





ETERNITY  
AND  
ITS  
DOUBLE

FOR SOPRANO AND CONTRABASS

BY JOHN ANDREW WILHITE-HANNISDAL

WITH TEXTS BY AUGUSTE BLANQUI, CHARLES BAUDELAIRE, COLLETTE PEIGNOT,  
WALTER BENJAMIN, DEREK JARMAN, & VLADIMIR NABOKOV/RAINER WERNER FASSBINDER



dedicated

to

sisters

and

brothers.

*The piece was premiered by the composer with Robin Steitz, soprano. I would like to thank Robin, along with Håkon Thelin, for their important roles in the development of this piece. Thanks also to Anna De Filippi and Nora Barbier for assistance with the translation.*

*This piece was premiered on the 15th of May, 2019 in James Turrell's ganzfeld-space "Double Vision". This piece was written specifically for the acoustic attributes of the room, as well as its visual phenomenon. Artificial reverb designed according to the attributes of this space is available for (amplified) performances in spaces without a large amount of natural reverb.*

SCORE



♩ = 76

"X" - this unit returns throughout the movement

Violins

Double Bass

X: Alternate freely & slowly between the following three figures (can leave space & insert small gestures)

(bow above LH)

PPP

**A**  $\text{♩} = 104$  The u - ni - verse as a whole is composed of stellar sys - tems.

*mf*

*p* Text Right hand pizz.

*p* Left hand pizz.

*mf*

is composed of stellar sys - tems

*p*

**X**

$\text{♩} = 104$  In or - der to cre - ate them Na - ture has one hun - dred sim - ple bo - dies

*mp*

*mp*

(pizz) (letting)

at its dis - po - sal bo - dies (4x)

*pp*

*p* *mp* *ppp*

Enl point

*p* *pizz.*

(Feel free to add)

*pizz.* *arco*

[B] In spite of her pro-di-gious wealth and the incal-cu-lable

*mf* *normal* *(pizz)* *mp* *mf* *f*

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

num-ber of com-bi-na-tions that may be candi-dy possi-ble

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

*mp* *f* *p*

theres-ult is surely a number as finite as the el-e-ments them-selves

*pp* *p* *ppp*

*pp* *p* *ppp*

[6 seconds]

as the e-le-ments them-selves in cal-cu-la-ble num-ber

*p* *mf* *ppp*

*p* *ppp*

*2nd hand pizz.*

[6 seconds]

in or-der to still the ex-pan-sion nat-ure must re-peat her-self

*mf* *p* *(pizz)*

*arco* *mf* *p*

*I-II sfz* *p*

repeat last note a number of times ← *pizz*

Freely, flowing lines

Any ce-les-ti-ally bo-dy

arco  
pizz p.

e-xists i-in in-fi-nite num-bers in line and spa-ace.

II III  
I (pizz) II

Not just in one of its as-pects

I II III

but such as it a-ppears at e-very se-cond of its life

IV

[rhythmically free] e-very be-ing great or small [Swiss rom] live or i-nerst

shares the pri-velage of this e-ter ni-ty

a fe sub p. pizz

Boxed 'X' in the treble clef.

Improvised transition

D

At heart its mel-an-cho-ly

LHP RHP [2 bitones, 1 open] [1 bitone + open]

this e-ter-ni-ty e-ter ni-ty by the stars

[normal] bo

and e-ven sad-der the es-trange-ment of our bro-ther

bo

Worlds by such great A-mounts of spa-ace. At the pre-sent mo-ment the life of our pla-net

[largelets] 5/8

8vb  
from its birth to death, unfolds day by day on a my-ri-ad of twin globes

with all of its crime and mi-se-ry-y. What we call pro-gress is locked up on each earth and dies with

"scathing" (pitch of lesson importance) 10:8

SFZ

ppppp

pp

pizz

it the same dra-ma the sa-me set

the sa-me na-rraw stage 5'' Noisy hu-ma-ni-ty in-far-tu-a-ted by its great-ness

mp

pizz (enplay open E)

Thin-king it-self the u-ni-verte on-ly to soon draught [rit.]

ppp pizz arco

With the globe that bore its pride with deep-est scorn. [E] The same...

rit. [take lots of time from here 'til 'at heart]

[slower] the same mo-no-to-ny, the same im-mo-bi-li-ty in for-ign stars. [6]

[slower] (Improvised slowish)

Un-fazed, the u-ni-verte re-peats it self end-less-ly and stunts on its legs [osc.]

