PERCUSSION 2

Jessica Rudman

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.)

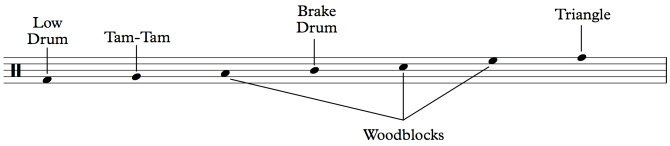
- Horizontal arrows indicate a gradual change from one state to another (i.e. from air tone to full tone in the alto flute or from unvoiced to voiced in the vocalizations).

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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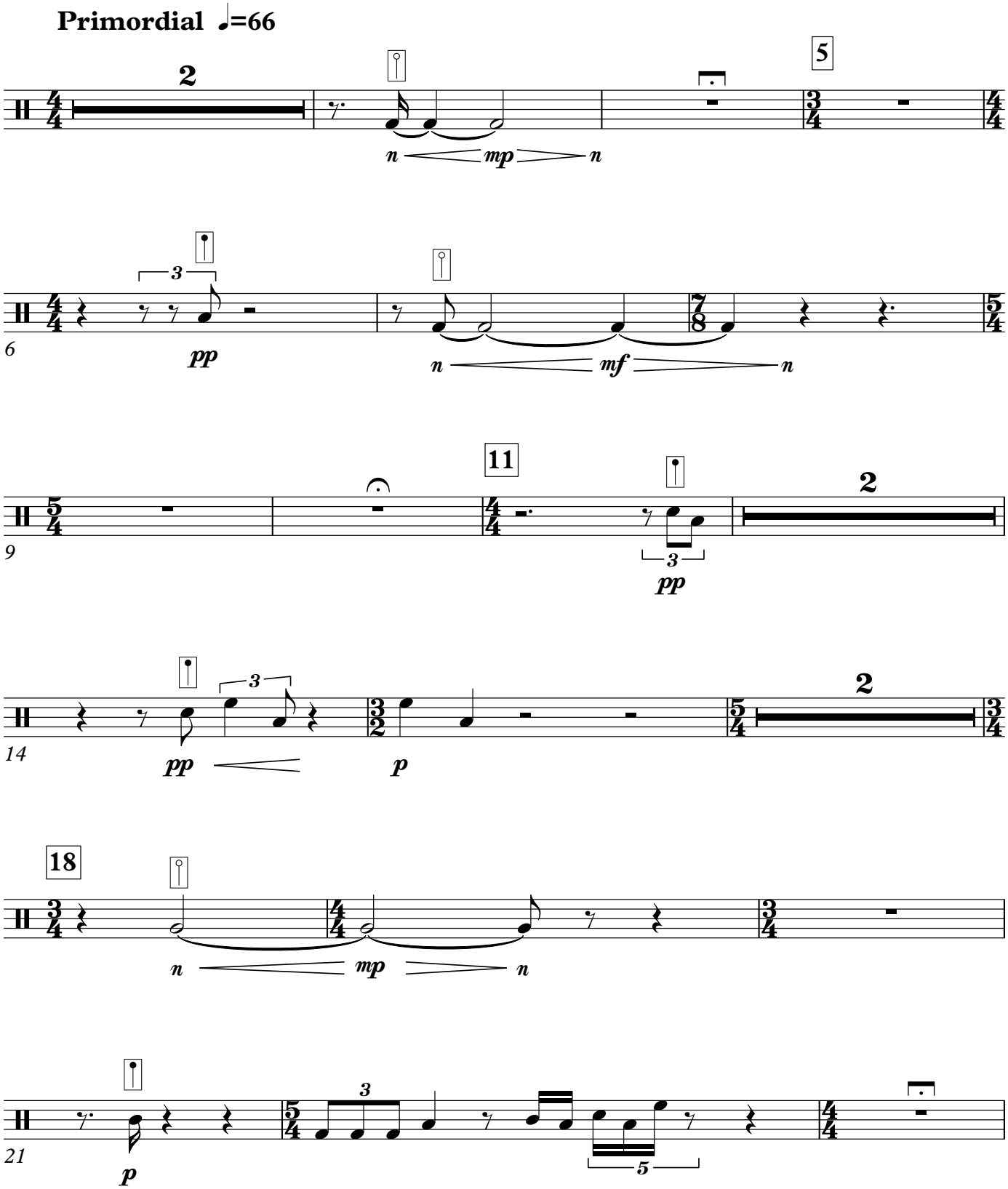
Percussion 2

Commissioned by the Riot Ensemble

Thought

Walt Whitman (1819-1892)

Jessica Rudman (b. 1982)



