

Jessica Rudman

Evensong

for Flute, Violin, and Piano

2014

ca. 14:00

Evensong

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Performance Notes

At the beginning of the piece, all three musicians will be playing the inside of the piano using various accessories listed below. Each is placed in a different zone of the piano roughly corresponding to the high register (the violinist), the middle register (the flutist), and the low register (the pianist). The violinist and then the flutist will eventually leave the piano and pick up their instruments as notated in the score.

In m. 191, the violinist is instructed to play off-stage. The performer may choose to stand in the wings, behind the audience, or wherever allows for coordination with the other players and makes the most sense in the given performance space.

Accessories

Flute - one small glass bowl (one with a 3-4 inch diameter is recommended) or similar object
one plastic card (like an ID card or credit card)

Violin - one very small glass bowl (2-3 inch diameter recommended) or similar object

Piano - one sheet of tin foil
one small metal mallet (such as a glockenspiel mallet)
one pair of medium-soft yarn mallets
one wire brush
one superball mallet
a small table covered in cloth placed near the piano to allow easy access to these objects

Unless otherwise indicated, the bowls should be laid on the strings with the opening face down and slid on the strings. They may be left on the strings between motions.

Notation for Playing Inside the Piano

When playing inside the piano, any note value without one of the below indications simply refers to striking the strings with the indicated object. If no pitch is indicated, strike the strings wherever comfortable. If a notated pitch is indicated, try to strike only the string(s) for that pitch.



Use the indicated accessory to make circular motions on the piano strings. If shown over a quarter note, just make one circle. If shown over a longer note value, continue circling for the duration indicated. The size of the circle should be relative to the dynamic level (louder dynamics require larger motions and softer dynamics need smaller ones).



Move the indicated accessory in an S-curve on the piano strings; the graphic indicates both the horizontal and vertical direction of the motion.

- ↑ Move the indicated accessory across and then along the piano strings; the graphic indicates both the horizontal and vertical direction of the motion.
- ↓ Move the indicated accessory along and then across the piano strings; the graphic indicates both the horizontal and vertical direction of the motion.
- ↑ Move the indicated accessory vertically up the strings.
- ↓ Move the indicated accessory vertically down the strings.
- ↑ Rapidly move the indicated accessory back and forth vertically along the strings to create a tremolo.
- Move the indicated accessory horizontally across the strings from left to right.
- ← Move the indicated accessory horizontally across the strings from right to left.
- Rapidly move the indicated accessory back and forth horizontally across the strings to create a tremolo.

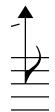
For all of the directed motions, the direction is given in relation to the performer's own orientation. Horizontal motions are thus indicated in relation to the player's own left and right. These should be followed strictly, as they effect the direction of the pitch glisses. The direction of vertical motions is given as a suggestion to help with choreography (i.e. getting to and from adjacent motions). As long as the motions remain vertical, the player may change the direction to fit their own preference.

Other Notation Symbols

- indicates a gradual change from one playing technique to another (full tone to air tone, ord. to sul pont., normal bow pressure to scratch, etc.)

●	Full Tone	∅	Half Tone
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○	Air Tone
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 as high as possible on the given string



diagonal bowing: start behind the bridge and quickly slide bow across the bridge to indicated pitches

Program Notes

Evensong was written in the fall of 2014 for Bonnie McAlvin, Emily Vold, and Manon Hutton-DeWys. The work was a bit of a stretch for me in a number of ways. Bonnie's speciality is multiphonics, where two or more pitches are produced simultaneously on the flute. Not a flutist myself, I had very little knowledge about that technique, so it was a great opportunity to learn more. Eventually, I combined some sketches I had written for Bonnie with some for an earlier, abandoned work to create the melodic and harmonic material for the piece.

Early in the compositional process, though, an image appeared in my head of the three players surrounding the piano, dipping their hands to the strings in choreographed motions and producing mysterious and ethereal noises. This became the literal starting point of the piece, and the work as a whole represents a gradual move from that abstract sound world focused on timbre into the more familiar realms dominated by pitch and rhythm.

