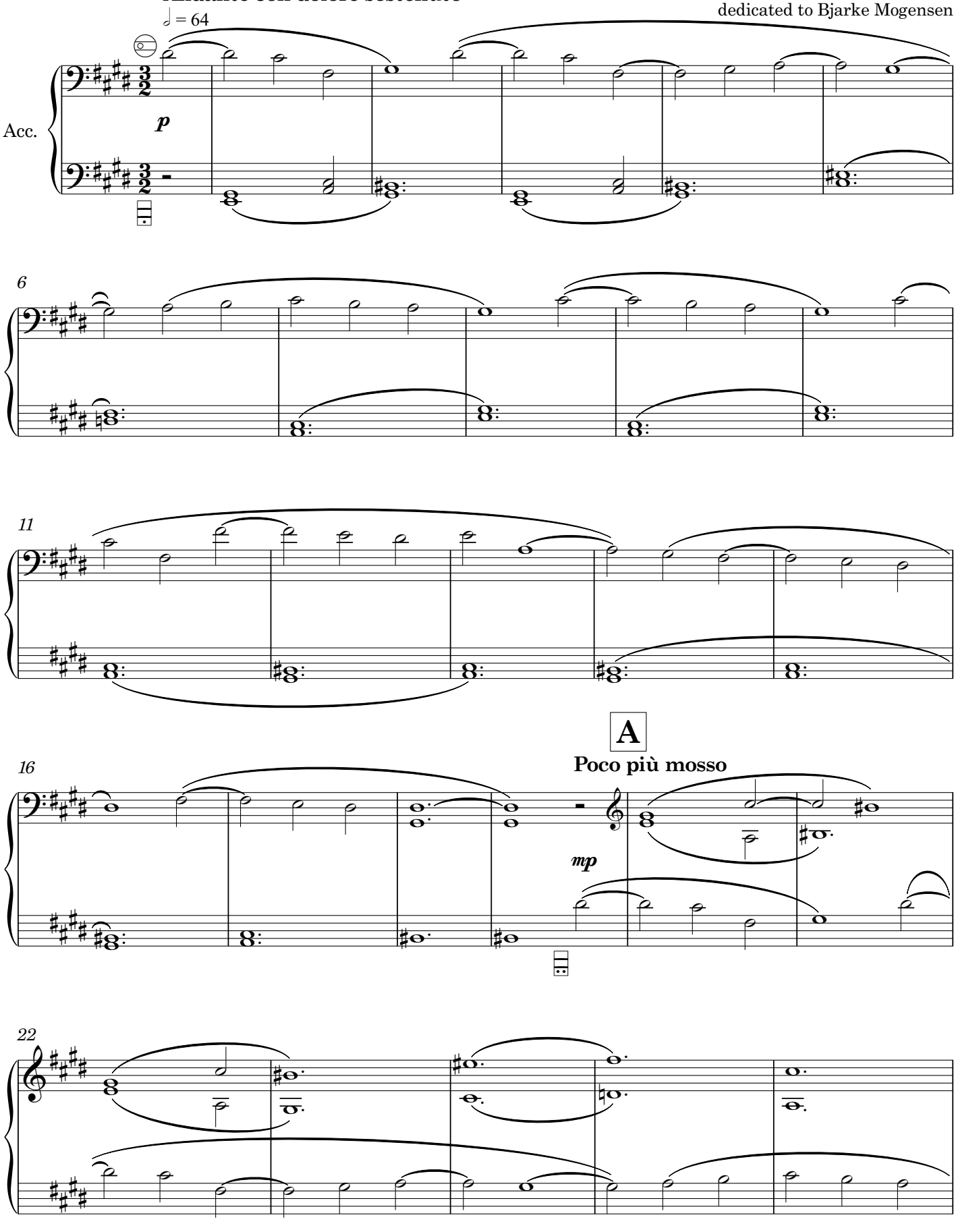
Passing II

Accordion

The score is notated in exact pitch

Andante con dolore sostenuto

Martin Lohse 2011
