Jessica Rudman

First Praise

for Mixed Sextet

2011

ca. 6:30

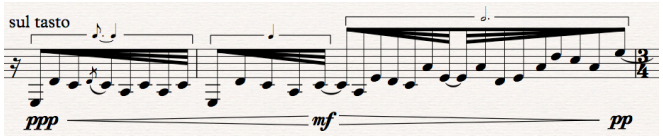
First Praise

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

TRANSPOSED 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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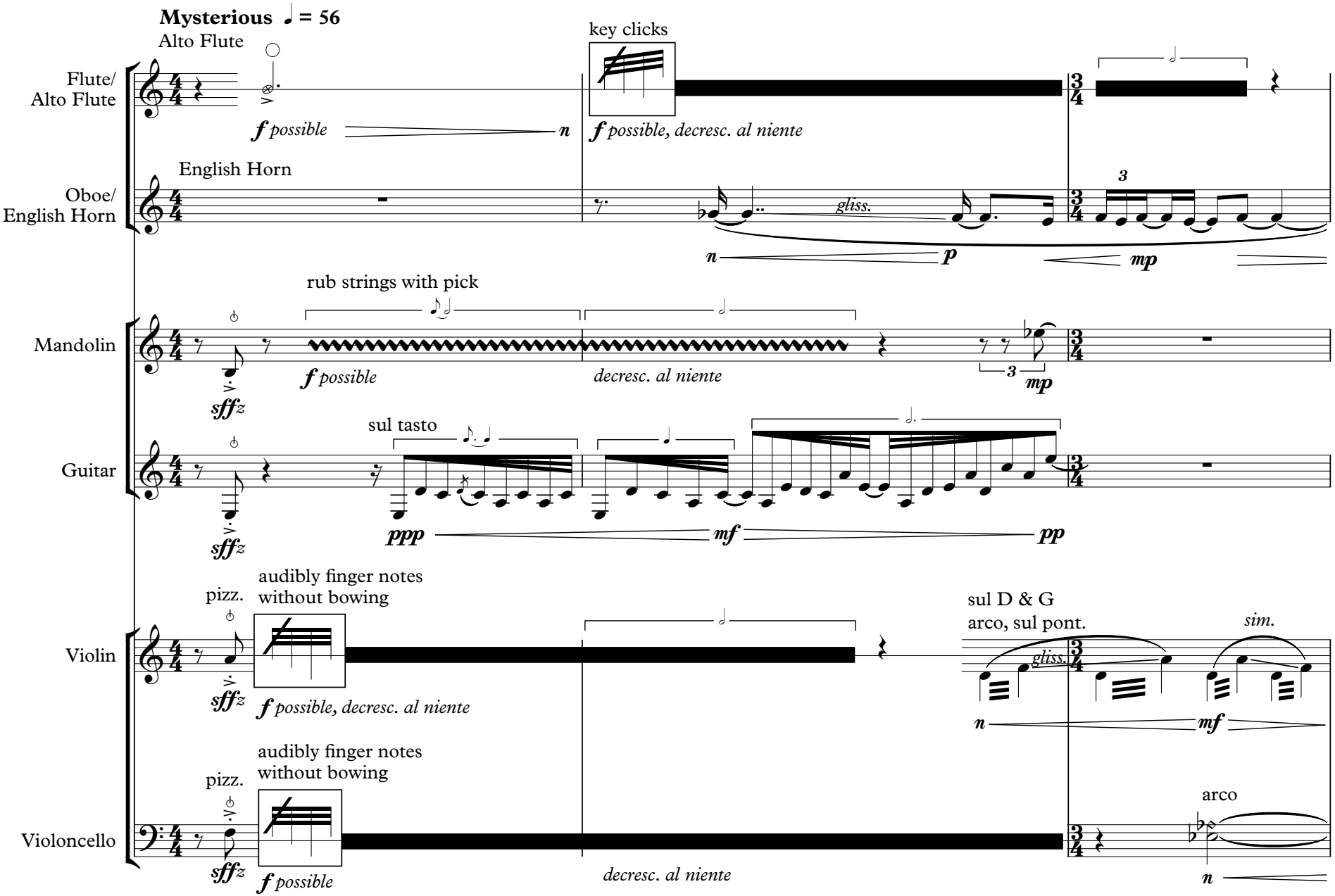
Website: www.jessicarudman.com

Transposed Score

First Praise

Jessica Rudman (b. 1982)



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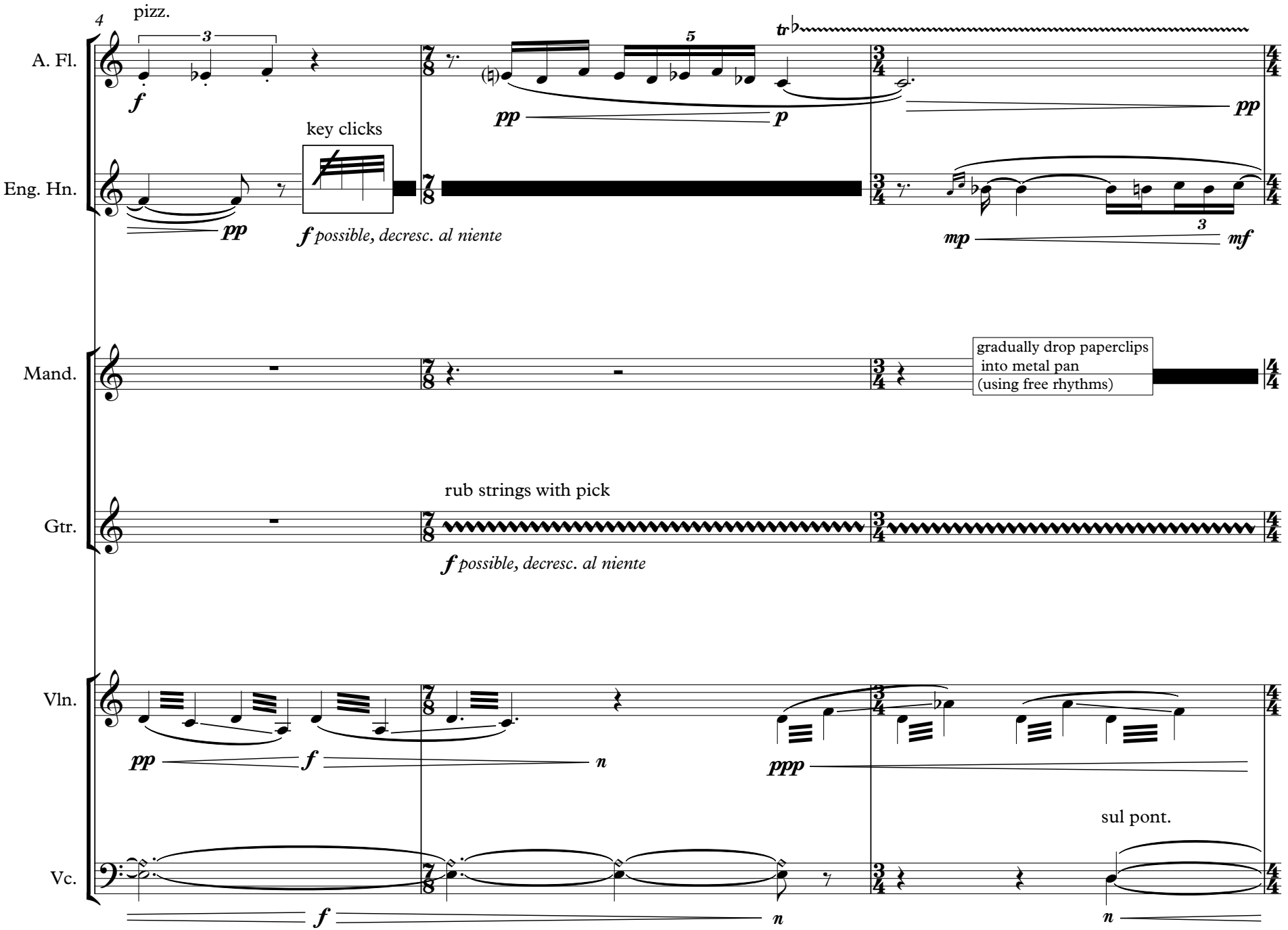
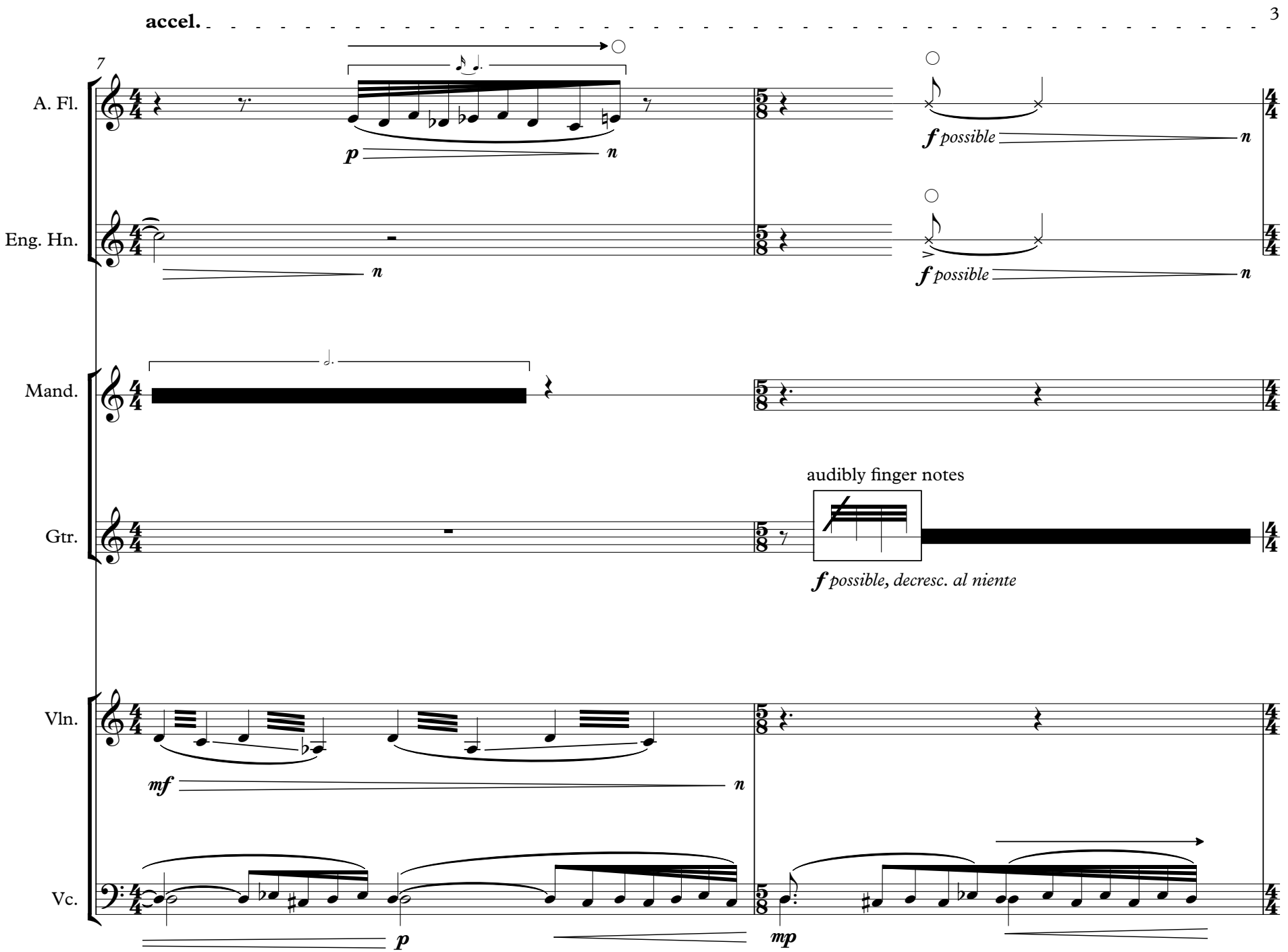
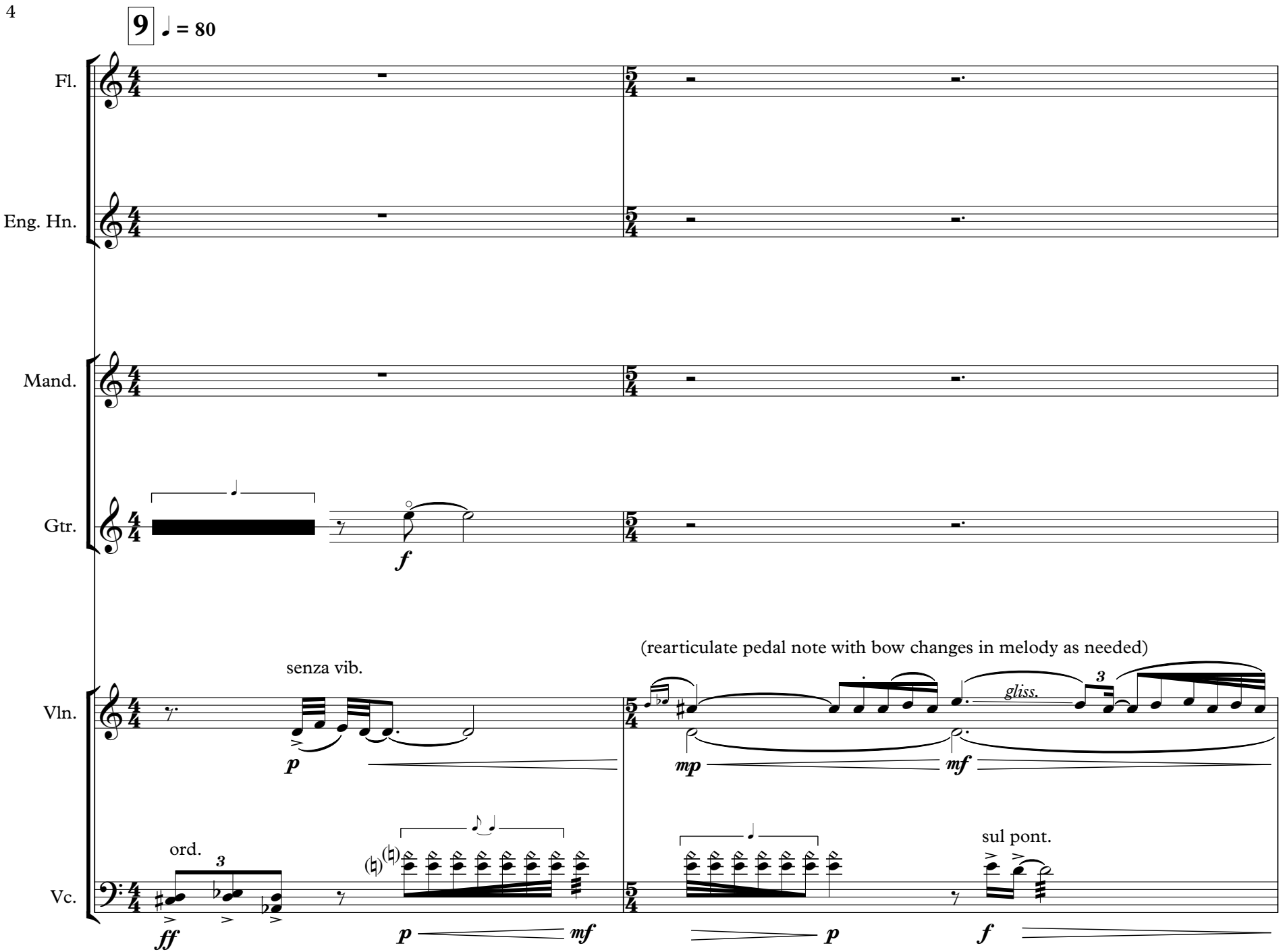
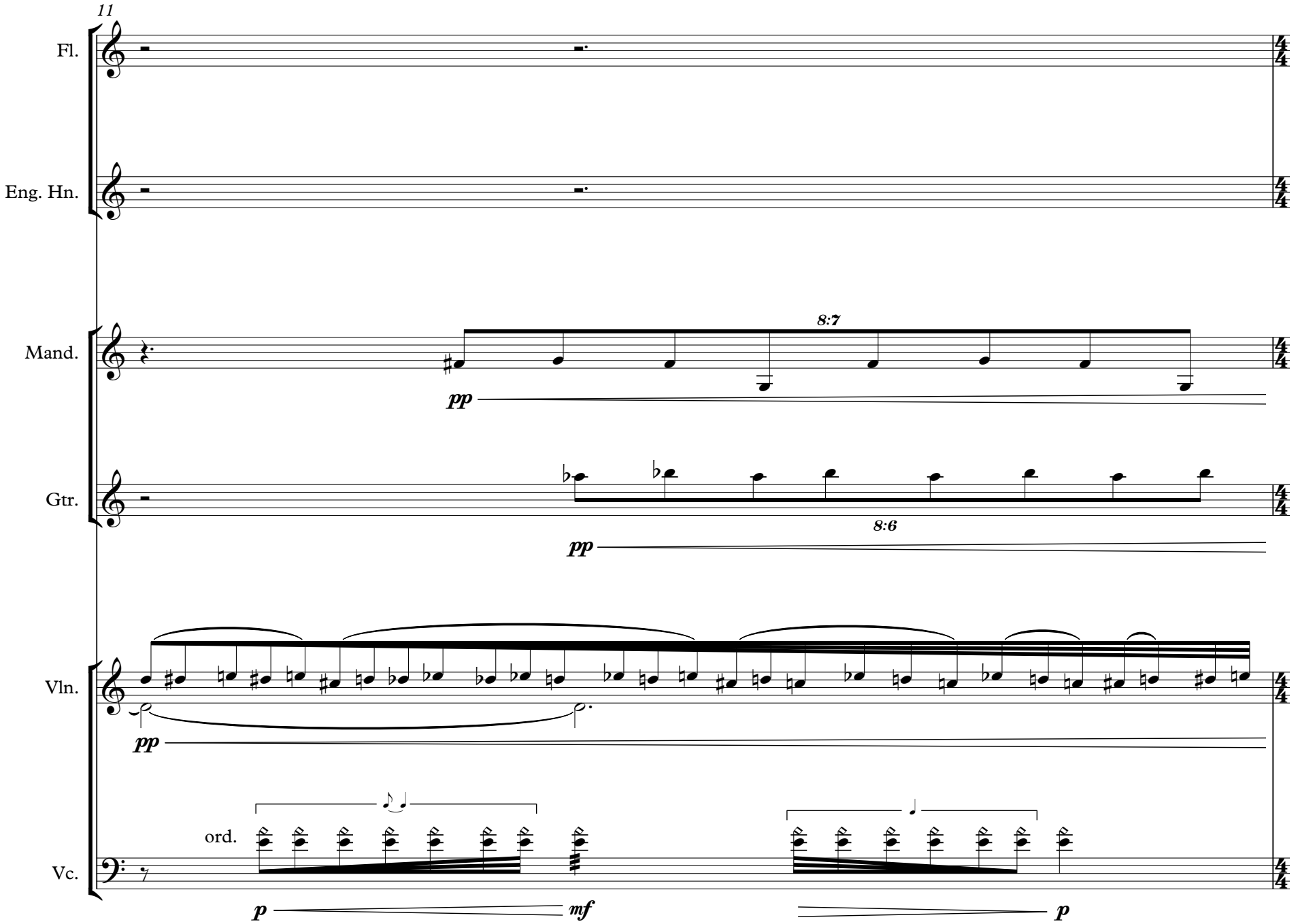
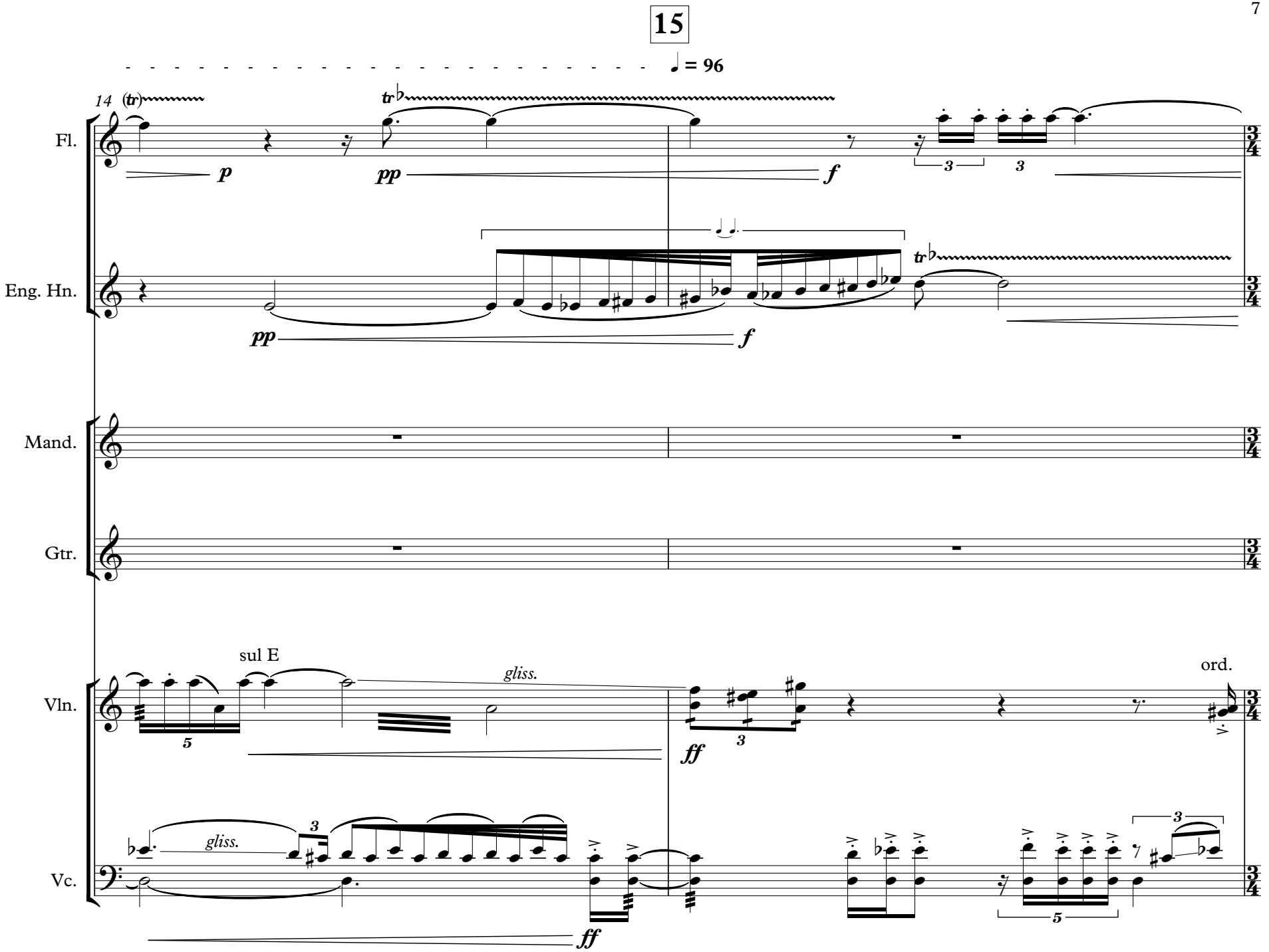

