

# Prélude à l'après-midi d'un faune

**Très modéré**  
1<sup>o</sup> SOLO

3 FLÛTES  
*p* doux et expressif

2 HAUTBOIS  
*p*

2 CLARINETTES EN LA  
*p*

4 CORS A PISTONS EN FA  
*p*

2 HARPES  
1<sup>re</sup> accordez  
LA<sup>2</sup>-SI<sup>b</sup>, DO<sup>2</sup>-RE<sup>b</sup>, MI<sup>2</sup>-FA<sup>b</sup>, SOL<sup>2</sup>-LA<sup>b</sup>  
1<sup>o</sup> glissando

**Très modéré**

VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

HAUTB.

CL.

1<sup>o</sup>

CORS

3<sup>o</sup>

1<sup>re</sup> HARPE

glissando

2<sup>e</sup> HARPE *pp* *pp* *ppp*

(sourdine) Div. *pp*

(sourdine) Div. *pp*

(sourdine) *pp* *pp*

Div. (sourdine) *pp* *pp*

*pp* *pp*

Detailed description of the musical score: The score is for a woodwind quintet, harp, and strings. The woodwinds (Hautbois, Clarinet, Cor Anglais) play melodic lines with various dynamics (p, pp, ppp) and articulations. The harp (1<sup>re</sup> and 2<sup>e</sup>) provides accompaniment, with the first harp featuring a glissando. The strings (Violins I, Violins II, Violas, Cellos, Double Basses) play sustained chords and moving lines, mostly marked *pp* or *ppp*, with some parts marked 'Div.' (divisi) and 'sourdine' (muted).

**1**  
1<sup>re</sup> FL. SOLO

HAUTB.

CL.

BOIS

CORS

**1**

Div. (sur la touche)

(sur la touche)

(sur la touche)

à 2

*p*, *pp*, *expressif*, *1<sup>o</sup>*, *3<sup>o</sup>*

FL. 1° et 2°  
 HAUTB. à 2  
 COR ANGL.  
 CL. à 2  
 BOONS  
 1. 2. (1)  
 3. 4. (3)  
 Div.  
 position nat.  
 position nat.  
 position nat.  
 Unies.  
 cresc. f. dim. et retenu dim. dim. cresc. f. cresc. f.

2

1<sup>re</sup> FL. SOLO *légèrement et expressif*

Musical staff for 1<sup>re</sup> FL. SOLO. The staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. It begins with a *pp* dynamic marking. The melody features a series of eighth notes, some beamed together, and includes a triplet of eighth notes. The staff ends with a measure number 12.

Musical staff for CCRS. It shows a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

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Musical staff for CCRS. It shows a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

Musical staff for 1<sup>re</sup> HARPE. The staff is in treble clef with a key signature of two sharps and a time signature of 8/8. It features a series of eighth notes with fingerings (5, 8, 5, 8) and a *pp* dynamic marking. The staff ends with a measure number 12.

Musical staff for 2<sup>e</sup> HARPE. The staff is in treble clef with a key signature of two sharps and a time signature of 8/8. It features a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

Musical staff for 2<sup>e</sup> HARPE. The staff is in treble clef with a key signature of two sharps and a time signature of 8/8. It features a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

2

Musical staff for 1<sup>re</sup> HARPE. The staff is in treble clef with a key signature of two sharps and a time signature of 8/8. It features a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

Musical staff for 1<sup>re</sup> HARPE. The staff is in treble clef with a key signature of two sharps and a time signature of 8/8. It features a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

Musical staff for 1<sup>re</sup> HARPE. The staff is in treble clef with a key signature of two sharps and a time signature of 8/8. It features a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

Musical staff for 1<sup>re</sup> HARPE. The staff is in treble clef with a key signature of two sharps and a time signature of 8/8. It features a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

Musical staff for 1<sup>re</sup> HARPE. The staff is in treble clef with a key signature of two sharps and a time signature of 8/8. It features a series of eighth notes with a *pp* dynamic marking. The staff ends with a measure number 12.

1<sup>re</sup> FL.

CL.

BONS

1<sup>re</sup> COR

1<sup>re</sup> HARPE *pp*

2<sup>e</sup> HARPE *pp*

Unis

pizz. *pp*

pizz. *pp*

Unis. pizz. *pp*

Detailed description of the musical score: The score is for the 'Prélude à l'après-midi d'un faune' by Maurice Ravel. It features woodwinds (Flute, Clarinet, Bassoon, Horn), harps, and strings. The woodwinds and harps play melodic lines with triplets and slurs. The strings play a rhythmic accompaniment with triplets and pizzicato passages. Dynamics include *pp* and *p*. The score is divided into measures 12, 9, and 12.

