

Readable Music, Moving Images
Watching Nijinsky Reading Mallarmé in Debussy's
Prelude to the Afternoon of a Faun (1894)

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So far, Nijinsky's ballet choreography for *The Afternoon of a Faun* (1912) has been thought to only obliquely relate to Mallarmé's homonymous poem of 1876, and has therefore primarily been studied in terms of its visualisation of Debussy's *Prelude* of 1894. However, if close analogies have recently been shown to exist between the music and the poem, and in acknowledging, in a first part of this contribution, that any act of transmedialisation is a materialisation of an act of perception, then the second part of this article seeks to demonstrate how the ballet choreography reflects Nijinsky's musical imagination as a first *direct* reading of the poem, followed by a second *indirect* 'literary reading' of the music, evoking associations with the poem into his imagination through its narrative force. In a final part, enhanced attention to associations in musical narratology is proposed as a way to contribute to a better understanding of the internal functioning of the listener's musical imagination.

In his 2001 article "Hearing Debussy, Reading Mallarmé: Music *après Wagner* in the *Prélude à l'après-midi d'un faune*", David Code very convincingly shows how it is possible to closely relate the details of the *Prelude* to Stéphane Mallarmé's text, and hereby breaks with a great number of previous critics (cf. Vallas 1958: 181f.; Austin 1970: 71-96; Berman 1980: 225-238; Barricelli 1988: 235-248; Goubault 1994: 136-140) – with the exception of Arthur Wenk (cf. 1976: 148-170) – who, he argues, have taken Claude Debussy's words, in a note apparently drafted by him, too literally that

[1]a musique de ce *Prélude* [n']est [qu']une illustration très libre du poème de Stéphane Mallarmé. Elle ne prétend nullement à une synthèse de celui-ci. Ce sont plutôt les décors successifs à travers

lesquels se meuvent les désirs et les rêves du Faune dans la chaleur de cet après-midi. Puis, las de poursuivre la fuite peureuse des nymphes et des naïades, il se laisse aller au sommeil enivrant, rempli de songes et enfin réalisés, de possession totale dans l'universelle nature. (Vallas 1958: 181f.)¹

Further transmedialised² into the infamous³ 1912 ballet choreography, Vaslav Nijinsky's *Afternoon of a Faun* has primarily been analysed as either an expression of his modernist aesthetic, focusing on the contrast between the Euclidian, angular choreographical movements and their asynchronous matching with the vaguely flowing impressionistic music (cf. Munro 1951: 95-111; Järvinen 2009: 28-64; Caddy 2012: 67-114), or as an "erotic autobiography", the Faun embodying Nijinsky's "deep-rooted ambivalence toward men and women alike" (Garafola 1989: 63f.). However, so far no attempt has been made yet to take the same step for Nijinsky's ballet as Code (2001) has done for Debussy's music, which is to materialise the artist's musical imagination by means of Mallarmé's text. To write an article, then, whose main goal is to prove that Nijinsky 'heard' close links between Debussy's *Prelude* and Mallarmé's *Faun*, would for a number of reasons seem like a very absurd thing to do. Firstly, Nijinsky (who spoke little French), claimed never to have read Mallarmé's poem (cf. 1987: 43). However, it is also believed that Jean

¹ "The music of this *Prelude* is [but] a very free illustration of the beautiful poem of Mallarmé. By no means does it claim to be a synthesis of the latter. Rather there are the successive scenes through which pass the desires and dreams of the faun in the heat of this afternoon. Then, tired of pursuing the fearful flight of the nymphs and the naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature." (Austin 1970: 14f.)

² The term 'transmedialisation' was coined by Bolter/Grusin (1999) and is also used by Siglind Bruhn in her work on "two-phase transmedialisations" (2001: 575f.). It is a type of 'remediation' used to describe the transfer of text from one medium into another.

³ Needless to remind the reader of the controversy the masturbatory scene with the veil caused at the time of the ballet's premiere back in 1912, starring Nijinsky as the Faun.

