Martin Lohse

In Liquid... (2010)

Concerto for accordion and orchestra

Martin Lohse
In Liquid... (2010) W. 29b

Concerto for accordion and orchestra

duration: c. 17'

(2010)

dedicated to
Bjarke Mogensen

full score
3rd edition, 1st print

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In Liquid... (2010)

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. 17min. (approx. 15–16 min. without the third movement, or 14-15 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. 17 min. (approx. 15–16 min. without the third movement, or 14–15 min. without the fourth)

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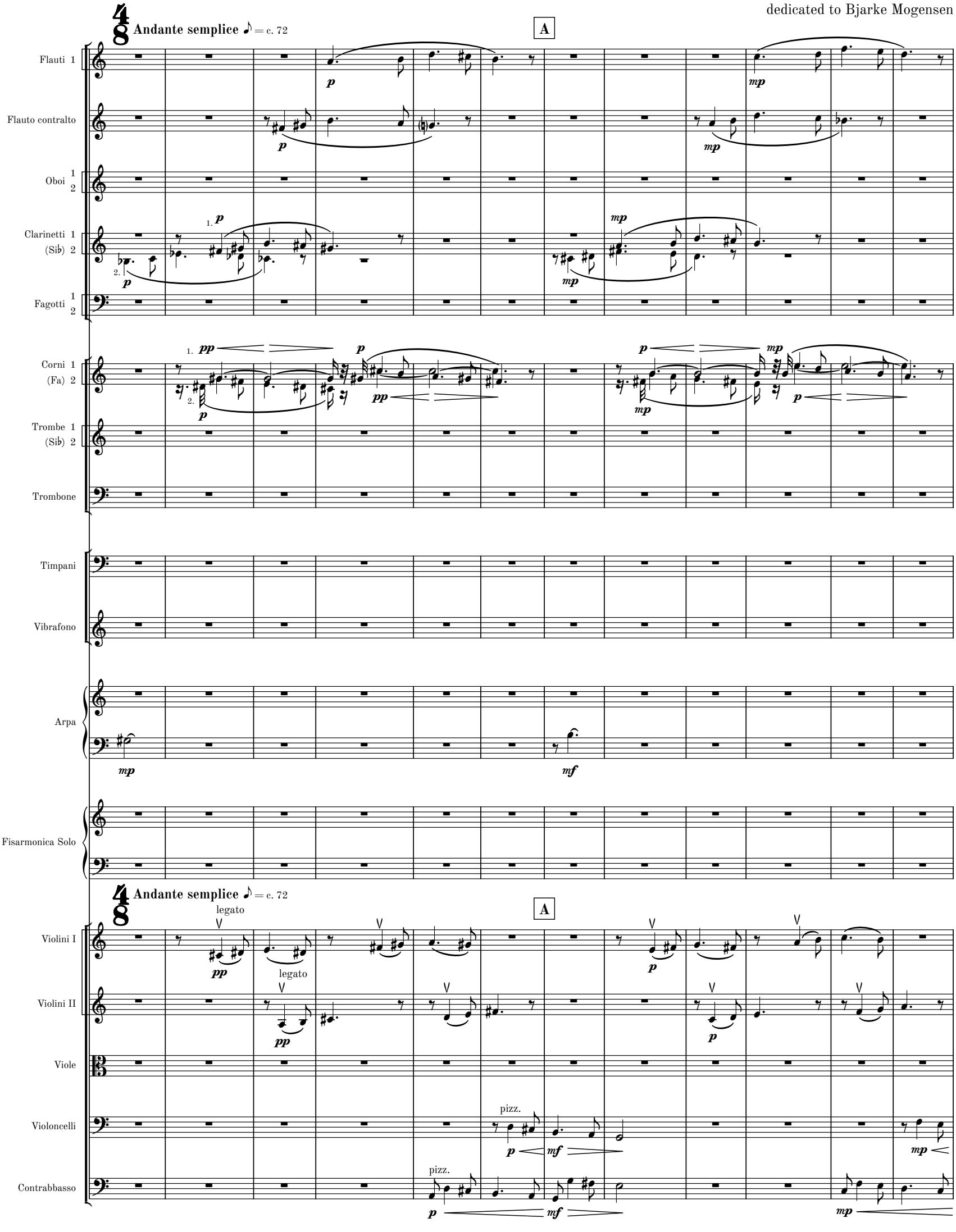

