

Martin Lohse

# Concerto in tempi

for accordion and cello quartet

M  
W

Martin Lohse

# Concerto in tempi

for accordion and cello quartet

Composed 2010/2012

**Martin Lohse**  
**Concerto in tempi**

for accordion and cello quartet

composed in 2010/2012

Parts  
[www.mirror-music.com](http://www.mirror-music.com)

1st. edition

1st. print

Published 2018

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

[contact@mirror-music.com](mailto:contact@mirror-music.com)

[www.mirror-music.com](http://www.mirror-music.com)

Mirror Music 1-35-18062

ISBN 979-0-706798-78-3

# 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.

# Concerto in tempi

version for accordion and cello quartet

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 *Liebesträum* (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 cello quartet

Martin Lohse 2010/2012

**Andante semplice**<sup>1)</sup>  
♩ = 72

**Allegro con ansioso**<sup>1)</sup>  
♩ = 144 (♩ = 72)

Accordion

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

4

Acc.

7

Acc.

10

Acc.

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

**A** Allegro grazioso  
♩<sup>3</sup> = 108 (♩ = 72)

13

Acc.

*mf*

**Allegro non troppo, ma molto appassionato**  
♩<sup>3</sup> = 144 (♩ = 72)

Vc 1

*mf* *f* *mf*

Vc 2

*f espress.* *mf*

Vc 3

*mf* *f espress.*

Vc 4

*f* *mf* *f*

sim.



15

Acc.

Vc 1

*f* *mf*

Vc 2

*f espress.*

Vc 3

*mf*

Vc 4

*mf* *f*

**B** Andante semplice  
♩ = 72

Acc. *p*  
Allegro con ansioso  
♩ = 144 (♩ = 72)

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

Vc 1 *mp*

Vc 2 *p*

Vc 3 Andante ♩ = 72  
2) *p poco espress.*

Vc 4 2) *p poco espress.*



Allegro grazioso  
♩<sup>3</sup> = 108 (♩ = 72)

Acc. *mf*

Allegro moderato  
♩ = 96 (♩ = 72)