dedicated to Bjarke Mogensen



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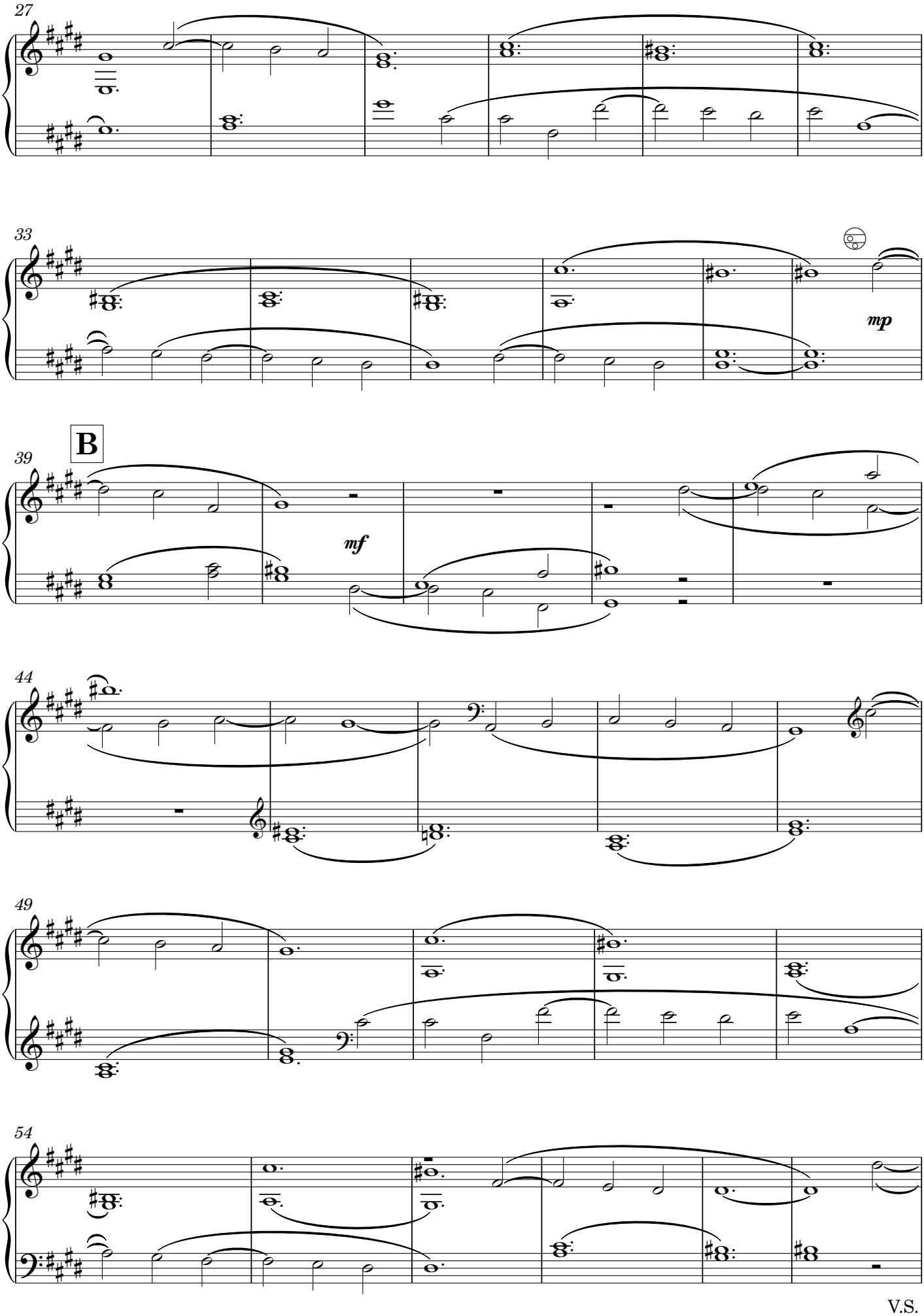
