

1915

A.F. April 4, '92

Opposition of diatonic and wt

4-12: [2, 4, 5, 8] CI
 4-12: [8, 11, 0, 2] CI
 4-18: [2, 5, 8, 9]
 5-10
 5-28 CI
 4-22: [5, 8, 10, 0]
 4-3: [0, 2, 4, 5] CI
 4-16: [7, 8, 0, 2]
 4-22: [1, 3, 5, 8]
 4-12: [2, 4, 5, 8] CI
 4-22: [8, 11, 4, 3] = T₄I (1, 3, 5, 8) in bar 11
 4-26 4-26 3-8 3-8 4-29
 4-21: [0, 2, 4, 6] w/wt
 4-19: [4, 8, 11, 0]
 6-34: [8, 10, 0, 2, 4, 6]
 5-10: [8, 9, 11, 0, 2, 7] CI
 Ti₀I or V₆

4-22: [8, 11, 4, 3]
 4-21: [8, 10, 0, 2] w/wt
 4-22: [10, 0, 2, 5]
 5-13 = 4-24 8-4-19 interlocking
 4-14: [1, 3, 4, 8] V₅ (4-22: [8, 11, 4, 3]) 11 → 4
 4-16
 4-22: [9, 0, 2, 4] T, ducant
 4-21: [0, 2, 4, 6]
 4-16: [7, 8, 0, 2] bar 12
 6-35: [0, 2, 4, 6, 8, 10] w/wt
 4-27: [4, 6, 9, 0] CI
 4-16: [7, 9, 1, 2]
 3-9: [1, 3, 8]

4-18: [1, 2, 5, 8] CI
 4-23: [11, 1, 4, 6]
 4-26: closing sonority [8, 11, 1, 4]
 4-23: [11, 1, 4, 6] V₁
 4-16: [11, 0, 4, 6]
 4-16: [5, 7, 11, 0] V₁
 4-14: [0, 2, 4, 6]
 4-26: [8, 11, 1, 4] closing sonority bars 74-75
 4-22: [4, 6, 8, 11]
 4-23: [5, 7, 10, 0]
 4-22: [3, 6, 8, 10]
 4-16: [7, 9, 1, 2]
 4-16: [11, 1, 5, 6]
 G#-B^b: boundary pitches bars 1-6

7-35 > 4-22 6x (max)

Key sig. \sharp !
(\sharp m) \sharp

38

41

44

47

5-32: [8,11,1,4,5] C I

4-16: [5,6,10,0]

4-3: [9,10,0]

5-10 w/d#

bar 7

4-14: [3,5,6,10]

4-22: [4,6,8,11]

4-29: [1,4,7,9]

4-22: [5,8,10,0]

4-19: [10,11,2,6]

3-8: [6,10,6] C III

T₃ d. bass 42-43

4-29

4-26

[6-30: [1,3,4,7,9,10]]

[7-31: [1,3,4,7,9,10] C III]

49

53

57

4-26: [10,1,3,6]

4-19: [10,2,5,6] = m. 40

4-23: [0,2,5,7]

4-22: [9,0,2,4]

4-23: [1,3,6,8]

4-27: [10,0,3,6]

4-26: [10,1,3,6]

4-16: [7,8,0,2]

4-16

4-19: [10,11,2,6]

4-18: [5,6,9,0]

4-26: [10,1,3,6]

4-26: [10,1,3,6]

4-215: [1,3,6,7]

4-8: [1,2,6,7]

4-27 [6,8,11]

4-16: [1,7,6,8]

4-19: [6,2,10,2]

5-10: [9,10,0,1,3] C III

4-19: [5,6,9,0]

5-22

4-22: [4,6,8,11]

61

4-18: [6,9,0,1] C III

5-29: [6,8,11,1,2]

