ORCHESTRAL STUDIES

For FLUTE

Compiled by

ARTHUR BROOKE

of the Boston Symphony Orchestra

Price $ 3.00

Published by

THE CUNDY-BETTONEY CO.

Boston, Mass.

3088

ORCHESTRAL STUDIES

For the Flute

Compiled and arranged by ARTHUR BROOKE.
Proffessor of the Flute, New England Consevatory of Music and the Boston Symphony Orchestra.

"MIGNON" OVERTURE

Thomas

Andantino

(1) *see foot note*

cresc.

Moderato sostenuto

Andante *Solo*

espress.

cresc.

dim.

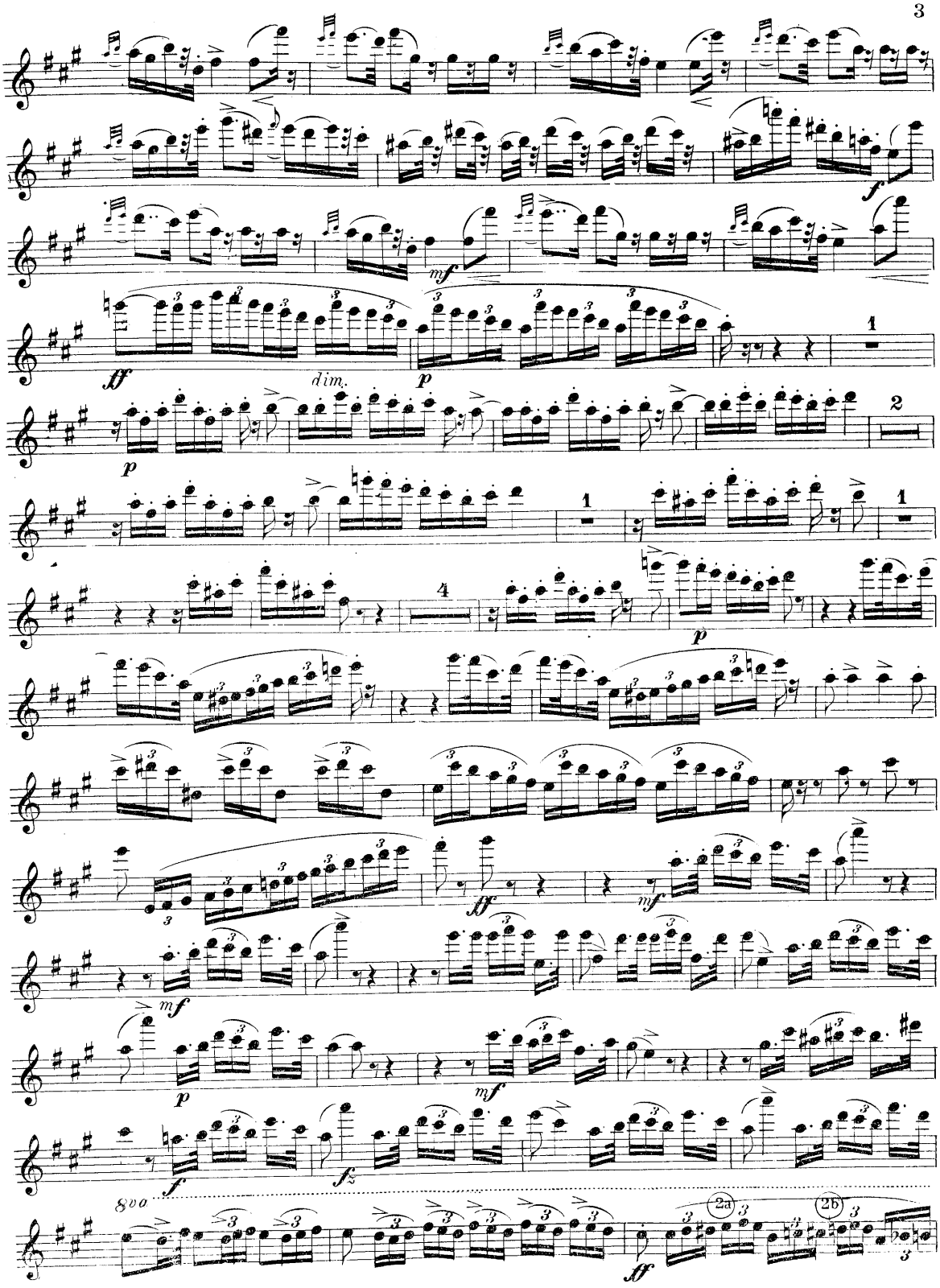
un poco riten.

Moderato tempo di Polacca

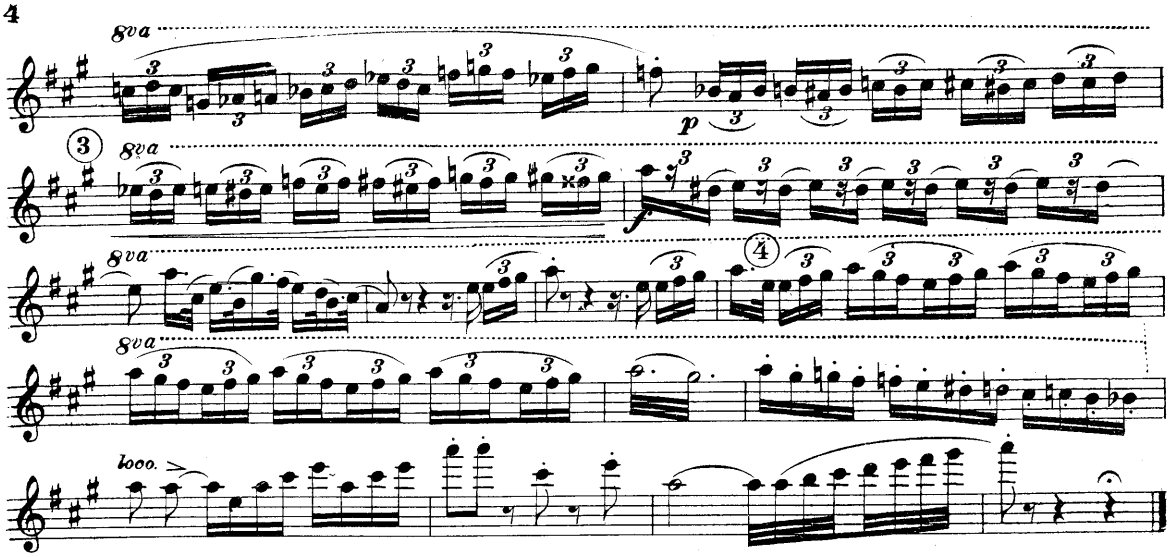
dim.

The numbers refer to remarks and instructions given on page 63.

Copyright 1921 by The Cundy-Bettoney Co., Boston, Mass.



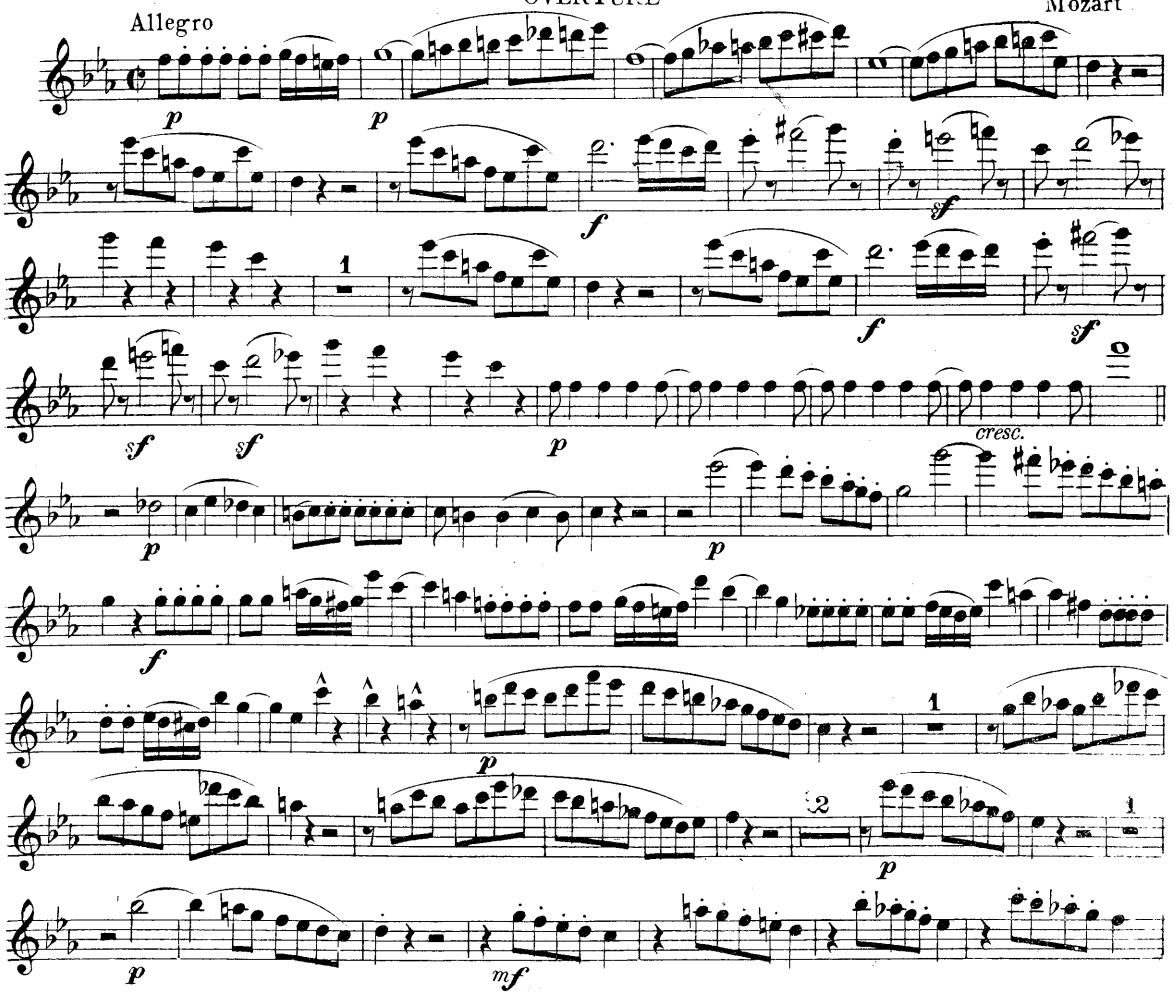
The Cundy-Bettoney Co., Boston, Mass.



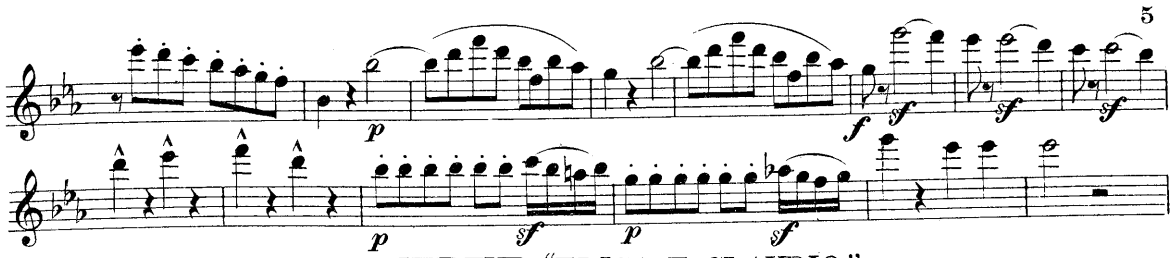
THE MAGIC FLUTE

OVERTURE

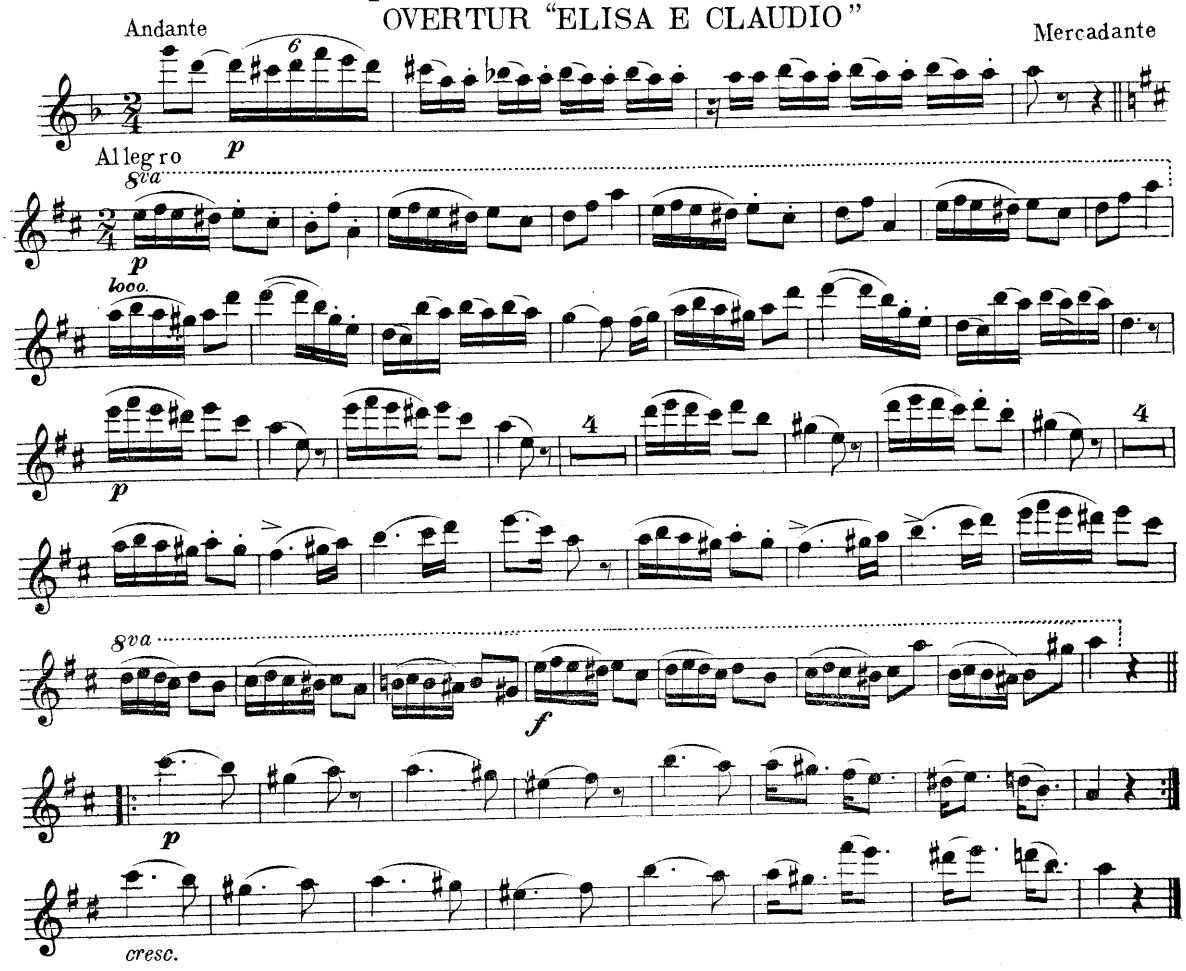
Mozart



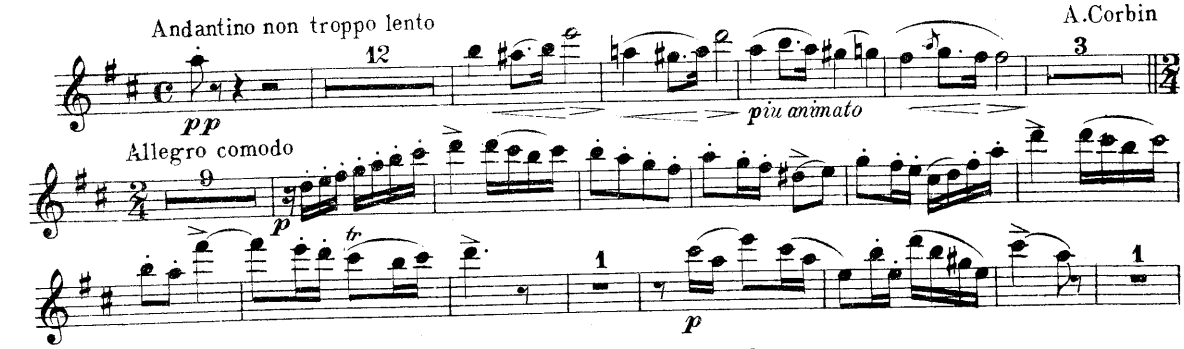
The Cundy-Bettoney Co., Boston, Mass.



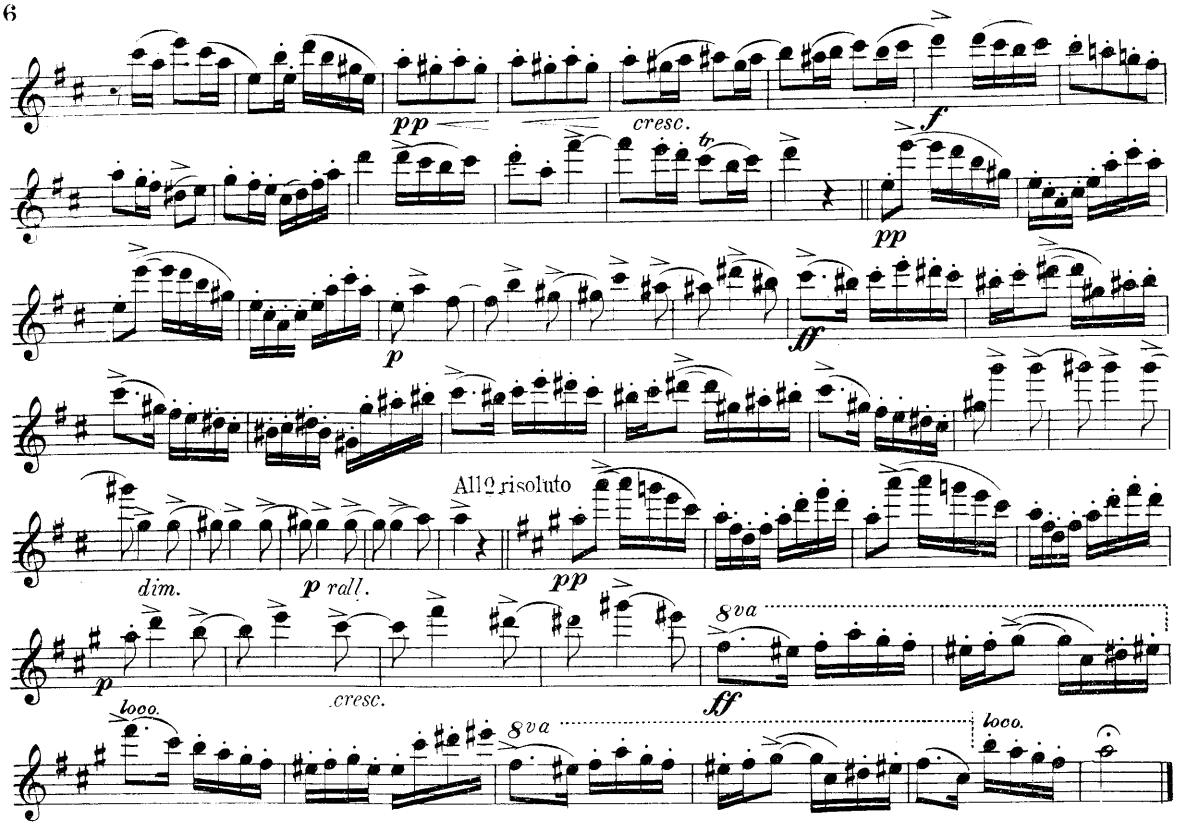
OVERTUR "ELISA E CLAUDIO"



OVERTURE "LA TZIGANE"



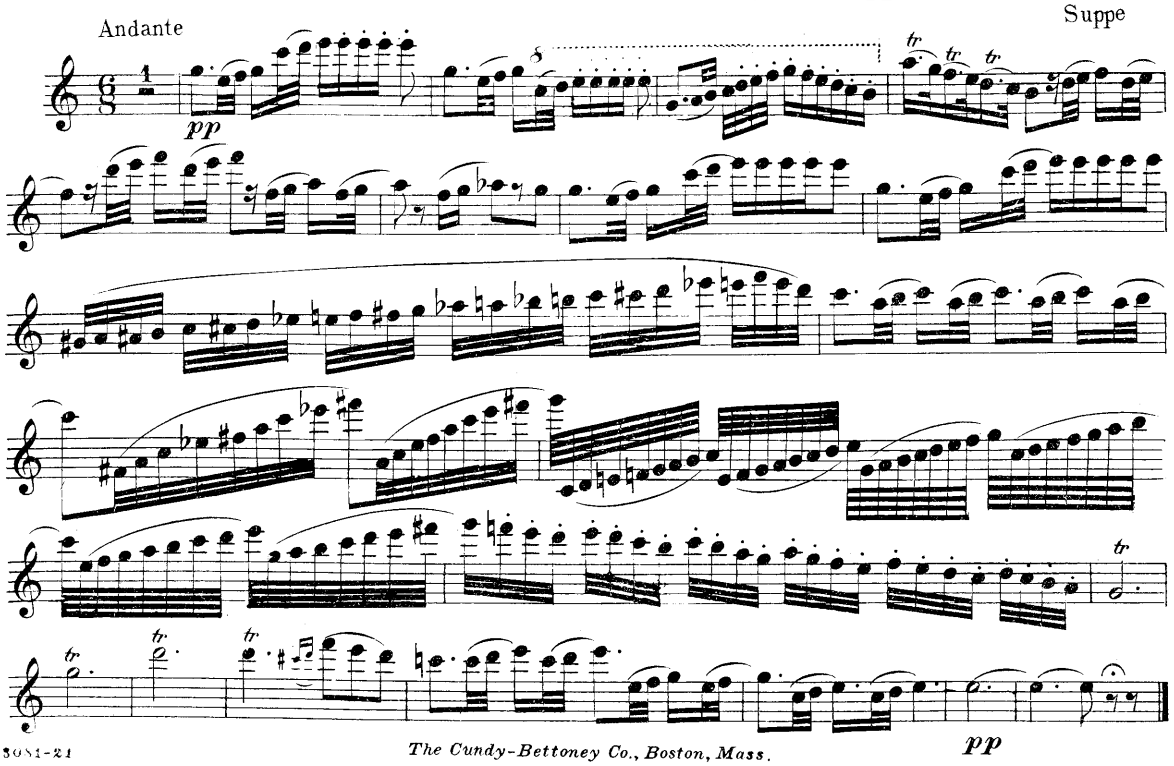
The Cundy-Bettoney Co., Boston, Mass.



OVERTURE "SUMMER NIGHTS DREAM"

Andante

Suppe

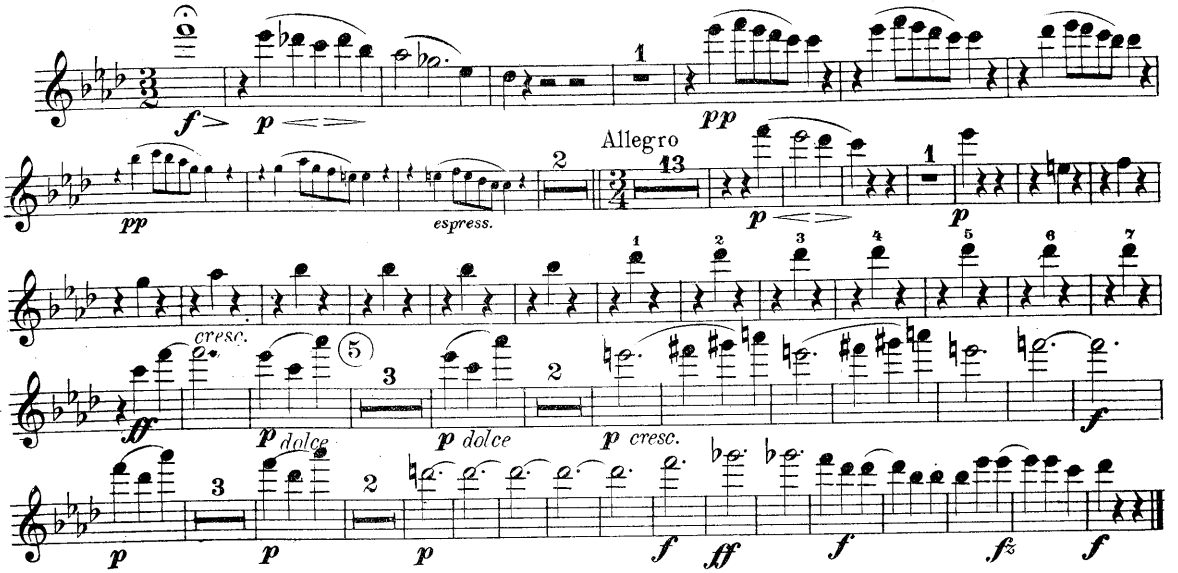


The Cundy-Bettoney Co., Boston, Mass.

OVERTURE "EGMONT"

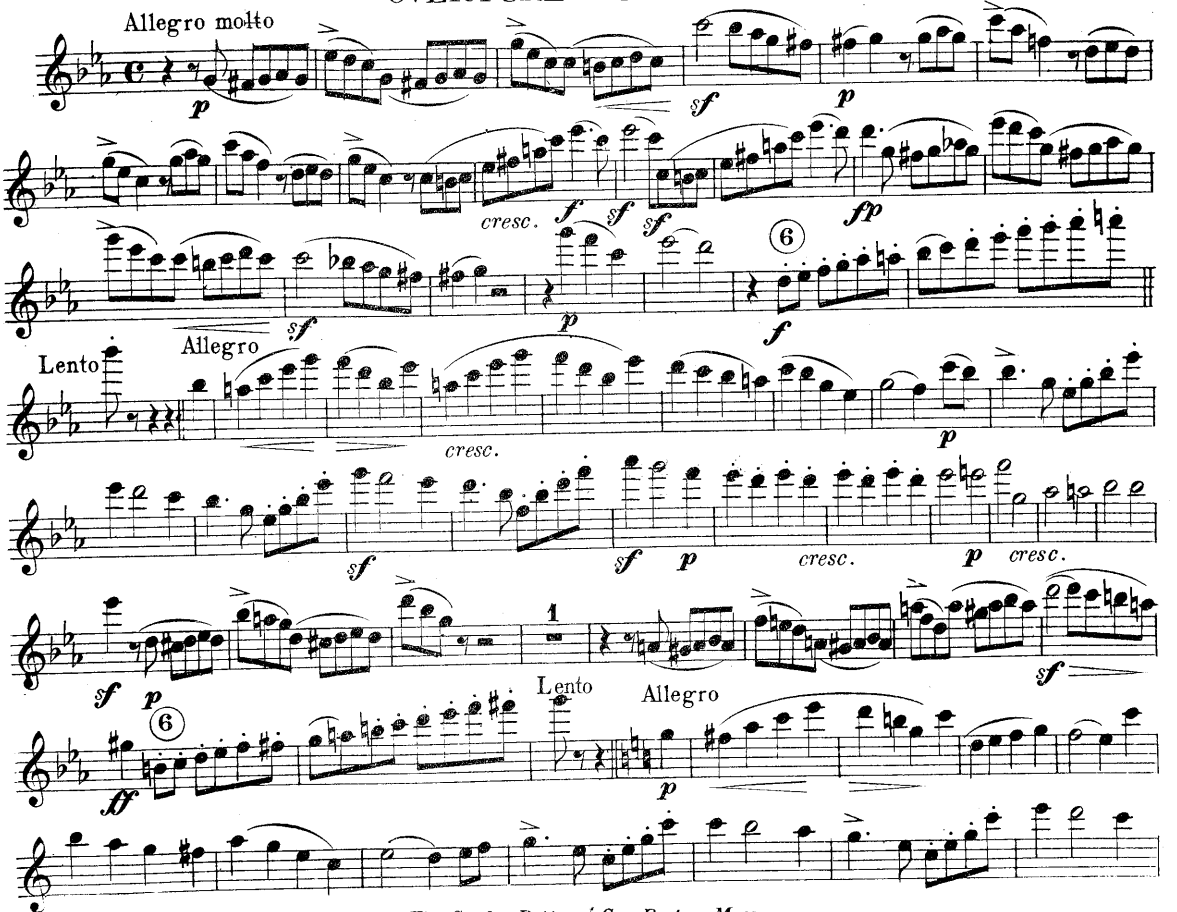
Beethoven

Sostenuto ma non troppo

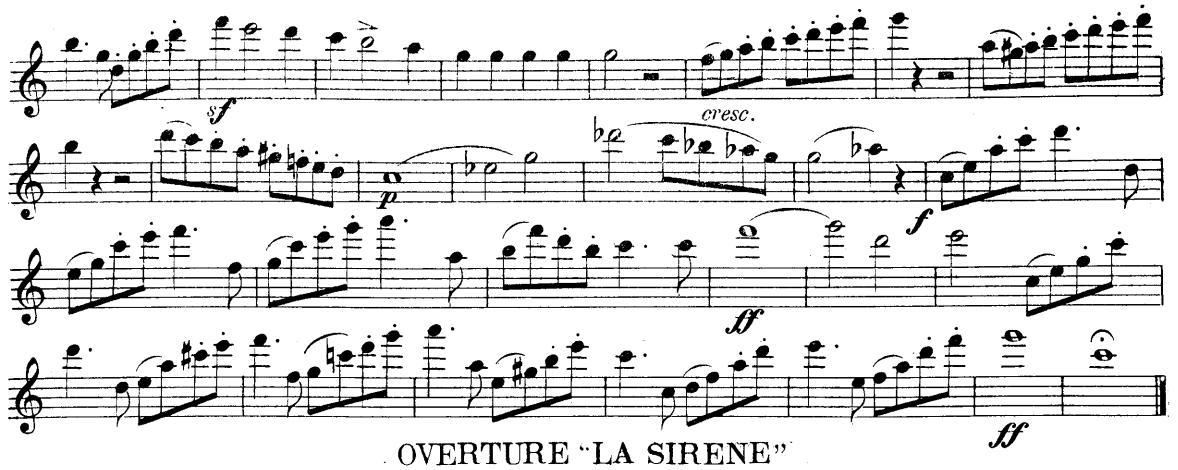


OVERTURE "RUY BLAS"

Mendelssohn



The Cundy-Bettoney Co., Boston, Mass.



