Martin Lohse

Passing

for accordion duo

Martin Lohse

Passing W. 36d

duration: c. 13-14'

composed in 2011/2026

dedicated to
Mythos, version to TOEAC

Full score

1st. edition, 1st. print

Published 2026 by

Mirror Music
Vodroffsvej 22, 2.th
DK-1900 Frederiksberg C, Denmark
contact@martinlohse.com | www.martinlohse.com

Mirror Music, Cat No. 2.8-5 | ISMN 979-0-706837-81-9

THE MIRROR MUSIC CATALOG 1. Orchestral: Orchestra (1.1), Concerto (1.2), Large Ensemble (1.3) — **2. Chamber & Solo:** Nonet to Duo (2.1–2.8), Solo Work (2.9) — **3. Vocal:** Chorus (3.1), Vocal Ensemble (3.2), Solo Voice (3.3) — **4. Electroacoustic:** Orchestral/Chamber/Solo with Electronics (4.1–4.3), Fixed Media (4.4) — **5. Dramatic:** Opera (5.1), Oratorio (5.2), Ballet (5.3), Melodrama (5.4), Incidental Music (5.5) — **6. Miscellaneous:** Arrangement (6.1), Music for Media (6.2).
For perusal scores and a complete list of titles, please visit: www.martinlohse.com

© Copyright 2026 by Martin Lohse



Programme note

Originally composed in 2011–2012 as a solo work for Bjarke Mogensen, *Passing* is here realized in a version for two accordions. The work consists of three movements which can be performed individually or as a suite:

- **Passing I** *Allegro con passion sostenuto:* Quickly repeating notes, small motifs, and fast patterns. It features different tempos within the same register, all within a simple sequence of three major thirds representing the work's entire harmonic structure.
- **Passing II** *Andante con dolore sostenuto*: A slow movement with a theme that gradually moves through different registers in the accordions.
- **Passing III** *Moderato maestoso*: A fast movement based on the same simple sequence as in *Passing I*.

In this version for two accordions, the score is written in exact pitch; the proposed registrations may be adjusted according to the acoustic space and the specific instruments.

Mobile
Mobile is a compositional technique where multiple layers of music with independent tempos, meters, and styles are integrated into a recurring chordal pattern. These chords modulate slowly through all keys, resulting in a harmonic language with minimal dissonance. The technique synthesizes several methods developed across earlier works: continuous modulation (first utilized in *Haiku*, 1999), simultaneous layers, and rhythm across harmony (which reached its definitive form in *Concerto in Tempi*, 2010).

Martin Lohse

Programnote

Værket blev oprindeligt komponeret i 2011–2012 som et soloværk, og foreligger her i en version for to akkordeoner. Værket består af tre satser, der kan opføres individuelt eller som en suite:

- **Passing I** *Allegro con passion sostenuto:* Hurtigt gentagne toner, små motiver og hurtige mønstre. Der benyttes forskellige tempi i det samme register, alt sammen i en simpel sekvens af tre store tertser, som udgør hele værkets harmonik.
- **Passing II** *Andante con dolore sostenuto*: En langsom sats med et tema, der bevæger sig roligt gennem forskellige registre i de to akkordeons.
- **Passing III** *Moderato maestoso*: En hurtig sats baseret på den samme simple sekvens som i *Passing I*.

I denne version for to akkordeoner er partituret i klingende notation (exact pitch); de foreslåede registreringer kan ændres alt efter rummet og de specifikke instrumenter.

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 modulerer igennem alle tonearter i en uendelig sekvens, skabende en musik med ingen eller ganske få dissonanser.