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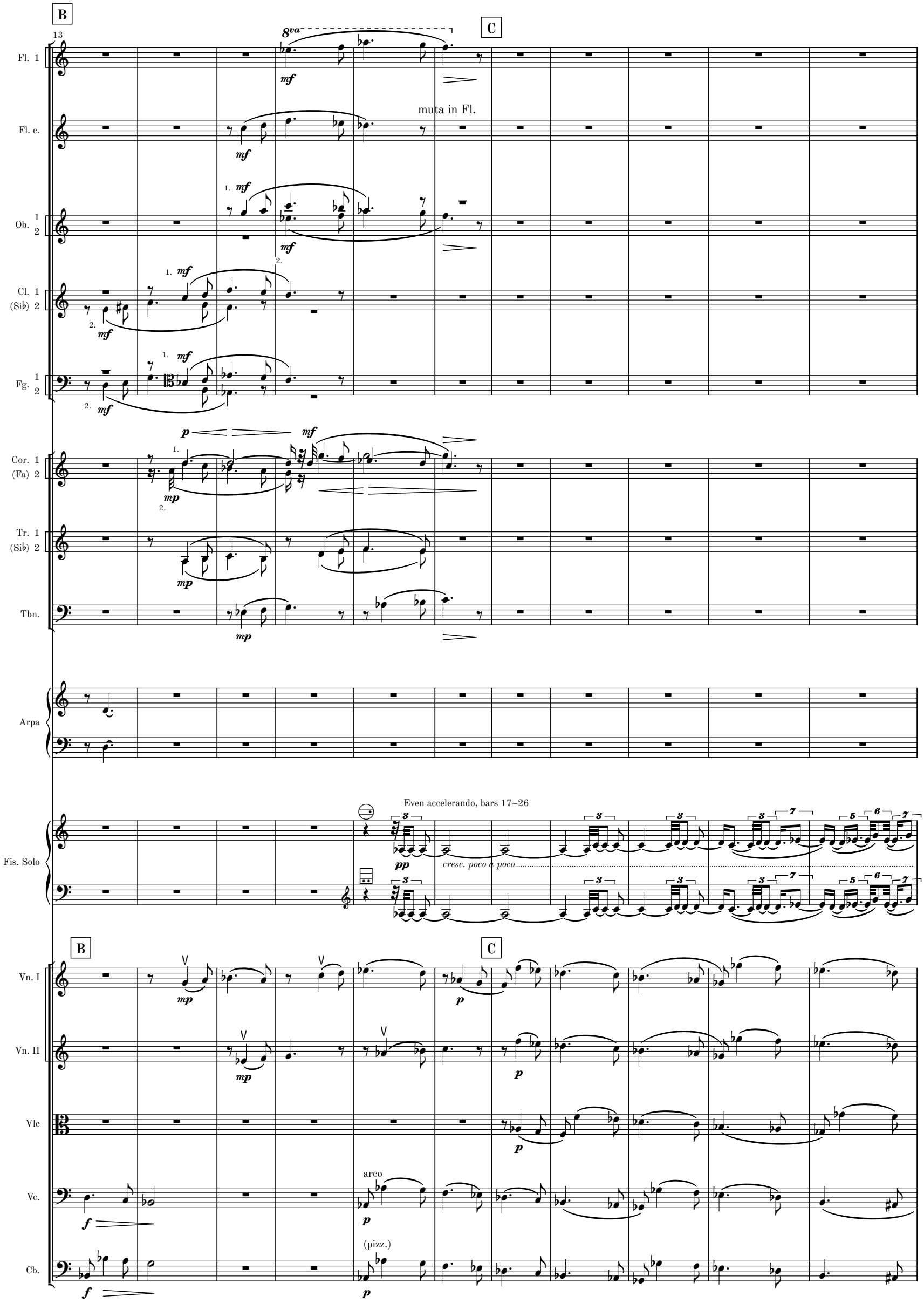

B
13
C
8va
Fl. 1
Fl. c.
muta in Fl.
Ob. 1 2
Cl. 1 (Sib) 2
Fg. 1 2
Cor. 1 (Fa) 2
Tr. 1 (Sib) 2
Tbn.
Arpa
Even accelerando, bars 17–26
Fis. Solo
cresc. poco a poco
Vn. I
Vn. II
Vle
arco
(pizz.)
Vc.
Cb.

MM 1.2-8

24

Fis. Solo

Ossia in part

Vn. I

Vn. II

Vle

Vc.

Cb.

27

8va

Fis. Solo

Vn. I

Vn. II

Vle

Vc.

Cb.

MM 1.2-8

D

29

accel.

E Allegretto ♪ = c. 108

8va

1 Fl. 2

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.

MM 1.2-8

38

F

G

Fl. 1

Ott.

Ob. 1 2

Cl. (Sib) 1

Cl-b

Fg. 1

Cfg.

Cfg.

legato

p

legato

p

Cl-b

legato

p

Cor. 1 (Fa) 2

Tr. 1 (Sib) 2

Tbn.

Timp.

Vibr.

Arpa

cresc.

Accordion: accelerando to double tempo, bars 40–48 (orchestra steady)

Relatively precise graphic notation, bars 40–57

Bellowshake on ♪

Fis. Solo

p

cresc.

mp cresc.

F

G

Vn. I

Vn. II

Vle

Vc.

Cb.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

46

H **accel.**

Fl. 1

Ott.

Ob. 1 2

2. legato *mp cresc...*

Cl. (Si♭) 1

legato

p

Cl-b

Fg. 1

Cfg.

1. *p*

Cor. 1 (Fa) 2

2. legato *mp*

Tr. 1 (Si♭) 2

Tbn.

Timp.

Vibr.

Arpa

mp cresc.

Accordion: steady tempo, bars 48–57
(orchestra accelerates to double tempo)

Fis. Solo

mf cresc.

f cresc.

H **accel.**

Vn. I

Vn. II

mp cresc.

Vle

mp cresc.

Vc.

mp cresc.

Cb.

mp cresc.

MM 1.2-8

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

Vibr.