This page of a musical score includes the following parts and markings:

- FL.** (Flute): Treble clef, 12/8 time signature, dynamic *p*. Features a melodic line with grace notes and slurs.
- CL.** (Clarinet): Treble clef, 12/8 time signature. Features a melodic line with grace notes and slurs.
- BOIS** (Woodwinds): Bass clef, 12/8 time signature. Features a melodic line with grace notes and slurs.
- CORS** (Horns): Bass clef, 12/8 time signature. Includes markings  $2^{\circ}$  and  $4^{\circ}$ , and dynamic *pp*. Features a melodic line with grace notes and slurs.
- 1<sup>re</sup> HARPE** (Harp): Treble and bass clefs, 12/8 time signature. Features a complex arpeggiated accompaniment with slurs and fingering numbers (2, 3, 4, 5).
- 2<sup>e</sup> HARPE** (Harp): Treble and bass clefs, 12/8 time signature. Features a complex arpeggiated accompaniment with slurs and fingering numbers (2, 3, 4, 5).
- Div. arco** (Violins): Treble clef, 12/8 time signature. Features a melodic line with slurs.
- arco** (Violas): Treble clef, 12/8 time signature. Features a melodic line with slurs.
- arco** (Cellos): Bass clef, 12/8 time signature. Features a melodic line with slurs.
- arco** (Double Basses): Bass clef, 12/8 time signature. Features a melodic line with slurs.

FL. *f*

BOIS *p*

Div. *Unis*

Unis *Dim.*

arco *Div. dim.*

1 FL. *p*

CL *p*

CGRS *sfz*

1<sup>re</sup> HARPE

sourdines

*sfz* sourdines

*p*

ôtez vite les sourdines

ôtez vite les sourdines

ôtez vite les sourdines

*pp*

*p*

*pizz. p*



1<sup>re</sup> FL.

CL.

BASS.

CORS.

1<sup>re</sup> HARPE

pizz. sfz

pizz. arco sfz p

pizz. arco sfz p p

pizz. arco pp p

Div.

*mf*

*p*

*sfz*

*p*

*pizz.*

*arco*

*pp*

**4 En animant**

1<sup>re</sup> FL.

HAUTB.

CL.

BOHN

CORS

1<sup>re</sup> HARPE

1<sup>o</sup> SOLO  
*doux et expressif*

**4 En animant**

pizz. *sfz*

Div. arco

arco

Unis

HAUTB. (à 2)

GOR ANGL.

CL.

BOUS

1. 2.

CORS

3. 4.

arco

arco

arco

Div.

cre - scen - do

cre - scen - do

1<sup>o</sup> cresc. (2)

cresc. mf

cresc. mf

cresc. mf

mf

cresc. mf

arco cresc. mf

cre - scen - do

cre - scen - do

cre - scen - do

mf

arco mf

5 Toujours en animant

1<sup>o</sup>  
FL. 2<sup>o</sup> 3<sup>o</sup>  
HAUTB  
COR ANGL.  
CL. 1<sup>o</sup>  
BOIS  
CORS

Changez en Sib

*p* *cresc.*

5 Toujours en animant

Div.  
Unis

FL. *mf* *f*  
 HAUTB. *mf* *f* *f*  
 COR ANGL. *mf* *f* *f* *très en dehors* *f* *dim.*  
 CL. *mf* *f* *f* *très en dehors* *f* *1<sup>o</sup>* *dim.*  
 BASSONS *mf* *f* *f* *dim.*  
 CORNS *mf* *f* *f* *1<sup>o</sup>* *f* (en dehors) *dim.*  
*3<sup>o</sup>* (en dehors) *f* *dim.*  
*mf* *f* *più f* *dim.*  
*mf* *f* *più f* *dim.*  
*f* *f* *più f* *dim.*  
*f* *f* *più f* *Dim.* *dim.*  
*f* *più f* *dim.*

1<sup>o</sup> retenu - - - - - **6** 1<sup>er</sup> mouv!

FL. 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> *p dim.* *ppp*

HAUTB. *p* *ppp* *p* *1<sup>o</sup>*

COR ANGL.

CL. *Solo* *p doux et expressif*

BONS *2<sup>o</sup>* *p* *pp*

CORS *p dim.* *pp* *pp* *pp* *p*

1<sup>re</sup> HARPE *p* *pp*

2<sup>e</sup> HARPE *pp* *pp*

retenu - - - - - *Div.* - - - - - **6** 1<sup>er</sup> mouv!

