Jessica Rudman

Twisted Blue

Three Movements for Clarinet and Piano

2011, Rev. 2014
ca. 16:30

Twisted Blue

Performance Notes

- An X in place of a time signature indicates an unmeasured section. The duration of each such section is given above in seconds. For numbering purposes, any unmeasured section is counted as one bar.
- In unmeasured sections, stemless noteheads followed by solid horizontal lines represent notes held for an indeterminate length. The proportions of the lines give a general sense of how long the notes should be held.
- Rests in parentheses are approximate.
- In unmeasured areas, runs notated with feathered beaming are to be played extremely freely. In metered sections, specific durations in beats or portions of beats are given for feathered beaming.
- Boxed figures should be repeated for the length of the thick black line that follows.
- Arrows indicate a gradual change from one state to another (ie. from ord. to sul. pont.).
- "Irr. vib." stands for irregular vibrato.
- Grace notes should be played before the beat.
- Trills are half-step.

Program Notes

Twisted Blue was written for clarinetist Dan Liptak to perform with the Hartford Independent Chamber Orchestra conducted by Erberk Eryilmaz. The title comes from the bluesy progression that forms the basis of the second movement, which was in fact composed first in a few frantic fall afternoons. The opening movement followed, and then the finale.

Composer Contact Information

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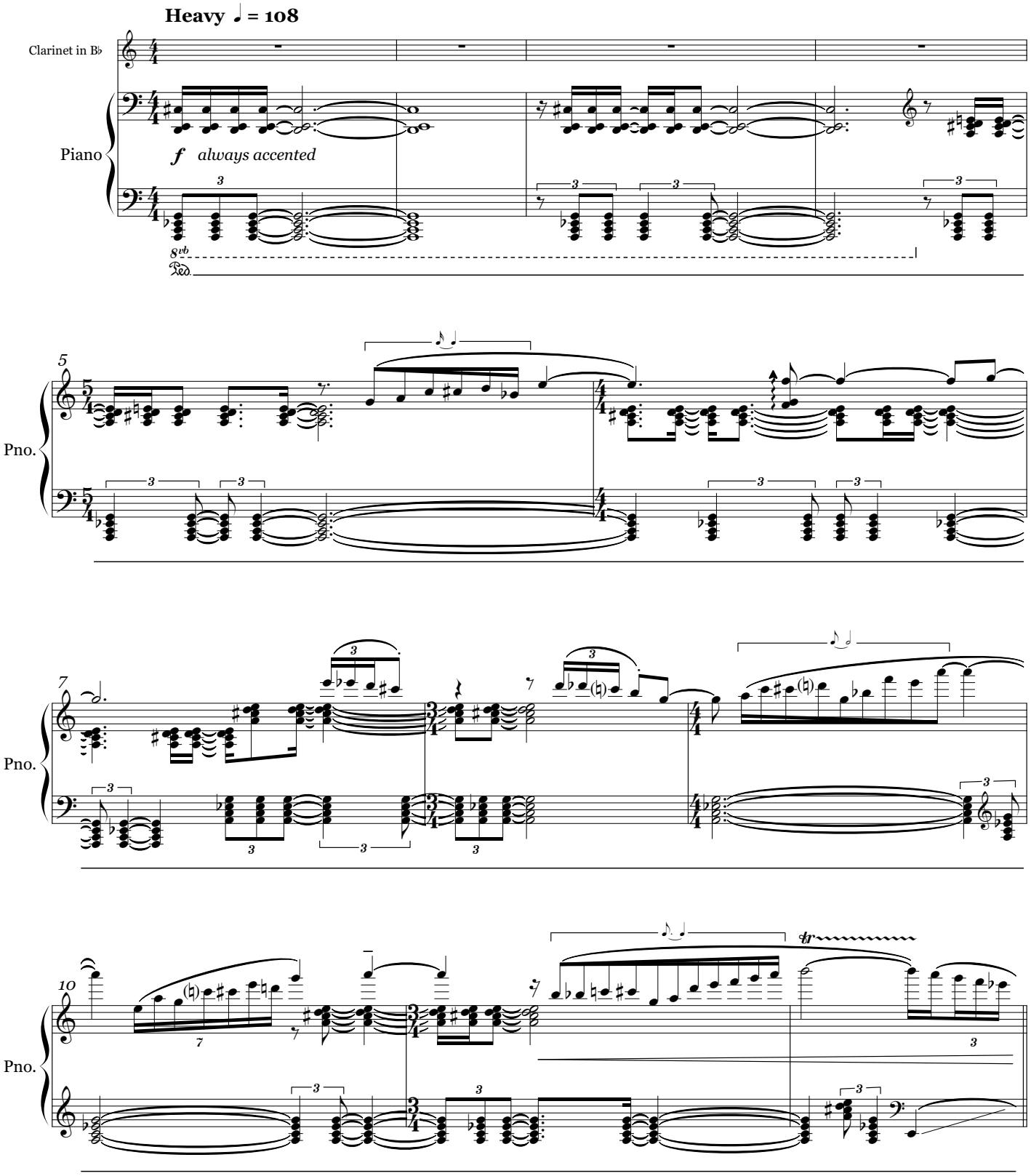
Transposed Score

Written for Dan Liptak, Erberk Eryilmaz, and the Hartford Independent Chamber Orchestra
on the occasion of the 10th Anniversary of the Women Composers Festival of Hartford

Twisted Blue

I.

Jessica Rudman (b. 1982)



