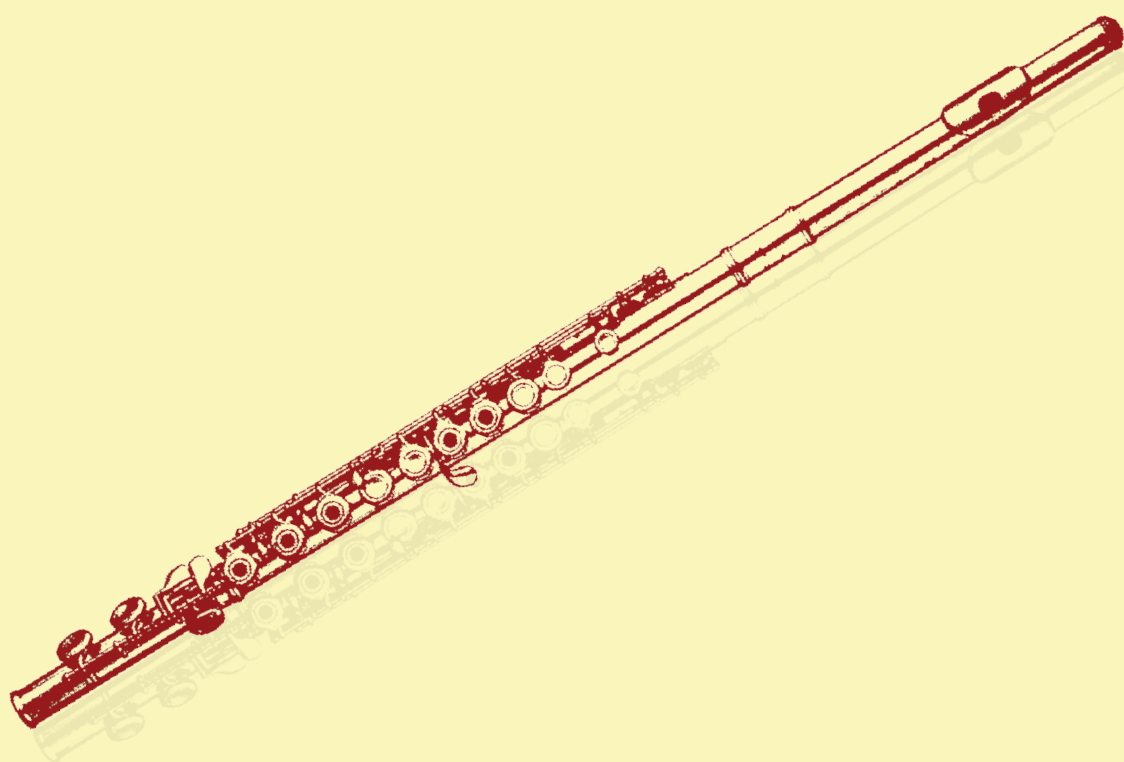


Jules MOUQUET

La Flûte de Pan
for Flute and Piano

Edited by
SIR JAMES GALWAY



James Galway

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MUSIC

Piano

Jules MOUQUET

La Flûte de Pan

(Op. 15)

Concerto/Sonata for Flute and Orchestra/Piano

Edited by

SIR JAMES GALWAY

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La Flûte de Pan by Jules Mouquet

Performance notes

When approaching this piece, the first problem is to find a tempo which suits you in the first and third movements. I think the metronome marks are too quick as suggested by the composer or his editor. In the first movement, I play the half note at 72. In the second movement, I play at the recommended tempi. In the last and most difficult movement I play dotted quarter note at 95. The breathing is most difficult in the first and third movements.

I. Pan and the Shepherds

I pay particular attention to the dynamics in this movement. For example, the first four bars of the flute part are *piano* followed by *mezzo forte* for the next four bars. The reason we pay so much attention to the dynamics is that we want to be able to build to a good, strong, vibrant *forte* at measure 19. From this point, keep the tempo. At measure 39, it is most important to play softly, the reason being that it requires good breath control and we want to preserve the breath in order to play uninterrupted to measure 49. Here, the breathing is most important. I have marked little breaths in the part (✓), and you really have to take them to survive. As there is not a lot of time to take a breath, I would recommend that you don't open your mouth so much but that you acquire the technique of taking a lot of breath through your lips in the embouchure position. At measure 113, pay close attention to the markings, as it's only *forte*, and "*con brio*". It is not a bad idea to practice in three octaves the scales of F major and D minor. Here and there, I have inserted a slur, or changed the articulation for the better.

II. Pan and the Birds

Here we want to get a very good, soft mood going: *pianissimo*, *leggiero*, and a soft articulation. A soft touch on the keys will also help greatly. At measure 17, begin to liven up the tempo by pushing ahead ever so slightly. There are a lot of crescendos in this piece and I would advise not to get too loud too quickly. Here I have inserted some dynamic markings to help you with this. In measure 21 when you return to the *tempo primo*, make sure you get to the right tempo. Don't play slower simply because you've got a beautiful melody to play. Be careful not to accent the first note after the bar line. At measure 53, don't force the tone but use your most beautiful singing and projecting sound.

III. Pan and the Nymphs

This is the most demanding and difficult of all the three movements. When you see a crescendo, don't begin straight away to get loud, but delay the crescendo. I would recommend that you practice your chromatic scales as this will help you play most of this piece. The passage between measures 24-47 can be more successful if you don't try to play too loud. *Staccato*, especially in the low notes, is more successful when you play soft.

I hope you enjoy playing this piece and working on it as much as I have done in the past.

Sir James Galway
Switzerland, 2017

à L. Lafleurance

La Flûte de Pan

Concerto/Sonata for Flute and Orchestra/Piano

I. Pan et les bergers

I. Pan and the Shepherds

Piano

Jules Mouquet, Op. 15

*O Pan qui habites la montagne, change nous
de tes douces lèvres une chanson, change nous
la en t'accompagnant du Roseau pastoral.*

(Alcée)

Flute

Allegro giocoso

long

Tempo

3

p Allegramente

Piano

Allegro giocoso (80 = ♩)

f

3

3

3

long

p

5

mf

3

3

3

mf

p

10

11

p

3

3

3

3

3

3

p

With an updated flute solo part edited by Sir James Galway, this new publication introduces Mouquet's whimsical work to a new generation of flutists. Included are detailed performance notes for each of the three movements: I. Pan Et Les Bergers (Pan and the Shepherds), II. Pan Et Les Oiseaux (Pan and the Birds), III. Pan Et Les Nymphes (Pan and the Nymphs)



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The living legend of the flute, Sir James Galway is regarded as the supreme interpreter of the classical flute repertoire. Through his extensive touring, over 30 million albums sold, Sir James has endeared himself to millions worldwide. Belfast born, Sir James studied in London and Paris before embarking on his prestigious orchestral career with Sadler's Wells & Royal Covent Garden, the BBC, Royal Philharmonic and London Symphony Orchestra, and then solo flautist with the Berlin Philharmonic under Herbert von Karajan.

Since launching his successful career as a soloist in 1975, he has performed with the world's leading orchestras and most prestigious conductors and has shared the stage with an amazing array of entertainers. Alongside his busy performing schedule he makes time to share his wisdom and experience with the young through the Galway Flute Academy; encompassing his educational programs and online flute series, First Flute.

Among the many honors and awards for his musical achievements are the Recording Academy's President's Merit Award, Classic Brits & Gramophone Lifetime Achievement Award; and induction into the Hollywood Bowl Hall of Fame. Sir James received an Order of the British Empire (OBE) award in 1979, and Knighthood in 2001 from Queen Elizabeth II.

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