Martin Lohse

The Dying Child

for violin and piano
or
violin, piano, bass clarinet and cello



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Composed 2003/2004/2005

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Info and questions

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1st. edition

1st. print

Published 2018

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

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www.mirror-music.com

Mirror Music 1-32-19028

ISBN 979-0-706807-31-7

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Preface

Short biography

Martin Lohse began his education at the Musical Science Institute in Copenhagen (1990–92). In 1995 he was admitted to the Royal Danish Academy of Music, Copenhagen, where he studied composition and music theory as a pupil of Hans Abrahamsen and Niels Rosing-Schow. In 2000 he started a postgraduate course in composition and in 2004 he had his debut from the Royal Academy of Music.

In 2003, he received the 3-year Grant from The Danish Arts Foundation. Besides composing acoustic and electro acoustic music, he does abstract paintings – usually with a clash of disintegration and pure and clear colours.

Music

> In my music, I try to encircle small musical moments and atmospheres, which can timeless progress and unfold. The collocation and collision of a "pure" and clear music with a disintegrated and multi-layered music is one of the main characteristic of my music. In the heart, the music often emanate a harmonic and melodic reminiscence of past experiences in glints or longer periods which combined with a floating sensation (accelerando, decelerando etc.) creates a music with the organic form as one of its main foundations.
>
> — Martin Lohse: *www.martinlohse.com*

Romantic and, to some extent, Baroque music are key elements in the music of Martin Lohse. *Smoke*, *Koncert*, *8 Momenti Mobile...* and *In remembrance...* all have a reminiscence of the romantic style: Small motives and longer themes within a gliding tonality, mixed with a floating sensation of times, sometimes with long and continues accelerandoes or decelerandoes and at other times with tempos slowly departing from each other. The Baroque style is clear in a piece like *Concerto in tempi*, but it's also a part of works like *In remembrance... In liquid...* and *Entity*. The music has some polystylist elements, not in the form of big clashes of different styles, but more in the sense of polytonality including polytempoes, f. ex in the work *In liquid...* for accordion and piano, where the accordion in the 1st movement starts slowly together with the piano, but gradually makes a forceful accelerando toward a brilliant baroque figure in a direct collision with the piano, which keeps the slow steady music from the start.

New Simplicity is an essential part of his music, with a direct input from his teacher Hans Abrahamsen, but also evolved with the meeting with Arvo Pärt and his music. It is used to concentrate the music, finding the essence in a motive, a harmonic progression or in a structural complex created by the composer. In works like *Slow movement*, *Sorrow* and 4th movement of *In liquid...* for violin and piano the minimalism is transformed or rather reduced to a nearly pure transcendental form.

Mobile

A musical technique developed by Martin Lohse in 2009 where he combines the polystylistic elements with a simple repeating sequence of chords, creating a music with both baroque and romantic elements, all in different tempos but with no or very few dissonances.

Wikipedia, February 2018

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The violin part is from the solo work *Silenzio*, which is inspired by a haiku poem by the old Japanese master *Basho*. The work is in two versions, the first from 2004 for violin and piano and the second from 2005 with an added bass clarinet and cello part.

The release includes the original score for violin and piano as well as a score with the added parts for the bass clarinet and cello. The node is transposed and everyone plays directly from the two scores.

The text for *Det døende Barn* is a poem by the Danish author H. C. Andersen, here reproduced in an English translation.

Martin Lohse 2005

The Dying Child

Mother, I'm tired, and I would fain be sleeping;
Let me repose upon thy bosom sick;
But promise me that thou wilt leave off weeping,
Because thy tears fall hot upon my cheek.

Here it is cold: the tempest raveth madly;
But in my dreams all is so wondrous bright;
I see the angel-children smiling gladly,
When from my weary eyes I shut out light.

Mother, one stands beside me now! and, listen!
Dost thou not hear the music's sweet accord?
See how his white wings beautifully glisten?
Surely those wings were given him by the Lord!

Green, gold, and red, are floating all around me;
They are the flowers the angel scattereth.
Should I have also wings while life has bound me?
Or, mother, are they given alone in death?

Why dost thou clasp me as if I were going?
Why dost thou press thy cheek so unto mine?
Thy cheek is hot, and yet thy tears are flowing!
I will, dear mother, will be always thine!