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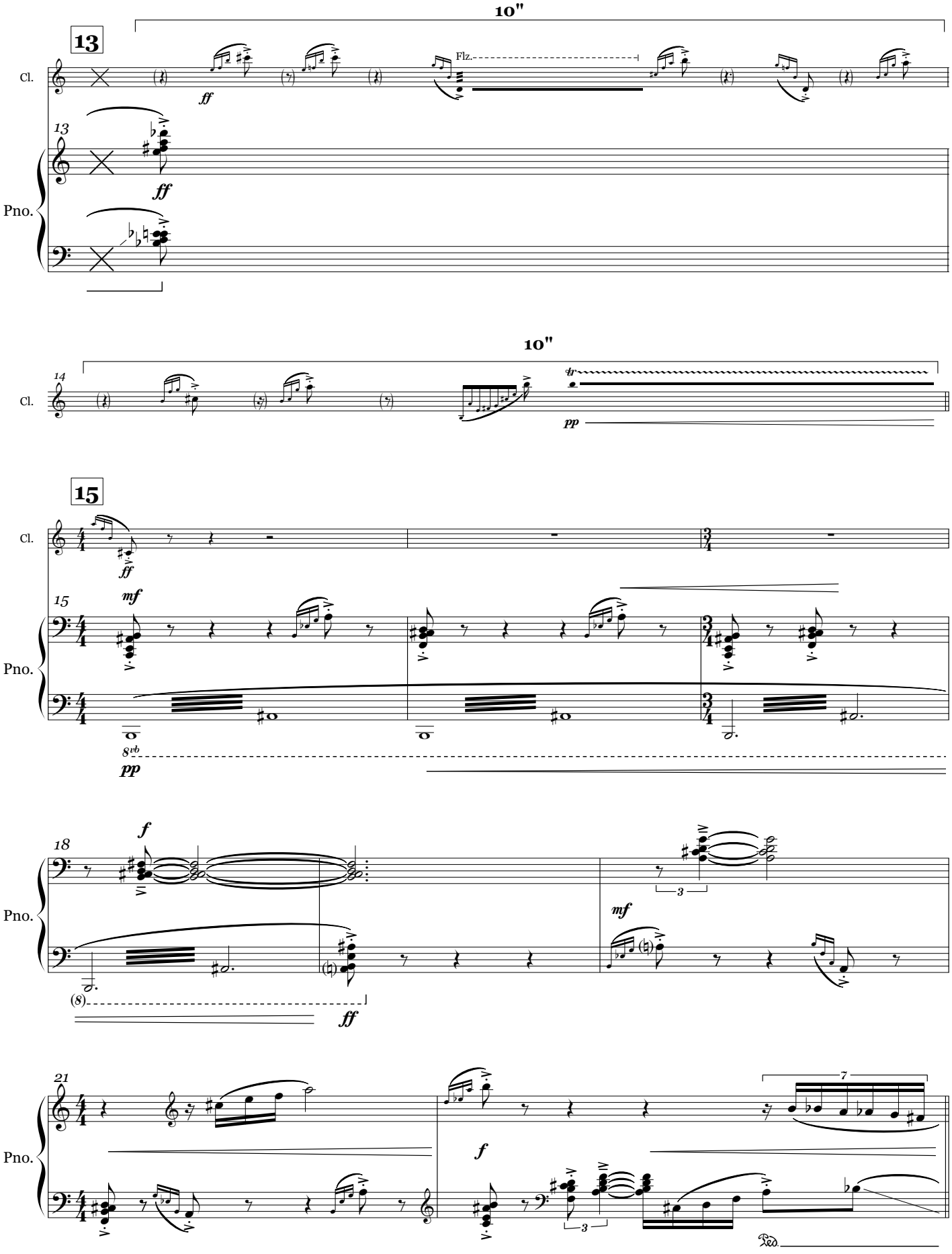
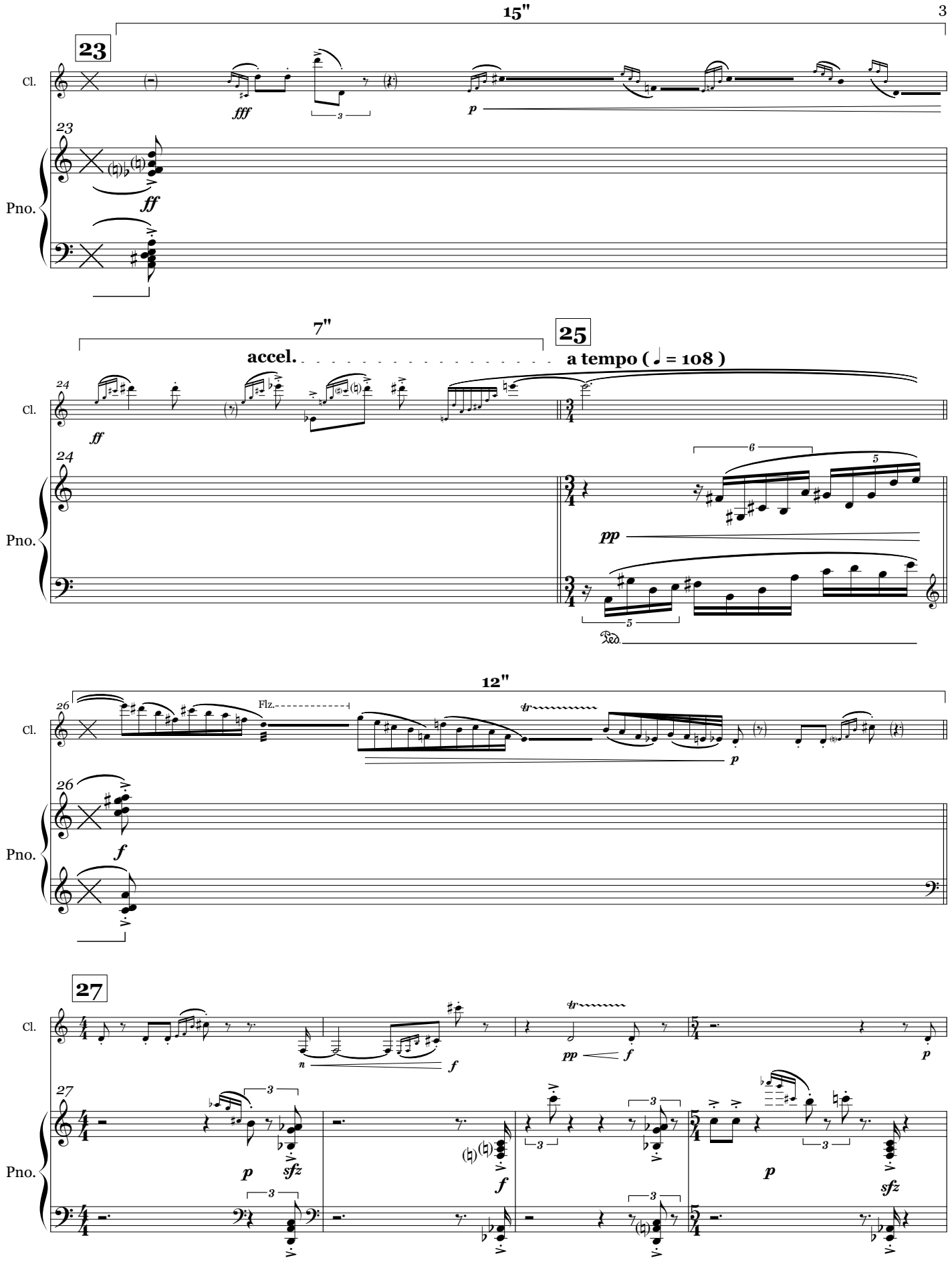
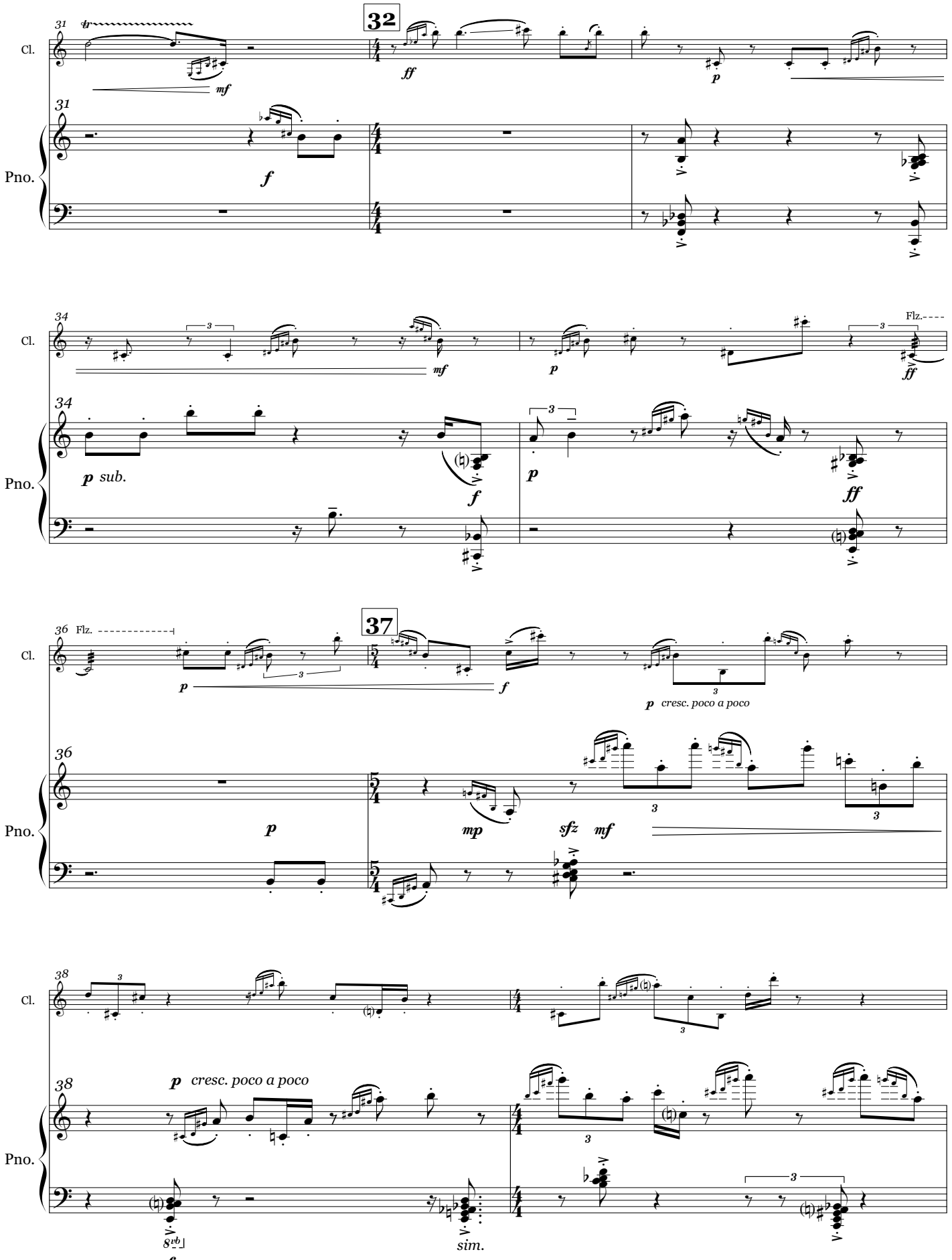
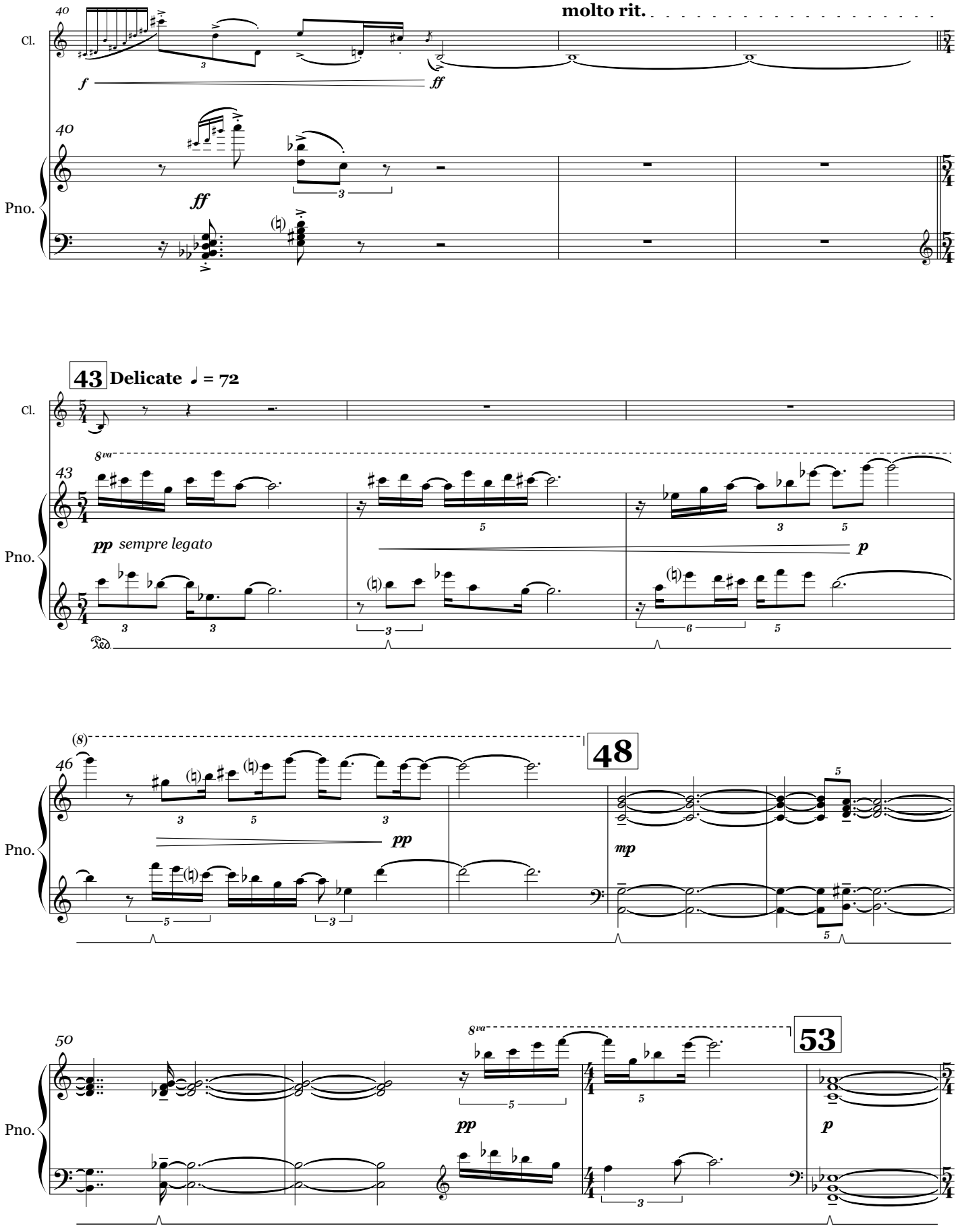
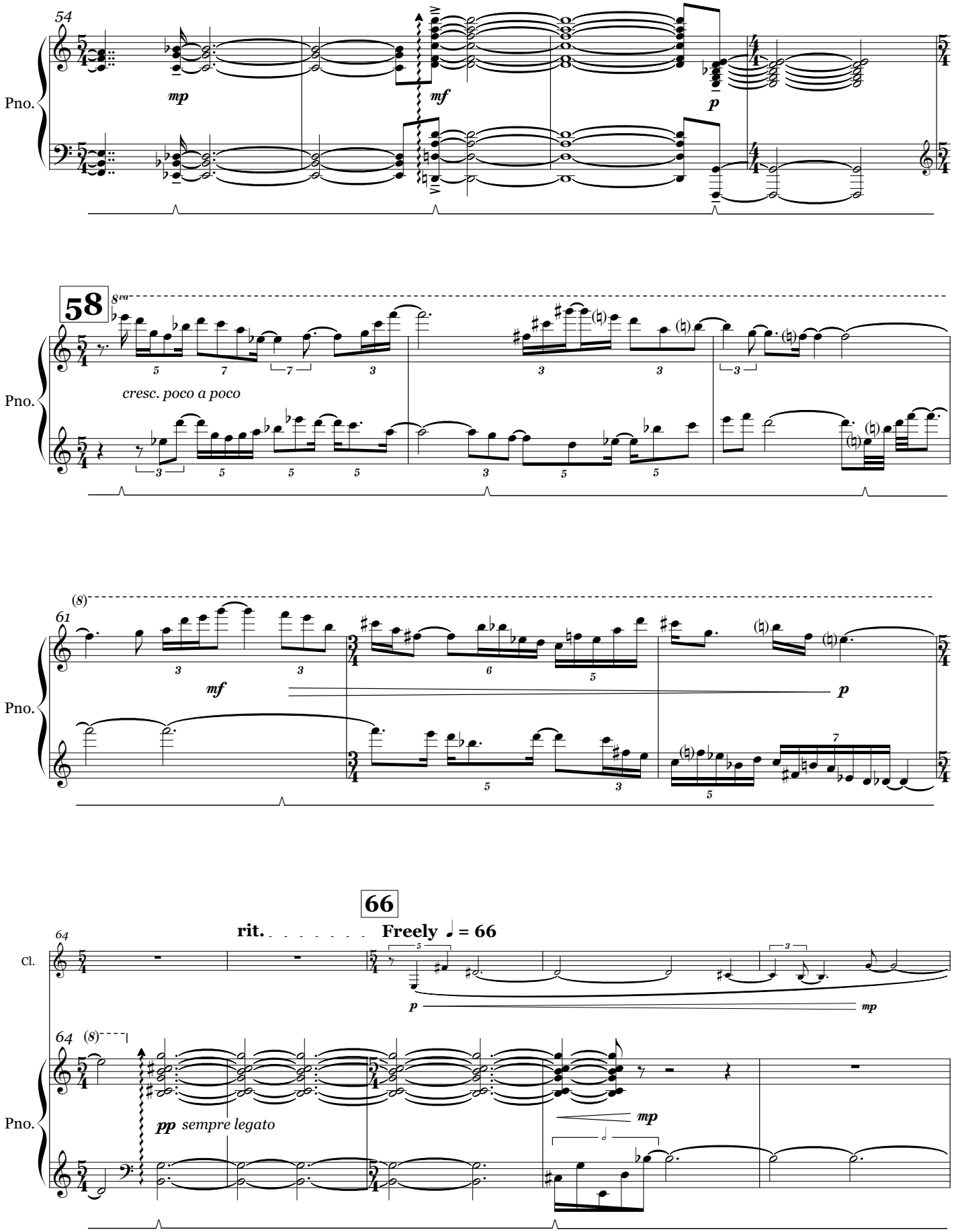
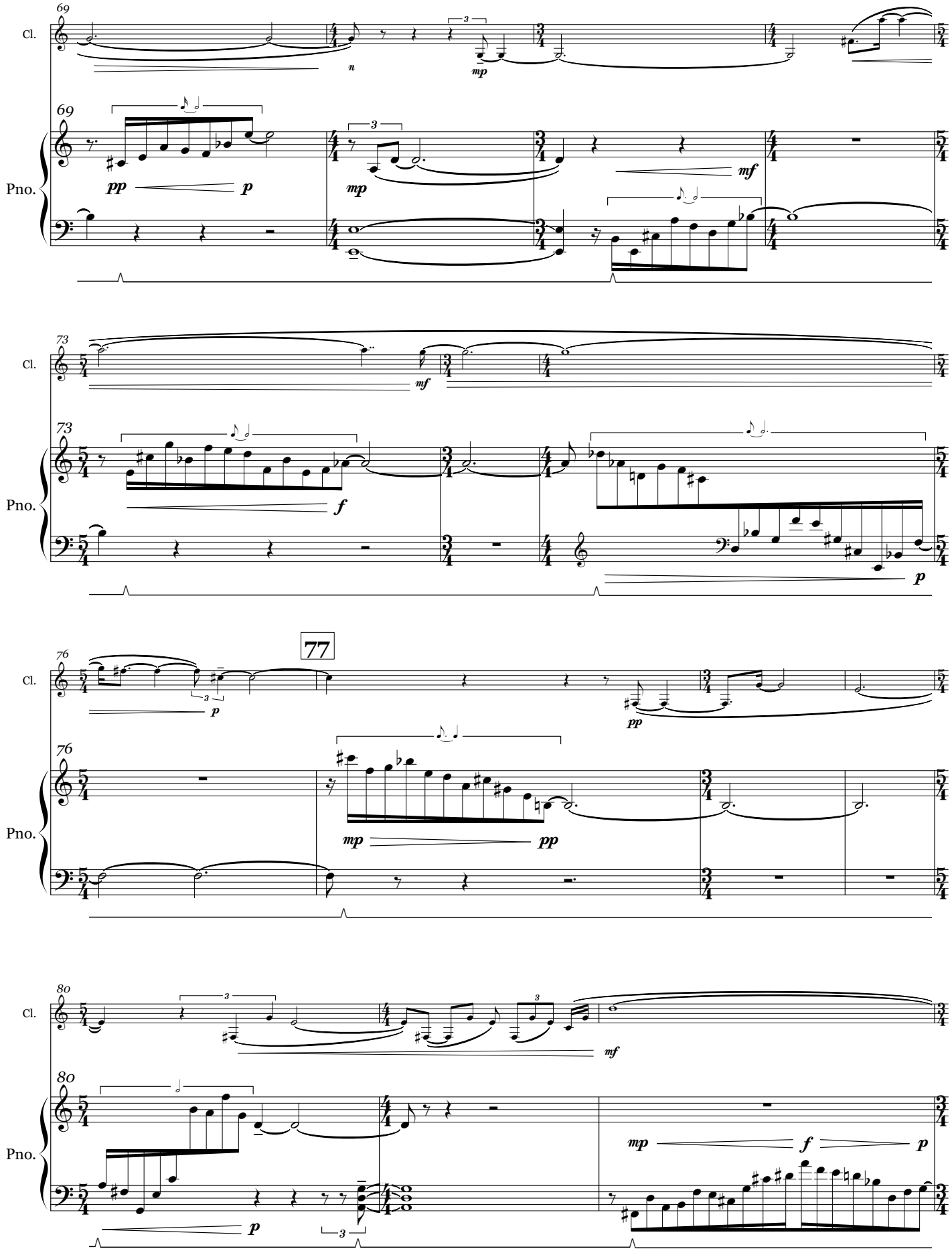