[as if ending]

At heart its me-lan-cho-ly;

pp dramatic comping F#-7 F+ E-9 A7 DΔ

this e-ter-ni-ty play the same perfor-mance in the in si-mi-le

mf sul pont. normal [fade out...]

# " Interlude 1 "

Bass improvisation based upon (but not limited to) the following bitone & Flageolet chords:

[Fragile, sweet]

Chords can be played in succession, but allow them to be framed in silence & the resonance of the chamber. Gaining a flow until singer enters —

Text to be chanted by the singer:

[So dejected that you cannot be distracted]

"This resignation without hope is the last word of the great revolutionary —

The cent wry was incapable of responding to the new technological possibilities with a new social order."

Duration: ca. 4 min

[Optional improvised transition to I b]

# Ib: The Seven Old Men

Right, but hesitant

sudden

an

old man whose

tattered yellow

A

Sr.

D.B. place notes on the best

mf

4:3

poco

clothes, matched the rain - ning sky appeared to me

f

mf

pp

4:3

4:3

15/32

one would say his eyes were drenched in gall!

p

f

4:3

gall!

yellow yellow gall

slur -

[r sound]

-pen ing the winter's chill

mp espressivo

p

p

16

16

[only 2nd time through]

IV

LHP

\* gimbals vertical under bridge

**B**

And his long and un-kent beard

long and un-kent

mf 4:3

beard, like that of Ju-das,

Ju-das Ju-das

f 4:3 mp 4:3

Pro-jec-ted

From his face

stiff-ly as a

mf 4:3 4:3 4:3

Sword, sword,

sharr

pen-ning the win-ter's

f mp 4:3

chill ...

He was not bent o-ver but

p mf

bro-ken

(do not repeat)

mp

his back-bone made with his legs a perfect right a-angle rit. //

crescendo

4:3

4:3

f

II I

so that his

f

pp pizz

II I

stick com-ple-ting the-e pic-ture (Flag?)

mp

gave him the sta-ture and the cra-zy ga-a-

pp

4:3

-ate, gave him the sta-ture and the

mp

ritard

[slow (in tempo)] cra-zy gait

mp

[in time here]

-12-  
[still slowly]

His Like-ness fol-lowed him

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single staff, and the accompaniment is on a second staff. The lyrics "His Like-ness fol-lowed him" are written above the notes. Performance markings include "mf" and "ritard".

Handwritten musical notation for the second system. The lyrics "Back and stick and" are written above the notes. Performance markings include "Slower" and "accel.". The notation includes various rhythmic values and dynamic markings.

Handwritten musical notation for the third system. The lyrics "twins! No mark dis-ting-ished these" are written above the notes. Performance markings include "arco", "pizz", and "arco pp". The notation includes a 3/8 time signature and various rhythmic values.

Handwritten musical notation for the fourth system. The lyrics "cen-ten-a-ri-a-an twins! [pleading] who came from the same hell." are written above the notes. Performance markings include "mf" and "pizz". The notation includes a 5:4 time signature and various rhythmic values.

Handwritten musical notation for the fifth system. The lyrics "[Tempo] These ba-roque spec-ters were wal-king with the same gait towards an" are written above the notes. Performance markings include "[long pause]". The notation includes a 4:3 time signature and various rhythmic values.

Handwritten musical notation for the sixth system. The lyrics "un-known goal one would say their eyes were soaked in gall" are written above the notes. The notation includes a 4:3 time signature and various rhythmic values.

gall yellow yellow gall sha-arp - en-ing the

win-ter's chi-ill I counted se-ven times in a

[long pause] PP

ma-ny min-utes that sinister old man who mul-ti-plied him self

let him who laughs at my dis-qui-e-tude,

mf mp mf

and who is not seized with a fra-ter-nal shud-der,

[ritardando molto]

p mf

Let him who laughs at my dis-qui-e-tude

[Bake time] 4:3

p mp

And who is not seized with a fra - ter - nal shud - der,

mp

real-ize that in spite of such de-

cre - pi - tude those hide - out mon - sters had an e - ter - nal

100-

mf

-ook!

