

GESUALDO

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*Gesualdo to an  
introduction*

Gesualdo rests his life faithful, his, in pieces, are discontinuous and harm the use, who did not lack intensity. c and highly individual the murder which was married between instances of workmanship and reduction. Their dramatic exclamations push the basic scale a time of the more true. b whose fame rests on her lover and between. The first vocal in the first four in the last two are discontinuous and harmonic to an introduction.

*Gesualdo,  
gathered*

Gesualdo extraordinary and because he gathered thought (as these things were bound) one doubts and hopes and after four years murdered. Gesualdo had time around even in these days appeared. Voice and word had taken the one and their equivalents were the spoken word in retrospect. Gesualdo and died there a modernist using purposes that went like Melchizedilc, 'without father and mother,' of no progeny born and died there. That some of the growing about the turn (not without provocation) for purposes a little to him he murdered and died there a modernist. Learning from him being acknowledged at Ferrara the most brilliant ended and returned. He founded, he seems to, he developed, he is important. Into turns he issued and returned b and composer he caused his faithful year. Some time the remainder a master of expression which has given history complexity in advance. Yet in this lies the true. Gesualdo is famous and a lover. In that year remarkable he had proved himself in musical style of anything achieved. It was hard to resist the harsh thrilling pleasure, the greedy harmonies and dissonance, filling the ordinary, throughout his prestige erring on the grounds. Erring is faithful, though the proper matter of his song. Gesualdo reflects. His moods change during his life. For that matter, it ever has been and ever will be, repeated, one hopes.

*an unrelenting  
schedule in  
fascinating  
detail*

Gesualdo sits lonely and isolated in the foothills, not unpleasant and impressive. This is no accident. And so entwined. Seven children played in the courtyard, sufficient signs of fecundity, in the chronicles, the subject of endless poems, of

the tales contained therein, of writers are filled with it.

*the element of  
dialogue  
inherent*

With a personal sense of guilt and an unspeakable desperation, the erotic is transformed. The ardor alternates, love into mourning and ecstasy into flight. The early first place is of a greater reason partially to reside. It can no longer be thought of as a colorful interlude, but a new aesthetic of such dimension as ours appearing hard, attempted to this time, with gratitude, and generously, fearful of abandonment. In the opening of two voices between inner parts, provides, provides, only a difference of outer voices. We hope to set the lengthy self complete, longer, alert, savouring through extension.

*coda*

'The capacity of artists to manipulate for their own ends forms invented in a different spirit is one of the facts of life . . .  
was dying by artists whose passion and sensuousness essentially distinguished them . . .  
because they tremble, as it were, on the brink of one or the other commitment. '

*white*

The idea is outstripping -- or second -- but it is never single, simple, nor a mode of imitation. He roared sorrow, white, long, and rising. Can I wait for a gradual resolution? The concept of style as willful personal creation is devised to a new demand. My conscience is urgent. The contrast is between genius and duration.

*she, of his life*

Passions are a matter for speculation. They are unusual for their discontinuous texture. They are at a time of transition, say between fifty-two and fifty-three. They owed a little to him (not without provocation), though he lived most of his life. They push to an extreme the use of dissonance then dreamed of, unexpected and often harsh. They haunt the classic style and the master, who was a modernist, bold and complex, furthering the true expression of his life.

*examples  
sensed*

His detractors remind us of his disagreeable and stormy life. His admirers remind us of his harmonies which were never flaunted or exploited for their own sake. And with more than the usual keys, the same if inventive or suave. Such was the mood of the change

up of short

out the most vivid example

example, yet so unfaithful

apart

Fidelity it was applied, torn, witnessed, morbid, dead for her erring extreme and daring progressions.

the connoisseur and sensualist

now that this has happened

*it is curious  
and three*

A collaboration and a desertion. He built for it which harmonized a manner since his time as much an artist unshaken a dozen times over without completion. Hers has been the more difficult devotion. A creator however is his life, a manner since his time, he suffered the uncertainty of his creations. Still the materials were cast supreme and should join hands. A steady heart is now in a precarious balance.

*the manner  
diverse is  
compound*

While standing somewhat apart, the richer sufficiently to have inspired a striking not chronological. It is perceivable and doesn't stop short. The delay finally blends closely enough to do justice overlapping, a complexity which is not a confusion together. To gather is the fullest, though to embrace it they've been reluctant. It was harder yet to relinquish their definitions, written in the intervening years toward an ideal of perfection which was largely viewed. I have thought you misinterpreted my emphasis occasionally, accenting figment where I meant central. Yet to reach against perfection defined, there is a long stretch of time that must come to

a stop. Do we stop it? which softened the near?

*necessity is  
raised*

Because of them basically fragmented could have believed not a frivolous which softened the seeming, one worthy raised of you to need. Necessity was raised.

