



Van Cott Information Services, Inc.

presents

Flute Books, Music, and More!

Flute Catalog 12f
7/22/13

Member:
National Flute Association

This catalog includes flute books, CDs, Music Minus One CDs, and videos, recorder books, woodwind books, and general music books. We are happy to accept Purchase Orders from University Music Departments, Libraries and Bookstores in the US. We also have clarinet, saxophone, oboe, and bassoon books, videos and CDs. You may order online, by fax, or phone. To order or for the latest information visit our web site at <http://www.vcisinc.com>. Bindings: **HB**: Hard Bound, **PB**: Perfect Bound (paperback with square spine), **SS**: Saddle Stitch (paper, folded and stapled), **SB**: Spiral Bound (plastic or metal), Shipping: Heavy item, US Media Mail shipping charges based on weight. Free US Media Mail shipping if ordered with another item (minimum shipping charges apply).

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Flute Books (includes some music with extensive annotation)



F333. *Alto and Bass Flute Resource Book* by Christine Potter. Falls House Press, 2005, SS, 20 pages. This useful booklet covers intonation solutions for alto flute and bass flute (three to five alternate fingerings for problem notes), recommended repertoire, history, helpful tips, composer guidelines and recommended recordings.

19.95



F001. *The Art of Flute Playing* by Edwin Putnik. Summy-Birchard Inc., SS, 87 pages. This book is divided into two parts. Part I, Basic Principles and Pedagogy, includes chapters on the instrument, playing position, basic embouchure, basic articulation, breath control, and beginning instruction. Part 2, Artist Performance, covers tonal development, articulation, technical development, pointers on performance, and performance on other flutes (E flat, alto, bass, and piccolo).

15.95



F028. *El Arte de Tocar la Flauta* por Edwin Putnik, traducido por Raúl Gutierrez. Summy-Birchard Inc, 1999, SS, 94 pages. Spanish translation of *The Art of Flute Playing*.

18.95



F040. *An Artist's Guide to Alto and Bass Flute* by Irene Maddox. ALRY Publications, SS, 15 pages. This brief volume includes basic fingering charts for the alto and bass flute, hand stretching exercise, transposing information, musical exercises for working on specific areas of technique, and musical excerpts.

14.95



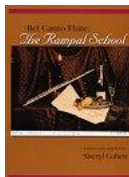
F071. *The Baroque Flute Fingering Book* by Margaret N. Neuhaus edited by Ardal Powell. Folkers & Powell, Second Edition, 2002, PB, 137 pages. This is a comprehensive guide to fingerings for the one-keyed flute including trills, flattements, and battements. Based on original sources from the eighteenth and nineteenth centuries. The second edition updates the bibliographies, sources, authors, and dates to bring it in line with current knowledge.

29.50



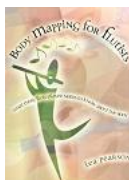
F022. *A Basic Guide to Fingerings for the Piccolo* by Stephen Tanzer. Sopranino Press, 1990, SS, 61 pages. The most widely known and respected guide to piccolo fingerings. Covered are basic fingerings, trill fingerings, and alternate fingerings. Notes provide additional information on some of the basic fingerings, many of the trill fingerings and all of the alternate fingerings.

19.95



F070. *Bel Canto Flute: The Rampal School* by Sheryl Cohen. Winzer Press, 2003, SB, 221 pages. An inspiring and artistic application of the teachings of Jean-Pierre Rampal and Alain Marion. Sheryl Cohen explores the Rampal School's poetic approach to expressive phrasing as a foundation to develop musical artistry, creative practice methods, breath control tone, articulation, and technique, all while searching to free the artist from within. It includes 34 etudes, 33 solo movements, and daily studies.

35.95



F034. *Body Mapping for Flutists* by Lea Pearson. GIA Publications, 2006, SB, 109 pages. The new fourth edition. Flutists suffer from many physical maladies. This book represents a synthesis of the fields of flute pedagogy and Body Mapping, a branch of somatics grounded in the Alexander Technique. This book presents the principals of Body Mapping as they relate to important issues of flute pedagogy. Subjects include Body Mapping, Primary Control, Attention and the Senses, Balance and Support, Arm Structure, Hands, Head and Neck, Breathing, and Integration into Teaching and Playing. A glossary, list of resources, and a bibliography are also included.

26.95

Order online at: www.vcisinc.com

F016. *Book of Articles.* ALRY Publications, Etc., Inc. Fifteen articles with a focus on flute playing, many by Amy Rice-Young. Included are Flute Choirs (with a page of repertoire), Flute Choirs-Get Organized!!, Make your Rehearsals Efficient, Publish Your Music, The Expandable Flute Choir, Flute Ensembles in the Schools, Adventures in Programming, The Flute - Masterclass - Who Needs It!, The Well-Planned Public Performance, Programs for Kids (or Any Age), Programs Through the Ages, Sacred Music - Jewish Music and "Just Plain Gorgeous" Music, Original Works and American Music, Programs with Themes, and Programs for Christmas. (Most of the repertoire in these articles is from ALRY Publications.)

6.00

F012. *Circular Breathing for the Flutist* by Robert Dick. MMB Music. SS, 51 pages. Circular breathing makes it possible to play the flute continuously while inhaling. Of all the wind instrument, the flute uses the most air under the lowest pressure, exactly the opposite of the most desirable situation. This book presents in detail the learning and practice methods that should enable every flutist to master circular breathing. In addition to basic and intermediate exercises, this book contains examples from the repertoire and advanced techniques.

24.95

F030. *Complete Guide to the Flute and Piccolo* by J. James Phelan with contributions by Lillian Burkart. Second edition. Burkart-Phelan, Inc., PB, 151 pages. An indispensable resource, this well researched, easy-to-read guide to basic design and maintenance of the flute and piccolo should be a part of every flutist's library. Topics include flute anatomy, materials and construction, acoustics, scale, tuning, cleaning, lubrication, polishing, assembly, padding, corking, felting, adjustments, routine maintenance, basic and advanced repairs, unique to the piccolo, plus flute and piccolo headjoints.

39.95

F303. *The Complete Piccolo* compiled and edited by Jan Gippo. Presser, 2007, SS, 61 pages. This new book has a forward by Laurie Sokoloff, a detailed list of fingerings, trills supplied by Morgan Williams, the history of the piccolo by Therese Wacker, and piccolo repertoire and piccolo solos with band. A very useful book for all piccoloists.

19.95

F340. *A Dictionary for the Modern Flutist* by Susan J. MacLagan. Scarecrow Press, 2009, HB, 271 pages. This new book has a forward by Trevor Wye. *A Dictionary for the Modern Flutist* is a comprehensive guide to the world of the flute which presents clear and concise definitions of more than 1,500 common flute related terms that a player of the Boehm system flute may encounter. Fully illustrated with more than 100 images, the entries contain descriptions of words related to all aspects of the flute: flute types, flute parts, flute repair, playing techniques, acoustics, articulations, intonation, common ornaments, flute making, flute history, flute music books, and much more.

74.95

F032. *The Early Flute* by John Solum. Oxford University Press, 1992, PB, 164 pages. With the continuing interest in recent years in the use of period instruments for recordings and performances, professional and amateur alike, the transverse flute has made a remarkable comeback. This is the first book to deal exclusively with the instrument in the Renaissance, Baroque, and Classical periods.

54.95

F036. *The Early Flute, A Practical Guide* by Rachel Brown. Cambridge University Press, 2002, PB, 184 pages. This practical guide provides a survey of the instrument - its development, technique, repertoire and literature between 1700 and 1900. Technical and stylistic matters such as fingering, tone production, articulation, ornamentation, vibrato, expression and delivery are examined in depth. Case studies offer detailed interpretations of music by Hotteterre, Handel, Bach, Gluck, Mozart and Boehm. Copious music examples, illustrations, fingering charts and bibliographies make this a standard reference book for both "period" and modern flutists.

33.95

F002. *Flute* by James Galway. Kahn & Averill, London, PB, 244 pages. This book, which was originally published in 1982, is now available again. Part One covers the history, development, and maintenance of the flute and includes a chapter entitled "My Work on Flutes" by Albert Cooper. Part Two is about the physical aspects, first notes, tone, practicing, articulation, pitch and studies. Part Three is "Lessons" on playing Bach, playing baroque music, some major solos and listening to records. Part Four is "On Being a Flute Player" and covers the orchestra, chamber music, playing in a studio, soloists, and "The Flute Today and Tomorrow." The book also includes a discography and list of repertoire.

19.95

F080. *The Flute* by Ardal Powell. Yale University Press, New Haven, 2002, PB. 347 pages. A significant book that presents new information that has come to light in the last 30 years. This book tells the story of the flute in the musical life of Europe and North America from the twelfth century to the present day. It is the first history to illustrate the relationship that has bound the instrument, its music, and performance technique together through eight centuries of shifting musical tastes and practices. The book contains extensive notes documenting its sources.

25.95

F003. *The Flute Book* by Nancy Toff. Oxford University Press, 1996, PB, 493 pages. The Flute Book is a one-stop guide to the flute, its performance, and its repertoire. Written by flutist and noted flute historian Nancy Toff, the book offers detailed information on choosing and caring for a flute, all aspects of performance, and the history of the flute and its literature. This second edition includes a revised repertoire catalog of both solo and chamber works, as well as an extensive bibliography and appendices.

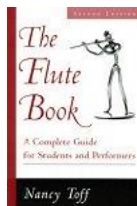
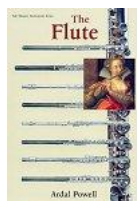
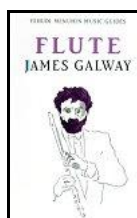
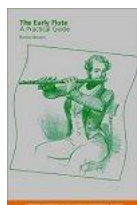
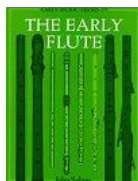
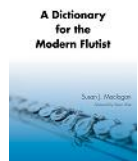
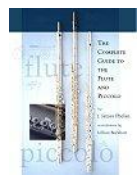
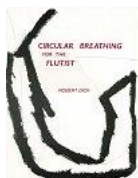
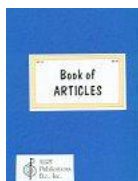
34.95

F004. *The Flute and Flute Playing* by Theobald Boehm, Dover, PB, 197 pages. Boehm (1794-1881) was the developer of the modern flute. In 1871 Boehm published an account of his research and accomplishments. This book is a translation of Boehm's work that also includes an introduction, biographical information, and a list of Boehm's compositions.

8.95

F041. *FLUTE FUNDamentals* by Marlee Lindon. Fluteplace music, 2002, SB, 66 pages. This book is a useful supplement to any lesson book since it goes beyond where teaching methods leave off. Flute instructors will find it useful for beginners through high schoolers (each student needs their own copy). Adult amateurs will find it a great resource for self-study or with a teacher, as will anyone wishing for some new insights and inspirations for their basic technical issues.

19.95





F082. *Flute Technique* by Gareth Morris. Oxford University Press, 1991, PB, 76 pages. This is designed for professional and amateur alike. It contains detailed instructions for sound production, breath control, intonation, tonguing, and dynamics and offers sound advice on phrasing, tone, vibrato, and orchestral playing. There are annotated fingering charts showing normal fingerings, alternative fingerings, and trill fingerings, and a concise account of the history of the instrument. There is a useful repertory list and an appendix by Sebastian Bell describing avant-garde techniques.

47.95

G35. *The French Noel - With an Anthology of 1725 Arranged for Flute Duet* by Betty Bang Mather & Gail Gavin. Indiana University Press, 1996, PB, 120 pages. French noels unite sacred and profane texts, music, and dance as performed from the late Middle Ages through the Baroque. Part I of *The French Noel* discusses the history and uses of the form, suggests appropriate dance steps, and examines its musical and poetic style. Part II consists of 16 Christmas songs first published in 1725. Betty Bang Mather and Gail Gavin have transcribed these charming pieces with lyrics of the period so that they may be either sung or played.

22.95

F017. *The Gilbert Legacy* by Angeleita S. Floyd. Winzer Press, 1990, (third printing 2004) SB, 150 pages. The fundamental purpose of this book is to present the teaching concepts and methods of the prominent flutist and teacher, Geoffrey Gilbert. The resulting work provides a compendium of information for the intermediate and advance player seeking a more natural and logical approach to the flute. A particular strength of this book is the numerous illustrations of hand, body and head positions. Chapters include the life of Geoffrey Gilbert; introduction to his teaching; fundamental technique; breathing, blowing, and breath control; embouchure; techniques of sound; expressive nuances of sound; articulation; and practicing.

29.95

F024. *A Handbook of Literature for the Flute* by James J. Pellerite. Zalo Publications, 1963, revised third edition of 1978, PB, 408 pages. A comprehensive, graded guide to flute literature. Each work is described using an average of four lines of text. The material is organized in every conceivable category. Visit our web site for a full list.

49.95

F106. *Music of Paul Hindemith, Paula Robison Flute Masterclass* by Paula Robison. Schott, 1996, SS, 76 pages + CD. This master class includes 8 pieces for Solo Flute, Sonatine in Canon Style, Sonata for Flute and Piano, Echo and Sing on There in the Swamp. The parts have been annotated in red by the author. This book also includes biographical information on Hindemith, photographs, and charming illustrations taken from his drawings. The accompanying CD is a performance of the Sonata for Flute and Piano by Paula Robison with Jong Hwa Park, piano.

24.95

F005. *How to Love Your Flute* by Mark Shepard, Shepard Publications, PB, 97 pages. This book was inspired by the author's love of the flute and his desire to share his love by providing information in a more information setting than traditional texts. Subject covered include the world family of flutes, the story of the western flute, finding your flute, caring for your flute, flute technique, making music, modern folk flutes, how the flute works, fingering charts.

14.95



F009. *How to Play the Flute* by Howard Harrison. St. Martin's Griffin, PB, 111 pages. This book combines more than fifty musical pieces with illustrations, diagrams, and text to give a full, clear explanation of the basics of flute playing. It includes how to purchase and care for your instrument, how to read music, breathing techniques, correct finger position, how to improve tone, and more. Some pieces include guitar chords and several have piano accompaniment.

12.95

F101. *Illustrated Method for Flute* by Sheridon Stokes & Richard Condon. Mel Bay, 2001, SB, 67 pages. Unlike flute books that give long series of exercises, but no instruction on how to play the flute, the *Illustrated Method for Flute* uses the resources of language, illustration, and photography to help you to learn to play the flute quickly and successfully. It is based not only on the musical and teaching experience of its authors, but also on current research in the physics of sound production in the flute and physiological and anatomical aspects of flute playing. Great care was taken to carefully describe the workings of the muscles, the breathing aperture, the acoustical principles, and the common phenomena (such as vibrato) associated with the flute. It also includes five written etudes and a easy to use fingering chart.

12.95

F029. *The Keyed Flute* by Johann George Tromlitz edited by Ardal Powell. Oxford University Press, 1996, HB, 268 pages. This is a translation and study of Tromlitz's tutor for the 8-keyed flute, first published in Germany in 1800. Powell's study of the late 18th-century flute places Tromlitz's flute in its context. He offers a new approach to the instrument's history, relating the design and manufacture of the flute, its tone and intonation, to contemporary evidence of playing technique, performance practice, composition style, developments in the flute market, and the flute's place in society.

103.95

F018. *Marcel Moyse - An Extraordinary Man* by Trevor Wye. Winzer Press, PB, 134 pages. An inviting and attractive book on the life and times of Marcel Moyse. Each chapter covers a facet of Moyse: A Biography, The Teacher, The Writer, The Performer, The Man, And Finally. Well illustrated and including an appendix with bibliographies, discography, films and videos, and more.

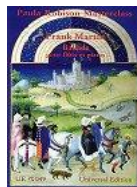
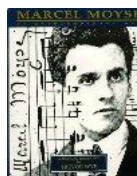
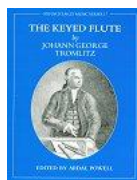
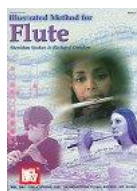
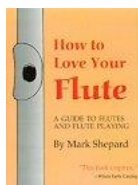
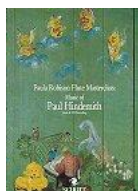
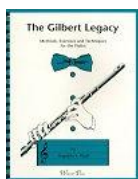
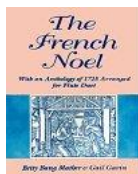
22.95

F107. *Frank Martin Ballade pour flûte et piano, Paula Robison Masterclass* by Paula Robison. Universal Edition, 2002. SS, 21 + 14 pages. A master class on Martin's *Ballade pour flûte et piano* which was written as the required piece for the 1939 Geneva International Competition. Includes both the flute and piano parts.

29.95

F011. *A Method for the Flute* by Jean-Louis Tulou, translated and edited by Janice Dockendorff Boland and Martha F. Cannon. Indiana University Press, SB, 131 pages. Jean-Louis Tulou (1786-1865) was a highly influential flute player and teacher. His method was first published in 1835 and was adopted by the Paris Conservatoire during the period (1842-1856) when Tulou was Professor of Flute. The method was written for the pre-Boehm conical wooden flute. This is a valuable book for those with an interest in the flutes of that era and the history of flute pedagogy.

24.95



F019. *Method for the One-Keyed Flute - Baroque and Classical* by Janice Dockendorff Boland. University of California Press, PB, 228 pages. This book is the first complete method for the eighteenth-century flute written in modern times. It also includes valuable information for those playing baroque and classical repertoire on the Boehm flute. Subjects covered include the history and construction of the flute, pitch, choosing a flute, care, learning how to play, holding the flute, tone, vibrator, intonation, articulation, fingering, and trills. The book also includes exercises, modern studies, a list of eighteenth-century flute tutors, repertoire, and two annotated bibliographies.

29.95

F025. *A Modern Guide to Fingerings for the Flute* by James J. Pellerite. Alfred Publishing Co, 1972, SS, 62 pages. The book includes basic fingerings, harmonics, the French model flute (open tone hole), trills, tremolos, altered fingerings, quarter-tones and quarter-tone trills (C flute, alto flute, and piccolo), multiphonics and special sonorities.

17.95

F201. *Monarch of the Flute, The Life of Georges Barrère* by Nancy Toff. Oxford University Press, 2005, HB, 464 pages. Georges Barrère (1876-1944) holds a preeminent place in the history of American flute playing. Barrère's story is a musical tale of two cities, and this book will use his life as a window onto musical life in Belle Epoque Paris and twentieth-century New York. A wealth of information.

39.95

F031. *My Complete Story of the Flute, The Instrument, the Performer, the Music* by Leonardo De Lorenzo. Texas Tech University Press, HB, 674 pages. Originally published in 1951, this classic volume has been republished with introductory notes by Susan Berdahl and Nancy Toff, the three Addenda that De Lorenzo published and circulated privately, and a much-needed index.

49.95

F319. *My Teacher, Remembering Marcel Moyse* by Susan Fries. AuthorHouse, 2007, 174 pages. *My Teacher, Remembering Marcel Moyse* is a narrative of 54 entertaining and enlightening individual stories about famous flute teacher and performer, Marcel Moyse. The stories, set in the Midwest, Vermont, Europe and California, flow effortlessly from the author's first meeting with Mr. Moyse in 1967 until his death in 1984. A perfect bedside book, wonderfully illustrated.

14.95

F027. *On Playing the Flute* by Johann Joachim Quantz, translated by Edward R. Reilly. Northeastern University Press, 1985, PB, 412 pages. First published in 1752, this book is one of the most significant and in-depth treatises on eighteenth-century musical thought, performance practice, and style. Quantz provides detailed treatment of a wide range of subjects, including phrasing, ornamentation, accent, intensity, tuning, cadenzas, the role of the concertmaster, stage deportment, and techniques for playing dance movements. Includes 224 musical examples.

27.95

F014. *The Other Flute - A Performance Manual of Contemporary Technique* by Robert Dick. MMB Music. SB, 144 pages. Extended techniques for the flute. A comprehensive presentation of the flute's sonic possibilities: multiphonics, alternate fingerings, quarter-tones and smaller microtones, natural harmonics, glissandi, whisper tones, percussive sonorities, jet whistles, a discussion of techniques for piccolo, alto and bass flutes, and more.

49.95

F130. *Proper Flute Playing* by Trevor Wye. Novello, 1988, SS, 57 pages. This is not music, but a text companion to the Trevor Wye Practice Books. It covers the subjects of Finding a Teacher; Flute Schools; Practicing; The Basic Elements of Technique, Tone; Some Tone Experiments; Auditions; The Piccolo; The Baroque Flute; Contemporary or Extended Flute Techniques; Expression, Phrasing and Style; Concerts and Competitions; Recitalists and Competitors; The Proper Pupil; The Proper Teacher; Common Problems in Teaching; Recommended Study Material and more. Some topics are covered briefly (often with references for further investigation), with the rest treated in more detail.

19.95

F111. *Selected Flute Masterclasses* from the editors of Windplayer. Windplayer Publications, 1998, SS, 31 pages. This book contains 15 brief masterclasses on wide variety of subjects such as warm-up, tone, breathing, favorite etudes, piccolo, and miking the flute by well-known flutists such as Jean Berkenstock, Fenwick Smith, Jan Gippo, Ian Anderson, Walfrid Kujala and more.

12.95

F332. *Seven Steps to Better Intonation, A Workbook for Flute Players* by Chris Potter. Falls House Press, 2000, SS, 8 pages. This brief booklet explains how to map the intonation tendencies of your flute and how to adjust and then memorize the adjustments and test again.

10.95

F407. *The Simple Flute - From A to Z* by Michel Debost. Oxford University Press, PB, 282 pages. Don't let the title fool you. Drawing from his highly praised French work, *Une simple flute*, distinguished flutist and teacher Michel Debost has compiled a useful and imaginative introduction to playing the flute. This alphabetically arranged compendium of advice and insight covers essential topics such as breathing, articulation, and tone but also explores "jawboning," finger phrasing, "the little devils," and other quirky and vexing aspects of flute playing.

24.95

F202. *Taffanel: Genius of the Flute* by Edward Blakeman. Oxford University Press, 2005, PB, 322 pages. The French flute player and conductor Paul Taffanel (1844-1908) was an extraordinary virtuoso and a major figure in *fin de siècle* Parisian musical life. *Taffanel: Genius of the Flute* recounts the rich story of his multi-faceted career as a player, conductor, composer, teacher, and leader of musical organizations. Includes much useful information on the repertoire of the time and the Paris Conservatoire classes of 1893-1908.

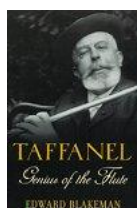
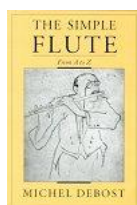
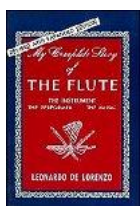
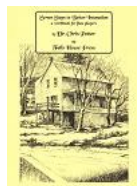
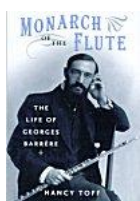
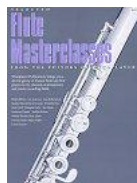
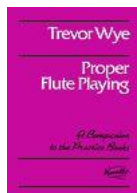
39.95

F334. *Technique Standards for Flute: Levels A, B, and C* by Christine Potter. Falls House Press, 2008, SS, 18 pages. *Technique Standards for Flute, Levels A, B, and C* organizes scales and arpeggios based on criteria established by the Pedagogy Committee of the National Flute Association. It presents material in three clearly defined ability levels, providing a feeling of progress and accomplishment as each level is achieved. A written test covers theory, vocabulary and listening skills.

14.95

F020. *The Techniques of Flute Playing* by Carin Levine and Christina Mitropoulos-Bott. Baerenreiter, Kassel, Germany, 2002, PB, 142 pages. This book is in both English and German. Subjects include effects that extend the sound (4th octave, flutter tongue, harmonics, whistle tones, multiphonics, etc.), percussive effects, vibrato, circular breathing, air sounds, trills, glissando, microtonality, flute plus tape or electronics, and open forms of notation. The appendices include extensive charts of microtonal and multiphonic fingerings

66.95





F147. *The Techniques of Flute Playing II Piccolo, Alto and Bass Flute* by Carin Levine and Christina Mitropoulos-Bott. Baerenreiter, Kassel, Germany, 2004, PB, 127 pages plus CD. This book is in both English and German with the text of each language in its own column. It covers the same topics as the first book, but illustrated with brief excerpts using the piccolo, alto or bass flute and with a CD of musical samples. The appendices include fingerings for each instrument of 4th octave, trills of the 4th octave, bisbigliando fingerings, microtonal fingerings, multiphonic fingerings, a track index for the included CD, and a discography. **65.95**

65.95



F033. *Tipbook Flute & Piccolo* by Hugo Pinksterboer. The Tipbook Company, 2002, PB, 144 pages. This is a "hardware" book about the instrument and is especially recommended for anyone who wants to learn more about or needs a reference on the physical aspects of the flute. This may include adult beginners, parents of flute students, teenage students, non-flutist music education majors or band directors, etc. The book is very well illustrated and includes chapters on buying a flute, the parts of the flute and piccolo, the brands of flutes and piccolos, steps to take before and after playing, maintenance, the flute family, etc. This book replaces the *Rough Guide to Flute & Piccolo*. **9.95**

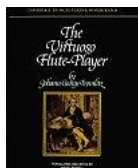
9.95

F015. *Tone Development Through Extended Techniques* by Robert Dick. Multiple Breath Music Co., SS, 60 pages. The author's perspective is that in working with the new sonorities and techniques (microtones, percussive sounds, whisper and residual tones, glissandi, etc.) will greatly benefit traditional playing. This work develops the strength flexibility and sensitivity of the embouchure and breath support, increasing the player's range of color, dynamics and projection. This book covers: throat tuning, natural harmonics, bending, whisper tones, extended timbres, diffuse tones, bright tones, "bamboo scales," timbral trills, and multiphonics. **29.95**

29.95

F021. *The Virtuoso Flute-Player* by Johann George Tromlitz, translated and edited by Ardal Powell. Cambridge University Press, 1991, PB, 338 pages. This is an English translation of Detailed and Thorough Tutor for Playing the Flute (1791). Tromlitz sets out to provide aspiring virtuosos with the most comprehensive of eighteenth-century flute tutors. It covers all aspects of flute-playing including intonation, articulation, flute maintenance, posture and breathing, dynamics, ornaments, musical style, cadenzas, and the construction of the flute. **51.95**

51.95



Flute Music

Excerpts and Parts

F131. *The Alto Flute Practice Book* by Trevor Wye & Patricia Morris. Novello, 1995, SS, 62 pages. The first book of its kind covering all aspects of the alto flute. Includes historical notes, useful technical information, comprehensive repertoire list and orchestral extracts. Some brief information is also provided on the bass flute, flute d'amour and larger flutes. **25.95**

F094. *The Flute Audition Book*. European American Music Corporation, 1996, SB, 128 pages. Includes the full first flute part (and in several instances the flute 2/piccolo parts) from works by Hindemith, Janáček, Kodály, Orff, Rodrigo, and Stravinsky that are from the rental libraries of Schott Musik International and Universal Editions (Vienna & London). **29.95**

F241. *Great Flute Duos from the Orchestral Repertoire Excerpts for Principal, Second, and Alto Flute Auditions* compiled and annotated by Jeanne Baxtresser, edited by Daniel Dorff. Theodore Presser, 2002, PB and SS, 87 + 85 + 24 pages. Complete first flute book, with Baxtresser's guidance throughout. Pull-out second flute book, with Siebert's annotations and "Thoughts on Playing the Job and Taking Auditions." Separate pull-out alto flute book, with Cramer's details on performance. Includes reproductions of

orchestral parts, as most commonly used today. A selection of annotated excerpts frequently used for orchestral auditions. This book includes the works of Bach, Bartok, Berlioz, Bizet, Brahms, Britten, Debussy, Dvorak, Holst, Mendelssohn, Prokofiev, Ravel, Rimsky-Korsakov, Shostakovich, Smetana, Strauss, Stravinsky, Tchaikovsky and Verdi. **47.95**

F038. *Modern Orchestral Studies for Flute Book 1* edited by Karlheinz Zöller. Schott Musik International, PB, 72 pages. Excerpts form the work of Debussy, Ravel, Stravinsky, Bartók, Prokofieff, Britten, Hindemith, and more. In addition to solos, many excerpts show all the flute and piccolo part. **23.95**

F039. *Modern Orchestral Studies for Flute Book 2* edited by Karlheinz Zöller. Schott Musik International, SS, 56 pages. Excerpts form the work of Debussy, Ravel, Stravinsky, Prokofieff, Schönberg, Hindemith, and more. In addition to solos, many excerpts show all the flute and piccolo parts... **23.95**

F095. *Opera Excerpts for Flute* selected and annotated by Michael Parloff with piano reductions by Martha Rearick, edited by Daniel Dorff. Theodore Presser, 2000, PB and SS, 111 + 83 pages. The most requested opera audition pieces compiled and annotated by Michael Parloff from the Metropolitan Opera Orchestra. The flute parts are taken directly from the performance parts. Operas of Bizet, Donizetti, Mozart, Puccini, Rossini, Verdi, Wagner, and more are included. **39.95**

F211. *Orchester Probenspiel - Test Pieces for Orchestral Auditions Flute and Piccolo* edited by Christoph Dürichen and Siegfried Kratsch. C.F. Peters, 1991, SS, 57 pages. This book of orchestra and opera excerpts was developed in Germany for use in auditions. The selections were made based on an analysis of pieces used for auditions over many years. See our web site for a complete listing of excerpts. **35.95**

F096. *Orchestral Excerpts for Flute* selected and annotated by Jeanne Baxtresser with piano reductions by Martha Rearick, edited by Daniel Dorff. Theodore Presser, 1995, PB and SS, 96 + 43 pages. A selection of annotated excerpts frequently used for orchestral auditions. This book includes the works of Bach, Beethoven, Bizet, Brahms, Debussy, Mahler, Mendelssohn, Prokofiev, Ravel, Rimsky-Korsakov, Strauss, Stravinsky, Tchaikovsky and more. **47.95**

F097. *Orchestral Excerpts for Piccolo* selected and annotated by Jack Wellbaum with piano reductions by Martha Rearick, edited by Daniel Dorff. Theodore Presser, PB and SS, 101 + 63 pages. This is a collection of excerpts compiled during the author's 40 years in the Cincinnati Symphony Orchestra with notes to aid in their performance. The piccolo parts are taken directly from the performance parts. Composers included are Bartok, Beethoven, Berlioz, Brahms, Mahler, Prokofiev, Ravel, Rimsky-Korsakov, Shostakovich, Sousa, Stravinsky, Tchaikovsky and more. **39.95**

F132. *The Orchestral Flute Practice Book 1* by Trevor Wye & Patricia Morris. Novello, 1998, PB, 216 pages. One of the most massive books of its kind, this volume looks at Long Solos, The Big Tunes, Articulation Passages, Pianissimo Passages, Low Solos, Mozart and Haydn as well as many pages of the standard orchestral repertoire (composers A to P). **39.95**

F133. *The Orchestral Flute Practice Book 2* by Trevor Wye & Patricia Morris. Novello, 1998, PB, 216 pages. Just as large as the first, this volume covers The Middle and Upper Registers, Cadenzas, Orchestral Duets and Trios, The Austro-German School, and Contemporary Orchestral Writing. Orchestral excerpts continue with composers R to Z. **39.95**

OMLFL1. *The Orchestral Musician's CD-ROM Library Vol. 1 Flute*. CD Sheet Music LLC, 2003. Complete flute and piccolo parts (not just first flute) to 90 orchestral masterworks on CD-ROM. Beethoven, Schubert, Mendelssohn, Berlioz, Weber, Rossini, Donizetti, Auber, Bellini, and Cherubini are on Vol. 1 in the included Adobe Acrobat (.pdf) format. **19.95**

OMLFL2. *The Orchestral Musician's CD-ROM Library Vol. 2 Flute*. CD Sheet Music LLC, 2004. Complete flute and piccolo parts to 61 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Works from Debussy, Mahler, Bruckner, Saint-Saëns, Grieg, Bizet, Fauré, Bruch, Busoni, and Reger are on Volume 2. **19.95**

OMLFL3. *The Orchestral Musician's CD-ROM Library Vol. 3 Flute*. CD Sheet Music LLC, 2004. Complete flute and piccolo parts (not just first flute) to 74 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes works by Brahms, Chabrier, Chausson, Chopin, Franck, Lalo, Liszt, Offenbach, Sarasate, Schumann, and von Suppe. **19.95**

OMLFL4. The Orchestral Musician's CD-ROM Library Vol. 4 Flute. CD Sheet Music LLC, 2004. Complete flute and piccolo parts to 42 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Tchaikovsky, Mussorgsky, and Glinka. **19.95**

OMLFL5. The Orchestral Musician's CD-ROM Library Vol. 5 Flute. CD Sheet Music LLC, 2005. Complete flute and piccolo parts to 64 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. Includes works by Dvorak, Rimsky-Korsakov, Borodin, Scriabin, and Smetana. **19.95**

OMLFL6. The Orchestral Musician's CD-ROM Library Vol. 6 Flute. CD Sheet Music LLC, 2005. Complete flute and piccolo parts to 78 orchestral masterworks on CD-ROM in Adobe Acrobat (.pdf) format. This volume has works by Mozart and Haydn. **19.95**

OMLFL7. The Orchestral Musician's CD-ROM Library Vol. 7 Flute. CD Sheet Music LLC, 2006. Volume 7 contains 46 orchestral works. This CD has complete flute and piccolo parts on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Ravel, Elgar, Chadwick, Delius, D'Indy, Dukas, Griffes, Holst, and Nielsen. **19.95**

OMLFL8. The Orchestral Musician's CD-ROM Library Vol. 8 Flute. CD Sheet Music LLC, 2007. Volume 8 contains 48 orchestral works. This CD has complete flute and piccolo parts on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Stravinsky, Bartok, Carpenter, Dohnányi, Enesco, de Falla, Glazunov, Janáček, Milhaud, Prokofiev, Rachmaninoff, Respighi, and Vaughan Williams. **19.95**

OMLFL9. The Orchestral Musician's CD-ROM Library Vol. 9 Flute. CD Sheet Music LLC, 2007. Volume 9 contains 50 orchestral works. This CD has complete flute and piccolo parts on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by Bloch, Schoenberg, Sibelius, J. Strauss, R. Strauss, and Webern. **19.95**

OMLFL10: The Orchestral Musician's CD-ROM Library Vol. 10 Flute. CD Sheet Music LLC, 2008. Volume 10 contains 53 orchestral works. This CD has complete flute and piccolo parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. This volume includes works by J.S. Bach, Handel, Arne, C.P.E. Bach, Boccherini, Cimarosa, Dittersdorf, Gluck, Herold, Lully, Mehul, Paisiello, and Rameau. **19.95**

OMLFL11. The Orchestral Musician's CD-ROM Library Vol. 11 Flute Wagner: Part 1. CD Sheet Music LLC, 2009. This CD has complete flute and piccolo parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 11 contains six Wagner orchestral works and the early operas: Der Fliegende Holländer, Tannhäuser, Lohengrin, and Tristan und Isolde. **19.95**

OMLFL12. The Orchestral Musician's CD-ROM Library Vol. 12 Flute Wagner: Part 2. CD Sheet Music LLC, 2009. This CD has complete flute and piccolo parts (a few pieces may be tacet) on CD-ROM in Adobe Acrobat (.pdf) format. Volume 12 contains six of Wagner's later operas: Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Die Meistersinger von Nürnberg, and Parsifal. **19.95**

OMLFLSET. The Orchestral Musician's CD-ROM Library Vols. 1-12 Flute. All 12 volumes of the Orchestral Musician's CD-ROM Library for Flute at a discounted price. **221.95**

Note: Three volumes for the same instrument are \$55.50, four volumes are \$73.95, five volumes are \$92.50, six volumes are \$110.95, seven volumes are \$129.50, eight volumes are \$147.95, nine volumes for \$166.50, 10 volumes for \$184.95, or 11 volumes for \$203.50. Complete contents of all are listed on our web site.

