Prelude to "Afternoon of a Faun"  CLAUDE DEBUSSY (1862-1918)

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

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.
Excerpt 2: bars 278-360, Suggested tempo: \( \text{\textit{j}} = \text{c. 116-126} \)

The extended solo (beginning in bar 328) should be played with great conviction and energy. Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained D.

The suggested tempo refers to the main solo at bar 328; the whole notes at 279 are often played slower.

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**CARMEN**

Entr'acte (Prelude to Act III), bars 1-23

Published tempo: \( \text{\textit{j}} = 88 \)

Andantino quasi Allegretto.\( \text{\textit{(c. 88)}} \)
Excerpt 3: Mvt. II, bars 60-86
Allegretto scherzando; \( \text{\textit{j}} \)=74. I have most often performed this at \( \text{j} \text{=ca.84} \).

This movement, a favorite of orchestral wind players, is called \textit{Gioco delle coppie} ("Game of the pairs"). In the manuscript it was called \textit{Presentando le coppie}, ("Presenting the pairs"). The published tempo marking is \textit{Allegretto scherzando}, \( \text{j} \text{=}74 \); it is interesting that the original manuscript is marked \textit{Allegro scherzando}, \( \text{j} \text{=}94 \).

This famous duo should be a virtuoso display. Both flute parts are of equal importance and must match each other in every way. Strive for precise execution, crystal clear staccato, attention to all dynamic markings, and buoyancy in style. The mood is jubilant and celebratory.

In bars 64 and 65 be sure to play the triplet evenly, not as \( \text{\textit{f}} \text{\textit{f}} \text{\textit{f}} \). For the comfort of the 2nd flutist, the 1st flutist should lead the \textit{poco rall.} starting in bar 78 with great clarity. I recommend a big breath during the rest in bar 81. This will enable you to hold the long note at bar 83 for its full value, at a \( \text{\textit{f}} \text{\textit{f}} \) dynamic.

Note: Bartók provided an alternate version for bar 73, provided below the excerpt with the French term \textit{facilité}, however, this ossia is generally not played.

\textit{A TTUM}: There is an \( \text{\textit{a tempo}} \) on the downbeat of bar 81.
In an extremely fast tempo, the following harmonic fingerings will be helpful for the arpeggios in measures 5-8 after [K]. Keep in mind that harmonic fingerings must be played with great support, or the notes won’t speak. I am offering two sets of alternate fingerings.

Excerpt 3: Mvt. IV, 4 before [K] to 9 after [N], Published tempo: $j = 152$

(There is a page turn here in the authentic part.)