The American Viola Society

PETITE SUITE
FOR FLUTE AND VIOLA

Catherine Murphy Urner
(1891-1942)

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

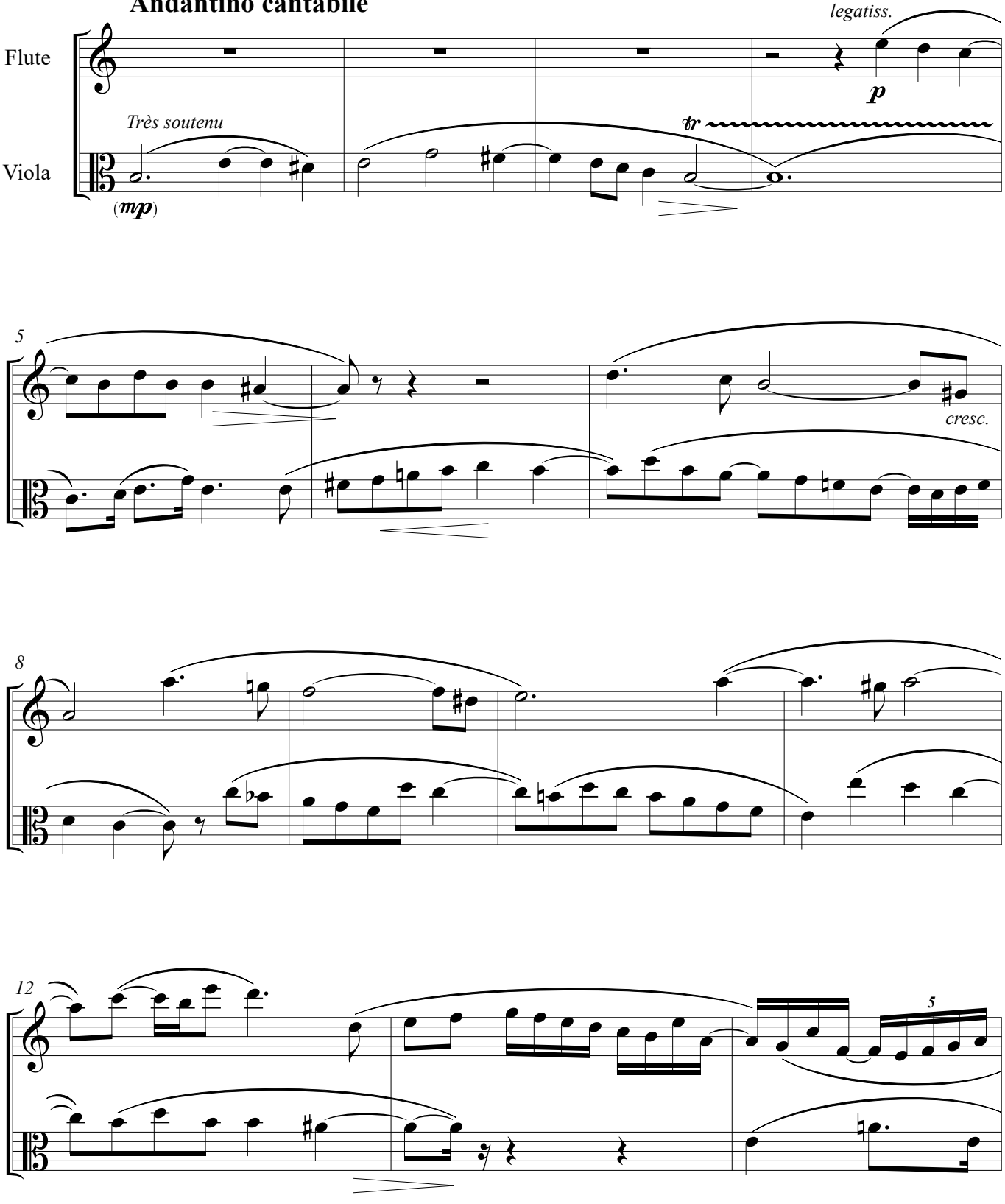
Pour Flûte et Alto

à Suzanne Koechlin

Catherine Murphy Urner
Edited by David M. Bynog

I

Andantino cantabile



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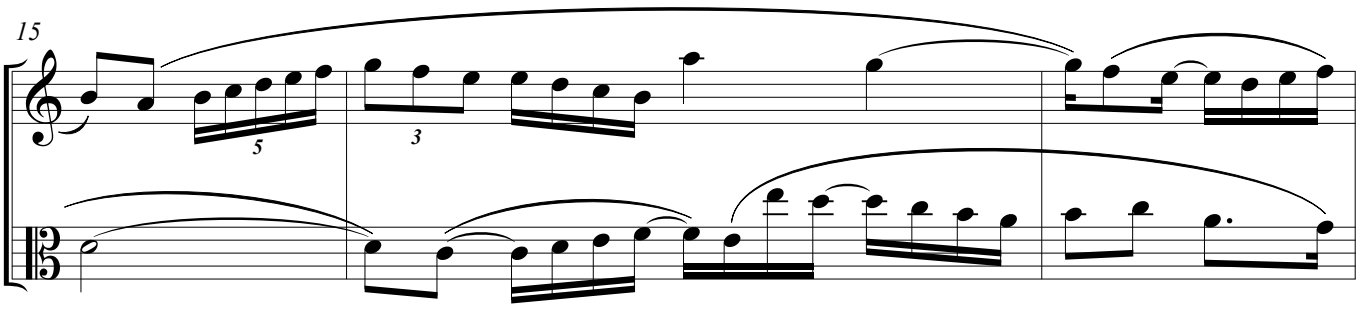

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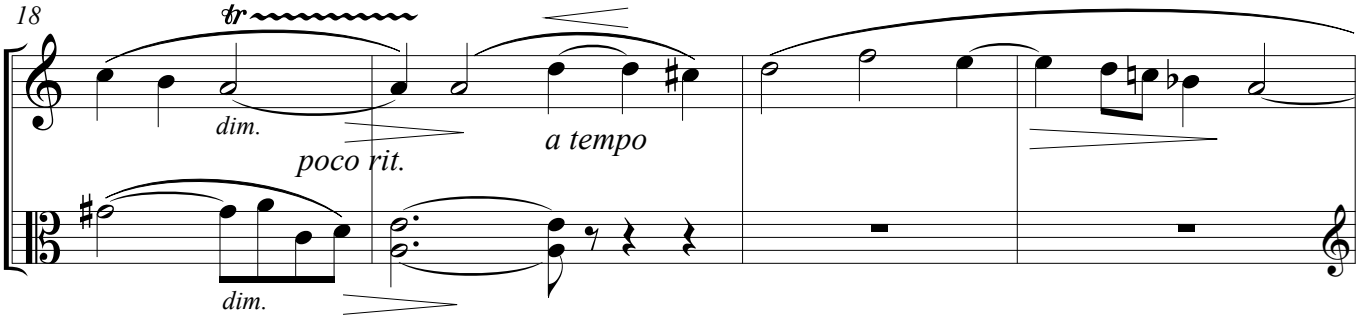

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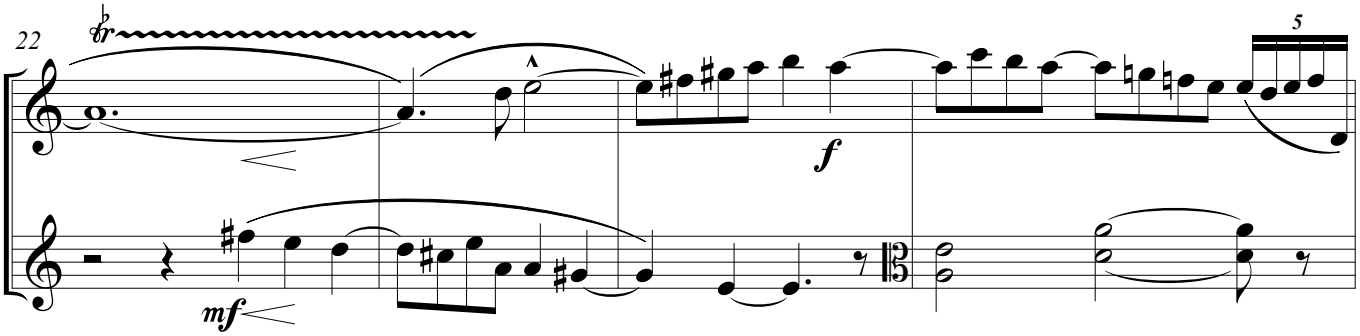

