Jessica Rudman

Rituals and Superstitions

for Flute/Alto Flute and Percussion

2013

ca. 12:00

Rituals and Superstitions

for Flute/Alto Flute and Percussion

TRANSPOSED SCORE

Performance Notes

- An X in place of a time signature indicates an unmetered section. The duration of each such section is indicated above in seconds. In such sections, stemless noteheads followed by solid horizontal lines indicate notes held for an indeterminate length. The proportions of the lines give a general sense of how long the notes should be held. Empty spaces similarly indicate rests.
- Each unmetered section is counted as one measure for the purposes of bar numbers.
- Accidentals apply throughout each measure. In unmetered sections, cautionary accidentals are printed except in the case of an immediately repeated pitch (in which case the preceding accidental continues to apply).
- 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.
- Grace notes should be played before the beat.

Program Notes

Rituals and Superstitions grew out of the first movement, which involves a call and response exchange between the two players. The processional aspects of that music reminded me of a prehistoric ritual and brought to mind the role sound can play in religion, spirituality, and even magic. The other two movements approach that idea from different angles, exploring the space between fantasy and faith.

Composer Contact Information

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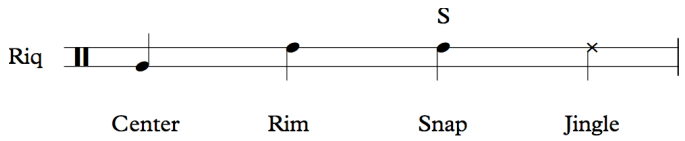
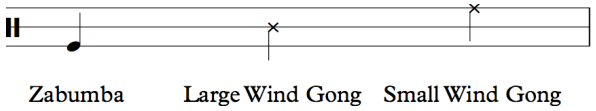
Percussion Key

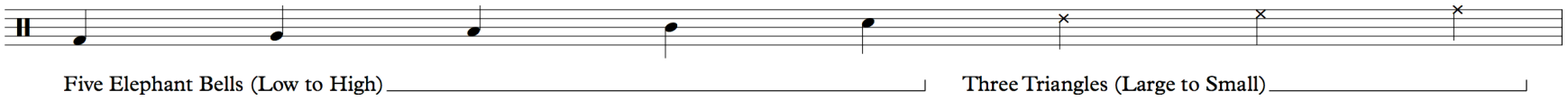
Movement I: Riq



Movement II: Two Wind Gongs and Zabumba



Movement III: Three Triangles, Five Elephant Bells, and Crotales

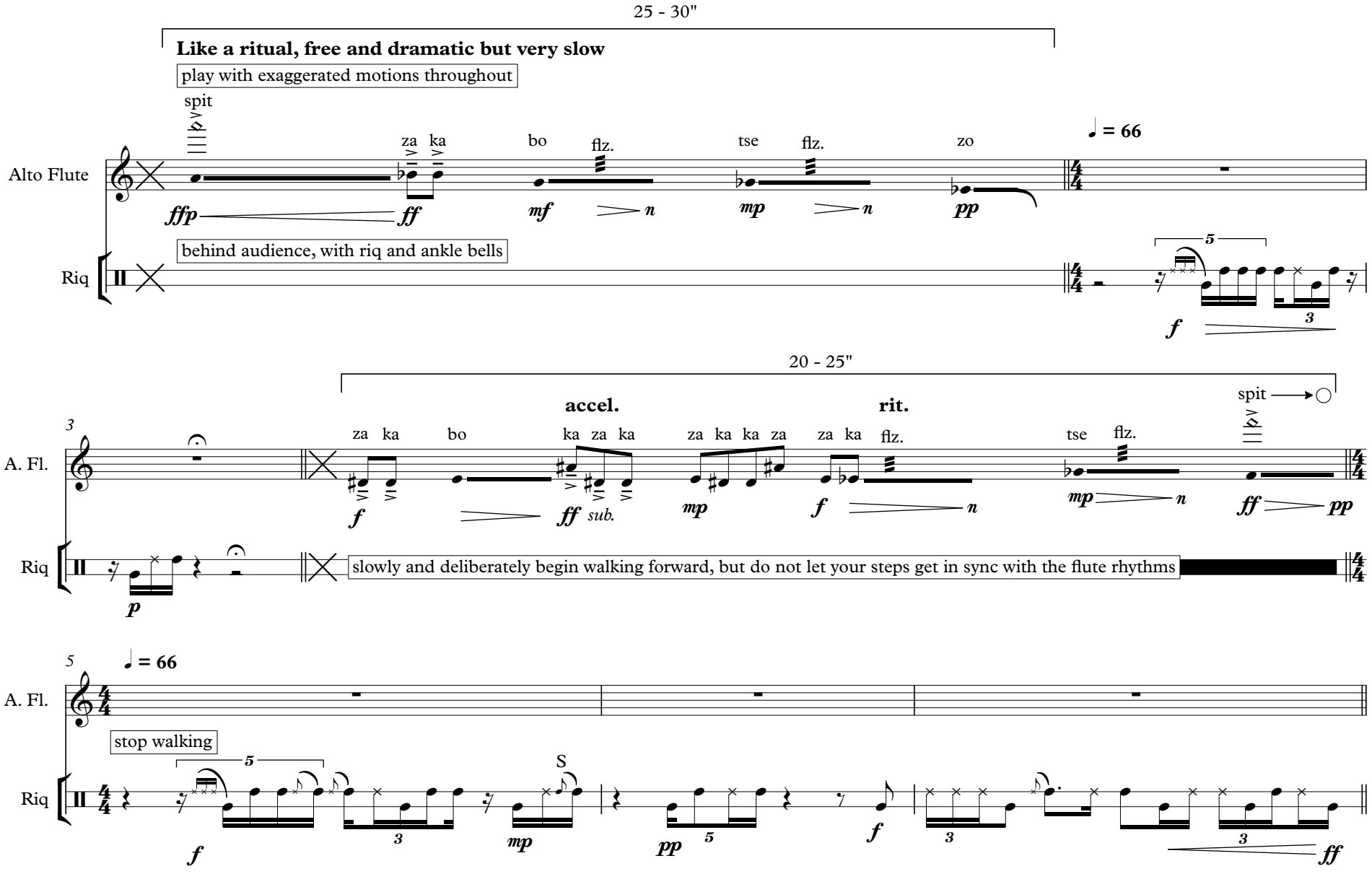


Transposed Score

Rituals and Superstitions

Jessica Rudman (b. 1982)

