

Debussy, Harmonie du soir: Source Heptads

Bars 3-6

7-34

7-31 (CIII)

Musical notation for bars 3-6, consisting of two staves. The top staff contains a sequence of seven notes: F#4, G#4, A4, B4, C5, D5, E5. The bottom staff contains a sequence of seven notes: F#3, G#3, A3, B3, C4, D4, E4. The notes are written as half notes.

Bars 7-8

7-34

7-31 (CII)

Musical notation for bars 7-8, consisting of two staves. The top staff contains a sequence of seven notes: F#4, G#4, A4, B4, C5, D5, E5. The bottom staff contains a sequence of seven notes: F#3, G#3, A3, B3, C4, D4, E4. The notes are written as half notes.

Bars 9-10

7-34

Musical notation for bars 9-10, consisting of a single staff. The notes are: F#4, G#4, A4, B4, C5, D5, E5. The notes are written as half notes.

Bars 11-12

7-35 ('B major')

Musical notation for bars 11-12, consisting of a single staff. The notes are: B4, C5, D5, E5, F#5, G#5, A5. The notes are written as half notes.

Bar 13

7-34 (as in bars 3-6)

Musical notation for bar 13, consisting of a single staff. The notes are: F#4, G#4, A4, B4, C5, D5, E5. The notes are written as half notes.

Bars 14-16

7-34

7-34

Musical notation for bars 14-16, consisting of two staves. The top staff contains a sequence of seven notes: F#4, G#4, A4, B4, C5, D5, E5. The bottom staff contains a sequence of seven notes: F#3, G#3, A3, B3, C4, D4, E4. The notes are written as half notes.

Debussy, Harmonie du soir

7 5-25: [3,6,9,9,11] CII

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of several notes, some with slurs and accents. Below the staff, there are three boxed chord diagrams labeled 4-26, 4-23, and 4-27. The first diagram (4-26) shows a chord with notes on strings 4, 2, and 6. The second diagram (4-23) shows a chord with notes on strings 4, 2, and 3, and a flat symbol below it. The third diagram (4-27) shows a chord with notes on strings 4, 2, and 7, and a flat symbol below it. A box labeled '7' with the text '5-25: [3,6,9,9,11] CII' is positioned above the second diagram.

9.

HARMONIE DU SOIR

- 1 Voici venir les temps où vibrant sur sa tige,
- 2 Chaque fleur s'évapore ainsi qu'un encensoir;
- 3 Les sons et les parfums tournent dans l'air du soir,
- 4 Valse mélancolique et langoureux vertige.
- 5 Chaque fleur s'évapore ainsi qu'un encensoir,
- 6 Le violon frémit comme un cœur qu'on afflige,
- 7 Valse mélancolique et langoureux vertige,
- 8 Le ciel est triste et beau comme un grand reposoir;
- 9 Le violon frémit comme un cœur qu'on afflige,
- 10 Un cœur tendre, qui hait le néant vaste et noir!
- 11 Le ciel est triste et beau comme un grand reposoir,
- 12 Le soleil s'est noyé dans son sang qui se fige...
- 13 Un cœur tendre, qui hait le néant vaste et noir,
- 14 Du passé lumineux recueille tout vestige.
- 15 Le soleil s'est noyé dans son sang qui se fige.—
- 16 Ton souvenir en moi luit comme un ostensor.

EVENING HARMONY

Now comes that time when, trembling on its stem,
 Each flower exhales fragrance like a censer;
 The sounds and perfumes whirl in the evening air,
 A melancholy waltz and a languorous intoxication.
 Each flower exhales fragrance like a censer,
 The violin vibrates like a heart in distress,
 A melancholy waltz and a languorous intoxication,
 The sky is sad and beautiful, like a great altar;
 The violin vibrates like a heart in distress,
 A tender heart, which abhors the vast and somber void!
 The sky is sad and beautiful, like a great altar,
 The sun has drowned in its own blood, which is congealing
 A tender heart, which abhors the vast and somber void,
 Recalls all memories of the luminous past.
 The sun has drowned in its own blood, which is congealing,—
 My memory of you shines like a monstrance.

a
b
c
d
e
f
g
h
i
j
k
l
m
n
o
p
q
r
s
t
u
v
w
x
y
z

line 123 became 121
 only 2 syllables and line

Monstrance: a vessel (ornamental)
 in which the consecrated
 host (wafers) is displayed
 for the veneration of the
 faithful. R.C. symbol

E.T. Atkinson

Pantone - Malaya
 VERIS!

