

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



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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

$\text{♩} = 126 - 132$

5

* All "diamond" notes: "plugged" (tongue ram).
Small notes = sounding pitch (see preface).

* 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.

Measures 1-5 of the musical score. The flute part (top staff) begins with a whole rest, followed by a half note G4 (marked with a diamond), a quarter note A4, and a half note B4. The piano part (bottom staves) features a forte (ff) section with slaps (x) and a mezzo-forte (mf) section with slaps (x) and a 'sub. mf' marking. Pedal markings include 'Ped.' and 'non ped.' with an '(off)' instruction.

13

Measures 9-13 of the musical score. The flute part continues with a series of eighth and sixteenth notes, including diamond notes. The piano part features a mezzo-forte (mf) section with a '(muted - sempre)' marking and a '+' sign. Pedal markings include 'Ped.' and 'non ped.' with an '(off)' instruction.

** muted notes - see preface
on preparing piano

21

Measures 17-21 of the musical score. The flute part continues with a series of eighth and sixteenth notes, including diamond notes. The piano part features a mezzo-forte (mf) section with a '(muted - sempre)' marking and a '+' sign. Pedal markings include 'Ped.' and 'non ped.' with an '(off)' instruction.

2

♩ = 88

1 octave cluster -
depress silently for
resonance throughout:

8vb - - - (non ped. I sempre)

Ped. II ——— (sempre) →
(sostenuto ped.)

6 (Flute)

6 (Piano)

10

13

15

4

♩ = 88

(lyrical, but stay in tempo)

ff

pp (emerge)

mp

Ped. sempre

(16th's always equal)

n (emerge)

mp

l.v.

5

pp

mf

ff

pp

mp

p

sim.

10

13

mf

f

pp

(slight accent - make groupings of 3 clear)

6

sonorous, with presence: ♩ = 62

clean, no vib.

(slight accents)

sim.

f

bell-like

mf

f

f

f

Ped.

3

3

mf

fz

6

poco rit. ----- a tempo

p

mf

p

p

mf

p

pp lyrical

Ped.

(off)

7

♩ = 114 (♩. = 76)

alternate fingerings
(as in #3)

8

♩ = 96

(slightly faster than mvmt. 2)

p *f* *mf* *f* *sempre*

pp *sim.* *p* *sempre*

Ped. (lift)

fp *f* *mf*

fp *fp* *mf* *mf* *p*