4
pizz.
A. Fl.
Eng. Hn.
key clicks
f possible, decresc. al niente
Mand.
gradually drop paperclips
into metal pan
(using free rhythms)
Gtr.
rub strings with pick
f possible, decresc. al niente
Vln.
Vc.
sul pont.

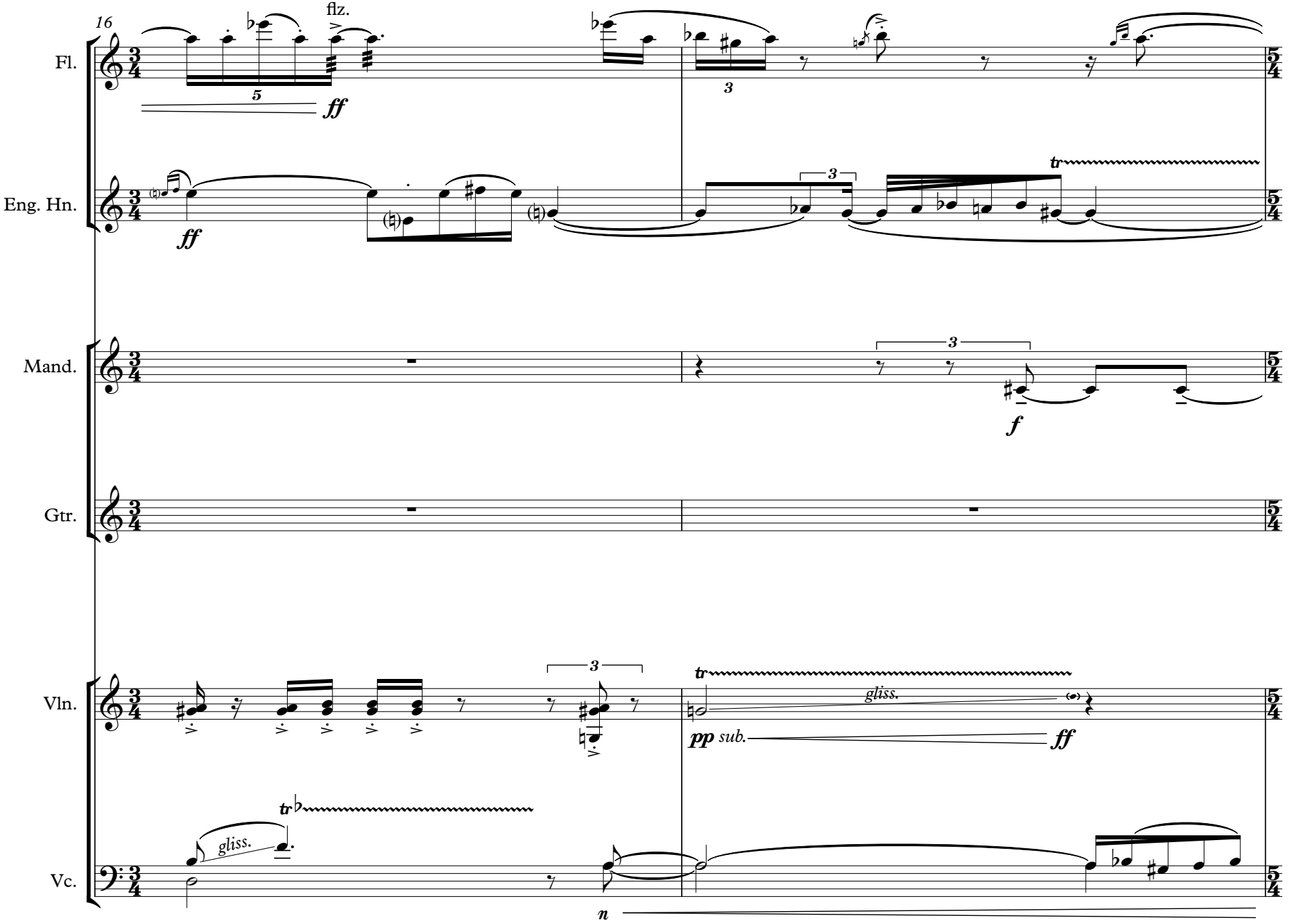

accel.
7
A. Fl.
Eng. Hn.
Mand.
Gtr.
Vln.
Vc.
p
n
f possible
audibly finger notes
f possible, decresc. al niente
mf
mp

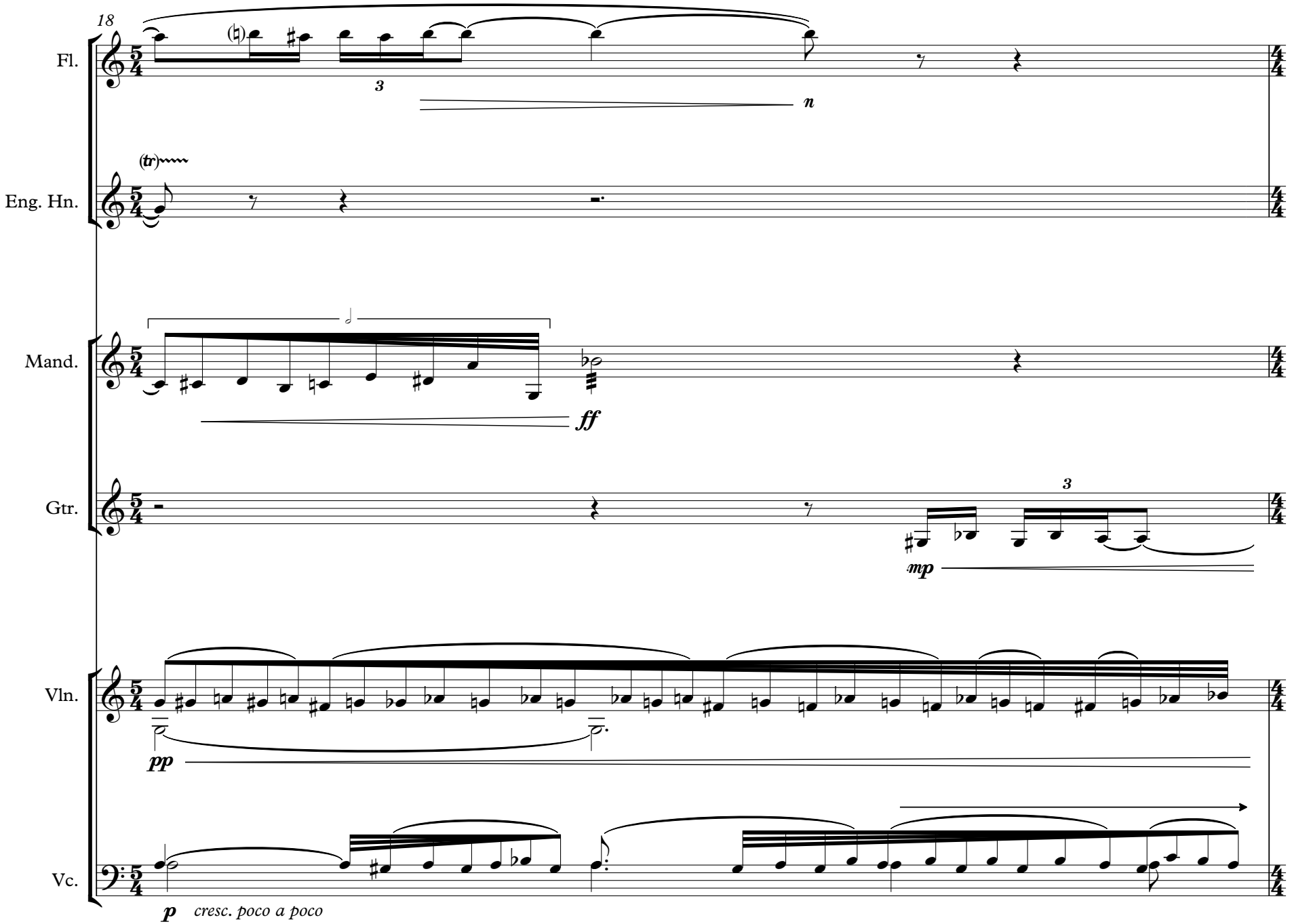

9
♩ = 80
Fl.
Eng. Hn.
Mand.
Gtr.
Vln.
Vc.
f
senza vib.
p
(rearticulate pedal note with bow changes in melody as needed)
mp
gliss.
mf
ord.
ff
p
mf
p
sul pont.
f

