

First Praise

for Flute/Alto Flute, Oboe/English Horn, Mandolin, Guitar, Violin, and Cello

2011
ca. 6:00

TRANPOSED SCORE

Performance Notes

- For the woodwinds parts, tapping one's fingers (or a pencil) on the stand may be used as an alternative to key clicks. Also, **O** indicates an air tone.
- The mandolin player will need a metal pan and a large number of metal paperclips.
- Arrows indicate a gradual change from one state to another (ie. from air tone to full tone or from ord. to sul. pont.).
- Trills with no accidental after the trill sign use the natural note above. If an accidental appears after the trill sign, apply that accidental to the note above.
- Grace notes should be played before the beat.
- Stemless noteheads should be played in free rhythm.
- Figures with feathered beams will often have the total duration of the figure indicated with a bracket above the beams. If no such duration is shown, the figure either lasts a quarter note or the whole measure. (See above right.)
- As fast as possible is indicated by three beams with a slash through them. (See below right.)
- Boxed figures should be repeated for the length of the thick black line that follows. If such a figure continues for part of a measure, a bracket with the exact duration (similar to those used for figures with feathered beams) will be given above the end of the line. (See below right.)



Program Notes

First Praise was inspired by a William Carlos Williams poem of the same name. The poem includes evocative phrases “dusk-wood fastnesses”, a “crisp splintering leaf-tread”, and “rivers strewn with stones”, creating a set of vivid nature vignettes. This music represents an attempt to capture some of the distinct imagery and sensual sounds of that work.

Composer Contact Information

Jessica Rudman
Phone: 774-239-5878
Email: jessica_rudman@yahoo.com
Website: www.jessicarudman.com

First Praise

Jessica Rudman (b. 1982)

Mysterious ♩ = 66
Alto Flute

key clicks

f possible \rightrightarrows *n* *f possible, decresc. al niente*

pizz. 3 *f*

5 *pp* \rightrightarrows *p* \rightrightarrows *pp* *accel.* \rightrightarrows *p* \rightrightarrows *n*

8 *f possible* \rightrightarrows *n*

9 ♩ = 80
To Fl. 2

Flute *tr* *f* \rightrightarrows *p* *accel.* \rightrightarrows *f*

14 (tr) *p* *pp* \rightrightarrows *f* 3 3 5 *ff*

15 ♩ = 96

17 3 *n*

19 *ff* \rightrightarrows *p* \rightrightarrows *f*

21 *pp* \rightrightarrows *f* \rightrightarrows *p* *molto rit.* *mf* \rightrightarrows *pp*

Flute/Alto Flute

3

23 *mp* *pp* *n* **25** ♩ = 66 *f* flz.

28 *ppp* **31** *ppp* *3*

34 *f* *ppp* flz. *ppp* *mf* *n* **38** key clicks + air sounds *p* *f* possible *n*

39 *mp* *p sub.* *mf* *f* *p* accel.

42 *f* *ff* *pp* flz.

45 ♩ = 96 **47** Suddenly Faster ♩ = 120 *pp* *f* *pp*

50 *pp* *f* *pp* flz. **54** *ppp* *f* *n* *pp* flz.

57 *f* *ff* *pp* flz.

59 Suddenly Broad ♩ = 56

66

4 2 5 3

p plaintively

67

n *pp* 3 *mp* 3

gliss.

70

p 3 *mp* 3 *gliss.* 3 *sfz*

73

p sub. 5 *mf* 3 *pp* sub. 7

75

5 *f*

79

mf 5 *mp*

rit. **83** ♩ = 44

To A. Fl. Alto Flute

ppp ethereal

84

3

90

91

pp molto espressivo 5 *tr*

p < *f* possible > *n*