

Slowly... in mist

For piano trio



Josep Maria Guix
2012

mizuumi no torori to kasumu yo nari keri

the lake is slowly
lost in mist...
evening falls

yûgure ya kasumu naka yori mujô-gane

from evening mist
the bell
of life passing

asa-giri ni awatadashi ki no shizuku kana

in morning mist
a frenzy of drops
from the tree

Issa Kobayashi

Slowly... in Mist

(Tres haikus per a trio amb piano)

Nota de programa:

Lentament, el llac
s'esvaeix en la boira...
Cau la tarda.

Boira del capvesre.
La campana evoca
la vida passada.

Boira matinera.
Una festa de gotes
provinents de l'arbre.

Un *haiku* copsa la bellesa de l'instant, fusiona imatge i sentiment davant d'allò que ens envolta, atrapa subtilment l'essència del món. Cal que sigui breu perquè conté una veritat extremadament concentrada. Els poemes d'Issa Kobayashi (1763-1828) transcrits anteriorment són el punt de partença d'aquesta música, també breu, refinada i evocadora. La boira esdevé l'eix vertebrador i unitari del conjunt.

En la composició, la boira desdibuixa els contorns melòdics, difumina l'harmonia, modula els colors i esmicola el ritme. De la boira sorgeix -i en ella també s'hi endinsa- el so, i alhora els nostres pensaments.

Cadascun dels poemes fa referència a un moviment. La introducció, tranquil·la, evoca un nocturn i està carregada d'espiritualitat: el temps es detura. La campana, al seu torn, desperta reminiscències inconnexes mentre rebobina moments ja viscuts. A trenc d'alba retornen la fresca, el temps present i el plaer del joc, mitjançant un *scherzo* fugisser.

Josep Maria Guix

Nota de programa:

Lentamente, el lago
desaparece en la niebla...
Cae la tarde.

Suena la campana,
transcurre la vida.
Niebla del atardecer.

Niebla matutina,
un frenesí de gotas
el árbol desprende.

El *haiku* capta la belleza del instante, aúna imagen y sentimiento ante lo que nos rodea, atrapa sutilemente la esencia del mundo. Debe ser breve puesto que alberga una verdad concentrada en grado sumo. Los poemas de Issa Kobayashi (1763-1828) transcritos más arriba son el punto de partida de esta música, también breve, refinada, evocadora...

Un nexo otorga unidad al conjunto: la niebla. Una niebla cuya presencia en la composición desdibuja contornos melódicos, difumina armonías, modula colores, pulveriza el ritmo. De la niebla surge y en la niebla se sumerge el sonido, y con él, nuestros pensamientos.

En la obra, cada poema hace alusión a un movimiento. La introducción, tranquila, evoca un nocturno y está cargada de espiritualidad: el tiempo se detiene. La campana despierta reminiscencias inconexas, rebobina momentos vividos. Con la mañana reaparece el frescor, el presente, el placer del juego, un *scherzo* fugaz.

Josep Maria Guix

Program note:

the lake is slowly
lost in mist...
evening falls

from evening mist
the bell
of life passing

in morning mist
a frenzy of drops
from the tree

The *haiku* captures the beauty of the moment, uniting image and feeling to describe what we see, subtly trapping the essence of the world. Of necessity it must be brief, as it conveys truth concentrated to the highest degree. The poems by Issa Kobayashi (1763-1828) written above, are the starting point for this music, similarly brief, refined and evocative.

A linking device gives unity to the whole: the mist. A mist whose presence in the composition blurs melodic contours, diffuses harmonies, modulates colours, crushes the rhythm. The sound emerges from out of the mist and the mist submerges itself within the sound, and within our thoughts.

In the work, each poem alludes to one movement. The peaceful introduction evokes nocturne and is charged with spirituality: time stands still. The bell awakens random reminiscences, rewinds lived-through moments. With the morning the freshness returns, the present, the pleasure of the game, a fleeting *scherzo*.

Josep Maria Guix

Per al Trio Kandinsky, amb agraiement i afecte.

the lake is slowly
lost in mist
evening falls

ISSA

I

Josep Maria Guix

Violin

Cello

Piano

damped, noise only, no pitch

sul III

p

damped, noise only, no pitch

sul III

p

simile

bowed
(inside the piano, with violin bowhair; in the middle of the string, trying to achieve a low regular sound)

pp

Red.

9 soft and slow dynamic changes
(misty background)

Always play single notes with una corda (misty background). Chords should be played without una corda (foreground).

(Keep pedal depressed. Always very resonant)

13

Vln.

Vc.

Pno.

modo ord. Molto SP sempre
(as a kind of tanpura, with soft dynamic and colour changes)

Wind Chimes effect

pp

mp

pp

5:4

3

Musical score for orchestra and piano, measures 16-17.

