

全国音乐院系教学总谱系列  
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# DEBUSSY

德彪西  
前奏曲

牧神午后  
总谱



Eulenburg  
湖南文艺出版社

.7



全 国 音 乐 院 系 教 学 总 谱 系 列

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CLAUDE DEBUSSY

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奥伊伦堡音乐出版公司  
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# 前奏曲

## 牧神午后

C. 德彪西  
1862-1918

Très modéré

1. Solo

3 Flûtes

*p doux et expressif*

2 Hautbois

Cor Anglais

2 Clarinettes  
en La

2 Bassons

4 Cors a Pistons  
en Fa

Cymbales antiques

2 Harpes

1<sup>re</sup> accordez

La# - Sib. Do# - Réb, Mi# - Fab, Sol# - Lab

Violons

Alto

Violoncelle

Contrebasse

Musical score for various instruments including Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Trumpet (Cor. (Fa)), Horn I (Hp. I.), Horn II (Hp. II.), Violin (Vi.), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.).

Key markings and dynamics include:

- p* (piano) for Fl., Hb., Cl., Cor. (Fa).
- pp* (pianissimo) for Hp. II., Vi., Vc., Cb., and at the bottom.
- glissando* for Hp. I.
- (sourdine)* for Vi., A., Vc., Cb.
- div.* (divisi) for Vi., Vc., Cb.
- Numbered markings: *4*, *3.*
- Accents (*>*) and hairpins (*<*, *>*) for dynamics.

1

8

Fl. I. *p* *1. Solo*

Cl. *pp* *pp*

Cor (Fa) *p*

Hp. II. *pp* *ppp*

VI. II. *pp* *div. (sur la touche)*

A. *pp* *pp* *(sur la touche)*

Vc. *pp* *pp* *(sur la touche)*

Cb. *pp* *a2* *pp*

13

Fl.

Hb.

Cl.

Basn.

Cor.  
(Fa)

VI. II.

A.

Vc.

Cb.

*p*

*expressif*

1.

1.2.

3.

3.4.

*p*

Detailed description: This is a page of a musical score for a symphony orchestra. It features nine staves, each representing a different instrument. The instruments are Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Basn.), Cor Anglais (Fa), Violin II (VI. II.), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The Flute part begins with a melodic line marked with a hairpin crescendo and a decrescendo. The Horn part has a melodic line starting in the second measure, marked *p* and *expressif*. The Clarinet and Bassoon parts have rhythmic patterns of eighth notes. The Cor Anglais part has two staves with first and second endings. The Violin II, Viola, and Violoncello parts have chordal accompaniment. The Contrabass part has a melodic line with a hairpin crescendo and decrescendo. The page number '4' is in the top left, and the rehearsal mark '13' is at the top of the Flute staff. The publisher's code 'E. E. 6012' is at the bottom center.

17 1. et 2.

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

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

C. A. *p* cre - - - scen - do *f*

Cl. *p* cre - - - scen - do *f* *dim. et retenu*

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

Cor. (Fa) 1. *p* cre - - - scen - do *f* *dim.*  
3. *p* cre - - - scen - do *f* *dim.*

VI. *div.* position nat. *cresc.* - - - *f*

A. *cre - - - scen - do* *f*  
position nat. *cre - - - scen - do* *f*

Vc. position nat. *cre - - - scen - do* *f*

Cb. Unis. *cresc.* - - - *f*

2. légèrement et expressif  
1. Solo

Fl. *p*

Cor. (Fa) *pp*

4. *pp*

Hp. I. *pp*

Hp. II. *pp*

VI. II. *pp*

A. *pp*

Vc. *pp*

*div.*

Cb. *pp*

*pizz.*





25

Fl.

Cl.

Bssn.

Cor.  
(Fa)

Hp. I.

Hp. II.

Vi. II.

A.

Vc.

Cb.

*p*

*pp*

*ppp*

*pizz. div. arco*

*pizz. arco*

*unis. pizz. arco*

1

2 et 4.

3

5

27

Fl.

2.

Cor. (Fa)

A.

Vc.

28

Fl.

Basn.

VI. II.

A.

Vc.

Cb.

*f*

*tr*

*p*

*div.*

*unis.*

*dim.*

*arco.*

30

Fl. *p*

Cl. *p* *f* *p*

Cor. (Fa) *sfz* *p*

Hp. I.

Vi. II. *p*

A. *p*

Ve. *pp* *p*

Cb. *pizz.* *p*

sourdines

sourdines

ôtez vite les sourdines

ôtez vite les sourdines

ôtez vite les sourdines

3

32 (♩ = ♩)

F1

CL

Basn.