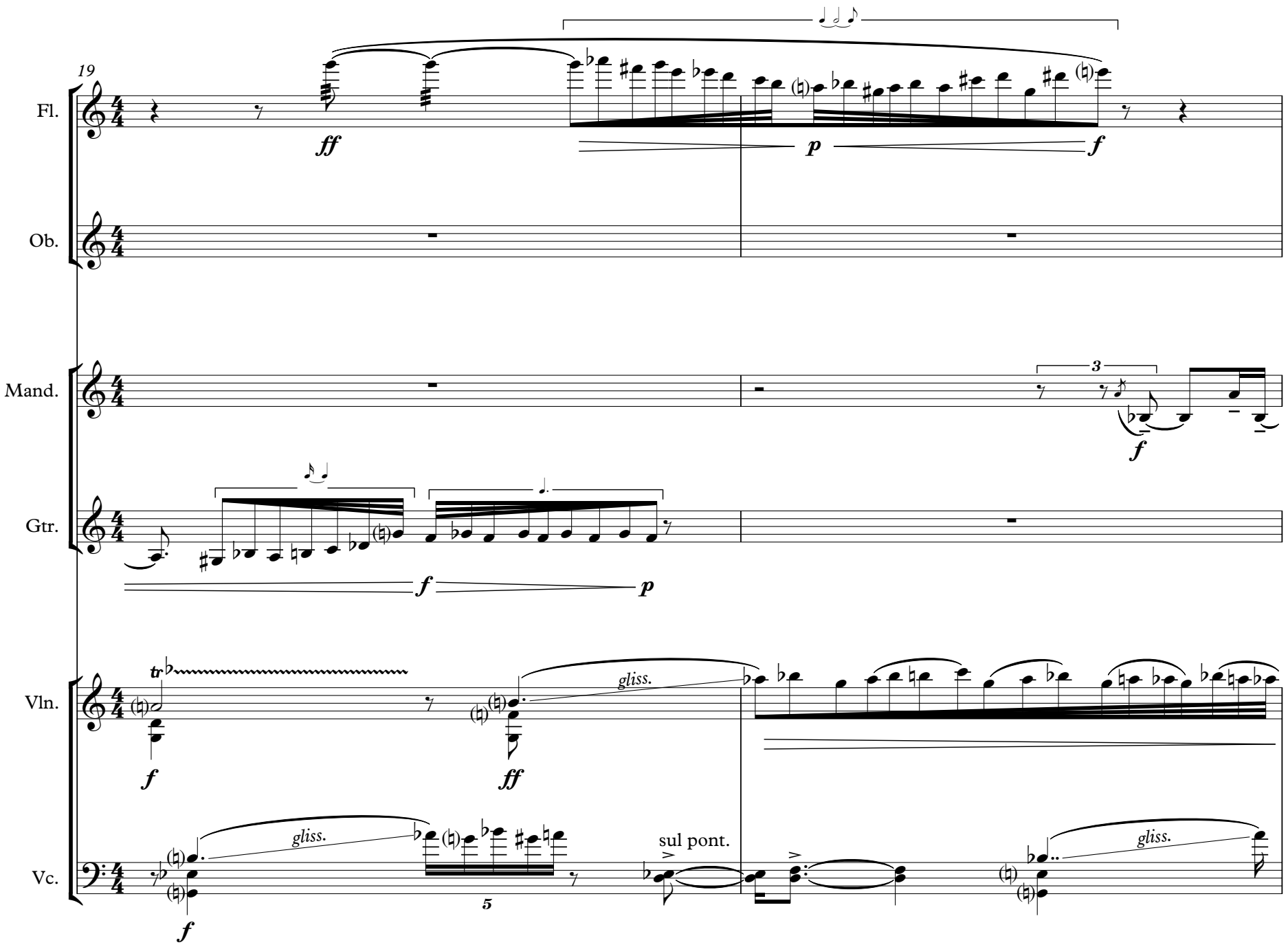

11
Fl.
Eng. Hn.
Mand.
8:7
pp
Gtr.
8:6
pp
Vln.
pp
Vc.
ord.
p
mf
p

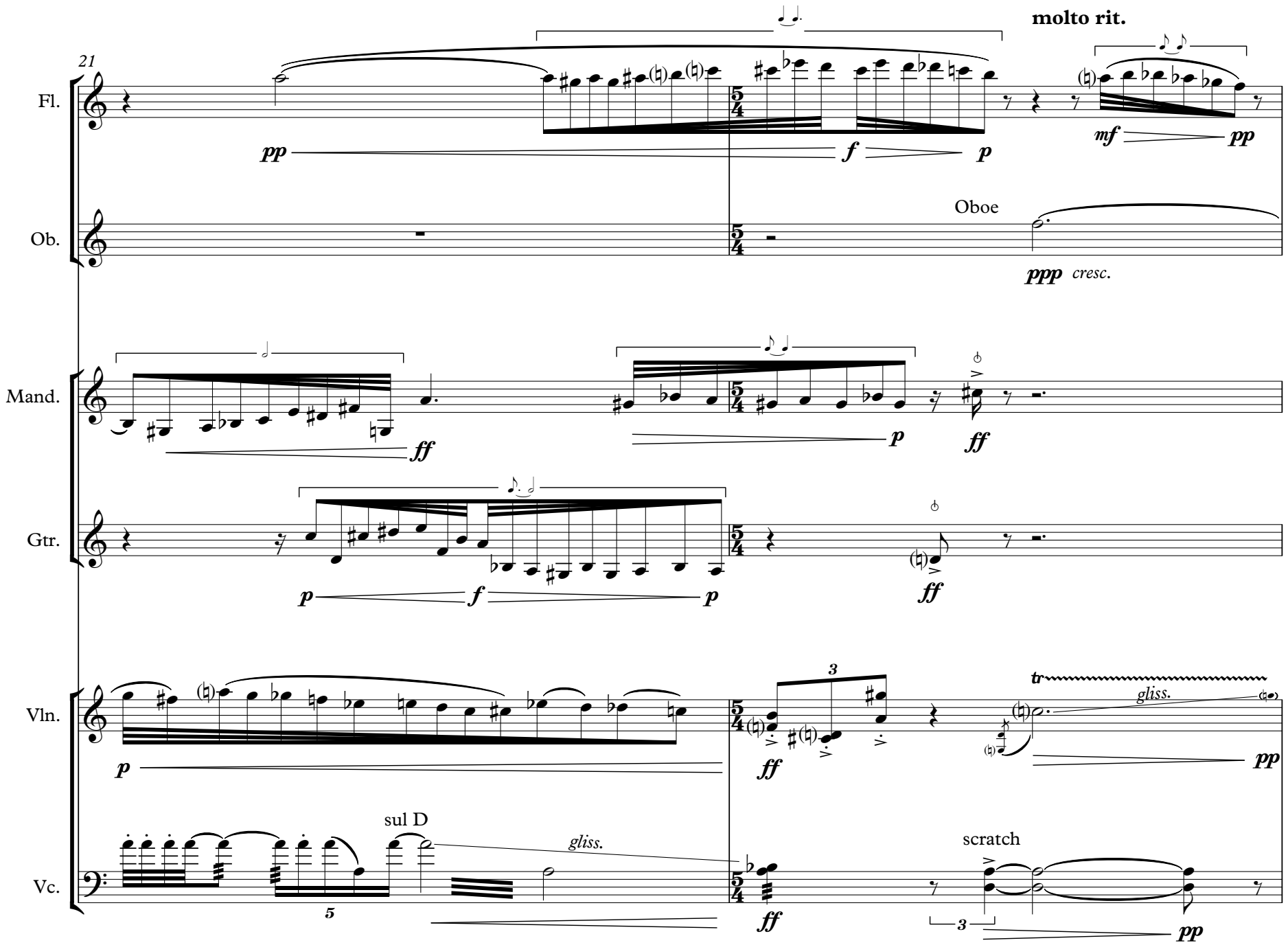
12
Flute
accel.
Fl.
Eng. Hn.
Mand.
Gtr.
Vln.
Vc.
gliss.
sul pont.
gliss.
(rearticulate pedal note with bow changes in melody as needed)

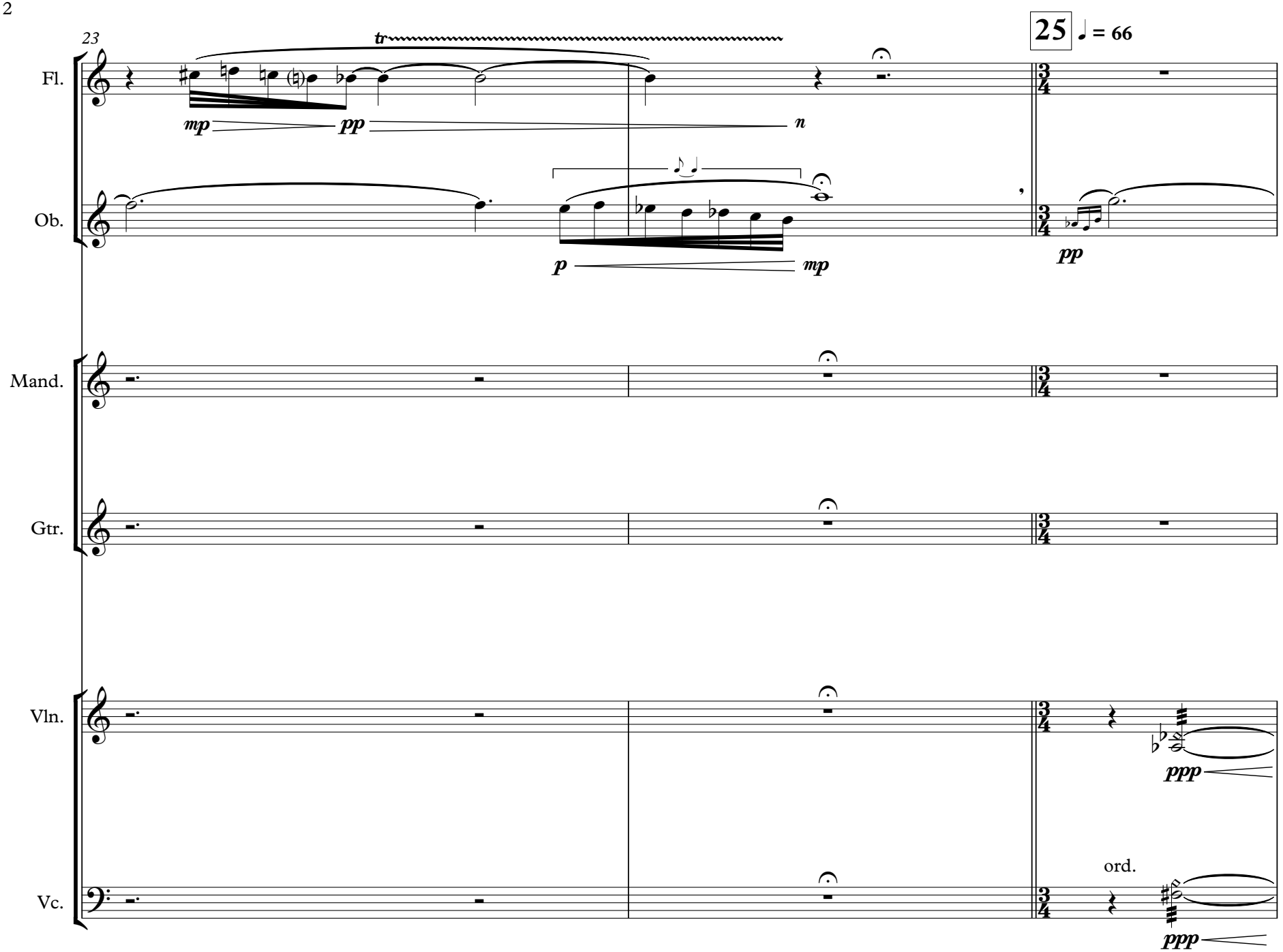

15
♩ = 96
14
(tr)
Fl.
Eng. Hn.
Mand.
Gtr.
Vln.
Vc.
p
pp
f
ff
tr
3
5
sul E
gliss.
ord.

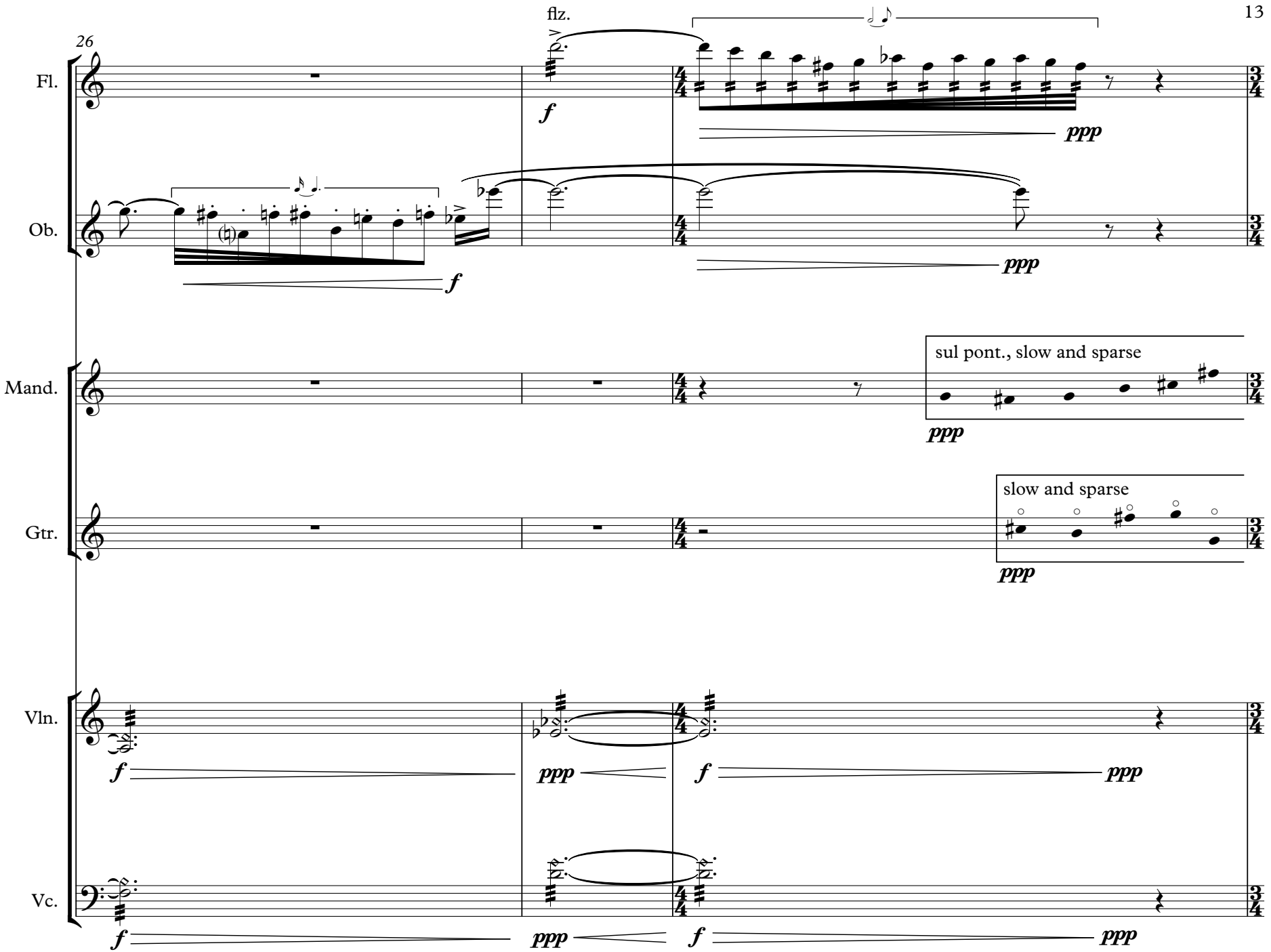

16
flz.
Fl.
ff
Eng. Hn.
ff
tr
Mand.
f
Gtr.
Vln.
gliss.
pp sub.
ff
tr
Vc.
gliss.
n

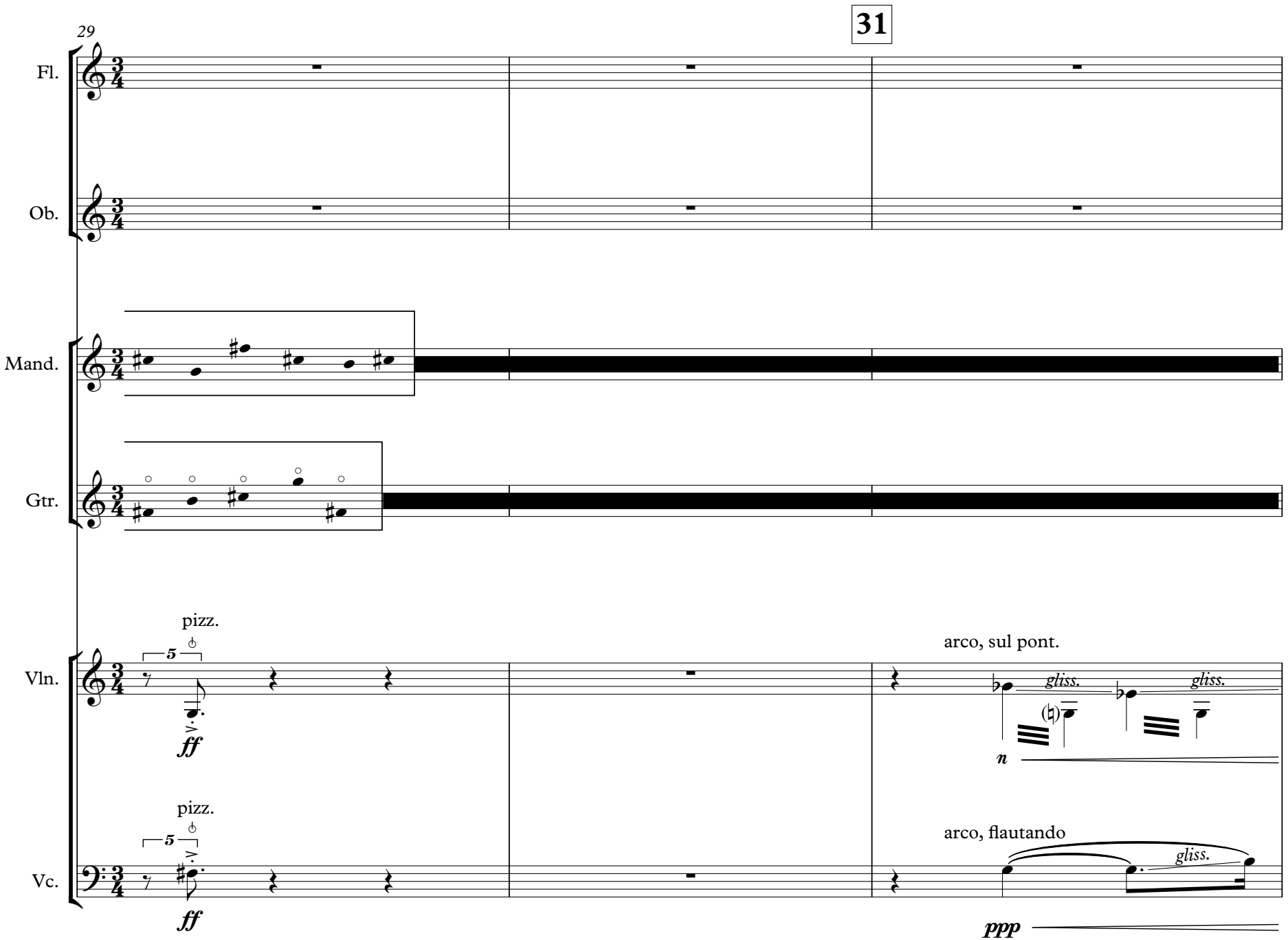

18
Fl.
3
n
(tr)
Eng. Hn.
Mand.
ff
Gtr.
3
mp
Vln.
pp
Vc.
p
cresc. poco a poco

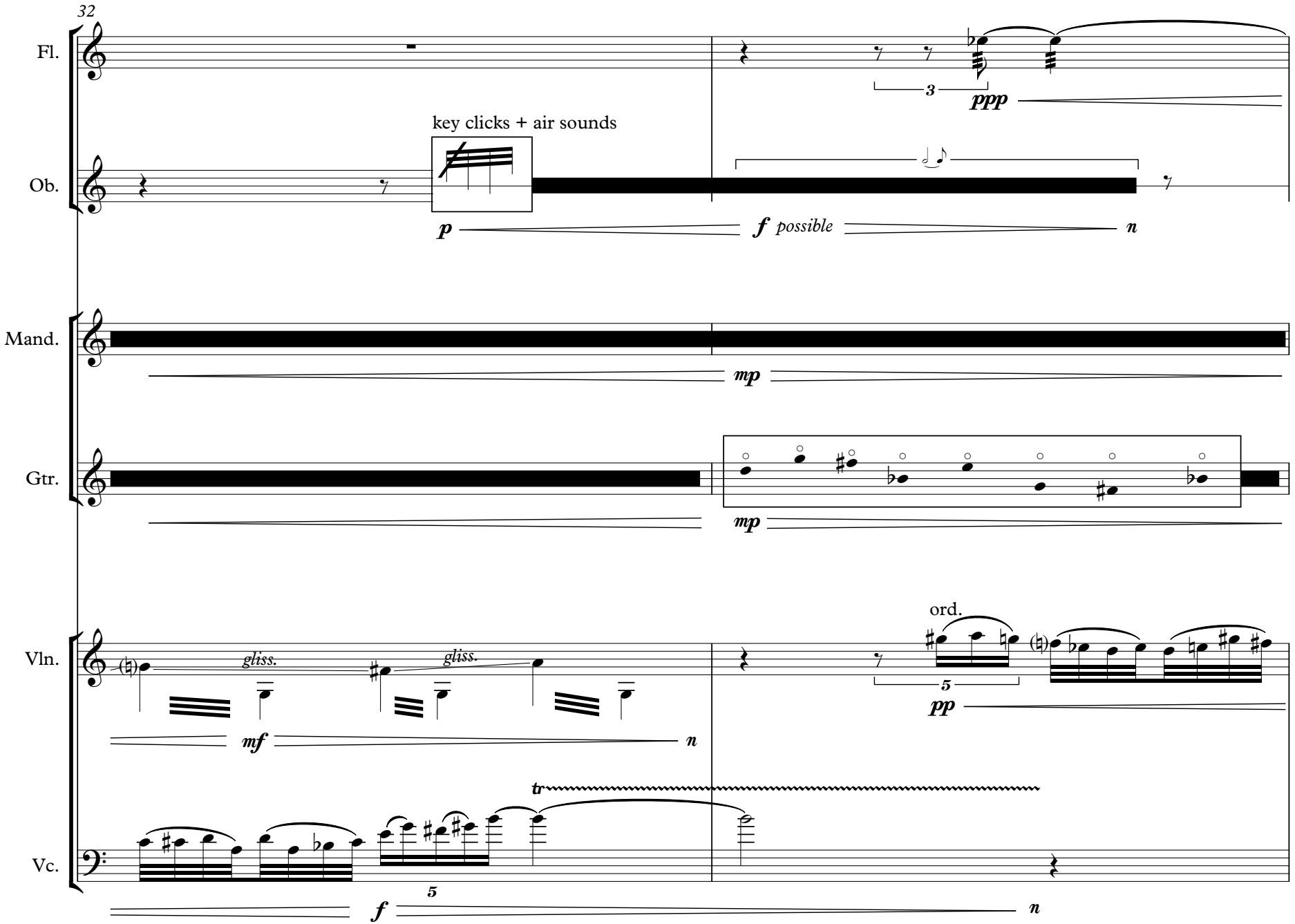

19
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
ff
p
f
3
tr
gliss.
sul pont.
5

