Three Haikus for Viola & Piano

Josep Maria Guix
2014

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 es basa en els *Tres haikus per a cello i piano* i, 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.

Nota de programa:

Esta composición nace a partir de la imagen sugerida por tres *haikus* de Bashô, Buson i Kanna, respectivamente. La música es una adaptación de *los Tres haikus per a cello i piano* y, 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 point of departure is *Tres haikus per a cello i piano* (2009).

Performance notes:

Viola:

- 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 preassure 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.

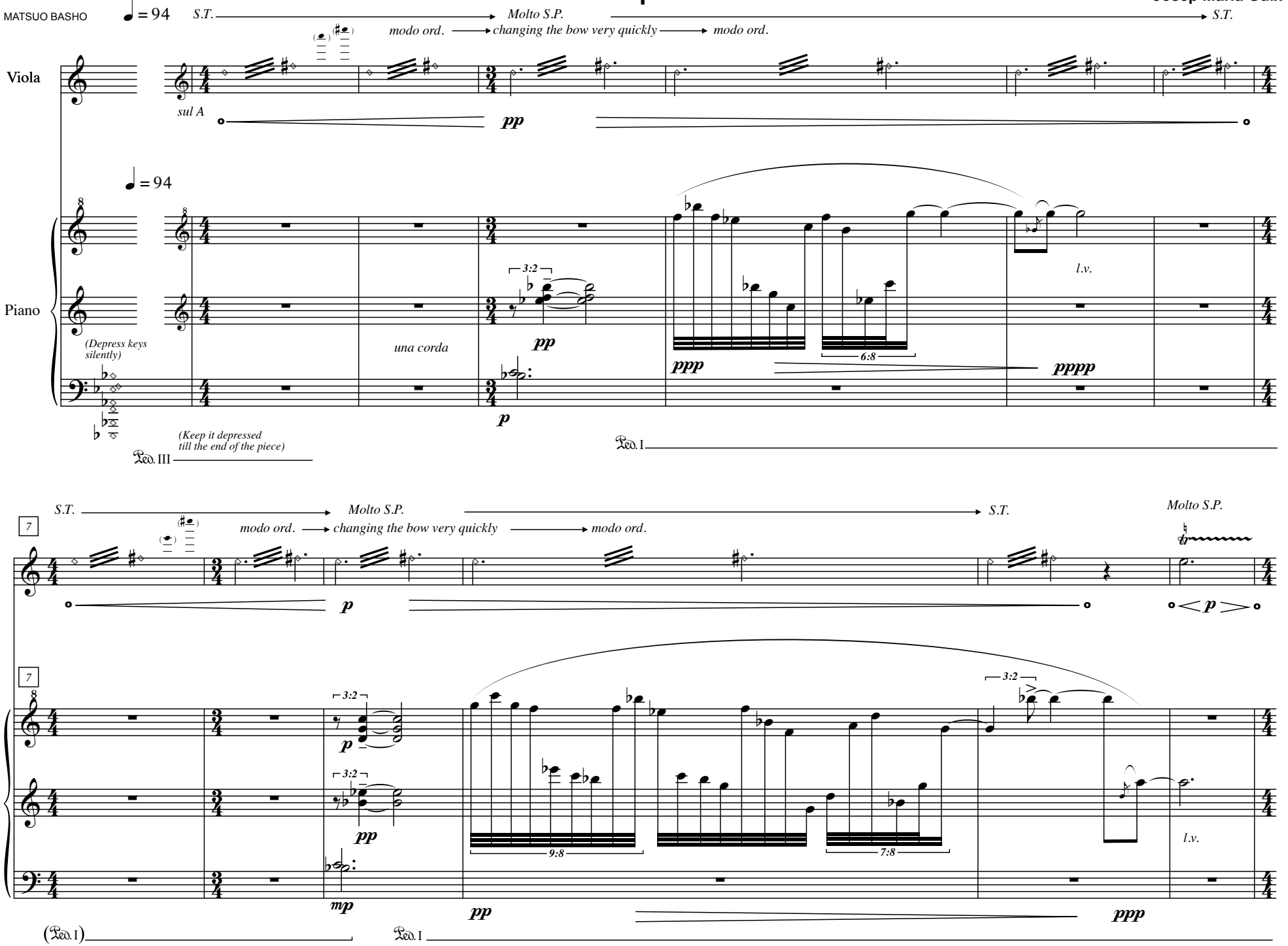
Tres haikus per a viola i piano

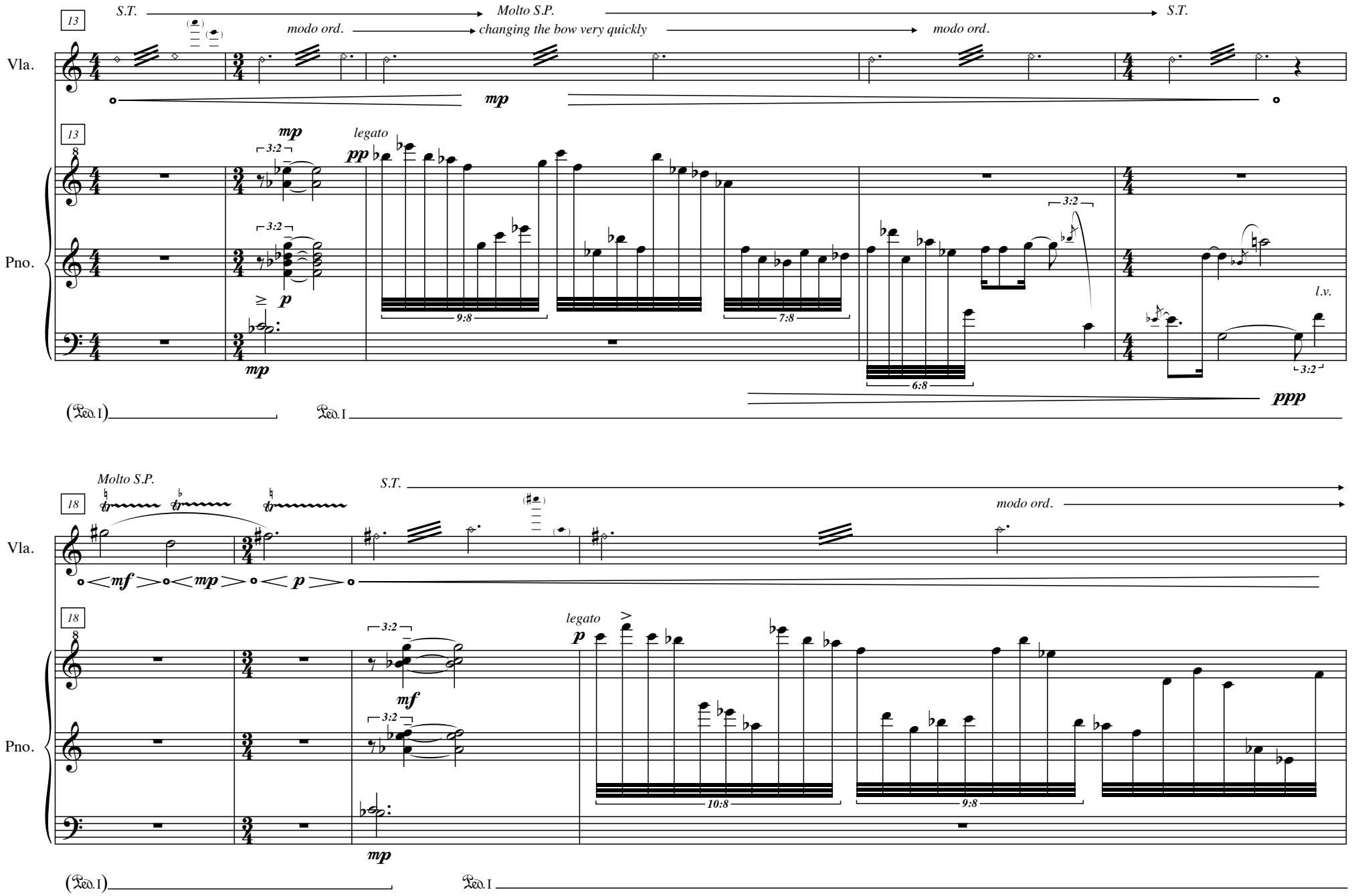
I

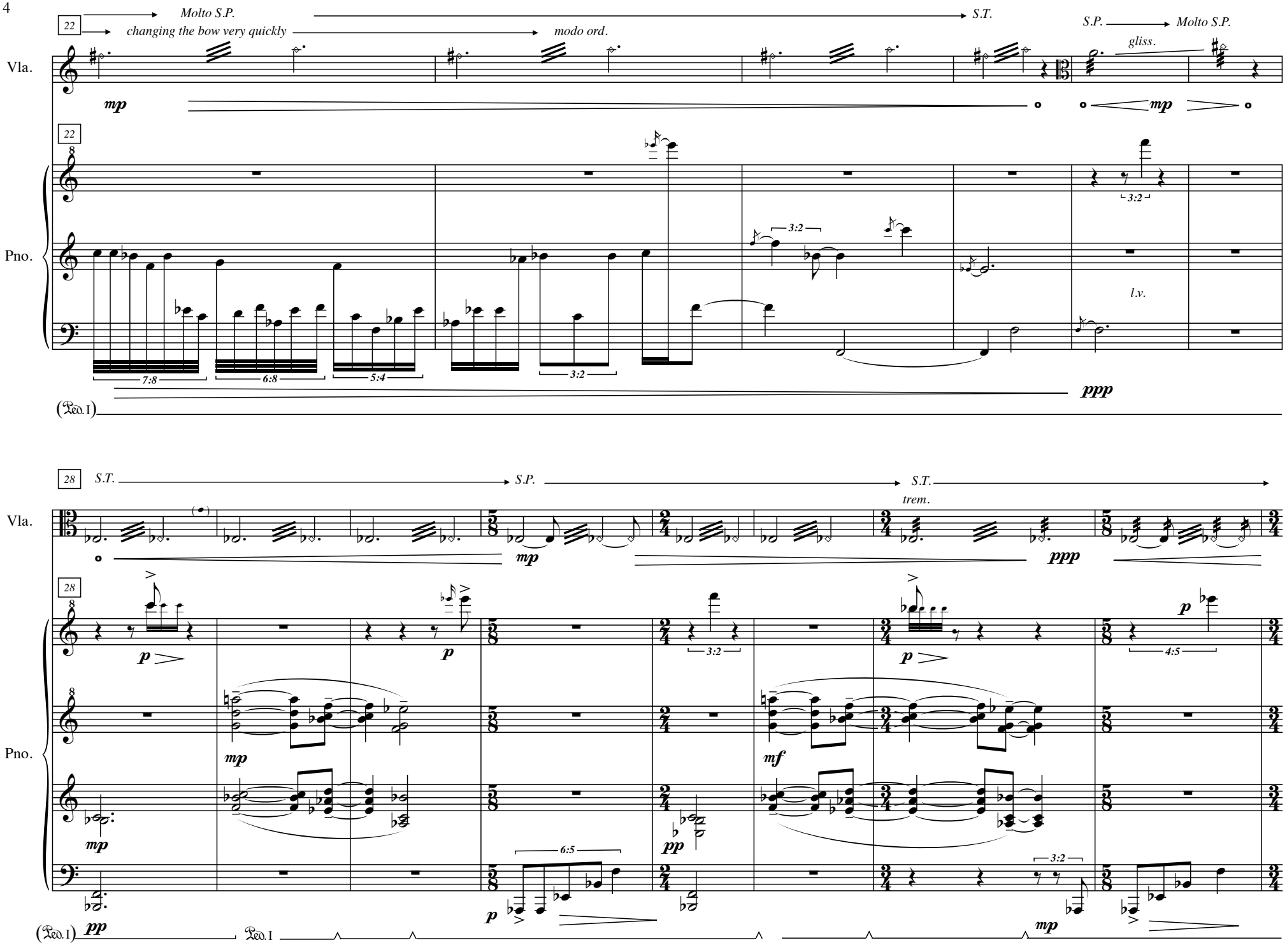
Josep Maria Guix

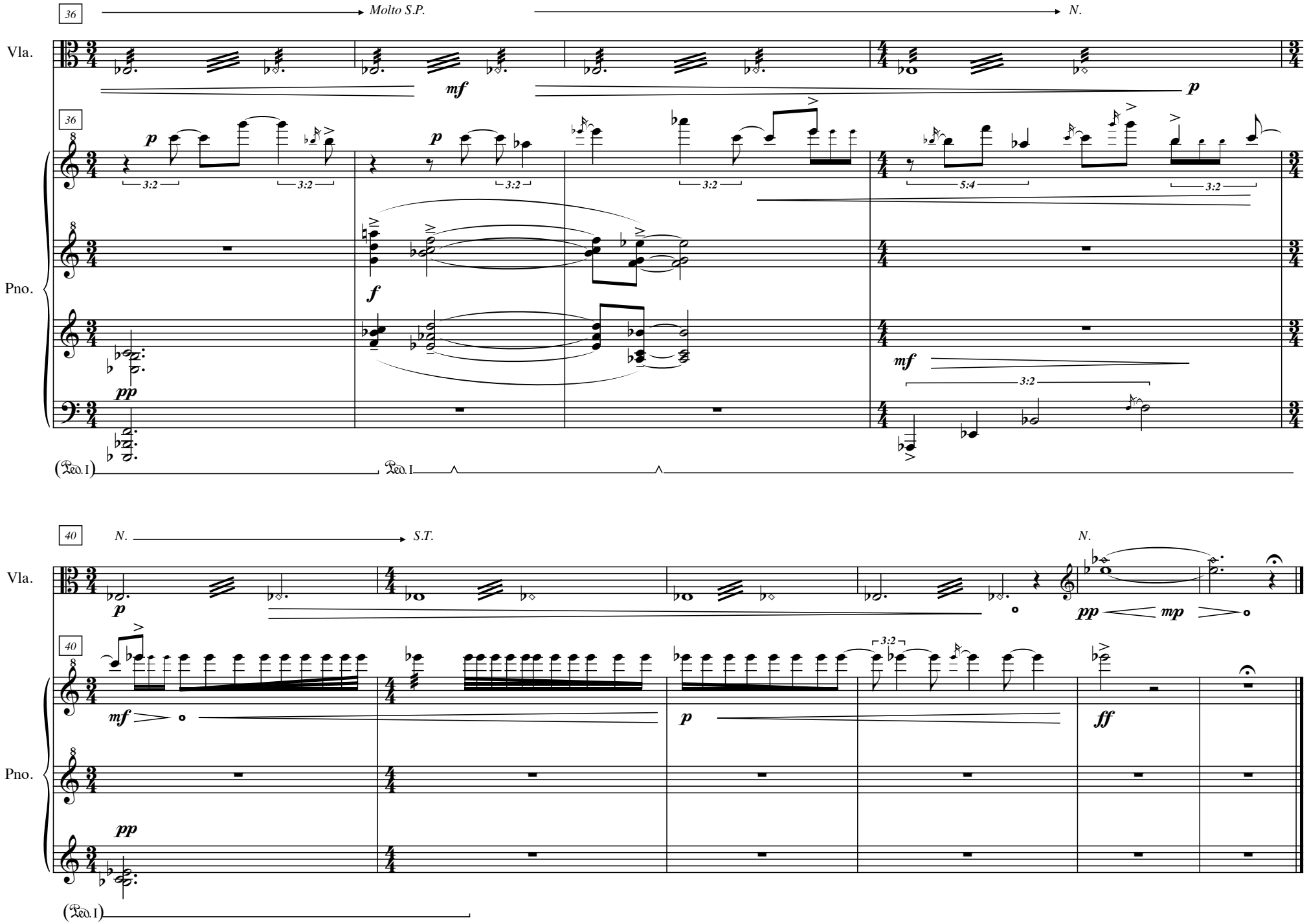
A la intemperie,
se va infiltrando el viento
hasta mi alma.