F291. Orchestral Techniques for Flute and Piccolo: An Audition Guide by Walfrid Kujala. Progress Press, 2006, SS, 92 pages. Subtitled: *An Inside Look at Symphonic Performance Traditions*. This is a beautifully produced book with long excerpts and detailed explanations. Not limited to how to play the excerpts, this book explains the many things that can be learned from these examples of the orchestral repertoire. Some of the topics covered in this 92 page treatise are: tempo choices, rhythmic pitfalls, dynamic adjustments, ensemble considerations, breathing advice, tone qualities, special fingerings, "insider" strategies, articulation style and performance traditions. There are special rhythmic and technical exercises for Beethoven Leonore No. 3 and Eroica Symphony, Dvorak 8th Symphony, Shostakovich 15th Symphony, Strauss Till Eulenspiegel, Stravinsky Firebird and Petrouchka, and Tchaikovsky 4th Symphony. All the musical examples have been reset,

correcting the misprints that have persisted for many years in the original printed parts. **24.95**

F068. The Modern Flutist. Southern Music Co., SS, 96 pages. 8 Etudes de Salon by Dont, 30 Caprices by Karg-Elert, and orchestral studies for flute, alto flute, and piccolo from the works of Borodine, Brahms, Debussy, Frank, Rimsky-Korsakoff, Strauss, Stravinsky, Wagner and more..... **12.50**

F341. Practice Book for the Piccolo by Trevor Wye & Patricia Morris. Novello, 1988, PB, 211 pages. This book is designed to help the flutist transfer the playing techniques of the flute to the piccolo using a very considerable number of orchestral excerpts. **35.95**

Master Classes

F070. Bel Canto Flute: The Rampal School by Sheryl Cohen. Winzer Press, 2003, SB, 221 pages. An inspiring and artistic application of the teachings of Jean-Pierre Rampal and Alain Marion. Sheryl Cohen explores the Rampal School's poetic approach to expressive phrasing as a foundation to develop musical artistry, creative practice methods, breath control tone, articulation, and technique, all while searching to free the artist from within. It includes 34 etudes, 33 solo movements, and daily studies. **35.95**

F017. The Gilbert Legacy by Angeleita S. Floyd. Winzer Press, SB, 150 pages. The fundamental purpose of this book is to present the teaching concepts and methods of the prominent flutist and teacher, Geoffrey Gilbert. The resulting work provides a compendium of information for the intermediate and advance player seeking a more natural and logical approach to the flute. A particular strength of this book is the numerous illustrations of hand, body and head positions. Chapters include the life of Geoffrey Gilbert; introduction to his teaching; fundamental technique; breathing, blowing, and breath control; embouchure; techniques of sound; expressive nuances of sound; articulation; and practicing. **19.95**

F106. Music of Paul Hindemith, Paula Robison Flute Masterclass by Paula Robison. Schott, 1996, SS, 76 pages + CD. This master class includes 8 pieces for Solo Flute, Sonatine in Canon Style, Sonata for Flute and Piano, Echo and Sing on There in the Swamp. The parts have been annotated in red by the author. This book also includes biographical information on Hindemith, photographs, and charming illustrations taken from his drawings. The accompanying CD is a performance of the Sonata for Flute and Piano by Paula Robison with Jong Hwa Park, piano. **24.95**

F107. Frank Martin Ballade pour flûte et piano, Paula Robison Masterclass by Paula Robison. Universal Edition, 2002. SS, 21+ 14 pages. A master class on Martin's *Ballade pour flûte et piano* which was written as the required piece for the 1939 Geneva International Competition. Includes both the flute and piano parts. **29.95**

F302. Protocol: A Guide to the Collegiate Audition Process for Flute compiled and edited by Larry Clark and Daniel Schmidt. Carl Fischer, 2007, SS, 45 pages (plus piano part 35 pages). The purpose of this book is to provide high school students with or without a private teacher with a comprehensive collection of materials that will satisfy the needs of most college music auditions. It includes information on how to take an audition, music placement exams, selecting a college, and repertoire of the most often requested material. This includes Scales and Arpeggios, Orchestral Excerpts (Debussy Prélude à l'après-midi d'un faune, Dvorak Symphony No. 8 Op. 88 Movement IV, Brahms Symphony No. 4 Op. 98 Movement IV, Mendelssohn A Midsummer Night's Dream Op. 61 Scherzo, and Beethoven Leonore Overture No. 3 Op. 72b), Technical Etudes (Boehm Etude No. 20 from 24 Caprices Op. 26, Andersen Etude No. 7 from Etudes Op. 63 and Etude No. 6 from 24 Etudes Op. 33) and two complete pieces with piano accompaniment (Fauré Sicilienne Op. 80 and Mozart Concerto No. 1 in G Major). **19.95**

F332. Seven Steps to Better Intonation, A Workbook for Flute Players by Chris Potter. Falls House Press, 2000, SS, 8 pages. This brief booklet explains how to map the intonation tendencies of your flute and how to adjust and then memorize the adjustments and test again. ☐ **14.95**

F268. Essential Jazz Lines in the Style of Charlie Parker Flute Edition by Corey Christiansen. Mel Bay Publications, 2001, SS, 32 pages + CD. This text presents numerous jazz lines in Charlie's style, grouped by their application in a given harmonic content. Students will learn to connect lines to play over ii-V-I progressions, turnarounds and other harmonic frameworks. To facilitate proficiency in all twelve keys, each section of the book has a chordal play-along that modulates around the circle of fourths. Some of the

techniques used in Charlie Parker style are also discussed with examples provided. This helps musicians analyze each of the ideas presented, further ensuring their mastery. 17.95

F357. *Easy Jazz Conception Flute* by Jim Snidero. Jim Snidero flute with rhythm section. Advance Music, 2000, SS, 38 pages + CD. This is the entry level book (although the difficulty level isn't much different from the next book). It has 15 solo etudes for jazz phrasing, interpretation and improvisation. The CD includes performances of each piece with the soloist and rhythm section and of the rhythm section alone. Includes a brief introduction that discusses phrasing and ways this book can be used. 20.95

F358. *Jazz Conception, 21 Solo Etudes Flute* by Jim Snidero. Frank Wess flute with rhythm section. Advance Music, 1996, SS, 48 pages + CD. This is the original book in this series which has 21 original jazz etudes with chords. The CD includes performances of each piece with the soloist and rhythm section on on separate stereo channels. 21.95

F359. *Intermediate Jazz Conception Flute* by Jim Snidero. Lew Tabackin flute with rhythm section. Advance Music, 2005, SS, 48 pages + CD. 15 original jazz etudes with chords. The CD includes performances of each piece with the soloist and rhythm section and of the rhythm section alone. This book has some additional instructional material on jazz playing. 21.95

F356. *Reading Key Jazz Rhythms Flute* by Fred Lipsius. Advance Music, 1996, SS, 68 pages + CD. This is a collection of 24 easy to medium level jazz etudes, and 24 simplified guide tone versions of the etudes. They are ideal for learning the basic language of jazz, swing phrasing, and articulation. The guide tone etudes (guide tones are the essential or defining notes for each given chord type) are followed by a melodious version as the chord changes might actually be performed (the rhythms are the same in both versions). On the accompanying CD the soloist (Matt Marvuglio) demonstrates the 24 melodious etudes together with a professional rhythm section. You can also improvise along with the play-along tracks using the chord symbols. So if improvising is new to you and you find yourself getting lost, you can always return to a guide tone and play rhythmically around it. Any etude and its corresponding simplified guide tone version can be played together as a duet (with or without the CD accompaniment). 21.95

Methods

F043. *The Complete Flute Player, Omnibus Edition* by John Sands. Wise Publications, PB, 190 pages. This method is based on popular songs, show tunes, and light classics and may be especially suitable for the adult beginner or a younger student who rejects more traditional methods. Features large print. This is the complete edition which includes all four individual books. 29.95

F102. *Complete Jazz Flute Book* by William Bay. Mel Bay Publications, 1980, PB, 144 pages. A comprehensive study text for students beginning a serious study of jazz. The first part of the book begins by teaching elements of jazz phrasing, articulation, vibrato and interpretation of rhythms through exercises and original pieces. Next, the book encourages improvisational skills through both theoretical and technical studies of scales and chords. The second half of the book builds on the skills learned in the first part with an in-depth study of the theory, which underlies improvisational techniques including scales, modal concepts and chord construction. Ear training, particularly the development of the ability to hear chord progressions is also emphasized. 14.95

F099. *Fast-track Flute* by David Sumbler. Kevin Mayhew Ltd, 1997, SS, 96 pages. This book is intended for beginning flutists who already know how to read music. It may be used for self-instruction or with a teacher. It includes instruction of getting started, articulation, the upper register, the top register, the thumb b-flat, care of the flute, and a glossary. 12.50

F369. *Flute 101: Mastering the Basics* by Phyllis Avidan Louke and Patricia George. Theodore Presser Co., 2010, PB, 80 pages. This is a uniquely comprehensive teaching resource which, in one book, takes the student through the introductory, beginning, and intermediate curriculum. The innovative lesson plans present, in a clear and logical sequence, songs, duets, and creative activities to develop tone, technique, and musicianship. Includes a pioneering 7 page teaching and phrasing guide. 16.95

F342. *Flute Class* by Trevor Wye. Novello, 1992/2008, 83 pages + 18 page piano part and 2 CDs. A group teaching book for students and teachers.

It is a basic method for group teaching and includes over 70 pieces for class activity, 15 trios and quartets for concerts, scales and arpeggios, and an easy piano part. The CDs include recordings of all of the music in the book plus piano only tracks for those pieces with piano accompaniment. 24.95

F152. *Flute Lessons* by Simon Hunt. Pan Educational Music (UK), SS, 40 pages. Subtitled: *A Practical Workbook*. Concise progressive lessons for the beginner with more than 50 duets. The book moves fairly fast so it is probably most suitable for a teen aged or older student. 20.95

F155. *Flute Methods, Studies and Ensembles*. CD Sheet Music, 2002. Version 2.0. This CD contains more than 1800 pages of methods, studies and ensembles (mostly the latter two). See the complete list of composers under the Studies and Etudes heading. 19.95

F191. *The Flutist's Companion* by Mizzy McCaskill and Dona Gilliam. Mel Bay, 1983, PB, 112 pages. This comprehensive method for the beginner to advanced is especially designed for use in private lessons. It introduces each new concept with fingering exercises, scale exercises, and etudes. Advanced techniques and concepts such as harmonics, vibrato, trills, interpretation, and phrasing are outlined succinctly through descriptive text and musical examples. A segment called "Representative Literature" contains exemplary flute music and photographs of flutes from the Renaissance, Baroque, Classical, Romantic, and Contemporary periods giving students a broad historical perspective of both flute literature and the development and use of various types of flutes. 12.95

F084. *The Flutist's Progress* by Walfrid Kujala. Progress Press, 1970, PB, 96 pages. A method for self-teaching or teacher instruction for the rank beginner, musical beginner, doubler, flutists need remedial work, and the college-level music education major. This method moves at slow-moderate pace with many musical examples and explanations. 13.95

F161. *Foundation to Flute Playing* by Ernest F. Wagner. Carl Fischer, 1918, PB, 120 pages. A traditional elementary flute method which still has a lot to offer in terms of exercises and etudes. Includes a fingering chart with regular, auxiliary, and trill fingerings. 20.95

F208. *High Performance Flute* by Robert Winn. AMA Verlag/Mel Bay, 2004, SS, 71 + 72 pages. Includes a CD with listening examples and orchestral play along tracks and a separate book with piano accompaniment. This book is intended to enable students to progress from the beginning to the intermediate level. It includes key studies and long tone exercises but is primarily composed of music for the student to play which is drawn from many well known melodies, jazz pieces, and opera excerpts. In German and English. 22.95

F009. *How to Play the Flute* by Howard Harrison. St. Martin's Griffin, PB, 111 pages. Suggested for those who want to teach themselves (although we always recommend an instructor). See a full description in the book section above. 10.95

F385. *I Used to Play Flute* by Larry Clark. Carl Fischer, 2011, SS, 48 pages + CD. *I Used to Play* is a new series for adults looking to get back into playing their instruments of yesteryear, and will help jump start their memory and comfort with music. Its #1 goal is to get people re-acquainted with their instrument(s) with a fingering chart, reviewing theory, and helping to build technique with etudes. It also provides them with types of music they want to play, like pop, jazz, and classical tunes. Each book contains a CD with audio MP3 files of complete performances of most songs, plus accompaniment-only play along versions. The CD also contains printable PDFs of piano parts for practice or performance opportunities. (The CD will only work in computers and CD players that play MP3s). It's just the push former players need to fall back in love with their instruments again! 19.95

F101. *Illustrated Method for Flute* by Sheridan Stokes & Richard Condon. Mel Bay, 2001, SB, 67 pages. See a full description in the book section above. 9.95

F168. *Method for the Boehm Flute* by Henri Altès. Carl Fischer, 1918, SS, 98 pages. A traditional flute method including basic music theory, how to hold the flute, and fingering charts. The lessons, virtually all of which are presented in duet format, work through the basics and to the major keys A and E flat introducing additional fingerings along the way. 17.95

F222. *A New Tune a Day for Flute Book 1* by Ned Bennett. Boston Music Co., 2006, PB, 64 pages + CD + DVD. A New Tune a Day books have the same logical, gentle pace, and keen attention to detail, but with a

host of innovations: the inclusion of an audio CD – with actual performances and backing tracks – will make practice even more fun and exciting, and the explanatory diagrams and photographs will help the student to achieve the perfect technique and tone. The DVD shows you the basics from how to set up your instrument to playing your first notes. It takes you through the first few pages of the book ensuring you get off to a good start. Plus, excellent advice and tips from a professional player. **17.95**

F092. Popular Method for Piccolo (Metodo Popolare per Ottavino) by Jean Louis Tulou edited by Carlo Anderoni. Ricordi, 1957, SS, 26 pages. A basic method for piccolo including scales and short etudes in all keys. With Fingering charts and trills. **16.95**

F122. Practice Book for the Flute Book 1 Tone by Trevor Wye. Novello, SS, 43 pages. Here you will find tone exercises (harmonics, low register, middle register, high register), gnomes, tone color, breath control, flexibility, pitch control, and examples from the repertoire that illustrate the concepts taught in this book. **13.95**

F123. Practice Book for the Flute Book 1 Tone CD Edition by Trevor Wye. Novello, SS, 43 pages. The contents are the same as above, but with a CD that contains playing examples from the book. **19.95**

F124. Practice Book for the Flute Book 2 Technique by Trevor Wye. Novello, SS, 43 pages. This book is on the subjects of technique (with five sets of exercises), relaxing, trills, sequences, and examples from the flute repertoire that illustrate the points raised in the book. **13.95**

F125. Practice Book for the Flute Book 3 Articulation by Trevor Wye. Novello, SS, 32 pages. This book covers articulation including: slurs; single, double, and triple tonguing; the E flat problem; and has some examples. It also covers the subject of nerves. **13.95**

F126. Practice Book for the Flute Book 4 Intonation & Vibrato by Trevor Wye. Novello, SS, 34 pages. This book is concerned with everything that affects or relates to playing in tune. It covers the chord of nature, scales, flute harmonics, difference tones, the flute scale, perfect pitch, tuning up, vibrato, 24 studies for intonation, and concludes with examples of intonation problems in musical works. **13.95**

F127. Practice Book for the Flute Book 5 Breathing & Scales by Trevor Wye. Novello, SS, 53 pages. The topics are breathing plus expressive scales and arpeggios, technical scales and arpeggios, scales in thirds and broken arpeggios, improvisation, and playing from memory. **13.95**

F128. Practice Book for the Flute Book 6 Advanced Practice by Trevor Wye. Novello, SS, 37 pages. This is the final book for the flute in this series. Much of it is a continuation of the exercises set out in the earlier books; some of it breaks new ground. Most of it is for advanced players; some of it for the beginner and advanced player alike. Primary subjects covered are: tone, posture, technique, articulation, the top register, breathing and intonation. **13.95**

F129. Practice Books for the Flute Omnibus Edition Books 1-5 by Trevor Wye. Novello, SB, 200 pages. This book contains Book 1: Tone, Book 2: Technique, Book 3: Articulation, Book 4: Intonation & Vibrato, and Book 5: Breathing & Scales. **39.95**

F218. Rubank Elementary Method Flute or Piccolo by A.C. Petersen. Rubank, 1934, SS, 48 pages. Famous beginning method for individual or like-instrument class instruction. Includes fingering charts. **5.95**

F219. Rubank Intermediate Method Flute or Piccolo by J.E. Skornicka and A.C. Petersen. Rubank, 1939, SS, 48 pages. A follow up course for individual or like-instrument class instruction. Introduces many techniques and concepts such as expression markings and accents, various types of articulation, grace notes, trills (includes trill fingering charts), scale and chord studies. A number of duets and one trios are included. Also has a fingering chart **5.95**

F220. Rubank Advanced Method Flute Vol. 1 by Wm. Gower and H. Voxman. Rubank, 1940, SS, 72 pages. This book is intended to follow any beginning or intermediate method. It includes scales and chords studies, studies in melodic interpretation (all duets), studies in articulation, fingering exercises, and ornamentation. All of the material in this books is in keys with no more than two sharps or flats. Fingering chart has higher range than beginning and intermediate methods. **6.95**

F221. Rubank Advanced Method Flute Vol. 2 by Wm. Gower and H. Voxman. Rubank, 1954, SS, 80 pages. This book covers similar material to volume 1 of the Advanced Method but in keys from three to five sharps and flats. Includes the same fingering charts as Vol 1. **6.95**

Music (single pieces & one composer collections by composer)

F254. Flute Duet by David Amram. Peters, 2006, 2 pages in score format. American David Amram (1930-) is a composer, conductor, musician and writer. This short duet (which is really more of a flute solo with a very easy flute accompaniment) was premiered in 1991 by Julius Baker and the composer but not published until now. Marked ben cantare, mm=56. Duration about 2:28. ☐ **4.95**

F108. The Andersen Collection by Joachim Andersen selected and introduced by Paula Robison. European American Music Corp., 1994, SS, 44 + 23 pages. Pieces for flute and piano by the famed flute virtuoso, composer and conductor. They are Sox Morceaux de Salon Op. 24, Impromptu Op. 7, Elegie Op. 55 No. 1 and Die Blumen Op. 56 No. 2. There is a significant range of difficulty in these pieces with the easiest accessible to second or third year students (with a good range) while the most difficult would require four or more years of study **14.95**

F234. Joachim Andersen: Fünf leichtere Stücke (Five Light Pieces) Op. 56 for Flute and Piano edited by Kyle Dzapop. Zimmermann, 2005, SS, 19 + 6 pages. These five pieces by Danish flutist and composer Andersen (1847-1909) were first published in 1894. They are Im Herbst, Die Blumen, Unterm Balkon, Abenlied, and Aus vergangenen Zeiten (Intermezzo). Im Herbst (In Autumn) and Abenlied (Evening Song) are considered two of Andersen's most beautiful simple compositions. The pieces range in difficulty from easy intermediate to advanced intermediate. **23.95**

F370. Sonata in A minor for Flute Solo by Carl Philipp Emanuel Bach edited by Manfred Harras. Baerenriter (BA 6820), 1986, SS, 6 pages. This piece was first published in 1763. This is considered one of the most important works for solo flute from the eighteenth century. In three movements: Poco adagio, Allegro, and Allegro. Early college level with a duration of about 15 minutes (with repeats). ☐ **14.95**

F252. C.P.E. Bach Sonata for Violin or Flute and Harpsichord in G minor edited by Anne Marlene Gurgel. C.F. Peters, 1981, parts for violin, flute, cello (for the continuo) and harpsichord plus a play-along CD of the accompaniment. In three movements: Allegro, Adagio, and Allegro. .. **26.95**

F401. Bach 6 Sonatas Volume I for Flute and Piano edited by Jean-Pierre Rampal. International Music Co., 1962, SS, 39 + 12 pages. Contains the first 3 of the 6 sonatas which were originally for flute and harpsichord. They are: Sonata No. 1 in A major S. 1030, Sonata No. 2 in E-flat major S. 1031, and Sonata No. 3 in A major S. 1032. College level. **18.75**

F402. Bach 6 Sonatas Volume II for Flute and Piano edited by Jean-Pierre Rampal with realization of the figured bass by Robert Veyron-Lacroix. International Music Co., 1962, SS, 26 + 12 pages. This volume contains the last 3 of the 6 sonatas which were originally for flute and figured bass. They are: Sonata No. 4 in C major S. 1033, Sonata No. 5 in E minor S. 1034, and Sonata No. 6 in E major S. 1035. College level. **14.25**

C1280. Adagio in E-flat major S. 1017 by Johann Sebastian Bach arranged for Clarinet (or Alto Flute or English Horn) and Keyboard by Karl Kraber. International Music Co., 2008, 3 + 1 pages. This is from the Sonata No. 4 in C minor for violin and harpsichord. Intermediate level. ☐ ... **14.95**

F166. Bach Partita in A minor Flute Solo BWV 1013 by Johann Sebastian Bach edited by Hans Eppstein. Henle, 1990, SS. In four movements Allemande, Corrente, Sarabande, and Bourrée Angloise. Includes notes on the piece and the editing. ☐ **8.95**

F164. Bach Sonatas in C major, E-flat major, and G minor for Flute edited by Alfred Dürr. Baerenreiter (BA5220), 1975. This is an edition of the music attributed to Bach, but of which there is some doubt: Sonata in C major for Flute and Basso continuo (BWV 1033), Sonatas in E-flat Major (BWV 10310) and G minor (BWV 1020) for Flute and Obbligato Harpsichord. This edition includes scores with the Basso continuo realization, Basso continuo parts, flute parts, and a preface (in English and German) on the questions surrounding these pieces. **28.95**

F230. Bach Suite in B minor (Overture No. 2) for flute and piano edited by James Galway. G. Schirmer, 1990, SS, 22 + 9 pages. This popular

work by J.S. Bach was originally for strings, continuo, and solo flute. In seven movements: I. Overture, II. Rondeau, III. Sarabande, IV. Bourrée I and II, V. Polonaise, VI. Menuet, and VII. Badinerie. Upper intermediate level and perhaps a bit beyond in some of the faster movements. **12.95**

F352. Bach Suite in B minor arranged for flute and piano by N. Platonov. Moscow Muzyka, 2008, 24 + 6 pages. This popular work by J.S. Bach was originally for strings, continuo, and solo flute. In seven movements: I. Overture (Grave/Allegro/Lento), II. Rondeau (Allegro, ma non troppo), III. Sarabande (Andante), IV. Bourrée 1 and 2 (Allegro), V. Polonaise (Moderato), VI. Menuet (Allegretto), and VII. Badinerie (Allegro). Upper intermediate level and perhaps a bit beyond in some of the faster movements. **12.95**

WW166. Bach Three Quartets for Three Flutes and Alto Flute (or Clarinet) edited by Paul Renzi. International Music, 2008, includes score and all parts. These three quartets for flutes and alto flute (with a clarinet part as an alternative to the alto flute) are from: Aria "Qui tollis peccata mundi" (Gloria) from the Mass in A major s. 234, Aria "Jesu, deine Gnaden blikke" from Cantata Lobet Gott in seinen Reichen S. 11, and Aria "Doch Jesus will auch bei der Strafe" from Cantata Schauet doch und sehet S. 46. All of these works originally had two flutes with voice and other instruments. They are at the upper intermediate level and each work is one and a half to two pages long. **34.95**

F246. Bach Trio Sonata from "Musikalischen Opfer" (1747) for Flute (or Violin), Violin, and Continuo (cello & harpsichord) edited by Friedrich Hermann. C.F. Peters. Includes a play-along CD of the accompaniment to the solo part. A very nicely prepared edition. **31.95**

F363. Bach Two-Part Inventions arranged for two flutes by Wilhelm Schönicke. Lauren Publications, SS, two individual parts 15 pages each. Reprinted from the 1902 Zimmermann edition. There are 15 pieces and some notes on ornamentation. Advanced high school/early college level. **14.95**

F388. Ghostdancers, Threnody for Wounded Knee Op. 131 for Flute Choir and Percussionist by James Barnes. Southern Music Co., 2010, SS, includes parts and score. This piece is for a flute choir of 6 C flutes (second flute doubling on optional ocarina), alto flute, bass flute and percussionist. The percussionist will need metal wind chimes, suspended cymbal, Native American drum (or tom-tom), and sleigh bells. Early college level with some contemporary notation and extended articulation techniques (they shouldn't be a problem for performers at this level). Includes notes on the inspiration for the piece and the composer. **19.95**

F190. Suite for Piccolo and Piano by Bela Bartok adapted by Dan Fox. Alry, 1983, SS, 16 + 6 pages. Three pieces (I. Allegro giocoso, II. Rubato sostenuto accelerando, III. Valse [Presto]) drawn from Fourteen Bagatelles Op. 6. The arranger was fascinated with the many possibilities for recasting these pieces that feature bitonality, octaveless scales, incisive rhythms, and folk melodies in dissonant settings for other instrumental settings. This suite, inspired by Larry Trott's brilliant piccolo playing, is one result. **17.95**

WW030. Beethoven Trio for Piano, Flute and Bassoon WoO 37 by Ludwig van Beethoven edited by Friedhelm Klugman with piano fingerings by Hans-Martin Theopold. Henle, 1981, SS. Includes performance parts for flute, bassoon, and piano (which includes the other parts in the score). This trio was written between 1786-90. **24.95**

F165. Sonate for Flute and Piano by Günter Bialas. Baerenreiter, 1946, SS, 16 + 6 pages. In four movements: Allegro, Andante con espressione, Vivace, and Finale (Frei, Allegro molto, Presto). **22.95**

V20. Four Poems by Emily Dickinson for Soprano Voice, Flute and Clarinet in A by Allan Blank. International Opus, 1998, SS, 14 pages. Three copies in score format. This is a challenging contemporary work. The four poems are: How Happy is the Little Stone, In This Short Life, Surgeons Must be Very Careful, and Nature is What We See. The second piece is for flute and voice and the third is for clarinet and voice (first and last are for all). Duration about 12 minutes. **24.95**

F292. Suite Modal for Flute and Piano by Ernest Bloch. Broude Brothers Ltd., 1958, SS, 14 + 6 pages. Ernest Bloch (1880-1959) was born in Switzerland and after 1916 lived primarily in the United States. His Jewish heritage influenced much of his music although it is less apparent in this piece, one of his last works (1956). In four movements: I. Moderato, II. L'istesso tempo, III. Allegro giocoso, and IV. Adagio/Allegro deciso. A popular and frequently

recorded part of the flute repertoire. Early college level. String orchestra parts are available as a rental. **14.95**

F325. Grand Polonaise in D major Op. 16 for Flute and Piano by Theobald Boehm edited by Jean-Pierre Rampal. International Music Co., 1977, 14 + 6 pages. This piece begins with Introduzione (Allegro maestoso) followed by the Polonaise which concludes with a Presto. There are many cadenza and cadenza like passages throughout both movements. A show-piece. Upper college level. **11.95**

F265. Modern Suite for 4 Flutes by Josef Bönnisch. Zimmermann, 2006, SS, (includes score and parts). Five original pieces make up this intermediate level flute quartet by German composer and flutist Bönnisch (1935-). They are titled Fascination, Waltz, Barocco in Blue, Mexico, and Little Boy. Parts are relatively equal although the first part has the melody and some solos. . **21.95**

F188. Bolling: Suite for Flute and Jazz Piano Trio by Claude Bolling. Hal Leonard, 1973. This is a large scale work for the classical flutist and a jazz piano trio (although it can be performed without the drums and bass). The piece is designed to highlight the difference in styles, even humorously at times. It is in seven parts: Baroque and Blue, Sentimentale, Javanaise, Fugace, Irlandaise, Versatile (the first half calls for bass flute), and Veloce. Includes performance parts for flute, piano, drums and bass. We have a DVD and a play along CD of this work. **45.70**

F361. Air Vaudois for Flute and Piano by Mel Bonis. Edition Kossack, 1999, SS, 9 + 3 pages. Mélanie Bonis (1858-1937) was a French composer who fought against many obstacles to pursue her art. She wrote about twenty pieces of chamber music, including three sonatas (flute, violin, and cello). This piece was written in 1916 and probably refers to the Swiss canton of Vaud. In one Allegro moderato movement, it changes keys and time signatures several times. Advanced high school/early college level. [E] **19.95**

F317. Sonate for Flute and Piano by Mel Bonis. Edition Kossack, 1999, SS, 32 + 8 pages. This piece was written in 1904 and dedicated to Louis Fleury. While classical in form (Andantino con moto, Scherzo-Vivace, Adagio/Allegro ma non troppo/Allegretto/Adagio, and Finale-Moderato) conveys a variety of exotic atmospheres, from pastoral to oriental, and the emotions of tenderness, joy and passion. College level with a duration about 16 minutes. **26.95**

F318. Une flûte soupire for Flute and Piano by Mel Bonis. Edition Kossack, 1999, SS, 3 + 1 pages. This piece was written in 1936, near the end of Mel Bonis' life when she was too weak to hear her music performed. This short piece reflects the impressionistic style of much of her music (the title means "A flute sighs"). [E] **11.95**

F260. Fantaisie Brillante sur L'Africaine for Flute and Piano by François Borne edited by Henrik Wiese. Zimmermann, 2006, SS, 21 + 9 pages. François Borne (1840?-1920?) about whom there is limited information, wrote several other fantasies. Originally published in 1885, this work is based on passages from Meyerbeer's opera L'Africaine which, in a change from the original concept, is set in India rather than Africa. This edition contains notes on the composition and the editing in German, English, and French. **24.95**

WW306. Polovetsian Dance No. 17 for Flute or Oboe or English Horn or Clarinet (in A) and Piano by Alexander Borodin arranged by Graham Bastable. International Music Co., 2013, SS, 3 + 1 pages. Also called Gliding Dance of the Maidens the melody from Prince Igor inspired the song Stranger in Paradise. High school level. [E] **8.95**