I. Antiphonal Procession



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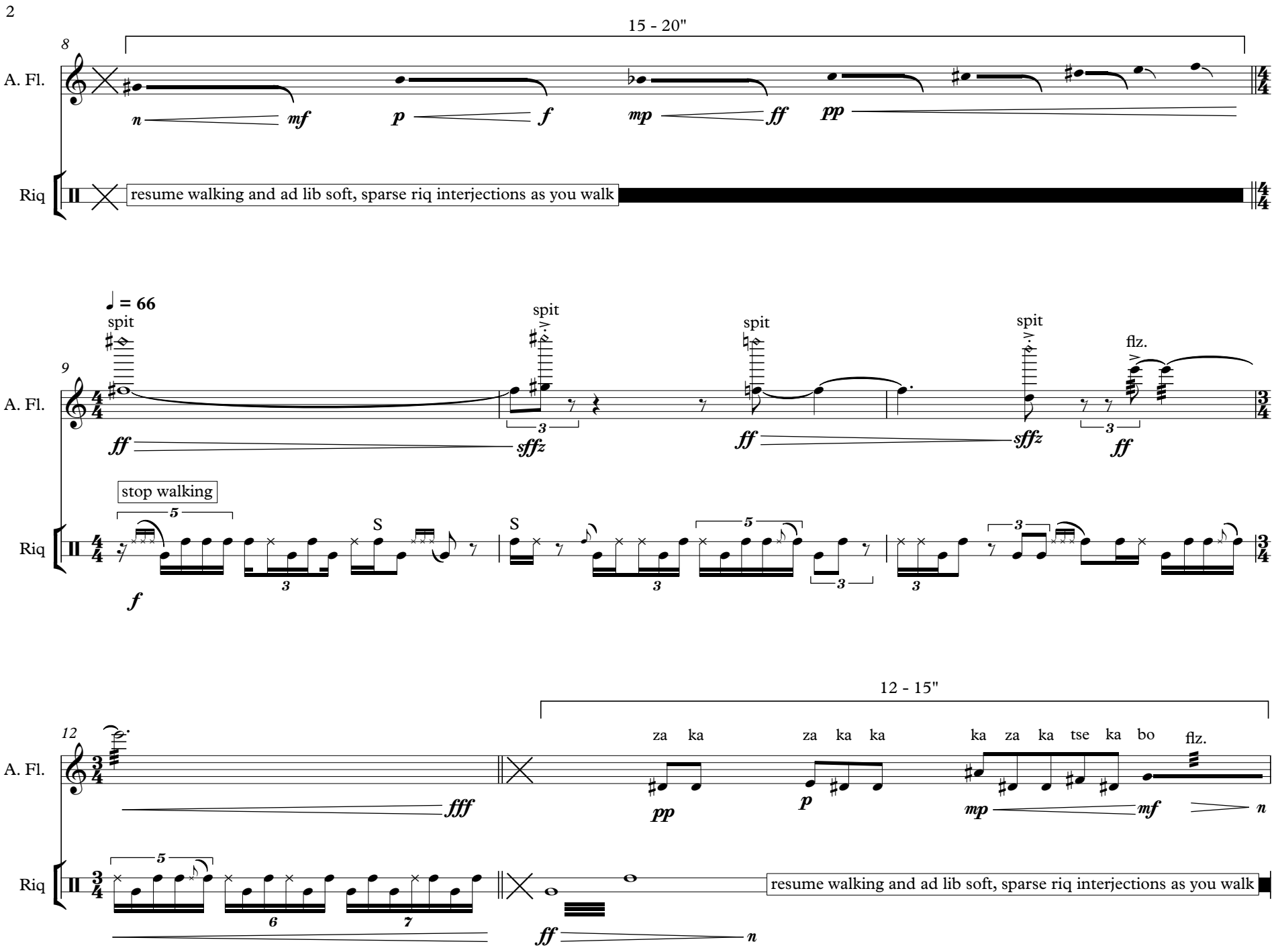
