Jessica Rudman

Thought

for Soprano and Chamber Ensemble

2015

ca. 12:00

Thought

for Soprano, Alto Flute, Two Percussionists, and Harpsichord

TRANSPOSED SCORE

Performance Notes

General

- Grace notes should be played before the beat.
- As fast as possible is indicated by three beams with a slash through them. (See right.)
- Boxed figures should be repeated for the length of the thick black line that follows. (See right.)
- Horizontal arrows indicate a gradual change from one state to another (i.e. from air tone to full tone in the alto flute or from unvoiced to voiced in the vocalizations).

Spoken Text

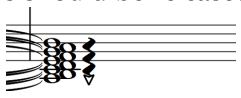
- All of the performers have spoken text in their parts. This is shown using a 1-line staff incorporated into one of the performers' regular staves or on a designated staff, depending on the complexity of the passage.
- Almost all of the syllables used in the vocalizations come from the phrase "Of equality" and should be pronounced as they sound in that phrase.
- Some vocalizations are alterations of those syllables - for example "kuh" and "ff" - and should be pronounced phonetically.
- X and diamond noteheads are used to represent whispered or unvoiced vocalizations. Regular noteheads indicate voiced sounds. When moving between the two in close succession, "W" and "V" may be used for clarification to represent "whispered" and "voiced".
- Boxes indicate text that is to be spoken freely. If what follows is in quotation marks, then the performer should speak those words in a natural rhythm. If what follows is not in quotation marks, then the text gives instructions for what the performer should say. For example, a number of boxes include the text "name something to give." In those instances, the performers should ad lib something that one could give to another human being (these can be tangible such as "food" or "shelter" or intangible such as "comfort" or "kindness").
- Beginning at m. 214, the performers are asked to "ad lib statements about equality." These can be complete sentences, short phrases, or even single words. Performers should think seriously about what equality means to them and prepare things to say ahead of time to avoid repeating ideas.
- Performers may choose to solicit submissions of statements about equality from audiences either ahead of time (for example, via social media) or during the time prior to the beginning of the concert. Such audience statements or ideas taken from those statements can be included in the section at m. 214 or in the "name something to give" section at m. 194.
- If there is a conductor for the performance, he/she may also participate in this section and can begin speaking 3-5 seconds after the singer starts speaking in m. 218.
- The unmetered section at m. 218 should continue for at least 20-30", but performers may extend the section if they choose, particularly if there is a conductor participating.

Alto Flute

- O indicates an air tone. Full tone is indicated by a black circle.
- T.R. refers to a tongue ram. The fingered pitch is shown as a normal note, with the sounding pitch (a M7 below) cue-sized and in parenthesis.

Harpsichord

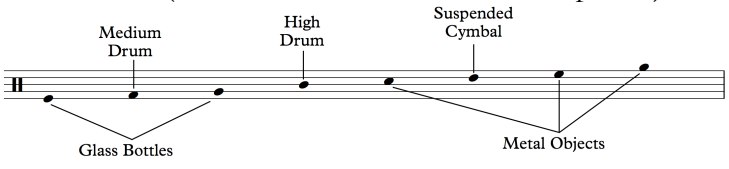
- Suggested stops are given in circles on the appropriate staves. A bracket ({) will be used when both staves should be played using the same stop(s).
- "U" refers to the upper manual, and "L" to the lower. "Keys" refers to the silent keyboard, "pdb" indicates peau de buffle, and "tutti" means that all sets of strings should be coupled together.
- If a peau de buffle is not available, then the lute stop (if there is one) can be substituted. If neither is available, then the softest stop available should be used.
- Fingernail glisses that move the keys of the instrument but do not sound pitches are used. If the effect is too quiet, a gliss on the silent keyboard can be used instead.
- When holding down a chord, the player is sometimes asked to slowly release from top to bottom or from bottom to top. The notation is used for this effect, with the direction of the arrow indicating the direction of release (for example, this means to release notes in descending order starting from the highest pitch). All keys should be released by the end of the written note value.



