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The Earth Outlived the Hands that Held It

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Publication Date

2020

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The Earth Outlived the Hands That Held It (2018)

For Clarinet, Violin, and Piano

Duration: approximately 14:30 minutes

Notes About the Notation

- The majority of this piece should sound fluid, and free. There is always movement in the texture, but that motion should be thought of as the atoms colliding and moving about inside a material. Therefore, while the background of this music should always be moving, the end result should always feel calm, open and full of air. With that in mind, there is a new kind of notation in this piece that tries to get at that fluid sound without overly complicating the rhythmic notation.

1. The  "fluid arpeggio" notation is intended to be performed as a slurred, uneven, and irregular arpeggiation of the given notes.

So that something notated like this:



might be performed as:



Try to not repeat the same patterns time and time again. Do not arpeggiate at the same speed all the time. The uneven speeds of the arpeggiations are an important part of the "sound" of the piece. If a player is arpeggiating in conjunction with another player, it is crucial to not arpeggiate at the same speed as the other performer. Use your ear and musicianship in these. Patterns can "speed up" as the music gathers intensity, and they can also slow down slightly as the music subsides, or a phrase comes to an end. You may begin the arpeggio on any note in the "chord". It is acceptable to occasionally add a "passing tone" between chord-notes if that makes the pattern more fluid, and unpredictable. If you do that, make sure to check what scale might make sense here (it is usually fairly clear, and the piano part includes references to these for some sections).

2. During these fluid arpeggios, it is important to keep a sense of a pulse, if for no other reason than for synchronization of the harmonic changes. There is room for ebb and flow in the rhythm during most of the piece, with the exception of the Scherzo-like sections (m. 19-22; 44-50; 54-55; 92-96; 127-304) which should always be in tempo. During the other times, the tempo is never meant to be metronomical, but the rhythms indicate clear moments when the changes of harmony/texture need to occur. Whatever liberties are taken with regards to tempo, it is absolutely crucial that these changes happen in the correct position relative to the beat. Another way to think of this is: even if the textures do not outwardly suggest a steady beat, it is very important to continue to feel a constant beat throughout the piece.

3. When it comes to the clarinetist's breathing during the fluid arpeggios, it is expected that they should "sneak" breaths in the middle of the texture, or before a change of arpeggio. Try to coordinate these with the violinist, and/or pianist so as not to have a hole in the texture.

4. There are some textures, such as m. 65-75 in the piano, where the right hand isn't so much an arpeggio, but more of a scale. In these cases, I have indicated the scale that is being used. Use the boxed notes as a reference, but feel free to add notes that belong to the correct scale. In the analogous section near the end of the piece (m. 324-341), the right hand in the piano is written out, because of the need to answer the violin notes. However, do not let this complicated notation become cumbersome. It is basically the same texture as the aforementioned section, with the addition of the emphasized notes that echo the violin. Treat these two sections more or less the same way.

5. The uneven tremolo:



Should be performed as an irregular, nervous, stuttering tremolo, thus:



For the clarinetist, the speed of this tremolo will depend on his/her ability to tongue separately. It is not absolutely essential to make each attack perfectly clear, but the texture should feel fluid, quicksilver, and nervous.

6. Finally, there is the boxed uneven uneven tremolo, which is very similar to #5, but rather than playing a stuttering tremolo on a single note, the performer applies the idea of the uneven tremolo to the notes inside the box. Similar to how the fluid arpeggios are handled, the notes on the box don't need to always be played in the same order, or in the same pattern.

So, a notation that looks like:



Might be performed as:



or, as:



Adding occasional rests in the middle of the measure are encouraged, since they make the texture more unpredictable and stuttering.

When the pattern needs to change in the middle of a measure, note values are given above the boxes. These correspond to how long to perform a pattern before changing it.

In general, the piece should feel like a collection of memories trying to coalesce into a whole. The overall texture is irregular and diffuse, but certain memories and ideas come to the fore and become sharper. These ideas are the aforementioned Scherzo-like sections, and fragments from a seemingly long-lost melody that emerge from the denser texture. Make sure that these memories are always in relief and clear to the audience. In the end these memories don't all come together into a complete picture. But the ending is hopeful and seems to suggest a new direction forward. The path is ultimately not taken, but not because the music rejects this new direction. Instead, the piece ends on a kind of invitation, for the listener to accept, and to follow the piece in their own minds.

Program Notes

"Now and then he'd glance down to the gullies of indefinable green funneling toward slivers of water that marked the depth and decline of the land. Cloud cover dwarfed distant cities and villages. Invader and invaded held on to their fistfuls of earth, but in the end, the earth outlived the hands that held it."

Anthony Marra "A Constellation of Vital Phenomena" (pg. 238)

The title of this piece is drawn from Anthony Marra's novel "A Constellation of Vital Phenomena." This novel is a moving exploration of life under war. The characters in this story are not world leaders or "important" personalities; they are the people caught in the edges of history: normal men and women trying to lead their normal lives. While this novel takes place in the midst of the Chechen War, its depiction of people trying to survive and hold on to their humanity inuring these extreme times reminded me of the current situation back home in my native Venezuela. To be clear, the two sets of circumstances are quite different, but the human toll is the same. People who have lost their connection to their humanity trying to remain whole as they make difficult decisions in a setting where morality and the law appear to have disappeared.

The music of this piece begins with a quiet, fragile motive that is present throughout the whole work. Out of this intimate texture emerges an echo of a tarantella-like passage: a faint reminder of brighter, simpler times. The music alternates between more atmospheric, liquid textures and a few memories of melodies and dances that materialize out of the textures. Particular among these is a broad, more romantic melody that appears several times throughout, never to truly assert itself on the narrative of the work. The goal of the piece is to create a sense of memories coming in and out of focus, trying to recreate the effort the characters make in the novel to remember their better times before the war, and how holding on to those moments can be the only available connection to their humanity during these times of crisis.