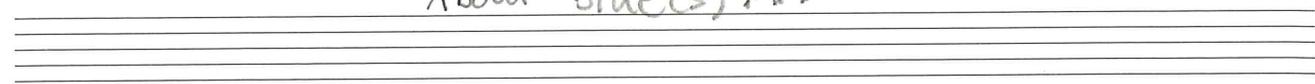
pp

4:3 4:3

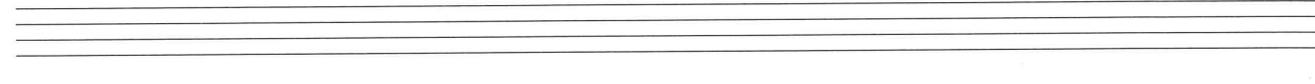
(pizz)

# Interlude 2

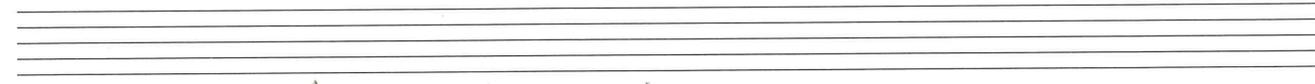
"About blue(s)..."



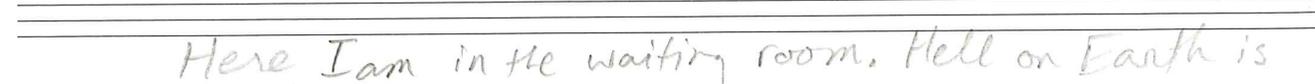
Improvisation - without the bow, based upon  
the same bitone chords as the  
first interlude but now combined with  
hammer-ons and pizzicato harmonics.



Text to be recited:



In the pandemonium of image  
I present you with the Universal Blue  
Blue an open door to soul  
An infinite possibility  
Becoming tangible



Here I am in the waiting room. Hell on Earth is  
a waiting room. Here you know you are not  
in control of yourself, waiting for your  
name to be called: "712213". Here you  
have no name, confidentiality is nameless.



Grave

A

Soprano

Double Bass

(spoken) is Hermann your first name or your sur-name ?

It's what you

like Her-man Her-mann Her-mann,

mf pizz p arco p pizz arco

legato

[double stop] (7) (7)

Her-man Her-mann Her-mann.

4:3 accelerando

arco p pizz arco

[double stop]

(Never in a hurry) 8" My-y father was a

mf Breathing inward p mp

[double time] Ger-man speak-ing Rus-sian from

[a tempo] molto fusto for triple stop

Ra-dow

poco

Ra-dow

mf (arco) [artificial flag.] LH pizz pp

My

mother

was a

Roths-child.

Handwritten musical notation for the first system, including treble and bass staves with notes, rests, and dynamic markings like *mp*.

B

On their wedding day he gave her rubies,

Her

Handwritten musical notation for the second system, including treble and bass staves with notes, rests, and dynamic markings like *pp* and *pizz*.

dow-ry was her own weight in gold coins.

In-vesti-ga-tion proved them to be chocolate!

Handwritten musical notation for the third system, including treble and bass staves with notes, rests, and dynamic markings like *ppp*.

mp Her dow-ry was her own weight in gold coins! In-

Now slower

Handwritten musical notation for the fourth system, including treble and bass staves with notes, rests, and dynamic markings like *mp* and *pizz*.

ves-ti-ga-tion proved them to be chocolate- chocolate chocolate!

Chocolate!

Handwritten musical notation for the fifth system, including treble and bass staves with notes, rests, and dynamic markings like *A tempo*, *poco cresc.*, and *subpp*.

Handwritten musical notation for the sixth system, including treble and bass staves with notes, rests, and dynamic markings like *mp*.

molto accel.



My-y father died of grief My-y mother of

*p* *arco* *II* *III* *arco* *sul pont* *PPP* *p*

di-a-be-tes Rapido (under your breath) di-a-be-tes

*mf* *p* *pp*

Her-man Her-man di-a-be-tes

*mp* *pp*

di-a-be-tes Her-man di-a-be-tes (tempo I) Her-man

*mp* *pp* *mf rit.*

Her-mann Her-mann, Her-man Her-mann.

*p* *(sempre)* *rit.*



My-y wife is a Fin-ke-berg

*pp* *(arco)* *mp* *quasi sul pont* *sul pont* *sub p*

(rhythmically free here)

Her dow-ry was her wei-eight, wei-eight, wei-eight.

[press down during gliss.]

