loss puzzles #3

prayers and LISTS

for piano trio

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in collaboration with manuel arturo abreu

july-march 2020-21

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 /
w i t h c e n t e r e v e r y w h e r e a n d 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.

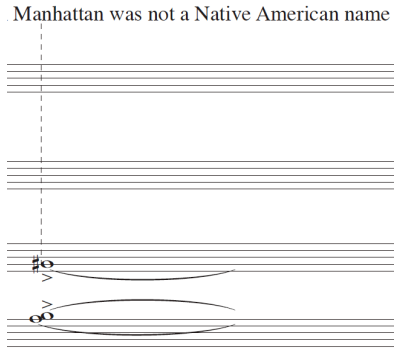
If language was a revolutionary act of nonsense.

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

Notes for performers:

Text:

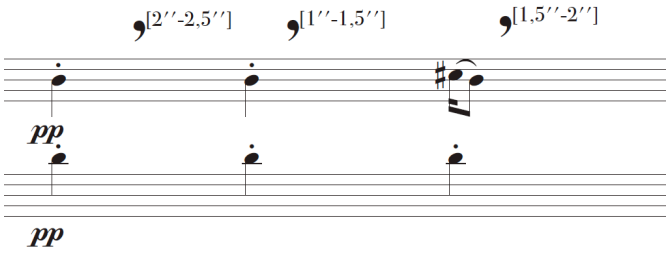
Each movement of this piece is accompanied by a voice. In movements one and three, the text recited by this voice is found over the instrument staves, and in the middle movement the voice' s text is positioned between instrumental phrases. If the author is not available to perform with the trio, then 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

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.

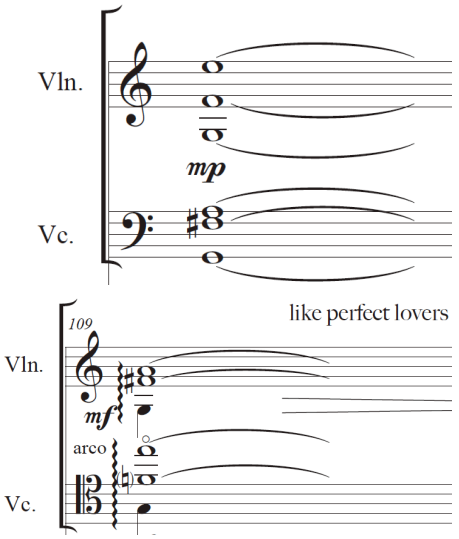


The second movement:

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 eachother.

Technical notes for violin and cello:

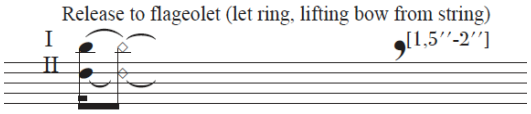
In the first movement of the piece there are a number of triple stops.
These should be played with all three notes sounding simultaneously. This is possible if one plays ultra-sul-tasto. There is a point where — the middle string being held down — there is an even plane across all three strings. This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



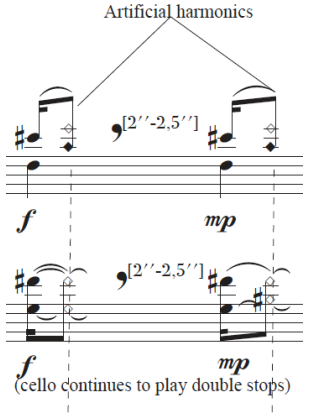
Throughout the movement, both instruments should play ultra-tasto for all sustained pitches, except when there is an indication that the triple stop should be arpeggiated. When chords are arpeggiated, the top two notes should both still be sustained.
Non-sustained notes are not to be played sul-tasto.

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.

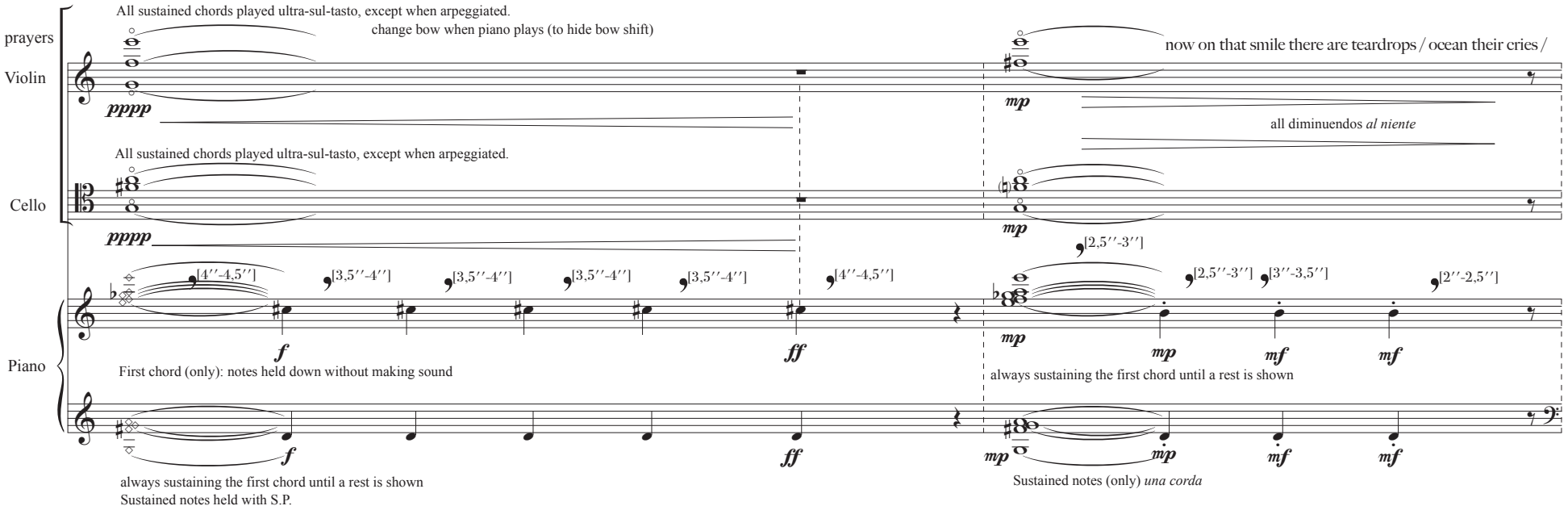


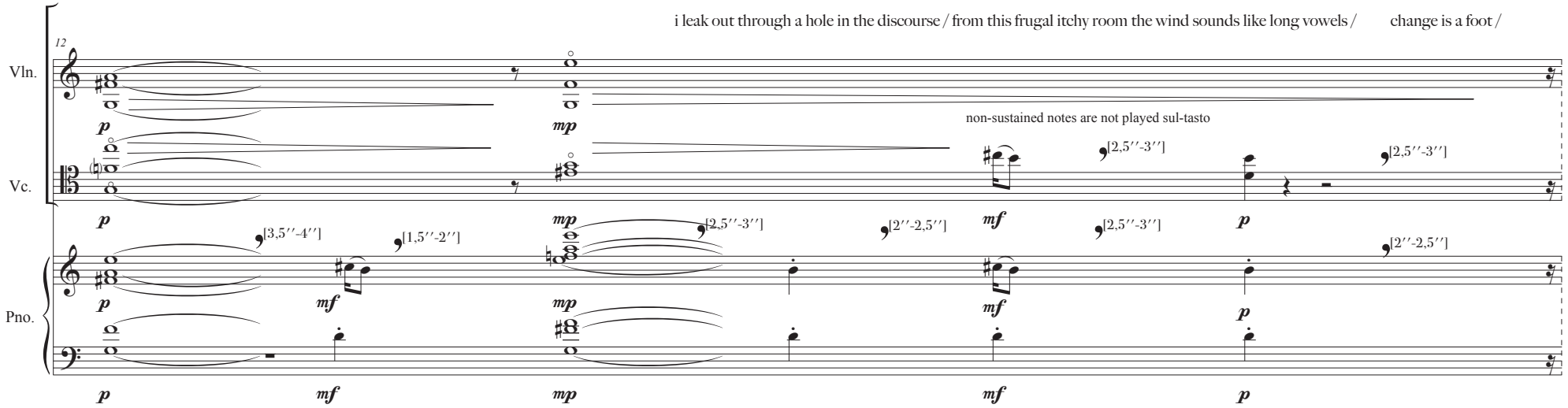
Diamond note heads are used to mark “release to harmonics”. This means that the performer should released the stopped notes from the fingerboard, but leave their fingers on the strings for a moment such that the harmonics sound. Fingers can then be removed such that the string resonates freely at the 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

