

Martin Lohse

5 momenti mobile

for accordion and piano quartet

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Composed 2013/2019

Martin Lohse
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chamber work for accordion and piano quartet

composed in 2013/2019

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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

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 1st 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 4th 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.

5 momenti mobile

for accordion duo and piano trio

The first four movements is an arrangement or rather a recomposition of the works *Passing* and *Menuetto* for solo accordion, while the fifth movement is new. The work is dedicated to Bjarke Mogensen and Lohse Quartet and is also available in a version for accordion duo and piano trio.

The main element is a musical technique I've called *mobile* where different layers of music in individual tempos, metric and musical style are combined in a simple pattern of major thirds, which slowly modulate through all the keys in a newer ending sequence, creating a music with no or very few dissonances.

Duration app. 25 min.

1. *Allegro con passione sostenuto. Allegro grazioso. Allegro meno mosso*
2. *Andante con dolore sostenuto*
3. *Moderato con brio. Moderato meno mosso. Moderato più allegro*
4. *Menuetto: Allegro grazioso con espressione. Allegro semplice poco rubato. Allegro grazioso con espressione*
5. *Allegro meno mosso. Allegro vivace. Vivace. Andante poco agitato. Allegro con brio. Allegro vivace. Presto*

5 momenti mobile

for akkordion og klaverkvartet

De første fire satser er et arrangement eller snarere en rekomposition af værkerne *Passing* og *Menuetto* for soloakkordion, mens den femte sats er en ny. Værket er dedikeret til Bjarke Mogensen og Lohse Kvartet og findes desuden i en version for akkordion duo og klavertrio.

Hovedelementet i værket er en musikalsk teknik som jeg har kaldt *mobile*, hvor forskellige lag af musik i hver deres tempo, metrik og musikalsk stil kombineres i et simpelt mønster af store tertser som langsomt modulerer igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

Varighed ca. 25 min.

Martin Lohse 2019

5 momenti mobile

for accordion duo & piano trio

I

Allegro con passione sostenuto

$\text{♩} = 128$

Martin Lohse 2013/2019
dedicated to Bjarke Mogensen and Lohse Quartet

1

Accordion

p legato

Violin

p poco con leggero trem.

Viola

ppp possible trem.

Violoncello

ppp possible

Pianoforte

3

Acc.

p legato

Vln.

p poco con leggero trem.

Vla.

ppp possible trem.

Vc.

ppp possible

5

Acc.

p legato

Vln.

p poco con leggero trem.

Vla.

ppp possible trem.

Vc.

ppp possible

Pno.

pp mp pp pp mp pp

7

Acc. *(8)*

Vln.

Vla.

Vc.

Pno. *pp legato* *mp* *pp* *pp* *mp* *pp*

9 **B**

Acc. *mf*

11

Acc.

13

Acc.

14 *poco rit.*

Acc.

15 **C** *Allegro grazioso* $\text{♩} = 128$

Vln. *p*

Vla. *mp*

Vc. *mp*

22

Vln.

Vla.

Vc.

27

D *Allegro con passione sostenuto* $\text{♩} = 128$

Acc.

Vln. *mf*

Vla. *p poco con leggiero*

Vc. *mf*

Pno. *mf*

E

29

Acc.

Vln.

Vla.

Vc.

Pno.

30

Acc.

Vln.

Vla.

Vc.

Pno.

31

Acc.

Vln.

Vla.

Vc.

Pno.

32

Acc.

Vln.

Vla.

Vc.

Pno.

33

Acc.

Vln.

Vla.

Vc.

Pno.

F *Allegro grazioso* ♩ = 128

mp

p

36

Acc.

Vc.

42
Acc.
Vc.

G Allegro con passione sostenuto
1) ♩ = 128
47
Acc. *mf cresc.*
Vln. *mf cresc.*
Vla. *mf cresc.*
Vc. *mf cresc.*
Pno. *mf cresc.*

48
Acc.
Vln.
Vla.
Vc.
Pno.

1) Ossia accordion 1: The left hand can be omitted in bar 47-52

49

Acc.

Vln.

Vla.

Vc.

Pno.

50

Acc.

Vln.

Vla.

Vc.

Pno.

51

Acc.

Vln.

Vla.

Vc.

Pno.



52

Acc.

Vln.

Vla.

Vc.

Pno.

8^{va} **H**

53

Acc. *mf dolce* 8^{va}

Vln. *pp possible*

Vla. *pp possible*

8^{va}

55

Acc. 8^{va}

Vln.

Vla.

8^{va} **I**

57

Acc. 8^{va}

Vln.

