

Symphony No. 8 in G Major

Movement IV

ANTONÍN DVORÁK, Op. 88
(1841-1904)

In this glorious solo, the player should project the strong personality of an uninhibited virtuoso. Strive for a full and brilliant sound on all notes (including 16ths), steady rhythm and clean technical execution. Regarding the *p* dynamic at the beginning of the solo at D, I can only say I have never been asked to play this solo with anything less than an expansive, radiant sound. If you take a breath after the D at letter D and nine bars after D, make sure that the D does not lose its vibrancy and color before the breath, as this will create an unpleasant gap in the phrase. You should be able to take a breath while the sound of the D is still vibrating in the air.

($J = 116$)
Allegro ma non troppo.

ff

SOLO. ($J = 126$)

p

fz

f **d:m.** **dim.** **p**

E



DAPHNIS ET CHLOÉ

MAURICE RAVEL
(1875-1937)

3 before [176] to [180]

Published tempo: introduction $\text{J} = 104$, [176] onward $\text{J} = 66$

In this, the Pantomime section of the ballet, Daphnis and Chloé mime the love story of Pan and Syrinx. The flute solo is a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of musical ideas, and a ravishing sound. By using tone colors, changing vibrato, varying dynamics, and carefully incorporating rubato, you can give the impression of great freedom and spontaneity while keeping a fairly steady pulse. Learn to be expressive and flexible within the rhythmic limits imposed by the accompaniment figure of the double basses.

Note that the E \sharp in the scale three bars after [176] is *not* marked \sharp in the score. However, since there is an E \sharp marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this initial E \sharp is correct and was simply omitted by error in the score.

As a matter of personal preference, I have always played the E \sharp , but other players and conductors should make this decision guided by their own feelings on the matter. Be prepared to play it either way. It is interesting that in Ravel's own published piano reduction, a sharp has been placed before both the E and the D!

The complete 1st Flute, 2nd Flute, and Alto Flute parts from [155] through the end of *Daphnis* are included in our companion book GREAT FLUTE DUOS (Presser 414-41186).

Lent Gde FL.
Pte FL.

Retenez [176] **Très lent.**
1 2 Solo
expressif et souple

[177]

Retenu légèrement

[178] **au Mouvt.**

[179] **au Mouvt.** **Pressez**

ff

DAPHNIS ET CHLOÉ

FRAGMENTS SYMPHONIQUES

2^{me} SÉRIE

1 ET 2 FLÛTES et P^{me} FLÛTE II

155 *Lent*
Fl.

p *12* *12* *12* *12*

156

pp

157

1 et 2 FLUTES et P.^o

1 200 4 201 Cl. f

19 Fl. pp

G^{de} Fl. 202 8

2^o Pic. Fl.

p

203 8

8.

8.

Prenez la G^{de} Fl.

1 et 2 FLÛTES et P.^o

213



214

*a 2**mf**p*

215

f

216

*s**s**ff**mf**ff*

217

*s**b2**ff**b2**s**s**s**ff**s*

1 et 2 FLUTES et P.^o

218 10

p 2^e prenez la 2^e Fl. 10

219 10

p

220 8

f

Fl. 10

220 8

ff

221 8

p

221 8

f

8