Martin Lohse

In Liquid... (2008)

Concerto for accordion and orchestra

Martin Lohse
In Liquid... (2008) W. 29

Concerto for accordion and orchestra
duration: c. 25–27'

composed in 2008

(2010)

dedicated to
Bjarke Mogensen

full score
2nd edition, 1st print

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

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In Liquid... (2008)

Concerto for accordion and orchestra

The work is in three versions:

- In Liquid... (2008) – for accordion and piano
  Recomposition of the original work for violin and piano (2003), featuring a new fourth movement
  Duration: app. 23 min.
- In Liquid... (2011) – for accordion and piano
  Features a cadenza added before a shorter fourth movement
  Duration: app. 15–16 min.
- In Liquid... – Passing version – for accordion and piano (2026)
  Incorporates 'Passing I' and 'Passing II' for solo accordion between movements 1–2 and 2–3
  Duration: app. 25 min.

The work has been orchestrated in four versions for accordion and orchestra:

- In Liquid... (2008) – Concerto for accordion and orchestra
  Orchestration corresponding to the 2008 chamber version, but featuring an added cadenza
- In Liquid... (2010) – Concerto for accordion and orchestra
  Orchestration corresponding to the 2011 chamber version
- In Liquid... (2010) – Concerto for accordion and strings (2019)
  Orchestration corresponding to the 2010 concerto version
- In Liquid... (2008) – Concerto for accordion and strings (2026)
  Orchestration corresponding to the 2008 concerto version

Performance note

The work is structurally adaptable and may be performed in its entirety; alternatively, either the third or fourth movement may be omitted if a shorter performance duration is required.
Duration: approx. 25–27 min. (approx. 24–25min. without the third movement, or 23–24 min. without the fourth)

Programme note

The title In Liquid... refers specifically to a liquid perception of time. Repetitions, sequences, and patterns evolve slowly, shifting between one another. The displacement of tempo – whether through gradual acceleration or by freezing into a nearly static state – evokes a sense of long-lost times that live on in our memory and merge with our presence in the here and now.

The work is dedicated to Bjarke Mogensen.

Programnote

Titlen In Liquid... henviser især til den flydende fornemmelse af tid. Gentagelser, sekvenser og mønstre ændres langsomt eller flettes ind og ud imellem hinanden. Tempoer forskydes – bliver hurtigere og hurtigere eller fryser fast i en nærmest statisk tidsfornemmelse. Måske en fornemmelse af en svunden tid, som lever i vores erindring, og som blander sig med vores tilstedeværelse her og nu.

Værket er dedikeret til Bjarke Mogensen.

Martin Lohse

Soloist
Accordion

Orchestra
2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trompets in C
2 Tenor trombones
Bass trombone
Tuba

2 Percussion
1. Timpani
2. Vibraphone, Bass Drum, Xylophone & Tom-toms

Violin I
Violin II
Viola
Cello
Contrabass

Solisti
Fisarmonica Solo [Fis. Solo]

Legni
2 Flauti [Fl.]
(2. ottavino [Ott.] e flauto contralto [Fl. c.])
2 Oboi [Ob.]
2 Clarinetti in Sib [Cl.] (2. clarinetto basso [Cl. b.])
2 Fagotti [Fg.] (2. controfagotto [Cfg.])

Ottoni
2 Corni in Fa [Cor.]
2 Trombe in Sib [Tr.]
1 Trombone tenore [Trb.]

2 Percussioni
1. Timpani [Timp.]
2. Vibrafono [Vibr.], grancassa [Gr.c.], xilofono [Xil.] & tom-tom [T.t.]

Archi
Violini I [Vl. I]
Violini II [Vl. II]
Viole [Vle]
Violoncelli [Vc.]
Contrabbassi [Cb.]

Performance Notes

Transposing score
Horns in F sound a perfect fifth lower in both G- and F-clefs
Contrabasses sound an octave lower than written
Horns, trumpets, and timpani are written without key signatures

Accordion
Where possible, the instrument should be slightly amplified, with care taken to preserve its original timbre. Registration is at the performer's discretion

Structure
The work is structurally adaptable and may be performed in its entirety; alternatively, either the third or fourth movement may be omitted if a shorter performance duration is required.

Duration: approx. 25–27 min. (approx. 24–25 min. without the third movement, or 23–24 min. without the fourth)

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Concerto for accordion and orchestra

Martin Lohse 2008

W. 29

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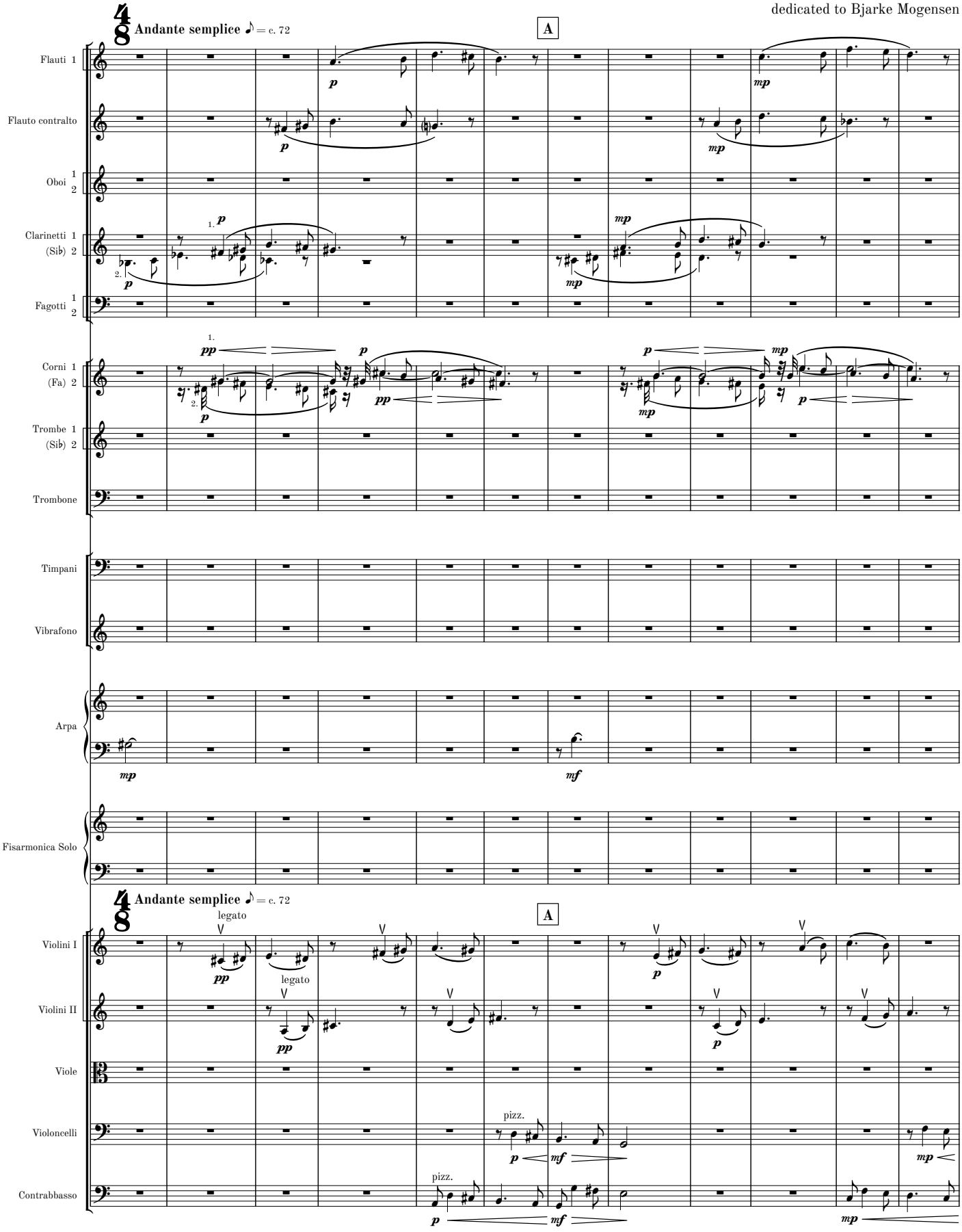

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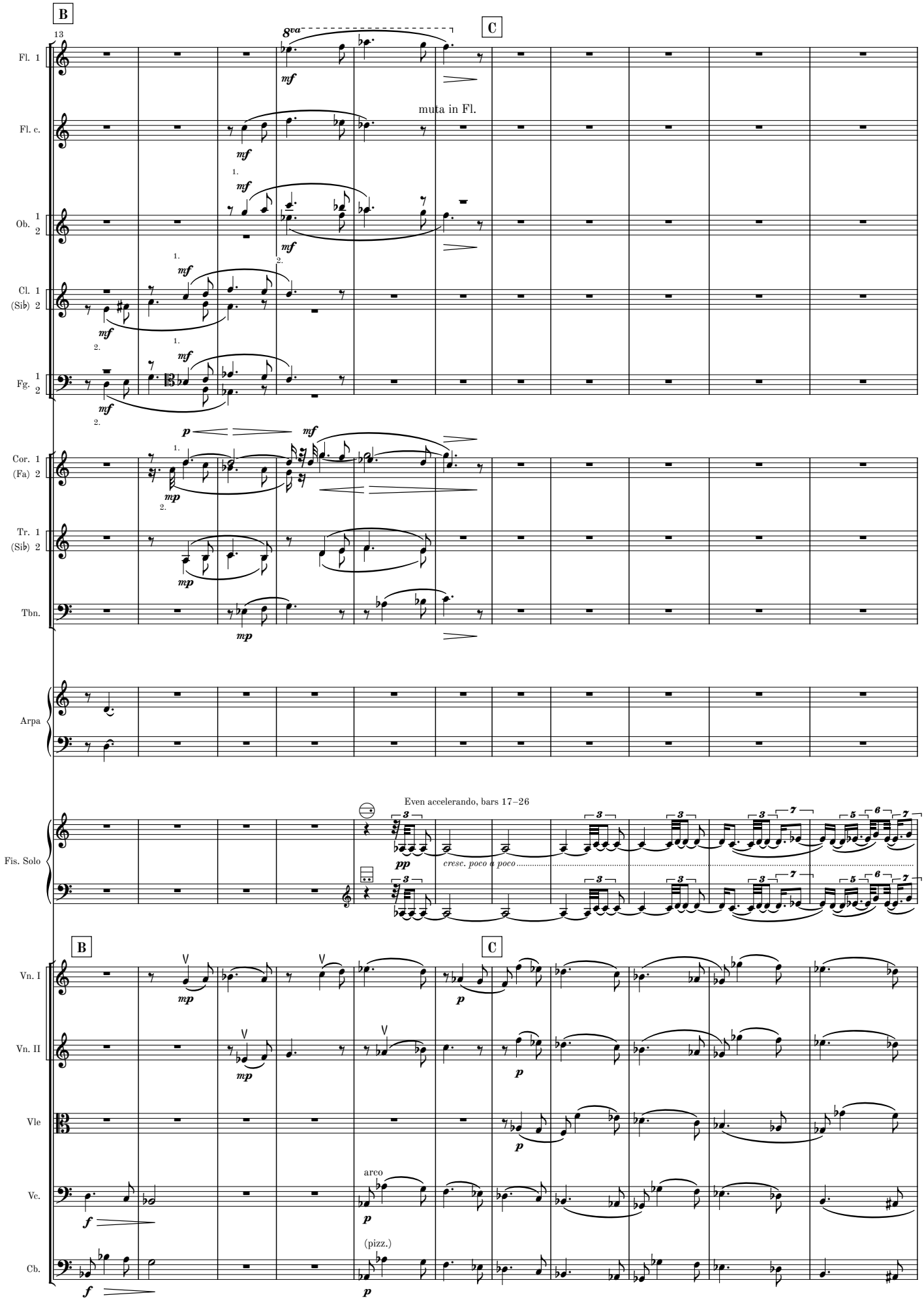
B
13
C
8va
Fl. 1
Fl. c.
muta in Fl.
Ob. 1 2
Cl. 1 (Sib) 2
Fg. 1 2
Cor. 1 (Fa) 2
Tr. 1 (Sib) 2
Tbn.
Arpa
Even accelerando, bars 17–26
Fis. Solo
cresc. poco a poco
B
C
Vn. I
Vn. II
Vle
arco
Vc.
(pizz.)
Cb.

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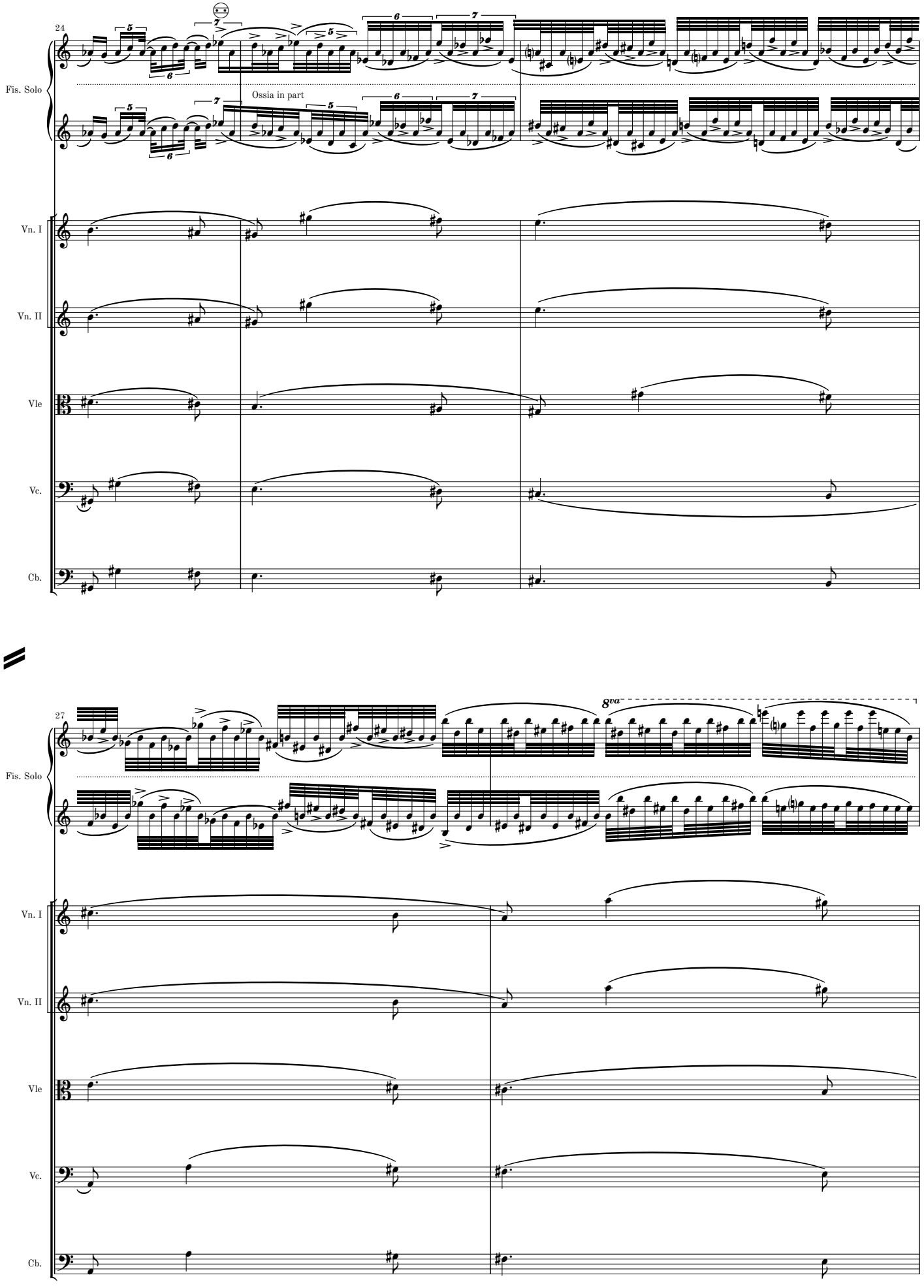
24
Fis. Solo
Ossia in part
Vn. I
Vn. II
Vle
Vc.
Cb.
27
8va
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
Cb.

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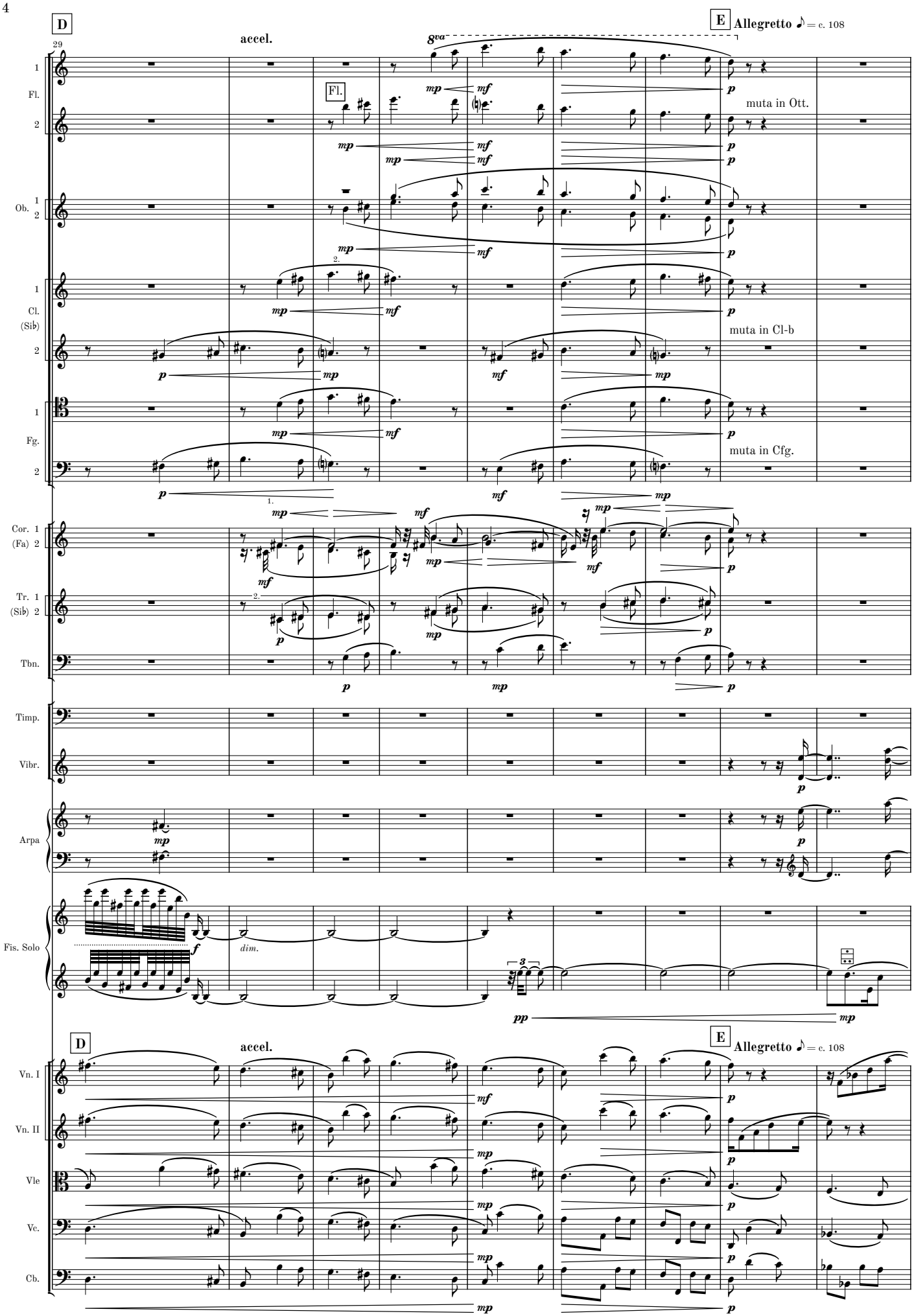
D
accel.
E
Allegretto ♪ = c. 108
29
8va
Fl.
muta in Ott.
Ob. 1 2
Cl. (Sib) 1 2
muta in Cl-b
Fg. 1 2
muta in Cfg.
Cor. (Fa) 1 2
Tr. (Sib) 1 2
Tbn.
Timp.
Vibr.
Arpa
Fis. Solo
dim.
Vn. I
Vn. II
Vle
Vc.
Cb.

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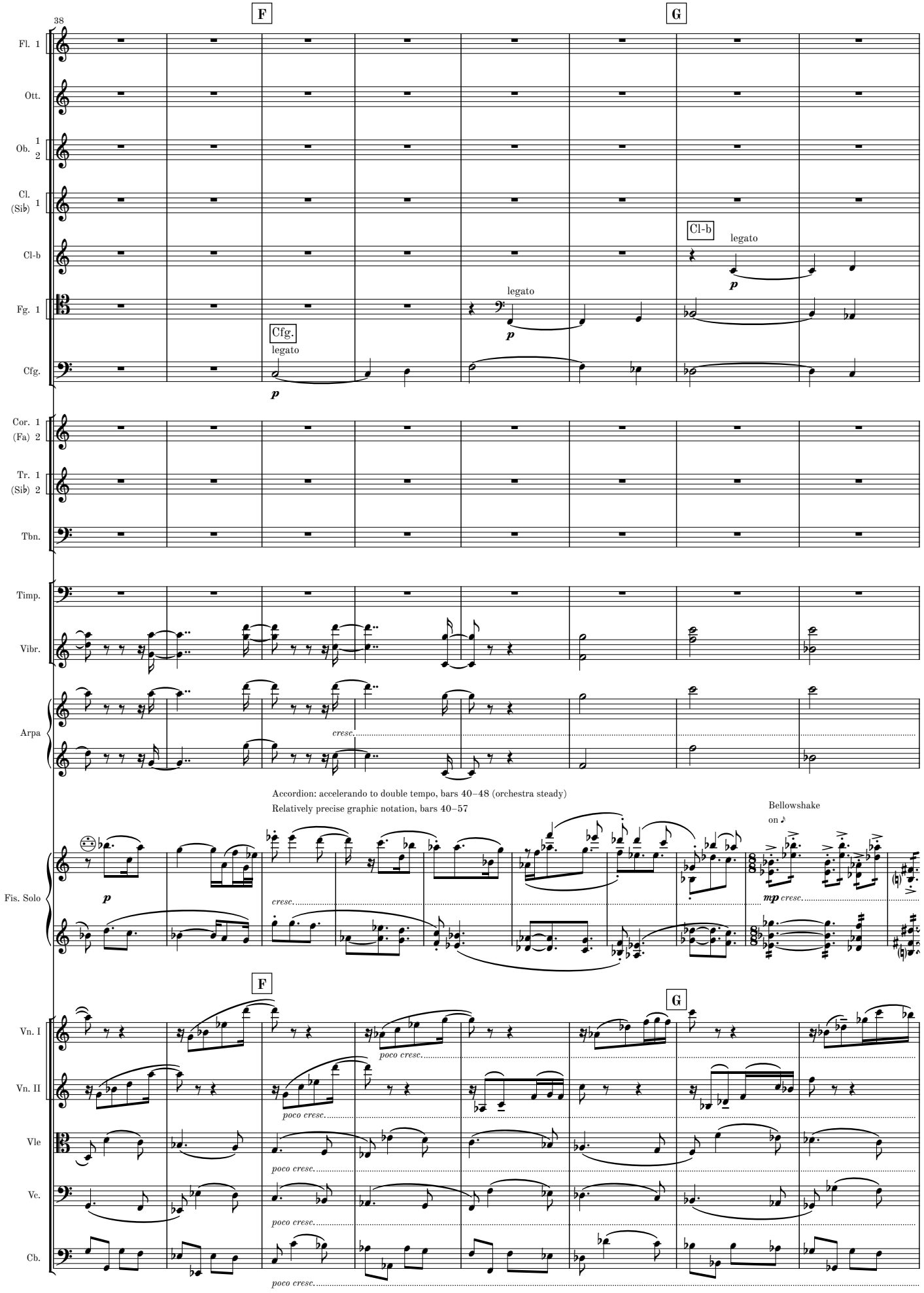
38
F
G
Fl. 1
Ott.
Ob. 1 2
Cl. (Sib) 1
Cl-b
Fg. 1
Cfg.
Cor. 1 (Fa) 2
Tr. 1 (Sib) 2
Tbn.
Timp.
Vibr.
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
Cb.
Cl-b
legato
p
Cfg.
legato
p
legato
p
cresc.
Accordion: accelerando to double tempo, bars 40–48 (orchestra steady)
Relatively precise graphic notation, bars 40–57
Bellowshake
on ♪
p
cresc.
mp cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.