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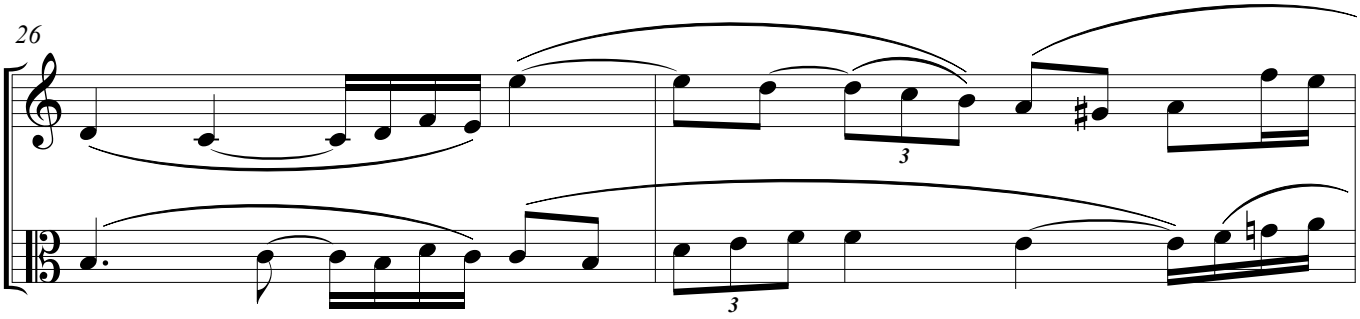
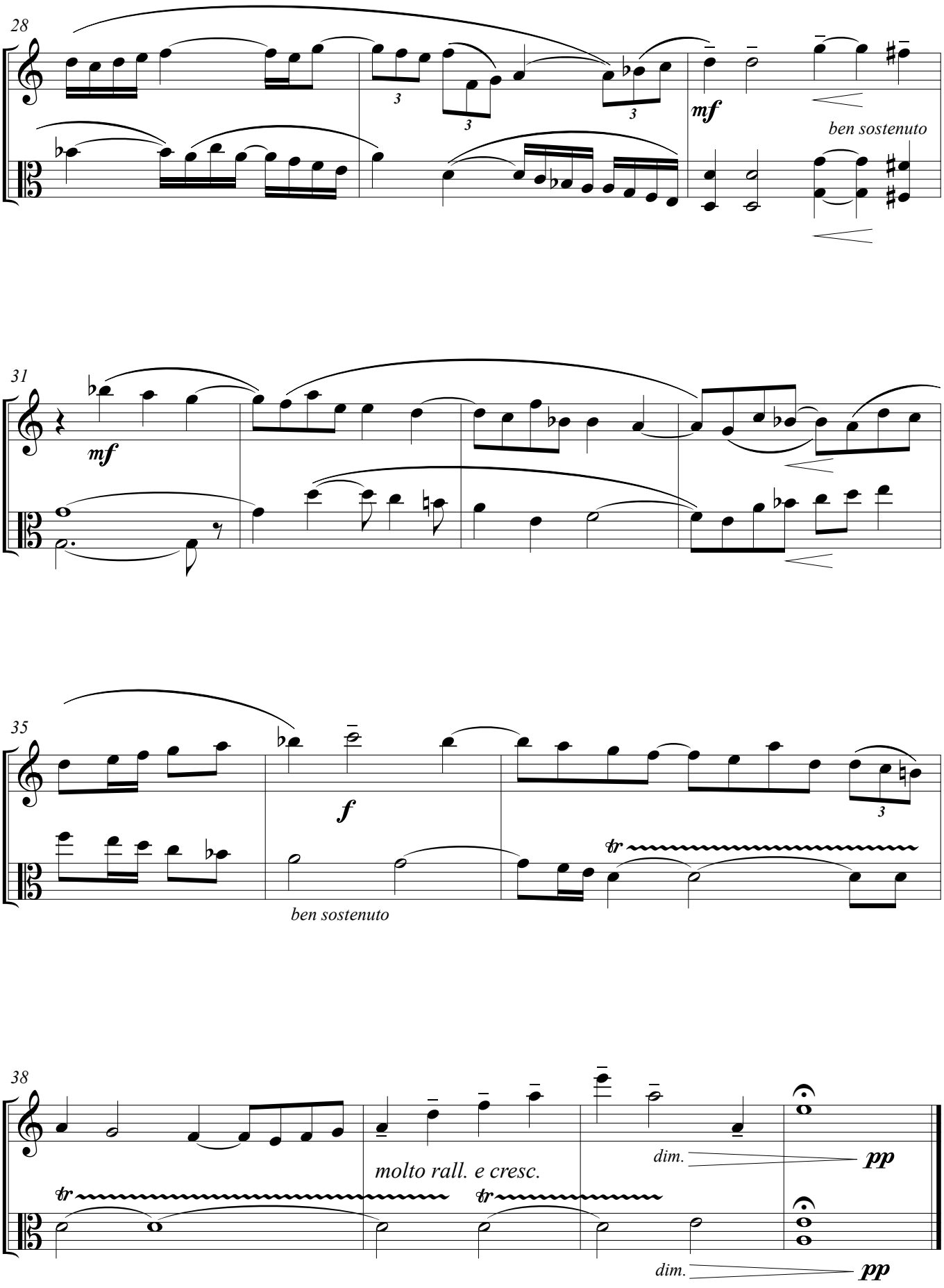
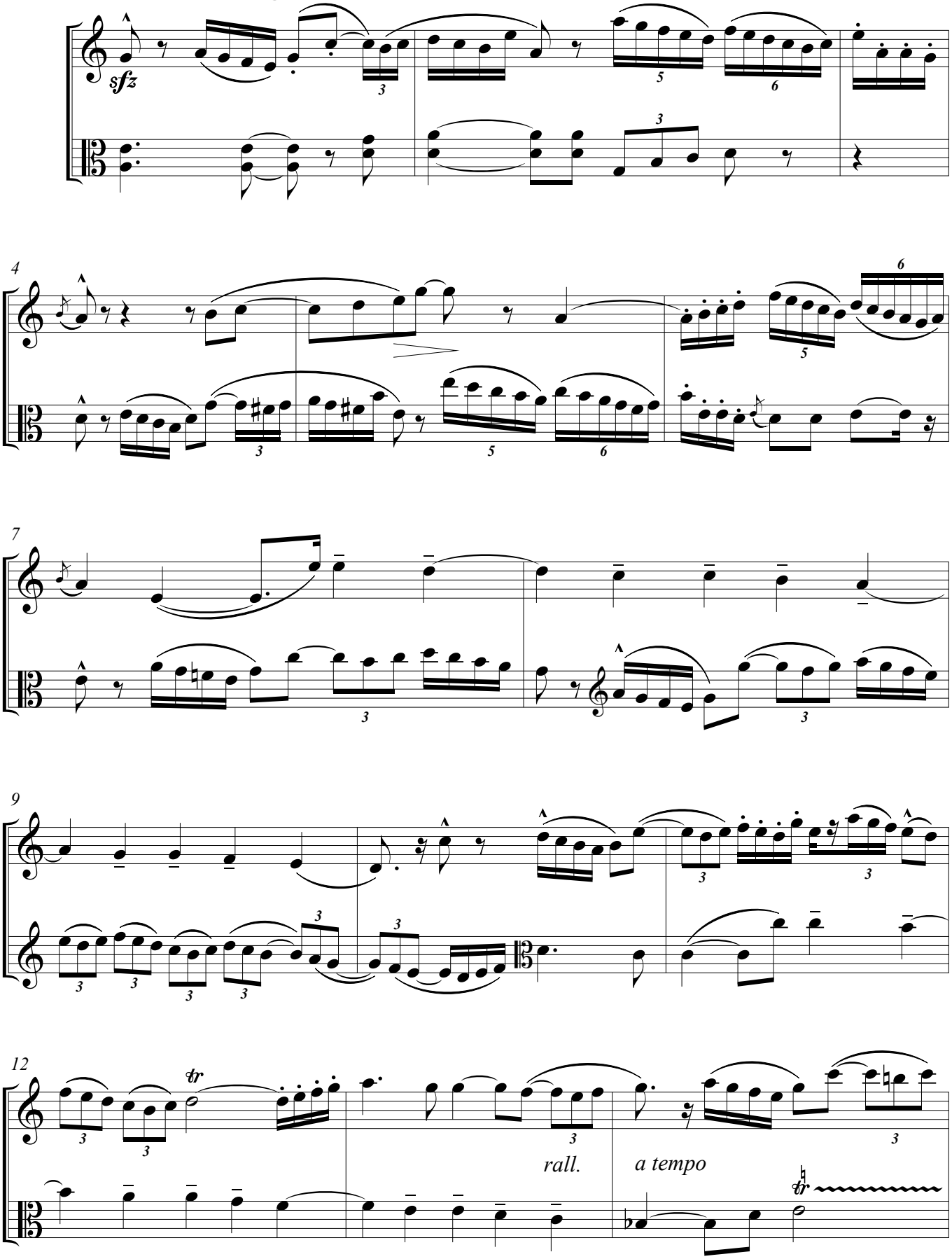
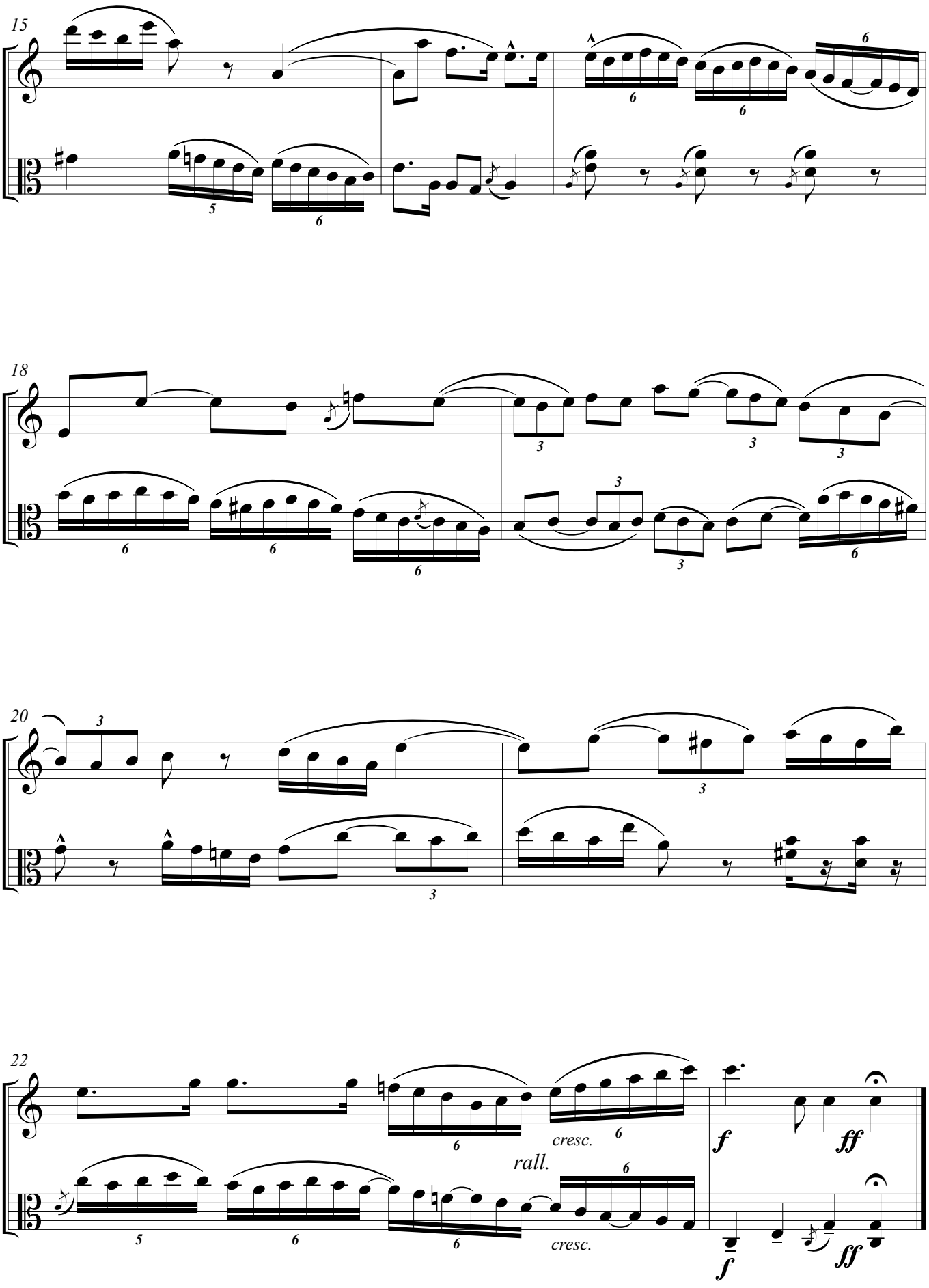



28
mf
ben sostenuto
31
mf
35
f
ben sostenuto
tr
38
molto rall. e cresc.
dim.
pp
tr
tr
dim.
pp

II

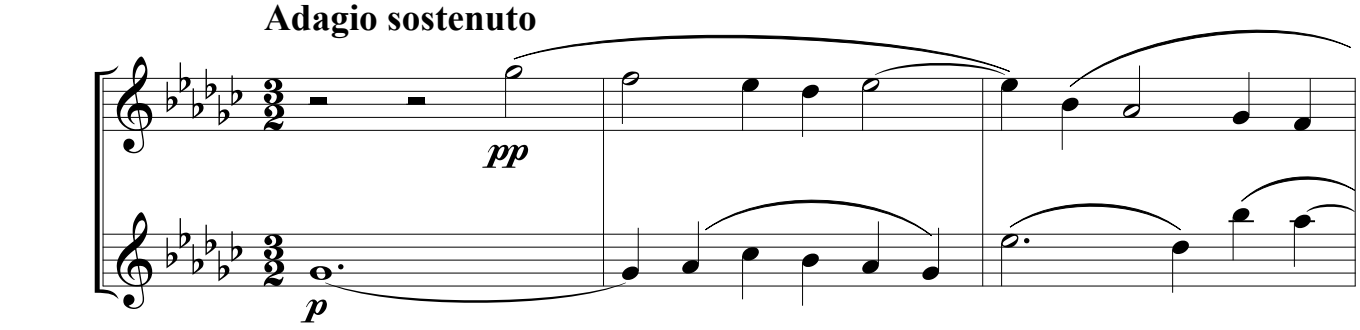
Scherzo: Allegretto




15
18
20
22
cresc.
rall.
cresc.
f
ff
f
ff

III

Adagio sostenuto



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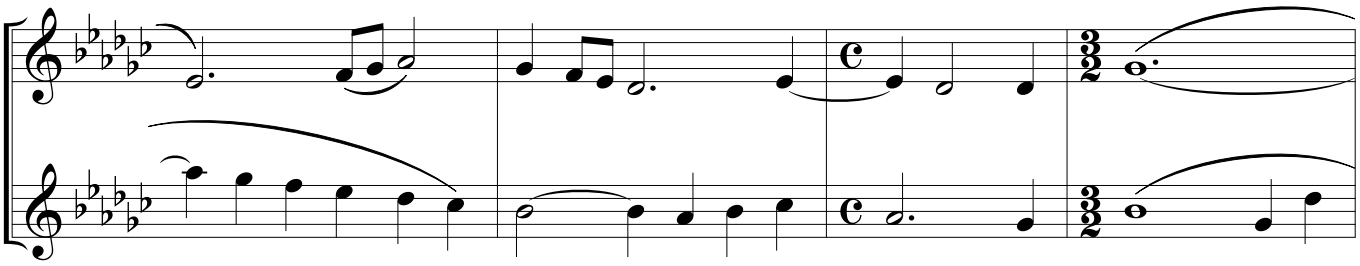

