Jessica Rudman

Evensong

for Flute, Violin, and Piano

2014

ca. 14:00

Evensong

for Flute, Violin, and Piano

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

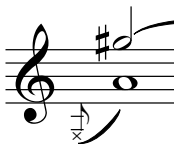
indicates a gradual change from one playing technique to another (full tone to air tone, ord. to sul pont., normal bow pressure to scratch, etc.)

Full Tone

Half Tone

Air Tone

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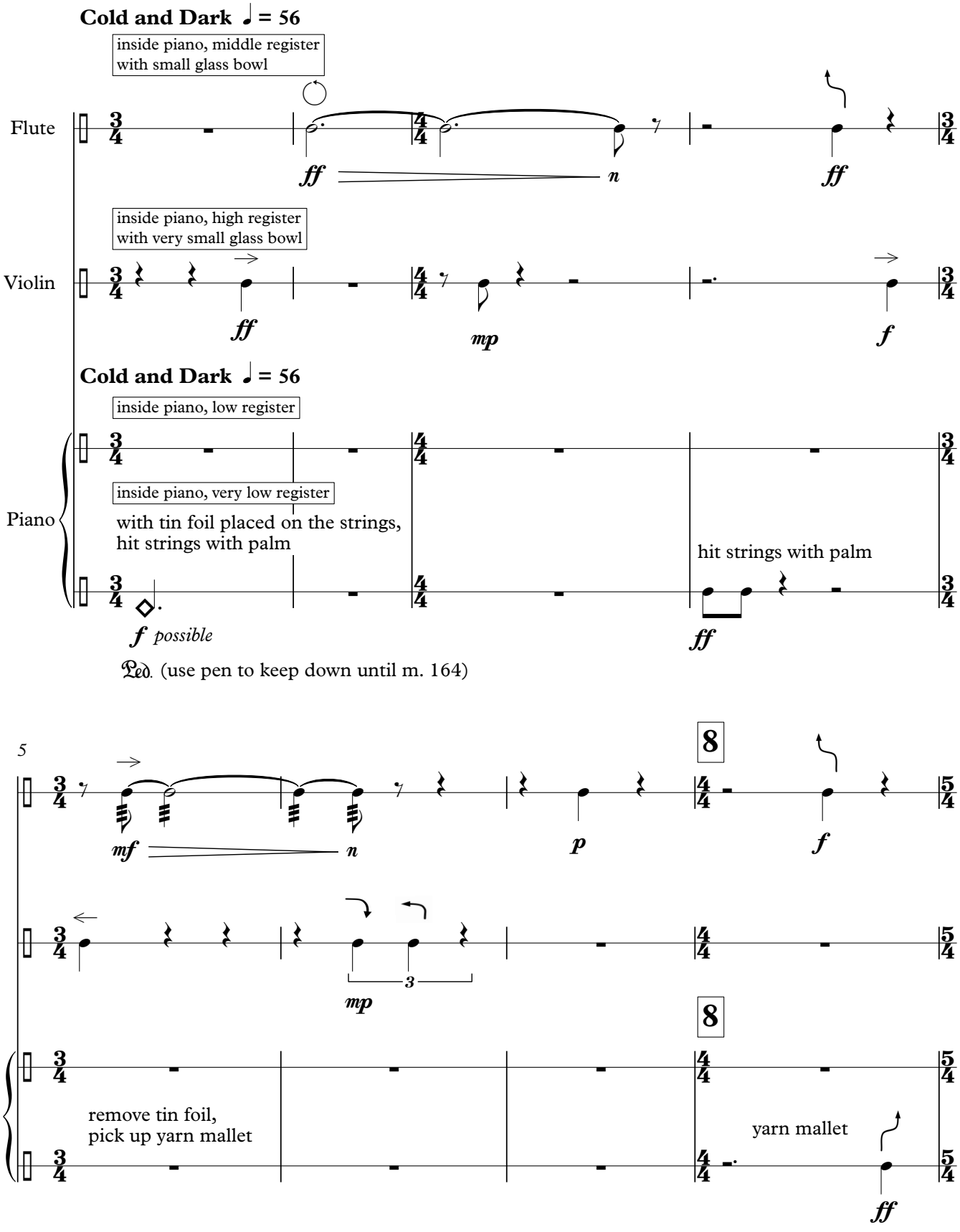
For Bonnie McAlvin, Emily Vold, and Manon Hutton-DeWys

Evensong

Jessica Rudman (b. 1982)



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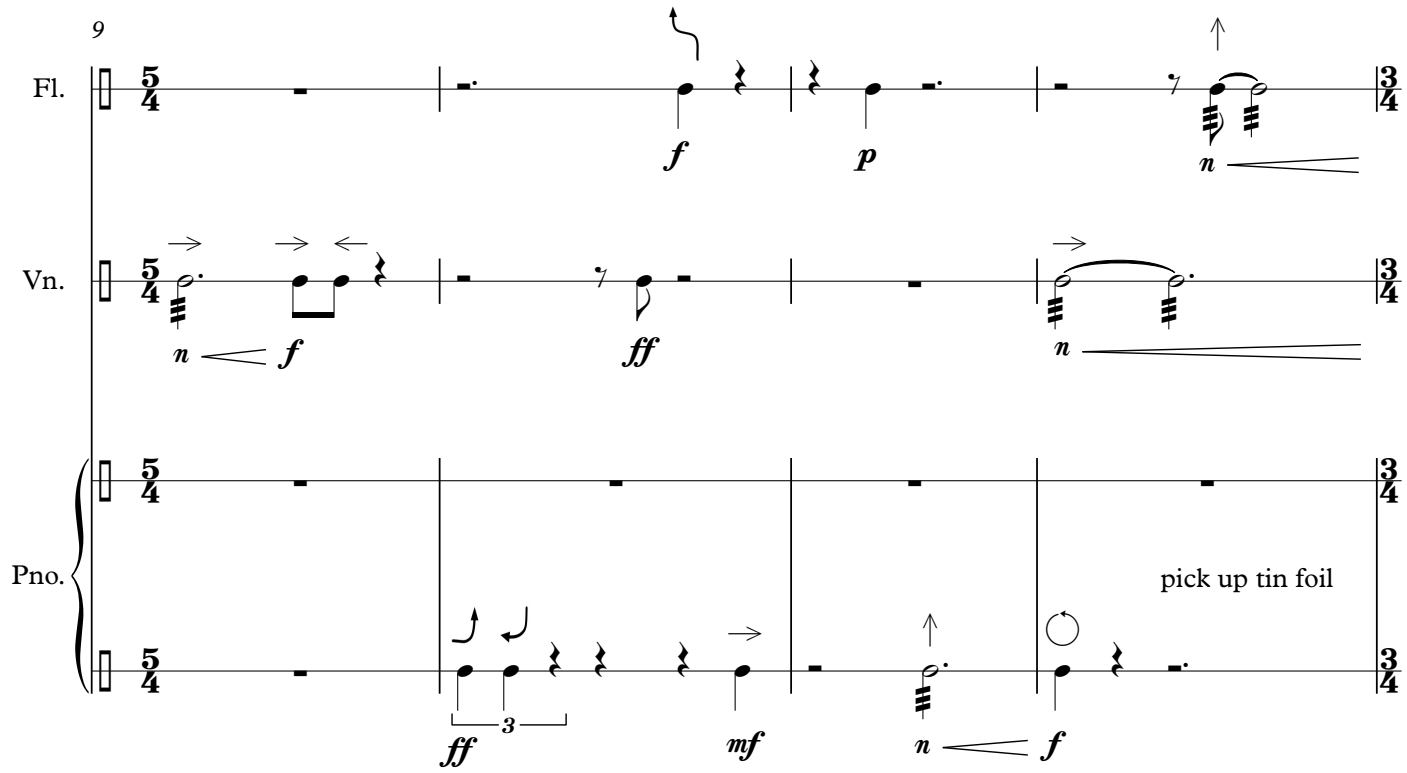
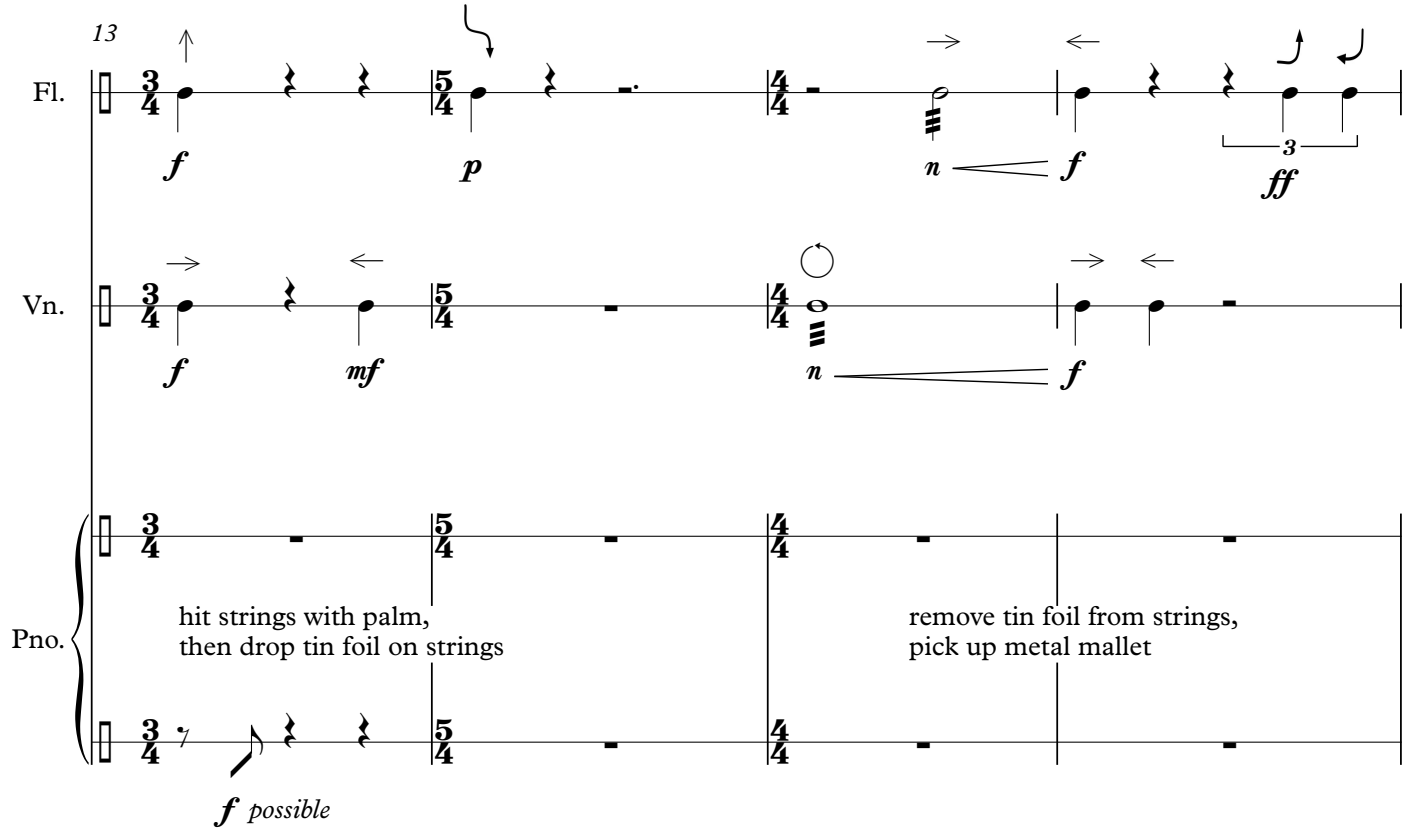
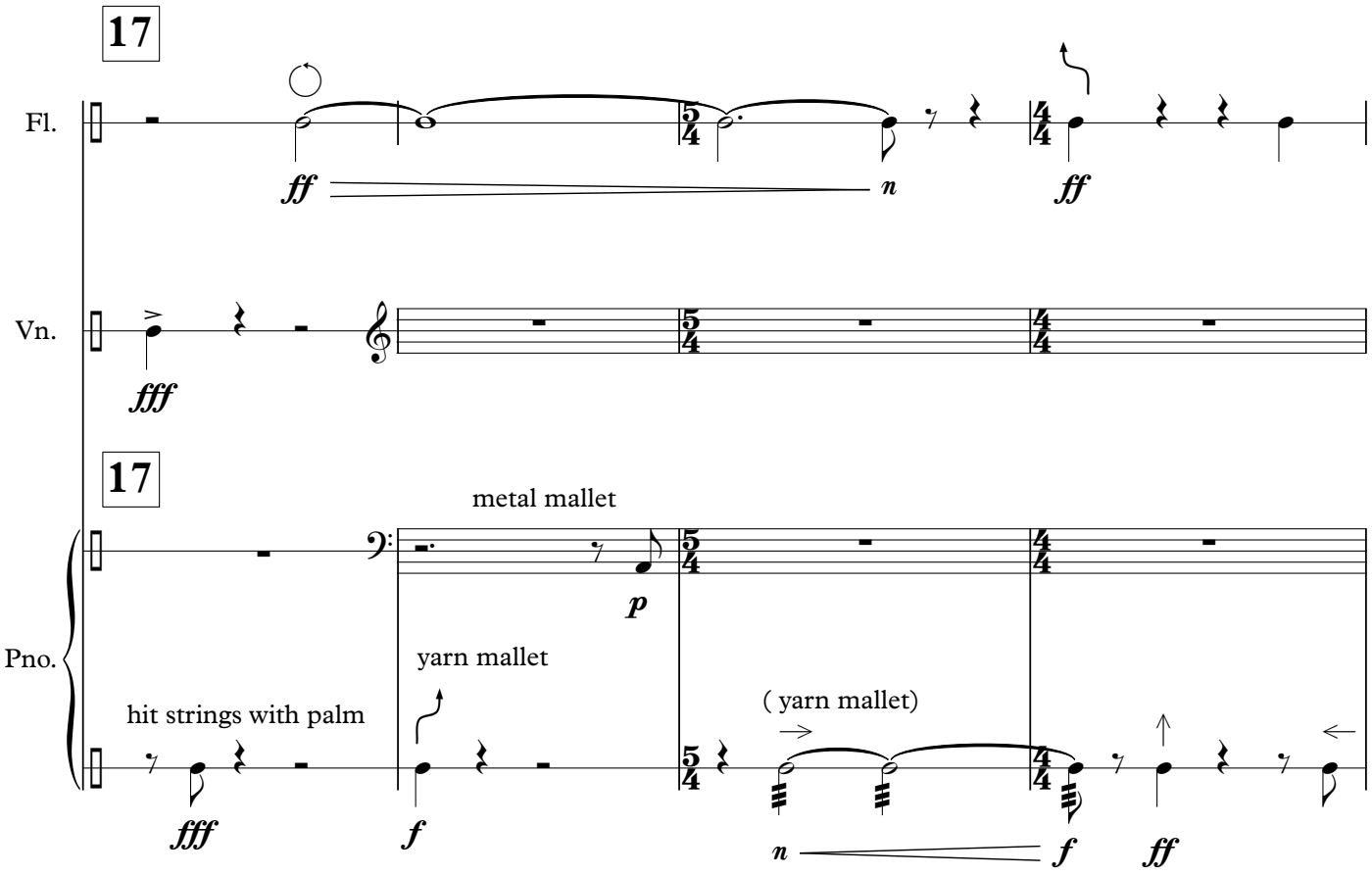
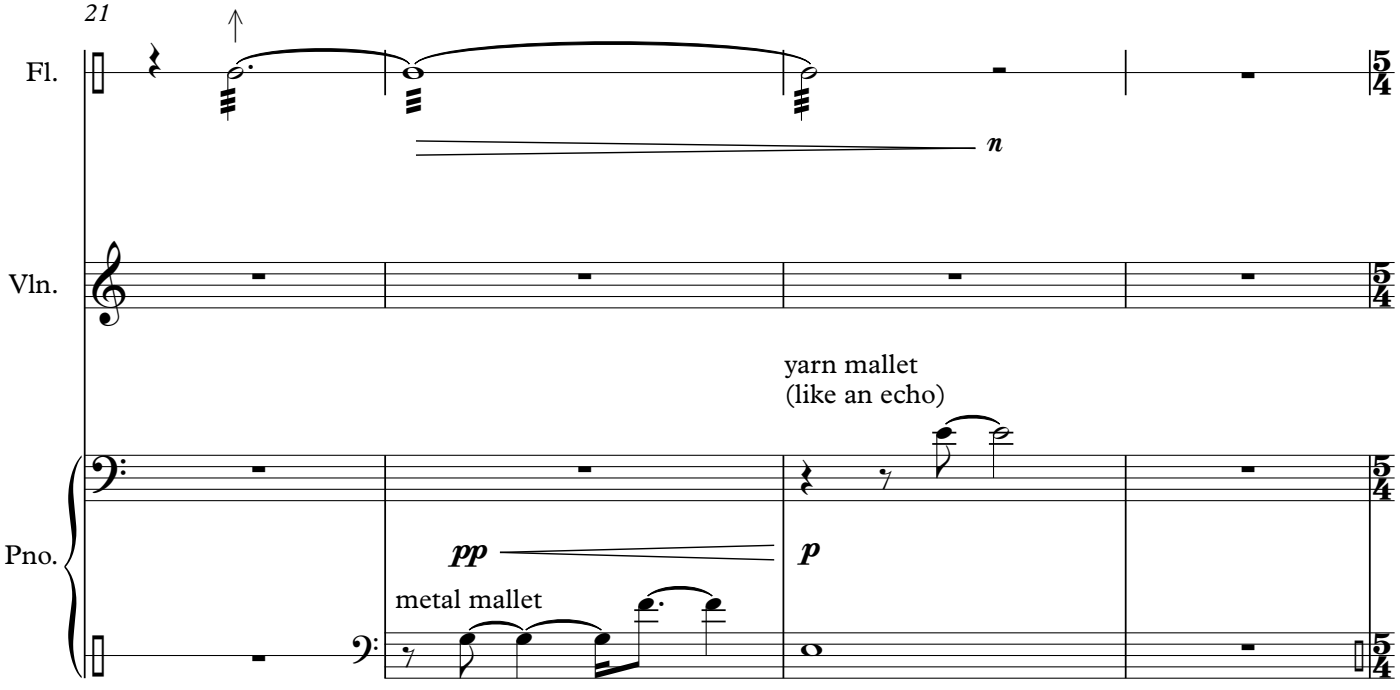
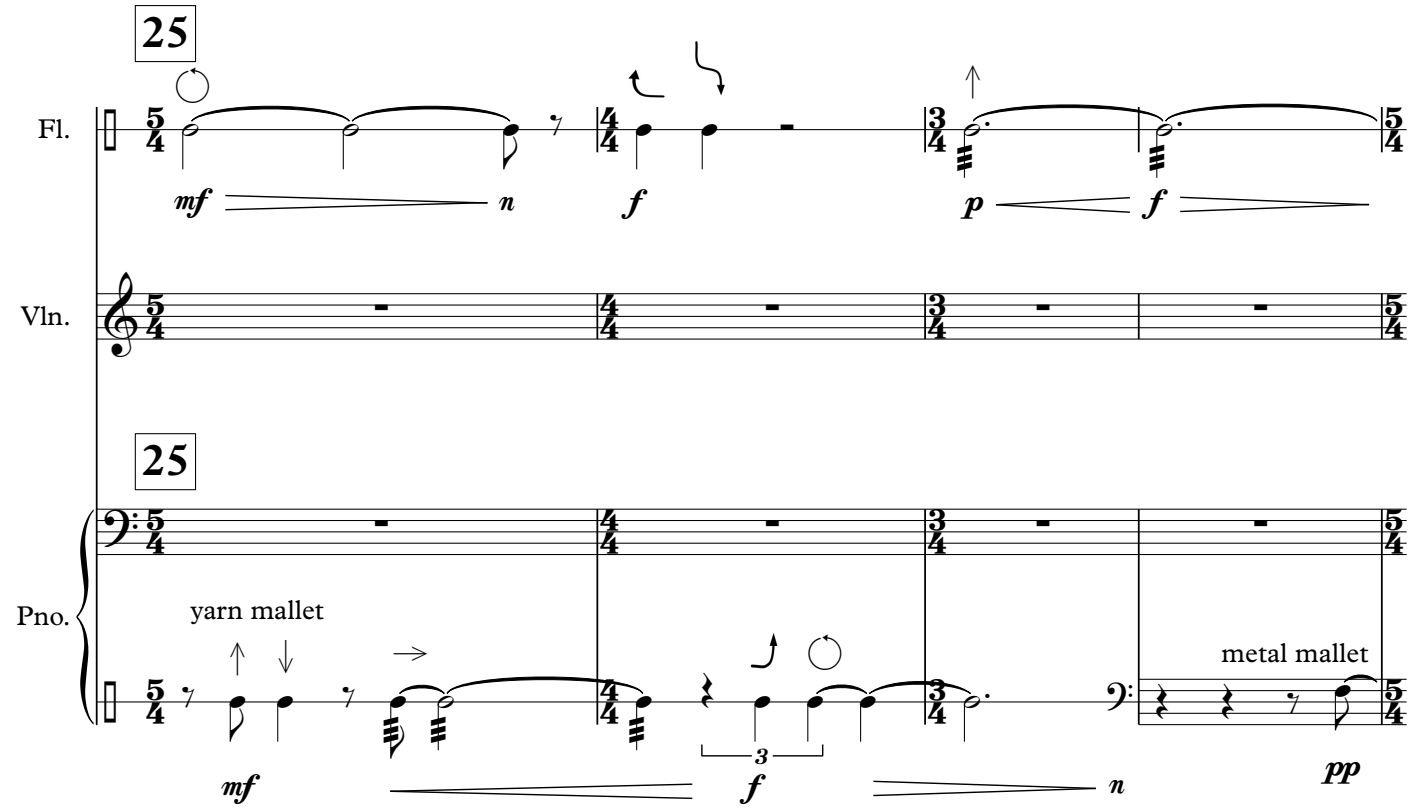
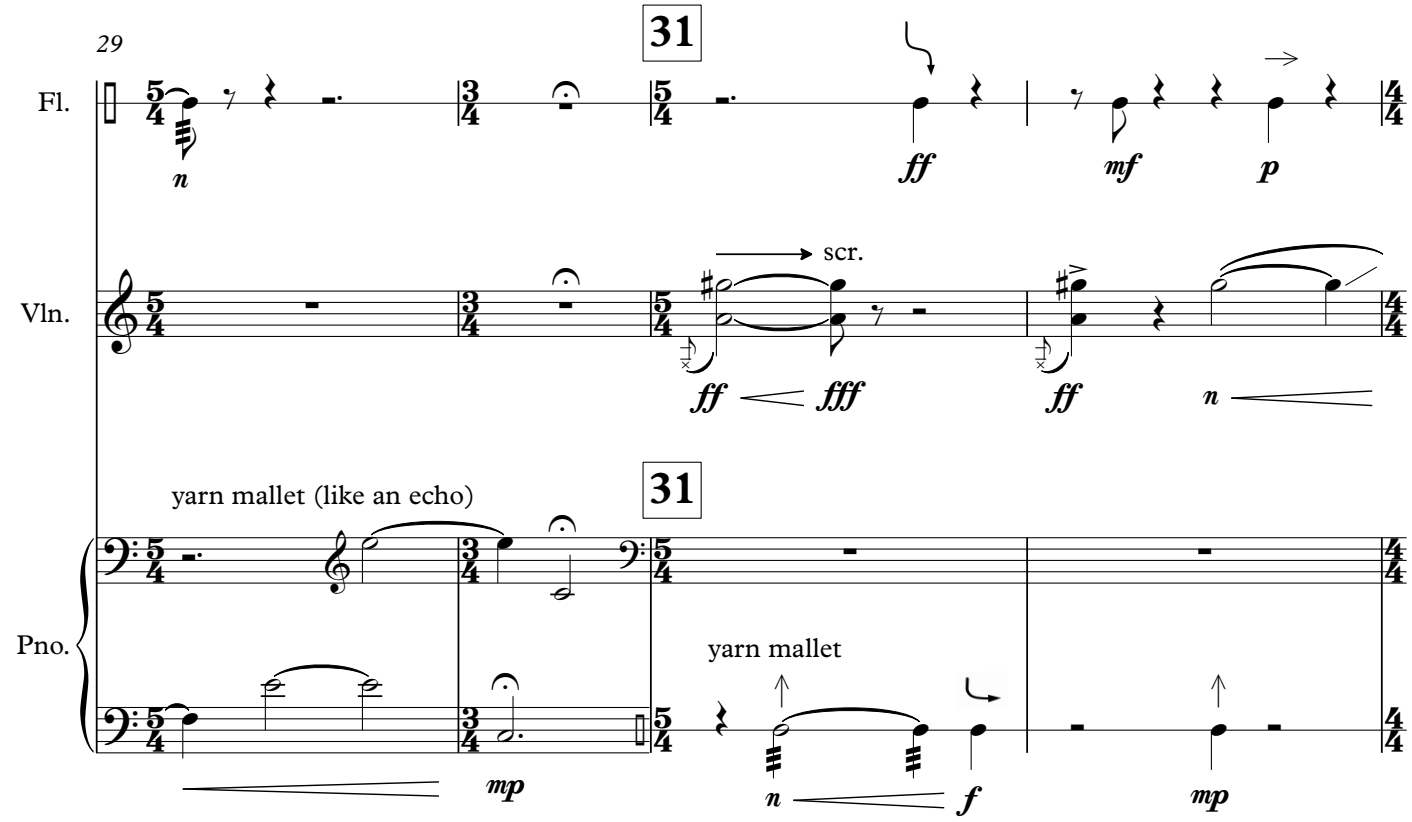