The Earth Outlived the Hands That Held It

Reinaldo Moya (2018)

Expansive $\text{♩} = 76$

Clarinet in B \flat

Violin

Piano

p desolate

PPP sneak in

PPP sneak in

5

3 3 3 3 3 3

3 3 3 3 3 3

5



5 6 3

poco

PPP

ossia 6 6 3 6

Cl.

Vln.

Violin I

poco

PPP

ossia 5 5

p

p

Pno.

sempre p

pp

6 6 3 6

5 5

p

p

3 3 3 3 3 3

5 5

pp

2

(8)

8 continue arpeggiation patterns in a similar fashion

C1.

Vln. 1

Pno.

p clear and resonant

≡

11

etc. with all chords

C1.

Vln. 1

Pno.

etc. with all chords

≡

14

C1.

Vln. 1

Pno.

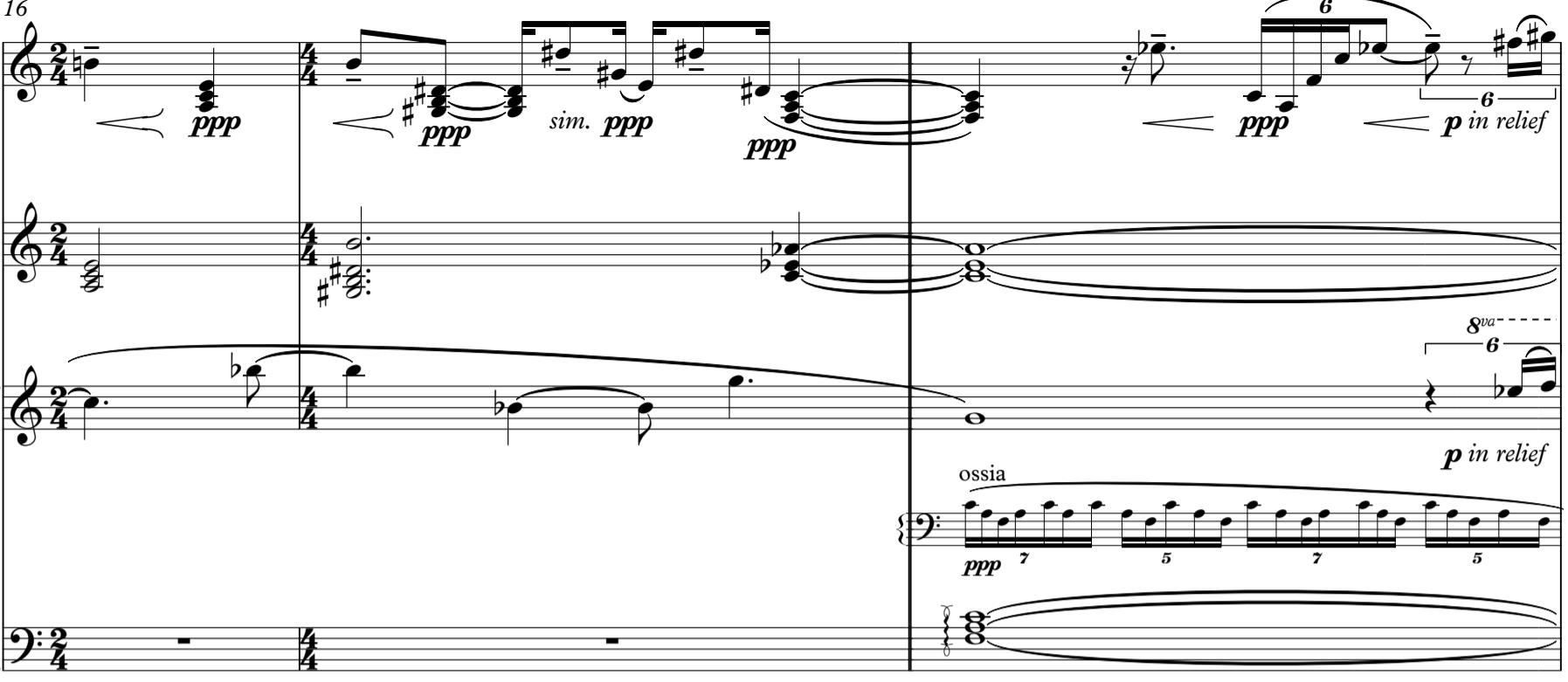
ppp sub

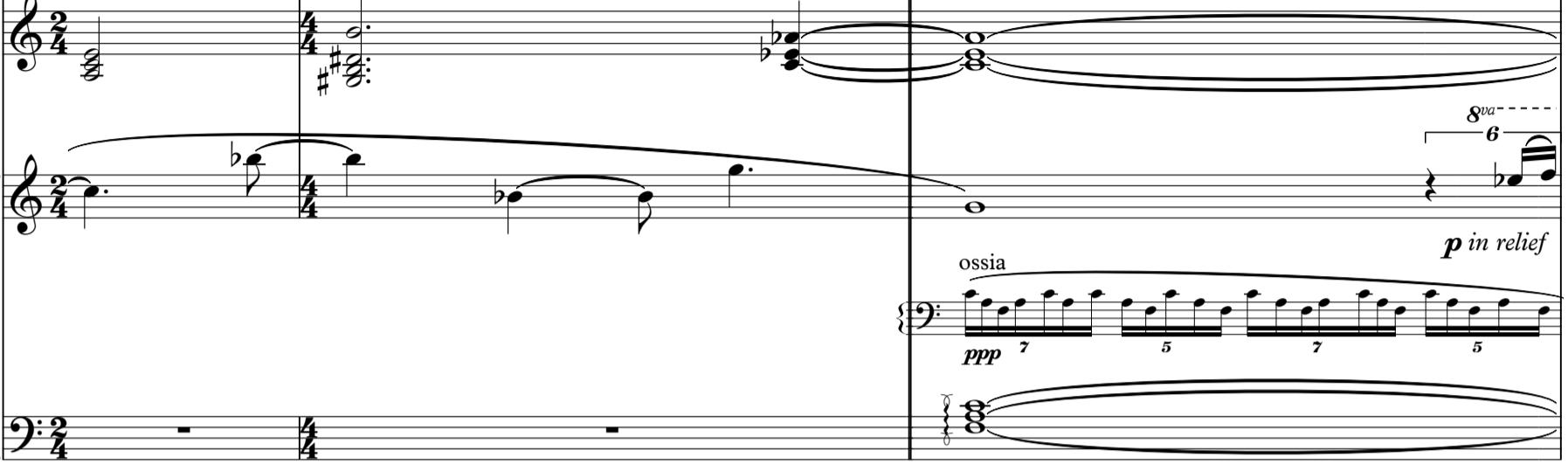
sim.

