

Loss Puzzles #1

Score

3

(n) Obsequies for Orchestra

- i. ci.de.sui
- ii. my friend's funeral
- iii. what it means for a prophecy to come true in reverse

John Andrew Wilhite-Hannisdal

text after manuel arturo abreu's MY FRIEND'S FUNERAL

duration ca. 14 min.

2020

MY FRIEND'S FUNERAL

I put on a white button-up shirt, **I tuck it** into the black trousers, **and put on** the jacket. **I go to** my dad's room across the apartment and ask him for a tie. **He gives me** a tie. **I go back** to my room. **I put it on**. **I put** the tight dress shoes **on**. **My feet feel** like hairless cats smushed into a glass cube in them. **I go to** my dad and ask him how I look. **He asks if** I have an undershirt on. **I say no**. **He says I** need one. **I say it's** winter, I won't need an undershirt for sweating. **He says it's** just proper form. **I say are** you serious. **He says yes**. **I say come** on. **He says just** put it on. **He gives me** an undershirt. **I go to** my room. **I take off** the jacket. **I take off** the tie. I unbutton my pants. **I untuck** my shirt. I unbutton my shirt. **I take it off**. **I put on** the undershirt. **I tuck it** into my unbuttoned pants. Broad strokes, I think. **I put** the shirt **on**. I button it. **I tuck it in**. I button my pants and smooth out my midriff. I button the collar button. **I choke** a little. There is spit on my left hand. **I put on** the tie. **I put on** the jacket. I take a picture of myself on my laptop. My dad comes into my room and says we have to go. He's wearing a Hawaiian shirt, jeans, and sneakers. We drive to the church, which is 12 blocks away. A bag floats into a bare tree, gets hooked on a branch like love. **We go into** the church. The walls and roof are literally lime green. **The church is** full. My dad sits near the front. **I sit in** the back pew with Sam. The pastor or father or whatever walks around with something that emits smoke. It seems baroquely futuristic. **He asks Jesus to** forgive Don's sin repeatedly. **His grave sin**. Sam says this is bullshit. A fat man next to us looks at him. **He is a** cook at the high school we went to. He makes egg and cheese sandwiches for \$5.

Instrumentation:

2 Flute (flute 2 doubling Alto Flute)

1 Oboe

1 English Horn

2 Bb Clarinet

2 Bassoon (bassoon 2 doubling Contrabassoon)

4 French Horns

2 Trumpets

3 Trombones (trombone 3 doubling Bass Trombone)

1 Tuba

2 Percussionists

percussion includes: marimba, glockenspiel, tubular bells, vibraphone, woodblock, suspended cymbal, snare drum, bass drum, and whistle.

1 Harp

Violins I

Violins II

Viola

Cello

Double Bass

Performers will also Whisper and Speak (*see instructions*)

Not all instruments play all movements.

Instructions for performers

For all musicians

Time: there can be two types of pauses between measures.



Fermatas should last between 1 and 3 seconds (conductor decides exact duration)



Commas should last between 0.5 and 1 second (conductor decides)

When these symbols appear over the barline, the orchestra should pause between measures. When this is happened, there should be silence. These symbols can appear *inside* of the measure as well, in which case there can be sustained silence, or a sustained (but almost always fading and decaying) tone.

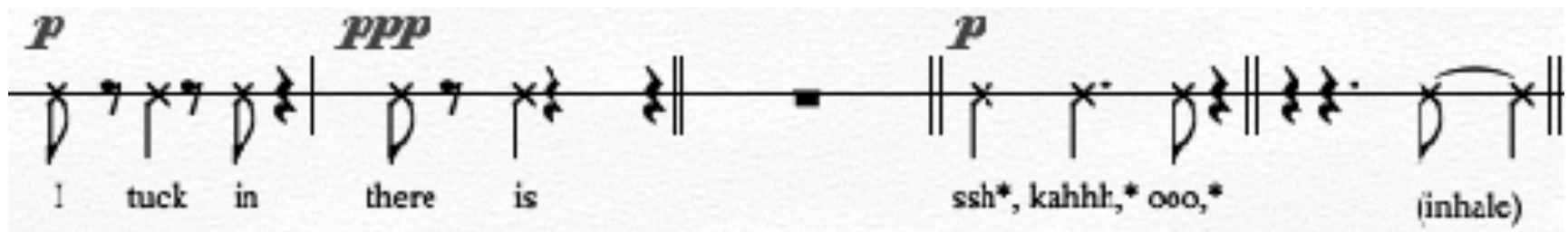
In the **second movement**, whatever sounds have not ended before the end of the last beat are sustained briefly (while getting softer), before pausing and moving on to the next measure. In the **last movement**, there is often both a sustained last note and a pause between measures, like in the second movement.

