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The Earth Outlived the Hands that Held It

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Reinaldo Moya

The Earth Outlived the Hands That Held It (2018)

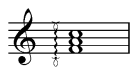
For Clarinet, Violin, and Piano

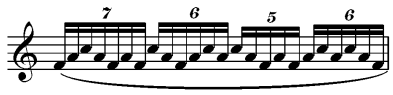
Duration: approximately 14:30 minutes

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 though 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: 

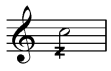
might be performed as: 

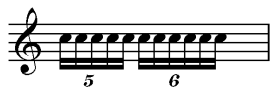
Try to not repeat the same patterns time and time again. Do not arpeggiate at the same speed all the time. The uneven speeds of the arpeggiations are an important part of the "sound" of the piece. If a player is arpeggiating in conjunction with another player, it is crucial to not arpeggiate at the same speed as the other performer. Use your ear and musicianship in these. Patterns can "speed up" as the music gather intensity, and they can also slow down slightly as they 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.

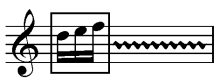
4. There are some textures, such as m. 65-75 in the piano, where the right hand isn't so much an arpeggio, but more of a scale. In these cases, I have indicated the scale that is being used. Use the boxed notes as a reference, but feel free to add notes that belong to the correct scale. In the analogous 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 to sections more or less the same way.

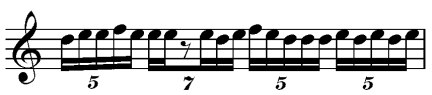
5. The uneven tremolo: 

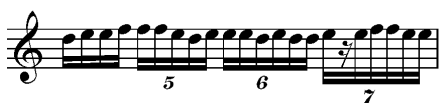
Should be performed as an irregular, nervous, stuttering tremolo, thus: 

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 te 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."

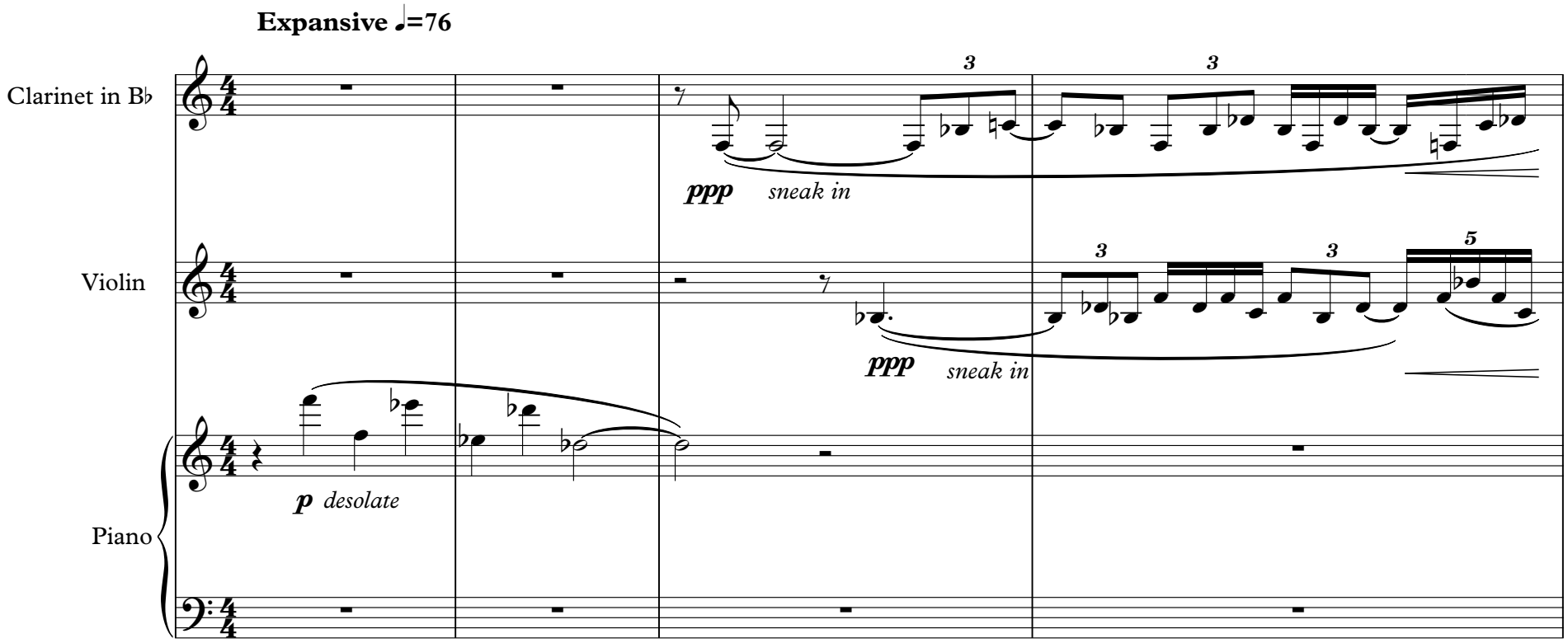
Anthony Marra "A Constellation of Vital Phenomena" (pg. 238)

