

loss puzzles #3

prayers and LISTS

for piano trio



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in collaboration with manuel arturo abreu

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i. prayer

now on that smile there are teardrops /
ocean their cries / i leak out through a
hole in the discourse / from this frugal
itchy room the wind sounds like long
vowels / change is a foot / dale la limona
a papá legbá / when you cross your
fingers be gentle /
el monte / born on the vantage point of
evidence / uña de gato / air shadow / uña
de perico / airhorn orchestra / la culebra
tiene ojos de vidrio / mystic dialtone /
invented god in 1980 /
en los guandules te espero / la tambora
guarda un secreto enorme / impossible
colors or forbidden colors / dewclaw /
punta firma / a painted howl scrapes the
cloud /
with center everywhere and
circumference nowhere / we find proof
of your broken promise /
what does it mean for a prophecy to
come true in reverse / the weeping
archive empties out the holy / we are
stronger than paradise /
like perfect lovers the clocks always
unsync / within us the endless dead are
waking a likeness /

ii. WHAT COMES AFTER HOPE

Jonathan Franzen age 7, getting a lollipop
from his doctor. Jonathan Franzen age 7,
eating Swedish meatballs or something.
Jonathan Franzen age 10, rereading the
Narnia books every month. Jonathan
Franzen as a tween afraid of his first
erection. Jonathan Franzen as a tween
getting his first pair of glasses. Jonathan
Franzen age 15, popping pimples in a
mirror for 2 hours. Jonathan Franzen age
15, wondering if anyone will ever want to
touch him. Jonathan Franzen age 15,
getting the mail for his mom. Jonathan
Franzen age 17, wondering if he could pull
off a peacoat. Jonathan Franzen age 18,
encouraging people to call him 'the Franz.'
Jonathan Franzen age 19, losing his
virginity and crying. Jonathan Franzen age
20, meeting Michael Martone. Jonathan
Franzen in his 20's, getting lost in Munich.
Jonathan Franzen in his 20's, aware of his
chronic low-grade depression. Jonathan
Franzen age 23, getting married in rueful
sunset. Jonathan Franzen age 25,
pretending to have read Moby-Dick in
conversation. Jonathan Franzen age 32, re
reading The Great Gatsby for the 6th time.
Jonathan Franzen age 35, buying Irish
Spring soap at CVS. Jonathan Franzen age
40, subsisting almost entirely on sadness.
Jonathan Franzen age 40 on 81st and
Madison debating smoking a cigarette.
Jonathan Franzen age 51, saying "you have
to love before you can be relentless."
Jonathan Franzen age 51, getting his
glasses stolen and ransomed for \$100,000.

iii. HOW TO START BELIEVING

If The City did not mean New York did
not mean Manhattan was not a Native
Algonquin name.

If un-sending email was the same as
sending it backwards.

If an object is separate from the
perception of its attributes.

If the circumference of my world would
never, ever be bigger than that of my
own wrist.

If Wittgenstein explained himself.

If talking is always exactly the same as
being on television.

If language was a revolutionary act of
nonsense.

-manuel arturo abreu
(ed. J.A.W-H)

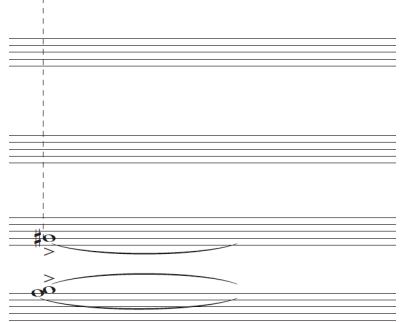
Notes for performers:

Text:

Each movement of this piece is accompanied by a voice. In movements one and three, the text recited by this voice is found over the instrument staves, and in the middle movement the voice's text is positioned between instrumental phrases. If the author is not available to perform with the trio, then a recording of his voice will be played at the correct times. The composer or designated technician can play the voice, or a midi-trigger can be set up for one of the performers.

