

Martin Lohse

Three haiku

for 12-part choir

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12-part choir

composed in 1999-2000

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.

The text for the three movements are haiku poems by the old Japanese poet Bashō, rewritten to Danish by Hans-Jørgen Nielsen: HAIKU – en introduktion og 150 gendigtninger. (Haiku - an introduction and 150 rewritings).

Tempelklokken

Tempelklokken
dør hen

Blomsternes
dufte

Kimer videre

Havet formørkes

Havet
formørkes

Mågens
skrig

Blir
blege

Verden én farve

Verden
én farve

Og vindens
hvislen

Det er
vinter

Here reproduced in English:

The temple bell

The temple bell dies away

The scent of flowers
in the evening

Is still tolling the bell.

The Sea

Seas slowly darken

and the wild duck's
plaintive cry

grows faintly white

The world one color

The world one color,

and the wind hissing

it's winter

R. H. Blyth

Unknown

Unknown

Martin Lohse 2000

1.

Tempelklokken

oversættelse / gendigtning:
Hans Jørgen Nielsen

$\text{♩} \approx 56-60$
poco marcato

Handwritten musical score for Soprano, Alto, Tenor, and Bass. The score is in 3/4 time and consists of four measures. The lyrics are: "Tem-pel klok-ken".

Soprano: f Tem-pel klok-ken

Alt: f Tem-pel klokken

Tenor: f Tem-pelklok-ken

Bass: f Tem-pel klok-ken

Each part includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the notes, with hyphens indicating syllable placement. The first measure is marked with a forte (f) dynamic and a tempo marking of "poco marcato".

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time and consists of four measures. The lyrics are: "Tem-pel klok-ken".

S: pp Tem-pel klok-ken

A: p Tem-pel klok-ken

T: p Tem-pel klok-ken

B: p Tem-pel klok-ken

Each part includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the notes, with hyphens indicating syllable placement. The first measure is marked with a piano (p) dynamic. There are some handwritten corrections and markings above the notes, including "ddde" above the Soprano part and "d=d." above the Bass part.

♩ = 84-90 accelerando
mf poco a poco cresc. et marcato

S
Tem

A
mf poco a poco cresc. et marcato
Tem *pel* *blok*

T
mf poco a poco cresc. et marcato
Tem *pel*

B
mf poco a poco cresc. et marcato
Tem *pel* *blok*

S
pel *blok* *ken* *Tem*

A
ken *Tem*

T
blok *ken* *Tem*

B
ken *Tem* *pel*

∨ 2. og 3. alt kan evt. synge delbaren under, hvis stemmen er for høj

Tempo I ♩ = 56-60

legato men klart og distinkt

S *pp* Blom — ster — nes *p* duf — te Ki — mer vid'

A *pp* Blom — ster — nes duf — te Ki — mer vid'

T *pp* Blom — ster nes duf — te Ki — mer vid' — re

B *pp* Blom — ster — nes duf — te Ki — mer vid' — re

S *re*

A *re*

T *re*

B *re*

fms 25/1-00
VML

Havet forværkes

oversættelse/engendigtning:
Hans Jørgen Nielsen

Poco sostenuto
♩ = 90

Poco rit. ... d'nd.

T 1-2

T/B 1-3

B 2-3

Ha — vet

Ha — vet

Ha — vet

Ha — vet

Ha — vet

Ha — vet

ppp, pp, p

piv mosso
♩ = 135

d'nd

H 2-3

T 2-3

B 1-3

Ha — vet

for — vær — kes

Ha — vet

for — vær — kes

Ha — vet

vær — kes

p, mp, mf

And Tempo I Poco rit.

mf *f* *p*

S 1 2
 Mäg — ens skrig — — — — — Bli — r ble — ge

S/A 3 1
 Mäg — ens skrig — — — — — Bli — r ble — ge

A 2 3
 Mäg — ens skrig — — — — — Bli — r ble — ge

T 1-3
 Bli — r ble — ge

B 1-3
 Bli — r ble — ge

ML 31/3-00

Verden én farve

Oversættelse/gendigtning:
Hans Sørensen Nielsen

pp \swarrow \searrow p poco a poco cresc.