MATSUO BASHO




13
S.T.
Molto S.P.
S.T.
modo ord.
changing the bow very quickly
modo ord.
Vla.
mp
13
mp
legato
pp
3:2
3:2
≥ p
9:8
7:8
3:2
l.v.
Pno.
mp
6:8
3:2
ppp
(Ped. I)
Ped. I
Molto S.P.
18
S.T.
modo ord.
Vla.
mf
mp
p
18
3:2
mf
legato
p
3:2
10:8
9:8
Pno.
mp
(Ped. I)
Ped. I


22
Molto S.P.
changing the bow very quickly
modo ord.
S.T.
S.P.
Molto S.P.
gliss.
Vla.
mp
mp
22
Pno.
3:2
3:2
l.v.
7:8
6:8
5:4
3:2
ppp
(Ped. I)
28
S.T.
S.P.
S.T.
trem.
Vla.
mp
ppp
28
Pno.
p
p
3:2
p
4:5
mp
mf
pp
6:5
3:2
p
pp
mp
(Ped. I)
Ped. I


36
Molto S.P.
N.
Vla.
mf
p
36
Pno.
p
3:2
3:2
3:2
5:4
3:2
f
pp
mf
3:2
(Ped. I)
Ped. I
40
N.
S.T.
N.
Vla.
p
pp
mp
40
Pno.
mf
p
3:2
ff
pp
(Ped. I)

Todo frescor.
Huye de la campana
la campanada.

YOSA BUSON

II

Viola

Piano

♩ = 66

Molto S.P.
non vibrato

arco mobile

S.P.
non vib.

arco mobile

legato
modo ord.

(Depress keys silently)

damped

(Press the string with the right hand and try to play the selected harmonic)

modo ord.

(Keep it depressed till the end of the piece)

Vla.

Pno.