Arpa

Fis. Solo

I

Vn. I

Vn. II

Vle

Vc.

Cb.

MM 1.2-8

poco accel.

J Allegro ♩ = c. 112

57

Fl. 1

Ott.

Ob. 1 2

Cl. (Sib) 1

Cl-b

muta in Cl. (Sib)

Fg. 1

Cfg.

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.

MM 1.2-8

61

Timp.

Gc

Arpa

Fis. Solo

Vn. I

Vn. II

Vle

mp

muta in Vibr.

mp

f

mf

65

K

Vibr.

mp

f

p sub.

mf

p sub.

pp

K

trem.

mf

pp

trem.

pp

trem.

pp

mf

pp

MM 1.2-8

69

Vibr.

Arpa

Fis. Solo

Vn. I

Vn. II

Vle

mf

mp

mf

p

p

p

73

Vibr.

Arpa

Fis. Solo

Vn. I

Vn. II

Vle

L

8va

p sub.

pp sub.

L

tr

fingered tremolo

sim.

pp sub.

fingered tremolo

sim.

pp sub.

fingered tremolo

sim.

pp sub.

MM 1.2-8

78

Vibr.

Arpa

Fis. Solo

Vn. I

Vn. II

Vle

l.v.

M

Xil.

mp

p sub.

pp sub.

82

Tr. 1
(Sib) 2

Timp.

Xil.

Arpa

Fis. Solo

Vn. I

Vn. II

N

ff

f

sim.

MM 1.2-8

87

5/8+3/8 poco rit.

0

Fl. 1

Ott.

Ob. 1 2

Cl. 1 (Sib) 2

Fg. 1

Cfg.

Cor. 1 (Fa) 2

Tr. 1 (Sib) 2

Tbn.

Timp.

Xil.

Arpa

Fis. Solo

Vn. I

Vn. II

Vle

Vc.

Cb.

cantabile

mp

p

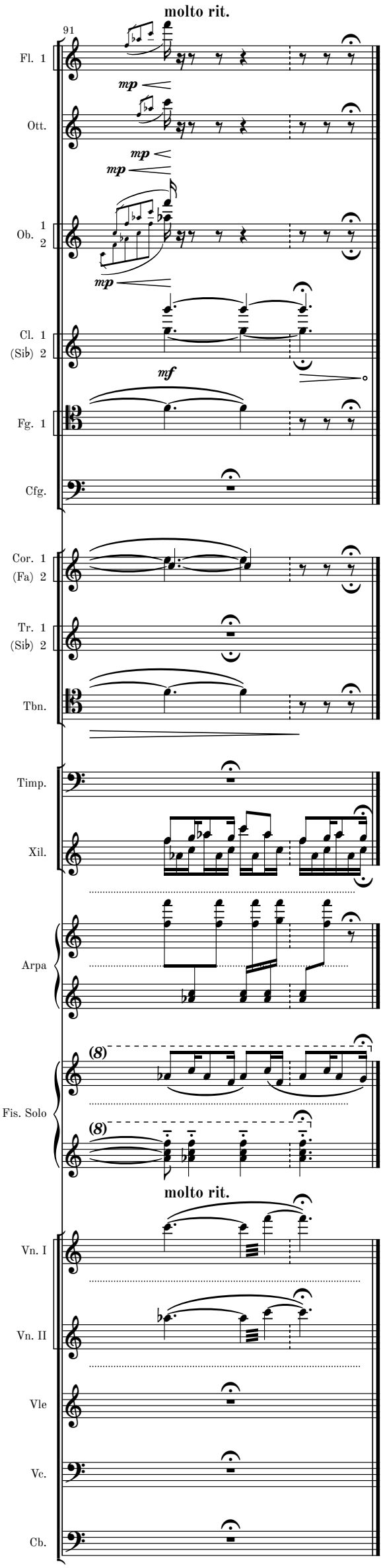
1. cantabile

2.

pp

dim.

(8)


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)
(8)
Fis. Solo
molto rit.
Vn. I
Vn. II
Vle
Vc.
Cb.

MM 1.2-8

II

1

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

MM 1.2-8

9

Con fuoco ♪ = c. 78

A

Fl. 1.2

a 2

mp

Tr. 1
(Sib) 2

1.

p

mp

2.

p

p

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."

Tom-t.

mp

mp

f

17:16

17:16

Ossia in part

sim.

Fis. Solo

f

Ossia in part

sim.

poco a poco et cresc. et intensivo

13

B

Fl. 1.2

a 2

Ob. 1.2

a 2

mp

Cl.
(Sib) 1.2

mp

Tr. 1
(Sib) 2

mf

p

mf

p

Hairpins apply to 8th notes only (b. 13–20)

Tom-t.

17:16

p

mf

Fis. Solo

MM 1.2-8

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 — a 2 — p — mf — p sub.

Ob. 1.2 — a 2 — p — mf — p

Cl. (Sib) 1.2 — a 2 — p — mf — p sub.

Fg. 1.2 — a 2 — p — mf — p sub.

Cor. (Fa) 1.2 — mf — p

Tr. (Sib) 1.2 — 1. 2. — mf — mf — p

Tbn. — p

Timp. — p — p — f — p sub.

Tom-t. — 17:16 — p — f — p sub.

