# Orchestral Excerpts For Flute

## Volume 2

*with Piano Accompaniment*

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Theodore Presser Company

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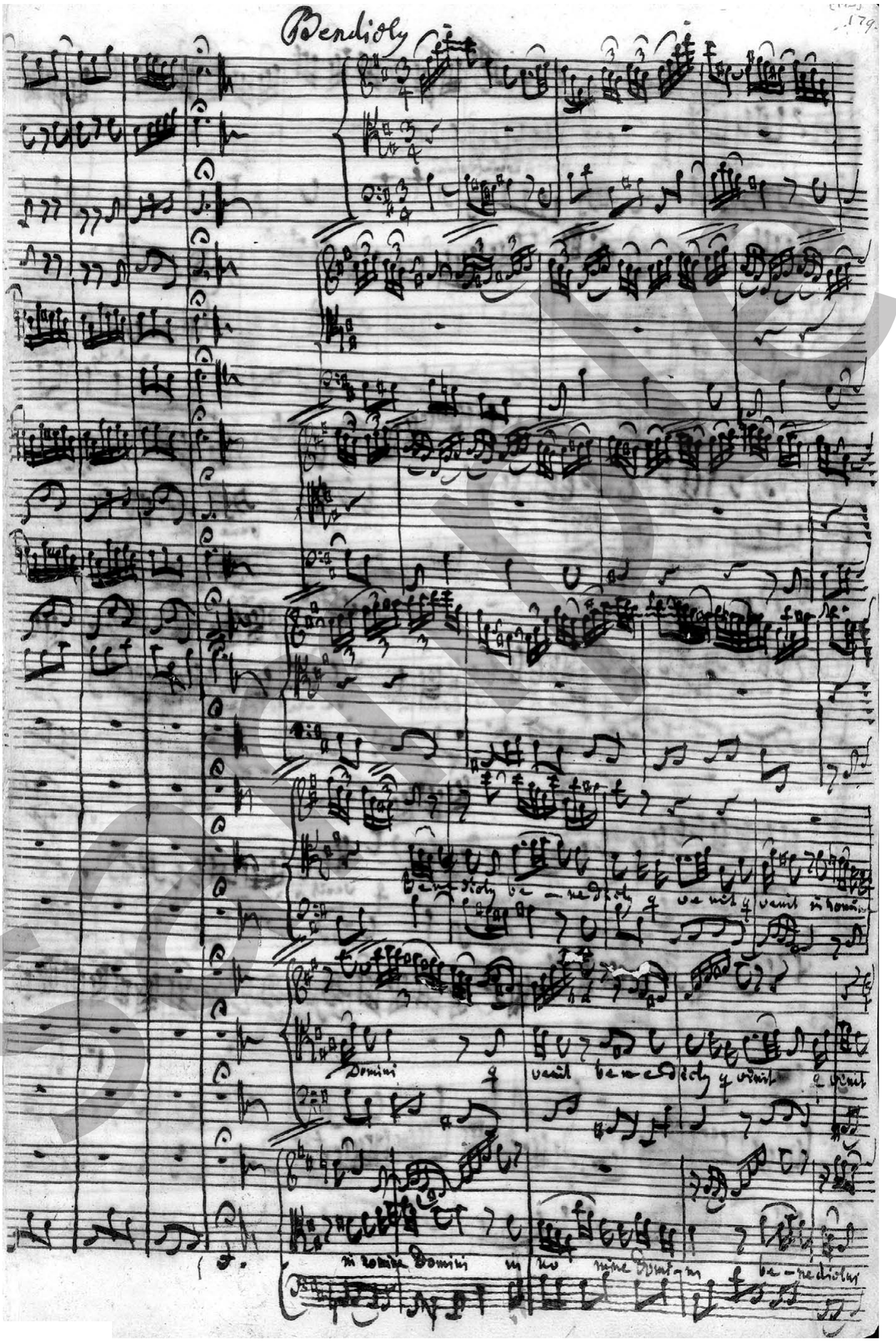

Bendicty
Domini
in nomine Domini

# Mass in B Minor

**JOHANN SEBASTIAN BACH, BWV 232**
(1685-1750)

**Part IV, No. 24, Benedictus, bars 1-12**
**Suggested tempo: ♩ = ca. 50-60**

| | |
|---|---|
| Benedictus qui venit | *Blessed is He that cometh* |
| in Nomine Domine | *In the Name of the Lord.* |

This most serene and lovingly tender aria is written in a chamber setting for tenor solo, flute, and continuo (organ/cello). Although Bach did not specify instrumentation in the autograph manuscript of his score (shown on the facing page), there are several compelling reasons for using flute, rather than violin, to play this magnificent obbligato. An enlightening scholarly treatment of this, and other performance issues, may be found in George Stauffer's "Bach: The Mass in B Minor (the Great Catholic Mass)" available from Yale University Press.