Cor. (Fa)

Hp. I.

VI.

A.

Ve.

Cb.

1.

*mf*

*p*

*p*

*pizz.*

*ffz*

*arco*

*p*



34

Fl.

Cl.

Bssn.

Cor.

(Fa)

Hp. I.

VI.

A.

Vc.

Cb.

The musical score consists of ten staves. The first three staves (Flute, Clarinet, Bassoon) are in treble clef. The Clarinet staff includes dynamic markings *mf* and *p*. The next two staves (Horn I and II) are in F major and include dynamic markings *ff* and *p*, along with the instruction "ôtez les sourdines". The Harp I staff is in treble clef and includes dynamic markings *p* and *f*. The Violin I staff includes dynamic markings *ff* and *pizz.*. The Violin II staff includes dynamic markings *p* and *ff*. The Viola staff includes dynamic markings *p* and *ff*. The Violoncello staff includes dynamic markings *pp* and *p*, along with the instruction "arco". The Double Bass staff includes dynamic markings *p* and "unis.". The score is divided into two measures by a double bar line.

36

4 En animant

Fl.

Musical staff for Flute (Fl.). The staff begins with a treble clef and a key signature of two sharps (F# and C#). The music starts with a dynamic marking of *f* (forte) and features a series of sixteenth notes with a slur. The staff continues with a few more notes and rests.

Hb.

Musical staff for Horn (Hb.). The staff begins with a treble clef and a key signature of two sharps. The music starts with a dynamic marking of *p* (piano) and features a series of notes with a slur. The staff continues with a few more notes and rests.

1. Solo

*doux et expressif*

Cl.

Musical staff for Clarinet (Cl.). The staff begins with a treble clef and a key signature of two sharps. The music consists of a few notes and rests.

Basn.

Musical staff for Bassoon (Basn.). The staff begins with a bass clef and a key signature of two sharps. The music starts with a dynamic marking of *p* (piano) and features a series of notes with a slur. The staff continues with a few more notes and rests.

Hp. I.

Musical staff for Harp (Hp. I.). The staff begins with a treble clef and a key signature of two sharps. The music consists of a few notes and rests.

Vi. II.

Musical staff for Violin II (Vi. II.). The staff begins with a treble clef and a key signature of two sharps. The music starts with a dynamic marking of *p* (piano) and features a series of notes with a slur. The staff continues with a few more notes and rests.

*div. arco*

A.

Musical staff for Viola (A.). The staff begins with a treble clef and a key signature of two sharps. The music starts with a dynamic marking of *p* (piano) and features a series of notes with a slur. The staff continues with a few more notes and rests.

*arco*

Vc.

Musical staff for Violoncello (Vc.). The staff begins with a bass clef and a key signature of two sharps. The music starts with a dynamic marking of *p* (piano) and features a series of notes with a slur. The staff continues with a few more notes and rests.

*arco*

Cb.

Musical staff for Contrabass (Cb.). The staff begins with a bass clef and a key signature of two sharps. The music starts with a dynamic marking of *p* (piano) and features a series of notes with a slur. The staff continues with a few more notes and rests.

*p*

39

à 2.

Hb.

C. A.

Cl.

Bssn

Cor.  
(Fa)

VI.

A.

Vc.

Cb.

cre - - - scen - - - do *mf*

cre - - - scen - - - do *mf*

1. *cresc.* *mf*

2.

1.2. *cresc.* *mf*

3.4. 3.

*arco* *cresc.* *mf*

cre - - - scen - - - do *mf*

cre - - - scen - - - do *mf*

cre - - - scen - - - do *mf*

*div.* *P* *arco* *mf*

42

1.

*p*

*cresc.*

2. 3.

*p*

*cresc.*

2.

*p*

*cresc.*

*cresc.*

1.

Changez en Sib

*p*

1. à 2.

*p cresc.*

1. à 2.

*p cresc.*

*p*

*p*

*p*

*p*

*div.*

*div.*

*unis.*

6

6

45

Fl. *mf* *f*

Hb. *mf* *f*

C. A. *mf* *f* *très en dehors* *f* *dim.*

Cl. *mf* *f* *très en dehors* *f* *dim.*

Bassn. *mf* *f* *f* *dim.*

Cor. (Fa) *mf* *f* *f* *f* *f* *f* *f* *1* *3. (en dehors)* *f* (en dehors) *dim.*

Vl. *mf* *f* *più f* *dim.*

A. *mf* *f* *più f* *3* *dim.*

Vc. *f* *f* *più f* *3* *div.* *dim.*

Cb. *f* *f* *più f* *3* *dim.*



49 1. retenu - - - (6) 1<sup>er</sup> mouv.!

