

Jessica Rudman

Shatter Moments

for Flute, Oboe, Violin, Cello, and Two Guitars

2010
ca. 9:00

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Performance Notes

- All trills are half-step.
- Grace notes should be played before the beat.
- In the guitar parts, dashed slurs indicate phrasing. Normal slurs indicate slides.
- Arrows indicate a gradual change from one state to another (ie. from air tone to full tone or from ord. to sul. pont.).

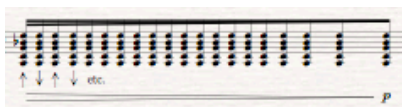
Notation

● Full Tone (Woodwinds)

○ Air Tone (Woodwinds)



Ricochet Bowing (Strings): bounce the bow against the string for as many attacks as possible in an indeterminate rhythm



Strum repeatedly in alternating directions, starting as fast as possible and slowing down by the end of the measure (Guitars)

Program Notes

Shatter Moments is a reflection on the multiple universes theory. That idea postulates that whenever a decision must be made or a certain event might happen, universes corresponding to all possible outcomes come into being. In such instances, one reality shatters into multiple possible realities. These moments then are very significant for the world and for the individual. Regardless of whether true or not, the idea that somewhere a world exists where a specific negative event never happened, or a poor decision was never made, or a missed opportunity was seized, can be comforting at times.

Composer Contact Information

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Written for the Cygnus Ensemble

Jessica Rudman (b. 1982)

Fiercely ca. ♩ = 108 - 120

Flute

Oboe

Violin

Violoncello

Guitar 1

Guitar 2

[illegible]

7

Fl. *ff* *p* *ff*

Ob. *ff* *mf* *p*

Vln. *n* *sul pont.* *f* *n*

Vc. *f* *n*

Gtr. 1 *ff* *mp* *f*

Gtr. 2 *ff* *mp*

[illegible]

14

Fl. *f* 3 *ff* 5 6

Ob. *n* 6

Vln. 3 3 3

Vc. 3

Gtr. 1 *f* 3 *ff* 3 *f*

Gtr. 2 *f* 3 10 3 *ff* 3 *f*

18

17

Fl. *p* *ff* 10 3

Ob. *f* 5 *ff*

Vln. 3 5 *ff*

Vc. 7 *ff* pizz. *f*

Gtr. 1 *ff* *mf* sul pont.

Gtr. 2 *ff*

Fl. *p* *ff* *p*

Ob. *f* *ff*

Vln. *f* *ff*

Vc. *f* *ff*

Gtr. 1 *mp*

Gtr. 2 *mp* sul pont.

Fl. *p* *n*

Ob. *p*

Vln. *mf* *p* *f*

Vc. *mf* *p* *f*

Gtr. 1 *ord.* *p* *mf* *p*

Gtr. 2 *ord.* *p*

Fl. *ff*

Ob. *n* *ff*

Vln. *ff*

Vc. *ff* arco

Gtr. 1 *mf* *p* *f*

Gtr. 2 *f* *p* *f*

Measures 25-26. Flute (Fl.) has a 25-measure rest followed by a rapid ascending scale marked *ff*. Oboe (Ob.) has a whole note *n* (natural) followed by a triplet eighth-note figure marked *ff*. Violin (Vln.) has a 25-measure rest followed by a rapid ascending scale marked *ff*. Viola (Vc.) has a melodic line marked *ff* with an *arco* instruction. Guitar 1 (Gtr. 1) has a 5-measure rest marked *mf*, followed by a triplet eighth-note figure marked *p*, and then a triplet eighth-note figure marked *f*. Guitar 2 (Gtr. 2) has a triplet eighth-note figure marked *f*, followed by a 5-measure rest marked *p*, and then a triplet eighth-note figure marked *f*.

Fl. *fff* *f* *p*

Ob. *fff* *mp* *f*

Vln. *fff* *f* *n*

Vc. *fff* *f* *p* sul tasto

Gtr. 1 *ff* *mf*

Gtr. 2 *ff*

Measures 27-28. Flute (Fl.) has a 6-measure rest marked *fff*, followed by a melodic line marked *f*, and then a triplet eighth-note figure marked *p*. Oboe (Ob.) has a 6-measure rest marked *fff*, followed by a melodic line marked *mp*, and then a melodic line marked *f*. Violin (Vln.) has a 7-measure rest marked *fff*, followed by a melodic line marked *f*, and then a whole note marked *n*. Viola (Vc.) has a 7-measure rest marked *fff*, followed by a melodic line marked *f*, and then a melodic line marked *p* with the instruction *sul tasto*. Guitar 1 (Gtr. 1) has a melodic line marked *ff* and *mf*. Guitar 2 (Gtr. 2) has a melodic line marked *ff*.

[illegible]

34

Fl.

Ob.

Vln. *ord.*
senza vib.

Vc. *mp*
p

Gtr. 1 *mf* *p*

Gtr. 2

37

Fl.

Ob.

Vln. *sul pont.* *ord.*

Vc.