9
Fl.
Vn.
Pno.
pick up tin foil

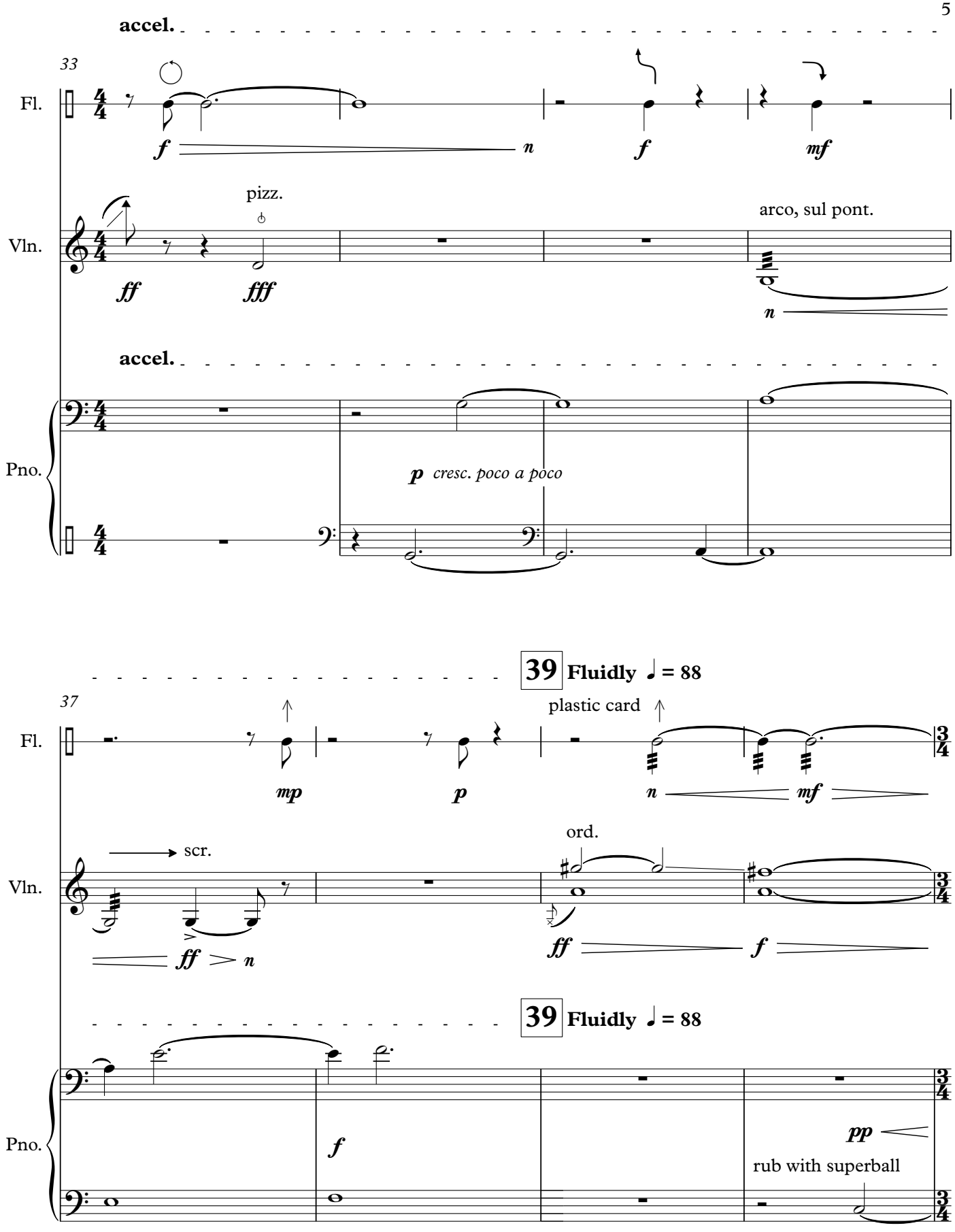

13
Fl.
Vn.
Pno.
hit strings with palm,
then drop tin foil on strings
remove tin foil from strings,
pick up metal mallet
possible