Cocteau could have explained the poem to him. In 1989, the centenary year of Nijinsky's birth, the Musée d'Orsay in Paris held an exhibition entitled *L'après-midi d'un Faune. Mallarmé, Debussy, Nijinsky*. Jean-Michel Nectoux, the show's curator, suggests in his catalogue that Nijinsky worked out the scenario (and consecutive libretto) for his ballet *in collaboration with Cocteau*:

Ce n'est pas *L'Après-midi d'un Faune* de Stéphane Mallarmé ; c'est sur le prélude musical à cet épisode panique, une courte scène qui la précède. Un faune sommeille ; des Nymphes le dupent ; une écharpe oubliée satisfait son rêve ; le rideau se baisse pour que le poème commence dans toutes les mémoires. (Cocteau 1912, quoted in Nectoux 1989: 17f.)⁴

Secondly, critics often point to differences in terms of plot structure and content between Mallarmé's poem and Nijinsky's ballet. For instance, the Faun's consumption of grapes at the beginning of the ballet instead of the appearance of this scene in the middle of Mallarmé's text at line 59; his explicit love-making to the dropped veil of the so-called 'chief-nymph', which is completely absent in Mallarmé's text; the staging of seven instead of two naiads; and so on. Finally, I believe the academic reluctance to closely relate Nijinsky's ballet choreography to the details of Mallarmé's poem also stems from the extreme detail with which the choreographer has matched his ballet score to Debussy's music⁵, which has privileged choreomusical over choreotextual analyses of Nijinsky's *Faun*.

Nevertheless, rather than focusing on such differences between text and ballet (plot structure and content) or ballet and music

⁴ 'It is not Stéphane Mallarmé's *The Afternoon of a Faun*; it is on the musical prelude to this panic episode, a short scene preceding it. A faun is sleeping; Nymphs trick him; a forgotten scarf fulfils his dream; the curtain falls so the poem can start in full memory.' (My translation).

⁵ A meticulous decipherment of Nijinsky's ballet score, which links all the movements of his choreography to every measure, if not every beat of Debussy's music, can be found in Guest/Peschke (1991).

(impressionist versus modernist aesthetic), I would like to zoom in those moments of the ballet when music and movement coincide in which it is possible to read Mallarmé's poem in great detail. I hereby want to show for the first time that Nijinsky *has* closely read Mallarmé's poem, and that after this first *direct* reading of the text, some narrative force emanating from the music has evoked associations with the poem in his imagination which have turned his purely musical listening experience into – what I would like to call – an *indirect* 'literary reading' of Debussy's musical score, actively shaping his creative process, and regulating the images for his ballet choreography to move. For, as Elizabeth McCombie notes in her insightful book on Mallarmé and Debussy, "when a piece of music and a poem are placed side by side, there is overlap between the dynamic energy and patterns of reading and listening of each" (2004: xivf.).

To further clarify, this contribution will not be concerned with, as Davinia Caddy extends the title of Code's article (2001), "watching Nijinsky hearing Debussy reading Mallarmé" (2012: 74f.), but rather with 'watching Nijinsky reading Mallarmé in Debussy's music'. For if the former would only confine our approach to yet another intermedial analysis concerned with reconstructing the musical imagination of the composer, the latter focuses on reconstructing the musical imagination of the listener. How did Nijinsky's imagination function in response to Debussy's *Prelude*? Did the music trigger associations with Mallarmé's poem in his imagination? And if so, how could it be analysed?

If both reception theory (see Iser 1972) and the recent *performative turn* in musicology (see Cook 2001) emphasise the reader or listener in the production of meaning, then the inaccessibility of these recipients' imaginative responses is what continues to trouble these scholars. This article therefore proposes to recognise the listener as an active producer or 'writer', rather than a passive observer of music's inherent meaning, capable of translating their musical imagination into "a sort of material entity" (Poulet 1969: 61f.). This material entity

they produce could be any medial configuration, ranging from a written or spoken discourse about music, to the musical performance itself. For if theories of the imaginary teach us that any work of art can be seen as a materialisation of human consciousness (“[l]’oeuvre est un *imaginaire*” in Leibowitz 1971: 16f.; cf. Wunenburger 2003: 10), then any medial product which is the result of an act of musical transmedialisation could be seen as a materialised form of an act of music perception. Aware of the inevitable ‘gap’ with which these post-festum materialisations methodologically confront us (cf. Wolf 2013: 29), it are such transmedialisations of music which I propose to analyse in order to gain mental access into the ways in which music triggers associations into the listener’s imagination. For, by extending Lawrence Kramer’s following remark on language to ‘any act of transmedialisation of music’,

what it [language] *can* do, [...] is maintain our proximity to the ineffable and link it to the continuous activity by which we make sense of – and have a sense of – the world. [...] Words and images [or, transmedialisations of music] do not *constitute* musical meaning; they *open toward* it. (2011: 14f.)