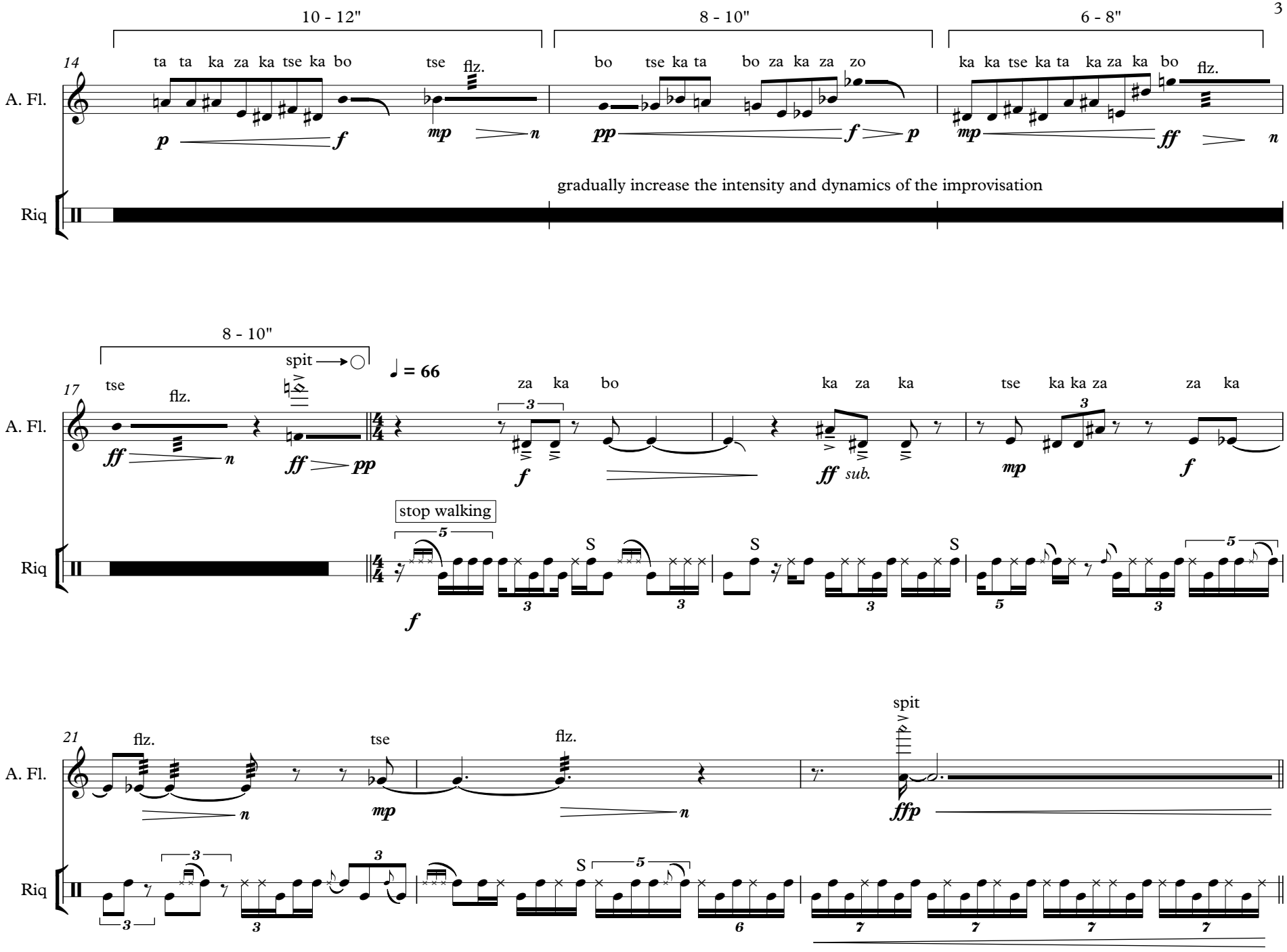
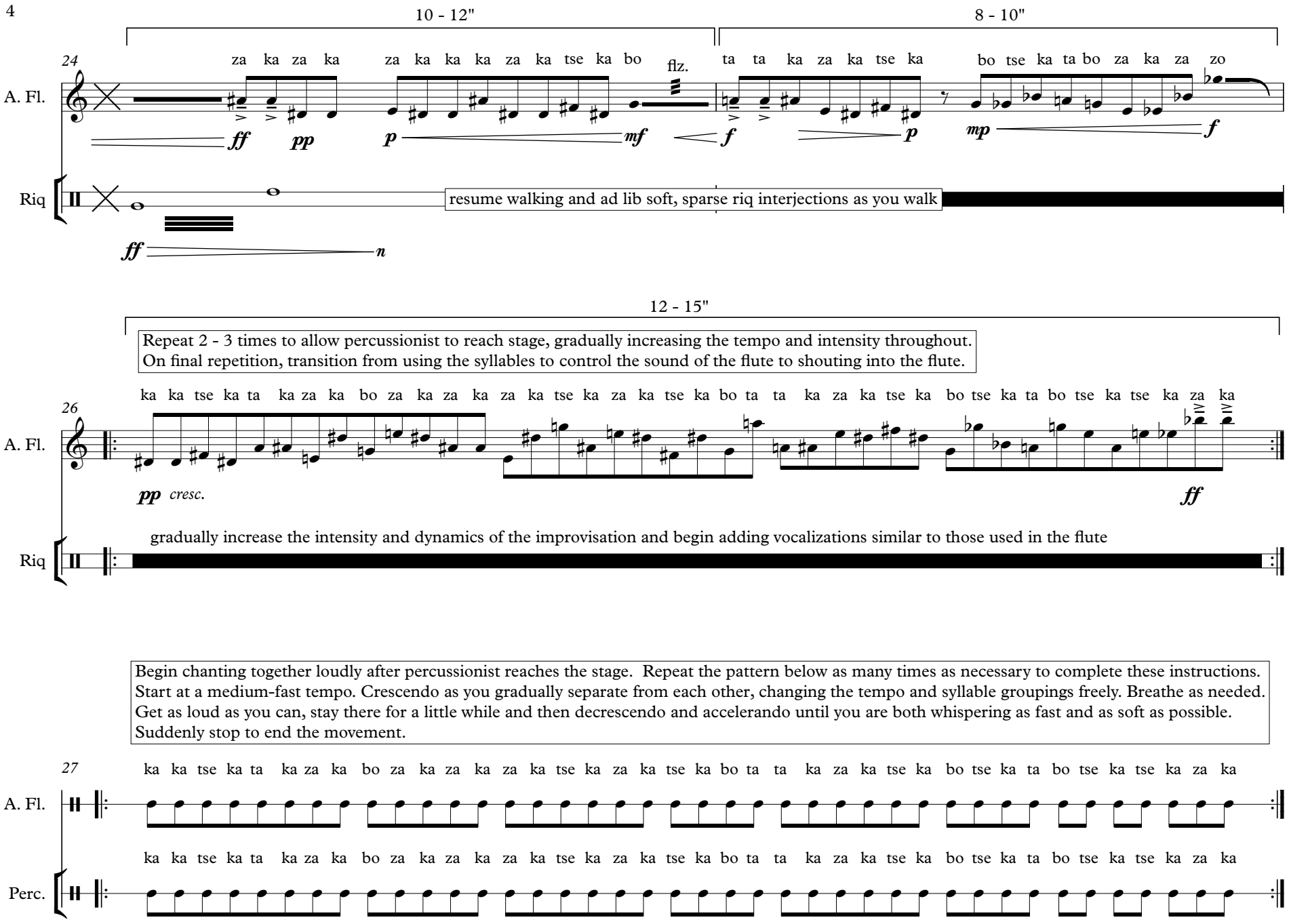

