Jessica Rudman

Everything Carries Me to You

for Chamber Orchestra

2012

ca. 4:00

Everything Carries Me to You

*** Transposed Score ***

Flute
Oboe
Clarinet in B-flat
Bassoon
French Horn
Harp (or Keyboard)
Timpani
Percussion (Vibraphone and Suspended Cymbal)
Strings

Performance Notes

s.v.	senza vibrato
m.v.	molto vibrato
→	gradually change from one playing technique to another

If there is no Harp, a keyboard set to a Harp patch should be used instead. If such a patch is not available, a Celesta patch, Glockenspiel patch, or similar may be substituted. A Vibraphone patch or other patch that mimics another instrument in the ensemble should be avoided, as should any patches without a distinct attack.

Program Notes

The title for this piece comes from a line in Pablo Neruda's "If You Forget Me". The poem opens with the narrator confessing that the whole world seems to draw him toward his beloved. The line included in the title comes from that section of the poem, and my first impression was that the opening had not only romantic implications but also religious ones. The remainder of the poem turns in a much different direction, though: the rest of the lines reveal that the narrator will only continue to feel strongly about the object of his affection so long as his love is returned. The music of this composition is inspired more by my misreading of the opening than the total meaning of Neruda's poem.

Composer Contact Information

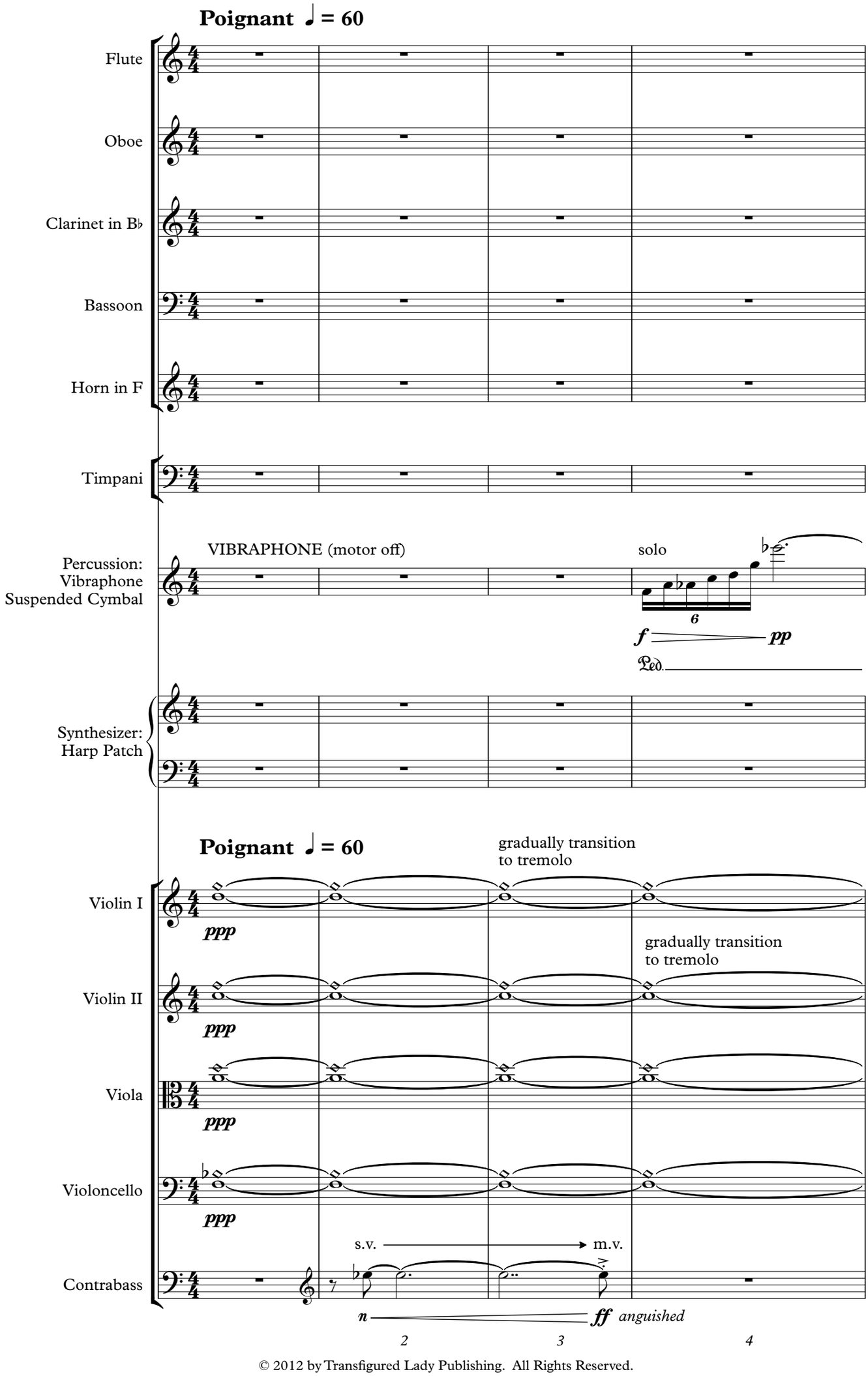
Jessica Rudman
Email: jessica@jessicarudman.com
Website: www.jessicarudman.com