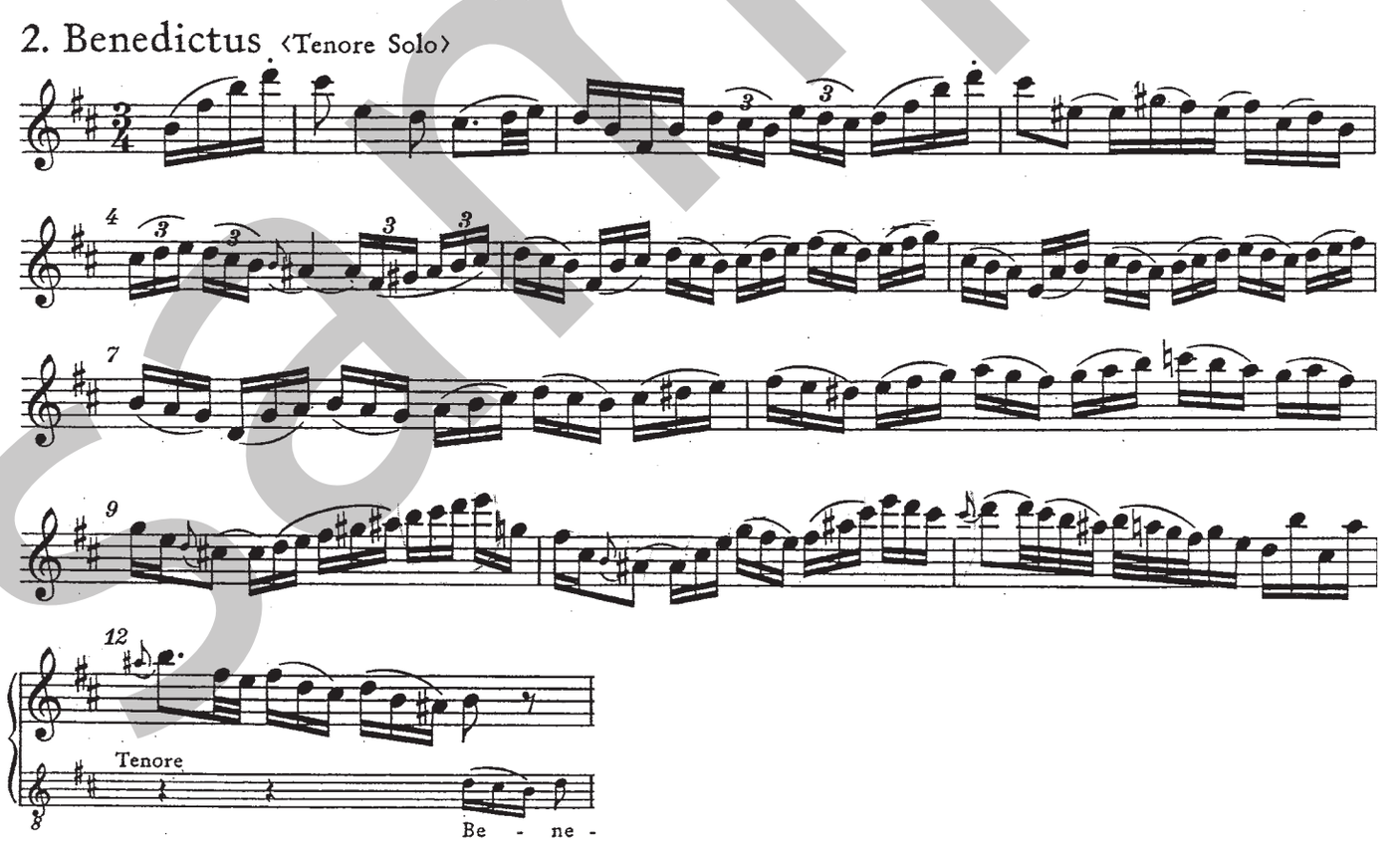
As with all of Bach's music when played on the flute, artful timing of the breath is of paramount importance. The predominantly eighth-note accompaniment must remain stately and steady, and cannot accommodate breaths taking too much time. Practicing this aria with another musician playing the continuo line along with a metronome is preferable to practicing with a metronome alone. Coordinating breaths with the accompanying continuo line will give a more natural and realistic result than playing with a purely mechanical pulse.

In general, breaths taken after tied or dotted notes will be more graceful and concealed than any other choice.

A light and minimal vibrato and soft articulations are desirable to achieve a sound quality that is close to the tone of the wooden Flauto Traverso.

It is reasonable to add slurs to the triplets where they appear to be missing (example: bars 9 and 10), as they are present in the facsimile of the score and in various later editions.

*Erratum:*
m.11: The final note should be notated A♯.

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sample

# CONCERTO FOR ORCHESTRA

**BÉLA BARTÓK**
(1881-1945)

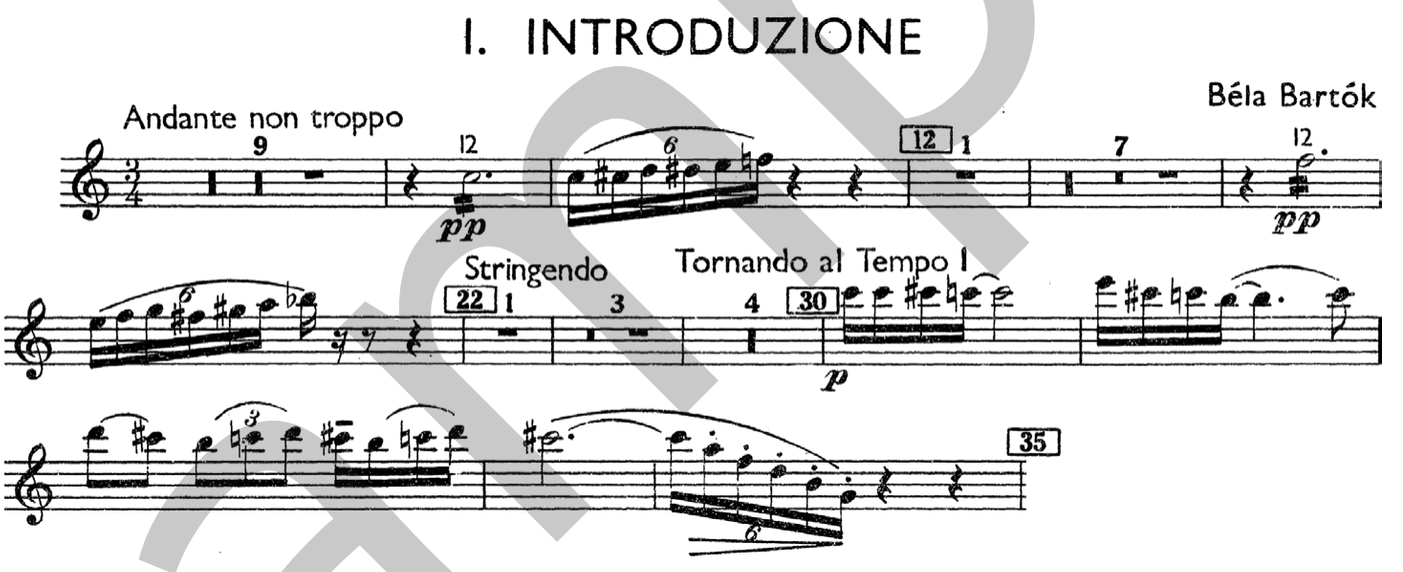
The Bartók *Concerto for Orchestra* is one of greatest of all twentieth-century works for orchestra, and for wind players, it is particularly gratifying. Every member of each section is given the opportunity for imaginative and virtuosic solo and ensemble playing. In addition to the flute solos provided below, there are also four flute duo passages included in GREAT FLUTE DUOS from the Orchestral Repertoire (Presser 414-41186).

**Excerpt 1: Mvt. I, bars 1-35**
**Published tempo: Andante non troppo ♩= ca. 73-64, at bar 30 ♩= 64**

Out of a dark and mysterious mood set by the strings, the opening two solos can be played with a light legato tonguing on the 12 repeated notes and a gentle diminuendo on the ascending scales.