10"
13
Cl.
Flz.
ff
13
ff
Pno.
10"
14
Cl.
tr
pp
15
Cl.
ff
15
mf
Pno.
8vb
pp
18
f
Pno.
3
mf
(8)
ff
21
Pno.
f
7
3
Ped.

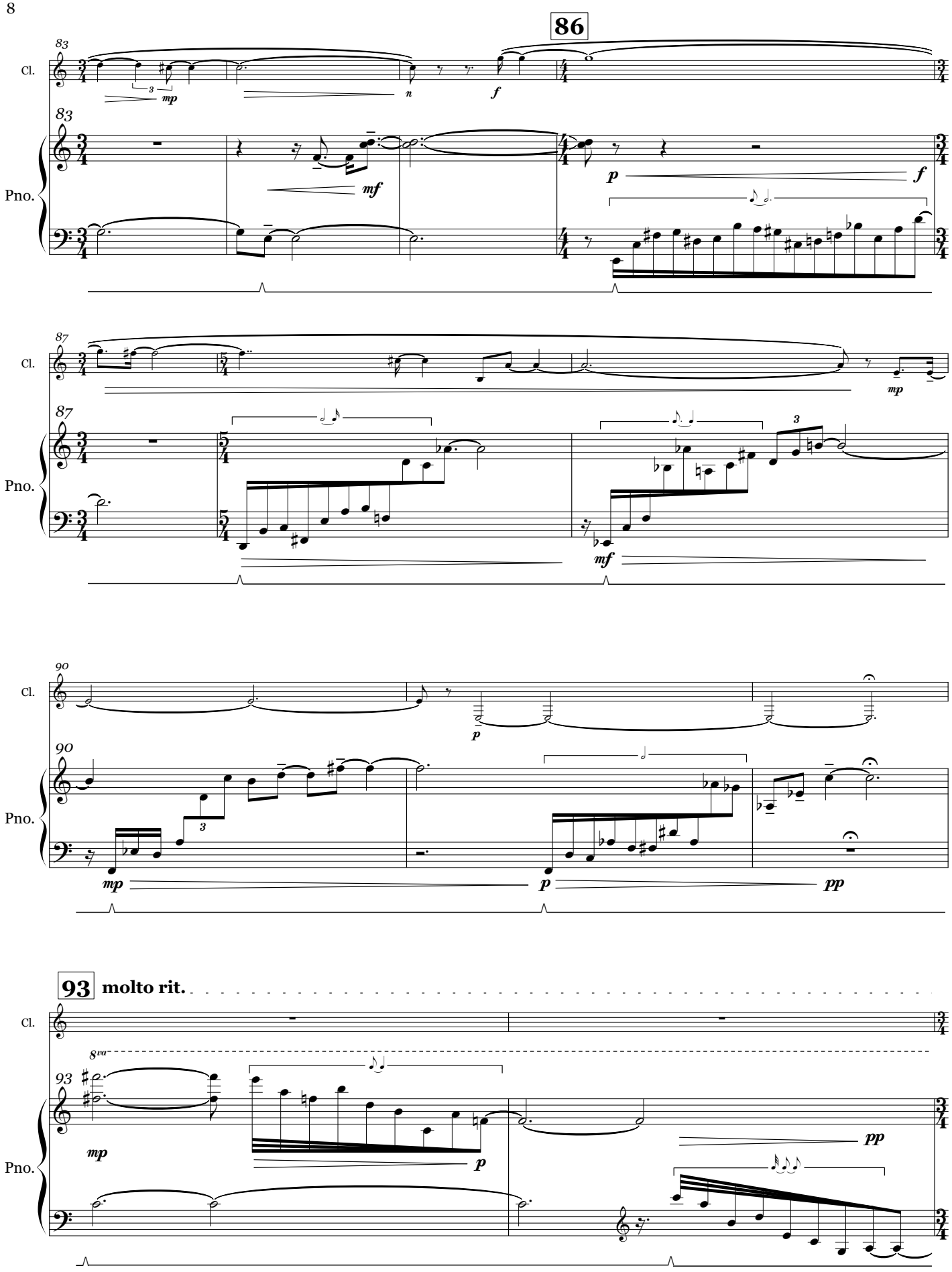

15"
23
Cl.
23
Pno.
fff
p
ff
7"
accel.
25
a tempo (♩ = 108)
24
Cl.
24
Pno.
ff
pp
Ped.
12"
26
Cl.
26
Pno.
Flz.
tr
p
f
27
Cl.
27
Pno.
n
pp
sfz

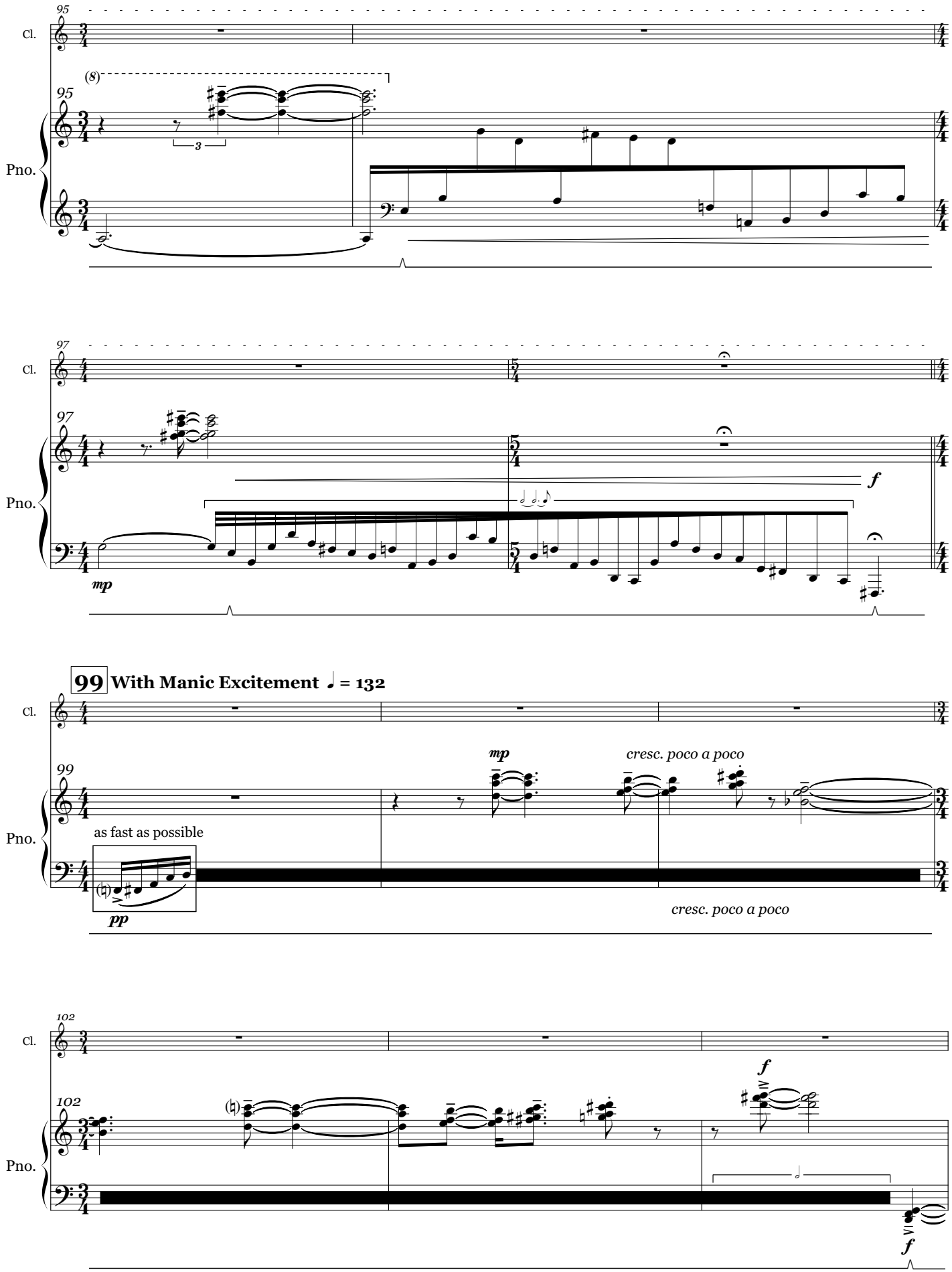

Cl.
Pno.
32
37
Flz.
p sub.
p cresc. poco a poco
sfz
sim.

