A COLLECTION OF MUSICAL WORKS COMPOSED IN 2001-2002

by

CHRISTOPHER LUDWIG

B.Mus., The University of British Columbia, 1994
B.Ed., The University of British Columbia, 1995

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

Department of Arts; School of Music; Composition

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

APRIL 2002

© Christopher Ludwig, 2002

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Music

The University of British Columbia
Vancouver, Canada

Date April 18, 2002

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.

TABLE OF CONTENTS

Abstract	ii
Table of Contents	iii
Acknowledgements	v
1. Four Vignettes for Orchestra	
The Brat	1
The Sneak	19
The Guttersnipe	24
Ragamuffin	31
2. Vertical With a Little Horizontal	38
3. Five Movements for Saxophone Quartet	
First Steps	52
Duality	58
Desert Train	64
Oars Away	69
Luster	72
4. A Curious Chamber Suite	
Eastern Paradox	79
Renaissance Moon	83
Crabby Canon	88
Expressivity	90
5. Song of Myself	97
6. Small Steps	103
7. Where the Wild Things Are	111
8. Four Contrasting Pieces for Piano	
Chorale	121
Getting Somewhere	123
Industrial March	125
The Finger Twister	130

9. Five Movements for Flute Octet
The Brat 134
The Sneak 145
The Urchin 148
The Guttersnipe 155
Ragamuffin 161

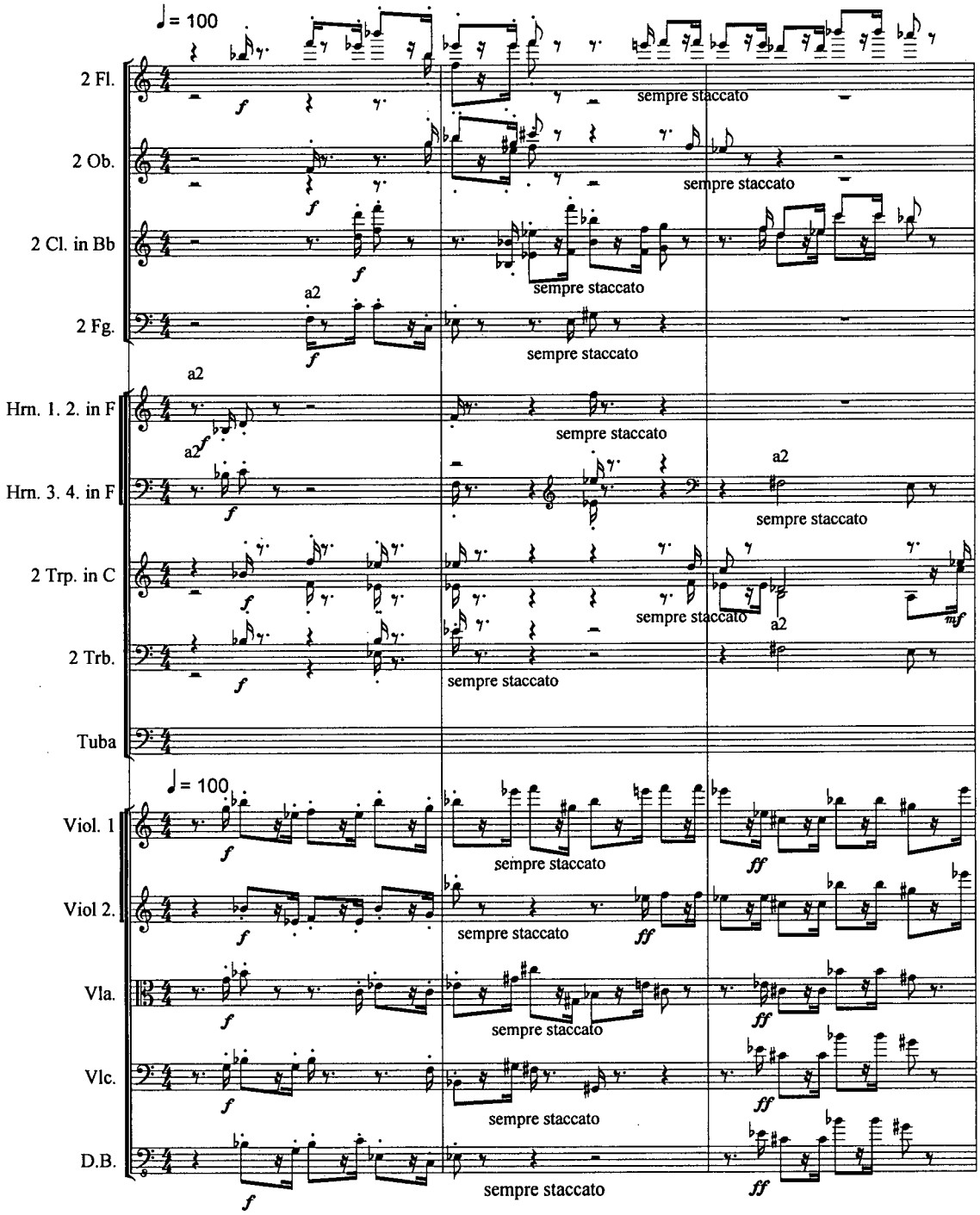
ACKNOWLEDGEMENTS

I would first like to thank my composition professors whose instruction and mentoring made this thesis possible. In specific, I would like to thank professors Stephen Chatman, Bob Pritchard, and Michael Tenzer, who all played an active role in developing my compositional abilities. Their instruction proved especially valuable when I was composing some of the larger works and collections of works. Also of importance were the numerous musicians who performed my music over the course of my degree. Most of the performers were either U.B.C. students or close friends. Finally, I would like to acknowledge both my family, and my wife Catherine, whose constant support made my studies possible.

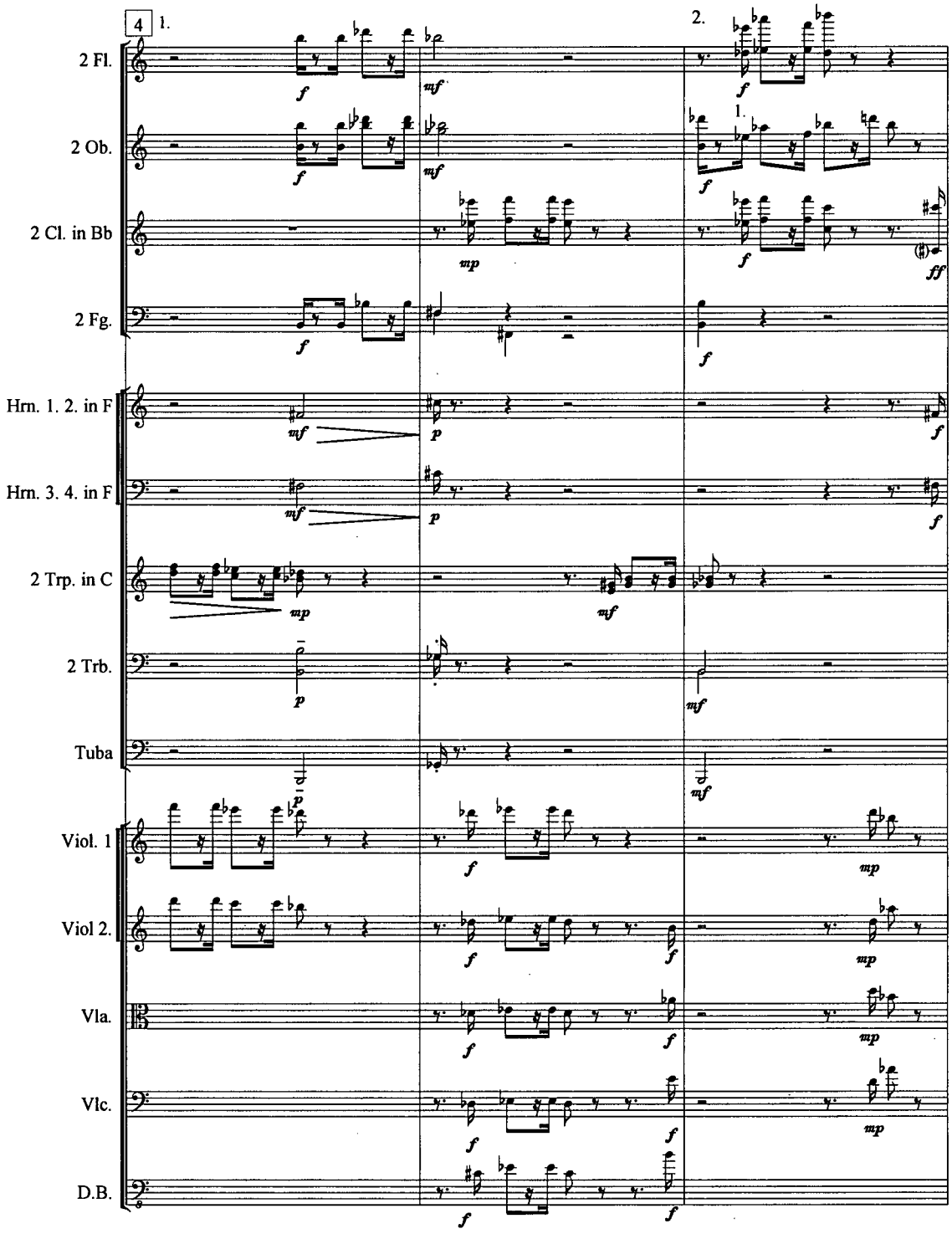
Four Vignettes for Orchestra

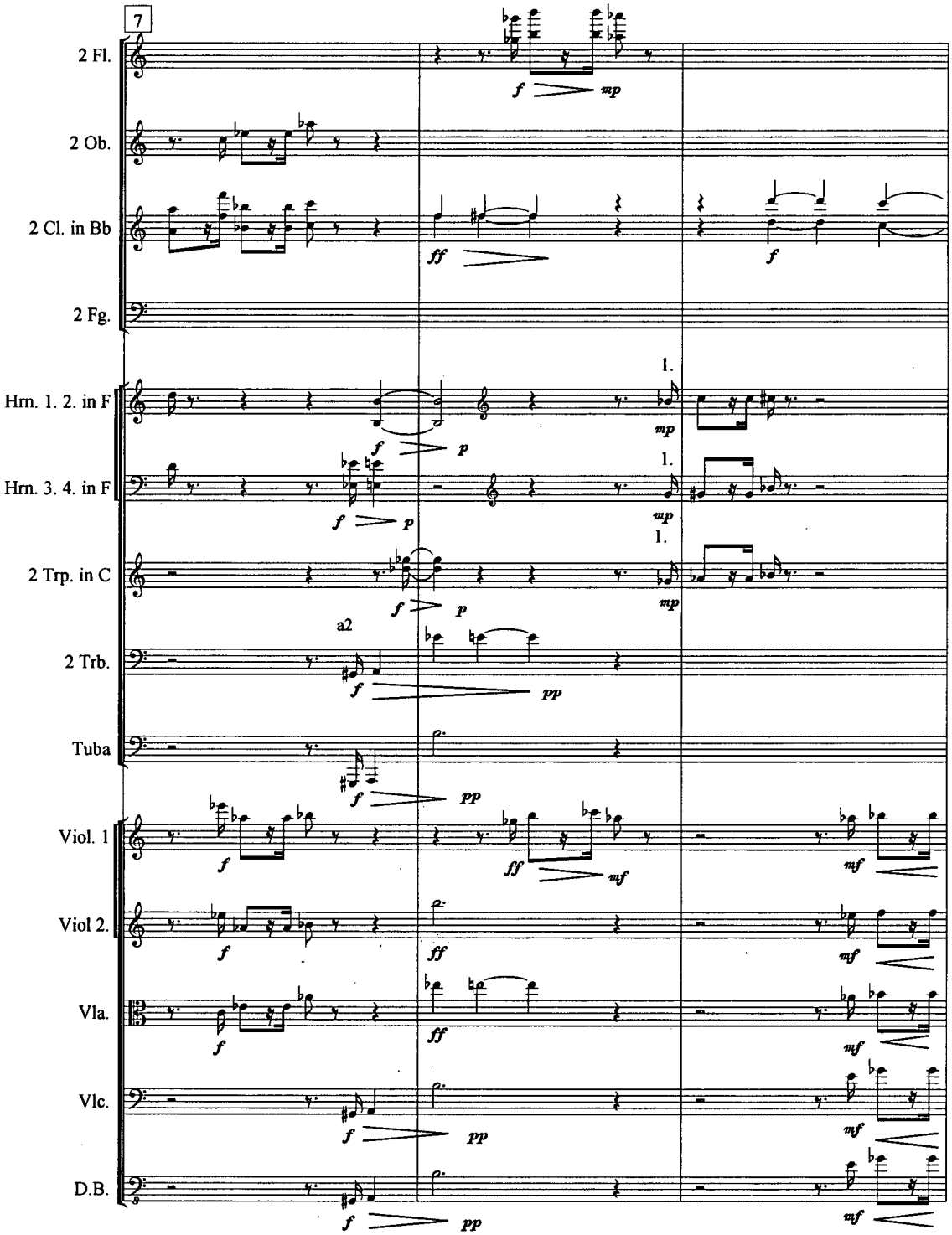
1. The Brat

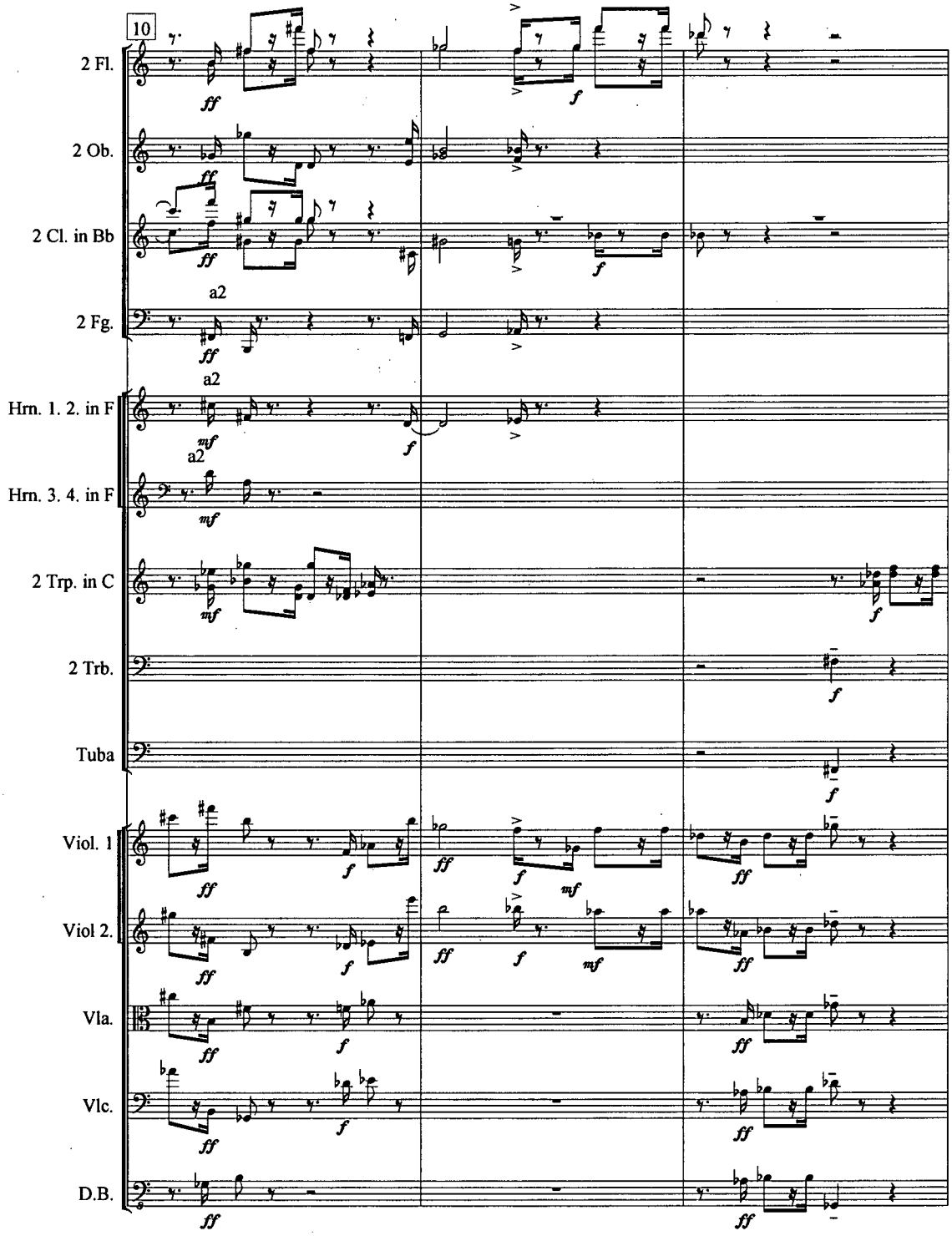
Christopher Ludwig

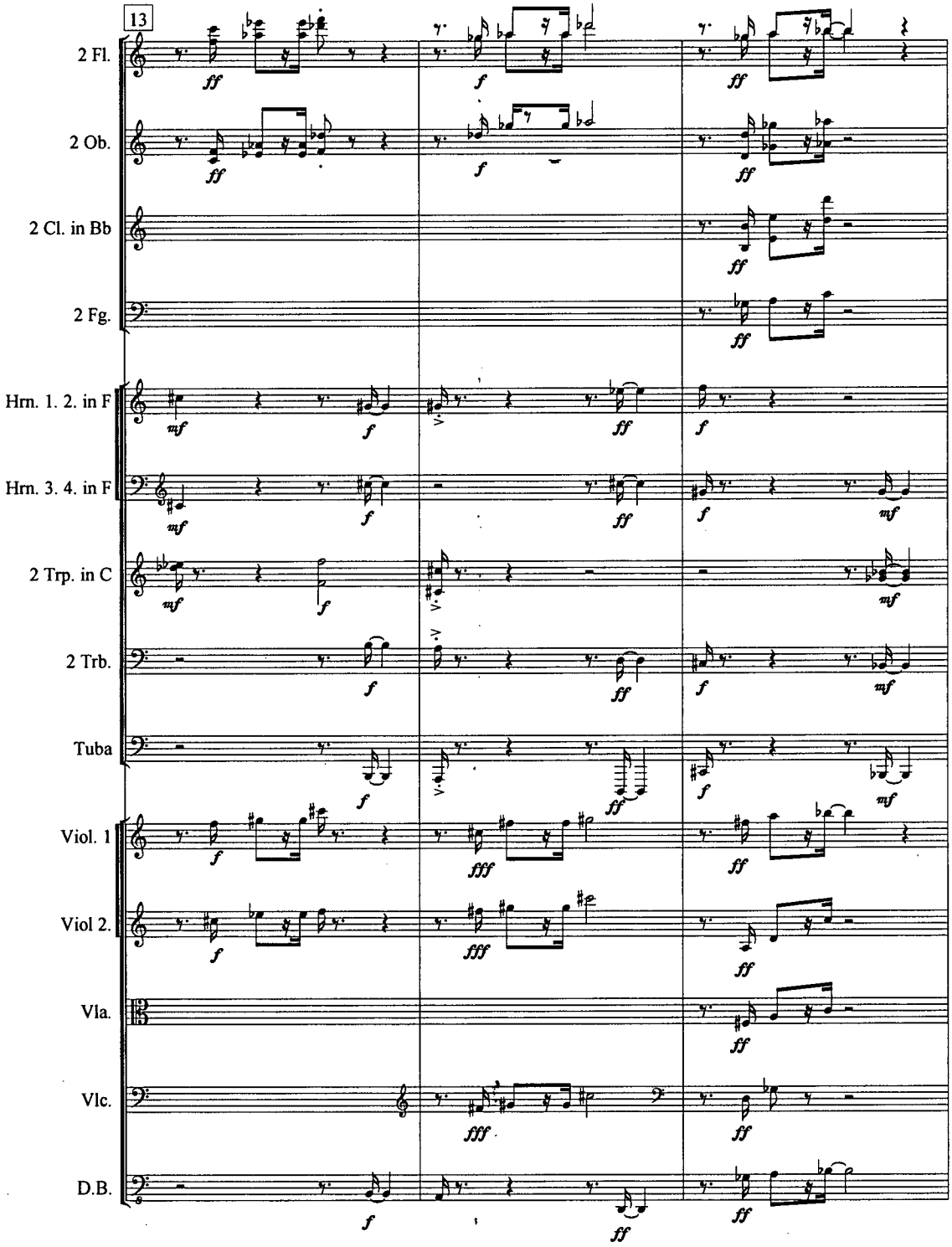


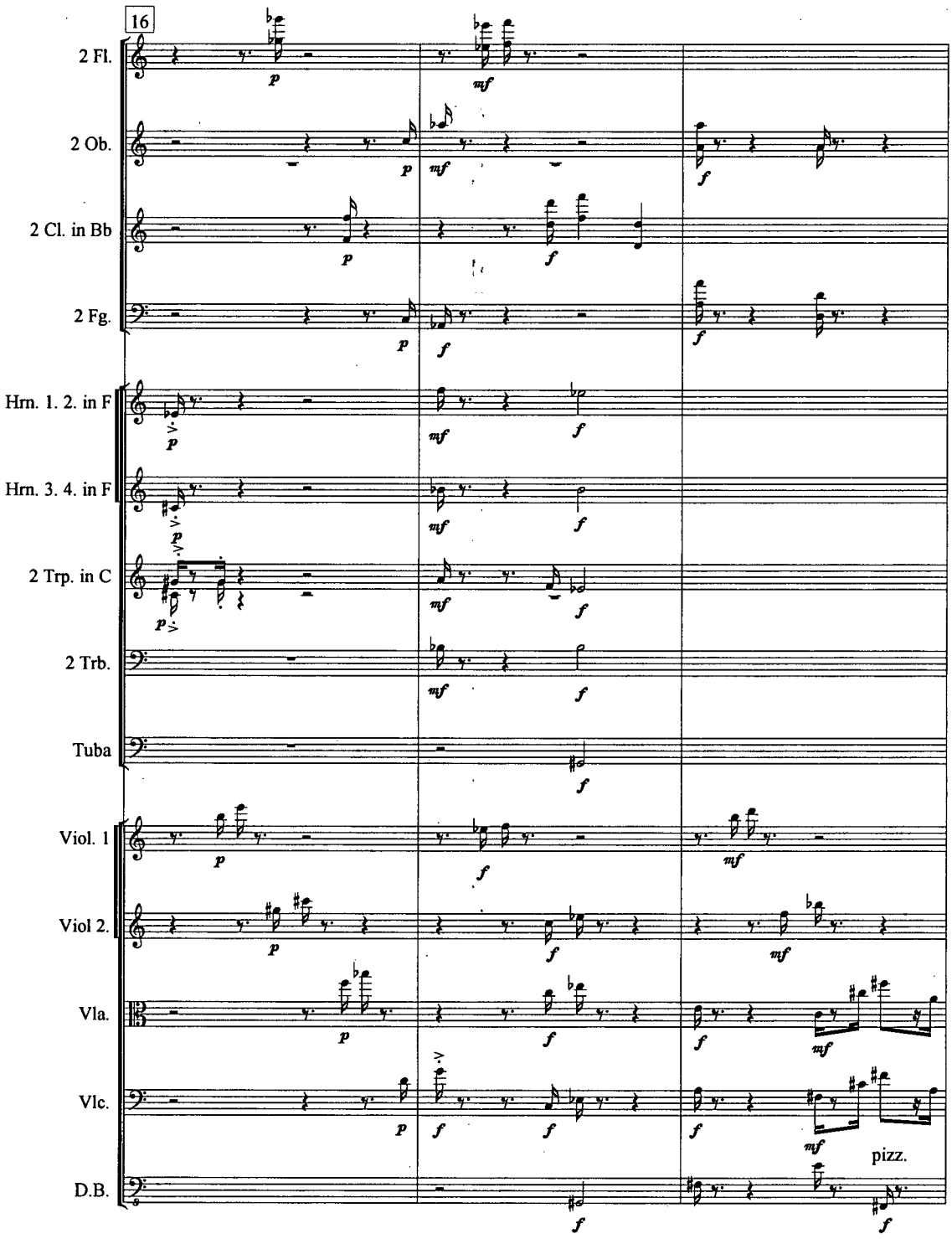
Copyright 2002

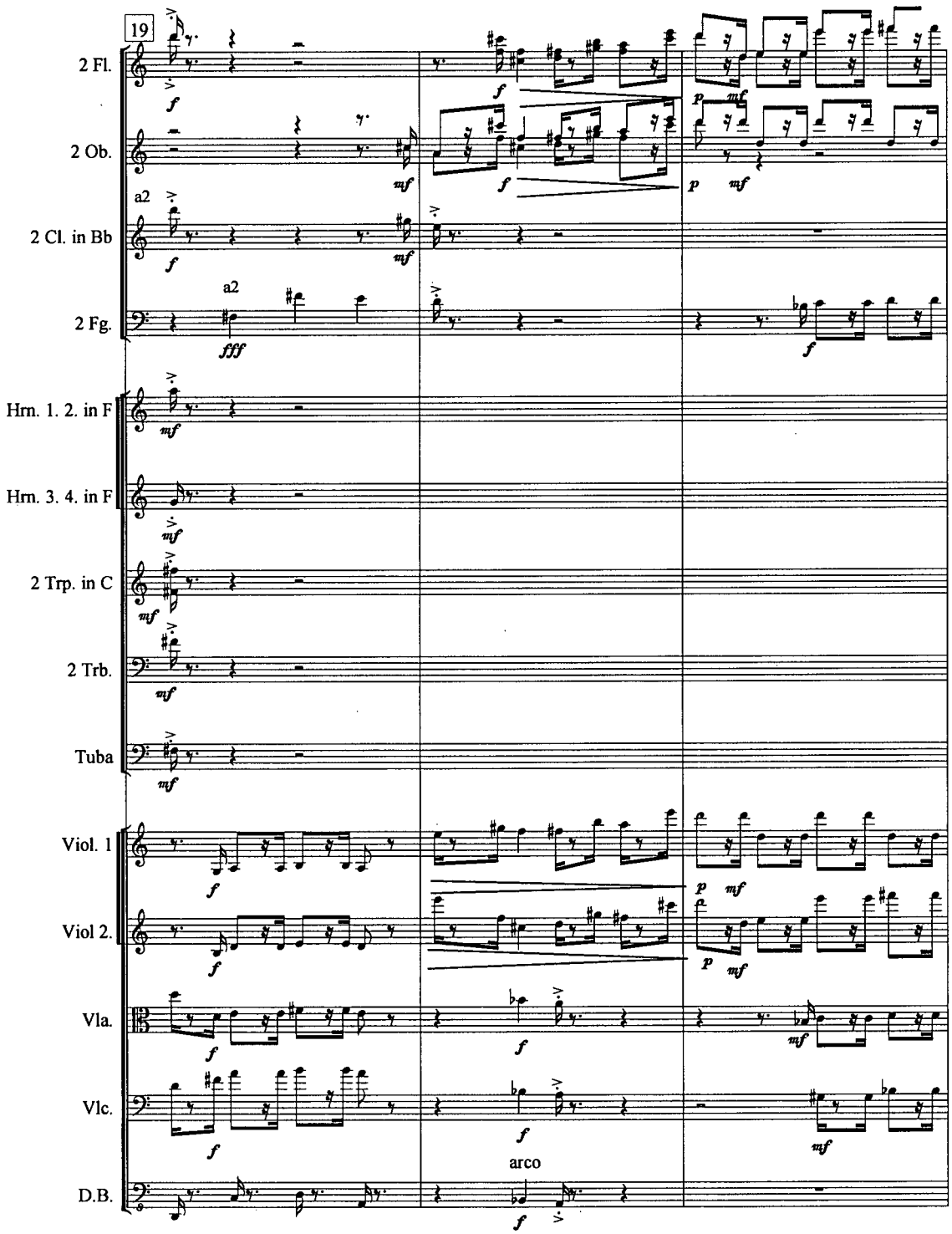

4
1.
2.
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.

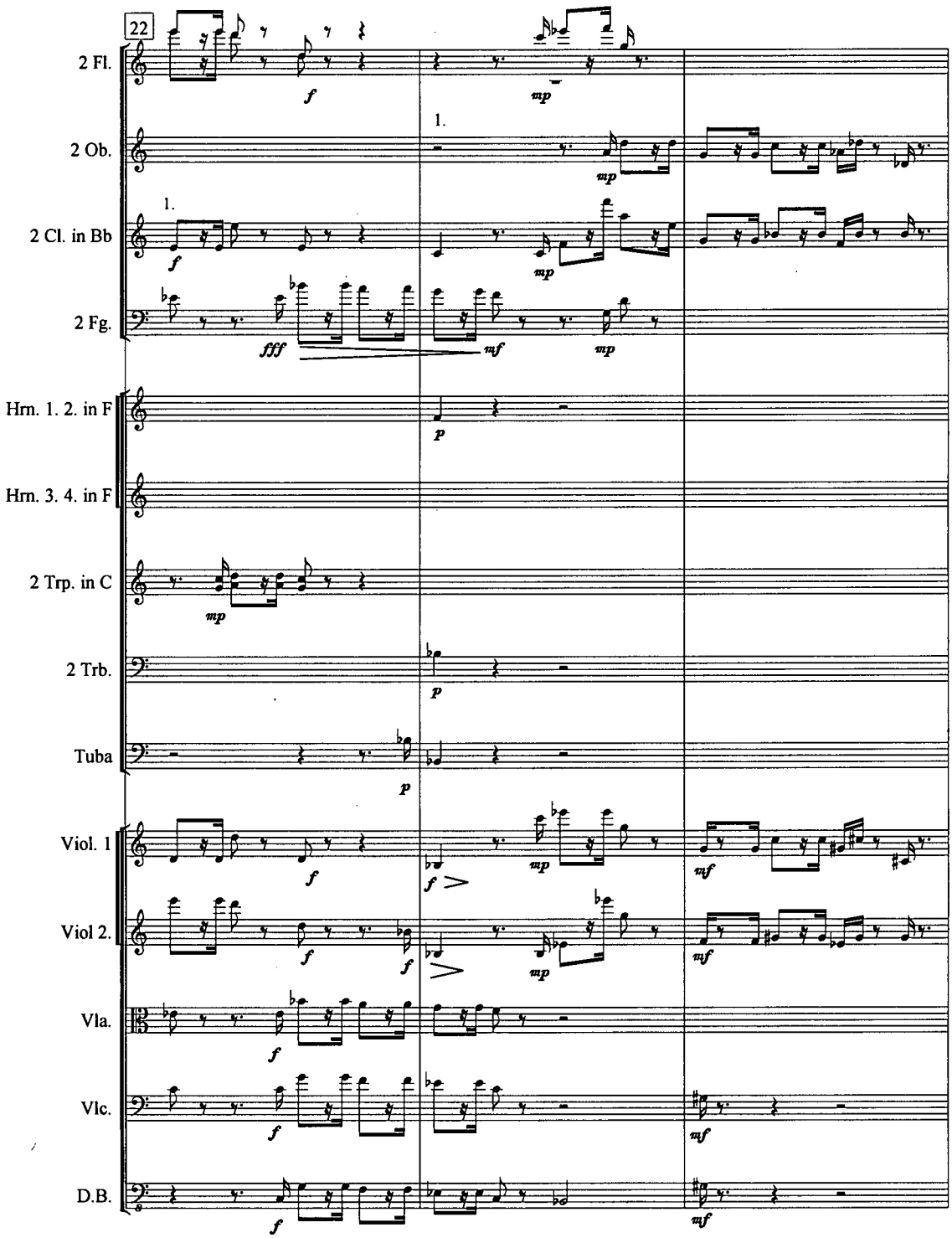

7
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
a2
1.

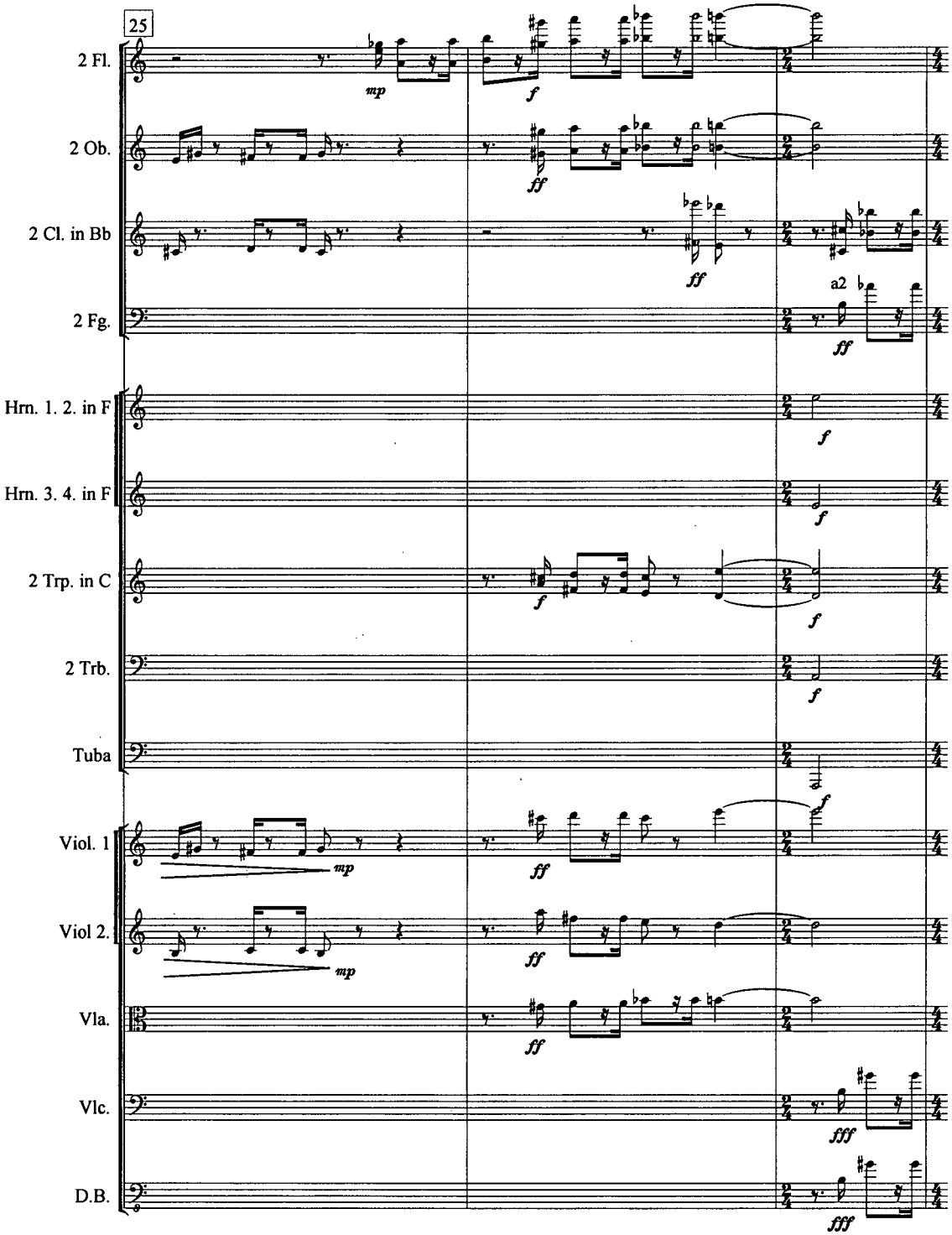

10
2 Fl.
2 Ob.
2 Cl. in Bb
a2
2 Fg.
a2
Hrn. 1. 2. in F
a2
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.

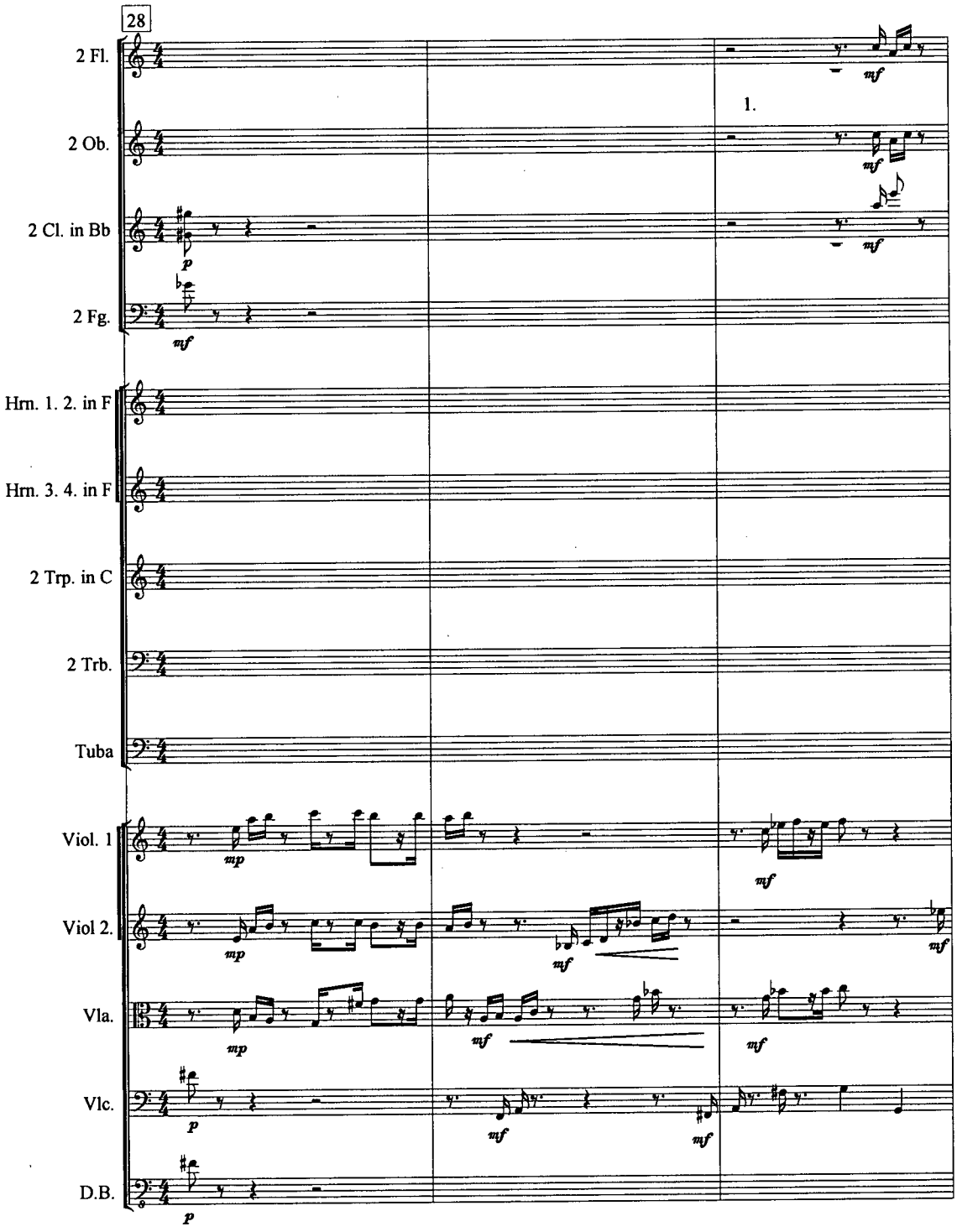

13
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.

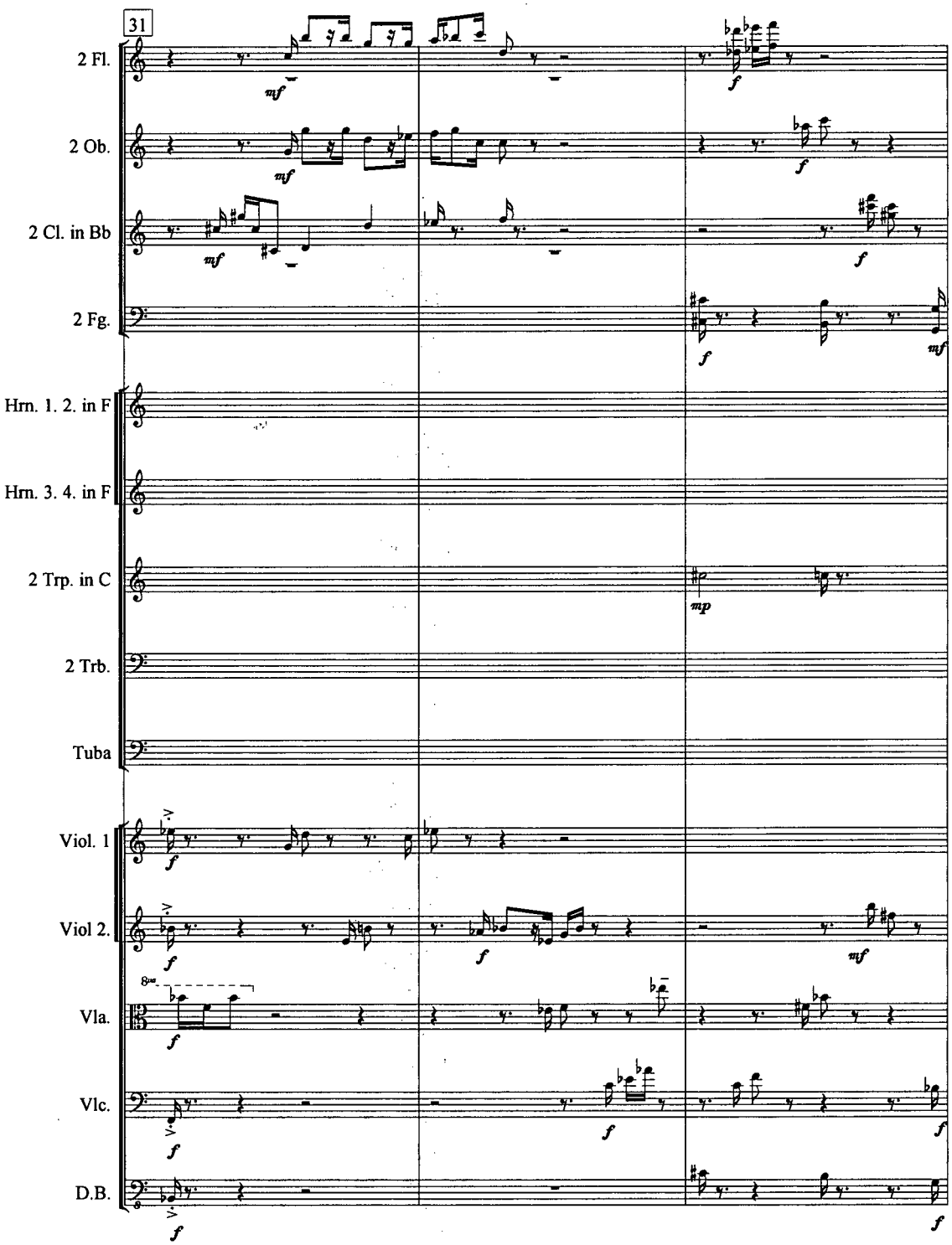

16
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
pizz.

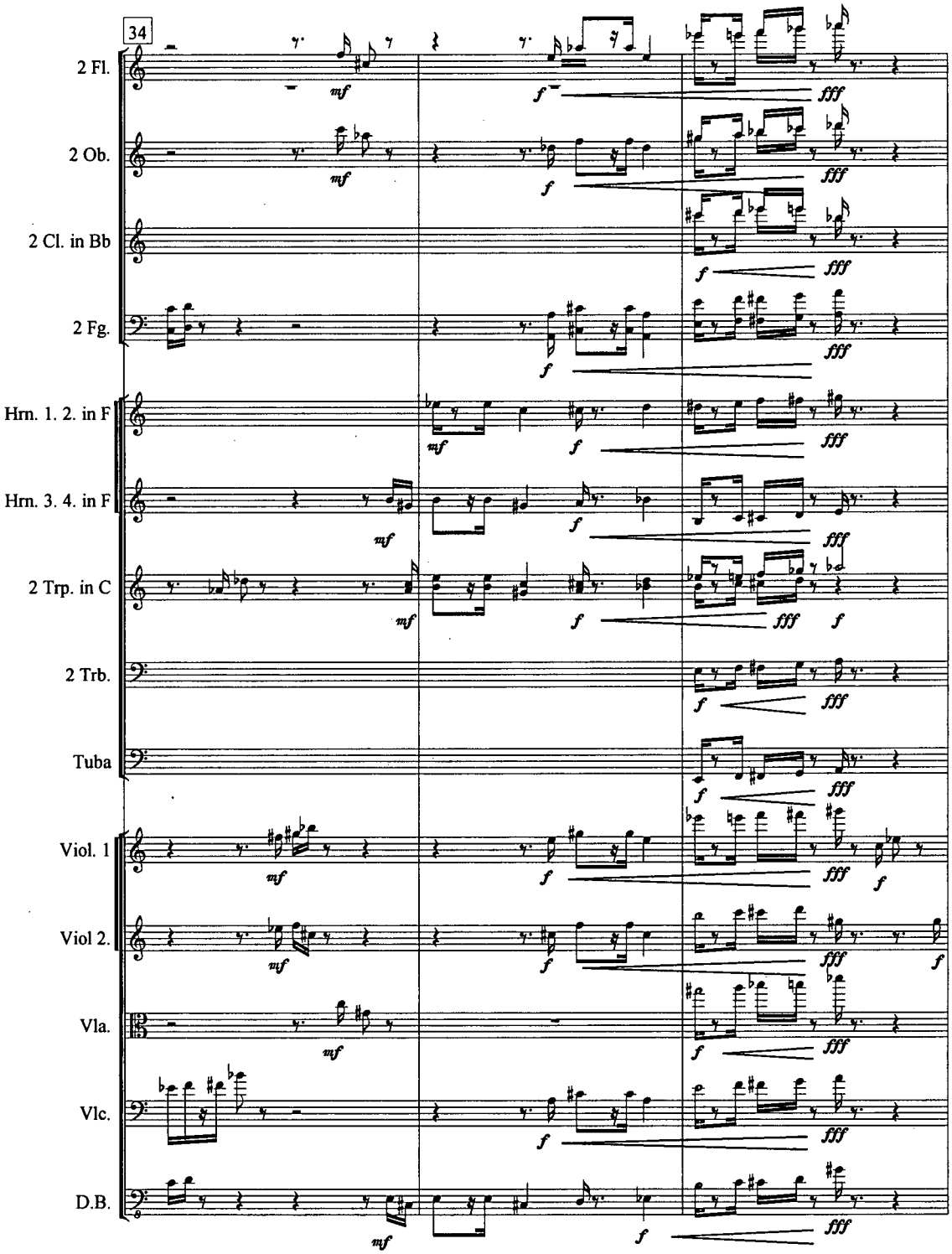

19
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
a2
a2
arco

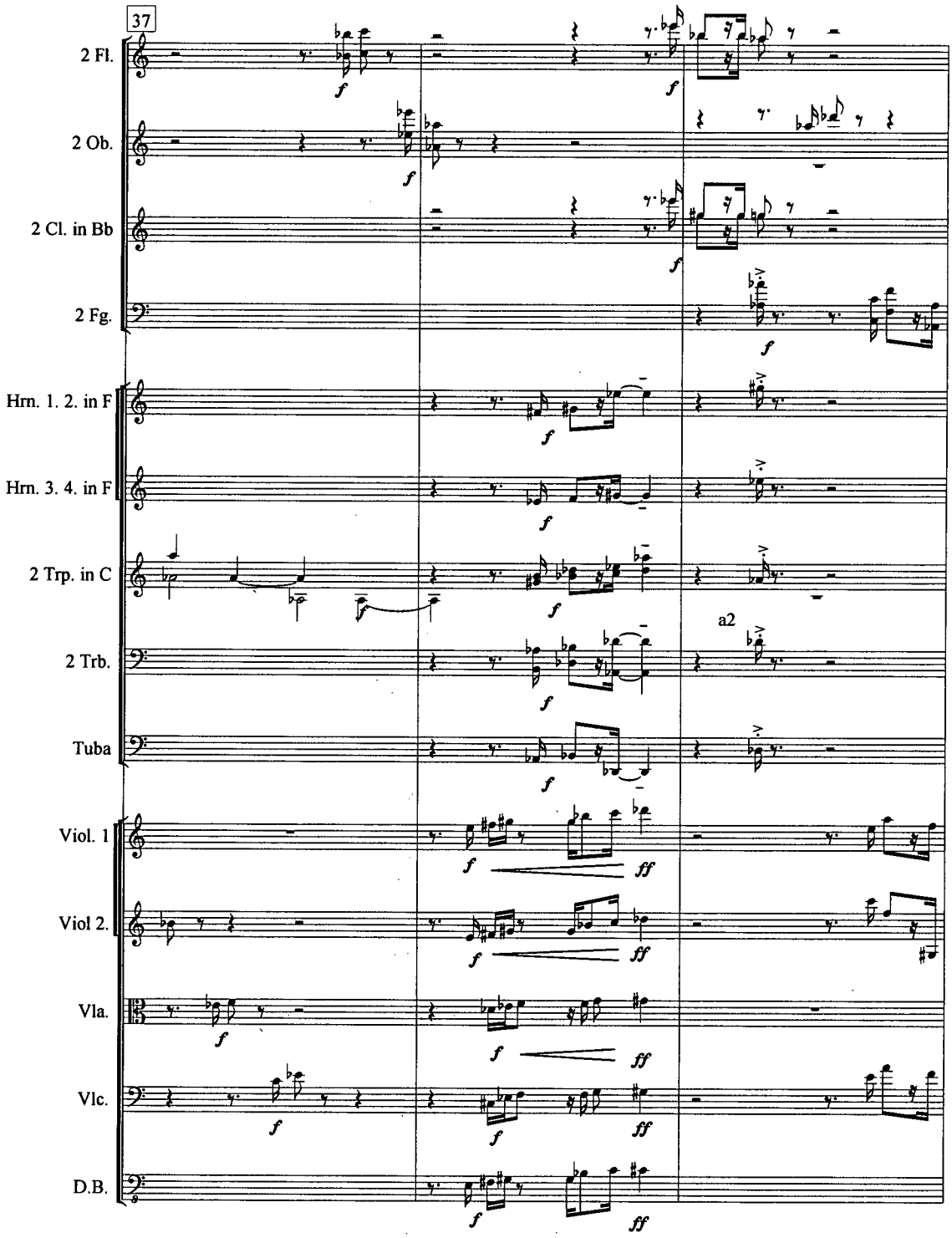

22
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
1.
f
mp
fff
mf
p
mf

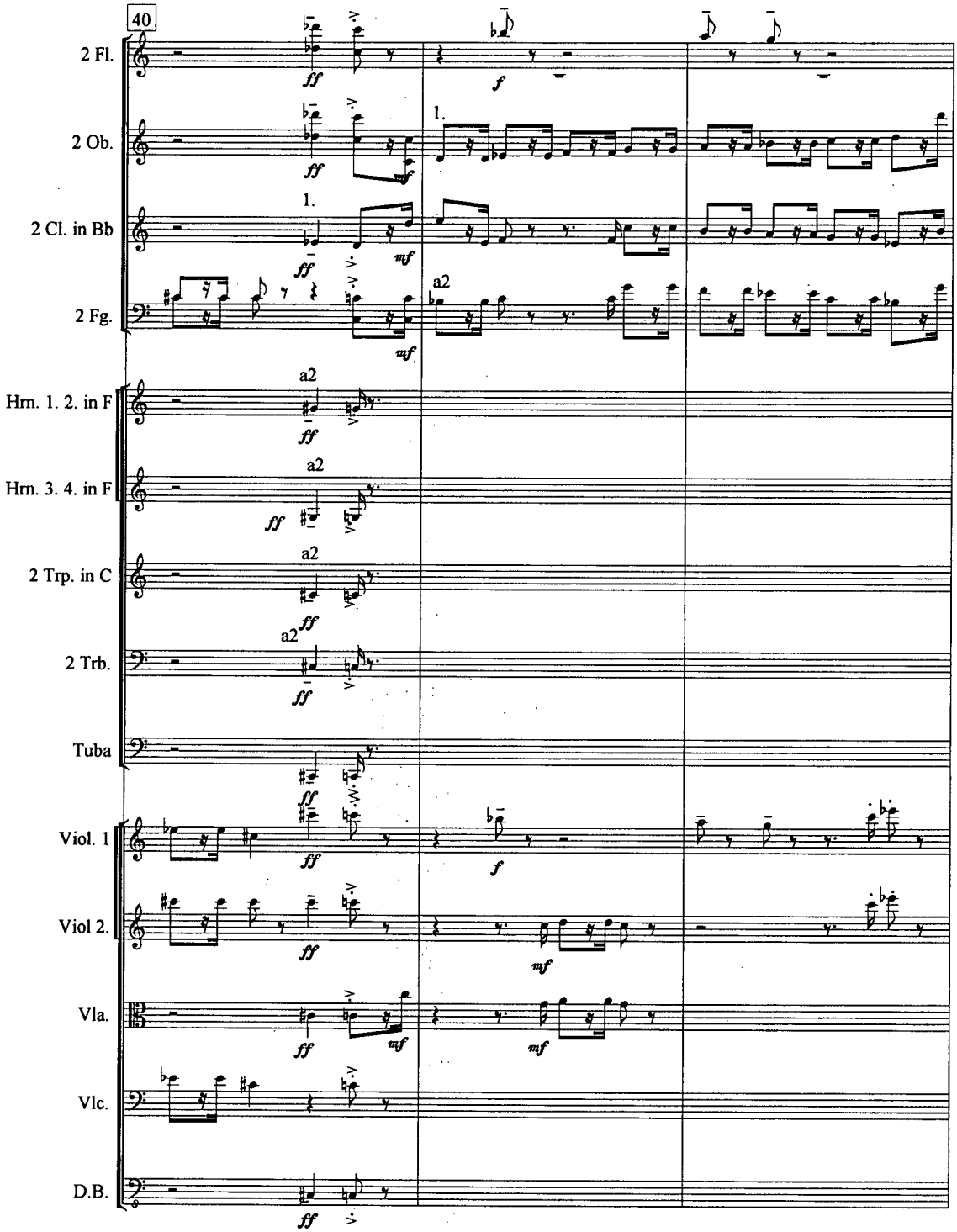

25
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
mp
f
ff
fff
a2

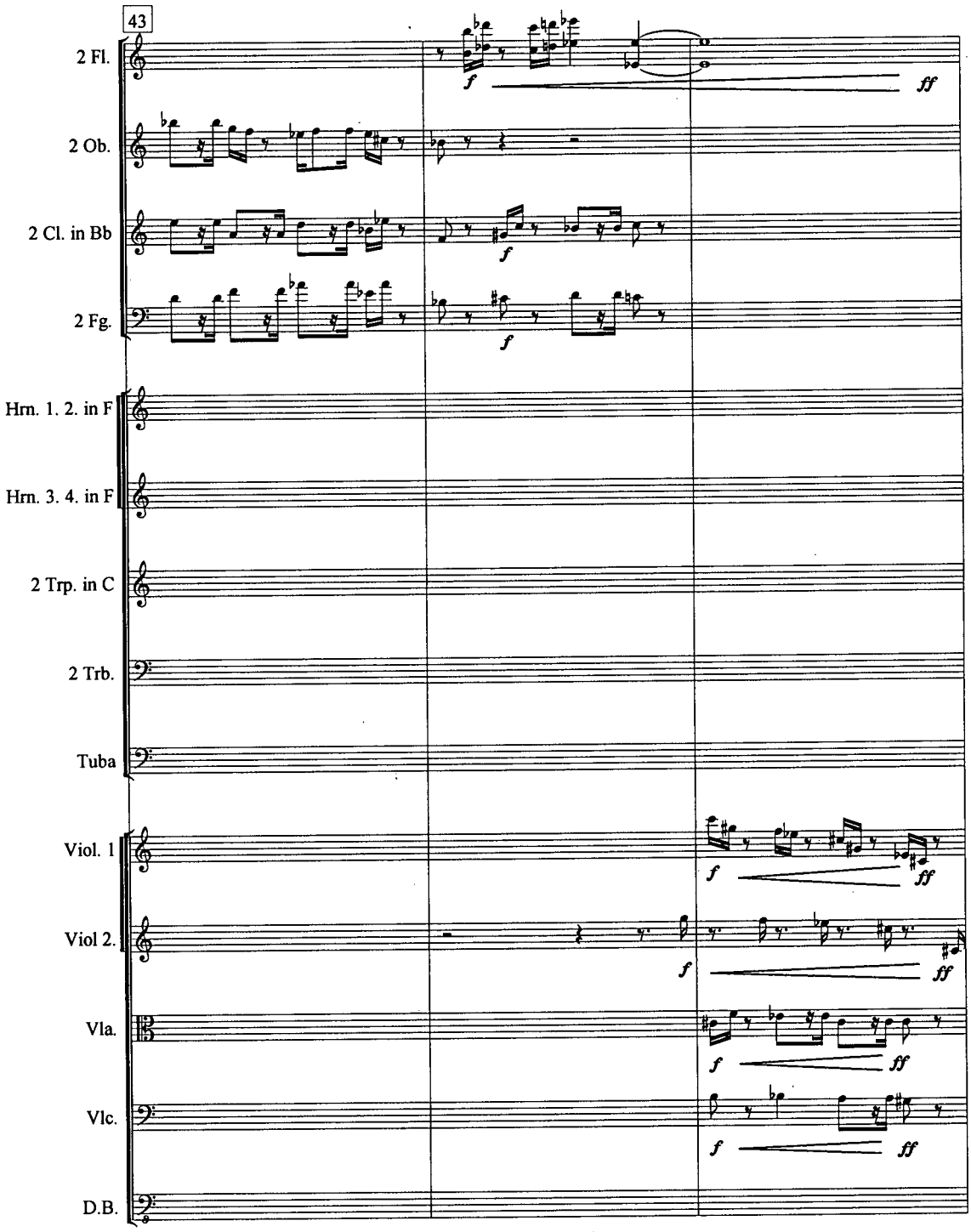

28
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
1.
mf
p
mp

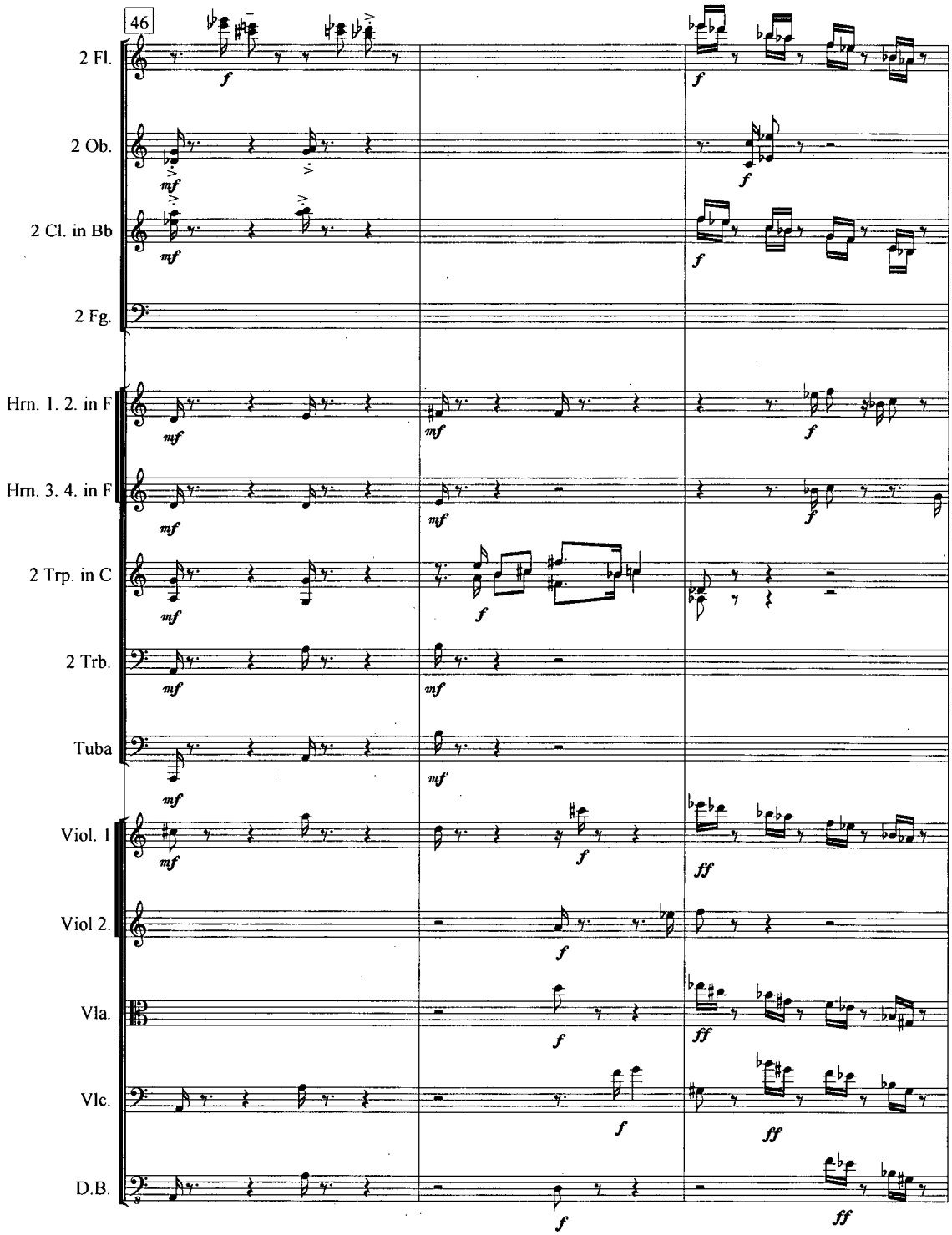

31
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
mf
f
mp

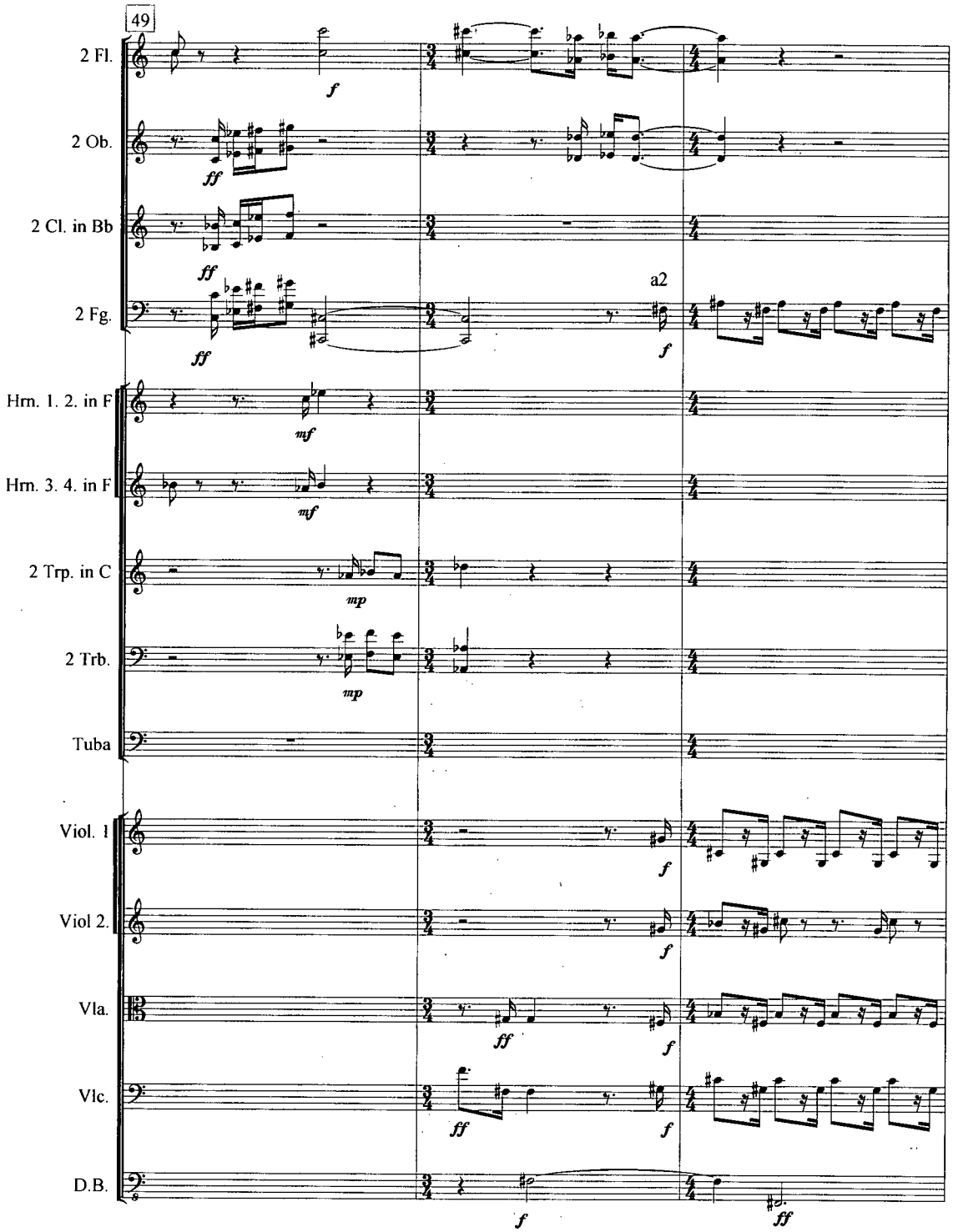

34
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
mf
f
fff

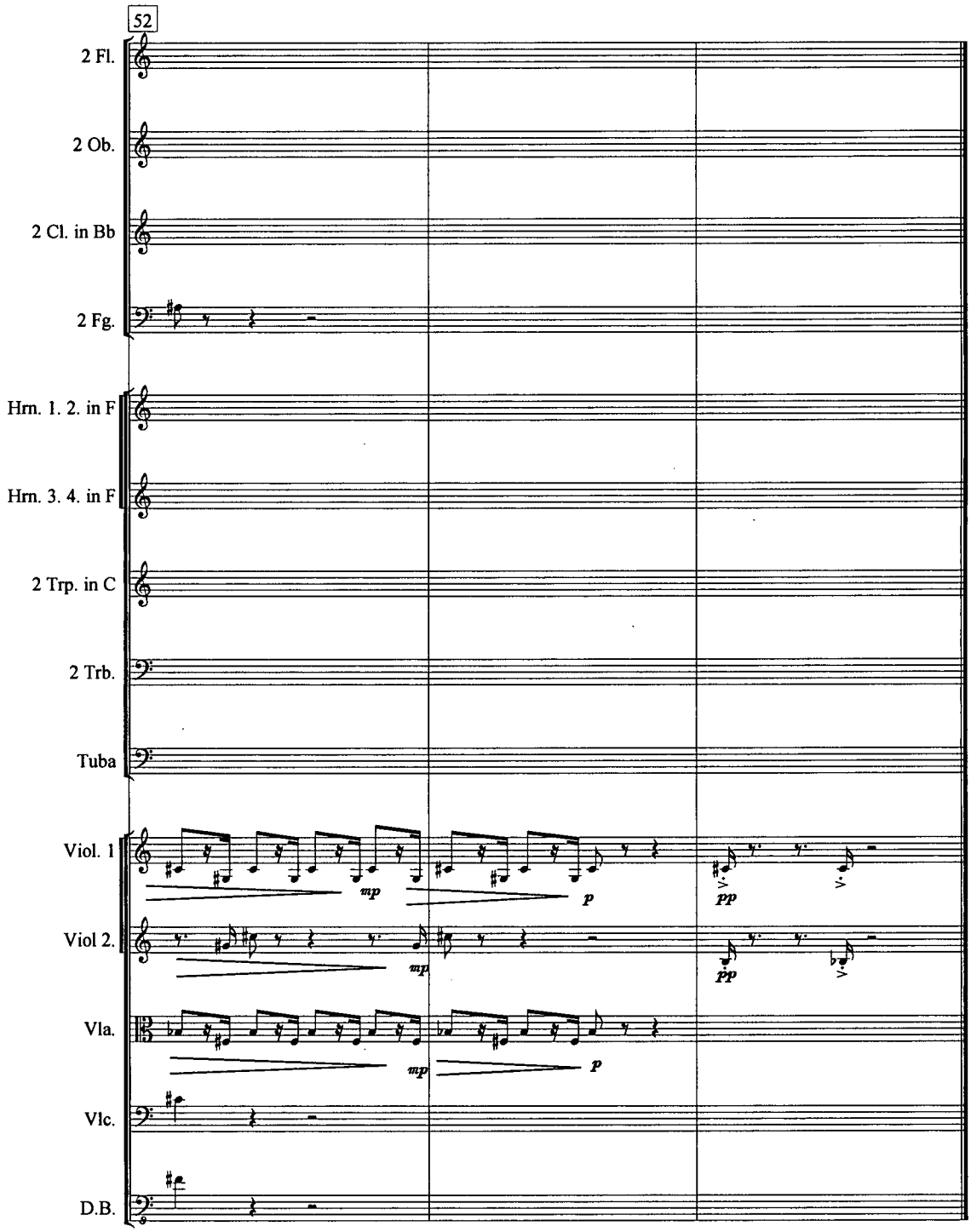

37
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
a2


40
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
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
ff
f
mf
a2
1.

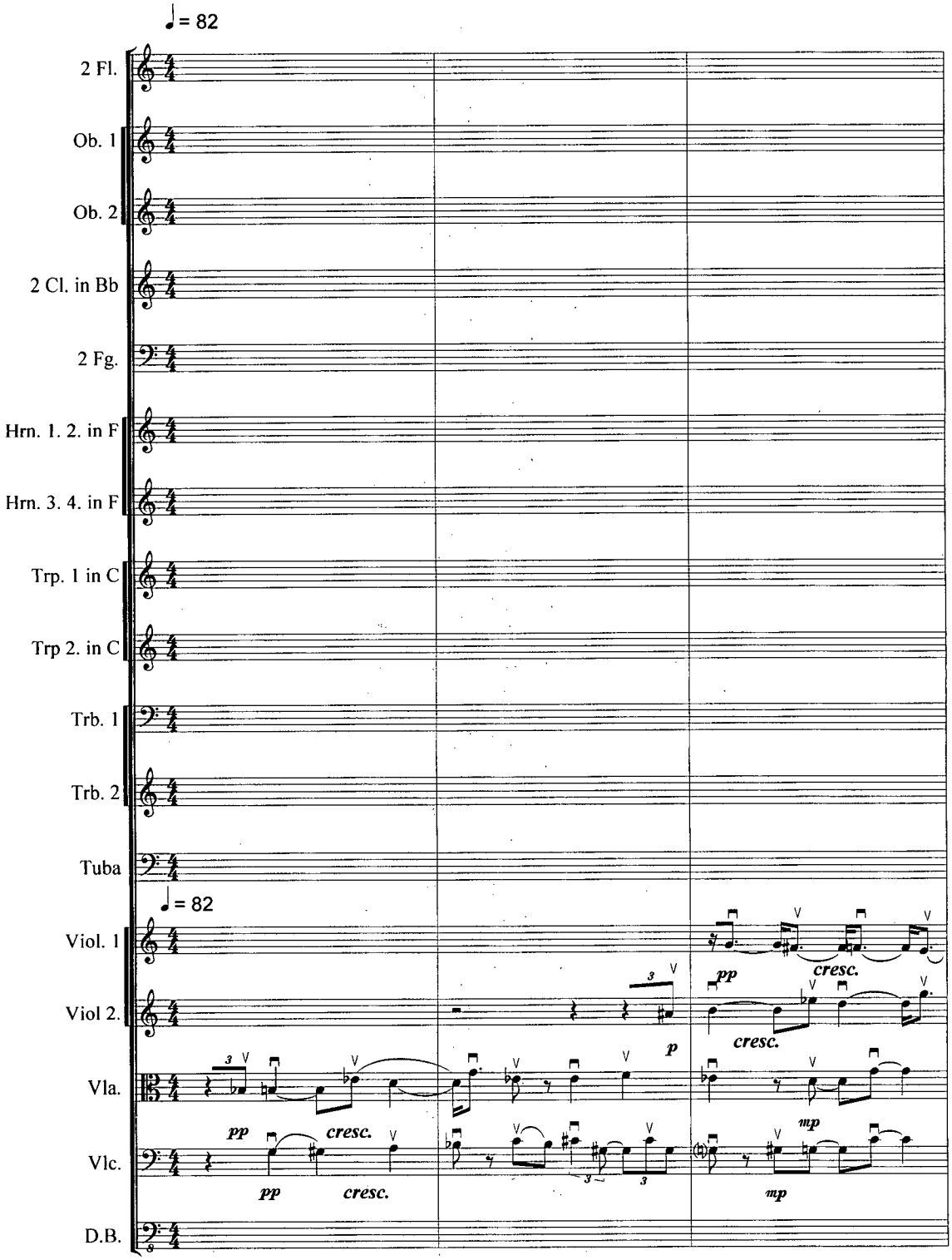

43
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
f
ff

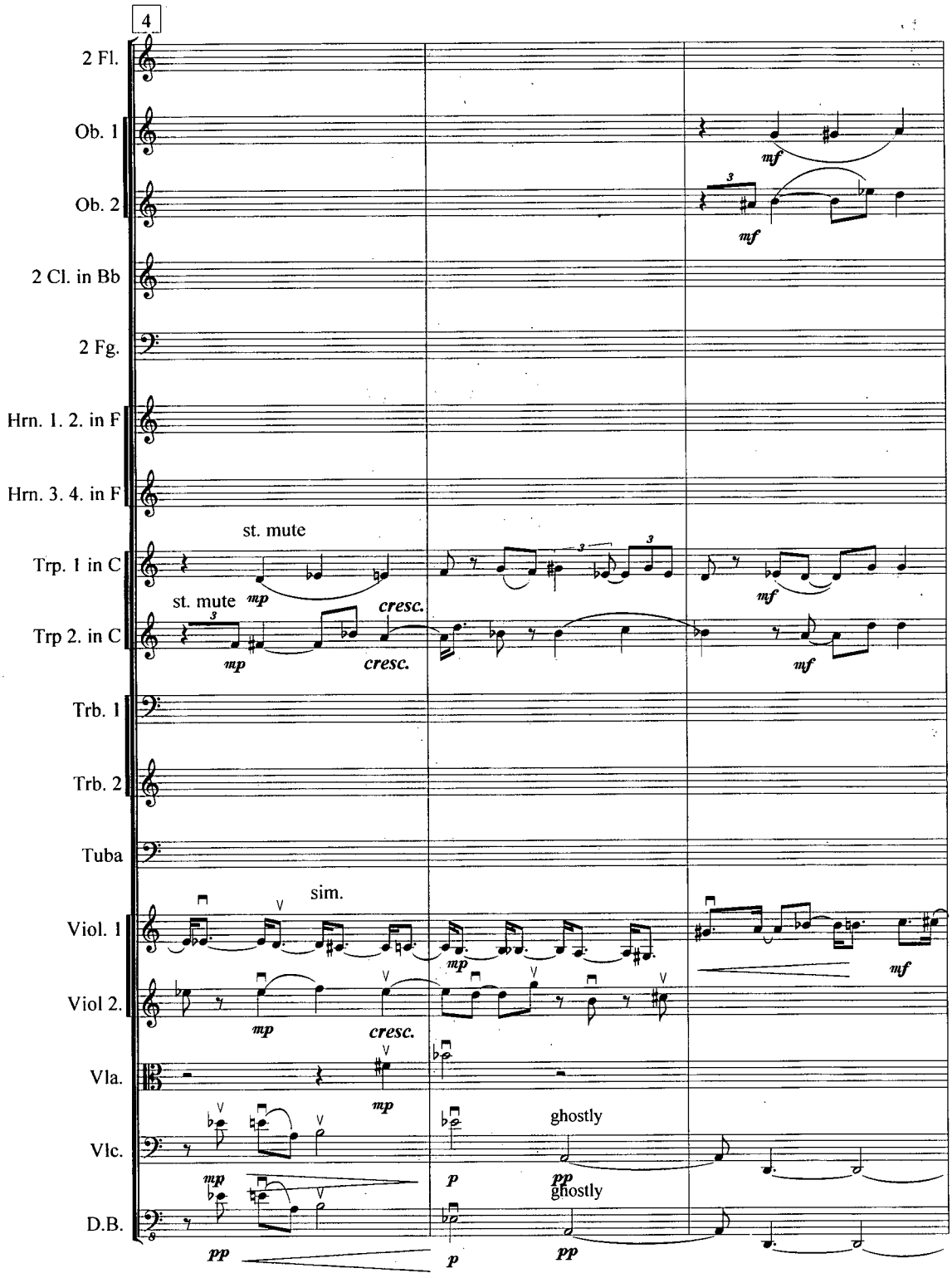

46
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.

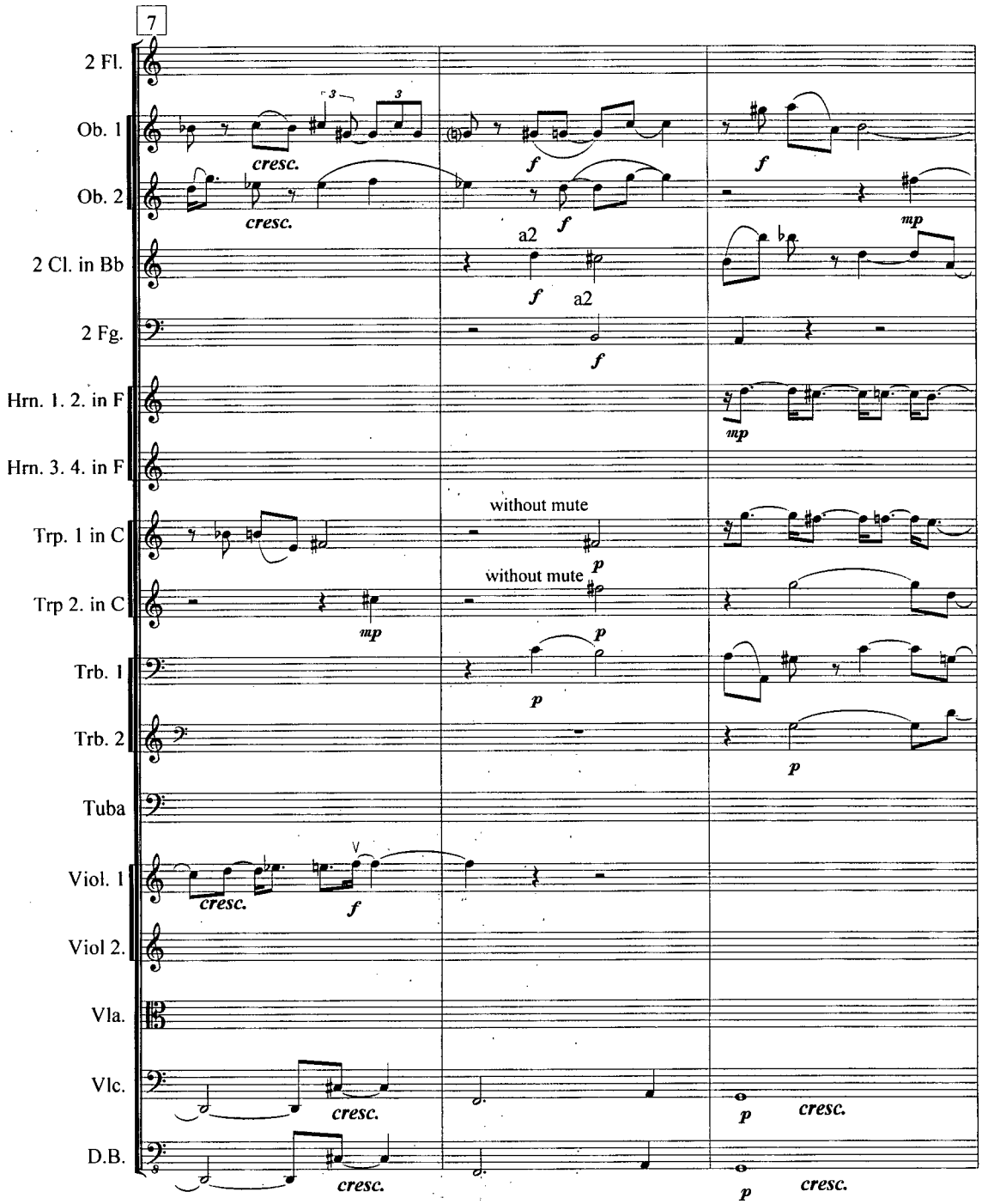

49
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
a2
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.

