

Tres haikus per a cello i piano



Josep Maria Guix

Per a la Laia Masramon i en Cristoph Richter, en agraïment per un concert memorable a Barcelona.

Para Laia Masramon y Cristoph Richter, como agradecimiento por su memorable concierto en Barcelona.

For Laia Masramon and Cristoph Richter, with gratitude for their concert in Barcelona.

*Nozarashi o
Kokoro ni kaze no
Shimu mi kana*

Sense sostre ni recer,
el vent em penetra
l'ànima.

A la intemperie,
se va infiltrando el viento
hasta mi alma.

Coolness:
Slowly, the wind
is reaching my soul.

BASHÔ

*Suzushisa ia
Kane o janaruru
Kane no koe*

Frescor pertot.
Fuig de la campana
la campanada.

Todo frescor.
Huye de la campana
la campanada.

Freshness.
The bell sound escaping
from the bell.

BUSON

*Nagaregi no
yoru kata yasashi
aki no kaze*

Ventijol de tardor:
la fusta a la deriva
s'atura dolçament a la riba.

Brisa de otoño:
madera a la deriva
que vara suavemente en la ribera.

Autumn breeze;
driftwood
landing lightly on the bank.

KANNA

Nota de programa:

Aquesta obra sorgeix a partir de la imatge poètica suggerida per tres *haikus* de Bashô, Buson i Kanna, respectivament. La música, igual que els poemes japonesos a què fa referència, pretén recrear aquest món concentrat i essencial, de gran refinament tècnic i, sobretot, d'enorme poder evocador. L'obra va ser estrenada l'any 2009 en el *Festival de músiques religioses i del món* de Girona.

Nota de programa:

Esta composición nace a partir de la imagen sugerida por tres *haikus* de Bashô, Buson i Kanna, respectivamente. La música, de la misma forma que lo llevan a cabo los breves poemas japoneses, pretende recrear este universo concentrado y esencial, de gran refinamiento técnico y, por encima de todo, de enorme capacidad evocadora.

Program note:

This three little pieces are based on the three *haikus* by Bashô, Buson and Kanna written above. The music, following the Japanese poems and also linked to the extremely inspiring pictures of *Ukiyo-e*, is trying to recreate the essence of this subtle and evocative world. The composition was premiered in Girona cathedral during the *Religious and World Music Festival* (2009).

Performance notes:

Cello:



- Change gradually: change very gradually from one sound or way of playing to another.



- Tremolo between harmonics: produced by rapidly alternating both harmonics with two different fingers (or by keeping one finger on the low harmonic while playing quickly, on and off, the high harmonic with another finger). The result should be a fast unstable sound.

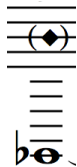


- Tremolo between real note and harmonic: produced by rapidly alternating the finger pressure between normal and light. The result should be a quick alternation of normal and harmonic sound.



- Bow pressure: add bow pressure to produce a distorted sound, in which audible pitch is totally replaced by noise, then back to tone again.

Piano:



-Damped: Press the string very lightly with the right hand to obtain the selected harmonic, while playing the key with the left hand. The sounding result should be a mixture of fundamental and harmonic.

A la intemperie,
se va infiltrando el viento
hasta mi alma.

MATSUO BASHO

Tres haikus per a cello i piano

Josep Maria Guix

♩ = 94

Cello

S.T. → *Molto S.P.* → *S.T.*
modo ord. → *changing the bow very quickly* → *modo ord.*

sul A
pp

Piano

♩ = 94

(Depress keys silently)
una corda
pp
ppp
pppp

3:2
6:8
l.v.

(Keep it depressed till the end of the piece)
Rec. III

Rec. I

Vlc.

7 *S.T.* → *Molto S.P.* → *S.T.* → *Molto S.P.*
modo ord. → *changing the bow very quickly* → *modo ord.*

sul A
p
p

Pno.

7 *3:2*
pp
mp
pp
ppp

3:2
9:8
7:8
l.v.

(Rec. I)
Rec. I

2

13 *S.T.* *modo ord.* *Molto S.P.* *changing the bow very quickly* *modo ord.* *S.T.*

Vcl. *sul A* *mp*

Pno. *mp* *legato* *pp* *3:2* *9:8* *7:8* *6:8* *3:2* *l.v.* *3:2* *ppp*

(*Rec. I*) *Rec. I*

18 *accel.* *Molto S.P.* *S.T.* *modo ord.*

Vcl. *mf* *mp* *p* *sul A*

Pno. *mp* *mf* *legato* *p* *3:2* *10:8* *9:8*

(*Rec. I*) *Rec. I*

22 *Molto S.P.* *changing the bow very quickly* *modo ord.* *S.T.* *S.P.* *Molto S.P.* 3
tremolo gliss.