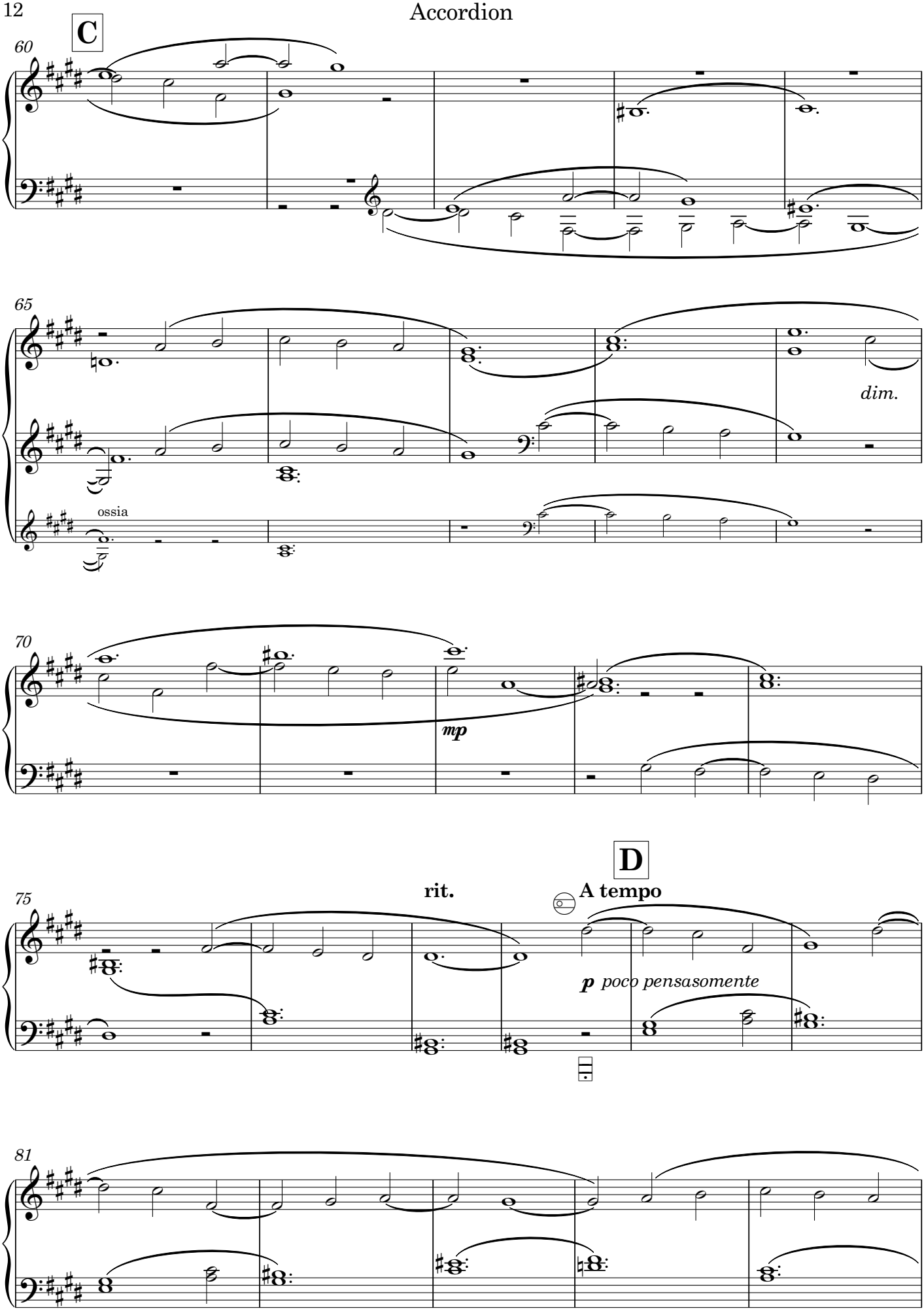
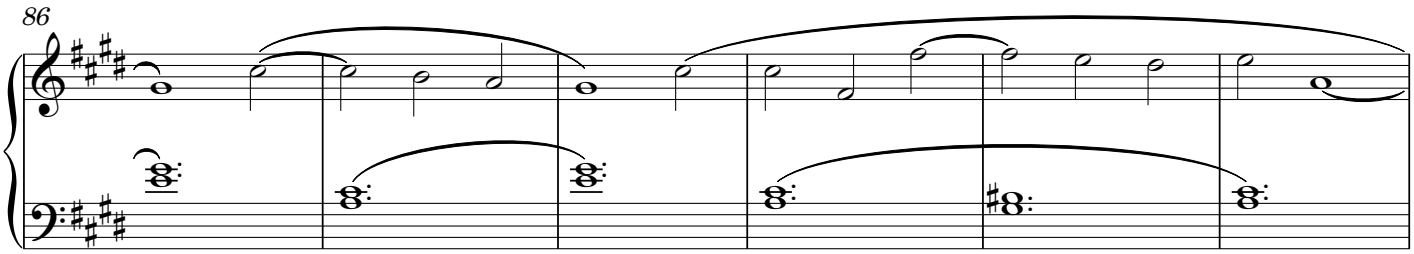
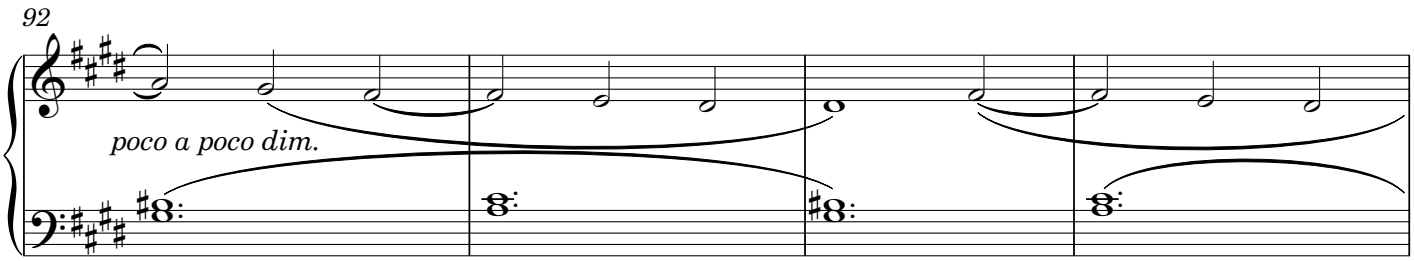
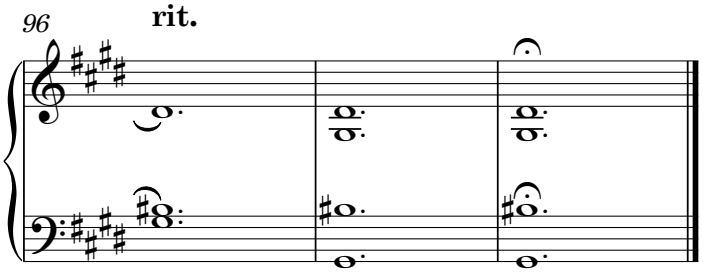

