

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 /  
with center everywhere and  
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.

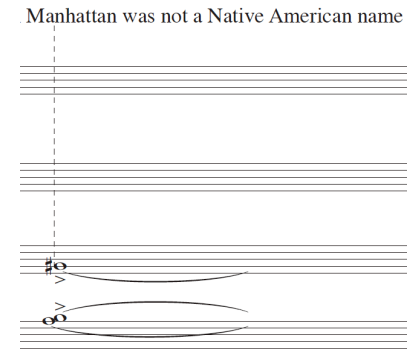
*-manuel arturo abreu  
(ed. J.A. W-H)*

## Notes for performers:

### Text:

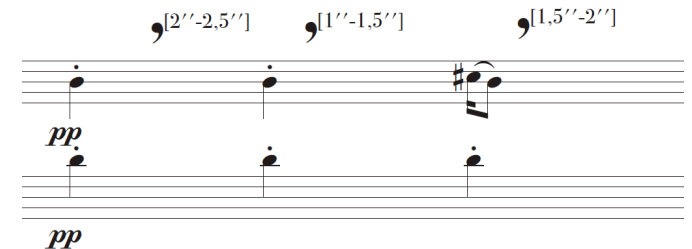
Each movement of this piece is accompanied by a voice. In movements one and three, the text recited by this voice is found over the instrument staves, and in the middle movement the voice's text is positioned between instrumental phrases. If the author is not available to perform with the trio, then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

## 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. Arpeggiated notes are not to be played sul-tasto.

If a smooth sound cannot be achieved with a triple stop, a performer can substitute a double stop. String players should inform each other when they will do this, so that the players can agree which pitches to play (such that no pitches are left out). The fragile ultra-tasto sound should be maintained when playing the double-stop substitutions.

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

Violin (Vln.) and Cello (Vc.) staves. The Violin staff shows a treble clef with a key signature of one sharp (F#). The Cello staff shows a bass clef with a key signature of one sharp (F#). Both staves have a dynamic marking of *mp*. The Violin staff has a measure with a triple stop (three notes beamed together) and a slur over it. The Cello staff has a measure with a triple stop (three notes beamed together) and a slur over it. The Violin staff has a measure with a triple stop (three notes beamed together) and a slur over it. The Cello staff has a measure with a triple stop (three notes beamed together) and a slur over it.

Violin staff. A measure with a treble clef and a key signature of one sharp (F#). The measure contains a double stop (two notes beamed together) with a circle above the upper note. Above the staff, the text "Release to flageolet (let ring, lifting bow from string)" is written. Below the staff, the text "[1,5''-2'']" is written.

Violin staff. A measure with a treble clef and a key signature of one sharp (F#). The measure contains a double stop (two notes beamed together) with a circle above the upper note. Above the staff, the text "Artificial harmonics" is written. Below the staff, the text "[2''-2,5'']" is written. The measure is marked with a dynamic of *f*. The next measure contains a double stop (two notes beamed together) with a circle above the upper note. Above the staff, the text "[2''-2,5'']" is written. The measure is marked with a dynamic of *mp*. Below the staff, the text "(cello continues to play double stops)" is written.

# i. prayers

prayers

Violin

Cello

Piano

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*

First chord (only): notes held down without making sound

always sustaining the first chord until a rest is shown

Sustained notes held with S.P.

Sustained notes (only) *una corda*

*pppp* *mp* *ff* *mp* *mf* *mf*

[4''-4,5''] [3,5''-4''] [3,5''-4''] [3,5''-4''] [3,5''-4''] [4''-4,5''] [2,5''-3''] [2,5''-3''] [3''-3,5''] [2''-2,5'']

12

ln.

c.

10.