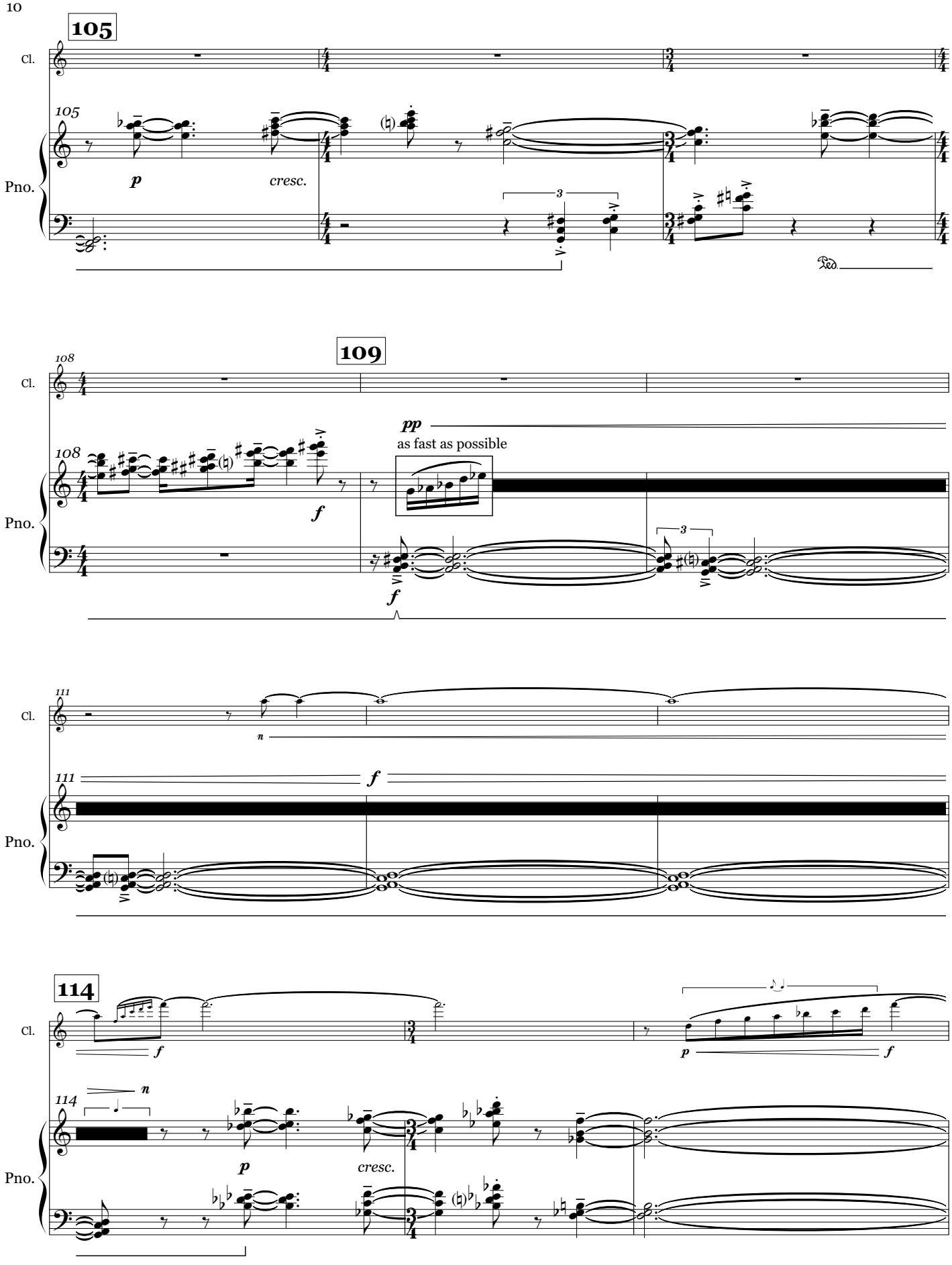

40
molto rit.
Cl.
f
ff
40
Pno.
ff
43 Delicate ♩ = 72
Cl.
8va
43
Pno.
pp sempre legato
p
Ped.
(8)
46
48
Pno.
pp
mp
50
8va
53
Pno.
pp
p