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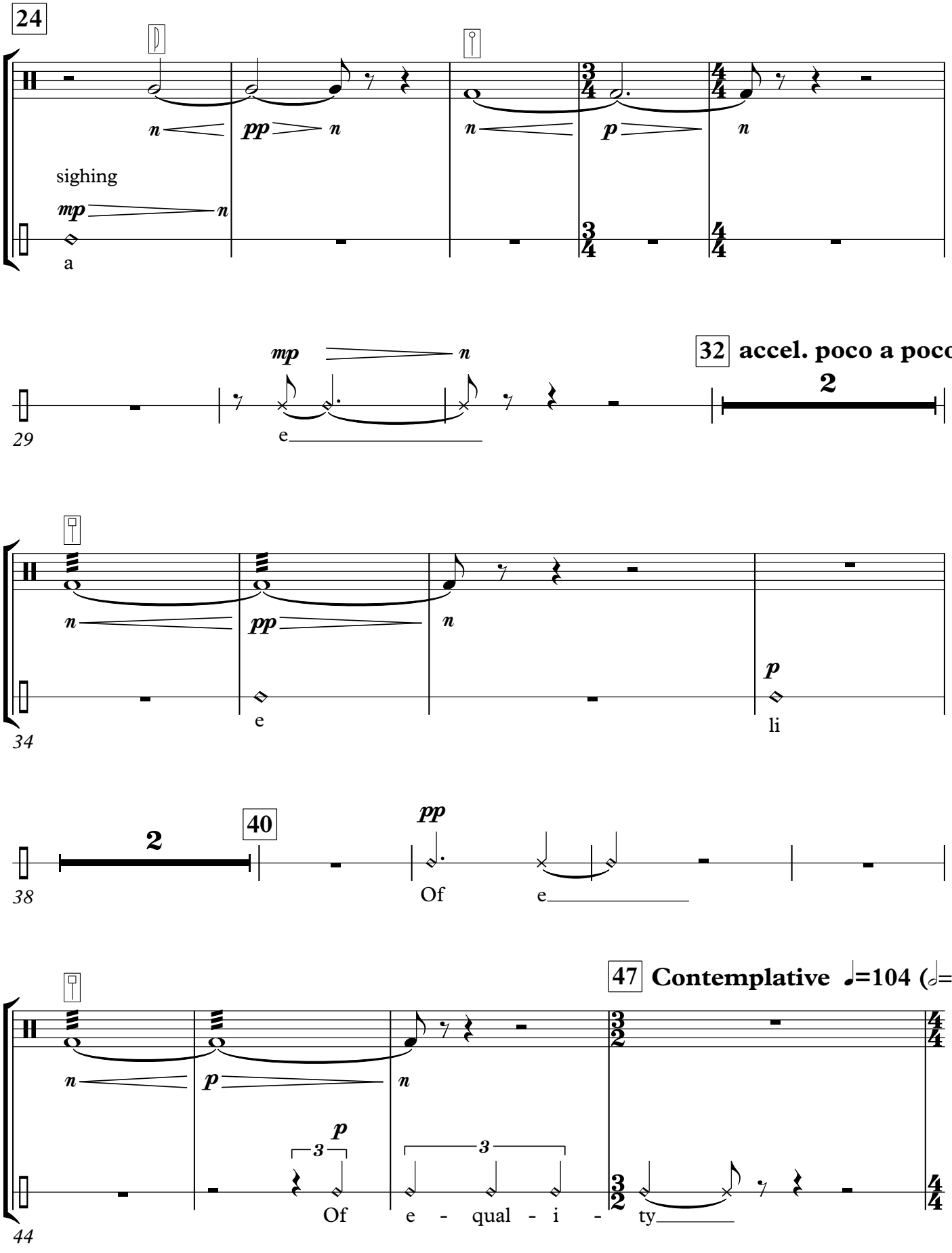