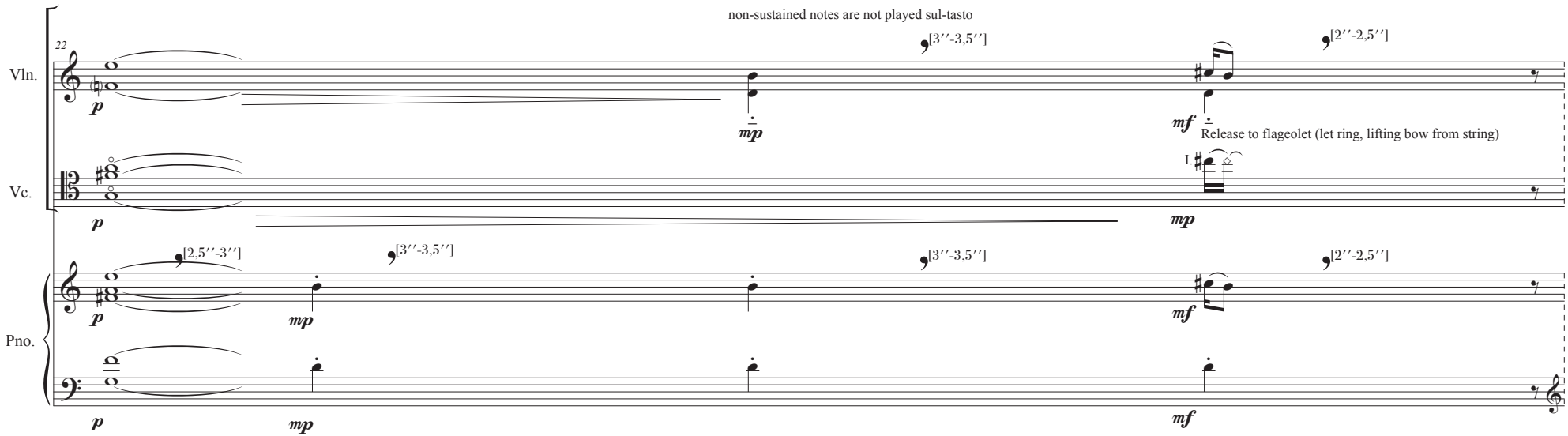
i. prayers


prayers
Violin
All sustained chords played ultra-sul-tasto, except when arpeggiated.
change bow when piano plays (to hide bow shift)
now on that smile there are teardrops / ocean their cries /
all diminuendos al niente
Cello
All sustained chords played ultra-sul-tasto, except when arpeggiated.
Piano
First chord (only): notes held down without making sound
always sustaining the first chord until a rest is shown
always sustaining the first chord until a rest is shown
Sustained notes held with S.P.
Sustained notes (only) una corda

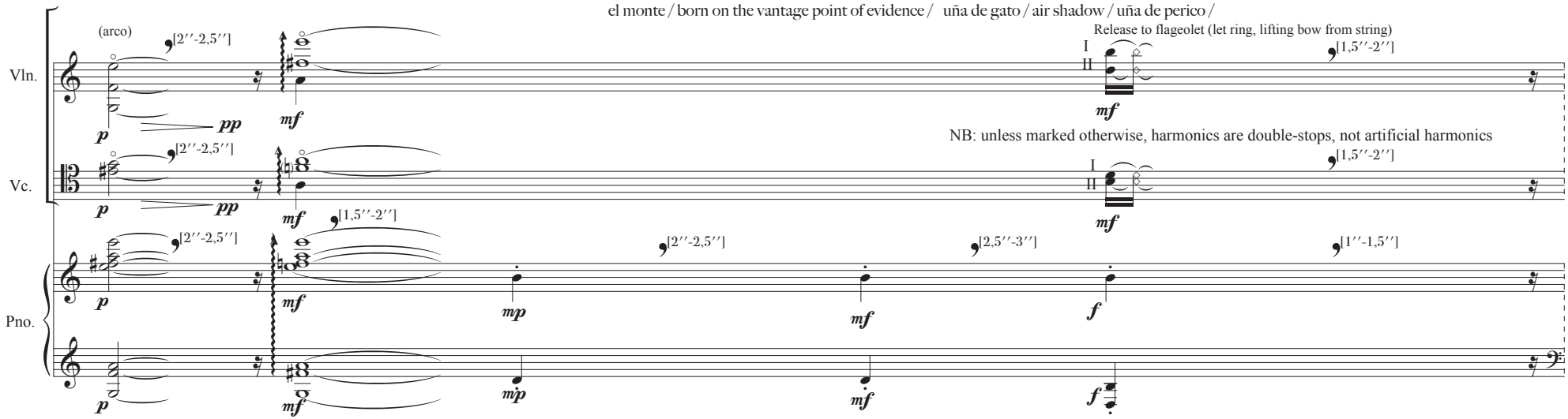

12
Vln.
i leak out through a hole in the discourse / from this frugal itchy room the wind sounds like long vowels /
change is a foot /
non-sustained notes are not played sul-tasto
Vc.
Pno.

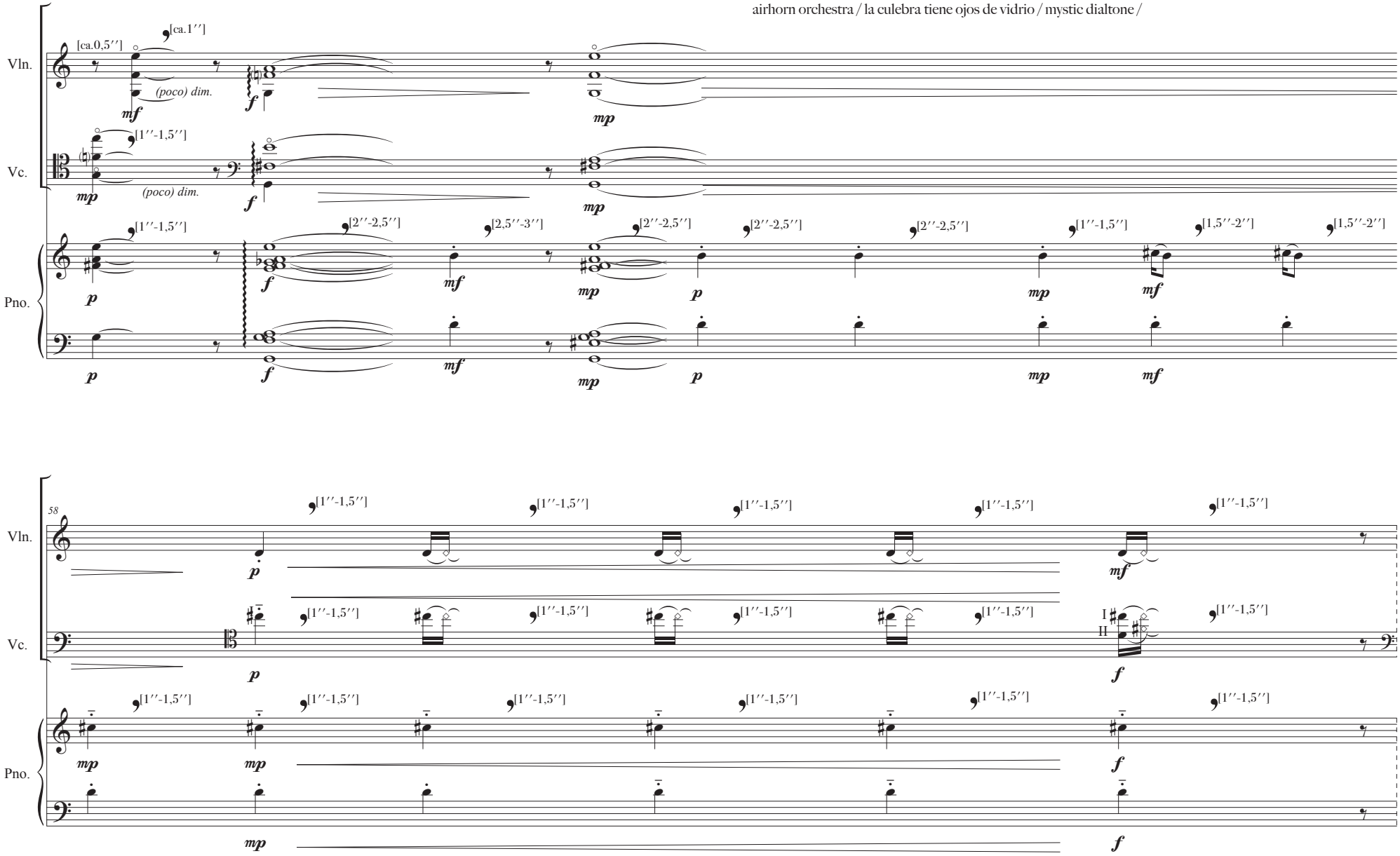
dale la limona a papá legbá / when you cross your fingers be gentle /