Martin Lohse

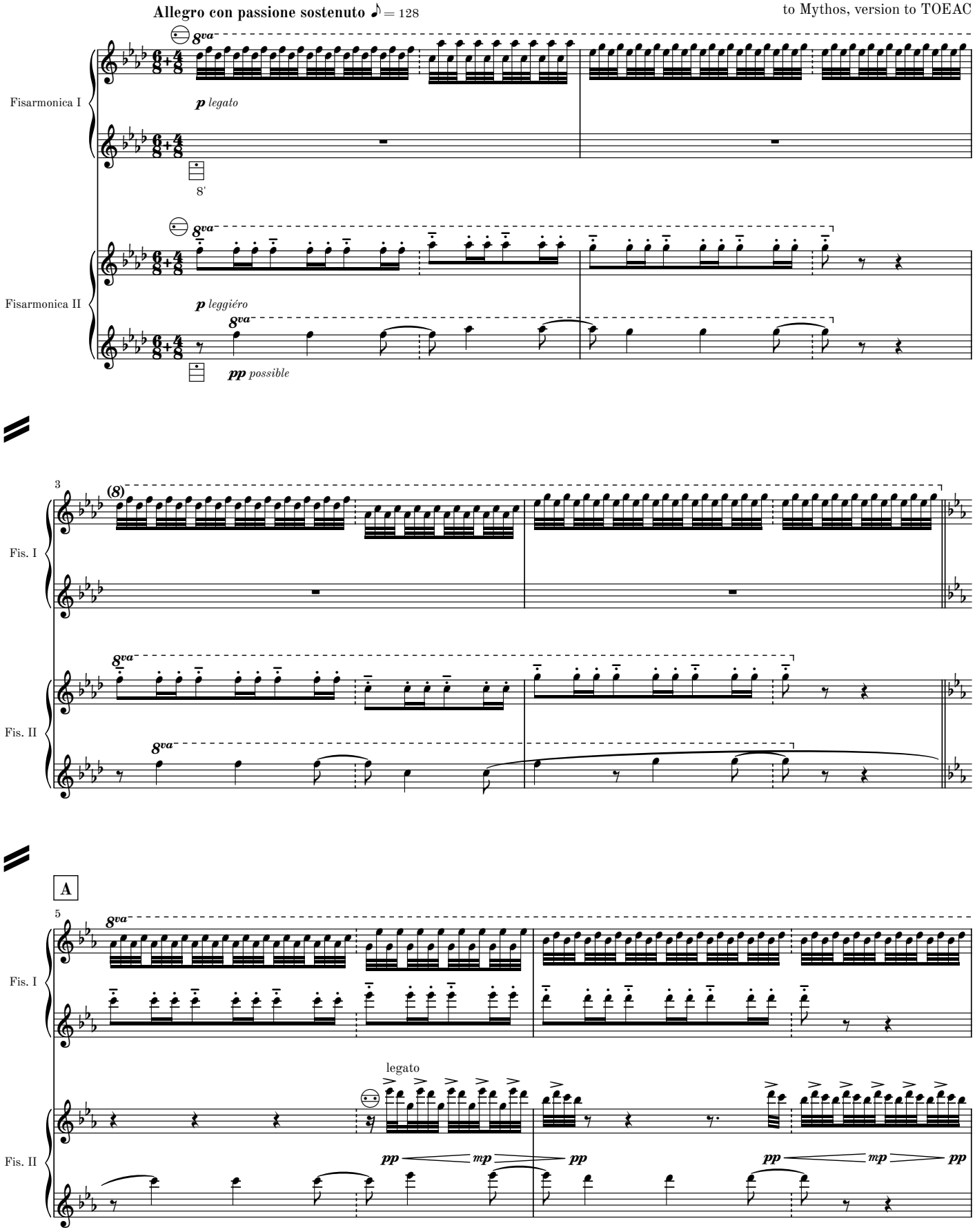
Passing

Passing I

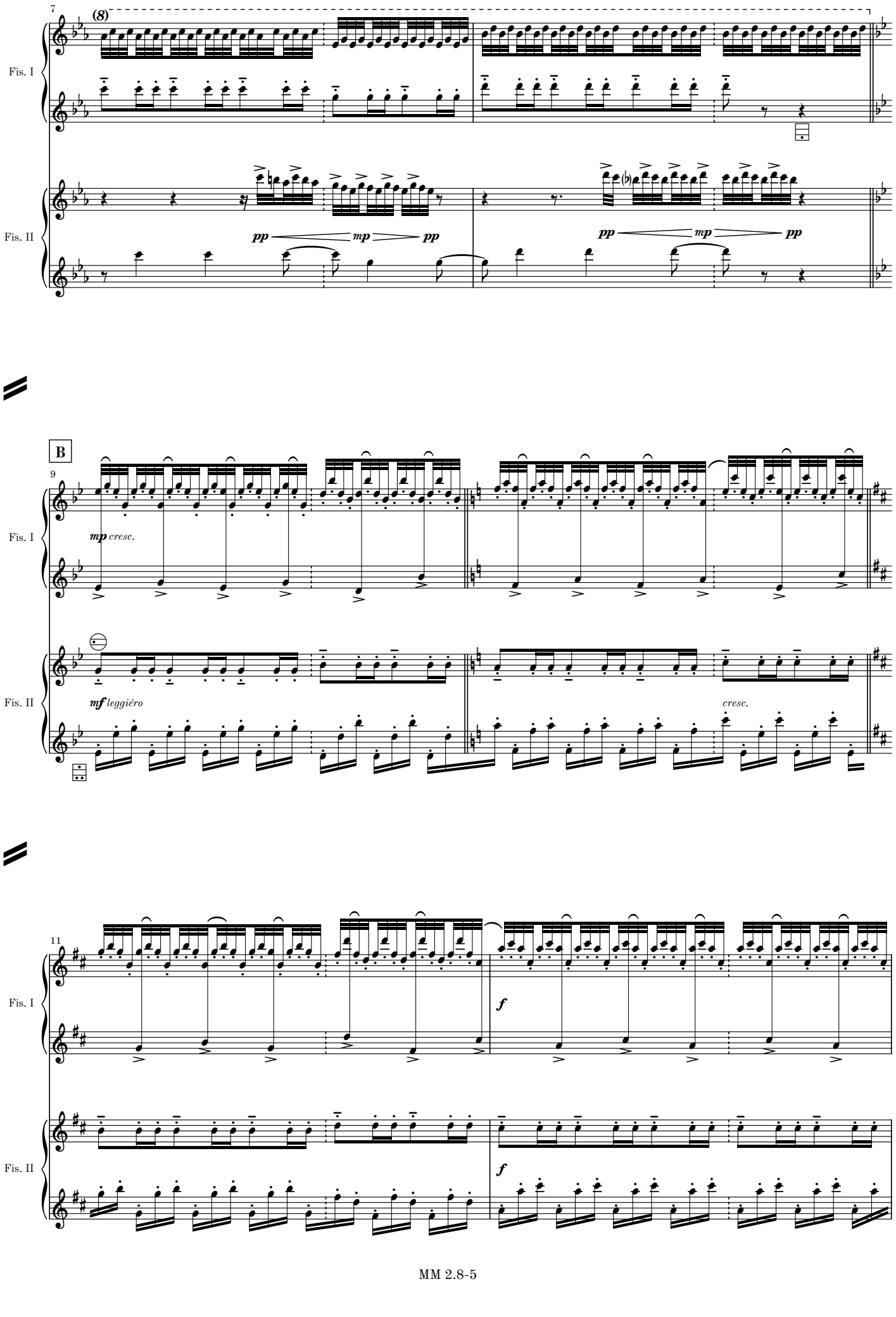
Martin Lohse 2011/2026

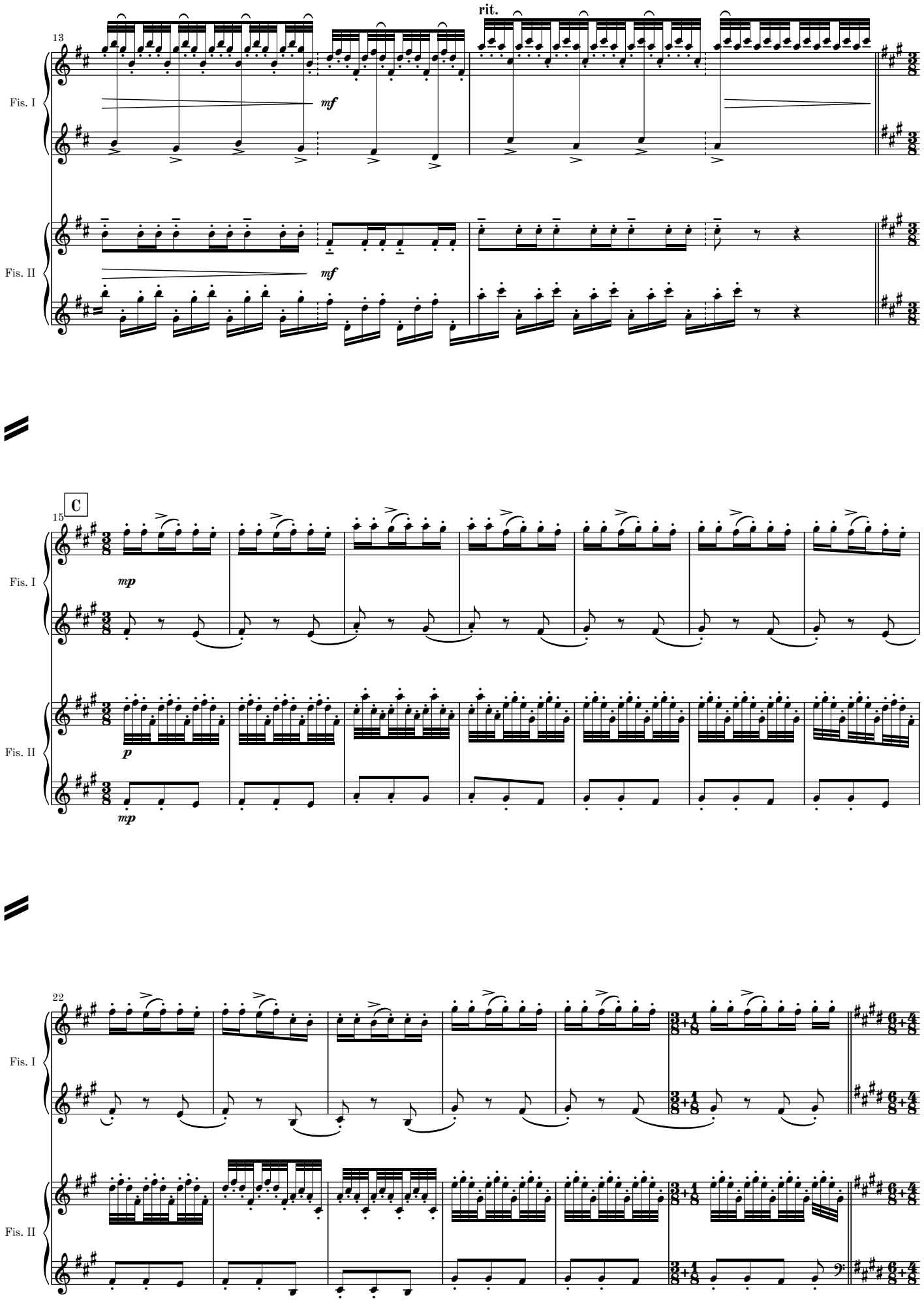
W. 36d

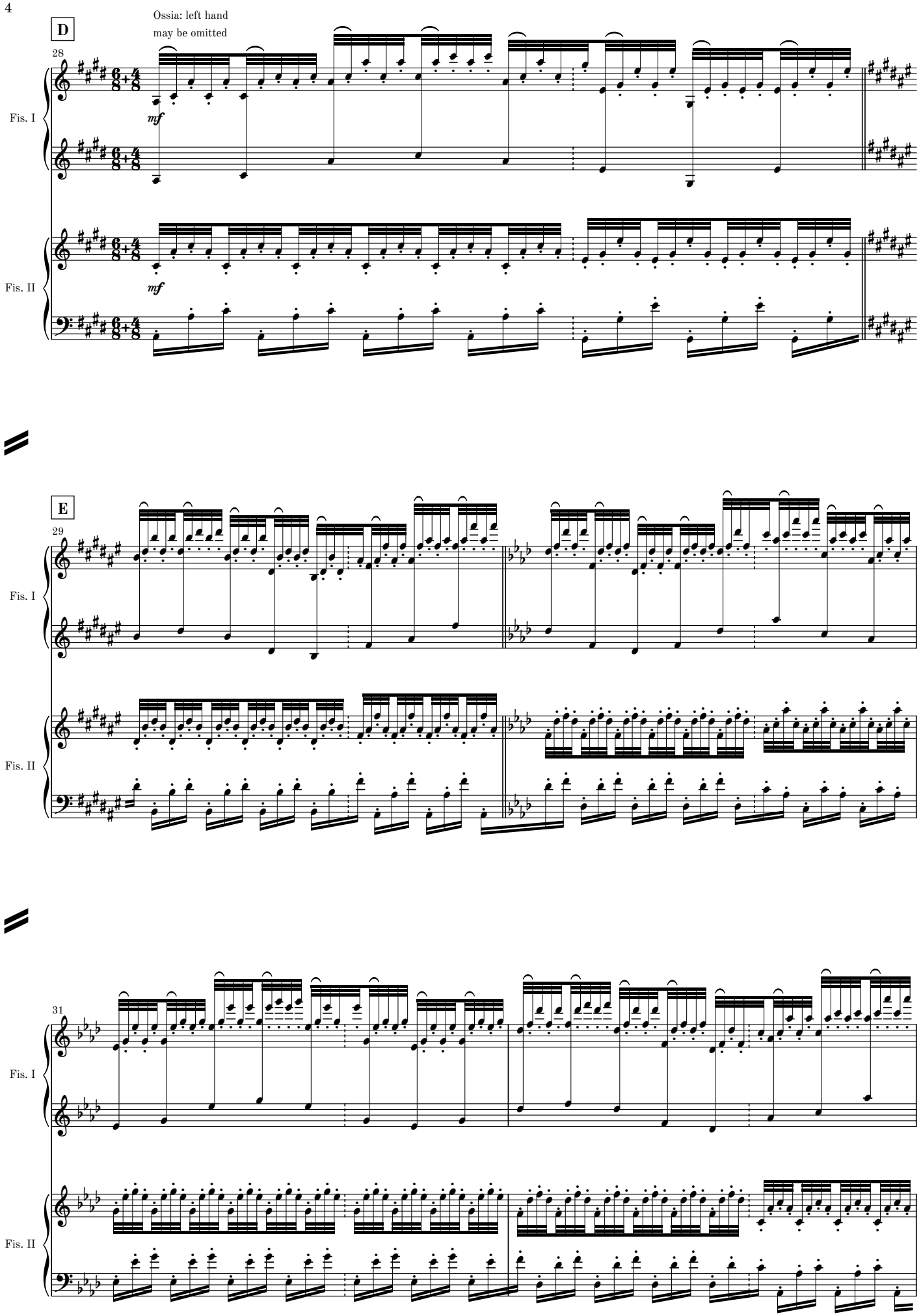
to Mythos, version to TOEAC

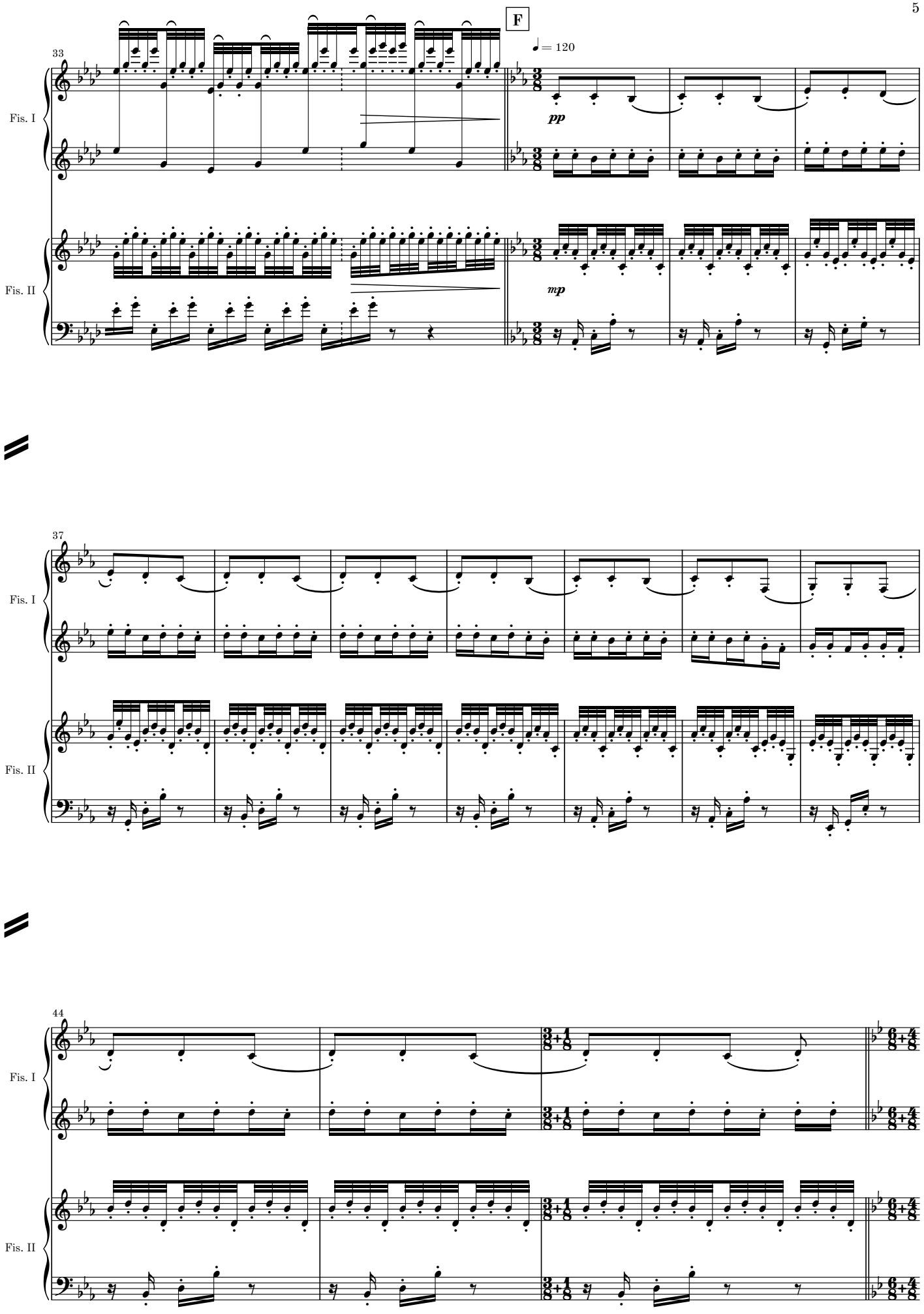


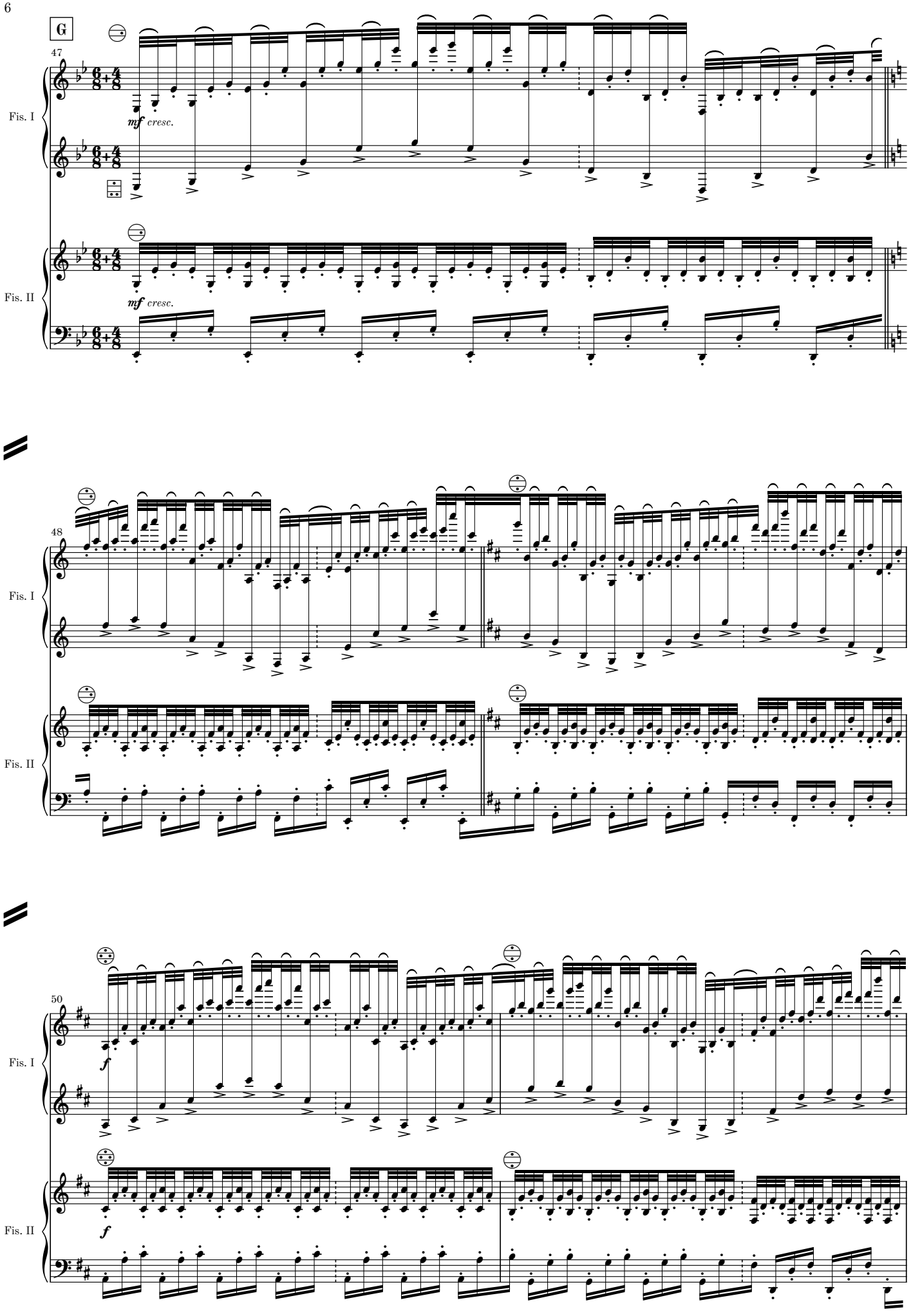
© 2026 Martin Lohse | Mirror Music | MM 2.8-5 | ISMN 979-0-706837-81-9

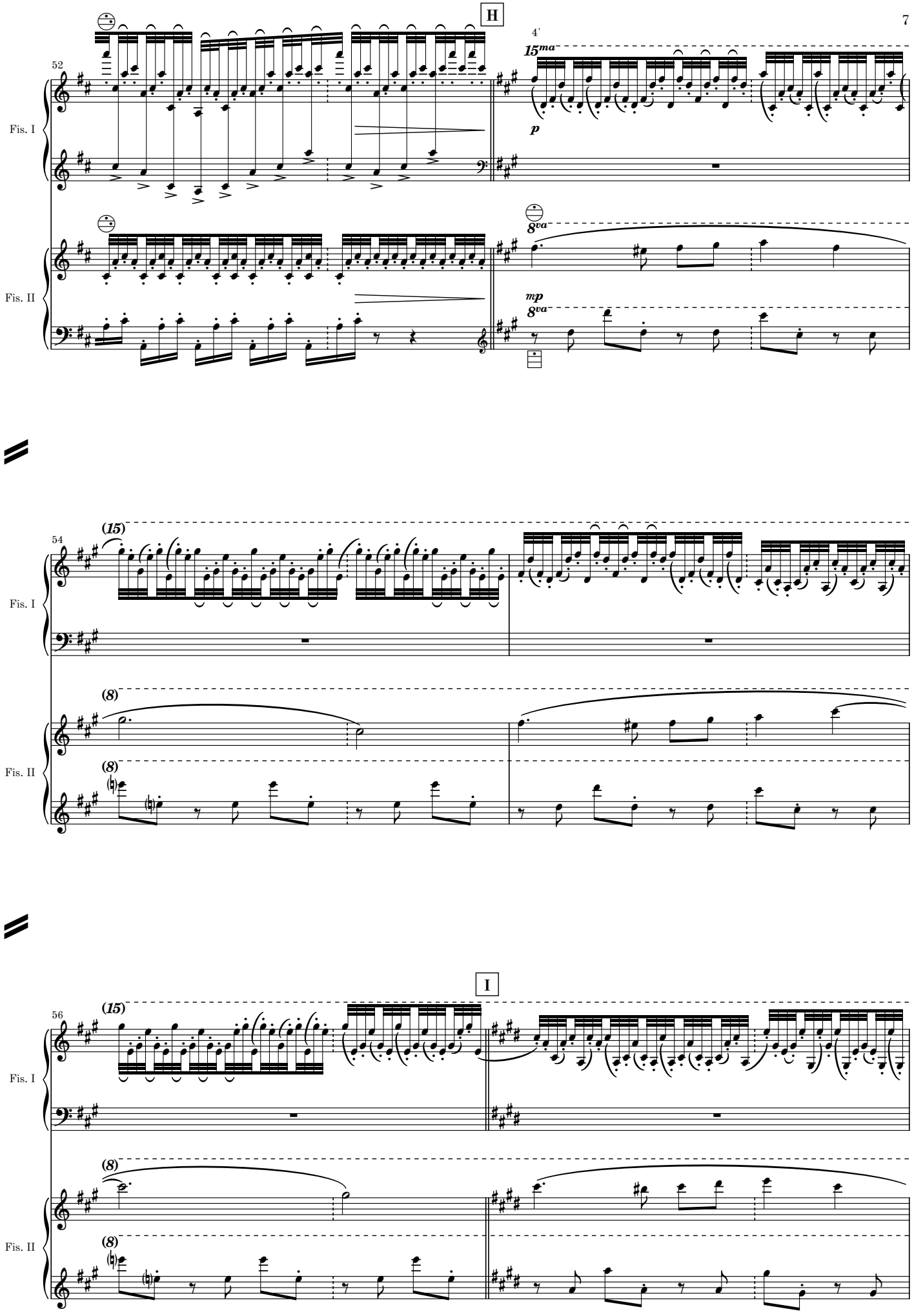

7
(8)
Fis. I
Fis. II
pp
mp
pp
pp
mp
pp
B
9
Fis. I
mp cresc.