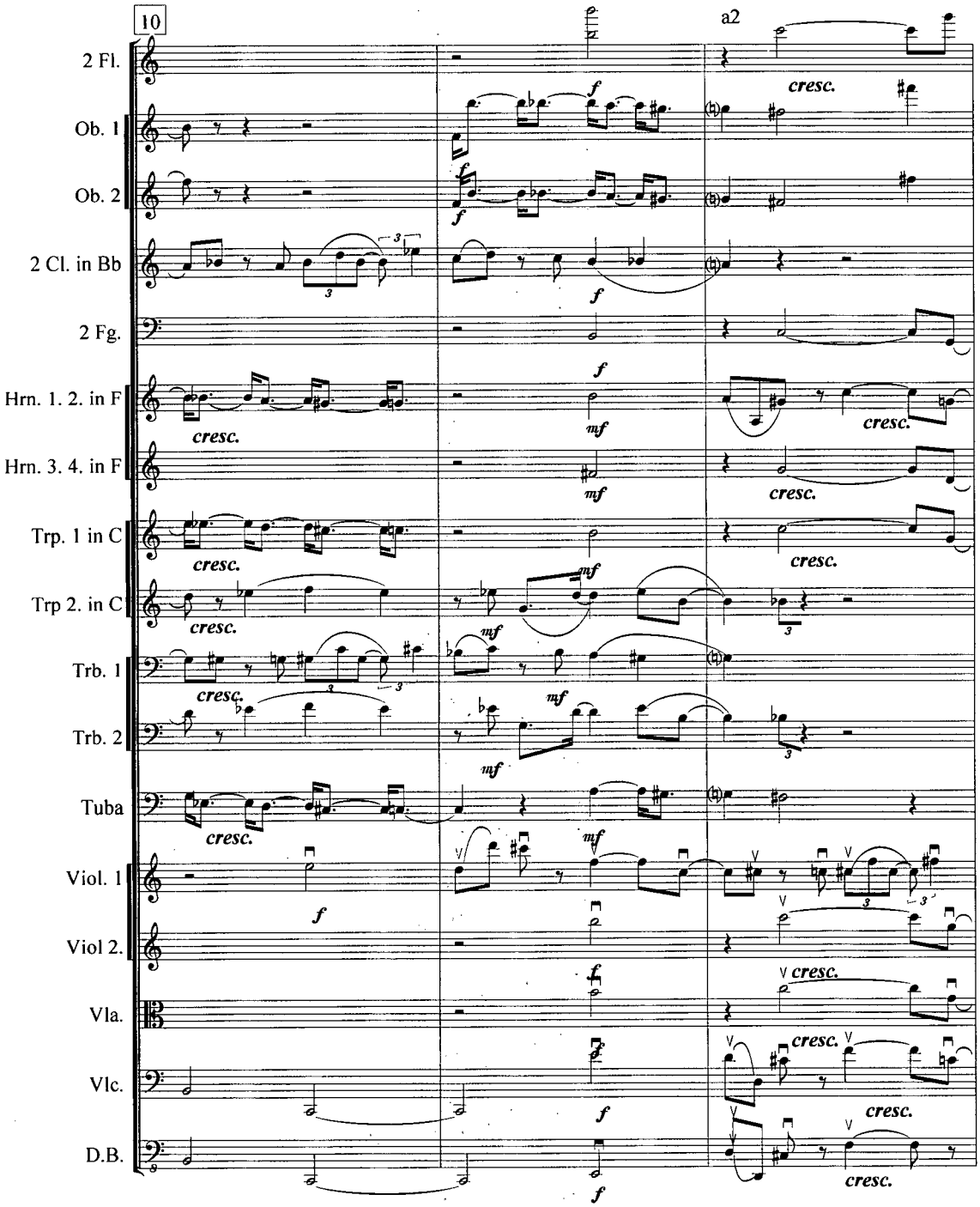

52
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
mp
p
pp

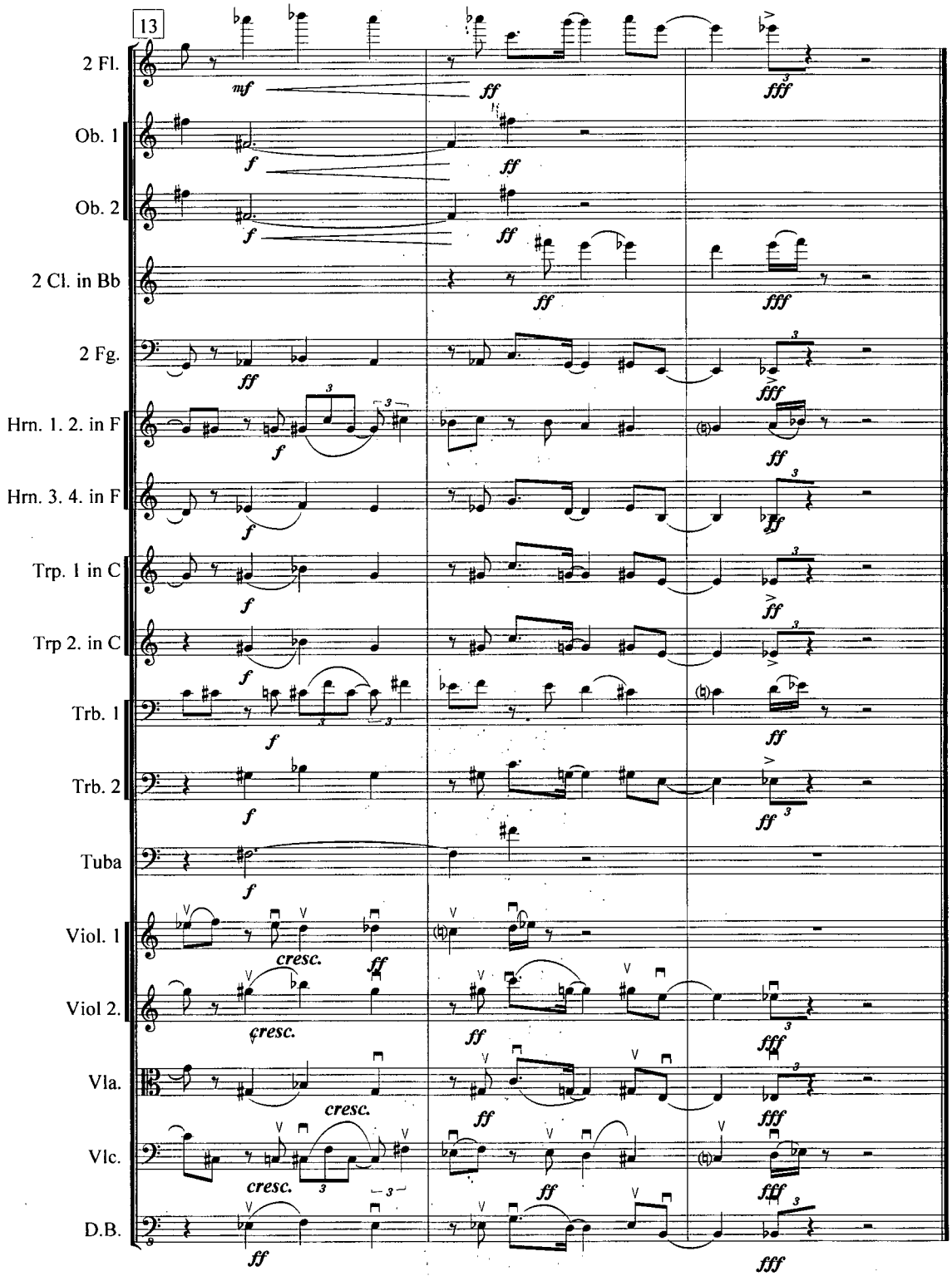
2. The Sneak


♩= 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
♩= 82
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
pp
cresc.
p
mp

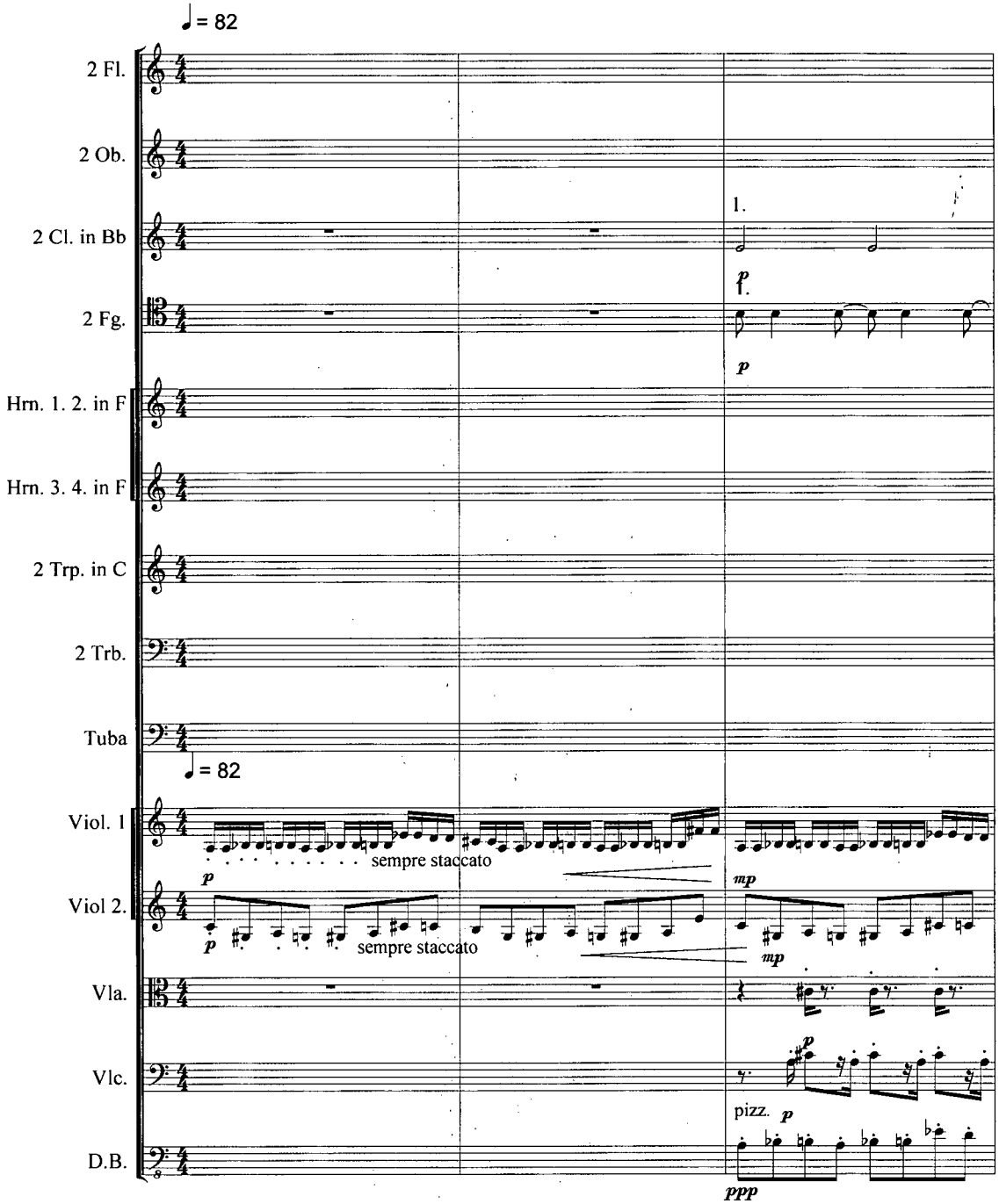

4
2 Fl.
Ob. 1
Ob. 2
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
Trp. 1 in C
Trp 2. in C
Trb. 1
Trb. 2
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
st. mute
st. mute
sim.
ghostly
ghostly
mf
mp
cresc.
pp
p

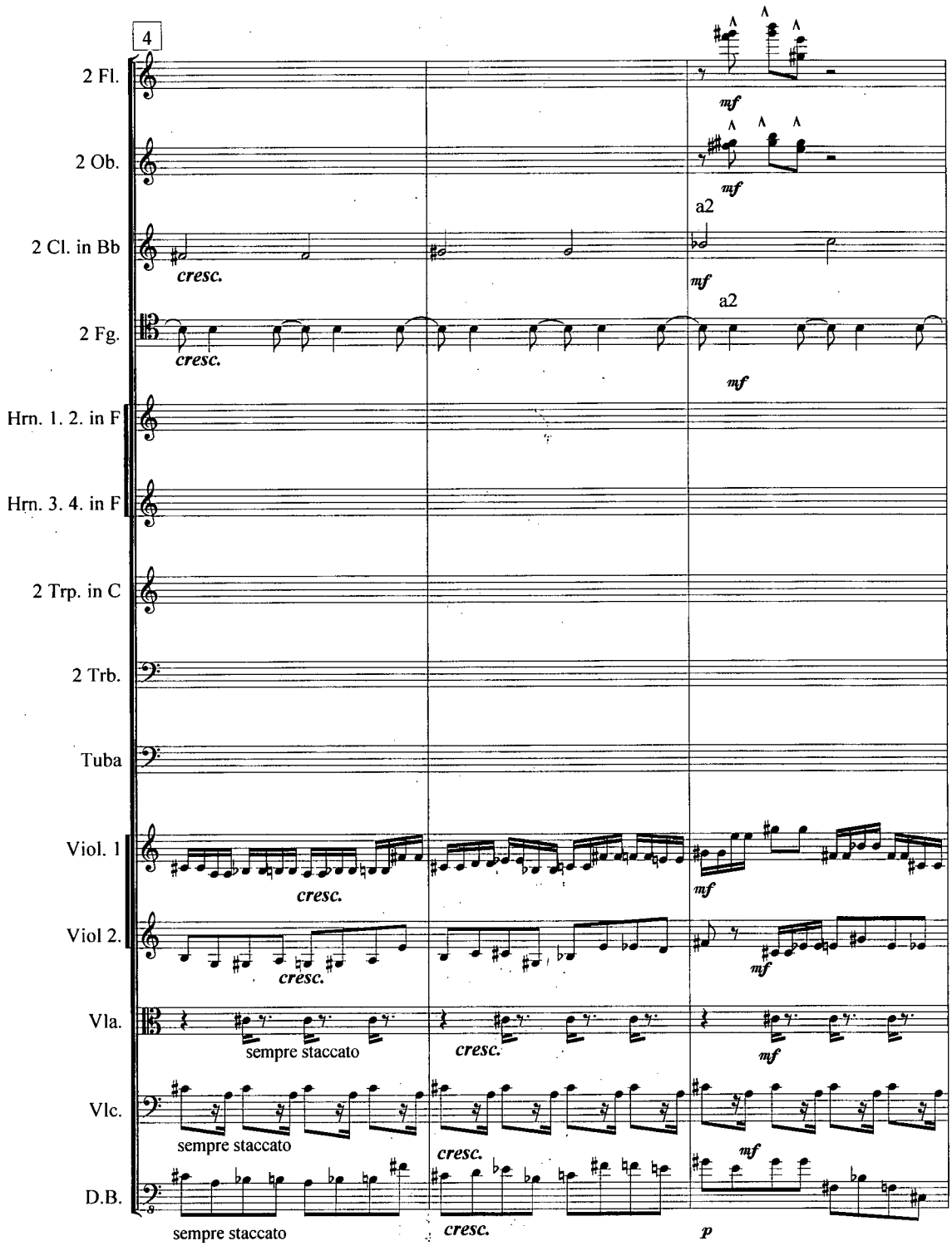

7
2 Fl.
Ob. 1
Ob. 2
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
Trp. 1 in C
Trp 2. in C
Trb. 1
Trb. 2
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
cresc.
f
a2
mp
without mute
p

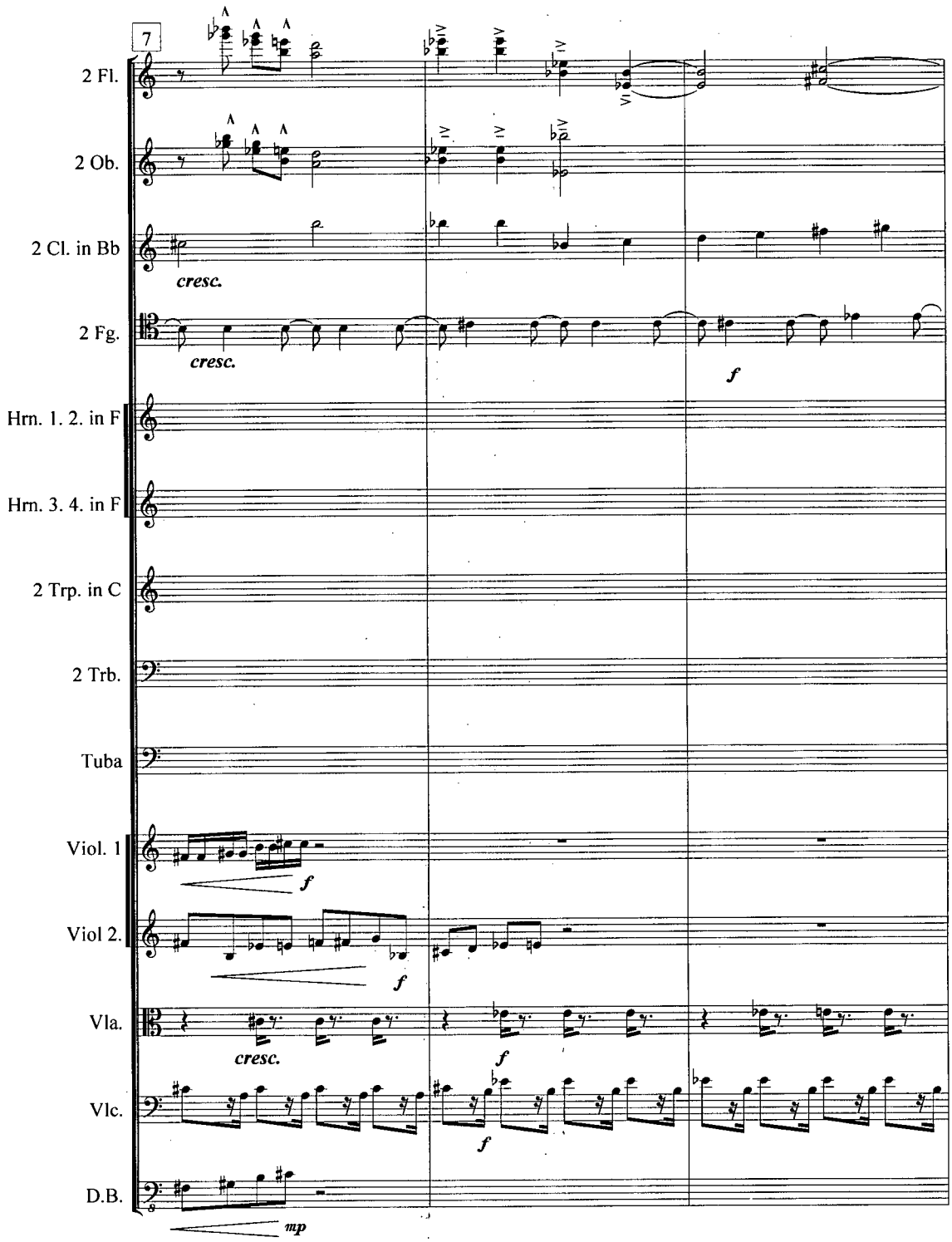

10
a2
2 Fl.
Ob. 1
Ob. 2
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
Trp. 1 in C
Trp 2. in C
Trb. 1
Trb. 2
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
cresc.
f
mf

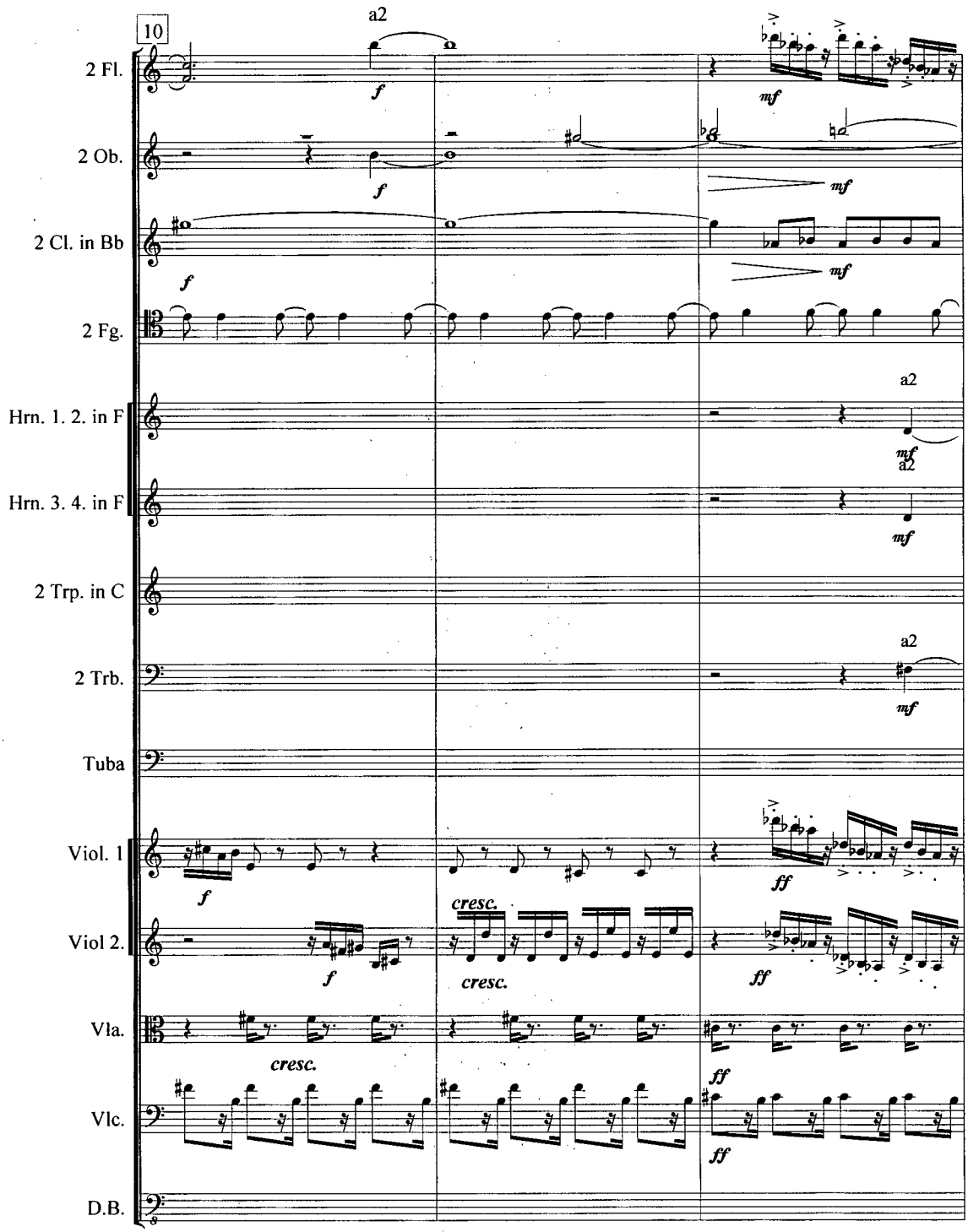

13
2 Fl.
Ob. 1
Ob. 2
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
Trp. 1 in C
Trp 2. in C
Trb. 1
Trb. 2
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
mf
f
ff
fff
cresc.

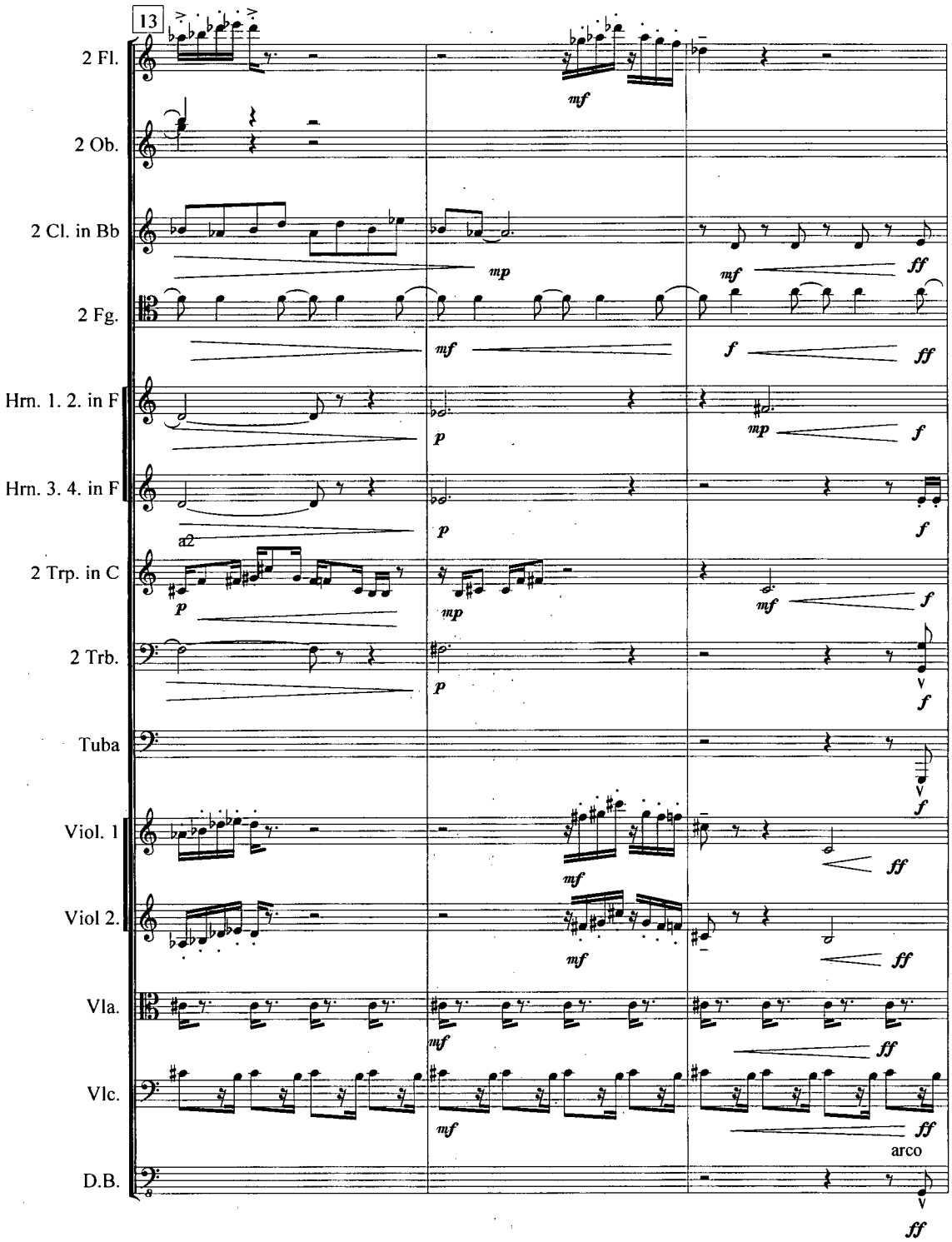
3. The Guttersnipe

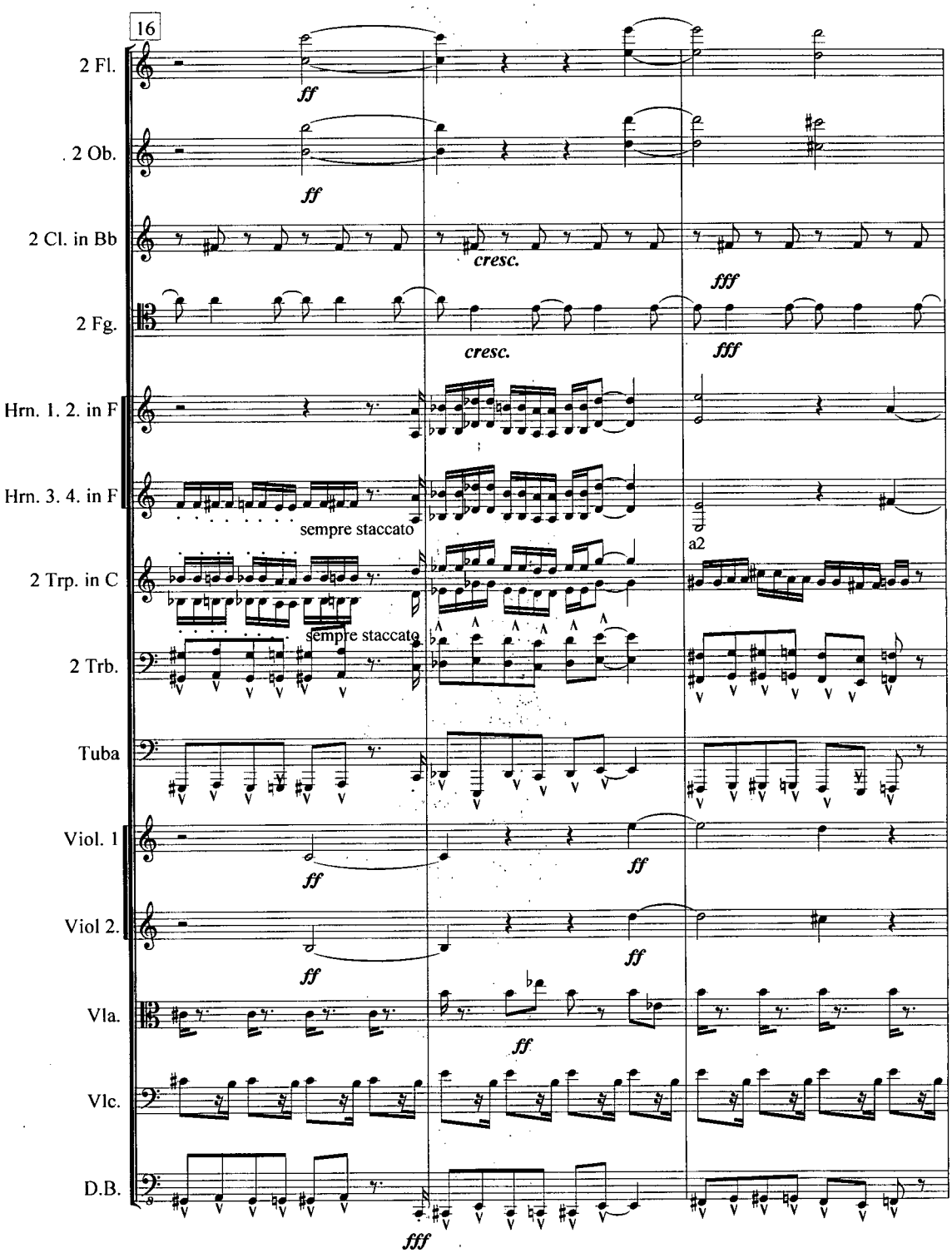


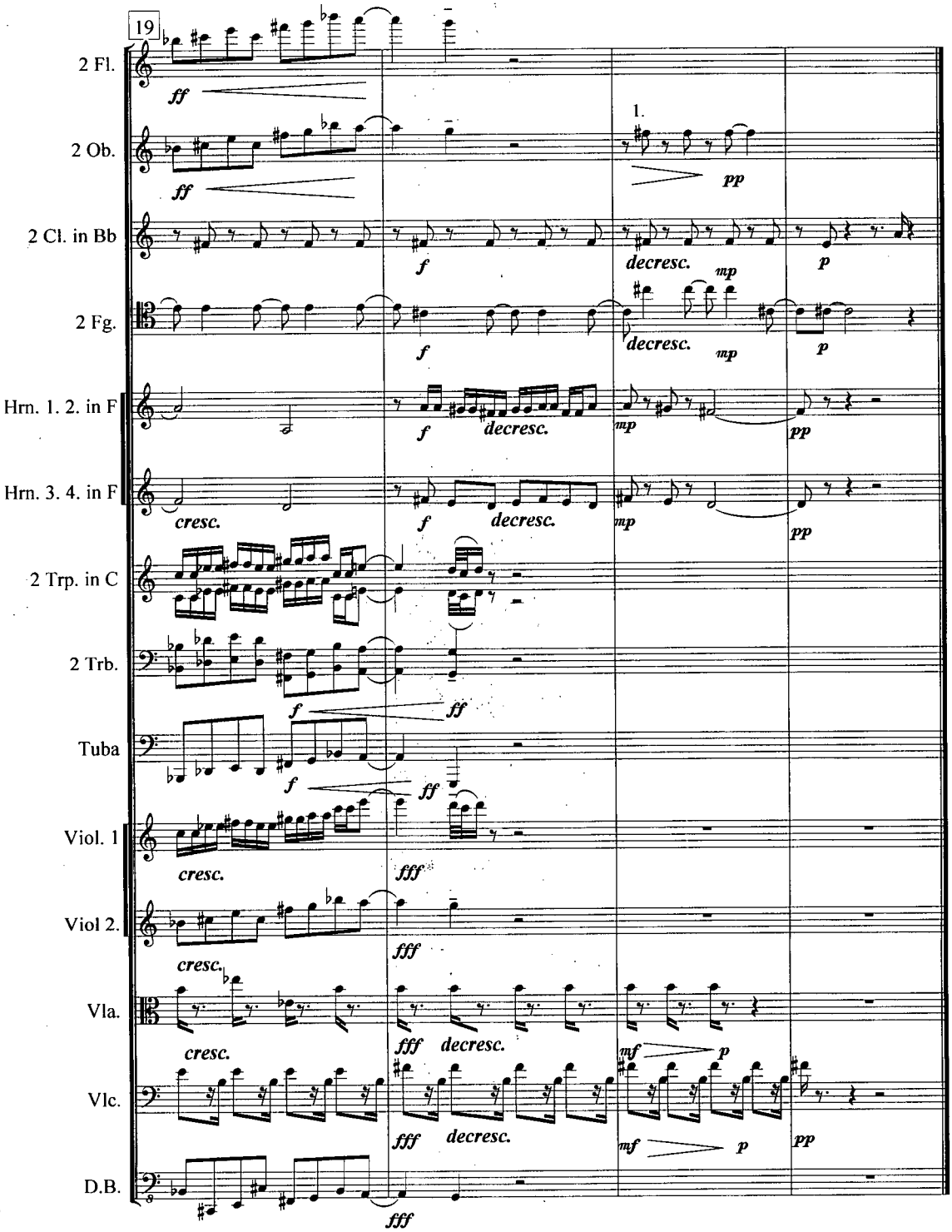

4
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
cresc.
mf
a2
sempre staccato
p


7
2 Fl.
2 Ob.
2 Cl. in Bb
cresc.
2 Fg.
cresc.
f
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
f
Viol 2.
f
Vla.
cresc.
f
Vlc.
f
D.B.
mp

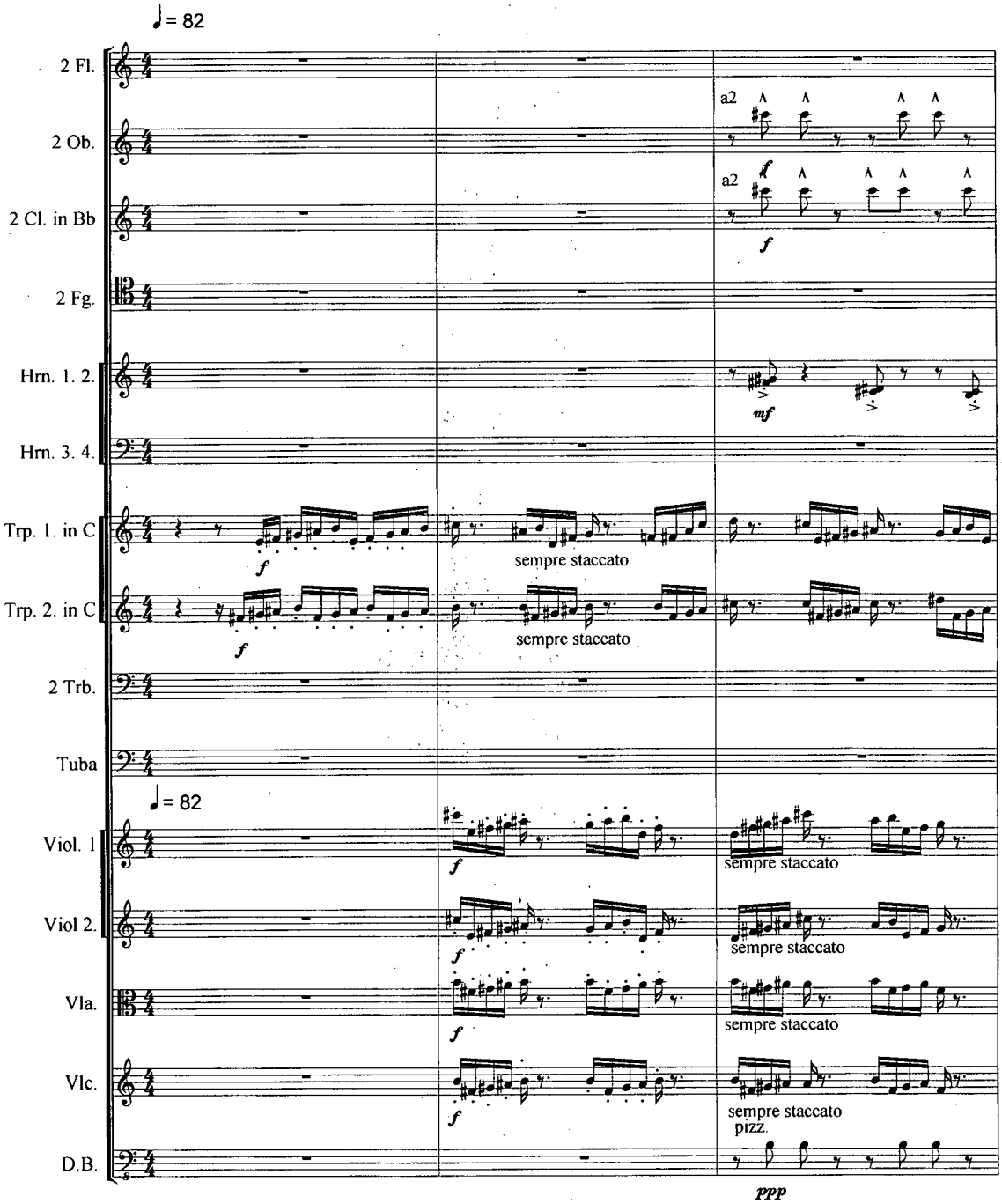

10
a2
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
f
mf
ff
cresc.

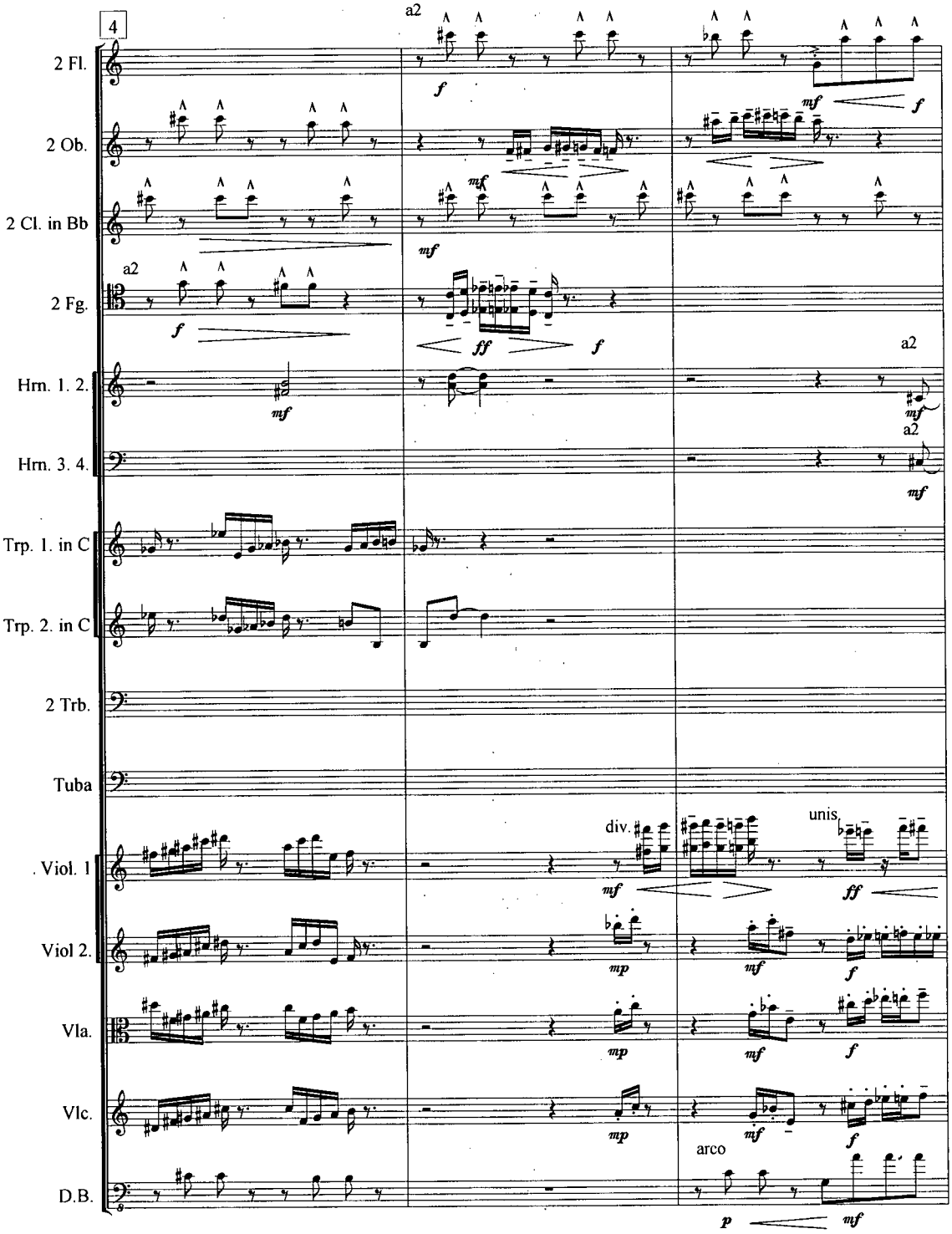

13
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
a2
arco

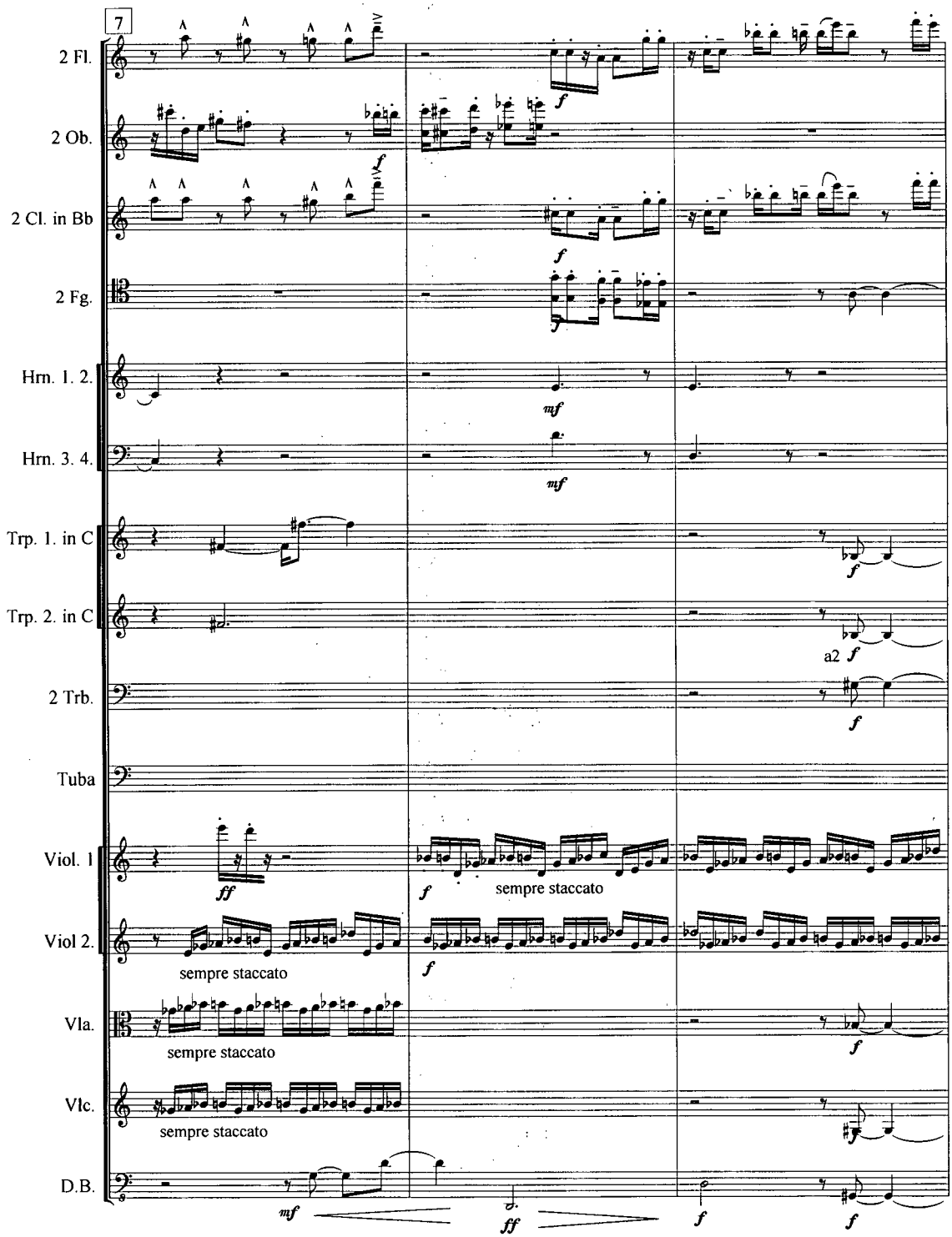

16
2 Fl.
ff
. 2 Ob.
ff
2 Cl. in Bb
cresc.
fff
2 Fg.
cresc.
fff
Hrn. 1. 2. in F
Hrn. 3. 4. in F
sempre staccato
a2
2 Trp. in C
sempre staccato
2 Trb.
Tuba
Viol. 1
ff
ff
Viol 2.
ff
ff
Vla.
ff
Vlc.
D.B.
fff

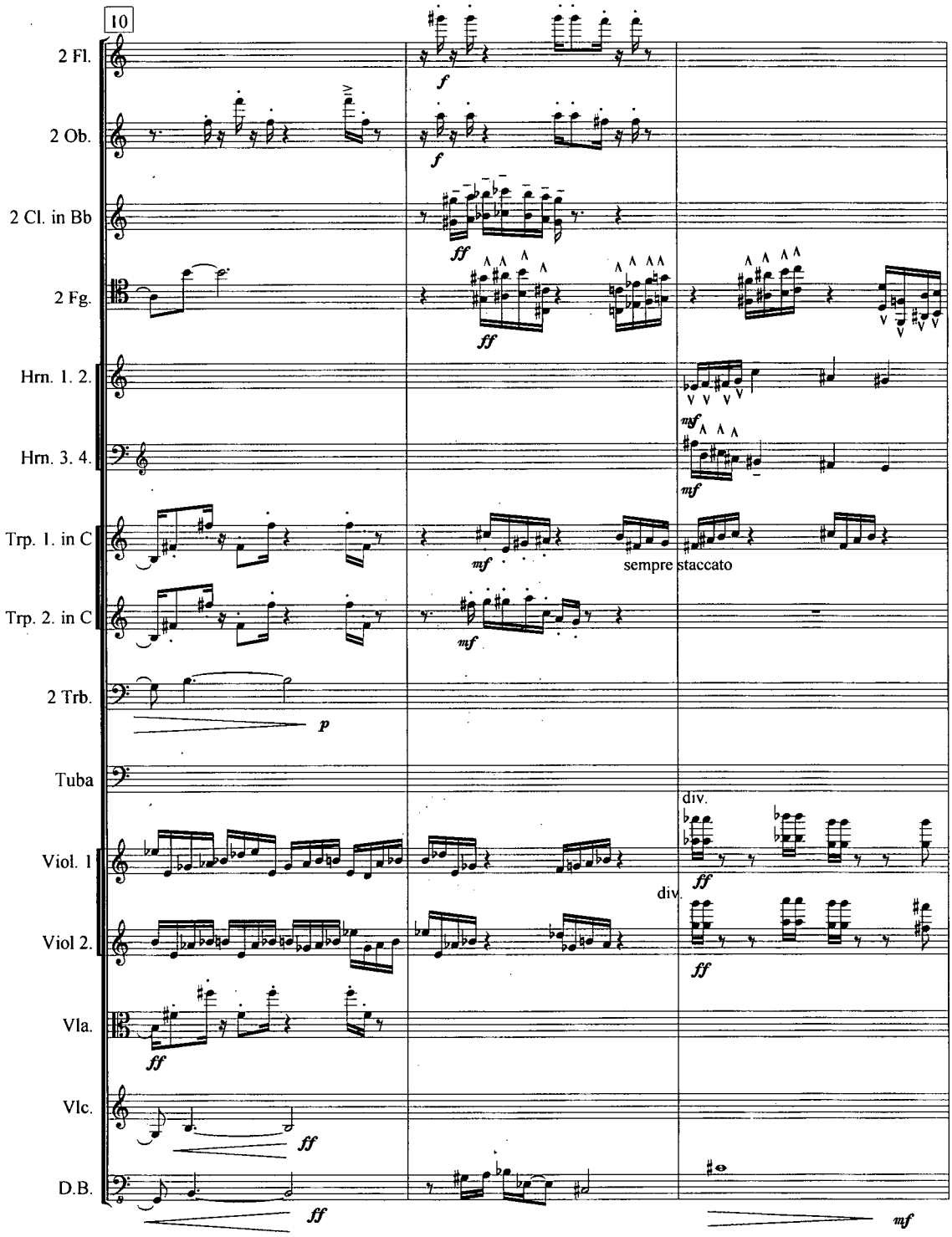

19
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2. in F
Hrn. 3. 4. in F
2 Trp. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
1.
ff
pp
f
decresc.
mp
p
cresc.
fff
mf
pp

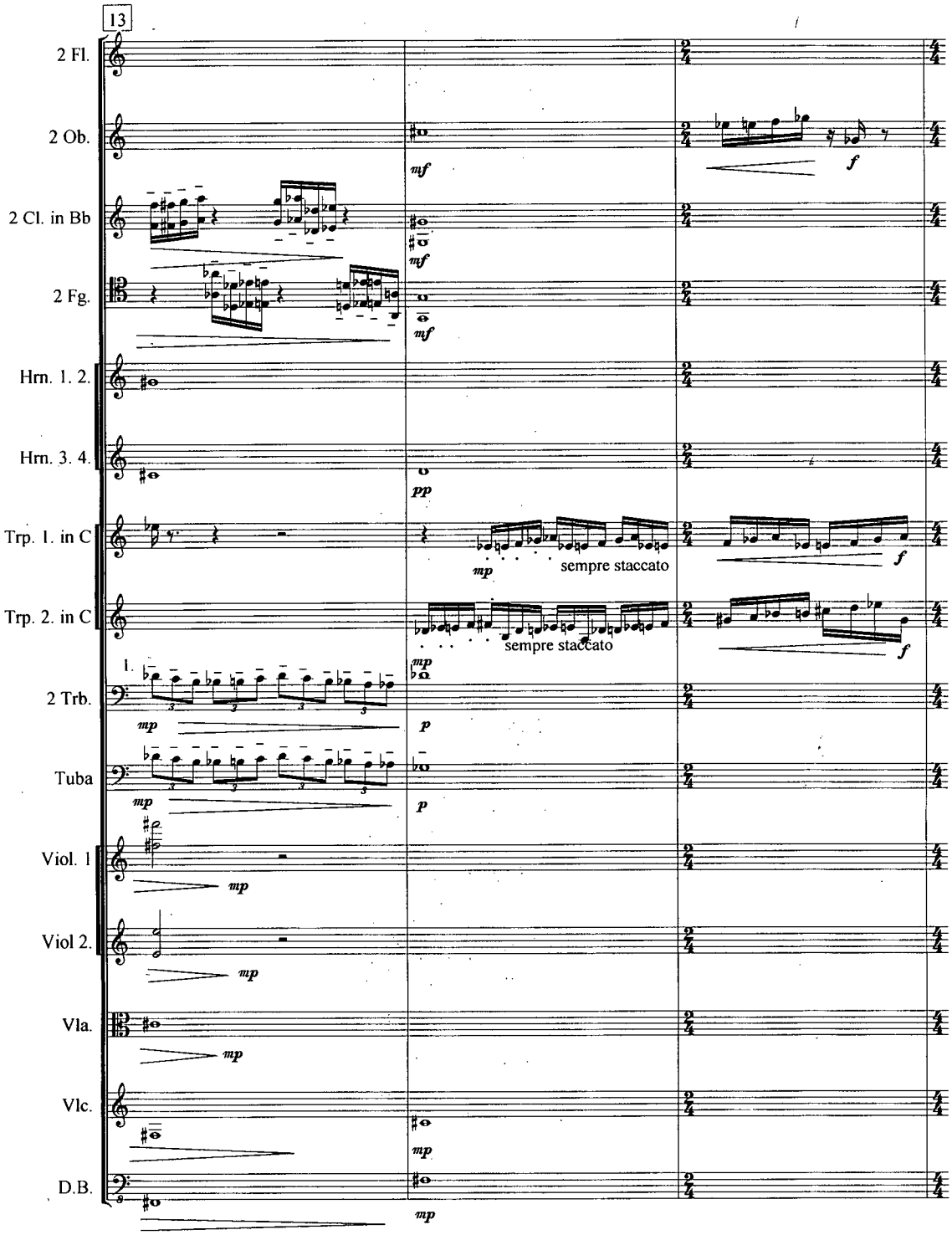
4. Ragamuffin

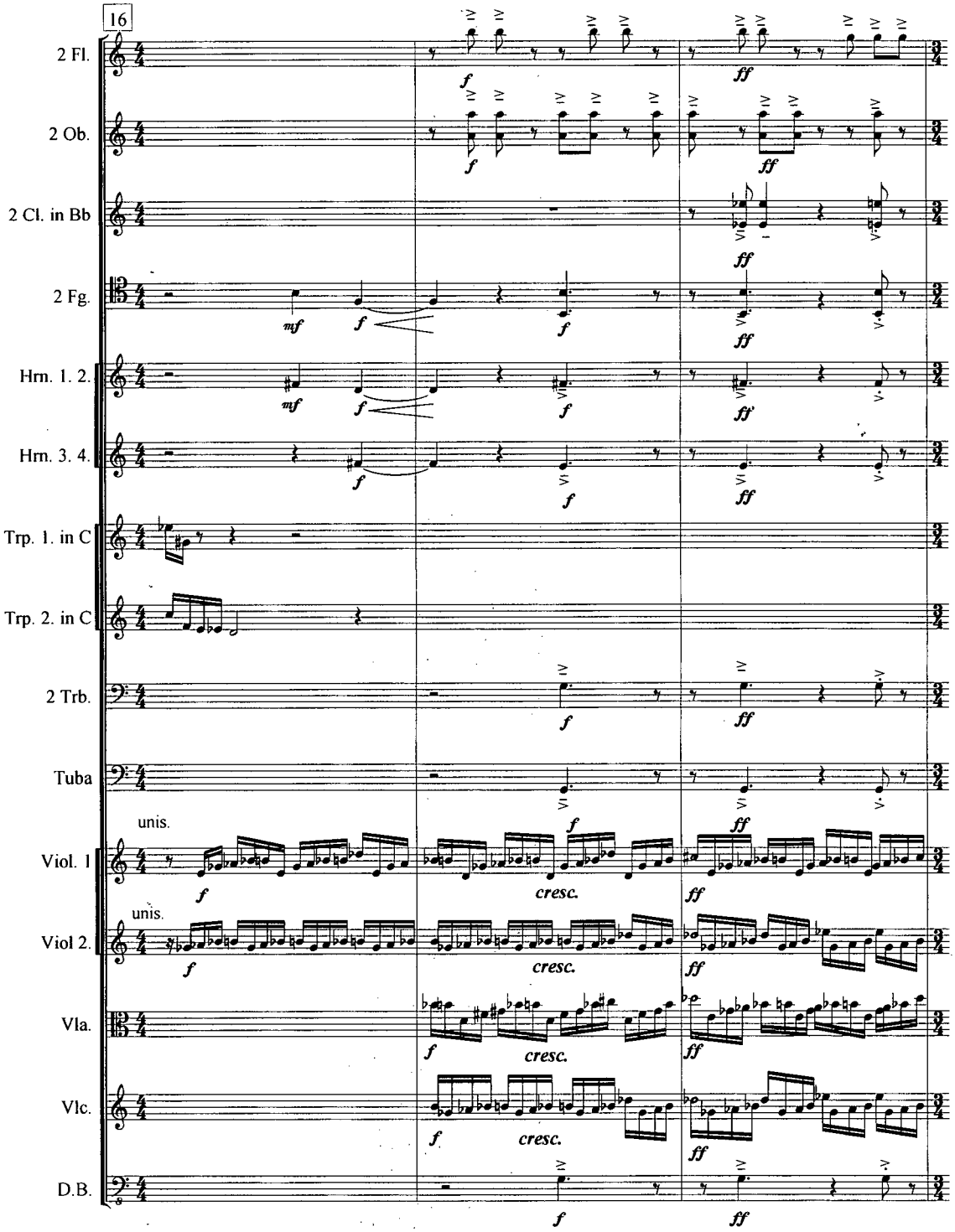


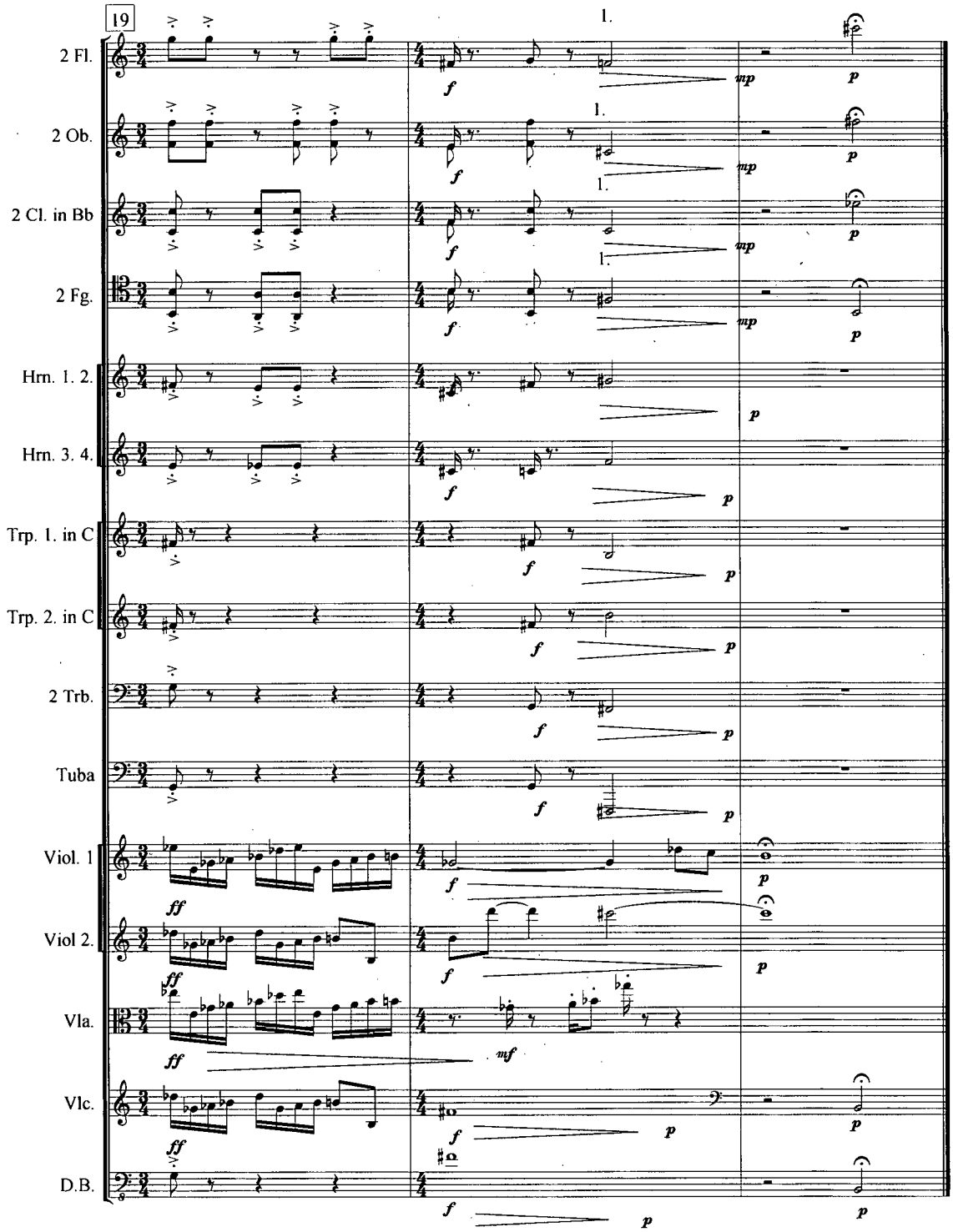

4
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2.
Hrn. 3. 4.
Trp. 1. in C
Trp. 2. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
a2
div.
unis.
arco


7
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.
a2
sempre staccato
sempre staccato
sempre staccato
sempre staccato


10
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.
f
ff
mf
p
sempre staccato
div.

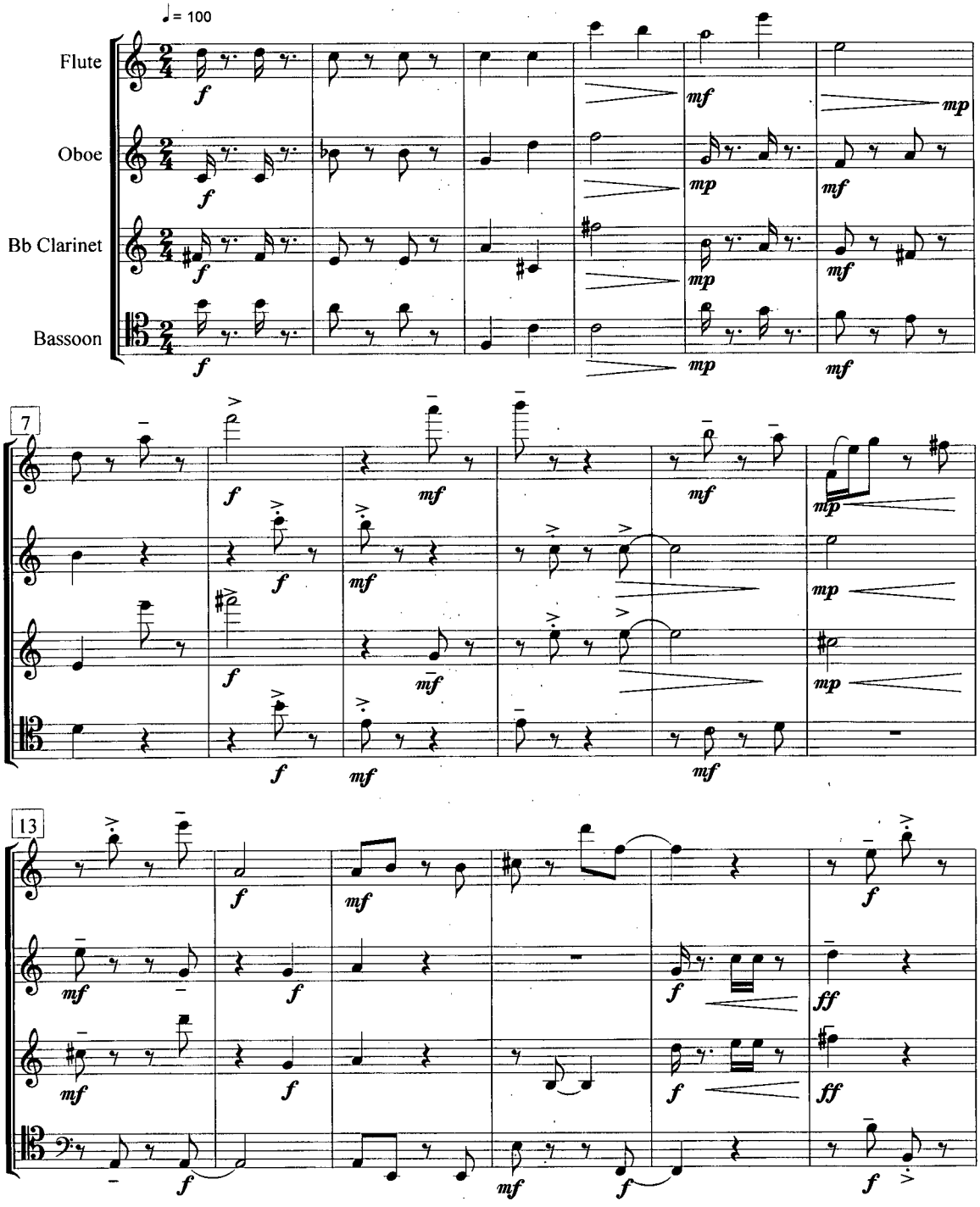

13
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2.
Hrn. 3. 4.
Trp. 1. in C
Trp. 2. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
mf
pp
mp
p
f
sempre staccato
1.


16
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.
unis.
cresc.

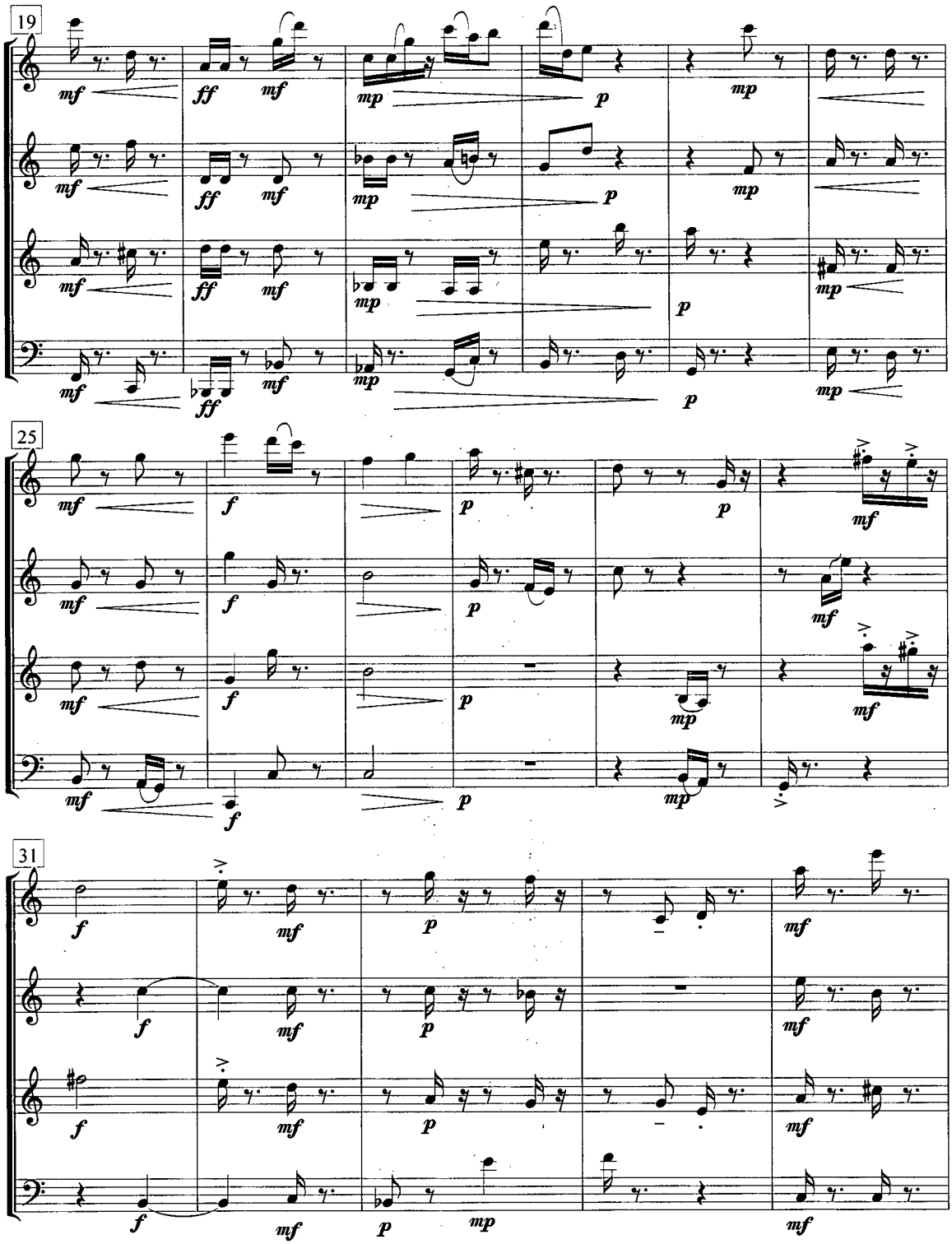

19
1.
2 Fl.
2 Ob.
2 Cl. in Bb
2 Fg.
Hrn. 1. 2.
Hrn. 3. 4.
Trp. 1. in C
Trp. 2. in C
2 Trb.
Tuba
Viol. 1
Viol 2.
Vla.
Vlc.
D.B.
f
mp
p
ff
mf