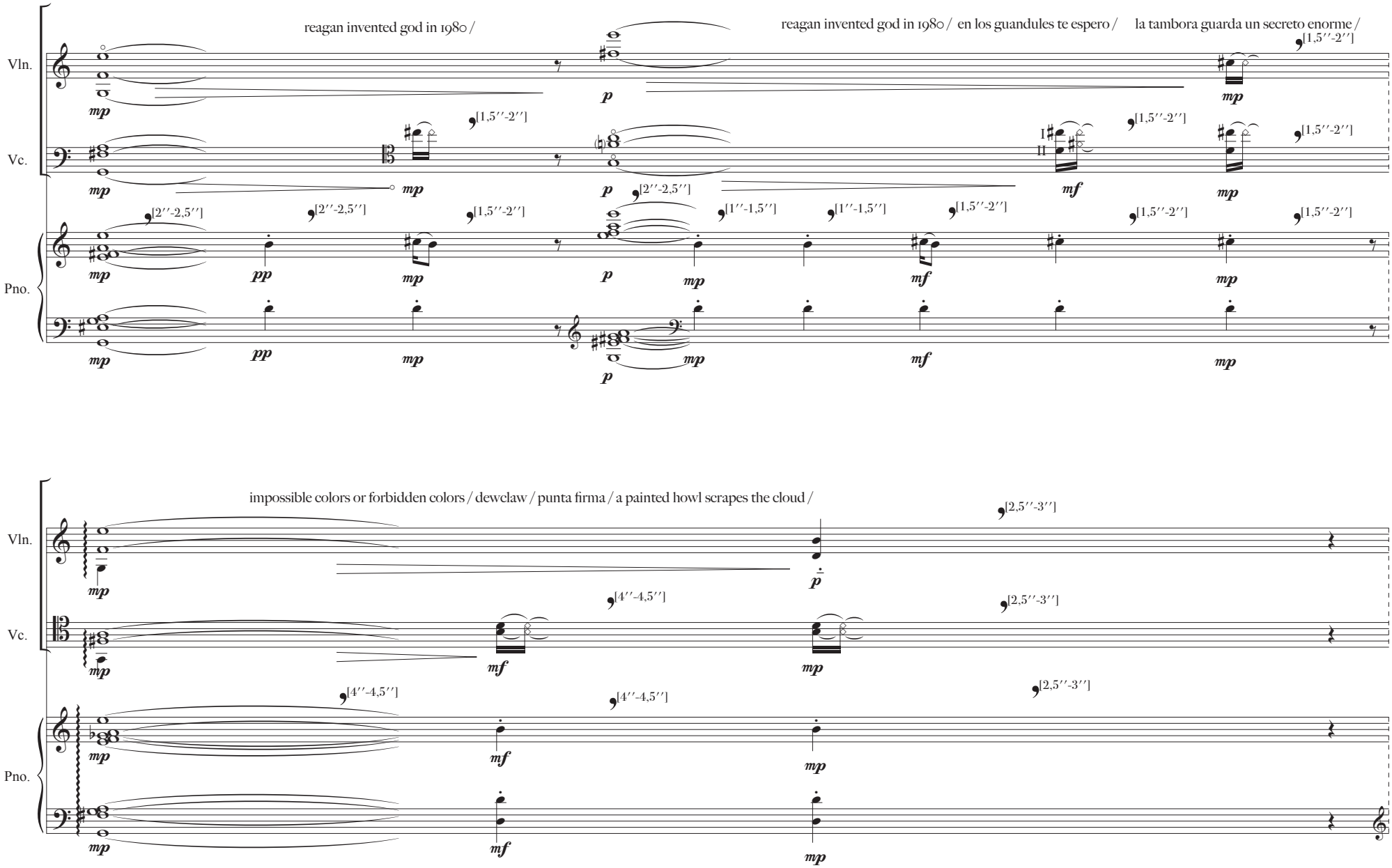
non-sustained notes are not played sul-tasto

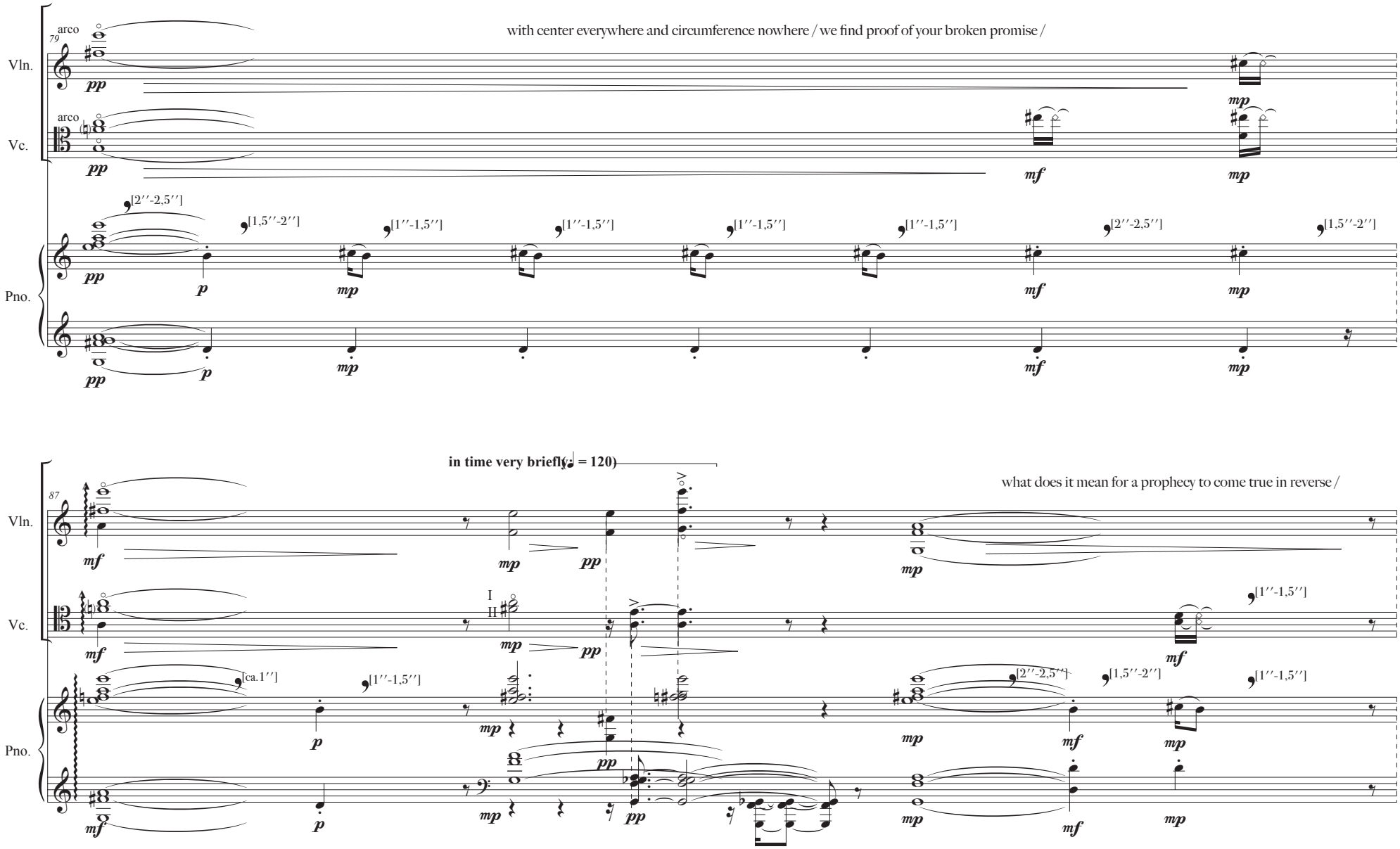


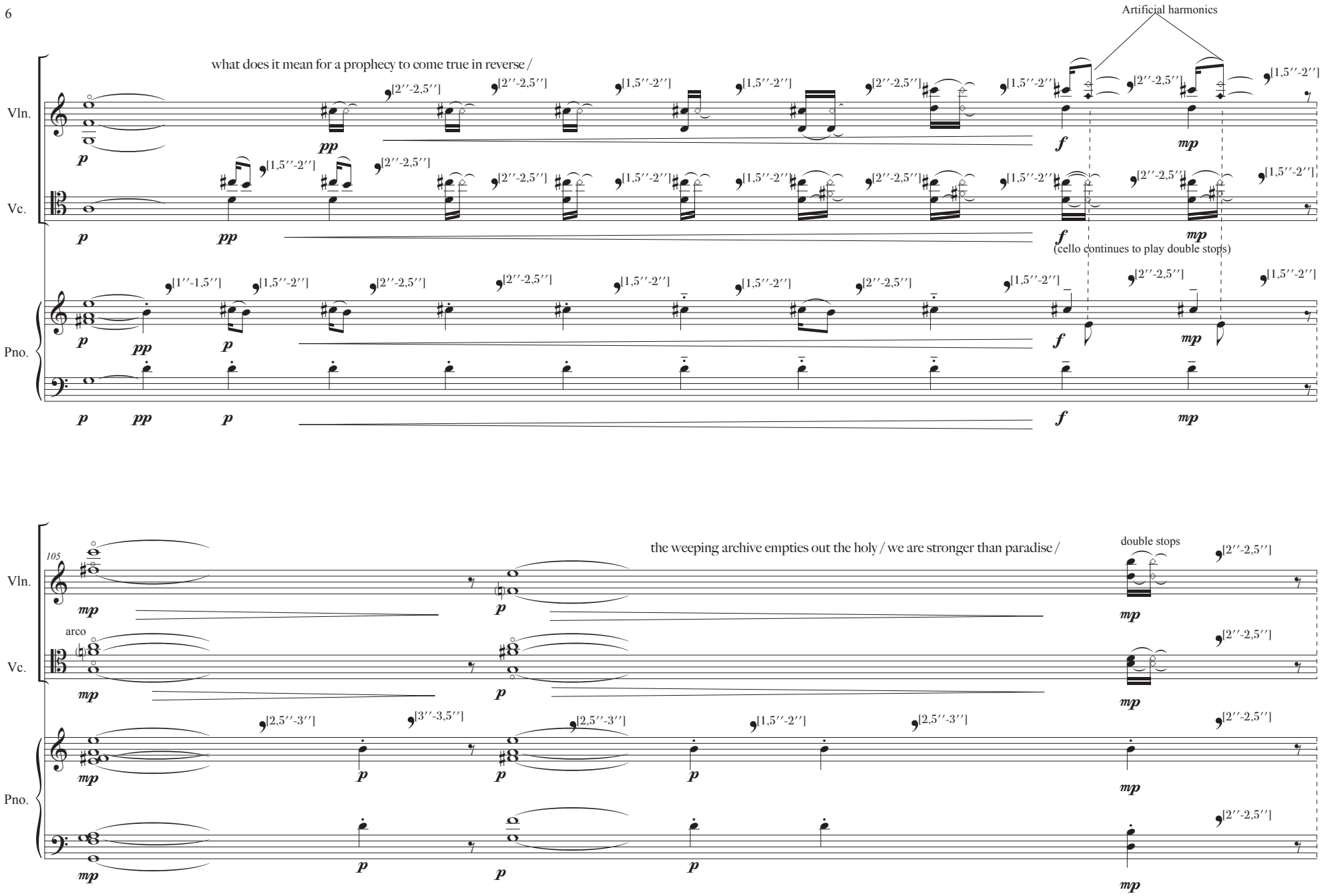
el monte / born on the vantage point of evidence / uña de gato / air shadow / uña de perico /