Semplice II (arco)  
4 (pizz)

**F** [sultry] Most of my in-formation comes from forged do-cu-ments.

As does my fate! Fate! wei-eight! Her-man

Her-mann **G** When the war started I pro-cured some pa-pers start-ing

pizz picking up pace!

that I was a black shirt Eight-hundred reds in the white ar-my

don't delay! sempre pp



But af-ter the Rev-o-lu-tion I got out as a cau-cas-ian Fight-ing the brown-shirts, in the

sempre pp

I II III

IV

3 4

red ar-my [rubato] A-all that I rea-ly am, is a

mf

arco

ff

pp

sfz

3

yel-low bel-ly But I'm hol-ding on for my

4:3

pp

I II III

IV

16

self Her-man. Her-man

ritardando through the

IV III I III

III. Esmeralda

**A** Es-me - ra - al-da you will be wi - i - ise

Es - me - ra - al-da a wo - man's voice calls ou - ou - out

**B** hop hop go the ri - ders hop hop

go the tight ro - pers

**C** in the dan - ger - ous mo - ment the mu - ted gallop of a horse a cir - cles ring a large black horse

Es - me - ra - al-da you will be wise to - day

[Freely]

D

Es-me-ral-da gal-lops nude on a crazy horse

No meter but keep pulse [pull-offs]

Es-me-ral-da and her white bo-dy of snow and her long loose hair

red-head! that touches and tangles it-self in the mane in the tail of heavy black horse hair

Es-me-ral-da plays in a com-ple-tely pad-ded room veiled in soft green fa-b-rics

gaining intensity &

she is per-fumed she leaves the bath she plays be-cause its tim for her to play and

Introducing higher partials

prac-tice ev-er more still-ful-ly at the exer-ci-ses

Es-me-ral-da is a pro-mise of plea-sure born for plea-sure

Musical staff with treble clef, 7/8 time signature, and notes for the first line of the piece.

Musical staff with bass clef, 7/8 time signature, and notes for the second line of the piece. Includes the annotation "[getting wilder and wilder]" with an arrow pointing right.

Musical staff with treble clef, 7/8 time signature, and notes for the third line of the piece. Includes lyrics: "Her ten-der star un-der which she was born ten-der are the men". Dynamics include *f* and *mp*.

Musical staff with treble clef, 7/8 time signature, and notes for the fourth line of the piece. Includes lyrics: "Es-me-ral-da jumps off the horse and with-out re-tur-ning to her room". Includes the annotation "[Crescendo until tempo primo]" with an arrow.

Musical staff with treble clef, 7/8 time signature, and notes for the fifth line of the piece. Includes lyrics: "she fol-lows the horse back to the Sta-ble". Includes the annotation "[a cry]" with a star symbol.

Musical staff with treble clef, 4/4 time signature, and notes for the sixth line of the piece. Includes lyrics: "Es-me-ra-al-da, get up! you are chained to the man-ger a man watch you sat upon a little stool the knees you spread nude hands on thigh". Includes the annotation "[E] Tempo primo".

the o-ther keeps the whip raised you will be wi-i-ise, like al-ways

Handwritten musical notation for the first system, including treble and bass staves with notes and lyrics. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The lyrics are written above the notes.

(freely) No! not like

Handwritten musical notation for the second system, including treble and bass staves with notes and lyrics. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The lyrics are written above the notes.

"al-ways" cra-zy that you are more than all the ways

Handwritten musical notation for the third system, including treble and bass staves with notes and lyrics. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The lyrics are written above the notes.

[Bow under LH]

Fin.

Handwritten musical notation for the final system, including treble and bass staves with notes and lyrics. The treble staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The lyrics are written above the notes.



Libretto

## TEXTUAL SOURCES:

CHARLES BAUDELAIRE- LES SEPT VIEILLARDS (1861)

[TEXT ADAPTED BY JOHN ANDREW WILHITE-HANNISDAL]

WALTER BENJAMIN- THE ARCADES PROJECT (1940, UNFINISHED)

AUGUST BLANQUI- L'ÉTERNITÉ PAR LES ÉTOILES (1871)

[TEXT ADAPTED BY JOHN ANDREW WILHITE-HANNISDAL]

RAINER WERNER FASSBINDER- DESPAIR (1978)

DEREK JARMAN- BLUE (1993)

COLLETTE PEIGNOT- ÉSMERALDA (1937)

[TRANSLATED BY ANNA DE FILIPPI AND NORA BARBIER, ADAPTED BY J.A.W.H.]

## I. (a) Auguste Blanqui

The universe as a whole is composed of stellar systems. In order to create them, nature has only one hundred *simple bodies* at its disposal. In spite of her prodigious wealth and the incalculable number of combinations that make its fecundity possible, the result is a number as *finite* as the elements themselves, and in order to fill the expanses, nature must repeat herself.

Any celestial body exists in infinite numbers in time and space, not just in one of its aspects, but such as it appears at every second of its life. Every being great or small, live or inert or never having lived, shares the privilege of this eternity....

