

**An Examination of the Class 1 Flute Quartet
Literature on the Texas University
Interscholastic League Prescribed Music List**

*A Resource Guide to Selecting Level Appropriate Quartet
Literature*

By:

Paula Hartsough
Caitlin Rose
Jacob Wright

Texas Woman's University
2019

Table of Contents

| | |
|---|-----------|
| Acknowledgements | 1 |
| Project Purpose and Scope | 2 |
| How to Use This Guide | 3 |
| Grade Rubric | 4 |
| GRADE A | 5 |
| Anouchka..... | 5 |
| Deux Arabesques..... | 7 |
| Divertimento for Four Flutes..... | 9 |
| Grand Quartet for Four Flutes, Op. 92..... | 13 |
| Grand Quartet for Four Flutes, Op. 103..... | 17 |
| Jour d'été à la Montagne..... | 21 |
| One for Four..... | 24 |
| Quatuor pour Flutes..... | 26 |
| Sinfonico Quartet, Op. 12..... | 28 |
| Song and March..... | 30 |
| Suite Italienne..... | 32 |
| Valse Staccato..... | 36 |
| GRADE B | 38 |
| Adagio..... | 38 |
| Andante in F Major, K. 616..... | 39 |
| Five Miniatures for Four Flutes..... | 40 |
| Flûtée Celebration..... | 42 |
| Harmonious Blacksmith..... | 44 |
| Irish Aire and Jig..... | 46 |
| Quartet, Op. 60 for 4 Flutes..... | 48 |
| Sonatina Giocosa..... | 50 |
| Symphony No. 1..... | 52 |
| GRADE C | 54 |
| Scherzo Brilliante..... | 54 |
| Sheep May Safely Graze..... | 56 |
| Simple Gifts..... | 57 |
| Sonata in C Major..... | 59 |
| The Comedians' Gallop..... | 61 |

Acknowledgments

We would like to acknowledge Texas Woman's University, the Department of Music, Texas Woman's University Experiential Scholars Program, and our mentors Dr. Pamela Youngblood and Dr. Danielle Woolery. Without the resources provided to us and the support of the faculty, staff, and administration, this project would have never happened. We are grateful for the input of David Wright who assisted with the design of the initial stages of this project and performed as the fourth member of our quartet. We hope that you will find this resource useful to teachers, performers, and students alike.

Project Purpose and Scope

The purpose of this study was to examine the Class I Flute Quartets on the Texas UIL PML to create a comprehensive pedagogical guide that incorporates performance suggestions, technical challenges, and specific musical characteristics into a concise, easy-to-use document. This guide serves as a resource for band directors, private teachers, and students to aid in the selection of appropriate ensemble music for students of varying levels, to increase the variety of ensemble music to which flute students are exposed, and to help students be more successful in their performances of these quartet pieces. We chose to focus on Class I Flute Quartets because of the potential for students to advance to the State Solo-Ensemble Contest.

We based our assessment criteria for this repertoire on the criteria written by the National Flute Association Pedagogy Committee in their publication, *Selected Flute Quartets: A Graded Guide*, and modified it to fit our specific application. Our assessment process began with playing through each piece and developing our own criteria rubric to examine the works in detail. We divided our rubric into three difficulty level subcategories: Novice (Grade C), Intermediate (Grade B), and Advanced (Grade A) with specific musical characteristics regarding the pieces' playability. To further the usefulness of our assessments, especially for students without private instructors, we included basic background information about the pieces. The assessments contain the composer, key and time signatures, and individual part difficulty levels; defined musical terms specific to each piece; performance suggestions; and easily available quality reference recordings in order to facilitate an aural learning component. The results of our research show that nearly half (46%) of the Class I flute quartets were categorized as Grade A, 34% as Grade B, and 19% as Grade C.

How to Use This Guide

The layout of this guide is intended to make finding and assigning music easier. Below, we provide the rubric we developed for each piece to determine its grade level. This can be used to assess which grade level will be most appropriate for students with specific playing abilities. The assessments are laid out beginning with the most advanced pieces (A), then the intermediate level pieces (B), and finally the less advanced, novice pieces (C). The pieces within each grade level section are listed in alphabetical order by title.

In order to make our resource guide as useful as possible, we divided the information gathered in our assessments into specific sections:

Brief Overview provides basic information about the piece such as meter, key signature, number of movements, overall style or mood, and any specific PML performance requirements.

Performance Suggestions lists specific performance tips for potential trouble areas that we thought would allow for more prepared and musical performances.

Defined Terms alphabetically lists and defines all musical terms indicated in the scores.

Suggested Recordings are intended to help students have more informed performances by providing the best quality performances we could find.

Pieces in which we could not find quality recordings or that do not have any recordings available are identified with “None available” under the “Suggested Recordings” section. We did not include recordings or videos of performances which we did not feel would be quality references for learning appropriate style, and playing technique. Additionally, pitches in specific octaves are labeled based on their position above the C below the staff which we identify as C4.

It is our hope that this guide will encourage teachers and students to learn and perform pieces on the Class I Flute Quartet PML that may be unfamiliar and to expand their knowledge of the flute quartet repertoire.

Grade Rubric

Advanced (A):

- Technically demanding all parts; more independence
- Mixed meters; more complex meters
- More difficult key signatures
- Extended tonalities
- Extended techniques
- Contemporary notations
- Extreme dynamic range
- Faster tempos; faster rhythms
- Multiple articulations and combinations of them at faster tempos
- Complicated style requirements

Intermediate (B):

- Simple, compound, mixed meter
- More chromatic passages/accidentals
- Mixed keys; possibly more than just basic; expanded
- Tempo changes (sectional)
- Expanded range; not necessarily full range in individual parts
- Some extended techniques
- A few rhythmic challenges

Novice (C):

- Not technically demanding
- Simpler/basic time and key signatures; basic simple or compound meter
- No extended harmonies, more diatonic
- Moderate/narrower range
- Straight forward rhythm; little or no syncopation; no polyrhythms
- Major/minor
- Basic
- Parts not as independent
- Moderate tempo

GRADE A

Anouchka

Pierre Paubon

Brief Overview:

Anouchka (a diminutive form of the name Anna) is a through-composed piece almost 8 minutes in length, and is written for four C flutes.

An original composition, this flute quartet alternates quickly between expressive slow and bouncy fast sections. Various emotions, such as mystery and joy, are evoked.

This piece is written in D major and G major with a few modulations. Each part contains solos which are primarily independent of each other. There are a few sections of rhythmic unison. Flutes 2, 3 and 4 go up to an E6 and Flute 1 goes up to an F6. Since there are many challenges throughout, this piece should be played by proficient players.

Performance Suggestions:

- As a group, be aware of the many tempo changes throughout the piece. Plan and practice your transitions and know who is leading in the music.
- Mark in your music when solos occur throughout the different parts; work to support the solos through balance and phrasing.
- There are sections of this piece where the performers come together with rhythmic unisons. Always work to match note lengths and styles.
- Always be aware of your individual dynamic markings. It is important to follow what you see on the page and not what you hear.
- As a group, work to follow the recommended breath marks; the breath marks are designed to help with the intended phrase shape.
- Flutes 1 & 3 should work on tuning the octaves at measure 25 and should plan to breathe together.
- Flutes 3 & 4 should work to line up subdivisions at measure 41.
- Measures 52-61: As a group, work to emphasize the crescendo. Don't be afraid to exaggerate it.
- Measures 73-80: As a group, find your tuning tendencies for the octaves. The use of a drone or tuner will help solidify the tuning.
- Measures 145 & 152: As a group, pay attention to the passing of rhythmic figures. Take care to match style and dynamics between all parts.
- As a group, work to keep the sextuplets even. Think of the subdivision to help with evenness of rhythms.
- Measures 223 & 227: Flutes 1 & 4 should work find tuning tendencies.

- Keep a consistent tempo at the Presto from measure 236 to the end. This ending can be exciting; work to stay together at this faster tempo.

Defined Terms:

Accelerando poco a poco (molto) - to gradually increase the tempo a lot.

Allegro assai - to play at a very fast tempo; slightly faster than allegro.

Allegro vivace - to play at a very fast and lively tempo.

Col - "with the"; indicates when other parts are playing with Flute 1.

Espressivo - to play expressively.

Marcato - to play with emphasis.

Poco più mosso - to play with a little more motion.

Rubato - to allow an expressive quickening or slackening of tempo, usually without altering the overall pace.

Sempre p - to continue to play a piano dynamic.

Staccato - to play rounded and separated, but not clipped.

Sub. - subito; quickly or suddenly.

Suggested Recordings:

The Philadelphia Flute Quartet, published June 27, 2018, 7:50, YouTube,
https://www.youtube.com/watch?v=HEjff11LE_I.

Yen Flute, Masaya, Yuka, Minori, published on October 14, 2015, 4:59, YouTube,
<https://www.youtube.com/watch?v=2oR1JIBDeKY>.

Deux Arabesques

Debussy; arr. Howard Cohen

Brief Overview:

Each of the two movements in *Deux Arabesques* is 4 to 4.5 minutes in length and is arranged for four C flutes. The UIL PML requires either movement I or II to be played.

This flute quartet is derived from a pair of Debussy's impressionistic piano pieces. True to an Arabesque, which has "an ornamental design consisting of intertwined flowing lines," this piece contains many lines that fit seamlessly together. The first Arabesque is lyrical and the second Arabesque is more playful.

Both movements are in 4/4 time. Movement I is written in F major, Bb major, and Db major. Movement II is written in G major. Flutes 1 and 2 should be given to strong players since the parts are very technical and are frequently in the third octave. The lower parts have a more comfortable range. Flute 3 should be given to the least experienced player in the quartet. However, this piece is recommended for highly proficient students.

Performance Suggestions:

- As a group, it is important to determine how to place grace notes and to agree on the length of short notes.
- It is recommended that students listen to the original instrumentation on piano to understand how parts are interconnected seamlessly.
- This particular arrangement features overly dense orchestration, attention to dynamics will make this work sound more musical.
- The melody at times is passed between the players in just a beat or two. Take note of which performer has the melody and how to balance so the melody is always dominant.
- Around measure 6 of the first Arabesque, hemiolas occur between Flutes 1 & 4. Special attention with a metronome should be paid to these parts so as not to rush.
- The change from duple to triple occurs throughout the piece; students should be aware and should work to always hear a difference between these distinct types of rhythms.
- In this particular arrangement, special attention needs to be paid to the melody. It can easily be buried under thick textures and accompaniment; dynamics are relative, so adjust accordingly to help the melody sing.

Defined Terms:

Andantino con moto - to play slowly, but with motion.

Arabesque - a composition with fanciful, intertwined ornamentation in the melody.

Dim. molto - to diminuendo quickly.

Et très léger - to play very lightly.

Poco mosso - to play with less motion, or with a slower tempo.

Risoluto - to be played firmly or decisively.

Stringendo - to play with increasing speed.

Sempre crescendo - to continue to become louder.

Tempo rubato (un peu moins vite) - to allow an expressive quickening or slackening of tempo, usually without altering the overall pace; to slow down a little.

Suggested Recordings:

Aldo Ciccolini, piano, published September 23, 2009, YouTube:

Movement I: Arabesque 1 - 4:25, <https://youtu.be/Yh36PaE-Pf0>.

Movement II: Arabesque 2 - 3:12,

<https://www.youtube.com/watch?v=KKHeEw7whUQ>.

The Flute Quartet, released 2015, track 15 and 16 on アラベスク (Arabesques), CD.

Available on Spotify.

Divertimento for Four Flutes

David Cohen

Brief Overview:

Divertimento for Four Flutes is a work of 10 short movements for four C flutes. Each movement is 30 seconds to 1 minute with an overall length of 7 to 7.5 minutes. The UIL PML requires a total of four movements to be played. In movement IX, Flute 3 switches to piccolo. The overall piece is categorized as grade A. However, the individual movements vary in difficulty: Movements I, III, V, VII, VIII and X are categorized as A; Movements II, IV, VI as B; and Movement IX as C.

