



The American Viola Society

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PETITE SUITE  
FOR FLUTE AND VIOLA

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Catherine Murphy Urner  
(1891-1942)



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AVS Publications 054

# Preface

Originally hailing from Mitchell, Indiana, the composer and singer Catherine Murphy Urner (1891–1942) graduated with a Bachelor of Arts degree in 1912 from Miami University in Oxford, Ohio. In 1914, she began graduate studies in music at the University of California, Berkeley, withdrawing from the school two years later. Based on the strength of her 1916 composition *Aranyani of the Jasmine Vine*, Urner was awarded the first George Ladd Prix de Paris, which permitted composition studies in Paris with Charles Koechlin from 1919 to 1921. After returning to the United States, Urner served as Director of Vocal Music at Mills College in Oakland, California, from 1921 to 1924. She journeyed often between Europe and the United States in the following years, continuing her studies with Koechlin and enjoying success as a singer and composer in France, Italy, and her native country. In 1937, Urner married the composer and organist Charles Shatto in San Diego, California. The couple were involved in an automobile accident on April 30, 1942, which claimed Urner's life.

Urner's *Petite Suite for Flute and Viola* was composed in France in 1929 and is dedicated to Charles Koechlin's wife, Suzanne. The two surviving manuscripts contain many alterations, and the viola line is notated using a mixture of treble and bass clefs in both sources. Nevertheless, the work appears to be essentially complete, even if neither source constitutes a true final state of the work. For further details, see the Editorial Comments at the end of this edition.

The editor is grateful to John Shepard at the Jean Gray Hargrove Music Library, University of California, Berkeley, for his assistance in preparing this edition.

David M. Bynog, editor  
August 2021

# Petite Suite

Pour Flûte et Alto

à Suzanne Koechlin

Catherine Murphy Urner

Edited by David M. Bynog

## I

Andantino cantabile

*legatiss.*

Flute

Viola

*Très soutenu*

*(mp)*

*p*

5

*cresc.*

8

12

5

2

15

Musical notation for measures 15-17. The system consists of a treble clef staff and a bass clef staff. Measure 15 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 16 features a three-measure rest in the bass staff and a three-measure rest in the treble staff. Measure 17 features a five-measure rest in the bass staff and a five-measure rest in the treble staff.

18

Musical notation for measures 18-21. The system consists of a treble clef staff and a bass clef staff. Measure 18 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 19 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 20 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 21 features a five-measure rest in the bass staff and a five-measure rest in the treble staff.

22

Musical notation for measures 22-25. The system consists of a treble clef staff and a bass clef staff. Measure 22 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 23 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 24 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 25 features a five-measure rest in the bass staff and a five-measure rest in the treble staff.

26

Musical notation for measures 26-29. The system consists of a treble clef staff and a bass clef staff. Measure 26 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 27 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 28 features a five-measure rest in the bass staff and a five-measure rest in the treble staff. Measure 29 features a five-measure rest in the bass staff and a five-measure rest in the treble staff.

28

*mf* *ben sostenuto*

31

*mf*

35

*f* *ben sostenuto*

38

*molto rall. e cresc.* *dim.* *pp*

Scherzo: Allegretto

Musical notation for measures 1-3. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure starts with a forte dynamic marking (*sfz*) and an accent (^) over the first eighth note. The melody in the treble clef features eighth-note patterns with slurs and fingerings of 3, 5, and 6. The bass clef accompaniment consists of chords and eighth-note patterns.

Musical notation for measures 4-6. The treble clef melody continues with eighth-note patterns and slurs, ending with a sixteenth-note flourish in measure 6. The bass clef accompaniment features eighth-note patterns with slurs and fingerings of 3, 5, and 6.

Musical notation for measures 7-8. The treble clef melody has a more melodic character with slurs and accents. The bass clef accompaniment continues with eighth-note patterns and slurs, including a triplet in measure 8.

Musical notation for measures 9-11. The treble clef melody features slurs and accents. The bass clef accompaniment is characterized by a series of triplets in the first two measures, followed by eighth-note patterns.