15 - 20"
8
A. Fl.
n
mf
p
f
mp
ff
pp
Riq
resume walking and ad lib soft, sparse riq interjections as you walk
♩ = 66
spit
spit
spit
spit
flz.
9
A. Fl.
ff
sffz
ff
sffz
ff
stop walking
Riq
f
S
S
12 - 15"
12
A. Fl.
fff
za ka
za ka ka
ka za ka tse ka bo
flz.
pp
p
mp
mf
n
Riq
ff
n
resume walking and ad lib soft, sparse riq interjections as you walk

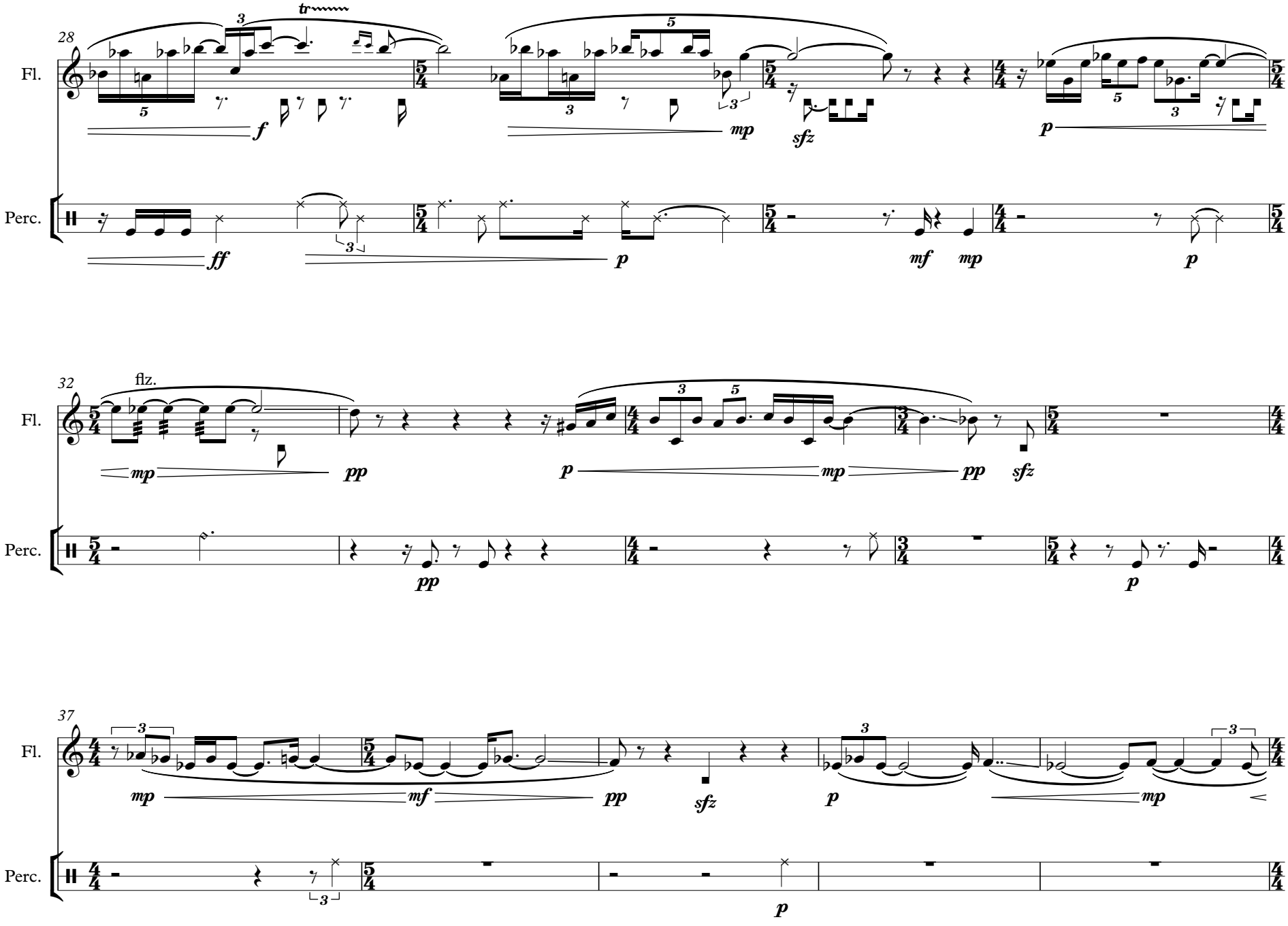

10 - 12"
8 - 10"
6 - 8"
14
ta ta ka za ka tse ka bo
tse
flz.
bo tse ka ta bo za ka za zo
ka ka tse ka ta ka za ka bo
flz.
A. Fl.
p
f
mp
n
pp
f
p
mp
ff
n
gradually increase the intensity and dynamics of the improvisation
Riq
8 - 10"
spit
17
tse
flz.
♩ = 66
za ka bo
ka za ka
tse ka ka za
za ka
A. Fl.
ff
n
ff
pp
f
ff sub.
mp
f
stop walking
Riq
S
f
21
flz.
tse
flz.
spit
A. Fl.
n
mp
n
ffp
Riq
S

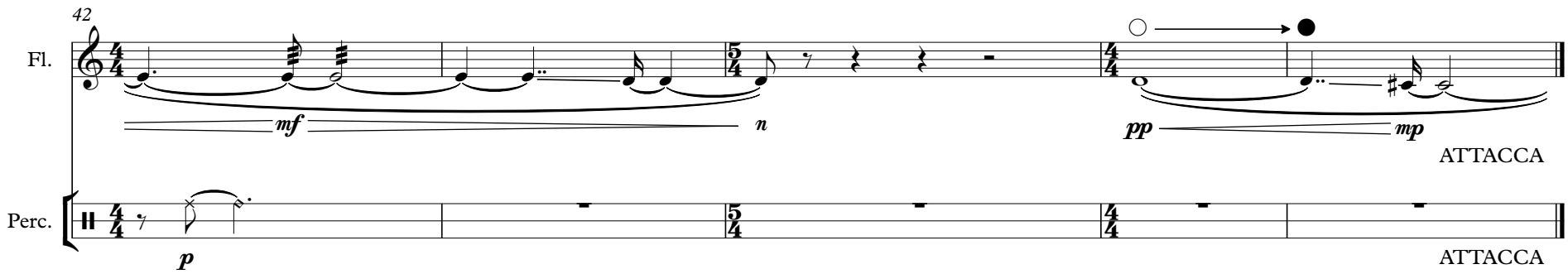


Remove ankle bells before movement II

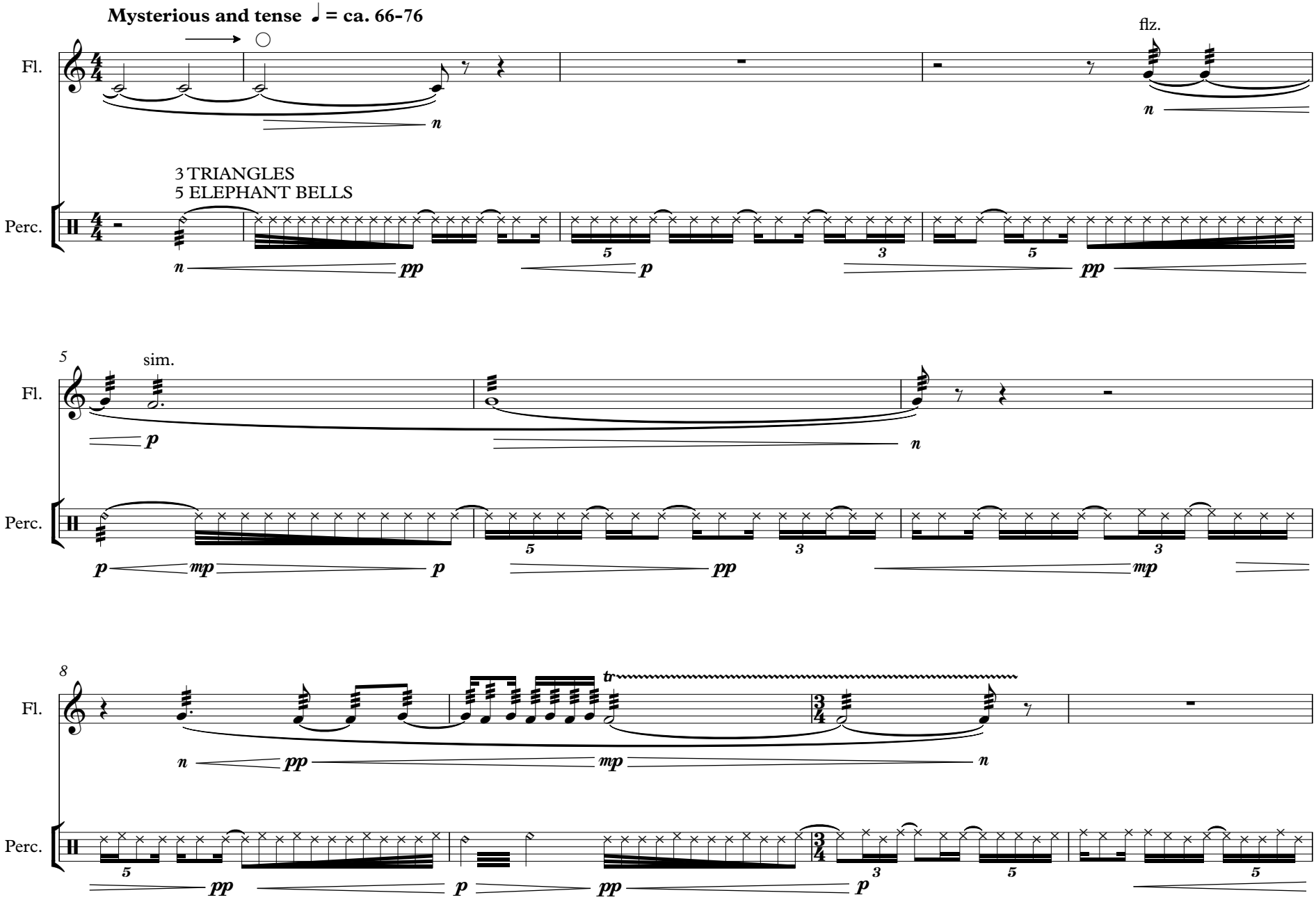
Fluid and flexible ♩ = 72
Fl.
pp
p
n
pp
3
5
LARGE WIND GONG
Perc.
p
L.V. throughout
6
flz.
Fl.
mp
n
pp
3
ZABUMBA
Perc.
f
p
3
11
flz.
Fl.
3
5
3
mp
pp
3
n
SMALL WIND GONG
Perc.
f
p
f
3
p

