w/ tesserae liner notes for ed & petals

& happening, reed wind hailer, hail-er, more hail will quieten clastic until

weather in this music is tender, shifting, kaleidosonic as cloud-in-lightning & extended interludes of holding clay & water hardens into shale, splits again along parting surfaces

tesserae mosaicked into corners between sky & sky—are they made the shapes they are or are they shattered? brathwaite asks "how to study the fragments / whole

as if this album of comings & goings, saltations, shadow bells; P & E are not moving (between) instruments as if discrete things, by turns already moving (with) waves, trying surfaces, stretch-clatter-catch-

echo-rest-fold

away

listened from wind gaps between wood when sideways shift (pins, needles, small objects) listened with sway of floating space, ear-tilt unaligned ripple horizon listened outward abalone's inside dis-closing, iridescent loop interferences

in the middle a tune picks up & modulates cumulatively piano key thud drums shout sax cello strings re-coil keys trickle oscillatory

varve is a rhythmite, a small geological event:

springwaters vigour-brim bigger chunks streambed lilt-bears a couplet, deposits light then dark or dark then clay-fine sediments in glacial lake

is too still for clenching in y/our mouth: a varve-bubble's jot is not swallows reverberating whirl-wharved revolve

& dry ferrous also desires; P "carried the cello off the (grass) floor & it sung, felt like there was river in its hollow

drop pitter tessellation precipitates buried waters / cirrus fluting

up through vestibules, wood warps with drifts & confluent spheres fret meanders in from sea plays stratus cymbals moments where metal passes breath

& keeps arriving where "minerals are when crystals too small to be seen / this tiny quartz is massive! verve spatters,
&
the interval around—

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