

FLUTE 102

Piano Accompaniments

PATRICIA GEORGE and
PHYLLIS AVIDAN LOUKE

	Piano	Flute
FOLK SONG SUITE		
The Ash Grove (Welsh Folk Song).....	2	11, 95
The Campbells Are Coming (Scottish Folk Song)	3	13, 95
All Through the Night (Welsh Folk Song).....	4	96
Rakes of Mallow (Irish Folk Song)	5	96
BIZET, Georges (1838-1875)		
Minuet from <i>L'Arlésienne Suite No. 2</i>	6	58
CONCONE, Giuseppe (1810-1861)		
Andante	10	86
Air with Variations.....	12	87
DONJON, Johannes (1839-1912)		
Pan (Pastorale)	14	76
DVOŘÁK, Antonín (1841-1904)		
Humoreske, Op. 101, No. 7	16	38
GABRIEL-MARIE, Jean (1852-1928)		
La Cinquantaine.....	19	69
GOSSEC, François Joseph (1734-1829)		
Tambourin	22	88
Gavotte.....	36	43
LOUKE, Phyllis (b. 1954) & GEORGE, Thom Ritter (b. 1942)		
Contemporary Techniques Solos		97
MARCELLO, Benedetto (1686-1739)		
Sonata in F Major	25	90
MOZART, Wolfgang Amadeus (1756-1791)		
Andante in C Major, KV 315	31	78
STAMITZ, Anton (1750-1809?)		
Caprice VIII for solo flute.....		27
TELEMANN, Georg Philipp (1681-1767)		
Sonata in F Major.....	44	93
Menuet 1 and 2 from <i>Suite in A minor</i>	38	67
Passepiéd 1 and 2 from <i>Suite in A Minor</i>	40	65
VERDI, Giuseppe (1813-1901)		
La Donna è Mobile from <i>Rigoletto</i>	42	17



Minuet

from *L'Arlésienne Suite No. 2*

Georges Bizet

(1838-1875)

Piano Reduction by George and Louke

Andantino quasi allegretto

The image displays a piano reduction of the Minuet from L'Arlésienne Suite No. 2 by Georges Bizet. The score is written for piano and includes measures 1 through 16. The tempo is marked *Andantino quasi allegretto*. The music is in 3/4 time and B-flat major. The right hand features a melodic line with slurs and dynamic markings of *p* and *pp*. The left hand provides a rhythmic accompaniment with a steady eighth-note pattern, also marked *pp*. Measure numbers 7, 11, and 16 are indicated at the start of their respective systems.

Andante

Giuseppe Concone

(1810-1861)

Arr. George and Louke

Andante

The musical score is written for piano and voice. It begins with a treble clef and a key signature of one flat (B-flat major). The time signature is 3/4. The tempo is marked 'Andante'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part consists of a right-hand treble staff and a left-hand bass staff. The vocal line is in a soprano or alto range. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system starts with a piano (*p*) dynamic and a 'con dolcezza' instruction. The second system begins at measure 6. The third system begins at measure 12. The fourth system begins at measure 18. The score concludes with a final cadence in the piano part.

Pan

Pastorale

Johannes Donjon
(1839-1912)

Moderato ♩ = 72

The musical score is presented in four systems, each with a piano part (left) and a violin part (right). The piano part consists of chords and arpeggios, while the violin part features a melodic line with various articulations and dynamics. The first system (measures 1-5) is marked *Moderato* with a tempo of ♩ = 72. Dynamics include *p* (piano), *f* (forte), and *p* (piano). The second system (measures 6-10) continues with dynamics *f*, *p*, and *p*. The third system (measures 11-14) is marked *poco più mosso* and includes a *p* dynamic. The fourth system (measures 15-18) includes dynamics *ff* (fortissimo) and *mp* (mezzo-piano).

Andante in C Major

KV 315

W. A. Mozart

(1756-1791)

Piano Reduction by George and Louke

Andante

The musical score is presented in four systems, each with three staves. The first system includes a treble clef staff with a trill and 'dolce' marking, and a grand staff with a piano 'p' marking. The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 13. The score features various musical notations including trills, slurs, and dynamic markings.

La Donna è Mobile

from *Rigoletto*

Giuseppe Verdi

(1813-1901)

Piano Reduction by George and Louke

Allegretto

This piano reduction of 'La Donna è Mobile' from Giuseppe Verdi's opera Rigoletto is presented in a four-staff format. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The piece is in 3/4 time and the key signature has one flat (B-flat major). The tempo is marked 'Allegretto'. The score is divided into four systems, each containing two systems of staves. The first system (measures 1-5) features a vocal line with accents and a piano accompaniment starting with a forte (*f*) dynamic. The second system (measures 6-11) shows the vocal line with a crescendo leading to a forte (*f*) dynamic, while the piano accompaniment is marked piano (*p*). The third system (measures 12-17) continues with the vocal line marked piano (*p*) and the piano accompaniment also marked piano (*p*). The fourth system (measures 18-23) concludes with the vocal line marked forte (*f*) and then piano-piano (*pp*), and the piano accompaniment marked piano (*p*). The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Baroque composers (1600-1750) wrote very few articulation marks in their music. The choice of where to tongue or slur was left to the performer. Experiment to find what is best for you.

Sonata

in F Major

Georg Philipp Telemann

(1681-1767)

I.

Figured bass realization by Victoria Jicha

Vivace

The musical score is presented in four systems. Each system consists of three staves: a single treble clef staff for the upper voice and a grand staff (treble and bass clefs) for the figured bass. The key signature is one flat (F major), and the time signature is 4/4. The tempo is marked 'Vivace'. The first system starts with a forte (*f*) dynamic. The second system begins at measure 4 and includes a trill (*tr*) in the treble staff. The third system begins at measure 8 and features a dense texture with many sixteenth notes in the treble staff. The fourth system begins at measure 11 and ends with a double bar line. The figured bass is written in a simplified style with numbers and accidentals.