Do not sigh thus – it marreth my reposing;
But if thou weep, then I must weep with thee!
Ah, I am tired – my weary eyes are closing –
Look, mother, look! the angel kisseth me!

H. C. Andersen 1825

Det døende Barn

for violin og klaver
eller
violin, klaver, basklarinet og cello

Violindelen er fra soloværket Silenzio, som er inspireret af et haikudigt af den gamle japanske mester Basho. Værket er i to versioner, den første fra 2004 for violin og klaver og den anden fra 2005 med tilføjet basklarinet og cello.

Udgivelsen indeholder det oprindelige partitur for violin og klaver samt et partitur med de tilføjede stemmer for basklarinet og cello. Noden er transponeret, og alle spiller direkte fra de to partiture.

Teksten til *Det døende Barn* er fra et digt af H. C. Andersen.

Martin Lohse 2005

Det døende Barn

Moder, jeg er træt, nu vil jeg sove,
Lad mig ved dit Hjerte slumre ind;
Græd dog ei, det maa Du først mig love,
Thi din Taare brænder paa min Kind.
Her er koldt og ude Stormen truer,
Men i Drømme, der er Alt saa smukt,
Og de søde Englebørn jeg skuer,
Naar jeg har det trætte Øie lukt.

Moder, seer Du Englen ved min Side?
Hører Du den deilige Musik?
See, han har to Vinger smukke hvide,
Dem han sikkert af vor *Herre* fik;
Grønt og Guult og Rødt for Øiet svæver,
Det er Blomster Engelen udstrøer!
Faaer jeg ogsaa Vinger mens jeg lever,
Eller, Moder, faaer jeg naar jeg døer?

Hvorfor trykker saa Du mine Hænder?
Hvorfor lægger Du din Kind til min?
Den er vaad, og dog som Ild den brænder,
Moder, jeg vil altid være din!
Men saa maa Du ikke længer sukke,
Græder Du, saa græder jeg med Dig.
O, jeg er saa træt! - maa Øiet lukke -
- Moder - see! nu kysser Englen mig!

