

Rituals and Superstitions

for Flute/Alto Flute and Percussion

2013

ca. 12:00

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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Jessica Rudman (b. 1982)

ALTO FLUTE

25 - 30"

Like a ritual, free and dramatic but very slow

| |
|--|
| play with exaggerated motions throughout |
|--|

spit

za ka bo flz. tse flz. zo

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

♩ = 66

20 - 25"

3

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

acc..

rit.

spit → ○

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

15 - 20"

5 $\text{♩} = 66$ 3

15 - 20

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

12 - 15"

10 - 12"

13 za ka za ka ka ka za ka tse ka bo flz. ta ta ka za ka tse ka bo tse flz.

The musical notation is on a single staff with a treble clef. It begins with a whole rest. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'za ka' are under the first two notes. The next measure has G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'za ka ka' are under the first four notes. The third measure has G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'ka za ka tse ka bo' are under the first six notes. The fourth measure has a whole rest. The fifth measure has G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'ta ta ka za ka tse ka bo' are under the first six notes. The sixth measure has G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'tse flz.' are under the first four notes. The staff ends with a double bar line.

pp *p* *mp* *mf* *n* *p* *f* *mp* *n*

8 - 10" 6 - 8"

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

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

8 - 10"

17 tse flz. spit

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

za ka bo ka za ka

♩ = 66

20 tse ka ka za za ka flz. tse flz. spit

mp *f* *n* *mp* *n* *ffp*

10 - 12" 8 - 10"

24 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

ff *pp* *p* *mf* *f* *p* *mp* *f*

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.

12 - 15"

26 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

pp cresc. *ff*

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 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

II. The Bottle Tree

FLUTE

Fluid and flexible ♩ = 72

1 *pp* *p* *n* *pp* 3 5

6 *flz.* *mp* *n* *pp* 3

11 *flz.* *mp* *pp* *n* 3 5

15 *flz.* *p* *mp* *pp* *p* 3 5

20 *tr* *stamp* *mf* *sfz* *p* 3 5

23 *flz.* *mp* *pp* *sfz* *p* 3

26 *tr* *mf* *sfz* *f* 3 5

29

mp sfz

31

p mp pp

34

mp pp sfz mp

38

mf pp sfz p mp

42

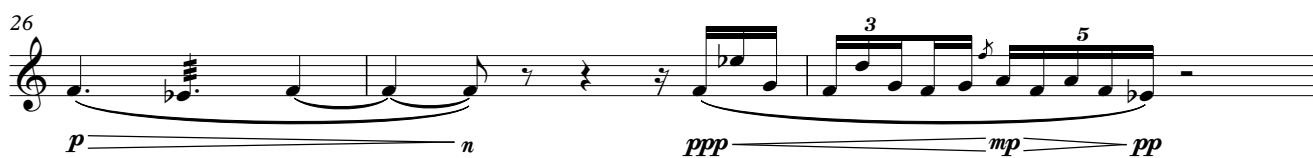
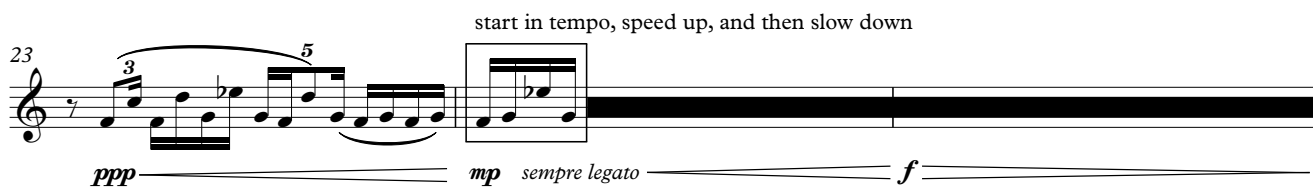
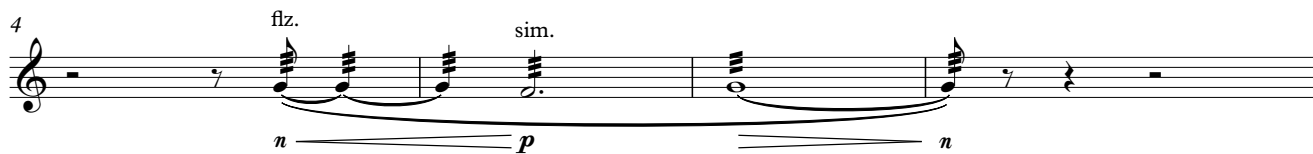
mf n pp mp

ATTACCA

III. A Calling On Song

Mysterious and tense ♩ = ca. 66-76

n



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29

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

32

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

35

8 - 10"

start in tempo, speed up, and then slow down

ppp *p sempre legato* *f*

37

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

41

mp *ppp* *mf*

44

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

47

p *ppp* *mp*

51

3 5 5

pp mp ppp

54

5 3 5

mf ppp n p

57

3

f ff mf p

61

3 3 5

mf mp

63

3 5 3

f

65

accel. poco a poco

3 5 3

ff

67

6 - 8"

3 5

fff fff possibile