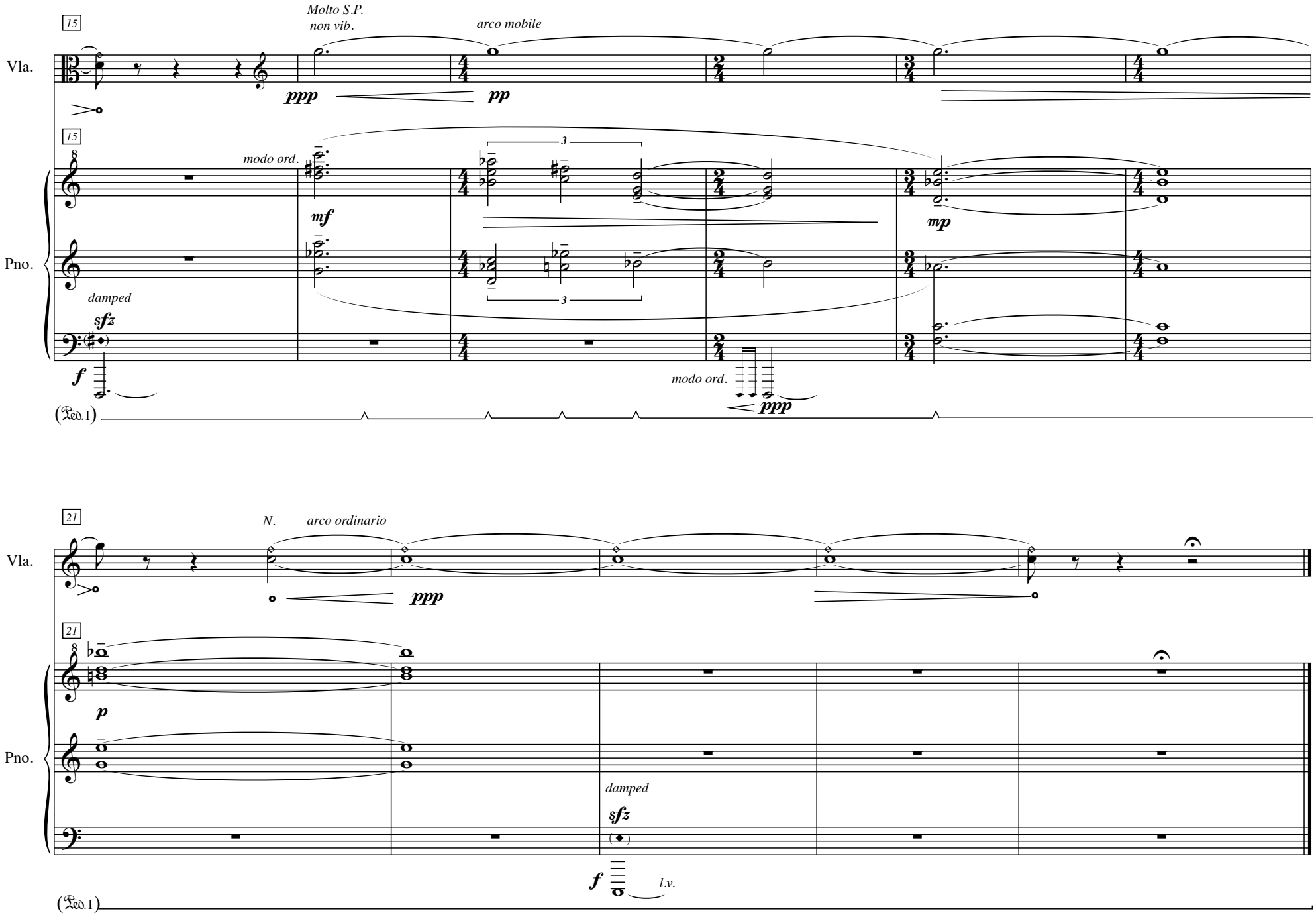
N. *arco ordinario*

modo ordinario

(echo)

damped

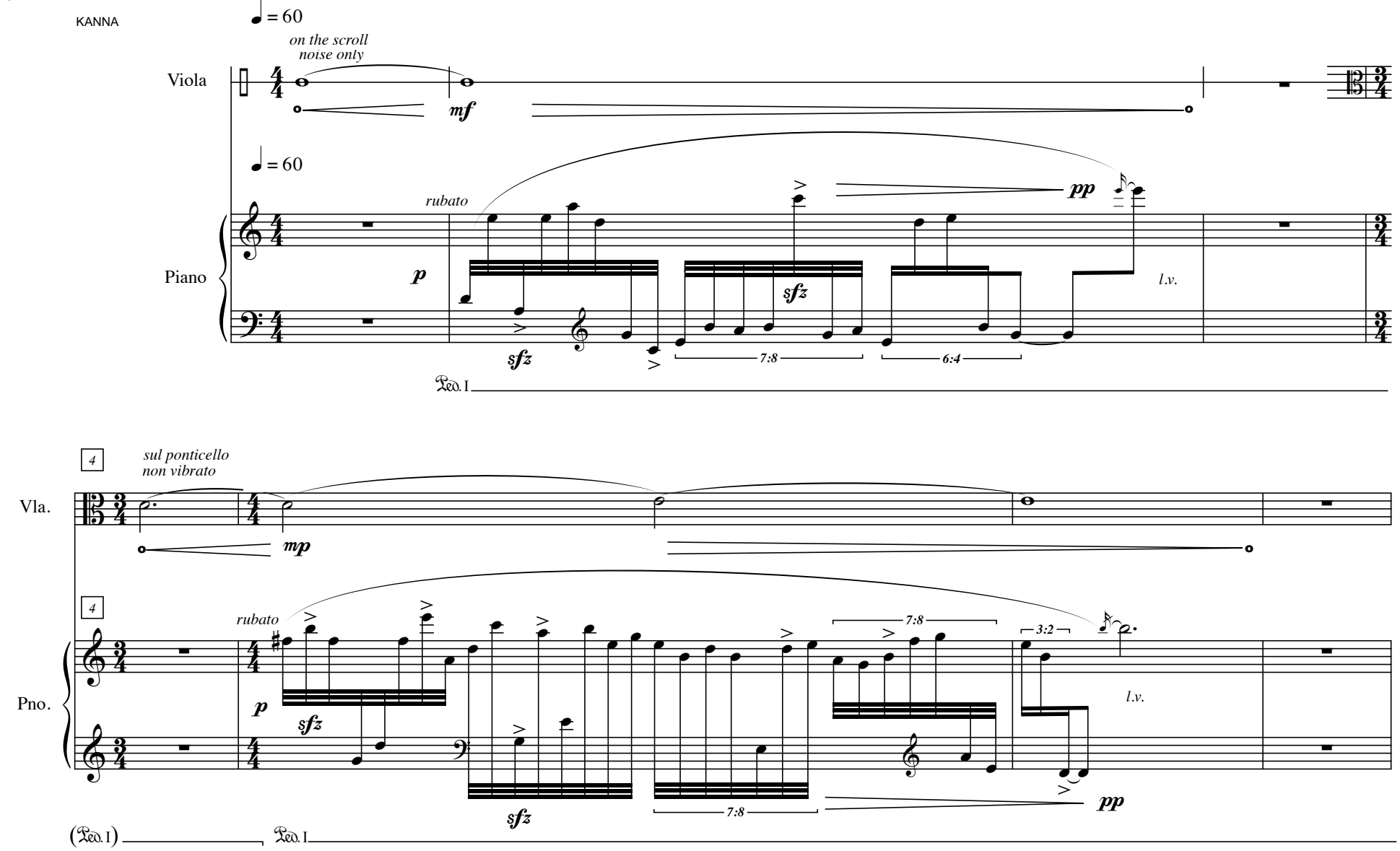
modo ord.

