

Jessica Rudman

Beyond the Fields We Know

for Flute/Alto Flute, Cello, and Marimba

2013
ca. 9:30

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Performance Notes

→ indicates a gradual change from one playing technique to another (full tone to air tone, ord. to sul pont., etc.)

● Full Tone

○ Air Tone

s.p. Sul ponticello (extremely close to the bridge)

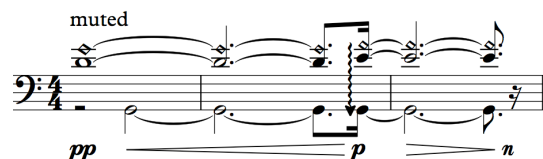
s.t. Sul tasto

 Circular bowing

Rolled chords should start on the beat.

In the percussion part, the word “irregular” above a roll indicates that the speed should be varied, with gradations ranging from a tight, even roll to fluctuations that almost feel like erratic, improvisatory rhythms. When two staves are used, this marking will appear above the top staff and apply to both staves.

In the cello part, when the pedal G and a harmonic are notated as starting at the same time (see the second measure of the example below), they are always shown with a downward roll symbol. Start the harmonic on the beat and once it sounds, add the pedal G. Precise rhythmic placement of the G in these situations is not crucial, but the pedal should always be softer than the harmonics.



“Bridge” indicates to play directly on top of the bridge. This occurs at the ends of phrases, so the final note will gradually move from a normal playing position onto the bridge as it fades out. This is intended to be analogous to the move from full tone to air in the flute.

Program Notes

Beyond the Fields We Know is an elegy written after the death of a family member.

Contact Information

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Written for the Vigil Ensemble

Beyond the Fields We Know

Jessica Rudman (b. 1982)

Mournful ♩ = 56

Flute

pp *p* *n* *pp* *poco cresc.*

Violoncello

pp *p* *n* *pp* *p* *n*

Marimba

ppp *irregular* *n*

8 9

Fl.

pp sub. *p* *ppp* *n*

Vc.

pp *poco cresc.* *pp sub.* *n*

Mar.

p *n* *n* *p* *n* *pp*

15

Fl.

pp *p* *n* *pp* *p*

Vc.

pp *poco cresc.* *pp sub.* *cresc.*

Mar.

irregular *n*

** The pedal G should always be softer than the harmonics. When the pedal and a harmonic begin simultaneously, the roll symbol indicates to start the harmonic on the beat and once it sounds, add the pedal G.

21

Fl. *pp* *mp* *n* *pp* **26**

Vc. *mp* *n* *pp*

Mar. *p* *n* *mp* *p* *pp* *ppp*

28

Fl. *mp* *p* *n*

Vc. *p* *mp* *p* *n*

Mar. *p* *n* *pp*

34

Fl. *p* *ppp* *p* *mp* *n*

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

Mar. *cresc.* *mp* *decresc.*

without mute

40

Fl. *p* *pp* *p* *mp* *p sub.*

Vc. *cresc.* *mf* *n*

Mar. *irregular* *pp* *p* *n*

44

Fl. *n* *pp* *ppp* *pp* *mp* *p* *mf*

Vc. *pp* *cresc.* *mp*

Mar. *pp* *mf* *irregular*

49

Fl. *pp* *p* *mp* *n* *mp* *mf* *f* *pp*

Vc. *mf* *f decres.* *pp*

Mar. *n*

54

Fl. *mp* *mf* *p* *mf* *f* *mp* *f* *ff*

Vc. *mp* *mf* *f*

Mar. *p* *mp cresc.*

61

Fl. *molto cresc.* *ppp*

Vc. *ff* *molto cresc.* *scratch*

Mar. *ff* *molto cresc.* *n* *ppp*

Alto Flute

63

A. Fl. *flz.* *pp* *n* *pp* *p* *n*

Vc. *n* *pp* *n* *ord.* *ppp*

Mar. *n* *n* *p* *n*

69

68

A. Fl. *pp* *mp* *n* *pp*

Vc. s.p. *pp* *n* ord.

Mar. irregular *n* *pp*

76

72

A. Fl. *n* *pp* *p* *pp* sub. *n*

Vc. *n* *mp* *n* muted *pp* molto legato e espressivo

Mar. *p* *n*

77

A. Fl. *pp* *p* *pp*

Vc. *p* *n* *p* *mp*

Mar. *pp* *n*

81 83

A. Fl.

Vc.

Mar.

bridge

ord.

n

p

pp *cresc.*

mf

increasingly irregular

n

pp

cresc.

86 89

A. Fl.

Vc.

Mar.

mp

decresc.

pp

n

pp

mp

n

p

pp

increasingly regular

mp *decresc.*

pp

n

91

A. Fl.

Vc.

Mar.

bridge

ord.

n

pp

p

n

pp

ppp

pp

95 **96**

A. Fl.

Vc.

Mar.

p *n*

mp *n* *ppp* *s.t.*

bridge

100 **103**

A. Fl.

Vc.

Mar.

mp *n* *p*

p *n* *ord.* *p* *pp sub.* *n*

bridge

106

A. Fl.

Vc.

Mar.

n *pp* *n*

n