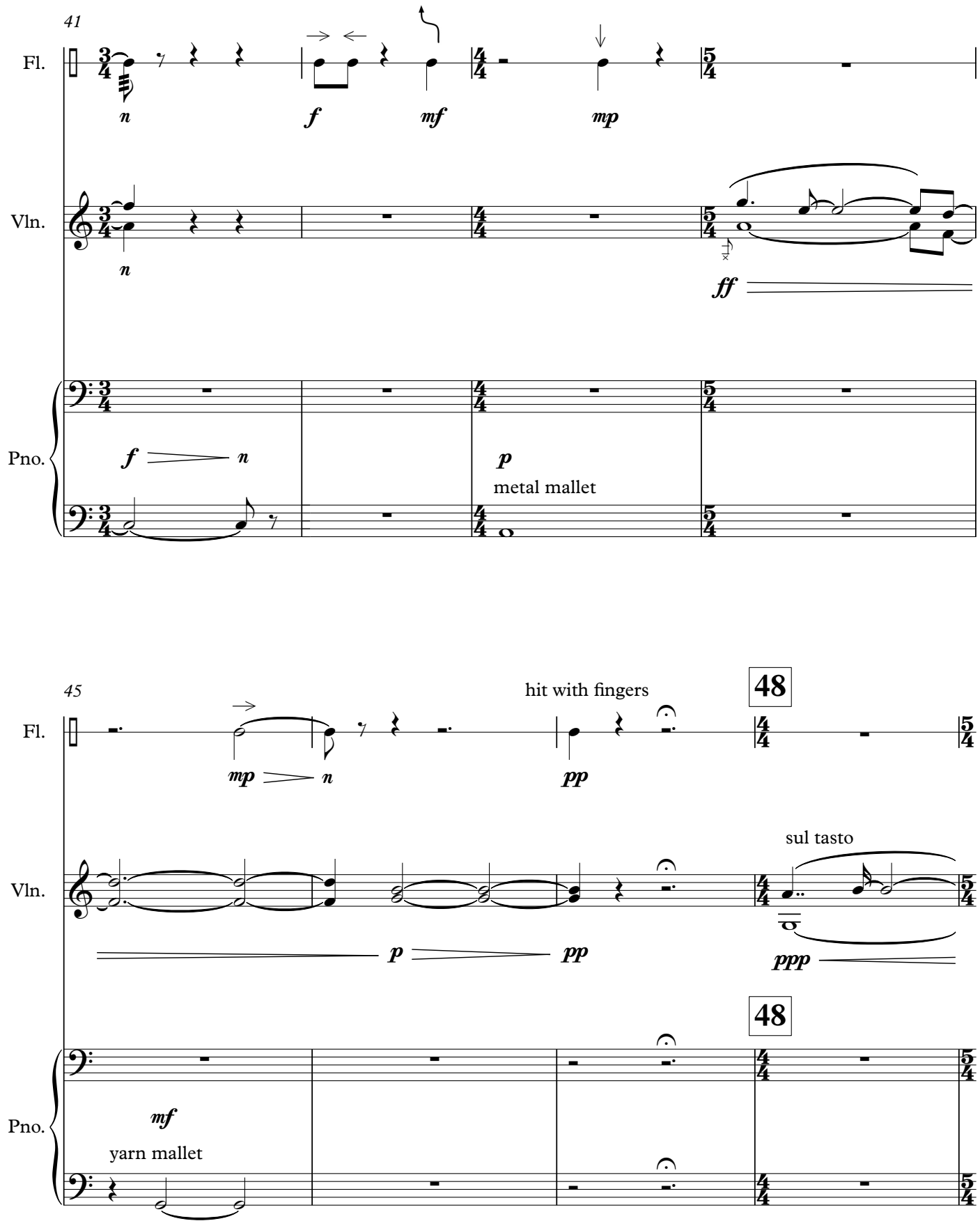

17
Fl.
ff
n
ff
Vn.
fff
17
metal mallet
p
Pno.
yarn mallet
hit strings with palm
(yarn mallet)
fff
f
n
f
ff

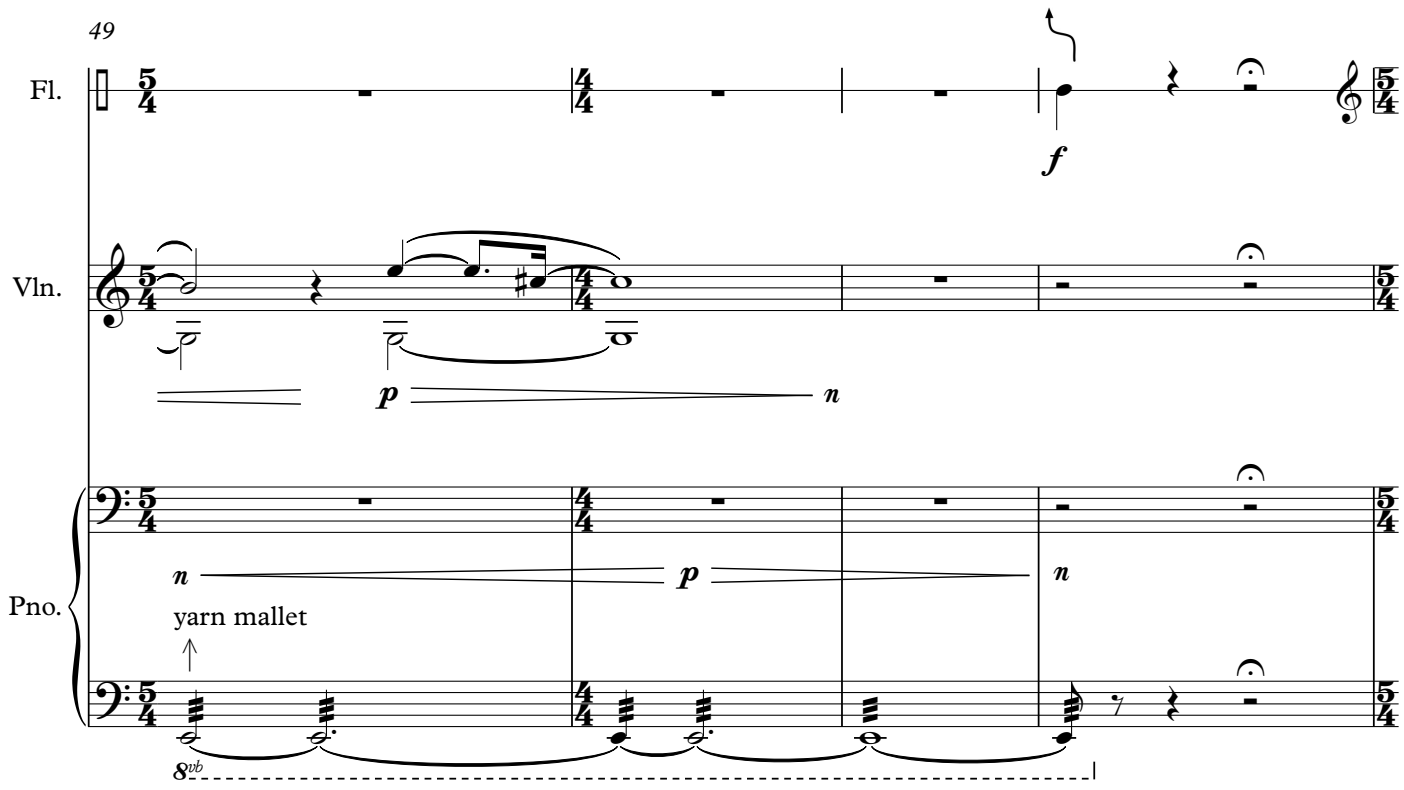

21
Fl.
n
Vln.
yarn mallet
(like an echo)
Pno.
pp
p
metal mallet

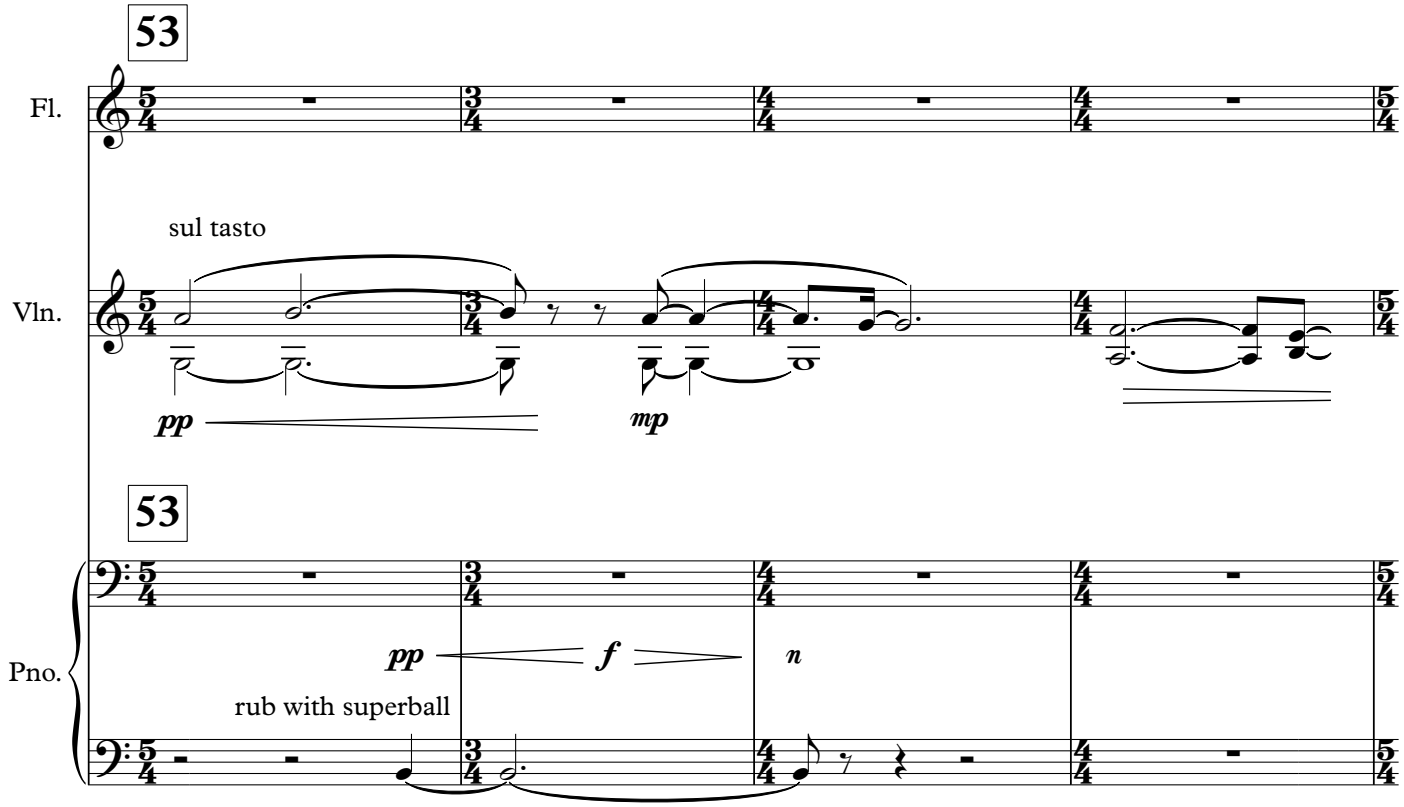

25
Fl.
mf
n
f
p
f
Vln.
25
Pno.
yarn mallet
mf
3
f
n
metal mallet
pp

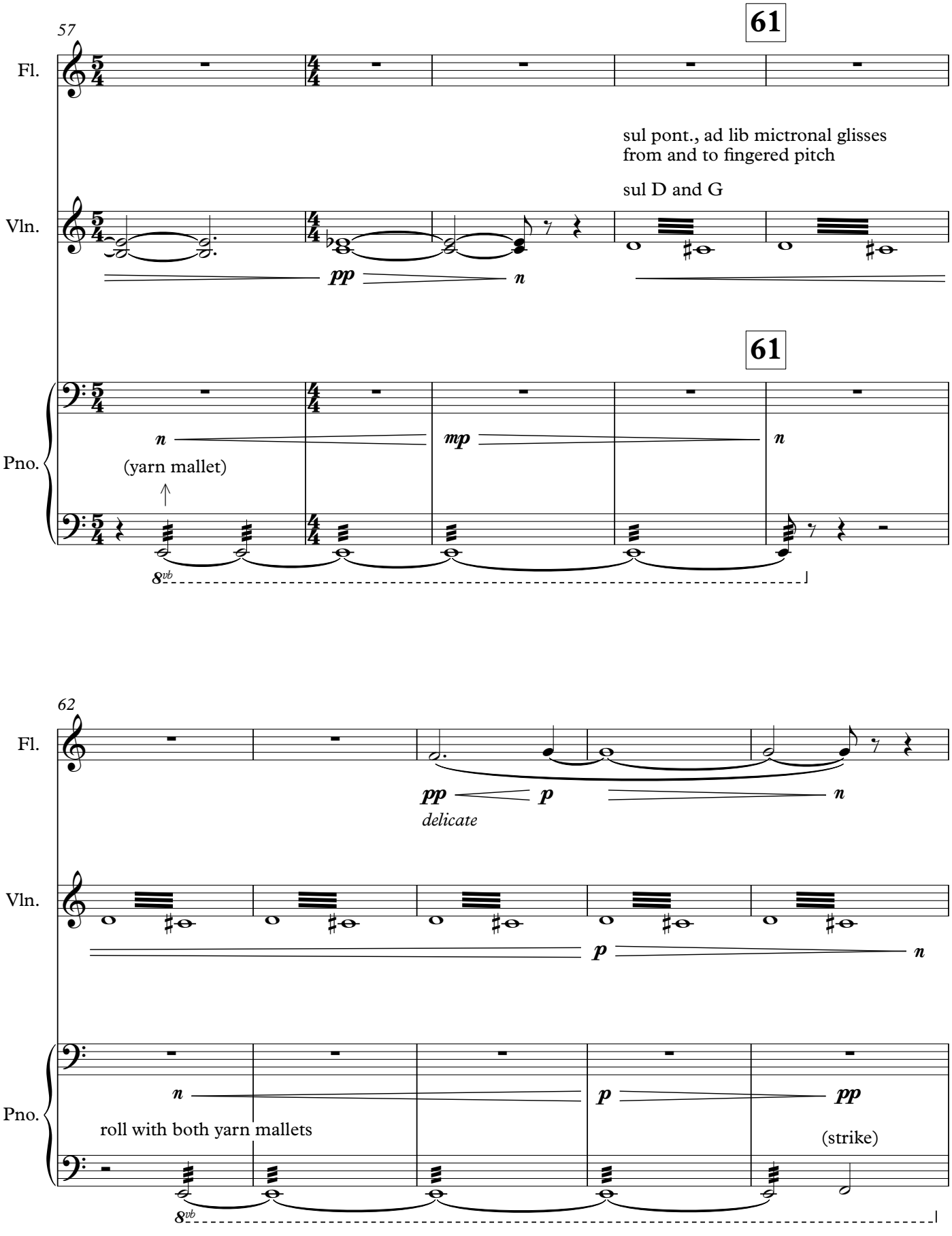

29
31
Fl.
n
ff
mf
p
scr.
Vln.
ff
fff
ff
n
yarn mallet (like an echo)
31
Pno.
mp
yarn mallet
n
f
mp

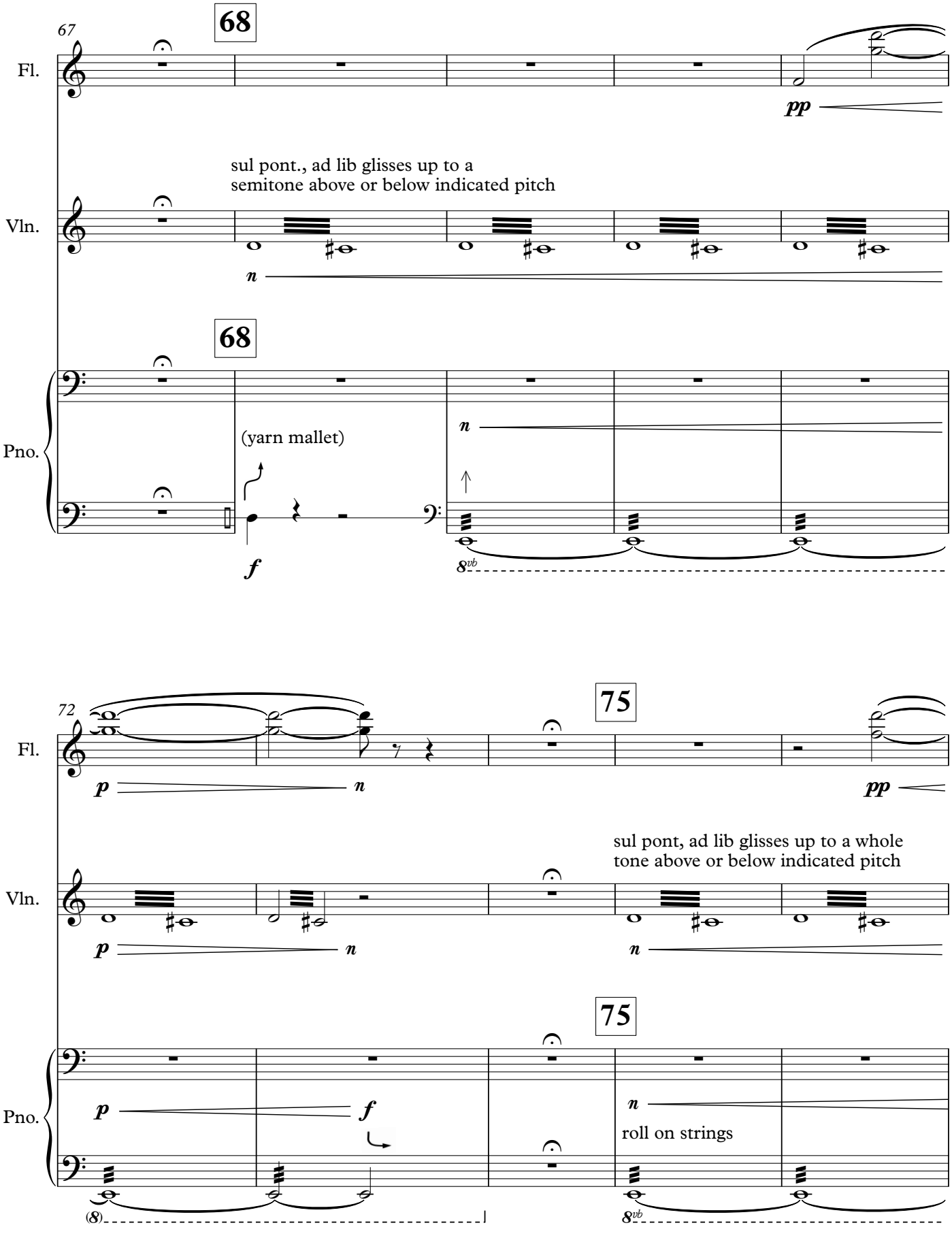

accel.
33
Fl.
f
n
f
mf
pizz.
Vln.
ff
fff
arco, sul pont.
n
accel.
Pno.
p cresc. poco a poco
39 Fluidly ♩ = 88
37
Fl.
mp
p
plastic card
n
mf
ord.
scr.
Vln.
ff
n
ff
f
39 Fluidly ♩ = 88
Pno.
f
pp
rub with superball

