ALTO FLUTE

Jessica Rudman

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# Thought

*for Soprano and Chamber Ensemble*

2015
ca. 12:00

# Thought

## for Soprano, Alto Flute, Two Percussionists, and Harpsichord

### 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.

## 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

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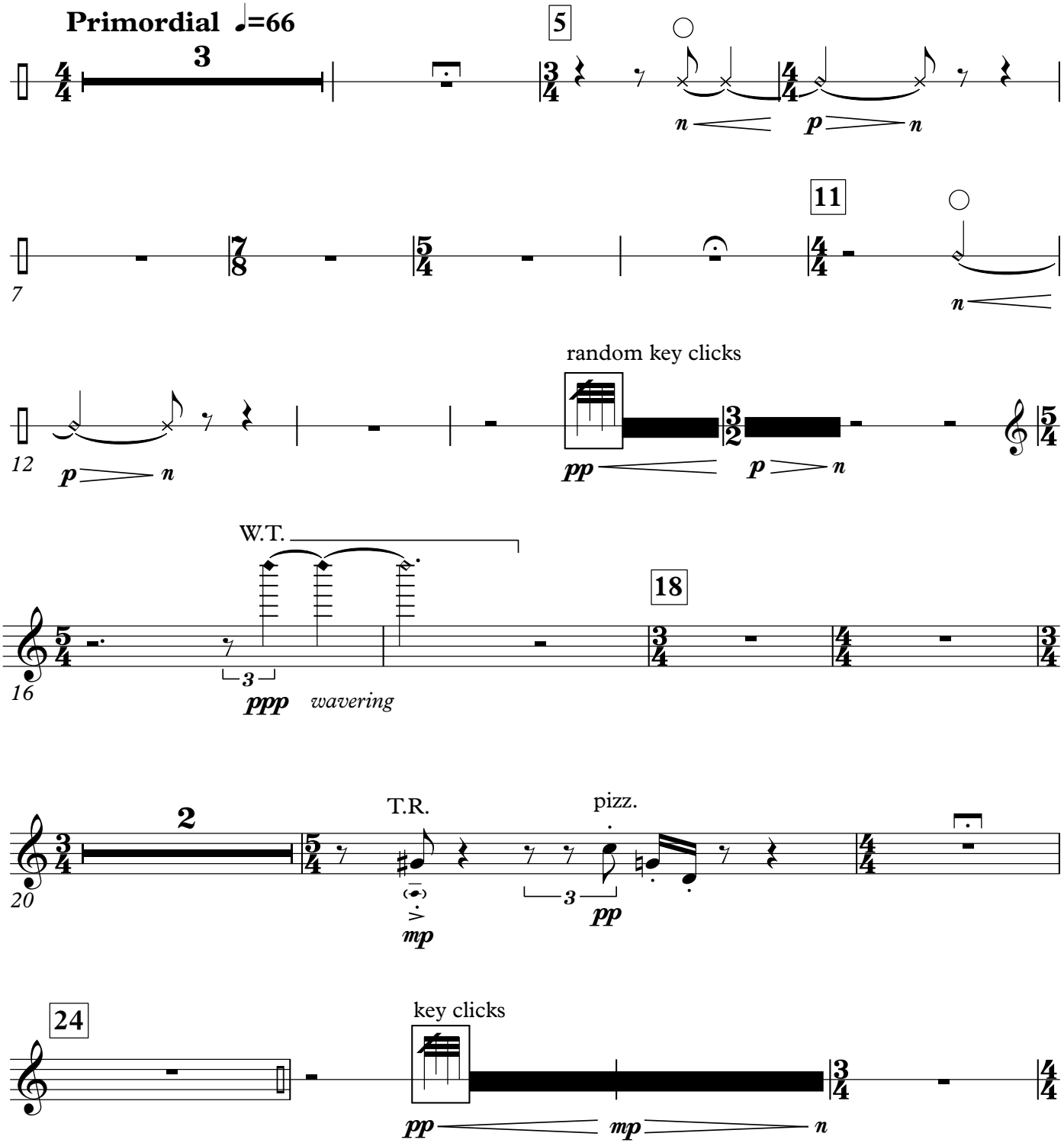
Alto Flute