Thus, by limiting the situations and contexts to Mallarmé’s poem as the intermedial source of inspiration⁶, I believe that through a ‘bottom-up analysis’ of close reading particular scenes of Nijinsky’s choreography for the ballet, by linking them to specific lines of Mallarmé’s poem, and then analysing how they could be connected to the music to which they are matched, we can identify the ‘top-down processes’ of Nijinsky’s musical imagination; how the music might have triggered very specific associations with the poem, which resulted into the moving images that make up his ballet. In the

⁶ For the way in which we interpret music also depends on the historical, artistic, social and cultural contexts of the listener, the music, and the composer, as well as the actual multimedia performance situation in which the music is listened to, which – for obvious reasons – cannot be reconstructed here for Nijinsky.

following part, I will illustrate my argument with three examples from Nijinsky's *The Afternoon of a Faun* (1912) in a performance by Rudolf Nureyev which may be consulted under the following YouTube link⁷. The musical examples used come from the score that Debussy processed during the years he conducted the *Prelude* himself (1908-1913), and which has been entirely taken up in Austin's *Norton Critical Score* (cf. Austin 1970: 31-63). The photographs are the ones taken by Baron Adolf de Meyer, soon after the ballet's first performance in 1912, and which can be found in Guest/Peschke (cf. 1991: 57-70). I will conclude, in a final part of this contribution, with a discussion of the relevance of the applied methodology to the broader musicological discourse on musical narrativity.

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To start at the beginning, the ten opening measures of Debussy's music have, in nearly all musico-literary analyses, been identified as a literal translation of the first eight lines of Mallarmé's poem, during which the Faun drowsily attempts to perpetuate the nymphs through the music of his flute (cf. Bruhn 2000: 494-575):

- 1 Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Aimai-je un rêve ?
Mon doute, amas de nuit ancienne, s'achève
- 5 En maint rameau subtil, qui, demeuré les vrais
Bois même, prouve, hélas! que bien seul je m'offrais
Pour triomphe la faute idéale de roses --

⁷ In order to follow the arguments, the reader is highly recommended to consult the YouTube video fragments referred to in the course of the analysis below.

Réfléchissons...

ou si les femmes dont tu gloses⁸

Whereas the Faun takes centre stage at the sound of the flute (see below, Figure 1), the nymphs are associated with the sounds of the oboe and the clarinet (cf. Caddy 2012: 74). Hence, the introduction of the latter two, joining the A# played by the Faun's flute in measure 4, could be seen as “[l]eur [the nymphs] incarnat léger” (2), “[s]i clair, [...] qu'il voltige dans l'air” (1f.) on the light arpeggio of the harp (see below, Example 1). This association of the nymphs with the sound of the harp is confirmed at measure 21, which is when the nymphs appear on stage for the first time in Nijinsky's ballet. At this point, each step of their gate is accompanied by a regular pluck of the harp (cf. from 2:21 under the following YouTube link).

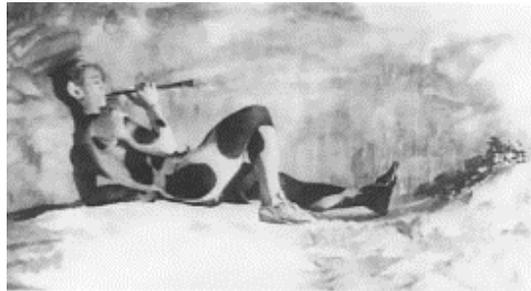


FIGURE 1 *The opening pose of the Faun, m. 1*

However, I do not think that Nijinsky read the repetition of that same harp arpeggio after the silence in measure 6 – which is often identified as the first marker of modernism in music (cf. Cobussen 2005: 93) – in the same way. No longer preceded by either an oboe or a clarinet sound, it seems more likely to me that Nijinsky interpreted this