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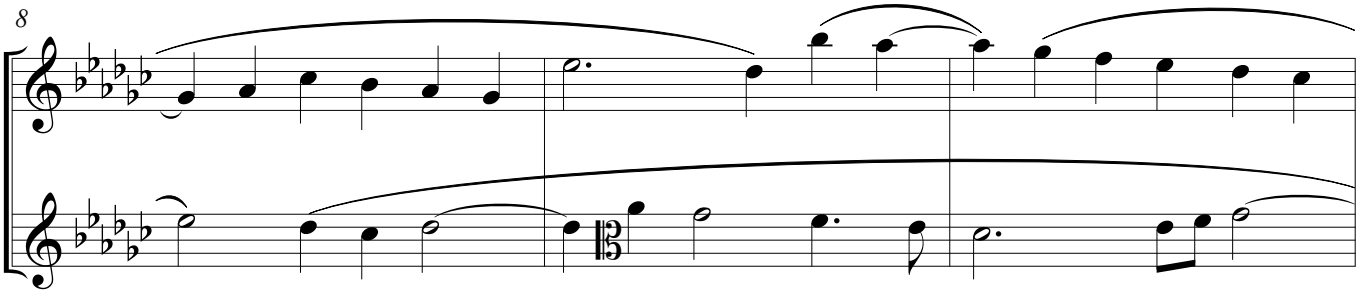

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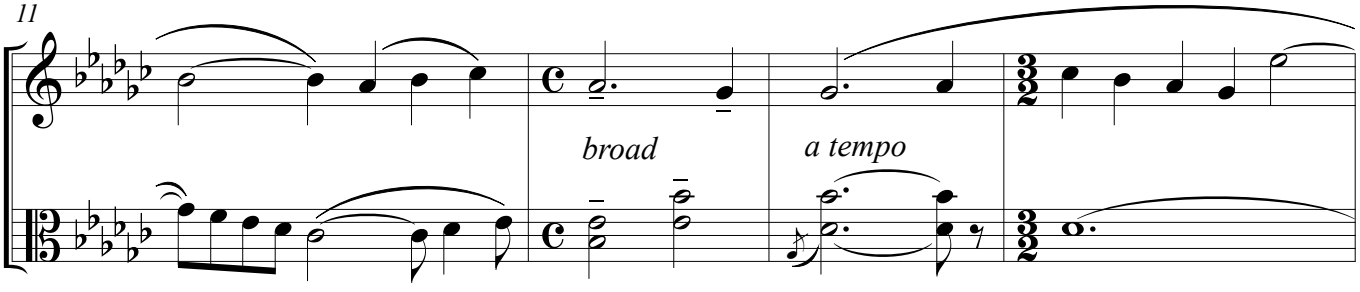

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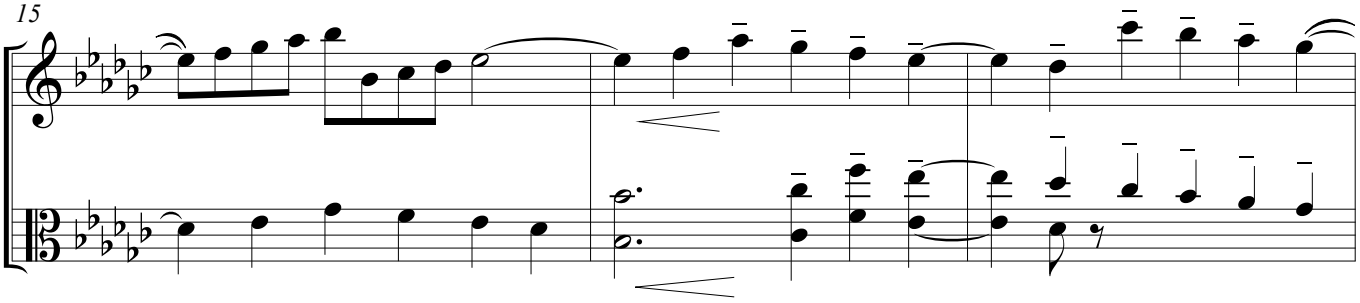

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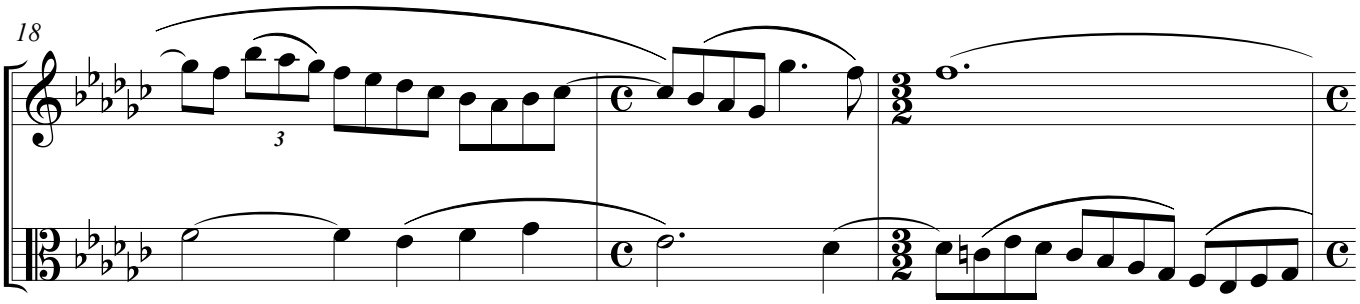

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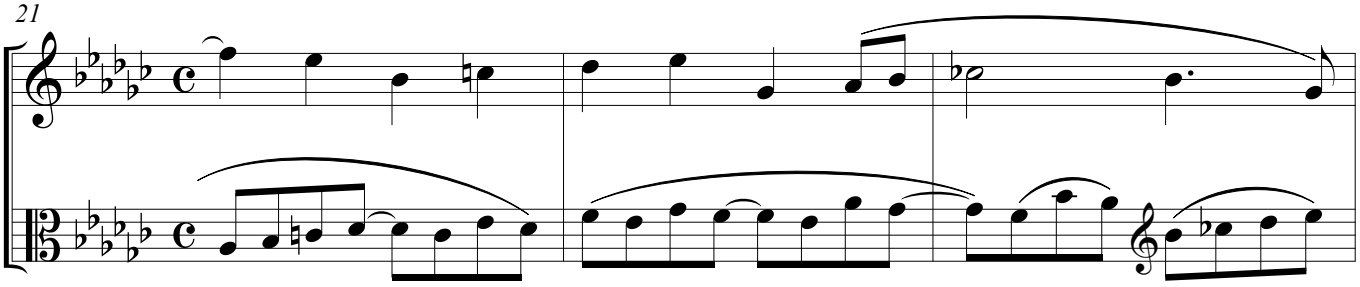

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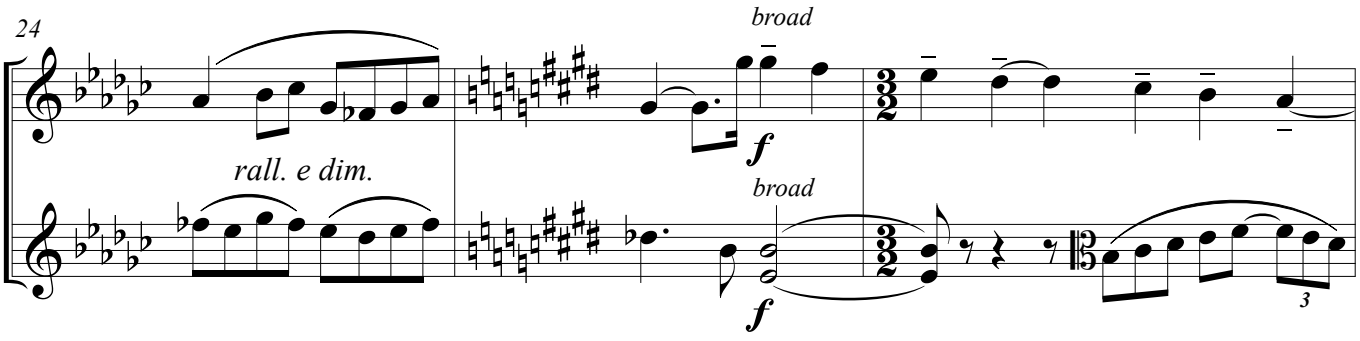

