

Jessica Rudman

St. Teresa in Ecstasy

for Solo Gyl

2010

ca. 4:30

St. Teresa in Ecstasy

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Program Notes

When I began working on this piece, the idea of religious ecstasy - a state of spiritual transcendence brought about through the joy of communing with one's higher power – immediately came to mind. The use of music to induce trance states was also an important element. In what seemed to me a natural combination of those two sources, Bernini's sculpture "The Ecstasy of Saint Teresa"(also known as the "Transverberation" of "Saint Teresa or Saint Teresa in Ecstasy") became the inspiration for this composition, which mixes a jubilant fanfare with driving runs in an attempt to hint at what a mystic might feel during such an experience.

Performance Note

If a gylle is not available, xylophone or any other keyboard percussion may be substituted and the music transposed as needed.

Composer Contact Information

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Written for Mike Lunoe

Saint Teresa in Ecstasy

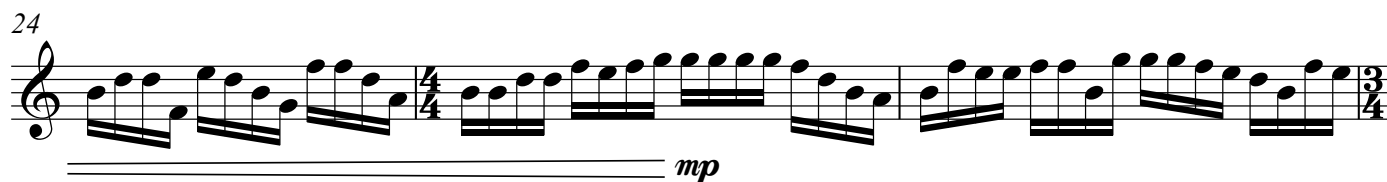
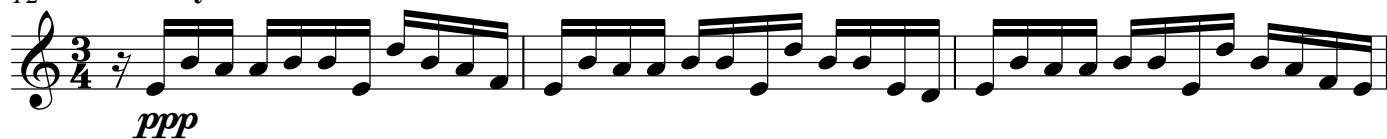
for Gyl

Jessica Rudman (b. 1982)

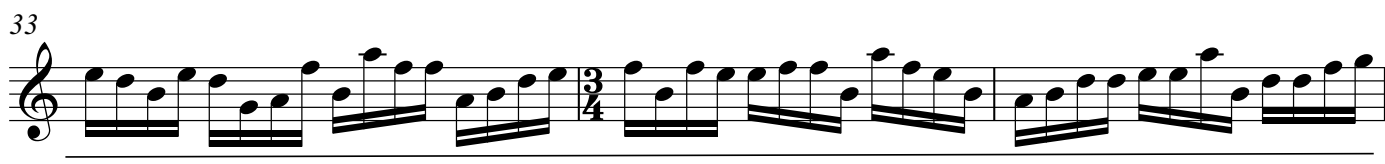
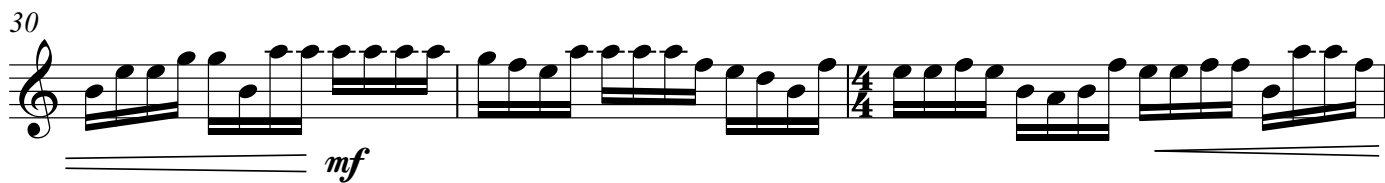
Euphoric ♩ = 112