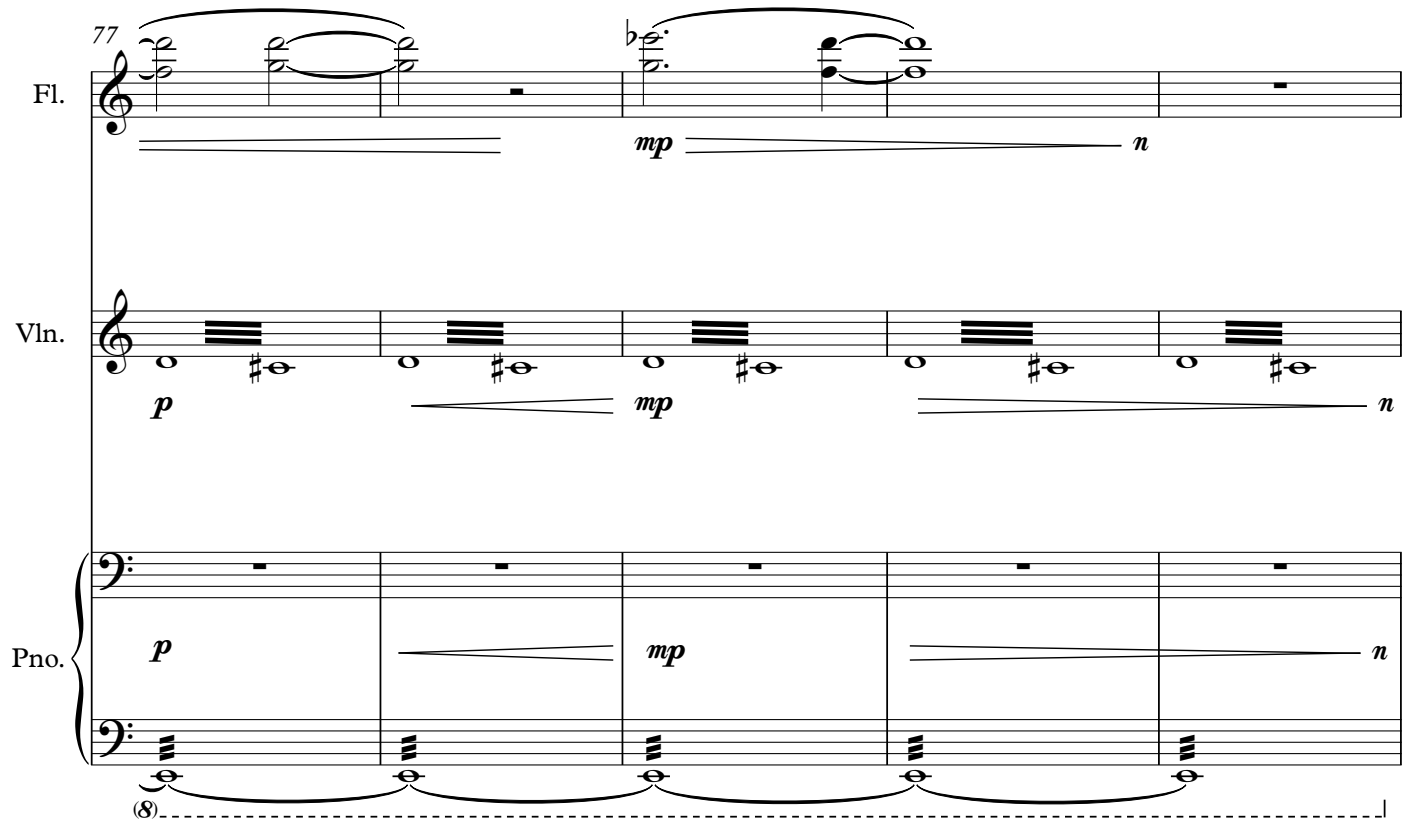

41
Fl.
n
f
mf
mp
Vln.
n
ff
Pno.
f
n
p
metal mallet
45
hit with fingers
48
Fl.
mp
n
pp
sul tasto
Vln.
p
pp
ppp
48
Pno.
mf
yarn mallet

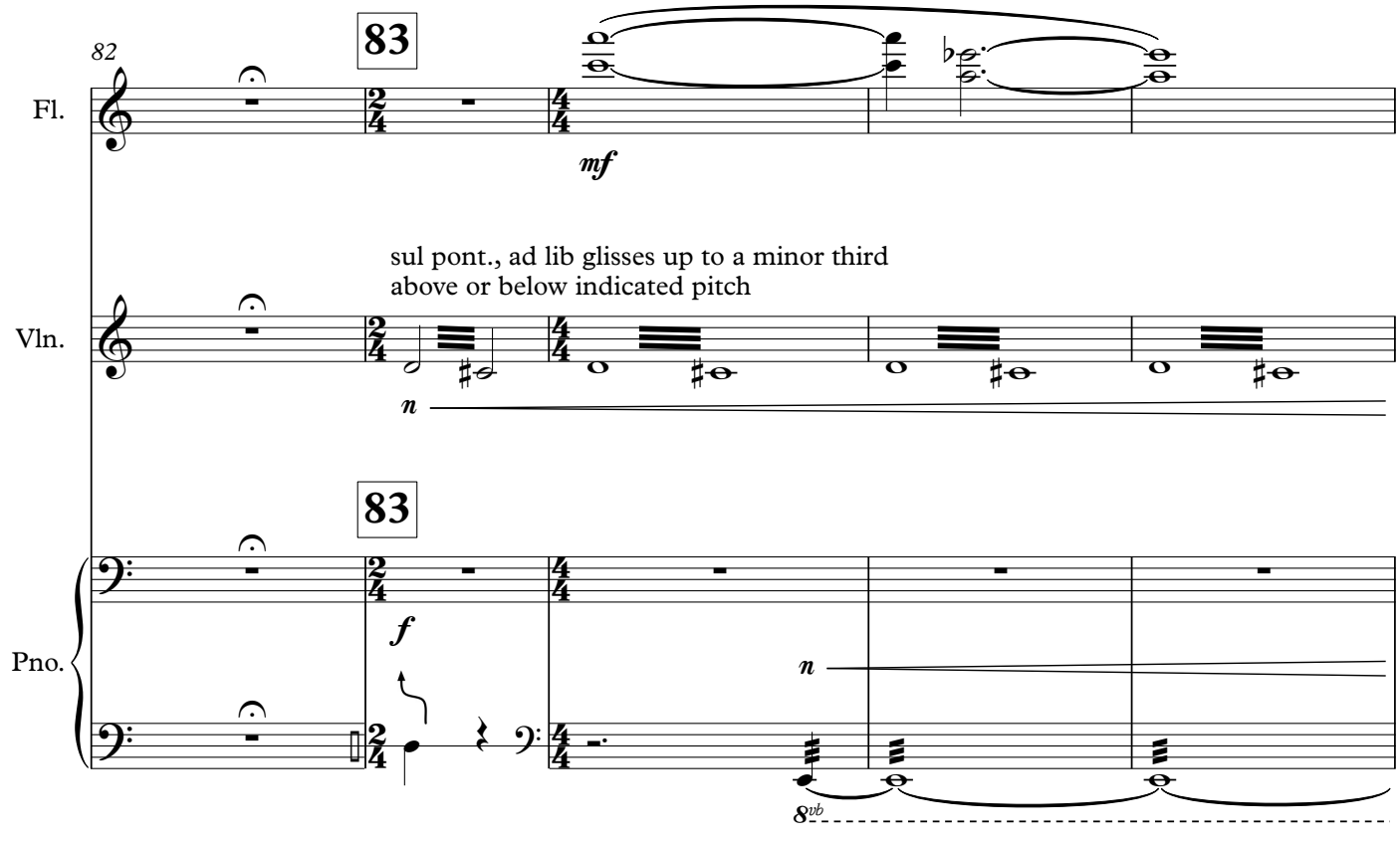

49
Fl.
Vln.
Pno.
f
p
n
p
n
n
yarn mallet
8vb

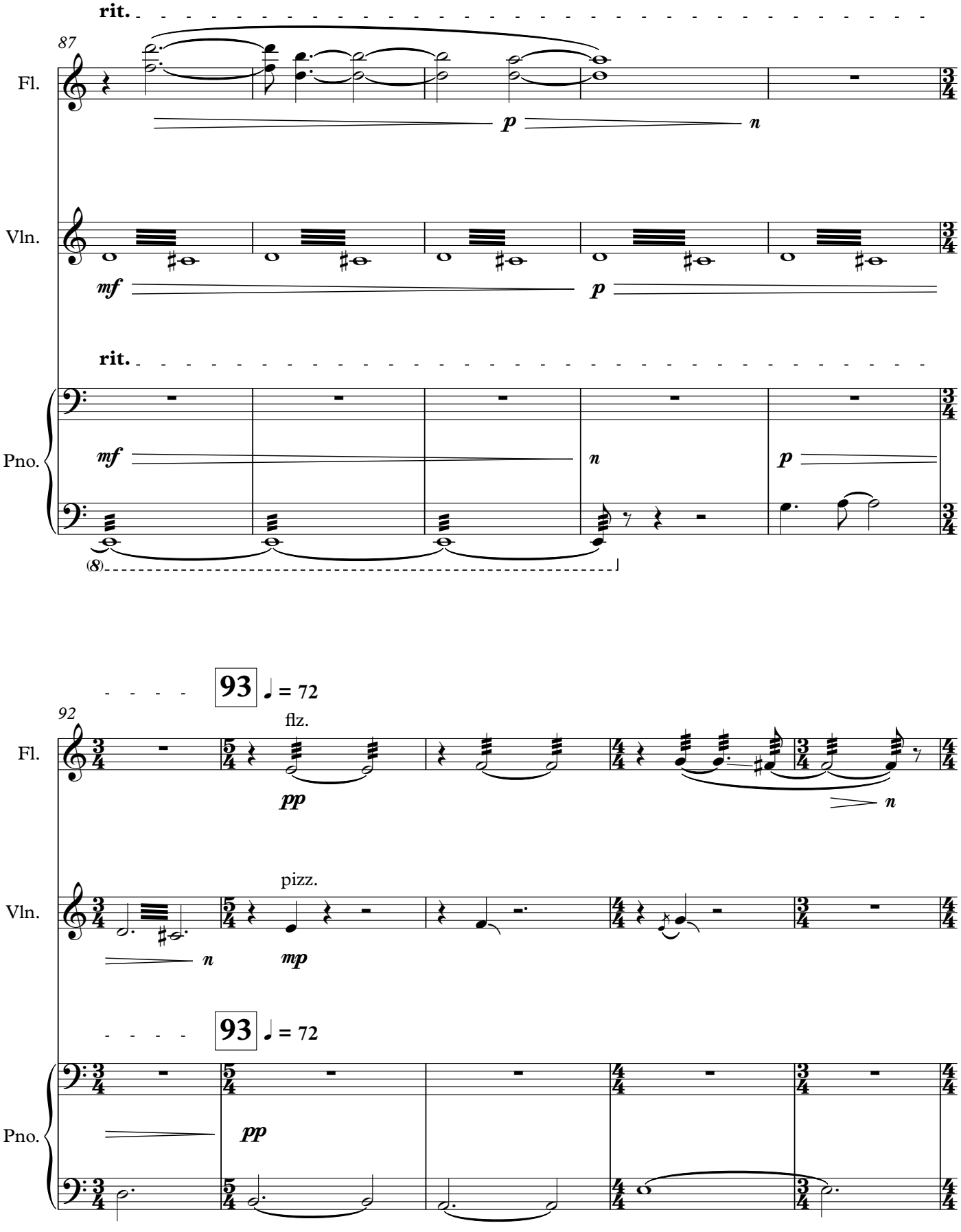

53
Fl.
sul tasto
Vln.
pp
mp
53
Pno.
pp
f
n
rub with superball

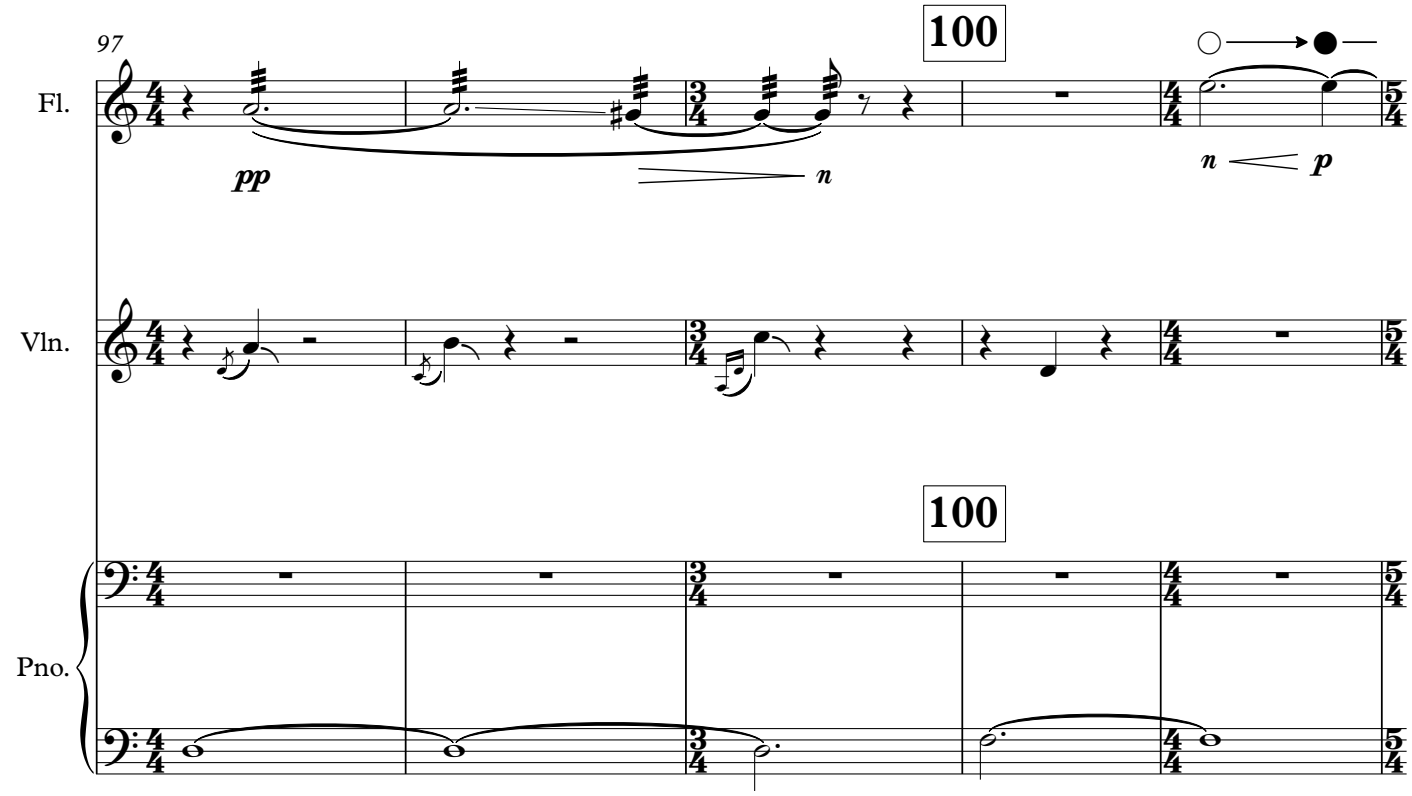

57
61
Fl.
sul pont., ad lib mictronal glisses
from and to fingered pitch
sul D and G
Vln.
pp
n
61
Pno.
n
(yarn mallet)
mp
n
8vb
62
Fl.
pp
p
n
delicate
Vln.
p
n
Pno.
n
p
pp
roll with both yarn mallets
(strike)
8vb