S 1 Ver den Ver

A 2 Ver den Ver

B 3 Ver den Ver

3 3 3

S 4 den Ver den Ver den

A 5 den Ver den Ver den

B 6 den Ver den Ver den

pp \swarrow \searrow p 3 poco a poco cresc.

A 7 Ver den Ver den

A 8 Ver den

B 9 Ver

\swarrow bevægelsen \searrow gælder for alle fraser i
alle stemmer, med mindre andet bliver
angivet.

20

decresc.

S

far én far én far én far én far én far far-ve far-ve

Ver-den Ver-den Ver-den én far én far én far én far far-ve far-ve

en far en far far-ve far-ve

A

far én far én far én far -den Ver-den Ver-den Ver-den far-ve far-ve

T

Og vind Og vind Og vind

B

vin dens vin

26

p

S

ve far ve far ve far ve far

A

f *decesc.*

far ve far ve far ve far

decesc.

far ve far ve far ve far

T

Og vind Og vind Og vind Og vind Og vind Og vind

vind Og vind Og vind Og vind Og vind Og vind

a poco cresc.

B

dens vin dens vin dens

poco a poco cresc.

vin dens

pp *p* *poco a poco cresc.*

vin dens vin dens

S

-ve

Detailed description: This system shows the Soprano part. It consists of three staves. The top staff has a whole note chord. The middle staff has a half note chord. The bottom staff has a half note chord. The lyrics '-ve' are written below the first staff.

A

-ve far ve far ve

p

Detailed description: This system shows the Alto part. It consists of three staves. The top staff has a half note chord, a quarter note, and a half note. The middle staff has a half note chord, a quarter note, and a half note. The bottom staff has a half note chord. The lyrics '-ve far ve far ve' are written below the staves. A dynamic marking 'p' is present above the first staff and below the second staff.

T

Og vind Og vind Og vind Og vind Og vind Og vind vin-dens vin-dens

Vind Og vind Og vind Og vind Og vind Og vind Og vind Og vind vindens

Og vind Og vind Og vind Og vind vin-dens vin

f *decrsc.* *3* *3* *3*

Detailed description: This system shows the Tenor part. It consists of three staves. The top staff has a half note chord, a quarter note, and a half note. The middle staff has a half note chord, a quarter note, and a half note. The bottom staff has a half note chord. The lyrics 'Og vind Og vind Og vind Og vind Og vind Og vind vin-dens vin-dens' are written below the staves. A dynamic marking '*f*' is present above the first staff, and '*decrsc.*' is written above the second staff. There are also three triplet markings (*3*) above the staves.

B

vin-dens vin-dens vin-dens

vin-dens vin-dens vin-dens

vin-dens vin-dens vin-dens

3 *3* *3*

Detailed description: This system shows the Bass part. It consists of three staves. The top staff has a half note chord, a quarter note, and a half note. The middle staff has a half note chord, a quarter note, and a half note. The bottom staff has a half note chord. The lyrics 'vin-dens vin-dens vin-dens' are written below the staves. There are also three triplet markings (*3*) above the staves.

T

1
vin - dens hvi - sken

2
vin - dens vin - dens vin - dens hvi

3
- dens vin - dens

B

1
vin - dens hvi - sken hvi - sken hvi - sken

2
vin - dens hvi - sken hvi - sken hvi - sken hvi

3
vin - dens vin - dens hvi - sken hvi - sken

T

1
Det er vin ter

2
Det er vin ter Det er vin ter

3
hvi - sken Det ter

poco rit... circa. 60 poco a poco rit...

B

1
hvi - sken sken Det ter

2
sken hvi - sken Det er vin ter

3
hvi - sken Det er vin ter

poco a poco rit...

ML!
C

