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PREFACE

A HANDBOOK OF LITERATURE FOR THE FLUTE is intended as a means by which teachers, students, performers and others with an interest in the flute can discern the nature of a particular composition. Also, the book is a reference which makes it possible to discover a work or works of a particular type from a survey of flute literature. What *A Handbook* is *not* is a mere list, however useful that might be.

In my own years of teaching, I always felt the need for a materials reference or studio manual. With time, I developed a compilation listing various categories of flute pieces—solos, studies and ensemble compositions, etc. Most of these were graded according to degree of technical difficulty, with additional notes indicating their interpretive characteristics. The basic requirement was that I personally examine every composition listed, playing it with a view to placing it in its proper grade level.

Ultimately, with encouragement from colleagues and students, I shared this material in published form, the first edition of *A Handbook*. That was in 1963. A second edition, much expanded, was released in 1965. This, the third edition, has been vastly expanded and up-dated.

The basic philosophy of the original unpublished studio manual has prevailed through every edition of the publication. Every item listed has been examined, graded and briefly annotated.

It hardly needs to be said that compositions for the flute number in the thousands. Any bibliography of flute repertoire will have its limitations. Rather than attempt an exhaustive catalogue, I have chosen to include only those compositions which were available to me. In spite of these obvious restrictions, literature from the most elementary to the most profound, professionally demanding and virtuosic, is included.

For the most part compositions listed are in print and available from publishers. Frequent changes in the publishing field create some uncertainty. Often, works are deleted from publishers' catalogues because of low sales volume or some editions are eliminated when catalogues are transferred from one publisher or agent to another. The U. S. agent for a European publisher does not necessarily carry all of that publisher's items. Further, that a work is listed in a publisher's catalogue does not necessarily mean that it is available. These are but a few of the difficulties that one encounters.

Compositions that have not been listed either could not be made available to me in time (a cut-off date had to be established), were in preparation or were out of print. Another reason, and perhaps the most obvious one, is that I could not include any work which despite my own best efforts—including careful study of publishers' lists—remained unknown to me. It is hoped that future supplements to this handbook will make up for any deficiency.

I would like to explain several points which have been part of the preparation of this and earlier editions.

The use of grades reflecting degrees of difficulty is one point. This facilitates a systematic and uninterrupted program of study. Specifically this concerns the development of instrumental techniques and learning concert repertoire in the studio or master class setting. Ensemble music for multiple flutes is also included for class teaching and ensemble activity. Other chamber music has not been explored as it represents another segment of the flutist's musical career.

Another point is that there is a resurgence of interest in works of the 19th-century. The prominent flutist/composers of that period, whose compositions were so popular even through the early part of the 20th-century, are once again being represented on flute recitals. New editions of this repertoire and those of the 18th-century, together with an array of new works in the avant-garde category will add to the flutist's wealth of available literature.

Arrangements and transcriptions also have been researched. Each such work has been examined for its purposeful use within the musical development of the student. (These are perhaps more widely used in the United States than in other countries.) In the past, several prominent composers have overlooked the flute as a solo instrument for one reason or another—Brahms, Chopin and Mendelssohn, for example. This has created a void that now could be filled by some of these transcriptions or arrangements. A total musical experience is vital to every flutist. Interestingly, the great conductor, Leopold Stokowski, also famous for his orchestral transcriptions, spoke of these in this way—"That's a paper with some marking on it. We have to infuse life into it." An enormous variety of musical styles becomes available to us through works such as these. Various compositions could serve a particular purpose in the educational process and should be considered acceptable in the course of study. I have always respected the attitude of the purist, who, of course, will not concur with the use of this kind of repertoire.

As a result of differences in the musical likes and dislikes that exist among flutists, I have given no evaluation of the musical stature of these compositions. Whatever the objections to any of the works listed, I would maintain a positive attitude toward materials from which musical benefits are derived. This remains as my prime purpose in a compilation of such diversity.

January, 1978

James J. Pellerite
Bloomington, Indiana, U.S.A.

Acknowledgments: Appreciation is expressed to all of those publishers and agents whose representatives and educational directors have shown an interest in this project. I am most grateful to them for having sent copies of materials for review purposes. My personal gratitude must also be expressed to Michael Fling, Reference Librarian of the School of Music, Indiana University. His efforts in assisting with research were invaluable.