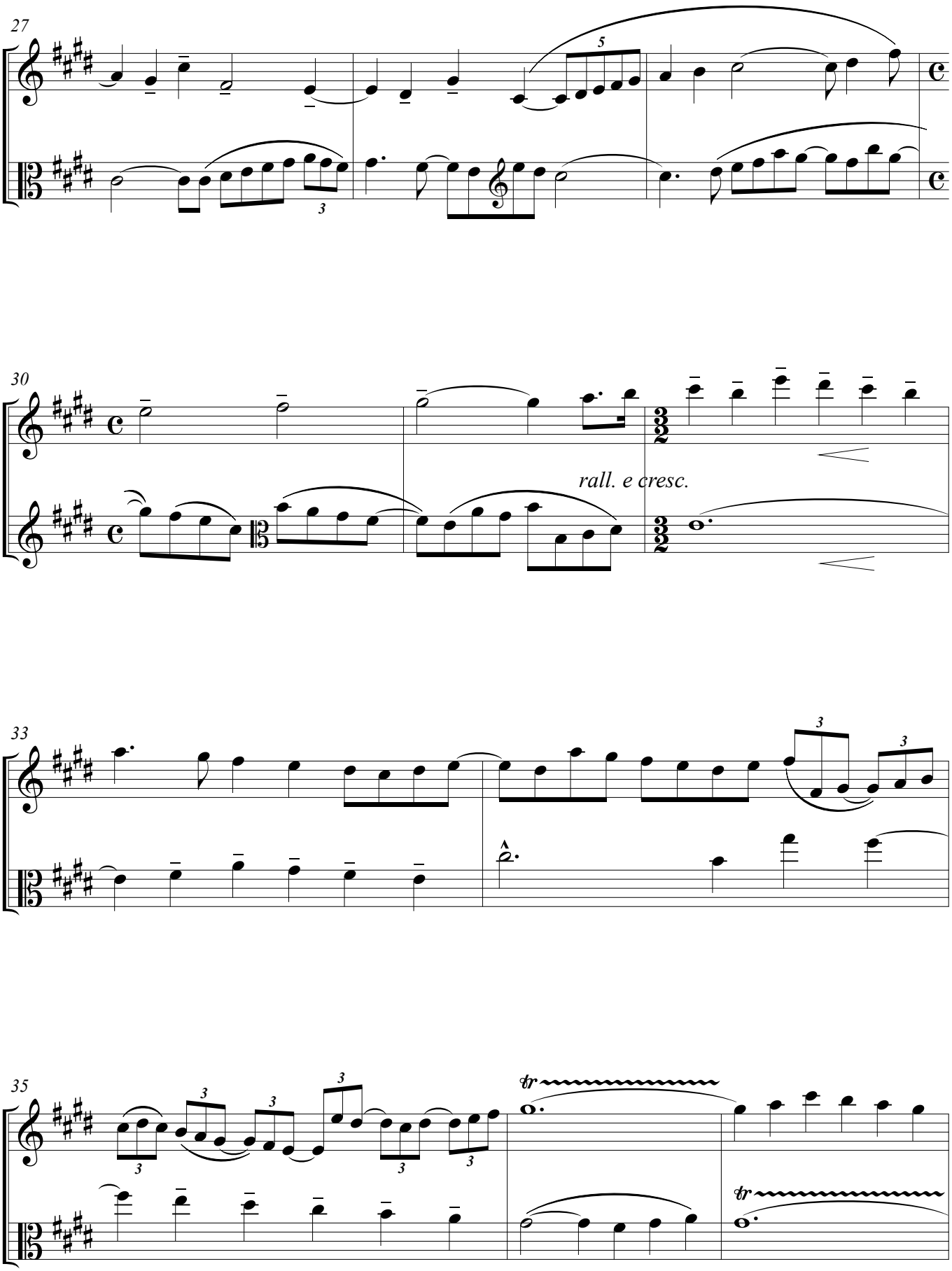
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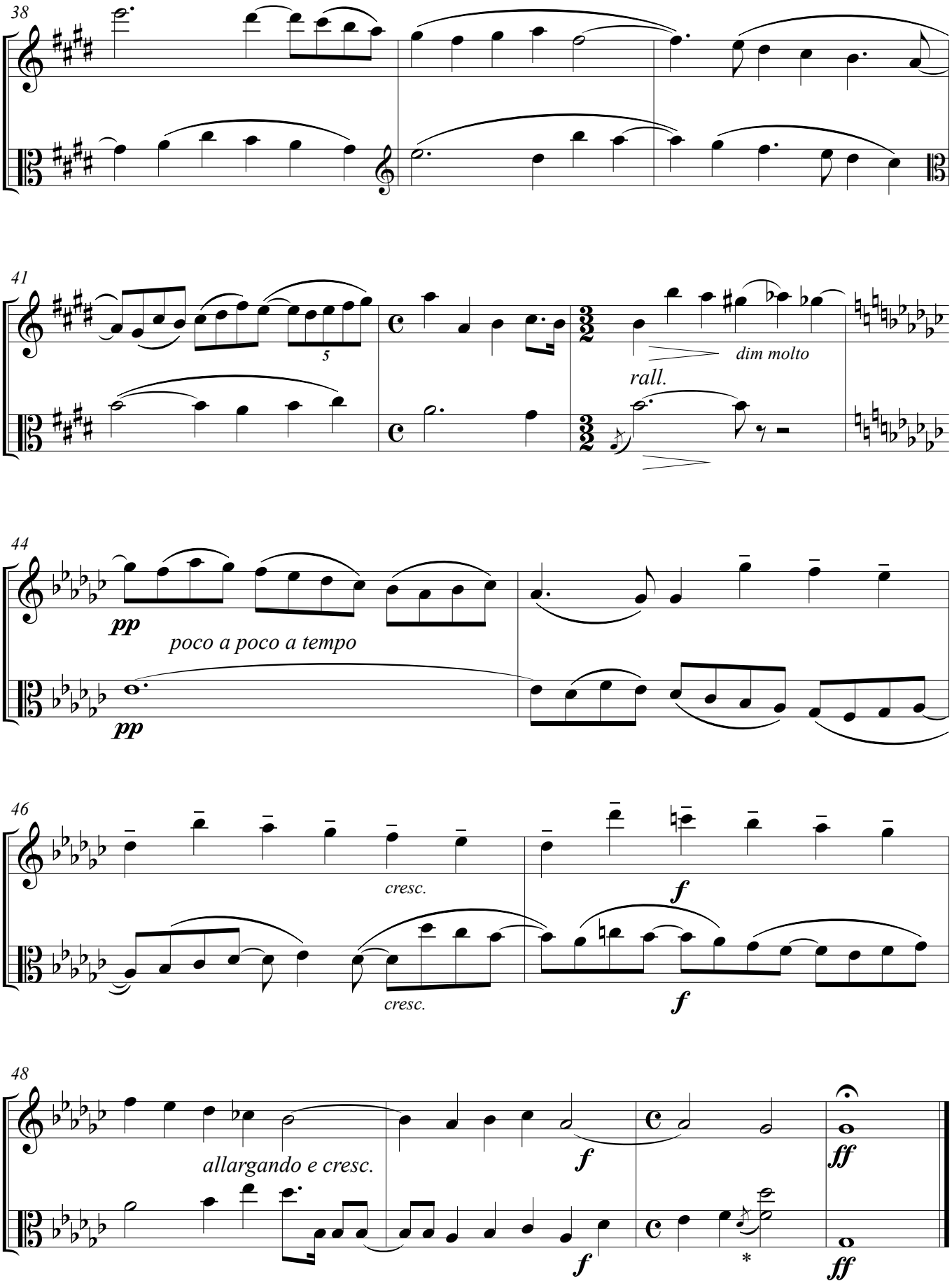
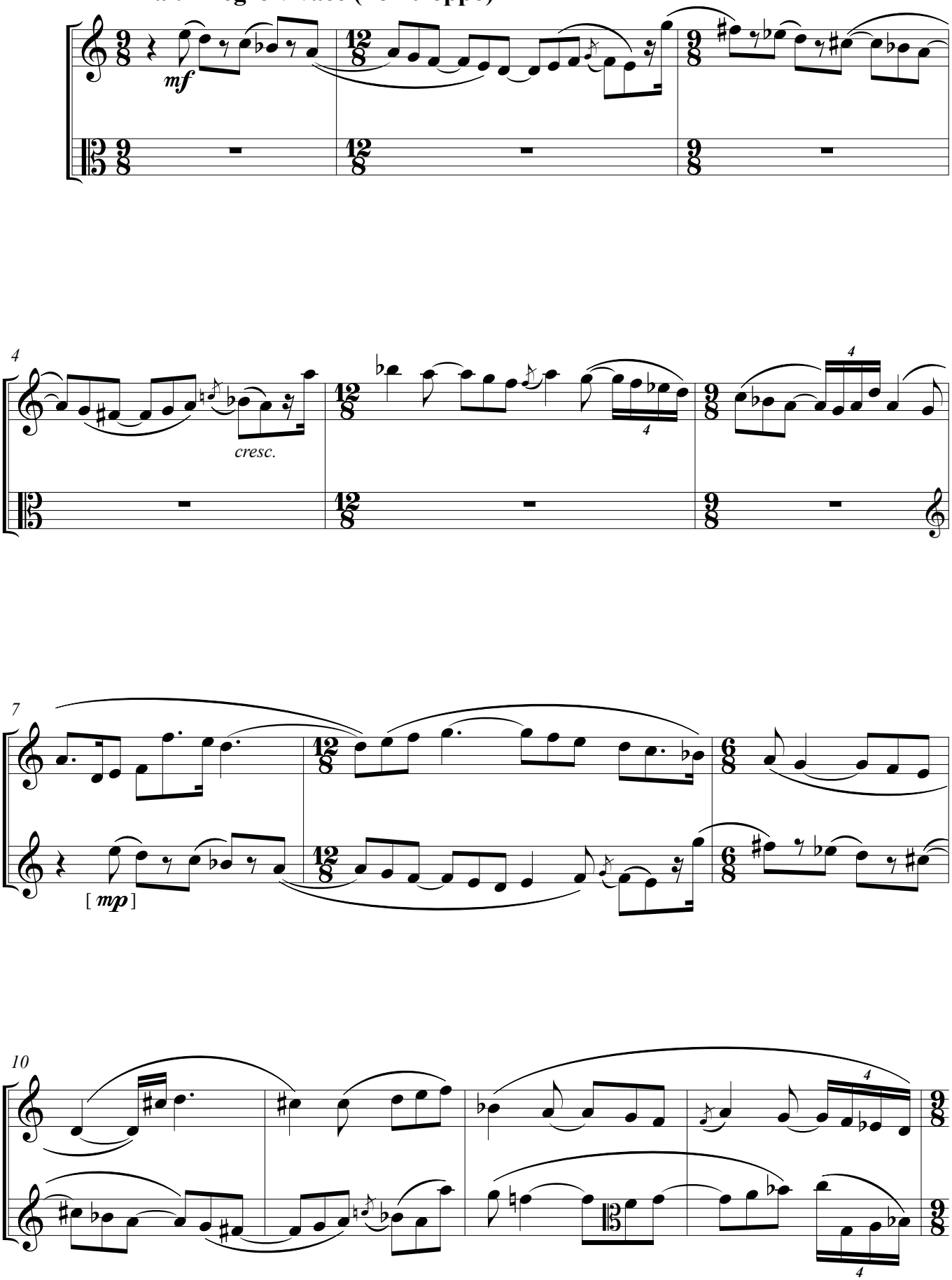
30
rall. e cresc.
33
35
tr
tr