Fl. 2. 3. *p dim.* *p* *ppp*

Hb. *ppp*

C. A. Solo *p doux et expressif*

Cl. *p* *pp*

Bssn. 2. *p* *pp*

Cor. (Fa) *p dim.* *pp* *pp* *pp*

Hp. I. *p*

Hp. II. *pp* *pp*

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

A. *p* *pp*

Vc. *p dim.* *pp*

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

Même mouv! et très soutenu

53

Fl. *p* *expressif et très soutenu*

Hb. *p* *expressif et très soutenu*

C. A. *p* *expressif et très soutenu*

Cl. *p* *expressif et très soutenu*

Bssn. *p* *pp*

Cor. (Fa) *p* *pp* 3.4.

Vi. *p* *pp*

A. *pp*

Vc. *pizz.* *p* *pp* *arco* *pp*

Cb. *p* *pp*

Detailed description: This is a page of a musical score for a symphony orchestra, page 18, starting at measure 53. The tempo and mood are 'Même mouv! et très soutenu'. The score is arranged in systems. The first system includes Flute (Fl.), Horn (Hb.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), and Bassoon (Bssn.). The second system includes Cor Anglais (Fa). The third system includes Violin (Vi.), Viola (A.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a second ending marked '2.' and a dynamic of 'p'. The Horn part has a first ending marked '1.' and a dynamic of 'p'. The Clarinet in Bb part has a dynamic of 'p'. The Bassoon part has dynamics of 'p' and 'pp'. The Cor Anglais part has dynamics of 'p' and 'pp', and includes a section marked '3.4.'. The Violin and Viola parts have dynamics of 'p' and 'pp'. The Viola part has a dynamic of 'pp'. The Violoncello part has dynamics of 'pizz.', 'p', 'pp', and 'arco' with a dynamic of 'pp'. The Contrabass part has dynamics of 'p' and 'pp'.

57

7

Fl.

Hb.

C. A.

Cl.

Basn.

Cor (Fa)

VI.

A.

Vc.

Cb.

Musical score for measures 57-60. The score includes parts for Flute (Fl.), Horn (Hb.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Basn.), Cor (Fa), Viola (VI.), Alto (A.), Violin (Vc.), and Cello (Cb.). The lyrics are "cre - scen - do".  
 Dynamics and markings include: *mf*, *p*, *f*, *pp*, *cresc.*, *unis.*, *div.*, and *1.*.  
 A circled number "7" is present above the first measure of the woodwind section.

Fl.

Hb.

C. A.

Cl.

Bsn.

Cor.  
(Fa)

Hp. I.

Hp. II.

Vi.

A.

Vc.

Cb.

pp subito

pp subito

pp subito

pp subito

pp

pp

pp

pp

pp subito

pp subito

pp subito

pp subito

pp

unis. très expressif et très soutenu

64

Fl.

Hb.

Cl.

Bssn.

*à 2.*

*cre - - - -*

Cor. (Fa)

*cre - - - -*

*cre - - - -*

Hp. I.

Hp. II.

*cre - - - -*

*cre - - - -*

Vi.

A.

Vc.

Cb.

