

Jessica Rudman

Times of Speaking and Silence

for Piano Trio

2006

ca. 6:30

Times of Speaking and Silence

for Violin, Cello, and Piano

Performance Notes

- Cautionary accidentals are given when chromatic inflections occur in a player's own part and also when obvious cross-relations occur against another voice.
- Trills should always be played using the written pitch and the pitch one half-step above.
- Left hand pizzicato is indicated by "+" placed above a note.

Program Notes

The title, *Times of Speaking and Silence*, derives from the form of the piece. Though there are few instances where silence is heard, each individual player has sections where he/she is either performing a solo, acting as part of a tutti, or resting while another performer has a solo.

The title also makes reference to a verse from Ecclesiastes, which elaborates on the idea that every action has its own time or season. There are times when one should speak out and times when one should keep silent. However, the verse does not tell the reader which of those situations is appropriate at any given instance. It is up to each person to decide on his/her own whether now is a time of speaking or a time of silence.

Times of Speaking and Silence was written for the Ernest Bloch Music Festival in Newport, OR, where it was premiered in July 2006.

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Written for the 2006 Ernest Bloch Music Festival

TIMES OF SPEAKING AND SILENCE

Jessica Rudman (b. 1982)

Fluidly, ♩ = 66 - 72

Violin
pp p pp p

Cello
mf < f mp

Piano
f p

Vln.
n p cresc. ---

Vc.
p sfz sfz p cresc. ---

Pno.

6

Vln. *mp* *pp cresc.*

Vc. *mp* *pp cresc.*

Pno. *mf*

Sua

9

Vln. *mf* *mp*

Vc. *mf* *p*

Pno. *f*

(Sua) *loco*

Sub

11 Suddenly Aggressive, ♩ = 96 - 100 *tr* *poco rit.*

Vln. *f* *p sub.* *f*

Vc. *ff*

Pno. *mp* *f* *loco*

----- *a tempo*

Vln. 14 *pp* *n* *f*

Vln. 17 *p* *f* *ff*

Vln. 20 *mp* *f*

24

Vln. *ff* *p*

Vc. *pp* *f* *p*

26

Vln.

Vc.

Pno.

f *mp* *f*

6 3

28

29

Vln.

Vc.

Pno.

n *mf* *n* *mf* *n*

ff

30

Vln. *f* *mp*

Vc. *mf* *n* *mf* *n*

Pno. *f*

loco

32

Vln. *f* *ff*

Vc. *p* *f* *p*

Pno. *ff* *f*

8va

34

loco

Vln. *p* *f* *mf*

Vc. *f* *ff p sub.*

Pno. *p sub.*

36

8va *loco*

Vln. *ff*

Vc. *f* *mp*

Pno. *ff* *p*

38

Vln.

Vc.

Pno.

40

Vln.

Vc.

Pno.

p sub. *f* *p sub.* *f*

ff *mf* *ff*

p sub. *ff*

f *p sub.*

f

f *(8vb)*

42

Vln. *f*

Vc.

Pno. *ff*

S^{va}

loco

44

Vln. *ff* *mf* *cresc.*

Vc. *f* *ff* *p sub.*

Pno. *(S^{va})*

tr

(8va) -----

46

Vln. *f* *ff* *p sub.* 3

Vc. *f* *p sub.* *f* 3

Pno. *loco*

48

Vln. *loco* *ff* *sul pont.* *mp* *8va* *loco*

Vc. *ff* *mp*

Pno. *ff* *fff* *f* *8va*

54

Vln.

ord.

p *f* *mf*

Vc.

mp *f* *mf*

Pno.

mp *ff*

loco

57

Vln.

Vc.

Pno.

58

put on mute

ff

ff

p sub.

8va

3

3

59

Pno.

(8va)

loco

f *ff*

decresc. --

tr

62

Pno.

p *f*

3

tr

rit. -----

65

Pno.

68 **Tempo Primo**, ♩ = 66 - 72
with mute, senza vib.

Vln.

Vc.

Pno.

72

Vln.

Vc.

Pno.

con vib.

74

Vln.

Vc.

