

Jessica Rudman

First Praise

for Pierrot Ensemble

2011

ca. 6:30

First Praise

for Flute/Alto Flute, Clarinet, Violin, Cello, and Piano

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 pianist will need a guitar pick, a metal pan, and a large number of metal paperclips.
- In the piano part, dynamics above the top staff or below the bottom staff apply onto to that staff. Dynamics between the staves apply to both staves.
- Arrows indicate a gradual change from one state to another (ie. from full tone to air 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. Occasionally, the trill note will be given in parentheses for maximum clarity.
- Grace notes should be played before the beat.
- 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. (Again, 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 text. The composition exists in two forms: one for Pierrot Ensemble and one for flute, oboe, violin, cello, mandolin, and guitar (the instrumentation of the Cygnus Ensemble for whom the piece was originally written).

Composer Contact Information

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First Praise

Jessica Rudman (b. 1982)

Mysterious ♩ = 56

Alto Flute

Flute/
Alto Flute

key clicks

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

Clarinet in B♭

n *p* *mp*

audibly finger notes
pizz. without bowing

sffz *f possible*

decresc. al niente

sul D & G
arco, sul pont.

gliss. *sim.*

n *mf*

Violoncello

audibly finger notes
pizz. without bowing

sffz *f possible*

decresc. al niente

arco

n

Piano

sffz

pp freely *mf* *pp*

3 5 6 7

8^{vb}

3 4

4 pizz. 3 5 tr

A. Fl. *f* *pp* *p* *pp*

B♭ Cl. *pp* *f possible, decresc. al niente* *mp* *mf*

key clicks

Vln. *pp* *f* *n* *ppp*

Vc. *f* *n* *n* *sul pont.*

Pno. *f possible, decresc. al niente* *rub low strings with guitar pick* *gradually drop paperclips into metal pan (using free rhythms)*

Ped.

accel.

7

A. Fl.

Cl.

Vln.

Vc.

Pno.

p *n*

f possible *n*

mf *n*

p *mp*

silently remove metal pan from strings

audibly drum fingers on piano body

f possible, decresc. al niente

9 ♩ = 80

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

senza vib.

p

(rearticulate pedal note with bow changes in melody)

mp

mf

gliss.

3

ord.

3

ff

p

mf

p

f

sul pont.

f

11

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

ord.

pp

p *mf* *p*

pp

tr

8:7

Ped.

The musical score for measures 11 and 12 is written for a chamber ensemble. The Flute and B♭ Clarinet parts are mostly rests, with a single note in measure 11. The Violin part plays a melodic line with slurs and a dynamic marking of *pp*. The Viola part plays a chordal texture with a dynamic marking of *p*, *mf*, and *p*. The Piano part includes a trill and a dynamic marking of *pp*. The score is in 4/4 time and ends with a repeat sign.

Flute

12

Fl.

f *p* *f*

tr

accel.

B♭ Cl.

3

f *p*

tr

Vln.

f

gliss.

sul pont.

gliss.

(rearticulate pedal note with bow changes in melody)

Vc.

f

tr

Pno.

f

5

Detailed description of the musical score: The score is for measures 12 and 13 of a piece. The key signature has one flat (B♭) and the time signature is 4/4.
 - Flute (Fl.): Measure 12 starts with a trill (tr) on a dotted quarter note, followed by a half note. Dynamics are *f* then *p*. Measure 13 has a whole note trill on a sharp note, with dynamic *f*.
 - B♭ Clarinet (B♭ Cl.): Measure 12 has a triplet of eighth notes, followed by a half note. Dynamics are *f* then *p*. Measure 13 has a trill (tr) on a dotted quarter note, followed by a half note.
 - Violin (Vln.): Measure 12 starts with a glissando (gliss.) on a dotted quarter note, followed by a half note. Dynamic is *f*. Measure 13 has a glissando (gliss.) on a dotted quarter note, followed by a half note.
 - Viola (Vc.): Measure 12 has a dotted quarter note, followed by a half note. Dynamic is *f*. Measure 13 has a trill (tr) on a dotted quarter note, followed by a half note.
 - Piano (Pno.): Measure 12 has a forte (f) chord. Measure 13 has a five-measure rest (5) followed by a half note.
 - Performance instructions: 'sul pont.' is written above the violin part in measure 13. A note in parentheses below the violin part in measure 13 says '(rearticulate pedal note with bow changes in melody)'.
 - Other markings: 'accel.' with a dashed line is at the top right. Measure numbers '12' and '13' are at the beginning of the first and second staves respectively.