Arpa

Fis. Solo — mf cresc.

D

Vn. I — mf

Vn. II — mp

Vle — mf — pp sub.

Vc. — mf — pp sub.

Cb. — mf — pp sub.

MM 1.2-8

22

E rit.

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.

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.

Vibr.

Hairpins apply to 8th notes only (b. 29–32)

Arpa

Hairpins apply to 8th notes only (b. 25–32)

Fis. Solo

gliss.

Vn. I

Vn. II

Vle

Vc.

Cb.

MM 1.2-8

31

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.

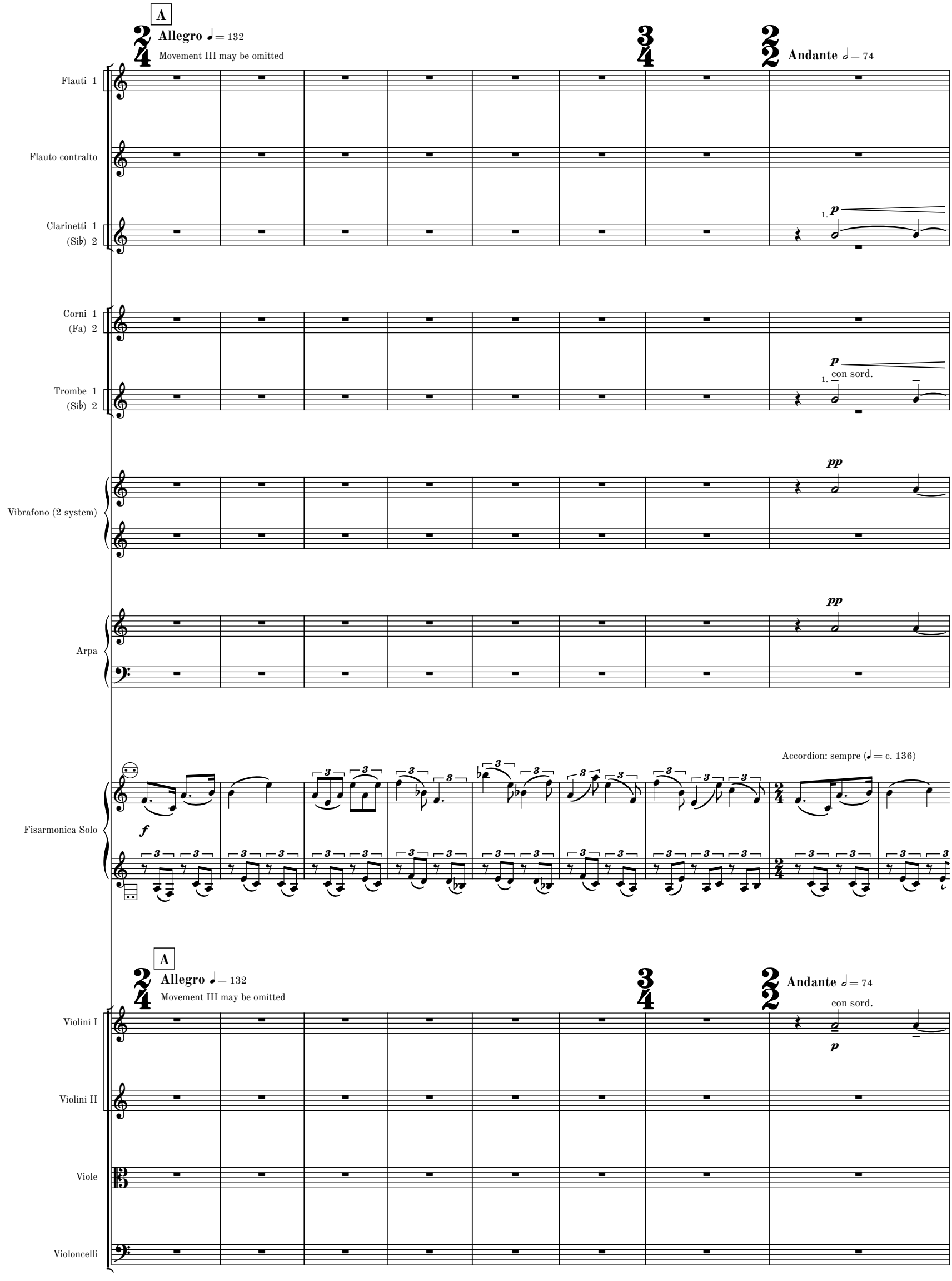
H

I

rit.

MM 1.2-8

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
Vibrafono (2 system)
Arpa
Fisarmonica Solo
Accordion: sempre (♩= c. 136)
Violini I
Violini II
Viole
Violoncelli
p
con sord.
pp
f

MM 1.2-8

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.

1.
2.
con sord.
p
pp

MM 1.2-8

13

rall.

Fl. 1

Fl. c.

Cl. 1
(Sib) 2

Cor. 1
(Fa) 2

Tr. 1
(Sib) 2

Vibr.

Arpa

Fis. Solo

rall.