Contact Information

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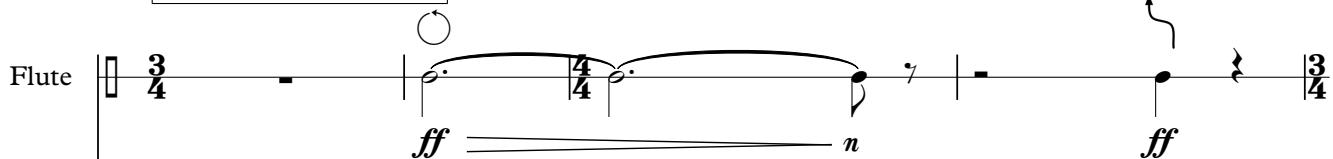
For Bonnie McAlvin, Emily Vold, and Manon Hutton-DeWys

Evensong

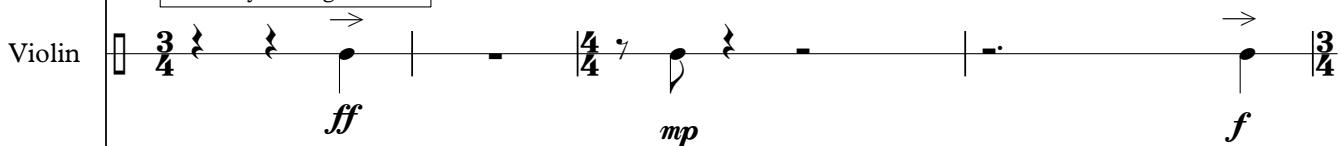
Jessica Rudman (b. 1982)

Cold and Dark ♩ = 56

inside piano, middle register
with small glass bowl

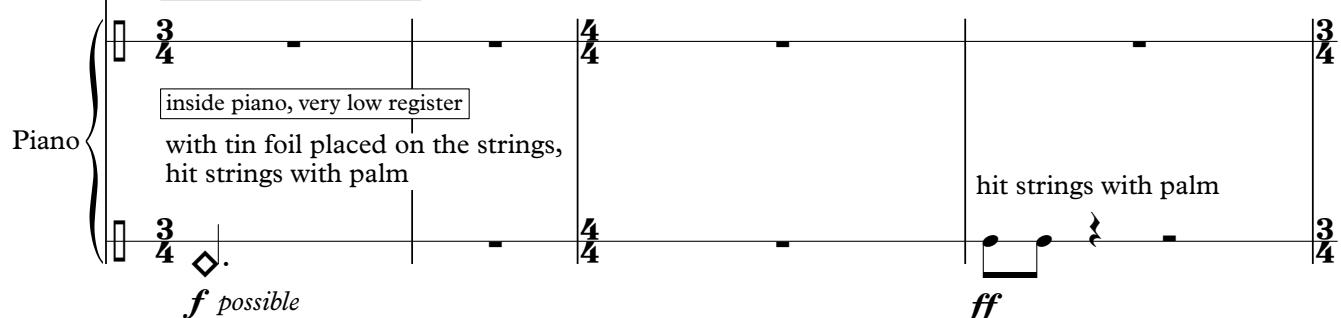


inside piano, high register
with very small glass bowl



Cold and Dark ♩ = 56

inside piano, low register



Ped. (use pen to keep down until m. 164)

Continuation of the musical score. The Flute (F1.) plays eighth-note patterns with grace notes and dynamics **mf**, **n**, **p**, and **f**. The Violin (Vn.) plays eighth-note patterns with dynamics **mf** and **mp**. The Piano (Pno.) plays eighth-note patterns with dynamics **ff** and **yarn mallet**. Measure numbers 5, 6, 7, 8, and 9 are indicated above the staves. A note in measure 9 specifies "remove tin foil, pick up yarn mallet".

Fl. 9

Vn. 9

Pno. 9

pick up tin foil

Fl. 13

Vn. 13

Pno. 13

hit strings with palm,
then drop tin foil on strings

remove tin foil from strings,
pick up metal mallet

f possible

17

Fl.

ff ————— *n* *ff*

Vn.

fff

17

Pno.

metal mallet
yarn mallet
hit strings with palm
p
f
fff

(yarn mallet)

n ————— *f* *ff*

21

Fl.

n

5

Vln.

5

yarn mallet
(like an echo)

Pno.

pp ————— *p*
metal mallet
?

5

25

Fl. $\frac{5}{4}$ $\text{mf} \text{---} n$ f $\frac{3}{4} \text{---} p \text{---} f$ $\frac{5}{4}$

Vln. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

25

Pno. $\frac{5}{4}$ yarn mallet $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ metal mallet

$\frac{5}{4} \text{---} mf$ $\frac{4}{4} \text{---} f$ $\frac{3}{4} \text{---} n$ $\frac{5}{4} pp$

29

Fl. $\frac{5}{4} \text{---} n$ $\frac{3}{4}$ $\frac{5}{4}$ ff mf p

Vln. $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ scr. $ff < fff$ ff $n \text{---}$

31

Pno. $\frac{5}{4} \text{---} mp$ $\frac{3}{4}$ $\frac{5}{4}$ $yarn mallet$ $\frac{5}{4} \text{---} n \text{---} f$ $\frac{4}{4} mp$

accel.