Fis. II
mf leggiéro
cresc.
11
Fis. I
f
Fis. II
f

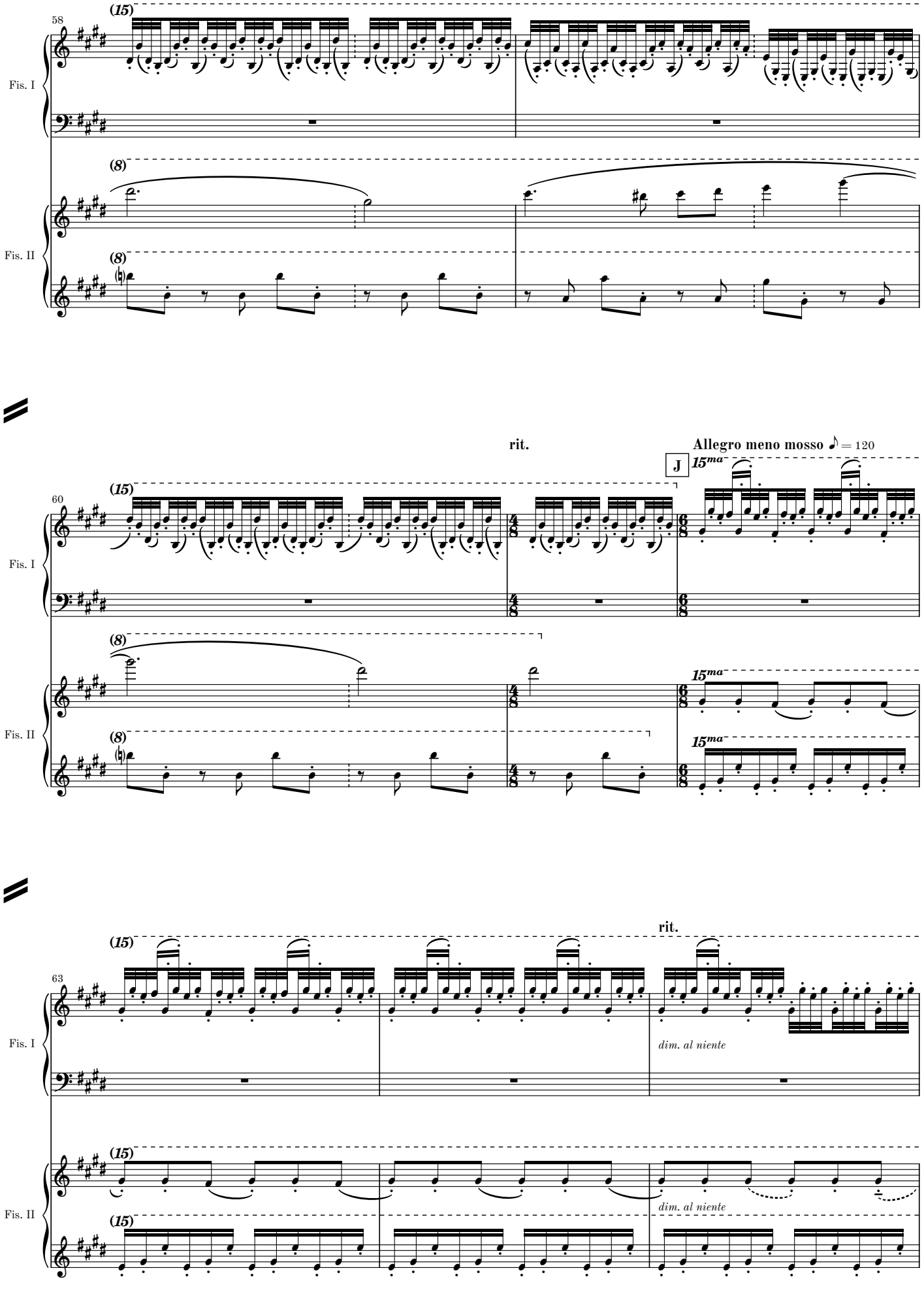

13
rit.
Fis. I
mf
Fis. II
mf
C
15
Fis. I
mp
Fis. II
p
mp
22
Fis. I
Fis. II


D
Ossia: left hand
may be omitted
28
Fis. I
mf
Fis. II
mf
E
29
Fis. I
Fis. II
31
Fis. I
Fis. II


F
33
♩ = 120
pp
mp
Fis. I
Fis. II
37
Fis. I
Fis. II
44
Fis. I
Fis. II

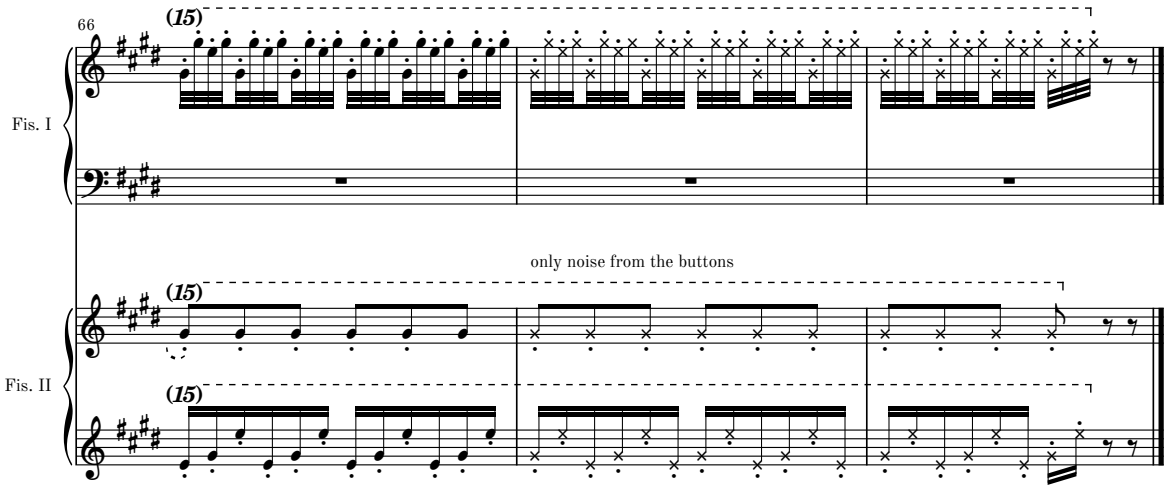

G
47
Fis. I
mf cresc.
Fis. II
mf cresc.
48
Fis. I
Fis. II
50
Fis. I
f
Fis. II
f


H
I
52
54
56
Fis. I
Fis. II
4'
15ma
8va
p
mp
(15)
(8)