Musical notation for measures 12-14. The treble clef melody includes triplets and slurs. The bass clef accompaniment features a triplet in measure 12 and a wavy line in measure 14. The tempo marking changes from *Allegretto* to *rall.* in measure 13 and then to *a tempo* in measure 14.

15

Musical notation for measures 15-17. Treble clef, bass clef. Measure 15: Treble has eighth notes, bass has sixteenth notes with a 5. Measure 16: Treble has eighth notes, bass has sixteenth notes with a 6. Measure 17: Treble has eighth notes with accents, bass has sixteenth notes with a 6.

18

Musical notation for measures 18-19. Treble clef, bass clef. Measure 18: Treble has eighth notes, bass has sixteenth notes with a 6. Measure 19: Treble has eighth notes with triplets, bass has sixteenth notes with a 6.

20

Musical notation for measures 20-21. Treble clef, bass clef. Measure 20: Treble has eighth notes with a triplet, bass has sixteenth notes with a 3. Measure 21: Treble has eighth notes with a triplet, bass has sixteenth notes with a 3.

22

Musical notation for measures 22-23. Treble clef, bass clef. Measure 22: Treble has eighth notes with a 6, bass has sixteenth notes with a 5 and a 6. Measure 23: Treble has eighth notes with a 6, bass has sixteenth notes with a 6. Dynamics: *f*, *ff*.

III

Adagio sostenuto

Musical score for measures 6-7. The piece is in 3/4 time with a key signature of three flats. The tempo is Adagio sostenuto. The first staff (treble clef) begins with a *pp* dynamic marking. The second staff (treble clef) begins with a *p* dynamic marking. Both staves feature long, sweeping melodic lines with many slurs.

4

Musical score for measures 8-11. The piece continues in 3/4 time with three flats. The first staff (treble clef) has a melodic line with slurs. The second staff (treble clef) has a lower melodic line with slurs. The key signature changes to two flats at the end of measure 11.

8

Musical score for measures 12-15. The piece continues in 3/4 time with two flats. The first staff (treble clef) has a melodic line with slurs. The second staff (treble clef) has a lower melodic line with slurs. The key signature changes to one flat at the end of measure 15.

11

Musical score for measures 16-19. The piece continues in 3/4 time with one flat. The first staff (treble clef) has a melodic line with slurs. The second staff (treble clef) has a lower melodic line with slurs. The key signature changes to natural at the end of measure 19. The first staff has a *broad* marking in measure 17 and an *a tempo* marking in measure 18.



15

18

21

24

8

27

Musical score for measures 27-29. The piece is in A major (three sharps) and common time. The right hand features a melodic line with a five-note quintuplet in measure 28. The left hand has a triplet in measure 27 and a five-note quintuplet in measure 28.

30

Musical score for measures 30-32. The right hand has a series of half notes with a fermata over the final one. The left hand has a triplet in measure 30 and a five-note quintuplet in measure 31. The instruction *rall. e cresc.* is written above the left hand in measure 31.

33

Musical score for measures 33-34. The right hand has a melodic line with a triplet in measure 34. The left hand has a triplet in measure 33 and a five-note quintuplet in measure 34.

35

Musical score for measures 35-37. The right hand has a melodic line with triplets in measures 35, 36, and 37, and a fermata in measure 37. The left hand has a triplet in measure 35 and a five-note quintuplet in measure 37. The instruction *tr* is written above the right hand in measure 37.

38

41

44

46

48

\* See editorial comments regarding the exact pitches here

IV

Final: Allegro vivace (non troppo)

Musical notation for measures 1-3. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. Measure 1 starts with a *mf* dynamic. The key signature changes from one sharp (F#) to one flat (Bb) in measure 2. The time signature changes from 3/8 to 12/8 in measure 2. Measure 3 has a 6/8 time signature.

Musical notation for measures 4-6. The top staff is in treble clef. The bottom staff is in bass clef. Measure 4 starts with a *cresc.* dynamic. The key signature changes from one flat (Bb) to one sharp (F#) in measure 5. The time signature changes from 12/8 to 6/8 in measure 5. Measure 6 has a 3/8 time signature. A four-measure rest is indicated in the bottom staff for measures 4-6.