*Commissioned by the Riot Ensemble*

# Thought

Walt Whitman (1819-1892)

Jessica Rudman (b. 1982)

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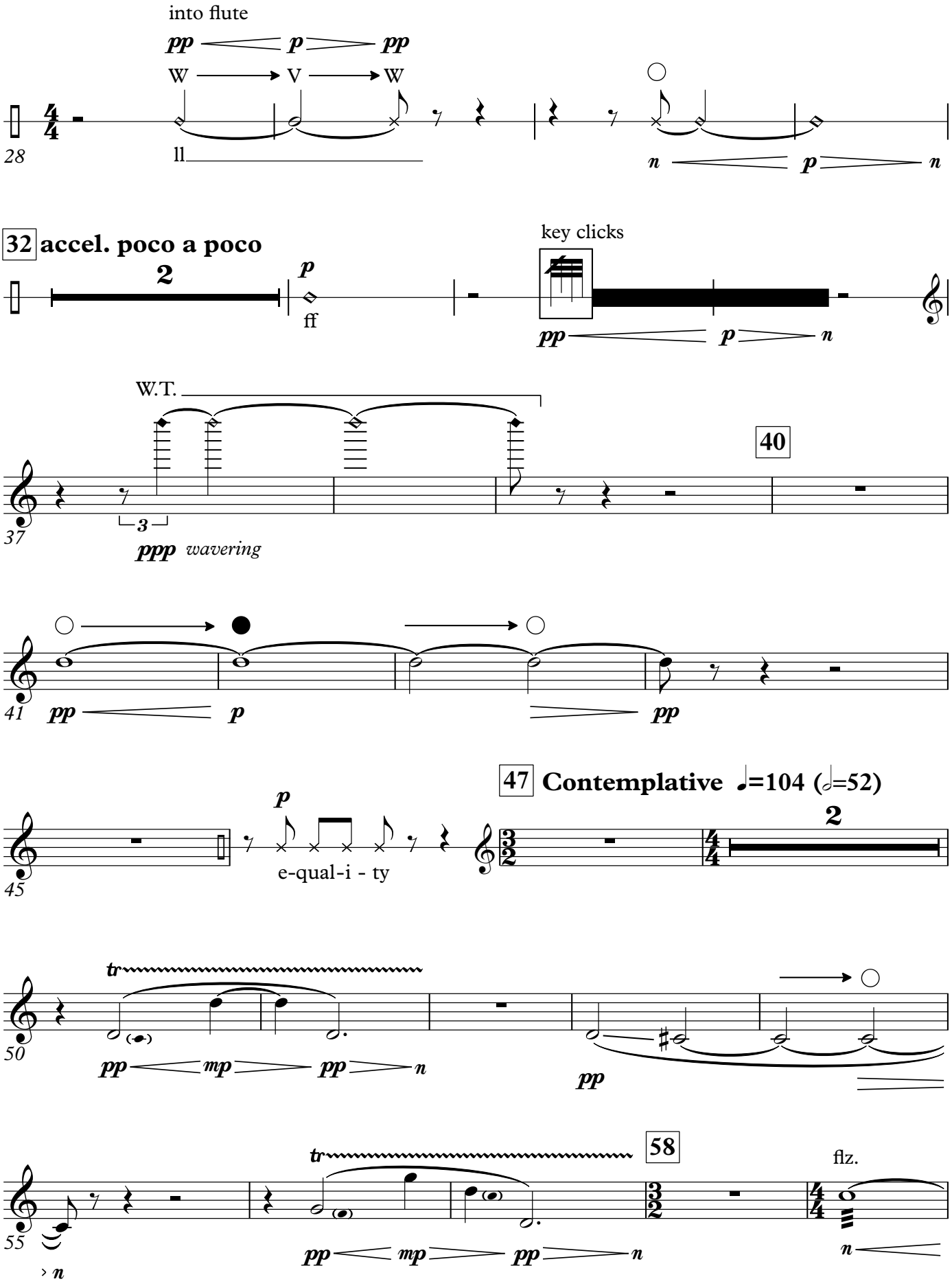
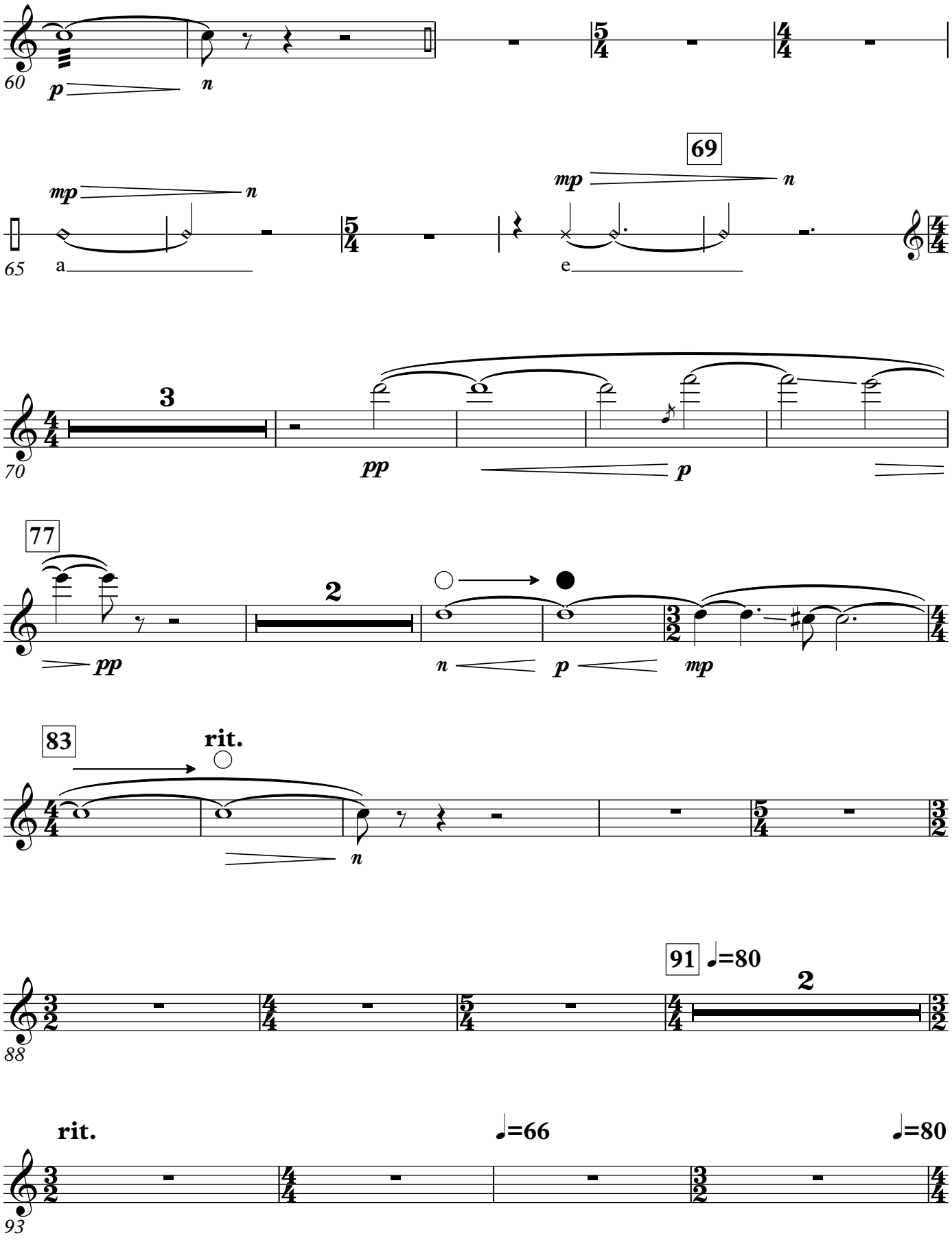