Measure 16: Violin (Vln.) and Cello (Vc.) play sustained notes. The Violin has a grace note. The Cello has a grace note. The tempo is Molto SP (Molto Svelto). Dynamics: *mp*. Measure number 16 is indicated in a box above the staves.

Measure 17: The Violin and Cello continue their sustained notes. The tempo changes to *N* (Normal).

Piano (Pno.) Part:

- Measure 16:** The piano plays eighth-note patterns. Dynamics: *mp*. Time signature: $5:4$.
- Measure 17:** The piano plays eighth-note patterns. Dynamics: *pp* (pianissimo). Time signature: $5:4$.
- Wind Chimes effect:** The piano part includes a "Wind Chimes effect" indicated by a bell-like icon.
- Measure 18:** The piano plays eighth-note patterns. Dynamics: *pp*. Time signature: 3 .
- Measure 19:** The piano plays eighth-note patterns. Dynamics: *pp*. Time signature: 3 .

Musical score for orchestra and piano. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part features a "Wind Chimes effect" with sustained notes and grace notes. Measure 19 starts with a dynamic of Molto SP. Measure 20 begins with a dynamic of Molto SP and ends with a dynamic of SP.

24 → N → SP → Molto SP

Vln. *mf*

Vc. *tremolo sul I* *sul II*

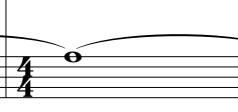
N

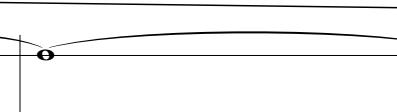
Pno. *Wind Chimes effect*

28

damped, noise only, no pitch

Vln. 

Vc. 

 **p**

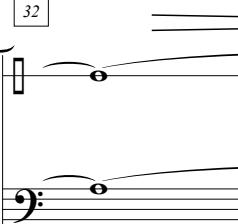
28

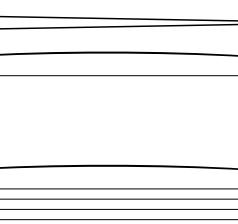
Wind Chimes effect

Pno. 

32

modo ord. N espress.

Vln. 

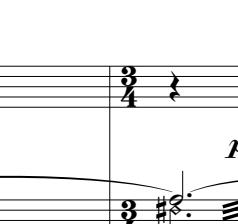
Vc. 

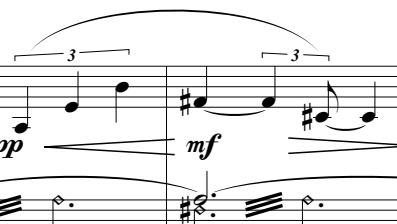
32

Pno. 

36

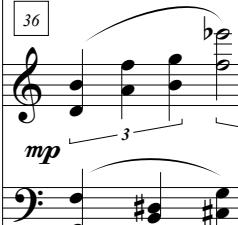
Vln. 

Vc. 

 *sul II*

36

eco lontano

Pno. 

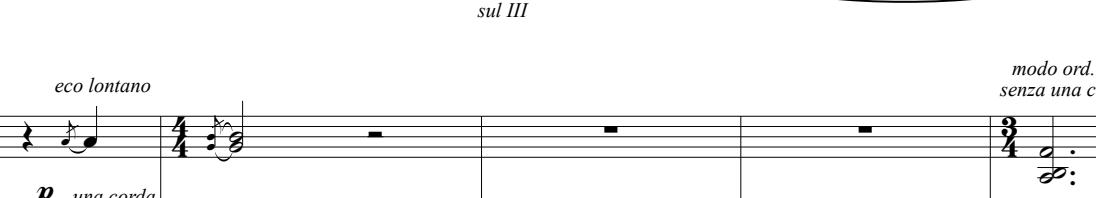
modo ord. senza una corda

40

Vln. 

Vc. 

sul III

Pno. 

modo ord.
senza una corda

Musical score for strings and piano, page 45. The score is divided into three systems by vertical bar lines. The first system (measures 1-3) features the Violin (Vln.) in treble clef and the Cello (Vc.) in bass clef, both in common time (4/4). The Violin plays a melodic line with eighth-note patterns, starting at dynamic *pp*. The Cello provides harmonic support with sustained notes. The second system (measures 4-6) continues with the same instrumentation and dynamics. The third system (measures 7-9) introduces the Piano (Pno.) in common time (4/4), which plays a rhythmic pattern of eighth-note rests. The overall style is minimalist and contemplative.