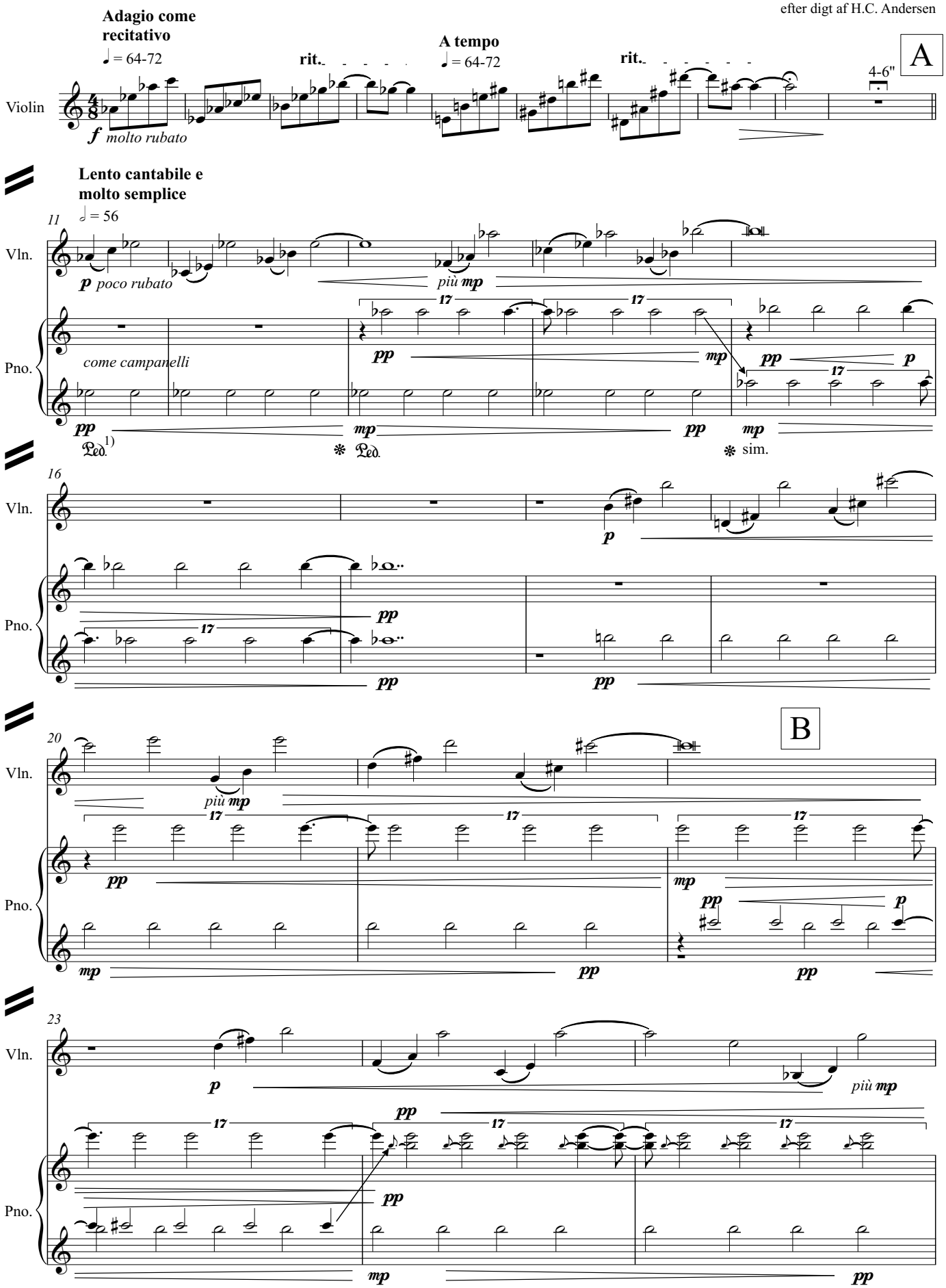
H. C. Andersen 1825



The Dying Child

Score/parts for violin and piano

Martin Lohse 2004
efter digt af H.C. Andersen



1) Use small lifts in the pedal to control the sound, it schould be clear and coherent.

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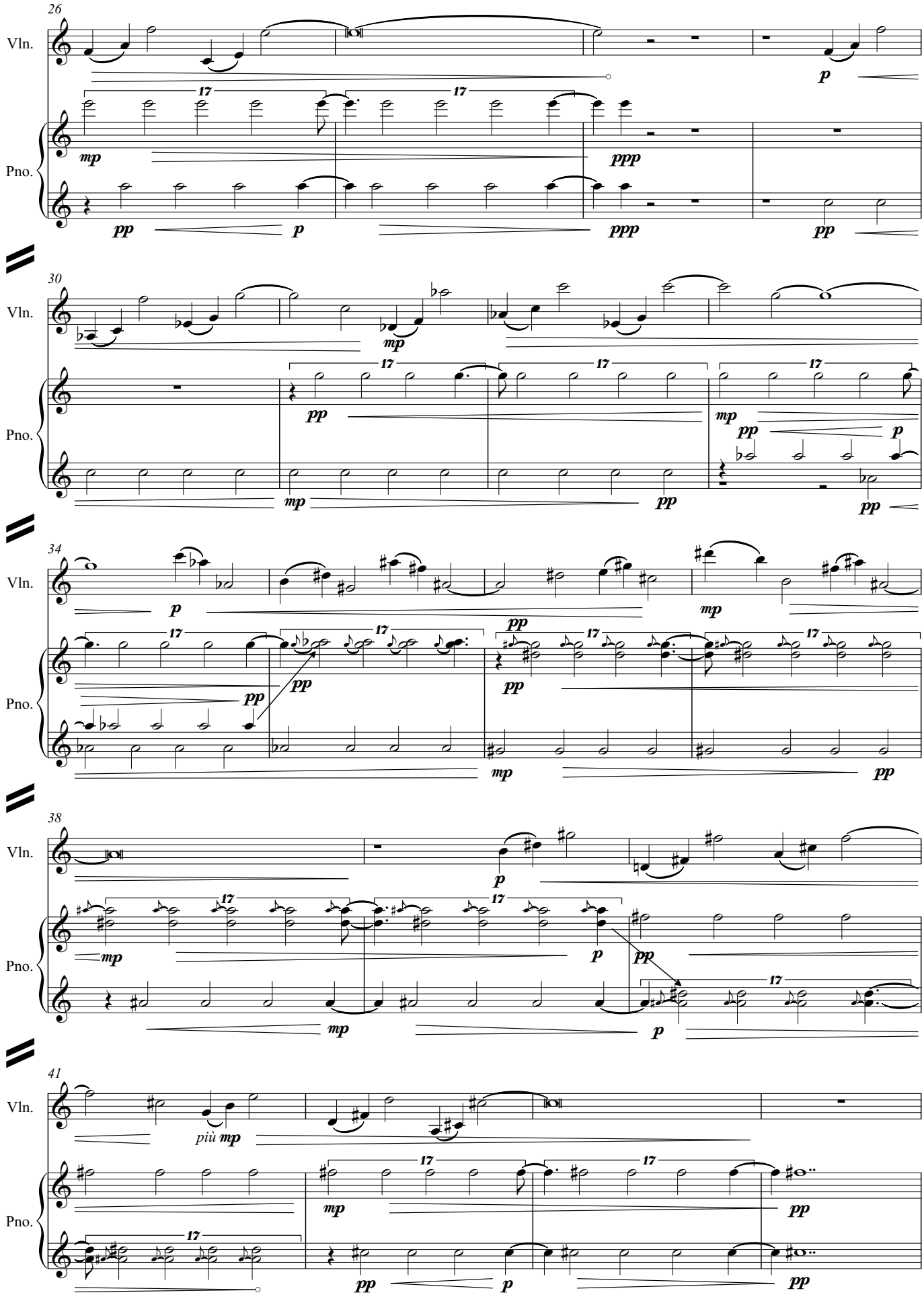