Voices: The conductor and orchestra musicians will, as best they can, all speak and whisper throughout this piece (in addition to their normal roles). In the **first movement**, the “vocal part” looks like:



In this movement, performers **whisper**, that is to say, vocalize (move mouth and tongue randomly) *without* vocal chords (stemmehånd) for the duration of the sustained note. This can be done while breathing in or out. Dynamics as well as accents are written into the score as well. All musicians who are able, and are not playing things which prevent them from whispering, are asked to whisper.

In the **second movement**, the orchestra, lead by the conductor, will speak the written words in a specific rhythm- rests should be observed closely.



Most words are spoken normally. If there is an * after the words (or no vowel in the word), then the word is whispered. And so, “ssh*, kahhh*, ooo*” is whispered without the vocal chords.

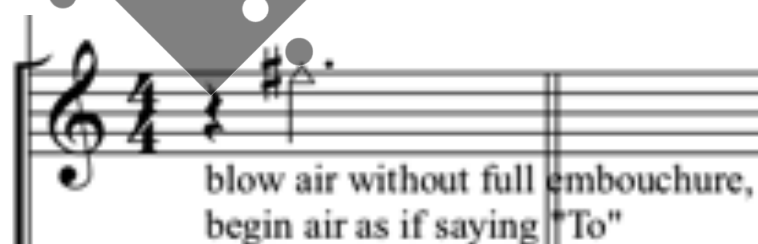
Non-Vocal instructions-

In the second movement, the orchestra will also be instructed to *clap* (square note-head). The rhythms are notated, and this will appear with the other verbal and non-verbal instructions, on the Voice staff, included in every part for movement II.



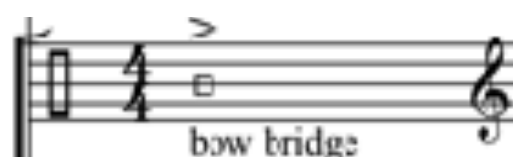
“Extended” Instrumental Techniques or other Specific Issues

Winds and brass:



Winds and brass will blow air throughout the piece without a full embouchure. Air should begin with the mouth shaped as if saying the word indicated in the text above the note. This word should not be vocalized, only used as instruction for the shape of the mouth when air begins moving. Marked with “triangle” notehead.

Strings:

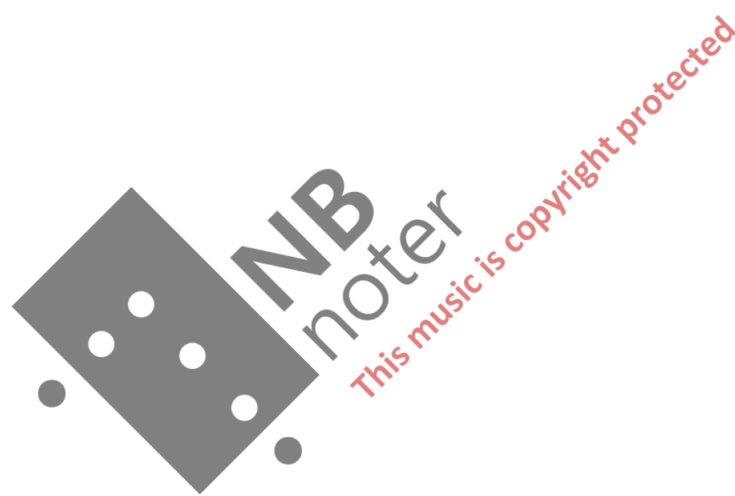


Some strings will be instructed to “bow the bridge” with an narrow) “box” notehead. The player should move the bow diagonally across the top of the bridge (with the frog moving toward the shoulder of the bow arm), while muting the strings with the left hand to avoid string sound.