It is an original flute quartet and the title of each movement indicates its intended style. An eclectic collection, this piece features traditional harmonies, altered tonalities, and some contemporary elements. The Finale is an exact retrograde of the Prelude.

The meters used are 2/4, 3/4, 4/4, and 2/2. Nine of the movements are in C major with a ton of accidentals and modulations. Movement V is in G major with only a few accidentals. The highest note is a Bb6. The difficulty distribution is fairly even, it is written in SATB format, and each flute part contains many important solo lines. This piece can be overwhelming, so it should be played by four equally accomplished flutists.

Performance Suggestions:

Overall

- One of the overall goals for the group is to sound like a single player playing all of the lines. As such, blending in the overall ensemble sound and working to match styles in all passing figures should be of high importance.
- As a group, work to match note lengths between all parts when rhythmically unison parts occur.
- Throughout the piece, performers are in pairs. Know who your partner is and write in the music to help listen for style, blend and intonation.

Movement I: Prelude

- Measure 1: The group has a unison low C. If the sound is not immediately responsive, popping or hitting the left ring finger right as you tongue the note can help the low C speak more easily.
- Measures 2-4: Flutes 1, 2 & 3 have staggered entrances and should work to match each entrance. Long held notes should back off a dynamic level so the moving part can be heard.
- To help with clarity, put a slight space between any repetitive notes, so they are clearly articulated (ex. m. 5-8).
- Measure 9-11: As a general rule, exaggerate the accents and strive to keep a good tone with the accent. Flutes 1-3 should also work to play under Flute 4 who has the moving part.

- Measure 15: As a group, work to make the syncopated rhythms fall exactly on the up beat.
- Measure 26 (9 before circle 2): Flute 1 has the melody and should be dominant. Flutes 2 & 3 are the main texture so they should be underneath everyone. At the same time, Flute 4 should create a slight space between each note to make the rhythm clearer.
- Measure 35 (circle 2): As a group, work to be true to the piano dynamic. Flute 1 should work with a drone or tuner to be confident on the tuning.
- Measure 36: Flute 1, it is recommended to switch to thumb Bb after the Db to help with technique until measure 42 (Circle 3).
- Measure 37: Flutes 2, 3 & 4 keep slight space between the notes so the rhythm is clearer; work to continue matching note lengths.
- Measure 42: Flute 1, it is recommended to keep your thumb on the B natural key and to use either the 1/1 or lever fingering for the Bbs.

Movement II: Chorale

- There are many large intervals in all parts. As a group, be careful with intonation and ease into the higher notes so they don't sound forced.
- As a group, work to keep the tempo moving and to not slow down or play too loudly.
- It should be noted that the last 2 measures are ties, not slurs.

Movement III: Scherzo I

- The parts are interwoven together, which makes this movement difficult.
- As a group, be aware that there are many staggered entrances through this movement. Pay special care to balance so each new entrance can be heard clearly.
- Measure 21: Take note of the subito p in Flute 1 & 2. It is important to make sure they play under Flutes 3 & 4 who are at mf.

Movement IV: Aria

- Flutes 1, 3 & 4 are in octaves and at pp through the whole piece. This will make tuning especially difficult, so practice this section with a tuner and a drone.
- Measures 2-9: Flute 2 has the melody, as a group, work to be underneath the melody.
- In the last 3 measures, Flutes 1 & 2 are in octaves and Flutes 3 & 4 are in octaves; listen carefully to blend and tune.
- Flute 1: Work to not be too bright in the upper register; think of a haunting and dark tone to match the mood of the piece.

Movement V: Small Talk

- This is a highly layered piece. As a group, exaggerate the dynamic contrast to add more interest.

- It is recommended to add a slight space between repeated notes to clarify articulation and rhythm.
- When playing in pairs within the quartet, work to ensure note releases match.
- Last measure: As a group, over-emphasize the accents.

Movement VI: Réseau

- It should be noted that the melodic lines will switch between parts throughout the piece. Always be aware of who has the melody and work to fit your part underneath.
- Anytime there are syncopated rhythms; work to make them clear and precise.
- Measure 22: Flute 4 should bring out the F# and F.
- Last 3 measures: Flute 1 can bring out the Dbs.

Movement VII: Scherzo II

- Measure 7: As a group, place a slight space between the repeated notes.
- Measure 8: As a group, release on the downbeat of measures 9, 19 and 21.
- Measure 12: The articulation pattern here is slur-2-tongue-2.
- Measure 14: As a group, release the tied note on the down beat, and add a slight space between the first two notes for clarity.
- Measure 23: Flute 4 should make a note that the second beat is an Eb.
- Measures 33-44: Flutes 1 & 2 have alternating parts; work to make them match stylistically and sound like one continuous line. Also be careful not to be flat on the higher octave Bb in this section.
- Measure 37: There is a 2 octave difference between Flutes 3 & 4, so tune the intonation carefully. Flutes 1 & 2 should come down a dynamic level when Flutes 3 & 4 come in with the melodic line.
- Measure 46-49: As a group, emphasize the extreme dynamic contrast.

Movement VIII: Reflection

- Flutes 2 & 4 should tune the Ds and lean on the half step change to emphasize the dissonances throughout the piece.
- Flute 1: It is highly recommended to mark all of the accidentals and downbeats.
- Measure 2: Flutes 2, 3 & 4 should back off when Flute 1 comes in with the melody; keep leaning into the dissonance, and work to be under Flute 1.
- Measures 6-7: Flute 1 should be careful not to be sharp with the intonation on the C#.
- Measures 11-19: Flute 2 work to ensure that the second D is not flat and Flute 4 should work to ensure the second D is not sharp.
- The last measure is in octaves so tune carefully.

Movement IX: Waltz

- Flutes 1 & 2: Make sure the offbeat entrances are in time throughout the movement. Use a metronome with subdivided triplets to help.

Movement X: Finale

- Measures 1-3: Flute 4 can pop the left ring finger right as you tongue the note to help it speak more easily.
- Measure 4: release the tied note together on the downbeat.
- Measures 8-10: - Flutes 2, 3 & 4 should work to be under Flute 1.
- Measure 26: Flute 1 has the melody; everything else should be texture underneath.
- Measures 48-50: Flute 4 has the moving part that need to be heard; balance accordingly.
- Measures 55-57: As a group, work to articulate each entrance together so that it is heard clearly.
- Last measure: As a general rule, work to make your embouchure really relaxed and point your air toward your elbow. This will help with the lower notes.
- Put a slight space between any repeated notes.

Defined Terms:

Aria - an accompanied song for a solo voice, typically one in an opera, cantata or oratorio.

Chorale - traditionally a musical setting of a traditional religious text or hymn that has multiple melodic lines called polyphony.

Divertimento - an 18th century musical genre that is typically light and entertaining, usually consisting of several short movements.

Impressionism - an artistic movement during the 1860s that evokes a mood, feeling, atmosphere, or scene. Looking at works of visual impressionist artists, such as Claude Monet, can help to understand impressionism in music.

Prelude - a musical composition that is usually brief, and generally played as an introduction to another, larger musical piece.

Rèseau - a network or grid; in this piece it refers to the weaving of the individual parts.

Scherzo - meaning "joke"; a vigorous, light or playful movement.

Waltz - a dance in triple meter.

Suggested Recordings:

None available

Grand Quartet for Four Flutes, Op. 92

Ernesto Kohler

Brief Overview:

The Grand Quartet for Four Flutes, Op. 92 is a four-movement piece for four C flutes that is just under 30 minutes if played with repeats. Movement I is 15 minutes, movement II is around 5 minutes, movement III is about 3 minutes, and movement IV is about 7 minutes. The UIL PML requires only one movement to be performed.

An original Romantic quartet, Movement I, “Allegro moderato,” is bright and lively with sudden dynamic contrasts. Movement II, “Andante,” is lyrical and has a repetitive melody with dotted notes. Movement III, “Scherzo,” is joyous, fast paced, and contains a gorgeous melody in the middle. Movement IV, “Rondo Finale,” is light and bouncy with brief beautiful melodic sections scattered throughout.

Movements I, III, and IV are in D major and movement II is in A major. There are many accidentals throughout. Movements I and II are in 4/4 time, movement III is in 3/4 time, and movement IV is in 2/4 time. The highest note in movements I, II, and IV is an A6 and the highest note in movement III is a Bb6. Flute 1 is soloistic, Flute 2 supports Flute 1, and Flutes 3 and 4 have more accompaniment parts with some melody. All parts are technically demanding, and this piece should be played by advanced players in need of a challenge.

Performance Suggestions:

Movement I: Allegro moderato

- This movement is quite long. Consider taking out the repeats (nearly 15 minutes long with repeat, and about 8 minutes without repeat).
- As a general rule, do not breathe on the rest any time there is a pattern of 3 sixteenth notes with a sixteenth-note rest on the downbeat; it will likely make the entrance of the sixteenth notes late. Feel the pulse internally and hear the downbeat so the sixteenth notes are in time (ex. Flute 2 & 3 two measures before C; Flute 2 at D and a tempo after H; etc.).
- When there are syncopated rhythms, add a slight space between the notes to emphasize the rhythm.
- As a general rule, grace notes should occur just before the beat; they should lead into the downbeat in Flutes 1 & 2. Do not let the grace notes get in the way of the pulse and melody as they only embellish the melody and are not as important. Start by leaving out the grace notes completely until you are comfortable enough with your part to add them back in.
- A tempo after H: Flute 1, the grace note notation has been replaced by a turn. It is played just as before with the grace notes written out.

- Emphasize the contrasts in the sections separated by the repeat. Bring the dynamic level down and make the eighth notes lighter and bouncy, this will help with variety.
- Rehearsal M: Flutes 2, 3 & 4 should match style.
- Rehearsal N, 4 measures after: Flutes 3 and 4 should bring out the new material. Lean into the triplet figures.
- Rehearsal O: Flutes 1 & 2 are together and in octaves; work to match style, note length and intonation.

Movement II: Andante

- Circle 2, second measure: Flute 1 and 2 are in octaves, so tune carefully.
- Circle 4, 2 after: Flute 4 has the melody in the low register; all other parts should adjust dynamics accordingly.
- Circle 5: Flute 4 has a melodic line that needs to be brought out as much as possible.
- Flute 1 is often much higher than the other parts. Balance accordingly, and do not overpower the other parts.

Movement III: Scherzo

- Measures 1 & 2 and its restatement at measures 9 & 10: Flutes 1 and 4 are in octaves, so pay attention to style and tuning.
- Listen for the moving parts and bring them out; all other parts should play underneath the moving lines (ex., 1 measure after Circle 1, Circle 2, and 8 before Circle 4 in Flute 4).
- Circle 6: Add a slight space between the repeated notes; otherwise they will blend together sounding like one long note. As a group, work to exaggerate the crescendo.
- Circle 8: The group is either in unison or octaves so pay careful attention to tuning.
- Work to eventually feel this movement in 1 beat per measure.

Movement IV: Rondo Finale

- Make sure any repetitive material does not cover up the melody (ex., beginning with melody in Flute 4).
- Circle 1, 5th measure: Flutes 3 and 4 trade off sixteenth-note passages and should sound like a seamless line of sixteenths.
- Circle 5: Flute 2 has the melody; everything else should be underneath.
- Lines from the melody that are echoed in another part should be brought out (ex., beat 2 of measures 6 & 7 in Flute 2; 4th & 7th measure of Circle 3 in Flute 4, etc.).
- Circle 6, 5th measure: Flute 4 should bring out the sixteenth-note line.
- There is a tendency to rush the sixteenth notes throughout this movement; practice diligently with a metronome to ensure a steady tempo.

