Jessica Rudman

First Praise

for Pierrot Ensemble

2011

ca. 6:30

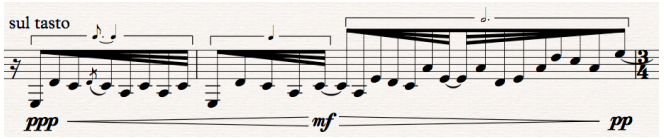
First Praise

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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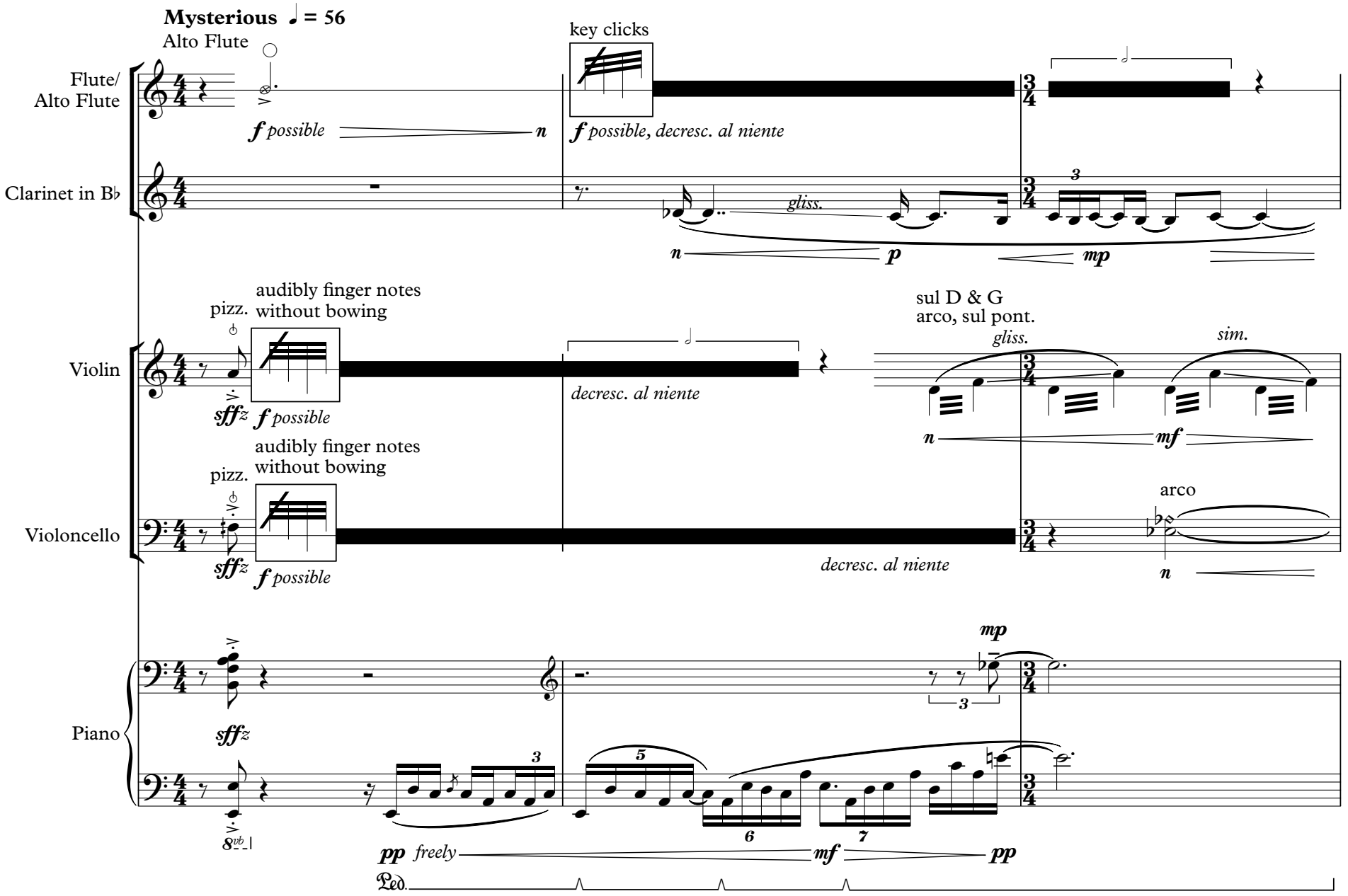
Website: www.jessicarudman.com

Transposed Score

First Praise

Jessica Rudman (b. 1982)



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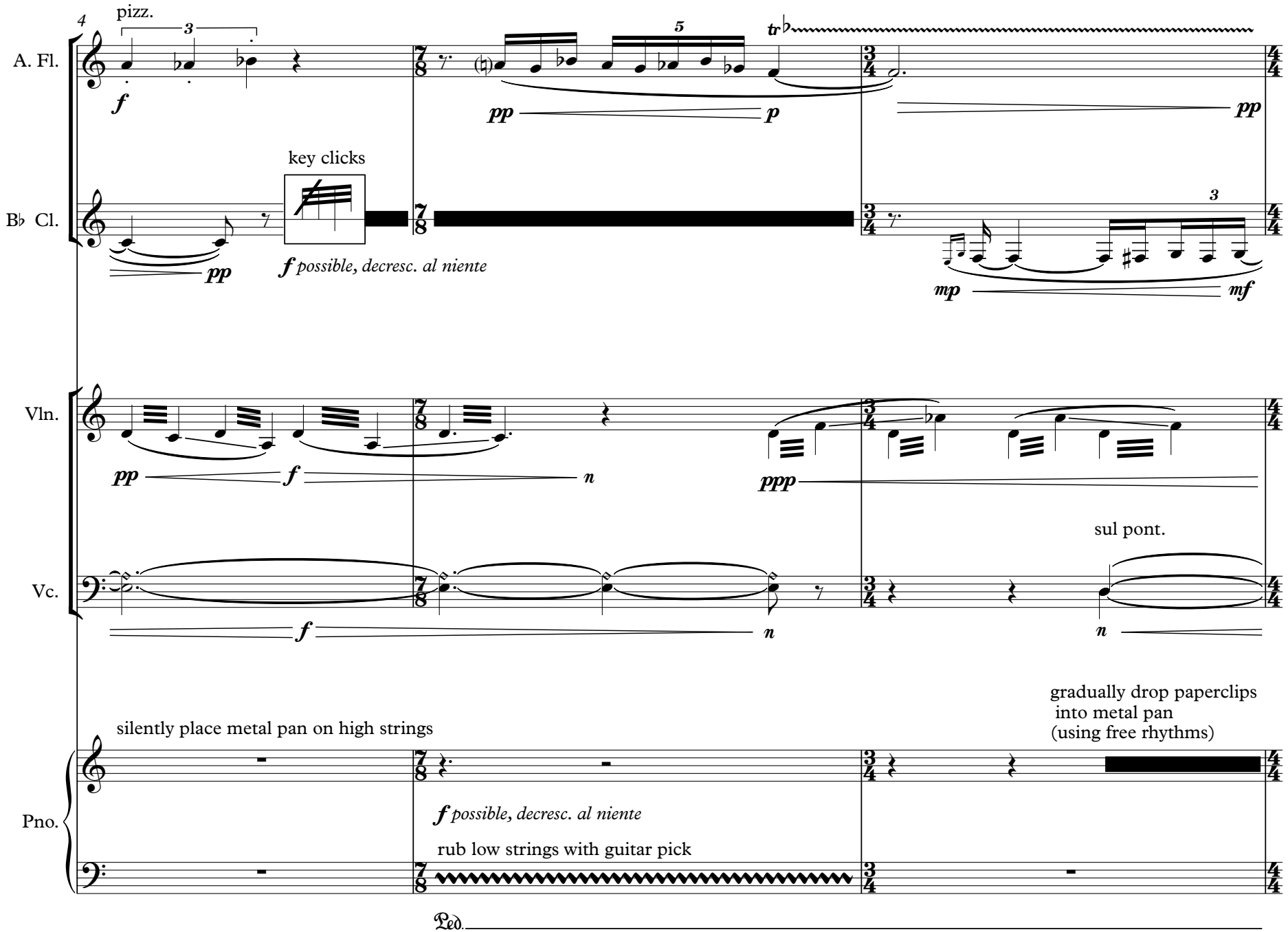
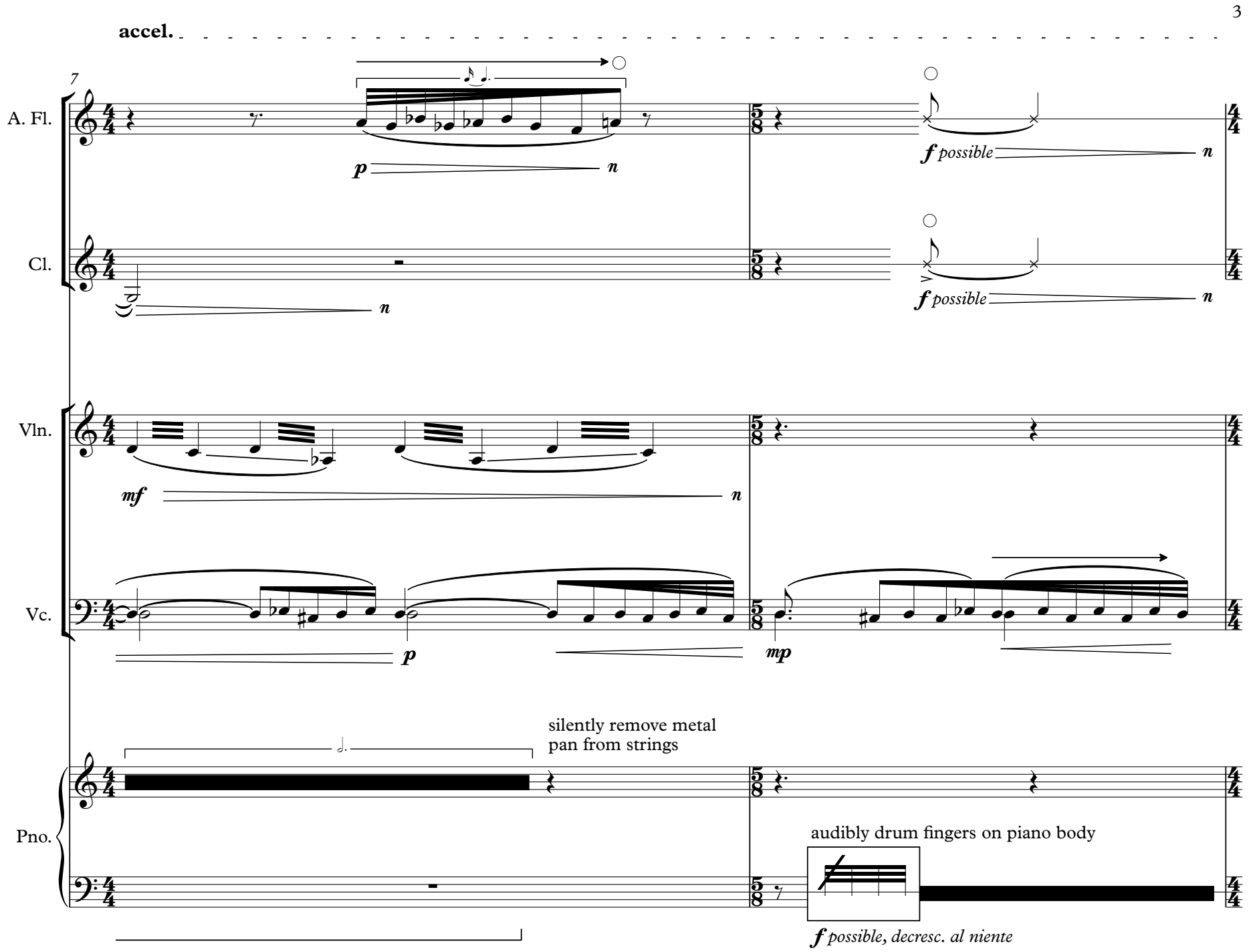
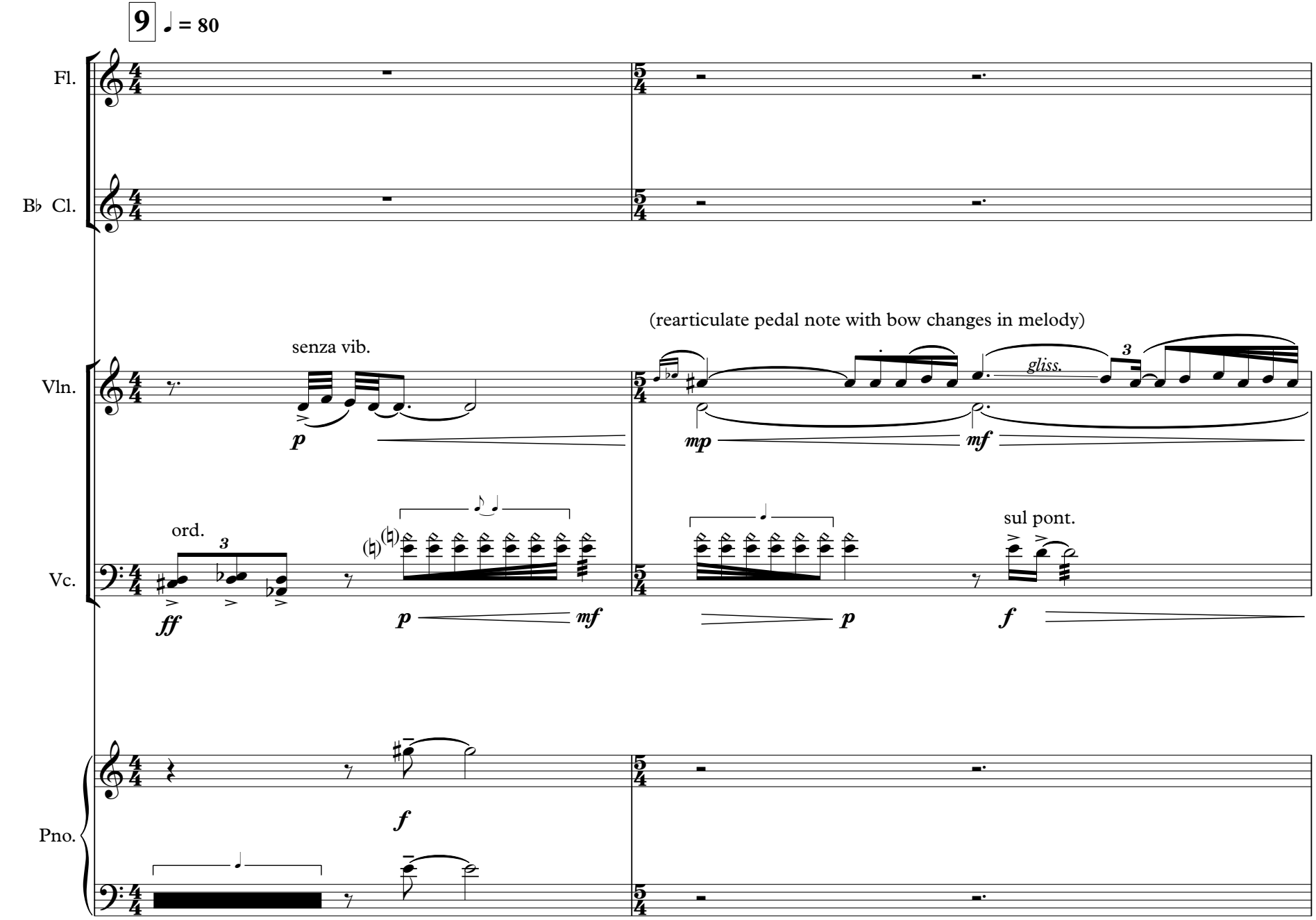
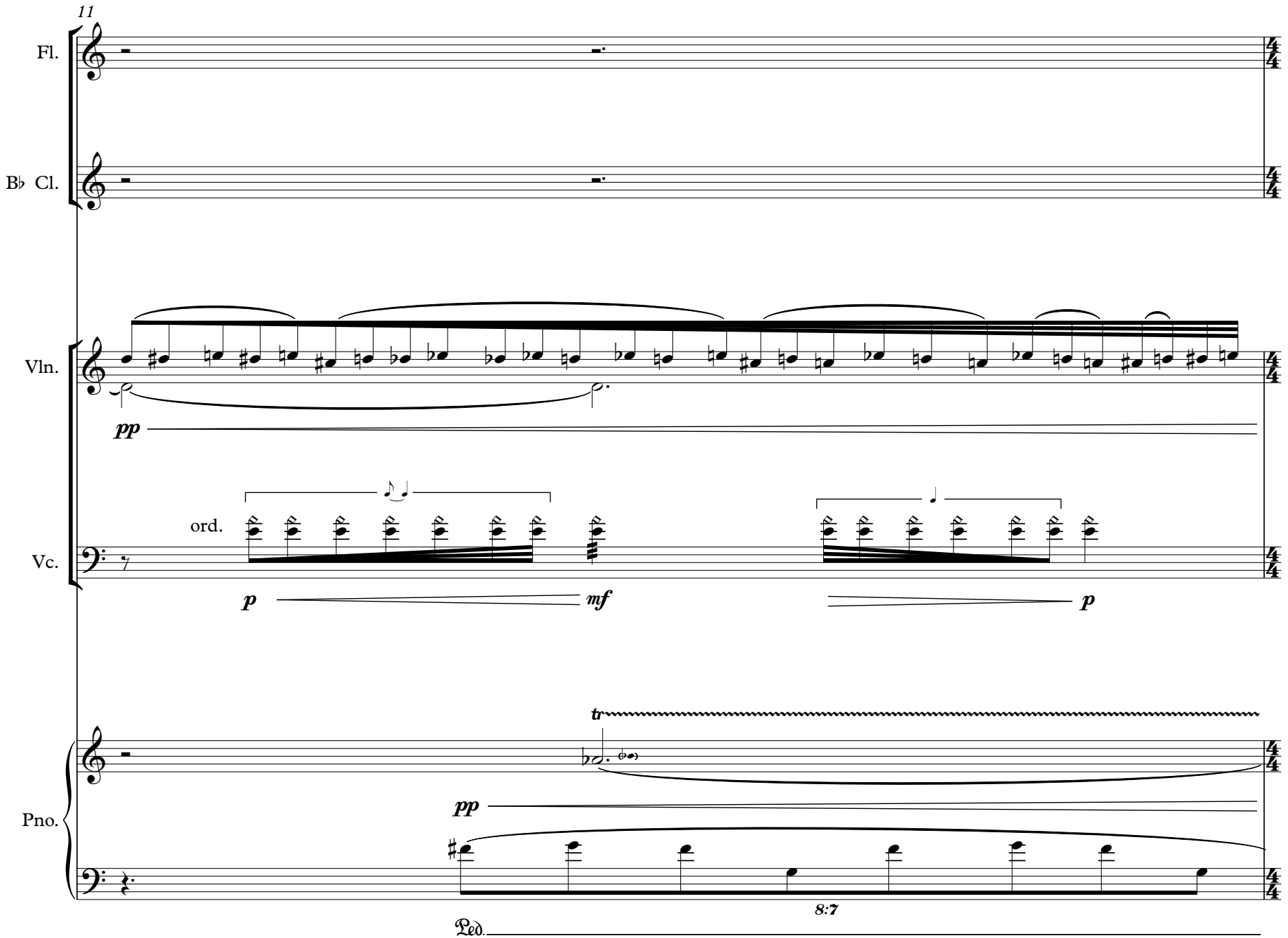
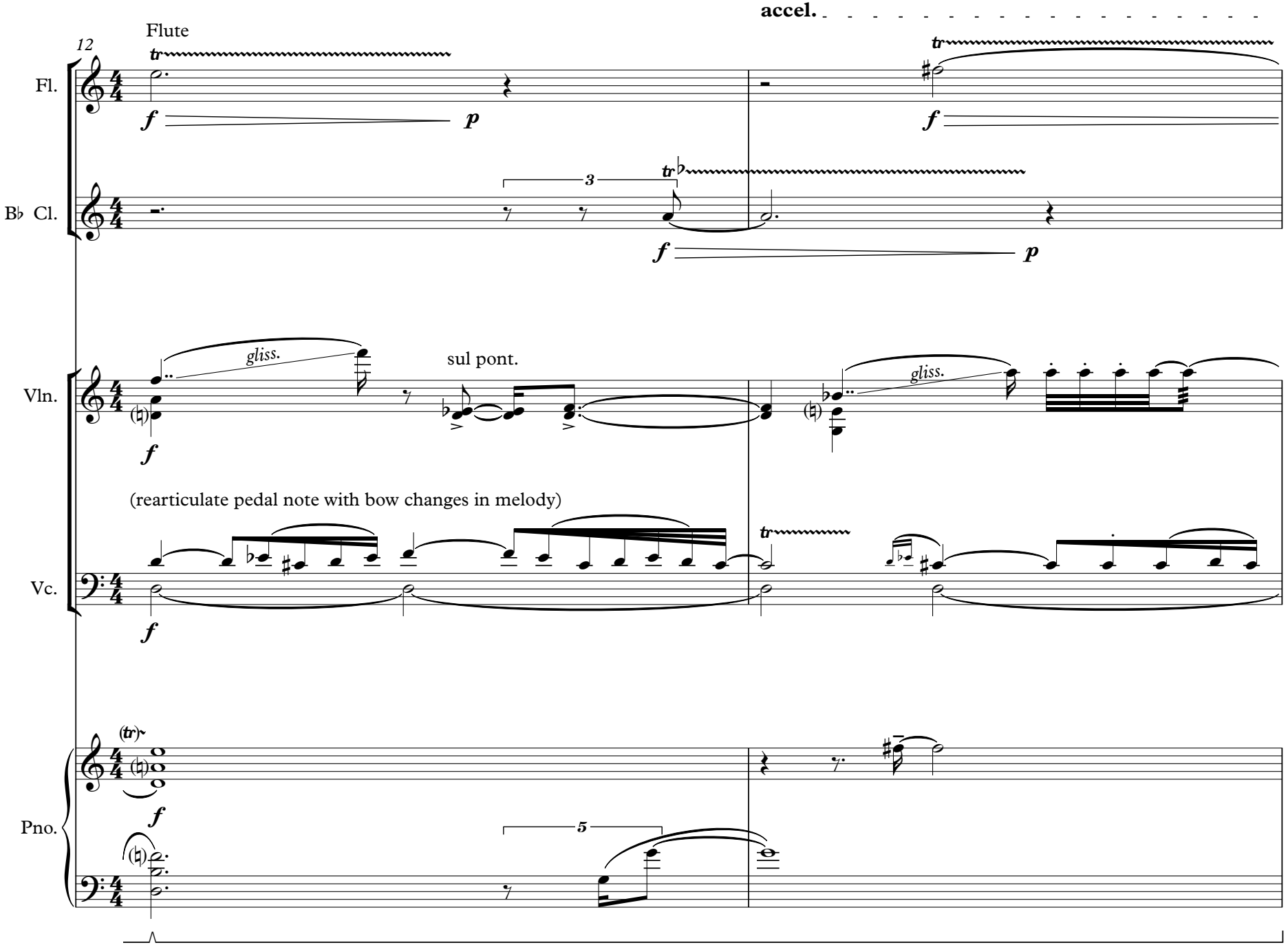
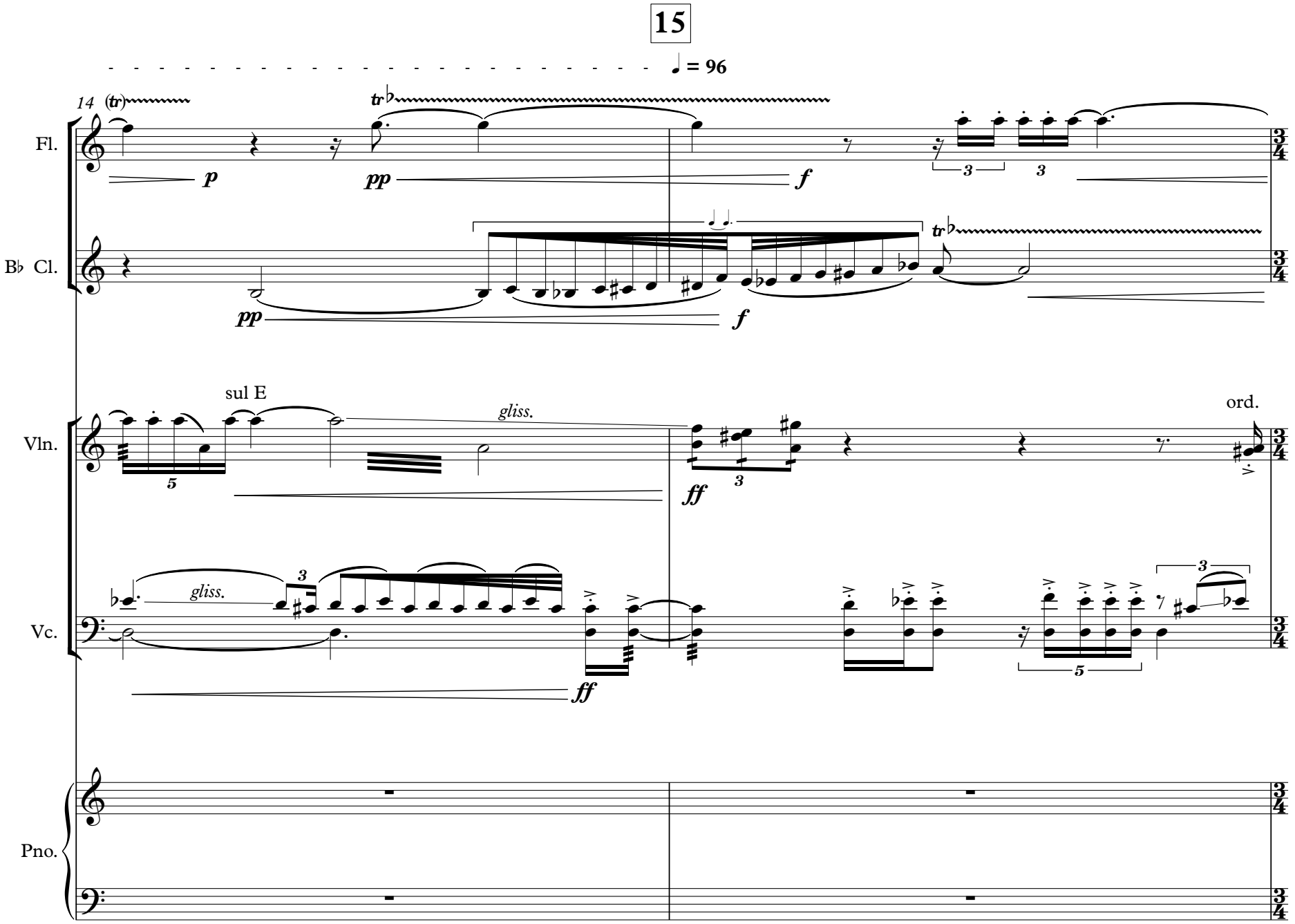

