

ALTO FLUTE

Jessica Rudman

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# Thought

*for Soprano and Chamber Ensemble*

2015  
ca. 12:00

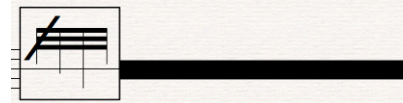
# Thought

## 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 unmetred 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)

**Primordial** ♩=66

5

7

11

12

random key clicks

18

16

W.T.

3

ppp

wavering

20

2

T.R.

pizz.

3

pp

mp

24

key clicks

pp

mp

n

into flute

*pp*  $\text{---} p \text{---}$  *pp*

W  $\text{---}$  V  $\text{---}$  W

28  $\frac{4}{4}$  *ll* *n*  $\text{---} p \text{---}$  *n*

32 **accel. poco a poco**

*p* *ff*

key clicks

*pp*  $\text{---} p \text{---}$  *n*

W.T.

37  $\frac{3}{4}$  *ppp* *wavering*

40

41 *pp*  $\text{---} p \text{---}$  *pp*

47 **Contemplative** ♩=104 (♩=52)

*p*

e-q-u-a-l-i - ty

45  $\frac{3}{2}$   $\frac{4}{4}$  *2*

50 *tr* *pp*  $\text{---} mp \text{---}$  *pp*  $\text{---} n$  *pp*

55 *> n* *pp*  $\text{---} mp \text{---}$  *pp*  $\text{---} n$

58 *flz.* *n*

60 *p* *n*

Staff 60-64: Treble clef, 4/4 time. Measure 60: half note G4, half note A4, half note B4, half note C5. Measure 61: quarter rest, quarter note D5, quarter note E5, quarter note F5. Measure 62: quarter rest, quarter note G5, quarter note A5, quarter note B5. Measure 63: quarter rest, quarter note C6, quarter note D6, quarter note E6. Measure 64: quarter rest, quarter note F6, quarter note G6, quarter note A6. Dynamics: *p* (piano) at measure 60, *n* (normal) at measure 61. A crescendo hairpin is shown from measure 60 to 61.

65 *mp* *n* *mp* *n* 69

Staff 65-69: Treble clef, 4/4 time. Measure 65: half note A4, half note B4, half note C5, half note D5. Measure 66: quarter rest, quarter note E5, quarter note F5, quarter note G5. Measure 67: quarter rest, quarter note A5, quarter note B5, quarter note C6. Measure 68: quarter rest, quarter note D6, quarter note E6, quarter note F6. Measure 69: quarter rest, quarter note G6, quarter note A6, quarter note B6. Dynamics: *mp* (mezzo-piano) at measure 65, *n* (normal) at measure 66, *mp* at measure 68, *n* at measure 69. A crescendo hairpin is shown from measure 65 to 66, and another from measure 68 to 69.

70 *pp* *p*

Staff 70-76: Treble clef, 4/4 time. Measure 70: half note A4, half note B4, half note C5, half note D5. Measure 71: quarter rest, quarter note E5, quarter note F5, quarter note G5. Measure 72: quarter rest, quarter note A5, quarter note B5, quarter note C6. Measure 73: quarter rest, quarter note D6, quarter note E6, quarter note F6. Measure 74: quarter rest, quarter note G6, quarter note A6, quarter note B6. Measure 75: quarter rest, quarter note C7, quarter note D7, quarter note E7. Measure 76: quarter rest, quarter note F7, quarter note G7, quarter note A7. Dynamics: *pp* (pianissimo) at measure 70, *p* (piano) at measure 74. A crescendo hairpin is shown from measure 70 to 74.

77 *pp* *n* *p* *mp*

Staff 77-82: Treble clef, 4/4 time. Measure 77: half note A4, half note B4, half note C5, half note D5. Measure 78: quarter rest, quarter note E5, quarter note F5, quarter note G5. Measure 79: quarter rest, quarter note A5, quarter note B5, quarter note C6. Measure 80: quarter rest, quarter note D6, quarter note E6, quarter note F6. Measure 81: quarter rest, quarter note G6, quarter note A6, quarter note B6. Measure 82: quarter rest, quarter note C7, quarter note D7, quarter note E7. Dynamics: *pp* at measure 77, *n* at measure 79, *p* at measure 81, *mp* at measure 82. A crescendo hairpin is shown from measure 77 to 79, and another from measure 81 to 82.