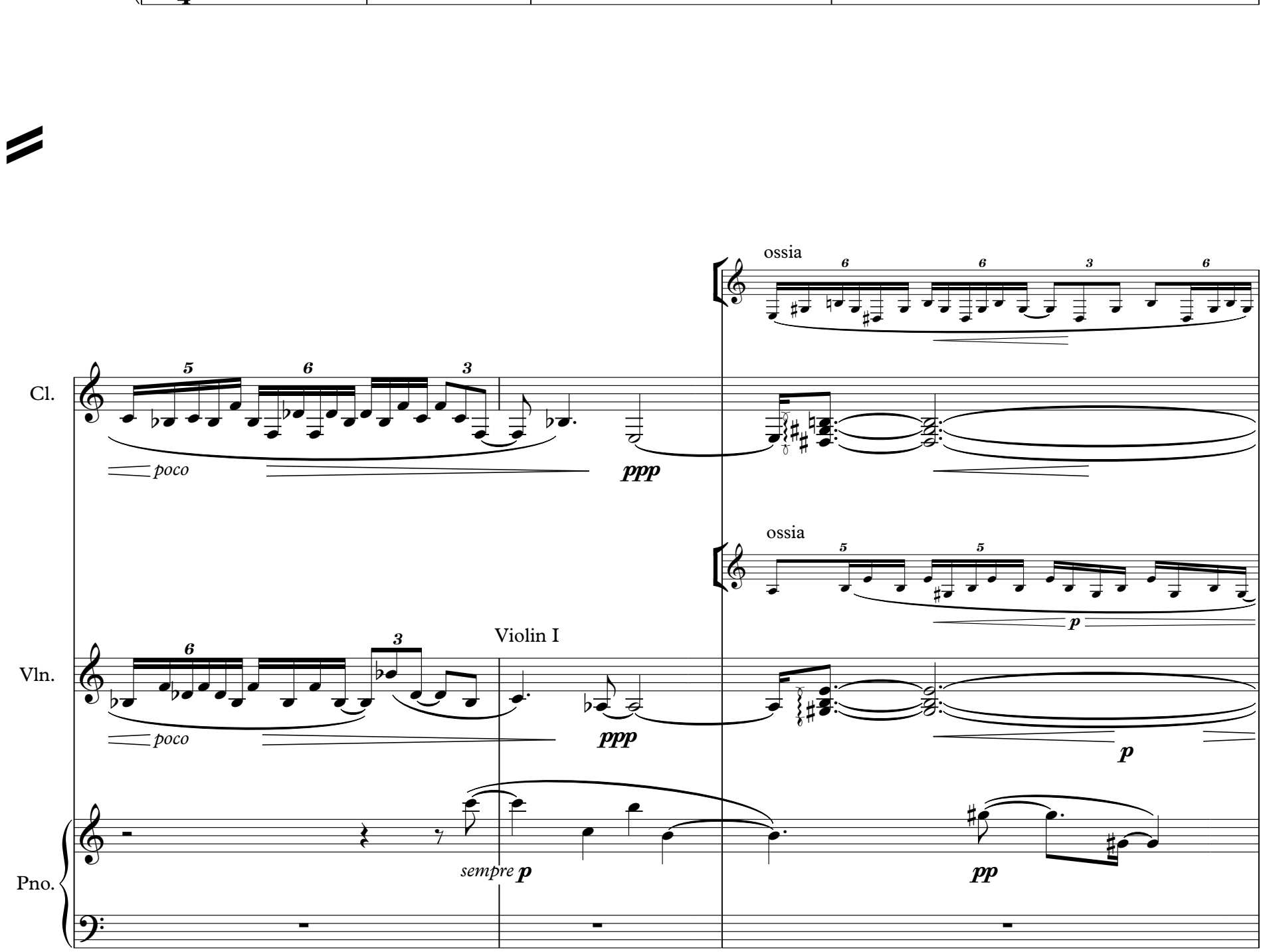
The title of this piece is drawn from Anthony Marra's novel "A Constellation of Vital Phenomena." This novel is a moving exploration of life under war. The characters in this story are not world leaders or "important" personalities,; they are the people caught in the edges of history: normal men and women trying to lead their normal lives. While this novel takes place in the midst of the Chechnyan 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)