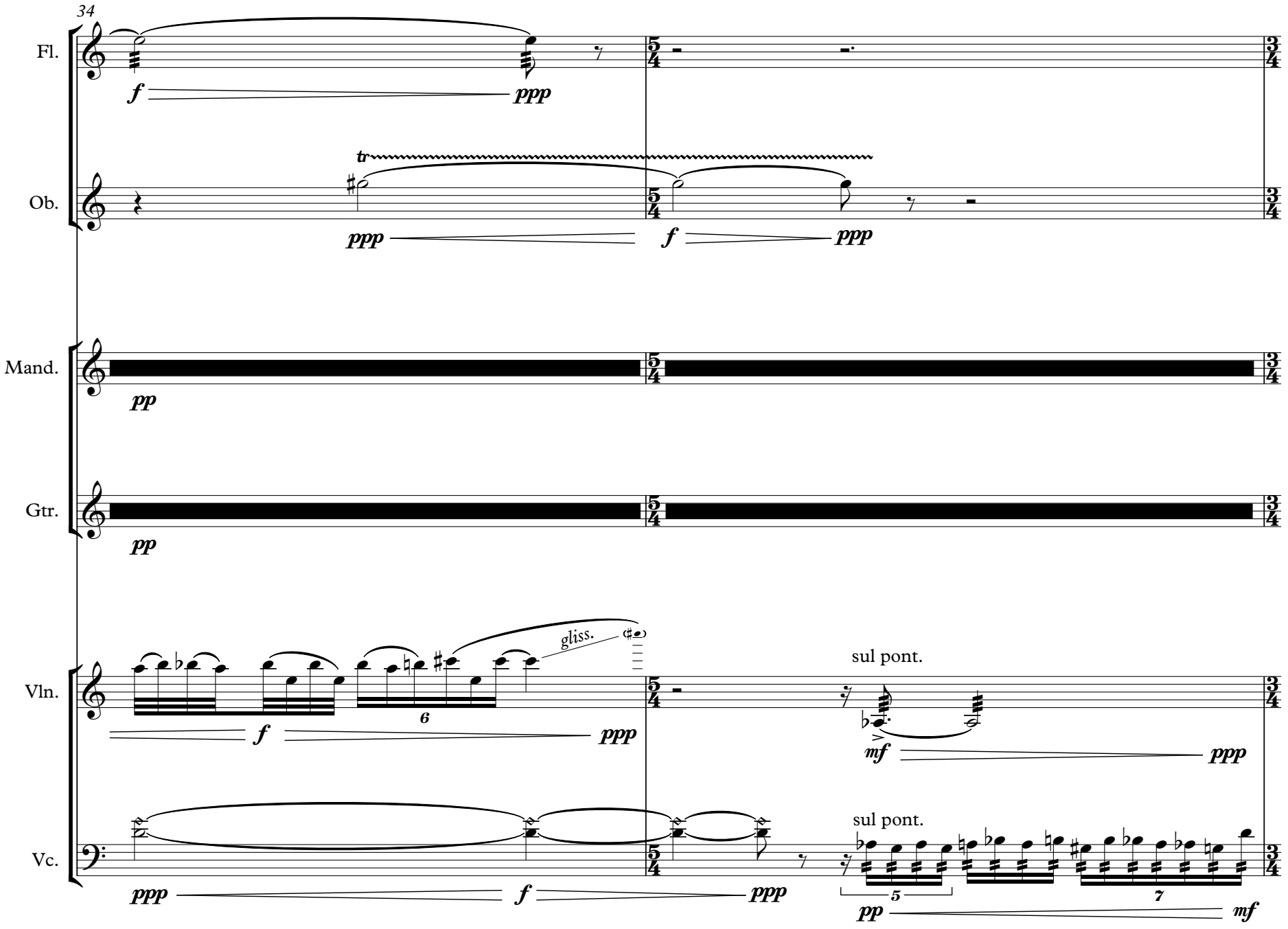

21
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
molto rit.
pp
f
p
mf
pp
Oboe
ppp cresc.
ff
p
ff
p
f
p
ff
3
tr
gliss.
pp
p
ff
sul D
gliss.
5
scratch
3
ff
pp

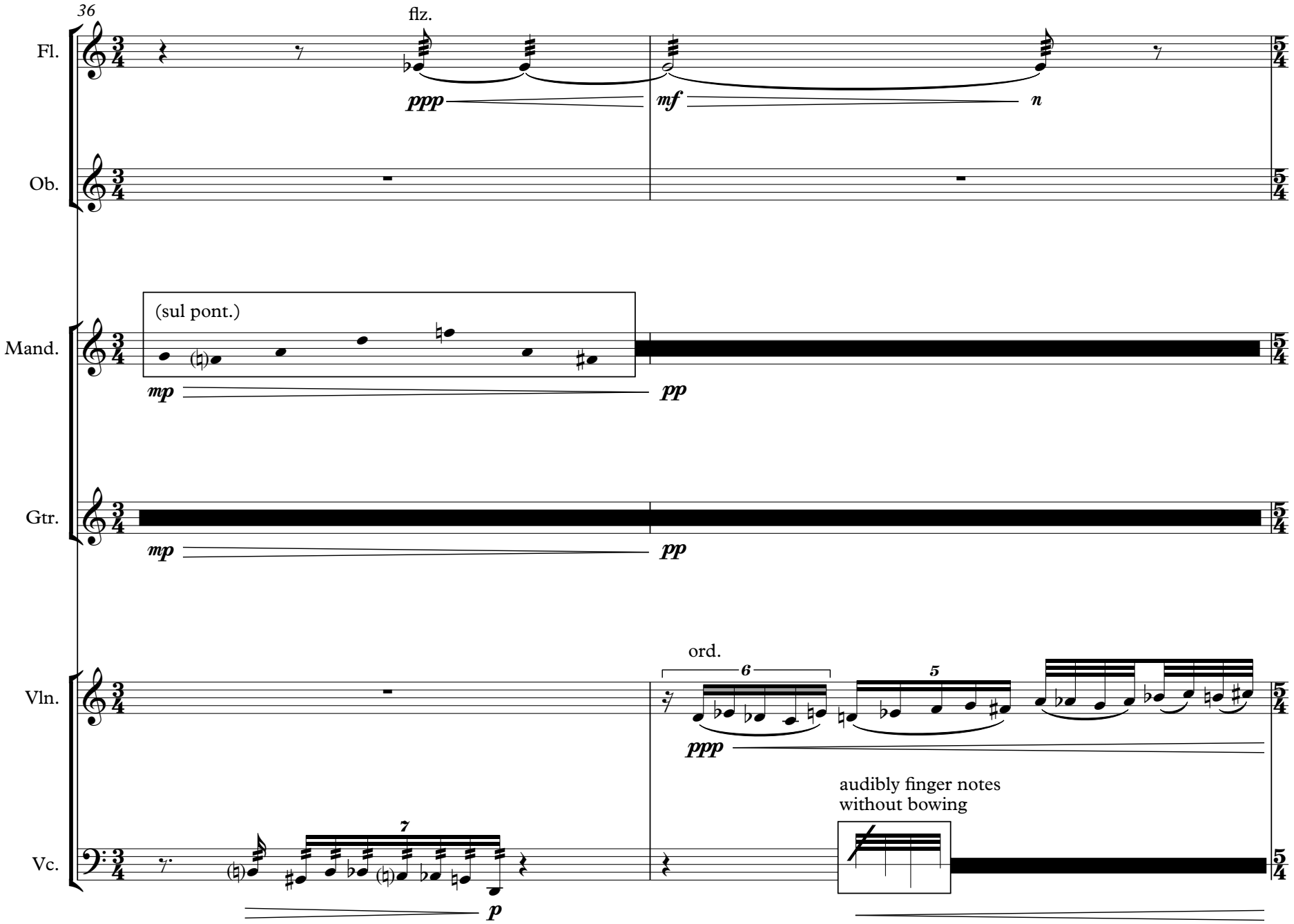

23
25
♩ = 66
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
tr
mp
pp
n
p
mp
pp
ppp
ord.
ppp

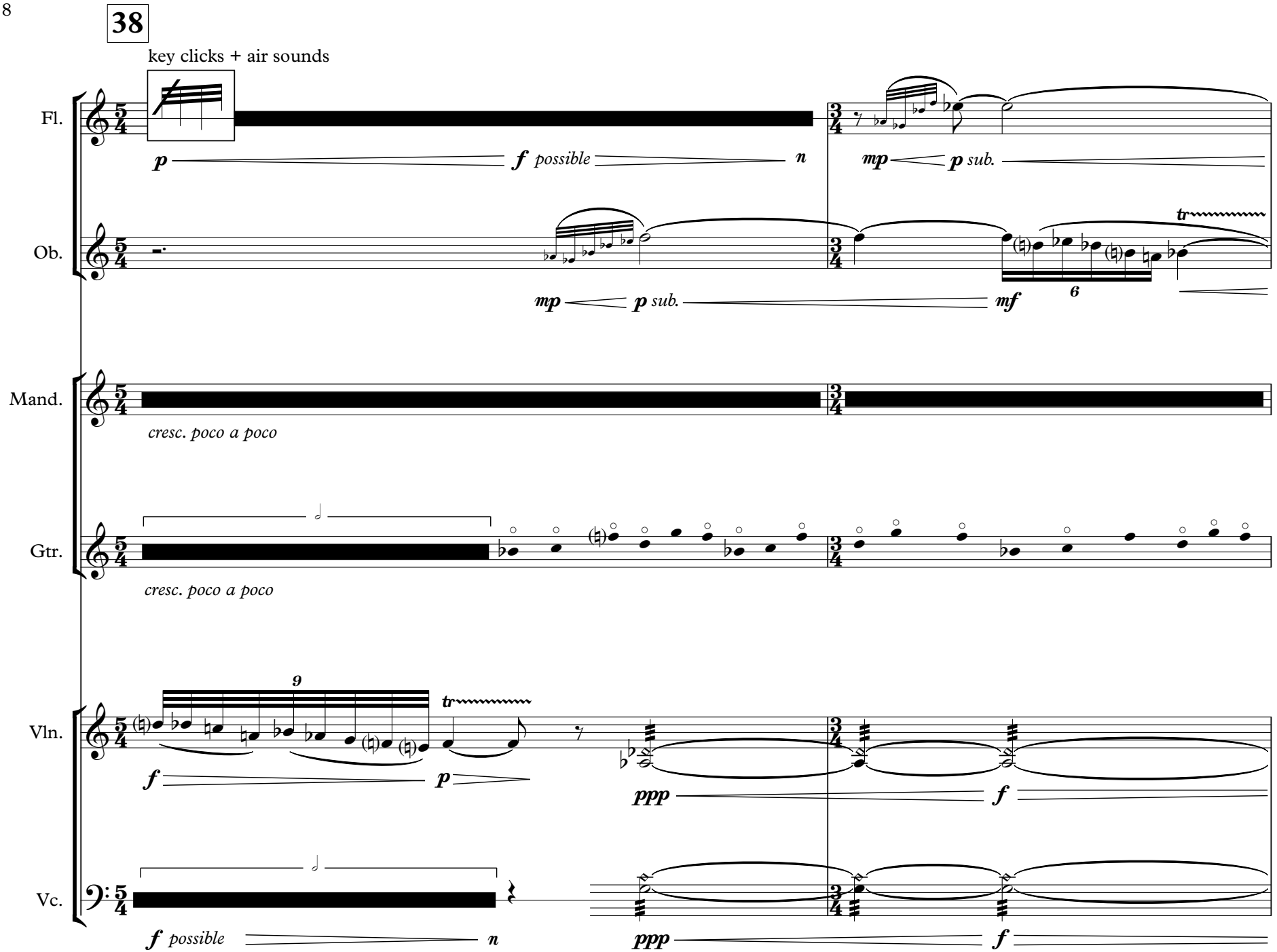

26
flz.
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
f
ppp
sul pont., slow and sparse
slow and sparse

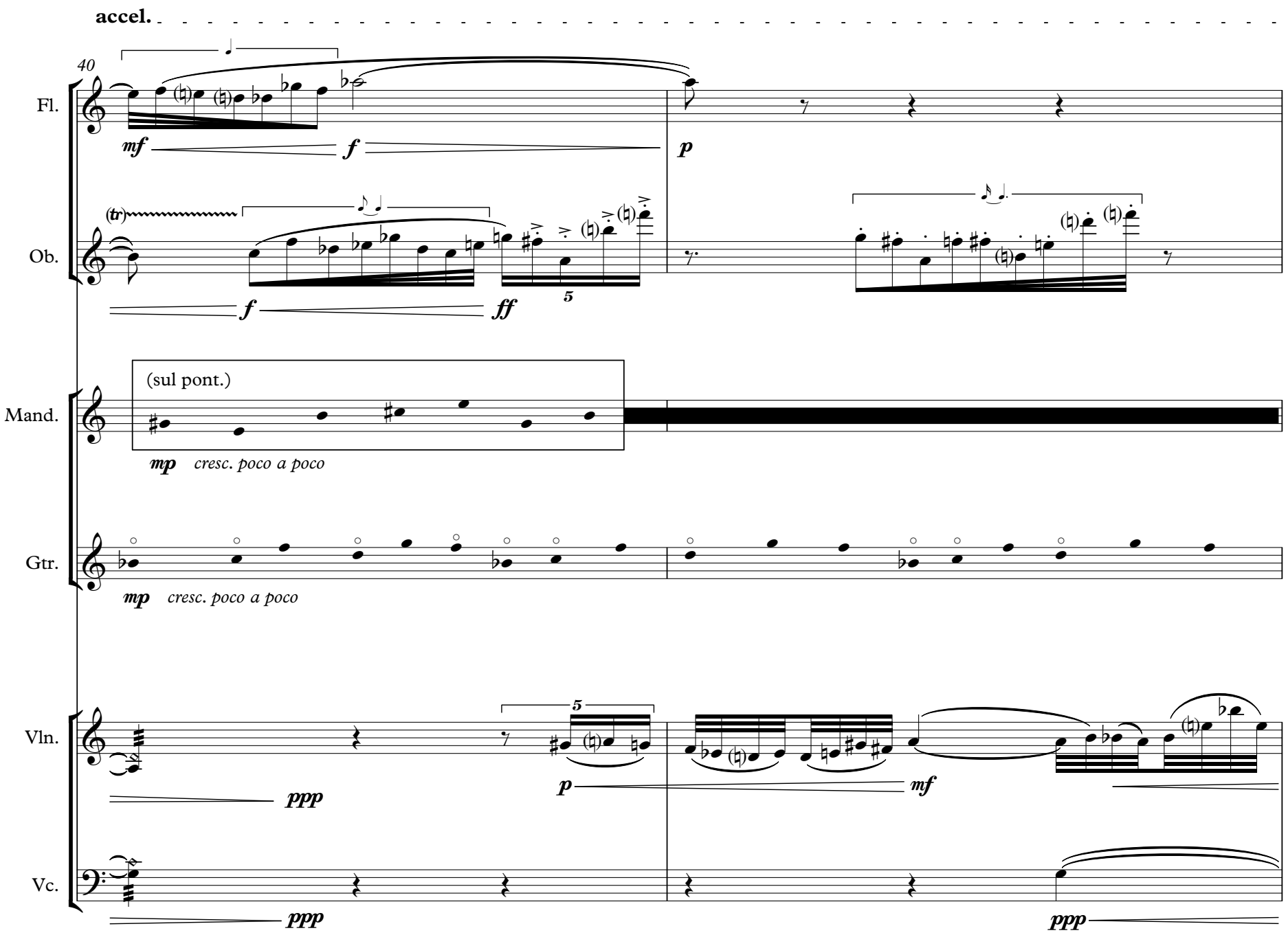

29
31
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
pizz.
5
ff
pizz.
5
ff
arco, sul pont.
gliss.
gliss.
n
arco, flautando
gliss.
ppp