15

♩ = 96

14 (tr)

Fl.

p *pp* *f*

tr *b*

3 3

B♭ Cl.

pp *f*

tr *b*

Vln.

sul E

gliss.

ff 3

ord.

Vc.

gliss. 3

ff

5

3

5

Pno.

3/4

3/4

3/4

3/4

16

Fl.

5

ff

flz.

3

B♭ Cl.

ff

3

tr

Vln.

3

tr

gliss.

pp sub.

ff

Vc.

gliss.

tr

n

Pno.

3

f

Ped.

5/4

5/4

5/4

5/4

5/4

5/4

Detailed description: This page of a musical score covers measures 16 and 17. The score is for five instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has one flat (B♭) and the time signature is 5/4. Measure 16 begins with a measure rest for the Piano. The Flute plays a five-note eighth-note scale (F4, G4, A4, B♭4, C5) marked *ff* and *flz.* (flautando). The B♭ Clarinet plays a half-note scale (F4, G4, A4, B♭4, C5) marked *ff*. The Violin plays a triplet of eighth notes (F4, G4, A4) marked *pp sub.*. The Viola plays a half-note (F4) marked *gliss.* and *tr* (trill). The Piano has a measure rest. Measure 17 continues with the Flute playing a triplet of eighth notes (B♭4, C5, B♭4) marked *3*. The B♭ Clarinet plays a triplet of eighth notes (B♭4, C5, B♭4) marked *3* and *tr*. The Violin plays a half-note (B♭4) marked *tr* and *gliss.*. The Viola plays a half-note (B♭4) marked *n* (normal). The Piano plays a triplet of eighth notes (B♭4, C5, B♭4) marked *f*. The score ends with a Pedal point (Ped.) line.

18

Fl.

(tr)

3

n

B♭ Cl.

(tr)

Vln.

pp

Vc.

p *cresc. poco a poco*

ff

pp

Pno.

mp

3

Detailed description: This musical score page contains five staves for measures 18 through 21. The Flute (Fl.) staff begins at measure 18 with a treble clef, 5/4 time signature, and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes and a trill (tr) in measure 20. The B♭ Clarinet (B♭ Cl.) staff also starts at measure 18 with a treble clef and 5/4 time, showing a trill (tr) in measure 18 and a whole note in measure 20. The Violin (Vln.) staff, in treble clef and 5/4 time, plays a continuous melodic line with many accidentals, starting at measure 18. The Viola (Vc.) staff, in bass clef and 5/4 time, begins at measure 18 with a half note and a triplet of eighth notes, then continues with a melodic line. The Piano (Pno.) part consists of two staves. The right hand, in treble clef and 5/4 time, plays a melodic line with a trill (tr) in measure 20. The left hand, in bass clef and 5/4 time, has a triplet of eighth notes in measure 21. Dynamics include *pp* (pianissimo) for the Violin, *p* (piano) for the Viola, *ff* (fortissimo) for the Piano right hand, and *mp* (mezzo-piano) for the Piano left hand. Performance markings include *cresc. poco a poco* for the Viola and *n* (normal) for the Flute. A bracket groups measures 18-21 across the staves.

19

Fl.

ff

p

f

B♭ Cl.

Vln.

f

ff

gliss.

Vc.

f

gliss.

5

sul pont.

gliss.

Pno.

f

p

f

3

Ped.

Detailed description: This page of a musical score covers measures 19 and 20. The Flute (Fl.) part begins in measure 19 with a rest, followed by a fortissimo (ff) chord, then a long melodic line with a crescendo to piano (p) and a final fortissimo (f) note. The B♭ Clarinet (B♭ Cl.) part has rests in both measures. The Violin (Vln.) part starts with a fortissimo (f) chord, followed by a fortissimo (ff) chord and a glissando (gliss.) leading to a melodic line. The Viola (Vc.) part begins with a fortissimo (f) chord, followed by a glissando (gliss.) and a melodic line, then a sul ponticello (sul pont.) section, and finally a glissando (gliss.) leading to a melodic line. The Piano (Pno.) part features a fortissimo (f) chord in measure 19, followed by a piano (p) section, and a fortissimo (f) section in measure 20. The score includes various musical notations such as dynamics, articulation, and performance instructions.