58
(15)
Fis. I
(8)
Fis. II
(8)
rit.
Allegro meno mosso ♪ = 120
J
15ma
60
(15)
Fis. I
(8)
15ma
Fis. II
(8)
15ma
rit.
63
(15)
dim. al niente
Fis. I
(15)
dim. al niente
Fis. II
(15)

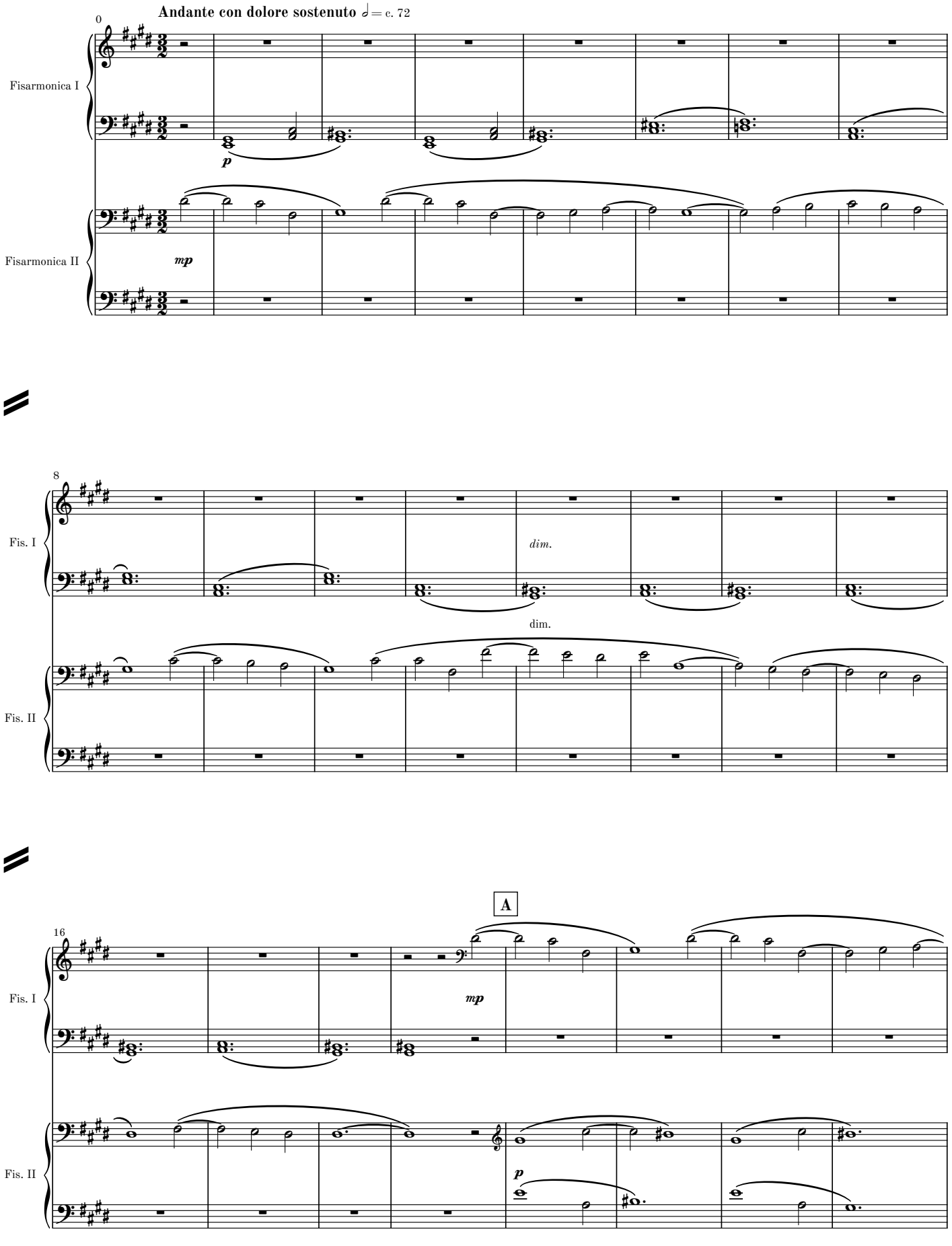
molto rit.

