

Jessica Rudman

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# The Time Before We Became Strangers

*for Mixed Sextet*

2015  
ca. 9:00

# **The Time Before We Became Strangers**

for Flute, Clarinet, Horn, Trombone, Violin, and Contrabass

\* Transposed Score \*

## **Program Notes**

*The Time Before We Became Strangers* was written in 2015 for Ensemble Mise-En. At the time I wrote the piece, I was also working on a large dance project, and both the rhythmic and theatrical aspects of ballet have influenced this smaller composition. To me, the music depicts a vignette: two strangers meet, have an intense relationship, and part ways almost as if their whole involvement was imagined during a brief moment where they pass by one another on the street.

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## The Time Before We Became Strangers

Jessica Rudman (b. 1982)

**Leisurely, almost held back** ♩=76

Flute: *p*, *mp*, *mf*, *f*

Clarinet in Bb: *p*, *mp*, *mf*, *f*

Horn in F: -

Trombone: -

Violin: *pizz.*, *p*

Contrabass: *pizz.*, *p*

**6 poco accel.**

Fl.: *pp*, *mp*, *mf*

Cl.: *pp*, *mf*

Hn.: -

Tbn.: -

Vln.: *arco, sul tasto*, *gliss.*, *pp cresc. poco a poco*

Cb.: *arco, sul tasto*, *gliss.*, *pp cresc. poco a poco*

11

Fl.

*mp*

*p*

Cl.

*mp*

*p*

Hn.

*ff* *n*

Trb.

*ff* *n*

Vln.

*pp* *p*

Cb.

pizz.

3

*mp*

13 ♩ = 84

14

Fl. *pp* *ppp*

Cl. *pp* *ppp*

Hn.

Tbn.

Vln. *mf* *p*

Cb. *mf*

17

19

Fl.

Cl.

Hn.

Tbn. bucket mute *p*

Vln. *mf* *p*

Cb. *f*

20

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*gliss.*

*pp*

*mp*

*3*

*mp*

*mf*

*mp*

*mf*

*p*

*f*

*mp*

*pp*

*3*

*mp*

Detailed description: This system covers measures 20 to 23. The Flute and Clarinet parts are silent, indicated by whole rests. The Horn and Trombone parts have melodic lines. The Horn part features a glissando from measure 21 to 22, starting at a *pp* dynamic and moving to *mp* by measure 23. The Trombone part has a triplet in measure 20, followed by a glissando in measure 21, and another triplet in measure 22. Dynamics for the Trombone include *mp*, *mf*, and *mp*. The Violin and Cello parts play a continuous sixteenth-note pattern. The Violin part starts at *mf*, drops to *p* in measure 21, and rises to *f* in measure 22. The Cello part starts at *mp*, drops to *pp* in measure 21, and has a triplet in measure 23.

23

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*gliss.*

*p*

*mp*

*3*

*p*

*mp*

Detailed description: This system covers measures 23 to 26. The Flute and Clarinet parts are silent, indicated by whole rests. The Horn and Trombone parts have melodic lines. The Horn part is silent in measure 23, then has a triplet in measure 24, followed by a glissando in measure 25, and another triplet in measure 26. The Trombone part has a triplet in measure 23, followed by a glissando in measure 24, and another triplet in measure 25. Dynamics for the Trombone include *p* and *mp*. The Violin and Cello parts play a continuous sixteenth-note pattern. The Violin part starts at *p* in measure 23 and remains at *p* throughout. The Cello part has a glissando in measure 23, followed by a triplet in measure 24, and remains at *p* throughout.

25

Fl. *ppp* *f*

Cl. *airly* *ppp* *mp* *ppp*

Hn. *pp* *gliss.* *mp*

Tbn. *mf* *mp*

Vln. *mf* *p* *pizz.* *f*

Cb. *pp* *f*

Slightly broader ♩=72

28

Fl. *pp*

Cl. *f* *ff*

Hn. *mf* *ff*

Tbn. (muted) *n* *ff*

Vln. *arco* *n* *ff*

Cb. *arco* *n* *ff*

32 Mechanically ♩=84

33

Fl.

Cl.

*pp*

Hn.

Tbn.

Vln.

*p* *mp*

Cb.

36

Fl.

Cl.

Hn.

Tbn.

Vln.

*mf* *f* *mp*

Cb.

pizz.



39

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

Measure 39: Flute and Clarinet enter with eighth-note patterns. Violin has a triplet marked *mf*.  
Measure 40: Flute and Clarinet continue. Violin triplet marked *f*.  
Measure 41: Flute and Clarinet continue. Violin triplet marked *ff*.  
Horn and Trombone are silent throughout.

42

43

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

Measure 42: Flute and Clarinet enter with eighth-note patterns. Horn and Trombone have triplets marked *f* and *ff* with *flz.* (flautando) markings.  
Measure 43: Flute and Clarinet continue. Horn and Trombone continue with *pp* (pianissimo) dynamics.  
Measure 44: Flute and Clarinet continue. Violin has triplets marked *p* and *mp* (mezzo-piano).  
Horn and Trombone are silent in measure 44.