Vc 1 *mp*

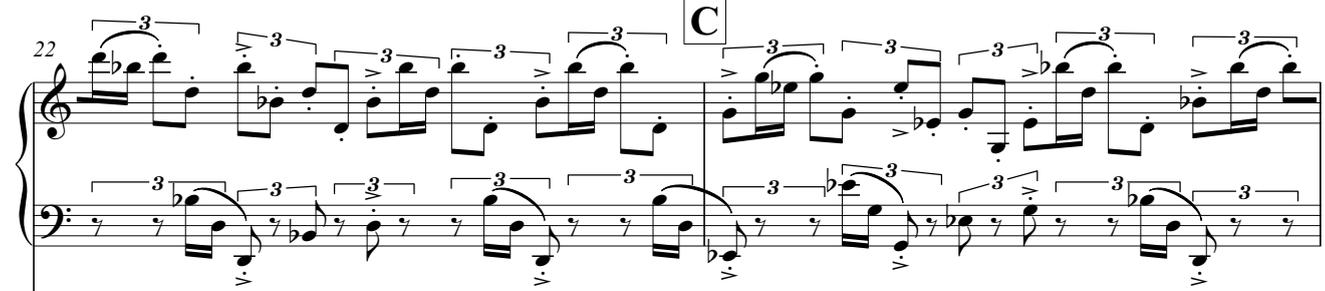
Vc 2 *p*

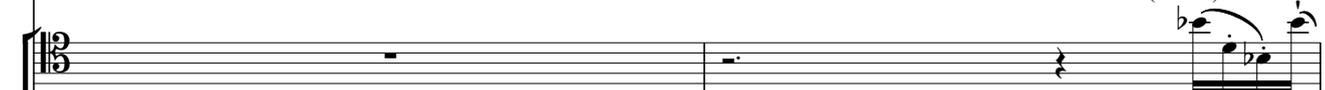
Vc 3 Andante ♩ = 72  
*p poco espress.*

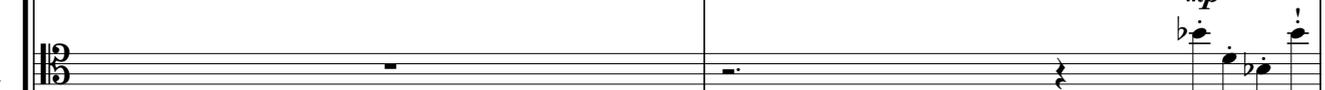
Vc 4 *p poco espress.*

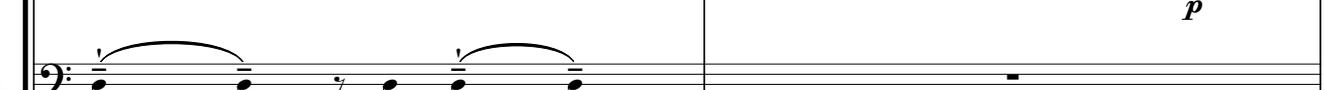
2) The wedge over the notes: ' , shows the downbeat in the different tempos.

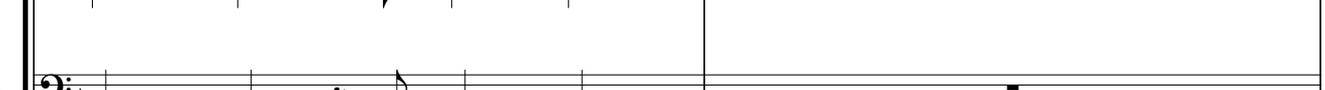
22 **C**

Acc. 

Vc 1 

Vc 2 

Vc 3 

Vc 4 

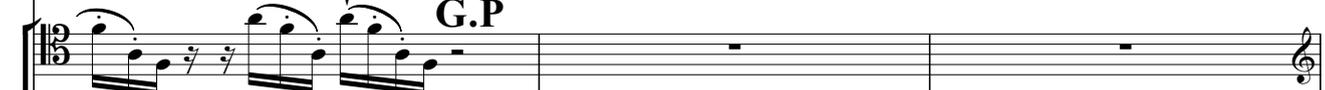
**Allegro moderato**  
♩ = 96 (♩ = 72)

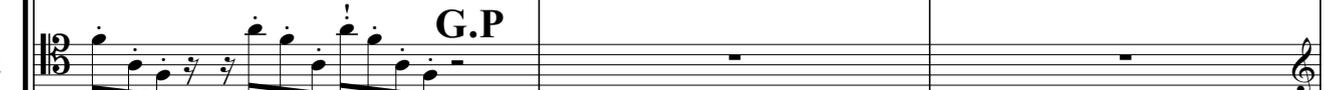
*mp*  
*p*



24 **D** **Andante semplice** ♩ = 72

Acc. 

Vc 1 

Vc 2 

Vc 3 

Vc 4 

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

*p*

**Andante** ♩ = 72  
*p poco espress.*

**Allegro grazioso**

$\text{♩}^3 = 108$  ( $\text{♩} = 72$ )

**E**

Acc. *mf*

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

SB

Vc 1 *mp*

Vc 2 *p*

Acc.

**Andante**  
 $\text{♩} = 72$

SB

Vc 3 *p poco espress. et cresc.*

Vc 4 *p poco espress. et cresc.*

Acc.

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

SB

Vc 1 *mp cresc.*

Vc 2 *p cresc.*

Vc 3

Vc 4

**F** Andante semplice  
♩ = 72

31

3)

Acc. *p* **Allegro con ansioso** ♩ = 144 (♩ = 72)

**Allegro non troppo, ma molto appassionato**  
♩ = 96 (♩ = 72)  
ord.

Vc 1 *mf* *f* *mf* *f*

Vc 2 *f espress.* *mf* *f espress.*

Vc 3 *mf* *f espress.* *mf*

Vc 4 *f* *mf* *f* *mf*



34

Acc. **Allegro grazioso**  
♩<sup>3</sup> = 108 (♩ = 72)

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

Vc 1 *mp*

Vc 2 *p* sul pont.,

Vc 3 **Andante** ♩ = 72  
*p poco espress.*

Vc 4 *f* *p poco espress.*

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

**G**

37

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

**Allegro moderato**  
♩ = 96 (♩ = 72)

**H**

39

Acc.