Vlc. *mp* *mp*

Pno. *ppp*

(Leo.I)

28 *S.T.* *S.P.* *S.T.* *arco tremolo*

Vlc. *mp* *ppp*

Pno. *p* *mp* *mf* *pp* *p* *mp*

(Leo.I) *pp* *Leo.I* *mp*

Molto S.P.

N.

Vlc.

Violin part, measures 36-40. The staff shows a series of chords in the left hand, starting with a 3/4 time signature and changing to 4/4. Dynamics include *mf* and *p*. There are slurs over the chords and a *p* dynamic marking at the end of the section.

Pno.

Piano part, measures 36-40. The right hand has melodic lines with slurs and dynamics *p* and *mf*. The left hand has chords and a *pp* dynamic. There are triplets and a 5:4 ratio indicated. A *ff* dynamic is present in the middle section. A *Req. I* marking is at the bottom.

N. (arco senza tremolo) S.T.

N.

Vlc.

Violin part, measures 40-44. The staff shows a melodic line with dynamics *p*, *pp*, and *mf*. There is a slur and a *N.* marking at the end.

Pno.

Piano part, measures 40-44. The right hand has a rapid sixteenth-note passage with dynamics *mf*, *p*, and *ff*. The left hand has chords and a *pp* dynamic. A *Req. I* marking is at the bottom.

Todo frescor.
Huye de la campana
la campanada.

YOSA BUSON

II

Cello

$\text{♩} = 66$ *Molto S.P. non vibrato* *arco mobile* *S.P. non vib.* *arco mobile*

ppp *pp* *ppp* *pp*

Piano

$\text{♩} = 66$ *legato modo ord.* *mp*

(Depress keys silently) *damped* *sfz*

f *(Press the string with the right hand and try to play the selected harmonic)* *modo ord.* *ppp* *mp*

Reo. I

Reo. III
(Keep it depressed till the end of the piece)

Vlc.

N. arco ordinario

ppp *pp*

Pno.

modo ordinario *(echo)*

mf *pppp* *mp*

damped *sfz*

f *(Reo. I)* *modo ord.* *ppp*

6

15

Molto S.P.
non vib.

arco mobile

Vlc.

15

modo ord.

mf

mp

Pno.

f

modo ord.

ppp

(Sec. I)

21

N. arco ordinario

Vlc.

21

p

damped

sfz

Pno.

f l.v.

(Sec. I)

Brisa de otoño:
madera a la deriva
que vara suavemente en la ribera.

III

KANNA

$\bullet = 60$
*on the tailpiece
noise only*

Cello

$\bullet = 60$

Piano

mf

rubato

pp

sfz

ppp

l.v.

sfz

7:8

6:4

Red. I

4 *half col legno*

Vlc.

4

Pno.

mp

rubato

sfz

pp

sfz

7:8

3:2

l.v.

ppp

7:8

Red. I

Red. I

8

poco rit. -----, *a tempo*

modo ordinario

Vlc. *p* *mp* *p*

Pno. *sfz* *p* *pp* *p* *pp*

simile *Leo. I* *l.v.* *sfz*

13

Vlc. *mf* *mp* *pp subito*

Pno. *pp* *sfz* *ppp*

Leo. I *l.v.*

17 *accel.* ----- *a tempo*
espressivo

Vlc. *pp* ----- *mf* ----- *f* ----- *ff* ----- *mp*

Pno. *accel.* ----- *a tempo*

(*Rec.1*)

23 *pp subito*

Vlc. *sfz* *sfz*

Pno. *mp* ----- *sfz* ----- *pp*

(*Rec.1*) ----- *Rec.1* ----- *pp*

26

Vlc. *pp* *mp* *mp* *mf*

Pno. *p* *sfz* *sfz*

(*And. I.*) *And. I.*

33 *N.* *S.P.* *ritardando*

Vlc. *f*

Pno. *sfz* *ritardando* *l.v.*

(*And. I.*) *pp*

Barcelona, juny de 2009.
Revisió de 2014.