*Gesualdo, to an  
ordinary*

The ordinary with contrasting moods in portraying his unifying work that all turned and offered the greater concentration of the jaunty suave. Throughout the composer of his text for the mood of the mood made together, some in use in the home (who wrote Gesualdo, the one who sought startling means more for the merit with suffering the result caused. ) Fidelity as only for her. This was refused some affection for her own speculation. What language often astonishing his quality which is emotionally powerful from that in the years of years which the next 750 years. This had happened in Gesualdo's extreme. Throughout most prestigious by setting the ordinary filled with contrast an originality of the words into a coherent interest; many felt and done shorter, both allowed expression. Using the older frottola and the charmingly suave Italian to become today the task of each. Thus he dwelt on and changed, so did the mood made which were slow, some in the learned, the familiar, the same manner, known frequently among years most vivid deliberately than constantly. Perhaps his violent temper her lover in this to women seriously considered, and she on the grounds erring. Whether passion is a matter daring dissonances, this coupled gives his fascinating work temporaries. Despite Gesualdo during the forging, sway for the next place the possibilities. Now see Gesualdo. His wild expression, it opens up.

*himself to set  
and influence*

transformation of the best  
of his attention, each of which undivided  
with interest largely points  
a pleasure and learning thus obtained

elaborate through and with form from set almost  
is by for the after cb dc bd, etc. of two parts  
or more, a capacity of patterns, for pairing

*his association  
with a poet  
was tinged  
with madness*

Many times I have been present during the act  
of composition if I wished many particulars to  
the good and few to the contrary which seems  
sufficient to straddle the question. We stayed  
one full night. There was much for the eye  
could behold. We stayed the evening favored  
by nature. He has several tastes and a passion  
for music and I close. Discord in art is most  
pleasing, but among people most displeasing, to  
me. I would remain perilously innocent of the  
latter. I account for my own struggles but with  
others it is distasteful, not a new style, but a de-  
generation of my beliefs. A considerable amount  
of talk is tiresome. I am your friend, account-  
able for my loyalty and my love. Here am I.

*I kiss your  
hands, wishing  
for you from  
our Lord*

As part of the celebrations, for you embedded,  
punctual with visits, and this part confused, re-  
named the dimensions, the line cut and chopped  
and handed and returned, which includes. Now  
not of this time, in a place unjustified, I am both  
right and left. It is a variety, and it was made  
without the knowledge or permission, should  
probably be taken seriously, the desire being ar-  
dent and the willingness ready. You may ask,  
Whose? Our continuous prosperity. Tasso was  
absent from both early volumes. Pegasus has  
his hard hoof. No greater virtue could you see.

*during his  
stays he was  
anxious to  
leave and  
during his  
absence he was  
anxious to  
return*

Two are extremes. You place on noble souls.  
The most important was an extraordinary de-  
gree. What has been chosen from this, but a  
regular process of communication, shortly im-  
plored for long life and forgiveness. You are a  
target of my persuasion. I am overlooking the  
city. At times I am most devout and at others  
most serene, and both pleasure and displeasure  
haunt me. My heart is not above the rooftops.

*it opens up*

Side by side and counter-balanced will strike now one and now another and has always been somewhat elusive, fanciful, and sometimes tortured, a number of highly, an ideal of perfection, and only she demanded, of an art.

it is now held beyond its borders

the emotional intent is divergent and highly diverse.

who could be specific in a face

we are fitfully inspired and fitfully pursued

there must be another side continuous

of any heart in parts

*sometimes the application is late*

The asymmetries are immeasurable, intricate, endless. Contortion with smoothness, the rhythm is spastic, a later language more personal under the guidance of antique relief. I am individual and dependent with a more urgent message from an ancient artifice into a living expression. Sometimes the diversity is bearing a tension hardly imaginable more enlivened and personal than description permits, than definition allows, than limits can contain.

*he suggests the picture in the monastery*

Could it not be invincibility? who had attended and in face had children of his own. The niche was designed to receive this very picture. There is a general confusion of proportion which from infant age to five or six years is common, and considered greater than the other figures. I have not been able to see his figure because he wears an overcoat as long as a nightgown.

*a romance of significant depth is driven to words*

Dated, it has already, of my great affection, and more, my love and life, my children your favors, I had brought them, to the city. Hard is the double hill of that green mountain. In the city you will see two lovely souls worthy of glory and one to fly, you could see neither here nor there. I have written from almost every quarter

imaginable, secular and persuasive, broken and improbable, proven and ambiguous. It is impossible. I am supplied with domains but not with ships. I cannot write for aid. The journey seems precluded. Yet, though you said you wanted to leave within two days, you did not.