**Andante semplice**  
♩ = 72

**Allegro con ansioso**  
♩ = 144

**Allegro grazioso**  
♩ = 108 (♩ = 72)

Vc 1

Vc 2

Vc 3

Vc 4

**Andante**  
♩ = 72  
*p poco espress.*

**Presto**  
♩ = 216 (♩ = 72)  
*ff agitato*

**Allegro moderato**  
♩ = 96 (♩ = 72)  
*mp*

*ord.*

*sul pont.*

*f agitato*

*p*

*ff agitato*

12

42

Acc.

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

Vc 1

**ff agitato**

Vc 2

**ff agitato**

Vc 3

**f agitato**

**Andante**  
 $\text{♩} = 72$

**p poco espress.**

Vc 4

**ff agitato**

**p poco espress.**

44

Acc.

**I Andante semplice**  
 $\text{♩} = 72$

**p**

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

**p**

Vc 1

**Allegro moderato**  
 $\text{♩} = 96$  ( $\text{♩} = 72$ )  
 sul pont.

**mp**

Vc 2

**p**

Vc 3

Vc 4

**Allegro grazioso**  $\text{♩}^3 = 108$  ( $\text{♩} = 72$ )

Acc. *mf*

Vc 3 **Andante**  $\text{♩} = 72$   
*p poco espress. et cresc.*

Vc 4 *p poco espress. et cresc.*



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

Vc 1 **Allegretto molto appassionato**  $\text{♩}^3 = 72$  ( $\text{♩} = 72$ )  
*mp cresc.* *ord.* *mp* *mf* *sim.*

Vc 2 *p cresc.* *ord.* *mf espress.*

Vc 3 *mp*

Vc 4 *mf* *mp* *sim.*

**J**

50

Acc.

*p*

**Andante semplice**  
♩ = 72

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

*p*

Vc 1

*mp* *mf* *mp*

Vc 2

*mp* *mf espress.*

Vc 3

*mf espress.* *mp* *f*

Vc 4

*mf* *mp*



53

Acc.

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

Vc 1

*mp* sul pont.

Vc 2

*p* sul pont.

Vc 3

**Andante** ♩ = 72  
*p poco espress.*

Vc 4

*p poco espress.*

Allegro grazioso

$\text{♩}^3 = 108$  ( $\text{♩} = 72$ )

55

Acc. *mf*

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

ord. *ff agitato*

Vc 1

Vc 2 *ff agitato*

Vc 3 *f agitato*

Vc 4 *ff agitato*

56

Acc.

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

**Allegro moderato** sul pont.  $\text{♩} = 96$  ( $\text{♩} = 72$ )

*mp*

*p*

**Andante**  $\text{♩} = 72$

*p poco espress.*

Vc 1 *ff agitato*

Vc 2 *ff agitato*

Vc 3 *f agitato*

Vc 4 *ff agitato*

58 **L**

Acc.

**Allegro grazioso**  
♩<sup>3</sup> = 108 (♩ = 72)

**Andante semplice**  
♩ = 72

**Presto** ♩<sup>3</sup> = 216 (♩ = 72)

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

Vc 1

Vc 2

Vc 3

Vc 4

60 17

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

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

ord.

*ff* *agitato*

*f* *agitato*

*ff* *agitato*

61

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

**Andante**  
 $\text{♩} = 72$

*p poco espress.*

*p poco espress.*

18 **M**

63

Acc.

**Allegro grazioso**  
 $\text{♩}^3 = 108$  ( $\text{♩} = 72$ )

*mf*

Vc 1

**Allegro moderato**  
 $\text{♩} = 96$  ( $\text{♩} = 72$ )  
 sul pont.  
*mp*

**Presto**  $\text{♩}^3 = 216$  ( $\text{♩} = 72$ )  
 ord.  
*ff agitato*

**Presto**  $\text{♩}^3 = 216$   
*ff agitato*

Vc 2

sul pont.  
*p*

*ff agitato*

*ff agitato*

Vc 3

*f agitato*

*f agitato*

Vc 4

*ff agitato*

*ff agitato*

65

Acc.

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

Vc 1

Vc 2

Vc 3

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

Vc 4

*p poco espress. et cresc.*

66

Acc.