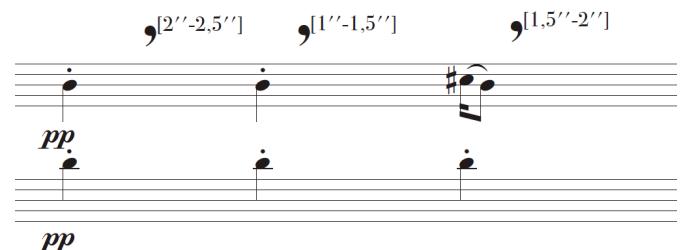
Usually, the positioning of the text is approximate according to the notes being played. The notes should only be played exactly with the text if there is a vertical line connecting them

Manhattan was not a Native American name



Pauses:

In movements one and three there are commas between notes with approximate durations given. This marks the amount of time between notes. In passages where multiple musicians are playing simultaneously, one musician should lead, and it is normal that in these passages, the rhythms become more "regular". Given that the space between the notes is determined by these commas, note values, such as whole, quarter, eighth have only "relative" meaning—long, short, shorter.



The second movement:

In the second movement, the rhythms are "in time" according to the tempo notated before each measure.

The music is frequently interrupted by the voice, and resumes **just before the voice is finished reading the text shown**. Music and text should constantly interrupt each other.

Technical notes for violin and cello:

In the first movement of the piece there are a number of triple stops.

These should be played with all three notes sounding simultaneously. This is possible if one plays ultra-sul-tasto. There is a point where — the middle string being held down — there is an even plane across all three strings. This point is where the bow should be positioned.

Throughout the movement, both instruments should play ultra-tasto for all sustained pitches, except when there is an indication that the triple stop should be arpeggiated. When chords are arpeggiated, the top two notes should both still be sustained. Non-sustained notes are not to be played sul-tasto.

The strings each note should be played on were not indicated because generally there is only one possible fingering for each chord. String numbers can be supplied if the notation is confusing.

For the notation of the chords, instead of diamond note-heads, I opted to mark harmonics by placing a circle above note that should be a harmonic, even if the sounding pitch is not necessarily the pitch written.

Diamond note heads are used to mark “release to harmonics”. This means that the performer should release the stopped notes from the fingerboard, but leave their fingers on the strings for a moment such that the harmonics sound. Fingers can then be removed such that the string resonates freely at the pitch of the harmonic. These are double stops unless notated with a black notehead on the lower pitch.

There are only 2 artificial harmonics written in this piece (both in the violin at the end of the first system on page 6.)

Best wishes,
John Andrew

Musical score for violin (Vln.) and cello (Vc.). The score shows two systems of music. In the first system, both instruments play sustained notes. The violin's note has a dynamic marking of *mp*. In the second system, the tempo is marked *109*. The violin plays a sustained note with a dynamic of *mf*, while the cello plays a sustained note with a dynamic of *pp*. The cello's note is labeled "like perfect lovers".

Notation for release to flageolet. It shows two staves. The top staff shows a violin playing a double stop with diamond noteheads. The bottom staff shows a cello playing a note with a circle above it, indicating a harmonic. The text "Release to flageolet (let ring, lifting bow from string)" is written above the staves, and the duration "[1.5''-2'']" is indicated.

Notation for artificial harmonics. It shows two staves. The top staff is for the violin, and the bottom staff is for the cello. Both staves show notes with circles above them, indicating harmonics. The violin's notes have dynamics *f* and *mp*, and a duration of "[2''-2.5'']". The cello's notes also have dynamics *f* and *mp*, and a duration of "[2''-2.5'']". A bracket labeled "Artificial harmonics" spans both staves. The text "(cello continues to play double stops)" is written at the bottom of the cello staff.

i. prayers

prayers

All sustained chords played ultra-sul-tasto, except when arpeggiated.
change bow when piano plays (to hide bow shift)

Violin

pppp

Cello

All sustained chords played ultra-sul-tasto, except when arpeggiated.

pppp

Piano

First chord (only): notes held down without making sound
[4''-4.5''] [3.5''-4''] [3.5''-4''] [3.5''-4''] [3.5''-4''] [4''-4.5'']
f

always sustaining the first chord until a rest is shown

ff

Sustained notes (only) *una corda*

now on that smile there are teardrops / ocean their cries /
all diminuendos *al niente*

mp

[2.5''-3''] [2.5''-3''] [3''-3.5''] [2''-2.5'']
mp **mp** **mf** **mf**

ff

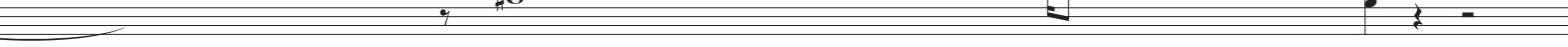
mp **mp** **mf** **mf**

i leak out through a hole in the discourse / from this frugal itchy room the wind sounds like long vowels / change is a foot /

Vln. 12

 Vcl.