Musical score for strings and piano, page 49. The score consists of three staves. The top staff is for the Violin (Vln.), the middle for the Cello (Vc.), and the bottom for the Piano (Pno.). The Violin and Cello parts begin with eighth-note patterns: the Violin has a tremolo pattern labeled "tremolo sul II" and the Cello has a sustained note labeled "sul III". The Piano part is mostly silent with a few short dashes. Measure numbers 49 are indicated at the beginning of each staff. The Cello part ends with a fermata over the last note, followed by the instruction "attacca".

from evening mist
the bell
of life passing

ISSA $\text{d} = 55$

SP → Molto SP tremolo Glissando

Vln. mp f

Vc. SP → Molto SP SP → Molto SP → SP tremolo Glissando

Pno. pp f pp f pp f

II 8^{va} N espress.

lontano, serenamente modo ord. pp

ff damped ff pp

$8^{\text{vb}} - - -$ (Press the string lightly with the finger while playing the key: Both, indicated harmonic and fundamental, should sound)

Rcd.

simile (Always very resonant)

10 8^{va}

Vln. pp f mp f o simile

Vc. N pp sempre o simile

Pno. simile

20 SP → Molto SP → SP pp f o

Vln. tremolo

Vc. Molto SP → SP → ST nat. harm. gliss. Glissando sul IV p mf pp

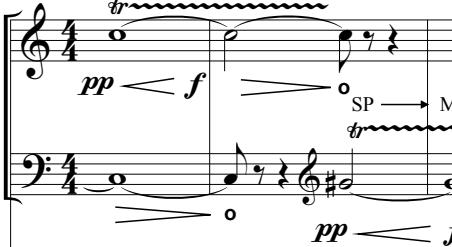
Pno. ff damped o

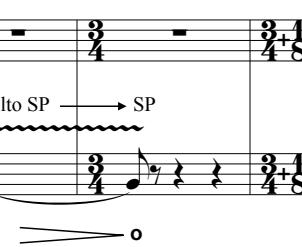
$8^{\text{vb}} - - -$

Musical score for strings and piano, page 29, measures 29-30. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin and Cello parts begin with a dynamic of *simile* and eighth-note patterns. The Cello part features a prominent bass line with sustained notes and eighth-note patterns. The Piano part has a harmonic foundation with sustained notes and eighth-note patterns. Measure 30 begins with a dynamic of *f*, followed by *mp*. The Cello part continues its melodic line with eighth-note patterns. The Piano part maintains its harmonic function with sustained notes. The score concludes with a dynamic of *pp* and *mf*.

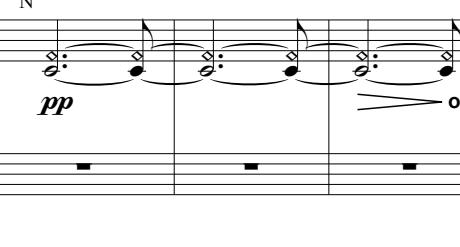
Musical score for Violin (Vln.), Cello (Vc.), and Piano (Pno.) on page 35. The score consists of three staves. The Violin staff has a treble clef, a key signature of one sharp, and a common time signature. The Cello staff has a bass clef, a key signature of one flat, and a common time signature. The Piano staff has two staves, both with a treble clef, a key signature of one flat, and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The piano part includes harmonic notation with Roman numerals and bass clef.

45 SP → Molto SP → SP

Vln. 

Vc. 

N

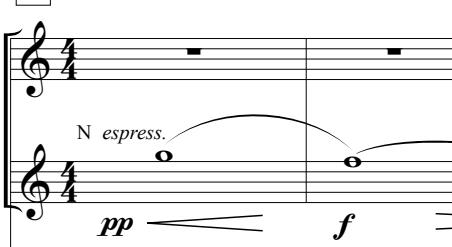
Pno. 

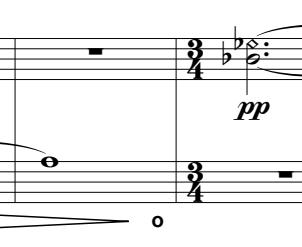
45 8 legato modo ord.

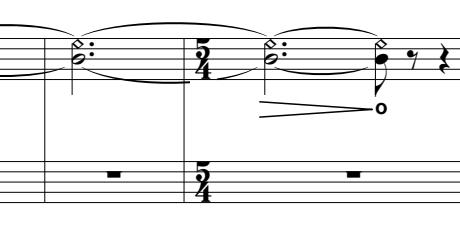
f damped

pp

52 N espress.

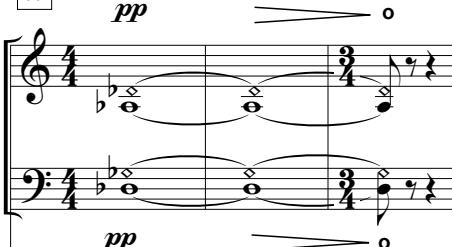
Vln. 