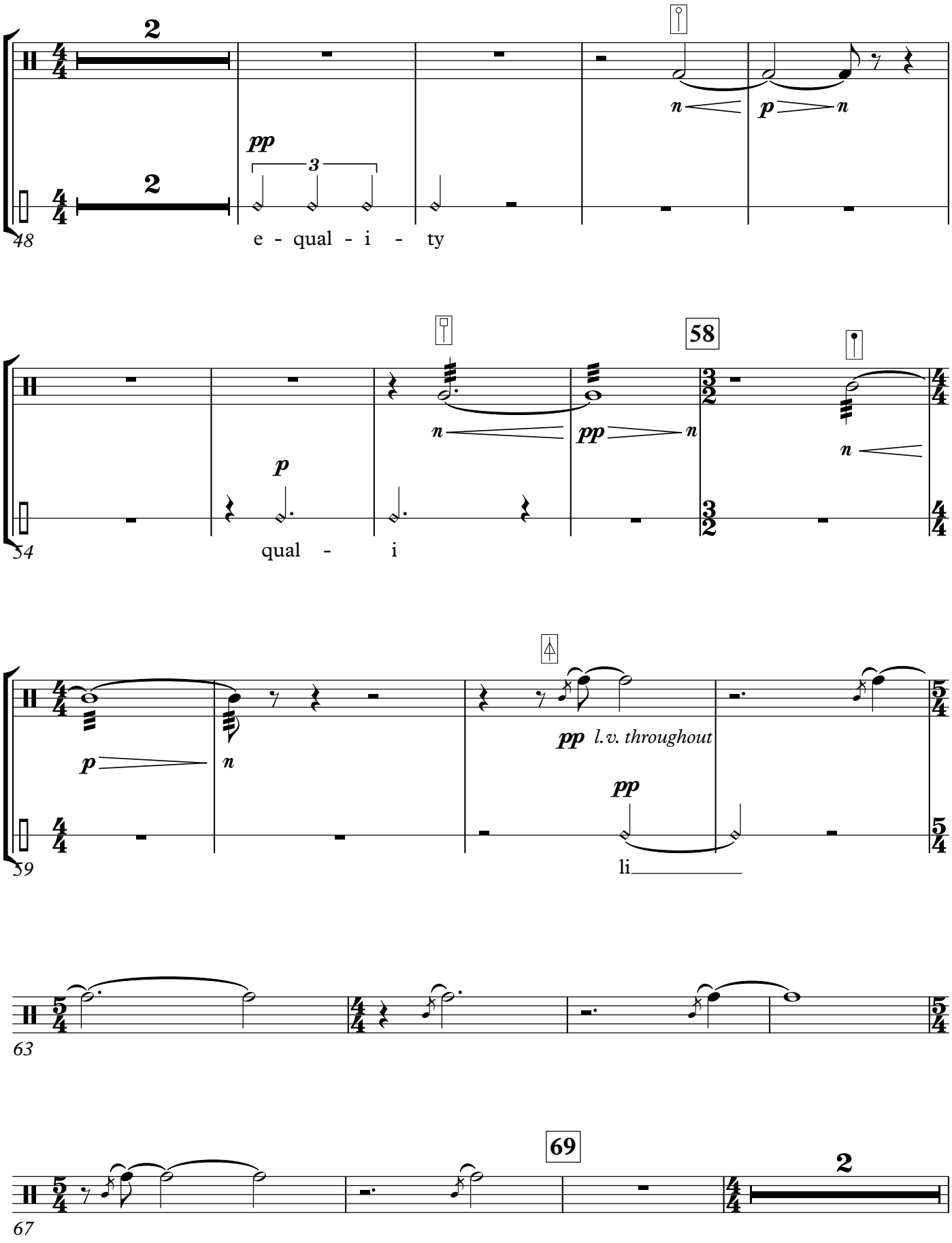
