

Prélude à l'après-midi d'un faune

CLAUDE DEBUSSY
(1862-1918)

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. In the first bar of 1, the triplet sign on the last beat should be removed. 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.

Très modéré
1^o SOLO

p doux et expressif

COR

1 1^o FL. SOLO

2

2 1^o SOLO

p cre - scen - do *f* 1 *p* léger et expressif

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and a dynamic marking of *p*.

Second system of musical notation, continuing the piece with intricate melodic lines and accompaniment.

Third system of musical notation, characterized by prominent triplet figures and a dynamic marking of *f*.

Fourth system of musical notation, marked with a circled '3' in a box, showing a specific rhythmic motif with a dynamic marking of *p*.

This excerpt 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*

Facsimile of Debussy's manuscript for the beginning of *Prélude à l'après-midi d'un faune*. The manuscript includes handwritten annotations such as "Allegretto", "Crescendo", and "October 1899". It shows the initial melodic and harmonic sketches for the piece.