

Martin Lohse

# In liquid...

for accordion and orchestra  
second version

## Orchestra

2 Flauti (1. flauto piccolo 2. flauto alto)  
2 Oboi  
2 Clarenetti in Bb (2. clarinetto basso)  
2 Fagotti (2. contrafagotto)

2 Corni in F  
2 Trombi in Bb  
1 Trombone

2 Percussione  
1. Timpani  
2. Vibrafone, gran cassa, xilofono, tom-tom

Arpa

Accordion

Violini I  
Violini II  
Viola  
Violoncelli  
Contrabassi

If possible, the xylophone is replaced by a celeste.

The score is transposing.

Flauto piccolo & xylophone sounds an octave higher than notated.

The horns sounds a fifth below in both g- and f-clef.

Contrabassoon and double bass sounds an octave lower than written.

## Program note

*In Liquid...* is in four movements and is dedicated to Bjarke Mogensen.

It is a recomposition of the chamberwork *In liquid...* and is reversed in 2010 for chamber orchestra. The title especially relate to the liquid feeling of time: Repetitions, sequences and patterns slowly change or wind between each other; displacement of the tempo by accelerating step by step, or freezing the tempo in a nearly statical felling of time – maybe a feeling of long lost times, which lives on in our remembrance and is blending with our presence right now.

Martin Lohse 2010

# In liquid...

for accordion and orchestra  
second version

Martin Lohse  
composed 2008  
revised 2010

**4/8 Andante semplice**  
♩ = 72

**A**

Flauto  
Flauto alto in G  
2 Oboi  
Clarinetto in Bb  
Clarinetto in Bb  
2 Fagotti  
2 Corni in F  
2 Trombi in Bb  
Trombone  
Timpani  
Percussione  
Arpa  
Accordion  
Violini I  
Violini II  
Violeni  
Violoncelli  
Contrabassi

D# C# B# E#  
F# G# A#

*p* *mp* *pp* *mf* *pp legato* *pizz*

**B** **C**

13

Fl. *mf*

Fl. alto (G) *mf* To Fl.

Ob. *mf* 1. *mf* 2.

Cl. (Bb) *mf*

Cl. (Bb) *mf*

Fg. *mf* 1. *mf* 2.

Cor. (F) *p* *mf*

Tr. *mp* a 2

Tbn. *mp*

Arp.

Acc. *pp* *poco a poco cresc.*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vle. *p*

Vc. *f* *p* arco

Cb. *f* *p*

1) The accordeon should play an even accelerando from bar 17-26

23

Acc.

ossia

Vln. I

Vln. II

Vle.

Vc.

Cb.



26

Accord.

Vln. I

Vln. II

Vle.

Vc.

Cb.

28 **D**

Cl. (Bb) *p* 2.

Fg. *p* 2.

Arp. *mp*

Accord. *dim.*

Vln. I

Vln. II

Vle.

Vc.

Cb.

accel.

**E** Allegretto

$\text{♩} = 108$

To Picc.

30

8va

Fl. *mp* *mf* *p*

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Cl. (B♭) *mp* *mf* *p*

Cl. (B♭) *mp* *mf* *mp* To B. Cl.

Fg. *mp* *mf* *p*

Fg. *mf* *mp* To C. bsn

Cor. (F) *mp* *mf* *mp* *p*

Tr. *mf* *mp* *mf* *p*

Tr. *a 2* *p* *mp* *p*

Tbn. *p* *mp* *p*

Perc. *p* Vibrafone

Arp. *p* *E♭*

Accord. *p* *poco cresc.* *mp* *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vle. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

**F**

40

Fg. *p legato semplice*

Cfg. *p legato semplice*

Perc. *poco a poco cresc.*

Arp. *poco a poco cresc.* Ab D $\flat$

Acc. <sup>1) accel.</sup> *poco a poco cresc.*

Vln. I *poco a poco cresc.*

Vln. II

Vle. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

1) The accordeon makes an accelerando to the double tempo bar 40-48, while the orchestra holds a steady tempo.  
The notation in the accordeon bar 40-57 is meant like a relativ precise grafik notation.

G

44

Cl. (Bb)

B. Cl. (Bb)

Fg.

Cfg.

Perc.

Arp.

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*p legato poco a poco cresc.*

*poco a poco cresc.*

*mp*

Bellowsshake on  $\text{♩}$

G $\flat$

Detailed description: This page of a musical score covers measures 44 to 47. It features a woodwind section with Clarinet in Bb (Cl.), Bass Clarinet in Bb (B. Cl.), Flute (Fg.), and Clarinet in F (Cfg.), a Percussion (Perc.) part, an Arpeggiator (Arp.) part, an Accordion (Acc.) part, and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with two flats (Bb major or F minor) and a 4/4 time signature. A section marker 'G' is placed above measure 44. The woodwinds and strings play sustained notes with crescendos. The Accordion part features a 'Bellowsshake' effect starting in measure 45. The Arpeggiator part has a box containing 'G $\flat$ ' above it. Dynamics include *p*, *mp*, and *poco a poco cresc.*

**H** accel.

48 2.

