

Martin Lohse

# Moto immoto

for accordion duo

M  
W

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Composed 2009/2010

Supported by The Danish Arts Foundation

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Parts

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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 polystylistic 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.

## **Moto immoto**

### **for accordion duo**

*Moto immoto* (motion in the motionless) was composed in 2009 as an electroacoustic piece, created with samples from *Vienna Symphonic Library* as a virtual piece for symphonic orchestra. The scoring and rearrangement for accordion duo was written in 2010, and is dedicated to Bjarke Mogensen and Rasmus Schærff Kjøller.

A simple pattern of 6 major thirds represents all the harmonics in the piece. It counts in 5/4 and are slowly moving through all the keys forming an irreversible feeling of lost times and sorrow.

Insistent figures across the rhythm of the chords in the strings and especially in the brass creates a counterpoint to the slow music, but it really doesn't change the somehow transcendental feeling of the work.

### **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 this work and *Concerto in tempi* from 2010.

Martin Lohse 2010

## **Moto immoto**

### **for akkordion duo**

*Moto immoto* (bevægelse i det ubevægelige) blev i 2009 komponeret som et elektroakustisk værk med samples fra *Vienna Symphonic Library* som et virtuelt stykke for symfoniorkester. Udgaven for akkordion duo blev komponeret i 2010 og er dedikeret til Bjarke Mogensen og Rasmus Schærff Kjøller.

Et simpelt mønster af 6 store tertser bevæger sig langsomt igennem alle tonearter i en musik med ingen eller ganske få dissonanser, hvilket skaber en ren men også sorgfuld følelse af tabt tid. Undervejs afbrydes den mere transcendente musik af hurtigere mere tætte afsnit, hvilket dog ikke ændrer på den grundlæggende mere meditative stemning i værket.

Martin Lohse 2010

# Moto immoto

for accordion duo

**Adagio con passione sostenuto**

♩ = 72

Martin Lohse 2009/2010  
dedicated to Bjarke Mogensen  
and Rasmus Schærff Kjøller

Accordion I

Accordion II

*f*

Measures 1-4 of the score. Both instruments are in 5/4 time. The first system shows rests for both instruments. The second system shows the start of the piece for Accordion II, with a forte (*f*) dynamic and a series of chords and notes in the right hand, and a simple bass line in the left hand. The tempo is Adagio con passione sostenuto, with a quarter note equal to 72 beats per minute.



4 rit. . . .

**A** A tempo ♩ = 72

Acc. I

*p* < > *ppp*

*mp*

Acc. II

Measures 4-6 of the score. Measure 4 is marked with a 4-measure rest and a ritardando (*rit.*) marking. Measure 5 is marked with a first ending bracket (**A**) and a tempo change to A tempo, with a quarter note equal to 72 beats per minute. The dynamic changes from *p* to *ppp* in measure 4 and then to *mp* in measure 5. The time signature changes from 5/4 to 8/4 in measure 4 and back to 5/4 in measure 5. Accordion I has a melodic line in the right hand and a bass line in the left hand. Accordion II has rests in both hands.

**B**

7

Acc. I

Acc. II

*f* < > < > < > < > < >

*pp* < > *ppp* >

*p*

sim.



**C**

11

Acc. I

Acc. II

*pp* < > *ppp* >

*p*

*pp* < > *ppp* >

*mp*

sim.

15

**D**

Acc. I

*pp* < > *ppp* >

*pp* < > *ppp* >

Acc. II

*p*



**E** A tempo

poco rit. ♩ = 72

19

Acc. I

*pp* < > *ppp* >

*pp* < > *ppp* >

Acc. II

*mf*

*p* < > *mf* < >

*p* < > *mf* < >

24 **F**

Acc. I

Acc. II

pp < ppp > p mf p

p pp < ppp > p pp < ppp >



29 **G**

Acc. I

Acc. II

mf mp < mf > p

p pp < ppp > pp < ppp >

33 **H**

Acc. I

Acc. II

*f*

*mp legato*

*f*

*mf*



35

Acc. I

Acc. II

37

Acc. I

Acc. II



39

I

Acc. I

Acc. II

43

**J**

Acc. I

Acc. II

*mp*

*p*

*pp < > ppp >*

47

**K**

Acc. I

Acc. II

*p*

*pp < > ppp >*

52 **L**

Acc. I

Acc. II

*mp*

*p*

*pp <-> ppp*

*p*

*pp <-> ppp*



56 **M**

Acc. I

Acc. II

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp <-> ppp*

*p*

*pp <-> ppp*

60 **N**

Acc. I

Acc. II



64 **O**

Acc. I

Acc. II

68 **P**

Acc. I

Acc. II



70

Acc. I

Acc. II

72 **Q**

Acc. I

Acc. II



74 **R**

Acc. I

Acc. II

*f*

*p* *mf*

*mf*

77

Acc. I

Acc. II

**S**



79

Acc. I

Acc. II

**T**

81

Acc. I

Acc. II



83

Acc. I

Acc. II

U

*p* >

*mf*

*mp*

*decresc.*

**V**

86

Acc. I

LH

*p <∞ pp >*      *p <∞ pp >*      *pp <∞ ppp >*

Acc. II



**W**      **X**

91

Acc. I

*pp poco a poco cresc.*

Acc. II

*pp <∞ ppp >*      *pp <∞ ppp >*

*pp poco a poco cresc.*

Y

96

Acc. I

Acc. II

*mp* *p* *pp* *pp <> ppp >*

*p <> pp >* *p* *mf* *mp*



Z

101

Acc. I

Acc. II

*p* *pp* *p* *pp <> ppp >* *pp <> ppp >*

*p* *mf*

105

AA

Acc. I

pp p

pp <> ppp >

Acc. II

mp



109

BB

Acc. I

8va

pp <> ppp >

Acc. II

mf

p mp

CC

112 (8)

Acc. I

pp<> ppp>

pp<> ppp >

p mp

ppp>

Acc. II

p mp

pp p

p



DD

116 (8)

Acc. I

8va

Acc. II

8va

122

Acc. I

Acc. II

EE



128

Acc. I

Acc. II

134 **FF** poco rit.

Acc. I

Acc. II



molto rit.

138

Acc. I

pp

pp

Acc. II

**Fine** duration 10:30