X. POUR LES SONORITÉS OPPOSÉES

1915

Modéré, sans lenteur

pp
p dolente

Animando poco a poco

5

p expressif et profond

9

p poco cresc.
pp

13

pp
1° Tempo
pp

17

simile
D4

21

25

pp

29

Rit. - - - // L'istesso tempo

pp lointain, mais clair
et joyeux

33

de plus près

calando

sempre calando

37

Animando e appassionato

(8) poco a poco

p doux

p marqué

p expressif et pénétrant

pp

41

Sempre animando

44

47

50

53

57

(3/4) I° Tempo

Musical score for measures 57-60. The piece is in 3/4 time and marked *I° Tempo*. The key signature has three sharps (F#, C#, G#). The score is written for piano with two staves. Measure 57 starts with a *Lento* marking. Dynamic markings include *pp* and *p*. There are slurs and accents throughout the passage.

Lento

// I° Tempo

61

Musical score for measures 61-63. Measure 61 begins with a *Lento* marking. The tempo returns to *I° Tempo* at measure 62. Dynamic markings include *pp* and *più pp*. There are slurs and accents throughout the passage.

64

Musical score for measures 64-66. The tempo is *I° Tempo*. Dynamic markings include *pp*. There are slurs and accents throughout the passage.

calando

67

Musical score for measures 67-70. Measure 67 is marked *(de loin)* and *pp*. Measure 68 is marked *(de plus loin.....)* and *p marqué*. Measure 69 features a triplet. Measure 70 ends with a *ca* marking. There are slurs and accents throughout the passage.

71

Musical score for measures 71-74. Measure 71 is marked *pp*. Measure 72 is marked *smorzando*. Measure 73 is marked *p*. Measure 74 is marked *pp*. There are slurs and accents throughout the passage.

Debussy, Etude X (1915): Genera Matrix 12.3.95

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
4-1					o							
4-3						o						
4-12		o	o			o						
4-14										o		
4-z15	o	o										
4-16	o	o										
4-18	o		o						o			
4-19				o				o	o	o		
4-21		o										
4-22											o	o
4-23											o	
4-26												o
4-27		o	o									o
5-10	o	o	o			o	o					
5-13	o	o		o	o	o		o	o	o		
5-22	o		o					o	o	o		
5-32	o	o	o						o			o

Counts: 7 8 6 2 2 4 1 3 5 4 2 4

G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
[SI]		[SII]		[SIII]		[SIV]

Squo Indices in Descending Order with Genera

- .087: G3 (diminished)
- .078: G2 (whole-tone)
- .076: G9 (atonal-tonal)
- .069: G1 (atonal)
- .062: G4 (augmented)
- .060: G10 (atonal-tonal)
- .055: G6 (semichroma), G12 (dia-tonal)
- .045: G8 (atonal)
- .043: G5 (chroma), G11 (dia)
- .013: G7 (chroma-dia)

Reduced matrix

Debussy, Etude X (1915): Genera Matrix 12.3.95

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
4-1					●							
4-3						●						
4-12		○	●			○						
4-14										○		
4-z15	○	●										
4-16	○	●										
4-18	○		●						○			
4-19				○				○	●	○		
4-21		●										
4-22											○	●
4-23											●	
4-26												●
4-27		○	●									○
5-10	○	○	●			○	○					
5-13	○	●		○	○	○		○	○	○		
5-22	○		●					○	○	○		
5-32	○	○	●						○			○

Counts: 7 8 6 2 2 4 1 3 5 4 2 4

G1 G2 G3 G4 G5 G6 G7 G8 G9 G10 G11 G12
 [SI] [SII] [SIII] [SIV]

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- .045: G8 (atonal)
- .043: G5 (chroma), G11 (dia)
- .013: G7 (chroma-dia)

Chromes

Handwritten musical notation for Chromes, showing a scale on a single staff with various accidentals.

wt

Handwritten musical notation for wt, showing two staves with notes and accidentals.

dia

Handwritten musical notation for dia, showing two staves with notes and accidentals.

bar 11	bar 15
1, 3, 5, 8	8 11 3
1 5 8 5 3 1	3 1 1 8

octa

CI

CI
8 10 11 1 2 4 5 7

CII

CII
2 9 11 0 2 3 5 6

diatonic second

8 9 11 0 2 4 6