

HARPSICHORD

Jessica Rudman

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# Thought

*for Soprano and Chamber Ensemble*

2015  
ca. 12:00

# Thought

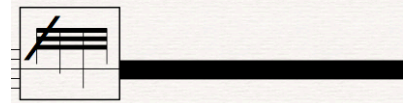
## for Soprano, Alto Flute, Two Percussionists, and Harpsichord

### \*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.

## 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.



## 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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Harpsichord

Commissioned by the Riot Ensemble

Thought

Walt Whitman (1819-1892)

Jessica Rudman (b. 1982)

**Primordial** ♩=66

3 5 2

3 2

11

fingernails on keys,  
moving fairly slow

gliss.

9

18

2 2

14

24

keys

pp

let sound  
fade completely

20

5 3

# Harpsichord

$mp$   $\text{ff}$   $n$   $mf$   $qua!$  **3**

## **32 accel. poco a poco**

lute  $p$  slowly release keys from top to bottom slowly release keys from bottom to top

$p$   $n$   $ty$

## **40**

**2**  $pp$   $ty$

47 Contemplative ♩=104 (♩=52)

45

*p*

(L8)

3

*p*

3

e - qual - i - ty

48

(L8)

5

3

lute

fingernails on keys,  
moving fairly slow

*p*

gliss.

Of

e

52

58

U8

Measures 56-58. Measure 56: Bass clef, 4/4 time, *p* (piano), L8 (Lute), 3 (triple), 5 (quint). Measure 57: Bass clef, 4/4 time, *p* (piano), U8 (Upright). Measure 58: Bass clef, 4/4 time, *p* (piano), U8 (Upright).

Measures 59-62. Measure 59: Treble clef, 4/4 time, *p* (piano), lute (Lute), qua (quasi). Measure 60: Treble clef, 4/4 time, *p* (piano), qua (quasi). Measure 61: Treble clef, 4/4 time, *p* (piano), qua (quasi). Measure 62: Treble clef, 5/4 time, *p* (piano), qua (quasi).

Measures 63-66. Measure 63: Treble clef, 5/4 time, *mp* (mezzo-piano), ff (fortissimo). Measure 64: Treble clef, 4/4 time, *mp* (mezzo-piano), ff (fortissimo). Measure 65: Treble clef, 4/4 time, *mp* (mezzo-piano), ff (fortissimo). Measure 66: Treble clef, 5/4 time, *mp* (mezzo-piano), ff (fortissimo).

69

Measures 67-69. Measure 67: Treble clef, 5/4 time, *n* (noisy), 2 (two). Measure 68: Treble clef, 4/4 time, *n* (noisy), 2 (two). Measure 69: Treble clef, 4/4 time, *n* (noisy), 2 (two).



## Harpsichord

72

lute

*p*

3

3

77

*p*

lute

79

83

rit.

[illegible]

93

rit.  $\text{♩} = 66$

lute *p*

$\text{♩} = 80$  accel.

④

lute

98

$\text{♩} = 104$  105

mf

lute

103

L8

3

5

6

8+4

108

112

3

5

5

111

115

tutti

3

5

118

f

3

3

121

3

3

3

124

3

5

6

5

Measures 127-130. The score is in 4/4 time. Measures 127 and 128 are in the bass clef, showing a half note G2 and a half note F2. Measures 129 and 130 are in the treble clef, showing a half note G4 and a half note F4. The dynamic is *ff*.

Measures 131-134. The score is in 4/4 time. Measures 131 and 132 are in the treble clef, showing a half note G4 and a half note F4. Measures 133 and 134 are in the bass clef, showing a half note G2 and a half note F2. The dynamic is *p*. A *rit.* marking is present above measure 131. A circled "L8" is present in measure 131.

Measures 135-138. The score is in 4/4 time. Measures 135 and 136 are in the treble clef, showing a half note G4 and a half note F4. Measures 137 and 138 are in the bass clef, showing a half note G2 and a half note F2. The dynamic is *mp*. A *tutti* marking is present in measure 137. A circled "L8" is present in measure 137. A tempo marking "135 a tempo (♩=104)" is present above measure 135.

Measures 141-144. The score is in 4/4 time. Measures 141 and 142 are in the treble clef, showing a half note G4 and a half note F4. Measures 143 and 144 are in the bass clef, showing a half note G2 and a half note F2. The dynamic is *mf*. A circled "8+4" is present in measure 143. A circled "L8" is present in measure 143. A *f* marking is present above measure 141.

145

sighing  
*pp*  $\triangleright$  *n*  
a

145

154

keys

lute

*p*

*n*  $\triangleright$  *p*  $\triangleright$  *n*

152

161

sighing  
*mp*  $\triangleright$  *n*  
a

156

163

pdb

*p*

*mf*  
kuh!

163

172

168

*mp* *n*

173

e

*p* *mp* 180

178 e - qual - i - ty

li - ty

185

183

*mp* "giving my own rights to others"

*mp* 3 5

li

187

L8

lute

*p*

*mp*

"giving chances"

191

192

*mp*

"giving to others"

*p*

lute

195

*mp*

name  
something  
to give

(pdb)

*p*

name  
something  
to give

200

202

*ppp*

name  
something  
to give

> 7"

212

lute

*p*

ad lib statements about equality, start soft and gradually crescendo

212

216

20-30"

218

219

tutti

*f*

5

sing: *f*

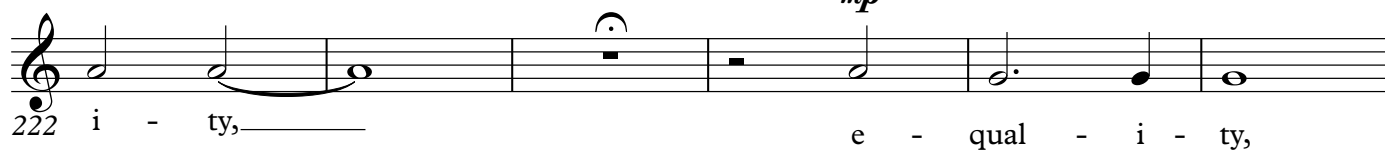
Of e - qual -

219



**rit. al fine**

*mp*



*pp*