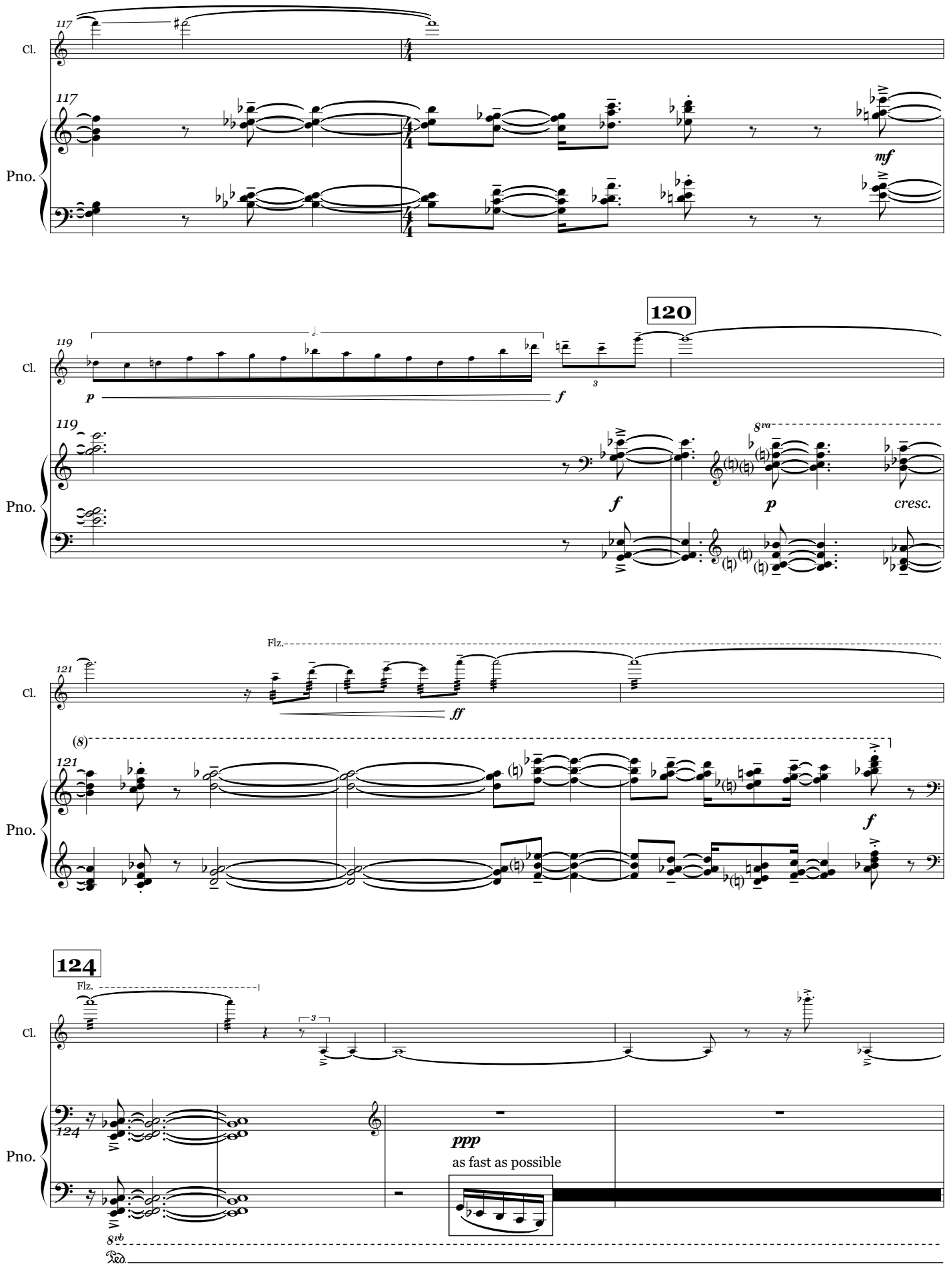

54
Pno.
mp
mf
p
58
8va
cresc. poco a poco
61
(8)
mf
p
66
rit.
Freely ♩ = 66
64
Cl.
p
mp
pp sempre legato
mp

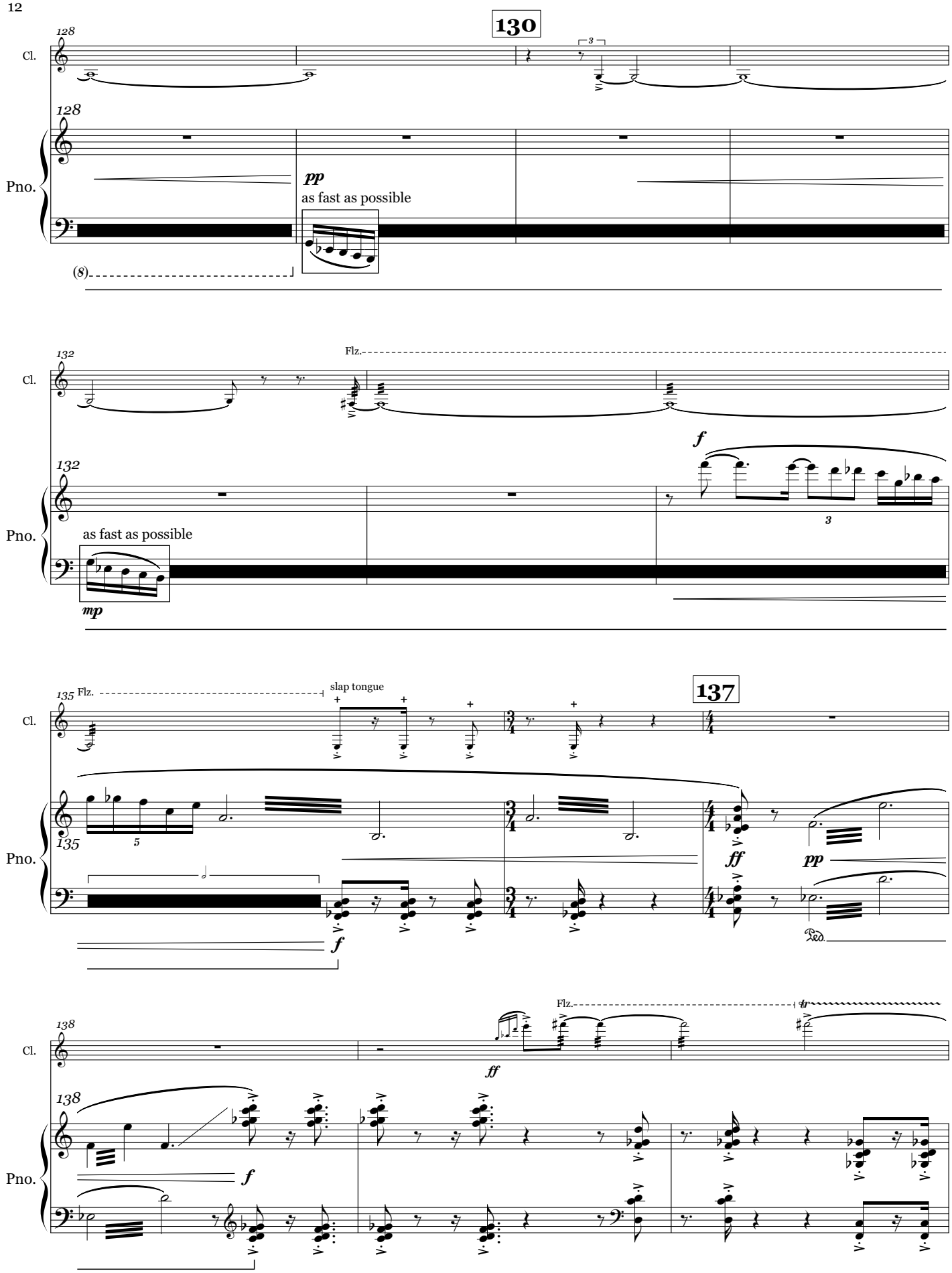

69
Cl.
Pno.
pp
p
mp
mf
73
f
77
76
80

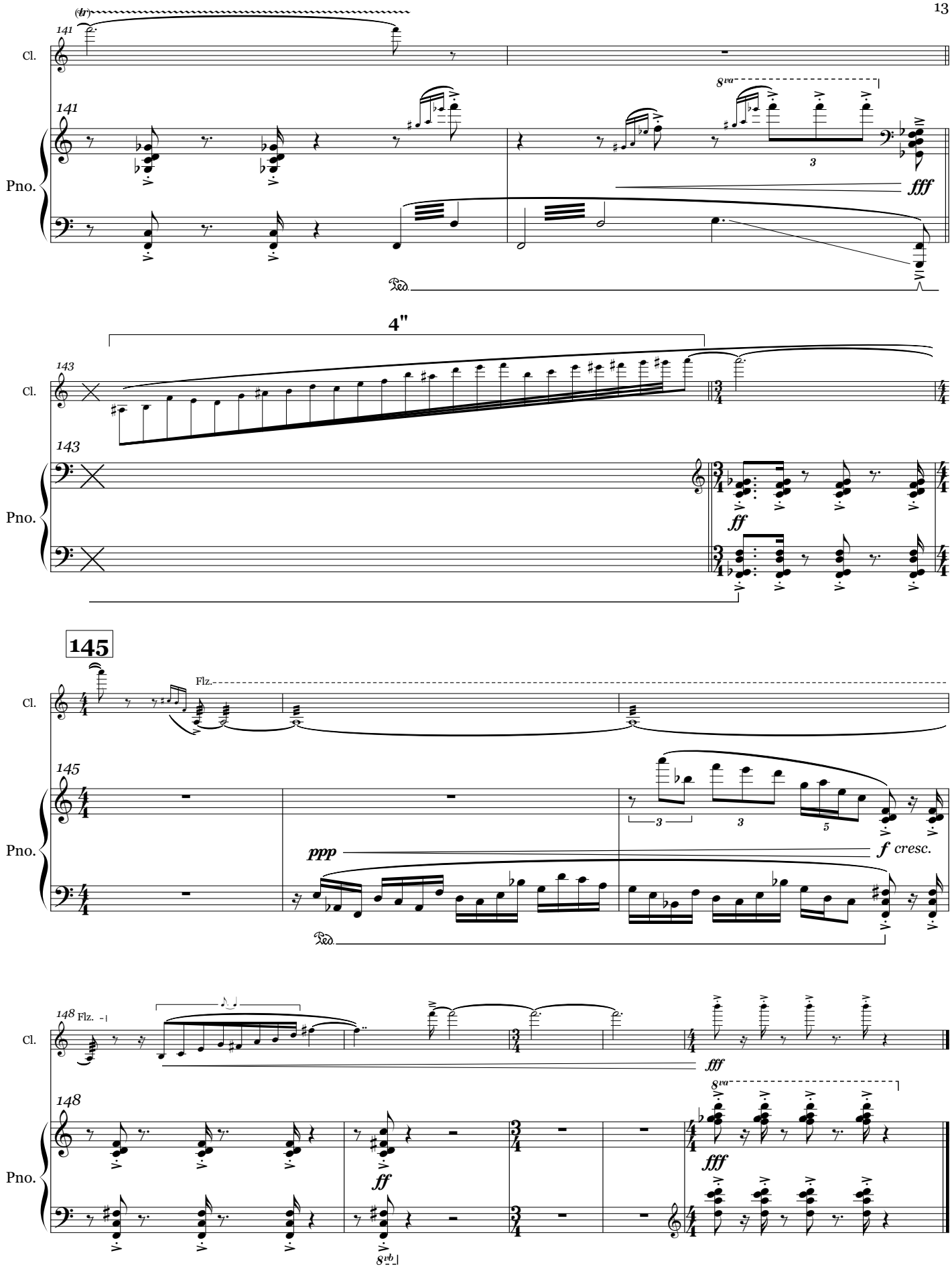

86
Cl.
Pno.
83
mp
n
f
mf
p
f
87
mp
mf
90
p
mp
p
pp
93 molto rit.
8va
mp
p
pp


95
Cl.
(8)
95
3
Pno.
97
Cl.
97
f
mp
Pno.
99 With Manic Excitement ♩ = 132
Cl.
99
mp
cresc. poco a poco
as fast as possible
pp
cresc. poco a poco
Pno.
102
Cl.
f
102
Pno.
f

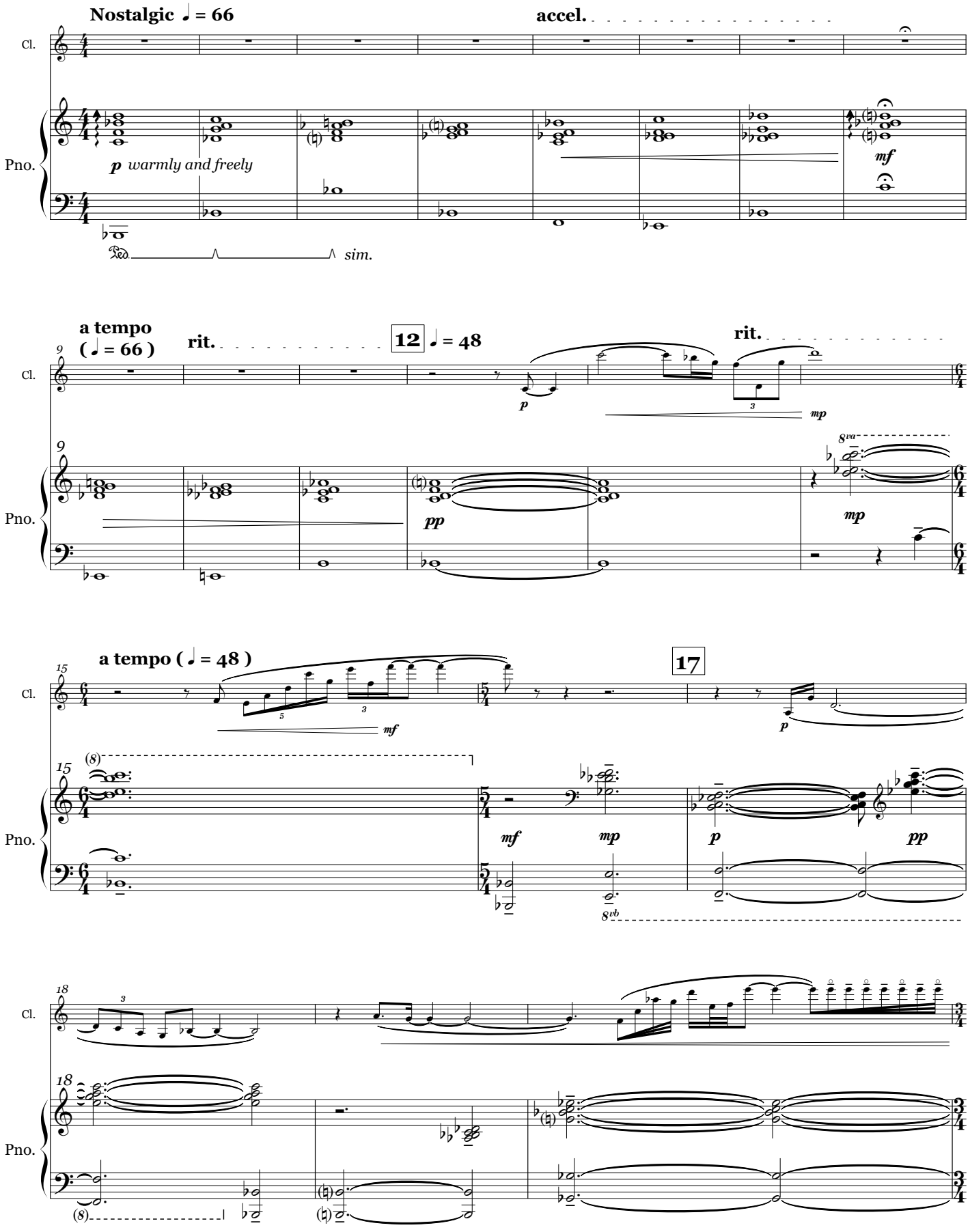

105
Cl.
105
Pno.
p
cresc.
3
Ped.
109
108
Cl.
108
Pno.
pp
as fast as possible
f
3
111
Cl.
n
111
Pno.
f
114
Cl.
f
p
f
114
n
Pno.
p
cresc.

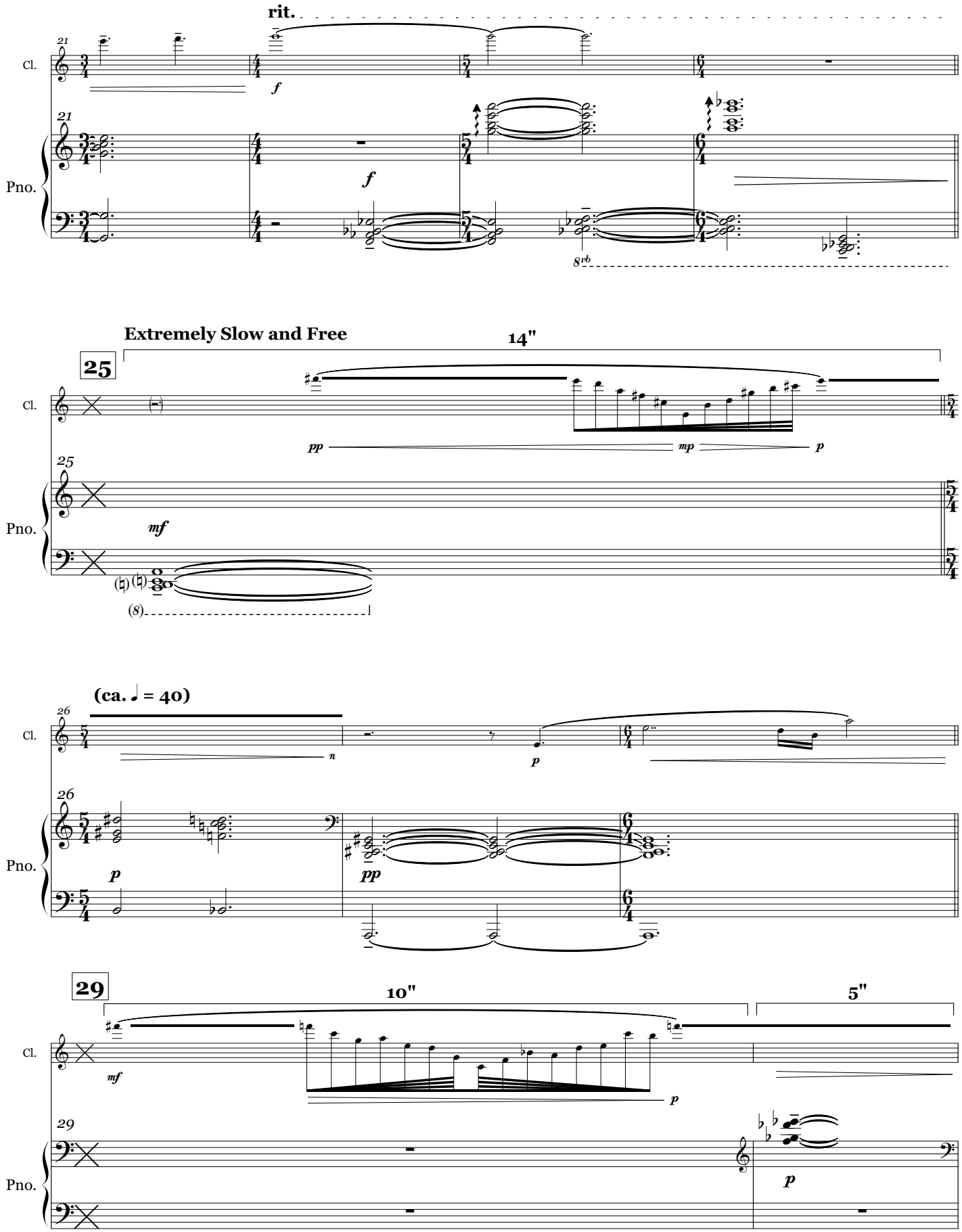

117
Cl.
117
Pno.
mf
120
119
Cl.
p
f
3
119
Pno.
f
8va
p
cresc.
Flz.
121
Cl.
ff
(8)
121
Pno.
f
124
Flz.
Cl.
3
124
Pno.
ppp
as fast as possible
8vb
Ped.