- Circle 10: The style and mood in this section are more fluid and singing than earlier sections; play more delicately here, and make the sixteenth note runs like waves of sound; not loud but flowing.
- Circle 15, 2nd measure: Flutes 1 and 2 should not play too loudly here. Rather, listen down to Flutes 3 & 4 with their lines.
- Circle 17: The lines in Flutes 3 & 4 should be brought out over Flutes 1 & 2.
- Circles 4 & 21: Work to not lose energy or slow down here. Keep the same tempo and keep the energy moving forward.
- Circle 22, 5th measure: Flutes 2 & 4 are in octaves, so pay careful attention to intonation.
- Circle 25, 5th & 6th measures: Flutes 1 & 2 are in octaves, so pay careful attention to intonation.

Defined Terms:

A tempo - to return to the original tempo.

Allarg. - allargando; to slow and broaden the tempo.

Allegretto - to play in a moderately quick tempo.

Allegro con fuoco - to play at a fast tempo with fire or energy.

Allegro moderato - to play at a moderately fast tempo.

Amoroso - to play in a loving manner.

Andante - to play at a moderately slow tempo.

Brillante- to play in a brilliant and sparkling manner.

Con brio - to play with liveliness or spirit.

Con passione - to play with passion.

D.C. senza replica - to go back to the beginning and play without repeats.

Delicato - to play lightly and delicately.

Dolce - to play sweetly.

Espress. - espressivo; to play expressively.

Fine - "the end".

Incalzando - to play in a pressing or chasing manner.

Leggiero - to play lightly.

Loco - "place"; to return to playing notes at their normal pitch.

Morendo - to gradually decrease tempo; dying away.

Pesante - to play in a heavy and ponderous manner.

Più - "more".

Rall. - rallentando; to gradually slow down.

Rit. - ritardando; to gradually slow down.

Rondo - a musical form with a recurring leading theme, often found in the final movement of a sonata or concerto.

Sempre - always or consistently.

Spigliato - to play confidently.

Stentato- to play in a labored and heavy manner.

Tranquillo - to play in a quiet or calm manner.

Trio - the middle section of a dance movement in ternary form (ABA).

Turn - also called a gruppetto, and looks like a sideways “S”; this embellishment is played by playing the indicated note, then quickly slurring to the note above, back to the original note, the note below, and finally to the original note again; for example, an “F” with the turn over it will be played like “FGFEF”.

Un poco - “a little”.

Suggested Recordings:

CSUN Flute Quartet, published November, 20, 2010, 8:18, YouTube,
<https://www.youtube.com/watch?v=d19I76DI7q8>. Movement I only.

Philadelphia Flute Quartet, published November 5, 2018, 6:50, YouTube,
<https://www.youtube.com/watch?v=DoI0zBbS8J0>. Movement IV only.

Quartet Atiko, published November 14, 2015, 3:05, YouTube,
<https://www.youtube.com/watch?v=KXm2BBVDi2s>. Movement III only.

Grand Quartet for Four Flutes, Op. 103

Friedrich Kuhlau

Brief Overview:

Grand Quartet for Four Flutes, Op. 103 is a monumental work for four C flutes with four movements and is around 23 minutes in length. Only one movement is required by the UIL PML.

This original quartet is written in the traditional Romantic style. Movement I, “Andante maestoso,” has a regal opening and becomes more brilliant with extravagantly flourishing lines. Movement II, “Allegro assai,” is elegant and waltz-like with its sweeping melodies in three distinct sections: Scherzo, and Trios I and II. Movement III, “Adagio,” contains a reflective and beautiful melody with a few interjections of fast runs. Movement IV, “Rondo,” is driving and fiery. Its bouncy eighth note melodies lead into waves of sixteenth note runs.

Movement I is in 4/4 time and written in E Major and E Minor with A6 as the highest note. Movement II is in 3/4 with keys of E Minor, E Major, and A Minor with A6 as the highest note. Movement III is in 2/4 with B Major, Eb Major, and G Major with G6 as the highest note. Movement IV is in 2/4 with E Minor and E Major with G6 as the highest note. Flutes 1 and 2 primarily have independent lines and Flutes 3 and 4 are less independent and less challenging.

Performance Suggestions:

Movement I: Andante maestoso

- Flute 1 has a large number of third octave notes; practice going from high to middle range quickly and effortlessly (i.e., slurring practice, octave jumps, Remington exercise) to help with flexibility between registers.
- Mark all key changes and any courtesy accidentals.
- A light but clear articulation will help with finding clarity in this dense piece. Double tonguing should be used when necessary to help avoid fatigue.
- Practice your scales and arpeggios in E major, B major, A major, D major, their relative minors and chromatic. This will help with all of the upcoming passages.
- Practice ascending large intervals to help with ease of playing in the third octave.
- Flute 1: do not overblow to get higher notes out; focus on air direction to facilitate control and ease in the third octave.
- Measure 1: Work to keep true double-dotted rhythms and single dotted notes. Do not let the rhythms become triplets.
- Flute 2 should help lead the unison rhythms. Use the motor-like rhythms to keep tempo consistent.

- At the Allegro assai con molto, be aware that Flute 1 is alone and will need to cue the group back in with the first full measure after the keychange; be clear with the placement of the eighth-note pickups.
- As a general rule, always support the melody; never play louder than the melody.
- Kuhlau is a test of endurance; keep air and breath control constant.

Movement II: Allegro assai

- It is recommended to take this movement in 1 beat per measure; work to keep the quarter note subdivision.
- Practice the road map for the transitions between the Scherzo, Trio I & II.
- Strive for blend between Flutes 2-4.
- When accompanying, do not overpower Flute 1.
- When a performer has a motor -like rhythm, find ways to make it more musical (slight crescendo, decrescendo, etc.). These small nuances will help bring more finesse to the piece.
- The energy for this movement comes from Flutes 3 & 4. These parts help create forward motion, so keep moving forward and work to stay together with the Flute 1.
- Flutes 2 & 3 should never be louder than Flute 4 unless they have the melody.
- Matching articulations with higher parts will be more difficult because of register differences. A good exercise is to have the quartet play a few chords in different inversions and different ranges to help understand how articulations have to change in the different registers in order to sound the same when playing in combinations of registers together.
- Attention to dynamics will help this piece make more musical sense.

Movement III: Adagio

- It is highly recommended to count the third movement in double time (eighth note as the beat).
- Flute 1 has the melody in the beginning; work to support it.
- Measures 17 & 18: Everyone has an eighth rest and then the style changes; work to be bouncier on the upcoming unison rhythms.
- Measure 22: Flute 2 has a solo; all parts should work to support it.
- There are 4 thirty-second note triplet groups to one big beat. In double time, there would be 2 to a beat. Add vertical slashes to the start of the beat to help show time.
- Measure 29: Flutes 1, 3, and 4 should not rush unison rhythms.
- Measure 31: Flute 1 has a solo; make sure the other parts do not rush. Flute 1 has a lot of notes to fit into a single beat.
- Measure 38: Flute 1 is completely alone and can add in some rubato (in the Romantic style) into the key change. Everyone else should mark this in your parts and wait to be cued by Flute 1 at measure 39.

- Measure 46: Flute 2 is the only one playing on the last eighth note; be aware and mark in your part.
- Flute 1 has an independent line; listen to their lines and work to support.
- Measure 56: Flute 1 is the only part playing the last eighth-note of the measure; be aware and mark this in your part.
- Measure 58: everyone rests on the last eighth note of the measure; work to not have any sound on this eighth note.

Movement IV: Rondo

- Flute 1 has the first 2 notes of this movement alone; listen for the cue to come in.
- Flute 1 is independent; all other parts should support this interesting line.
- Measures 17-41: Flute 2 takes over with the melody; work to support this line.
- Measure 41: Flute 1 has running sixteenth notes; as a group, keep a steady tempo in the other parts.
- Measure 58: Everyone except Flute 1 is in rhythmic unison; work to match note lengths and articulations.
- Measure 61: Flute 1 is alone.
- The half notes with a line through them should be played as 4 eighth notes.
- Flute 4: bring out the low notes.
- Measure 79: Everyone in the group has eighth notes and should match lengths.
- Measures 85-99: Flute 2 has the melody; work to support it.
- Measure 100: The melody is passed to Flute 1.
- Measures 162-186: The melody is passed back to Flute 2.
- The fermata at measure 257 should be cut off by Flute 1; Flute 2 has the melody until measure 272.
- Measure 273: Flute 1 has the melody.
- Measure 306: Flute 2 has the melody.
- The last 7 measures: Everyone has the same unison rhythm; work to match style, articulation, and separation of notes.

Defined Terms:

Accel. - accelerando; to gradually speed up.

Adagio molto con espressione - to very play slowly with expression.

Allegro assai - to play at a very fast tempo; slightly faster than allegro.

Allegro assai con fuoco - to play at a very fast tempo with fire or energy.

Andante - to play at a moderately slow tempo.

Coda - a passage that indicates the ending of a piece.

Con espressione - to play with expression.

Con fuoco - to play with fire or energy.

Con molto espressivo - to play with much expression.

Cresc. sempre - to continue to become louder.

Da capo - to repeat from the beginning.

Delicato - to play lightly and delicately.

Dim. - diminuendo; to become softer.

Double sharp ✖ - an accidental that raises the original note by two half steps.

Fermata ◡ - a symbol indicating to hold out a note or rest beyond its usual value.

Fine - “the end”.

Grace note - an extra note added as an embellishment that is notated as a smaller note before a normal sized note.

Maestoso - to play in a stately and majestic manner.

Marcato assai - to play with much emphasis.

Rondo - a musical form with a recurring leading theme, often found in the final movement of a sonata or concerto.

Rubato - to allow an expressive quickening or slackening of tempo, usually without altering the overall pace.

Scherzo - meaning “joke”; a vigorous, light or playful movement.

Sempre - always or consistently.

Smorz. - smorzando; to grow softer and slower, dying away.

Ten. - tenuto; to hold the note for full value with a little more weight.

Tr. - to trill; a rapid alternation between the original note and one note above in the key signature, unless otherwise informed.

Turn - also called a gruppetto, and looks like a sideways “S”; this embellishment is played by playing the indicated note, then quickly slurring to the note above, back to the original note, the note below, and finally to the original note again; for example, an “F” with the turn over it will be played like “FGFEF”.

Suggested Recordings:

Ensemble Tetrachord, released June 15, 2018, tracks 1-4 on *When Breath Becomes Sound*, CD. Available on Spotify.

Flute Masters, published September 28, 2015, 23:08, YouTube, <https://youtu.be/XtMUxZxansM>.

Jour d'été à la Montagne

Eugene Bozza

Brief Overview:

Jour d'été à la Montagne (Summer Day at the Mountain) is a piece composed in four movements, is around 10 minutes in length, and is written for four C flutes. The UIL PML requires either movements I, II, or IV to be played.

An original work, this quartet is intended to create a strong, unified group sound. Movement I, "Pastorale," passes around a lyrical melody among the parts. Movement II, "Aux bords du torrent" (From the Edges of the Mountain Stream), contains overlapping chromaticism and sounds like a forward rushing of water. Movement IV, "Ronde," is a joyous ending full of life.

Movement I has meters of 6/8, 3/8, and 9/8 and is written in C major with accidentals throughout. Movement II has meters of 2/4 and 3/4 and is written in C major with many accidentals. Movement IV has a meter of 2/4 and is written in F major with some accidentals. The highest note is a Bb6. The difficulty level is fairly even throughout each part, with the highest notes in Flute 1. Because of its technical challenges and speed, this piece is intended for experienced players.