*div.*

*cre - - - -*

*cre - - - -*

*cre - - - -*

*cre - - - -*

*cre - - - -*



66

*scen* - - - *do* *cre* - - - *scen*

**Fl.**

**Hb.** *scen* - - - *do* *cre* - - - *scen*

**C. A.** *scen* - - - *do* *cre* - - - *scen*

**Cl.** *scen* - - - *do* *cre* - - - *scen*

**Bsn.** *scen* - - - *do* *cre* - - - *scen*

**Cor. (Fa)** *scen* - - - *do* *cre* - - - *scen*

**Hp. I.** *scen* - - - *do* *cre* - - - *scen*

**Hp. II.** *scen* - - - *do* *cre* - - - *scen*

**Vi.** *scen* - - - *do* *cre* - - - *scen*

**A.** *scen* - - - *do* *cre* - - - *scen*

**Vc.** *scen* - - - *do* *cre* - - - *scen*

**Cb.** *scen* - - - *do* *cre* - - - *scen*

68

Fl. *do molto* *mf*

Hb. *a2. do molto* *mf*

C. A. *do molto* *mf*

Cl. *3 do molto 3* *mf*

Bssn. *do molto* *mf*

Cor. (Fa) *4. b.p. do molto* *mf*

Hp. I. *do molto* *mf*

Hp. II. *do molto* *mf*

Vi. *3 do molto* *mf*

A. *3 do molto* *mf*

Vc. *3 do molto* *mf*

Cb. *3 do molto* *mf*

70

Fl. *f* *mf*<sup>3</sup>

Hb. *f* *mf*

C. A. *f*

Cl. *f* *mf*<sup>3</sup>

Bssn. *f* *mf* *à 2.* *f*<sup>3</sup>

Cor. (Fa) *f* *mf*<sup>3</sup>

Hp. I. *ff* *f*<sup>3</sup> *f*<sup>3</sup>

Hp. II. *ff*

Vi. *ff* *f*<sup>3</sup> *mf*<sup>3</sup>

A. *ff* *f*<sup>3</sup> *mf*<sup>3</sup>

Vc. *ff* *f*<sup>3</sup> *mf*<sup>3</sup>

Cb. *ff* *mf*

73

Cl. *p* *expressif et doux* *p* *très doux*

Cor. (Fa) *p* *p*

Hp. I.

1. Vl. Solo *sfz* *I. Vl. Solo*

Vl. *p* *pp* *p* *doux et expressif* *sourdines*

A. *div.* *p* *sourdines*

Vc. *p* *pp* *sourdines*

Cb. *p* *pp*

76

Hb. *pp* *très doux* *ppp*

Cl. *più p* *pp* *ppp*

Cor. (Fa) *più p* *pp* *ppp*

1. Vl. Solo *p* *ppp*

Cb. *pp*

79 (8) *Mouv! du Début* *doux et expressif*

Fl. *p*

Hb.

Cl.

Cor. (Fa)

Hp. I. *pp*

Viol. *von Solo*

Vi. *div. pp*

A. *div. pp*

Vc. *div. pp*

Cb. *div. pp*

Detailed description: This is a page of a musical score for an orchestral piece. The page number is 26. The score begins at measure 79, which is circled and labeled with the number 8. The tempo and mood are indicated as 'Mouv! du Début' and 'doux et expressif'. The instruments are arranged in a standard orchestral layout. The Flute part starts with a piano (*p*) dynamic and features a melodic line with a triplet. The Horns, Clarinet, and Cor parts have rhythmic accompaniment. The Piano part features a series of arpeggiated chords in the right hand and a bass line in the left hand, marked *pp*. The Violin, Viola, Violoncello, and Contrabass parts are playing a sustained, low-register accompaniment, marked *pp* and *div.* (divisi). The Violin part is marked 'von Solo'.



81

Fl.

Cl.

Basn.

Cor. (Fa)

Hp. I.

VI. II.

A.

Ve.

Cb.

*pp*

*pp*

1. 2.

3. 4.

sourdines -

sourdines

83 *Un peu plus animé*

Fl. *pp*

Hb. *p* *ff* *tr* *p* *ff*

Cl. *pp* *p* *pp*

Bssn. *pp* *p* *pp*

Cor. (Fa) *pp* *pp*

3. *pp* *pp*

Hp. I. préparez le ton de Mi b

Vi. II. *pizz.*

A. *pizz.*

Ve. *pp* *pizz.* *arco* *pp* *pizz.* *arco*

Cb. *pp* *pizz.* *arco* *pp* *pizz.* *arco*

85

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

Fl.

*pp*  
2.3.

Hb.

*pp*

*doux et expressif*

*p*

C. A.

*pp*

Cl.

*pp*

Bssn.

*pp*

Cor.  
(Fa)

*pp*

*pp*

Hp. I.

*pp*

VI.

sur la touche

*pp*

sur la touche

pos. nat.

*pp*

*div.*

pos. nat.

A.

*pp*

sur la touche

*pp*

sur la touche

*div.*

pos. nat.

unis.

Vc.

*pp*

arco

*pp*

*div.*

Cb.

*pp*

87

Hb.

3

Hp. I.

Hp. II. accordez sur Si $\sharp$  - Do $\natural$ , Re $\sharp$  - Mi $\flat$ , Fa $\sharp$  - Sol $\flat$ , La $\sharp$  - Si $\flat$

VI. II.

A.

Vc.

Cb.

Detailed description: This is a page of a musical score, page 30. It features seven staves for different instruments: Horn (Hb.), Piano I (Hp. I.), Piano II (Hp. II.), Viola II (VI. II.), Alto (A.), Violoncello (Vc.), and Contrabasso (Cb.). The Horn part (Hb.) starts at measure 87 and features a melodic line with a triplet of eighth notes. The Piano I part (Hp. I.) has a complex, arpeggiated texture. The Piano II part (Hp. II.) is empty, with a French instruction: 'accordez sur Si $\sharp$  - Do $\natural$ , Re $\sharp$  - Mi $\flat$ , Fa $\sharp$  - Sol $\flat$ , La $\sharp$  - Si $\flat$ '. The Viola II (VI. II.), Alto (A.), and Violoncello (Vc.) parts have long, sustained notes. The Contrabasso (Cb.) part has a few notes at the beginning of the page.

dans le mouv<sup>t</sup> plus animé

89

Fl.

