

Martin Lohse

# Haiku

for clarinet in Bb  
violin, cello and piano

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Composed 1999

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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](http://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 1<sup>st</sup> 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 4<sup>th</sup> 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.

## Haiku (1999)

for clarinet in Bb, violin, cello & piano

The work is inspired by haiku poems by the poet Basho from the old japan, and consist of 12 musical moods or moments between 20 seconds and one and a half minute, except the last piece which last a little more than 4 minutes.

The musician decide the number and succession of the 12 musical "poems", thereby deciding if one or all twelve should be heard, if there should be a progress or if a musical form should be merging out of the small pieces.

A progression used in several concerts is piece number: 2, 3, 12, 10, 39, 8, 4, 23, 21, 17, xx & 26

The special numbering of the 12 pieces refers to the verse numbers in Hans-Jørgen Nielsen: *HAIKU – en introduktion og 150 gendigtninger*. (Haiku - an introduction and 150 rewritings). They are all in danish, with a translation of poem number 12, 39, 8 and 26 to english.

The score is transposed.

Martin Lohse 1999

-12-

The temple bell  
dies away

the scent of flowers  
in the evening

is still tolling  
the bell

-8-

Lonely  
silence,

a single  
cicada's cry

sinking  
into stone

-39-

The world  
one color,

and the wind  
hissing

it's winter

-26-

Sick  
on my journey,

only my dreams  
will wander

these desolate  
moors

## Haiku

for klarinet i Bb, violin, cello og klaver

Værket er inspireret af haiku-digte fra det gamle Japan, og består af 12 musikalske stemninger eller øjeblikke på imellem 20 sekunder og halvanden minut, dog med et enkelt stykke på lidt over 4 minutter.

Musikerne bestemmer selv antallet og rækkefølgen af de 12 musikalske "digte" – om alle 12 eller måske kun 2 skal høres, og om der overhovedet skal danne sig et samlet forløb – en samlet form ud af det musikalske materiale.

En rækkefølge brugt ved flere koncerter er: Værk nr. 2, 3, 12, 10, 39, 8, 4, 23, 21, 17, xx og 26

Digte til de 12 "satser" er gengivet fra Hans-Jørgen Nielsen: *HAIKU – en introduktion og 150 gendigtninger*, og er alle skrevet af den gamle mester Basho.

Martin Lohse 1999

-2-

Majregn  
forstøver

Og broens  
grånen

Frem af  
disen

-12-

Tempelklokken  
dør hen

Blomsternes  
dufte

Kimer videre

-3-

Bjerget i  
regndis

Hyllet dets  
skønhed

Ikke til at  
rokke

-10-

En hytte  
ganske lille

Myggene  
små og tavse

Andet ejer  
jeg ikke

-39-

Verden  
én farve

Og vindens  
hvislen

Det er  
vinter

-4-

At se  
på månen

Skyer  
omsider

At kunne  
trække vejret

-21-

En gammel  
dam

En frø  
springer

Plask

-xx-

(ikke noget digt)

-8-

Bambuslunden  
så lille

Blæsten gemte  
sig her

Og blev  
stille

-23-

Et hastigt  
glimt

Nattehejrens  
skrig

Baskende  
i mørket

-17-

Så stille

Ind  
i klippen

Sank  
cikadens skrig

-26-

Jeg rejser  
syg

Stille over  
visne marker

Strejfer  
mine drømme

# HAIKU-02-

♩ = 56

Clarinet in Bb

Violin

Violoncello

Piano

*ppp*

7 7 7 7

1) sim. 2)

9 9 9 9

1) sim. 2)

*ppp*

*Ped.*

Cl.

Vln

Vc.

Pno

*pp*

2) 3)

*ppp*

*pp*

*ppp*

*Ped.*

Cl.

Vln

Vc.

Pno

5

*pp*

*ppp*

1) gælder hele satsen

2) den øverste stemme trækkes gradvist frem af vævet v.h.a. marcato, imens vævet efterhånden forsvinder

3) den øverste stemme fortsætter i samme rytme, hvorved 8-del stadig er lig med 5 32-del i violin og 5 16-del i cello



Cl. *pp*

Vln

Vc. *ppp*

Pno

This system contains the first two measures of the score. The Clarinet part has a melodic line with a dynamic marking of *pp*. The Violin and Viola parts play a dense, rhythmic accompaniment. The Piano part features a complex texture with multiple layers of sixteenth-note patterns in both hands.