The plaintive solo beginning at 30 should be played in a highly cantabile style with a seamless connection between all notes. The articulations are helpful indicators of gentle phrasing but should not interrupt the sweep of this long phrase played in one breath. Be sure to keep the rhythm steady and avoid playing a lazy triplet in bars 30 and 31 in place of the correct 16th note figure.

*Errata:*
• m.22: The stringendo should begin in m.23.
• m.34: The sextuplet ends in a ***pp*** marking in the score, not indicated in the part.




CONCERTO FOR ORCHESTRA
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**Excerpt 2: Mvt. IV, bars 11-27**
**Published tempo: ♩= ca. 114 beginning at bar 4**

There is such charm in this lilting folk melody with its shifting meter. Be certain to note the metronome marking of the Allegretto (missing in flute part) which is 114 to the quarter. Keep a very steady rhythm throughout, with no time lost to breathing. The articulations should be very clear, with contrast between the lyricism of the slurred notes and clarity of the staccato notes.

The asterisk in m.20 leads to a footnote instructing "If the Flute has no low B, Tacet."

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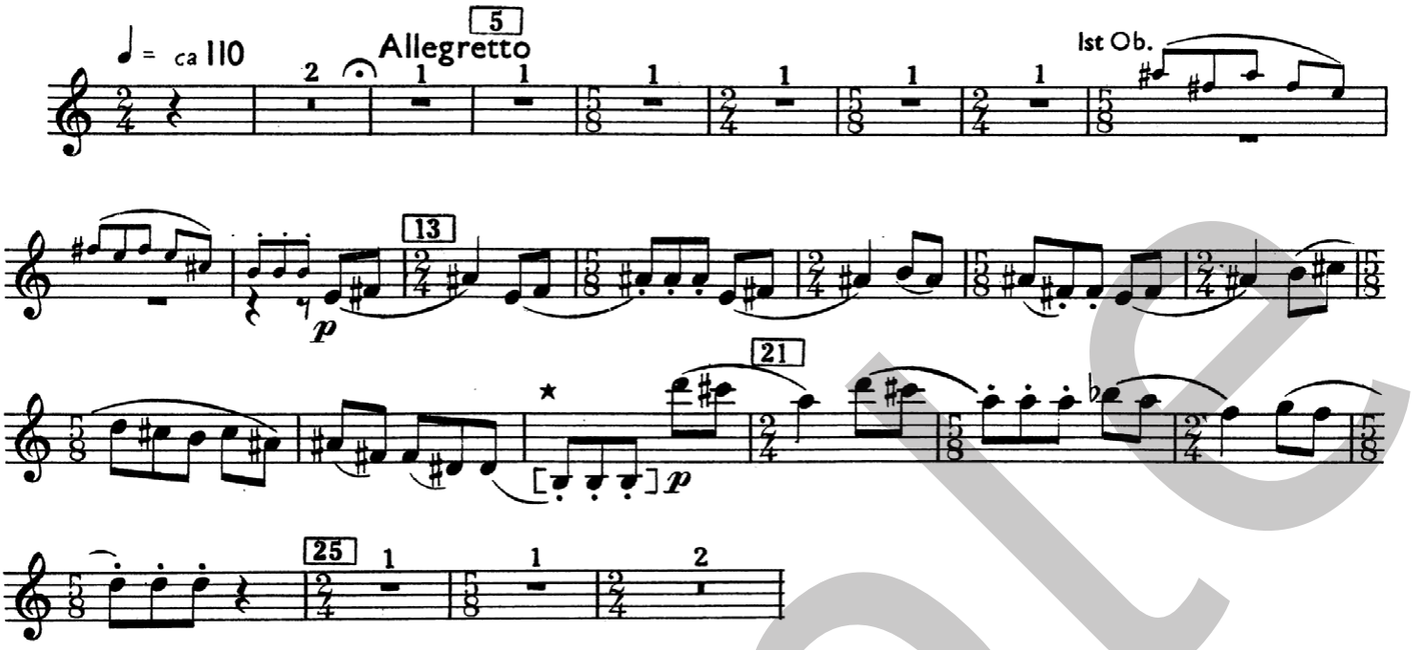
# IV. INTERMEZZO INTERROTTO