8

8

continue arpeggiation patterns in a similar fashion

Cl.

continue arpeggiation patterns in a similar fashion

Vln. 1

p *clear and resonant*

Pno.

11

etc. with all chords

Cl.

etc. with all chords

Vln. 1

Pno.

14

Cl.

ppp *sub*

ppp *sub*

sim.

ppp

Vln. 1

Pno.

16

Cl.

Vln. 1

Pno.

ppp

sim. ppp

ppp

ppp

p in relief

8va

p in relief

ossia

ppp

ppp

19

19

Cl.

Vln. 1

Pno.

(8)

loco

21

Cl.

Vln. 1

Pno.

poco

p f ppp

p f ppp

p mf ppp

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

23

Cl.

ossia

ppp

irregular tremolo, unpredictable (separate)

ppp

ossia

Vln. 1

irregular tremolo, unpredictable (not slurred)

pp

Pno.

p

25

Cl.

Vln. 1

Pno.

not arpeggiated

pp

p

28

Cl.

Vln. 1

Pno.

pp

30

Cl.

Vln. 1

Pno.

32

32

espressivo

Cl.

5

mp

ppp

poco

Vln. 1

mp

ppp

poco

like shards of crystal

Pno.

p

ppp

sostenuto pedal

34

Cl.

ppp

mp *espressivo*

Vln. 1

ppp

Pno.

pp

pp

37

36

Cl.

Vln. 1

Pno.

pp ppp

pp mp ppp

p ppp

Ped.

38

Cl.

Vln. 1

Pno.

p

ppp

pp

Ped. sostenuto

40

Cl.

Vln. 1

Pno.