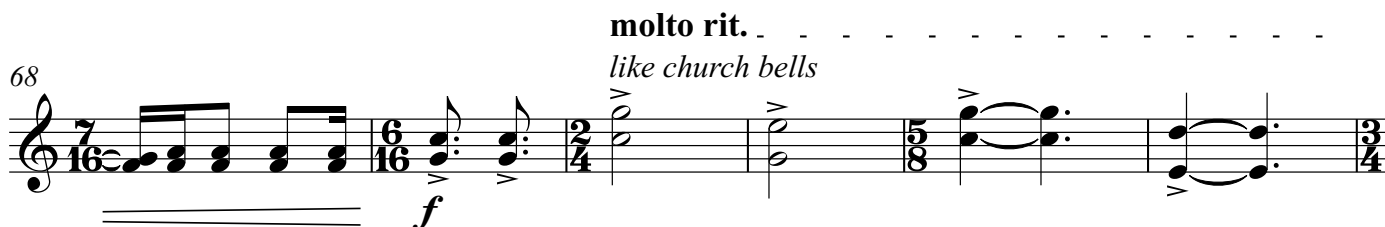
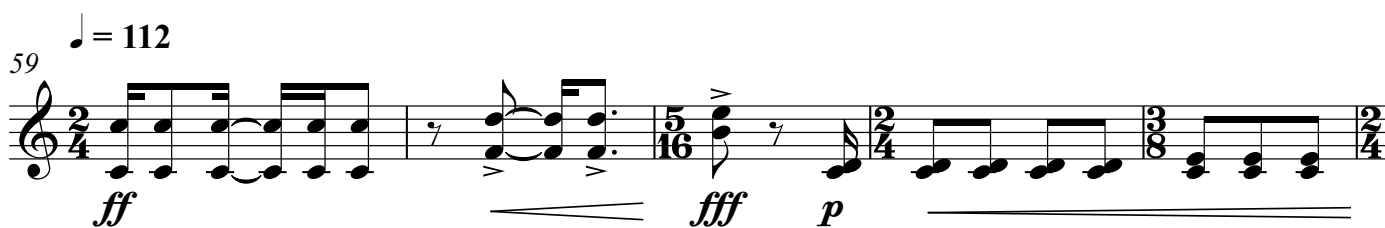
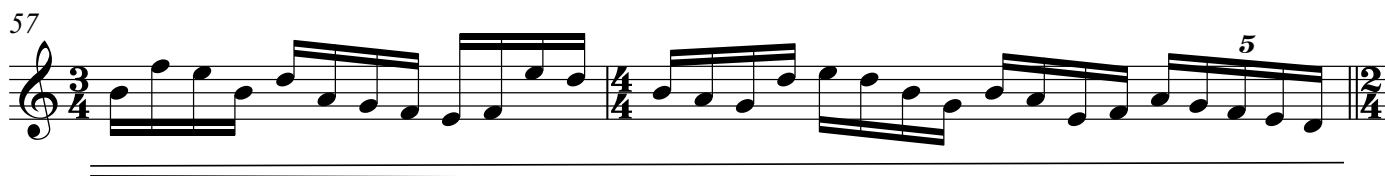
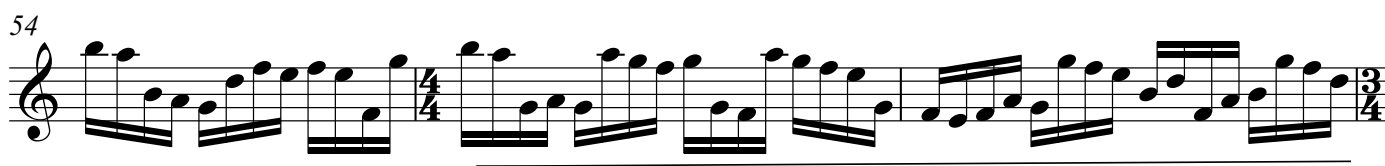


