

# **9 Haiku**

*Per a flauta i piano  
Para flauta y piano  
For flute and piano  
Pour flute et piano  
Für Flöte und Klavier*

*Michael Fiday*

9 Haiku

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## Biography

Michael Fiday's works have been performed extensively throughout the United States and Europe by a diverse range of performers such as Atlanta Symphony, Oakland East Bay Symphony, Percussion Ensemble of The Hague, pianists James Tocco and Marc-Andre Hamelin, and electric guitarist Seth Josel. Born in 1961, Mr. Fiday first began his musical training as a violinist at age 11, turning his attention to composing only a few years later. His principal teachers in composition have included Richard Toensing at University of Colorado, George Crumb at University of Pennsylvania, and Louis Andriessen, with whom he studied in Amsterdam under the auspices of a Fulbright Grant. Mr. Fiday is the recipient of numerous awards, grants and residencies from, among others, BMI, ASCAP, American Composers Forum, Virginia Center for the Creative Arts, The MacDowell Colony, Yaddo, Headlands Center for the Arts, and the Ohio Arts Council. He currently teaches composition at the College-Conservatory of Music at University of Cincinnati.

## Program notes/Texts

9 *Haiku* are a set of varied musical reflections on texts by Basho. Haiku pose a paradox in terms of scope, their concise forms revealing an entire world within. In keeping with this, some of the reflections are as long as 3 minutes, others barely 30 seconds. I chose the texts, then arranged them in a specific order based on subject (birds, moon, bells), framing them by two outer texts suggesting the beginning and end of a life journey. The first setting does make use of an actual rice planting song (Ta-ue-uta), which also recurs in the other settings. The last haiku is significant in that it is Basho's "death poem" – the last haiku he ever wrote. 9 *Haiku* was originally composed for Eleonore Pameijier and Marcel Worms as part of their '6 Continents Project'.

MF

1

Culture's beginnings:  
rice-planting songs  
from the heart  
of the country.

2

Above the moor  
not attached to anything,  
a skylark singing.

3

This bright harvest moon–  
keeps me walking  
all night long  
around the little pond.

4

Temple bells die out.  
The fragrant  
blossoms remain.  
A perfect evening!

5

The lightning flashes  
And slashing through  
the darkness,  
A night heron's screech.

6

Where's the moon?  
As the temple bell is –  
sunk in the sea.

7

Clouds come from  
time to time –  
and bring to men  
a chance to rest  
from looking at the moon.

8

My eyes following  
until the bird was  
lost at sea  
found a small island.

9

Sick on a journey,  
only my dreams will wander  
these desolate moors.

Matsuo Basho

# 9 Haiku

For flute and piano

1

Michael Fiday

**5**

$\text{♪} = 126 - 132$

\* All "x" notes: slap body of piano with open hand.  
Top of both staves = front of piano (under keys)  
Bottom of both staves = underside of piano.

**ff** l.v. **5** **f sempre**  
**sub. mf**  
**non ped.**  
**(off)**

**9** **13**

**9** **13** **mf** (muted - sempre)

\*\* muted notes - see preface  
on preparing piano

**17** **sim.** **21**

**17** **21**

**2**

$\text{♩} = 88$

1 octave cluster - depress silently for resonance throughout:

$8^{\text{vb}}-$  (non ped. I sempre)

**Ped. II** — (sempre)  $\Rightarrow$   
(sostenuto ped.)

6 (Flute)

6 (Piano)

10

10

13

13

15

15

4

 $\text{♩} = 88$ 

(lyrical, but stay in tempo)

(16th's always equal)

*Ped. semper*

10

13

(slight accent - make groupings of 3 clear)

## 6

*sonorous, with presence:* ♩ = 62

(slight accents)

clean, no vib.

*bell-like*

l.v. f l.v. f f

Ped.

3

3

mf fz

6

poco rit. ----- a tempo

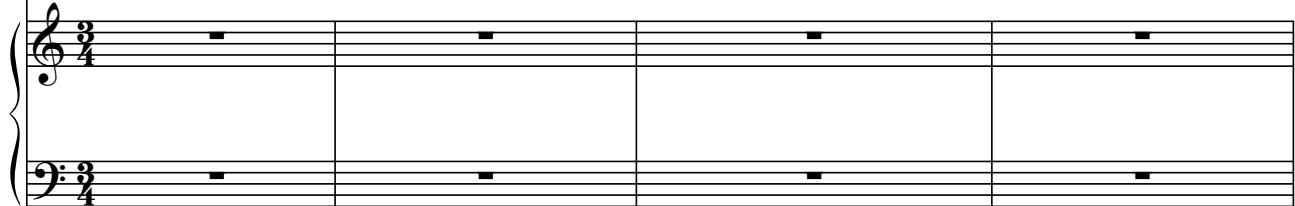
6 p mf p

p mf p

(off) pp lyrical

Ped.

7

 $\text{J} = 114$  ( $\text{d.} = 76$ )alternate fingerings  
(as in #3)

5 (remain still) 8 sim.

$\text{pp}$  —  $\text{mf}$  —

5 (remain still) 8

$\text{pp}$  —  $\text{mf}$  —

(8)  $\times$

$f$

$8^{\text{va}}$  —

$\text{Ped.} — (\text{sempre})$

11

$\text{pp}$  —

11

$\text{pp}$

15

$\text{pp}$  —

15

$\text{mf}$  —

## 8

 $\text{♩} = 96$ 

(slightly faster than mvmt. 2)

1

*p*      *f*

*mf* 1.v.

*pp*      *sim.*

*f sempre*

*p sempre*

*Ped.*

(lift)

2

3

4

5

*fp*      <>

*f*

6

7

*mf*

8

*fp*      <>

*fp*      <---->

*mf*

9

10

*mf*

*p*