Musical notation for measures 7-9. The top staff is in treble clef. The bottom staff is in bass clef. Measure 7 starts with a *[mp]* dynamic. The key signature changes from one sharp (F#) to one flat (Bb) in measure 8. The time signature changes from 6/8 to 12/8 in measure 8. Measure 9 has a 6/8 time signature.

Musical notation for measures 10-12. The top staff is in treble clef. The bottom staff is in bass clef. Measure 10 has a 3/8 time signature. Measure 11 has a 12/8 time signature. Measure 12 has a 6/8 time signature. A four-measure rest is indicated in the bottom staff for measures 10-12.

14

Musical notation for measures 14-16. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. Measure 14 features a four-measure rest in the upper staff and a four-measure eighth-note pattern in the lower staff. Measure 15 continues with eighth-note patterns in both staves. Measure 16 includes a four-measure rest in the upper staff and eighth-note patterns in the lower staff, with a '2' marking below the final two measures.

17

Musical notation for measures 17-19. The system consists of two staves. Measure 17 has a four-measure rest in the upper staff and eighth-note patterns in the lower staff. Measure 18 features a 3/4 time signature change and a [♩.=♩.] marking above the upper staff. Measure 19 continues with eighth-note patterns in both staves.

20

Musical notation for measures 20-22. The system consists of two staves. Measure 20 has a four-measure rest in the upper staff and eighth-note patterns in the lower staff. Measure 21 features a 3/4 time signature change and a [♩.=♩.] marking above the upper staff. Measure 22 continues with eighth-note patterns in both staves.

23

Musical notation for measures 23-25. The system consists of two staves. Measure 23 has a 3/4 time signature change and eighth-note patterns in both staves. Measure 24 features a four-measure rest in the upper staff and eighth-note patterns in the lower staff. Measure 25 continues with eighth-note patterns in both staves. The instruction *poco a poco più animato* is written below the lower staff.

12

25

[♩ = ♩.]

28

30

32

35

# Flute

# Petite Suite

Pour Flûte et Alto  
à Suzanne Koechlin

Catherine Murphy Urner  
Edited by David M. Bynog

## I

**Andantino cantabile**

*legatiss.*

7  
13  
18  
24  
28  
32  
37

*vla.*  
*cresc.*  
*dim.*  
*f*  
*mf*  
*f*  
*molto rall. e cresc.*  
*dim.* *pp*

*p*  
*5*  
*5* *3*  
*tr*  
*5*  
*3* *3*  
*3* *3*  
*3*

II

Scherzo: Allegretto

The musical score is written on a single treble clef staff. It begins with a dynamic marking of *sfz* (sforzando) and an accent (^) over the first note. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (3) and sextuplet markings (6). The score includes dynamic markings such as *tr* (trill), *rall.* (rallentando), *a tempo*, *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The piece concludes with a double bar line.



# III

## Adagio sostenuto

5

9 *broad*

13 *a tempo*

17 3

21 *rall. e dim.*

25 *broad* *f*

28 *rall. e cresc.* 5

32 3 3

4

35

38

41

*rall.* *dim molto*

44

*poco a poco a tempo*  
*pp* *cresc.*

47

*allargando e cresc.*  
*f* *f* *ff*

# IV

## Final: Allegro vivace (non troppo)

*mf*

4

*cresc.*

7

11

15

19

22

26

29

32

35

# Viola

## Petite Suite

Pour Flûte et Alto  
à Suzanne Koechlin

Catherine Murphy Urner  
Edited by David M. Bynog

### I

**Andantino cantabile**

(*mp*) *Très soutenu*

6

10

15 *poco rit.* *a tempo*  
*dim.*

20 *fl.*  
*mf*

25 3

29 *ben sostenuto*

33 *ben sostenuto*

37 *molto rall. e cresc.*  
*tr* *tr* *tr*  
*dim.* *pp*

Detailed description: This is a musical score for Viola, Part I, titled 'Andantino cantabile'. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *(mp)* and the instruction *Très soutenu*. The music features a melodic line with various ornaments, including a trill (*tr*) in the first staff. Measure numbers 6, 10, 15, 20, 25, 29, 33, and 37 are indicated at the start of their respective staves. At measure 15, there is a tempo change from *poco rit.* to *a tempo*, and a dynamic marking of *dim.* is present. At measure 20, the key signature changes to one flat (F) and the dynamic marking is *mf*. At measure 25, there is a triplet of eighth notes marked with a '3'. At measure 29, the instruction *ben sostenuto* is given. At measure 33, *ben sostenuto* is repeated. At measure 37, the tempo changes to *molto rall. e cresc.* and there are three trills (*tr*) in the first half of the staff. The piece concludes with a dynamic marking of *pp* and a *dim.* hairpin.