Ob.

Cl. (B $\flat$ )

B. Cl. (B $\flat$ )

Fg.

Cfg.

Cor. (F)

Perc.

Arp.

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*mp* legato poco a poco cresc.

poco a poco cresc.

*p*

*mp* legato

*mp* cresc.

*mp* cresc.

**Allegro**  
♩ = 216<sup>1)</sup>

*mf* cresc.

*mp* cresc.

*mp*

*mp* cresc.

*mp* cresc.

*mp* cresc.

1) The accordion holds a steady tempo from bar 48-57, while the rest of the orchestra accelerate to the double tempo.

I

4/4

Flauto piccolo

53

Fl. *f* legato e cresc.

Ob. 1. *mf* legato poco a poco cresc. *f* cresc.

Cl. (B $\flat$ ) *mf* poco a poco cresc. *f* cresc.

B. Cl. (B $\flat$ ) *f* cresc.

Fg. *mf* poco a poco cresc. *f* cresc.

Cfg. *f* cresc.

Cor. (F) *mp* legato *p* *mf* *mp*

Tr. *mp* *p* *mp* *mf*

Tbn. *mf* *p* *mf* cresc. *mp* legato e cresc.

Timp. *pp* *p* *mp*

Perc. Gran cassa *pp* *p* *mp*

Arp. *mf*

Bellowslike on

Acc. *ff*

Vln. I *sub p* molto cresc.

Vln. II *sub p* molto cresc.

Vle. *sub p* molto cresc.

Vc. *sub p* molto cresc. arco

Cb. *sub p* molto cresc.

**J** Allegro ♩ = 112

57

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

B. Cl. (Bb) *ff*  
To Cl.

Fg. *ff*

Cfg. *ff*  
To bsn.

Cor. (F) *f*

Tr. *p* *f*

Tbn. *f*

Timp. *mf* *ff* *mf* *p*

G. C. *mf* *ff* *p* *cresc.*

Arp. *mp* *cresc.* *Gb*

Accord. *poco accel.* *repeat 1)* *fff sub p* *cresc.*

Vln. I *ff* *p* *cresc.*

Vln. II *ff* *p* *cresc.*

Vle. *ff* *p* *cresc.*

Vc. *ff*

Cb. *ff*

D<sup>♯</sup> C<sup>♯</sup> B<sup>♯</sup> E<sup>♯</sup>  
 F<sup>♯</sup> G<sup>♯</sup> A<sup>♯</sup>

1) The accordion reduce or repeat the last beat of bar 57, until the piano and accordion meets on the first beat in bar 58.

61

Timp.

G. C.

Arp.

Accord.

Vln. I

Vln. II

Vle.

Vibrafone

*mp*

*f*

*mf*

C<sup>b</sup> F<sup>b</sup> G<sup>b</sup> D<sup>b</sup> E<sup>b</sup> F<sup>b</sup>

65

accel.

Timp.

Vib.

Arp.

Accord.

Vln. I

Vln. II

Vle.

*p*

*mp*

*p* G<sup>b</sup> C<sup>b</sup> F<sup>b</sup> G<sup>b</sup>

*mf*

*sub p*

*pp*

trem.

*pp* trem.

*pp* trem.

*pp* trem.

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

Allegro poco vivace

♩ = 120

L

Musical score for measures 70-74. The score includes parts for Vib. (Violins), Arp. (Arpeggiated), Accord. (Accordions), Vln. I (Violin I), Vln. II (Violin II), and Vle. (Viola). The tempo is marked 'Allegro poco vivace' with a metronome marking of ♩ = 120. The key signature has one flat. The score features various dynamics including *mp*, *p*, and *pp*. The Vib. part has a first ending bracketed with a circled '1'. The Arp. part includes chord boxes for F# and C#. The Accord. part has a first ending bracketed with a circled '1' and a second ending bracketed with a circled '2'. The Vln. I and Vln. II parts have a first ending bracketed with a circled '1' and a second ending bracketed with a circled '2'. The Vle. part has a first ending bracketed with a circled '1' and a second ending bracketed with a circled '2'. The score also includes markings for 'fingered tremolo' and 'sim.' (sustained).