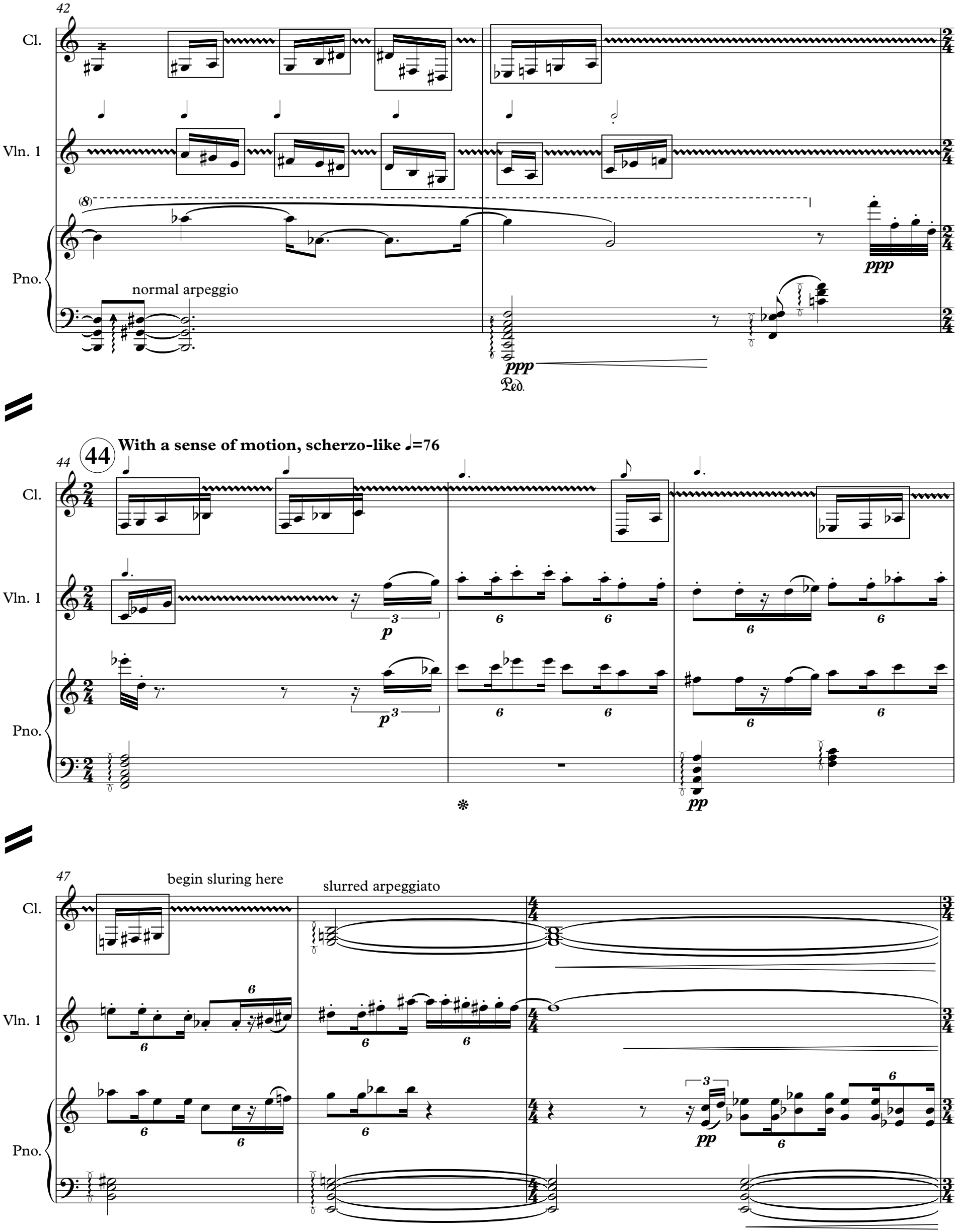
8va

p clear and resonant

not arpeggiated

pp

p pp


42
Cl.
Vln. 1
Pno.
normal arpeggio
ppp
44
With a sense of motion, scherzo-like ♩=76
p
pp
47
begin sluring here
slurred arpeggiato

50 **poco rit.** **51** **A tempo ♩=66**

Cl.

Vln. 1

mf intense

Pno.

ppp

p with a sense of controlled intensity

53 **poco accel.** **Scherzo-like ♩=76**

Cl.

pp

Vln. 1

pp

Pno.

ppp

pp

55 **56**

Cl.

Vln. 1

pp

Pno.

ppp

57

poco accel.

Cl.

Vln. 1

Pno.

mf

mf

mp intense

A tempo, Intense ♩=66

59

colla parte

flutter tongue

Cl.

Vln. 1

Pno.

f ad lib. rubato

ff

f colla parte

ff

mp

mf

sf

mf

sf

mf

62

65 **Quiet, expansive ♩=66**

Cl.

Vln. 1

Pno.

mf

p

pp

ossias

etc.

ppp possibile (una corda)

D Major

ppp possibile (una corda)

ppp

con Ped.

66

Cl.

ppp *niente notes*

sim.

Vln. 1

sim.

F Major

Pno.

continue fluid arpeggiation of chords until sign

69

Cl.

ppp

p

Vln. 1

ppp

p

as though emerging from the depths

Pno.

ppp

mp

ppp *sempre*

71

Cl.