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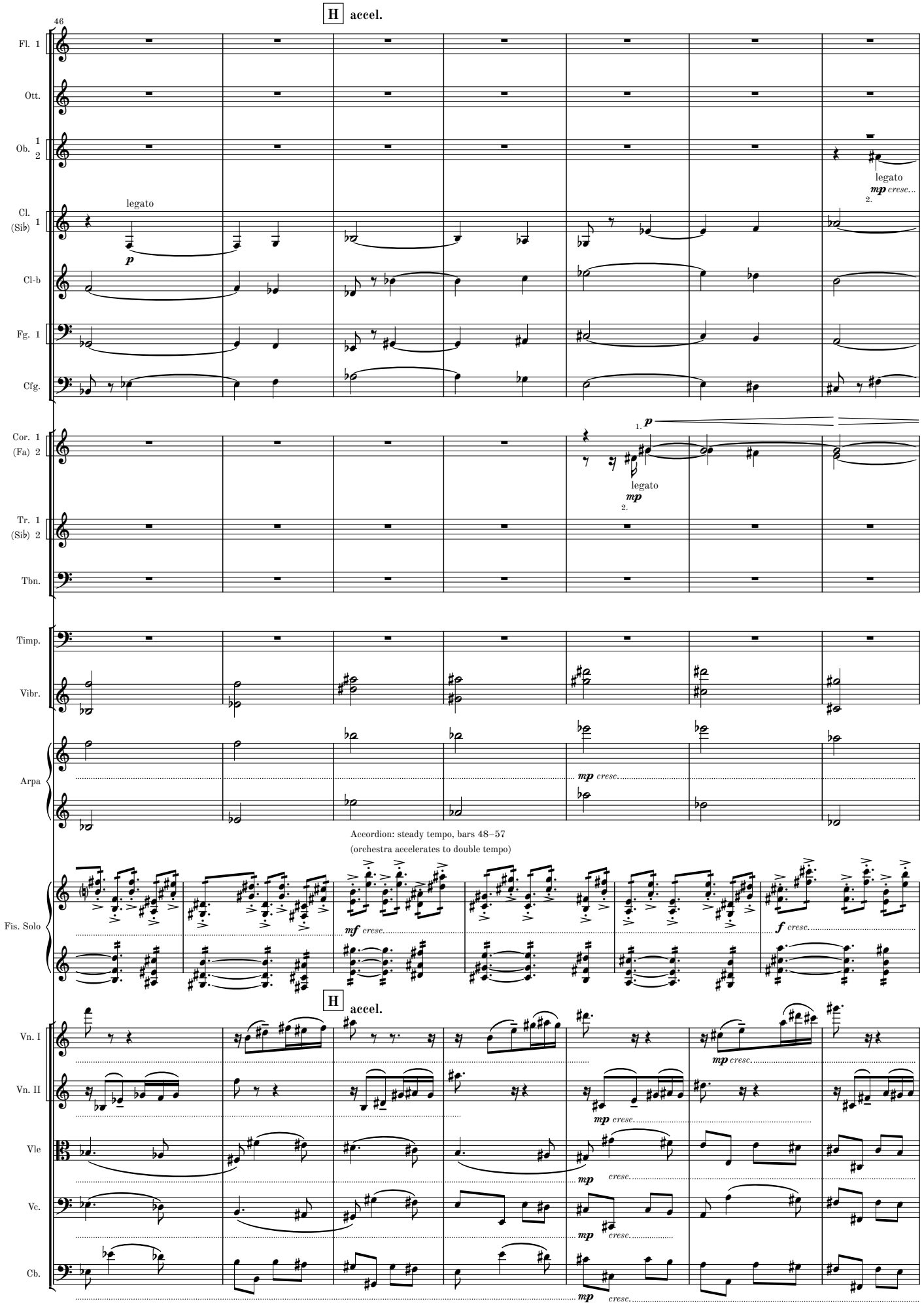
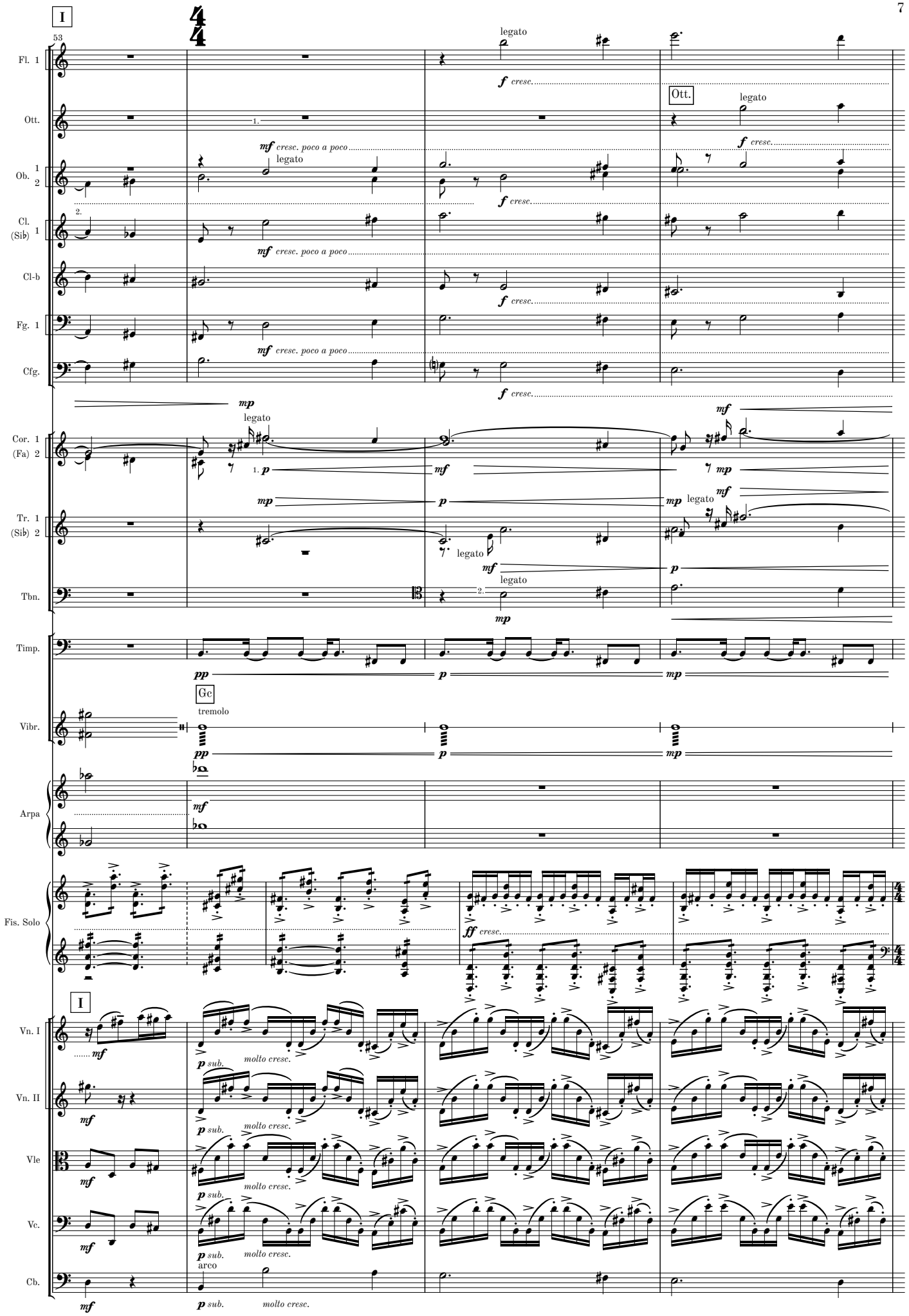
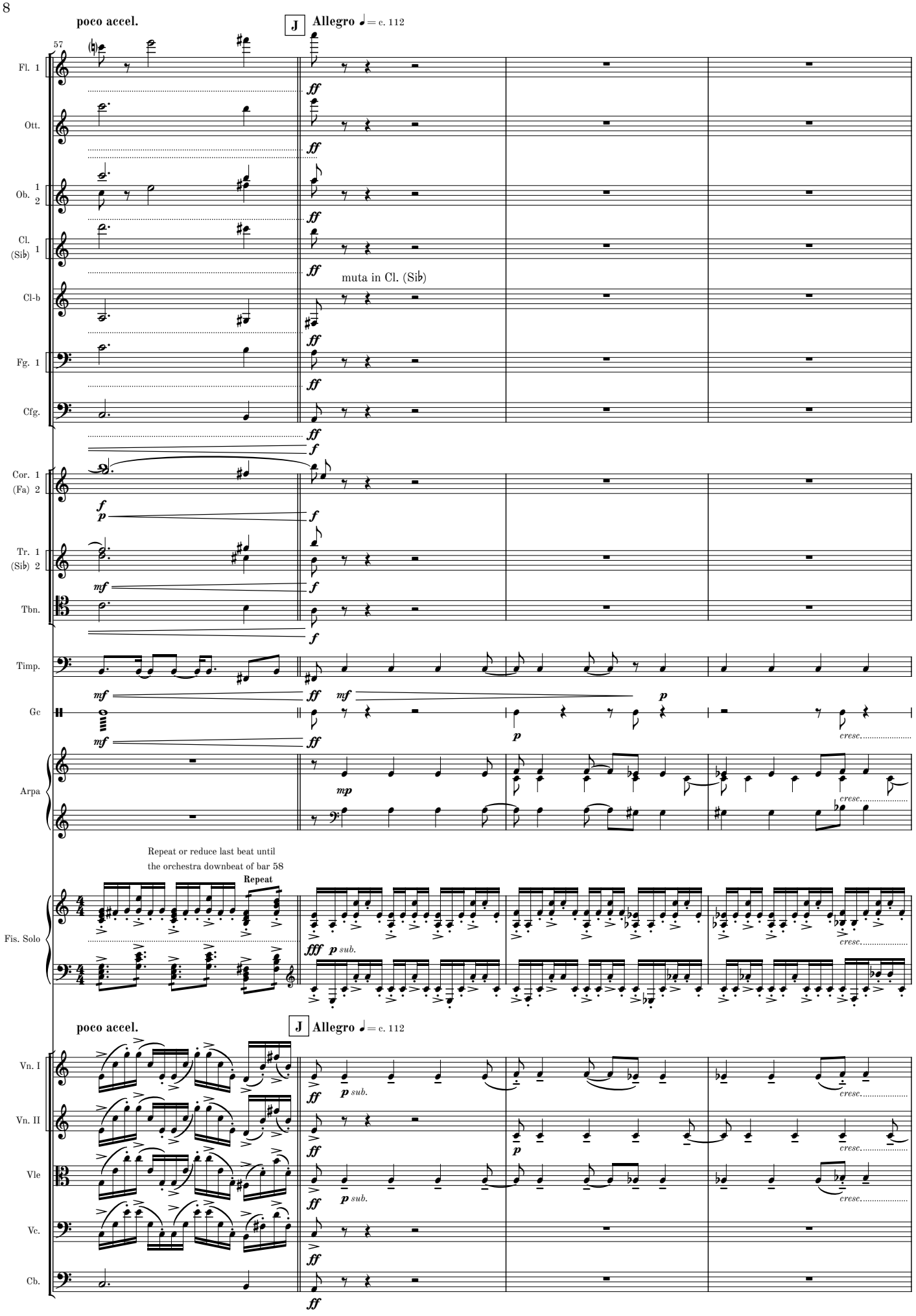

H accel.
46
Fl. 1
Ott.
Ob. 1 2
Cl. (Sib) 1
Cl-b
Fg. 1
Cfg.
Cor. (Fa) 1 2
Tr. (Sib) 1 2
Tbn.
Timp.
Vibr.
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
Cb.
legato
p
mp cresc...
mf cresc.
f cresc.
Accordion: steady tempo, bars 48–57
(orchestra accelerates to double tempo)

MM 1.2-13


I
53
Fl. 1
Ott.
Ob. 1 2
Cl. (Sib) 1
Cl-b
Fg. 1
Cfg.
Cor. 1 (Fa) 2
Tr. 1 (Sib) 2
Tbn.
Timp.
Gc
tremolo
Vibr.
Arpa
Fis. Solo
I
Vn. I
Vn. II
Vle
Vc.
Cb.
Ott.
legato
arco
f cresc.
mf cresc. poco a poco
molto cresc.
ff cresc.
p sub.

MM 1.2-13


poco accel.
J Allegro ♩= c. 112
57
Fl. 1
Ott.
Ob. 1 2
Cl. (Sib) 1
Cl-b
Fg. 1
Cfg.
muta in Cl. (Sib)
Cor. 1 (Fa) 2
Tr. 1 (Sib) 2
Tbn.
Timp.
Gc
Arpa
Repeat or reduce last beat until the orchestra downbeat of bar 58
Repeat
Fis. Solo
poco accel.
J Allegro ♩= c. 112
Vn. I
Vn. II
Vle
Vc.
Cb.

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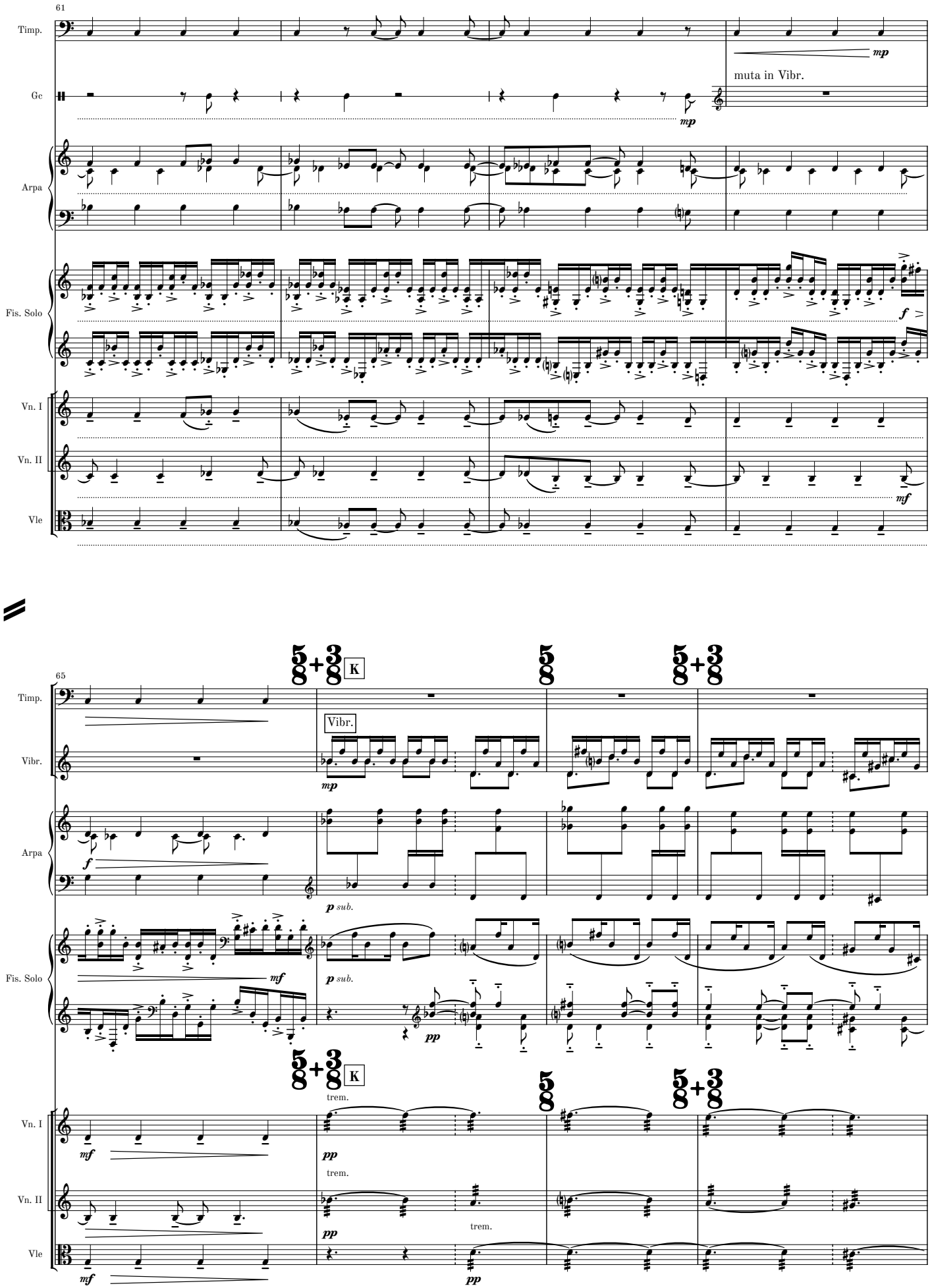
61
Timp.
Gc
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
mp
muta in Vib.
mp
f
mf
65
5/8+3/8
K
5/8
5/8+3/8
Vibr.
mp
f
p sub.
mf
pp
trem.
mf
pp
pp

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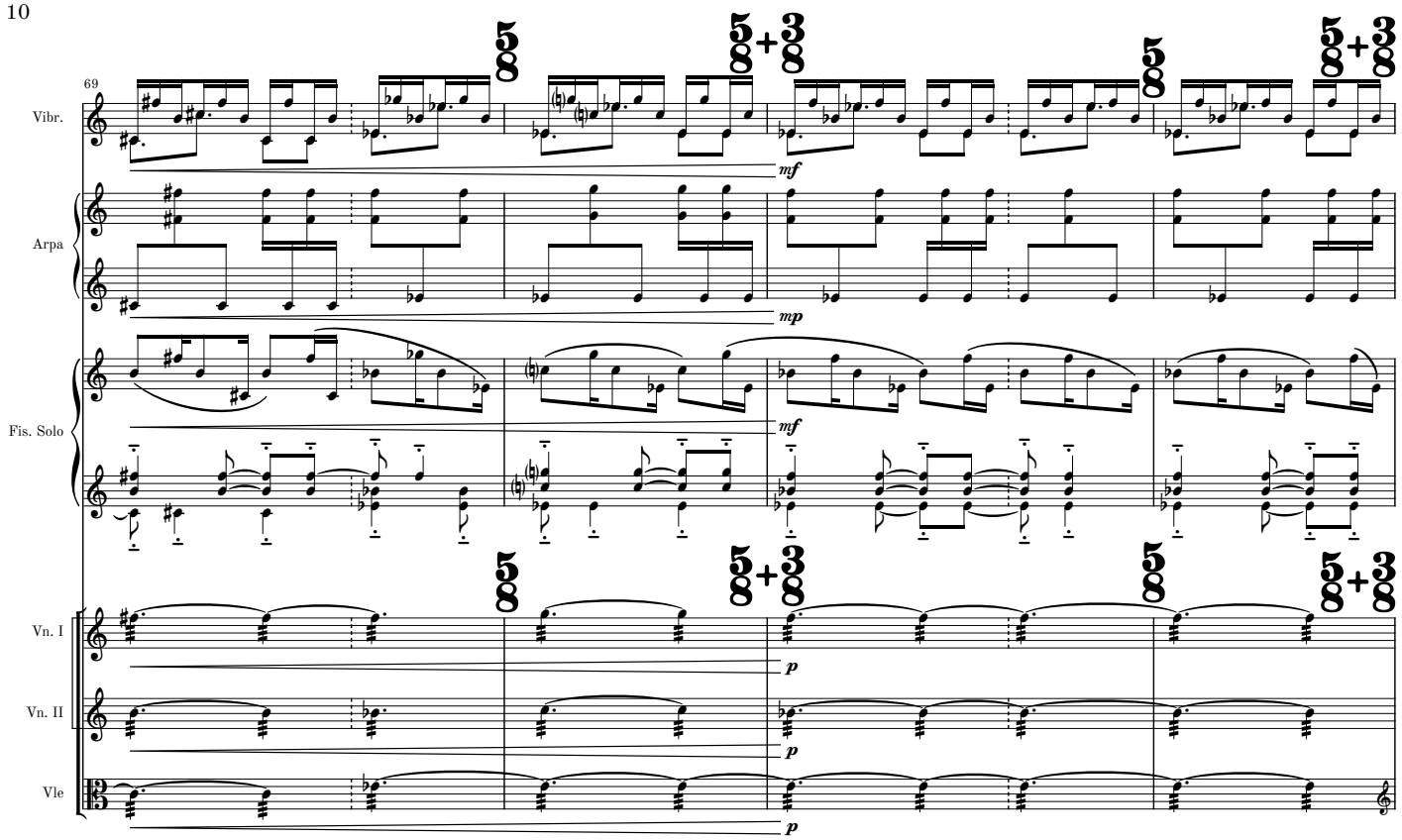
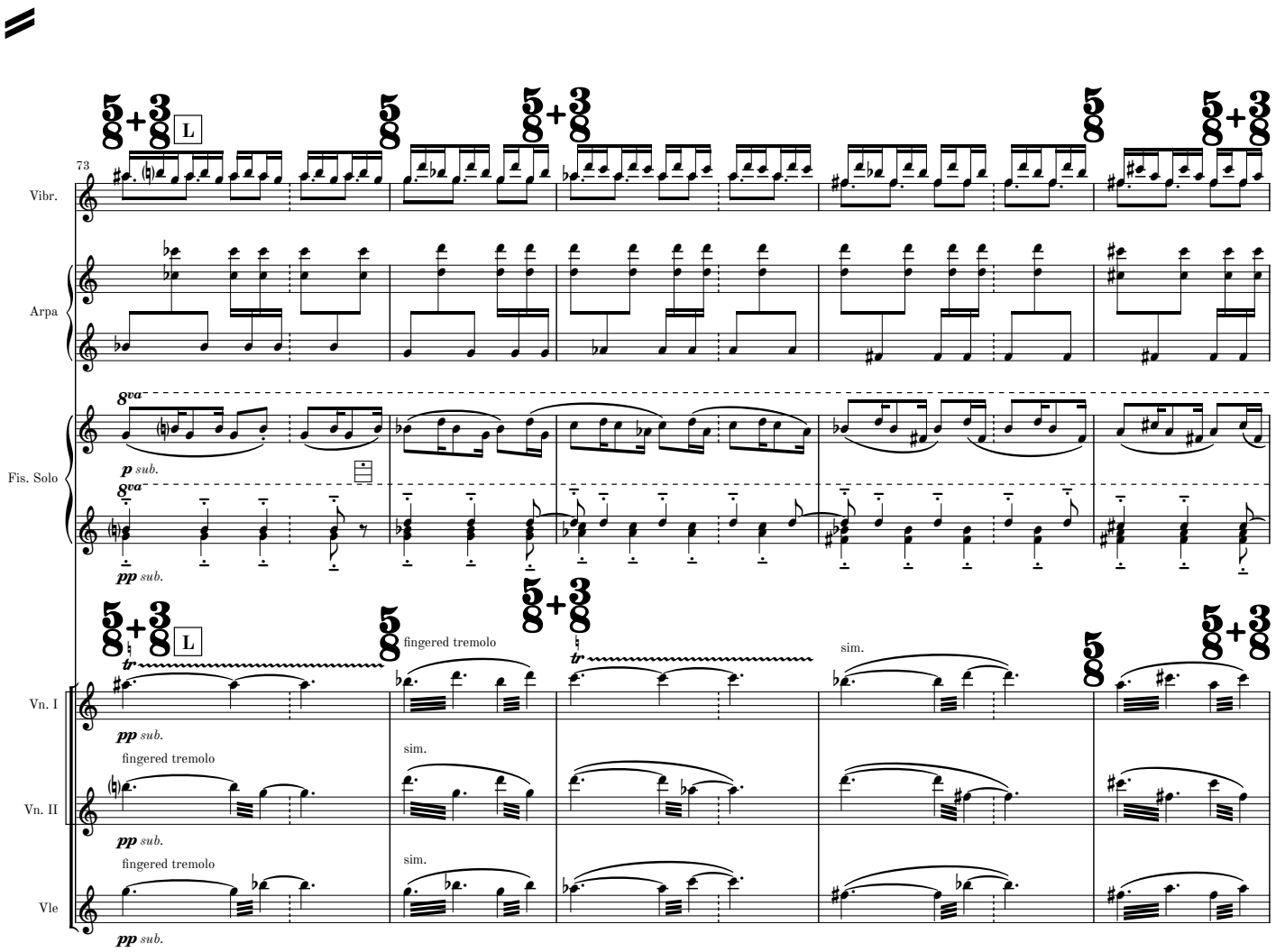
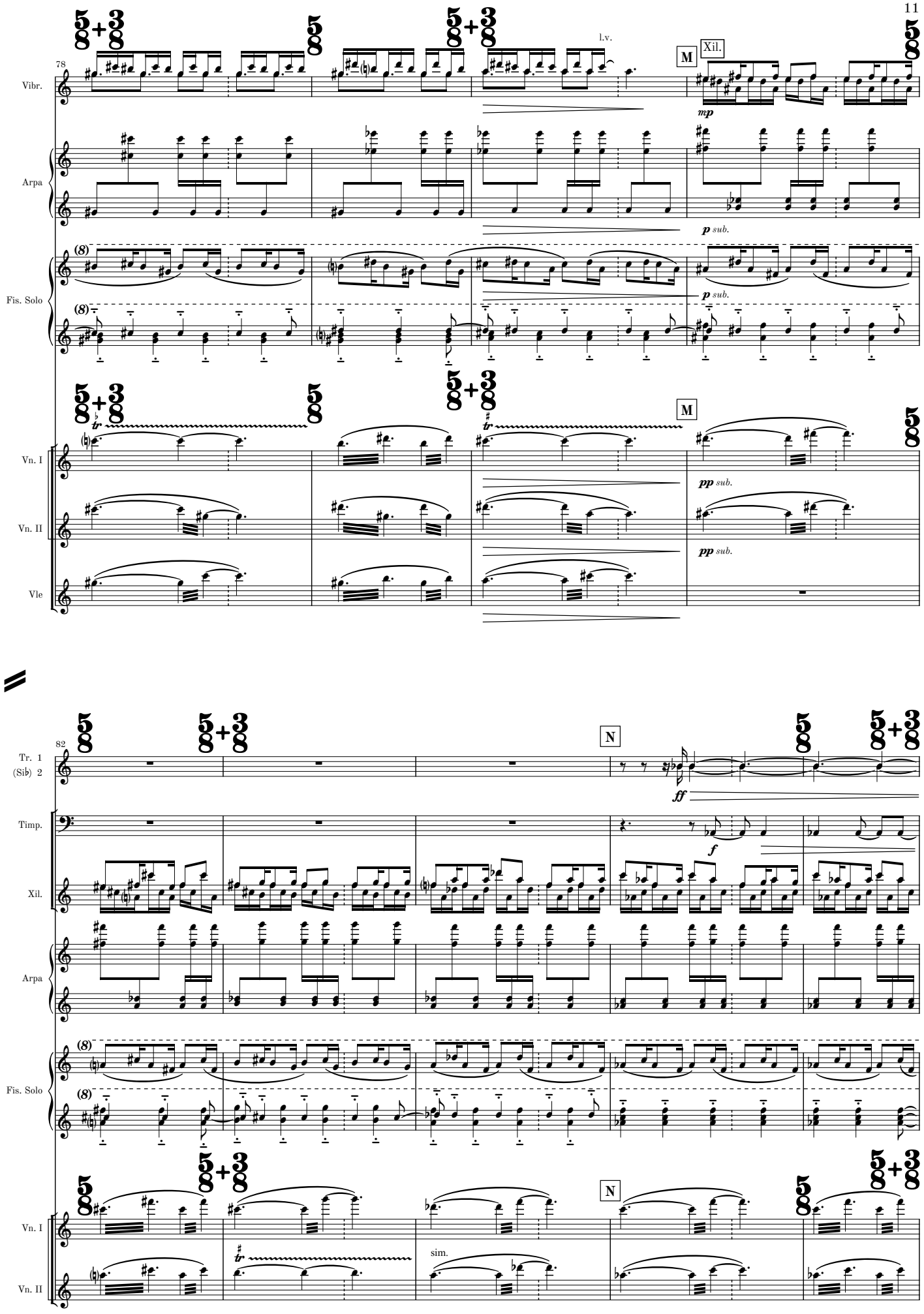
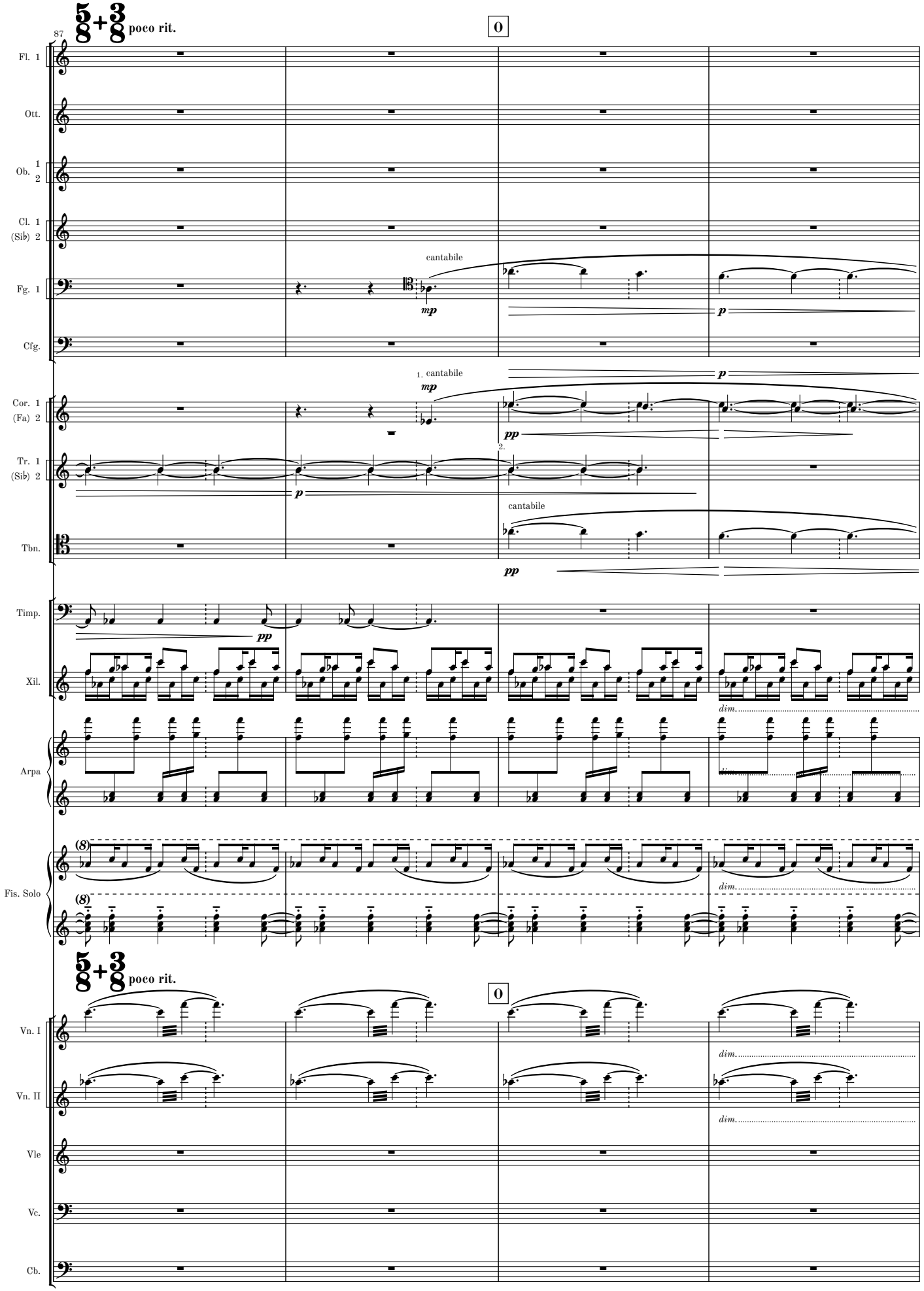
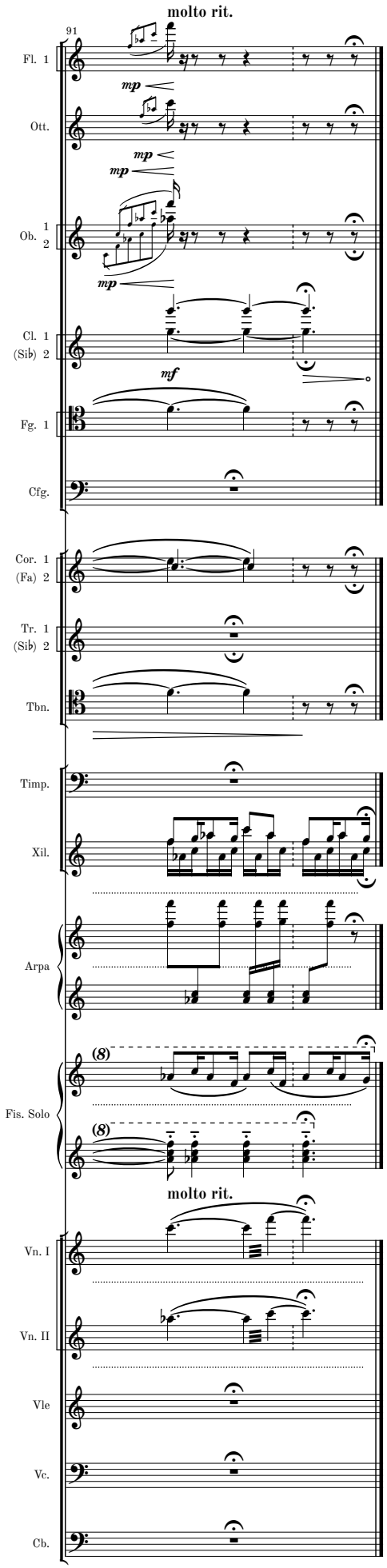

