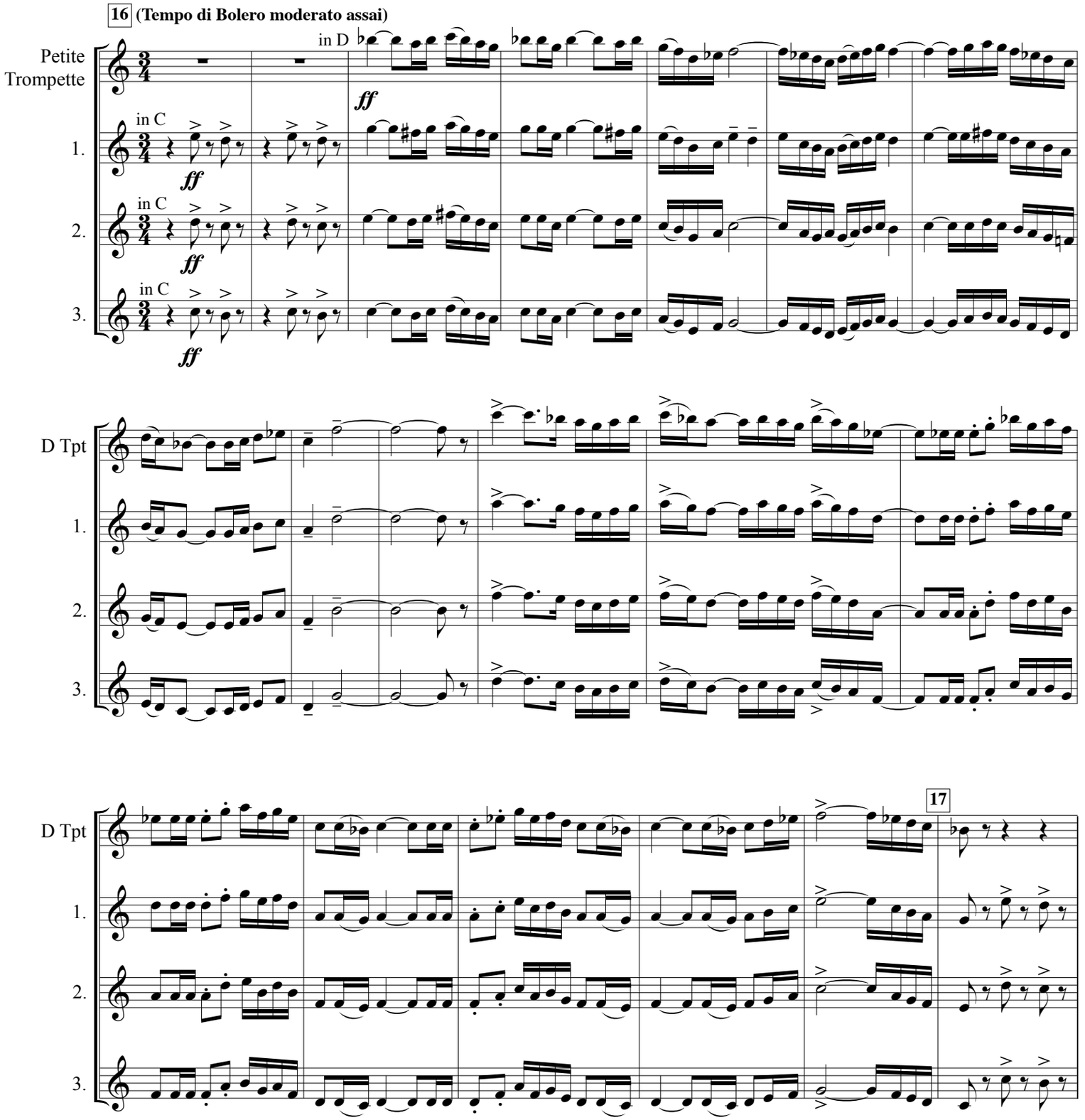
(Reh. 16 - end)

The entire trumpet section, with the D/piccolo part sitting on top, plays the melody as a quartet here. As with all other times that these two melodies appear, sing on all the longer notes while maintaining a vibrant tone, taking care of all rhythmic details (especially getting off of tied notes and continuing in tempo), and observing articulation makings. Hold back a little (dynamically) in order to really sweep into Reh. 18 strongly to the end of the piece. For the D trumpet part, I have used all three of my different piccolo trumpets (all on the B-flat side) at various times for this. As with everything, my choice depends on the conductor and his or her preference of blend and color.