Gtr. 1 *mp* *mf* *mp* *p*

Gtr. 2 *decresc.*

40

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

sul pont.

p

43

← ♩ = ♩ → (ca. ♩ = 162-180)

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

pp

f

p

pp

f

p

ord. 7

ff

sim.

ff sub.

ff sub.

47

Fl. *ff*

Ob. *ff* irregular vibrato

Vln.

Vc.

Gtr. 1

Gtr. 2

52

Fl. *n* *ff*

Ob. *n* *ff*

Vln. *n* *ff*

Vc. *n* *ff*

Gtr. 1 *p* *ff*

Gtr. 2 *p* *ff*

57 **60** * sing smaller notes in any octave

Fl. *ff* shrill and accented

Ob. *ff* shrill and accented

Vln. *sim.* *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff*

Gtr. 1 *p* *ff*

Gtr. 2 *p* *ff*

62

Fl. *p* *ff*

Ob. *p* *ff*

Vln. *p* *ff*

Vc. *p* *ff*

Gtr. 1

Gtr. 2

67

← ♩ = ♩ → (ca ♩ = 108-120)

Fl. *n* *ff*

Ob. *n* *ff*

Vln. *n* *ff*

Vc. *n* *ff*

Gtr. 1 *n* *f* *ff* *mp*

Gtr. 2 *p* *f* *p*

Fl. *ff*

Ob. *ff* *mf*

Vln. *ff*

Vc. *ff* *f* *pizz.*

Gtr. 1 *f* *p* *cresc.*

Gtr. 2 *f* *mf* *p*

75

76 rit.

Fl.

Ob.

Vln.

flautando

Vc.

flautando

Gtr. 1

Gtr. 2

p

mf

decresc.

81

Extremely Free ca. ♩ = 88 - 100

79

Fl. solo irregular vib. ---|

Ob.

Vln. *mp* *n*

Vc.

Gtr. 1 *p*

Gtr. 2 *p*

Fl. *f* 3 irr. vib. ---|

Fl. *p* *f* possible flz. flz. *pp*

Fl. *f* *f* *f* accel.

Fl. *f* *ff* *fff* a tempo flz.

82 In strict tempo ♩ = 88

Measures 82-85:

- Fl.** Starts with a melodic line, then rests. Dynamics: *p*.
- Ob.** Rests, then enters with a melodic line. Dynamics: *n* to *f*.
- Vln.** *c.l. batt.* *p* 3, then rests. Dynamics: *n* to *f*. *ricochet* *mf*.
- Vc.** Rests, then enters with a melodic line. Dynamics: *mp*.
- Gtr. 1** *p*, then rests. Dynamics: *mf*.
- Gtr. 2** *p*, then rests. Dynamics: *mf*.

Measures 86-89:

- Fl.** Rests, then enters with a melodic line. Dynamics: *mf* to *p*, *pp*, *p*.
- Ob.** *p* 9, then rests. Dynamics: *p*.
- Vln.** *c.l. batt.* *p* 3, then rests. Dynamics: *mp* 5 to *p*. *flautando*, *ricochet* *mp*, *pizz.* *p*.
- Vc.** *c.l. batt.* *mp* 3, *pizz.* *p*, *arco* *ppp* to *p* to *n*.
- Gtr. 1** *p*, then rests. Dynamics: *p*.
- Gtr. 2** *p*, then rests. Dynamics: *p*.

90

Fl. *irr. vib.* *mp* *f* *p*

Ob. *n* *f*

Vln. *arco, ricochet* *mf* *flautando* *p*

Vc. *c.l. batt.* *mp*

Gtr. 1 *mp* *mf*

Gtr. 2 *mp*

93

Fl. *n* *f*

Ob. *n* *f* *ff*

Vln. *irregular vib.* *f*

Vc. *pizz.* *p* *arco* *n* *mf*

Gtr. 1 *f*

Gtr. 2 *mf* *f*

95

Fl. *p*

Ob. *mf* *f*

Vln. *p*

Vc. *ff* *n* *f* *p*

Gtr. 1 *mf*

Gtr. 2 *mf*

flautando

3 3 3 5 7

9

6

97

Fl. *p* *f*

Ob. *mp* *n* *p* *f*

Vln. *mp* *sul tasto*

Vc. *ord.* *p*

Gtr. 1 *mp* *p*

Gtr. 2 *mp*

7 5 3

100

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

rit.

102

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

106

105 **accel.**

Fl.

Ob.

n *f* *p*

Vln.

pizz. *f* arco *n*

Vc.

pizz. *f* arco *p*

Gtr. 1 *p*

Gtr. 2 *mp*

108

Fl.

Ob.

ff *p* *mp*

Vln.

f *ff* *mf* *p*

Vc.

f *p* *f*

Gtr. 1 *mp*

Gtr. 2 *mf*

112 Capricious ♩ = 120

111

Fl. *ff* 3

Ob. *ff*

Vln. *f* *ff* ord. 3

Vc. *p* *ff* ord. 3

Gtr. 1 *p*

Gtr. 2 *p* *ff* sul pont. 3

114

Fl. *n* *f* *p*

Ob. *f* 3 5

Vln. *n* *ff*

Vc. *f* *n* pizz. 3 *ff*

Gtr. 1 *mf* *f* *ff* 5

Gtr. 2 *p* *mf* *ff* ord. 3

Suddenly Wistful ♩ = 100

rit. **123** Dream-like ♩ = 80

122

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

p

mp

f

mf

mp

ord.

ord.