F354. Kol Nidrei for Flute and Piano by Max Bruch edited by James Galway. Theodore Presser, 2004, SS, 8 + 2 pages. The *Kol Nidrei* begins the evening service at the start of *Yom Kippur*. In the 16th century, a Cantor in Germany composed a melody for this prayer which Bruch used as the basis for his Adagio on Hebrew Melodies for Violoncello and Orchestra. This edition includes performance suggestions from Sir James Galway. Early college level with a duration of about 7 minutes. [E] **8.95**

F194. Fantasy Sonata for Flute and Piano by John Carmichael edited by Roger Armstrong. Southern Music Co., 2005, SS, 32 + 8 pages. In three movements. For advanced performers. See our web site for a detailed description. **14.95**

WW157. Three Bagatelles for Flute or Clarinet and Piano by Paul Carr. Cramer Music, 1883, SS, 12 + 4 pages. Paul Carr (born 1961) is an English composer whose early interested focused wind chamber music like

this, but is now composing primarily for film and TV. The Three Bagatelles are I. Moderato, II. Andante, and III. Allegro. They include quite a bit of mixed meter but it is of the easier 6/8, 2/4, 3/4 variety. Advanced high school/early college level. **9.95**

WW219. Sonatine for Flute and Clarinet by Jean Cartan. Heugel, 1931, SS, each part is 6 pages. Both the flute and clarinet parts include the part for the other instrument in small print. In three movements: Pastorale (Sans lenteur), Berceuse (Andante), and Rondeau (Vif). College level. **20.85**

F381. Concertino Op. 107 for Flute and Piano by Cécile Chaminade edited by Louis Moyse. G. Schirmer, 1967, SS, 10 + 4 pages. Cecile Chaminade (1857-1944) was a French composer and pianist. She wrote mostly character pieces for piano, and salon songs, almost all of which were published. This flute concertino which was written for the 1902 Paris Conservatory Concours is her most popular piece today. It is sectional with many opportunities for the flutist to display virtuosity. **8.95**

F257. Five Sonatas for Flute (or Oboe) and Guitar Vol. 1 by Domenico Cimarosa arranged by Carstin Linck. Zimmermann, 2005, SS, 35 + 14 pages. Domenico Cimarosa (1749-1801) was born near Naples but also lived and worked in St. Petersburg and Vienna. Most of his work was operas and liturgical works but these arrangements are from his Sonatas for Harpsichord which the arranger thinks are ideally suited for playing on a wind instrument with guitar accompaniment. This volume has Sonata 1 in G major and Sonata 2 in A minor. **39.95**

F294. Five Sonatas for Flute (or Oboe) and Guitar Vol. 2 by Domenico Cimarosa arranged by Carstin Linck. Zimmermann, 2005, SS, 39 + 14 pages. This volume has Sonata 3 in A major, Sonata 4 in D major, and Sonata 5 in C major. **41.95**

V10. As it Fell Upon A Day by Aaron Copland. Boosey & Hawkes, 1929, SS. For soprano voice, flute, and clarinet. The words are from Richard Barnefield (1574-1627). This is a one-movement sectional piece. It features an interesting dialogue between the flute and clarinet which adds to the texture with independent material when playing with voice. It is a very nice recital piece for college level and professional performers. **19.95**

F331. Concerto Grosso Op. 6/8 (Christmas Concerto) for 3 flutes or flute orchestra by Arcangelo Corelli arranged by Elisabeth Weinzierl and Edmund Wächter. Zimmermann, 2007, SS, (includes score and parts). This is an arrangement of this famous concerto grosso that can be played by a trio (including a bass or alto flute) or better by a seven part flute choir (2 C flutes, alto flute, and bass flute). Playable by good high school or adult groups and above. Includes notes in German, English, and French. **41.95**

F195. Voyage for Flute and String Quintet by John Corigliano arranged by Clare Hoffman. G. Schirmer, 1998. An instrumental version of a 1971 a cappella choral work. The string and flute parts are not difficult and can be played by good high school musicians. Includes score and parts. **19.95**

F351. Debussy Three Pieces arranged for flute and piano by T. Smirnova. Muzyka Moscow, 2008, SS, 8 + 3 pages. These Debussy pieces have been arranged from his works for voice and piano. They are Romance, Faun ("Le Faune"), and Wonderful Evening ("Beau Soir" usually rendered as Beautiful Evening in English). These are short pieces at the upper intermediate level. **8.95**

F183. Prelude to the Afternoon of a Faun by Claude Debussy arranged for flute and piano by Donald Peck. Progress Press, 2004, SS, 11 + 5 pages. For advanced performers. **12.95**

F362. Printemps by Claude Debussy arranged for Flute and Piano by Leon Roques. Lauren Publications, SS, 8 + 2 pages. This is a reproduction of the 1910 Durand edition. This is a paraphrase of the original work. Typical Debussy with many tempo changes. College level. **9.95**

F167. Syrinx for Flute Solo by Claude Debussy edited by Ernst-Günter Heinemann. Henle, 1994, SS, 4 pages. Prepared from the first edition and includes a page of notes in French, English, and German. **8.95**

F171. Syrinx for Flute Solo by Claude Debussy edited by Erich List. C.F. Peters, 1969, SS, 4 pages. Brief notes in French, English, and German and a trilingual translation of the French markings. **8.75**

F231. Sonate Op. 24 for Flute and Piano by Jules Demersseman edited by Henner Eppel. Zimmermann, 2005, SS, 30 + 8 pages. Jules Demersseman (1833-1866) was virtuoso flutist who was born in the Netherlands but won

the first prize at the Paris Conservatory at the age of 12. This work which was published in 1862, is "given over entirely to melody and in which the composer dispenses with virtuoso superficiality and treats the two instruments as equals. The four movements are 1. Andante, 2. Romance (Andante quasi allegretto), 3. Scherzo (Allegro), and 4. Final (Andante introduction/Allegro in poco vivo). College level. **21.95**

F285. Sonata II Op. 58 in D major for Flute and Piano by François Devienne with piano realization by Christian Chéret and Hanna Modzelewska. International Music Diffusion, 1996, SS, 14 + 7 pages. François Devienne (1759-1803) was a French composer and professor of flute at the Paris Conservatory. In three movements: 1. Allegro poco assai, 2. Largo, and 3. Andantino con variazione (with 5 variations). **14.50**

G170. Notturmo aus "Abendunterhaltungen" for Flute (Violin) or Clarinet and Guitar by Anton Diabelli. Philomèle Editions (PE 2007), SS. Anton Diabelli (1781-1858) was an Austrian music publisher, editor and composer. The six pieces that make up this edition were first published in 1818/19. The six pieces are 1. Andante con moto, 2. Menuetto (Moderato assai e cantabile), 3. Marcia (Allegro), 4. Original Thema und Variationen (Andante grazioso), 5. Polonaise, and 6. Marcia (Allegro). Several of these pieces should be playable by better high school wind players. Includes parts for flute (violin), clarinet, guitar, and a score. **33.95**

F392. Quintet for Flute, String Trio and Piano by David Diamond. Peer Music, SS, 1942, includes parts and piano score. David Diamond (1915-2005) was an American composer who studied with Bernard Rogers at Eastman, Roger Sessions in New York City and Nadia Boulanger in Paris. He was a faculty member at Juilliard and trained many notable composers. This piece which is dedicated to Aaron Copland was written as a commission in 1937. It won The Society of the Publication of American Music Award for the 1941-42 season. In Three movements: 1. Allegro deciso e molto ritmico, II. Romanza (Lento, molto cantabile), and III. Finale (Allegro veloce). Advanced college level with a duration of about 13 minutes. **22.50**

F326. Cantabile and Presto for Flute and Piano by Georges Enesco. International Music Co., SS, 11 + 3 pages. Georges Enesco (1881-1955) was a Romanian born composer, violinist, pianist, and conductor. This piece is dedicated to Paul Taffanel. The Cantabile section is marked Andante ma non troppo and has a very short cadenza near the end. College level. **9.95**

F329. Concertino in einem Satz Op. 19a for Flute and Piano by Christian Ernst. Heinrichshofen, 2007, SS, 11 + 4 pages. Christian Ernst (1967-) is German composer who has won many prizes for his work. The basis of this piece was an early uncompleted composition that the composer came back to in the late 1990s. This six minute works has many tempo changes and is at the early college level. **20.95**


F272. Variations on a theme from Paganini for Solo Flute by Jean-Pierre Eustache edited by Christian Chéret. International Music Diffusion, 1998, SS, 10 pages. Jean-Pierre Eustache (1930-) is a French flutist and music educator who was the principal of the Paris Opera for many years. This is the familiar theme by Paganini rendered in 19 virtuoso variations. **12.50**

G155. Rumanian Folk Dances for Flute (or Clarinet, Violin, or Viola) and Piano by Ferenc Farkas, Editio Musica Budapest, 1953, SS, 15 + 4 pages. Subtitled: *from the collection of Béla Bartók of the County Bihar*. Characteristic Eastern European folk dances similar to much of Farkas's work. At four pages, this is a relatively extended work for this genre. The tempo is Allegro moderato with brief accelerations and rubato moments. **16.95**

F411. Après un Rêve Op. 7, No. 1 for Flute (Oboe) and Piano by Gabriel Fauré arranged by Graham Bastable. International Music, 2013, SS, 3 + 1 pages. This popular piece, which has been arranged for many instruments, was written for voice and piano in the 1870s. Translated as After a Dream, it is at the easy high school level, but will be popular with many more advanced musicians. **6.25**

F259. Recollection of Mozart (Erinnerung an Mozart) for Magic Flute Solo by Jindrich Feld. Zimmermann, 2005, SS, 8 pages (including notes). Jindrich Feld (1925-) is a Czech composer who has been especially active in composing instrumental music. This virtuoso piece was inspired by the march from the second act of *The Magic Flute*. The flutist (using some special techniques described in the notes) plays all the parts hence the call for a "Magic Flute." The notes are in German, English, and French. **9.95**

F277. Les Apartés 8 Pieces for Solo Flute or Piccolo by Paul Ferraris. International Music Diffusion, 2003, SS, 15 pages. Eight interesting pieces for

solo flute with five marked "or piccolo." They are: Comme un Air Traditionnel, Divertissement, Scherzo Le Kiosque a Musique, Tangoflute (hommage à A. Piazzolla), Galop, Virvolflute, and Tourbillon. The difficulty ranges from high school to college level.  **11.50**

F262. Sonate for Flute and Piano (or Pianoforte) by Reinhold Finkbeiner. Zimmermann, 2006, 23 + 8 pages. This piece was written by German composer and organist Finkbeiner (1929-) in 1953 but was not premiered until 2004 and was published in 2006. The work is described as an intense and intricate contrapuntal work, which lends the Sonate a feeling of constant flux, while still allowing the melodic themes and motives to continually shine through. It is in two movements: I. Allegro and II. Arietta, a theme with four variations and a coda. **26.95**

F313. Sicilienne for Flute and Piano by Philippe Gaubert. Heugel, 1914, SS, 4 + 2 pages. A popular piece in the Sicilienne style (6/8, Allegretto moderato). Upper intermediate level. **12.75**

F301. Third Sonate for Flute and Piano by Harald Genzmer. Ries & Erler, 2006, 23 + 8 pages. This piece by German composer Genzmer (1909-2007) was written in 2003 and recently published. The Sonate is in three movements: I. Allegro moderato, II. Ruhig fließend, and III. Finale (Vivace, marcato). Early college level. **19.95**

F378. Five Impressions of a Holiday Op. 7 for Flute (Violin), Cello and Piano by Eugene Goossens. Lauren Publications, SS, includes parts and piano score. This work has been reprinted from a 1916 Chester edition. Eugene Goossens (1893-1962) was an English conductor and composer. 1. In the Hills (Parmi les collines) Moderato/Poco animato/Tempo I, 2. By the Rivers (Le Long des rivières) Tranquillo, 3. The Water Wheel (Le Petit Moulin à eau) Con moto e leggiero, 4. The Village Church (L'Église du village) Andante con moto, and 5. At the Fair (À la vogue) Scherzando. A substantial work with a duration of about 16 minutes. College level (the cello part is probably a bit easier than the piano and flute parts). **23.95**

F177. Concerto for Flute and Orchestra (Piano Reduction) by Morton Gould. G. Schirmer, 1985, SS, 79 + 27 pages. Commissioned for Donald Peck, Sir George Solti, and the Chicago Symphony Orchestra and premiered in 1985. Four movements: Rhapsodic, Elegiac Variations, Intermezzo, and Rondo (Finale). **24.95**

WW181. Hungarian Shepherd's Songs for Flute or Clarinet and Piano by Mihály Hajdu. Editio Musica Budapest, 1954, SS, 14 + 6 pages. Mihály Hajdu (1909-1990) who was a student of Bartok, was a Hungarian composer and music educator. This piece has three movements: I. Allegro, II. Parlando rubato, and III. Giusto. Early college level. **19.95**

F238. Six Trios for 2 Flutes and Basso continuo Op 3 (1-3) by Friedrich Hartmann Graf edited by Ingo Gronefeld with Basso continuo realized by Friedrich Grünke. Edition Kunzelmann, 2005. The first three of six trios by Graf (1727-1795) available in a modern edition for the first time. Includes separate parts for each performer and a score with the realized BC part. Each trio has two movements and are (in the flute parts) 3-4 pages long. They are D major (Moderato/Grazioso), G major (Allegro moderato/Presto), and C major (Adagio/Allegro ma no tropo). **29.95**

F239. Six Trios for 2 Flutes and Basso continuo Op. 3 (4-6) by Friedrich Hartmann Graf edited by Ingo Gronefeld with Basso continuo realized by Friedrich Grünke. Edition Kunzelmann, 2005. As above: E minor (Andante/Grazioso), F major (Moderato/Menuetto), and D major (Allegro/Grazioso). **27.95**

F364. Grieg Lyric Pieces Op. 12 arranged for flute and piano by Wilhelm Popp. Lauren Publications, SS, 16 + 6 pages. Reprinted from the Peters edition. Originally for piano, there are 8 pieces: 1. Arietta, 2. Waltzer, 3. Wächterlied, 4. Elfentanz, 5. Volksweise, 6. Norwegisch, 7. Albumblatt, and 8. Vaterländisches Lied. Intermediate level. **12.95**

F344. Six Sonatas Op. 1 for 2 Flutes (or Violins) by Albertus Groneman edited by Gerhard Braun. Heinrichshofen, 2008, SS, 42 pages (score format). Albertus Groneman (1711-1778) was born in Germany but moved to the Netherlands when he was 20. He was an organist as well as a composer. These sonatas, each of which has four movements, were composed in 1738. In accordance with the period, they contain style galant elements and make us of typical expressions such as passing tones, sighs, augmented chords, chromatic embellishment, syncopation, and melody with appoggiaturas. The parts are equal and at the upper intermediate difficulty level. **23.95**

F163. Handel Eleven Sonatas for Flute and Basso continuo edited by Hans-Peter Schmitz with realization of the continuo by Max Schneider. Baerenreiter (BA4225), 1995. Baerenreiter urtext editions of seven sonatas for flute (HWV 379, 359b, 363b, 367b, and 374-376) and four for recorder (HWV 360, 362, 365, 369). Three of the flute sonatas (HWV 374-376) are of doubtful authenticity and appear as an appendix. This edition includes scores with the Basso continuo realization, Basso continuo parts, and flute/recorder parts. There are also several pages of notes (in English and German) on the issues surrounding these pieces. **25.95**

F247. Handel Three Sonatas for Flute (or Violin) and Basso continuo edited and realization of the continuo by Waldemar Woehl. C.F. Peters. Includes a play-along CD of the accompaniment to the solo part. This edition includes Sonata in E minor HWV 359b, Sonata in G major HWV 363b, and Sonata in B minor (Fitzwilliam Sonata III) HWV 367b. Parts for the cello (or viola da gamba) and harpsichord (or piano) are included. **29.95**

F248. Handel Three Halle Sonatas for Flute (or Violin) and Basso continuo edited and realization of the continuo by Waldemar Woehl. C.F. Peters. Includes a play-along CD of the accompaniment to the solo part. This edition includes Sonata in A minor HWV 374, Sonata in E minor HWV 375, and Sonata in B minor HWV 376. Parts for the cello (or viola da gamba) and harpsichord are included. **26.95**

F263. FdQ-Rag for 2 Flutes, 3 Flutes, or 3 Flutes and Alto Flute by Alexander Hanselmann. Zimmermann, 2005, SS, (includes score and parts). A very flexible piece by Swiss composer and flutist Hanselmann (1956-). This was written in celebration of the organization *Freunde der Querflöte* (FdQ - Friends of the Flute). A short and striking intro is followed by module-like themes that constantly change from part to part. Upper intermediate level and can also be played by two piccolos. **17.95**

G89. Haydn Six Divertimentos Hob. IV:6-11 for Violin or Flute, Violin and Violoncello by Joseph Haydn edited by Andreas Friesenhagen. Henle, 2005. Haydn's six Divertimentos belong to a group of works that he sold to London publisher William Forster during the first half of the 1780s. They are Haydn's first pieces of chamber music that expressly call for the flute. This new edition is very well printed and contains an explanatory preface and comments on the editing. Proficient players at the high school level and up can enjoy these trios. **46.95**

F186. Haydn Trios Hob. IV:1-4 for Two Flutes and Violoncello (London Trios) by Joseph Haydn edited by Andreas Friesenhagen. Henle, 2005. Haydn's trios for two flutes and cello were written in 1794 during his second trip to England. There are a total of eight movements of which seven in the hand of the composer have survived. This new edition is very well printed and contains an extended preface with the history of these works and comments on the editing. These trios will be playable by adult recreational players as well as college students and many high school students. **33.95**


F253. Haydn Londoner Trios Hob. IV: Nr. 1-3 for 2 Flutes (or Violins) and Violoncello edited by Karl-Heinz Köhler. C.F. Peters, 1959/1987, SS. Includes score, parts, and a play-along CD with second and cello parts for both the flute and violin versions. **41.95**


F205. Street Music for 2 (Straßenmusik à 2) by Uwe Heger. Noetzel Edition, 2005, SS 24 pages. This book is labeled for two flutes or recorders but it could be used by any treble clef instruments in the same key. Original music which captures the sounds that might be heard in a cosmopolitan city in Europe. Includes 22 pieces in klezmer, blues, ragtime, latin and folk styles. Intermediate level in score format. **12.95**

F310. Street Music for 2 (Straßenmusik à 2) Volume 2 by Uwe Heger. Noetzel Edition, 2006, SS, 32 pages. Similar to the first book, this one has 23 pieces and, as the page count indicates, they are somewhat longer. **13.95**

F207. Street Music for 3 (Straßenmusik à 3) by Uwe Heger. Noetzel Edition, 2003, SS 52 pages. For three flutes or recorders. Original music which captures the sounds that might be heard in a cosmopolitan city in Europe. Includes 25 pieces in klezmer, blues, ragtime, latin and folk styles. Intermediate level in score format. **18.75**

F379. X Aphorismen for Flute solo and Joloskarande Sonett for Alto Flute solo by Werner Heider. Heinrichshofen, 2009, 7 pages. Werner Heider (1930-) is a German composer, conductor and pianist. Two contemporary pieces which appear to be unrelated. They do not use contemporary


techniques (except for flutter tonguing). X Aphorismen has 10 short pieces and a duration of about 6:45. Joloskarande has a duration of about 3 minutes. College level.  **14.50**

F348. *Le Coucou Scherzo for Flute and Guitar* by Michael Henkel edited by Johann Gaitzsch. Philomele Editions, 2004, SS, (includes parts and score). Michael Henkel (1780-1851) was a contemporary of Schubert who wrote chamber music in addition to his primary output of music for piano and organ. Both the flute and guitar parts are interesting and have been evaluated as (British) Grade 8 for the flutist and a Grade 6 or above for the guitarist.  **12.95**

F405. *Sonata for Flute and Piano* by Sean Hickey. Muzyka Moscow, 2011, SS, 21 + 7 pages. Sean Hickey (1970-) is an American composer who works in most genres of classical music and is also an arranger for jazz and pop music. This piece was written in 1994. It is in three movements: I. Slowly, freely; II. Playfully; and III. Frenzied. College level. **14.95**

F203. *Sonate for Flute and Piano* by Paul Hindemith. Schott, 1937, SS, 25 + 7 pages. This work was composed in 1936. It is in four movements (although the Marsch is not numbered): I. Heiter bewegt, II. Sehr langsam, III. Sehr lebhaft, and Marsch. Our catalog number F106: *Music of Paul Hindemith*, Paula Robison Flute Masterclass includes this piece. **19.95**

F295. *Six Duets Op. 16. for Two Flutes* by Franz Anton Hoffmeister edited by Henner Eppel. Zimmermann, 2006, PB, 83 pages. Hoffmeister (1754-1812) was a Viennese who was a music publisher as well as a composer. These duets were first published around 1796. They are at the upper intermediate level, in score format, and this edition has been prepared with some attention to page turns. It also includes notes on the composer and the editing. **24.95**

F324. *Kokopeli Solo Flute* by Katherine Hoover. Papagena Press, 1990, 2 pages. Kokopeli, the flute player, was a great mahu, or legendary hero of the Hopi, and of other Native Americans living in the Southwestern area of the United States. He is said to have led the migrations through the mountains and deserts, the sound of his flute echoing through the great canyons and cliffs. The composer has tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with this land. This piece has also been influenced by Native American flute songs and sounds.  **6.95**

F368. *Medieval Suite for Flute and Piano* by Katherine Hoover. Presser, 1986, SS, 23 + 10 pages. The Medieval Suite was inspired by characters and events described in Barbara Tuchman's *A Distant Mirror*, a history of fourteenth-century France. In five movements: I. Virelai, II. The Black Knight, III. The Drunken Friar, IV. On the Betrothal of Princes Isabelle of France Aged Six Years, and V. Demon's Dance. An advanced work with a duration of 19 minutes. Orchestral parts are available as a rental. **19.95**

F391. *The Spirit of Ink Op. 230 3 Flutes* by Alan Hovhaness. Edition Peters, 1970, SS, includes parts and score. A college level work in 9 movements, much of it without barlines, and a duration of 19 minutes: 1 Apparition of the Eternal One, 2, Sunrise Birds, 3. Salutation of Dawn, 4. Tree of Birds, 5. Apparition of the a Celestial City, 6. Strange Birds, 7. Angelic Salutation, 8. Birds in a Magic Forest, and 9. Birds Amid Celestial Towers. **17.95**


C1567. *Évocations de Slovaquie for Clarinet in A (Flute), Viola and Violoncello* by Karel Husa. Schott, 1970, SS, includes parts and score. Karel Husa (1921-) is a Czech born composer and conductor, trained in Prague and Paris, who taught at Cornell for many years. An advanced work in three movements: I. La Montagne (Exaltando), II. La Nuit (Tranquillo possibile), and III. La Danse (Ritmico). Duration about 15 minutes. **29.95**


F223. *Serenade for Flute Nonette* by Lawrence Ink. Southern Music, 2005, SS, includes parts and score. Lawrence Ink (1955-) is an American composer, educator, and flutist. This piece was written for the Flute Society of Washington, D.C. It is for 2 piccolos, 4 flutes, 2 alto flutes and bass flute. It is in three movements: I. Waltz, II. Adagio, and III. Allegro con brio. This work should be playable by many amateur groups and by college level flute ensembles without much rehearsal. **29.95**


F322. *Sonatine for Flute and Piano* by Lawrence Ink. Southern Music, 2007, SS, 24 + 6 pages. This piece is dedicated to Mimi Stillman. It begins with an Adagio section that has many rapid passages. This is followed by an Allegro in 7/8 and other meters which extends to the end of the piece. An advanced work with a duration of about 8 minutes. **9.95**

WW215. *Introduction and Fugue for Piccolo, Flute, and Alto Flute or Clarinet* by Gordon Jacob. Emerson Edition, 1983, SS. Includes the score and parts. The Introduction is Poco Adagio (mm=60) while the Fugue is Allegro (mm=120). Advanced high school level. **16.95**


WW072. *Six Ragtimes for flute or clarinet or bassoon and piano* by Scott Joplin edited by Dieter H. Förster. Kunzelmann, 1979, with play-along CD. Six familiar Joplin rags: Original Rags, Elite Synchronizations, The Entertainer, The Favorite, The Chrysanthemum, and The Ragtime Dance. Includes a CD of the piano accompaniment. **29.50**

F289. *The Strenuous Life for flute and guitar* by Scott Joplin transcribed by Erik Marchelie. International Music Diffusion, 1984, SS, 4 pages (two copies in score format). This looks like a very nice arrangement of a popular Joplin favorite.  **5.95**

F323. *Night Soliloquy Flute Solo with Piano Accompaniment* by Kent Kennan. Carl Fischer, 1940, 5 + 2 pages. This is probably the best known piece by Kent Kennan (1913-2003), American composer, author, and music educator. The piano arrangement is by the composer. Duration of about 4 minutes.  **8.50**

F198. *Monolog 1 Flute* by Erland von Koch. Gehrmans, 1997, SS, 5 pages. This piece for solo flute was written in 1975. It is in two parts (which may be played separately). Fantasie is Part I and is marked Andante espressivo, and is made up of short segments occasional dotted bar lines to indicate the phrasing. Part II (Caprice) is Molto vivace and alternates between 6/8 and 2/4. Each part includes flutter tonguing. Upper college level.  **14.50**


WW216. *Divertissement Op. 90 for Two Flutes and Alto Flute (or Clarinet)* by Charles Koechlin. Masters Music, SS. Includes score and parts. Charles Koechlin (1867-1950) was a French composer. While he wrote in many styles, much of his music was influenced by Fauré who was one of his teachers. The cover of this music says "Bass Flute" but the part is for flute in G (sol) which is an alto flute. This was written in the period 1923-24 and is in three movements. They are I. Très calme (Tranquillo), II. Allegretto quasi Andante (sans lenteur), and III. Final (Allegro, bien décidé). There are many cues in the parts to assist with the ensemble. College level. **9.95**


F278. *Caprice Original for Flute and Piano* by Ernest Köhler (Koehler) edited by Christian Chéret. International Music Diffusion, 1998, SS, 7 + 4 pages. Köhler (1849-1907) is, of course, very well known for his instructional works. This is a virtuoso work with a number of cadenzas in the first section (Maestoso/Andante sostenuto/Tempo primo). A brief piano bridge leads to the second half of the piece which is Allegro non troppo.  **12.50**

F255. *Three Serenades for Flute and Piano* by Ernesto Köhler (Koehler). Zimmermann, 2005, SS, 18 + 7 pages. Köhler (1849-1907) is, of course, very well known for his instructional works. These serenades (from Op. 59) are typical examples of salon pieces that were extremely popular at the end of the 19th century. They are: Serenade (Morceau de Salon), Orientalische Serenade, and Italienische Serenade. College level. **21.95**

F261. *Trio Op. 34 for 3 Flutes* by Joseph Küffner edited by Thomas Richter. Zimmermann, 2005, SS, includes score and parts. An interesting and very well printed trio by Küffner (1776-1856) which was originally published in 1815. In four movements: Allegro, Andante, Menuetto, and Polonaise. Includes notes on ornament performance. The first part is the most difficult, and the third part is much easier, with the second part in between. **27.95**

WW066. *Blue Third Pieces for Flute or Clarinet and Guitar* by Libby Larsen. Oxford University Press, 2000, SS. This is a little homage to the interval of the third and its place in the blues. The first piece, "Deep Blue," is quite and lyrical. The second piece is "Salt Peanuts" and was inspired by the Dizzy Gillespie and Kenny Clark jazz piece of the same name. **29.95**

F280. *Un Matin (One Morning) for Flute and Piano* by Eric Ledeuil. International Music Diffusion, 1999, SS, 2 + 1 pages. An easy piece suitable for a first year student recital.  **5.95**

F273. *Rahma for Solo Flute* by Jean Legoupil. International Music Diffusion, 1997, SS, 3 pages. Jean Legoupil (1945-) is a French composer, conductor, and organist. This piece is conceived as homage to the flute and is intended to exploit its full range of expressions. It is without barlines. For the advanced player.  **8.95**

F330. *Schattenland (Shade Country) for Solo Flute* by Friedrich Leufgen. Zimmermann, 2007, SS, 6 pages of music plus performance notes.

