

# Symphony No. 8

Antonín Dvořák, Op. 88  
(1841 - 1904)

## II. Adagio

**(7 Bars before Reh. E - F) ●**

Whenever I play notes of shorter duration (like the sixty-fourth-notes in this passage after Reh. E), I always try to think of filling up the sound as much as possible within the short length of the note. It also helps to use clear articulation, while still allowing the forward movement that needs to occur with these faster notes. Try not to think too short, but rather, think of these notes as being set clearly in motion; that will help the tongue to ride the air without interruption. Two bars before F, we need to be slightly softer in the repeated C's while the melody is elsewhere and then back up strong for the triplets and subsequent sixteenths in the bar before F.

(Adagio)  
in C

1.

2.

*f*

*f*

*f*

*f*

E

a2

1.2.

*ff*

*ff*

*ff*

F

3

#### IV. Allegro ma non troppo (Bars 1 - 18) ●

For this unison fanfare, a robust and uplifting character is key. Lead the dotted eighth/sixteenths towards the next quarter note with the standing accent (^). It is important that these notes with standing accents all have a brilliance and ring to them. Think of the two parts as playing within each other's sound to create an appropriate blend and matched intonation, especially during the last three notes of the diminuendo.

**Allegro ma non troppo.**

a2 in D

1.2. *ff*

1.2. *ff* *dim.* *pp*