12 Suddenly Faster ca. ♩ = 128 - 132

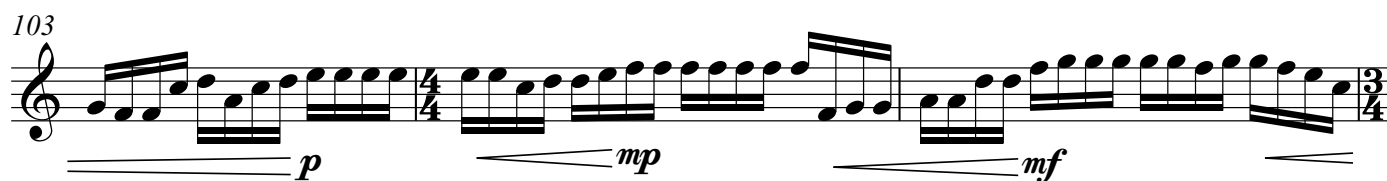
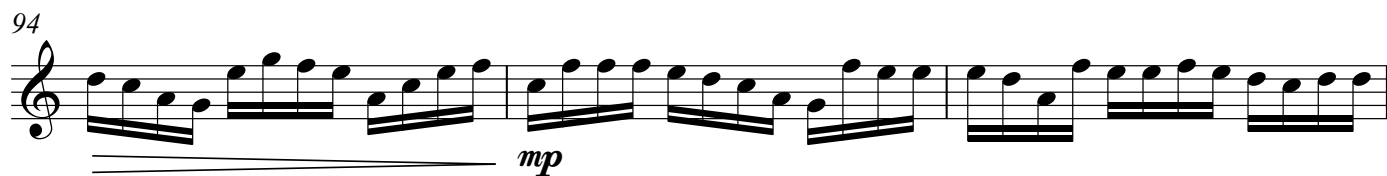
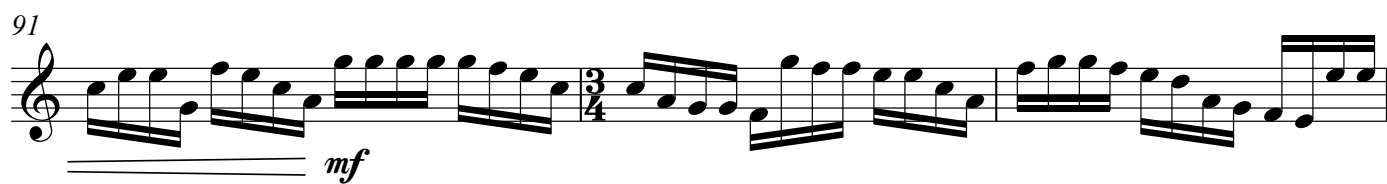
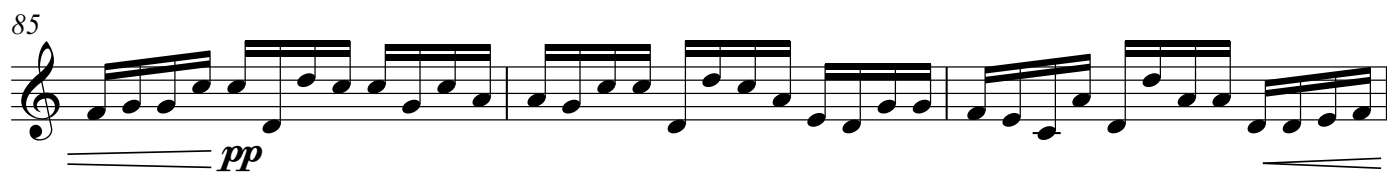


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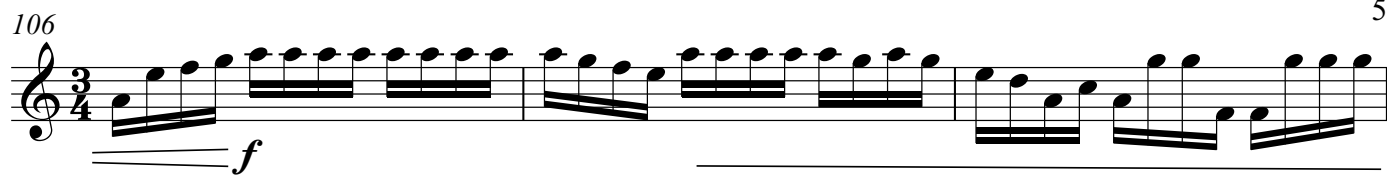




82 Suddenly Faster ca. ♩ = 128 - 132

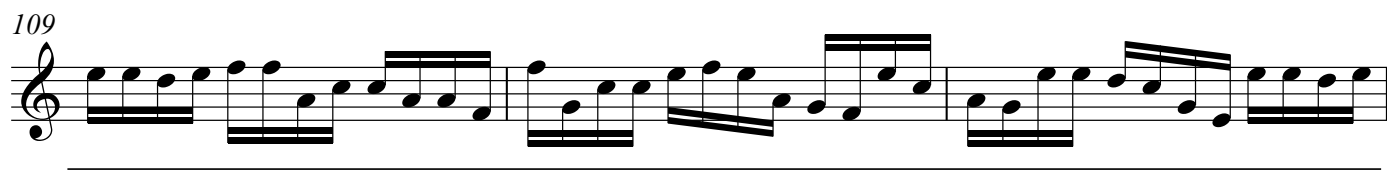


106 *f*



Staff 106-108: Treble clef, 3/4 time signature. Measures 106-108 feature continuous eighth-note patterns. A forte (*f*) dynamic marking is present at the start of measure 106.