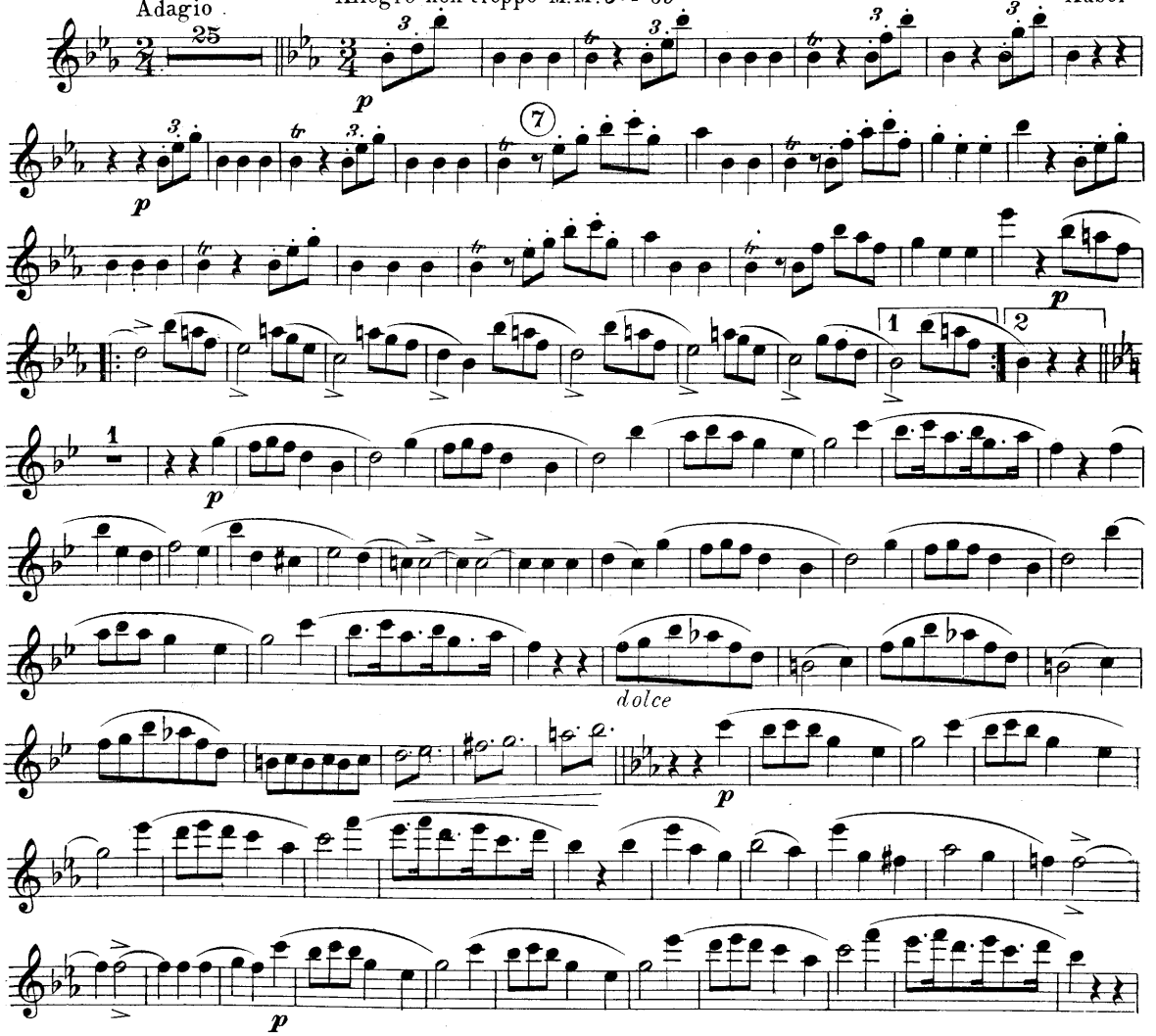
OVERTURE "LA SIRENE"

Adagio

25

Allegro non troppo M.M. ♩. = 69

Auber



The Cundy-Bettoney Co., Boston, Mass.

All^o assai

p *f* *f* *f* *f* *Piu vivo* *ff*

1 2

"FINGAL'S CAVE"

Allegro moderato

OVERTURE

Mendelssohn

f *sf* *pp* *sf* *p* *sf*

p *mf cresc.* *loco.* *pp*

8va *cresc.* *ff* *f con forza* *f* *dim.*

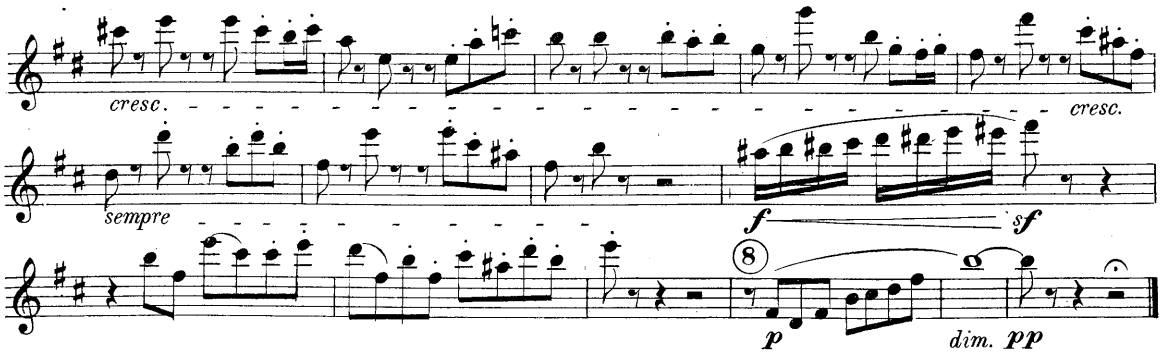
mf cresc. *f* *p*

cresc. *f* *dim.* *pp staccato e leggiero*

sempre pp *poco a*

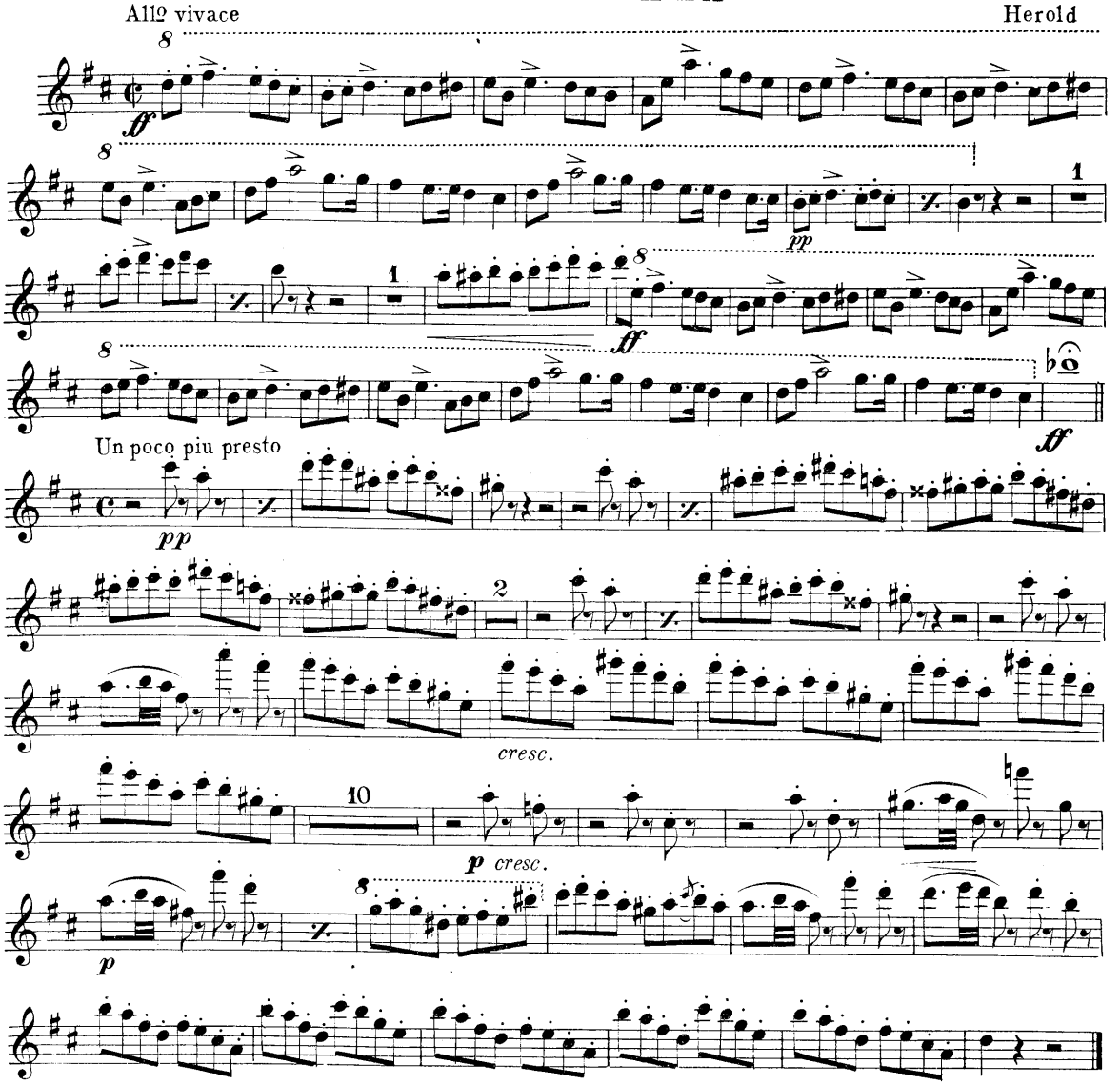
3081-21

The Cundy-Bettoney Co., Boston, Mass.



OVERTURE "ZAMPA"

Allo vivace — Herold



The Cundy-Bettoney Co., Boston, Mass.

FEST OVERTURE

Andante maestoso

A. Leutner

ff *ff* *p*

Cantabile

8va

cresc. *p* *dolce*

Allo vivace

f

mf

p

cresc.

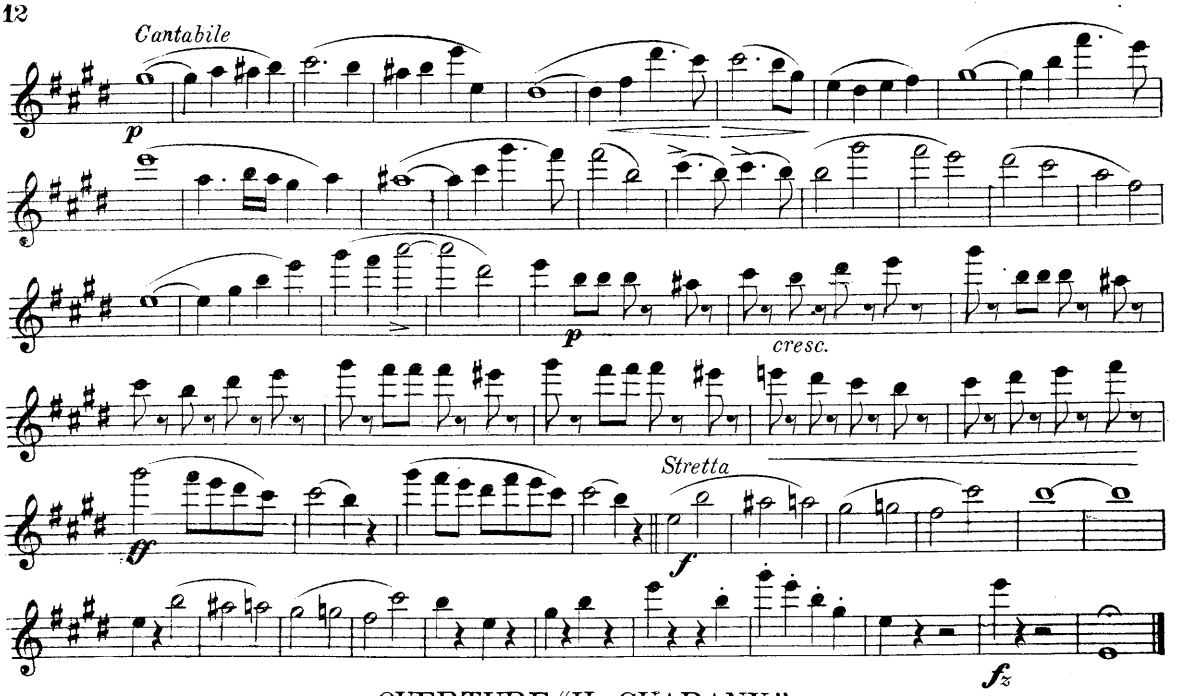
f

fz *p* *fz* *fz*

p *ff* *p*

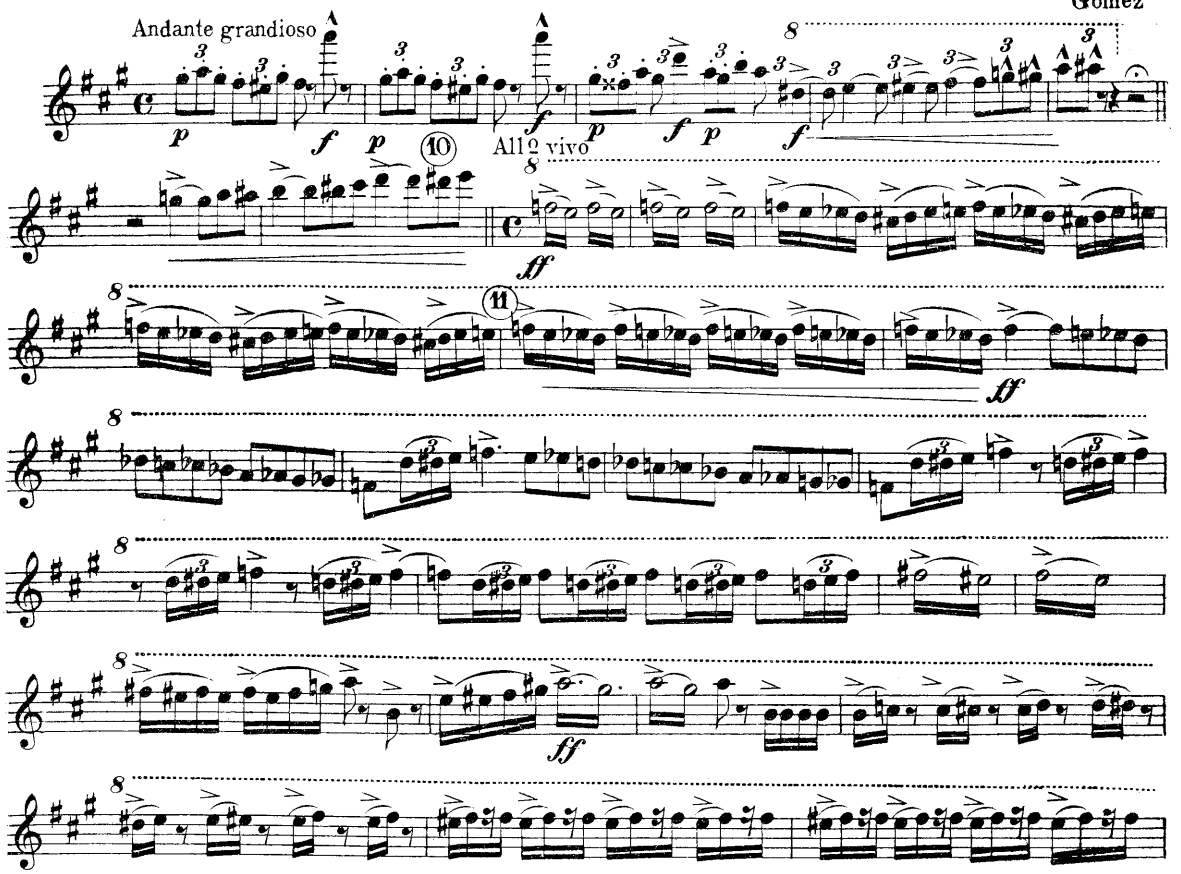
rall. *p*

The Cundy-Bettoney Co., Boston, Mass.

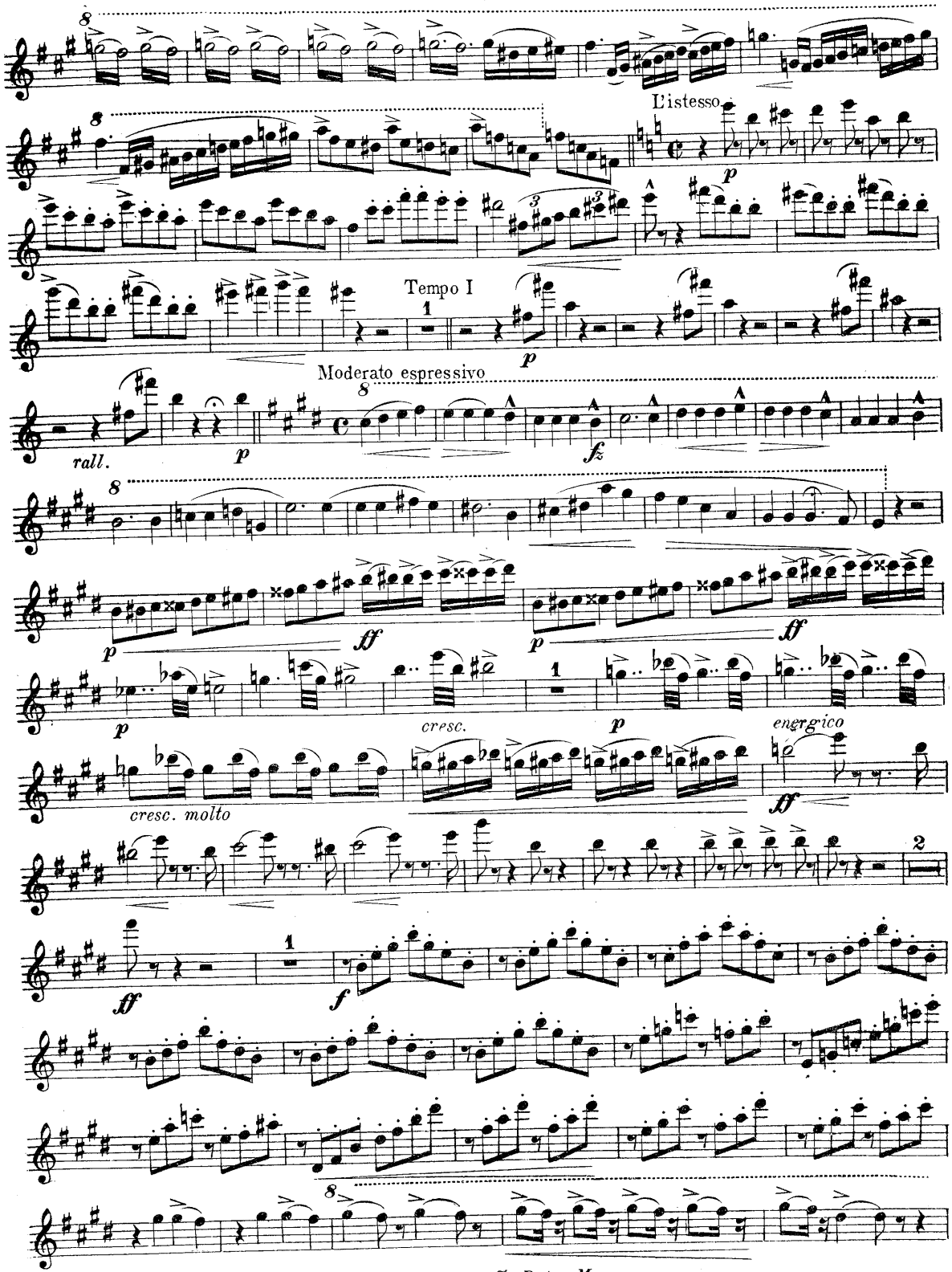


OVERTURE "IL GUARANY"

Gomez



The Cundy-Bettoney Co., Boston, Mass.



The Cundy-Bettoney Co., Boston, Mass.

3081-21

8

f

8

12

8

8 *loco.*

pp

OVERTURE "ZANETTA"

All° moderato

Auber

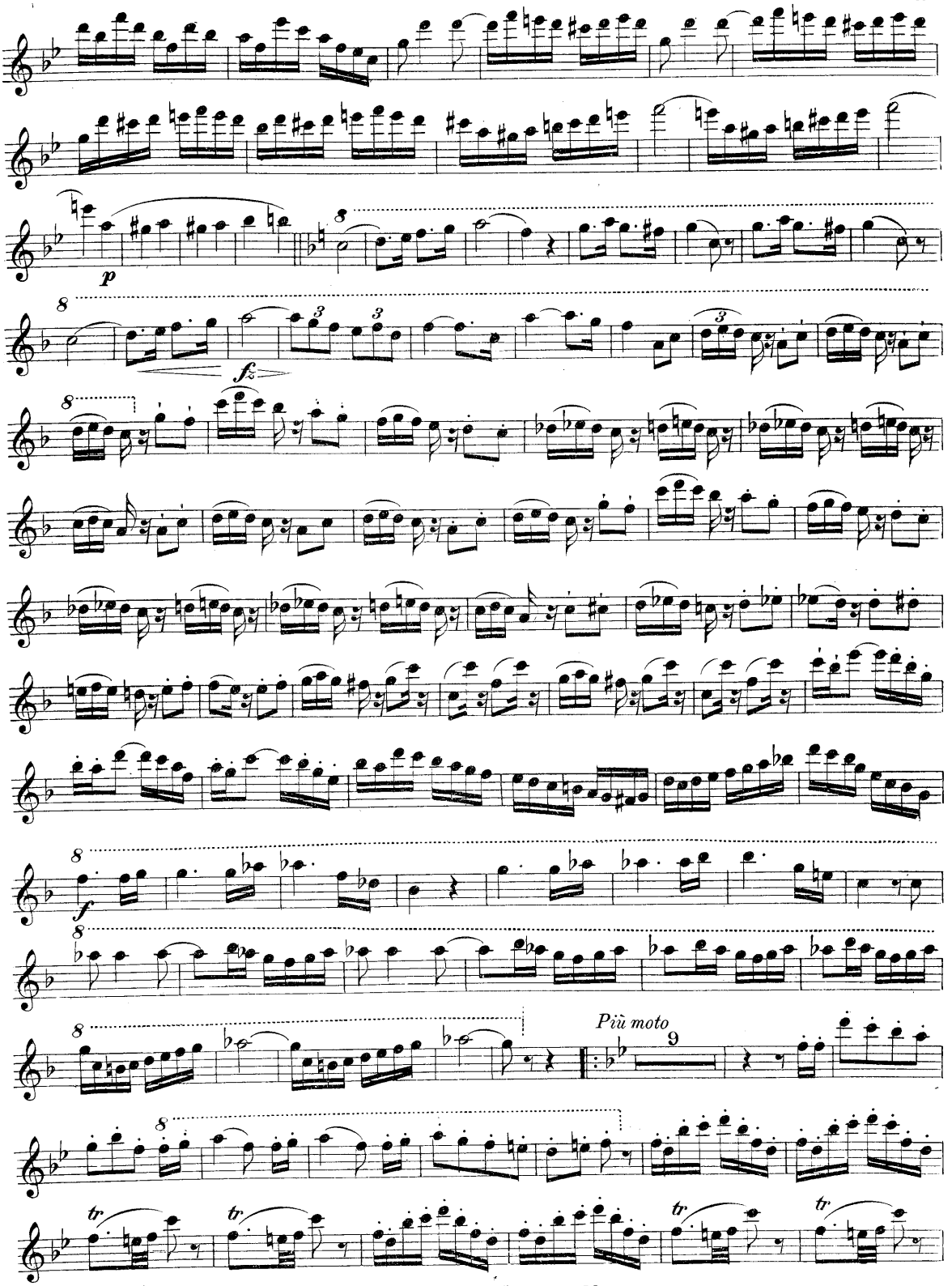
13

14

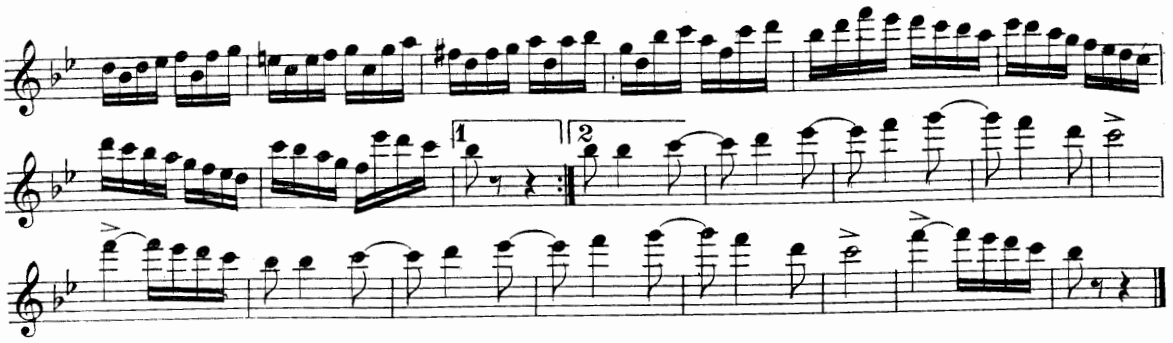
cresc.

stacc.

The Cundy-Bettoney Co., Boston, Mass.



The Cundy-Bettoney Co. Boston, Mass.

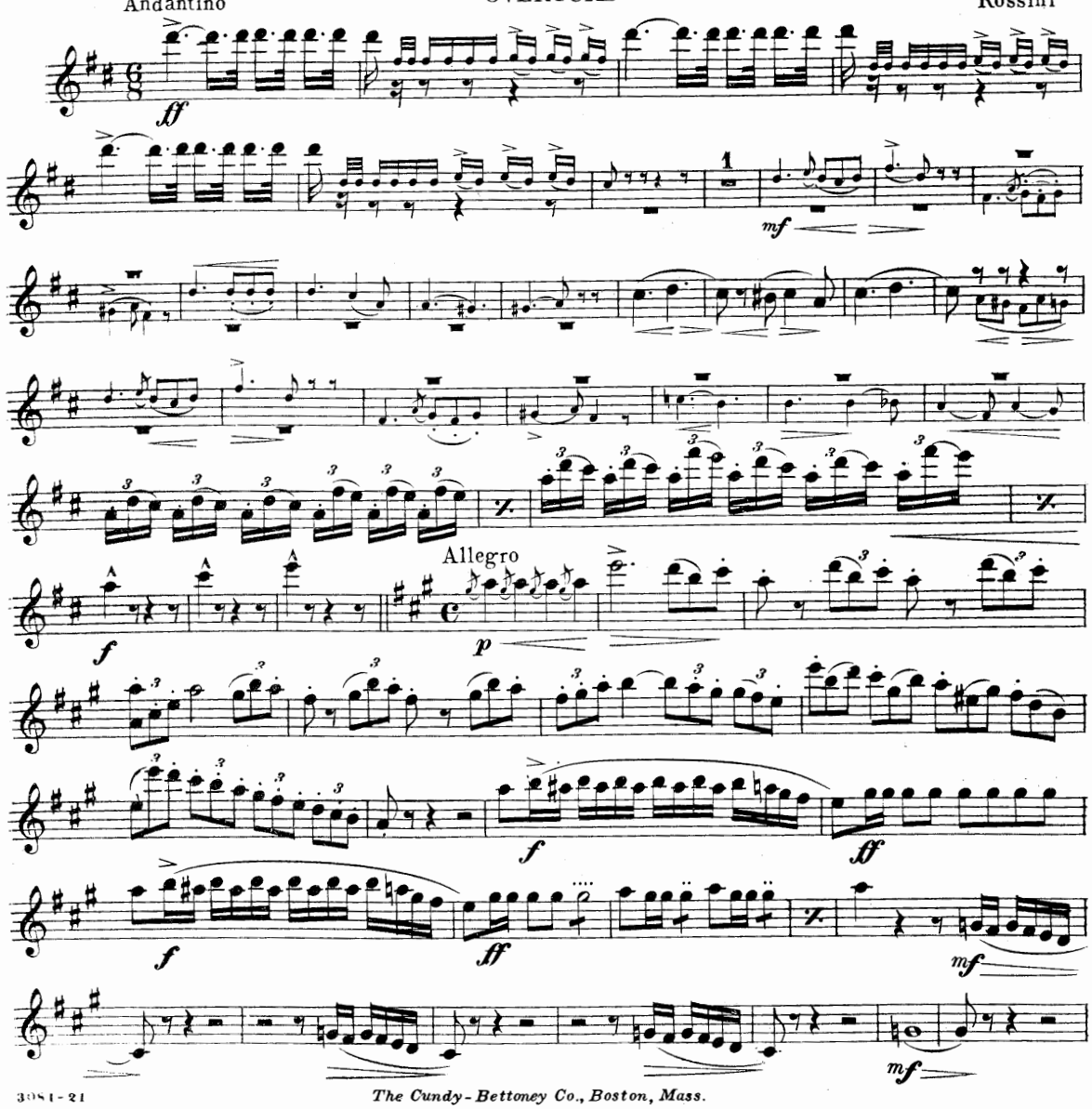


"SEMIRAMIDE"

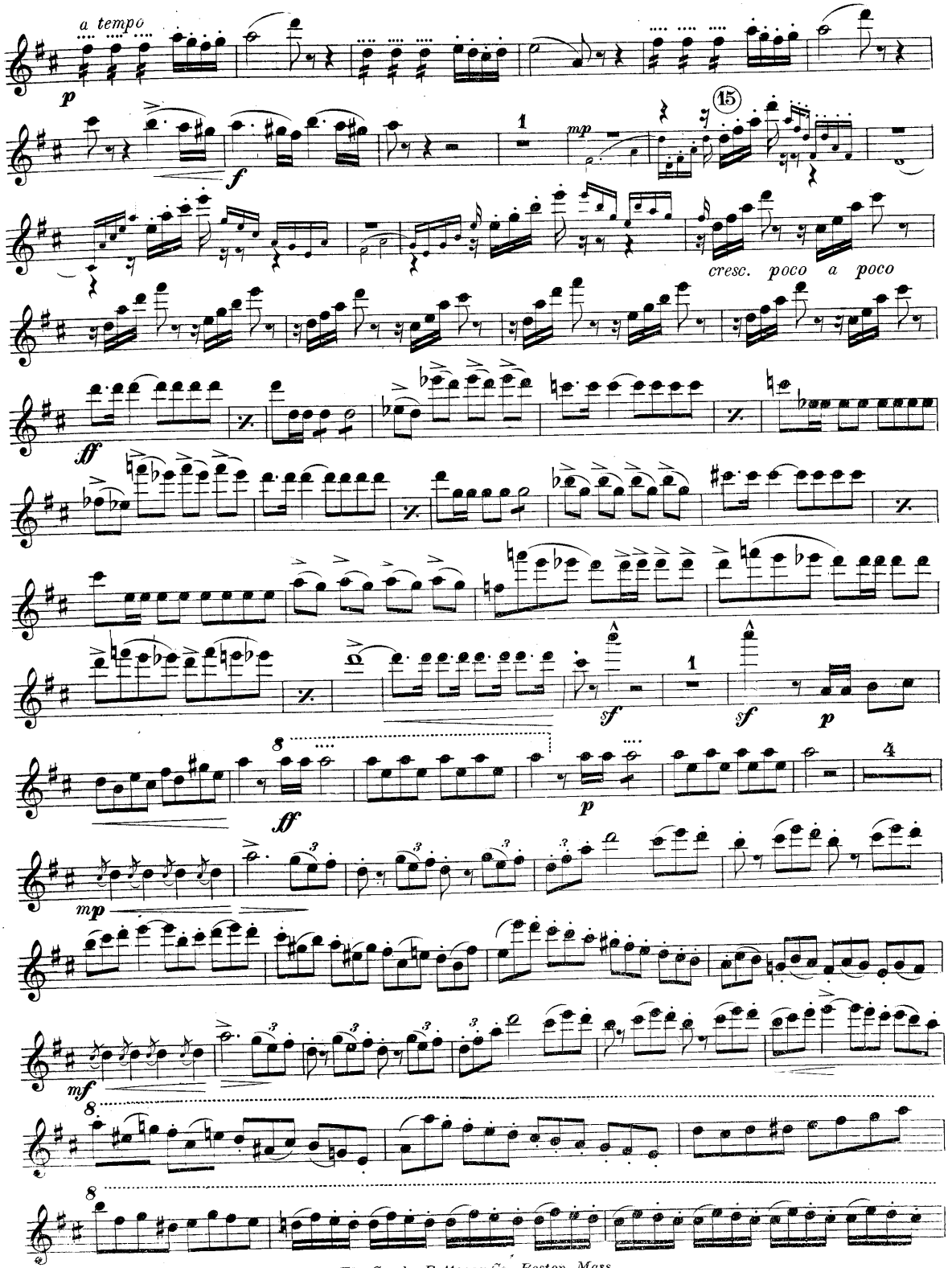
OVERTURE

Andantino

Rossini



The Cundy-Bettoney Co., Boston, Mass.