Vc.


Pno.


non-sustained notes are not played sul-tasto

dale la limona a papá legbá / when you cross your fingers be gentle /

non-sustained notes are not played sul-tasto

22

Vln. *p*

Vc. *p*

Pno. *p*

mp

[3''-3.5'']

mf

[2''-2.5'']

I. Release to flageolet (let ring, lifting bow from string)

mp

[2.5''-3'']

mp

[3''-3.5'']

mf

[2''-2.5'']

mf

[2''-2.5'']

el monte / born on the vantage point of evidence / uña de gato / air shadow / uña de perico /

Release to flageolet (let ring, lifting bow from string)

NB: unless marked otherwise, harmonics are double-stops, not artificial harmonics

(arco) *[2''-2.5'']*

Vln. *pp*

Vc. *p*

Pno. *p*

mf

[2''-2.5'']

mf

[1.5''-2'']

I. Release to flageolet (let ring, lifting bow from string)

mf

[1.5''-2'']

mf

[1''-1.5'']

[2''-2.5'']

mf

[2.5''-3'']

mf

f

f

airhorn orchestra / la culebra tiene ojos de vidrio / mystic dialtone /

Vln. [ca.0,5''] [ca.1'']

Vc. [1''-1,5''] [2''-2,5''] [2,5''-3''] [2''-2,5''] [2''-2,5''] [1''-1,5''] [1,5''-2''] [1,5''-2'']

Pno. [p] [f] [mf] [mp] [p] [mp] [mf]

58

Vln. [1''-1,5''] [1''-1,5''] [1''-1,5''] [1''-1,5''] [1''-1,5''] [1''-1,5'']

Vc. [p] [1''-1,5''] [1''-1,5''] [1''-1,5''] [1''-1,5''] [1''-1,5''] [f] [1''-1,5'']

Pno. [mp] [mp] [mp] [f] [f]

Musical score for three instruments: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The score consists of two systems of music. In the first system, the Violin and Cello play sustained notes with grace marks, while the Piano provides harmonic support. The second system continues with similar patterns, featuring sustained notes and rhythmic patterns on the piano. Dynamic markings include *p*, *mp*, *pp*, *mf*, and specific duration markings like $[1.5''-2'']$ and $[2''-2.5'']$. The piano part includes instruction numbers I and II.

Musical score for three instruments: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The score consists of three staves. The top staff (Vln.) has a treble clef, the middle staff (Vc.) has a bass clef, and the bottom staff (Pno.) has a bass clef. The piano staff includes a dynamic marking mp . The score features several musical events with specific dynamics and performance instructions:

- Violin (Vln.): A dynamic marking mp is present.
- Cello (Vc.): A dynamic marking mp is present. The first event has a duration bracket of $[4''-4.5'']$. The second event has a dynamic mf . The third event has a dynamic mp .
- Piano (Pno.): A dynamic marking mp is present. The first event has a duration bracket of $[4''-4.5'']$. The second event has a dynamic mf . The third event has a dynamic mp .

Performance instructions include:
impossible colors or forbidden colors / dewclaw / punta firma / a painted howl scrapes the cloud / [2.5''-3'']
[4''-4.5'']
[4''-4.5'']
[4''-4.5'']
[2.5''-3'']

Musical score for strings (Violin and Cello) and piano. The score includes lyrics: "with center everywhere and circumference nowhere / we find proof of your broken promise /". The Violin (Vln.) and Cello (Vc.) parts are written in 8/8 time, while the Piano (Pno.) part is in common time. The Violin has dynamics *pp* and *mp*. The Cello has dynamics *pp* and *mf*. The Piano has dynamics *pp*, *p*, *mp*, *mf*, and *mp*. Various grace notes and slurs are present in the Violin and Cello parts. Measure numbers [2''-2.5''], [1.5''-2''], [1''-1.5''], [1''-1.5''], [1''-1.5''], [1''-1.5''], [2''-2.5''], and [1.5''-2''] are indicated above the piano staff.