Percussion:

In movement two, “percussionist #2” will play with whistle throughout the piece, he/she can keep the whistle in their mouth throughout the movement (so that they can play the whistle and other things at the same time). If they choose to do this, then they can refrain from speaking.

In movement 2, measure 45, both percussionists play snare in the same measure. Two snare drums can be used, or the players be aware of each other and plan ahead to let each other play when they need to.



(n)Obsequy no. 1

...ci.de.sui...

Quite slowly ♩ = c.80, fluid, flexible

Flute 1 *p* *ppp* *shape like this unless otherwise noted*

Alto Flute *p*

English Horn

Clarinet in B \flat 1/2

Bassoon 1

Contrabassoon

Horn in F

Trumpet in C 1, 2

Trombone 1, 2, 3

Tuba

Glockenspiel
A single percussionist plays both the glockenspiel and marimba

Marimba

Vibraphone *pp* *let ring* *pp* *let ring*

Harp

Whispering (all musicians)

Violin I *p* *no dim.* *bow bridge*

Violin

Violin II *p* *no dim.* *bow bridge*

Viola

Cello

Contrabass

Quite slowly ♩ = c.80, fluid, flexible

9

Fl. 1

A. Fl.

E. Hn.

B♭ Cl. 1
2

Bsn. 1

C. Bn.

blow air through instrument without
embouchure (begin air as if saying "who")

pp

blow air through instrument without
embouchure (begin air as if saying "who")

pp

1.
Hn. 1
2

Hn. 3
4

shape like this unless otherwise noted

p

ppp

pp

ppp

Tpt. 1
2

Trb. 1
2
3

blow air through instrument without full
embouchure (begin air as if saying "to")

Tuba

blow air through instrument without full
embouchure (begin air as if saying "to")

Glk.

Vib.

let ring

ppp

let ring

p

pp

let ring

pp

Hp.

WHSP

I

Vln. II

Vla.

Vc.

Cb.

NB noter
This music is copyright protected

A **B**

Fl. 1 *p* *p* *mp* *mp* *mp*

A. Fl. *p* *p* *mp* *mp* *p* *mp*

E. Hn. *p* *p* *mp* *pp* *mp* *p*

B♭ Cl. 1/2 *p* *p* *mp* *pp* *mp* *p* 1.

Bsn. 1 *mp*

C. Bn. *mp*

Hn. 1/2 *pp* *p* *mp* *p*

Hn. 3/4

Tpt. 1/2 *p* *ppp* *p* *ppp* *mp* *ppp* 1. *p* *pp*

Trb. 1/2/3 *mp* *mp* blow air through instrument without full embouchure (begin air as if saying "to")

Tuba *mp* *mp* blow air through instrument without full embouchure (begin air as if saying "to")

Glk. *p* *pp* let ring

Mrb. *p* *mp* *pp* let ring

Vib. *p* let ring *p* let ring

Hp. *p* *pp* let ring octave flag.

WHSP All musicians who are able whisper for the duration notated. See "Instructions" for further details.

A **B**

Vln. I *p*

Vln. II *p*

Vla. *p* Open string *mp*

Vc. *p* Div.

Cb. *p* Double stop

D More resistance. Slightly slower here.

Fl. 1

A. Fl.

B♭ Cl. 1
2

1
2

Hn.

3
4

Tpt. 1
2

Trb. 1
2
3

WHSP

D More resistance. Slightly slower here.

I

Vln.

II

Vla.

Vc.

Cb.

mf *pp* *mp* *ppp* *p* *pp* *ppp* *f*

pp *mf* *p* *mp* *ppp* *p* *pp* *ppp* *f*

mf *pp* *mp* *ppp* *pp* *ppp*

mf *mp* *pp* *pp* *ppp*

(n)Obsequy no. 2

my friend's funeral.

Not so slow, but stopping every time ♩=63-76

sustain last sounds of every measure (always continuing to decrescendo), and pause briefly between measures.