The Cundy-Bettoney Co., Boston, Mass.

8

8

tr

p cresc. *f* *ff*

OVERTURE "PIQUE DAME"

Moderato quasi maestoso

Allo con fuoco

Piccolo

Suppe

p *p* *pp*

sf *ff*

ff

Andantino con moto

16

1st Flute

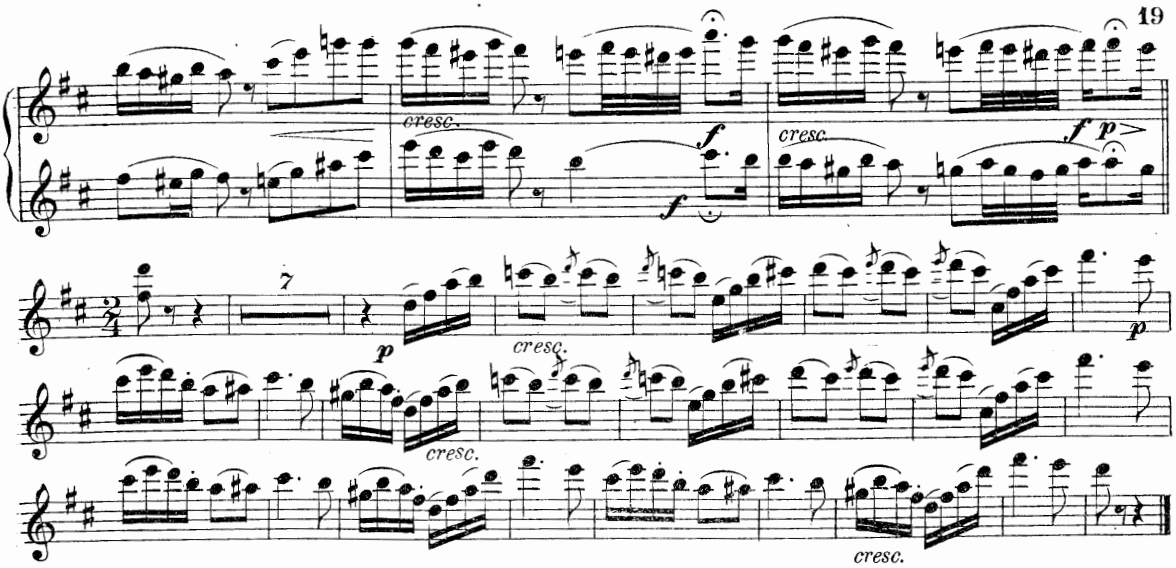
2nd Flute

p dolce assai

dolce

fp *pp*

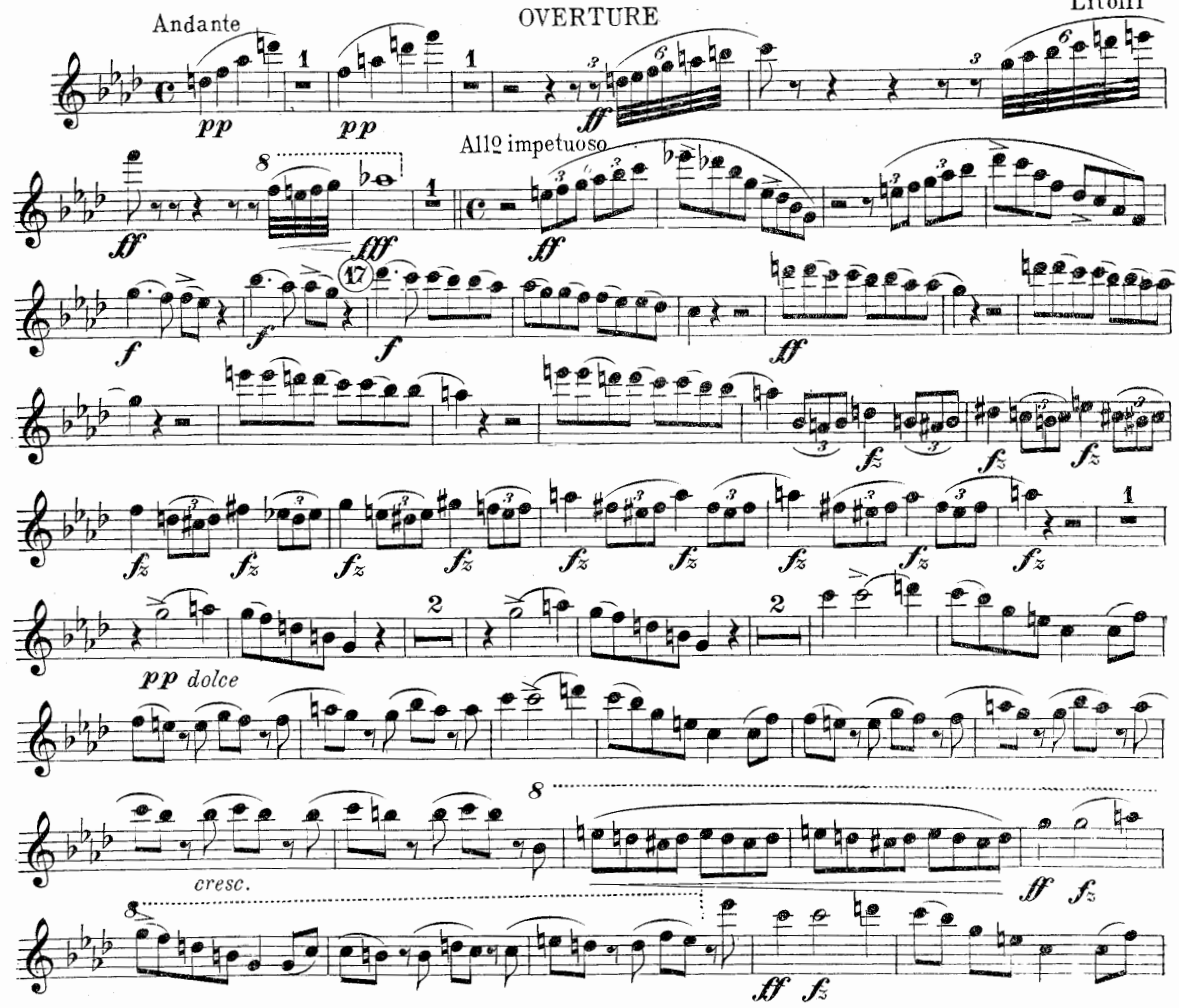
The Cundy-Bettoney Co., Boston, Mass.



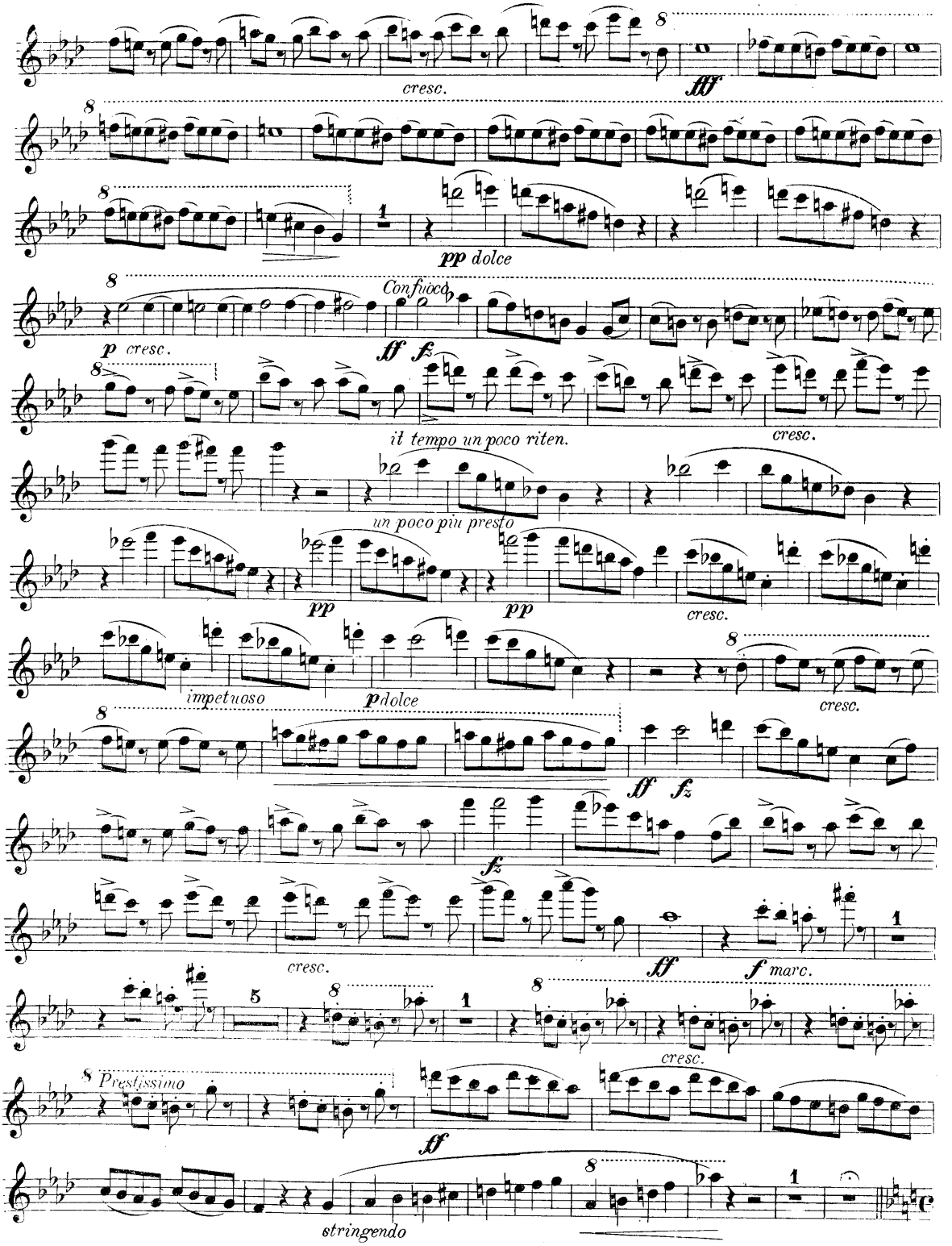
"ROBESPIERRE"

OVERTURE

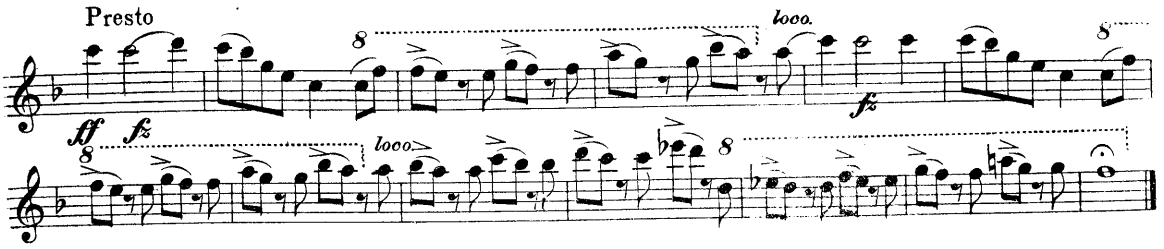
Litolff



The Cundy-Bettoney Co., Boston, Mass.



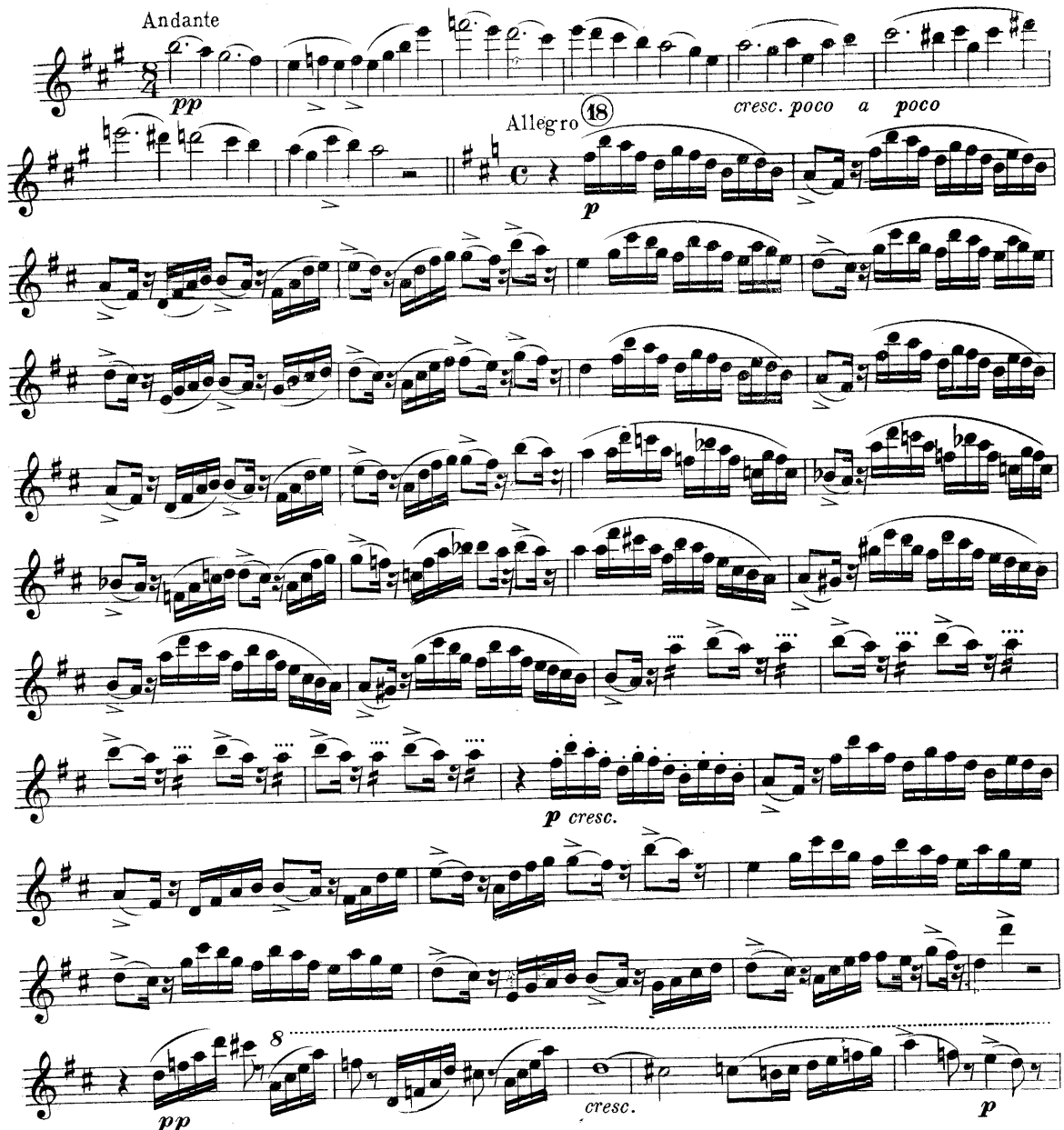
The Cundy-Bettoney Co., Boston, Mass.



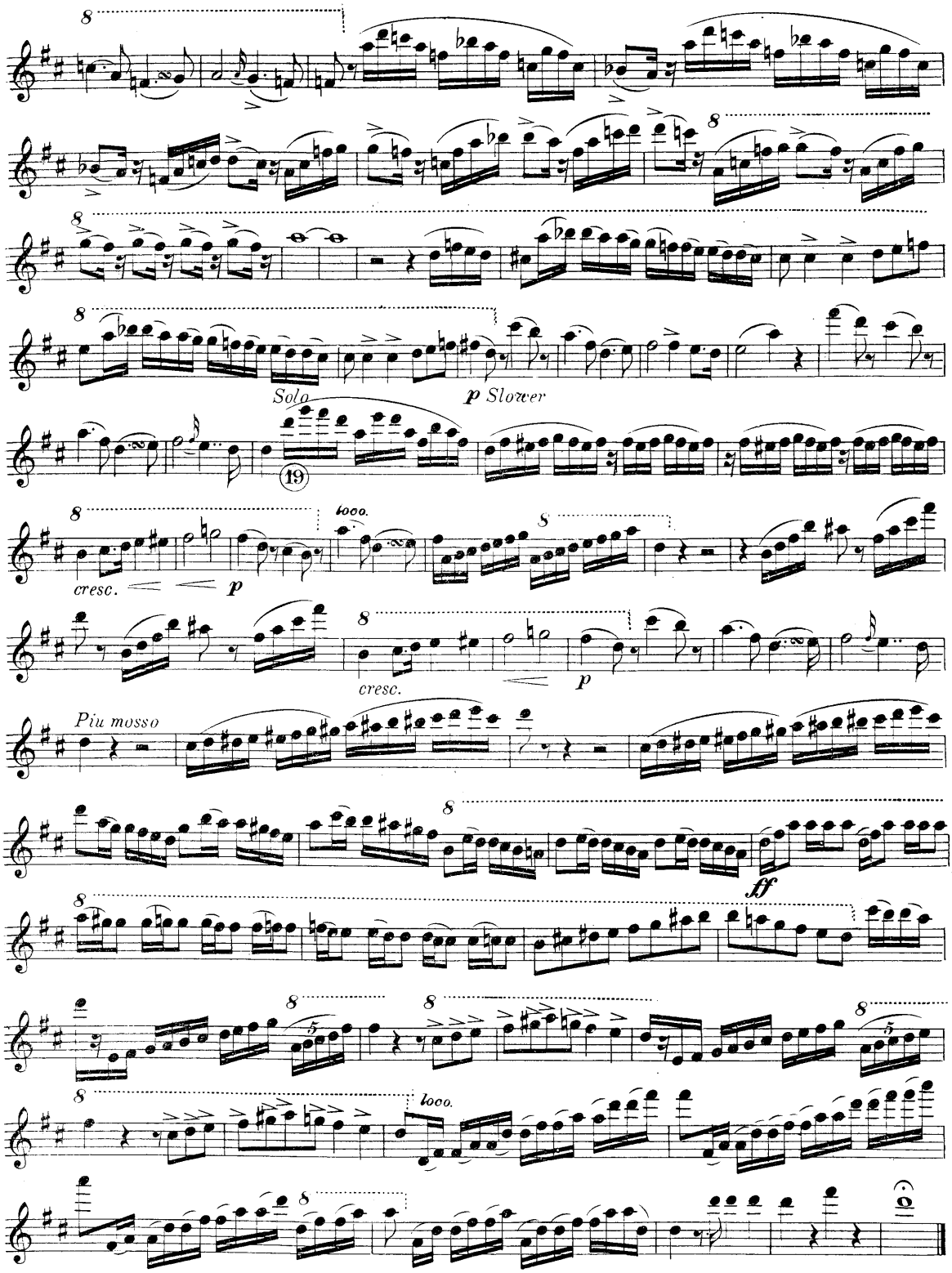
"WELL OF LOVE"

OVERTURE

Balfe



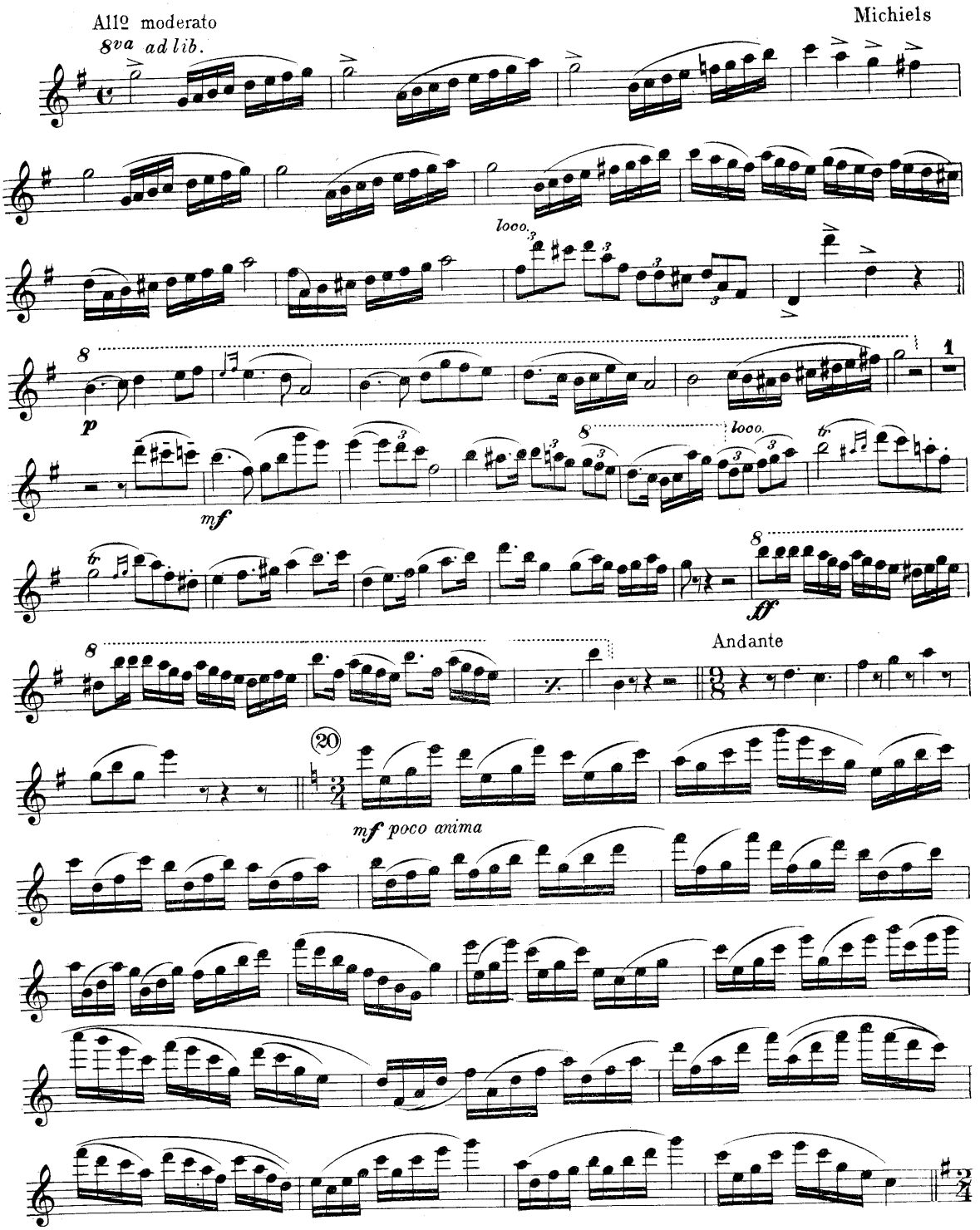
The Cundy-Bettoney Co., Boston, Mass.



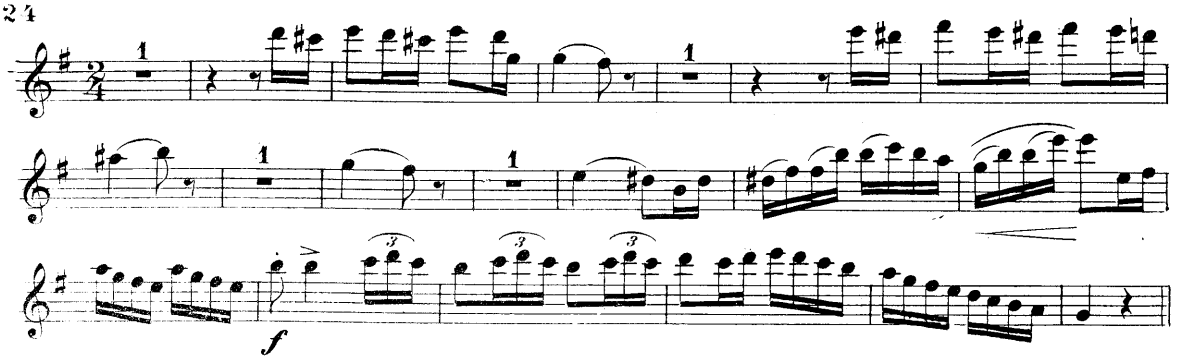
The Cundy-Bettoney Co., Boston, Mass.