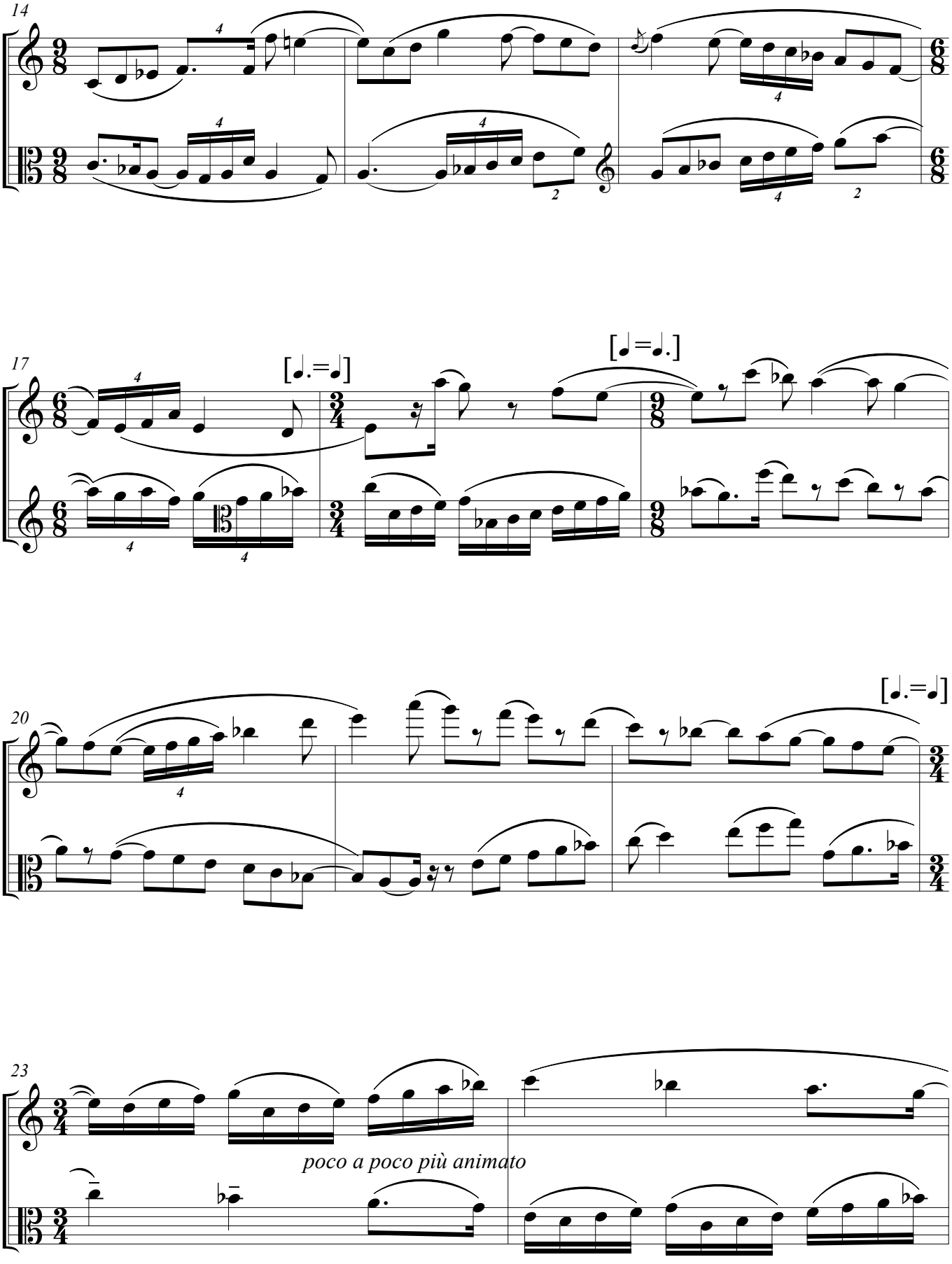


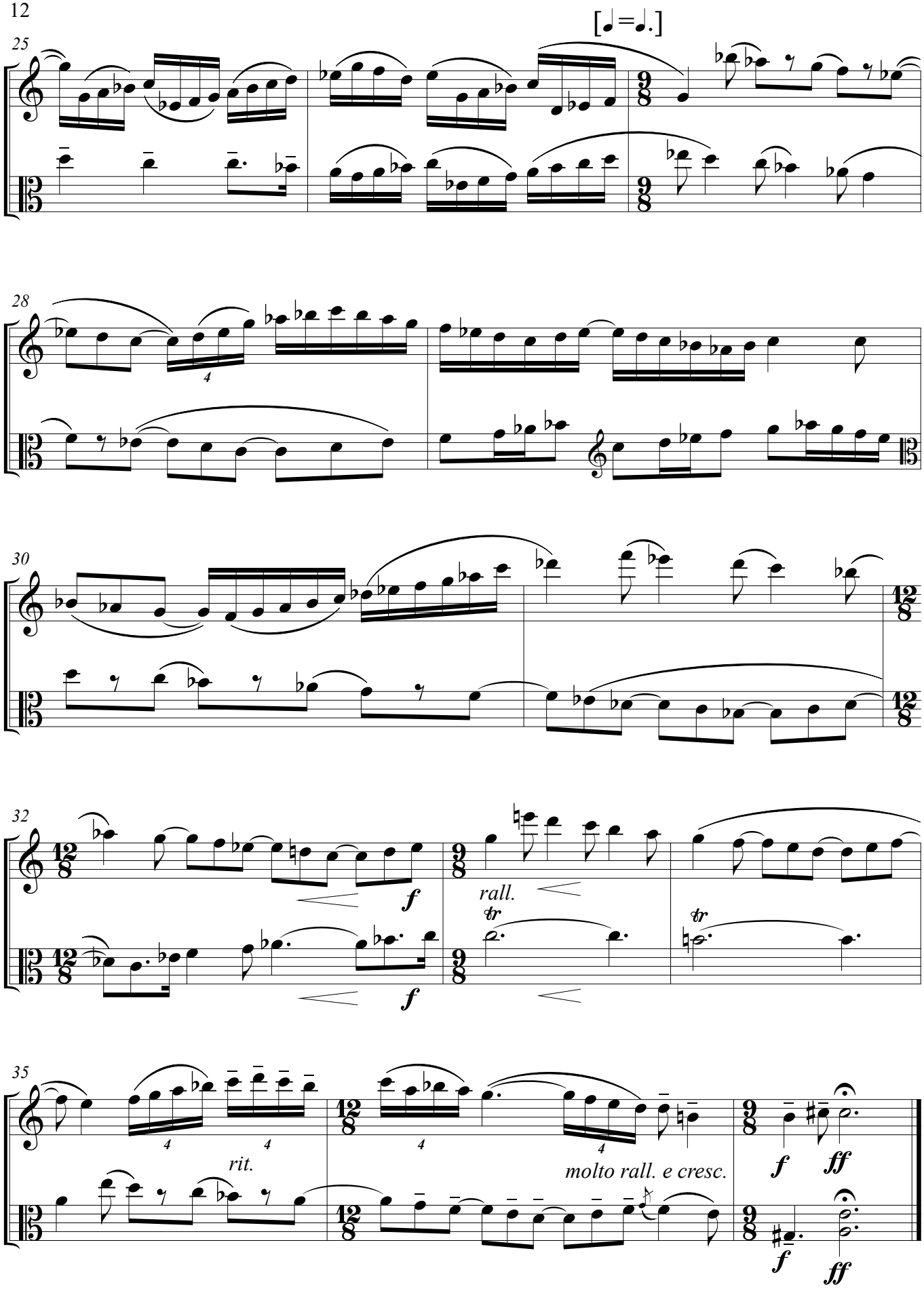
* See editorial comments regarding the exact pitches here

IV

Final: Allegro vivace (non troppo)




14
17
[♩.=♩]
[♩=♩.]
20
[♩.=♩]
23
poco a poco più animato


[♩=♩.]
25
28
30
32
f
rall.
tr
35
rit.
molto rall. e cresc.
ff

Petite Suite

Flute

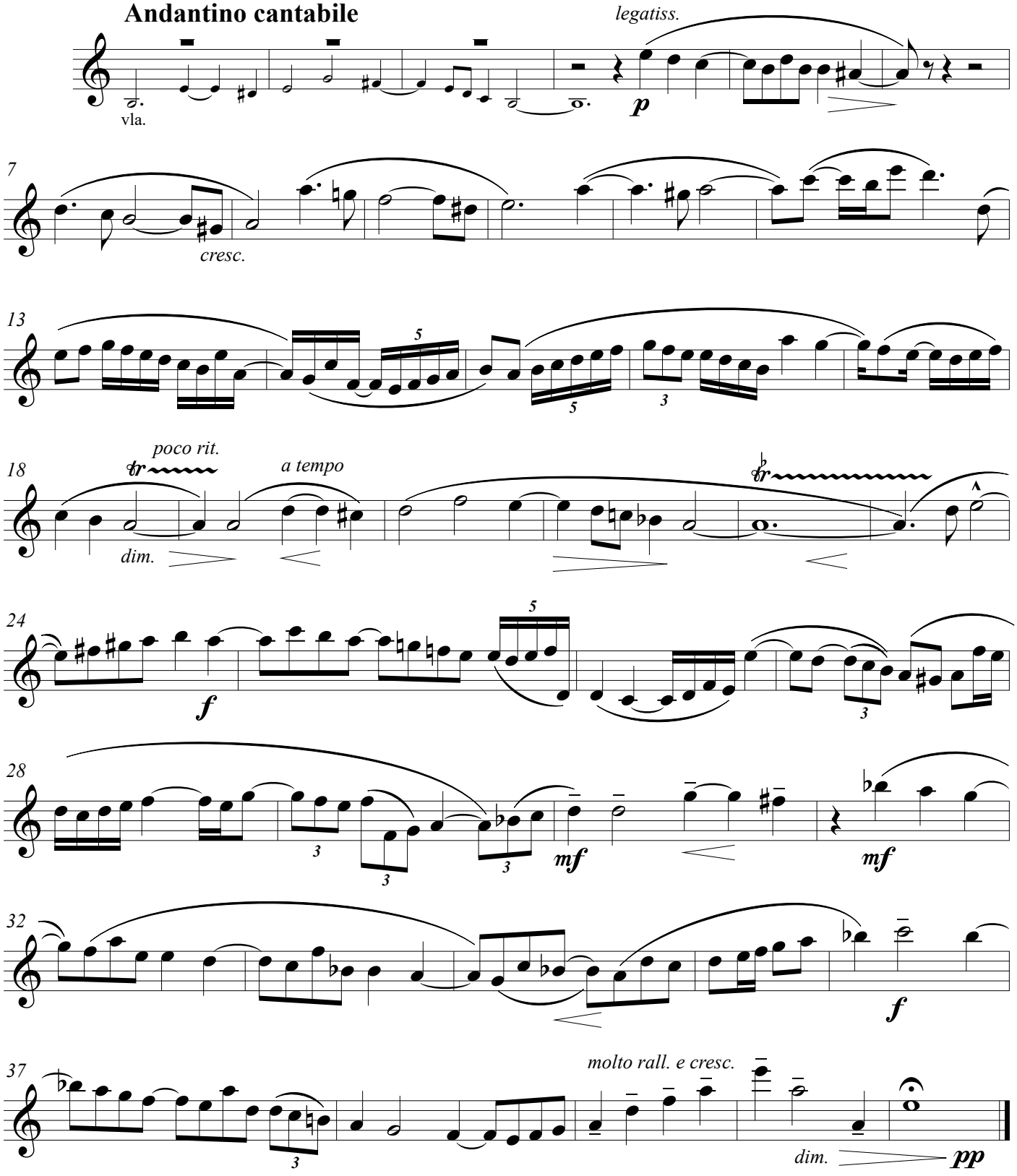
Pour Flûte et Alto

à Suzanne Koechlin

Catherine Murphy Urner
Edited by David M. Bynog

I

Andantino cantabile



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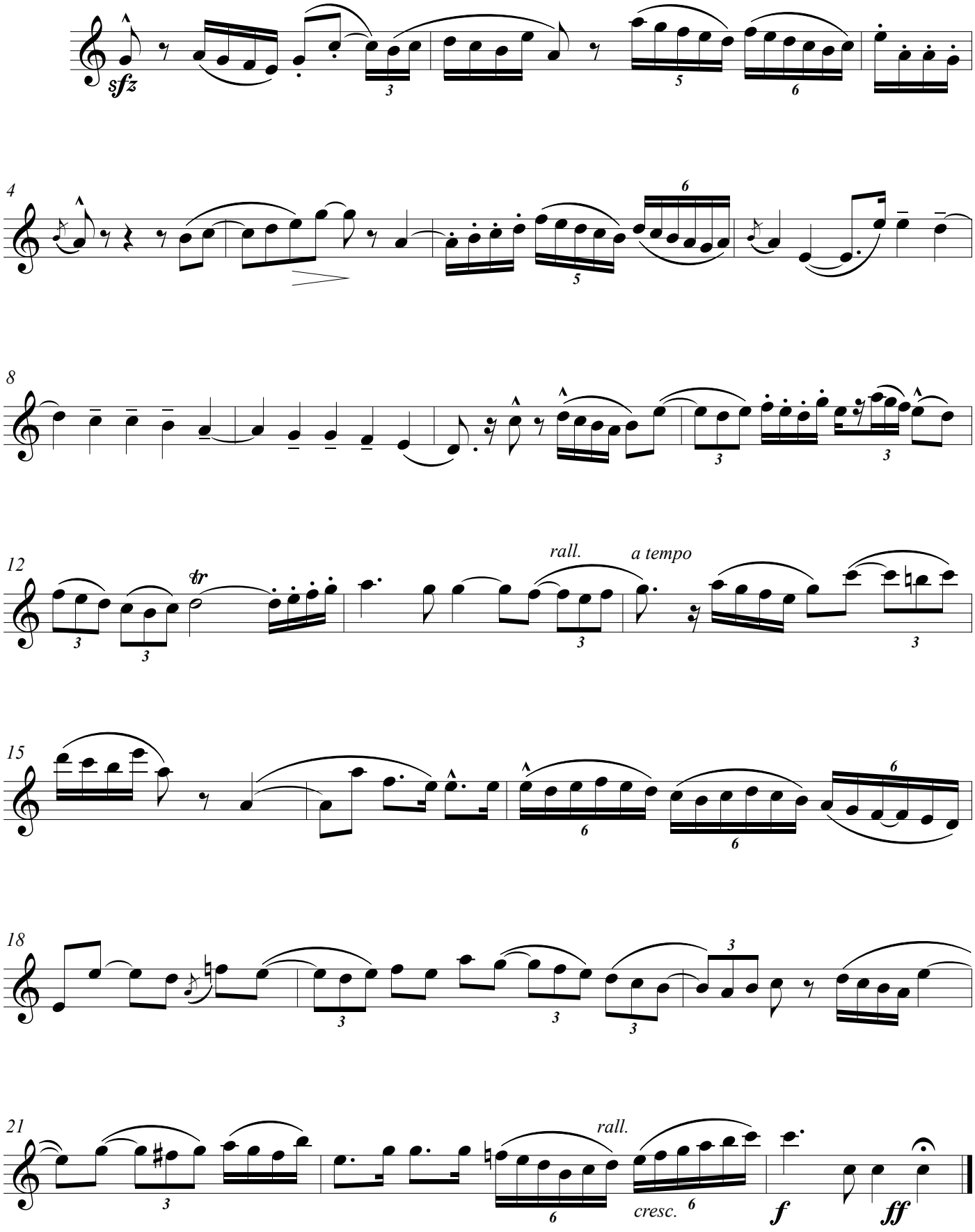
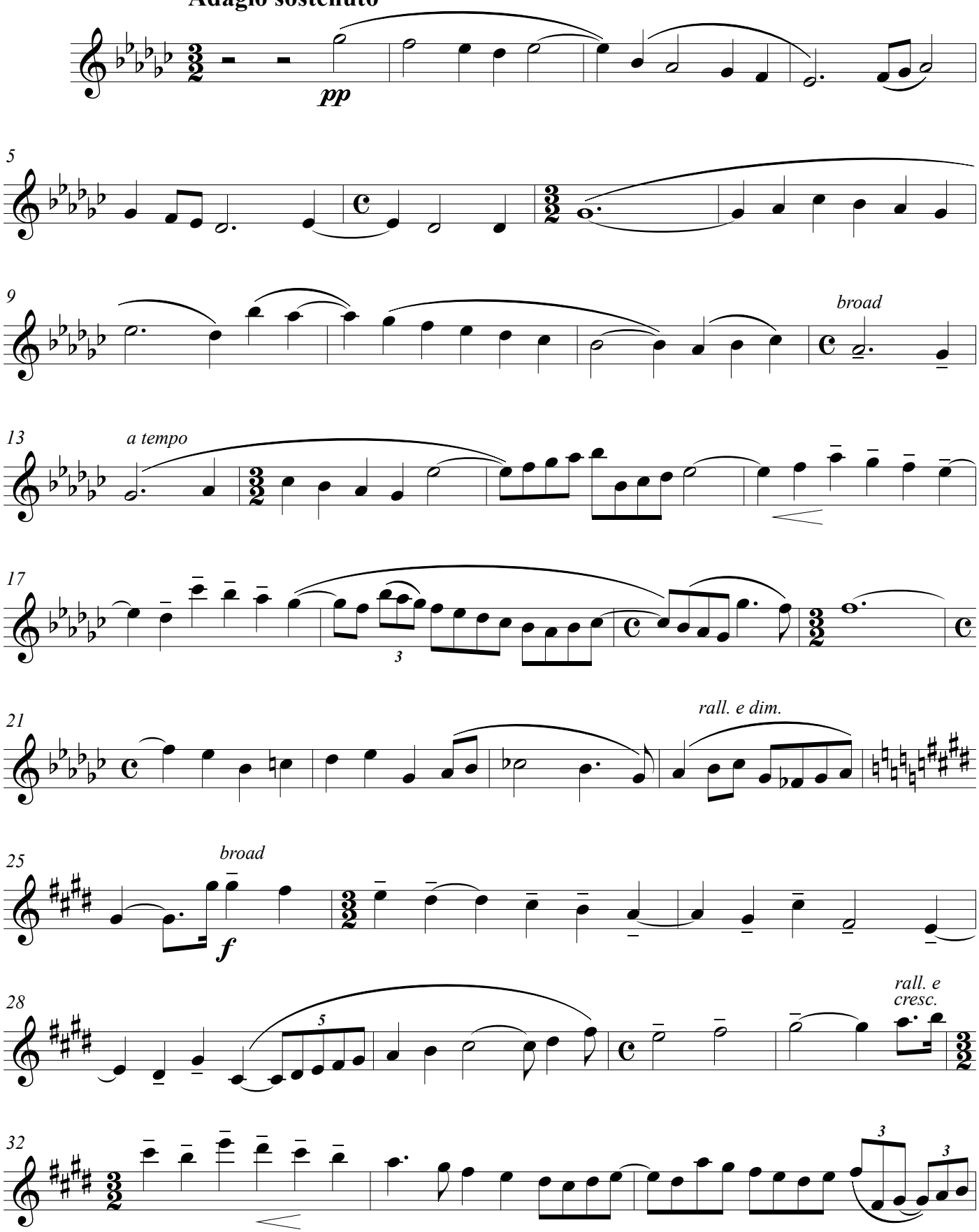
II