Flute 1/2 *p*

Oboe 1 *mp* solo etc. *p* etc.

English Horn *p* *p* *p* *p*

Clarinet in B \flat 1/2 *p* *pp* *mp* *pp*

Bassoon 1/2 *p* *mp* *p*

Horn in F normal emb. stopped two horns *mp*

Trumpet in C blow air without full embouchure, begin air as if saying "To" *p* normal emb. Mute *pp* Open solo *p* *pp*

Trombone 1 trombone Mute tutti Open *pp* Mute *p* solo

Tuba blow air without full embouchure, begin air as if saying "who" *p* normal emb. *pp*

Cymbals *p*

Tic-Toc Block *pp* *ppp*

Snare Drum

Bass Drum

Police Whistle

Glockenspiel

Tubular Bells

Vibraphone *p* *p*

Harp *p*

Voice (ALL) Not so slow, but stopping every time ♩=63-76 sustain last sounds of every measure (always continuing to decrescendo), and pause briefly between measures. *p*

Violin I bow bridge *p* bow strings *p* Con sord. *p*

Violin II *p*

Viola bow bridge *p* 4 players *p*

Cello 4 players *p*

Contrabass *pp* pizz.

8

11

15

Fl. 1 2

Ob. 1

E. Hn.

B♭ Cl. 1 2

Bsn.

Hn. 1,2,3,4

Tpt. 1 2

Trb. 1 2 3

Tuba

TTB

S. Dr.

B. Dr.

Wh.

Glk.

T.B.

Vib.

Hp.

Voice

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

mfp

pp

p

ppp

mf

ppp

mp

pp

p

pp

mp

Open two horns

pp

pp

pp

mp

pp

pp

mp

Mute

1 trombone Mute

Open

2 tbn

2 tbn

2 tbn on bottom one on top

pp

mp

pp

p

blow air without full embouchure, begin air as if saying "who"

pp

pp

mp

Circles with stiff brush

mp

very dry

pp

Circles with stiff brush

mp

let ring

mf

p

pp

pp

p

pp

p

pp

p

pp

mp

pp

mp

mp

pp

p

pp

Senza sord.

Con sord.

Senza sord.

mp

mf

p

pp

p

mp

p

tutti

pizz.

arco

pp

p

tutti

pizz.

arco

pp

p

on one string

pizz.

arco

pp

p

mp

p

pp

mp

p

pp

Senza sord.

p

pp

pp

mp

pp

p

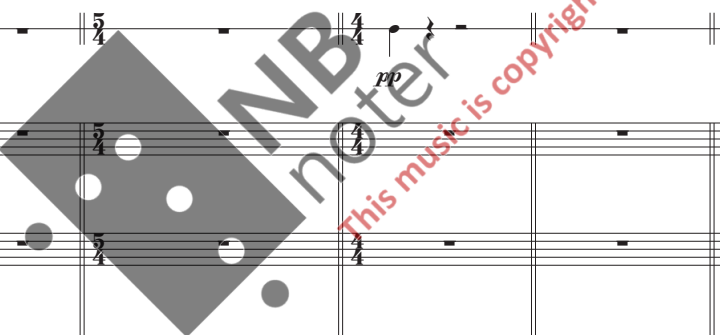
Con sord.

p

pp

in this movement, all sustained tones diminuendo unless "no dim." indicated

in this movement, all sustained tones diminuendo unless "no dim." indicated



The musical score on page 13 consists of the following parts and instruments:

- Flute (Fl. 1, 2)**: Measures 17-20, dynamics include *pp* and *ppp*.
- Oboe (Ob. 1)**: Measures 17-20, dynamics include *p* and *pp*.
- English Horn (E. Hn.)**: Measures 17-20, dynamics include *pp*.
- Bassoon (Bsn.)**: Measures 17-20, dynamics include *pp* and *ppp*.
- Horn (Hn. 1, 2, 3, 4)**: Measures 17-20, dynamics include *pp* and *mp*. Includes instruction: "normal emb. two horns on bottom".
- Trumpet (Tpt. 1, 2)**: Measures 17-20, dynamics include *mp* and *pp*. Includes instruction: "blow air without full embouchure, begin air as if saying 'To'" and "Open normal emb.".
- Trombone (Trb. 1, 2, 3)**: Measures 17-20, dynamics include *pp* and *mp*. Includes instruction: "blow air without full embouchure, begin air as if saying 'To'" and "Open \flat ".
- Tuba**: Measures 17-20, dynamics include *pp* and *mp*. Includes instruction: "Mute".
- Snare Drum (S. Dr.)**: Measures 17-20, dynamics include *p* and *mf*. Includes instruction: "roll with sticks".
- Bass Drum (B. Dr.)**: Measures 17-20, dynamics include *mp* and *p*. Includes instruction: "strike rim".
- Whistle (Wh.)**: Measures 17-20, dynamics include *p*.
- Glockenspiel (Glk.)**: Measures 17-20, dynamics include *mp* and *pp*.
- Timpani (T.B.)**: Measures 17-20, dynamics include *pp* and *mp*.
- Vibraphone (Vib.)**: Measures 17-20, dynamics include *p*.
- Harpsichord (Hp.)**: Measures 17-20, dynamics include *p*.
- Voice**: Measures 17-20, lyrics: "I, go, to, ssh*, kahhh,* ooo,* he says yes he gives, go back I say no he says just just,". Dynamics include *p*, *pp*, *mf*, and *pp* (clap hands).
- Violin (Vln. I, II)**: Measures 17-20, dynamics include *mp*, *p*, and *fp*. Includes instructions: "Con sord.", "Senza sord.", and "4 players".
- Viola (Vla.)**: Measures 17-20, dynamics include *p* and *pp*. Includes instructions: "tutti pizz.", "Con sord.", and "Senza sord.". 3 players.
- Violoncello (Vc.)**: Measures 17-20, dynamics include *p* and *pp*. Includes instructions: "Senza sord.", "tutti", "let ring", and "3 players Senza sord.". 3 players.
- Contrabass (Cb.)**: Measures 17-20, dynamics include *p* and *mp*. Includes instructions: "Senza sord.", "let ring", "double stop", "pizz.", and "2 players". 2 players.

Fl. 1, 2: *ppp* (measures 28-29)

Ob. 1: rests

E. Hn.: *pp*, *p*, *p*

B♭ Cl. 1, 2: rests

Bsn.: *pp*, *p*, rests

Hn. 1,2,3,4: *pp* (stopped), *pp* (stopped), *p* (Open)

Tpt. 1, 2: *mp*, *p*, *pp*, *ppp*, *p*

Trb. 1, 2, 3: *p* (normal emb.), *pp*, *ppp*, *tutti*, *tutti*, *tutti*, *ppp* (tbn 3 plays bass tbn. (or "false tone"))

Tuba: rests

TTB: rests

S. Dr.: *pp* (strike rim), *p* (roll with sticks), *ppp*

B. Dr.: *mf* (move stiff brush back and forth), *pp* (very dry with mallet), *ppp*

Wh.: *pp*, *p*

T.B.: rests

Vib.: rests

Hp.: *p*

Voice: *p*, *mp*, *p*, *ppp*, *ppp*, *p*, *pp*. Lyrics: (clap hands) I go. tutti *ppp* *Senza sord.* take off I to I take off off, I off I put put

Vln. I: *p*, *mp*, *p*, *ppp*, *ppp*, *ppp*

Vln. II: *pp*, *mp*, *p*, *ppp*

Vla.: *ppp*, *p*, *p*, *p*, *p*

Vc.: *ppp*, *p*, *pp*, *p*, *mp*, *p*, *ppp*, *p*

Cb.: *ppp*, *p*, *pp*, *p*, *ppp*, *p*. Notes: only 3 cellos, *ppp* *Senza sord.* only 2 basses (only the low Eb)

31 38

Fl. 1, 2
Ob. 1
E. Hn.
B. Cl. 1, 2
Bsn.
Hn. 1, 2, 3, 4
Tpt. 1, 2
Trb. 1, 2, 3
Tuba
Cym.
S. Dr.
B. Dr.
Wh.
Glk.
T.B.
Vib.
Hp.
Voice
I
Vln. I, II
Vla.
Vc.
Cb.