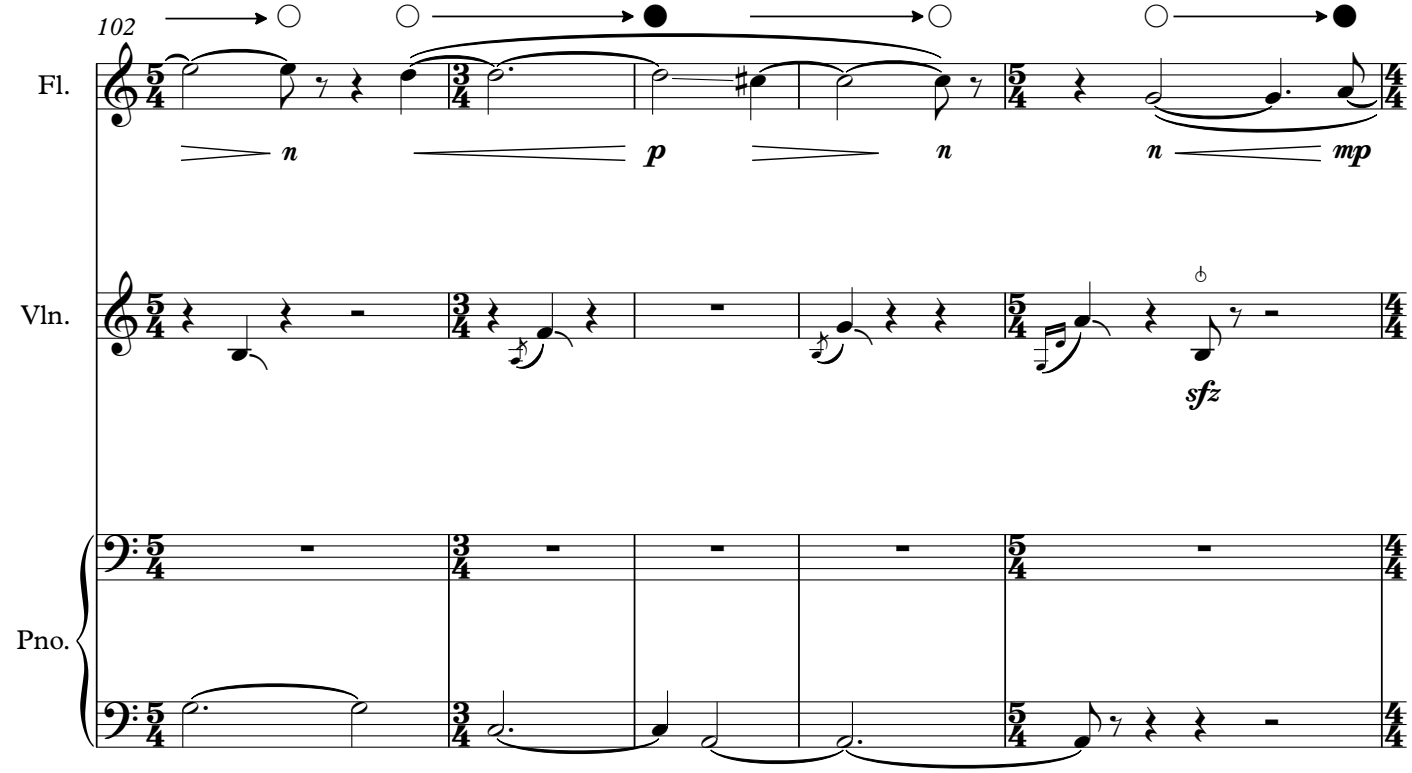

67
68
Fl.
pp
sul pont., ad lib glisses up to a
semitone above or below indicated pitch
Vln.
n
68
Pno.
(yarn mallet)
f
n
8vb
72
75
Fl.
p
n
pp
sul pont, ad lib glisses up to a whole
tone above or below indicated pitch
Vln.
p
n
n
75
Pno.
p
f
n
roll on strings
(8)
8vb

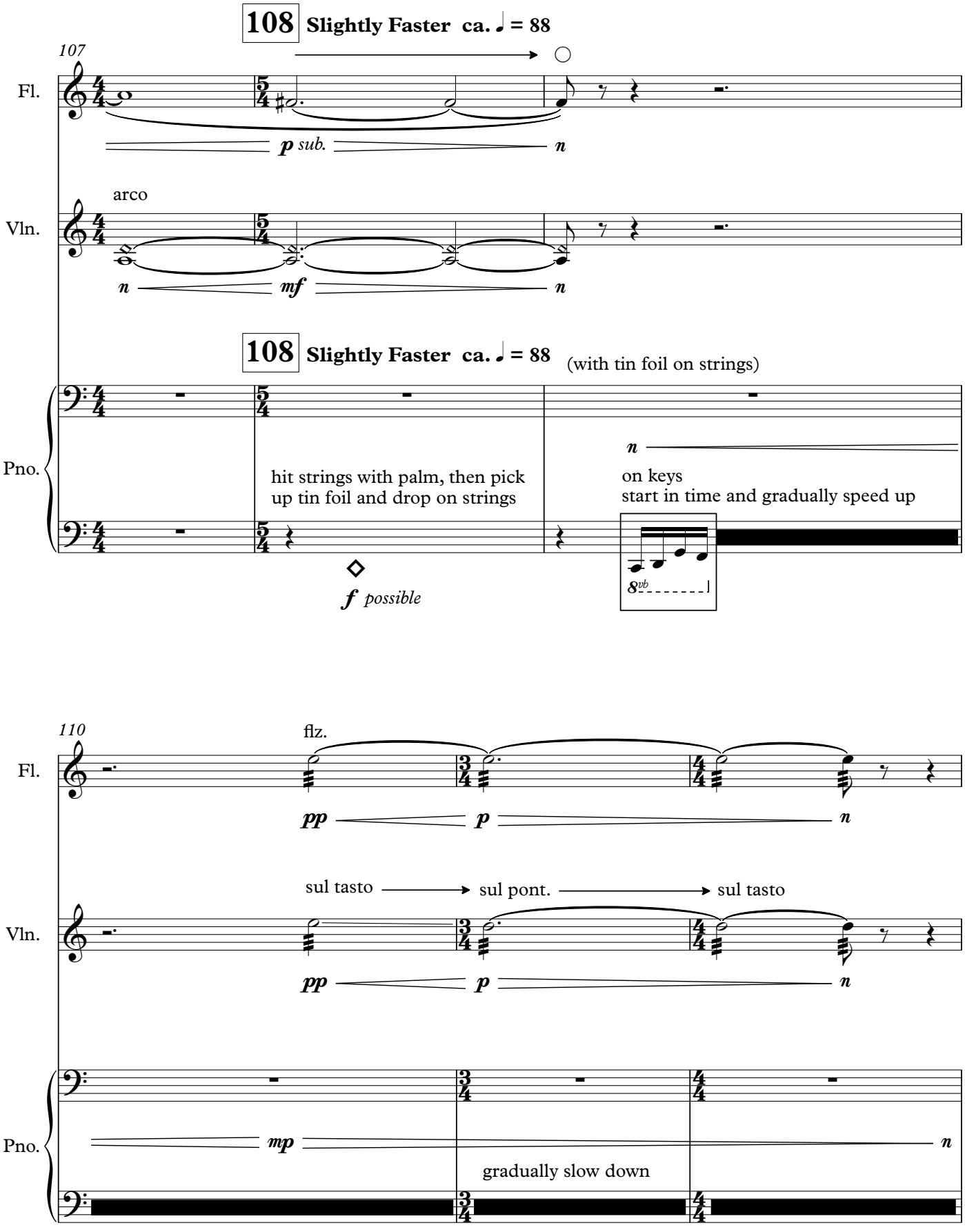

77
Fl.
mp
n
Vln.
p
mp
n
Pno.
p
mp
n
(8)

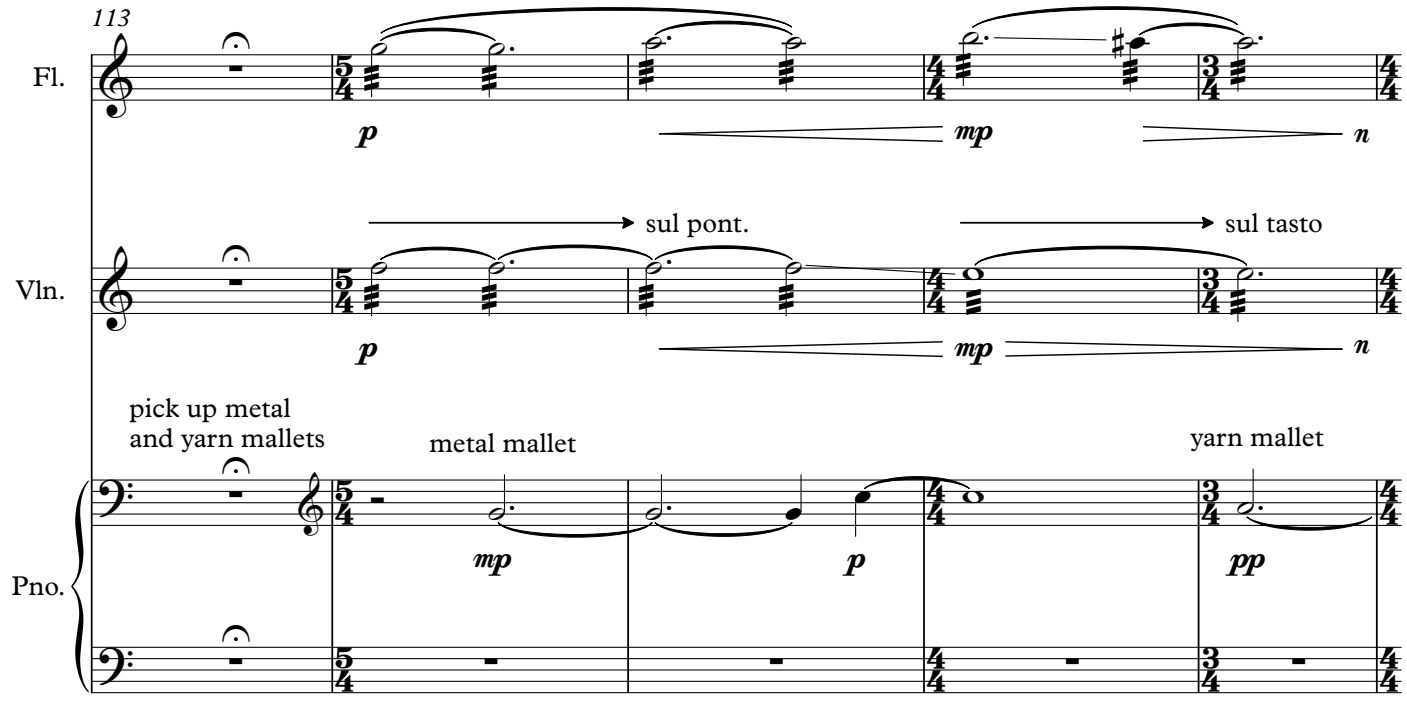

82
83
Fl.
mf
sul pont., ad lib glisses up to a minor third
above or below indicated pitch
Vln.
n
83
Pno.
f
n
8vb

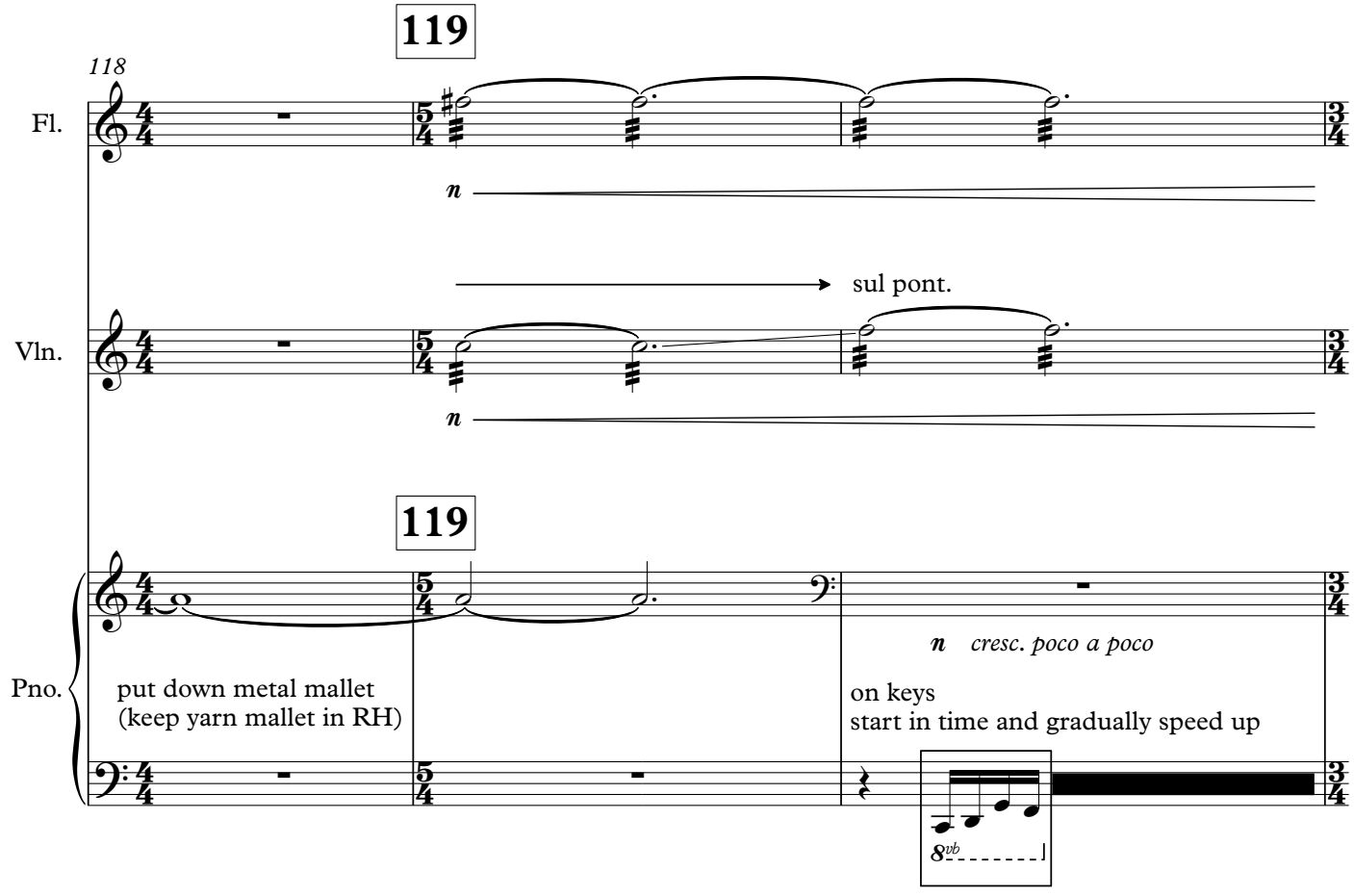

rit.
87
Fl.
p
n
Vln.
mf
p
rit.
Pno.
mf
n
p
(8)
93
♩ = 72
92
flz.
pp
n
pizz.
mp
93
♩ = 72
pp

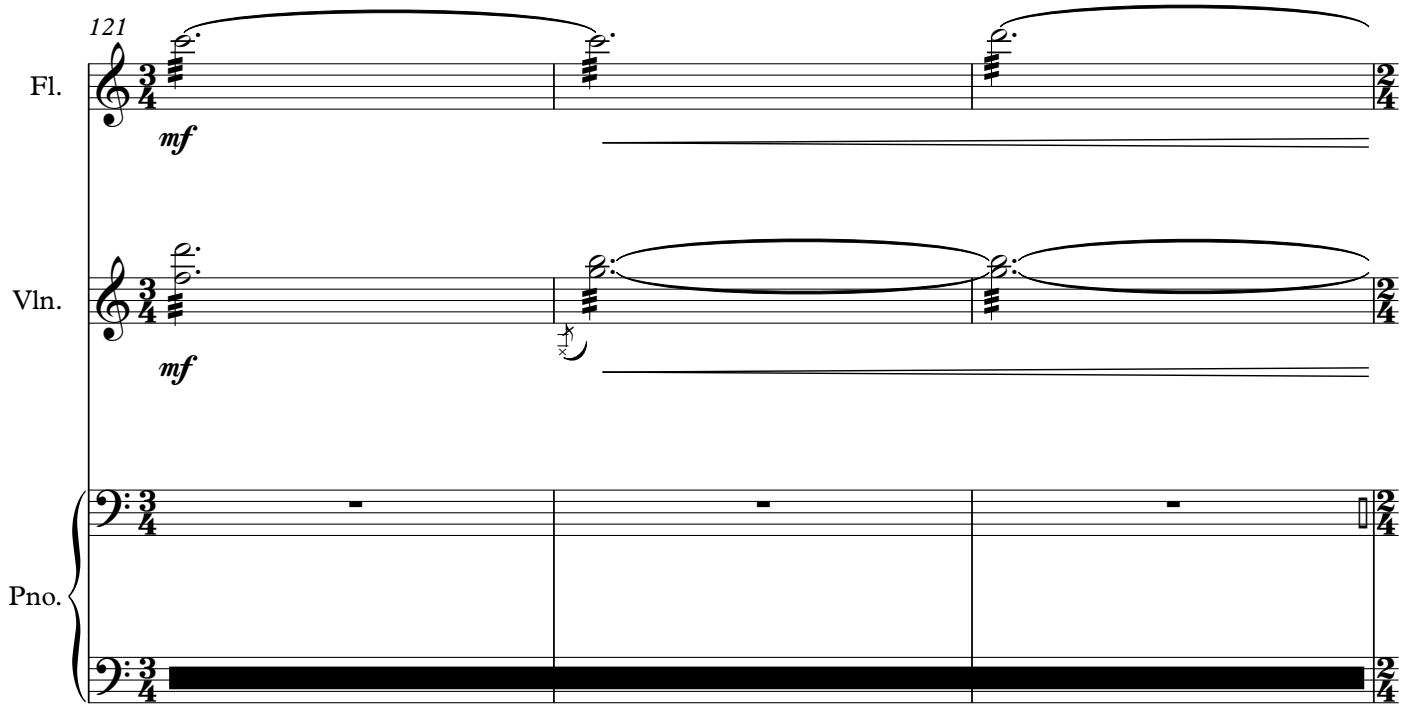

97
100
Fl.
pp
n
n
p
Vln.
100
Pno.