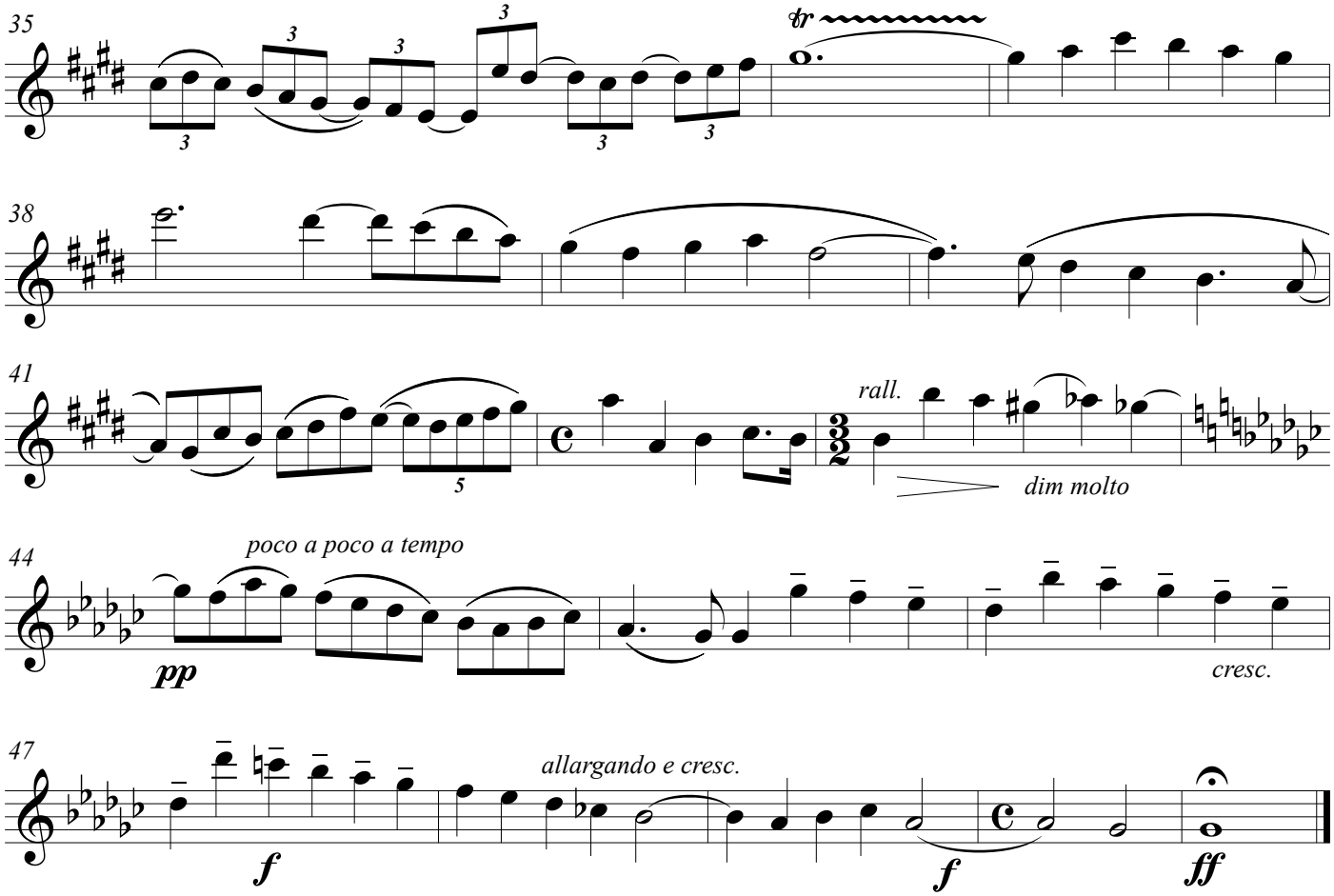
Scherzo: Allegretto



III

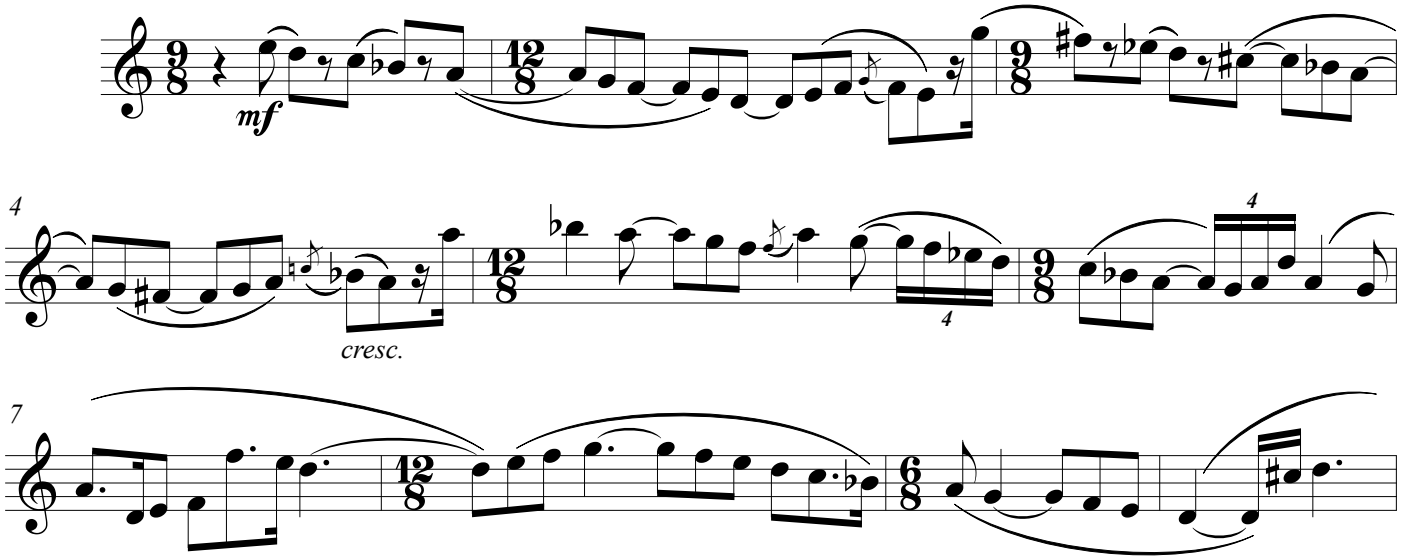
Adagio sostenuto

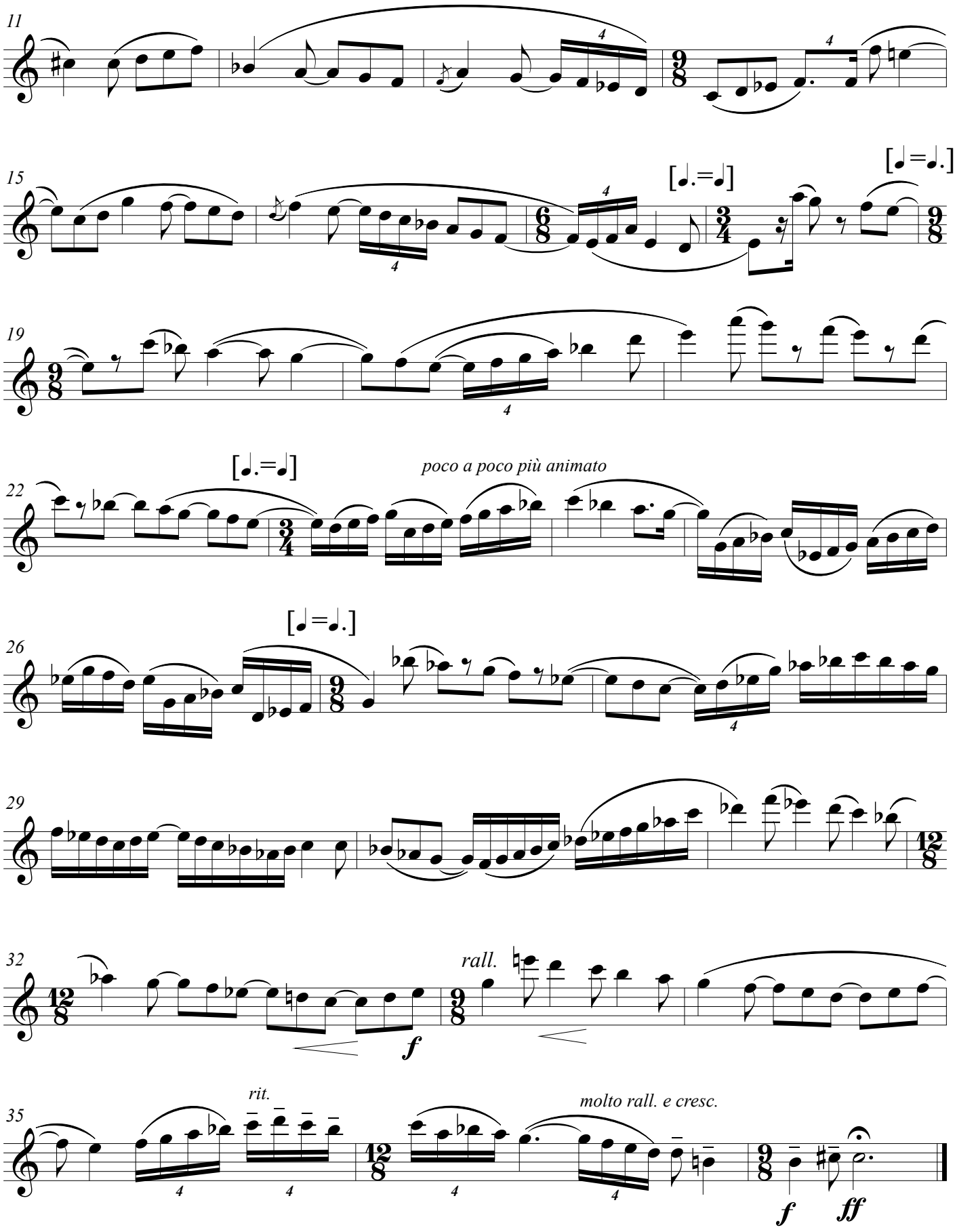




IV

Final: Allegro vivace (non troppo)