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

*p* *mp* *mf* *p*

[3,5''-4''] [1,5''-2''] [2,5''-3''] [2''-2,5''] [2,5''-3''] [2''-2,5'']

*p* *mf* *mp* *mf* *p*

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

non-sustained notes are not played sul-tasto

22

Vln. *p* *mp* *mf* Release to flageolet (let ring, lifting bow from string)

Vc. *p* *mp*

Pno. *p* *mp* *mf*

[2,5''-3''] [3''-3,5''] [3''-3,5''] [2''-2,5'']

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

Release to flageolet (let ring, lifting bow from string)

Vln. (arco) *p* *pp* *mf* *mf* *f*

Vc. *p* *pp* *mf* *mf* *f*

Pno. *p* *mf* *mp* *mf* *f*

[2''-2,5''] [2''-2,5''] [1,5''-2''] [2''-2,5''] [2,5''-3''] [1''-1,5'']

NB: unless marked otherwise, harmonics are double-stops, not artificial harmonics

airhorn orchestra / la culebra tiene ojos de vidrio / mystic dialtone /

Vln. *[ca. 0,5'']* *[ca. 1'']*  
*mf* *(poco) dim.* *f* *mp*

Vc. *[1''-1,5'']*  
*mp* *(poco) dim.* *f* *mp*

Pno. *[1''-1,5'']* *[2''-2,5'']* *[2,5''-3'']* *[2''-2,5'']* *[2''-2,5'']* *[2''-2,5'']* *[1''-1,5'']* *[1,5''-2'']* *[1,5''-2'']*  
*p* *f* *mf* *mp* *p* *mp* *mf*

*p* *f* *mf* *mp* *p* *mp* *mf*

Vln. 58 *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']*  
*p* *mf*

Vc. *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']*  
*p* *f*

Pno. *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']* *[1''-1,5'']*  
*mp* *mp* *f*

*mp* *f*

reagan invented god in 1980 / reagan invented god in 1980 / en los guandules te espero / la tambora guarda un secreto enorme /

Vln. *mp* *p* *mp*

Vc. *mp* *mp* *p* *mf* *mp*

Pno. *mp* *pp* *mp* *p* *mp* *mf* *mp*

*pp* *mp* *p* *mf* *mp*

[2''-2.5''] [2''-2.5''] [1.5''-2''] [2''-2.5''] [1''-1.5''] [1''-1.5''] [1.5''-2''] [1.5''-2''] [1.5''-2'']

impossible colors or forbidden colors / dewclaw / punta firma / a painted howl scrapes the cloud /

Vln. *mp* *p*

Vc. *mp* *mf* *mp*

Pno. *mp* *mf* *mp*

*mp* *mf* *mp*

[4''-4.5''] [4''-4.5''] [2.5''-3''] [2.5''-3'']



with center everywhere and circumference nowhere / we find proof of your broken promise /

Vln. arco *pp*

Vc. arco *pp* *mf* *mp*

Pno. *pp* *p* *mp* *mf* *mp*

[2''-2,5''] [1,5''-2''] [1''-1,5''] [1''-1,5''] [1''-1,5''] [1''-1,5''] [2''-2,5''] [1,5''-2'']

in time very briefly (♩ = 120)

what does it mean for a prophecy to come true in reverse /

Vln. *mf* *mp* *pp* *mp*

Vc. *mf* *mp* *pp* *mf* [1''-1,5'']

Pno. *mf* *p* *mp* *pp* *mp* *mf* *mp*

[ca. 1''] [1''-1,5''] [2''-2,5''] [1,5''-2''] [1''-1,5'']

what does it mean for a prophecy to come true in reverse /

Artificial harmonics

Vln. *p* *pp* *f* *mp*

Vc. *p* *pp* *f* *mp*  
(cello continues to play double stops)

Pno. *p* *pp* *p* *f* *mp*

[2''-2,5''] [2''-2,5''] [1,5''-2''] [1,5''-2''] [2''-2,5''] [1,5''-2''] [2''-2,5''] [1,5''-2''] [2''-2,5''] [1,5''-2''] [2''-2,5''] [1,5''-2'']

[1''-1,5''] [1,5''-2''] [2''-2,5''] [2''-2,5''] [1,5''-2''] [1,5''-2''] [2''-2,5''] [1,5''-2''] [2''-2,5''] [1,5''-2''] [2''-2,5''] [1,5''-2'']