Transposed Score

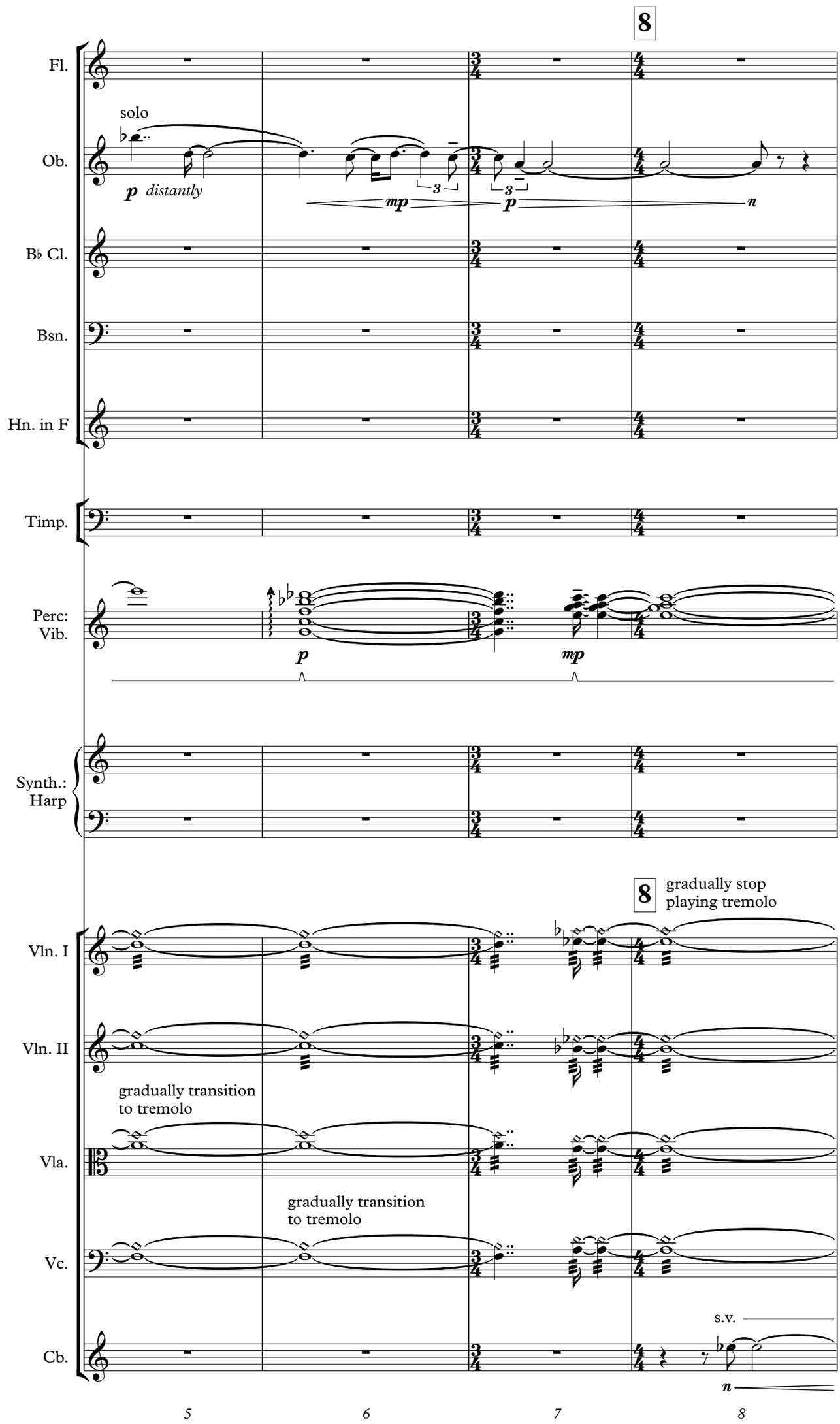
for the 2012 Seasons Fall Festival

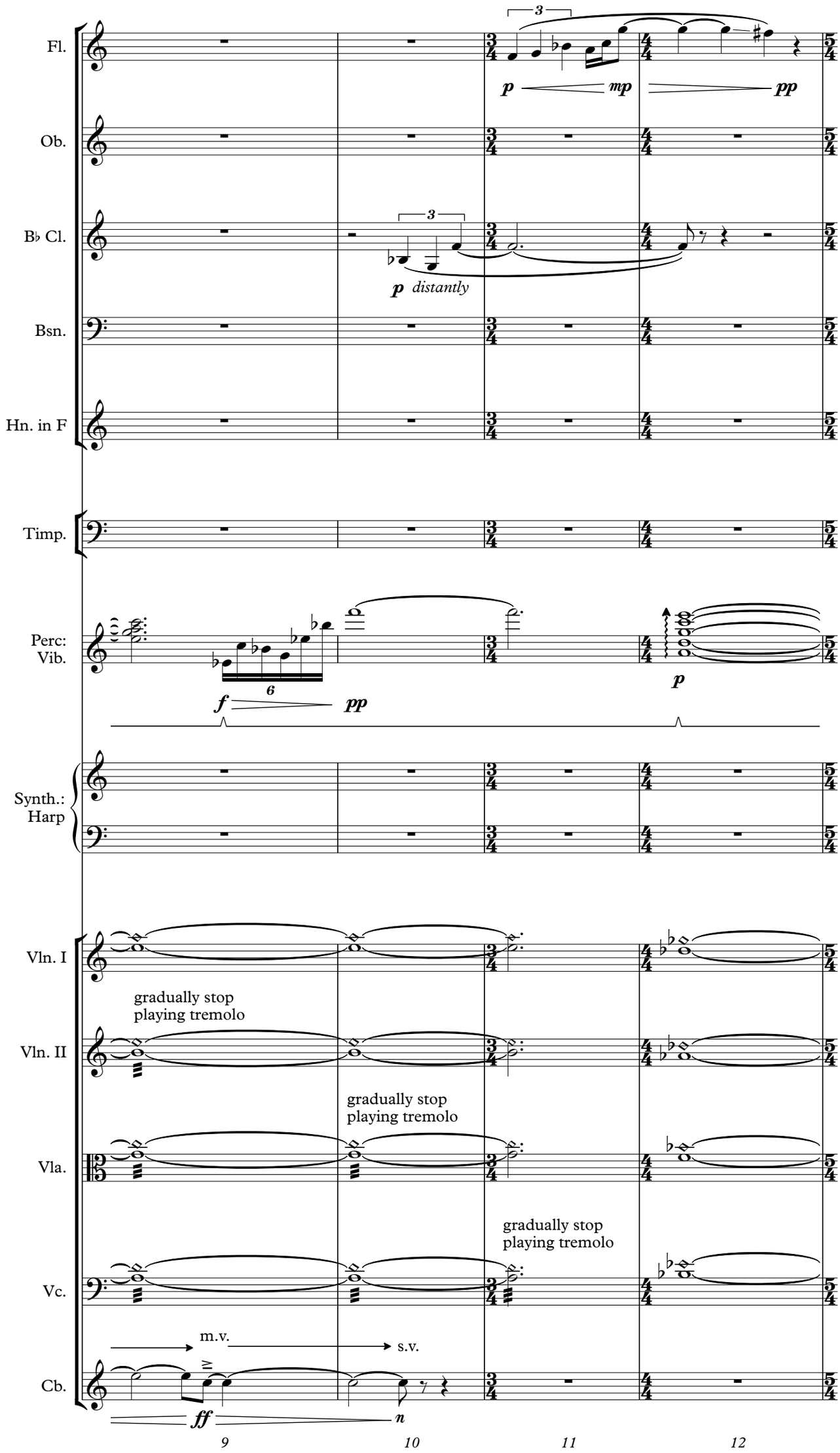
Everything Carries Me to You

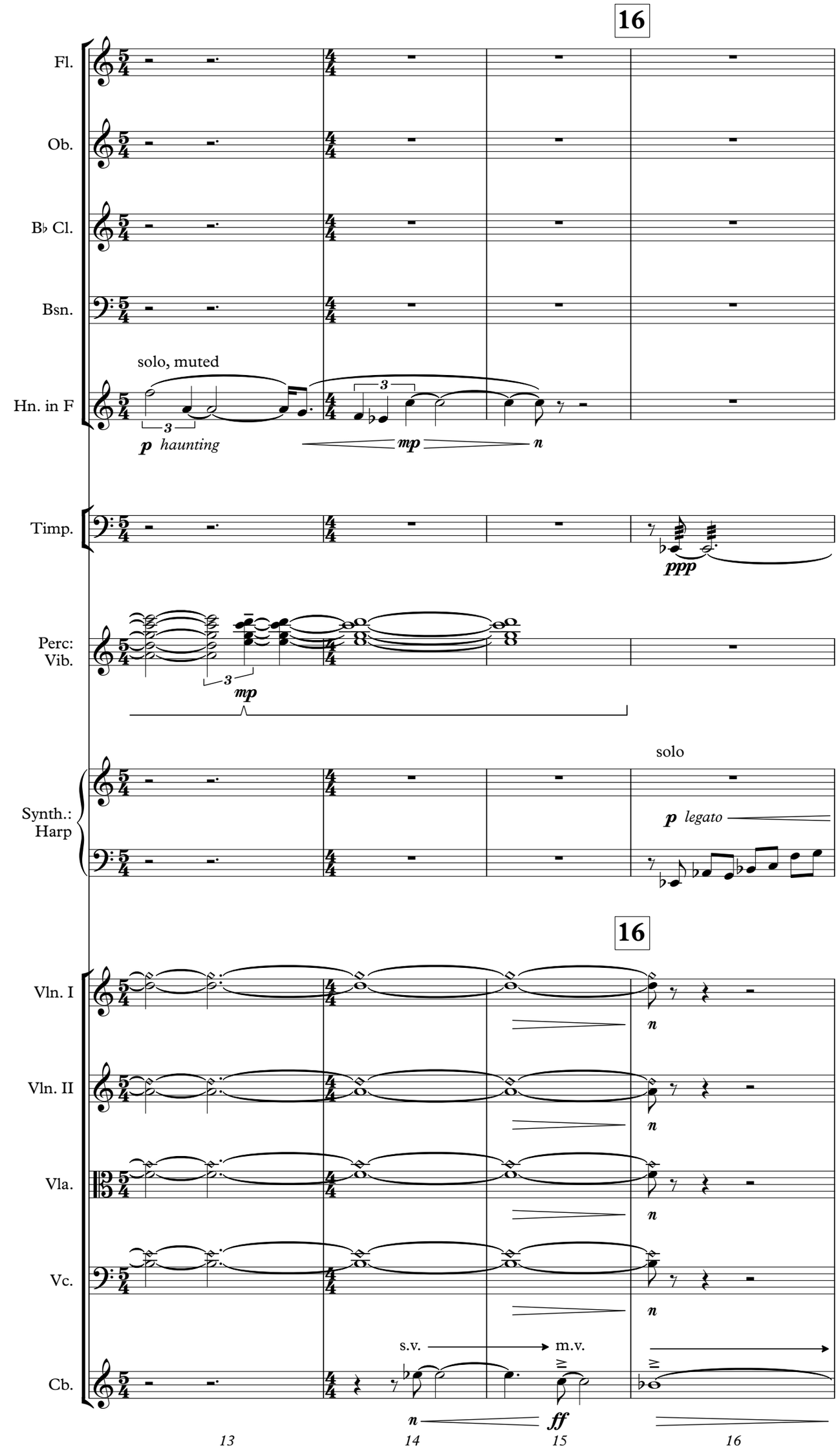
Jessica Rudman (b. 1982)