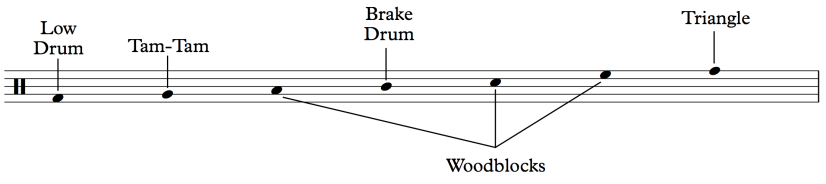
Percussion

- The following keys are used for the unpitched percussion instruments:

Percussion 1 (instruments listed below + vibraphone)



Percussion 2



- The drums should all be relatively low in pitch, with nothing higher than a snare drum. If a snare drum is used as the high drum, the snares should be off throughout.
- Two glass bottles of different sizes, and three different metal objects are included in the Percussion 1 setup. The glass bottles may be replaced with other resonant found objects as needed. The metal objects should be as resonant as possible but unpitched.
- The Vibraphone (Percussion 1) should have its motor off throughout. The choice of mallets for the vibraphone is left to the player's discretion.

- The following mallets, etc. are used:
    - yarn or rubber mallets creating a dark yet articulate sound (percussion 1 and 2)
    - superball mallet (percussion 1 and 2)
    - soft timpani mallets (percussion 2)
    - bow (percussion 1 and percussion 2)
    - wire brushes (percussion 1)
    - triangle beater (percussion 2)