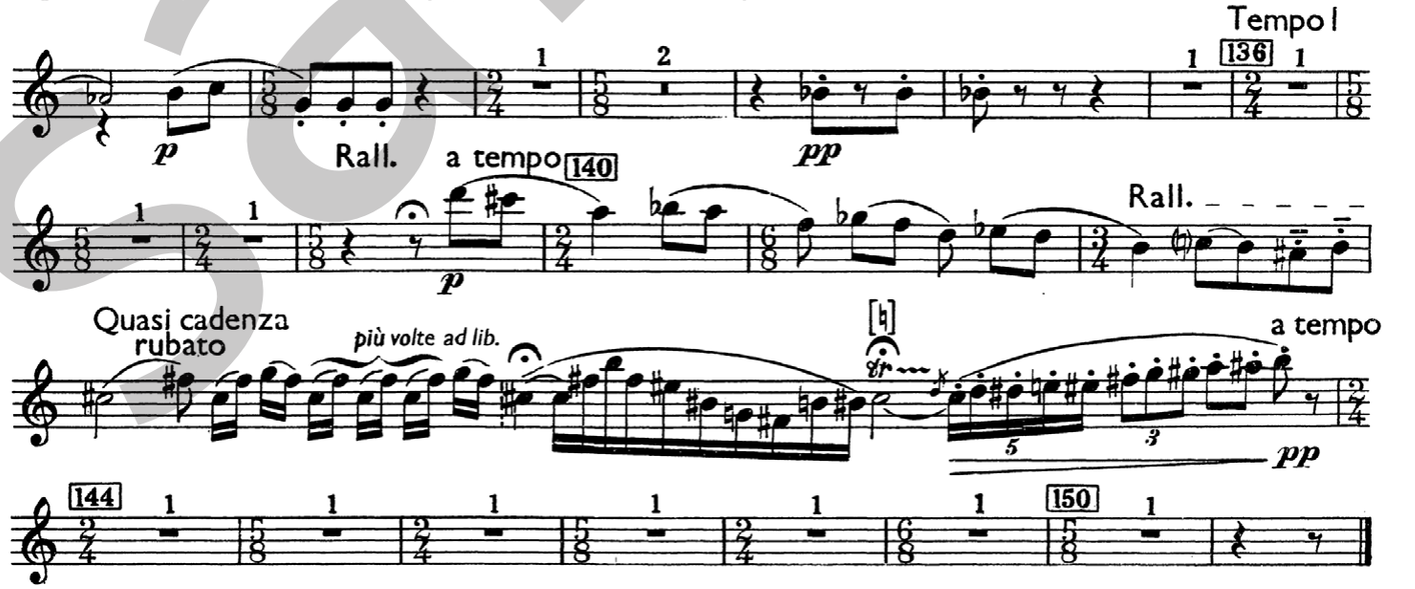



**Excerpt 3: Mvt. IV, pickup to bar 136 through bar 151**
**Published tempo: ♩ = c. 114**

This cadenza is a wonderful opportunity for the flutist's musical imagination to captivate the listener. The solo should begin with a luscious tone and attention to the delicate three-note groups within the first extended phrase. The rallentando phrase concluding on the eighth-note F♯ before the sixteenth notes should be poised and unhurried, almost with a fermata on the C♯ half-note. Ideally, a breath after this first F♯ eighth-note in the Quasi cadenza will be the last breath of the solo.

Begin the più volte ad lib. tremolo between C♯ and F♯ softly, and then crescendo slightly as you accelerate the tremolo, then connect gracefully to the fermata C♯. The 16th-note flourish preceding the half note C♯ trill can be played in an improvisatory manner. Resist playing a Ritardando in the last 11 notes (it is built in by the notation) and don't diminuendo too much, as you want to facilitate a comfortable transition to the oboe.

*Optional Alternate Fingering at più volte ad lib.:*
Depress the E♭, D, and G, and A keys, and trill the C and B keys.

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**Excerpt 4: Mvt. V, bars 26-148**
**Published tempo: Pesante (♩ = c. 128), accel. al Presto (♩ = c. 134-146)**

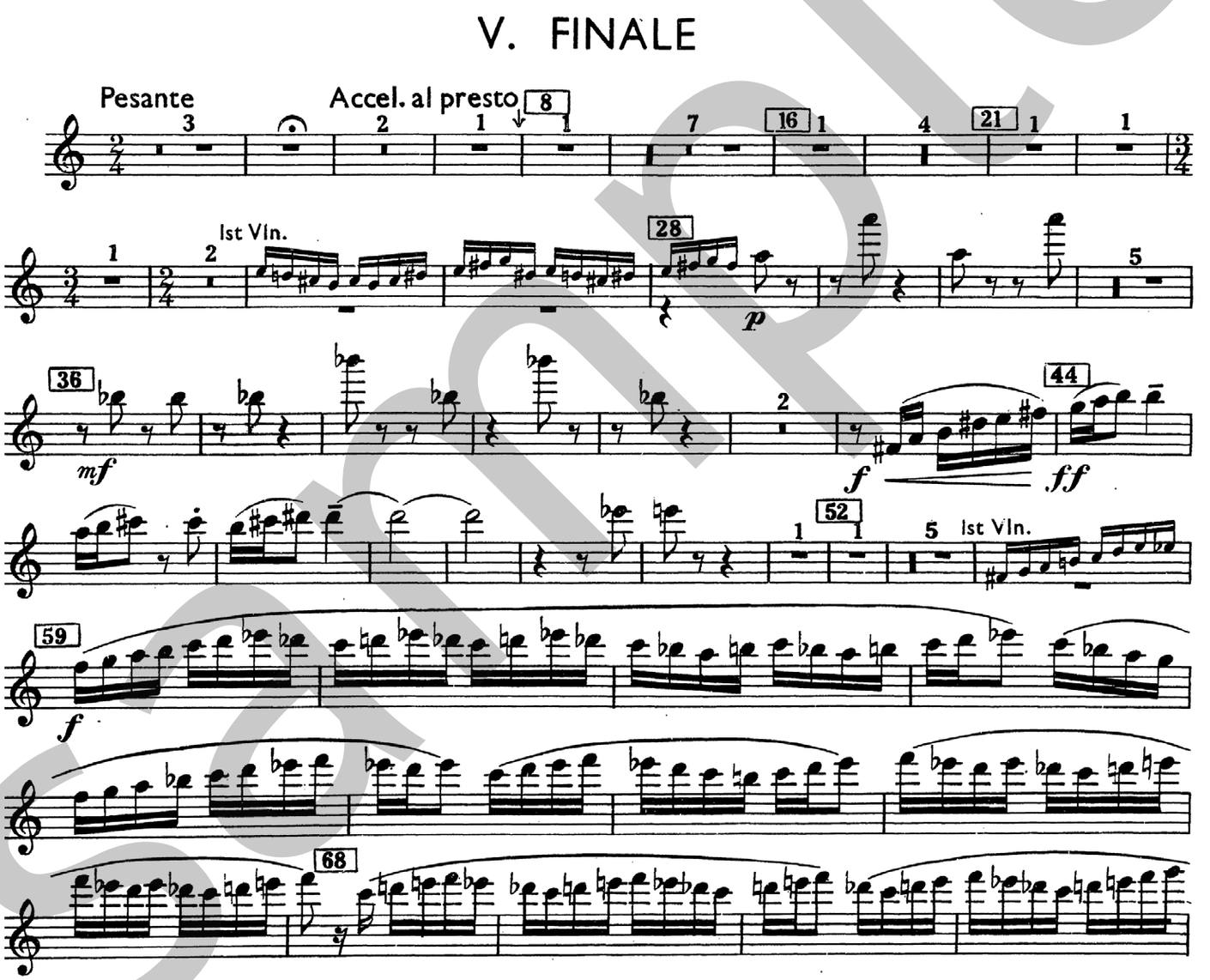
Passages from this brilliant Finale often appear on audition lists as they require a fluid technique, a full rich tone, and mental focus in an extended passage of considerable challenge. Avoid a rough, unfocused quality to the sound. The solos beginning at m.96 can have a more playful feeling.

Be accurate with very clear articulations and attention to all attacks.

Alternate fingerings can be useful in passages that are highly complex, such as the passage starting at bar 132. Keep in mind, even with alternate fingerings, the tone of each note must be clear and the fingerwork impeccable.

*Optional Alternate Fingering:*
At [132], to facilitate a more fluid technique, consider utilizing the thumb trill fingering between each G♭ and G♮ when feasible.

We have provided a piano reduction beginning at bar 26; it is more typical to begin from the two-bar introduction to your entrance at bar 43.