45

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*mf*

*f*

*mp*

*f*

48

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*ff*

*mp*

*f*

*fff*

*f sub.*

*p*

*mp*

*f*

*fff*

*f*

*p*

*mp*

*f*

*fff*

*mf*

*f*

*ff*

*fff*

*arco*

*fff*

poco accel.

51

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*ffff*

*ffff*

*ffff*

*ffff*

*ffff*

*pp*

*pp*

sul pont.

54 Suddenly free ♩=60

55

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

air sound

*p* *mf*

airy

*ppp*

9

air sound

*p* *mf*

pizz.

*p*

59

60

Fl. air sound *p* *mf* air sound *p*

Cl. airy *ppp* 9 ord. 9

Hn. *p* 3 3

Trb. air sound *p* *mf* air sound *p*

Vln. pizz. *p*

Cb.

62

Fl. *mf* *p* flz. *ppp* 9

Cl. 9 *ppp*

Hn. 3 *mp* 3

Trb. *mf* *p*

Vln. arco, sul pont. 9 *ppp* sul tasto 9

Cb.

64

Fl. *pp* *ff*

Cl. *pp* *f*

Hn. *mf* *f*

Tbn. *f*

Vln. *pp* *mp sub.* *gliss.*

Cb. *sul tasto* *sul pont.*

69

Fl. *mf* *pp*

Cl. *mf* *pp* *pp* *p* *n*

Hn. *mf* *pp*

Tbn. *mf* *pp*

Vln. *mf* *pp* *p*

Cb. *ord.* *p* *pp sub.* *n*

73 74 poco rit. . . . .

Fl. *mf* *pp* *mp* *mf*

Cl. *mp*

Hn. *pp* *p* *f*

Tbn. bucket mute *pp*

Vln. *mf* *mf*

Cb.

80 ♩=44

79

Fl. *f* *ff* *mp* *f* *p* *mf*

Cl. *f* *ff* *mp* *f* *p* *mf*

Hn. *ff* *mp* *f* *p* *mf*

Tbn. open *f* *ff* *mp* *f* *p* *mf*

Vln. *ff* *mp* *f* *p* *mf*

Cb. *ff* *mp* *f* *p* *mf*

85

Fl. *pp* *mp* *ppp*

Cl. *pp* *mp* *ppp*

Hn. *pp* *mp* *ppp*

Tbn. *pp* *mp* *ppp*

Vln. *p* *mp* *mf* *gliss.* *pp*

Cb. *pp* *mp* *ppp*

85 86 87

88

Fl.

Cl.

Hn.

Tbn.

Vln. *mp* *p*

Cb.

88 89 90

91 92

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

pizz.

*pp*

*p*

94 **accel.**

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

arco

*ppp*

*cresc. poco a poco*

*n*



**98** Flowing ♩=100

97

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*mp*

*pp* ————— *p*

*gliss.*

100

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*mf*

*p*

*gliss.*

105 poco accel.

103

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*mp*

*gliss.*

*mf*

8

110

107  $\text{♩} = 108$

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*f*

*ff*

*p*

*f*

*p*

*pp*

*f*

*p sub.*

12

111

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

114

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

bucket mute

*pp*

*mp*

*gliss.*

4

118

Fl. *p*

Cl. *p*

Hn.

Tbn. *mf*

Vln. *p*

Cb. *mf* gliss.

Measures 118-120. The Flute and Clarinet parts feature a melodic line with slurs and accents. The Horns are silent. The Trombone part has a sustained note with a glissando. The Violin and Cello parts have a sustained note with a glissando.

121

Fl.

Cl.

Hn.

Tbn.

Vln. *mp*

Cb. *mp*

Measures 121-123. The Flute and Clarinet parts feature a melodic line with slurs and accents. The Horns are silent. The Trombone part has a sustained note with a glissando. The Violin and Cello parts have a sustained note with a glissando.

124

Fl. *mp*

Cl. *mp*

Hn. *f* straight mute

Tbn. *mf* open *f*

Vln. *mf*

Cb. *mf*

129

Fl. *ff*

Cl. *ff*

Hn. *ff*

Tbn. *ff*

Vln. *f*

Cb. *ff*

132

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

136

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

141

139

Fl.

Cl.

*ff*

Hn.

Tbn.

*ff*

Vln.

*f*

Cb.

143

Fl.

Cl.

Hn.

*ff*

Tbn.

*ff*

Vln.

*ff*

Cb.

open

*gliss.*

8

148

molto rit.

147

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*n* *ff*

*ff*

153

Fl.

Cl.

Hn.

Tbn.

Vln.

Cb.

*pp*

*pp*

*mf*

*mf*



157

Fl. *pp*

Cl. *pp*

Hn.

Tbn.

Vln. *mp* *p*

Cb. *pp*

**163** Tired ♩=66 **poco rit. al fine**

Fl. *p* *mp* *n*

Cl. *mp* *pp*

Hn.

Tbn.

Vln. *pizz.* *arco, sul pont.* *gliss.* *gliss.* *n* *p* *n*

Cb. *pizz.* *p*