4
pizz.
A. Fl.
B♭ Cl.
key clicks
Vln.
Vc.
sul pont.
Pno.
silently place metal pan on high strings
rub low strings with guitar pick
gradually drop paperclips
into metal pan
(using free rhythms)
possible, decresc. al niente
Ped.

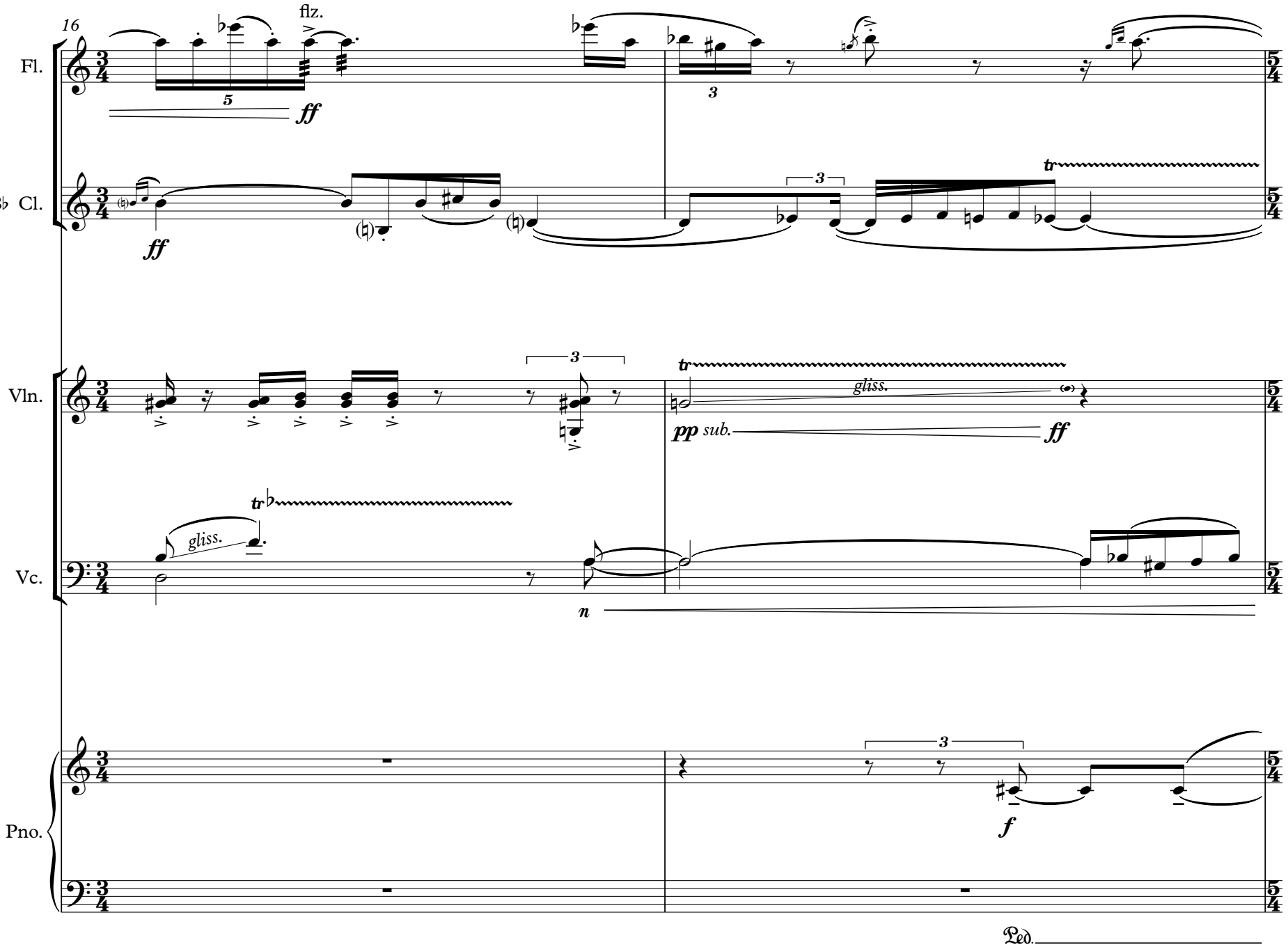

accel.
7
A. Fl.
p
n
f possible
n
Cl.
n
f possible
n
Vln.
mf
n
Vc.
p
mp
Pno.
silently remove metal
pan from strings
audibly drum fingers on piano body
f possible, decresc. al niente

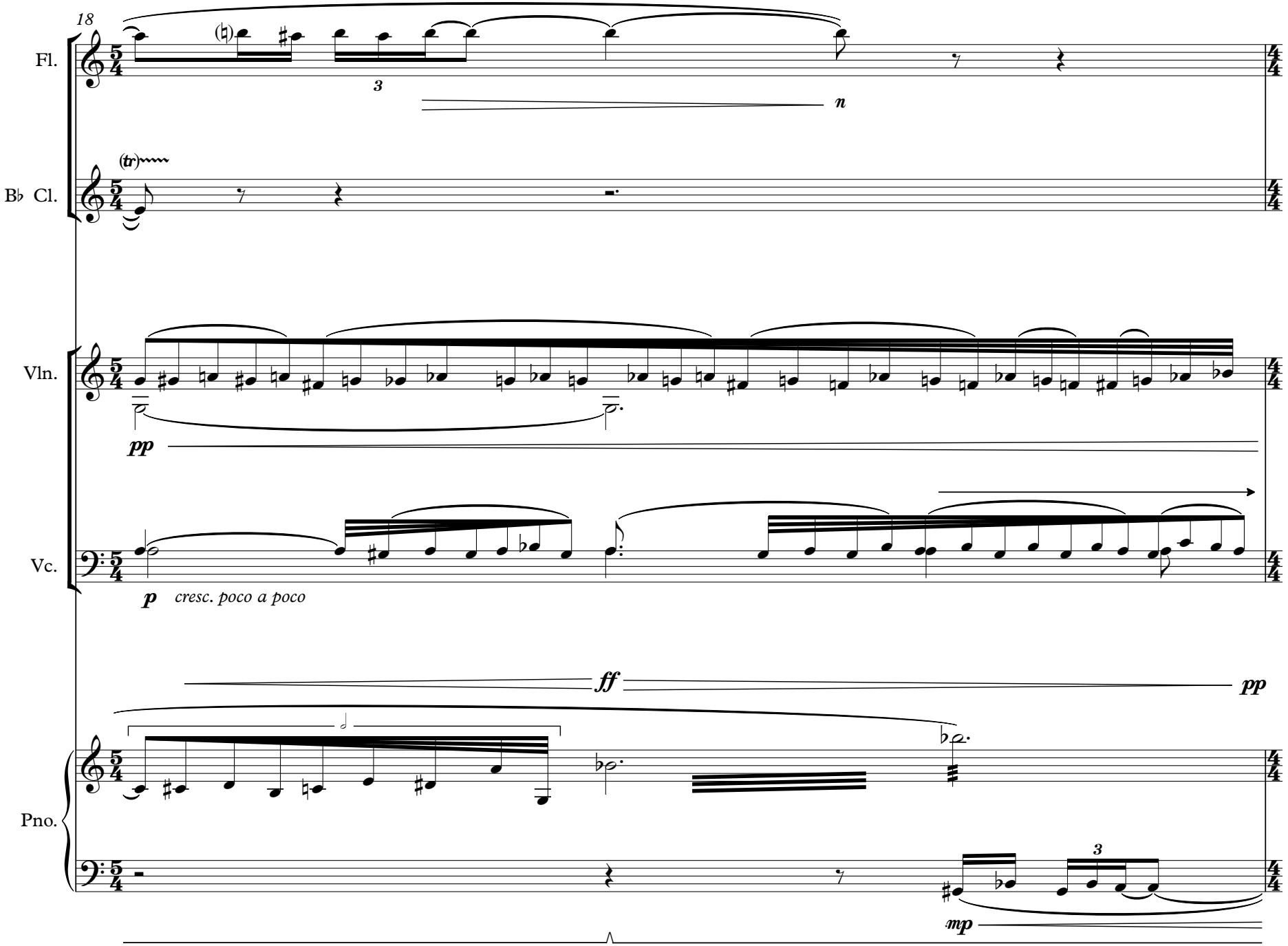

9
♩ = 80
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
senza vib.
(rearticulate pedal note with bow changes in melody)
gliss.
ord.
sul pont.
p
mp
mf
ff
f