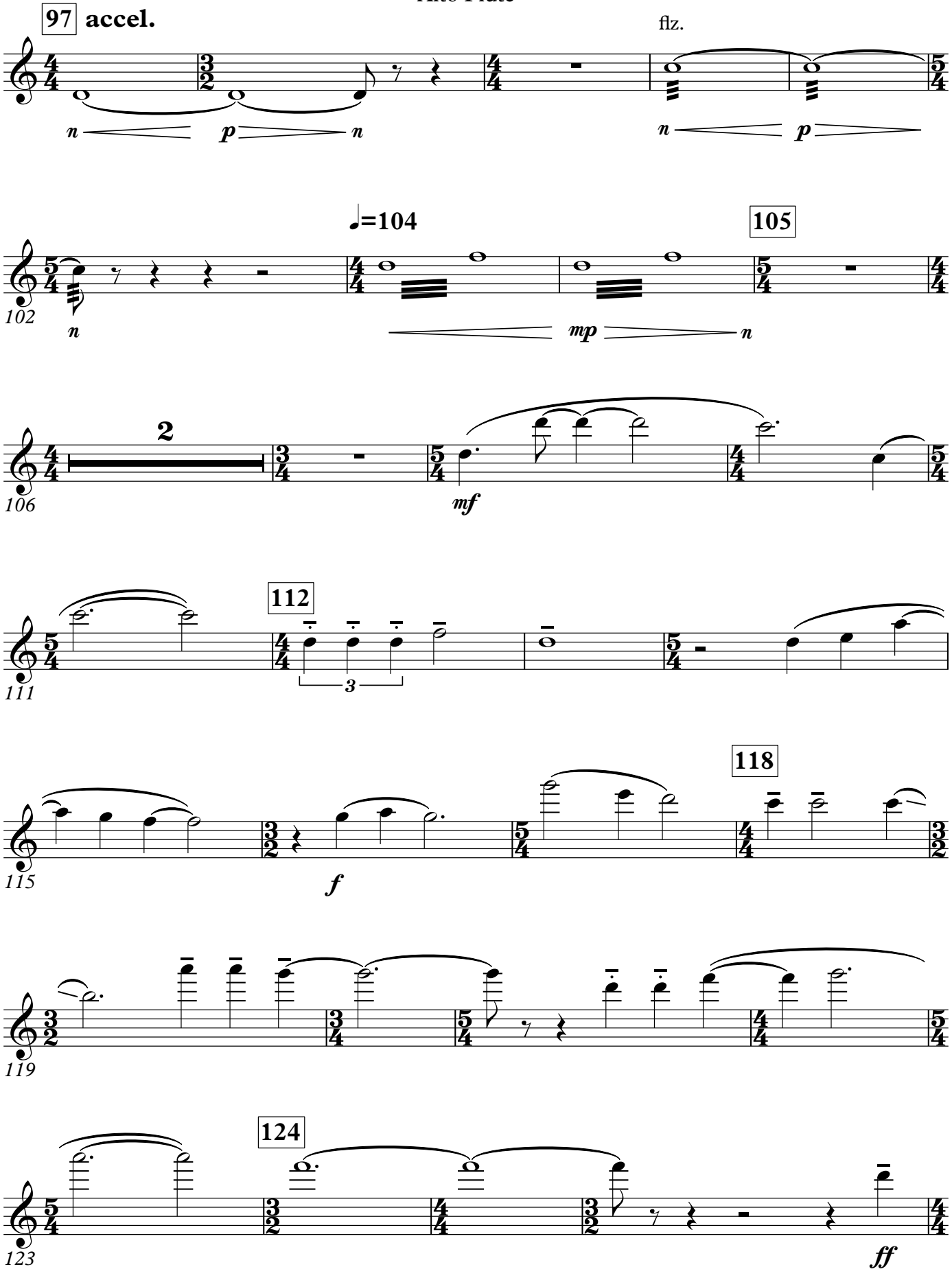
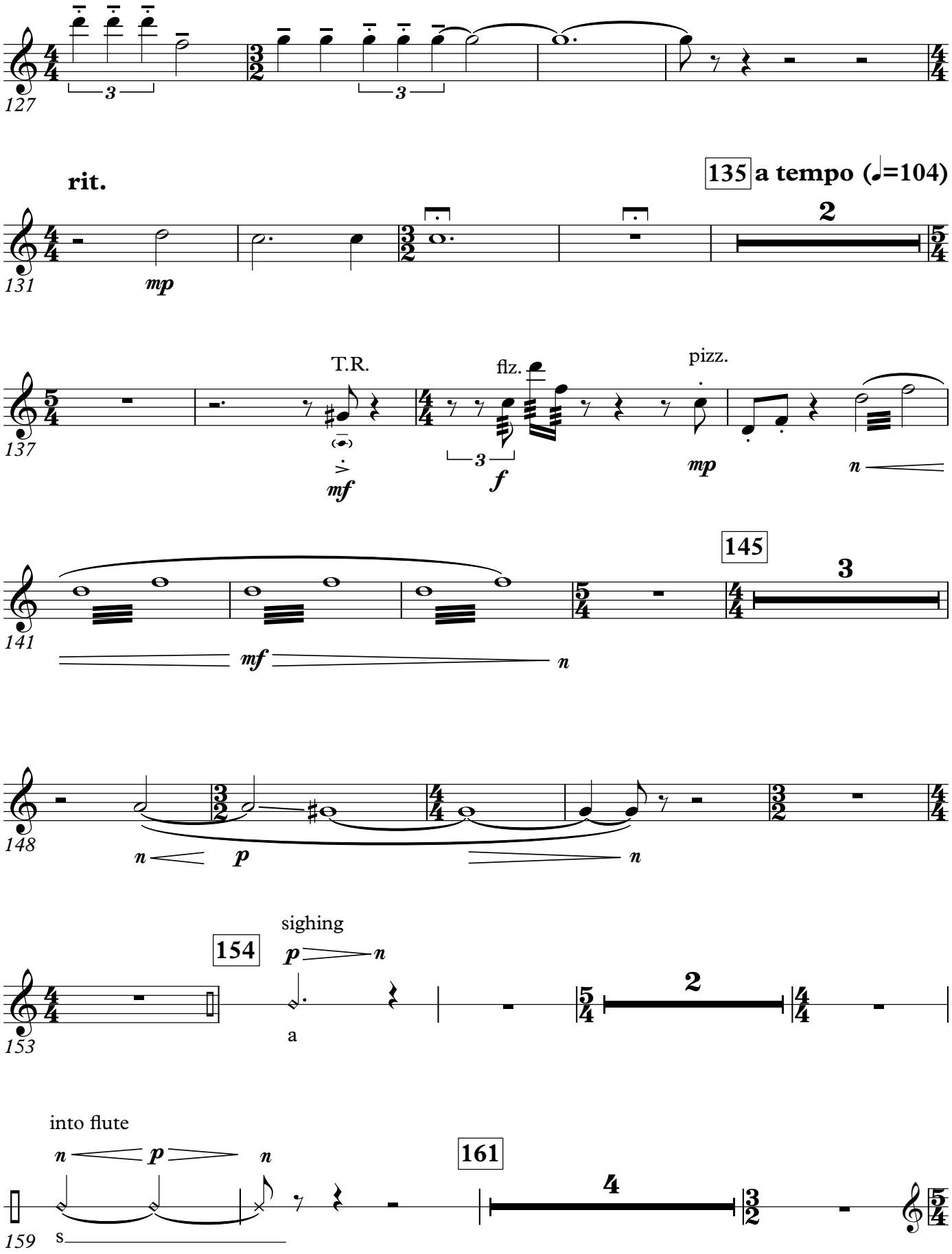