- An inverted mallet symbol indicates the shaft or butt of the mallet should be used instead of the head.
- An X notehead indicates playing on the rim of the drum.

Program Notes

Thought is based on a short eponymous text by Walt Whitman from his collection *Leaves of Grass*. He authored many epigrammatic writings of that name, each dealing with a different moral or philosophical issue that was important to him. He wrote on topics including nature, ownership, spirituality, justice, and more. This work, commissioned by the Riot Ensemble, is a meditation on one of those texts.

The Text

The text is included here for the performers' reference. However, it is preferable that the text not be included in the concert program or any printed/digital publicity materials prior to the performance.

Thought

Of equality—As if it harmed me, giving others the same chances
and rights as myself—as if it were not indispensable to my own rights that others possess the same.

- Walt Whitman, from *Leaves of Grass*

Composer Contact Information

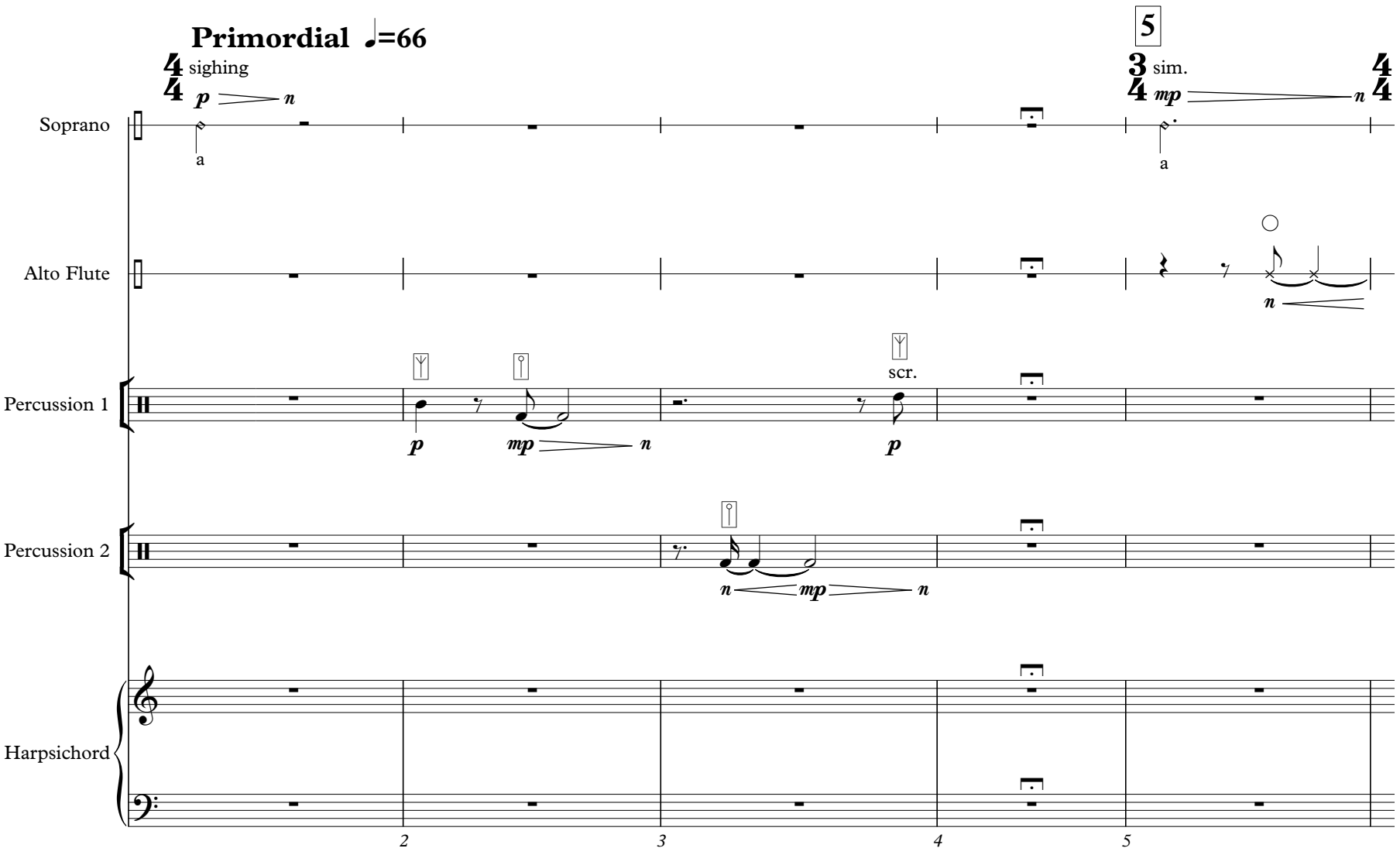
Jessica Rudman
Phone: 774-239-5878
Email: jessica@jessicarudman.com
Website: www.jessicarudman.com

