Debussy, *Nuages*
(Nocturnes, 1892–99)

7-31: [4,5,7,8,10,11,1] CI

Th.1

m.7

5-10: [8,10,11,1,2] Coll.I

B: D-B

6-Z23 as in mm 5-8

bar 31

4-23: [11,1,4,6] 4-19: [10,11,2,6] 4-18: [9,10,1,4] Coll.III

4-20: [8,9,1,4]

4-19: [6,9,10,2] 4-17: [1,4,5,8] Coll.I

Th.2 4-3

E♯

5-10: [11,1,2,4,5] ordered Coll.I

T3

inv.

B3

t1 t2

b3

5

11

Five

4-23: [11,1,4,6] m.1

and B3

4-10: [11,1,2,4,5] (CI) – m.1-2 leap from E♯2

14

3-9 CII

3-9 CI

from bar 1

4-20: [5,6,9,12] bar 21

as in m.1 ?

t#2 – t1 = headnote of Th.1 t#2

4-17 etc.

4-21

4-3 4-3

4-3 m.5

5-10: [11,1,2,4,5] CI m.5

bass is 6-Z49 CII

5-34 ("upthru")

4-17 – m.3

t2

headnote 1 bass progression 6-Z49 enters on 6 bar 21

m.14-15: counterpoint of octa motivic harmonies

? 6-Z46: [10,1,3,5,6,7]

* Entire descant 7-34: [10,11,1,2,4,6,8]

4-10: [11,1,4,2] – m.13 m.1 4

* invsn. in next 5-10

Completes 7-34 (CI)

b3 (m.6)

first four notes of Th.1

3

31

boundary pcs of lowest cpt, bars 3-4

33

the major 3rd of bars 29 and 8

15

m.6

19

4-26: [2,5,7,10] CI

21

m.3

4-25

6-Z23: [11,1,2,4,5,7] (CI)

4-27: [9,11,2,5] CII

5-10: [11,1,2,4,5] m.5

CI

t1

t2 d-ab

5-34

6-26 [9,10,0,3]

completes bass 6-Z49 E [10,11,1,2,4,7]

① CI

inv. w. opening

SES sep. pegs 4

not right

doubles descant

4-27 CI

B♭9

4-18 CI

5-32 CI

4-27 CI

"C major" against octa

6-Z3?

"B minor"

"C major"

Theme 2 as wt

7-35: [1,2,4,6,7,9,11]

7-35: [1,2,4,6,8,9,11]

4-26: [2,5,7,10] CI m.20

"C major"

7-34: [1,2,4,5,7,9,11] = 5-10 CI + 4-17 CII

= descant ♮ opening T3 with inv. 4-10: [11,1,2,4]

3-7 in descant Leos 11,2,4

V1

♭5 → ♮6

(bar 14)

4-26: [11,0,1,7]

(Musorgsky)

Bass is 5-32: [1,2,5,7,10] Coll.I

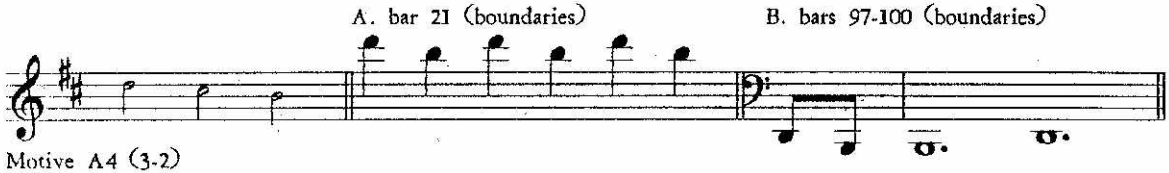
① Basic change in rhythm here: 6 against 4