21

Fl.

pp *f* *p* *mf* *pp*

B♭ Cl.

ppp *cresc.*

Vln.

p *ff* *pp*

Vc.

ff *pp*

Pno.

ff *p* *ff* *p*

23

Fl.

mp *pp* *n*

tr

25 **Ethereal** ♩ = 66

B♭ Cl.

p *mp* *pp*

Vln.

ppp

Vc.

ord.

ppp

Pno.

3/4

26

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

flz.

f

ppp

f

ppp

f

ppp

f

ppp

ppp delicate and free

8va

7:6

5:3

Cel.

Detailed description: This page of a musical score covers measures 26, 27, and 28. The Flute (Fl.) part begins in measure 27 with a flageolet (flz.) effect, marked *f*, followed by a rapid sixteenth-note scale marked *ppp*. The B♭ Clarinet (B♭ Cl.) plays a descending sixteenth-note scale in measure 26, marked *f*, and then holds a whole note in measure 27, marked *ppp*. The Violin (Vln.) and Viola (Vc.) parts feature dynamic swells: Vln. goes from *f* to *ppp* and back to *f* to *ppp*; Vc. goes from *f* to *ppp* and back to *f* to *ppp*. The Piano (Pno.) part has a right-hand melody marked *ppp* and 'delicate and free' with a 7:6 ratio, and a left-hand accompaniment with a 5:3 ratio. The Cello/Double Bass (Cel.) part is indicated at the bottom.

31

29

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

pizz.

ff

arco, sul pont.

n

arco, flautando

ppp

gliss.

gliss.

gliss.

7:6

5:3

5:3

5:3

32

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

key clicks + air sounds

ppp

p *f possible* *n*

gliss. *mf* *n*

ord. *pp*

f *5* *n*

tr

7:6 *mp* *7:6*

5:3

34

Fl. *f* *ppp*

B♭ Cl. *ppp* *f* *ppp*

Vln. *f* *ppp* *gliss.* *sul pont.* *mf* *ppp*

Vc. *ppp* *f* *ppp* *sul pont.* *pp* *mf*

Pno. *pp* 7:6 5:4

36

Fl. *flz.*
ppp *mf* *n*

B♭ Cl.

Vln. *ord.*
ppp

Vc. *p*
audibly finger notes without bowing

Pno. *mp* *pp*
7:6 7:6

Diagram illustrating the fingering for the notes in measure 37, labeled "audibly finger notes without bowing". The diagram shows a violin fingerboard with the following fingering: 1st finger on D5, 2nd finger on E5, 3rd finger on F5, 4th finger on G5, and 5th finger on A5.

38

key clicks

Fl.

p *f possible* *n* *mp* *p sub.*

B♭ Cl.

mp *p sub.* *mf* 6 *tr*

Vln.

9 *f* *p* *tr* *ppp* *f*

Vc.

f possible *n* *ppp* *f*

Pno.

(8) *cresc. poco a poco* 7:6 5:4 7:6 5:4 3

accel.

40

Fl.

mf *f* *p*

B♭ Cl.

f *ff* 5

Vln.

ppp *p* *mf*

Vc.

ppp *ppp*

Pno.

(8)

mp *cresc. poco a poco*

7:6 8:6

3 3 3 3 3

Detailed description: This page of a musical score covers measures 40 and 41. The Flute (Fl.) part begins in measure 40 with a melodic line marked *mf*, which rises to *f* and then drops to *p* in measure 41. The B♭ Clarinet (B♭ Cl.) part also starts in measure 40 with a melodic line marked *f*, reaching *ff* and then playing a five-measure rest in measure 41. The Violin (Vln.) part has a *ppp* dynamic in measure 40, followed by a *p* dynamic in measure 41, and then a *mf* dynamic in measure 42. The Viola (Vc.) part is *ppp* in measure 40 and remains *ppp* in measure 41. The Piano (Pno.) part features a right-hand melody marked *mp* with a *cresc. poco a poco* instruction, and a left-hand accompaniment consisting of triplets. The right-hand melody has a 7:6 ratio in measure 40 and an 8:6 ratio in measure 41. The left-hand accompaniment consists of five triplet figures, each marked with a '3'.