Vla. 8^{va}

Pno. *pp* *mp*

(8)

58

Acc.

Vln.

Vla.

Pno.

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



(8)

60

Acc.

Vln.

Vla.

Pno.

pp *mp* *pp* *pp*

poco rit.

Allegro meno mosso

$\text{♩} = 120$
15^{ma}

Musical score for measures 62-73. The score is for five instruments: Accordion (Acc.), Violin (Vln.), Viola (Vla.), Piano (Pno.), and a second Violin (Vln.). The key signature is three sharps (F#, C#, G#) and the time signature is 10/8. The tempo is Allegro meno mosso with a metronome marking of 120 quarter notes per minute. The first system (measures 62-63) features a dynamic of *mp* and a 15^{ma} fingering. The second system (measures 64-73) features a dynamic of *pp* and a *diminuendo al niente* instruction. The Piano part includes a section marked *p* and *ppp* with a 15^{ma} fingering. The Violin parts have a *pp* dynamic and a *diminuendo al niente* instruction. The Viola part has a *pp* dynamic and a *diminuendo al niente* instruction. The Accordion part has a *mp* dynamic and a *diminuendo al niente* instruction.

Musical score for measures 74-85. The score is for five instruments: Accordion (Acc.), Violin (Vln.), Viola (Vla.), Piano (Pno.), and a second Violin (Vln.). The key signature is three sharps (F#, C#, G#) and the time signature is 10/8. The tempo is *rit.* (ritardando) for measures 74-79 and *molto rit.* (molto ritardando) for measures 80-85. The first system (measures 74-79) features a dynamic of *ppp* and a 15^{ma} fingering. The second system (measures 80-85) features a dynamic of *pp* and a 15^{ma} fingering. The Piano part includes a section marked *ppp* and *pp* with a 15^{ma} fingering. The Violin parts have a *ppp* dynamic and a 15^{ma} fingering. The Viola part has a *ppp* dynamic and a 15^{ma} fingering. The Accordion part has a *ppp* dynamic and a 15^{ma} fingering. The instruction "only noise from the buttons" is present in the Accordion part for measures 80-85.

II

Adagio con dolore sostenuto

$\text{♩} = 64-66$

Musical score for Violin, Viola, and Violoncello, measures 1-6. The Violin part starts with a *mp* dynamic. The Viola and Violoncello parts start with a *p* dynamic.

Musical score for Violin, Viola, and Violoncello, measures 7-13. The Violin part includes the instruction *poco a poco dim.* starting at measure 10. The Viola and Violoncello parts also include *poco a poco dim.* starting at measure 10.

Musical score for Violin, Viola, and Violoncello, measures 14-20. A section marker **A** is placed above measure 18. The Violin part has a *p* dynamic starting at measure 18. The Violoncello part has a *mp* dynamic starting at measure 18.

Musical score for Violin, Viola, and Violoncello, measures 21-26. The Violin part has a *mp* dynamic starting at measure 24.

29

Vln. *p*

Vla.

Vc. *mp*

36

B

Vln. *p*

Vla. *mp* *mp*

Vc. *p* *mp*

43

Vln. *p* *mp*

Vla. *p*

Vc. *mp*

50

Vln. *p*

Vla. *mp*

Vc. *mp*

57 **C**

Vln. *p* *più f* *mp* *p*

Vla. *più f* *mp* *mf* *p*

Vc. *p* *più f* *mp*

64

Vln. *p*

Vla. *mp* *p* *mp*

Vc. *mp*

71

Vln. *pp* *p*

Vla. *p* *mp*

Vc. *p* *p*

78 **D**

Vln. *mp*

Vla. *p*

Vc. *p*

85

Vln.
Vla.
Vc.

90

Vln.
Vla.
Vc.

poco a poco dim.

94

Vln.
Vla.
Vc.

pp

III

Moderato con brio

$\text{♩} = 96$

Acc.

5

Acc.

Pno.

A

mp

9

Acc.

Pno.

12

Acc.

Pno.

Moderato meno mosso

♩ = 56, ♪ = 168, ♮ = 224

14

Acc. *poco rit.* **B** *p molto legato* 8^{va} 8^{va}

Vln. *mf*

Vla. *mp* *sim.*

Vc. *mp*

Pno. *p*



17

Acc. 8^{va} 8^{va} 8^{va}

Vln.

Vla.

Vc.

Pno.

20

Acc.

Vln.

Vla.

Vc.

Pno.



23

Acc.

Vln.

Vla.

Vc.

Pno.