2

## II

### Scherzo: Allegretto

Musical score for Viola, Scherzo: Allegretto, Urner - Petite Suite. The score is written in bass clef with a key signature of one sharp (F#). It consists of nine staves of music, numbered 2, 5, 7, 9, 12, 15, 18, 20, and 22. The piece features various rhythmic patterns, including triplets, sextuplets, and sixteenth-note runs. Performance markings include *rall.*, *a tempo*, *cresc.*, *f*, and *ff*. The score concludes with a double bar line.

III

Adagio sostenuto

5

10

14

18

22

25

28

31

*p*

*broad*

*a tempo*

*rall. e dim.*

*broad*

*f*

*rall. e cresc.*

4

35 *tr*

39

43 *rall.* *poco a poco a tempo* *pp*

46 *cresc.* *f* *allargando e cresc.*

49 *f* *ff* \*

### IV

#### Final: Allegro vivace (non troppo)

*fl.*

4

7 *[mp]*

10

\* See editorial comments regarding the exact pitches here

14

17

20

23

*poco a poco più animato*

26

29

32

*rall.*  
*tr.*

35

*rit.* *molto rall. e cresc.*



## Editorial Comments

This edition of Catherine Murphy Urner's *Petite Suite for Flute and Viola* is based on two sources found in the Catherine Murphy Urner collection, ARCHIVES URNER 1, The Music Library, University of California, Berkeley, which are cataloged and labeled as I-8-C1 and I-8-C2:

### I-8-C1

Score written on mixture of 16-stave paper (1–4, 13) and 20-stave paper (5–12), 13 numbered pages, in black ink with various corrections and alterations.

### I-8-C2

Score written on “Monarck Brand Warranted,” “Carl Fischer, New York No. 6 – 14 lines” paper, 17 numbered pages, in blue ink with various corrections and alterations, some in pencil. Includes title page with text at top, in pencil: *Petite Suite | for | Flute + Viola*; text at center, in blue ink: *Petite Suite | Pour Flûte et Alto.*; and text at lower left-hand side of page in blue ink: *Catherine Urner. | Le Canadel – Février – '29 | (à Suzanne Koechlin).*

In both sources, the viola line is notated using a mixture of treble and bass clefs, and both sources include many changes, with scratched out notes, altered rhythms, and added text. The editor has not been able to confidently determine a chronological order for these two sources, and preference has ultimately been given to I-8-C2, in part because of the presence of a title page.

There are many haphazardly written slurs and ties in I-8-C2, making the starting and ending points difficult to determine. In numerous instances, a tie or slur appears at the beginning or end of a system but not at the corresponding point on the previous or following system. Consequently, most editorial decisions regarding slurs and ties have not been listed below.

### Movement I: Andante cantabile

#### **I-8-C2 has no time signatures, while I-8-C1 does; preference given to I-8-C2.**

m. 1: The dynamic marking (*mp*) in the viola line has been taken from I-8-C1.

m. 5: In I-8-C2, the original fourth note in the viola line (an eighth note) has been scratched out and changed to a sixteenth note. The exact pitch (or pitches) of the replacement is difficult to determine, and there is indecipherable text above this note as well. The editor has selected g' for this note.

m. 14: Rhythm in the viola line from I-8-C1; as written, the viola line in I-8-C2 has a quarter note followed by a dotted quarter note followed by a sixteenth note.

m. 19: The viola line is lacking a quarter note rest on beat five in both I-8-C1 and I-8-C2, which has been added here.

m. 38: The viola line has an insufficient number of beats in both I-8-C1 and I-8-C2 (a half note tied to a dotted half note). Given the alignment of these notes in the score, the editor has changed the dotted half note to a whole note.

