

Martin Lohse

# Echoes off cliffs

for accordion and live electronics

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and live electronics

Composed 2021

Supported by The Danish Arts Foundation

**Martin Lohse**  
**Echoes off cliffs**

work for accordion and live electronics

composed in 2021

with support from  
The Danish Arts Foundation  
dedicated to Bjarke Mogensen

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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](http://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 1<sup>st</sup> 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 4<sup>th</sup> 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.

## Technical setup

- 6 independent loudspeakers
- 2 microphones, mounted on the accordion
- Mixer, 8(9)\* inputs and 8(9)\* outputs
- Audio interface, 2 inputs and 6(7)\* outputs
- Computer running Max 8 software (or later)
- Foot switch connected to computer

\* if using click track directly from Max

\*\* The electroacoustic part is also available in a version that can be played directly as stereo files without using MaxMsp. In this case, the letters in the score are followed.

## Technical setup, first performance

### Loudspeakers

- 6x l'acoustics X12 (Speakers)
- 2x l'acoustics SB15P (Sub)

### Mixing console

- Yamaha DM1000

### Microphones

- 2x DPA 4099 (mounted on the accordion)

### Computer

- Macbook Pro (2017) with Max 8 software
- Apogee Element 88 audio interface

### Foot switch

- Yamaha FC 5 sustain pedal
- Audiofront, Midi Expression (Jack to USB adapter)

For the first performance, the microphones were patched to inputs on the mixing console. From there, they were routed (pre fader) via the audio interface to Max. Also, the microphones were used to general amplification of the accordion.

For the solo- and delay-parts of the music, the amplified sound of the accordion was kept quite subtle and natural across loudspeaker 1 and 2 with a small amount of digital reverb. In the other parts of the music, the amplified accordion-sound was still primarily located in loudspeaker 1 and 2, but also spread across loudspeaker 3, 4, 5 and 6, while a larger amount of digital reverb was added, primarily in loudspeakers 3, 4, 5 and 6. Changing between these two accordion-sounds was achieved by routing the microphones into two pairs of channels simultaneously and giving each pair of channels their own routing, reverb and eq. With this approach, it was easy to crossfade between these "sounds" through the different parts of the music.

The six outputs from the audio interface were patched via ADAT optical to the mixer and, from there, routed to each of the six loudspeakers. In addition to that, two subwoofers were added to support sub-bass. One subwoofer was located near loudspeaker 3 and supported loudspeaker 2, 3 and 4, while the other was located by loudspeaker 6 and supported loudspeaker 5, 6 and 1. The footswitch was located on stage, by the musician, while the computer running Max was at the FOH-position, so a CAT6-based active USB-extender was used.

For the delay-parts, it is very important that the live-sound of the accordion has the same loudness and tone color as the individual delays. To achieve this, the input sensitivity in the Max-patch was fine-tuned. This was done by first setting the level of the audio files (letter A and B etc in the score) and afterwards adjusting the input sensitivity to get a coherent accordion-sound across all loudspeakers. For large outdoor spaces, the playback level of the audio files had to be quite loud and thus, the input sensitivity had to be turned down. While for smaller indoor venues, the playback level of the audio files had to be soft and so the input sensitivity had to be turned up, so the delays of the accordion would be loud enough.

For the first performance, the musician did not need the clicktrack from Max, because he could clearly hear and follow the delays from the loudspeakers and was supported by a visual metronome on stage. Other musicians may prefer to hear the click track via in-ear monitoring from Max.

Jesper Andersen, June 2021

## **Program note**

### **Echoes off cliffs**

**for accordion and live electronics**

dedicated to Bjarke Mogensen

The time of the Earth  
The time of the Cliff  
The time of Man  
Entwining  
Echoes

Martin Lohse 2021

M  
W

# Echoes off cliffs

①

②

**A** Largo ♩ = 50-56

Martin Lohse 2021  
dedikeret til Bjarke Mogensen  
supported by the Danish Arts Foundation

Electroacoustic

mp

ord.

ord.

mp

Accordion

Detailed description: This system contains the first four measures of the piece. The Electroacoustic part (top staff) is in 6/4 time and begins with a mezzo-piano (*mp*) dynamic. It features a melodic line with a long slur over measures 1-2 and another slur over measures 3-4. The Accordion part (bottom staves) has a treble and bass clef. It includes dynamic markings of *p* in measures 2 and 3, and *mp* in measure 4. There are also 'ord.' (order) markings with wavy lines above the treble staff in measures 3 and 4, and slurs over the treble staff in measures 2 and 3.



Ea.

ord.

ord.

ord.

Acc

Detailed description: This system contains measures 5, 6, and 7. The Electroacoustic part (top staff) starts at measure 5 with a slur over measures 5-7. The Accordion part (bottom staves) has dynamic markings of *p* in measures 5 and 6, and *mp* in measure 7. 'ord.' markings with wavy lines are present above the treble staff in measures 5, 6, and 7. Slurs are also present over the treble staff in measures 5 and 6.