Ⓥ doubles bass above descant

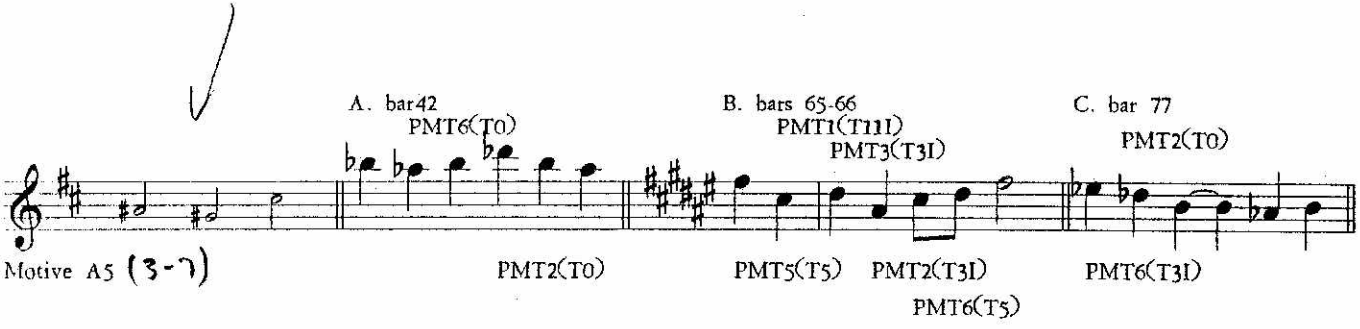
Δ doubles descant in lower register – orchestral technique, not real bass!

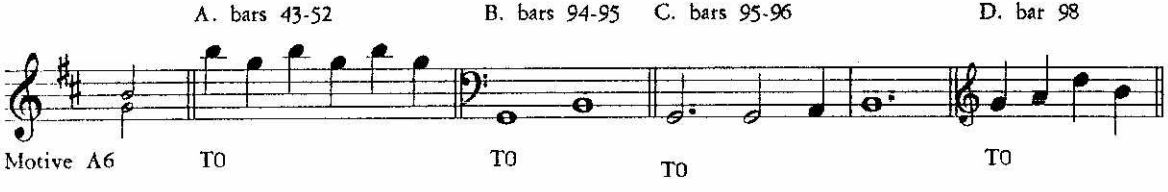
Relates to Th. 2

also B4



MOT-A4.DMS


A. bar42
PMT6(T0)
B. bars 65-66
PMT1(T11I)
PMT3(T3I)
C. bar 77
PMT2(T0)
Motive A5 (3-7)
PMT2(T0)
PMT5(T5)
PMT2(T3I)
PMT6(T5)
PMT6(T3I)

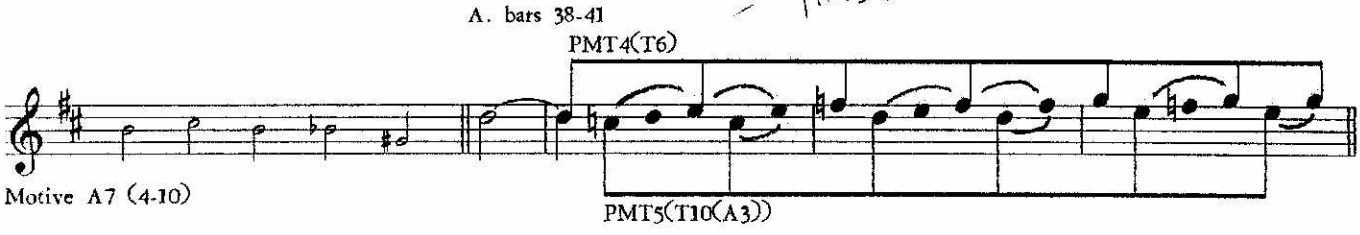


MOT-A6.DMS

DRAWIN

PMT5(T3(B3))

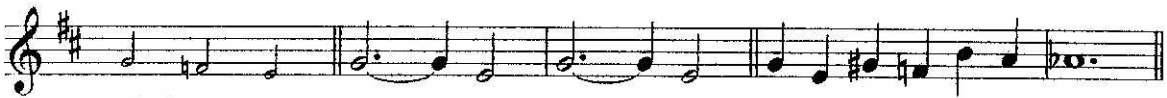
MOT-A7. DAT 5



A. bar 31 (boundaries)

B. bar 38

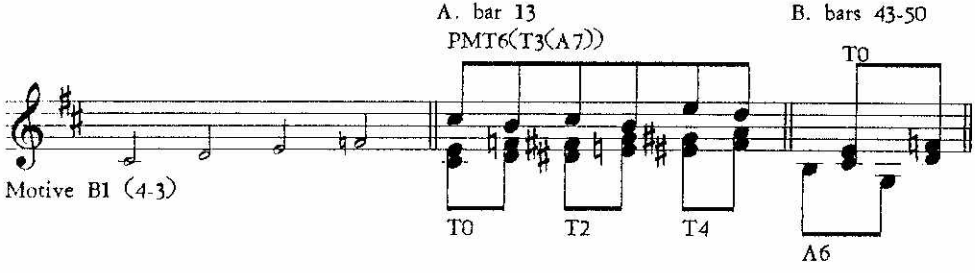
MOT-A8.DMS



Motive A8 (3-2)