27
33
mp
B
39
mf
44
49
54


C
60
65
dim.
ossia
70
mp
D
75
rit.
A tempo
p poco pensasomente
81







Fine 5:00-5:30

Blank page
for better page turn

Passing III

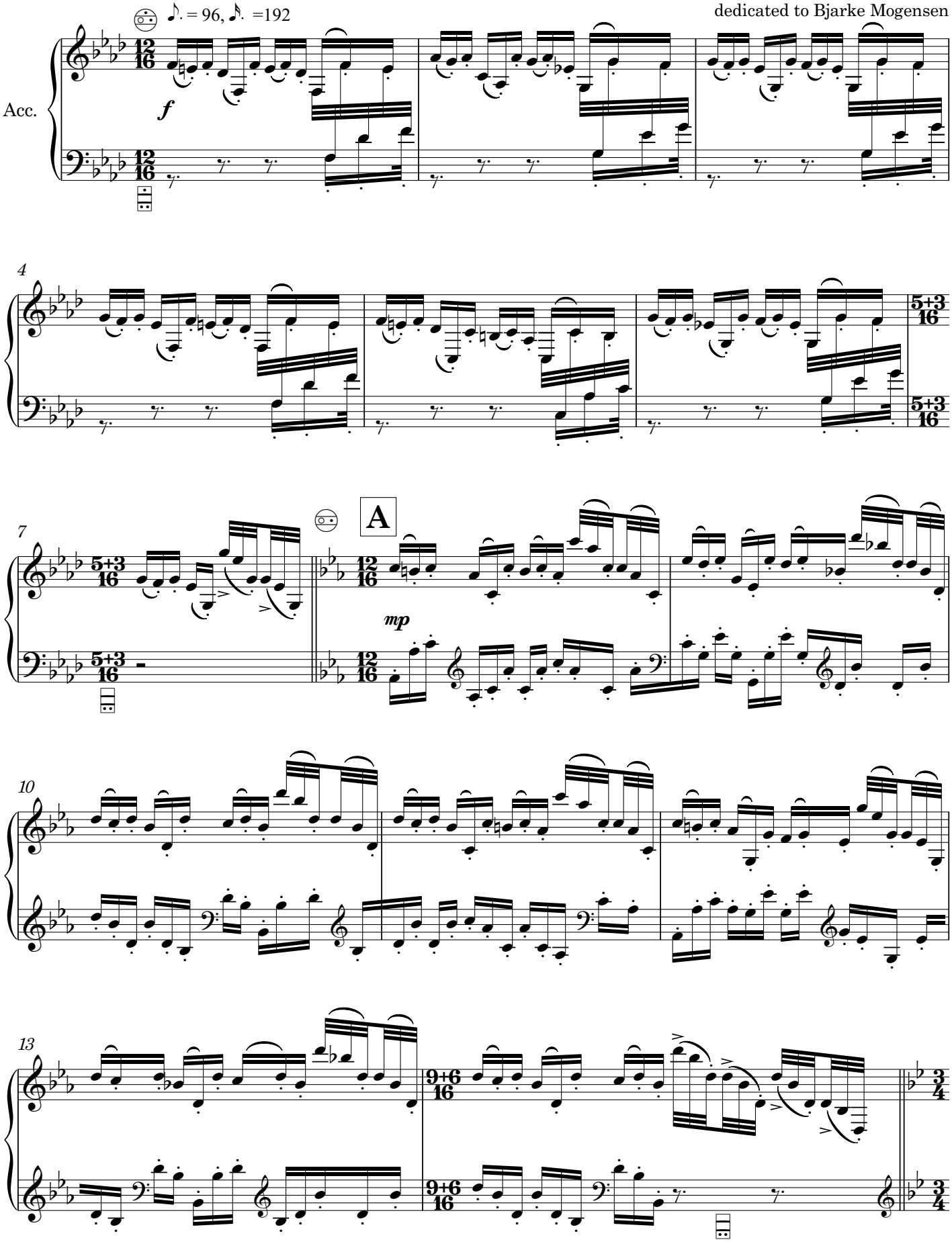
Accordion

The score is notated in exact pitch

Moderato maestoso

♪. = 96, ♪. =192