Cl. <sup>15</sup>

Vln

Vc. *ppp legato pp*

Pno

This system contains measures 3 and 4. The Clarinet part begins at measure 15 with a melodic phrase. The Violin part has a dynamic marking of *ppp legato pp*. The Viola and Piano parts continue with their respective textures, with the Piano part showing some changes in the right-hand accompaniment.

Cl.

Vln

Vc.

Pno

This system contains measures 5 and 6. The Clarinet part continues its melodic line. The Violin and Viola parts maintain their rhythmic accompaniment. The Piano part features a prominent seven-measure rest in the right hand at the beginning of the second measure, with a fermata over it.

20

Cl. *ppp*

Vln *dim*

Vc. *ppp legato dim*

Pno *dim*

*pp* *And.*

Cl. *al niente*

Vln *al niente*

Vc. *al niente*

Pno *al niente*

4) e stemmes en lille tertis ned til a, v.h.a. en 50-øre imellem strengene

# HAIKU-3-

♩ = 56-60

poco rit. A tempo

Violin

1) *pp* poco rubato

5 1)

Violoncello

1) *pp* poco rubato

-----> s.p. ord.

*p* *pp*

*pp*

Vln

10

*ppp* *p* *pp*

-----> s.p. -----> ord.

poco espress. ┘

Vc.

*p* *pp*

poco espress. ┘

#

*p* *pp*

poco espress. ┘

Vln

15

-----> s.p. ord.

*p* *pp*

Vc.

Vln

20

*cresc.* *mf* *dim.* *pp*

25

poco rit.

Vc.

*cresc.* *mf* *dim.* *pp*

1) alle kvintdobbelgreb tages på løse strenge

# HAIKU-12-

♩ = 60

Clarinet in B♭

Piano

*ppp* *ff* *p dolce et rubato* *pp*

1) *pp* *mp* \*

Cl.

*pp poco intensivo* *ff*

*poco rit.*

10 3

Cl.

*A tempo* *poco rit.*

*pp* *pp* *f* *p sostenuto*

3 3 3 15 3

Cl.

*A tempo* *poco rit.*

*dolce* *dim.*

20

1) stemt ned med mnt (50-re) til klang d

# HAIKU-10-

$\text{♩} = 240, \text{♩} = 80$

Clarinet in B $\flat$

*f* legato *dim.*

Violin

*f* legato *dim.*

Violoncello

*f* legato *dim.*

Cl.

*mp dim.* *p* *pp*

Vln

*mp dim.* *p* *pp*

Vc.

*mp dim.* *p* *pp*

10

# HAIKU-39-

♩ = 112

Clarinet in Bb  
Violin  
Violoncello

*ppp*  
*ppp*  
*ppp*

*cresc.*

Cl.  
Vln  
Vc.

*sim.*  
*cresc.*  
*pp*

*cresc.*  
*pp*  
*cresc.*

Cl.  
Vln  
Vc.

*p*  
*cresc.*  
*p*

*dim.*  
*pp*  
*dim.*  
*pp*

Cl.  
Vln  
Vc.

*dim.*  
*ppp*  
*ppp*

*ppp*  
*ppp*  
*ppp*

# HAIKU-8-

♩ = 56-60  
sostenuto

rit. .... A tempo

poco cantabile

Violin

*pp* *pp*

Detailed description: This is a single-staff musical score for a violin. It begins with a tempo marking of quarter note = 56-60 and the instruction 'sostenuto'. The music starts with a half note G4, followed by a half note A4, and then a half note B4. A fermata is placed over the B4 note. The piece then moves to a 4/4 time signature. The first measure contains a half note G4 with a fermata, and the second measure contains a half note A4 with a fermata. The third measure contains a half note B4 with a fermata. The fourth measure contains a half note C5 with a fermata. The fifth measure contains a half note B4 with a fermata. The sixth measure contains a half note A4 with a fermata. The seventh measure contains a half note G4 with a fermata. The piece concludes with a half note G4. Dynamics include *pp* at the beginning and end, with hairpins indicating a crescendo and decrescendo. Performance markings include 'rit.' and 'A tempo' with dotted lines, and 'poco cantabile'.

poco rit. ....

sostenuto

trem. .... s.p. .... on the bridge

Vln

*p* *ppp*

Detailed description: This is a single-staff musical score for a violin. It begins with a tempo marking of 'poco rit.' followed by a dotted line. The music starts with a half note G4, followed by a half note A4, and then a half note B4. A fermata is placed over the B4 note. The piece then moves to a 4/4 time signature. The first measure contains a half note G4 with a fermata. The second measure contains a half note A4 with a fermata. The third measure contains a half note B4 with a fermata. The fourth measure contains a half note C5 with a fermata. The fifth measure contains a half note B4 with a fermata. The sixth measure contains a half note A4 with a fermata. The seventh measure contains a half note G4 with a fermata. The piece concludes with a half note G4. Dynamics include *p* and *ppp* with hairpins indicating a crescendo and decrescendo. Performance markings include 'sostenuto', 'trem.' with a dotted line, 's.p.' with a dotted line, and 'on the bridge'.