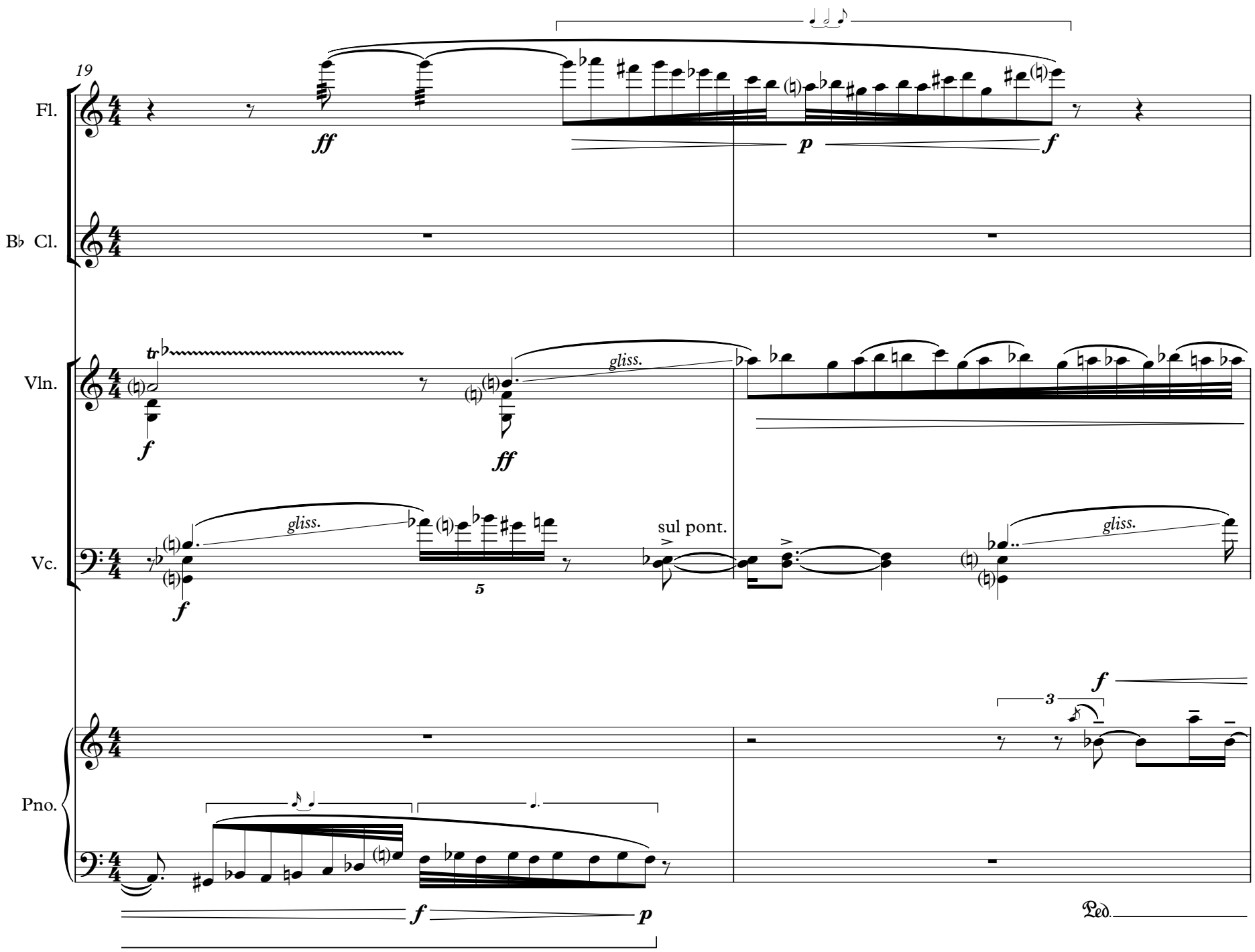

11
Fl.
B♭ Cl.
Vln.
pp
ord.
Vc.
p
mf
p
tr
Pno.
pp
8:7
Ped.

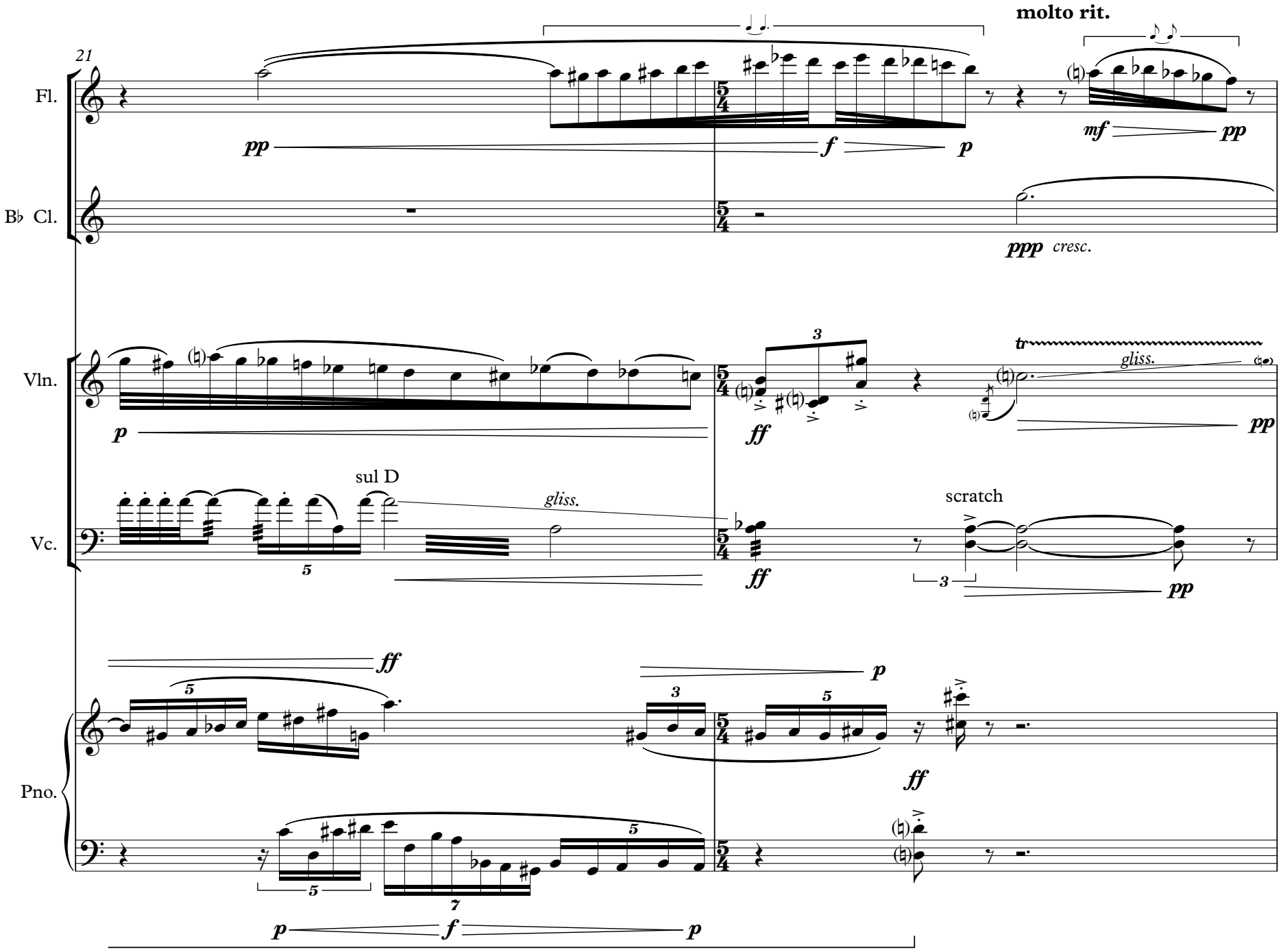

accel.
Flute
12
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
gliss.
sul pont.
gliss.
(rearticulate pedal note with bow changes in melody)

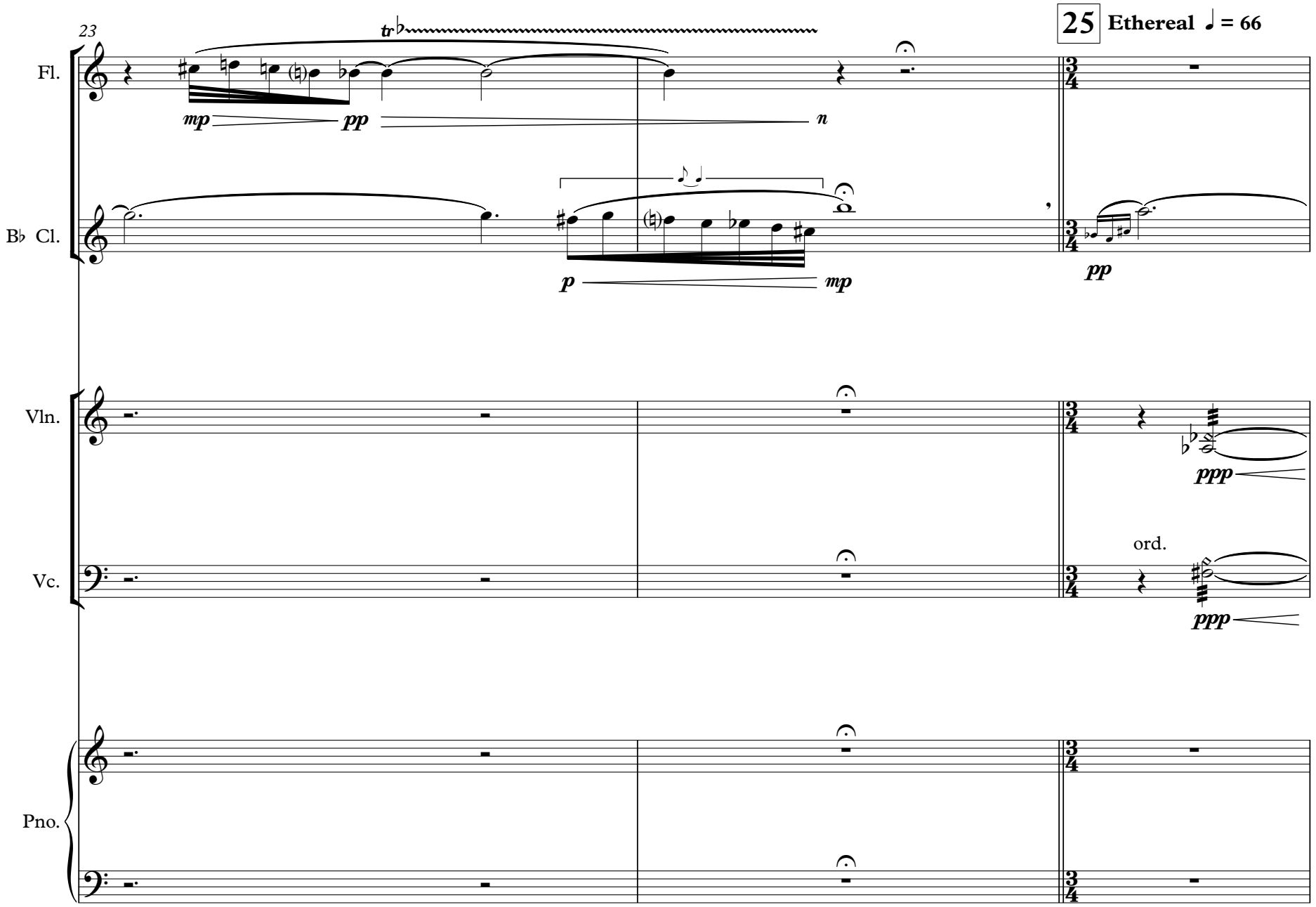

15
♩ = 96
14
(tr)
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
p
pp
f
ff
sul E
gliss.
ord.
3
5

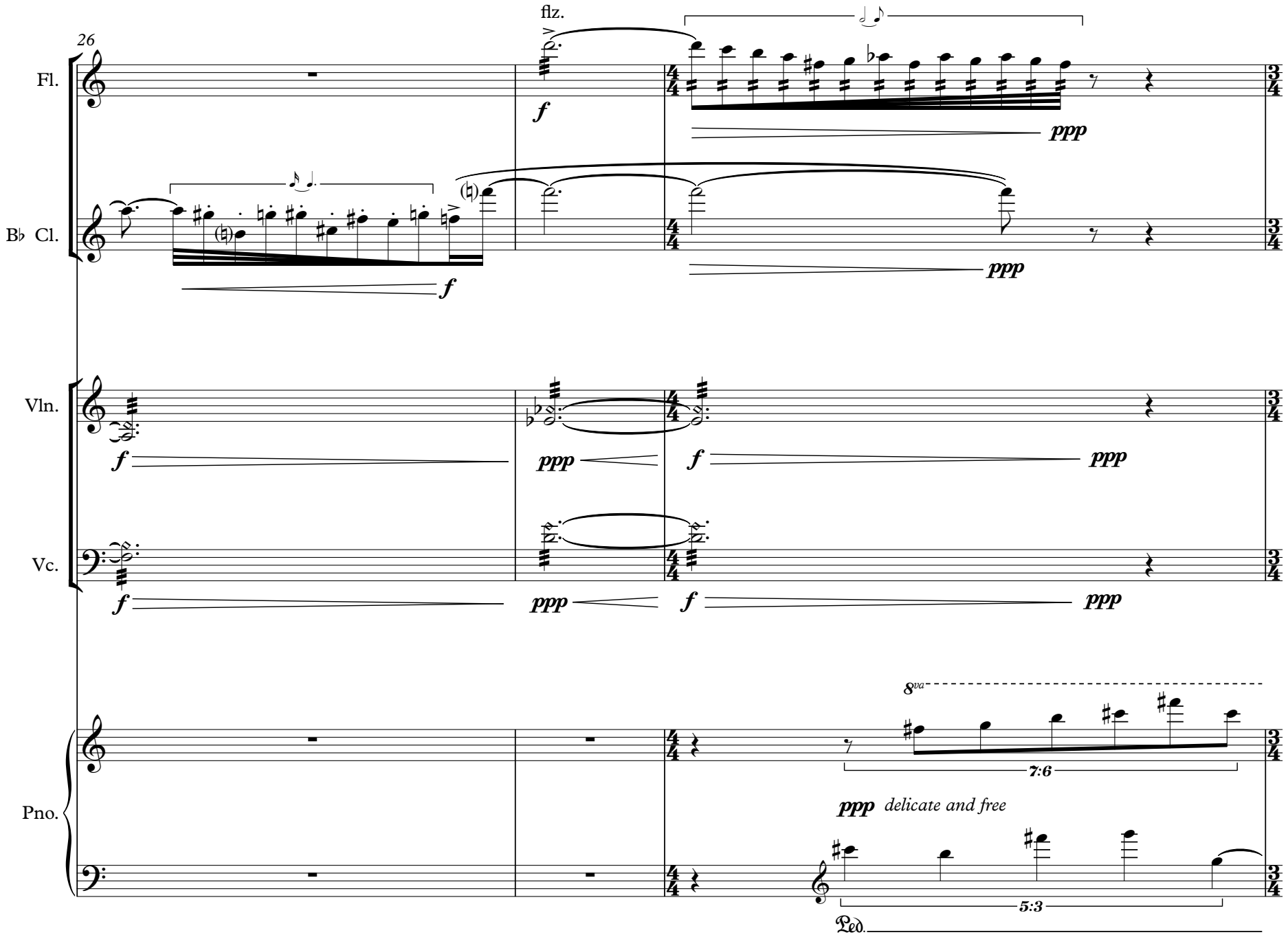

16
flz.
Fl.
ff
B♭ Cl.
ff
tr
Vln.
gliss.
pp sub.
ff
tr
gliss.
Vc.
n
Pno.
f
Ped.

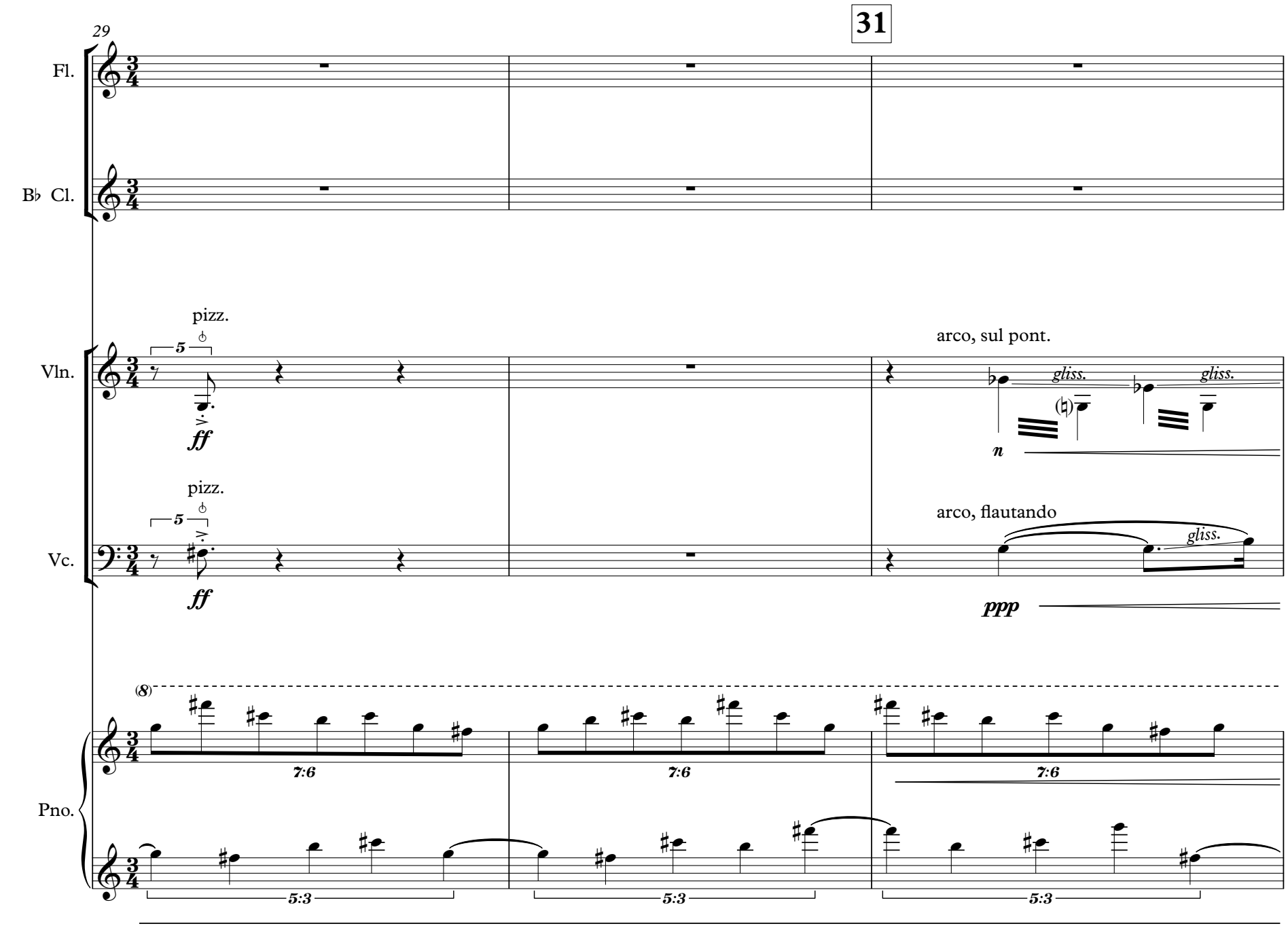

18
Fl.
3
n
B♭ Cl.
(tr)
Vln.
pp
Vc.
p
cresc. poco a poco
ff
pp
Pno.
3
mp

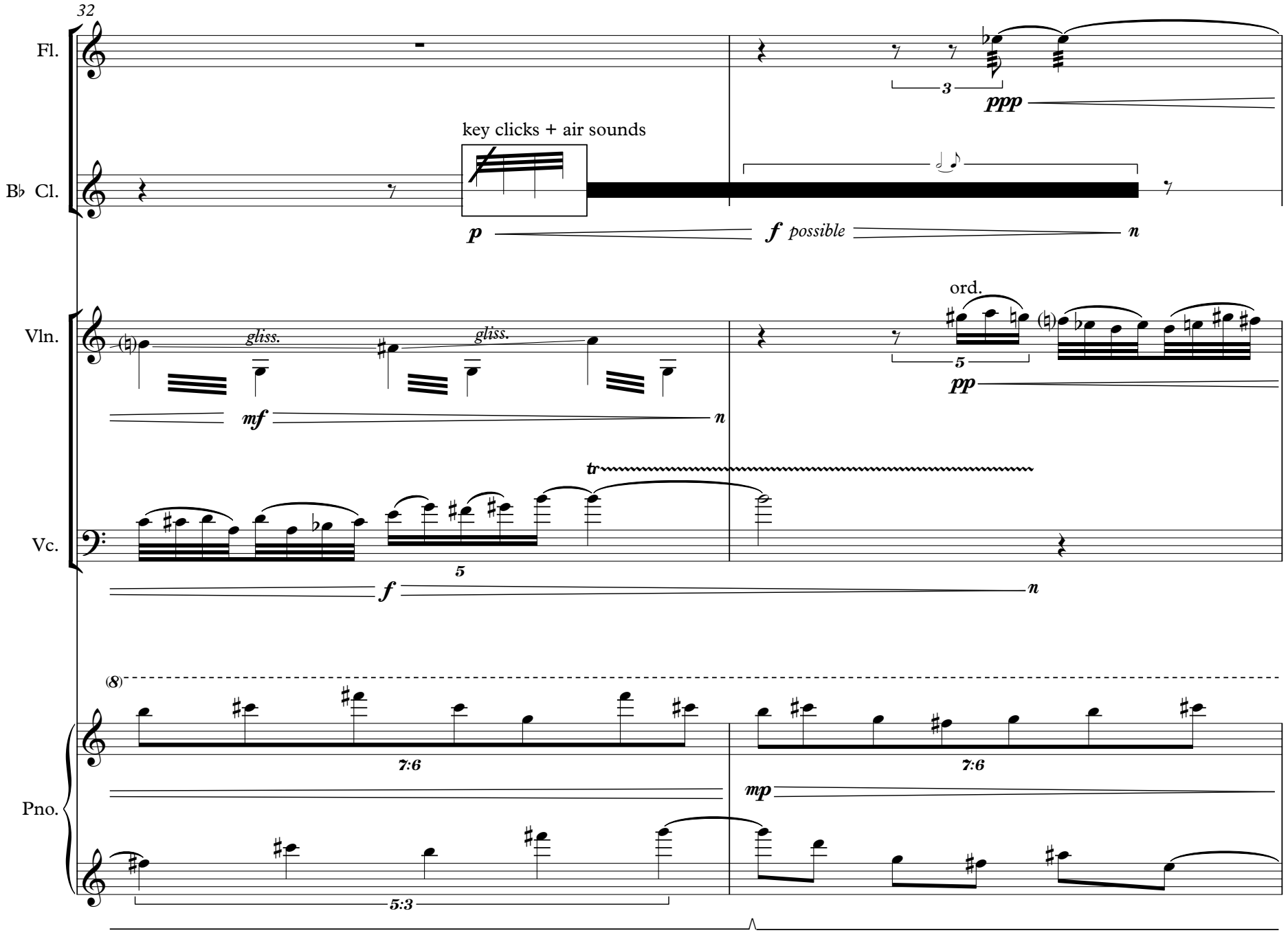

19
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
ff
p
f
tr
gliss.
sul pont.
5
3
Ped.

