

Focus of the remarks: large harmonic areas

Cloches à travers les feuilles

Whole-tone example: How Debussy moves from wt to other harmonic areas (not synechdochic)

Main points—not undifferentiated: centric pcs: B and Cb , A

Completion of the wt collection (A bar 3)

“Intrusion” of non wt pitches (dissonances)—c-natural in bar 6

Bar 9: 5-34 (9th chord) w/ CIII at end (5-19)

Bar 12: 6-34 (near wt), with Eb as ‘dissonant’ note.

Bar 13: new figure based upon 5-28: This is an unordered transposition (down a half step) of the immediately preceding form of the same pentad: [C,D,Eb,Gb,Ab] In effect, a “modulation” by common harmonic structure (set-class)

When the beautifully simple melody in half notes enters in bar 14 it introduces a new note, A# in bar 16, completed an octatonic hexachord—perhaps D.’s favorite—6-z49. Every note in this section comes from the same octa collection.

The octa ‘interlude’ ends at bar 17 and the music is now in a new harmonic area—diatonic or ‘modal’ [deal with ‘modality’ here or put into whatever category? The linking sonority is Ab,Bb, C,D, the wt tetrachord—not represented

N.B. Bar 24 is “E Lydian” against octatonic

Poissons d’or

Main point: progression through harmonic regions, beginning with octatonic. Key signature?

Reflets dans l’eau

Tristan Chord: Chenenceau.

L’Isle joyeuse

6-z23 theme I

Unary v.l. transformation

Common Notes Melody

wt

octatonic


(Retrograde)



Cloches à travers les feuilles

1907

completos 6-35
un peu en dehors

Lent (M.M. 92 = )

Odd wt
(pure)

doucement sonore
pp
m.g.

Cédez
pp
7
au Mouvt
pp

8

5-25 (CI) bass 9-11
[7,10,0,1,3]

5-34 (E69)

mp m.g.

(5-19 CI)

10

4-19 (CI) m.d.

4-26

presque rien

5-34

mp

12

bass bass 10-11 (4-26)

5-34 (A69)

marqué m.g.

marqué m.g.

Cédez au Mouvt

5-28: [0,2,3,6,8] CI

5-28: [11,12,17] CI

très égal - comme une buée irisée

pp

5

All: (6-34) [6,8,10,0,2,3]

3-2 (CI) expressif et doucement appuyé

13

Completos 6-249: [10,11,1,2,8,9] CI

and 4
octa

15

8-23

17

upper part: 4-26 as in

pp 6-33: [5,7,8,10,0,2]

8-23: (4,6,9,11)

6-33: [10,0,1,3,8,7] (Ts)

18

pp 6-225: [10,0,1,3,5,6]

Cédez

au Mouvt

R d bar 14-16

5-218: [6,7,10,11,12]

6-210: [10,11,1,2,8,9]

pp Theme

20

6-34: [11,1,3,5,7,8]

Ts d bar 12

5-34: [5,7,9,11,2]

(C9)

8-24: (8,10,9,4)

22

pp
= bar 20

Un peu animé et plus clair

24

4-26
"Lydian"
pp
marqué
pp marqué

26

pp
p
E

28

30

32

34

4-26

8

pp

p marqué
5-25 CI

p expressif
en dehors

36

4-26: [8, 11, 1, 4]

4-27: [0, 3, 6, 8] (CI)

pp

più p

"Ch'inqui"

38

Retenu

p

p

40

= bar 3

1° Tempo

pp

pp

42

pp

très effilé

pp

pp

p

pp

expressif, un peu en dehors

= bar 14 3-2 CI

Plus lent jusqu'à la fin

45

pp

pp

5-35 (poda)

pp

pp

ppp

ppp

4-18 CI

5 par 4 3-2

(Second theme)