

Palouse Songbook

for flute and piano

Emily Doolittle, 2019

Palouse Songbook

I. American Goldfinch

II. Long-Eared Owl

III. Snow Bunting

for flute and piano

duration: approx. 10'00"

I drove through the Palouse once, on my way from Seattle, Washington (where I lived from 2008-2015) to a conference in Moscow, Idaho. As I was seeing the unusual beauty of the rolling hills for the first time, an intense dust storm blew in, blocking visibility almost completely. I pulled over to the side of the road and watched as the light turned a dusty red-gold, and the landscape became alien. After an hour or so, the storm retreated and I was able to continue on my way. I later learned that dust storms such as the one I encountered are primarily the result of unsustainable farming practises, and that the native Palouse prairie is one of the most endangered ecosystems in the US. Not long after this trip, I moved away from the Pacific Northwest, but my curiosity about the Palouse remains.

When Sophia Tegart, professor of flute at Washington State University, in Pullman, Washington, asked me to write this piece for her, it seemed like the perfect opportunity to explore the soundscape of the Palouse. I found a guide to birds of the Palouse, and listened to recordings the songs of about 150 bird species which are regularly found there! From these recordings, I chose three species whose songs most vividly suggested musical ideas for flute and piano to me. These birds are not necessarily most representative of the Palouse – the American Goldfinch and Long-Eared Owl are widely distributed across North America, while the Snow Bunting is only an occasional Palouse visitor – but if you spend long enough listening, you could expect to hear them all there. I wondered if I should keep the title *Palouse Songbook*, as this combination of birds could be heard in other habitats as well: but eventually I decided I should, because memories of my visit to the Palouse were so integral to the composition of this piece.

for Sophia Tegart and Michael Seregow

funded by a Washington State University
New Faculty Seed Grant

© Emily Doolittle, 2019

American Goldfinch

Emily Doolittle

a bright flash of yellow

$\text{♩} = 168$

Flute

Piano

ff

8va

ff

6

(8)

12

(8).

* Staccatos not too short. Flute and piano come off staccatos together (even when the notes with staccatos are of different lengths).

6

19

25

31

37

43

49

56

62

8

68

73

78

83

bubbling legato

90

97

with joyful abandon

104

109

10

114

119

123

This musical score consists of three systems of piano music. The top system starts at measure 10 with a treble clef, 5/8 time, and dynamic 114. It features a single melodic line with eighth-note patterns and grace notes. The bottom system starts at measure 114 with a treble clef, 5/8 time, and continues the melodic line. The third system starts at measure 119 with a treble clef, 5/8 time, and dynamic 119. Both systems use a common bass line. The score concludes at measure 123 with a treble clef, 2/4 time, and dynamic 123.

128

II

132

136

142

p

mp

mf

mf

f *mf*

f *mf*

175

f

180

mf

f

mf

mf

185

9

ff

p

8:7

3

3

3

3

5

ff

p

8:7

3

3

5

5

14 194

pp

202

p

210

mp

218

mf *mp* *mf*

225

f

Sheet music for piano, page 15, measures 231-254. The music is in common time, with various key signatures and time signatures indicated by a brace. Measure 231 starts in 3/8, changes to 2/4, then 6/8, then 3/8. Measure 232 starts in 3/8, changes to 2/4, then 6/8, then 3/8. Measure 233 starts in 3/8, changes to 2/4, then 6/8, then 3/8. Measure 234 starts in 5/8, changes to 2/4, then 5/8, then 2/4. Measure 235 starts in 5/8, changes to 2/4, then 5/8, then 2/4. Measure 236 starts in 5/8, changes to 2/4, then 5/8, then 2/4. Measure 237 starts in 5/8, changes to 2/4, then 5/8, then 2/4. Measure 238 starts in 5/8, changes to 2/4, then 5/8, then 2/4. Measure 239 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 240 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 241 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 242 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 243 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 244 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 245 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 246 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 247 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 248 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 249 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 250 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 251 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 252 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 253 starts in 5/8, changes to 6/8, then 2/4, then 5/8. Measure 254 starts in 5/8, changes to 6/8, then 2/4, then 5/8.

16

258

mp
smoother

263

> *pp*

269

mf

a tempo

274

poco rit.

ff

p

ff

281

(8)

287

(8)

294

(8)

v

II

Long-Eared Owl

3 a.m.: shadowy, still

$\text{♩} = \text{approx. } 72$

not much vibrato

Flute

Piano

7

Flute: p Piano: pp

13

Flute: p Piano: pp

19

mp

25

p

32

f *=mf*

f *=mf*

37 (accent with air but don't rearticulate)

<f *=mf*

f *=mf*

20

43

Musical score for measures 20 and 43. The score consists of two staves. The top staff uses a treble clef and has a single note on the fourth line with a dynamic marking *p*. The bottom staff uses a bass clef and has a single note on the third line with a dynamic marking *p*. Measures 20 and 43 both end with a fermata over the note.

48

Musical score for measure 48. The top staff shows a note on the fourth line followed by a fermata over the next note. The dynamic marking *pp* is placed below the staff. The bottom staff shows a note on the third line followed by a fermata over the next note. Measures 48 ends with a fermata over the note.

III

Snow Bunting

light $\text{♩} = 132$

6

f

p

10

f

p

19

f

>p

f

>mp

8
16

f

>p

f

>mp

8
16

* Staccatos indicate a slight lift or roundness, but they are not too short! Flute and piano come off staccatos (or tenutos) together even if notes are of different lengths.

22

28 (3+3+2)

35

44

50

57

65

73

81

24

88

94

100

107

113

6/16 3/8 6/16 3/8 6/16 3/8 6/16 3/8

mp *mf* *mp*

119

2/8 6/16 3/8 2/8 6/16 3/8 2/8 6/16

p

127

6/16 3/8 6/16 3/8 6/16 3/8 6/16 3/8

p *mp*

133

3/8 2/8 6/16

p

26

140

pp

146

152

p

mp

159

v()

166

p *mp*

173

179

185 *f*

192

mf

199

205

211

217 29

 223 5 ff

 a bit slower (E) tr~~~~~
 229 ff

 (C) tr~~~~~ getting faster and lighter
 236 p p