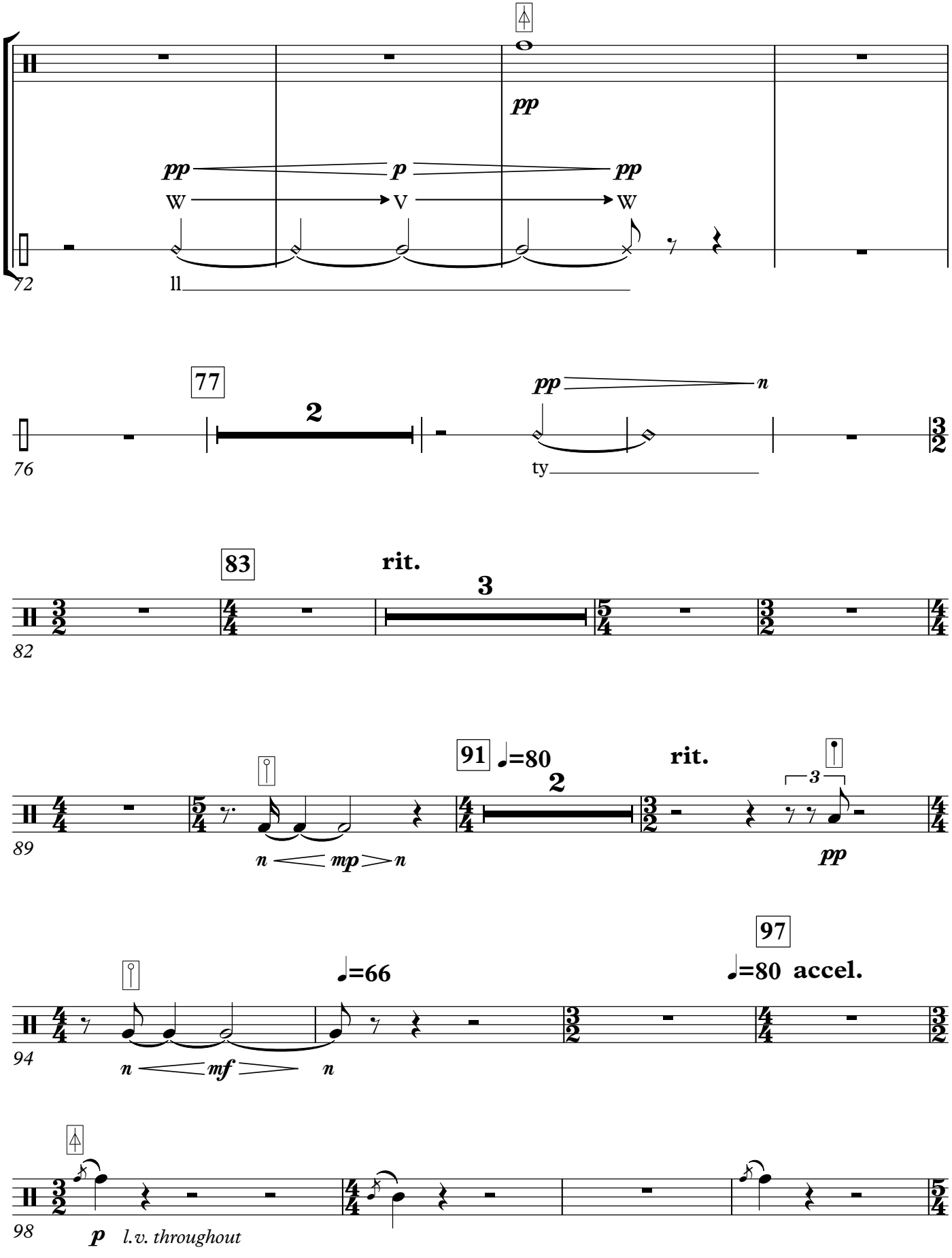
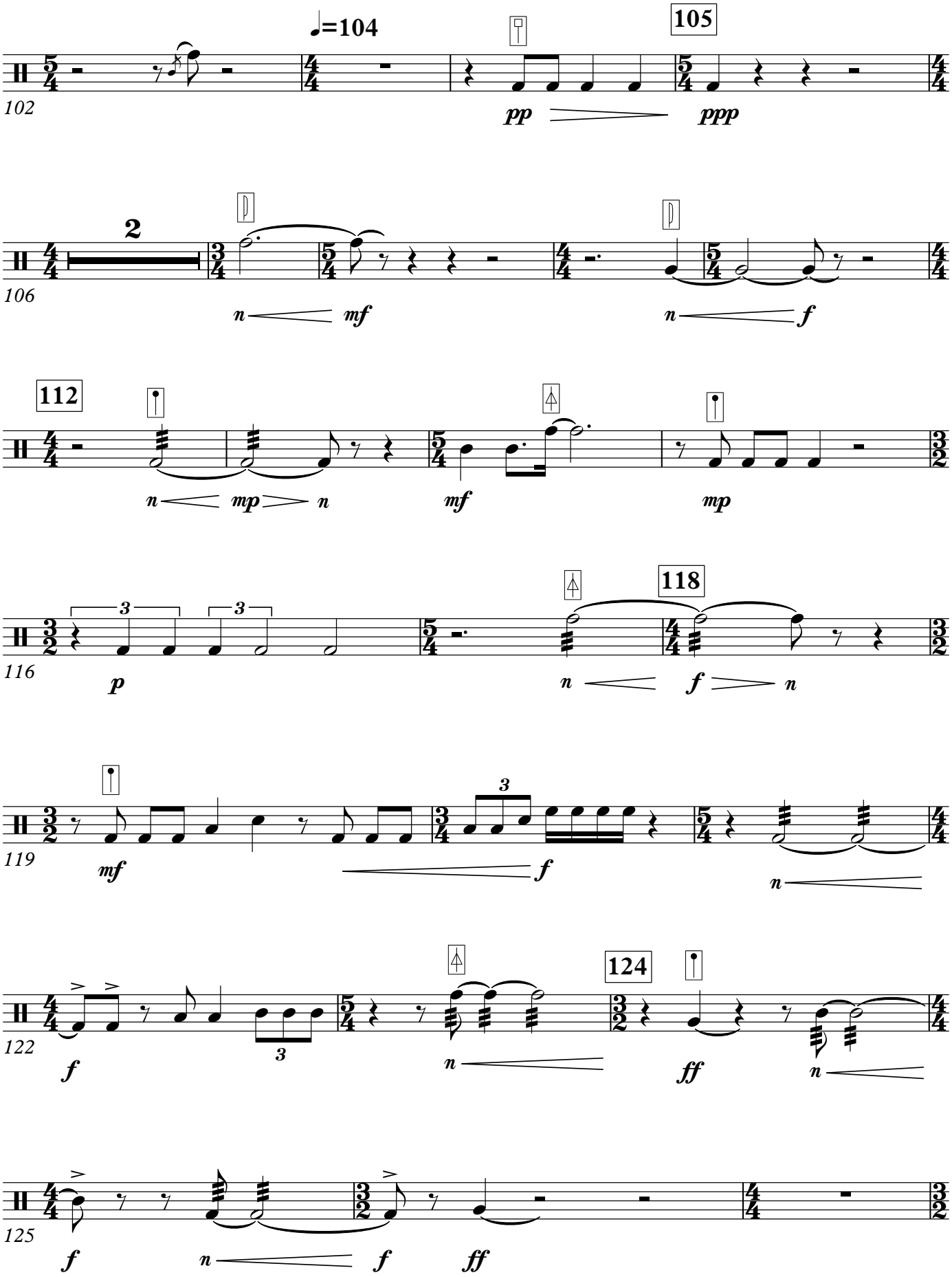
