

C Flute Quartets

Carmen Marulanda

1- Torbellino

2- Schiotis

3- Corríó



Carmen Liliana Marulanda

www.liliflute.com

2016

Colombia is a tropical country in which Amerindian, Hispanic and African cultures converged, generating a phenomenon of intense cultural interaction throughout the centuries; this allowed our music and dances to develop great diversity as they settled into the different regions of the country. In our book we wish to highlight several important Colombian genres hoping this will help Flute Choir ensembles rhythmic awareness and knowledge of genres grow stronger and richer.

Musical Styles from Colombia

1- The "Torbellino" is a peasant's song from the central and North Eastern regions of Colombia. It has a lively in character, and it can be instrumental or vocal. It is transcribed in 3/4 meter, and its harmonic cycle is short, just three chords in swift rolls, usually allowing great virtuosity in improvisations on the Requinto (a small steel-string guitar)

2- The "Schiotis" is one of the few binary dances of Colombian Andean music. A distant relative of Polka, it came to the continent from Spain in the form of a Salon dance. The word "Schiotis" derives from "Scottish" Its harmonic structure is quite simple.

3- The "Corrío" is one of the rhythms belonging to the "Joropo System" (as some scholars have called it); these are written under a 3/4-6/8 time signature, with a shifting matrix of accented eighth notes. "Joropo" music is entirely an oral tradition of the great plains of the Orinoco basin which spans Colombia and Venezuela. In Joropo we can distinguish three musical forms: "Tonada" (slow song form), "Pasaje" (medium tempo) and "Golpe" (fast).

Torbellino

"C" Flute - Quartets

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A Moderato con grazia ♩ = 92 - 112

Musical score for section A, measures 1-5. The score is for four flutes (Fl. 1, Fl. 2, Fl. 3, Fl. 4) in 3/4 time, key of D major. The tempo is Moderato con grazia, with a metronome marking of ♩ = 92 - 112. Dynamics include *mf*, *mp*, and *p*. Fl. 1 starts with *mf*. Fl. 2 starts with *mp*. Fl. 3 starts with *p*. Fl. 4 starts with *mf*. The music features a mix of eighth and quarter notes with some rests.

B

Musical score for section B, measures 6-11. The score continues for four flutes. Dynamics include *mp*, *f*, and *mf*. Fl. 1 starts with *mp*. Fl. 2 starts with *mp*. Fl. 3 starts with *mp*. Fl. 4 starts with *mf*. The music features a mix of eighth and quarter notes with some rests.

Musical score for section B, measures 12-15. The score continues for four flutes. Dynamics include *mf*. Fl. 1 starts with *mf*. Fl. 2 starts with *mf*. Fl. 3 starts with *mf*. Fl. 4 starts with *mf*. The music features a mix of eighth and quarter notes with some rests.

C

Fl. 1 *mf*

Fl. 2 *mf* *p*

Fl. 3 *mf* *p*

Fl. 4 *mf* *mp*

D *a tempo*

23 *rit.....*

Fl. 1 *mp* *p*

Fl. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mf*

28 *rit.....*

Fl. 1 *mp* *p* *tr*

Fl. 2 *mf*

Fl. 3 *f*


Fl. 4 *f*

Schiotis

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Staccato - grazioso ♩ = 80

A 

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mf*

mf *mp* *mp* *mp*

Fl. 1 *f*

Fl. 2 *mf*

Fl. 3 *p*

Fl. 4 *mf*

f *mf* *mf* *mf*

Fl. 1 *f*

Fl. 2 *mp*

Fl. 3 *mp*

Fl. 4 *f*

f *mp* *mp* *f* **Fine**

B

Fl. 1 *mp*

Fl. 2 *mf*

Fl. 3 *p*

Fl. 4 *mf*

mp *p* *f* *mp* *f*

29

Fl. 1 *mp*

Fl. 2 *mf*

Fl. 3 *mp*

Fl. 4 *mf*

C

35

Fl. 1 *mp*

Fl. 2 *mf*

Fl. 3 *f*

Fl. 4 *f*

p

41

Fl. 1 *f*

Fl. 2 *p*

Fl. 3 *mp*

Fl. 4 *mp*

mf

mf

mf

D.S. al Fine

47

Fl. 1 *mf*

Fl. 2 *mp*

Fl. 3 *mp*

Fl. 4 *f*

Corrío

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A Allegro ♩ = 124

FL. 1
mf *mp* *mf* *mp*

FL. 2
mf *p* *mf* *p*

FL. 3
mf *mp* *mf* *mp*

FL. 4
mf *mp* *mf* *mf*

To Coda **B**

FL. 1

FL. 2

FL. 3
mp

FL. 4

FL. 1
f *mp* *mf*

FL. 2
f *mp* *mf*

FL. 3
f *mp* *mf*

FL. 4
f *mp* *mp*

C

Corrio - "C" Flute - Quartets

22

Fl. 1 *p* *detaché*

Fl. 2 *mf*

Fl. 3 *mp* *p*

Fl. 4 *mf* *mf*

29

Fl. 1 *mp* *mf* *detaché*

Fl. 2 *mf*

Fl. 3 *p*

Fl. 4

35

Fl. 1

Fl. 2 *mp* *mf*

Fl. 3

Fl. 4

Colombian composer and flutist Carmen Liliana Marulanda acquired a deep familiarity with the musical roots of her native Colombia at a very young age. She earned a degree in Musical Pedagogy, worked with children's orchestras in Bogotá, and among other achievements was awarded the coveted Mono Nuñez prize for best Colombian ensemble, for her compositions and arrangements in 2003.

She is currently working on innovative methods for woodwinds allowing students and performers of all ages to discover Latin American music directly, in play-along format with recorded traditional accompaniments, as well as duets and works for ensembles.

The dialogue between music teaching and Latin American musical tradition is rooted in ancient musical practice: learning in real harmonic and rhythmic contexts.

Paul Desenne

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