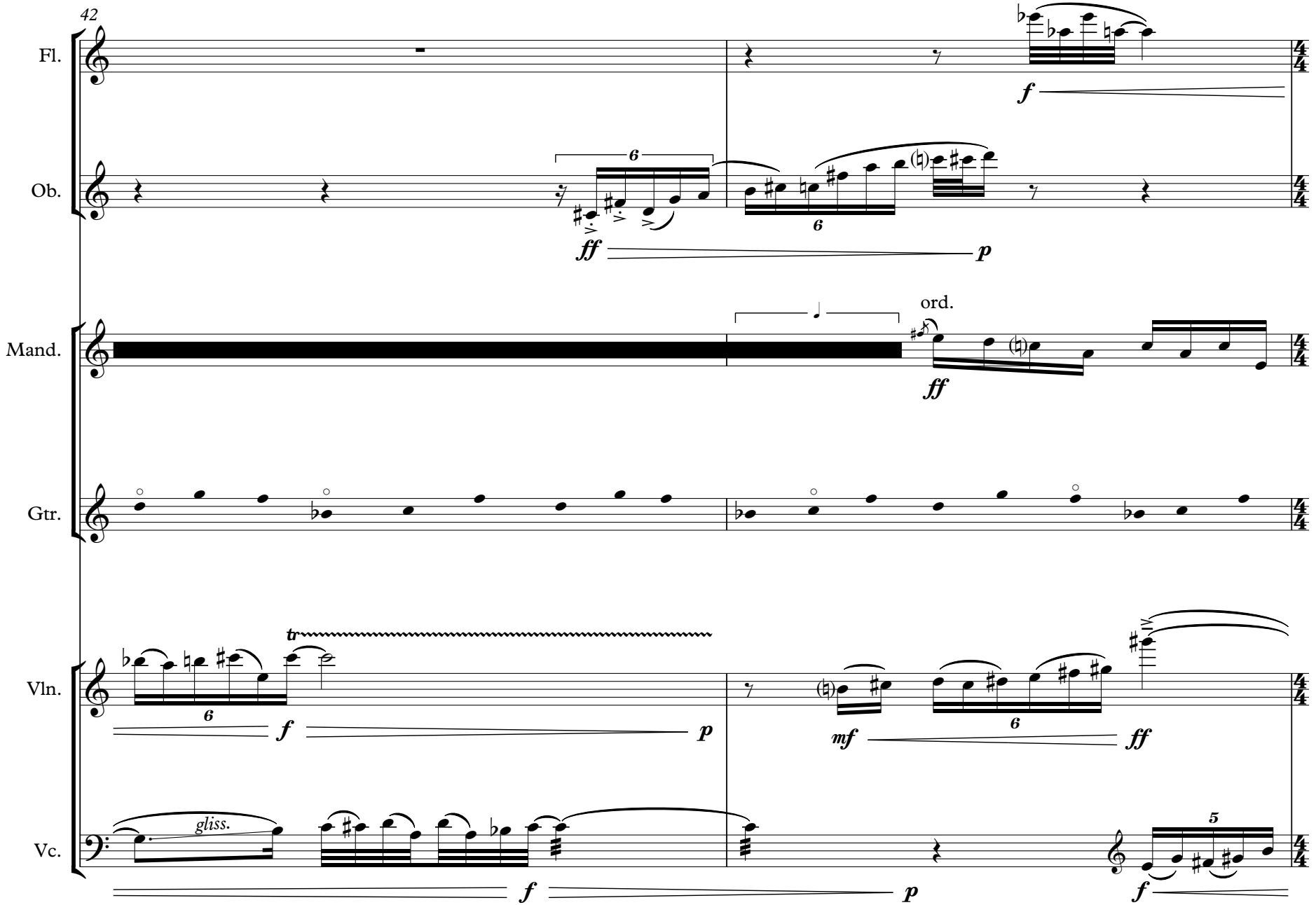

32
Fl.
Ob.
key clicks + air sounds
3
ppp
p
f possible
n
Mand.
mp
Gtr.
mp
Vln.
gliss.
gliss.
mf
n
ord.
5
pp
Vc.
tr
5
f
n

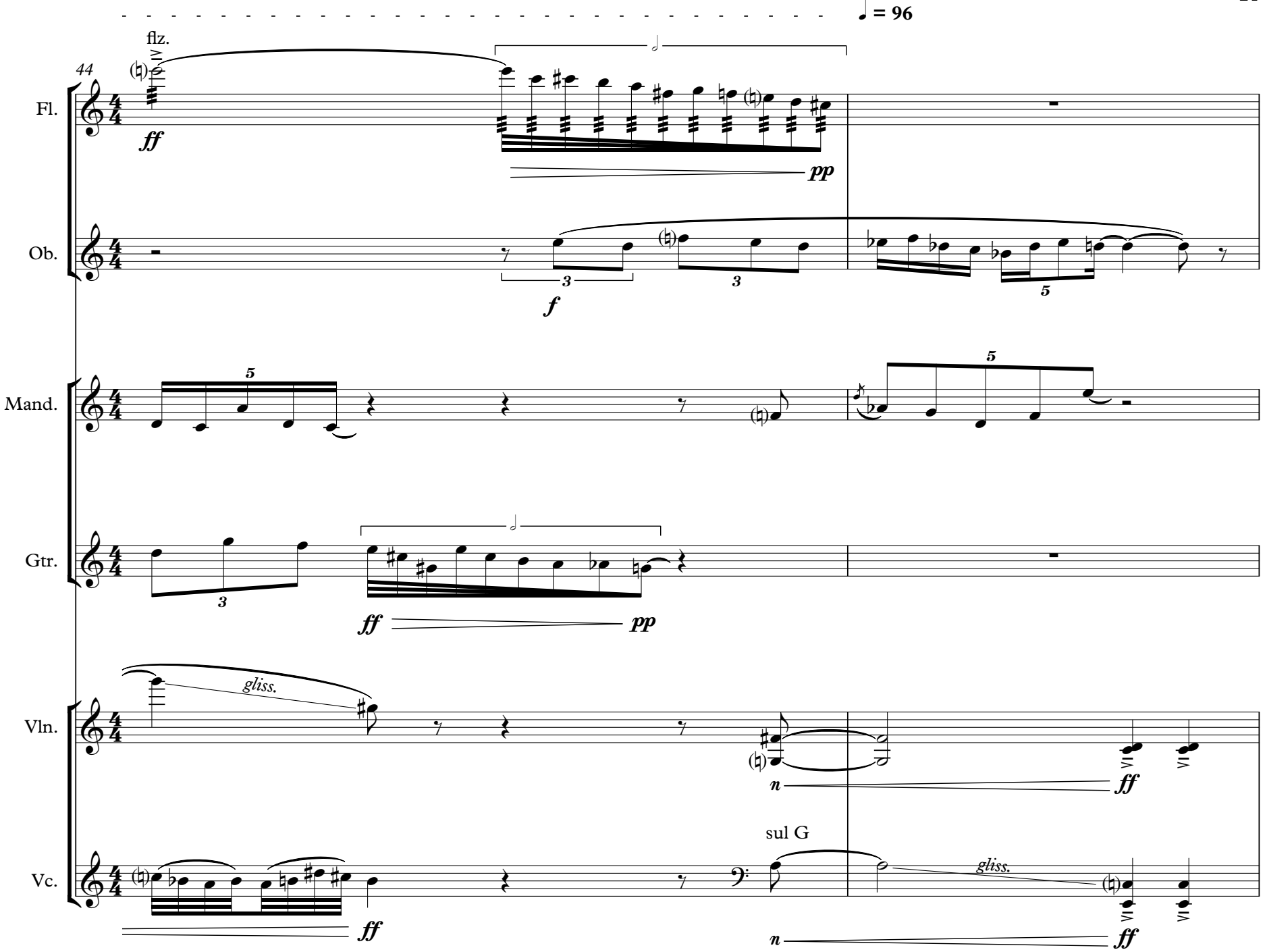

34
Fl.
f
ppp
Ob.
tr
ppp
f
ppp
Mand.
pp
Gtr.
pp
Vln.
gliss.
6
f
ppp
sul pont.
mf
ppp
Vc.
ppp
f
ppp
sul pont.
5
7
pp
mf

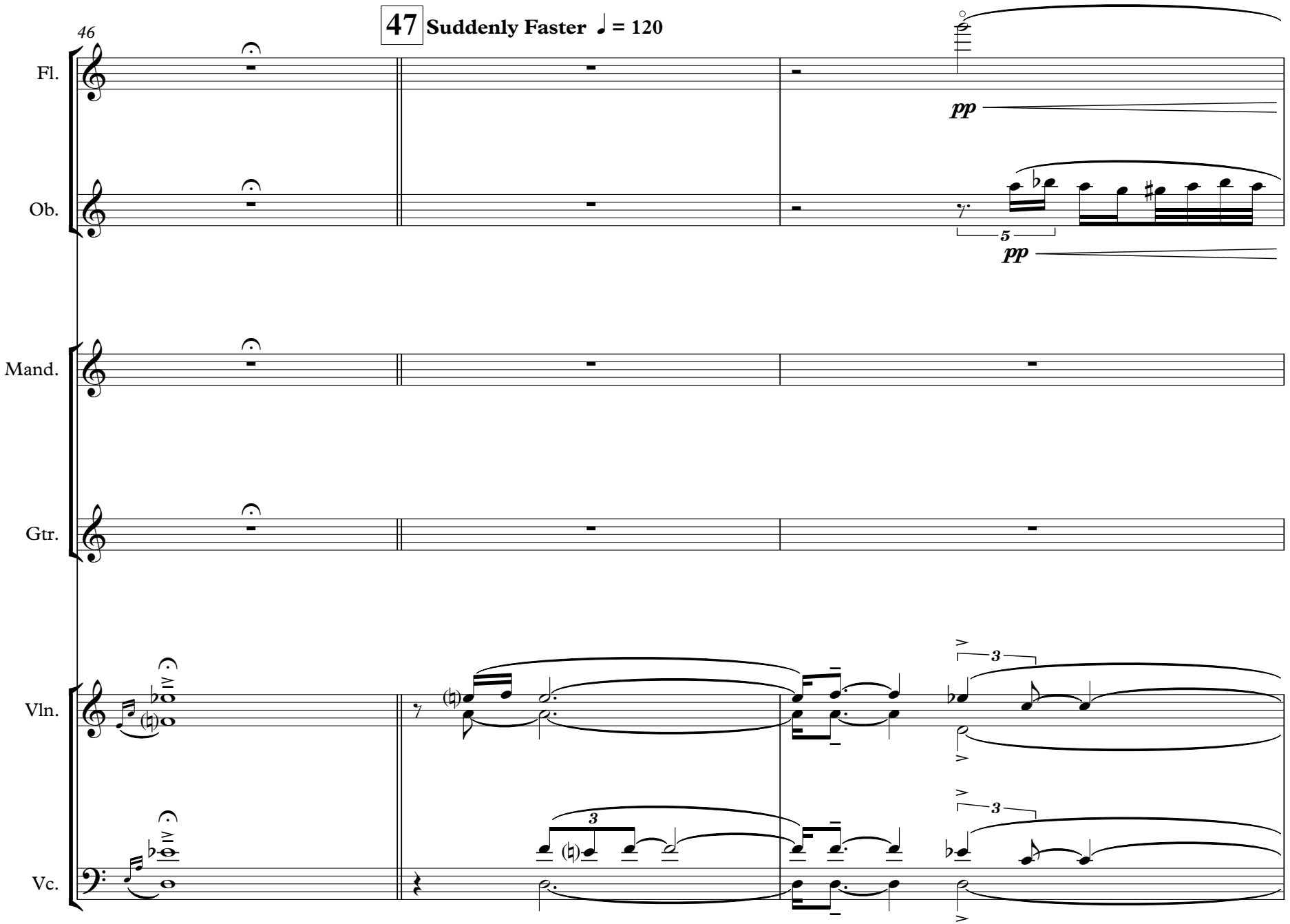

36
Fl.
flz.
ppp
mf
n
Ob.
Mand.
(sul pont.)
mp
pp
Gtr.
mp
pp
Vln.
ord.
6
5
ppp
Vc.
7
p
audibly finger notes
without bowing

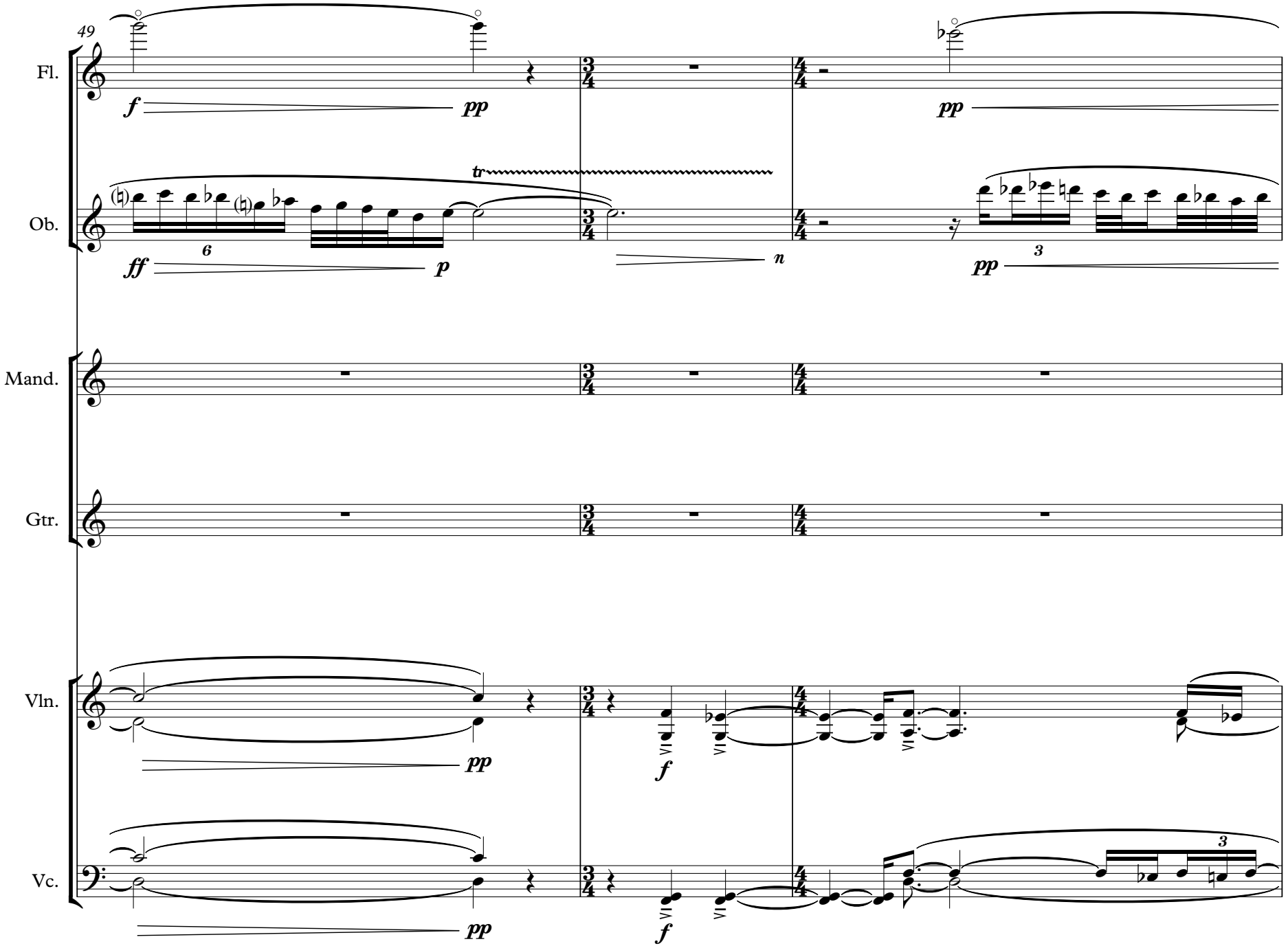

38
key clicks + air sounds
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
p
f possible
n
mp
p sub.
mf
tr
6
9
cresc. poco a poco
ppp
f

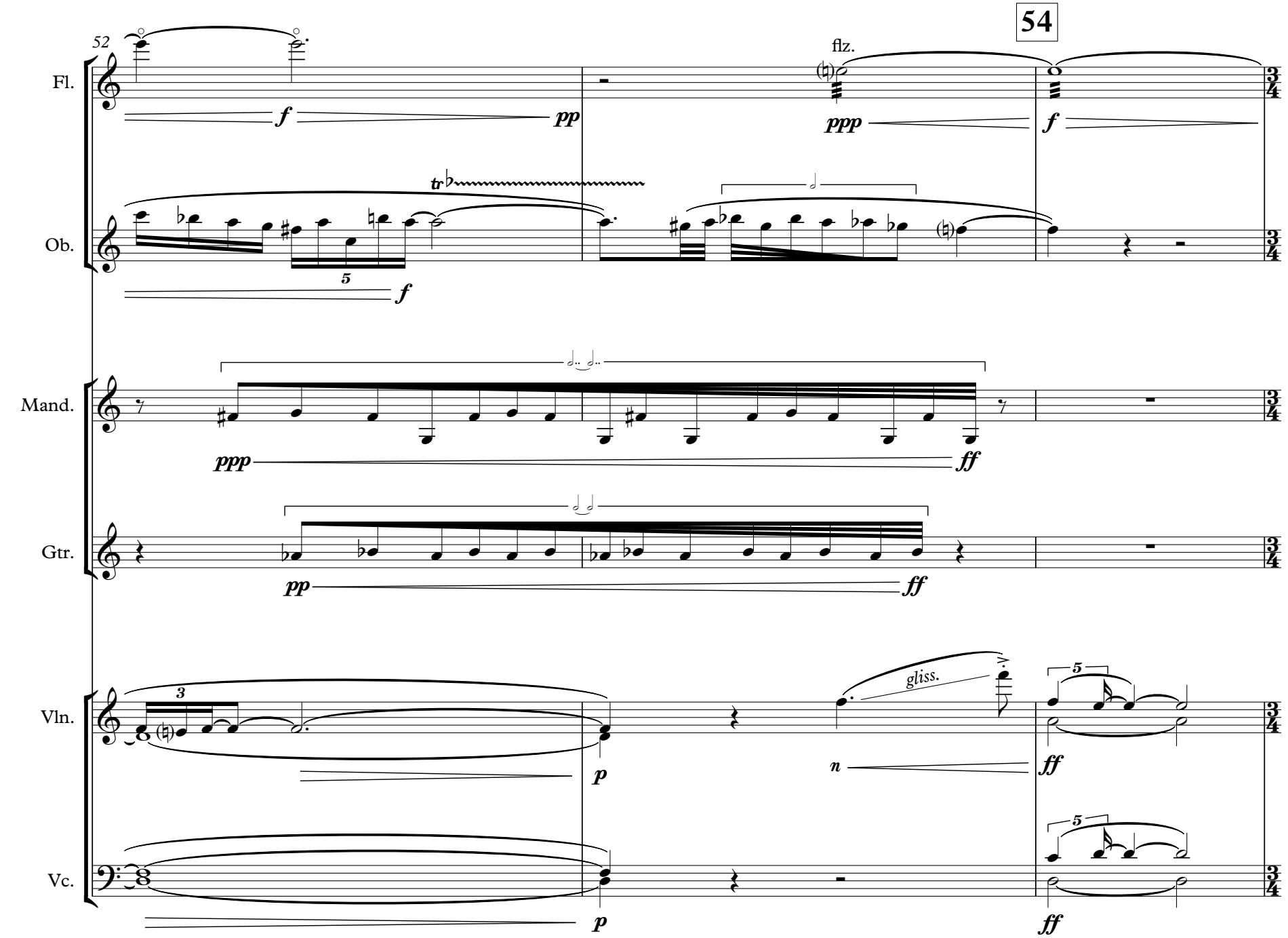

accel.
40
Fl.
mf
f
p
Ob.
(tr)
f
ff
5
Mand.
(sul pont.)
mp
cresc. poco a poco
Gtr.
mp
cresc. poco a poco
Vln.
ppp
5
p
mf
Vc.
ppp
ppp