*p* *pp* *p* *f* *mp*

the weeping archive empties out the holy / we are stronger than paradise /

105

Vln. *mp* *p* *mp*

Vc. *mp* *p* *mp*  
arco

Pno. *mp* *p* *p* *p* *mp*

[2,5''-3''] [3''-3,5''] [2,5''-3''] [1,5''-2''] [2,5''-3''] [2''-2,5'']

*mp* *p* *p* *p* *mp*

double stops [2''-2,5''] [2''-2,5''] [2''-2,5'']

116 like perfect lovers the clocks always unsync /

Vln. *mf* *mf* [3,5''-4'']

Vc. *mf* [2,5''-3''] [2,5''-3''] [3,5''-4'']

Pno. *mf* *mp* *mf* *mf*

Vln. *mp* *mf* *mp* [2''-2,5''] [3''-3,5'']

Vc. *mp* *mf* *mf* [2''-2,5''] [2''-2,5''] [2''-2,5''] [3''-3,5'']

Pno. *mp* *p* *mf* *mf* *mp* [3''-3,5''] [3''-3,5''] [2''-2,5''] [2''-2,5''] [3''-3,5'']

within us the endless dead are waking a likeness /

Vln. *mp* *ff*

Vc. *mp* *ff*

Pno. *mp* *mf* *f* *ff*

[3''-3,5''] [3''-3,5''] [3,5''-4''] [3,5''-4''] [4''-4,5''] [5''-7'']

*pppp* *f* *ff*

*f* *ff*

ii. WHAT COMES AFTER HOPE

♩=116 bpm

all performers

Violin

Cello

Piano

*f* *mp* *f* *mp*

[tape interruption]-----

*mp* Jo - na - than Fran - zen

age 7, getting a lollipop from his doctor.



156 bpm

NB: each phrase begins *when* the tape is finishing the last word, not after.

[tape begins]

age 7, eating Swedish meatballs or something.

Vln.

Vc.

Pno.

*f* *f* *f* *f*

Jo - na - than Fran - zen



72 bpm

[tape begins, etc.]

*p* *p* *p* *p*

Jo - na - than Fran - zen

age 10, re-reading the Narnia books every month.



140 bpm

*mf* Jo - na - than Fran - zen

Vln. *mf*

Vc. *mf*

Pno. *mf*

as a tween  
afraid of his  
first  
erection.



172 bpm

*f* Jo - na - than Fran - zen

*f*

*f*

*f*

*f*

as a tween  
getting his  
first pair  
of glasses.



84 bpm

*pp* Jo - na - than Fran - zen

Vln. *pp*

Vc. *pp*

Pno. *pp*

age 15,  
popping  
pimples in a  
mirror for 2  
hours.



126 bpm

*f* Jo - na - than Fran - zen

*f*

*f*

*f*

*f*

age 15,  
wondering if  
anyone will  
ever want to  
touch him.



156 bpm

*mp* Jo - na - than Fran - zen

Vln. *mp*

Vc. *mp*

Pno. *mp*

age 15,  
getting the  
mail for his  
mom.



116 bpm

*pp* Jo - na - than Fran - zen

*pp*

*pp*

*pp*

*pp*

*pp*

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



172 bpm

*f* Jo - na - than Fran - zen

Vln. *f*

Vc. *f*

Pno. *f*

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



80 bpm

*mf* Jo - na - than Fran - zen

*mf*

*mf*

*mf*

*mf*

*mf*

age 19,  
losing his virginity  
and crying.



4

144 bpm

25

*p* Jo - na - than Fran - zen

Vln. *p*

Vc. *p*

Pno. *p*

age 20,  
meeting Michael  
Martone.



172 bpm

*pp* Jo - na - than Fran - zen

*pp*

*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*

in his 20's,  
aware of his chronic  
low-grade depression.



76 bpm

*f* Jo - na - than Fran - zen

*f*

*f*

*f*

*f*

*f*

age 23,  
getting married  
in rueful sunset.