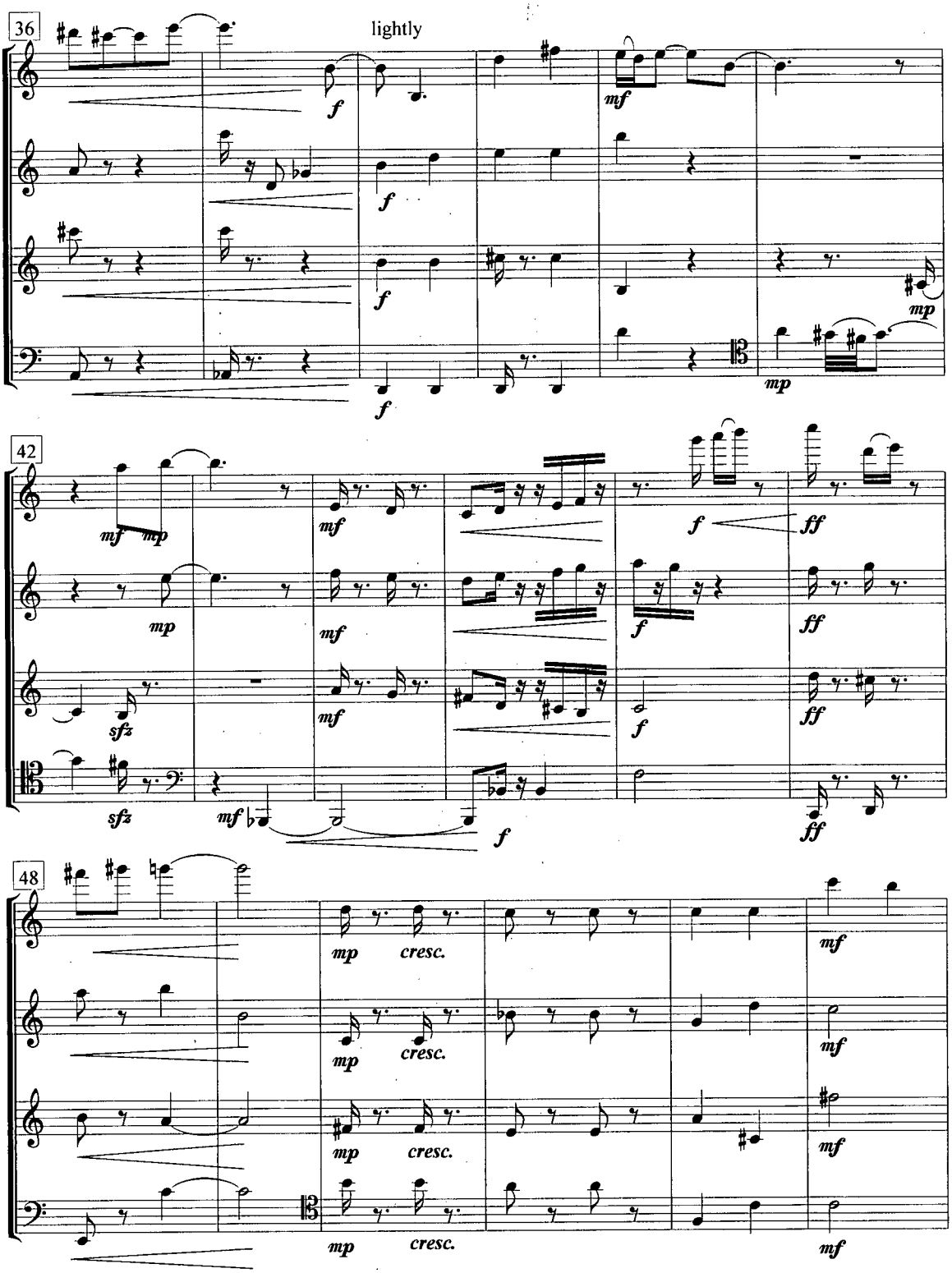
Vertical with a little Horizontal

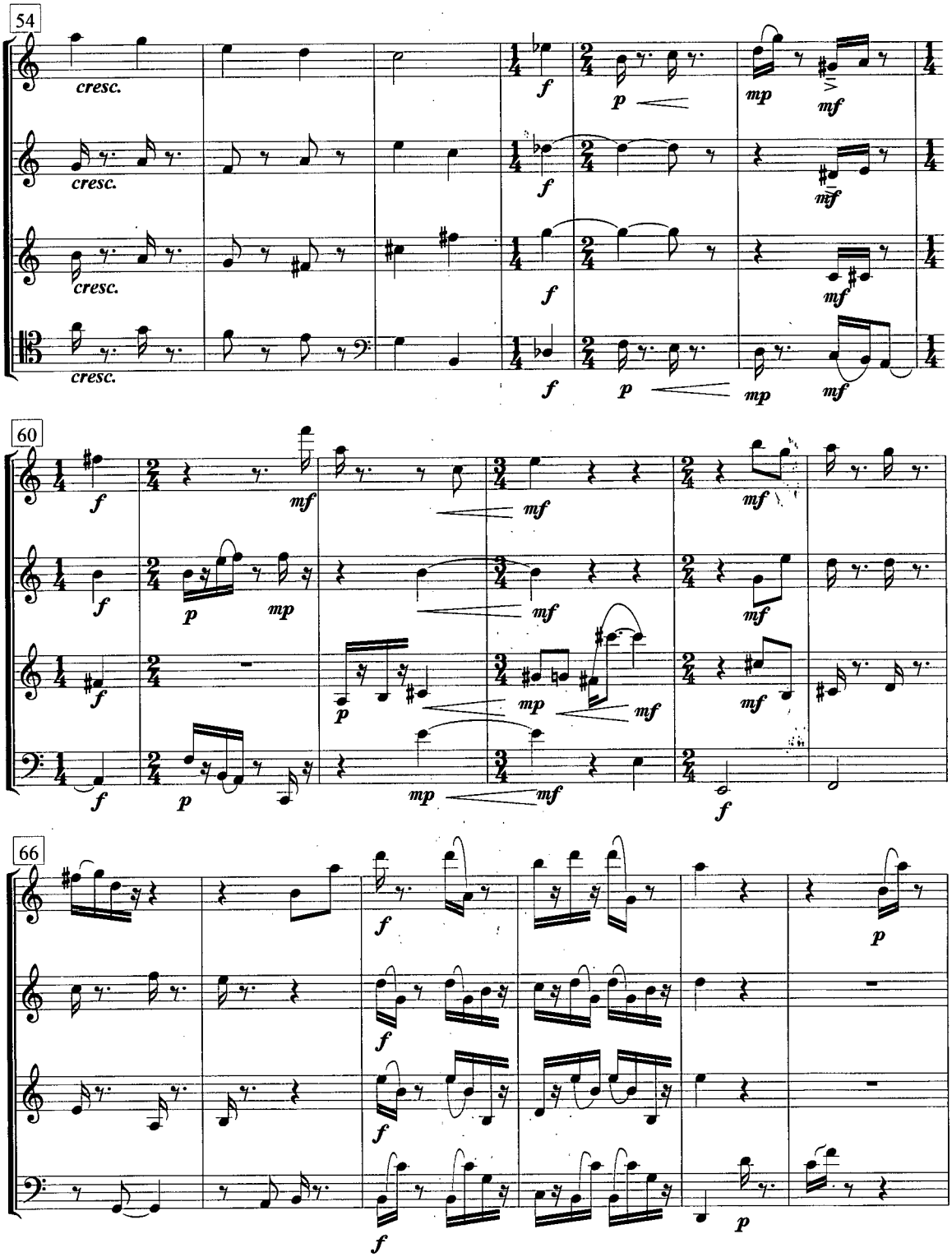
Christopher Ludwig

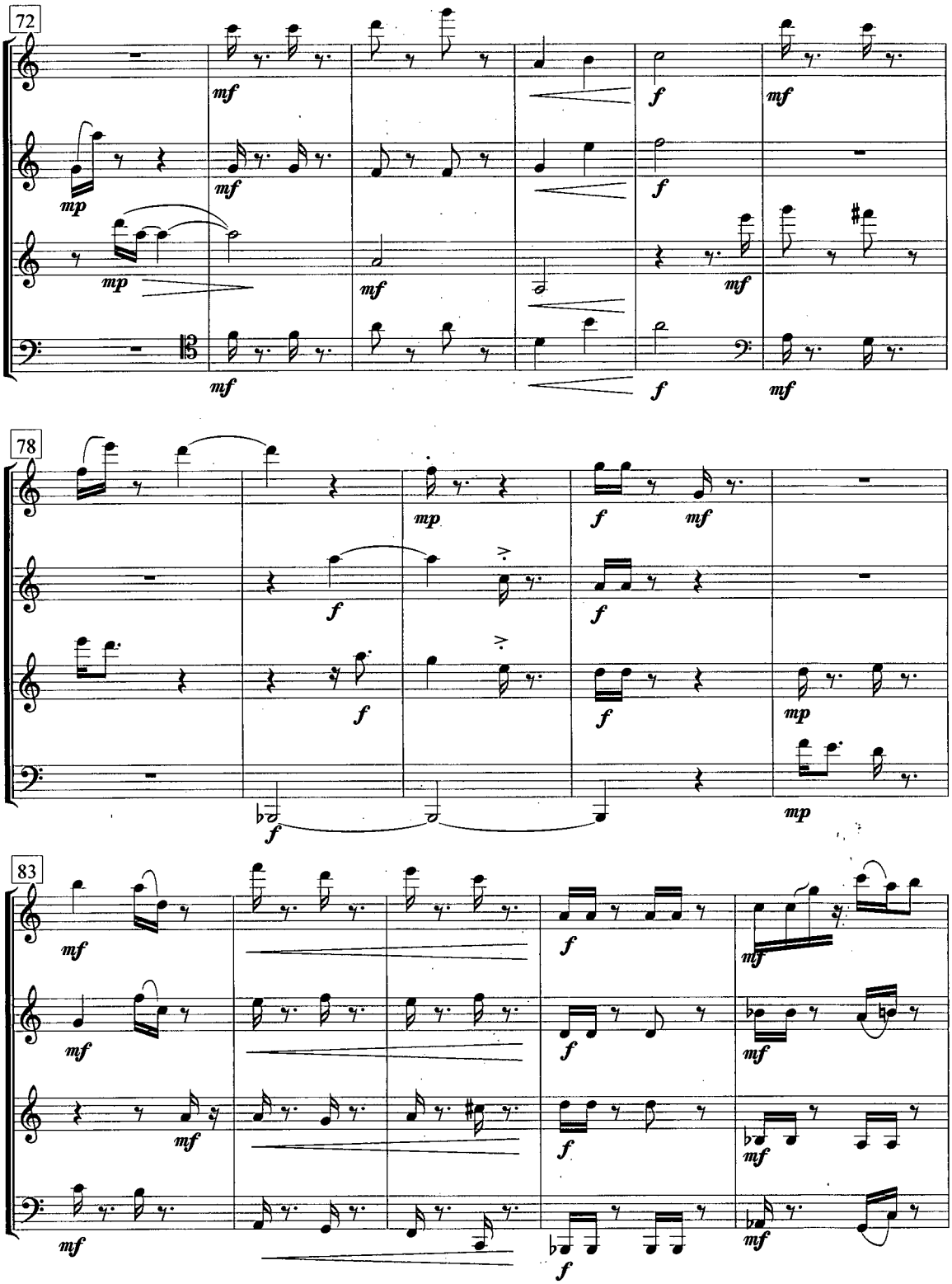


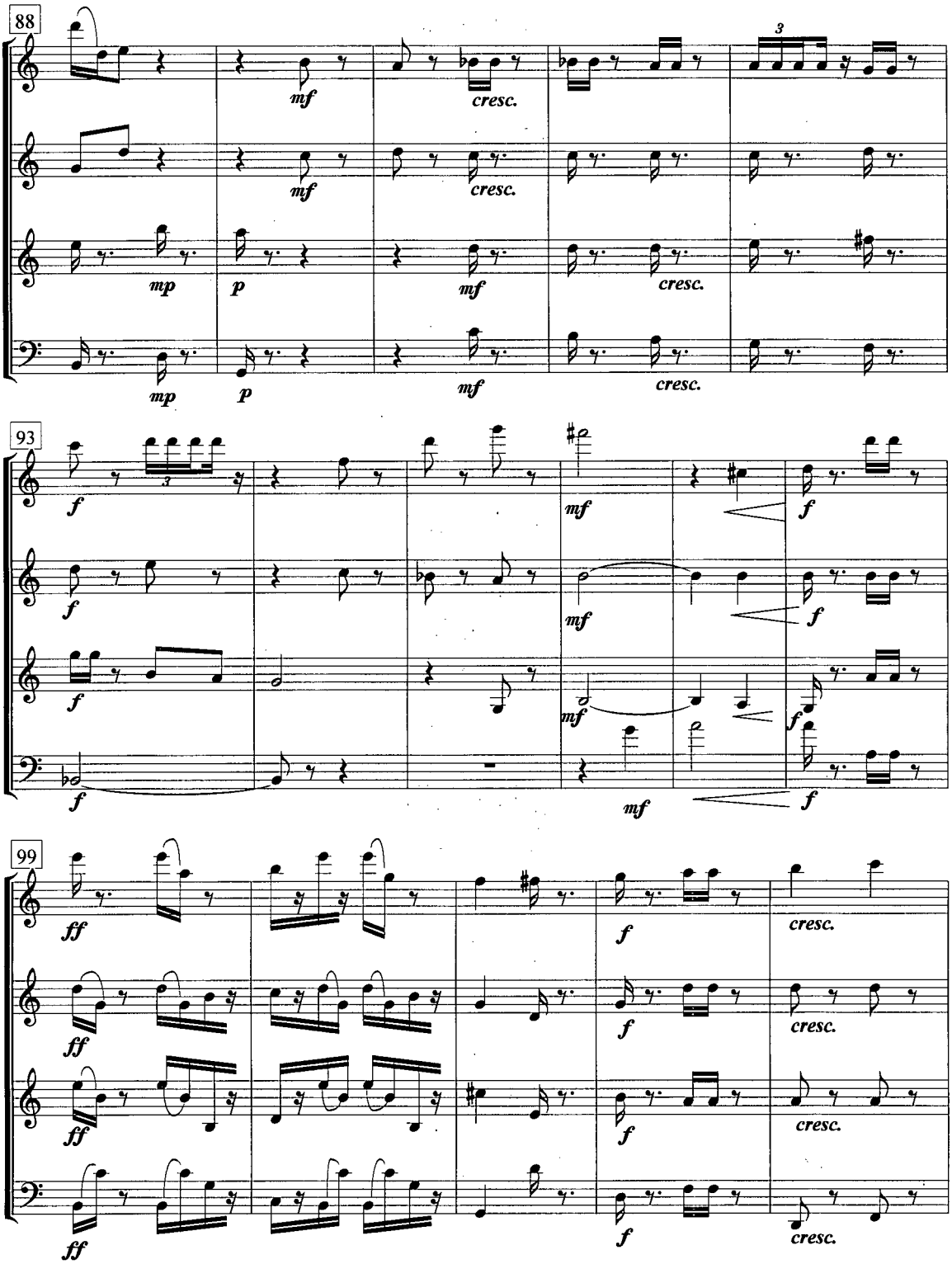
Copyright 2001

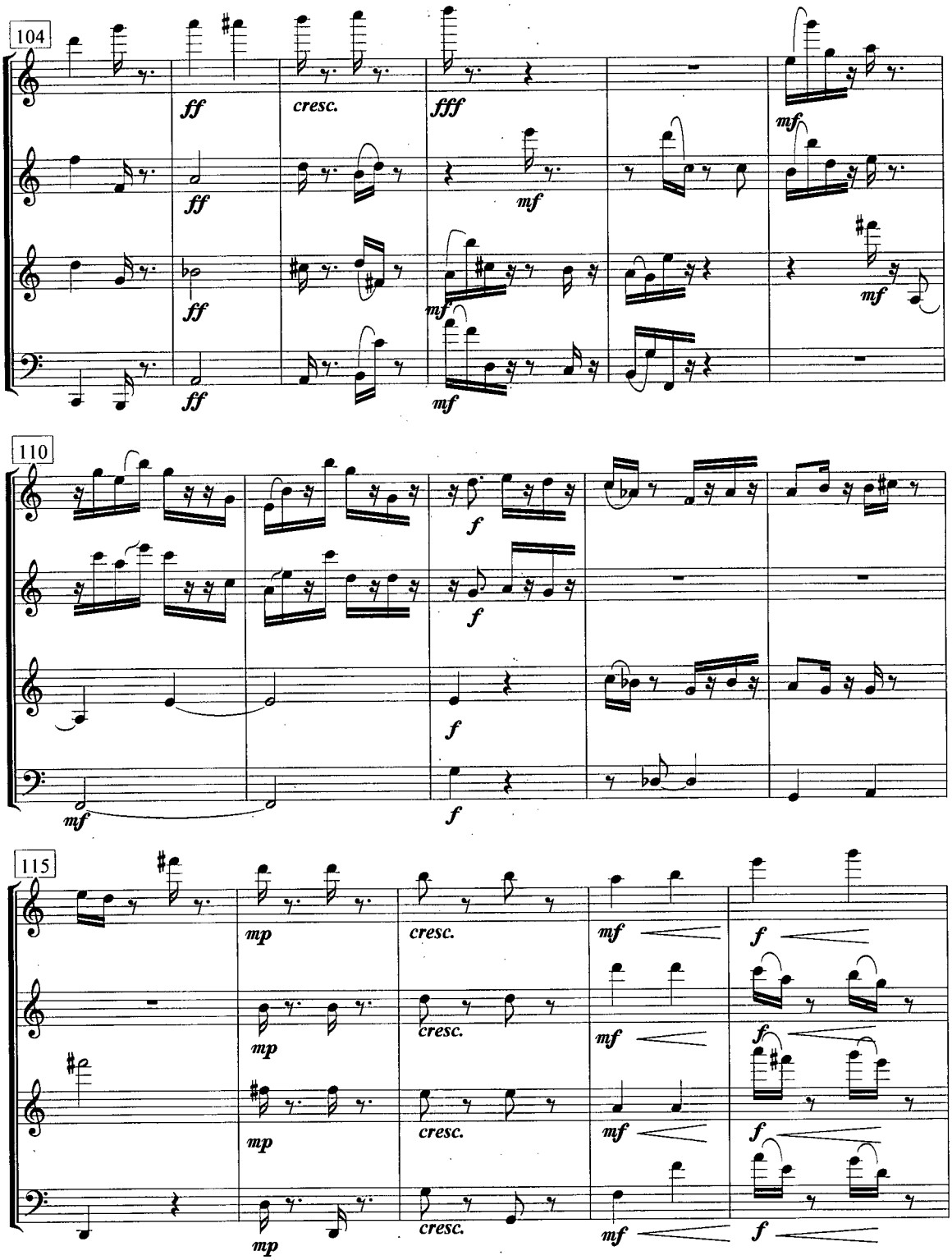

19
25
31

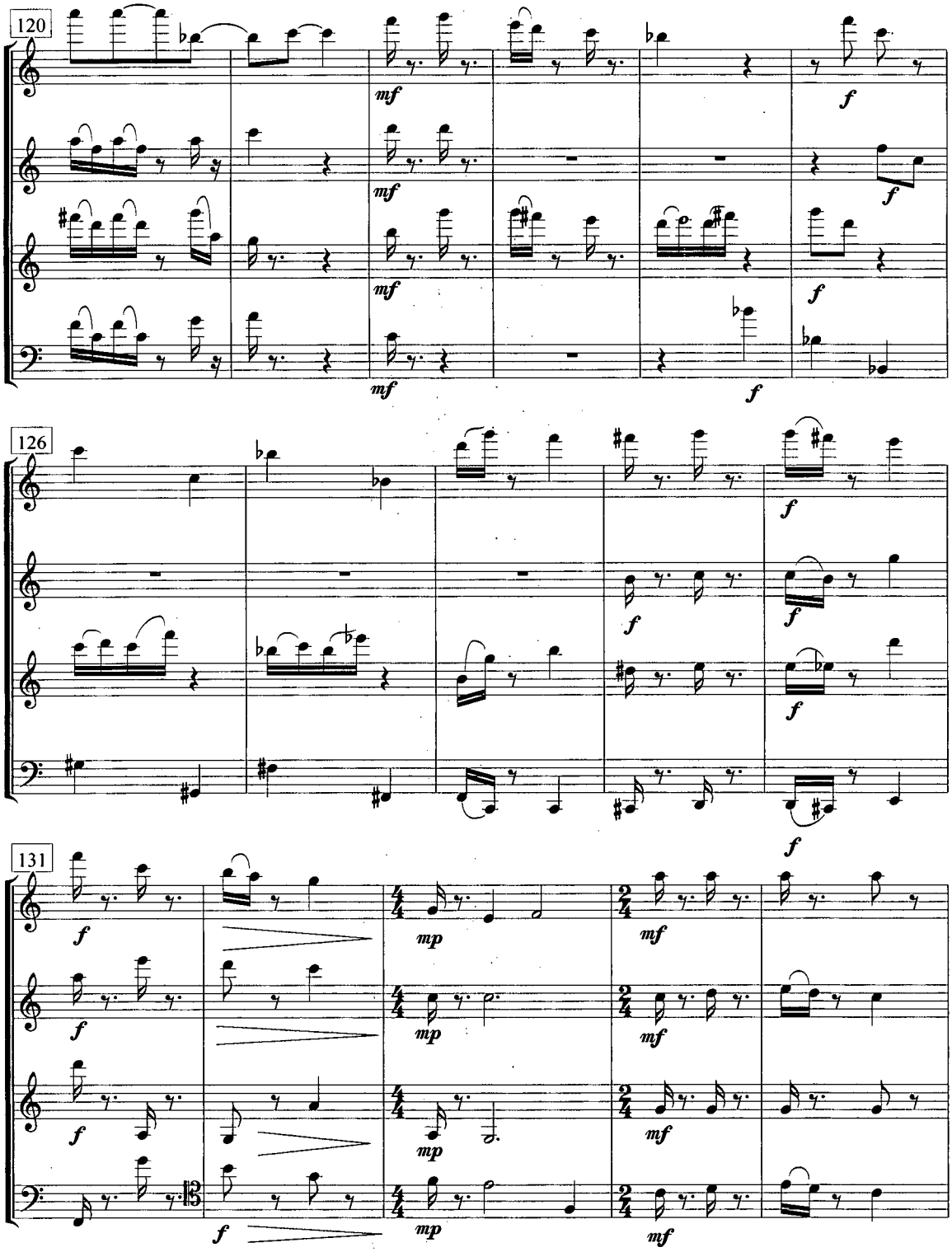

36
lightly
f
mf
mp
42
mf mp
sfz
ff
48
cresc.

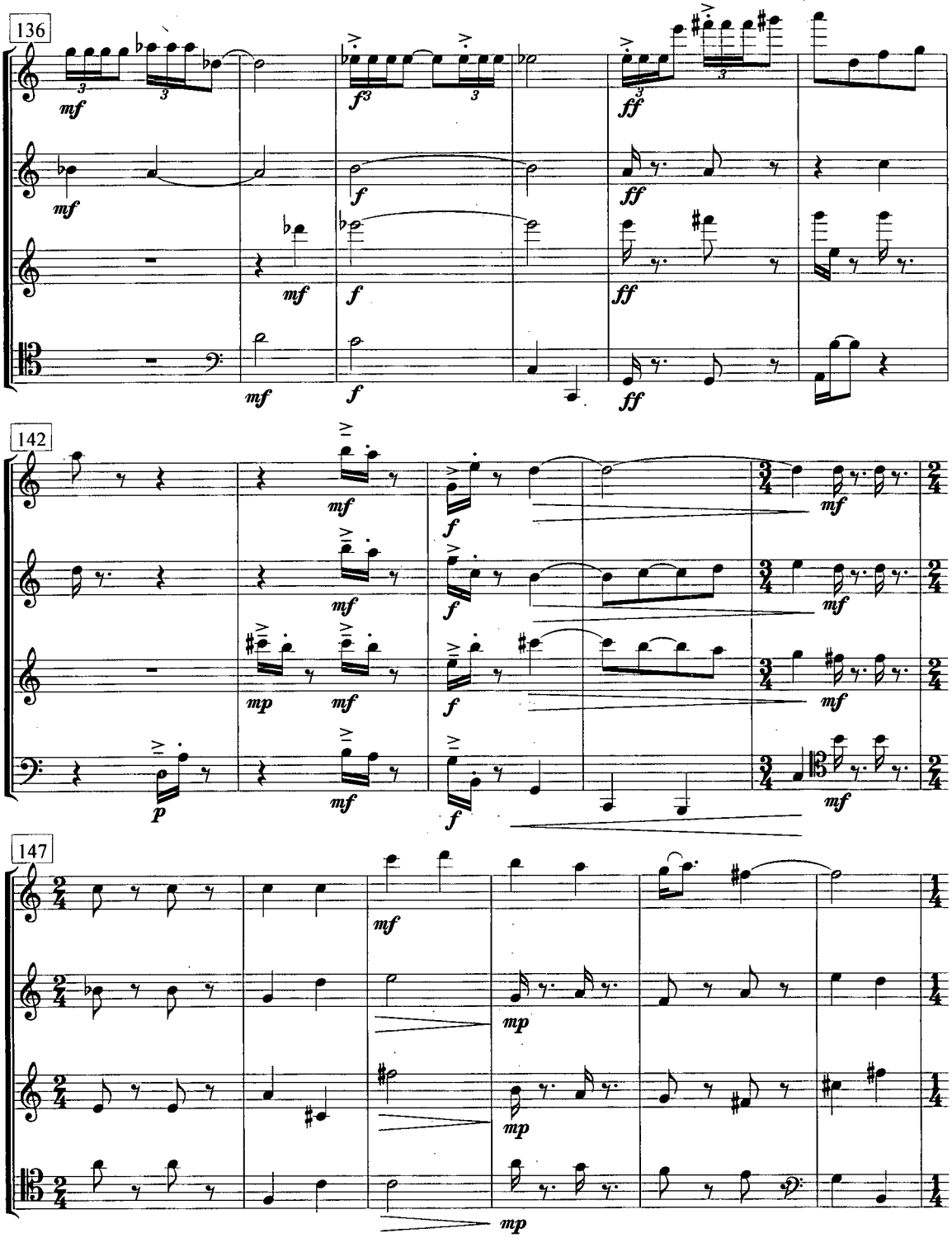

54
cresc.
cresc.
cresc.
cresc.
60
66

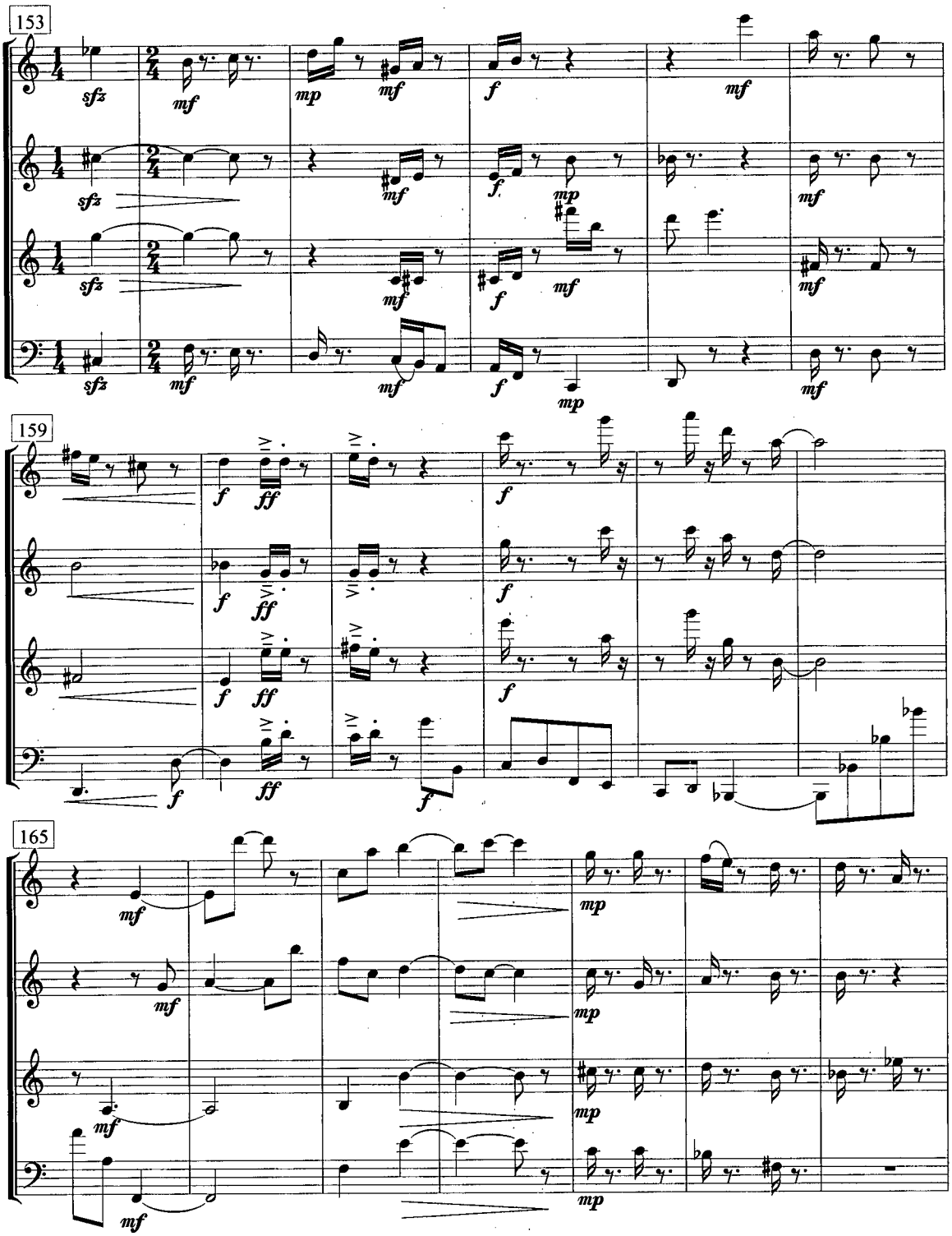

72
mf
mp
f
78
83

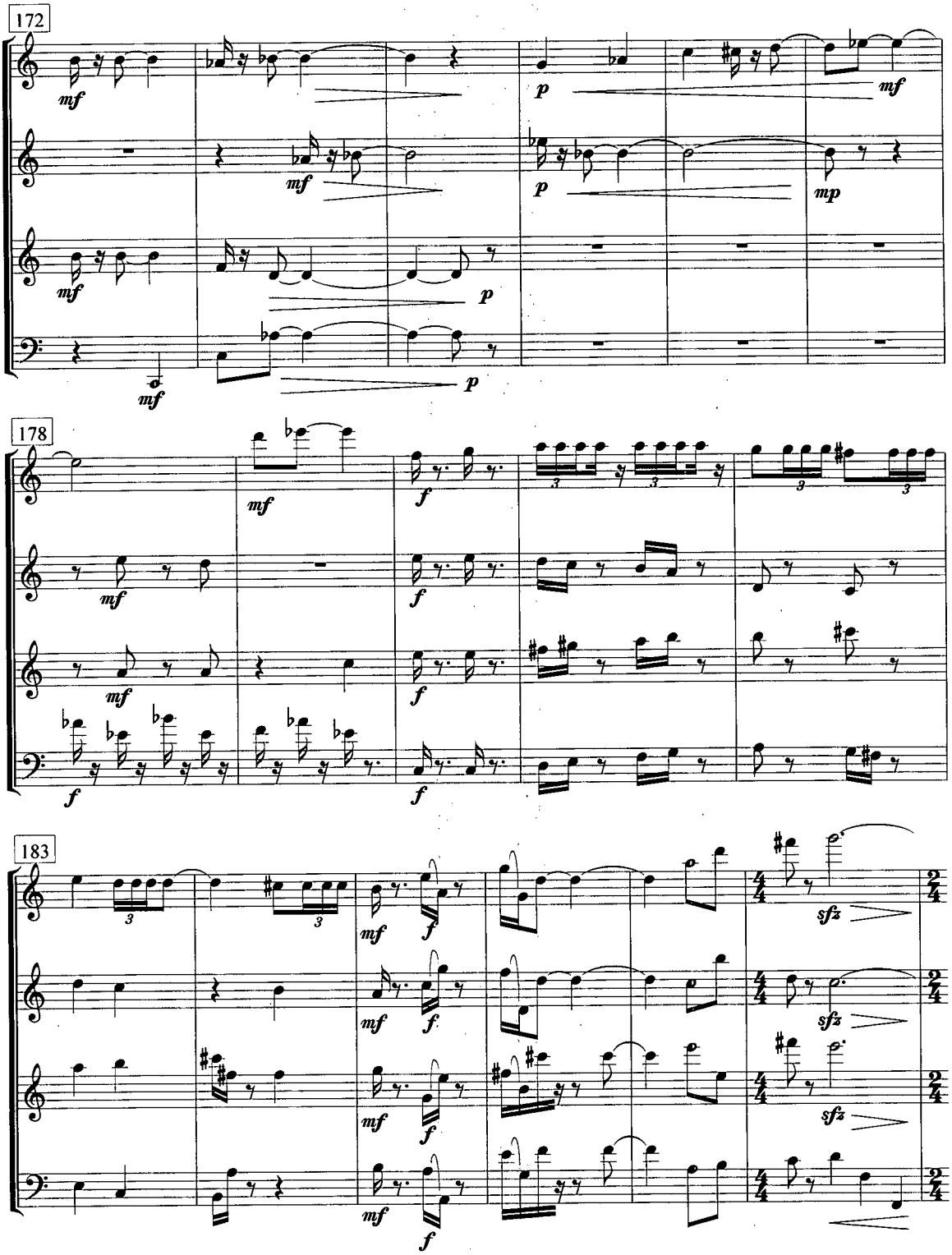

88
mf
cresc.
mp
p
mf
cresc.
93
f
mf
99
ff
f
cresc.

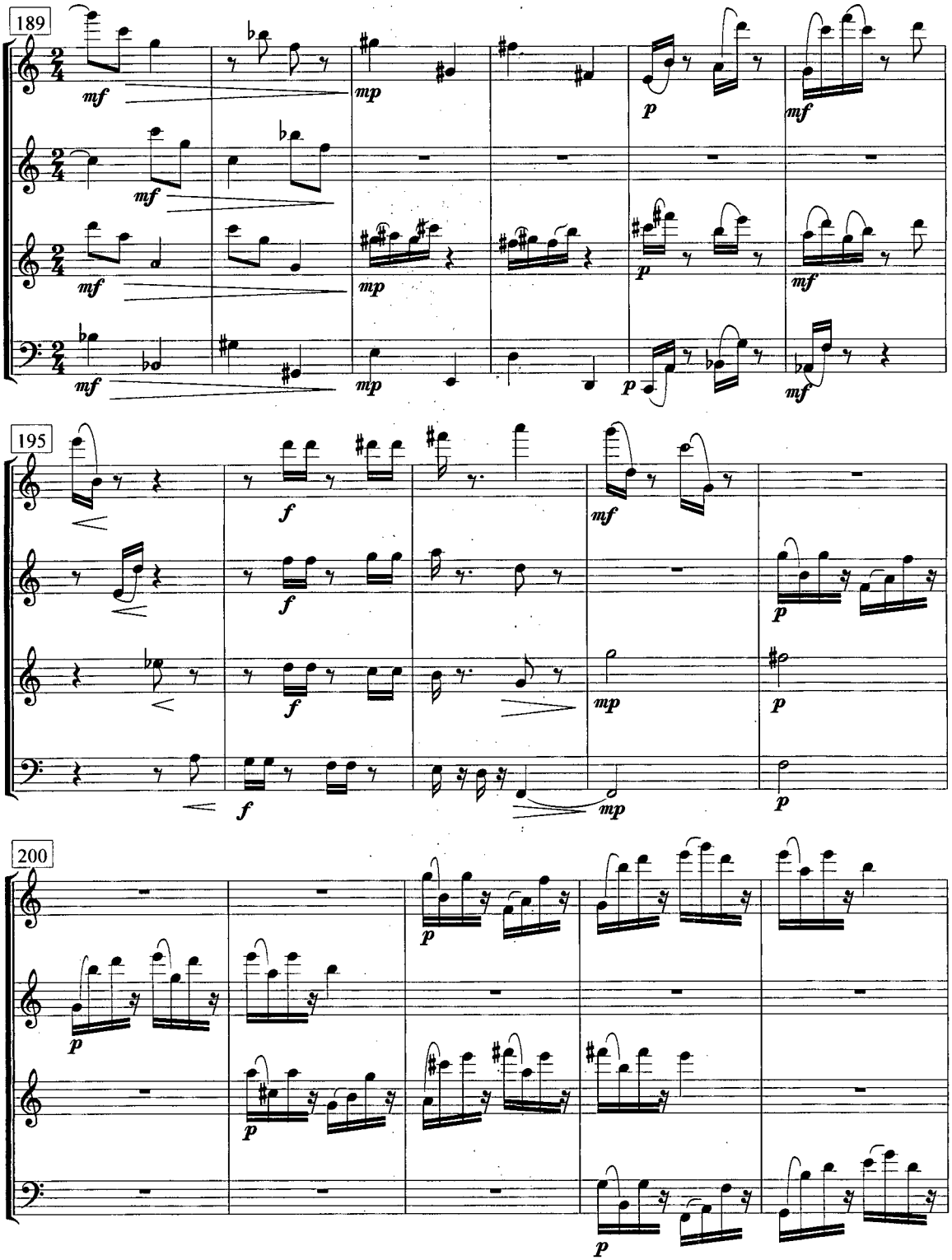

104
ff
cresc.
fff
mf
ff
mf
ff
mf
mf
ff
mf
110
f
f
f
mf
f
115
mp
cresc.
mf
f
mp
cresc.
mf
f
mp
cresc.
mf
f
mp
cresc.
mf
f

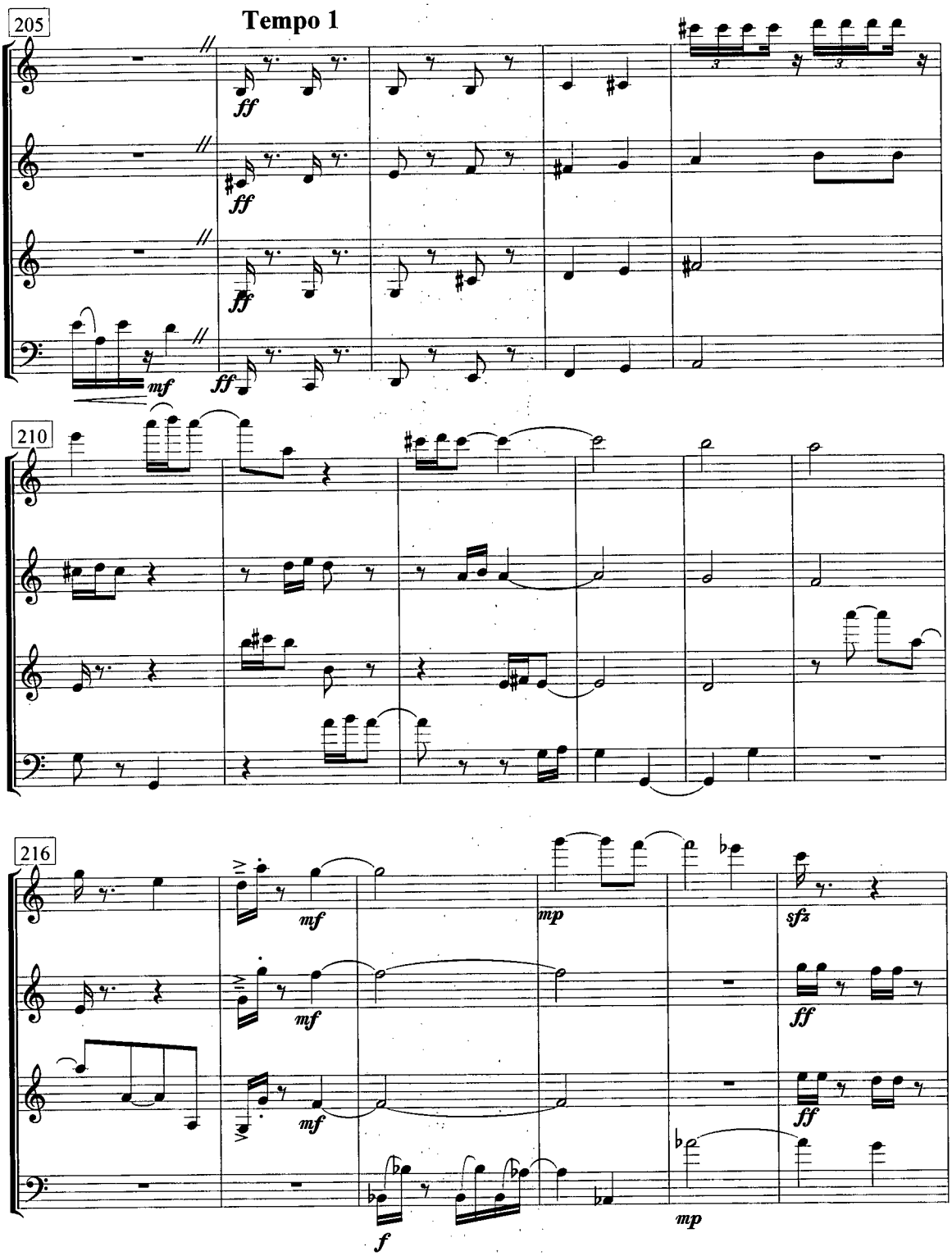

120
126
131

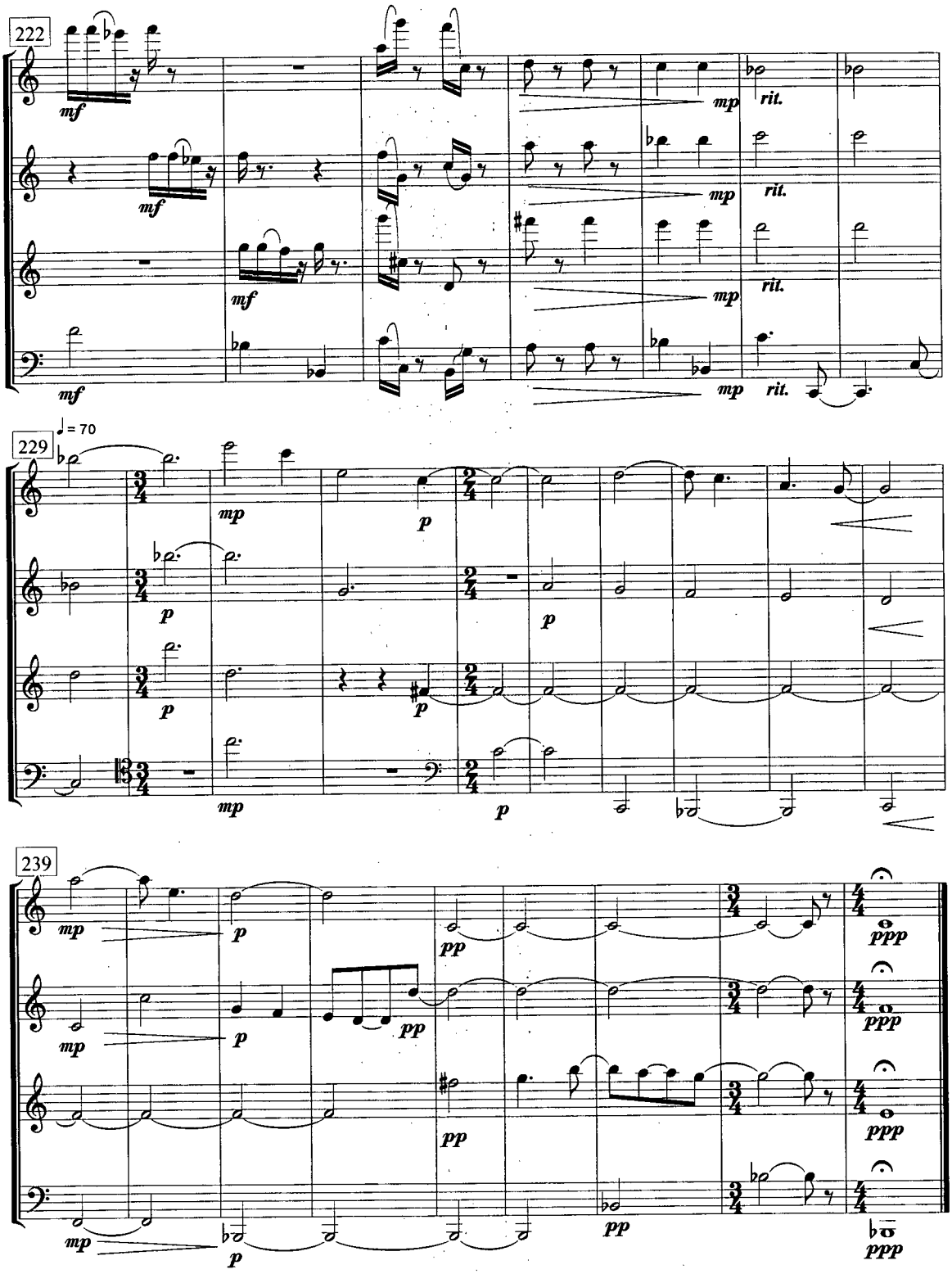

136
142
147


153
159
165


172
mf
mf
mf
mf
p
p
p
p
mf
mp
178
mf
mf
mf
f
f
f
f
f
183
mf
f
mf
f
mf
f
mf
f
sfz
sfz
sfz


189
mf
mp
p
mf
195
f
mf
mp
200
p

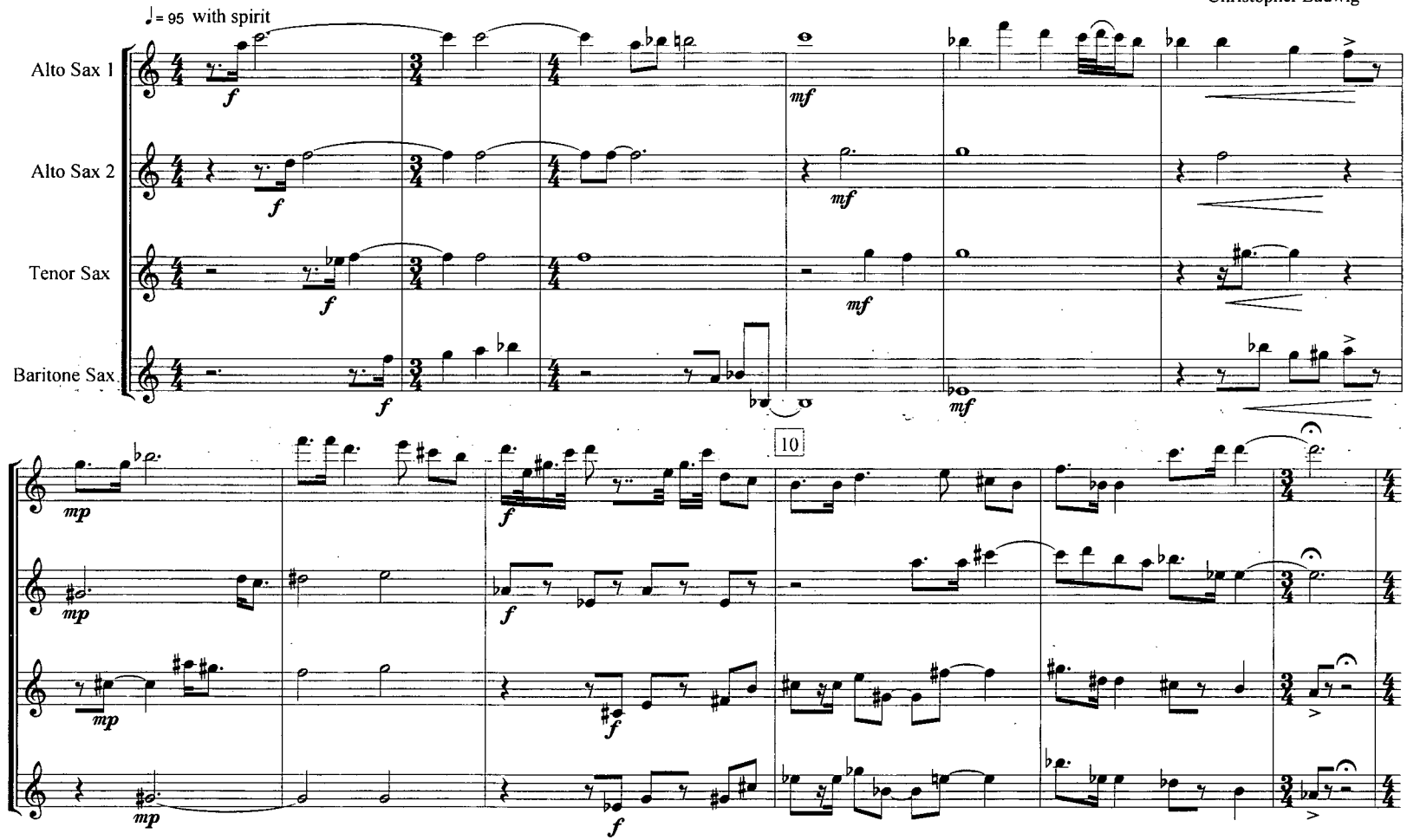

205
Tempo 1
ff
ff
ff
mf
ff
210
216
mf
mf
mf
f
mp
sfz
ff
ff
mp


222
mf
mp
rit.
229
♩ = 70
p
239
pp
ppp

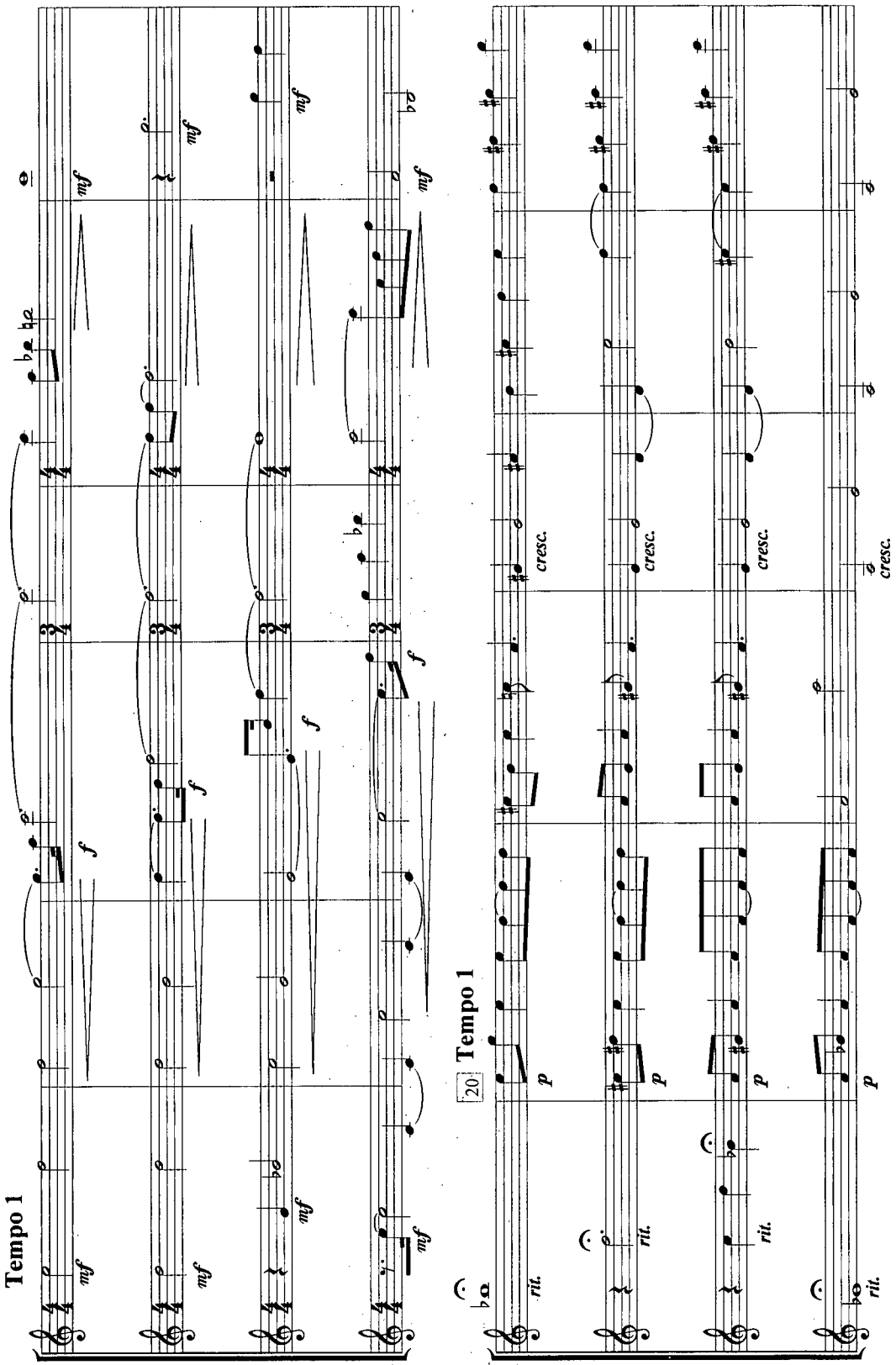
Five Movements for Saxophone Quartet

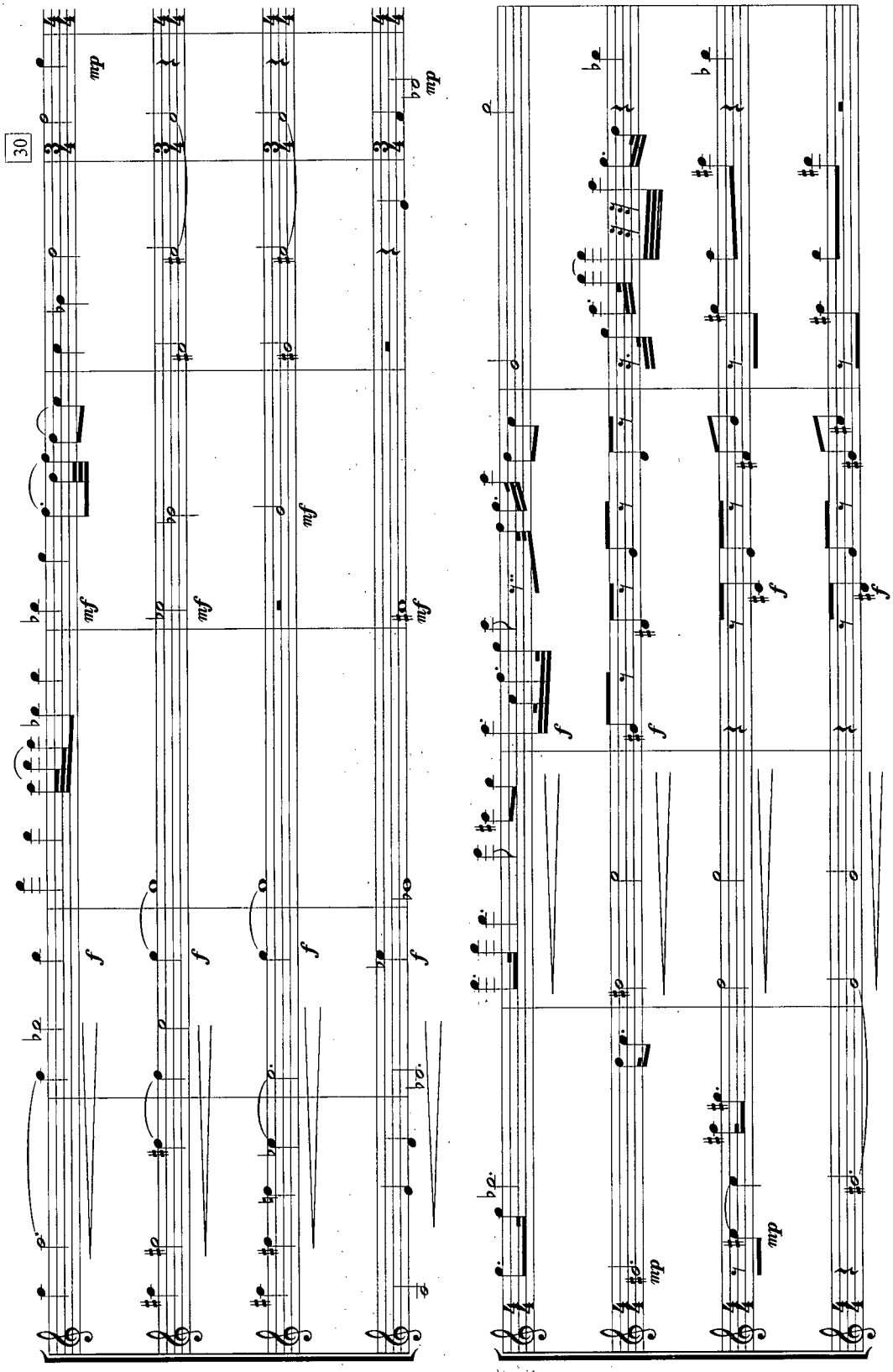
First Steps - #1

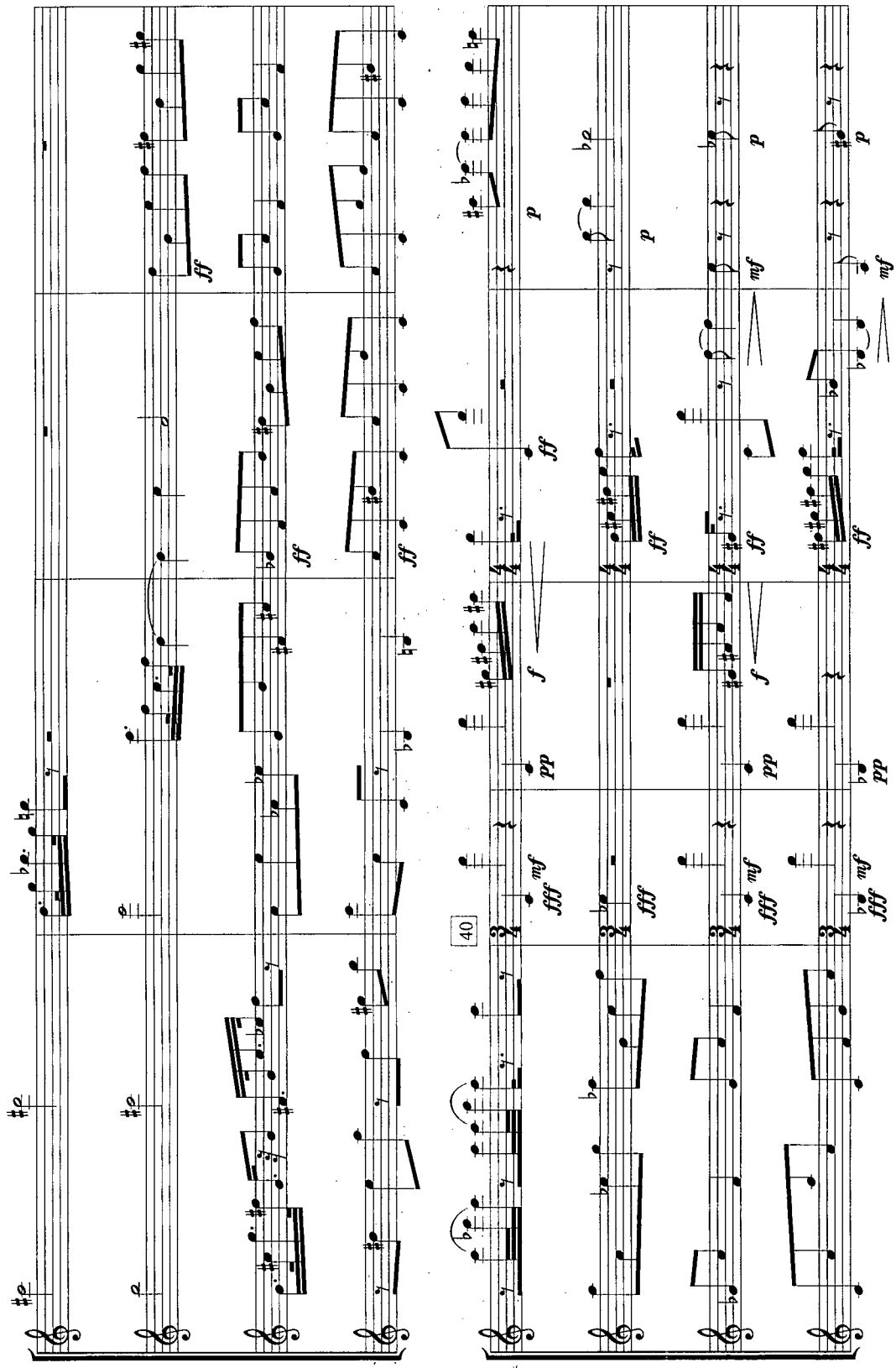
Christopher Ludwig

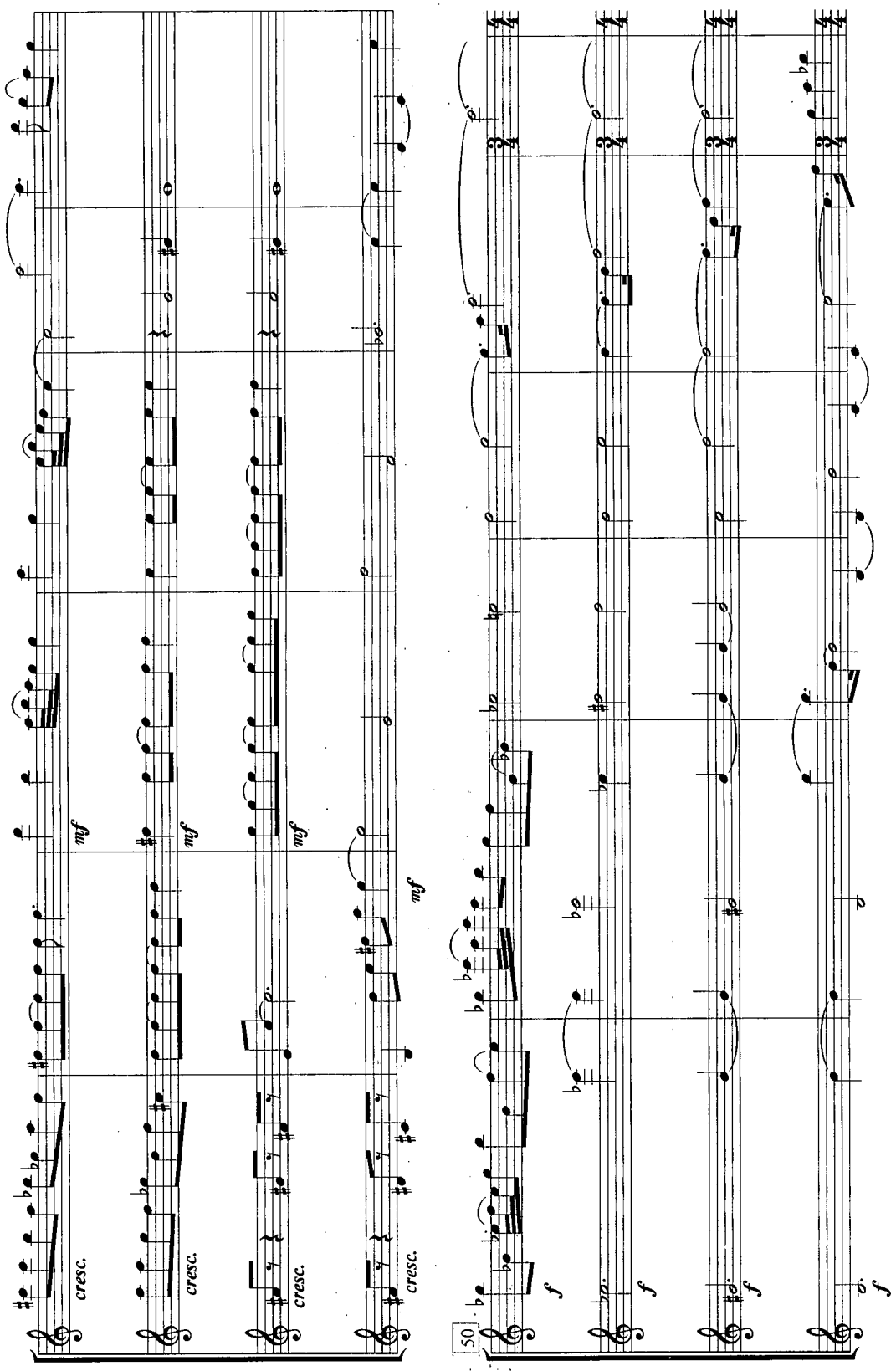


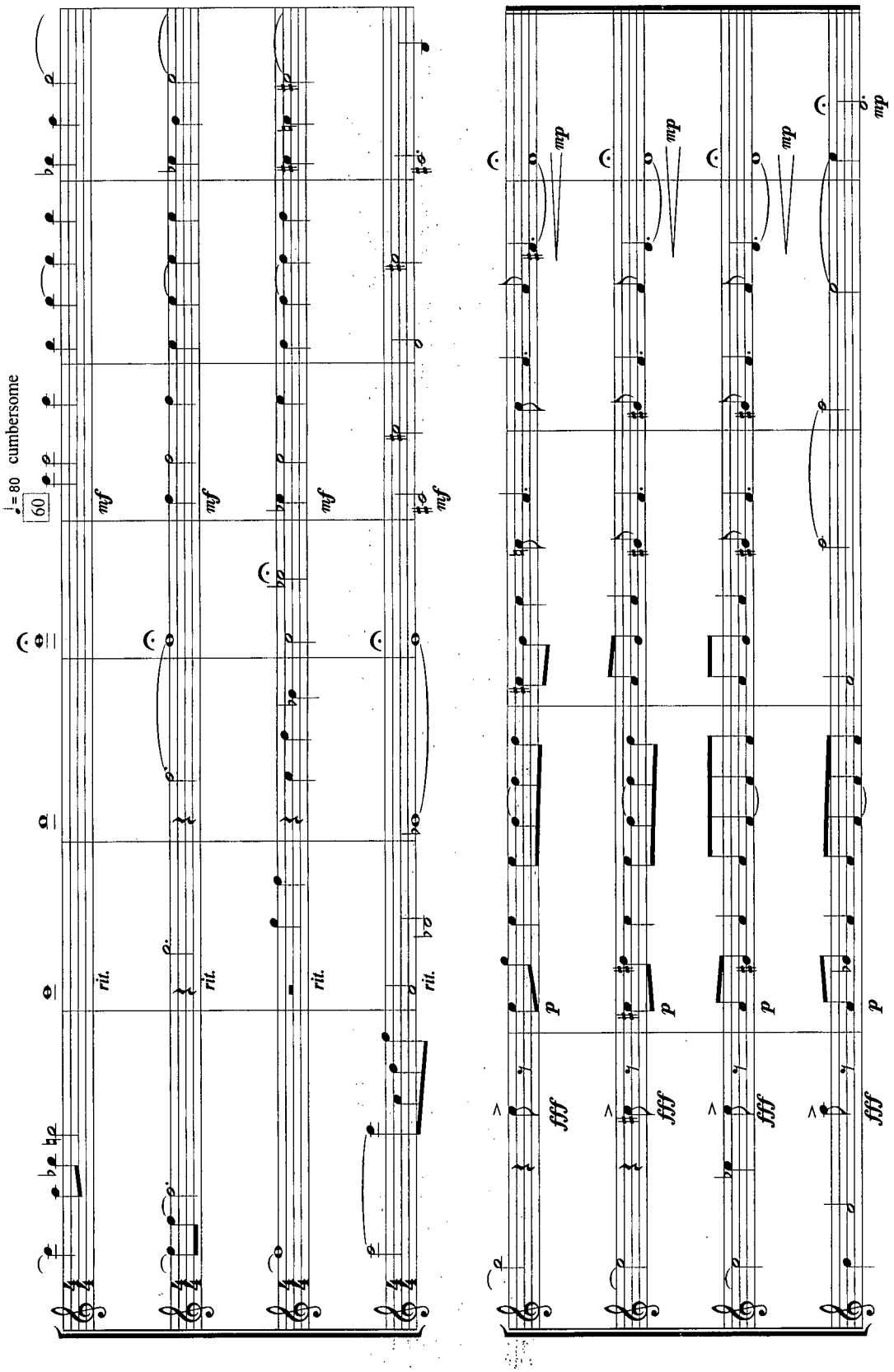
Copyright 2001


Tempo 1
mf
f
Tempo 1
20
p
cresc.
rit.


30
mp
mf
f

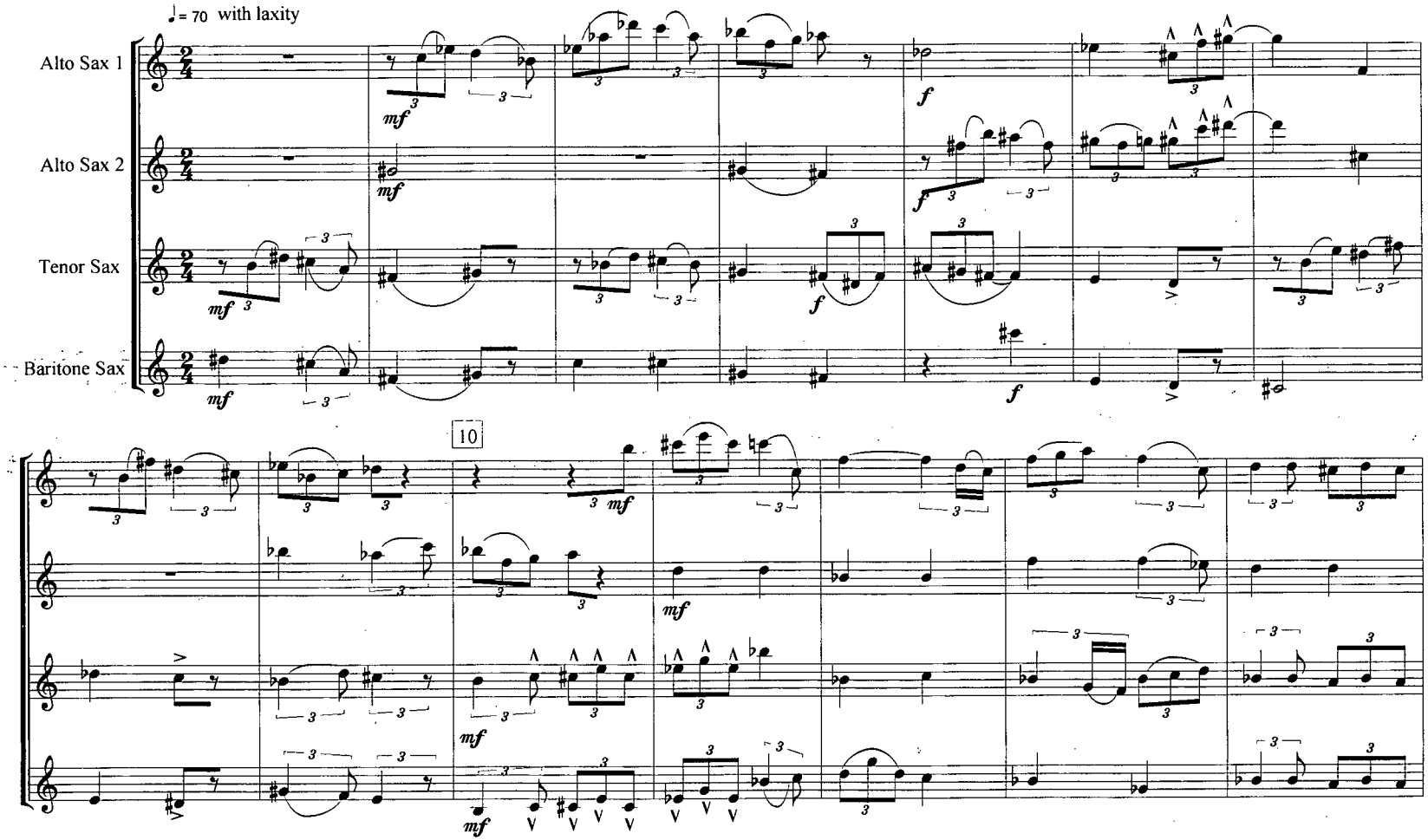

40
ff
p
f
pp
fff
mf


mf
cresc.
mf
cresc.
mf
cresc.
mf
cresc.
50
f
f
f
f

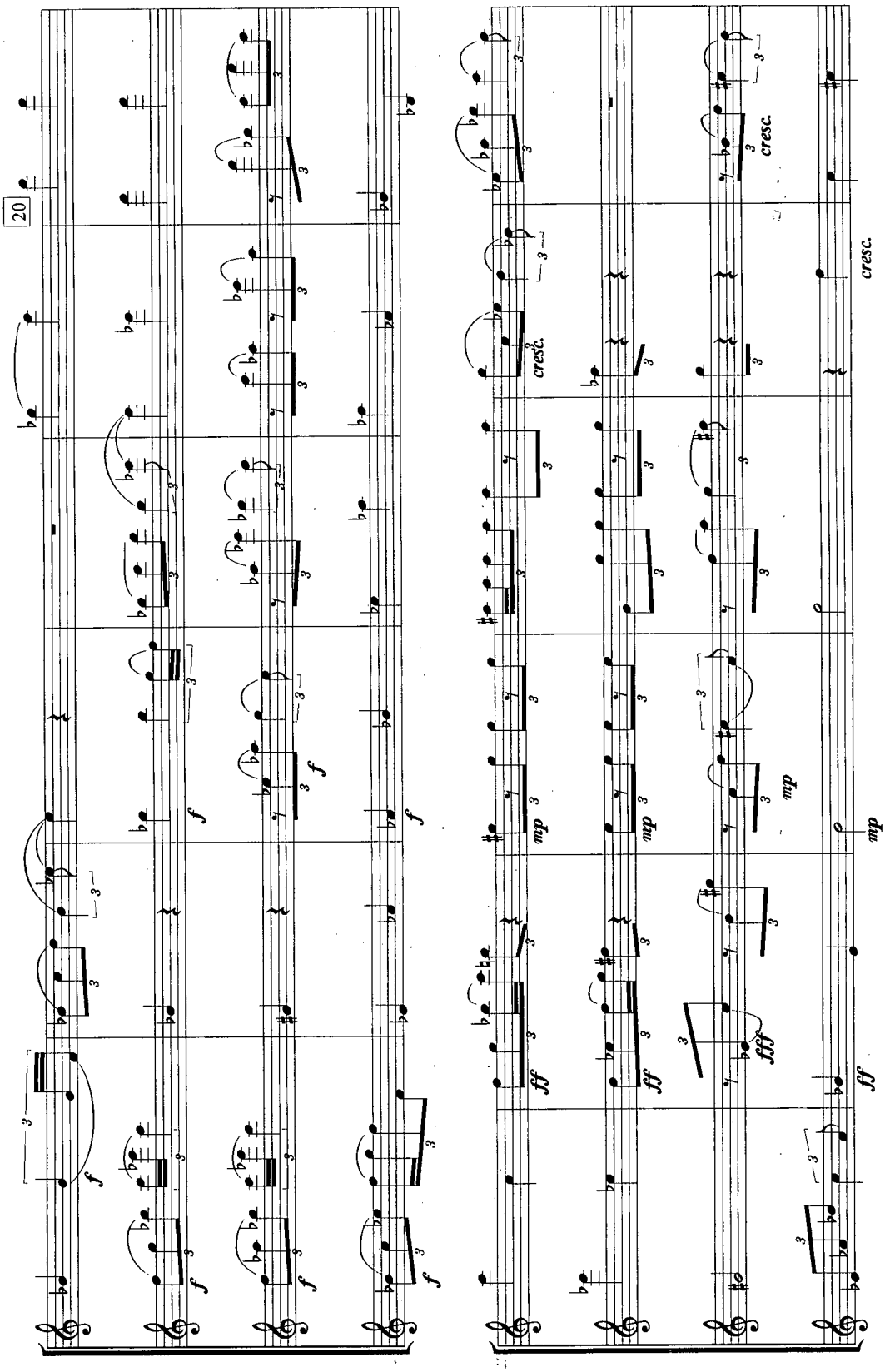

♩= 80 cumbersome
60
mf
rit.
fff
p
mp

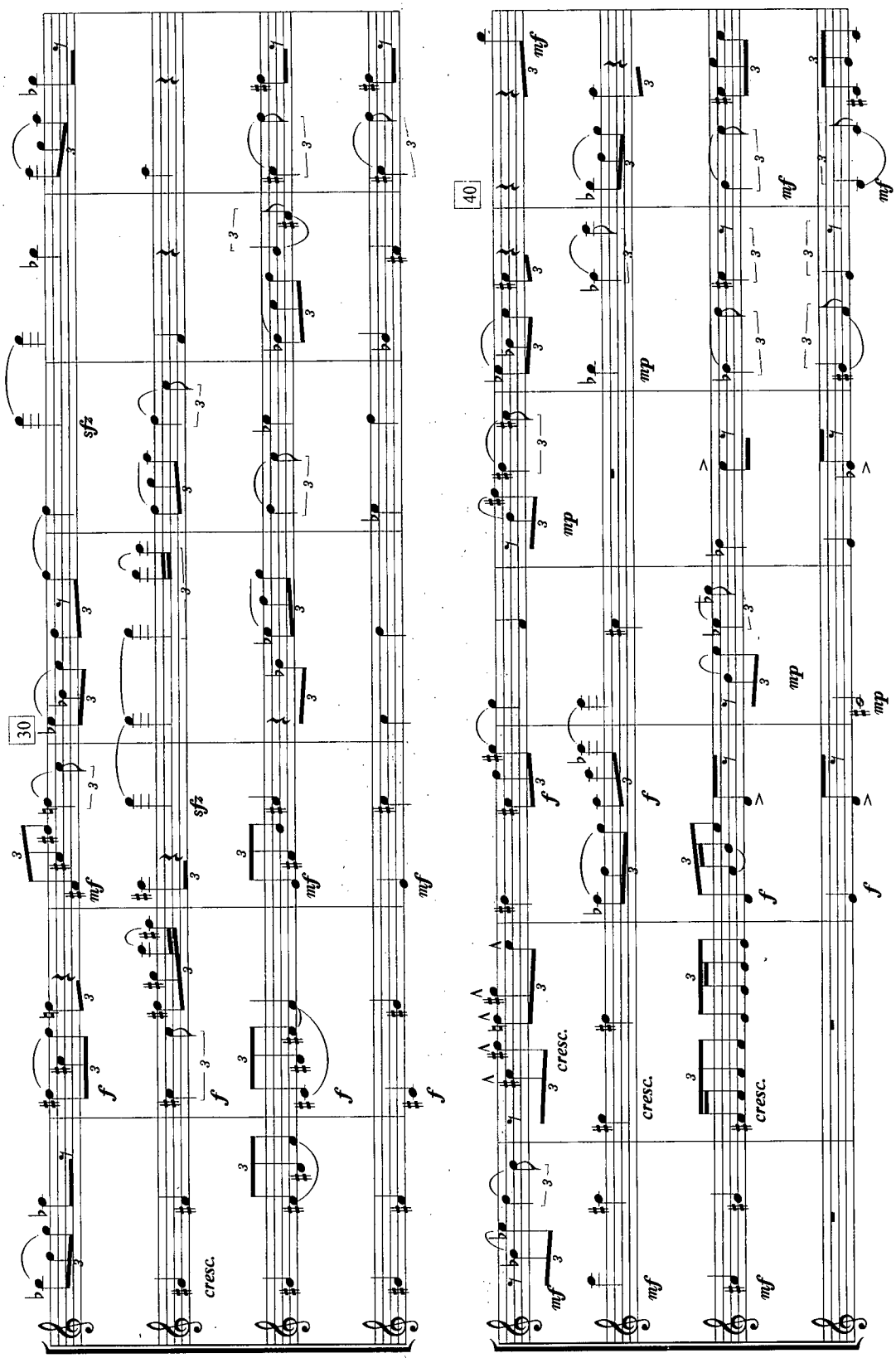
Five Movements for Saxophone Quartet
Duality - #2

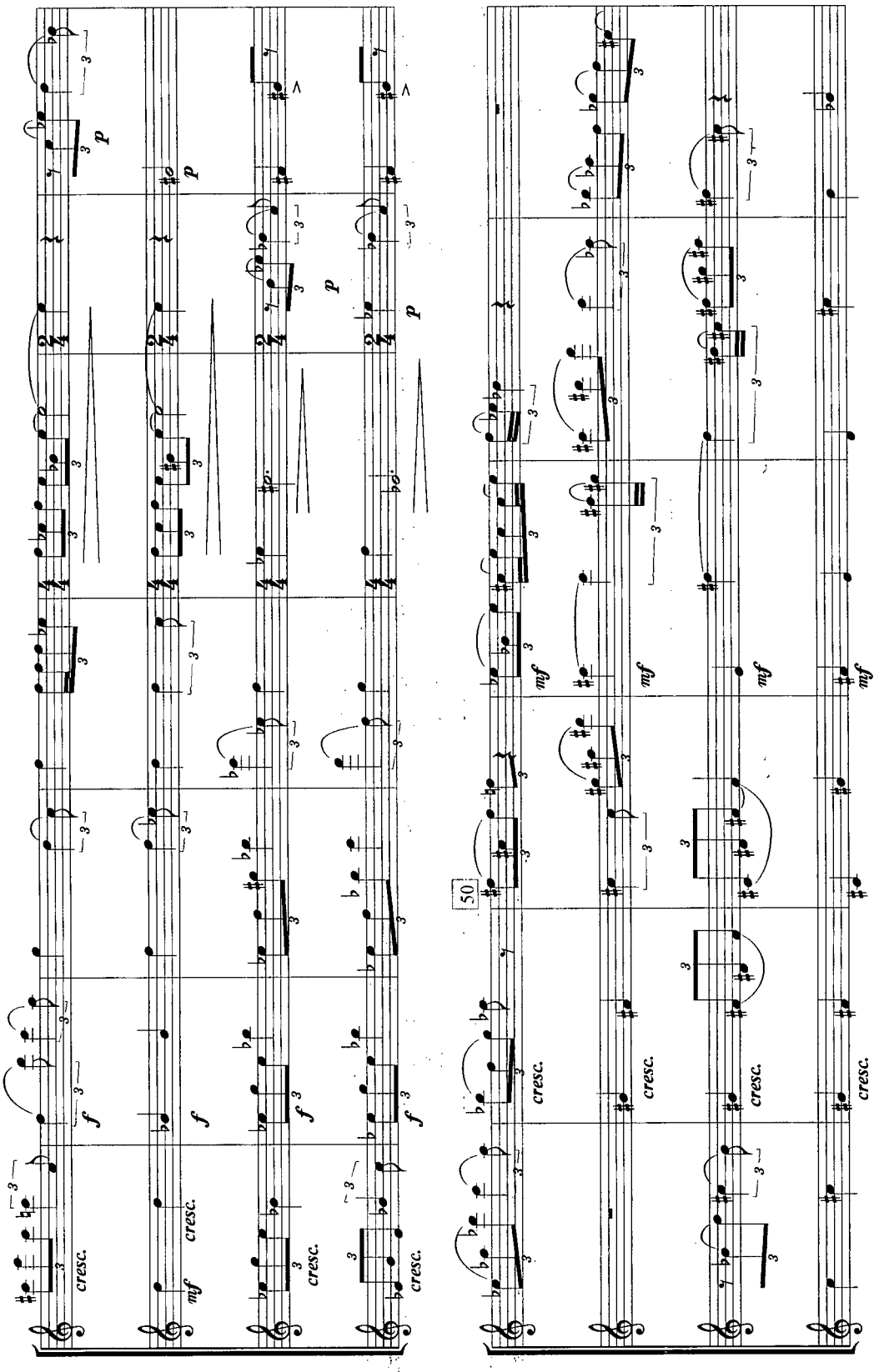
Christopher Ludwig

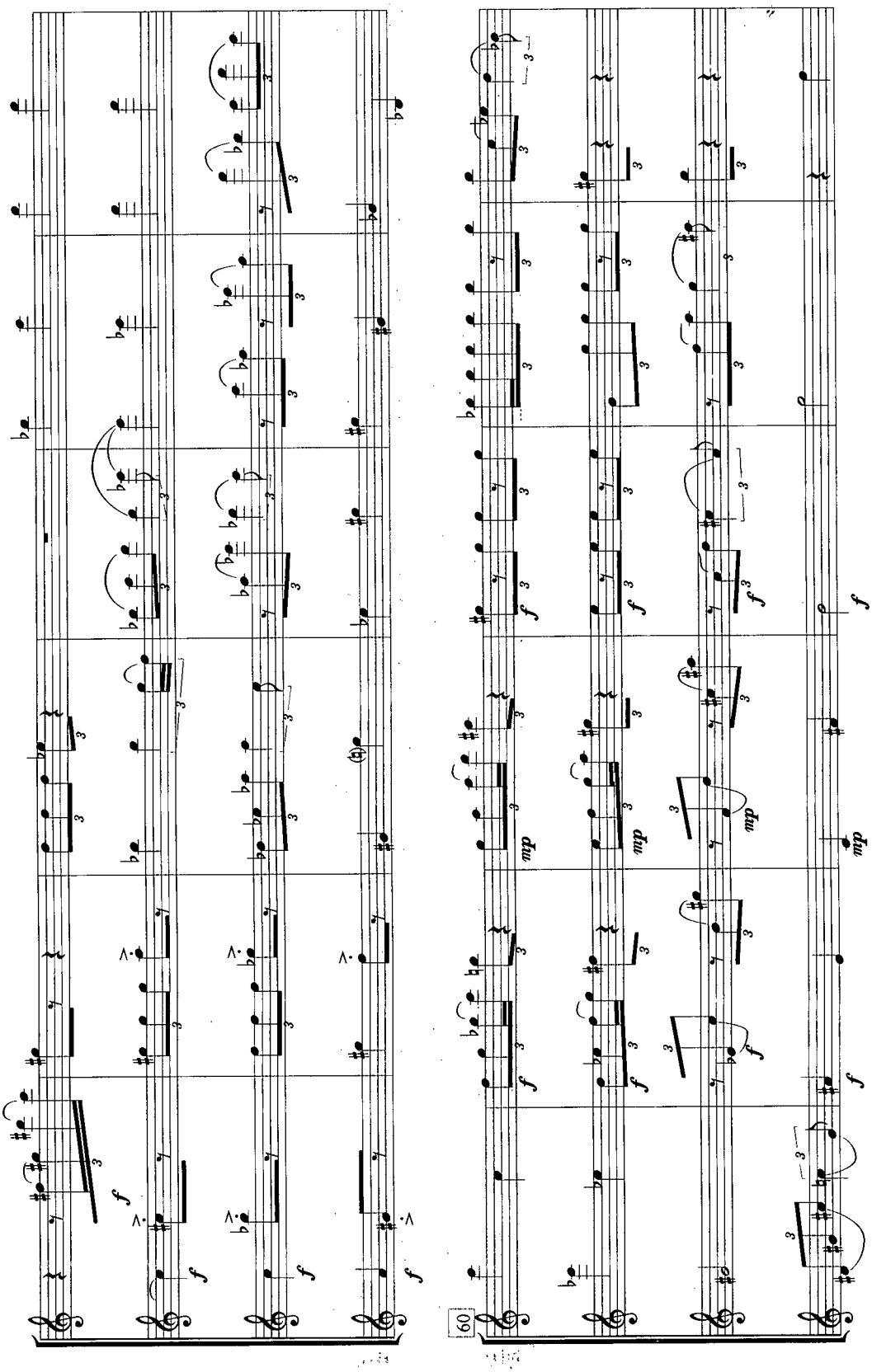


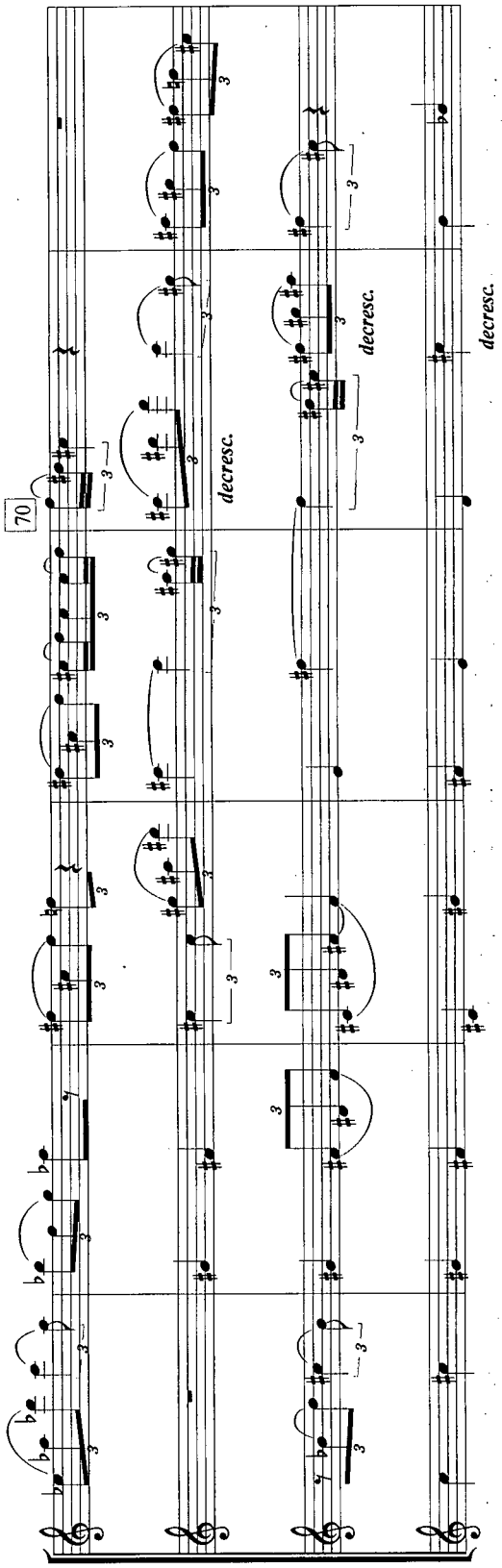
Copyright 2001

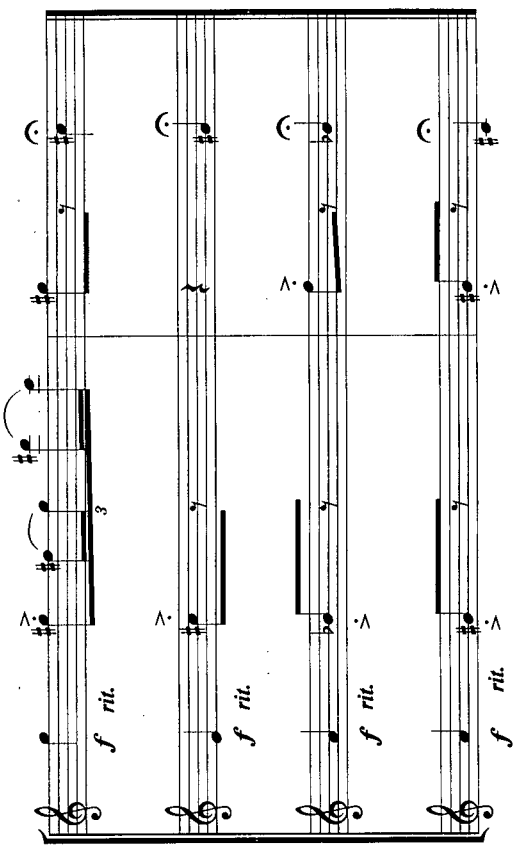

20
f
mp
ff
fff
cresc.


