

Martin Lohse

The Dying Child

for accordion

M
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Composed 1998/2014

Martin Lohse
The Dying Child

solo accordion

composed in 1998/2014

Info and questions

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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 accelerandos or decelerandos 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 polystylistic 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.

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The score is in exact pitch, and the proposed registers can be changed according to room and instrument etc.

The Dying Child is an arrangement of the choir work *Det døende Barn* from 1998, and is the first work in my production where I use the major third as a basic harmonic structure for the whole piece. The text for *Det døende Barn* is a poem by the Danish author H. C. Andersen, here reproduced in an English translation.

Martin Lohse 2014

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 akkordion

Partituret er ikke transponerende, og de noterede registre kan skiftes alt efter rum, instrument osv.

Det døende Barn er et arrangement af et korværk fra 1998 med tekst af H. C. Andersen.

Det er et vigtigt værk i min produktion, da det er det første hvor jeg benytter store tertser som en grundlæggende harmonisk struktur i hele værket.

Martin Lohse 2014

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 dør?

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!

M
W

The Dying Child

The score is notated in exact pitch

Calmo poco sostenuto

$\text{♩} = 76$

Martin Lohse 2008-14
dedicated to Bjarke Mogensen

Accordion

Acc.

6

A

Acc.

12

B

Acc.

18

C

24 **D** Più mosso $\text{♩} = 84$

Acc.

30 **E**

Acc.

36

Acc.

42 **F** Calmo poco sostenuto $\text{♩} = 76$

Acc.

48 poco rit.

Acc.

Fine 3:30