Vn. I

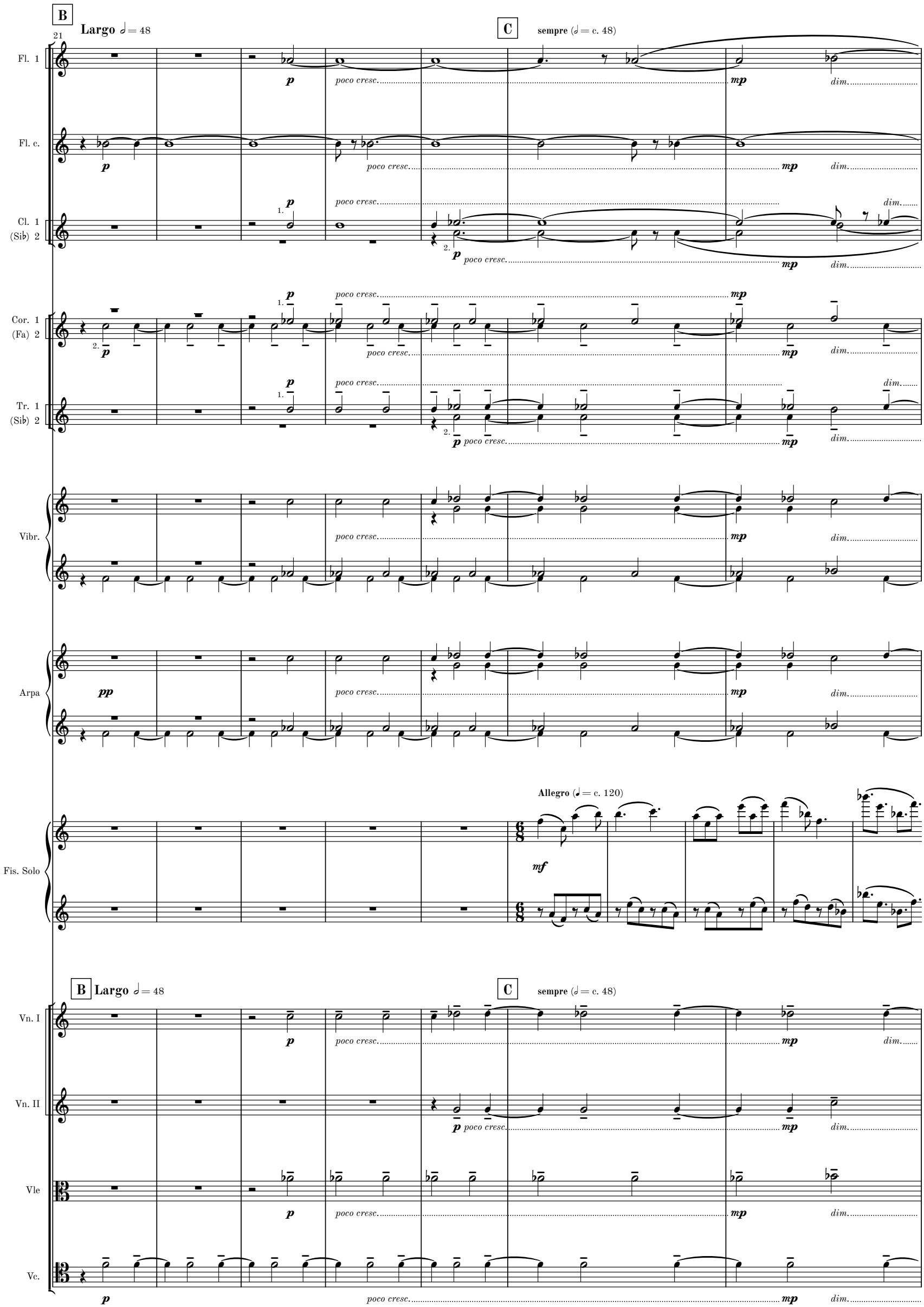
Vn. II

Vle

Vc.

dim. **pp**

MM 1.2-8


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
mf
mp
poco cresc.
dim.

MM 1.2-8

28

Fl. 1

Fl. c.

Cl. 1
(Sib) 2

Cor. 1
(Fa) 2

Tr. 1
(Sib) 2

Vibr.

Arpa

rall. (accordion only)

Fis. Solo

8va

mp

D **Moderato** ♩. = c. 104

Vn. I

Vn. II

Vle

Vc.

senza sord.

senza sord.

senza sord.

senza sord.

45

(8)

