

**ORCHESTRAL
EXCERPTS
FOR FLUTE
VOLUME 2**

with Piano Accompaniment

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Benedictus

179

Handwritten musical score for the Benedictus. The score consists of approximately 15 staves of music. The lyrics are written in Latin and are interspersed between the musical staves. The lyrics include:

Benedictus es - sanctus & venerabilis in hominibus

Domini & vere benedictus & venerabilis

in terra Domini in terra Domini & benedictus

The musical notation includes various notes, rests, and dynamic markings. The handwriting is in black ink on aged paper. There is a large, faint watermark in the center of the page that reads "Digitized by Google".

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, is presented in five staves. The first four staves are for the Tenor Solo, and the fifth staff is for the Continuo. The music is in G major (one sharp) and 3/4 time. The score features a steady eighth-note accompaniment with various triplet figures. The lyrics "Be - ne -" are written below the final staff.

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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

The musical score for the first movement, 'I. INTRODUZIONE', is presented in three staves. The first staff begins with the tempo marking 'Andante non troppo' and a metronome marking of 9. It features a series of notes, including a sextuplet of sixteenth notes. The second staff includes a 'Stringendo' marking at bar 22 and 'Tornando al Tempo I' at bar 30. Dynamics such as *pp* and *p* are indicated. The third staff concludes the excerpt at bar 35. The key signature is one sharp (F#).

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

♩ = ca 110

Allegretto

1st Ob.

5

13

21

25

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.

Tempo I

136

140

144

150

p

Rall.

a tempo

pp

Rall.

Quasi cadenza rubato

più volte ad lib.

a tempo

pp

Excerpt 4: Mvt. V, bars 26-148

Published tempo: Pesante ($\text{♩} = \text{c. } 128$), accel. al Presto ($\text{♩} = \text{c. } 134-146$)

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^b and G^{\sharp} 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

Pesante **Accel. al presto**

2 3 2 1 1 7 16 1 4 21 1 1

1 2 1st Vln. 28 p 5

36 mf 44 f ff

52 f 5 1st Vln.

59 f 68

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

Ist FLUTE

74 *cresc.* *ff* *ff*

81 *f*

96 *mf*

104 *mf*

112 *mf*

119 *f* *mf sub.* *f*

126 *f* *cresc.* *ff*

132 *ff*

137 *ff*

148 *2* *1*

Detailed description: This is a page of a musical score for the first flute part, spanning measures 74 to 148. The score is written on ten staves. It begins with a dynamic marking of *ff* and a *cresc.* (crescendo) line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several measures with rests, some marked with fingerings like '1', '2', '3', and '5'. The dynamics fluctuate, including *f*, *mf*, *mf sub.*, and *ff*. The score includes performance instructions such as *cresc.* and *ff*. Measure numbers are boxed and placed above the staves. A large, faint watermark is visible across the page.

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 four systems, each with a vocal line and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is B minor (two sharps: F# and C#), and the time signature is 3/4. The tempo is suggested as ca. 50-60. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and ornaments. Bar numbers 1, 4, 7, and 10 are indicated at the start of their respective systems. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and ornaments.

CONCERTO FOR ORCHESTRA

BÉLA BARTÓK
(1881-1945)

Excerpt 1: Mvt. I, bars 1-34

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

9

12

16

22

stringendo *tornando*

p legato
Vc./Cb.
RH

pp

Vn.

Va.

pp

Sost. →

12

6

Fl. 6

pp

p(Str.)
RH

12

6

Fl. 6

pp

pp

Sost. →

Str.

p

Vn.

pp

Sost. →

30 al Tempo I (♩ = 64)

Excerpt 2: Mvt. IV, bars 11-27

11 Allegretto ♩ = ca. 114

13

16

21

22

25

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. Picc. *Sva-* Str. Ob./Bn.
p *p* *p* *pp*