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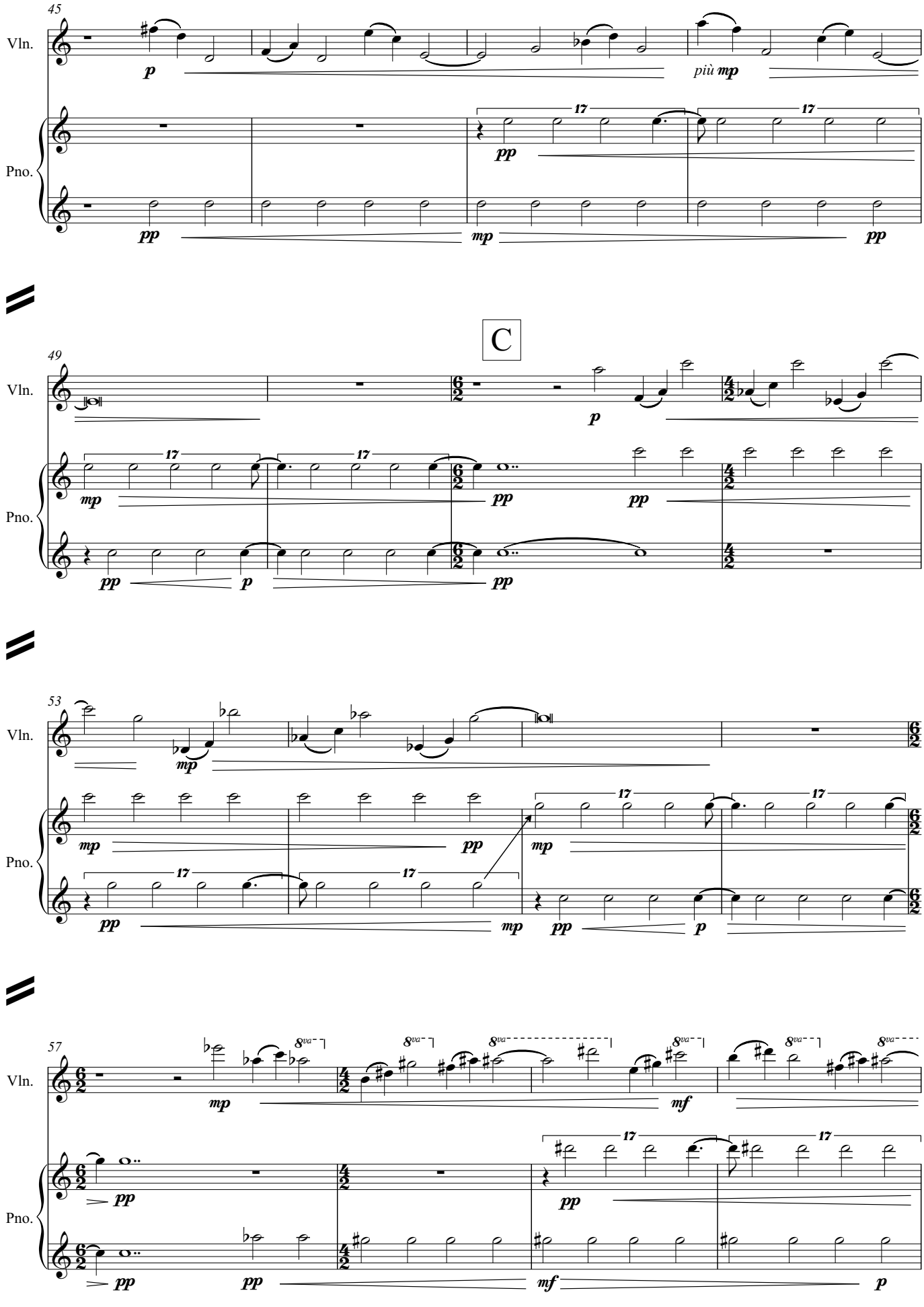