Musical score for measures 75-79. The score includes parts for Vib. (Violins), Arp. (Arpeggiated), Accord. (Accordions), Vln. I (Violin I), Vln. II (Violin II), and Vle. (Viola). The tempo is marked 'Allegro poco vivace' with a metronome marking of ♩ = 120. The key signature has one flat. The score features various dynamics including *p* and *pp*. The Vib. part has a first ending bracketed with a circled '1' and a second ending bracketed with a circled '2'. The Arp. part includes chord boxes for C#, G#, A#, and D#. The Accord. part has a first ending bracketed with a circled '1' and a second ending bracketed with a circled '2'. The Vln. I and Vln. II parts have a first ending bracketed with a circled '1' and a second ending bracketed with a circled '2'. The Vle. part has a first ending bracketed with a circled '1' and a second ending bracketed with a circled '2'. The score also includes markings for 'sim.' (sustained) and 'fingered tremolo'.

**M** Xilophone 1)  
più *p* legato

80

Vib. *decresc.* *pp* *p*

Arp. *decresc.* *più p*

Accord. *decresc.* *più p*

Vln. I *decresc.* *più p*

Vln. II *decresc.* *più p*

Vle. *decresc.*



**N**

84

Tr. *ff* *rit.*

Timp. *f* *pp*

Vib. *f* *pp*

Arp. *f* *pp*

Accord. *f* *pp*

Vln. I *sim.*

Vln. II *sim.*

1) Xylophone sounds an octav higher than notated bar 81-90  
if possible, played by celeste instead.



molto rit.

To Fl. **2+3+3**  
**8**

Fl. picc.

88

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. (B $\flat$ ) *mf*

Cl. (B $\flat$ ) *mf*

Clarinet in B $\flat$

Fg. *a 2*  
*mp cantabile* *p*

Cor. (F) *mp cantabile*  
*pp* *mp*

Tr. *pp*

Tbn. *pp cantabile* *mp*

Vib. *decresc.* *pp*

Arp. *decresc.* *pp*

Accord. *decresc.* *pp*

Vln. I *pp*

Vln. II *pp*

# 2. movement

Accord.  $\text{Andante } \text{♩} = 72^1)$

*p* *più p*

**A**

Fl.  $\text{Allegro } \text{♩} = 80$

Tr.

Tom-tom 1-2

Tom-tom 3-4

Acc.

*mp* *p* *mp* *p* *mp*

ossia

*f con fuoco* *sim.* *poco a poco intensivo*

**B**

Fl.

Ob.

Cl. (Bb)

Tr.

T-t.

Acc.

*mp* *mf* *p* *mf* *p* *mp*

1) Accordeon: Different sound but the same dynamic in left and right hand.  
2) In the tom-toms the tempo in RH are a little faster than the LH, which means the tom-toms in the RH bar 3-4 slowly approach the tom-toms in the LH.

16

Fl.

Ob.

Cl.  
(Bb)

Tr.

*mf* *p* *mf*

T-t.

17:16<sup>λ</sup> 17:16<sup>λ</sup>

*mf*

Acc.

(h)

Detailed description: This page of a musical score covers measures 16 and 17. The score is arranged in a system with seven staves. The top four staves are for woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet/Bassoon (Cl. (Bb)), and Trumpet (Tr.). The fifth staff is for Trombone (T-t.). The sixth and seventh staves are for Percussion (Perc.) and Piano (Acc.). The woodwinds and brass play rhythmic patterns of eighth notes, often with slurs and accents. The Trumpet part starts with a dynamic of *mf*, then *p*, and returns to *mf*. The Trombone part has a dynamic of *mf*. The Percussion part has a dynamic of *mf*. The Piano part features a complex texture with many sixteenth notes and slurs. There are two rehearsal marks, both labeled '17:16<sup>λ</sup>', located above the Trombone staff. The page number '16' is in the top left corner.

C

18

Fl. a 2 *mf* *p* *mf*

Fl. a 2

Ob. *mf* *p* *mf*

Cl. (Bb) a 2 *mf* *p* *mf*

Fg. a 2 *mf* *p* *mf*

Tr. *p* *mf*

Tr. *p* *p*

Timp. *mp* *p*

T.t. *mp* *mp* 17:16<sup>3</sup>

Acc. *cresc.*

Vln. I *mp* *p*

Vln. II *mp* *p* *mp*

Vle. *mp* *p* *mf*

Vc. *mp* *p* *mf*

Cb. *mp* *p* *mf*

**D**

21

Fl. *sub p*

Ob. *sub p*

Cl. (Bb) *sub p*

Fg. *sub p*

Cor. (F) *p*

Tr. *mf* *p* *f*

Tbn. *p*

Timp. *sub p*

T-t. *f* *sub p* *cresc.*

Acc.