ppp

Vln. 1

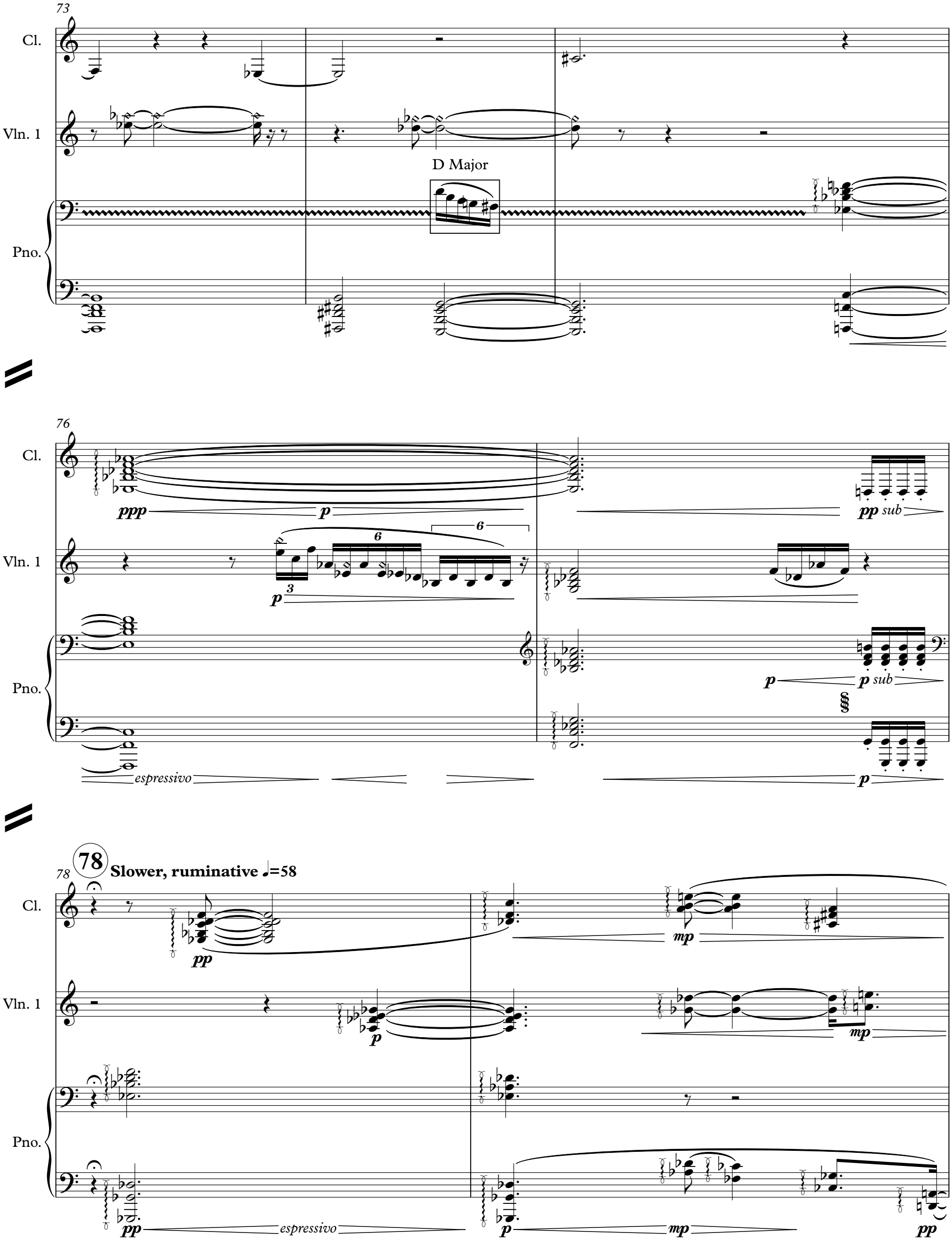
ppp

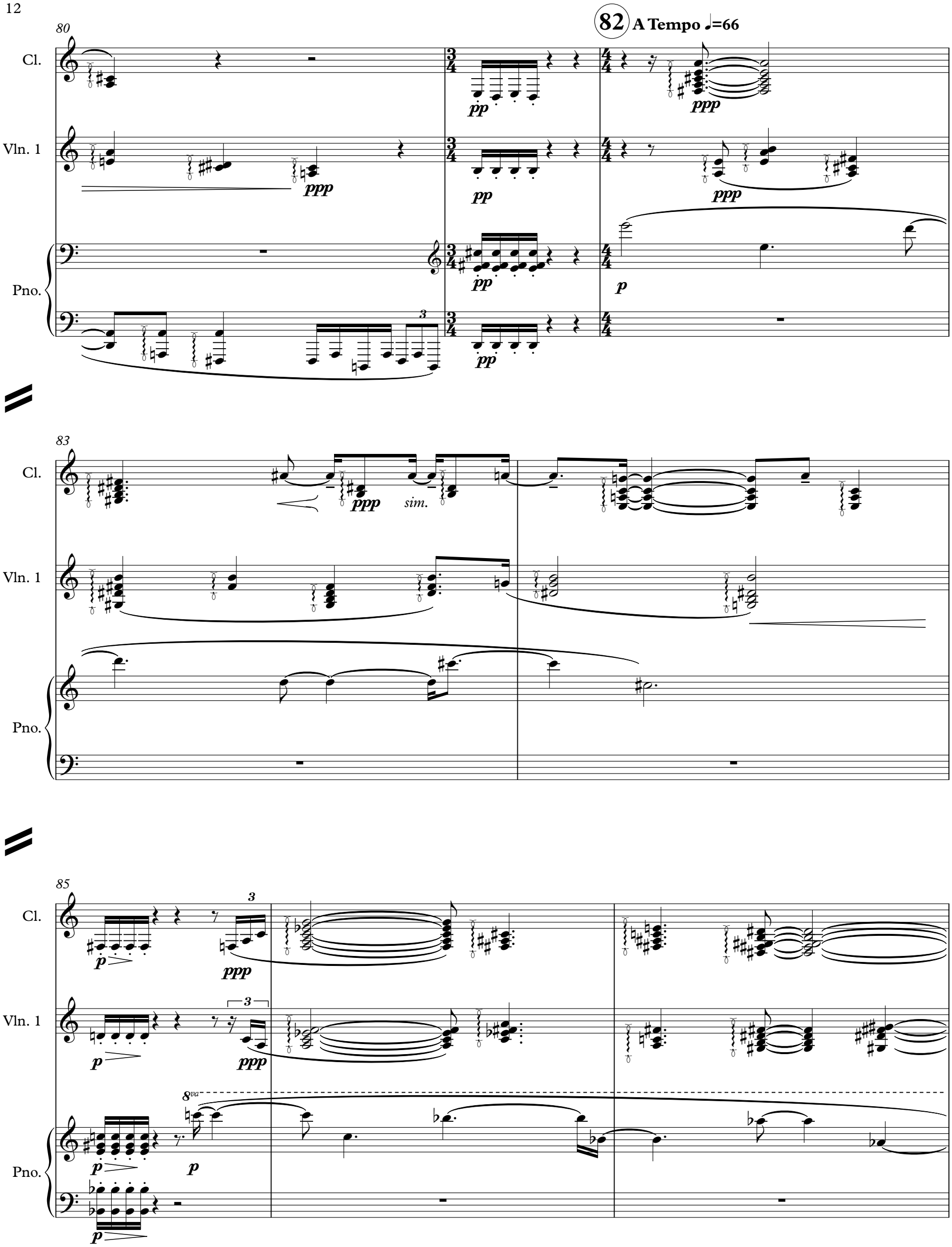
back to the depths

F Major

B Major

Pno.


73
Cl.
Vln. 1
D Major
Pno.
76
Cl.
ppp
p
pp sub
Vln. 1
6
6
3
p
Pno.
p
p sub
espressivo
p
78
Slower, ruminative ♩=58
78
Cl.
pp
mp
Vln. 1
p
mp
Pno.
pp
espressivo
p
mp
pp


80
82 A Tempo ♩=66
Cl.
Vln. 1
Pno.
pp
ppp
p
83
sim.
85
8va

88

Cl.

Vln. 1

Pno.

(8)

loco

p

Em

ppp

pp

A7

ppp

91

92 **Scherzo-like ♩=76**

Cl.

Vln. 1

Pno.