molto ritardando

Fis. Solo

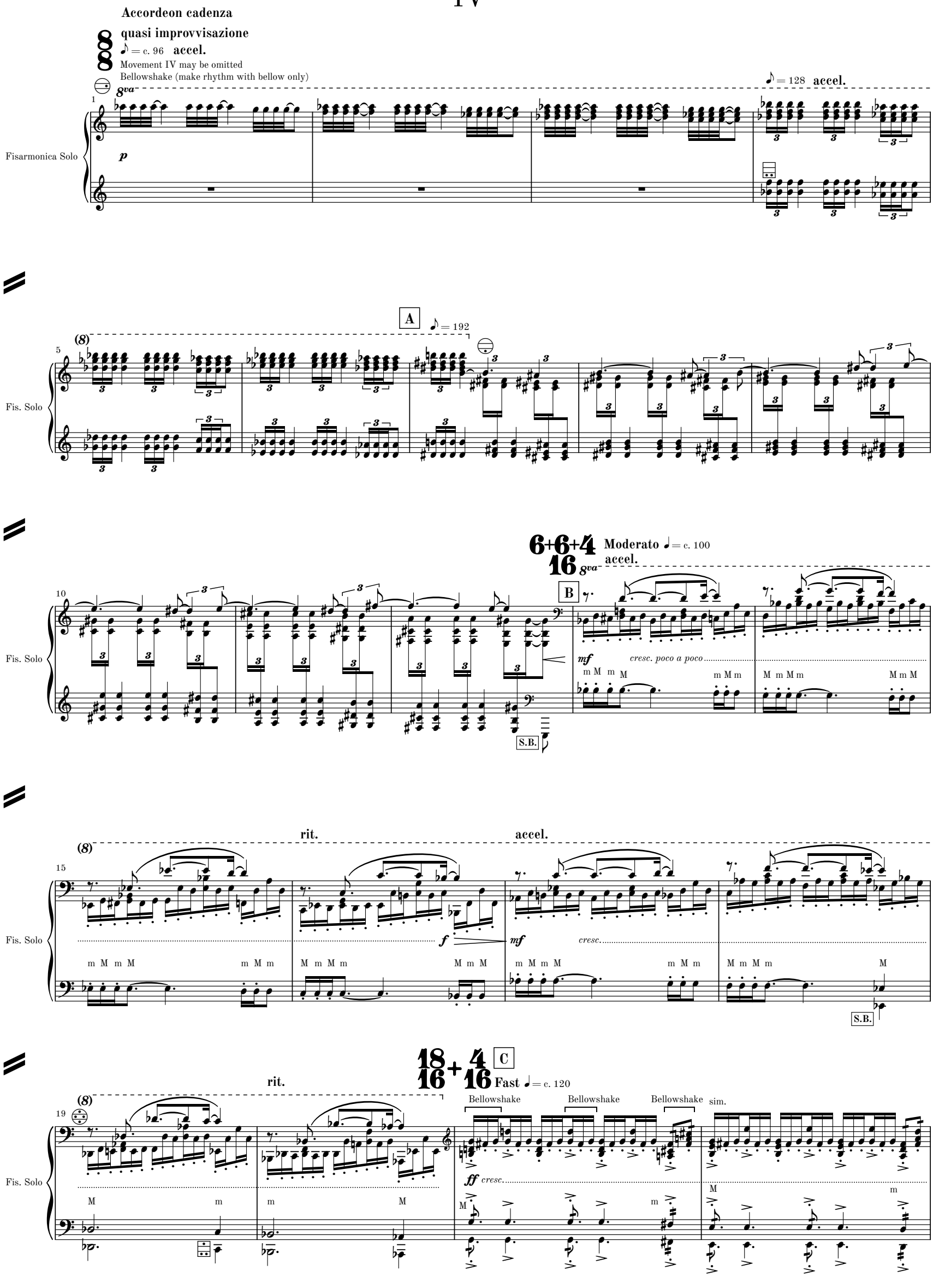
dim.