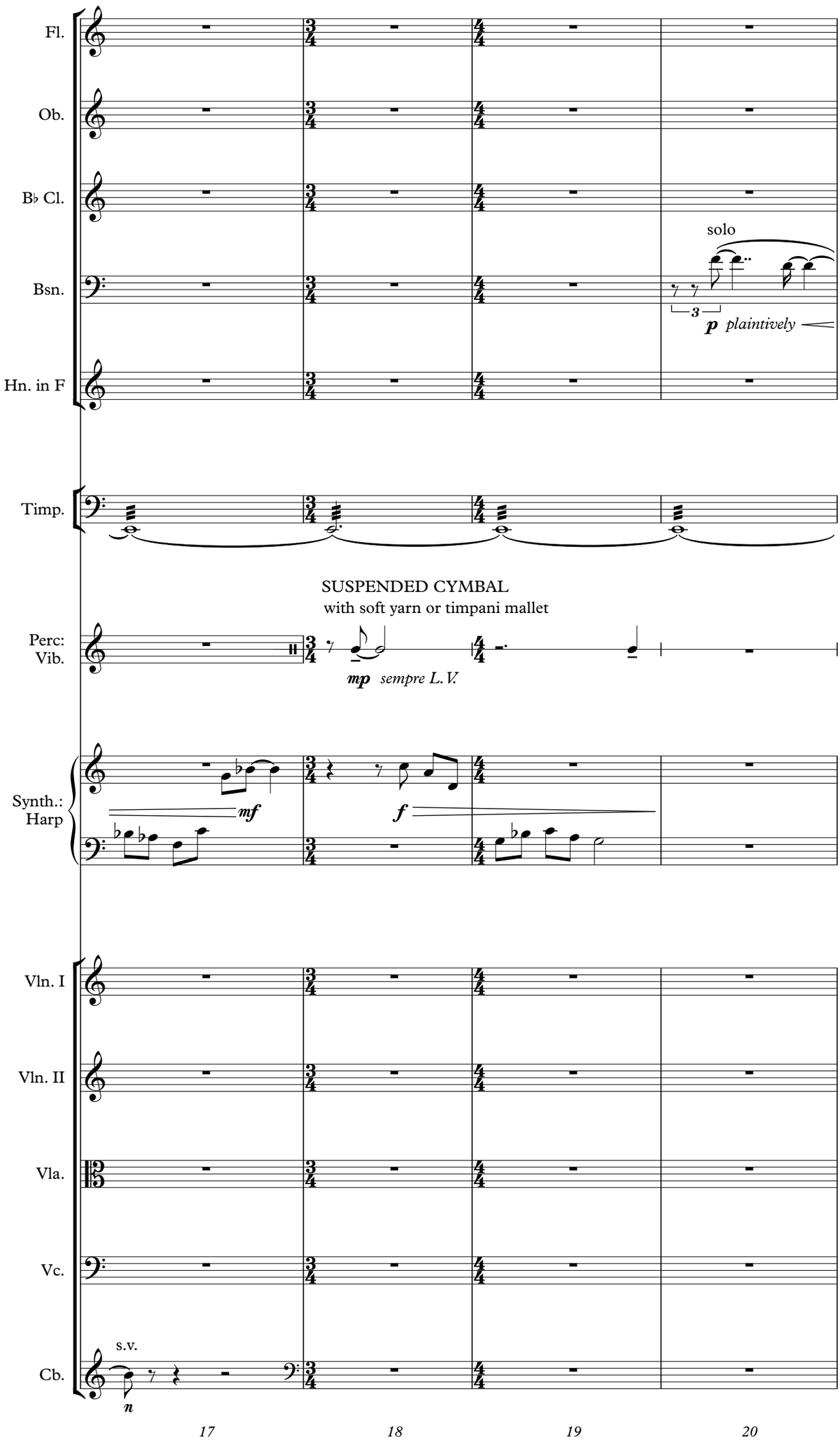


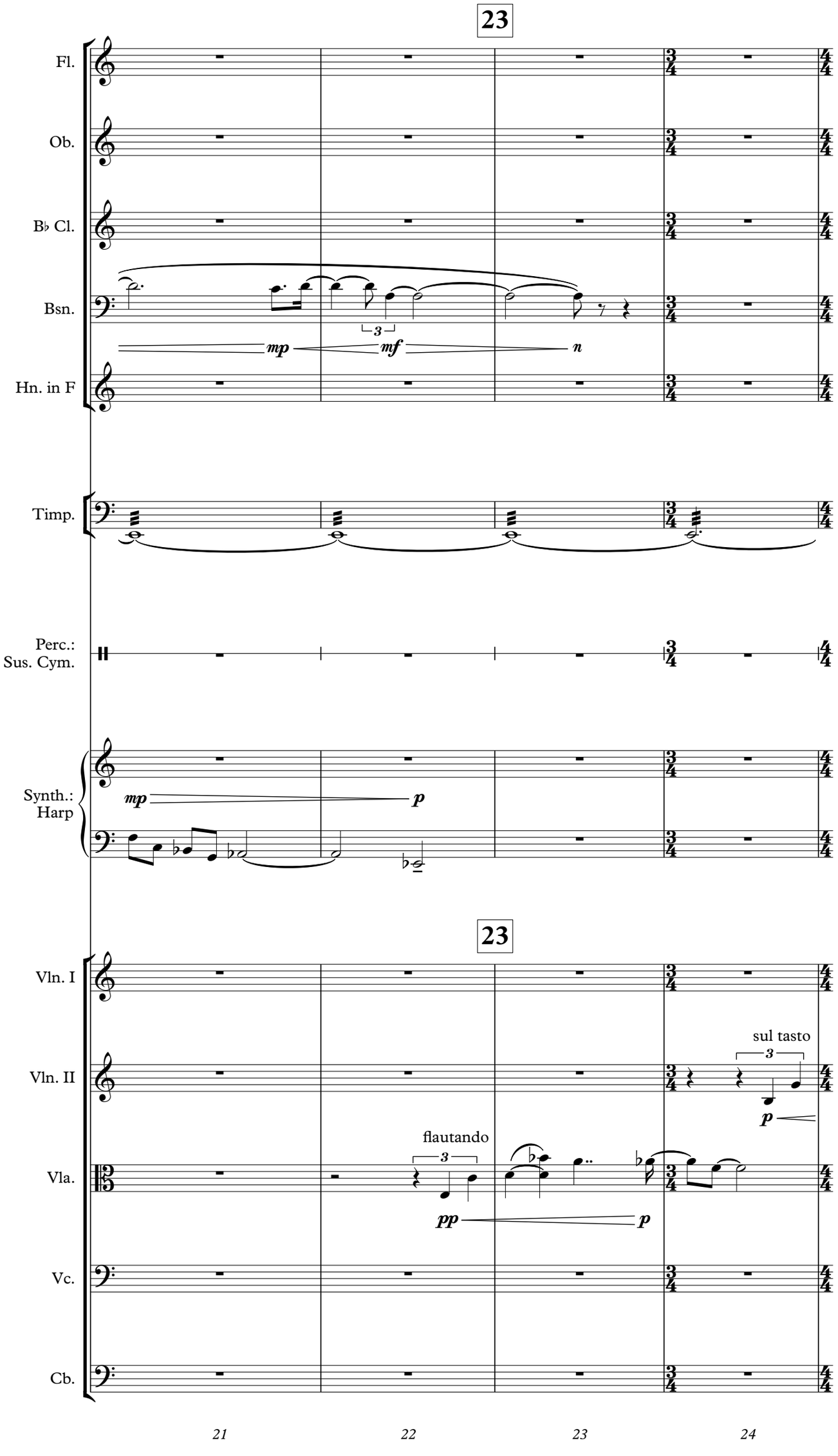
© 2012 by Transfigured Lady Publishing. All Rights Reserved.

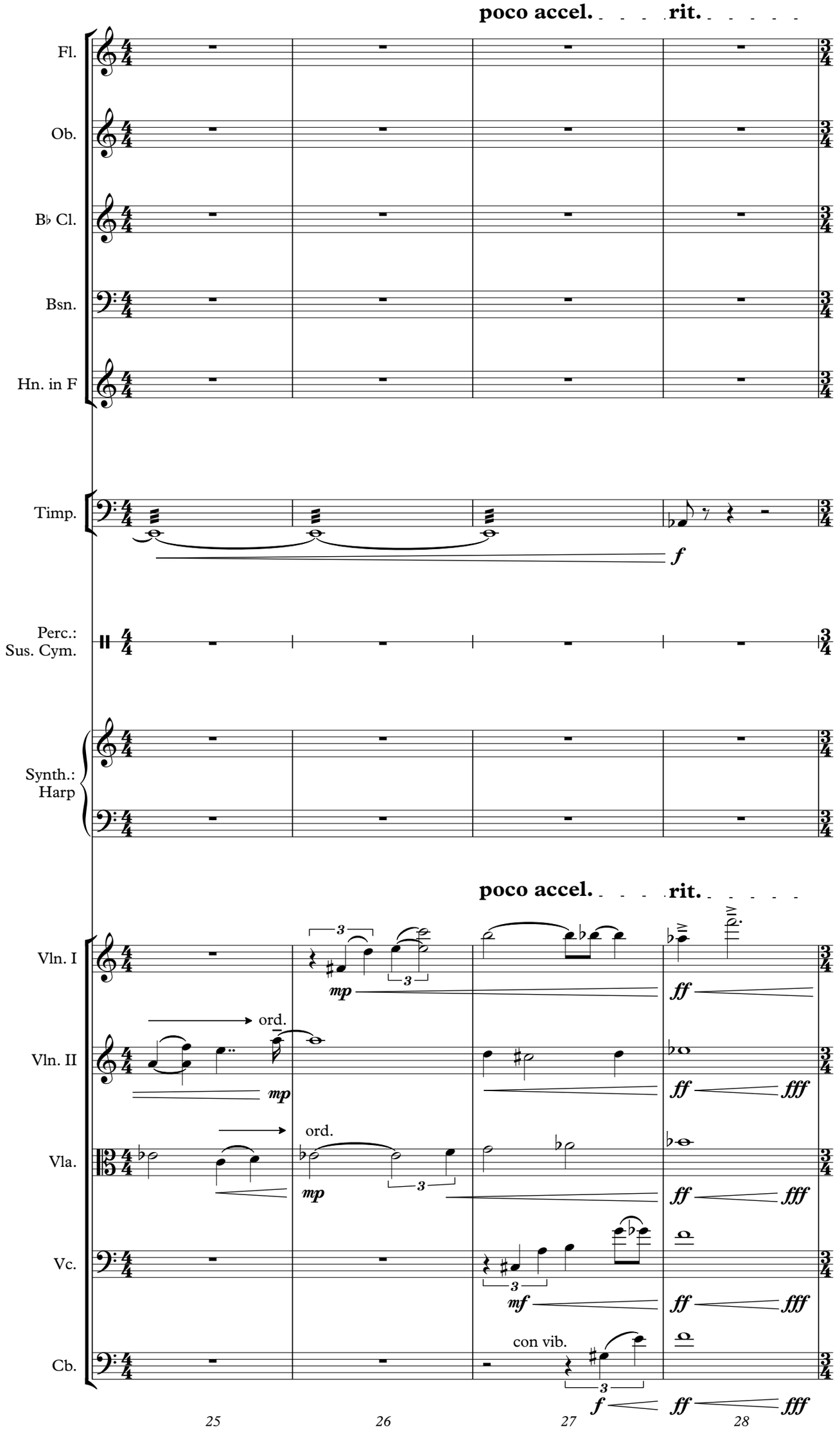

8
Fl.
solo
Ob.
p distantly
mp
p
n
B♭ Cl.
Bsn.
Hn. in F
Timp.
Perc:
Vib.
p
mp
Synth.:
Harp
8
gradually stop
playing tremolo
Vln. I
Vln. II
gradually transition
to tremolo
Vla.
gradually transition
to tremolo
Vc.
s.v.
Cb.
n
5
6
7
8