Performance Suggestions:

Movement I: Pastorale

- As a general rule, always know who has the melody as it is passed between all parts; work to ensure that it is always heard and never covered.
- Square 4: Flute 1 should back off of the high E so the moving parts are not covered; make sure that the pitch does not go flat.
- Square 6, 3 before: All parts come together with a rhythmic unison, so match note lengths and styles.
- Square 10: Flute 4 should cue the downbeat of square 10 after the fermata.
- Square 10: This section can be challenging to line up. As a group, use a metronome with subdividing eighth notes to ensure notes are on the correct part of the beat. It will also help to think about being bird-like with the chirps.

Movement II: Aux bords du torrent

- It is recommended to start practicing this movement slowly and eighth note as the pulse. Gradually build the tempo up to a speed in which can be played cleanly.
- As a group, over-emphasize the dynamic contrasts and swell effects.
- When passing off a line to another part, work to blend your tone into the ensemble and sound like one player (ex., measures 1-6).
- Square 1, 4 before: Flute 1 can use alternate fingerings for this passage if the actual fingerings are not clean. Some suggestions are:

- E to F - fingering the E, lift the left hand middle finger to sound the F
- G to A - if you have a C# trill key, finger the G and press the C# trill with the 1st trill key; if you don't have a C# key, finger a G on the staff (down an octave), play the harmonic above and lift the left hand ring finger to finger the A
- F# to G - finger F# and lift the left hand first finger plus the thumb at the same time to sound the G (make sure the thumb is not on Thumb Bb for the F#)
- F to Gb - finger F plus the right hand ring finger, then lift the right hand first finger to sound the Gb (make sure the thumb is not on Thumb Bb for the F#)
- Square 1: Flutes 3 & 4 should add a bit of space after the staccato eighth notes. Then, use the triplet to lead into the next eighth notes.
- Square 4, 4 before & 4 after: Flute 1, the E, C and D will tend to be flat coming from the lower octave grace note; work to bring the pitch up.
- Square 5: Flute 1 can use alternative fingerings for this passage as well, with the possibility of overblowing the octave or using harmonic fingerings to overcome awkward cross fingerings.
- Square 10, 1 after: Flute 4 this notation means to flutter tongue.

Movement IV: Ronde

- As a general rule for this movement, be light with articulations.
- Flute 3 starts the second statement of the melody after Flute 1; match Flute 1 style and articulations.
- Square 4 & 6: As a group, listen down to Flute 4 and do not cover up the moving line.
- Square 5, 1 after: Flutes 2 & 4 have the same melody, but an octave apart and offset by one beat; work to stay in time.
- Square 10, 7 after: Flute 4 has the melody and is in the middle register. The other parts should make sure this line is heard over the flourishes in the other 3 parts.
- Last 2 measures: As a group, watch your tuning as all parts are either in octaves or unison. Use a tuner or drone to know your tendencies.

Defined Terms:

Al coda ϕ - to skip to the coda.

Allegro vivo - to play at a lively tempo.

Andantino - to play in a relaxed moderate tempo.

Animando - to become more animated.

Dolce - to play sweetly.

Gai et enjoué - "cheerful and playful".

Pastorale - a slow instrumental composition in compound time.

Più vivo - to play more lively.

Ronde - a lively Renaissance dance where the dancers form a ring and move laterally with the music.

Scherzando - to play in a joking or light hearted manner.

Tempo (square 4) - to return back to the original tempo at square 4.

Upper mordent ✨ - an embellishment which consists of the rapid alternation of a note with the note immediately above in the key signature; for example, an “F” with a mordent will be played “FGF”.

Suggested Recordings:

4 Tempi, released March 1, 2014, tracks 7, 8 and 10 on *The Four Reasons*, CD.

Available on Spotify.

Vif Flute Quartet, released January 1, 2005, tracks 2, 3 and 5 on *Levada*, CD. Available on Spotify.

One for Four

Cynthia Folio

Brief Overview:

One for Four is a single-movement work, is 4-5 minutes in length, and was written for four C flutes.

This piece is very rhythmic with many accidentals. Although it is one movement, it was written in three distinct sections. The first consists of fast, scalar lines. The second section is lyrical with a contemporary tremolo bridge leading into the final section, which returns to the style and character of the energetic beginning.

This piece was written in 2/4 time and switches between the keys of C major and F major. However, there are many accidentals throughout. The range goes up to a B6, but it is primarily in the middle register. Because *One for Four* requires each part to be independent and tightly interwoven into intricate lines, this piece is accessible to high school flutists with a high level of musical ability.

Performance Suggestions:

- Always emphasize the different types of accents.
- Work to make the trade-offs smooth and seamless like one continuous line, as if one person is playing it.
- Flute 1 needs to be soloistic and lead the first and third sections with the melody.
- Flutes 1 & 2 have solos at measure 44 and measure 46: try to think of the thirty-second notes as pick-up notes into the phrase.
- Measure 49, in the tremolo section: Practice timing 20 seconds so you know exactly how long to repeat the effects in this section. Practice transitioning to and from this section many times for confidence.
- Measure 52: Practice this section with a metronome so the different rhythmic lines are correctly aligned.
- There are a few “crunchy” chords such as measures 62 & 65; play these dissonances with confidence and lean into them.
- Practice the D.C. al Coda roadmap to become comfortable with the transition.

Defined Terms:

Animato - to play in an animated or lively manner.

c. 20” - this specific passage should be played within about 20 seconds.

D.C. al Coda - musical direction indicating to go back to the beginning, repeat until you reach the coda symbol ϕ , then jump to the coda at the end.

Ostinato - continually repeated musical phrase or rhythm; plural: ostinati.

N.V. - no vibrato; to be played without vibrato.

Stacc. - staccato; to play rounded and separated, but not clipped.

Tempo primo - indicates the tempo of the beginning of the piece.

Tremolo - ornament indicating rapid alternation between the written notes.

Vib. - vibrato; add vibrato.

Suggested Recordings:

Cynthia Folio, Claudia Anderson, Jill Felber and Michele Kelley, released June 18, 2014, track 4 on *Inverno Azul*, CD. Available on Spotify.

Cynthia Folio, Claudia Anderson, Jill Felber and Michele Kelley, published August 22, 2015, 4:46, YouTube, <https://www.youtube.com/watch?v=hOOhYijahQ>.

Quatuor pour Flutes

Pierre Max Dubois

Brief Overview:

Quatuor pour Flutes is a four-movement piece around 8 minutes in full length for four C flutes. The UIL PML requires either movement I or IV to be played.

An original composition, this quartet has a light quality with interesting harmonic and melodic textures. Movement I, “Fêtes” (Celebration), creates a playful and carefree atmosphere of a celebration among friends. Movement IV, “Tambourin” (Tambourine), is a bouncy and rhythmic dance.

Both movements I and IV are written in the key of C with frequent chromatic notes. Movement I is in 6/8 and movement IV is in 2/4. The highest note played in both movements I and IV is an A6. The quartet is equally demanding in all parts. Students who work on this piece should be proficient with double tonguing and have a high level of technical facility.

Performance Suggestions:

Overall

- Because of Dubois’ unique harmonic writing, students should practice at a slower tempo to get used to the harmonies and chord progressions. There will be dissonances that the performers should lean into instead of backing away.
- The ensemble as a whole should decide on length of articulations. Staccato does not mean short! Light and separated with full tone is a better translation of staccato.

Movement I: Fêtes

- Letter C: The double-tongued passages should be more of a shimmer than distinct separate notes; work to move air through the notes while tonguing and do not allow the phrase to become choppy. These notes will already be short; do not try to make them shorter.
- The 3/8 measures are typically just moments of silence to prepare for the next section. For the performers, there should be no loss of tempo from this measure if subdividing.
- Letter L: As a group, try to match speeds of the tremolo between all parts. It will add to the level of performance.
- Do not use the same syllables for double tonguing in the different registers. It is recommended to use “tu-ku” for the upper registers, and “du-gu” for the lower register. This will help create an even, clear articulation in each register.
- Tonguing in both movements should always be light and precise. Using the tip of the tongue will help create a lighter tonguing.

Movement IV: Tambourin

- When rehearsing the technical passages that pass off to other players, practice ending and beginning at the same volume and energy as the flutist before you. One exercise to help includes playing a scale as a group, but each flutist should only play three notes of the scale with an overlap on the last note from one person and the first note from the next. Then they would pass the note on to the next player (ex., F1: |CDE| F2: |EFG| F3: |GAB| F4: |BCB| etc.).

Defined Terms:

Allegro vivo - to play at a lively tempo.

Crescendo poco a poco - to gradually become louder.

Flatt. - to flutter tongue; an extended technique in which a “frrr” sound is made by either rolling the tongue or growling in the back of the throat as if to gargle while playing.

Fêtes - “celebration”; refers to the festive mood of the piece.

Sempre staccato - to continue to play staccato.

Subito - quickly or suddenly.

Tambourin - a lively dance in duple meter named for the music’s imitation of drumming in the bass line.

Vive e leggero - to play in a lively and light manner.

Suggested Recordings:

CU Flute Ensemble, published May 12, 2016, 8:02, YouTube,
<https://youtu.be/8ERilw7KmPY>.

Eun mi Chung, Seung Hee Kim, Hye Ree Park, Su Youn Kim, published April 17, 2011,
7:45, YouTube, https://youtu.be/d8QBk_aa0D4.

Sinfonico Quartet, Op. 12

Anton Reicha

Brief Overview:

Sinfonico Quartet, Op. 12 is a tremendous undertaking for any flute quartet. This is written for four C flutes in four movements and is 20 minutes in total length. Movement I is 6.5 minutes, movement II is around 4 minutes, movement III is about 4 minutes, and movement IV is about 5.5 minutes. Fortunately, the UIL PML only requires any one movement to be performed.

This original Classical quartet contains a variety of moods. Movement I, “Allegro,” features a quick, lighthearted melodic solo that is passed around to every part while the rest of the group plays supporting lines. Movement II, “Andante,” is soft and lyrical with many notes within its fast flowing runs. Movement III, “Menuet,” is dance-like with a feeling of one beat per bar. There are moments of lyrical lines that interrupt the lighthearted dance as well as a Trio section. Movement IV, “Finale,” is a joyous ending that is reminiscent of the first movement with the passing around quick solo lines. However, Flute 1 has more of those solos.

Movement I is in D major and is in 4/4 time. Movement II is in G major and is in 6/8 time. Movement III is in G and D majors and is in 3/4 time. Movement IV is in D major and is in 2/4 time. Movements I, II and III go up to a G6 and movement IV goes up to an A6. Flute 1 is soloistic in nature and contains a multitude of technical challenges. Flute 2 has a variety of solo and accompaniment sections. Flutes 3 and 4 should provide a strong foundation with accurate rhythms and centered tones.

Performance Suggestions:

- As a general rule, always listen to what is happening with the melody and work to ensure that it is always heard.
- Staccatos in this style do not mean short. Rather, think of light and slightly detached.
- Work to make tones sweet and light; heaviness in the sound will take away from the delicate lines. Only get heavier in the sound when parts are building into tension.
- Beautiful legato lines and pure steady slurred lines when marked will elevate this piece.
- Strive for even fingers in all technical passages. If something does not fit well in your fingers, practice the part out of context and change the rhythms. Take a small chunk of the work, isolate the problem area (i.e., fingers not moving fast enough, not moving together, etc.) and work to smooth out the rough edges.

- Whenever you see a note head with a diagonal line through the stem, this is a shorthand notation of repeated eighth notes. If it is a half note, play four eighth notes.
- When dissonance occurs, lean into it and bring it out more. This will help make the entire work more interesting and convincing.
- While it is important to not play louder than the melody, there should always be balance between the parts. The fourth part is extremely low a majority of the time; make sure to balance as much as possible to the lowest parts as well as the highest.
- Movement II should be taken in a slow 6 beats per measure. This will help when all the parts thirty-second notes and sextuplets.
- Movement III should be taken in 1 beat per measure if possible. This will help with the flow and allow for more expression. When the trio appears, the tempo should stay as consistent as possible.
- Note the additional sharp added at the trio.
- For this movement, take the repeats; otherwise the movement will be too short.
- In movement IV, carefully count all of the quarter notes that are written as half notes with slashes.
- Work to find appropriate group dynamics to elevate the piece and really make it shine.
- Arpeggios, scales, and broken arpeggios are abundant throughout this piece; work on these technical exercises will make this piece significantly easier.