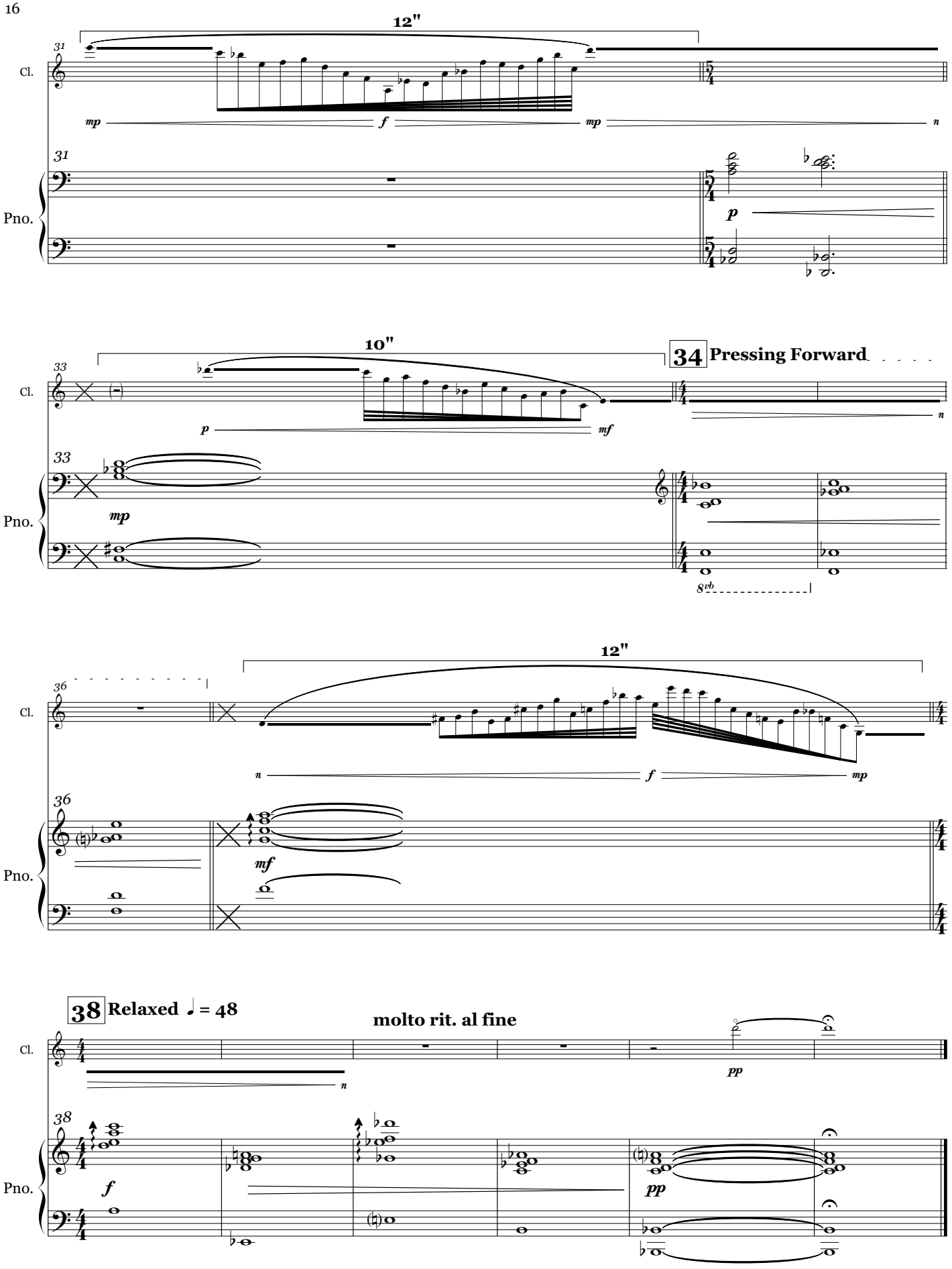

130
128
Cl.
128
Pno.
pp
as fast as possible
(8)
132
Flz.
Cl.
132
f
Pno.
as fast as possible
mp
135
Flz.
slap tongue
137
Cl.
135
Pno.
ff
pp
f
138
Flz.
tr
Cl.
ff
138
Pno.
f


(tr)
141
Cl.
141
Pno.
8va
3
fff
Ped.
4"
143
Cl.
143
Pno.
ff
145
Flz.
Cl.
145
Pno.
ppp
3
3
5
f cresc.
Ped.
148
Flz.
Cl.
fff
148
Pno.
ff
8va
fff
8vb

II.

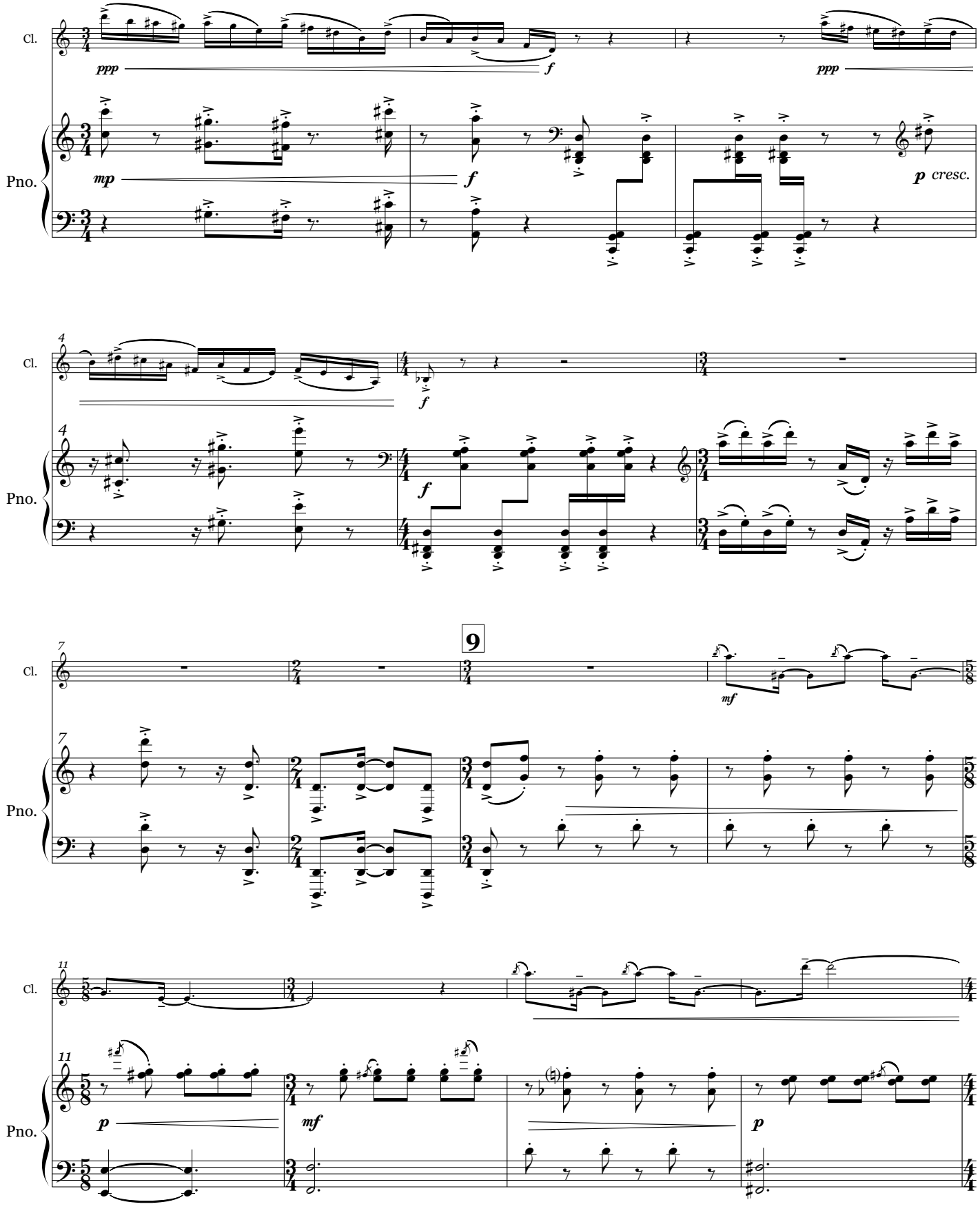

Nostalgic ♩ = 66
accel.
Cl.
Pno.
p warmly and freely
mf
sim.
a tempo
(♩ = 66)
rit.
12
♩ = 48
rit.
9
p
mp
pp
8va
mp
a tempo (♩ = 48)
15
17
mf
p
mf
mp
p
pp
8vb
18
(8)

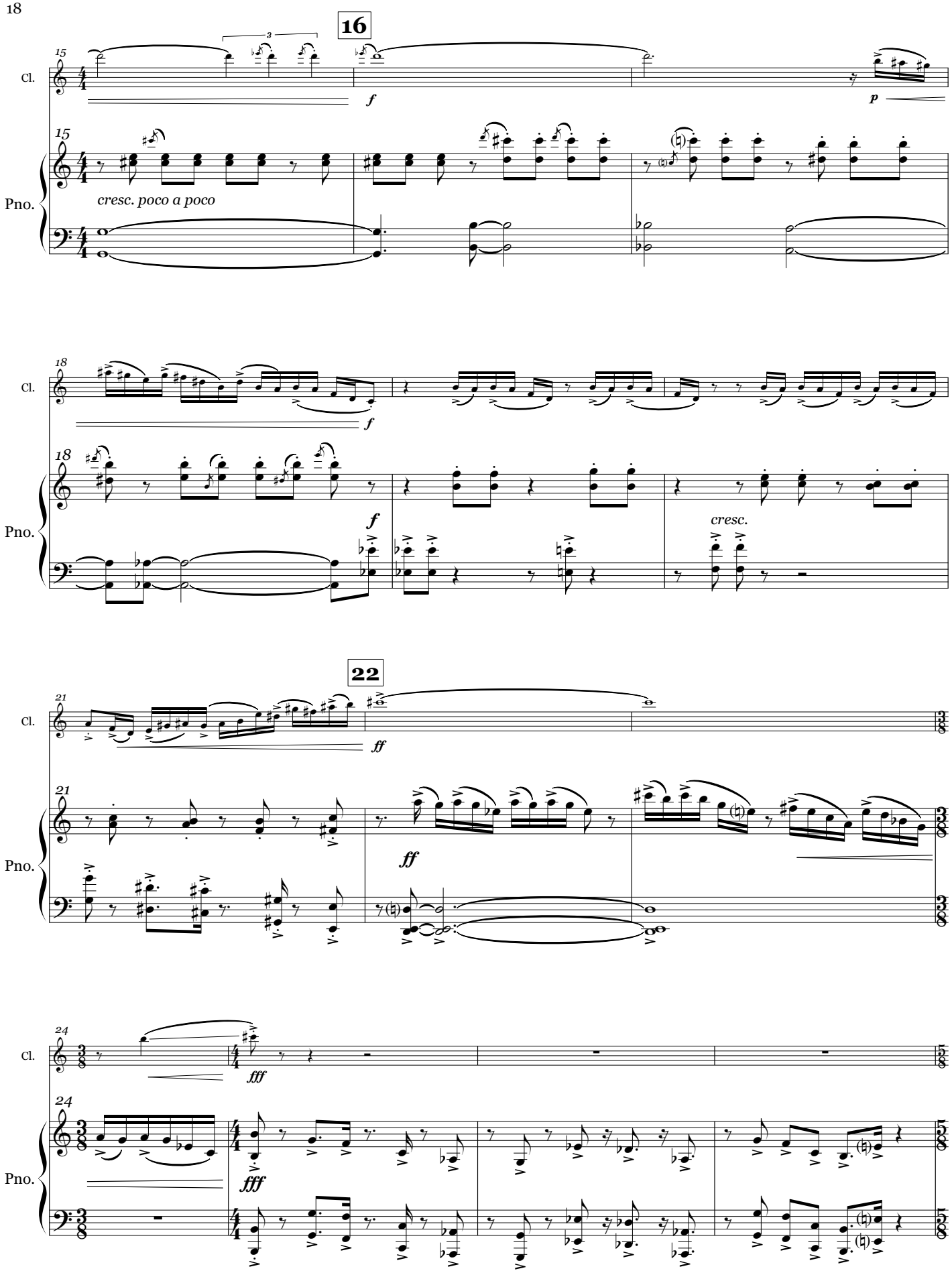

rit.
21
Cl.
Pno.
f
8vb
Extremely Slow and Free
14"
25
pp
mp
p
mf
(8)
(ca. ♩ = 40)
26
n
p
pp
29
10"
5"
mf