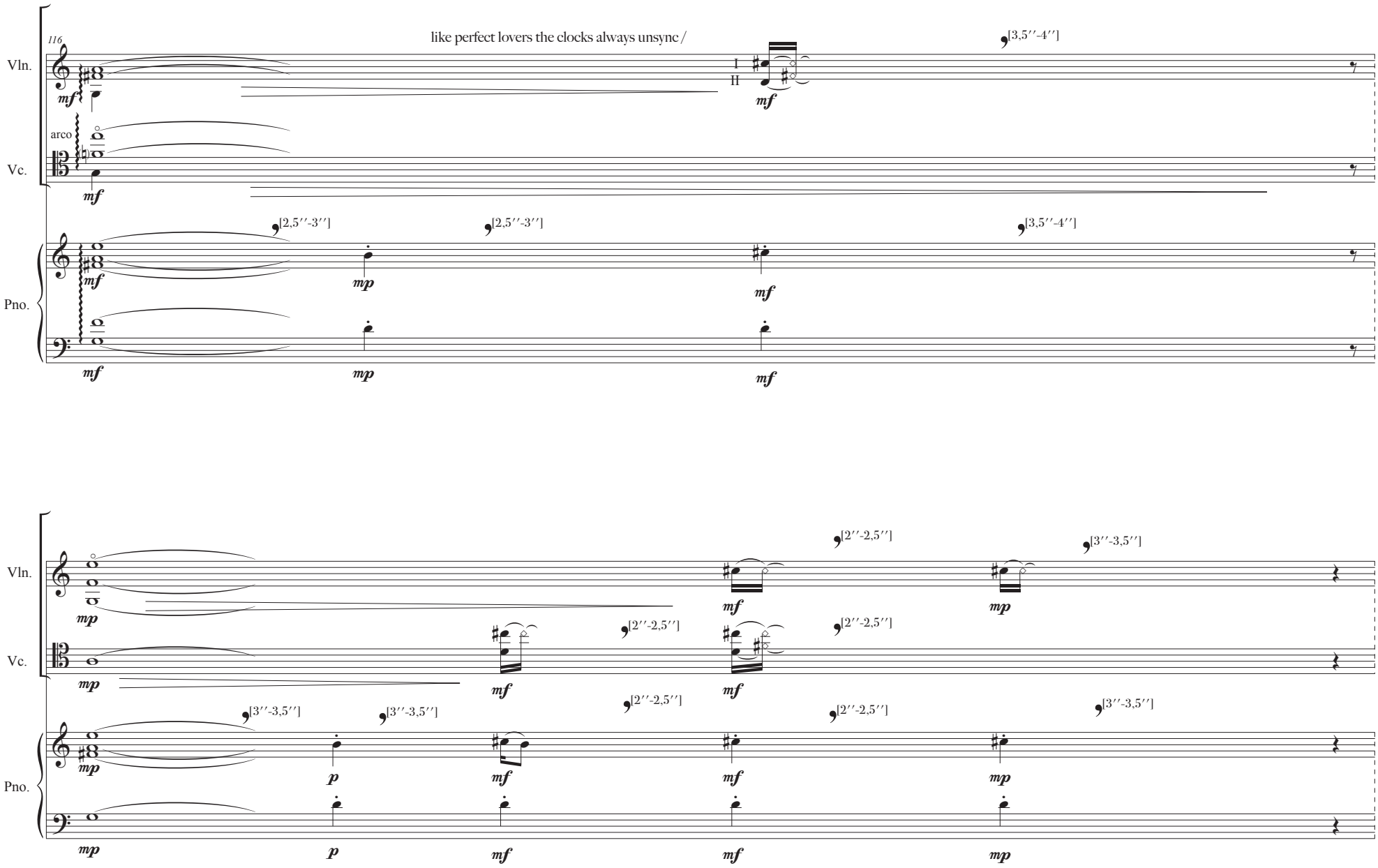


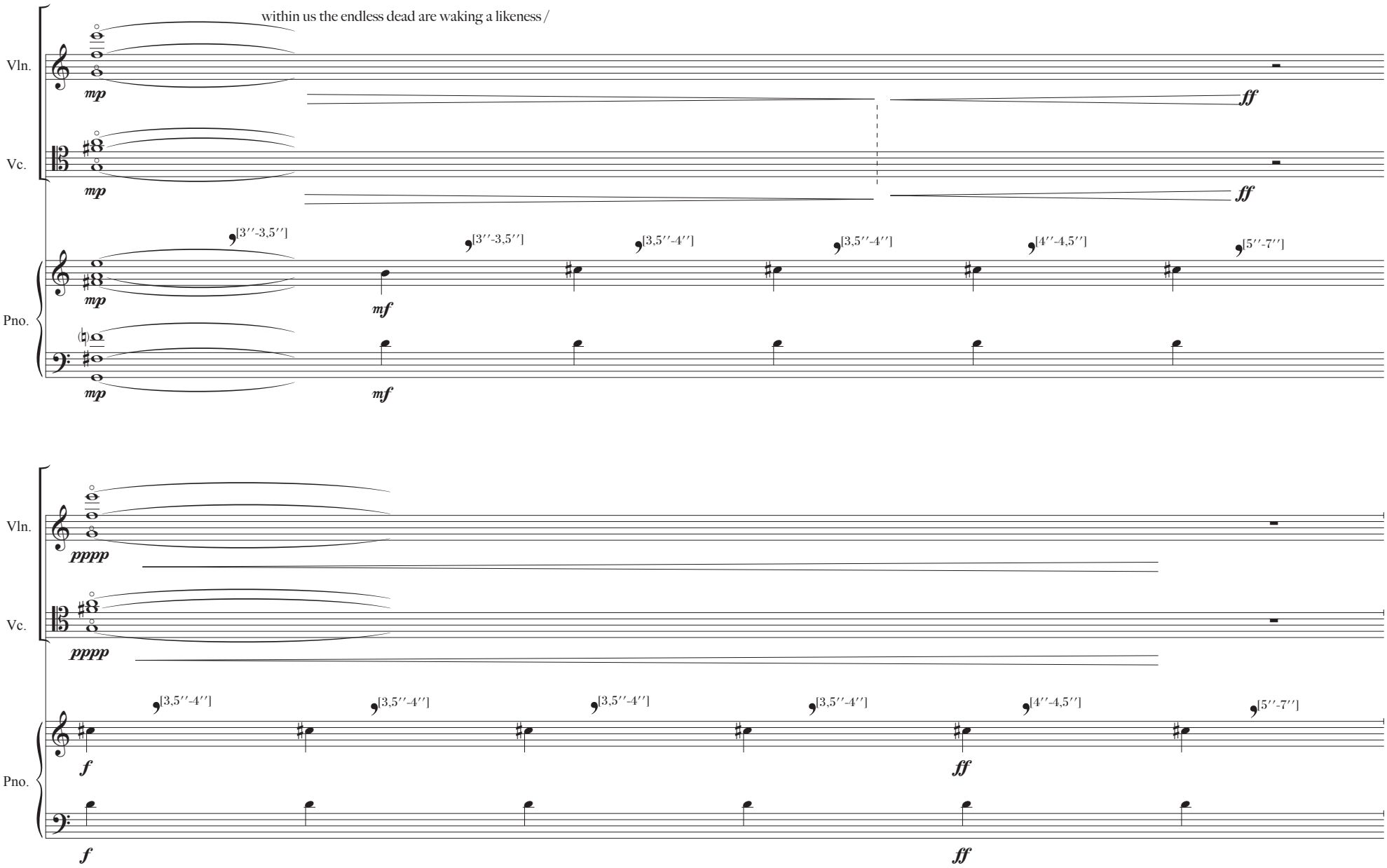

Vln.
Vc.
Pno.
[ca.0,5''] [ca.1'']
(poco) dim.
[1''-1,5'']
[2''-2,5'']
[2,5''-3'']
[1,5''-2'']
58


reagan invented god in 1980 /
reagan 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 /
Vln.
Vc.
Pno.

