

Jessica Rudman

Rituals and Superstitions

for Flute/ Alto Flute and Percussion

2013

ca. 12:00

Rituals and Superstitions for Flute/Alto Flute and Percussion

TRANPOSED 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

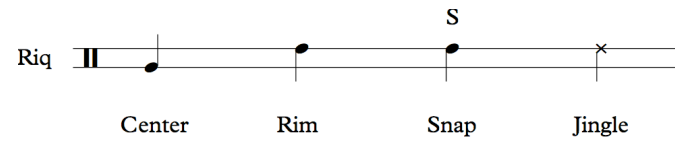
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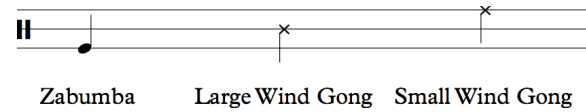
Website: www.jessicarudman.com

Percussion Key

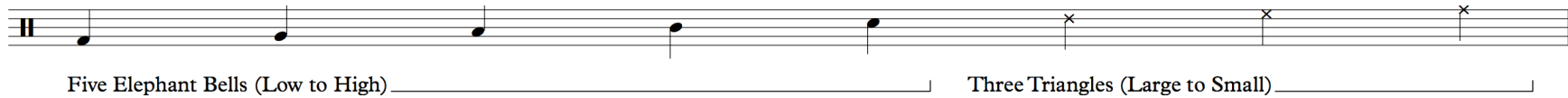
Movement I: Riq



Movement II: Two Wind Gongs and Zabumba



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



Rituals and Superstitions

Jessica Rudman (b. 1982)

I. Antiphonal Procession

25 - 30"

Like a ritual, free and dramatic but very slow

play with exaggerated motions throughout

spit

Alto Flute

Riq

behind audience, with riq and ankle bells

ffp *ff* *mf* *mp* *pp*

za ka bo flz. tse flz. zo

$\text{♩} = 66$

f 5 3

20 - 25"

A. Fl.

Riq

slowly and deliberately begin walking forward, but do not let your steps get in sync with the flute rhythms

f *ff sub.* *mp* *f* *n* *mp* *n* *ff* *pp*

3 za ka bo ka za ka za ka ka za za ka flz. tse flz. spit

accel. *rit.*

A. Fl.

Riq

stop walking

f *mp* *pp* *f* *ff*

5 3 5 3 3

$\text{♩} = 66$

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

9

A. Fl.

ff *sffz* *ff* *sffz* *ff*

spit spit spit spit flz.

Riq

stop walking

f 3 3 3 3 3

12

A. Fl.

fff *pp* *p* *mp* *mf* *n*

za ka za ka ka ka za ka tse ka bo flz.

Riq

6 7

ff *n*

resume walking and ad lib soft, sparse riq interjections as you walk

10 - 12" 8 - 10" 6 - 8" 3

A. Fl. 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.

p *f* *mp* *n* *pp* *f* *p* *mp* *ff* *n*

Riq

gradually increase the intensity and dynamics of the improvisation

8 - 10"

A. Fl. 17 tse flz. spit → ○ $\text{♩} = 66$ za ka bo ka za ka tse ka ka za za ka

ff *n* *ff* *pp* *f* *ff* *sub.* *mp* *f*

Riq

stop walking

f 3 3 3 5 3

A. Fl. 21 flz. tse flz. spit

n *mp* *n* *ffp*

Riq

3 3 S 5 6 7 7 7 7

10 - 12" 8 - 10"

24

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

Riq *ff* *n*

za ka za ka za ka ka ka za ka tse ka bo flz. ta ta ka za ka tse ka bo tse ka ta bo za ka za zo

resume walking and ad lib soft, sparse riq interjections as you walk

12 - 15"

Repeat 2 - 3 times to allow percussionist to reach stage, gradually increasing the tempo and intensity throughout. On final repetition, transition from using the syllables to control the sound of the flute to shouting into the flute.