Ea.

ord.

ord.

mp

Acc

Detailed description: This system contains measures 8, 9, and 10. The Electroacoustic part (top staff) starts at measure 8 with a slur over measures 8-10. The Accordion part (bottom staves) has a dynamic marking of *mp* in measure 8. 'ord.' markings with wavy lines are present above the treble staff in measures 9 and 10. Slurs are also present over the treble staff in measures 9 and 10.

- ③ **Delay A** (evt med clicktrack)  
 Delay 1, 1200 ms  
 Delay 2, 2000 ms  
 Delay 3, 2800 ms (feedback, -1.1 db)

9 **Largo**



- ④
- ⑤ **B** **Largo** ♩ = 50-56



1) Please do not follow the pulse of the delays! 2) Accelerando from app. ♩ = 96-108 to ♩ = 96-108 or faster

17

Ea.

Acc.

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

**x5**  
1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → slow  
*pp* → *mp* → *pp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*

*pp*

20 **Moderato** ♩ = c. 96 **molto rit.** . . . . ⑥

Ea.

Acc.

*p rubato e legato*

8va

26 **C Largo** ♩ = 50-56

Ea.

Acc.

*mf*

*p*

*mp*

ord.

30

Ea.

Acc.

*p*

8<sup>va</sup> → ord. → 8<sup>va</sup>



⑧ **Delay A** (evt med clicktrack)  
 Delay 1, 1200 ms  
 Delay 2, 2000 ms  
 Delay 3, 2800 ms (feedback, -1.1 db)

34

Ea.

Acc.

**Largo**

*mp*



⑨      ⑩

**D** **Largo** ♩ = 50-56

35

Ea.

Acc.

*pp*

*pp*

x5      x5

1-2: 3: 4-5:  
 slow → fast → very slow  
*pp* → *mp* → *ppp*

1) 1-2: 3: 4-5:  
 slow → fast → very slow  
*pp* → *mp* → *ppp*

39

**x5**                      **x3**                      **x3**                      **x5**

1-2: 3: 4-5:                      1: 2: 3:                      1: 2: 3:                      1-2: 3: 4-5:

slow → fast → slow                      slow → fast → slow                      slow → fast → very slow                      slow → fast → very slow

*pp* → *mp* → *ppp*                      *pp* → *mp* → *pp*                      *pp* → *mp* → *pp*                      *pp* → *mp* → *ppp*



42

**x5**                      **x5**                      **x3**                      **x3**

1-2: 3: 4-5:                      1-2: 3: 4-5:                      1: 2: 3:                      1: 2: 3:

slow → fast → very slow                      slow → fast → slow                      slow → fast → slow                      slow → fast → very slow

*pp* → *mp* → *ppp*                      *pp* → *mp* → *ppp*                      *pp* → *mp* → *pp*                      *pp* → *mp* → *pp*



45

**11**  
molto rit. . . .

*p* rubato e legato

*pp*

**E** Largo ♩ = 50-56

52

Ea.

mp

ord.

ord.

Acc.

*p*

*pp*

*p*

56

Ea.

ord.

ord.

Acc.

*pp*

*p*

*pp*

59

Ea.

ord.

ord.

Acc.

**13** Adagio

♩ = 64  
 Delay B (med clicktrack)  
 Five delays accordion:  
 4♩ + 4♩ + 3♩ + 2♩ + 2♩

62

Ea.

Acc.

71

Ea.

Acc

80

Ea.

Acc

89

Ea.

Acc

97

Ea.

Acc

105

**F** **14** **Largo** ♩ = 50-56 **15**

Ea.

Acc

111

Ea.

Acc

**x5**                      **x5**                      **x4**                      **x4**

1-2: 3: 4-5:                      1-2: 3: 4-5:                      1-2: 3-4:                      1-2: 3-4:

slow → fast → very slow                      slow → fast → very slow                      slow → fast → moderate                      slow → moderate → very slow

*pp* → *mp* → *ppp*                      *pp* → *mp* → *ppp*                      *pp* → *mp* → *p*                      *pp* → *mp* → *pp*

114

Ea.

Acc

**x4**  
1-2: 3-4:  
slow → fast → moderate  
*pp* → *mp* → *p*

**x4**  
1-2: 3-4:  
slow → moderate → very slow  
*pp* → *mp* → *pp*

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

116

Ea.

Acc

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*

16

118

Acc

**G** Largo ♩ = 50-56

*ff con fuoco*

123

Acc

17

127

Ea.

**H**

*p*

131

Ea.



**I Andante moderato**

134  $\text{♩} = 64-84$

Acc

*p*



138 *mp molto rubato*

Acc



141

Acc



144

Acc



148

Acc



152

Acc

156

Acc

160

Acc

164

Acc

167 rit. molto rit.

170

Ea.

Acc

175

Ea.