Musical score for measures 26-31. The score includes parts for Accordion (Acc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor), and the time signature is 12/8. The music features complex rhythmic patterns with many sixteenth notes and slurs. A double bar line with repeat dots is at the end of measure 31.

Musical score for measures 29-31. The key signature changes to C major (no sharps or flats), and the time signature changes to 2/4. A box labeled 'C' contains the tempo marking 'A tempo' and a quarter note followed by '= 96'. The music is marked 'mp' (mezzo-piano). The score includes parts for Accordion (Acc.). A double bar line with repeat dots is at the end of measure 31.

Musical score for measures 32-34. The key signature is C major, and the time signature is 2/4. The score includes parts for Accordion (Acc.). The music consists of rhythmic patterns with eighth and sixteenth notes. A double bar line with repeat dots is at the end of measure 34.

Musical score for measures 35-37. A box labeled 'D' is at the beginning. The key signature is C major, and the time signature is 2/4. The score includes parts for Accordion (Acc.), Violin (Vln.), Viola (Vla.), and Piano (Pno.). The music is marked 'p' (piano). The piano part has a '8va' marking. A double bar line with repeat dots is at the end of measure 37.

38

Acc.

Vln.

Vla.

Pno.



41

Acc.

Vln.

Vla.

Vc.

Pno.

Moderato meno mosso
♩. = 56, ♩ = 168, ♩. = 224

E

p molto legato

mf

mp

mp

p

44

Acc.

Vln.

Vla.

Vc.

Pno.

8^{vb}

8^{vb}

8^{vb}

sim.



47

Acc.

Vln.

Vla.

Vc.

Pno.

8^{vb}

8^{vb}

8^{vb}

50

Acc.

Vln.

Vla.

Vc.

Pno.



53

Acc.

Vln.

Vla.

Vc.

Pno.

56 **F** Moderato con brio $\text{♩} = 96$

Acc. Vln. Vla. Vc. Pno.

Acc.

64 **G**

Acc. Pno.

67

Acc. Pno.

70 *poco rit.* **H** Moderato più mosso *poco accel.*
 ♩ = 84
 bellowshake

Acc. *p*

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *mp legato* *sim.*

73

Acc.

Vln.

Vla.

Vc.

Pno. (8)

77

Acc.

Vln.

Vla.

Vc.

Pno. (9)

Moderato piú allegro

81 - ♩ = 96

poco rit.

Acc. Vln. Vla. Vc. Pno.

Moderato

85 ♩ = 84

rit.

poco a poco diminuendo

poco a poco diminuendo

poco a poco diminuendo

Acc. Vln. Vla. Vc.

molto rit.

88

Acc. Vln. Vla. Vc.

IV

Menuetto: *Allegro grazioso con espressione*

Allegro grazioso con espressione

$\text{♩} = 120$

Acc. **A** *cantabile*
mp *cantabile*
legato *poco marcato*

Acc. **B** *mf* *grazioso*

Acc. **C**
Vln. *mf* *cantabile*
Vc. *mf* *poco marcato*

Vln. **D**
Vla. *mf* *cantabile*
Vc. *mp* *leggièro*
Pno. *mp* *leggièro*

39 **E**

Acc.

Vln. *mf cantabile*

Vla.

Vc. *mp*

Pno. *legato*

F **G** **A tempo** *molto rit.* ♩ = 120

Acc. *ff con fuoco* *p con anima*

Pno. *mf*

62 **H**

Vln. *p*

Vla.

Vc. *mf cantabile*

Pno. *cantabile* *poco marcato* *mp*

71 **I**

Vln. *mp*

Vla.

Vc. *mp*

Pno. *mf*

80 **J**

Acc. *mf cantabile*

Vln.

Vla.

Vc.

Pno. *mp legato*

90 **K cantabile**

Acc. *poco marcato*

Vla. *p*

Vc. *mf cantabile*

Pno. *mp poco marcato*

98

Acc.

Vln.

Vla.

Vc.

Pno.

L

mp poco marcato

mf

104

Acc.

Vln.

Vla.

Vc.

Pno.

M

ff con fuoco

116

Acc.

Pno.

N

p con anima

molto rit.

O Allegro semplice poco rubato
♩ = 120

mp come campane poco rubato

130

Acc. *mp cantabile* **P**

Pno.

142

Acc.