OVERTURE "CAPRICE DE ROI"

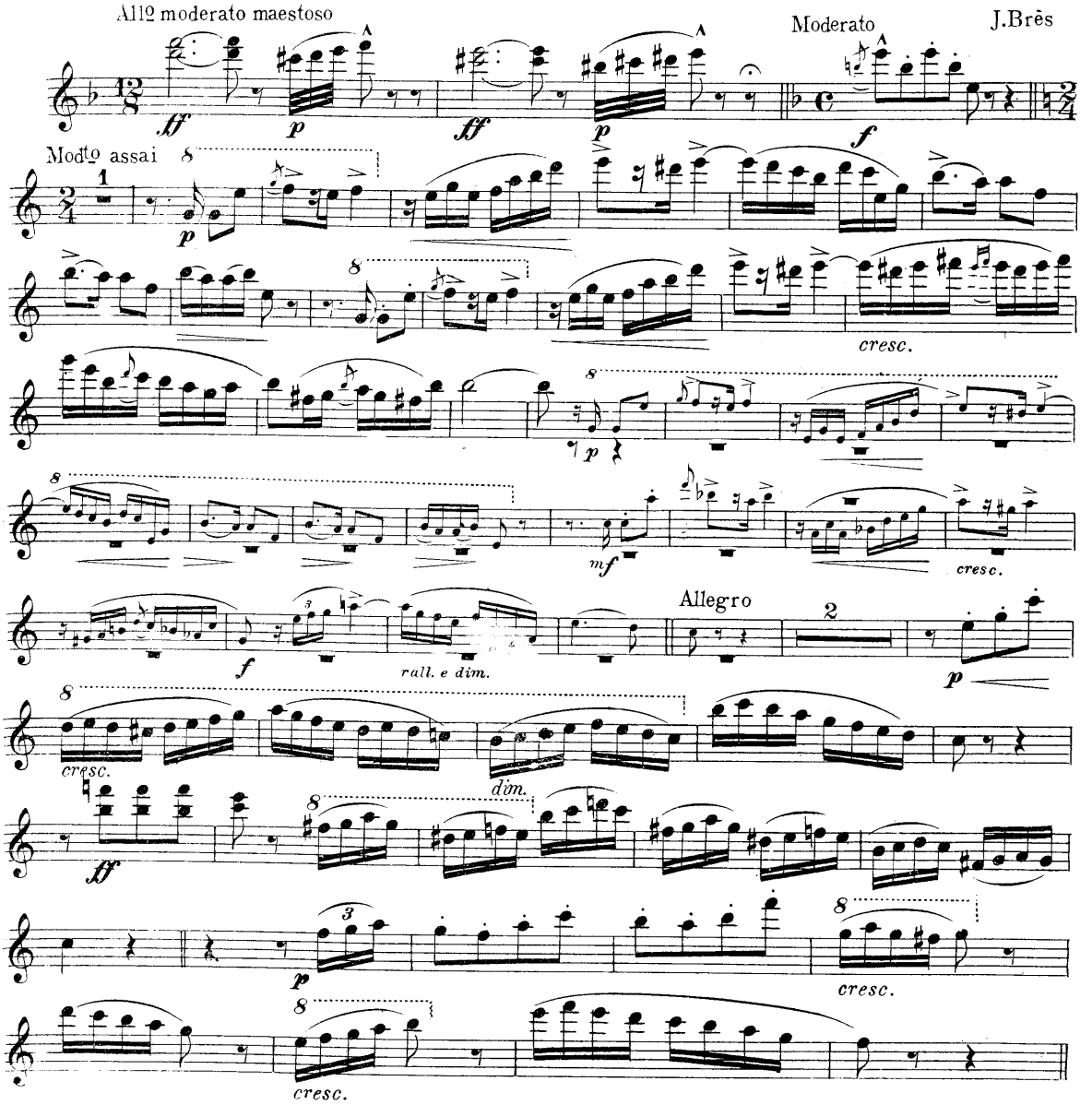
Michiels



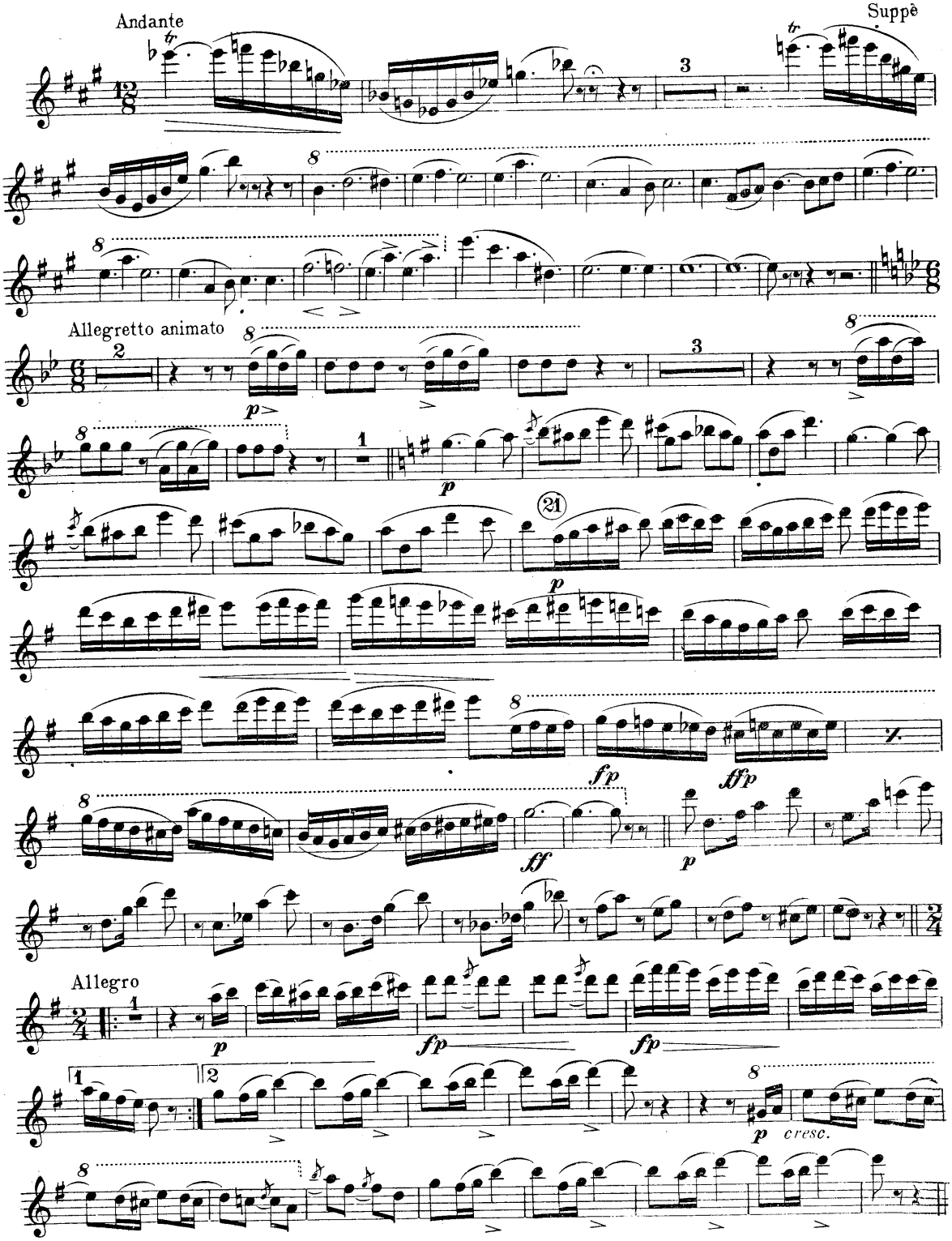
The Cundy - Bettoney Co., Boston, Mass.



OVERTURE "LA JOLIE SULTANA"



"THE BEAUTIFUL GALATEA"

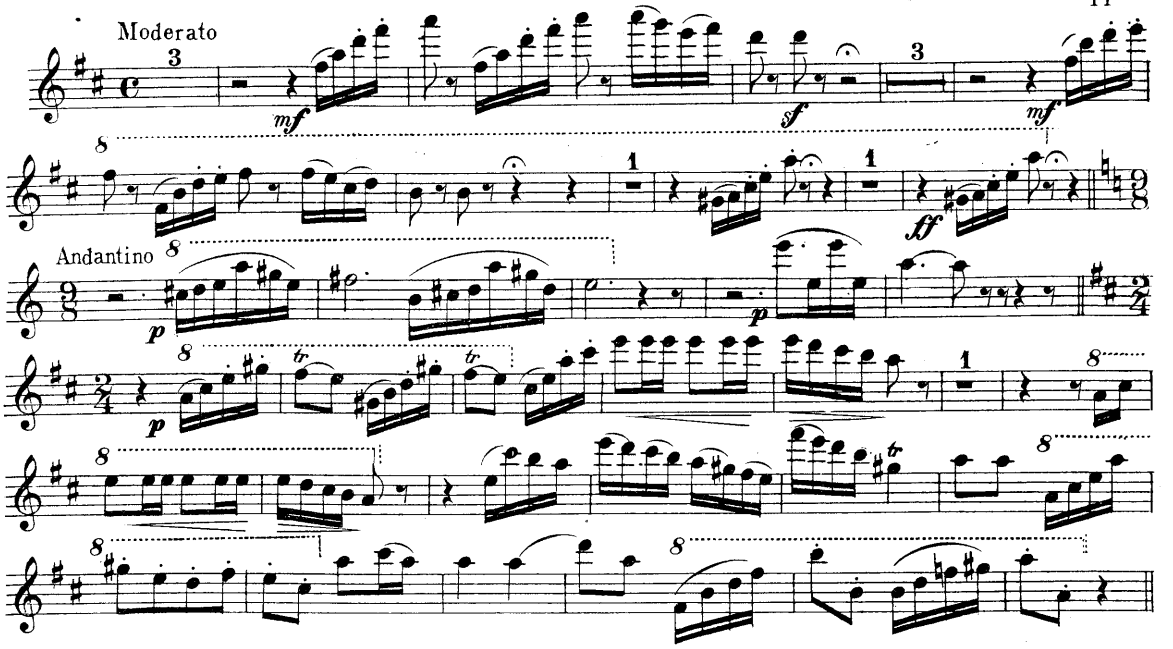


The Cundy-Bettoney Co., Boston, Mass.

3082-23

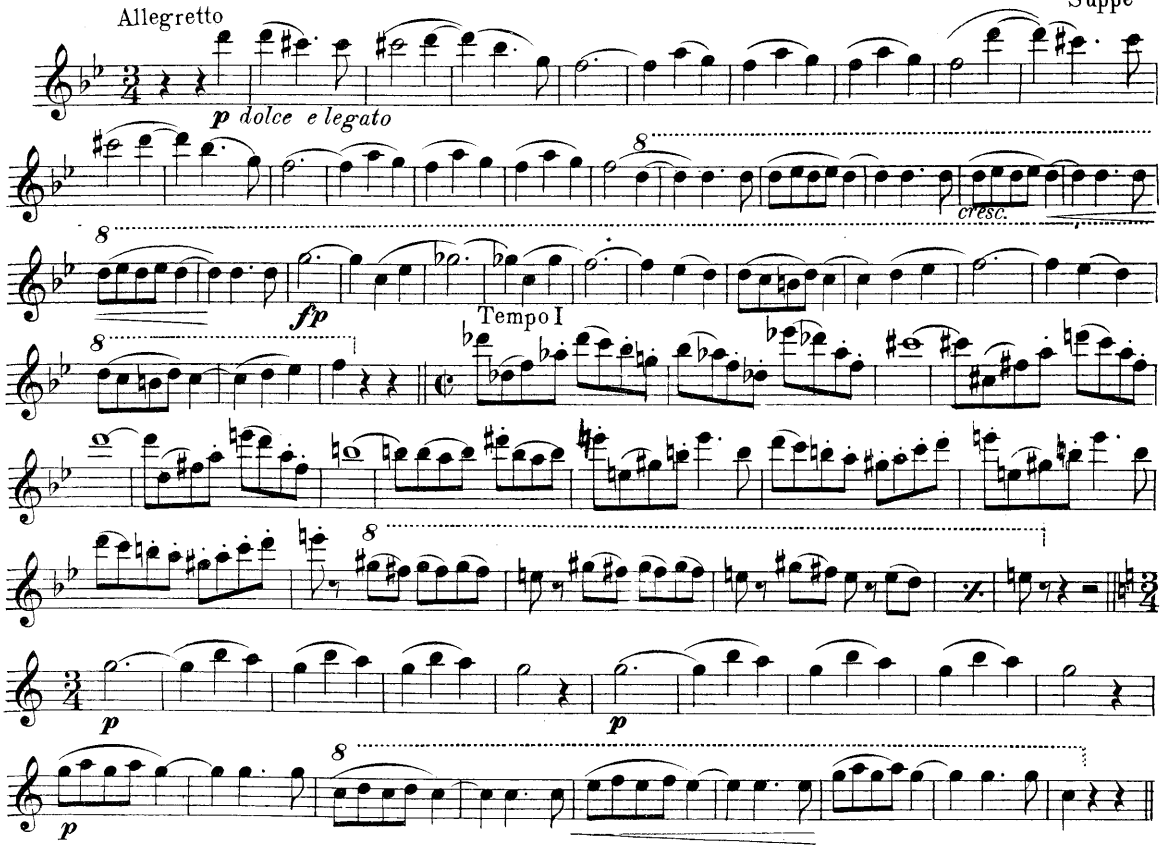
OVERTURE "PARAGRAPH III"

Suppè



"TEN MAIDENS AND NO MAN"

Suppè

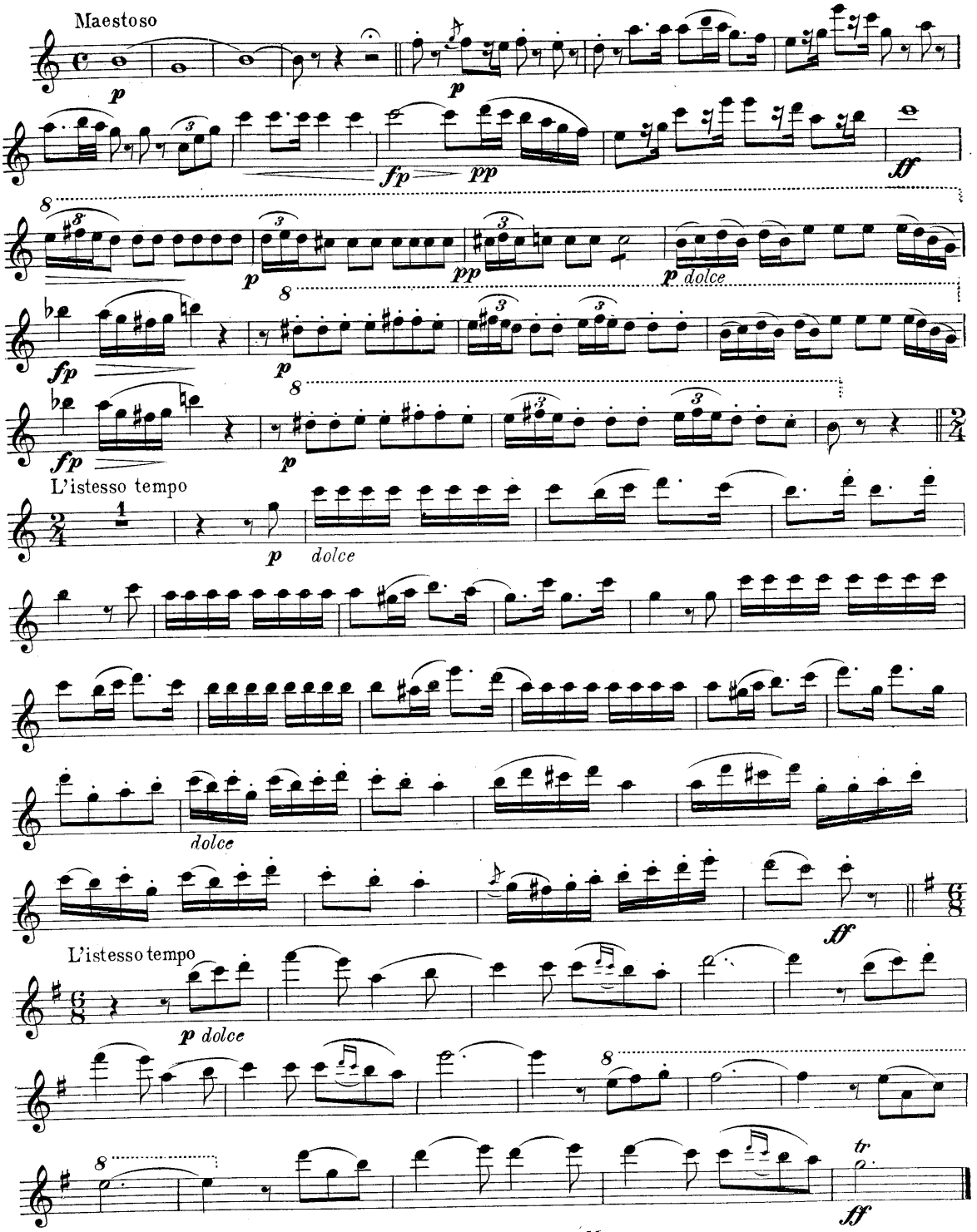


The Cundy-Bettoney Co., Boston, Mass.

OVERTURE

"JOLLY ROBBERS"

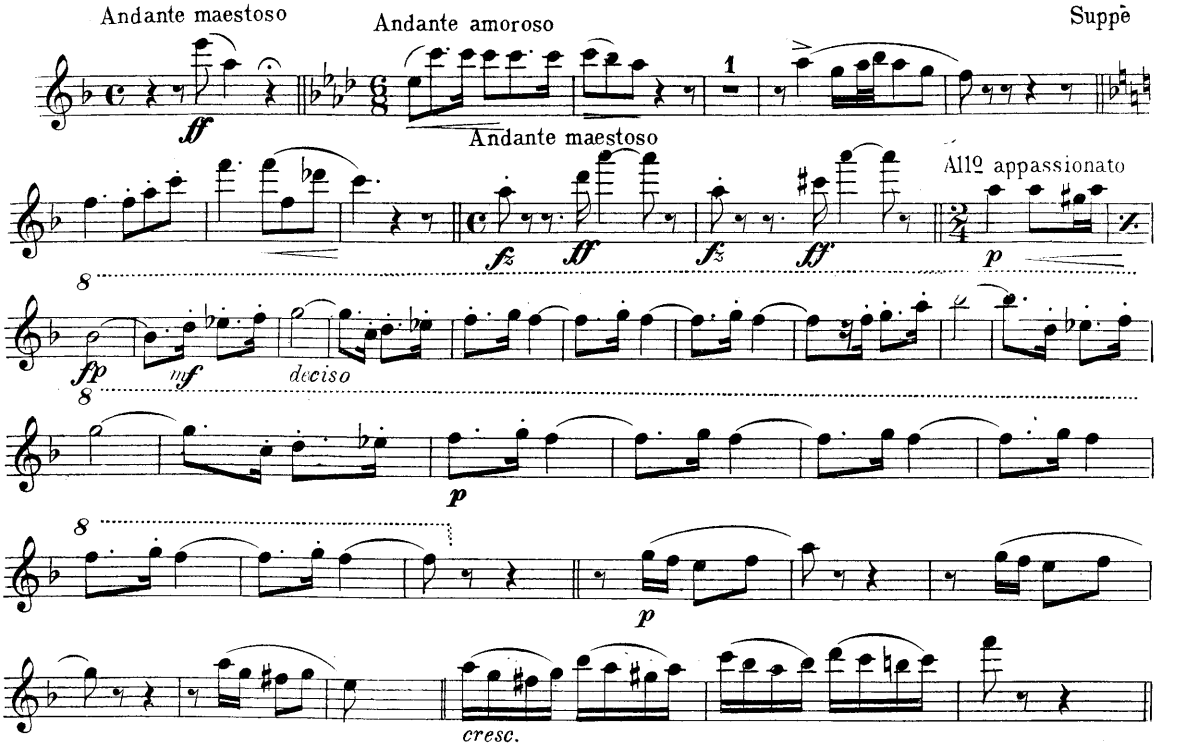
Suppè



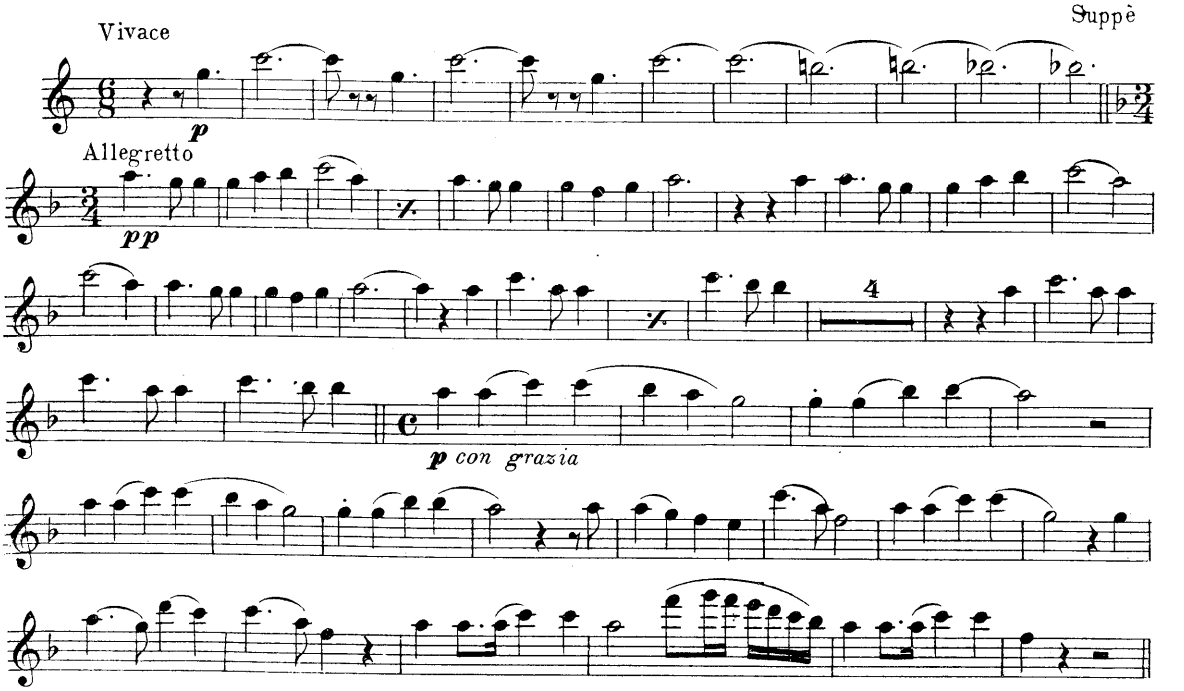
The Cundy-Bettoney Co., Boston, Mass.

3082-23

OVERTURE
"MORNING, NOON AND NIGHT IN VIENNA"



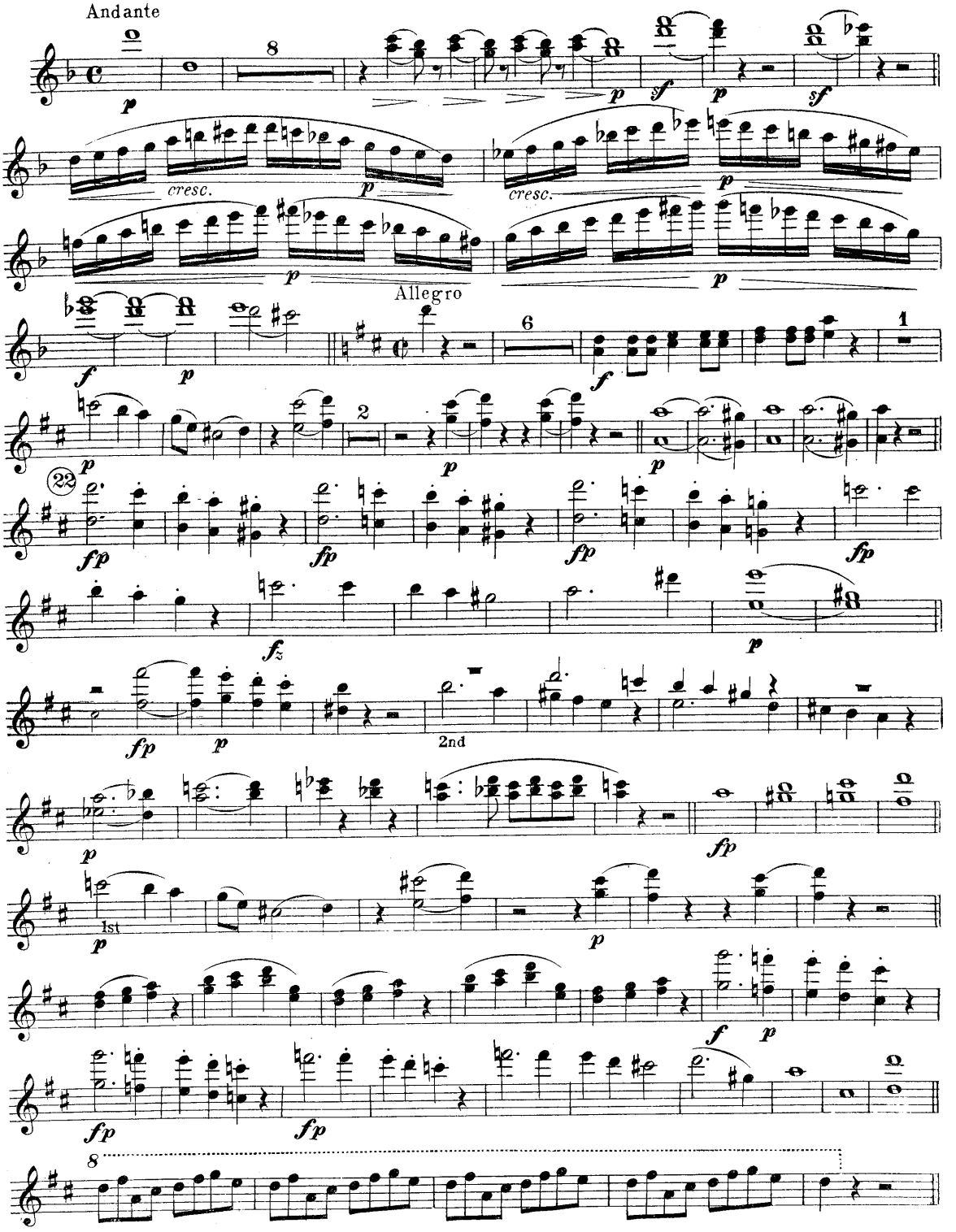
OVERTURE "FRANZ SCHUBERT"



The Cundy-Bettoney Co., Boston, Mass.

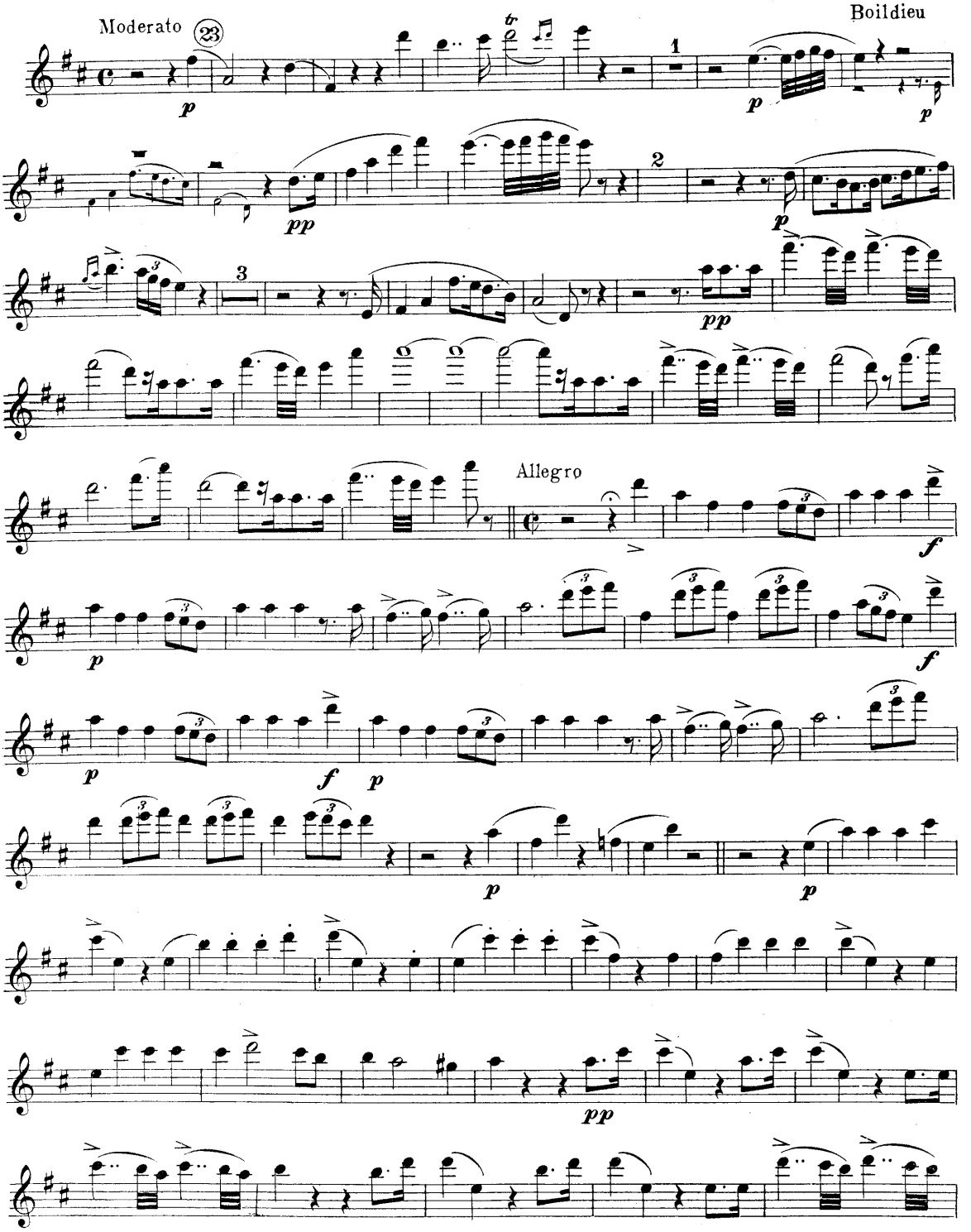
OVERTURE "DON GIOVANNI"

Mozart

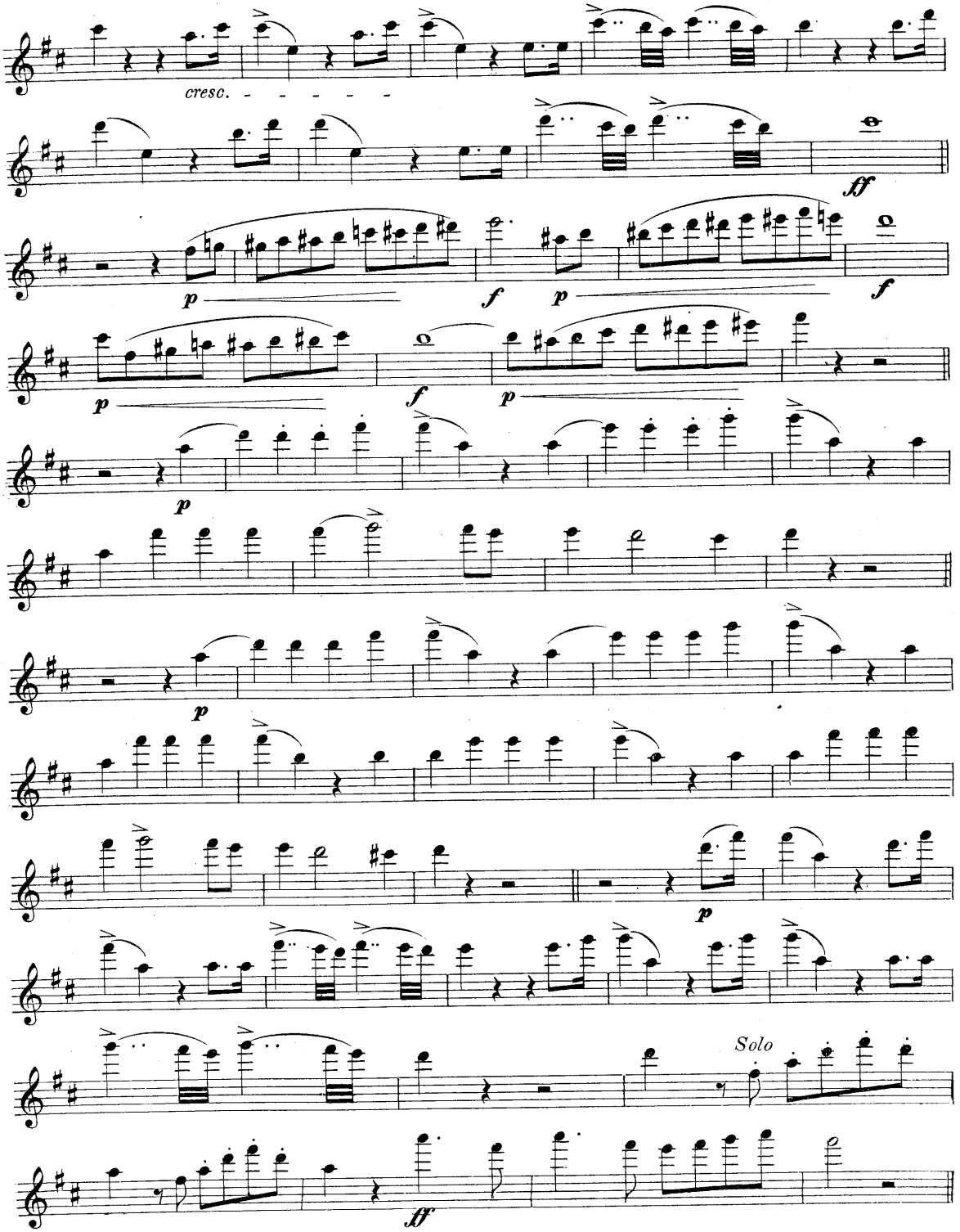


The Cundy-Bettoney Co., Boston, Mass.