3

p

6

F♯m7

pp

94

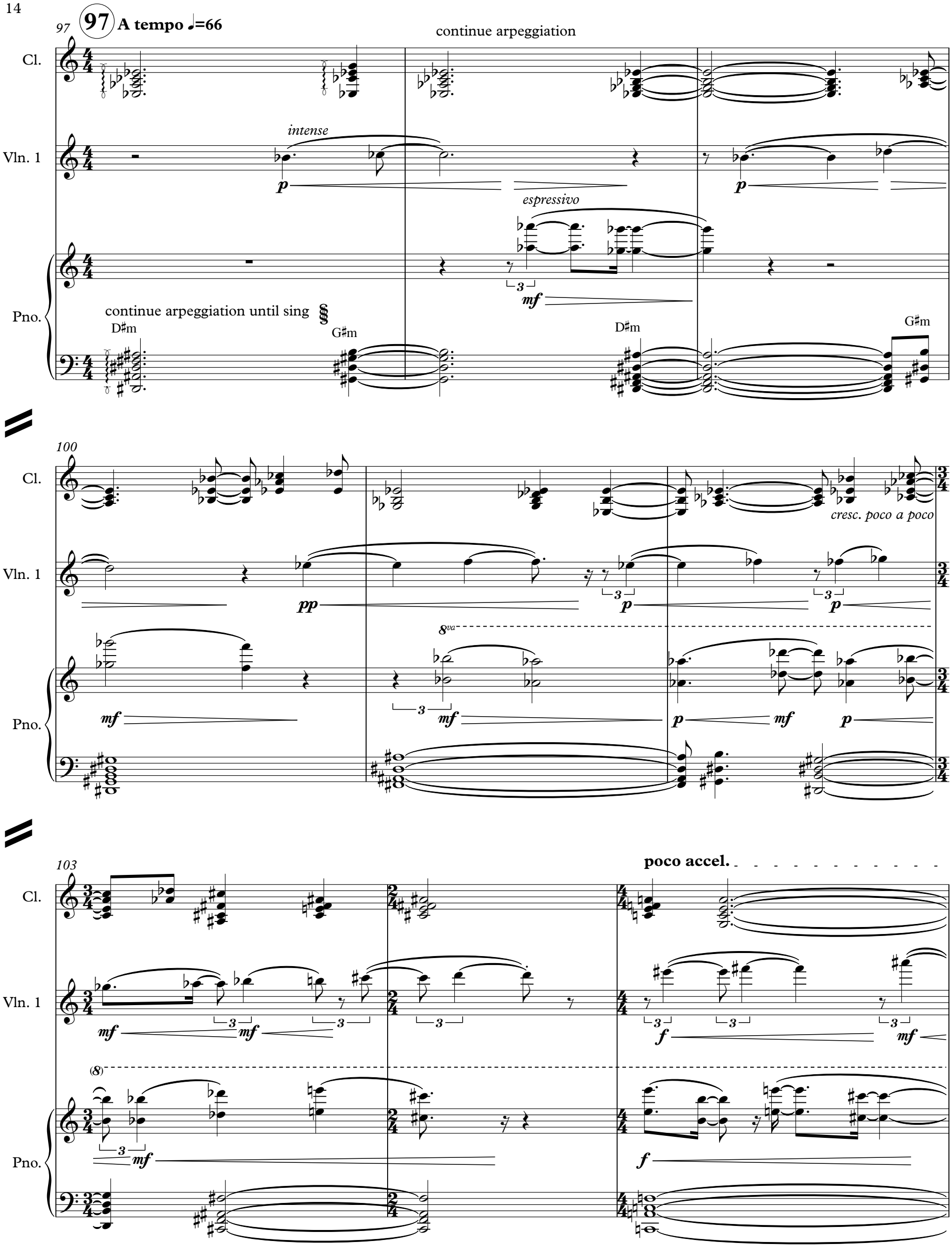
Cl.

Vln. 1

Pno.

G♯M/B♯

G♯m


97
97 A tempo ♩=66
continue arpeggiation
Cl.
Vln. 1
intense
p
espressivo
mf
Pno.
continue arpeggiation until sing
D♯m
G♯m
D♯m
G♯m
100
cresc. poco a poco
pp
8va
103
poco accel.
f

106

Cl.

Vln. 1

Pno.

(8)

mf

108

Pesante, Grand ♩=56

108

Cl.

fff

Vln. 1

fff

(8) loco

Pno.

fff

Am7

A°7

Bm7

G♯m7/D♯

fff

111

Cl.

ff

mf

Vln. 1

Pno.

mp

D♯m7/F♯

G♯m

114

Cl.

Vln. 1

Pno.

pp

D♯m/F♯

G♯m7/D♯

116

Cl.

Vln. 1

Pno.

p

p

molto cresc.

D♯m/A♯

118

118

Cl.

ff

3

Vln. 1

ff

Pno.

f

D♯m/F♯

C♯m/E

F♯m

120

Cl.

Vln. 1

Pno.

DM/F♯

Fm

123

Cl.

Vln. 1

Pno.

A♭M/C

126

127 **Scherzo-like ♩=76**

Cl.

Vln. 1

Pno.

128

Cl.

Vln. 1

Pno.

CbM

AM/C#

ppp

ppp

131

Cl.

