

– rough, unhouseled, unannealed –  
Seven Moments for Solo Piano

Andrés Carrizo  
2011

## Program Note

### ***Rough***

1) having an uneven or irregular surface; not smooth or level; 2) (of a person or their behavior) not gentle; violent or boisterous.

### ***Unhouseled***

Said of a person not having received the Eucharist; being impure, in a state of sin (*since the Priest could not make it in time to administer the last rites, she died unhouseled*).

### ***Unannealed***

Brittle (of metal or glass); not annealed and consequently easily fractured.

– *rough, unhouseled, unannealed* – was composed over the months from September to December 2011, though its genesis stretches back to the spring of 2010. The final product is the result of more compositional difficulty, reconsideration, revision, and contemplation than any piece I have previously undertaken. However, it has also been incredibly satisfying to write, and it is certainly the piece that has taught me the most about myself as a musician, as a pianist, and as a composer.

The title of the piece is drawn from a passage in A.S. Byatt’s novel *Possession*. During an exchange of correspondence, one of the characters describes a letter as coming to the reader “rough, unhouseled, unannealed.” Though the adjectives themselves can be applied to the piece, the phrase itself did not catalyze the creative process. Rather, it was the aesthetic joy in the discovery of such a beautifully rendered description that impressed me.

### *A Note on the piece’s structure*

– *rough, unhouseled, unannealed* – consists of seven smaller interlocking movements, or “Moments.” Though the piece was so divided after it had been written, the division serves to highlight certain subdivisions within the piece’s wandering, exploratory structure. It also allowed me to develop certain passages more specifically, thus giving the piece greater cohesion.

Thus, this piece can be played in three ways:

- 1) continuously from start to finish, resulting in a 15-minute-long piece;
- 2) each “Moment” can be taken as a stand-alone miniature, each one lasting 1-2 minutes (save for the last movement), perhaps for use as an encore or simply as a smaller, independent section;
- 3) the piece can also be subdivided into three larger “movements:” Moments I-III, Moments IV-VI, and Moment VII. These subdivisions can be applied to a performance of the piece as a whole (pausing after the 3<sup>rd</sup> and 6<sup>th</sup> movements) or as an independent grouping of “Moments.”

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For my wonderful collaborator I-Chen Yeh, with much love and gratitude

I

\* This notation indicates a grace note passage, beginning on the indicated beat. The second (inferior) voice indicates the metric position upon which the grace notes are to begin.

(allow re-struck notes held by Sost. pedal to ring out, but articulate them as if they were staccato)



# III

51  $\text{♩} = 54$   $\text{3/4}$  *ritard.*  $\text{♩} = 46$  *poco accel.* *(an echo)*

Pno. *p* *mf* *p* *mf* *p* *fz* *p* *mp* *f sub.* *p* *pp* *mf sub.* *pp* *mf*

Ped. *Ped. ad. lib.*

58  $\text{♩} = 54$  *accel.* *(grace notes on beat)* *(grace notes before beat)* *loco*  $\text{♩} = 66$   $\text{3/4}$   $\text{♩} = 50$  *accel.*  $\text{2/4}$

Pno. *f sub.* *p* *pp* *f* *fff* *f* *fff* *mf* *poco f*

*8vb* *(loco)*

63  $\text{♩} = 80$  *ritard.*  $\text{♩} = 40$  *(long)* *accel.*  $\text{♩} = 66$  *chromatic cluster (palm)* *5''*

Pno. *fff* *ppp* *mf* *fff* *sffz*

*8vb* *attacca (ossia: pause)*





ritard.  $\text{♩} = 54$

128

Pno.

*pp sub.*

**6**

**3/4**

*mf*

*pp*

(long)

*f*

*p*

*mf*

*sfz*

*pp sub.*

**2/4**

*ff*

*sfz*

*8va*

*explosively*

*poco accel.*

*fiery! eruptive!*

*grad. release*

*Ped.*

$\text{♩} = 63$  ritard.  $\text{♩} = 46$

138

Pno.

*arpeggio: whip-like*

*dying away gradually, like a fading vision...*

*sfz*

**3/4**

*f*

*mf*

*mp*

*long*

*mf sub.*

*sfz*

*mf*

*pp*

*attacca*

*grad. release*

*Ped.*

*Sost.*



# VI

142  $\text{♩} = 46$  *accel.*  $\text{♩} = 69$  *rit.*  $\text{♩} = 46$

*f* *p* *sffz* *pp* *mf* *pp* *p* *pp* *mf* *mp* *pp* *mf* *p*

*depress silently* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *mp* *pp* *mf* *p*

*grad staccato* *grad. tenuto* *(stacc.)*

*Sost.* *Ped.*

153  $\text{♩} = 88$  *sub.*  $\text{♩} = 54$

*ppp* *pp* *mf* *p sub.* *ppp* *p* *pp* *mf sub.* *p* *f* *ppp* *p* *f sub.* *p* *mf* *mp* *p* *ppp* *ppp*

*pp* *pp* *mf* *p sub.* *ppp* *p* *pp* *mf sub.* *p* *f* *ppp* *p* *f sub.* *p* *mf* *mp* *p* *ppp* *ppp*

*pensively* *(long)* *a recollection... ..interrupted.* *With conviction* *Now hesitating, longingly* *Sternly* *(echo)*

*Sost.* *Ped.*

162  $\text{♩} = 63$   $\text{♩} = 46$  *accel.* *ppensively, as if in the midst of a bittersweet memory* *accel.*

*pp* *mf sub.* *f* *p* *pp* *mp* *f* *ff sub.* *p* *pp* *p* *mf sub.* *mp* *pp* *p* *mf sub.* *pp* *mp*

*pp* *mf sub.* *f* *p* *pp* *mp* *f* *ff sub.* *p* *pp* *p* *mf sub.* *mp* *pp* *p* *mf sub.* *pp* *mp*

*an echo*

*Ped.*

8

♩=54

**A Bit Faster** (♩=63)

♩=54 *accel.* ♩=63 *rit.*

171

Pno.