*p dim.* *pp* *pp* *pp* *p*

*p dim.* *pp* *pp* *pp* *p*

*dim.* *p* *pp* *pp* *pizz.* *p*

*p dim.* *pp* *pp* *pp* *p*

*p dim.* *pp* *pp* *pp* *p*

Même mouv<sup>t</sup> et très soutenu

FL. *p* expressif et très soutenu *mf*

HAUTB. *p* expressif et très soutenu *mf*

COR. ANGL. *p* expressif et très soutenu *mf*

CL. *p* expressif et très soutenu *mf*

B<sup>ONS</sup> *p* *pp* *pp*

CORS *p* (3. 4.) *pp* *pp*

Même mouv<sup>t</sup> et très soutenu

*pp* *pp* *pp* *pp*

arco *pp*

**7**

FL. 2° et 3° *p* cre - scen - do *f*

HAUTB. *p* cre - scen - do *f*

COR ANGL. *p* cre - scen - do *f*

CL. *p* cre - scen - do *f*

BOIS *p* cre - scen - do *f*

1.2. *f*

CORS 3.4. *f*

**7**

*pp* *cresc.* *f*

*pp* cre - scen - do *f* Unis

*pp* cre - scen - do *f* Unis

Div. *pp* cre - scen - do *f* Unis

*pp* cre - scen - do *f*



FL. *pp subito*

HAUTB. *pp subito*

COR ANGL. *pp subito*

CL. *pp subito*

BOUS. *pp* *à 2*

CORS *pp*  $2^{\circ}$   $3^{\circ}$   $4^{\circ}$

1<sup>re</sup> HARPE *pp*

2<sup>e</sup> HARPE *pp*

Unis *très expressif et très soutenu* *pp subito*

Div. *pp*

*cre*

*cre*

*cre*

*cre*

*cre*

*cre*

- scen - - - do - - - cre - - - scen - - - do molto

FL. *mp*

HAUTB. *mp*

COR ANGL. *mp*

CL. *mp* cre - - - scen - - - do molto

BOIS *mp*

CORS *mp* cre - - - scen - - - do molto

1<sup>re</sup> HARPE *mp* cre - - - scen - - - do molto

2<sup>e</sup> HARPE *mp* cre - - - scen - - - do molto

- scen - - - do *mp* cre - - - scen - - - do molto

scen - - - do *mp* cre - - - scen - - - do molto

scen - - - do *mp* cre - - - scen - - - do molto

scen - - - do *mp* cre - - - scen - - - do molto

scen - - - do *mp* cre - - - scen - - - do molto

scen - - - do *mp* cre - - - scen - - - do molto

FL. *mf* *f*

HAUTB. *mf* *f* *mf*

COR ANGL. *mf* *f*

CL. *mf* *f* *f*

BOIS *mf* *f* *f*

CORS *mf* *f* *f*

1<sup>re</sup> HARPE *mf* *ff* *f*

2<sup>e</sup> HARPE *mf* *ff* *f*

FL. *mf*

CL. *mf* 1<sup>o</sup> *mf* 3 *p très doux*

BONS *mf* *p expressif et doux*

CORS *mf* 3 *p* 2<sup>o</sup> *p*

1<sup>re</sup> HARPE *f* *sfz*

1<sup>er</sup> Violin SOLO *mf* 3 *p* 3 *pp* *p doux et expressif* *sourdines*

Div. *mf* *p* *pp* *sourdines*

HAUTB.  
CL.  
CORNS  
VOIX SOLO

*pp très doux*  
*ppp*  
*pp*  
*ppp*  
*pp*  
*ppp*  
*pp*  
*ppp*  
*pp*  
*ppp*

*più p*  
*più p*

10

1<sup>re</sup> FL. **8** Mouvt du Début *doux et expressif*

HAUTB.  
CL.  
CORNS

1<sup>re</sup> HARPE *pp*

VOIX SOLO **8** Mouvt du Début (1<sup>re</sup> VUS)

Div.  
*pp*  
Div.  
*pp*  
Div.  
*pp*  
Div.  
*pp*  
Div.  
*pp*

Un peu plus animé

1<sup>re</sup> FL.

HAUTB.

SL.