Musical score for orchestra and piano, page 87, measures 1-10. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The tempo is marked as "in time very briefly (♩ = 120)". The score features dynamic markings such as *mf*, *p*, *mp*, *pp*, and *mp*. Measure 1 starts with *mf* for Vln. and Vc., followed by *p* for Pno. Measure 2 begins with *mp* for Vln. and Vc., followed by *pp* for Pno. Measures 3-4 show a transition with *mp* for Vln. and Vc., *pp* for Pno., and a key change indicated by Roman numerals I and II. Measures 5-6 continue with *mp* for Vln. and Vc., *pp* for Pno., and a key change indicated by Roman numerals I and II. Measures 7-8 show a return to *mp* for Vln. and Vc., *pp* for Pno., and a key change indicated by Roman numerals I and II. Measures 9-10 conclude with *mp* for Vln. and Vc., *mf* for Pno., and a key change indicated by Roman numerals I and II. The score also includes performance instructions like "what does it mean for a prophecy to come true in reverse /". Measure numbers 87 and 88 are visible at the top left.

the weeping archive empties out the holy / we are stronger than paradise /

Vln. 105 double stops [2''-2.5'']
 Vcl. arco [2''-2.5'']
 Vcl. [2''-2.5'']
 Pno. [2''-2.5'']

116

like perfect lovers the clocks always unsync /

Vln. Vc. Pno.

$[2.5''-3'']$ $[2.5''-3'']$ $[3.5''-4'']$

mf p mf

mf p mf

mf p mf

Vln. Vc. Pno.

$[3''-3.5'']$ $[3''-3.5'']$ $[2''-2.5'']$ $[2''-2.5'']$ $[2''-2.5'']$ $[2''-2.5'']$ $[3''-3.5'']$

mp p mf mf mf mf mp

mp p mf mf mf mf mp

within us the endless dead are waking a likeness /

This system shows three staves: Violin (Vln.), Cello (Vc.), and Piano (Pno.). The Violin and Cello staves begin with dynamic *mp*. The Violin has two sustained notes with grace marks. The Cello has two sustained notes with grace marks. A vertical dashed line separates the first section from the second. The Violin ends with *ff*. The Cello ends with *ff*. The Piano staff starts with *mp*, followed by six eighth-note chords with grace marks, each labeled with a dynamic range: $[3''-3.5'']$, $[3''-3.5'']$, $[3.5''-4'']$, $[3.5''-4'']$, $[4''-4.5'']$, and $[5''-7'']$. The dynamic *mf* is placed under the third chord.

This system continues the musical score. The Violin and Cello staves begin with dynamics *pppp*. The Violin has two sustained notes with grace marks. The Cello has two sustained notes with grace marks. The Piano staff begins with *f*, followed by six eighth-note chords with grace marks, each labeled with a dynamic range: $[3.5''-4'']$, $[3.5''-4'']$, $[3.5''-4'']$, $[3.5''-4'']$, $[4''-4.5'']$, and $[5''-7'']$. The dynamic *ff* is placed under the fifth chord. The dynamic *ff* is also placed at the end of the system.

ii. WHAT COMES AFTER HOPE

116 bpm

all performers

Violin

Cello

Piano

[tape interruption]

age 7, getting a lollipop from his doctor.



156 bpm

NB: each phrase begins *when* the tape is finishing the last word, not after.

5

[tape begins]

Vln.

Vc.

Pno.

age 7, eating Swedish meatballs or something.



72 bpm

[tape begins, etc.]

p



age 10, re-reading the Narnia books every month.

2

140 bpm

9

Vln.

Vc.

Pno.

mf Jo - na - than Fran - zen

as a tween
afraid of his
first
erection.



172 bpm

f Jo - na - than Fran - zen

as a tween
getting his
first pair
of glasses.



84 bpm

13

pp Jo - na - than Fran - zen

Vln.

Vc.

Pno.

pp

pp

pp

pp

age 15,
popping
pimples in a
mirror for 2
hours.



126 bpm

f Jo - na - than Fran - zen

age 15,
wondering if
anyone will
ever want to
touch him.



156 bpm

17 Jo - na - than Fran - zen

Vln.

Vc.