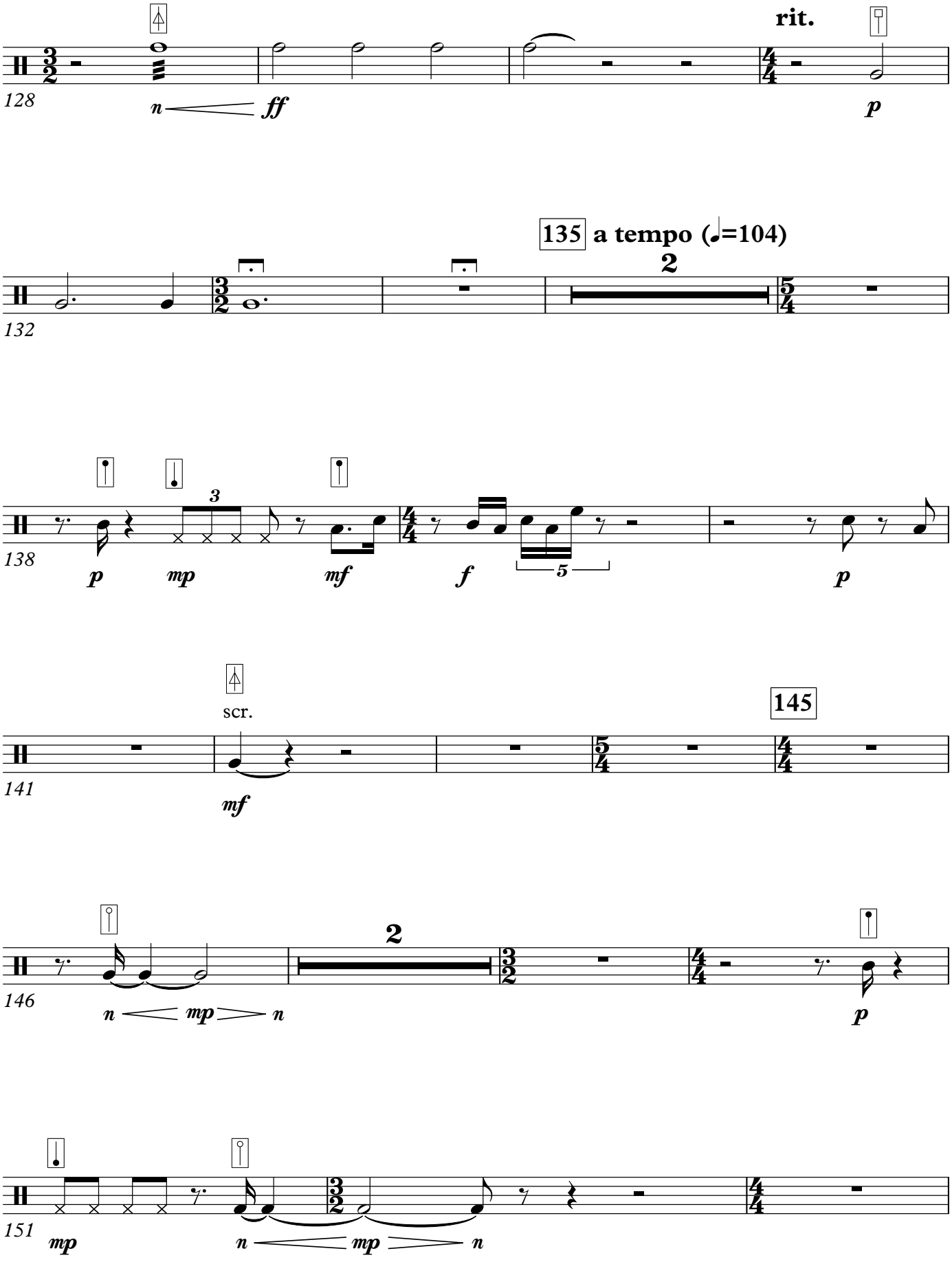
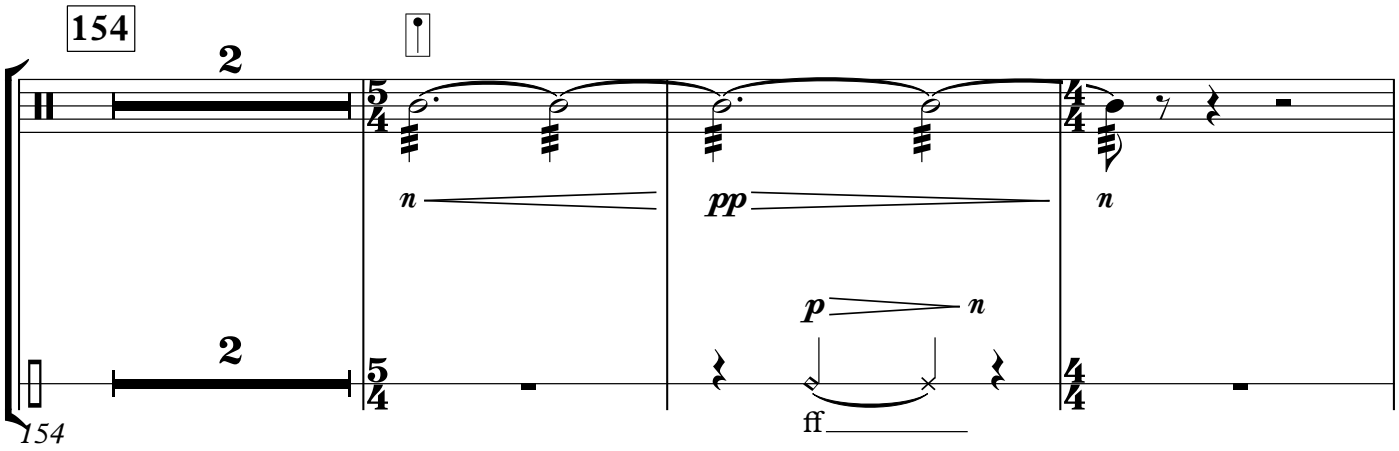