30
sfz
mf
f
cresc.
40
mp
mf
cresc.


50
cresc.
mf
f
p

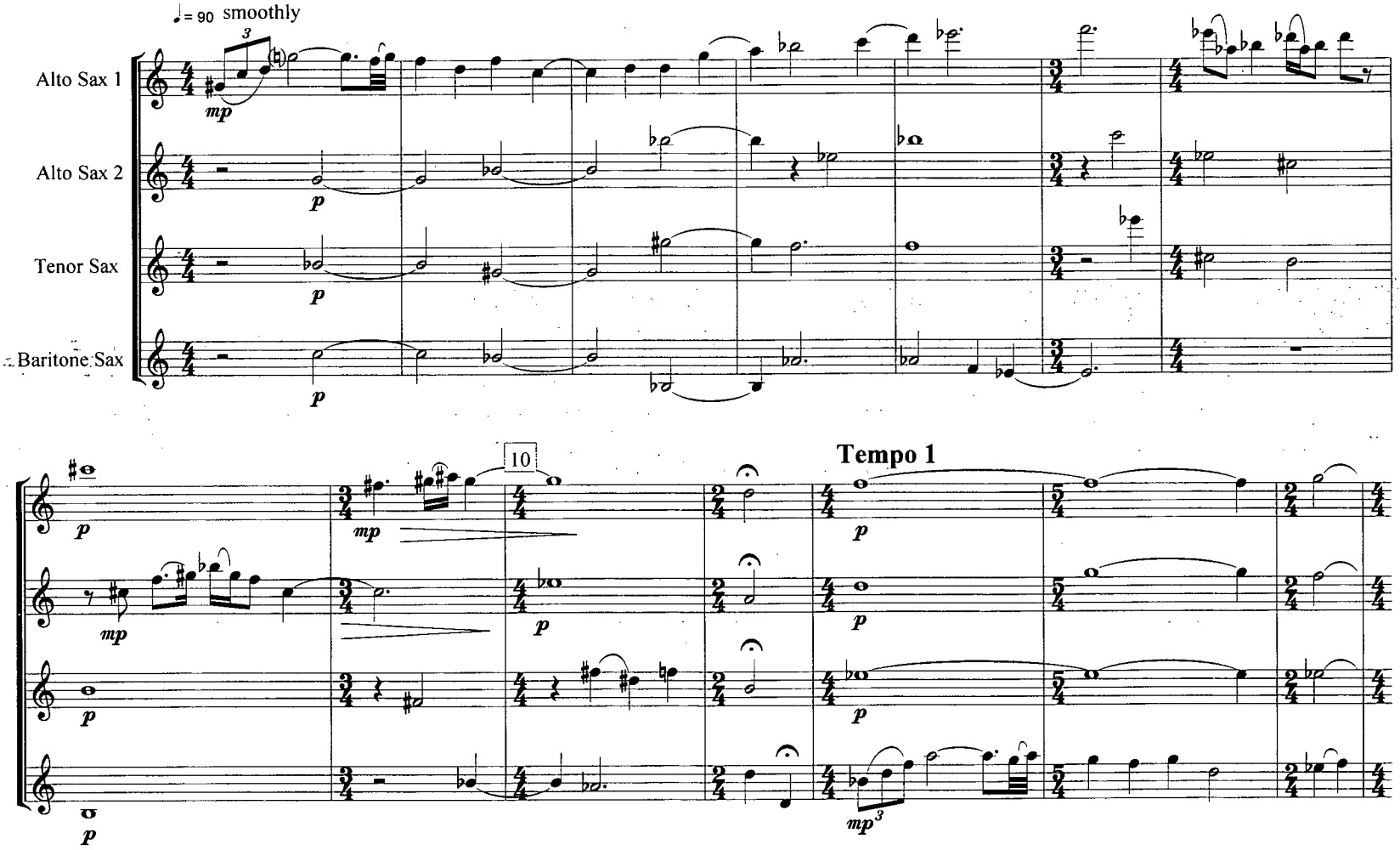

60
f
dim


70
decresc.
decresc.
decresc.

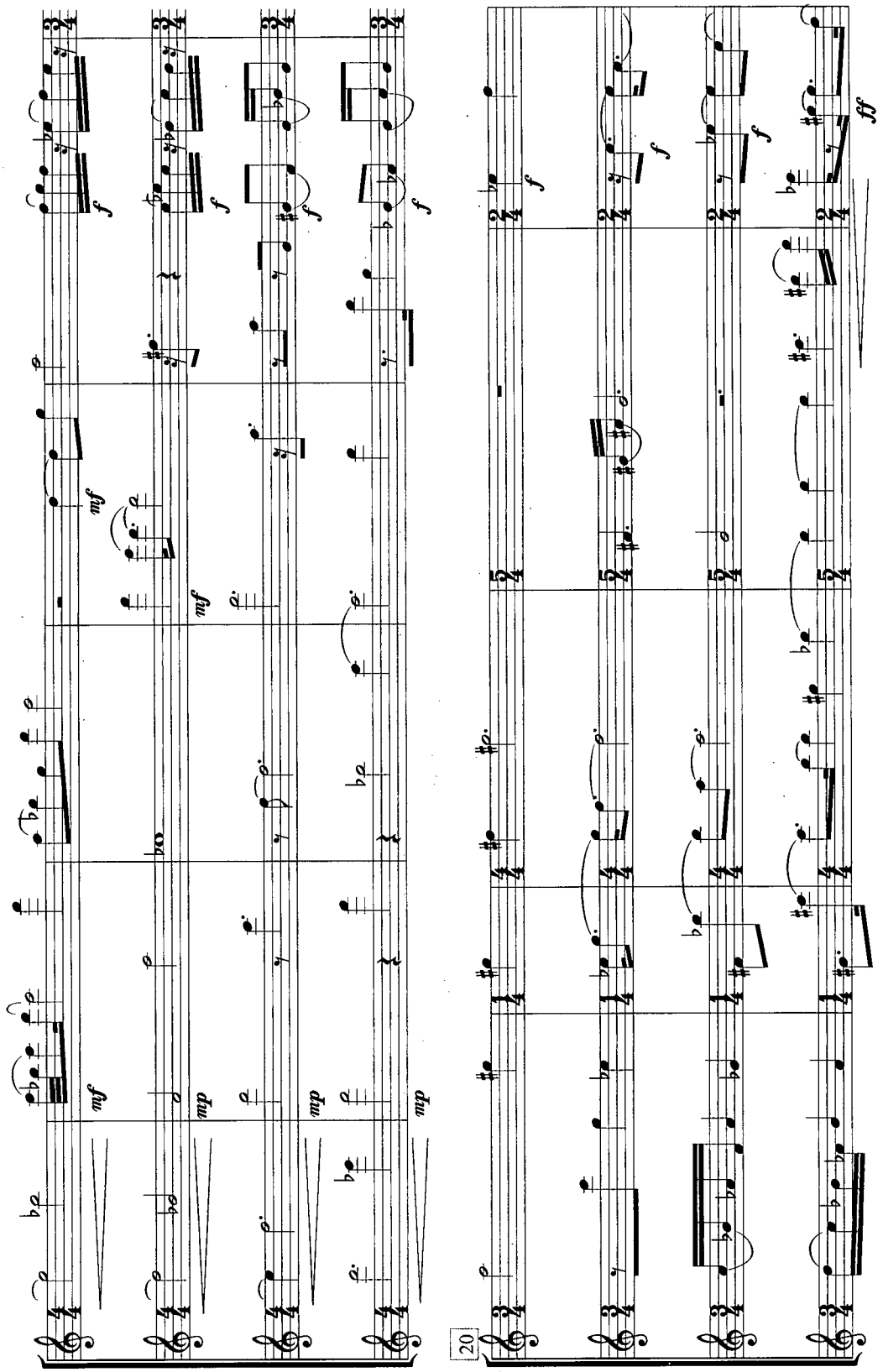

f rit.
f rit.
f rit.
f rit.

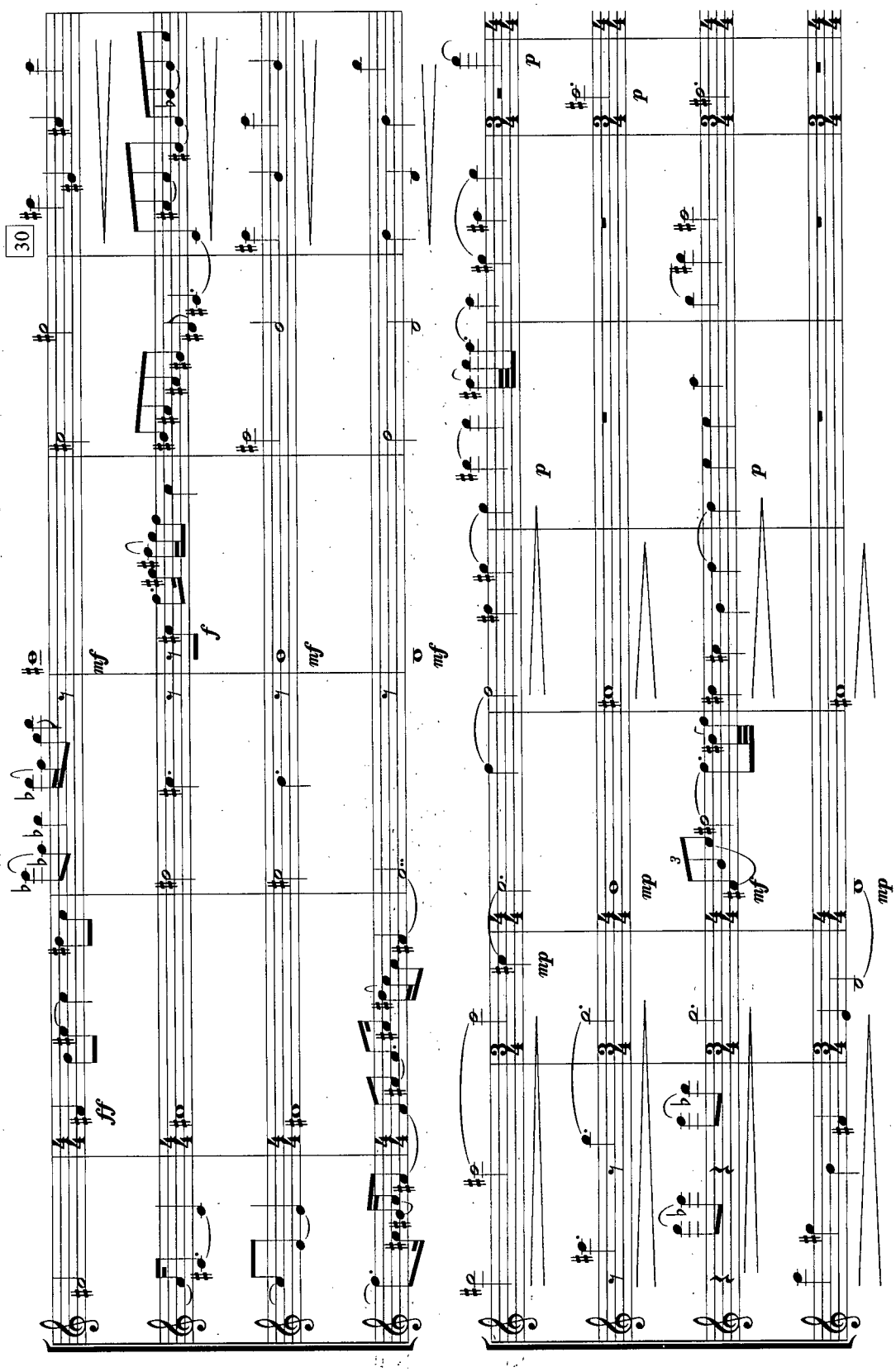
Five Movements for Saxophone Quartet
Desert Train - #3

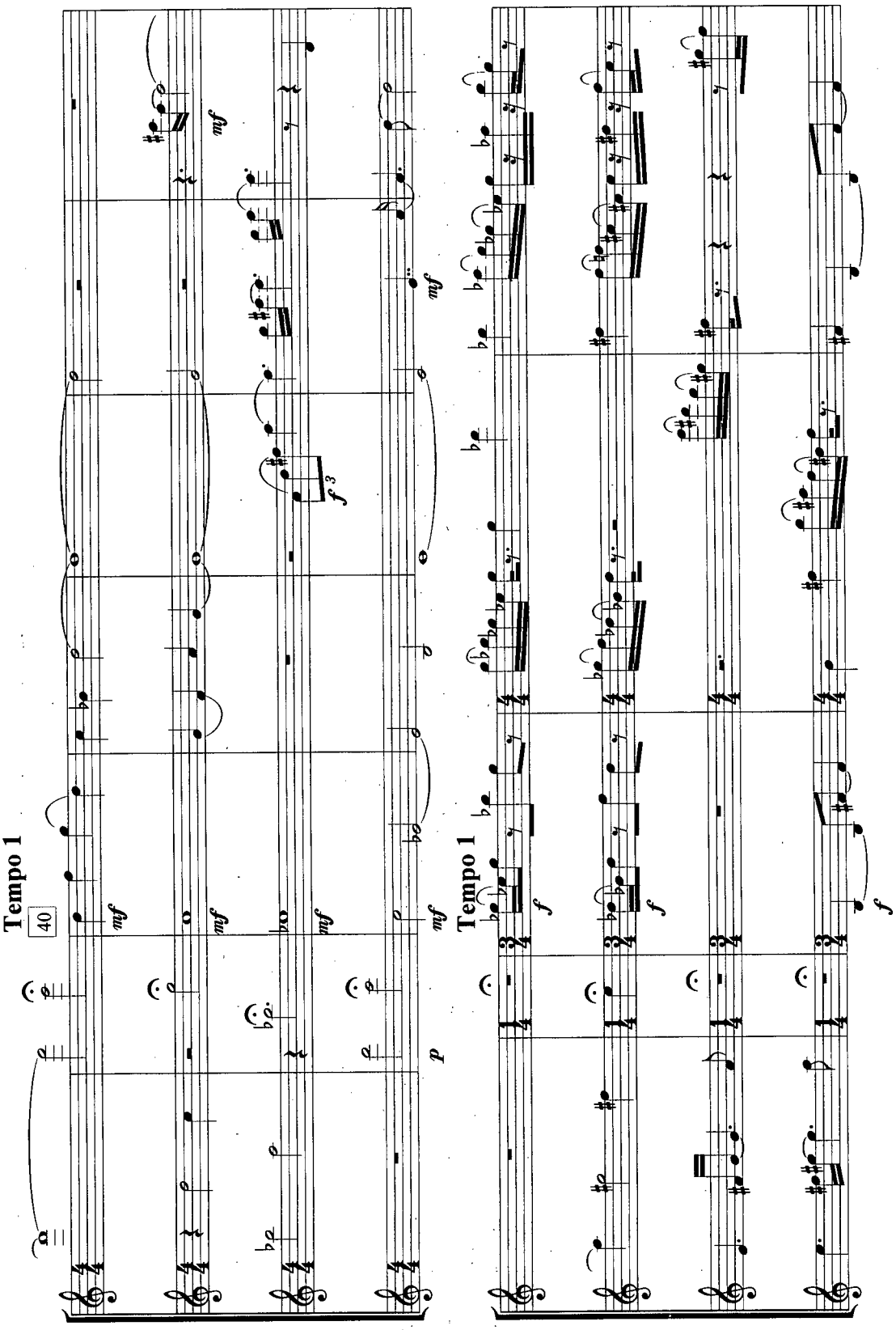
Christopher Ludwig

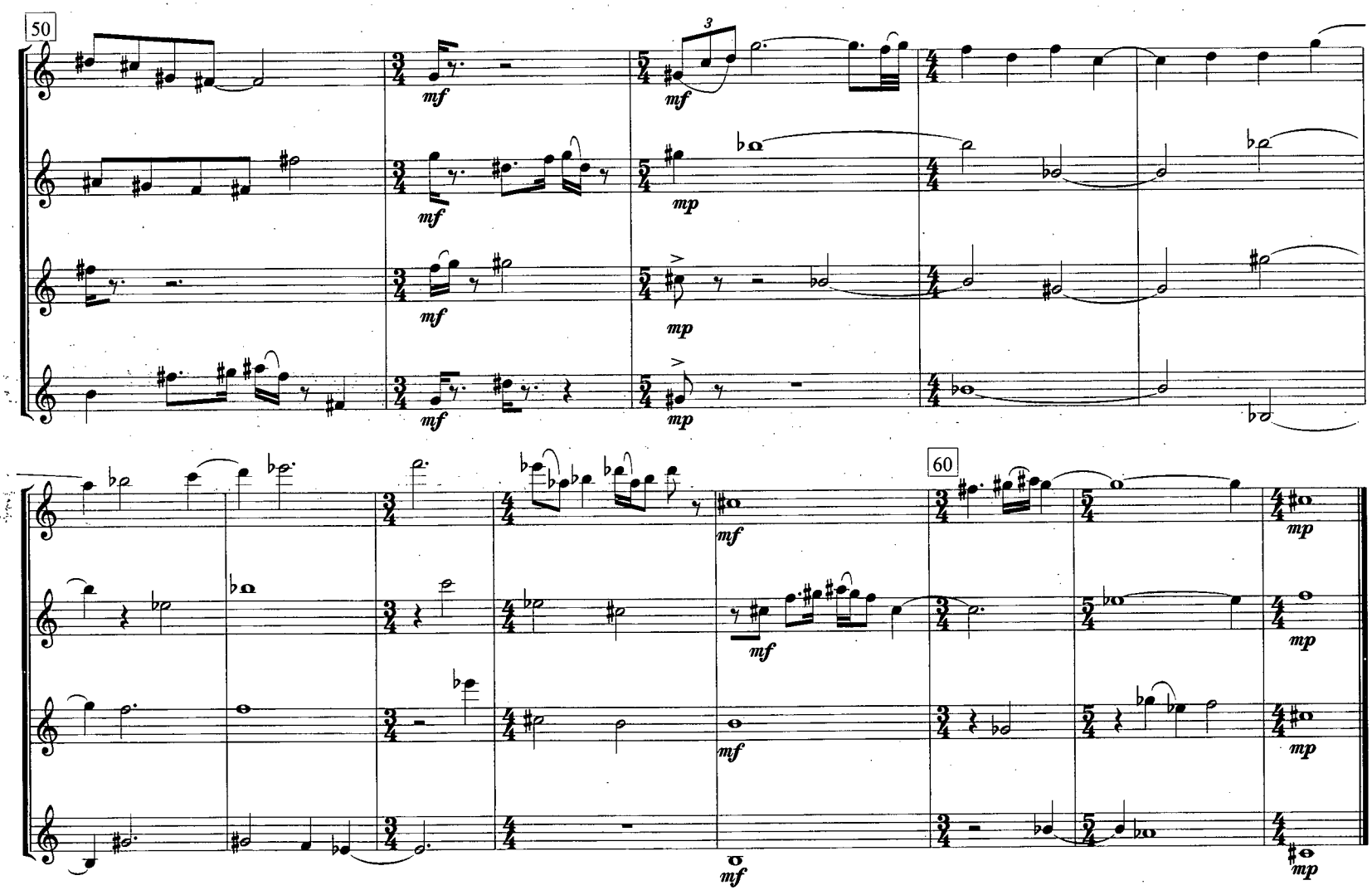


Copyright 2001


20
mf
f
fff

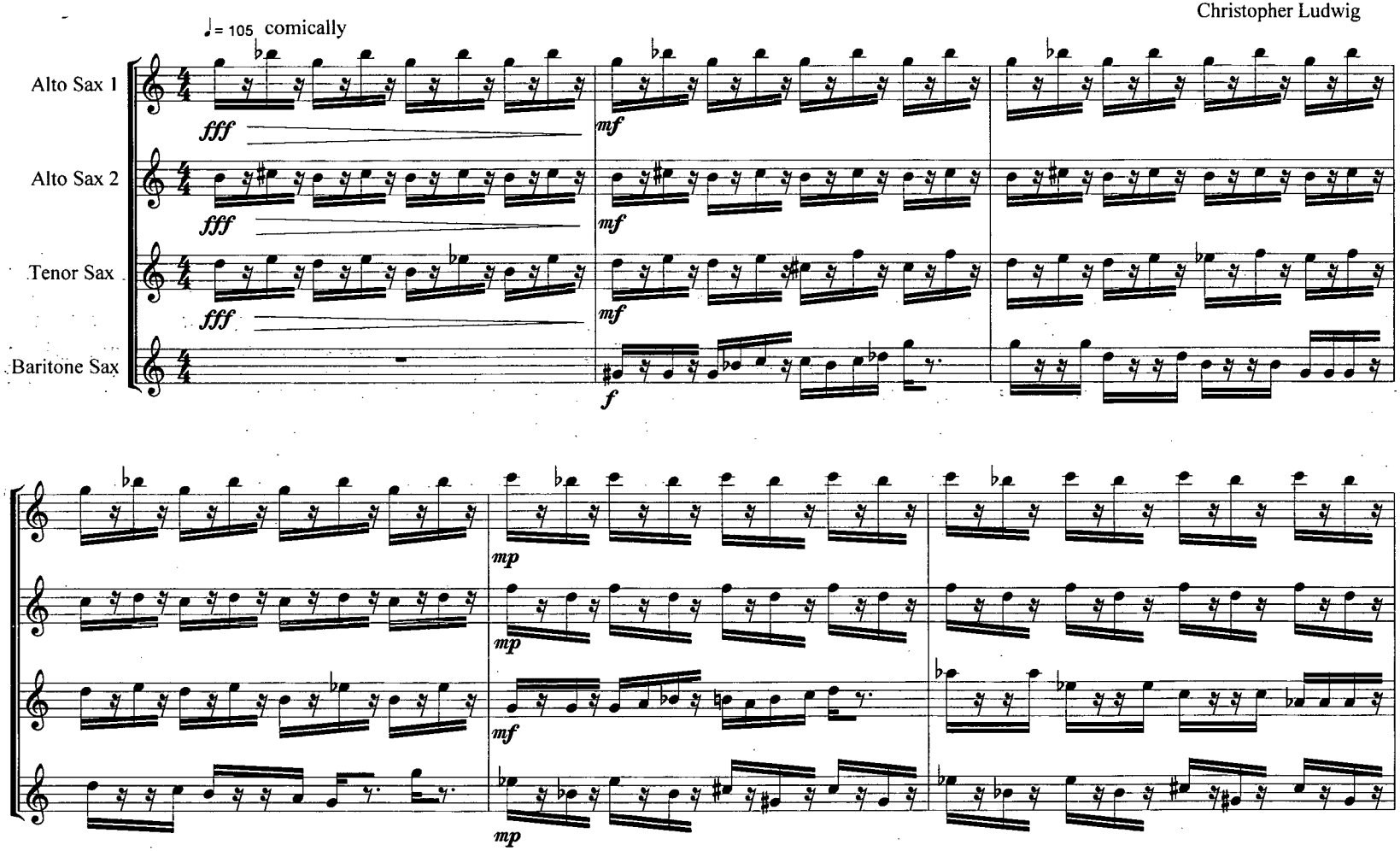

30
ff
mf
f
mf
mf
p
p
p
mp
mf
mp
mp


Tempo 1
40
mf
mf
mf
mf
mf
mf
f 3
p
Tempo 1
f
f
f

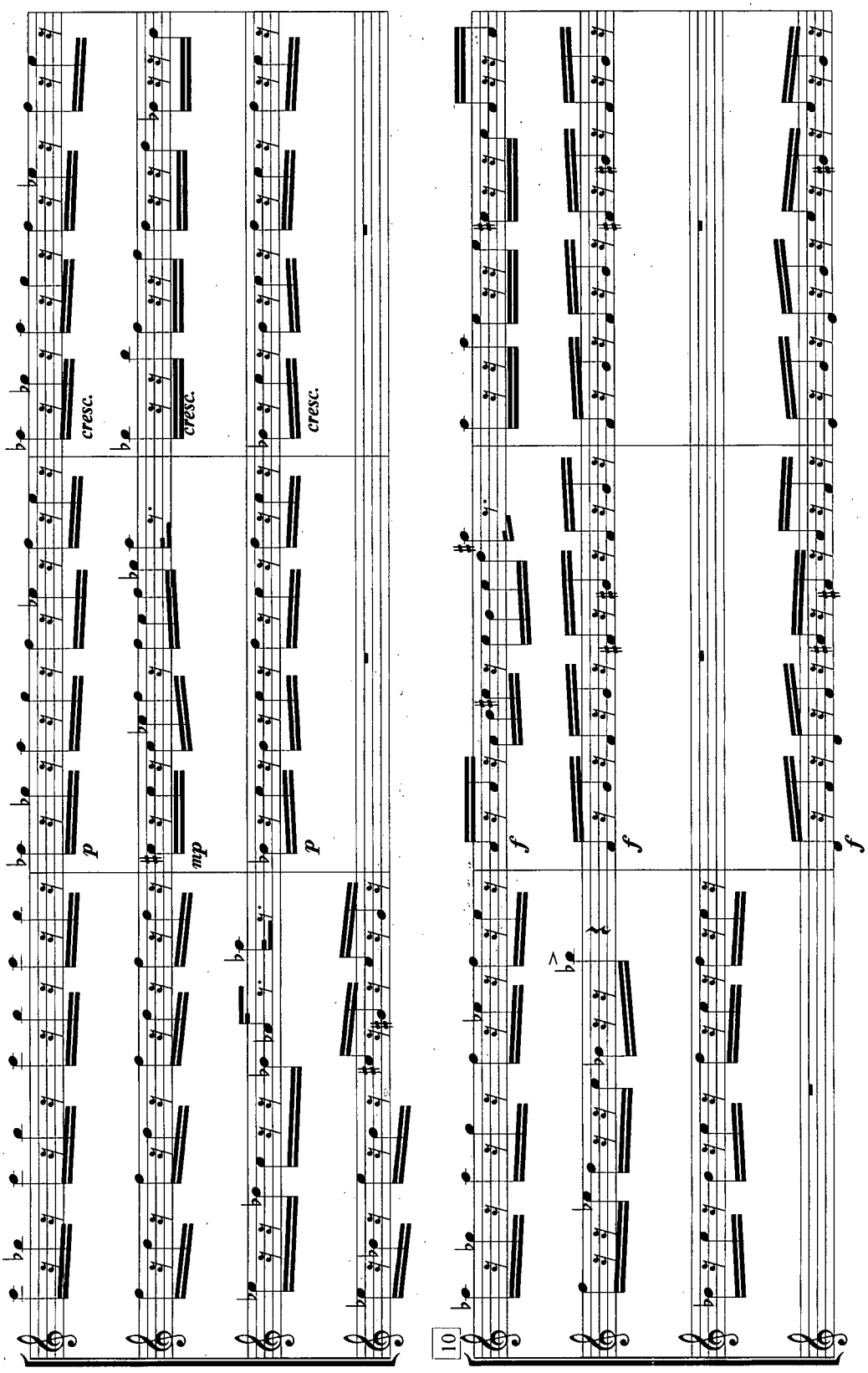

50
mf
mp
60

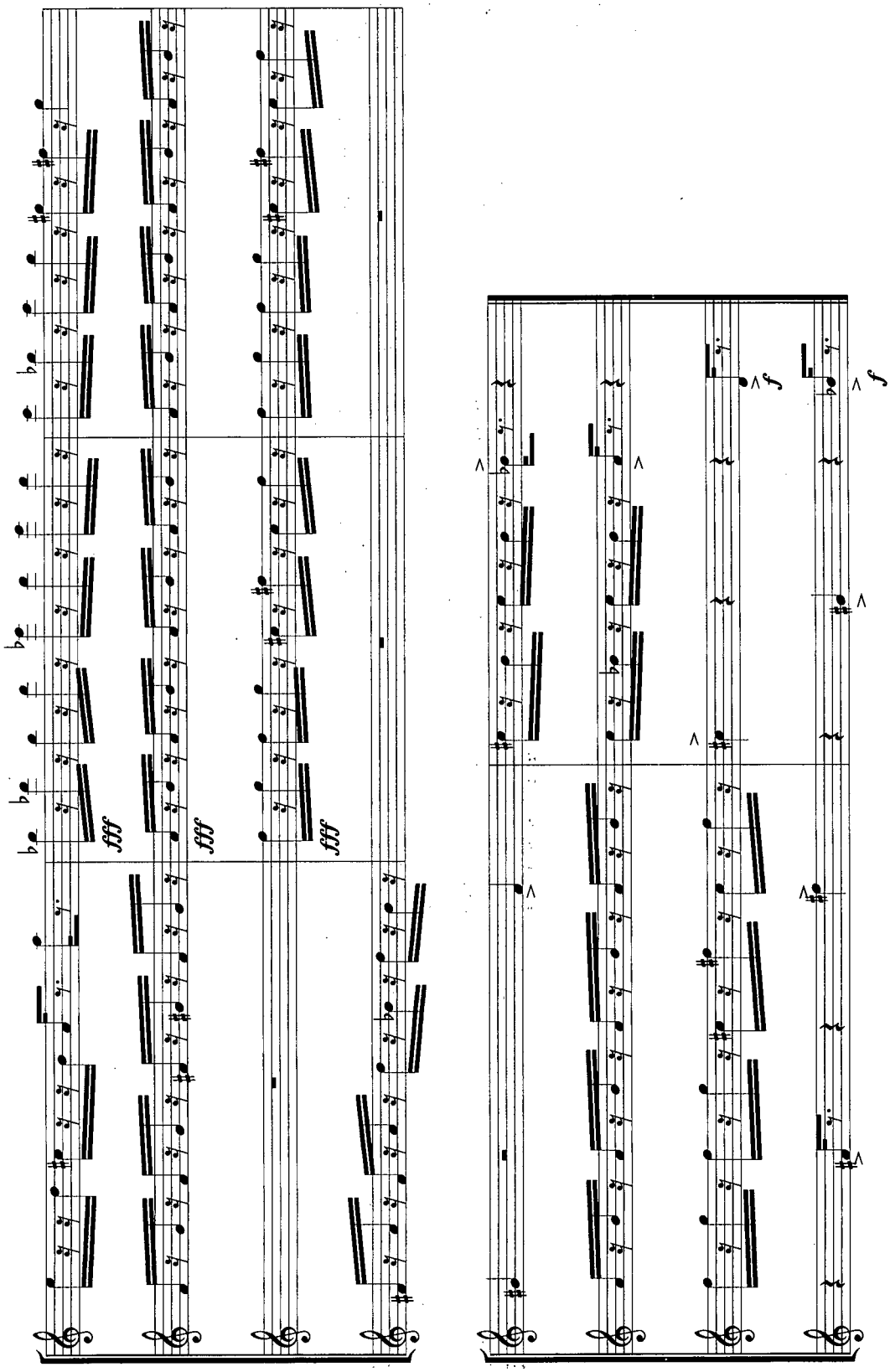
Five Movements for Saxophone Quartet
Oars Away - #4

Christopher Ludwig



Copyright 2001

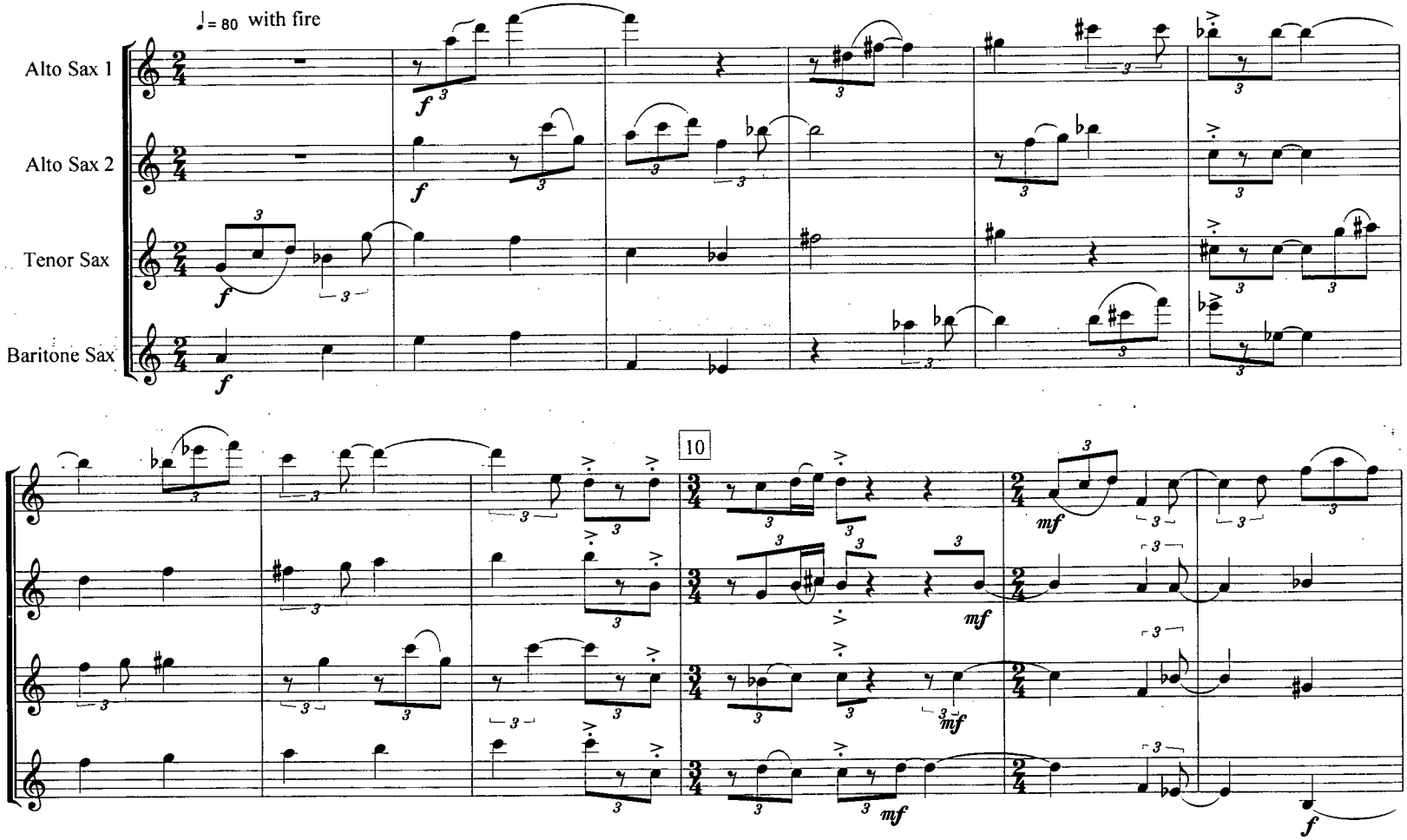

cresc.
cresc.
cresc.
p
mp
p
f
f
f
10


fff
fff
fff
f
f

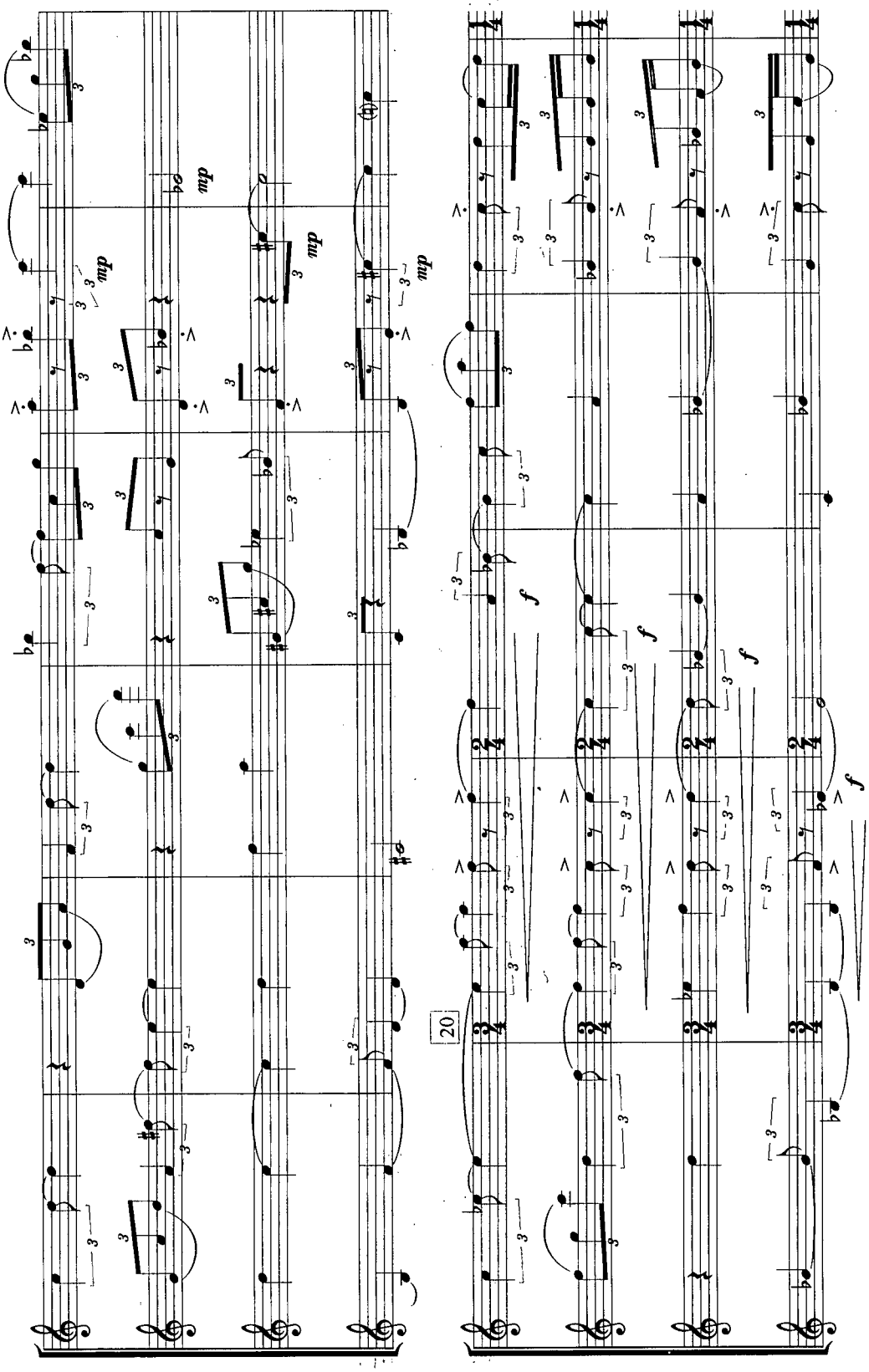
Five Movements for Saxophone Quartet

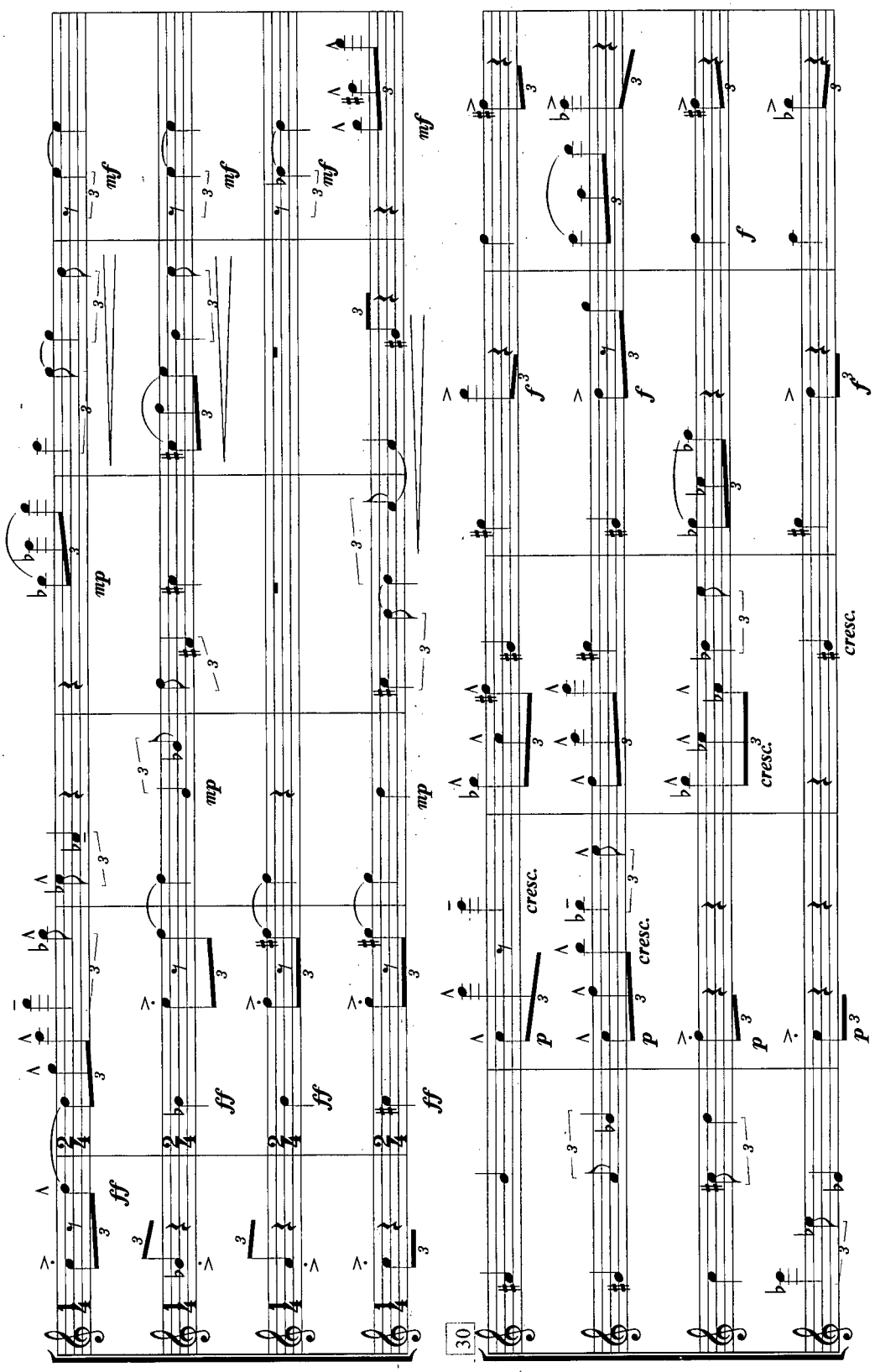
Luster - #5

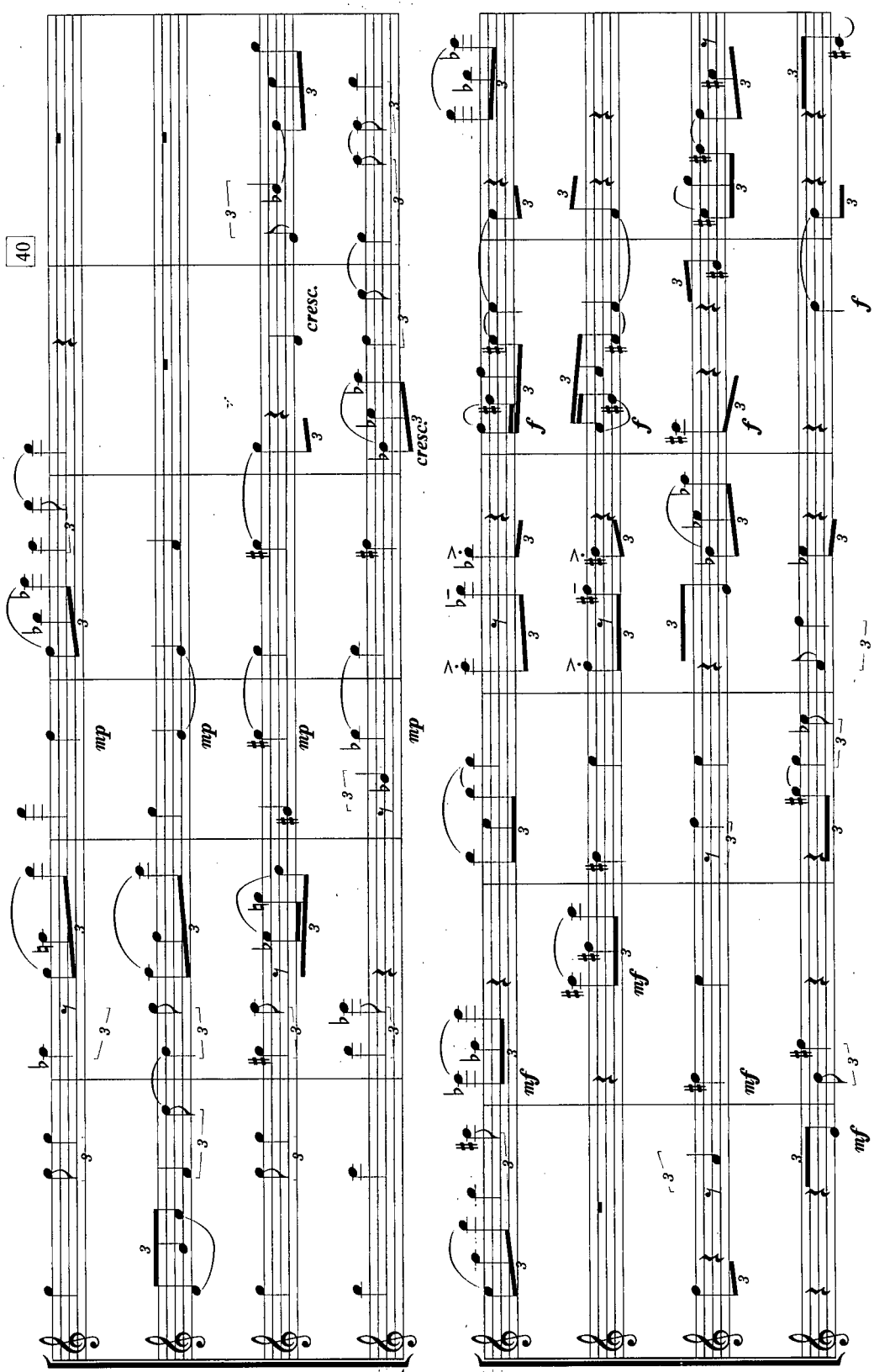
Christopher Ludwig

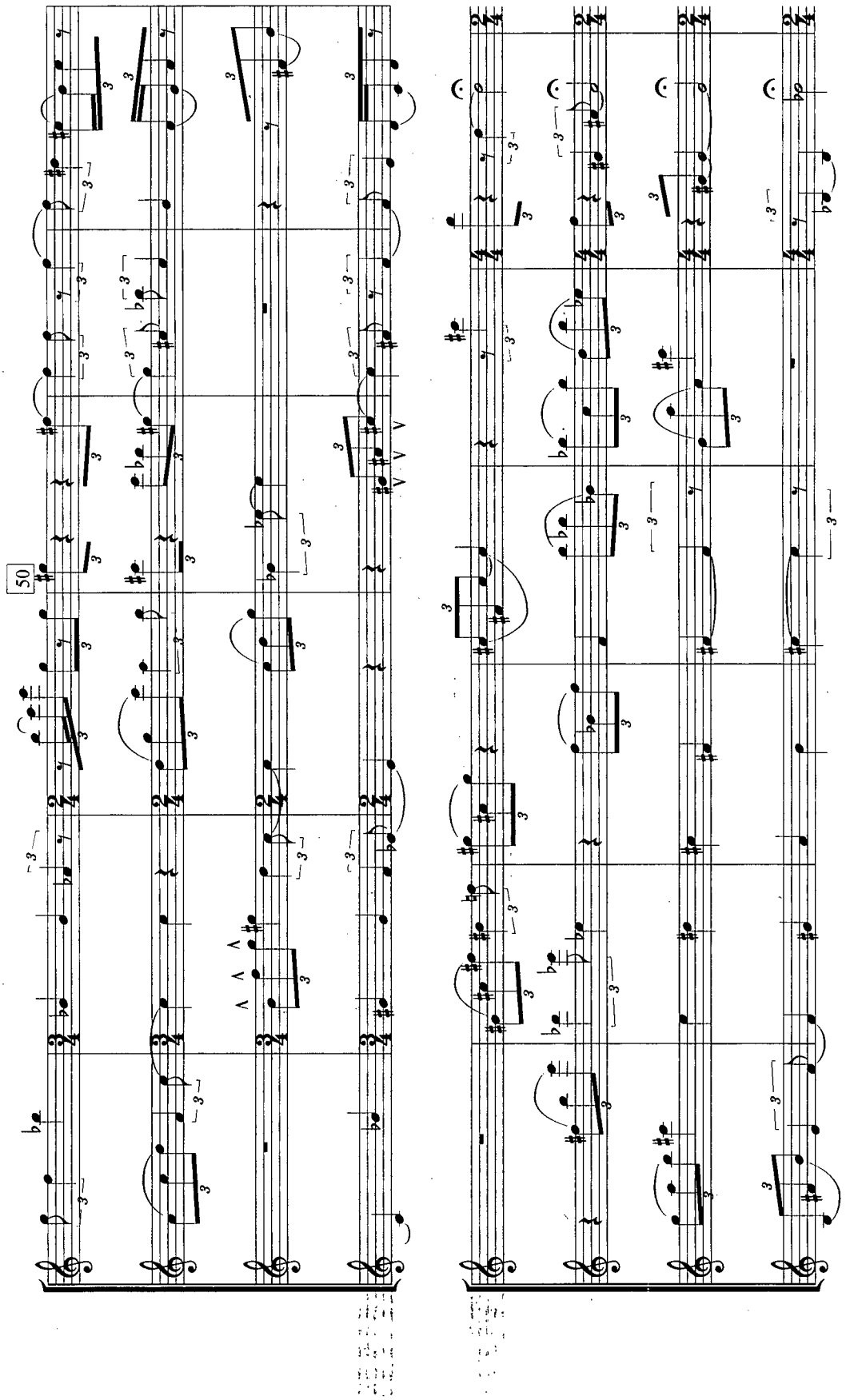


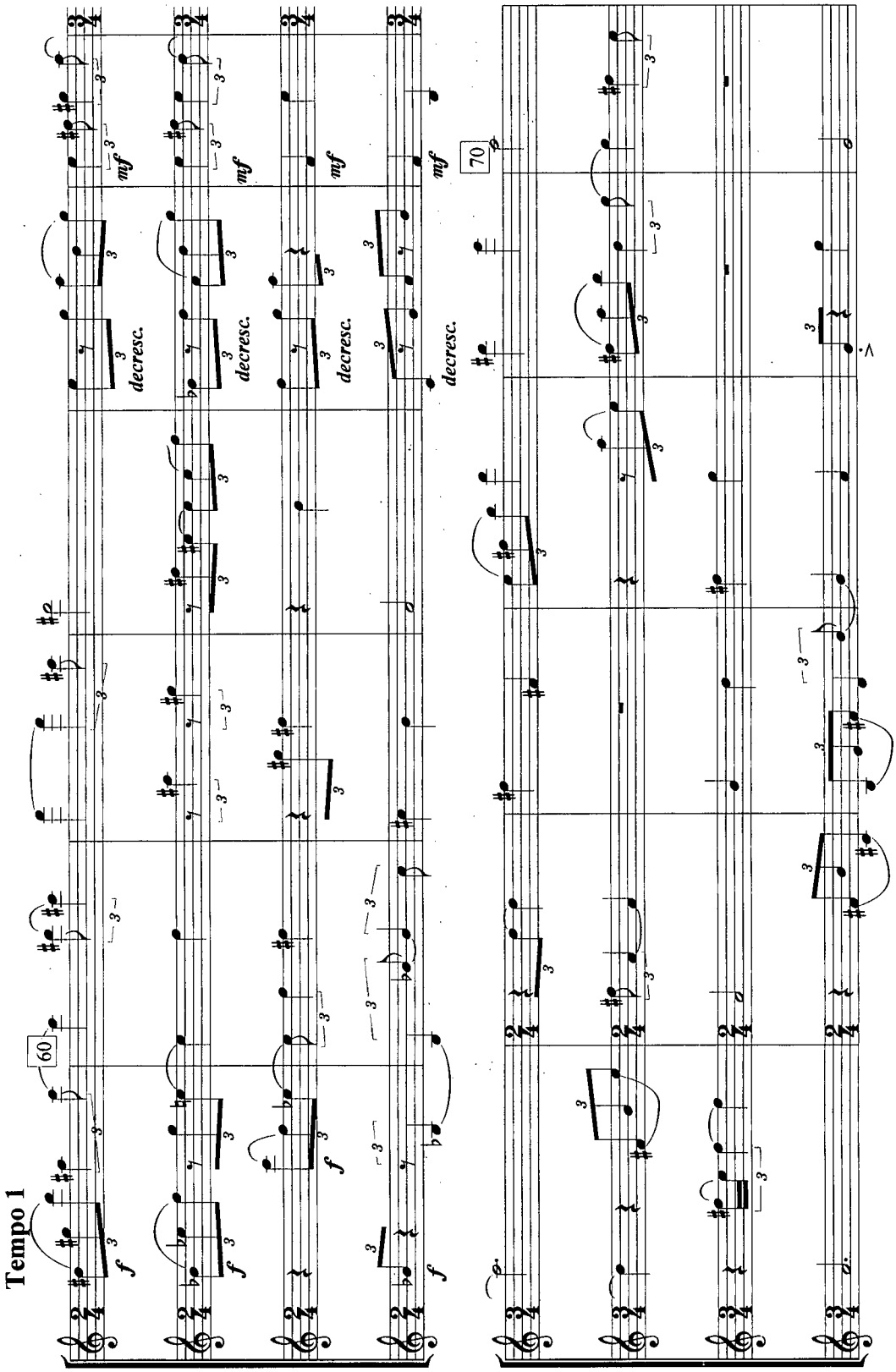
Copyright 2001

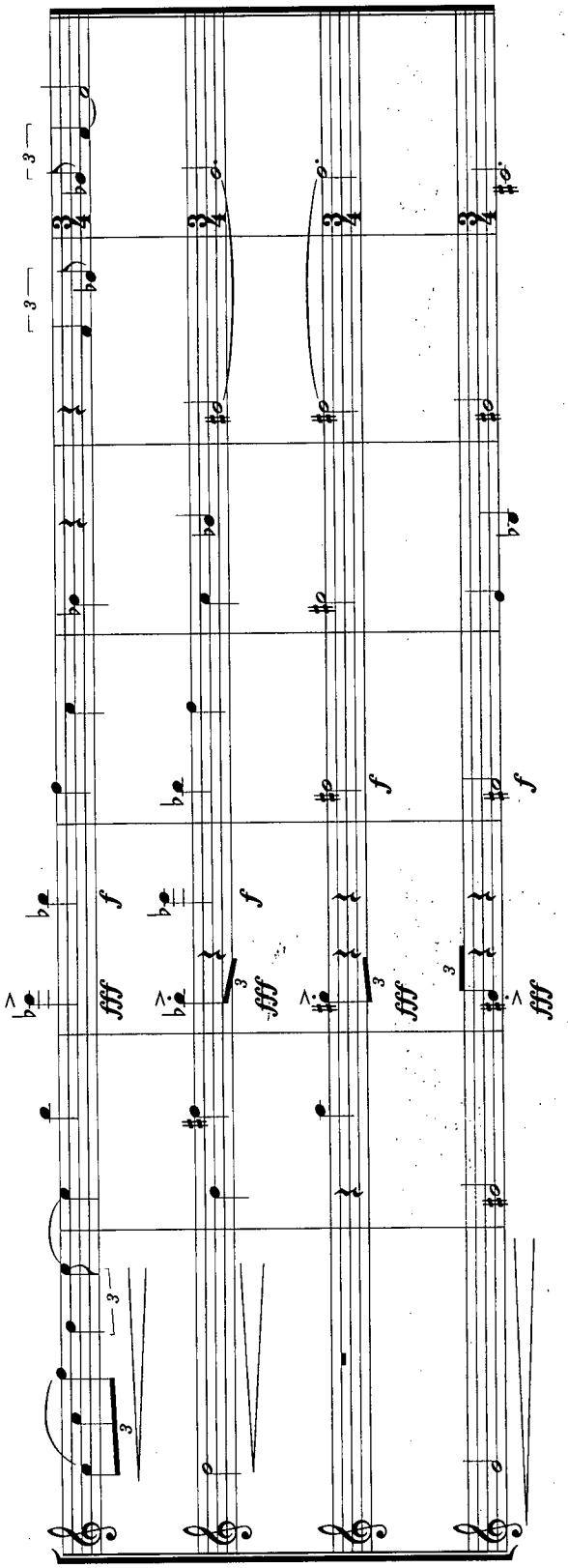

mp
mp
mp
mp
mp
f
f
f
f
f
20


30
ff
mf
mp
cresc.
p
f


40
cresc.
cresc.
dim
dim
dim
dim
dim
mf
mf
mf
mf
f
f
f
f
f

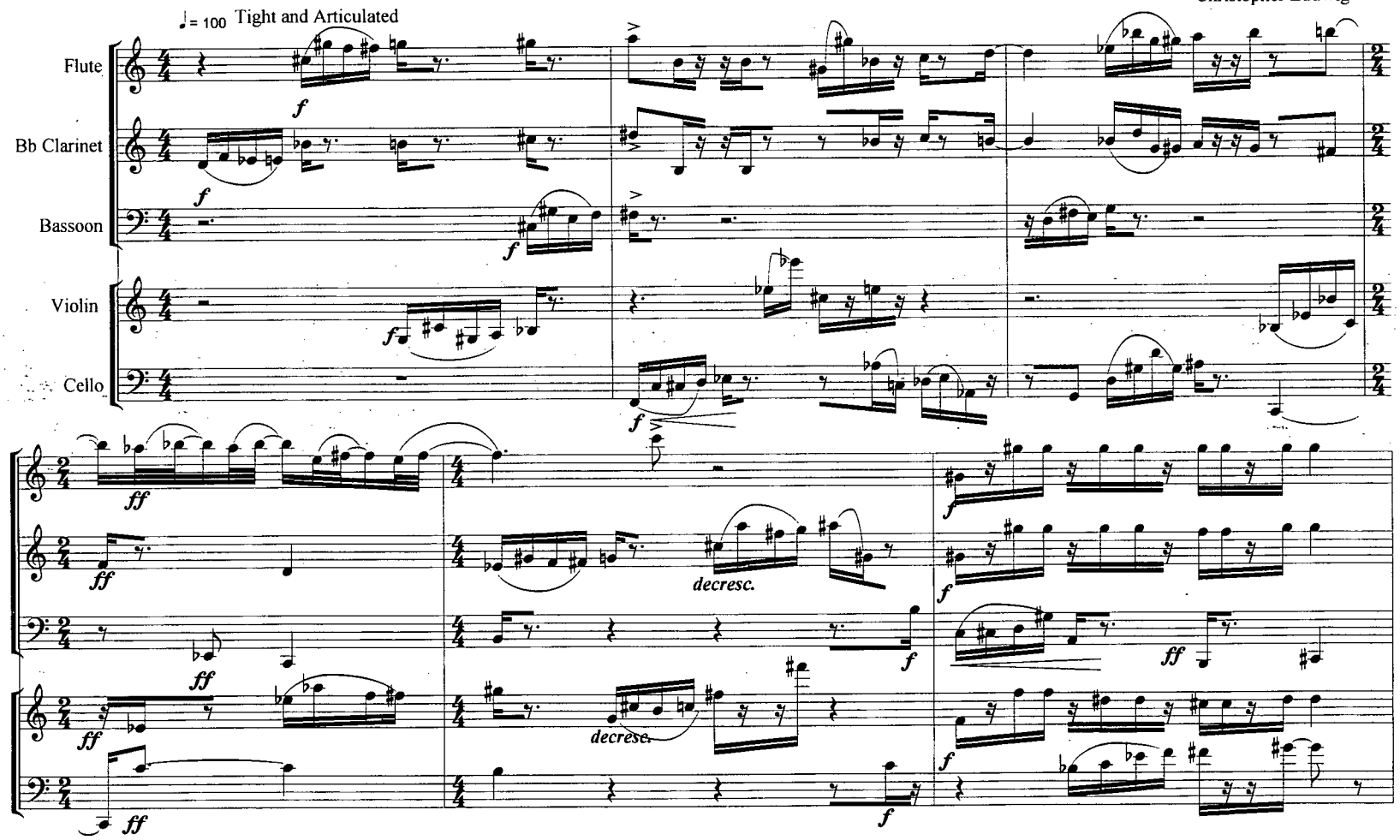

50


Tempo 1
60
70
f
mf
decresc.

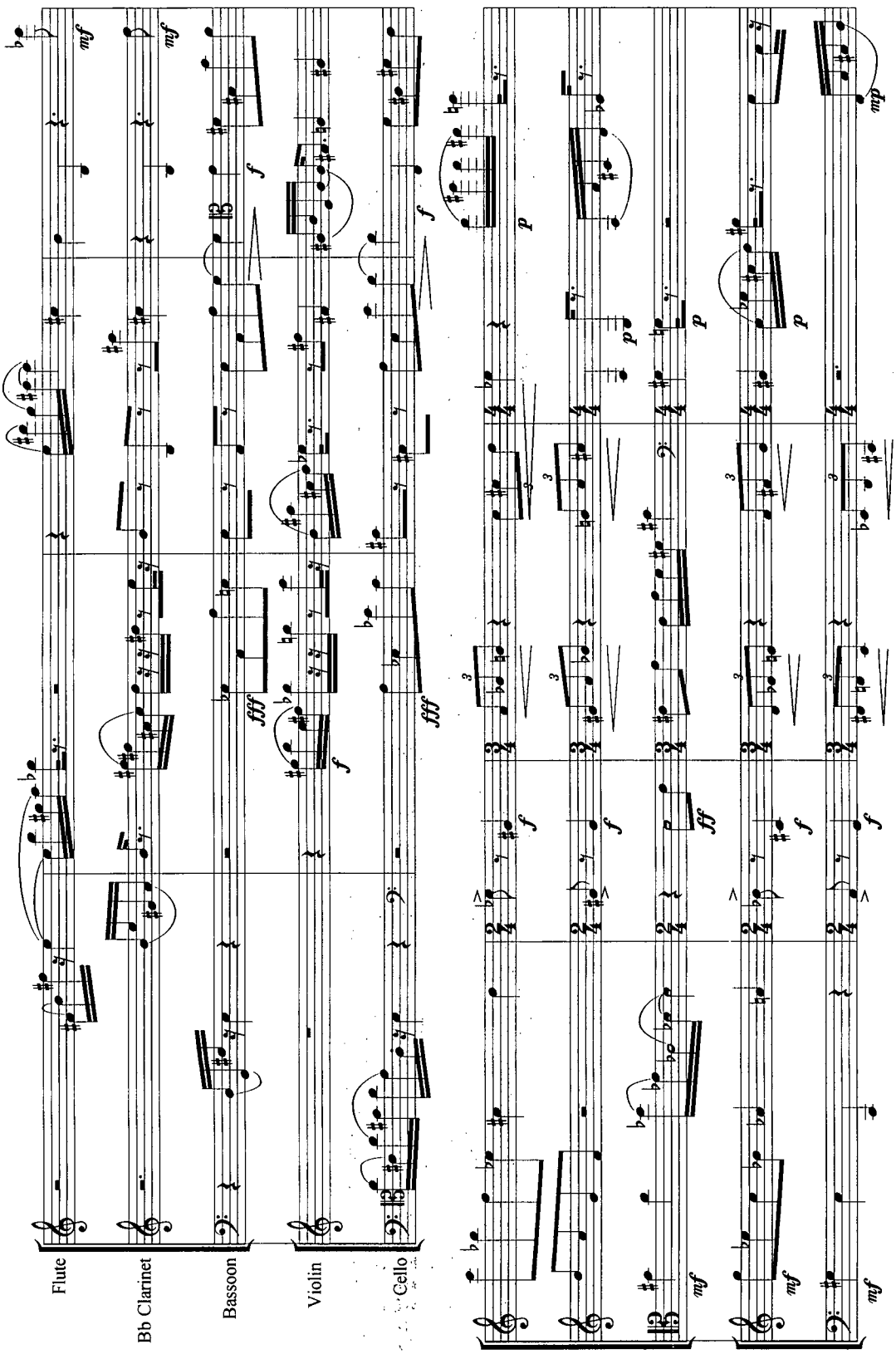


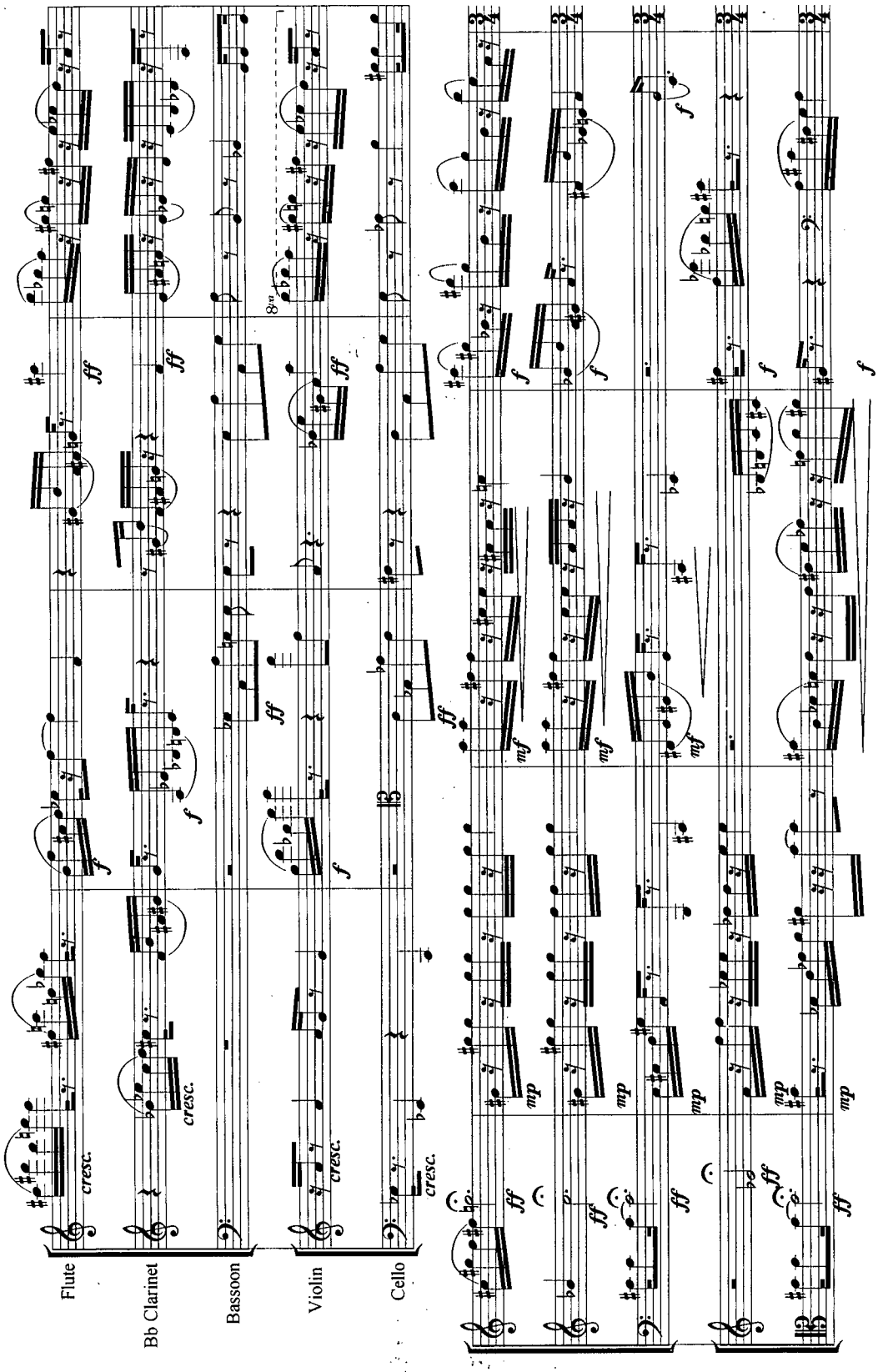
A Curious Chamber Suite
Eastern Paradox - #1