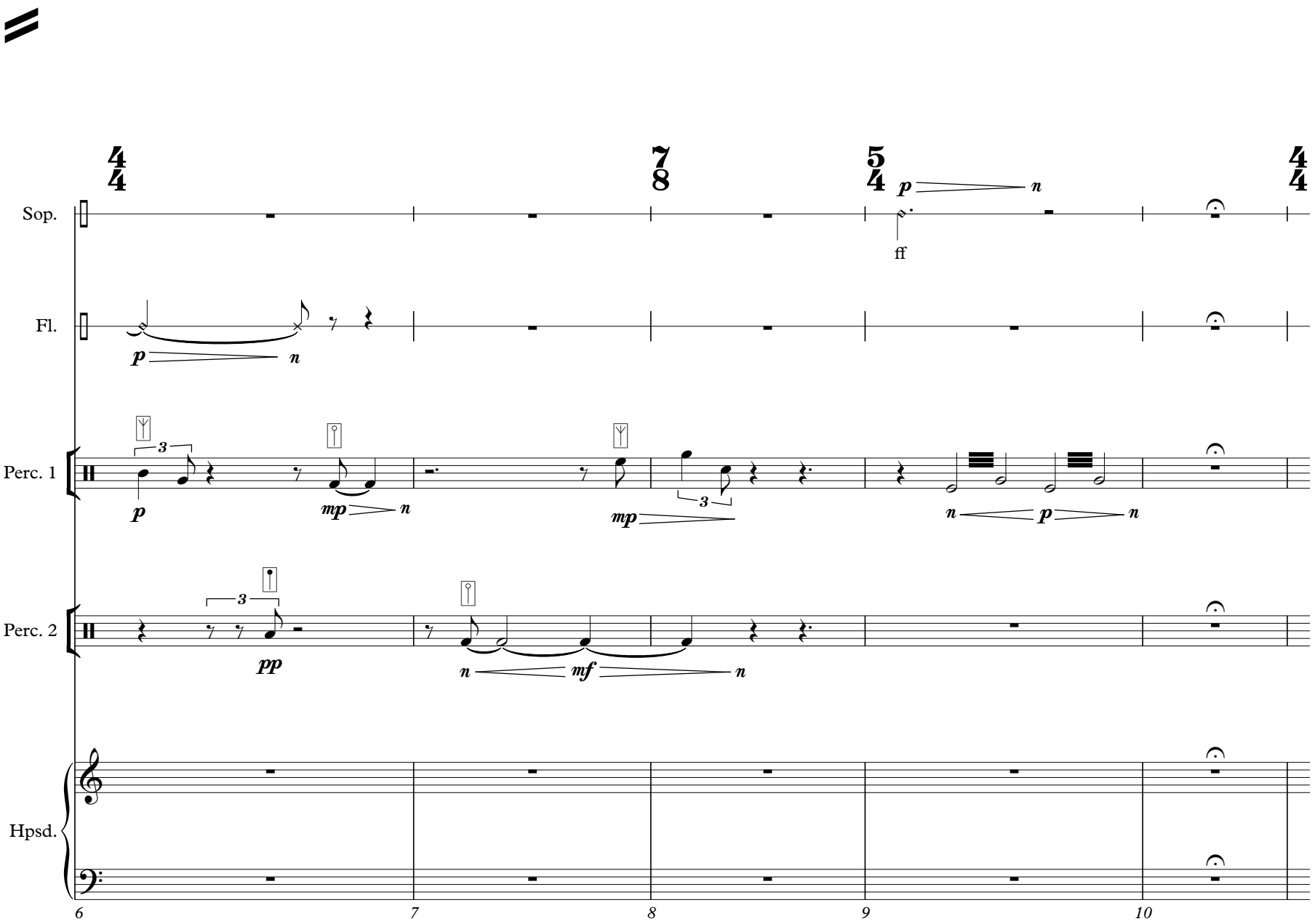
Commissioned by the Riot Ensemble

Thought

Walt Whitman (1819-1892)

Jessica Rudman (b. 1982)





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11

Sop.

a

ff

Fl.

random key clicks

Perc. 1

Perc. 2

fingernails on keys,
moving fairly slow

Hpsd.

gliss.

11 12 13 14 15

18

Sop.

e

kuh!

ll

inhaled

i

A. Fl.

W.T.

wavering

Perc. 1

scr.

Perc. 2

Hpsd.

16 17 18 19 20

Sop.
mp
5/4
p
t - t - t - t
pp
n
4/4
24
e

A. Fl.
T.R.
mp
pizz.
3
pp

Perc. 1
Vibraphone
3
p
n
Ped. (hold until m. 61)
3
p
3

Perc. 2
p
3
5
n
sighing
mp
n
a

Hpsd.
pdb
pp
let sound
fade completely
keys
5
3

21 22 23 24

S.
airy
n
p
3/4
4/4
n
a
inhaled
mf
i

A. Fl.
key clicks
pp
mp
n
into flute
pp
p
pp
W
V
W
ll

Perc. 1
p
n
mp
n
e
p
3
mp
mf
t
n

Perc. 2
pp
n
n
p
n

Hpsd.
mp
n
ff
mf
qua!

25 26 27 28 29

32 accel. poco a poco

S. — n p — senza vib. — a

A. Fl. — n p n — p — ff — key clicks — pp

Perc. 1 — n p n — p — a

Perc. 2 — mp n — e — n — pp — e

Hpsd. — lute — p — slowly release keys from top to bottom — slowly release keys from bottom to top

30 31 32 33 34 35

40

S. — n

A. Fl. — p n — W.T. — 3 — ppp wavering — pp

Perc. 1 — p — qua — n p

Perc. 2 — n — p — li — pp — Of — e

Hpsd. — 3 — p n — ty

36 37 38 39 40 41

poco vib.

S. Of e - - - qual - - - i - - - ty

A. Fl. e-qual-i - ty

Perc. 1 qual - - i

stir

Of e - qual - i - ty

Perc. 2 Of e - qual - i -

Hpsd. ty e-qual-i - ty

42 43 44 45 46

47 Contemplative ♩=104 (𝅗𝅥=52)

normal vib.