OVERTURE "LA DAME BLANCHE"

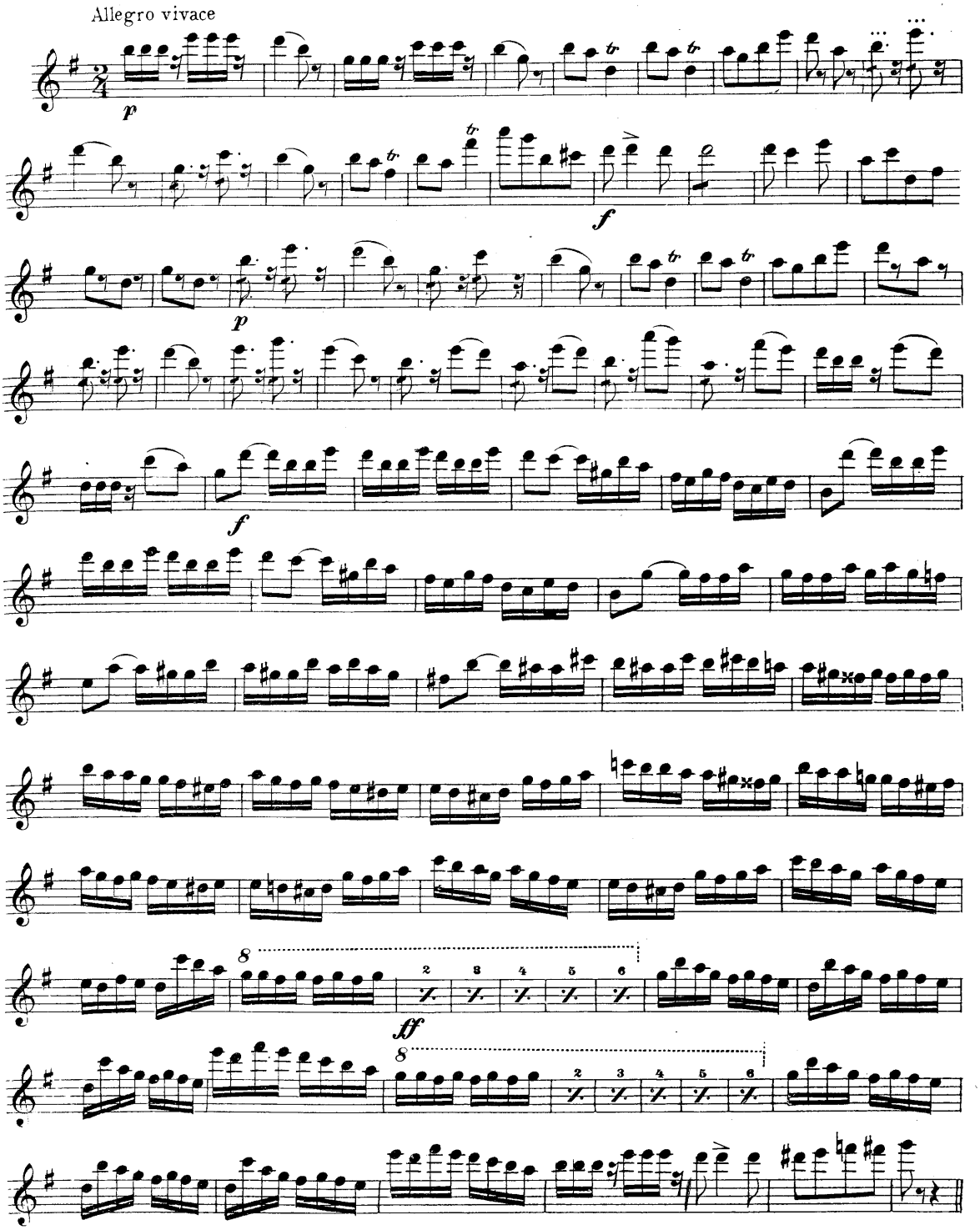


The Cundy-Bettoney Co., Boston, Mass.


cresc. - - - - - -
ff
p
f
p
f
p
f
p
p
p
Solo
ff

OVERTURE "ALGERIENNE"

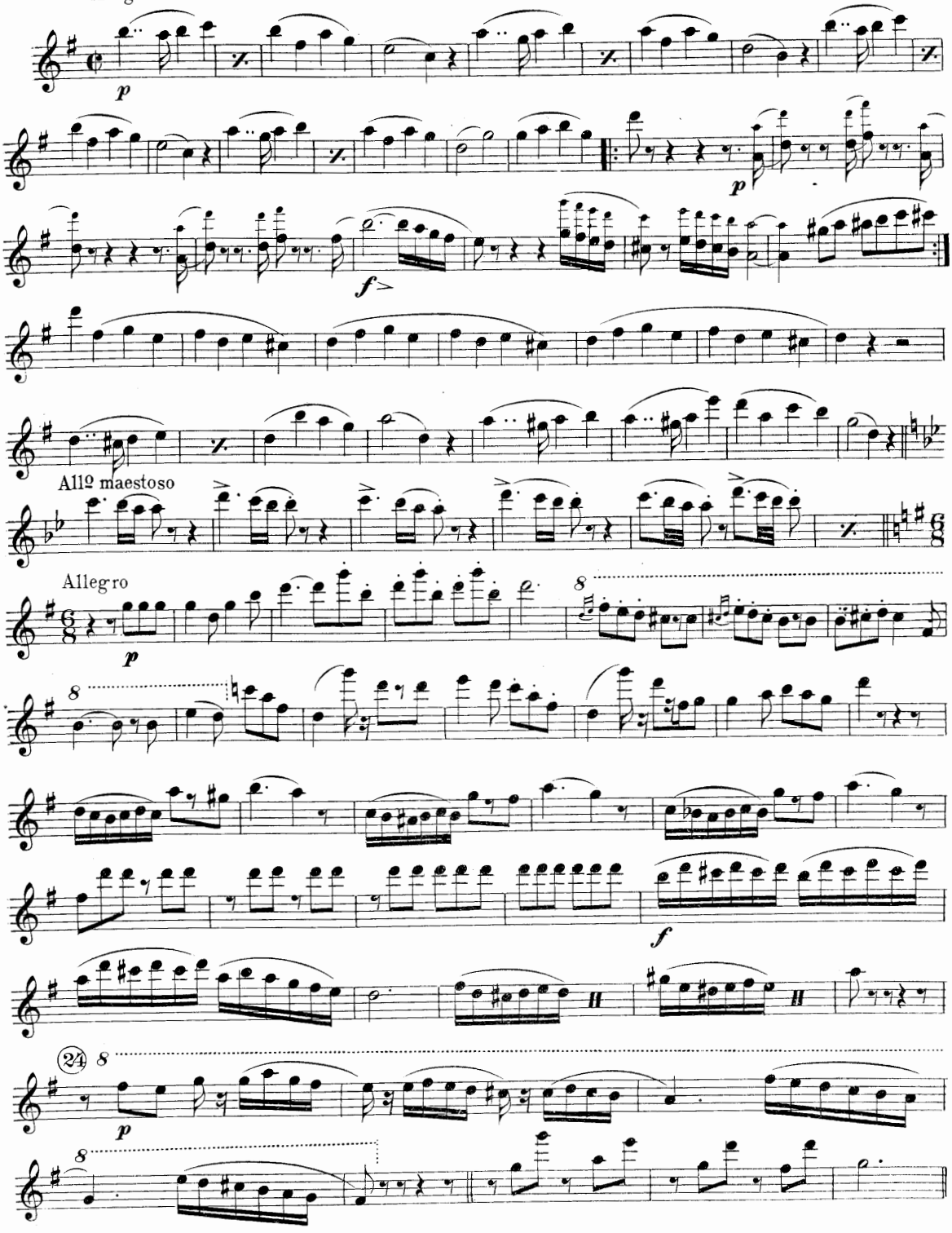
Metra



OVERTURE "LE MAÇON"

Allegro

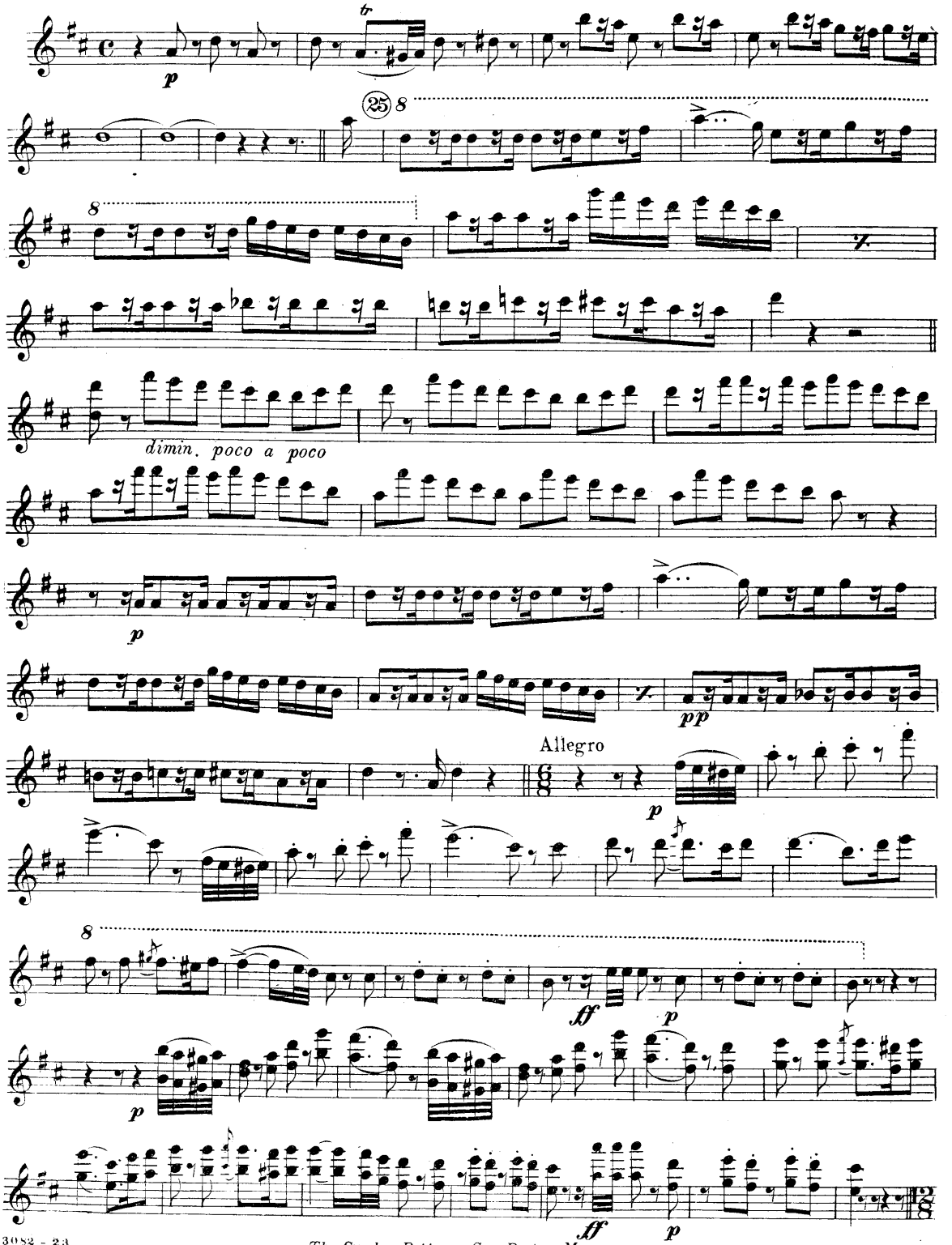
Auber



The Cundy-Bettoney Co., Boston, Mass.

OVERTURE "FRA DIAVOLO"

Auber



The Cundy-Bettoney Co., Boston, Mass.

Presto

ff

OVERTURE "RAYMOND"

Thomas

Andante

p

26 8

p

8

p

8

Allegro

p

sf p

8

mf

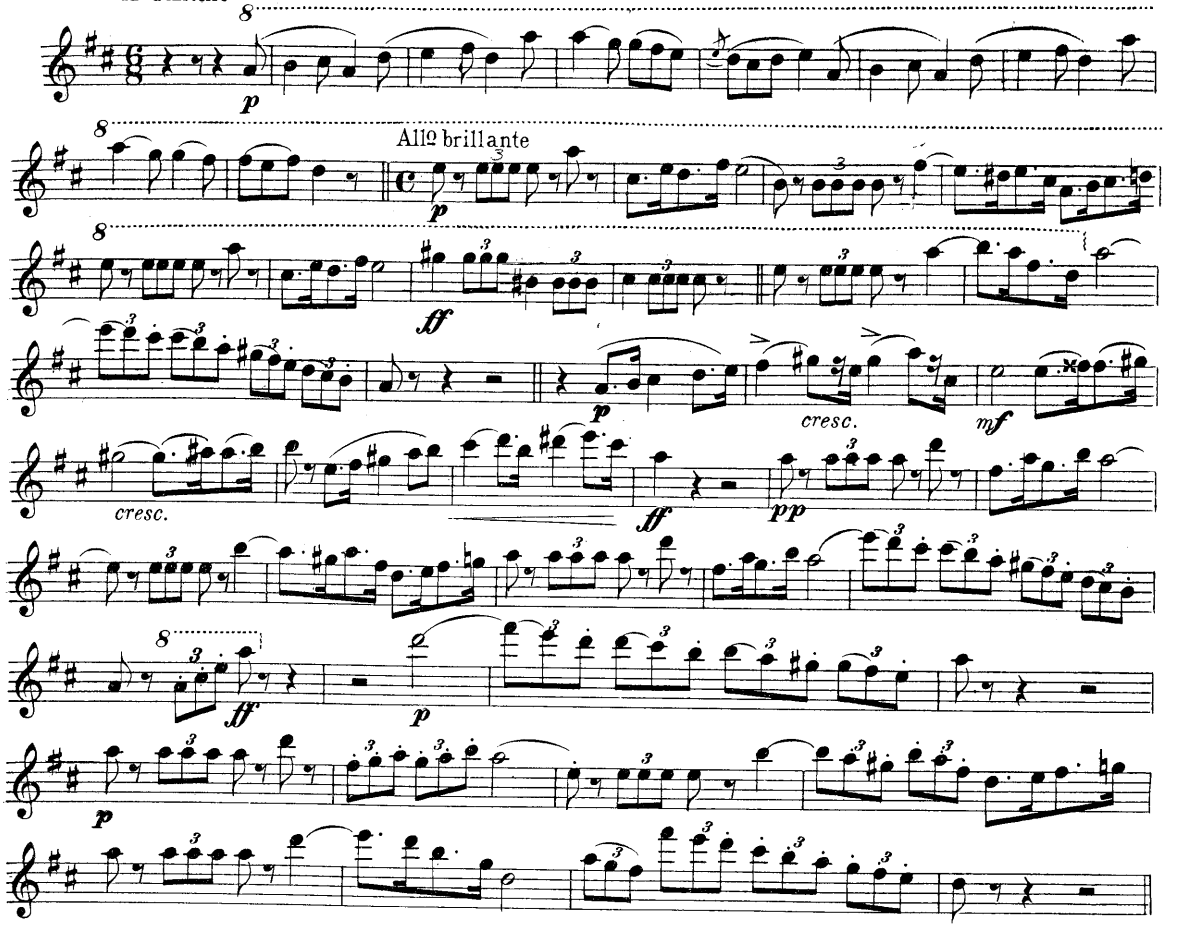
1 2

8

The Cundy-Bettoney Co., Boston, Mass.

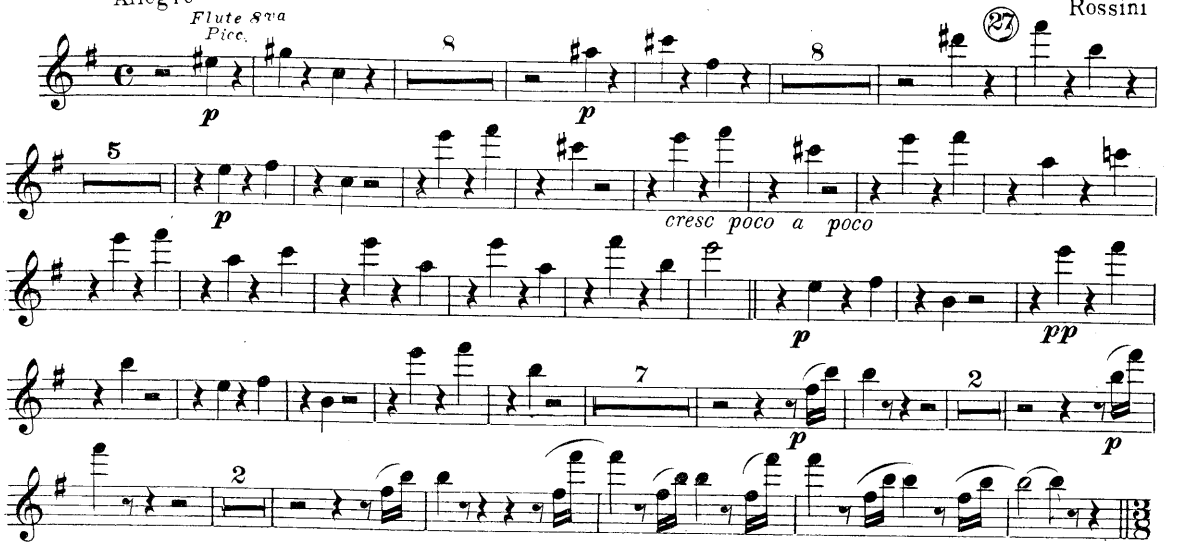
OVERTURE "LUDOVIC"

Andantino — Herold

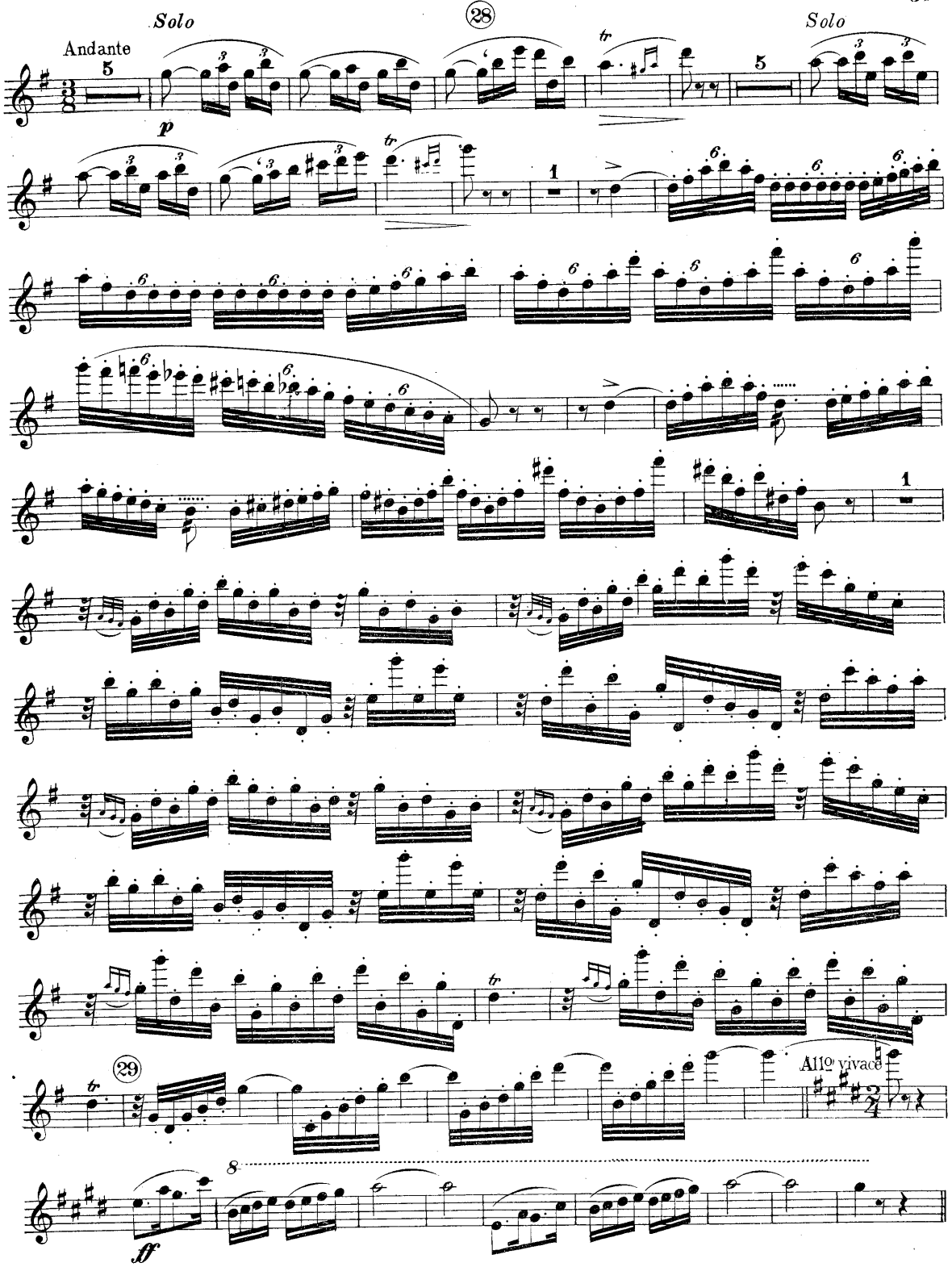


OVERTURE "WILLIAM TELL"

Allegro — Rossini



The Cundy-Bettoney Co., Boston, Mass.


Solo
28
Solo
Andante
5
p
tr
5
1
1
29
All° vivace
ff
8

OVERTURE "POET AND PEASANT"

Andante maestoso

Suppe

Allegretto

Allegro

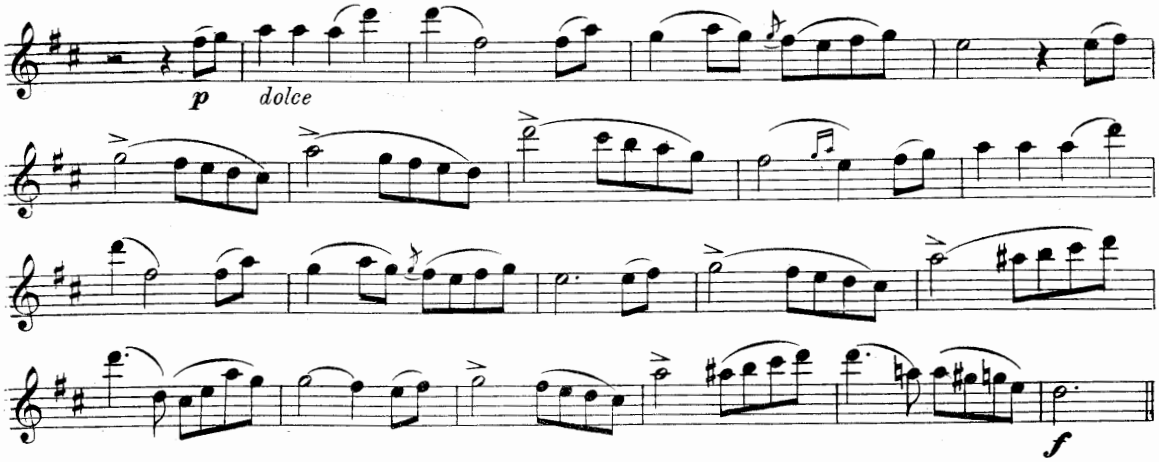
OVERTURE "CALIF OF BAGDAD"

Andantino

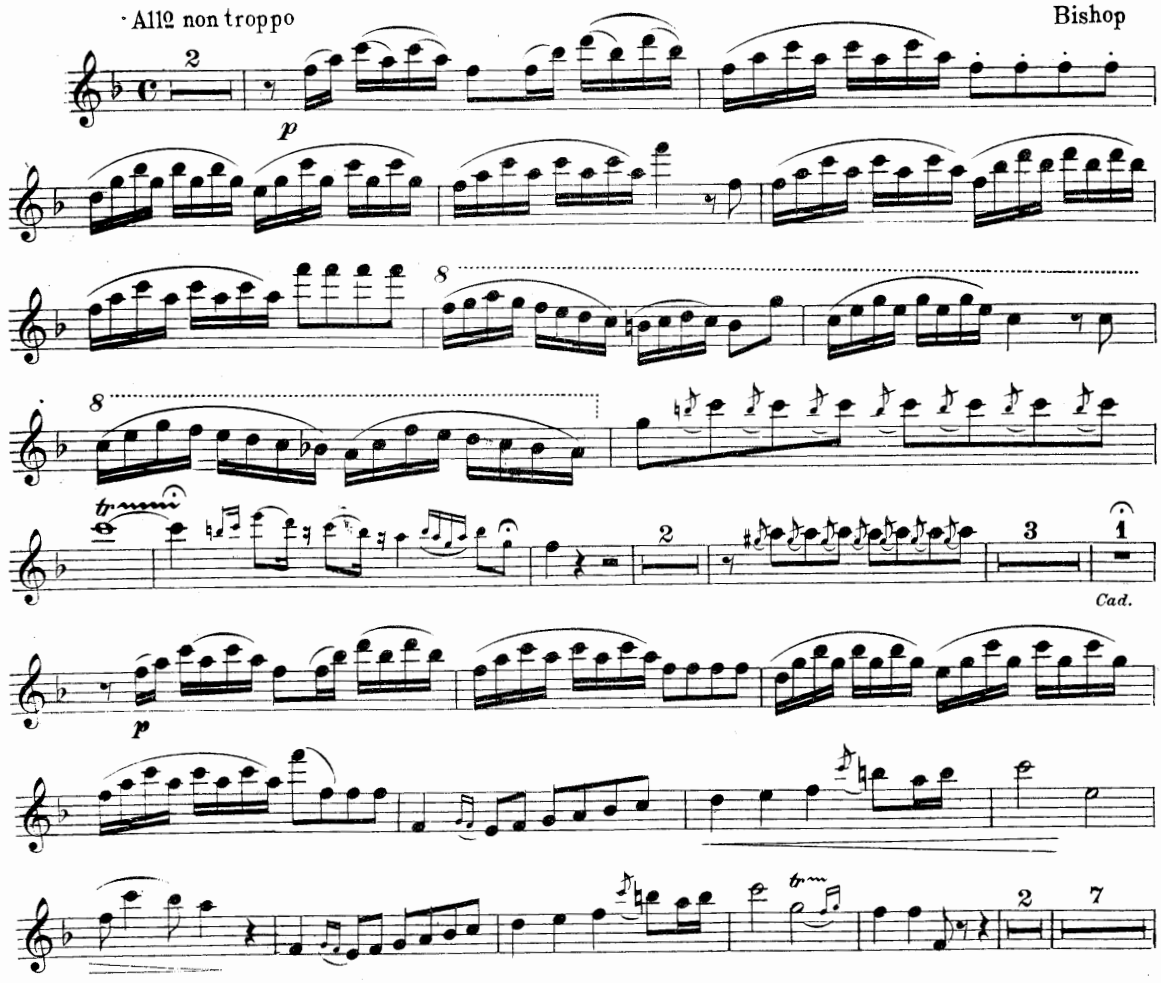
Boildieu

Allegro

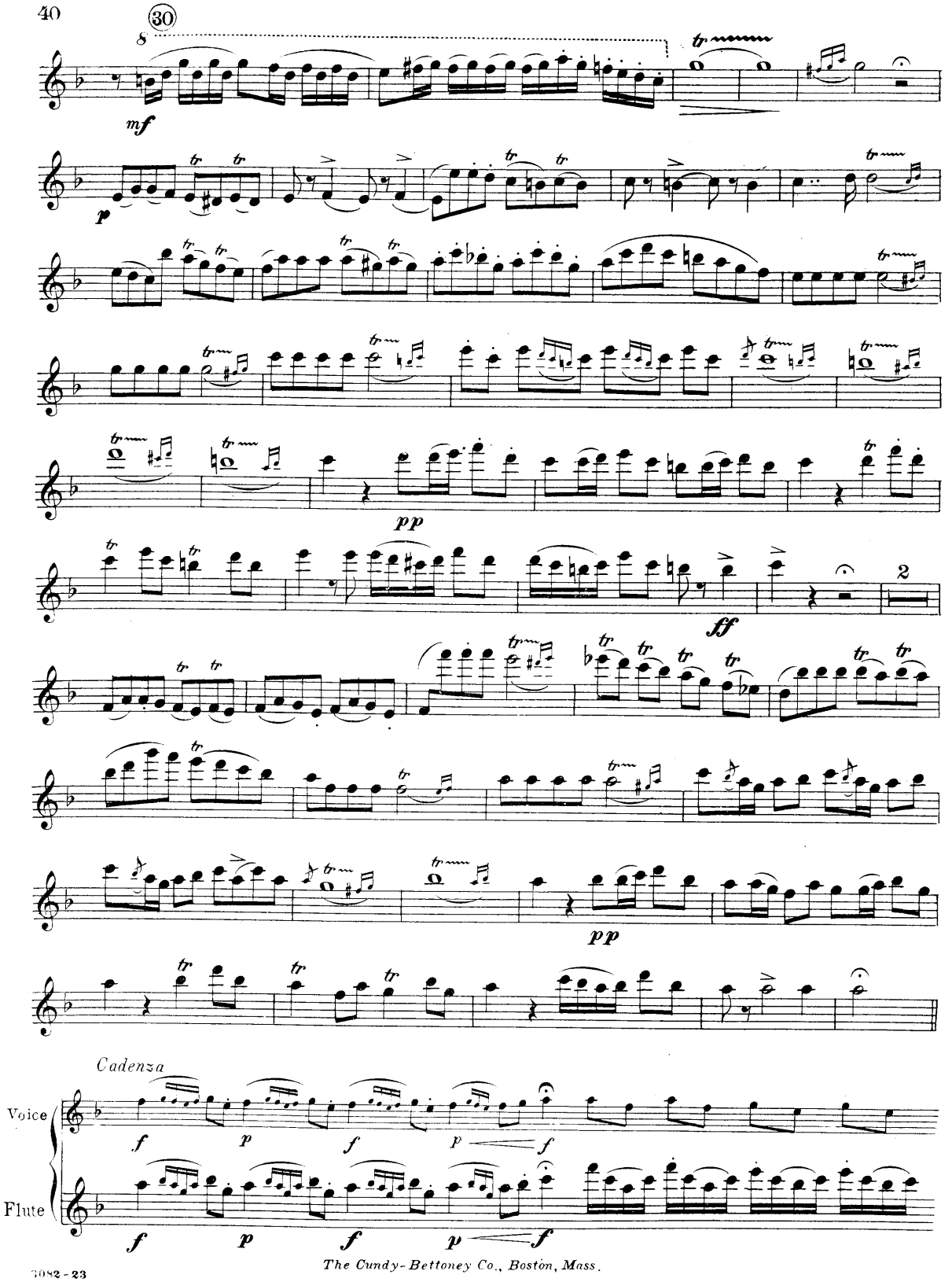
The Cundy-Bettoney Co., Boston, Mass.

