

Carl Nielsen

Fordum var der fred på gaden

arrangement for choir

by Martin Lohse

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Composed 1905
Arrangement 2020

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Parts

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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 arrangement is one of four from my book, *Arrangement - melody with chords*, published by The Royal Danish Academy of Music in 2020. The four arrangements are written to illustrate methods and arrangement techniques in classical/romantic style and include arrangements for both choir and classical instruments.

Martin Lohse 2020

Fordum var der fred på gaden

arrangement for kor

af Martin Lohse

Arrangementet er et ud af fire fra min bog, *Arrangement – melodi med becifring*, udgivet på Det Kgl. Danske Musikkonservatorium i 2020. De fire arrangementer er skrevet for at illustrerer metoder og arrangementsteknikker på et klassisk/romantisk stilgrundlag og omfatter arrangementer for både kor og klassiske instrumenter.

Martin Lohse 2020

Fordum var der fred på gaden

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Moderato

Carl Nielsen 1905

arr. Martin Lohse 2020

1 $\text{♩} = 104$ *p*

Soprano
For-dum For-dum For-dum For-dum For-dum

Alto
mp legato
For-dum var der

Tenor
p
For-dum For-dum For-dum For-dum For-dum For

Bass

Particel
p *mp legato*

8

S.
For-dum For-dum For-dum slukt lukt__ af__

A.
fred på ga-den før-end væg-tren råb-te__ ni, slukt var ly-set, lukt var la-den, af-ten-græ-den

T.
dum For-dum For-dum slukt__ lukt__ af__ røg

B.
p
tren råb-te__ ni,

Par.

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S. røg — godt — af — fre — hi —

A. røg i — sta-den, godt-folk gik fra af-tens-ma-den fre-de-lig i hi,

T. — godt — af — fre — hi — in-gen te — og

B. — — — — — in-gen te — og

Par.

poco rit. **A tempo**

$\text{♩} = 104$

20

S. Ma-ska-ra - de, ma-ska-ra - de! Fre - den

A. Ma-ska-ra - de, ma-ska-ra - de! Fre - den

T. suk-ker-la - de, in-tet kaf - fe - kom-pag-ni. Ma-ska-ra - de, ma-ska-ra - de! Fre - den

B. suk-ker-la - de, in-tet kaf - fe - kom-pag-ni. Ma-ska-ra - de, ma-ska-ra - de! Fre - den

Par.

poco rit. . . A tempo
♩ = 104

mp legato *mf legato*

S. er for-bil! For-dum stod den si - kre - sti - ge, hu - sets søn, dat - ter svend og

A. er for-bil! *mp legato* For-dum stod den si - kre - sti - ge: Hus - bond, mad - mor, hu - sets søn, *mf legato* dat - ter

T. er for-bil! *p legato* Fo hu - set søn, a *mp legato*

B. er for-bil! *mp legato* For-dum stod den si - kre - sti - ge: mad - mor, hu - sets søn, da *mp legato*

Par. *mp legato* *mf legato* *mp legato*

A tempo
♩ = 104

poco rit. . . poco rit. . .

mf legato *mf legato*

S. dreng og pi - ge, til at rok - ke den og vi - ge fra den vej til him - me - ri - ge

A. svend og dreng og pi - ge, til at rok - ke og vi - ge fra den vej til him - me -

T. den vej til

B. dreng til og vi den vej

Par. *mf legato*

Moderato meno mosso

♩ = 96

37

S. *mp* hjælp ej løn, ej bøn. In-gen ung-dom kom for ska - de, spurg-te først,"hvad

A. *mp* ri - ge hjælp ej løn, ej bøn. In-gen ung-dom kom for ska - de, spurg-te først,"hvad

T. *mf legato mp* him-me - ri - ge hjælp ej bøn. In-gen ung-dom kom for ska - de, spurg-te først,"hvad

B. til him-mel - bøn. In-gen ung-dom kom for ska - de, spurg-te først,"hvad

Par. *mp*

43

poco rit. - A tempo rit. - - - - -

S. *f* far vil si - ge." Ma-ska-ra - de, ma-ska-ra - de! Nu er al-le li - ge.

A. *f* far vil si - ge." Ma-ska-ra - de, ma-ska-ra - de! Nu er al-le li - ge.

T. *f* far vil si - ge." Ma-ska-ra - de, ma-ska-ra - de! Nu er al-le li - ge.

B. *f* far vil si - ge." Ma-ska-ra - de, ma-ska-ra - de! Nu er al-le li - ge.

Par. *f*