
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)

(This score represents in human symbology the information which was processed by digital synthesizers to produce the piece, and is not a performance instruction document.)

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)

The image displays a musical score for five staves, labeled I through V. The time signature is 4/4, and the tempo is marked as ♩ = 27. The key signature is one sharp (F#). The score is divided into four measures by vertical bar lines. The first measure contains a whole note on the first line of each staff, with a dynamic marking of *ppppp*. The second measure is empty. The third measure contains a complex rhythmic pattern, including a whole note on the first line of staff I, a half note on the first line of staff II, a quarter note on the first line of staff III, and a quarter note on the first line of staff IV. The fourth measure is empty. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for 'The Great Wall of China' by John Williams is presented in three staves. The first staff (I) is a grand staff with a treble and bass clef, featuring a complex melodic line with many accidentals and a large piano (p) marking. The second staff (III) is a single treble clef staff, featuring a melodic line with a large piano (p) marking. The third staff (IV) is a single bass clef staff, featuring a melodic line with a large piano (p) marking. The score is divided into three measures, each with a duration of 11.8. The first measure is marked with a large piano (p) and a 11.8 duration. The second measure is marked with a large piano (p) and a 11.8 duration. The third measure is marked with a large piano (p) and a 11.8 duration. The score is written in a key signature of one flat (B-flat) and a time signature of 4/8.

8/4 2/32 4/8 4/4 8/4

♩ = 170

I

II

III

V

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

15

I

II

III

V

44

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

II -14 *fp*

III -31 *fp*

IV $+2$ *fp*

V $+0$ *fp*

16 $\frac{6}{16}$ $11:12$ *mp*

1 $\frac{1}{16}$ $11:8$ *mf*

3 $\frac{3}{8}$ $11:12$ *mp*

4 $\frac{4}{8}$ $11:8$ *mf*

3 $\frac{3}{8}$ $11:12$ *mp*

50

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

III $11:10$ *p*

63

I

II

III

IV

V

5/4

4/4

♩ = 41

4/4

3/4

6/8

5/4

8/16

7/16

4/8

pp ff pp

8-

8-

ff pp ff pp ff pp ff pp ff pp ff pp ff pp

+20 +4 +0

mp f

8-

83

I

II

III

V

86

I

II

III

IV

V

[illegible][illegible]

108

6 11 8 7 4 $\text{♩} = 170$ 4

I

121:96

11:9

11:14

11:8

11:8

II

-39 +49

A-41

+0 -16

11:8

-39 +49

A-41

+0 -16

Bb-38

+0

Ab-16

+0

-47

+13

+2

+0 +12

+5

-1

+7

+2

+0

+7

-26 +0

3:2

11:10

III

-11:8

+14

7:6

+4

+18

+18

+4

-33

-18

+14

IV

11:12

V

11:12

11:8

mf

The image displays a musical score for five staves, labeled I through V. The notation is highly complex, featuring numerous accidentals (sharps, flats, naturals) and rhythmic markings. The score is divided into three measures by vertical bar lines.

- Staff I:** Features a treble clef and a key signature of one flat. It includes a circled measure number '111' at the beginning. The notation is dense with accidentals and includes a large '9' at the start of the first measure. Rhythmic markings like '11:10', '5:4', '9:8', '7:4', '5:4', '5:4', '11:9', and '16' are present.
- Staff II:** Features a treble clef and a key signature of one flat. It includes a 'mf' dynamic marking. Rhythmic markings like '9:8', '11:8', '13:12', '3:2', and '6:5' are present.
- Staff III:** Features a treble clef and a key signature of one flat. It includes a 'mf' dynamic marking. Rhythmic markings like '11:9' and '7:6' are present.
- Staff IV:** Features a bass clef and a key signature of one flat. It includes a 'mf' dynamic marking. Rhythmic markings like '3:2', '11:8', and '11:9' are present.
- Staff V:** Features a bass clef and a key signature of one flat. It includes a 'mf' dynamic marking. Rhythmic markings like '3:2', '11:8', and '11:9' are present.

The notation is highly complex, featuring numerous accidentals (sharps, flats, naturals) and rhythmic markings. The score is divided into three measures by vertical bar lines.

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 mf

8 -1 3 7 2 11:8 11:8

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

+4 -18 +4 -1 -3 +7 +2 +0 +7 +0 +5 -3 +16

+4 -31 -14 +2 +0

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 -14 +47 -14 -31 -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