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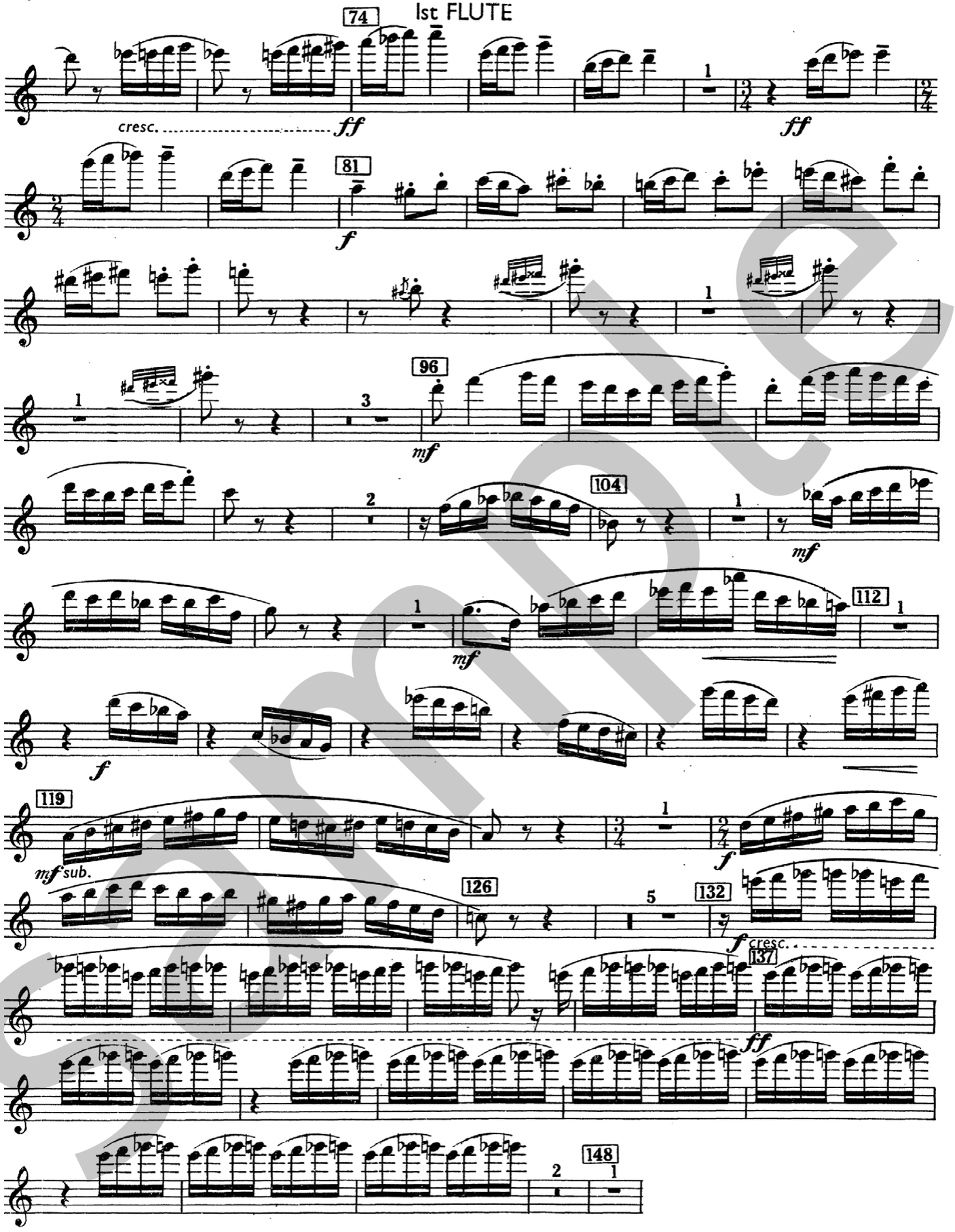

1st FLUTE
74
cresc.
ff
ff
81
f
96
mf
104
mf
112
mf
f
119
mf sub.
f
126
132
f cresc.
137
ff
148

Sample

# SYMPHONY NO. 7

**LUDWIG VAN BEETHOVEN, Op. 92**
(1770-1827)

In every flute audition the conductor and committee will want to hear Beethoven, as his symphonic masterpieces are among the most loved and frequently programmed works by orchestras worldwide. Although the flute parts are not technically difficult, the flutist must play them with a beautiful tone and clarity of execution, as well as careful attention to the full range of Beethoven's very specific musical markings, an important characteristic of the Romantic period he helped to create.

### Excerpt 1: Mvt. I, bars 38-88
### Published tempo: Introduction ♩ = 69, Vivace ♩. = 104

One of the most frequently played of Beethoven's symphonies is the magnificent 7th. The flute functions virtually as the concertmaster of the winds in the extended introduction which leads to the extraordinary transition of repeated notes which are, in turn, transformed into the first statement of the ebullient theme of the Vivace.

In performing the entire first page of the symphony the player must focus, with meticulous attention, to playing with crystal-clear articulations, giving the proper length to every note, observing all written dynamics, and maintaining consistent intonation with a beautiful tone in all registers.

The famous dance-like figure of the dotted-eighth rhythm dominating the Vivace must be played with unwavering accuracy. I recommend practicing this rhythm with the metronome, and removing the middle 16th note of the three-note figure. Maintain a lovely tenuto feeling on the first dotted eighth and a light quality on the third eighth. When you can do this with accuracy while maintaining all the accompanying dynamics, you will be able to add the middle 16th note with relative ease. I remember being taught, in my youth orchestra, to think the word "Amsterdam" for this figure.

*Optional Alternate Fingerings:*
High E: To stabilize intonation and dynamic flexibility with the oboe starting with the high E in bar 57, you have two choices: (1) regular high E fingering plus venting the second trill key to a minimal degree, or (2) regular fingering plus depressing the C♯ key and the E♭ key simultaneously with the right-hand little finger. As you approach bar 66 you can return to the regular high E fingering when comfortable.

*Erratum:*
The F♯ in m.78 lacks its staccato dot and should be played as in 75.