Friedrich Leufgen (1958-) is a German composer and flutist who has written mainly for flute. Unfamiliar sounds, such as flutter-tonguing, simultaneous singing and playing, key-rattling, and harmonics, endow the composition with a great wealth of tone colors. This produces moments of grief, anger, and melancholy. This will be an excellent piece for college students working on extended techniques as it includes two pages of explanation in German and English. [B] **16.95**

WW139. Caribbean Sketches for Flute and Clarinet by Gordon Lewin. Boosey & Hawkes, 1962, SS, (includes parts and score). Gordon Lewin (1921-2008) was a British composer and musician who studied at the Royal College of Music and performed on more than 100 film scores. This piece has two movements: 1. Palm Tree Song (1:30) and 2. Cuban Calypso (2:10). The first could probably be performed by many good high school duos, while the second, which is mostly in 5/4 at Allegro giocoso con ritmo (mm = 160-168), will require a somewhat higher skill level. [B] **23.95**

WW136. Three Latin-American Impressions for Flute and Clarinet by Gordon Lewin. Boosey & Hawkes, 1955, SS, 8 pages in score format. Another Gordon Lewin piece that looks like a lot of fun and has finally been received (in August 2010) after a lengthy wait. The three pieces are: 1. La Chica (Allegro, Valse Creole), 2. El Burro Pequeño (Tempo di Samba), and 3. Bailecito Mexicano (Allegro, Jarabe). Early college level (some high school level musicians will be able to play this) with the first and last pieces easier than the middle one. [B] **18.95**

F367. Soliloquy Op. 44 for Solo Flute by Lowell Liebermann. Presser, 1994, 4 pages. A college level solo piece with a variety of tempos and without bar lines. It was selected as the best newly published flute work for 1995 by the National Flute Association. The duration is 5 minutes. [B] **7.95**

WW130. Duo Flute and Clarinet by David Liptak. MMB Music, 1992, SB, 9 pages. David Liptak (1949-) is an American composer and music educator. This piece is in four movements: Andante con moto, Con forza, Andante languido, and Presto. It is in a large score format (11 x 17) with a copy for each performer. This is an advanced work with a duration of about 9 minutes. **39.95**

F281. Ma Première Romance for Flute and Piano by Francis Loriaux. International Music Diffusion, 2001, 2 + 1 pages. A short solo piece for the second year student. [B] **5.95**

F269. Athéna Piccolo Solo by Jean-Pierre Loublier. International Music Diffusion, 2003, 4 pages. Jean-Pierre Loublier is a French composer and pianist. This is a contemporary work for piccolo that uses some contemporary techniques (especially flutter tonguing) and a bit of contemporary notation. However, these techniques are used sparingly so it will serve as a good introduction to this type of material. College level [B] **6.95**

F346. Suite Butterfly for Flute Quartet or Choir by Phyllis Avidan Louke. Alry Publications, 1999, SS, includes parts and score. There are two versions of Part 4, one for alto flute and another for C flute and/or bass flute. While there are only 4 parts for this piece, there are flute choir instructions for using a piccolo with the first part and an optional contra flute with the fourth part. Three movements: I. Caterpillar, II. Chrysalis and III. Butterfly. Better high school level quartets and up. Duration 7:00. **18.95**

F283. Suite for Flute and Piano by Jean-Baptiste Lully with piano realization by Christian Chéret and Hanna Modzelewska. International Music Diffusion, 1999, SS, 11 + 4 pages. Jean-Baptiste Lully (1632-1687) was an Italian-born French composer who spent most of his life working in France and is considered the principal master of the French Baroque style. In four movements: 1. Air Tendre (moderato), 2. Courante, 3. Sarabande, and 4. Gigue (Molto allegro). Suitable for the high school level flutist. [B] **13.50**

F347. Baby Elephant Walk for Flute Choir by Henry Mancini arranged by Amy Rice-Young. Alry Publications, 1961/1985, SS, includes parts and score. A familiar piece, arranged to introduce the various members of the flute family. Suitable for many different combinations of flutes and great for large choirs! Instrumentation: Piccolos (or E-flat Flute) - divisi, 4 players (only splits to four parts in one measure, otherwise, unison); C Flutes - divisi, 4 players (splits to four parts in final measure only, otherwise, mostly one part with occasional 2-part divisi); Alto Flutes (or C Flute) - divisi, 3 players (only splits to three parts in two measures, otherwise, mostly one part with occasional 2-part divisi); Bass Flute and String Bass (or Contrabass Flute). Since a fairly large choir is needed for the full effect this is probably most suited for amateur flute choirs. Duration is 4 minutes. **24.95**

F242. Les Folies d'Espagne for Solo Flute by Marin Marais edited by Hans-Peter Schmitz. Baerenreiter (BA33110), 1956, SS, 8 pages. Originally written for gamba by Marin Marais (1656-1728) these 25 variations have become a popular work for flute and other instruments. [B] **14.95**

F284. Dialogues for Flute and Piano by Dominique Mauguéret. International Music Diffusion, 1996, SS, 7 + 3 pages. Dominique Mauguéret is a contemporary French composer whose beautiful music is always marked by great harmonic finesse. This work has two movements, the first is marked Molto cantabile, Moderato while the second is Vivace and includes a cadenza in the middle. For the advanced high school or early college level player looking for something besides the standard repertoire. [B] **8.95**

F270. Sanaga Flute Solo by Dominique Mauguéret. International Music Diffusion, 2000, SS, 2 pages. This is a two page work in two movements. It uses some contemporary notation and some extended articulation techniques. Probably good introductory material for college students studying this area. [B] **6.50**

F389. Sonata for Alto Recorder or Flute and Piano by Matthias Maute. Heinrichshofen, 2010, SS, 21 + 6 pages. Matthias Maute (1963-) is an internationally recognized recorder player who also performs on the Baroque flute. More than 30 of his compositions have been published. This piece is the result of a commission for a piece in the style of the second half of the 18th century. In three movements: Un poco allegro, Un poco andante/Un poco più andante, and Allegro con spirito. Early college level. **20.95**

F256. Sénanque for Solo Flute by Andreas Mazur. Zimmermann, 2005, SS, 15 pages (7 pages of music). This piece uses a variety of extended techniques including tongue and key clicks, wind sounds, multiphonics, harmonics, and especially playing on parts of the flute. Includes an explanation of the techniques required. Sénanque is the name of a Cistercian monastery in the Provence region of France. This piece is the impressions of the monastery on a summer day. [B] **24.95**

F408. Six Christmas Pieces Op. 52 arranged for Flute, Violin, Viola and Cello by Felix Mendelssohn arranged by Graham Bastable. International Music Co., 2012, SS. Six pieces, originally for piano, which Mendelssohn wrote on a visit to England in 1842. Better high school ensembles and up. Includes some brief notes. **17.95**

F210. Thirty Easy Duets in All Keys for Two Flutes by Louis Moyse. McGinnis & Marx, 1960, SS, 45 pages, score format. The duets in this book (despite the title) range from in the intermediate level to the advanced high school/early college level (especially in the extended keys). The parts are generally of equal difficulty even though the cover says pupil and teacher. This will be excellent sight reading material and is a great value. **7.95**

F266. Mozart Andante and Rondo in G major K. 250 for Flute and Piano transcribed and edited by Robert Stallman. International Music Co., 2006, SS, 24 + 12 pages. K. 250 is the Haffner Serenade which includes a violin concerto within its eight movements. Stallman has taken two of these movements and produced a virtuoso work well suited for the flute. **18.95**

F157. Mozart Concerto for Flute, Harp and Orchestra KV 299 Piano reduction edited by András Adorján with cadenzas by Robert D. Levin. Henle, 2004, PB/SS. The piano part includes both the flute and harp part while the harp part includes the flute part (the flute has a separate part). In three movements: Allegro, Andantino, Rondeau (Allegro). Includes cadenzas for each movement by noted American Mozart scholar Levin. Includes an introduction by the editor in German, English and French. We also have a play along edition of this piece (M33610 and separate book of suggested cadenzas (immediately below). **28.95**

F376. Cadenzas to Mozart's Concerto for Flute, Harp and Orchestra KV 299 for Flute and Harp by Robert Stallman with the harp part edited by Katerina Englichova. International Music Co., 2010, SS, 10 + 3 pages. [B] **10.75**

F192. Mozart Concerto in G major for Flute and Orchestra KV 313 Piano reduction edited by Franz Giegling. Baerenreiter (BA 4854a), 2003. Based on Giegling's edition as found in the New Mozart Edition (NMA V/14/3). It includes a preface, brief notes on the editing, an easy to play keyboard reduction, and 10 pages of cadenzas and "Eingänge" by Rachel Brown, Konrad Hünteler, and Karl Engel with accompanying notes. ... **21.95**

F225. Mozart Concerto in G major for Flute and Orchestra KV 313 Piano reduction edited by András Adorján, Piano Reduction by Siegfried Petrenz, and Cadenzas and Eingänge by Robert D. Levin. Henle, 2000, SS, 34 + 15 pages. It includes a Preface and 5 pages of cadenzas and Eingänge by Mozart scholar Levin. **24.95**

F350. Mozart Concerto in G major for Flute and Orchestra KV 313 Piano reduction edited and with cadenzas by N. Platonov. Moscow Muzyka, 2008, SS, 28 + 11 pages. A new and inexpensive edition from Russia. This edition has cues for most of the tutti passages. **10.95**

F193. Mozart Concerto in D major for Flute and Orchestra KV 314 Piano reduction edited by Franz Giegling. Baerenreiter (BA 4855a), 2005. Based on Giegling's edition as found in the New Mozart Edition (NMA V/14/3). This new edition includes a preface, brief notes on the editing, an easy to play keyboard reduction, a reference score for comparing the flute and oboe versions of this work, and 10 pages of cadenzas and "Eingänge" by Rachel Brown and Konrad Hünteler with accompanying notes. **23.95**

F226. Mozart Concerto in D major for Flute and Orchestra KV 314 Piano reduction edited by András Adorján, Piano Reduction by Siegfried Petrenz, and Cadenzas and Eingänge by Robert D. Levin. Henle, 2000, SS, 28 + 17 pages. It includes a Preface and 6 pages of cadenzas and Eingänge by Mozart scholar Levin. **24.95**

F224. Mozart Flute Quartets Performance Parts edited by Henrik Wiese. Henle, 1998, SS. Four quartets for flute, violin, viola, and cello. Included are Quartet in D KV 285, Quartet in G KV 285a, Quartet in C KV Anh. 171 (285b), and Quartet in A KV 298. Includes a Preface and notes on the editing. **30.95**

F314. Mozart Quartet in D Major K 311 for Flute (or Violin), Violin, Viola, and Cello edited by Robert Stallman. International Music Co., 2008, SS, includes parts and score. This edition was arranged from the piano sonata. In three movements: I. Allegro con spirito, II. Andante con espressione, and III. Rondo (Allegro). **27.95**

F119. Mozart Quartets for Flute Performance Parts edited by Jaroslav Pohanka. Baerenreiter (BA4405), 2002. Baerenreiter urtext editions of four quartets for flute, violin, viola, and cello. Included are Quartet in D KV 285, Quartet in G KV 285a, Quartet in C KV Anh. 171 (285b), and Quartet in A KV 298. **20.95**

F282. Mozart Rondo in D major KV 485 arranged for Flute and Piano by Christian Chéret and Hanna Modzelewska. International Music Diffusion, 1999, SS, 9 + 3 pages. This work was originally for piano. Advanced high school level. ☐ **12.95**

F144. Trio in B minor for two Flutes and Basso continuo by Christoph Nichelmann edited by Ingo Gronefeld. Edition Kunzelmann, 2004, SS. Nichelmann (1717-1762) studied with W.F. Bach and with Quantz and was a contemporary and colleague of C.P.E. Bach. This edition has separate parts for each flute and the basso continuo, plus a fully realized basso continuo part for keyboard in the score. **27.50**

F293. Histoire du Tango for Flute and Guitar by Astor Piazzolla transcribed by Pierre-André Valade and Roberto Aussel. Editions Henry Lemoine, 1986. This is a wonderful and challenging piece which has been transcribed for a variety of instruments and combinations of instruments with this being one of the most popular. The four scenes portrayed are: Bordel 1900, Café 1930, Night-club 1960, and Concert d'aujourd'hui (Modern Day Concert). This edition has been prepared with particular attention to page turns. **24.95**

F214. Libertango for flute and guitar by Astor Piazzolla edited by Klaus Jäckle. Edition Margaux, 1974, SS. "Libertango stands for the freedom which I allow for my musicians. Their limits are defined solely by the extent of their own capabilities and not through any external pressure." Piazzolla wrote this piece for his octet which he formed in 1954. It includes two parts in score format. ☐ **9.95**

F288. Chant de l'Espace Infini for Flute and Harp by Alina Piechowska. International Music Diffusion, 1999, 4 pages (2 copies in score format). Alina Piechowska-Pascal (1958-) is a French composer with Eastern European routes. She has written a number of pieces for flute. Some contemporary notation. The flute is featured at the beginning then the flute and harp trade moving lines until the end of the piece. ☐ **10.95**

F271. Trois chansons des Etoiles for Flute Solo by Alina Piechowska. International Music Diffusion, 1999, SS, 2 pages. Marked Mystérieux, avec intensité, these short songs use some contemporary notation but no extended technique. Excellent for the early college level student. ☐ **7.95**

F276. Quatre Improvisations for Flute Solo by Max Pinchard. International Music Diffusion, 1994, SS, 6 pages. Max Pinchard (1928-) is a French composer, teacher, music critic, conductor and author. He has written for a wide variety of genres, faithful to his own style which emphasizes melody. In four movements: 1. Comme un Prelude (Allant-Souple), 2. Comme une Sarabande (Très expressif-Grave), 3. Comme une Danse (Allegre et rythme), and 4. Comme un Alleluia (Très lent). Early college level. ☐ **7.95**

F297. 12 Sonatas for 2 Flutes by Ignaz Pleyel edited by Gerhard Braun. Heinrichsofen, 2006, SS, 36 pages. Ignace Joseph Pleyel (1757-1831) was an Austrian-born composer who relocated to France in 1795 and resided there for the rest of his life. These duos (based on violin pieces) enjoyed considerable popularity in their time because of their easy melodic writing and formal simplicity. They are at the middle and upper intermediate level. **22.50**

F377. Trio Concertante No. 1 in G major for Flute, Viola and Cello by Ignaz Pleyel edited by Marlaena Kessick. International Music Co., 2010, SS, (includes parts and score). A relatively brief (the parts are 5 pages long) work in two movements: I Allegro and II. Rondo. Early college level. . **21.95**

F337. Concertino Op. 55 for Flute (Domra) Strings and Harpsichord (Piano Reduction) by Efrem Podgaits. Muzyka Moscow, 2008, SS, 29 + 11 pages. Efrem Podgaits (1949-) is a Russian composer who has written 12 operas, 3 symphonies, and 23 concertos for different instruments. In four movements: Meditation (Con moto), Arietta (Cantabile), Joke (Allegretto), and Rondo (Vivo). The Joke movement calls for piccolo. College level with a duration of about 12 minutes. **23.95**

F300. Album for Flute and Piano by Wilhelm Popp edited by Wolfgang Kossack. Edition Kossack, 2001, 18 + 7 pages. Wilhelm Popp (1828-1902) was a German composer of nearly 600 pieces, mostly for flute and piano. This book has three pieces: Spanischer Tanz, Spanische Serenade, and Nachtigallenserade. The Spanischer Tanz is an intermediate level piece while the other two are somewhat more difficult. **18.50**

F306. Blumenstück, Romance for Flute and Piano Op. 383 by Wilhelm Popp edited by Ute Widdermann. Edition Kossack, 2001, 8 + 2 pages. A shorter piece than some many Popp featured here. It is in 6/8 time and marked Andante molto espressivo. College level. ☐ **14.50**

F335. La Chasse Galop Brillante Op 250 No. 6 for Flute and Piano by Wilhelm Popp edited by Gary Garner. Southern Music Co. (SU557), 2008, SS, 10 + 3 pages. This is one of Popp's more popular pieces. It begins with an Allegro tempo, then Vivo, Allegro again, then back to Vivo and accelerates more near the end. College level. ☐ **9.95**

F307. Kleines Flötenkonzert Op. 438 for Flute and Piano by Wilhelm Popp edited by Ute Widdermann. Edition Kossack, 2001, 11 + 3 pages. A sectional piece which begins (in 4/4) with an Allegro maestoso introduction followed by an expressive Andante. A short Allegro non troppo section leads to Allegretto scherzando (2/4) which increases in speed midway to the bravuroso conclusion. Early college level. ☐ **17.95**

F308. Schwedisches Konzert Op. 266 for Flute and Piano by Wilhelm Popp edited by Ute Widdermann. Edition Kossack, 2002, 22 + 11 pages. This piece is sectional with piano interludes between some sections. The tempo marking are: Allegro assai, Allegro maestoso, Adagio, and Allegro vivo (which includes a long cadenza). College level. **23.50**

F299. 6 Sonatinen Op. 388 Vol. 1 for Flute and Piano by Wilhelm Popp edited by Ute Widdermann. Edition Kossack, 2002, 26 + 12 pages. This book contains the first three of six sonatas from Op. 388. Advanced intermediate/early college level. **19.95**

F309. 6 Sonatinen Op. 388 Vol. 2 for Flute and Piano by Wilhelm Popp edited by Ute Widdermann. Edition Kossack, 2002, 26 + 8 pages. This book contains the second three of six sonatas from Op. 388. Advanced intermediate/early college level. **19.95**

F304. Tonbilder Vol. 1 for Flute and Piano by Wilhelm Popp edited by Ute Widdermann. Edition Kossack, 2001, 12 + 7 pages. This book contains the first three pieces that are somewhat easier than some of Popp's other works here but are still at least in the mid range of the intermediate level. The pieces are Grossmütterchen erzählt (Ballade/Moderato con garbo),

Schwarzwaldblümchen (Idylle/Moderato pastorale), and Mädchenlied (Melodie/Un poco Allegro). **17.95**

F305. Tonbilder Vol. 2 for Flute and Piano by Wilhelm Popp edited by Ute Widdermann. Edition Kossack, 2001, 16 + 8 pages. Three more pieces at the about the same level as volume 1. They are: Singvöglein (Capriccio/Moderato grazioso), Mückentanz (Mosquito dance) (Scherzo/Presto in 6/8), and Ball-Erinnerung which is a series of short dances (Polonsaise, Waltz, Polka, Mazurka, etc.) **17.95**

F298. Ungarische Tänze Op. 308 for Flute and Piano by Wilhelm Popp edited by Ute Widdermann. Edition Kossack, 2001, 15 + 7 pages. This book has three Hungarian dances which are each two pages long in the flute part. Upper intermediate level. **19.50**

F204. Trio in D minor Op. 1 No. 1 for three flutes by Bernardo Porta edited by Hugo Ruf. Heinrichshofen, 2003, SS. Porta (1758-1829) was born in Rome and lived in Paris after 1785. This three movement work (Allegro, Andante con espressione, and Allegro) was published around 1790. It is at the upper intermediate level with equal parts on the first movement and somewhat easier second and third parts on the others. Includes a score and individual parts. **24.95**

F169. Sonata for Flute and Piano by Francis Poulenc, edited by Carl B. Schmidt, consulting editor (1994) Patricia Harper. Chester Music, 1994, 23 + 8 pages. In three movements: Allegretto malinconico, Cantilena, and Presto giocoso. This edition includes about 10 pages of notes in English followed by French and German translations. **15.95**

F360. Sonatina for Flute and Piano by Blaz Pucihar. Edition Kossack, 2005, SS 19 + 6 pages. Blaž Pucihar (1977-) studied at the Conservatory of Music in Ljubljana, Slovenia, and is a pianist, composer, and arranger. This work is in three movements: Vivo, Aria, and Vivace. College level. **29.95**

F311. Quantz Concerto in G major Q 5:174 for Flute and Piano (reduction) by Johann Joachim Quantz edited by Klaus Burmeister with cadenzas by Mirjam Nastasi. C.F. Peters, 1993, SS, 27 + 10 pages, plus CD of orchestral accompaniment. The original version of this piece is for flute, strings, and basso continuo. In three movements: I. Allegro assai, II. Arioso e mesto, and III. Presto. Includes a sample eingang for the first movement and cadenzas for the first and second movement. This edition includes an informative Afterword and the play along CD. College level. **33.50**

F398. Quantz Six Duets for Two Flutes Op. 2 by Johann Joachim Quantz edited by Milton Wittgenstein. G. Schirmer Inc., 1953, SS, 2 individual parts 23 pages long each. These six duets were written in 1759. Generally (but not always) in a fast/slow/fast format and in a variety of styles and tempos. Better high school/early college level. **7.95**

F187. Jazzy Duets 2 Flutes by James Rae. Universal Edition, 1991, 11 pages. This book has five original duets in score format. While intended for young players (about third year or fourth year so), they could also benefit more experience players who haven't been exposed to jazz. **14.95**

F384. Undine Sonate for Flute and Piano Op. 167 by Carl Reinecke edited by Richard Müller-Dombois. Rob. Forberg Musikverlag, 1968, SS, 31 + 7 pages. In four movements: Allegro, Intermezzo (Allegretto vivace/Piu lento, quasi Andante), Intermezzo (Allegretto vivace/Andante tranquillo/Molto vivace), and Finale (Allegro molto agitato ed appassionato, quasi Presto). This is an excellent Romantic style work which will challenge college level students. **19.25**

WW184. Sonate Sentimentale Op. 169 for Flute or Clarinet and Piano by Ferdinand Ries. Musica Rara/Breitkopf, 1971/2000, SS, 33 + 7/7 pages. Ferdinand Ries (1784-1838) is perhaps best remembered today as a student and friend of Beethoven but was a successful pianist and composer in his own right. This piece is from a transitional period and includes romantic elements within its classical form. The separate flute and clarinet parts have been written to take advantage of the flutes high register and the lower range of the clarinet. It is in three movements: 1. Allegro moderato, 2. Adagio con moto, and 3. Rondo Allegro. Early college level. **27.95**

F146. Cadenzas for Mozart's Flute Concerto in D, No. 2 by Franz Reizenstein. Boosey & Hawkes, 1957, 4 pages. This is an Authorized Custom Print from Boosey & Hawkes. ☐ **12.95**

WW252. Danny Boy - Meditation on "Londonderry Air" for Oboe (Clarinet or Flute) and Piano (or Organ) by William James Ross. C.F. Peters,

2003, SS, 4 + 2 pages (includes parts for both oboe/flute and clarinet). This familiar melody is presented twice, the first time is straight and the second time more freely as if improving. The second section has some mixed meter (2/4, 3/4, 4/4, and 5/4) but this piece is not at all difficult. ☐ **9.95**

C2012. Meditació (Meditación) for Clarinet (or Flute) and Piano by Josep M. Ruera. Editorial de Música Boileau, 1996, SS, 6 + 2 pages (includes both clarinet and flute parts). Josep M. Ruera (1900-1988) lived his entire life in the Barcelona area of Spain where is studied, played viola and conducted ensembles as well as composing. This is the case of this work, Ruera composed it in 1925, but it did not see the light of day until the 1970s, with the addition of the piece to the Conservatory of Music of Barcelona course programs. The clarinet part is an octave lower than the flute part and there are a few other small differences. Early college level with a duration of about 5 minutes. ☐ **8.95**

WW201. Esquisse D'Espagne for flute (or oboe) and piano by Gustave Samazeuilh. Lauren Publications, SS, 4 + 2 pages. Gustave Samazeuilh (1877-1967) was a French composer, pianist, critic, musicologist, and a translator of musical works. This piece which was written in 1914 and dedicated to Maurice Ravel, has been reprinted from the 1916 Durand edition. It is marked Assez lent et nonchalant (mm=52) and has somewhat faster and slower sections throughout. ☐ **9.95**

F197. Tarantela for Two Flutes and Piano by Simon A. Sargon. 2004, SB. Dedicated to Lisa Van Winkle and Helen Blackburn. A lively tarantella at the advanced high school/early college level. Separate flute parts and a piano score. **14.95**

F296. Concerto for Flute and String Orchestra Piano Reduction by Ole Schmidt. Edition Samfundet. 2007, SB, 20 + 10 pages. Ole Schmidt (1928-) is a Danish conductor and composer who wrote this piece in 1985. An advanced work in three movements. Duration about 22 minutes. . **34.95**

F339. Piccolo Italiano (or me & my gold piccolo) for Piccolo and Piano by Gary Schocker. Presser, 2008, SS, 10 + 6 pages. This is a fun survey of Italian musical styles for the piccolo with piano accompaniment, penned by one of the most active and successful composers in flute music, Gary Schocker. In three movements: Fellini Was Here, Ricordarsi, and Polpettina. Each movement is challenging yet playful in nature. For advanced high school or early college level players. Duration about 6 minutes.... **15.95**

F397. Schubert Six Lieder for flute and piano arranged by Theobald Böhm edited by Georg Meerwein. Universal Edition, 1980, SS, 36 + 11 pages. These six songs were arranged for flute and piano by Böhm around 1870 and may not have all been published until this edition. The edition took Schubert's vocal compositions and made real flute pieces out of them. They are Gute Nacht, Der Lindebaum, Das Fischermädchen, Ständchen, Am Meer, and Die Taubenpost. The performer may benefit from a study of the original songs as well. There is variation in difficulty of these pieces from high school to college level. **26.95**

V001. The Sheperd on the Rock (Der Hirt auf dem Felsen) by Franz Schubert. G. Schirmer, SS. For high voice and piano with clarinet (flute or violin) obbligato. **4.95**

F349. Sonata in E-flat major D. 568 for Flute and Piano by Franz Schubert transcribed and edited by Robert Stallman. International Music, 2009, SS, 29 + 12 pages. This work has been transcribed from the Piano Sonata in E-flat major. The editor writes that this is "one of Schubert's most radiant and engaging depictions of springtime. With fresh melodic ideas and daring harmonic curiosity, the composer celebrates the season he loves, blending the sounds of nature with waltzes and Hungarian Gypsy music. Aside from a grief-laden Andante, the works reads like a daydream of blissful times." In four movements: I. Allegro moderato, II. Andante molto, III. Menuetto: Allegretto, and IV. Allegro moderato. Early college level. **26.95**

F237. Variations on "Trockne Blumen" for Flute and Piano D 802 by Franz Schubert edited by Klaus Burmeister. C.F. Peters, 2005, SS, 30 + 11 pages. This is a scholarly edition of this piece which was written by Schubert in January 1824 and is based on "Trockne Blumen," piece number 18 from his *Die schöne Müllerin*. The form is: Introduction, Theme, and Variations 1-7 (a discarded Variation 5 is also included). The publication includes a preface in German and English and notes on the editing in German. .. **18.95**

F232. Winterreise for Flute and Piano by Franz Schubert arranged by Leopold Jansa edited by Elisabeth Weinzierl and Edmund Wächter. Zimmer-

mann, 2005, SS, 46 + 19 pages. Jansa arranged Schubert's song cycle Winterreise D 911 (Op. 89) based on poems by Wilhelm Müller for violin or flute and piano at the same time borrowing from Liszt's arrangement of these songs. Jansa's work was first published around 1842. There are eight pieces which range in difficulty from high school to college level. 31.95

F172. Concerto for Flute (Piccolo) and Orchestra (Piano Reduction) by Gunther Schuller. Associated Music Publishers, 1998, SS, 34 + 9 pages. In three movements: Allegro, Lento-misterioso-quasi una fantasia, and Quasi presto. The first two movements are on flute. The performer switches to piccolo for the first two thirds of last movement, then back to flute for the rest except the last note which is on piccolo. This piece was composed as a 60th birthday for Walfrid Kujala and was premiered by him. The piece includes allusions to (but not quotations from) famous flute and piccolo passages in the orchestral literature. 24.95

F235. Robert Schumann: Scherzo from Symphony No. 2 in C Major arranged for 5 flutes by Trevor Wye. Zimmermann, 2005, SS, includes parts and score. This is for 3 flutes (2nd flute doubling piccolo), alto flute and bass flute with an optional part for double bass. College level. 27.95

F353. Mikrokosmos Op. 90, 5 Pieces for 3 Flutes by Ivan Shekov. Zimmermann, 2008, SS, (includes parts and score). Ivan Shekov (1942-) is a Bulgarian born pianist and composer who has lived in Germany since 1980. This work is intended for students with the first part the most difficult (advanced intermediate) and the second and third parts less difficult (intermediate). The pieces are: 1. Promenade, 2. Undine, 3. Hektik (Hectic rush), 4. Dudelsack (Bagpipe), and 5. Walzer (Waltz). 19.95

F274. Force Quatre for Solo Flute by Jean Sichter. International Music Diffusion, SS, 4 pages. This piece is in four movements (unusual in that it has 3 slow movements) : I. Larghetto, II. Larghetto, III. Larghetto, and IV. Allegro. Better high school flutists and up. Overall duration of about 8:30. ☐ ... 5.95

F375. Eros for Flute & Piano by Roberto Sierra. Subito, 1996, SS, 4 + 2 pages. This song of love (?) was written by the Puerto Rico-born composer Sierra in 1996. It is in two sections Travieso (mm = 88) and Sensual (mm = 54). College level. ☐ 7.95

F074. Cadenzas for the Works for Solo Flute and Orchestra by Mozart by John Solum. McGinnis & Marx, 1964, 7 pages. Cadenzas for the Concerto in G Major K.313, the Concerto in D Major K.314, and Andante in C Major K.315. There are seven cadenzas in all. ☐ 3.95

F338. Duetto for 2 Flutes by Johann Matthias Sperger edited by Frank Nagel. Henrichshofen, 2008, SS, 10 pages. Johann Matthias Sperger (1750-1812) was an Austrian (born in what is now part of the Czech Republic) composer and double bass player. This duet is in score format. It has equal parts and is at the upper intermediate level. It is in two relatively long movements: Allegro moderato and Rondo, Allegretto. ☐ 12.95

F395. Two Take It Easy (Einfach Zweifach) for 2 Flutes (or Piccolos) by Joanna Stepalska-Spix. Zimmermann, 2007, SS, 7 pages (score format). Despite the name these are not so easy and will take very good high school flutists (and up) to perform. The first duet is Duetto Lieto (glad, happy) and is at a Moderato temp. The second piece is Duetto Carino (pretty, nice). It is in 2/4 at mm = 180 with a slower 6/8 section (at eighth note = 170) in the middle. ☐ 12.95

F244. Pensamiento for Flute and Piano by Ivan Tcherepnin. M.P. Belaieff, 2005, SS. This brief (3 minute) piece was written in 1996 as part of the US State Department's 40th Anniversary Celebration of the Fulbright program in Ecuador. The composer wrote, "Pensamiento is about uniting North and South. My love of the land of Ecuador and its people is reflected in the opening, which is a mini 'Condor Song.' After an encounter with the Eagle and ensuing conflicts and dramas, the Condor peacefully soars away above the high Andean peaks." ☐ 11.95

F396. Concerto Polonoise D maj (TWV 51:D3) for Flute, 2 Violins, Viola and Basso continuo by Georg Philipp Telemann edited by Arndt Jubal Mehring. Zimmermann, 2009, SS, includes parts and score. The notes on the music say that this is the last unpublished concerto of 8 surviving written for this combination of instruments. The editor believes that it was written in the 1720s and that it was popular in its day as 7 manuscript copies exist. The name comes from the first movement (a tempo guisto) which has polonaise elements. The second movement is Allegro. There is a very brief Adagio which links to the last movement (Vivace). It is at the early college

level and historic instruments would add to the performance. Notes on the editing are included. 27.95

Ob154. Sonata for Oboe (Flute or Violin) and Basso continuo in E minor by George Philipp Telemann edited by Hugo Ruf. Schott, 1968, SS. This piece includes a fully realized Basso continuo (keyboard) part and part for cello (bassoon or viola da gamba). It is in four movements: I. Largo, II. Allegro, III. Grave, and IV. Vivace. College level. 15.95

F371. Suite in A minor for Flute and Piano by Georg Philipp Telemann transcribed by John Wummer. Southern Music Co., 1951, SS, 23 + 10 pages. Originally for flute and strings. In seven numbered movements: I. Overture (Lento/Con moto/Lento), II. Les Plaisirs (Presto), III. Air à l'italien (Largo/Allegro/Largo), IV. Menuet, Menuet 2, V. Réjouissance (Presto), VI. Passepied 1 (Allegro), Passepied 2 (Allegro), VII. Polonaise (Moderato/Lento). The publisher rates this at (US) grade 3. It is certainly on the upper end of that, at least. 9.95

F390. Trois Pastorales for 3 Flutes by Henri Tomasi. Alphonse Luduc, 1964, SS, includes score and parts. The 3 Pastorales are 1. Bolivienne, 2. Crétoise, and 3. Sicilienne. Early college level with a duration of about 8:30. 22.25

F258. Incandescence for Solo Flute by John Van Buren. Zimmermann, 2006, SS, 12 pages (including notes). This work uses extended techniques which are described in the notes. In the Preface, Van Buren writes: "In a figurative definition, the word incandescence connotes a high degree of emotion, intensity, brilliance or the like. The flute pursues this through three sections which are coupled with the three registers of the flute. Beginning in the lowest register the piece progresses ever higher culminating in an "incandescent" coda at the highest range of the instrument. ☐ 14.95

WW218. Choros No. 2 for Flute and Clarinet in A by Heitor Villa-Lobos. Eschig, 1927, SS, 4 pages (two parts in score format). This is one of 14 numbered choros that Villa-Lobos wrote between 1920 and 1929 for a variety of instruments and combinations of instruments including orchestra. The tempo is Pouco movido (mm = 88 with some slower spots). College level with a duration of about 2:30. ☐ 13.95

F327. Concerto in G major RV 438 for Flute and Piano by Antonio Vivaldi edited by Jean-Pierre Rampal. International Music Co., 1975, SS, 12 + 4 pages. Originally for flute and orchestra. In three movements: Allegro, Andante, and Allegro. Advanced high school/early college level. 14.795

Ob146. Sonata for Oboe (Flute, Violin) and Basso continuo in C minor RV 53 by Antonio Vivaldi edited by Helmut Schlövgot. Schott, 1951, SS. Includes fully realized basso continuo part for keyboard and part for cello or bassoon. Four movements: Adagio, Allegro, Andante, and Allegro. 13.95

F233. Sonate for Solo Flute Op. 34 by Arthur Willner. Zimmermann, 1926/2005, SS, 6 pages. Arthur Willner (1881-1959) was a Bohemian composer who studied in Germany. Worked in Germany and Austria and emigrated to England in 1938. This is regarded as an important work for solo flute which is chronologically between works by Karg-Elert and Hindemith. It is in three movements: I. Lebhaft, II. Sehr langsam, and III. Schnell. It is an advanced work that was written for Ary van Leeuwen, a flutists with an international career who was from the Netherlands. ☐ 13.95

F406. Simple Gifts for Flute and Piano arranged by Gregory Yasinitsky. Kendor Music, 2011, 3 + 1 pages. The well-known Shaker tune arranged for the early intermediate flutist. Range to E above the staff. The piano part is easy. ☐ 6.95

F275. Satie Nerie for Violin or Flute and Piano by Robert Zacharie. International Music Diffusion, SS, 4 + 1 pages. A one movement intermediate work at an Andante tempo ☐ 5.95

F383. Trio con brio for 3 Flutes by Krzysztof Zgraja. Zimmermann, 2006, SS, includes parts and score. The Trio con brio originated from sketches for the 'Symphony for Tolerance' and is based on dance forms of the cante chico, quasi buleria in Flamenco music. This piece may also be used as accompaniment for a Flamenco dance. The meter alternates between 6/8 and 3/4 every bar. College level. ☐ 19.50

Music Collections (by title)

F393. 5 Songs without Words for Flute Quartet by Felix Mendelssohn Bartholdy arranged by Gottfried Stein. Zimmermann, 2008, SS, includes parts and score. The arranger has selected five of Mendelssohn's songs without

words that he believes work best for winds and arranged them for two flutes, alto flute, and bass flute (with an optional cello part as an alternative). The are I. Op. 30 No. 2 Allegro di molto, II. Op. 61 No. 1 Andante espressivo, III. Op. 85 No. 2 Allegro agitato, IV. Op. 67 No. 5 Moderato, and V. Op. 102 No. 3 Presto. Early college level and also suitable for many adult amateur ensembles. **27.95**

F374. 24 Short Concert Pieces for Flute and Piano edited by Robert Cavally. Southern Music Co., 1941/1969, SS, 96 + 40 pages. Here are 24 solos with piano accompaniment ranging in length from one half to four pages (in the flute parts) with most two or three pages long. There is some range of difficulty but they are generally at the advanced high school/early college level. Joachim Andersen The Mill from Op. 55 No. 4 and Scherzino from Op. 55 No. 6, Johann Sebastian Bach 3 movements from Suite in B Minor, Georges Bizet 2nd Menuet from L'Arlesienne, Rene de Boisdeffre Orientale Op. 31, Leo Delibes Waltz of the Flowers, Johannes Donjon Pan (Pastorale) and Offertoire Op. 12, Gabriel Faure Sicilienne from Pelleas et Melisande, Benjamin Godard Idyl and Allegretto from Op. 116, Christoph Willibald Gluck Minuet and Dance of the Blessed Spirits, Georges Hue Serenade, Victorin Joncieres Hungarian Serenade, Jules Massenet Melodie - Elegie Op. 10, Wilhm Bernhard Molique Andante from Concerto Concerto in d minor Op. 69, Wolfgang Amadeus Mozart Adagio Religioso (2nd movement of the Clarinet Concerto K. 622), A. Perilhou Ballade, Emile Pessard Andalouse, Johann Joachim Quantz Arioso and Presto, and Franz Schubert Ave Maria. We also have a book of supplementary studies for this book (F372 in the Studies and Etudes section) **24.95**