33

Fl. pizz. arco, sul pont.

Vln. n

Pno. p cresc. poco a poco

39 Fluidly $\text{♩} = 88$

37

Fl. plastic card 3/4

Vln. scr. ord. 3/4

39 Fluidly $\text{♩} = 88$

Pno. rub with superball 3/4

41

Fl.

Vln.

Pno.

45

Fl.

Vln.

Pno.

48

49

Fl.

Vln.

Pno.

This section contains three staves. The Flute staff starts in 5/4 time, has a fermata over the first measure, and then changes to 4/4 time. The dynamic is ***f***. The Violin staff shows eighth-note patterns with grace notes, dynamic ***p***, and a ***n*** (neutral) instruction. The Piano staff is grouped with a brace and shows sustained notes with dynamics ***n***, ***p***, and ***n***. A note on the piano staff is marked with "yarn mallet" and an upward arrow. The piano dynamic ***p*** is indicated above the staff, and a 16th-note pattern is shown below it with a dynamic of ***8vb***.

53

Fl.

Vln.

Pno.

This section contains three staves. The Flute staff starts in 5/4 time and changes to 3/4 time. The Violin staff shows eighth-note patterns with grace notes, dynamic ***pp***, and a ***sul tasto*** (play on the fingerboard) instruction. The dynamic ***mp*** is indicated below the staff. The Piano staff is grouped with a brace and shows sustained notes with dynamics ***pp***, ***f***, and ***n***. A note on the piano staff is marked with "rub with superball".

57

61

Fl.

Vln.

sul pont., ad lib micronal glisses
from and to fingered pitch

sul D and G

Pno.

(yarn mallet)

61

62

Fl.

Vln.

pp delicate

Pno.

roll with both yarn mallets

p pp

(strike)

Fl. 67

68

sul pont., ad lib glisses up to a semitone above or below indicated pitch

Vln.

Pno.

68

(yarn mallet)

f

n

8vb

Fl. 72

75

p — n pp —

Vln.

sul pont, ad lib glisses up to a whole tone above or below indicated pitch

Pno.

75

p — f

n — roll on strings

8

8vb

Fl. 77

Vln. *p* *mp* *n*

Pno. *p* *mp* *n*
(8)-----|

Fl. 82 83

sul pont., ad lib glisses up to a minor third
above or below indicated pitch

Vln. *n*

Pno. 83

f *n* *8vb*

rit.

Fl. 87

Vln. 87

Pno. 87

rit.

93 $\text{♩} = 72$

flz.

Fl. 92

Vln. 92

93 $\text{♩} = 72$

pizz.

Pno. 92

97

Fl.

Vln.

100

Pno.

100

Fl.

Vln.

Pno.

108 Slightly Faster ca. $\text{♩} = 88$

107

Fl.

p sub. **n**

Vln.

arco

n **mf** **n**

108 Slightly Faster ca. $\text{♩} = 88$ (with tin foil on strings)

Pno.

hit strings with palm, then pick up tin foil and drop on strings

f possible

n —
on keys
start in time and gradually speed up

8th —

110

Fl.

flz.

pp — **p** — **n**

Vln.

sul tasto —————→ **sul pont.** —————→ **sul tasto**

pp — **p** — **n**

Pno.

mp

gradually slow down

113

Fl. p mp n

Vln. p → sul pont. → sul tasto

Pno. pick up metal and yarn mallets metal mallet yarn mallet
 mp p pp

119

118

Fl. n

Vln. → sul pont.

n

119

Pno. put down metal mallet (keep yarn mallet in RH) n cresc. poco a poco
 on keys start in time and gradually speed up
 8^{vb}

121

Fl.

Vln.

Pno.

122

125

Fl.

Vln.

inside piano, medium-low register
with butt of yarn mallet

Pno.

125

as fast as possible

127

Fl.

Vln.

Pno.

gradually slow down

decresc. al niente, poco a poco

130

Fl.

Vln.