Vln. I *mf* *mp* *3*

Vln. II *mp* *3*

Vle. *pp*

Vc. *pp*

Cb. *pp*



**G**

29  $\frac{5}{8}$   $\frac{3}{8}$   $\frac{5}{8}$

Cl. (Bb) *pp* *mp*

Cl. (Bb) *pp* *mp*

Cor. (F) *mp*

Vib. <sup>1)</sup> *pp* *f* *p*

Arp. *p* *f* *f* *(p)*

Acc. *mf* *gliss.* *3* *gliss.*

*[A<sup>b</sup>]* *[B<sup>#</sup>G<sup>#</sup>]*



**H**

32  $\frac{5}{8}$   $\frac{8+1}{16}$  **I**  $\frac{4}{8}$  rit.  $\frac{8}{8}$

Fl. *pp* *mf* *mf* *p*

Ob. *pp* *mf*

Cl. (Bb) *pp* *mp*

Cl. (Bb)

Tr. *a 2* *p*

Vib. *p* *f* *p*

Arp. *f* *pp* *p*

Acc. *gliss.*

# 3. movement

## Accordeon cadenza... quasi improvvisazione

♩ = 96 poco accel.

♩ = 128 poco accel.

8 **Bellowshake**  
(make rhythm with bellow only)

**A** ♩ = 192  
Natural bellow

**B** Moderato  
accel.

**C** Fast  
Bellowshake Bellowshake Bellowshake

**12+4**  
**16** Bellowshake Bellowshake sim. Bellowshake

**27** rit. Natural bellow

**D** Adagio  
The rythme is only a guideline for the duration of the chords.

**E** Allegro moderato  
♩ = 96

37

Acc. *fff*  
The a-minor chord disappear

Vln. I *f espress.* **B.B.** *legato*

Vln. II *f espress.* *legato*

Vle. *f espress.* *legato*



**F** molto rit. . . . . **G** A tempo ♩ = 96

41

Cor. (F) senza sord. a 2 *pp* *fff*

Vln. I *p*

Vln. II *p*

Vle. *p*



**H** A tempo  
ritardando only accordeon

47

Cor. (F) *p*

Acc. *ff espress. legato* *ff espress. legato* *p*

Vc. *ff*  
arco

Cb. *ff*

*molto ritardando*<sup>1)</sup> only accordeon

(a ♩ = app. 36-40) **A tempo**  
(only accordeon)

52

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*pp cresc.*

*pp cresc.*

*pp cresc.*

*> p*

*> p*



**I**

54 rit. App. 5 sec.

Fl.

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*p poco a poco dim.*

*p poco a poco dim.*

*p poco a poco dim.*

*App. 5 sec.*

**Attacca**

## 4. movement

**A** Andante cantabile e molto semplice<sup>1)</sup>  
 ♩ = 76  
 Accordion plays tempo ♩ = 96-100

acc. *p* ecco from a dream

Vln. I *pp* intimamente *p* semplice

Vcl. *p* semplice *pp* intimamente

**B**

Cl. (Bb) *pp* intimamente a 2

acc.

Vln. I *pp* intimamente

Vln. II *pp* intimamente

Vcl. *pp* intimamente

**C**

Ob. *pp* intimamente a 2

Fg. *pp* intimamente 2)

Acc.

Vln. I *pp* intimamente *p* semplice *p*

Vln. II *p* semplice *pp* intimamente

Vcl. *pp* intimamente

1) The accordion plays in the "tempo" from 3. movement bar 33: ♩ = 96-100, 12/32 in the RH and 9/32 (3♩ + 6♩) in the LH. The tempo in the accordion is independent of the the rest of the orchestra.

2) the high e" in the bassoon could be played an octav down.

**D**

20

Ob.

Fg.

Accordeon plays tempo ♩ = 96-100

acc.

*p* *ecco from a dream*

*ecco from a dream*

Vln. I

Vln. II

Vle.

**E**

**F**

26

Fl.

Cl. (Bb)

Fg.

Tr.

Tbn.

Vln. I

Vln. II

Vle.

Vc.

Cb.

*mp poco espress.*

*a 2*

*pp*

*mp*

*con sord.*

*p poco espress.*

*con sord.*

*pp*

*mp*

*pp intimamente*

*p semplice*

*pp intimamente*

*trem. sul pont.*

*pp*

*trem. sul pont.*

*pp*

*trem. sul pont.*

*pp*

*trem. sul pont.*

*pp*

*pizz.*

*mp*

**G**

**H**

40

Fg.

Acc.

*mp sinceramente*

3) The bassoon and violas dephrase the accordion, and should be timing the f# to accomplish that.

54

Fg.

Acc.

65

Fg.

Acc.

76

Fl.

Cl. (Bb)

Fg.

Tr.

Tbn.

Acc.

*mp poco espress.*

*pp*

*mp*

*p poco espress.*

*con sord.*

*pp*

*mp*

Vln. I

Vln. II

Vle.

Vc.

Cb.

*trem. sul pont.*

*pp*

*pp*

*pp*

*pp*

*pizz. pp*

*mp*

K

86

Fg.

Acc.

*diminuendo*

*p*

