

PERCUSSION 2

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).



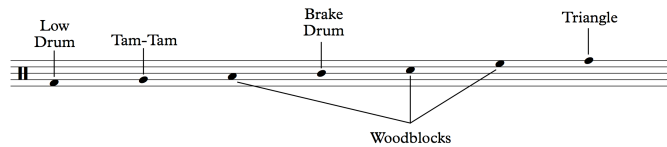
#### Spoken Text

- 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.

## Percussion

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

### 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

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Percussion 2

Commissioned by the Riot Ensemble

# Thought

Walt Whitman (1819-1892)

Jessica Rudman (b. 1982)

## Primordial ♩=66

2

6

9

14

18

21

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

3 5 7 8 11 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

24

sighing

*mp* *n*

*n* *pp* *n* *n* *p* *n*

a

29

*mp* *n*

e

32 accel. poco a poco

2

34

*n* *pp* *n*

e

*p*

li

38

2

40

*pp*

Of

e

47 Contemplative ♩=104 (♩=52)

*n* *p* *n*

*p*

3

Of

e - qual - i - ty

44

# Percussion 2

3

48

2

4/4

2

4/4

pp

3

e - qual - i - ty

n

p

n

54

34

p

qual - i

n

pp

n

58

n

59

39

p

n

pp l.v. throughout

pp

li

63

63

67

69

2

4/4

## Percussion 2

72

*pp*

*pp* *p* *pp*

W → V → W

11

76

77

2

*pp* *n*

ty

3

82

83

rit.

3

89

91

$\text{♩} = 80$

2

rit.

3

*n*  $\leftarrow$  *mp*  $\rightarrow$  *n*

*pp*

94

97

$\text{♩} = 66$

$\text{♩} = 80$  accel.

*n*  $\leftarrow$  *mf*  $\rightarrow$  *n*

98

*p* l.v. throughout



102  $\text{♩} = 104$  105

pp ppp

Detailed description: This system contains measures 102 to 105. Measure 102 is in 5/4 time, measure 103 in 4/4, measure 104 in 5/4, and measure 105 in 4/4. The notation includes a half note, a quarter note, and a half note in measure 102, followed by a half note, a quarter note, and a half note in measure 103, and a half note, a quarter note, and a half note in measure 104. Measure 105 is a whole note. Dynamics are *pp* at measure 103 and *ppp* at measure 105. A box containing the number 105 is above measure 105. A box containing a vertical line with a small square at the top is above measure 103.

106

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

Detailed description: This system contains measures 106 to 109. Measure 106 is in 4/4 time, measure 107 in 3/4, measure 108 in 5/4, and measure 109 in 4/4. The notation includes a half note, a quarter note, and a half note in measure 106, followed by a half note, a quarter note, and a half note in measure 107, and a half note, a quarter note, and a half note in measure 108. Measure 109 is a whole note. Dynamics are *n* at measure 106, *mf* at measure 107, *n* at measure 108, and *f* at measure 109. A box containing the number 2 is above measure 106. A box containing a vertical line with a small square at the top is above measure 107. A box containing a vertical line with a small square at the top is above measure 109.

112

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

Detailed description: This system contains measures 112 to 115. Measure 112 is in 4/4 time, measure 113 in 5/4, measure 114 in 3/4, and measure 115 in 3/2. The notation includes a half note, a quarter note, and a half note in measure 112, followed by a half note, a quarter note, and a half note in measure 113, and a half note, a quarter note, and a half note in measure 114. Measure 115 is a whole note. Dynamics are *n* at measure 112, *mp* at measure 113, *n* at measure 114, *mf* at measure 115, and *mp* at measure 116. A box containing the number 112 is above measure 112. A box containing a vertical line with a small square at the top is above measure 113. A box containing a vertical line with a small square at the top is above measure 115.