Pno.

age 15,
getting the
mail for his
mom.



116 bpm

The musical score consists of six staves of piano music. The top staff shows a melody line with eighth-note patterns and lyrics: "Johana - than Fran - zen". The subsequent five staves provide harmonic support with sustained notes and bass lines. Each staff is marked with dynamic instructions: "pp" (pianissimo) on the first note of each staff, followed by a short vertical line with a small dot below it, indicating a sustained note or harmonic context.

age 17,
wondering if
he could pull
off a peacoat.



172 bpm

21

Jo - na - than Fran - zen

Vln.

Vc.

Pno.

f

f

f

f

age 18,
encouraging people
to call him 'the Franz.'



80 bpm

mf Jo - na - than Fran - zen

mf

mf

mf

mf

mf

age 19,
losing his virginity
and crying.



4

144 bpm

25

p Jo - na - than Fran - - zen

Vln.

p

Vc.

p

Pno.

p

age 20,
meeting Michael
Martone.



172 bpm

pp Jo - na - than Fran - - zen

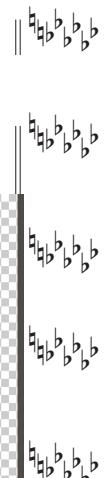
pp

pp

pp

pp

in his 20's,
getting lost
in Munich.



108 bpm

29

mf Jo - na - than Fran - - zen

Vln.

mf

Vc.

mf

Pno.

mf

mf

in his 20's,
aware of his chronic
low-grade depression.



76 bpm

f Jo - na - than Fran - - zen

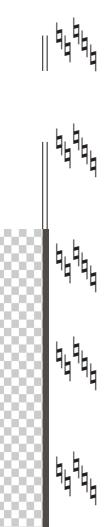
f

f

f

f

age 23,
getting married
in rueful sunset.



156 bpm

33 Jo - na - than Fran - zen |

Vln. ff
Vc. ff
Pno. ff

age 25,
pretending to have
read Moby-Dick
in conversation.

180 bpm

p Jo - na - than Fran - zen |

Vln. p
Vc. p
Pno. p

age 32,
re-reading The
Great Gatsby
for the 6th time.

84 bpm

37 Jo - na - than Fran - zen |

Vln. mf
Vc. mf
Pno. mf

age 35,
buying Irish
Spring soap
at CVS.

156 bpm

Jo - na - than Fran - zen |

Vln. pp
Vc. pp
Pno. pp

age 40,
subsisting almost
entirely on sadness.

6

76 bpm

41

ff Jo - na - than Fran - zen

Vln.

ff

Vc.

ff

Pno.

ff

ff

age 40
on 81st and Madison
debating smoking
a cigarette.



140 bpm

mp Jo - na - than Fran - zen

mp

mp

mp

mp

mp

age 51,
saying "you have
to love before you
can be relentless."



126 bpm

45

f

Vln.

f

Vc.

f

Pno.

fff

f

p Jo - na - than Fran - zen

age 51, getting his
glasses stolen and
ransomed for \$100,000.

p

p

p



iii. HOW TO START BELIEVING

beliefs

Violin

Cello

Piano

Sustained notes use S.P.

Non-sustained chords played *una corda*

Non-sustained chords played *una corda*

Musical score for strings and piano, page 14, measures 14-15. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part features sustained notes with slurs and dynamic markings like *mp*. The strings play eighth-note patterns with dynamic markings such as *mf*, *mp*, *ff*, and *ff*. Measure 15 begins with a forte dynamic (*ff*) followed by eighth-note patterns.

If The City did not mean New York did not mean Manhattan ,^[ca.0.5'']

Vln. 35 ,^[ca.1.5''(after the text is finished)]

Vc.

Pno. ,^[ca.2'']

ff *ff* *ff* *mp* *mp* *mp*

If The City did not mean New York did not mean Manhattan was not a Native American name ,^[ca.1'']

Vln. 44 ,^[ca.1'']

Vc.

Pno. ,^[ca.2'']

ff *ff* *ff* *mp* *mp* *mp*

If un-sending email was the same as sending it backwards

If un-sending email was the same as sending it backwards

57

Vln.

Vc.