T0 T1 T4

PMT(T3(B1))


A. bar 13
PMT6(T3(A7))
B. bars 43-50
T0
Motive B1 (4-3)
T0
T2
T4
A6

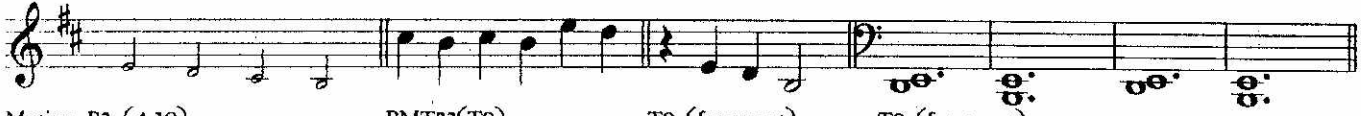
A. bars 15-16 (boundaries)

Motive B2 (3-2)

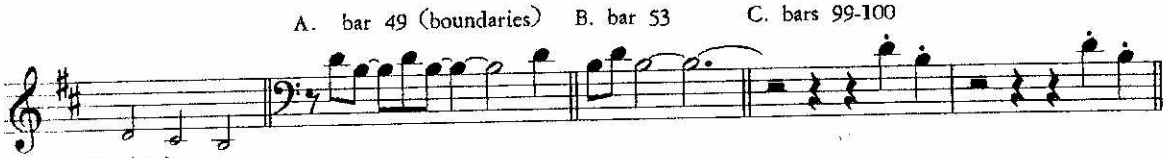
MOT-B2.DIAS

A. bar 13 B. bars 51-52, 88-94 C. bars 88-91

MOT-B3.DMS



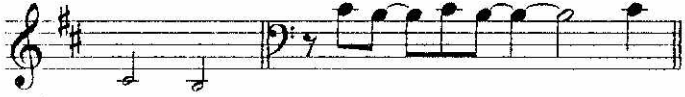
Motive B3 (4-10) PMT23(T0) T0 (fragment) T0 (fragment)



Motive B4 (3-2)

MST-B4. DMS

A. bar 46



Motive B5

MOT-B5.DM1

Debussy, *Nuages*
(Nocturnes, 1892-99)

(37) (42) (49) (51)

5-10: [7,8,10,11,1] CI

7-31: [4,5,7,8,10,11,1] CI

g#3 bar 9

mvt 5-10: [8,10,11,1,2] ; inver. 4-10: [8,10,11,1]

5-10: [7,8,10,11,1]

Coll. I

m.3: 3-7: A#-C#-G#

b²

3-6 bar 1

7

3-7 3-7

6-223

4-3

Th.2

7-31: [2,4,5,7,8,10,11] CI

4-10: [2,4,5,7] CI

4-11: [4,5,7,8]

5-22 CI

REPEAT 43-44

4-26: [11,2,4,7] CI

3-7: [11,2,4] CI

(m.3)

Exception = Dissonance Symbol

m.3

m.5

4-21: [5,7,9,11] Compass out B-F tritone

5-25: [11,2,4,5,7] Coll. I

B-F boundary pcs of Th.2

A doubles descant as before

5-10: [2,4,5,7,8] CI

Ballet section

(61)

all: 6-223: [11,1,2,4,5,7] Coll. I as at opening

4-20: [10,11,3,6]

4-21: CI

(55) (59)

CI: 4-10: [8,10,11,1]

3-7

new/counter-theme

7-31 CI

3-3

3-2

8 (m.5)

first vertical ΔM

New rhythmic grouping

octahex CI

4-25

4-28 6-Z49 6-Z17 CII

4-25 7-34!

descent = ⊃ bar 14, T5, but passage is a variant harmonically

(64) (7)

new metric return in m. 66

inversion of 3-7 bar 1 (TOI) f# axis

Th.3

5-34: [4,6,8,10,11] (F#9)

4-34: [2,4,8,10] WT

New rhythmic pattern: ♩. ♩♩♩ ♩.

