

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

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First Praise

Jessica Rudman (b. 1982)

Mysterious ♩ = 56

pizz. audibly finger notes
without bowing

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The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a final quarter rest. A slur covers the first six notes, with a *pp* (pianissimo) dynamic marking below the first note and a *f* (forte) marking below the sixth note. A second slur covers the last two notes, with a *n* (normal) dynamic marking below the eighth note. The system ends with a double bar line.

7

accel.

The musical score for 'The Rose Tree' is presented in two systems. The first system is in 4/4 time and consists of two measures. The melody is written in treble clef, starting on a whole note G4, followed by a half note A4, a half note B4, and a whole note G4. The bass line is written in bass clef, starting on a whole note E3, followed by a half note F3, a half note G3, and a whole note E3. The second system is in 5/8 time and consists of two measures. The melody is written in treble clef, starting on a whole note G4, followed by a half note A4, a half note B4, and a whole note G4. The bass line is written in bass clef, starting on a whole note E3, followed by a half note F3, a half note G3, and a whole note E3. The score includes a dynamic marking of *mf* (mezzo-forte) at the beginning and a crescendo hairpin leading to a *n* (normal) dynamic marking at the end.

9 ♩ = 80

(rearticulate pedal note with bow changes in melody)

senza vib.

The musical score for 'The Rose Tree' is presented in two systems. The first system is in 4/4 time and begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second system is in 5/4 time and continues the melody with a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The score includes dynamic markings: *p* (piano) at the beginning of the first system, *mp* (mezzo-piano) at the beginning of the second system, and *mf* (mezzo-forte) at the end of the second system. The tempo is marked 'Allegretto' and the mood is 'gliss.' (glissando).

11

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a melody in 4/4 time, featuring a sequence of eighth and sixteenth notes with various accidentals (sharps, flats, and naturals). Below the staff is a piano part starting with a half note G2, followed by a long slur indicating a sustained or glissando effect, and ending with a dotted half note G2. The dynamic marking *pp* (pianissimo) is placed below the piano staff. The second system continues the melody on a new line of the treble staff, maintaining the same rhythmic and melodic patterns.

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

14 *f* 5 sul E gliss. 15 *ff* 3 ord.

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

18 *pp*

19 *f* *ff* gliss.

21 *p*

22 *ff* 3 molto rit. tr gliss. *pp*

25 Ethereal ♩ = 66

ppp *f* ppp *f* ppp

29 pizz. *ff* *n* *mf* *n*

31 arco, sul pont. *gliss.* *gliss.* *gliss.* *gliss.*

33 ord. *pp* *f* *ppp*

35 sul pont. *mf* *ppp*

ord. *ppp*

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

40 accel. *ppp* *p* *mf*

42 *f* *p* *mf* *ff* *n*

47 Suddenly Faster ♩ = 120

45 ♩ = 96

ff

49

pp *f*

52

p *n* *ff*

(rearticulate pedal note with bow changes in melody)

55

p

58

ff

59 Broad ♩ = 56

63

p

63

ppp *p* *n*

66 *sul tasto senza vib.*

pp austere *p*

70 *ord.*

cresc. *f*

74 *sul pont.* 75

pp cresc. poco a poco

76 *ord.*

f decresc. poco poco

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

mp *p* *n*

83 *♩ = 44* *sul G* *sul D* *ppp ethereal*

ppp ethereal

89 90

n *p* *n*