*mf* *pp* *mf sub.* *f* *pp* *mp* *mf sub.* *f* *pp* *ff* *p* *mf* *p* *f sub.* *mp* *f sub.*

*Ped.*

180

Pno.

♩=46

♩=63

*ritard.* ♩=46

*p* *pp* *f sub.* *p* *pp* *mf sub.* *mp* *p* *f sub.* *mp* *mf* *ppp* *p* *ppp* *pppp*

*Ped.* *Ped. ad lib.* *8va* *(loco)* *8va* *attacca*  
*(ossia: pause)*

# VII

194  $\text{♩} = 60$   $\text{♩} = 46$  *molto accel.*  $\text{♩} = 80$   $\text{♩} = 40$

*sfz* *pp* *mp* *ff sub.* *p* *mp* *p* *pp* *mf* *ppp* *pp* *p*

*mf* *mf* *ppp* *pp* *p*

*Ped.* *(senza Ped.)* *Sost.* *Ped.*

207 *poco accel.*  $\text{♩} = 54$

*mp* *p* *mf* *p sub.* *mf* *p* *mf* *pp sub.* *mf sub.* *f* *mp* *f* *mp* *f* *pp sub.* *p* *mf*

*mf* *pp sub.* *mf sub.* *f* *mp* *f* *mp* *f* *pp sub.* *p* *mf*

*(non arp.)*

214 *rit.*  $\text{♩} = 44$  *accel.*  $\text{♩} = 63$

*mf* *p sub.* *mp* *pp* *ppp* *mp* *p* *pp* *mp* *ff sub.* *mp sub.* *f sub.* *mf*

*mf* *p sub.* *mp* *pp* *ppp* *mp* *p* *pp* *mp* *ff sub.* *mp sub.* *f sub.* *mf*

*(grace notes on beat)*

220 *mf* *accel.*  $\text{♩} = 72$  *accel.*

8/8 2/4 6/8 3/4 8/8

*mf* *p* *mf* *p* *mf* *poquiss. dim* *f sub.* *sfz*

(*accel.*)  $\text{♩} = 84$  *8va* *Slower*  $\text{♩} = 60$   $\text{♩} = 84$

225 *mp* *fff* *pp* *p* *ff* *f* *ff*

7/8 3/8 2/4 3/4 3/4 3/4

*Red.* *mf sub.* *Red. ad lib.* *8va* *(loco)* *8va* *8vb* *(loco)* *8vb*

231 *hold until sound has almost completely faded*  $\text{♩} = 42$  *poquiss rit.*  $\text{♩} = 42$  *accel.*  $\text{♩} = 60$  *accel.*  $\text{♩} = 76$

2/4 3/4 2/4 2/4 2/4 2/4

*pp* *p* *ppp* *pp* *p* *p*

*(8)* *Sost.* *8vb (cluster)* *8vb*

(accel.)  $\text{♩} = 100$   $\text{♩} = 116$   $\text{♩} = 132$   $\text{♩} = 144$

240 Pno. *mf* *f* *ff* *fff* *ffff*  
 (palm cluster)  
 (Ped.) — Ped. ad lib.

$\text{♩} = \text{♩} (\text{♩} = 72)$  (grace notes on beat) (loco)

249 Pno. *ffff* *f* *fff* *mf* *ff sub.* *sffz* *f* *ff*  
 8<sup>va</sup> 8<sup>vb</sup>  
 Sost. — Ped. — Ped. ad lib.

accel.  $\text{♩} = 84$  accel.

254 Pno. *ff* *mf* *fffz* *f* *ff* *fff*  
 forearm cluster (non arp.)  
 (senza Ped.)  
 15<sup>ma</sup> 8<sup>vb</sup>  
 Sost. — grad. depress Ped.

\*Passages like this one indicate a type of controlled aleatoric notation. Using the preceding chords as a template for your fingers' position, let your hands fall freely on the indicated register, producing sonorities with the suggested intervallic content, but consisting of randomly selected pitches. Number of noteheads indicates the number of pitches the sonorities should have.

(accel.)  $\text{♩} = 144$  *molto rit.*

260

*mf* *ff* *f* *fff* *fff*

*8va* *3/4* *(base of palm)* *4* *3* *2* *2/4* *forearm* *8va* *8va* *15<sup>ma</sup>* *8va* *8va* *15<sup>ma</sup>* *3/4*

*Ped.* *Ped.* *fff* *8<sup>ub</sup>* *8<sup>ub</sup>*

$\text{♩} = 42$  *8va* *(hold until sound fades completely)* *(ad lib.)*

271

*ffff* *silence...*

*Ped.*