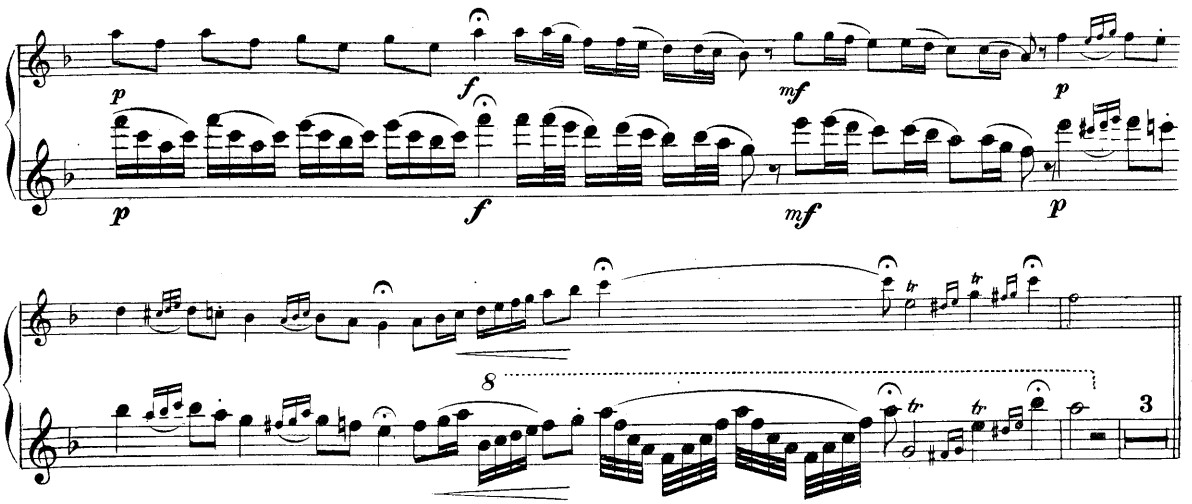


LO! HEAR THE GENTLE LARK



The Cundy-Bettoney Co., Boston, Mass.


30
mf
p
pp
ff
2
pp
Cadenza
Voice
Flute
f
p
f
p
f

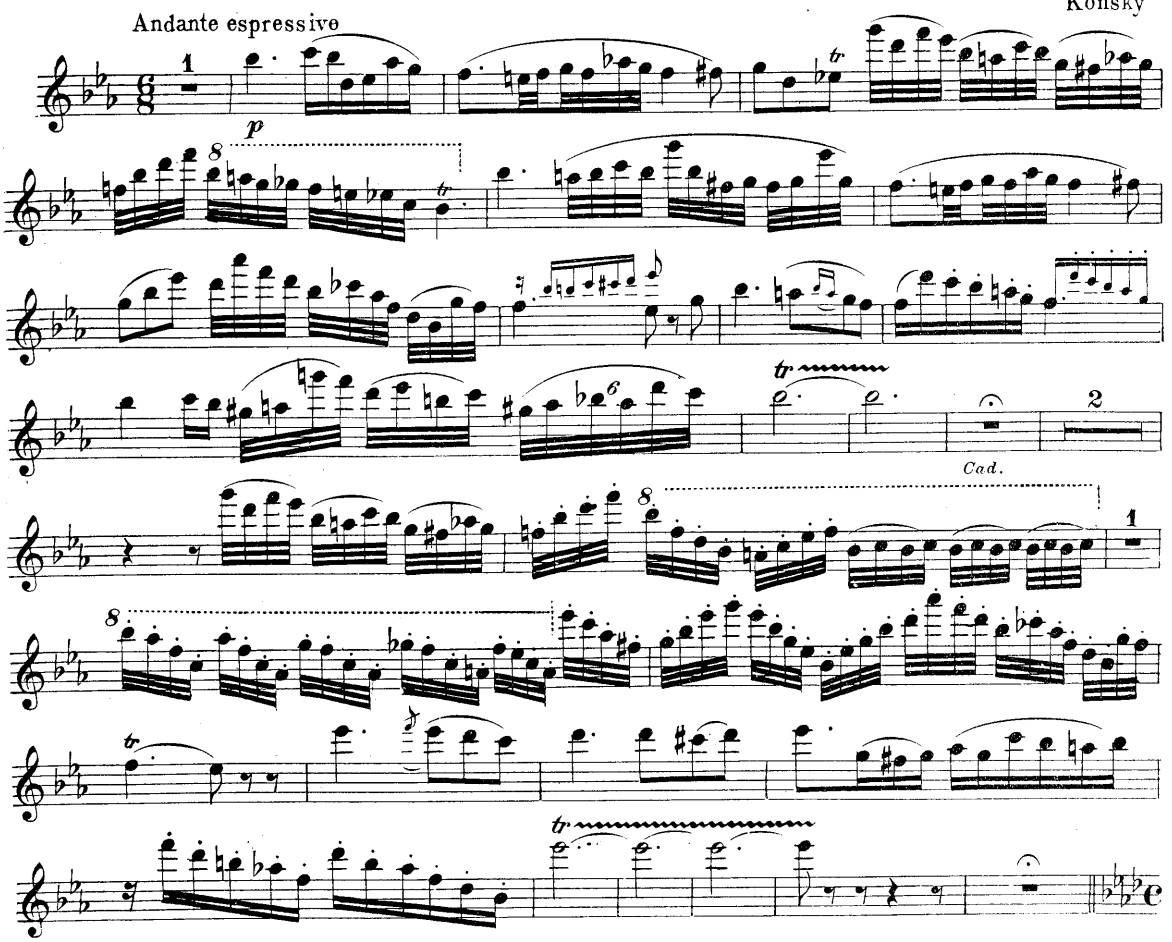


CAPRICE HEROIQUE

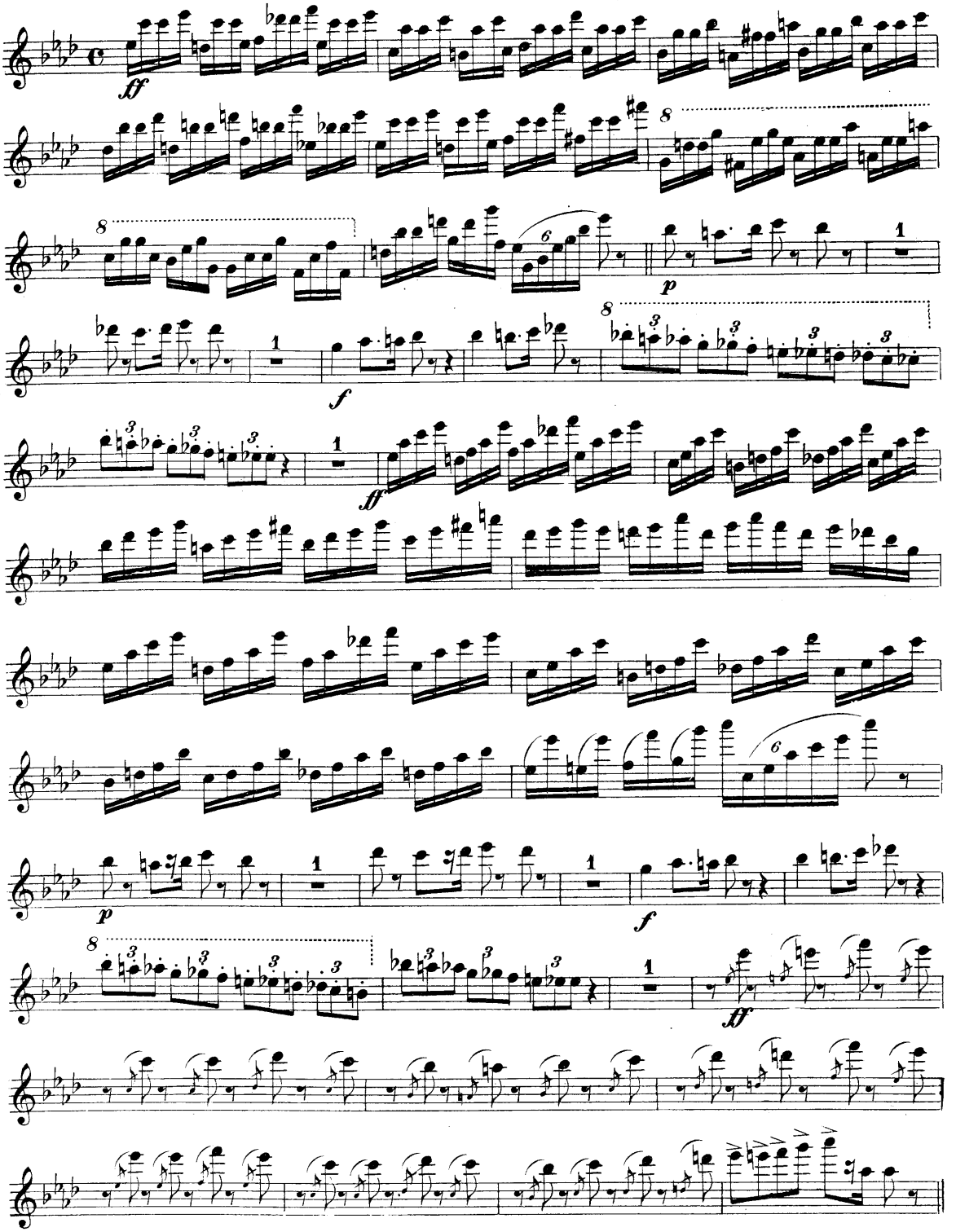
Awakening of the Lion

Konsky

Andante espressivo



The Cundy-Bettoney Co., Boston, Mass.

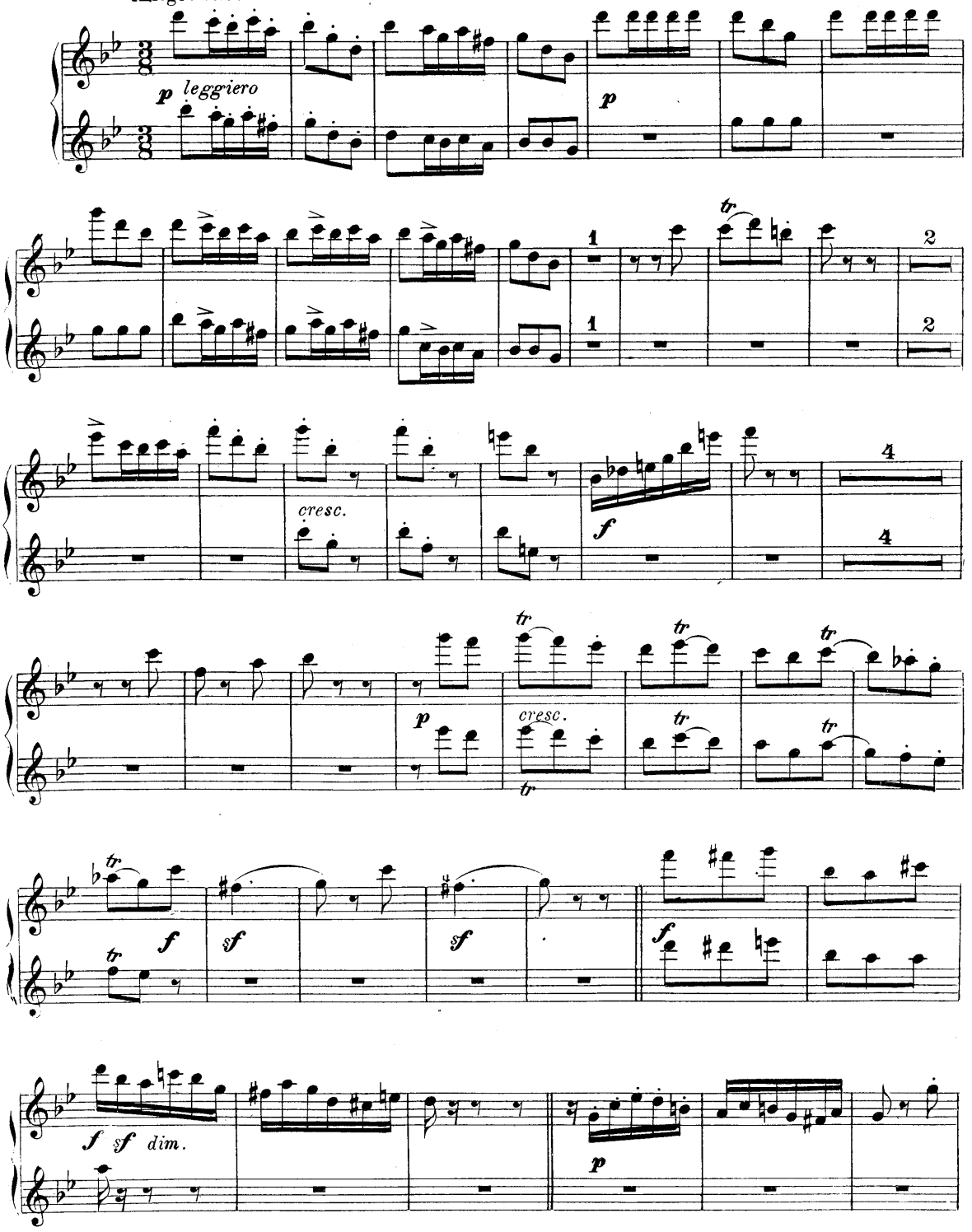


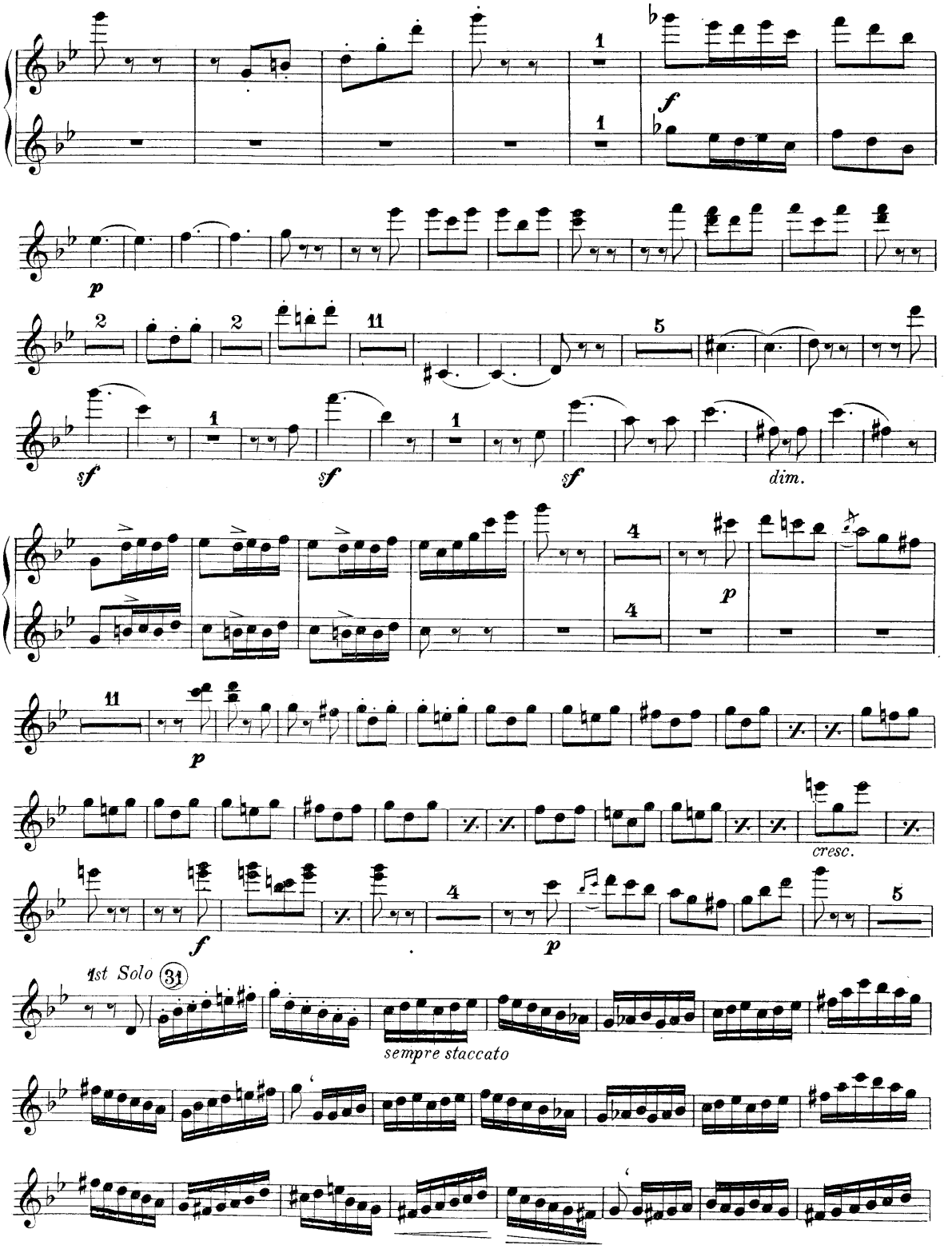
The Cundy-Bettoney Co., Boston, Mass.

SCHERZO "MIDSUMMER-NIGHT'S DREAM"

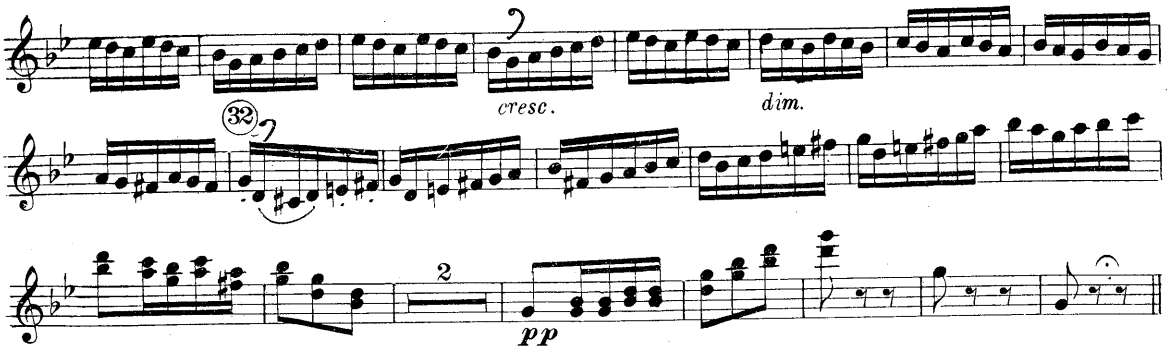
Allegro vivace

Mendelssohn



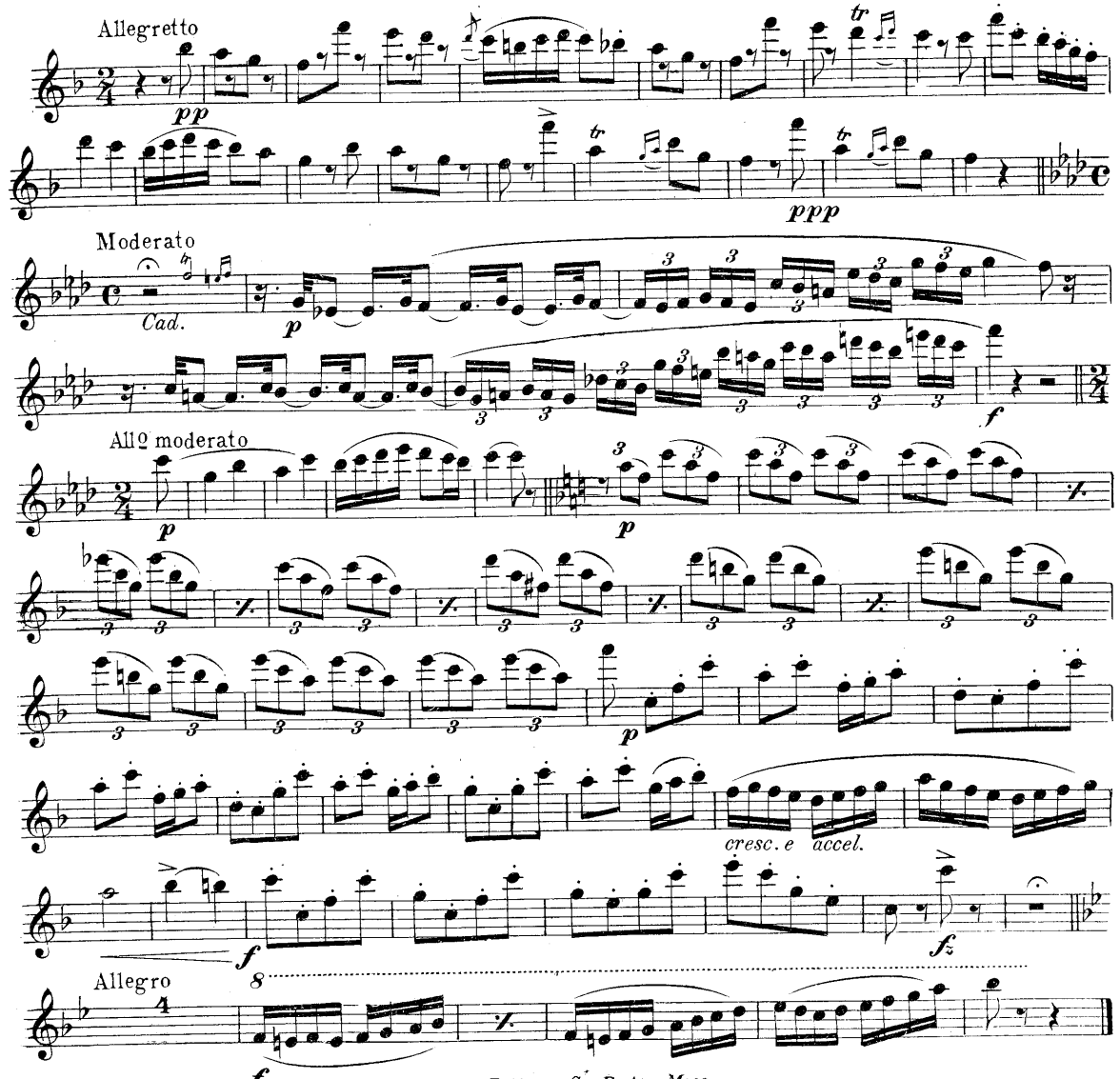


The Cundy-Bettoney Co., Boston, Mass.



"LAKME"

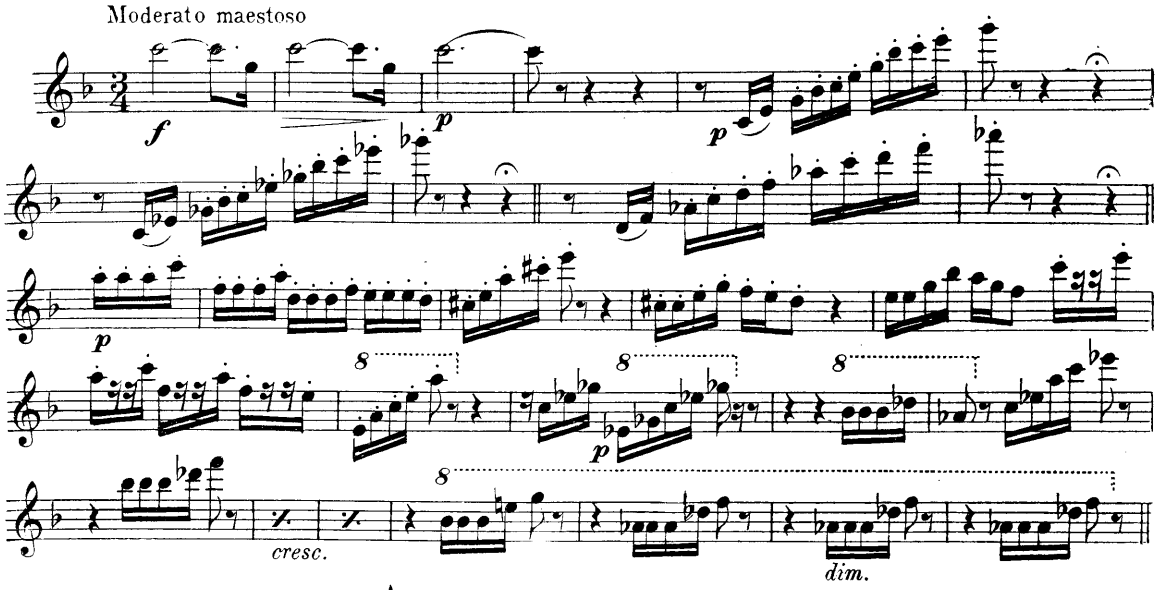
Delibes



The Cundy-Bettoney Co., Boston, Mass.

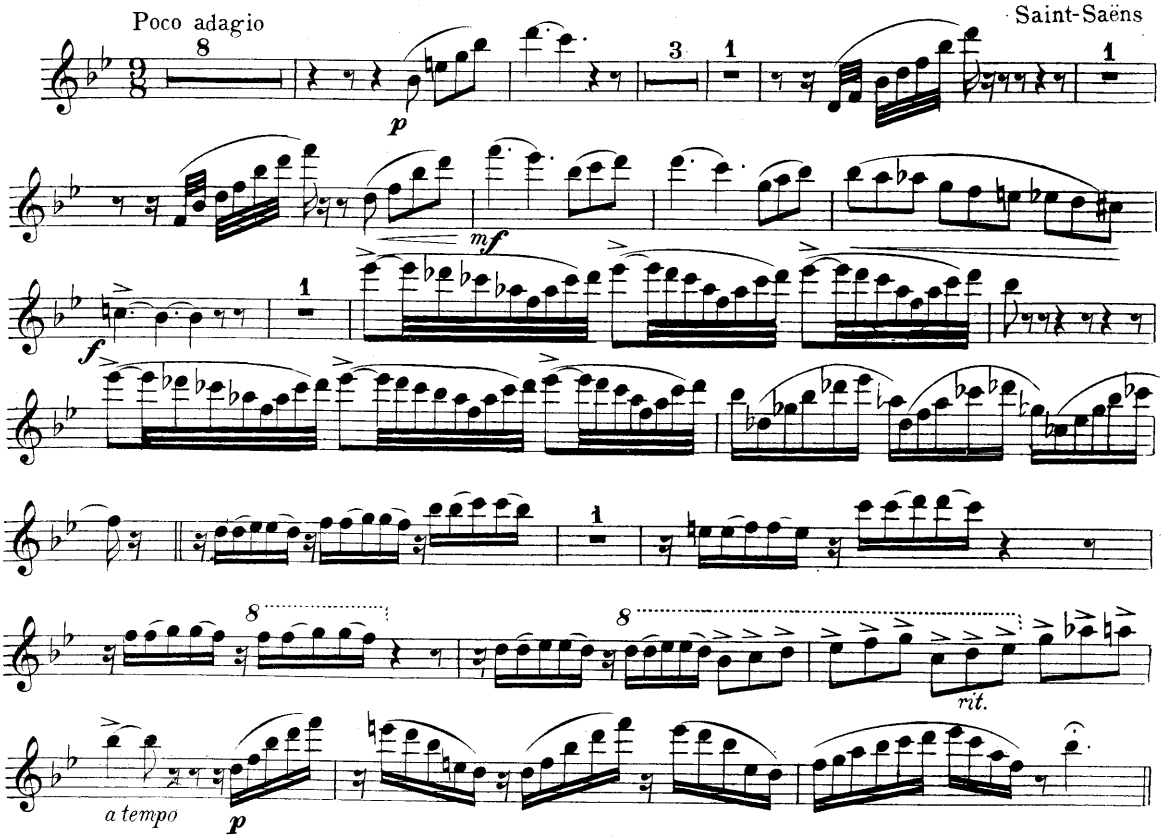
IDYLLE "HENRY VIII"

Saint-Saëns



LA FÊTE DU HOUBLON "HENRY VIII"

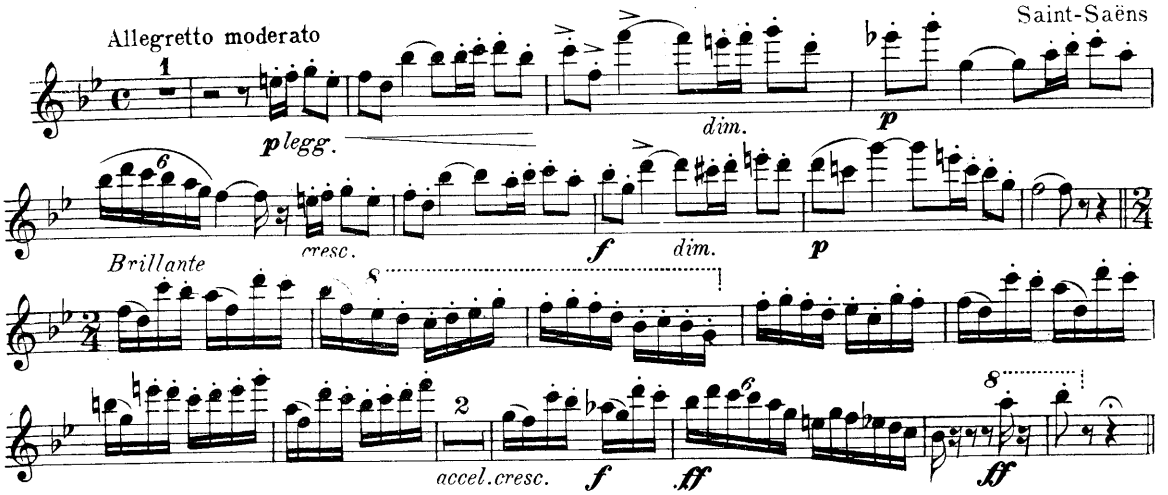
Saint-Saëns



The Cundy-Bettoney Co., Boston, Mass.