Pno.

mf

mp

mf

mp

mp

mf

mp

mp

57

58

Musical score for strings (Vln., Vc.) and piano. 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 score is divided into six measures by vertical dashed lines. Measure 1: Violin dynamic ***ff***, Cello dynamic ***ff***, Piano dynamic ***mp***. Measure 2: Violin dynamic ***mp***, Cello dynamic ***ff***, Piano dynamic ***mp***. Measure 3: Violin dynamic ***ff***, Cello dynamic ***ff***, Piano dynamic ***mp***. Measure 4: Violin dynamic ***mp***, Cello dynamic ***ff***, Piano dynamic ***mp***. Measure 5: Violin dynamic ***p***, Cello dynamic ***p***, Piano dynamic ***p***. Measure 6: Violin dynamic ***p***, Cello dynamic ***p***, Piano dynamic ***p***. The piano part includes several performance instructions: 'If an object is separate from the perception of its attributes' at the beginning of measure 1, and '8' with a circled 8 symbol above the piano keys in measure 5.

Musical score for strings and piano, page 75. The score includes parts for Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part features sustained notes with dynamic markings ***ff***, ***mp***, and ***ff***. The strings play eighth-note patterns. The vocal line consists of three short, high notes with dynamic ***ff***, ***mp***, and ***ff***. The piano accompaniment has a sustained note with dynamic ***ff***, followed by a decrescendo line.

79

Vln.

Vc.

Pno.

[ca.1''] [ca.4''] [ca.1''] [ca.1.5''] [ca.1''] [ca.0.5''] [ca.2.5''] [ca.1''] [ca.3'']

ff *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

ff *mp* *ff* *mp* *ff* *mp* *ff* *mp*

ff *mp* *ff* *mp* *ff* *mp* *ff* *mp*

88

If Wittgenstein explained himself, [ca.2'']

Vln.

Vc.

Pno.

[ca.1.5''] [ca.2''] [ca.1''] [ca.2'']

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

II III

exception: this "E" is not *una corda*

If talking is always exactly the same as being on television,

Vln. 106 [ca.1''] , [ca.1''] , [ca.1''] , [ca.2'']

Vc. ff ff mp

Pno. ff mp mp mp

113

Vln. Vc. Pno.

Instrumental parts: Violin (Vln.), Cello (Vc.), Piano (Pno.).

Musical markings: Dynamics (ff, mp, p), Articulations (staccato dots, slurs), Fingerings (number 8).

Performance notes: Measure 113 starts with ff for Vln. and Vc. followed by a dynamic transition through mp and p. The piano part features sustained notes with slurs and fingerings (8). Measures 114-115 show a continuation of this pattern with varying dynamics (ff, mp, p) and articulations (staccato dots, slurs).

118

If language was a revolutionary act of nonsense,

Vln. Vc. Pno.

Instrumental parts: Violin (Vln.), Cello (Vc.), Piano (Pno.).

Musical markings: Dynamics (ff, mp, p), Articulations (staccato dots, slurs), Fingerings (number 8).

Performance notes: Measure 118 begins with ff for Vln. and Vc., followed by a dynamic transition through mp and p. The piano part features sustained notes with slurs and fingerings (8). Measures 119-120 show a continuation of this pattern with varying dynamics (ff, mp, p) and articulations (staccato dots, slurs).

Musical score for strings and piano, page 8, measure 122.

The score consists of four staves:

- Vln.** (Violin) in G clef, playing eighth-note pairs. Dynamics: $m\text{f}$, p .
- Vc.** (Cello) in F clef, playing eighth-note pairs. Dynamics: $m\text{f}$, p .
- Pno.** (Piano) in G clef, playing eighth-note pairs. Dynamics: $m\text{p}$, p .
- Bassoon** (Bassoon) in C clef, playing eighth-note pairs. Dynamics: $m\text{p}$.

Measure 122 starts with a dynamic of $m\text{f}$ for the Violin and Cello. The Piano and Bassoon enter with a dynamic of $m\text{p}$. The Violin has a dynamic of p at the end of the measure. The Cello and Bassoon also have a dynamic of p at the end of the measure. The Piano has a dynamic of p at the end of the measure. The Violin ends with a dynamic of p .

Text annotations: $\bullet^{[\text{ca.} 4'']}$ above the Violin's first note, and $\bullet^{[\text{ca.} 3'']}$ above the Violin's last note.