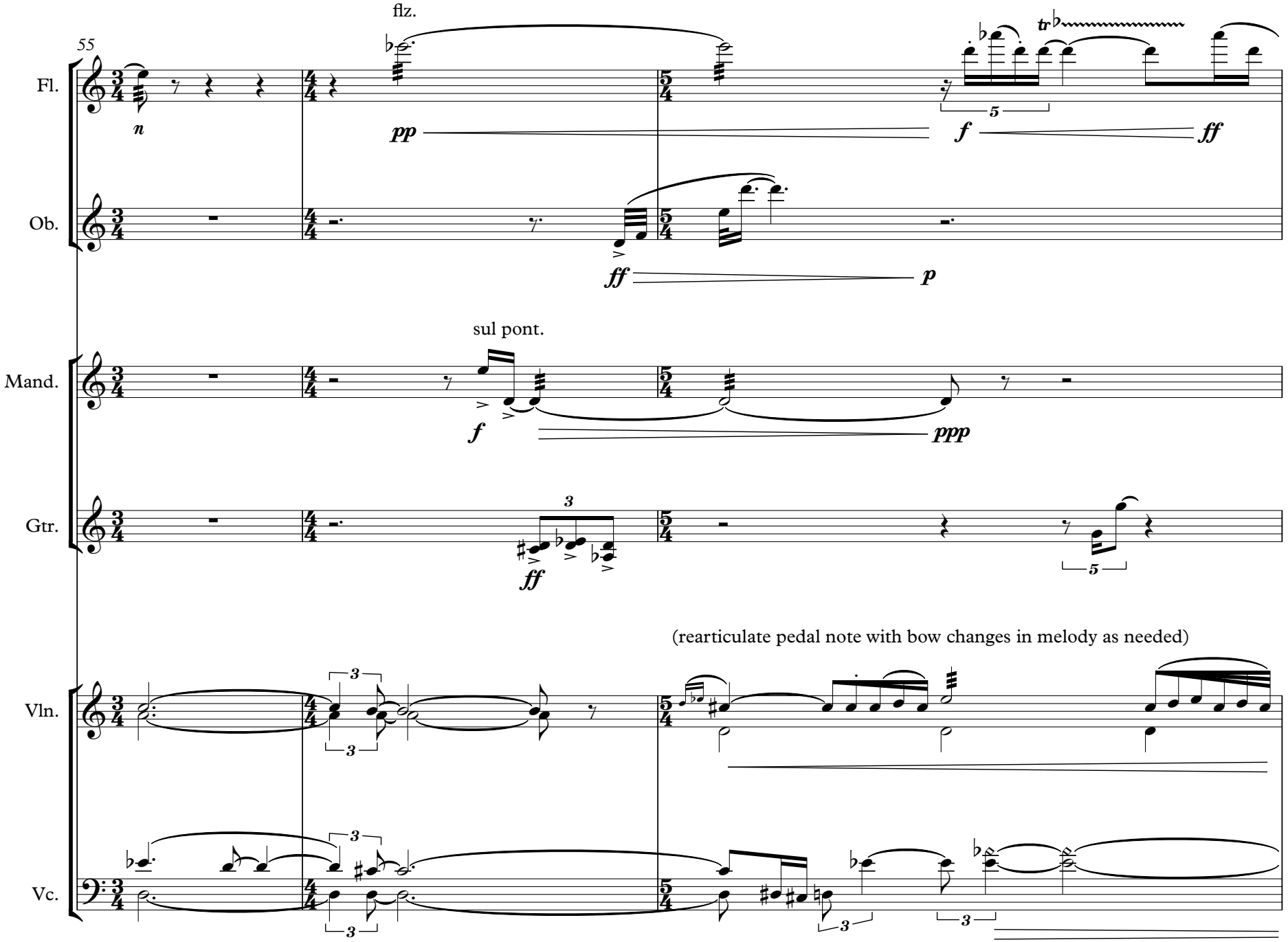

42
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
ord.
gliss.
tr
ff
p
f
mf

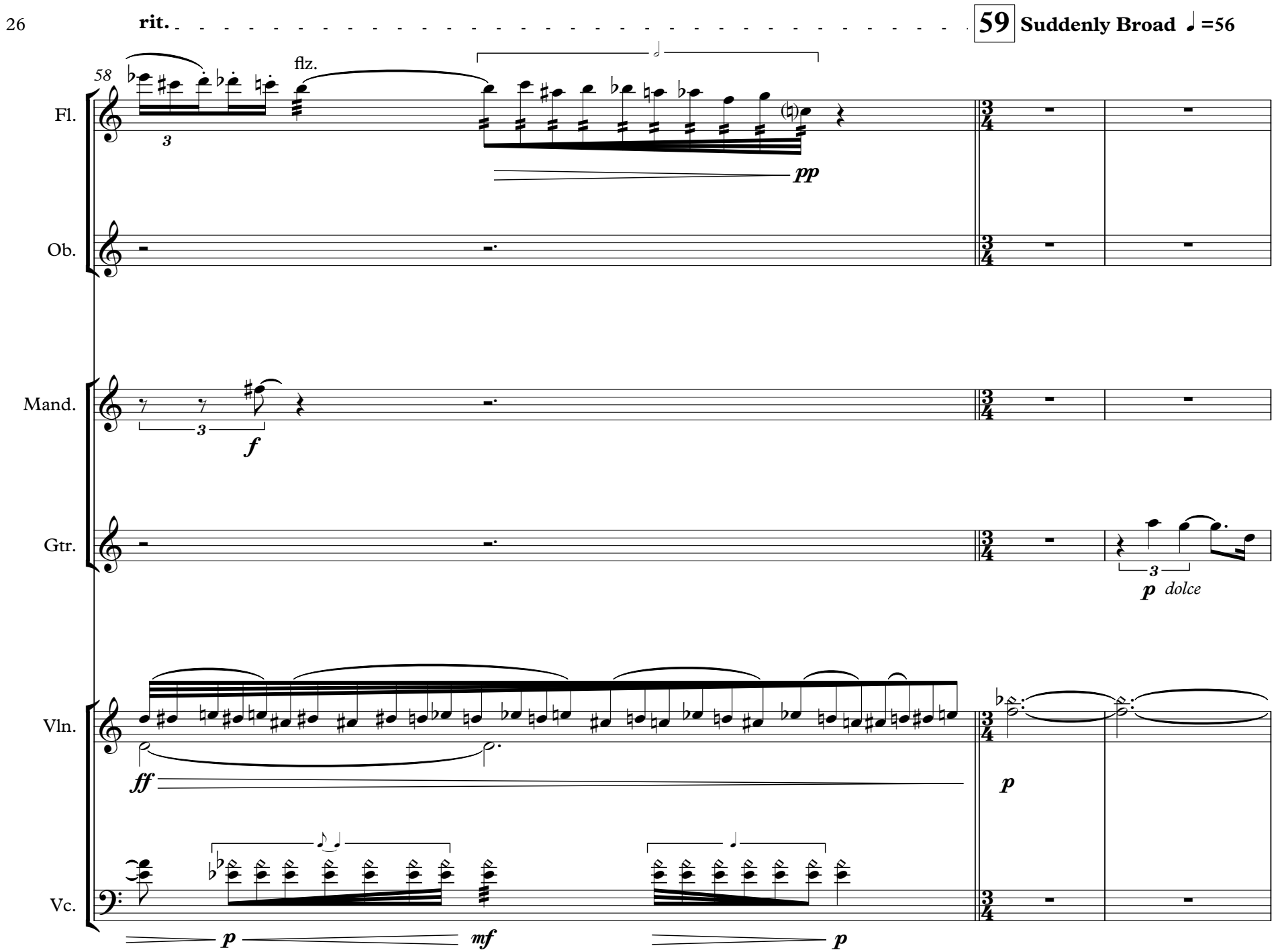

♩ = 96
44
flz.
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
ff
pp
f
gliss.
n
sul G

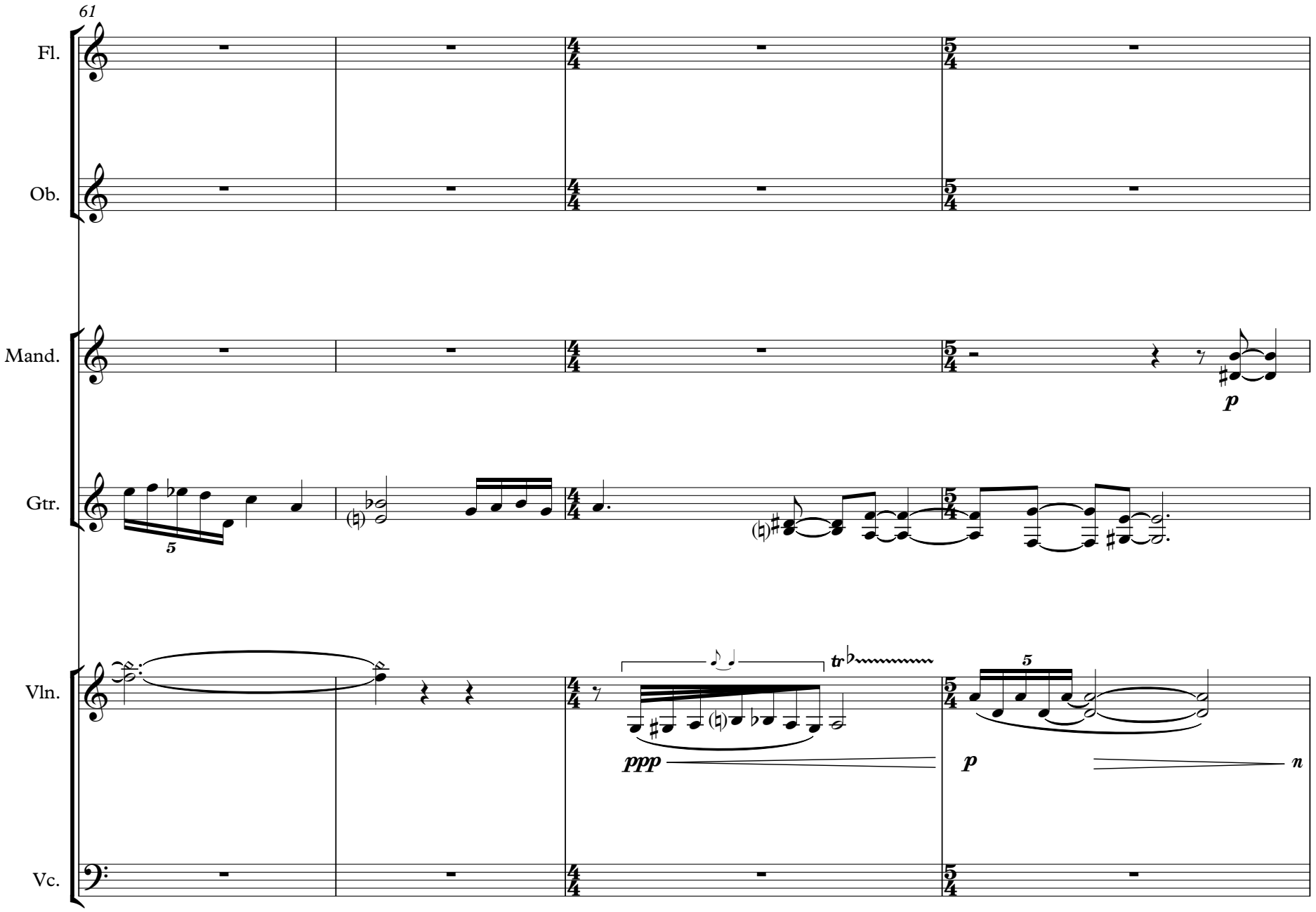

46
47 Suddenly Faster ♩ = 120
Fl.
pp
Ob.
5
pp
Mand.
Gtr.
Vln.
3
3
Vc.
3
3

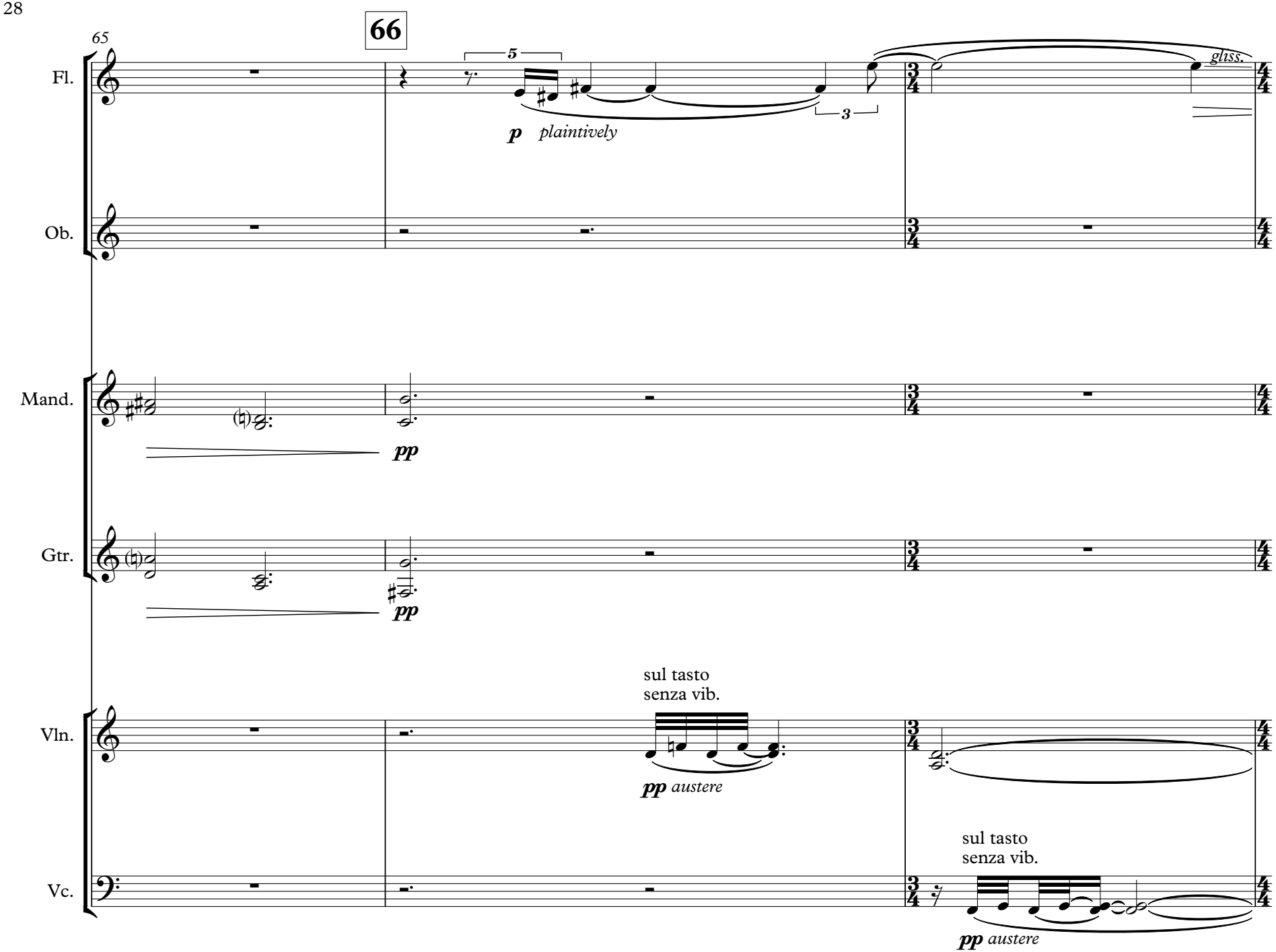

49
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
f
pp
ff
p
tr
n
6
3

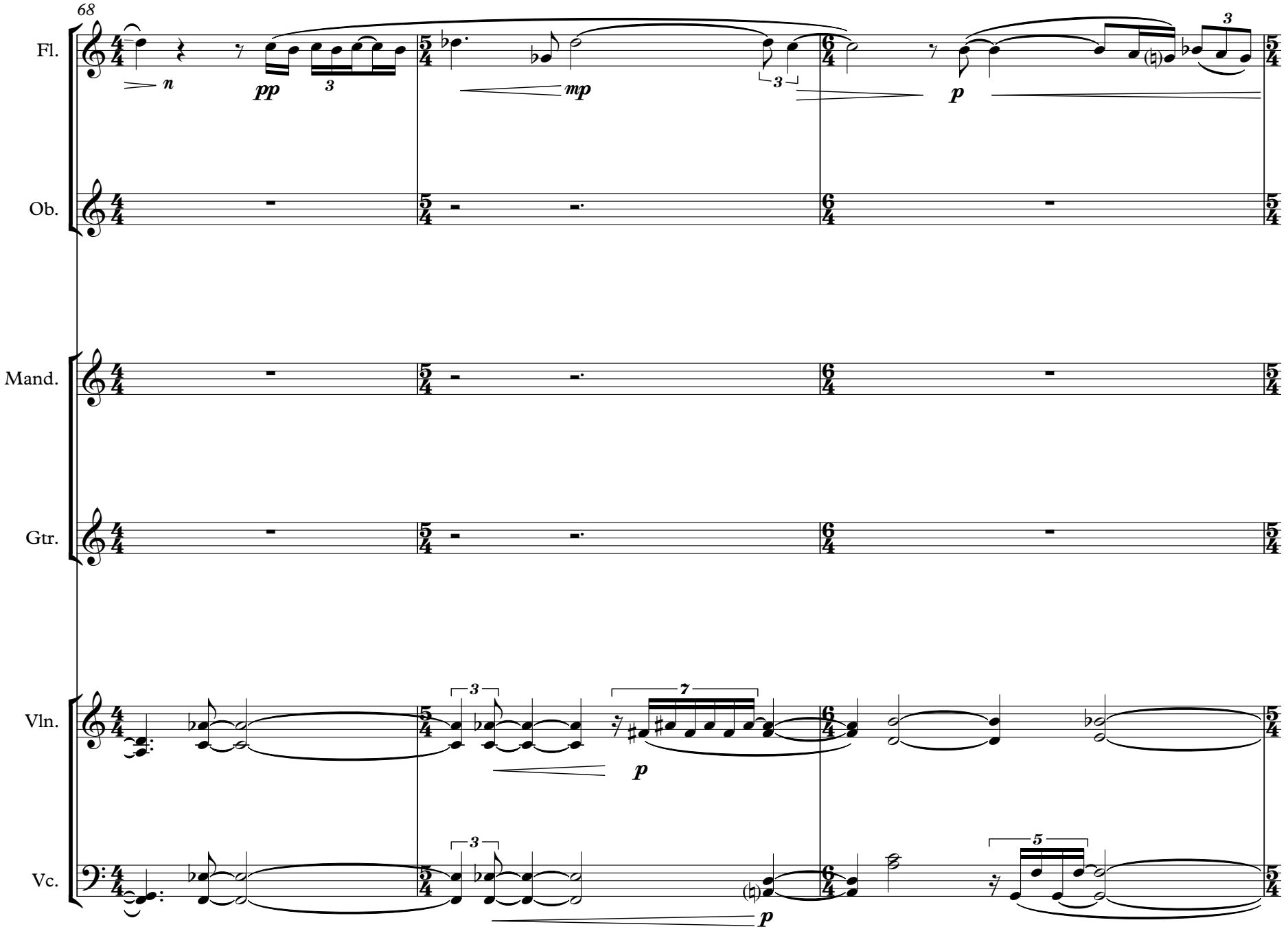

52
54
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
flz.
gliss.
f
pp
ppp
ff
p
n
tr
3
5