Pno.

p

con vib.

p *mp* *p*

p

76

Vln.

Vc.

Pno.

pp

mp

p sub.

pp una corda

78

Vln. *p* *n* remove mute

Vc. remove mute *pp*

Pno. *p* *mp* *8va* *p* (una corda)

80

Vln. *pp* sempre legato

Vc. *p* sempre legato

Pno. *8va* *p* *pp* *pp* (una corda)

83

Vln.

Vc.

Pno.

sul tasto, senza vib.

8va

mp

p

n

(una corda)

89

Vln.

Vc.

Pno.

accel.

ord.

loco

p

n

sul tasto, gradually moving to ord.

8va

(una corda)

92 **Passionately,** ♩ = 88 - 96

Vc.

ord.

mf

f

p

Vc. 94 *f* *ff* *mp* *f* *p sub.* *tr*

Violoncello staff 94-103. The staff begins with a 7/8 time signature, then changes to 3/4, and finally to 2/4. It features various dynamics including *f*, *ff*, *mp*, *f*, and *p sub.*, along with a trill marked *tr*. There are also breath marks (+) and accents (>).

Vc. 97 *mf* *f*

Violoncello staff 97-103. The staff continues from the previous system, showing a melodic line with dynamics *mf* and *f*. It includes a breath mark (+) and an accent (>).

Vc. 100 *mf* *p* *f*

Violoncello staff 100-103. The staff continues with dynamics *mf*, *p*, and *f*. It features a 4/4 time signature and a 3/4 time signature.

Vc. 103 *mp* 6

Violoncello staff 103-104. The staff continues with a *mp* dynamic and a sixteenth-note figure indicated by a '6' and a slur.

105 *f* *ff* *pizz.* *loco* *f* *p sub.* 6

Vln. *f*

Vc. *ff* *p sub.*

Pno. *ff* *f*

Violin, Violoncello, and Piano staves 105-109. The Violin staff (Vln.) starts with a *f* dynamic and a *pizz.* (pizzicato) marking. The Violoncello staff (Vc.) starts with a *ff* dynamic and a *p sub.* (pianissimo) marking. The Piano staff (Pno.) starts with a *ff* dynamic and a *loco* marking. The Piano staff also features a *f* dynamic and a sixteenth-note figure indicated by a '6' and a slur.

107

Vln. arco *mp*

Vc. *f* *mf*

Pno. *ff* *mf*

sul pont.

109

Vln. *f* *mp*

Vc. *mp*

Pno. *mp* *f* *ff*

III

Vln. *f*

Vc. *f*

Pno. *sfz* *Sub - -* *f* *loco*

Vln. *p* *f* *p* *f*

Vc. *f*

Pno. *ff* *sfz* *mp* *f* *mf*

115

Vln.

Vc.

Pno.

ff

mf

ord.

ff

mf

mp

117

Vln.

Vc.

Pno.

f

p sub.

f

mf

f

ff

mf

sfz

mp

119

Vln.

Vc.

Pno.

pizz.

arco

sfz

mp

sfz

mf

sfz

f

f

8va

121

Vln.

Vc.

Pno.

f

loco

ff

mf

123

Vln. *cresc.*

Vc. *cresc.* 6 6 6 3 3 3

Pno. *f cresc.* 3 3 3 3 3 3

125

Vln. *ff*

Vc. *ff* (b) (b)

Pno. *ff* 3 3 3 3 3 3

Sub -

Detailed description: This musical score is for a section of a piece titled 'Times of Speaking and Silence'. It features three staves: Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 123. The Violin part has a melodic line with slurs and accents, marked 'cresc.'. The Viola part has a rhythmic line of eighth notes, marked 'cresc.', with groupings of six and three. The Piano part has a complex texture with triplets in both hands, marked 'f cresc.'. The second system starts at measure 125. The Violin part continues with a melodic line, marked 'ff'. The Viola part has a rhythmic line of eighth notes, marked 'ff', with a key signature change to one flat (Bb) indicated by a 'b' in a circle. The Piano part continues with triplets, marked 'ff', and also shows a key signature change to one flat. The score ends with a double bar line and the word 'Sub -' below the Piano staff.