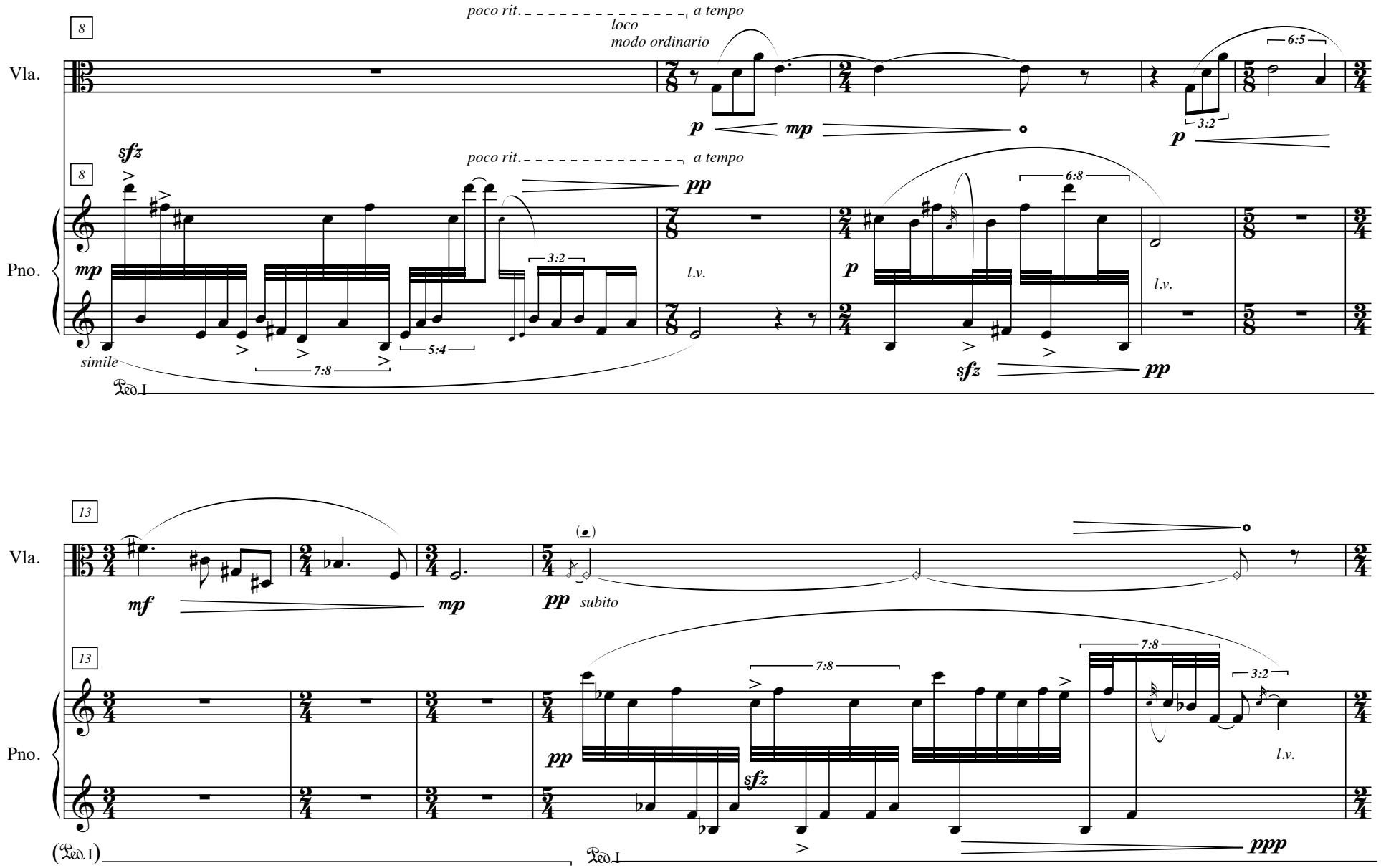

15
Molto S.P.
non vib.
arco mobile
Vla.
ppp
pp
15
modo ord.
mf
mp
Pno.
damped
sfz
f
modo ord.
ppp
(Ped. I)
21
N.
arco ordinario
Vla.
ppp
21
p
Pno.
damped
sfz
f
l.v.
(Ped. I)