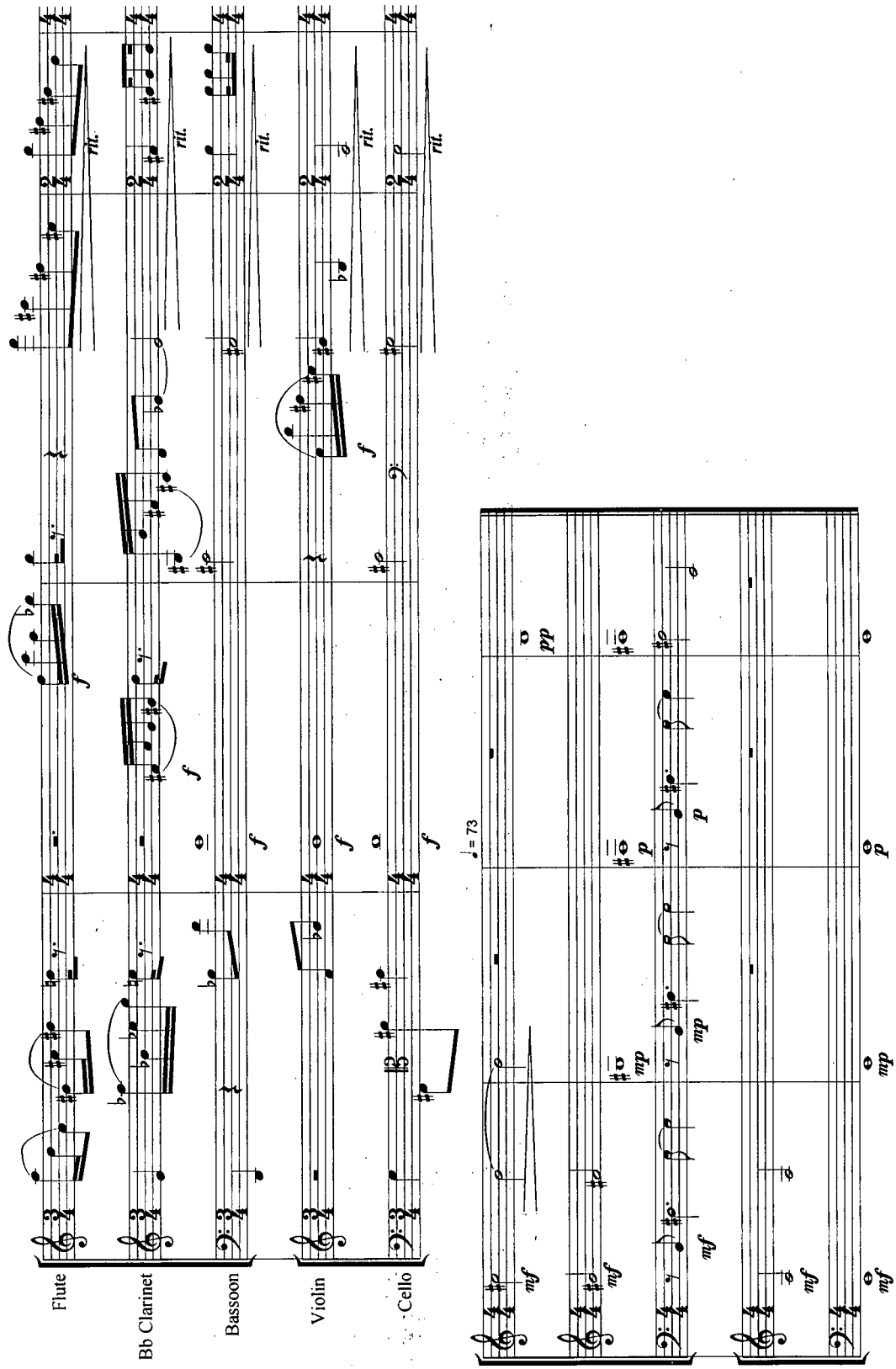
Christopher Ludwig



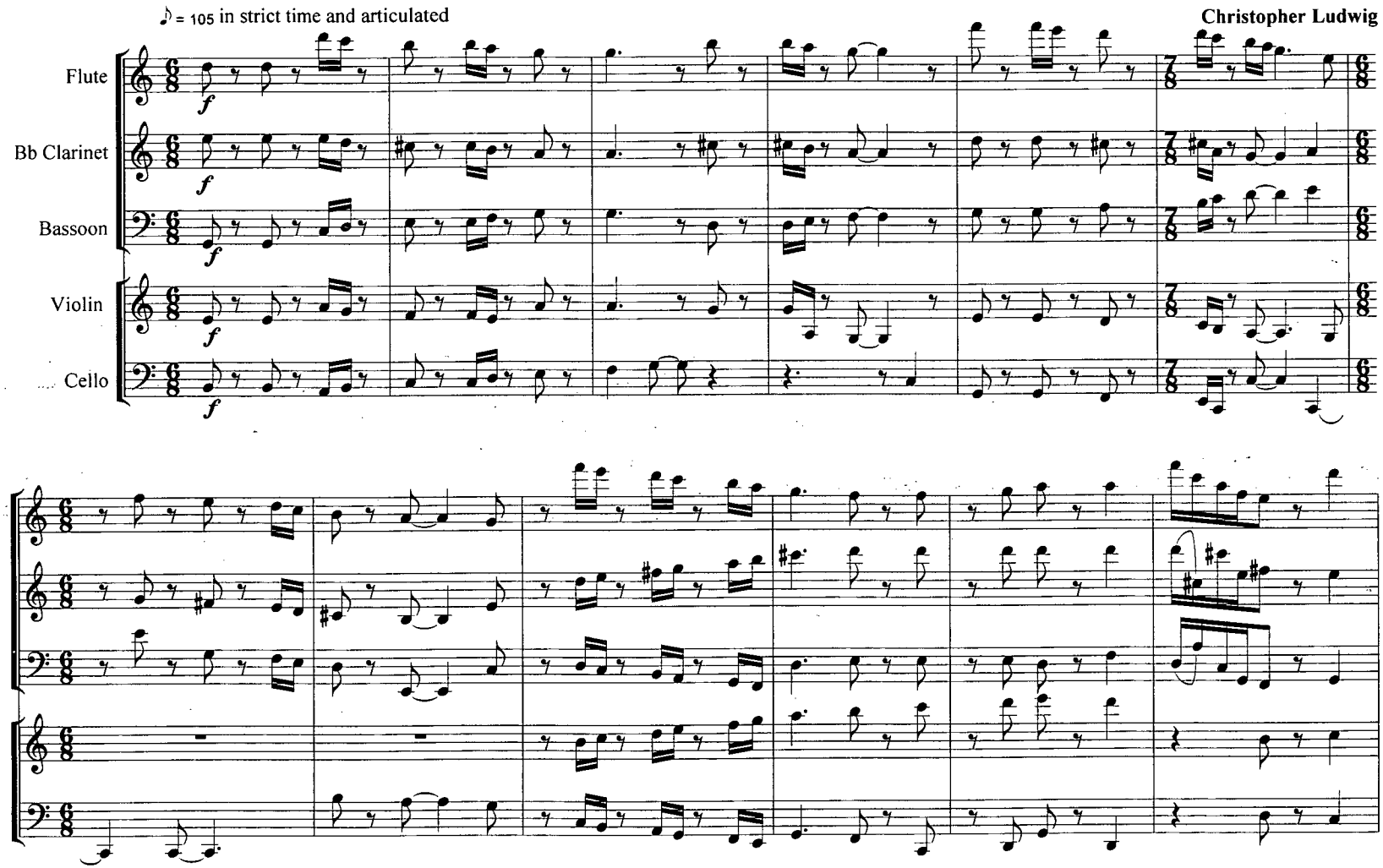
Copyright 2001


Flute
Bb Clarinet
Bassoon
Violin
Cello

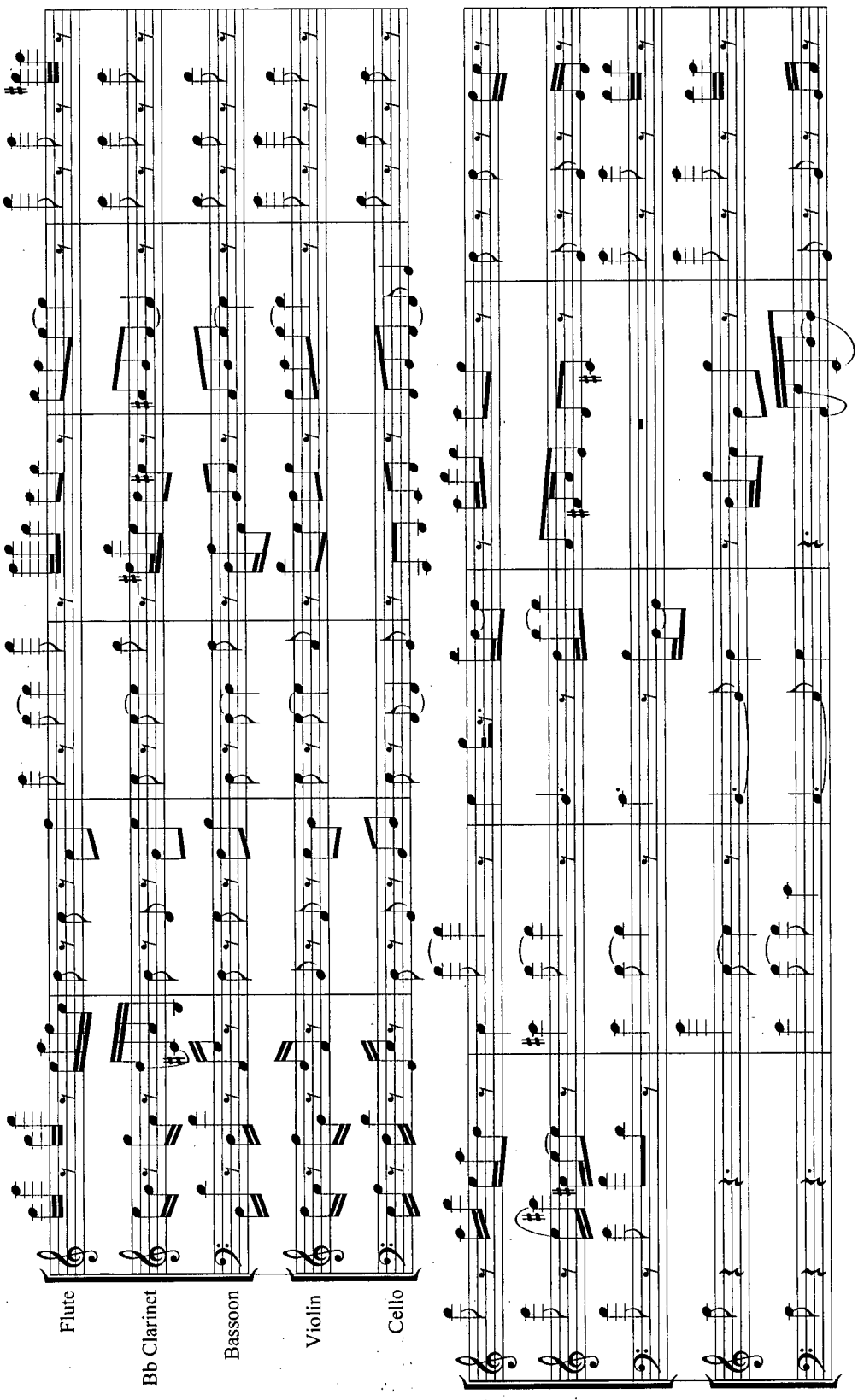

Flute
Bb Clarinet
Bassoon
Violin
Cello
cresc.
ff
f
mf
mp
8va

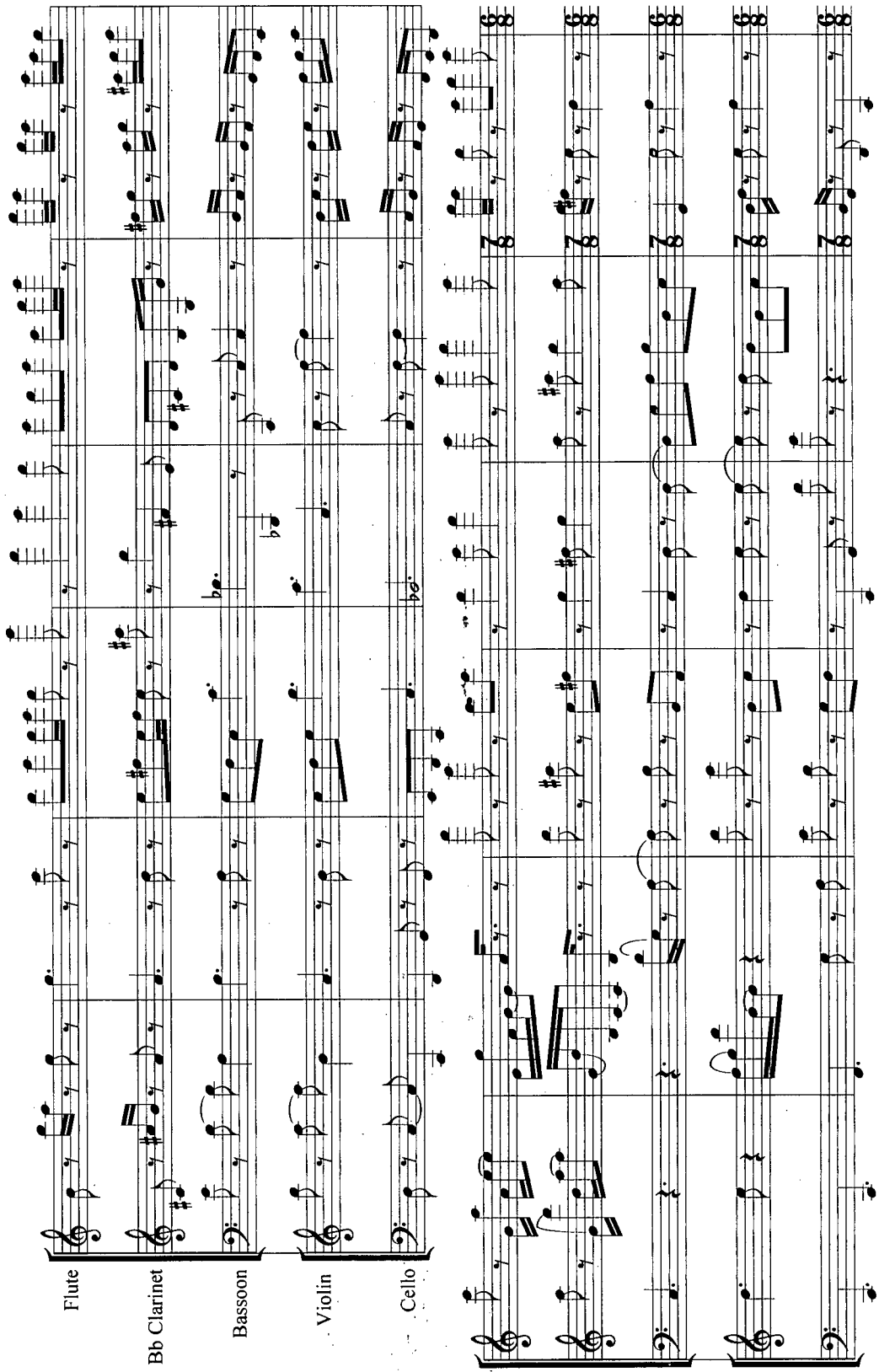

Flute
Bb Clarinet
Bassoon
Violin
Cello
rit.
f
♩= 73
mf
mp
p
dd

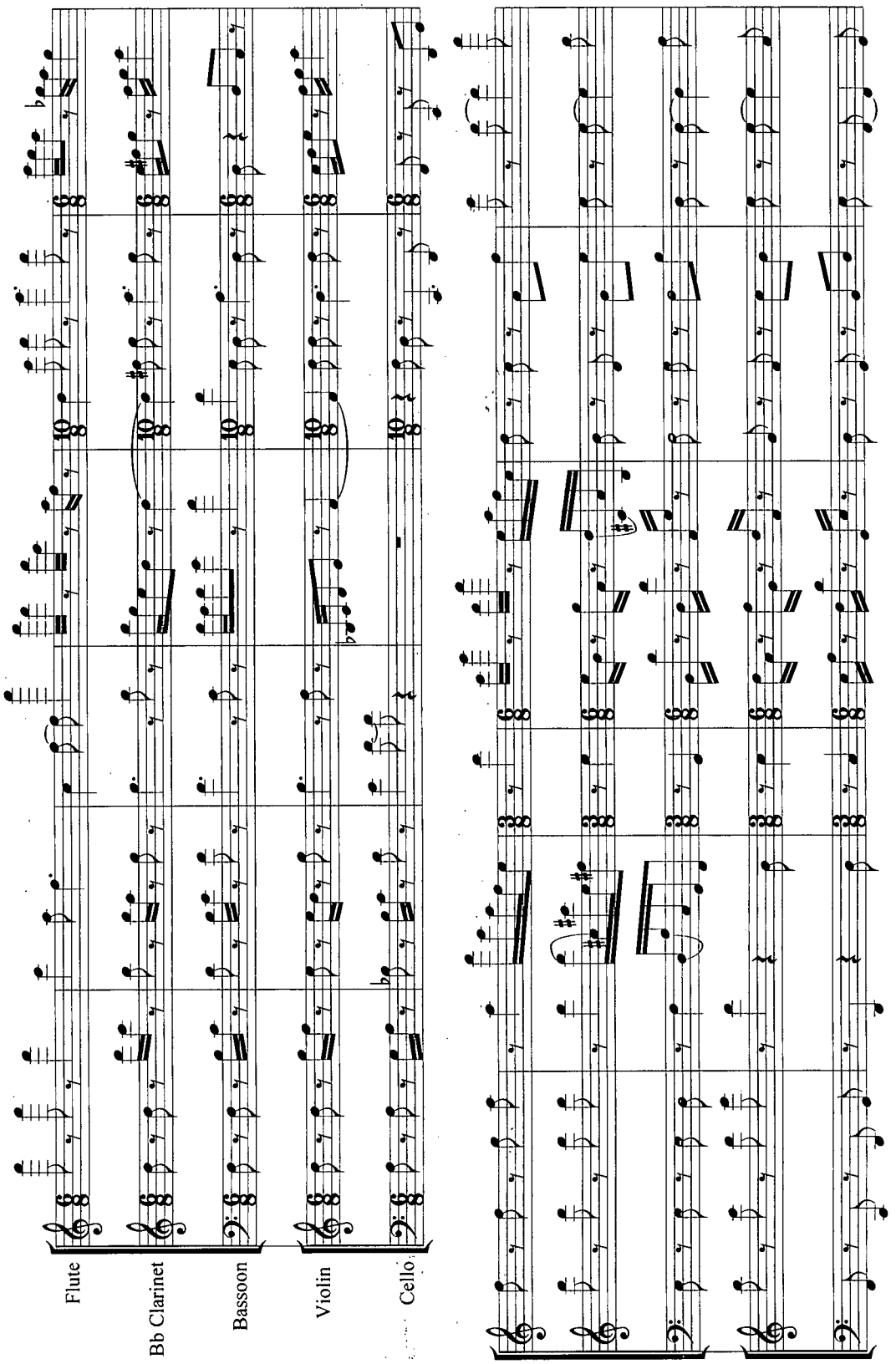
Renaissance Moon - #2

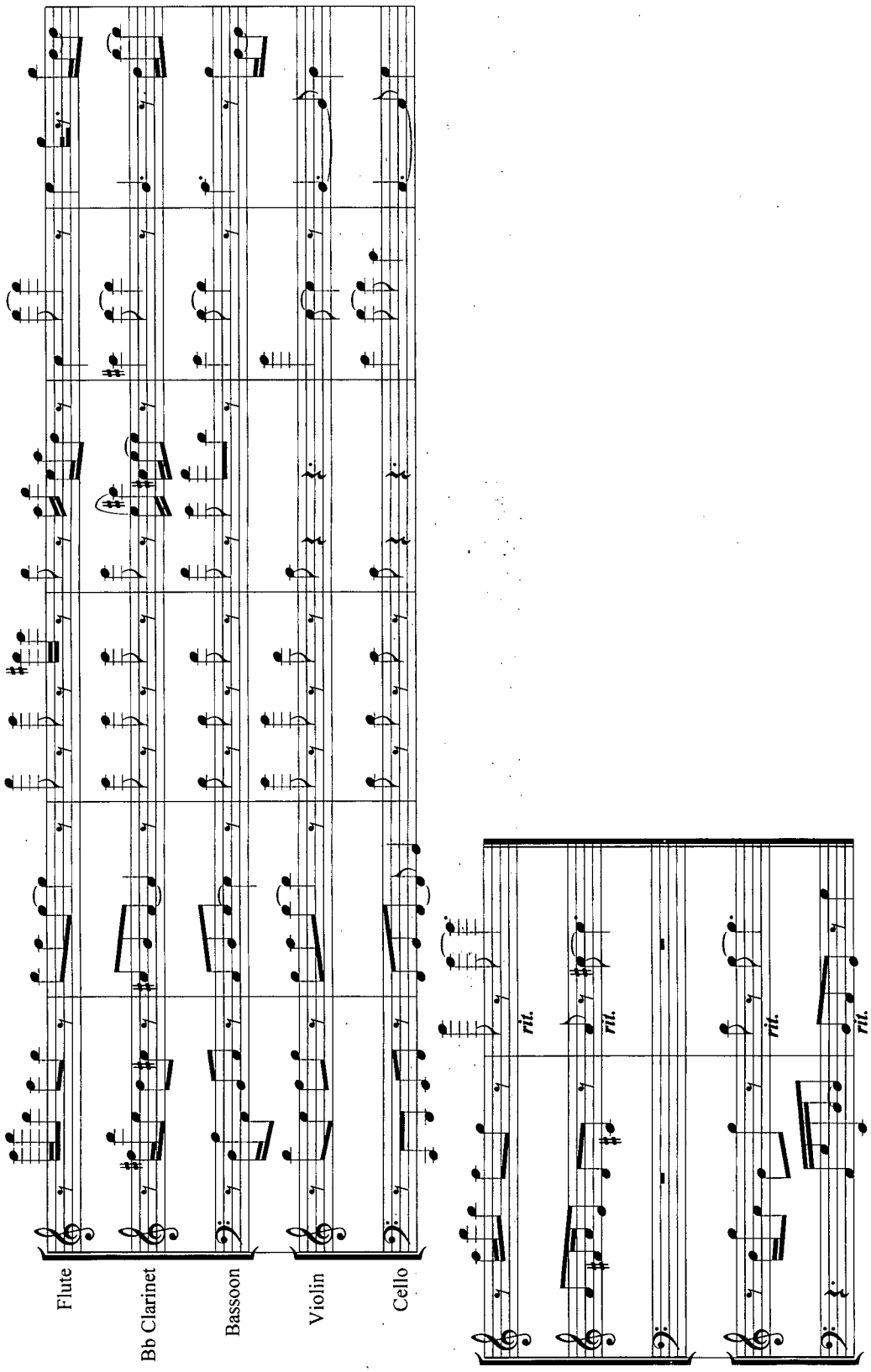


Copyright 2001


Flute
Bb Clarinet
Bassoon
Violin
Cello

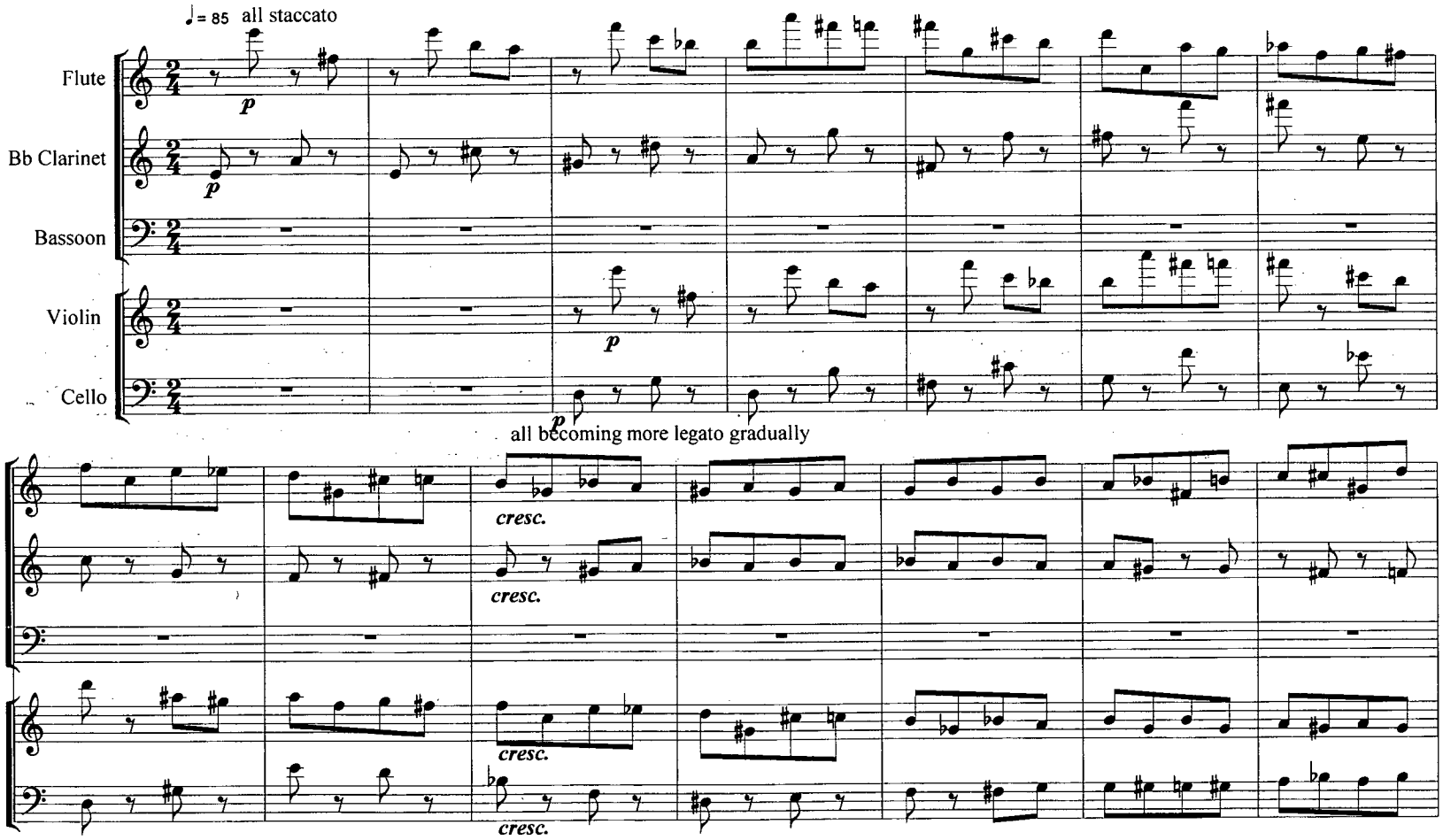

Flute
Bb Clarinet
Bassoon
Violin
Cello


Flute
Bb Clarinet
Bassoon
Violin
Cello

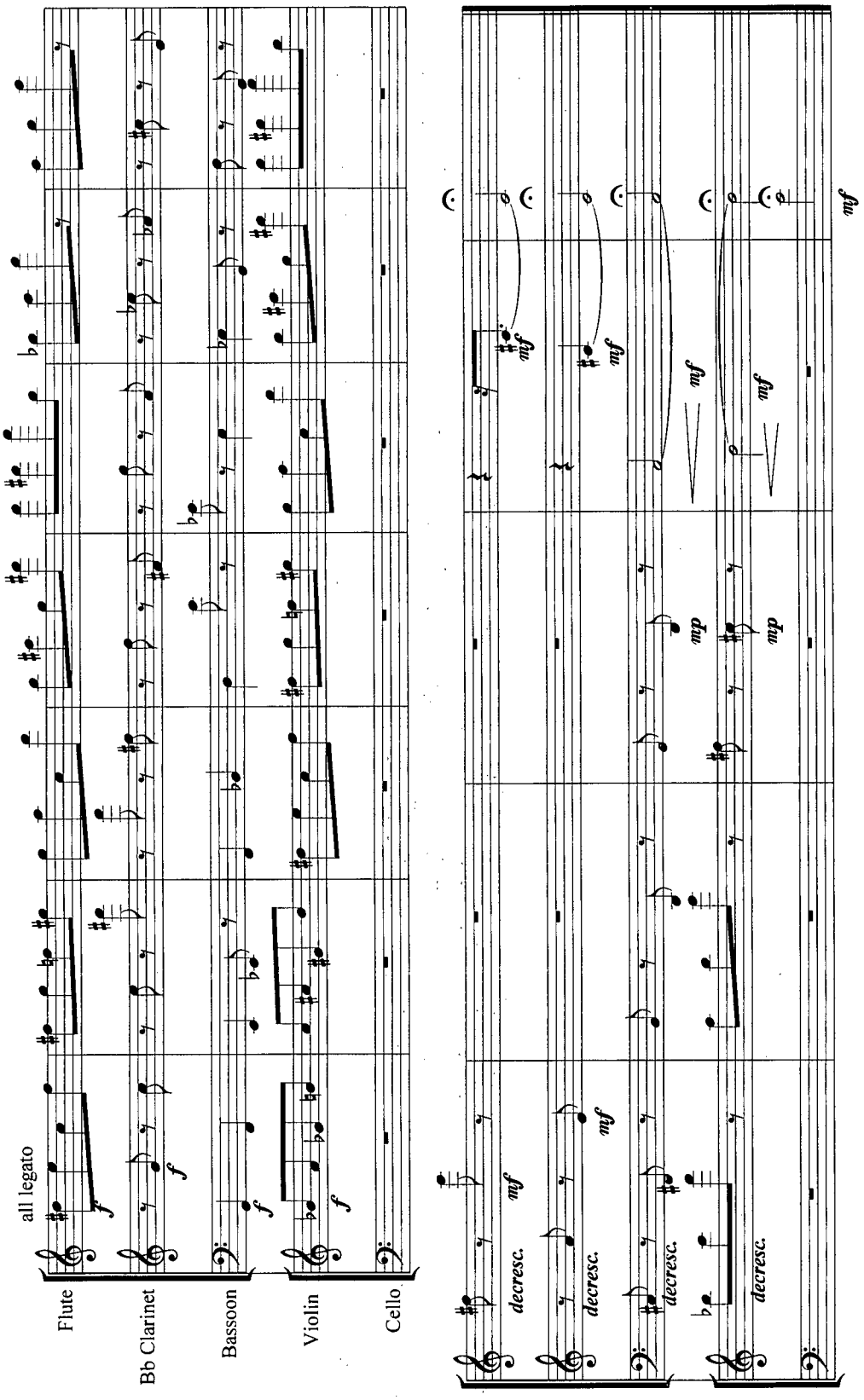

Flute
Bb Clarinet
Bassoon
Violin
Cello
rit.
rit.
rit.
rit.

Crabby Canon - #3

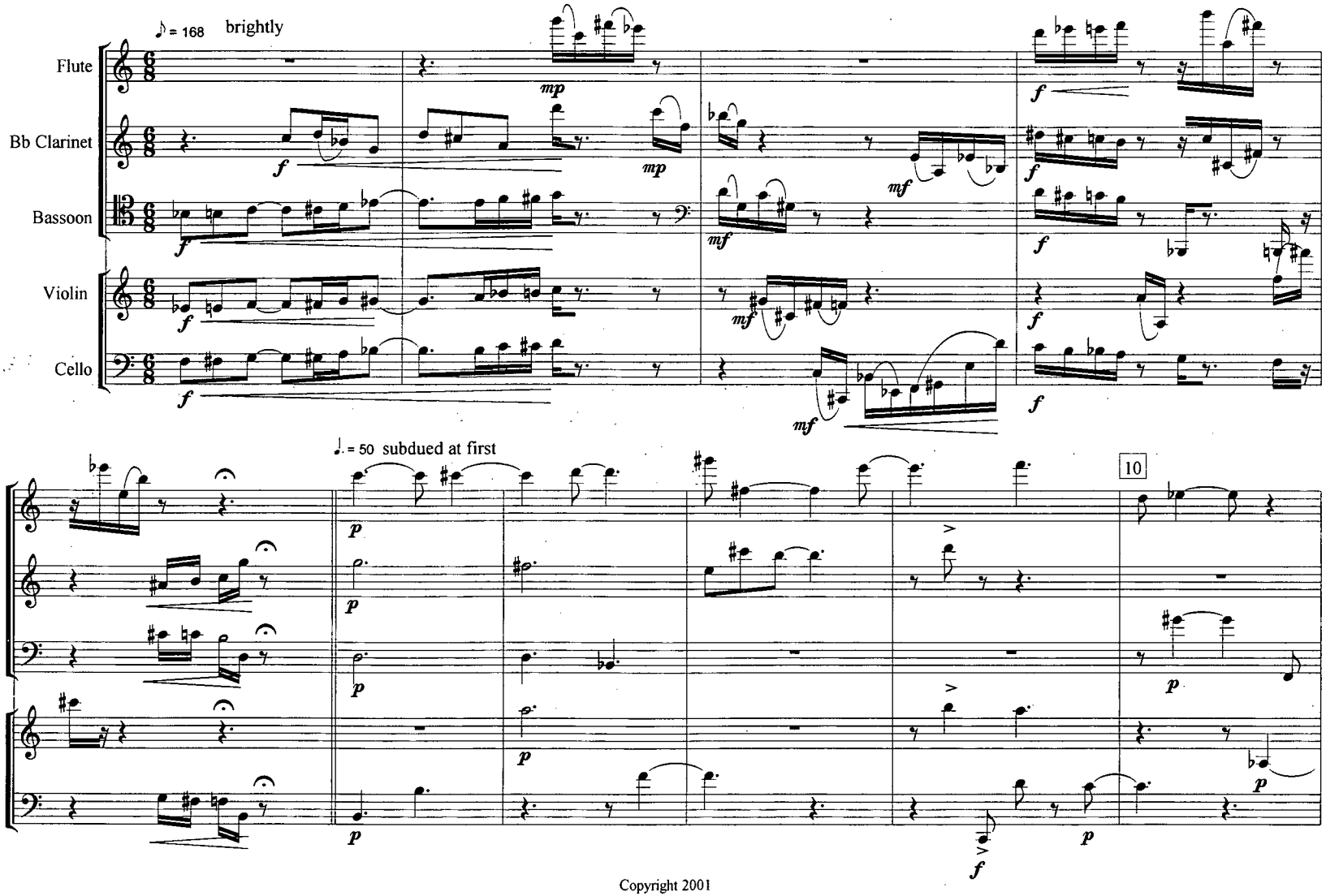
Christopher Ludwig



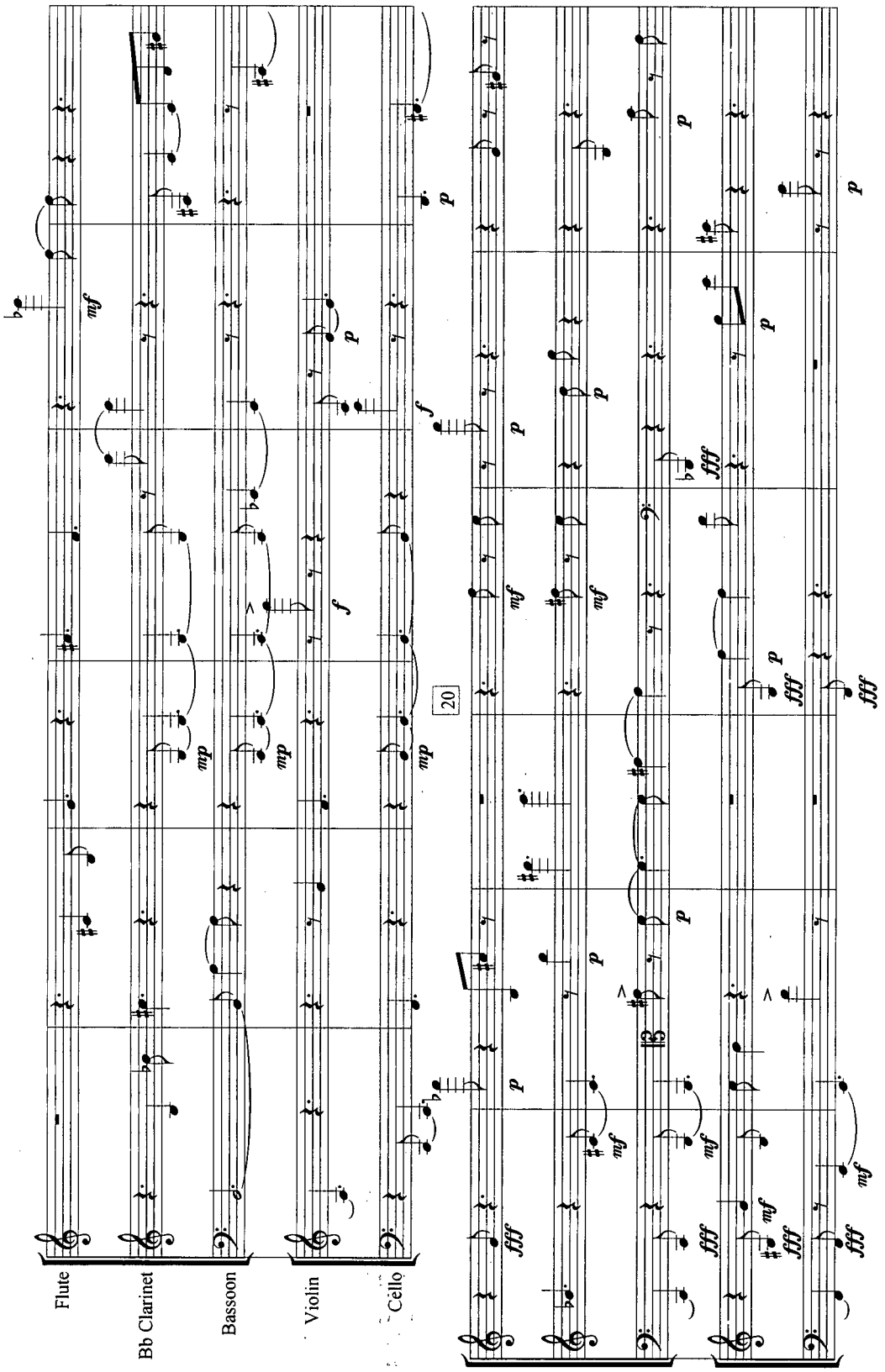
Copyright 2001

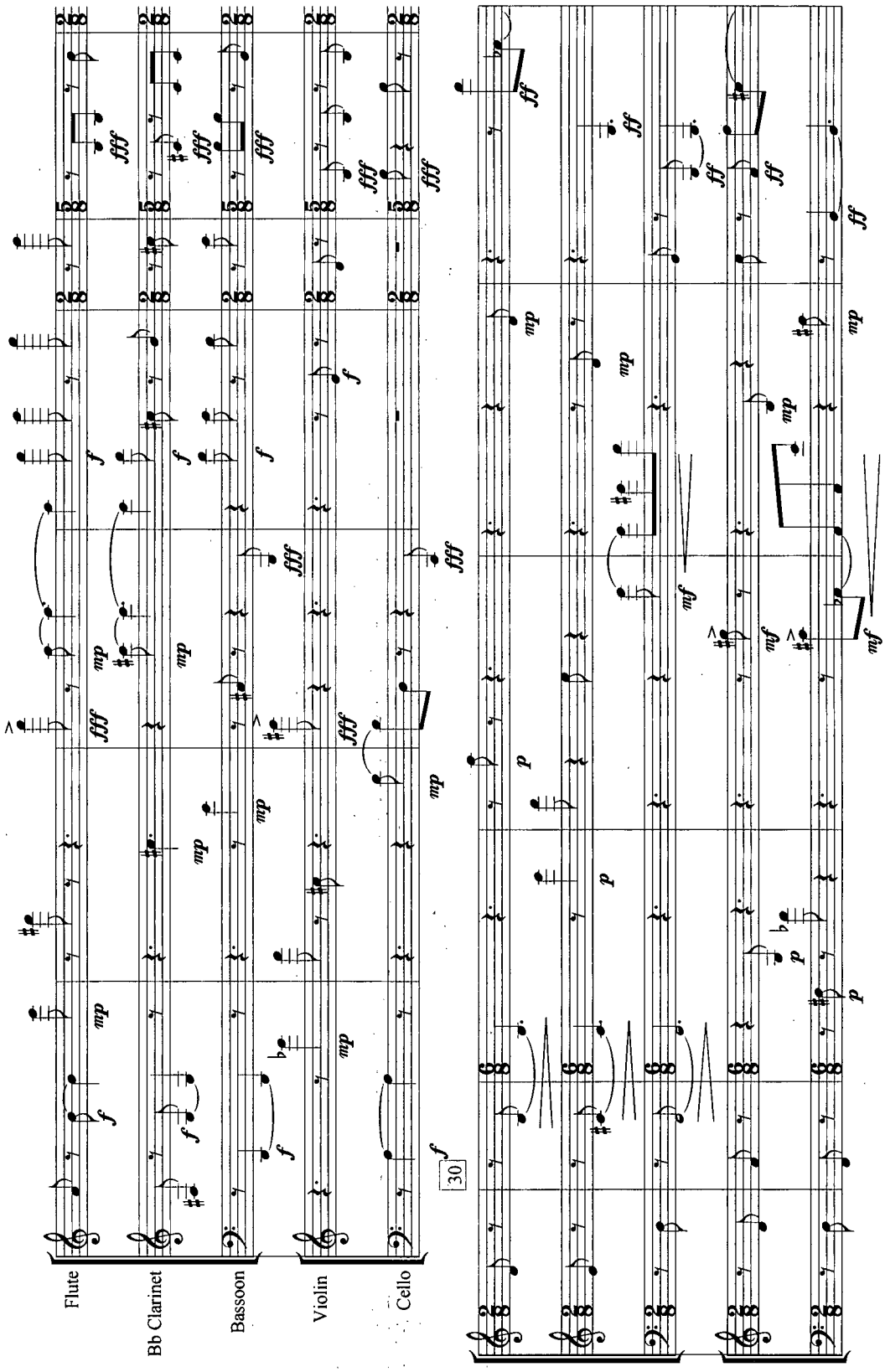

all legato
Flute
Bb Clarinet
Bassoon
Violin
Cello
f
mf
mp
decresc.

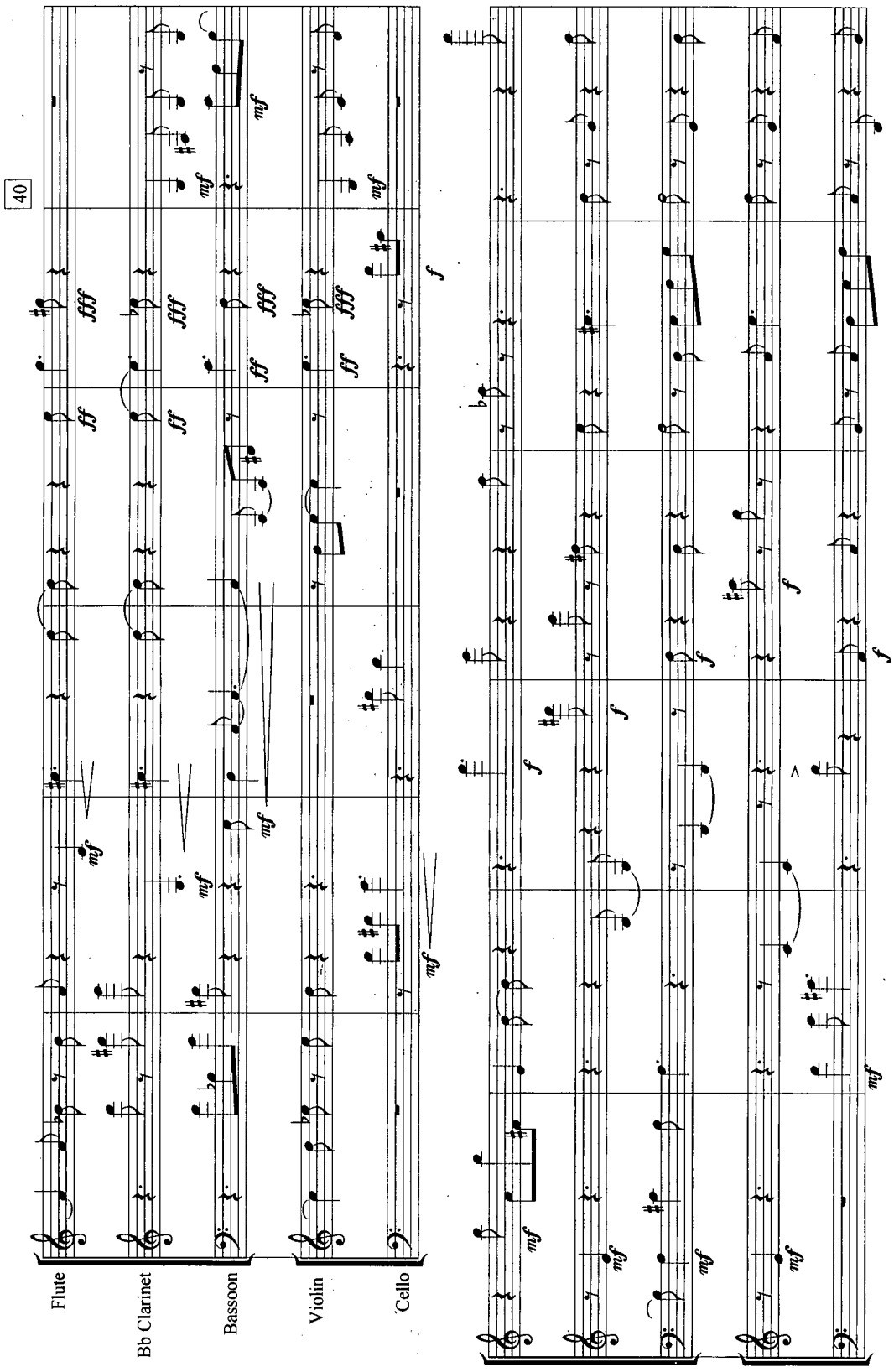
Expressivity - #4

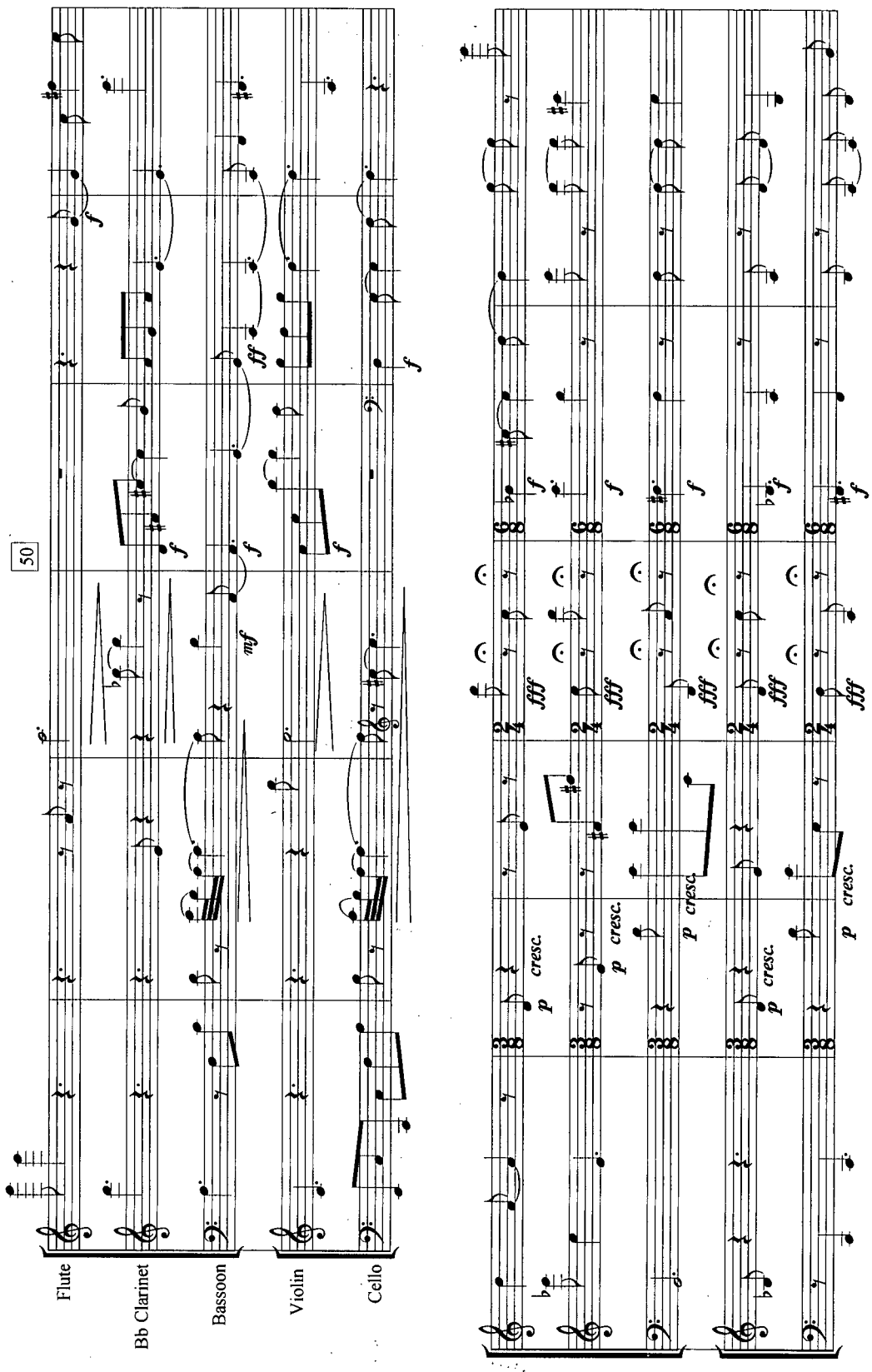


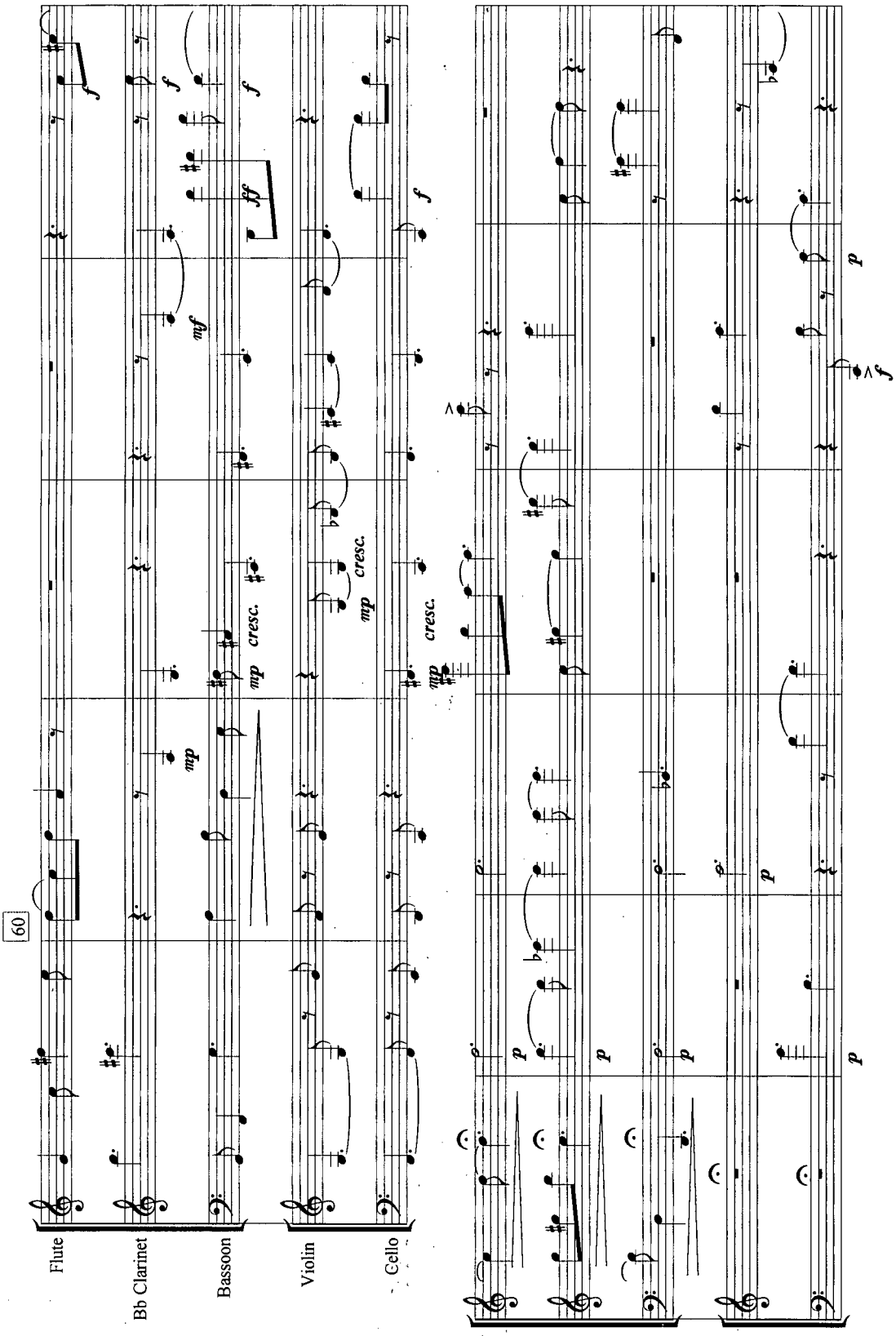
Copyright 2001

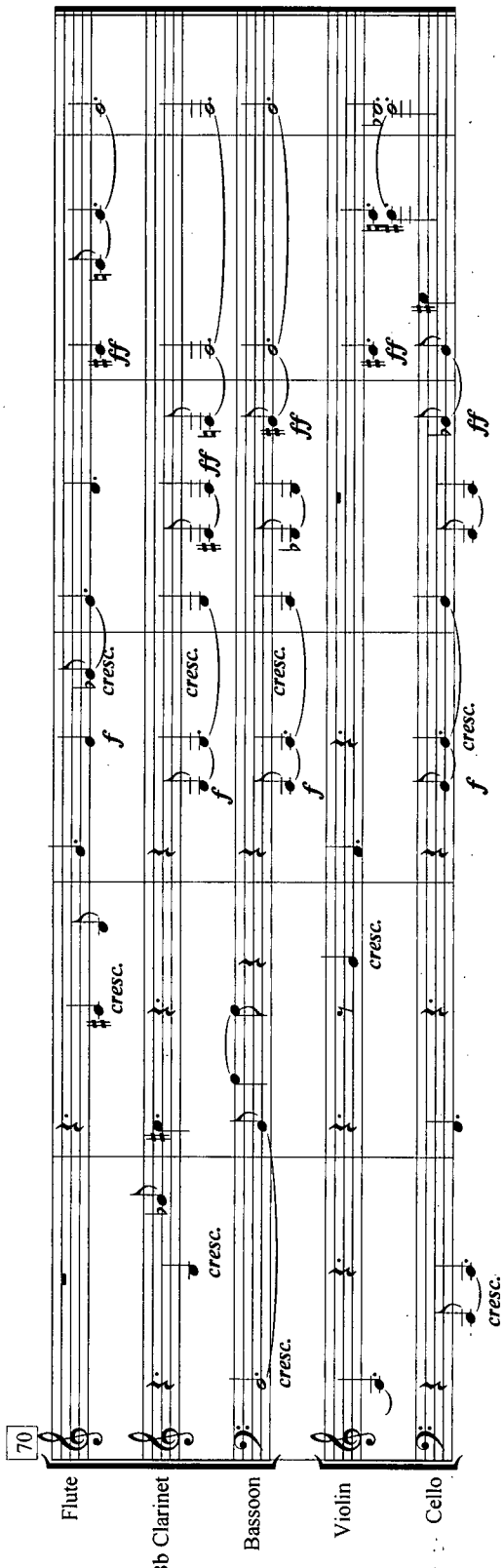

Flute
Bb Clarinet
Bassoon
Violin
Cello
20


Flute
Bb Clarinet
Bassoon
Violin
Cello
30


40
Flute
Bb Clarinet
Bassoon
Violin
Cello


50
Flute
Bb Clarinet
Bassoon
Violin
Cello
f
ff
mf
p cresc.
fff

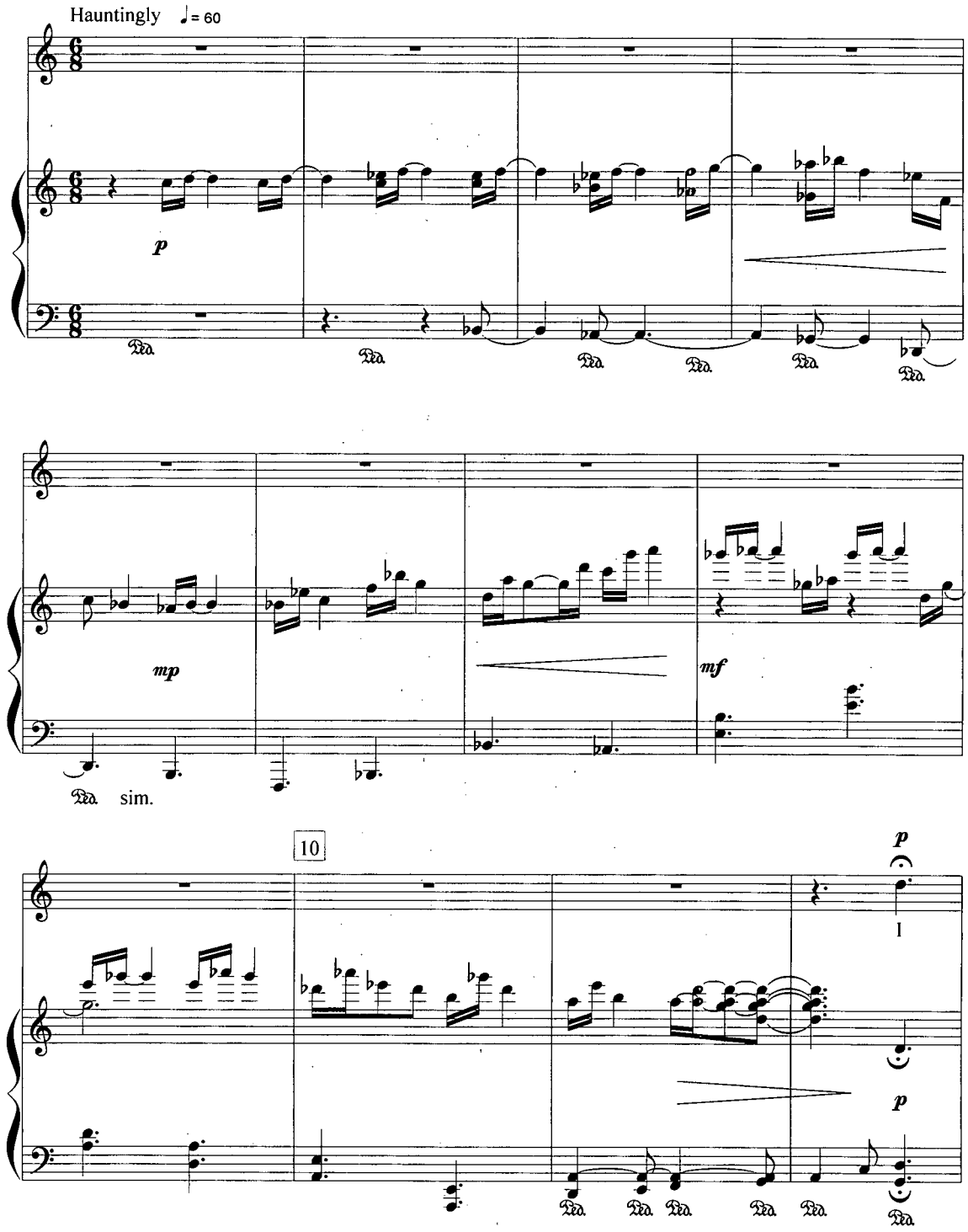

60
Flute
Bb Clarinet
Bassoon
Violin
Cello
f
mf
ff
mp
cresc.
p


70
Flute
Bb Clarinet
Bassoon
Violin
Cello
cresc.
f
ff

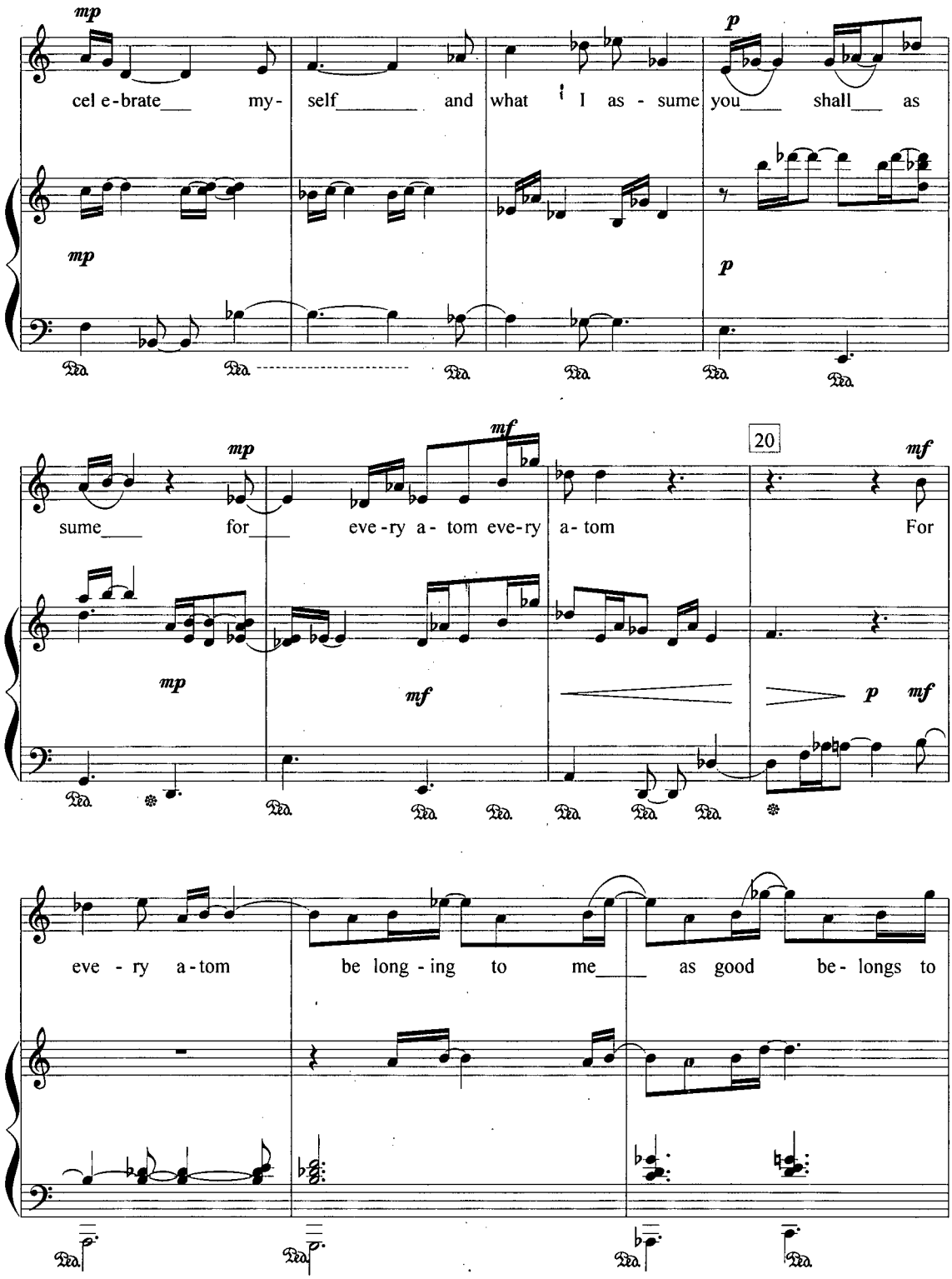
Song of Myself

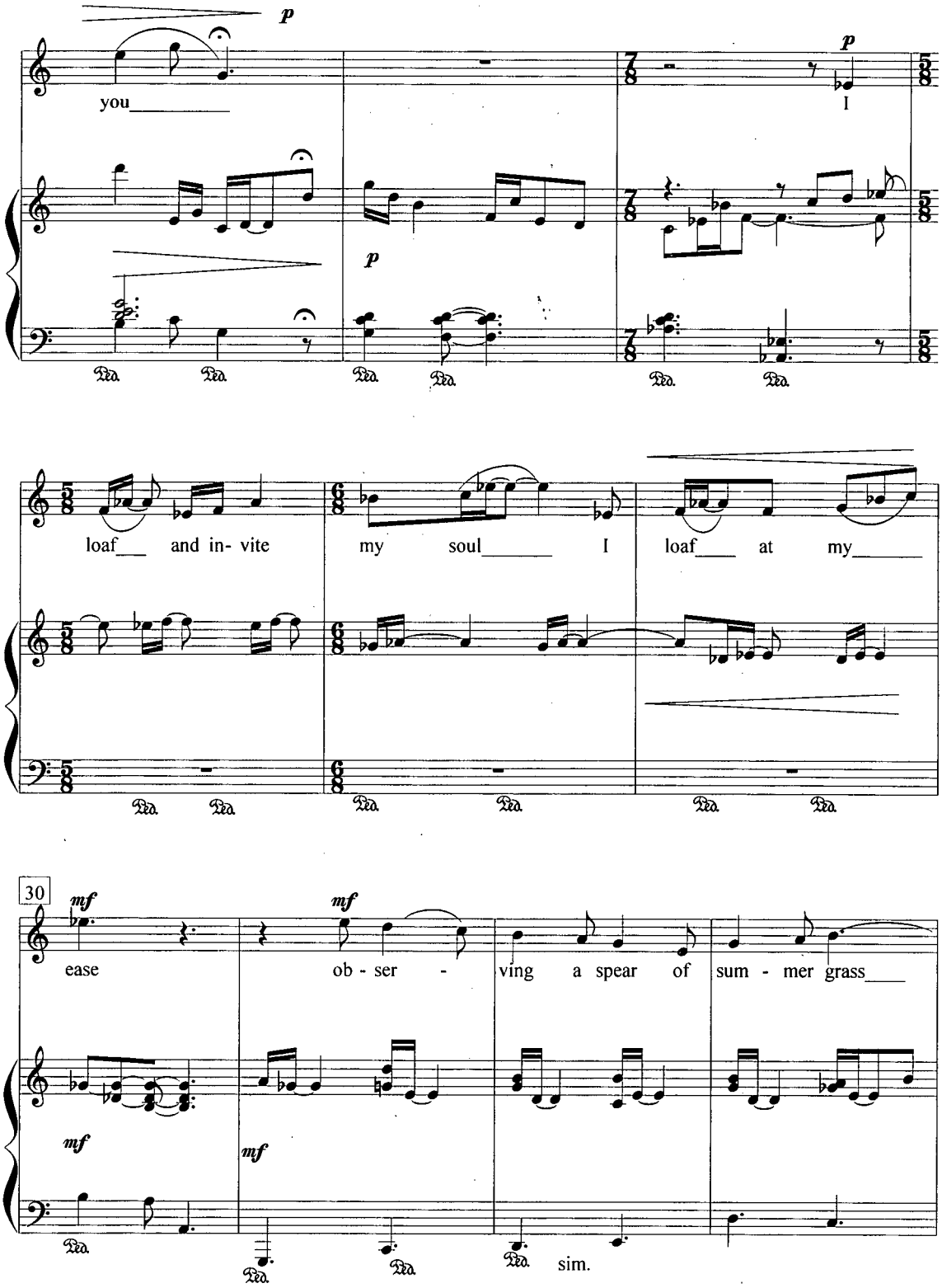
text by Walt Whitman

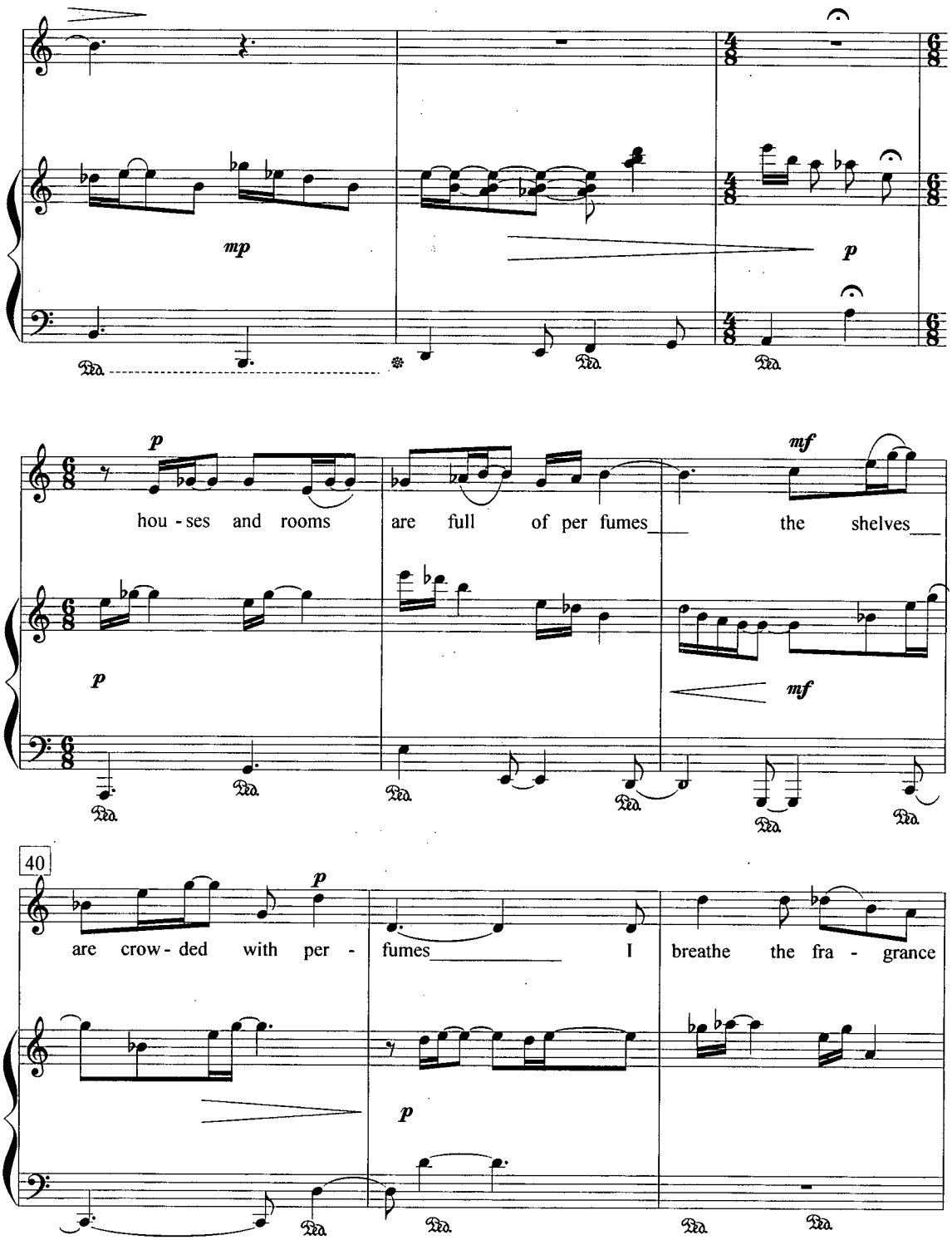
Christopher Ludwig

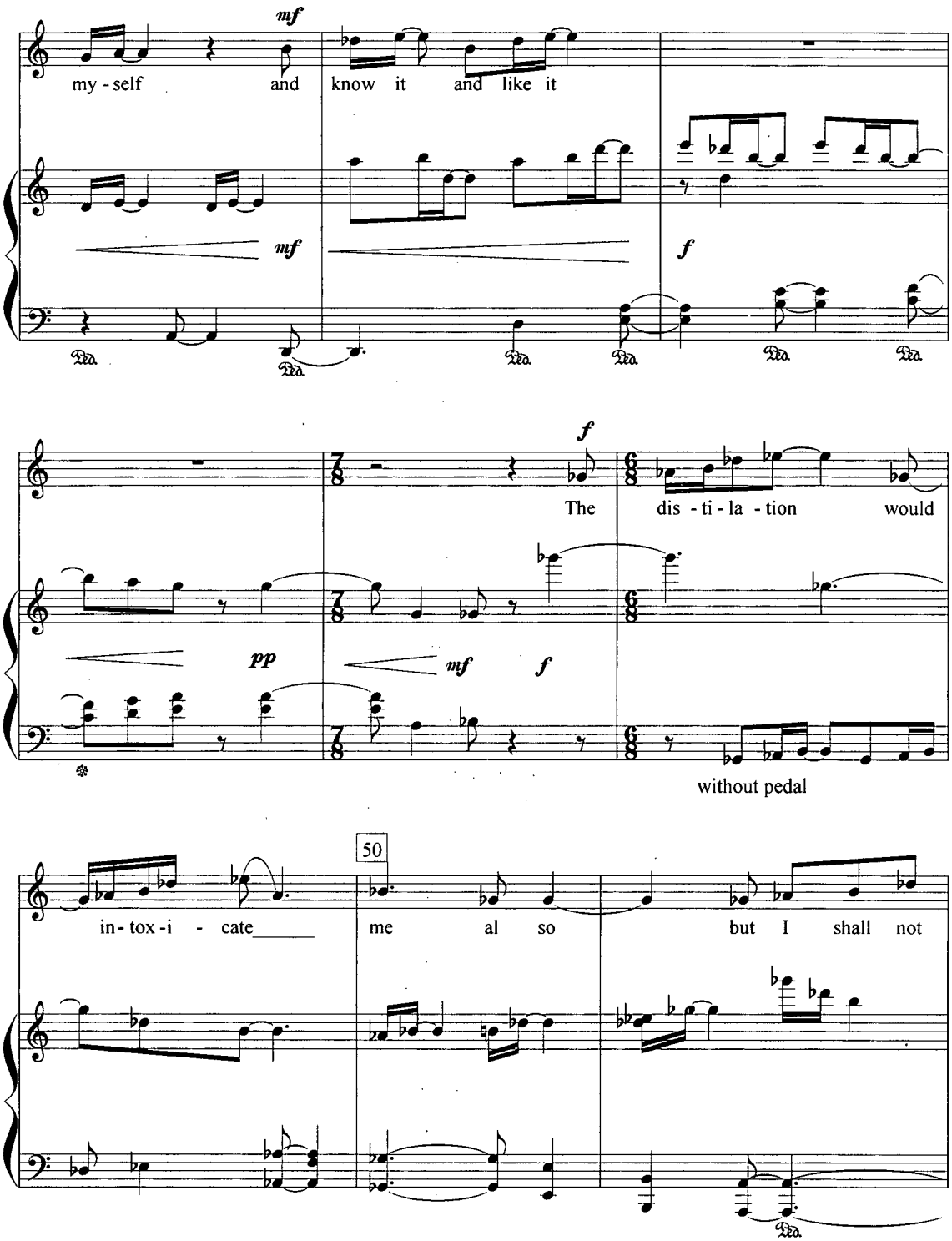


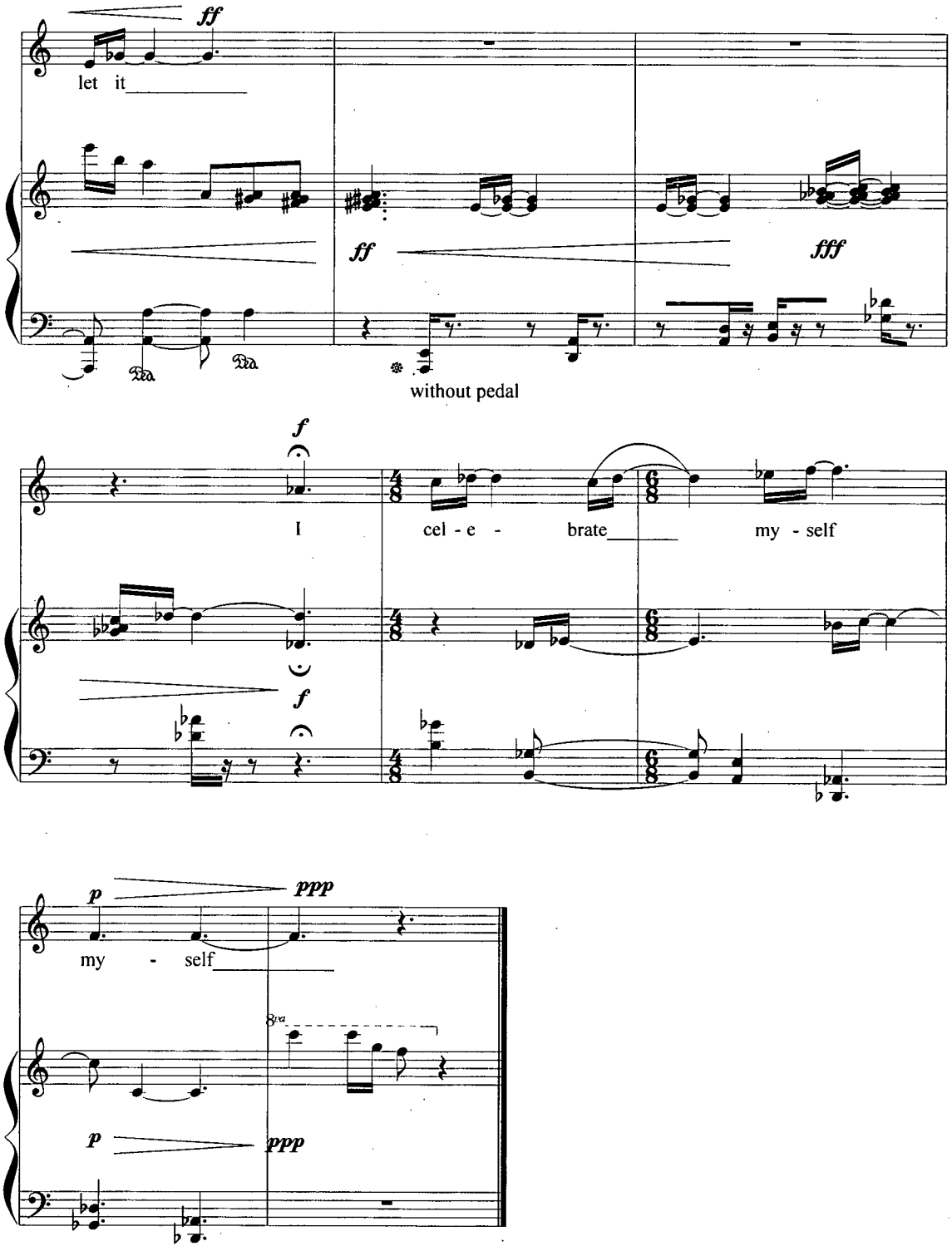
Copyright 2001


mp
cel e-brate my- self and what I as - sume you shall as
p
mp
p
Ped. Ped. Ped. Ped. Ped. Ped.
mf
mp
20
mf
sume for eve-ry a- tom eve-ry a- tom For
mp
mf
p mf
Ped. Ped. Ped. Ped. Ped. Ped.
eve - ry a-tom be long - ing to me as good be- longs to
Ped. Ped. Ped. Ped.


p
you
p
I
p
loaf and in- vite
my soul
I
loaf at my
30
mf
ease
mf
ob - ser -
ving a spear of sum - mer grass
mf
mf
sim.


mp
p
p
hou - ses and rooms
are full of per fumes
mf
the shelves
p
mf
40
p
are crow - ded with per -
fumes
I
breathe the fra - grance
p

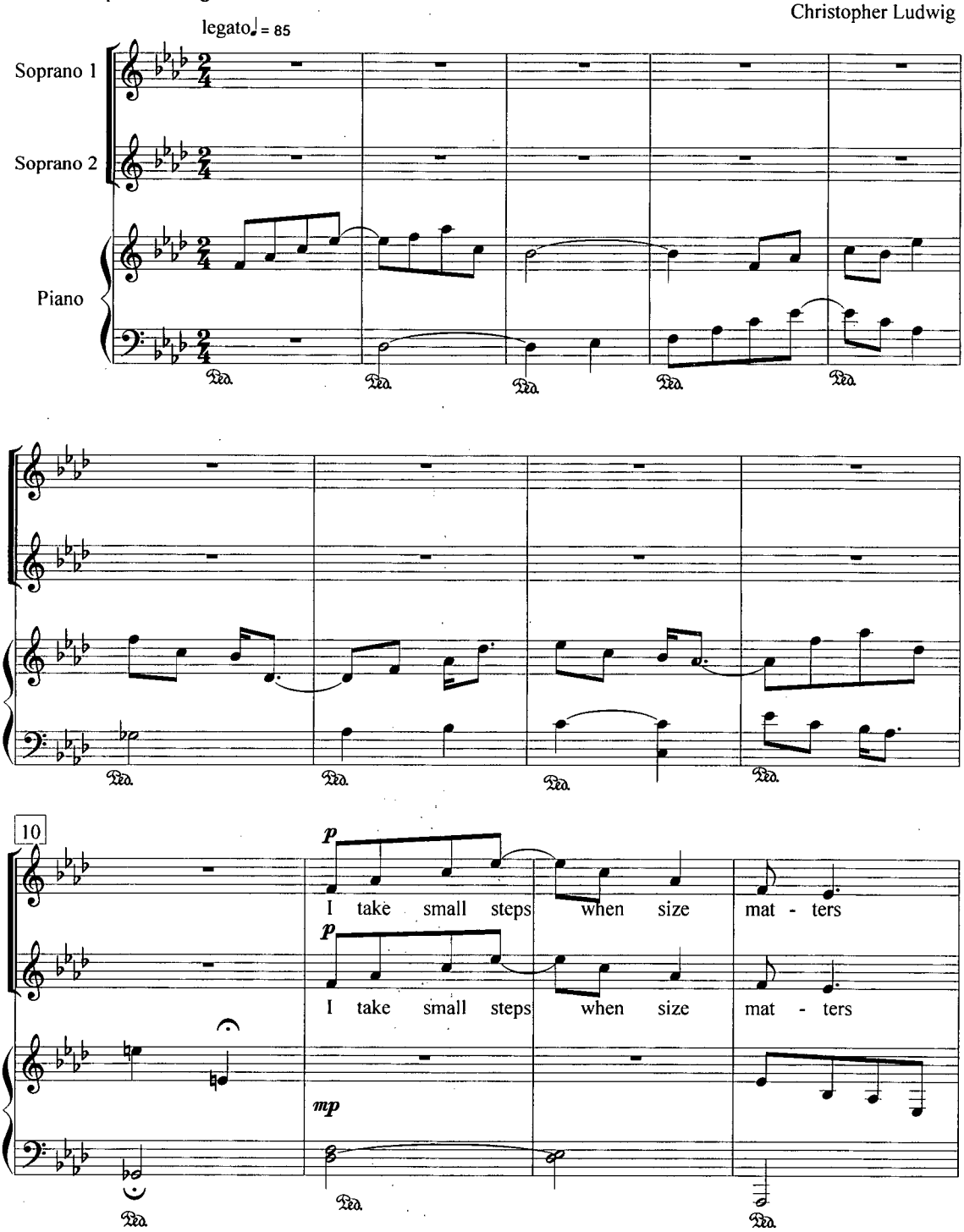

mf
my - self and know it and like it
mf
f
Ped.
f
The dis - ti - la - tion would
pp
mf
f
without pedal
50
in - tox - i - cate me al so but I shall not
Ped.


ff
let it
ff
fff
without pedal
f
I
cel - e - brate
my - self
f
p
ppp
my - self
8va
p
ppp