26

A. Fl. *pp cresc.* *ff*

Riq

ka ka tse ka ta ka za ka bo za ka za ka za ka tse ka za ka tse ka bo ta ta ka za ka tse ka bo tse ka ta bo tse ka tse ka za ka

gradually increase the intensity and dynamics of the improvisation and begin adding vocalizations similar to those used in the flute

Begin chanting together loudly after percussionist reaches the stage. Repeat the pattern below as many times as necessary to complete these instructions. Start at a medium-fast tempo. Crescendo as you gradually separate from each other, changing the tempo and syllable groupings freely. Breathe as needed. Get as loud as you can, stay there for a little while and then decrescendo and accelerando until you are both whispering as fast and as soft as possible. Suddenly stop to end the movement.

27

A. Fl. *ka ka tse ka ta ka za ka bo za ka za ka za ka tse ka za ka tse ka bo ta ta ka za ka tse ka bo tse ka ta bo tse ka tse ka za ka*

Perc. *ka ka tse ka ta ka za ka bo za ka za ka za ka tse ka za ka tse ka bo ta ta ka za ka tse ka bo tse ka ta bo tse ka tse ka za ka*

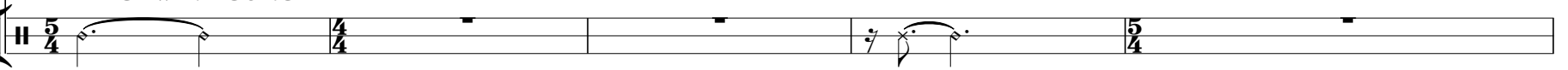
Remove ankle bells before movement II

II. The Bottle Tree

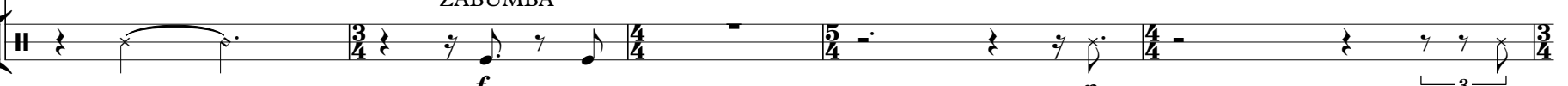
5

Fluid and flexible ♩ = 72

Fl. 

Perc. **LARGE WIND GONG**

p L.V. throughout

Fl. 

Perc. **ZABUMBA**

f *p*

Fl. 

Perc. **SMALL WIND GONG**

f *p*

15

Fl. *flz.*

p *mp* *pp* *p*

Perc.

f *p*

20

Fl. *tr* *stamp* *5* *3* *flz.*

mf *sfz* *p* *mp*

Perc.

f *p* *f* *p* *mp* *pp*

24

Fl. *pp* *sfz* *p* *5* *tr* *mf* *sfz*

Perc.

f *p* *f* *5*

Fl.

28

3

tr

5

f

mp

sfz

p

Perc.

ff

3

p

mf

mp

p

Fl. *flz.* *mp* *pp* *p* *mp* *pp* *sfz*

Perc. *pp* *p*

Fl. 37 *mp* *mf* *pp* *sfz* *p* *mp* *<*

Perc. *p*

42

Fl.