2. 3.

Hb.

C. A.

Cl.

Bssn.

*pp*

Changez en La $\sharp$

*pp*

*p*

*p*

*mf*

*pp*

*pp*

Cor.  
(Fa)

*pp*

*pp*

Hp. I.

Hp. II.

*glissando*

Vi. II.

A.

Vc.

Cb.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pp*

*pp*

91

Fl. 1. 2. 3.

Hb. p

C. A. p *tr* *ff* *mf*

Cl. *pp* *pp* *p*

Basn. *pp* *pp*

Cor. (Fa) *pp* 1. cuivre

Hp. II. *glissando*

Vi. II. arco

A. arco *div.*

Vc. arco *pp* unis. pizz. arco *pp* unis.

Cb. *pp* arco pizz. arco *pp* unis.

93 retenu (10) Dans le 1<sup>er</sup> mouv

Fl. *p* *expressif et doux*

C.A.

Cl. *pp*

Cor. (Fa) *pp* *1. houché naturel* *2. et 4.*

Cy. A. *pp*

VI. I. *pp* *1<sup>rs</sup> Vns Divisés* *sur la touche* *pp*

VI. II. *pp* *2<sup>ds</sup> Vns Divisés* *sur la touche* *pp*

A. *pp* *Altus Divisés* *sur la touche* *pp*

Vc. *pp* *sur la touche* *pp*

Cb. *pp*

95

plus de langueur

Fl.

Hb.

Cl.

Basn.

Cor.  
(Fa)

Cy. A.

Vi. S.

Vi. I.

Vi. II.

A.

Vc

The musical score for page 95 is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Basn.), and Cor Anglais (Cor. (Fa)). The string section includes Cello (Cy. A.), Violin (Vi. S.), Violin I (Vi. I.), Violin II (Vi. II.), Viola (A.), and Violoncello (Vc). The score is divided into three measures. The first measure features a dynamic of *mf* with a tempo marking of *à 2.*. The second and third measures feature a dynamic of *p*. The Flute, Horn, and Violin I parts have a *pp* dynamic marking in the second and third measures. The Bassoon part has a *pp* dynamic marking in the second and third measures. The Cor Anglais part has a *pp* dynamic marking in the second and third measures. The Violin II part has a *pp* dynamic marking in the second and third measures. The Viola part has a *pp* dynamic marking in the second and third measures. The Cello part has a *pp* dynamic marking in the second and third measures. The Violoncello part has a *p* dynamic marking in the second and third measures. The text *plus de langueur* is written above the first measure. The text *pp très doux et expressif* is written below the Violin I part in the first measure. The text *1<sup>lle</sup> Solo* is written above the Violoncello part in the second measure. The text *3 et 4.* is written below the Cor Anglais part in the second measure.



Fl. *p*

Hb. *p*

Cl. *pp*

Basn. *pp*

1. sourdine

Cor. (Fa) *pp*

Cy. A. *pp*

Hp. I. *pp*

VI. S. *pp*

VI. I. *pp* pos. nat.

VI. II. *pp* pos. nat.

A. *pp* pos. nat.

Vc. *p*

Cb. *pp*

101

(II) Retenu 3

Fl. *p*

Hb.

C. A. *pp*

Cl. *pp*

Bssn. *pp*

Cor. (Fa) *pp*

Cy. A. *pp*

Hp. I. *pp*

Vi. S.

A. *pp*

Vc. *p*

Cb.

103 (a tempo) *Très retenu* (12) *Très lent et très*

Fl. Solo *p*

Hb. *p*

C. A.

Cor. (Fa) 2. 1.2. (sourdines) *ppp* 3.4. (sourdines) *ppp*

Hp. I-II *p*

VI. S. *p* *ppp*

VI. I. *pp* *p* *ppp*

VI. II. *pp* *p* *ppp*

A. *pp* *p* *ppp*

Vc. *pp* *p* *ppp*

Cb. *p* *ppp*

*ppp*

107 retenu jusqu'à la fin.

Fl. *pp* 2.3. *pp*

Hb. *pp*

Cor (Fa) (1) *pp* (3) *pp*

Cy. A. *ppp*

Hp. I-II. 1. *p* *pp*

VI. S.

VI. I. *unis* *pp*

VI. II.

A.

Vc. *div.* *pizz.* *ppp* *pizz.*

Cb. *ppp*

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