

VIOLA

Jessica Rudman

Twisted Blue

Three Movements for Clarinet and Chamber Orchestra

2011

ca. 16:00

Performance Notes

- An X in place of a time signature indicates an unmeasured section.
- In such sections, stemless noteheads followed by solid horizontal lines indicate 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.
- Extensive cues (particularly coming from the clarinet part or any other instrument that is acting as a soloist at any given time) are given during the unmeasured sections.
- In unmeasured areas, runs notated with feathered beaming are to be played extremely freely, and the total duration of the run is at the player's discretion.
- In metered sections, specific durations are given for feathered beaming.
- In terms of bar numbers, any unmeasured section (even if it spans more than one system) is counted as one bar.
- In movement II, conductor five cues notated with Roman numerals are given during the extended unmeasured section beginning at m. 25.
- Grace notes should be played before the beat.
- Trills are half-step.
- "Irr. vib." stands for irregular vibrato and indicates the performer should wildly vary the vibrato on the held note carrying such an indication.

Program Notes

Twisted Blue was written for clarinetist Dan Liptak to perform with the Hartt 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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Viola

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

Jessica Rudman (b. 1982)

I.

Heavy ♩ = 120

3
5/4
5/4
f always accented

10"

11 Solo Cl.
ff

10"

13 Solo Cl.

15"

a tempo ($\text{♩} = 120$)

sul pont.

21 Solo Cl. **7"**

22 **12"**

24 ord.
pizz.

2 **27-28**

29 (pizz.) **f**

34 arco **p** **f**

36 **molto rit.** **ff**

40 **Delicate** $\text{♩} = 72$

TURN PAGE
THIS SPACE INTENTIONALLY LEFT BLANK

45
4
senza vib.

50

55

con vib. rit. **63** Freely $\text{♩} = 66$ 2

3

74
 Perc. 2: Vib.

3

83

remove mute

82 *f* *n*

90 **molto rit.****2**

without mute

87-88 *n*

92 *mp* *n*

With Manic Excitement ♩ = 132

sul pont.

as fast as possible

96

ppp → *mp cresc.*

ord.

99 *f*

sul pont.
as fast as possible**102**

n *f* *p cresc.*

→ ord.

106 *f*

110**3****2**

109 *n* 111-113 114-115

as fast as possible

116

117

p cresc.

120

119 *f*

122 *p* — *f* — *n*

as fast as possible

126

125 *pp cresc.*

128 *f*

133 ad lib. wild glisses

131 *ff*

134

pizz. arco

ff

4"

137 sul pont. *p* — ord. *f*

Viola

7

pizz.

141

140

arco, sul pont.

p

Measure 140: Pizzicato (pizz.) markings. Measure 141: Dynamic 140, measure of silence (-), arco, sul pont., dynamic p.

3 3 3 → ord.

ff

143

Measure 143: ff. Measure 144: ord.

3 3 3

fff

146

Measure 146: fff. Measure 147: fff.

II.

Nostalgic ♩ = 66
muted

p warmly

a tempo rit. 12 ♩ = 48 rit.

8 mf

pp

a tempo (♩ = 48) 17

14 n

mp

mf

pp

rit.

19 p

f

25 Extremely Slow and Free

14"

mf

p

pp

(ca. ♩ = 40)

29 10" 5"

28

12"

Solo Cl.

31

10"

34 Pressing Forward

remove mute

33 *mp*

12"

Solo Cl.

37

Relaxed ♩ = 48

38 without mute
(♩)

molto rit. al fine

♩

f

mp

decresc.

ATTACCA

III.

Mercurial ♩ = 140

pizz.

(decresc.)

n

f

arco

pizz.

p

9

f

12-14

mp

16

mf

3

22

2

19-21

22-23

pizz.

24

29 Gentle ♩ = 108

27

♩ = 140

2 (pizz.)

30-31

f

35 ♩ = 108

34

ff

♩ = 140

arco

pizz.

♩ = 108

37

f

40 ♩ = 140

pizz.

arco

pizz.

arco

arco

53 Mysterious ♩ = 80

4

pizz.

45

8

43

45-52

53-56

57 Vc.

ord.

60

mp

mf

rit.**64 With Motion $\text{♩} = 108$**

62 *f*

n

66

73**2**

72

74-75

82

79

Viola

Solo Cl.

84

accel.

88

mf

93 $\text{♩} = 120$

accel.

f

100 $\text{♩} = 132$

pizz.

p

mf

arco

105

f

108

ff

112

ad lib wild glisses

111

fff

115

v.