ppp

2

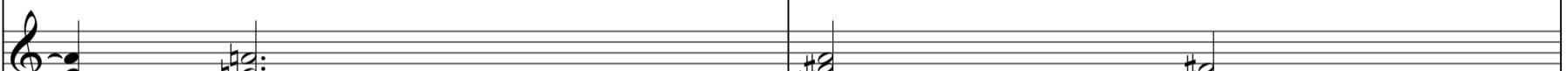
16

C1. 

Vln. 1 

17

C1. 

Vln. 1 

Pno. 

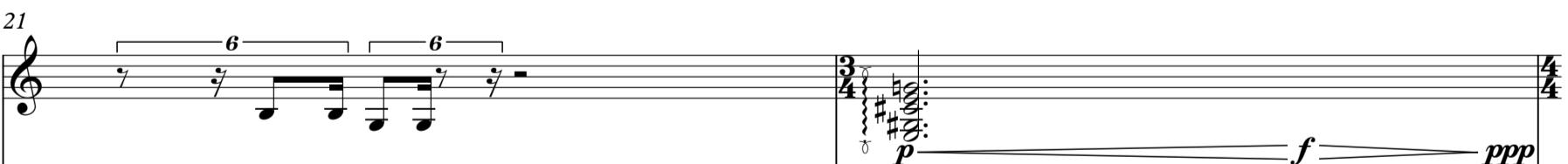
19

C1. 

Vln. 1 

Pno. 

21

C1. 

Vln. 1 

Pno. 

(23) A bit slower, never in a rush ♩=66

Cl. ossia *irregular tremolo, unpredictable (separate)*

Vln. 1 ossia *irregular tremolo, unpredictable (not slurred)*

Pno.

This section contains two staves. The top staff is for the Clarinet (Cl.) and the bottom staff is for the Violin 1 (Vln. 1). Both staves are in 4/4 time. Measure 23 starts with a clarinet part consisting of sixteenth-note patterns with dynamics *ppp* and *fff*. The violin part has irregular tremolo patterns with dynamics *pp* and *p*. Measure 24 continues with similar patterns, with the piano (Pno.) part appearing in the bottom half of the page.

25

Cl.

Vln. 1

Pno.

28

Cl.

Vln. 1

Pno.

This section contains three staves. The top staff is for the Clarinet (Cl.), the middle staff for the Violin 1 (Vln. 1), and the bottom staff for the Piano (Pno.). All staves are in 4/4 time. Measure 25 shows the clarinet and violin playing eighth-note patterns with wavy stems, while the piano plays sustained notes. Measure 26 continues with similar patterns. Measure 27 begins with a piano section featuring sustained notes and dynamic *p*. Measure 28 concludes the section with the same patterns as before.

Cl.

Vln. 1

Pno.



Cl.

Vln. 1

Pno.

(32)

espressivo

mp

ppp

poco

like shards of crystal

p

ppp

sostenuto pedal



Cl.

Vln. 1

Pno.

ppp

mp espressivo

pp

pp

6

37

Cl.

Vln. 1

Pno.

p

pp *ppp*

pp *mp* *ppp*

p *ppp*

Ped.

=

38

Cl.

Vln. 1

Pno.

p

pp

ppp

Ped. sostenuto

=

40

Cl.

Vln. 1

Pno.

p

pp

pp

p clear and resonant

not arpeggiated

pp

42

C1.

Vln. 1

Pno.

normal arpeggio

ppp

Ped.

With a sense of motion, scherzo-like $\text{♩} = 76$

44

C1.

Vln. 1

Pno.

p

p³

6

6

6

6

*

pp

begin slurring here

slurred arpeggiato

47

C1.

Vln. 1

Pno.

