

...techniques may have  
 ...which takes place in  
 ... Yet music differs  
 ... by the Diaghilev  
 ... The ballet was first  
 ... Debussy's ballet to Debussy's  
 ... for the Faun in  
 ... design by Leon  
 ... sometimes chose  
 ... music with  
 ... is more revealing  
 ... generally with  
 ... but the reference  
 ... The prose is  
 ... sounds made  
 ... on the mysterious  
 ... the unquestionable and  
 ... alone has the power  
 ... of free imagination, of  
 ... and its elliptical  
 ... linkage projected by  
 ... has abandoned the  
 ... Strauss, made explicit  
 ... of Beethoven, or such  
 ... music such as  
 ... For him, music was  
 ... development of ideas  
 ... manner of the  
 ... He had little time  
 ... because  
 ... or a means for  
 ... both  
 ... has  
 ... attempts to  
 ... sets the theme on its  
 ... appearances which  
 ... except for brief

Costume design by Leon Bakst for the Faun in Strauss's ballet to Debussy's Prelude. The ballet was first given by the Diaghilev company in Paris in 1912.  
 \*with Nijinsky as the Faun.



weakened the sense of ongoing time, but movement was of the utmost importance to him. Again, he was not concerned just with painting sound pictures: 'I would like for music, he once wrote, a freedom which it can achieve perhaps more than any other art can, not being limited to a more or less exact reproduction of nature, but to the mysterious correspondences between Nature and Imagination.'  
 In the case of the *Prelude*, there is a strong suggestion of place, a woodland in the lazy afternoon heat, but Debussy's main concern is with the 'correspondences' (Baudelairean word) between this environment and the thoughts of the faun in the *Étude* by Stéphane Mallarmé on which the music is based, to which it forms a 'prelude'. The work is in Debussy's own words, a sequence of successive decors which bring forward the senses and dreams of the faun.

*Picture ≠ musica  
 ↳ tempo  
 ↳ sensa*

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