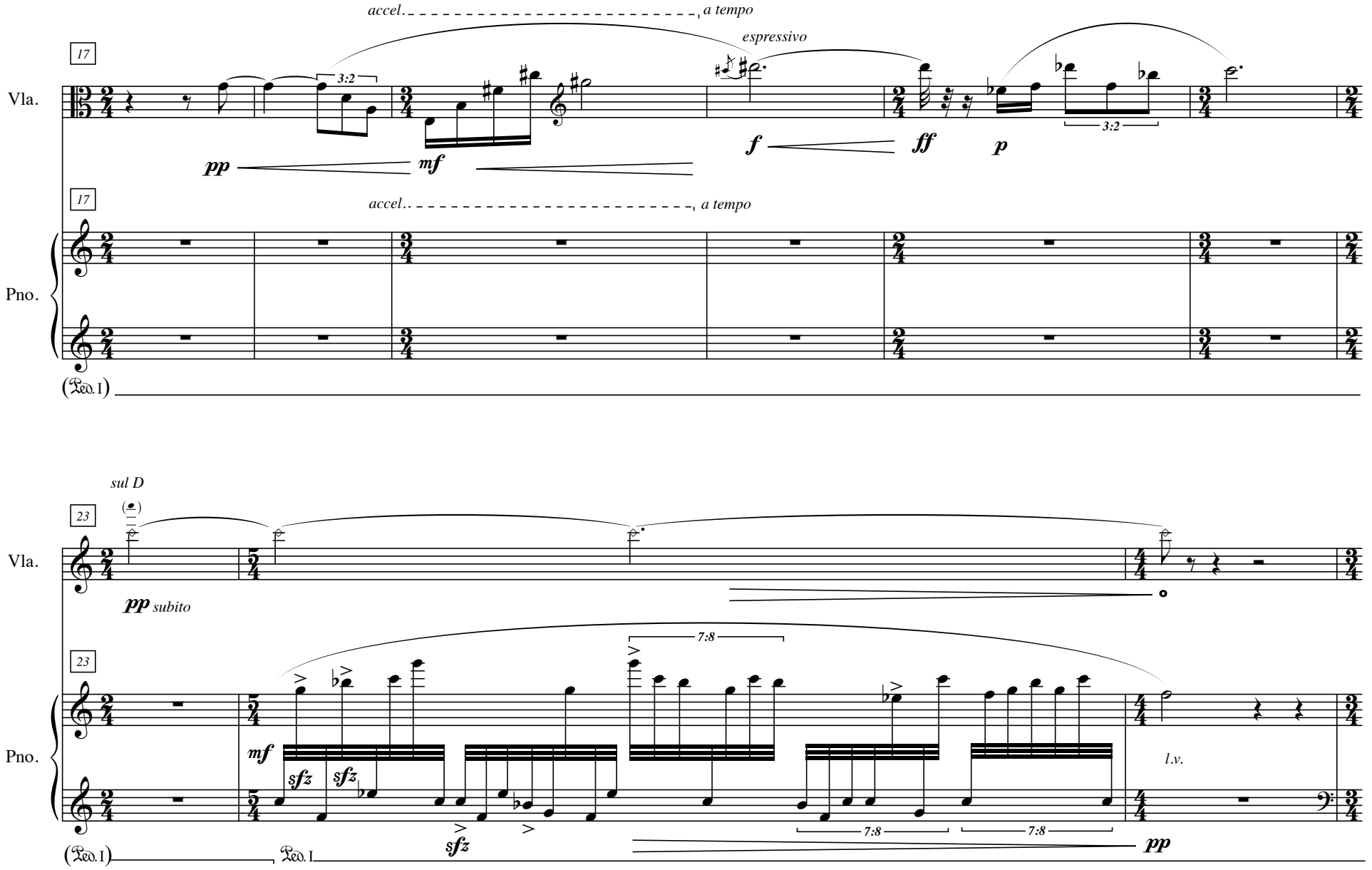
Brisa de otoño:
madera a la deriva
que vara suavemente en la ribera.