6

6

6

6

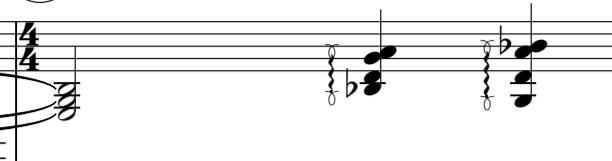
pp

6

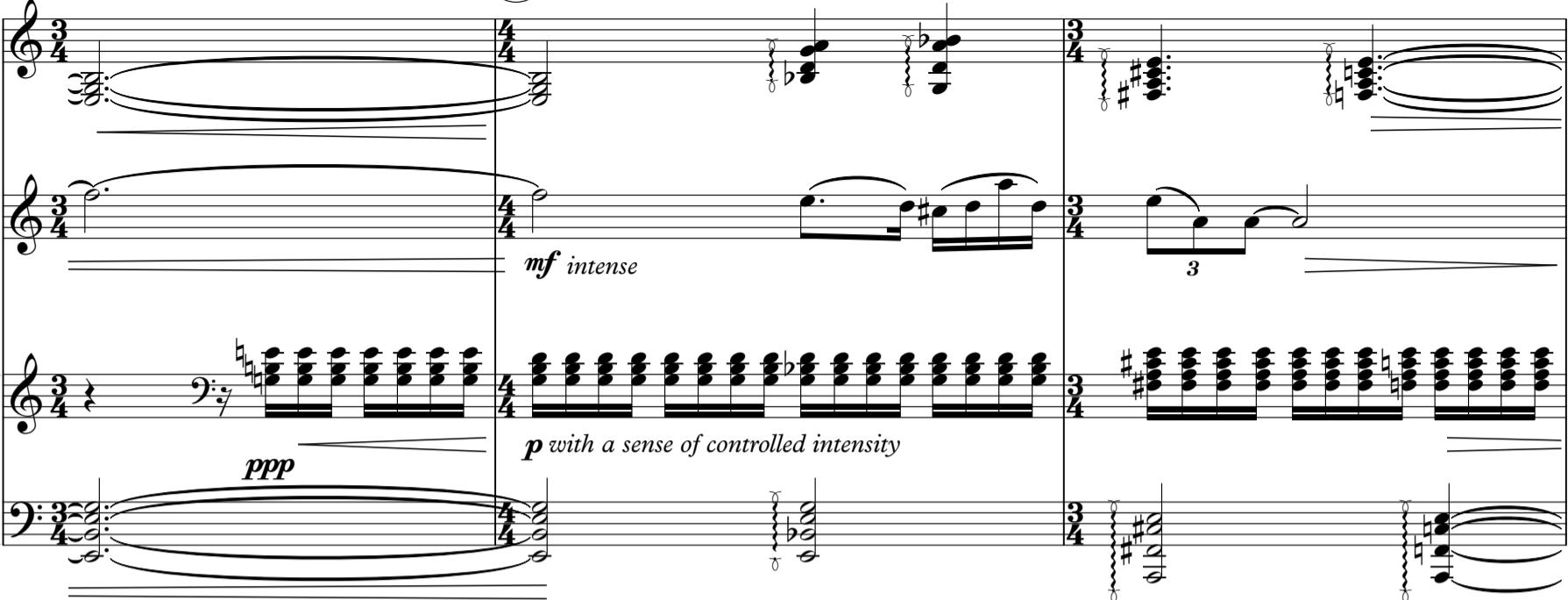
50 **poco rit.**

(51) A tempo ♩=66

C1. 

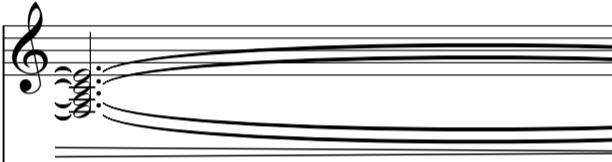
Vln. 1 

Pno. 
p with a sense of controlled intensity

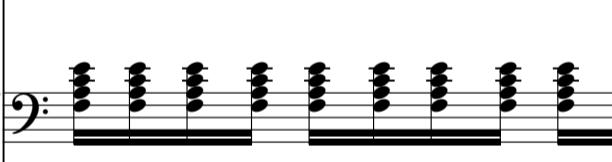



53 **poco accel.**

Scherzo-like ♩=76

C1. 

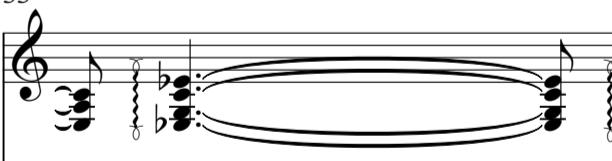
Vln. 1 

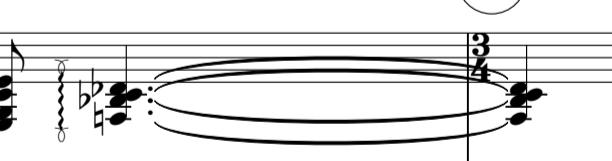
Pno. 




55

(56)

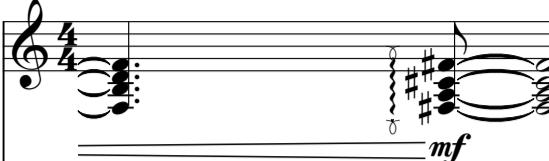
C1. 

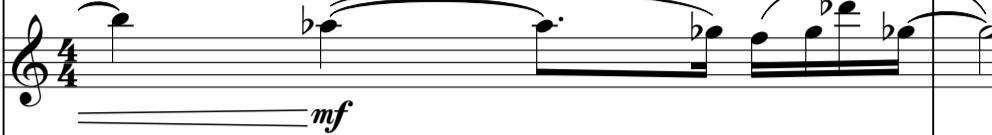
Vln. 1 

Pno. 



57 **poco accel.**

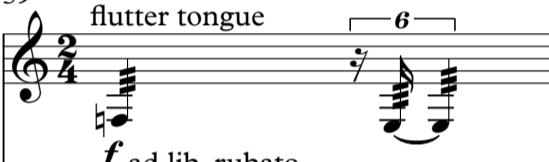
Cl. 

Vln. 1 

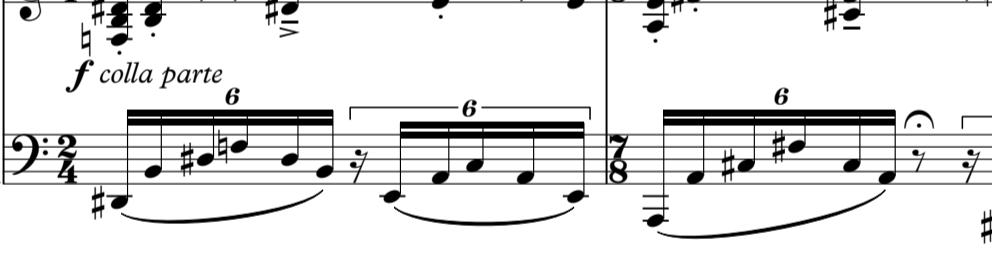
Pno. 