S. Of e - qual - i - ty, as

inhaled

A. Fl.

Perc. 1 Of e - qual - - i - - - ty

Perc. 2 ty e - qual - i - ty

Hpsd. lute

47 48 49 50 51

Sop.
if it harm'd me
pp
senza vib.
e - qual - i - ty,

A. Fl.
pp
n
tr
pp
mp

Perc. 1
pitch bend
p
n
p
ty

Perc. 2
n
p
n
p
qual - i
n

Hpsd.
fingernails on keys,
moving fairly slow
gliss.
L8
p
3
5
p
Of
e

52 53 54 55 56

58

S.
poco vib.
p
mp
3
Of e - qual - - i - ty,

A. Fl.
(tr)
pp
n
flz.
n
p

Perc. 1
mp
n
p
n
p
e

Perc. 2
pp
n
n
p
n

Perc. 2
U8
p
qua

57 58 59 60

S.
normal vib.
p
as if it harm'd me gi - ving o - thers the same
A. Fl.
n
mp
a
Perc. 1
n
Ped.
pp
p
ty
Perc. 2
pp *l.v. throughout*
pp
li
Hpsd.
lute
p
61 62 63 64 65
S.
mp
chan - ces and rights as my - self.
p
69
senza vib.
pp
Of e - qual - i - ty,
A. Fl.
n
mp
n
e
Perc. 1
p
n
mp
p
p
n
qua
Perc. 2
Hpsd.
mp
n
ff
66 67 68 69 70 71

poco vib.

S.

Of e - qual - i - ty,

A. Fl.

Perc. 1

i

Perc. 2

W V W

ll

Hpsd.

lute

72 73 74 75 76

77

normal vib.

S.

as if it harm'd me, as if it harm'd

A. Fl.

Perc. 1

Perc. 2

ty

Hpsd.

lute

77 78 79 80 81

83

S. me gi - ving o - thers the same chan - ces and

A. Fl.

Perc. 1

Perc. 2

Hpsd.

rit. decresc.

82 83 84 85 86

S. rights as my - self. E - qual - i -

A. Fl.

91 ♩=80

Perc. 1

Perc. 2

Hpsd.

scr.

fingernails on keys, moving fairly slow

gliss.

87 88 89 90 91 92

97

rit. ♩=66 ♩=80 accel.

S. — ty, — as if it were not

A. Fl.

Perc. 1 — p — mp n

Perc. 2 — pp — n mf n

Hpsd. — lute p

93 94 95 96 97

S. — in - dis - pen - sa - ble to my own rights that o - thers poss-ess the

mp mf

A. Fl. — flz. — p n n p n

Perc. 1 — mp 3 p

Perc. 2 — p l.v. throughout

Hpsd. — ④ lute

98 99 100 101 102

105

♩=104

S. same. Of e - qual - i - ty

A. Fl. *mp* *n*

Perc. 1 *p* *n* *mp*

Perc. 2 *pp* *ppp*

Hpsd. *mf* lute

103 104 105 106 107

S. as if it harm'd me gi - ving

A. Fl. *mf*

Perc. 1

Perc. 2 *n* *mf* *n* *f*

Hpsd. L8 8+4

108 109 110 111

112

S. o - thers the same chan - ces and rights as my -

A. Fl. 3

Perc. 1

Perc. 2 n mp n mf mp

Hpsd.

112 113 114 115

118

S. self. As if it were not in - dis - pen - sa - ble to

A. Fl. f

Perc. 1 n mp cresc. poco a poco

Ped. (hold until m. 124)

Perc. 2 p n f n mf

Hpsd. tutti f

116 117 118 119

S.
my own rights that o - - thers poss-ess the

A. Fl.

Perc. 1

Perc. 2
f *n* *f*

Hpsd.

120 121 122 123

124

S.
same.

A. Fl.
ff

Perc. 1
ff
(with vib. mallet)
ff *l.v. throughout*
ff

Perc. 2
ff *n* *f* *n* *f* *ff*

Hpsd.

124 125 126 127

rit.

S.

A. Fl.

3

mp

Perc. 1

p

Perc. 2

n

ff

p

Hpsd.

ff

L8

p

128 129 130 131 132

135 a tempo (♩=104)

S.

pp

p

mp

As if it harm'd me, as

A. Fl.

Perc. 1

Perc. 2

Hpsd.

133 134 135 136 137

S.
if it harm'd me, gi - ving o - thers the same
mf f decresc.

A. Fl.
T.R. flz. pizz.
mf f mp n mf

Perc. 1
p f pp mf

Perc. 2
p mp mf f p mf
scr.

Hpsd.
tutti mp mf f 8+4 mf

138 139 140 141 142

145

S.
chan - ces and rights as my - self. As if it harm'd me,
mp p

A. Fl.
n n

Perc. 1
p mp n p
scr.