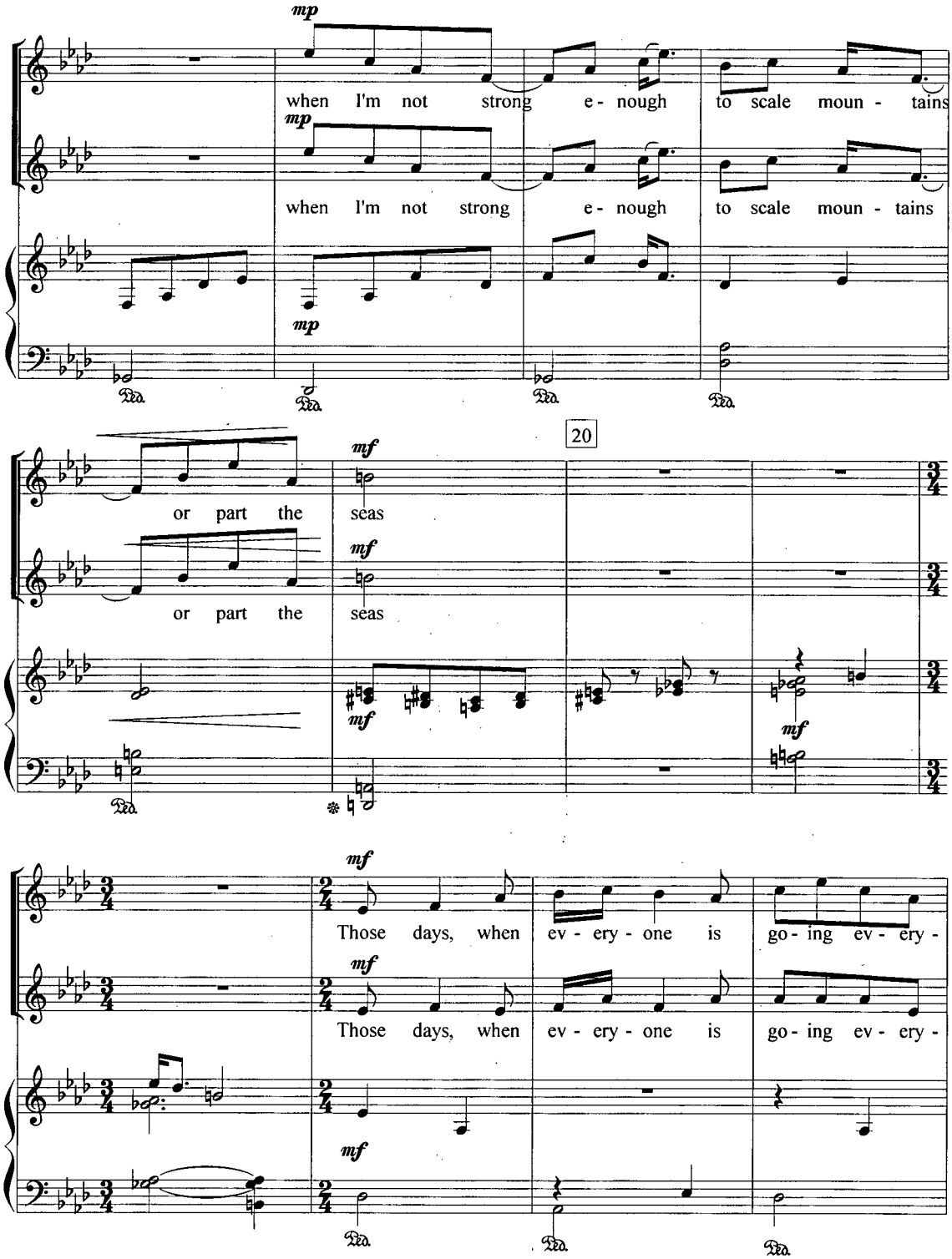
Small Steps

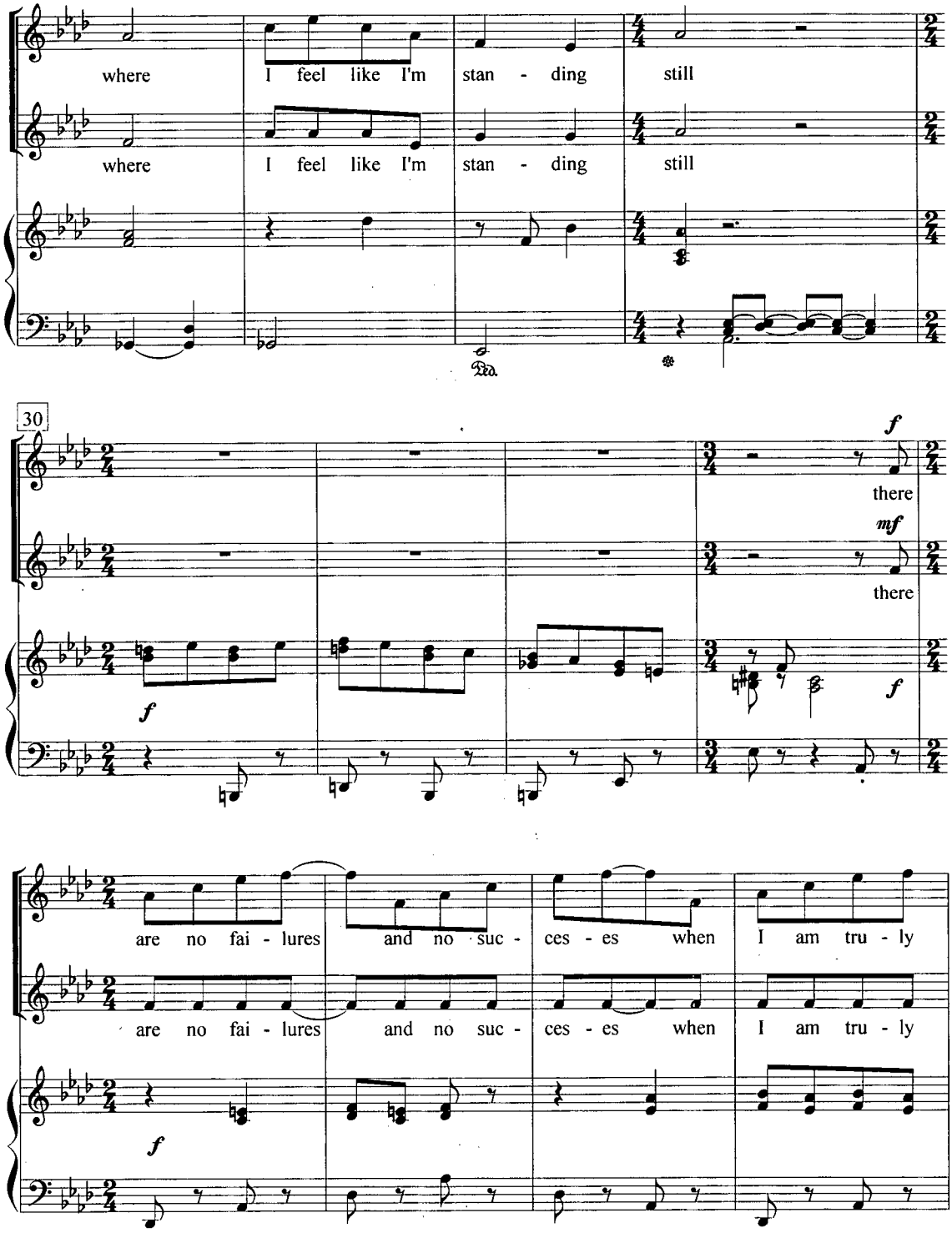
Text by
Christopher Ludwig

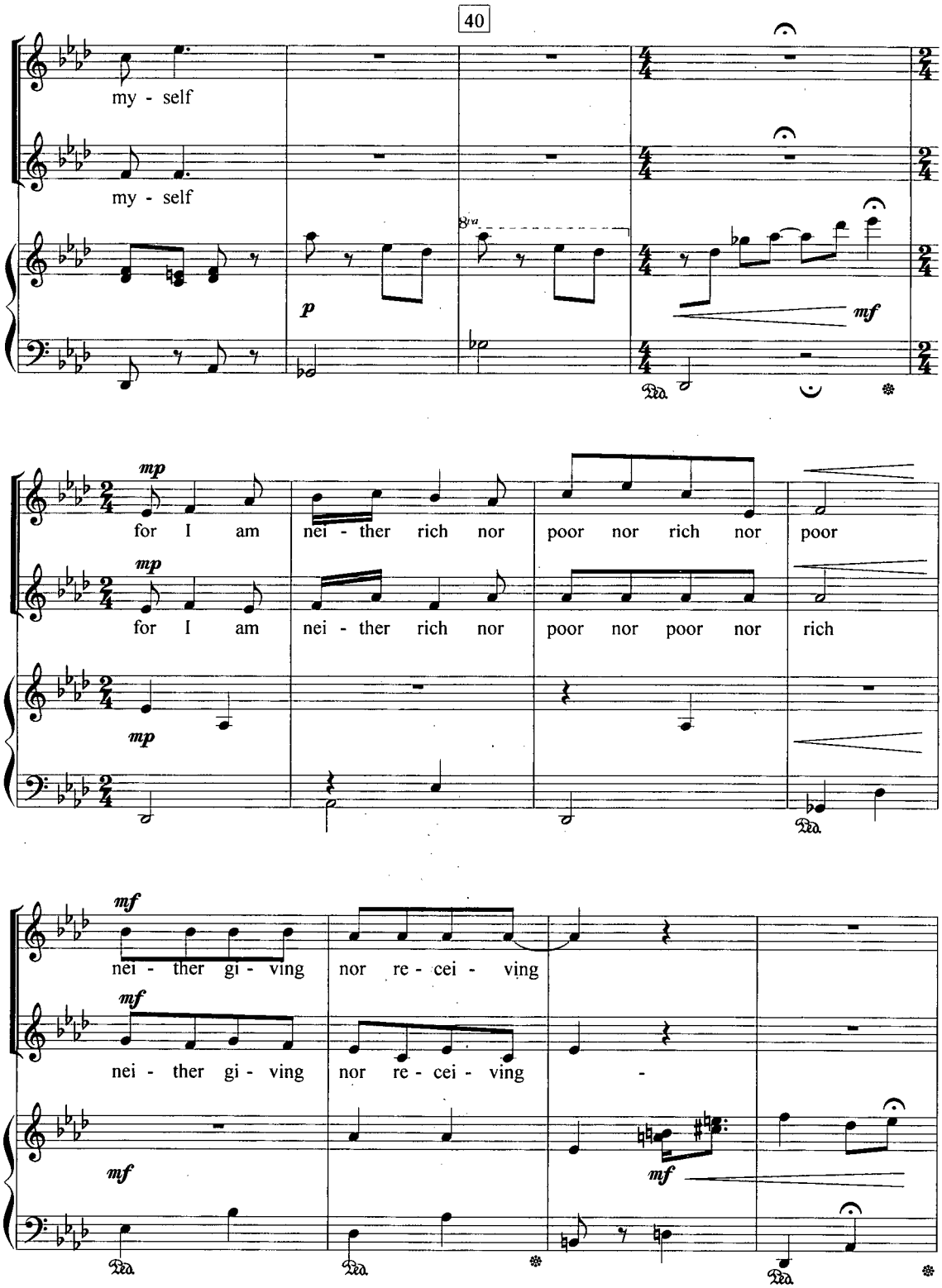
Music by
Christopher Ludwig

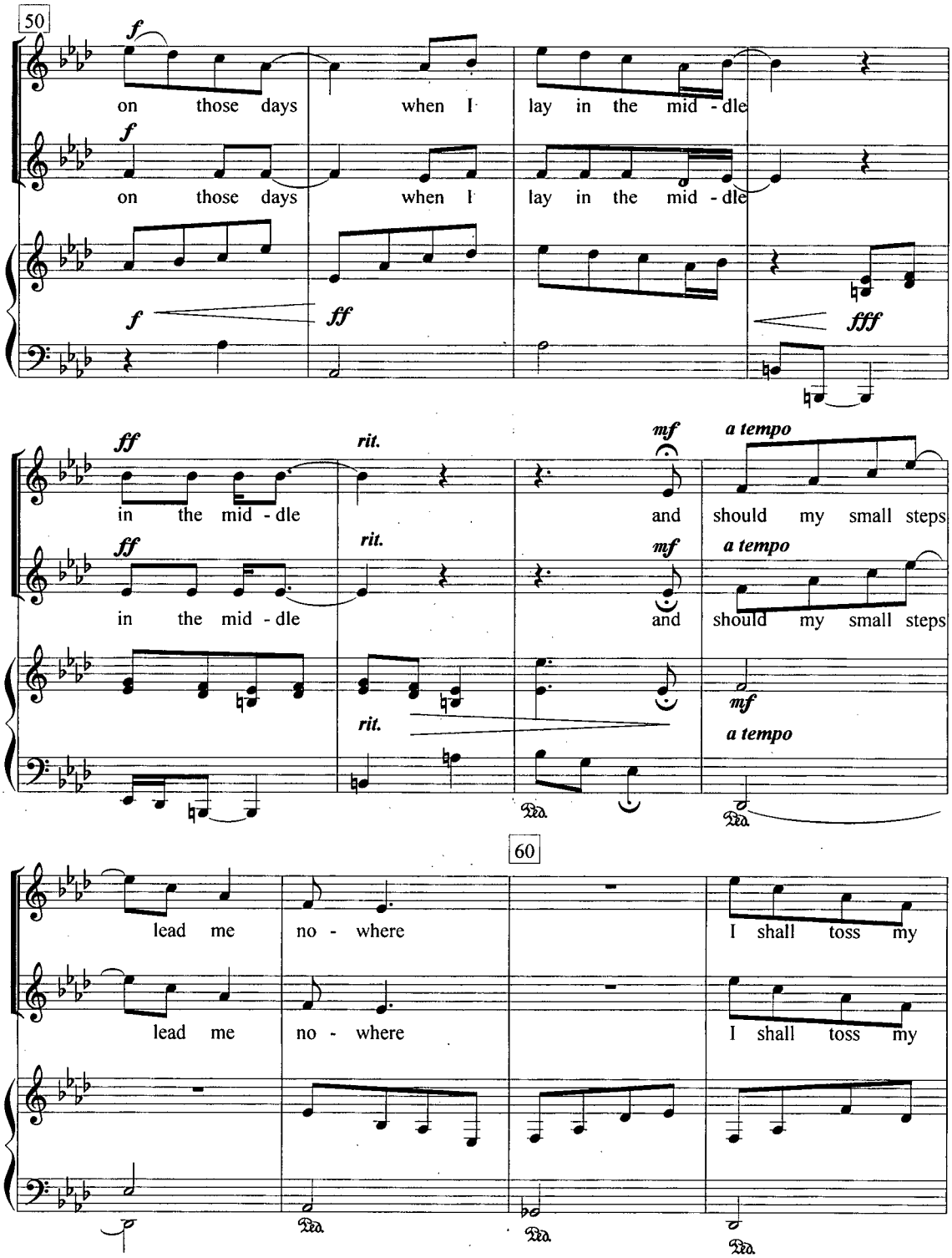


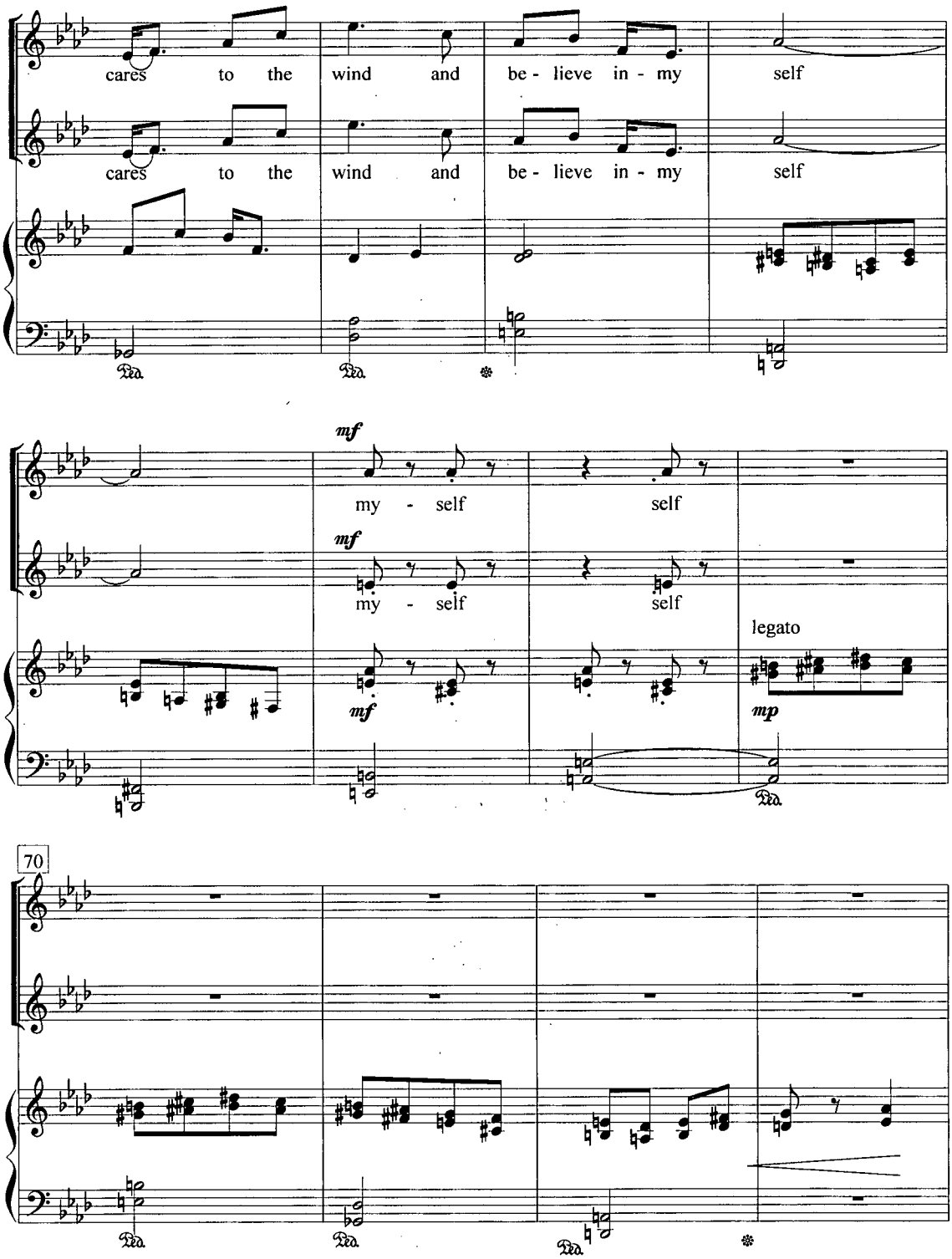
Copyright 2001

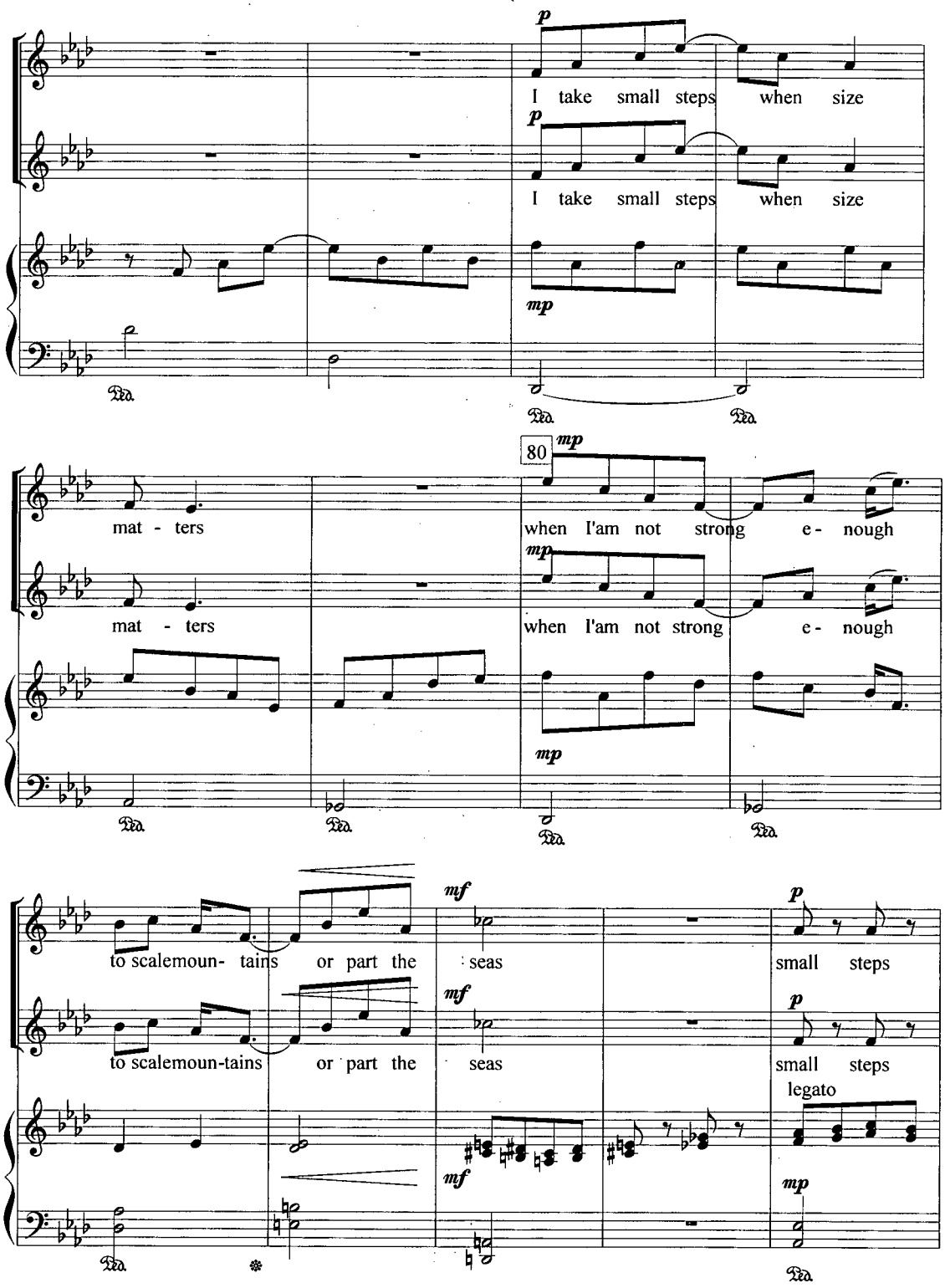

mp
when I'm not strong e - nough to scale moun - tains
mp
when I'm not strong e - nough to scale moun - tains
mp
20
mf
or part the seas
mf
or part the seas
mf
mf
mf
Those days, when ev - ery - one is go - ing ev - ery -
mf
Those days, when ev - ery - one is go - ing ev - ery -
mf

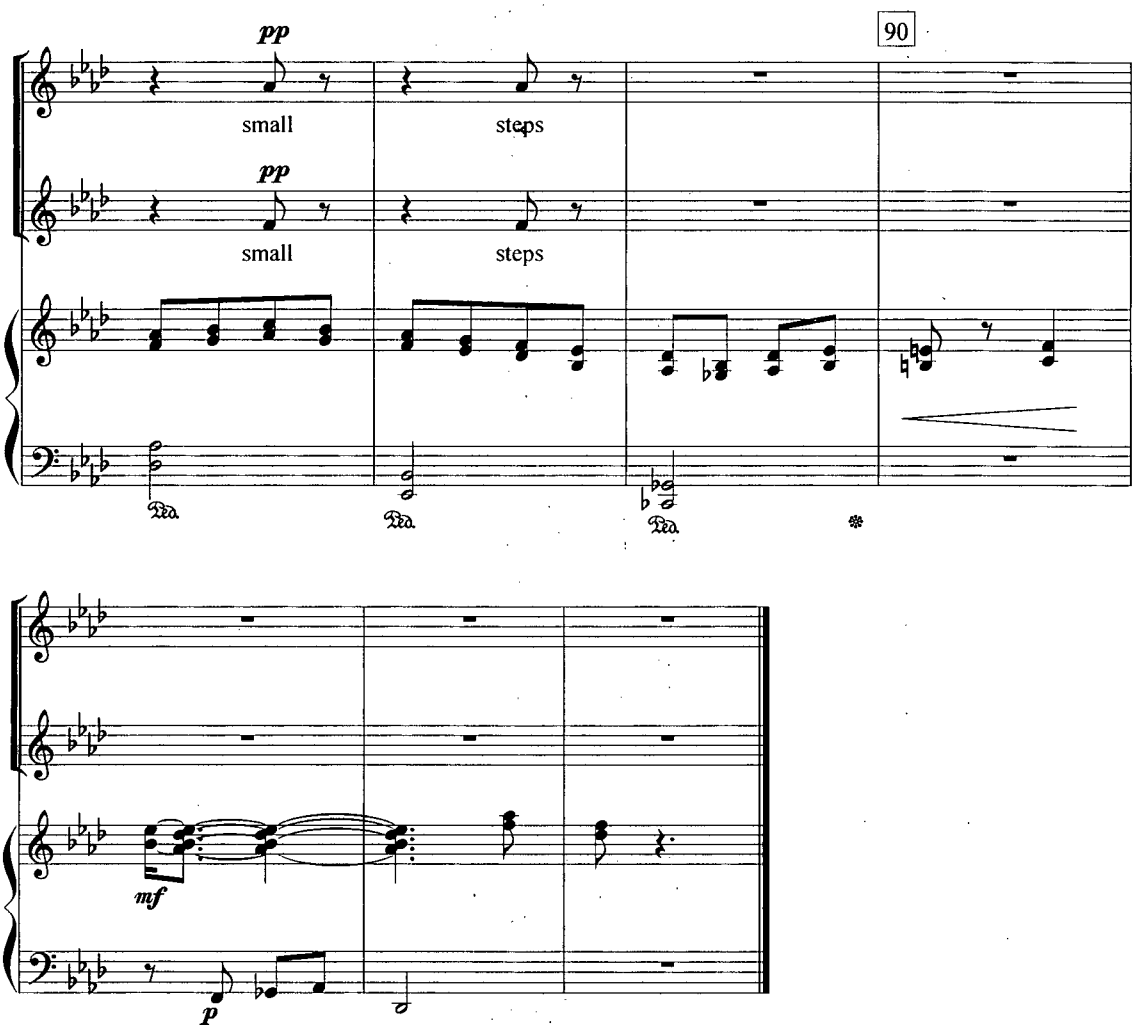

where I feel like I'm stan - ding still
where I feel like I'm stan - ding still
Ped.
30
f
there
mf
there
f
f
are no fai - lures and no suc - ces - es when I am tru - ly
are no fai - lures and no suc - ces - es when I am tru - ly
f


40
my - self
my - self
8va
p
mf
mp
for I am nei - ther rich nor poor nor rich nor poor
mp
for I am nei - ther rich nor poor nor poor nor rich
mp
mf
nei - ther gi - ving nor re - cei - ving
mf
nei - ther gi - ving nor re - cei - ving -
mf
mf

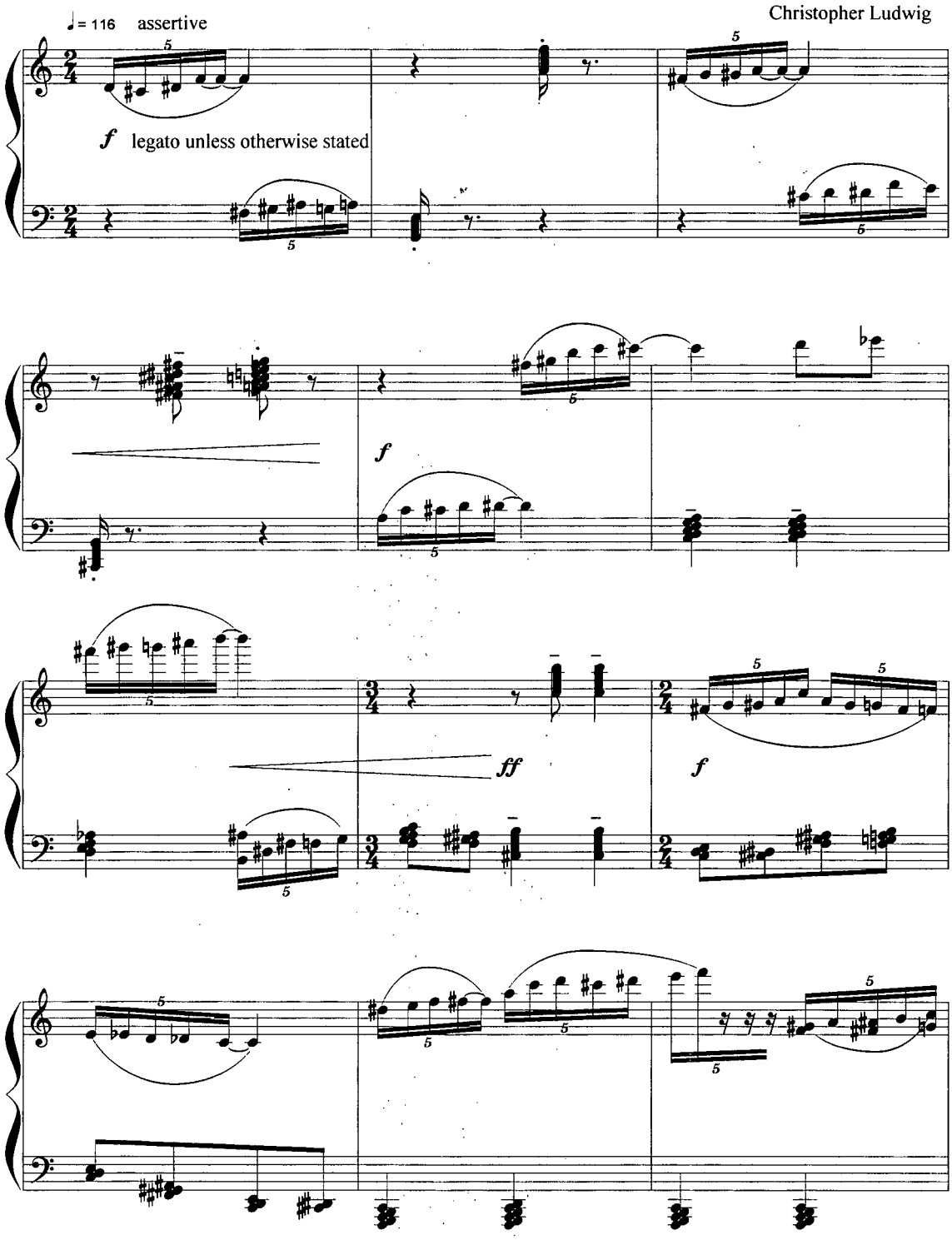

50
f
on those days when I lay in the mid - dle
f
on those days when I lay in the mid - dle
f
ff
fff
ff
in the mid - dle
rit.
mf
a tempo
and should my small steps
ff
in the mid - dle
rit.
mf
a tempo
and should my small steps
rit.
mf
a tempo
Ped.
Ped.
60
lead me no - where I shall toss my
lead me no - where I shall toss my
Ped.
Ped.
Ped.

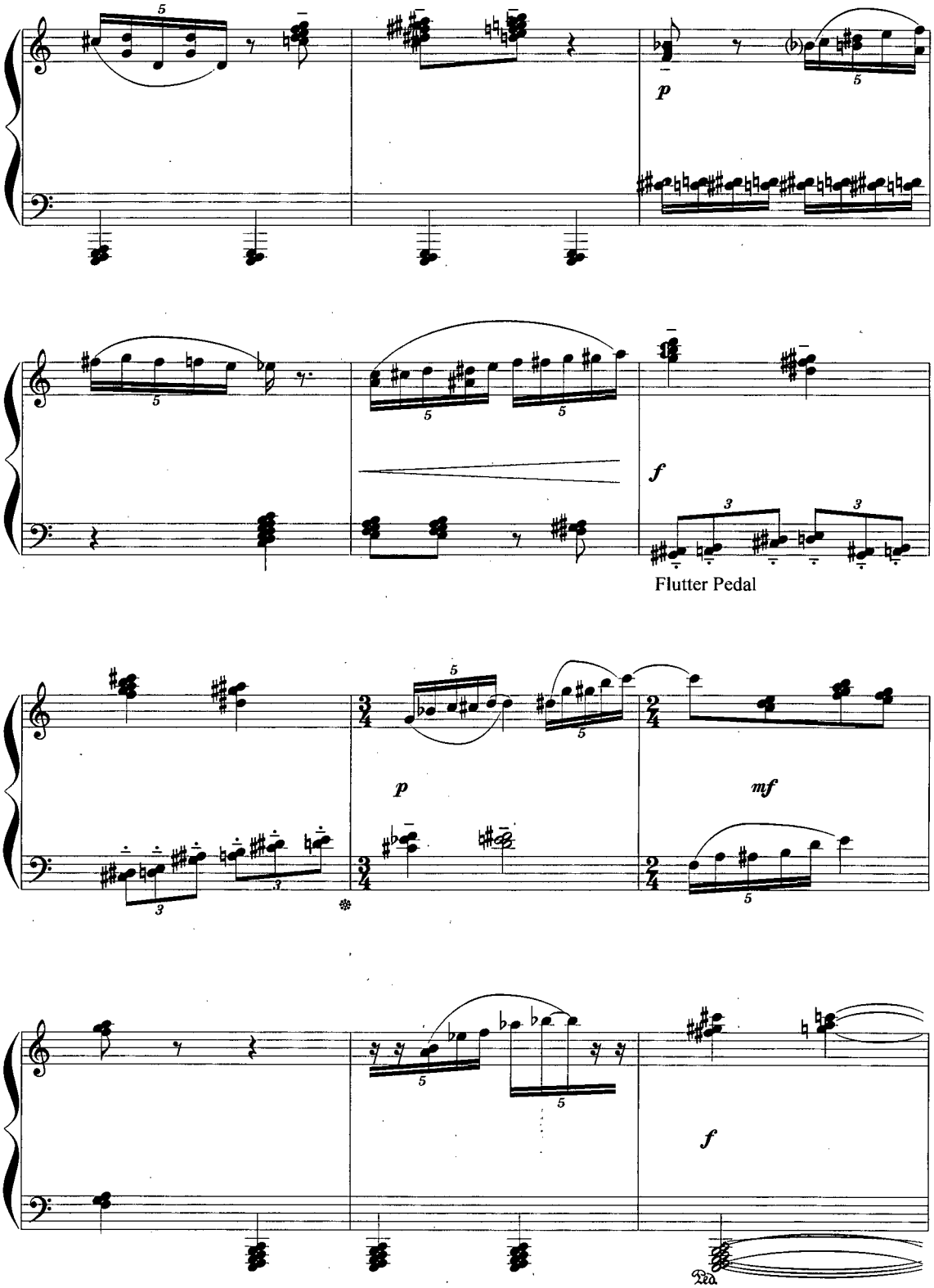

cares to the wind and be - lieve in - my self
cares to the wind and be - lieve in - my self
mf
my - self self
mf
my - self self
legato
mf
mp
70

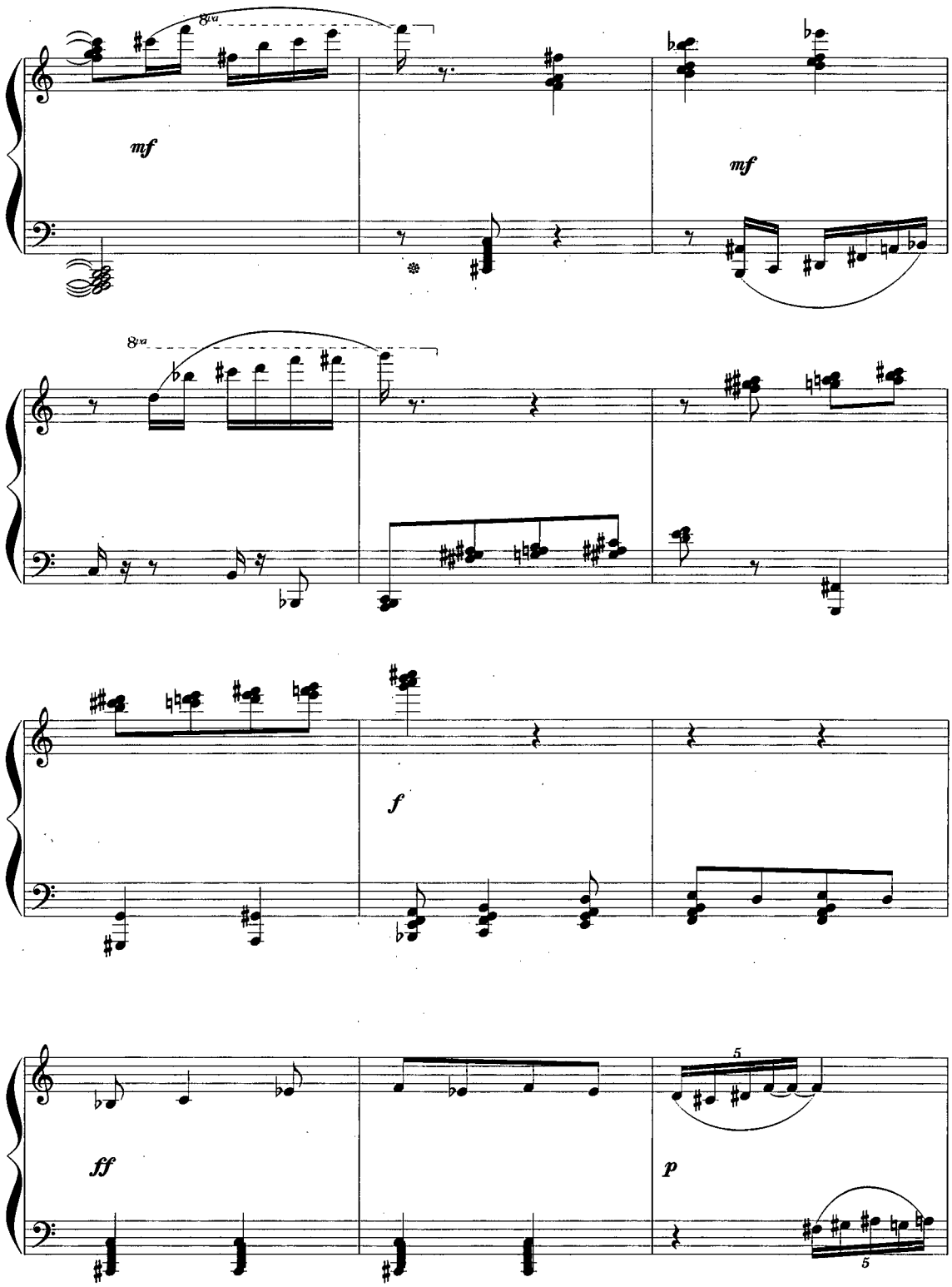

p
I take small steps when size
p
I take small steps when size
mp
80
mp
mat - ters
when I'am not strong e - nough
mp
mat - ters
when I'am not strong e - nough
mp
mf
p
to scalemoun- tains or part the seas
small steps
mf
p
to scalemoun-tains or part the seas
small steps
legato
mf
mp