A tempo, Intense $\text{♩}=66$

59 *colla parte*
flutter tongue

Cl. 

Vln. 1 

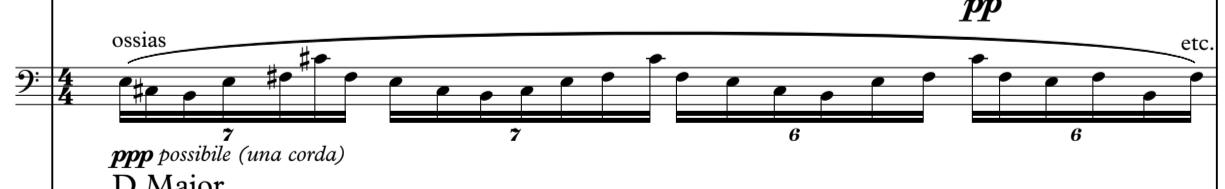
Pno. 

62

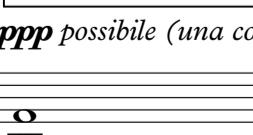
65 Quiet, expansive $\text{♩}=66$

Cl. 

Vln. 1 

ossias 

D Major 

ppp possibile (una corda) 

con Lédo 

10

66

Cl. *ppp niente notes*

Vln. 1 *sim.*

Pno. continue fluid arpeggiation of chords until sign

F Major

69

Cl.

Vln. 1

Pno.

as though emerging from the depths

ppp semper

p

mp

71

Cl.

Vln. 1

Pno.

back to the depths

F Major

B Major

73

Cl.

Vln. 1

Pno.

D Major



76

Cl.

Vln. 1

Pno.

pp

p

p

6

6

espressivo

pp sub

p

p sub

p



78

Slower, ruminative $\text{♩} = 58$

Cl.

Vln. 1

Pno.

pp

p

mp

espressivo

mp

p

mp

pp

80

C1.

Vln. 1

Pno.

82 A Tempo ♩=66

==

83

C1.

Vln. 1

Pno.

==

85

C1.

Vln. 1

Pno.

92 Scherzo-like ♩=76

Musical score for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.) in G major. The score consists of three staves. The Clarinet and Violin 1 staves begin with eighth-note chords. The Piano staff is silent. Measure 1 ends with a repeat sign and a dynamic of p . Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic of p . Measures 5-6 show eighth-note patterns. Measure 7 begins with a dynamic of p . Measure 8 concludes with a piano dynamic of pp .

Musical score for orchestra, page 94, measures 1-3. The score includes parts for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The key signature changes from G#M/B# to G#m. Measure 1: Cl. plays a sustained note with a grace note, Vln. 1 and Pno. play eighth-note patterns. Measure 2: Cl. and Vln. 1 play eighth-note patterns, Pno. rests. Measure 3: Cl. and Vln. 1 play eighth-note patterns, Pno. rests. Measure 4: Cl. and Vln. 1 play eighth-note patterns, Pno. rests.

97 A tempo $\text{♩}=66$

continue arpeggiation

Cl.

Vln. 1 *intense* p

Pno. continue arpeggiation until sing $\text{G}^{\#}\text{m}$

Cl.

Vln. 1 pp

Pno. *mf*

Cl.

Vln. 1 mf

Pno. *poco accel.*

106

Cl.

Vln. 1

Pno.

(8)

mf

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

108 **Pesante, Grand $\text{♩}=56$**

Cl.

Vln. 1

Pno.

fff

fff

(8) *loc*

fff

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Am^7

$\text{A}^{\circ}7$

Bm^7

$\text{G}^{\#}\text{m}^7/\text{D}^{\#}$

fff

111

Cl.

Vln. 1

Pno.

ff

mf

mp

$\text{D}^{\#}\text{m}^7/\text{F}^{\#}$

$\text{G}^{\#}\text{m}$

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

114

Cl.

Vln. 1

Pno. *pp*
D \sharp m/F \sharp

G \sharp m 7 /D \sharp

Cl.

Vln. 1

Pno. *molto cresc.*
D \sharp m/A \sharp

p

118

Cl. *ff*

Vln. 1 *ff*

Pno. *f*
D \sharp m/F \sharp

C \sharp m/E

F \sharp m

120

C1. *ff*

Vln. 1 *ff*

Pno. { DM/F# Fm

123

C1. *b*.

Vln. 1 *p leggiero* *poco*

Pno. { *p* AbM/C

126

127 Scherzo-like $\text{♩} = 76$

C1.

Vln. 1 *p*

Pno. { *6*

Musical score for orchestra and piano, page 128. The score shows parts for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The piano part is divided into two staves: C_bM (top) and AM/C_# (bottom). The score includes dynamic markings *ppp* and performance instructions like '6' and '3'. Measure numbers 128 and 129 are indicated at the top.

2

131

Cl. $\begin{array}{c} \text{3} \\ \text{6} \end{array}$ $\begin{array}{c} 3 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 16 \end{array}$

Vln. 1 $\begin{array}{c} 6 \\ 16 \end{array}$

Pno. $\begin{array}{c} 3 \\ 6 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} 6 \\ 4 \end{array}$ $\begin{array}{c} - \\ 6 \\ 16 \end{array}$

Slow down arpeggiation gradually

三

Musical score for orchestra and piano, page 134. The score consists of three staves: Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The tempo is marked as 134. The Clarinet part starts with a grace note followed by a dotted half note. The Violin 1 part has a dynamic of *pizz.* and includes a measure with a 9/16 time signature. The Piano part features a bass line with a dynamic of *p*. The score concludes with a dynamic of *p* and a 9/16 time signature.