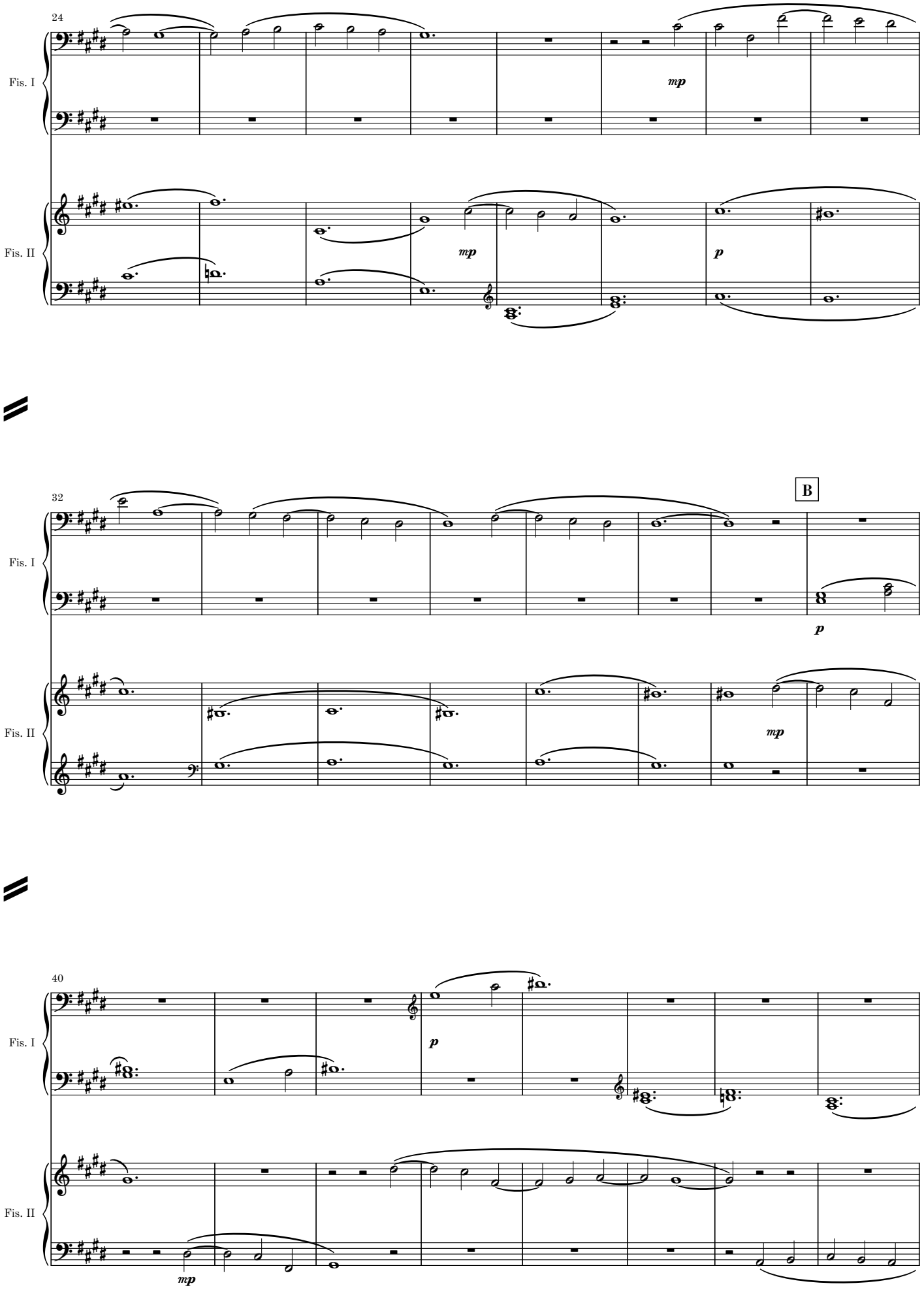
only noise from the buttons



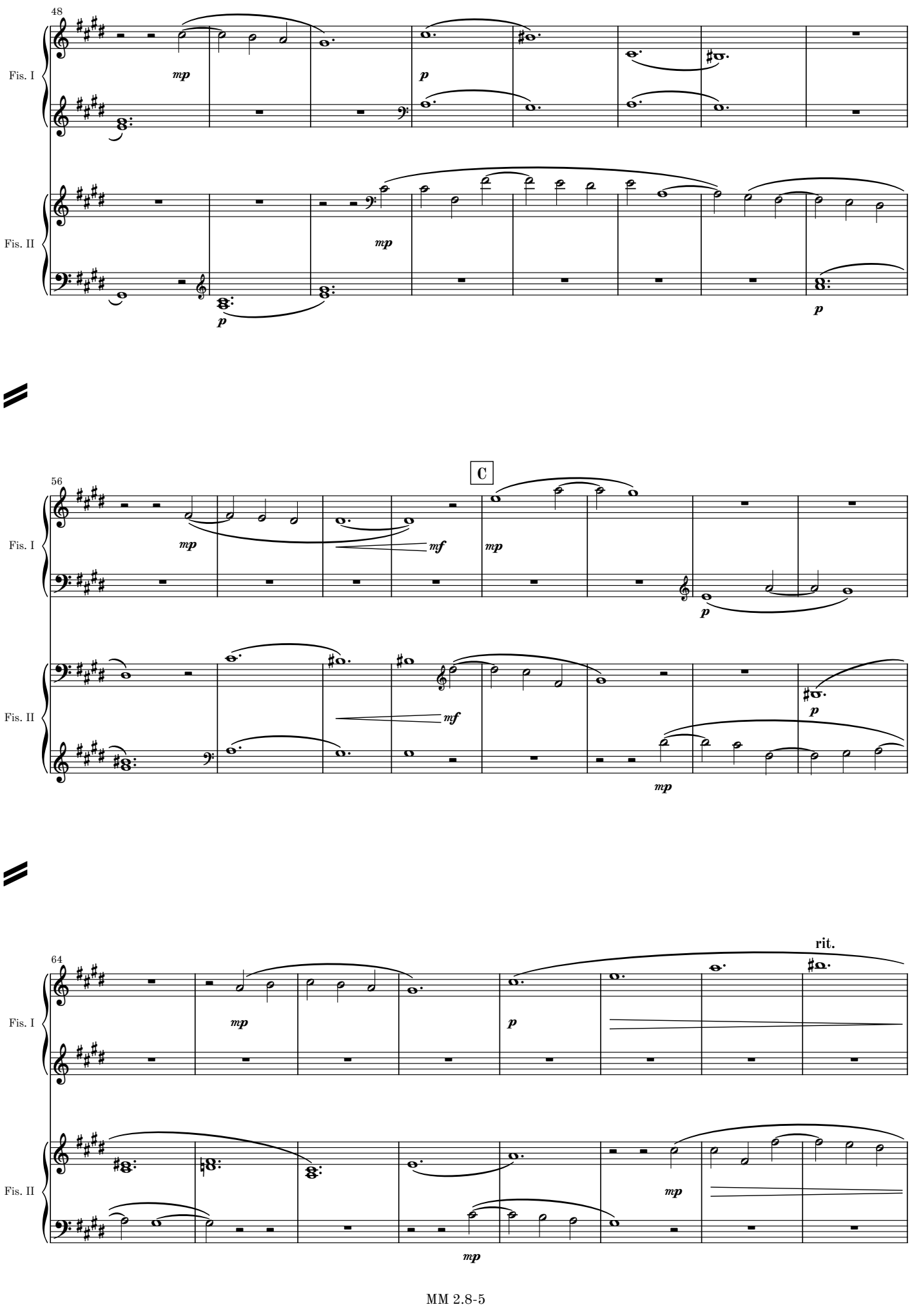
only noise from the buttons

Passing II

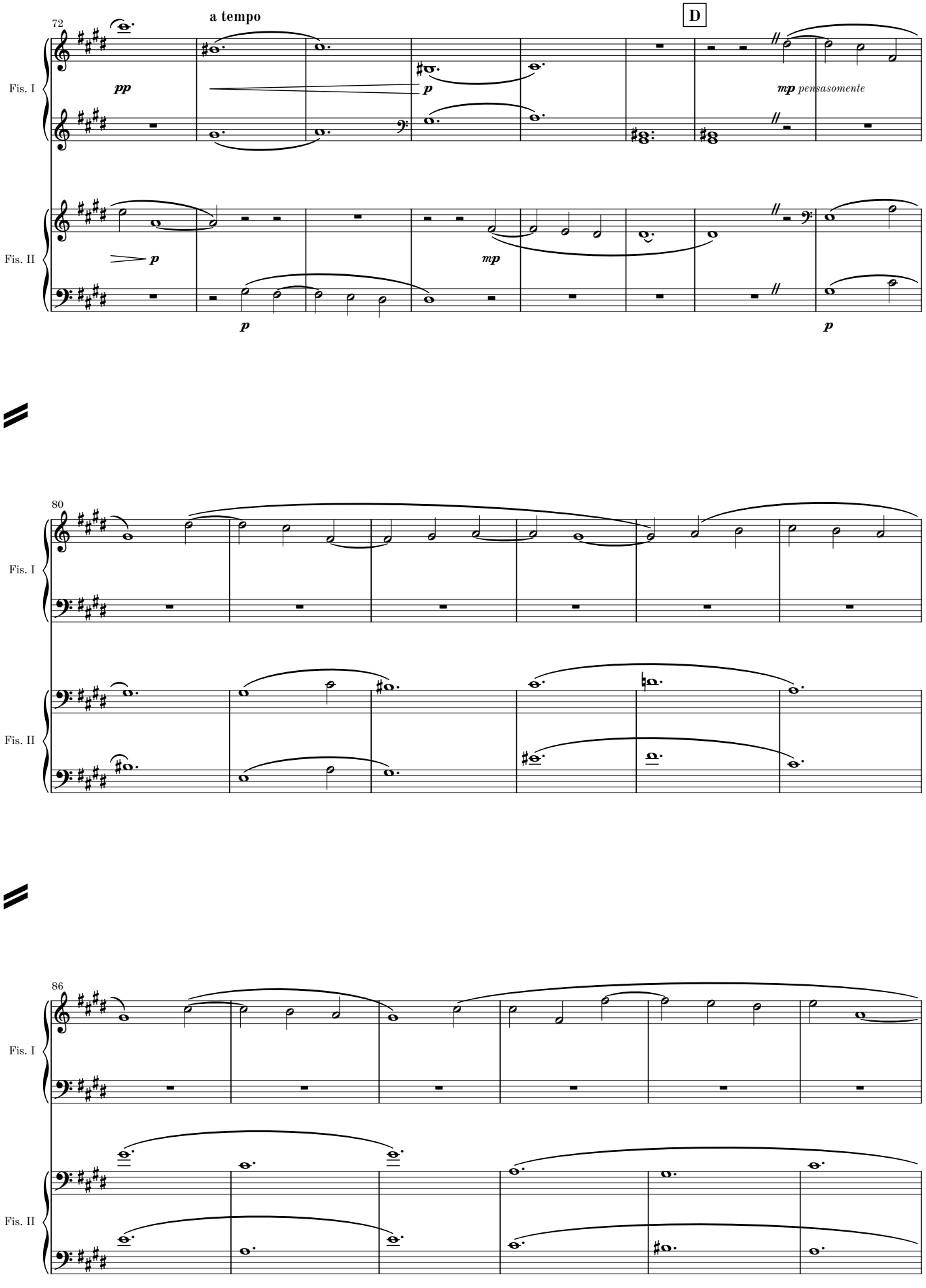

Andante con dolore sostenuto ♩= c. 72
0
Fisarmonica I
Fisarmonica II
p
mp
8
Fis. I
Fis. II
dim.
dim.
16
A
Fis. I
Fis. II
mp
p