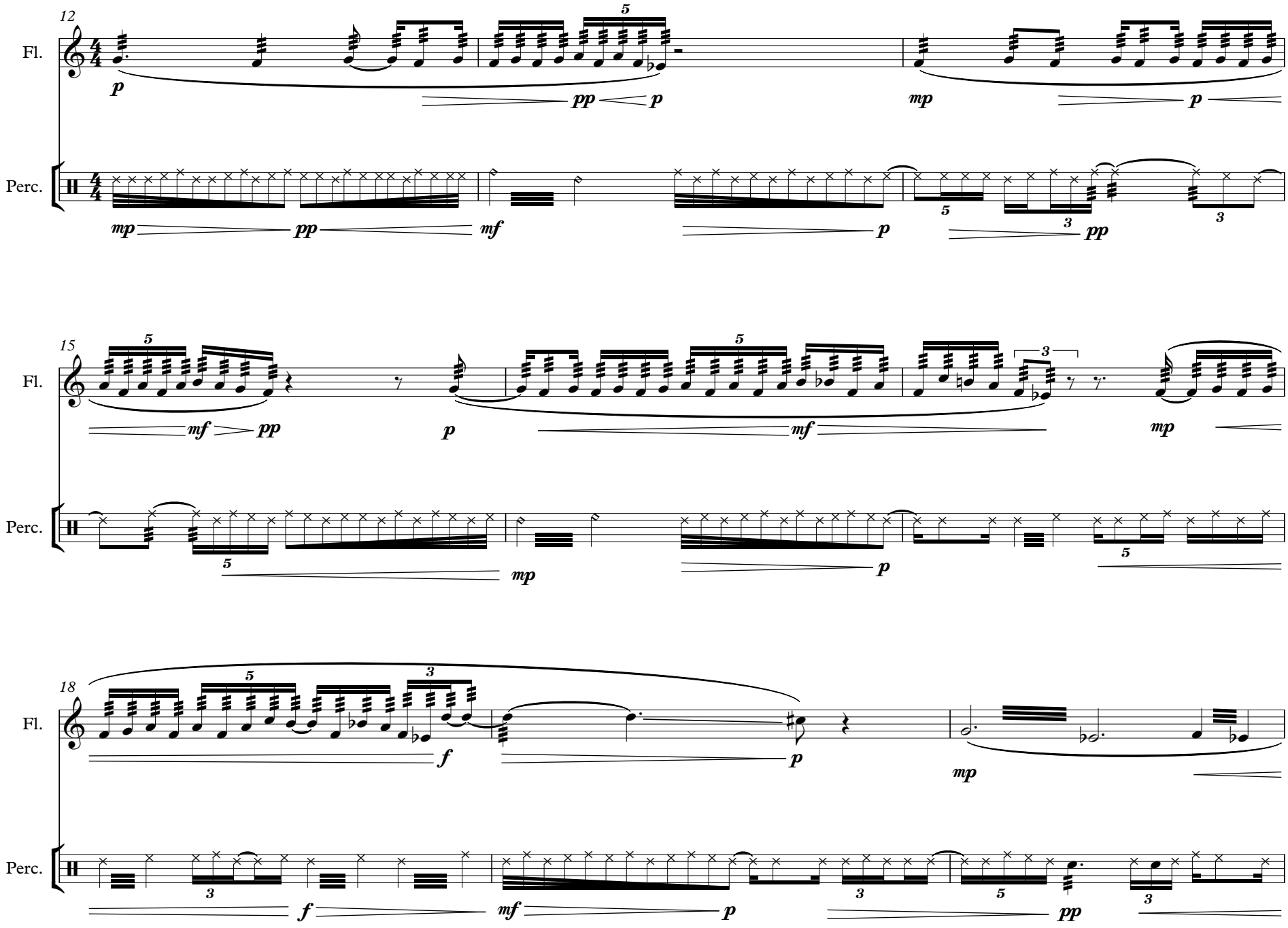
15
flz.
Fl.
Perc.
20
stamp
flz.
Fl.
Perc.
24
Fl.
Perc.