Martin Lohse 2012
dedicated to Bjarke Mogensen



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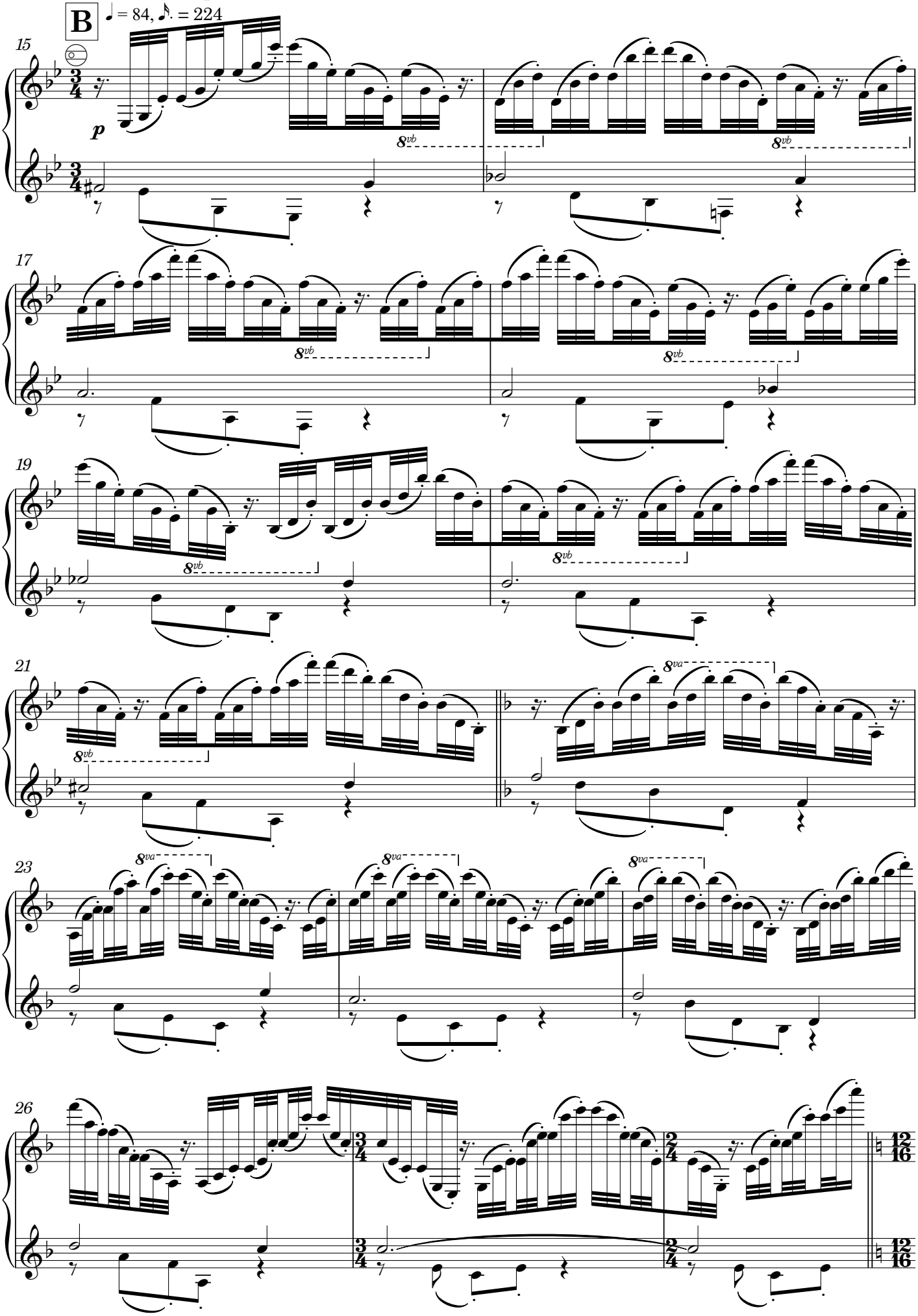