69
Vibr.
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
mf
mp
mf
p
p
p

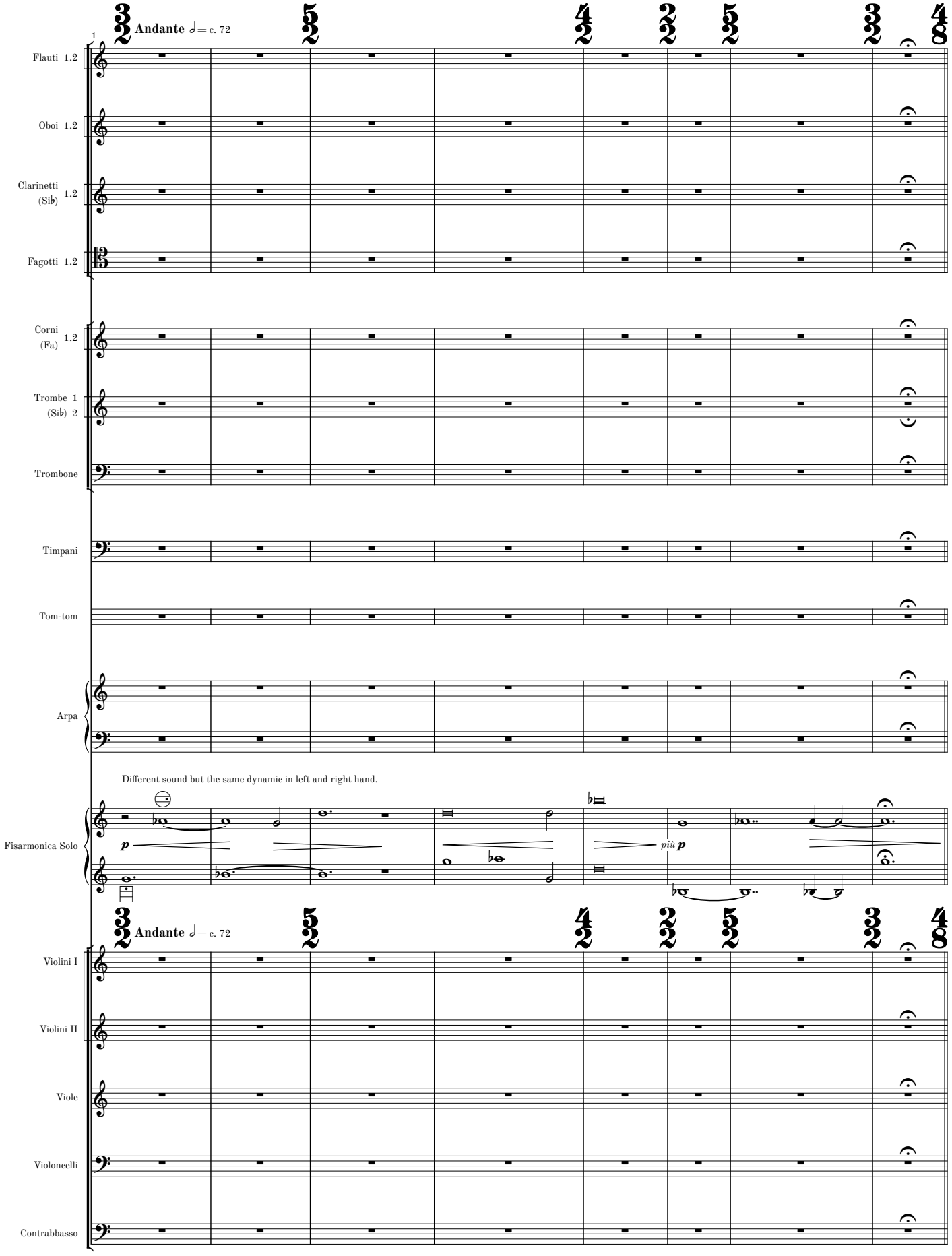

73
L
Vibr.
Arpa
8va
p sub.
8va
pp sub.
L
tr
fingered tremolo
tr
sim.
Vn. I
pp sub.
fingered tremolo
sim.
Vn. II
pp sub.
fingered tremolo
sim.
Vle
pp sub.

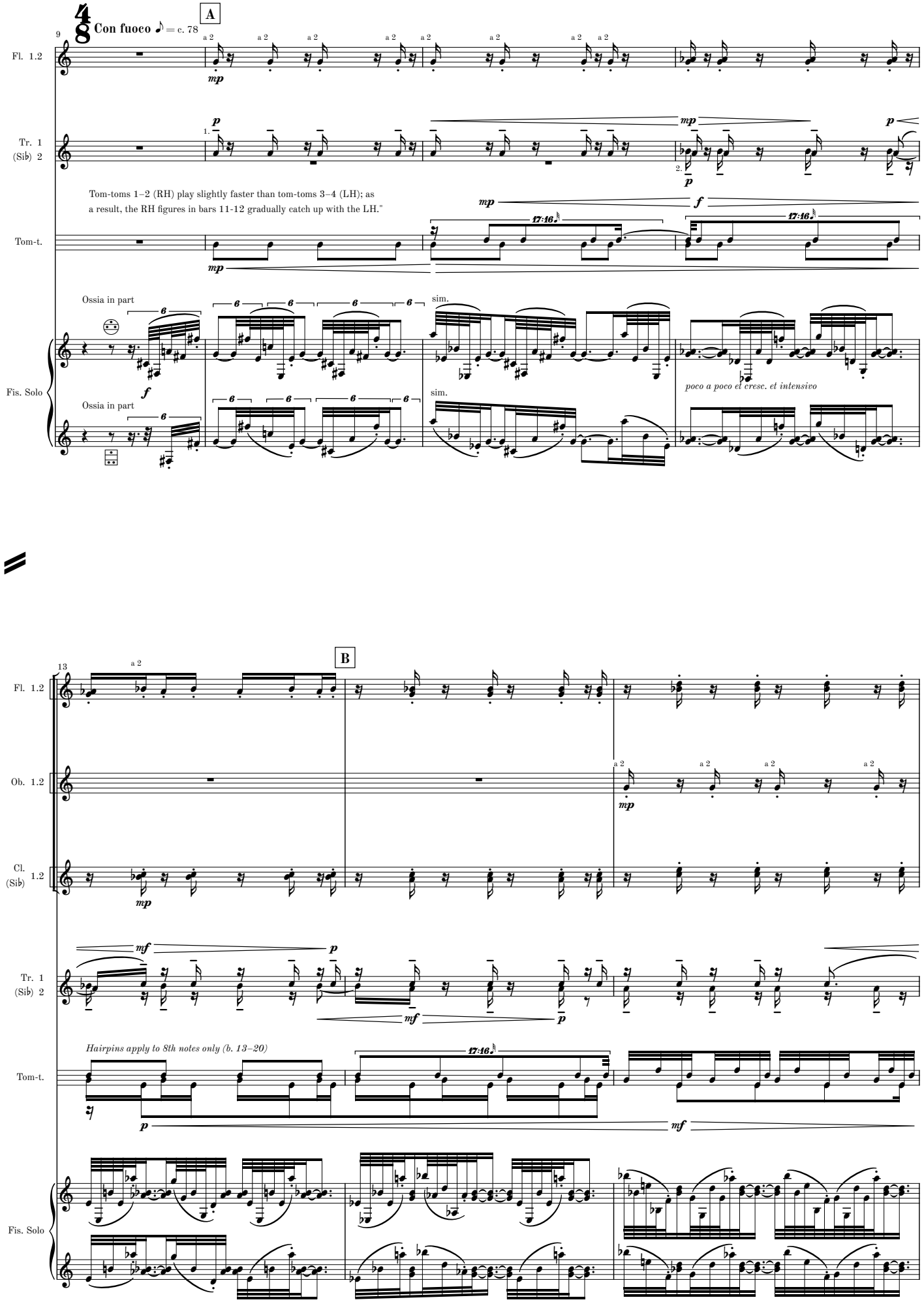

78
Vibr.
l.v.
M
Xil.
mp
Arpa
p sub.
Fis. Solo
p sub.
Vn. I
pp sub.
Vn. II
pp sub.
Vle
82
Tr. 1
(Sib) 2
N
ff
Timp.
f
Xil.
Arpa
Fis. Solo
Vn. I
sim.
Vn. II


87
5/8+3/8 poco rit.
0
Fl. 1
Ott.
Ob. 1 2
Cl. 1 (Sib) 2
Fg. 1
Cfg.
cantabile
mp
p
Cor. 1 (Fa) 2
Tr. 1 (Sib) 2
Tbn.
1. cantabile
2.
pp
Timp.
Xil.
Arpa
Fis. Solo
dim.
(8)
5/8+3/8 poco rit.
0
Vn. I
Vn. II
Vle
Vc.
Cb.

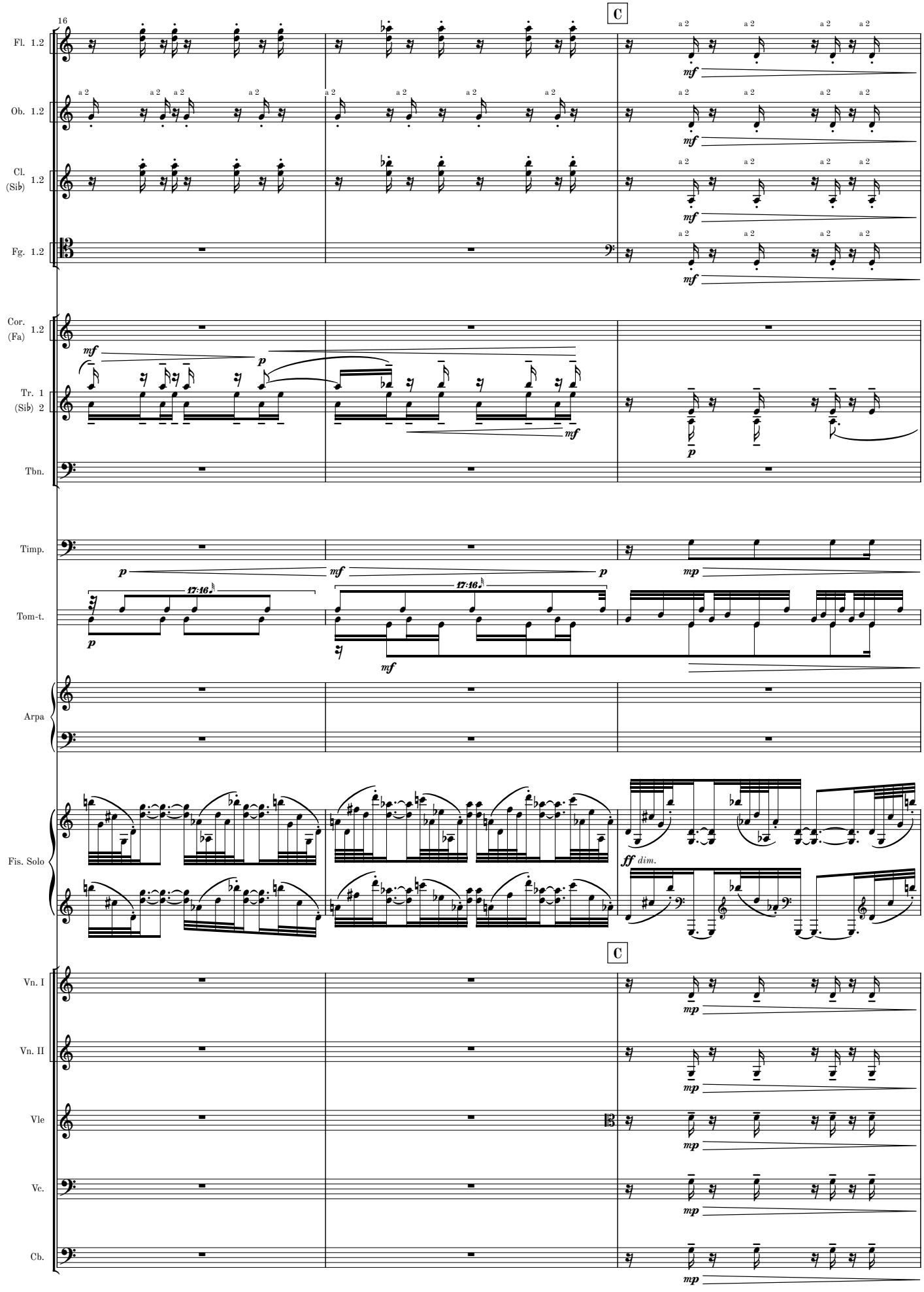

molto rit.
91
Fl. 1
mp
Ott.
mp
mp
Ob. 1
2
mp
Cl. 1
(Sib) 2
mf
Fg. 1
Cfg.
Cor. 1
(Fa) 2
Tr. 1
(Sib) 2
Tbn.
Timp.
Xil.
Arpa
(8)
Fis. Solo
(8)
molto rit.
Vn. I
Vn. II
Vle
Vc.
Cb.

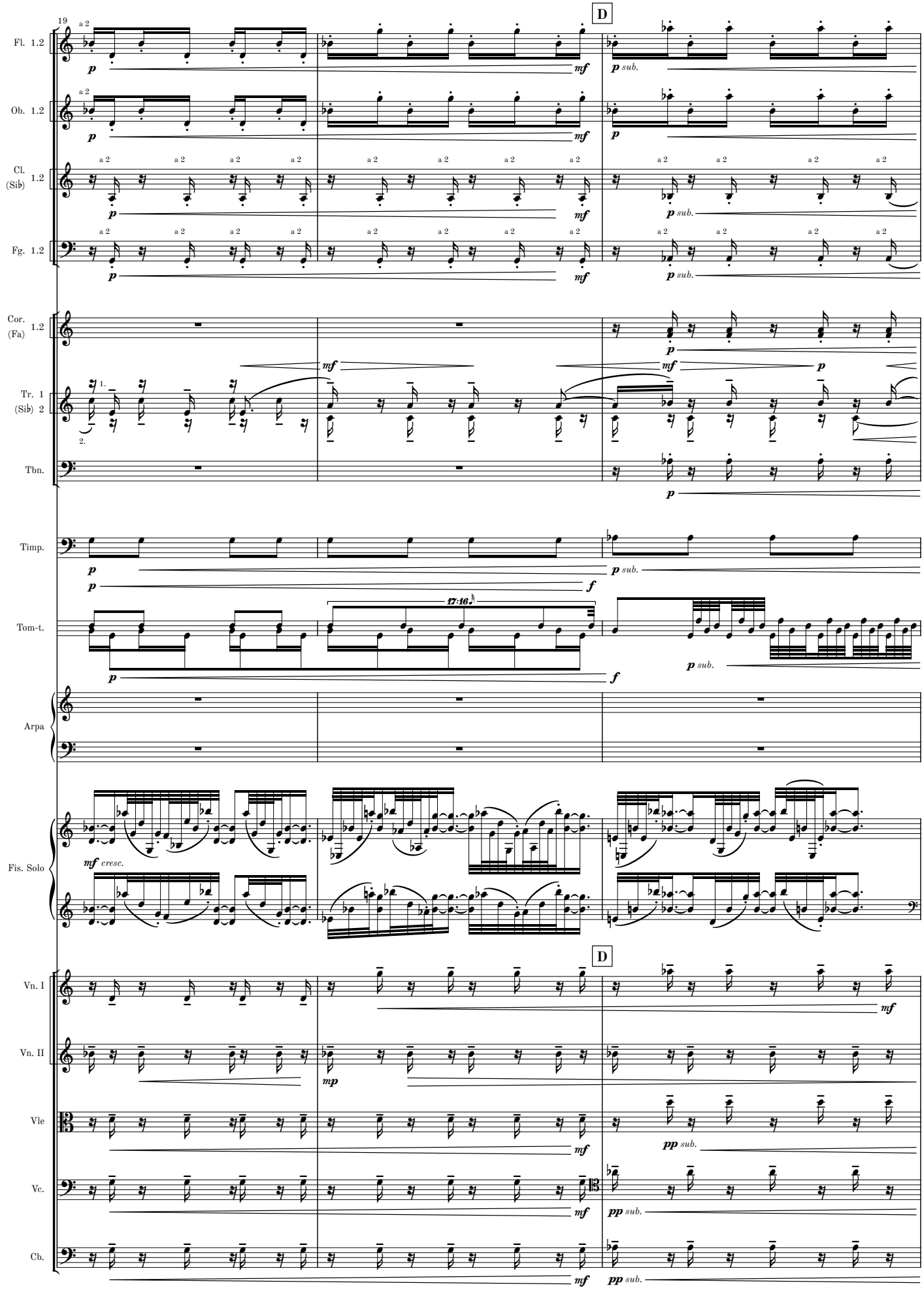
II

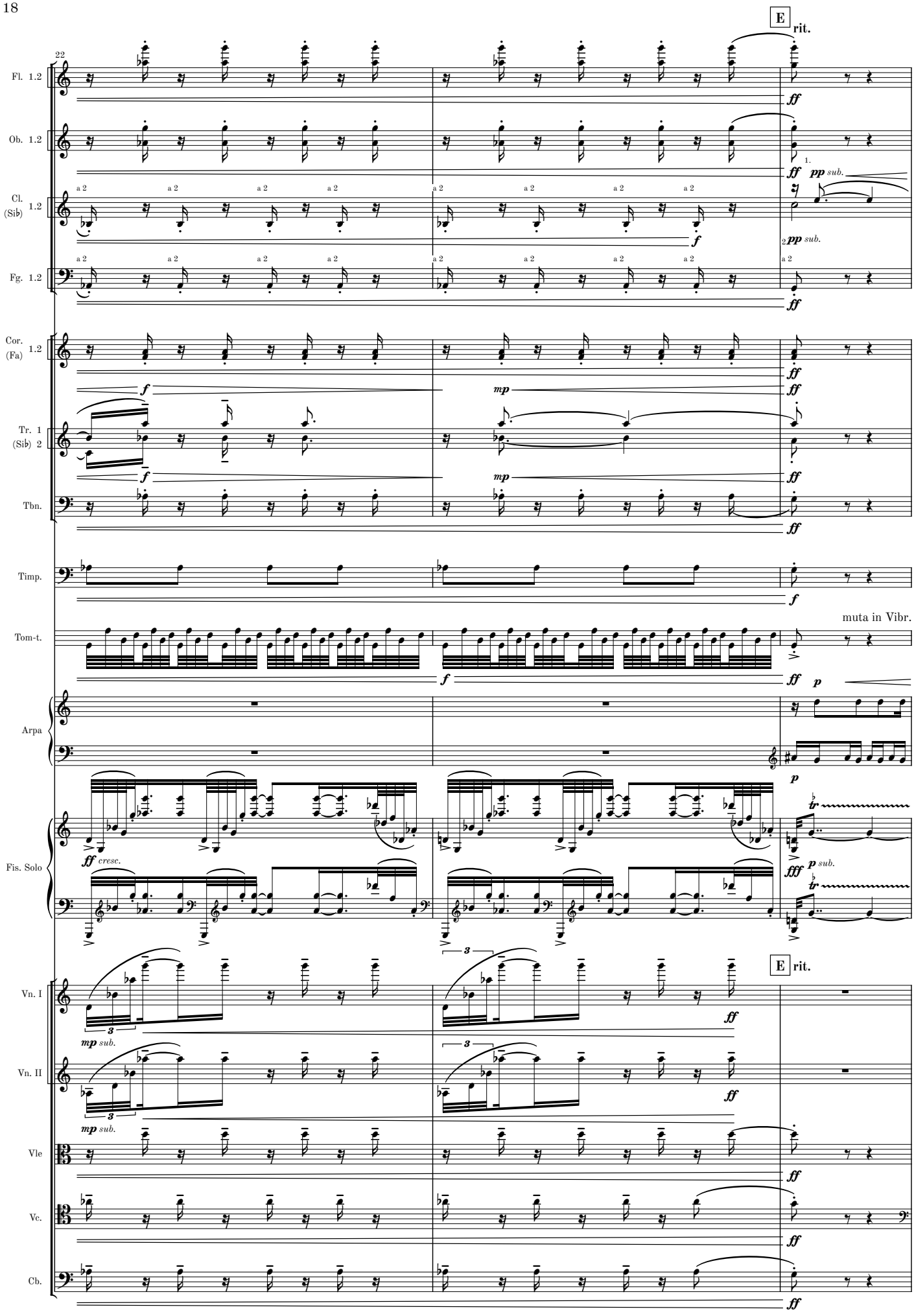

Andante ♩= c. 72
Flauti 1.2
Oboi 1.2
Clarinetti (Sib) 1.2
Fagotti 1.2
Corni (Fa) 1.2
Trombe 1 (Sib) 2
Trombone
Timpani
Tom-tom
Arpa
Different sound but the same dynamic in left and right hand.
Fisarmonica Solo
p
più p
Andante ♩= c. 72
Violini I
Violini II
Viole
Violoncelli
Contrabbasso