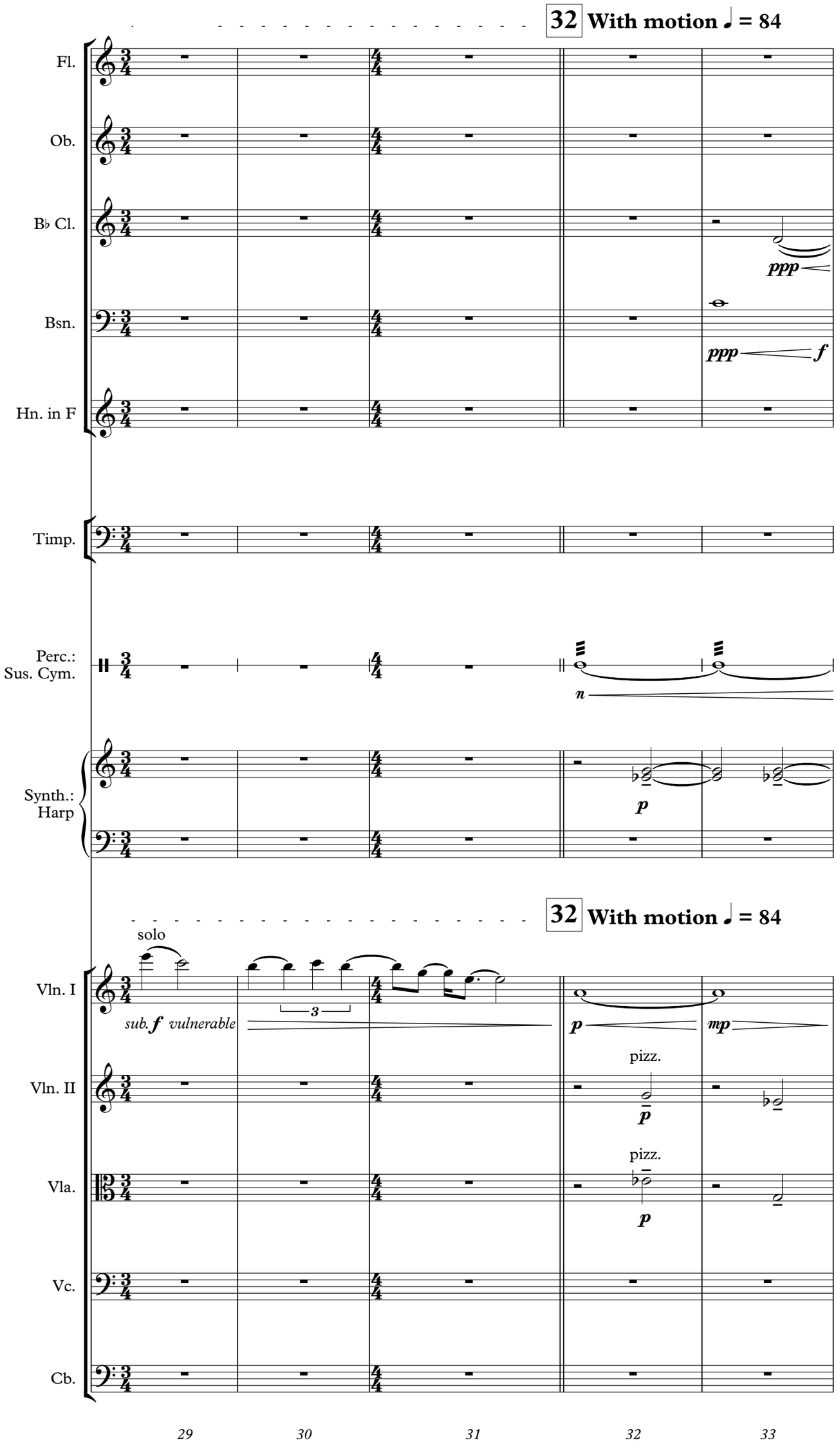

Fl.
Ob.
B♭ Cl.
Bsn.
Hn. in F
Timp.
Perc:
Vib.
Synth.:
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
p
mp
pp
3
p distantly
f
6
pp
p
gradually stop
playing tremolo
gradually stop
playing tremolo
gradually stop
playing tremolo
m.v.
s.v.
ff
n
9
10
11
12

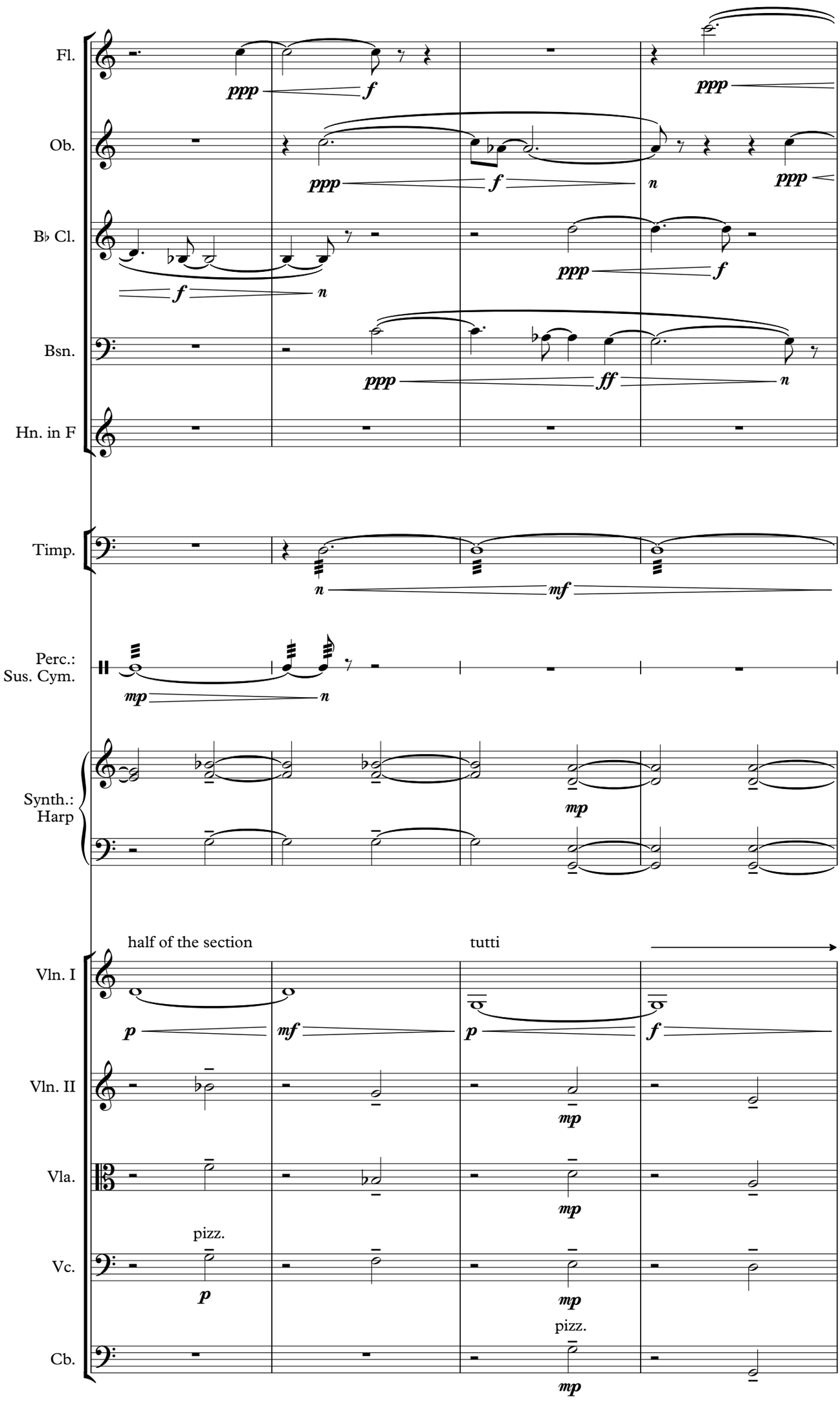

16
Fl.
Ob.
B♭ Cl.
Bsn.
solo, muted
Hn. in F
p haunting
mp
n
Timp.
ppp
Perc:
Vib.
mp
Synth.:
Harp
solo
p legato
16
Vln. I
Vln. II
Vla.
Vc.
Cb.
s.v.
m.v.
n
ff
13
14
15
16