Acc

19 J Largo ♩ = 50-56

*p* *semplice*

Up to letter K: Use wind noise from bellows and click noise by slowly letting the nail run across the bellows. Use it only sparingly to match the audio files

179

Ea.

Acc

183

Ea.

Acc

**K** **Andante moderato**  
♩ = 76-84

188

Acc

193

Acc

198

Acc

**L** **Andante moderato**  
♩ = 80  
*mp*  
*rubato*

201

Acc

204 *poco rit.*

Acc

**A tempo**  
Bellowshake

207 *mf*

Acc

211 *mf*

Acc

215 *piu f*

add octave register in both hands (up)

Acc

218

Acc

221

Acc

224 *mp rubato*

Acc

227

Acc

230

Acc

232 rit.

Acc

234 molto rit.

Acc

21 M

237 Largo ♩ = 50-56

Ea.

Acc

242

Ea.

Acc

x5

1-2: 3: 4-5:  
slow → fast → very slow  
pp → mp → ppp

x5

1-2: 3: 4-5:  
slow → fast → very slow  
pp → mp → ppp

trem.

trem.

244

Ea.

Acc.

**x5**  
1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → slow  
*pp* → *mp* → *pp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*

trem.

**22** **Adagio**  
♩ = 64

**Delay B (med clicktrack)**  
Five delays accordion:  
4♩ + 4♩ + 3♩ + 2♩ + 2♩

246

Ea.

Acc.

*p* poco a poco cresc.

255

Ea.

Acc.

*mp* poco a poco cresc.

263

Ea.

Acc.

270

Ea.

Acc.


277


Ea.

Acc.


*mf*


286

Ea. 

Acc   
*decresc.*

295

Ea. 


Acc 


304

Ea. 


Acc   
*p decresc.*


313

Ea. 

Acc 

322

Ea. 

Acc 

24

330 **N** *Largo* ♩ = 50-56

Ea. 

Acc   
*ord.*

334

Ea.

Acc.

ord.

ord. →  → ord. → 

338 **Moderato** ♩ = c. 96 molto rit. . . . (25)

Ea.

Acc.

*p rubato e legato*

8<sup>va</sup>

(26) **O Largo** ♩ = 50-56

344

Ea.

Acc.

*mf*

x5

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

trem.

x5

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

trem.

x5

1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

trem.

347

Ea.

Acc.

x5

1-2: 3: 4-5:  
slow → fast → slow  
pp → mp → ppp

x5

1-2: 3: 4-5:  
slow → fast → slow  
pp → mp → ppp

x5

1-2: 3: 4-5:  
slow → fast → slow  
pp → mp → ppp

trem.

27 Adagio  
♩ = 64  
Delay B (med clicktrack)  
Five delays accordion:  
4♩ + 4♩ + 3♩ + 2♩ + 2♩

350

Ea.

Acc.

x5

1-2: 3: 4-5:  
slow → fast → slow  
pp → mp → ppp

trem.

*p poco a poco cresc.*

356

Ea.

Acc.



364

Ea.

Acc.



*mp poco a poco cresc.*

372

Ea.   
Acc 





380

Ea.   
Acc   
*mf*





388

Ea.   
Acc 





396

Ea.   
Acc   
*mf* *decresc.*





404

Ea.   
Acc   
*mp* *decresc.*



412

Ea.   
Acc 

Largo ♩ = 50-56

420

Ea.

Acc.

*mp*

*p*

441

Ea.

Acc.

ord.

*p*

ord.

*p*

445

Ea.

Acc.

ord.

ord.

ord.

*pp*

449

Ea.

Acc.

*p rubato e legato*

molto rit.

30

31  
455 **Q** Largo ♩ = 50-56

Ea.

*mp*



Ea.

Acc

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*

**x5**  
1-2: 3: 4-5:  
slow → fast → very slow  
*pp* → *mp* → *ppp*



Ea.

Acc

**x5**  
1-2: 3: 4-5:  
slow → fast → slow  
*pp* → *mp* → *ppp*

**x3**  
1: 2: 3:  
slow → fast → slow  
*pp* → *mp* → *pp*

**x3**  
1: 2: 3:  
slow → fast → very slow  
*pp* → *mp* → *pp*

32 Delay A (evt med clicktrack)  
 Delay 1, 1200 ms  
 Delay 2, 2000 ms  
 Delay 3, 2800 ms (feedback, -1.1 db)

464

Largo ♩ = 51

Ea.

Acc.

465

33 34 R Largo ♩ = 50-56

Ea.

Acc.

471

35

Ea.

Acc.

475

1) S Andante ♩ = 76-84

Acc.

481

Più mosso ♩ = 84-92

Acc.

487

Acc

493

Acc

499

Acc

poco rit. . . . . Andante ♩ = 76-84

*mp rubato et legato*

*p*

505

Acc

poco rit. . . . .

511

Ea.

Acc

T

36

*p*

*pp*

515

Ea.

Acc

*pp*

37

**Fine** app. 45-50 min.