[illegible]

44 45 46

Fl. *flz.* *ff* *pp*

B♭ Cl. *f*

Vln. *gliss.* *n* *ff*

Vc. *ff* *sul G* *n* *ff*

Pno. *pp* *f*

♩ = 96

47 Suddenly Faster ♩ = 120

46

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

pp

pp

5

3

3

49

Fl.

f *pp* *pp*

B♭ Cl.

ff *p* *pp*

6 *n* 3

Vln.

pp *f*

Vc.

pp *f*

Pno.

3

Detailed description: This page of a musical score covers measures 49, 50, and 51. The Flute (Fl.) part begins in measure 49 with a half note G4, marked *f*, and continues with a half note G4 in measure 50, marked *pp*. In measure 51, it plays a half note Bb4, marked *pp*. The B♭ Clarinet (B♭ Cl.) part starts in measure 49 with a sixteenth-note triplet (F#4, G4, A4) marked *ff*, followed by a sixteenth-note triplet (Bb4, A4, G4) marked *p*. In measure 50, it has a trill on G4 marked *n*. In measure 51, it plays a sixteenth-note triplet (F#4, G4, A4) marked *pp*. The Violin (Vln.) part has a half note G4 in measure 49 marked *pp*. In measure 50, it plays a half note G4 marked *f*. In measure 51, it plays a half note G4. The Viola (Vc.) part has a half note G4 in measure 49 marked *pp*. In measure 50, it plays a half note G4 marked *f*. In measure 51, it plays a half note G4. The Piano (Pno.) part is silent in all three measures. The time signature changes from 3/4 to 4/4 between measures 49 and 50, and remains 4/4 for measure 51.

52

Fl.

f *pp* *flz.* *ppp* *f*

B♭ Cl.

f *tr* *5*

Vln.

p *n* *gliss.* *ff*

Vc.

p *ff*

Pno.

ppp *ff* *tr* *Ped.*

54

3/4

55

Fl.

n

pp

f

ff

flz.

tr

5

B♭ Cl.

ff

p

(rearticulate pedal note with bow changes in melody)

Vln.

3

3

Vc.

3

3

3

3

Pno.

f

ppp

ff

5

f

Detailed description: This musical score page, numbered 55, features five staves. The Flute staff begins with a measure of rests, followed by a half note G4 (flageolet), a half note G4 (flageolet), and a half note G4 (flageolet). The B♭ Clarinet staff has a half note G4 (flageolet), a half note G4 (flageolet), and a half note G4 (flageolet). The Violin staff has a half note G4 (flageolet), a half note G4 (flageolet), and a half note G4 (flageolet). The Viola staff has a half note G4 (flageolet), a half note G4 (flageolet), and a half note G4 (flageolet). The Piano staff has a half note G4 (flageolet), a half note G4 (flageolet), and a half note G4 (flageolet). The score includes various musical notations such as dynamics (*n*, *pp*, *f*, *ff*, *p*, *ppp*), articulation (*flz.*, *tr*), and fingerings (*5*, *3*). The time signature changes from 3/4 to 4/4 and then to 5/4.

rit.

59 Broad ♩ = 56

Fl. 58 *flz.* *pp*

B♭ Cl.

Vln. *ff* *p*

Vc. *p* *mf* *p*

Pno. *f* *p dolce*

Ped. _____

65

66

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

p plaintively

pp austere

pp austere

pp

sul tasto senza vib.

sul tasto senza vib.

gloss.

68

Fl.

n *pp* *mp* *p*

B♭ Cl.

Vln.

Vc.

Pno.

Measure 68: Flute (Fl.) starts with a note, followed by a rest, then a triplet of eighth notes. Dynamics: *n* (normal), *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano). Measure 69: Flute (Fl.) continues with a melodic line. Dynamics: *mp* (mezzo-piano), *p* (piano). Measure 70: Flute (Fl.) continues with a melodic line. Dynamics: *p* (piano). Measure 71: Flute (Fl.) continues with a melodic line. Dynamics: *p* (piano). The B-flat Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.) parts provide harmonic support with sustained notes and some melodic movement. The Piano (Pno.) part is mostly silent, with some sustained notes in the right hand.