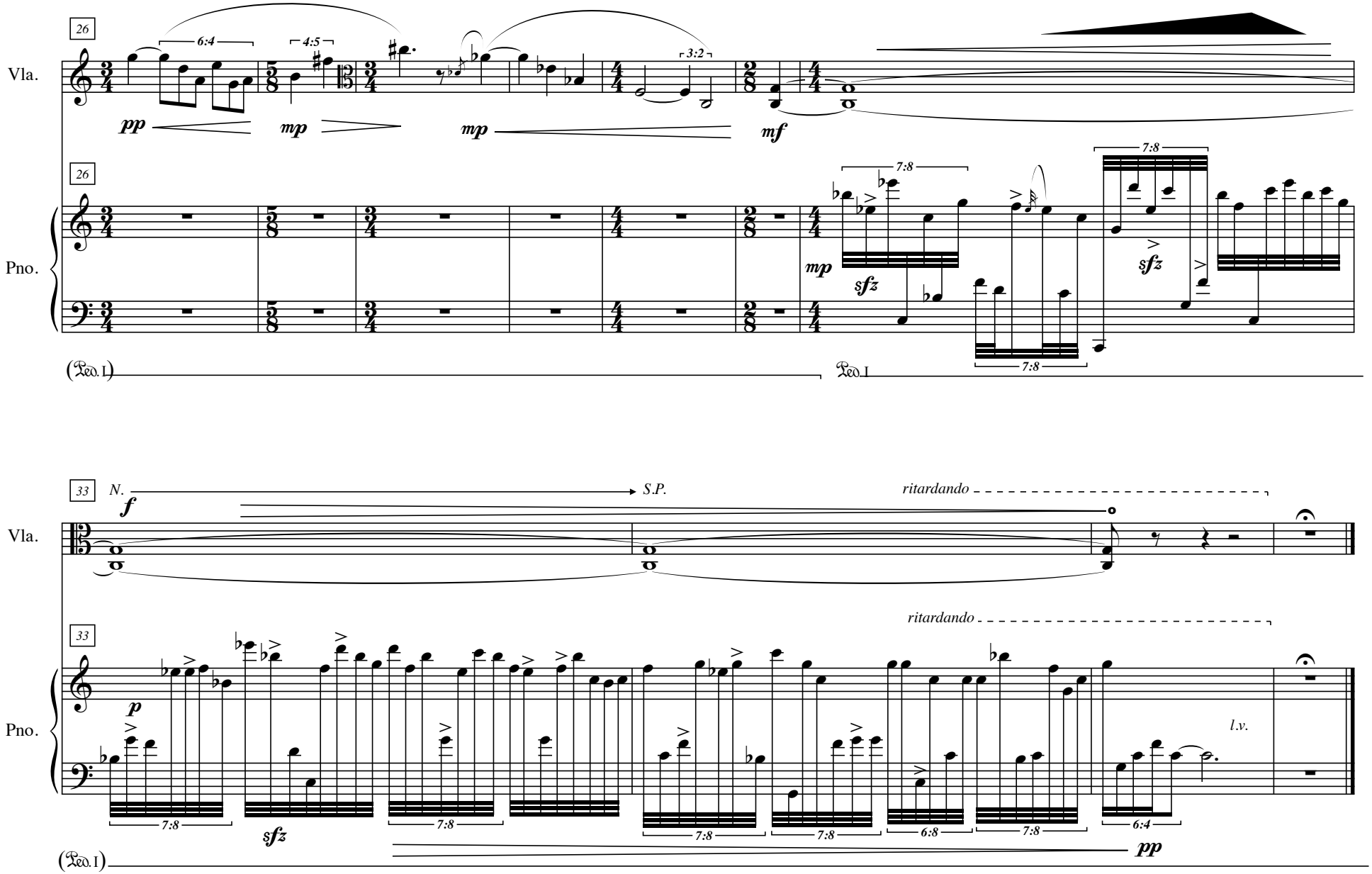
KANNA

III




8
poco rit.
a tempo
loco
modo ordinario
Vla.
p
mp
3:2
6:5
p
8
sfz
poco rit.
a tempo
pp
Pno.
mp
3:2
l.v.
6:8
p
l.v.
5:4
7:8
simile
sfz
pp
Ped. I
13
Vla.
mf
mp
pp
subito
13
7:8
7:8
3:2
Pno.
pp
sfz
l.v.
ppp
(Ped. I)
Ped. I


accel.
a tempo
espressivo
17
Vla.
3:2
pp
mf
f
ff
p
3:2
17
accel.
a tempo
Pno.
(Ped. I)
sul D
23
Vla.
pp subito
23
7:8
mf
sfz
sfz
sfz
7:8
7:8
l.v.
pp
Pno.
(Ped. I)
Ped. I


26
Vla.
6:4
4:5
3:2
pp
mp
mp
mf
26
Pno.
7:8
7:8
mp
sfz
sfz
7:8
(Ped. I)
Ped. I
33
N.
S.P.
f
ritardando
Vla.
33
ritardando
Pno.
p
l.v.
7:8
sfz
7:8
7:8
7:8
6:8
7:8
6:4
pp
(Ped. I)