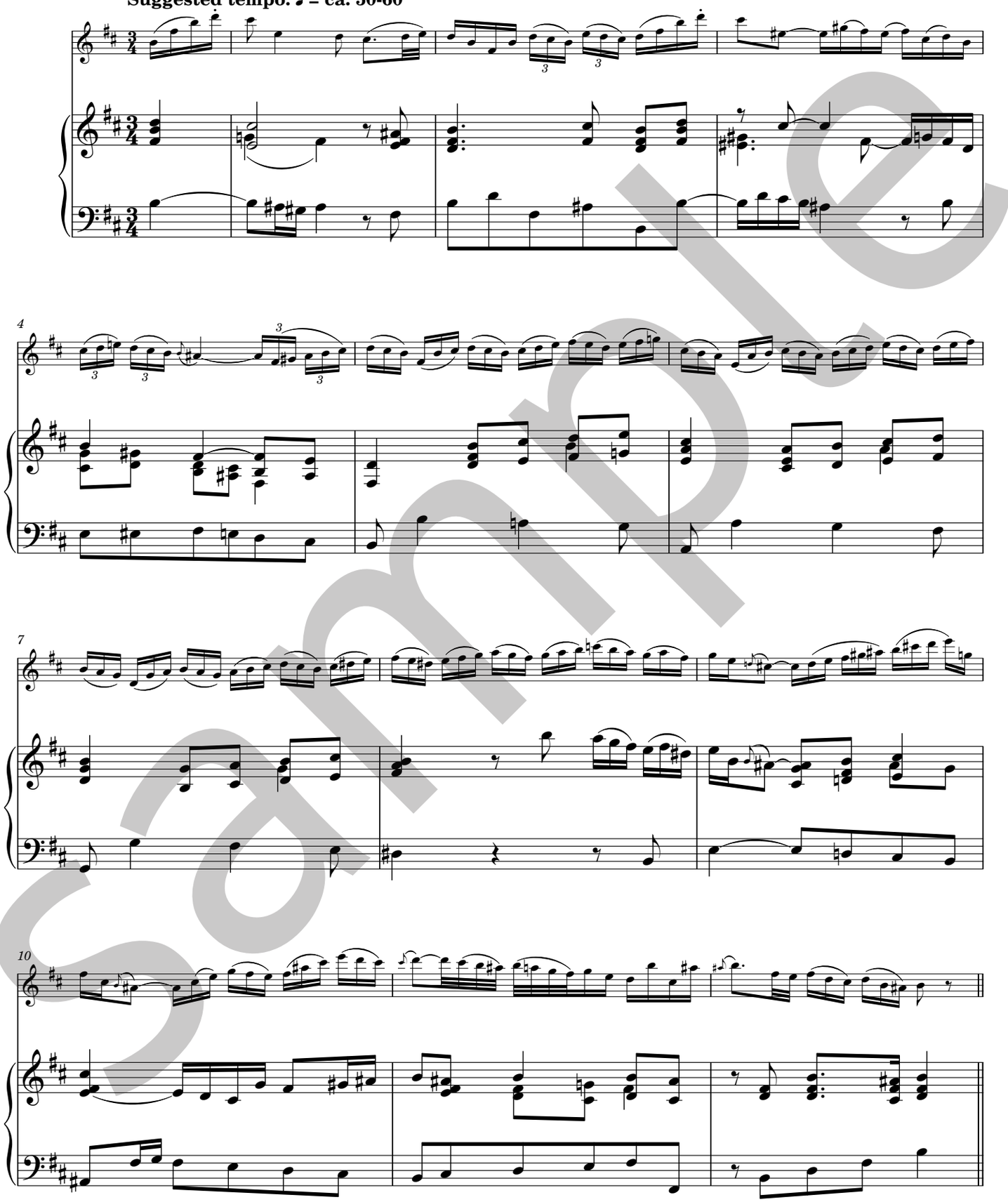
(The piano accompaniment begins at m.38.)

sample

# MASS IN B MINOR

**Part IV, No. 24, Benedictus, bars 1-12**
**Suggested tempo: ♩ = ca. 50-60**

**JOHANN SEBASTIAN BACH, BWV 232**
(1685-1750)



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# CONCERTO FOR ORCHESTRA

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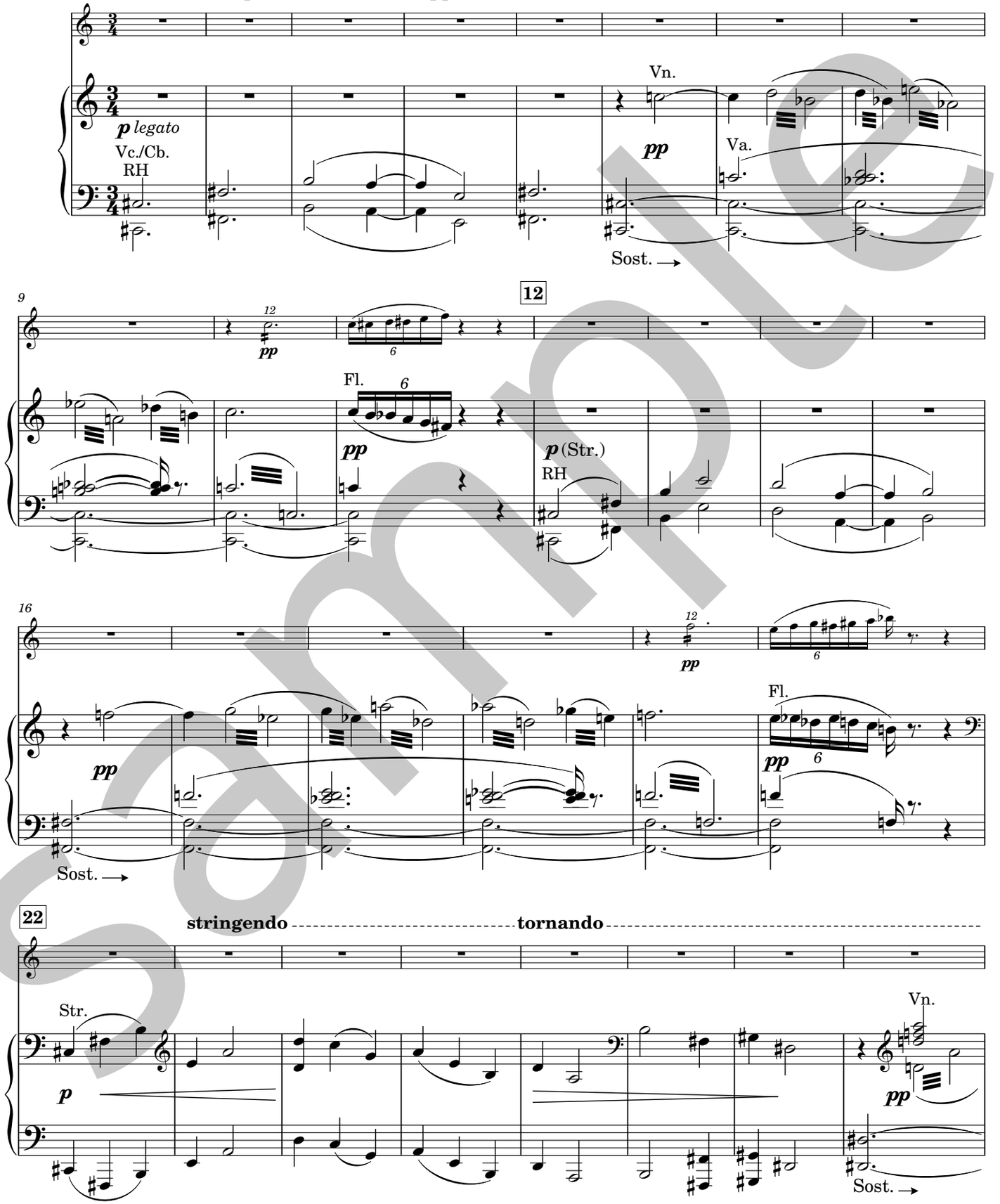