BONS

1. 2. *sourdines*

CORS 3. 4. *sourdines*

1<sup>re</sup> HARPE

préparez le ton de Mi $\flat$

Un peu plus animé

*pp*, *p*, *sfz*, *pp*, *pp*, *pp*, *pp*, *pp*, *pizz.*, *pizz.*, *pizz.*, *pizz.*

Detailed description: This is a page of a musical score for 'Prélude à l'après-midi d'un faune'. The page is divided into two systems. The first system includes staves for 1st Flute (1<sup>re</sup> FL.), Horns (HAUTB.), Snare Drum (SL.), Bass Drum (BONS), and Percussion (CORS). The 1st Flute part has a triplet of eighth notes. The Horns and Percussion parts are marked 'sourdines' (muted). The Harp part (1<sup>re</sup> HARPE) has a melodic line with slurs. The second system includes staves for 1st Flute, Horns, Snare Drum, Bass Drum, and Percussion. The 1st Flute part has a triplet of eighth notes. The Horns and Percussion parts are marked 'sourdines' (muted). The Harp part has a melodic line with slurs. The Percussion part has a melodic line with slurs. The 1st Flute part has a triplet of eighth notes. The Horns and Percussion parts are marked 'sourdines' (muted). The Harp part has a melodic line with slurs. The Percussion part has a melodic line with slurs. The 1st Flute part has a triplet of eighth notes. The Horns and Percussion parts are marked 'sourdines' (muted). The Harp part has a melodic line with slurs. The Percussion part has a melodic line with slurs.

1

FL. 2. 3.

HAUTB. *sfz*

COR ANGL.

CL. *p* *pp* *pp*

BOÛS. *p* *pp* *pp* <sup>1<sup>o</sup></sup>

CORS *pp* *pp*

arco *pp* pizz arco *pp* *pp* Div.

arco *pp* pizz arco *pp* *pp*

sur la touche

arco sur la touche *pp*

arco sur la touche *pp* *pp*

arco sur la touche *pp* *pp*

HAUTB. **9** 1<sup>er</sup> mouv<sup>t</sup>

*doux et expressif*

Musical staff for Horn (HAUTB.) showing a melodic line starting with a piano (p) dynamic. The staff contains several measures of music with a slur over the first few notes.

CORS

Musical staff for Horn (CORS) showing a melodic line starting with a piano (p) dynamic. The staff contains several measures of music with a slur over the first few notes.

1<sup>re</sup> HARPE *ppp*

Musical staff for First Harp (1<sup>re</sup> HARPE) showing a complex arpeggiated texture. The staff contains several measures of music with a slur over the first few notes.

2<sup>e</sup> HARPE accordez sur SI $\sharp$ -DO $\sharp$ , RE $\sharp$ -MI $\flat$ , FA $\sharp$ -SOL $\flat$ , LA $\sharp$ -SI $\flat$

Musical staff for Second Harp (2<sup>e</sup> HARPE) showing a complex arpeggiated texture. The staff contains several measures of music with a slur over the first few notes.

**9** 1<sup>er</sup> mouv<sup>t</sup>

Musical staff for Horn (HAUTB.) showing a melodic line starting with a piano (p) dynamic. The staff contains several measures of music with a slur over the first few notes.

pos. nat.

Musical staff for Horn (CORS) showing a melodic line starting with a piano (p) dynamic. The staff contains several measures of music with a slur over the first few notes.

pos. nat.

Div.

Musical staff for Horn (CORS) showing a melodic line starting with a piano (p) dynamic. The staff contains several measures of music with a slur over the first few notes.

pos. nat.

Unis.

Div.

Musical staff for Horn (CORS) showing a melodic line starting with a piano (p) dynamic. The staff contains several measures of music with a slur over the first few notes.

Div.

Musical staff for Horn (CORS) showing a melodic line starting with a piano (p) dynamic. The staff contains several measures of music with a slur over the first few notes.



dans le mouv<sup>t</sup> plus animé

1. FL. 2. 3.

HAUTB.

COR ANGL.

CL. *Changez en La:*

BOUS

CORS

1<sup>re</sup> HARPE

2<sup>e</sup> HARPE

dans le mouv<sup>t</sup> plus animé

1.

FL.

2. 3.

HAUTB.

COR ANGL.

CL.

B<sup>GRS</sup>

1<sup>o</sup> CORN

2<sup>e</sup> HARPE

arco

pizz.

arco

Div.

Unis.

Unis.