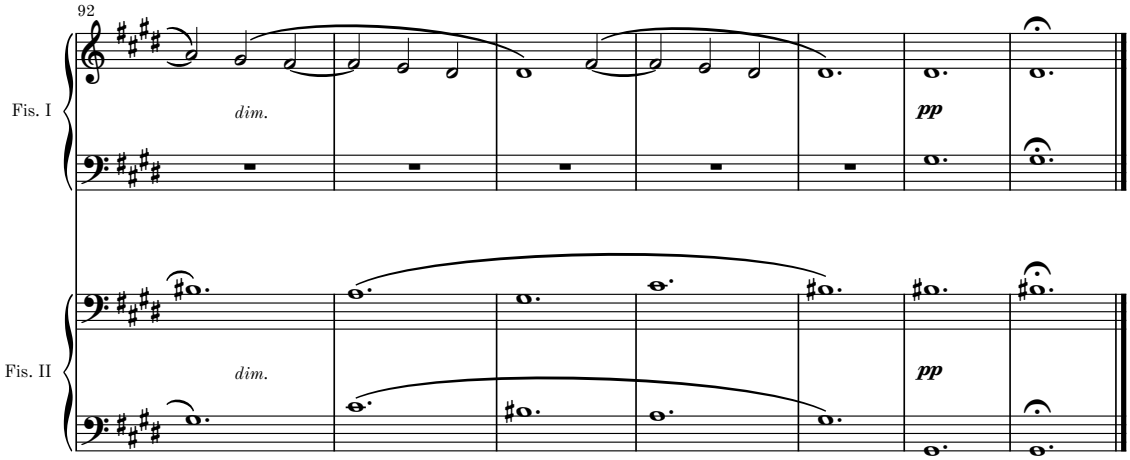
MM 2.8-5


48
Fis. I
Fis. II
mp
p
mp
p
56
C
Fis. I
Fis. II
mp
mf
mp
p
mf
p
mp
64
rit.
Fis. I
Fis. II
mp
p
mp
mp

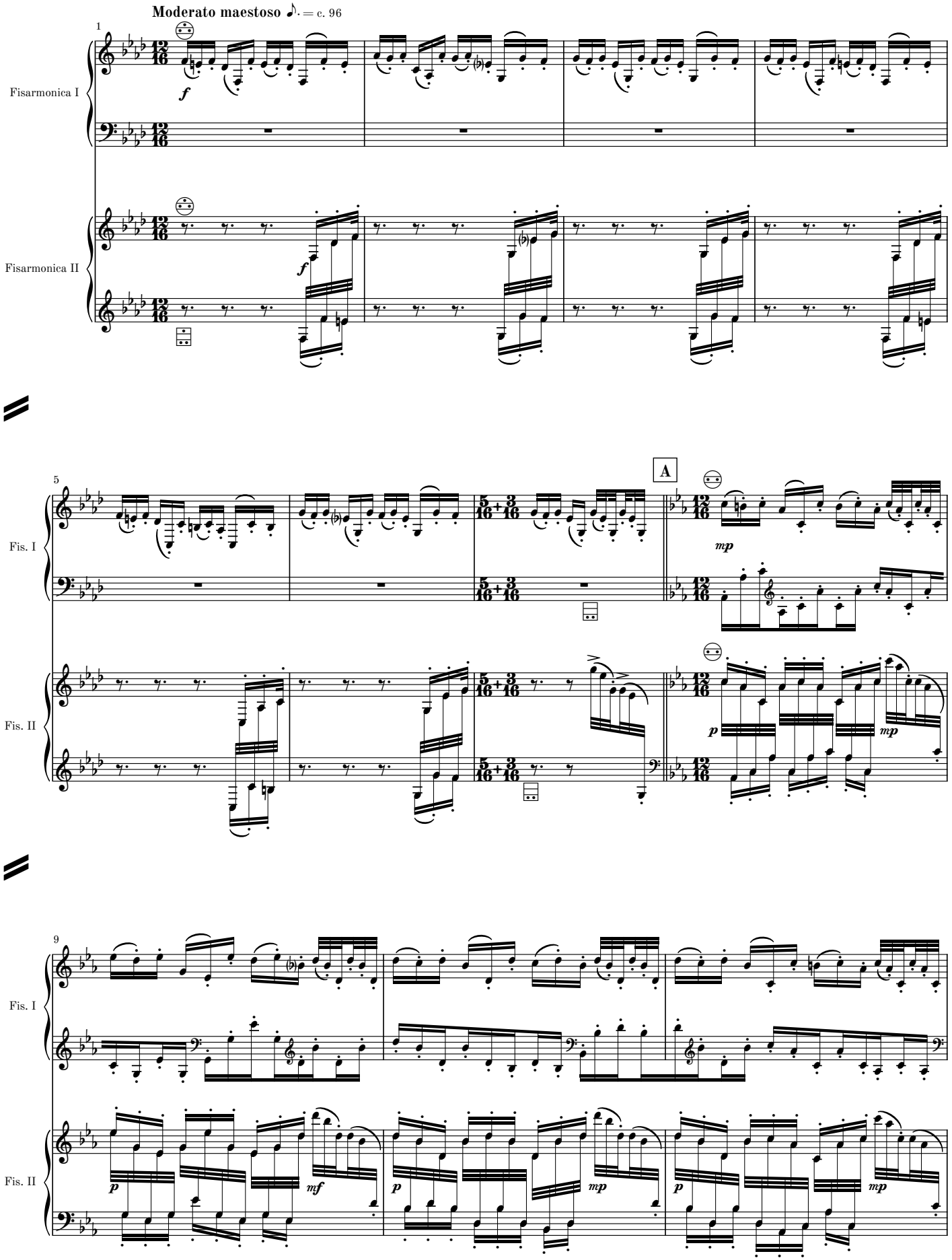
MM 2.8-5

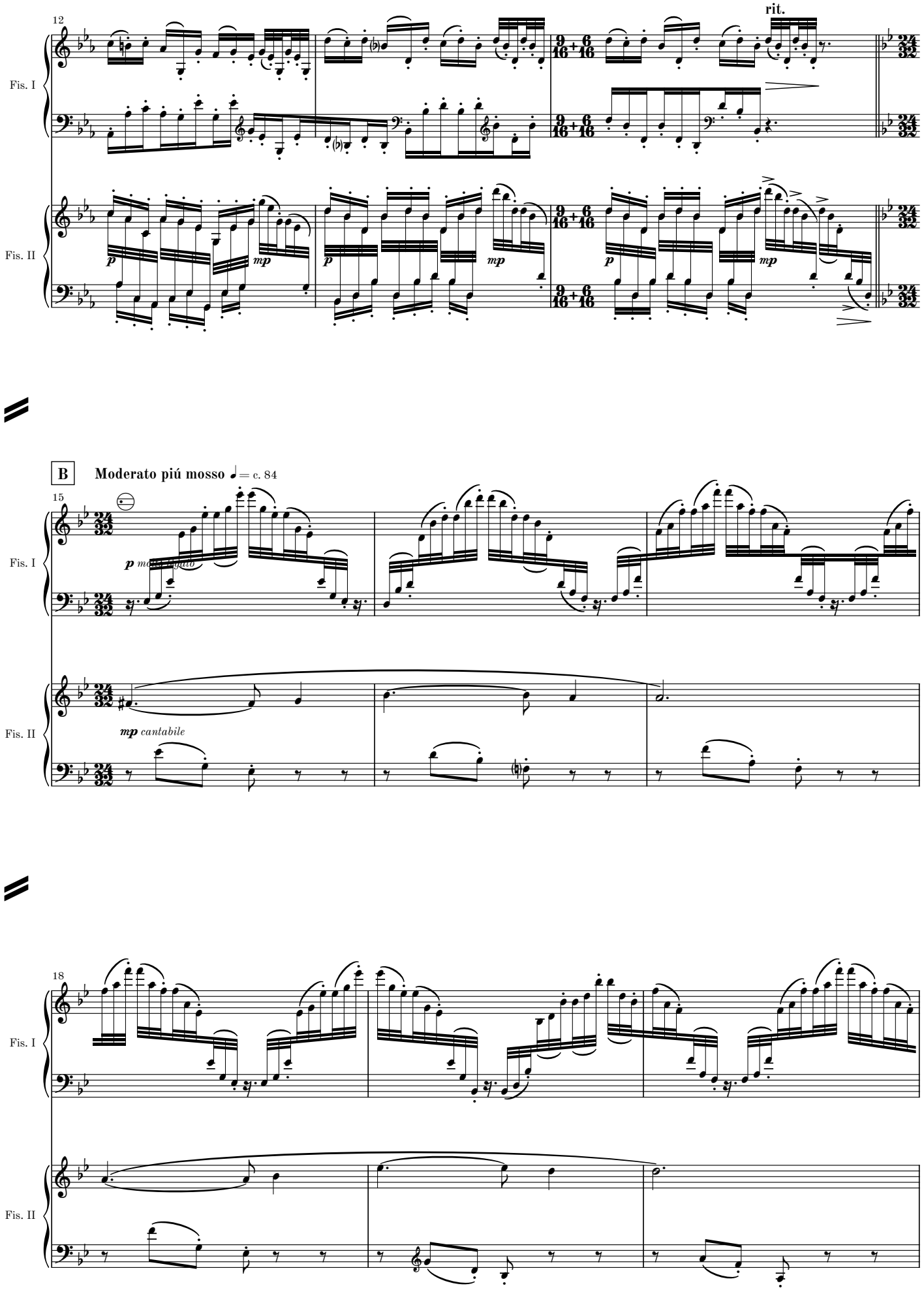


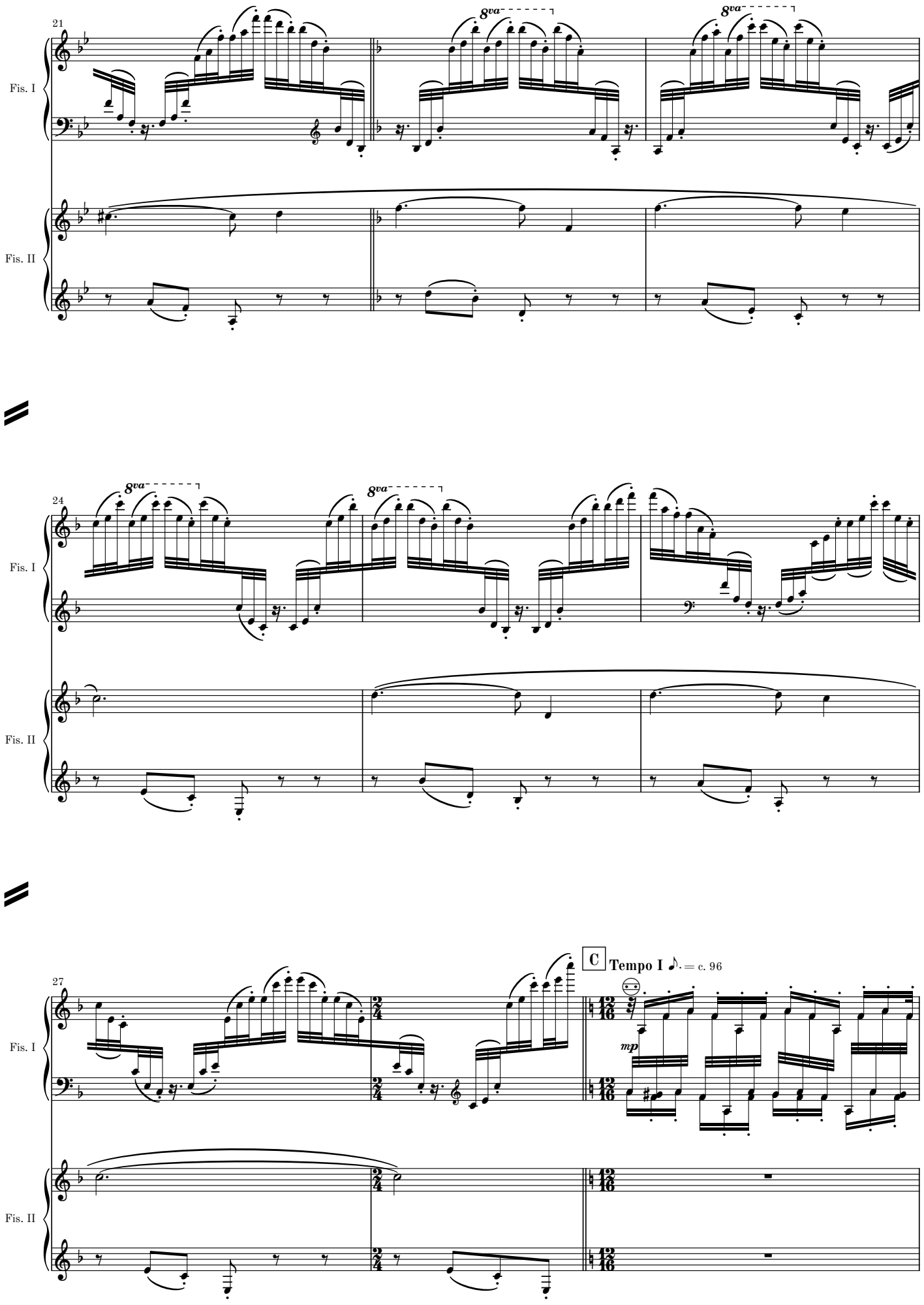
MM 2.8-5


92
Fis. I
dim.
pp