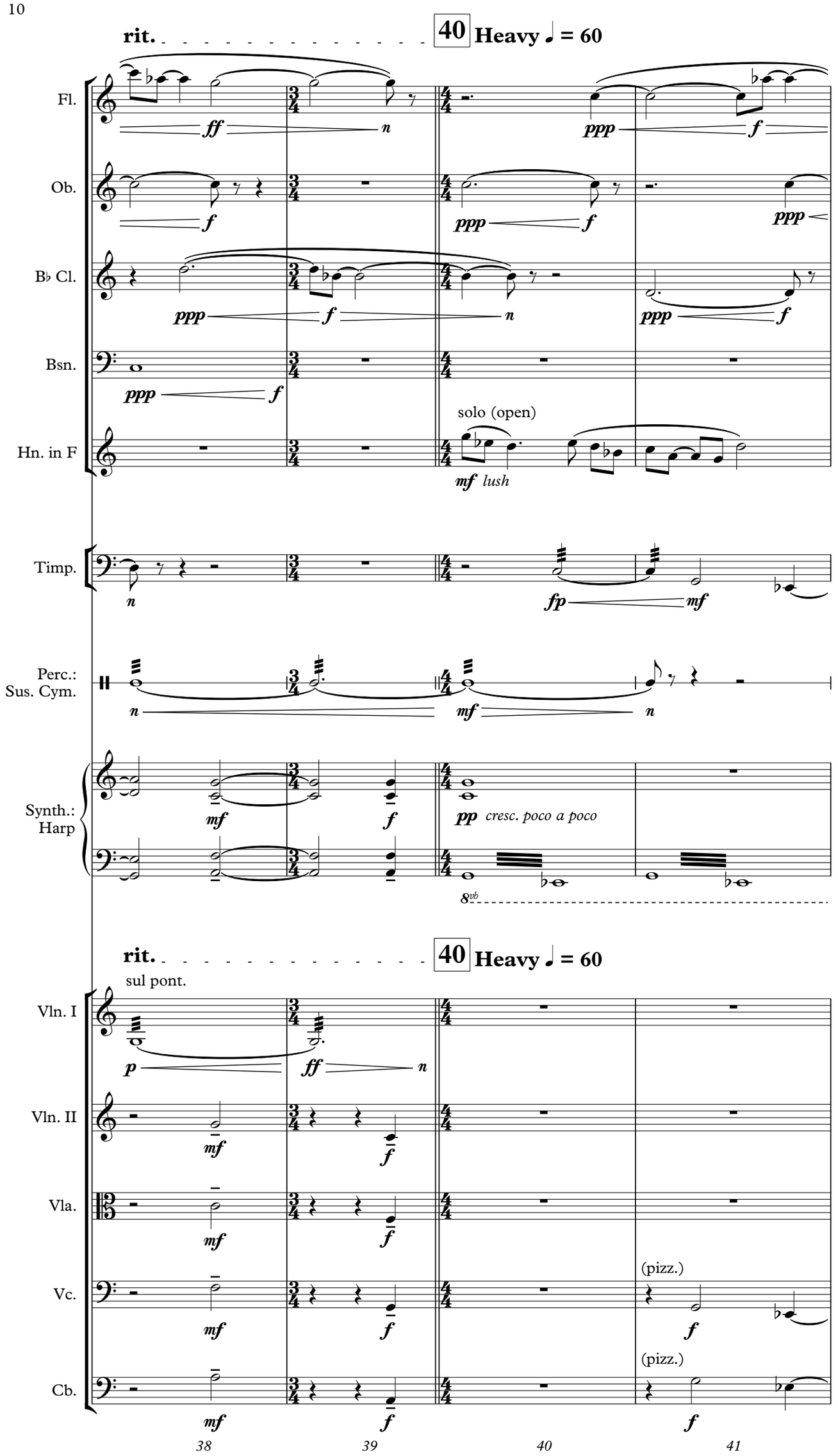

Fl.
Ob.
B♭ Cl.
Bsn.
Hn. in F
solo
3
p plaintively
Timp.
SUSPENDED CYMBAL
with soft yarn or timpani mallet
Perc:
Vib.
mp sempre L.V.
Synth.:
Harp
mf
f
Vln. I
Vln. II
Vla.
Vc.
Cb.
s.v.
n
17
18
19
20

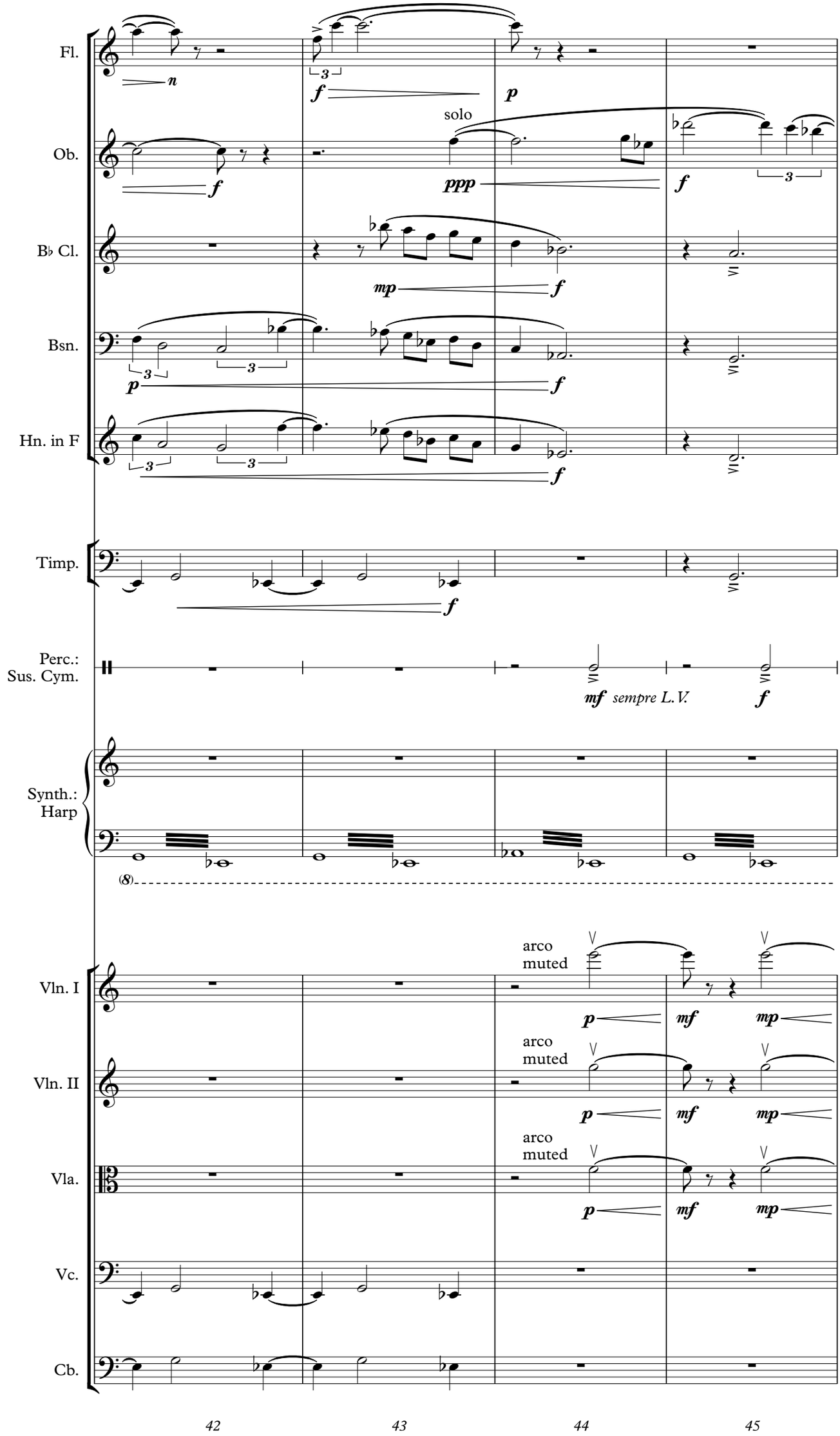

23
Fl.
Ob.
B♭ Cl.
Bsn.
mp
mf
n
Hn. in F
Timp.
Perc.:
Sus. Cym.
Synth.:
Harp
mp
p
23
Vln. I
Vln. II
sul tasto
p
Vla.
flautando
pp
p
Vc.
Cb.
21
22
23
24