Defined Terms:

Allegro - to play at a brisk tempo.

Allegro vivace - to play very fast.

Andante - to play at a moderately slow tempo.

Forzando *fz* - to play with sudden emphasis.

Menuet - a slow, stately dance in 3/4 time.

Turn - also called a gruppetto, and looks like a sideways “S”; this embellishment is played by playing the indicated note, then quickly slurring to the note above, back to the original note, the note below, and finally to the original note again; for example, an “F” with the turn over it will be played like “FGFEF”.

Suggested Recordings:

Denis Bouriakov, James Galway, Robert Langevin, and Stefán Höskuldsson, published August 20, 2013, 6:59, YouTube,
<https://www.youtube.com/watch?v=DOUb9cBdkIM>.

Song and March

William Presser

Brief Overview:

Song and March is a one-movement work for four C flutes that is 4-5 minutes in length with two distinct sections: a song and a march.

This original piece opens with a slow, soft, and lyrical song. Suddenly, at measure 24, a much quicker and livelier march takes over.

The meters are 4/4, 6/8, and 2/4 time and it is written in C major. However, the many accidentals throughout create a semi-atonal sound with no strong key center. Many rhythmic unisons are present within every part. The highest note in Flute 1 is a C6. All four parts are challenging and Flute 1 is more soloistic. Four measures of flutter tonguing are also present in Flutes 1 and 2.

Performance Suggestions:

- Performers should mark all the accidentals that occur within the piece.
- Measure 22: When lines are static, work to emphasize the changing notes. The Gb on beat 2 is the most interesting note in the phrase; bring it out of the texture.
- There are typically two groups throughout the quartet. Flutes 1 & 2 tend to play together while Flutes 3 & 4 are on a separate part. A great rehearsal technique would be to practice the two groups separately and have them work on blending and matching styles.
- Measure 7: Flutes 3 & 4 should work to blend and match precisely, specifically from beat 2 through the downbeat of measure 8. Find your individual intonation tendencies with a drone or tuner and work to be together.
- Measure 59: Flute 3 should work to not push the tempo; always listen to the group and help keep the tempo consistent.
- Measure 84: Flutes 1 & 2 should work to match the new style set by Flutes 3 & 4 during their ostinato-like figures starting at the 2/4.
- Measure 101, pickups: Flute 4 has the melody; though it is marked pp; work to make sure it stands out from the rhythmic accompaniment in Flutes 2 & 3. Dynamics are relative and the melody should always be dominant.
- Measure 139: In this section, at the 2/4, the eighth note will stay the same when switching from the 6/8. To rehearse this, use a metronome and have it click the subdivided eighth note to help maintain tempo while switching from the triple feel to duple. This should also be done again at measure 210.
- Off-beat entrances that continue a phrase should be brought out. There are many examples of this, such as:
 - Measure 35, Flute 2
 - Measure 36, Flutes 3 & 4

- Measure 42, Flute 1
- Measure 48, Flute 2
- Measure 49, Flute 3
- There are several moments when the group or pairs of performers have unisons throughout the piece; work to carefully blend and tune these moments. Some examples can be seen at:
 - Measure 19
 - Measure 22, pickups
 - Measure 24, beat 1
 - Measure 111, pickups
 - Measure 117, beat 1
 - Measure 293

Defined Terms:

Flutter - to flutter tongue; an extended technique in which a “frrr” sound is made by either rolling the tongue or growling in the back of the throat as if to gargle while playing.

Suggested Recordings:

None available

Suite Italienne

Yvonne Desportes

Brief Overview:

Suite Italienne is a “tour de force” for the flute quartet. It is written for four C flutes in four movements and is 15.5 minutes in length. The Texas UIL PML only requires one movement to be performed. Our recommendation is to play either movement I, II, or VI.

For each movement, this piece illustrates a specific element that corresponds to the Italian city of the titles: Rome, Firenze, Venice, and Napoli. Movement I, “Roma-Campanella (Bells),” is lyrical with flourishing lines and technical passages. Movement II, “Firenze- La Fiorentina (Florentine Girl),” is playful. Movement III, “Venezia-Piccioni (Pigeons)” is energetically driving with third octave lines and fast runs while featuring a beautiful melody. The final movement, Napoli- Pescatorini (Little Fisherman), has a repeated bouncy melody with a characteristically lilting feeling throughout the movement.

There are many key signatures, modulations, and meters in this piece. The full range is utilized in all parts. Movement I is written in 4/4 and 2/4 meters in the keys of A major, Db major, and C major. Movement II is in 3/4 time and in C major. Movement III is in 2/4 and is in A minor, and movement IV is in 6/8 time and is in C major.

Performance Suggestions:

Movement I: Roma

- As a group, work to match grace notes and place them before the beat.
- Know your tuning tendencies and tune the octaves, especially the held notes.
- Pay special care to the style of the grace notes and match them across the ensemble.
- In general, there are many key centers present throughout the different movements; work to be vigilant in the accidentals and key changes.
- All parts should listen for the part with consistent quarter notes. Switches regularly between Flutes 2, 3 & 4.
- Flutes 2 & 3: At the pickup into measure two, mentally subdivide the beat to come in correctly.
- Flute 3 at measures 9-12 has eighth notes and part 4 has quarter notes on unison pitches; work to make these notes have different sounding lengths.
- As a group, be aware of when the solo part switches from Flutes 1 & 2.
- During meter changes, keep the big beat consistent and work to not lose tempo.
- When switching meters, work to bring excitement and drama to these new sections. A change of character typically happens in these moments; find ways to make it different.

- Measures 38-59: Be careful to keep the tempo consistent with passing eighth notes. The tendency is to speed up during these passages.
- At the Più Mosso: Come in carefully; each entrance is only one beat apart.
- Flute 1: At measure 171, be sure to play the grace note 8vb.
- Measure 180 to the end: It is important for the group to breathe and shape phrases together, and tune octaves. This will make the ending more effective.
- Flutes 3 & 4: It is important to communicate on the last measure together. Make eye contact and place the last note as a group.

Movement II: Firenze

- Measure 1 is first full measure.
- Flute 1: In this movement, Flute 1 will have solo pickup notes that will help set the tempo; work to come in together at these moments.
- Flute 3: At measure 19, Flutes 1, 2, & 4 are in unison and flute 3 plays the descending line one measure later.
- Flutes 1-3: Measures 37 & 142, are in unison and Flute 4 plays the descending line two measures later. Be aware that the parts are not together here.
- Flute 3: At measure 53, everyone should listen to Flutes 3 & 4 for the beginning of each measure. This will help keep tempo consistent.
- Work to place grace notes slightly before the beat to ensure quarter notes occur on the beat.
- Flute 4: At measure 97, carefully count the drone notes and write in how many times the D is repeated; this will help make sure you do not get lost. Write in some anchor points to help remind you what is happening in the music in case you do get off.
- Flute 1 & 4: At measure 117, decide which of the two parts will lead the rit.
- As a group, tune the A major chord at measure 120 and the D major chord at measure 155.

Movement III: Venezia

- The entrances at the beginning are staggered, write in who starts and who plays before you. The grace notes should occur just before the beat and players should match note lengths.
- Solos occur in multiple parts and are handed off to another part; work to make the musical line seamless as if one player is playing.
 - This can be seen at measure 18 & 19 as Flute 1 passes the solo to flute 3.
- Work to have even and consistent eighth notes in the accompaniment.
- Measure 57: Flute 4 has a solo; work to project in the low register and for the other parts to support the melody.
- Measure 71: This is a new section where the mood and color change; work to warm up the sound and to create a lush beautiful legato articulation.

- Measure 79: Flute 1 has a difficult trill, G6 to A natural. This can be trilled by trilling the G5 to A5 an octave lower, and directing the air to play the G6-A natural harmonic.
- Measure 117: The sense of urgency is brought back with shorter, pronounced articulation.
- As a group, work to have extreme dynamic changes.
- Measure 131: Flute 3 will sustain a low C for ten measures; work to make this note present and projected. The performer should also mark listening anchor points to ensure you do not get lost.
- Measure 161: Everyone should release together on their notes; work to breathe together and end together.
- The last 3 measures are not in unison rhythmically; it is important to count carefully and know what happens before and after your notes.

Movement IV: Napoli

- Flute 4: This part will set the tempo. Listen for the subdivision on the first beat and work to keep a steady and consistent tempo.
- Always be aware who has the main melody and plan to always support that line.
- Work to create contrast with dynamics at the beginning. The beginning should be strong and confident, but quickly changes to a soft pp in 5th measure.
- Flutes 2-4: These parts have a unison C3 at measure 26. Each performer should work to have a pp by supporting the air and keeping the air direction high.
- Measure 42: As a group, work to breathe together on the eighth rest.
- Flutes 2-4: At measure 81, each performer should carefully subdivide the dotted quarter notes to not speed up. Listen to Flute 1 for subdividing eighth notes
- Measure 181-189: As a group, work to have a gradual crescendo.
- Flute 2 & 3: At measure 189, work to tune and match style. These lines are an octave apart.
- Flute 4: At measure 189, the melody is in the low octave; work to project and have other parts support the melody.
- The final note is a C in three octaves; find your pitch tendency and work to make in tune.

Defined Terms:

8va - to play an octave higher.

A tempo - to return to the original tempo.

Allargando - to slow and broaden the tempo.

Allegretto assai - to play at a very brisk tempo.

Allegro ma non troppo - to play fast, but not too fast.

Andantino - to play in a relaxed moderate tempo.

Cresc. - crescendo; to become louder.

Dim. - diminuendo; to become softer.
Più mosso - to play a little faster; a little more movement.
Prestissimo - to play at a very fast tempo; faster than presto.
Rall. - rallentando; to gradually slow down.
Rit. - ritardando; to gradually slow down.
Sempre **f** - to play forte throughout.
Sforzando **sfz** - to play with sudden emphasis.
Un poco più molto - to play a little faster.

Suggested Recordings:

Korea Flute Society, published April 5, 2013, YouTube:

Movement I: Roma - 5:02,

<https://www.youtube.com/watch?v=tK0KQ4YbOMk&t=1s>.

Movement II: Firenze - 2:32, begins at 5:33,

<https://www.youtube.com/watch?v=tK0KQ4YbOMk&t=1s>.

Movement III: Venezia - 2:55,

<https://www.youtube.com/watch?v=vIFUsG2Hy80&t=1s>.

Movement IV: Napoli - 3:33, begins at 3:22,

<https://www.youtube.com/watch?v=vIFUsG2Hy80&t=1s>.

The Flute Quartet, released 2015, tracks 5-8 on *Suite Italienne*, CD. Available on Naxos.

Valse Staccato

Anton Rubinstein

Brief Overview:

Valse Staccato is a 6.5 minute, single-movement work written for four C flutes.

Originally written as a piano etude, this piece playfully passes around solos in every part. It is beautifully written in an expressive Romantic style with rubato sections and a Flute 1 Cadenza.

Valse Staccato is in 3/4, but should be felt in 1 throughout. The quarter note should remain constant throughout the meter changes to 2/4. This piece requires a high playing ability for every part. Each student should be an independent player and know exactly where their part fits into the whole.