⁸ ‘These nymphs I would perpetuate. So clear / Their light incarnation, that it floats in the air / Heavy with tufted slumbers. Was it a dream I loved? / My doubt, a heap of ancient night, is finishing / In many a subtle branch, which, left the true / Wood itself, proves, alas! that alone I gave / Myself for triumph the ideal sin of roses. / Let me reflect ... if the girls of which you tell’. (Roger Fry's translation).

musical gesture as a translation of the meaning carried by the two verbs “veux” and “perpétuer” of the first verse of Mallarmé’s poem – as mentioned by Wenk (1976) in his analysis of Debussy’s *Prelude* (cf. 156). If it is the Faun’s wish to prolong the either real or imagined existence of the nymphs, the verb “veux” (1) implies that an action of will is required in order to accomplish this desire. As it is, the Faun makes his first movement of the ballet piece (he lays down his flute and sits upright), as if to imply that Nijinsky read this harp arpeggio as an articulation of action which, like the wind, introduces a change, and sets off the narrative plot of Debussy’s music (cf. from 0:39 under the following YouTube link). After this, three more movements of the Faun follow (see below, Example 2). First, on what Wenk (1976) has called a “questioning dominant seventh chord” (166f.), the Faun turns his back to the crowd on a B played by the clarinets in measure 8, as if to suggest the question “[a]imai-je un rêve?” (3) (cf. from 0:47 under the following YouTube link). Next, it is on the repeated G-A motif played by the horns in response to the clarinets in measure 9 (which the Faun might not have heard the first time it was played in measure 8?) that the Faun turns another 90 degrees to face the left of the stage, which is where the nymphs will appear from at measure 21. This response, in which the Faun recognises “les vrais Bois même [...] [e]n maint rameau subtil” (5f.), makes him realise that “bien seul [il s’]offrai[t] / Pour triomphe la faute idéale de roses” (6f.) (cf. 0:49-0:51 under the following YouTube link). Finally, Nijinsky has synchronised the final rising second of the opening section of Debussy’s musical score to the Faun’s recumbent extension on the extended B spanning measures 9 and 10, and to the raising of his elbows above his head on the rise to C (cf. from 0:52 under the following YouTube link). This visualisation of the final musical gesture of Debussy’s opening section is probably one of the most revealing examples of Nijinsky’s *indirect* ‘literary reading’ of Debussy’s musical score, for it can be very clearly associated with the final line of the introduction of Mallarmé’s poem, in which the Faun resigns to lie down and “[r]éfléchi[r]” (8) in an internal dialogue where “les femmes dont [il] glose[s]” (8) could have come from.

Earlier the differences in terms of plot structure and content between Mallarmé's poem and Nijinsky's ballet choreography were alluded to, such as the Faun's consumption of the grapes at the beginning instead of the middle of the story. However, if we go back on the association of the oboe with the nymphs, then the sound of the oboe emanating from the Faun's flute at measures 14 and 15 could be seen as the Faun's wish to regenerate the nymphs by the sound of his flute (cf. from 1:27 under the following YouTube link). However, the Faun's desire goes further than simply giving these nymphs a material essence, for "les femmes dont [il] glose[s] / Figurent un souhait de [s]es *sens* [my italics] fabuleux!"⁹ (8f.). As the melody played by the oboe is firstly reinforced by the clarinets at measure 17, and next by what Debussy, in his famous letter to the critic Willy has called "l'humanité [...] [de] trente-deux violonistes"¹⁰ (Vallas 1958: 181f.) at measure 18, perhaps it is the sensuality of this passage¹¹ that has inspired Nijinsky to associate it with the Faun's consumption of grapes at line 59 of Mallarmé's poem (see below, Figure 2; see below, Examples 3 and 4):

Ainsi, quand des raisins j'ai sucé la clarté,
 60 Pour bannir un regret par ma feinte écarté,
 Rieur, j'élève au ciel d'été la grappe vide
 Et, soufflant dans ses peaux lumineuses, avide
 D'ivresse, jusqu'au soir je regarde au travers.¹²

⁹ 'Let me reflect ... if the girls of which you tell / Figure a wish of your fabulous senses!' (Roger Fry's translation).