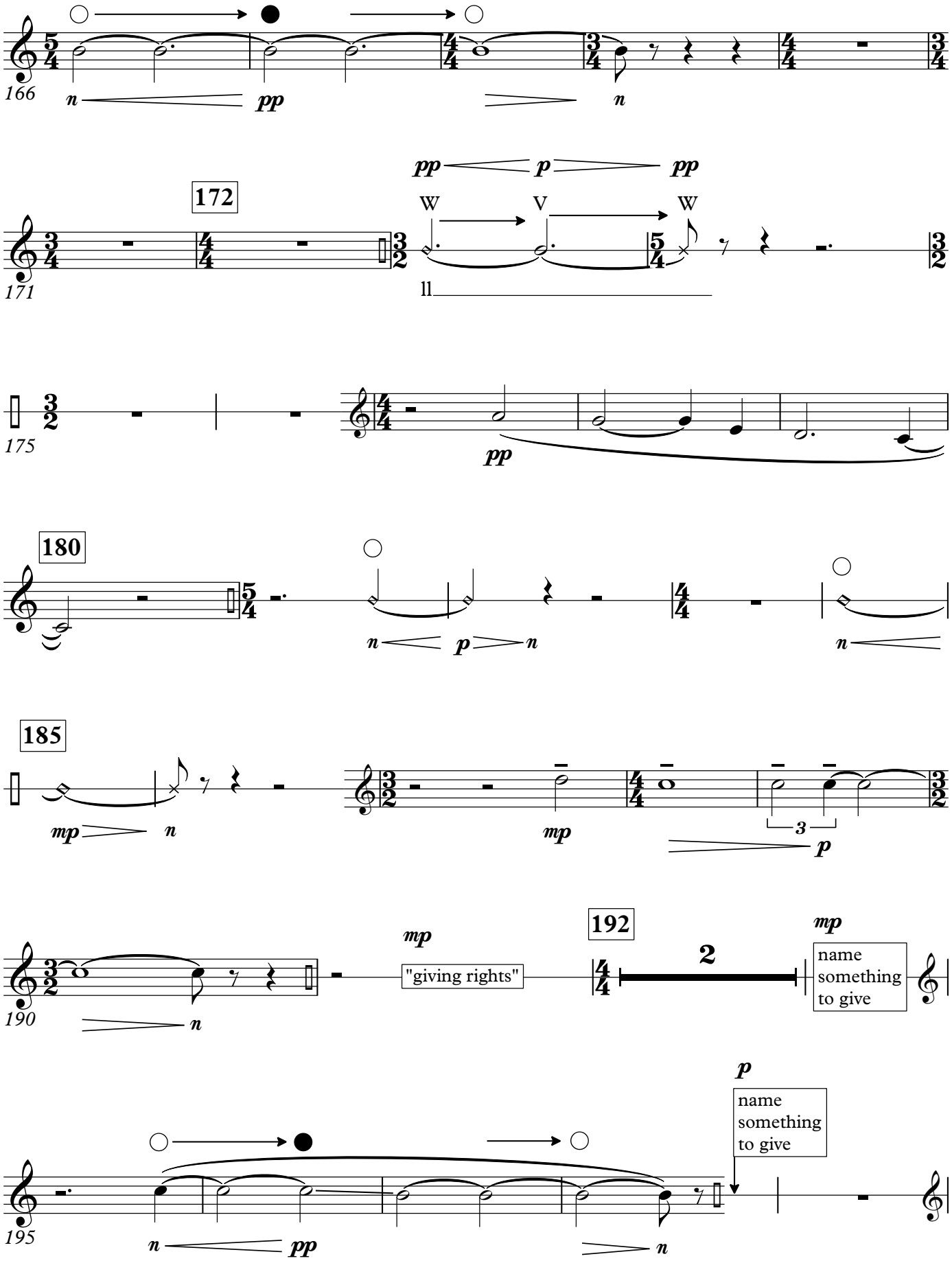
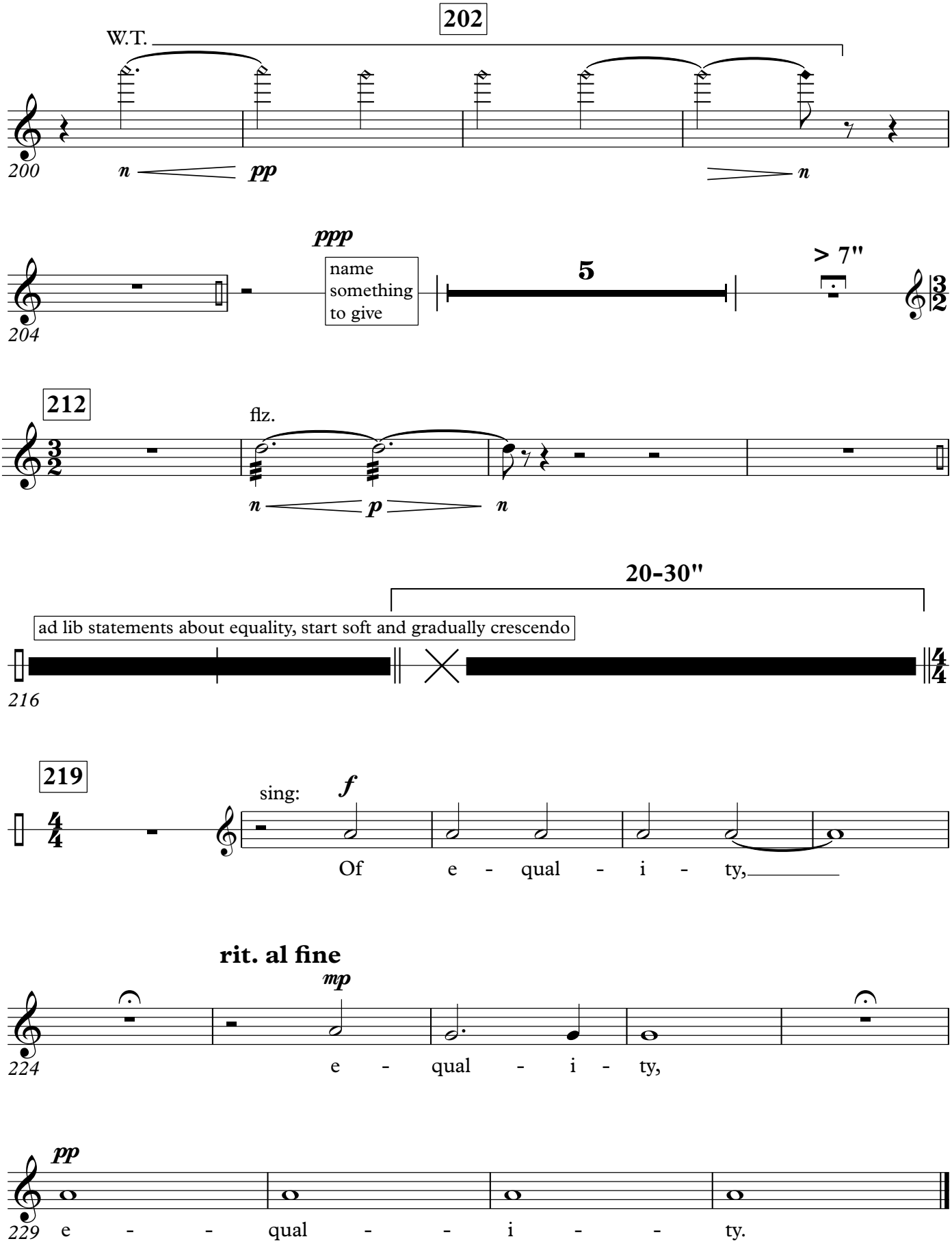