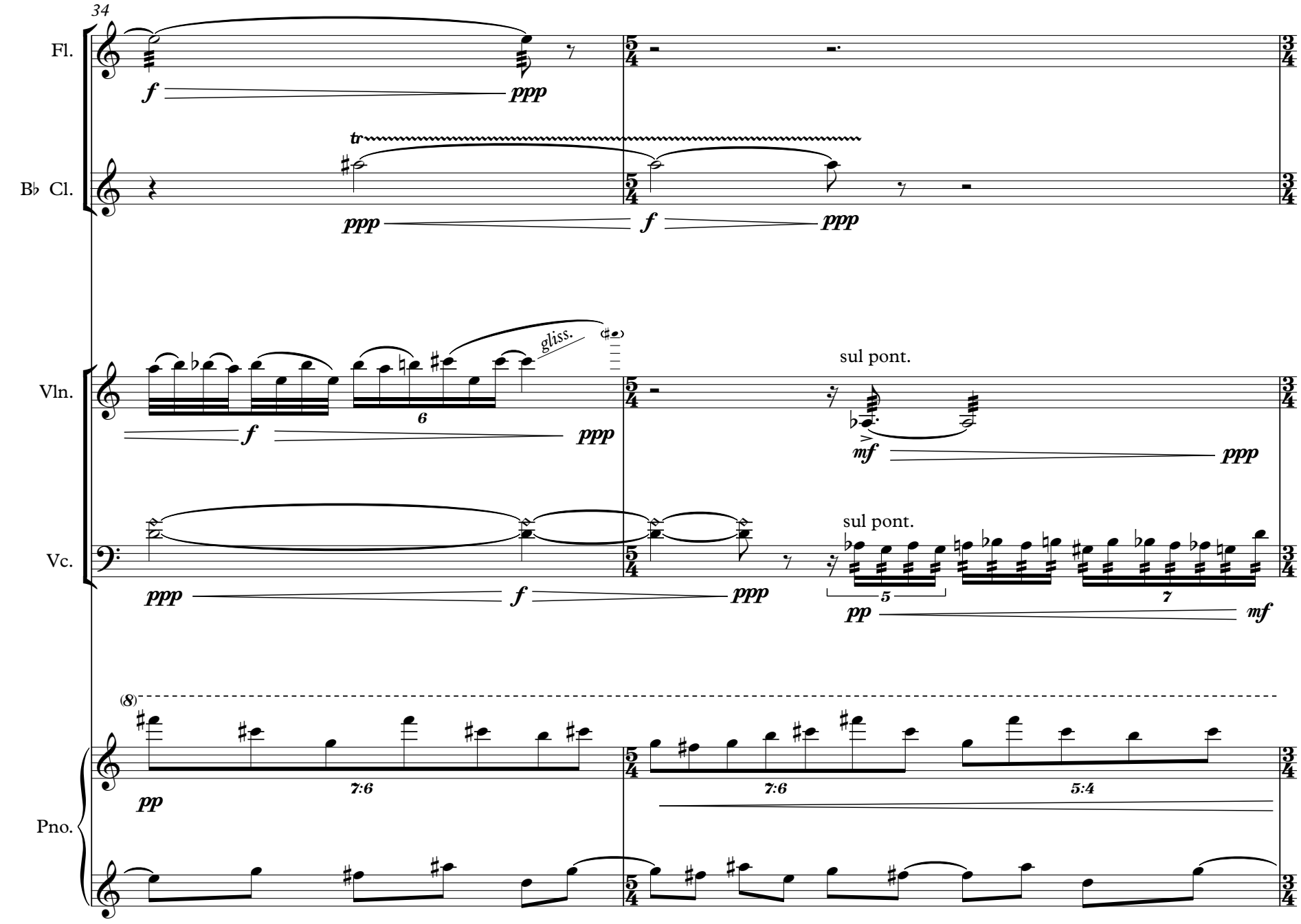

molto rit.
21
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
pp
f
p
mf
pp
ppp cresc.
ff
tr
gliss.
pp
sul D
gliss.
scratch
ff
pp
ff
p
ff
p
f
p

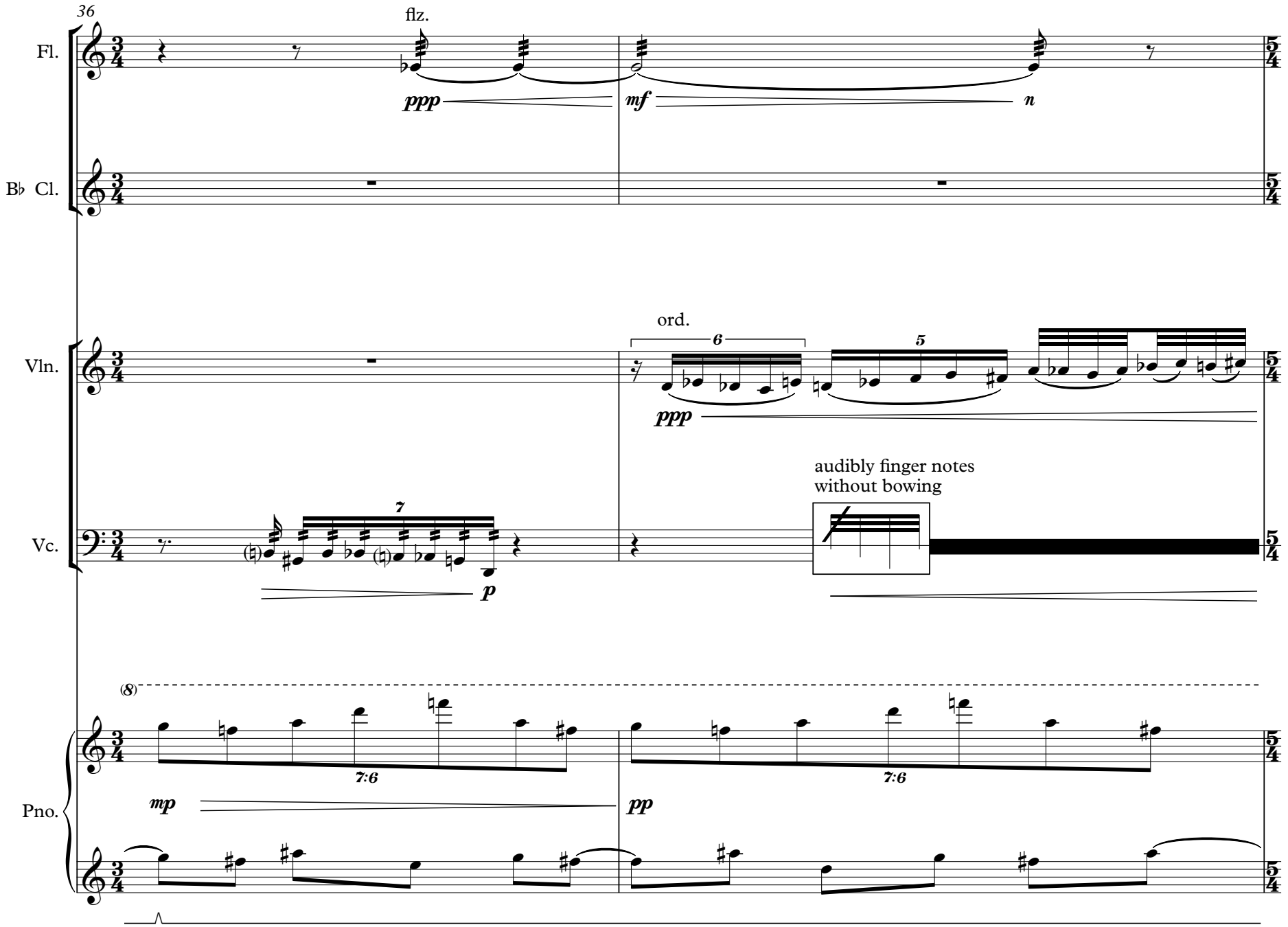

23
25
Ethereal ♩ = 66
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
tr
mp
pp
n
p
mp
pp
ppp
ord.
ppp

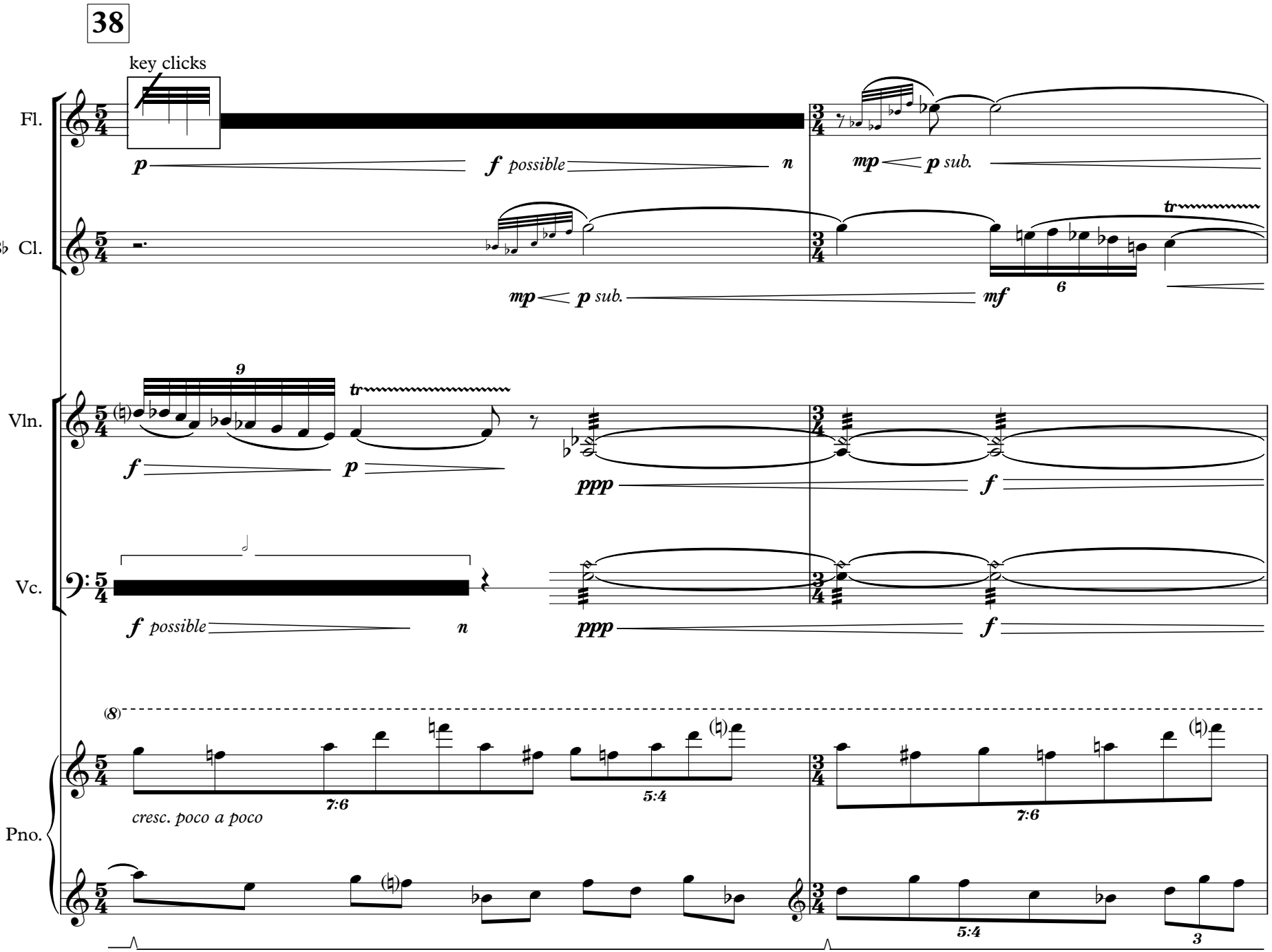

26
flz.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
f
ppp
8va
7:6
ppp delicate and free
5:3
Ped.

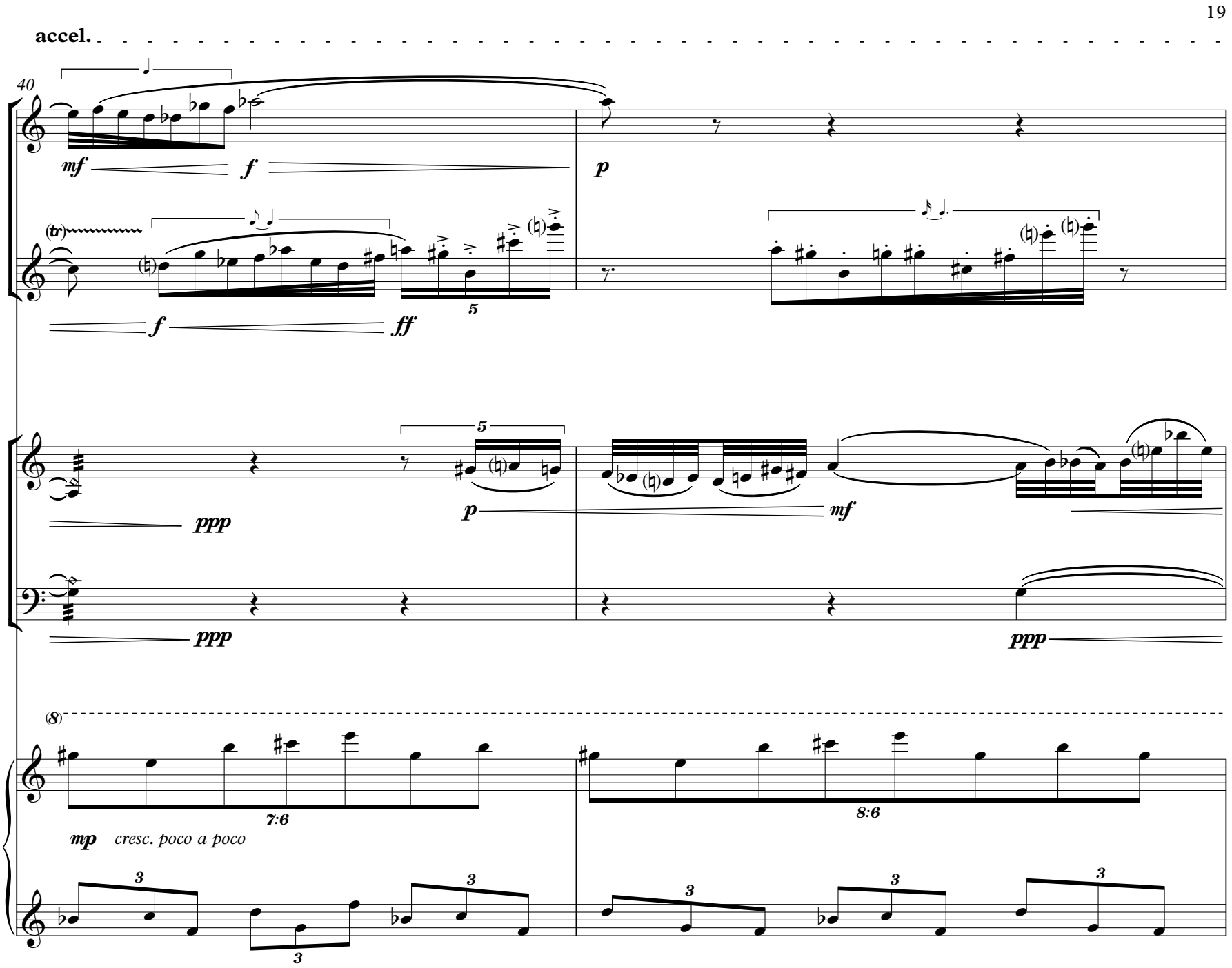

29
31
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
pizz.
ff
arco, sul pont.
gliss.
n
arco, flautando
ppp
(8)
7:6
5:3

