Bar 1 to [3], Suggested tempo: $\frac{3}{4} = c. 74-80$

The evocative, sinuous line of this solo is endlessly fascinating for the performer because of the infinite possibilities for coloring and shading the tone. Work toward molding one long phrase of elegance, subtlety, and beauty. If you need to take a breath in the opening solo, the best place is after the first B in bar 4. Other choices are after the E in bar 3 or after the G in bar 2. After the first four bars of the solo, the flutist must play with greater projection and keen ensemble awareness.

Errata:
- In the first bar of [1], the triplet sign on the last beat should be removed.
- In the second bar of [1], there should be a triplet on the 6th eighth note.
- In the second bar of [2], old printings contain an incorrect dotted rhythm on the last beat. The corrected part shown here is based on archival scores in which Debussy made the correction in his own hand.
- Two bars before [3], the 7th beat should have a triplet indicated, and a cèdez above that beat.

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: \(\text{J} \approx \text{c. 80-88}\)

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.
SYMPHONY NO. 4 IN F MINOR

PETER ILYITCH TCHAIKOVSKY, Op. 36
(1840-1893)

After hundreds of performances this symphony still thrills me. In the Scherzo movement work for impeccable articulation, technical accuracy, and a well-paced crescendo in volume and intensity to letter [E], then maintain your [f] until the end of this excerpt.

Excerpt 1: Mvt. III, Scherzo, Pizzicato Ostinato, bars 133-170
Suggested tempo: \( \text{d} = \text{c.} \ 96-108 \)