¹⁰ '[...] the humanity [...] [of] thirty-two violinists'. (My translation).

¹¹ For more details on the association of the sound of strings with humanity, sensuality and passion, see Code (cf. 2001: 509, 518-520).

¹² 'So when of the grapes the clearness I've sucked, / To banish regret by my ruse disavowed, / Laughing, I lift the empty bunch to the sky, / Blowing into its luminous skins and athirst / To be drunk, till the evening I keep looking through.' (Roger Fry's translation).



FIGURE 2 *The Faun looking at the grapes, m. 17*

If this scene might have already been suggested by the image of the sound of the oboe emanating from the Faun's flute, perhaps it is visual works' "inevitabl[e] [...] difficult[y] with the representation of the inner world of thoughts, hence with the crucial aspect of the motivation and intention of action" (Wolf 2003: 189f.), that has required Nijinsky to directly represent the Faun's sexual desire (cf. from 1:49 under the following YouTube link).

The final example focuses on the naiads' bathing-scene of measures 31-50 (see below, Figure 3) upon which the Faun intrudes at the onset of the oboe solo in measure 37. As the chief nymph, still invisible to the Faun at her first appearance at measure 24 (cf. from 2:49 under the following YouTube link), starts to undress at measure 31 (see below, Figure 4), her veil drops. This acts as a token of her presence which agitates the Faun and causes him to descend from his rock (cf. from 2:55 under the following YouTube link).



FIGURE 3 *The Faun looking at the grapes, m. 33*



FIGURE 4 *The chief nymph holding up her first veil, mm. 34-*

If Nijinsky is known to be very musically educated¹³, then it is possible that he has read the staccatos of the cellos (in measures 31 and 34) and the extensive use of the whole-tone scale (in measures 32f. and 35f.) at the beginning of this section, which introduce an entirely different musical timbre to the rest of the piece, as an expression of this agitation of the Faun (see below, Examples 5-7). Hence, it does not seem unlikely that Nijinsky could have associated this passage with the beginning lines of what Code has called the “‘augmentation’ [...] a clearly demarcated section” (2001: 620f.) of Mallarmé’s poem:

- 40 Autre que leur lèvre ébruité,
Le baiser, qui tout bas des perfides assure,
Mon sein, vierge de preuve, atteste une morsure
Mystérieuse, due à quelque auguste dent ;
Mais, bast ! arcane tel élu pour confident
- 45 Le jonc vaste et jumeau dont sous l'azur on joue :
Qui, détournant à soi le trouble de la joue,

¹³ Nijinska, his sister, indicates in her memoirs that Nijinsky “could play any musical instrument he came across. Without any lessons he had been able to play his brother’s accordion, clarinet, and flute”. He also possessed the “unusual talent of being able to hold perfectly in his memory a piece of music he had heard only a few times” (Nijinska 1982: 122f., 444f.).

Rêve, dans un solo long, que nous amusions
 La beauté d'alentour par des confusions
 Fausses entre elle-même et notre chant crédule ;
 50 Et de faire aussi haut que l'amour se module
 Évanouir du songe ordinaire de dos
 Ou de flanc pur suivis avec mes regards clos,
 Une sonore, vaine et monotone ligne.¹⁴

For the same need as in the second example earlier of finding a visual equivalent to poetry's suggestion (see above), the veil could hence be seen as a translation of the mysterious "morsure [sur] [s]on [the Faun] sein, vierge de preuve" (42). The veil too is without any proof, for when the oboe solo starts in measure 37, the Faun "[r]êve, dans un solo long, [...] [l]a beauté [of the nymphs] d'alentour par des confusions" (47f.) he cannot see until measure 42 (see below, Examples 7 and 8). At this point, five naiads carry the two dropped veils off stage¹⁵, the Faun's "regards" are no longer "clos" (52) and he sees the nymphs for the first time (cf. from 3:18 under the following YouTube link). The Faun's flute solo is also brought back here and exchanges its dreamy melody with the passionate reality of the violins: the Faun literally floats between dream and reality. Nevertheless, just when he is about to catch one of the nymphs on a modulation of his flute solo "aussi haut que l'amour" (50) at measure 44, she escapes from his arms (cf. from 3:38 under the following YouTube link; see below, Example 9). What follows is "[l]'é]vanouir du songe ordinaire de dos [...] [sur] [u]ne sonore, vaine et monotone ligne" (51-53), played at first by the horns in measure 49 and then