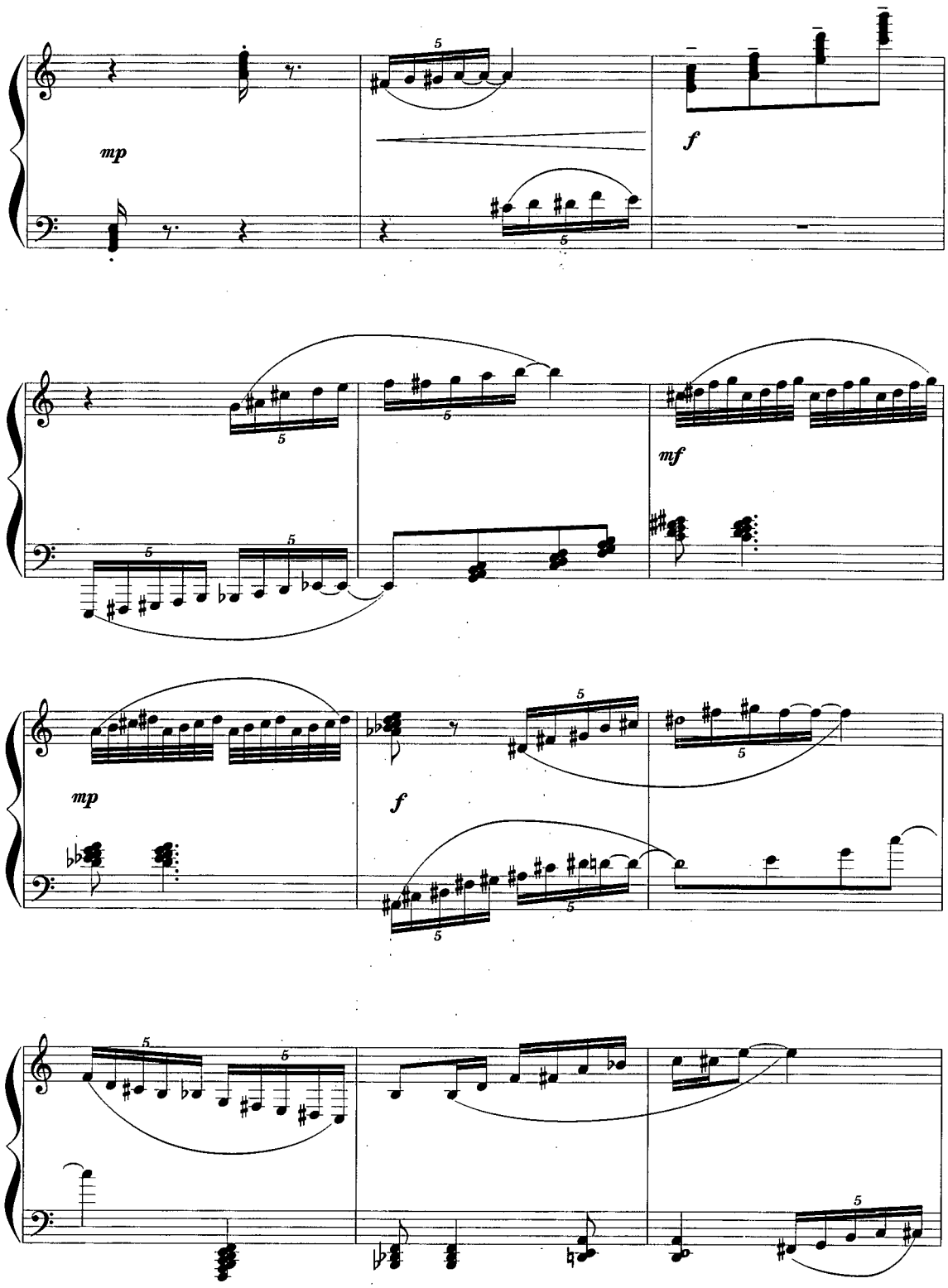

90
pp
small
steps
pp
small
steps
mf
p

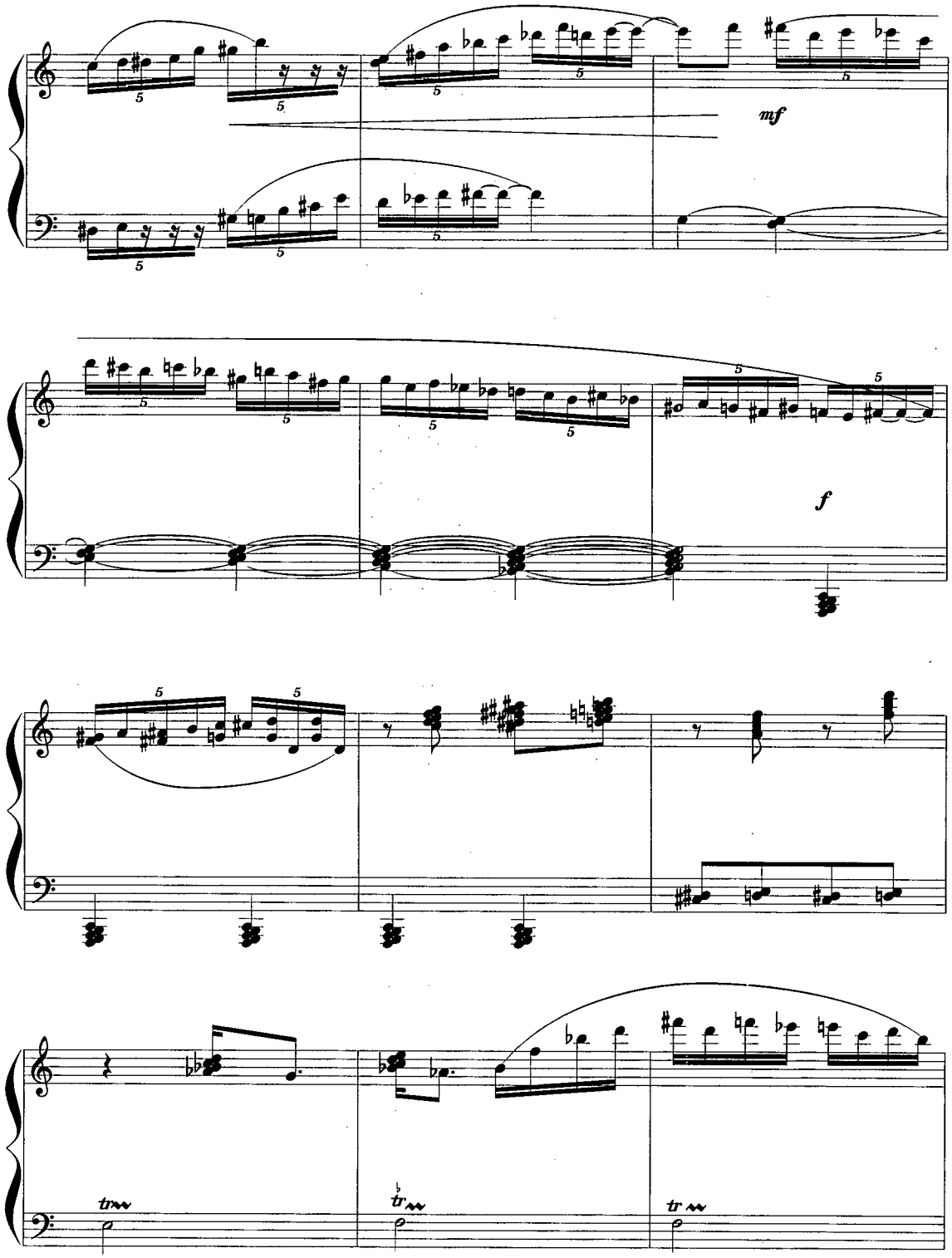
Where The Wild Things Are

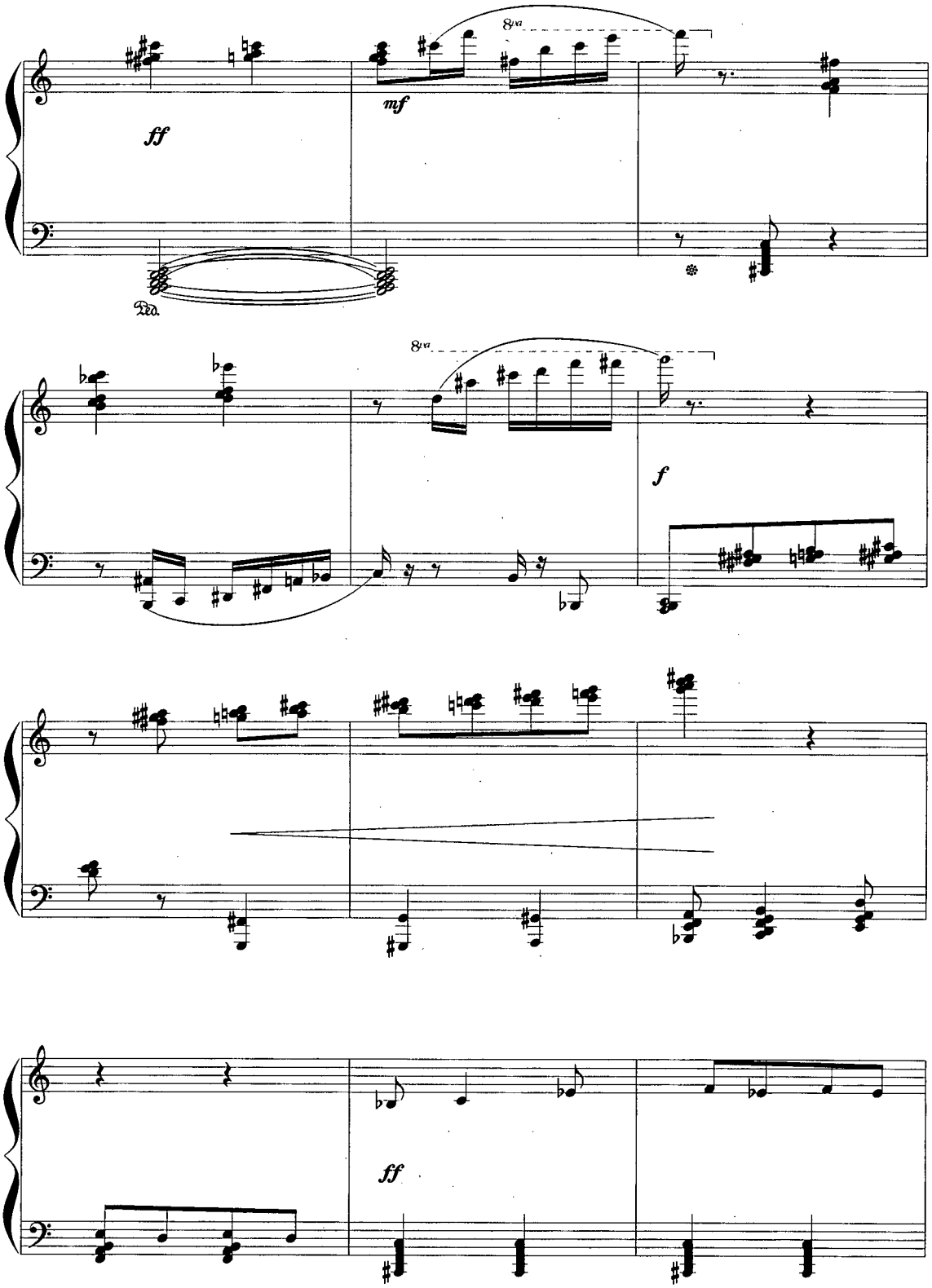


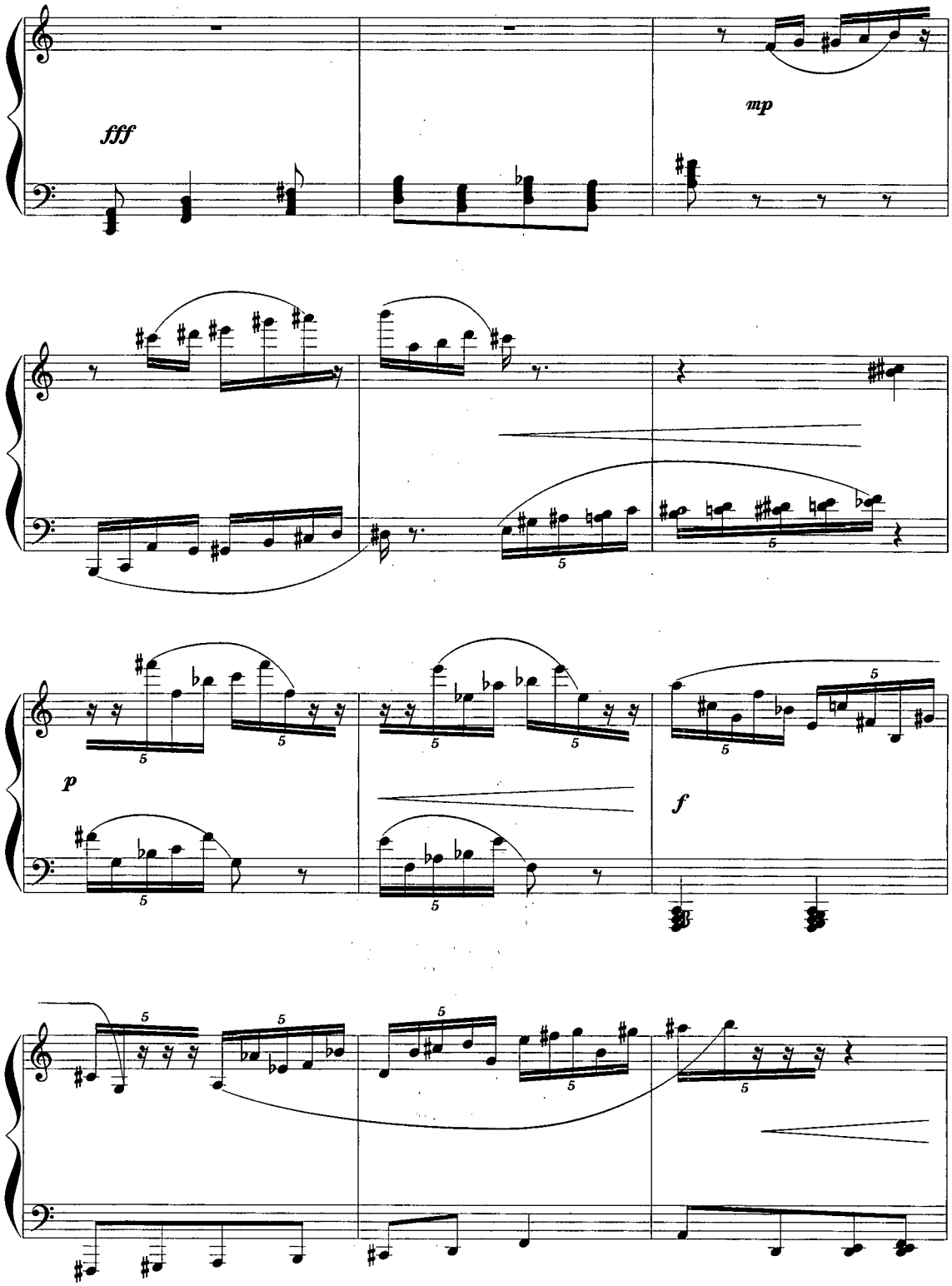

p
f
Flutter Pedal
p
mf
f

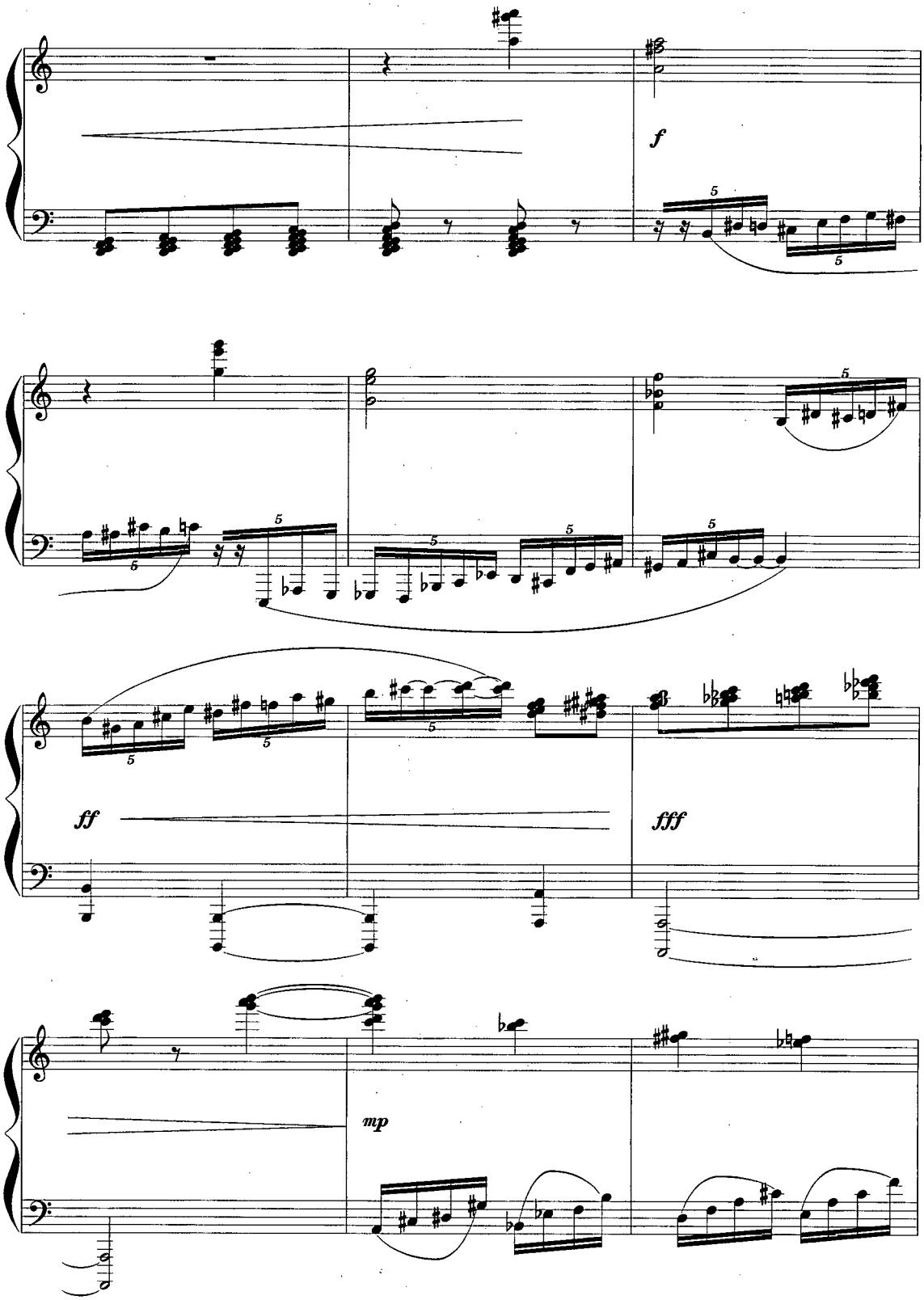

8va
mf
mf
8va
f
ff
p
5
5

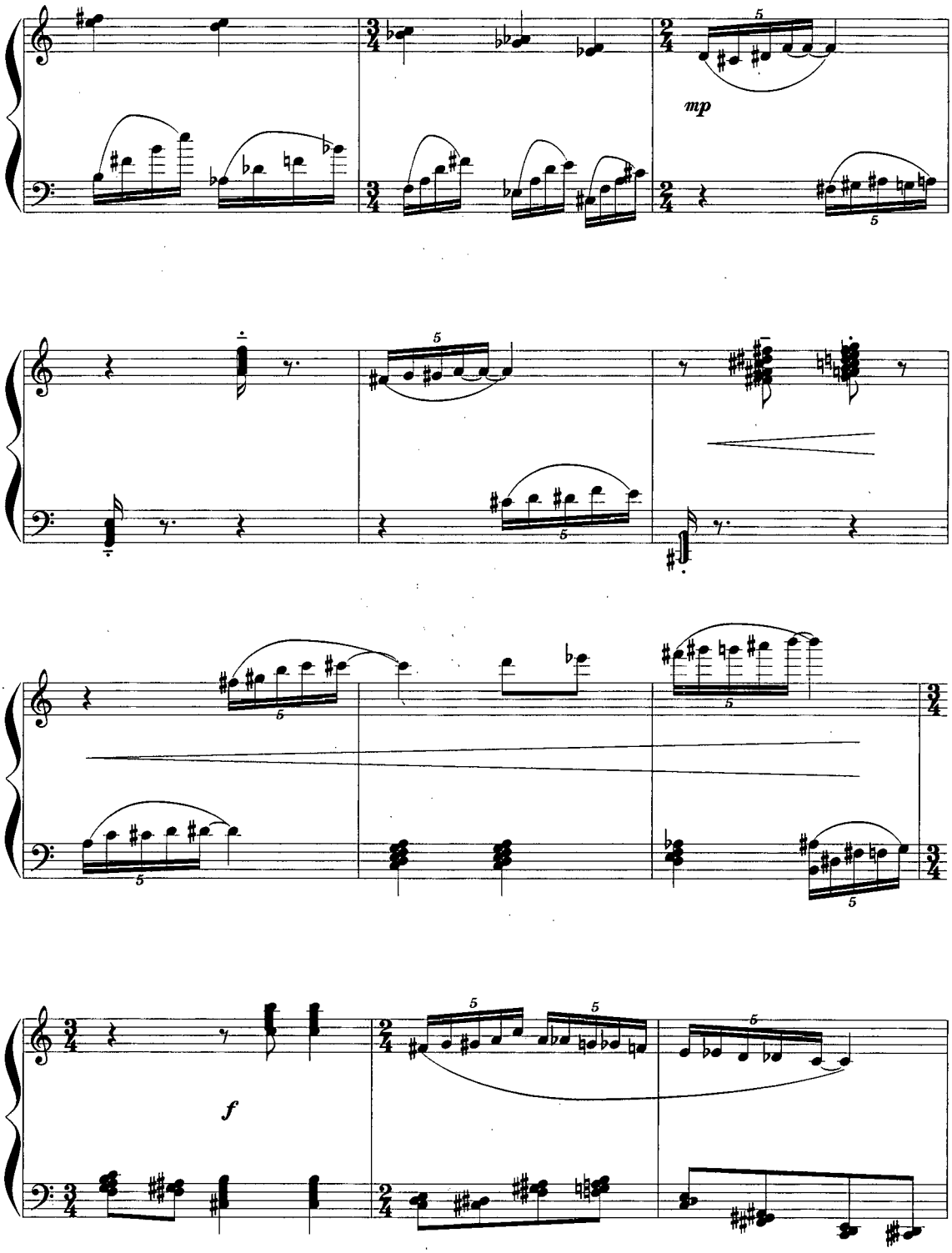

mp
f
mf
mp
f

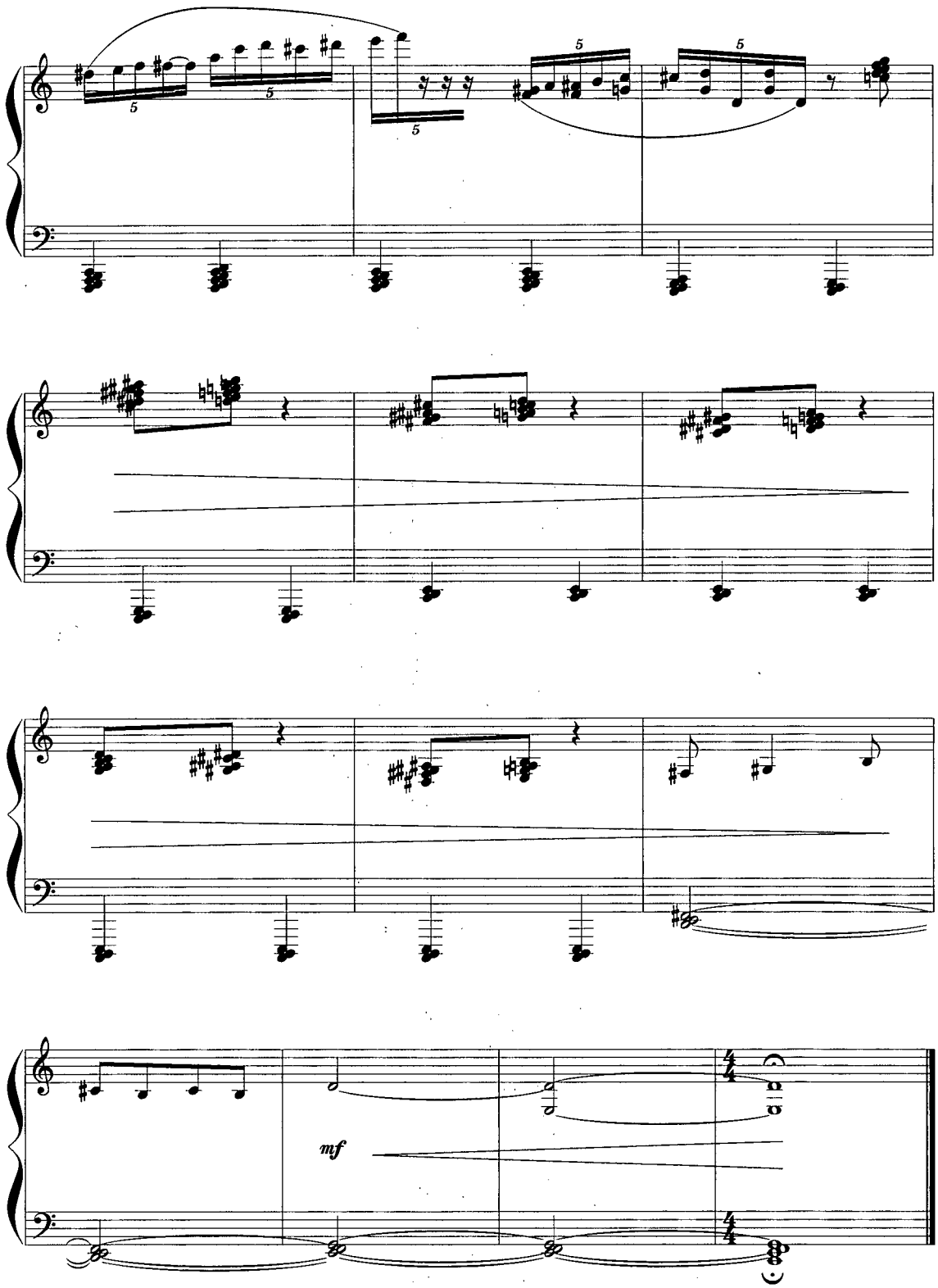

mf
f
tr
tr
tr


8va
ff
mf
Ped.
8va
f
ff


fff
mp
p
f

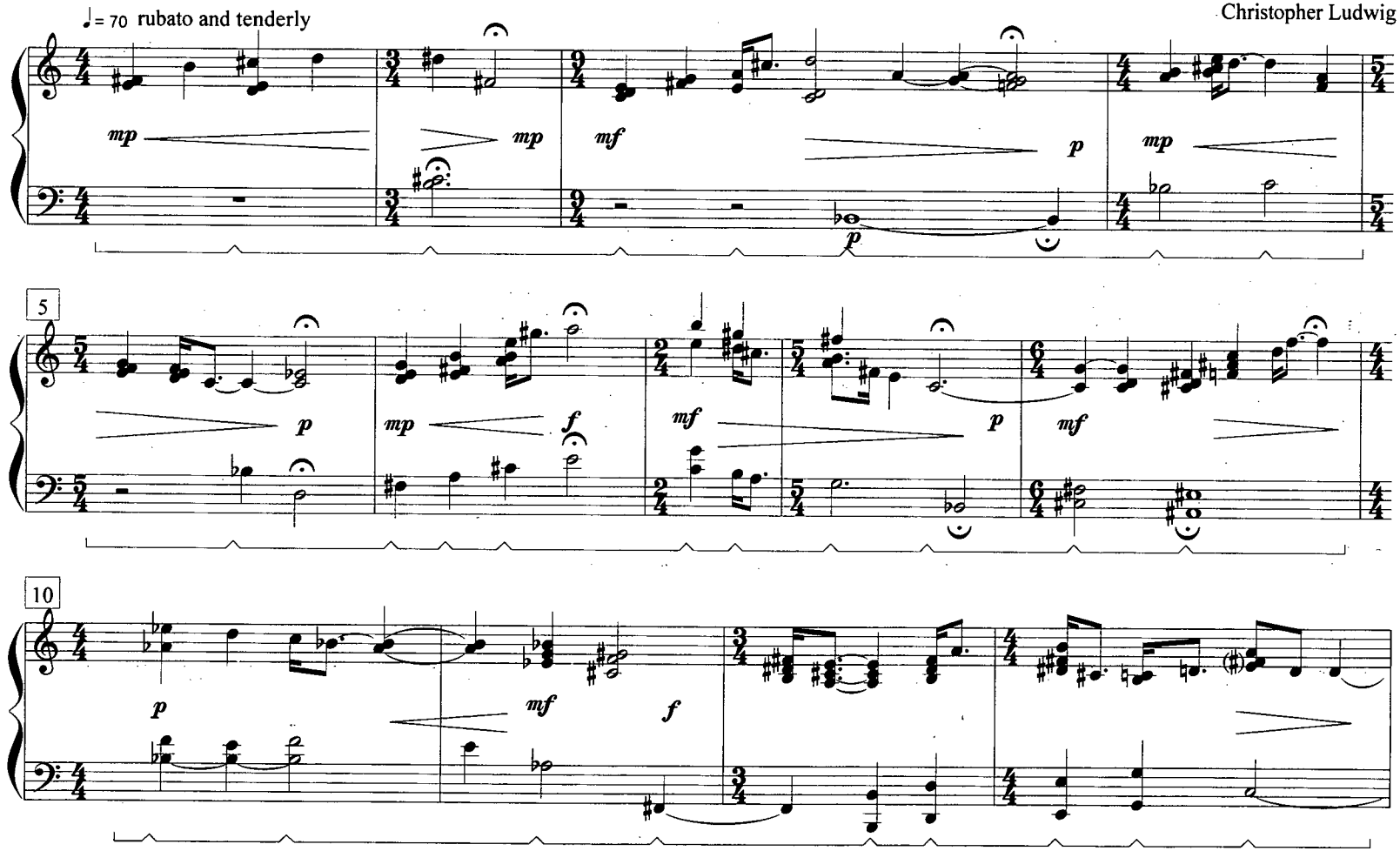

f
ff
fff
mp

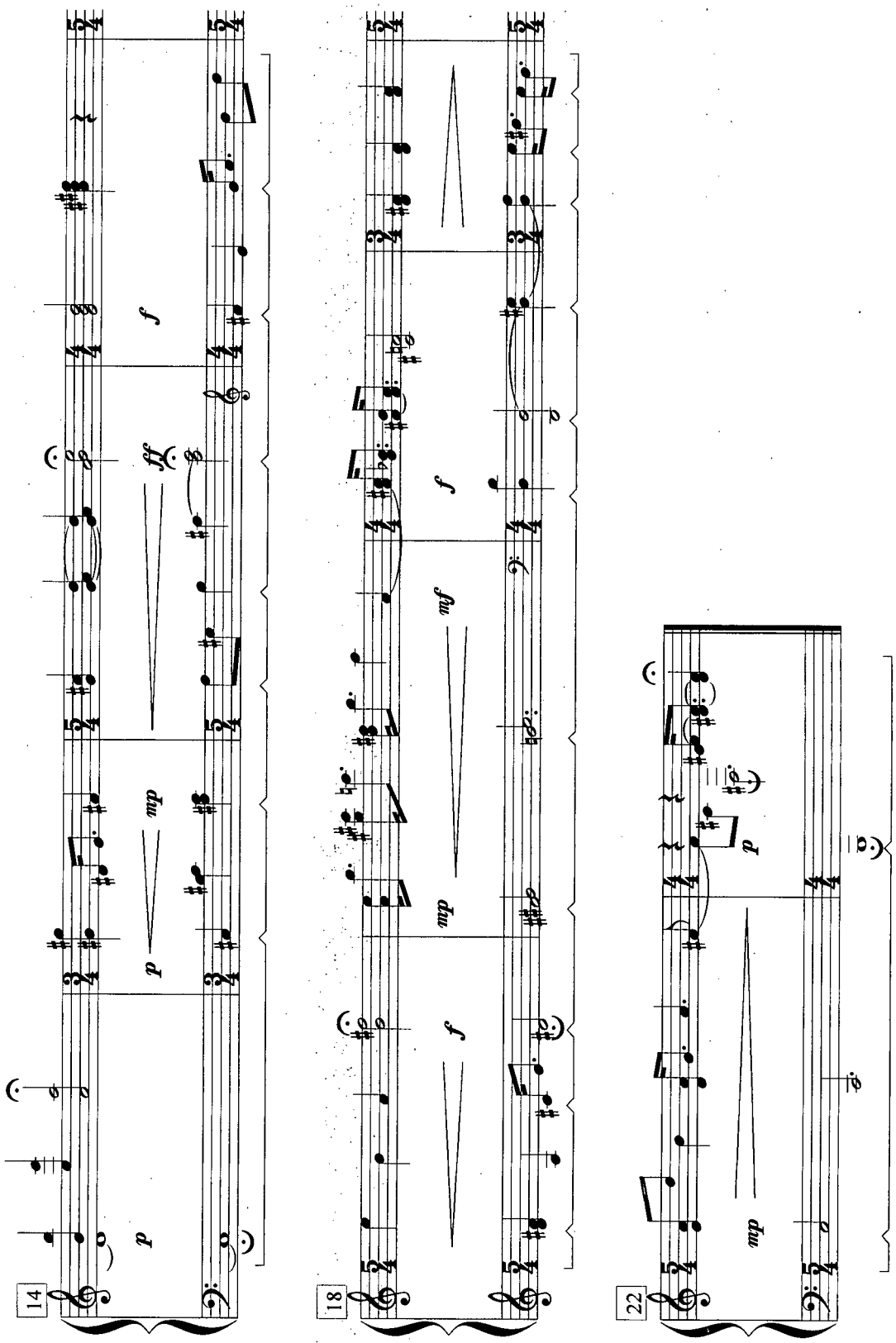

mp
f


mf

Four Contrasting Pieces for Piano

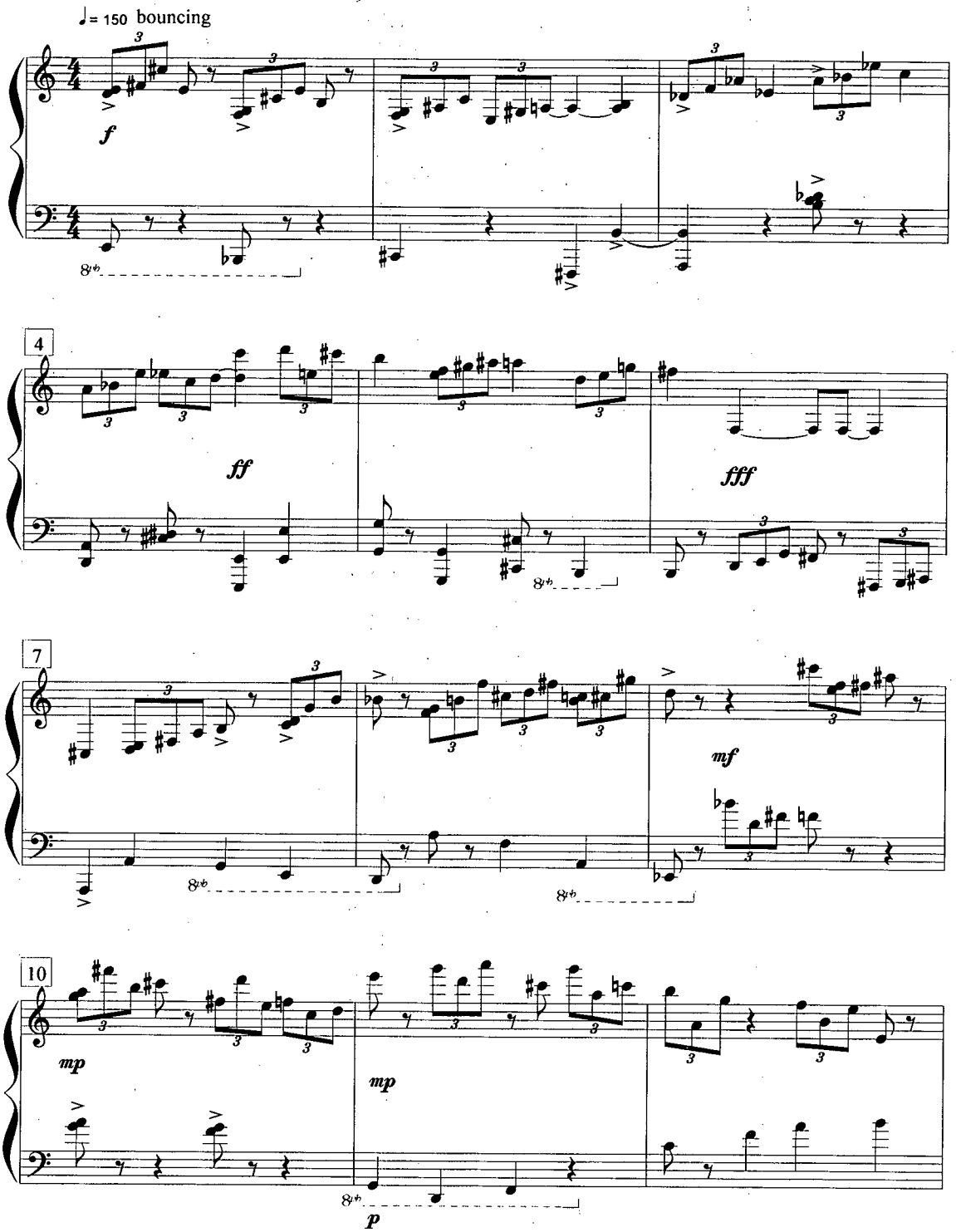
1. Chorale

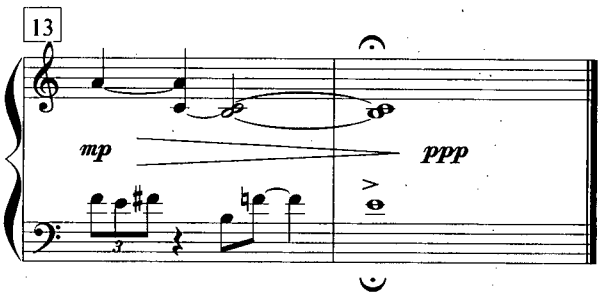



14
18
22
p
mp
f
ff
mf

2. Getting Somewhere

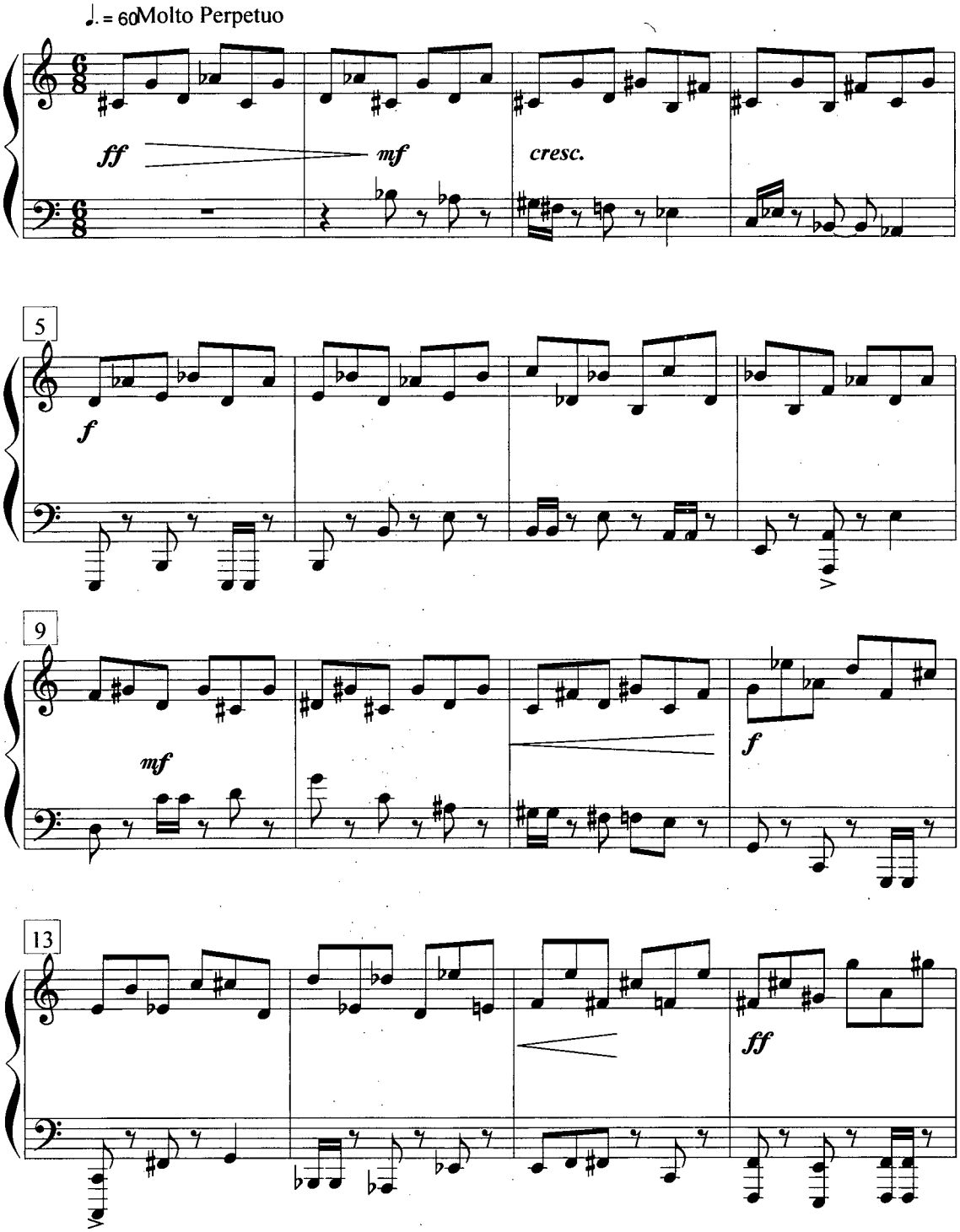
Christopher Ludwig

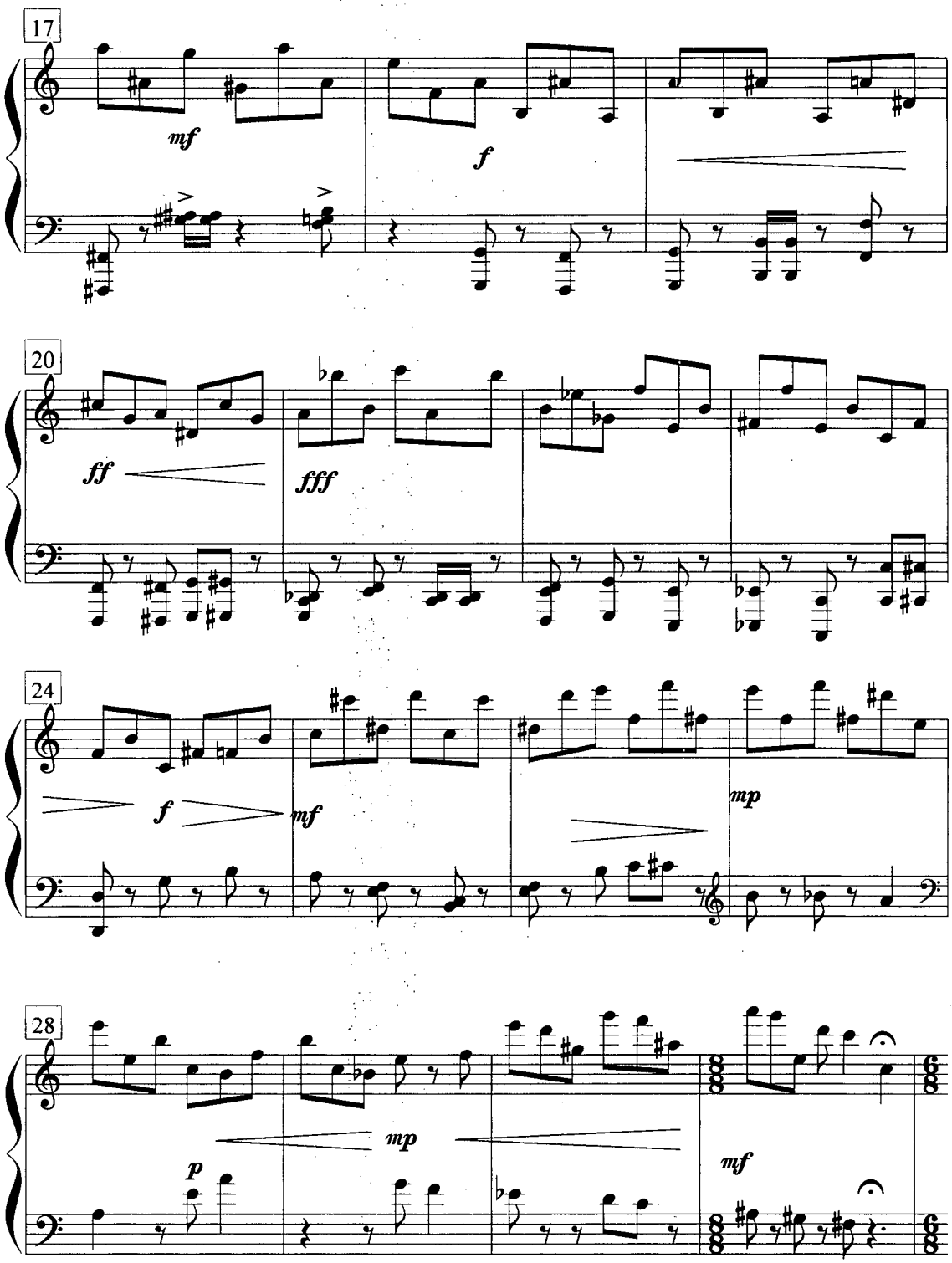


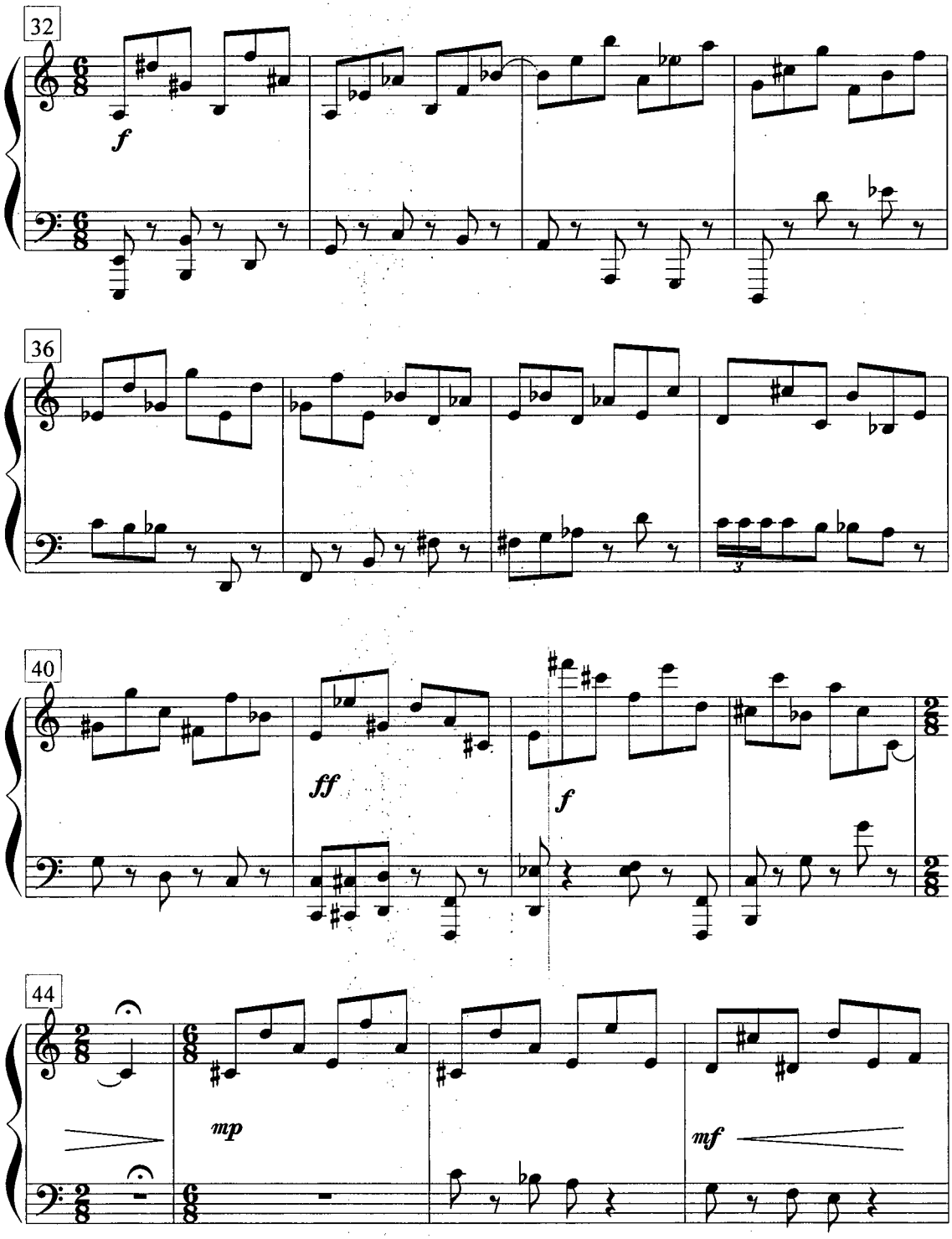

13
mp
ppp

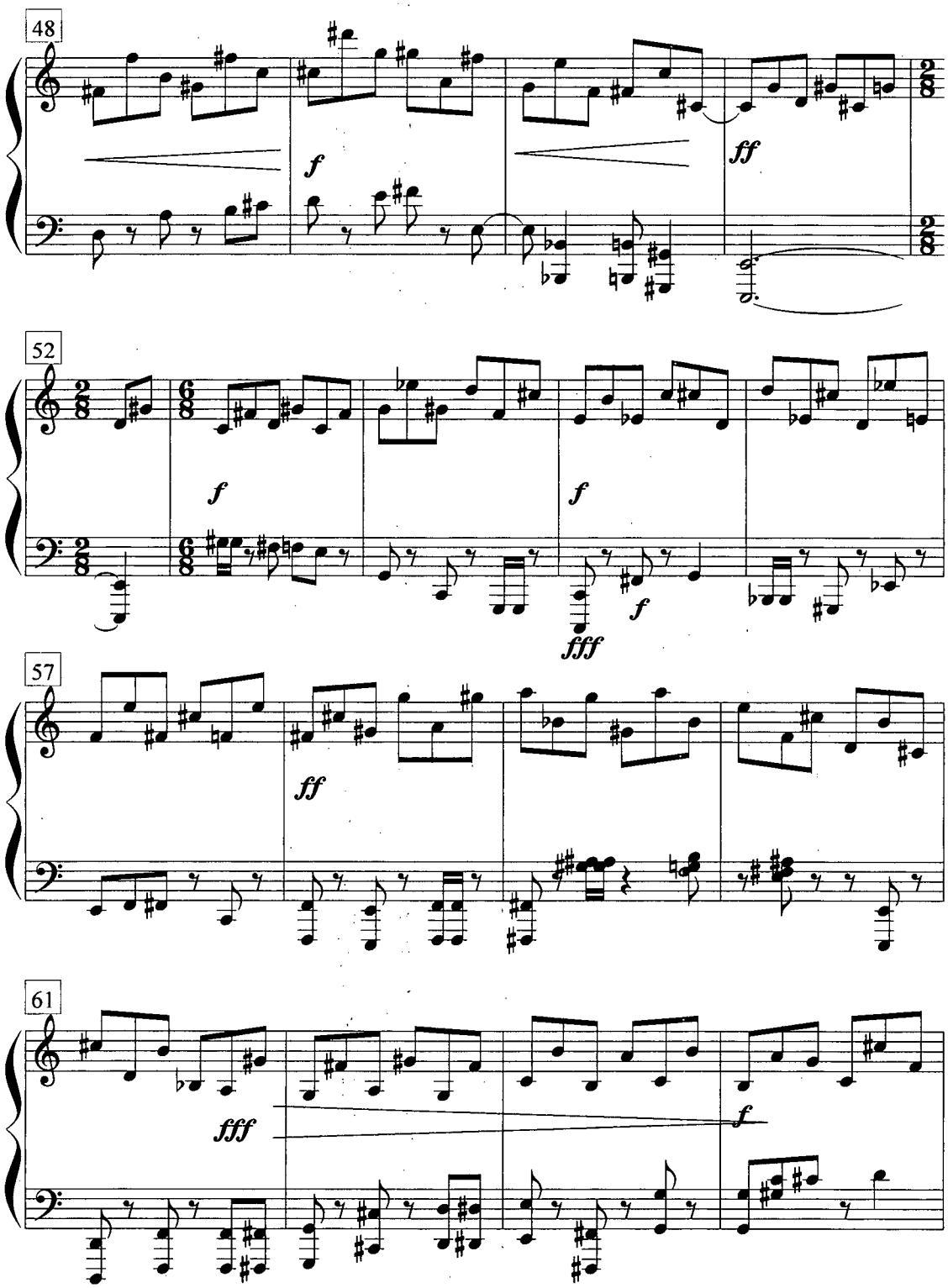
3. Industrial March

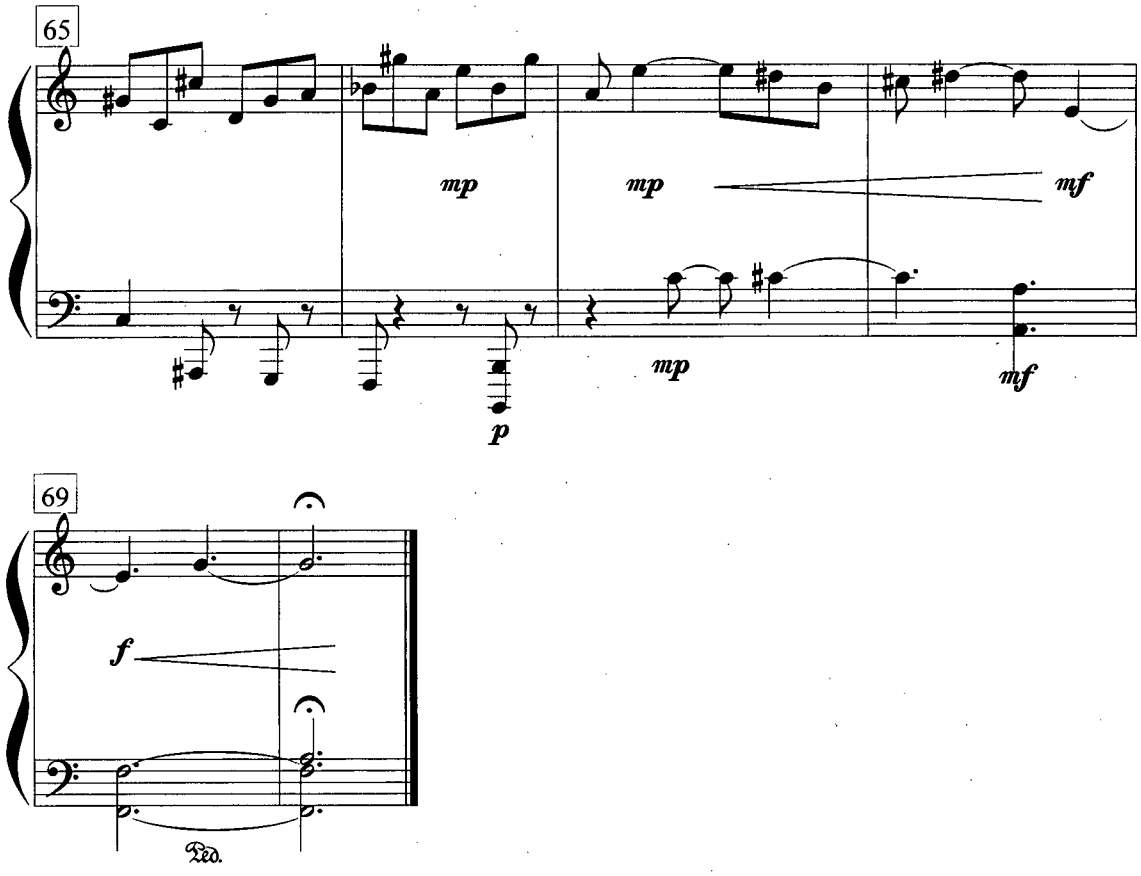
Christopher Ludwig



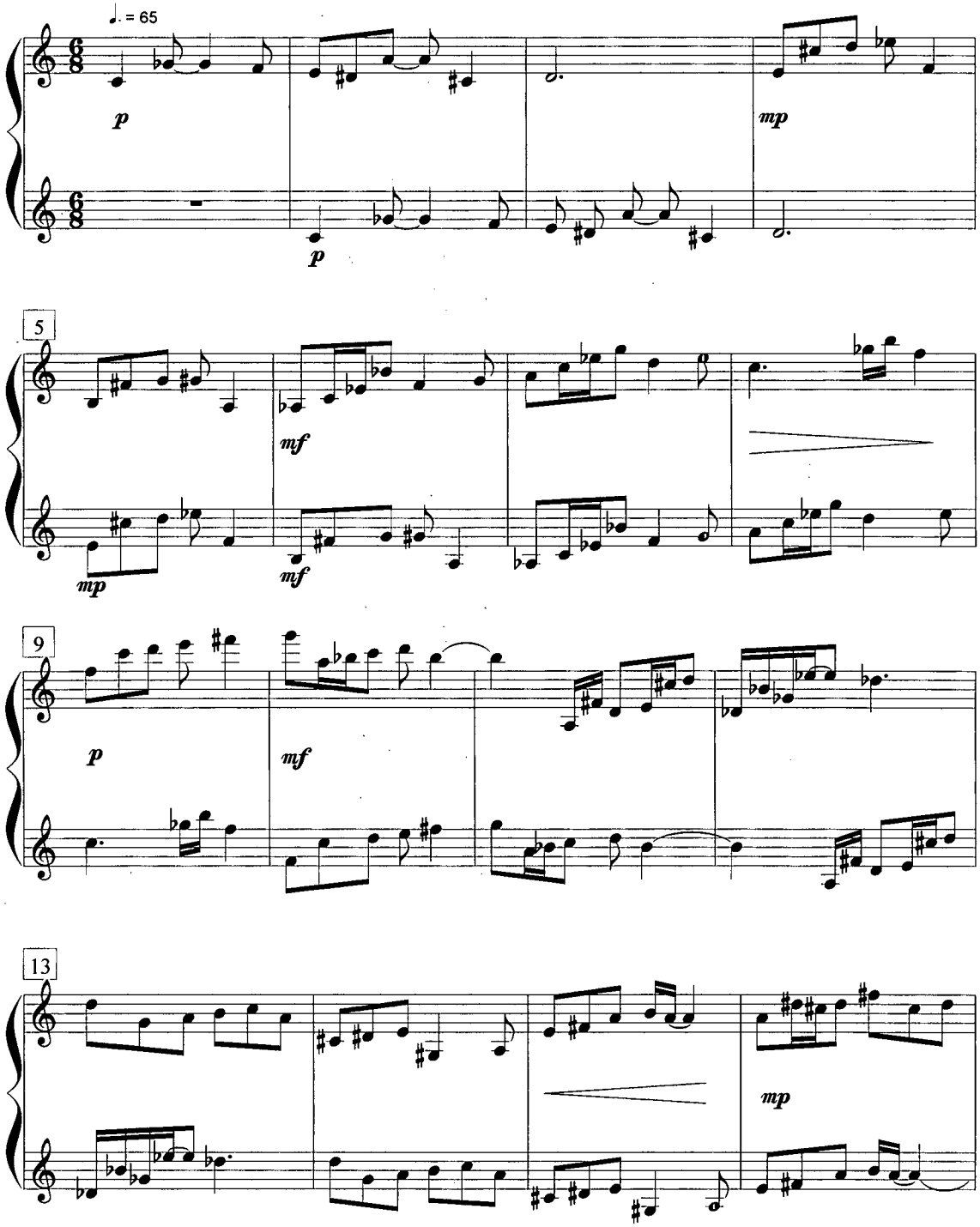

17
mf
f
20
ff
fff
24
f
mf
mp
28
p
mp
mf

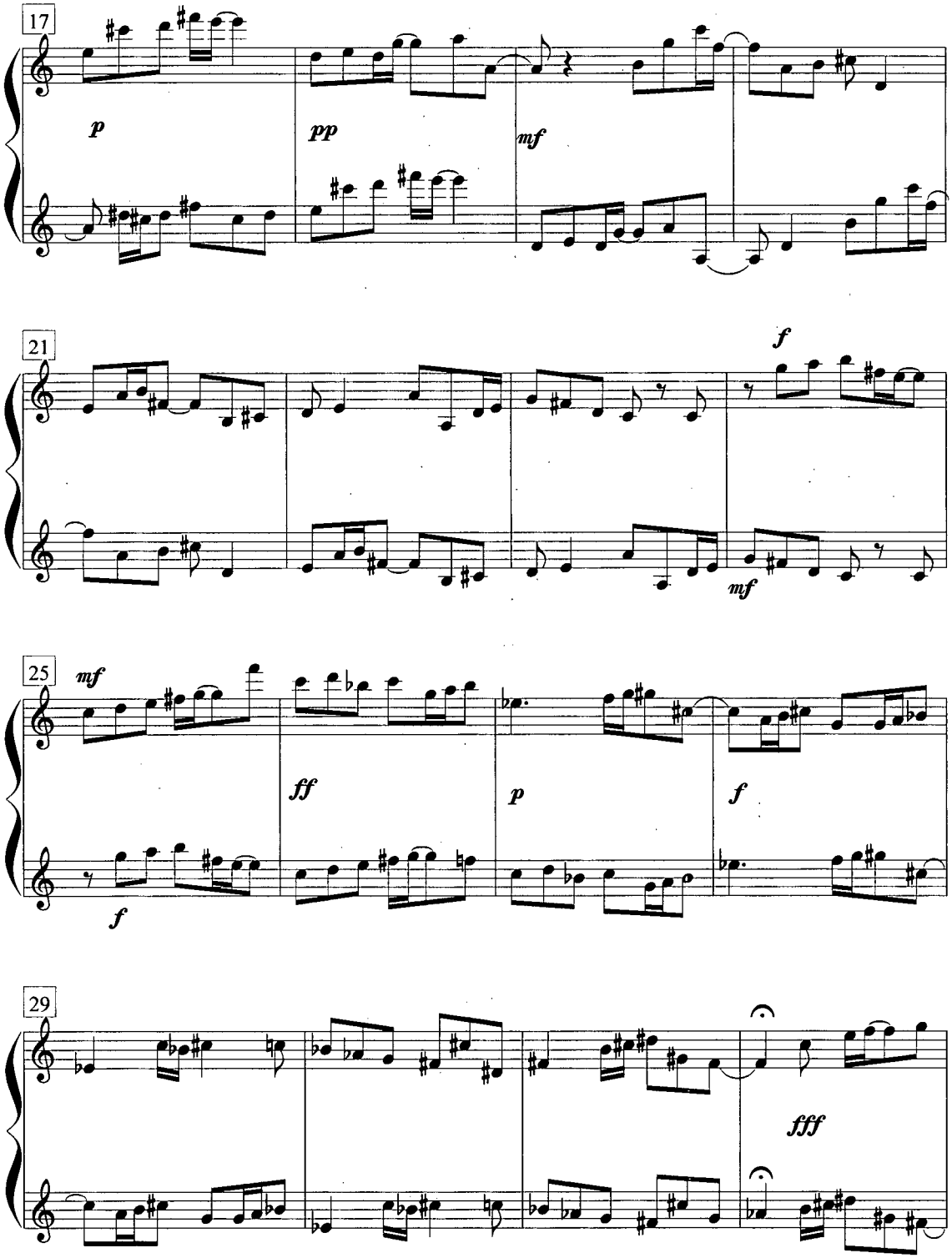

32
f
36
40
ff
f
44
mp
mf

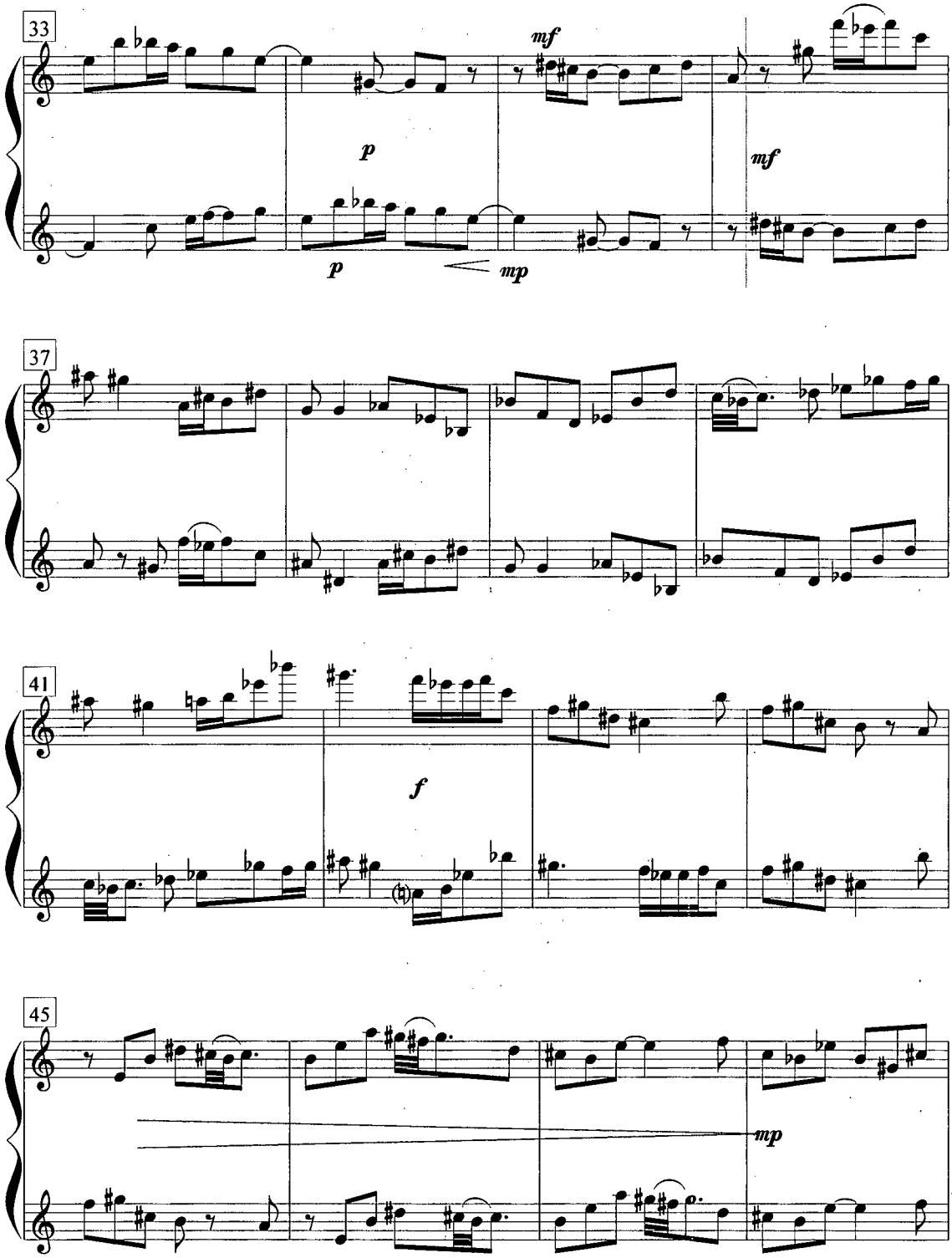

48
f
ff
52
f
f
fff
f
57
ff
61
fff
f

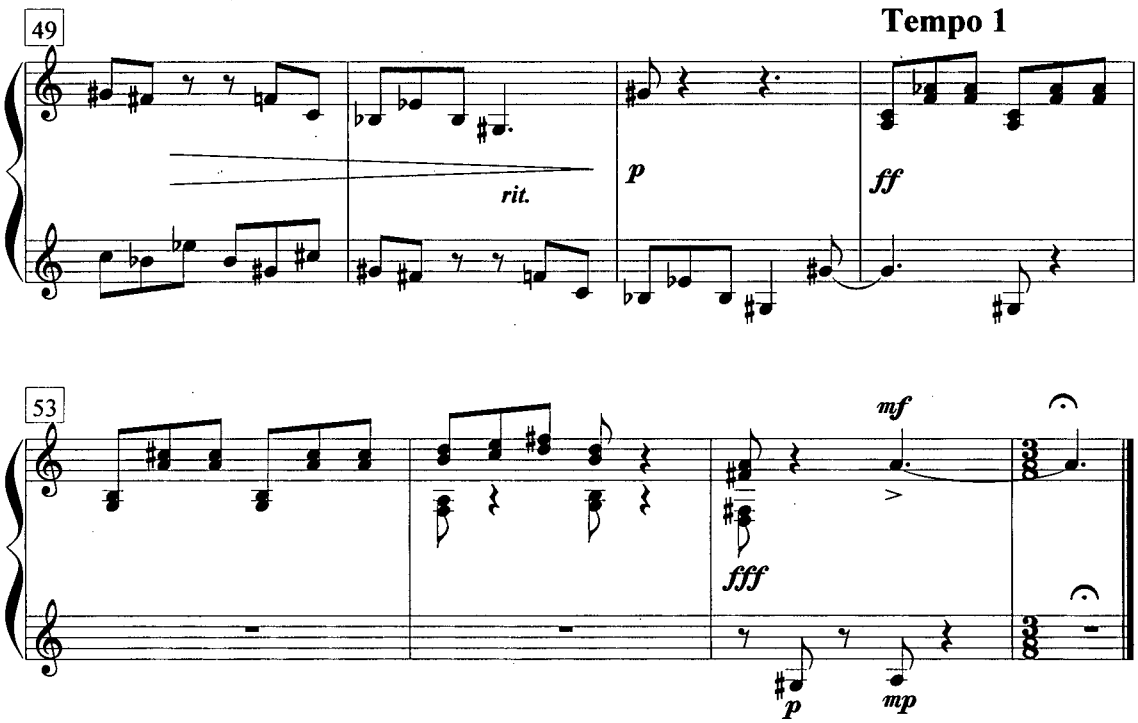

65
mp
mp
mf
mp
mf
p
69
f
Ped.

4. The Finger Twister




17
p
pp
mf
21
f
mf
25
mf
ff
p
f
f
29
fff

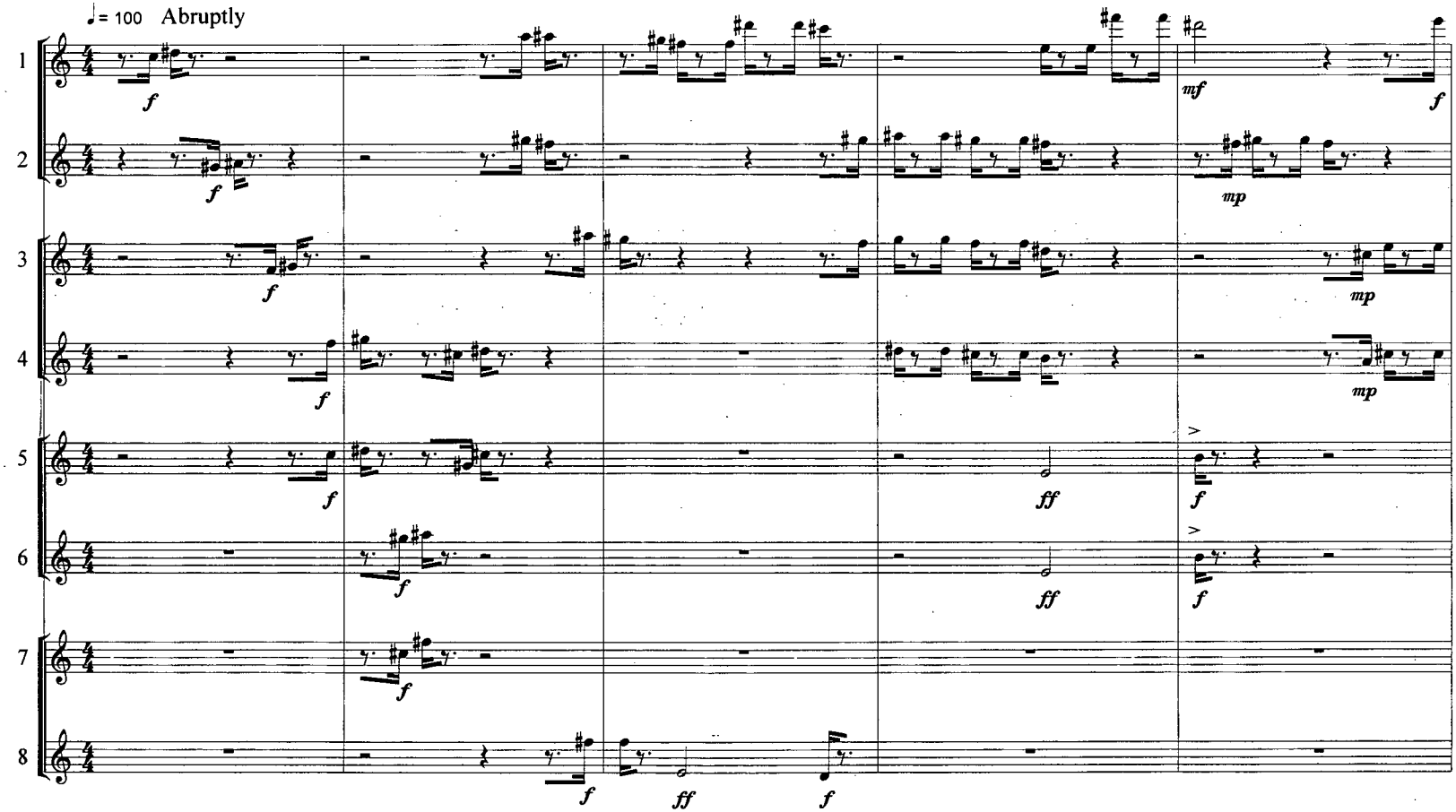

33
mf
p
mf
p
mp
37
41
f
45
mp


49
Tempo 1
rit.
p
ff
53
mf
fff
p
mp

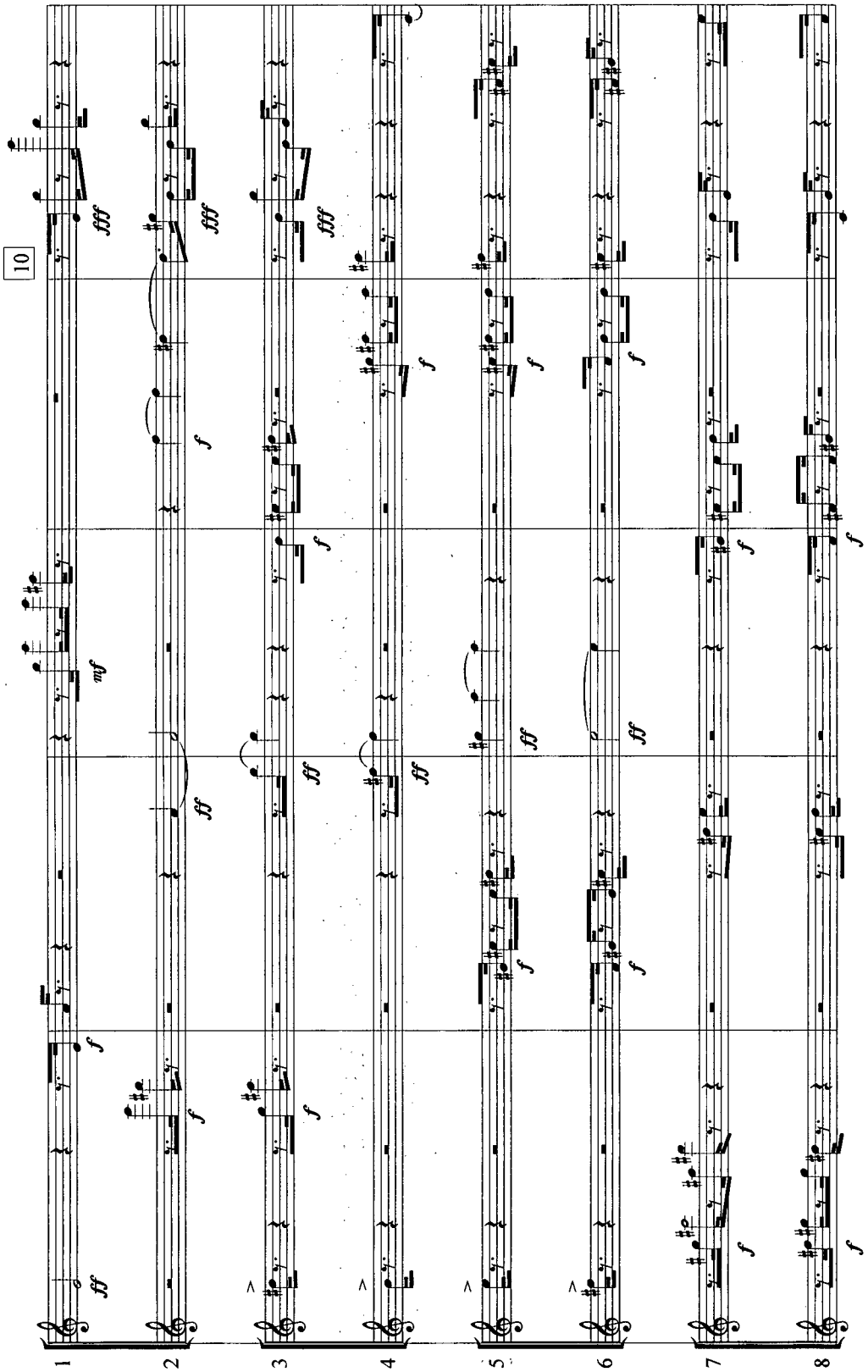
Five Movements for Flute Octet

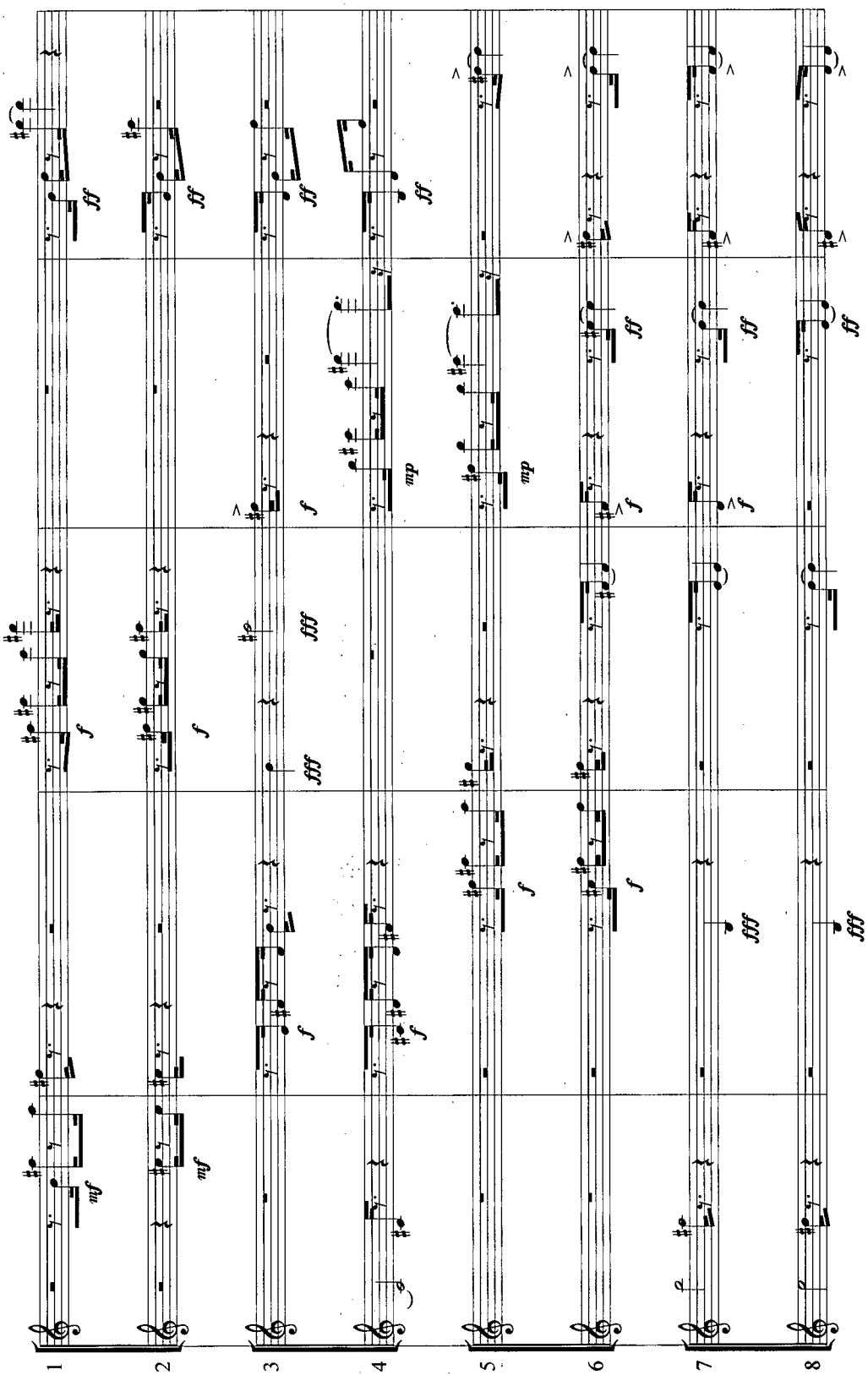
1. The Brat

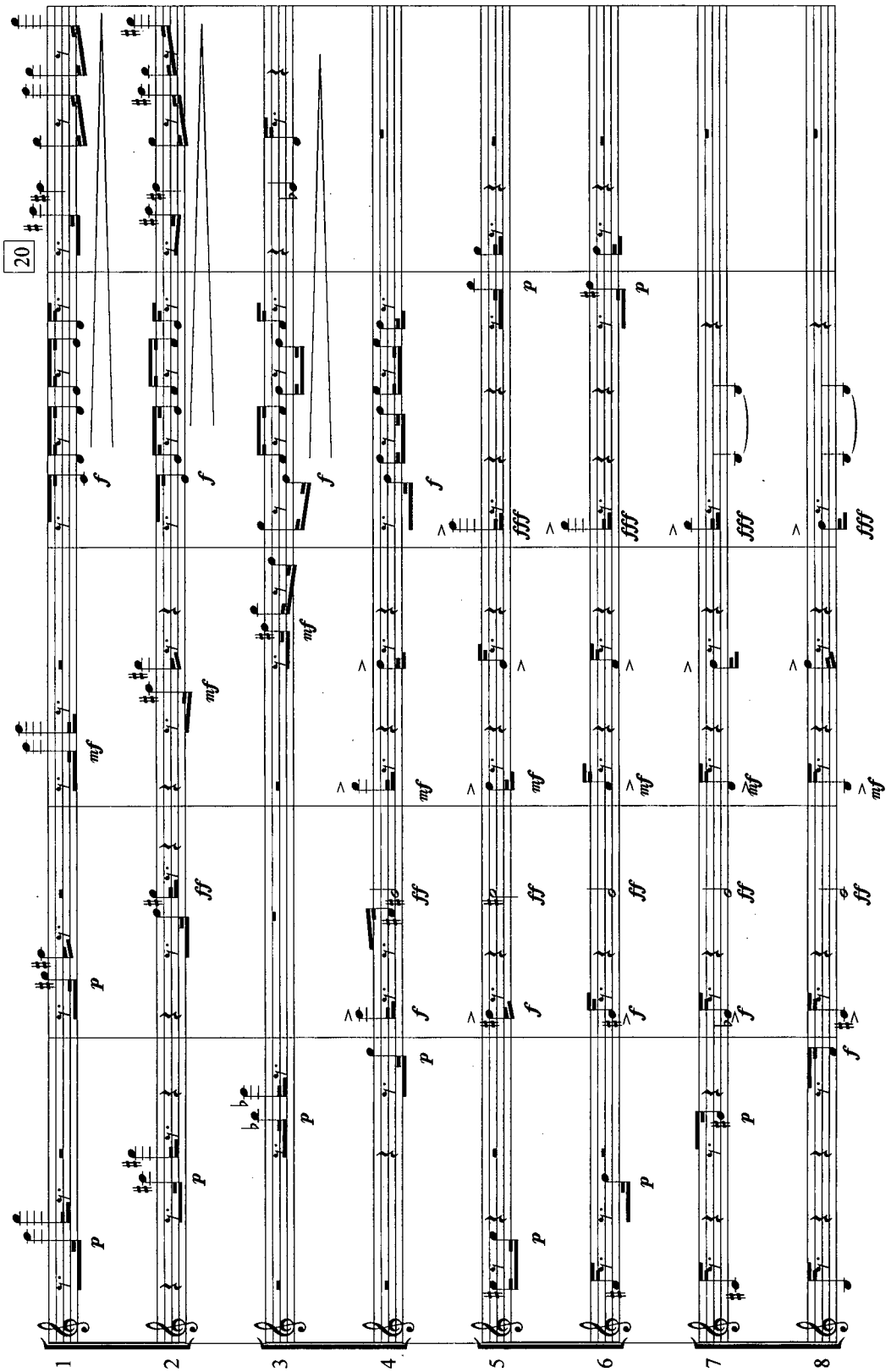
Christopher Ludwig

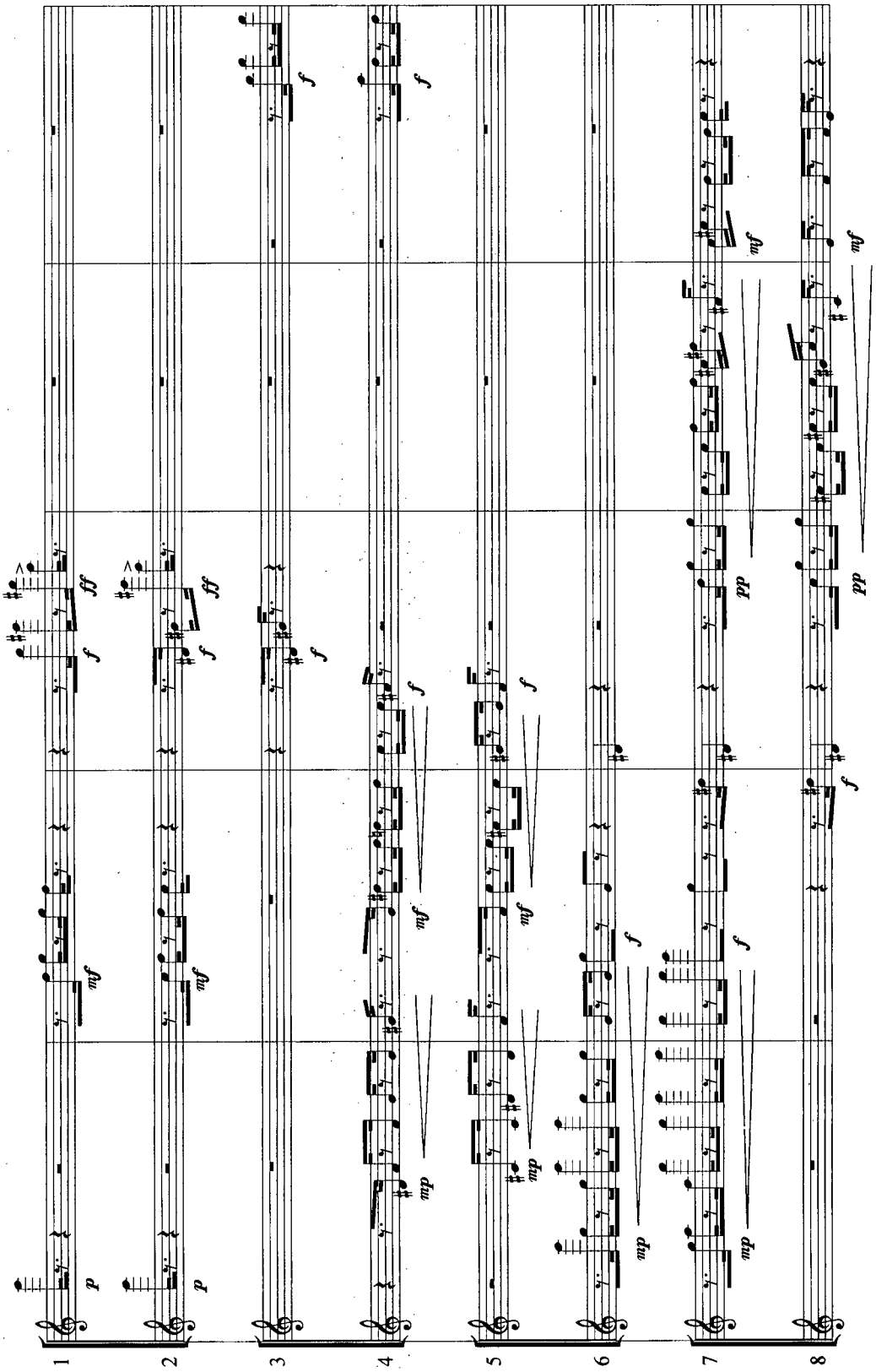


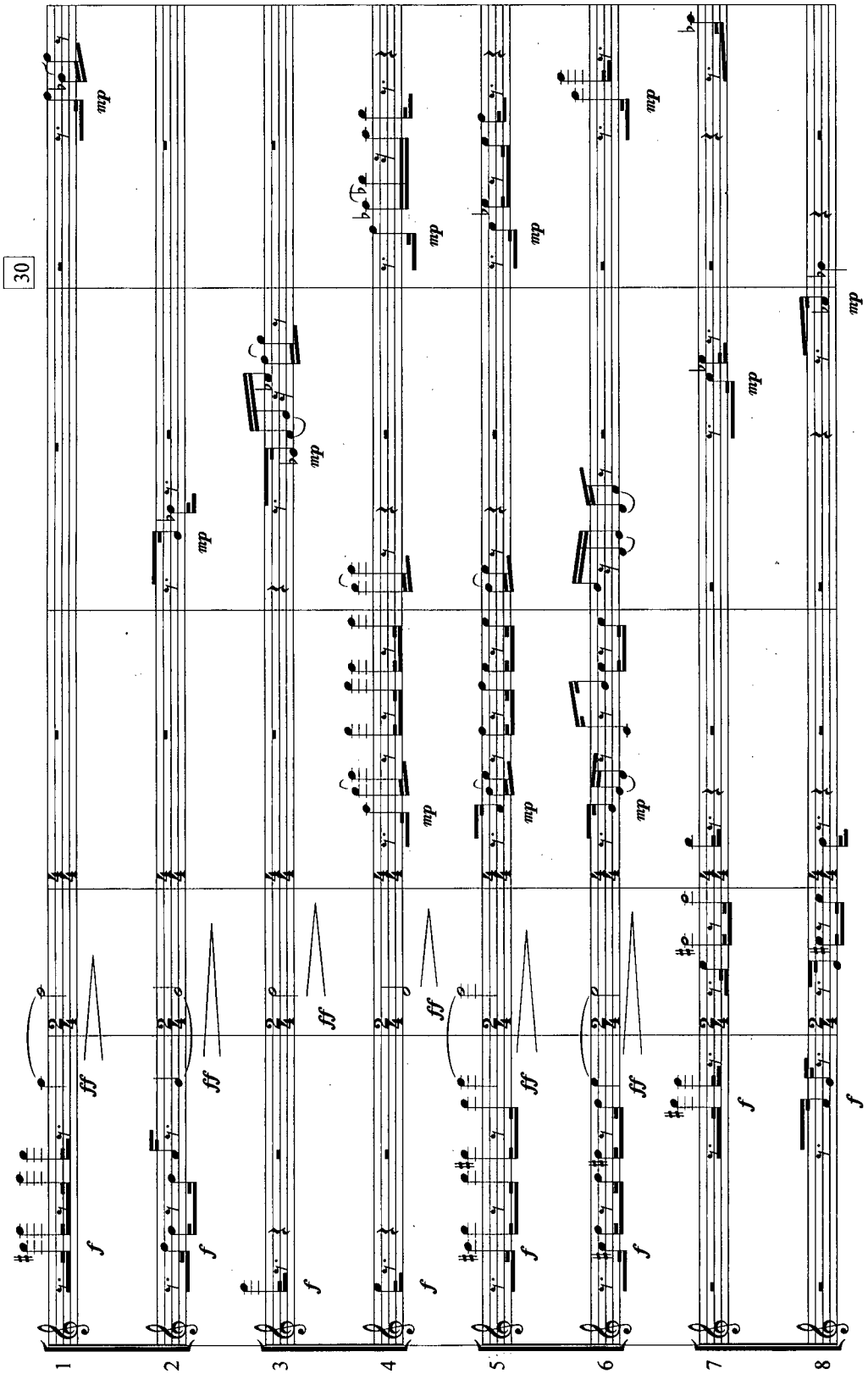
Copyright 2001

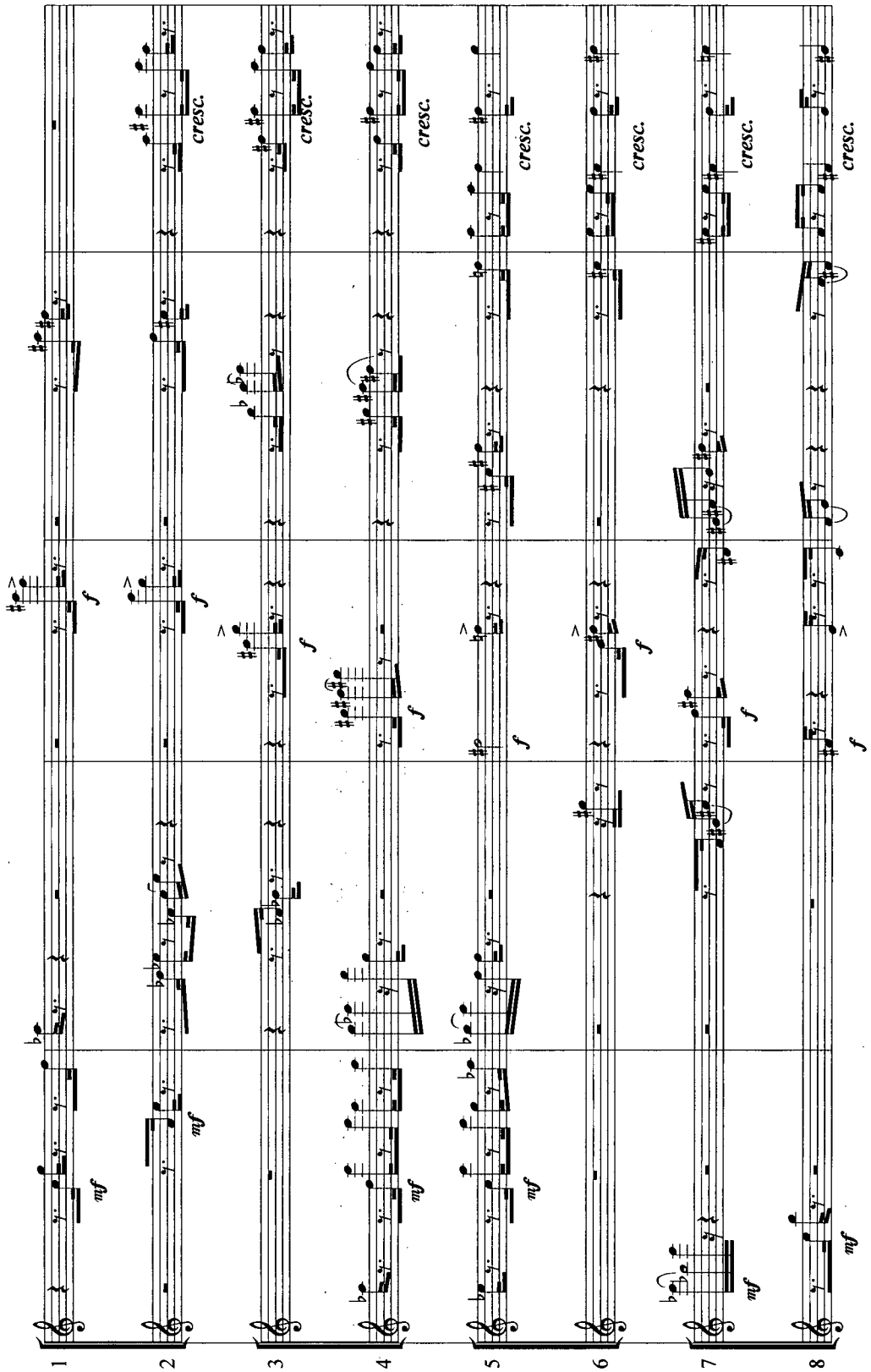

10
fff
mf
f
ff
1
2
3
4
5
6
7
8

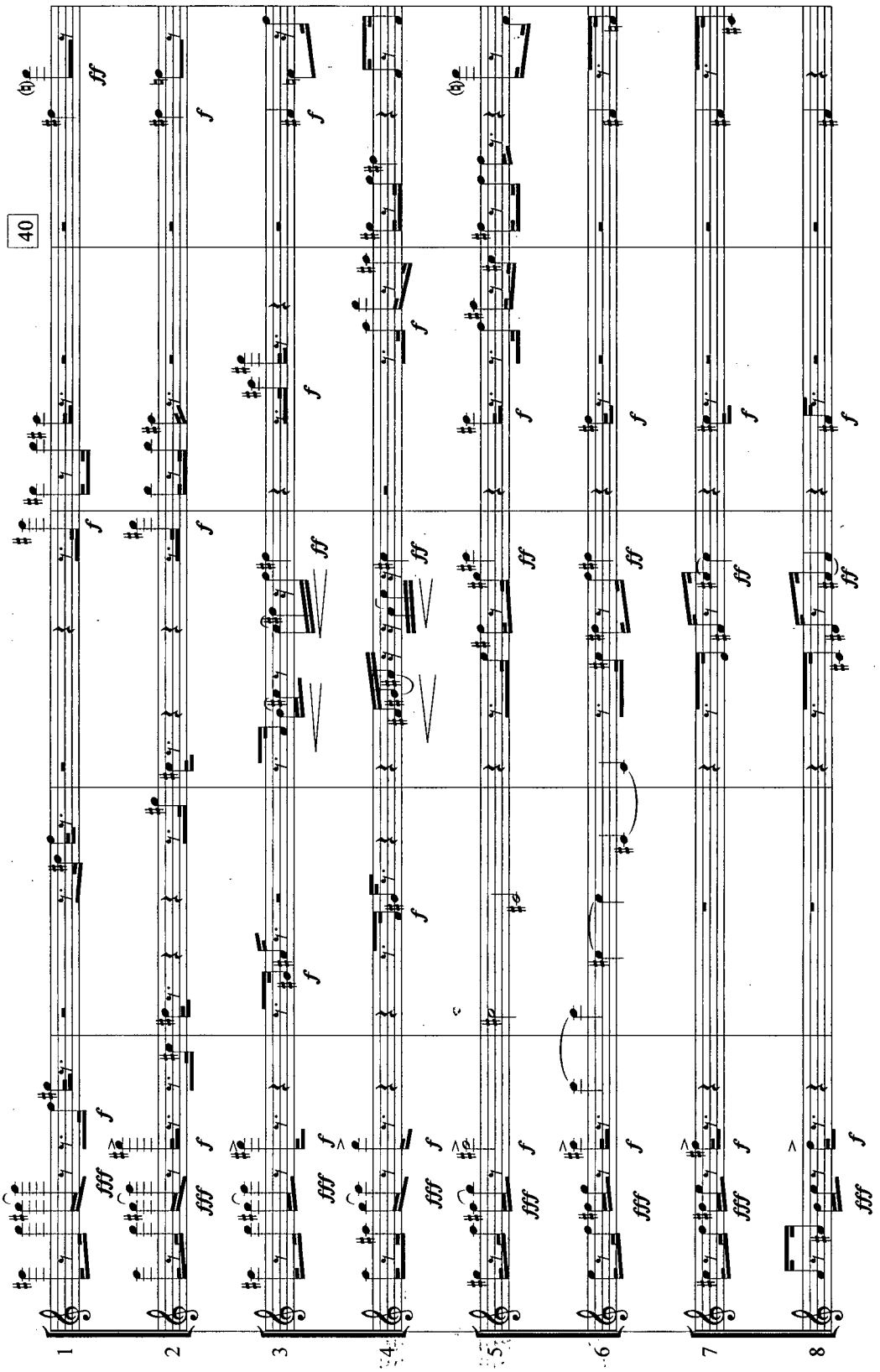

1
2
3
4
5
6
7
8

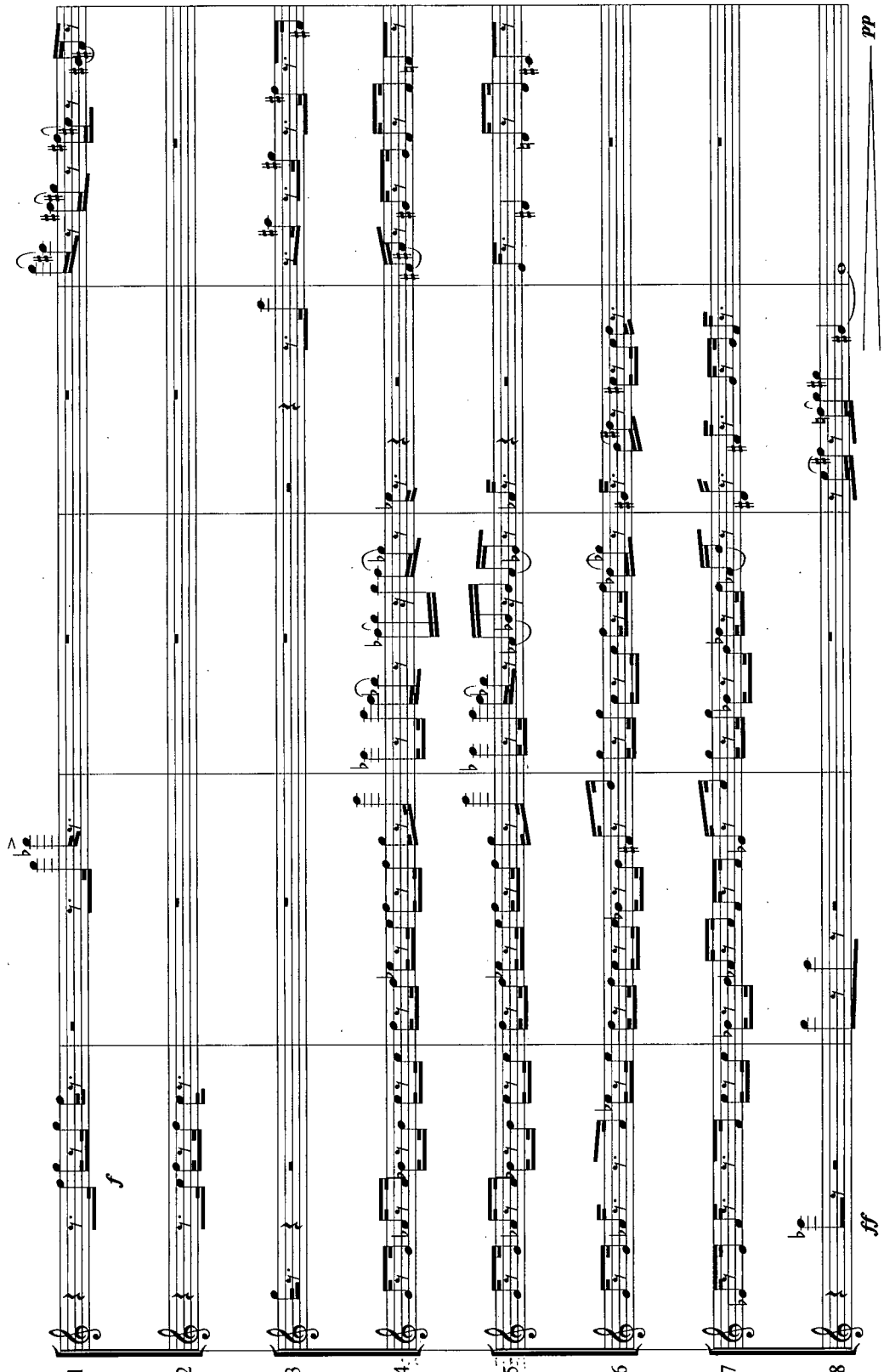

20
1
2
3
4
5
6
7
8

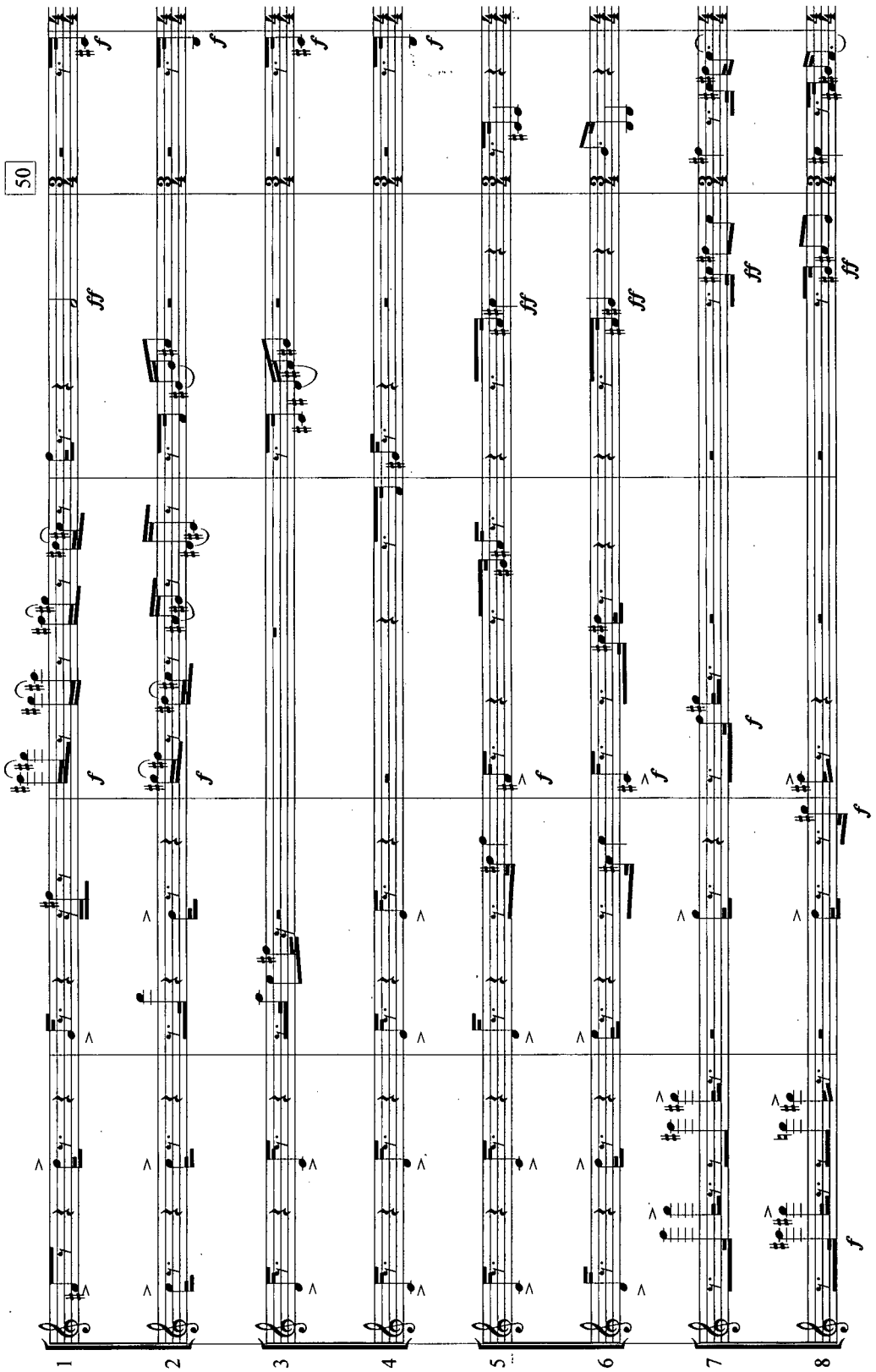

1
2
3
4
5
6
7
8

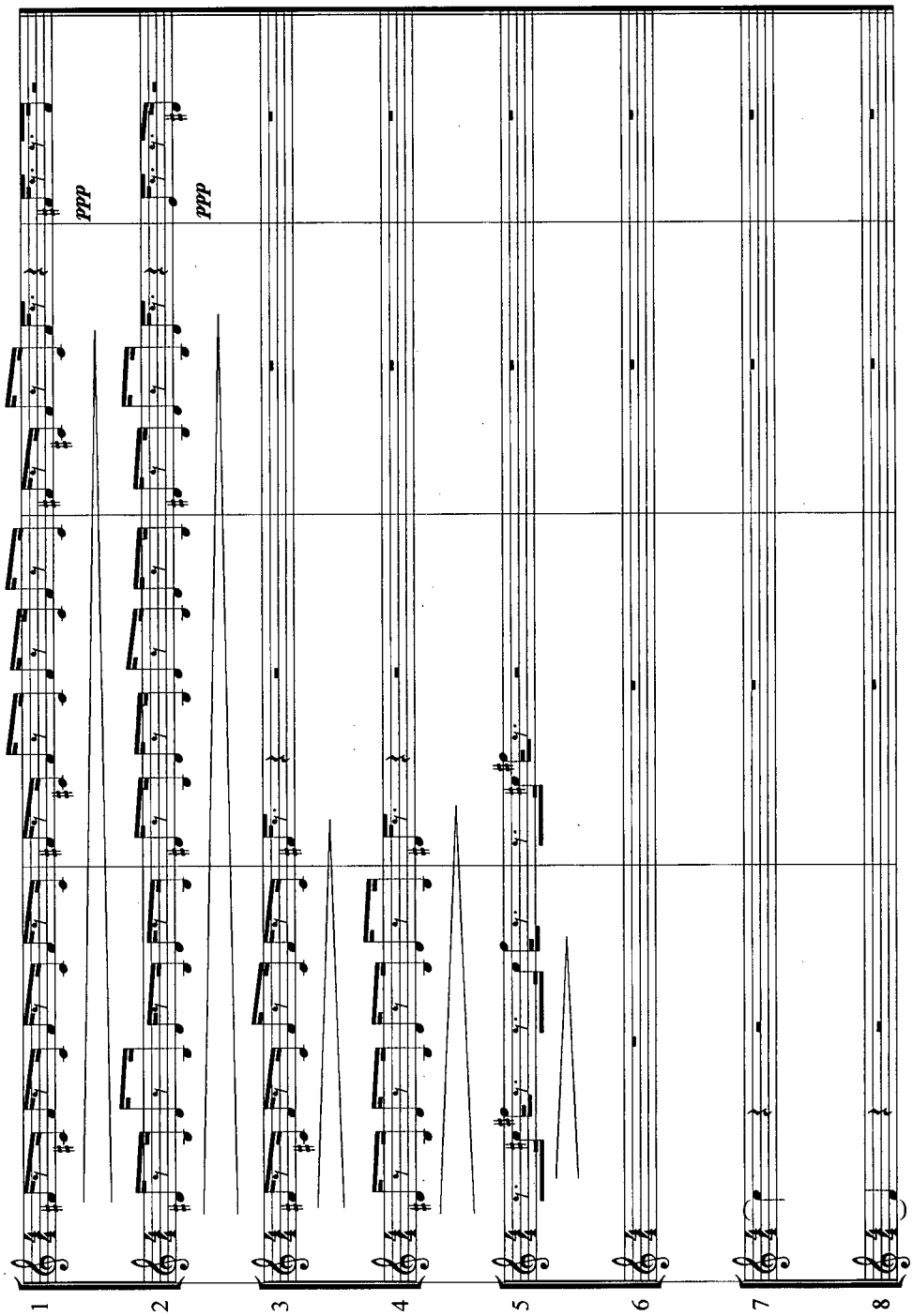

30
1
2
3
4
5
6
7
8


1
2
3
4
5
6
7
8
mf
f
cresc.