Pno.

rit.

sul tasto

p

n

rit.

wire brush

n

134 ♩ = 72

Fl. flz. *p*

Vln. pizz. *mp*

Piano

134 ♩ = 72

138

Fl. flz. *p* *n* *p*

Vln.

Piano

146

142

Fl.

n *mp* *p sub.* *n*

Vln.

poco cresc. *sfz* *arco*

n *mp*

146

Pno.

remove tin foil from strings,
put down wire brush, and
pick up superball mallet

147

Fl.

Vln.

Pno.

n *mp* *n*

superball

154

152

Fl.

p bright but gentle

Vln.

p

154

Pno.

n — *mp* — *n*
superball

157

Fl.

Vln.

Pno.

n — *mp* — *n*
superball

rit.

166 Poignant ♩ = 56

Fl. 162

Vln.

pp

Pno.

n ————— mp > n
superball

remove pen from pedal

rit.

166 Poignant ♩ = 56

on the keys

pp

2e0.

167

Fl.

Vln.

Pno.

espressivo e
con molto rubato

p pp p

15^{mb}

172

Fl.

Vln.

Pno.

This musical score consists of three staves. The top two staves are blank, indicated by a dash. The third staff, labeled 'Pno.', begins with a dynamic of ***p***. It features a treble clef, a common time signature, and a bass clef. The piano part includes a bass line with sustained notes and a treble line with eighth-note chords. The piano dynamic changes from ***pp*** to ***p*** and then to ***mp***. A tempo marking of ***15mb*** is shown below the piano staff. Measure lines connect the beginning of the piano part to the end of the score.

177

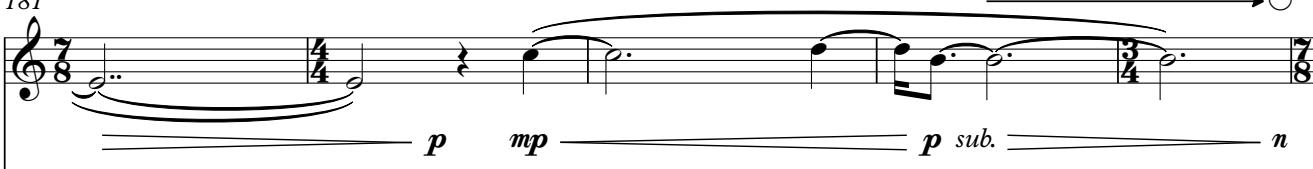
Fl.

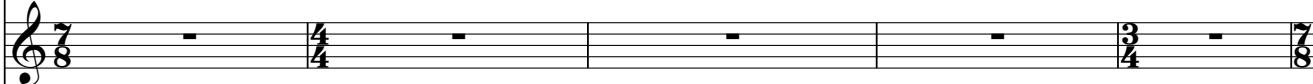
Vln.

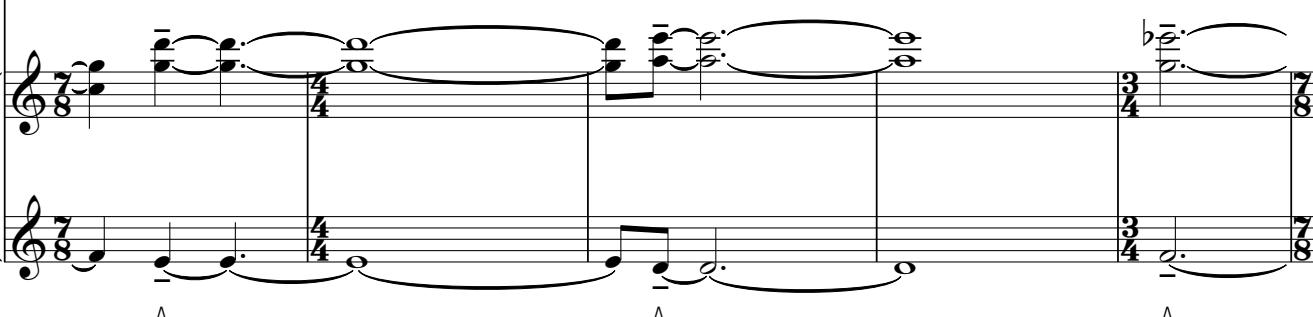
Pno.

This musical score consists of three staves. The first staff, labeled 'Fl.', shows a melodic line with eighth-note pairs, starting at ***p*** and ending at ***mp***. The second staff, labeled 'Vln.', is blank. The third staff, labeled 'Pno.', shows a harmonic line with sustained notes and a bass line with eighth-note chords. A dynamic of ***p*** is indicated. Measure lines connect the beginning of the piano part to the end of the score. Measure numbers 177 are enclosed in boxes above each staff.