109



Staff 109-111: Treble clef, 3/4 time signature. Measures 109-111 continue with eighth-note patterns.

112 *ppp*



Staff 112-114: Treble clef, 3/4 time signature. Measures 112-114 continue with eighth-note patterns. A pianissimo (*ppp*) dynamic marking is present at the start of measure 112.

115 *ppp sub.* *ppp sub.*



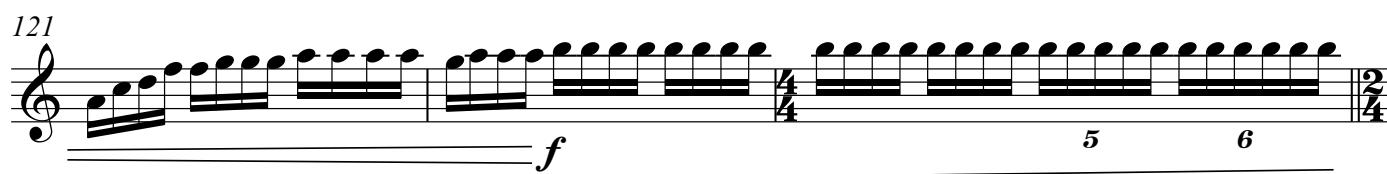
Staff 115-117: Treble clef, 3/4 time signature. Measures 115-117 continue with eighth-note patterns. A pianissimo (*ppp*) dynamic marking with a subito (*sub.*) instruction is present at the start of measure 115.

118



Staff 118-120: Treble clef, 3/4 time signature. Measures 118-120 continue with eighth-note patterns.

121 *f* 5 6



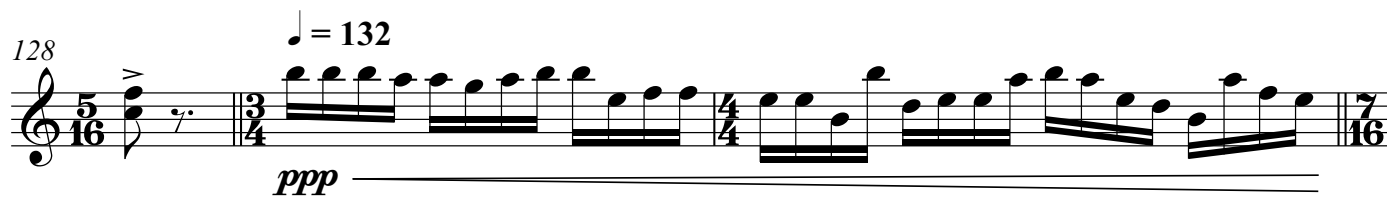
Staff 121-123: Treble clef, 3/4 time signature. Measures 121-123 continue with eighth-note patterns. A forte (*f*) dynamic marking is present at the start of measure 121. Measures 122 and 123 are marked with '5' and '6' respectively.

124 ♩ = 112 *ff*



Staff 124-127: Treble clef, 2/4 time signature. Measures 124-127 feature eighth-note patterns. A fortissimo (*ff*) dynamic marking is present at the start of measure 124. A tempo marking of ♩ = 112 is shown above measure 124. Measures 125-127 are marked with '7', '16', and '5' respectively.

128 ♩ = 132 *ppp*



Staff 128-131: Treble clef, 5/16 time signature. Measures 128-131 feature eighth-note patterns. A pianissimo (*ppp*) dynamic marking is present at the start of measure 128. A tempo marking of ♩ = 132 is shown above measure 128. Measures 129-131 are marked with '3', '4', and '7' respectively.

131 $\text{♩} = 112$ *ff* *pp* *accel.*

135 *f* *ff* *a tempo* ($\text{♩} = 112$) $\text{♩} = 132$ *rit.*

139 $\text{♩} = 120$ *p* *f*

144 $\text{♩} = 132$ *rit.* *ff* 6 6 5

147 *a tempo* ($\text{♩} = 132$) *rit.* *ff sub.* 6 6 5

150 $\text{♩} = 112$ *ff* *fff*