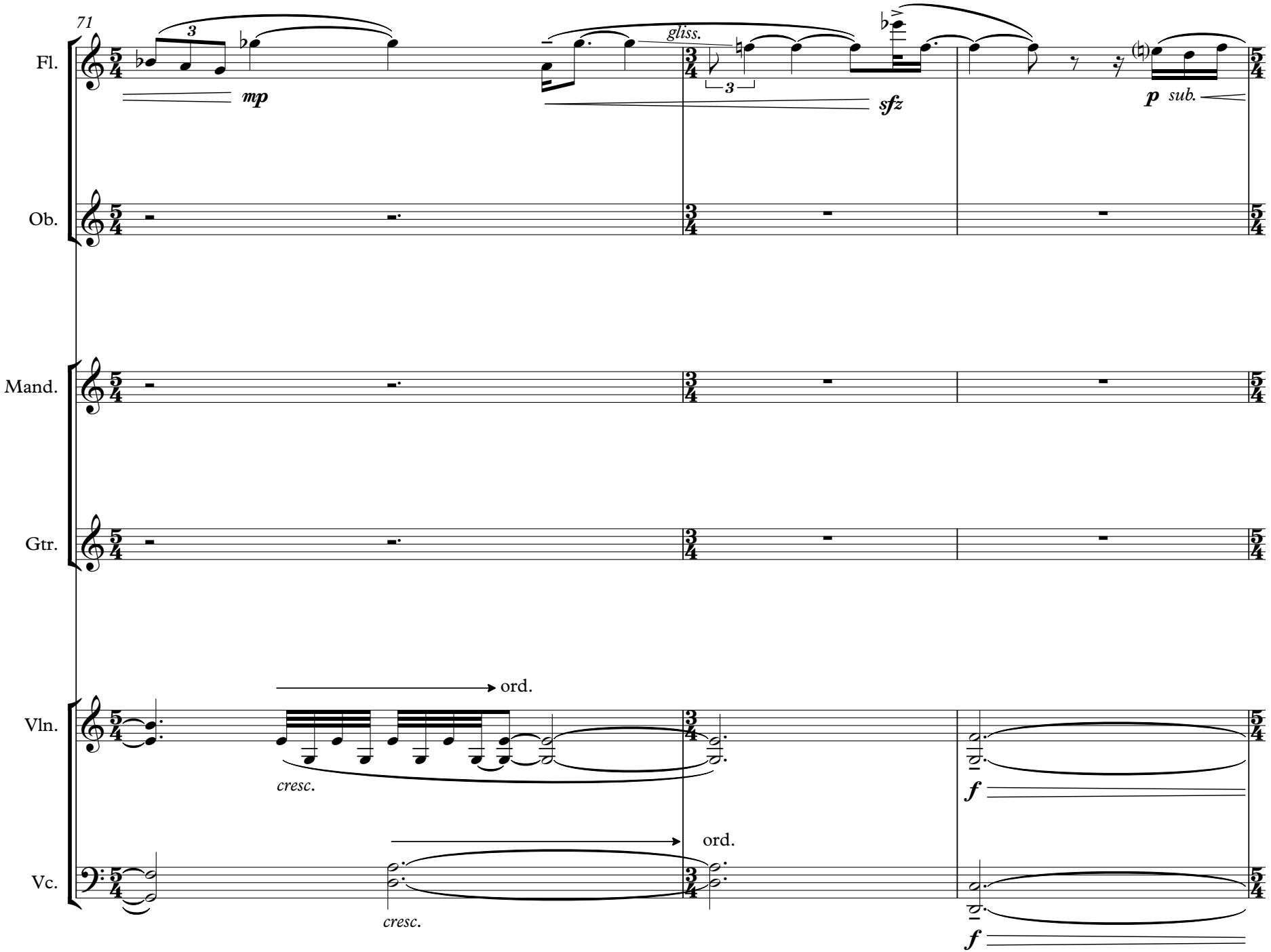

55
flz.
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
sul pont.
(rearticulate pedal note with bow changes in melody as needed)

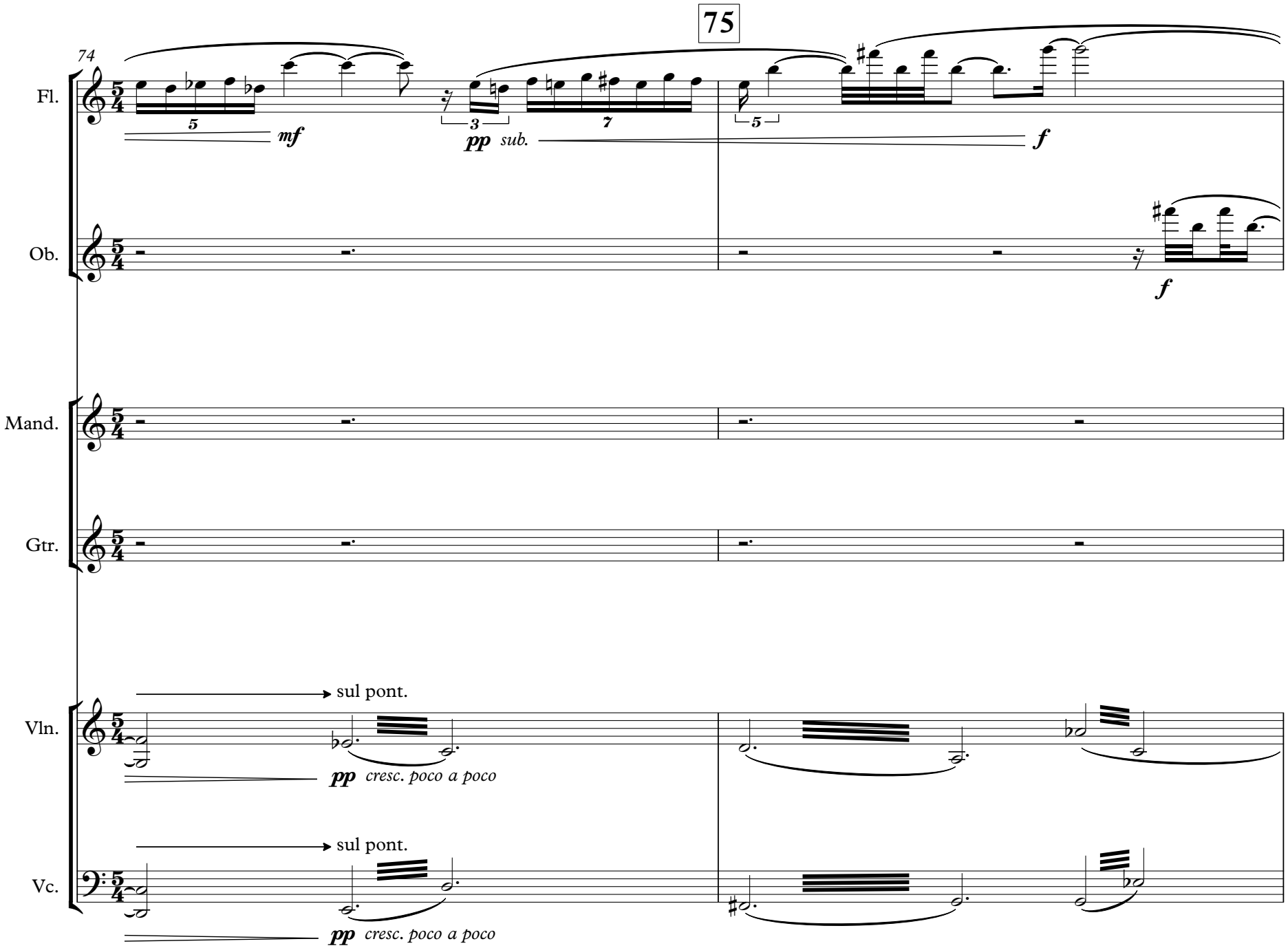

rit.
59
Suddenly Broad ♩=56
58
flz.
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
pp
f
p dolce
ff
p
p
mf
p

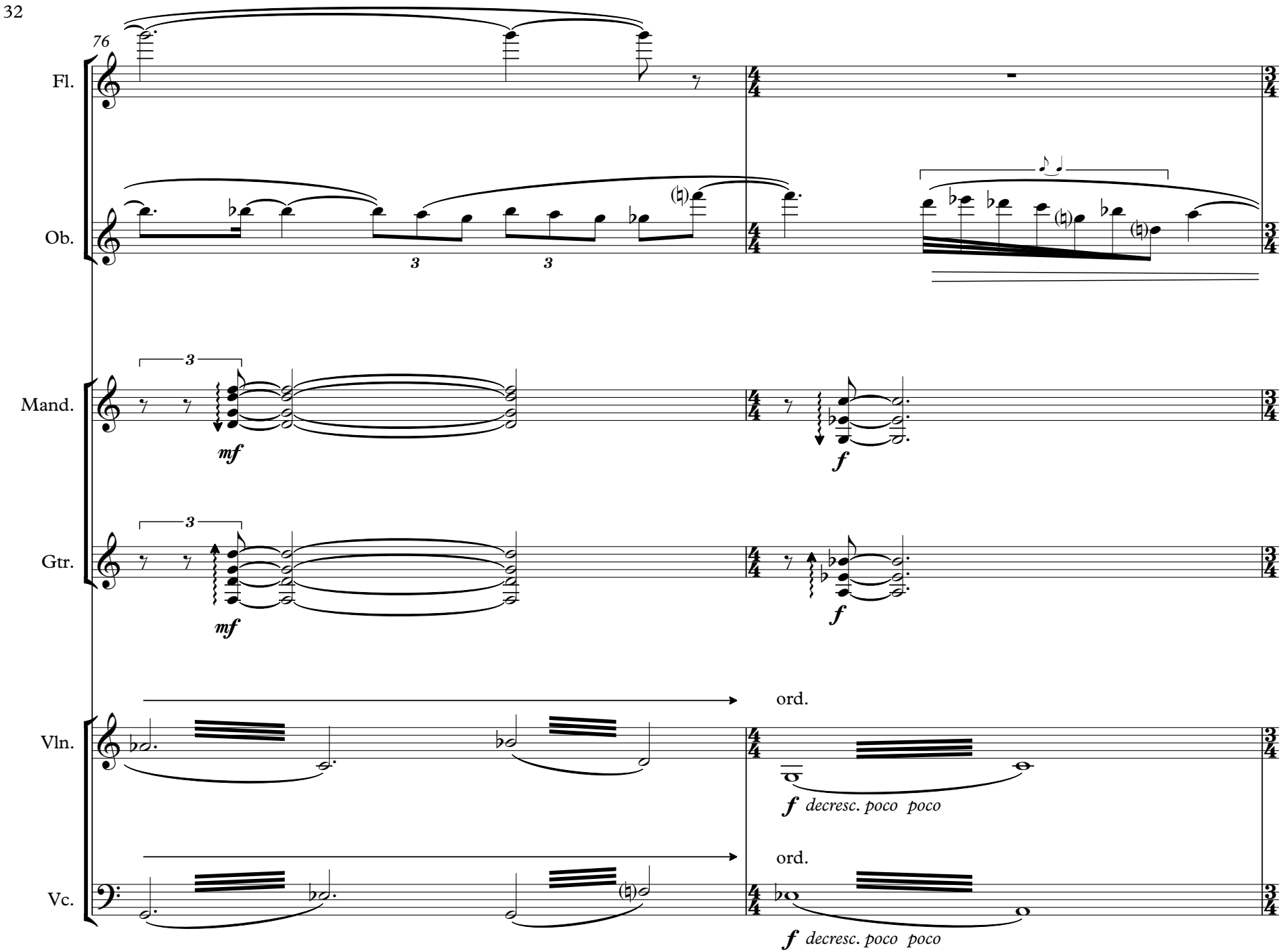

61
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
p
ppp
p
n

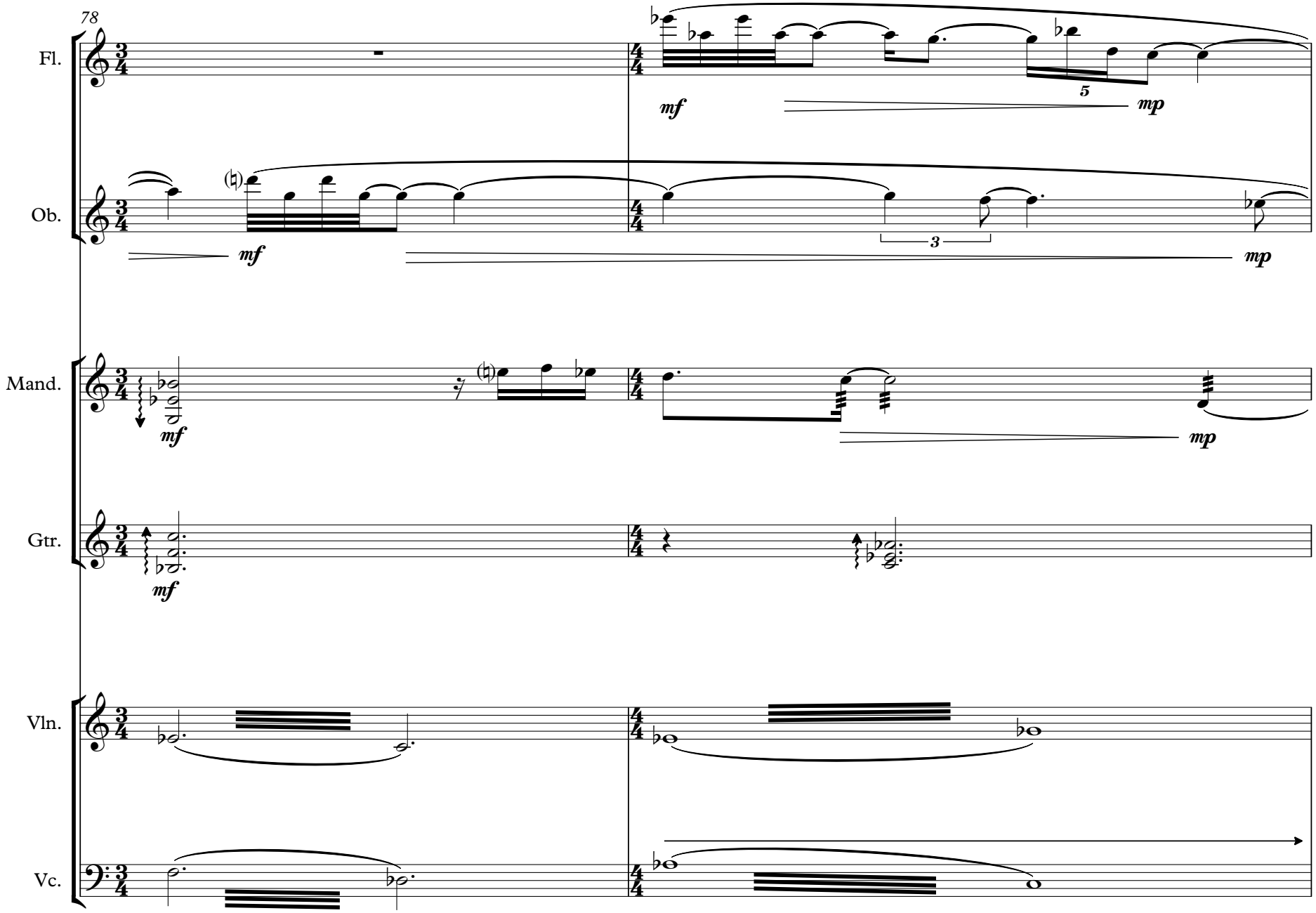

65
66
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
5
3
p plaintively
gliss.
pp
pp
sul tasto
senza vib.
pp austere
sul tasto
senza vib.
pp austere