28
Fl.
Perc.
tr
f
mp
sfz
p
ff
p
mf
mp
p
32
flz.
Fl.
Perc.
mp
pp
p
mp
pp
sfz
pp
p
37
Fl.
Perc.
mp
mf
pp
sfz
p
mp
p

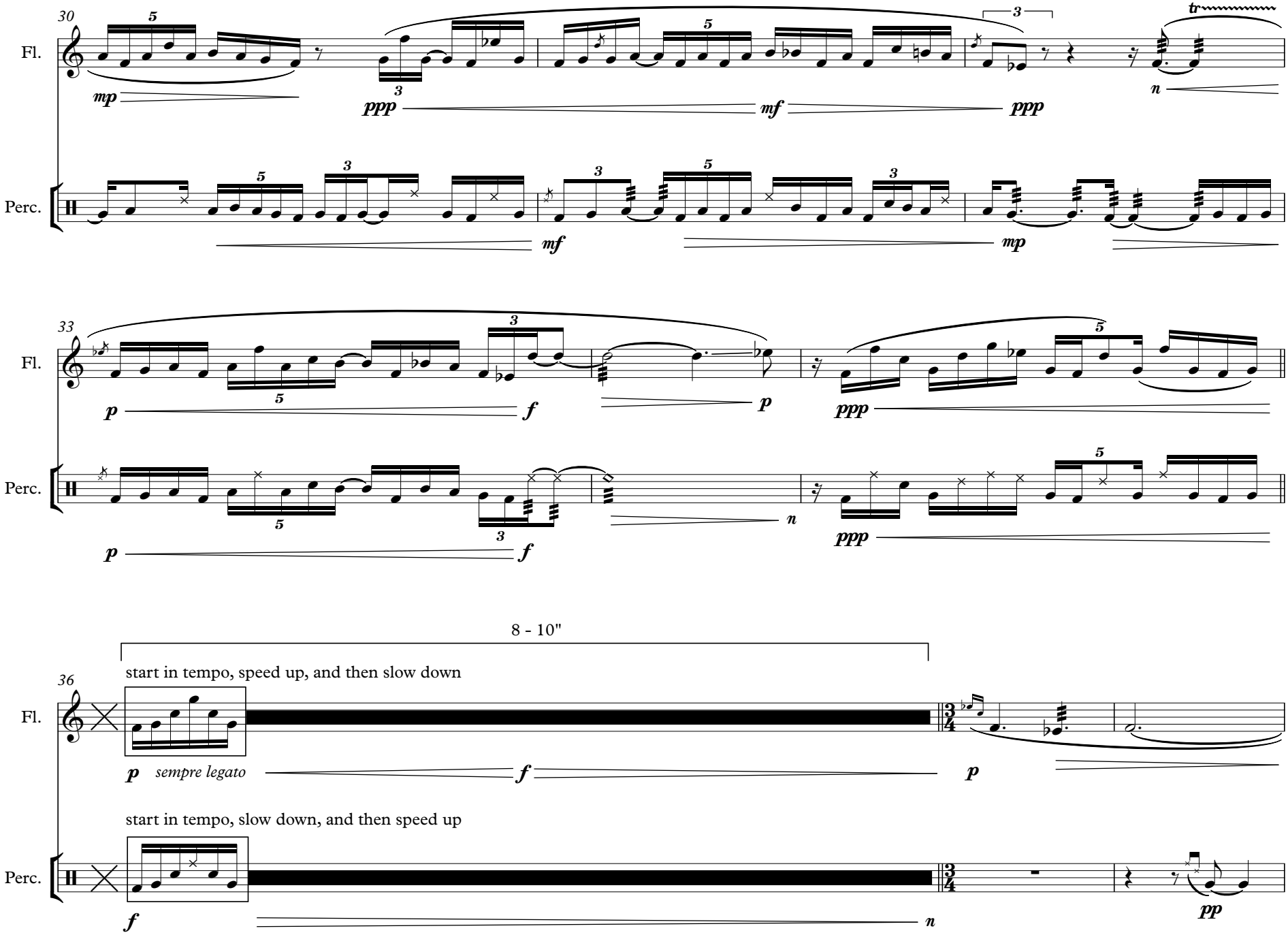

42
Fl.
mf
n
pp
mp
ATTACCA
Perc.
p
ATTACCA

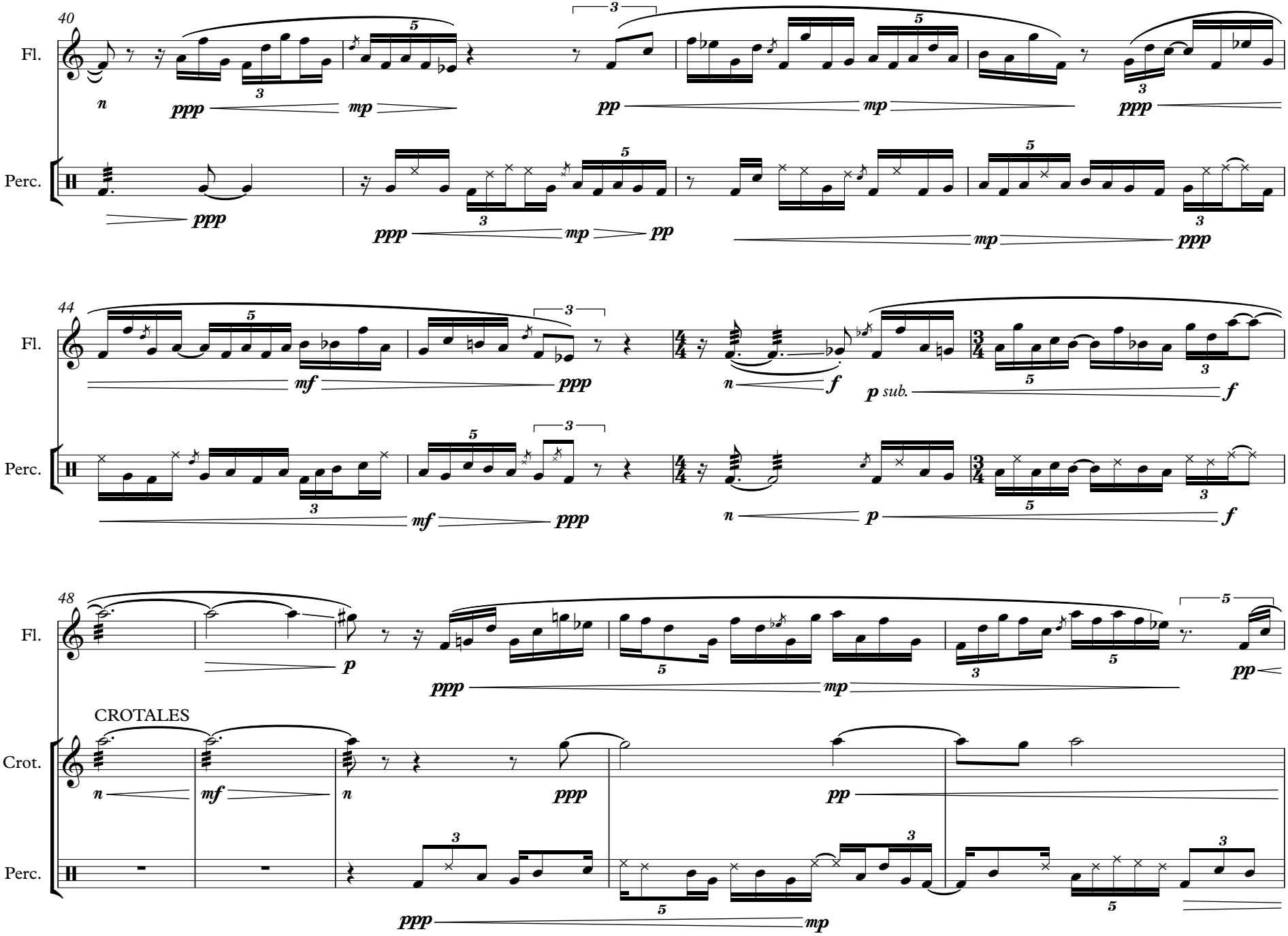
III. A Calling On Song

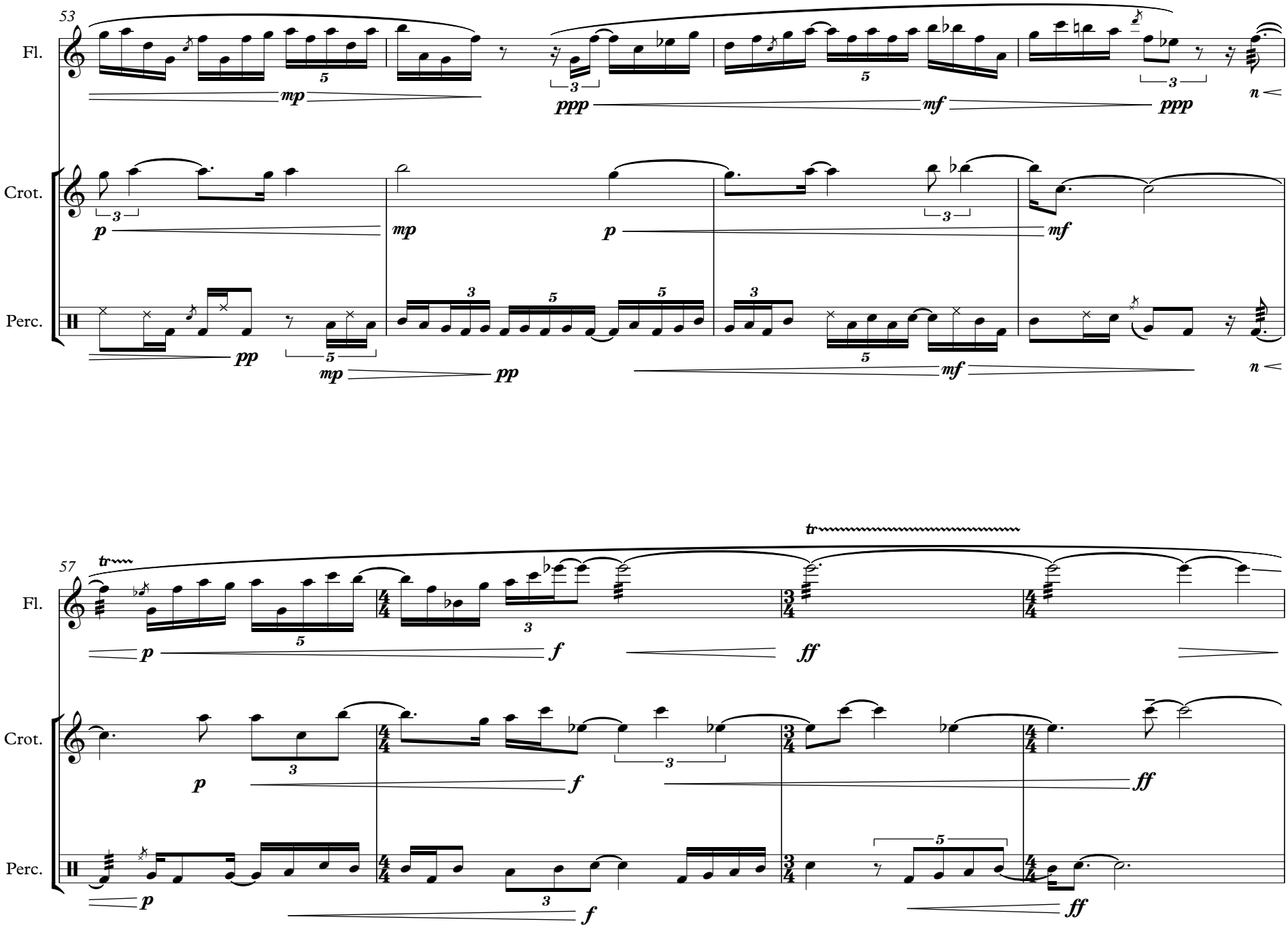


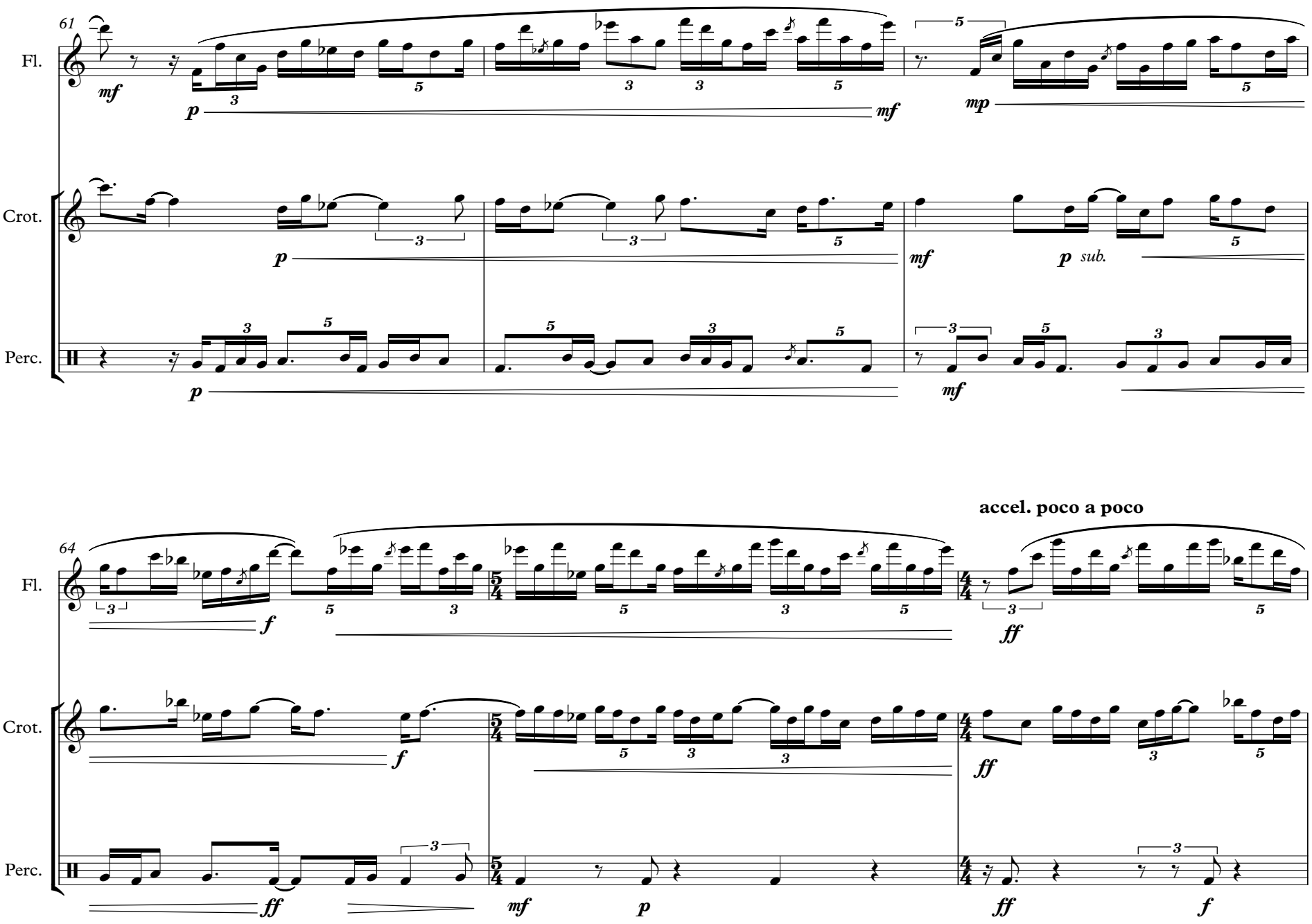

12
Fl.
Perc.
15
Fl.
Perc.
18
Fl.
Perc.

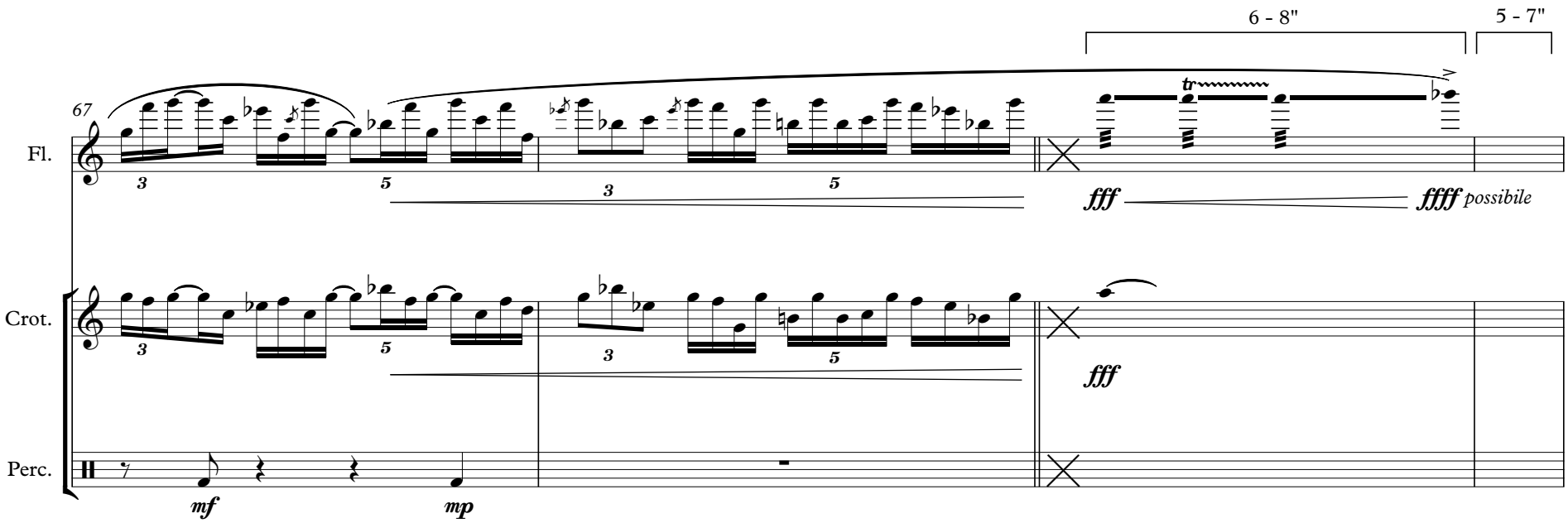
21
Fl.
Perc.
mf
p
ppp
f
mf
p
