



Three Haikus for String Quartet

Josep Maria Guix

Per al Dalia Quartet, afectuosament.

Nota de programa:

Quan mesos enrere vaig enllestir la composició d'uns haikus per a violoncel sol vaig adonar-me que alguns d'ells demanaven un desenvolupament i una ampliació ulteriors. De seguida vaig pensar en el quartet de corda com a mitjà idoni per seguir insistint en una música subtil i concentrada, que defuig la bullanga quotidiana i els escarafalls estètics per tal de bastir un discurs intimista, nu de tot ornament superflu.

El so d'una campana en la llunyania –en el primer dels haikus-, el recorregut plaent d'una papallona al costat d'un pètal que cau –cas del segon- i el soroll mecànic d'una pedregada nocturna –darrer haiku- originen unes peces que, amb pretensió evocadora, prioritzen el timbre, el contrapunt i el ritme, respectivament.

I.

El sonido de la campana
se expande
en la bruma del alba.

BASHO

II.

Una mariposa midiéndose
Con un pétalo que cae:
"A ver quién es más leve".

ANÓNIMO

III.

Ruido del granizo.
Ruido del telégrafo.
Paisaje nocturno por la ventana.

SETSUJIN

16

Vln. 1

Vln. 2

Vla.

Vlc.

MSP (white noise)

jeté I

modo ord. (without bow pressure)

jeté II

modo ord.

tremolo (between real note and harmonic)

II tremolo

jeté N

ord. (harmonic trill)

MSP

(without bow pressure)

N

SP

SP

SP

MSP (white noise)

pizz. N

II I II III

arco (without bow pressure)

N

SP

MSP (white noise)

p *pp* *pp* *p* *mp* *pp* *mp*

N → SP

MSP → SP → MSP

26

Vln. 1

Vln. 2

Vla.

Vlc.

jeté

modo ord. (without bow pressure)

jeté

modo ord.

jeté N

ord.

MSP

SP

MSP (white noise)

MSP (white noise)

MSP (white noise)

MSP (white noise)

pizz. N

III

arco

tremolo

MSP (white noise)

III IV

pp *pp* *mp* *pp* *pp* *pp*

N → SP

N → SP

SP → MSP (white noise)

SP → MSP (white noise)

SP → MSP (white noise)

SP → MSP (white noise)

Una mariposa midiéndose
Con un pétalo que cae:
"A ver quién es más leve".

ANÓNIMO

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II

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♩ = 40 *legato espress.*

Violin 1 *p* *mp*

Violin 2 *legato espress.* *p* *mp*

Viola *legato espress.* *mp*

Cello *legato espress.* *mp*

♩ = 120

7

N → SP *non vib.*

Vln. 1 *sfz* *pp* *measured tremolo*

Vln. 2 *leggiero* *mp* *simile*

Vla. N → SP *non vib.* *pp*

Vlc. N → SP *non vib.* *sfz* *pp*

♩ = 40

15

Vln. 1

Vln. 2

Vla.

Vlc.

modo ord.

mp

sfz

N

*measured tremolo
leggero*

♩ = 120

5

21

Vln. 1

Vln. 2

Vla.

Vlc.

SP non vib.

pp

3

6

♩ = 40

29 modo ord. N

Vln. 1 *mp*

Vln. 2 *mp* modo ord. N

Vla. *mp* modo ord.

Vcl. *mp* modo ord. N

34

♩ = 120

measured tremolo

leggiero

Vln. 1 *mp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

N → SP

N → SP

N → SP

N → SP

pp

Ruido del granizo.
Ruido del telégrafo.
Paisaje nocturno por la ventana.

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SETSUJIN

III

$\text{♩} = 56$

tapping the body of the instrument
(Morse Code: SOS)

pp

tapping the body of the instrument
(Morse Code: SOS)

pp

tapping the body of the instrument
(Morse Code: SOS)

pp

tapping the body of the instrument
(Morse Code: SOS)

pp

Violin 1

Violin 2

Viola

Cello

$\frac{3}{16} + \frac{3}{16} + \frac{2}{16}$

7

$\text{♩} = (\text{♩} + \text{♩} + \text{♩}) = 56$ pizz.

pp

$\text{♩} = (\text{♩} + \text{♩} + \text{♩} + \text{♩}) = 56$ pizz.

pp

$\text{♩} = (\text{♩} + \text{♩} + \text{♩} + \text{♩}) = 56$ pizz.

pp

$\text{♩} = (\text{♩} + \text{♩} + \text{♩}) = 56$ pizz.

pp

Vln. 1

Vln. 2

Vla.

Vlc.

l.h. slap

pizz.

l.h. slap

l.h. slap

pizz.

l.h. slap

pizz.