mp, p, pp, ppp
bassoon 2 switch to contrabassoon here.
A2
Mute
strike once with semi-hard mallet, mute after duration
Circles with stiff brush
roll with sticks
Circles with stiff brush
cough through whistle
let ring
stick bouncing, but hair not leaving the string
tutti
3 players
2 players
3 players
2 players
2 players

This music is copyright protected

44

Fl. 1, 2 *pp*

Ob. 1 *ppp*
NOTE: different rhythm in m. 42
p *pp*

E. Hn. *pp*
NOTE: different rhythm in m. 42
p *pp*

B♭ Cl. 1, 2 *p*
NOTE: different rhythm in m. 42
p *pp*

Bsn. *pp*
p *pp*

C. Bn. *p* *pp*

Hn. 1,2,3,4 *p* A2

Tpt. 1, 2 *tutti pp*
blow air without full embouchure, begin air as if saying "who"

Trb. 1, 2, 3 *tutti pp*
blow air without full embouchure, begin air as if saying "who"

Tuba normal emb. *ppp* normal emb. *ppp*

S. Dr. roll with sticks *ppp*

B. Dr. Circles with stiff brush *ppp*

Glk. *ppp* *ppp* *ppp* *pppp*

T.B. *pp* *pp* *ppp*

Vib. *p* *pp* *pp*

Hp. *p* *p* *pp* *ppp*

Voice NOTE: different rhythm in m. 42
the church is his grave look at him him his grave sin ssh*, kahh*, ooo* his grave sin ooo*
pp *ppp* *pp* *p* *pp*

Vln. I *p* *pp* *pp* *pp*
tutti octave harmonic, II

Vln. II *p* *pp* *ppp* *ppp*
tutti octave harmonic, II

Vla. Senza sord. *pp* pizz. double octave harmonic, III

Vc. *tutti ppp*

Cb. *tutti ppp* *ppp* *ppp*

(n)Obsequy no.3

what it means for a prophecy to come true in reverse

slightly more alive, but stiffer all the same ($\downarrow = c. 108$)

Flute 1

Oboe 1
p \rightarrow *ppp*
shape dim. like this throughout

English Horn
p \rightarrow *ppp*
shape dim. like this throughout

Clarinet in B \flat 2
p

Bassoon 1
p *ppp*

Contrabassoon
p

Glockenspiel

Vibraphone
p *ppp*
let top voice ring throughout

Harp
p
let top voice ring throughout

Violin I
ppp *ppp* *ppp* *ppp* *ppp* as quiet as possible (no dim.)

Violin

Violin II
ppp *ppp* *ppp* *ppp*

Viola

Cello

Contrabass

④

Fl. 1 *pp* *pp* *ppp* *p* *mp* *mfp*

Ob. 1 *p* *p* *p* *pp* *ppp* *cresc.* *mp* *mfp*

E. Hn. *p* *p* *p* *pp* *ppp* *cresc.* *mp* *mfp*

B♭ Cl. 1/2 *p* *p* *p* *pp* *ppp* *cresc.* *mp* *mfp*

Bsn. 1 *p* *p* *p* *pp* *ppp* *cresc.* *mp* *mfp*

C. Bn. *p* *p* *p* *pp* *ppp* *cresc.* *mp* *mfp*

Glk. *p* *p* *pp* *mp* *mf*

Vib. *p* *p* *pp* *pp* *pp* *p* *mp* *mf*

Hp. *ppp* *cresc.* *mp* *mf*

I. *ppp* *ppp* *ppp* *ppp* *cresc.* *mp* *mfp*

II. *ppp* *ppp* *ppp* *ppp* *cresc.* *mp* *mfp*

Vla. *p* *cresc.* *mp* *mfp*

Vc. *ppp* *cresc.* *mp* *mfp* *pppp*

Cb. *ppp* *cresc.* *mp* *mfp* *pppp*

⑤ slower (♩=c.60)

(double stop) tremolo between flageolet and open strings (pull off)

tremolo between flageolet and open string (pull off)

tremolo between flageolet and open string (pull off)

double stop, II/III. Gliss C# to B, double stop III/IV

Div.