

Suite for Flute Alone

Dedicated to M. Georges Barrère

WALLINGFORD RIEGGER

Moderato ♩ = 66+

mf *a tempo* *f* *mf* *p* *f* *rit.*

p *f* *f* *p* *mf* *a tempo*

p *f* *p* *pp*

Sua *f espress.* *p* *mezza voce*

p *ff* *p*

Tempo I. *ff* *espr.* *mezza voce* *p*

mf *f*

sf *sf* *sf*

loco *p* *sf* *sf*

sf *sf*

f *p*

II.

Vivace $\text{♩} = 54$

First staff of music, starting with a treble clef and a key signature of one flat. The tempo is marked 'Vivace' with a quarter note equal to 54. The staff begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The melody is highly rhythmic and features many accidentals.

Second staff of music, continuing the melody. It starts with a fortissimo (*ff*) dynamic, moves to piano (*p*), then forte (*f*), and ends with fortissimo (*ff*). A first ending bracket with a '2' is present, and an 8-measure rest is indicated above the staff.

Third staff of music, starting with piano (*p*) and ending with a crescendo (*cresc.*). An 8-measure rest is indicated above the staff.

Fourth staff of music, starting with forte (*f*) and ending with piano (*p*). An 8-measure rest is indicated above the staff.

Fifth staff of music, starting with piano (*p*) and ending with forte (*f*). A first ending bracket with a '2' is present.

Sixth staff of music, starting with piano (*p*) and ending with forte (*f*). The melody continues with complex rhythmic patterns.

Seventh staff of music, starting with piano (*p*) and ending with forte (*f*). The melody features many accidentals.

Eighth staff of music, starting with forte (*f*) and ending with sforzando (*sf*). The dynamics fluctuate between *f* and *sf*.

Ninth staff of music, starting with fortissimo (*ff*) and ending with piano (*p*). It includes a *dim.* (diminuendo) marking.

Tenth staff of music, starting with pianissimo (*pp*) and ending with piano (*p*). The melody concludes with a series of eighth notes.

The first section of the music consists of six staves. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by rapid sixteenth-note passages, often grouped in pairs or fours. Dynamics include *f* (forte) and *sf* (sforzando). A *cresc.* (crescendo) marking appears at the end of the third staff. The section concludes with a *ff* (fortissimo) dynamic.

Molto con sentimento *ma non troppo lento* III.

The second section, marked 'III.', begins with a 3/4 time signature. It features a more melodic and expressive style. The first staff starts with a *f* dynamic, followed by a *p* (piano) dynamic and a triplet. The second staff includes a *f* dynamic and a *pp* (pianissimo) dynamic. The third staff is marked *espress.* (espressivo) and *mf* (mezzo-forte), featuring several triplets. The fourth staff begins with a *p* dynamic, followed by *f sempre* (f sempre) and ends with a *p* dynamic. A fermata is placed over the final notes of the section.

loco

leggiere

pp *f*

mf *pp* *mf* *pp* *espress.*

pochiss. riten.

espr. ma sotto voce *p*

sf

Allegro ironico ♩ = 64+ **IV.**

f *sf* *sf* *sf* *sf*

sf *sf*

ff *sf* *p* *cresc* *f* *p* *sf*

cresc *sf* *f* *sf* *sf*

ff

pp *ff*

p *sf* *p* *sf* *ff* *p*

ff *p* *sf*

ff *p* *f* *sf* *sf* *ff*

sf *sf* *sf* *sf* *mp*

ff *sf* *p* *sf* *ff* *sf* *p* *f*

sf *sf* *p* *sf*

p *f*

Tempo I.

sf *sf* *p* *sf* *ff* *sf* *p* *f*

sf *sf* *p* *sf*

p *f*

loco *Meno mosso* $\text{♩} = 108$

ff *f* *sf* *sf*

sf *sf* *sf* *sf* *sf* *p*

sans couleur

WALLINGFORD RIEGGER was born in Albany, Georgia, in 1885. His most valuable early musical experience was playing violin and cello in a string quartet composed of members of the family. He left college (Cornell University) in 1905 to resume his musical education, his teachers being Alwin Schroeder and Percy Goetschius. Abroad he studied with Anton Hekking, Edgar Stillman-Kelley, and Robert Hausmann (the last at the Hochschule in Berlin). After training in operatic conducting in southern Germany he led the Bluthner Orchestra (Berlin) during the season 1916-17, performing without score more than 30 symphonies and many other works. Since his return to America during the war, he has conducted student orchestras in various conservatories, where he has had classes in Harmony I, II and III; Keyboard Harmony I, II, III, IV and V; Sight-Singing I, II and III; Dictation I, II, III and IV; Counterpoint I and II; Elementary Composition I and II; Advanced Composition I and II; Orchestration, Conducting, Form and Analysis, Ensemble Playing, Music History and Appreciation, Opera and Acoustics. He now has a private studio in New York.

His works are (in order):

Piano Trio in B Minor (Paderewski Prize, 1921). To appear shortly.

String Quartet in G Minor.

Whimsy (for Cello and Piano). To appear shortly (Schirmer).

American Polonaise (for Orchestra).

La Belle Dame sans Merci (Coolidge Prize, 1924).

Rhapsody for Orchestra.

Blue Voyage (for Piano). Published by G. Schirmer, New York.

Study in Sonority (for ten Violins). Published by G. Schirmer, N. Y.

Suite for Flute Solo. Published by New Music.

Four Canons for Woodwinds.

Mr. Riegger says concerning his flute solo:

"In this work, aside from the ever present problems of design, the chief difficulty has lain in the avoidance of diatonic tonality without the aid of other instruments. So-called tonal centers, however, may be felt in various places. This cannot be said of the concluding six measures, in which each of the semitones of three octaves of flute range is represented once."