

# Rapsodie Espagnole

Maurice Ravel  
(1875 - 1937)

For all of the passages below, think of riding the air current while keeping articulation light and clear with a quick, relaxed tongue. At Reh. 7, blow the shape of the written hairpins, phrasing toward the second and fourth bars, respectively. For the last section (two bars after Reh. 24 and four bars after Reh. 24), we need to hop in right off of the sixteenth rest with good air behind the sixteenth-notes and lead them toward the next down beat. This is always a tricky spot for ensemble. In an audition situation you will need to play exactly what is printed, but if playing this in concert with an orchestra, one solution is to add the downbeat sixteenth (where there is currently a sixteenth rest) in the second bar after Reh. 24, as well as in the second entrance two bars later. If done correctly, you can come in at *mf* undetected by blending in with the orchestration. Nobody will hear your entrance and this helps facilitate perfectly coordinated sixteenths from the section as you crescendo to the next downbeat.

## IV. FERIA (Reh. 4 - 3 bars after 4)

4 (Assez animé)  
in C Sourdine

1. *p*

2. *p*

3. *p*

## (Reh. 7 - 8)

7 (Assez animé)  
in C (Otez les Sourdines)

1. *p*

2. *p*

8

1. *p*

1<sup>re</sup> Tromp. mettez la Sourdine

9

1. *p*

2. *pp*

Otez la Sourdine