¹⁴ 'My breast, though proofless, still attests a bite / Mysterious, due to some august tooth; / But enough! for confidant such mystery chose / The great double reed which one plays 'neath the blue: / Which, the cheek's trouble turning to itself / Dreams, in a solo long, we might amuse / Surrounding beauties by confusions false / Between themselves and our credulous song; / And to make, just as high as love modulates, Die out of the everyday dream of a back / Or a pure flank followed by my curtained eyes, / An empty, sonorous, monotonous line.' (Roger Fry's translation).

¹⁵ As the Faun is 'dreaming' in measures 40f., two nymphs already pick up one of the two dropped veils. The second veil is picked up by three other nymphs at measure 42.

joined by the flute in measure 50, contrasting with the dying passion of the strings (see below, Example 10).

* * *

What I have tried to show in these previous pages is that any medial product which is the result of a transmedialisation can be seen as a materialisation of human consciousness and can therefore be analysed in order to gain insight into the internal functioning of the imagination and associations of the perceiving and interpreting human mind. With reference to Nijinsky's *Faun*, "the motivation that drives the movement of the ballet[, which] is in fact narrative, not lyrical" (Farfan 2008: 78f.), can be said to stem from Debussy's *Prelude* as the stimulus. However, I would not go as far as Caddy to link the somewhat mechanical choreography to the experiments in hypnosis and hysteria conducted by the French neurologist Jean-Michel Charcot and call it "pure symptom" (2012: 111f.)¹⁶. Although I certainly do agree with what Kramer has called "the very premise of musical narratology" (1991: 154f.), which is that "musical compositions, let alone instrumental music or music in general, simply are narrative" (Wolf 2005: 328f.), I believe that it is of equal importance to recall Werner Wolf's remark that "there is hardly any serious [...] research into the question of narrativity that extend[s] the inquiry beyond the structuralist description of plot patterns" (2003: 181f.). The two most well-known examples of such structuralist analyses of musical narratives are Anthony Newcomb's (1987) and Robert Hatten's (1991) descriptions of "plot archetypes" (see Newcomb 1987) and "levels of discourse" (see Hatten 1991) in music. The most radical adherent of such *abstract* and *syntagmatic* analyses of music is the elitist Eero Tarasti. Narrative, according to him, is

¹⁶ In her insightful book on the Ballets Russes, Caddy concludes her chapter on Nijinsky's *Faun* a bit disappointingly by drawing too close links between the angular choreographical movements of Nijinsky's dancers and the movements Charcot elicits in patients with motor neurone diseases (more commonly known as Charcot's disease today) through musical hypnosis (cf. 2012: 105-111).

a structure inherent to music [...] the interpreter cannot modalize music arbitrarily [...] and] [w]e live in a multicultural world in which everybody, in principle, has access to any musical style. But not everybody has the competence necessary to understand musical narrativity. (2004: 297f.)

Although I certainly do not wish to break down the many fruitful ‘horizontal’ analyses of musical narrativity the past couple of decades have generated, I would like to recall and join in with John Neubauer’s well-known statement that “the practice of musical listening [...] almost inevitably verbalizes and emplots the music we hear” (1997: 117f.). The *concrete* and *paradigmatic* association process of world-building is a constituent part of every listening experience. Although I do agree that such content is “something that is read into a composition rather than read from it” (Ryan 2014: 27f.) and that it is “only rarely [...] inter-subjectively identifiable [...] whether [and *how*] the sensual experience actually activates the [recipient’s] imagination” (Bernhart 2013: 368f.), I do not think that listeners “project a story onto music [...] quite arbitrarily and without any cause” (Walsh 2011: 50f.). There are always some kind of, what Ian Cross has recently called, “‘floating’ intentionalit[ies] [...], effect[s] of ‘aboutness’ without any determinate referent” (2005, quoted in Walsh 2011: 62f.) created by certain aspects of the musical event which make us associate it to a multimodal array of variables (the performer, the listening situation, the music itself, idiosyncratic associations linked to the very idiosyncratic backgrounds of individual listeners, etc.). In this contribution, I have tried to show how the intermedial knowledge a choreographer has of a particular piece of music affects their imaginative response to it. If “a systematically developed analysis of immersive acts in music” has recently been called “a desideratum” by Walter Bernhart (2013: 378f.), I believe that an enhanced attention to this so little studied phenomenon of the association in critical discourses like musical narratology can help us to deal with what currently is, always was, but perhaps not always will

