

BOLÉRO

MAURICE RAVEL
(1875-1937)

Bar 1 to [1]

Published tempo: ♩ = 72

As the flute is the first melodic instrument to be heard, play this theme with purity and simplicity. The character of this melody is lyrical and supple, but it must be in perfect rhythm with the snare drum. As with so many of these excerpts, the breaths must not interfere with the metronomic pulse of the rhythm.

Tempo di Bolero moderato assai ♩ = 72

Solo

The first system of the musical score consists of two staves. The upper staff is the flute part, and the lower staff is the piano accompaniment. The key signature is one flat (B-flat major) and the time signature is 3/4. The piano part begins with a whole note chord of F4, B-flat4, and D5. The flute part enters in the second measure with a melodic line starting on G4, marked with a *pp* dynamic and a *Solo* instruction. The melody is characterized by a steady eighth-note pulse.

The second system continues the musical score with two staves. The flute part continues its melodic line with eighth-note patterns, while the piano accompaniment remains mostly silent, providing harmonic support.

The third system continues the musical score with two staves. The flute part continues its melodic line with eighth-note patterns, while the piano accompaniment remains mostly silent.

The fourth system continues the musical score with two staves. The flute part continues its melodic line with eighth-note patterns, while the piano accompaniment remains mostly silent.

The fifth system begins with a first ending bracket labeled '1' above the first measure. It consists of two staves. The flute part continues its melodic line, and the piano accompaniment remains mostly silent.

SYMPHONY NO. 8 IN G MAJOR

ANTONÍN DVOŘÁK
(1841-1904)

Mvt. IV, 8 before [D] to [E]

Published tempo: ♩ = 116, then 126

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 [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.

(♩ = 116)

Allegro ma non troppo.

The musical score is written for a single melodic line in G major, 2/4 time. It begins with a forte (*ff*) dynamic and a tempo of 116. The tempo changes to 126 for the 'SOLO' section, which starts with a piano (*p*) dynamic. The score includes various dynamics such as *f*, *dim.*, *fz*, and *p*. There are several slurs and accents throughout. The piece concludes with a first ending and a second ending leading to a final E note.

CHANT DU ROSSIGNOL

* Start at (13)

IGOR STRAVINSKY

(1882-1971)

This piece, inspired by a Hans Christian Andersen fairy tale, is one of my favorite compositions. The atmosphere is one of enchantment, mystery, and sadness with the flute representing the eloquent voice of the nightingale. The sound should be limpid and supple with a slight agitation moving into [15] and then back to the quiet mood of the beginning.

Excerpt 1: [12] to [16]

Published tempo: ♩ = 144

Presto ♩ = 144

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Carnival of the Animals - Saint-Saëns

*see Errata on side

10. Volière, complete

Suggested tempo: $J = c. 72-80$

Moderato grazioso

Quatuor

Basses

Errata:

- In the 1st bar of [2], the 1st A is an 8th, not a 16th.
- In the 4th bar of [2], on the third beat, the score does include the B \flat missing from this chromatic scale.
- In the 1st bar of [3], the short slur is not in the score.
- In the 5th bar of [4], the score has a slur, in addition to the dots, over the whole bar



ppp