mf *n* *pp* *mp* ATTACCA

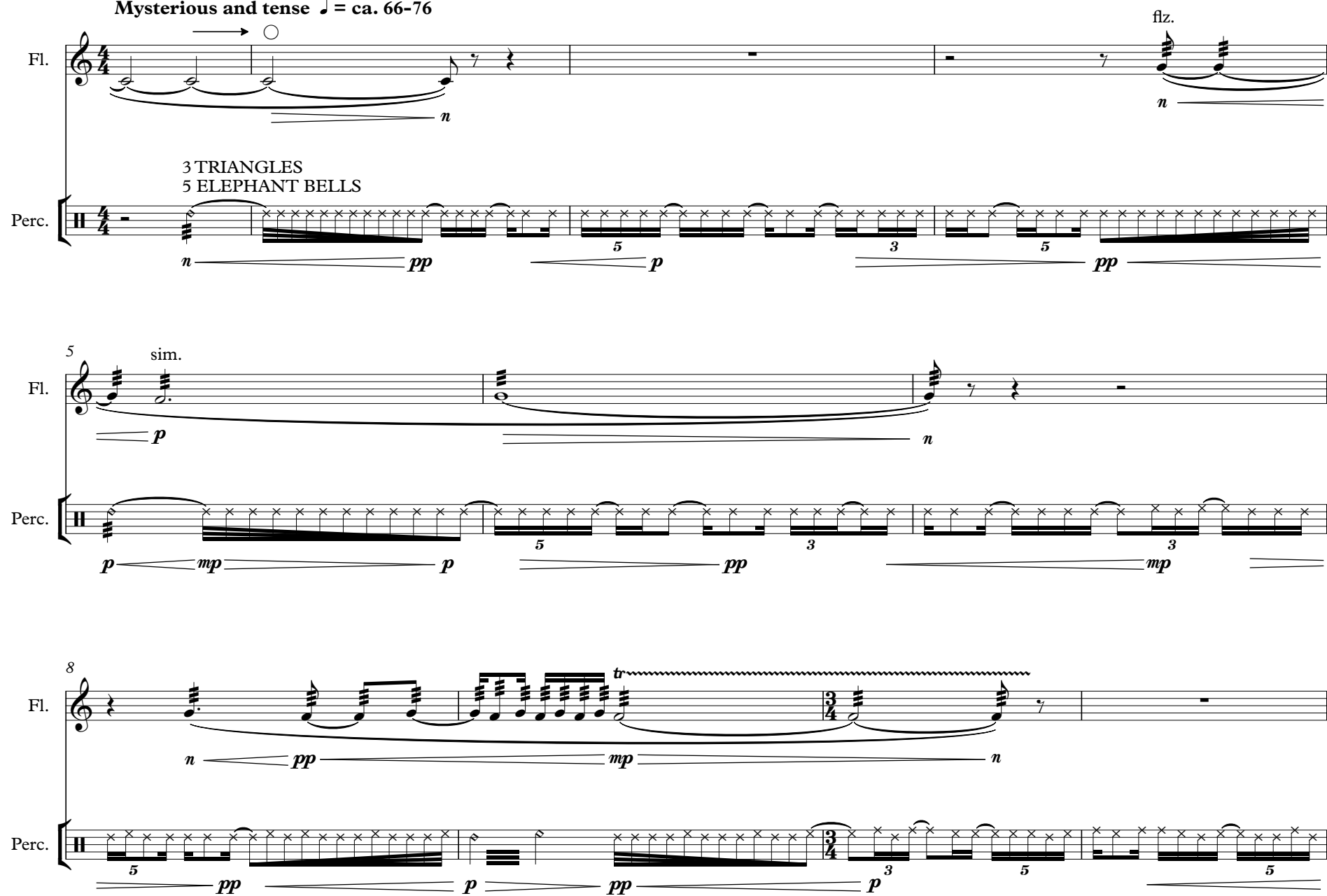
Perc.

p ATTACCA

The image shows a musical score for two staves. The top staff is for Flute (Fl.) and the bottom staff is for Percussion (Perc.). The score spans measures 42 to 46. Measure 42 is in 4/4 time and contains a melodic line for the flute starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The percussion part has a single eighth note on the snare drum. Measure 43 is in 5/4 time and contains a melodic line for the flute starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The percussion part has a single eighth note on the snare drum. Measure 44 is in 4/4 time and contains a melodic line for the flute starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The percussion part has a single eighth note on the snare drum. Measure 45 is in 4/4 time and contains a melodic line for the flute starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The percussion part has a single eighth note on the snare drum. Measure 46 is in 4/4 time and contains a melodic line for the flute starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. The percussion part has a single eighth note on the snare drum. The score ends with a double bar line and the word 'ATTACCA'.

III. A Calling On Song

Mysterious and tense ♩ = ca. 66-76

Fl. 