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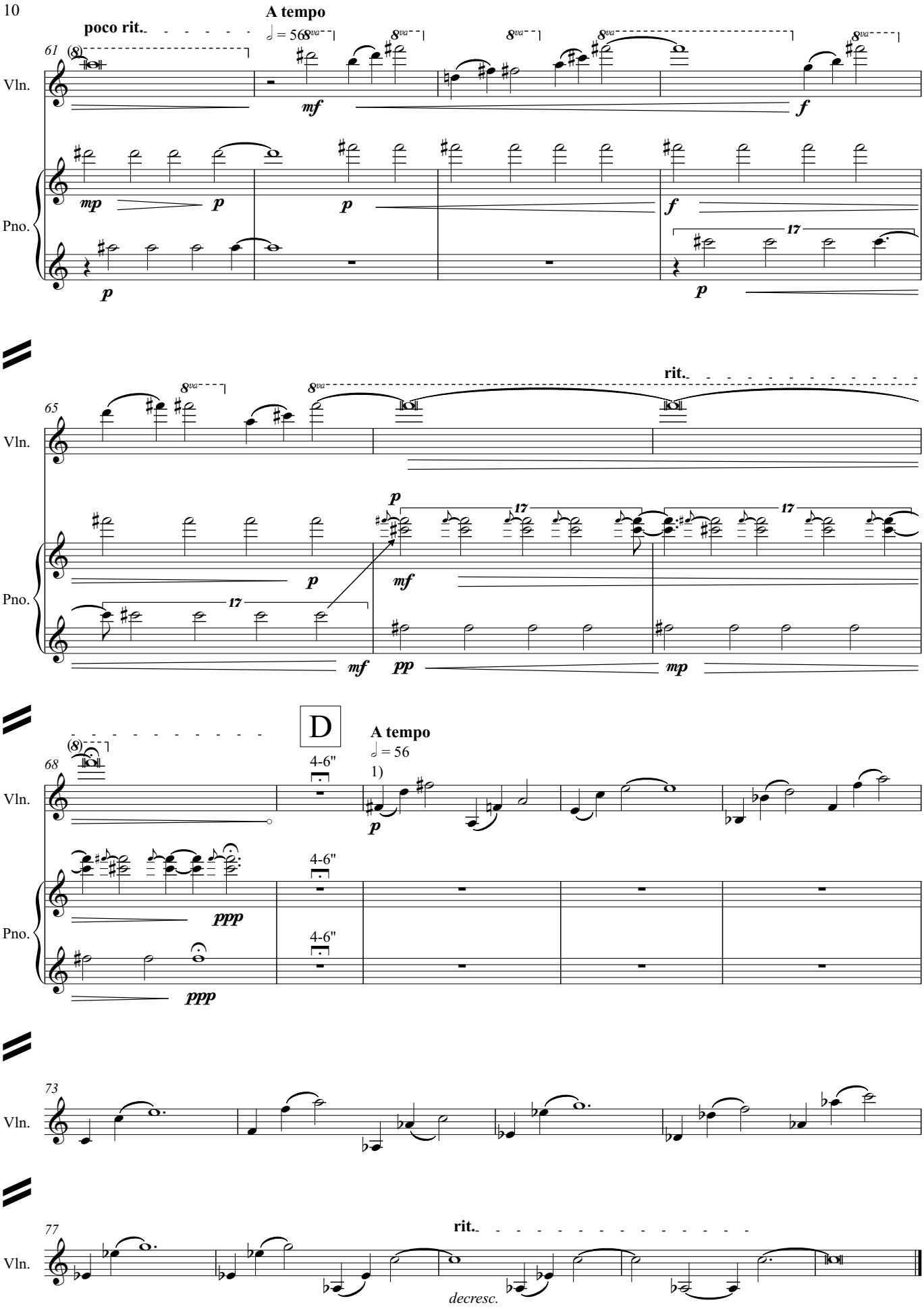

1) If clarinet and cello are playing in the piece, then start bar 70 on the third chord of the music in clarinet and cello.