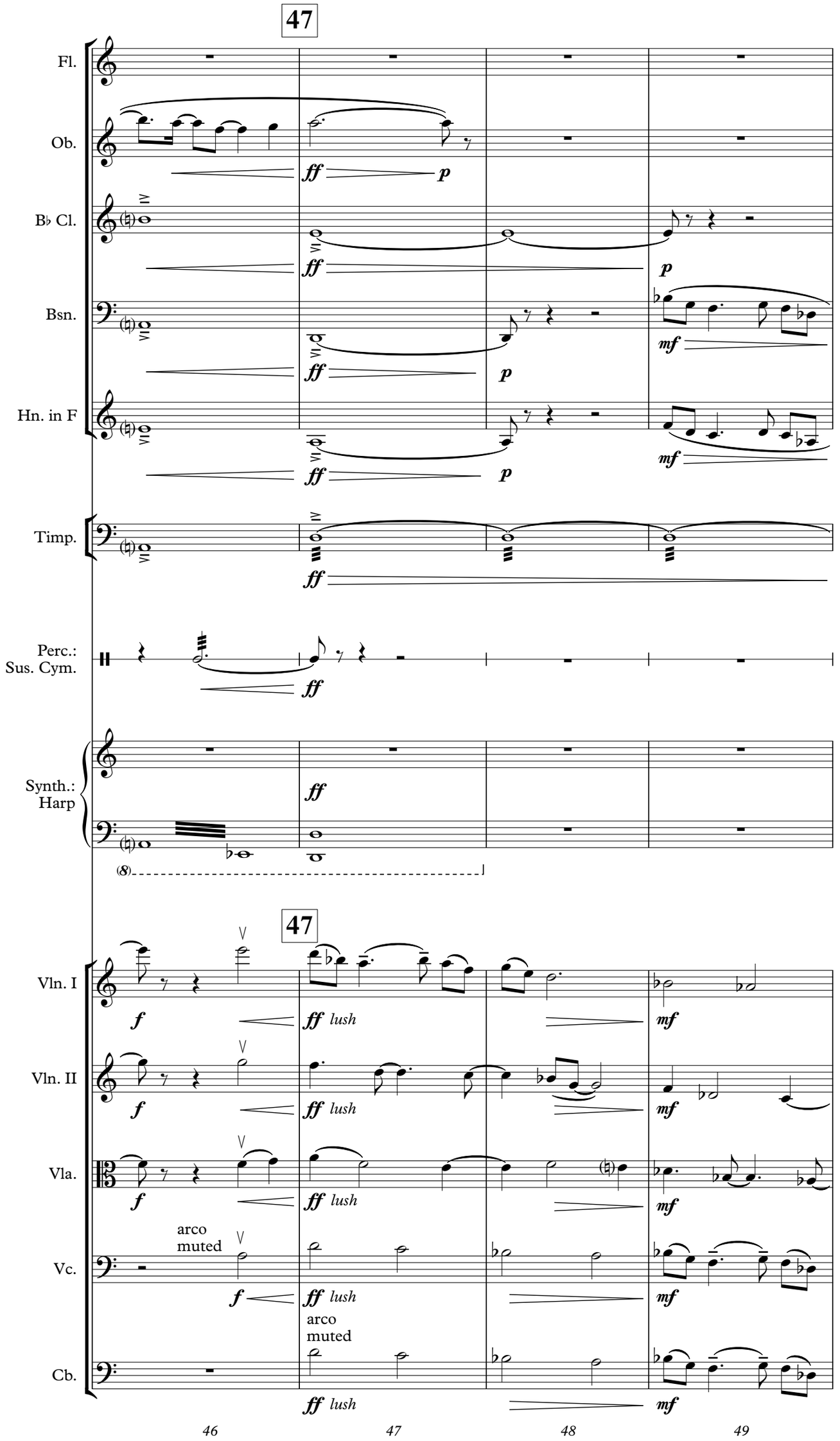

poco accel.
rit.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. in F
Timp.
f
Perc.:
Sus. Cym.
Synth.:
Harp
poco accel.
rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
ff
ord.
mp
ff
fff
ord.
mp
ff
fff
mf
ff
fff
con vib.
f
ff
fff
25
26
27
28

