

# ORCHESTRAL EXCERPTS FOR FLUTE VOLUME 2

*with Piano Accompaniment*

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A handwritten musical score for a 'Benedictus' in G major. The score is written on multiple staves, with the title 'Benedictus' at the top. The music is in G major, indicated by two sharps (F# and C#). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in Latin, including 'Benedictus es Domine Deus', 'Benedictus es Domine Deus', and 'Benedictus es Domine Deus'. The score is a single page of a larger manuscript.



# 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  
in Nomine Domine

*Blessed is He that cometh  
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#.

## 2. Benedictus <Tenore Solo>

The musical score for the Tenor Solo of the Benedictus from the Mass in B Minor, BWV 232, by Johann Sebastian Bach. The score is written for a tenor voice and includes a continuo line. It consists of 12 measures. The key signature is B minor (two sharps: F# and C#). The time signature is 3/4. The melody is written in a single staff with a treble clef. The continuo line is written in a single staff with a bass clef. The score includes various musical notations such as slurs, ties, and triplets. The lyrics "Be - ne -" are written below the continuo line at the end of the piece.

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# CONCERTO FOR ORCHESTRA

**BÉLA BARTÓK**  
(1881-1945)

The Bartók *Concerto for Orchestra* is one of the 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.

## I. INTRODUZIONE

Béla Bartók

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."

## 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 Eb, D, and G, and A keys, and trill the C and B keys.

**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<sup>b</sup> and G<sup>♮</sup> 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.

**V. FINALE**

The musical score for V. FINALE, bars 26-148, is presented in a piano reduction format. The score is written for a piano and first violin. It begins with a 'Pesante' tempo and an 'Accel. al presto' section starting at bar 8. The score includes various dynamics (mf, f, ff, p) and articulations (accents, slurs). The first violin part enters at bar 28. The score ends at bar 68.

(This is an authentic left-break page break, as in the rental part.)



74 1st FLUTE

cresc. .... *ff* *ff*

81 *f*

96 *mf*

104 *mf*

112 *mf*

119 *mf sub.*

126 *f*

132 *f* cresc. ....

137 *ff*

148

# 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 Eb 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.)



**MASS IN B MINOR**

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

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

The musical score is presented in two systems, each with a treble and bass staff. The key signature is B minor (two sharps: F# and C#), and the time signature is 3/4. The melody is written in the treble staff, and the piano accompaniment is in the bass staff. The score includes a large watermark 'MusicalScoreCloud.com'.

Bar 1: Treble staff has a quarter note G4, an eighth note A4, and a quarter note B4. Bass staff has a half note G3 and a half note B2.

Bar 2: Treble staff has a quarter note A4, an eighth note B4, and a quarter note C5. Bass staff has a half note A2 and a half note C3.

Bar 3: Treble staff has a quarter note B4, an eighth note C5, and a quarter note D5. Bass staff has a half note B2 and a half note D3.

Bar 4: Treble staff has a quarter note C5, an eighth note D5, and a quarter note E5. Bass staff has a half note C3 and a half note E3.

Bar 5: Treble staff has a quarter note D5, an eighth note E5, and a quarter note F#5. Bass staff has a half note D3 and a half note F#3.

Bar 6: Treble staff has a quarter note E5, an eighth note F#5, and a quarter note G5. Bass staff has a half note E3 and a half note G3.

Bar 7: Treble staff has a quarter note F#5, an eighth note G5, and a quarter note A5. Bass staff has a half note F#3 and a half note A3.

Bar 8: Treble staff has a quarter note G5, an eighth note A5, and a quarter note B5. Bass staff has a half note G3 and a half note B3.

Bar 9: Treble staff has a quarter note A5, an eighth note B5, and a quarter note C6. Bass staff has a half note A3 and a half note C4.

Bar 10: Treble staff has a quarter note B5, an eighth note C6, and a quarter note D6. Bass staff has a half note B3 and a half note D4.

Bar 11: Treble staff has a quarter note C6, an eighth note D6, and a quarter note E6. Bass staff has a half note C4 and a half note E4.

Bar 12: Treble staff has a quarter note D6, an eighth note E6, and a quarter note F#6. Bass staff has a half note D4 and a half note F#4.

# CONCERTO FOR ORCHESTRA

**BÉLA BARTÓK**  
(1881-1945)

## Excerpt 1: Mvt. I, bars 1-34

Published tempo: Andante non troppo ♩ = ca. 73-64

The musical score is written for piano, violin (Vn.), and flute (Fl.). The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into systems, with bar numbers 9, 12, 16, and 22 marked at the beginning of their respective systems.

- System 1 (Bars 1-8):** The piano part begins with a *p legato* marking. The violin part enters in bar 8 with a *pp* marking. A *Sost.* (Sostenuto) instruction with an arrow points to the end of the system.
- System 2 (Bars 9-15):** The piano part continues with a *pp* marking. The flute part enters in bar 12 with a *pp* marking. The string part (Str.) enters in bar 14 with a *p* marking. A *Sost.* instruction with an arrow points to the end of the system.
- System 3 (Bars 16-21):** The piano part continues with a *pp* marking. The flute part enters in bar 18 with a *pp* marking. A *Sost.* instruction with an arrow points to the end of the system.
- System 4 (Bars 22-34):** The string part (Str.) enters in bar 22 with a *p* marking. The violin part enters in bar 32 with a *pp* marking. The score concludes with a *Sost.* instruction with an arrow pointing to the end of the system.

Dynamic markings include *p* (piano), *pp* (pianissimo), and *stringendo* (increasing tempo) and *tornando* (returning to the original tempo).



30 al Tempo I (♩ = 64)

*p* *pp* *(pp)* *(p)*

Excerpt 2: Mvt. IV, bars 11-27

11 Allegretto ♩ = ca. 114

13

*p* *pp* *p* *Ob.* *Bn.* *Str.* *pizz.* *Str. (arco)*

21

*p* *pp* *p* *pp* *p* *Str.* *pizz.* *Hp.* *con*

25

*p* *pp* *p* *Cl.* *Str.*

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

Tempo I (♩ = 114)

135 **136**

E.H.  
*pp*

*p*

139 **rallent.** **a tempo** **140** **rallent.**

*p*

Hn.  
*p*

143 **Quasi cadenza** *rubato* *più volte ad lib.* *colla parte* **144** **a tempo**

Str.  
*pp*

Ob.  
*p*

pizz.  
*p*

145 **150**

Bn.  
*p*

Picc.  
*sva*

Str.  
*p*

Ob./Bn.  
*pp*