Con fuoco ♪ = c. 78
A
B
Fl. 1.2
Tr. 1 (Sib) 2
Tom-t.
Fis. Solo
Ob. 1.2
Cl. (Sib) 1.2
Tom-toms 1–2 (RH) play slightly faster than tom-toms 3–4 (LH); as a result, the RH figures in bars 11-12 gradually catch up with the LH."
Ossia in part
sim.
poco a poco el cresc. et intensivo
Hairpins apply to 8th notes only (b. 13–20)

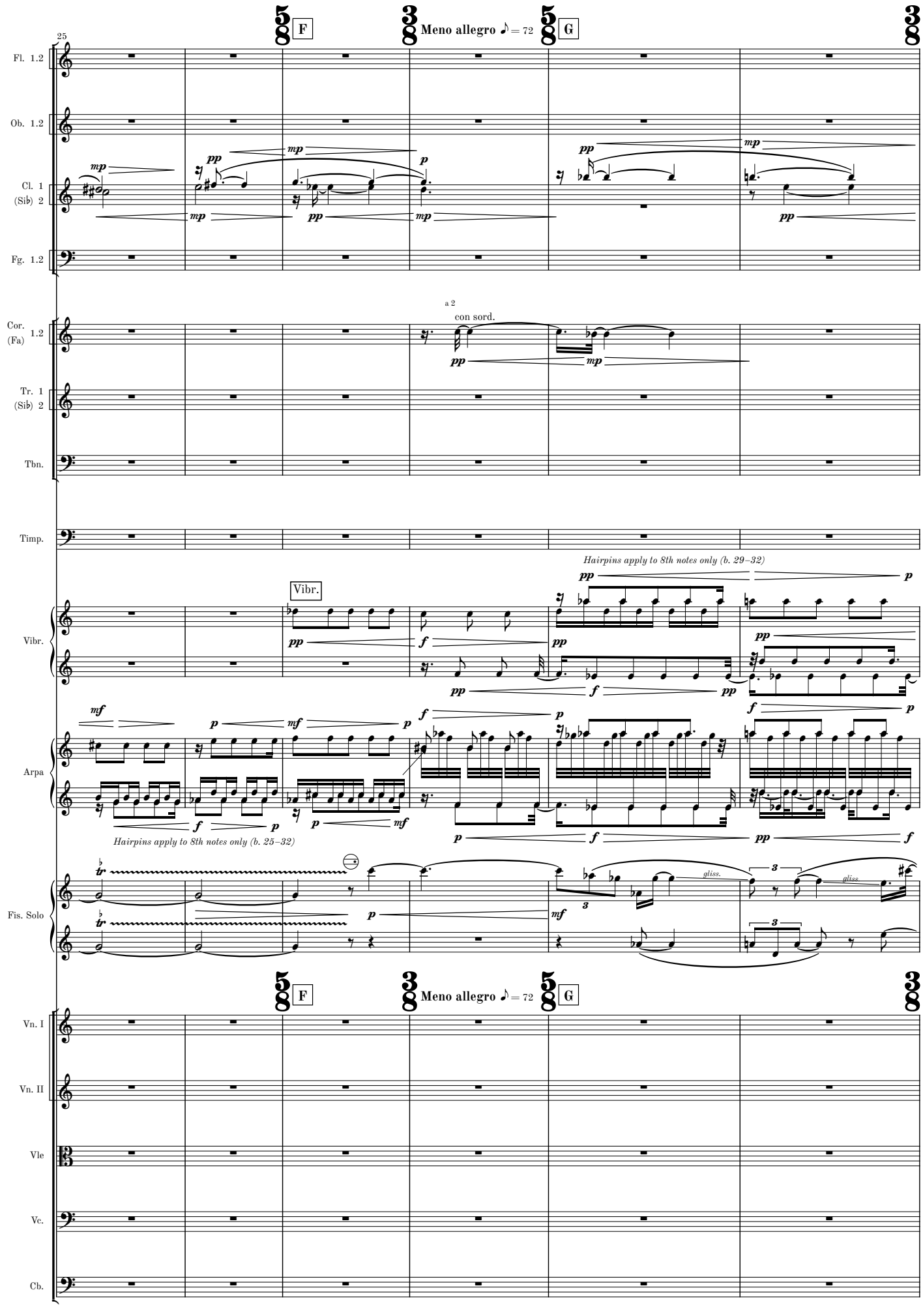
MM 1.2-13

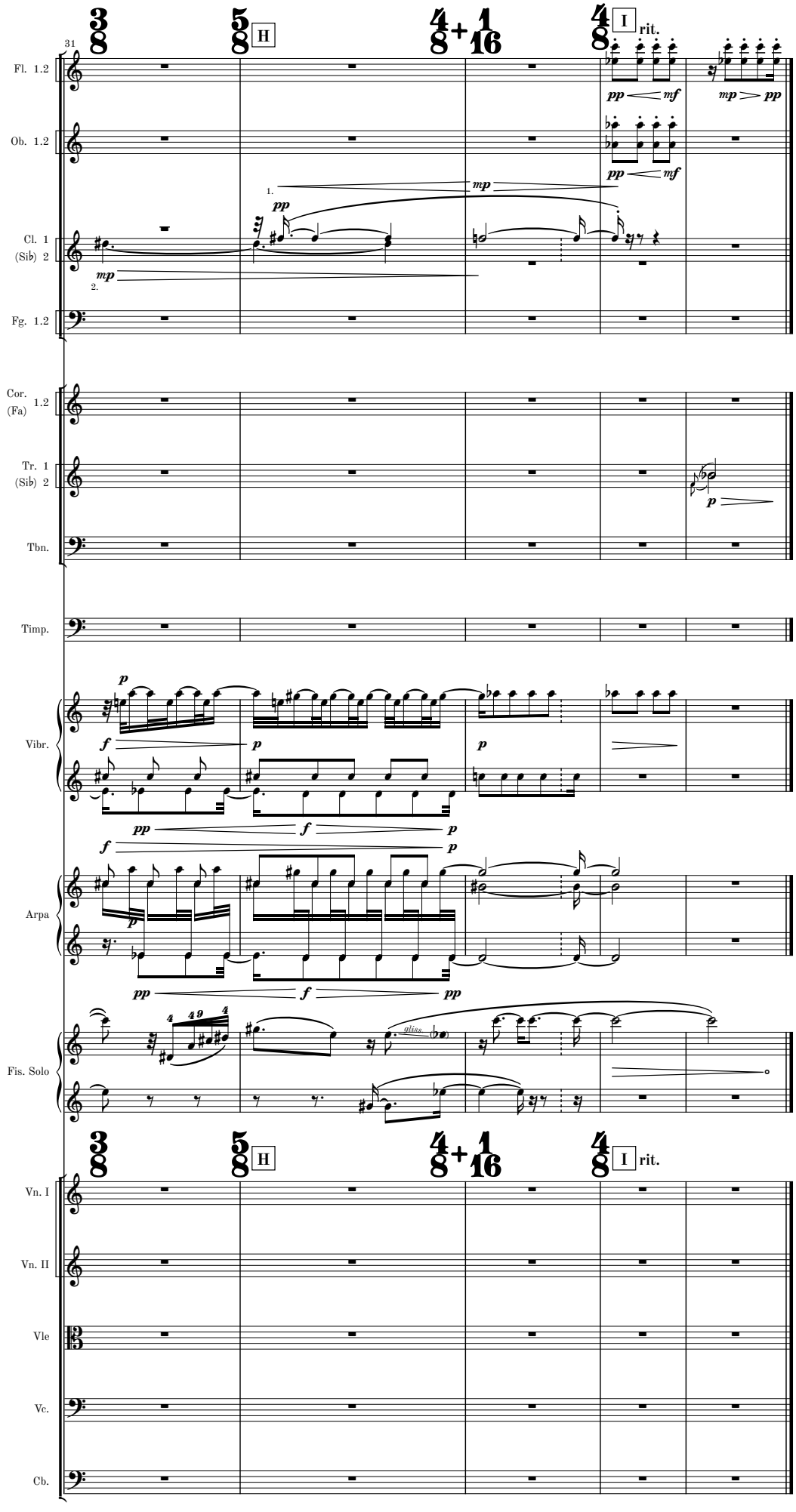

16
C
Fl. 1.2
Ob. 1.2
Cl. (Sib) 1.2
Fg. 1.2
Cor. (Fa) 1.2
Tr. 1 (Sib) 2
Tbn.
Timp.
Tom-t.
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
Cb.
a 2
mf
p
mp
ff dim.
17:16


19
D
Fl. 1.2
Ob. 1.2
Cl. (Si♭) 1.2
Fg. 1.2
Cor. (Fa) 1.2
Tr. 1 (Si♭) 2
Tbn.
Timp.
Tom-t.
17:16
Arpa
Fis. Solo
mf cresc.
Vn. I
Vn. II
Vle
Vc.
Cb.
p sub.
pp sub.

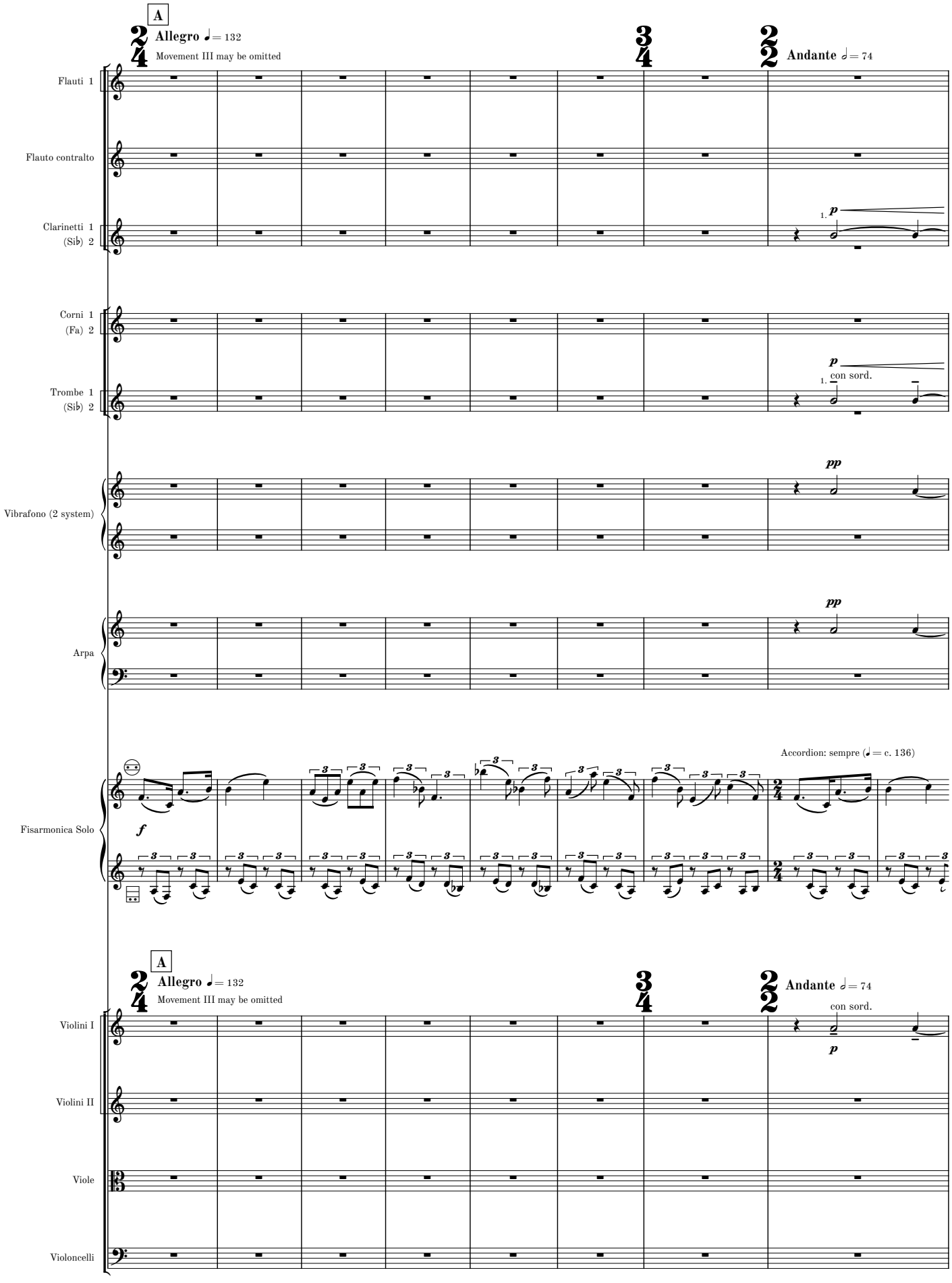

E
rit.
22
Fl. 1.2
Ob. 1.2
Cl. (Sib) 1.2
Fg. 1.2
Cor. (Fa) 1.2
Tr. 1 (Sib) 2
Tbn.
Timp.
Tom-t.
muta in Vibr.
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
Cb.
a 2
1.
2
ff
pp sub.
f
mp
p
fff
cresc.
mp sub.
3

MM 1.2-13

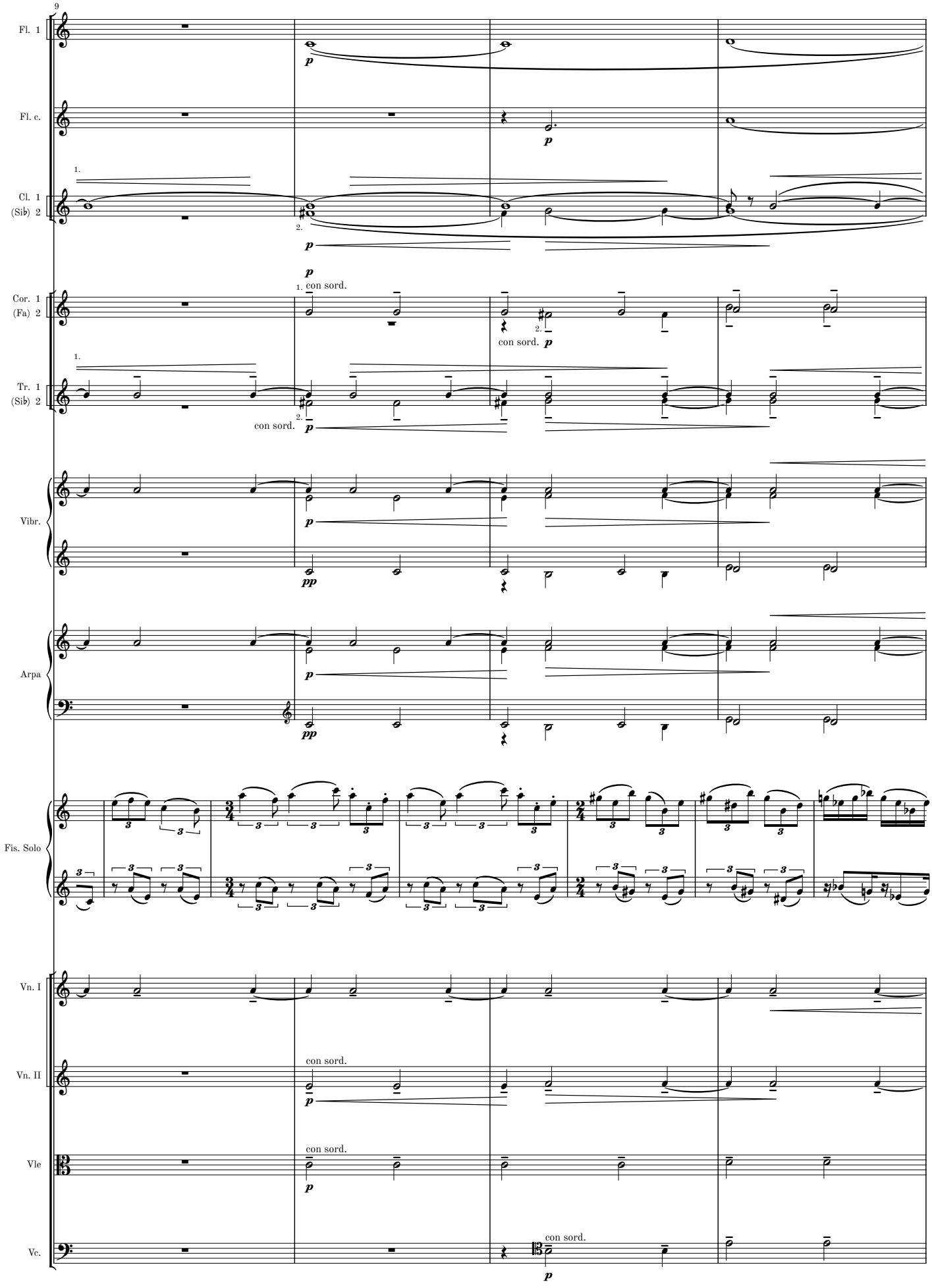

25
F
Meno allegro ♪ = 72
G
Fl. 1.2
Ob. 1.2
Cl. 1 (Sib) 2
Fg. 1.2
a 2
con sord.
Cor. (Fa) 1.2
Tr. 1 (Sib) 2
Tbn.
Timp.
Hairpins apply to 8th notes only (b. 29–32)
Vibr.
Vibr.
Arpa
Hairpins apply to 8th notes only (b. 25–32)
Fis. Solo
gliss.
gliss.
F
Meno allegro ♪ = 72
G
Vn. I
Vn. II
Vle
Vc.
Cb.


31
H
I
rit.
Fl. 1.2
Ob. 1.2
Cl. 1
(Sib) 2
Fg. 1.2
Cor.
(Fa) 1.2
Tr. 1
(Sib) 2
Tbn.
Timp.
Vibr.
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
Cb.

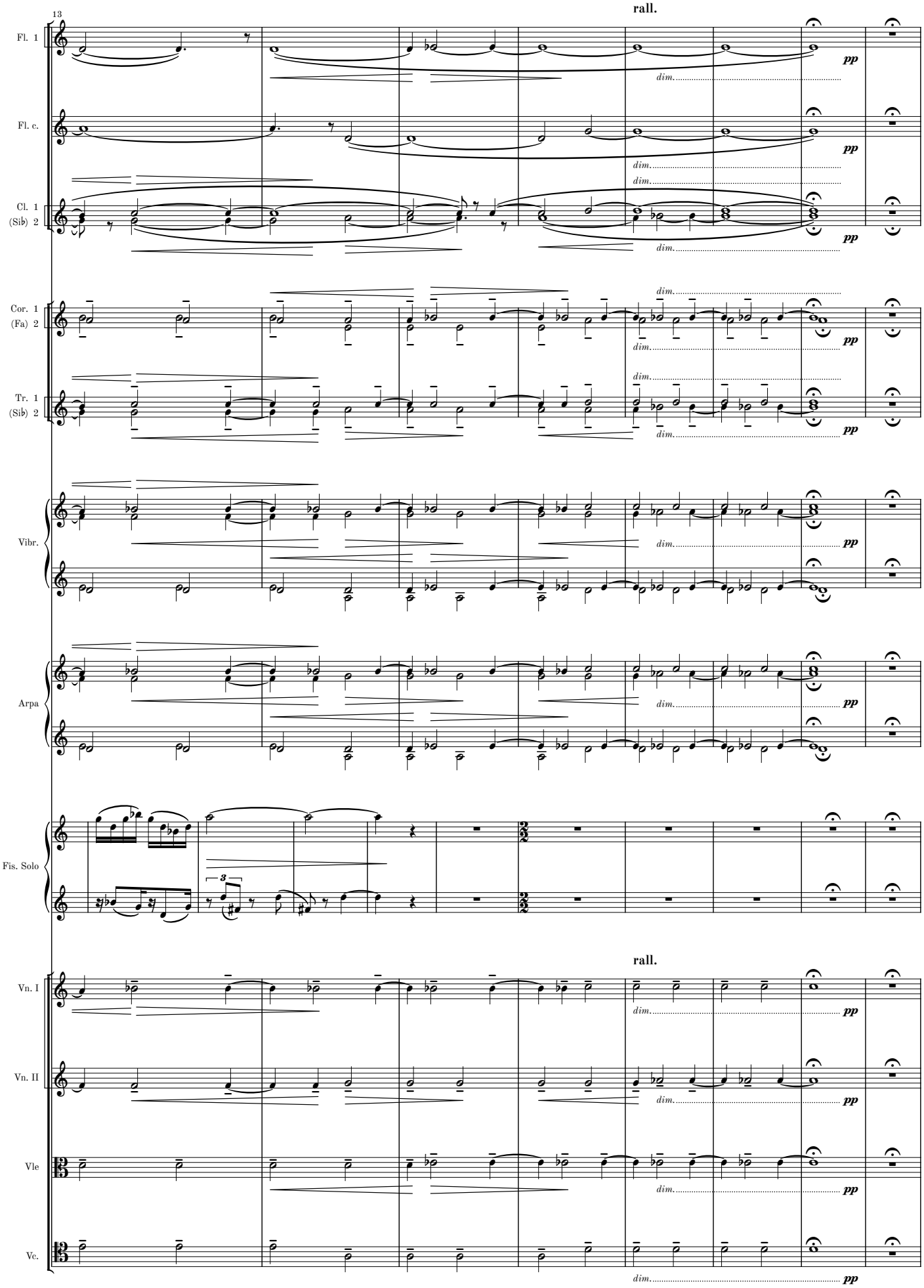
III


A
Allegro ♩= 132
Movement III may be omitted
Andante ♩= 74
Flauti 1
Flauto contralto
Clarinetti 1
(Sib) 2
Corni 1
(Fa) 2
Trombe 1
(Sib) 2
con sord.
Vibrafono (2 system)
Arpa
Accordion: sempre (♩= c. 136)
Fisarmonica Solo
Violini I
Violini II
Viole
Violoncelli

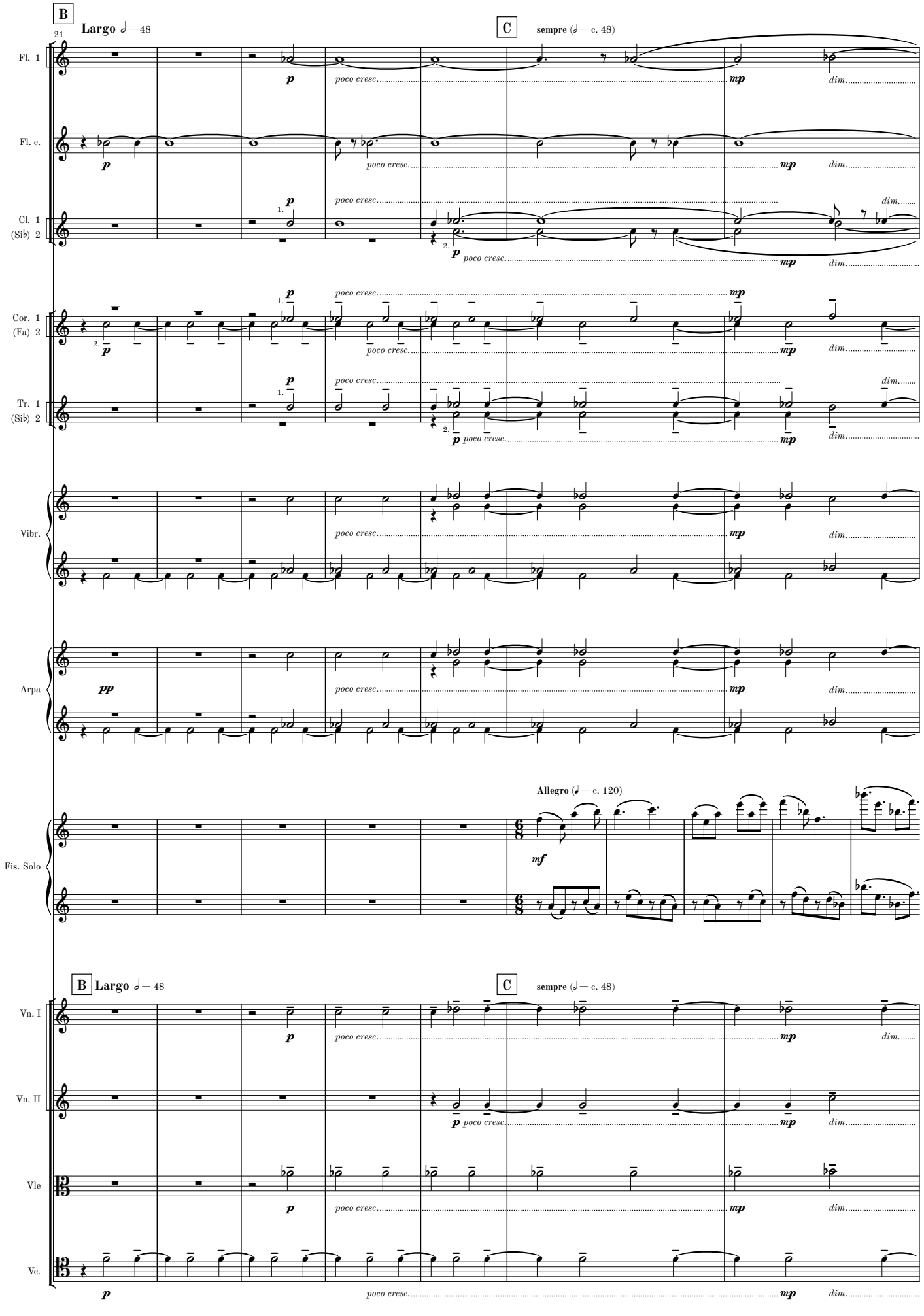
MM 1.2-13

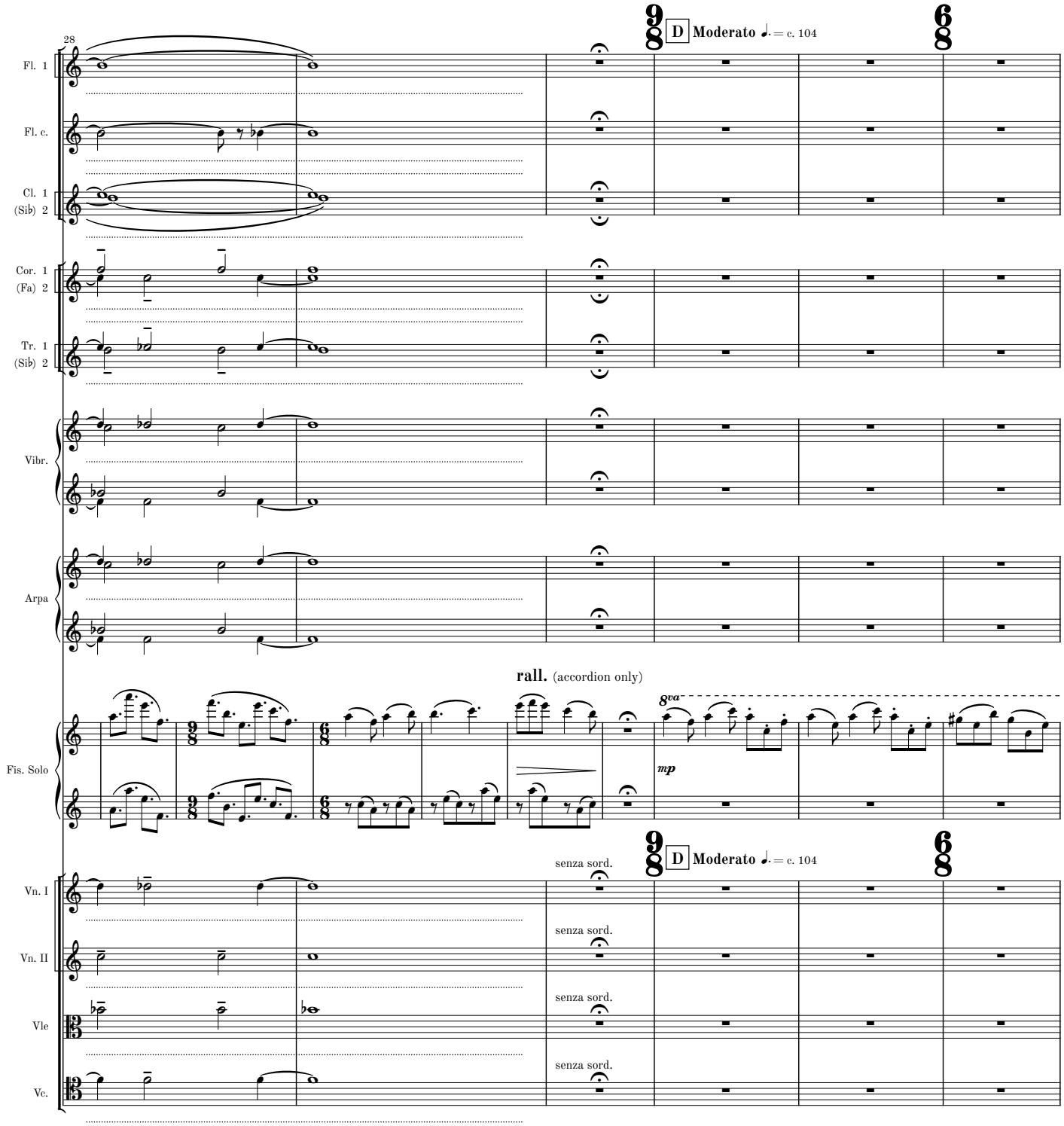

9
Fl. 1
Fl. c.
Cl. 1
(Sib) 2
Cor. 1
(Fa) 2
Tr. 1
(Sib) 2
Vibr.
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
con sord.
p
pp