149

Acc. **Q** Allargando *p* rit.

p = 96-104

157

Acc. **R** Allegro grazioso con espressione *mf cantabile*

mf = 120

Pno. *mp legato* *p* *sim.*

Vla. *p* 8va

166 **S** *cantabile* **T**

Acc. *poco marcato* *mf*

Vln. *mp*

Vc. *mf poco marcato*

Pno. *mf*

174 **U**

Acc. *grazioso*

Vla. *mf cantabile*

Vc. *mf poco marcato*

Pno. *p* *p* *sim.*

183 **V**

Vla. *mf cantabile*

Vc. *mp*

Pno. *mp leggiero*

193 **W**

Vln. *mf cantabile*

Vla. *mp pizz.*

Vc. *p*

Pno. *legato*

201 **X** **Y**

Acc. *ff con fuoco* *p con anima*

Vln.

Vla.

Vc.

Pno.

212 **Z**

Acc. *rit.* *pp*

Vln. *p*

Vla. *pizz.*

Vc. *pp pizz.*

Pno. *pp*

V

Allegro meno mosso

♩ = 112, ♩ = 168

Vln. *mp* *leggiéro*

Vla. *pizz.* *mf* *leggiéro*

Pno. *mp* *leggiéro*

Vln. *mp* *leggiéro*

Vla. *mf* *leggiéro*

Pno. *mp* *leggiéro*

15 **A**

Acc. *mp* *poco espress.*

Vln. *p* *leggiéro*

Vla. *p* *leggiéro*

Vc. *p* *leggiéro*

Pno. *p*

22 *8^{va}* *8^{va}* *8^{va}* *8^{va}*

Acc.

Vln.

Vla.

Vc.

Pno.

29 **B** *accel.*

Acc.

Vln.

Vla.

Vc.

Pno.

mp *leggiéro più espress.*
pizz.

mf *leggiéro più espress.*
pizz.

mf *leggiéro più espress.*

8^{va}

mp *leggiéro più espress.*

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

36

Vln.

Vla.

Vc.

Pno.

Allegro vivace

♩ = 132, ♩ = 198

43

Vln.

Vla.

Vc.

Pno.

50

Acc.

Vln.

Vla.

Vc.

Pno.

57

Acc.

Vln.

Vla.

Vc.

Pno.

Musical score for measures 64-67. The score is for five instruments: Accordion (Acc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a melodic line in the Accordion and Violin parts, with a steady accompaniment in the other instruments. There are two eighth-note rests (8va) marked above the Violin part in measures 65 and 67.

Musical score for measures 68-71. The score is for five instruments: Accordion (Acc.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked **Vivace** with a metronome marking of ♩ = 156, ♩ = 234. The music is more rhythmic and energetic than the previous section. There are two eighth-note rests (8va) marked above the Violin part in measures 69 and 71. The piano part has a forte (*f*) dynamic marking.

Musical score for measures 72-75. The score is for five instruments: Accordion (Acc.), Violoncello (Vc.), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked **Andante poco agitato** with a metronome marking of ♩ = 72. The music is slower and more lyrical. The piano part has a piano (*p*) dynamic marking and a *poco a poco cresc.* instruction. The Violoncello part also has a piano (*p*) dynamic marking and a *poco a poco cresc.* instruction.

E accel.

80

Acc.

Vln.

Vla.

Vc.

Pno.

p

poco a poco cresc.

mp

poco a poco cresc.

F Allegro con brio
♩ = 112, ♪ = 168 accel.

87

Acc.

Vln.

Vla.

Vc.

Pno.

mf

sub p

mf

sub p

mf

sub p

94

Acc.

Vln.

Vla.

Vc.

Pno.

G

100

Acc.

Vln.

Vla.

Vc.

Pno.

106

Allegro vivace ♩ = 128, ♩ = 196

H Allegro con brio ♩ = 112, ♩ = 168

poco rit. **Bellowshake** *accel.* *sim.*

Acc.

Vln.

Vla.

Vc.

Pno.

f agitato *mp* *cresc. et poco a poco con fuoco*

f agitato *mp* *cresc. et poco a poco con fuoco*

S.B.

112

Acc.

Vln.

Vla.

Vc.

Pno.

Presto

♩ = 168, ♩ = 252

I

118

Acc. *ff con fuoco* *cresc.*

Vln. *ff con fuoco* *cresc.*

Vla. *ff con fuoco* *cresc.*

Vc. *ff con fuoco* *cresc.*

Pno. *ff con fuoco* *cresc.*

J Allegro vivace

♩ = 128, ♩ = 192

poco rit.

125

Acc. *fff*

Vln. *fff*

Vla. *fff*

Vc. *fff*

Pno. *fff*

Andante

♩ = 72

rit.

129

Acc. *p* *fff*

Vln. *p*

Vla. *p*

Vc. *p*

Pno. *p*

Fine app. 25 min.