# HAIKU-4-

♩ = 72

5

Clarinet in Bb

Violin

Violoncello

Piano

ppp possible

f

pp

ff

ppp

1) gliss.

ppp

f

pp

1) gliss.

10

tr 15

Cl.

Vln

Vc.

Pno

ff

pp

fff

ff

ppp

fff

ppp

fff

ppp

fff

sub pp

\* Ped.

1) violin og cello har et jævnt og gradvist stigende glissando fra g# til a, lidt forskudt fra hinanden

1) *tr*, *tr*, *tr*

Cl. *pp* *ppp*

Vln. 1) *trem.* *gliss.* *s.p.*, *s.p.* *ord.* *trem.* I II *pppp*

Vc. 1) *sul tasto* *pp*, *pp*, *ppppp* *trem.* I

Pno. 1) *trem.* *pp* *poco a poco dim* *ppp*

1) det frie afsnit skal vare ca. 45-60 sek.

# HAIKU-23-

♩ = 90

Clarinet in B $\flat$

*p*  $\leftarrow$  *fff*  $\rightarrow$  *mf* *tr* $\sharp$  *tr* $\flat$  *tr* $\natural$  *ff* *ppp*

Violoncello

*mp*  $\leftarrow$  *ff*  $\rightarrow$  *pp*  $\leftarrow$  *f*  $\rightarrow$

Cl.

*cresc.* *mp* *dim.*

Vc.

*f*  $\leftarrow$  *fff* *sub pp* *cresc.* (marcato)

Cl.

*p* *dim.* ..... *al* ..... *niente*

Vc.

*p* *dim.* ..... *al* ..... *niente*

1) spilles sa hurtigt som muligt, antallet af noderne uden halse er vejledende, det frie afsnits længde er ca. 12-15 sek.

# HAIKU-21-

♩ = 72-76

Violin

Piano

*p cantabile*

Vln

Pno

5 1)

*pp* *p* *ppp* *mf*

tr ..... s.p. .... ord.

Vln

*p* *pp* *ppp*

sul tasto

Vln

♩ = 72-76

ord.

*p cantabile*

Vln

10

rit.

dim.

III

I

II

1) det frie afsnit skal vare ca. 30 sek.

# HAIKU-17-

Violoncello

$\text{♩} = 90-96$

*p calmo*

flageolet

Vc.

1)

*pp* *ppp*

1) det frie afsnit skal vare ca. 20 sek.

# HAIKU-xx-

Violin <sup>1)</sup>

*p* *pp* *mp p*

Vln <sup>2)</sup>

*pp* *ppp* *app. 45"* *f*

Vln

$\text{♩} = 60$

*con fuoco* *poco a poco intensivo*

Vln

*con fuoco* *poco a poco intensivo*

Vln

*con fuoco* *poco a poco intensivo*

Vln

*con fuoco* *poco a poco intensivo*

Vln

*con fuoco* *poco a poco intensivo*

1) det frie afsnit skal vare ca. 45 sek.

2) det gælder for forslagsnoderne, at  $\text{♩}$  er før slaget, og  $\text{♩}$  er på slaget

# HAIKU-26-

♩ = 70-72

5 10

Clarinet in B♭

sul tasto

*pp senza espress*

sul tasto

*pp senza espress*

Violin

Violoncello

**A**

15

Cl.

*p cantabile*

Vln

*p dolce et poco sostenuto*

Vc.

*p dolce et poco sostenuto*

20 25

Cl.

*dolce et*

Vln

Vc.

**B**

Cl. *poco sostenuto* 30 35

Vln

Vc. *cantabile*

**C**

Cl. 40

Vln

Vc. *cantabile*

*dolce et poco sostenuto*

Cl. 45 50

Vln

Vc. *dim* *al niente*

*rit.* .....

Cl. 55 60

Vln

Vc. *dim*