
verdad efímera en el final

or, *Lugarhou*

for five Synthesizers

TRINTON

2022

FOREWORD

“At times I feel as if I had lived all this before and that I have already written these very words, but I know it was not I: it was another woman, who kept her notebooks so that one day I could use them. I write, she wrote, that memory is fragile and the space of a single life is brief, passing so quickly that we never get a chance to see the relationship between events; we cannot gauge the consequences of our acts, and we believe in the fiction of past, present, and future, but it may also be true that everything happens simultaneously.”

Isabel Allende (English approximation)

“Some things you forget. Other things you never do. But it’s not. Places, places are still there. If a house burns down, it’s gone, but the place - the picture of it - stays, and not just in my memory, but out there, in the world. What I remember is a picture floating around out there outside my head. I mean, even if I don’t think it, even if I die, the picture of what I did, or knew, or saw is still out there. Right in the place where it happened.”

Toni Morrison

“ . . . wherever they might be they always remember that the past was a lie, that memory has no return, that no spring past could ever be recaptured, and that the most untamed and steadfast love was an ephemeral truth in the end.”

Gabriel García Márquez (English approximation)

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For my friends, Dave Muller and Carol Leinhauser; I love you.

... donde quiera que podrían estar ellos siempre recuerdan que el pasado era una mentira, que la memoria no tiene retorno, que cada primavera pasada nunca se pudo recuperar, y que el amor más salvaje y más tenaz era una ...

verdad efímera en el final

or, "Lugarhou"

Trinton (*2000)

[illegible]

The musical score consists of three staves labeled I, III, and IV. Staff I is in 8/16 time and features a complex, dense texture of notes and rests, with three measures marked with a bracket and '11:8'. The first measure is marked with a circled '5' and 'ppp'. Staff III is in 9/16 time and features a similar texture, with three measures marked with a bracket and '11:8'. The first measure is marked with 'ppp'. Staff IV is in 4/8 time and features a similar texture, with three measures marked with a bracket and '11:8'. The first measure is marked with 'ppp'. The score includes various musical notations such as triplets, dynamics (ppp, ff, pp), and time signatures (8/16, 9/16, 4/8).

8/4 2/32 4/8 4/4 ♩ = 170 8/4

I

II

III

V

4/8 8/4 2/16 4/16 5/8 8/8 6/8 3/4

I

II

III

V

23

I

II

III

V

9/32 8/8

4/4 ♩ = 27

3/4

6/8

5/4

4/4 ♩ = 41

30

III

IV

V

8/4

8/8

4/4

5/16

8/16

6/8

3/8

44

I $\frac{8}{4}$ $+4$ *fp*

II -14 *fp*

III -31 *fp*

IV $+2$ *fp*

V $+0$ *fp*

11:12 11:8 11:12 11:8 11:12

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

ff

50

I $\frac{6}{4}$ $11:12$ $\frac{5}{32}$ $11:10$ $\frac{8}{8}$ $11:8$ $\frac{5}{4}$ $\text{♩} = 85$ $11:8$ $11:12$ $11:10$

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

III $11:10$ *p*

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83

I

II

III

V

86

I

II

III

IV

V

95

I

II

III

IV

V

3/4

2/4

3/8

3/4

3/8

1/3

2/4

mp

mf

ff

33.32

11.12

3:2

9:8

A-41

Bb-38

+0

-39

+49

-16

+20

+4

+0

8.

[illegible]

114

I

II

III

IV

V

4/16 8/8 9/4 8/4

$\text{♩} = 27$

A+41 +4 -14 +47 -18 +4 -18 +18 +4 -33

8 11:10 11:8 11:8 11:8

mf mf

8 -1 3 7 2

5:4 3:2 8:1 7 2 +0 7 8:1 -26 8:1 +12 8:1 +5 -3 +16 8:1 1

+4 -18 +4

+4 -31 -14 +2 +0

mf

118

I

II

III

IV

V

-20
+4
C# +40

9
8
4

8
16
4
8

2
8
4
5

126

I

II

III

IV

V

8
32
6
8

7
4

2

8
4

5
8

$\text{♩} = 77$

mp

p

pppp

mf

mp

ppp

5:4

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144

9/4

I

II

IV

5/4

8/4

7/8

♩ = 41

+0 -20 -14 -16 +2 -14 -18 +0 -16

p *mf*

-20 -45 +16 A+45 +13 F# +2 -14 F-10 +45 +13 A-41

pp *mp*

III

ffff

148

I

II

III

IV

V

A+41 +4 -20 +4 +40 -18 +4 -31 -14 +47 -14 +2 -6 -20 +4 C# +40

9/16

8/16

9/8

6/4

♩ = 68

-1 -3 +7 +2 +0 +7 -26 +0 -1 -3 +7 +2 +0 +7 -26 +0 -1 -3

15

13:9

10:9

21:18

11:8

11:9

11:8

11:9

ffff

153

I

8/4

3/8

4/4

p

AFTERWORD

“Most adults claim not to believe in magic, but . . . Why else would anyone play at permanence . . . in the face of all evidence there’s no such thing?”

Chloe Benjamin