

## Low Flute Repertoire composed by Phyllis Avidan Louke

### Low Flute & Piano (or Solo Low Flute)

**As the Clouds Parted (2010)** – alto flute & piano (also a concert pitch part included for c-flute or bass flute) Pub. ALRY, Level 3 to 3+ (10:00)

As the Clouds Parted is a series of five character sketches for alto flute and piano, commissioned by Mary Novak Sand. Also suitable for performance on concert flute, parts for both flute and alto flute are included.

The title **As the Clouds Parted** is a metaphor for happiness—when the clouds part, the sun comes out. The music in this suite is tied together with a theme of happiness.

Happiness is finding true love in **Romance**.

Happiness is the joy and the freedom in **Gallop**.

Happiness is the sweet tenderness of singing a child to sleep with a **Lullaby**.

Happiness is enjoying a musical joke in the light-hearted **Scherzo**.

Happiness is a fanfare and enjoying a happy ending in **Finale**.

**Big Sky (2009)** - alto flute & piano (also a concert pitch part included for c-flute or bass flute)  
Pub. ALRY, Level 3 to 3+ (9:25)

**Big Sky** is a programmatic work in four movements written for alto flute and piano. Also suitable for performance on concert flute, parts for both flute and alto flute are included. Commissioned by Margaret Schuberg, flute professor at The University of Montana-Missoula, Big Sky is descriptive of the scenery, wildlife and lifestyle of Montana. (9:30) Level 3+

**Movement 1: Big Sky.** This movement celebrates the beauty and grandeur of Montana in a movement reminiscent of Aaron Copland with open chords and large intervals in the melody.

**Movement 2: Riding the Range.** Written in alternating 6/8 and 3/4 time signatures, this movement depicts the loping rhythm of a cowboy and his horse on a cattle drive, including cracking the whip to get the cattle moving.

**Movement 3: Cry of the Eagle.** This movement opens with harmonics, timbral trills, and pitch bends played freely to simulate the cry of an eagle. In the poignant melody that follows, you can feel the eagle soaring freely in the sky.

**Movement 4: Whitewater on the Blackfoot.** This movement details the excitement of river rafting on the Blackfoot River. Calm and gently flowing waters lead to a wild ride on the whitewater.

**Castle in the Mist (2006)** – alto flute & piano (also a concert pitch part included for c-flute or bass flute),  
pub. ALRY Level 3-4 (13:30)

**Castle in the Mist** is a programmatic work in three movements for alto flute (or flute or bass flute) and piano commissioned by Sue Blessing. *Castle in the Mist* is reminiscent of the Renaissance period, lords and ladies, and knights in armor. Both an alto flute part, and a concert pitch flute part (for c-flute, bass flute and/or piccolo) are included. For variety, various members of the flute family can be used in performance of this piece (see “performance recommendations” for each movement below), or it can be performed entirely on either alto flute or concert flute.

Movement 1, **The Journey Home**, finds the knights of the kingdom wearily returning home from their long and arduous quest. The eighth note remains constant through all the meter changes. **Performance recommendation:** Alto flute (or concert flute).

Movement 2, **Peace in the Kingdom**, describes the peace and comfort felt by the people of the kingdom, now that the knights have returned to the castle. The knights, weary from their years away from home, recount their adventures to their loved ones. Glad to be finally home, the knights share their hopes for the future. Opening cadenza should be free and expressive. **Performance recommendation:** Bass flute (or alto flute or concert flute)

Movement 3, **Danse and Celebration**, describes the celebratory feast in the castle honoring the knights’ return to the castle. The joyous festivities last until dawn. The eighth note remains constant through all the meter changes. When performing on alto flute, there are some marked sections that may be played down an octave, at the discretion of the performer. **Performance recommendation:** Piccolo (or concert flute or alto flute).

**Christmas Landscapes: Four Solos for Alto Flute and Piano (2008)** (or Bass or C-Flute), pub. ALRY  
Level 2-3 (12:00)

**Christmas Landscapes** is a collection of four beautiful Christmas Carols suitable for church, holiday performances and family gatherings. Also suitable for performance on concert flute and bass flute, parts for both flute (or bass flute) and alto flute are included. Performance suggestions are given for each Christmas Carol, including marked sections where the octave can be varied for contrast. Each carol has a repeat which contains textural changes in the piano. Tempos given are suggestions only

***Bring a Torch, Jeannette Isabella*** is a lovely setting of a 17<sup>th</sup> century French Carol with a lilting melody in 3/8 time. This carol begins with a simple accompaniment to the flute melody followed by a descant. (2:30)

***O Come, O Come Emmanuel***, a 15<sup>th</sup> century French Carol, begins with unaccompanied alto flute followed by a flowing piano part and a descant. This arrangement also features a beautiful interlude between verses. (4:00)

***Infant Holy, Infant Lowly*** is a traditional Polish carol in 3/4 time. This beautiful lullaby begins with a simple accompaniment to the flute melody followed by a descant. (2:00)