10 distinct lines

Subsets of 7-34: {3,4,6,7,9,11,1}
6-Z23 {1,3,4,6,7,9}
6-Z24 {11,1,3,4,6,7} {3,4,6,7,9,11}
6-33 {9,11,1,3,4,6} {4,6,7,9,11,1}
6-34 {7,9,11,1,3,4} {6,7,9,11,1,3}
5-10 {1,3,4,6,7} {3,4,6,7,9}
5-Z17 {3,4,6,7,11}
5-23 {11,1,3,4,6} {4,6,7,9,11}
5-24 {9,11,1,3,4} {6,7,9,11,1}
5-25 {1,3,4,6,9} {1,4,6,7,9}
5-26 {11,1,3,4,7} {3,6,7,9,11}
5-28 {1,3,4,7,9} {1,3,6,7,9}
5-29 {11,1,4,6,7} {3,4,6,9,11}
5-30 {11,1,3,6,7} {3,4,7,9,11}
5-33 {7,9,11,1,3}
5-34 {9,11,1,3,6} {7,9,11,1,4}
5-35 {9,11,1,4,6}
4-3 {3,4,6,7}
4-10 {1,3,4,6} {4,6,7,9}
4-11 {11,1,3,4} {6,7,9,11}
4-12 {1,3,4,7} {3,6,7,9}
4-13 {1,4,6,7} {3,4,6,9}
4-14 {11,3,4,6} {4,6,7,11}
4-Z15 {1,3,6,7} {3,4,7,9}
4-16 {6,7,11,1} {9,11,3,4}
4-19 {3,4,7,11} {11,3,6,7}
4-21 {9,11,1,3} {7,9,11,1}
4-22 {11,1,3,6} {9,11,1,4} {6,9,11,1} {4,7,9,11}
4-23 {11,1,4,6} {4,6,9,11}
4-24 {11,1,3,7} {7,9,11,3}

4-25 {1,3,7,9}

4-26 {1,4,6,9}

4-27 {1,3,6,9} {1,4,7,9} {11,1,4,7} {3,6,9,11}

4-Z29 {9,1,3,4} {6,7,9,1}

3-2 {1,3,4} {3,4,6} {4,6,7} {6,7,9}

3-3 {3,4,7} {3,6,7}

3-4 {11,3,4} {6,7,11}

3-5 {1,6,7} {3,4,9}

3-6 {11,1,3} {9,11,1} {7,9,11}

3-7 {1,3,6} {1,4,6} {4,6,9} {4,7,9} {11,1,4} {6,9,11}

3-8 {1,3,7} {9,1,3} {7,9,1} {3,7,9} {7,11,1} {9,11,3}

3-9 {11,1,6} {4,6,11} {9,11,4}

3-10 {1,4,7} {3,6,9}

3-11 {9,1,4} {6,9,1} {11,3,6} {4,7,11}

3-12 {11,3,7}

Diagrams, Harmonics du Soir: Theoretical Features

8-9-22

7-34 1 3 4 6 7 9 11

7-31 (= 9-11) 1 3 4 6 7 9 11

Sources Heptads

Unvarying voice leading forms

7-34 1 3 4 6 7 9 11 6-34

3-6 7-34 (6-34) / 6-34 complex

7-34 (T2) 3 5 6 8 9 11 1

7-8 7-31 (CII) 3 5 6 8 9 11 2

9-10 7-34 0 2 3 5 6 8 10 (T9 A7-8)

11-12 7-35 (Bmaj7) 10 11 1 3 4 6 8

13 7-34 1 3 4 6 7 9 11 (= how 7-6)

Harmonics du Goin, cont'd.

Reformatted system

7-34: 8 9 11 0 2 4 6

14-16

HEP 6

June 5-24

11 2 4 6 8 (not a comp. set)

7-34 T₂ 10 11 1 2 4 6 8

17-18 7-34 (aa in 7-8 voices) 3 5 6 8 9 11 1

HEP 7

7-34: 11, 0 2 3 5 7 9 4-23

"Transitional"