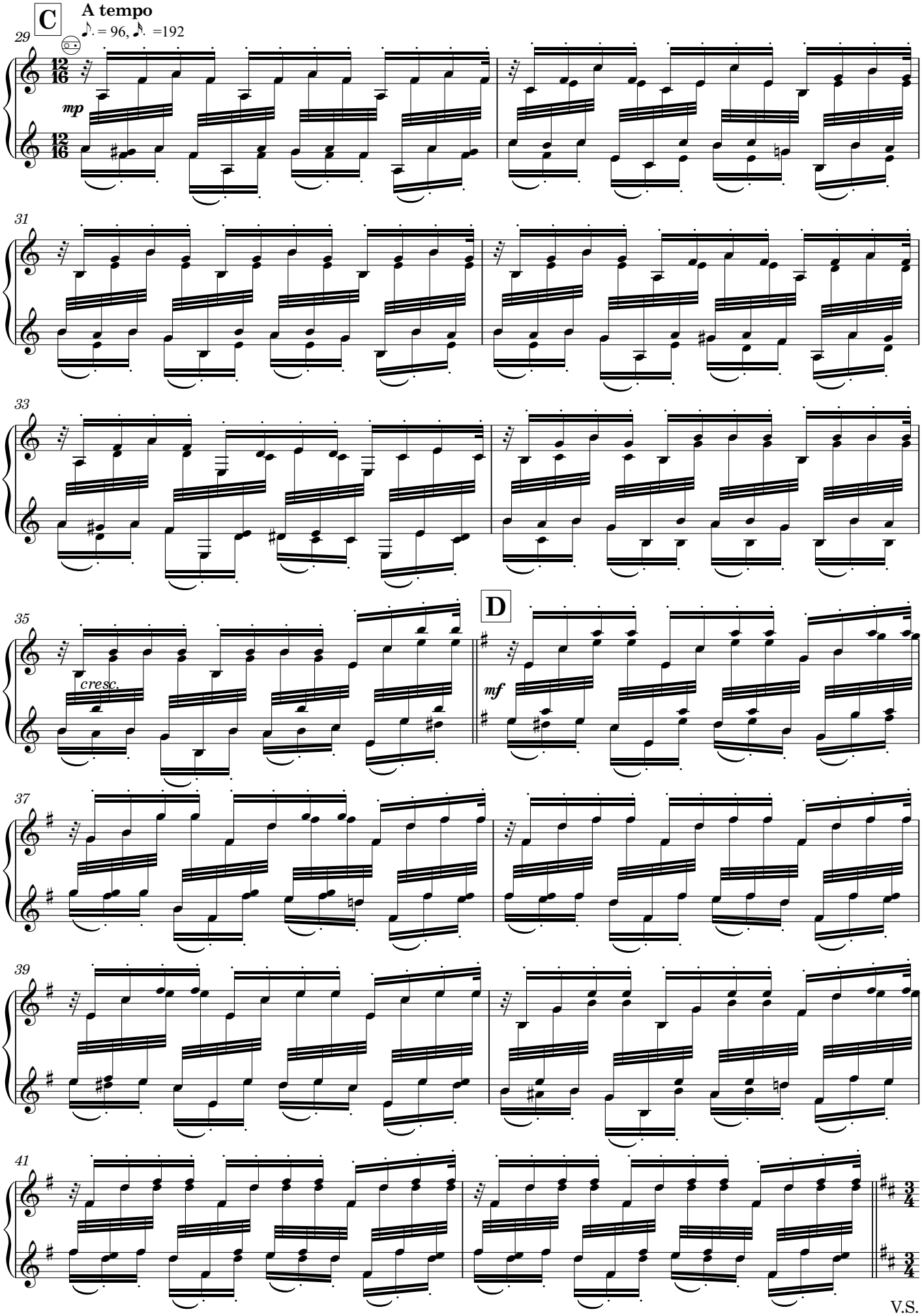
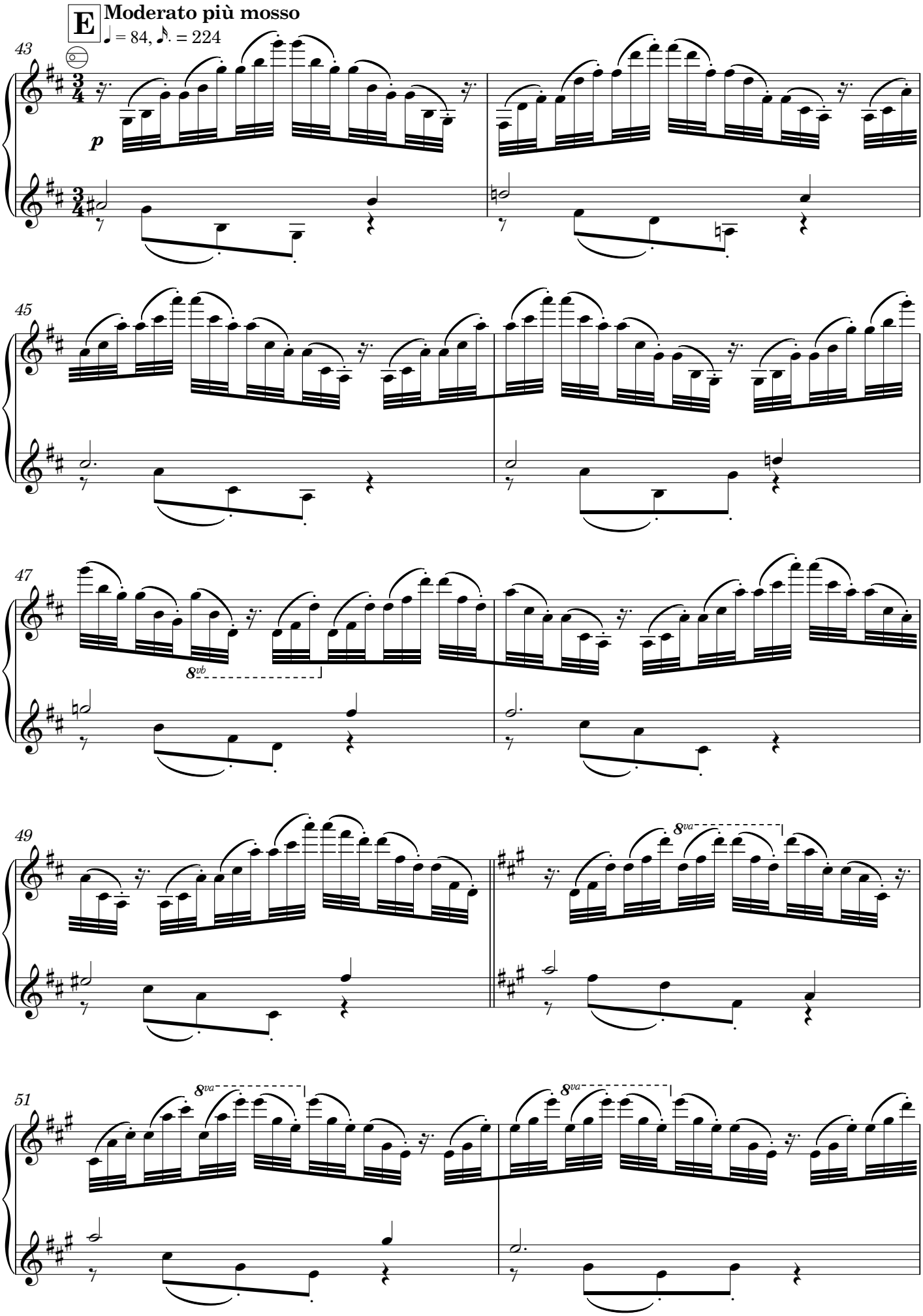
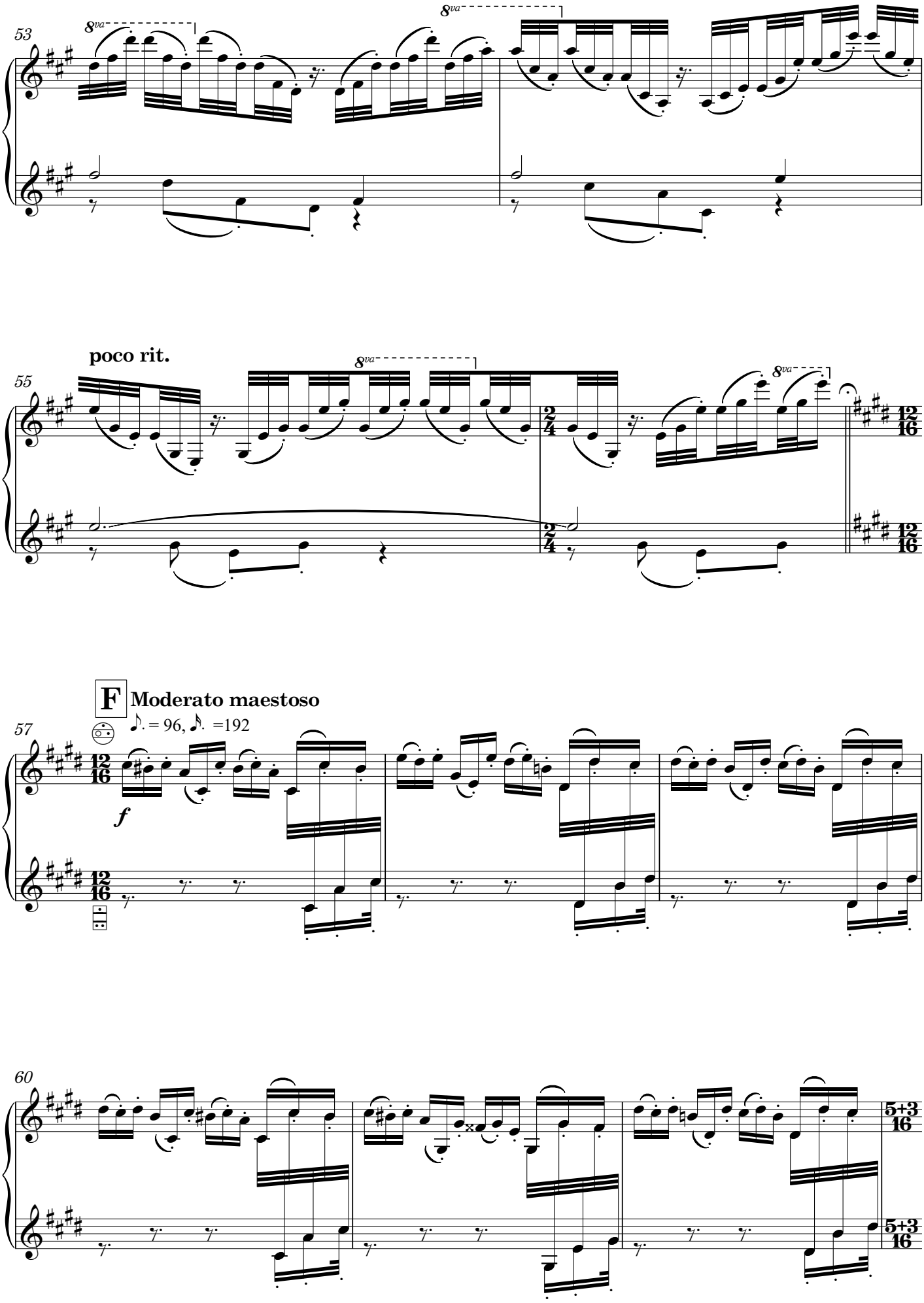
Moderato più mosso