Fis. II
dim.
pp

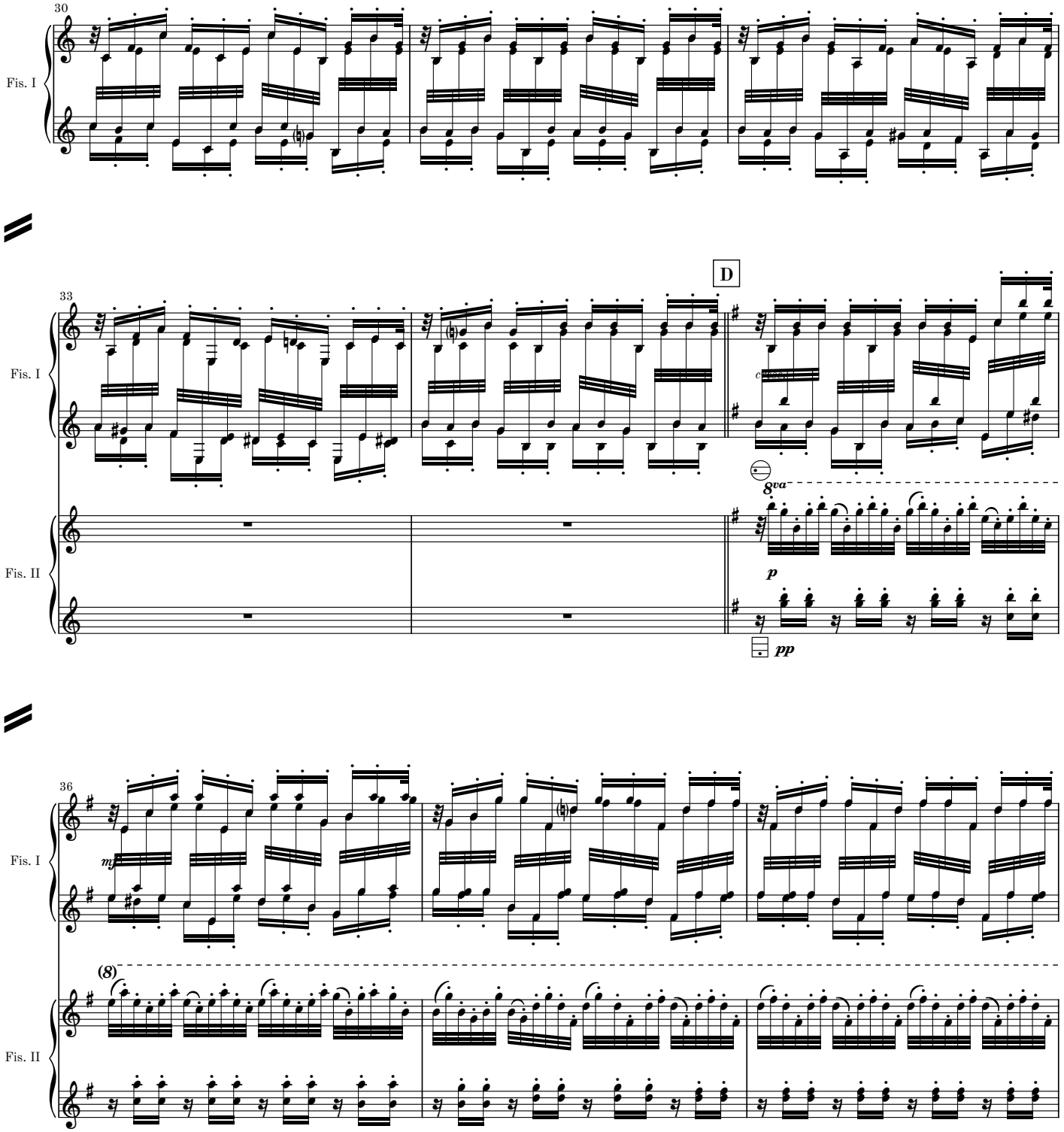
Passing III

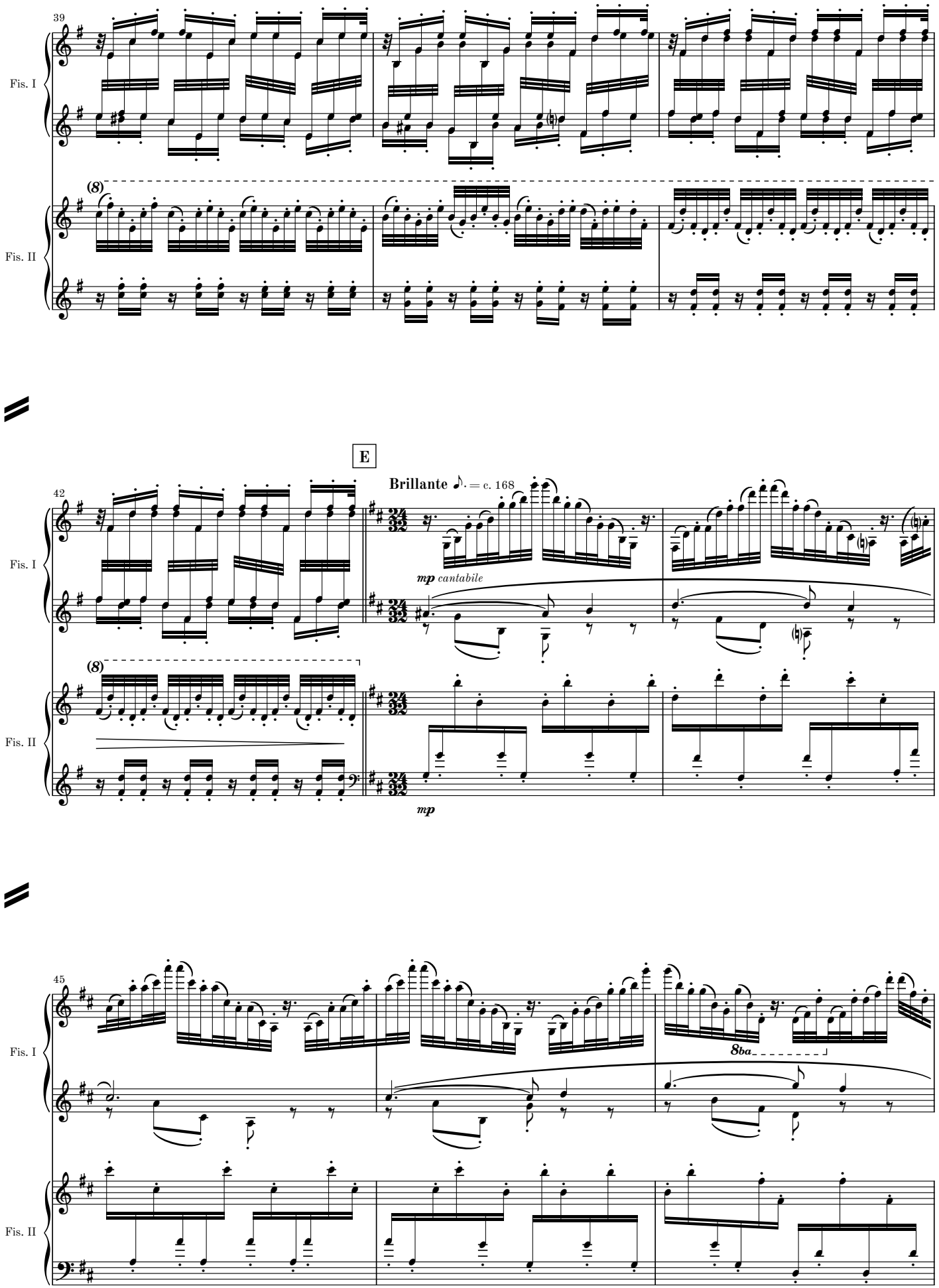

Moderato maestoso ♪. = c. 96
Fisarmonica I
Fisarmonica II
Fis. I
Fis. II
A

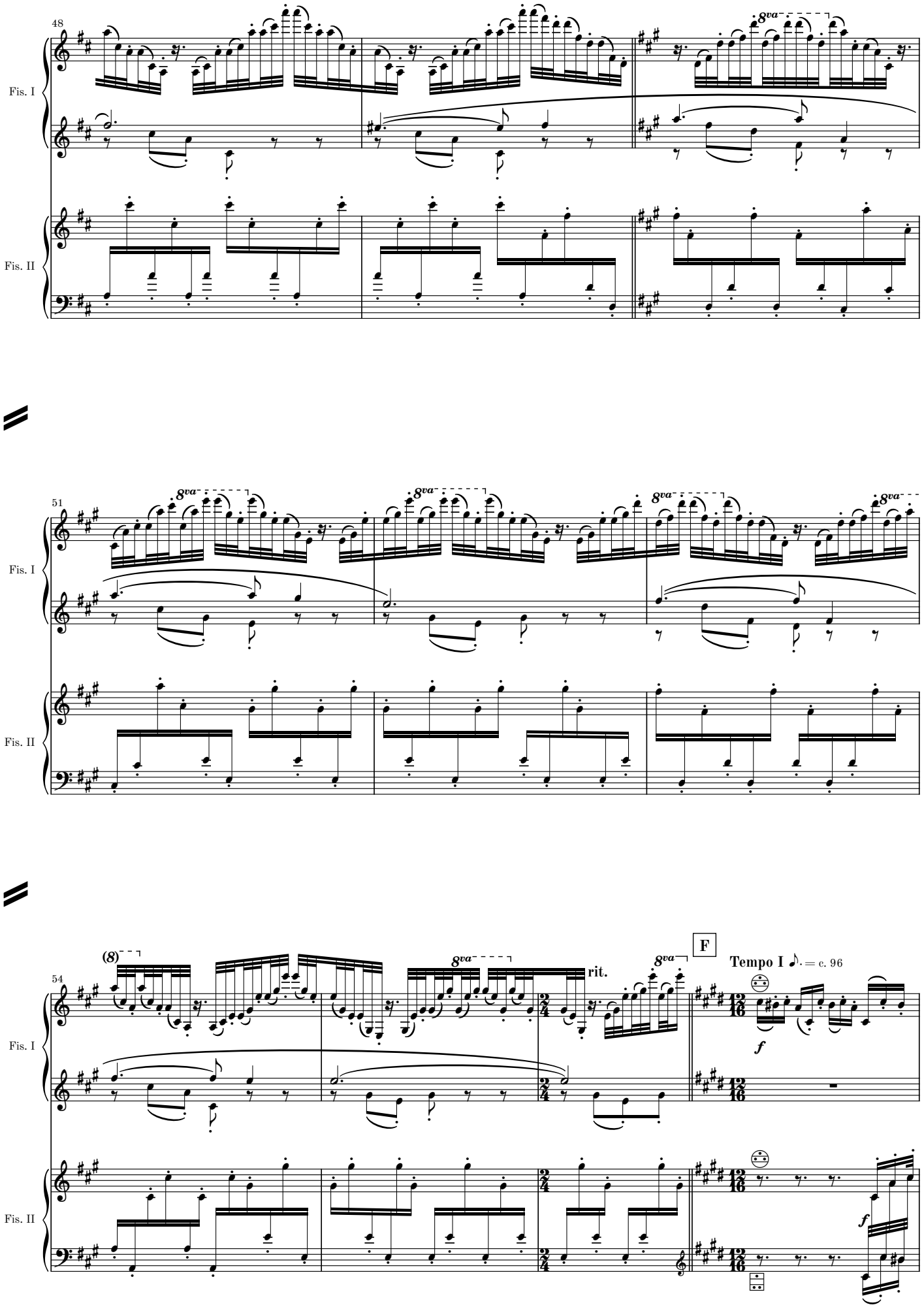

12
rit.
Fis. I
Fis. II
p
mp
B
Moderato piú mosso ♩= c. 84
15
p molto legato
mp cantabile
18