**N** Allegro in moto  
♩ = 144

*mp con danzante*

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

*mp cresc.*

*p cresc.*

**Andante semplice**  
♩ = 72  
ord.

*mp*

Vc 1

Vc 2

Vc 3

Vc 4



68

Acc.

Vc 2

20

70

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

**O**

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

ord.

*ff* agitato

*f* agitato

*ff* agitato



72

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

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

*ff* agitato

*f* agitato

*ff* agitato

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

*mf* con danzante

74 **P**

Acc.

Andante ♩ = 72

*mf poco espress.*

Vc 1

Allegro in moto ♩ = 144  
col legno

*mf con danzante*

Vc 2

Vc 4



76

Acc.

Vc 1

Vc 4

78 Q

Acc. *mp con danzante*

Vc 1 **Presto**  $\text{♩} = 216$   
ord.  $3:2$   
*ff agitato*

Vc 2  $3:2$   
*ff agitato*

Vc 3  $3:2$   
*f agitato*

Vc 4 ord.  $3:2$   
*ff agitato*

**Andante semplice**  
 $\text{♩} = 72$   
*mp*



80

Acc.

Vc 3

82 R

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

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

*ff agitato*

*f agitato*

*ff agitato*



84

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

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

*ff agitato*

*f agitato*

*ff agitato*

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

*mf con danzante*

86

Acc.

**S**

**Andante**  
♩ = 72

*mf poco espress.*

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

*mf con danzante*

Vc 1

Vc 3

Vc 4



88

Acc.

Vc 1

Vc 4

90

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

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

ord.

*ff* *agitato*

*f* *agitato*

*ff* *agitato*

ord.

*ff* *agitato*

91

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

**T Allegro grazioso**  
 $\text{♩}^{-3} = 108$  ( $\text{♩} = 72$ )

*mf*

**Andante, ma molto appassionato**  
 $\text{♩} = 72$

*f marcato*

**Allegro non troppo, ma molto appassionato**  
 $\text{♩} = 96$  ( $\text{♩} = 72$ )

*mf* *f* *mf*

*mf*

**Allegro non troppo, ma molto appassionato**  
 $\text{♩} = 96$  ( $\text{♩} = 72$ )

*f* *mf* *f*

93

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

*f*

*mf*

*f*



95

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

**U** **Andante semplice**  
♩ = 72

*mp poco espress*

**Allegro in moto** ♩ = 144

*p con danzante*

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

*mp*

**Andante maestoso**  
♩ = 72  
ord.

*mp poco espress*

*p*

**Andante** ♩ = 72

*p poco espress.*

*p poco espress.*

*mp poco espress*

98

**Allegro grazioso**  
♩ = 108 (♩ = 72)

Acc.

*mf*

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

Vc 1  
*mp*

Vc 2  
*p*

Vc 3  
**Andante**  
♩ = 72  
*p poco espress.*

Vc 4  
*p poco espress.*



100

Acc.

**Allegro moderato**  
♩ = 96 (♩ = 72)

V

Vc 1  
*mp*

Vc 2  
*p*

Vc 3

Vc 4

W

102

Acc. **G.P.**

**Andante semplice**  
♩ = 72

*mp poco espress*

**Allegro in moto** ♩ = 144  
*p con danzante*

Vc 1 **G.P.**

Vc 2 **G.P.**

Vc 4

**Andante maestoso**  
♩ = 72 ord.

*mp poco espress*

*mp poco espress*



104

Acc. **X**

**Allegro grazioso**  
♩<sup>3</sup> = 108 (♩ = 72)

*mf*

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

**Andante maestoso**  
♩ = 72 ord.

Vc 1 *mp* *mp poco espress*

Vc 2 *p*

Vc 4

*mp poco espress*

106

Acc.

Vc 1

Vc 4

SB



107

Acc.

Vc 1

Vc 3

Vc 4

SB

**Andante**  
♩ = 72

*p poco espress. et cresc.*

*p poco espress.  
et cresc.*

108

Acc.

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

Vc 1  
*mp cresc.*

Vc 2  
*p cresc.*

Vc 3

Vc 4



**Y** *Andante semplice*  
♩ = 72

109

Acc.

