

Jessica Rudman

Continuities

for Woodwind Quintet

2012

ca. 4:00

Continuities

Program Notes

Continuities is a short, quirky little piece. Moments of extreme stasis are juxtaposed with flurries of activity, creating a herky-jerky push and pull of momentum. Despite the blockiness of the music, there are small lines that tie the instruments together into a unified fabric, and there are longer trajectories that bind the disjunct sections into a deeply bound whole. In particular, it is possible to trace one important path weaving from the bassoon tones at the opening upward through the ensemble to the closing flute solo.

Performance Notes

- Meters are given for rehearsal purposes only. No special stress should be given to particular beats based on meter.
- In unmetered sections, dashed lines indicate places where entrance cues may need to be given and cue numbers are given above the top staff in the score. Once an instrument enters in such a situation (m. 3 for example), its music no longer has to align perfectly with the other parts. This particularly applies to figures with feathered beams.
- In unmetered 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.



As fast as possible



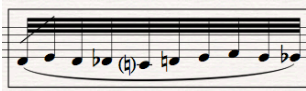
Short Fermata



Medium Fermata



Long Fermata



Repeat the boxed figure for the duration of the thick black line

Composer Contact Information

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Continuities

Extremely Slow and Very Free ca. ♩ = 44

The first system of the musical score features five woodwind staves: Flute, Oboe, Clarinet in B♭, Horn in F, and Bassoon. Each staff begins with a treble clef (except for the Bassoon, which has a bass clef) and a key signature of one flat (B♭). The Flute, Oboe, Clarinet in B♭, and Horn in F staves each contain a whole rest in the first measure, followed by a half note G4 in the second measure. The Bassoon staff contains a whole rest in the first measure, followed by a half note G3 in the second measure. The first measure is marked with a forte (*ff*) dynamic. The second measure is marked with a simile (*sim.*) dynamic. The system concludes with a double bar line.

①

②

③

④

⑤

[illegible]

4 **a tempo (ca. ♩ = 44)** **accel. rit. . . a tempo (ca. ♩ = 44)**

Fl. *n* *f*

Ob. *f*

Cl. *n* *f*

Hn.

Bsn. *ppp* like a caricature *mf* *p* *n*

6 8

Fl.

Ob. *p* *pp*

Cl.

Hn. *pp*

Bsn.

9

Fl.

Ob.

Cl.

Hn.

Bsn.

ppp

mp

pp *mf* *n*

mf *p*

12

Fl.

Ob.

Cl.

Hn.

Bsn.

p

f *n*

pp *f* *n* *pp* *mp*

f *n*

poco rit.

flz. *flz.*

16 a tempo (ca. ♩ = 44)

14 flz. *pp* *n* *pp* *pp*

accel.

18 *pp* *pp* *pp*

22 Playful ♩ = 60

28

Fl. airy *ppp*

Ob. ad lib air sounds *p*

Cl. airy *ppp*

Hn. ad lib air sounds *p*

Bsn. airy *ppp*

Uncomfortably long

7

airy

30

Fl.

Ob.

Cl.

Hn.

Bsn.

ppp

ad lib air sounds

p

airy

ppp

ad lib air sounds

p

airy

ppp

31 Suddenly Forceful ♩ = 96

Fl.

Ob.

Cl.

Hn.

Bsn.

ff

f

p

33

Fl.

Ob.

Cl.

Hn.

Bsn.

fff

p

f

tr

p

35

Fl.

Ob.

Cl.

Hn.

Bsn.

ad lib key clicks and air sounds

f possible

fff

pp

ad lib. pitch bends from and to note

ff

ad lib key clicks and air sounds

f possible

ad lib key clicks and air sounds

ad lib. pitch bends from and to note

ff

39

41 ad lib key clicks and air sounds

Fl.

Ob.

Cl.

Hn.

Bsn.

p ————— *f* possible

ff 5 3 *p*

ad lib key clicks and air sounds

ad lib. pitch bends from and to note

ff

ad lib key clicks and air sounds

p ————— *f* possible

43

Fl.

Ob.

Cl.

Hn.

Bsn.

ff

f

ff

3 6 3

Fl. *ad lib. pitch bends from and to note*

Ob. *sim.*

Cl.

Hn.

Bsn.

accel.

11

51

Fl. *ff* *p* *fff*

Ob. *p*

Cl. *ff* *pp* *fff*

Hn. *ff* *fff* *p*

Bsn. *ff* *fff*

① ② ③ ④ ⑤

52 Chaotic ♩ = 116

Fl. *fff* 5 6 7 *p*

Ob.

Cl. *fff* 7 5 6

Hn. *fff*

Bsn.

poco rit.

54

Fl. *fff* 3 5 7 *p*

Ob.

Cl. *p*

Hn. *tr* *ff*

Bsn. *tr* *fff* *f*

a tempo (♩ = 116), **rit.**

57

Fl. *fff* 3 5 6 7 *p*

Ob. $\frac{2}{4}$

Cl. $\frac{2}{4}$

Hn. $\frac{2}{4}$

Bsn. (tr) $\frac{2}{4}$

a tempo (♩ = 116), molto rit.

59

Fl. *f* *mp*

Ob.

Cl.

Hn.

Bsn. *mf* *tr*

Suddenly flying!

63

Fl. *p* *pp* *fff*

Ob.

Cl.

Hn.

Bsn.