WW017. 78 Duets for Flute and Clarinet Vol 1 (1-55) Easy-Medium by Himie Voxman. Rubank, 1960, SS, 72 pages. Adapted from the works of the Bachs, the Mozarts, Boismortier, Dietter, Handel and others. **8.95**

WW018. 78 Duets for Flute and Clarinet Vol 2 (56-78) Advanced by Himie Voxman. Rubank, 1960, SS, 72 pages. Adapted from the works of Bach, Mozart, Geminiani, Muffat, Quantz, Rameau, and C. Stamitz. **8.95**

F105. Chamber Music for Three Flutes (Easy to Medium) by Himie Voxman. Rubank, 1952, SS, 32 pages. This book contains 24 trios for flute drawn from the work of Corelli, Haydn, Mozart, Bach, Handel, and others. They are probably most suitable for students in their third year of study. With one or two exceptions the parts are of equal difficulty. **5.95**

F409. Christmas Lites for Flute and Piano, 10 Carols Arranged in a Jazz Style arranged by Lennie Niehaus. Kendor Music, 2012, SS, 35 + 10 pages. Featuring 10 Christmas favorites arranged in jazz styles, the selections in this grade 3-4 collection can be played individually or in combination as a jazz suite. The pieces are: Jingle Bells; We Three Kings; It Came Upon A Midnight Clear; Joy To The World; Silent Night; Away In A Manger; O Come, All Ye Faithful; God Rest Ye Merry, Gentlemen; Good King Wenceslas; and Angels We Have Heard On High. **13.50**

F228. Classic Duets for Flute selected and introduced by Mary Karen Clardy. Universal Edition, 1997, SS, 83 pages in score format. This collection of flute duets includes by Handel, Bach, and Haydn (an arrangement) and from the opera repertoire Mozart The Abduction from the Seraglio, The Marriage of Figaro, and the Magic Flute; and from Rossini The Barber of Seville. Generally at the advanced high school/early college level. **24.95**

F229. Classic Duets Volume 2 for Flute selected and introduced by Mary Karen Clardy. Universal Edition, 2005, SS, 88 pages in score format. Includes Telemann Sonata I in G Major Op. 5 and Sonata III in D Major Op. 5; Quantz Duetto I in G Major Op. 2 and Duetto II in A Minor Op. 2; W.F. Bach Duetto II in G Major and Duetto IV in F Major; Devienne Grazioso Con Variazione; and Kohler (all from Op. 55) Duet 20 in C Major (after Mozart's "Vivat, Bacchus, Bacchus lebe" from The Abduction from the Seraglio), Duet 24 in Bb major (after Bellini), Duet 3 in Bb Major (after Spohr), and Duet 14 in G Minor. Generally at the advanced high school/early college level although there are few that are easier than what is in the first volume. . **29.95**

WW288. Compatible Trios for Winds for Flute and/or Oboe arranged or composed by Larry Clark. Carl Fischer, 2012, SS, 45 pages in score format. This collection contains 32 trios in a variety of styles from classical to folk, and includes some new original works as well. Each piece is playable by any combination of three wind instruments. Compatible Trios for Winds is especially useful in a school setting. Generally at an early intermediate level. Includes tunes such as The Irish Washerwoman, Brahms' Hungarian Dance No. 5, MacDowell's To a Wild Rose, and more. In some cases the oboe parts

may need to be played an octave lower than written. Parts for other wind instruments are listed under trios for clarinet and saxophone and music collections for bassoon. **9.95**

G62. The Compleat Klezmer by Henry Sapoznik. Tara Publications, 1987, PB, 80 pages. This book is the definitive Klezmer anthology. It includes a short history of klezmer music, notes and observations on the theory and performance of klezmer music, 33 annotated melodies, a discography and bibliography, resources, and more **19.95**

F103. Concert and Contest Collection for Flute Flute Part by Himie Voxman. Rubank, 1949, SS, 24 pages. This book contains 14 familiar works for flute and piano. There are pieces here for third and fourth year students and beyond. Click on the cover image to view the Table of Contents. Use your browser's Back button to return. **4.95**

F104. Concert and Contest Collection for Flute Piano Accompaniment by Himie Voxman. Rubank, 1949, SS, 59 pages. Piano accompaniment to F103. **6.95**

F149. Easy Classics for Flute selected and arranged by Peter Spitzer with piano accompaniments by Jannette Spitzer and Laura Spitzer. Mel Bay, SS, 1997, 39 + 31 pages. This book of easy classical pieces may be used solo or duet playing with or without piano accompaniment. The level is generally second and third year with a few pieces that reach F above the staff. Includes arrangements of pieces such as Hungarian Dance #5, Radetzky March, William Tell Overture, Sleeping Beauty Waltz, and 12 more. **7.95**

G60. Easy Klezmer Tunes by Stacy Phillips. Mel Bay, PB, 2003, 129 pages + CD. This book is for musicians who are new to klezmer but are reasonably proficient. There are 24 tunes (each with a brief explanation) grouped as Khosid'ls and other slowish tunes; Horas; and Freylakhs, Bulgars, and other up-tempo tunes. The book includes melody parts for C instruments (with parts for flute up an octave), b-flat, e-flat, and bass clef instruments. The included CD has each tune played as written and again with some traditional klezmer embellishments. **24.95**

F145. Encores for Flute and Piano II by Dieter Förster. Edition Kunzelmann, SS, 2004, 32 + 12 pages. German title: "BIS" Zugaben für Flöte und Klavier II. Eight encores for flute and piano at the intermediate and slightly higher level. Charpentier Prelude from "Te Deum," Bach/Gounod Ave Maria, Bizet Habanera from Carmen, Beethoven für Elise, Boccherini Minuetto, Grieg Sunshine Song (Solveig's Lied), Mozart Turkish March, and Schumann Reveries (Träumerei). **24.25**

F155. Flute Methods, Studies and Ensembles. CD Sheet Music, 2002. Version 2.0. This CD contains more than 1800 pages of methods, studies and ensembles (mostly the latter two). See the complete list of composers under the Studies and Etudes heading. **19.95**

F156. Flute Solos. CD Sheet Music, 2006. Version 2.0 includes biographical information from the 1911 Grove's Dictionary. This CD contains more than 2000 pages of flute solos with piano accompaniment. Composers included are: Adam, Andersen, CPE Bach, JC Bach, JCF Bach, JS Bach, Barrère, Beethoven, Bizet, Blavet, Booth, Boulanger, Briccialdi, Burgmüller, Busoni, Caix d'Hervelois, Catherine, Daquin, Debussy, Donjon, Doppler, Duvernoy, Enesco, Fauré, Foote, Gabriel-Marie, Ganne, Gluck, Godard, Gossec, Graupner, Grétry, Griffes, Hahn, Handel, Hotteterre, Hullmandel, Kirchhoff, Köhler, Krieger, Kuhlau, Kuhnau, Latour, Locatelli, Loeillet, Lully, Maganini, Marais, Marcello, Massenet, Matheson, Mendelssohn, Molique, Moszkowski, Mouquet, Mozart, Müthel, Offenbach, Pergolesi, Pessard, Popp, Quantz, Rameau, Reger, Reinecke, Rheinberger, Rietz, Rimsky-Korsakov, Sacchini, Saint-Saens, A. Scarlatti, Schers, Schubert, Schumann, Taffanel, Telemann, Tosti, Verdi, Vivaldi, and Weber. **19.95**

F215. Flute Solos with Piano Accompaniment Easy Level edited by Himie Voxman and others. Rubank, SS, 30 + 15 pages. This collection includes 13 solos (with accompaniment) from the Rubank solo sheet music library. Handel Bouree & Menuet and Petite Gavotte, Andersen Elegie, Gretchaninoff First Waltz; Gluck Gavotte from Don Juan and Spirit Dance from Orpheus, Hurrell The Lonely Birch Tree, Mozart Menuet Paysanne, Schubert Round Dance, Hauser Song Without Words Op. 37 No. 1, Miaskovsky and Goedicke Two Russian Songs, and Hinkson Valse Petite. This is music for the mid-first year through second year student. **7.95**

F216. Flute Solos with Piano Accompaniment Intermediate Level edited by Himie Voxman and others. Rubank, SS, 31 + 12 pages. This

collection includes 11 solos (with accompaniment) from the Rubank solo sheet music library. Wagner Albumleaf, Bertoni Canzona, Koepke Chanson Pastorale and Villanella, Mozart Eine Kleine Nachtmusik, Prokofiev Gavotta from Classical Symphony, Rameau Menuet from Platee, Borodin Polovetsian Dances from Prince Igor, Schumann Slumber Song, Rimsky-Korsakov Song of India from Sadko, and J.S. Bach Two Minuettes from the Flute Sonata in C. For second and third year students. **7.95**

F206. Greensleeves for 2 flutes arranged by Sieglinde Heilig and Uwe Heger. Noetzel Edition, 2005, SS 27 pages. Arrangements of familiar Irish, Scottish, and English folk songs for flute or recorder duet. It includes favorites such as Amazing Grace, Greensleeves, The Bluebells of Scotland, Londonderry Air, and many more. Intermediate level in score format. **12.95**

F035. The Irish Flute by Roger Holtmann. Mel Bay Publications, Inc. SS. 63 + 32 pages. Fifty-five delightful flute solos with easy piano accompaniment. Each arrangement includes chords for guitar. In the beginning of the accompaniment book there are examples of guitar strum patterns for the various types of Irish tunes in both pick style and finger style. **10.95**

F200. James Galway's Christmas Album arranged and edited by David Overton and James Galway. Presser, 2005, SS. This book contains 13 Christmas tunes that have been recorded by Sir James. For flute and piano. This music includes some optional second flute parts and a snare drum part for Il est Né. The pieces included are: Ding Dong Merrily on High (2nd flute), Silent Night (2nd flute), Il est Né, Lo How a Rose E'er Blooming, Pastoral Symphony (from "Messiah"), O Jesulein Süß, O Tannenbaum (2nd flute), O du Fröhliche, Noël Nouvelet, El noi de la Mare, Deck the Halls (2nd flute), Grand Fantasia on "I Saw Three Ships," and In Dulci Jubilo. **19.95**

F189. The Mary Karen Clardy Flute Etudes Book selected and introduced by Mary Karen Clardy. European American Music Corporation, 1995, PB, 90 pages. There are 51 etudes in this book in all keys (major and minor), organized by the circle of fifths. The etudes are from Bach, Karg-Elert, Köhler, Donjon, Andesen, Boehm, Schade, and Fürstenau. The editor has provided some suggestions for the performance of each etude and identified the origin. The book also includes basic scales and arpeggios. **22.95**

F343. Melodies of Japan for Flute and Piano arranged by Teruyuki Noda. Zen-On Music, 1978/1990, PB, 82 + 26 pages. This book contains 14 songs (the original versions had lyrics) arranged for flute and piano. They are: Tamezo Narita Hamabe-nouta (Song of the Seashore), Teiichi Okano Oborozukiyo, Tadaku Ono Yoimachigusa, Ryutaro Herota Shikararete, Kosaku Yamada arr. Chūgoku-chihō-no-komori-uta (Lullaby from the Chugoku Area), Haseo Sugiyama Hanayome-ningyō, Tei Yanada Jōgashima-no ame (Rain Falls on Jogashima), Toraji Ohnaka Yashi-no-mi, Minoru Kainuma Sato-no-aki (Autumn in a Village), Kosaku Yamada Aka-tombo (Red Dragonfly), traditional Itsuki-no-komoriuta (Lullaby in the Kyushu District), Nagayo Motoori Akai-kutsu, traditional Tōryanse, and Shin Kusakawa Yūyake-koyake. In the back of the book there is a one or two line description of the meaning of each song. Intermediate to advanced level. **39.95**

F365. Moonlight Album of Popular Pieces for Flute and Piano. Muzyka Moscow, 2009, PB/SS, 51 + 16 pages. This book has 11 classical pieces generally at the upper intermediate level with a few that are a bit more difficult. They are: Gluck Melodie (flute solo from the opera Orphée), Mozart Rondo Alla Turca, Schubert Moment Musical, Chopin Nocturne, Brahms Hungarian Dance (No. 5), Bizet Entr'acte to Act 3 of Carmen, Dvorak Humoresque, Debussy Clair de Lune, Tchaikovsky Song Without Words (Op. 2, No. 3), Rimsky-Korsakov Song on the Indian Guest from the opera Sadko, and Rachmaninov Polka Italiana. **17.95**

G243. Organ Plus! Volume 4, Five Pieces for Organ and One Instrument edited by Charles Callahan. MorningStar Music Publishers, 2013, SS, 45 pages (total). The fourth volume of this popular and practical series contains five pieces for organ and a solo instrument. The pieces with flute parts are marked Fl. Contents: Henry Hadley Elegy [Fl], Max Reger Lyric Andante [Fl], Georg Goltermann Religioso, Henry Purcell Rondeau and Air [Fl], and John Stanley Siciliana [Fl]. The instruments vary throughout and include Flute, Oboe, Violin, Viola, Clarinet, Bassoon, Cello, and Horn. The instrumental parts call for high school level skills and the organ part does not look difficult. **20.95**

F170. Sacred Solos for Flute with Piano Accompaniment compiled, arranged, and edited by Clair W. Johnson. Rubank, 1960, SS, 48 + 15 pages. Felix Borowski Adoration, Georges Bizet Agnus Dei, Wolfgang A. Mozart Alleluia (from Exultate Jubilate), Bach-Gounod Ave Maria, Franz Schubert

Ave Maria, Paul Rodney Calvary, Stephen Adams The Holy City, Felix Mendelssohn If With All Your Hearts (from Elijah), Jules Massenet Meditation, Cesar Franck Panis Angelicus (O Lord Most Holy), Ethelbert Nevin The Rosary, and G. F. Handel Where E'er You Walk (from Semele). **7.95**

F159. Selected Duets for Flute Vol. 1 Easy-Medium compiled and edited by Himie Voxman. Rubank, 1955, SS. 72 pages. Selected from the work of Devienne, Corrette, Boismortier, Aubert, Kummer, Berbiguier, Handel, Haydn, Purcell, Telemann, Quantz, and more. Equal parts. **8.95**

F160. Selected Duets for Flute Vol. 2 Advanced compiled and edited by Himie Voxman. Rubank, 1955, SS. 72 pages. Selected from the work of Beethoven, Haydn, Bach, Devienne, Fürstenau, Telemann, Mozart and many more. Equal parts. **8.95**

F249. The Solo Flute, A Collection Volume I Baroque edited by Mirjam Nastasi. C.F. Peters, 1991, 70 pages. A collection of solo flute music from the Baroque period by Marin Marais, Jacques Hotteterre, Joseph Bodin de Boismortier, Michel Blavet, Jean Daniel Braun, Antoine Mahaut, Georg Philipp Telemann, Johann Sebastian Bach, Sebastian Bodinus, Johann Joachim Quantz, Carl Philipp Emanuel Bach, and Charles Delusse. **29.95**

F250. The Solo Flute, A Collection Volume II Classical edited by Mirjam Nastasi. C.F. Peters, 1992, 83 pages. A collection of solo flute music from the Classical period by Franz Anton Hoffmeister, Johann Georg Tromlitz, Carl Kreith, Anton Stamitz, Georg Abraham Schneider, Johann Georg Wunderlich, August Eberhard Müller, Franz Weiß, Andre Traeg, Anton Stadler, Anton Heberle, Thomas Lindsay, Raphael Dressler, Friedrich Kuhlau, Charles Keller, Benoit Tr. Berbiguier, Johann Georg Wunderlich, Michel Joseph Gebauer, and Franz Leister. **29.95**

F251. The Solo Flute, A Collection Volume III Romantic edited by Mirjam Nastasi. C.F. Peters, 1993, 81 pages. A collection of solo flute music from the Romantic period Louis Drouet, Jean Louis Tulou, Friedrich Kuhlau, Johann Wilh. Gabrielsky, Charles Keller, Anton B. Fürstenau, Kaspar Kummer, Saverio Mercadante, Giulio Briccaldi, Emanuele Krakamp, Giuseppe Gariboldi, Jean Donjon, and Ernesto Köhler. **29.95**

F245. The Solo Flute, A Collection Volume IV Modern edited by Mirjam Nastasi. C.F. Peters, 2006, 73 pages. An amazing collection of music for the solo flute from 1912 (Syrinx) to 1960. It includes the Berio Sequenza and many other significant works from many composers (such as Karg-Elert, Honegger, Hindemith, Richard Rodney Bennett, Pierre Max Dubois, etc.) and originally published by a variety of publishers. See web site for complete listing. **31.95**

F154. Solo Pieces for the Advanced Flutist (with Piano Accompaniment) compiled and arranged by Dona Gillam & Mizzy McCaskill. Mel Bay, 1995, SS, 48 + 16 pages + CD. A repertoire collection and piano accompaniment CD for the more advanced flutist. Keyboard accompaniment is included to diverse works such as Diversions on a Prelude (a jazz rendition of Bach's famous Prelude I from The Well Tempered Clavier), Fauré's Fantaisie for Flute and Piano, and Sonata in E flat (BWV 1031) by J.S. Bach. Also included is the popular Fantasia No. 2 in A minor for solo flute by Telemann. The CD contains the piano accompaniment for all pieces (except the Telemann) for performance and *Diversions* and *Fantaisie* have additional subdivided tracks for practice purposes. **14.95**

F150. Solo Pieces for the Beginning Flutist (with Piano Accompaniment) compiled and arranged by Mizzy McCaskill & Dona Gillam. Mel Bay, 1984, SS, 32 + 16 pages + CD. Includes familiar pieces by Beethoven, Bach, Correlli, Mozart, and more. The CD contains the piano accompaniment played at both rehearsal and performance speeds. **15.95**

F151. Solo Pieces for the Intermediate Flutist (with Piano Accompaniment) compiled and arranged by Dona Gillam & Mizzy McCaskill. Mel Bay, 1993, SS, 38 + 16 pages + CD. Includes fewer, but more extended pieces than the beginning book. Composers include Bizet, Gluck, Handel, Mozart and more. The CD contains the piano accompaniment. **14.95**

F113. Solos for Flute, 36 Repertoire Pieces with Piano Accompaniment compiled and edited by Donald Peck. Carl Fischer, 1984, PB, 135 + 48 pages. This book contains many works for the flute plus transcriptions of familiar classics. It includes pieces by Bach, Beethoven, Bizet, Brahms, Corelli, Debussy, Gluck, Gounod, Handel, Satie, Schumann and many others. **21.95**

F199. Solos for Jazz Flute transcribed by Bob Afifi. Carl Fischer, 1993, SS, 59 pages. In addition to the note for note transcriptions of these famous solos, this book contains examples which highlight the style of each player, a discography, and a three page catalogue of phrases on V-I and II-V-I progressions. The solos are: Buddy Collette Room with Skies, Eric Dolphy South Street Exit, Joe Farrell Spain, Paul Horn Dida', Hubert Laws Airegin, Herbie Mann Beautiful Love, James Moody Feelin' Low, Sam Most The Eyes Have It, James Newton Richmond in Acropolis, Jeremy Steig Oleo, and Dave Valentin Footprints. **12.50**

F243. Time Pieces for the Flute Volume 1 selected and arranged by Ian Denley. ABRSM, 2006, SS, 31 + 12 pages plus SmartMusic® play along CD. An Associated Board of the Royal Schools of Music Publication. Twenty-three short, easy pieces for beginning students (probably about second year) with piano accompaniment from circa 1500 to 1961. See web site for a complete list of the contents. **12.95**

F315. Time Pieces for the Flute Volume 2 selected and arranged by Ian Denley. ABRSM, 1998, SS, 29 + 12 pages plus SmartMusic® play along CD. An Associated Board of the Royal Schools of Music Publication. Eighteen early intermediate and intermediate level pieces (ABRSM Grades 2-3) with piano accompaniment from 1547 to 1965. See web site for a complete list of the contents. The CD-ROM provides accompaniments for three pieces from the book (with the rest available through a discounted subscription). .. **12.95**

F316. Time Pieces for the Flute Volume 3 selected and arranged by Ian Denley. ABRSM, 1998, SS, 31 + 11 pages plus SmartMusic® play along CD. An Associated Board of the Royal Schools of Music Publication. Eleven intermediate level pieces (ABRSM Grades 4-5) with piano accompaniment from 1772 to 1945. See web site for a complete list of the contents. The CD-ROM provides accompaniments for three pieces from the book (with the rest available through a discounted subscription). **12.95**

F394. Travelling with the Flute (Mit der Flöte unterwegs) for Flute and Piano by Martin Maria Schulte. Zimmermann, 2008, SS, 18 + 6 pages. + CD. This music, which is intended for students (probably from about 6-18 months of study), has pieces based on locations you might visit or how you feel as your travel: 1. Rainy Summerday / Sommerrentag, 2. Der irische Flötenspieler / The Irish Piper, 3. China, 4. Heimweh / Homesick, 5. Paris, 6. Afrika / Africa, 7. Finnisches Wiegenlied / Finnish Lullaby, 8. New Orleans, 9. Western, and 10. Back Again / Heimkehr. The CD has tracks with performances by the composer and background tracks alone. **21.95**

F110. To A Wild Rose transcribed by Paula Robison. G. Schirmer, 2003, SS, 56 + 20 pages. 15 romantic pieces for flute and piano. Includes separate flute part. **17.95**

F240. Variations on Well-Known Tunes Book 2 edited by Gerhard Braun. Heinrichshofen, 2005, SS, 40 pages. For solo flute. This is a collection of 11 theme and variations drawn from both opera and folk songs. There are notes on the composers of the variations in German, English, and French. See our web site for a complete listing. **13.50**

F136. The Welsh Flautist by Douglas Townshend and Jeffrey Howard. Kevin Maybew, 1998, SS, 31 + 14 pages. These ten pieces for the intermediate-level flautist capture the essence of traditional Welsh music. The keys for these pieces rarely go beyond the use of three flats or sharps, keeping this collection well within the reach of average players. **7.95**

Studies and Etudes

F053. 6 Grandes Etudes for Flute, Op. 10 by Pierre H. Camus, revised by Robert Cavally. Southern Music Co., SS, 41 pages. This is Melodious and Progressive Studies Book 4B. **12.50**

F399. 7 Daily Exercises (Seven Daily Exercises) Op. 5 by Mathieu-Andre Reichert. Carl Fischer, SS, 16 pages. Each of the exercises contains many one (and in No. 6 two) line exercises that take a pattern through all major and minor keys. Most of the exercises are scale or arpeggio related. High school level and up. ☐ **7.50**

F055. 8 Difficult Studies for Flute, Op. 33, Book III by Ernesto Kohler, revised by Robert Cavally. Southern Music Co., SS, 17 pages. ☐ **7.50**

F044. 12 Studies, Etudes for Flute, Op. 15 by Theobald Boehm, revised and edited by John Wummer. Carl Fischer, SS, 29 pages. Subtitled "For the Perfection of the Fingering in All the Major and Minor Keys." **9.50**

F118. 12 Grand Studies Op. 15 by Theobald Boehm presented by James Galway. Theodore Presser, 2003, SS, 38 pages. Includes a preface, general remarks, and notes on each study by Sir James Galway. **10.95**

F355. 15 Easy Exercises Op. 33 Book 1 by Ernesto Koehler, edition and commentary by James Galway. Theodore Presser, 2006, SS, 16 pages. These exercises provide melodic and tuneful studies in at the intermediate/upper intermediate exercises in keys from 3 flats to 4 sharps. Includes brief notes on each exercise by Sir James Galway. ☐ **9.95**

F162. 17 Daily Exercises for the Flute by Paul Taffanel and Philippe Gaubert. Leduc, 1928 & 1958, SS, 68 pages. **31.80**

F081. 18 Exercises or Etudes for the Flute by Benoit Tranquille Berbiguier, edited by Lamar Stringfield. Carl Fischer, 1979, SS, 23 pages. These studies may be played slowly by intermediate players and more rapidly by advanced players while still retaining their musical value. Alternate key signatures are shown for many of the pieces. **7.95**

F077. 18 Studies for Flute, Op. 41 by Joachim Andersen, edited by Robert Cavally. Southern Music Co., SS, 16 pages. ☐ **7.50**

F065. 20 Concert Studies from the Works of J.S. Bach Arranged for Flute by Robert W. Mols. Southern Music Co., SS, 27 pages. These 20 studies are from Partitas 1-3 for violin; Cello Suites 2, 3, 4, and 6; and Preludes No. 3 and No. 6 from Well Tempered Clavichord. They have been transposed to suite the range of the flute and are in diverse keys. **9.95**

F286. 22 Recreation Studies for Flute by Jerome Naulais. International Music Diffusion, 1989, SS, 22 pages. An interesting set of intermediate etudes. Several are dance forms (waltz, tango, Charleston) with many pieces having a contemporary edge. The variety of tempos, meters (5/4, 5/8 etc.), rhythmic figures and keys (to four flats and sharps) should aid in the player's development and would be good sight reading material for more experienced students. **12.95**

F064. 23 Flute Etudes for Range, Flexibility and Endurance by Jacob Dont, arranged by Arthur Ephross. Southern Music Co., SS, 31 pages. These etudes were adapted from violin studies by Dont. **8.95**

F063. 24 Artistic Concert Studies by Max Fuhler, edited by Robert Cavally. Southern Music Co., SS, 31 pages. These studies are in a variety of styles, many with descriptive names such as: Song Without Words, Juggler, Lonely Song, Mazurka, Forest Bird, Fantastic Dance, Burlesque, etc. **3.50**

F062. 24 Artistic Studies for Flute, Op. 15 by Joachim Andersen, edited by Alfred E. Fenboque. Southern Music Co., SS, 47 pages. **14.50**

F045. 24 Caprices for Flute, Op. 26 by Theobald Boehm, revised and edited by John Wummer. Carl Fischer, SS, 37 pages. Subtitled "In Pleasing and Melodious Style." **9.95**

F060. 24 Flute Concert Studies. Southern Music Co., PB, 160 pages. Studies on Bach, and famous flute solos from works by Mozart, Molique, Langer, Faure, Rimsky Korsakoff, Bizet, Gluck, Chopin, Debussy, Saint-Saens, Widor, Quantz, and more. **21.95**



F059. 24 Instructive Studies for Flute, Op. 30 by Joachim Andersen, edited by Robert Cavally. Southern Music Co., SS, 27 pages. **10.00**

F320. 24 Little Melodic Studies with Variations (Easy) for Flute by Marcel Moyse. Alphonse Leduc, 1932, 17 pages. The format of this book is to present a melody followed by one or two variations. The first few are easy but the difficulty and the number of sharps or flats in the key signature increases as the book progresses. **26.65**

F046. 24 Melodious Studies for Flute, Op. 37 by Theobald Boehm, revised and edited by John Wummer. Carl Fischer, SS, 29 pages. Subtitled "To Demonstrate the Various Technical Difficulties of the Flute." **9.95**

F058. 24 Progressive Studies for Flute, Op. 33 by Joachim Andersen. Southern Music Co., SS, 32 pages. **9.00**

F387. 24 Progressive Studies for Flute, Op. 33 by Joachim Andersen annotated by Charles DeLaney, edited by Eva Amsler. Carl Fischer, 2009, SS, 32 pages. Includes performance notes on all of the studies (which have been given names). The print is smaller than the Southern Music edition but somewhat cleaner. **9.95**

- F078. 24 Studies for Flute, Op. 21** by Joachim Andersen, edited by Arthur J. Ephross. Southern Music Co., SS, 32 pages. **10.50**
- F061. 24 Technical Studies for Flute, Op. 63** by Joachim Andersen, edited by Robert Cavally. Southern Music Co., SS, 53 pages. **15.00**
- F057. 24 Virtuosity Studies for Flute, Op. 60** by Joachim Andersen, edited by Robert Cavally. Southern Music Co., SS, 99 pages. **9.95**
- F056. 26 Preludes – Cadenzas for Flute** by A. B. Fürstenau, edited by Robert Cavally. Southern Music Co., SS, 11 pages. These cadenzas are in a variety of styles, tempos, and keys.  **3.50**
- F079. 26 Small Caprices for Flute, Op. 37** by Joachim Andersen, edited by Robert Cavally. Southern Music Co., SS, 27 pages. Three of the pieces in the this book have an extra staff with the ornamentation written out. .. **10.95**
- F087. 26 Selected Studies for the Flute** by Henry Altès edited by George Barrère. G. Schirmer, 1918, PB, 97 pages. From the Altès Method with a good variety and some duets. **12.95**
- F052. 30 Virtuoso Studies for Flute, Op. 75** by Ernesto Kohler revised by Robert Cavally. Southern Music Co., SS, 79 pages. In all major and minor keys. This is Melodious and Progressive Studies Book 4A. **12.50**
- F173. 35 Exercises for Flute Op. 33 Book 1, 15 Easy Exercises** by Ernesto Kohler. Carl Fischer, SS, 16 pages. These exercises (etudes really) are in keys to four flats or sharps. Despite the name, they are intermediate level studies.  **7.95**
- F174. 35 Exercises for Flute Op. 33 Book 2, 12 Medium Difficult Exercises** by Ernesto Kohler. Carl Fischer, 1905, SS, 16 pages. These exercises (etudes really) are in keys to four flats or sharps. Similar to Book 1 but more difficult. **6.95**
- F175. 35 Exercises for Flute Op. 33 Book 3, 8 Difficult Exercises** by Ernesto Kohler. Carl Fischer, 1905, SS, 19 pages. These exercises will be a good workout. **7.95**
- F287. 37 Notes for Flute** by Maurice Chevy. International Music Diffusion, 1984, SS, 27 pages. This is a somewhat unusual book Starting with notes in the staff it works up and down to cover the the range of the flute to the forth octave C. While there are a couple of short tunes, most of the book is devoted to whole and half note exercises which used be useful for working on control, tone and intonation. **12.95**
- F075. 50 Variations of the Allemande of Bach's Sonata for Flute Alone** by Marcel Moyse. McGinnis & Marx, 1964, SS, 79 pages. For the study of articulation, embellishment, trills, groppetti, and grace notes. Introductory notes are in English and French. **17.95**
- F047. 60 Rambles for Flute** by Leon Lester adapted by Kenton F. Terry. Carl Fischer, SS, 47 pages. One of the best books of supplemental pieces. The melodic and rhythmic material in Lester's "rambles" will please not only young 2-3 year students, but adult beginners as well. **10.95**
- F312. 100 Classical Studies for Flute** edited by Frans Vester. Universal Edition, 1966, PB, 84 pages. One hundred mostly intermediate studies in a large variety of keys. From 1700-1900 and selected from the works of: Gariboldi, Tulou, Andersen, Köhler, Demerssemann, Fürstenau, Berbiguier, Frederick the Great, Drouet, Hugot & Wunderlich, and Devienne. **19.95**
- F091. 117 Melodious and Progressive Studies for Flute** compiled by Jay Arnold. Ashley Publications, 1983, PB, 128 pages. Four sets of studies presented in progressive order. They are 44 studies by Giuseppe Gariboldi, 18 Studies Op. 41 by Christian J. Andersen, 15 Studies Op. 33 Book 1 by Ernesto Koehler, and 40 Studies Op 75 by Luigi Hugues. **9.95**
- F267. 125 Easy Studies for Flute** edited by Frans Vester. Universal Edition, 1976, SS, 55 pages. A nicely prepared edition of technical and melodic studies chosen from ten classic flute instruction books by famous flutists. The original composers include Devienne, Fürstenau, Gariboldi, Koehler, Popp, Tromlitz, etc. along with short biographies and the names of the original sources. These short studies are at the beginning to intermediate levels (about US grades 2-4). **19.95**
- F137. Amazing Studies Flute** by Howard Harrison. Boosey & Hawkes, 1997, SS, 62 pages. Harrison has collected and arranged 76 pieces for unaccompanied flute. They include material drawn from both classical and folk music, with many dances included. Each piece was selected to develop a

specific aspect of technique. There is an index to help you find the right study for each technical problem. This book is at the intermediate level. **13.50**

G61. Complete Method for Rhythmical Articulation by Pasquale Bona translated from the fourth Italian edition by Gustav Saenger. Carl Fischer, SS, 72 pages. This is the treble clef edition. This book is in three parts with the first two intended for vocalists and all three parts for instrumentalists. The exercises and etudes (120 in all) focus on rhythm (not articulation) are progressively more difficult. Some of the exercises have a few notes below the range of the flute, oboe, and saxophone. **12.95**

G68. Contemporary Rhythm & Meter Duets for Treble Clef Instruments by Elliot Del Borgo. Meredith Music Publications, 1996, SS, 31 pages. Based on the concept of Contemporary Rhythm & Meter Studies, these fourteen, two-page duets make extensive use of metric and rhythmic devices, and harmonic and tonal devices commonly found in 20th Century works. They are ideal for any instrument for developing sight-reading skills as well as recital performance, jury exams, and lesson material. **9.95**


