TWISTED BLUE

by

Jessica Rudman

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

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THE CITY UNIVERSITY OF NEW YORK
Abstract

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Advisor:Tania León

*Twisted Blue* was written for clarinetist Dan Liptak to perform with the Hartford Independent Chamber Orchestra conducted by Erberk Eryilmaz. The title comes from the bluesy progression that forms the basis of the second movement, which was in fact composed first in a few frantic fall afternoons. The opening movement followed, and then the finale.
Acknowledgements

My composition teacher, Tania León, has long been a role model to me, and the years that I studied with her have had an immeasurable impact on my development as a musician. She pushed me to improve beyond the boundaries of what I might have thought possible and always inspired me to be more free and imaginative. My compositional work will be forever indebted to her influence.

I would also like to thank Erberk Eryilmaz, Dan Liptak, and the Hartford Independent Chamber Orchestra for commissioning this work and bringing it to life.
Instrumentation and Performance Notes

Instrumentation
Flute/Piccolo  Percussion 1 & 2 (see below)
Oboe  Solo Clarinet
Bassoon  Violin I & II
Horn in F  Viola
Trumpet in C  Cello
Tenor Trombone  Bass

Percussion List
Percussion 1  Percussion 2
Small Suspended Cymbal  Large Suspended Cymbal
Medium Suspended Cymbal  Small Tam-Tam
Two Bongos  Large Tam-Tam
Snare Drum  Vibraphone
Two Toms
Vibraslap
Glockenspiel

Performance Notes
• An X in place of a time signature indicates an unmeasured section. The duration of each such section is given above in seconds. For numbering purposes, any unmeasured section is counted as one bar.
• In unmeasured sections, stemless noteheads followed by solid horizontal lines represent notes held for an indeterminate length. The proportions of the lines give a general sense of how long the notes should be held.
• Rests in parentheses are approximate.
• In unmeasured areas, runs notated with feathered beaming are to be played extremely freely. In metered sections, specific durations in beats or portions of beats are given for feathered beaming.
• Boxed figures should be repeated for the length of the thick black line that follows.
• Arrows indicate a gradual change from one state to another (i.e. from ord. to sul. pont.).
• “Irr. vib.” stands for irregular vibrato.
• Grace notes should be played before the beat.
• Trills are half-step.

* TRANSPOSED SCORE *
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a tempo ($\lambda = 120$)
molto rit. . . . . . . . . . . . . Delicate $= 72$

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. 1

Glockenspiel

L.V. $pp$ (L.V. throughout) $cresc.$

Perc. 2

Vib.

Solo Cl.

Vln. 1

Vln. II

Vla.

Vc.

Ch.
Extremely Slow and Free  
\[ \text{(ca. } j = 40) \]