GENERAL INFORMATION

Using the Handbook: The entries are arranged as follows:

Composer – *title* — editor, or arranger — (+) grading symbol (see Grading) — publisher, indicated by letter and number, (Z-1) — if the work is unpublished, or if it is to be secured from a source other than a publisher, then the letters (MN-) with a number will apply.

Grading: The titles are entered in grade groups for each instrumental category. The overlapping, variable levels of proficiency which exist within the various age groups will account for the use of a broad span in grading. These are indicated in this manner:

Grade I-II	Very Easy to Easy
Grade III-IV	Moderately Easy to Intermediate
Grade V-VI	Intermediate to Moderately Difficult
Grade VII-VIII	Difficult to Very Difficult
Grade IX	Extremely Advanced—Virtuoso Level

The above, then, will apply to the classifications according to academic levels. There will always be exceptions to this categorization, and the flutist's advancement must be reviewed periodically. The grading system is adaptable as follows:

Grade I-III	Elementary; also beginning instrumental techniques classes at the university level.
Grade III-V	Intermediate (Middle School); also classes in instrumental techniques at the university level.
Grade IV-VI	High School; instrumentalists in secondary or elective levels of university activity; also some music education majors.
Grade VI-VIII	University performance majors, or conservatory level; advanced music education majors; also some graduate students.
Grade VIII-IX	University performance majors, or conservatory level; graduate majors; professional and advanced conservatory groups.

Any method that is used in grading compositions is usually under scrutiny; however, it must always be based on individual judgment. It is rare to find two teachers who may agree on the grade level of a particular work. Often, if a piece is musically challenging, more than technically difficult, it will be placed in a more advanced grade level. On the other hand, works that may be within the student's level of musical comprehension, but contain brilliantly styled passages, will appear in a lower grade level as well as the more advanced one. This is done to encourage the pursuance of advanced material but with the understanding that it would remain within the individual's grasp, musically and/or technically, as much as possible. Further, grading of compositions has changed over the years with the improved quality of teaching, the students' advanced capabilities at an earlier age, and of

course the elevation of professional standards. For example, a work in Grade V-VI in the previous *Handbook* now might be considered Grade IV.

Prime consideration must be given to the fact that material appearing to be quite difficult for one student could conceivably be reasonably easy for another in the same age group. This will necessitate flexibility in the use of graded materials.

Numerous entries are duplicated, and the same etudes or pieces, for example, may be found in two or more grade levels. This occurs often since various sections of a work may contain elements for which a broader range of grade levels would apply. In this instance, the symbol — (+) — is used and generally follows the title.

Abbreviations:

- arr. - arranger
- Bach - When mentioned in the text, it is assumed this refers to J. S., unless other initials appear.
- b. - born
- c. - circa
- cent. - century
- comp. - compiled
- d. - died
- ed. - editor
- F. - Fanna, A., *Catalogo Numerico-Tematico Delle Opere Strumentali, Istituto Italiano Antonio Vivaldi.*
- H. - Hoboken, A. van, *Joseph Haydn: Thematisch-Bibliographisches Werkverzeichnis*
- intro. - introduction
- K. - Köchel, L. *Chronologisch-Thematisches Verzeichnis Sämtlicher Tonwerke Wolfgang Amadé Mozarts*
- NFA - National Flute Association
- P. - Pincherle, M., *Antonio Vivaldi et la Musique Instrumentale; Inventaire-Thématique, Tome Second.*
- pub. - published
- red. - reduction (refers to piano reductions of concerti)
- rev. - revised
- S. - Schmeider, W., *Thematisch-Systematisches Verzeichnis der Musikalischen Werke von Johann Sebastian Bach*
- trans. - transcribed, or, translated
- Wq. - Wotquenne, A., *Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach*
- (+) - Indicates the composition contains material which may be too difficult for the grade level in which it appears (see, Grading).

Adaptations and Transcriptions: Various editions will appear in virtually every category. Numerous pieces were originally for recorder(s) or violin(s); several are assigned merely to “Any C-Instrument”; all have been appropriately adapted to flute(s).

Alto Flute and Bass Flute: Original compositions for these instruments are included in the list of solos. Many other works also will include these in alternation with C-flute (See also Ensembles for these instruments).

