Jessica Rudman

Napoleon Complex

for Solo Percussion

2007 ca. 4:30

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Program Notes

The idea for *Napoleon Complex* came from one of my dogs: Quiz is a Chihuahua-dachshund mix that thinks he is much bigger than his actual 15-pound size. His loud, sometimes defensive barking brought the phrase "Napoleon Complex" to my mind around the time I was deciding what kind of piece to write for Mike, who had requested something to play on a recital this year. The music represents a mélange of imagery stemming (though sometimes distantly) from that expression.

About the Notation

The music is notated as a timbrack with different chromatic pitches representing ten different instruments. Four of the instruments are specified below. The remaining six should be chosen by the performer and correspond to the pitches: A, A#/Bb, B, C#/Db, D (fourth line), and D#/Eb.

D (below staff): flexatone G#/Ab: tambourine C: toy snare drum F: triangle

Composer Contact Information

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NAPOLEON COMPLEX

Jessica Rudman (b. 1982)

With a Surreal March-like Feel, ca. =60



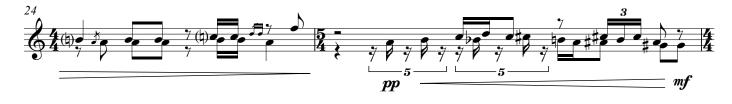
















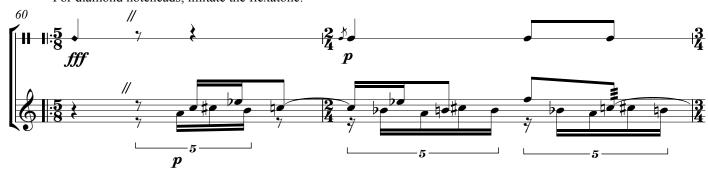








Vocalize rhythms, imitating any desired percussion noises. For diamond noteheads, imitate the flexatone.









Begin accelerating and crescendoing on the second time through. Keep repeating until you can't take it anymore. Give a theatrical scream of frustration and turn away from the audience. Start yelling the vocalized rhythms and march away, pretending to play an invisible marching drum. When off-stage, fade out the vocalizations. Wait for audience to realize the piece is over before returning to the stage.