24
sighing
mp
n
a
pp
p
29
e
32 accel. poco a poco
2
34
li
38
40
Of
47 Contemplative ♩=104 (𝅗𝅥=52)
44
Of e - qual - i - ty

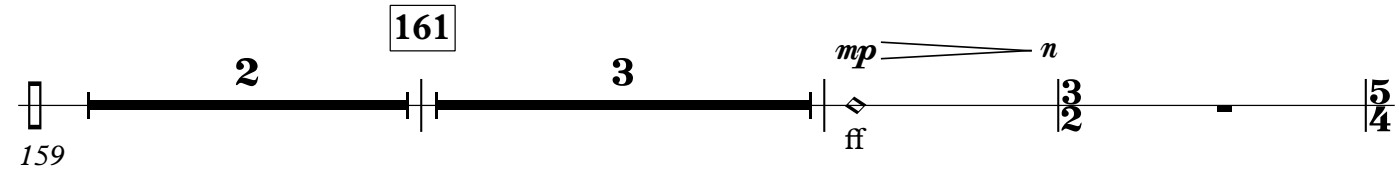

2
2
pp
3
n
p
n
48
e - qual - i - ty
58
p
n
pp
n
n
54
qual - i
pp l.v. throughout
pp
59
li
63
69
2
67

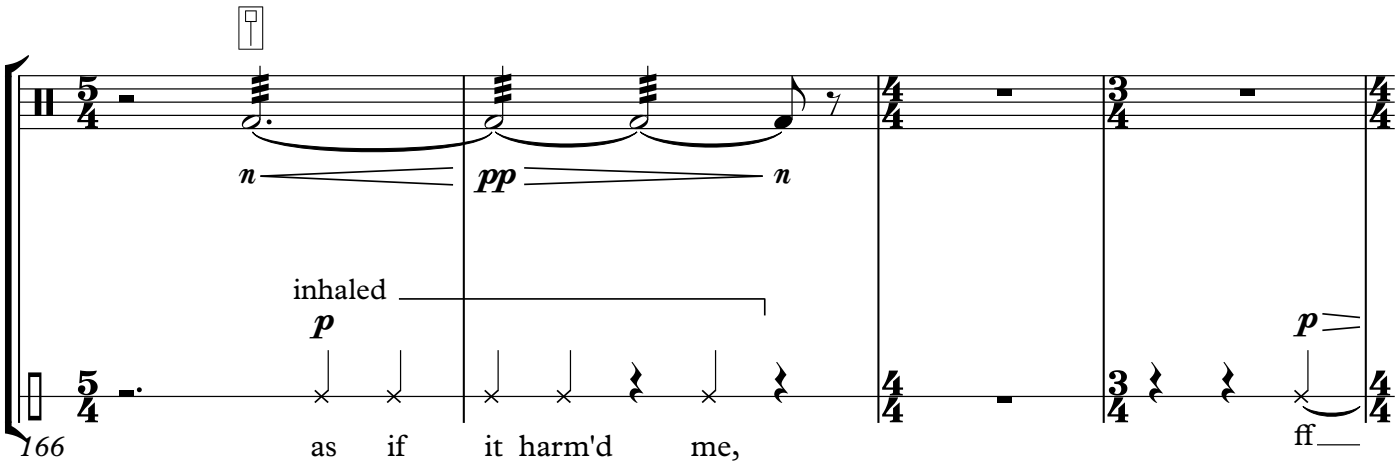

72
pp
pp
p
pp
W
V
W
ll
77
2
pp
n
76
ty
83
rit.
3
82
91
♩=80
2
rit.
3
89
n
mp
n
pp
97
♩=66
♩=80 accel.
94
n
mf
n
98
p
l.v. throughout