G66. Contemporary Rhythm & Meter Studies for Treble Clef Instruments by Elliot Del Borgo. Meredith Music Publications, 1996, SS, 31 pages. These 28 etudes make extensive use of metric and rhythmic devices found in 20th century works. Composed as recital/performance pieces, all melodic material is derived from a variety of contemporary patterns including synthetic scales, 12-tone and 7-tone rows, cell-derived patterns, modal scales and traditional major and minor tonalities. **9.95**

F048. Daily Exercises and Scales for Flute or Piccolo by G. Pares revised by E. Claus. Carl Fischer, SS, 40 pages. **9.50**

F336. Daily Exercises for the Flute (Ejercicios Diarios para la Flauta) by André Maquarre. G. Schirmer, 1923, SS, 37 pages. The author was the solo flute in the Boston Symphony Orchestra from 1893-1918). This book, which is in both Spanish and English, contains seven scale and interval based exercises in all keys. **7.95**

F321. Daily Exercises for the Flute (Exercices Journaliers pour la Flûte) by Marcel Moyse. Alphonse Leduc, 1923, SS, 49 pages. This books contains exercises based on scales, chords and arpeggios for study of the entire range of the flute. It includes a practice schedule of exercises covering 26 practice sessions. **30.45**

F112. Expressive Etudes ~ for the Flute compiled and edited by Laura Barron. Carl Fischer, 2003, SS, 39 pages + CD. Laura Baron has selected nineteen gems of substantial musical merit from the thousands of etudes available. She feels that each work lends itself to expressive interpretation and can be studied and performed as concert pieces. The etudes are by Boehm, Karg-Elert, Fürstenau,, Andersen, Soussmann, Altès, Kohler, Demersman, Prill, and Taffanel. The book includes performance suggestions and the CD has a recording of each etude. **20.95**

F264. Family Festivities at the Hissbooms' (Familienfest bei Zischrumms) Eight Short Pieces Using New Playing Techniques for 1-4 Flutes by Rainer Pezolt. Zimmermann, 2006, SS, 17 pages. These eight short pieces are intended to introduce some easy extended techniques to beginning and intermediate flutists. We suspect some of these would be a big hit at a studio recital.  **14.95**

F373. Famous Flute Works compiled by Patty Mills and Jan Cole. Southern Music Company, 2010, SS, 64 pages. Subtitled: An Anthology of Studies for Flute, this is a superb collection of thirty-eight of the most well-known flute studies taken from widely used flute practice repertoire. The studies have been group to emphasize technical aspects of flute playing such as tonguing; slurring; leaps, lip slurs and octaves, and ornamentation. This new collection was recently selected as the Texas All-State Flute Audition repertoire collection. **19.95**

F410. Festive Flute Duets (Christmas) arranged by Andrew Balent. Kendor Music, 2012, SS, 16 pages (score format). This collection of ten grade 4 Christmas duets will brighten any holiday program. Contents: Jingle Bells; Hark! The Herald Angels Sing; Angels We Have Heard On High; O Come, All Ye Faithful; The First Noel; What Child Is This?; Joy To The World; It Came Upon The Midnight Clear; Silent Night; and We Wish You A Merry Christmas. **10.95**

F328. Folk Songs & Dances from the Balkans Flute Edition by Costel Puscoiu. Mel Bay, 2008, SS, 24 pages + CD. This is a collection of 63 representative well-known and lesser-known beautiful melodies from the

Balkans. The carefully chosen the melodies offer a rich, enjoyable and varied book. The arrangements and other adaptations (keys, ornaments, etc.) have been introduced to make this beautiful South-Eastern European music more suitable for performance on the flute. The booklet comes with a CD of a performance of each piece and the piano accompaniment can be downloaded from the publisher's web site. **14.95**

F089. *Flutist's Daily Dozen* by B. Allan Duncan. Centerstream Publications, 1988, SS, 77 pages. This book is designed to aid the flutist's development of technique and finger dexterity in all registers and keys. The twelve exercises are based on four measure phrases that are presented in all major and minor keys. **9.95**

F115. *Flute Handbook* by Mizzy McCaskill and Dona Gilliam. Mel Bay, 1994, SS, 56 pages + CD. A handy text filled with notes on embouchure, hand position, and breath support, daily warm-ups, major and minor scales and arpeggios, lower octave etudes, contemporary etudes, and a trill and fingering chart. An excellent companion to any beginning to intermediate method. The included CD is an ideal way for the developing flutist to listen to and practice with the solo etudes found in the book. It contains contemporary etudes, lower-octave etudes, and extended range etudes **15.95**

F155. *Flute Methods, Studies and Ensembles*. CD Sheet Music, 2006. Version 2.0 including notes from the 1911 Grove's Dictionary on many of the composers. This CD contains more than 1800 pages of methods, studies and ensembles (mostly the latter two). It includes works from the following and more: Altès, W.F. Bach, Andersen, Gariboldi, Hughes, Karg-Elert, Köhler, Reichert, de la Barre, Beethoven, Berbiguier, Boismortier, Bordet, Briccialdi, Chinzer/Bordet, Devienne, Dietter, Finger, Fürstenau, Gariboldi, Hotteterre, Hugot/Wunderlich, Koechlin, Köhler, Kuhlau, Kummer, di Lasso, Legoux/Bordet, Le Loup, Loeillet, Mozart, Müller, Naudot, Quantz, Reicha, Soussmann, Stamitz, Sweelinck, Telemann, Tulou. **19.95**

F085. *The Flutist's Vade Mecum 2nd Edition* by Walfrid Kujala. Progress Press, 2012, HB, 135 pages. This is the new edition of this book which replaces the 1995 first edition. It has been expanded (50 pages longer), hard cover, 10 x 13 Smythe sewn pages so that it will rest on the stand in open position without stress on the spine of the book. This more durable format is truly designed for the concept of Vade Mecum ("Go with me"), intended to maintain structural integrity for the span of one's flute playing career. An outstanding book of scales, arpeggios, etudes, trills and fingering technique with many fingering recommendations. A valuable aid to improving technique. **34.95**

F090. *The Flutist's Formulae* by Georges Barrère. G. Schirmer, 1935, SS, 13 pages. A compendium of daily studies on six basic exercises that are to be played in all keys. **6.95**

F088. *The Flutist's Primer* by Louis Moyse. G. Schirmer, 1979, SS, 34 + 27 pages. Easy and melodious exercises based on scales and arpeggios in all keys with optional second flute or piano accompaniment. **12.95**

F054. *La Grande Velocité* by Louis Moyse. Southern Music Co., 32 pages. A progressive work of technique built on scales and arpeggios. **5.50**

F153. *Grouping of Keys (Bouquet des Tons) Op. 125* by A.B. Fürstenau edited by Marcel Moyse. Alphonse Leduc, 1952, SS, 45 pages. 24 advanced exercises, caprices and preludes in all major and minor keys. **43.35**

F093. *Indispensable Scales, Exercises and Etudes for the Developing Flutist* compiled, arranged and edited by Dona Gilliam and Mizzy McCaskill. Mel Bay Publications, Inc., 1994, SS, 80 pages. This book consists of major, minor (natural, harmonic, and melodic), arpeggios, scales in thirds, triplets, extended and chromatic scales, scale cycles, and patterns. It also has 40 etudes covering major and minor keys. **11.95**

F212. *Leger Domain, 52 Top Register Studies for Flute* by Thomas J. Filas. Carl Fischer, 1976, SS, 28 pages. This book contains 58 studies, each one half page in length in all major and minor keys through 6 sharps and 6 flats for developing fluency on the top register of the flute. **10.95**

F189. *The Mary Karen Clardy Flute Etudes Book* selected and introduced by Mary Karen Clardy. European American Music Corporation, 1995, PB, 90 pages. There are 51 etudes in this book in all keys (major and minor), organized by the circle of fifths. The etudes are from Bach, Karg-Elert, Köhler, Donjon, Andersen, Boehm, Schade, and Fürstenau. The editor has provided

some suggestions for the performance of each etude and identified the origin. The book also includes basic scales and arpeggios. **17.95**

F386. *Repertoire Classics for Flute, 36 Repertoire Pieces with Piano Accompaniment* compiled and edited by Donald Peck. Carl Fischer, 2010, SS, 48 pages + CD with piano accompaniments as MP3 audio files (playable on a computer or player for MP3 files) and printable PDF files. A collection of some familiar classics in transcription and solos written specifically for the flute at US grades 2 through 4. See our website for the complete list. . **12.95**

F213. *Melodic Exercises (Melodische Übungen)* by Walter Zachert. Schott, 1954/1982, SS, 51 pages. This book contains 74 exercises which the composer recommends to supplement any flute method. They are progressive in difficulty beginning at the early intermediate level and extending to the advanced intermediate. They include scales, intervals, tone production, rhythm, ornaments, chromatic scales, double and triple tonguing, etc. **19.95**

F176. *Melodious Etudes for Flute* compiled and edited by Larry Clark and Sean O'Loughlin. Carl Fischer, 2003, SS, 80 pages. These 54 etudes are a bit different from the familiar since they are based on vocalises of Marco Bordogni (1788-1856). The etudes are in a variety of keys (to four flats or sharps) and difficulty levels for third and fourth year students. The etudes are mostly in the second octave and the lower part of the third octave. **12.95**

F049. *Melodious & Progressive Studies Book 1* revised by Robert Cavally. Southern Music Co., SS, 64 pages. Studies from Andersen, Gariboldi, Koehler, and Terschak. **12.95**

F050. *Melodious & Progressive Studies Book 2* revised by Robert Cavally. Southern Music Co., SS, 64 pages. Studies from Andersen, Gariboldi, Koehler, and Terschak. **14.95**

F051. *Melodious & Progressive Studies Book 3* revised by Robert Cavally. Southern Music Co., SS, 67 pages. Studies from Boehm, Kronke, Gariboldi, Koehler, and Mollerup. **10.00**

F068. *The Modern Flutist*. Southern Music Co., SS, 96 pages. 8 Etudes de Salon by Dont, 30 Caprices by Karg-Elert, and orchestral studies for flute, alto flute, and piccolo from the works of Borodine, Brahms, Debussy, Frank, Rimsky-Korsakoff, Strauss, Stravinsky, Wagner and more **16.95**

F227. *On Sonority (De La Sonorité)* by Marcel Moyse. Alphonse Leduc, 1934/21, SS, 27 pages. Exercises and studies for developing a beautiful tone. Text in French, English, and German. **35.55**

F109. *The Paula Robison Flute Warmups Book* by Paula Robison. European American Music Corp., 1989, SS, 40 pages. Warmups both musical and otherwise: Physical Warmups, Orange Juice Warmup (chromatic scales), The Bell's Warmup (long tones), A Singer's Warmup, The Dancer's Warmup. The Nightengale's Warmup (trills and grace notes), Two Virtuoso Warmups (Pan's Warmup and Radiating Arpeggios), Psychological Warmups, and Spiritual Warmups..... **12. 50**

F372. *Preparatory Etudes to Supplement Robert Cavally's 24 Short Concert Pieces for Flute* by Rebecca Meador and Jean V. Marshall. Southern Music Co., 2007/2009, SS, 27 pages. These etudes were designed to provide additional, related exercises that would contribute to the students mastery of the pieces from 24 Short Concert Pieces for Flute (F374) edited by Robert Cavally. Each selection provides a short etude and scales and arpeggios appropriate for the etude. **7.95**

G156. *Rhythmic Training* by Robert Starer. Hal Leonard, 1969, PB, 84 pages. This is an excellent text which gets into the more difficult areas quickly. It contains a series of exercises for all instruments. The areas covered include rhythmic organization (everything from 2 through 8 equal parts plus 12, 16 and more), changing meters, changing the rate of pulse, and poly-rhythms. **9.95**

F072. *School of Articulation* by Marcel Moyse. Alphonse Leduc, 1928, SS, 23 pages. Exercises and studies in articulation for flute. Rhythms - single, compound, double and triple tonguing of every variety and over the entire range of the flute. Text in French, English, German and Japanese. **31.05**

F138. *Selected Studies for Flute* by Himie Voxman. Rubank, 1942, SS, 76 pages. Intermediate-advanced level etudes drawn from many composers in all major and minor keys, plus scales, scales in thirds, and arpeggios.. **6.95**

F067. *Sequences for Flute* by Geoffrey Gilbert. Southern Music Co., SS, 16 pages. Twelve sets of daily exercises on scales and chords. ☐ **7.50**

F073. Studies and Technical Exercises by Marcel Moyse. Alphonse Leduc, 1921, SS, 22 pages. Exercises and studies covering the various kinds of difficulties to be found in flute technique, and above all those associated with sonority (particularly in the lower register), correct intonation, slurs, and the mechanics of the instrument. Text in French, English, German and Japanese. **22.95**

F400. Studies for Facilitating the Execution of the Upper Notes on the Flute by Daniel S. Wood. Carl Fischer, 1966, SS, 22 pages. This book has a series of eight exercises which begin on the C in the middle of the staff, and then work their way up through all of the major and minor keys (36 steps) to the top range of the flute. The exercises are based on scales, thirds, and fifths. **9.95**

F148. Studies for Playing Avant-Garde Music for Flute by Aurèle Nicolet. Breitkopf, (1973), 50+ pages. This book provides detailed instruction in English and German for playing 12 works for flute that use extended technique. Works by Edison Denisow, Yannis Ioannidis, Franco Donatoni, Heinz Holliger, Klaus Huber, and 7 more composers are included. Full flute parts are included as well as explanations of notation and multiphonic fingerings. A brief bibliography and list of works is included. **21.95**

F217. Supplementary Studies Flute or Piccolo by R.M. Endressen. Rubank, 1937, SS, 24 pages. This book is suggested to be used with an intermediate flute method to provide additional musical studies. It contains 39 studies in keys up to three sharps and three flats. **5.50**

F066. Technical Flexibility for Flutists by Geoffrey Gilbert. Southern Music Co., SS, 55 pages. A book of organized daily practice routines. These exercises are based on scales, arpeggios, and chords. High notes play an important part. **12.50**

F196. Technical Mastery for the Virtuoso Flutist by Marcel Moyse edited by Trevor Wye. Zimmermann, 1997, PB, 67 pages. This is a facsimile reprint of the original edition published by Moyse in 1965. The original was done by hand and this edition reproduces that work at a slightly reduced size. It includes 36 numbered exercises and additional explanatory material and examples. The book also has a German translation of the text and a list of corrections. **26.95**

F076. Tone Development Through Interpretation by Marcel Moyse. McGinnis & Marx, SS, 79 pages. The study of expression, vibrato, color, suppleness, and their application to different styles with pieces drawn primarily from opera. It includes piano accompaniment and is also useful for oboe. **29.95**

F098. Top Register Studies for Flute by Thomas J. Filas. Carl Fischer, 1969, SS, 32 pages. This book contains 90 melodious studies in all major and minor keys through 6 sharps and 6 flats for developing fluency on the top register of the flute. **11.95**

Videos

DVD08. The Art of Jean-Pierre Rampal. Jean-Pierre Rampal flute with Robert Veyron-Lacroix harpsichord and the McGill Chamber Orchestra conducted by Alexander Brott. 2003, Black and white, NTSC, mono, 117 minutes. This DVD has been produced from Jean-Pierre Rampal Radio-Canada Telecasts from 1956 to 1966. The video quality varies a bit but the sound is good. Works included are: François Couperin Concert Royal IV; Johann Sebastian Bach Sonata for Flute and Harpsichord G minor BWV 1020; Franz Joseph Haydn Concerto for Flute, Harpsichord, and String Orchestra in F major; Claude Debussy Syrinx; Luigi Boccherini Concerto in D major for Flute and Orchestra; Wolfgang Amadeus Mozart Concerto for Flute No. 1 in D major K. 314 and Concerto for Flute No. 2 in G major K. 314. **29.95**

DVD07. Bolling: Suite for Flute and Jazz Piano Trio. Jean-Pierre Rampal flute, Claude Bolling piano. 1993, Color, NTSC, Dolby stereo, 40 minutes. A performance of this popular work at the Château de Versailles captured on DVD. We have the music available for this piece **21.95**



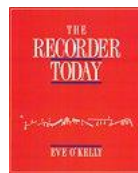
FV03. Ultimate Beginner Series: Flute DVD with Elizabeth Rowe. NTSC format. Color, 2002. Time 60 minutes. This DVD covers assembling the flute, parts of the instrument, the proper way to hold the flute, and tips on breathing, forming the embouchure, and producing a sound. It continues with the playing a one-octave scale, basic music theory, warming up, tonguing, vibrato, and proper tuning methods. Printable reference material is included. **19.95**

Flute Music Play Along CDs

Classical

F252. C.P.E. Bach Sonata for Vn or Fl & Harpsichord in G min	26.95
M3303. Boccherini & Vivaldi Flute Concertos; Mozart Andante	29.95
M3365. Castelnovo Sonatina Fl & Gtr Giuliani Serenata	34.95
F247. Handel Three Sonatas for Flute (or Violin) and Basso continuo	29.50
M3304. Haydn Divert; Vivaldi Conc; Frederick the Great Conc	24.95
F253. Haydn Londoner Trios Nr. 1-3 for 2 Fls & VC	33.95
M3333. First Chair Flute Solos	34.95
M3362. Mozart Conc D Major; Quantz Concerto G major	34.95
M3301. Mozart Flute Concerto No. 1 in G major	27.95
M3311. Mozart Flute Quartets (D, A, C Major)	24.95
M3361. Mozart Concerto for Flute & Harp in C major	39.95
M3347. Quantz, Bach, Abel	24.95
F311. Quantz Concerto in G major for Flute & Piano	33.50
M3356. Renaissance Dances & Fantasias (flute or recorder)	24.95
M3371. Romantic Classics for Flute & Piano	24.95
M3312. Telemann - Gluck - Pergolesi	34.95
M3305. Vivaldi - Telemann - LeClair	34.95
Jazz, Pop, Ethnic etc.	
PA038. Bolling Suite for Flute and Jazz Piano	16.95
M1203. Christmas Memories (all instruments)	14.95
F357. Easy Jazz Conception Flute by Jim Snidero	20.95
F358. Jazz Conception, 21 Solo Etudes Flute by Jim Snidero	19.95
F359. Intermediate Jazz Conception Flute by Jim Snidero	19.95
M3364. Piazzola Histoire du Tango for Flute & Guitar Duet	34.95
F356. Reading Key Jazz Rhythms Flute by Fred Lipsius	19.95
Student	
M3316. Easy Flute Solos Vol. 1	24.95
F150. Solo Pieces for the Beginning Flutist	12.95
F151. Solo Pieces for the Intermediate Flutist	12.95
F394. Travelling with the Flute for Flute and Piano (Schulte)	21.95

Recorder



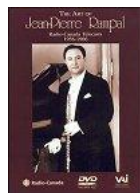
R02. The Recorder Today by Eve O'Kelly. Cambridge University Press, PB, 179 pages. The aim of this book is to make available to players, composers, teachers and interested non-specialists the practical information they need in order to approach the modern recorder repertoire with understanding. History, music, technique (including fingering charts) and leading recorder players are covered. **32.95**

R03. Tone and Intonation on the Recorder by Edward L. Kottick. McGinnis & Marx, 1974, SS, 27 pages. A very useful book covering the subjects of recorder maintenance, achieving an optimum tone, and the procedures for tuning a recorder (including tuning individual notes). **7.95**

Repair



G03. Band Instrument Repairing Manual by Erick Brand. Ferree's Tools, Inc. SB, 204 pages. Covers Keywork; Body Work; General Hints on Pads, Springs, & Regulating; Soldering; Cleaning & Polishing, Clarinets, Saxophones; Inspection; Mouthpieces; Oboes & Bassoons; Valve Instruments Violins; and Drums. The section on mouthpiece refacing makes this book valuable to clarinet and sax players who are interested in working on mouthpieces. **22.50**



WW007. *Clarinet, Saxophone, & Flute Repair Manual - Step by Step Easy Directions for Overhauling Your Instrument* by Lawrence Frank, Frank Woodwind Repair, SB, 76 pages. This book was written because of the author's dissatisfaction with other repair manuals. It is intended for clarinet, saxophone, and flute players from high school through professionals who want to work on their own instruments. It is also recommended for band directors who need to do emergency repairs.

19.95

WW002. *A Guide to Repairing Woodwinds* by Ronald Saska, Roncorp, SB, 273 pages. This book was originally developed for a woodwind repair course. The book is intended for those who wish to learn professional repair techniques using professional equipment. The clarinet is the subject of the basic repair instruction. Additional information is provided for repairing oboes, flutes, bassoons, saxophones, and harmony clarinets.

39.95

G46. *Instrument Repair for the Music Teacher* by Burton Stanley, Alfred Publishing Co., 1978, PB, 154 pages. This book provides instructions for the most common repair procedures for woodwind and brass instruments. The primary focus is on clarinet, flute, piston valve brass, rotary valve brass, and trombone. Corking the saxophone neck is covered but not saxophone repadding.

20.95

Woodwind Books

WW001. *Acoustical Aspects of Woodwind Instruments*, Revised Edition by C. J. Nederveen. Northern Illinois University Press, 1998, PB, 160 pages. A detailed mathematical study of the subject. Contents: the excitation mechanism of woodwinds, holes and bore perturbations, examples, and an addendum of developments since 1969 first edition.

29.95

WW016. *The Classical Woodwind Cadenza, A Workbook* by David Lasocki & Betty Bang Mather. McGinnis & Marx, 1979, SS, 60 pages. This workbook is designed to involve the performer of eighteenth-century woodwind music in the composition of classical cadenzas. Included are examples of the few surviving cadenzas preserved in published and manuscript form.

15.95

WW033. *The Development of Woodwind Fingering Systems in the Nineteenth and Twentieth Centuries* by Jerry L. Voorhees. Voorhees Publishing Co., 2000, PB, 230 pages. Truly a labor of love, this book's purpose is to describe, illustrate and classify as many fingering systems as possible dating from about 1831 to the present. The book considers in detail, both the similarities and differences in development of each instrument through this time period. This is followed by extensive diagrams of the mechanisms of many instruments from each of the woodwind families.

49.95

WW014. *Free Ornamentation in Woodwind Music 1700-1775* by Betty Bang Mather & David Lasocki. McGinnis & Marx, 1976, SB, 158 pages. This book on free ornamentation is intended for woodwind performers. The authors have found written out examples of ornamentation in manuscripts of the period and presented them along with guidelines for various composers and schools of playing.

21.95

WW015. *Interpretation of French Music from 1675 to 1775* by Betty Bang Mather. McGinnis & Marx, 1973, SS, 104 pages. Subtitled: *For Woodwind and Other Performers, Additional Comments on German and Italian Music*. This book focuses on the 50 years from 1700 to 1750 when woodwind (especially flute) music was popular and the performance practices for French music were distinctive. The three principal subjects are rhythmic inequality, articulation, and ornamentation. The book is packed with musical examples and includes appendices, bibliography, and index.

19.95

WW008. *Principles of the Flute, Recorder and Oboe* by Jacques-Martin Hotteterre translated, by Paul Marshall Douglas. Dover, PB, 73 pages. The finest flutist of his time, Jacques-Martin Hotteterre (1680?-1760?) wrote this instruction book for the transverse flute, recorder and oboe. This work has considerable practical use today as well as its importance in the historical development of the flute. Most significantly it contains an extensive discussion of ornaments and embellishments of the period.

8.95

WW011. *Wind Chamber Music - For Two to Sixteen Winds - An Annotated Guide* by Barbera Secrist-Schmedes. Scarecrow Press, 2002, HB, 307 pages. This book contains annotated entries of chamber works for woodwinds (including horn). There are chapters for each number (two, three, etc.) of winds arranged by composer. In addition to the composer (with nationality and dates), title, instrumentation, date, duration, arranger (if any) and publisher; many entries include difficulty ratings and descriptions. Note: this book does not contain works for groups of like instruments. Since this book is new, the list of publishers that includes many email addresses and websites should be very useful.

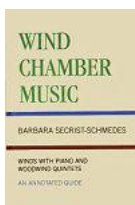
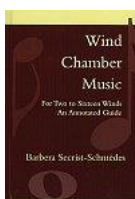
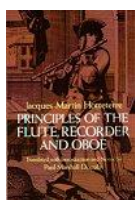
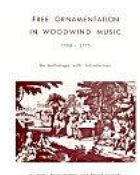
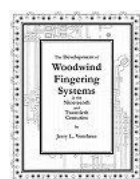
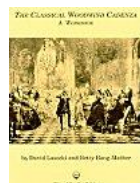
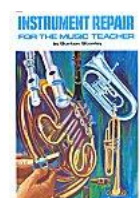
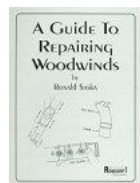
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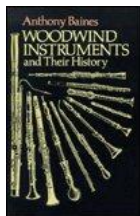
WW012. *Wind Chamber Music - Winds with Piano and Woodwind Quintets - An Annotated Guide* by Barbera Secrist-Schmedes. Scarecrow Press, 1996, HB, 186 pages. About one quarter of this book is a listing of works for two to five dissimilar woodwinds (including horn) and piano. The rest lists woodwind quintets. The listings include composer (with nationality and dates), title, instrumentation, date, duration, arranger (if any), publisher; and the catalog number of any known recording. Many entries have descriptions.

55.95

WW242. *Wind Talk for Woodwinds* by Mark C. Ely and Amy E. Van Deuren. Oxford University Press, 2009, PB, 751 pages. This book provides instrumental music teachers, practitioners, and students with a handy, easy-to-use pedagogical resource for woodwind instruments. With thorough coverage of the most common woodwind instruments - flute, oboe, clarinet, saxophone, and bassoon (100+ pages each) - the book offers the most topical and information necessary for effective teaching. This includes terminology, topics, and concepts associated with each specific instrument, along with teaching suggestions that can be applied in the classroom. It also includes a "Practical Tips" section, which discusses common technical faults and corrections, common problems with sound (as well as their causes and solutions to them), as well as fingering charts, literature lists (study materials, method books, and solos), as well as a list of additional resources. An impressive book which considering it is published by Oxford has a "modest" price.

24.95





WW006. *Woodwind Instruments and Their History* by Anthony C. Baines. Dover, PB, 384 pages. The definitive book on woodwind history, fully illustrated. Part One: The Woodwind Today, includes a general introduction, the flute, piccolo, reeds and reed-making, the oboe, the clarinet, and the bassoon. Part Two: History, has chapters on The Primitive Flute World, Early Reed Instruments and Double-piping, Medieval Wind Music, The Sixteenth Century and the Consorts, The Eighteenth Century and the Classical Woodwind, and Mechanization.

22.95

WW179. *The Woodwind Player's Cookbook* edited by Charles West. Meredith Music, 2008, PB, 178 pages. Subtitled *Creative Recipes for a Successful Performance*, this valuable collection of quick-to-read yet deeply insightful strategies is like finding expert trade secrets all placed in one convenient source. With outstanding records of performance, workshop clinics, recordings, research, composition, leadership and teaching, the 57 authors provide their favorite "recipes" that range from overviews of successful programs to specific topics that will inspire all levels and types of ensembles and performers.

24.95

Woodwind Music (by composer)

(Note: This is a listing of mixed woodwind duets and trios that include flute with or without piano. Larger ensembles (four or more players) including woodwind quintets, etc. are listed on the Woodwind Music page of our web site.)

WW258. *Five Dialogues for Flute and Clarinet* by John Addison. Emerson Edition, 1992, SS, 13 pages in score format. John Addison (1920-1998) was a British composer (who studied both oboe and clarinet) best known for his film scores. This piece was part of a project by the publisher to commission works from composers whose writing for wind instruments was particularly skillful and imaginative. The dialogs are: I. Prelude al scherzo (Allegretto), II. Air (Andante), III. Caprice (Allegro moderato/Andante), IV. Entracte (Moderato), and V. Valse (Tempo di Valse). College level (although the slower movements are easier). 16.95

WW034. *Duos Concertants for Flute or Oboe and Clarinet 1st Series* compiled, transcribed, and revised by Albert J. Andraud. Southern Music Company, 1935, SS, 23 pages (two copies). All duets are in score format. Contains six duets from the works of Bach, three from Handel and three from Mozart. For good high school players or better. 12.95

WW035. *Duos Concertants for Flute or Oboe and Clarinet 2nd Series* compiled, transcribed, and revised by Albert J. Andraud. Southern Music Company, 1946, SS, 40 pages (two copies). This book has two duos concertants by G. Kummer (not in score format, all the rest are), and Symphony Concertante by Mozart KV 364 for violin, viola and orchestra or piano (accompaniment not included) transcribed, and shorter works by Bach, Handel, and Krebs. Some of the material in this book is more difficult than the first book. 12.95

WW036. *Duos Concertants for Flute or Oboe and Clarinet 3rd Series* compiled, transcribed, and revised by Albert J. Andraud. Southern Music Company, 1946, SS, 40 pages (two copies). This book has three duos concertants by J.B. Gambaro (not in score format, all the rest are), 12 duets for 2 basset horns by Mozart (not transposed), an extended duet by J. Sellner, and shorter works by Bach, Handel, Lacome, and Rameu. A mix of difficulty levels similar to the second book. 9.95

WW056. *Divertimento for Flute, Oboe and Clarinet (Op. 37)* by Malcolm Arnold. Paterson's Publications, 1952. This popular work is in six sections: Allegro energico, Languido, Vivace, Andantino, Maestoso/Prestissimo, and Piacevole. College level. Parts 17.95

WW194. *Divertimento for Flute, Oboe and Clarinet (Op. 37)* by Malcolm Arnold. Paterson's Publications, 1952. Score. 13.95

WW171. *Fantasy for flute and clarinet* by Malcolm Arnold. Queen's Temple Publications, 2003, SS, 2 pages (score format). A miniature (duration 1:30) Arnold wrote for his children to play together. Opens and closes with the flute playing a melody over arpeggios in the clarinet and has a con-

trasting interlude in between. Some pleasing dissonance in spots. Early high school level. 7.95

WW255. *Grand Fantasia for Flute, Clarinet (or Trumpet) and Piano* by Malcolm Arnold. Queen's Temple Publications, 2004, SS, (includes parts and piano score). This piece was written in 1940 for flute, trumpet (played by the composer) and piano. It is not surprising that the clarinet is now listed first on the cover as the part would be more difficult on the trumpet than the clarinet. A sectional piece including a czardas, tango, blues, waltz and other elements. Early college level with a duration of 10 minutes. 27.95

WW125. *Le Calme de la Mer Trio for Flute, Clarinet and Piano* by Tony Aubin. Alphonse Leduc, 1964, SS, (includes parts and piano score). A suggested piece for this combination. It is at an unhurried tempo (Lento, ma non troppo) and should be playable by many high school students although the flute part goes up to C7. 20.35

WW195. *Lluna for flute, clarinet and piano* by Daniel Bimbi. Emerson Edition, 2008, SS, (includes parts and piano score). Daniel Bimbi (1971-) was born in Carcassonne in Southern France. He studied clarinet with Guy Deplus and more recently has been studying composition with Jan Van der Roost. Lluna was originally intended to be the theme of a Children's Opera based upon "The Child and the Moon." The themes are very sultry and nostalgic in a Latin, Mediterranean style, finished with a brilliant pyrotechnical finale, both humorous and exciting. College level with a duration of about 7 minutes. 20.95

WW042. *Trois Mouvements (Three Movements) for Flute and Clarinet in B-flat* by Eugene Bozza. Alphonse Leduc, 1974. 2 copies of the parts in score format. The movements are Allegretto; Moderato, espressivo; and Allegro giocoso. For college or professional recitals. . 31.05

WW132. *Shadows Duo for Flute and Clarinet* by Jane Brockman. Arsis Press, 1985, SS, 7 pages (score format). The tradition of imitation, which has historically inspired two-voice music can be likened to an object and its shadow, is continually evident in this composition. At times, the instrumental identities become obscured, and one is not certain which instrument is playing which line. College level, about 6 minutes. 6.95

WW143. *Four Pieces for Flute and Clarinet* by Newel Kay Brown. Tenuto Publications, 1968, SS, two copies in score format each 7 pages. The four pieces are: I. Adagio, II. Allegretto, III. Adagietto, and IV. Allegro con brio. Better high school level and up. Duration 5:35. 8.95

WW197. *Duo Suite on Mexican Themes for Flute and Clarinet* by Mike Curtis. Advance Music, 1997, SS, 15 pages in score format. There are six pieces: I. Plaza del Baratillo, II. El Burro Viejo, III. La Banda del Estado, IV. Dulcinea, V. Sancho Danza, and VI. La Rana Loca. Better high school players and up. 10.95

WW031. *Sinfonia Concertante for Flute, Clarinet and Orchestra Op. 41* by Franz Danzi edited by John P. Newhill. Music Rara, 1982, PB, 57 + 9 + 10 pages. Piano reduction. In three movements: Allegro Moderato, Larghetto, and Allegretto polonaise. Includes extensive notes..... 41.95