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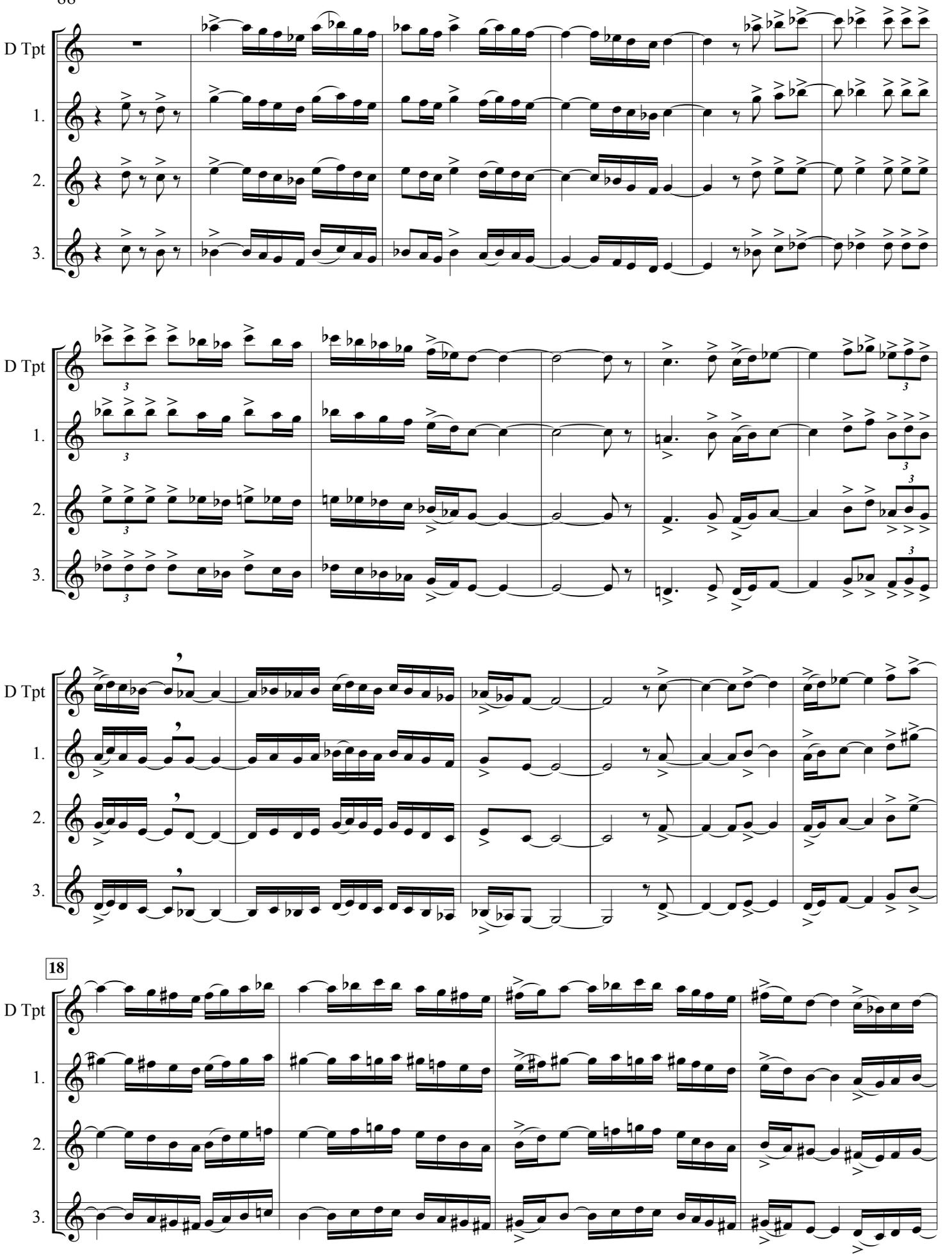
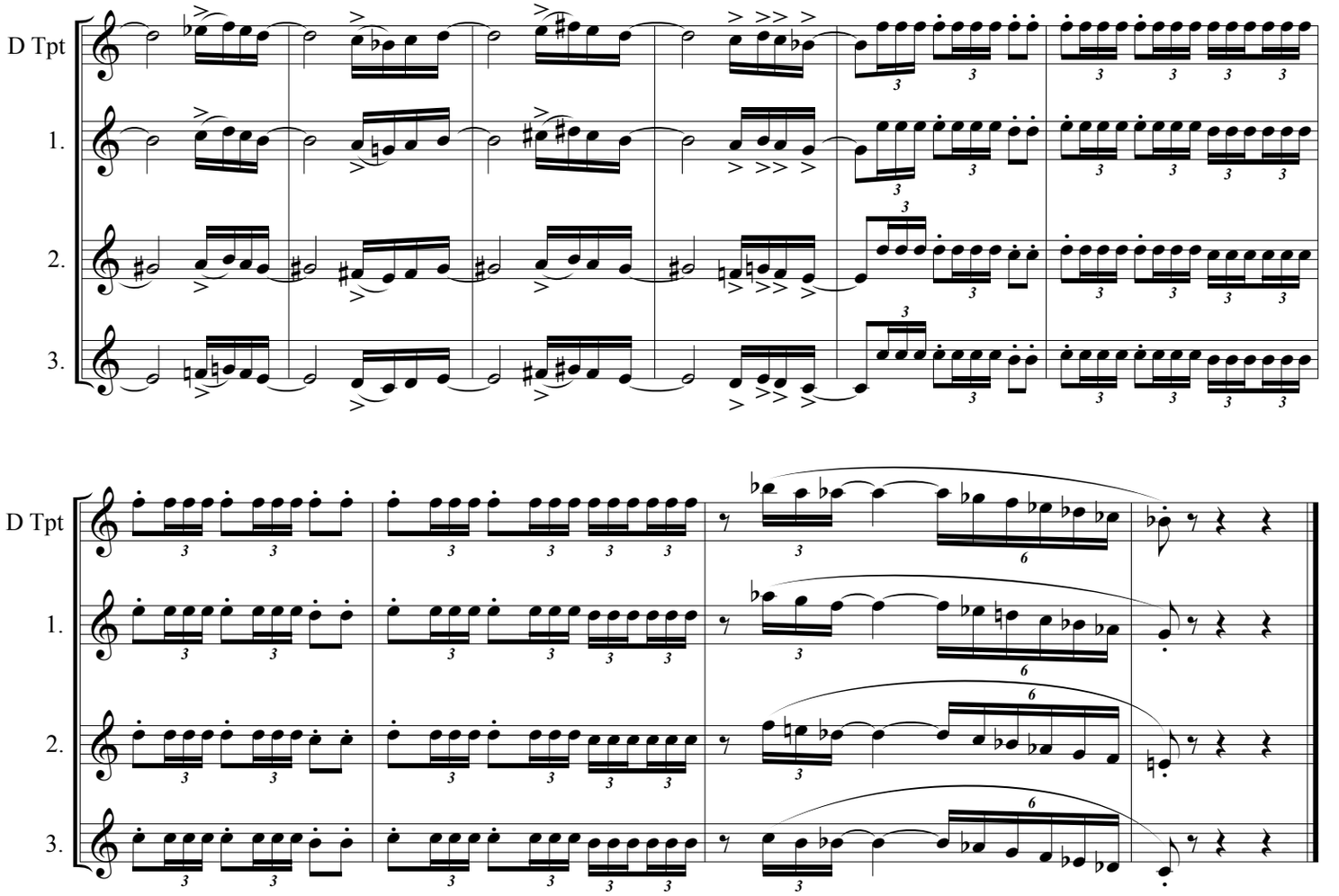