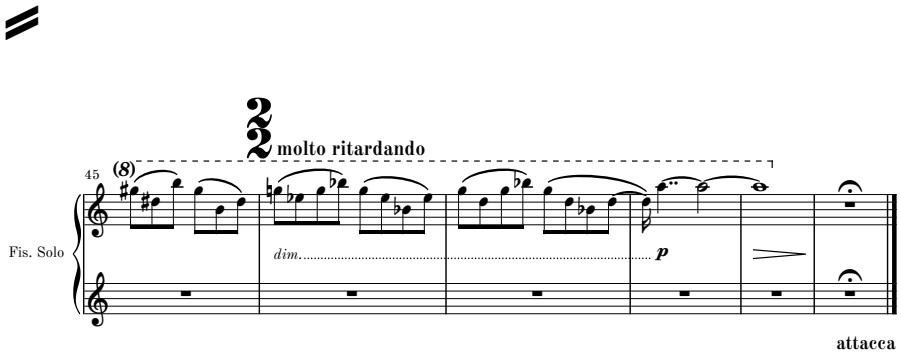
MM 1.2-13


13
rall.
Fl. 1
Fl. c.
Cl. 1
(Sib) 2
Cor. 1
(Fa) 2
Tr. 1
(Sib) 2
Vibr.
Arpa
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
dim.
pp
3

MM 1.2-13


B
Largo ♩ = 48
21
C
sempre (♩ = c. 48)
Fl. 1
Fl. c.
Cl. 1
(Sib) 2
Cor. 1
(Fa) 2
Tr. 1
(Sib) 2
Vibr.
Arpa
Fis. Solo
Allegro (♩ = c. 120)
Vn. I
Vn. II
Vle
Vc.
p
mp
mf
pp
poco cresc.
dim.



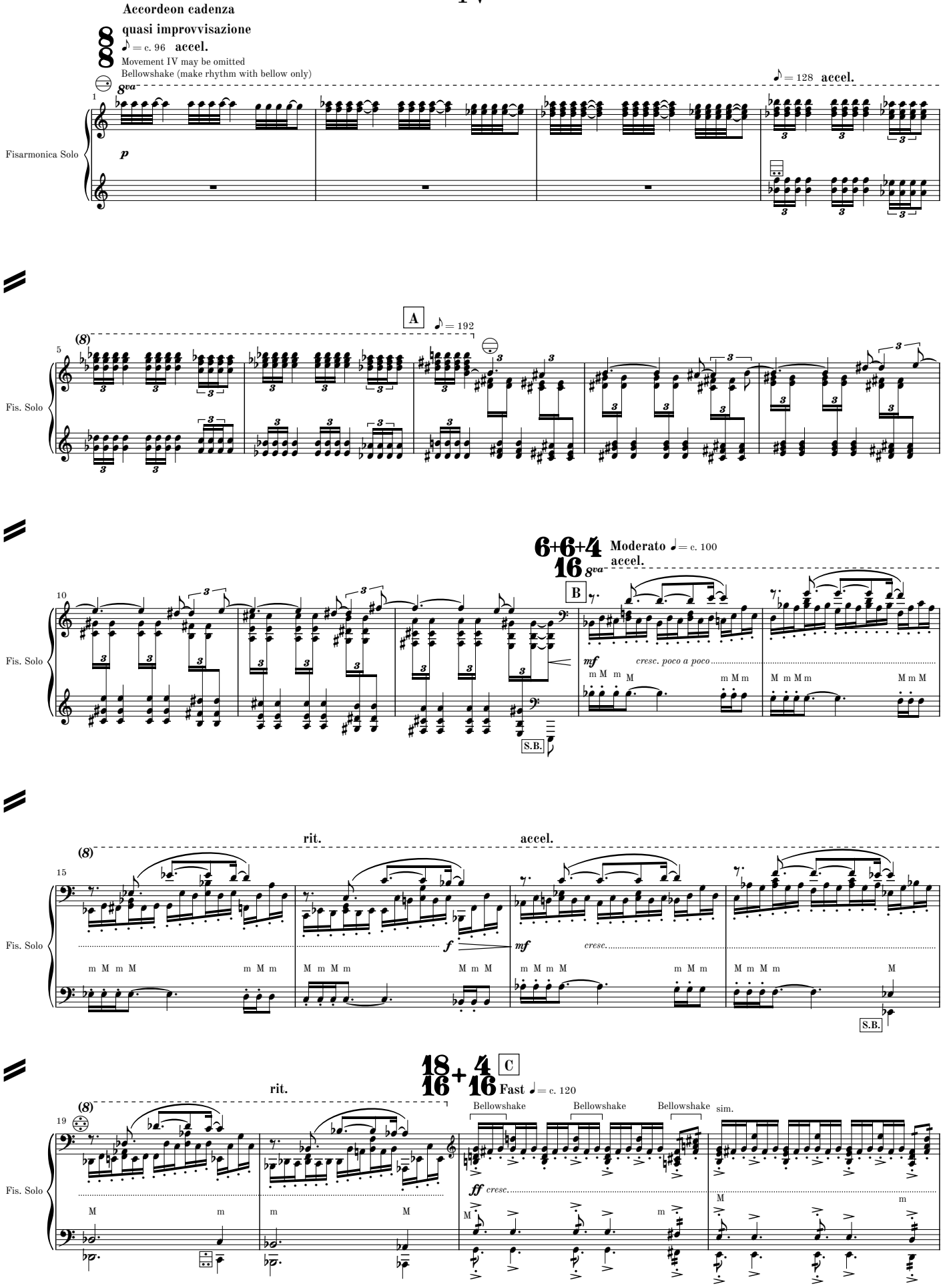


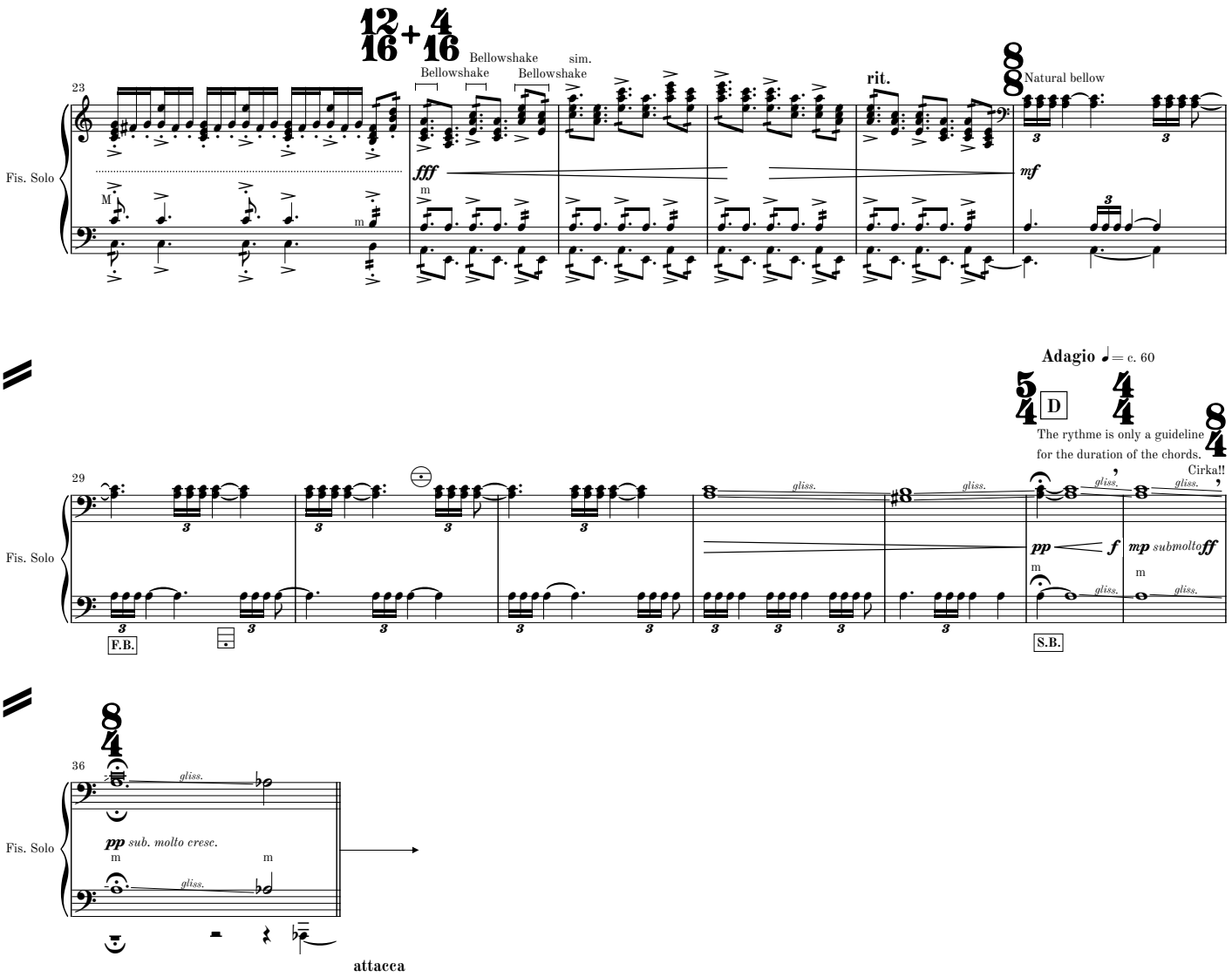
attacca

continue to movement V if omitting movement IV

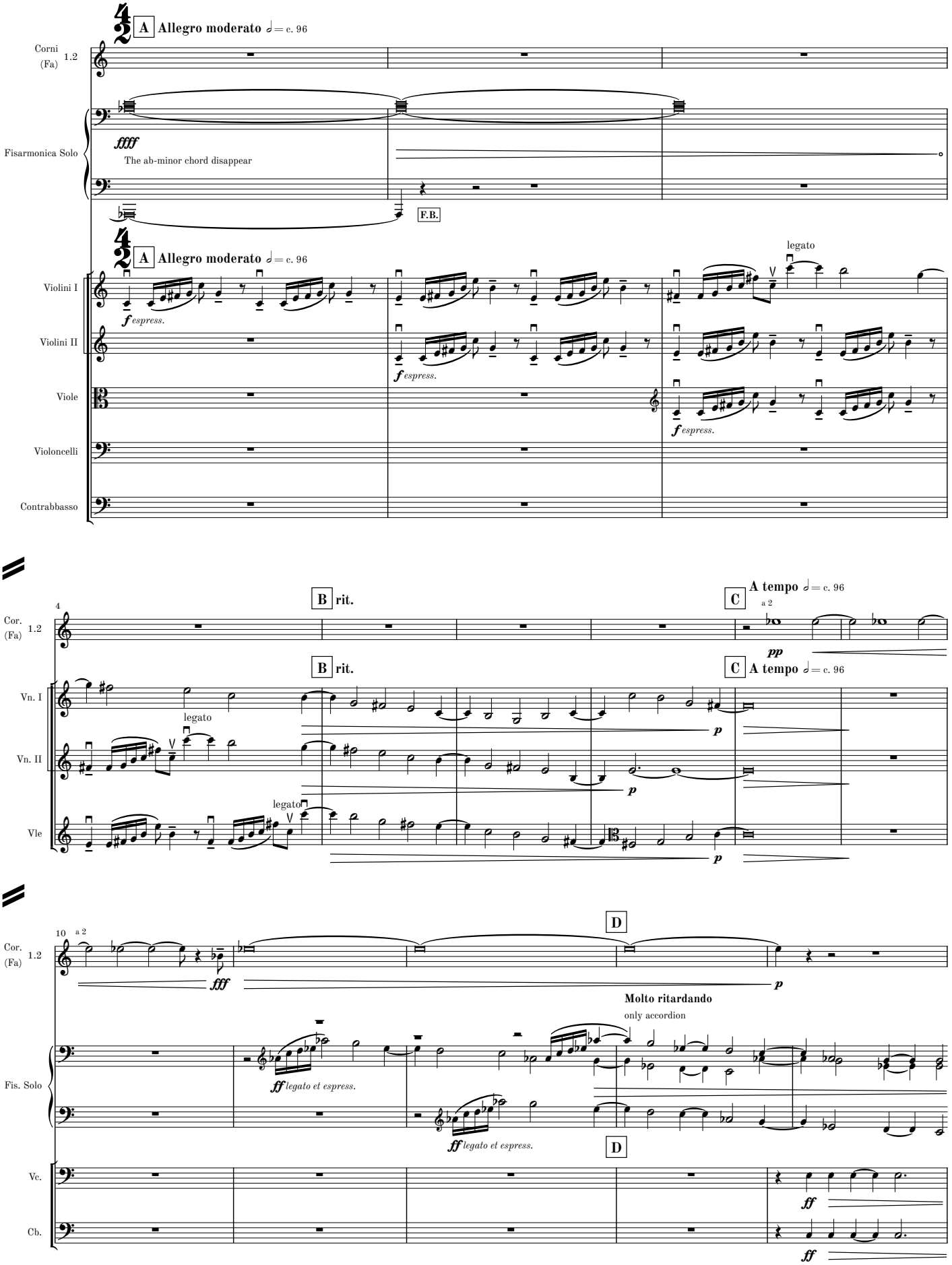
MM 1.2-13

IV

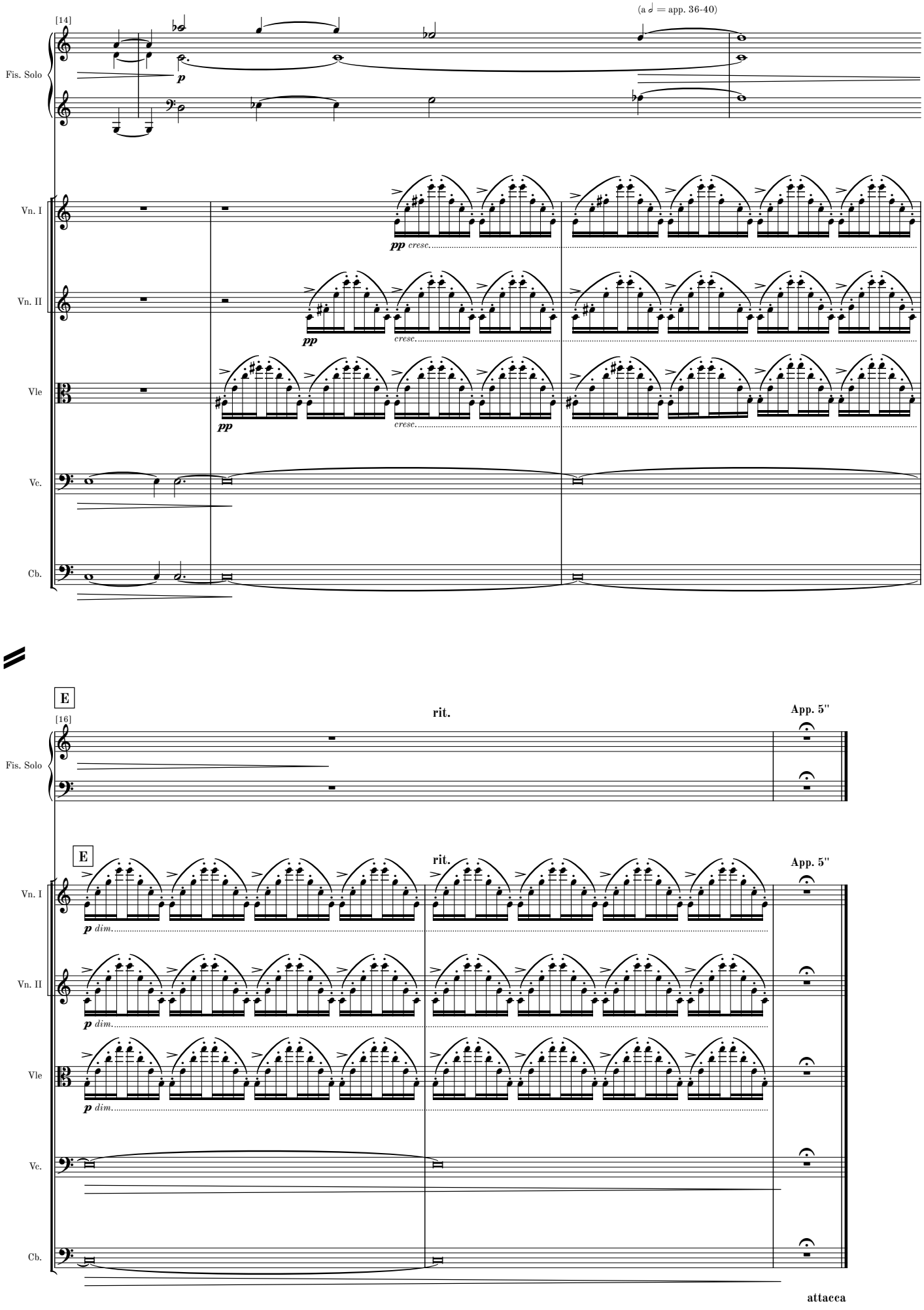

Accordeon cadenza
quasi improvvisazione
♪ = c. 96 accel.
Movement IV may be omitted
Bellowshake (make rhythm with bellow only)
8va
♪ = 128 accel.
Fisarmonica Solo
p
A
♪ = 192
(8)
Fis. Solo
6+6+4
16
Moderato ♩ = c. 100
accel.
B
mf
cresc. poco a poco
S.B.
rit.
accel.
f
mf
cresc.
18+4
16+16
C
Fast ♩ = c. 120
Bellowshake
sim.
ff
cresc.


12/16 + 4/16
Bellowshake
Bellowshake
Bellowshake
sim.
23
Fis. Solo
fff
rit.
8/8
Natural bellow
mf
Adagio ♩= c. 60
5/4
D
4/4
8/4
The rythme is only a guideline for the duration of the chords.
Cirka!!
29
gliss.
pp
f
mp submolto
ff
F.B.
S.B.
36
pp sub. molto cresc.
attacca

V

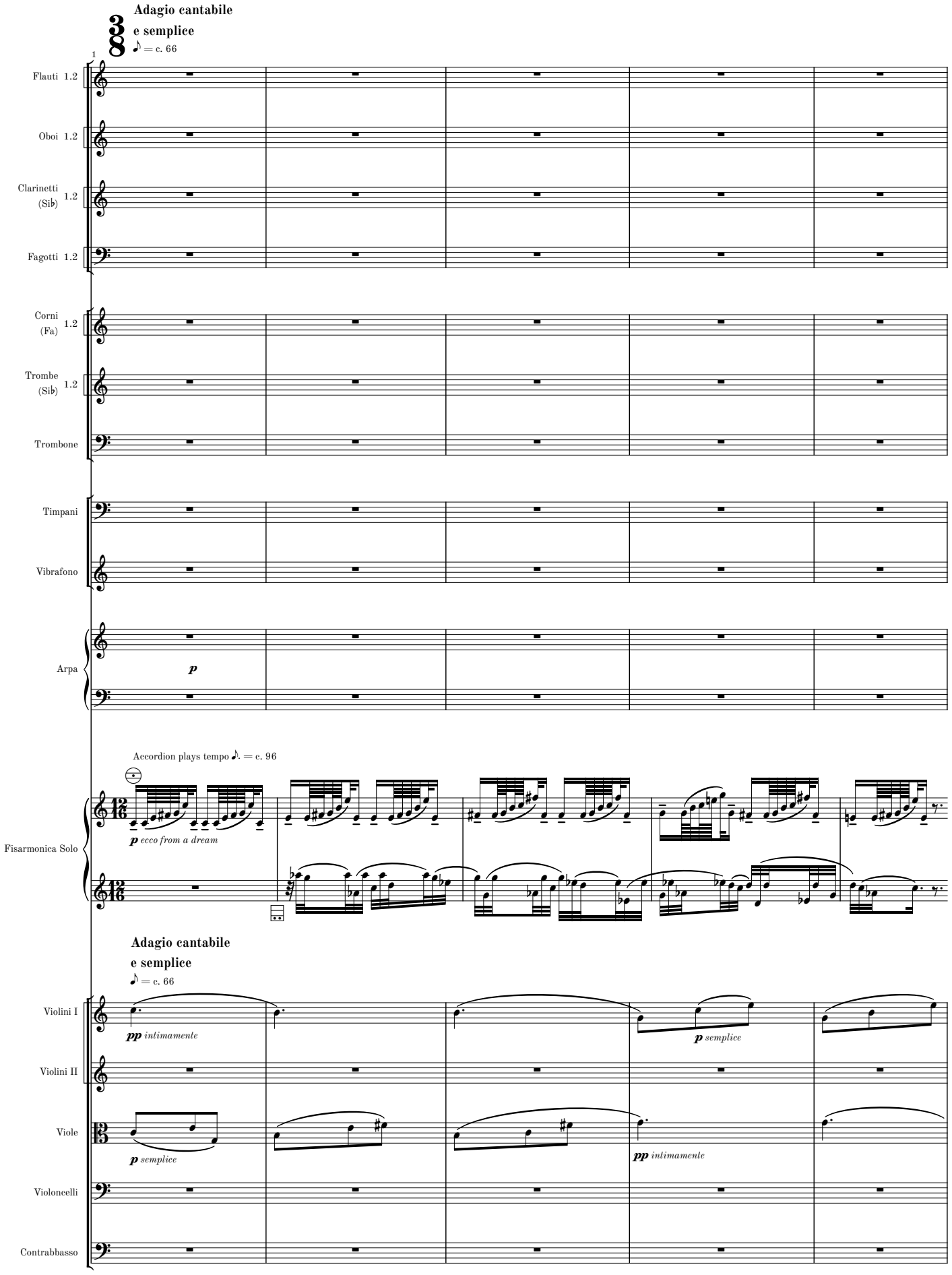

A Allegro moderato ♩= c. 96
Corni (Fa) 1.2
Fisarmonica Solo
ffff
The ab-minor chord disappear
F.B.
A Allegro moderato ♩= c. 96
legato
Violini I
Violini II
Viole
Violoncelli
Contrabbasso
f espress.
B rit.
C A tempo ♩= c. 96
a 2
pp
Cor. (Fa) 1.2
Vn. I
Vn. II
Vle
p
D
Molto ritardando
only accordion
fff
ff legato et espress.
Fis. Solo
Vc.
Cb.
ff

