

Jessica Rudman

Thought

for Soprano and Chamber Ensemble

2015

ca. 12:00

Jessica Rudman

Thought

for Soprano, Alto Flute, Two Percussionists, and Harpsichord

TRANPOSED 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

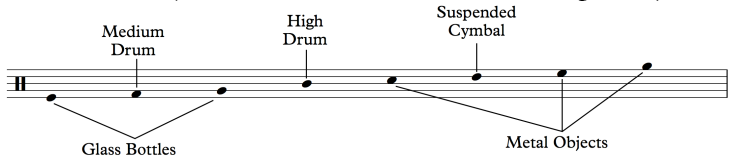
- Suggested stops are given in circles on the appropriate staves. A bracket ({}) will be used when both staves should be played using the same stop(s).
- "U" refers to the upper manual, and "L" to the lower. "Keys" refers to the silent keyboard, "pdb" indicates peau de buffle, and "tutti" means that 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.



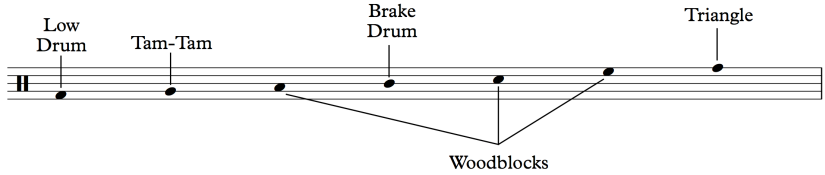
Percussion

- 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

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Commissioned by the Riot Ensemble

Thought

Walt Whitman (1819-1892)

Jessica Rudman (b. 1982)

Primordial ♩=66

4/4 *sighing* *p* *n*

Soprano

3/4 *sim.* *mp* *n* **4/4**

Alto Flute

p *mp* *n* *p*

Percussion 1

n *mp* *n*

Percussion 2

Harpichord

2 3 4 5

4/4 **7/8** **5/4** *p* *n* **4/4**

Sop.

p *n*

Fl.

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

Perc. 1

pp *n* *mf* *n*

Perc. 2

Hpsd.

6 7 8 9 10

11

4/4

pp *n*

4/4

pp *n*

4/4

pp *n*

3/2

p *n*

5/4

ff

Sop.

a

ff

Fl.

n *p* *n*

random key clicks

pp *p* *n*

Perc. 1

p

n *mp* *n*

n *p* *n*

Perc. 2

pp

pp *p*

Hpsd.

fingernails on keys,
moving fairly slow

gliss.

11

12

13

14

15



18

5/4

mp *n*

3/4

mf

4/4

pp *p* *pp*

3/4

pp

W.T.

ppp *wavering*

inhaled

mf

Sop.

e

kuh!

ll

i

A. Fl.

ppp *wavering*

Perc. 1

n *pp*

scr.

pp

Perc. 2

n *mp* *n*

Hpsd.

16

17

18

19

20

Score for measures 21-24:

Sop. *mp* $\frac{5}{4}$ *p* *pp* *n* $\frac{4}{4}$ **24**

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

Perc. 1 *p* *p* *p* *n* *ped.* (hold until m. 61)

Perc. 2 *p* *p* *p* *n* *sighing* *mp* *n* *a*

Hpsd. *pp* *let sound fade completely*

Measures: 21, 22, 23, 24

Score for measures 25-29:

S. *airy* *n* *p* $\frac{3}{4}$ $\frac{4}{4}$ *n* *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* *mf* *t*

Perc. 2 *pp* *n* *n* *p* *n*

Hpsd. *mp* *n* *ff* *mf* *qual*

Measures: 25, 26, 27, 28, 29

poco vib.
ppp

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

A. Fl. *p* *pp* *p*
e-qual-i - ty

Perc. 1 *pp* *n* stir *p* *n* *mp*
qual - - i Of e - qual - i - ty

Perc. 2 *n* *p* *n* *p*
Of e - qual - i -

Hpsd. *pp* *p* *3*
ty e-qual-i - ty

42 43 44 45 46

47 Contemplative ♩=104 (♩=52)
normal vib. *pp* **4/4**

S. Of e - qual - i - ty, _____ inhaled_ *p*
as

A. Fl. *pp* *mp* *pp* *n*

Perc. 1 *n* *pp* *n* *p* *n*
Of e - qual - - i - - - ty

Perc. 2 *pp* *3*
ty e - qual - i - ty

Hpsd. *p* (L8) *3* (L8) *5* *3*
lute

47 48 49 50 51

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

A. Fl. *pp* *n* *tr* *pp* *mp*

Perc. 1 *p* *n* *p* ty

Perc. 2 *n* *p* *n* *p* qual - i

Hpsd. *p* *gliss.* *p* *L8* *p* *3* *5*
Of e

52 53 54 55 56

58 *poco vib.* *p* *3* *4/4* *mp*
Of e - qual - - i - ty,

A. Fl. *tr* *pp* *n* *flz.* *n* *p*

Perc. 1 *n* *p* *n* *p* e

Perc. 2 *pp* *n* *n* *p* *n*

Perc. 2 *U8* *p* qua

57 58 59 60

normal vib. *p* **5**/**4** **4**/**4**

S. as if it harm'd me gi - ving o - thers. the same

A. Fl. *n* *mp* a

Perc. 1 *n* *pp* *p* ty

Perc. 2 *pp* l.v. throughout *pp* li

Hpsd. *p* lute

61 62 63 64 65

69 senza vib. *pp* **4**/**4**

S. chan - ces and rights as my - self. Of e - qual - i - ty,

A. Fl. *n* *mp* *n* e

Perc. 1 *p* *n* *mp* *p* 5 qua

Perc. 2

Hpsd. *mp* *n* *ff*

66 67 68 69 70 71

musical score for measures 72-76, featuring vocal parts (S., A. Fl.), Percussion 1 and 2, and Harpsichord (Hpsd.).

Measure 72: S. (Soprano) begins with a half note G4, followed by a quarter rest. A. Fl. (Alto Flute) has a half note G4. Perc. 1 (Percussion 1) has a half note G4. Perc. 2 (Percussion 2) has a half note G4. Hpsd. (Harpsichord) has a half note G4.

Measure 73: S. (Soprano) has a half note A4. A. Fl. (Alto Flute) has a half note A4. Perc. 1 (Percussion 1) has a half note A4. Perc. 2 (Percussion 2) has a half note A4. Hpsd. (Harpsichord) has a half note A4.

Measure 74: S. (Soprano) has a half note B4. A. Fl. (Alto Flute) has a half note B4. Perc. 1 (Percussion 1) has a half note B4. Perc. 2 (Percussion 2) has a half note B4. Hpsd. (Harpsichord) has a half note B4.

Measure 75: S. (Soprano) has a half note C5. A. Fl. (Alto Flute) has a half note C5. Perc. 1 (Percussion 1) has a half note C5. Perc. 2 (Percussion 2) has a half note C5. Hpsd. (Harpsichord) has a half note C5.

Measure 76: S. (Soprano) has a half note D5. A. Fl. (Alto Flute) has a half note D5. Perc. 1 (Percussion 1) has a half note D5. Perc. 2 (Percussion 2) has a half note D5. Hpsd. (Harpsichord) has a half note D5.

Lyrics: Of e - qual - i - ty,

musical score for measures 77-81, featuring vocal parts (S., A. Fl.), Percussion 1 and 2, and Harpsichord (Hpsd.).

Measure 77: S. (Soprano) begins with a half note G4, followed by a quarter rest. A. Fl. (Alto Flute) has a half note G4. Perc. 1 (Percussion 1) has a half note G4. Perc. 2 (Percussion 2) has a half note G4. Hpsd. (Harpsichord) has a half note G4.

Measure 78: S. (Soprano) has a half note A4. A. Fl. (Alto Flute) has a half note A4. Perc. 1 (Percussion 1) has a half note A4. Perc. 2 (Percussion 2) has a half note A4. Hpsd. (Harpsichord) has a half note A4.

Measure 79: S. (Soprano) has a half note B4. A. Fl. (Alto Flute) has a half note B4. Perc. 1 (Percussion 1) has a half note B4. Perc. 2 (Percussion 2) has a half note B4. Hpsd. (Harpsichord) has a half note B4.

Measure 80: S. (Soprano) has a half note C5. A. Fl. (Alto Flute) has a half note C5. Perc. 1 (Percussion 1) has a half note C5. Perc. 2 (Percussion 2) has a half note C5. Hpsd. (Harpsichord) has a half note C5.

Measure 81: S. (Soprano) has a half note D5. A. Fl. (Alto Flute) has a half note D5. Perc. 1 (Percussion 1) has a half note D5. Perc. 2 (Percussion 2) has a half note D5. Hpsd. (Harpsichord) has a half note D5.

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

82 83 84 85 86

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

A. Fl. *mp* *n*

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

Perc. 2

Hpsd.

[illegible]

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

A. Fl. *p* *n* *flz.* *n* *p* *n*

Perc. 1 *mp* *p*

Perc. 2 *p* *l.v. throughout*

Hpsd. ④ *lute*

98 99 100 101 102

Musical score for measures 103-107. The score includes a vocal soloist (S.), alto flute (A. Fl.), percussion 1 (Perc. 1), percussion 2 (Perc. 2), and harpsichord (Hpsd.). The tempo is marked as 104. The key signature changes to 5/4 at measure 105. The vocal line includes lyrics: "same. Of e - qual - i - ty". The alto flute line features a dynamic change from *mp* to *n*. Percussion 1 includes a triplet and a dynamic change from *p* to *mp*. Percussion 2 includes a dynamic change from *pp* to *ppp*. The harpsichord line features a lute-like texture with a dynamic change from *mf* to *ppp*.



S. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
 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

118

S. $\frac{3}{2}$ $\frac{5}{4}$ *ff* $\frac{4}{4}$ $\frac{3}{2}$ $\frac{3}{4}$
 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 5 118 119

S. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{2}$
my own rights that o - - thers poss-ess the

A. Fl.

Perc. 1

Perc. 2 f n f 3 n

Hpsd.

120 121 122 123

124

S. $\frac{3}{2}$ $\frac{4}{4}$ $\frac{3}{2}$ $\frac{4}{4}$ $\frac{3}{2}$
same.

A. Fl.

Perc. 1 ff 3 ff ff

(with vib. mallet)

ff l.v. throughout

Perc. 2 ff n f n f ff

Hpsd.

124 125 126 127



S. *pp* *4/4* *3* *3/2* *4/4*
as if i - t - t - t harm'd me,

A. Fl. *p* *n*

Perc. 1 *pp* *n* *p* *n*

Perc. 2 *p* *mp* *n* *mp* *n*

Hpsd. *sighing pp* *n* *keys* *n* *p* *n*
a

149 150 151 152 153



154 S. *p* *5/4* *4/4*
giv - ing o - thers the same chan - ces,

A. Fl. *sighing p* *n*
a

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

Perc. 2 *n* *pp* *n* *ff*

Hpsd. *lute p*

154 155 156 157 158

172

S. *3/4* *4/4* *3/4* *4/4* *pp* *3/2* *5/4* *3/2*
 giv - - ing e - qual - i - ty, that

A. Fl. *n* *pp* *p* *pp*
 W → V → W
 ll

Perc. 1 *n* *n* *Red.* *p* *n* *p* *n* *inhaled* *mf*
 e 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* *pp* *p* *n* *mp*
 Perc. 2 *p* of _____ qua _____ ty
 Hpsd. *n* *p* e - qual - i - ty _____
 175 176 177 178 179

Hps

20

192

4/4 *p*

S.

giv - - ing,

A. Fl.

mp

"giving rights"

p

n

Perc. 1

mp

"giving equality"

p

Perc. 2

mf

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

n

p

pp

n

pp

Hpsd.

p

lute

3

"giving to others"

189 190 191 192 193



The musical score for measures 194-199 is as follows:

- Soprano (S.):**
 - Measure 194: *pp* "giv - - - ing,"
 - Measure 195: Rest
 - Measure 196: Rest
 - Measure 197: Rest
 - Measure 198: *ppp* "giv - - -"
 - Measure 199: Rest
- Alto Flute (A. Fl.):**
 - Measure 194: *mp* "name something to give" (box), *n* (hairpin), *pp* (hairpin)
 - Measure 195: *pp* (hairpin), *n* (hairpin)
 - Measure 196: *pp* (hairpin), *n* (hairpin)
 - Measure 197: *pp* (hairpin), *n* (hairpin)
 - Measure 198: *pp* (hairpin), *n* (hairpin)
 - Measure 199: *p* "name something to give" (box), *n* (hairpin)
- Percussion 1 (Perc. 1):**
 - Measure 194: *n* (hairpin), *p* (hairpin)
 - Measure 195: *mp* "name something to give" (box)
 - Measure 196: *mp* "name something to give" (box)
 - Measure 197: Rest
 - Measure 198: Rest
 - Measure 199: Rest
- Percussion 2 (Perc. 2):**
 - Measure 194: *n* (hairpin)
 - Measure 195: *mp* "name something to give" (box)
 - Measure 196: Rest
 - Measure 197: Rest
 - Measure 198: *p* "name something to give" (box)
 - Measure 199: Rest
- Harpsichord (Hpsd.):**
 - Measure 194: *p* (lute) (circle), *p* (hairpin)
 - Measure 195: *mp* "name something to give" (box)
 - Measure 196: *mp* "name something to give" (box)
 - Measure 197: *pdb* (circle)
 - Measure 198: *pdb* (circle)
 - Measure 199: *p* "name something to give" (box)

202

S.

ing,

name
something
to give

pp

A. Fl.

W.T.

n

pp

n

ppp

name
something
to give

Perc. 1

pp

name
something
to give

ppp

Red.

Perc. 2

pp

name
something
to give

Hpsd.

200

201

202

203

204

205

206

Sop.

ppp

name
something
to give

> 7"

ppp

name
something
to give

Fl.

Perc. 1

ppp

name
something
to give

Perc. 2

Hpsd.

ppp

name
something
to give

207

208

209

210

211

20-30"

4/4

S. ty.

A. Fl.

Perc. 1

Perc. 2

Hpsd.

ad lib statements about equality, start soft and gradually crescendo

p *n*

216 217 218

219

4/4

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