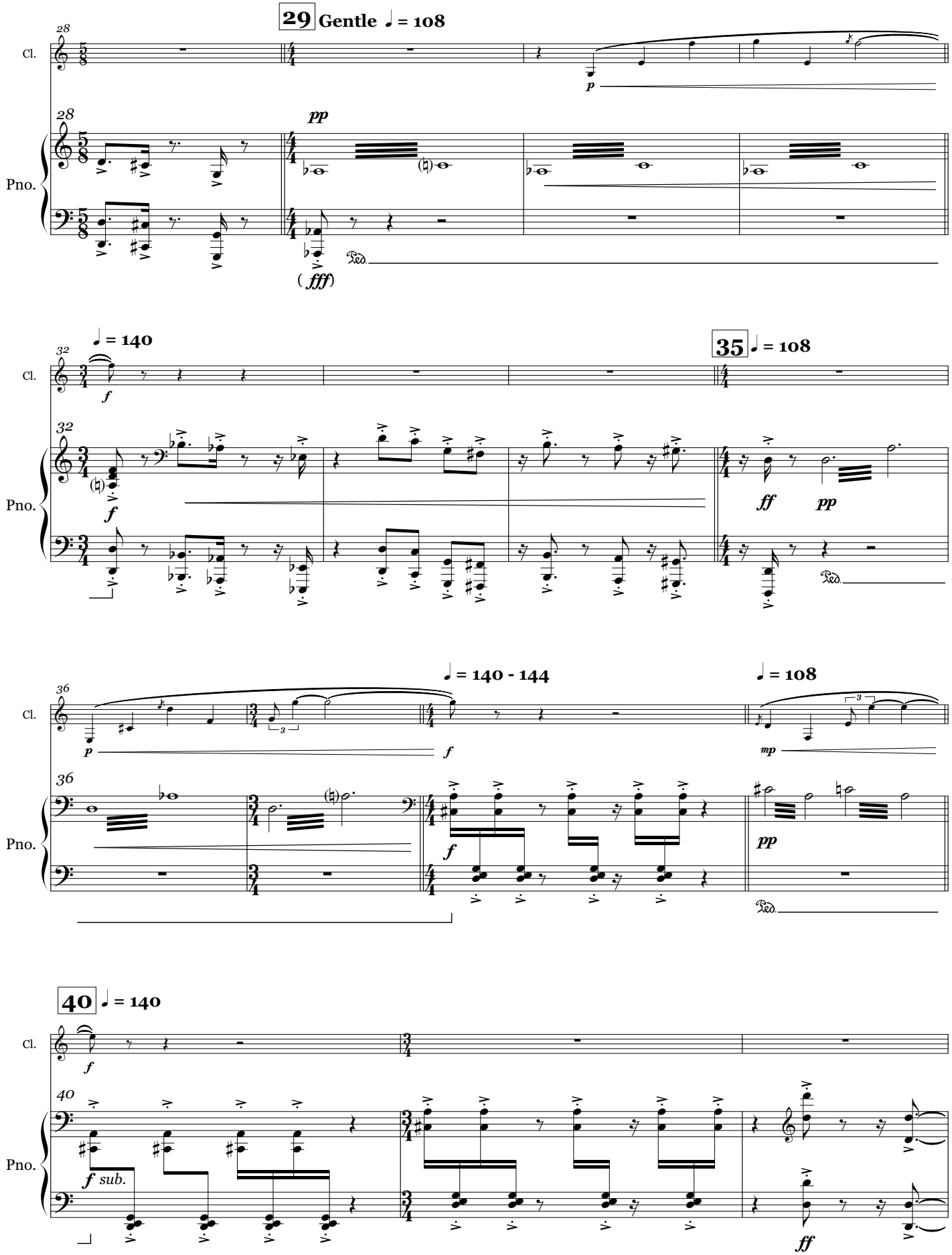

12"
Cl.
31
mp
f
mp
n
Pno.
31
p
10"
34 Pressing Forward
33
p
mf
n
Cl.
33
mp
Pno.
8vb
12"
36
Cl.
n
f
mp
36
mf
Pno.
38 Relaxed ♩ = 48
molto rit. al fine
Cl.
n
pp
38
f
Pno.
pp

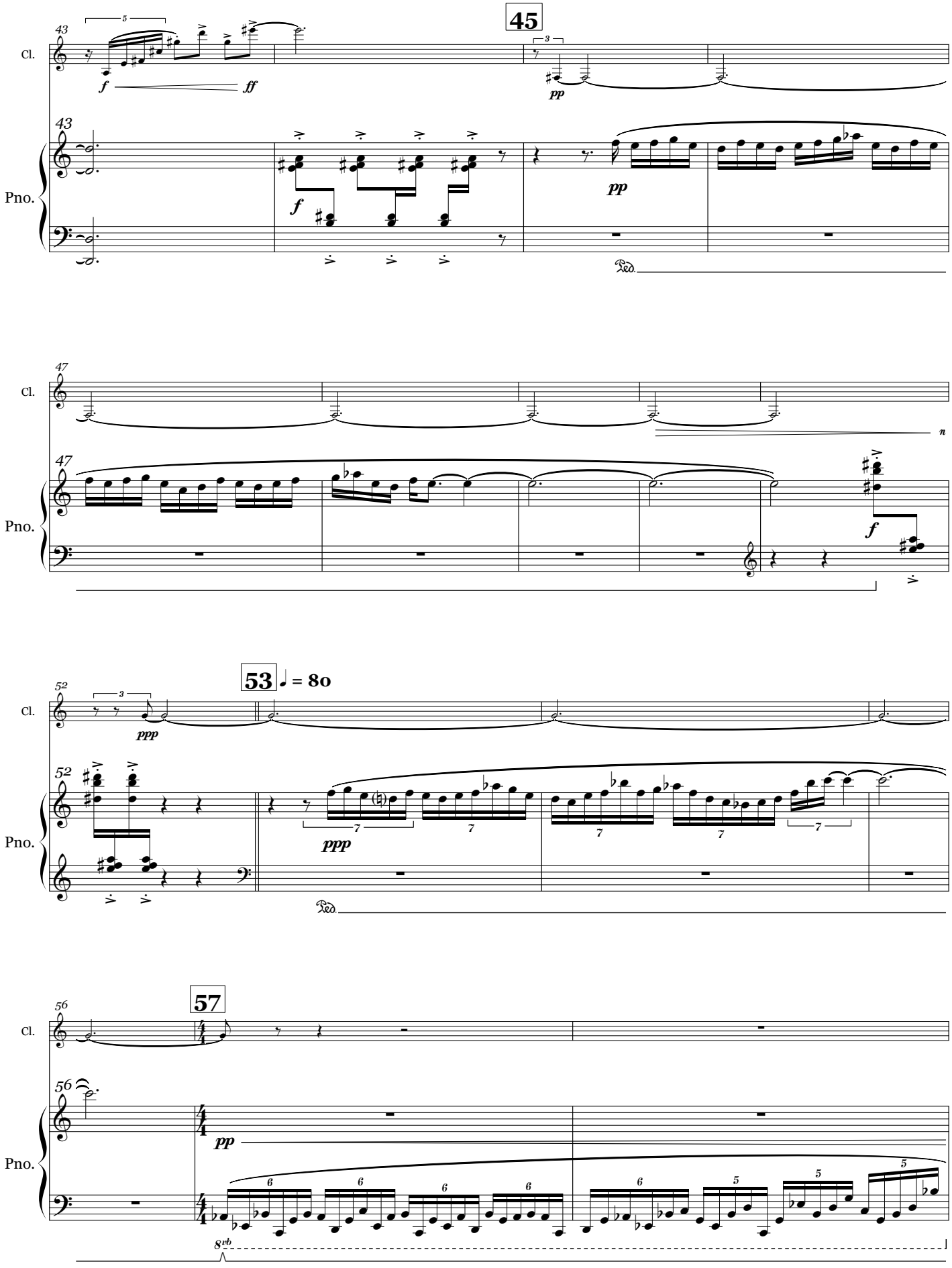
III.