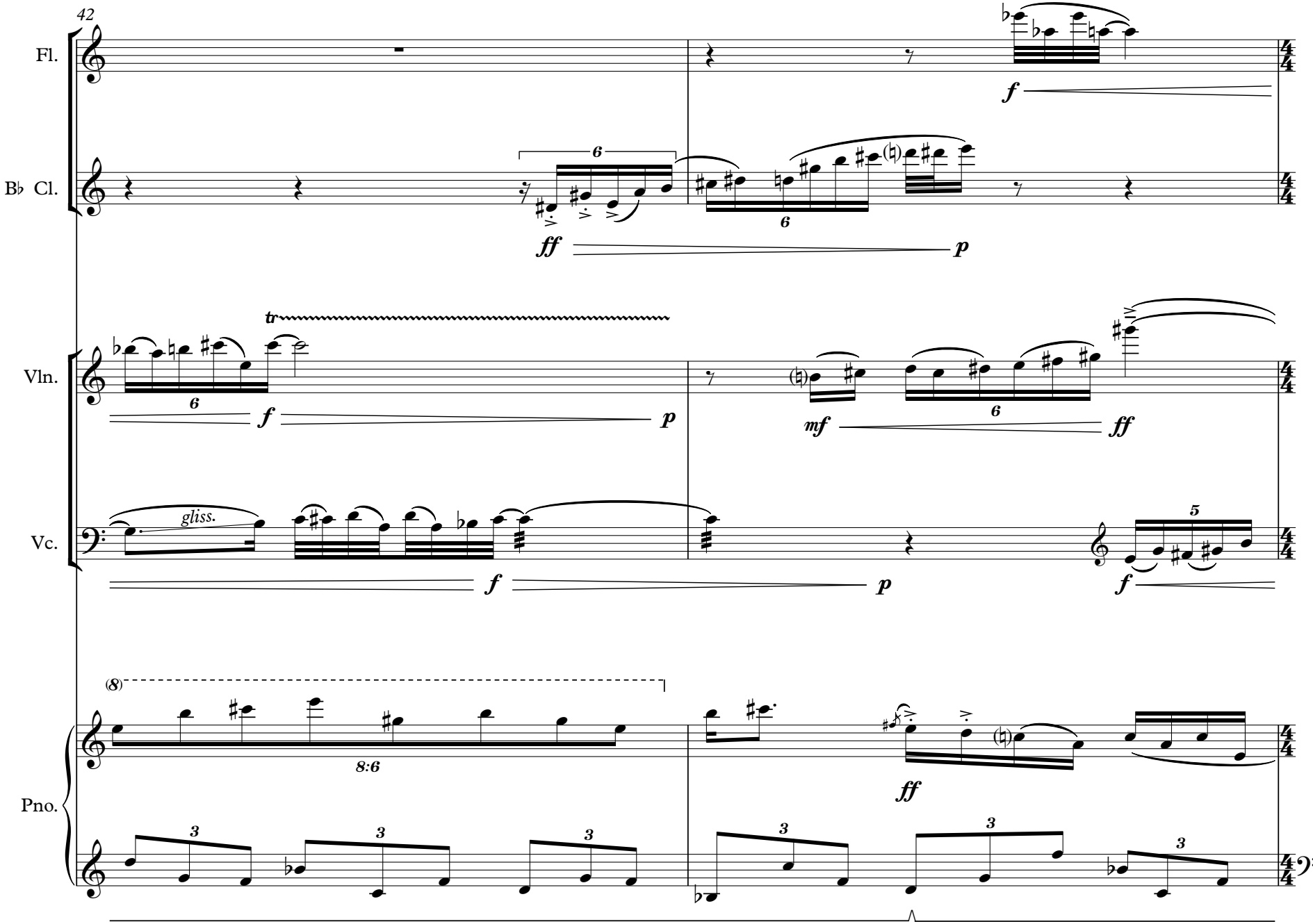

32
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
key clicks + air sounds
p
f possible
n
ppp
3
gliss.
gliss.
mf
n
ord.
5
pp
tr
5
f
n
(8)
7:6
7:6
mp
5:3

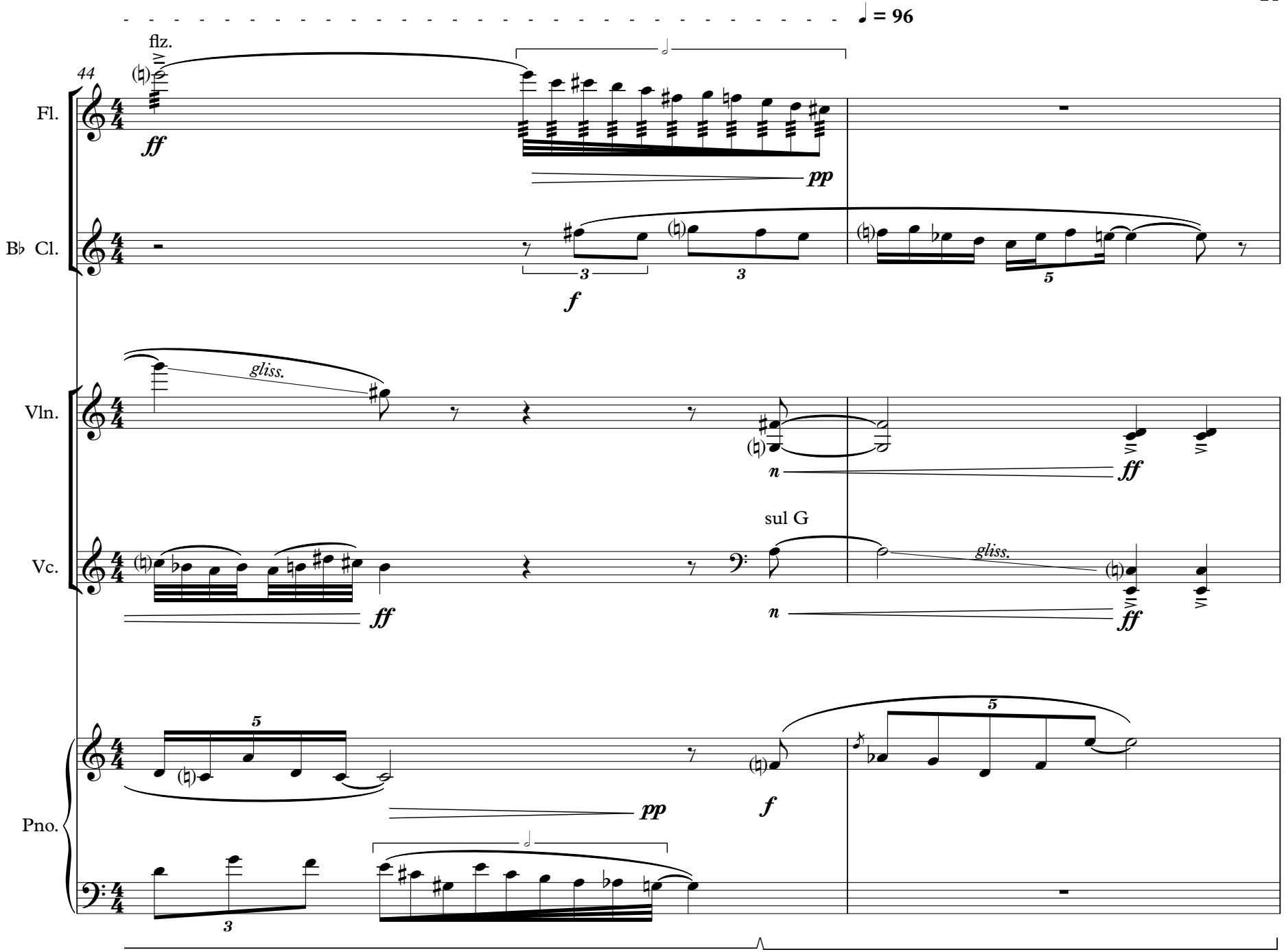

34
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
tr
gliss.
sul pont.
sul pont.
(8)
7:6
7:6
5:4

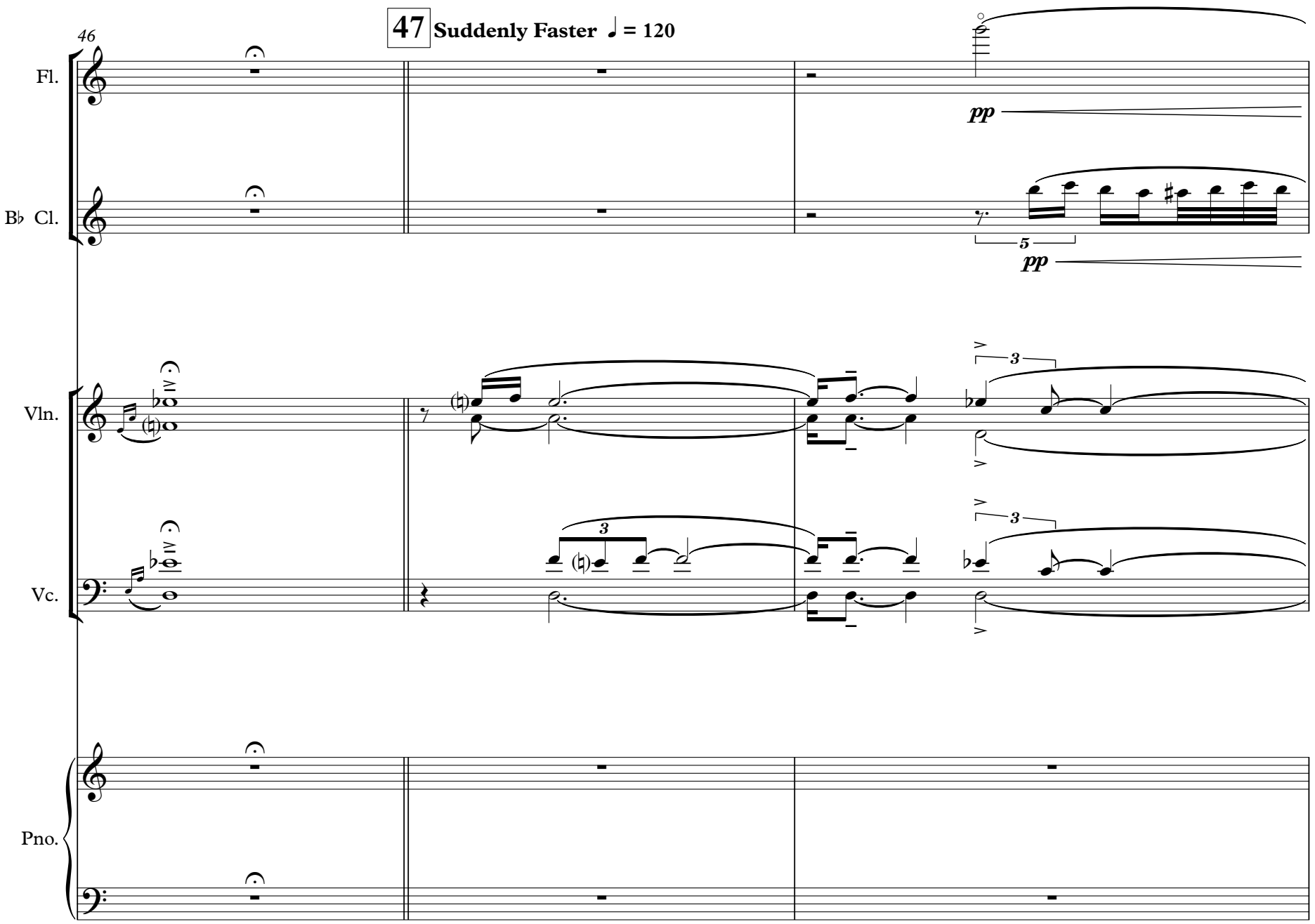

36
Fl.
flz.
ppp
mf
n
B♭ Cl.
Vln.
ord.
6
5
ppp
Vc.
7
p
audibly finger notes
without bowing
Pno.
(8)
7:6
mp
7:6
pp

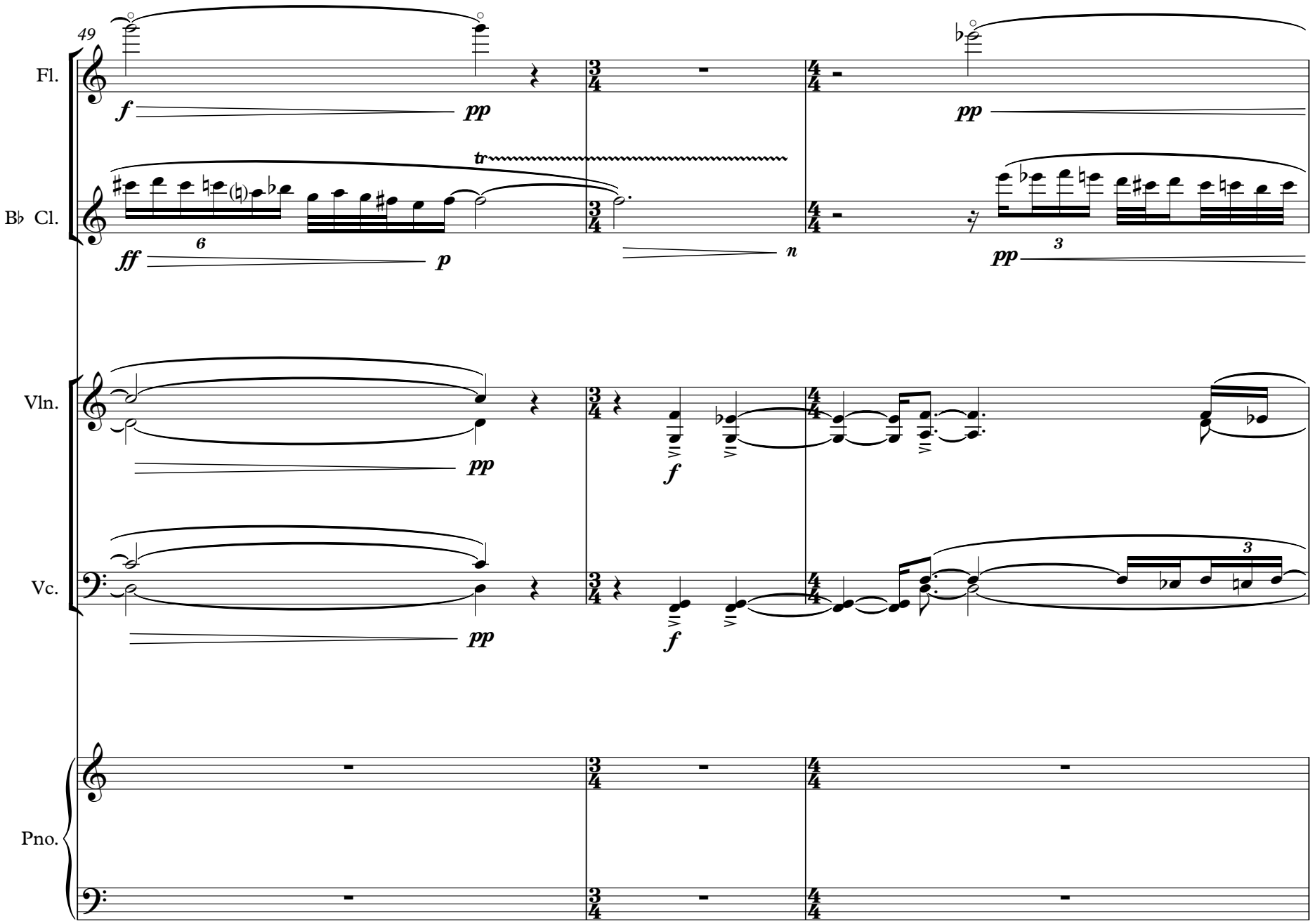

38
key clicks
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
p
f possible
n
mp
p sub.
mf
tr
9
ppp
f
(8)
7:6
5:4
cresc. poco a poco
3

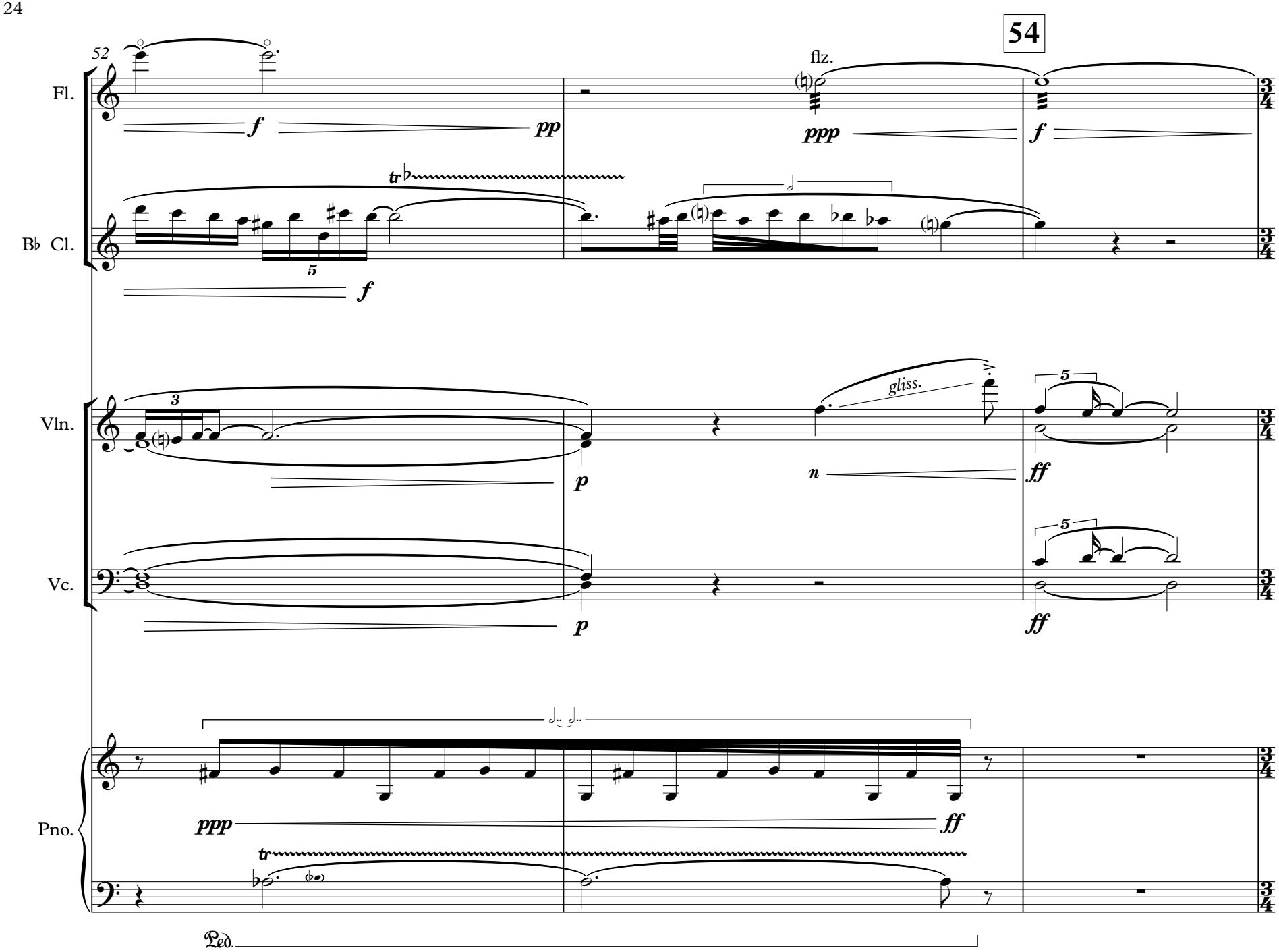

accel.
40
Fl.
mf
f
p
(tr)
B♭ Cl.
5
f
ff
Vln.
5
ppp
p
mf
Vc.
ppp
ppp
(8)
7:6
8:6
mp
cresc. poco a poco
Pno.
3
3
3
3
3
3