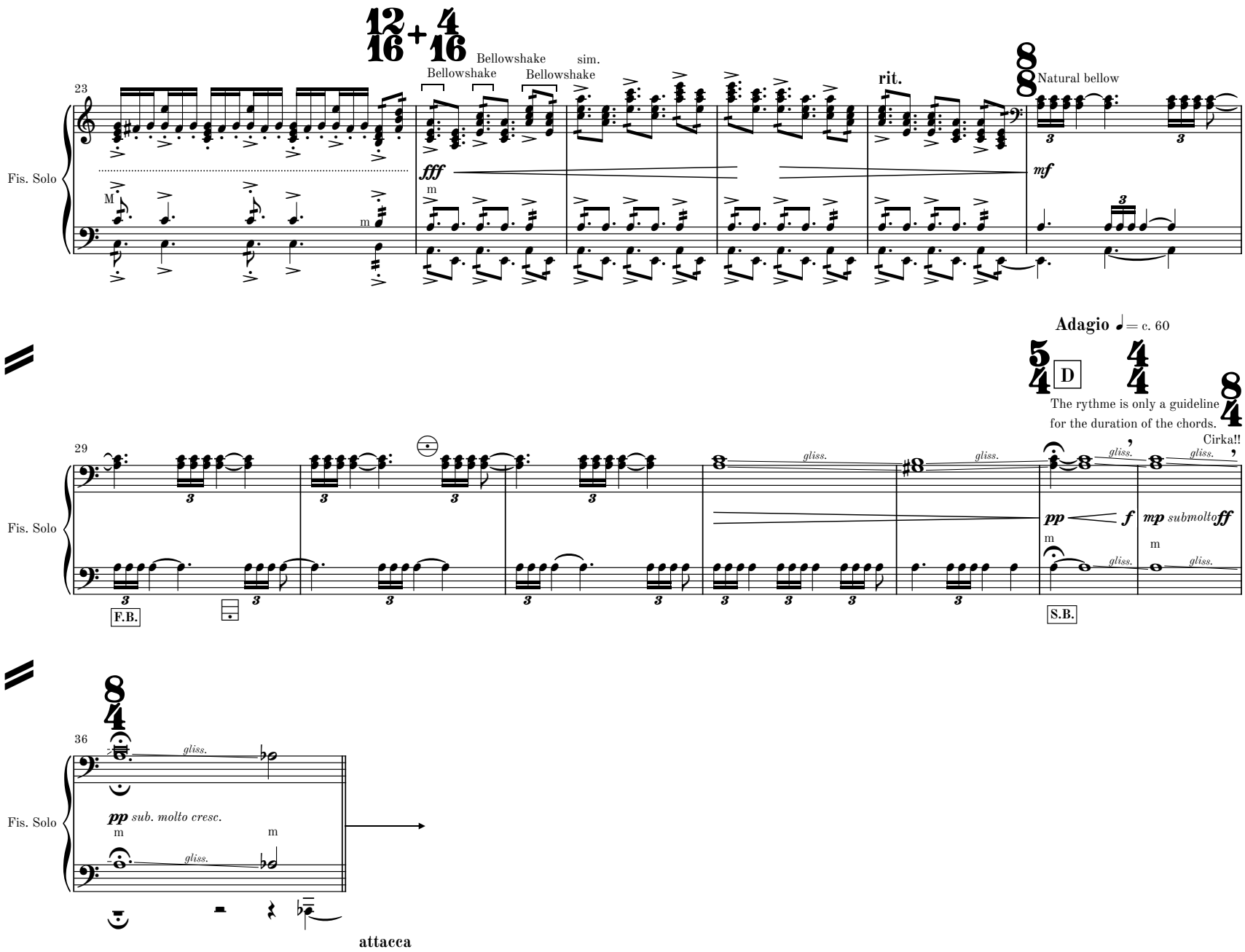
p

attacca

continue to movement V if omitting movement IV

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.
S.B.
18+4 16
C
Fast ♩ = c. 120
rit.
Bellowshake
Bellowshake
Bellowshake
sim.
ff cresc.


12/16 + 4/16
Bellowshake
Bellowshake
Bellowshake
sim.
rit.
Natural bellow
23
Fis. Solo
fff
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

Corni (Fa) 1.2

Fisarmonica Solo

ffff

The ab-minor chord disappear

A **Allegro moderato** ♩= c. 96

F.B.

Violini I

Violini II

Viole

Violoncelli

Contrabbasso

f espress.

legato

Cor. (Fa) 1.2

Vn. I

Vn. II

Vle

B **rit.**

C **A tempo** ♩= c. 96

a 2

pp

p

Fis. Solo

ff legato et espress.

D

Molto ritardando

only accordion

Vc.

Cb.

fff

ff

[14]

(a 𝅗𝅥 = app. 36-40)

Fis. Solo

p

Vn. I

pp *cresc.*

Vn. II

pp *cresc.*

Vle

pp *cresc.*

Vc.

Cb.

E

[16]

rit.

App. 5"

Fis. Solo

E

rit.

App. 5"

Vn. I

p *dim.*

Vn. II

p *dim.*

Vle

p *dim.*

Vc.

Cb.

attacca

MM 1.2-8

VI

Adagio cantabile
e molto semplice
♪ = c. 66

1

Flauti 1.2
Oboi 1.2
Clarinetti (Sib) 1.2
Fagotti 1.2
Trombe 1 (Sib)
Trombone
Timpani
Vibrafono
Arpa

