

ANDREA CLEARFIELD

EARTH DOOR /
SKY DOOR

*flute, percussion, piano
string quintet*

2018

PROGRAM NOTES:

Earth Door/Sky Door was commissioned by Music from Angel Fire with the support of the Bruce E. Howden, Jr. American Composers Project. The work will be premiered on August 22 and August 23, 2018 in Angelfire and Taos, New Mexico, respectively.

Akin to the Native American Dreamcatcher, the Tibetan *sago-namgo* (translated as earth door/sky door) entices and captures negative energies so that positive energies can pass through. In this chamber work, I focused on the creative process: how some doors open, others close; how some ideas reveal possibility, others get left behind. Musical doors may open into sound or silence, movement, spaciousness or surprise. Some melodic passages are “caught” while others undergo development, leading to propulsive rhythms or textures and colors that evoke something of the magical. A humorous section features many melodies striving to go through the doors at the same time, cut off by one of the instruments. Certain musical ideas function as “seeds” or foundations on which the piece is built. Only one of the melodies will open the sky door at the conclusion of the work.

This work is an homage to Music from Angelfire’s 35-years performing those notes, melodies, harmonies, rhythms that have passed through the creative doors to be formed by composers throughout the centuries into great chamber music. It is my hope that the Music from Angelfire Festival will continue to stir dreams big and wide, opening the earth and sky doors into the boundless realms of music.

With much gratitude to the Brush Creek Foundation for the Arts in Saratoga, Wyoming for providing invaluable time and space to complete this work.

PERFORMANCE NOTES:

Accidentals refer to the octave in which they appear. Some courtesy accidentals are included for ease.

EARTH DOOR / SKY DOOR

PERCUSSION KEY

Percussion

Perc.

EARTH DOOR / SKY DOOR

PERCUSSION

Large

Suspended Cymbal
 Sizzle Cymbal
 Glockenspiel
 Toms (H,M,L)
 Snare Drum
 Bass Drum (ossia low Tom)

Small

Woodblocks (H,L)
 Small Rattle or egg shaker
 Guiro
 Assorted metal
 Cowbell (straight)
 Triangle (H)
 Mark Tree (or Windchimes/Bell Tree)
 *Singing Bowls (4)

*composer can provide

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EARTH DOOR/SKY DOOR

Andrea Clearfield, 2018

1 Lento ♩ = 60

Fl. *tongue pizz (ossia lip pizz)*
pp

Perc. Glock soft mallets
pp

Pno. *ppp*
pluck inside piano, strings 4 and 6
(ossia: on keys softly, secco)
8^{vb}
And.

Vln. I *pizz.*
ppp

Vln. II

Vla.

Vc. *sul tasto*
ppp

D.B. *sul tasto*
ppp

7

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.
ppp

ppp

3

3

10

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

pp

3

3

3

3

ord.
p

ord.
p

Più mosso ♩ = 72

slow shift from tone to (pitched) air sound

ord.

12

Fl. *mf* *f*

Perc. *mf* *f* Mark Tree or Windchimes brush bells with stick, l.v.

Pno. *loco on keys normale* *mf* *f* grace on the beat

Vln. I *mf* *f* *ppp* very still

Vln. II *mf* *f* *ppp* very still

Vla. *mf* *f* *ppp* very still sul tasto to...

Vc. *f* *ppp*

D.B. *f* *ppp*

15

Fl. *pp* Cowbell soft stick *mp* Tom (H)

Perc. *pp* *pp*

Pno. *p* *pp*

Vln. I *pp* sul G col legno battuto *pp* ord. sul D sul G

Vln. II *pp* sul G col legno battuto *pp* ord. sul tasto to...

Vla. *pp* col legno battuto *pp* ord. sul tasto to...

Vc. sul pont to... sul tasto to...

D.B.

