A COLLECTION OF MUSICAL WORKS COMPOSED IN 2001-2002

by

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ABSTRACT

This thesis represents my work as a composer from September 2000, to April 2002. The individual works included in this collection feature a wide range of compositional techniques. While only two of these pieces use traditional key signatures (the vocal works *Song of Myself* and *Small Steps*), there is the presence of diatonic melodies, as well as, traditional imitative techniques and counterpoint. Such devices can be found in the *Five Movements for Saxophone Quartet*, *Song of Myself*; *A Curious Chamber Suite*, and the movements *Chorale* and *The Finger Twister* from *Four Contrasting Pieces for Piano*. Another example of traditional compositional techniques are the canons found in *The Finger Twister* of *Four Contrasting Pieces for Piano*, and *Crabby Canon* found in *A Curious Chamber Suite*. *The Sneak* from *Four Vignettes for Orchestra* is an example of a fugue that utilizes both subject and counter-subject.

Several of the compositions are less traditional. For example, the woodwind quartet *Vertical With a Little Horizontal*, and the movement *Renaissance Moon* in *A Curious Chamber Suite* are more improvisatory, and are constructed using primarily the white keys of the piano. Both the woodwind quartet and the movement *Expressivity* in *A Curious Chamber Suite* feature complicated rhythms in addition to their already complex harmonic texture. A more experimental example is the piano piece *Where the Wild Things Are*, which makes extensive use of clusters and chromatic melodic segments. Finally, the three other movements in the *Four Vignettes for Orchestra* (*The Brat*, *The Guttersnipe* and *Ragamuffin*) are approachable to the listener, and are orchestrated to make use of the wide array of textural possibilities within the orchestra. *Five Movements for Flute Octet* is the original source for the orchestra piece.
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Four Vignettes for Orchestra
1. The Brat

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2. The Sneak

\[ \frac{1}{\text{\( J = 82 \)}} \]

2 Fl.

Ob. 1

Ob. 2

2 Cl. in Bb

2 Fg.

Hrn. 1, 2. in F

Hrn. 3, 4. in F

Trp. 1 in C

Trp. 2. in C

Trb. 1

Trb. 2

Tuba

\[ \frac{1}{\text{\( J = 82 \)}} \]

Viol. 1

Viol 2.

Vla.

Vlc.

D.B.
3. The Guttersnipe

\[ J = 82 \]

2 Fl.

2 Ob.

2 Cl. in Bb

2 Fg.

Hrn. 1, 2. in F

Hrn. 3, 4. in F

2 Trp. in C

2 Trb.

Tuba

\[ J = 82 \]

Viol. 1

Viol 2.

Vla.

Vlc.

D.B.
4. Ragamuffin

\[ \text{\( J = 82 \)} \]

2 Fl.

2 Ob.

2 Cl. in Bb

2 Fg.

Hrn. 1, 2

Hrn. 3, 4

Trp. 1. in C

Trp. 2. in C

2 Trb.

Tuba

Viol. 1

Viol. 2

Vla.

Vlc.

D.B.
Vertical with a little Horizontal

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Five Movements for Saxophone Quartet

First Steps - #1
Five Movements for Saxophone Quartet

Duality - #2

Alto Sax 1
Alto Sax 2
Tenor Sax
Baritone Sax

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Five Movements for Saxophone Quartet
Desert Train - #3

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Five Movements for Saxophone Quartet
Oars Away - #4

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Five Movements for Saxophone Quartet
Luster - #5

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Renaissance Moon - #2

By Christopher Ludwig

\( \Delta = 105 \) in strict time and articulated

Flute  Bb Clarinet  Bassoon  Violin  Cello

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Crabby Canon - #3

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Song of Myself

text by Walt Whitman

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you shall as eel e-brate my-self and what I as-sume you shall as

For

For

as good be- longs to
loaf and invite my soul I loaf at my ease observing a spear of summer grass
houses and rooms are full of perfumes

are crowded with perfumes

I breathe the fragrance
my self and know it and like it

The distillation would

without pedal

intoxicate me also but I shall not
let it
without pedal

I celebrate myself

myself

myself
Small Steps

Text by
Christopher Ludwig

Music by
Christopher Ludwig

I take small steps when size matters

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when I'm not strong enough to scale mountains

or part the seas

Those days, when everyone is going every-
where I feel like I'm standing still

where I feel like I'm standing still

30

there

there

are no failures and no successes when I am truly

are no failures and no successes when I am truly
myself

myself

for I am neither rich nor poor

for I am neither rich nor poor

neither giving nor receiving

neither giving nor receiving

neither giving nor receiving
on those days when I lay in the middle

and should my small steps

lead me nowhere

I shall toss my
I take small steps when size matters
when I'm not strong enough to scale mountains or part the seas

To scale mountains or part the seas small steps legato

I take small steps when size matters
when I'm not strong enough to scale mountains or part the seas
Where The Wild Things Are

\( \frac{4}{4} \) assertive

\( \text{legato unless otherwise stated} \)

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Four Contrasting Pieces for Piano

1. Chorale

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[Musical notation image]
2. Getting Somewhere

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3. Industrial March

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4. The Finger Twister
Five Movements for Flute Octet

1. The Brat

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Copyright 2001
Five Movements for Flute Octet

2. The Sneak

$J = 82$ Moderately and Broadly

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Five Movements for Flute Octet

3. The Urchin

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4. The Guttersnipe

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Five Movements for Flute Octet

5. Ragamuffin

$J = 82$ Molto Perpetuo