156 bpm

33

Jo - na - than Fran - zen

*ff*

Vln.


Vc.

Pno.

*ff*

*ff*

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



180 bpm

*p* Jo - na - than Fran - zen


*p*

*p*

*p*

*p*

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



84 bpm

37

*mf* Jo - na - than Fran - zen

*mf*

Vln.


Vc.

Pno.

*mf*

*mf*

age 35,  
buying Irish  
Spring soap  
at CVS.



156 bpm

*pp* Jo - na - than Fran - zen


*pp*

*pp*

*pp*

*pp*

age 40,  
subsisting almost  
entirely on sadness.



76 bpm

41 *ff* Jo - na - than Fran - zen

Vln. *ff*

Vc. *ff*

Pno. *ff*

age 40  
on 81st and Madison  
debating smoking  
a cigarette.

140 bpm

*mp* Jo - na - than Fran - zen

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

5/4

5/4

5/4

5/4

126 bpm

45

Vln. *f* 3

Vc. *f* 3

Pno. *fff* *f* 3

156 bpm

*p* Jo - na - than Fran - zen

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

*p*

*p*

*p*

*p*

iii. how to start believing

beliefs

Violin

Cello

Piano

Sustained notes use S.P.

Non-sustained chords played *una corda*

Non-sustained chords played *una corda*

Vln.

Vc.

'no.

14

[ca. 1'']

[ca. 3'']

[ca. 3'']

[ca. 1.5'']

[ca. 4'']

[ca. 4'']

[ca. 5'']

[ca. 1'']

[ca. 2'']

[ca. 1'']

[ca. 2'']

35

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'']

Vln.

Vc.

Pno.

*ff* *mp* *mp* *mp*

44

If The City did not mean New York did not mean Manhattan was not a Native American name

[ca.1''] [ca.1''] [ca.2'']

Vln.

Vc.

Pno.

*ff* *mp* *mp* *mp*

51

Vln. *ff* [ca.1''] [ca.2.5''] *mp* [ca.1''] [ca.2'']

Vc. *ff* *mp* [ca.1''] [ca.2'']

Pno. *mp* *mp* [ca.1''] [ca.2'']

Detailed description: This system contains measures 51 through 56. Measure 51 has a Vln. part with a half note G#4 (marked *ff*) and a Pno. part with a half note G#2 (marked *mp*). Measure 52 has a Vln. part with a half note G#4 (marked *mp*) and a Pno. part with a half note G#2 (marked *mp*). Measure 53 has a Vln. part with a half note G#4 (marked *mp*) and a Pno. part with a half note G#2 (marked *mp*). Measure 54 has a Vln. part with a half note G#4 (marked *mp*) and a Pno. part with a half note G#2 (marked *mp*). Measure 55 has a Vln. part with a half note G#4 (marked *mp*) and a Pno. part with a half note G#2 (marked *mp*). Measure 56 has a Vln. part with a half note G#4 (marked *mp*) and a Pno. part with a half note G#2 (marked *mp*). The Vln. part has a crescendo hairpin from measure 51 to 52 and a decrescendo hairpin from measure 52 to 56. The Pno. part has a crescendo hairpin from measure 51 to 52 and a decrescendo hairpin from measure 52 to 56. The Vc. part has a crescendo hairpin from measure 51 to 52 and a decrescendo hairpin from measure 52 to 56. The Vln. part has a crescendo hairpin from measure 51 to 52 and a decrescendo hairpin from measure 52 to 56. The Pno. part has a crescendo hairpin from measure 51 to 52 and a decrescendo hairpin from measure 52 to 56. The Vc. part has a crescendo hairpin from measure 51 to 52 and a decrescendo hairpin from measure 52 to 56.