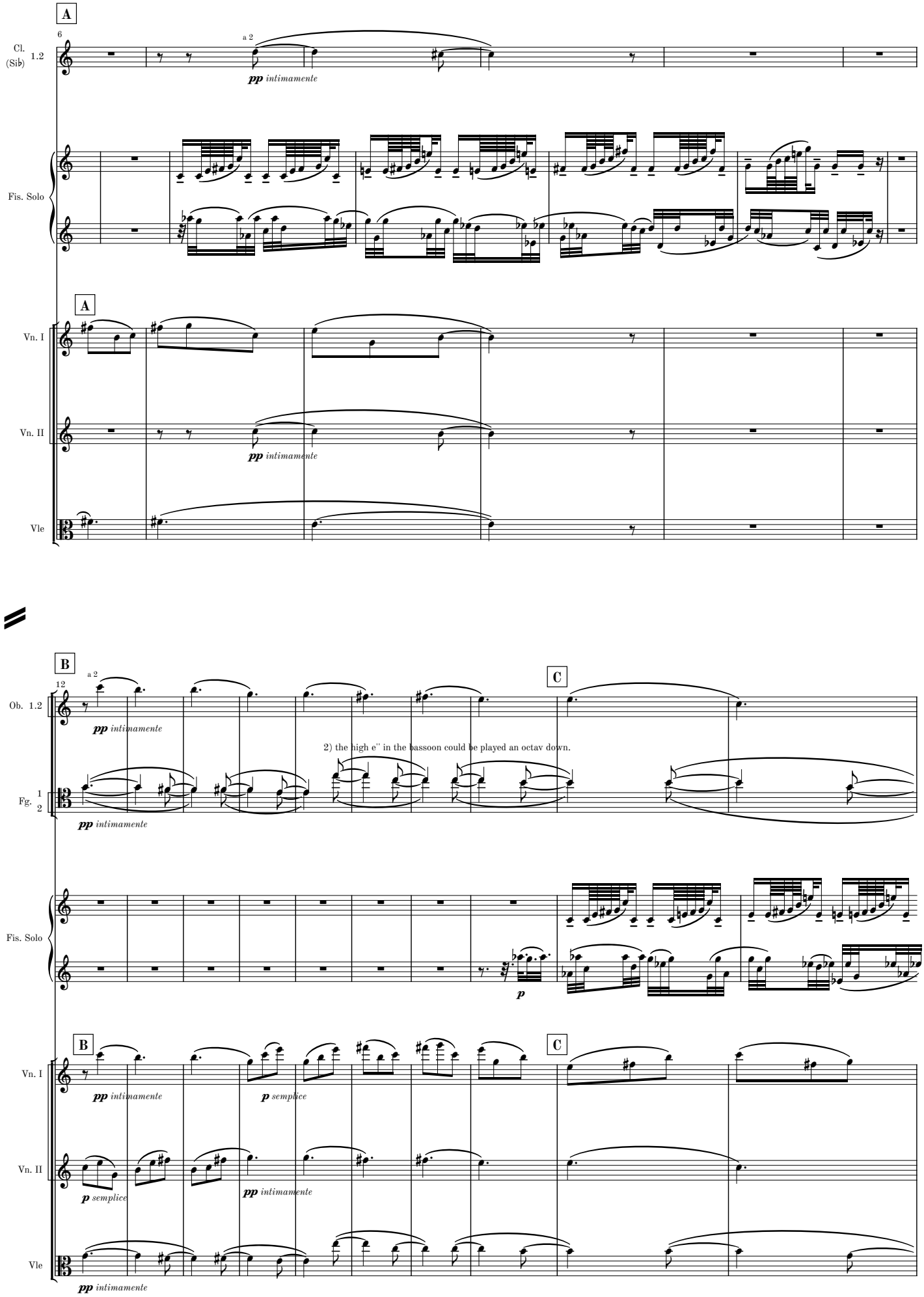
MM 1.2-13


[14]
(a 𝅗𝅥 = app. 36-40)
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
Cb.
p
pp cresc.
pp
cresc.
pp
cresc.
E
[16]
rit.
App. 5"
E
rit.
App. 5"
Fis. Solo
Vn. I
Vn. II
Vle
Vc.
Cb.
p dim.
p dim.
p dim.
attacca

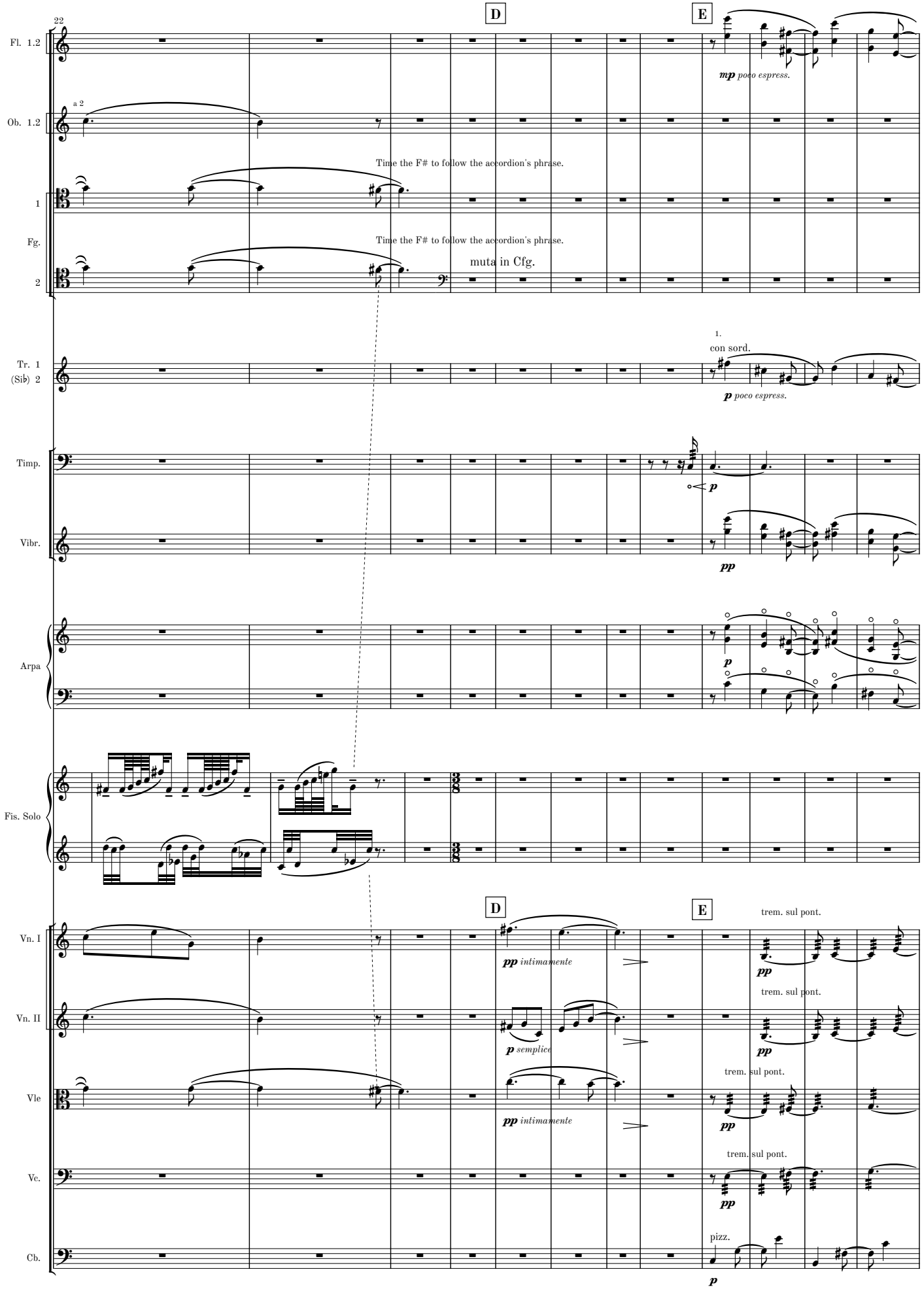
MM 1.2-13

VI

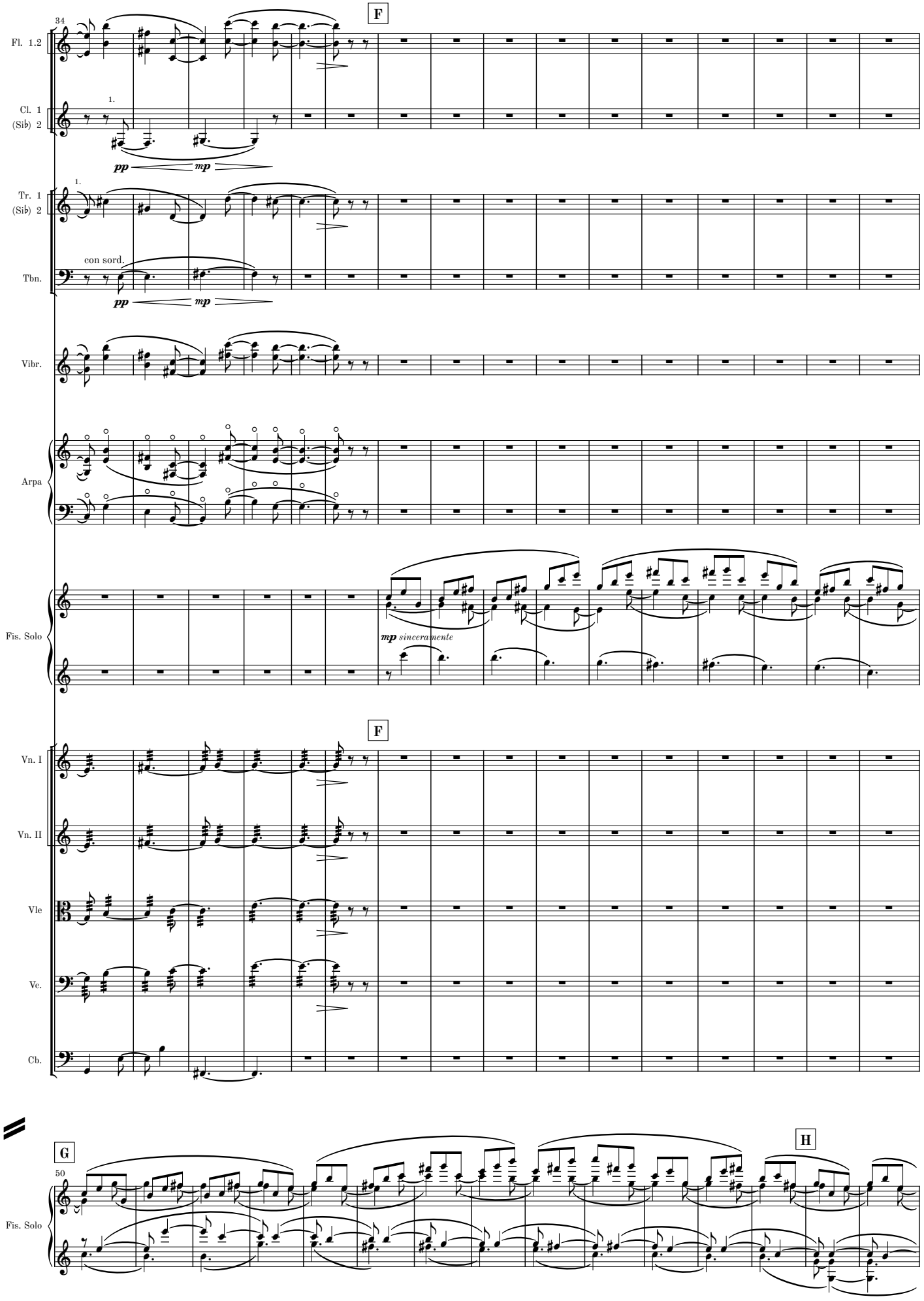

Adagio cantabile
e semplice
♪ = c. 66
1
Flauti 1.2
Oboi 1.2
Clarinetti (Sib) 1.2
Fagotti 1.2
Corni (Fa) 1.2
Trombe (Sib) 1.2
Trombone
Timpani
Vibrafono
Arpa
p
Accordion plays tempo ♪. = c. 96
Fisarmonica Solo
p ecco from a dream
Adagio cantabile
e semplice
♪ = c. 66
Violini I
pp intimamente
p semplice
Violini II
Viole
p semplice
pp intimamente
Violoncelli
Contrabbasso


A
6
Cl. (Sib) 1.2
a 2
pp intimamente
Fis. Solo
A
Vn. I
Vn. II
pp intimamente
Vle
B
12
a 2
Ob. 1.2
pp intimamente
C
2) the high e'' in the bassoon could be played an octav down.
Fg. 1 2
pp intimamente
Fis. Solo
p
B
C
Vn. I
pp intimamente
p semplice
Vn. II
p semplice
pp intimamente
Vle
pp intimamente

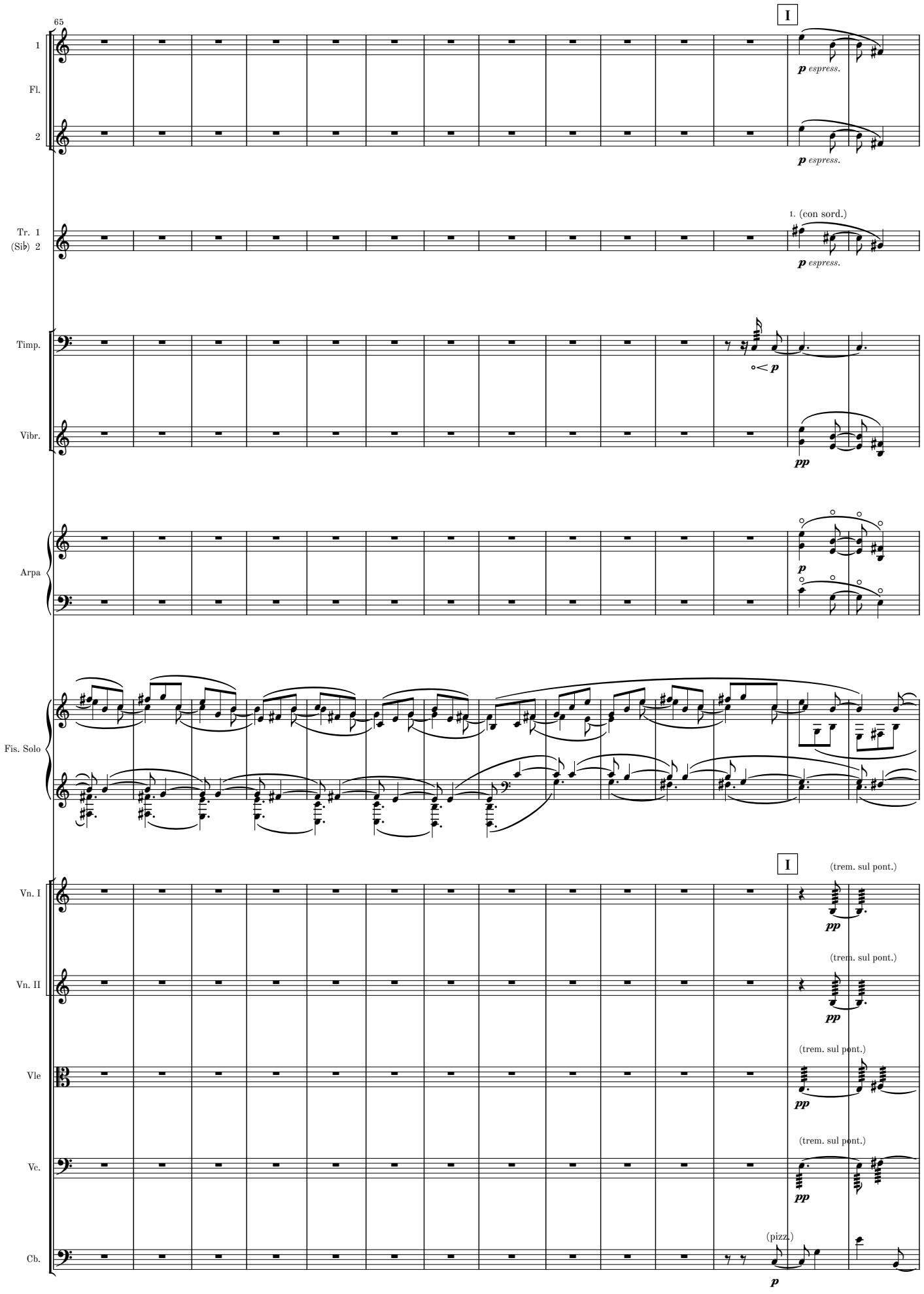
MM 1.2-13


22
D
E
Fl. 1.2
mp poco espress.
Ob. 1.2
a 2
Time the F# to follow the accordion's phrase.
1
Fg.
Time the F# to follow the accordion's phrase.
muta in Cfg.
2
1.
con sord.
Tr. 1
(Sib) 2
p poco espress.
Timp.
p
Vibr.
pp
Arpa
p
Fis. Solo
D
E
trem. sul pont.
Vn. I
pp intimamente
pp
Vn. II
trem. sul pont.
p semplice
pp
Vle
trem. sul pont.
pp intimamente
pp
Vc.
trem. sul pont.
pp
Cb.
pizz.
p

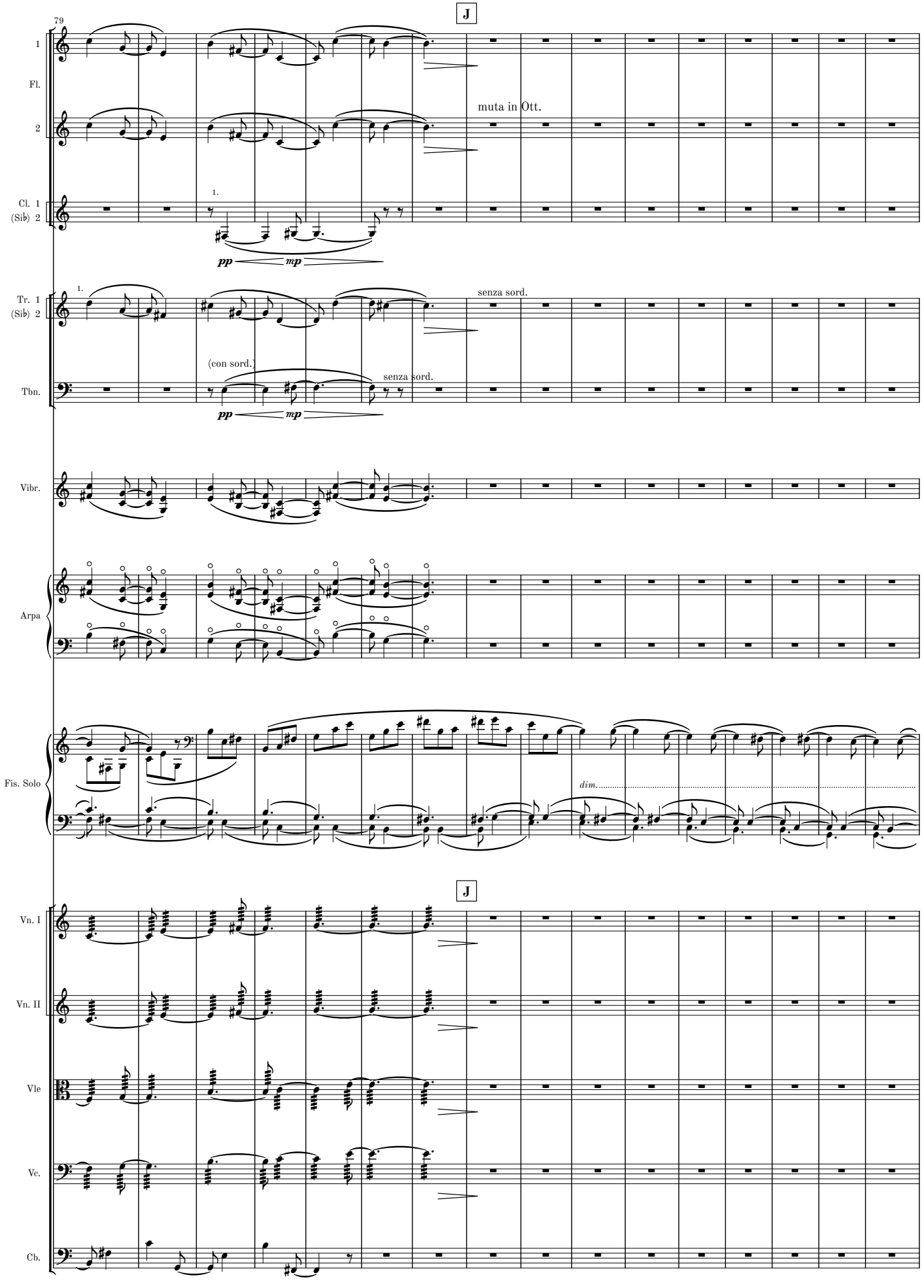
MM 1.2-13

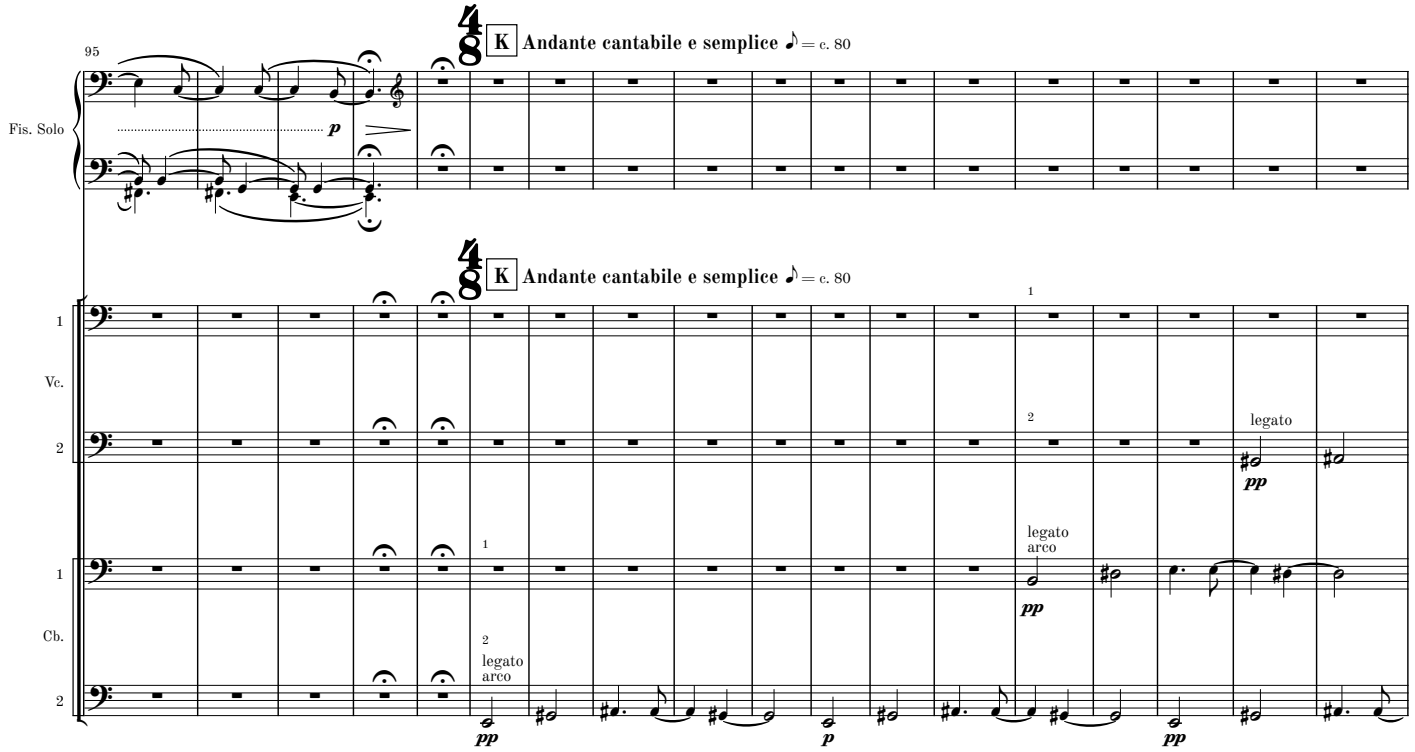

34
F
Fl. 1.2
Cl. 1
(Sib) 2
1.
pp
mp
Tr. 1
(Sib) 2
con sord.
Tbn.
Vibr.
Arpa
Fis. Solo
mp sinceramente
F
Vn. I
Vn. II
Vle
Vc.
Cb.
G
50
H
Fis. Solo