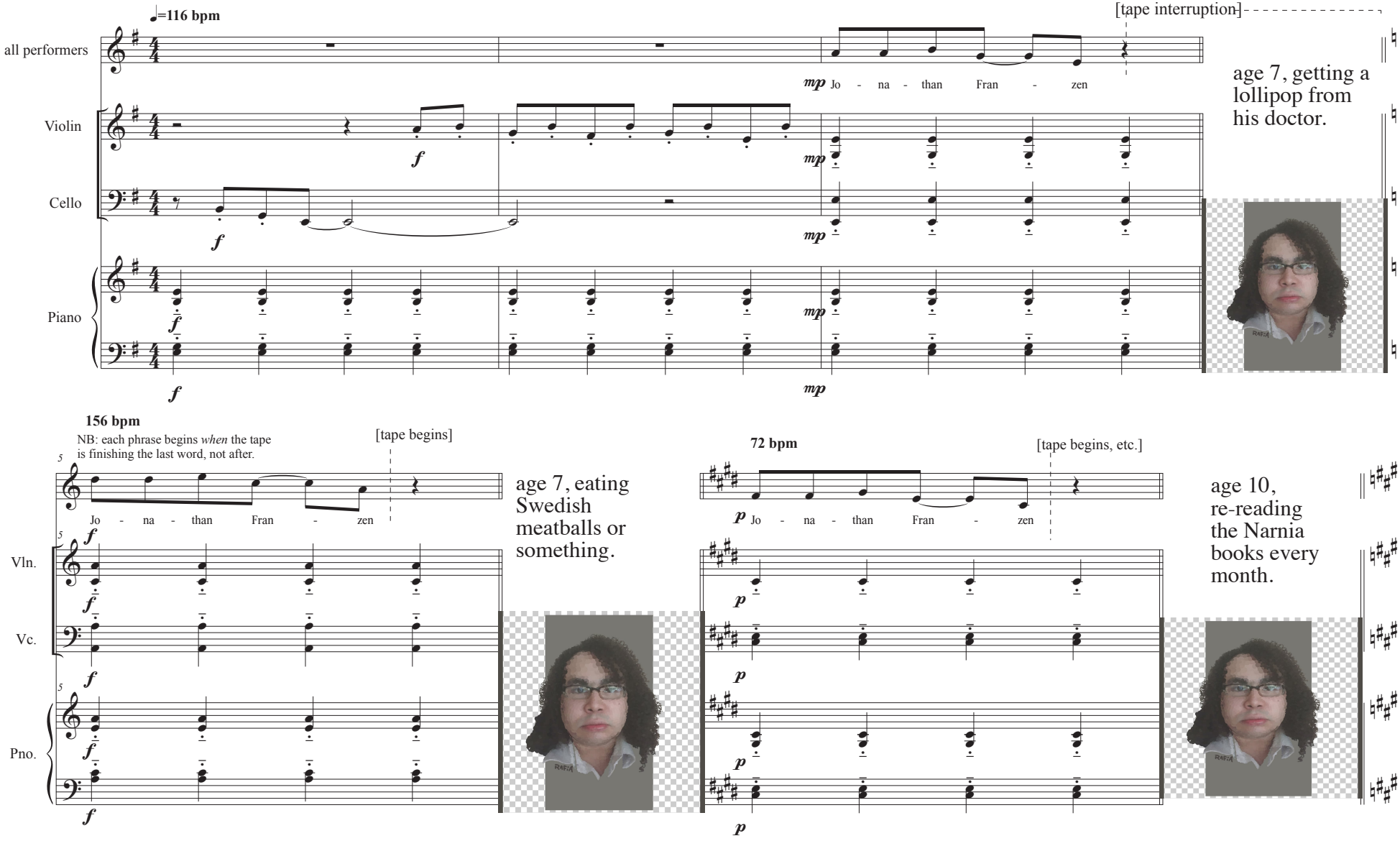

79
arco
Vln.
Vc.
Pno.
with center everywhere and circumference nowhere / we find proof of your broken promise /
87
in time very briefly (♩. = 120)
what does it mean for a prophecy to come true in reverse /


Artificial harmonics
what does it mean for a prophecy to come true in reverse /
Vln.
Vc.
Pno.
(cello continues to play double stops)
105
the weeping archive empties out the holy / we are stronger than paradise /
double stops
arco


116
like perfect lovers the clocks always unsync /
Vln.
Vc.
Pno.
arco
I
II
mf
mp
p
[2,5''-3'']
[3,5''-4'']
[2''-2,5'']
[3''-3,5'']


within us the endless dead are waking a likeness /
Vln.
Vc.
Pno.
mp
ff
[3''-3,5'']
[3,5''-4'']
[4''-4,5'']
[5''-7'']
mf
pppp
f

ii. WHAT COMES AFTER HOPE



©

140 bpm

mf Jo - na - than Fran - zen

Vln. Vc. Pno.

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

pp Jo - na - than Fran - zen

Vln. Vc. Pno.

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

mp Jo - na - than Fran - zen

Vln. *mp*

Vc. *mp*

Pno. *mp*

mp

age 15,
getting the
mail for his
mom.

116 bpm

pp Jo - na - than Fran - zen

pp

pp

pp

pp

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

172 bpm

21

f Jo - na - than Fran - zen

Vln. *f*

Vc. *f*

Pno. *f*

f

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

80 bpm

mf Jo - na - than Fran - zen

mf

mf

mf

mf

age 19,
losing his virginity
and crying.

144 bpm

25

p Jo - na - than Fran - zen

Vln. p

Vc. p

Pno. p

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. Vc. Pno.

ff

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

180 bpm

p Jo - na - than Fran - zen

p

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

84 bpm

37

mf Jo - na - than Fran - zen

Vln. Vc. Pno.

mf

age 35,
buying Irish
Spring soap
at CVS.

156 bpm

Jo - na - than Fran - zen

pp

age 40,
subsisting almost
entirely on sadness.