11
15
[♩.=♩]
[♩=♩.]
19
22
[♩.=♩]
poco a poco più animato
26
[♩=♩.]
29
32
rall.
f
35
rit.
molto rall. e cresc.
f
ff

Viola

Petite Suite

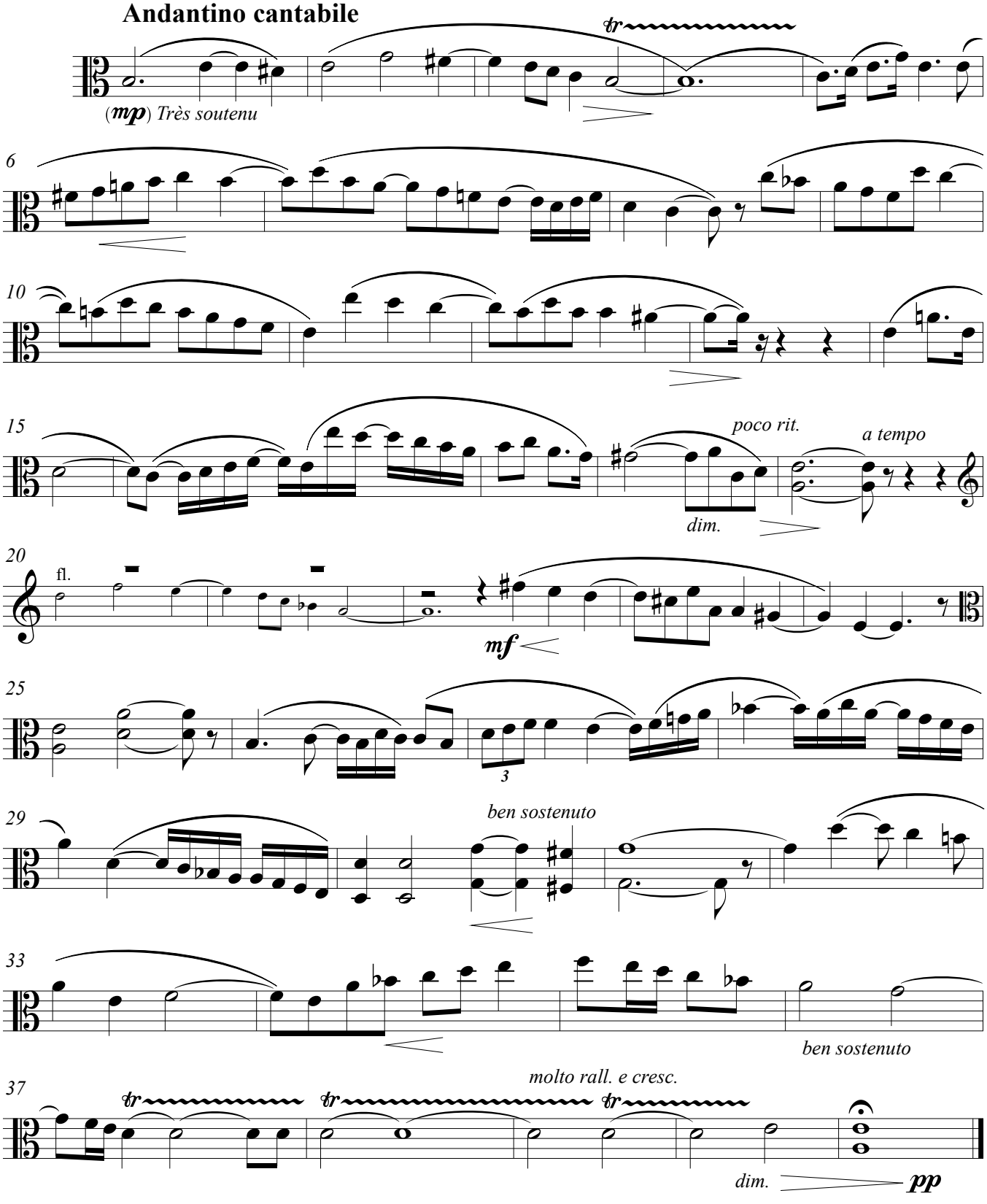
Pour Flûte et Alto

à Suzanne Koechlin

Catherine Murphy Urner
Edited by David M. Bynog

I

Andantino cantabile



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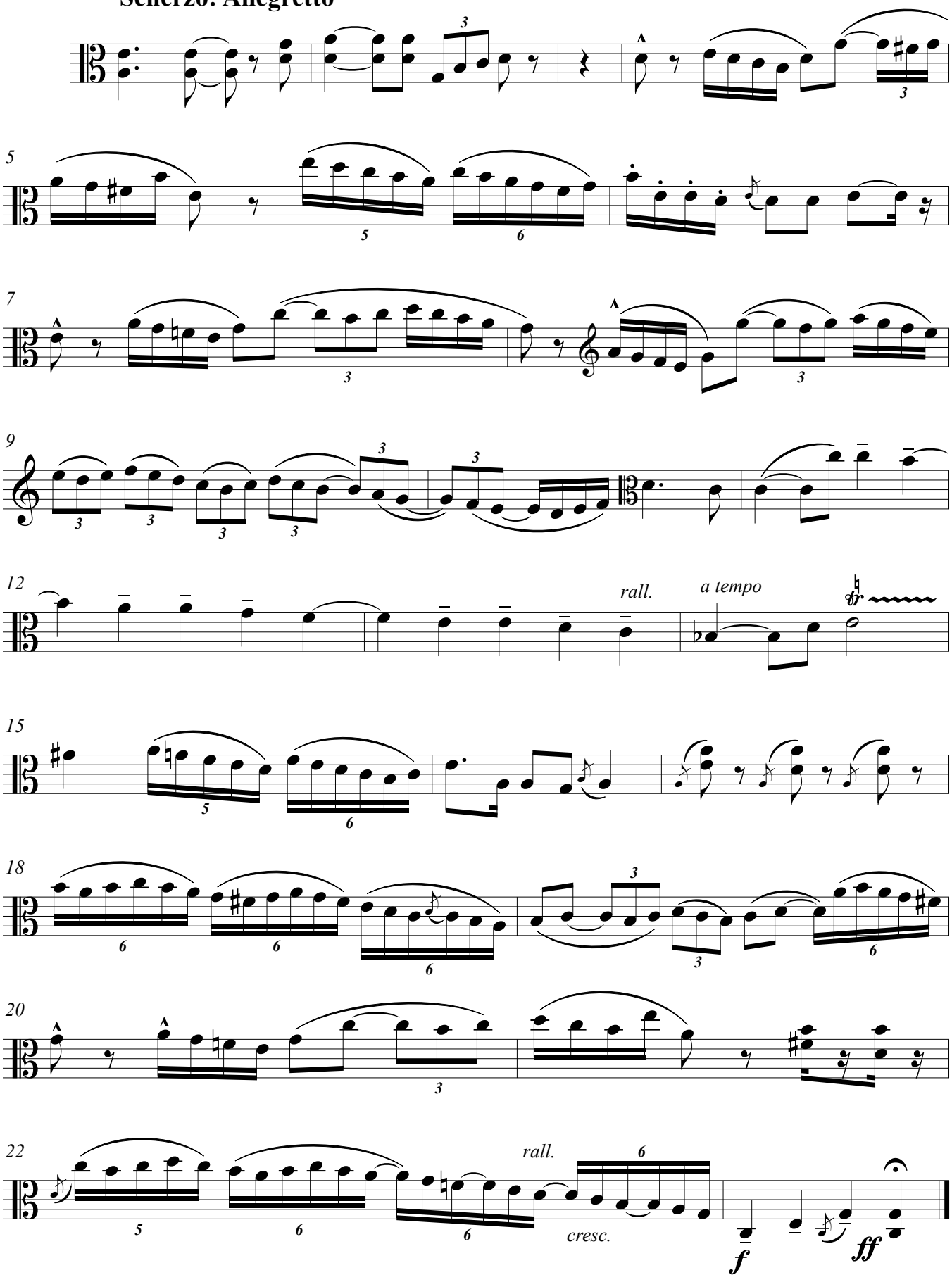
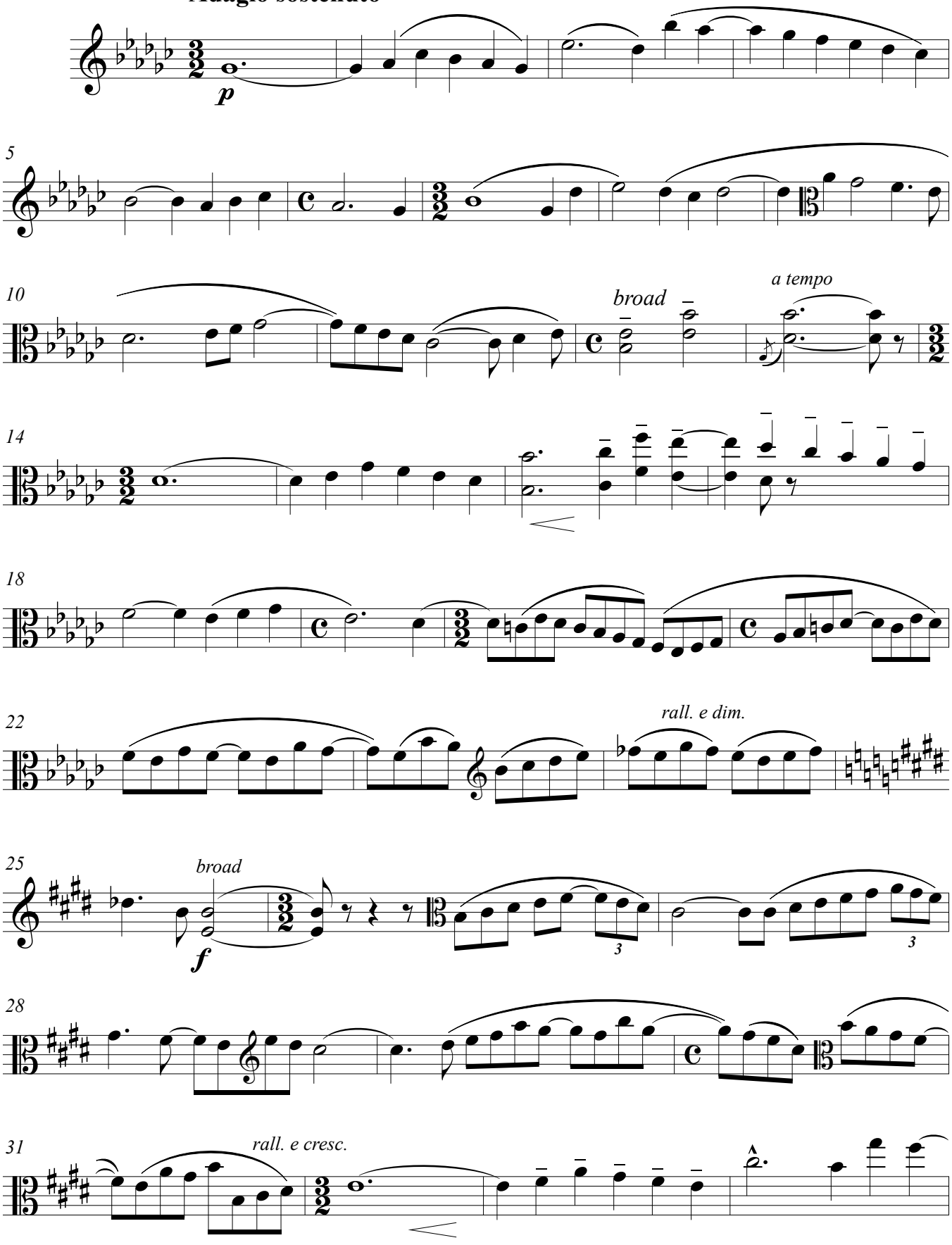
II

