



FALLS HOUSE LOW FLUTES SERIES

Franz Liszt

Paige Dashner Long (arr.)

Angelus! Prière aux AnGES Gardiens

(Prayer to the Guardian Angels)

for 3 Alto Flutes, Bass Flute,
and optional Contrabass Flute



Dedicated to the Florida Flute Orchestra, **ANGELUS!** is an inspiring musical composition quickly becoming a favorite of flutists and those who hear this magnificent angelic, musical prayer. Following the 2017 publication scored for standard flute choir (FH0498), this edition enriches the repertoire for low flute ensemble.

HISTORICAL NOTES

Composed for piano in 1877 and arranged for string quartet in 1882, Liszt's beautiful **ANGELUS! PRIÈRE AUX ANGES GARDIENS** (*Prayer to the Guardian Angels*) is adapted in this arrangement for 3 Alto Flutes, Bass Flute, and optional Contrabass Flute.

Franz Liszt (1811-1886) is well known and loved for his virtuosic piano works, as well as sacred and secular songs, orchestral works, and chamber music. He was considered by most the greatest pianist of his time, if not all time. With unusually long fingers, Liszt could play intervals of 10ths and wrote rapid passages including consecutive 10ths. French composer Hector Berlioz said "Regrettably, one cannot hope to hear music of this kind often: Liszt created it for himself, and no one else in the world could flatter himself that he could approach being able to perform it."

ANGELUS! is part of Liszt's three-volume piano suite entitled *Les années de pèlerinage* or "The years of pilgrimage." This ethereal prayer is part of the third set, composed during the later part of his life. With evocative complex harmonic development, the third set contains less virtuosic content than the previous sets. Liszt is quoted to have said "In early October, there was the holiday of the Holy Angels. I wrote a hundred or so measures for them... and wish I could better express my intimate devotion to the divine messengers." Dedicated to Liszt's granddaughter, Daniela von Bulow, **ANGELUS!** is truly music of the angels.

During his life, Liszt traveled extensively, visiting and performing in many countries in Europe, from Turkey to Ireland, as well as Portugal to Russia. This Hungarian composer and pianist spent a considerable amount of time living in Vienna, Austria; Weimar, Germany; and Rome, Italy. He led an intriguing life, visiting a vast array of countries and meeting numerous composers and musicians. Liszt was very generous, as he helped countless composers and performers through his musical guidance and monetary gifts.

PERFORMANCE NOTES AND SUGGESTIONS

- At mm. 69-72 and 77-80, you will notice staccato notes in all parts. In the string quartet setting, these notes are pizzicato. The pizzicato sections should be played as short as possible, rather than trying to play the precise length that is notated. Conductors may also choose to use "flute pizzicato." For this technique, place the tip of your tongue on the roof of your mouth. Using the word "toe," quickly shoot a fast airstream through the aperture of your embouchure.
- The duration of the Grand Pause in m.125 is at the discretion of the conductor, based on the acoustics of the performance space.
- At mm. 181-188, 1st flute trills are for the top notes only. Flutists playing lower divisi notes do not trill.

— Paige Dashner Long

METROPOLITAN FLUTE ORCHESTRA SERIES

- Eventide Soliloquy (*Long*)
- Allegro con fuoco from Symphony No. 9 in E Minor, "New World" (*Dvořák/Long*)
- Toy Symphony (*Haydn/Long*)
- Sinfonia from Cantata No. 29 (*J.S. Bach/Long*)
- Hymnus, Opus 57 by (*Klengel/Long*)
- Allegro vivace from Symphony No. 41 in C Major, "Jupiter" (*Mozart/Long*)
- Passo e Mascherada from Ancient Airs and Dances Suite No. 1 (*Respighi/Long*)
- Angelus! Prière aux Anges Gardiens (*Liszt/Long*)

Angelus! Prière aux Anges Gardiens

Duration: c. 7'30"

(Prayer to the Guardian Angels)

for 3 Alto Flutes, Bass Flute, and optional Contrabass Flute

FRANZ LISZT

Arranged by Paige Dashner Long

Andante pietoso (♩ = c. 69)

Musical score for measures 1-7. The score includes parts for Alto Flute 1, Alto Flute 2, Alto Flute 3, Bass Flute, and optional Contrabass Flute. The music is in 6/8 time with a key signature of three sharps (F#, C#, G#). Measures 1-7 show the initial melodic lines for each instrument, marked with piano (*pp*).

Musical score for measures 8-16. The score continues the parts for Alto Flutes 1, 2, and 3, Bass Flute, and optional Contrabass Flute. Measures 8-16 show the continuation of the melodic lines, with dynamic markings including *dim.* (diminuendo) for the upper parts.

Musical score for measures 17-24, starting with a rehearsal mark 'A' at measure 17. The parts for Alto Flutes 1, 2, and 3, Bass Flute, and optional Contrabass Flute are shown. Measure 17 features a dynamic marking of *p* (piano).

A. Fl. 1 *mf* *f* *mf* *f* *mf*

A. Fl. 2 *mf* *f* *mf* *f* *p*

A. Fl. 3 *mf* *f* *mf* *f* *mf* *p*

B. Fl. *mf* *f* *mf* *f* *mf* *p*

opt. Cb. Fl. *mf* *f* *mf* *f* *mf* *p*

A. Fl. 1 *p* *mf*

A. Fl. 2 *p* *mf*

A. Fl. 3 *p* *mf* *p*

B. Fl. *p* *mf* *p*

opt. Cb. Fl. *p* *mf* *p*

B

A. Fl. 1 *mf* *pp* *p*

A. Fl. 2 *mf* *pp* *p*

A. Fl. 3 *mf* *p* *pp espr.* *p*

B. Fl. *mf* *p* *pp espr.* *p* *espr.*

opt. Cb. Fl. *mf* *p* *pp espr.* *p* *espr.*

59

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

p *espr.* *pp* *pp* *pp* *pp*

69 **C**

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

f *f* *f* *f* *f*

79 **D**

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

mp *mp* *mp* *mp*

89

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

99

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

108

E

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

118

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

ppp

p

pp

128 **F**

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

mf

mf

mf

mf

mf

139

A. Fl. 1

A. Fl. 2

A. Fl. 3

B. Fl.

opt. Cb. Fl.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

* Alto Flute 1 in mm. 121-132, play only if needed for support of Alto 3.
FH0500