

Jessica Rudman

Tar on Wood

for Cello and Percussion

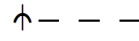



2008

ca. 10:00

Tar on Wood

Movements may be played separately or together in any order. Additionally, the first movement may be performed as a cello solo and/or the second movement as a percussion solo.

Cello Notation Key

	play behind the bridge (with a guitar pick, or pizz. as indicated)
	strike the body of the cello with knuckle
	strike the body of the cello with palm
	slap the strings of the cello with palm

Percussion Notation

The percussion is notated as a timbrack ranging from B3 to F5. Instruments are assigned as follows:

B	Wind Gong	A	Temple Block
C	Low Tom	A#	Cowbell
C#	Opera Gong	B	Temple Block
D	Medium Tom	C	Found object
D#	Suspended Cymbal	C#	Found object
E	High Tom	D	Found object
F	Temple Block	D#	Found object
F#	Low Brake Drum	E	Large Triangle
G	Temple Block	F	Small Triangle
G#	High Brake Drum		

Program Notes

The title of this work, "Tar on Wood", comes from a piece of art that once hung above the couch in my apartment. The work quite literally is a large rectangle of wood that can be hung vertically or horizontally, on which tar has been brushed on in large strokes evoking Asian calligraphy. Its abstract expressiveness is captivating and always changing based on where you choose to focus.

In this music, I have tried to capture the relationship between the wood grain and the tar found in the artwork. Either could be viewed as focus or background depending on one's mood, yet both are essential for the expression of the piece. The interactions between the cello and percussion mirror that symbiosis.

The first of the two movements features the cello, while the second focuses on the percussion. Both movements can be performed in their duet forms, and each movement can also be played as a solo for the featured instrument.

Contact Information

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for Katherine Kennedy and Bill Solomon of The Hartford Sound Alliance

TAR ON WOOD

Jessica Rudman (b. 1982)

I.

Solemnly, ♩ = 60

Violoncello

Percussion

pp *p* *mp*

9

Vc.

Perc.

A

pp *p* *pp sub.* *p* *mp* *p sub.*

with fingertips

16

Vc.

Perc.

B ♩ = 72

mp *p sub.* *pp* *mp* *pp sub.* *p* *mp*

with soft yarn mallets

23

Vc.

Perc.

C

mf *mp* *p* *mp*

29

Vc.

Perc.

D Passionately, ♩ = 88 - 96

mp *pp* *n* *mf* *p* *f* *mp*

scrape

33

Vc. *p* *mp* *p* *ppp*

Perc. *pp* *p* *pp* *ppp*

38 **E**

Vc. *pp* *p* *n* *pp* *p* *mp*

Perc. *pp* *ppp* *pp* *n* *p* *scrape* *pp*

43 **F**

Vc. *p sub.* *mp sub*

Perc. *mf* *p* *mp sub* *mf* *mp* *p*

50 **G**

Vc. *f*

Perc. *mp < f* *bowed* *bell* *scrape* *w/ butt of mallet* *pp*

55

Vc. *f sub.* *ff* *f sub.*

Perc. *f sub.* *scrape* *w/ butt of mallet* *pp* *f sub.*

H

Tar on Wood

3

58

Vc. *cresc. poco a poco*

Perc. bell

62

Vc. *fff* *f*

Perc. scrape *ff* L.V. al Fine *mf*

67

Vc. *mf* *f* *p* *mp*

Perc. *mp* *mf* *pp* *p*

74

Vc. *f* *mf*

Perc. *mp* *f* *pp*

80

Vc. *mp* *mf* *p*

Perc. scrape *mp* *p* *n* *p* *n* *pp*

II.

Incessantly, ♩ = 288

Vc.

Perc. *p*

8

A

Vc.

Perc. *p*

14

B

Vc. *p* *mp* *mf* *pizz.*

Perc. *mfpp*

21

Vc. *f* *mp* *mf* *f*

Perc. *mf p* *f* *p* *f*

27

C

Vc. *ff* *mp* *f*

Perc. *pp* *f* *p* *f* *pp* *mf*

D*arco, sul pont.*

33

Vc. *ff* *pp*

Perc. *p* *f* *pp*

39

Vc.

Perc. *mp* *p* *pp*

E46 *ord., pizz.**arco, sul pont.**ord., pizz.*

Vc. *mp* *mf* *f* *p* *f*

Perc. *mp* *mf* *f* *mp* *sfz p* *mp*

53 *arco, sul pont.* *ord.*

Vc. *p* *n* *pp*

Perc. *p* *mf* *pp*

F

60

Vc. *n*

Perc. *ppp* *p*

G

67

Vc.

Perc.

H with guitar pick

73

Vc.

Perc.

79

Vc.

Perc.

I

85

Vc.

Perc.

91

Vc.

Perc.

96

Vc.

Perc.

f p f ff f

3 6 3 3 3

101

Vc.

Perc.

mf mp p pp

3 3

arco, sul pont.

106

Vc.

Perc.

p mp mf f mp

(strike body w/ palm)

(strike body w/ knuckle)

pizz.

6

110

Vc.

Perc.

f ff

3 3

114

Vc.

Perc.

pp mf pp

arco, sul pont.

118 L

Vc. *f*

Perc. *f* *ff*

123

Vc. *fp*

Perc.

129

Vc. *f* *fp* *f*

Perc.

M
(strike strings w/ palm)

135

Vc. *ff*

Perc.

rit. al fine

141

Vc.

Perc.