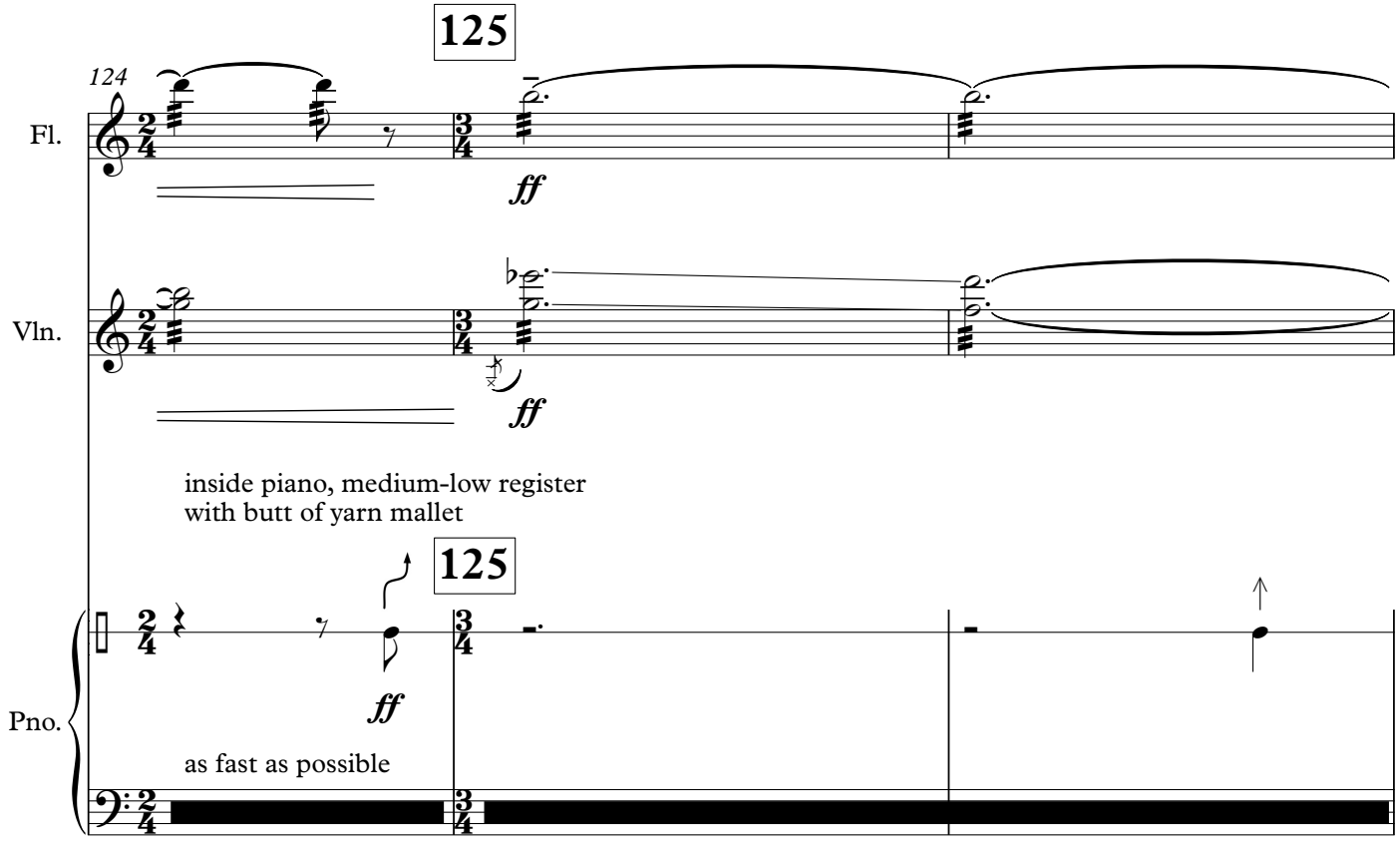

102
Fl.
n
p
n
n
mp
Vln.
sfz
Pno.

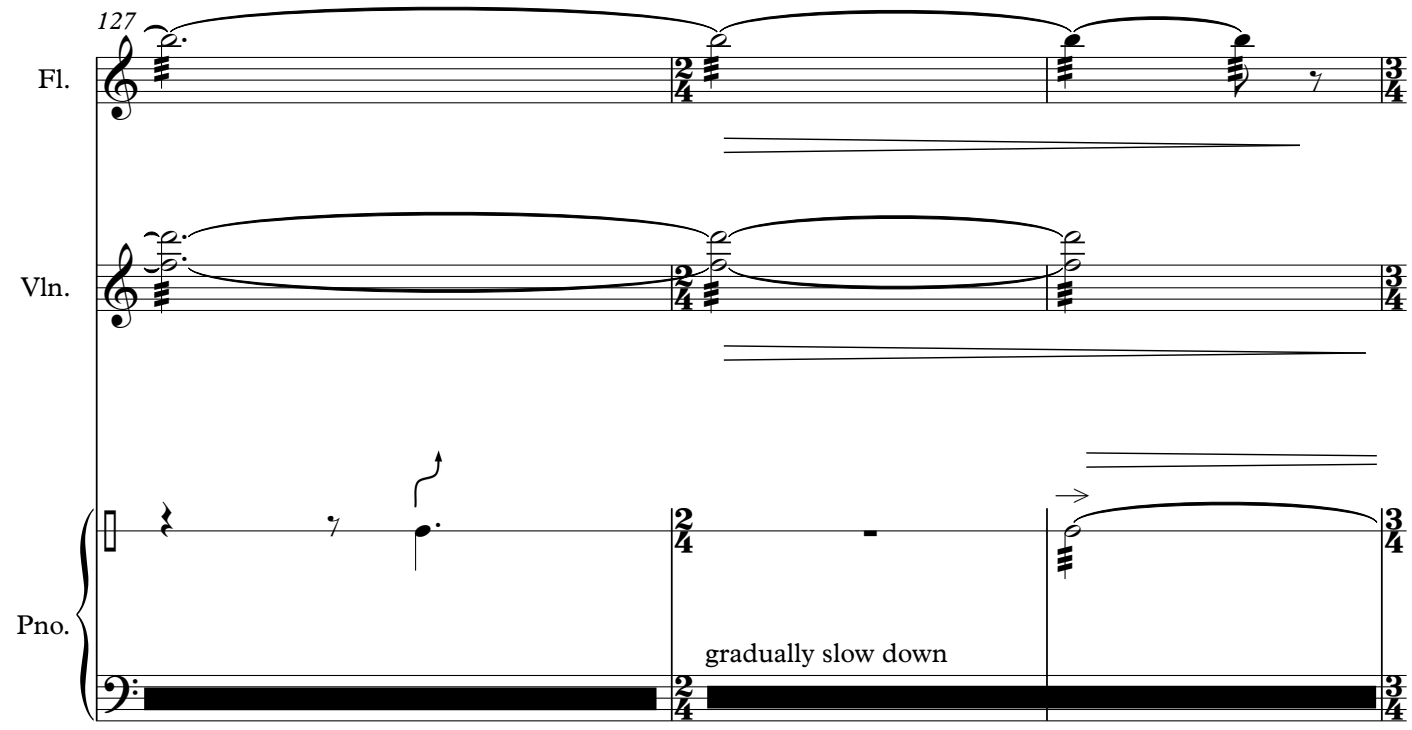

108 Slightly Faster ca. ♩ = 88
107
Fl.
p sub.
n
arco
Vln.
n
mf
n
108 Slightly Faster ca. ♩ = 88
(with tin foil on strings)
Pno.
hit strings with palm, then pick
up tin foil and drop on strings
f possible
n
on keys
start in time and gradually speed up
8vb
110
flz.
Fl.
pp
p
n
sul tasto
sul pont.
sul tasto
Vln.
pp
p
n
Pno.
mp
n
gradually slow down

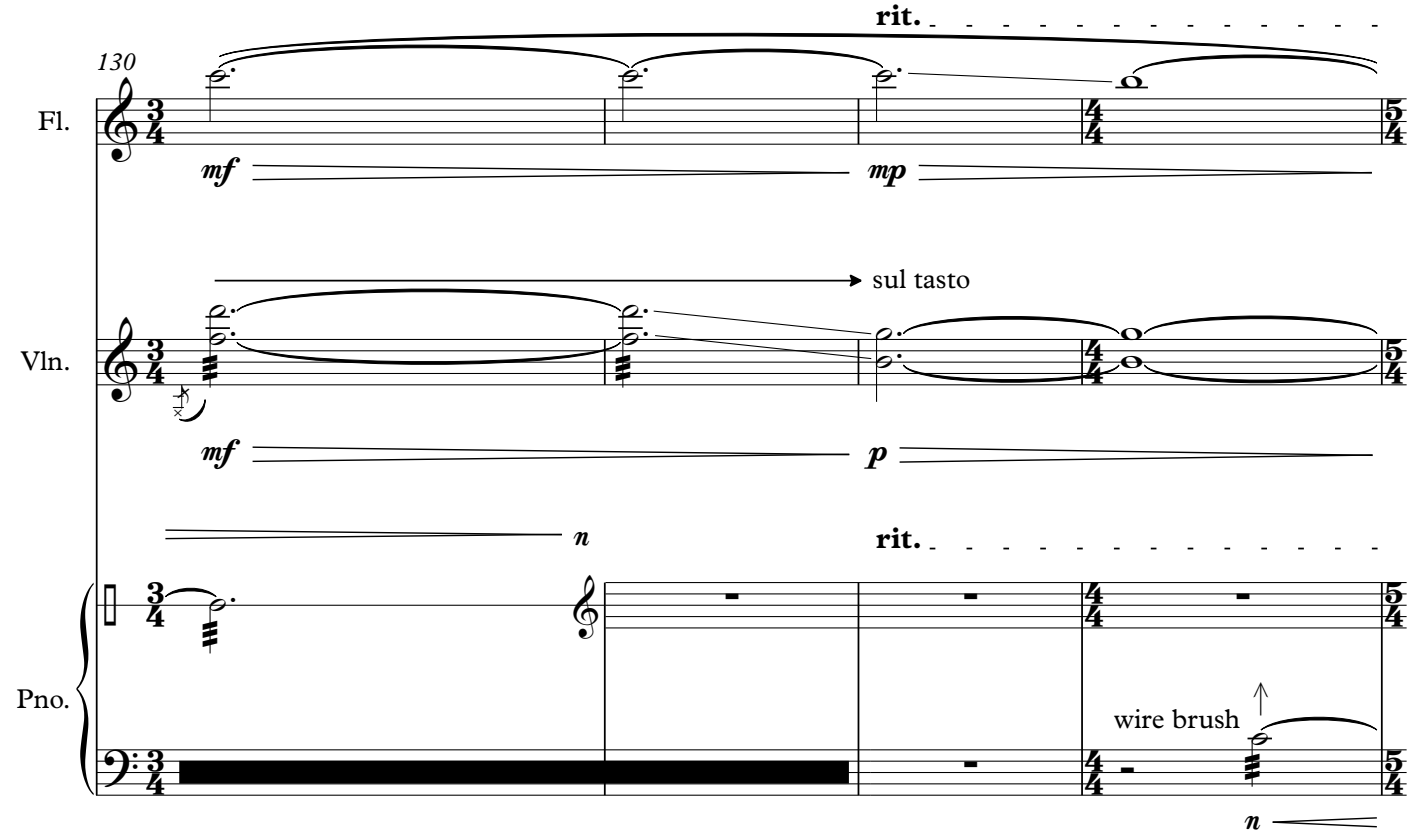

113
Fl.
p
mp
n
sul pont.
sul tasto
Vln.
p
mp
n
pick up metal
and yarn mallets
metal mallet
yarn mallet
Pno.
mp
p
pp

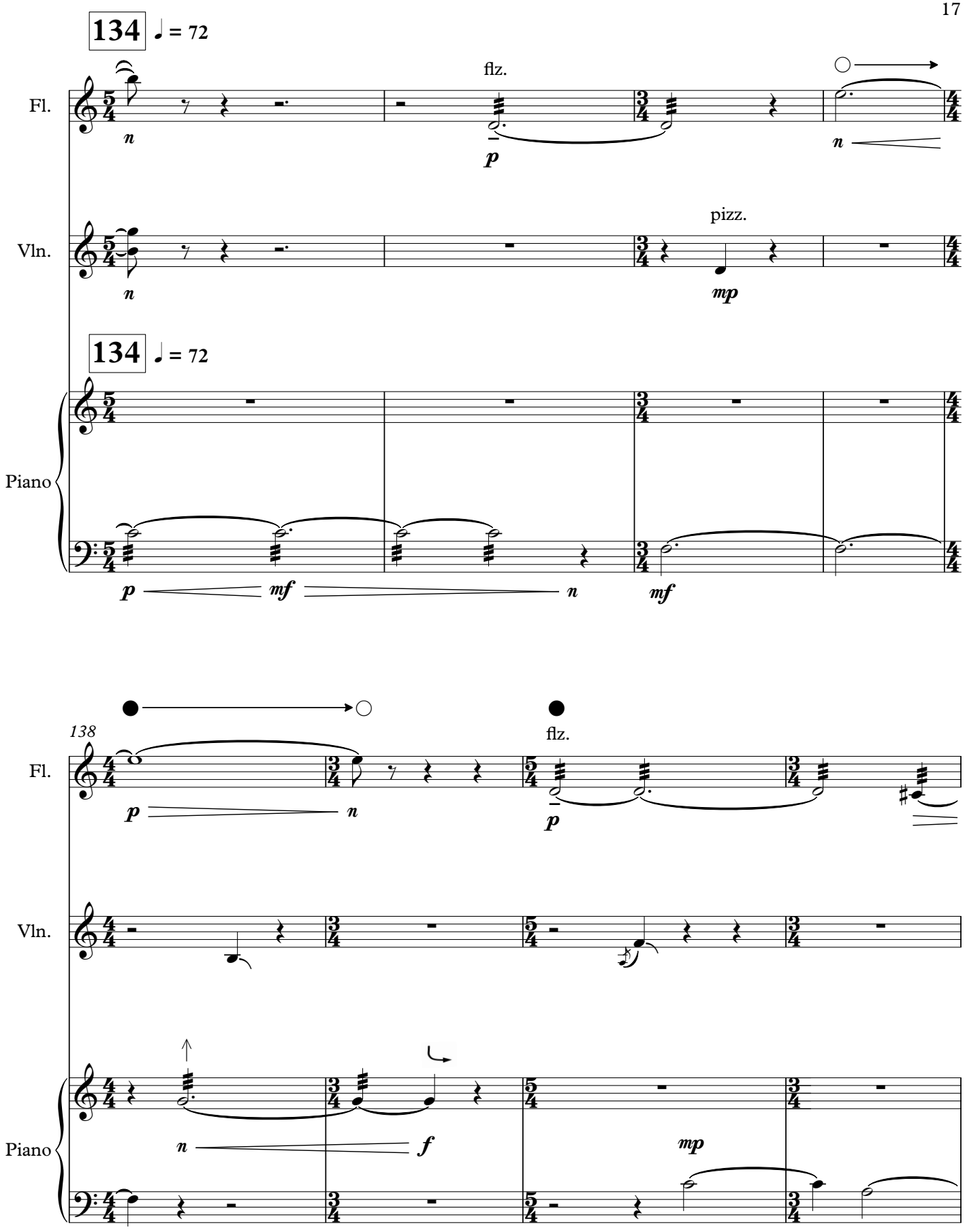

119
118
Fl.
n
sul pont.
Vln.
n
119
Pno.
n cresc. poco a poco
put down metal mallet
(keep yarn mallet in RH)
on keys
start in time and gradually speed up
8vb