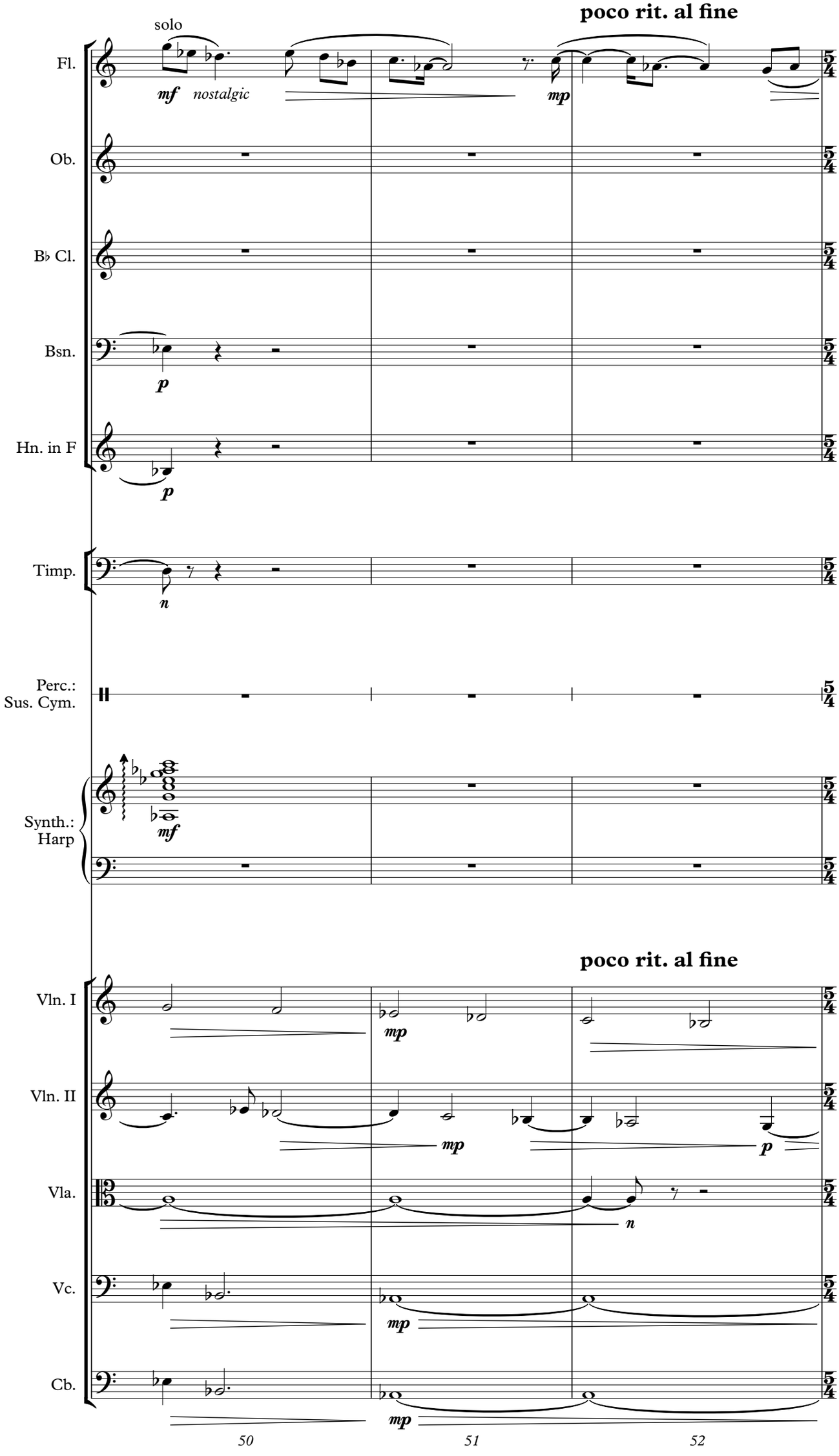

32 With motion ♩ = 84
Fl.
Ob.
B♭ Cl.
ppp
Bsn.
ppp f
Hn. in F
Timp.
Perc.: Sus. Cym.
n
Synth.: Harp
p
32 With motion ♩ = 84
solo
Vln. I
sub. f vulnerable
3
p
mp
Vln. II
pizz.
p
Vla.
pizz.
p
Vc.
Cb.
29
30
31
32
33

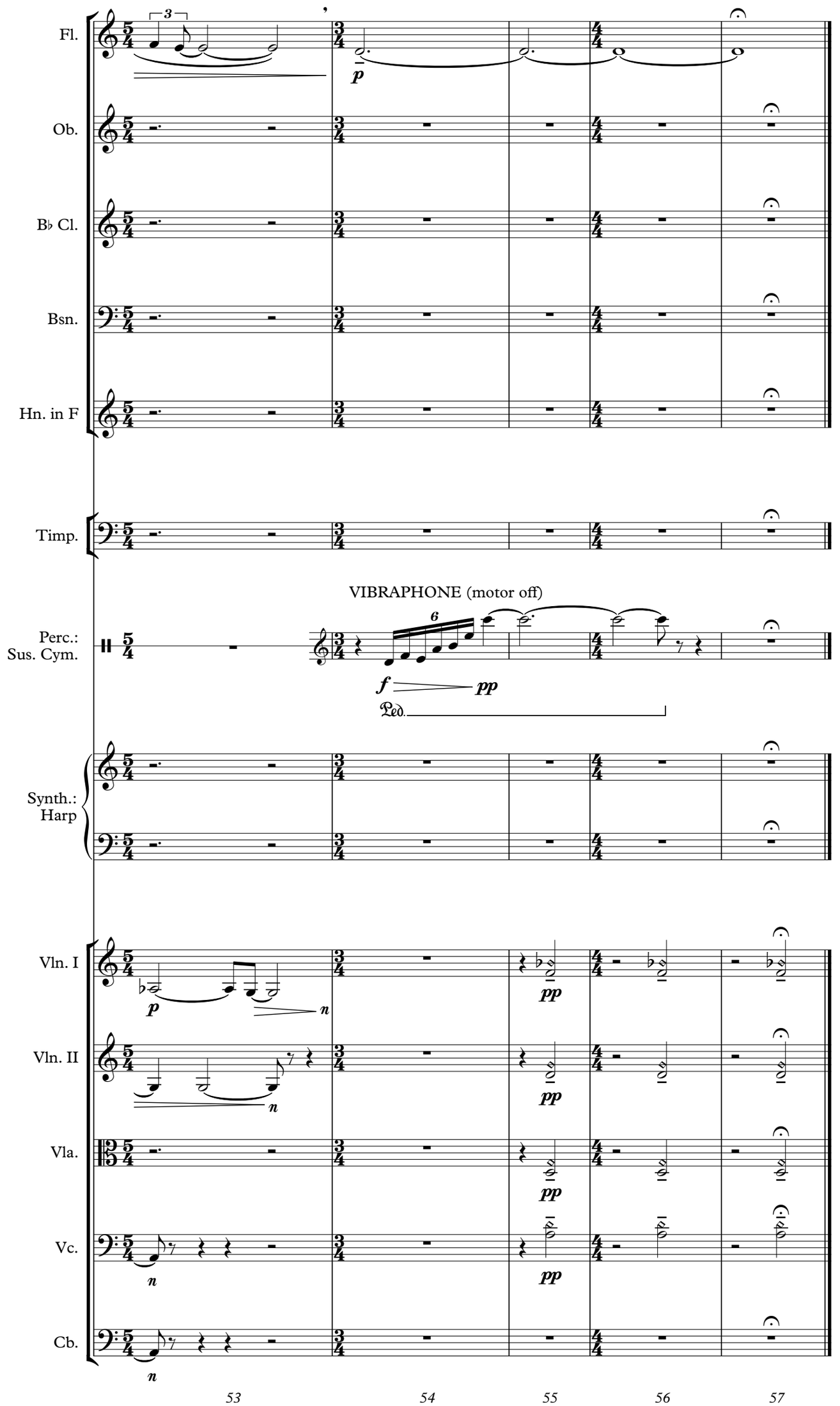

Fl.
Ob.
B♭ Cl.
Bsn.
Hn. in F
Timp.
Perc.:
Sus. Cym.
Synth.:
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.
half of the section
tutti
pizz.
pizz.
34
35
36
37


rit.
40
Heavy ♩ = 60
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. in F
solo (open)
mf lush
Timp.
Perc.:
Sus. Cym.
Synth.:
Harp
pp cresc. poco a poco
8vb
rit.
40
Heavy ♩ = 60
sul pont.
Vln. I
Vln. II
Vla.
Vc.
(pizz.)
Cb.
(pizz.)
38
39
40
41


Fl.
Ob.
B♭ Cl.
Bsn.
Hn. in F
Timp.
Perc.:
Sus. Cym.
Synth.:
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
arco
muted
sempre L.V.
42
43
44
45


47
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. in F
Timp.
Perc.:
Sus. Cym.
Synth.:
Harp
47
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
muted
arco
muted
lush
46
47
48
49


poco rit. al fine
solo
Fl.
mf nostalgic
mp
Ob.
B♭ Cl.
Bsn.
p
Hn. in F
p
Timp.
n
Perc.:
Sus. Cym.
Synth.:
Harp
mf
poco rit. al fine
Vln. I
mp
Vln. II
mp
p
Vla.
n
Vc.
mp
Cb.
mp
50
51
52


Fl.
Ob.
B♭ Cl.
Bsn.
Hn. in F
Timp.
VIBRAPHONE (motor off)
Perc.:
Sus. Cym.
Synth.:
Harp
Vln. I
Vln. II
Vla.
Vc.
Cb.
53
54
55
56
57