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

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

Vc 1  
*mp* 3 *sim.* *mf* *mp* *mf* *mp*

Vc 2  
ord. *mf espress.* *mp* *mf espress.*

Vc 3  
*mp* *mf espress.* *mp* *f*

Vc 4  
*mf* 3 *sim.* *mp* *mf* *mp*

**Allegro grazioso**

$\text{♩} = 108$  ( $\text{♩} = 72$ )

113

Acc.

*mf*

**Allegro moderato**

$\text{♩} = 96$  ( $\text{♩} = 72$ )

sul pont.

Vc 1

*mp*

Vc 2

*p*

Vc 3

**Andante**  $\text{♩} = 72$

*p poco espress.*

Vc 4

*p poco espress.*

115

Acc.

*p poco espress.*

**Allegro moderato**

$\text{♩} = 96$  ( $\text{♩} = 72$ )

Vc 1

*mp*

Vc 2

*p*

117

Vc 1

Vc 2

**Andante**  $\text{♩} = 72$

*p poco espress.*

Vc 3

*p poco espress.*

Vc 4

*p poco espress.*

poco rit. . . . .

3-5"

**A1**

**Andante poco moderato con anima**

$\text{♩} = 72-76$   
ord.

120

Vc 1 *mp* ord.

Vc 2 *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc 3 *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc 4 *p*



**B1**

126

Vc 1 *pp* *mp* *pp* *mp* *pp* *mp*

Vc 2 *pp* *mp* *pp* *mp* *pp* *mp*

Vc 3 *pp* *mp* *pp* *mp* *pp* *mp*

Vc 4 *pp* *mp* *pp* *mp* *pp* *mp*



130

poco rit. . . . .

Vc 1 *pp* *mp* *pp* *mp* *pp* *mp*

Vc 2 *pp* *mp* *pp* *mp* *pp* *mp*

Vc 3 *pp* *mp* *pp* *mp* *pp* *mp*

Vc 4 *pp* *mp* *pp* *mp* *pp* *mp*

**C1**

134 **Andante**  
♩ = 72  
*p poco espress.*

Acc.

Vc 1

Vc 4

**Allegro in moto** ♩ = 144  
col legno  
*mp con danzante*

**D1**

137 **Allegro in moto**  
♩ = 144  
*p con danzante*

Acc.

Vc 1

Vc 2

Vc 4

**Andante semplice**  
♩ = 72  
*mp*

139

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

Vc 1 *Presto* ♩<sup>3</sup> = 216 (♩ = 72) *ord.* *ff agitato* *Allegro in moto* ♩ = 144 *col legno* *mp con danzante*

Vc 2 *ff agitato*

Vc 3 *f agitato* *Allegro in moto* ♩ = 144 *col legno*

Vc 4 *ord.* *ff agitato* *mp con danzante*

141

Acc. *poco rit.* **E1** *A tempo* ♩ = 72

Vc 1 *Presto* ♩<sup>3</sup> = 216 (♩ = 72) *ord.* *ff agitato* *Andante poco moderato con anima* ♩ = 72 *mp* *sim.*

Vc 2 *ff agitato* *mp* *pp* *mp* *sim.*

Vc 3 *f agitato* *mp* *pp* *mp* *sim.*

Vc 4 *ord.* *ff agitato* *pizz.* *sim.* *p*

3) The bracket shows the time signature in the voice. (3/4 in vc 1 & vc 4 and 4/4 in vc 2 & vc 3)

143

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

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

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



145

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

**F1**

Andante  
♩ = 72

*p poco espress.*

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

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

G1

147

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

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



149

Acc.

Vc 1

Vc 2

Vc 3

Vc 4

*pp* *mp* *pp*

poco rit.

3-5''

**H1**

Andante semplice

151 ♩ = 72

**I1**

rit. . . .

Vc 1 *p poco espress.*

Vc 2 *p poco espress.*

**J1** Andante semplice

158 ♩ = 60

Acc. *p*

Vc 1

Vc 2 *p*

Vc 3 *p*

**K1**

rit.

Acc. *decresc.*

Vc 1 *p decresc.*

Vc 2 *p decresc.*

Vc 3 *p decresc.*

Vc 4 ord. *p decresc.*

**Fine** app. 11 min.