Trescientas rosas morenas
lleva tu pechera blanca.
Tu sangre rezuma y huele
alrededor de tu faja.
Pero yo ya no soy yo
Ni mi casa es ya mi casa.
          --García Lorca, Romance Sonambulo

Three hundred dark roses
your white shirt wears.
Your blood oozes and reeks
around your sash.
But now I am no longer I,
nor is my house any longer my house.

Ahora todo está por el suelo, perdido, que no hay cosa.
          --Bernal Díaz del Castillo

Now all is in the dust, lost, there is nothing left.

El Árbol de la noche triste (The Tree of the Sad Night) for solo viola and electronics was written in 2009 for Ellen Ruth Rose. The viola part consists almost exclusively of natural harmonics played on a viola that has been retuned to the 5th, 7th, 11th, and 16th harmonics of a low A (27.5 Hz).   The viola then becomes a metaphorical prism with which we can explore the harmonic series. Like any tool used to observe a phenomenon, the viola colors the harmonic series by imposing a type of formant structure—certain partials are available due to the tuning while others are unavailable without requiring extremely difficult approximations on the part of the performer.

The electronic part, which operates in real-time, makes use of algorithms that employ highly constrained random choices in such a way that the outcome at any given moment is unpredictable, but will always satisfy a carefully composed set of constraints that change as the piece evolves.   While the harmony in the viola part is derived from the harmonic series, the harmony in the computer part is derived from a different numerical series called a hailstone sequence.