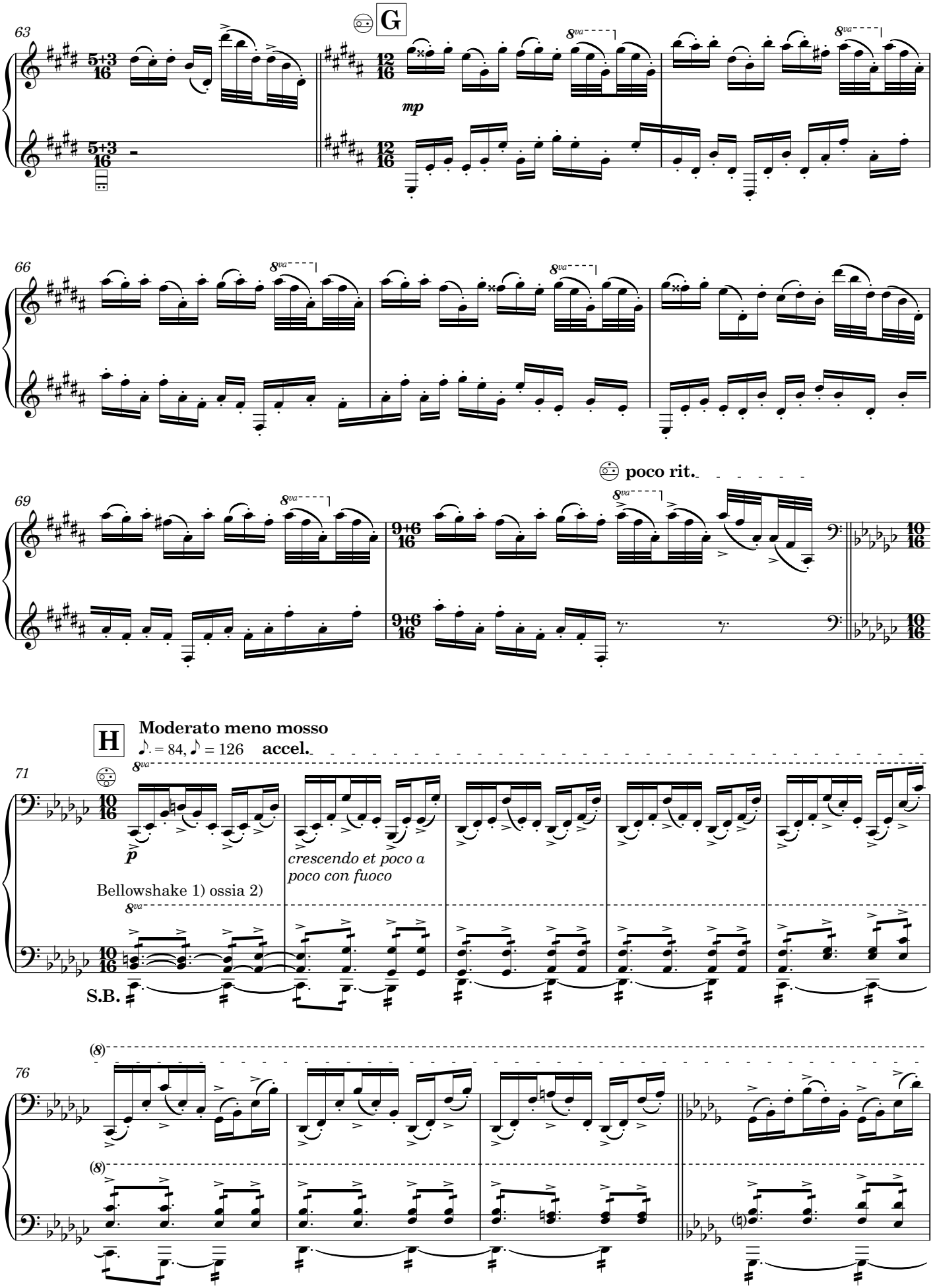
B ♩ = 84, ♪. = 224



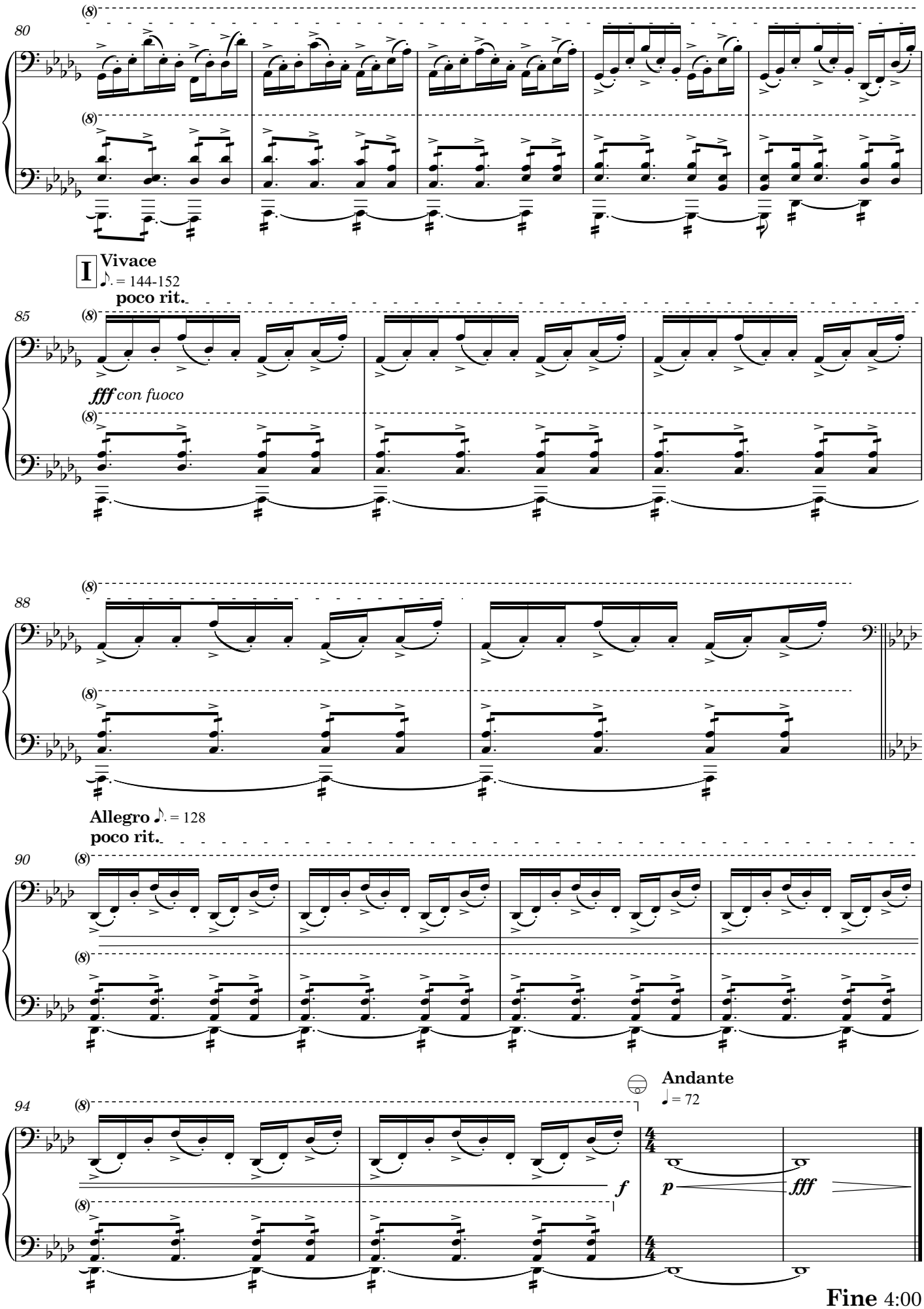

C
A tempo
♪. = 96, ♪. =192
29
mp
31
33
35
cresc.
D
mf
37
39
41
V.S.


E
Moderato più mosso
♩ = 84, ♪. = 224
43
p
45
47
8vb
49
8va
51
8va
8va


53
8va
8va
poco rit.
55
8va
8va
2/4
12/16
F
Moderato maestoso
♪. = 96, ♪. =192
57
f
60
5+3/16



1) Rhythm of the bellowshake is shown in the left hand, which hold the notes as chords.
2) Ossia: make bellowshake in double tempo (in 𝅘𝅥𝅯) and remove bar 88-89 and bar 92-93.


80
I
Vivace
♪. = 144-152
poco rit.
85
fff con fuoco
88
Allegro ♪. = 128
poco rit.
90
94
Andante
♩ = 72
f
p
fff
Fine 4:00