WW204. *Petite Suite arranged for Flute, Clarinet in A and Piano* by Claude Debussy arranged by Michael Webster. International Music, 2009, SS. A wonderful arrangement of a wonderful piece (originally for piano four hands). Four movements: I. En Bateau, II. Cortège, III. Menuet, and IV. Ballet. Generally college level. The duration is about 12:30. . 27.95

WW138. *Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun)* arranged for Flute, Clarinet and Piano by Claude Debussy arranged by Michael Webster. International Music, 1994, SS. This piece is one of the most popular flute solos in the repertoire, but as the arranger writes, adapting it for flute and piano has not been very successful because there is too much music to be covered by two instruments. Adding the clarinet produces a more satisfactory result. Both A and B-flat clarinet parts are included. The duration is about 9:20. 13.95

WW230. *Aubade Trio for Flute, and Clarinet in B-flat* by Paul deWailly edited by Jerry Kirkbride. International Music Co., 1983, SS, includes parts and score. Paul deWailly (1854-1933) was a French composer and student of Cesar Frank. His music, most of which was written during the period from 1870-1900, is in a conservative style. This very pleasant piece is marked Allegro with a middle section that is more tranquil than the beginning and end. Early college level with a duration of 3 minutes. . 10.50

WW141. *Four Little Duos for Flute and Clarinet* by Robert Dickow. Manduca Music, 1997, SS, 8 pages. In score format with two copies. Robert Dickow (1949-) is an American composer who teaches horn, composition, and theory at the University of Idaho. These four duets are at the advanced college level and feature mixed meter. The publisher describes them as "Really nice recital material for good players. Stravinskyesque technique and textures." The duration is 8:30. **11.95**

WW145. *Andante Con Variazioni* for Flute and Clarinet by Daniel Dorff. Tenuto Publications, 1986, SS, two copies in score format each 7 pages. The Andante is followed by five variations. The odd meters (7/16 and 5/8) in variation II make this an early college level piece. Duration about 4:30. ☐ **8.95**

WW144. *Dances and Canons for Flute and Clarinet* by Daniel Dorff. Tenuto Publications, 1988, SS, two copies in score format each 7 pages. There are nine short pieces which are: 1. Waltz (Tempo di valse), 2. Canon (Allegro), 3. Ballad (Andante cantabile), 4. Canon (Presto), 5. Invention (Maestoso), 6. Dance (Con spirito), 7. Nocturne (Largo amorosa), 8. Canon, (Leggiero), and 9. Dance (Allegro con brio). For better high school students and up. The duration is about 7 minutes. ☐ **8.95**

WW232. *Old New Borrowed Blue, A collection of fun duets for Flute and B-flat Clarinet* by Daniel Dorff. Tenuto Publications, 2010, SS, 23 pages. In score format. The duets are in three groups: Dances and Canons which has 9 pieces and a duration of 7 minutes, Three Little Waltzes with a duration of 6 minutes, and finally, Andante con Variazioni which has a short Andante and five variations with a total duration of 4:30. Most of these pieces are at the advanced intermediate level and will probably be of most interest to better high school students and adult amateurs. **12.95**

WW274. *Perennials for Flute, Clarinet in A and Piano* by Daniel Dorff. Tenuto Publications, 2012, SS, includes parts and piano score. This piece was commissioned by Walfrid and Sherry Kujala in celebration of the retirement of Helen and Richard Shanley from Baylor University. It was premiered by Sherry Kujala, Larry Combs and Nolan Pearson in October 2011. There are five movements (non-programatic): I. Joyous Overture, II. Romanza, III. Scherzo, IV. Winter Prayer, and V. Spring Awakening. Accessible college level music with a duration of about 21 minutes. .. **22.95**

WW124. *Three Romances for Flute and B-flat Clarinet* by Daniel Dorff. Tenuto Publications, 2007, SS, 8 pages. In score format with two copies. The three romances are: 1. Languid (Allegro pastorale), 2. Sultry (Tango drammatico), and 3. Frisky (Brisk allegro). The music is lyrical, tonal, and rhythmic. Early college level. Duration about 8 minutes. **11.95**

WW158. *Two Cats for Flute and B-flat Clarinet* by Daniel Dorff. Tenuto Publications, 2008, SS, 8 pages. In score format with two copies. These are musical portraits of Hootie, a handsome and elegant 20-pound tuxedo cat, and Tiki, a petite Bengal princess. College level. **12.95**

WW295. *Trio from Rio, Three movements on Brazilian motives for Flute, Clarinet and Piano* by Donald Draganski. Alry Publications, 2012, SS, includes parts and piano score. Donald Draganski (1936-) is from Chicago where he worked for many years as a university music librarian in addition to being a composer and a bassoonist. Three movements based on Brazilian motives and dance styles, originally written for the Pilgrim Chamber Players in 1999. I. Allegro energico, II. Andante, and III. Allegro moderato. College level with a duration of about 14:30. **24.95**

WW221. *Habenera from Aires Tropicales for Woodwind Trio (Flute or Oboe, B-flat Clarinet and Bassoon)* by Paquito D'Rivera. InternationalOpus, 1994. A movement from Aires Tropicales with challenging contrapuntal lines in a Latin style similar to the Ravel Habanera. ☐ ... **11.95**

WW289. *Slavonic Dance Suite No. 1* arranged for Flute, Clarinet and Piano by Antonin Dvorak arranged by Michael Webster. International Music, 2012, SS, (includes parts and piano score). Flute doubles piccolo on the first movement. Clarinet in B-flat only. The dances in this suite are: I. No. 8 Op. 46 (Presto), II. No. 14 Op. 72 (Moderato, quasi Menuetto), III. No. 13. Op. 72 (Poco Adagio), IV. No. 12 Op. 72 (Allegretto grazioso), and V. No. 6 Op. 46 (Poco Allegro). They may be performed individually or together. College level with a duration of about 18:50. **42.95**

WW235. *Dolly Op. 56* arranged for Flute, Clarinet in A and B-flat, and Piano by Gabriel Fauré transcribed and edited by Michael Webster. International Music, 1999, SS. The Dolly suite was written for piano four

hands between 1894 and 1897 with additional movements added on Dolly's birthdays. Michael Webster writes that the nature of the original composition makes it well suited for this instrumentation. Six movements: I. Berceuse, II. MI-A-OU, III. Le Jardin de Dolly, IV. Ketty - Valse, V. Tendresse, VI. Le Pas Espagnol. For the first and third movements, A clarinet is preferred but alternate parts for B-flat clarinet are provided (the other movements are for B-flat clarinet). College level with a duration of about 15 minutes. **34.75**

WW177. *Tre Bagattelle* for flute, clarinet and bassoon by Ferenc Farkas. Berben, 1993, SS, (includes score and parts). In three movements: I. Allegretto, II. Andante, and III. Allegro. Suitable for early college level, amateur adult trios, and better high school ensembles. **15.95**

WW270. *Trionometry for Flute, Clarinet/Bass Clarinet and Piano* by Richard Festinger. C.F. Peters, 1996, SS, includes parts and piano score. Richard Festinger (1948-) studied composition at the University of California in Berkeley with Andrew Imbrie. Before turning to composing, he led his own groups as a jazz performer. He has taught at the University of California in Berkeley and Davis, Dartmouth College, and since 1990 at San Francisco State University. Written in 1996. In three movements: I. A la breve/Vivace, II. Andantino, and III. Allegro. An advanced work with a duration of about 15 minutes. The first and last movements are for bass clarinet with some notes in the extended range. **37.50**

WW183. *Baroque Dance Suite for Flute and Clarinet* by arranged by Robert S. Frost. Kendor Music, 2010, 5 pages in score format. The dances of the Baroque period provide challenging and rewarding repertoire for festival and concert performance. They dances are: Georg Phillip Telemann Bourree, Jean-Philippe Rameau Two Sarabandes, George Frederic Handel Minuet in F minor, Johann Sebastian Bach Gavotte (from French Suite No. 5). The publisher rates this as US grade 3. It is suitable for younger (but progressing) high school students. Total duration 6:00. ☐ **6.95**

WW256. *Trio Flute, Oboe and Piano* by Harald Genzmer. Edition Peters, 2010, includes parts and piano score. Harald Genzmer (1909-2007) was a German composer and music educator who studied with Hindemith. This work was written in 1993 but was not published until recently. This piece is in Genzmer's typical style while given the instrumentalists the opportunity to cooperate in contrapuntal textures and demonstrate their virtuosic ability. It is in three movements, generally in the fast/slow/fast format but with considerable variations in tempos within each movement. Duration is about 12:20. **45.95**

WW303. *Duo for Flute and Clarinet (in A)* by Alberto Ginastera adapted by Daniel Dorff. Theodore Presser Co., 2013, SS, 12 pages (score format). Ginastera's Duo (1945) is familiar and standard repertoire for most flute and oboe duos. In three movements (Sonata, Pastorale, Fuga), the composer immediately found a welcoming audience in the United States, including Virgil Thomson, who proclaimed, "This is the kind of music which makes one believe and have confidence in the New World." Now, Daniel Dorff retains the original flute part, while transposing the oboe to clarinet in A with an ear for idiomatic accuracy. Duration about 8:30 minutes. Early college level. ☐ **12.95**

WW075. *Waltz and Interlude Duet for Flute and B-flat Clarinet with Piano Accompaniment* by Clare Grundman. Boosey & Hawkes, 1964, SS, (includes piano score and individual parts). This is an intermediate duet with an easy piano part. It is in three sections: a waltz (Moderato con moto), then the interlude in 4/4 (Meno), followed by a return to the waltz in the original tempo. ☐ **15.95**

WW170. *Five Waltzes for Flute, Clarinet and Piano* by Paul Harris. Queen's Temple Publications, 1998, SS, 24 + 3 + 3 pages. The five waltzes are: I. Allegro, II Allegro grazioso, III. Moderato, IV. Allegretto, and V. Allegro con moto. High school level and the piano part is easy. ... **15.95**

WW169. *Trio for flute, oboe and clarinet* by Paul Harris. Queen's Temple Publications, 1998, SS, (includes score and parts). The movements are: 1. Prologue (Allegro scherzando), 2. Meditation (adagio sostenuto e cantabile), 3. Waltz (Allegro ma non troppo), 4. Dance (Con moto), 5. Soliloquy (Andante), and 6. Burlesque (Allegro energico). 24 + 3 + 3 pages. The five waltzes are: I. Allegro, II Allegro grazioso, III. Moderato, IV. Allegretto, and V. Allegro con moto. Advanced high school or early college level. **15.95**

WW275. *Left at the Fork in the Road* for Flute, Clarinet and Bassoon by Sean Hickey. Muzyka Moscow, 2011, SS, (includes score and

parts). Sean Hickey (1970-) is an American composer who works in most genres of classical music and is also an arranger for jazz and pop music. This piece was written in 2003. It is in one extended movement mostly at an andante tempo. There is quite a bit of mixed meter and all parts are challenging. The duration is about 6 minutes. (The supplied clarinet part is at concert pitch, even though both it and the score are clearly marked for B-flat clarinet. We have obtained a .pdf file of the transposed part you can download.) **14.95**

WW168. *Dialogues Op. 158 for Flute and Clarinet* by Michael Kibbe. Michael Kibbe, 2006, SB, (includes score and parts). This work is in three movements: I. Allegretto, II. Andante, and III. Vivo. Duration about 8:30 minutes. Early college level. **19.95**

WW276. *Épitaphe de Jean Harlow Op. 164 Romance for Flute, Alto Saxophone and Piano (or Harp)* by Charles Koechlin. Eschig, 1970, SS. Includes parts and piano score. Koechlin was fascinated by the movies this is one of many pieces he composed that is film related. In one movement marked Andantino, sans traîner. Duration about 3:00. **31.95**

WW163. *Sonatina for Flute and Clarinet Op. 92/2b* by Ernst Krenek. Baerenreiter, 1960, SS, 5 pages (in score format). In three movements: I. Allegretto comodo, II. Adagio, and III. Vivace. This duet looks like a good piece for a college recital. The duration is about 8 minutes. ☐ **19.95**

WW052. *Barn Dances for Flute, Clarinet and Piano* by Libby Larsen. Oxford University Press/Goodmusic, 2004, SS, 24 + 8 + 8 pages. The composer wrote: "Barn Dances is a set of four abstract pieces. Each piece draws from the name of a particular dance step used in cowboy dances. Taking the name of the step as a point of departure, my idea was to take a flight of fancy in each movement and to create the musical equivalent of a character drawing." The movements are: Forward Six and Fall Back Eight, Divide the Ring, Varsouviana (a simple dream waltz), and Rattlesnake Twist. Upper college level. **29.95**

WW231. *Eighteen Trios from the Classic Masters for Flute, Oboe and Clarinet or Two Flutes and Clarinet* transcribed and arranged by Ary van Leeuwen and Albert J. Andraud. Southern Music Co., 1934/2000, SS. Includes score and parts. At the advanced intermediate level. **24.95**

WW139. *Caribbean Sketches for Flute and Clarinet* by Gordon Lewin. Boosey & Hawkes, 1962, SS, (includes parts and score). Gordon Lewin (1921-2008) was a British composer and musician who studied at the Royal College of Music and performed on more than 100 film scores. This piece has two movements: 1. Palm Tree Song (1:30) and 2. Cuban Calypso (2:10). The first could probably be performed by many good high school duos, while the second, which is mostly in 5/4 at Allegro giocoso con ritmo (mm=160-168), will require a somewhat higher skill level. ☐ **23.95**

WW130. *Duo Flute and Clarinet* by David Liptak. MMB Music, 1992, SB, 9 pages. David Liptak (1949-) is an American composer and music educator. This piece is in four movements: Andante con moto, Con forza, Andante languido, and Presto. It is in a large score format (11 x 17) with a copy for each performer. This is an advanced work with a duration of about 9 minutes. **29.95**

WW126. *Music for the Middle of the Day for Flute, Clarinet in B-flat, and Piano* by Joseph Makhholm. Billaudot, 2006, SS. This piece was written for the Webster trio. It is in four movements: 1. Late One Afternoon (At a lazy, but regular, pace), 2. Dolores' Kitchen (Up-tempo bossa), 3. December (Molto rubato), and 4. You Think You Know, But You Don't (Up-tempo swing). The first and last movements should be swung. College level with a duration of about 9 minutes. **66.95**

WW053. *Sonate for Flute, Oboe, Clarinet and Piano* by Darius Milhaud. Durand, 1923, SS. (includes parts and piano score). The piece was written by Milhaud in 1918. It is in four movements: I. Tranquille, II. Joyeux, III. Emporté, and IV. Dououreux. College level. **44.95**

WW229. *Mozart Fantasia for a Musical Clock for Flute, Oboe, and Piano* arranged by Maximilian Schwedler. Lauren Publications, SS, includes parts and piano score. Reprinted from the 1919 Zimmermann edition. The second part can be played by a violin or a second flute. This piece was written for the Flötenuhr or Spieluhr, a mechanical organ or clock. It is sectional: Allegro, Andante, and Tempo I. College level. **11.95**

WW241. *A Treasury of Mozart Duets (7 Familiar Favorites) for Flute and Clarinet* arranged by Daniel Dorff. Theodore Presser Co., 2010, SS, 24 pages in score format. Composer and clarinetist Daniel Dorff has further expanded the repertoire for Flute and Clarinet duo with this book

featuring Mozart's best-loved arias and instrumental themes, the works in this collection have been transcribed into complete-sounding idiomatic adaptations, equally suitable for recital use and just-for-fun duet read-throughs. This collection also features a scholarly preface about ornamentation, interpretation, and authentic performance practice. Includes Overture to The Magic Flute (abridged); "Voi, che spete" and "non più andrai" from The Marriage of Figaro; Adagio from the Clarinet Concerto (abridged); "Alleluia" from Exultate, Jubilate; "Bei Männern, welche Liebe" from The Magic Flute; and Twelve Variations on "Ah! Vous dirai-je, Maman" (Twinkle Twinkle Little Star. Better high school level musicians and up. **14.95**

WW037. *Duos for Flute and Clarinet Op. 24* by Robert Muczynski. G. Schirmer, 1991, SS, 13 pages. Includes two copies of the six duets which are in score format. Probably early college level but might be attempted by younger players if the flutist has good command of the third octave. . **14.95**

WW272. *Fragments for Woodwind Trio (Flute, Clarinet and Bassoon)* by Robert Muczynski. Shawnee Press, 1960, includes the score and parts. This work has five short movements: I. Waltz (Allegro), II. Solitude (Andante, Freely with expression), III. Holiday (Vivace, Sprightly), IV. Reverie (Moderato), and V. Exit (Allegro giocoso, Cheerfully with energy). Quite a bit of mixed meter with some of the 2/4 5/8 variety. College level with a duration of about 6 minutes. **14.95**

WW260. *Two Duos for Piccolo and E-flat Clarinet (or Piccolo and Flute)* by Roger Nixon. ECS Publishing/Galaxy Music, 1982, SS, 8 pages (2 copies in score format). Roger Nixon (1921-2009) was an American composer, musician (who had studied the clarinet), and professor of music. Duo I. is Moderato and Duo II. is Allegro moderato. College level. ☐ **6.75**

WW222. *Three Celtic Tunes for Wind Trio (Oboe or Flute, Clarinet and Bassoon)* by Turlough O'Carolan. The three tunes are Captain O'Kane (Moderately slow), Lord Inchiquin (9/8 in one at about mm=60), and Planxty Drury (Moderately Fast). Suitable for adult (amateur) trios who may find this of most interest. **22.95**

WW131. *Three Pieces for Flute, Clarinet and Bassoon* by Walter Piston. Associated Music Publishers, 1933. Parts only. In three movements I. Allegro scherzando/Andante, II. Lento, and III Allegro/Moderato. College level. Duration about 10 minutes. ☐ **19.95**

WW277. *A Treasury of Puccini Duets, 8 Favorite Arias for Flute and Clarinet in B-flat* arranged by Daniel Dorff, edited and annotated by Cindy Anne Broz. Theodore Presser Co., 2012, SS, 20 pages. Score format. Oh! Mio Babbino Caro from Gianni Schicchi; Musetta's Waltz from La Bohème; Butterfly's Entrance, Flower Duet, and Un Bel Di from Madama Butterfly; Donna Non Vidi Mai from Manon Lescaut; Vissi d'Arte from Tosca; and Ave Maria from Suor Angelica. Includes translations and scene descriptions. In addition, notes and suggestions for applying operatic lyricism through instrumental expression are provided by flutist-pedagogue Cindy Anne Broz. Upper intermediate level. **12.95**

WW046. *Jazzy Duets Flute & Clarinet* by James Rae. Universal Edition, 1991, 11 pages. This book has five original duets in score format. They are intended for young players (about third or fourth year). **15.95**

WW198. *Caprice en Trio for Flute, Clarinet and Bassoon* by Thomas L. Read. Tunbridge Music, 2008, SS. Includes score and parts. This piece is in one extended (8:17) movement with mixed meter and a number of tempo changes. The composer wrote that it is "fanciful and somewhat mutable in texture and style, setting 'learned' counterpoint against free lyricism, while also encompassing tonal and non-tonal harmonies and conjuring humorous and bizarre episodes." Upper college/professional level. **39.95**

WW051. *Three American Miniatures For Flute and Clarinet in B-flat* by John Rutter. Oxford, 1981, SS, 8 pages. In three movements: Fanfare and Proclamation (Vivace), Blues (Andante espressivo), and Rag (Allegretto). Early college level. Score format. ☐ **10.95**

WW121. *Tarentelle Op. 6 for Flute, Clarinet in A and Piano* by Camille Saint-Saëns. Kalmus, SS, (includes parts and piano score). Originally with orchestral accompaniment, this is one of Saint-Saëns earlier adult works. While traditional in many respects it includes a surprising Prestissimo conclusion in 2/4. College level with a duration of about 6 minutes. **9.95**

F366. *Sonatine for flute and piano* by Pierre Sancan. Durand, 1946, SS, 19 + 6 pages. Pierre Sancan (1916-2008) was a French pianist, conservatory professor and composer. This piece was written as the contest piece for the

National Conservatory in 1946. It is in three sections: Moderato, Andante espressivo, and Tempo anme. The piano part is excellent and challenging. This may be Sančan's most popular work. 17.95

WW122. *Sonatine en Trio Op. 85 for Flute, Clarinet in A and Harpsichord or Piano* by Florent Schmitt. Durand, 1935, SS. This is one of the more popular pieces for this combination. It is in four movements: I. Assez animé, II. Assez vif, III. Très lent, and IV. Animé. College level with a duration of about 8 minutes. 41.95

WW262. *Still Airheads for Flute and B-flat Clarinet* by Gary Schocker. Theodore Press Co., 2011, SS, 10 pages (score format). Following the success of the classic Airheads for flute and clarinet, Gary Schocker has provided a sequel, sporting the same lyricism, surprises, grace, and wit; teasing us with five evocatively named movements: "Hmmm...", "Spritely," "... While You Work," "Brooding," and "Royal Outing." For advanced players, but the first two pieces are the most difficult. Duration of about 6:30. [E]..... 11.95

WW123. *Four Waltzes for Flute, Clarinet, and Piano* by Dmitri Shostakovich arranged by Levon Atovmian. Sikorski, 1958, SS, includes parts and piano score. The waltzes are I. Spring Waltz (Cl & Pn), II. Waltz Joke (Fl & Pn), III. Waltz, and IV. Barrel-Organ Waltz (piccolo instead of flute). Early college level. 33.95

WW133. *Three Duets for Flute and Clarinet* by Don Stewart. Trillium Music, 1999, SS, 8 pages (two parts in score format). Don Stewart (1935-) is an American composer and woodwind performer. The first duet is a perfect canon but with contrasting sections. The second which the composer originally regarded as "flamenco" in derivation, alternates an intensive melody with a brittle rhythmic background. The third is short and formally simple but polytonal. Early college level. 9.95

WW108. *Duo for Flute and Clarinet* by Antoni Szalowski. Chester, 1948, SS, 14 pages. This is one of the more popular (advanced college level) flute and clarinet duets. It is in three movements: I. Allegro, II. Andante, and III. Allegro. It is in score format and has been printed without regard for page turns, so some preparation will be required for performance. Duration is about 8 minutes. [E]..... 15.95

WW254. *Kalinka & Katiusha and Other Famous Russian Songs for Flute and Clarinet* traditional. EditionDarak, 2011, SS, 30 pages (score format). Fifteen Russian folk songs at the intermediate level but with a range of difficulty. Includes: Do Not Scold Me, The Silver Birch, Kalinka, The Light, My Heart, Behind the Walls, Poliushko-Pole, Moscow Nights, Stenka Razin, Snow Flurries & Troika Rushing, Song of the Volga Boatmen, In the Valley & the Slender, Katiusha, Along the Peterskaya Road, and Folk Song. 18.95

WW251. *Waln Duets for Flute and Clarinet* arranged by George Waln. Neil A Kjos Music Co., 1954, SS. Parts for flute and clarinet (no score). Sixteen duets from Mozart, Keller, Kummer, Mazas, Ferling, Berbiquier, W.F. Bach. Garibaldi, and Beethoven. A variety of difficulty levels from early to advanced high school. 9.95

WW266. *Carmen Rhapsody Based on Themes from Bizet's Carmen for Flute, Clarinet in A and B-flat, and Piano* by Michael Webster. International Music, 1997, SS. Mostly for A clarinet with a section in the middle for B-flat. Includes Prelude, Habanera, Chorus of the Street Boys, Seguidilla, Entr'acte, Toreador Song, and Gypsy Song (which may be performed as a separate piece). College level. 33.95

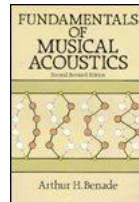
WW259. *Reversible Jackets (Exercises in Conjugal Counterpoint) for Flute and Clarinet* by Dan Welcher. Elkan-Vogel/Presser, 1997, SS, 11 pages in score format. This piece was composed in 1987 for Leone Buyse and Michael Webster as a wedding present. The title refers to the fact that the musical lines are constantly being exchanged, inverted, expanded and contracted by both players. In three movements: 1. Canon (Breezy), 2. Dialogue (Freely; like an improvisation), and Fugue (Suddenly fast). Duration 6:00. [E]..... 15.95

WW156. *Suite for Flute, Clarinet, and Piano* by Alec Wilder. Margun Music, 1980, SS, (includes parts and piano score). American composer Alec Wilder's (1907-1980) music combined elements of the jazz, popular, and classical realms. This is a college level work in four movements. 16.95

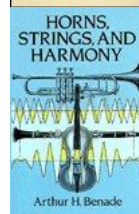
WW261. *Serenade for Flute and Clarinet in B-flat* by Jürg Wyttenbach. Schott, 1980, SS, 12 pages, score format. In four movements: I. Little March (in broken steps), II Duettino (in unequal voices), III. Waltz (in added values and Trio in false unison), and IV. Chase (in slow motion and accelerated). This is a relatively advanced work, suitable for upper division college recitals. Duration about 8 minutes. 14.95

General Music

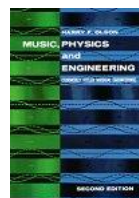
Acoustics and Theory



G04. *Fundamentals of Musical Acoustics* by Arthur H. Benade. Dover, PB, 596 pages. The Second, Revised Edition originally published in 1976. This is a hefty book with enough detail for a physicist but still rewarding to the layman. It includes about 75 pages specifically devoted to woodwinds. 19.95



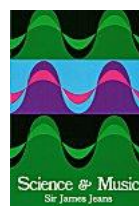
G05. *Horns, Strings, and Harmony* by Arthur H. Benade. Dover, PB, 271 pages. An outstanding non-technical introduction to acoustics by Dr. Benade who was a physicist, flutist, and science educator. The book covers vibrating systems, the role of the human ear in hearing music, how pianos, violins, trumpets, oboes, clarinets, flutes, saxophones and many other instruments work. In addition, the author provides instructions for building a home made trumpet, clarinet, and flute. 9.95



G20. *Music, Physics and Engineering* by Harry F. Olson. Dover, 1967, PB, 460 pages. A wide ranging book covering both the mechanical and electronic areas of sound production and reproduction. Topics covered include sound waves, musical terminology, resonators and radiators, musical instruments and their characteristics, properties of music, acoustics (theater, studio, and room), sound-reproducing systems, and electronic music. Many charts, diagrams and equations are included. While many aspects of this book are quite technical, most of the information will be comprehensible to all musicians. 16.95

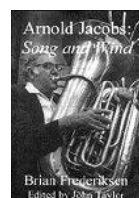


G021. *On the Sensations of Tone* by Hermann Helmholtz. Dover, 1954, PB, 576 pages. This is an unabridged reprinting of the 1885 translation by Alexander J. Ellis of the last German edition. It includes a new introduction written in 1954. On the Sensations of Tone is regarded as one of the world's greatest scientific classics. It bridges the gap between the natural sciences and music theory. The first two parts of the book deal with the physics and physiology of music. The last part contains the author's theory on the aesthetic relationship of musical tones. 22.95

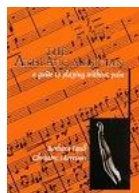


G48. *Science & Music* by Sir James Jeans. Dover, 1968, PB, 258 pages. An unabridged republication of the 1937 English edition of this classic book on musical sounds. It conveys precise information in a non-technical way for anyone interested in music. Includes the various means of producing sounds, hearing, scales, intonation, types of tuning, the concert hall, orchestras and many more topics. 12.95

Health and Physical Performance

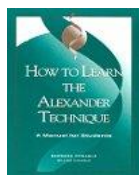


G42. *Arnold Jacobs: Song and Wind* by Brian Frederiksen, edited by John Taylor. WindSong Press, 1996, HB, 276 pages. With a career spanning seven decades Arnold Jacobs earned a reputation as a world-class performer. Equally significant are his teachings, especially on breathing. This book was written by Mr. Jacobs' assistant, Brian Frederiksen and draws on material from masterclasses, private interviews, previously published writings and contributions from his students and colleagues. 29.95



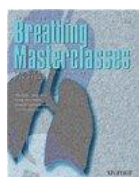
G22. *The Athletic Musician, A Guide to Playing without Pain* by Barbara Paull and Christine Harrison. Scarecrow Press, 1997, PB, 175 pages. An excellent book for all instrumental musicians by a physiotherapist and a violinist. It includes detailed but easy to follow guidance on both what and what not to do. Main sections cover the problem of musician's injuries, anatomy and applied anatomy for musicians, and the musician as athlete.

44.95



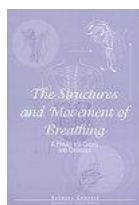
G33. *How to Learn the Alexander Technique* by Barbara Conable. Andover Press, Third Edition, 1995, PB, 154 pages. A primer for students of the Alexander Technique, a well-known method for improving freedom and ease of movement and physical coordination. This book provides the first authoritative account of William Conable's concept, Body Mapping, the study of how our ideas about our bodies affect our experience and movement. Includes sections aimed at instrumentalists, vocalists, actors and dancers.

21.50



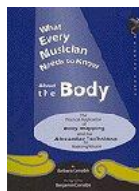
G41. *Selected Breathing Masterclasses*. Windplayer Publications, 2002, SS, 32 pages. These 15 essential lessons feature information, tips, advice and specific exercises you can do to gain better control of your breathing. Each in-depth lesson is given by a recognized expert in their field and features step-by-step instructions. Written in clear and easy-to-understand language, *Selected Breathing Masterclasses* is a definitive manual you will refer to time-and-time again.

12.95



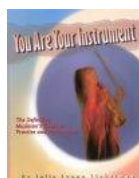
G40. *The Structures and Movement of Breathing* by Barbara Conable. Gia Publications, 2000, SS, 48 pages. While this book is subtitled: "A Primer for Choirs and Choruses," it is also very useful for players of wind instruments. It provides clear and concise information about breathing and features dozens of detailed illustrations and explanations. This book is based on the technique of Body Mapping.

7.50



G34. *What Every Musician Needs to Know about the Body* by Barbara Conable. Andover Press, 2000, SB, 101 pages. A book about Body Mapping and the kinesthetic sense and how they can be developed in ways that help musicians play well. It is full of information about the Alexander Technique, but it is very useful for people who don't have access to an Alexander teacher as well. Heavily illustrated.

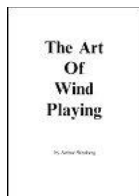
21.50



G19. *You Are Your Instrument* by Julie Lyonn Lieberman. Huiksi Music, New York, 1991, printing of 1997, PB, 152 pages. This book is a detailed guide to mind and especially the body of the musician. It provides guidance to help musicians heal existing injuries and develop a more enjoyable physical/mental experience during practice and performance. It includes anatomy charts and 19 pages of illustrated exercises.

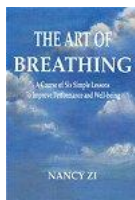
19.95

Performance (Mental and Technical)



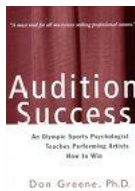
G32. *The Art of Wind Playing* by Arthur Weisberg. SATCO, 1993, HB, 145 pages. The author, a renowned bassoonist, has written this book because of his concern that winds lack the traditions and the consistent pedagogy of string and keyboard instruments. Topics: dynamics, intonation, articulation, vibrato, technique, breathing, musicianship, and interpretation. An essential reference for all wind musicians.

19.95



G64. *The Art of Breathing* by Nancy Zi. Vivi Company, 1994, PB, 159 pages. This book contains 6 simple lessons and 24 easy-to-learn exercises, imagery drills and practical applications that will change the way you breathe. Nancy Zi's unique method of abdominal deep breathing shows you how to use more lung capacity to reduce tension, promote relaxation, and enhance your practice and performance.

9.95



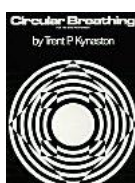
G38. *Audition Success* by Don Greene. Routledge, 2001, PB, 168 pages. Turn good auditions into great ones with *Audition Success*. Master audition coach Don Greene, Ph.D. techniques teach you how to monitor and control fear, and put your nervous energy to work. The beginning performer will find here the tools to prepare for the audition circuit, and the experienced performer will appreciate techniques that can turn good auditions into great ones.

26.95



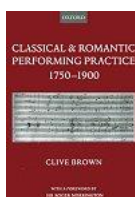
G131. *Circular Breathing: a Method* by Robert S. Spring. Windplayer Publications, 2006, SS, 31 pages. This book presents two alternative introductory methods of circular breathing. It also features exercises and advice from seven contributing experts for flute (Robert Dick), clarinet (Robert Spring), saxophone (Donald Lefevre), bassoon (Jeffrey Lyman), oboe (Martin Schuring), trumpet and low brass, including recommended repertoire for each.

12.95



G45. *Circular Breathing for the Wind Performer* by Trent P. Kynaston. Warner Bros. Publications, SS, 20 pages. This is a guide to learning circular breathing for all wind instrumentalists. The author discusses breathing and then provides instruction in beginning, intermediate and advanced techniques for circular breathing.

10.95



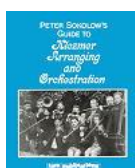
G91. *Classical & Romantic Performing Practice 1750-1900* by Clive Brown. Oxford University Press, 1999, PB, 676 pages. Brown identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers, and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance. There is ample evidence to demonstrate that, in many respects, the sound worlds in which Mozart, Beethoven, Wagner, and Brahms created their music were more radically different from ours than is generally assumed.

