

Prélude à l'après-midi d'un faune

Flûte

2025-2026

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

This system shows the first four bars of the flute solo. The music is in D major and 3/8 time. It features a melodic line with triplets and slurs. The piano part is mostly rests.

COR

1 1^o FL. SOLO

p

This system shows the horn part (COR) and the beginning of the first flute solo (1^o FL. SOLO). The horn part has a triplet in the first bar. The flute solo begins with a melodic line in the second bar.

p

This system continues the musical score with two systems of staves. The flute part continues with its melodic line, and the piano part provides accompaniment.

This system continues the musical score with two systems of staves. The flute part continues with its melodic line, and the piano part provides accompaniment.

f

This system continues the musical score with two systems of staves. The flute part features several triplet passages. The piano part provides accompaniment.

SYMPHONY No. 1 ✓

ROBERT SCHUMANN, Op. 38
(1810 - 1856)

2 Flauti

p

un poco ritard.

1. Solo *p*

a tempo

pp

sf

p

leggiere

ff

sf

Allegro molto vivace (♩ = 120) 1. Solo

Allegro animato ♩ = 100

cresc.

f

f

Andante

ritard.

1. Solo *sf*

Cadenza

in tempo

a tempo

un poco ritard.

p

cresc.

cresc.

f

f

mf

cresc.

cresc.

f

Symphony No. 4 in A Major, "Italian"

Movement IV - Saltarello

FELIX MENDELSSOHN, Op. 90
(1809-1847)

In this brilliant Italian dance movement, as in the previous excerpt, stability and clean articulation are of great importance. You can use the triple-tongue pattern *t-ikt-t*, *t-ikt-t* or *k-ikt-t*, *k-ikt-t*, or any other pattern that you find comfortable. If you play this symphony in an orchestra, be prepared for the tempo to be faster in the concert than you have practiced in the rehearsals — a good tip for preparation of all technical solos!

Presto

f *p* *p leggiero* *p* *cresc.* *ff*

Classical Symphony

SERGEI PROKOFIEV, Op. 25
(1891-1953)

"I imagined how Haydn might have composed, had he lived to our day; he would have preserved his style and also would have absorbed something from new music. That was the kind of symphony I wanted to write; a symphony in classical style."
— Sergei Prokofiev
A Brief Autobiography

In movement II, play with a singing *dolce* quality in the upper register that adds color to the sound of the unison violins. Play the triplet passage with refined elegance and a feeling of continuity through the rests.

Larghetto $\text{♩} = 54$

EXCERPT 1
(from Movement II)

pp *pp molto dolce* *pp*

Keep the rhythm, flow in your body

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