

Fall Semester 2025
Large Ensemble Excerpts – FLUTE
Practice Guide by Professor Alice K. Dade

This document is meant to help you prepare for the audition in the fall, however, it won't tell you everything. Consider what I've written clues. Research and come to your own conclusions: learn the orchestral context by studying the score, listen to numerous recordings, and record yourself on a regular basis. Read about the composer or specific piece for inspiration! I encourage you to listen to the entire piece, but the videos I've provided are specifically where each excerpt is found.

J.S. Bach – Mass in B minor BWV 232

Domine Deus

<https://www.youtube.com/watch?v=DuQc228Wkqo>

The Bach B minor Mass has been called the greatest piece ever written. I encourage you to listen to the entire piece – there really are beautiful moments!

When listening to the recording provided as well as any others you find, you'll see that they are mostly on baroque instruments! Remember that you are playing a modern flute and that we can include some of these elements but we will still sound like a modern instrument.

Keep these points in mind:

- Vibrato can be used but keep the general style in mind.
- Some players incorporate swung rhythms or groupings of two. This is fine as long as what you choose to do is consistent. Record yourself often, making sure your part would fit in with the rest of the orchestra.
- Listening to other flute pieces by Bach will be helpful. Flute sonatas, Brandenburg Concerti 2, 4, and 5, are some examples.

Mendelssohn – *A Midsummer Night's Dream*

<https://www.youtube.com/watch?v=Y11O053V13Q>

Scherzo literally means, “joke”. What is Shakespeare's play about? What kind of atmosphere does this music provide?

Work on refining your double tonguing. Start double tonguing your scales and make sure your “du” and “gu” are not too far back and consistent. Work on your “gu” by itself, making sure the sound is just as good as your “du”.

Make sure your tempo isn’t too fast. You’ll notice clarinets play at the beginning of this movement...and they do not double tongue!

Remember that your tongue cannot do all the work! It’s mostly your air that will get you through this music. Try slurring the excerpt as an exercise, noting your air angle and making sure it is similar when you double tongue.

Watch many youtube videos and compare where flutists breath.

Tchaikovsky Danse des Mirlitons from The Nutcracker

<https://www.youtube.com/watch?v=V32zWkB1MiY>

This is our moment!! I’m sure you have all heard this or it will at least sound familiar.

Ballet tempi are sometimes slower than expected while keeping a steady pulse and elegance. Work out the technically awkward thirty-second notes by playing them as a loop, with rhythms, and compressed.

Keep the higher sixteenth notes light but having a “ha” of air behind each note, lightly tonguing each one.

Bring out the humor if possible.

MASS IN B MINOR

JOHANN SEBASTIAN BACH, BWV 232
(1685-1750)

No. 7: Domine Deus, bars 1-22

Suggested tempo: ♩ = c. 72-80

This aria should be played with elegance and tenderness keeping the tempo stable and precise. The expressive interpretation of the appoggiaturas is an important stylistic element.

Text and translation of "Domine Deus"

Domine Deus, Rex coelestis,
Deus Pater omnipotens;
Domine Fili unigenite,
Jesu Christe altissime!
Domine Deus, Agnus Dei
Filius Patris!

O Lord God, heavenly King,
God the Father Almighty;
O Lord the only begotten Son,
Jesus Christ, most high;
O Lord God, Lamb of God,
Son of the Father.

5

10

15

20

2

p

INCIDENTAL MUSIC TO *A MIDSUMMER NIGHT'S DREAM*

FELIX MENDELSSOHN, Op. 61
(1809-1847)

Scherzo, 12 before [P] to 23 after [Q]
Suggested tempo: ♩. = c. 80-88

Accurate rhythm and clarity of articulation are the technical requirements of this excerpt. It is equally important to play expressively by playing long, well-shaped phrases, avoiding an accent on the first note of each bar. Maintain a steady tempo by practicing with a metronome to make sure you don't rush the notes before a breath, or take too much time for the breath. If you have difficulty with the breathing, play with a lighter sound until you feel more comfortable with the long phrases.

In an audition, you should breathe in the 9th and 20th bars after [P] just after the first eighth note. In an orchestral setting, with a greater need for projection, you can take a quick breath three bars after [Q] in place of the G, if necessary. Be sure to practice this excerpt in different tempi in preparation for an audition.

Allegro vivace.

p

sempre stacc.

cresc. *dim.*

pp

He Geist! Wö geht die Reise hin?
attacca

Excerpt 2: Dance of the Mirlitons, bar 1 through [C]

Suggested tempo: Moderato assai ♩ = 66-72

This radiant little dance is always a showcase moment for the flute section. Interestingly, the 3rd Flute part is by far the most difficult, requiring expert articulation in the low register. The 1st Flute should lead the section in the phrasing of each four-bar phrase by having the high F# lead into each downbeat G of the next bar. There are a few places where there is a traditional calando, such as bar 10, and bars 26-27 before the recapitulation. Incorporating these musical traditions into your audition performance shows experience and knowledge of the flutist's role in the orchestra.

f) Danse des Mirlitons

The image displays a musical score for the piece "Danse des Mirlitons" in 2/4 time, marked "Moderato assai". The score is presented on two staves. The top staff begins with the instruction "Vello. pizz." and a dynamic marking of *p*. It features a series of eighth-note patterns and rests, with dynamic markings of *p*, *mf*, *sf*, *mf*, *p*, and *cresc.*. The bottom staff starts at measure 8 and continues the melodic line with dynamic markings of *f*, *p*, *mf*, *sf*, and *mf*. The score includes various articulations such as slurs and accents. A note at the bottom right indicates a page break in the rental part.

(There is a left-right page break here in the rental part.)