

Large Ensemble Excerpts – FLUTE

Spring 2025

With practice suggestions by Professor Dade

Rimsky-Korsakov Capriccio Espagnol

Leonard Bernstein conducts New York Philharmonic
<https://youtu.be/3rqwvMMxeA8?si=j4XwmD3qeE5AkCg1>

The published tempo of this excerpt is dotted quarter=69. Try double or single tonguing this excerpt, as long as you engage your support, single tonguing should be an option and (sometimes) more stable. Listen to the entire piece for a sense of Spanish style and virtuosity!

As for practicing, try practicing this excerpt with different articulations, especially all slurred. Try and see how much your support is working when you slur vs. tongue. Note: keep your air angle down.

Mahler Das Lied von der Erde

Otto Klemperer conducts Philharmonia Orchestra
<https://youtu.be/2iJpg6pyerM?si=4Gi689NYQjcocEPT>

Find this excerpt in the 6th movement, Der Abschied. This is technically Mahler's 9th Symphony, although he avoided calling it his 9th since beloved composers like Beethoven died after writing their 9th. Mahler wrote this during a particularly tragic phase of his life, after his daughter died of scarlett fever and he was diagnosed with a congenital heart defect. This is arguably one of Mahler's greatest works which he never got to hear performed.

This is an excerpt with much needed score study. Some of this is tutti, some solo with vocal soloist, and some a cadenza. In your audition, try to make these elements and where they occur very clear by the style of your playing as well as strict vs. rubato.

Debussy Afternoon of a Faun

Michael Tilson Thomas conducts London Symphony Orchestra
<https://youtu.be/f8JVDExEBO8?si=1z9xkUMfnMJ6XasM>

The opening solo of this piece is notoriously attempted in one breath. However, you can easily breath after the G natural in the second bar or after tied B natural in the last bar. If you do breath, make it part of the phrase and in time. There can be some rubato here since you are not playing with anyone until the last note.

When practicing this excerpt, first find a tempo where you can play it comfortably. In other words, this could be eighth note=112. Each day, try to go a little slower. When it becomes difficult, try playing the excerpt at the slower tempo with no dynamics or try making the dynamics more subtle. A good goal tempo would be eighth note=80-84.

This excerpt is all about details. Have your support ready and a delicate start to the initial C#. Make sure your C#'s aren't high throughout and consider how your vibrato is helping the line forward.

Excerpt 2: 8½ bars before [O] to [P]
Published tempo: ♩ = 69

Allegretto. Solo. *pp*

10 17 18 19

p

mf *cresc.*

pp *cresc.* *mf* *cresc.* *pp* *cresc.*

f *P* *sf*

- The D's at [24] should be tied to each other within the overall slur.
- The measure before [22] should have the tempo marking **Sehr gleichmässig**.

Excerpt 1: 1 before [2] to 7 after [3]

Schwer.

2

veloce

mp ff

1

Fließend.

3

Im Takt.

mp pp

Die Sonne

sempre mp mp

morenao

mp pp

morenao

here is based on archival scores in which Debussy made the correction in 1905.
• Two bars before [3], the 7th beat should have a triplet indicated, and a *cédez* above that beat.

Très modéré
1^o SOLO

p doux et expressif

The image shows a musical score for a piano solo. It consists of two staves: a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Très modéré' and the performance instruction is '1^o SOLO'. The dynamics are marked 'p' (piano) and the phrasing is 'doux et expressif'. The score features a melodic line in the treble staff and a simple accompaniment in the bass staff. A triplet of eighth notes is indicated in the treble staff, and a fermata is placed over the final note of the melodic phrase.