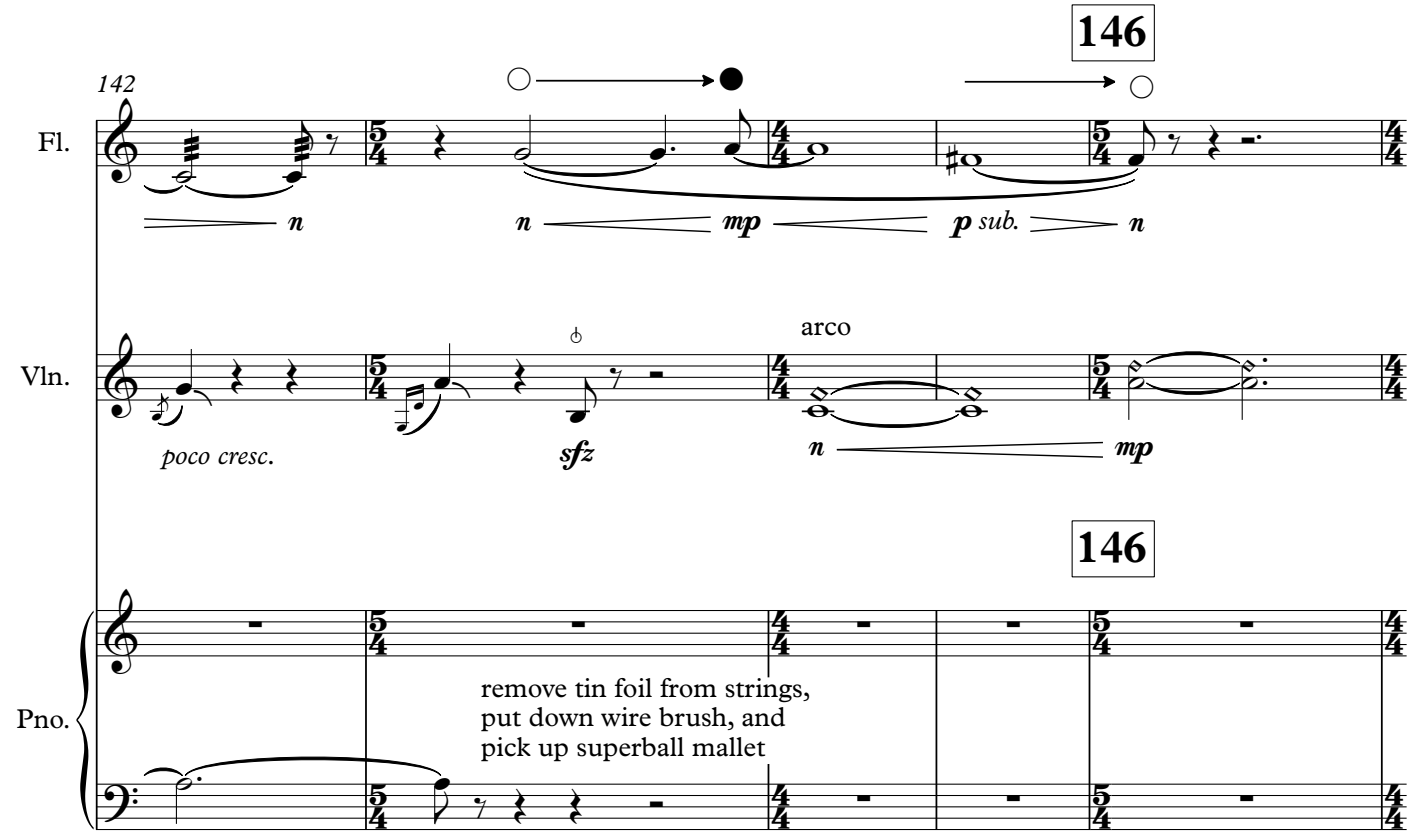

121
Fl.
mf
Vln.
mf
Pno.

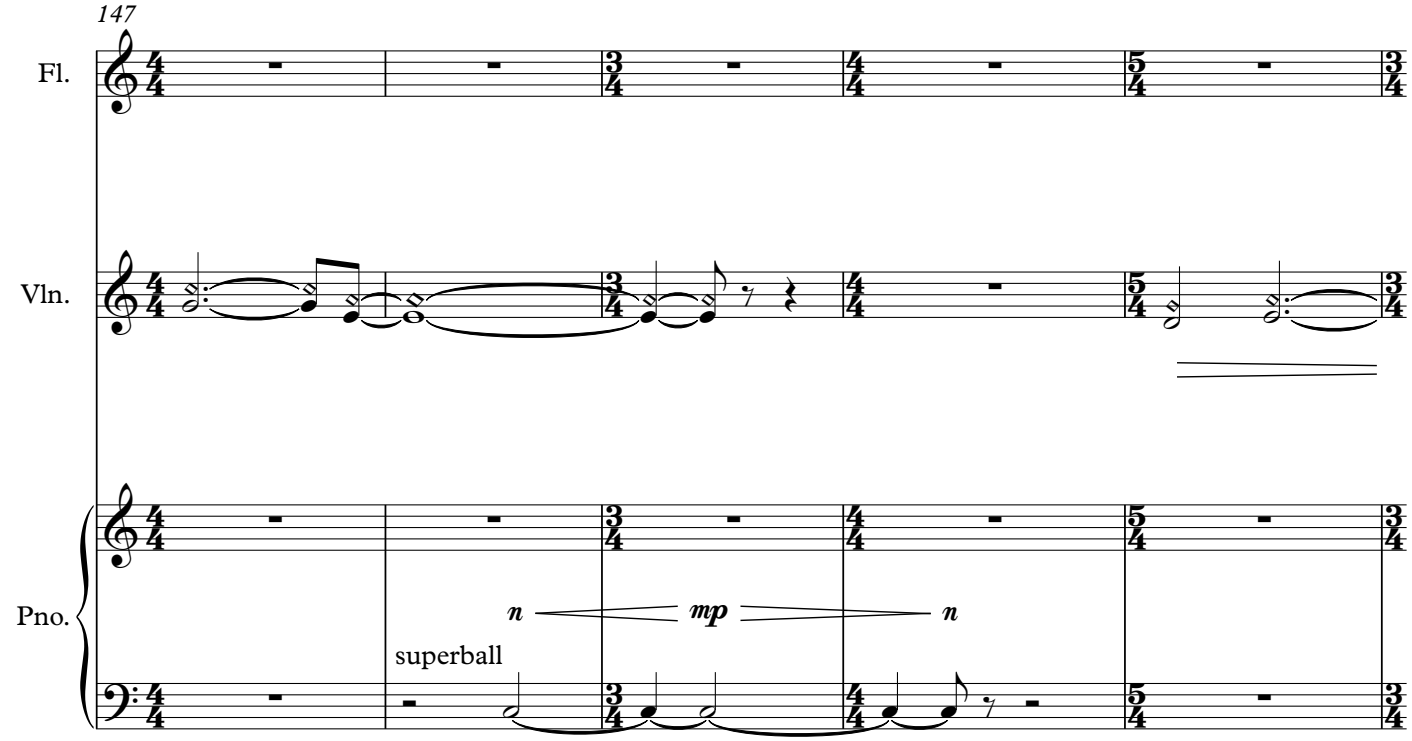

125
124
Fl.
ff
Vln.
ff
inside piano, medium-low register
with butt of yarn mallet
125
Pno.
ff
as fast as possible

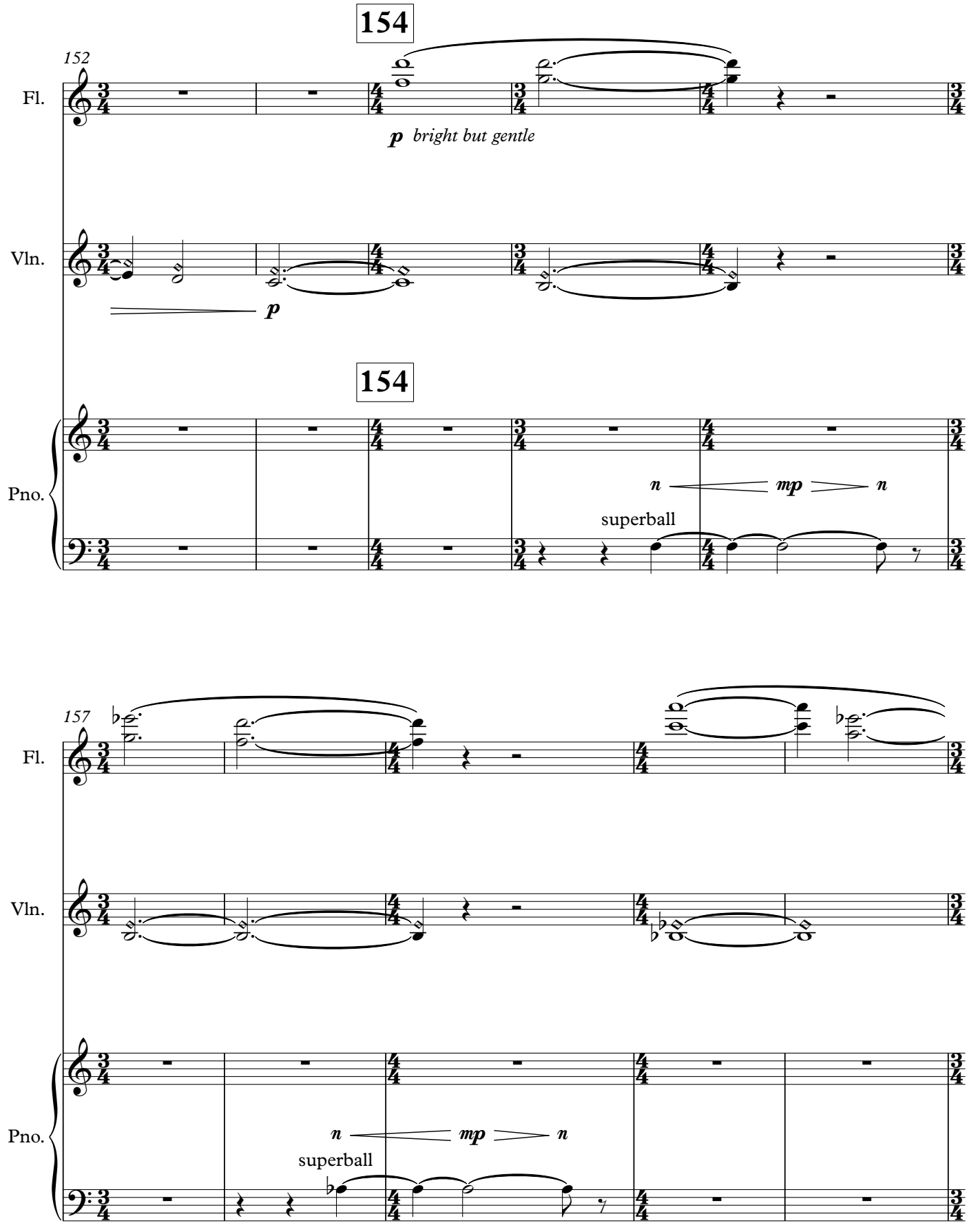

127
Fl.
Vln.
Pno.
gradually slow down
decresc. al niente, poco a poco

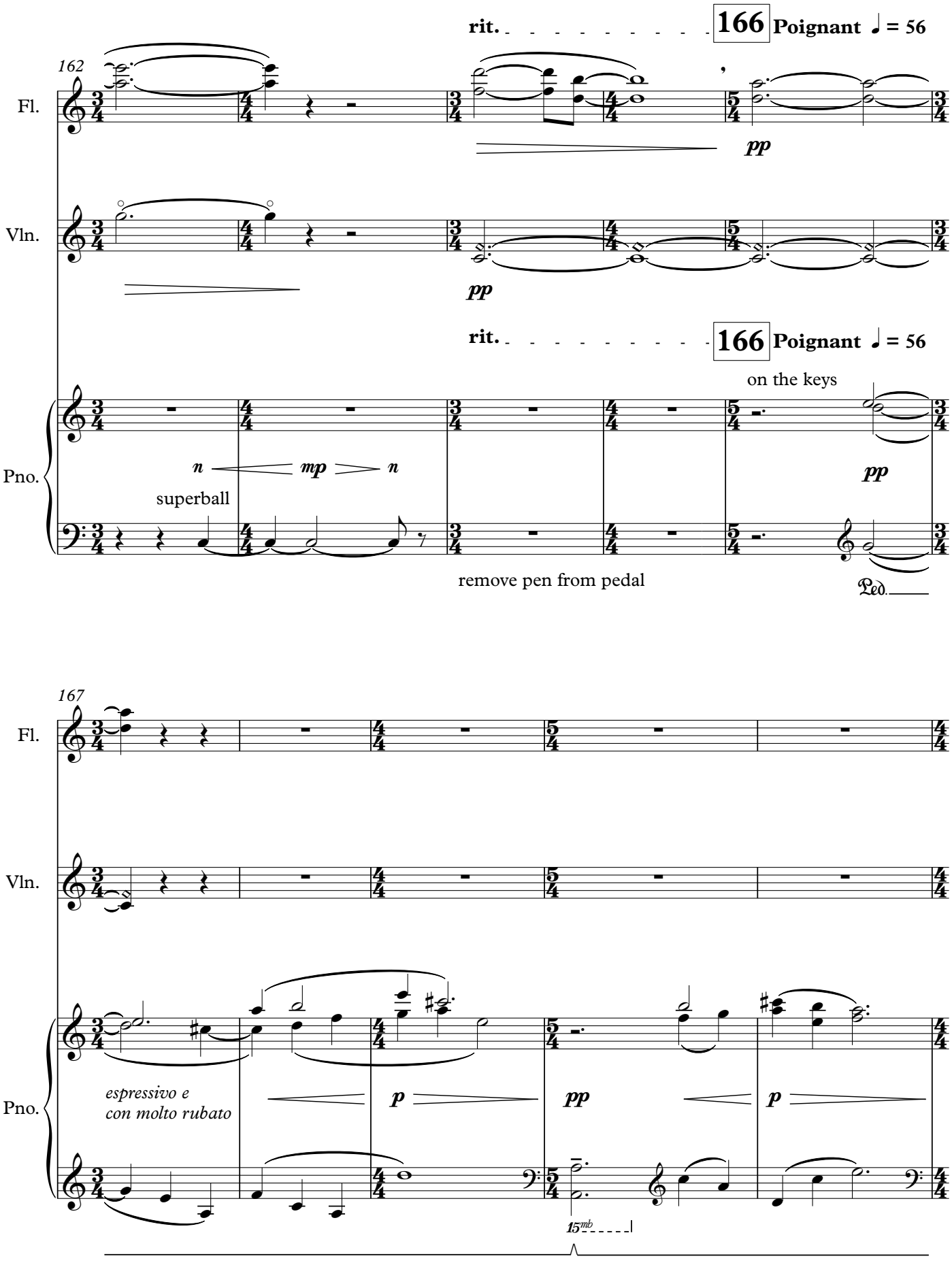

rit.
130
Fl.
mf
mp
sul tasto
Vln.
mf
p
n
rit.
Pno.
wire brush
n


134
♩ = 72
Fl.
flz.
Vln.
pizz.
Piano
138
flz.

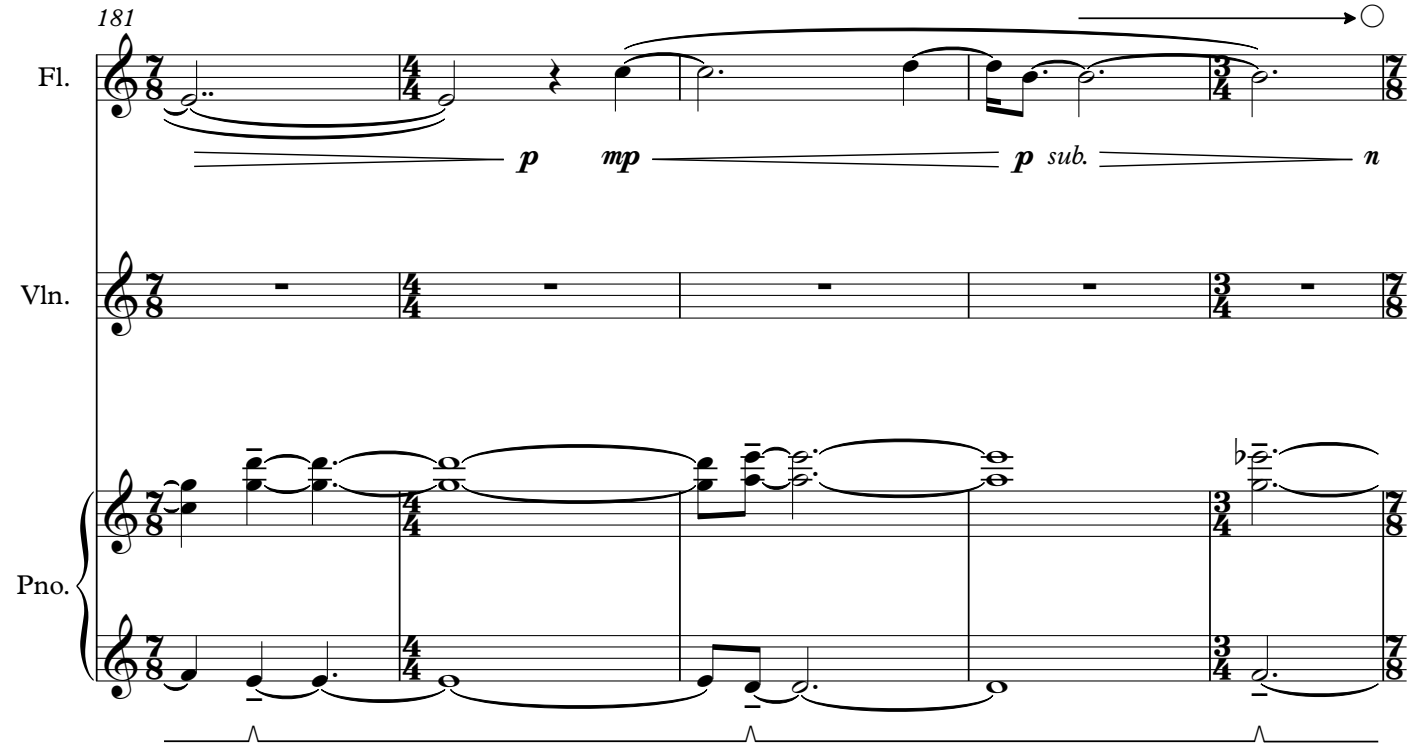

146
142
Fl.
n
n
mp
p sub.
n
Vln.
poco cresc.
sfz
arco
n
mp
146
Pno.
remove tin foil from strings,
put down wire brush, and
pick up superball mallet