18

Fl. *mf* *f* Cowbell

Perc. *p*

Pno. *mf*

Vln. I *mp* *mf pp* *mp* *mf pp* *mp* *p*

Vln. II *mp* *mf pp* *mp* *p*

Vla. *mp* *mp*

Vc. *p* *pp* *mp* *arco*

D.B. *p* *pp*

mf *pp* *mp* *p*

pizz. *arco* *sul tasto to...* *sul pont to...* *sul tasto*

sul pont. *sul tasto to...* *sul pont to...* *sul tasto*

sul pont. *sul tasto to...* *sul pont to...* *sul tasto*

p arco *pp pizz.* *mp* *arco*

20

Fl. *f* *pp* *air* *rit.* *al niente*

Perc. Vibes Solo *f*

Pno. *f*

Vln. I *p* *mf* *pp*

Vln. II *mf* *pp*

Vla. *p* *mf* *pp*

Vc. *mp* *pizz.*

D.B. *f*

7 *air* *rit.* *al niente*

Vibes *Solo* *f*

f

20 *sul G ord.* *sul D* *mf* *col legno battuto* *pp*

p *mf* *pp*

sul G ord. *sul D* *mf* *pp*

p *mf* *pp*

mp *pizz.*

f

Lento (♩ = 60) Più mosso (♩ = 72)

22

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glock

lv.

ppp

p

sustain and U.C.

al niente

ppp

mfpp

pp

Solo

arco

mfpp

pp

p

mfpp

pp

arco

mfpp

pp

26

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

espr.

Solo

mp

28

Fl. Perc. Pno. Vln. I Vln. II Vla. Vc. D.B.

6 6 6 6 6 6

mp 3

pizz.
pp

5/4

Detailed description: This system contains measures 28-30. The flute part begins with a melodic line. The percussion part features a continuous sixteenth-note pattern with a sixteenth rest. The piano accompaniment consists of dense sixteenth-note textures in both hands, with an *8va* marking. Violin I has a melodic line with triplets and a dynamic of *mp*. Violin II, Viola, and Violoncello are silent. The double bass part starts with a *pizz.* marking and a dynamic of *pp*.

30

Fl. Perc. Pno. Vln. I Vln. II Vla. Vc. D.B.

mf 10

gl.
mf

8va
8va

3 6 3 3 9

mf *p*
espr.
mp

p
arco

mp *p*

5/4

Detailed description: This system contains measures 30-32. The flute part has a melodic line with a dynamic of *mf* and a 10-measure rest. The percussion part continues with the sixteenth-note pattern and includes a *gl.* marking. The piano accompaniment continues with sixteenth-note textures and *8va* markings. Violin I has a melodic line with triplets and sixteenth-note runs, with dynamics *mf* and *p*. Violin II has a melodic line with a triplet and a dynamic of *p*. The Viola part has a melodic line with a triplet and a dynamic of *mp*. The Violoncello part has a melodic line with a dynamic of *p* and an *arco* marking. The double bass part has a melodic line with dynamics *mp* and *p*.

colla vln.

a tempo

32

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

espr.

rubato

p

mf

p

p

p

p

p

5

3

6

6

6

3

35

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mf

p

mf

pp

pp

pp

pp

pp

mp

6

3

Vibes

soft sticks

Reo.

Reo.

5

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

4/4

36

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dolce

mp

dolce

mp

gl.

pp

37

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

3

3

3

3

38

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

39

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

espr.

mf

mf

mf

mf

mf

mf

41

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B.D.

p

espr.

p

p

p

p

p

43

Fl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

Musical score for measures 45-46. Instruments include Flute (Fl.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 45-46 feature complex rhythmic patterns with triplets and septuplets in the Flute and Piano parts. The Piano part includes a triplet in the right hand and a septuplet in the left hand.

Musical score for measures 47-49. Instruments include Flute (Fl.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 47: Flute (Fl.) has a dynamic marking of *f*. Percussion (Perc.) includes *Sus. Cym.* (B.D. or timp. mallets) and *Glock* with metal rod. Dynamics for Percussion are *mf*, *pp*, *p*, and *pp*. Piano (Pno.) has a dynamic marking of *f* with a triplet.