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Fine duration 5:00-5:30

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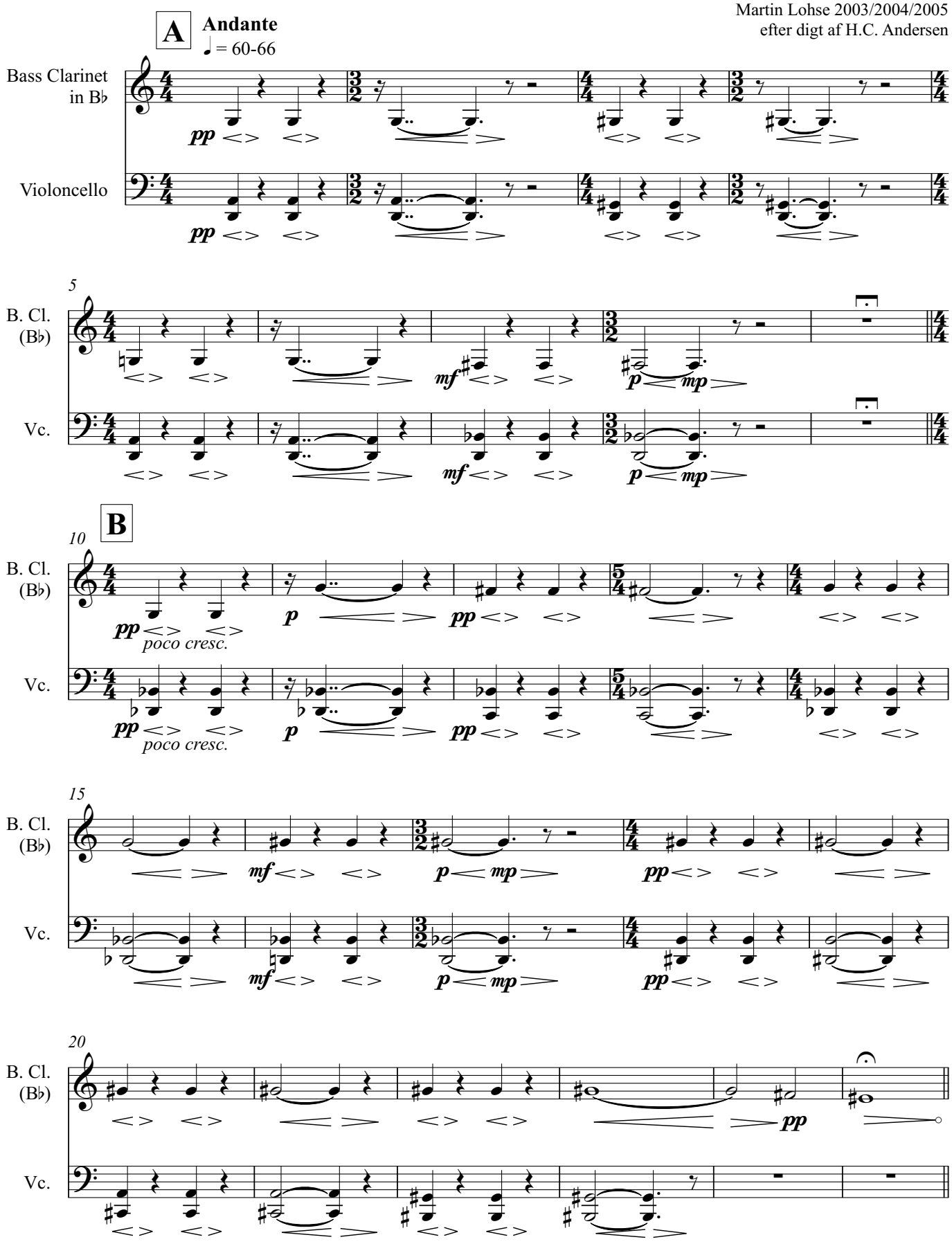
Score/parts for
bass clarinet and cello

The Dying Child

Score/parts for bass clarinet and cello

Martin Lohse 2003/2004/2005
efter digt af H.C. Andersen



1) The piece can be played without the bass clarinet and cello.
The tempo in bass clarinet and cello are independent of the tempo in violin and piano.
Bass clarinet and cello starts the music in letter A-D on the corresponding letters in the violin and piano score.