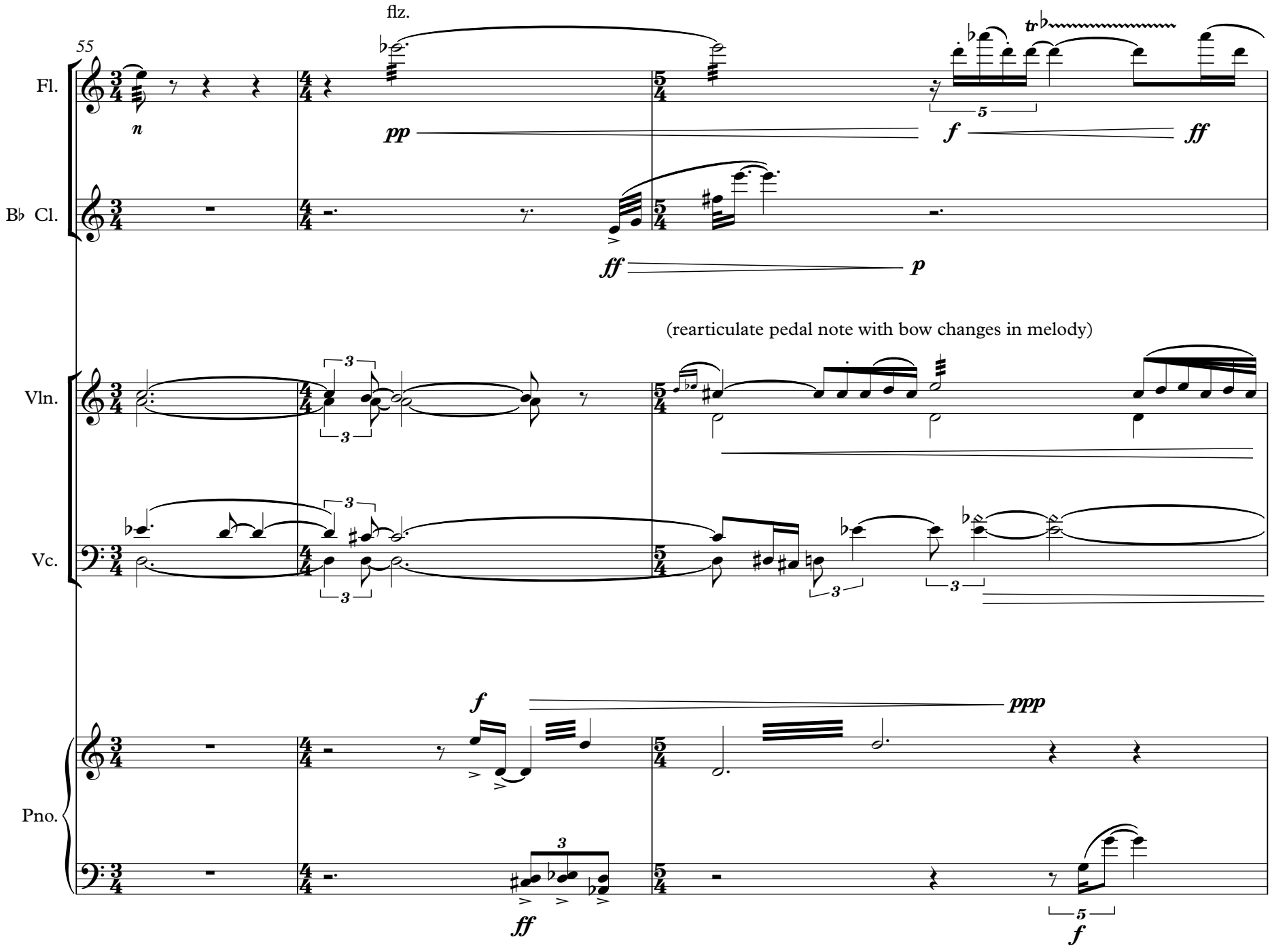

42
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
tr
gliss.
(8)
8:6
f
p
ff
mf

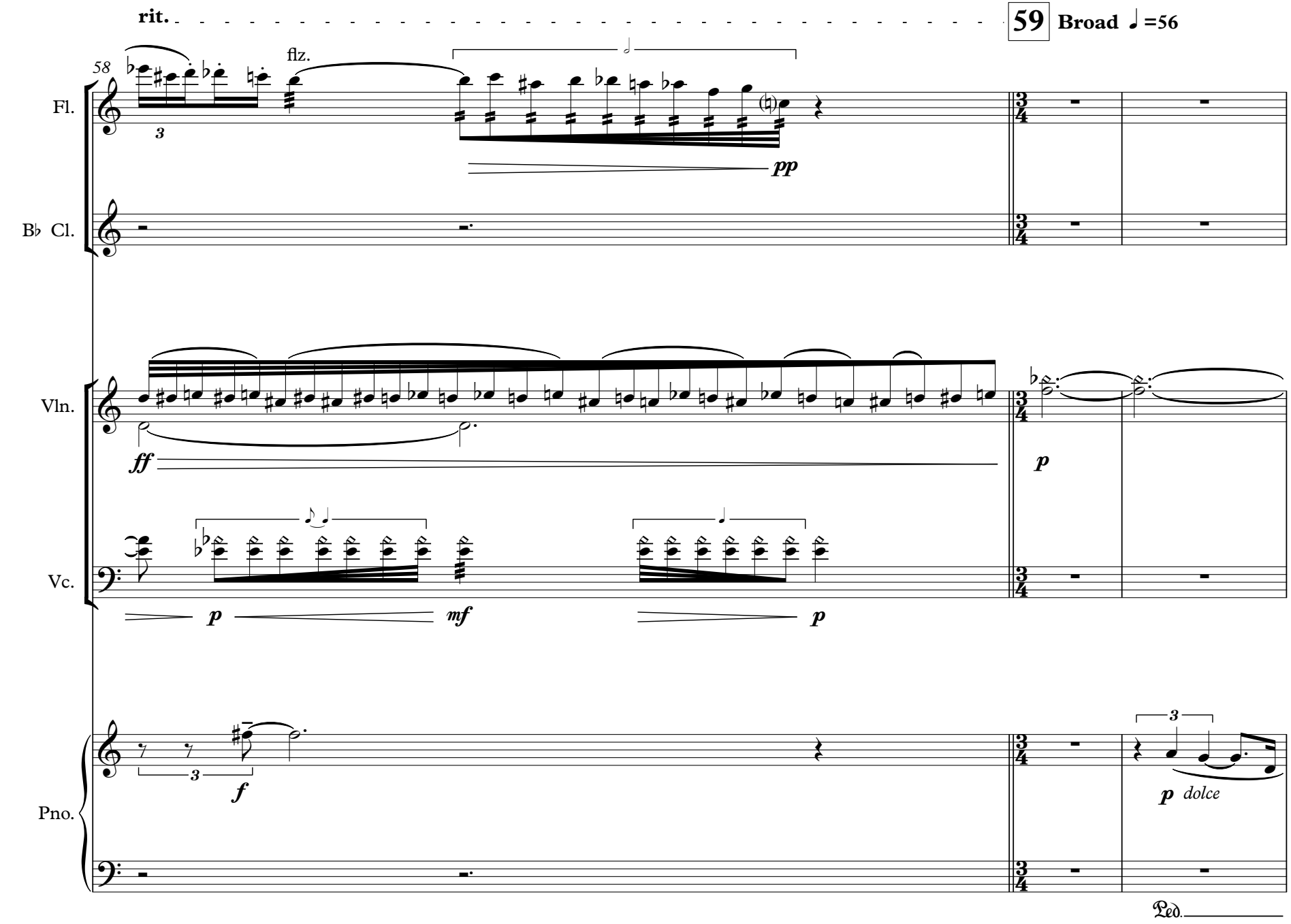

♩ = 96
44
flz.
Fl.
ff
pp
B♭ Cl.
f
gliss.
Vln.
n
ff
sul G
Vc.
gliss.
Pno.
pp
f

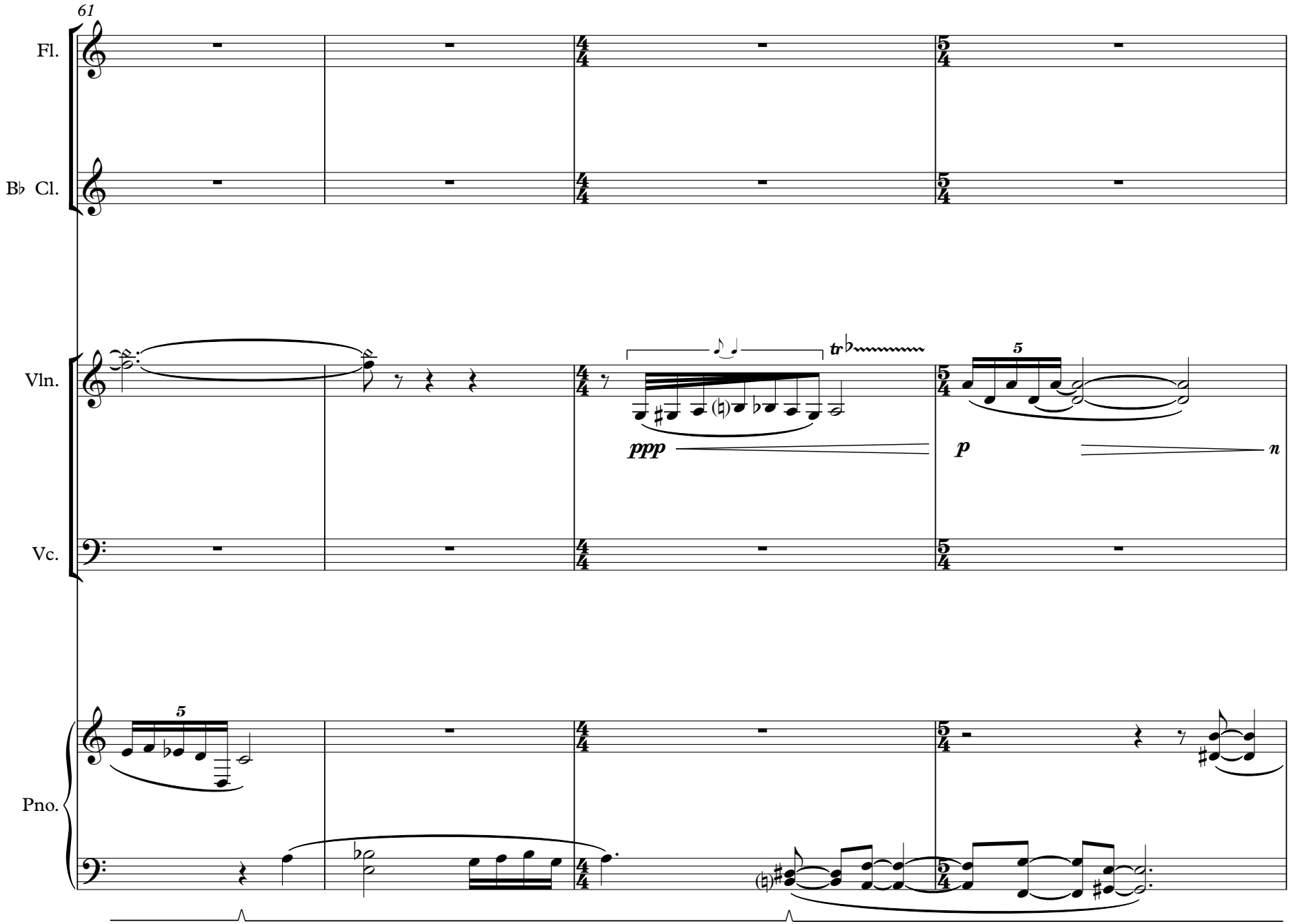

46
47 Suddenly Faster ♩ = 120
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
pp
pp
5
3
3
3

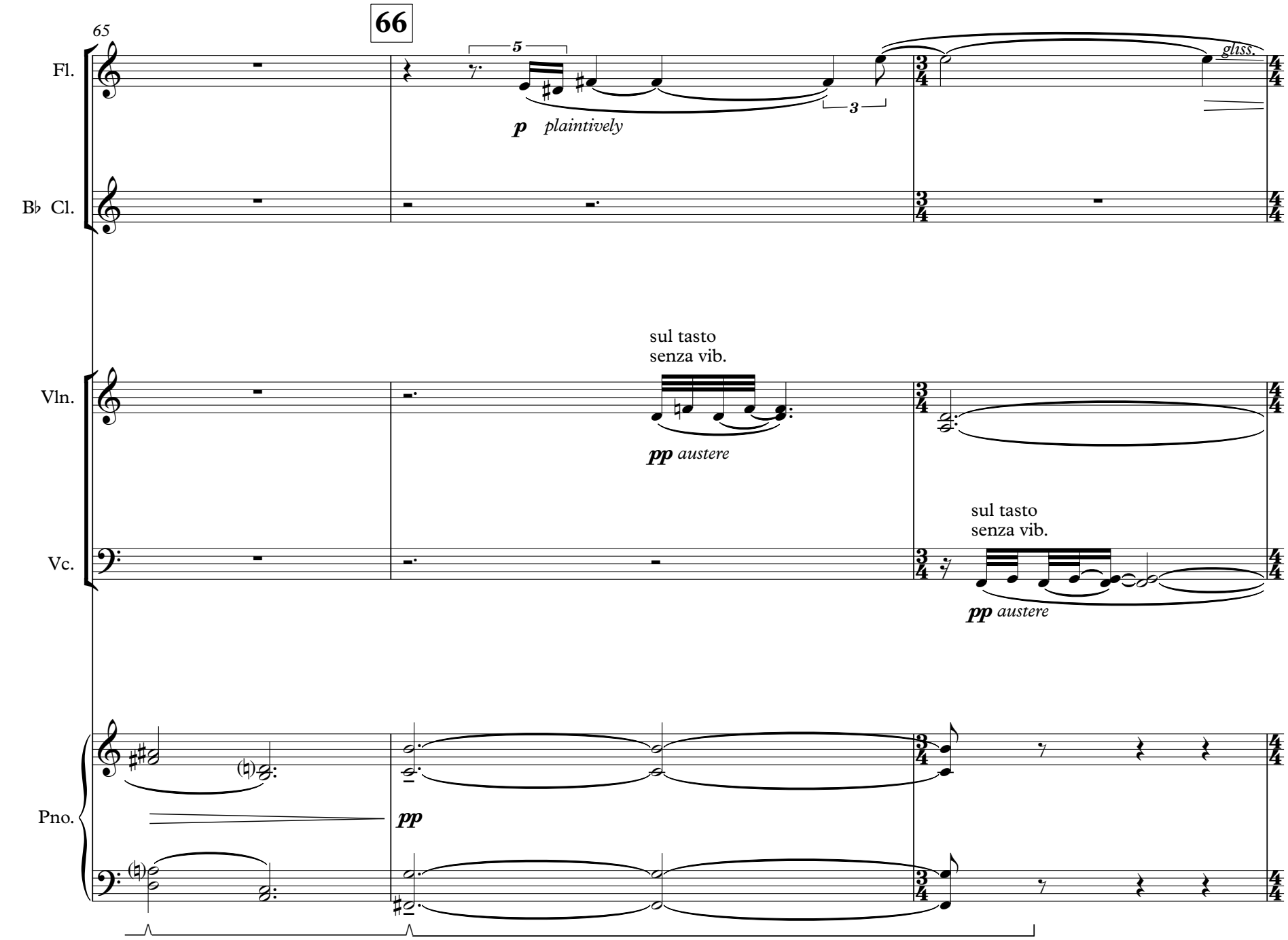

49
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
f
pp
ff
p
tr
n
6
3
V I

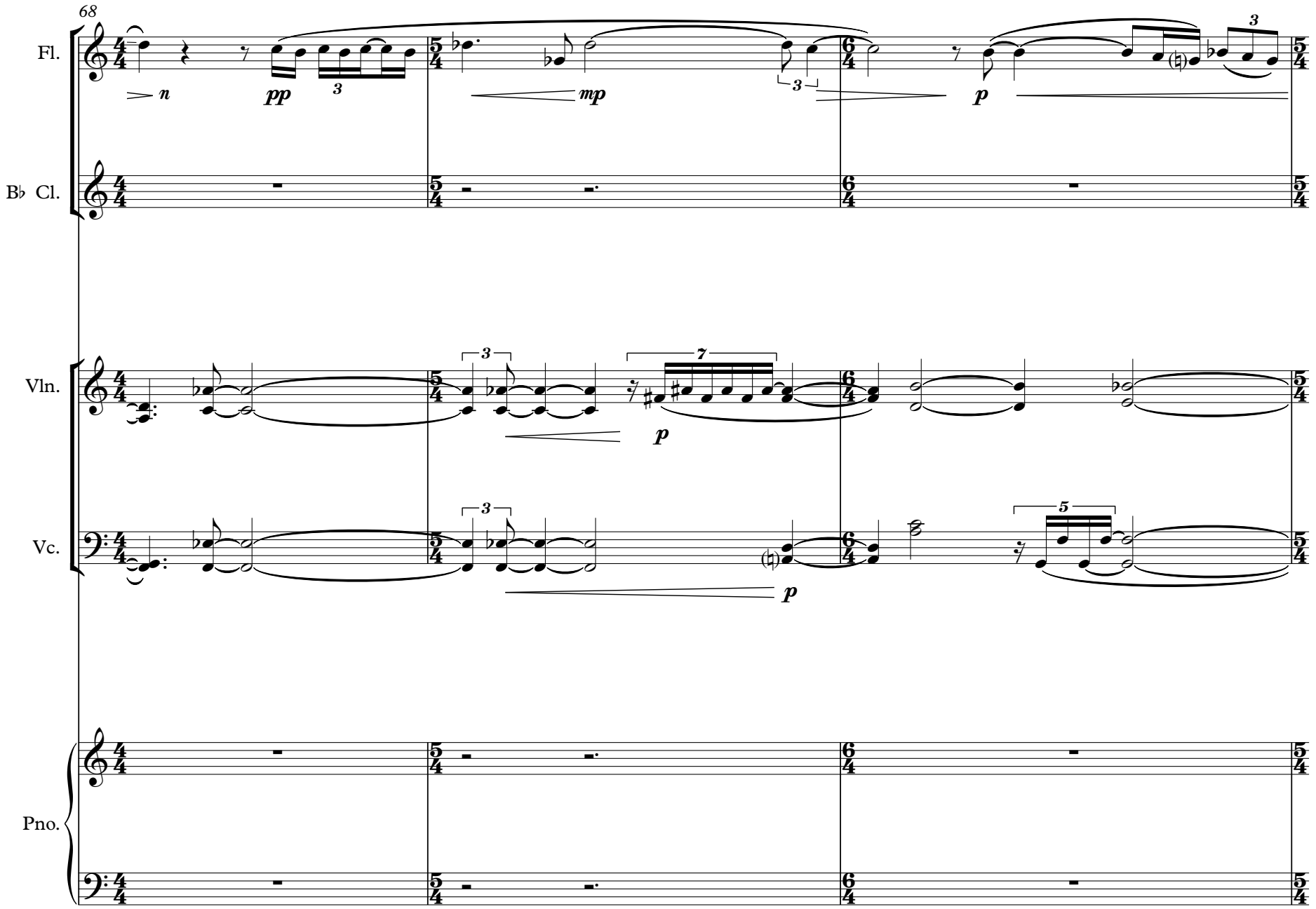

54
52
Fl.
flz.
f
pp
ppp
f
B♭ Cl.
tr
5
f
Vln.
3
p
gliss.
n
5
ff
Vc.
p
5
ff
Pno.
ppp
ff
tr
Ped.