into flute
pp p pp
W V W
28
ll
n p n
32 accel. poco a poco
2
p
ff
key clicks
pp p n
W.T.
40
37
3
ppp wavering
41
pp p pp
47 Contemplative ♩=104 (𝅗𝅥=52)
p
2
45
e-qual-i - ty
tr
50
pp mp pp n
pp
58
tr
55
flz.
› n
pp mp pp n
n


60
p
n
65
mp
n
a
69
mp
n
e
70
3
pp
p
77
2
pp
n
p
mp
83
rit.
n
88
91
♩=80
2
93
rit.
♩=66
♩=80


97 accel.
flz.
n p n
n p
♩=104
105
102
n
mp n
2
106
mf
112
111
3
118
115
f
119
124
123
ff


127
3
3
rit.
135 a tempo (♩=104)
131
mp
2
137
T.R.
mf
flz.
f
pizz.
mp
n
141
mf
n
145
3
148
n
p
n
153
154
sighing
p
n
a
2
159
into flute
n
p
n
s
161
4


166
n
pp
n
172
171
pp
p
pp
W
V
W
ll
175
pp
180
n
p
n
n
185
mp
n
mp
3
p
190
n
mp
"giving rights"
192
2
mp
name
something
to give
195
n
pp
n
p
name
something
to give


202
W.T.
200
n
pp
n
ppp
name
something
to give
5
> 7"
204
212
flz.
n
p
n
20-30"
ad lib statements about equality, start soft and gradually crescendo
216
219
sing:
f
Of e - qual - i - ty,
rit. al fine
mp
224
e - qual - i - ty,
pp
229
e - - qual - - i - - ty.