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

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

126 bpm

45

f 3

f 3

fff

f 3

fff

f

156 bpm

p Jo - na - than Fran - zen

p

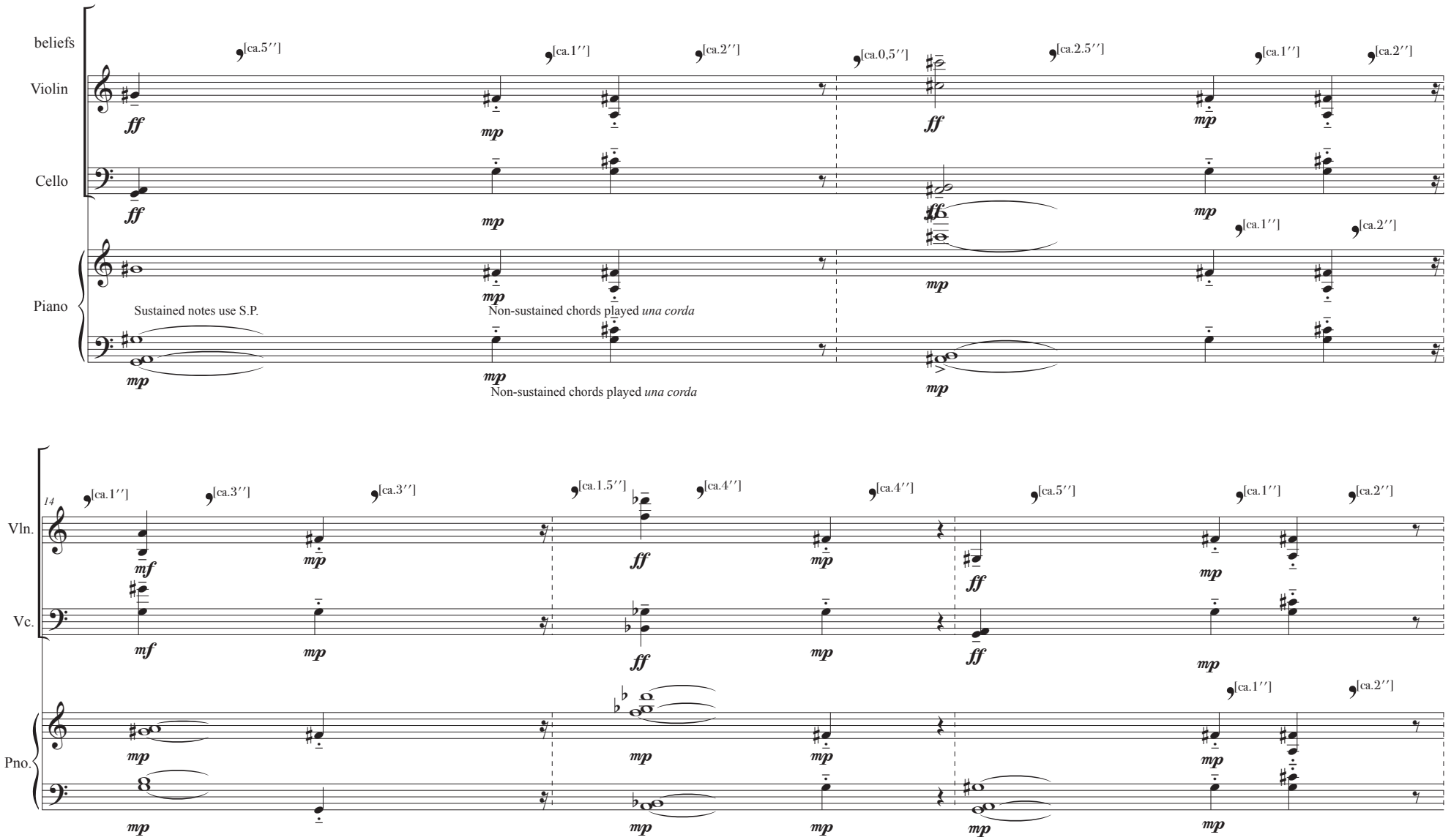
p

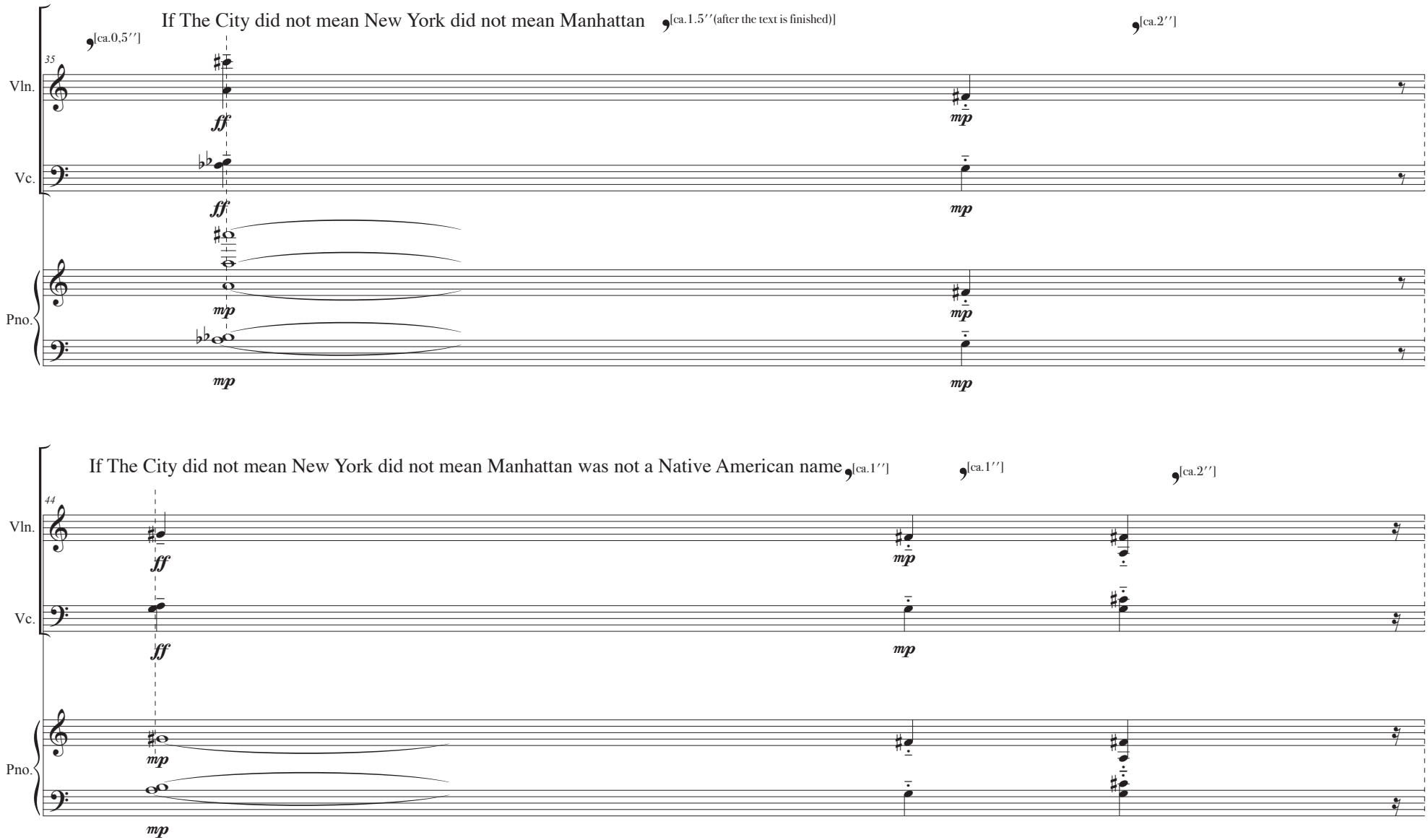
p

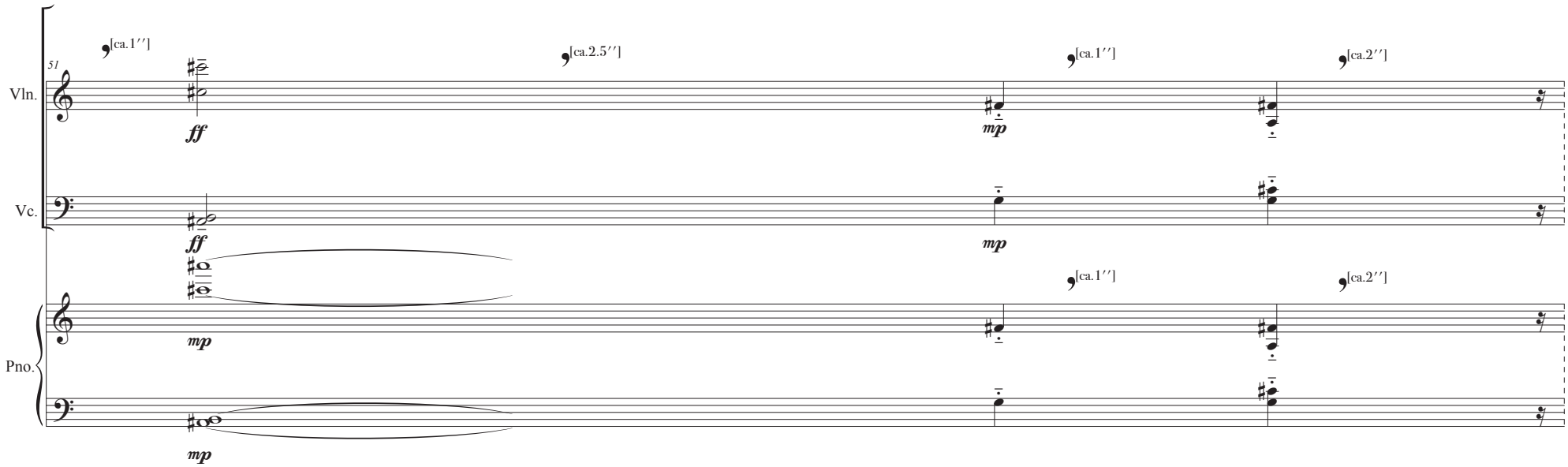
p

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

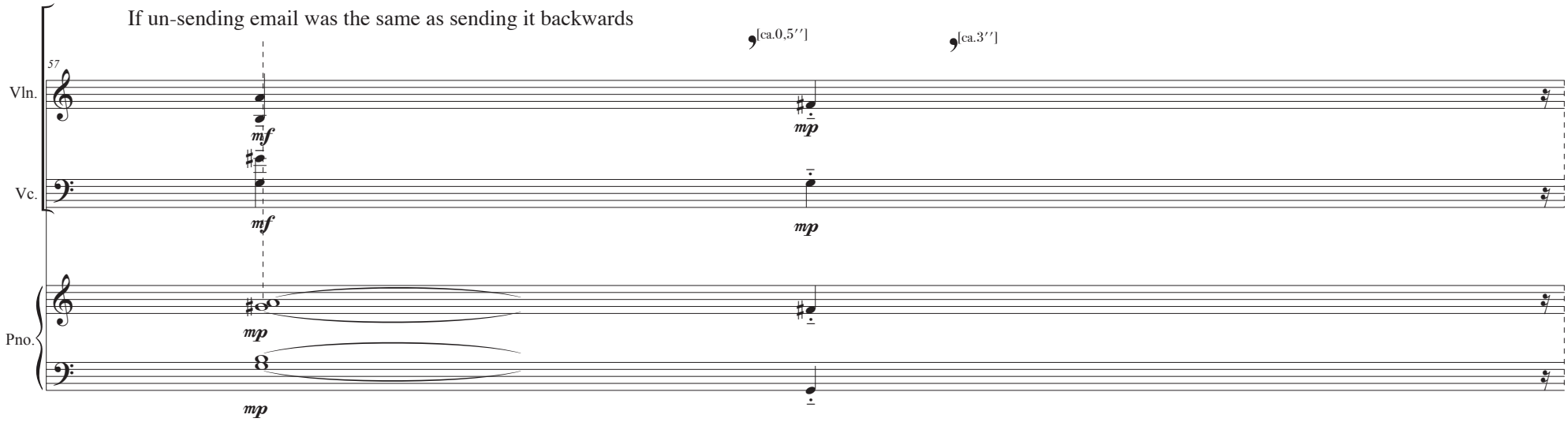