*glissando*

*1<sup>o</sup> cuiri*

*pp*, *sfz*, *mf*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

The image displays a page of a musical score for the 'Prélude à l'après-midi d'un faune' by Claude Debussy. The score is arranged in a multi-staff format. The top section includes woodwind parts for Flute (FL.), Oboe (HAUTB.), English Horn (COR ANGL.), Clarinet (CL.), and Bassoon (B<sup>GRS</sup>). Below these are the first and second horns (1<sup>o</sup> CORN and 2<sup>e</sup> HARPE). The bottom section shows the string parts, with specific markings for 'arco' (arco) and 'pizz.' (pizzicato) in both the upper and lower staves. The score is divided into two systems by a vertical bar line. The key signature is one sharp (F#). Various dynamics such as *pp*, *sfz*, and *mf* are indicated throughout. Specific performance instructions like '*glissando*' and '*1<sup>o</sup> cuiri*' are also present. The first measure is marked with a '1.', and the second measure with '2. 3.'. The harp part includes a 'glissando' instruction with a line pointing to a series of notes. The string parts feature 'arco' and 'pizz.' markings, along with 'Div.' (divisi) and 'Unis.' (unison) instructions. The woodwind parts show complex rhythmic patterns and melodic lines.

retenu

**10** Dans le 1<sup>er</sup> mouv<sup>t</sup> avec plus de langueur

FL. *p* *expressif et doux*

COR ANGL. *p*

CL. *mf*  
1<sup>o</sup> *bouché* *naturel* *pp*

CORS *pp* 3<sup>o</sup> et 4<sup>o</sup>

CYMB. ANTIQUES *pp*

DEUX 1<sup>rs</sup> V<sup>ns</sup> **10** *sans sourdines* *pp très doux et expressif*

1<sup>rs</sup> V<sup>ns</sup> Divisés *pp* **retenu** *sur la touche* *pp*

2<sup>ds</sup> V<sup>ns</sup> Divisés *pp* *sur la touche* *pp*

ALTOS Divisés *pp* *sur la touche* *pp*

Div. *pp* *sur la touche*

This page of a musical score for Debussy's "Prélude à l'après-midi d'un faune" includes the following parts and markings:

- FL.** (Flute): *mf* (mezzo-forte) and *p* (piano). Features triplet markings.
- HAUTB.** (Oboe): *mf* and *p*. Features triplet markings.
- CL.** (Clarinet): *mf* and *pp*. Marked "à 2" (two parts).
- B<sup>ONS</sup>** (Bassoon): *pp*.
- CORS** (Horns): *3<sup>e</sup> et 4<sup>e</sup>* (third and fourth horns).
- CYMB. ANT.** (Cymbal): *pp*.
- 1<sup>re</sup> sordine** (First mutes): *p*.
- 1<sup>re</sup> v<sup>lle</sup> SOLO** (First violin solo): *p*.

The score is written in G major and 3/4 time, with dynamic markings ranging from *pp* (pianissimo) to *mf* (mezzo-forte).

FL. *p*

HAUTB. *p*

CL. *pp*

BASS. *pp*

CORS *pp* *sourdine*

CYMB. ANT. *pp*

1<sup>re</sup> HARPE *pp*

pos. nat.

pos. nat.

pos. nat.

pos. nat.

pos. nat.

pos. nat.

1 viol. SOLO *p*

**11** Retenu

(a tempo)

Très retenu

Musical score for the first system, measures 11-12. The score includes parts for 1st Flute (1<sup>re</sup> FL.), Horn (HAUTB.), English Horn (COR ANGL.), Clarinet (CL.), Bassoon (BOUSS.), and Horn (CORS). The tempo is marked '(a tempo)'. Dynamics include *pp* (pianissimo) and *p* (piano). The key signature has two sharps (F# and C#), and the time signature is 9/8. Measure 11 features a dense texture with many sixteenth notes, while measure 12 is more sparse with longer notes.

**11**

Très retenu

Musical score for the second system, measures 13-16. The score includes parts for Flute (FL.), Clarinet (CL.), Bassoon (BOUSS.), and Horn (CORS). The tempo is marked '(a tempo)'. Dynamics include *pp* (pianissimo) and *p* (piano). The key signature has two sharps (F# and C#), and the time signature is 9/8. Measure 13 starts with a *pp* dynamic. Measure 14 has a *pp* dynamic. Measure 15 has a *p* dynamic. Measure 16 has a *p* dynamic. The score shows a transition from a more active texture to a more sustained, melodic texture.

Retenu

(a tempo)

12

Très lent et très retenu jusqu'à la fin

FL.

HAUTB.

1. 2. (sourdines)

3. 4. (sourdines)

CORS

CYMB. ANT.

1<sup>re</sup> et 2<sup>e</sup> HARPES

12

Très lent et très retenu jusqu'à la fin

Unis

Div. pizz.

pizz.

pizz.