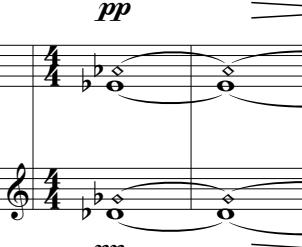
Vc. 

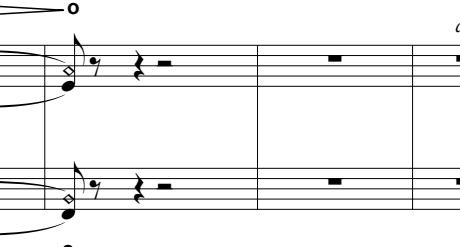
Pno. 

52

58 pp attacca

Vln. 

Vc. 

Pno. 

58 8

in morning mist
a frenzy of drops
from the tree

III

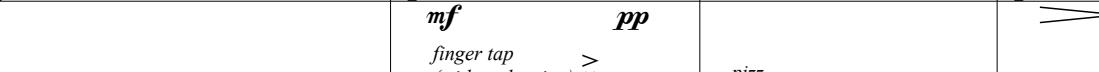
ISSA  = 100

$\text{♩} = 100$

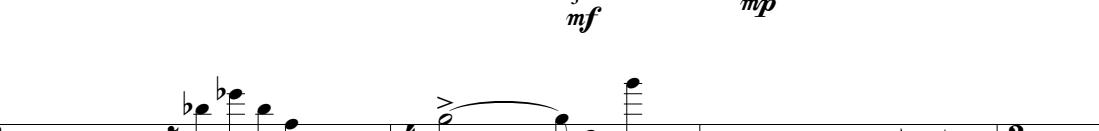
Musical score for strings (Violin and Cello) and piano. The score consists of three staves. The top staff is for Violin (Vln.) in treble clef, 3/4 time, with a tempo of quarter note = 100. The second staff is for Cello (Vc.) in bass clef, 3/4 time. The bottom staff is for Piano (Pno.) in two voices, 3/4 time. The piano part includes dynamic markings *leggiero*, ***pp***, and ***p***. A pedal symbol (a bracket under the piano staff) indicates that the pedal should be depressed throughout the piece. The piano part also features a trill instruction over a series of eighth-note chords.

4

8

Vln. 

Vc. 

Pno. 

12

Vln. *sul II* *pp*

Vc. *arco gettato* → *modo ord.*

Pno. *mf* *pp*

12

Vln. *pp*

Vc. *mf* *sfz*

Pno. *pp* *mp* *p*

Vln. *pp*

16

Vln. *arco gettato* → *modo ord. sul I*

Vc. *mf* *pp*

Pno. *p*

16

Vln. *mf* *pp*

Vc. *arco gettato* *finger tap (without bowing)*

Pno. *mf* *pp*

9:8

20

Vln. *col legno battuto*

Vc. *arco gettato* → *modo ord.*

Pno. *pp* *pp*

20

Vln. *pp*

Vc. *mf* *pp*

Pno. *pp* *sfz*

arco gettato → *modo ord.*

23 Molto SP

Vln. *mf* → *pp*

Vc. -

Pno. *pp* → *pp* → *pp* → *sfz* → *mf* → *p* → *mf*

27

Vln. SP modo ord.

Vc. *pp* → *mp* subito

Pno. *pp* → *pp* → *pp* → *sfz*

17:16

30 *pizz.* *arco gettato* → *modo ord.* sul I

Molto SP tremolo

Vln. *mf* → *pp*

Vc. *fp* → *col legno* → *SP modo ord.*

Pno. *p* → *mf* → *pp* → *sfz* → *mf* → *p* → *pp* → *p*

N
arco
gettato

SP

modo ord.

11

33

Molto SP tremolo

Vln. *pizz.*

Vc. *mf*

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

arco gettato *modo ord. sul II*

mf pp *pp*

36

Vln. *o*

Vc. *pp* *Molto SP tremolo*

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

pizz. *mf pp*

39

Vln. *Molto SP tremolo*

Vc. *pp* *Molto SP tremolo*

Pno. *pp* *p pp*

44 N

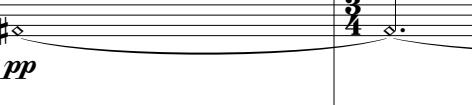
Vln. *sul III*

Vcl. *SP*

Vcl. *tremolo pp*

Pno. *p pp*

47 N
sul III

Vln. 

Vc. 

Pno. 

*glissando inside the piano
(plucking the strings with a plectrum)*

Glissando

pp *pppp*

Musical score for strings and piano. The score consists of three staves. The top staff is for the Violin (Vln.), the middle for the Cello/Bassoon (Vc.), and the bottom for the Piano (Pno.). The piano staff is grouped by a brace. Measure numbers 50 and 8 are indicated in boxes above the staves. The music features sustained notes with fermatas.