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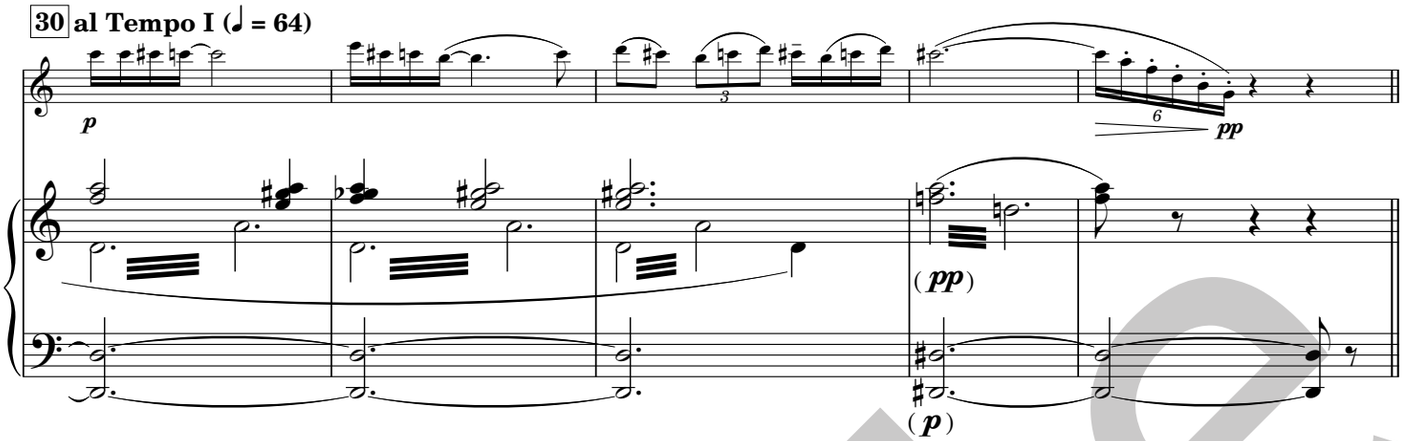


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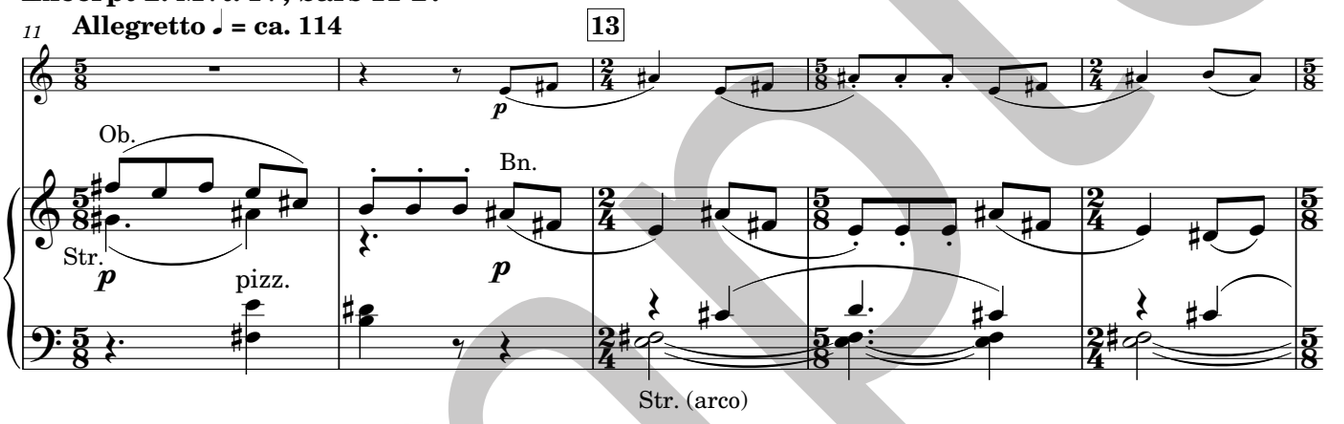