83 *rit.* *n*

Staff 83-90: Treble clef, 4/4 time. Measure 83: half note A4, half note B4, half note C5, half note D5. Measure 84: quarter rest, quarter note E5, quarter note F5, quarter note G5. Measure 85: quarter rest, quarter note A5, quarter note B5, quarter note C6. Measure 86: quarter rest, quarter note D6, quarter note E6, quarter note F6. Measure 87: quarter rest, quarter note G6, quarter note A6, quarter note B6. Measure 88: quarter rest, quarter note C7, quarter note D7, quarter note E7. Measure 89: quarter rest, quarter note F7, quarter note G7, quarter note A7. Measure 90: quarter rest, quarter note B7, quarter note C8, quarter note D8. Dynamics: *rit.* (ritardando) at measure 83, *n* (normal) at measure 85. A crescendo hairpin is shown from measure 83 to 85.

88 91 ♩=80 2

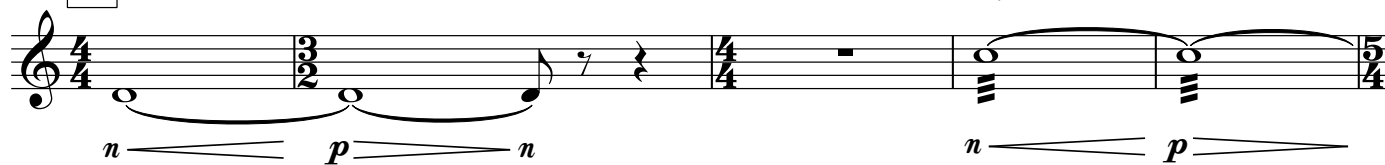
Staff 88-92: Treble clef, 3/2 time. Measure 88: half note A4, half note B4, half note C5, half note D5. Measure 89: quarter rest, quarter note E5, quarter note F5, quarter note G5. Measure 90: quarter rest, quarter note A5, quarter note B5, quarter note C6. Measure 91: quarter rest, quarter note D6, quarter note E6, quarter note F6. Measure 92: quarter rest, quarter note G6, quarter note A6, quarter note B6. Dynamics: *rit.* at measure 88, *n* at measure 90. A crescendo hairpin is shown from measure 88 to 90.

93 *rit.* ♩=66 ♩=80

Staff 93-97: Treble clef, 3/2 time. Measure 93: half note A4, half note B4, half note C5, half note D5. Measure 94: quarter rest, quarter note E5, quarter note F5, quarter note G5. Measure 95: quarter rest, quarter note A5, quarter note B5, quarter note C6. Measure 96: quarter rest, quarter note D6, quarter note E6, quarter note F6. Measure 97: quarter rest, quarter note G6, quarter note A6, quarter note B6. Dynamics: *rit.* at measure 93, *n* at measure 95. A crescendo hairpin is shown from measure 93 to 95.