Perc. 2
n mp n

Hpsd.
L8 p

143 144 145 146 147 148

S.
as if i - t - t - t harm'd me,
A. Fl.
Perc. 1
Perc. 2
Hpsd.
sighing
keys
149 150 151 152 153
154
giv - ing o - thers the same chan - ces,
lute
154 155 156 157 158

161

S. (s) — mp: giv - ing o - - -

into flute

A. Fl. n p n — s

Perc. 1 — n mp — Ped.

Perc. 2

Hpsd. sighing mp n — a

159 160 161 162 163

S. - - - thers, (s) — p: giv - ing,

A. Fl. n pp

Perc. 1 n — n p — Ped. — mp n — e — p n — a

Perc. 2 n pp n — mp n — ff — inhaled p — as if it harm'd me,

Hpsd. pdb p — pdb — mf — kuh!

164 165 166 167 168

172

S. giv - - ing e - qual - i - ty, that

A. Fl. pp p pp W V W ll

Perc. 1 n n Ped. p n e p n inhaled mf i

Perc. 2 p n ff p n qua t

Hpsd. mp e

169 170 171 172 173 174

S. o - thers poss - ess the same.

A. Fl. pp

Perc. 1 n Ped. pp p e n li mp Ped.

Perc. 2 p of qua ty

Hpsd. n p e - qual - i - ty

175 176 177 178 179

180

S. — Same chan - ces, (s) same rights,

A. Fl.

Perc. 1 — "giving others the same rights and chances as myself"

Perc. 2 — inhaled — e - - - qua in - dis - pen - sa - ble e

Hpsd. — li - - ty — "giving my own rights to others"

180 181 182 183

185

S. — (s) e - qual - i - ty,

A. Fl.

Perc. 1 — qua — "giving rights to others"

Perc. 2 — "giving equality to others" — ty

Hpsd. — li — "giving chances"

184 185 186 187 188

192

S.
giv - - ing,

A. Fl.
"giving rights"

Perc. 1
"giving equality"

Perc. 2
"as if it harmed me, giving others the same rights and chances as myself"

Hpsd.
lute
"giving to others"

189 190 191 192 193

S.
giv - - - ing, giv - - - -

A. Fl.
name something to give

Perc. 1
name something to give

Perc. 2
name something to give

Hpsd.
lute
pdb
name something to give

194 195 196 197 198 199

202

S. *pp* name something to give

ing,

W.T.

A. Fl. *n* *pp* *n* *ppp* name something to give

Perc. 1 *pp* name something to give *ppp* Ped.

Perc. 2 *pp* name something to give

Hpsd.

200 201 202 203 204 205 206

Sop. *ppp* name something to give > 7"

Fl.

Perc. 1

Perc. 2

Hpsd. *ppp* name something to give

207 208 209 210 211

212

3/2

S.

pp

e - - - - qual - - - i - - - -

A. Fl.

flz.

n p n

Perc. 1

n p

n

n

Perc. 2

n mp n

ad lib statements about equality, start soft and gradually crescendo

Hpsd.

lute

p

ad lib statements about equality, start soft and gradually crescendo

212 213 214 215

20-30"

4/4

S.

ty.

ad lib statements about equality, start soft and gradually crescendo

A. Fl.

ad lib statements about equality, start soft and gradually crescendo

Perc. 1

p n

ad lib statements about equality, start soft and gradually crescendo

Perc. 2

Hpsd.

216 217 218

219

Sop. *f* Of e - qual - i - ty,

A. Fl. sing: *f* Of e - qual - i - ty,

Perc. 1 sing: *f* Of e - qual - i - ty,

Perc. 2 sing: *f* Of e - qual - i - ty,

Hpsd. pdb *p* 5

sing: *f* Of e - qual - i - ty,

219 220 221 222 223 224

rit. al fine

S. *mp* e - qual - i - ty, *pp* e - qual - i - ty.

A. Fl. *mp* e - qual - i - ty, *pp* e - qual - i - ty.

Perc. 1 *mp* e - qual - i - ty, *pp* e - qual - i - ty.

Perc. 2 *mp* e - qual - i - ty, *pp* e - qual - i - ty.

Hpsd. *mp* e - qual - i - ty, *pp* e - qual - i - ty.

225 226 227 228 229 230 231 232