iii. HOW TO START BELIEVING

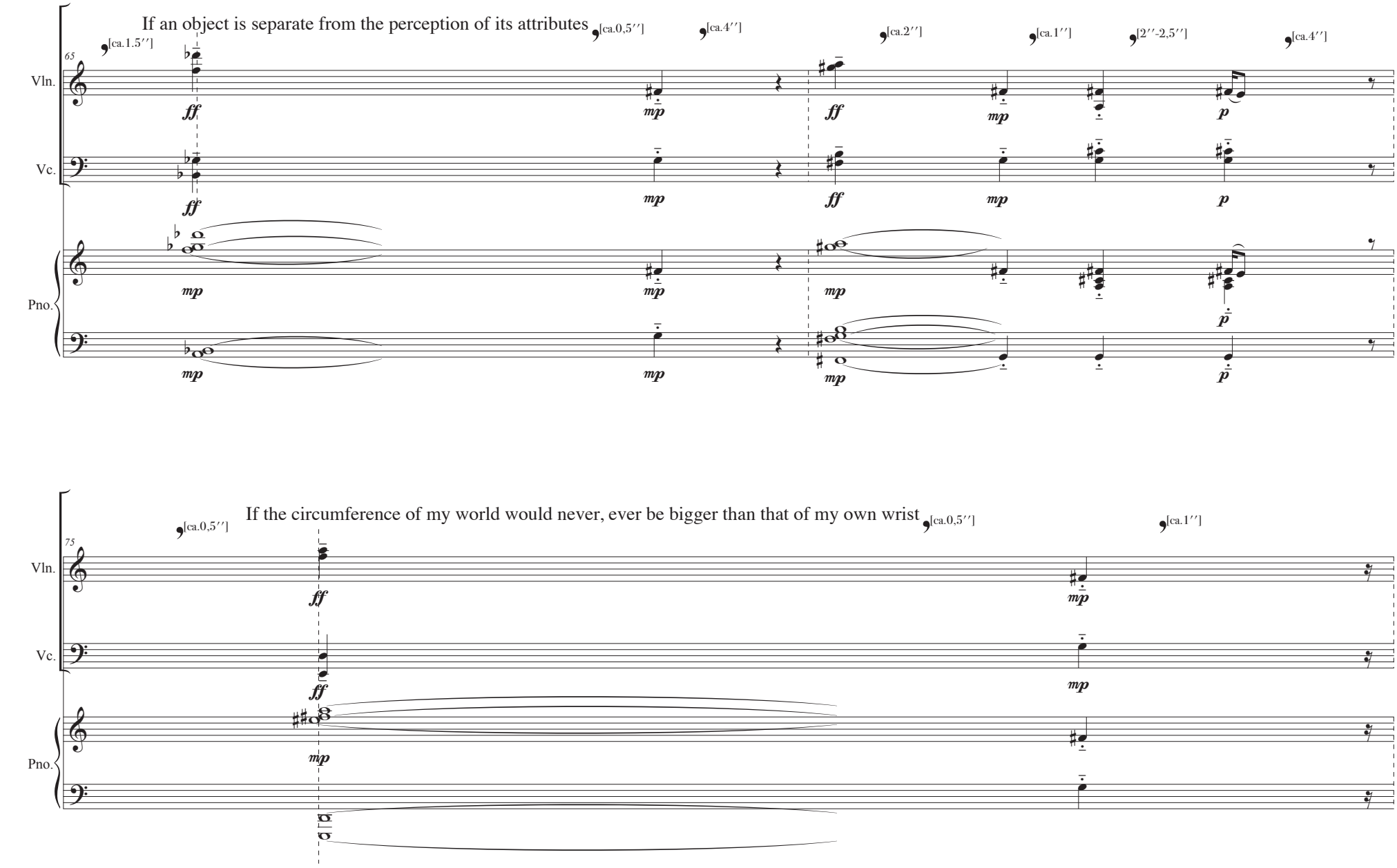


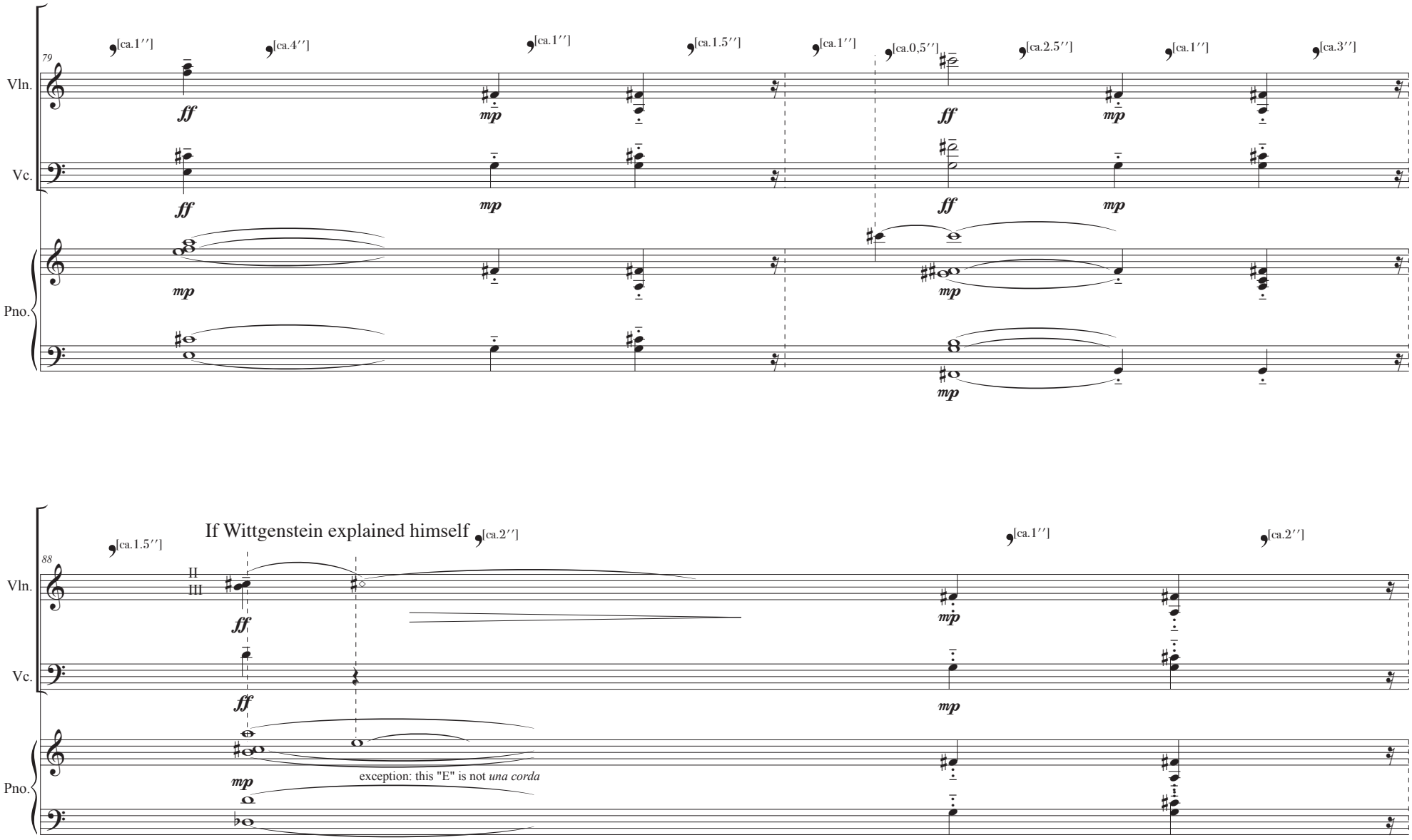

If The City did not mean New York did not mean Manhattan
[ca.0,5′′]
[ca.1.5′′(after the text is finished)]
[ca.2′′]
35
Vln.
Vc.
Pno.
ff
mp
If The City did not mean New York did not mean Manhattan was not a Native American name
[ca.1′′]
[ca.1′′]
[ca.2′′]
44
Vln.
Vc.
Pno.
ff
mp