19

HEP 8

7-34 10 11 1 3 5 7 8 6-34

20

HEP 9

H.B. 7-32 2 3 5 6 8 10 11

21

HEP 10

7-34 5 6 8 9 11 1 3

26

HEP 11

7-34 T₂ 8 9 11 0 2 4 6

HEP 12

7-34

28

HEP 13

6-224

Subsets of 7-34: {3,4,6,7,9,11,1}

7 6-Element Subsets

6-Z23

{1,3,4,6,7,9}

6-Z24

{11,1,3,4,6,7} {3,4,6,7,9,11}

6-33

{9,11,1,3,4,6} {4,6,7,9,11,1}

6-34

{7,9,11,1,3,4} {6,7,9,11,1,3}

21 5-Element Subsets

5-10

{1,3,4,6,7} {3,4,6,7,9}

5-Z17

{3,4,6,7,11}

5-23

{11,1,3,4,6} {4,6,7,9,11}

5-24

{9,11,1,3,4} {6,7,9,11,1}

5-25

{1,3,4,6,9} {1,4,6,7,9}

5-26

{11,1,3,4,7} {3,6,7,9,11}

5-28

{1,3,4,7,9} {1,3,6,7,9}

5-29

{11,1,4,6,7} {3,4,6,9,11}

5-30

{11,1,3,6,7} {3,4,7,9,11}

5-33

{7,9,11,1,3}

5-34

{9,11,1,3,6} {7,9,11,1,4}

5-35

{9,11,1,4,6}

35 4-Element Subsets

4-3

{3,4,6,7}

4-10

{1,3,4,6} {4,6,7,9}

4-11

{11,1,3,4} {6,7,9,11}

4-12

{1,3,4,7} {3,6,7,9}

4-13

{1,4,6,7} {3,4,6,9}

4-14

{11,3,4,6} {4,6,7,11}

4-Z15

{1,3,6,7} {3,4,7,9}

4-16

{6,7,11,1} {9,11,3,4}

4-19

{3,4,7,11} {11,3,6,7}

4-21

{9,11,1,3} {7,9,11,1}

4-22

{11,1,3,6} {9,11,1,4} {6,9,11,1} {4,7,9,11}

4-23

{11,1,4,6} {4,6,9,11}

4-24

{11,1,3,7} {7,9,11,3}

4-25

{1,3,7,9}

4-26

{1,4,6,9}

4-27

{1,3,6,9} {1,4,7,9} {11,1,4,7} {3,6,9,11}

4-Z29

{9,1,3,4} {6,7,9,1}

Harmonie du Soir 1889



And^{te} tempo rubato

CHANT

p

Voi - ci ve - nir les temps où vi -

And^{te} tempo rubato

PIANO 1-4

pp

p

5-28: [1, 3, 4, 7, 9] *cml* 6-34: [7, 9, 11, 1, 3, 4]

p

- brant sur sa ti - ge Chaque fleur s'éva - pore ainsi qu'un en - cen - soir;

(stem) *cml*

5-9

pp

dim.

pp

pp

6-27: [0, 1, 3, 4, 6, 7] *cml* - I

7-31 (0)

p doux

Les sons et les par - fums tournent dans l'air du soir;

10-14

p

pp

Ref. / anno: 2-24 [8, 9, 11, 0, 2, 4, 6] → 7-34 [0, 11, 12, 4, 6, 8]

→ T₁₀ 7-34 [2, 5, 9, 11, 0, 2, 4, 6]

Harmonis du Sow

5

metrical changes

5-23: [4, 1, 2, 4, 6] ↗

14

p Val-se mé-lan-co - lique et lan - gou-reux ver - ti - ge

animez un peu

pp *p* *molto dim.*

4-24

J-33: [0, 2, 4, 6, 8]

17

a tempo Cha-que fleur s'éva - pore ain - si qu'un en - cen - soir;

a tempo *pp* *p*

6-33 [0, 7, 3, 4]

A⁶7

4-27:

20

animando poco a poco Le vi-o - lon fré - mit comme un cœur qu'on af - fli - ge

p *pn* *p*

III 5-25

8-28 CIII

6-228

8-28 CI

24

poco string. Val - se mé - lan - co - lique et lan - gou - reux ver -

poco cre - scen - do

p *poco* cre - scen - do

m. 14-16

transposed T₂

m. 14

d3?

m. 16: trump. breaks here

26

Tranquillo

- ti - - - ge Le ciel est triste et

dim. e calmato

f

Tranquillo

6-249

29

molto dim.

beau comme un grand re - po - soir.

Tempo animando ma non troppo

Le vi - o -

più p

molto dim.

pp

d. m. 20 (T9)

6-249 C7-34

33

Tranquillo

- lon frè - mit comme un cœur qu'on af - fli - - ge; Un cœur

Poco rit. espress.

Poco rit.

dim.

6-249: [7,8,11,12,4]

37

Tranquillo

ten - dre, qui hait le né - ant vaste et noir!

Le

3-3 Coll. I

p

dim.

(T10)

6-249: [7,8,10,11,3,4] Coll. I 43

F-27 hwc (A7 + E#07)

[11,0,2,4,5,7,8,9] > 7-34

40

ciel est triste et beau comme un grand re - po - soir;

pp *sempre pp*

44

Molto calmato *p* Le so - leil s'est no - ye dans son sang qui se

Molto calmato *pp*

6-228: [9,8,10,9,1,4] = C#-D#

47

fi - ge... *p* *pp* *sempre p*

Tempo animando *espress.*

m. 36 Un cœur ten - dre, qui

51

poco a poco string. *cresc.*

hait le né - ant vaste et noir, Du pas - sé lu - mi - neux re -

cresc.

5

55

f Calmato

- cueil - - le tout ves - ti - - ge

mf *p* rit. molto dim. *piu p* Calmato

4-27: [1, 3, 6, 9]
Calmato

Tristan - Prelude, m. 46

59

p

m. 45
75

Le soleil s'est no - ye dans son sang qui se fi - ge

p *piu p*

63

p *pp*

Ton sou - ve - nir en moi luit comme un os - ten - soir.

Lent

pp *pp*

6-250 C#

66-73

pp *pp* *ppp* *pppp*

from *pp* to *pppp*

Très retenu

3

8# complete 7-51

IV V

lentement arpeggiato I

Septads of 8-28: {0,1,3,4,6,7,9,10} CIII

7-31

{0,1,3,4,6,7,9} {10,0,1,3,4,6,7} {9,10,0,1,3,4,6}
{7,9,10,0,1,3,4} {6,7,9,10,0,1,3} {4,6,7,9,10,0,1}
{3,4,6,7,9,10,0} {1,3,4,6,7,9,10}