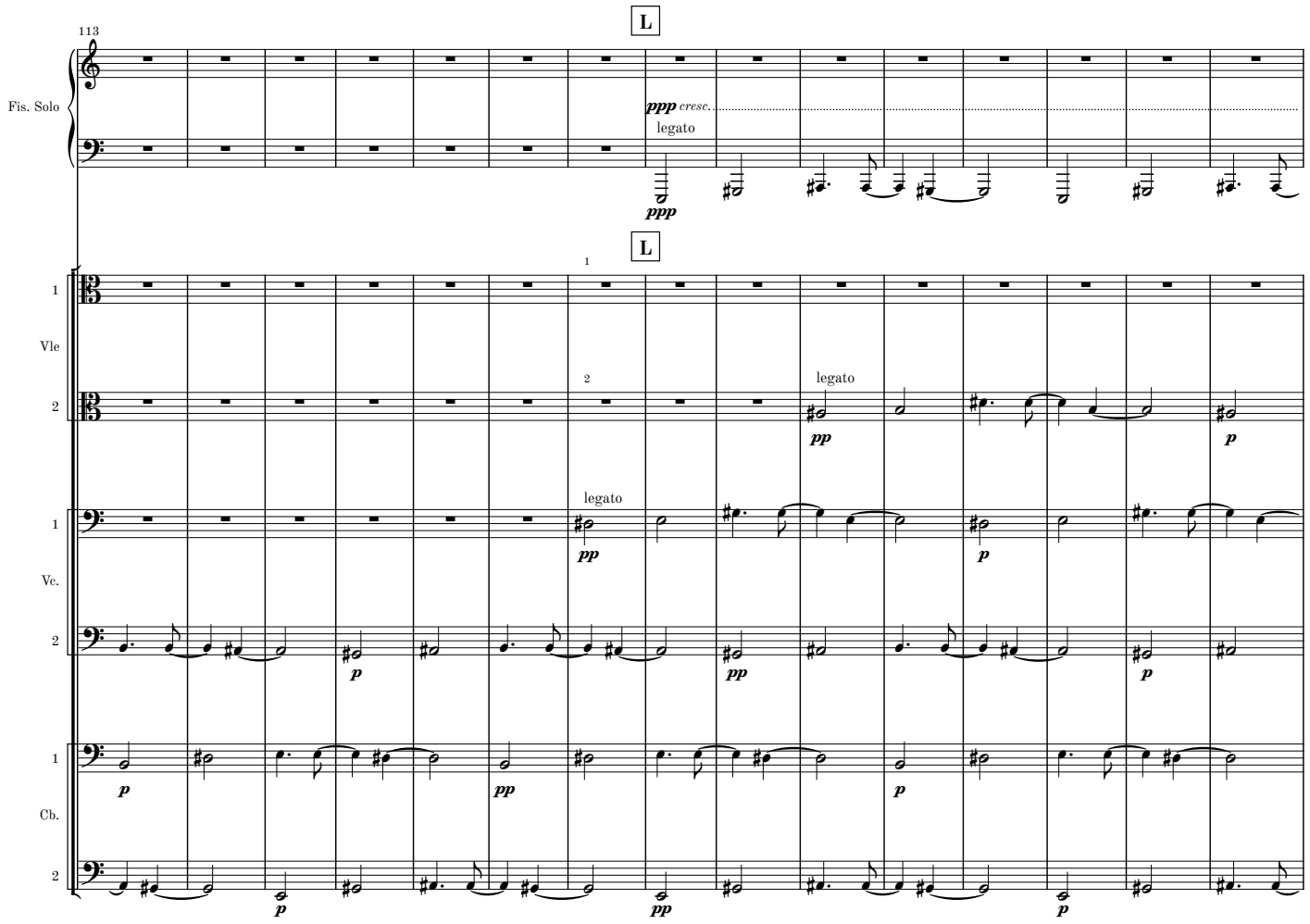
MM 1.2-13

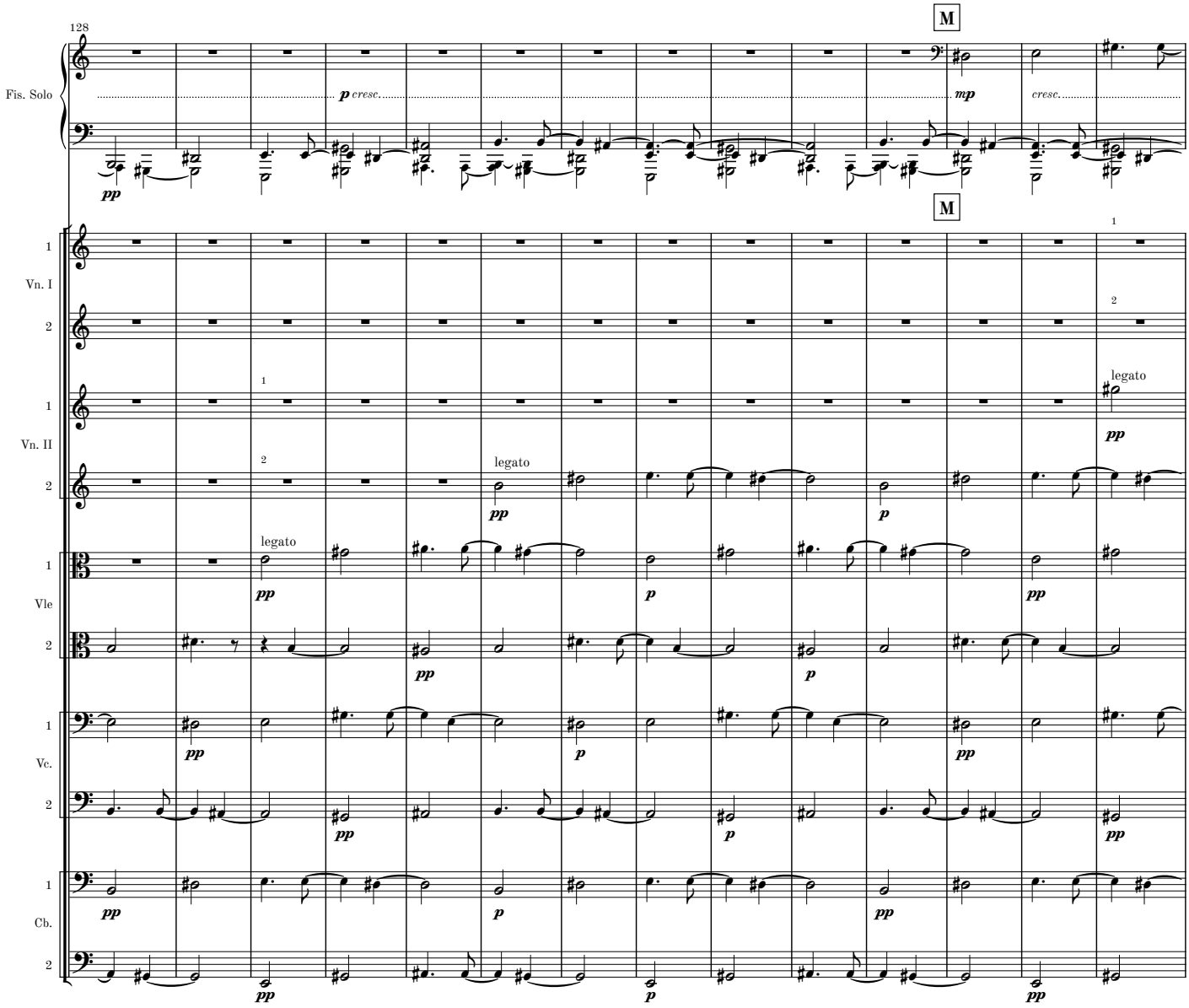

65
I
1
Fl.
2
p espress.
p espress.
Tr. 1
(Sib) 2
1. (con sord.)
p espress.
Timp.
Vibr.
pp
Arpa
p
Fis. Solo
I
(trem. sul pont.)
Vn. I
pp
(trem. sul pont.)
Vn. II
pp
(trem. sul pont.)
Vle
pp
(trem. sul pont.)
Vc.
pp
Cb.
(pizz.)
p

MM 1.2-13

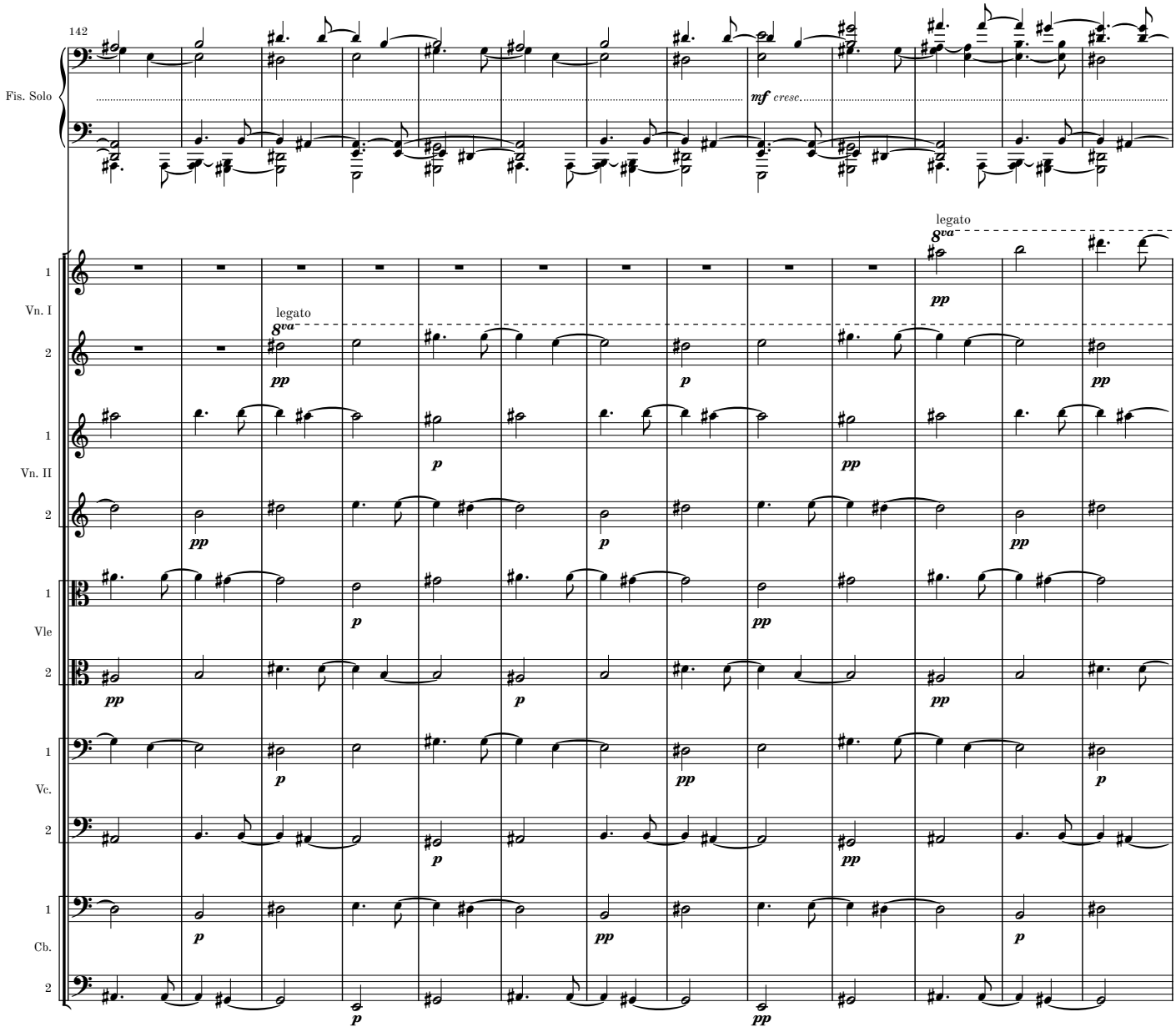

79
J
1
Fl.
2
muta in Ott.
Cl. 1
(Sib) 2
1.
pp
mp
Tr. 1
(Sib) 2
senza sord.
(con sord.)
Tbn.
senza sord.
Vibr.
Arpa
Fis. Solo
dim.
J
Vn. I
Vn. II
Vle
Vc.
Cb.

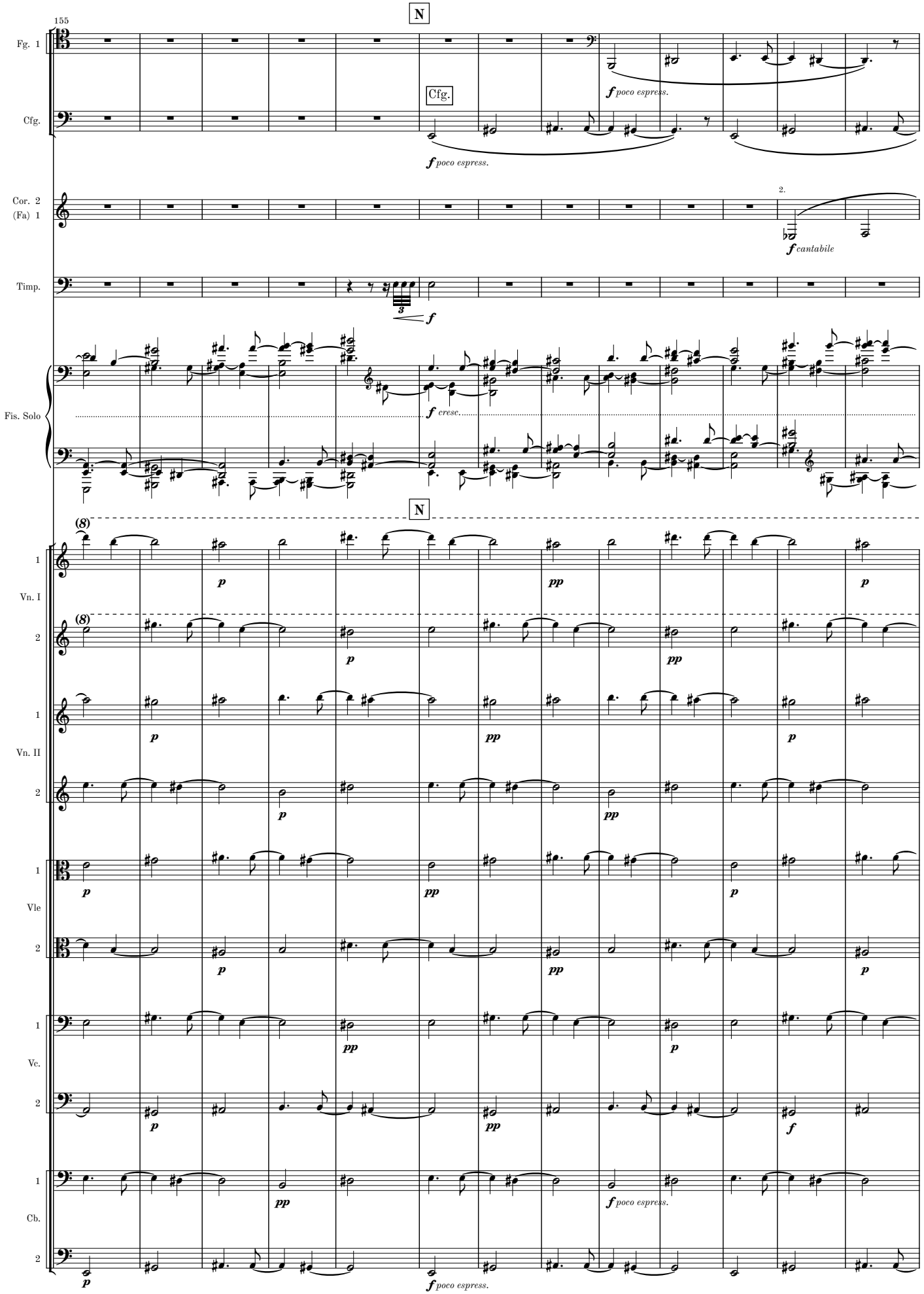

95
K
Andante cantabile e semplice ♪ = c. 80
Fis. Solo
p
K
Andante cantabile e semplice ♪ = c. 80
1
Vc.
2
legato
pp
1
Cb.
2
legato
arco
pp
p
pp
legato
arco
pp


L
113
Fis. Solo
ppp cresc.
legato
ppp
L
1
Vle
2
legato
pp
p
1
Vc.
2
legato
pp
p
pp
p
1
Cb.
2
p
pp
p
pp
p

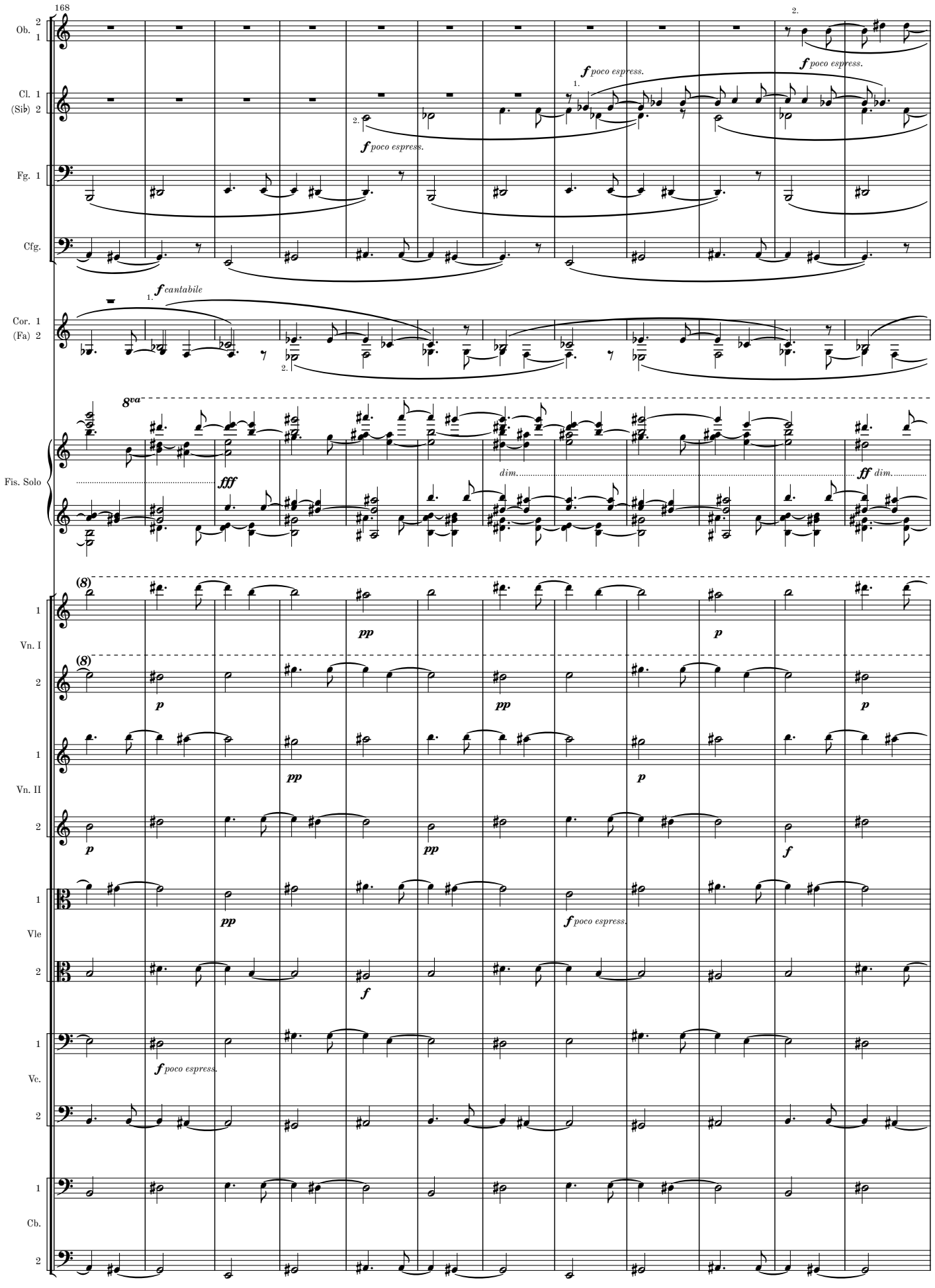

128
M
Fis. Solo
p cresc.
mp
cresc.
pp
M
1
Vn. I
2
1
Vn. II
2
legato
Vle
Vc.
Cb.

MM 1.2-13

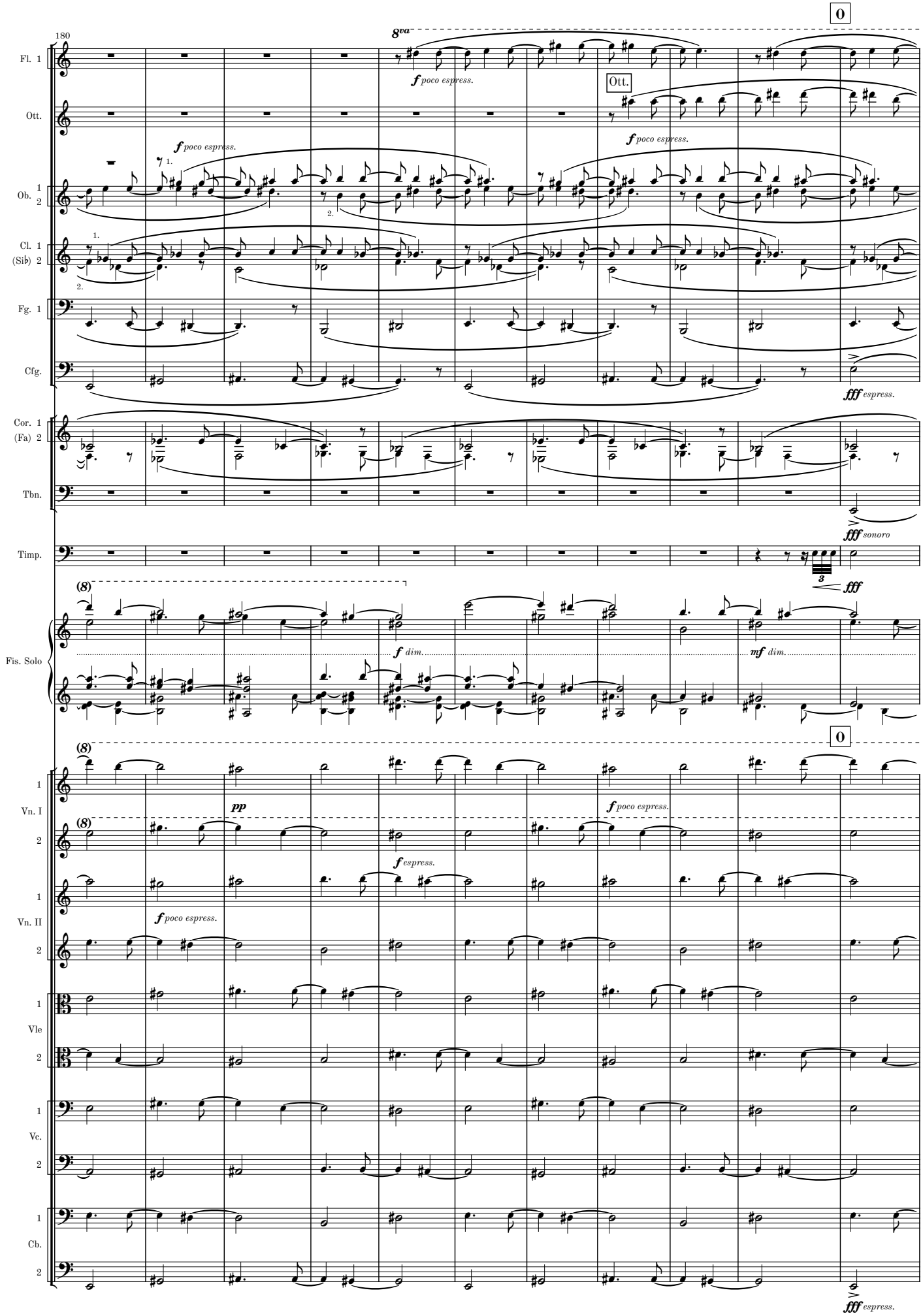

142
Fis. Solo
mf cresc.
Vn. I
1
2
Vn. II
Vle
Vc.
Cb.
legato
8va
pp
p


N
155
Fg. 1
Cfg.
Cfg.
f poco espress.
f poco espress.
Cor. 2
(Fa) 1
2.
f cantabile
Timp.
3
f
Fis. Solo
f cresc.
N
(8)
1
Vn. I
2
(8)
1
Vn. II
2
1
Vle
2
1
Vc.
2
1
Cb.
2
p
pp
f
f poco espress.
f poco espress.

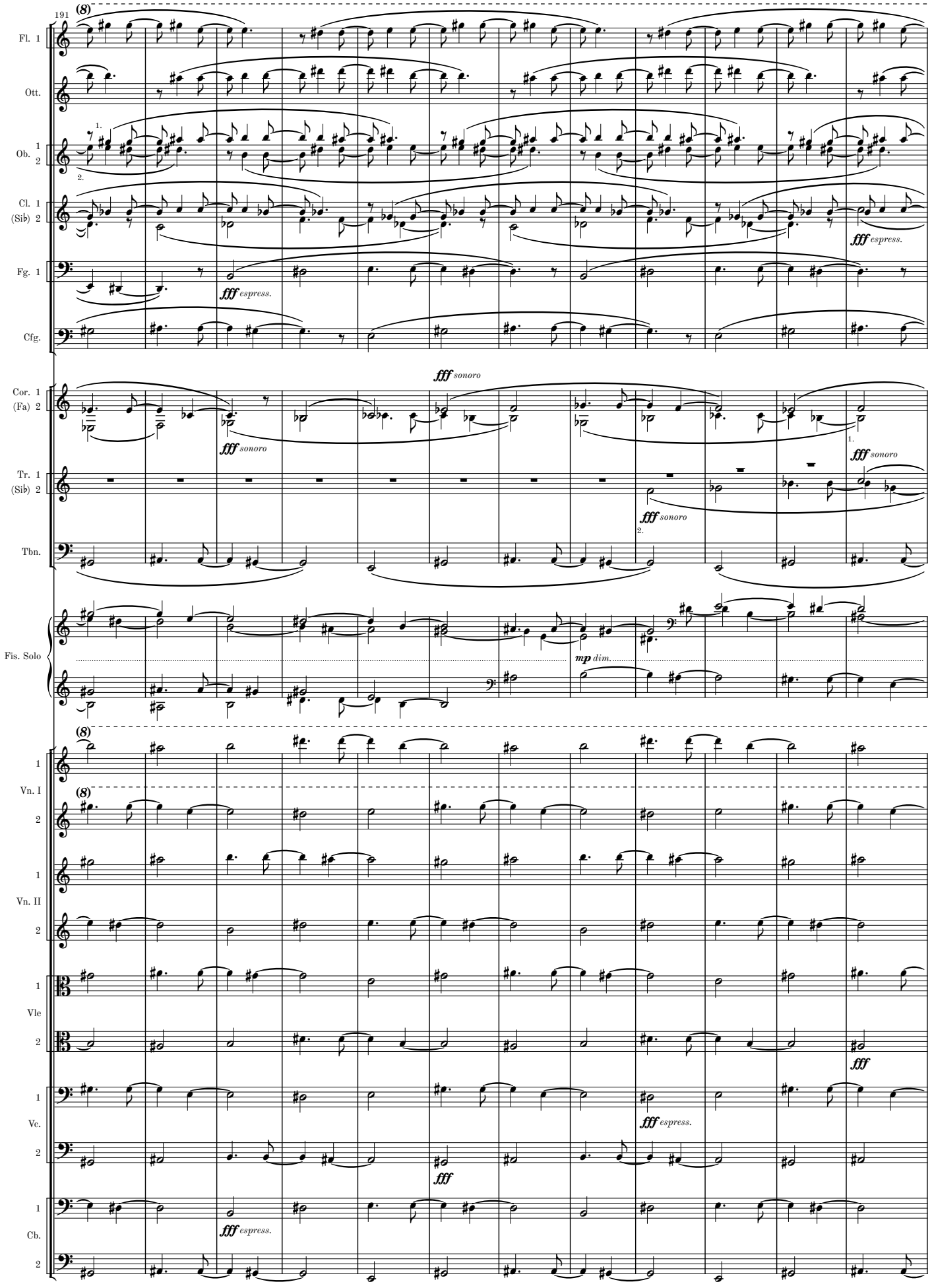
MM 1.2-13


168
Ob. 2 1
Cl. 1 (Sib) 2
Fg. 1
Cfg.
Cor. 1 (Fa) 2
Fis. Solo
Vn. I 1 2
Vn. II 1 2
Vle 1 2
Vc. 1 2
Cb. 1 2
f poco espress.
f cantabile
8va
fff
dim.
ff dim.
(8)
pp
p
f