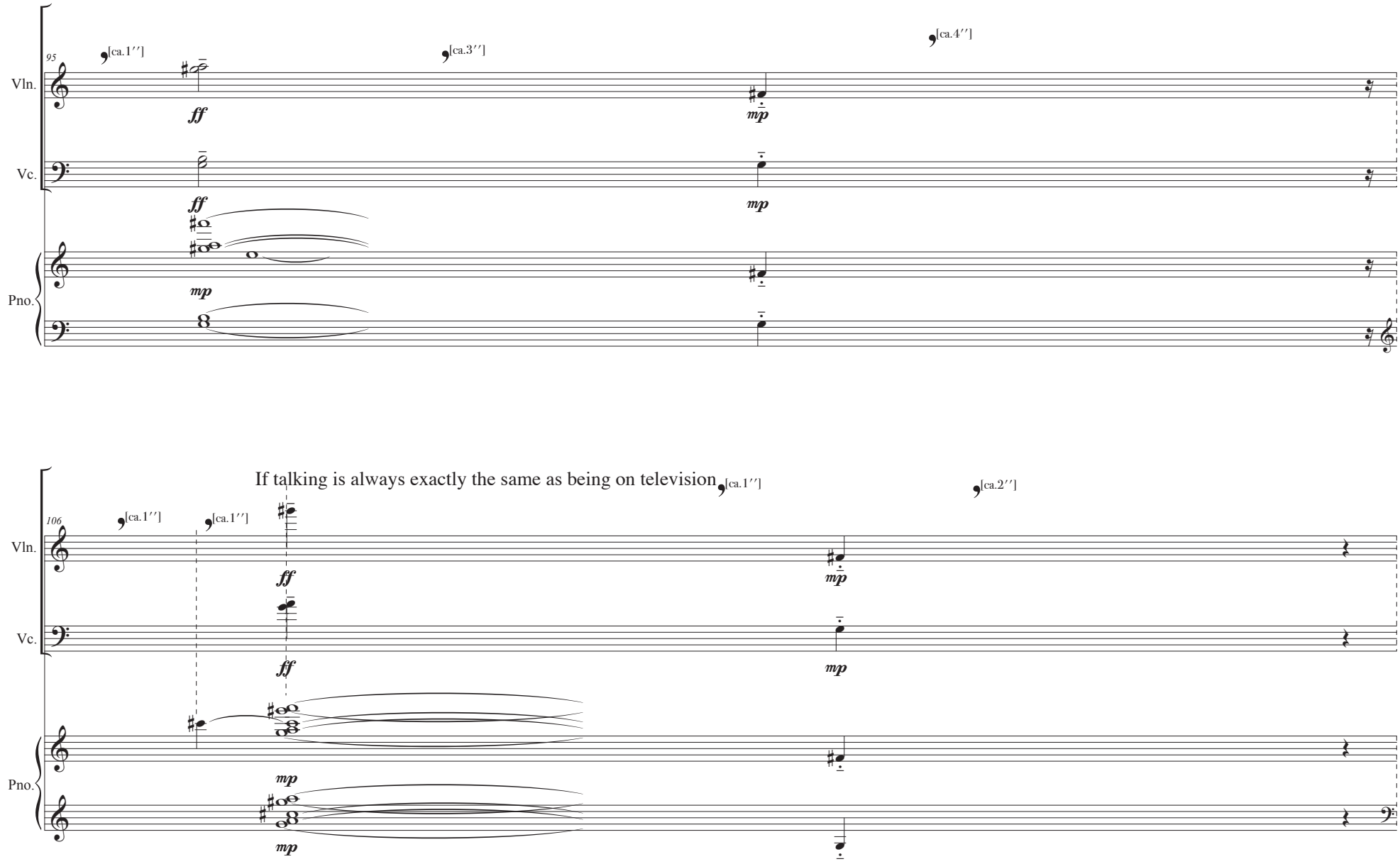


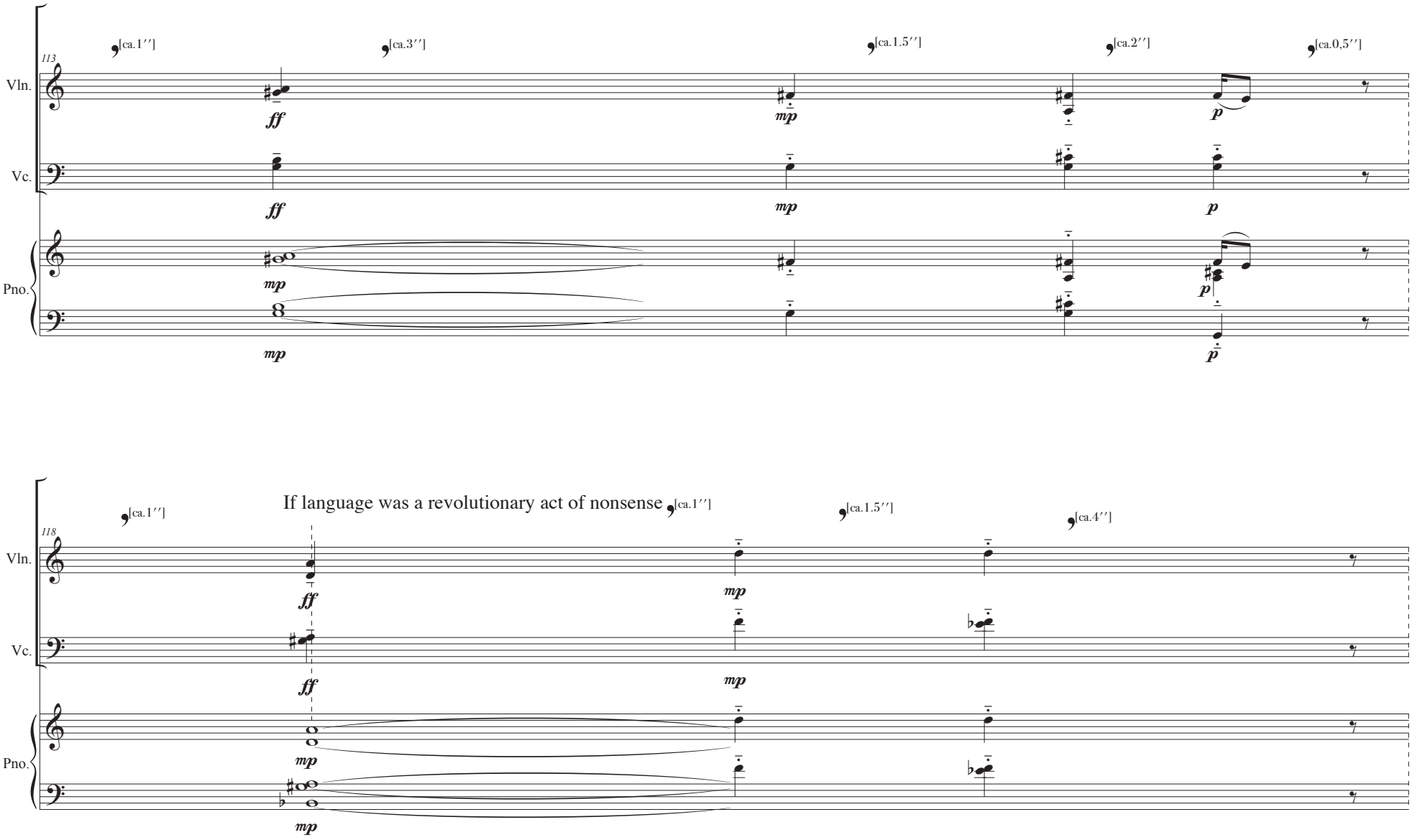
If un-sending email was the same as sending it backwards

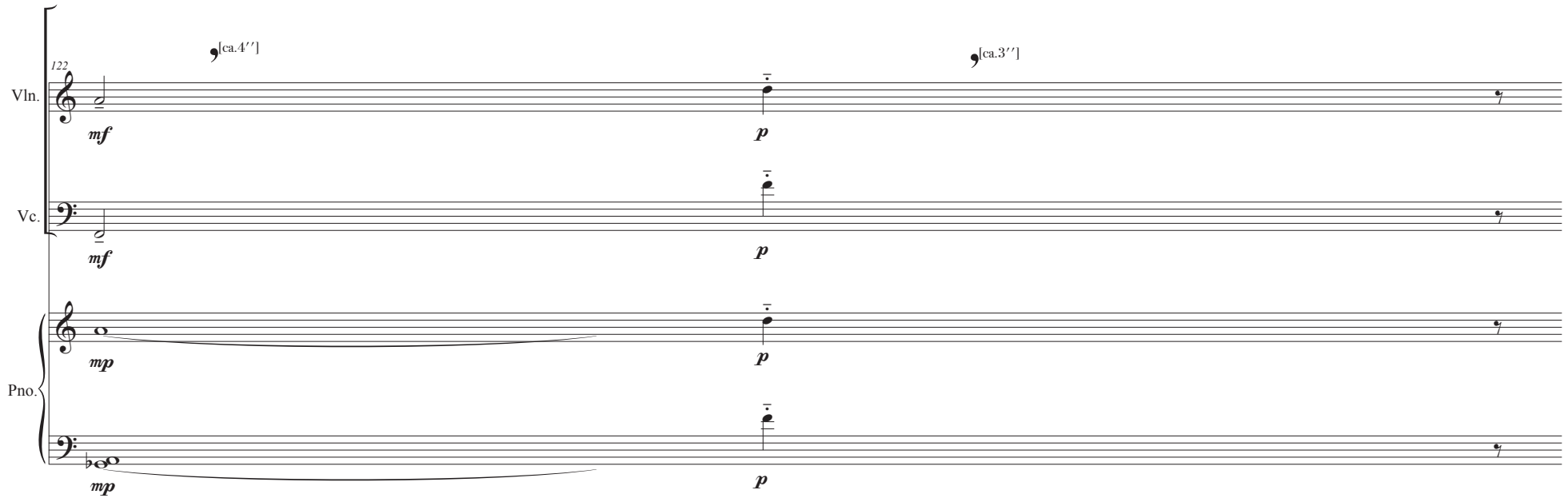



If an object is separate from the perception of its attributes
65
Vln.
Vc.
Pno.
[ca.1.5′′]
[ca.0,5′′]
[ca.4′′]
[ca.2′′]
[ca.1′′]
[2′′-2,5′′]
[ca.4′′]
If the circumference of my world would never, ever be bigger than that of my own wrist
75
[ca.0,5′′]
[ca.0,5′′]
[ca.1′′]


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
88
If Wittgenstein explained himself
[ca.1.5′′]
[ca.2′′]
[ca.1′′]
[ca.2′′]
II
III
exception: this "E" is not *una corda*


95
[ca.1′′]
[ca.3′′]
[ca.4′′]
Vln.
Vc.
Pno.
ff
mp
106
[ca.1′′]
[ca.2′′]
If talking is always exactly the same as being on television


113
Vln.
Vc.
Pno.
[ca.1′′]
[ca.3′′]
[ca.1.5′′]
[ca.2′′]
[ca.0,5′′]
ff
mp
p
118
If language was a revolutionary act of nonsense
[ca.1′′]
[ca.1′′]
[ca.1.5′′]
[ca.4′′]


122
Vln.
Vc.
Pno.
[ca.4′′]
[ca.3′′]
mf
mf
mp
mp
p
p
p
p