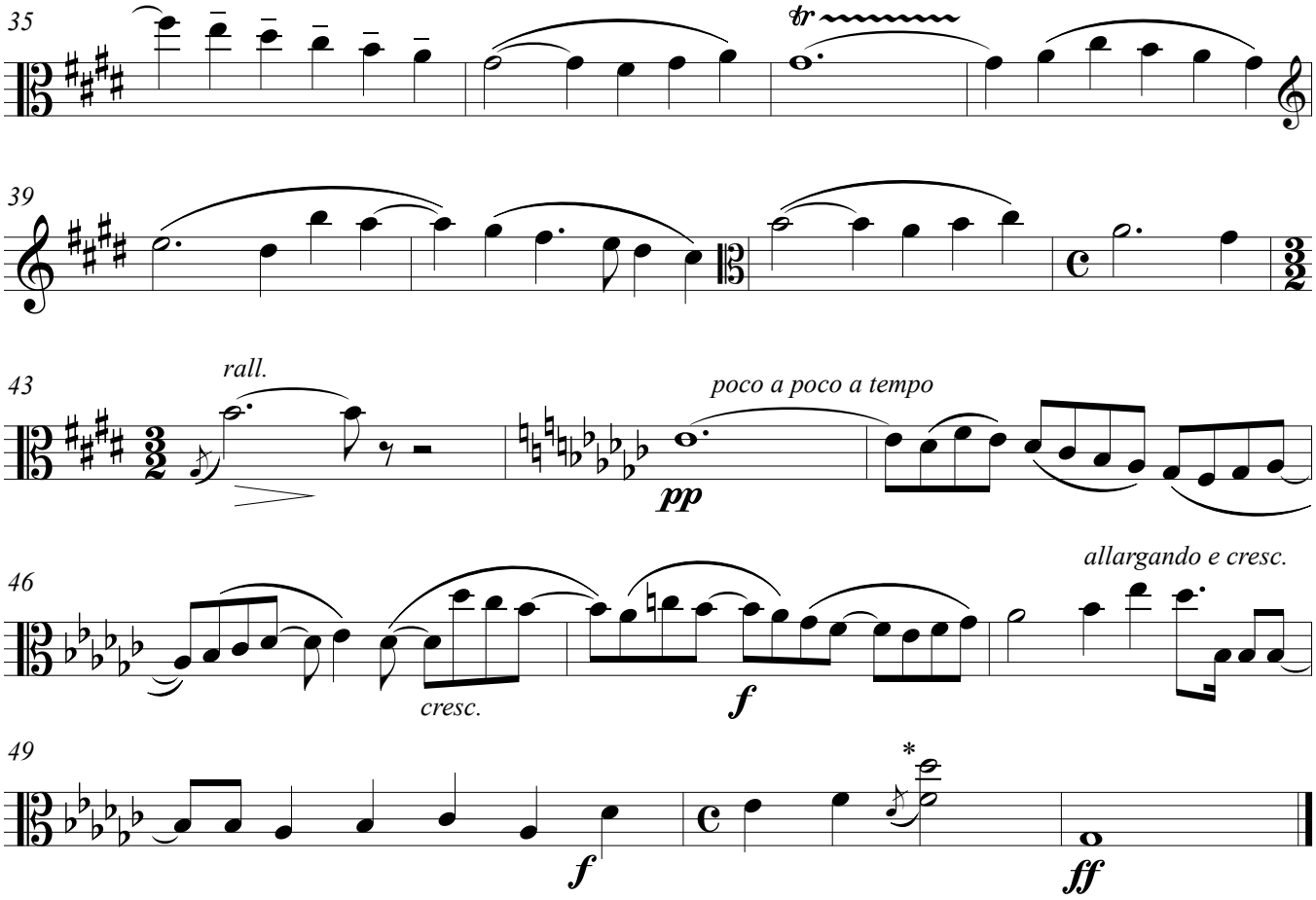
Scherzo: Allegretto



III

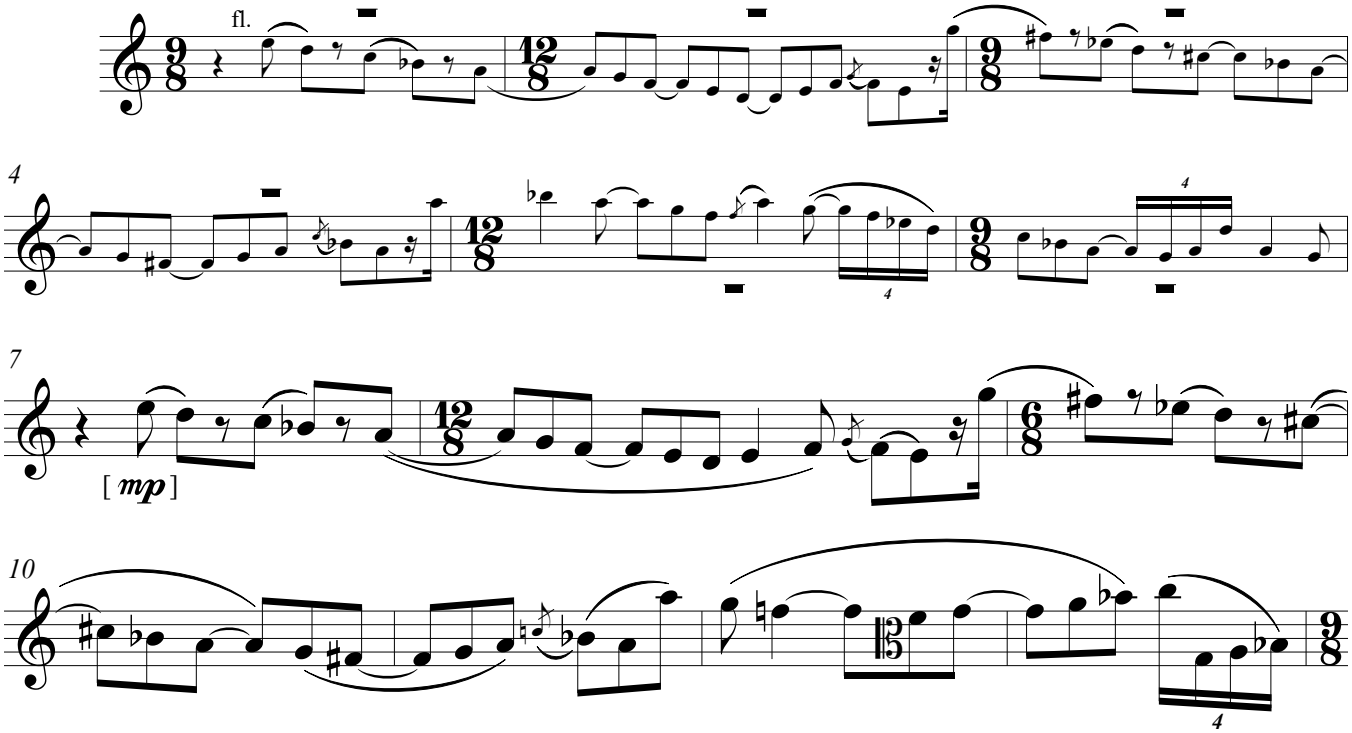
Adagio sostenuto



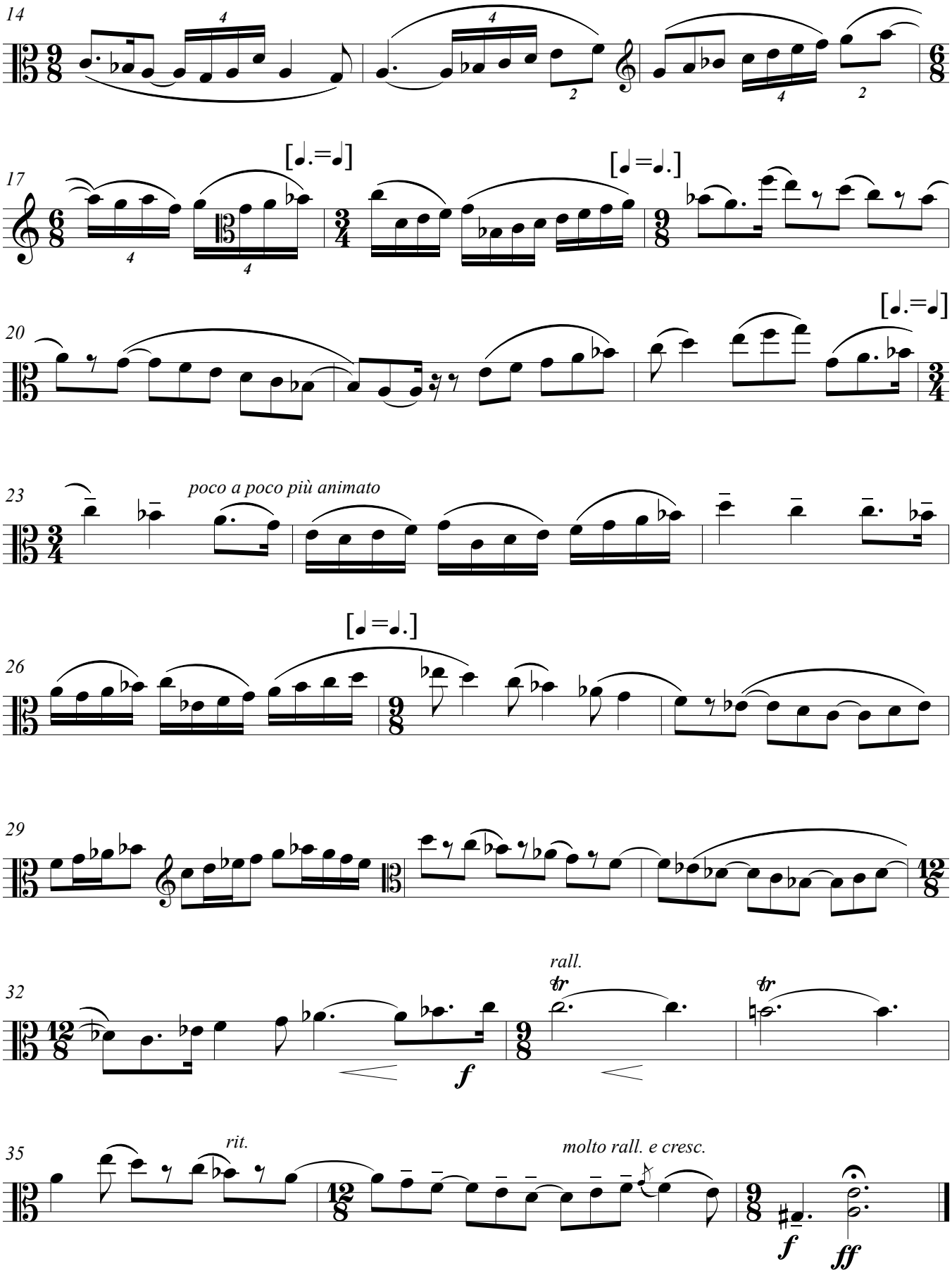


IV

Final: Allegro vivace (non troppo)



* See editorial comments regarding the exact pitches here


14
17
[♩.=♩]
[♩=♩.]
20
[♩.=♩]
23
poco a poco più animato
26
[♩=♩.]
29
32
rall.
f
35
rit.
molto rall. e cresc.
f
ff

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-CI; 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-CI and I-8-C2; the editor has placed it on beat three for both instruments.

mm. 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-CI 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.