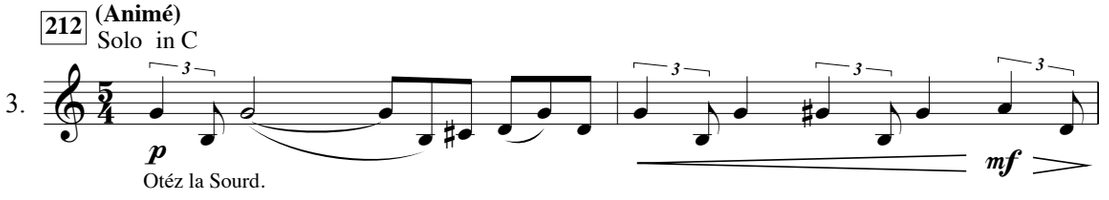
Daphnis et Chloe

Suite No. 2

(Trumpet 3, Reh. 212 - 2 bars after 212)

Maurice Ravel
(1875 - 1937)

This two bar solo in the third trumpet part is sometimes asked on auditions. A key component here is to get off of the tied note on the fourth beat of the first bar in tempo. Subdivide the triplets in your head during the half-note in order to continue the triplets correctly through the rest of the bar. In the second bar, be sure to stay in tempo since it's easy to linger on the quarter-notes and get behind. As with all of this 5/4 section of the piece, listen to the snare drum for inner rhythm. This will aid in making sure that entrances with the larger ensemble fit right in time.



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