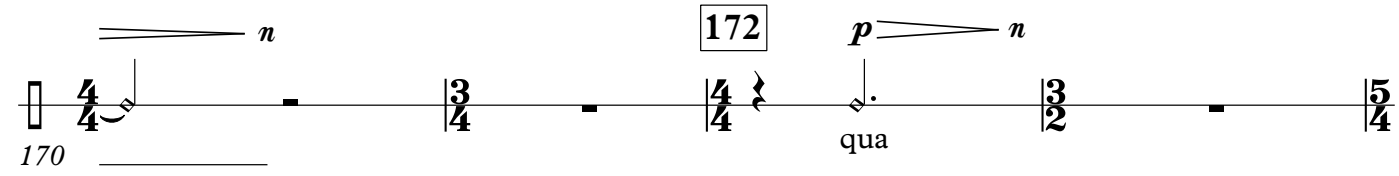

♩=104
105
102
pp
ppp
2
106
n
mf
n
f
112
n
mp
n
mf
mp
116
p
118
n
f
n
119
mf
f
n
122
f
n
124
ff
n
125
f
n
f
ff

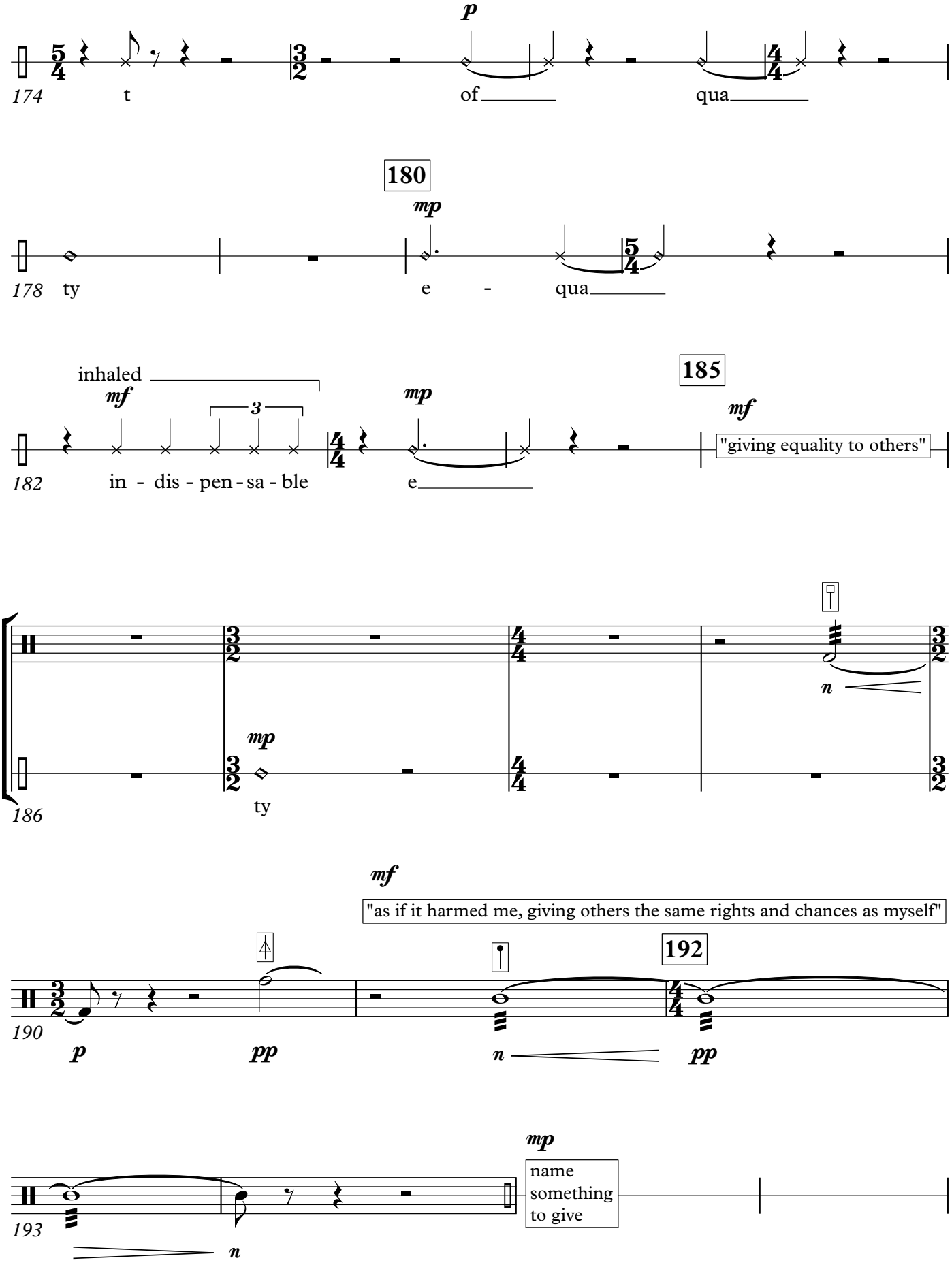

128
n
ff
rit.
p
132
135
a tempo (♩=104)
2
138
3
p
mp
mf
f
5
p
scr.
141
145
mf
146
2
n
mp
n
p
151
mp
n
mp
n