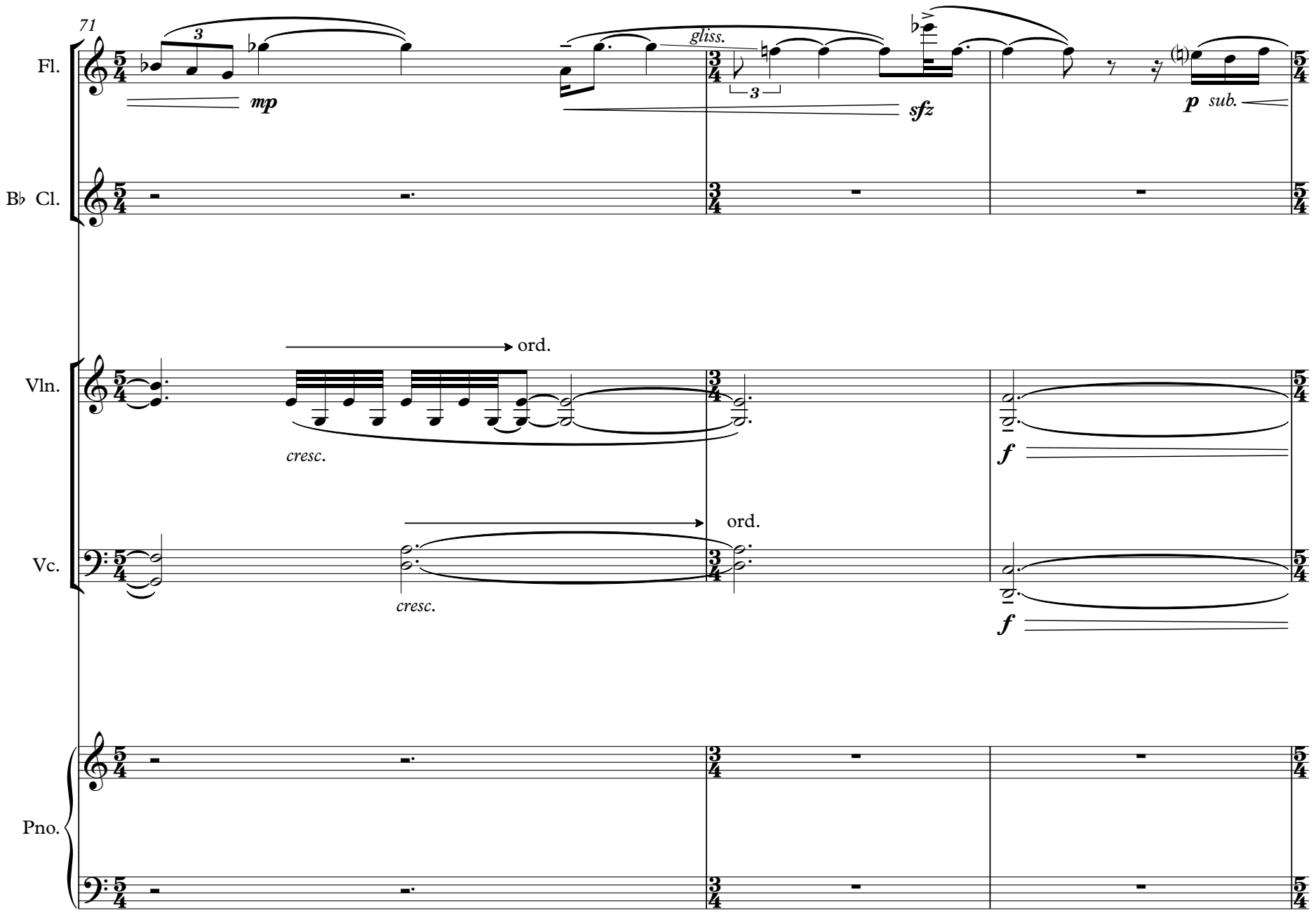

55
flz.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
(rearticulate pedal note with bow changes in melody)
pp
f
ff
p
ppp
tr

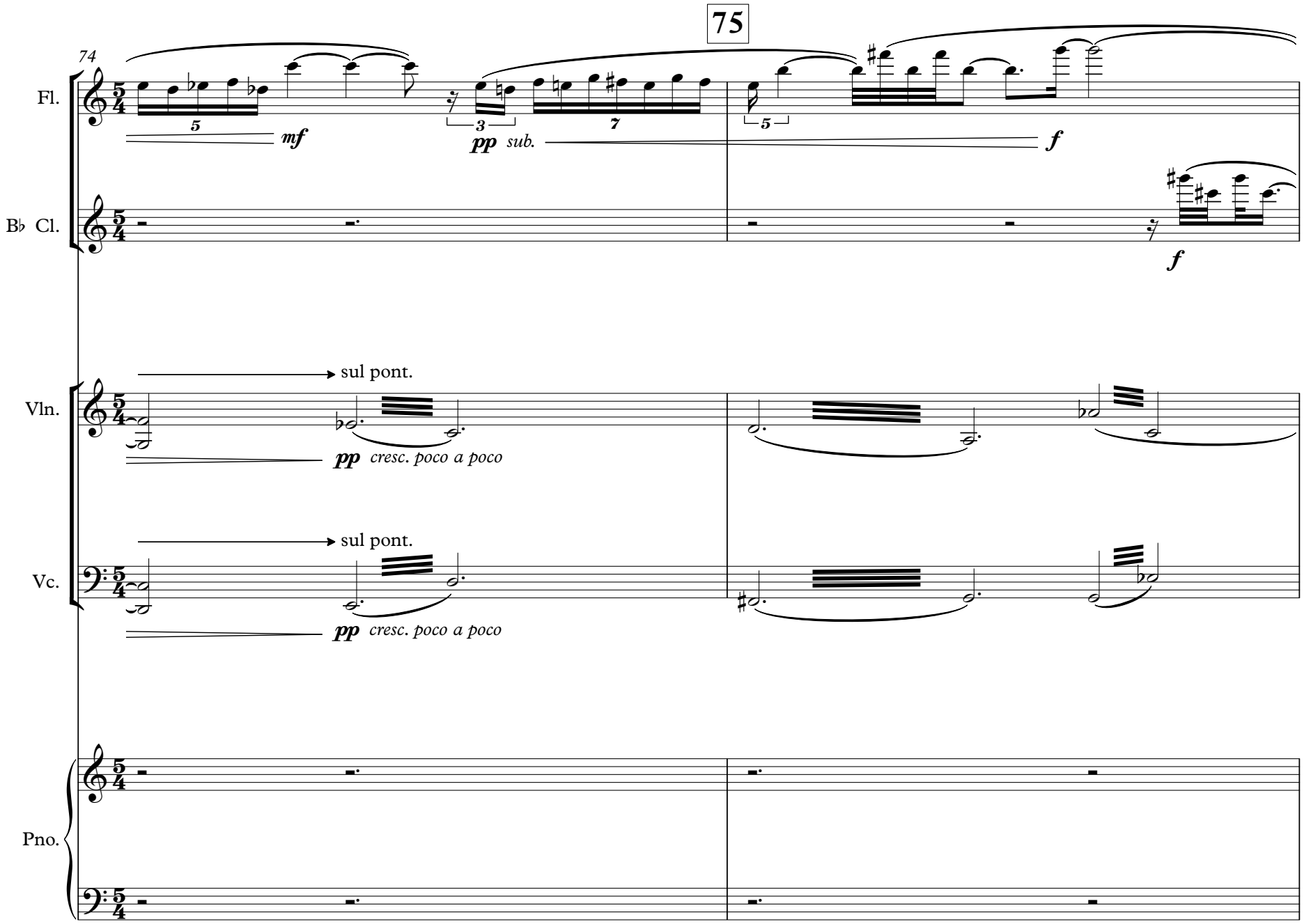

rit.
59
Broad ♩=56
58
flz.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
pp
ff
p
mf
p
p
f
p dolce
Ped.

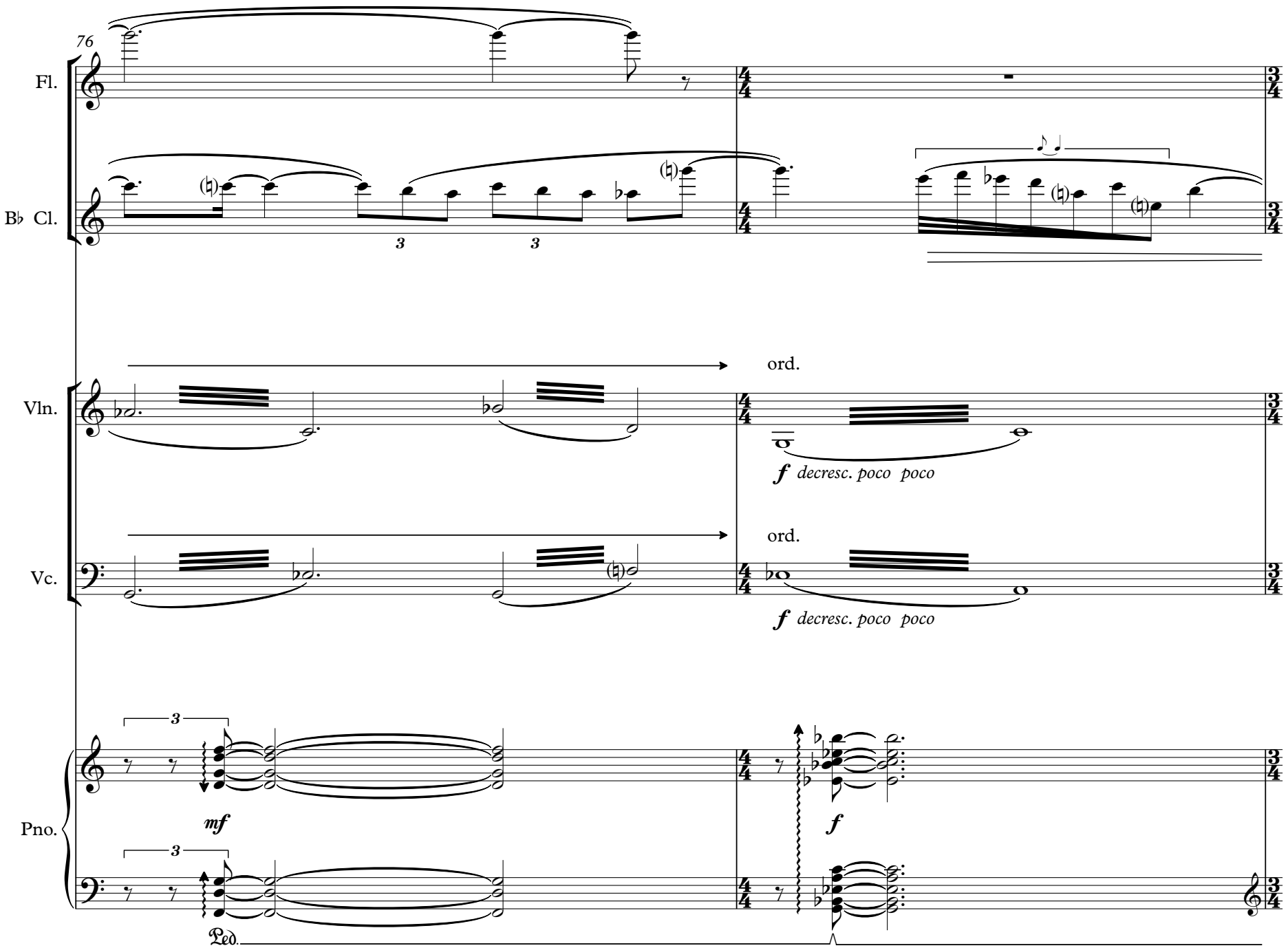

61
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
ppp
p
n
tr
5
5

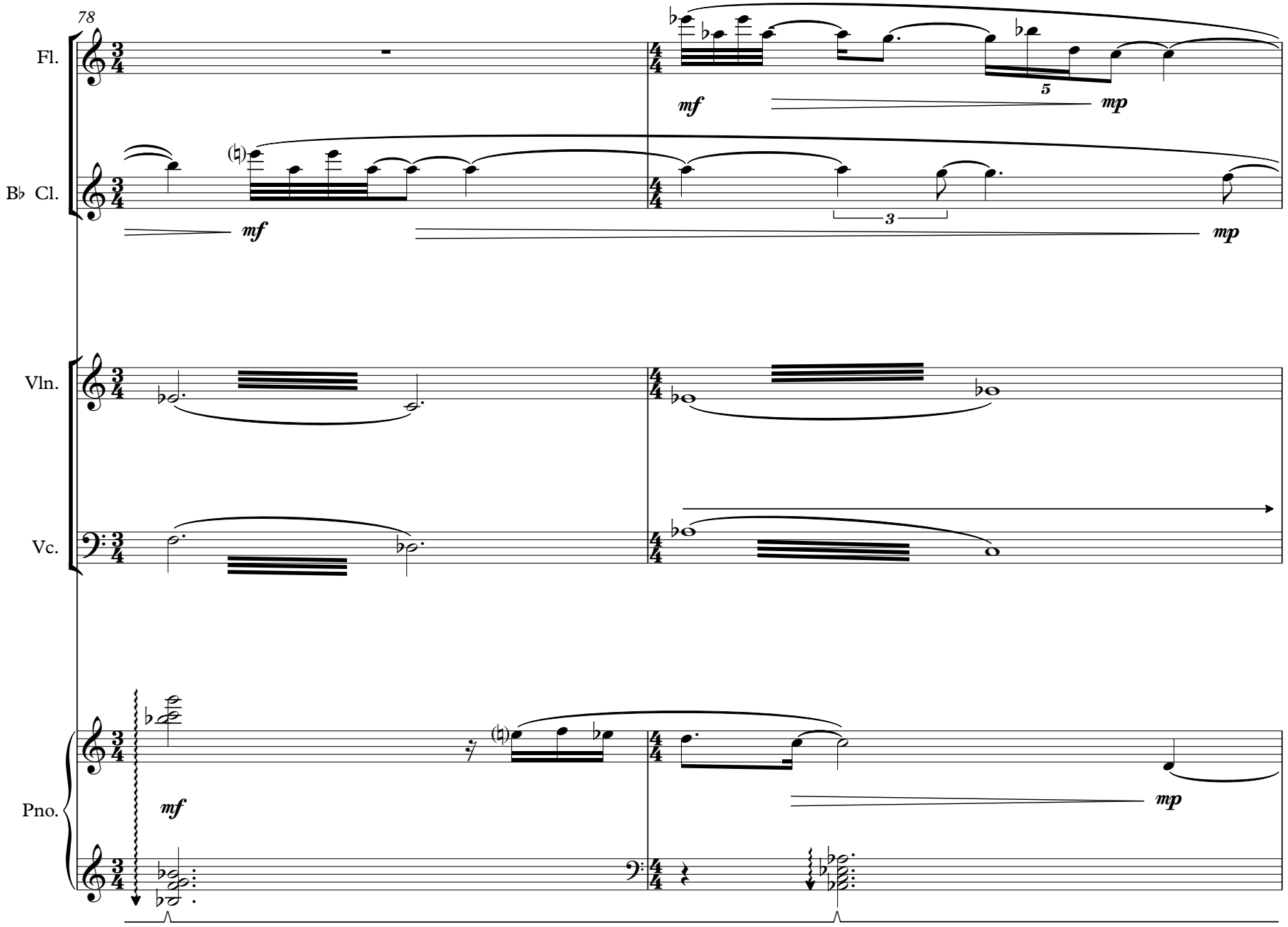

65
66
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
5
3
p plaintively
gliss.
sul tasto
senza vib.
pp austere
sul tasto
senza vib.
pp austere
pp

