

# Symphony No. 8 in G Major

## Movement IV

ANTONÍN DVOŘÁK, 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.

(♩ = 116)

*Allegro ma non troppo.*

*ff*

*SOLO. (♩ = 126)*

*p*

*fz*

*f* *dim.* *dim.* *p*

*E*

# Salome

## Salome's Dance (Dance of the Seven Veils)

RICHARD STRAUSS, Op. 54  
(1864-1949)

The Oriental flavor of this Biblical tale set to music is thick with a sensual and seductive atmosphere. There should always be a forward motion, even in the long notes. The sound should spin forward in the long notes with a vibrato that increases in intensity rather than a stagnant tone that stops the phrase. Throughout the solo the tone should be dark and rich.

*Erratum:* In the third bar of H, there should be a tie between the first two E's.

Glossary of German musical terms:

ziemlich langsam  
hervortretend  
etwas zögernd  
sehr gemessen

fairly slow  
prominent  
somewhat hesitating  
very measured

**Ziemlich langsam.** (♩=72)

(*hervortretend*)

*pp* *f* *p* *f* *dim.* *p* *pp* *p*

*a tempo* *etwas zögernd*

*sehr gemessen*

# Symphony No. 3 in E $\flat$ Major, "Eroica"

## Movement IV

LUDWIG VAN BEETHOVEN, Op. 55  
(1770-1827)

This is a solo of great contrasts. Emphasize the stylistic contrasts by playing the beginning of the solo with a lyrical, singing quality and the end of the solo with rhythmic clarity and technical brilliance. Beethoven's utilization of the full dynamic range and tessitura of the flute requires complete tonal control at every dynamic level and in every register. In the score, the flute and 1st violins do not have a slur in bar 182.

*Erratum:* There should be a slur from the trill in measure 199 into the following D in 200.

Allegro molto ( $\text{♩} = 76$ )

183

193

199

*f* *ff* *p* *cresc.* *sf*

*p* *cresc.* *p*

# Boléro

MAURICE RAVEL  
(1875-1937)

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



## Flute 1

## unBroken

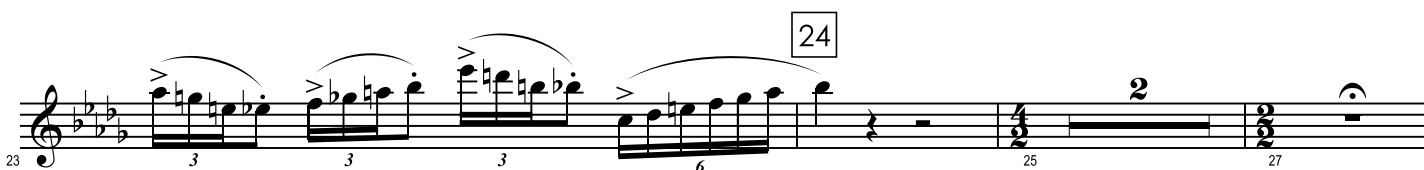
Randall D. Standridge  
(ASCAP)

Dedicated to my parents, Ronald "Ron" Darrell Standridge and Shirley Ann Standridge

**Dawning** ♩=44

4

8

12 **With growing urgency** ♩=8829 **Sweetly** ♩=70

Solo