Baroque Literature: In the listings of baroque sonatas and concerti, the word “*continuo*” often is omitted from the title. It is assumed that either the edition includes a separate *continuo* part (played by either violoncello, bassoon or double bass), or the bass line for this

will be extracted from the keyboard part. *Urtext* versions of these works will demand an extemporized realization of the bass line (continuo) by the keyboard performer. However, in all other editions the keyboard parts are written out as realizations by the editor. *Cembalo* refers to harpsichord. The use of the continuo instrument prevails when performing the work with harpsichord. If piano is used, then this would not be necessary. Piano reductions of baroque concerti may be an exception to this since their reduced versions of the orchestrations seem skeletal and could use greater tonal substance and sustaining character.

Contemporary Music: Almost as many styles prevail as there are compositions, and most of this repertoire appears in advanced grade levels. Numerous works include avant-garde techniques.

Contests—State Solo and Ensemble: Criteria for selecting materials for these events vary from one state to another. State lists are compiled by committees; perhaps the periodic revisions can include some of the seldom-heard compositions that are suggested here. In many cases within this compilation the less complex piano scores and the length of a work served as valuable criteria for recommendations.

Ensemble Literature: This section includes duets, to compositions for large flute choir. Baroque trio sonatas, not only for flutes but also those composed for recorders, violins or oboes have been selected (with continuo and keyboard). Many other compositions include parts for piccolo, alto flute or bass flute (or all three). Still, in other works, the flute parts have been adapted to these instruments and this is so indicated in the text. Several recorder ensemble pieces have been listed. In some instances the use of the alto and bass flutes has been suggested for these also.

Flute and Orchestra: Where applicable, within the particular grade level, the title will indicate that the composition is with orchestra. Only works with piano reduction have been listed.

Jazz Flute: Numerous publications offer opportunities for the student to explore this idiom. Some of the materials are for serious study, others seem more for pure enjoyment.

Manuscripts: A few compositions in manuscript have been included. These are available and can be secured through composers or libraries. The source of these is given by using the code, (MN-).

Piccolo: Compositions from virtually every period of music will be found in this list. Some are original works; others are arrangements. Still, others are selected as adaptations because of their appropriateness stylistically and in suitability of range. A great many have been chosen from pieces that were originally for recorder (see also Ensembles With Piccolo).

Publishers: A code (letter and number) has been assigned to each publisher and source. Another code appears in brackets and is used to identify the publisher's agent or parent company (see list of publishers for this). It is almost impossible to present an accurate list of publishers as frequent transferrals of catalogues, mergers or takeovers of companies and discontinuance of operations, all, contribute to a transient condition. Often this information becomes as obsolete as a bibliography itself. It is interesting to note that Rockstro, in his treatise *The Flute (1889)* also stated — "Probably by the time this book is printed many compositions mentioned in its pages will have changed hands."

General Information

Recital Planning: Flute recitals are an important adjunct to any university and professional school curricula; and for these it is the goal of every performer to present a well-balanced program. Each student, then, should be receptive to exploring the variety of repertoire for this purpose. In addition to the major works that represent the “musical pillars” in a program, various pieces in a programmatic nature as well as those in a lighter vein, for example, could provide additional contrast.

Reference Materials: Prominent literary works of the baroque and classical periods represent standard reference reading for any flutist. In addition to these, the list includes works perhaps intended for musicians other than flutists. Nevertheless, these also will assist in furthering the flutist’s musical training.

DAILY EXERCISES, ETUDES, AND METHODS

GRADE I—II

ALTÈS, Henri (1826-1895) *Method for the Boehm Flute* (+) (F-6) The materials in this volume match those in the French edition (Leduc), except for some revisions; only the first (15) lessons (chapters) are covered in this, Part I; numerous sections will be applicable at this grade level; substantial text describing rudimentary musical elements prefaces the lessons.

ANZALONE, V. “*Breeze Easy*” *Method for Flute, Bk. I & II* (W-1) Rudiments of musical training and elementary flute technique; may be applied for private or group instruction; one-line exercises with correlated tunes and melodies; new fingerings appear on each page as notes are introduced.

ARNOLD, Jay *Introduction to the Flute* (H-4) Fifty easy lessons introducing the basics of flute playing; teacher’s guidance will be vital, as there is a limited amount of explanatory text; elements for musical growth can be found in these exercises.

— *Very First Method* (H-4) Rudiments of music and elementary flute techniques presented with simplicity; remains within an easy range; one-line studies, popular songs, etc.; basic fingering chart, and pictures showing proper playing positions precede the body of the work.