Performance Suggestions:

- Each performer should mark who they play with at different times.
- Mark in individual parts where solos are present to help balance.
- Be aware of any markings in the music that indicate tempo differences.
- Be careful of ties at a fast tempo. Leave space on ties to ensure you are not late.
- Work to recognize and support the melody throughout the piece.
- As a group, decide who is cueing where and mark that in individual parts. Flute 1 should not always be the one to cue.
- Each part has specific dynamics and should play what is written.
- Mark as many courtesy accidentals as needed.
- When playing chamber music, always be clear in the communication of tempo and style changes.
- In the lower parts, specifically flute 4, bring out the low notes for balance.
- Flute 1 & 2: Pay attention to the notation at the fifth measure of D and the fourth measure of E. The notation may look strange, but they are still eighth notes. Watch the slurs.
- Flute 1 & 3: 17th measure of F to 6 measures before H has runs that are passed back and forth. At the end of each phrase, be sure to hold the last note long enough before rests so that it is one continuous stream of notes. This should be played as softly as possible due to Flute 2 & 4 having the melody.
- Flute 1 has a cadenza before J: play freely and mark in any accidentals.
- Flute 4 is deceptively difficult throughout; play independently and confidently 2 before D and at H-J.
- Flutes 1-4 at K: every other 4 measures are all rhythmic unison, move together.
- Observe the breath marks indicated and work to breathe together.
- Watch the intonation in the first 3 measures of F. The parts are in unison: tune octaves and know who to tune with in every measure of this section.

Defined Terms:

8va - to play an octave higher.

A tempo - to return to the original tempo.

Accel. - accelerando; to gradually speed up.

Allegretto vivo - to play relatively quick and lively.

Brillante - to play in a showy, spirited, and sparkly style.

D.S.  al  - repeat from the sign and end at the fermata.

Deciso - to play with determination.

Energico - to play with energy.

L'istesso tempo - to remain at the same tempo.

Morndo - to gradually decrease tempo; dying away.

Poco a poco accel e cresc. - to gradually speed up and get louder.

Poco rit. - poco ritardando; to slow down a little.

Ritard. - ritardando; to gradually slow down.

Ritenuto - an immediate decrease in tempo.

Tranquillo - to play in a quiet or calm manner.

Veloce - to be played at a fast tempo.

Suggested Recordings:

King Edward VI College Flute Quartet, published May 13, 2014, 6:42, YouTube,
<https://www.youtube.com/watch?v=hOOhYijjahQ>.

GRADE B

Adagio

Johann Wilhelm Gabrielski

Brief Overview:

Adagio is a one movement work around 5.5 minutes in length written for four C flutes.

This piece is an extracted movement of a much larger Gabrielski work titled *Quartett III, op. 53*, which is a 3-part series of flute quartets. *Adagio* is a slow and elegant quartet from the Romantic era.

This piece is written in A Major in 4/4 time, and the highest note is an A6. Flute 1 leads the quartet and primarily has melody throughout. Flute 2 is in close harmony with Flute 1 and takes over the melody at times. Flute 3 should be the most flexible player to blend and support the other parts the most. Flute 4 should have a strong low register to provide a strong foundation for the other parts.

Performance Suggestions:

- Flute 1 has the melody and should start the piece.
- Performers should pay attention to the dolce marking. Using air in an efficient and forward motion will help create beautiful singing lines needed for this piece.
- Long held notes should support the melody. As a group, work to keep a good grasp of the pitch and tone required to play soft.
- As a group, decide on length of articulation. It is recommended to use a “du” tonguing to help create a singing legato.
- Special attention should be paid to duplets and triplets that occur throughout the piece. Counting the notes aloud as a group will help distinguish the rhythm.
- Flute 4: bring out all moving lines (ex., measure 8).
- Measures 70-80: Flutes 1 and 2 have sixteenth notes that are primarily scalar. Flute 1 needs to ensure their notes are smooth and even, so Flute 2 may join in for the unison notes that happen at measure 77.
- Trills should start on the principal note and on the beat.

Defined Terms:

Adagio (ma non troppo) - to play at a slow tempo, but not too slow.

Dolce - to play sweetly.

Double sharp ✖ - an accidental that raises the original note by two half steps.

Suggested Recordings:

None available

Andante in F Major, K. 616

Wolfgang Amadeus Mozart, arr. Stefan Hiby

Brief Overview:

Andante for four C flutes is a single-movement work that is around 6 minutes in length.

Originally written for mechanical organ (which was often called a “flute-clock”), this flute quartet is elegant with many flourishing lines.

This piece is written in F Major in 2/4 time, and the highest note is an F6. The parts vary in difficulty level, which allows for students of various ability levels to play in an ensemble together. Flute 1 contains most of the melodic material and is very technical. Flute 2 supports the melody and contains some melodic material. Flute 3 is the most accessible part for a less-experienced player. Flute 4 requires the student to have a strong low register to give the ensemble a strong harmonic foundation.

Performance Suggestions:

- The piece is written in 2/4, but we suggested to perform it in 4. The eighth note will get the beat; a suggested tempo would be eighth note = 72-76.
- As a group, emphasize and crescendo into dissonances, and decrescendo into the resolutions. This can be done with dynamics by swelling and then backing off.
- As a group, be sure that the trills are not too fast for this style.
- Trills should also be delayed slightly to allow the established note time to settle.
- Measure 15: Flute 1 has a turn, first play the rhythms without the turn and then add the turn in without disrupting the tempo.
- Flute 4 should work to have projection and presence in the lower octave, and keep the articulations clear.

Defined Terms:

Andante - to play at a moderately slow tempo.

Turn - also called a gruppetto, and looks like a sideways “S”; this embellishment is played by playing the indicated note, then quickly slurring to the note above, back to the original note, the note below, and finally to the original note again; for example, an “F” with the turn over it will be played like “FGFEF”.

Suggested Recordings:

Ensemble Tetrachord, released 2018, track 9 on *When Breath Becomes Sound*, CD.

Available on Spotify and Naxos.

Joan Lippencott, released 2010, track 1 on *Mozart and the Organ*, CD. Available on Spotify.

Various artists, released 2007, track 4 on *Musik ger vatten*, CD. Available on Naxos.

Five Miniatures for Four Flutes

Jan Pavel

Brief Overview:

Five Miniatures for Four Flutes is a five-movement work for four C flutes that is around 7.5 minutes in length. The UIL PML requires all movements to be played.

Each movement of this original flute quartet has a unique characteristic and helps to tell a story of royalty. Movement I, “Entrée/Entrance,” is a stately and repetitive fanfare. Movement II, “Forlana,” is an Italian folk dance. Movement III, “Pod věží/ Under the tower,” is fast and lively with syncopated unison lines. Movement IV, “Královská polonéza/Queen's polonaise,” is a dance-like procession meant for a queen. Movement V, “Finale,” is a furious ending with unison and staccato lines.

Movements I, III, and V are written in F Major and 2/4 time. Movements II and IV are in 3/4 time. Movement II is in Bb and Eb Majors, movement IV is in A and D Majors. Movements I and IV go up to an F6, movement II to a C6, movement III to a D6, and movement V to an Ab6. Flute 1 is soloistic, has a several third-octave lines, and should be played by the most confident player. Flute 2 has all registers and should blend well with Flute 1. Flute 3 has multiple unison lines and should be played by a good ensemble player who can blend well. Flute 4 has many low and independent lines and should be played by an experienced player.

Performance Suggestions:

Movement I: Entrée/Entrance

- As a group, find a comfortable eighth-note staccato and have the group match the length. Sixteenth notes at this tempo will already be short, so do not overemphasize the staccatos; work to make staccatos lighter versus shorter.
- It is recommended to take all repeats in each movement and to follow the road map; otherwise the piece is too short.
- At the Meno: It is important to communicate; make eye contact and place notes together. Lock into the slightly slower tempo together. Flute 1 should cue the new tempo.

Movement II: Forlana

- As a group, it is highly important that each member is subdividing. Though not specified, feeling this movement in the larger beat per measure will help create a more flowing musical line. Emphasis should be made on beat 1 (except when ties go over the bar line) to help create the dance-like feeling of a waltz.
- As a group, hold the first chord and listen to the blend. Flute 4 should be the loudest in terms of setting the bass foundation, while the other parts should balance down. The pyramid of sound will help create a balanced, well-distributed sound.

Movement III: Pod věží/ Under the tower

- Flute 1 is solo in the first two measures and then the group will come in and play the two measures following. This repeats and continues for 16 measures.
- Flute 1 should work to have light articulations.

Movement IV: Královská polonéza/Queen's polonaise

- Articulations should be crisp and clear.
- Flute 1 has the melody and should make the rhythms precise and the melody energetic.
- As a general rule, any part that is sustaining should be under the moving parts and work to support the melody.

Movement V: Finale

- In fast tempos, work to keep articulations light and the air constantly moving. This will help keep the energy and tempo consistent.
- As a group, it is important to find your own individual tempo. The tempo for the Menu will depend on Flute 1 and their ability to play their technical part. Work to make this part as clean and clear as possible.

Defined Terms:

Meno - "less".

Suggested Recordings:

None available

Flûtée Celebration

Ricky Lombardo

Brief Overview:

A Flûtée Celebration is a three-movement work that is 5.5 minutes in its entirety. The quartet is arranged for piccolo and three C flutes, but also has optional substitutes for Bb clarinet, alto flute, and bass flute. The UIL PML does not specify which auxiliary instruments can be used, but it does require that all three movements are played.

The piece was commissioned for the ensemble Flûtée Quartet from Saginaw, Michigan. The work portrays the “life cycle” of their musical ensemble. Movement I, “Creation,” is the shortest movement of the three and depicts the formation of their ensemble. Movement II, “Moods and Styles” reflects the various styles of music that the ensemble has performed. Movement III, “Jubilation,” happily reflects the growth and success of their ensemble.

Even though each movement is written in 4/4 time, the rhythms can be tricky. They are also all written in Bb major, with a key change to Ab in movement II. The piece primarily stays in the middle range in all parts with a few third octave lines that go up to a Bb6 in Flutes 1 and 2.

Performance Suggestions:

Overall

- There are many moments where pairs of parts are in unison (usually Flutes 1 & 2; Flutes 3 & 4); as a group, work to match intonation and style as closely as possible. It is important to mark who you will play with.
- As a group, carefully observe all of the dynamic, articulation and stylistic markings. It is important to start slowly and follow the markings carefully to be more successful in being true to the character of the piece.
- As a group, long held notes should support the moving parts. The melody is more important than the harmony so always listen to lines that move.

Movement I: Creation

- Measure 1: After the initial 32nd notes, Flute 1 should bring the dynamic level down to p so Flute 2 can be heard on beat 2.
- Measure 4: Flutes 1 & 2 should work to keep the tempo steady and consistent. Do not drag on the quarter notes.
- Measure 5: Flutes 1 & 2 should bring the dynamic levels down on the long held notes so Flutes 3 & 4 can be heard clearly on beat 2.
- Measure 5: Flutes 3 & 4 should be aware of the dynamic and articulation markings on the 16th notes; make sure both parts match articulations and that the tenutos, staccatos and accents are all distinctly different.

- Measure 7: Flutes 3 & 4 should bring the dynamic level down to mp or p so Flute 2 can easily be heard.
- Last measure: It will be helpful for each performer to mark their beats to ensure everyone is together and rhythmically accurate. Flutes 3 & 4 should work to make the final Bb piano with a light staccato.

Movement II: Moods and Styles

- To ensure a flowing, musical line, the first section should be felt in one beat per measure. To help with tempo security, try using a metronome with a triplet subdivision.
- Measures 1-15: Flutes 1 & 2 have the melody; Flutes 3 & 4 should support the melody by altering dynamics.
- Measure 20: Flute 2 should add a decrescendo to the D so the Flute 1 entrance is clear; work to keep the pitch up on the decrescendo.
- Measure 21: Flutes 2, 3 & 4 should work to support and play under the melody in Flute 1.
- Measure 29: Flutes 2, 3 & 4 should take note of the similarities and differences between measures 29 and 31. As a group, work to make the differences in accents and staccatos apparent.
- Measure 42: Flute 2 has a solo; other parts need to lower their dynamic levels to either mp or p for balance.