141

Cl.

Vln. 1 pizz.

p

Pno.

pp

mf

9
16

9
16

9
16

9
16

pp

mf

9
16

9
16

2

Musical score for orchestra and piano, page 149. The score includes parts for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The piano part features a basso continuo line with sustained notes and bassoon-like entries. The violin part has eighth-note patterns with dynamic markings *pp* and *arco*. The clarinet part has sixteenth-note patterns. Measure 148 starts with a measure of 9/16 followed by a measure of 6/16. Measure 149 begins with a measure of 9/16.

三

Musical score for orchestra and piano, page 154. The score features three staves: Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The Clarinet and Violin 1 staves begin with a rest followed by measures in 9/16 time. The Violin 1 part includes dynamic markings 'mp' and 'pp'. The Piano staff consists of two voices, both playing sixteenth-note patterns in 9/16 time.

160

C1. $\begin{array}{c} \text{Cl.} \\ \text{G-clef} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{mf} \\ \text{pizz.} \end{array}$ $\begin{array}{c} \text{6/16} \\ - \end{array}$ $\begin{array}{c} \text{mf} \\ - \end{array}$

Vln. 1 $\begin{array}{c} \text{Vln. 1} \\ \text{G-clef} \\ \text{9/16} \end{array}$ $\begin{array}{c} - \\ \text{mf} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{pp} \end{array}$ $\begin{array}{c} f \\ - \end{array}$

Pno. $\begin{array}{c} \text{Pno.} \\ \text{B-clef} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{9/16} \end{array}$



166

165

Cl. $\begin{array}{c} \text{Cl.} \\ \text{G-clef} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{6/16} \end{array}$ $\begin{array}{c} - \\ - \end{array}$ $\begin{array}{c} \text{9/16} \\ - \end{array}$ $\begin{array}{c} - \\ - \end{array}$ $\begin{array}{c} \text{6/16} \\ - \end{array}$

Vln. 1 $\begin{array}{c} \text{Vln. 1} \\ \text{G-clef} \\ \text{9/16} \end{array}$ $\begin{array}{c} - \\ \text{6/16} \end{array}$ $\begin{array}{c} - \\ - \end{array}$ $\begin{array}{c} \text{9/16} \\ - \end{array}$ $\begin{array}{c} - \\ - \end{array}$ $\begin{array}{c} \text{6/16} \\ - \end{array}$

Pno. $\begin{array}{c} \text{Pno.} \\ \text{B-clef} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{9/16} \end{array}$



171

Cl. $\begin{array}{c} \text{Cl.} \\ \text{G-clef} \end{array}$ $\begin{array}{c} - \\ - \end{array}$ $\begin{array}{c} \text{p} \\ - \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{6/16} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$

Vln. 1 $\begin{array}{c} \text{Vln. 1} \\ \text{G-clef} \end{array}$ $\begin{array}{c} \text{arco} \\ \text{pp} \end{array}$ $\begin{array}{c} \text{mf} \\ - \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{6/16} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$

Pno. $\begin{array}{c} \text{Pno.} \\ \text{B-clef} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$ $\begin{array}{c} \text{6/16} \\ \text{6/16} \end{array}$ $\begin{array}{c} \text{9/16} \\ \text{9/16} \end{array}$

176

C1. $\begin{array}{c} \text{Cl.} \\ \text{Vln. 1} \\ \text{Pno.} \end{array}$

pizz.
 pp

=

182

C1. $\begin{array}{c} \text{Cl.} \\ \text{Vln. 1} \\ \text{Pno.} \end{array}$

mf
arco
 pp

=

188

C1. $\begin{array}{c} \text{Cl.} \\ \text{Vln. 1} \\ \text{Pno.} \end{array}$

accelerate rate of tremolo,
unpredictably
 pp
accelerate rate of tremolo,
unpredictably
 pp

194

Cl.

Vln. 1

Pno.

2

Musical score for orchestra and piano, page 199. The score consists of three staves. The top staff is for Clarinet (Cl.) in treble clef, 6/16 time, with a dynamic of fz . The middle staff is for Violin 1 (Vln. 1) in treble clef, 6/16 time, with a dynamic of pp . The bottom staff is for Piano (Pno.) in bass clef, 6/16 time. The piano staff has a brace under it. The score features various rhythmic patterns, including sixteenth-note figures and grace notes, separated by vertical bar lines.

2

204

209

Cl.

Vln. 1

Pno.

pp vulnerable

pp vulnerable

Musical score for orchestra and piano. The score includes parts for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The piano part is written in two staves. Measure 219: Clarinet rests. Violin 1 rests. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 220: Clarinet rests. Violin 1 rests. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 221: Clarinet rests. Violin 1 rests. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 222: Clarinet begins with a melodic line. Violin 1 rests. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 223 (circled): Clarinet plays eighth-note pairs. Violin 1 rests. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 224: Clarinet continues melodic line. Violin 1 begins eighth-note pairs. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 225: Clarinet continues melodic line. Violin 1 eighth-note pairs. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 226: Clarinet continues melodic line. Violin 1 eighth-note pairs. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 227: Clarinet continues melodic line. Violin 1 eighth-note pairs. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 228: Clarinet continues melodic line. Violin 1 eighth-note pairs. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs. Measure 229: Clarinet continues melodic line. Violin 1 eighth-note pairs. Piano (left staff) eighth-note pairs; (right staff) eighth-note pairs.

A musical score page showing three staves. The top staff is for Clarinet (Cl.) in treble clef, 6/16 time, with a dynamic of $\text{f} \cdot$. The middle staff is for Violin 1 (Vln. 1) in treble clef, 6/16 time, with dynamics $\text{f} \cdot$, $\text{f} \cdot$, and pp . The bottom staff is for Piano (Pno.) in bass clef, 6/16 time, with a dynamic of $\text{f} \cdot$. The page number 16 is at the top left, and measure numbers 227 through 232 are indicated along the top staff.