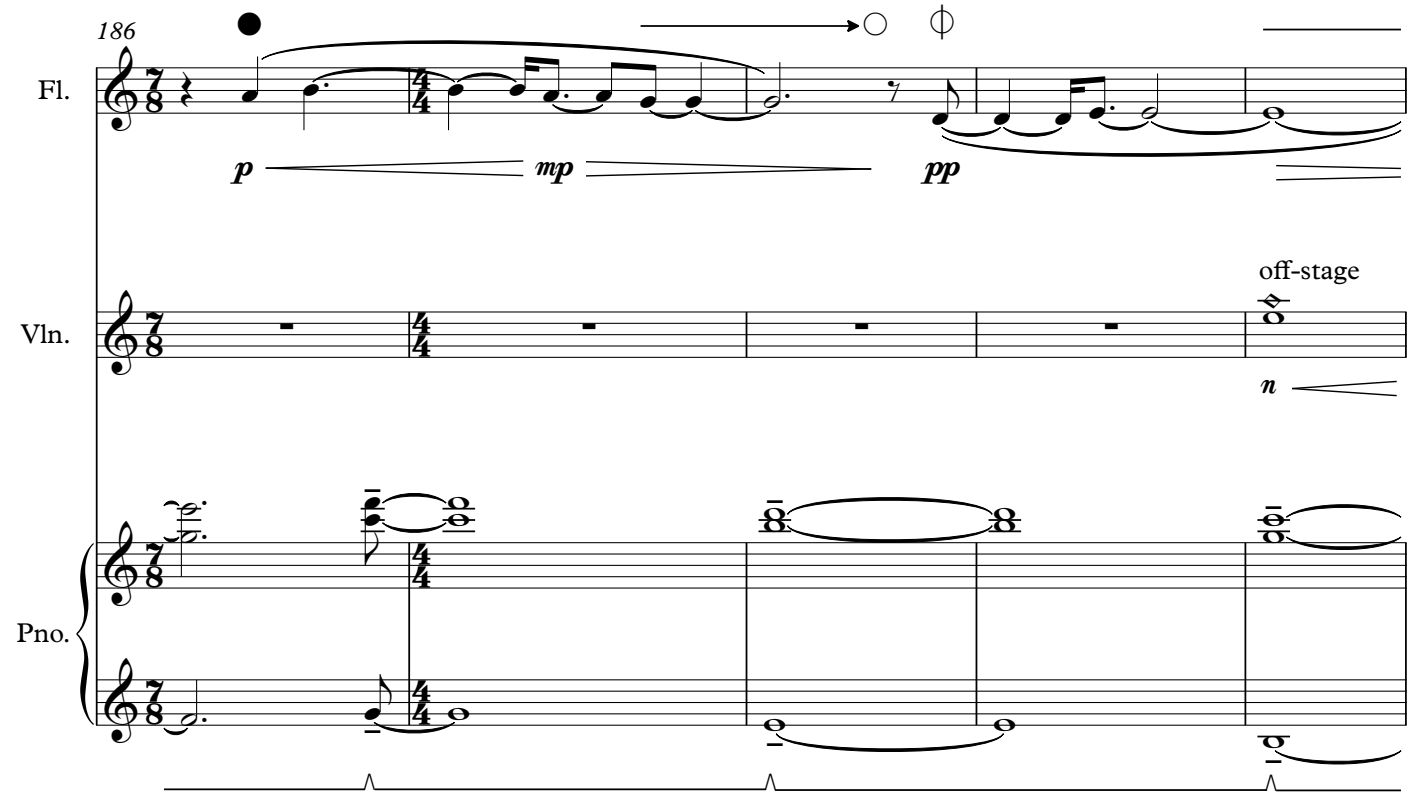

147
Fl.
Vln.
Pno.
n
mp
n
superball

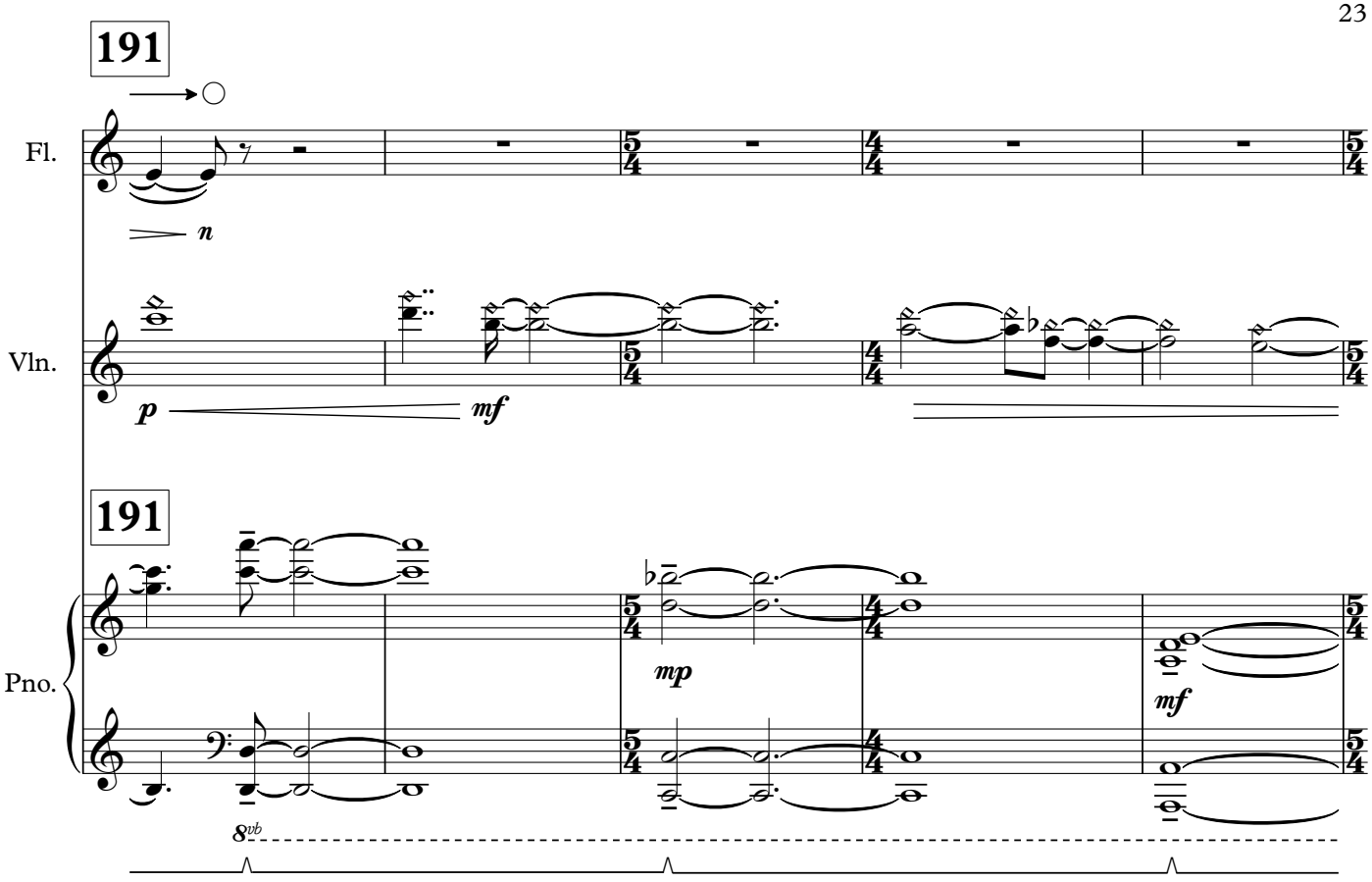

154
152
Fl.
p bright but gentle
Vln.
p
154
Pno.
n
mp
n
superball
157
Fl.
Vln.
Pno.
n
mp
n
superball

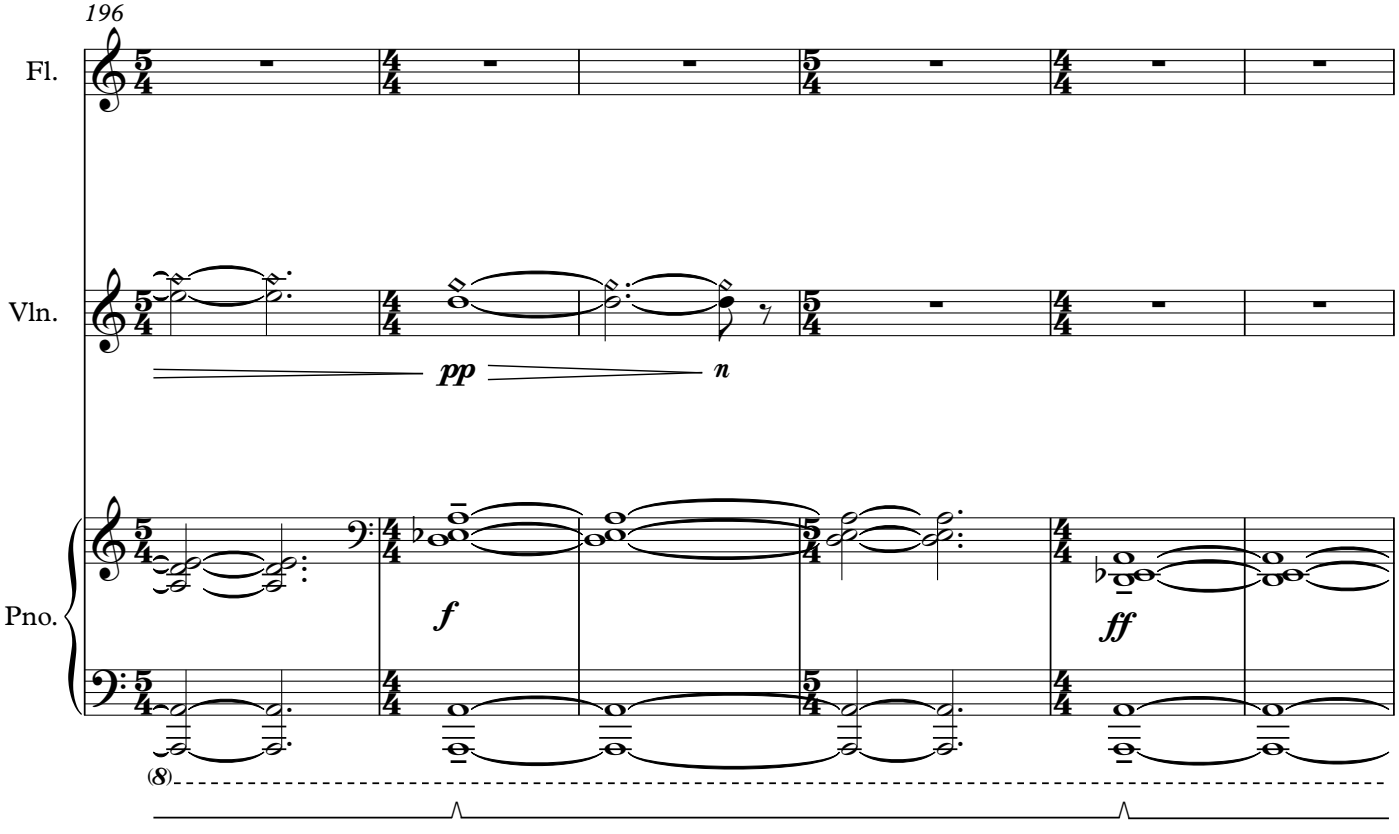

rit.
166
Poignant ♩ = 56
162
Fl.
pp
Vln.
pp
rit.
166
Poignant ♩ = 56
on the keys
Pno.
n
mp
n
pp
superball
remove pen from pedal
Ped.
167
Fl.
Vln.
Pno.
espressivo e
con molto rubato
p
pp
p
15mb

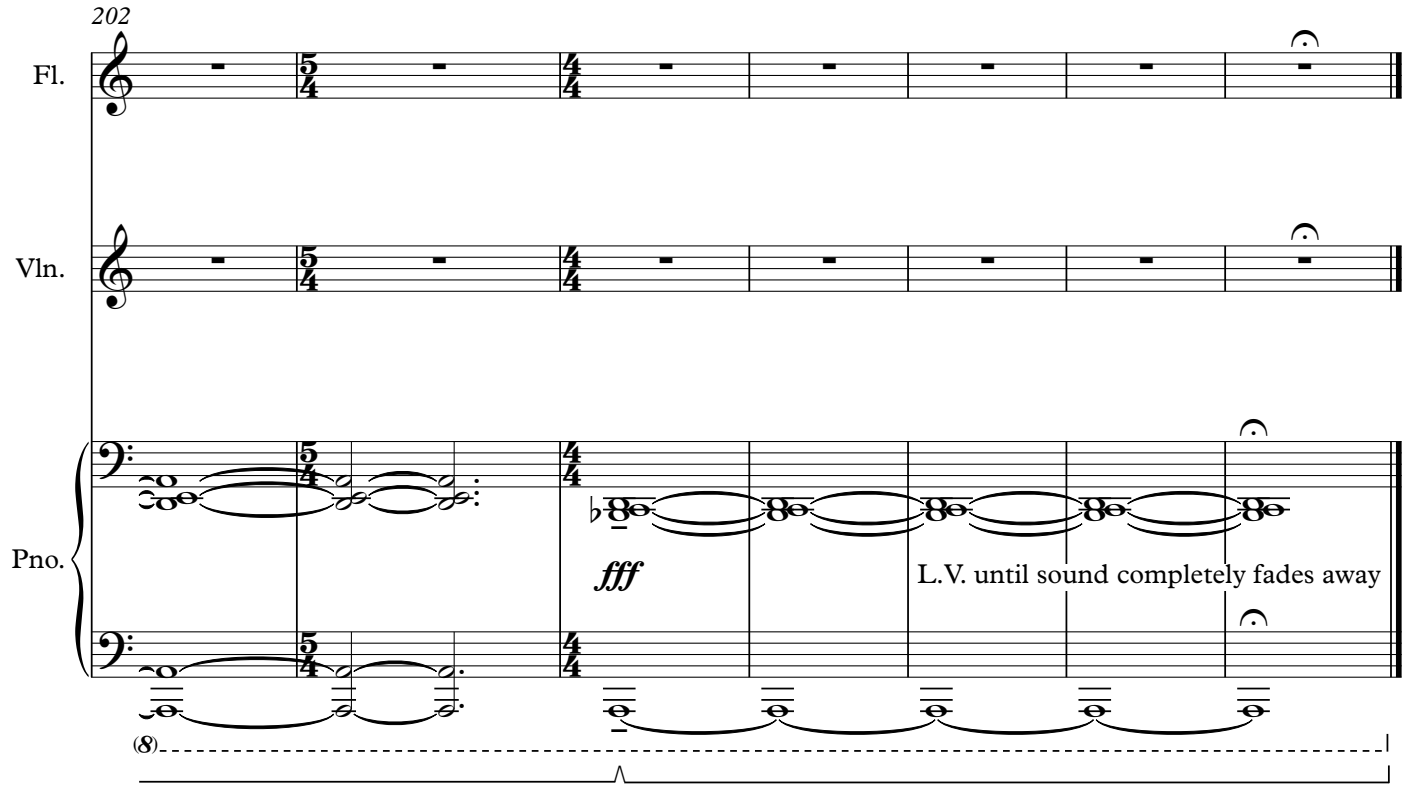
172
Fl.
Vln.
Pno.
pp
p
mp
15mb
177
Fl.
Vln.
Pno.
177
p
mp
3
p


181
Fl.
Vln.
Pno.
p
mp
p sub.
n


186
Fl.
Vln.
Pno.
p
mp
pp
off-stage
n


191
Fl.
n
Vln.
p
mf
191
Pno.
mp
mf
8vb


196
Fl.
Vln.
pp
n
Pno.
f
ff
(8)


202
Fl.
Vln.
Pno.
fff
L.V. until sound completely fades away
(8)