## **Movement II: Scherzo: Allegretto**

**Neither I-8-C1 nor I-8-C2 has time signatures. Tempo marking in I-8-C1 is Allegro – non troppo.**

m. 2: In I-8-C2, the original notes in the viola line on beats three and four have been scratched out and replaced with notes on a clef-less staff below the system. The editor presumes that these replacement notes were intended to be notated in bass clef and has transcribed them accordingly.

m. 3: In I-8-C2, the notes in the viola line have been scratched out and are presumably intended to be replaced by a rest.

m. 4: In I-8-C2, this measure was originally part of m. 3, but a penciled barline seems to indicate a separation (with the rhythm of the thematic material in m. 4 now paralleling m. 1).

m. 5: In I-8-C2, there is an ambiguous marking above the flute line; the editor has transcribed this as a diminuendo hairpin that applies to this measure.

m. 6: In I-8-C2, part of beat three in the viola line has been scratched out along with a tie into the next measure. The editor has made his best attempt at interpreting the correct rhythmic duration for this beat. In the flute line, the editor has added a slur over beat three, which follows similar instances throughout this movement.

mm. 13–14: The *rall.* and *a tempo* markings are taken from I-8-C1. In I-8-C2, a *rall.* is written above the viola line on the first beat of m. 14 with no subsequent *a tempo* marking.

m. 17: In the flute line, the editor has added a slur over beat three, which follows similar instances throughout this movement.

## **Movement III: Adagio sostenuto**

**Both I-8-C1 and I-8-C2 have time signatures, though some time signature changes are absent. Time signatures have consistently been included in this edition for clarity.**

m. 18: The flute line is taken from I-8-C1; in I-8-C2, the triplet figure is written as sixteenth notes, and the ninth note of this measure (c'') appears to be tied to a c'' grace note that follows.

m. 25: The exact placement of the *f* dynamic is ambiguous in both I-8-C1 and I-8-C2; the editor has placed it on beat three for both instruments.

m. 26–28: In the flute line, there are discrepancies in I-8-C2 regarding the placement of tenutos on the tied notes in these measures; the editor has regulated them to match the first instance in m. 26.

m. 50: In the viola line, the lower note on beat three was originally a g' in both I-8-C1 and I-8-C2. In I-8-C2, the note has been altered to an f' with the word "fa" written immediately to the right of the note. The editor has thus transcribed this note as an f', but performers may prefer to play a g' as originally written.

#### **Movement IV: Final: Allegro vivace (non troppo)**

**Both I-8-C1 and I-8-C2 have time signatures, though some time signature changes are absent. Time signatures have consistently been included in this edition for clarity. Tempo marking in I-8-C1 is Allegro assai.**

m. 1: In I-8-C1, the fourth note in the flute line has had its preceding flat symbol removed. In I-8-C2, the flat symbol is present, but text appears above in ink: (oû ♭). The editor has elected for the b-flat'.

m. 7: Neither I-8-C1 nor I-8-C2 has a dynamic in the viola line in this measure; an editorial *mp* has been added.

m. 11: In I-8-C2, additional notes are written on a staff above the flute line, presumably intended to replace the first two notes in this measure, though the flute's original notes have not been scratched out. The editor has elected to incorporate this alteration.

m. 18: An editorial tempo equation indicating that the previous dotted quarter note equals a quarter note has been added. In I-8-C2, the flute line has too many beats, and in I-8-C1, the rhythm has been ambiguously altered. The editor has selected a rhythmic pattern based on the alignment of the flute's notes with the viola's in I-8-C2.

m. 19: An editorial tempo equation indicating that the previous quarter note equals a dotted quarter note has been added.

m. 23: An editorial tempo equation indicating that the previous dotted quarter note equals a quarter note has been added.

m. 27: An editorial tempo equation indicating that the previous quarter note equals a dotted quarter note has been added.

m. 31: In I-8-C2, the slur that begins on the fourth note in the flute line extends to the final note of the measure. The editor has adjusted this slur based on the two-note slur pattern found elsewhere in this movement (see, for example, m. 21 of the flute line).

m. 32: In I-8-C2, it is unclear whether an alteration to the viola line is intended, and the editor has retained the original notes.