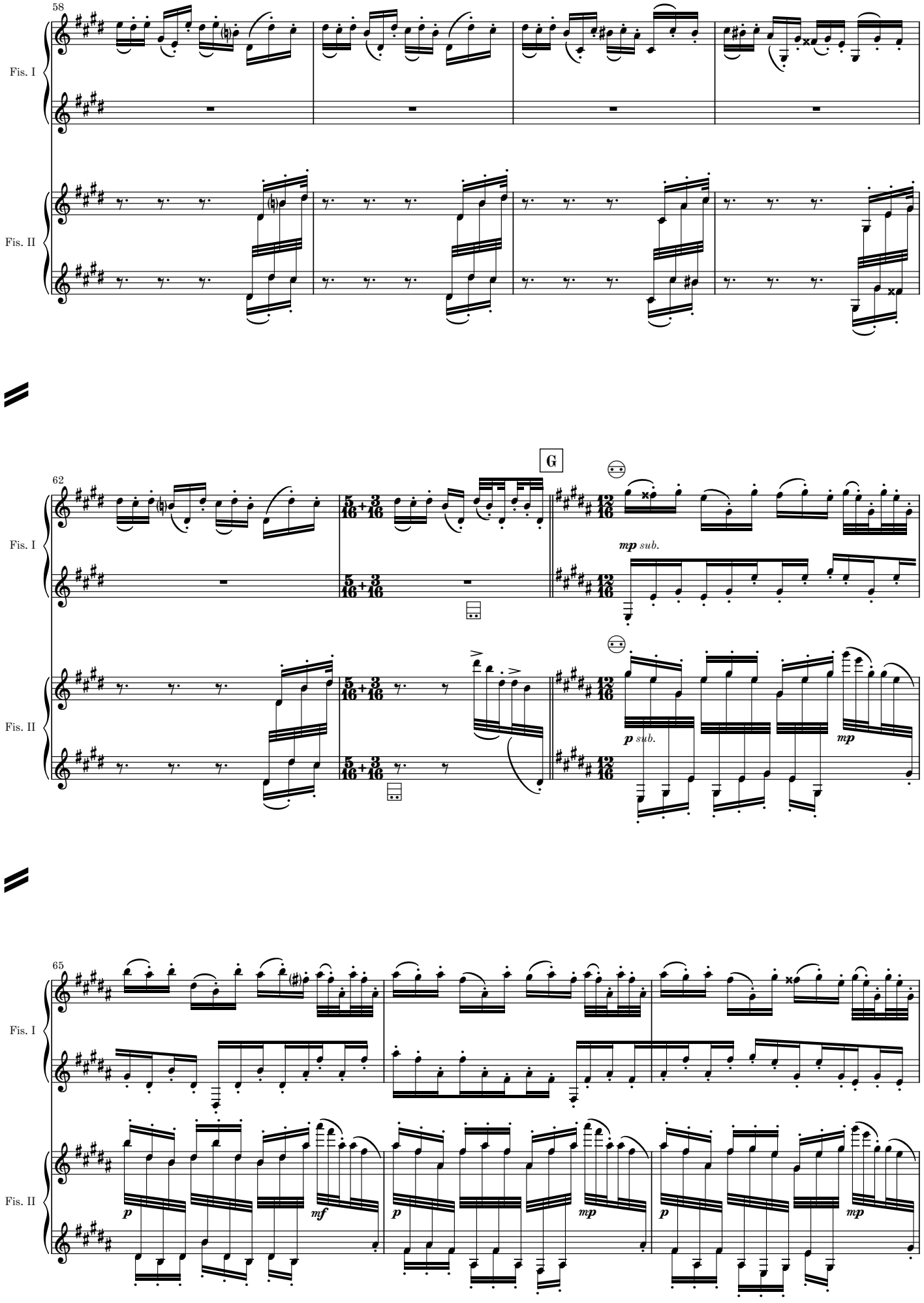

21
Fis. I
Fis. II
8va
8va
24
Fis. I
Fis. II
8va
8va
27
Fis. I
Fis. II
C
Tempo I
= c. 96
mp

MM 2.8-5

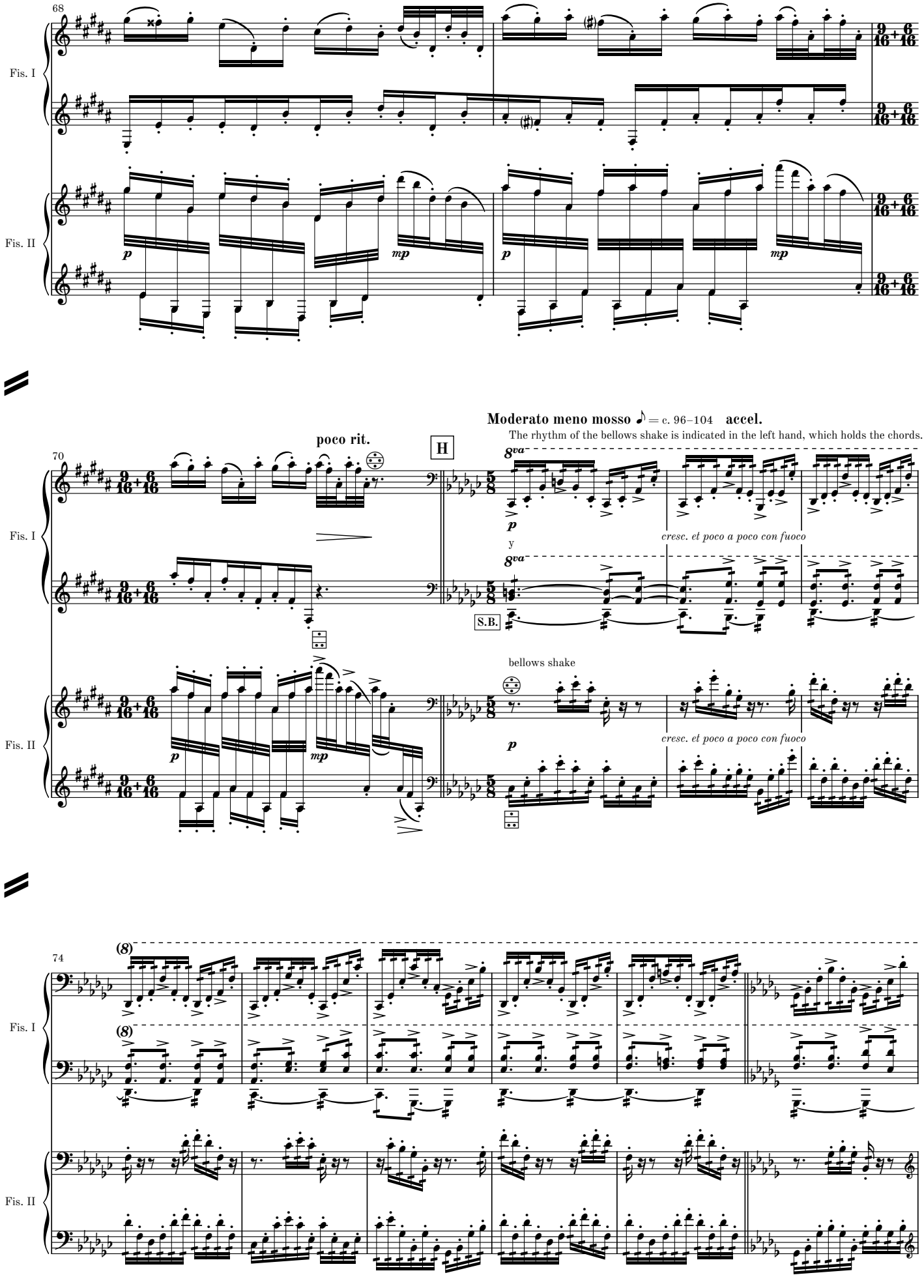

30
Fis. I
33
Fis. I
D
8va
Fis. II
p
pp
36
Fis. I
mf
(8)
Fis. II

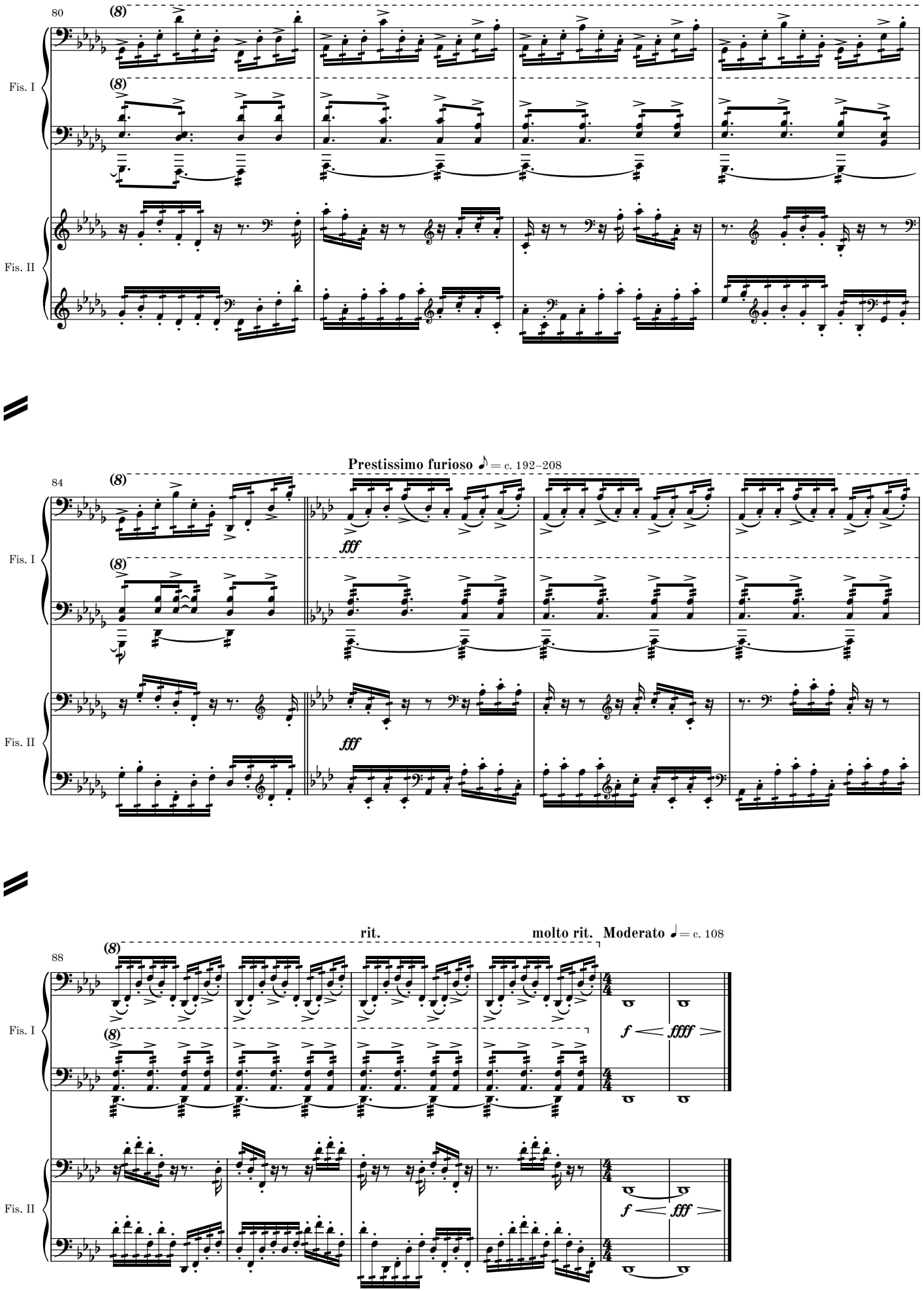

39
Fis. I
(8)
Fis. II
E
Brillante ♪. = c. 168
42
mp cantabile
mp
45
8ba


48
Fis. I
Fis. II
8va
51
Fis. I
Fis. II
8va
54
(8)
rit.
F
Tempo I ♪. = c. 96
Fis. I
Fis. II
f
f



MM 2.8-5


68
Fis. I
Fis. II
poco rit.
H
Moderato meno mosso ♪ = c. 96–104 accel.
The rhythm of the bellows shake is indicated in the left hand, which holds the chords.
70
8va
cresc. et poco a poco con fuoco
y
S.B.
bellows shake
74
(8)


80
(8)
Fis. I
Fis. II
Prestissimo furioso ♪ = c. 192–208
84
fff
rit.
molto rit.
Moderato ♩ = c. 108
88
f
ffff
fff

Complete Works for Accordion by Martin Lohse

CATALOGUE EXTRACT – OCTOBER 2026 | 62 WORKS

Orchestra (Cat. No. 1.1)

Transition W. 62b (2022/2025) – 13.5' – acc, brass and str. orch.

Concerto (Cat. No. 1.2)

In Liquid... (2008) W. 29e (2026) – 26' – acc & str. orch.

Ad Passum W. 67d (2025/2026) – 5' – acc & brass orch.

Fast Track W. 49d (2017/2025) – 7.5' – 2 acc & orch.

Accordion Concerto No. 3 W. 67 (2025) – 23' – acc & orch.

Ad Passum W. 67c (2025) – 12' – acc & orch.

Accordion Concerto No. 2 W. 64 (2024) – 23' – acc & orch.

Ex Passu W. 63 (2023) – 11' – acc & orch.

In Liquid... (2010) W. 29d (2019) – 17' – acc & str. orch.

Concerto in Tempi W. 34f (2010/2012) – 11' – acc & str. orch.

In Liquid... (2010) W. 29b – 17' – acc & orch.

In Liquid... (2008) W. 29 – 26' – acc & orch.

Sextet (Cat. No. 2.4)

Concerto in Tempi W. 34c (2010/2012) – 11' – acc, string quintet

Quintet (Cat. No. 2.5)

5 Momenti Mobile W. 42c (2013/2019) – 24' – acc, pno quartet

5 Momenti Mobile W. 42 (2013) – 24' – 2 acc, pno trio

Concerto in Tempi W. 34e (2010/2012) – 11' – acc, 4 vc

Concerto in Tempi W. 34d (2010/2012) – 11' – acc, string quartet

Quartet (Cat. No. 2.6)

Momentum W. 43b (2014/2015) – 4' – rec, bouz, acc, vc

Moto Immoto W. 35e (2009/2011) – 11' – acc, vn, vc, cb

Duo (Cat. No. 2.8)

5 Momenti Mobile W. 42d (2013/2026) – 24' – 2 acc

Passing W. 36d (2011/2026) – 14' – 2 acc

In Liquid... – Passing version W. 26c (2026) – 26' – acc, pno

Fast Track W. 49e (2017/2025) – 8.5' – 2 acc

Impeto W. 68 (2025) – 11' – vc, acc

Menuetto W. 27.5d (2008/2024) – 6.5' – 2 acc

Koncert W. 10i (2001/2021) – 6.5' – ob, acc

Koncert W. 10g (2001/2018) – 6.5' – fl, acc

Koncert W. 10f (2001/2018) – 6.5' – vn, acc

Fast Track W. 49 (2017) – 8' – sheng, acc

Sort Sol W. 48 (2016) – 9.5' – acc, gtr

Koncert W. 10e (2001/2013) – 6.5' – va, acc

Concerto in Tempi W. 34b (2010/2012) – 11' – acc, pno

In Liquid... (2011) W. 26b – 15.5' – acc, pno

Moto Immoto W. 35d (2009/2011) – 7' – 2 acc

Moto Immoto W. 35b (2009/2010) – 11' – 2 acc

Koncert W. 10d (2001/2010) – 6.5' – vc, acc

Concerto in Tempi W. 34a (2010) – 11' – acc, pno

In Liquid... (2008) W. 26 – 25' – acc, pno

Koncert W. 10b (2001/2002) – 6.5' – rec, acc

Solo Work (Cat. No. 2.9)

Encore W. 65 (2024) – 7' – acc

Encircled W. 52 (2018) – 6.5' – acc

Seasons W. 47 (2015-2016) – 24' – acc

Late Spring W. 47.1 (2016) – 7' – acc

Summer Storm W. 47.2 (2016) – 5' – acc

Winter's Tale W. 47.4 (2016) – 6' – acc

Match Girl W. 44 (2015) – 4.75' – acc

Autumn Rain W. 47.3 (2015) – 5' – acc

The Dying Child W. 4b (1998/2014) – 3.5' – acc

Menuetto W. 27.5b (2008/2014) – 6.5' – acc

Momentum W. 43 (2014) – 11' – acc

6 Preludes W. 20b (2003/2013) – 15' – acc

Cadenza W. 29c (2010/2012) – 3.5' – acc

Silenzio W. 40 (2003/2012) – 5.25' – acc

Passing W. 36 (2011-12) – 14' – acc

Moto Immoto W. 35c (2009/2011) – 5.5' – acc

Solo Voice with Instruments (Cat. No. 3.3.2)

Mountain of Frigiliana W. 53 (2018) – 10' – mz, acc

Orchestral Work with Electronics (Cat. No. 4.1)

Transition W. 62d (2022/2025) – 13.5' – acc, elec & str. orch.

Solo Work with Electronics (Cat. No. 4.3)

Transition W. 62c (2022/2025) – 13.5' – acc, elec

Ad Passum W. 67b (2025) – 12' – acc, elec

Echoes off Cliffs W. 61 (2021) – 47' – acc, elec

Melodrama (Cat. No. 5.4)

Den Standhaftige Tinsoldat W. 21 (2004) – 17' – flexible ens.

Arrangement (Cat. No. 6.1)

Recall A-3 (1968/1977/2015) – 10' – ens.