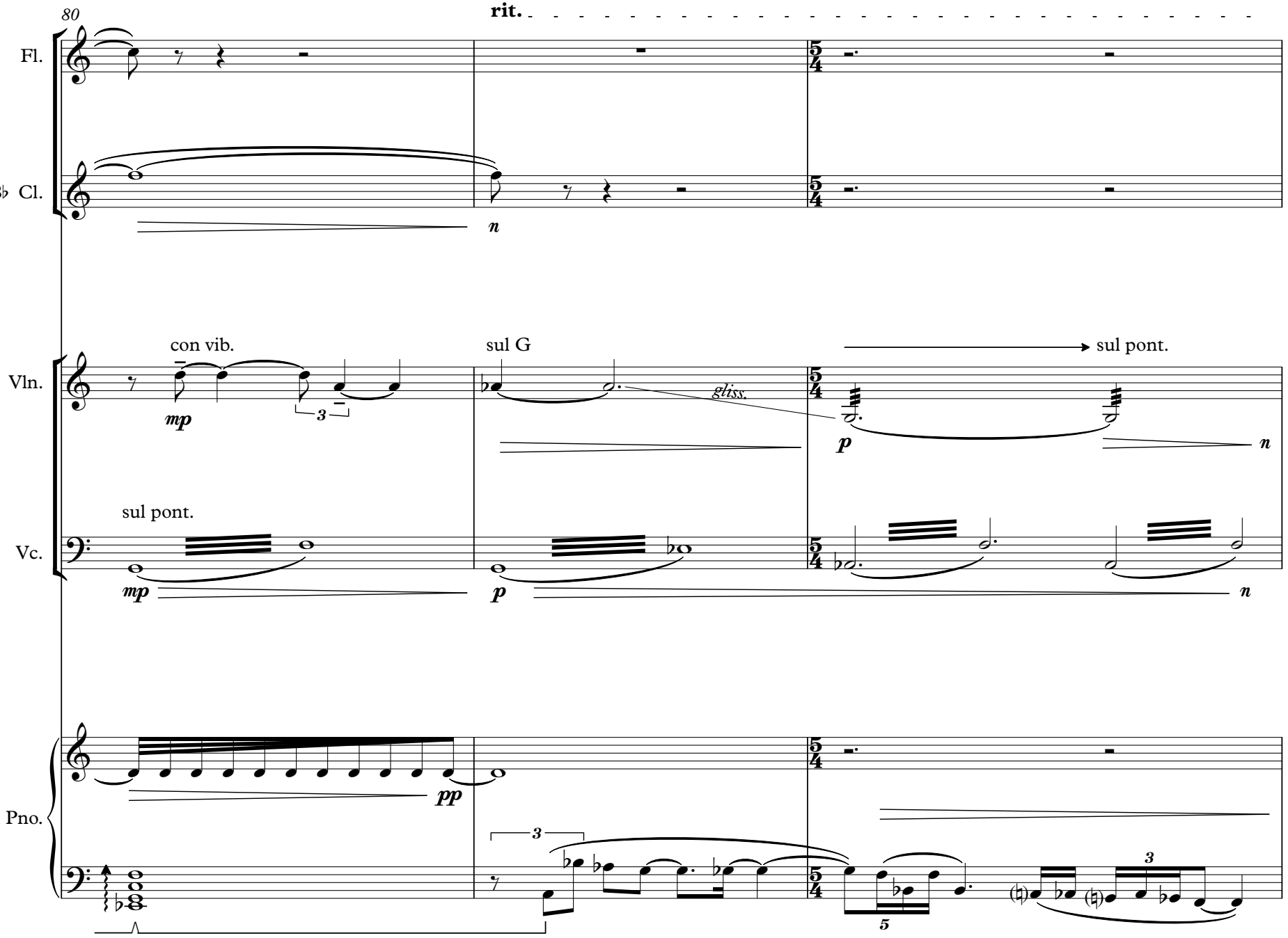

68
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
n
pp
mp
p
3
7
5

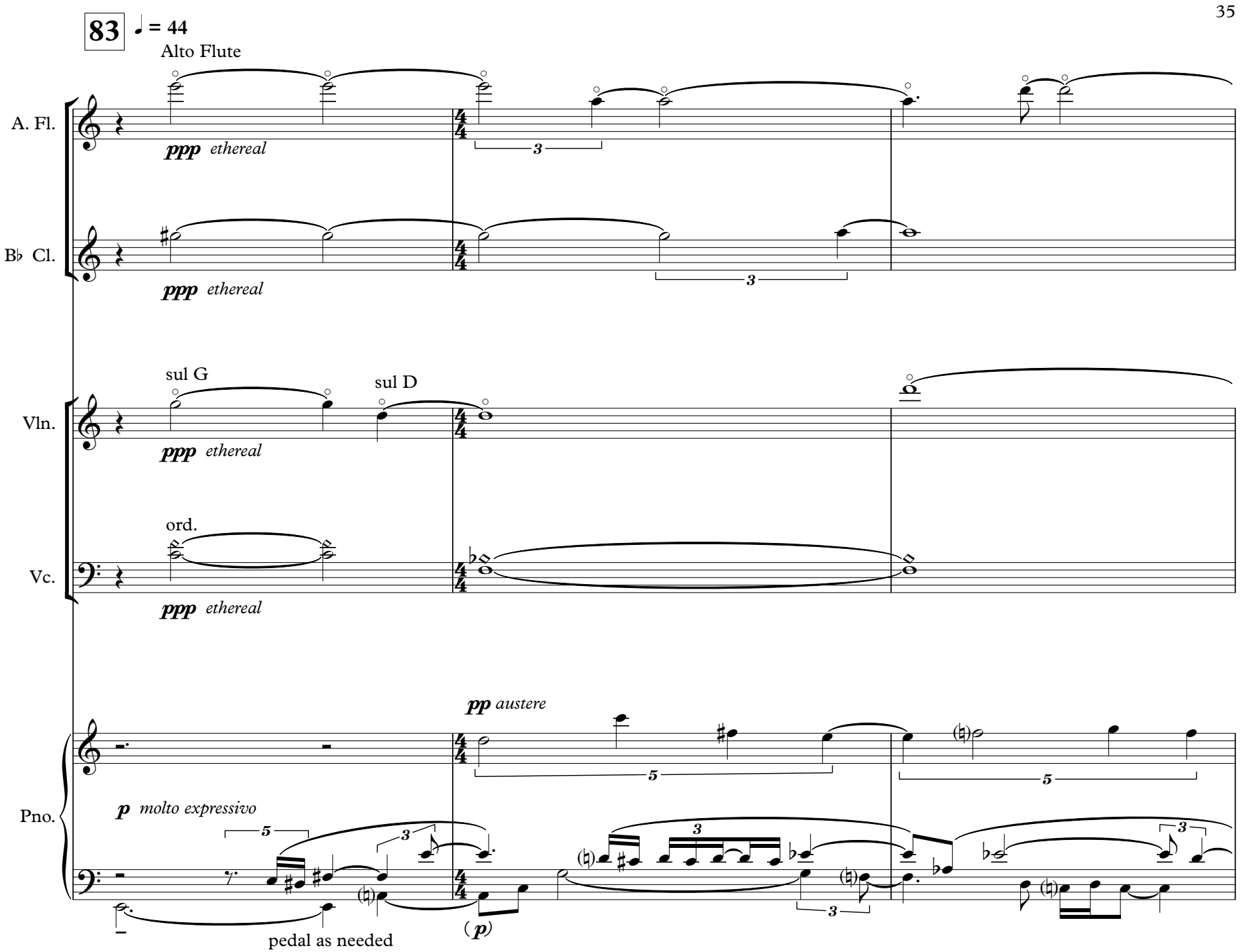

71
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
mp
gliss.
sfz
p sub.
ord.
cresc.
f
ord.
cresc.
f

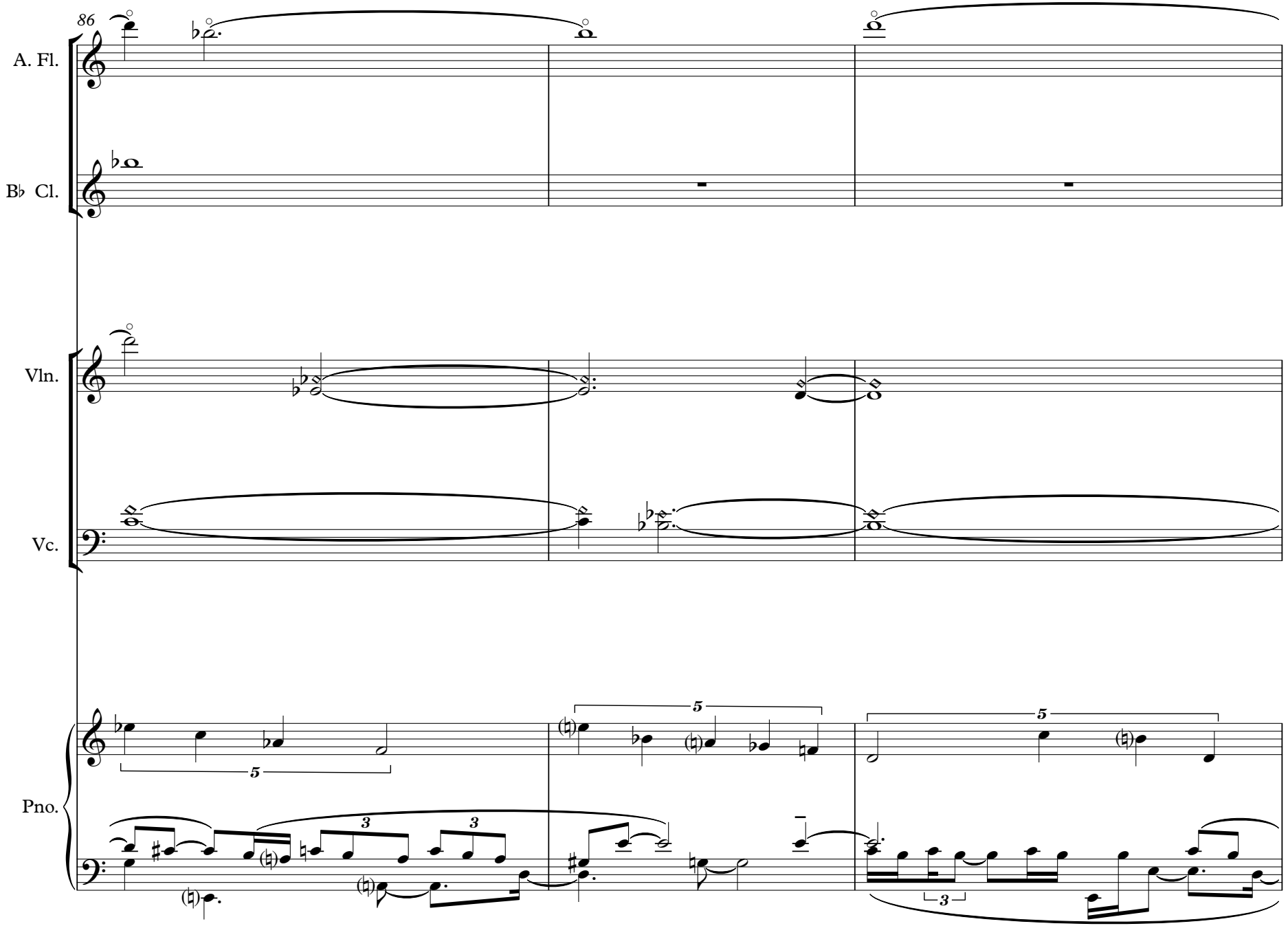

75
74
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
mf
pp sub.
f
f
sul pont.
pp cresc. poco a poco
sul pont.
pp cresc. poco a poco

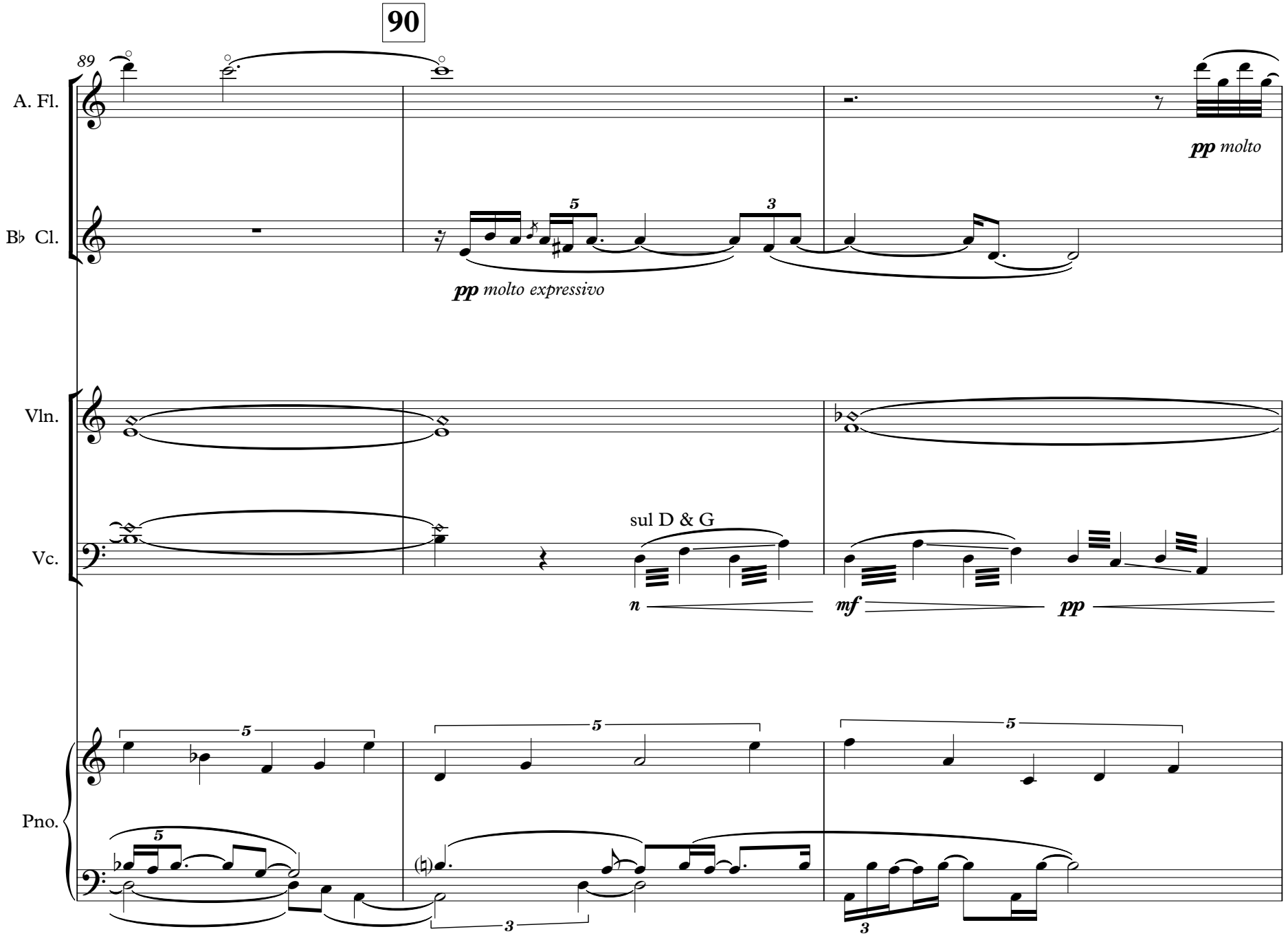

76
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
ord.
ord.
f decresc. poco poco
f decresc. poco poco
mf
f
Ped.

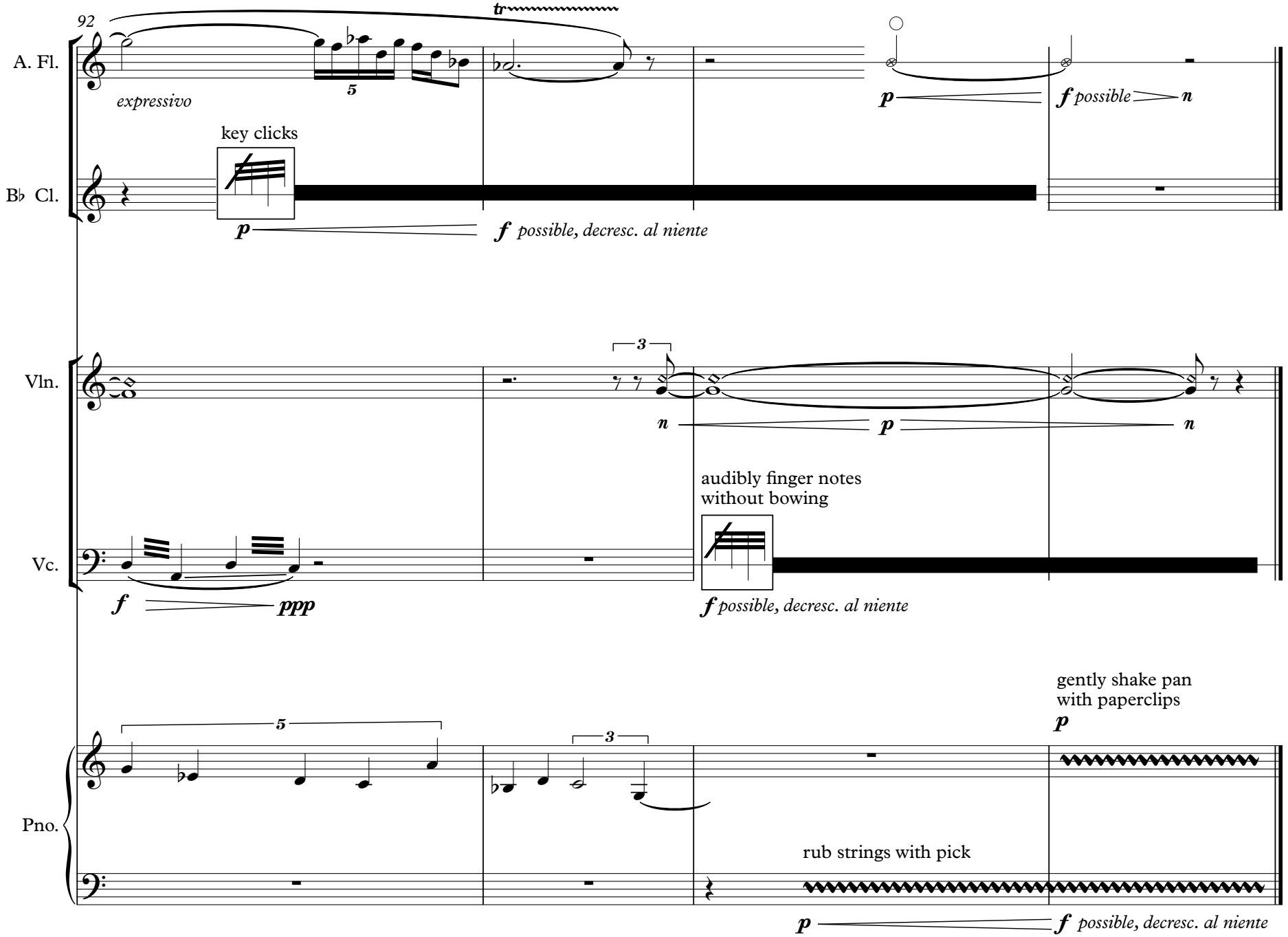

78
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
mf
mp
5
3


80
rit.
Fl.
B♭ Cl.
n
Vln.
con vib.
mp
3
sul G
gliss.
p
sul pont.
n
Vc.
sul pont.
mp
p
n
Pno.
pp
3
5
3


83
♩ = 44
Alto Flute
A. Fl.
ppp ethereal
B♭ Cl.
ppp ethereal
sul G
sul D
Vln.
ppp ethereal
ord.
Vc.
ppp ethereal
pp austere
Pno.
p molto expressivo
pedal as needed
(p)


86
A. Fl.
B♭ Cl.
Vln.
Vc.
Pno.
5
5
5
3
3
3


90
89
A. Fl.
B♭ Cl.
Vln.
Vc.
Pno.
pp molto
pp molto expressivo
sul D & G
n
mf
pp


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