BODEGRAVEN, Paul van *Adventures in Flute Playing, Bk. I* (S-24) A brief introduction describes a few elementary theories of flute playing; study materials encompassing the first two octaves are organized in a progressive manner.

— *Adventures in Flute Playing, Bk II* (+) (S-24) A follow-up to Bk. I; musical content may become somewhat difficult until additional facility is evidenced; a greater range and added technical proficiency is necessary.

CARRARO, Antonio *Primi Esercizi* (+) (Z-2) Elementary exercises purposefully used with the guidance of a teacher; difficulties emerge rather quickly as the extreme registers are introduced; a companion for a method book.

Collection: R. Cavally *Original Melodious & Progressive Studies* (+) (S-22) Title page indicates this volume can be used for beginners; exercises advance quite rapidly into the higher grades; the supervision of a teacher is vital; *Seven Original Etudes* with piano accompaniment are a part of this collection.

— *Seven Original Etudes for Flute & Piano* (+) (S-22) Available as a separate volume; selected from the above.

Collection: S. Feldstein *Music For Performance Bk. I & II* (+) (A-4) The flute part from a band method; pieces include a variety of musical styles; appropriate for the study of techniques and rhythm in sight-reading sessions; *Bk. II* will include a slightly higher range of the flute.

Collection: E. List *Flute Studies in the Old and Modern Style, Vol. I* (+) (B-4) (H-19) Numerous etudes will be too difficult for this grade, but enjoyable and challenging; See, Grade III-IV.

Collection: F. Vester *125 Easy Classical Studies* (+) (U-3) Technical and melodic studies selected from ten classical flute instruction books; short, and in a variety of styles; index

TRIOS

GRADE I-II

ARENSKY / WOOD *The Cuckoo* (+) (E-2) A short unaccompanied movement; a rhythmic study, particularly in the treatment of eighth rests; may be difficult to perform at the proper tempo by beginning students.

BACH, Johann Sebastian (1685-1750) ed. L. Taylor *Fughetta* (+) (B-4) Unaccompanied; suitable for group instruction and sight-reading sessions; articulations in a moderately paced 6/8 meter will be demanding.

BADINGS, Henk (1907-) *Suite No. 2 (1957)* (+) (H-7) Originally for three recorders, but effectively used with piccolo and two flutes; four movements in a dance style; the medium to lower range is explored; published in score form.

BARNARD / BUCHEL *The Pals* (+) (K-8) A short arrangement for 3 flutes and piano; simple meter, but key signatures, E^b and A^b , and articulations in the lower register may be somewhat difficult at this grade level; a tunefully jovial melodic structure.

BUCHEL, Forrest L. (b. 1899) *Azure Skies* (K-8) Three Flutes and piano; a short waltz movement, appropriate for studying timbre, intonation and ensemble techniques.

— *Dancing Nymphs* (+) (K-8) Three flutes and piano; also titled *Caprice*; a pastoral middle section in 6/8 parallels a moderate structure in common time, having articulated thematic components; transitions may pose a musical problem at this grade level; appropriate for contest.

— *Elfin Dance* (+) (K-8) A short movement for three flutes and piano; entitled *Intermezzo*; an allegretto articulated melody in duple meter is followed by an andante with sustained melodies; each part shares in the effectiveness of the ensemble.

— *Pipers Three* (K-8) Unaccompanied; ten easy trios, in varied styles, within a medium to lower range; programmatic titles for each.

CASTLE, Alfred *Flutocycle* (K-5) Unaccompanied; although the 1st flute plays in the upper range, this movement yet may be appropriate for this grade; suitable as an articulation study for ensemble performance; a very short but tuneful composition.

COHAN, George M. (1878-1943) arr. Ostling *Yankee Doodle Dandies* (+) (B-4) A short arrangement for unaccompanied trio; may be played by two flutes and piccolo, or three flutes; students will probably accept the challenge since it is a popular tune, but it may prove difficult at this grade level; score and parts.

Collection: Cacavas, J. *Flutes Three* (+) (F-6) Thirty-nine easy-to-play recreational pieces for three flutes unaccompanied; arrangements comprise folk tunes and instrumental classics; a few will prove too ambitious at this grade level; printed in score form.

Collection: Duschenes, M. *Easy Trios* (B-5) Although for unaccompanied recorders, these are well balanced for flutes; short pieces from selected periods and styles of music; free from editing; appropriate for teaching the young student the art of phrasing; within an easy range for the flute.