Measure 48: Flute (Fl.) has a dynamic marking of *f* and the instruction "slowly change to air". Percussion (Perc.) has a dynamic marking of *pp* and the instruction "l.v.". Piano (Pno.) has a dynamic marking of *f* with a triplet.

Measure 49: Flute (Fl.) has a dynamic marking of *f* and the instruction "slow bend off and fade al niente". Percussion (Perc.) has a dynamic marking of *pp*. Piano (Pno.) has a dynamic marking of *f* with a triplet and the instruction "pizz.". Viola (Vla.) has a dynamic marking of *f* with a sextuplet and the instruction "arco". Violoncello (Vc.) has a dynamic marking of *f* with a dynamic change to *fp*. Double Bass (D.B.) has a dynamic marking of *f* with a dynamic change to *ppp*. The Viola part includes the instruction "continue rapidly, at own pace, fading out". The Violoncello part includes the instruction "sul tasto". The Double Bass part includes the instruction "sul tasto".

50 *tongue pizz (ossia lip pizz)*

Fl. *pp*

Perc.

Pno. *ppp*

8^{vb}

Vln. I *pizz.* *ppp*

Vln. II

Vla. *al niente*

Vc. *pp*

D.B. *pp*

53

Fl.

Perc. Glock and Triangle

Pno. *pp*

8^{vb}

Vln. I *arco ethereal* *pp*

Vln. II *pizz.* *ppp*

Vla. *pizz.* *pp*

Vc. *pp*

D.B. *pp*

55 *ord. delicato*

Fl. *p*

Perc.

Pno. *p cristallino*

Vln. I *loco*

Vln. II *pp*

Vla. *Solo espr. p*

Vc. *ord. pp* *ricochet*

D.B. *ord. 3 pp*

57

Fl. *loco*

Perc.

Pno. *loco*

Vln. I *espr. mp*

Vln. II *arco mp*

Vla. *mp* *6*

Vc. *6*

D.B.

59

Fl.

Perc.

Pno.

mf

mp

L.H. cross over

Detailed description: This block contains the first system of the musical score for measures 59 and 60. It includes staves for Flute (Fl.), Percussion (Perc.), and Piano (Pno.). The Flute part features a melodic line starting at measure 59 with a *mf* dynamic, followed by a complex rhythmic passage in measure 60. The Percussion part has a steady accompaniment of eighth notes with a *mf* dynamic. The Piano part shows a dense texture of sixteenth notes in the right hand and a few notes in the left hand, with a *mp* dynamic. A 'L.H. cross over' instruction is placed above the piano staff in measure 60.

59

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

ord. espr.

p

ord.

mp

p

Detailed description: This block contains the second system of the musical score for measures 59 and 60, featuring strings. Violin I (Vln. I) starts with a *ppp* dynamic and has several triplets. Violin II (Vln. II) and Viola (Vla.) are silent. Violoncello (Vc.) and Double Bass (D.B.) play a melodic line with dynamics *p* and *mp*. The Vc. part includes markings for *ord. espr.* and *ord.*. There are also numerical markings 3, 6, and 7 above the Vc. staff.

61

Fl.

Perc.

Pno.

l.v.

Vibes

pp

Detailed description: This block contains the third system of the musical score for measures 61 and 62. It includes staves for Flute (Fl.), Vibraphone (Vibes), and Piano (Pno.). The Flute part features a melodic line with a *p* dynamic, including a sixteenth-note triplet and a sixteenth-note sextuplet. The Vibraphone part has a melodic line with a *pp* dynamic and sextuplets. The Piano part continues with its complex sixteenth-note texture.

61

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mp

Solo

mf

mf

mf

mp

Detailed description: This block contains the fourth system of the musical score for measures 61 and 62. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Violin I has a *mf* dynamic and a *Solo* marking. Violin II has a *mp* dynamic and a triplet. Vc. and D.B. have a melodic line with dynamics *mf* and *mp*. The Vc. part includes a *Solo* marking and numerical markings 5, 6, and 6.

63

Fl. *mp*

Perc.

Pno. *p* *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *mp*

65

Fl. *mf* *f*

Perc. *mf* *f*

Pno. *mf* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*