(pizz.)

3

5

3

3

126

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Vln. *ord.* *mp* *mf* *p*

Vc. *arco* *n*

Gtr. 1 *mp* *mf* *f*

Gtr. 2 *mp* *f*

132 Aggressive ca. ♩ = 180 - 200

129

Fl. *ff* *fff*

Ob. *ff* *fff*

Vln. *f* *ff* *fff* *sul pont.* *pp*

Vc. *f* *ff* *fff*

Gtr. 1 *ff* *fff*

Gtr. 2 *ff* *fff*

[illegible]

144

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

n

n

n

n

etc.

p

etc.

p

147

← ♩ = ♩ → (ca ♩ = 120 - 132)

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

f

ffp

f

ffp

ff

f

ffp

ff

f

ffp

ff

f

ffp

ff

etc.

p

etc.

p

ff

ff

150

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

f *ff*

f *ff*

153

155

Fl.

Ob.

Vln.

Vc.

Gtr. 1

Gtr. 2

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

156

Fl. *mf* *ff* *f* *ff* flz.

Ob. *mf* *ff*

Vln. *pizz.* *ff* *arco* *mf* *pizz.* *sfz* *arco* *pizz.* *sfz*

Vc. *mf* *ff* *mf* *ff* *mf*

Gtr. 1 *mf* *f*

Gtr. 2 *mf*

159

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

Ob. *mp* *fp* *mf*

Vln. *arco* *ff* *sul tasto* *mp* *pizz., ord.* *mf*

Vc. *pizz.* *sfz* *arco* *sul pont.* *mp* *pizz.* *sfz*

Gtr. 1 *mp* *ff* *mp*

Gtr. 2 *mp* *sfz*

162 **163** *molto rit.*

Fl. *ff*

Ob. *mp* *mf*

Vln. *arco* *ff* *pizz.* *mp* *arco, sul tasto* *p*

Vc. *arco* *sul pont.* *ff* *ord.* *pizz.* *mp*

Gtr. 1 *ff* *mp*

Gtr. 2 *mp* *p*

Detailed description: This block contains the musical notation for measures 162 and 163. The tempo marking 'molto rit.' is present. The Flute (Fl.) plays a melodic line in measure 162 with a fortissimo (ff) dynamic. The Oboe (Ob.) has rests in measure 162 and enters in measure 163 with a mezzo-piano (mp) dynamic, followed by a mezzo-forte (mf) dynamic. The Violin (Vln.) and Viola (Vc.) parts are more complex, with various articulations like 'arco', 'pizz.', 'ord.', and 'sul pont.'. The Violin has dynamics ff, mp, and p. The Viola has dynamics ff and mp. The Guitar (Gtr.) parts also have dynamics ff, mp, and p. The score includes various musical notations such as slurs, ties, and accidentals.

165

Fl. *p* *mp*

Ob. *n*

Vln. *pizz., ord.* *pp*

Vc. *p* *pp*

Gtr. 1 *p* *pp*

Gtr. 2

Detailed description: This block contains the musical notation for measures 165 and 166. The Flute (Fl.) has a melodic line starting in measure 165 with a piano (p) dynamic, moving to mezzo-piano (mp) in measure 166. The Oboe (Ob.) has a whole note in measure 165 with a piano (p) dynamic. The Violin (Vln.) and Viola (Vc.) parts have various articulations like 'pizz.', 'ord.', and 'sul pont.'. The Violin has dynamics pp and mp. The Viola has dynamics p and pp. The Guitar (Gtr.) parts also have dynamics p and pp. The score includes various musical notations such as slurs, ties, and accidentals.

Suddenly As Fast as Possible

169

Fl. *n* *pp* *fff*

Ob. *pp* *fff*

Vln. *arco* *pp* *fff*

Vc. *arco* *pp* *fff*

Gtr. 1 *pp* *fff*

Gtr. 2 *pp* *fff*

The musical score is for a piece titled "Suddenly As Fast as Possible" from the "Shatter Moments" full score by Rudman. The score is on page 28 and begins at measure 169. It features six staves: Flute (Fl.), Oboe (Ob.), Violin (Vln.), Viola (Vc.), Guitar 1 (Gtr. 1), and Guitar 2 (Gtr. 2). The Flute part starts with a natural (n) and a piano (pp) dynamic, followed by a fortissimo (fff) section. The Oboe part also starts with a piano (pp) dynamic and moves to fortissimo (fff). The Violin and Viola parts are marked "arco" and start with a piano (pp) dynamic, moving to fortissimo (fff). The Guitar 1 and Guitar 2 parts start with a piano (pp) dynamic and move to fortissimo (fff). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.