24

235

239

C1.

Vln. 1

Pno.

==

243

C1.

Vln. 1

Pno.

==

249

C1.

Vln. 1

Pno.

pizz.

pp

Musical score for measures 255 and 256. The score includes parts for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). Measure 255 starts with a piano dynamic in 9/16 time. Measure 256 begins with a forte dynamic in 6/16 time. The piano part features eighth-note chords. The violin part consists of sixteenth-note patterns. The clarinet part has eighth-note patterns.



Musical score for orchestra and piano, page 275. The score consists of three staves: Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The piano staff is grouped by a brace. The score is divided into two systems by a vertical bar. The first system starts at measure 270 with a dynamic of *pp*. The second system begins with a dynamic of *mp*. Measure 275 is circled in blue and labeled '275'.

278

Cl.

accelerate rate of tremolo,
unpredictably

Vln. 1

accelerate rate of tremolo,
unpredictably

Pno.



283

Cl.

Vln. 1

Pno.



288

Cl.

Vln. 1

Pno.

294

C1.

Vln. 1

Pno.

=

300

Cl.

Vln. 1

Pno.

Slow down the tremolo slightly

Slow down the tremolo slightly

=

305

Tempo I $\text{♩} = 66$ expansive
espressivo

Cl.

Vln. 1

Pno.

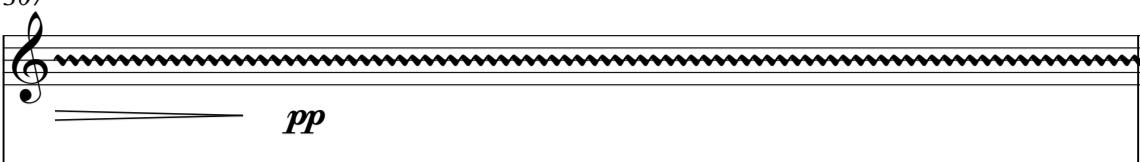
articulation lengthens

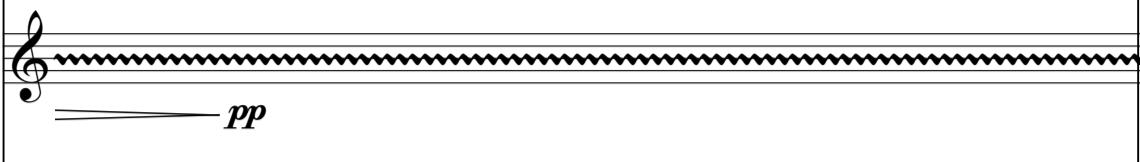
p_{sub}

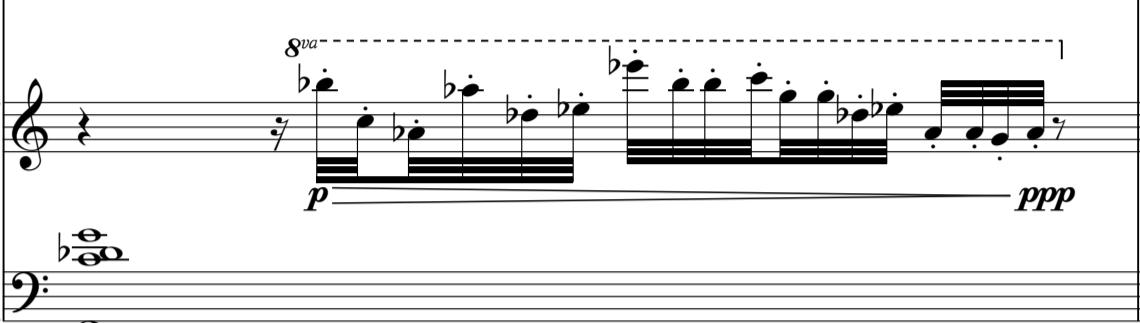
p

p

307

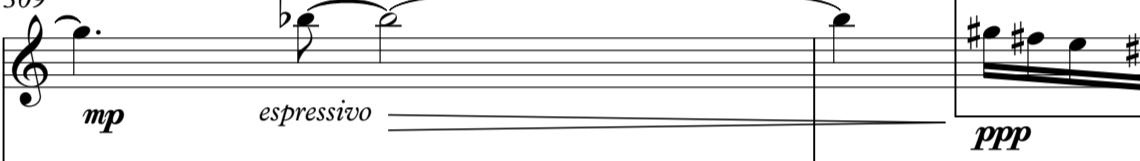
C1. 

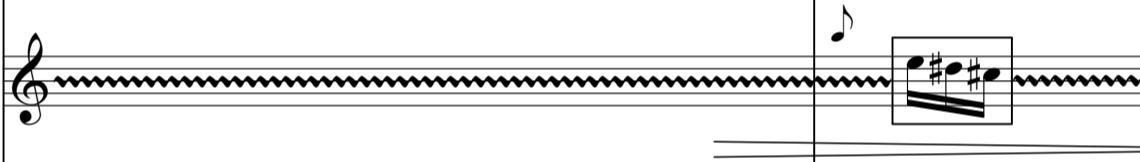
Vln. 1 

Pno. 

≡

309

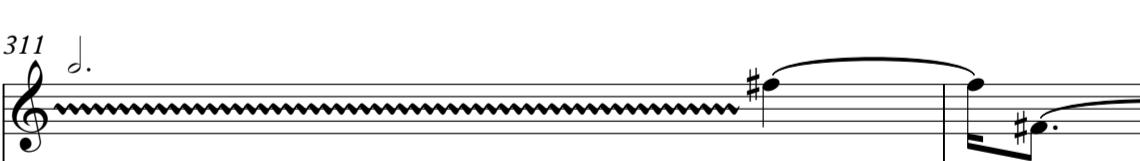
C1. 