be, “the recipient as a methodologically problematic factor” (Wolf 2013: 27f.) in music perception.

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Musical Examples

Très modéré (M.M. ♩ = 44)

1^{er} SOLO

3 FLÛTES *p doux et expressif*

2 HAUTBOIS

2 CLARINETTES EN LA

4 CORN A PISTONS EN FA

2 HARPES *1^{er} accordéx*
 LA-F-SI^b, DO-S-RÉ^b, MI-F-A^b, SOL^b

"Si clair, / Leur incarnat léger," (1-2)

"qu'il voltige dans l'air" (2)

1^{er} glissando

Très modéré

VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

Example 1: Claude Debussy, Prélude à l'après-midi d'un Faune, mm. 1-4

1
11

1^{re} FL. SOLO

HAUTB.

"Ces nymphes, je les veux perpétuer" (1)

CL.

pp

"les femmes dont tu gloses /
Figurent un souhait de tes sens fabuleux !" (8-9)

BASSON

pp

CORS

pp

Div. (sur la touche)

pp

(sur la touche)

pp

(sur la touche)

pp

pp

espressif

Example 3: Claude Debussy, Prélude à l'après-midi d'un Faune, mm. 11-15

28 Cédez . . .

Cédez . . .

Div. Unis *dim.* *p*

Unis *dim.* *p*

arco *Dim. dim.* *p*

30 31 3 au Mouvt

1^{re} Fl. *p*

CL *p*

COBS *p*

1^{re} HARPE *mf*

"Mon sein, vierge de preuve, affeste une morsure / Mystérieuse,
due à quelque auguste dent ; / Mais bast !" (42-44) [agitation]
au Mouvt

ôtez vite les sourdines

ôtez vite les sourdines

ôtez vite les sourdines

pp *p*

pizz. *p*

Example 5: Claude Debussy, Prélude à l'après-midi d'un Faune, mm. 28-31

32 (Sans trainer)

1^{re} FL

CL

B^{ous}

CORS

1^{re} HARPE

"Mon sein, vierge de preuve, atteste une morsure / Mystérieuse,
due à quelque auguste dent ; / Mais bast !" (42-44) [agitation]

(Sans trainer)

pizz. *sfz*

arco *p*

arco *pp*

Div. *mf*

Example 6: Claude Debussy, Prélude à l'après-midi d'un Faune, mm. 32-34

35

1^{re} FL.

HAUTB.

CL.

BASSON

CORNE

1^{re} HARPE

Violin

Viola

37

En animant (M.M. ♩ = 72)

1^o SOLO

doux et expressif

Rêve, dans un solo long, que nous amusions / La beauté d'alentour" (47-48)

"Mon sein, vierge de preuve, atteste une morsure / Mystérieuse, due à quelque auguste dent ; / Mais bast !" (42-44) [agitation]

pizz.

Div. arco

arco

Unis

En animant

Example 7: Claude Debussy, Prélude à l'après-midi d'un Faune, mm. 35-37

42 DREAM

44 ⁵aussi haut que l'amour se module" (52)
Toujours en animant

HAUTB.

COR ANGEL.

NYPHYS

CL. Changez en Sib

BOHN

"regards [no longer] clos" (52)

CORS

REALITY

Toujours en animant

Div.

Div.

Unis

Example 9: Claude Debussy, Prélude à l'après-midi d'un Faune, mm. 42-44

Note on the Contributor

François Staring is a qualified pianist and interdisciplinary scholar in music and literature. His research focuses on intratextual thematizations of music in Dutch and French twentieth-century musical fiction and deals with questions of musical narrativity, music perception, imagination and association.

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