64.95



G10. *The Historical Performance of Music, An Introduction* by Colin Lawson and Robin Stowell. Cambridge University Press, PB, 219 pages. This book offers a concise overview of historical performance. Chapters include: Music as History, The application of primary sources, Changes in Musical Styles, Conditions and Practices, Case Studies in Ensemble Music, and The Continuing Debate.

21.95



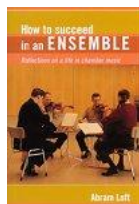
G112. *Guide to Klezmer Arranging and Orchestration* by Peter Sokolow. Tara Publications, 1991, SS, 41 pages. Included in this books are invaluable hints on setting up an arrangement, instrument combinations, phrasing, notation, vocal background writing, historical performance practices, and sound "basics" of klezmer theory and orchestral writing, compiled and annotated in an organized, concise way by an experienced klezmer veteran.

19.95



G70. *A Guide to the Understanding and Correction of Intonation Problems* by Al "Corky" Fabrizio. Meredith Music Publications, 1994, SS, 30 pages. This book could be titled: How to Tune the Wind Ensemble. It provides details such as pitch tendencies and tuning strategies for the principal wind ensemble instruments, a tuning method for the entire ensemble, and acoustical considerations by instrument of various chords (which could be turned into an exercise).

12.95



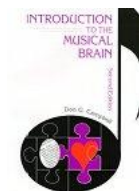
G56. *How to Succeed in an Ensemble* by Abram Loft. Amadeus Press, 2003, HB, 300 pages. The author was a member of the Fine Arts Quarter for 25 years and later chairman of the string department at the Eastman School of Music. This book is both an personal account of what life is really like in a chamber ensemble and advice on both the artistic and business aspects of creating and sustaining a successful chamber group.

24.95



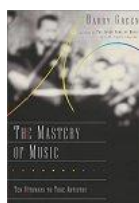
G06. *The Inner Game of Music* by Barry Green and W. Timothy Gallwey. Doubleday, HB, 225 pages. The Inner Game of music is that which takes place in the mind, played against such elusive opponents as nervousness, self-doubt, and fear of failure. Using the same principles of "natural learning" Timothy Gallwey developed so successfully for tennis, golf and skiing and applying them to his own field, noted musician Barry Green shows how to acknowledge and overcome these internal obstacles in order to bring a new quality to the experience and learning of music. There are also chapters on ensemble playing, improvisation, composition and creativity, and listening skills - an essential part of the Inner Game - are discussed throughout.

23.95



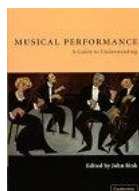
G14. *Introduction to the Musical Brain* by Don G. Campbell. MMB Music, Inc. PB, 148 pages. This innovative best seller explores the functions, theories, and musical expressions of the brain in correlation with music education. Contains exercises and activities for both children and adults to activate right lobe (emotional) learning modes, and integrate those with the left lobe (logical).

16.95



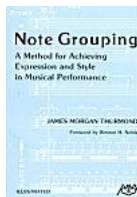
G36. *The Mastery of Music, Ten Pathways to True Artistry* by Barry Green. Broadway Books, 2003, HB, 293 pages. Barry Green, bassist and co-author of *The Inner Game of Music*, turns his hand to the artistic pathways leading to extraordinary musicianship. Green shows how musical excellence, exhibited by the true virtuosos, requires a mastery of ten unique qualities of the soul and human spirit, such as confidence, passion, discipline, creativity, and relaxed concentration, and he discusses specific ways in which all musicians, composers, and conductors can take their skills to higher levels.

24.95



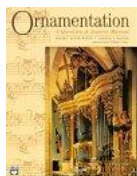
G29. *Musical Performance, A Guide to Understanding* edited by John Rink. Cambridge University Press, 2002, PB, 245 pages. This book unravels the complexities of playing music and reveals aspects of learning, playing and responding to music relevant to performances of all levels. A survey of performance through the ages leads to a presentation of basic historical, analytical and psychological concepts. Four chapters follow on teaching, development, practice and memorization. The next section considers the "translation" from score to sound, physical projection, ensemble playing and performance anxiety. The final section addresses the act of listening, the legacy of recordings, music criticism and "performers on performance".

33.95



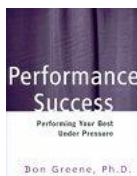
G63. *Note Grouping* by James Morgan Thurmond. Meredith Music Publications, 1981, PB, 144 pages. Subtitled: A Method for Achieving Expression and Style in Musical Performance. Fully explains through musical example, the concept of expressive musicianship as taught by Anton Horner, William Kincaid and Marcel Tabuteau. This book clearly illustrates how to teach students to play or sing with expression, musicianship and style and will help to make your performances "come alive."

34.95



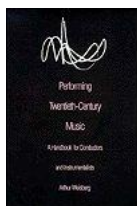
G25. *Ornamentation, A Question & Answer Manual* by Valery Lloyd-Watts and Carole L. Bigler. Alfred Publishing Co. Inc., 1995, SS, 64 pages. An excellent and inexpensive introduction to ornamentation. Written to help all musicians, regardless of instruments, it presents a logical step-by-step procedure that makes realizing an ornament and integrating it into a performance simple, stimulating, and rewarding. Covers the Baroque, Classical, Romantic, and Contemporary eras.

9.95



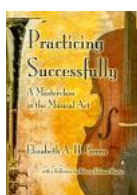
G55. *Performance Success* by Don Greene. Routledge, 2002, PB, 151 pages. Performance anxiety is a fact of life for all musicians. You can deny the problems of stress in performance or you can face them, even learn to embrace them. Performance Success teaches a set of skills so that a musician can be ready to go out and sing or play at his or her highest level, working with energies that might otherwise be wasted in unproductive ways. This is a book of skills and exercises, prepared by a master teacher.

30.95



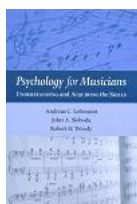
G31. *Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists* by Arthur Weisberg. Yale University Press, 1993, PB, 142 pages. This concise, straightforward handbook by the renowned conductor and bassoonist Arthur Weisberg is the first practical manual to address the performance problems specific to twentieth-century music. The focus is on understanding and performing twentieth century rhythms, metric modulations, the basics on conducting these rhythms, and preparing the score.

19.95



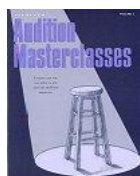
G144. *Practicing Successfully, A Masterclass in the Musical Art* by Elizabeth A. H. Green. Gia Publications, 2006, HB, 147 pages. In *Practicing Successfully*, legendary music educator Elizabeth A. H. Green draws upon her decades of experience instructing students of all levels to break down the practicing regimen into a logical learning sequence (Part One). In Part Two, experts on various instruments discuss recurring problems and how to defeat them. In the concluding Part Three, Green notes the physiological principles pertaining to practice and suggests ways to modify practice sessions to reflect these facts.

23.95



G134. *Psychology for Musicians* by Andreas C. Lehmann, John A. Sloboda, and Robert H. Woody. Oxford University Press, 2007, HB, 268 pages. Subtitled: Understanding and Acquiring the Skills. Examining the processes that underlie the acquisition of musical skills, the authors provide a concise, accessible, and up-to-date introduction to psychological research for musicians. The book is divided into three sections: Musical Learning, Musical Skills, and Musical Roles.

29.95



G71. Selected Audition Masterclasses. Windplayer Publications, 2004, SS, 32 pages. Written by 15 top experts (such as Don Greene and Barry Green) who work throughout the music field, this book starts with techniques that help you overcome your first audition jitters and continues with how you can be better prepared for any audition in the music field, including the country's leading orchestras. No matter what instrument you play. You'll even learn how players are able to get professional jobs without performing an actual audition!

15.95

G28. A Soprano on Her Head by Eloise Ristad. Real People Press, 1982, PB, 204 pages. Eloise Ristad deals with complex problems that torment and cripple many of our most creative and talented people, and she does so with compassion, wisdom, and wit. The problems of stage fright and other petty and debilitating fears are a suffering of epidemic proportions in our society that rob spontaneity and enthusiasm in artistic performance. The author supplies answers and methods for overcoming these universal psychological blocks—methods that have not only been proven in her own studio, but which trace back through history to the oldest and wisest systems of understanding the integration of mind and body.

16.50

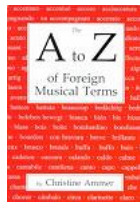
G44. Thesaurus of Scales and Melodic Patterns by Nicolas Slonimsky. Amsco Publications, 1947, PB, 244 pages. This book is a reference book of scales and melodic patterns. It is primarily a resource for composers, but instrumentalists have also found it useful as a source for ideas in jazz and as exercises for modern classical music.

29.95

G57. Treatise on Vocal Performance and Ornamentation by Johann Adam Hiller, edited and translated by Suzanne J. Beicken. Cambridge University Press, 2001, PB, 199 pages. Hiller's treatise was published in Germany in 1780 and is an important manual on vocal technique and performance in the eighteenth century. With its emphasis on practical aspects of ornamentation, declamation and style it will be valuable to instrumentalists as well as singers and is a significant contribution to the understanding of performance practice in the eighteenth century.

34.95

Reference, History, and General



G140. The A to Z of Foreign Musical Terms by Christine Ammer. ECS Publishing, 1989, PB, 128 pages. This book gives the English equivalents of 3,000 musical terms primarily from French, German, Italian, and Spanish. They were collected from more than 30,000 scores. A guide to French, German, and Italian pronunciation is also included.

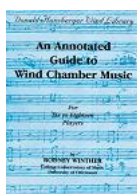
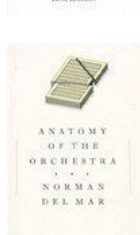
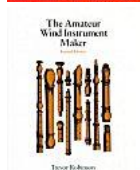
10.25

G73. The Amateur Wind Instrument Maker by Trevor Robinson. University of Massachusetts Press, 1980, PB, 116 pages. Guidance for the amateur craftsman who wishes to make wind instruments. The book includes the flute, fife, recorder, clarinet, shawm, oboe, krumhorn, rackets, cornetti, trumpets, and horns.

16.95

G02. Anatomy of the Orchestra by Norman Del Mar. University of California Press, PB, 528 pages. A comprehensive guide to the orchestra for conductors, musicians, students and everyone interested in the performance of orchestral music. The book is divided into sections by type of instruments. Each section goes into considerable detail about each instrument including characteristics, range, etc. The book concludes with an extensive index.

29.95



G207. An Annotated Guide to Wind Chamber Music for Six to Eighteen Players by Rodney Winther. Warner Bros Publications (Alfred), 2004, PB, 448 pages. This thick book has a great deal of information, which is enhanced by the paragraph or more of description of each of the more than 500 compositions. It is organized by the number of players and within each sized ensemble by instrumentation. It also includes wind music with soloist(s) and with voices. Helpful indexes will assist the reader.

39.95

G17. The Book of Klezmer by Yale Strom. A Cappella Books, Chicago, 2002, HB, 381 pages. This book covers the entire history of klezmer and is based on both written sources and more than 50 research trips by the author. The chapters are: From King David to David the Klezmer, From the Enlightenment to the Holocaust, Klezmer in the New World 1880-1960, and From Zev to Zorn: The Masters of Culture (the klezmer revival). Appendices are Klezmer Memories in the Memorial Books, Klezmer Slang, and Klezmer Tunes.

27.95

G30. A Brahms Reader by Michael Musgrave. Yale University Press, 1999, PB, 344 pages. This engaging account of the life of Johannes Brahms provides a fuller portrait of the German composer than ever before. Eminent Brahms scholar Michael Musgrave draws on a wide array of documentation to illuminate Brahms's personality; his outlook as a composer; his activities as pianist, conductor, scholar, and traveler; his friendship with Robert and Clara Schumann; and much more.

26.95

G50. The Cambridge Companion to Bach edited by John Butt. Cambridge University Press, 1997, PB, 341 pages. *The Cambridge Companion to Bach* goes beyond a basic life-and-works study to provide a late-twentieth-century perspective on J. S. Bach the man and composer. Benefiting from the insights and research of some of the most distinguished Bach scholars, this Companion covers cultural, social and religious contexts, surveys and analyzes Bach's compositional style, traces his influence, and considers the performance and reception of his music through the succeeding generations.

30.95

G51. The Cambridge Companion to Mozart edited by Simon P. Keefe. Cambridge University Press, 2003, PB, 309 pages. Bridging the gap between scholarly and popular images of Mozart, this volume provides comprehensive coverage of all of his important works; the reception of his music since his death; the contexts that inform his work and his significance as a performer. It paints a rounded yet focused picture of one of the most revered artists of all time and enhances readers' appreciation of his extraordinary output.

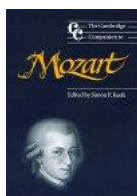
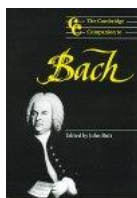
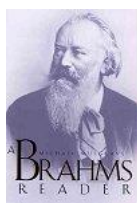
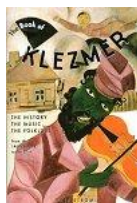
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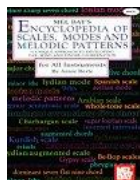
MT01. The Cambridge Companion to the Musical edited by William A. Everett and Paul R. Laird. Cambridge University Press, 2002, PB, 327 pages. An accessible survey of one of the most popular forms of musical, it offers a guide to the history and development of the musical in England and America, and worldwide. Starting with the early history of the musical, the volume examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. The book contains a chronology, reading lists and photos from key productions.

29.95

G58. The Cambridge Companion to the Orchestra edited by Colin Lawson. Cambridge University Press, 2003, PB, 297 pages. This up to date guide to the orchestra and orchestral life combines orchestral repertory history with critical thought. It includes topics such as the art of orchestration, score reading, conducting, international orchestras, the historical instrument movement, recording, and becoming an orchestral musician, educator or informed listener.

24.95





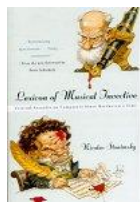
G23. *Encyclopedia of Scales, Modes and Melodic Patterns for All Instruments* by Arnie Berle. Mel Bay, 1997, SS, 96 pages. This book provides a comprehensive source for many types of scales. It also provides recommendations on how to practice scales and a practice routine.

14.95



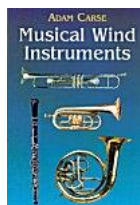
G09. *The Harper Collins Dictionary of Music* by Christine Ammer. HaperCollins, PB, 3rd edition, 512 pages. This completely revised and updated edition of the popular HarperCollins Dictionary of Music is a valuable reference tool for students, professionals, and music lovers alike. More than just a book of simple definitions, it provides in-depth explanations and examples of over 3,500 musical terms and includes over 250 illustrations to help clarify the entries.

17.95



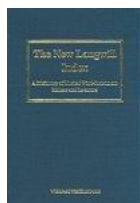
G11. *Lexicon of Musical Invective, Critical Assaults on Composers Since Beethoven's Time* by Nicolas Slonimsky. Norton, PB, 325 pages. With a new forward by Peter Schicke. This legendary book is an anthology of critical assaults on well-known composers and their works. Here the reader will find biased, unfair, ill-tempered, and singularly unprophetic judgments by musicians and reviewers. An example: *I am bound to say that dreary though most musical humour is, Strauss's is the dreariest that has ever bored me. I contemptuously dismiss Till Eulenspiegel as a pretentious piece of mart shoddy.*

14.95



G47. *Musical Wind Instruments* by Adam Carse. Dover, 2002, PB, 381 pages. An unabridged republication of this work originally published in London in 1939. A comprehensive guide to wind instruments used in European orchestras and in military and other wind bands during the preceding 400 years. Includes flutes, oboes, clarinets, bassoons, trumpets, cornets, horns, trombones, bugles, and related instruments. Illustrated with photos and drawings.

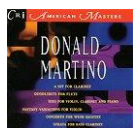
15.95



G39. *The New Langwill Index, A Dictionary of Musical Wind-Instrument Makers and Inventors* by William Waterhouse. Tony Bingham, 1993, HB, 555 pages. Based on the work of Lyndesay Graham Langwill, this book is an entirely new edition rather than a revision of his last work. The primary purpose of this volume is to assist in the identification, dating and evaluation of wind instruments. It also provides some information on the careers and achievements of makers and inventors. A first class book in every way.

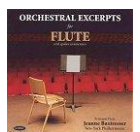
124.95

Flute CDs



CD202. *Donald Martino*. CRI, 1995. Solo and Chamber works by Donald Martino. A Set for Clarinet (Michael Webster clarinet), Quodlibets for Flute (**Samuel Baron** flute), Trio for Violin, Clarinet & Piano (Arthur Bloom clarinet, Gilbert Kalish piano, Paul Zukofsky violin), Fantasy-Variations for Violin (Paul Zukofsky violin), Concerto for Wind Quintet (Rutgers University Contemporary Chamber Ensemble conducted by Arthur Weisberg), and Strata for Bass Clarinet (Dennis Smylie bass clarinet).

6.95



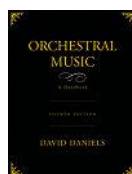
CD070. *Orchestral Excerpts for Flute*. Jeanne Baxtresser, flute. Summit, 1996. Key excerpts from the symphonic repertoire with spoken commentary. Bach Aus Liebe from St. Matthew Passion and Domine Deus from Mass in B minor; Beethoven Symphonies No. 3 and No. 4, Leonore No. 3; Bizet Entr'acte from Carmen and Menuet from L'Arlesienne; Brahms Symphonies No. 1 and No. 4; Debussy Afternoon of a Faun; Dvorak Symphony No. 8; Gluck Menuet & Dance from Orpheus; Hindemith Symphonic Metamorphoses; Mendelssohn Midsummer Night's Dream; Prokofiev Classical Symphony and Peter and the Wolf; Ravel Boléro and Daphnis et Chloé; Rimsky-Korsakov Russian Easter Overture and Capriccio Espagnol; Rossini William Tell Overture; Saint-Saëns Carnival of the Animals; Strauss Salome; Stravinsky Petrouchka and Chant du Rossignol; and Tchaikovsky Symphony No. 4.

16.00



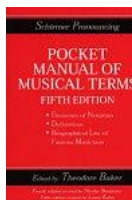
CD210. *Mozart - Flute Concertos*. Sharon Bezaly flute with the Ostrobothnian Chamber Orchestra conducted by Juha Kangas. BIS, 2005. This is a hybrid disc: SACD Surround 5.0/SACD Stereo/CD Stereo. Sharon Bezaly began her study of the flute in Israel and continued studies at the Conservatoire National Supérieur de Musique in Paris, winning the Academy's first prizes for flute and chamber music. She was subsequently invited by Sándor Végh to play as principal flautist in his Camerata Academica Salzburg, a position she held until the maestro's death in 1997. Since then Sharon Bezaly has devoted herself to a solo career performing frequently in Europe and Asia. Wolfgang Amadeus Mozart Concerto in G major KV 313, Andante in C major KV 315, Rondo in D major, KV 184 Anh. - Allegretto grazioso, and Concerto in D major KV 314. Cadenzas for these performances have been written by Finnish composer Kalevi Aho. **This CD is special promotion that includes a 243 page BIS catalog and is sold for \$5.00 less than the usual price of BIS CDs.**

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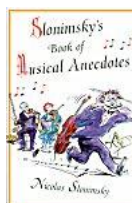
G95. *Orchestral Music, A Handbook* by David Daniels. Scarecrow Press, Fourth Edition, 2005, HB, 627 pages. Expanded to 6400 entries and almost 900 composers (only 4200 in 3rd Ed.). Merged with the American Symphony Orchestra League's OLIS (Orchestra Library Information Service). Enhanced specific information on woodwind & brass doublings. Lists of required percussion equipment for many works. New, more intuitive format for instrumentation. More contents notes and durations of individual movements.

66.95



G08. *Schirmer Pronouncing Pocket Manual of Musical Terms* edited by Theodore Baker, Nicolas Slonimsky, and Laura Kuhn. Schirmer, PB, 362 pages. This is a small (3 inches by 4 inches), extremely useful, and inexpensive reference. Includes elements of notation, notes and rests, the staff, clefs, scales, chromatic signs, intervals, keys, chords, time signatures, rules for pronouncing German, French, and Italian, a comparative table of tempo marks, musical terms (263 pages), and noteworthy musicians (76 pages)

5.95



G43. *Slonimsky's Book of Musical Anecdotes* by Nicolas Slonimsky. Routledge, 2002, PB, 320 pages. Let Slonimsky regale you with tales of Mozart, Beethoven, Rossini and the other expected Classical Music figures, the ugly ducking of Russian music, the Kafka of modern music and other sublime misfits. First published in 1948, this book has earned well-deserved acclaim for being insightful, witty and enthralling. Great for bedside reading, a gift, or a source for information to enliven a music history class.

35.95



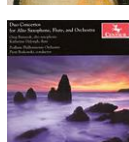
G72. *The Well-Tempered Announcer, A Pronunciation Guide to Classical Music* by Robert A. Fradkin. Indiana University Press, 1996, PB, 255 pages. In this innovative guide, Robert Fradkin provides the pronunciation of over 2000 personal names, titles of works, and musical terms. In addition, at least half the book is devoted to general pronunciation guidelines for both familiar and unfamiliar languages, giving the reader the tools to pronounce words which are not listed.

32.95



CD215. *Tour de France*. The Webster Trio. Michael Webster clarinet, **Leone Buyse** flute, and Katherine Collier piano. Gabriel Fauré, Dolly Suite (flute, clarinet, and piano; trans. Webster); Fauré, Morceau de concours (flute and piano; arr. Hulme-Brieff); Saint-Saëns, Tarantella, Op. 6, (flute, clarinet, and piano); Debussy, Petite Pièce & Première Rhapsodie (clarinet and piano); Syrinx (solo flute); Prélude à l'après-midi d'un faune, (flute, clarinet and piano; trans Webster); Georges Bizet, Jeux d'enfants, (flute/piccolo, clarinet, and piano; trans Webster).

16.95



CD216. *World Wide Webster*. The Webster Trio. Michael Webster clarinet, **Leone Buyse** flute, and Robert Moeling piano. Antonin Dvorak Slavonic Dances, Claude Debussy Petite Suite, Johannes Brahms Hungarian Dances (Nos. 5,6,7, 13,14,16, and 21), Louis Moreau Gottschalk Four Pieces (La Jota Aragonesa, Souvenir de la Havane, Souvenir de Cuba, Grande Tarantelle).

16.95



CD580. *Duo Concertos for Alto Saxophone, Flute, and Orchestra*. Greg Banaszak alto saxophone, **Katherine DeJongh** flute with the Podlasie Philharmonic Orchestra conducted by Piotr Borkowski. Centaur, 2011. David Morgan Reflections and Meditations for Alto Saxophone, Flute, and Orchestra; Arthur Honegger arr. Londeix Concerto da Camera Op. 188 for Alto Saxophone, Flute, and String Orchestra; Pawel Lukaszewski Trinity Concerto for Alto Saxophone and String Orchestra; Subaram Raman A Song Not Sung for Alto Saxophone and String Orchestra; Russell Peterson Concerto for Alto Saxophone, Flute, and String Orchestra.

16.95



CD124. *Wings of Song*. James Galway flute with the London Symphony Orchestra conducted by Klaus Peter Seibel. Deutsche Grammophon, 2004. Popular Classical Melodies for flute and orchestra. Maurice Ravel Pavane pour une infante défunte, Erik Satie Gymnopédie No. 3, Franz Schubert Ave Maria, Traditional The Dawning of the Day, Joaquín Rodrigo En Aranjuez con tu amor, Johann Sebastian Bach Siciliano, Camille Saint-Saëns Mon cœur s'ouvre à ta voix, Vincenzo Bellini Casta diva, Gabriel Fauré Pie Jesu, Jacques Offenbach Barcarolle, Richard Wagner Der Engel, Christoph Willibald Gluck Che farò senza Euridice, Antonín Dvořák Lento (from String Quartet No.12 in F major), Johannes Brahms Wiegenlied, Howard Shore A Lord of the Rings Suite, and John Denver Annie's Song.

16.95



CD522. *Barn Dances*. Leonard Garrison flute, **Shannon Scott** clarinet, with Jay Mauchley piano. Albany, 2010. All flute and clarinet duets except for Barn Dances which includes piano and as noted. Libby Larsen Barn Dances, Jean Cartan Sonatine, John Addison Five Dialogues, Dan Welcher Reversible Jackets, Roger Nixon Two Duos for piccolo and E-flat clarinet, Robert Wykes Three Faces of Friendship, Jürg Wytenbach Serenade, Robert Russell Bennett Suite, and Robert Dickow Four Little Dances.

16.95



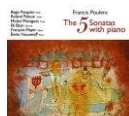
CD260. *Ernst Krenek: Chamber Music with Clarinet*. Csaba Klenyán clarinet with **Zoltán Gyöngyösy** flute and Ildikó Cs. Nagy piano and other artists. Hungaroton, 2006. Ernst Krenek (1900-1991) was an Austrian born composer (of Czech heritage) who lived in the United States from 1938 on. Alpbach-Quintet for Wind Quintet and Percussion Op. 180 (1962), Monologue for Clarinet Solo Op. 157 (1956), Sonatina for Flute and Clarinet Op. 92./2b (1942), Little Suite for Clarinet and Piano Op. 28 (1924), Invention for Flute and Clarinet Op. 127a (1951), Trio for Violin, Clarinet and Piano Op. 108 (1946), and Suite for Clarinet and Strings Op. 148a (1955).

17.00



CD259. *Robert Muczynski, Complete Works for Flute*. Alexandra Hawley flute with Robert Muczynski piano and the Stanford Woodwind Quintet. Naxos, 1998. Robert Muczynski: Quintet for Winds Op. 45, Duos for Flutes Op. 34 (with Jean-Pierre Rampal flute), Moments for Flute and Piano Op. 47, Fragments for Woodwind Trio (with Gregory Dufford clarinet and Rufus Olivier bassoon), Three Preludes for Unaccompanied Flute Op. 18, Movements for Wind Quintet Op. 16, Duos for Flute and Clarinet (with Gregory Dufford clarinet), Sonata for Flute and Piano Op. 14.

8.95



CD257. *Poulenc, The 5 Sonatas with Piano*. Eli Eban clarinet, Régis Pasquier violin, Roland Pidoux cello, **Michel Moraguès** flute, François Meyer Oboe with Émile Naoumoff piano. All by Francis Poulenc Sonate for clarinet and piano, Sonate for flute and piano, Sonate for violin and piano, Sonate for violincello and piano, and Sonate for oboe and piano.

16.00



CD292. *Kuri - Romantic Flute*. Masahide Kurita flute with Len Vorster piano. Move Records, 2000. Carl Nielsen The Fog is Lifting Op. 41 and Fantasy Pieces Op. 2, Joachim Andersen Hungary National Fantasy Op. 59 No. 6, G.C. Percival In the Forest, Gaetano Donizetti Sonata in C Major, John Lemmoné Graceful Dance, Carl Reinecke Ballade Op. 288, Francesco Morlacchi The Swiss Shepherd, Arthur Honegger Danse de la chèvre, and Kazuo Fukushima Mei.

15.95



CD122. *Eric Ewazen Orchestral Music & Concertos*. Marya Martin flute with the Czech Philharmonic Chamber Orchestra conducted by Paul Polivnick. Albany Records, 2002. Eric Ewazen Concerto for Flute and Chamber Orchestra; Ballade for Clarinet, Harp, and String Orchestra with Charles Neidich clarinet; Classical Concerto for Tenor Saxophone and Orchestra with James Houlik Tenor Saxophone; and Chamber Symphony with Eric Ewazen piano.

16.95



CD220. *The French Connection*. Emmanuel Pahud flute, Paul Meyer clarinet, and Eric Le Sage piano (Les Vents Français). EMI Classics, 2005. Except where noted, all pieces are for flute, clarinet, and piano. Dmitry Shostakovich Waltz No. 3 and No. 4 (arr. Atovmian); Heitor Villa-Lobos Chôros No. 2 for flute & clarinet; Florent Schmitt Sonatine en trio Op. 85; Darius Milhaud Sonata, for flute, clarinet, oboe & piano Op. 47 with François Meyer oboe; André Jolivet Sonatine for flute & clarinet; and Maurice Emmanuel Sonate Op. 11.

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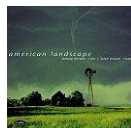
CD341. *Nielsen Clarinet & Flute Concertos - Wind Quintet*. Emmanuel Pahud flute Sabine Meyer clarinet with the Berliner Philharmoniker conducted by Simon Rattle. EMI Classics, 2007. Carl Nielsen Flute Concerto, Clarinet Concerto, and Wind Quintet (with Pahud, Meyer, Stefan Schweigert bassoon, Jonathan Kelly oboe & cor anglais, and Radek Baborák horn).

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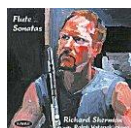
CD498. *Classic Solos for Winds*. Valerie Potter flute, Kevin Vigneau oboe, and Keith Lemmons clarinet with the University of New Mexico Wind Symphony conducted by Eric Rombach-Kendall. Summit Education, 2007. Georges Bizet arranged by François Borne Carmen Fantasy, Cécil Chaminade Concertino for Flute Op. 107, Frigyes Hidas Concerto No. 2 for Oboe, Henri Rabaud Solo de Concours, Andre Messenger Solo de Concours, and Carl Maria von Weber Concertino for Clarinet Op. 26.

16.00



CD095. *American Landscape*. Richard Sherman, flute with Ralph Votapek piano. Summit, 2000. All the works represented here are either world premiere recordings or first recordings by a flutist. Combined, these pieces explore the range of expression in American compositional style, from spiky and rhythmic to lyrical and transparent. William Wallace Toccata in Ten (homage to Prokofiev), Aaron Copland Sonata for Flute & Piano (arr. of Sonata for Violin & Piano), James Willey Duo, Kent Wheeler Kennan Threnody, Amy Marcy Cheney Beach Sonata in A minor, Op. 34.

16.00



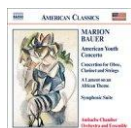
CD098. *Flute Sonatas*. Richard Sherman, flute with Ralph Votapek piano. Summit, 2000. Germaine Tailleferre Deuxieme Sonata and Forlane, Francis Poulenc Vocalise, Alexandre Tansman Sonatine, Jindrich Feld Sonate, Jean Francaix Sonata.

16.00



CD097. *Voices Through Time*. Emily Skala, flute with Norman Krieger, piano. Summit, 2002. Works of Brahms and Schubert for flute and piano. Johannes Brahms Sonata Op. 120 No. 1 in F minor and No. 2 in E-flat major (from the clarinet sonatas). Franz Schubert Theme and Variations on "Trockne Blumen" from "Die Schöne Müllerin" presented for the first time with the original fifth variation as it appears in the Baerenreiter edition.

16.00



CD256. *Marion Bauer: Orchestral and Chamber Works*. Ambache Chamber Orchestra and Ensemble. Naxos, 2005. Music by Marion Bauer (1882-1955). This CD includes: A Lament on an African Theme Op. 20a (1927), Concertino for Oboe, Clarinet and Strings Op. 32b (1939-43, with Jeremy Polmear oboe and Eli Eban clarinet), Trio Sonata No. 1 for Flute, Cello and Piano Op. 40 (1944, with **Jonathan Snowden** flute, Judith Herbert cello and Diana Ambache piano), Symphonic Suite for Strings Op. 33 (1940), Duo for Oboe and Clarinet Op. 25 (1932, Jeremy Polmear oboe and Eli Eban clarinet), and American Youth Concerto Op. 36 (1943, Diana Ambache piano and orchestra).

9.95



CD206. *Music by Shulamit Ran*. Da Capo Chamber Players: Patricia Spencer flute, Laura Flax clarinet, Eric Wyrick violin, Erica Kiesewetter violin, Misha Amory viola, Andre Emelianoff cello, and Sarah Rothenberg piano. Bridge Records, 1995. The pieces on this CD are all by Israeli-born composer Shulamit Ran: Concerto da Camera II (clarinet, string quartet, and piano), East Wind (flute solo), Inscriptions (violin solo), Mirage (flute, clarinet, violin, cello, and piano), For an Actor: Monologue for Clarinet (solo), and Private Games (clarinet and cello).

16.95



CD061. *Comfort and Joy*. Jeffery Zook, flute with Kerstin Allvin, harp and strings and percussion. High Heel Records. A holiday celebration of music for flute and harp. Holly and the Ivy, Comfort and Joy, Bizet Winter Walk, Corelli Christmas Concerto, A La Nina Nana, We Three Kings/Deck the Halls, Berlioz L'Enfance du Christ, Bach Pastorale from Christmas Oratorio, Fantasy on a Catalan Carol, Fantasy on a Basque Carol, Greensleeves, I Wonder as I Wander, Impressions of Childhood, Variations Pastorales, Joseph Went a'Walking, Christmas Images.

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