

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

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First Praise

Jessica Rudman (b. 1982)

Mysterious ♩ = 66

audibly finger notes
pizz. without bowing

sul D & G
arco, sul pont.

sim.

fff *f* possible, decresc. al niente

$$n \text{ --- } mf$$

4

$$pp \longrightarrow f \longrightarrow n$$

ppp _____

7

accel.
$$mf \text{ --- } n$$

9 ♩ = 80

(rearticulate pedal note with bow changes in melody as needed)

senza vib.

p

mp

 \mathbf{mf}

11

pp

3

12 *f* *gliss.* *sul pont.* *accel.* *gliss.*

14 *sul E* *gliss.* **15** *ord.* *ff* *3*

16 *tr* *gliss.* *pp sub.* *ff* *3*

18 *pp*

19 *f* *ff* *gliss.*

21 *p*

22 *molto rit.* *tr* *gliss.* *pp* *ff*

25 ♩ = 66

ppp f ppp f ppp

29 pizz.

31 arco, sul pont.

ff n mf n

pp f ppp

mf ppp ppp

f p ppp f

ppp p mf

f p mf ff n

45 $\text{♩} = 96$ **47 Suddenly Faster** $\text{♩} = 120$

49 pp f

52 p *gliss.* ff **54** 5

(rearticulate pedal note with bow changes in melody as needed)

55 3 3

58 ff

59 Suddenly Broad $\text{♩} = 56$

63 ppp p n 5 tr

66 *sul tasto senza vib.*

pp austere *p*

70 *ord.*

cresc. *f*

74 *sul pont.* 75 *ord.*

pp cresc. poco a poco *f decresc. poco poco*

78 *con vib.* *rit.* *sul G* *sul pont.*

mp *p* *n*

83 *sul G* *sul D* *ppp ethereal*

ppp ethereal

89 90 *n* *p* *n*

n *p* *n*