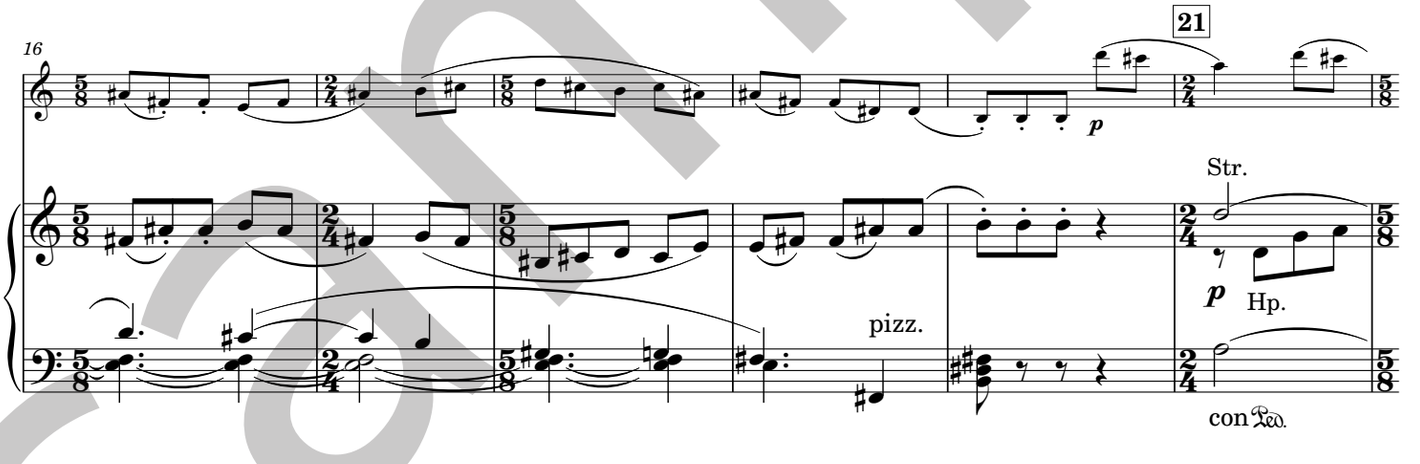


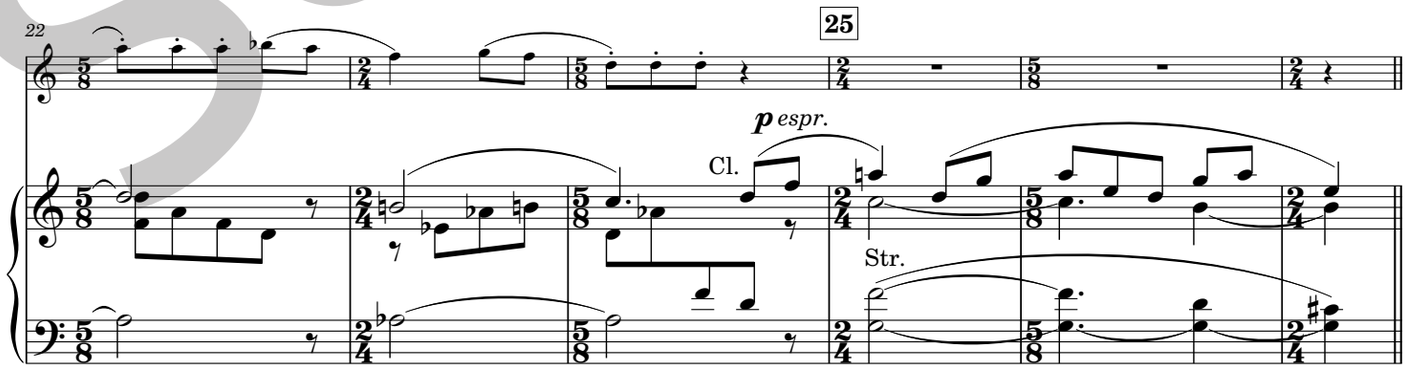


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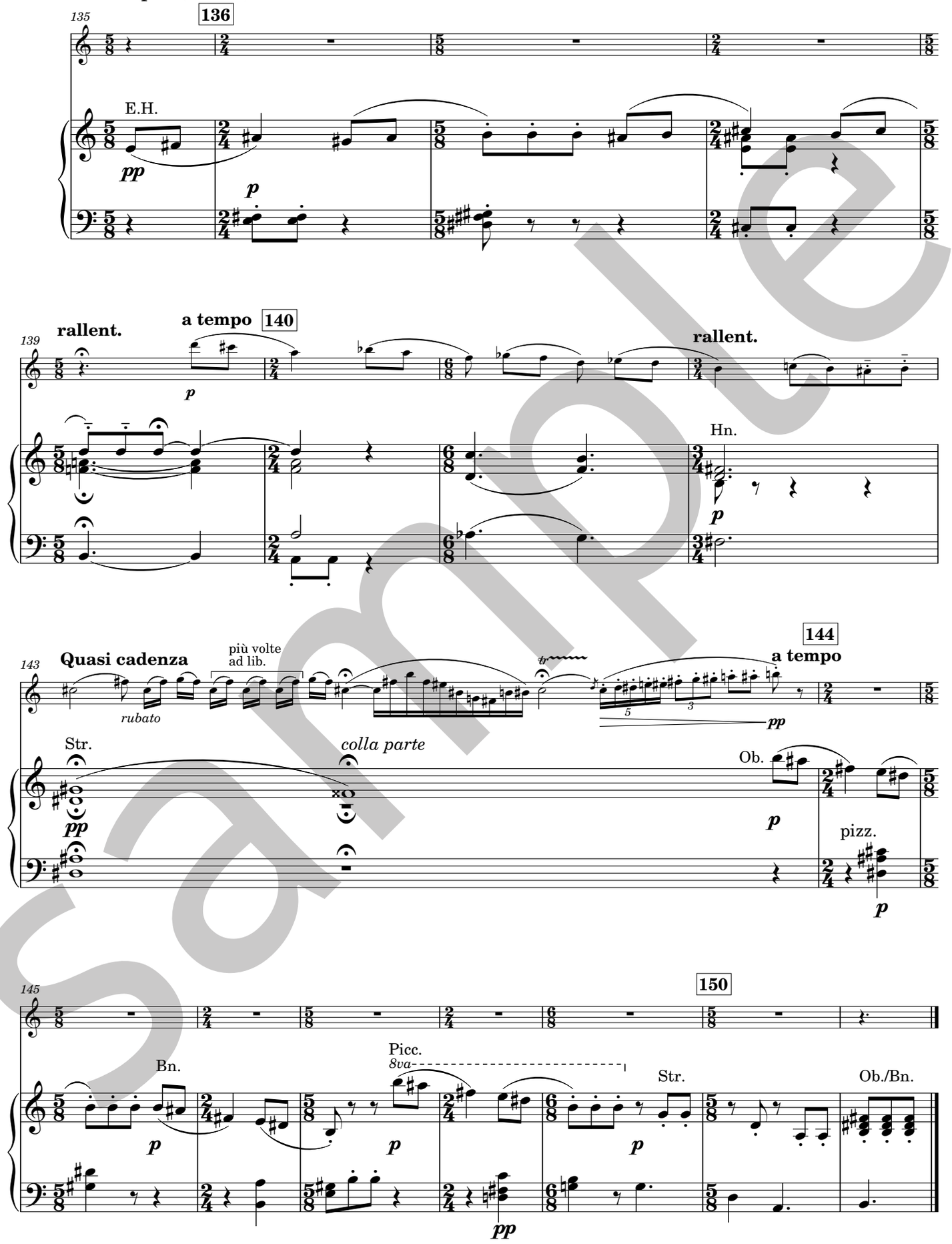
**Excerpt 3: Mvt. IV, pickup to bar 136 through bar 151**

**Tempo I (♩ = 114)**

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