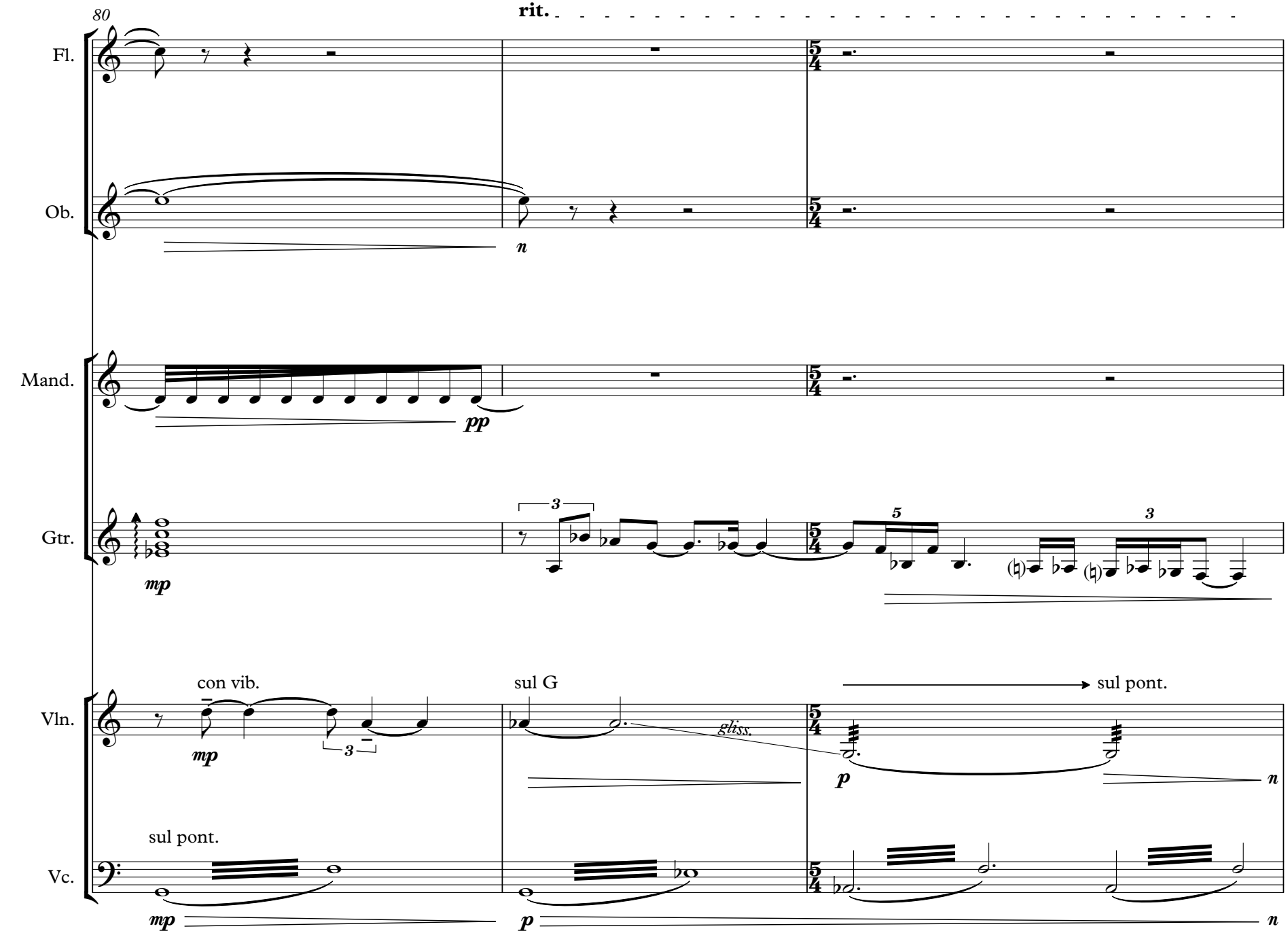

68
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
n
pp
mp
p
3
7
5

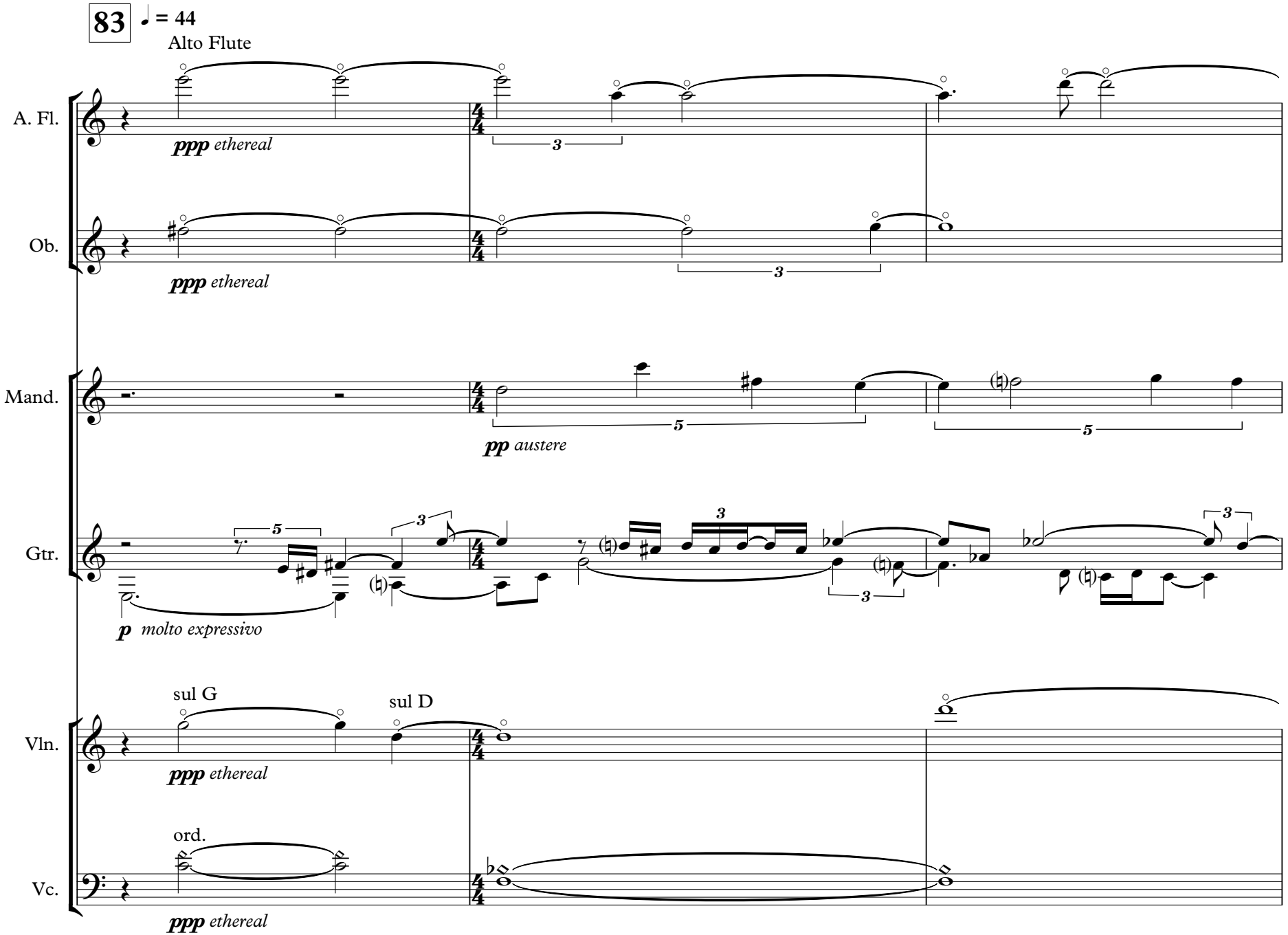

71
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
mp
gliss.
sfz
p sub.
ord.
cresc.
ord.
cresc.
f
f

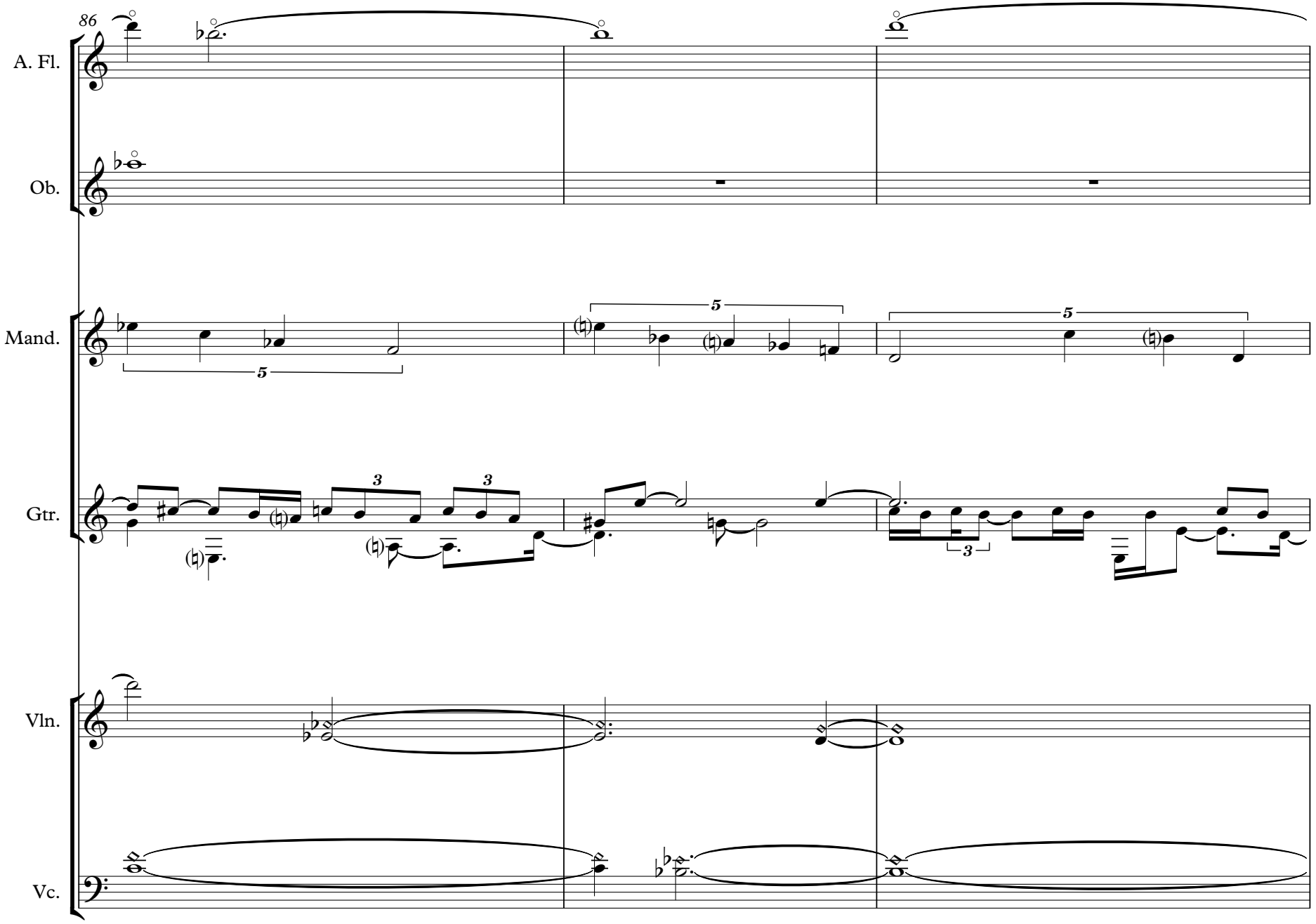

75
74
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
mf
pp sub.
f
f
sul pont.
pp cresc. poco a poco
sul pont.
pp cresc. poco a poco

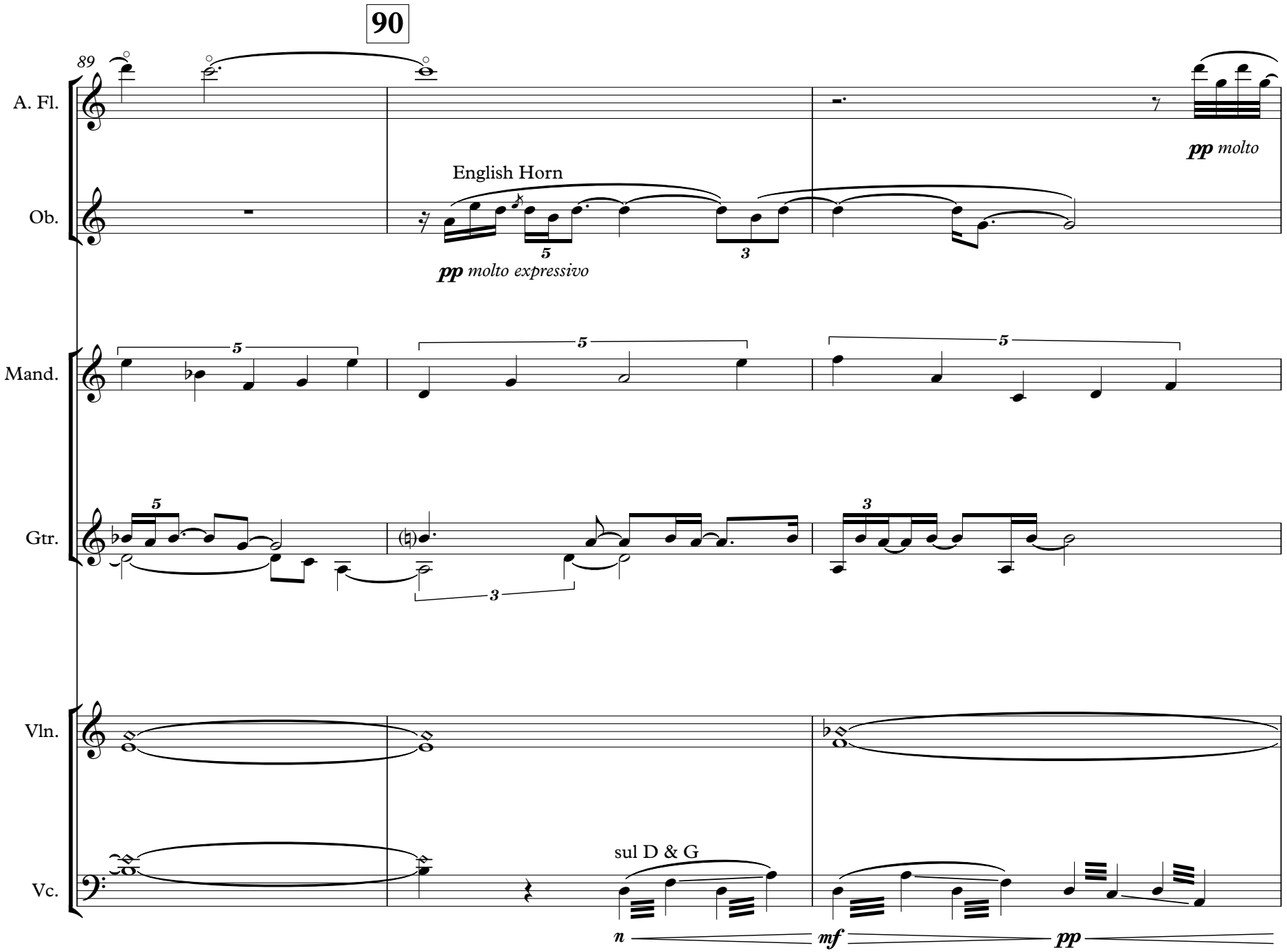

76
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
mf
f
ord.
f decresc. poco poco
ord.
f decresc. poco poco

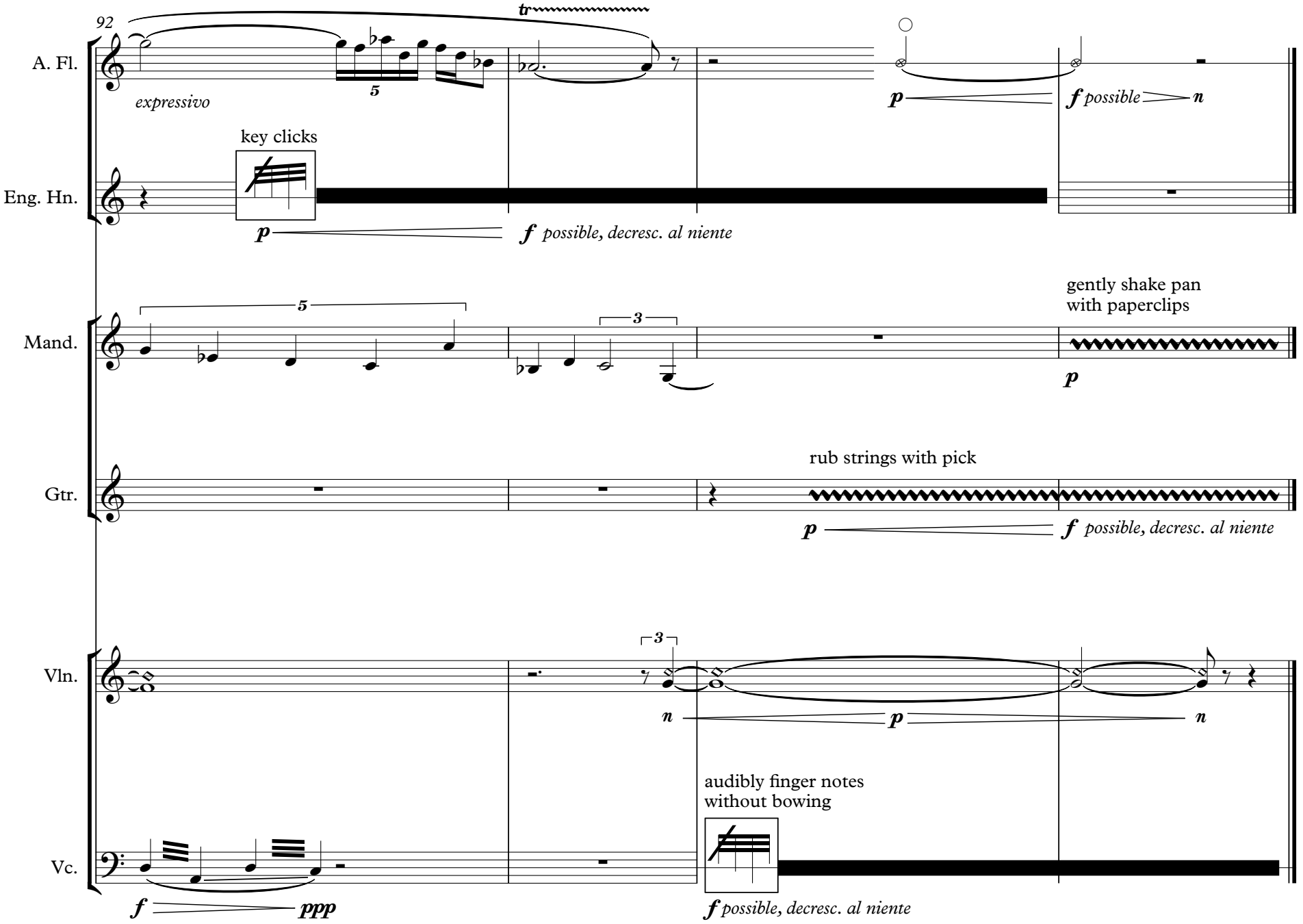

78
Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.
mf
mp
5
3


80
rit.
Fl.
Ob.
n
Mand.
pp
Gtr.
mp
3
5
3
Vln.
con vib.
mp
3
sul G
gliss.
sul pont.
p
n
Vc.
sul pont.
mp
p
n


83
♩ = 44
Alto Flute
A. Fl.
ppp ethereal
Ob.
ppp ethereal
Mand.
pp austere
Gtr.
p molto expressivo
Vln.
sul G
sul D
ppp ethereal
Vc.
ord.
ppp ethereal


86
A. Fl.
Ob.
Mand.
Gtr.
Vln.
Vc.


90
89
A. Fl.
Ob.
English Horn
pp molto expressivo
pp molto
Mand.
Gtr.
Vln.
Vc.
sul D & G
n
mf
pp


92
A. Fl.
tr
expressivo
5
p
f possible
n
key clicks
Eng. Hn.
p
f possible, decresc. al niente
Mand.
5
3
gently shake pan
with paperclips
p
Gtr.
rub strings with pick
p
f possible, decresc. al niente
Vln.
3
n
p
n
audibly finger notes
without bowing
Vc.
f
ppp
f possible, decresc. al niente