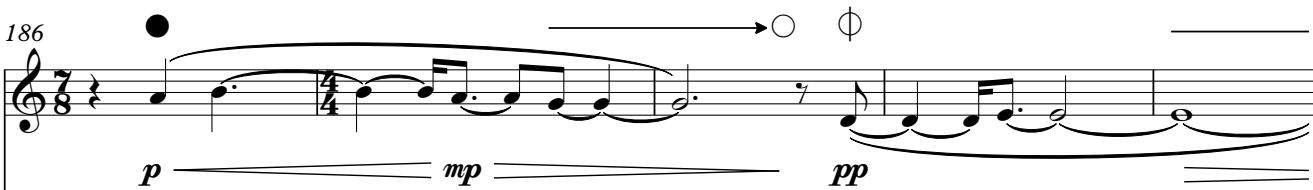
181

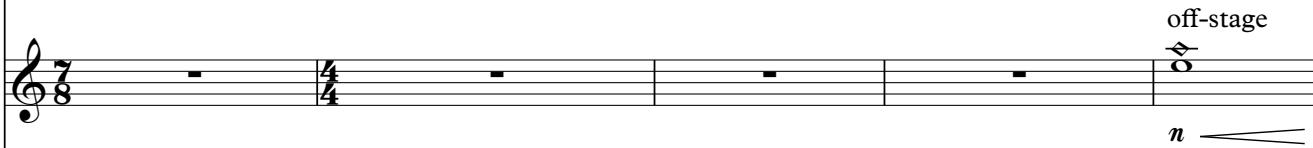
Fl. 

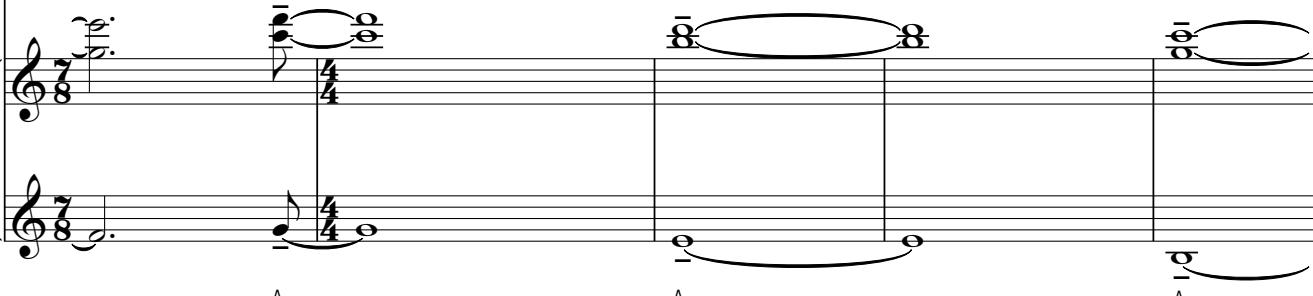
Vln. 

Pno. 

186

Fl. 

Vln. 

Pno. 

191

Fl.

Flute part: Measures 1-4 in common time (4/4). Measure 1: Upward arrow with circle, dynamic n . Measure 2: Rest. Measure 3: Measure 4: Measure 5: Measure 6:

Vln.

Violin part: Measures 1-4 in common time (4/4). Measure 1: Dynamic p . Measure 2: Dynamic mf . Measures 3-4: Measures 5-6:

191

Pno.

Piano part: Measures 1-4 in common time (4/4). Measure 1: Measures 2-3: Measure 4: Measures 5-6:

8th

mp

mf

196

Fl.

Flute part: Measures 1-4 in common time (4/4). Measure 1: Measure 2: Measure 3: Measure 4: Measure 5: Measure 6: Measure 7: Measure 8:

Vln.

Violin part: Measures 1-4 in common time (4/4). Measure 1: Dynamic pp . Measure 2: Dynamic n . Measures 3-4: Measures 5-6: Measures 7-8:

Pno.

Piano part: Measures 1-4 in common time (4/4). Measure 1: Measures 2-3: Measure 4: Measures 5-6: Measures 7-8:

f

ff

(8)

202

Fl.

Vln.

Pno.

fff

L.V. until sound completely fades away

(8)

1 2 3 4 5 6 7 8