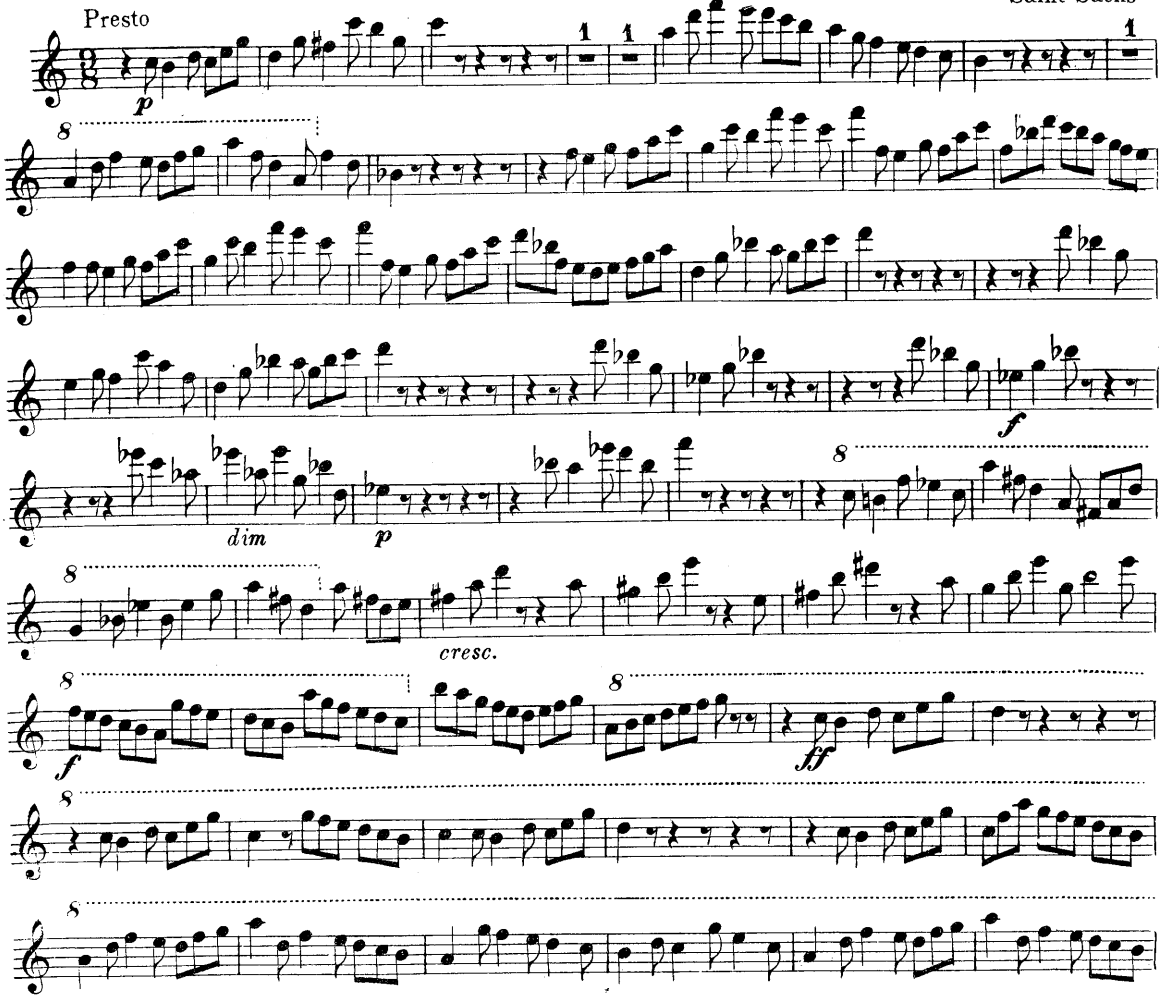
SCHERZETTO "HENRY VIII"

Saint-Saëns

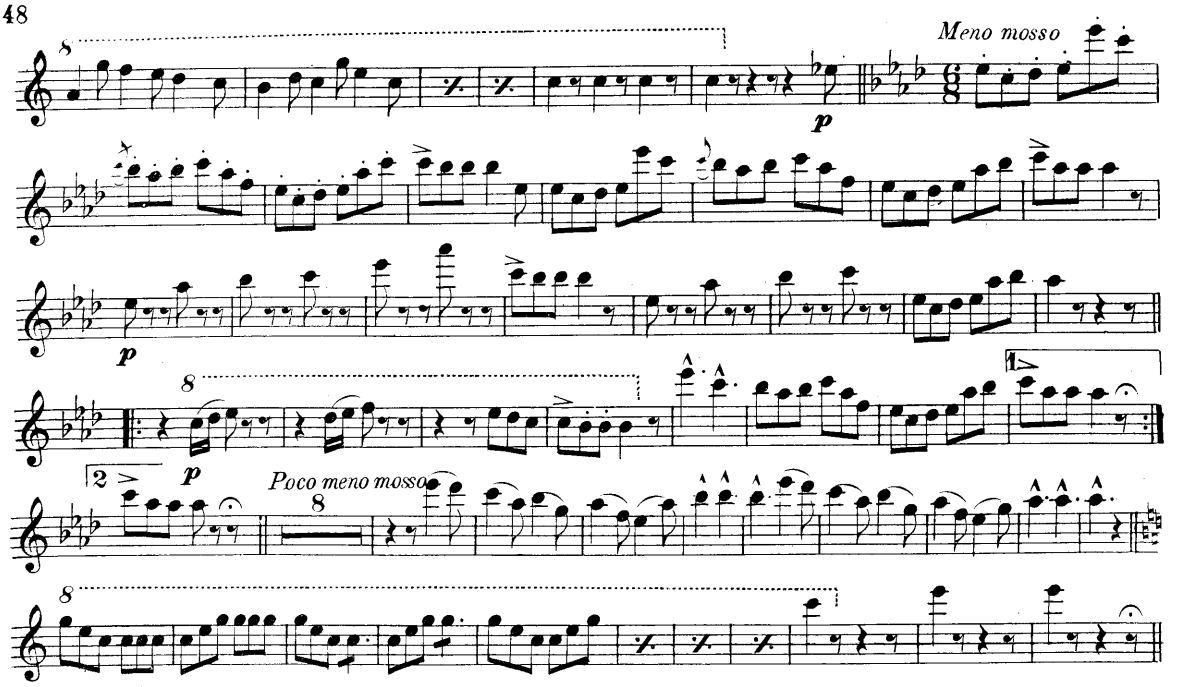


FINALE "HENRY VIII"

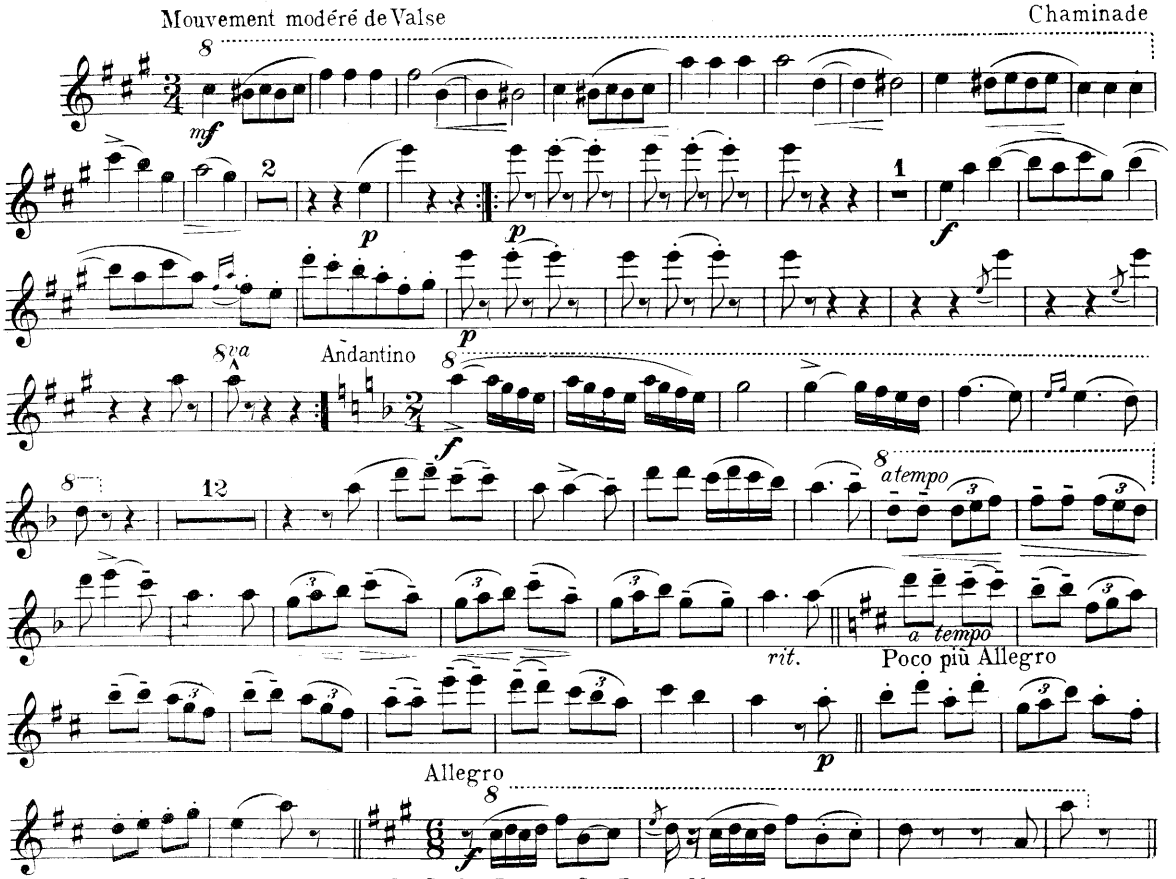
Saint-Saëns



The Cundy-Bettoney Co., Boston, Mass.



"PAS DES ECHARPES" From Ballet "CALLIRHOË"



The Cundy-Bettoney Co., Boston, Mass.

"VARIATION"

Chaminade

Moderato

Allegretto

rit.

cresc.

poco più vivo

"LA SOURCE"

Ballet

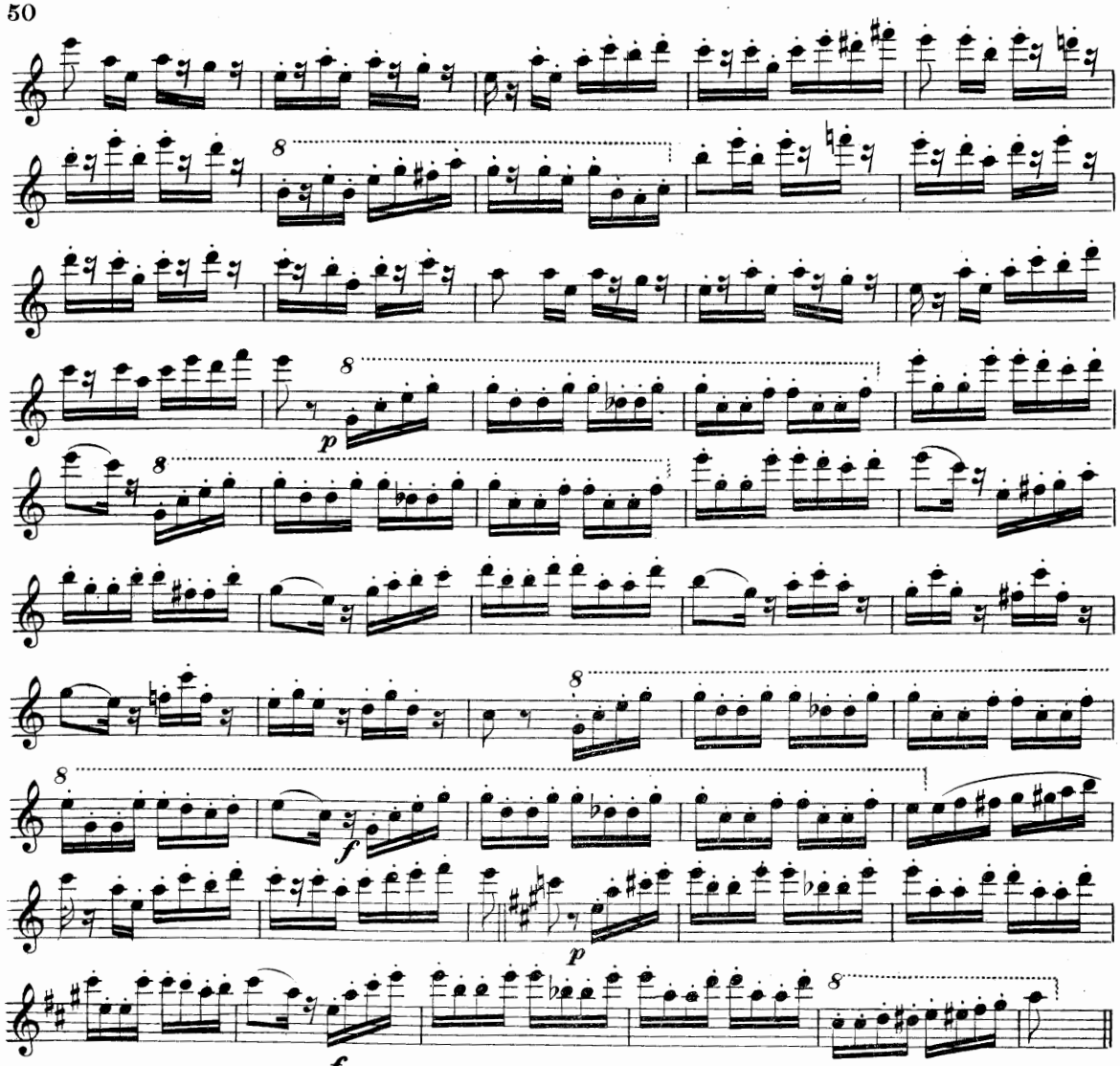
PAS DES VOILES

Delibes

Allegretto

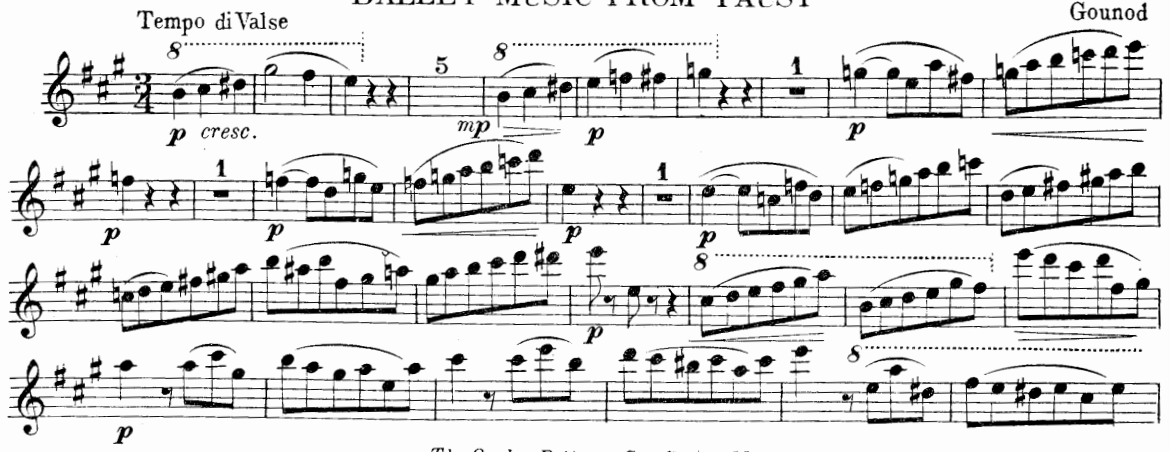
The Cundy-Bettoney Co., Boston, Mass.

3083-47

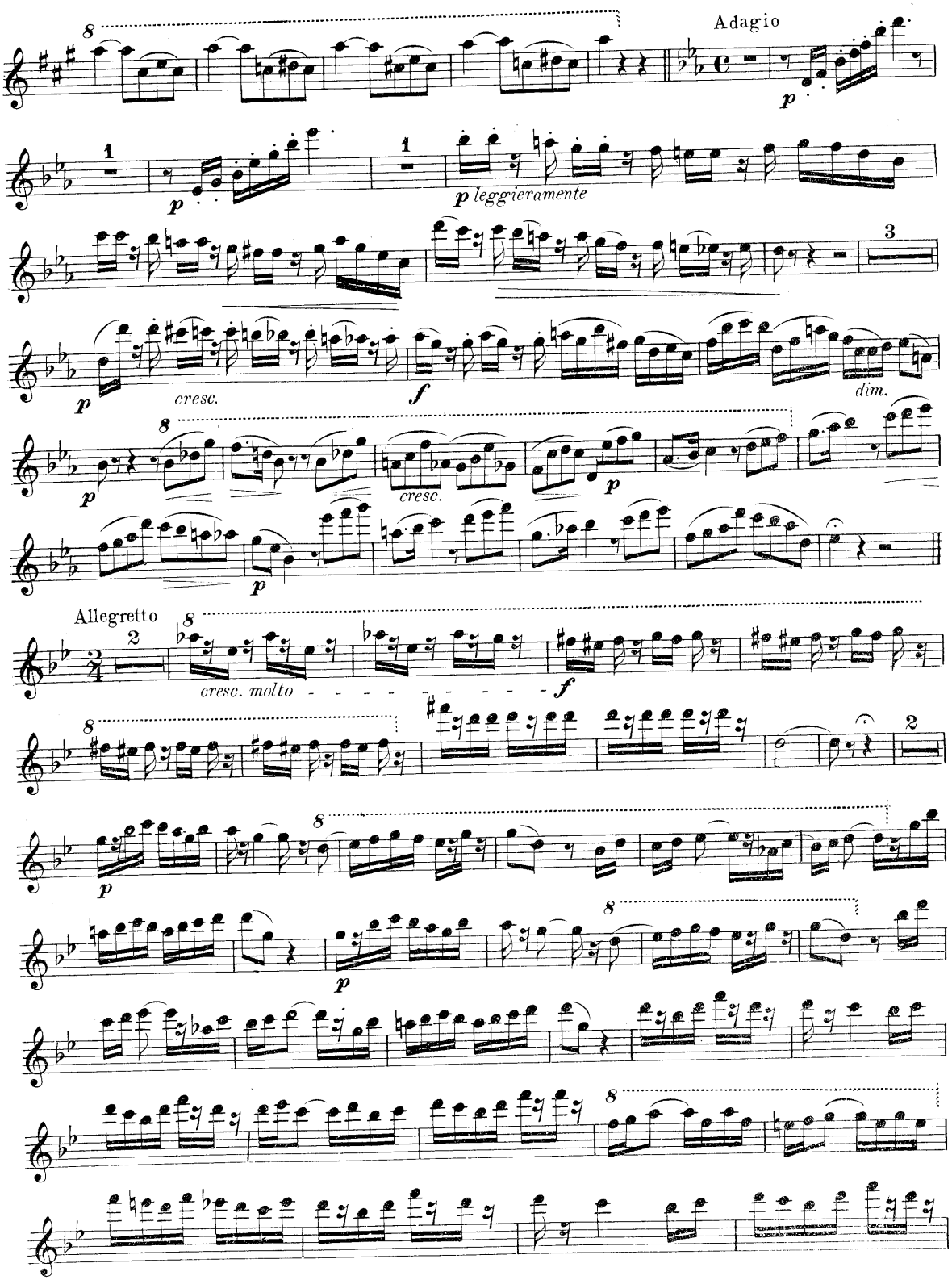


BALLET MUSIC FROM "FAUST"

Gounod



The Cundy-Bettoney Co., Boston, Mass.


Adagio
p
p leggieramente
cresc.
f
dim.
Allegretto
cresc. molto

molto

cresc.

f

p

cresc.

ff

BALLET MUSIC FROM FAUST

THE MAIDENS ENTRANCE

Moderato con moto

Gounod

f

p

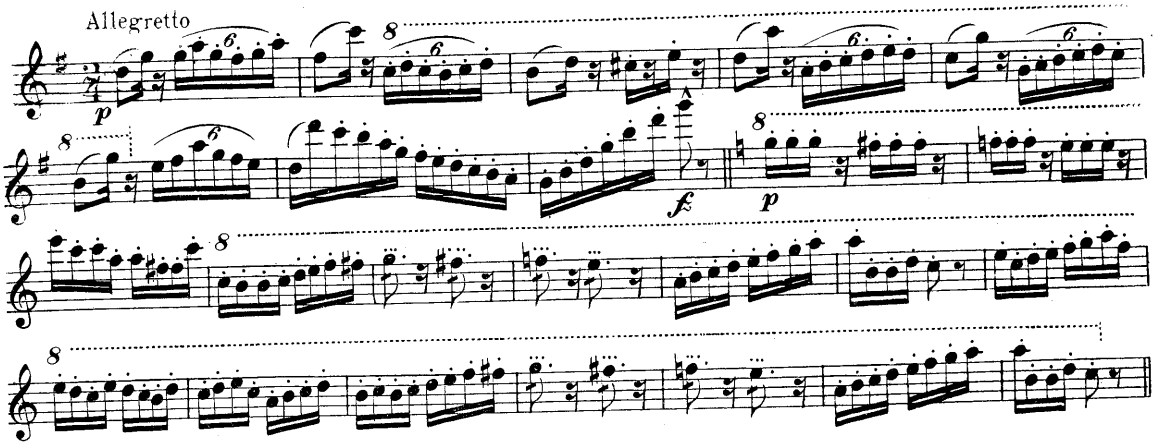
mf

1

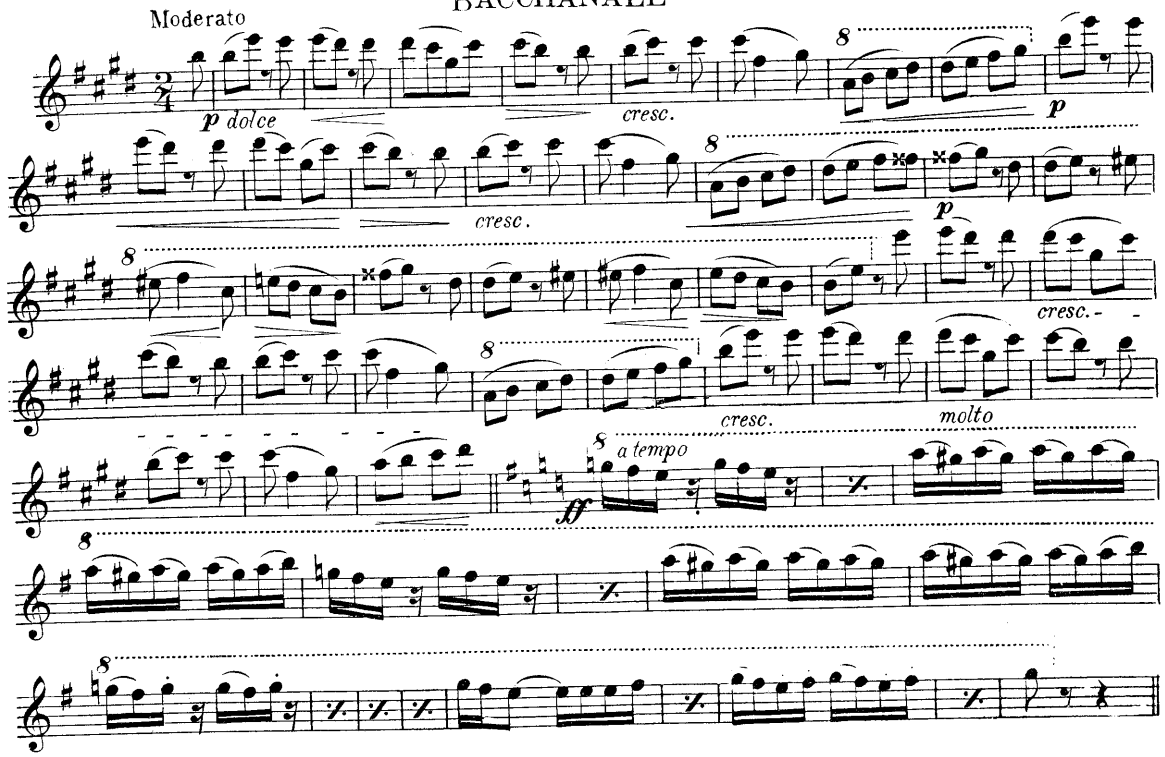
2

The Cundy-Bettoney Co., Boston, Mass.

HELEN'S DANCE

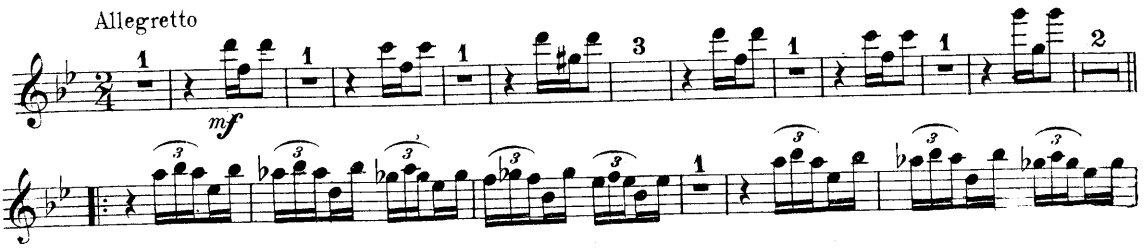


BACCHANALE



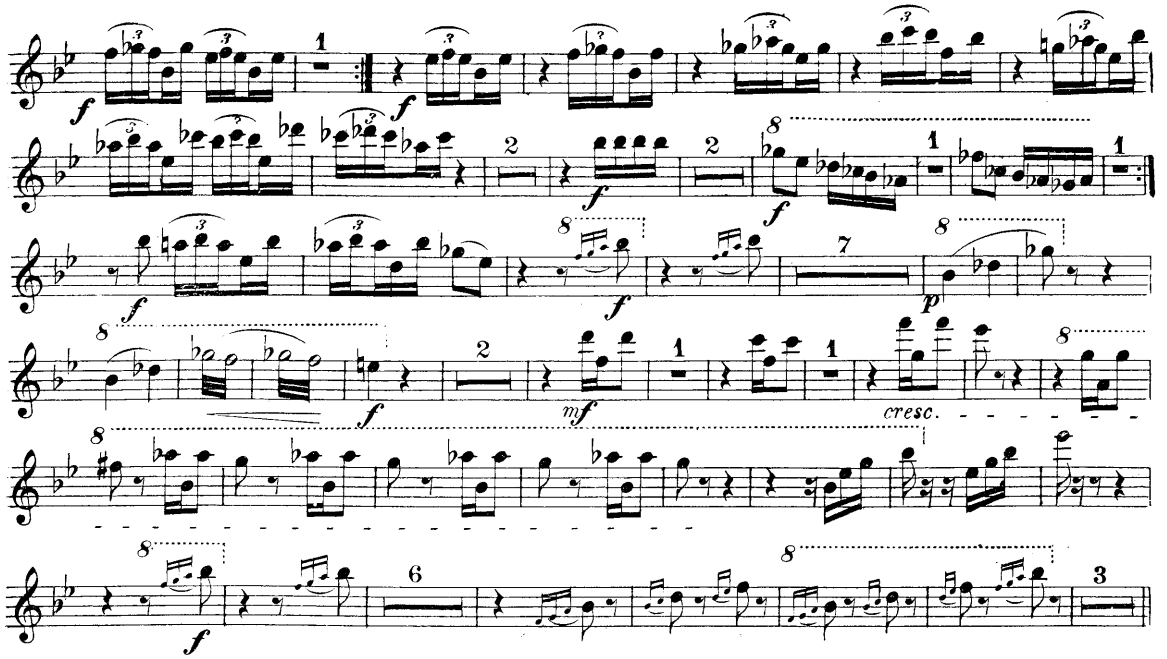
DANCE OF THE BAYADERES

Rubinstein



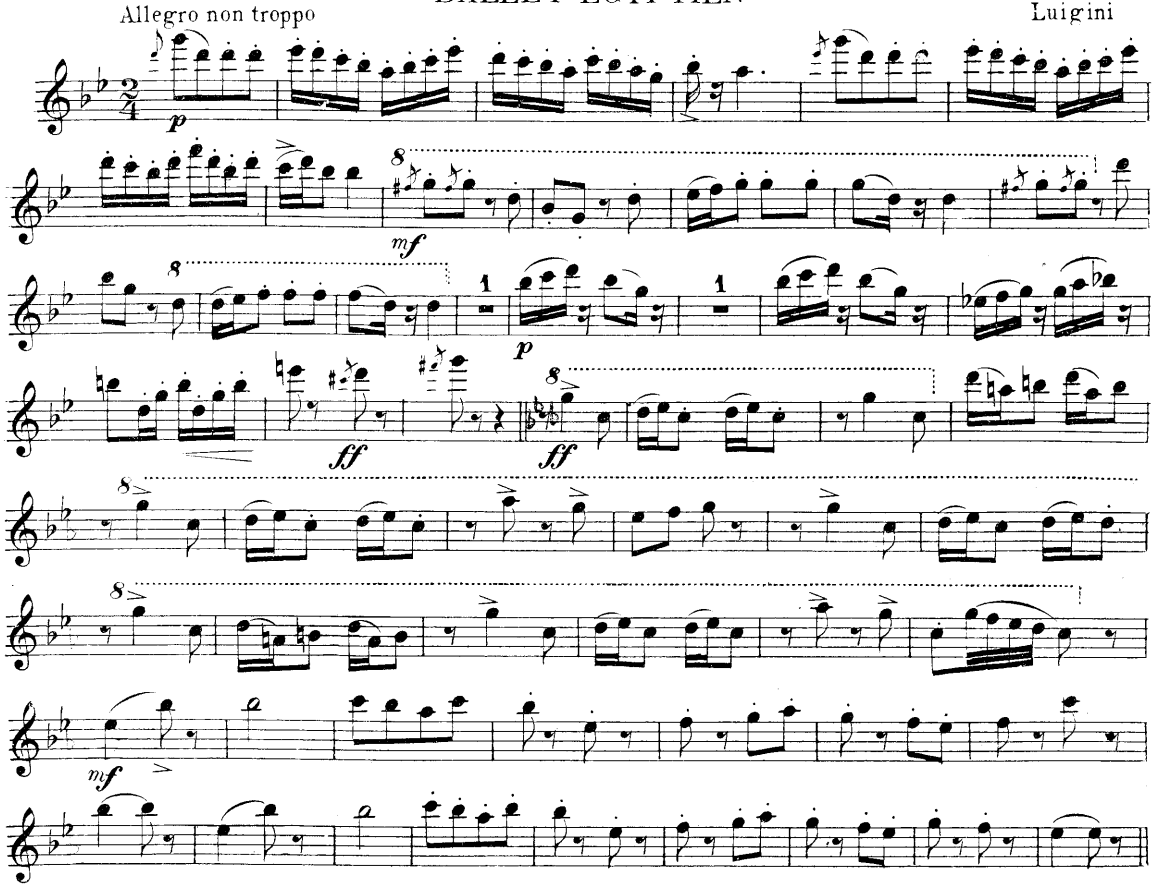
The Cundy-Bettoney Co., Boston, Mass.