Movement III: Jubilation

- Measures 1-4: Flute 4 should work to bring out moving notes, but then back off to mp on the longer held notes.
- In faster tempos, adding a slight space between syncopated rhythms will help them stand out.
- Measure 33: Flute 1 has the melody until measure 41; all other parts are accompaniment.

Defined Terms:

Jubilation - a feeling of great happiness and triumph.

Suggested Recordings:

None available

Harmonious Blacksmith

George Frideric Handel, arr. Katherine Borst Jones

Brief Overview:

Harmonious Blacksmith is a one movement quartet that is 4-5 minutes in length for four C Flutes.

Based on Handel's Suite No. 5 for harpsichord, this quartet is a recognizable Air with five Variations and a Coda.

This is written in F major and in 4/4 time. Flute 1 contains the melody and the variations of the melody. Flutes 2-4 have supporting lines to help move the harmonic function forward.

Performance Suggestions:

- As a group, the theme should always be heard and brought out in the variations.
- As a general rule, know who you are playing with and what role you play at all times.
- Dynamics are independent in each part; always follow the blend and what is written on your page.
- It is recommended to take all breath marks that are indicated for phrasing purposes.
- Work to hold out all long notes for full value.
- Flutes 3 & 4: Tune the octaves in measure 7 carefully.
- As a group, work to match articulations throughout parts where there are similarities.
- As a group, work to keep tempo consistent and strive for rhythmic accuracy.
- It is highly recommended to mark in subdivisions to help with difficult rhythmic passages.
- Measures 31, 45, 47, & 49: It should be noted that every part has an independent technical run. The runs need to match from player to player.
- Measure 51: Flutes 1 & 2 trade lines so work to match style and energy.
- Flute 1 should lead the ritardando towards the end of the piece.
- As a group, work to tune the final chord and take a little bit more time on the final note.

Defined Terms:

Coda - a passage that indicates the ending of a piece.

Rit. - ritardando; to gradually slow down.

Sim. - similar; to play in a similar manner.

Theme and variations - a musical form in which the main thematic material is repeated in altered forms.

Suggested Recordings:

Otterbein Flute Ensemble, published November 4, 2016, 4:00, YouTube,
<https://www.youtube.com/watch?v=t-huOPZT0OQ>.

Irish Aire and Jig

Michael Kibbe

Brief Overview:

Irish Aire and Jig is a 5-minute arrangement for four C flutes and is written in one movement with two main sections.

This piece is based on traditional Irish folk tunes. The first section, the “Aire,” is a lyrical arrangement of “Oh Danny Boy.” Flute 1 has most of the melody and the other three parts have supporting countermelodies with some sudden octave changes. The second section, “Jig,” is energetically spirited. Flutes 1 and 2 trade off the melody while Flutes 3 and 4 move to a more harmonically supportive role than in the “Aire.”

Although there are several key changes and modulations, they are accessible to most high school students. This piece is written in C, Eb, F and G majors, 4/4 time and 6/8 time. Frequently in this arrangement, there are at least two flute parts in rhythmic unison.

Performance Suggestions:

Section I: Aire

- Flute 1 has the melody most of the time, but the other parts have an independent countermelody that supports the main “Oh Danny Boy” line; make sure the countermelodies are heard clearly, but do not overpower the main melody.
- Measure 12: Flute 2 takes over the melody for a few measures, and should take lead. As a group, work to support the melody in whatever part it is in.
- Measure 33: As a group, lean into the tenutos. Use this as an opportunity to create contrast as it leads into the climax of this movement.
- Flute 1: At measure 40, watch the intonation on the G6.

Section II: Jig

- Grace notes and trills should be short, quick and occur on the beat. As a group, make the staccatos bright and bouncy
- Flutes 1 & 2: work to pass the melody back and forth, so the styles match and the pass-offs are clean. (ex. measure 9)
- Flutes 3 & 4: When you have an accented or short low C, work to make it full and projected.
- Flutes 1, 2 & 3: At measure 88, subdivide the eighth note to help with accuracy.

Defined Terms:

A tempo - to return to the original tempo.

Andante - to play at a moderately slow tempo.

Aire - a song-like vocal or instrumental composition.

Jig - a lively dance in triple meter.

L'stesso Tempo - to remain at the same tempo.
Vivace - to play at a lively and upbeat tempo.

Suggested Recordings:

None available

Quartet, Op. 60 for 4 Flutes

Alexander Tcherepnin

Brief Overview:

Quartet, Op. 60 is a quartet for four C flutes written in three movements and is around 7 minutes in length. The UIL PML requires all movements to be played.

Each movement of this original work is a sort of tone poem about everyday life. Movement I, "In the Church," is a stately prelude reminiscent of church music. Movement II, "Parents Hope for Children," is lyrical and evokes the feelings associated with the concern and longing of parental love. Movement III, "In the Kitchen," is quick and portrays the busyness of preparing a meal.

All three movements are written in 2/4 time with a few lines of 3/4 time in movements I and II. The piece is written in F Major and A minor with very few modulations. The range is primarily in the middle register and goes up to a G6. Flute 1 is the most technical and should be played by the strongest player. Flutes 2 and 3 typically play together with very few independent lines. In contrast, Flute 4 is very independent and requires a strong low-register player.

Performance Suggestions:

Movement I: In the Church

- Flute 1 has an ostinato that can be a bit awkward at a faster tempo. Practice slowly with emphasis on smooth finger movement.
- As a general rule, performers should make shorter notes such as sixteenth notes lead into longer notes to add musicality.
- As a group, special care should be paid to style markings as they will bring out unique characteristics of the movement.

Movement II: Parents Hope for Children

- Measure 11: Flute 1 has a technical passage that is meant to be more of an effect than a melodic passage. Focus on evenness of fingers; be sure that all notes are heard and make the musical idea sound effortless.

Movement III: In the Kitchen

- Measures 25-36: Flute 4 has the melody and it is in the low register. Flutes 1-3 should listen for balance and adjust dynamics accordingly.
- As a general rule, Flute 4 will need to keep a relaxed and flexible embouchure to allow full resonance in the lower register to support the large number of low notes in this movement.

Defined Terms:

Allegro moderato - to play at a moderately fast tempo.

Crescendo molto poco a poco - to gradually become much louder.

Larghetto - to play at a fairly slow tempo.

Suggested Recordings:

Gymnasium Flute Quartet, released 2013, tracks 10-12 on *Dal barocco al jazz*, CD.
Available on Spotify, iTunes and Classical Archives.

Sonatina Giocosa

George Frederick McKay

Brief Overview:

Sonata Giocosa is a 3-minute single-movement work that is arranged for four C flutes.

An original work, this piece contains driving rhythms and soloistic lines that make it an overall playful and joyful work. Some sections of dissonance offer feelings of adventure.

This piece is written in 4/4 time. Although it is in C major, there are many accidentals throughout each part. Flute 1 is soloistic, Flute 2 functions as a metronome and has some solos, and Flutes 2, 3 and 4 primarily have supporting lines.

Performance Suggestions:

- Flute 1: This part is primarily soloistic. A majority of the notes are in the third octave up to high C.
- Flute 2: This part functions as a metronome most of the time; practicing with a metronome will help make this part more secure. When there are groups of repeated notes, add a slight separation between them for clarity.
- Flute 4: This part is primarily in the low register; work to project these notes with a full sound.
- Flutes 2 & 3: At letter A, make sure the style of the motive matches as it is passed between the two parts.
- Watch for the many occurrences of octaves between parts throughout. Be sure to practice with a tuner or a drone to match intonation.
- Fifth measure of A: As a group, be aware of the octave D naturals; these can be difficult to tune so use a tuner or drone to help find your tendency. Note: high D tends to be flat while D in staff tends to be sharp.
- As a group, be aware of the many unisons between parts. Find out who you share these unisons with and match style, accuracy and pitch.
- At letter B, the first note is unison among all parts; work to tune these notes.
- As a group, work to differentiate staccato notes from neutral notes by making them more separated. Make sure that these notes still have a nice rounded tone.
- At letter C: play half note chords accented, as if it is a bell tone.
- At letter C: Flute 2 has two solos; be sure to play the triplets accurately and evenly. The tendency will be to play it as a sixteenth-sixteenth-eighth figure that has happened earlier. These are the only two triplets in the whole piece, so they should stand out.

Defined Terms:

8va - to play an octave higher.

Allegro giocoso - to play at a fast and playful tempo.

Sonatina - a simple or short sonata; a short piece with contrasting movements.

Suggested Recordings:

Hien Nguyen, Ivana Nguyen, Thienan Nguyen, and Vienne Nguyen, published June 3, 2016, 2:48, YouTube, <https://www.youtube.com/watch?v=RVQWtximaBk>.

Symphony No. 1

William Boyce, arr. Bruce Behnke

Brief Overview:

Symphony No. 1 is a 6-minute, three-movement work arranged for four C flutes or flute choir. The UIL PML requires that all three movements are played and approves the use of the optional alto and bass flute parts.

This piece is based on Boyce's set of *Eight Symphonies in Eight Parts* which was originally written for two oboes, two flutes, and strings and was composed during the Baroque period. Movement I, "Allegro," features a joyful repeated melody. Movement II, "Moderato e dolce," is somber with smooth lines in the relative minor of the other two movements. Movement III, "Allegro," returns to the major key and is lively while keeping a moderate tempo.

This arrangement is in F major and D minor and is in 4/4, 3/8, and 6/8 time. Although it is written in SATB format, the difficulty level is fairly even within each flute part. The highest note played by Flutes 1 and 2 is a G6. An emphasis should be made on maintaining a proper Baroque style.

Performance Suggestions:

Movement I: Allegro

- As a general rule, all trills should begin on the beat and start from the note above the principal note.
- Because this is originally a Baroque piece, ornamentation can be added at the performers discretion, but should be done so in an appropriate and tasteful manner.
- The beginning "f-p" means play f the first time, and p on the repeat.
- Flute 1: At measure 25 there is an optional 8va. Pay special attention to intonation and work to have a full sweet sound in this register.
- Flute 1: This part has the most independent line, while the other parts are usually playing in rhythmic unison with someone. Make a note of who you are with and work to match length of notes.
- Flute 2: Be careful about the syncopated line and be sure to hold ties over barlines. This can be seen specifically at measures 17-20 and 28 to the end.

Movement II: Moderato e dolce

- Flutes 1 & 2 are completely unison; work on matching intonation, vibrato and articulation.
- As a group, the eighth note should be counted as the beat.
- As a group, pay attention to the articulated notes; work to separate them.
- Flute 4: This part has a large number of low notes; work to project the sound and tune the octaves.

Movement III: Allegro

- As a group, work to make large contrasts in dynamics between f and p.
- Measures 20 & 58: Tune the chords, octaves and unisons.
- Tune first beats of measures 24, 38, and 54.
- Be careful to correctly place slurs of quarter notes to eighth notes at the end of phrases; the eighth note is not on the downbeat.

Defined Terms:

Allegro - to play at a brisk tempo.

Baroque period - a period of music history from about 1600 to about 1750.

Moderato e dolce - to play sweetly at a reasonable tempo.

Suggested Recordings:

Flautissimo, published May 7, 2011, 5:58, YouTube,

<https://www.youtube.com/watch?v=eE7Cj4zPUGw>.

The National Flute Choir, published October 18, 2015, YouTube:

Movement I: Allegro - 2:01, https://www.youtube.com/watch?v=kJO_HuLbYlo.

