

Martin Lohse

Passing

Mobile III
for accordion

Composed 2011

Passing

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for accordion

Passing is a small virtuous piece composed in 2011 and dedicated to Bjarke Mogensen. Quickly repeating notes, small motives and fast patterns, with both hands in the same register, all in a simple sequence of 3 major thirds which represents all the harmonics in the piece. The piece counts in 5/4 with music in 9/16, 7/32, 5/32, 6/16, 6/8, 15/32, 12/32, 4/8 and ends with an outro in 3/8, 2/8 & 3/16.

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 *Liebesträum* (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 2011

Passing

Mobile III

for akkordeon

Passing er et lille virtuost stykke skrevet i 2011 og dedikeret til Bjarke Mogensen. Hurtige gentagende noder, små motiver og hurtige mønstre med begge hænder i det samme registre, alt i en simpel sekvens af 3 store tertser som udgør hele harmonikken i værket. Værket er i 5/4 med musik i 9/16, 7/32, 5/32, 6/16, 6/8, 15/32, 12/32, 4/8 og ender med en outro i 3/8, 2/8 & 3/16.

Mobile

En teknik hvor forskellige lag af musik i hver deres tempo, metrik og musikalsk stil kombineres i et simpelt mønster af akkorder, som langsomt modulere igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

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Allegro con passione sostenuto

No. 3

$\text{♩} = 128$
8^{va}

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Accordion

2 (8)

3 (8)

4 (8)

5 (8) **A**

6 (8)

Acc.

7 (8)

Acc.

8 (8)

Acc.

9 **B**

Acc.

10

Acc.

11

Acc.

12

Acc.

13

Acc.

14

Acc.

poco rit.

C A tempo

15

Acc.

16

Acc.

17

Acc.

18

Acc.

19

Acc.

D

20

Acc.

21

Acc.

22

Acc.

23

Acc.

poco rit.

24

Acc.

25

Acc.

E A tempo

26

Acc.

27

Acc.

28

Acc.

29

Acc.

F

30

Acc.

31

Acc.

32

Acc.

33

Acc.

poco rit

34

Acc.

G A tempo

35

Acc.

8va

36

Acc.

Musical score for measures 36-37. The upper staff contains a complex rhythmic pattern of eighth notes with slurs and accents. The lower staff features a melodic line with slurs and accents, starting with a circled '8'.

37

Acc.

Musical score for measures 37-38. The upper staff continues the rhythmic pattern from the previous system. The lower staff continues the melodic line with slurs and accents.

38

Acc.

Musical score for measures 38-39. The upper staff continues the rhythmic pattern. The lower staff continues the melodic line with slurs and accents.

39

Acc.

Musical score for measures 39-40. The upper staff continues the rhythmic pattern. The lower staff continues the melodic line with slurs and accents.

40

Acc.

Musical score for measures 40-41. The upper staff continues the rhythmic pattern. The lower staff continues the melodic line with slurs and accents.

41

Acc.

Musical score for measures 41-42. The upper staff continues the rhythmic pattern. The lower staff continues the melodic line with slurs and accents.

poco rit.

Acc.

Allegro meno mosso
♩ = 120
15^{ma}

Acc.

rit.

Acc.

diminuendo al niente

Acc.

only noise from the buttons