1083-17



"BALLET EGYPTIEN"

Allegro non troppo — Luigini



The Cundy-Bettoney Co., Boston, Mass.

No II

Allegretto

f *mf* *p* *mf*

p

mf *mf*

1

mf

Piccolo

p

p

No III

Andante sostenuto

poco animato

1

Flute

p *pp*

8

No IV

Andante espressivo

dolce

dim.

dim.

ppp

8

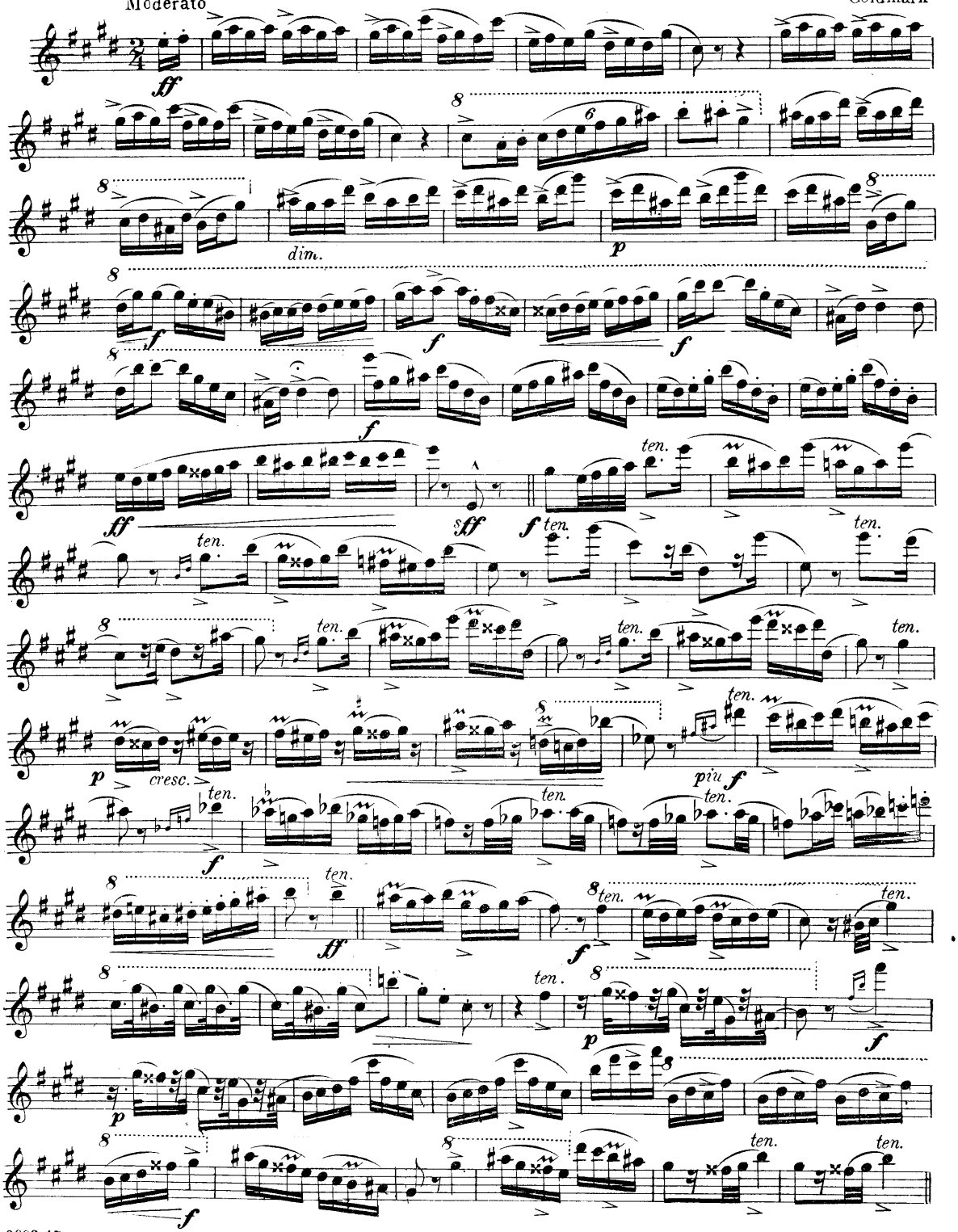
dim.

The Cundy-Bettoney Co., Boston, Mass.

From Ballet Music
"THE QUEEN OF SHEBA"

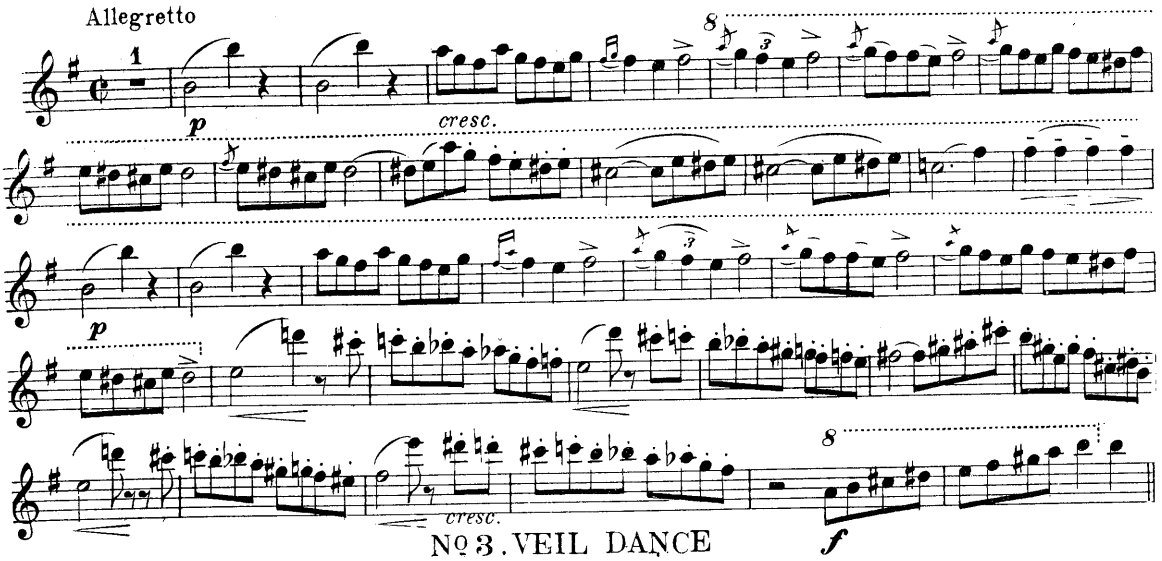
Moderato

Goldmark



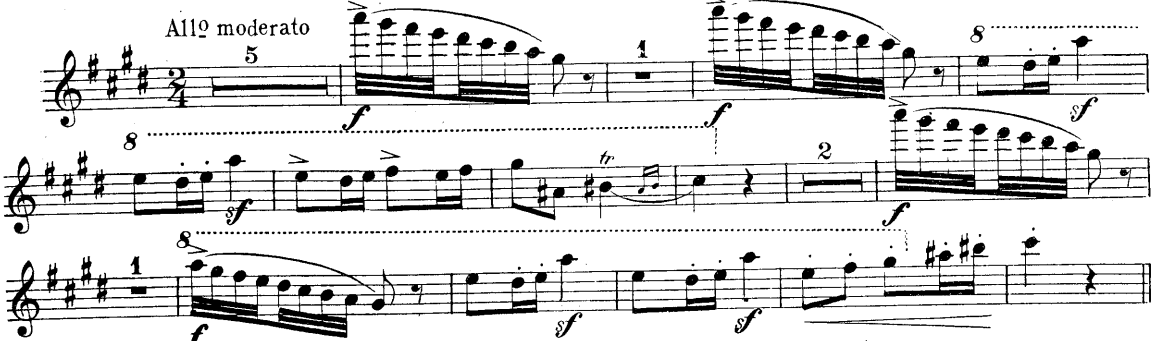
The Cundy-Bettoney Co., Boston, Mass.

No 2. BEE DANCE OF THE ALMAS

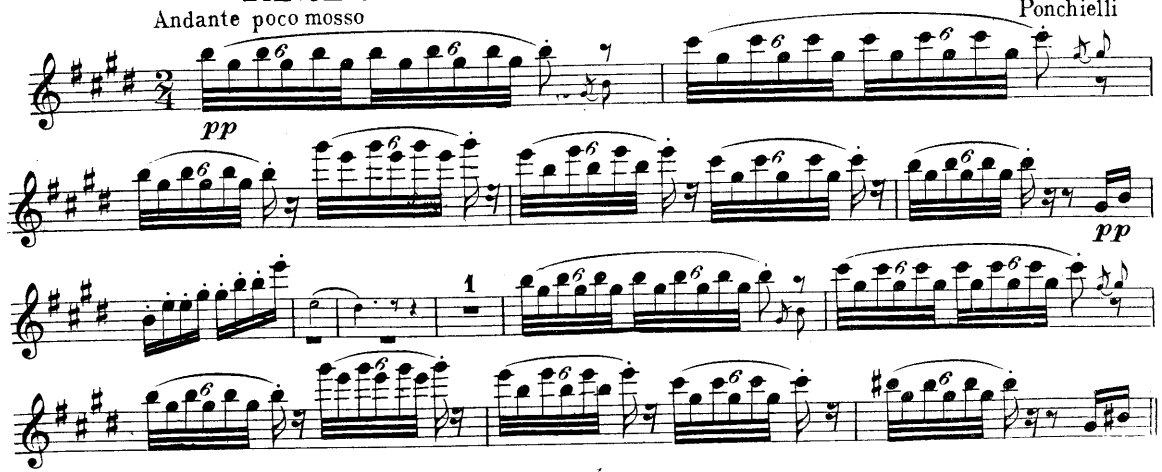


No 3. VEIL DANCE

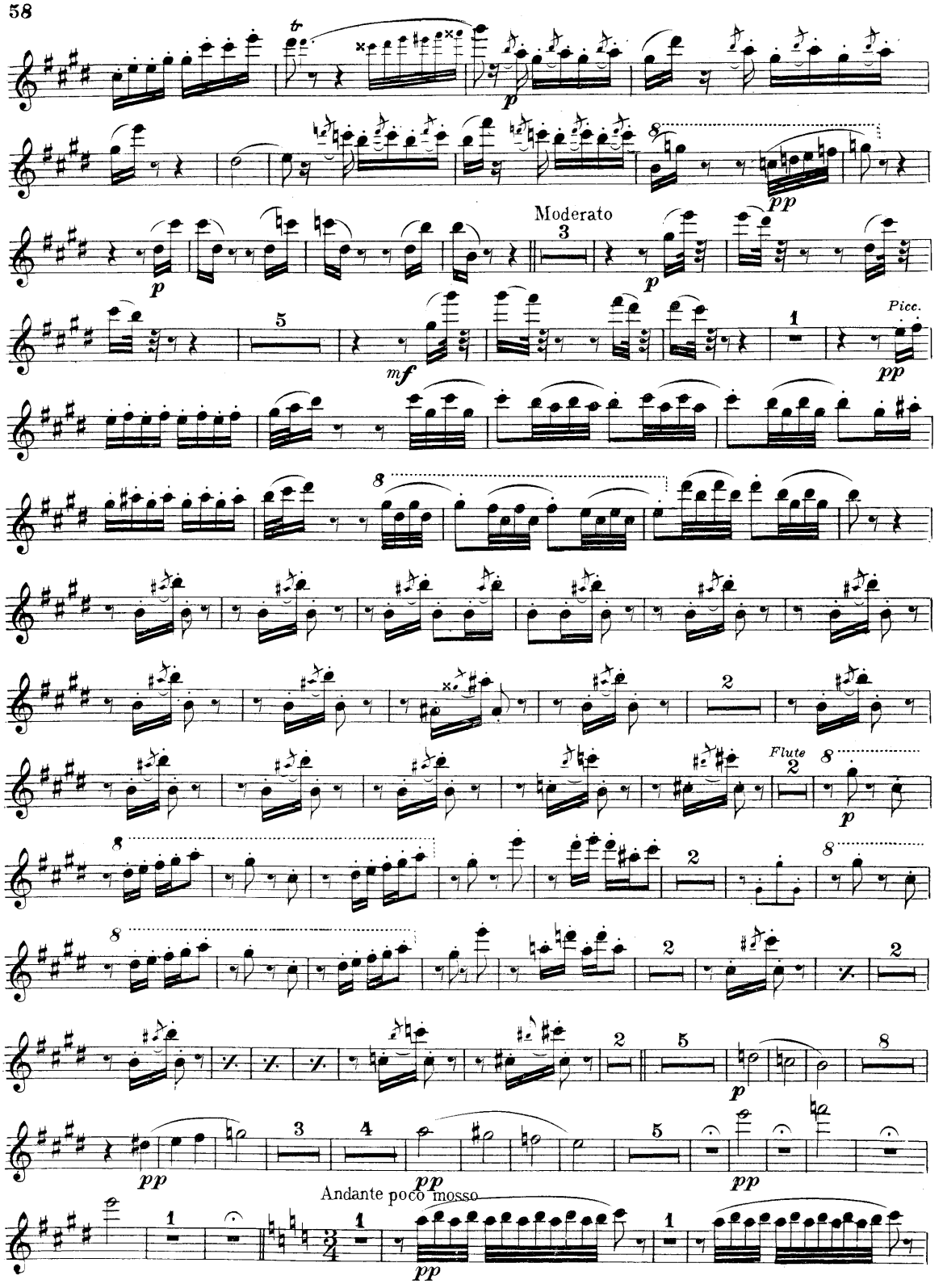
No 4. PROCESSIONAL MARCH



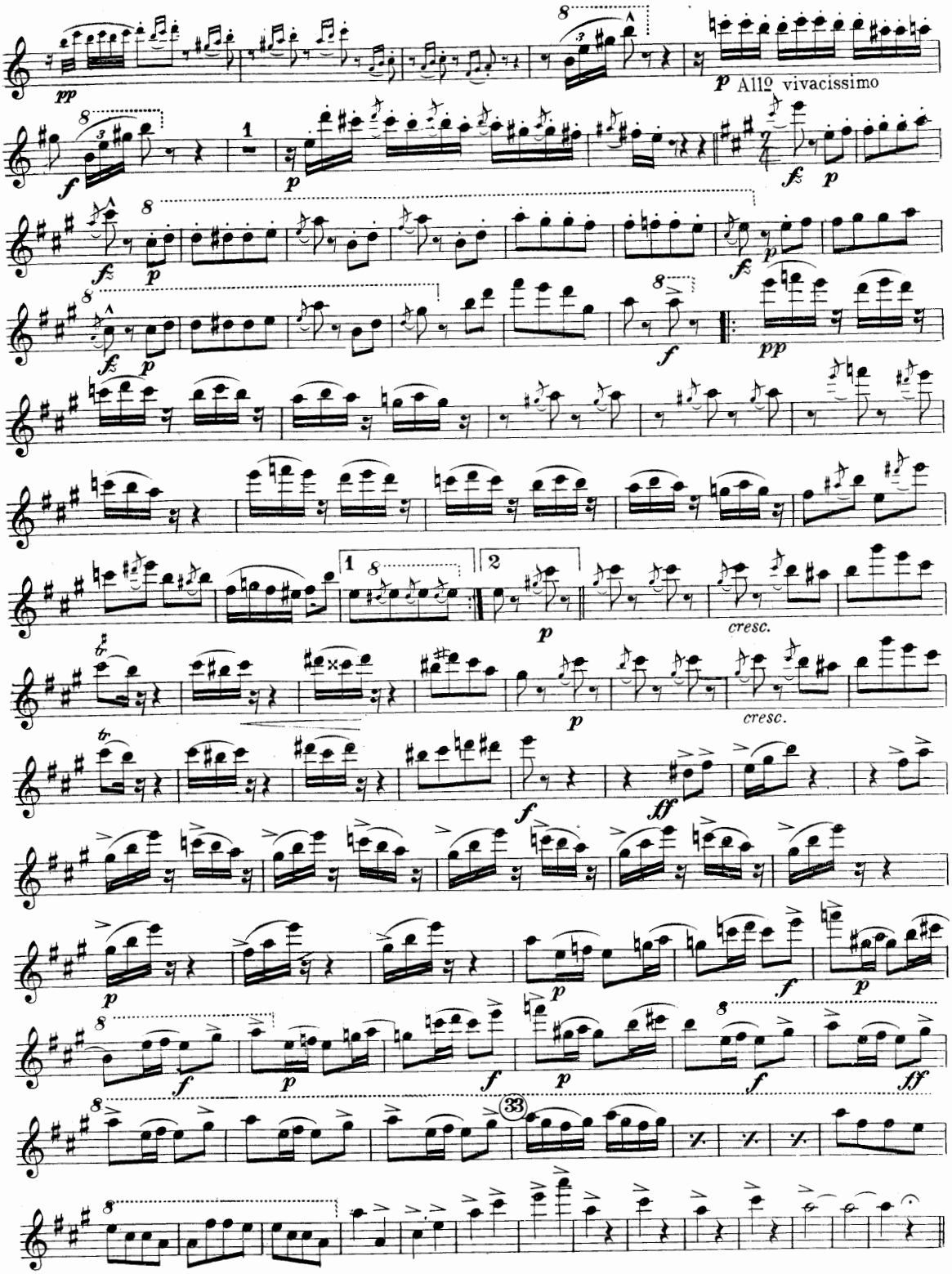
DANCE OF THE HOURS from "GIOCONDA"



The Cundy-Bettoney Co., Boston, Mass.



The Cundy-Bettoney Co., Boston, Mass.



The Cundy-Bettoney Co., Boston, Mass.

"L'ARLESIENNE"

I. PRELUDE

Allº deciso, Tempo di Marcia

Bizet

ff

pp

cresc.

ff

MINUETTO

Allegro giocoso

ff

f *pp*

ppp *ff*

p

cresc.

p *pp*

p *mf* *f* *ff* *pp*

p *mf* *f* *ff* *p*

cresc.

p *p*

dim. *ppp* *sempre* *f.* *pppp*

pppp

The Cundy-Bettoney Co. Boston, Mass.

LE CARILLON

Andantino

pp

pp

poco a poco cresc.

dim.

smorz.

"DANSE DES SYLPHES" Ballet

Berlioz

Tempo di Valse

pp

dim.

fz

pp

pppp

pppp

"SCÈNE DE BALLET"

Czibulka

Adagio

f

p

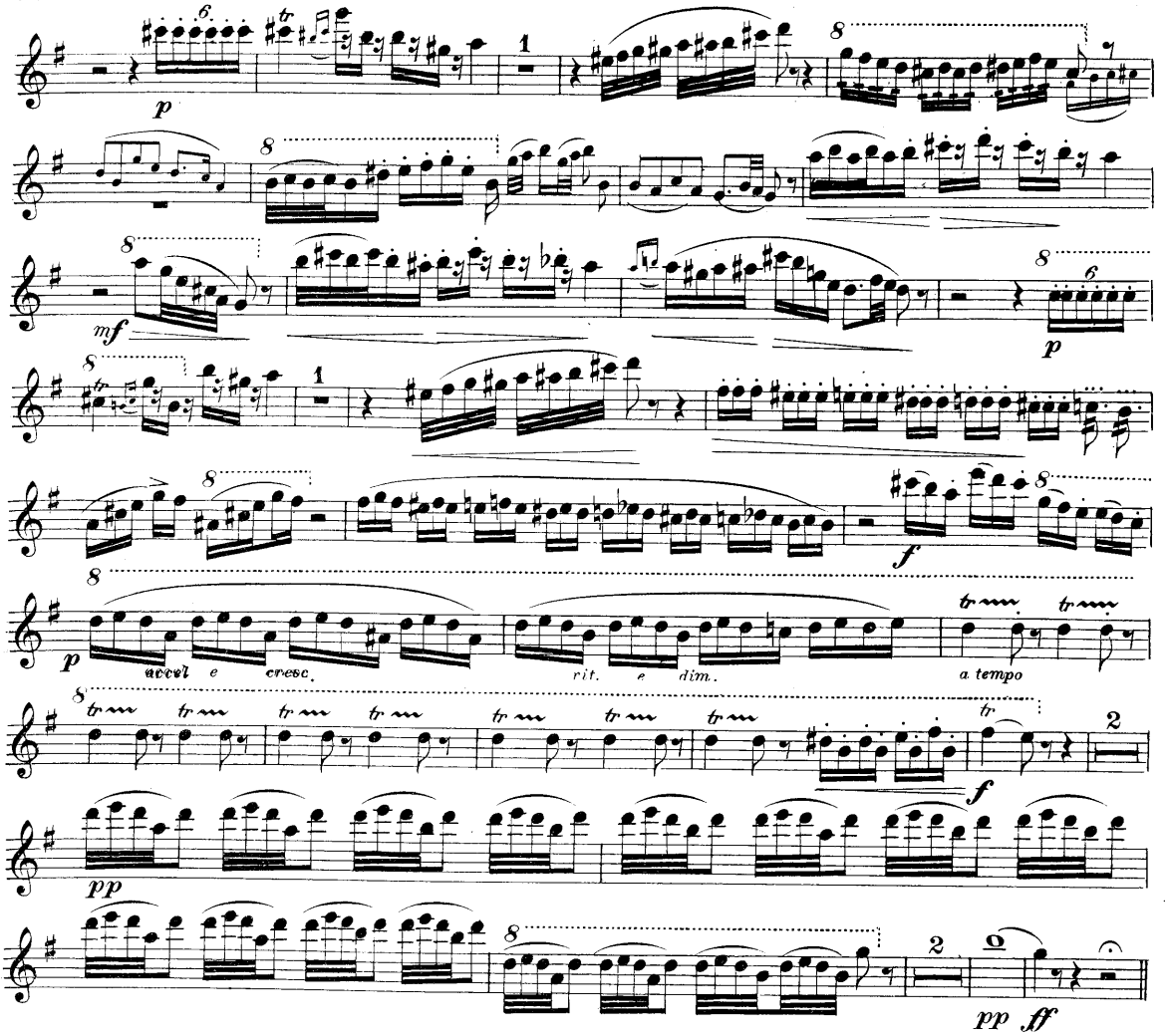
f

p

p

The Cundy-Bettoney Co., Boston, Mass.

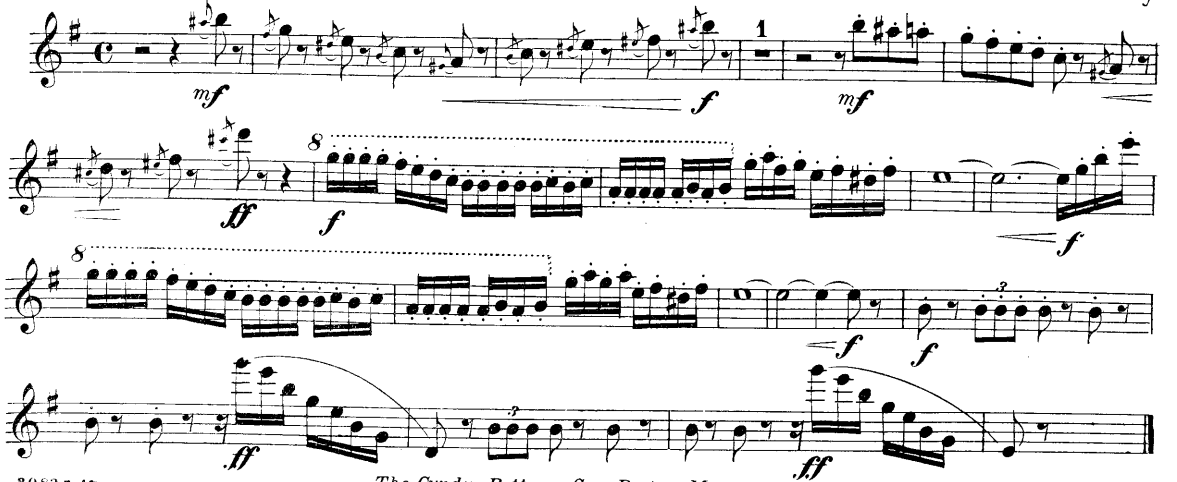
3083-17



DANCE from NUTCRACKER SUITE

Tempo di Marcia viva

Tschaikowsky

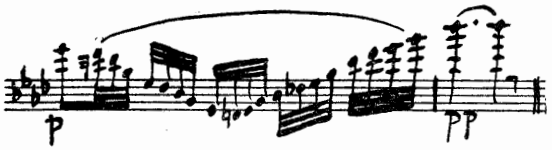


The Cundy-Bettoney Co., Boston, Mass.

EXPLANATIONS AND INSTRUCTIONS

APPLYING TO THE VARIOUS PASSAGES AS MARKED

1. MIGNON

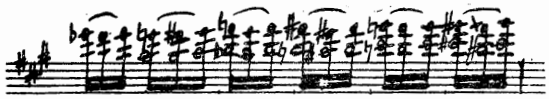


ake a slight ritard on the last group of four notes in the first measure, in order to play the high Bb, the following measure, in tune, PP, and sing tone, the lips should be held in a flexible manner.

2.

Use the F ♯ trill fingering for these triplets.

3.



On the second triplet as marked, you may use the harmonic fingering as indicated by open notes.

4.

Use the harmonic fingering in the first measure. In the second measure use the special trill fingering herewith given.

5. EGMONT

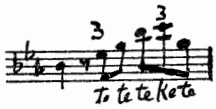
Note the fingering marked for the high Ab. This fingering should be used in this passage, and in similar passages following. In all melodious phrases similar to the above the lips should not be tightened, but kept loose, and held in a flexible manner, or the tone will be sharp.

RUY BLAS

In the two bars preceding the Lento it is customary for some conductors to make a ritard, although not marked in the copy, and for this the player should be prepared.

7. SIRENE

Experienced players usually adopt the single tongue for the first two notes, and the triple tongue for the last triplet, as illustrated.



8. FINGAL'S CAVE

It is necessary at this point to commence forte, although marked P, or the notes will not be heard; make the diminuendo on the next bar.

9. FEST

For the high G ♯ in this measure use fingering as shown in No. 5, Egmont Overture. This fingering can be used to advantage on all parts where the Flute is prominent.

10. IL GUARANY

Take a full breath at this point, as it is necessary to play without further breath until the third beat of the sixth bar in the next movement before another breath be taken.

11.

If the regular fingering on the measures be found to be too difficult, the harmonic fingering, as marked, in square notes should be used.

12.

These passages are difficult, but auxiliary fingerings do not help, so they must be practiced persistently.

13. ZANETTA

The first eight measures should be played with one breath. Therefore it is necessary to inhale fully at the beginning.

14.

The triplets C and D, as per example, in the following passages, should be made by using the trill fingering.

15. SEMIRAMIDE. Great care must be taken at this point that the rhythm be clearly impressed on your mind, to avoid hurrying.

16. PIQUE DAME

The eighth notes in this movement should be given their full value, and the entire movement played in the style of a flowing melody.

17. ROBESPIERRE

These figures, which occur several times in their various tonalities, should be played smoothly and evenly.

18. WELL OF LOVE

Avoid the tendency to hurry in the allegro movement.

19.

At this point the Flute part is a solo quite alone. It should be played in a flowing manner, and on the first two groups, in order to avoid harshness of the high notes, the lips should be held flexible.

20. CAPRICE DE ROI

Repeating former remarks, no difficulty should be found in playing this movement smoothly and melodiously, if the player avoids holding his lips too stiffly, and gives each note its full value.

21. BEAUTIFUL GALATEA. Same as No. 20.

22. DON GIOVANNI

These passages are distinctly a melody. The staccato, as indicated by the dots, should not be interpreted too literally; the attack should be light, not a pronounced staccato. The effect should be scherzando.

23. LA DAME BLANCHE. Refer to No. 20.

24. LE MACON. This passage is brilliant and prominent; should be played lightly and must be studied carefully.

25. FRA DIAVOLO

At this point care must be taken to avoid overblowing or forcing the instrument, or the quality of the tone may be harsh and out of tune. These remarks also refer to the next movement in 6-8.

26. RAYMOND OVERTURE

The remarks in Nos. 5 and 25 are especially appropriate to this number.

27. WILLIAM TELL

In the groups of B and high F ♯, I suggest that the lower C ♯ and C keys operated by the little finger of the left hand be closed, in order that the F ♯ be produced with more certainty. All Flutes do not respond to this treatment in the same manner, and it must be left to the player's judgment whether or not it is desirable. On some Flutes the C ♯ key alone is sufficient to improve the passage, and then on other Flutes the high F may be too sharp in pitch when played in the manner suggested.

28. The four solo measures should be played in one breath when possible. If not possible, the best place to take the breath is as marked, in the third measure.

The remaining part of the movement is obbligato, with a flowing melody played by the Oboe. In appearance it is formidable. In fact, I have known fine Flutists when playing this number to be overcome by nervousness, thereby hurrying the movement, causing confusion, and spoiling the effect. This should be avoided by playing the movement in its correct and even tempo, and by keeping the time strictly in mind.

29.

In the last five measures of this movement a diminuendo should be made.

30. LO, HEAR THE GENTLE LARK

On many Flutes it is difficult to slur the passage as marked. In order to play it with more certainty it is best to play it as marked above.

31. MIDSUMMER NIGHT'S DREAM

At this point, hold the lips to the Flute firmly but not stiffly. Inhale a full breath at the beginning, also at the places marked thereafter.

32.

Many Flutists find it necessary to omit the second note in this measure in order to take breath. I, however, have never found this to be necessary, and believe that if the breath were carefully inhaled at the beginning, and at the places marked, the player should be able to complete the figure without omitting this note.

33. DANCE OF THE HOURS

Harmonic fingering should be used in this measure. See No. 4.