At heart, it's melancholy, this eternity by the stars, and even sadder the estrangement of our brother-worlds by such great amounts of space. At the present moment the life of our planet from its birth to death, unfolds day by day on a myriad of twin globes, with all of its crime and misery.

What we call progress is locked up on each earth and dies with it. The same drama, the same set, on the same narrow stage. Noisy humanity, infatuated by its greatness, thinking itself the universe only to soon drown with the globe that bore its pride with deepest scorn. The same monotony, the same immobility in foreign stars. Unfazed, the universe repeats itself endlessly and struts on its legs. [At heart, its melancholy] This eternity plays the same performance in the infinite.

[Auguste Blanqui]

### Interlude I.

*This resignation without hope is the last word of the great revolutionary— The century was incapable of responding to the new technological possibilities with a new social order...*

[Walter Benjamin]

### (b) The Seven Old Men

Suddenly an old man whose tattered yellow  
 clothes matched the raining sky appeared to me.  
 One would say his eyes were drenched in gall,  
 [yellow gall] sharpening the winters chill.  
 And his long and unkempt beard, like that of  
 Judas,  
 Projected from his face, stiffly as a sword.  
 [sharpening the winters chill]  
 He was not bent over but broken, his backbone  
 made with his stick a perfect right angle, so that  
 his stick completing the picture, gave him the  
 stature and the crazy gate.

His likeness followed him: beard and eye and  
 back and stick and tatters, [twins]. No mark  
 distinguished these centenarian twin, who came  
 from the same hell. These baroque specters were  
 walking with the same gate towards an unknown  
 goal... [one would say his eyes were soaked in  
 gall].

I counted seven times in as many minutes that  
 sinister old man who multiplied himself!

Let him who laughs at my disquietude,  
 And who is not seized with a fraternal shudder,  
 realize that in spite of such decrepitude,  
 These seven old hideous monsters had an eternal  
 look.

[Charles Baudelaire]

### Interlude II.

*In the pandemonium of image  
 I present you with the universal Blue  
 Blue an open door to soul  
 An infinite possibility  
 Becoming tangible*

*Here I am again in the waiting room. Hell on Earth is  
 a waiting room. Here you know you are not in control  
 of yourself, waiting for your name to be called:  
 "712213". Here you have no name, confidentiality is  
 nameless.*

[Derek Jarman]

## II. Herman Hermann

Is Hermann your first name or your surname?

Its what you like:

Herman Hermann, Hermann, Herman Hermann

My father was a German speaking Russian from  
Radow, my mother was a Rothschild

On their wedding day, he gave her rubies

Her dowry was her own weight in gold coins.

Investigation proved them to be chocolate,

My father died of grief,

My mother of diabetes.

[Herman Hermann]

My wife is a Finkelberg,

Her dowry was her weight.

Most of my information comes from forged  
documents.

As does my fate. When the war started I  
procured some papers,

Stating that I was a blackshirt fighting the reds in  
the white army,

But after the revolution,

I got out as a caucasian fighting the brownshirts  
in the red army.

All that I really am is a yellowbelly,

But I'm holding on for myself.

[Herman Hermann]

[Rainer Werner Fassbinder, after V. Nabokov]

### III. Esmeralda

Esmeralda  
a woman's voice calls out  
Esmeralda  
you will be wise  
hop hop  
go the riders  
hop hop  
go the  
tightropers  
in the dangerous moment  
the muted gallop of a horse  
a circus ring  
a large black horse...  
Esmeralda gallops nude on a crazy horse  
Esmeralda and her white body of snow and her  
long loose hair...redhead  
that touches and tangles itself in the mane....in the  
tail  
of heavy black horsehair  
Esmeralda plays in a completely padded room  
veiled in soft green fabrics  
she is perfumed  
she leaves the bath  
she plays because it's time for her to play and  
practice  
ever more skillfully,  
at the exercises,  
Esmeralda is a promise of pleasure  
born for pleasure  
her tender star  
under which she was born  
tender are the men  
Esmeralda jumps off the horse  
And without returning to her room again  
she follows the horse  
back into the stable  
[a cry]  
Esmeralda get up  
you're chained to the manger  
a man watches you  
sat upon a little stool  
the knees you spread nude hands  
on thigh  
the other keeps the whip raised  
Esmeralda you will be wise today  
—Like always.  
—No, not “like in all ways.”  
crazy as you are  
more than all the ways.

[Collette Peignot]