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

57

Vln. *mf* [ca.0,5''] [ca.3''] *mp*

Vc. *mf* *mp*

Pno. *mp* *mp*

Detailed description: This system contains measures 57 through 62. Measure 57 has a Vln. part with a half note G#4 (marked *mf*) and a Pno. part with a half note G#2 (marked *mp*). Measure 58 has a Vln. part with a half note G#4 (marked *mf*) and a Pno. part with a half note G#2 (marked *mp*). Measure 59 has a Vln. part with a half note G#4 (marked *mf*) and a Pno. part with a half note G#2 (marked *mp*). Measure 60 has a Vln. part with a half note G#4 (marked *mf*) and a Pno. part with a half note G#2 (marked *mp*). Measure 61 has a Vln. part with a half note G#4 (marked *mf*) and a Pno. part with a half note G#2 (marked *mp*). Measure 62 has a Vln. part with a half note G#4 (marked *mf*) and a Pno. part with a half note G#2 (marked *mp*). The Vln. part has a crescendo hairpin from measure 57 to 58 and a decrescendo hairpin from measure 58 to 62. The Pno. part has a crescendo hairpin from measure 57 to 58 and a decrescendo hairpin from measure 58 to 62. The Vc. part has a crescendo hairpin from measure 57 to 58 and a decrescendo hairpin from measure 58 to 62. The Vln. part has a crescendo hairpin from measure 57 to 58 and a decrescendo hairpin from measure 58 to 62. The Pno. part has a crescendo hairpin from measure 57 to 58 and a decrescendo hairpin from measure 58 to 62. The Vc. part has a crescendo hairpin from measure 57 to 58 and a decrescendo hairpin from measure 58 to 62.

65

If an object is separate from the perception of its attributes

Vln. *ff* *mp* *ff* *mp* *p*

Vc. *ff* *mp* *ff* *mp* *p*

Pno. *mp* *mp* *mp* *p* *p*

[ca.1.5''] [ca.0,5''] [ca.4''] [ca.2''] [ca.1''] [2''-2,5''] [ca.4'']

75

If the circumference of my world would never, ever be bigger than that of my own wrist

Vln. *ff* *mp*

Vc. *ff* *mp*

Pno. *mp*

[ca.0,5''] [ca.0,5''] [ca.1'']

79

Vln.

Vc.

Pno.

*ff* *mp* *ff* *mp*

[ca.1''] [ca.4''] [ca.1''] [ca.1.5''] [ca.1''] [ca.0.5''] [ca.2.5''] [ca.1''] [ca.3'']

88

Vln.

Vc.

Pno.

If Wittgenstein explained himself

[ca.1.5''] [ca.2''] [ca.1''] [ca.2'']

*ff* *mp* *mp*

exception: this "E" is not *una corda*

95

Vln.

Vc.

Pno.

*ff*

*mp*

*ff*

*mp*

*mp*

*mp*

[ca.1'']

[ca.3'']

[ca.4'']

106

Vln.

Vc.

Pno.

*ff*

*mp*

*ff*

*mp*

*mp*

*mp*

If talking is always exactly the same as being on television,

[ca.1'']

[ca.2'']



113

Vln.  $\text{[ca.1'']}$   $\text{[ca.3'']}$   $\text{[ca.1.5'']}$   $\text{[ca.2'']}$   $\text{[ca.0.5'']}$

Vc.  $ff$   $mp$   $p$

Pno.  $mp$   $mp$   $p$

118

Vln.  $\text{[ca.1'']}$   $\text{[ca.1'']}$   $\text{[ca.1.5'']}$   $\text{[ca.4'']}$

Vc.  $ff$   $mp$

Pno.  $mp$   $mp$

If language was a revolutionary act of nonsense

122

Vln. *mf* [ca.4''] *p* [ca.3'']

Vc. *mf* *p*

Pno. *mp* *p*

The musical score is for three instruments: Violin (Vln.), Viola (Vc.), and Piano (Pno.). It consists of two measures, 122 and 123. In measure 122, the Violin and Viola play a half note, and the Piano plays a half note. The dynamics are marked as *mf* for Violin and Viola, and *mp* for Piano. In measure 123, the Violin and Viola play a quarter note, and the Piano plays a quarter note. The dynamics are marked as *p* for all three instruments. There are also performance instructions [ca.4''] and [ca.3''] above the Violin staff in measures 122 and 123 respectively.