

# First Praise

*for Pierrot Ensemble*

2011

ca. 6:30

## 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

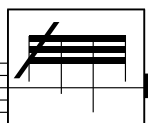
Jessica Rudman | Phone: 774-239-5878 | Email: [jessica\\_rudman@yahoo.com](mailto:jessica_rudman@yahoo.com) | Website: [www.jessicarudman.com](http://www.jessicarudman.com)

# First Praise

Jessica Rudman (b. 1982)

**Mysterious** ♩ = 56

audibly finger notes  
without bowing

pizz.  arco

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

**accel.**

6 *sul pont.*

*n* *p*

9 ♩ = 80

8 *mp* *ord.* *3* *ff* *p* *mf*

10 *p* *f* *sul pont.* *ord.* *p* *mf* *p*

(rearticulate pedal note with bow changes in melody)

**accel.**

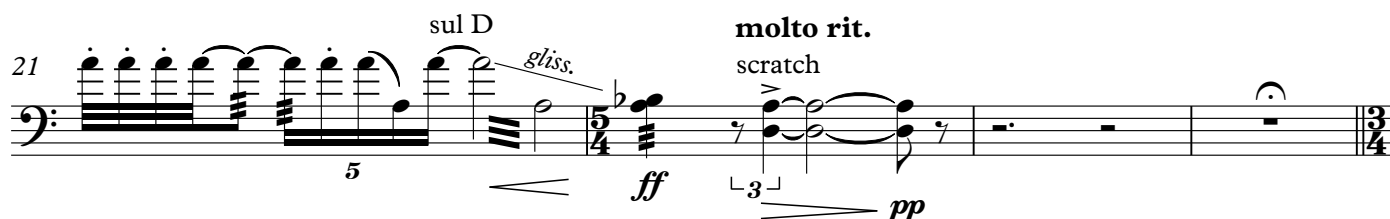
12 *f* *tr*

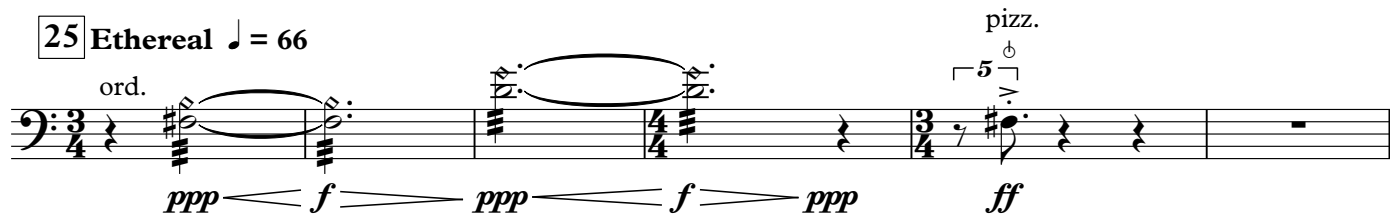
♩ = 96

14 *3* *ff* *15* *3* *tr* *n*

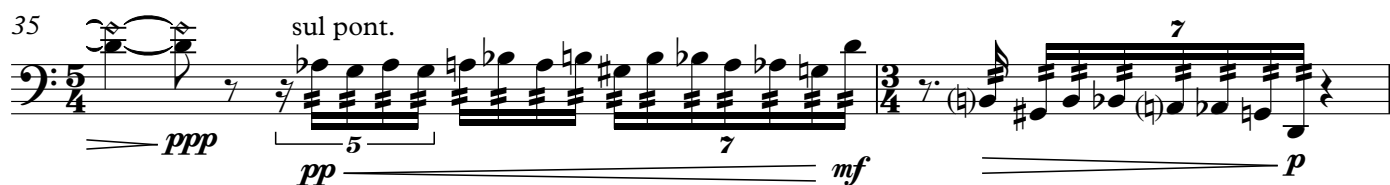
17  *p cresc. poco a poco*

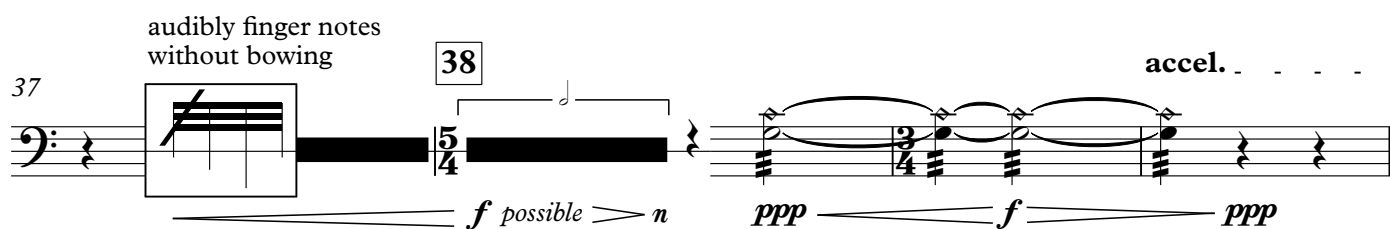
19  *f* *gliss.* *sul pont.* *gliss.*

21  *sul D* *gliss.* *molto rit.* *scratch* *ff* *pp*

25 **Ethereal** ♩ = 66  *ord.* *ppp* *f* *ppp* *f* *ppp* *ff* *pizz.*

31 **arco, flautando**  *ppp* *f* *n* *ppp* *f*

35  *ppp* *sul pont.* *pp* *mf* *p*

37  *audibly finger notes without bowing* *f possible* *n* *ppp* *f* *ppp* *accel.*

41

*ppp* *f* *p* *f*

44

*ff* *n* *ff*

*gliss*

*sul G*

96

**47 Suddenly Faster** ♩ = 120

*pp*

50

*f* *p*

54

*ff*

*rit.*

**Broad** ♩ = 56

58

*p* *mf* *p*

63

*pp* *austere*

*sul tasto senza vib.*

68

*p*

71

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

ord. sul pont.

75

76

*f* *decresc. poco poco*

ord.

80

*mp* *p* *rit.* *ppp* *ethereal*

ord.

83 ♩ = 44

84

89

*n* *mf* *pp*

sul D & G

90

92

*f* *ppp*

audibly finger notes without bowing

*f* possible, decresc. al niente