Perc.
 3 TRIANGLES
 5 ELEPHANT BELLS

Fl.
 5
 sim.
 p
 n

Perc.
 p
 mp
 p
 5
 pp
 3
 mp

Fl.
 8
 n
 pp
 mp
 n

Perc.
 5
 pp
 p
 pp
 p
 3
 5
 5

12

Fl.

p *pp* *p* *mp* *p*

Perc.

mp *pp* *mf* *p* *pp*

15

Fl.

mf *pp* *p* *mf* *mp*

Perc.

mp *p*

18

Fl.

f *p* *mp*

Perc.

f *mf* *p* *pp*

This musical score is for measures 12 through 18 of a piece, featuring a Flute (Fl.) and Percussion (Perc.) parts. The time signature is 4/4. The Flute part is written in treble clef with a key signature of one sharp (F#). The Percussion part is written in a simplified notation on a single staff with a C-clef, using 'x' marks for hits. Dynamics are indicated by italics: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). Fingerings are indicated by numbers 3, 5, and 3 above notes. Slurs and hairpins are used to indicate phrasing and dynamic changes. In measure 12, the Flute starts with a *p* dynamic, followed by a *pp* section and a *p* section, then a *mp* section and a final *p* section. The Percussion starts with *mp*, then *pp*, then *mf*, then *p*, then *pp*. In measure 15, the Flute has a *mf* section, then *pp*, then *p*, then *mf*, then *mp*. The Percussion has *mp* and *p*. In measure 18, the Flute has a *f* section, then *p*, then *mp*. The Percussion has *f*, *mf*, *p*, and *pp*.

21

Fl.

mf *p* *ppp*

Perc.

f *mf* *p*

3 5 5 5 3

start in tempo, speed up, and then slow down

24

Fl.

mp *sempre legato* *f* *p*

Perc.

mp *p* *f*

3 3 5 3 5

27

Fl.

n *ppp* *mp* *pp* *n* *mf* *pp sub.*

Perc.

mp *p* *mf* *pp*

3 5 3 5 3

30

Fl. *mp* *ppp* *mf* *ppp* *n*

Perc. *mf* *mp*

33

Fl. *p* *f* *p* *ppp*

Perc. *p* *f* *ppp*

36

8 - 10"

Fl. *p* *sempre legato* *f* *p*

Perc. *f* *n* *pp*

start in tempo, speed up, and then slow down

start in tempo, slow down, and then speed up

40

Fl.

n *ppp* *mp* *pp* *mp* *ppp*

Perc.

ppp *ppp* *mp* *pp* *mp* *ppp*

44

Fl.

mf *ppp* *n* *f* *p sub.* *f*

Perc.

mf *ppp* *n* *p* *f*

48

Fl.

p *ppp* *mp* *pp*

Crot.

n *mf* *n* *ppp* *pp*

Perc.

ppp *mp*

Detailed description: This musical score page contains three systems of music. The first system (measures 40-43) features a Flute (Fl.) and Percussion (Perc.) part. The Flute part begins with a natural (n) and has dynamics of ppp, mp, pp, mp, and ppp. The Percussion part has dynamics of ppp, ppp, mp, pp, mp, and ppp. The second system (measures 44-47) continues the Flute and Percussion parts. The Flute part has dynamics of mf, ppp, n, f, p sub., and f. The Percussion part has dynamics of mf, ppp, n, p, and f. The third system (measures 48-51) introduces a Crotales (Crot.) part. The Flute part has dynamics of p, ppp, mp, and pp. The Crotales part has dynamics of n, mf, n, ppp, and pp. The Percussion part has dynamics of ppp and mp. The score includes various musical notations such as notes, rests, slurs, and fingerings (3, 5).

53

Fl.

Crot.

Perc.

mp *ppp* *mf* *ppp* *n* <

p *mp* *p* *mf*

pp *mp* *pp* *mf* *n* <

57

Fl.

Crot.

Perc.

p *f* *ff*

p *f* *ff*

p *f* *ff*

61

Fl. *mf* *p* *mf* *mp*

Crot. *p* *mf* *p sub.*

Perc. *p* *mf*

64

Fl. *f* *ff* *accel. poco a poco*

Crot. *f* *ff*

Perc. *ff* *mf* *p* *ff* *f*

67

Fl.

3 5 3 5

6 - 8" 5 - 7"

fff *ffff* possibile

Crot.

3 5 3 5

fff

Perc.

mf *mp*

71

Fl.

7 - 9" 10 - 12" 4 - 6"

ad lib ghost tones with fingered notes and whistled notes moving in opposite directions

p *decresc. al niente*

Perc.

ad lib scraping around the outside of elephant bell tines with brushes

p *decresc. al niente*