p

Accordion plays tempo ♪. = c. 96

Fisarmonica Solo

p *ecco from a dream*

Adagio cantabile
e molto semplice
♪ = c. 66

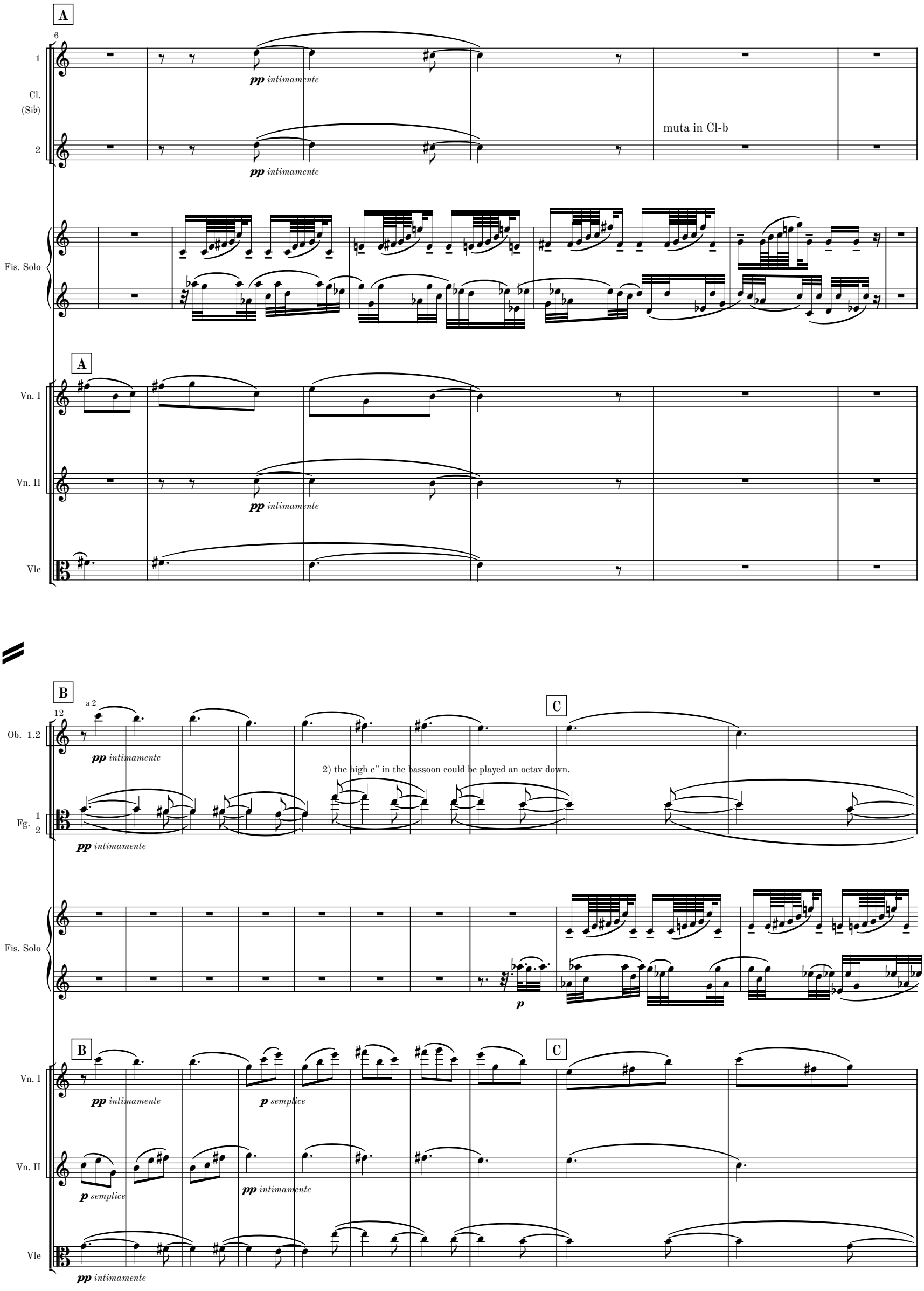
Violini I
Violini II
Viole
Violoncelli
Contrabbasso

pp *intimamente*

p *semplice*

p *semplice*

pp *intimamente*


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

MM 1.2-8

22

D

E

Fl. 1.2

mp *poco espress.*

Ob. 1.2

a 2

Time the F# to follow the accordion's phrase.

Time the F# to follow the accordion's phrase.

Fg. 1 2

con sord.

Tr. 1 (Sib)

p *poco espress.*

Timp.

p

Vibr.

pp

Arpa

p

Fis. Solo

D

E

trem. sul pont.

Vn. I

pp *intimamente*

pp

trem. sul pont.

Vn. II

p *semplice*

pp

trem. sul pont.

Vle

pp *intimamente*

pp

trem. sul pont.

Vc.

pp

pizz.

Cb.

p

MM 1.2-8

34

F

Fl. 1.2

Cl. (Sib) 1

pp mp

Tr. 1 (Sib)

con sord.

Tbn.

pp mp

Vibr.

Arpa

Fis. Solo

mp sinceramente

F

Vn. I

Vn. II

Vle

Vc.

Cb.

G

50

H

Fis. Solo

MM 1.2-8

65

I

1

Fl.

2

p espress.

p espress.

Tr. 1
(Sib)

(con sord.)

p espress.

Timp.

p

Vibr.

pp

Arpa

p

Fis. Solo

I

Vn. I

(trem. sul pont.)

pp

Vn. II

(trem. sul pont.)

pp

Vle

(trem. sul pont.)

pp

Vc.

(trem. sul pont.)

pp

Cb.

(pizz.)

p

MM 1.2-8

79

J

1
Fl.
2

muta in Fl. c.

Cl. (Sib) 1

pp *mp*

Tr. 1 (Sib)

(con sord.)

Tbn.

pp *mp*

Vibr.

Arpa

Fis. Solo

dim.

J

Vn. I

Vn. II

Vle

Vc.

Cb.

MM 1.2-8

95

Adagio sostenuto ♩ = c. 52

K

Fl. 1

8va

pp poco espress.

Fl. c.

Fl. c.

p poco espress.

Cl. (Sib) 1

ppp *p*

Cl-b

Cl-b

ppp *p*

Tr. 1 (Sib)

(con sord.)

pp poco espress.

Tbn.

(con sord.)

ppp *p*

Timp.

p

Vibr.

pp

Arpa

p

Fis. Solo

p

8va

pp ecco from a dream

K **Adagio sostenuto** ♩ = c. 52

Vn. I

(trem. sul pont.)

ppp

Vn. II

(trem. sul pont.)

ppp

Vle

(trem. sul pont.)

ppp

Vc.

pizz.

pp

Cb.

(pizz.)

pp

MM 1.2-8

L

(8)

107

Fl. 1

Fl. c.

Cl. (Sib) 1

Cl-b

Tr. 1 (Sib)

Tbn.

Vibr.

Arpa

Accordion plays tempo ♪. = c. 92-96

Fis. Solo

pp ecco from a dream

(8)

L

Vn. I

Vn. II

Vle

Vc.

Cb.

MM 1.2-8

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.