***Hark! The Herald Angels Sing*** is a joyful traditional carol that begins with flute melody with a simple accompaniment followed by a descant. (3:30)

**Christmas Landscapes for Alto Flute (or C-Flute) and Piano** includes piano score and alto flute part, as well as a part in concert pitch for c-flute or bass flute. (12:00) Level 2-3

**ContraBasie Blues (2016)**, pub. ALRY  
Level 3 (3:20)

**ContraBasie Blues** is a jazz solo originally written for solo flute, alto, bass, or contra, with optional bassline accompaniment (bass flute or contra, or string bass). Originally written for contrabass flute, this solo may be played by any member of the flute family; there is a concert pitch part (for c-flute, bass flute, or contrabass flute) and a transposed part for alto flute. The optional bassline accompaniment may be played by piano, bass flute or contrabass flute, string bass, or even rhythm section (chords are included).

Several jazz chord progressions are used in this composition: a standard blues, as well chord progressions used by Count Basie in some of his many jazz compositions, and the chord progression used in the well-known Dixieland Jazz tune, Basin Street Blues. The title of this composition comes from the play on words from the Count Basie progressions. The tempo is not too fast; it's in the style of a ballad.

**Echoes in the Wind (2001)**, pub. ALRY  
Level 2+ (7:00)

Commissioned by Sue Blessing, *Echoes in the Wind* evoked the image of a solitary Native American flutist playing from a mountaintop to the valley below. This piece takes advantage of the beautiful and unique sonority of the alto flute in the upper register. The haunting quality of the alto flute conveys the elusiveness of the wind, as it ebbs and flows through this piece. The opening cadenza introduces the piece with flourishes that lay well on the fingers. The piano enters with a drum-like ostinato that is embellished as the piece unfolds. An extended cadenza section appears near the end of the piece before the ending chords with the piano. Also suitable for performance on flute or bass flute, parts for flute (or bass flute) and alto flute are included.

**Spirit of the Stallion (2013)**, pub. Theodore Presser Company  
Level 3+ (6:30)

**Spirit of the Stallion** is a programmatic work for solo flute (or alto or bass flute) in two movements commissioned by David Etienne and dedicated to Charles Littleleaf, Native American flutist and traditional flute maker. Charles Littleleaf's love for horses as well as the beautiful scenery of his home in Warm Springs served as the inspiration for this piece. *Spirit of the Stallion* is written using the minor pentatonic scale to honor of Charles Littleleaf's Native American heritage.

The first movement, **Warm Springs Serenade**, begins with a short cadenza that should be played freely. The movement is meditative and flowing, expressing the beauty of the Warm Springs Reservation in sunny Central Oregon, home of Charles Littleleaf. Bordered by the Deschutes (*deh-shoots*) River, this high desert area has a back-drop of snow-covered mountains. In measure 18, and again at the end of the first movement, there is one measure of "wind noise" that should sound like wind blowing through the trees. Experiment with different sounds

blowing into the embouchure hole both covered and partially covered, until you are satisfied with the sounds produced. These can include blowing with force, and gentler whistle tones.

The second movement, **Gallop at Sunrise**, features an exciting ride over the high desert, with stops along the way to admire the view. Double-tonguing, 5-tuplets, 6-tuplets, and grace notes contribute to the excitement. The short cadenza near the end of the movement should be played expressively without strict tempo. (6:30)

### Low Flute Ensembles:

Digital Download Arrangements available on [www.sheetmusicplus.com](http://www.sheetmusicplus.com)

Links, instrumentation, and mp3 recordings available at  
<https://www.phyllislouke.com/compositions/digital-downloads-smp-publications/>

- **Can You Feel the Love Tonight** for Low Flute Quartet or Choir (2 Altos, 2 Basses), Music by Elton John, arr. Phyllis Avidan Louke
- **Impossible Dream from Man of La Mancha** for Low Flute Choir (3 Altos 2 Basses, opt. Contra), Music by Mitch Leigh, arr. Phyllis Avidan Louke
- **Linus and Lucy** (from Peanuts) for Low Flute Quartet or Choir (3 Altos, 2 Basses, opt. Contra), Music by Vince Guaraldi, arr. Phyllis Avidan Louke
- **Mission Impossible** for Low Flute Choir for Low Flute Quintet or Choir (3 Altos, 2 Basses, opt. Contra), Music by Lalo Schifrin, arr. Phyllis Avidan Louke
- **My Heart Will Live On** (from the Motion Picture Titanic) for Low Flute Quartet or Choir (2 Altos, 2 Basses, opt. Contra), Music by James Horner, arr. Phyllis Avidan Louke
- **Summertime** from Porgy and Bess for Low Flute Choir or Sextet (4 Altos, 2 Basses, opt. Contra), Music by George Gershwin, arr. Phyllis Avidan Louke