start in tempo, speed up, and then slow down
24
Fl.
Perc.
mp
sempre legato
f
p
mp
p
f
27
Fl.
Perc.
n
ppp
mp
pp
n
mf
pp sub.
mp
p
mf
pp

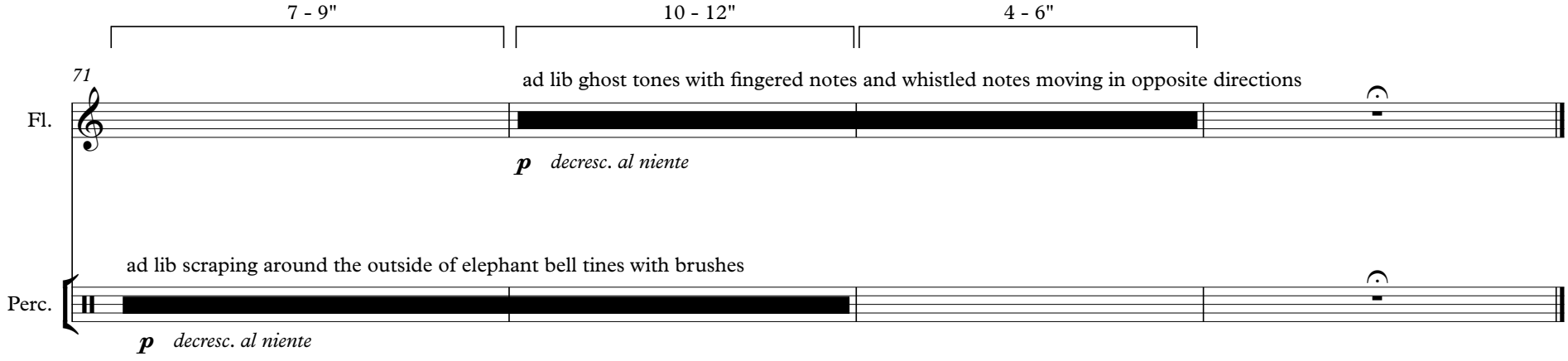

30
Fl.
Perc.
mp
ppp
mf
ppp
n
tr
mf
mp
33
Fl.
Perc.
p
f
p
ppp
n
p
f
ppp
8 - 10"
36
start in tempo, speed up, and then slow down
Fl.
p
sempre legato
f
p
start in tempo, slow down, and then speed up
Perc.
f
n
pp


40
Fl.
Perc.
44
Fl.
Perc.
48
Fl.
CROTALES
Crot.
Perc.


53
Fl.
Crot.
Perc.
mp
ppp
mf
ppp
n
p
mp
p
mf
pp
mp
pp
mf
n
57
tr
Fl.
Crot.
Perc.
p
f
ff
p
f
ff
p
f
ff


61
Fl.
Crot.
Perc.
mf
p
mf
mp
p
mf
p sub.
p
mf
64
accel. poco a poco
f
ff
f
ff
ff
mf
p
ff
f


6 - 8"
5 - 7"
67
Fl.
Crot.
Perc.
fff
ffff possibile
mf
mp


7 - 9"
10 - 12"
4 - 6"
71
Fl.
ad lib ghost tones with fingered notes and whistled notes moving in opposite directions
p decresc. al niente
ad lib scraping around the outside of elephant bell tines with brushes
Perc.
p decresc. al niente