Vln. 1

Pno.

p

ppp

Slow down arpeggiation gradually

Fleet-footed, mercurial ♪.=150

134 **134**

Cl.

Vln. 1

Pno.

pizz.

arco

mf

mf

p

141

Cl.

Vln. 1

pizz.

Pno.

149

148

Cl.

Vln. 1

arco

Pno.

Ped.

154

Cl.

Vln. 1

Pno.

160

Cl.

Vln. 1

Pno.

mf

pizz.

mf

pp

f

mf

165

166

Cl.

Vln. 1

Pno.

p

171

Cl.

Vln. 1

Pno.

arco

pp

mf

p

176

Cl.

Vln. 1

Pno.

pizz.

pp

182

Cl.

mf

Vln. 1

arco

pp

Pno.

188

Cl.

pp

accelarate rate of tremolo,
unpredictably

Vln. 1

accelarate rate of tremolo,
unpredictably

pp

Pno.

194

Cl.

Vln. 1

Pno.

pp

pp

199

Cl.

Vln. 1

Pno.

pp

204

209

Cl.

Vln. 1

Pno.

pp vulnerable

pp vulnerable

211

Cl.

Vln. 1

Pno.

ppp

ppp

p

Ped.

219

223

Cl.

Vln. 1

Pno.

pp

mf

p

227

Cl.

Vln. 1

Pno.

pp

239

235

Cl.

Vln. 1

Pno.

p

pp

mp

243

Cl.

Vln. 1

Pno.

249

Cl.

Vln. 1

Pno.

pizz.

pp

255

256

Cl.

Vln. 1

Pno.

mf

mf

262

Cl.

Vln. 1

Pno.

p

pizz.

p

p

p

pp

270

275

Cl.

Vln. 1

Pno.

pp

mf

arco

mp

pp

pp

p

mf

278

accelarate rate of tremolo, unpredictably

Cl.

accelarate rate of tremolo, unpredictably

Vln. 1

pp

Pno.

283

Cl.

pp

Vln. 1

pp

Pno.

288

Cl.

pp

Vln. 1

Pno.

294

Cl.

Vln. 1

Pno.

300

Slow down the tremolo slightly

Cl.

Slow down the tremolo slightly

Vln. 1

Pno.

305 **Tempo I ♩=66 expansive**

espressivo

305

Cl.

p sub

Vln. 1

articulation lengthens

p

Pno.

p

p

307

Cl.

Vln. 1

Pno.

309

Cl.

Vln. 1

Pno.

311

Cl.

Vln. 1

Pno.

313

Cl.

Vln. 1

Pno.

p

pp

6

316

continue arpeggio smoothly in similar fashion

ppp

3

arpeggiate the entire chord

espressivo

318

sub

324 **Quiet, expansive ♩=60**

321

Cl.

Vln. 1

Pno.

E Mixolydian

ppp possibile (una corda)

325

sim.

answer violin gently

etc.

327

molto espressivo

329

Cl.

Vln. 1

Pno.

mf radiant

p

331

pp

334

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

333

mp

mf open, resonant

335

Cl.

Vln. 1

Pno.

pp

337

Cl.

Vln. 1

Pno.

leggiero

pp sub

mp

poco cresc.

339

Cl.

Vln. 1

Pno.

molto accel.

p

341

molto rit.

342 Moving, floaty and sparkling ♩=60

Cl.

Vln. 1

Pno.

f rinforzando

p sub

pp

mf

rinforzando

mf

non arpeggiato

pp sub sostenuto pedal

343

Cl.

Vln. 1

Pno.

p

mp

8va

pp

346

Cl.

Vln. 1

Pno.

8va

p

349

Cl.

Vln. 1

Pno.

8va

pp

p

351

351

Cl.

as floaty and soft as possible

Vln. 1

pp ehtereal and disembodied

Pno.

8va

pp

p

354

Cl.

Vln. 1

Pno.

8va

357

Cl.

Vln. 1

Pno.

6 tr

pp

6 6 6

8va

360

Cl.

Vln. 1

Pno.

6

8va

362

363

Cl.

Vln. 1

Pno.

6 6 6

pp

ppp

ppp 3

6

8va

ppp

pp

364

Cl.

Vln. 1

Pno.

ppp

ppp

ppp

366

Cl.

Vln. 1

Pno.

ad lib.

mp

mp

mp

mp

Northfield, March 13 2018