SYMPHONY NO. 1 IN C MINOR

JOHANNES BRAHMS, Op. 68
(1833-1897)

Mvt. IV, [B] to [C]
Suggested tempo: $\frac{4}{4} = \text{c. 52-58}$

This solo should be played with a tone that carries tremendous power and intensity without sounding sharp and forced.

Erratum: The tempo marking should read Più Andante; the Più Allegro is a mistake in the flute part.

\[ \begin{align*}
\text{B} & \quad \text{Più Allegro} \\
\text{pp} & \quad \text{f sempre e passionato}
\end{align*} \]

This facsimile is from The Collection of Robert Owen Lehman, on deposit in the Pierpont Morgan Library, New York.

Facsimile of Debussy's manuscript, sketch for beginning of *Prélude à l'après-midi d'un faune.*
INCIDENTAL MUSIC TO A MIDSUMMER NIGHT'S DREAM

FELIX MENDELSSOHN, Op. 61
(1809-1847)

Scherzo, 12 before [P] to 23 after [Q]
Suggested tempo: \( \underline{\text{j} = \text{c.} ~ 80-88} \)

Accurate rhythm and clarity of articulation are the technical requirements of this excerpt. It is equally important to play expressively by playing long, well-shaped phrases, avoiding an accent on the first note of each bar. Maintain a steady tempo by practicing with a metronome to make sure you don’t rush the notes before a breath, or take too much time for the breath. If you have difficulty with the breathing, play with a lighter sound until you feel more comfortable with the long phrases.

In an audition, you should breathe in the 9th and 20th bars after [P] just after the first eighth note. In an orchestral setting, with a greater need for projection, you can take a quick breath three bars after [Q] in place of the G, if necessary. Be sure to practice this excerpt in different tempi in preparation for an audition.