40
1
2
3
4
5
6
7
8

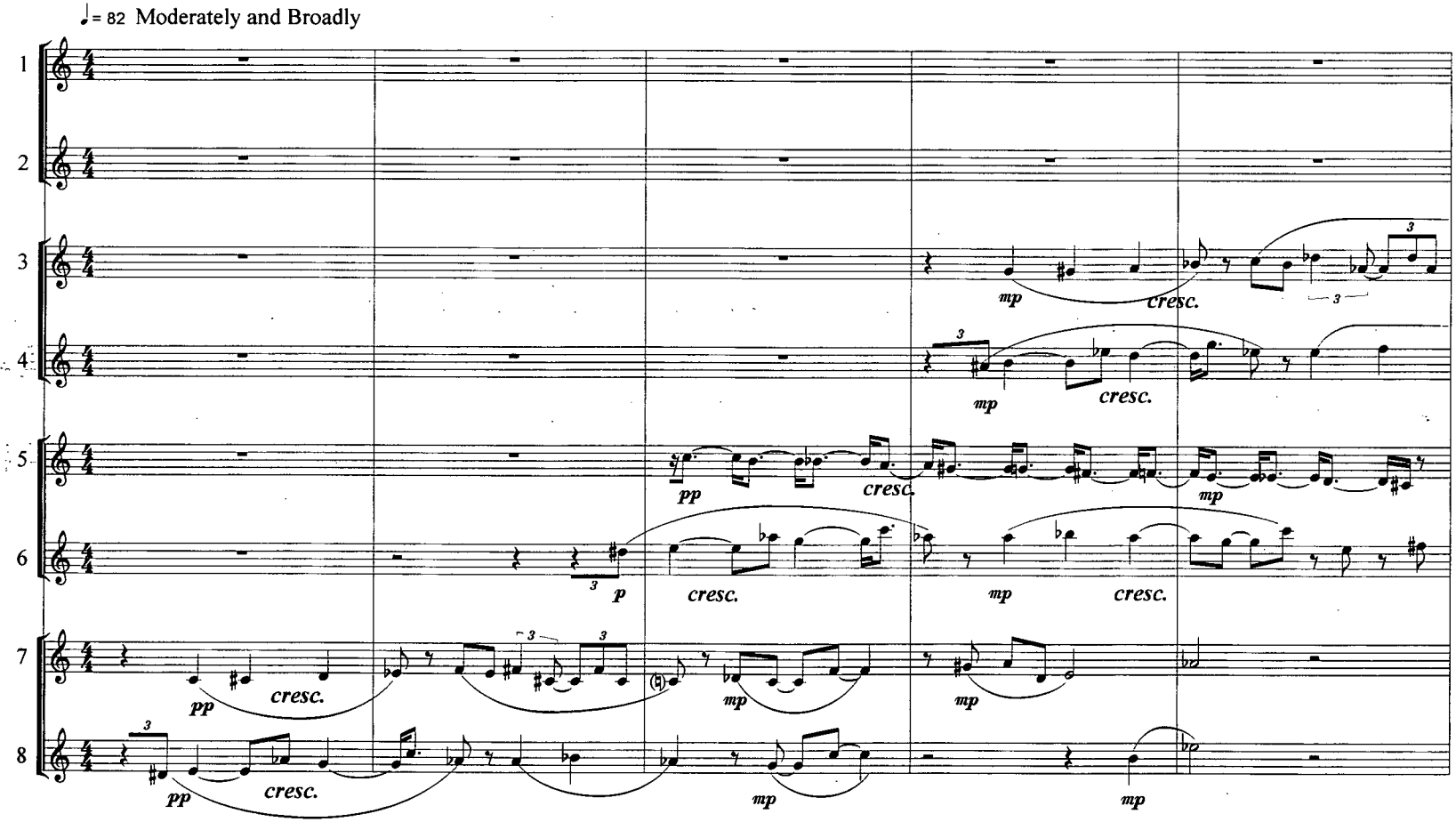

f
pp
ff
1
2
3
4
5
6
7
8


50
1
2
3
4
5
6
7
8

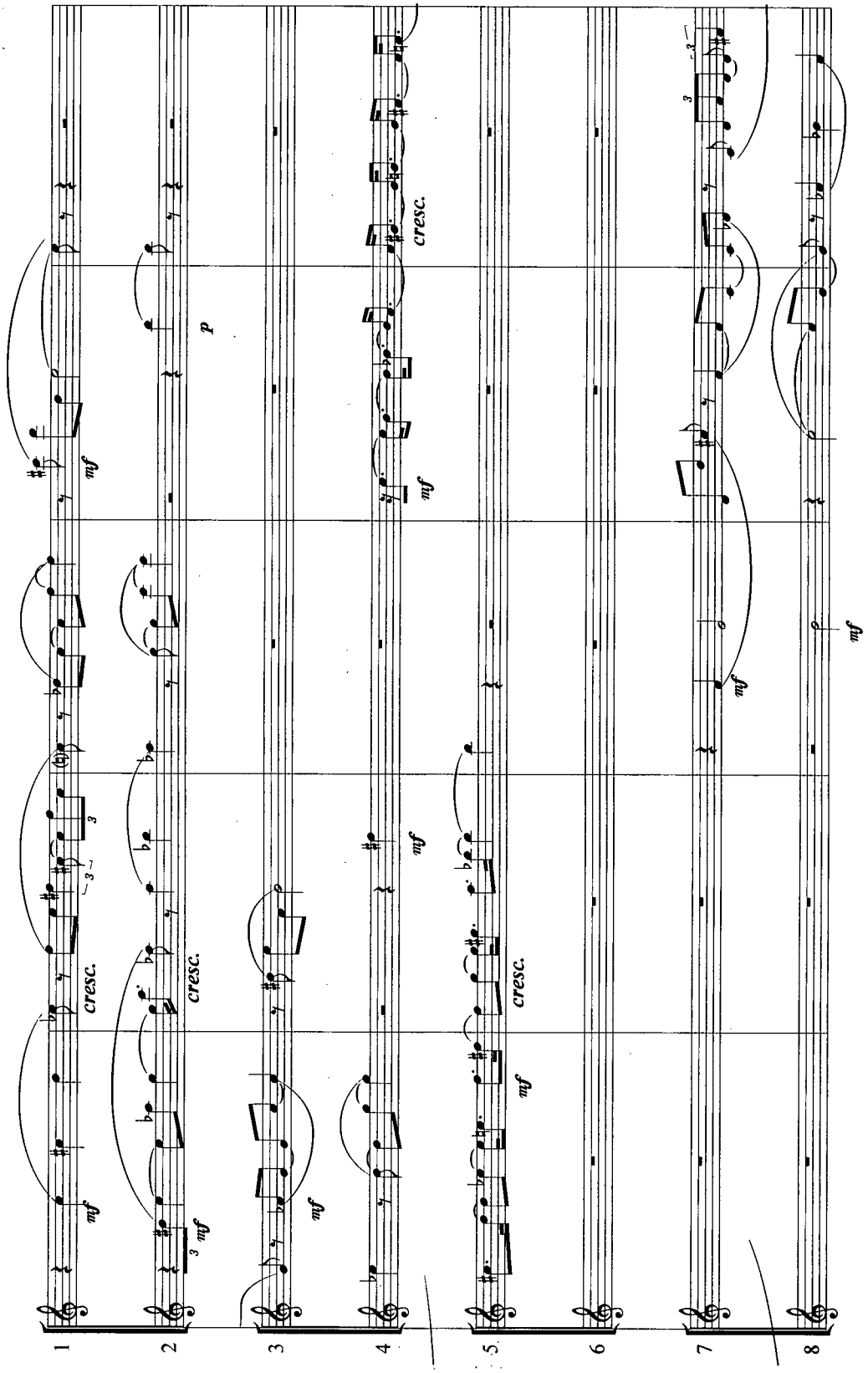

ppp
ppp
1
2
3
4
5
6
7
8

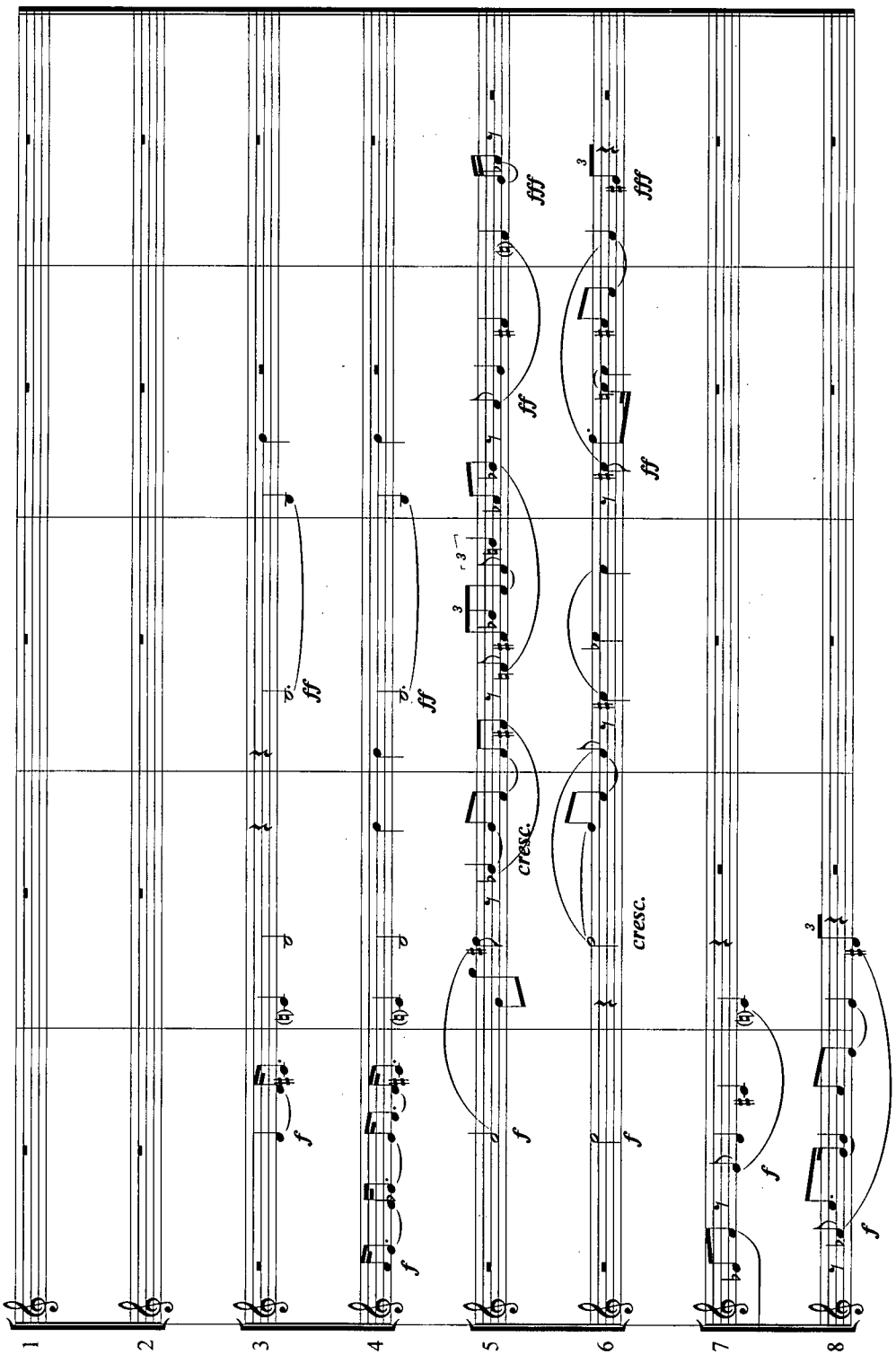
Five Movements for Flute Octet

2. The Sneak



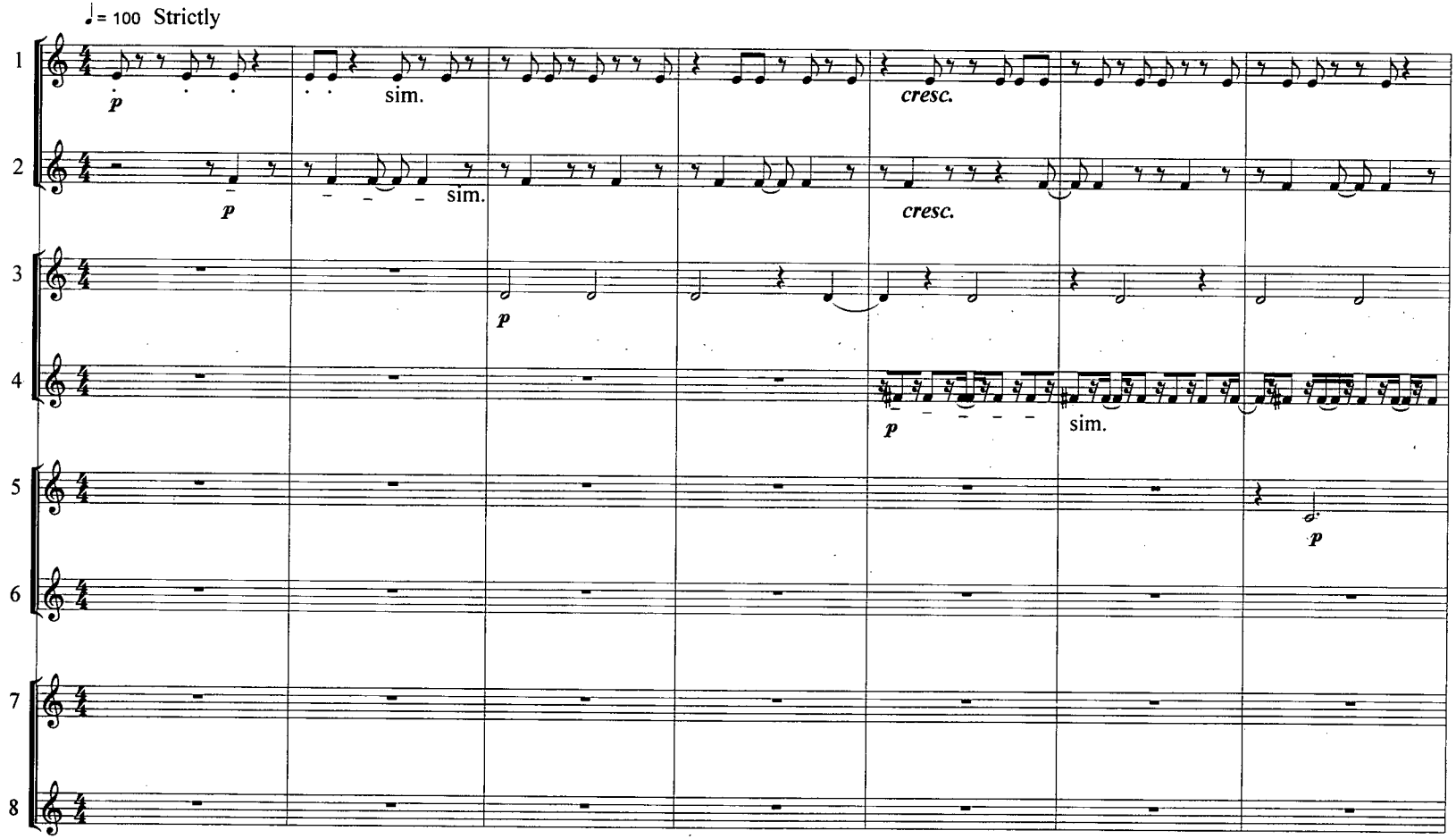
Copyright 2001


1
2
3
4
5
6
7
8
mf
cresc.
p
mf
cresc.
mf
mf
cresc.
mf
mf
mf

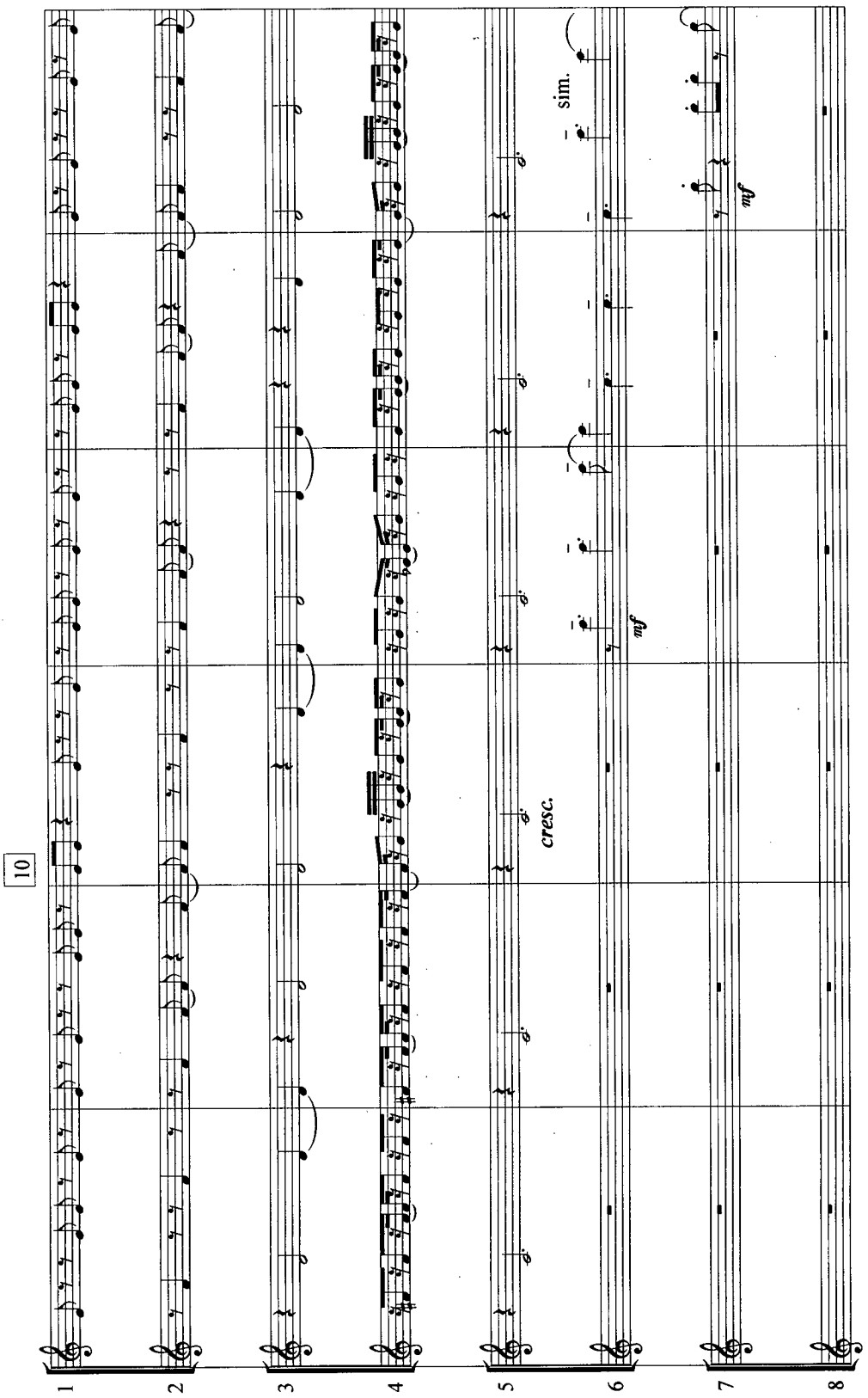

1
2
3
4
5
6
7
8
ff
f
fff
cresc.

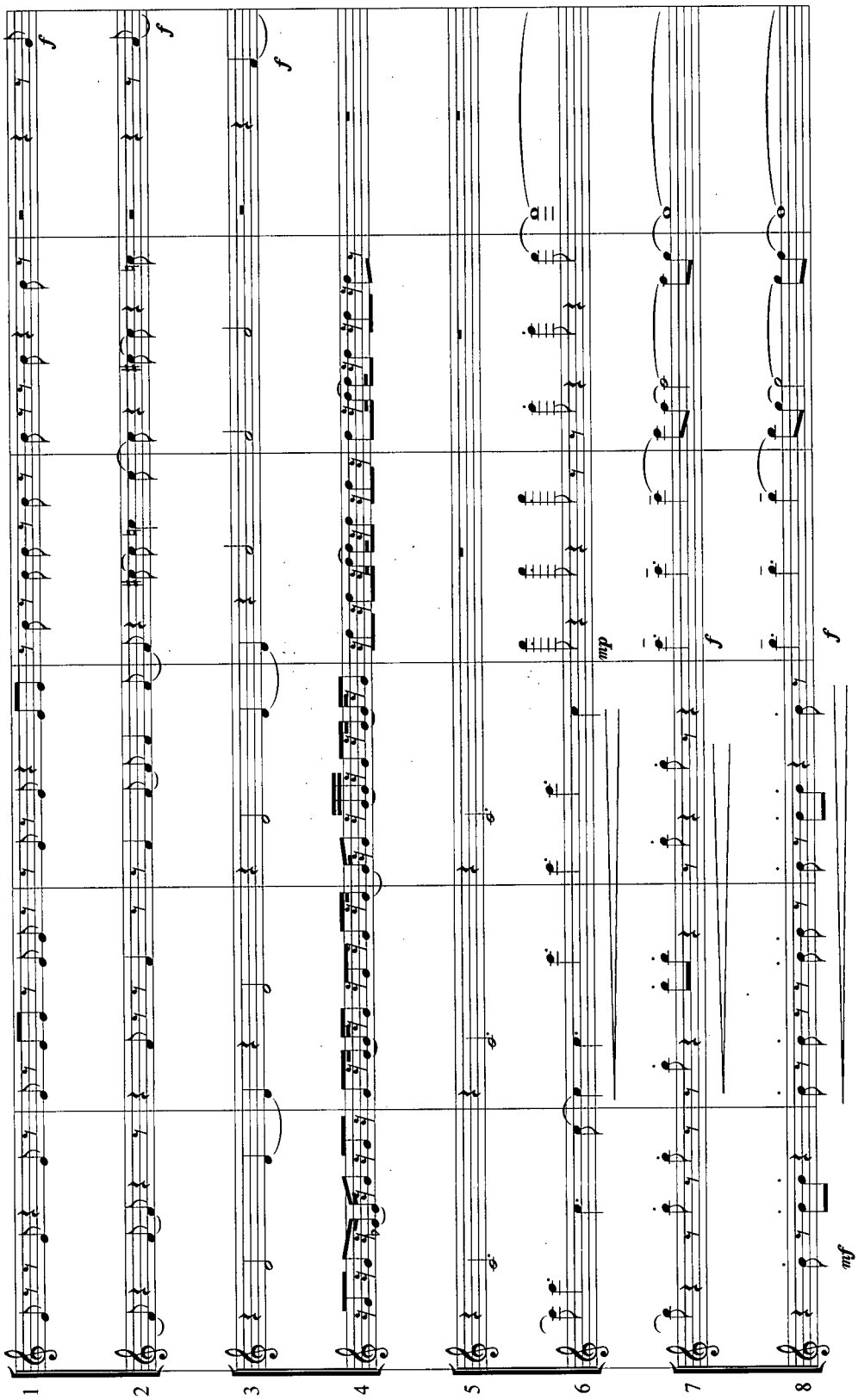
Five Movements for Flute Octet

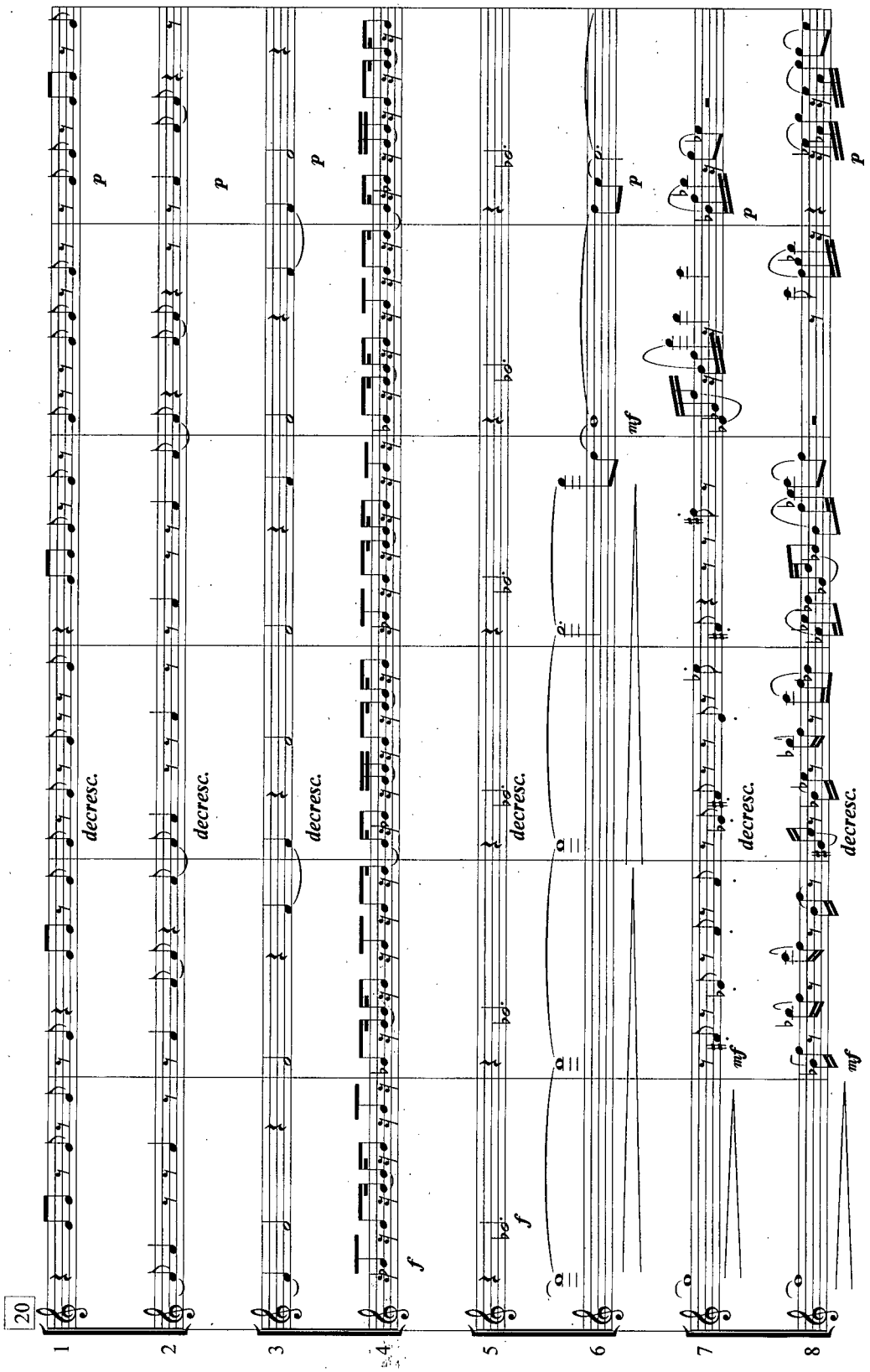
3. The Urchin

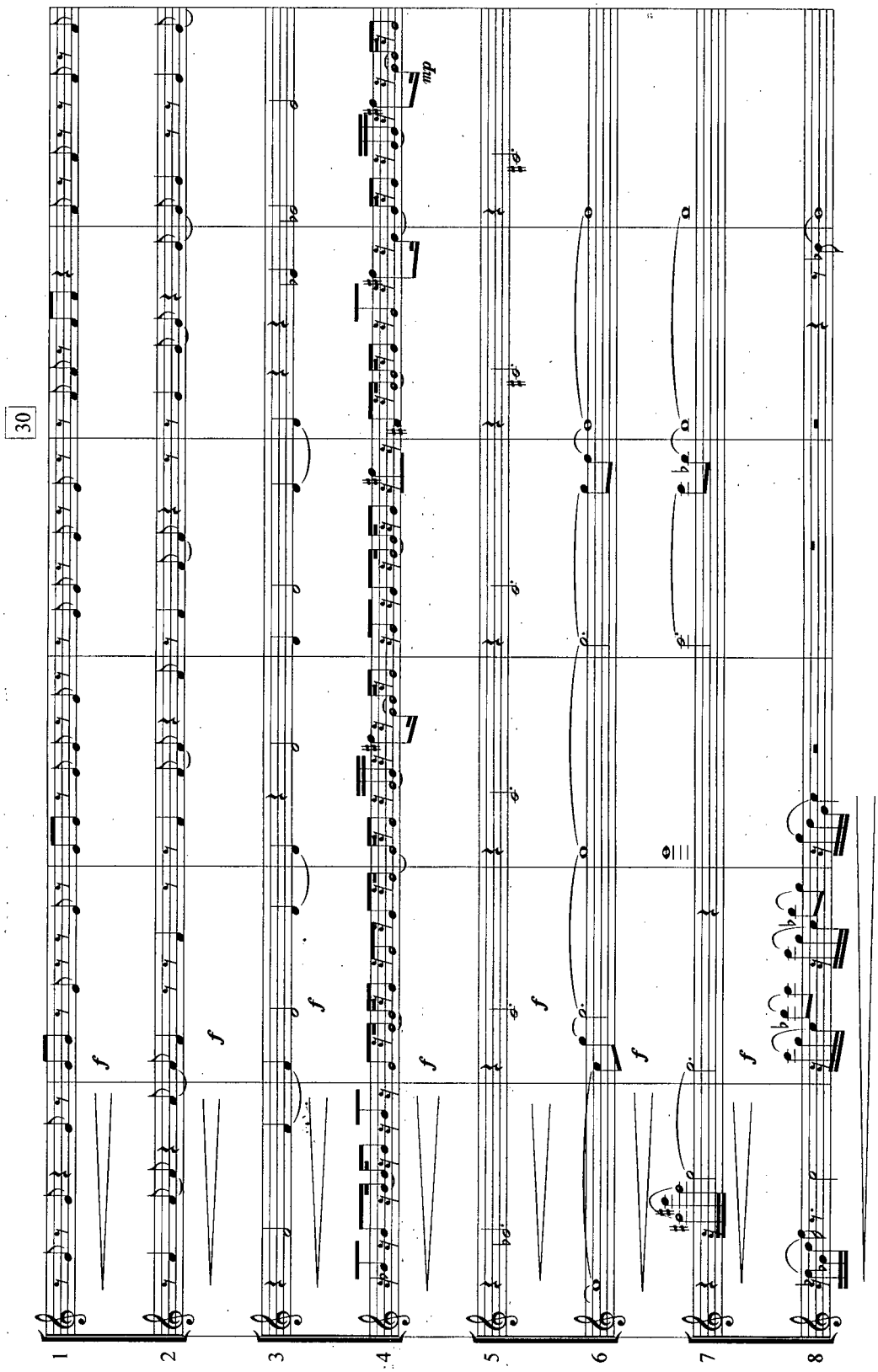


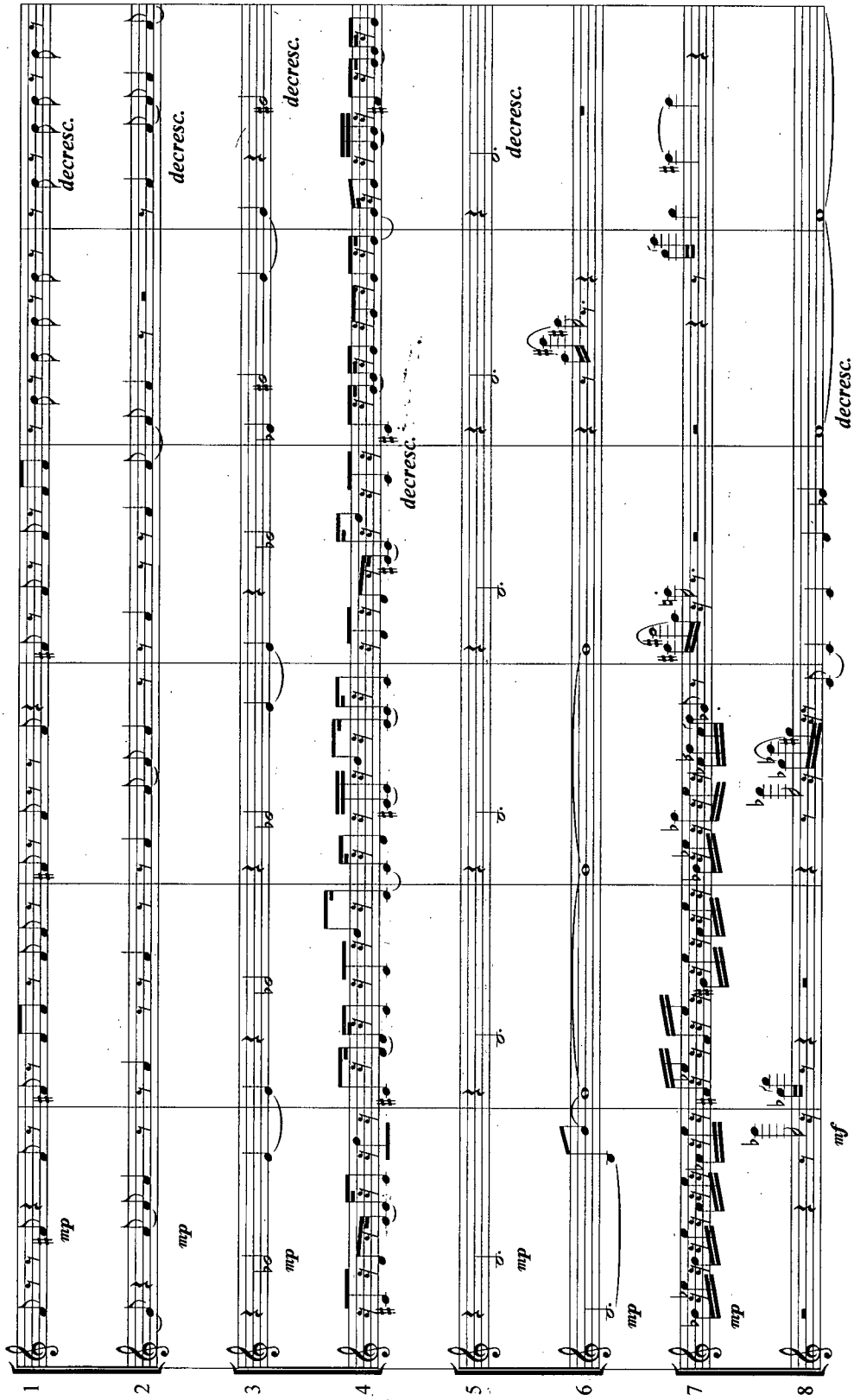
Copyright 2001

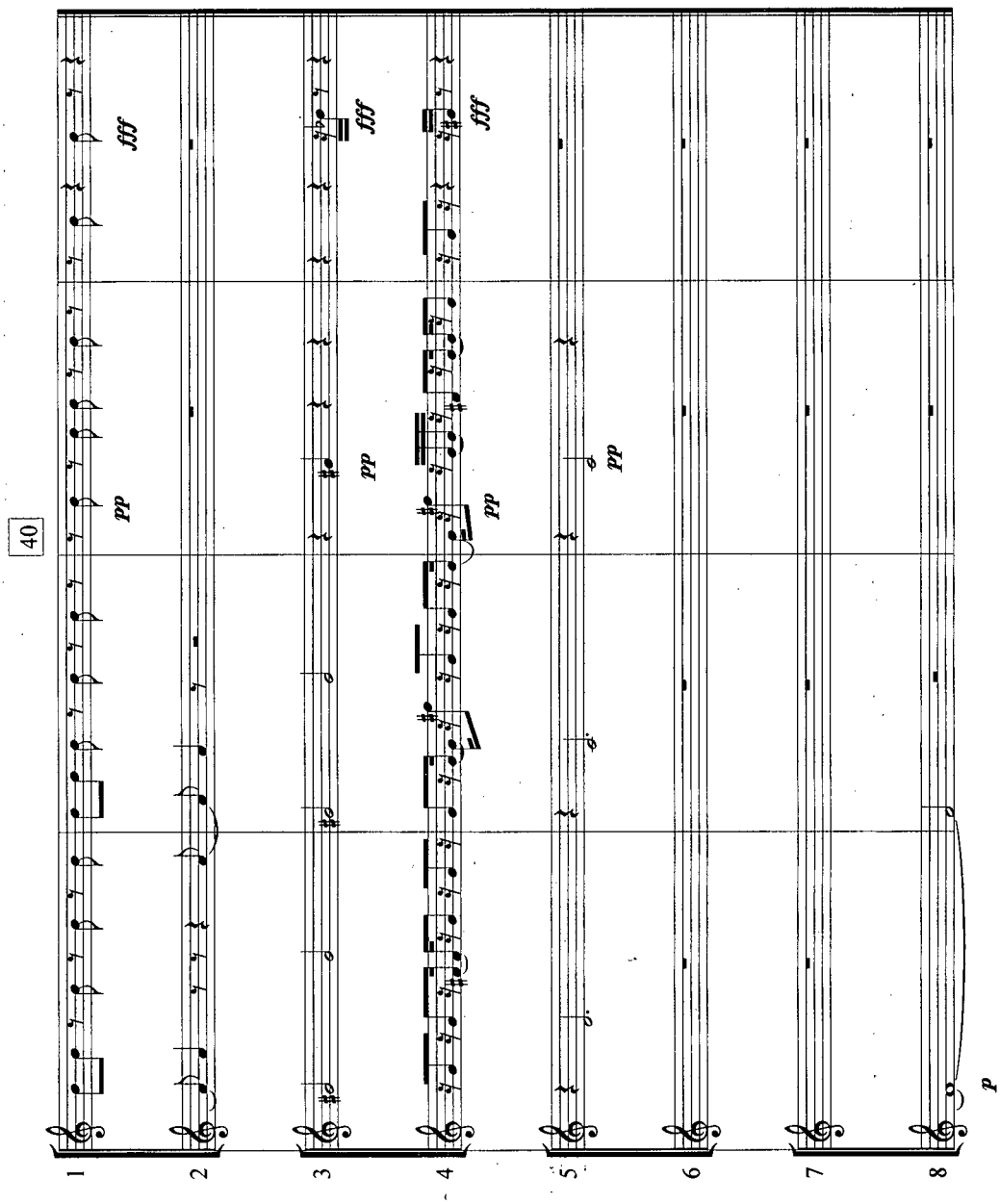

10
1
2
3
4
5
6
7
8
cresc.
sim.
mf
mf


f
f
f
a II
mp
f
f
mf
1
2
3
4
5
6
7
8


20
1
2
3
4
5
6
7
8
p
decresc.
f
mf

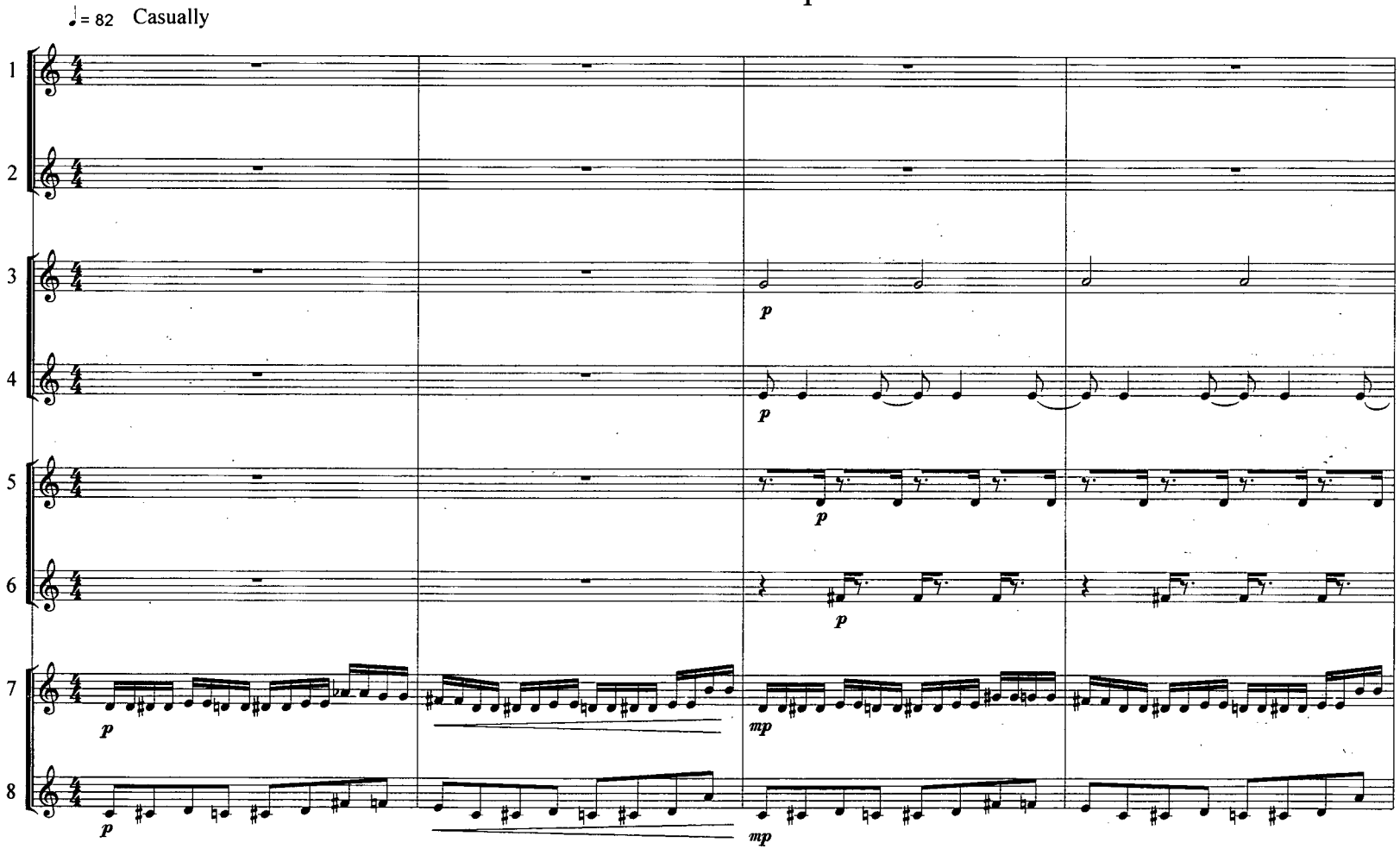

30
1
2
3
4
5
6
7
8
f
mp


decresc.
mp
mf

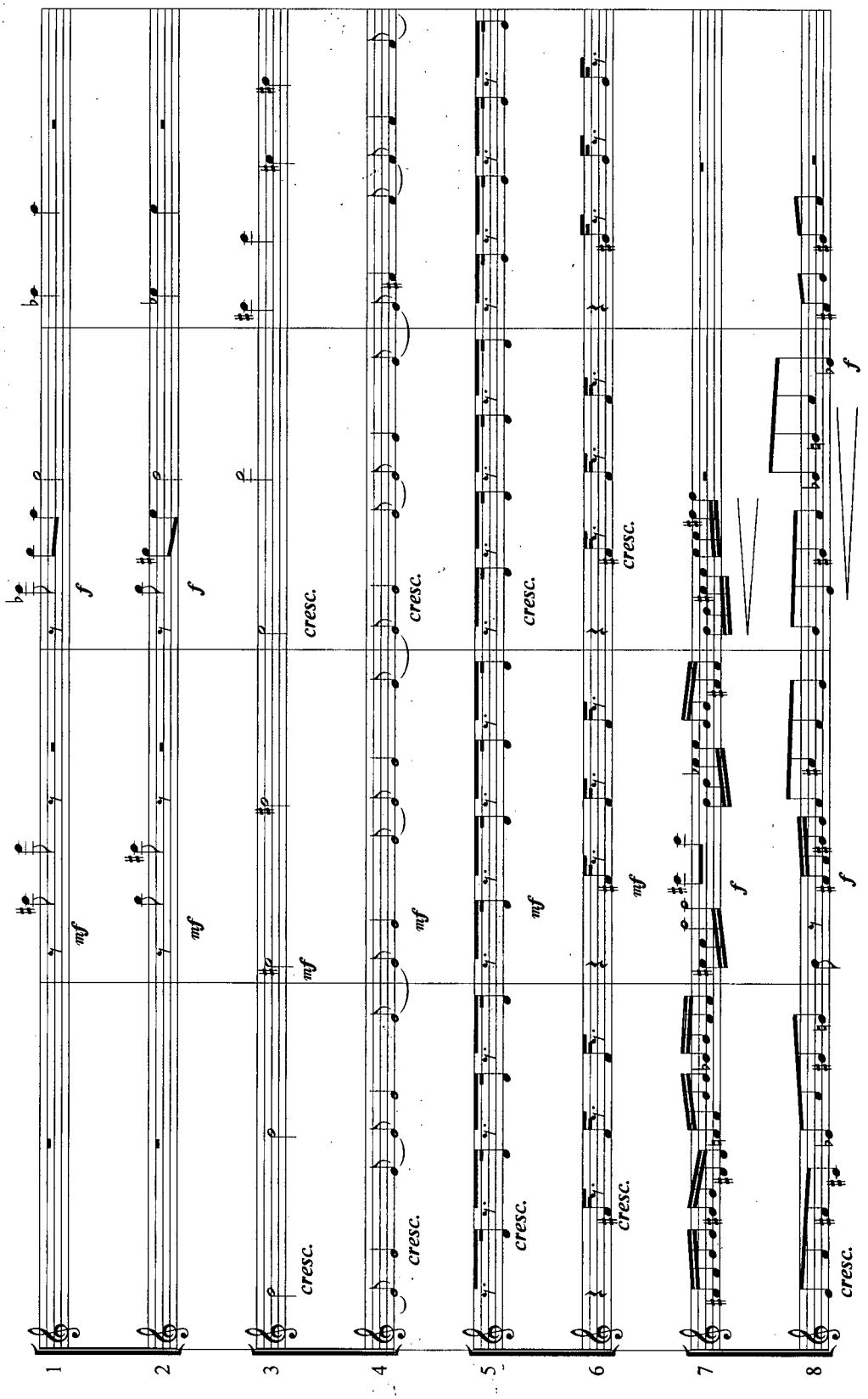

40
fff
pp
fff
pp
fff
pp
pp
p
1
2
3
4
5
6
7
8

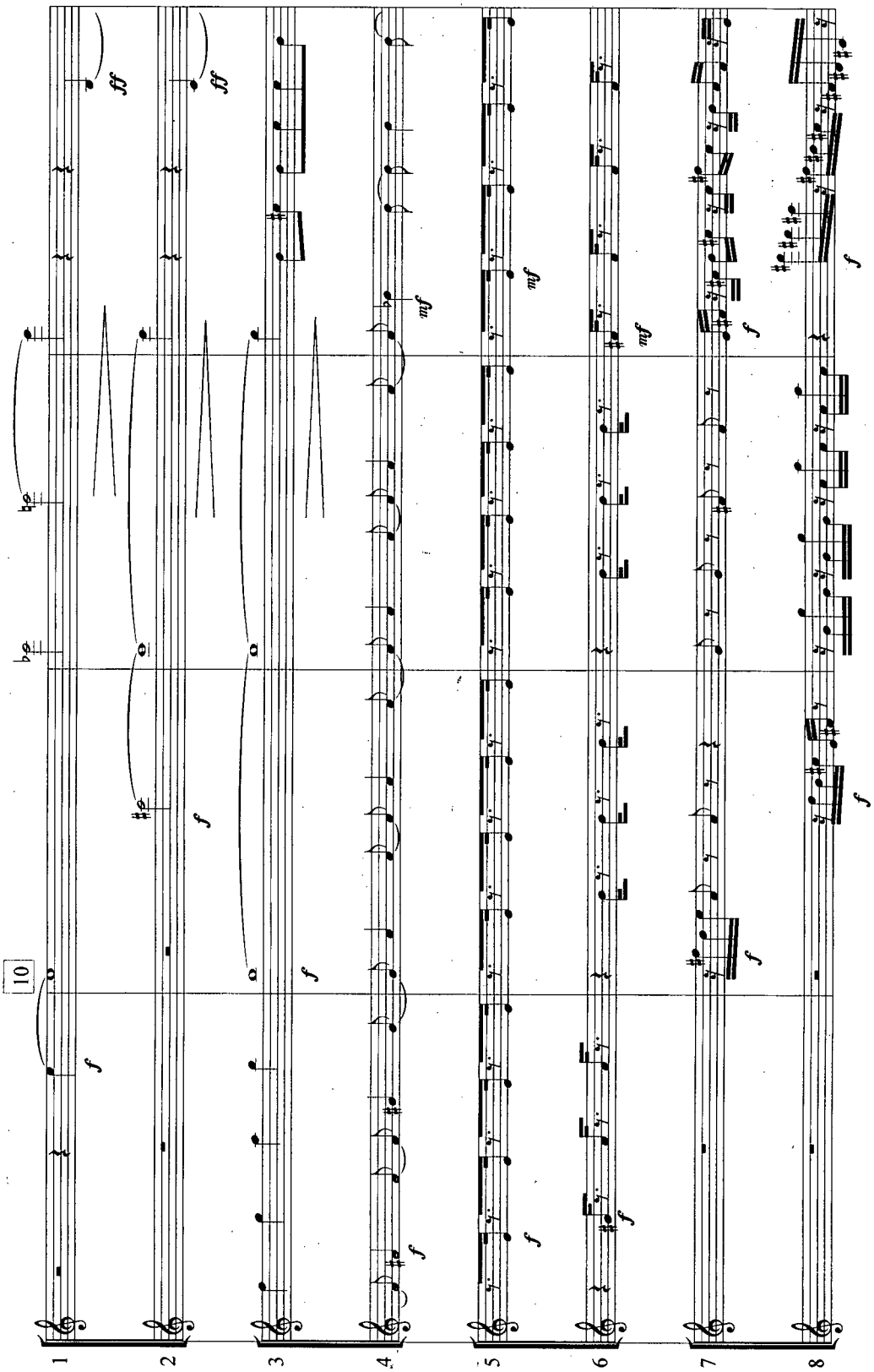
Five Movements for Flute Octet

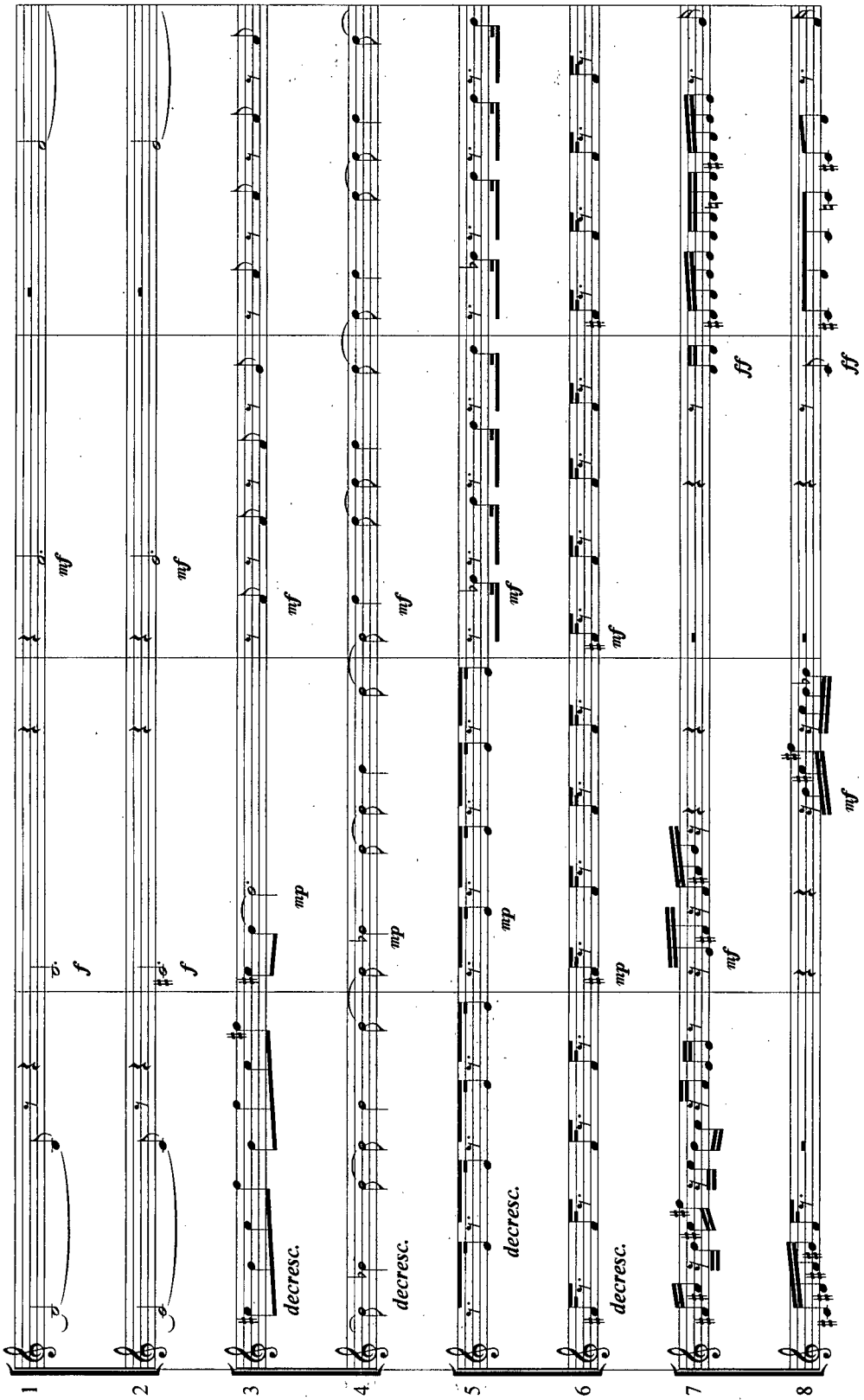
4. The Guttersnipe

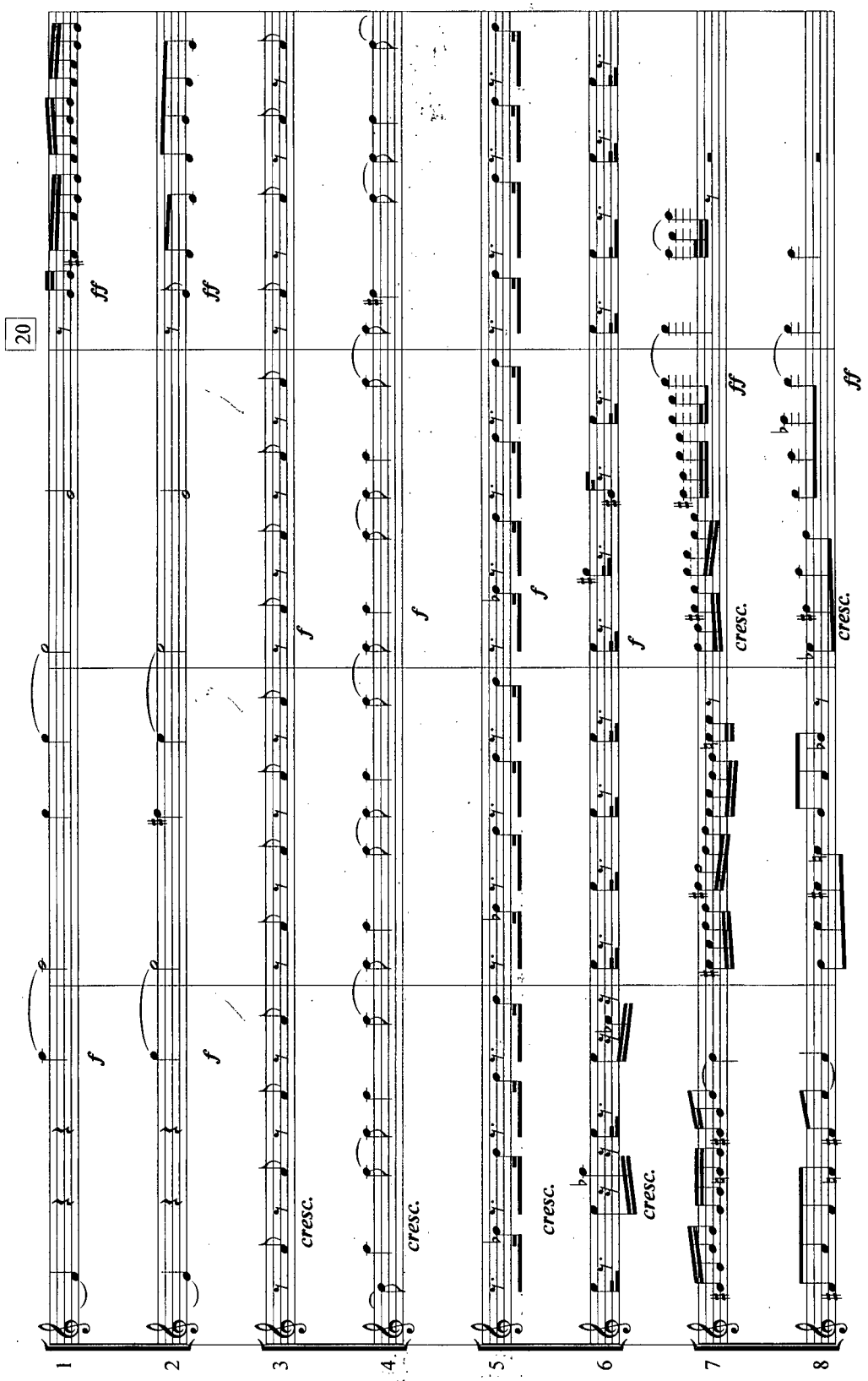


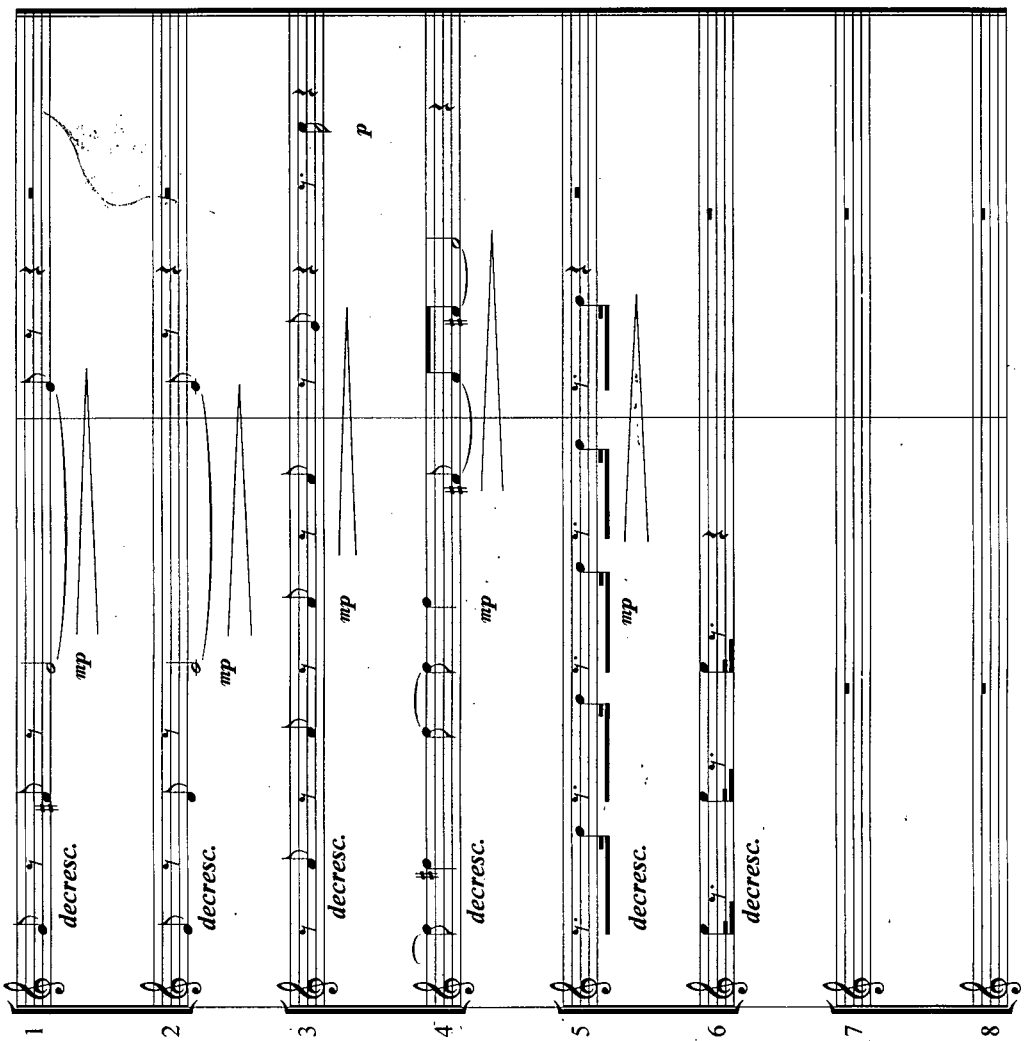
Copyright 2001


1
2
3
4
5
6
7
8
mf
f
cresc.


10
fff
fff
f
f
f
f
mf
mf
mf
f
f
f
f
f
f
f
f
1
2
3
4
5
6
7
8

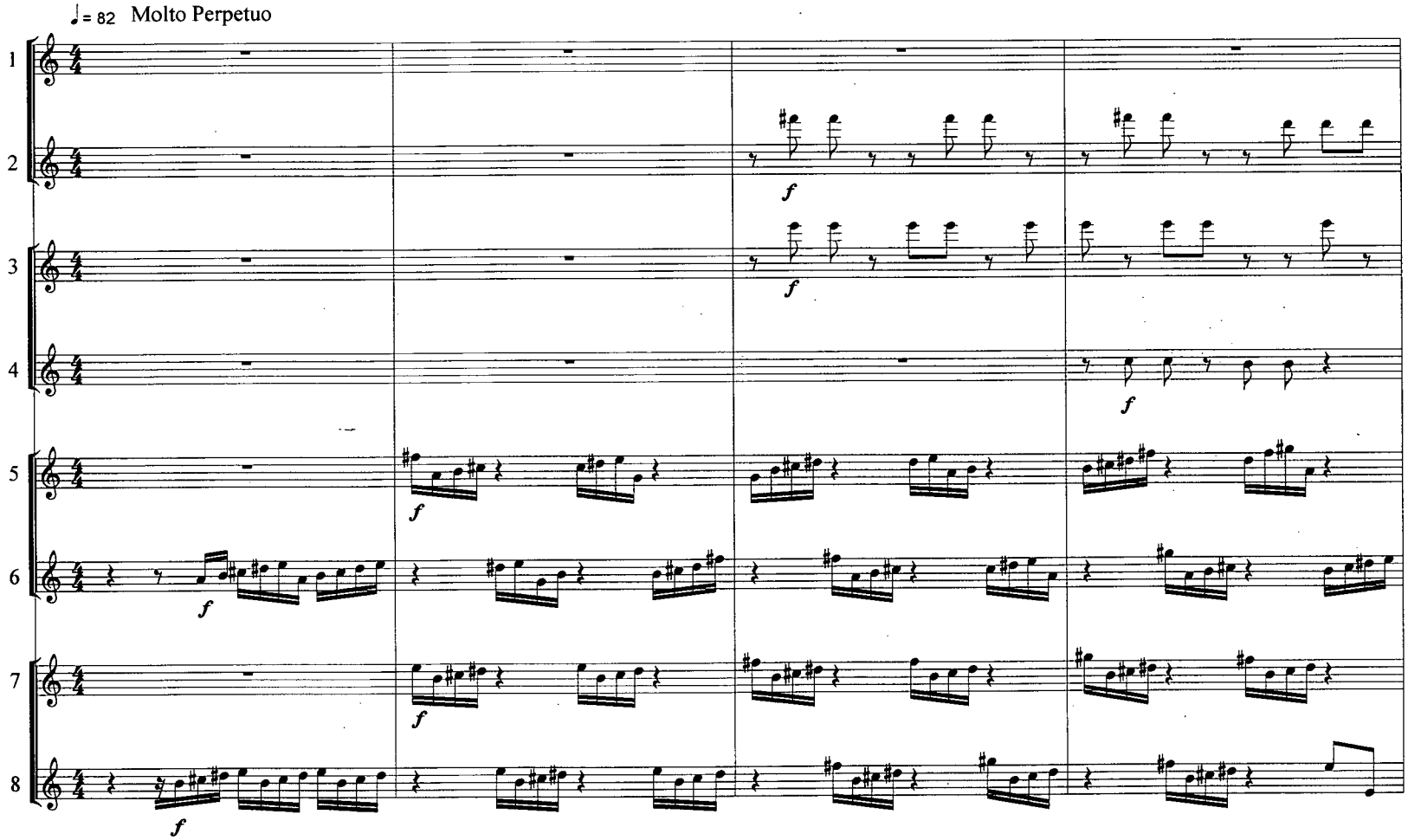

1
2
3
4
5
6
7
8
mf
f
mp
decresc.
ff


20
1
2
3
4
5
6
7
8
ff
f
cresc.

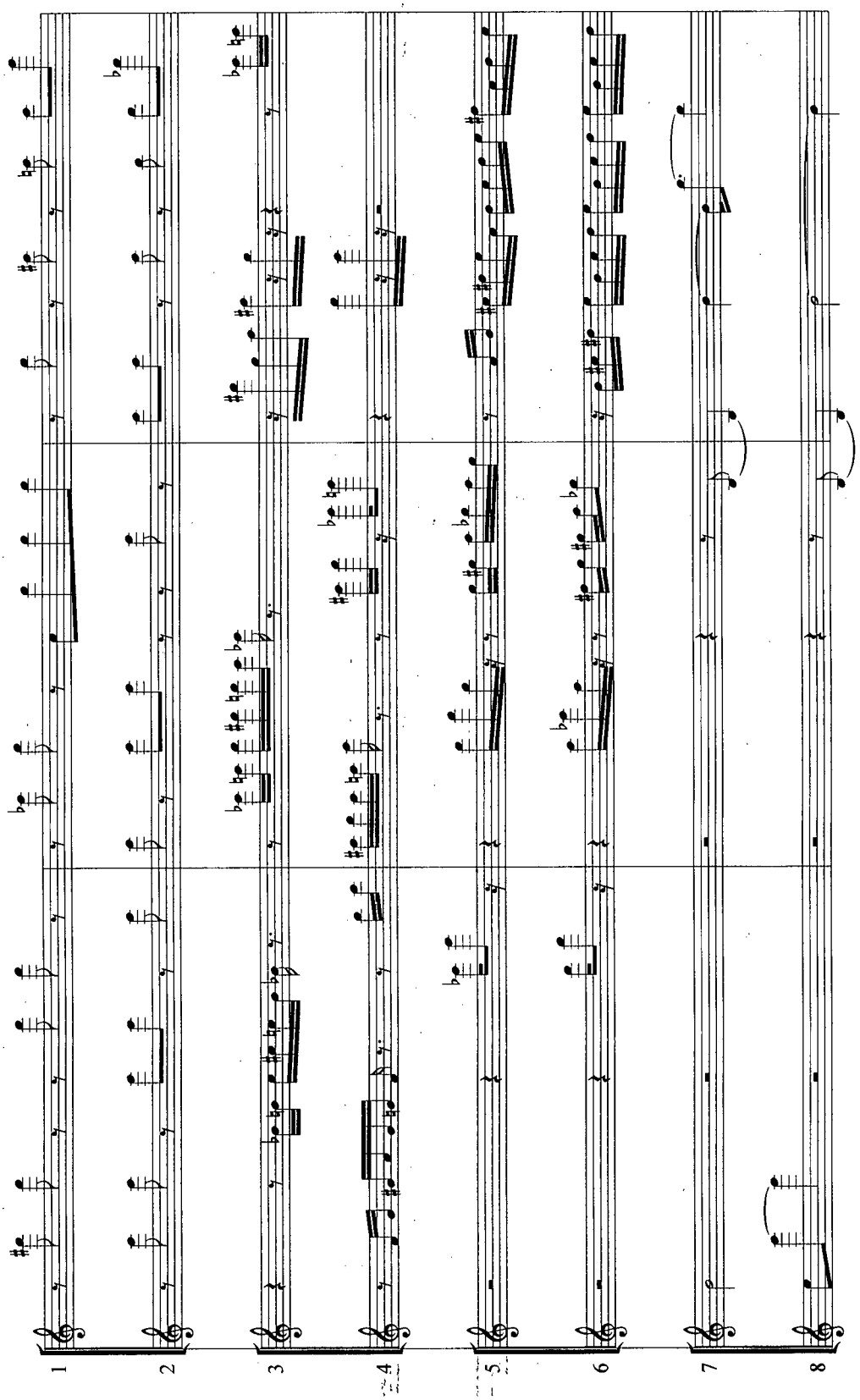

1
2
3
4
5
6
7
8
mp
decresc.
p

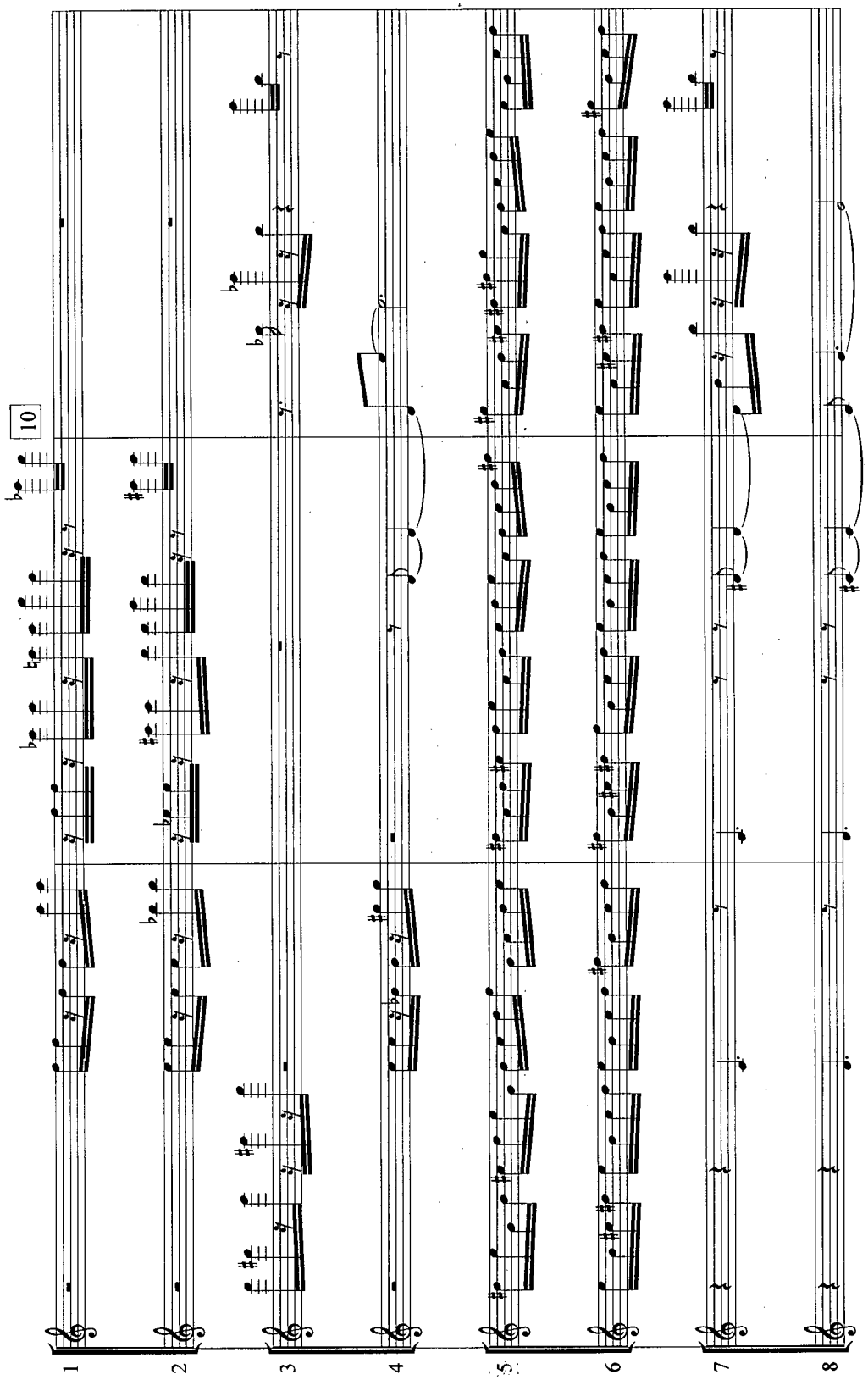
Five Movements for Flute Octet

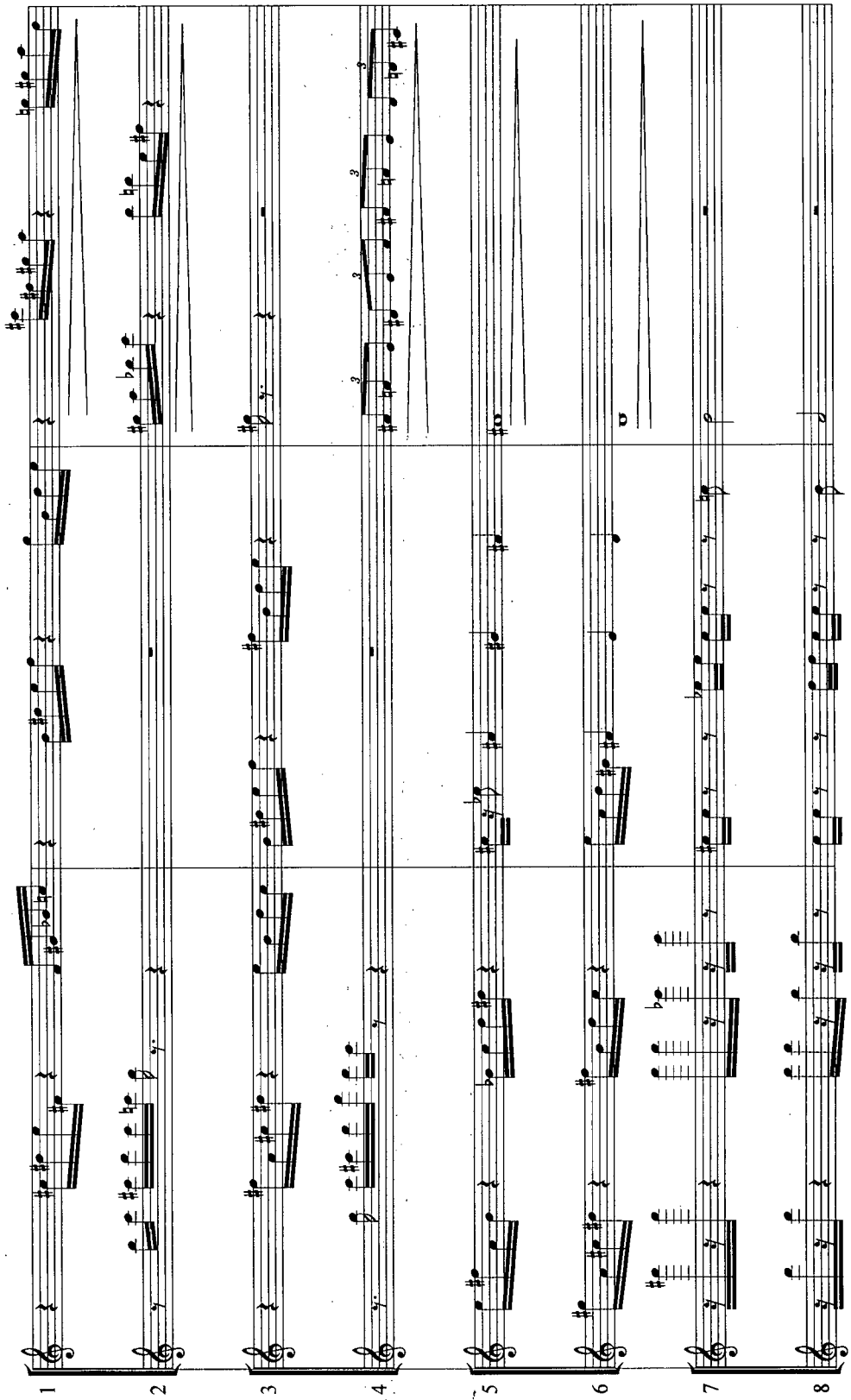
5. Ragamuffin

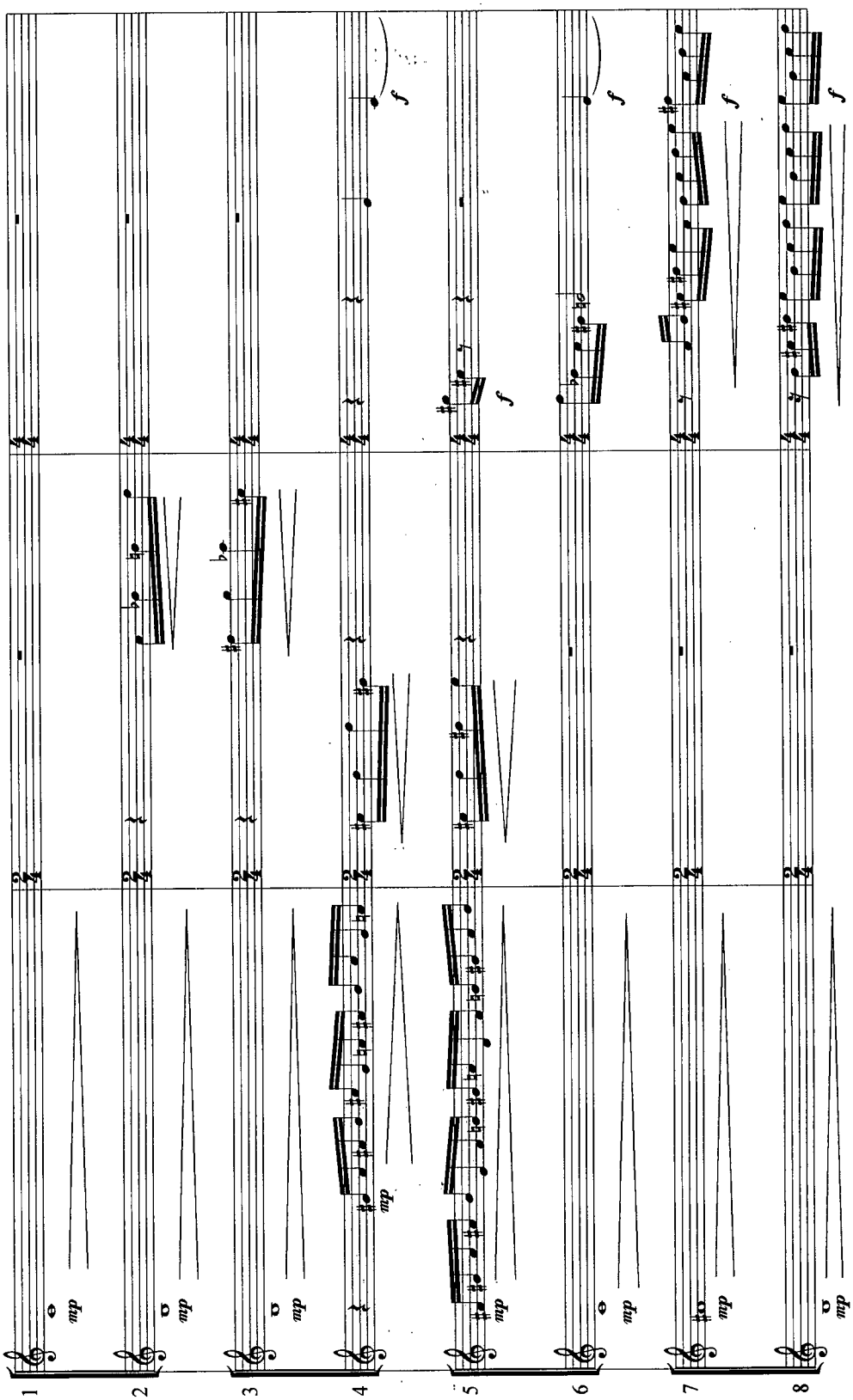


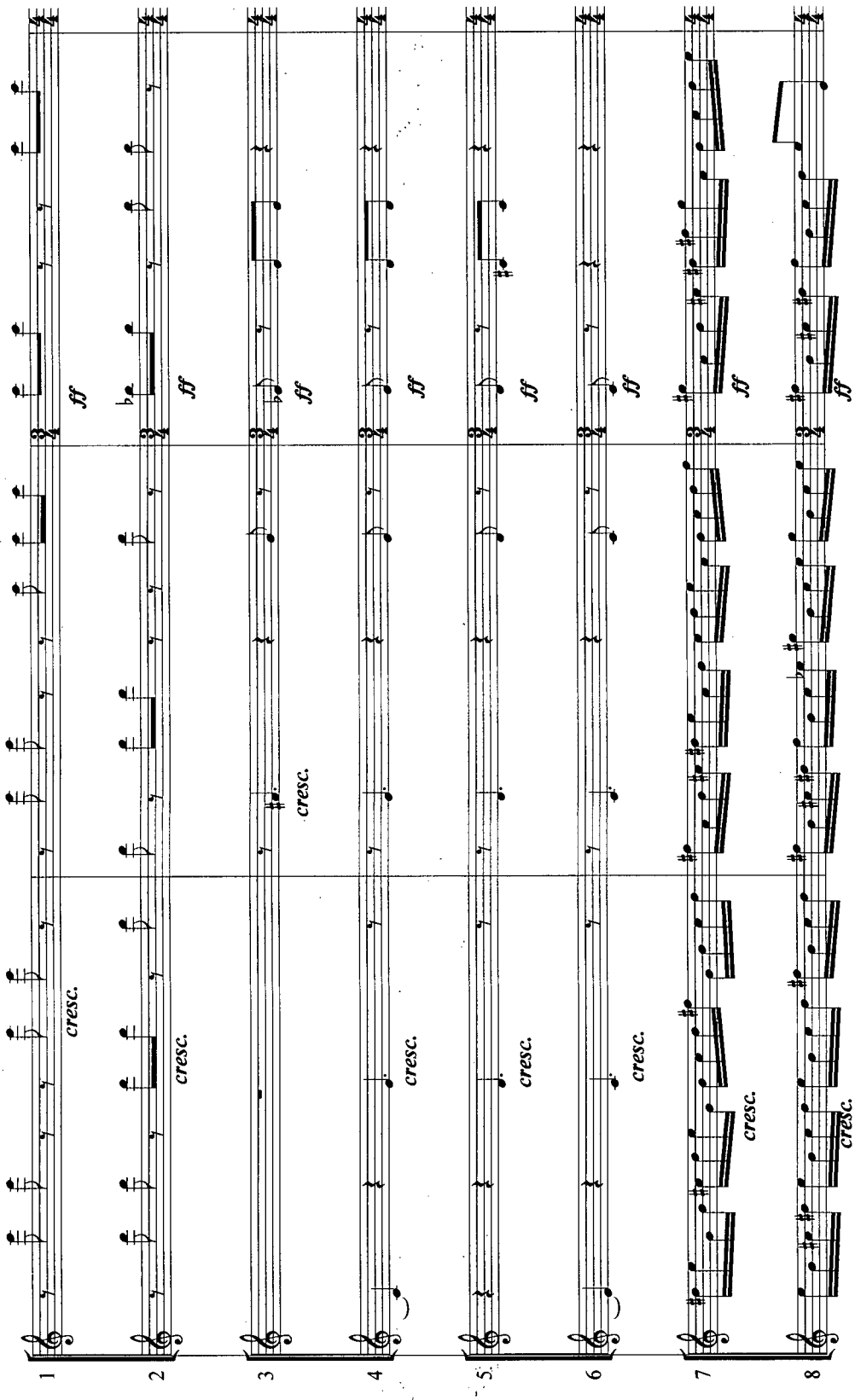
Copyright 2001

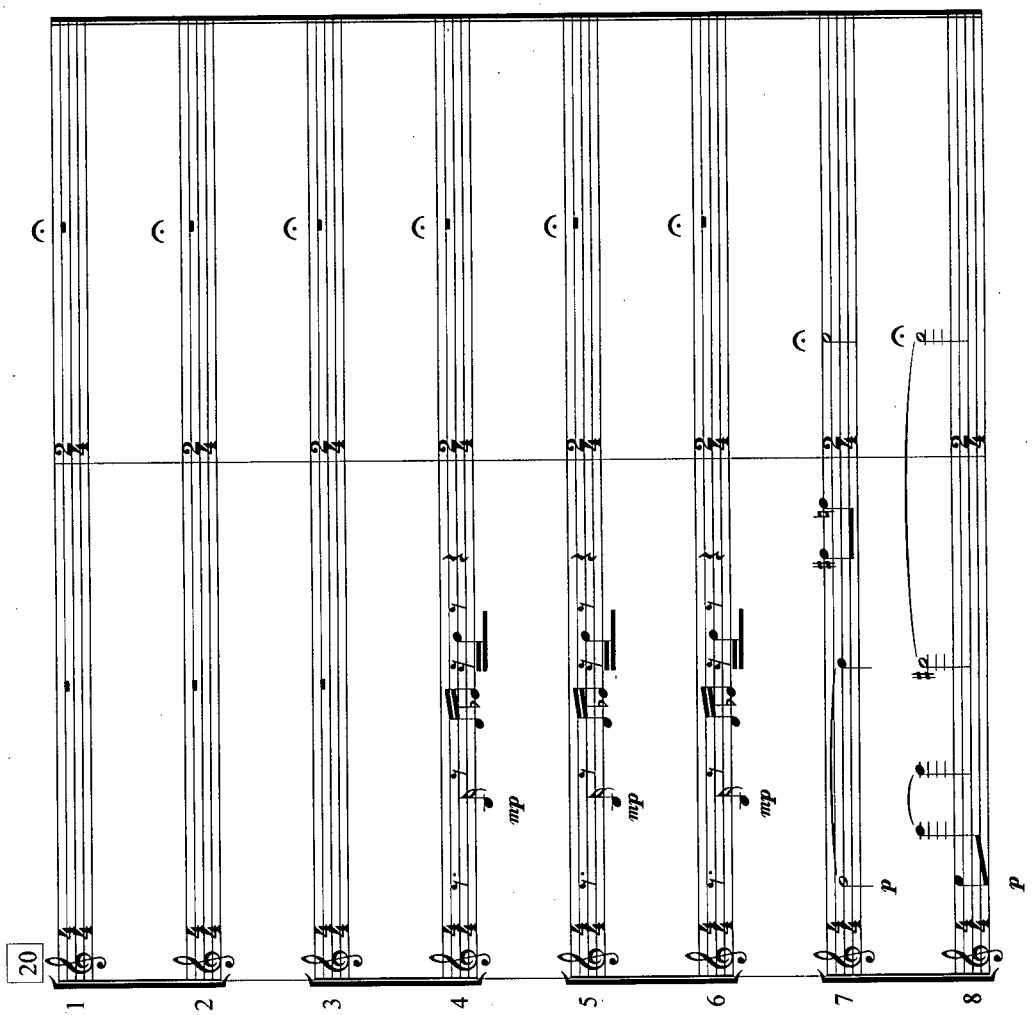

1
2
3
4
5
6
7
8


10
1
2
3
4
5
6
7
8


1
2
3
4
5
6
7
8


1
2
3
4
5
6
7
8
mp
f


ff
cresc.
1
2
3
4
5
6
7
8


20
1
2
3
4
5
6
7
8
mp
mp
mp
p
p