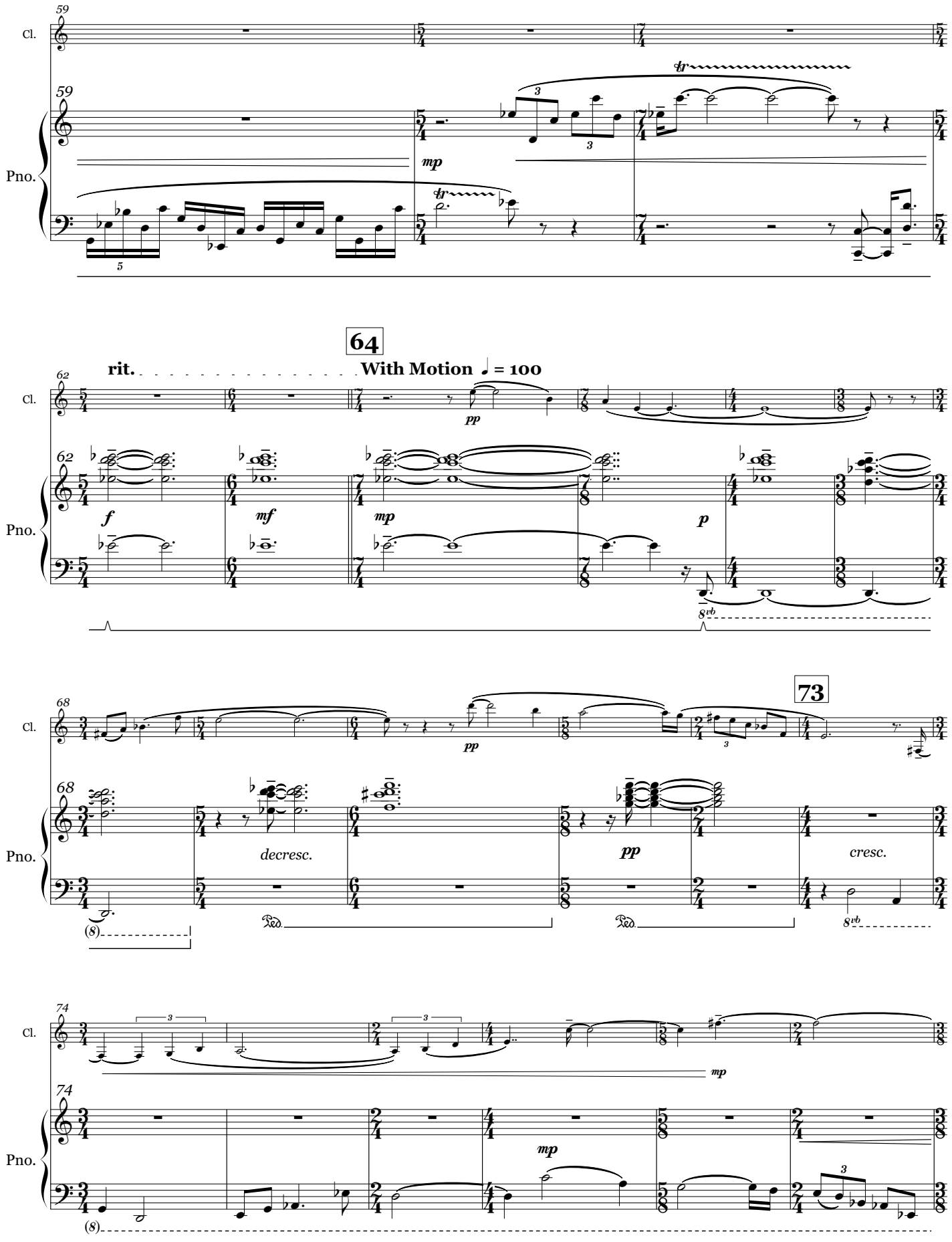
Mercurial ♩ =140

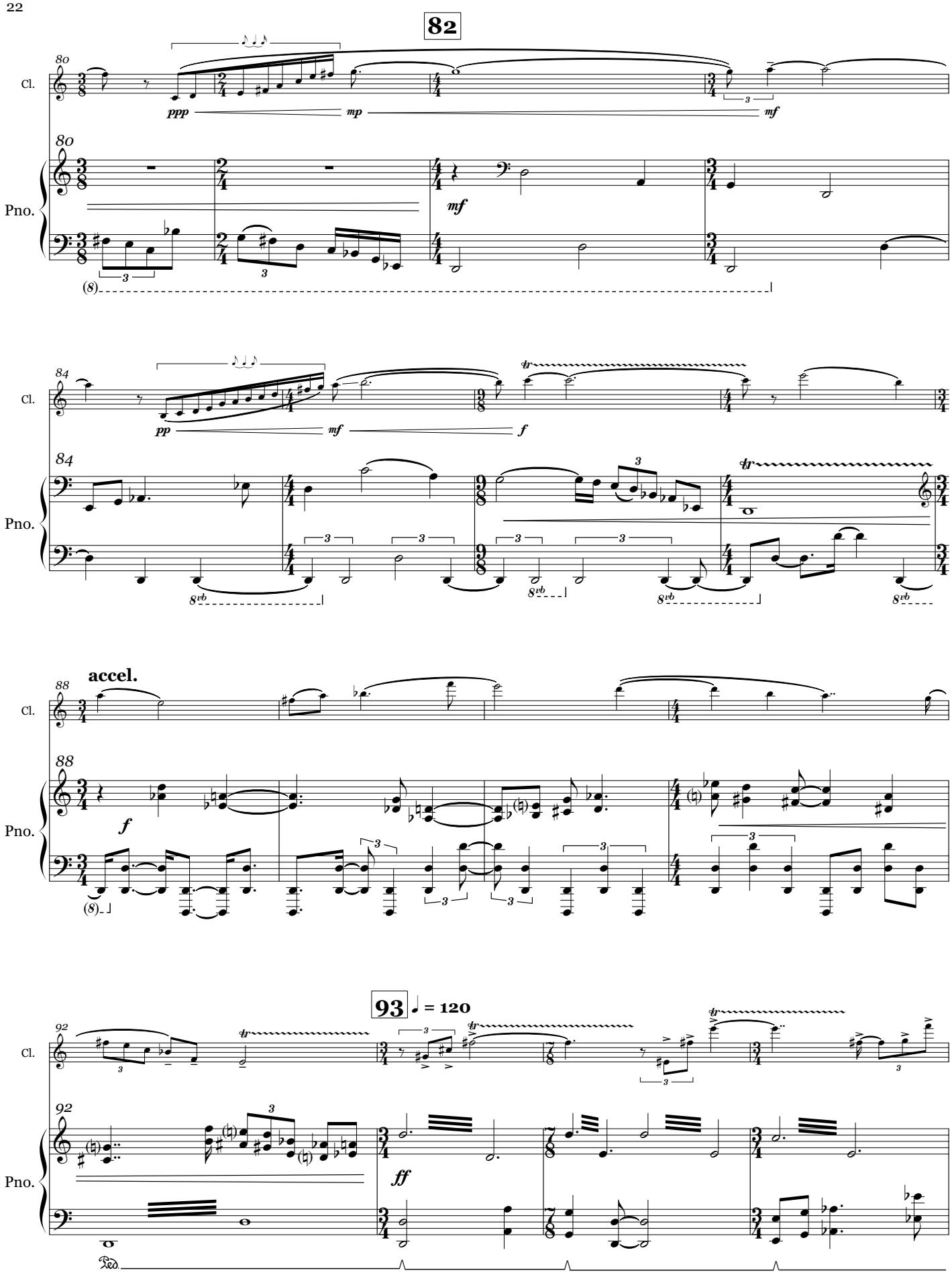


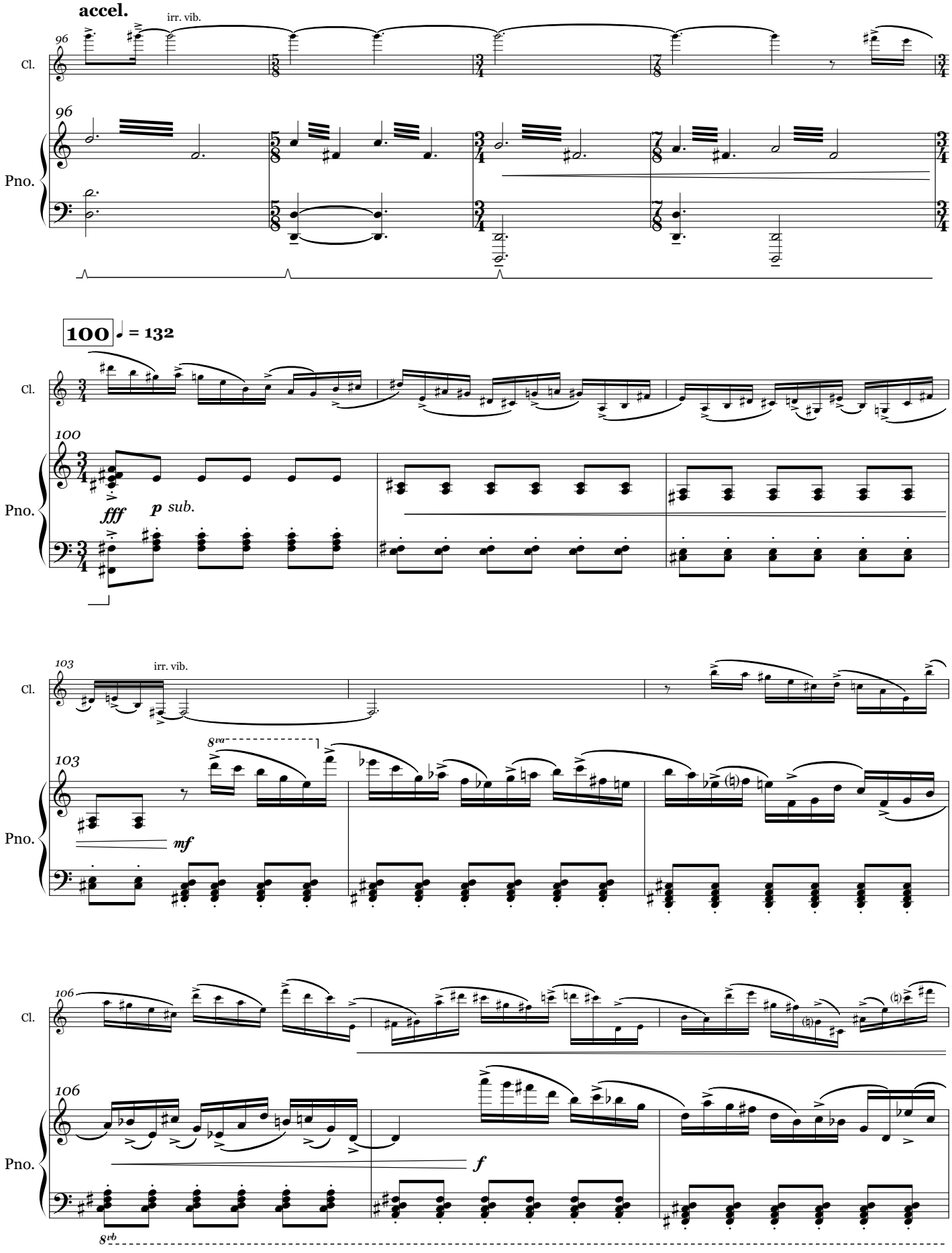

16
Cl.
Pno.
15
cresc. poco a poco
f
p
18
cresc.
22
ff
fff

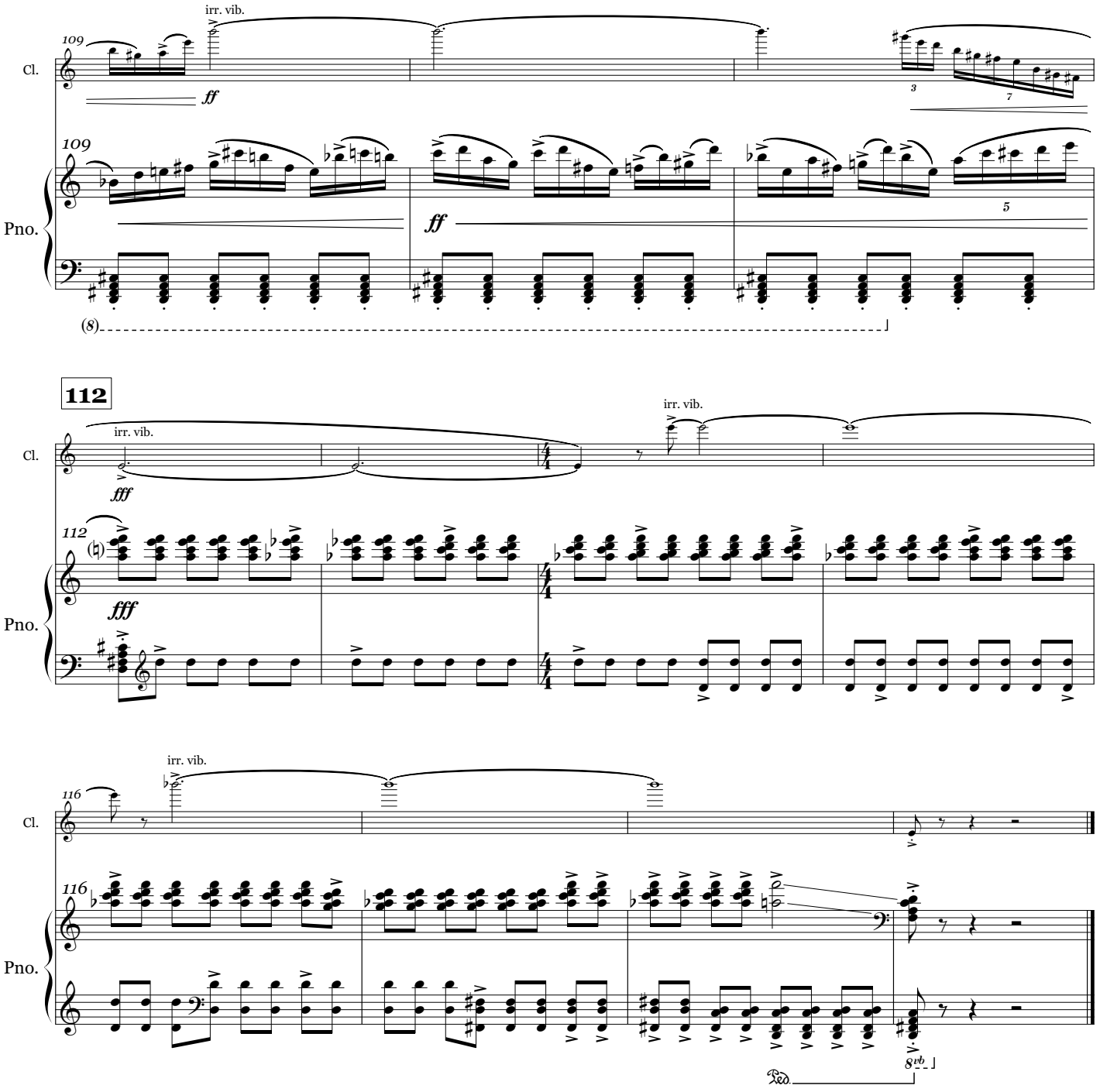

29 Gentle ♩ = 108
Cl.
Pno.
28
pp
(fff)
♩ = 140
32
f
35 ♩ = 108
ff
pp
36
p
f
♩ = 140 - 144
♩ = 108
mp
40 ♩ = 140
f sub.
ff


45
Cl.
Pno.
53 ♩ = 80
57


59
Cl.
Pno.
mp
64
rit.
With Motion ♩ = 100
62
pp
f
mf
mp
p
8vb
68
73
decresc.
pp
cresc.
(8)
74
mp


82
80
Cl.
ppp
mp
mf
Pno.
mf
(8)
84
pp
mf
f
8vb
accel.
88
f
93
♩ = 120
92
ff
Ped.


accel.
irr. vib.
96
Cl.
Pno.
100
♩ = 132
fff
p sub.
103
mf
106
f
8va
8vb


109
irr. vib.
Cl.
ff
3
7
109
Pno.
ff
5
(8)
112
irr. vib.
irr. vib.
Cl.
fff
112
fff
Pno.
116
irr. vib.
Cl.
116
Pno.
8vb
Ped.