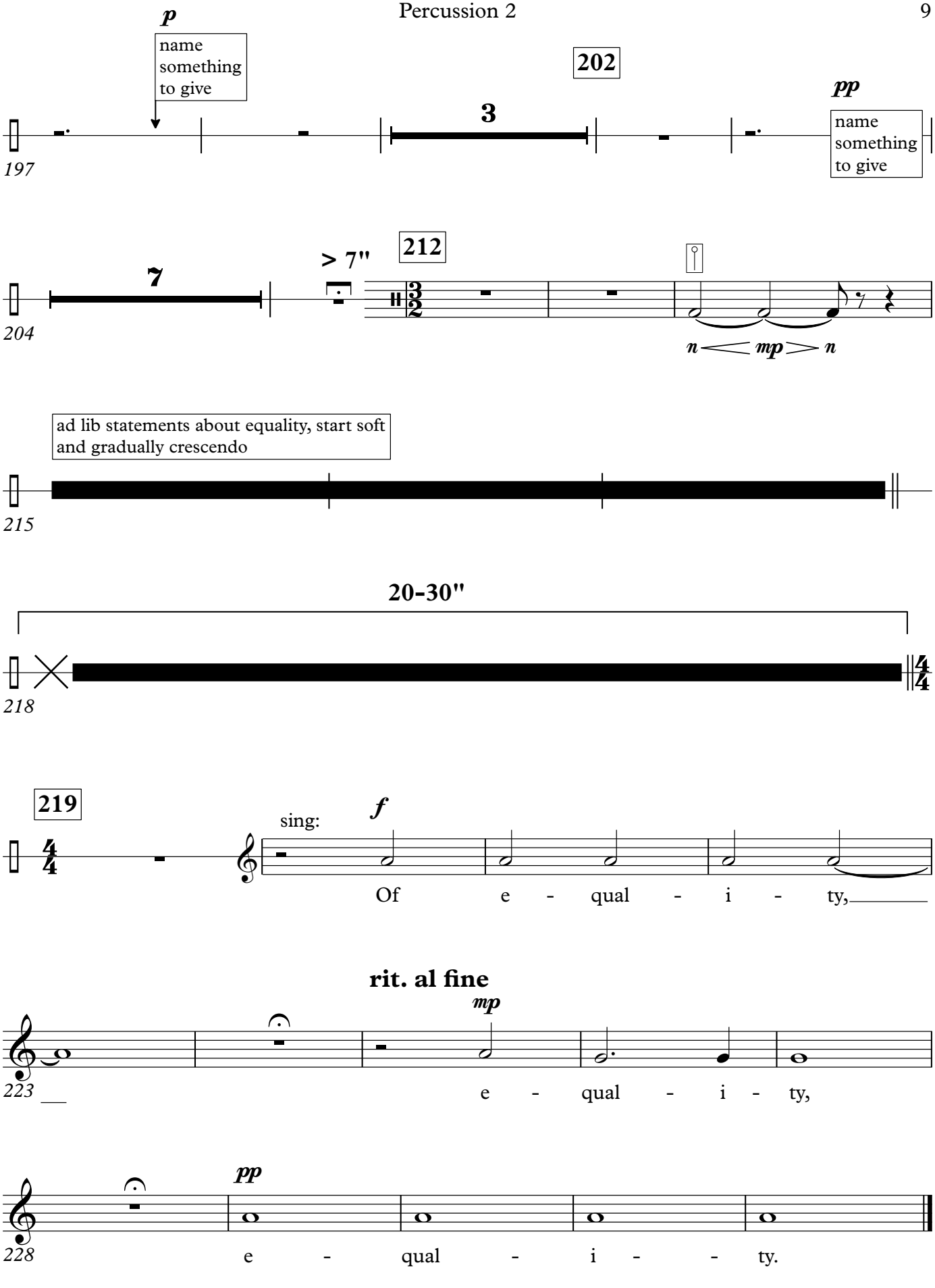

154
2
n
pp
n
p
n
2
ff
154


161
2
3
mp
n
ff
159


n
pp
n
inhaled
p
p
166
as if it harm'd me,
ff


n
172
p
n
170
qua


p
174
t
of
qua
180
mp
178
ty
e - qua
inhaled
mf
3
mp
185
mf
182
in - dis - pen - sa - ble
e
"giving equality to others"
n
mp
186
ty
mf
"as if it harmed me, giving others the same rights and chances as myself"
192
190
p
pp
n
pp
mp
name something to give
193
n


p
name something to give
202
3
pp
name something to give
197
7
> 7"
212
204
n mp n
ad lib statements about equality, start soft and gradually crescendo
215
20-30"
218
219
sing:
f
Of e - qual - i - ty,
rit. al fine
mp
223
e - qual - i - ty,
pp
228
e - qual - i - - ty.