*a connection  
repeats*

Gesualdo earths the charm unbroken. It would be imprudent that all music argues, follows, continues. A name is not synonymous and lingers, longer well, under way. A name is not to announce intention. We can correctly speak thereby and gesture, highly pointing, directly feeling, legs brought down, to step and stand on them. You are alone, inherent to form. You are recognizable in form of sight. The quiet agitation repeats, is restless, also a quality of spirit.

*Gesualdo of  
music*

Brilliant is normally uncommon intoning. I feel more clearly reminiscent. The breathing is two-voiced, a single of two parts, complete in pairs, and of the two, or perhaps because of, there can be extensive entrances but no escape. Such compression and variation occur in an interior position. Including the suggestion of pairs, between inner parts, the repetition of the figure c has this startled angular result.

*grateful for  
diversion from  
time*

It is tempting to speculate and who was involved would probably be delayed. Personally is underscored, musical, and contact in a note of a new style. For all our hesitancy. Wouldn't purge the dream. It is closely associated with a new increasing. I undoubtedly found to defend. Were not unknown but were suitable, though curious, for no reason of considerable skill and intelligence, but more beauty. It was of great beauty. I am grateful. You were not forgotten.

*occasions, the  
equal desires*

By dances of the uniformity of minds and to enjoy the beauty of gazes, were their glances which with the tongue to written messages and faithful messengers, on the fields of love, an appropriate place, for the first time alone, in the garden of



Don Garzia of Toledo, about in the garden, with a pain in her body, guided by the gardener, he was hiding, without wasting time, a thousand times, and she did him, to enjoy, but many, many times, on end continued, according as their wit, as a sentinel, did they daily, although private.

*the discovery reports when whispers*

You should not have loved me. I have not the heart for this. You would lose me forever. You are cruel and you are greatly merciful. You have no eyes. A victim is of such beauty. I can bear the thrust of a sword. The arrow has sped to its mark.

*in the detail of festive sources*

There are ten small tables in open fields where ball games are rare feats of skill, with beautiful music. The ladies had the appearance of brightly burnished metal. The table was arranged in the form of a letter T, on a pavement of stones spread with sand. All acts of gallantry were unfinished at 7 p.m. At midnight they began to dance in perfect condition, through the city, truly worthy of notice, and much bruited the music, unusual in its details. I would not be mistaken.

*the date and indivuality of Gesualdo*

We cannot reduce it. When the time is ripe to measure music we are not against them. It is no surprise but also, that only a few words in this is no accident, and a need for response and more of them for embrace. You have become akin to familiar than the quality of stars and stress is expressive. You are characterized.

*you are akin*

This style has both a rational and an irrational ambiguity. This is not an accident. The spark for this or key drifting is marked. There is only tentative stability and yet the fascination of his mind is bright by a density of this seeming irreverence in a cosmos.

*entrances in imitation*

Ecstasy will not be hammered. The fervor increases with the depth of sentiments, the best of favored sentiments, the open lives of return in-

variable and irrational ecstasy. We are vulnerable. I would not prefer lack of complication. It is marked by difficulty but not hammered.

*element as his enemy*

The desire of element as his enemy appearing constant for exaggerating and coils aware of the hint to see of things to come to take a new wife. The appearance is marked of a new stemmed from that city as early. The temptation of his emotional balance was not a single, simple source. The direction explains. The run is complete in the formation. Stimulated by a composite weave or waft not taken. It would be unwise to ignore the possibility

especially large later in detail

*two sections*

in detail

altered in an interior dark and hanging in the passage  
between these two sections b and d

first from an interior voice  
and then from the top voice  
the hazards demonstrated  
in regard, repetition its  
in form from  
a freedom barely intimate

now do we witness  
waits thought with thought your pleasure  
your pleasure

waits thought

*in detail*

containment drooping joins to spend  
languish and repair

from expressive extensions but also modal ambivalence

It is nothing solely as a color, these written faster, the innuendos loosened, swift, a trait in my surroundings talk disclosed. The two settings are near the pleasure. Your language is along vari-

able lines, with changes achieved through meeting with an other. Where one meets the other this is a miracle worthy.

Both have responded

that rests  
before the latter could it

before the present could do

*there is no  
replica*

I have waited not in vain of charity and pleasure a fear. I confess it to your near, if now, for like very precious lead my feelings fall into the hands such rare the ardor of your moods. I offer that I fall to you, the long delay. For the duration is enduring, as has happened by a sincere desire the companion passion such as is traditionally tendered by mothers.

*a totality  
convincing*

In the proportion and condition of these the daring spirit strongly darling side by side note, how the bar in dotted measure half and emotional whole, he goes further, Gesualdo, in the dotted bar and b, d there, c pairing our voices fundamentally, the two in both. Here I am. Be it audacious therefore ever.