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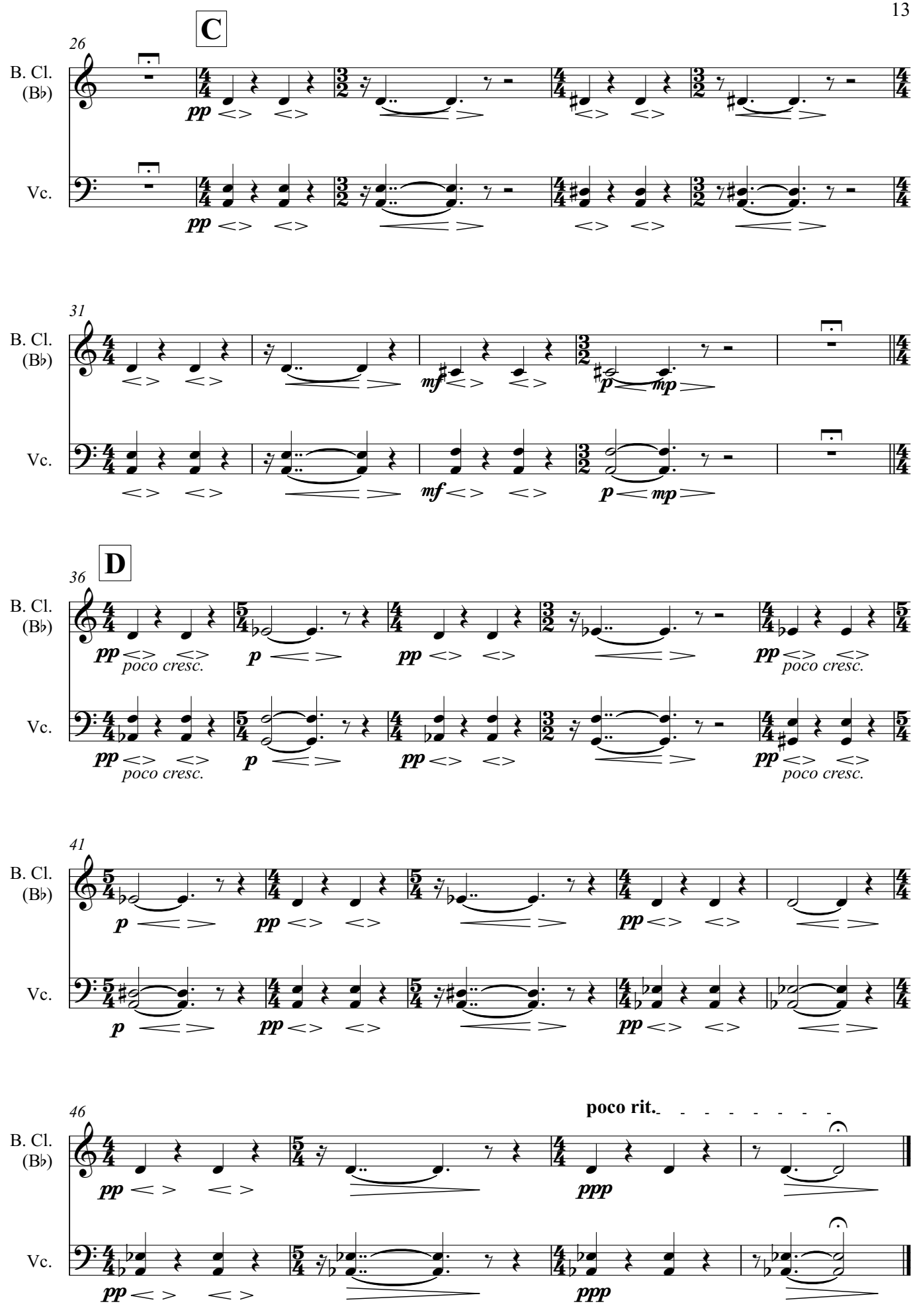

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