71

Fl.

mp

gliss.

sfz

p sub.

B \flat Cl.

Vln.

cresc.

ord.

f

Vc.

cresc.

ord.

f

Pno.

74

Fl.

mf

pp sub.

f

75

B♭ Cl.

f

Vln.

sul pont.

pp cresc. poco a poco

Vc.

sul pont.

pp cresc. poco a poco

Pno.

Detailed description: The musical score is for measures 74 and 75 of a piece in 5/4 time. The Flute (Fl.) part begins in measure 74 with a melodic line marked *mf*, featuring a quintuplet of eighth notes. In measure 75, it continues with a triplet of eighth notes marked *pp sub.*, followed by a phrase marked *f* with a descending fifth. The Bass Clarinet (B♭ Cl.) is silent in measure 74 and enters in measure 75 with a short phrase marked *f*. The Violin (Vln.) and Viola (Vc.) parts play a sustained chord marked *pp* with a *cresc. poco a poco* instruction, marked 'sul pont.'. The Piano (Pno.) part is silent in both measures.

[illegible]

78

Fl.

B \flat Cl.

Vln.

Vc.

Pno.

mf

mp

5

3

The musical score for measures 78 and 79 is as follows:

- Flute (Fl.):** Measure 78 is a whole rest. Measure 79 (4/4) begins with a melodic line marked *mf*, then *mp*, with a 5-measure phrase.
- B-flat Clarinet (B \flat Cl.):** Measure 78 (3/4) begins with a melodic line marked *mf*, then *mp*, with a 3-measure phrase.
- Violin (Vln.):** Measure 78 (3/4) has a sustained note with a tremolo. Measure 79 (4/4) has a sustained note with a tremolo.
- Viola (Vc.):** Measure 78 (3/4) has a sustained note with a tremolo. Measure 79 (4/4) has a sustained note with a tremolo.
- Piano (Pno.):** Measure 78 (3/4) has a complex accompaniment marked *mf*. Measure 79 (4/4) has a complex accompaniment marked *mp*, with a 5-measure phrase.

80 *rit.*

Fl.

B♭ Cl.

Vln.

Vc.

Pno.

con vib.
mp

sul G

gliss.

p

sul pont.

mp

p

pp

3

5

3

n

n

n

3

5

3

n

83

♩ = 44

Alto Flute

A. Fl. *ppp* *ethereal* 3

B♭ Cl. *ppp* *ethereal* 3

Vln. *ppp* *ethereal* sul G sul D

Vc. *ppp* *ethereal* ord.

Pno. *p* *molto espressivo* *pp* *austere* 5 3 5 3 pedal as needed (p)

Detailed description: This page contains measures 83, 84, and 85 of a musical score. The tempo is marked as quarter note = 44. The score is for five instruments: Alto Flute, B♭ Clarinet, Violin, Viola, and Piano. Measures 83 and 84 are in 4/4 time, while measure 85 changes to 3/4 time. The Alto Flute and B♭ Clarinet parts feature long, sustained notes with triplets in measure 85. The Violin part has a melodic line with 'sul G' and 'sul D' markings. The Viola part has a sustained chord marked 'ord.'. The Piano part is highly expressive, with a right-hand melody featuring quintuplets and triplets, and a left-hand accompaniment with a 'pedal as needed' instruction and a piano dynamic marking.

86

A. Fl.

B \flat Cl.

Vln.

Vc.

Pno.

5

3

3

5

3

90

A. Fl.

B \flat Cl.

Vln.

Vc.

Pno.

pp molto

pp molto espressivo

sul D & G

n *mf* *pp*

89

5

3

5

3

5

3

92

A. Fl. *expressivo*

Bb Cl. *p* *f possible, decresc. al niente*

Vln. *n* *p* *n*

Vc. *f* *ppp* *f possible, decresc. al niente*

Pno. *p* *f possible, decresc. al niente*

key clicks

audibly finger notes without bowing

gently shake pan with paperclips

rub strings with pick

p *f possible, decresc. al niente*