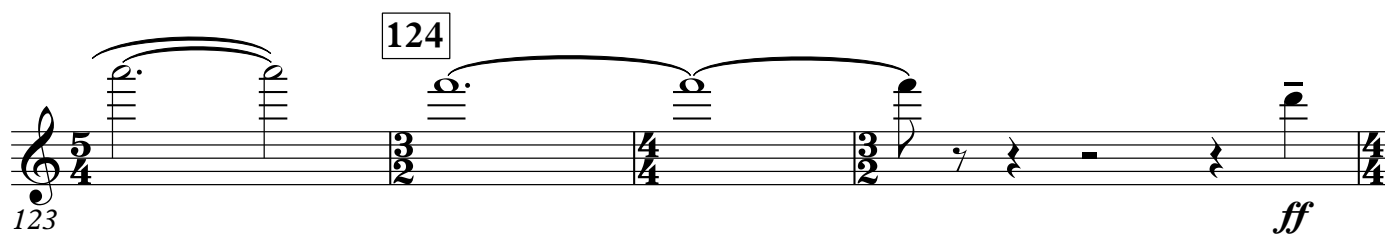
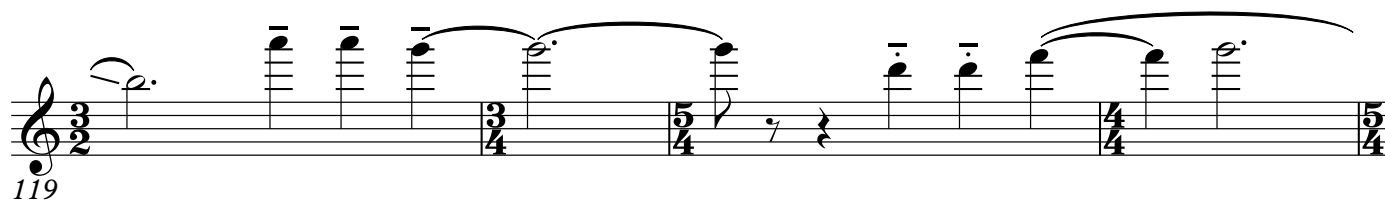
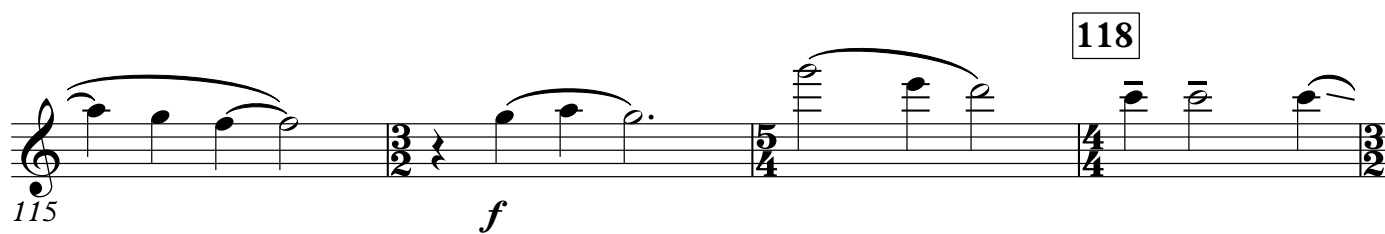
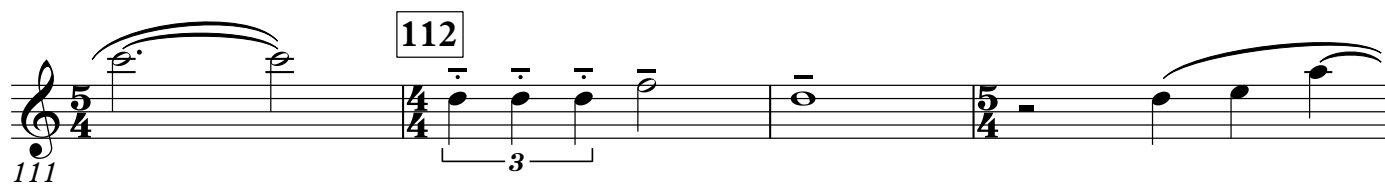
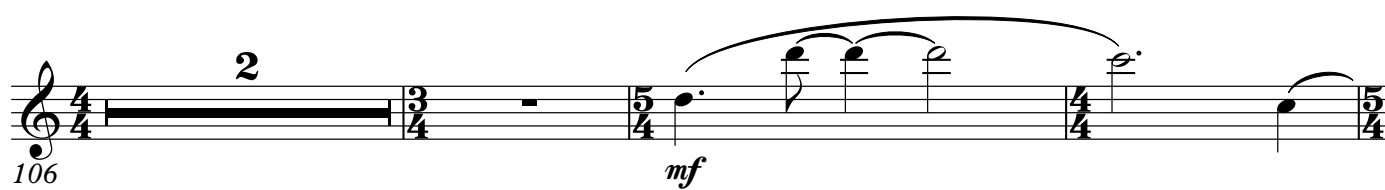
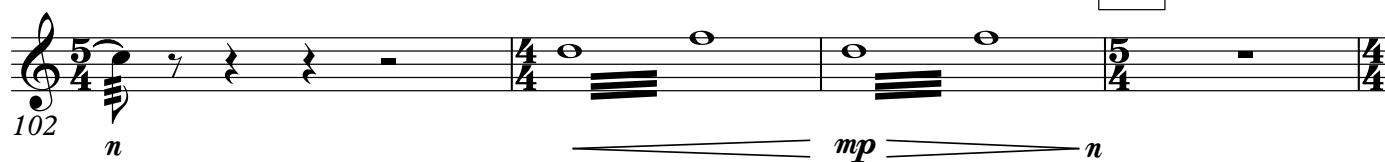
97 accel.

flz.



♩=104

105





# Alto Flute

5

127

3

3

rit. 135 a tempo (♩=104)

131 *mp*

2

137

T.R. flz. pizz.

*mf* *f* *mp* *n*

3

141

145

*mf* *n*

3

148

*n* *p* *n*

sighing

154

*p* *n*

153

a

2

into flute

*n* *p* *n*

159

s

161

4

## Alto Flute

166 *n* *pp* *n*

171 *pp* *p* *pp*

W V W

172

175 *pp*

180 *n* *p* *n* *n*

185 *mp* *n* *mp* *p*

190 *mp* *n* *mp* *mp*

"giving rights"

192 2

name something to give

195 *n* *pp* *n*

*p* name something to give

200

W.T.

202

*n*  $\text{pp}$  *n*

204

*ppp*

name something to give

5

> 7"

212

flz.

*n*  $\text{p}$  *n*

216

20-30"

ad lib statements about equality, start soft and gradually crescendo

219

sing: *f*

Of e - qual - i - ty,

224

rit. al fine

*mp*

e - qual - i - ty,

229

*pp*

e - qual - i - ty.