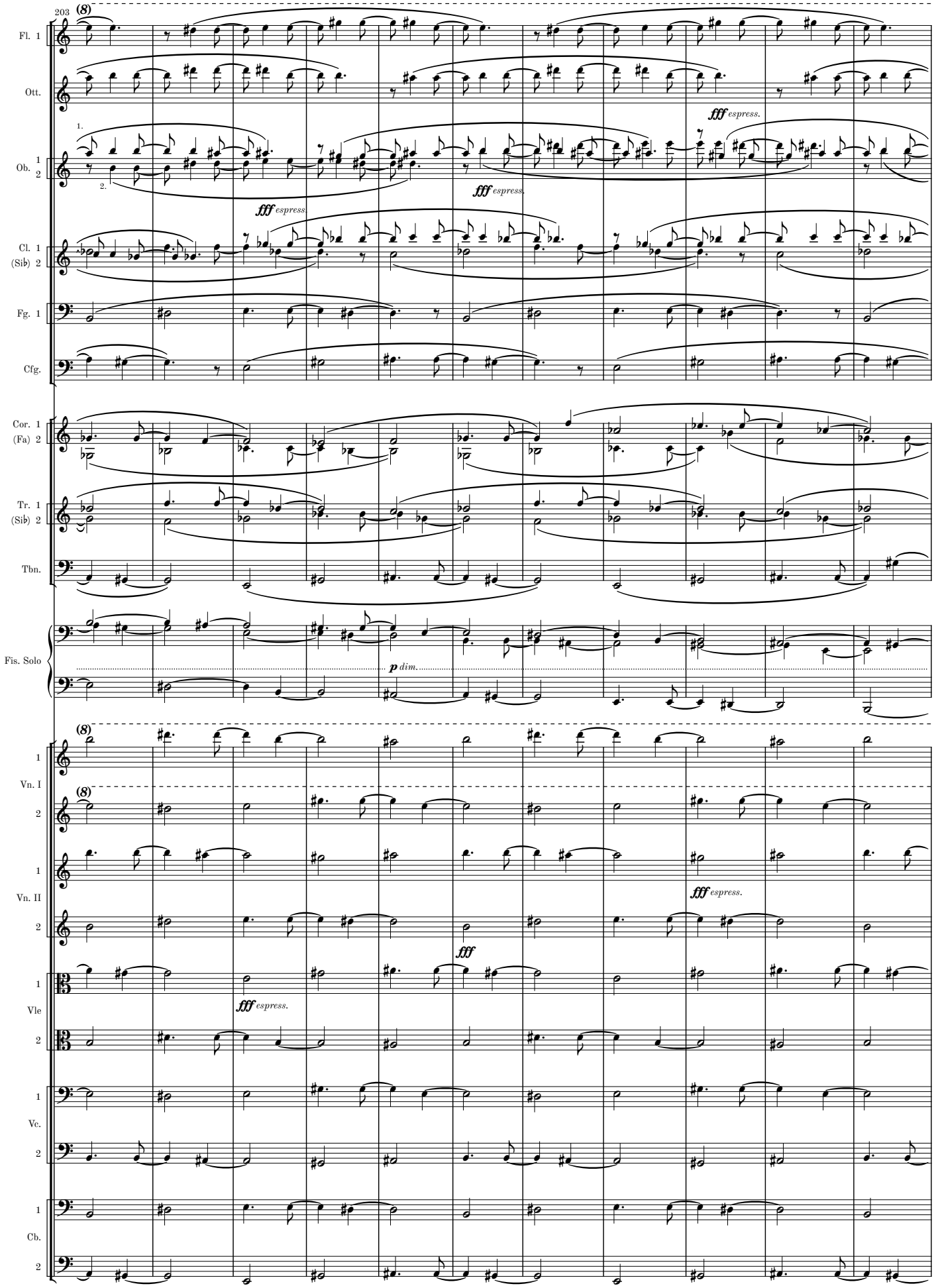
MM 1.2-13

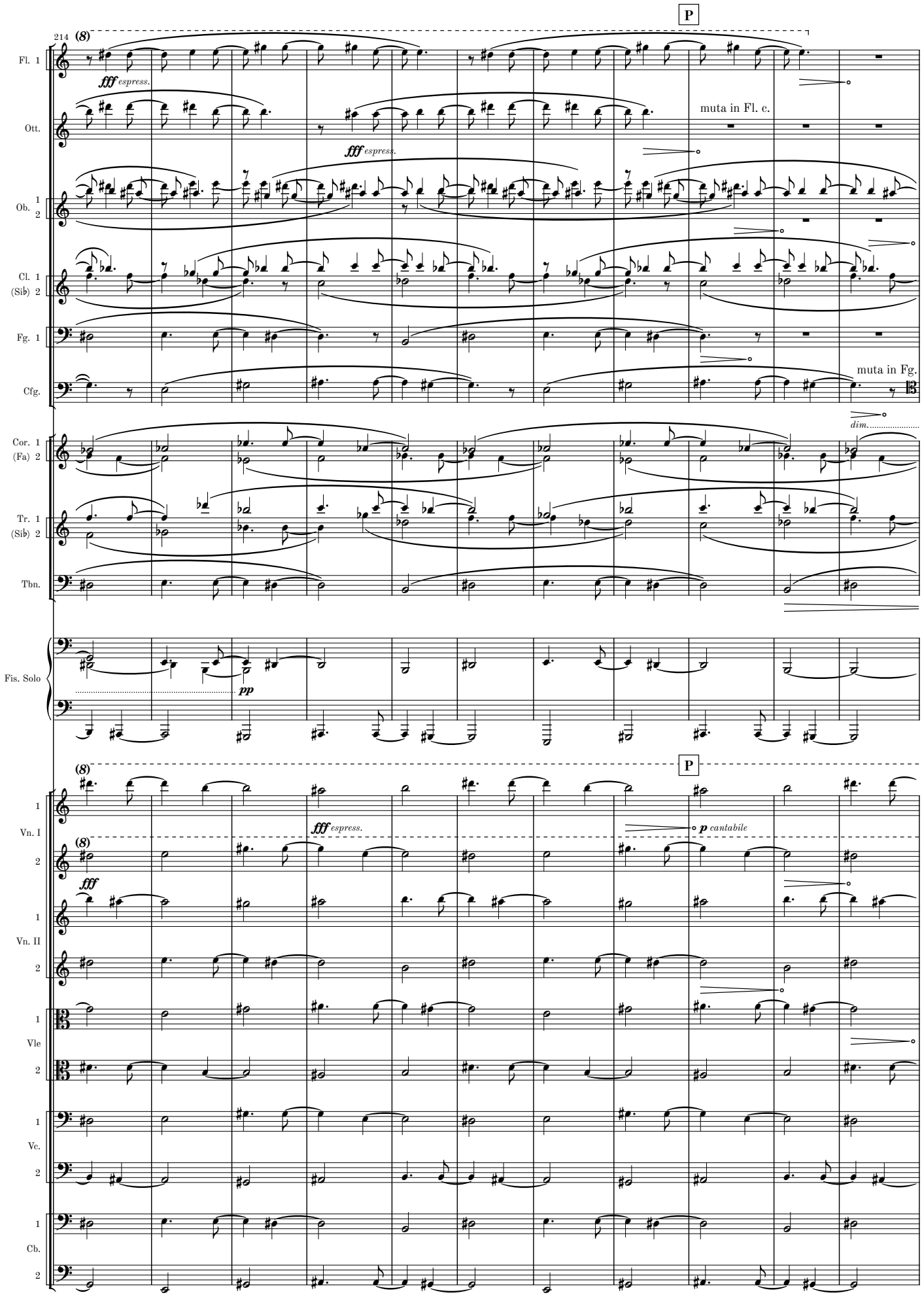

180
0
8va
Fl. 1
Ott.
Ob. 1 2
Cl. 1 (Sib) 2
Fg. 1
Cfg.
Cor. 1 (Fa) 2
Tbn.
Timp.
Fis. Solo
Vn. I 1 2
Vn. II 1 2
Vle 1 2
Vc. 1 2
Cb. 1 2
f poco espress.
Ott.
fff espress.
fff sonoro
f dim.
mf dim.
fff
pp
f espress.

MM 1.2-13

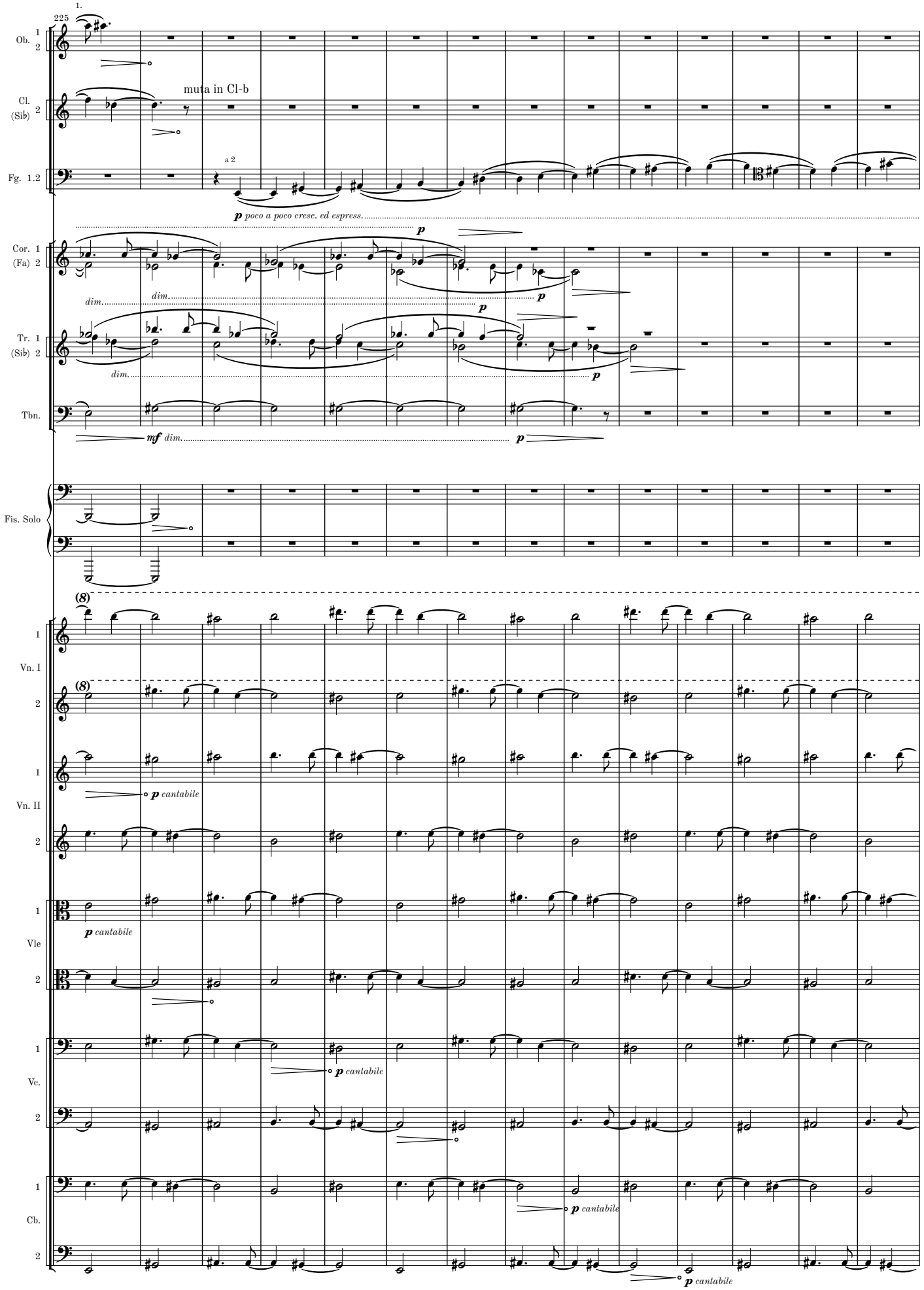

191
(8)
Fl. 1
Ott.
Ob. 1 2
Cl. 1 (Sib) 2
Fg. 1
Cfg.
Cor. 1 (Fa) 2
Tr. 1 (Sib) 2
Tbn.
Fis. Solo
Vn. I 1 2
Vn. II 1 2
Vle 1 2
Vc. 1 2
Cb. 1 2
fff espress.
fff sonoro
mp dim.

MM 1.2-13

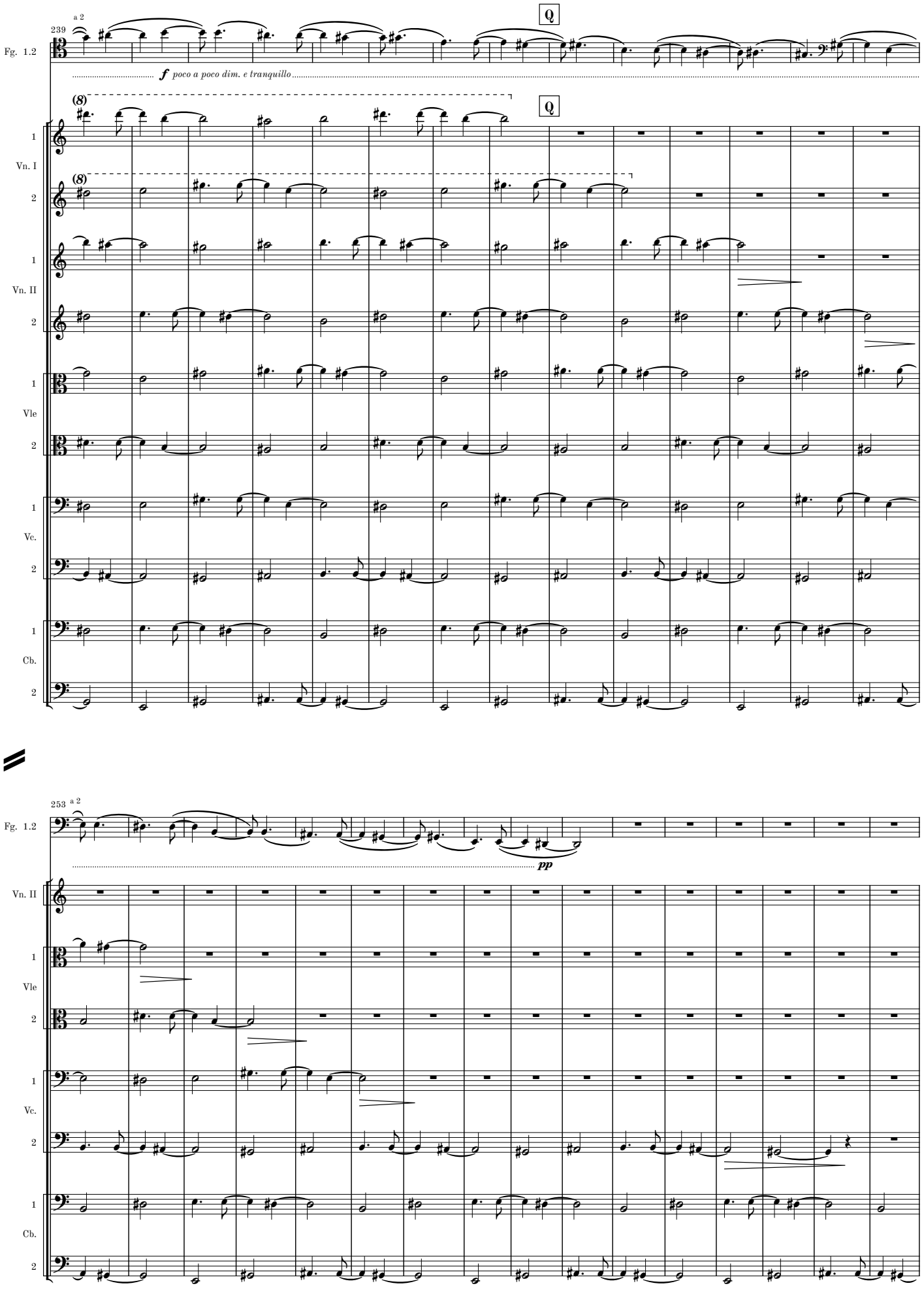

203
(8)
Fl. 1
Ott.
1.
Ob. 1
2
2.
fff espress.
Cl. 1
(Sib) 2
Fg. 1
Cfg.
Cor. 1
(Fa) 2
Tr. 1
(Sib) 2
Tbn.
Fis. Solo
p dim.
(8)
1
Vn. I
2
Vn. II
Vle
Vc.
Cb.


214
P
(8)
Fl. 1
fff espress.
Ott.
fff espress.
muta in Fl. c.
Ob. 1 2
Cl. 1 (Sib) 2
Fg. 1
Cfg.
muta in Fg.
dim.
Cor. 1 (Fa) 2
Tr. 1 (Sib) 2
Tbn.
Fis. Solo
pp
P
(8)
Vn. I 1 2
fff espress.
p cantabile
(8)
fff
Vn. II 1 2
Vle 1 2
Vc. 1 2
Cb. 1 2

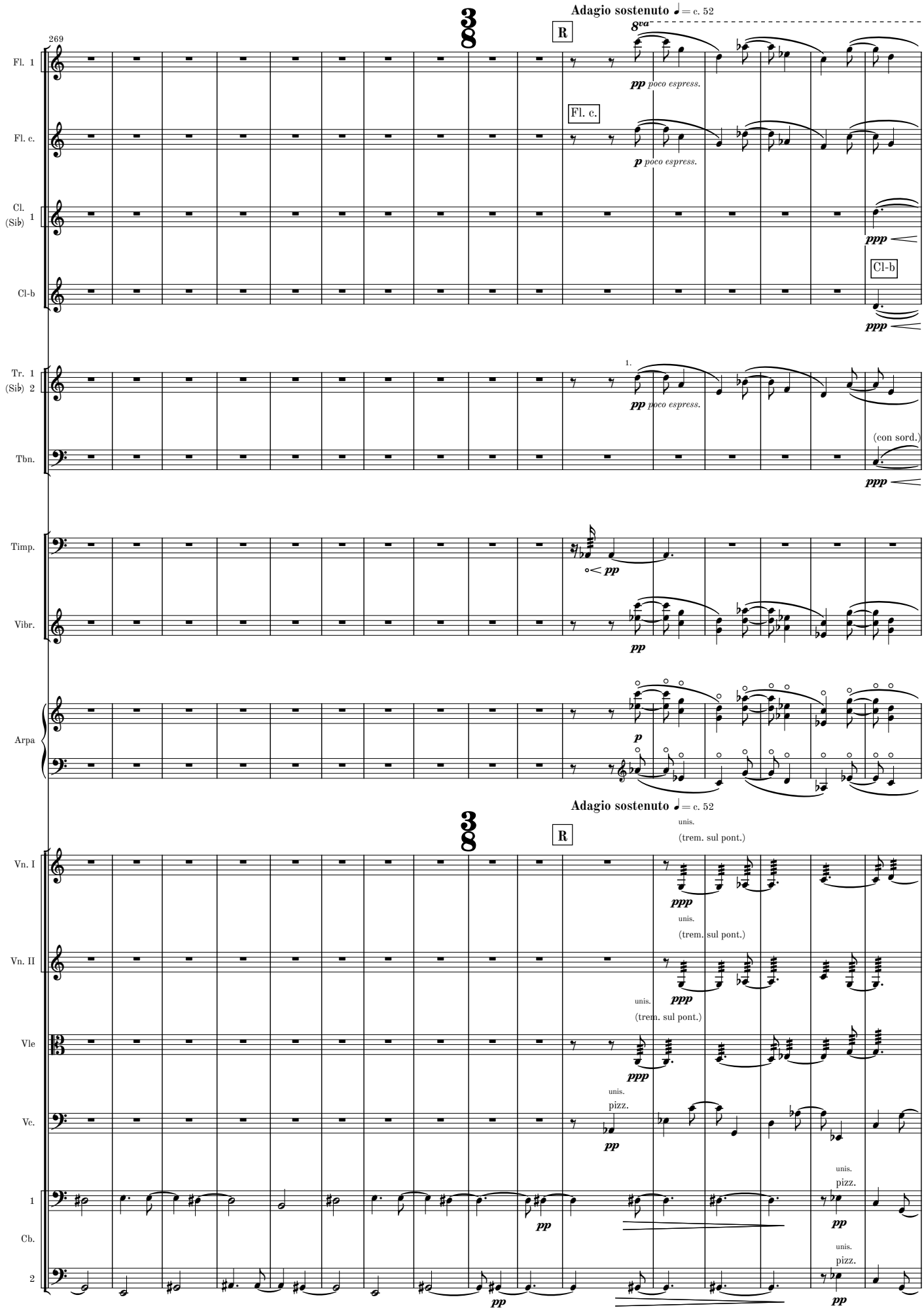
MM 1.2-13


225
1.
Ob. 1 2
Cl. (Sib) 2
muta in Cl-b
Fg. 1.2
a 2
p poco a poco cresc. ed espress.
Cor. 1 (Fa) 2
dim.
Tr. 1 (Sib) 2
Tbn.
mf dim.
Fis. Solo
(8)
Vn. I 1 2
Vn. II 1 2
p cantabile
Vle 1 2
Vc. 1 2
Cb. 1 2

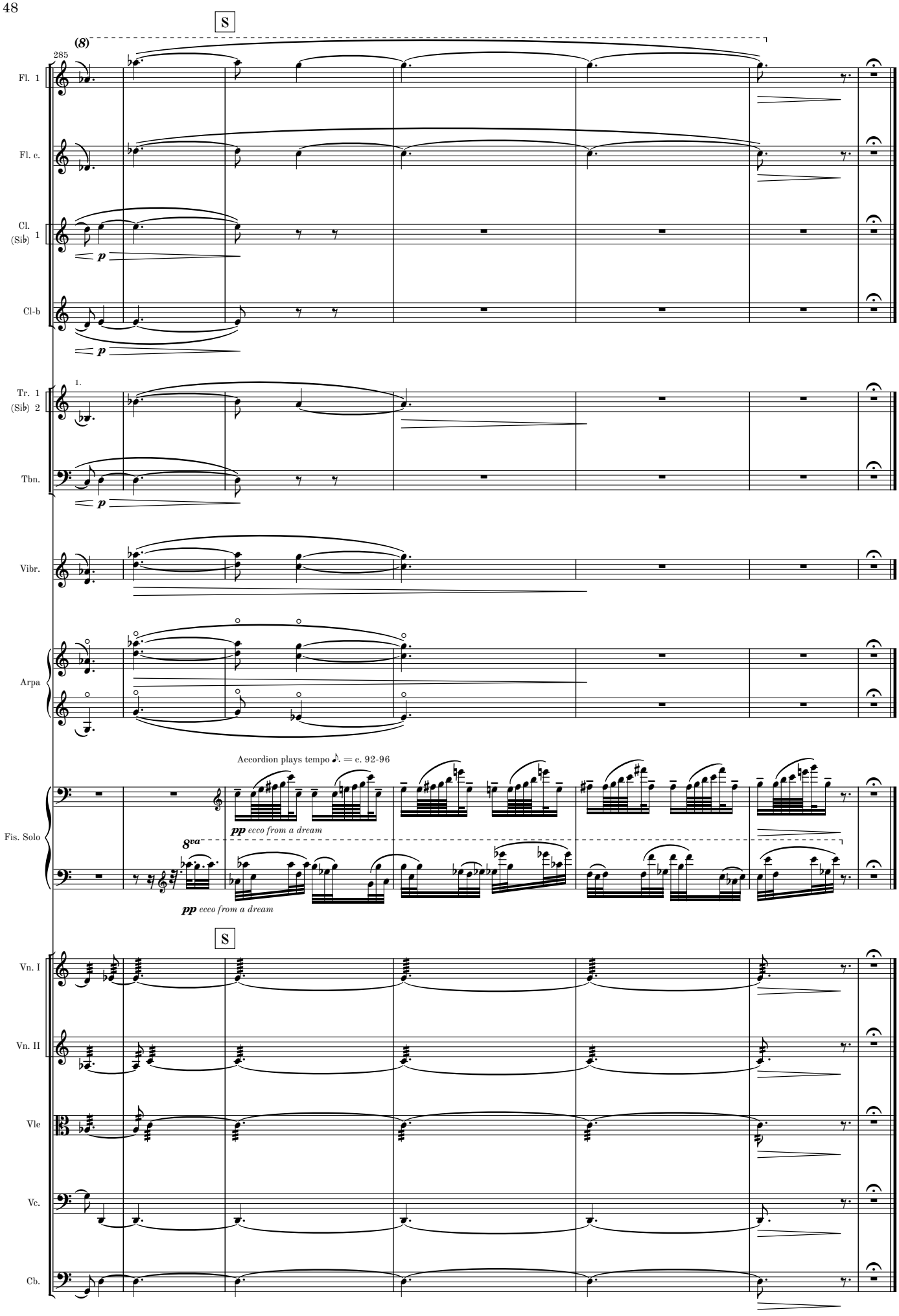
MM 1.2-13


239
a 2
Fg. 1.2
f poco a poco dim. e tranquillo
Q
(8)
Vn. I
Vn. II
Vle
Vc.
Cb.
253
a 2
pp

MM 1.2-13


Adagio sostenuto ♩= c. 52
269
R
8va
Fl. 1
pp poco espress.
Fl. c.
Fl. c.
p poco espress.
Cl. (Sib) 1
ppp
Cl-b
Cl-b
ppp
Tr. 1 (Sib) 2
1.
pp poco espress.
Tbn.
(con sord.)
ppp
Timp.
pp
Vibr.
pp
Arpa
p
Adagio sostenuto ♩= c. 52
R
unis.
(trem. sul pont.)
Vn. I
ppp
unis.
(trem. sul pont.)
Vn. II
ppp
unis.
(trem. sul pont.)
Vle
ppp
unis.
pizz.
Vc.
pp
unis.
pizz.
1
Cb.
pp
unis.
pizz.
2
pp

MM 1.2-13


S
(8)
285
Fl. 1
Fl. c.
Cl. (Sib) 1
Cl-b
p
p
1.
Tr. 1 (Sib) 2
Tbn.
p
Vibr.
Arpa
Accordion plays tempo ♪. = c. 92-96
Fis. Solo
pp ecco from a dream
8va
pp ecco from a dream
S
Vn. I
Vn. II
Vle
Vc.
Cb.

MM 1.2-13

Complete Orchestral Works by Martin Lohse

CATALOGUE EXTRACT – OCTOBER 2026 | 27 WORKS

Orchestra (Cat. No. 1.1)

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

Transition W. 62 (2022) – 13.5' – orch.

Symphony in One Movement W. 58 (2020) – 25' – orch.

Moto Immoto W. 35 (2009/2018) – 11' – orch.

Magma W. 11 (2001) – 15' – youth orch.

Lurid Light W. 5 (1998) – 19' – orch.

One Minute for a C-Major prep. (1995) – 1.5' – 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.

Double Concerto in G W. 51c (2018/2025) – 27' – rec, cemb & str. 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.

Double Concerto in G W. 51 (2018/2025) – 27' – rec, cemb & str. orch.

Collage de temps W. 41 (2013) – 24' – pno & sinf.

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.

Serenade W. 18b (2008) – 10' – vn & orch.

Large Ensemble (Cat. No. 1.3)

Moto Immoto W. 35g (2009/2016) – 11' – sinf.

Ember W. 28 (2008) – 5.5' – sinf.

Forandring W. 12 (2002) – 7' – youth orch.

Værk for Storstrøms Kammerensemble W. 3 (1998) – 9' – ens.

Melodrama (Cat. No. 5.4)

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