116

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

Detailed description: This system contains measures 116 to 119. Measure 116 is in 3/2 time, measure 117 in 5/4, measure 118 in 4/4, and measure 119 in 3/2. The notation includes a half note, a quarter note, and a half note in measure 116, followed by a half note, a quarter note, and a half note in measure 117, and a half note, a quarter note, and a half note in measure 118. Measure 119 is a whole note. Dynamics are *p* at measure 116, *n* at measure 117, *f* at measure 118, and *n* at measure 119. A box containing the number 118 is above measure 118. A box containing a vertical line with a small square at the top is above measure 118.

119

*mf* *f* *n*

Detailed description: This system contains measures 119 to 122. Measure 119 is in 3/2 time, measure 120 in 3/4, measure 121 in 5/4, and measure 122 in 4/4. The notation includes a half note, a quarter note, and a half note in measure 119, followed by a half note, a quarter note, and a half note in measure 120, and a half note, a quarter note, and a half note in measure 121. Measure 122 is a whole note. Dynamics are *mf* at measure 119, *f* at measure 120, and *n* at measure 122. A box containing a vertical line with a small square at the top is above measure 119. A box containing the number 3 is above measure 120. A box containing a vertical line with a small square at the top is above measure 122.

122

*f* *n* *ff* *n*

Detailed description: This system contains measures 122 to 125. Measure 122 is in 4/4 time, measure 123 in 5/4, measure 124 in 3/2, and measure 125 in 4/4. The notation includes a half note, a quarter note, and a half note in measure 122, followed by a half note, a quarter note, and a half note in measure 123, and a half note, a quarter note, and a half note in measure 124. Measure 125 is a whole note. Dynamics are *f* at measure 122, *n* at measure 123, *ff* at measure 124, and *n* at measure 125. A box containing the number 124 is above measure 124. A box containing a vertical line with a small square at the top is above measure 124.

125

*f* *n* *f* *ff*

Detailed description: This system contains measures 125 to 128. Measure 125 is in 4/4 time, measure 126 in 3/2, measure 127 in 4/4, and measure 128 in 3/2. The notation includes a half note, a quarter note, and a half note in measure 125, followed by a half note, a quarter note, and a half note in measure 126, and a half note, a quarter note, and a half note in measure 127. Measure 128 is a whole note. Dynamics are *f* at measure 125, *n* at measure 126, *f* at measure 127, and *ff* at measure 128.

## Percussion 2

[illegible]

135 a tempo (♩=104)  
2

132

The first system of the musical score for 'The Little Boat' is in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the mood is 'Moderato'. The score starts with a piano (p) dynamic, followed by a mezzo-piano (mp) section with a triplet of eighth notes. The dynamics then progress to mezzo-forte (mf) and forte (f), with a quintuplet of eighth notes. The system concludes with a piano (p) dynamic. The measure numbers 138 and 139 are indicated at the beginning of the first and second measures, respectively.

141

scr.

*mf*

145

5/4

4/4

146

*n*  $\text{< } mp \text{>}$  *n*

*p*

151 *mp* *n* *mp* *n*

154

2

5/4

2

5/4

2

4/4

2

4/4

*n*

*pp*

*p*

*n*

*ff*

159

2

3

*mp*

*n*

*ff*

166

5/4

5/4

5/4

4/4

3/4

4/4

*n*

*pp*

*n*

*p*

*ff*

as if it harm'd me,

170

4/4

3/4

*p*

*n*

qua

## Percussion 2

174 *p* t of qua

180 *mp* ty e - qua

182 inhaled *mf* in - dis - pen - sa - ble *mp* e *mf* "giving equality to others"

186 *mp* ty *n*

190 *mf* "as if it harmed me, giving others the same rights and chances as myself" *p* *pp* *n* *pp*

193 *mp* name something to give *n*

# Percussion 2

9

*p*

name something to give

202

*pp*

name something to give

197

3

7

> 7"

212

*n* *mp* *n*

204

ad lib statements about equality, start soft and gradually crescendo

215

20-30"

218

219

sing: *f*

Of e - qual - i - ty,

4/4

rit. al fine

*mp*

e - qual - i - ty,

223

*pp*

e - qual - i - ty.

228