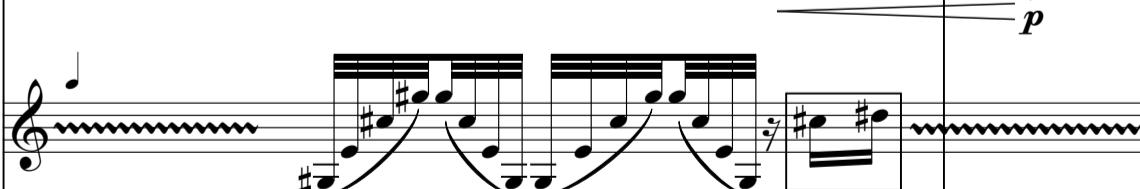
Vln. 1 

Pno. 

≡

311

C1. 

Vln. 1 

Pno. 

Musical score for orchestra and piano, page 313. The score includes parts for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The piano part features sustained notes and rhythmic patterns. The violin part includes wavy lines and sixteenth-note figures. The clarinet part has a long melodic line. Measure numbers 8 and 16 are indicated. The score is in common time throughout.

continue arpeggio smoothly in similar fashion

316

Cl.

Vln. 1

Pno.

arpeggiate the entire chord

continue arpeggio smoothly in similar fashion

Musical score for orchestra and piano, page 318. The score includes parts for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The piano part features a basso continuo line with sustained notes and harmonic chords. The violin part has melodic lines with grace notes and dynamic markings like *pp*, *p*, and *sub**ito* *f*. The clarinet part consists of sustained notes. Measure numbers 6, 5, and 3 are indicated above the violin and piano staves respectively.

324 Quiet, expansive ♩=60

321

C1.

Vln. 1

Pno.

E Mixolydian

pp possibile (una corda)



325

C1.

Vln. 1

sim.

Pno.

p answer violin gently

etc.

p



327

C1.

Vln. 1

Pno.

p molto espressivo

p

329

C1. *mf radiant*

Vln. 1

Pno.



331

C1.

Vln. 1

Pno.



334

**Not too intense,
always with a sense of calm and openness**

333

C1. *mp* *mf open, resonant*

Vln. 1

Pno.

335

C1. 

Vln. 1

Pno.

6

pp

337

C1. 

Vln. 1

Pno.

3

leggiero

pp sub

mp

poco cresc.

6

339

C1. 

Vln. 1

Pno.

molto accel.

p

3

342

Moving, floaty and sparkling $\text{♩}=60$

33

341 **molto rit.**

C1. $\frac{3}{4}$ *f rinforzando*

Vln. 1 $\frac{3}{4}$ *mf* *rinforzando*

Pno. $\frac{3}{4}$ *mf* *7 7 6*

342

$\frac{2}{4}$ *p sub*

$\frac{2}{4}$ *pp*

$\frac{2}{4}$ *non arpeggiato*

$\frac{2}{4}$ *pp sub sostenuto pedal*

343

C1. $\frac{2}{4}$ *p* *mp* *6*

Vln. 1 $\frac{2}{4}$

Pno. $\frac{2}{4}$ *pp* *8va*

346

C1. $\frac{2}{4}$ *6*

Vln. 1 $\frac{2}{4}$

Pno. $\frac{2}{4}$ *p*

349

C1.

Vln. 1

Pno.

p

pp 6

2

2

2



351

351

C1.

Vln. 1

Pno.

as floaty and soft as possible

pp ethereal and disembodied

pp

8va

8va

p

3

6

6

3

6

6



354

C1.

Vln. 1

Pno.

6

6

6

(8)

8va

2

2

2

Musical score for orchestra and piano, page 357. The score includes parts for Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The piano part features sustained notes with grace notes. The violin part includes dynamic markings like *tr*, *pp*, and 6. The clarinet part has slurs and grace notes.

Musical score for three instruments: Clarinet (Cl.), Violin 1 (Vln. 1), and Piano (Pno.). The score is in common time (indicated by a '2' over a '4') and consists of two measures. Measure 1 starts with a dynamic of $\frac{3}{4}$. The Clarinet has a melodic line with grace notes and a sixteenth-note cluster. The Violin 1 part includes a sixteenth-note cluster and a sixteenth-note run. The Piano part features sustained bass notes and eighth-note chords. Measure 2 continues with the same instrumentation and dynamics. The Clarinet has a sustained note. The Violin 1 part has a sustained note. The Piano part has sustained bass notes and eighth-note chords.

362

Cl.

Vln. 1

Pno.

363

2 4 7 5 8

ppp

2 4 7 5 8

ppp³

8va

2 4 7 5 8

ppp

2 4 7 5 8

364

C1. $\begin{array}{c} \text{Cl.} \\ \text{Vln. 1} \\ \text{Pno.} \end{array}$

$\begin{array}{c} 6 \\ 6 \end{array}$

$\begin{array}{c} 6 \\ 6 \end{array}$

(8)

$\begin{array}{c} 8^{\text{va}} \\ 6 \end{array}$

$\begin{array}{c} 6 \\ 6 \end{array}$

$\begin{array}{c} \text{ad lib.} \\ \text{mp} \\ \text{mp} \\ \text{mp} \\ \text{mp} \end{array}$



366

C1. $\begin{array}{c} \text{Cl.} \\ \text{Vln. 1} \\ \text{Pno.} \end{array}$

$\begin{array}{c} 6 \\ 6 \end{array}$

$\begin{array}{c} 6 \\ 6 \end{array}$

(8)

$\begin{array}{c} \text{ad lib.} \\ \text{mp} \\ \text{mp} \\ \text{mp} \\ \text{mp} \end{array}$