Movement II: Moderato e dolce - 1:43,

<https://www.youtube.com/watch?v=pf7MRilxbqE>.

Movement III: Allegro - 1:26, <https://www.youtube.com/watch?v=UfiTFcW7BqY>.

GRADE C

Scherzo Brillante

Arthur Severn

Brief Overview:

Scherzo Brillante is a single-movement work, is approximately 3 minutes in length and is written for four C flutes.

An original work, this light and happy flute quartet is a refreshing piece to play and hear. Its faster tempo creates a fun mood.

Written in the key of Bb major with the time signature of 3/4, this piece is accessible for many high school students. The highest note is a Bb6 in Flute 1. The difficulty level of each part is similar, but Flute 1 has a couple of independent lines and a higher range. The biggest challenge in this piece is its fast tempo because of the intricacies in passing parts off to each other.

Performance Suggestions:

- It is recommended to begin learning this piece in three beats per measure, but the tempo should eventually be felt in 1 beat per measure.
- The dynamics play an important role in this piece, so as a group, bring out all the dynamic changes.
- It is important to know that different parts take over the role as leader at different times, so it is important to work out the cues in the first meeting, especially at rehearsal A with Flute 1.
- Flutes 1 & 2 and Flutes 3 & 4 are rhythmically in unison for a majority of the piece. As pairs and as a group, work to match articulations and accents.
- At rehearsal C: Flute 4 has an important role; work to bring out your part while the other parts back off dynamically.
- There are many accidentals throughout the music, please take time to mark the recurring accidentals before the first rehearsal.
- As a group, it is highly important to give attention to the many trills towards the end. Look up the different trills to ensure that you are playing the right trills all the time.

Defined Terms:

Brillante - to play in a brilliant and sparkling manner.

Scherzo - meaning “joke”; a vigorous, light or playful movement.

Suggested Recordings:

Saint Xavier University Flute Choir, published March 26, 2011, 2:45, YouTube,
<https://www.youtube.com/watch?v=jDTRDZSCnJQ>.

Sheep May Safely Graze

J.S. Bach, arr. Ricky Lombardo

Brief Overview:

Sheep May Safely Graze is a 4-minute single-movement work arranged for four C flutes. The third and fourth parts have optional alto flute and bass flute parts.

Based on an aria from the cantata *Was mir behagt, ist nur die muntre Jagd*, BWV 208 (1713), this piece was originally composed for soprano voice, two recorders, and continuo. It is a light, peaceful, and recognizable quartet that isn't too challenging.

This piece is written in 4/4 time in F major, and the range stays between C4 and D6. It is primarily tonal with few chromatic intervals. A good fit for students who are just beginning to work in chamber groups, each flute part switches between both melodic and harmonic roles. Consequently, this will assist students in developing listening skills and an understanding of the Baroque style.

Performance Suggestions:

- Flute 1 & 2 typically have the melody, while 3 and 4 serve more of an accompanying role.
- Pay special attention to dynamics to create interest in the piece. Follow the contour of the line to shape it.
- Performance tempo should be a minimum of quarter note equals 66.
- Performers should write in their part who they play with and when they have something different.

Defined Terms:

Andante Pastoral - to play at a moderately slow tempo in a pastoral fashion; evokes the image of a countryside.

Baroque period - a period of music history from about 1600 to about 1750.

Suggested Recording:

Audioclassicals, published September 19, 2017, 4:45, YouTube,

<https://www.youtube.com/watch?v=MBvpgSzLrlw>. Aria from Bach cantata for reference.

Shimmering Silver Flute Quartet, published February 19, 2013, 1:23, YouTube,

<https://youtu.be/ZdShEeZ9XLI>. Only the first 21 measures are available.

Simple Gifts

arr. Ricky Lombardo

Brief Overview:

Simple Gifts arranged by Ricky Lombardo is a 5.5-minute single-movement work written for expandable flute choir. However, it can be played as a flute quartet by utilizing the first four C flute parts.

Based on a well-known Shaker hymn, this piece features multiple contrasting styles ranging from calm lyricism to playful rhythmical articulations. The beginning starts with a calm opening statement. Gradual increases in difficulty and complexity eventually return to the simple melody of the beginning.

This arrangement is written in 4/4 time in the key of F major and contains some brief modulations. The first two parts (especially Flute 1) lead the melodic line throughout the work while the lower parts provide a strong harmonic foundation.

Performance Suggestions:

- As a group, emphasize contrasting articulation and dynamic markings; work to keep the melody and accompaniment energetic and lively but do not rush.
- Work to match pitch in octaves and unisons. Play with a tuner or a drone in your practice to ensure they are in tune.
- The “Simple Gifts” melody is passed around to all players at some point in time. As a general rule, know who has the melody and support that theme.
- Flutes 1 & 2: These parts are independent and should work together to lead the ensemble and establish tempos.
- Flutes 3 & 4: As lower parts, work to support the melody with resonant and full lower registers. Keep the momentum of the accompaniment moving forward.
- Measure 35: Flutes 3 & 4 take over the melody from the upper parts, work to have a full and projected sound in the middle to upper register. Flutes 1 & 2 should the melody.
- Measure 75: In this style change, make this new section broader and distinctly different from the previous energetic section. Flutes 1 & 2 should be careful to not rush in this section.
- Flutes 1 & 2: Match the upper mordents so that they do not change the tempo.
- Measure 83: Flutes 1 & 2 should be careful with the sudden changes of upbeats; work to keep a consistent tempo in this section.
- Measure 115 to end: The ending will required some finesse as different parts pass different lines to someone else; work to be consistent and to be aware of the tempo changes.

Defined Terms:

A poco a poco - tempo marking meaning “little by little” or gradually.

Accelerando - to increase in tempo over the indicated period of measures.

Accent - to play with more weight than tenuto and very rounded, but not short.

Fermata \frown - a symbol indicating to hold out a note or rest beyond its usual value.

Moderato - to play at a moderate pace.

Shaker - a religious community during the 19th century.

Staccato - to play rounded and separated, but not clipped.

Tenuto - to put just a bit more weight on the note.

Upper mordent $\blacklozenge\blacklozenge$ - an embellishment which consists of the rapid alternation of a note with the note immediately above in the key signature; for example, an “F” with a mordent will be played “FGF”.

Suggested Recording:

Pacific Flute Ensemble, published September 28, 2014, 6:07, YouTube,

<https://www.youtube.com/watch?v=mFfSnkU7M6E>. Flute Choir version.

Sonata in C Major

Domenico Scarlatti, arr. Frank Hafferty

Brief Overview:

Sonata in C Major is a single-movement work that is about 2.5 minutes in length and written for four C flutes.

Originally written for piano and skillfully adapted for flute quartet, this piece has a cheerful and lively theme that is light in character.

Written in 6/8 in F major, this piece is accessible to many students. The highest note is an F6. The difficulty level of each part is similar throughout with some independent lines in Flute 1. There are rhythmic unison pairings in Flutes 1 and 3 and Flutes 2 and 4.

Performance Suggestions:

- Flutes 1 & 3 start together in the beginning; work to come in and feel confident on your entrance.
- Flutes 2 & 4 will echo the same lines; work to keep the consistent tempo that was set by Flutes 1 & 3.
- As a group, keep the tempo moving, especially on rhythms with eighth-note rests.
- Grace notes should be placed on the beat.
- As a group, work to always have contrasts in dynamics.
- Measure 14: Flute 3 should be aware of the independent tied rhythm.
- Measure 17: As a group, swell together to create more dynamic contrast.
- Measures 18-20: As a group, over-emphasize the crescendo to add musical interest.
- Measures 28-44: Flute 1 has a solo and the other parts should support the melody by decreasing their dynamics.
- Measure 34: Flute 1 should be aware of the accidental as it carries through to the grace note making it a Db.
- Measure 39: Flute 2 should work to blend the higher octave with the rest of the group. Flute 1 still has the moving line and should be dominant in this section.
- Measure 43: Flute 1 is solo; mark in accidentals and be sure to not rush through the musical line.
- As a group, it is recommended to take a brief pause after the fermata and have Flute 1 cue the group back in.
- Measure 45, pickups: Flutes 1 & 3 are together again. Flutes 2 & 4 should note that Flutes 1 & 3 do not start on beat 1 of measure 45.
- Measures 49-50: The group is in rhythmic unison; work to play in the same style.

- Measures 53-60: Flute 1 should work to blend the third-octave F so that it does not stick out of the texture. Other parts can be louder to facilitate balance.
- As a group, work to make the quick switching of dynamics in measures 53-60 extreme.

Defined Terms:

A tempo - to return to the original tempo.

Allegro - to play at a brisk tempo.

Cresc. - crescendo; to become louder.

Rit. 2nd x - ritardando the second time through; to slow down the second time after a repeat.

Upper mordent ✦✦ - an embellishment which consists of the rapid alternation of a note with the note immediately above in the key signature; for example, an “F” with a mordent will be played “FGF”.

Suggested Recordings:

None available

The Comedians' Gallop

Dmitri Kabalevsky, arr. Ricky Lombardo

Brief Overview:

The Comedians' Gallop is a single-movement work and is about 2.5 minutes in length. It is written for piccolo, two C Flutes, and alto flute. There is an optional C flute substitute for the alto flute and an optional Flute 5 bass flute.

Originally written as *The Comedians, Op. 26* by Dmitri Kabalevsky for orchestra, this is a spirited and lively arrangement for flute quartet, flute quintet, or flute choir. The driving tempo is extremely fast and energetic!

This work is in 2/4 time in F major, and the highest note is an A6 in the piccolo part. The difficulty level between parts is similar throughout. The notes and rhythms are not too challenging, but the fast tempo can be tricky.

Performance Suggestions:

- Dynamic contrast is highly important in the first half of the piece; work as a group to observe the dynamic changes and create variety.
- When playing the repeated eighth-sixteenth-sixteenth note figures, work to keep a steady and consistent tempo. The tendency is to rush these notes.
- As a group, work to match lengths on staccato notes.
- Measure 13: In this section, the eighth-sixteenth-sixteenth note pattern occurs again, this time with accents on the eighth notes; work to make these accents pop and bring variety to the piece.
- Typically Flutes 1 & 2 and 3 & 4 are playing together; work to match your partner and change notes precisely together.
- Measure 57: In this measure, the parts are all in unison. Flutes 1 & 2 are in the same octave while Flutes 3 & 4 are an octave below. As a group, work to create a satisfying crescendo while matching intonation for an exciting moment in the piece.
- Measure 64: Flute 1 has brief solos on the second beat of the measure and an independent line from measures 64-66 and 72-74.
- Measure 76: As a group, bring out Flutes 2 & 4. Flutes 1 & 3 should be supporting as the trills are not melody.
- Measure 81: Flute 1 has sixteenth notes on the second beat. As a group, listen to the subdivision and do not move until beat 1 of the next measure.
- Measure 83: Flute 4 has an independent line and begins on the upbeat, where as Flute 3 starts on the downbeat; work to line up the rhythms.

- Measures 84-87 and 92-95: While the trills are important, make sure they do not cover the melody. Lower parts will need to project; work to have a full resonant sound so they will be heard.
- Last measure: Flutes 2 & 3 have downbeats while Flutes 1 & 4 have upbeats; work slowly with a metronome to ensure the rhythms line up and that everyone ends together on beat two.

Defined Terms:

Cresc. molto - crescendo molto; to become much louder.

Presto - to play at a quick tempo.

Sforzando **sfz** - to play with sudden emphasis.

Suggested Recordings:

Shimmering Silver Flute Quartet, published February 19, 2013, 1:22, YouTube,
<https://www.youtube.com/watch?v=BuhI1kYZNNc>.

Woodbridge Flute Choir, published October 11, 2015, 2:20, YouTube,
<https://www.youtube.com/watch?v=ZnjUBnOUWbQ>. Flute Choir version.