$\frac{1}{16} + \frac{3}{16} + \frac{2}{16} + \frac{2}{16}$

15

Vln. 1 *mf* *l.h. slap pizz.* *mp* *simile* *mf*

Vln. 2 *mf* *l.h. slap pizz.* *mp* *simile* *mf*

Vla. *pizz.* *simile* *mf* *mp* *mf* *mp* *mf*

Vlc. *simile* *mf* *mp* *mf* *mp*

21

Vln. 1 *mp* *p* *mf*

Vln. 2 *mp* *p* *mf*

Vla. *p* *mf* *mp*

Vlc. *p* *mf* *mp*

27

(♩ = ♩)
tapping the body of the instrument
(Morse Code: SOS)

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vlc. *p*

pp

35

$\text{♩} = (\text{♩} + \text{♩} + \text{♩}) = 56$
pizz.

Vln. 1 *p* *mp* *mf*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vlc. *p*

(♩ = ♩)
tapping the body of the instrument
(Morse Code: SOS)

41

Musical score for measures 41-46, featuring four staves: Vln. 1, Vln. 2, Vla., and Vlc. The score includes dynamic markings (*mp*, *p*, *mf*) and performance instructions such as *pizz.* and tempo markings like $\text{♩} = (\text{♩} + \text{♩} + \text{♩} + \text{♩}) = 56$. The Vln. 1 and Vln. 2 parts are in treble clef, while Vla. and Vlc. are in bass clef. The Vln. 1 part starts with *mp*, then *p*, then *mf*, and ends with *mp*. The Vln. 2 part starts with *mf*, then *mp*, then *mf*, and ends with *mp*. The Vla. part starts with *p*, then *mp*, and ends with *mp*. The Vlc. part starts with *p*, then *mp*, and ends with *p*. The Vln. 1 and Vln. 2 parts have a tempo marking of $\text{♩} = (\text{♩} + \text{♩} + \text{♩} + \text{♩}) = 56$. The Vla. and Vlc. parts have a tempo marking of $\text{♩} = (\text{♩} + \text{♩} + \text{♩} + \text{♩}) = 56$ *pizz.*

47

Musical score for measures 47-52, featuring four staves: Vln. 1, Vln. 2, Vla., and Vlc. The score includes dynamic markings (*mf*, *mp*, *p*) and performance instructions such as *pizz.* and tempo markings like $\text{♩} = (\text{♩} + \text{♩} + \text{♩} + \text{♩}) = 56$. The Vln. 1 part starts with *mf*, then *mp*, then *mf*, and ends with *p*. The Vln. 2 part starts with *mf*, then *mp*, then *mf*, and ends with *p*. The Vla. part starts with *mf*, then *mp*, then *mf*, and ends with *p*. The Vlc. part starts with *mf*, then *mp*, then *mf*, and ends with *mf*. The Vln. 1 and Vln. 2 parts have a tempo marking of $\text{♩} = (\text{♩} + \text{♩} + \text{♩} + \text{♩}) = 56$. The Vla. and Vlc. parts have a tempo marking of $\text{♩} = (\text{♩} + \text{♩} + \text{♩} + \text{♩}) = 56$ *pizz.*

53

53

Vln. 1

Vln. 2

Vla.

Vcl.

mf *p* *f* *mp*

mf *p* *f* *mp*

mp *p* *p*

p *mp* *p* *p*

Detailed description: This system contains measures 53 through 58. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vcl.). The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one sharp (F#) and one flat (Bb). The tempo is 4/4. Dynamics are indicated by *mf*, *p*, *f*, and *mp*. The first two measures (53-54) are marked *mf* and *p* respectively. Measures 55-56 are marked *f*. Measures 57-58 are marked *mp*. The Viola and Cello parts have dynamics *mp*, *p*, and *p* in measures 53-54, and *p* in measures 57-58.

59

59

Vln. 1

Vln. 2

Vla.

Vcl.

mf *p* *mp*

mf *p* *mp*

mf

mf

Detailed description: This system contains measures 59 through 64. It features the same four staves as the previous system. The key signature changes to two flats (Bb and Eb). The tempo remains 4/4. Dynamics are indicated by *mf*, *p*, and *mp*. Measures 59-60 are marked *mf*. Measures 61-62 are marked *p*. Measures 63-64 are marked *mp*. The Viola and Cello parts have dynamics *mf* in measures 61-62 and *mf* in measures 63-64.

65

Vln. 1

Vln. 2

Vla.

Vlc.

p

pp

70

(♩ = ♪)

tapping the body of the instrument (Morse Code)

Vln. 1

Vln. 2

Vla.

Vlc.

pp

pp

pp

pp

pp

pp

pp

pp

pp