"Pentatonic" section

5-35: [6,8,10,1,3]

3-7 3-7

TOI of bar 7-25

4-21: [6,8,10,1]

3-7

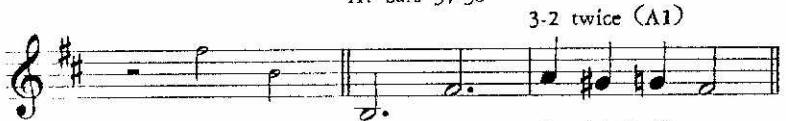
I IV# I

D# minor Warm?

V1 5-32 V4 5-25 > Coll. III

5-34: [6,8,10,0,3]
> 4-27: [0,3,6,8] CII
4-27: [10,0,3,6] CIII
3-10: [0,3,6]

A. bars 57-58

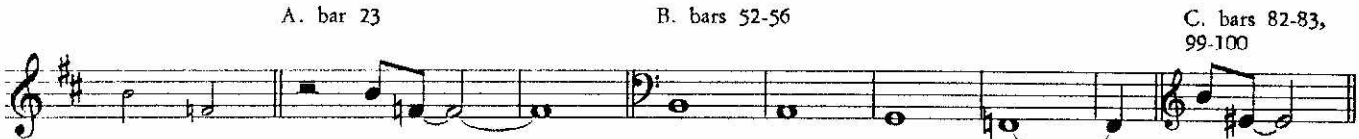


Motive C1

also 3-7:[6,9,11] = PMT4(T5(A2))

MOT-C1.DMS

MOT-C2.DMS



Motive C2

S. Nale
B Conservatoire

Catalogue de
F. Lesure mort +
1977

Debussy

violon et orch

Nocturnes

Denis Herlin

1995
Nocturnes

Sorbonne

thèse française

microfilm

Edition des Nocturnes
Durand 1999

Cahiers Debussy
en France

DARMS CODE FOR ANALYTICAL GRAPH (W/O BEAMS)

NOW [redacted] READER-I, DARMS

```
!I1 !G,!G,!F !K2# !N1 !&
K BARS 1-4: $
9Q,-9@.$ 8 9 7 8 6 / 9Q 8 9 7 8 6 /
7 4# 6 3# 5Q \Q / 7Q 4# 6 3# 5Q \Q // &
5Q 6 5 5- 4 4# / 5 6 5 5- 4 3# /
3* 2 2* 1 1# 2# / 3* 2 2* 1 1# 2# // $&
!-50 !K2#
\W.,-9@.$ / \W. /
7Q \Q 6J 6 5 \Q / 5 \Q \W //
!-50 !K2#
\W. / \W. / \W. / \W. //
K END OF BARS 1-4, BEGINNING OF BARS 5-10 $
!+100
3*Q,5 \H. / 3,5,17,19 \H /
3,5,17,19 \Q / 3,5,17,19 /
3#,5,17#,19 / 3,5,17,19 /
!-50 \Q. !R3 -1#S 0 1 $R 2*Q \Q /
2 1 0 / -1 -2 / -2 / \Q / 5,12 /
!-50
\H. / \H. / -4,7*,8,14* \Q /
-4,7,8,14 / -4 / -4 /
K END OF BARS 5-10, BEGINNING OF BARS 11-14 $
!+100
5Q,9,-9@.$ 6,8 5,9 5-,7 4,8 4#,6 /
5Q,9 6,8 5,9 5-,7 4,8 4#,6 /
-1,1,6 0,1#,5 0#,2,6 1*,3,5 1#,3#,8* 2,4,7 /
4,6,9 3-,5-,8- 2-,4-,7- 0-,2*,5- -2-,0*,3* -3-,-1*,2* /
!-50
5,12,-9@.$ \Q \Q / \W. / \W. !F /
10,12# 9-,11* 8-,10- 6-,8* 4*,6* 5*,9- /
!-50
\W. / \W. / \W. / \W \Q 3- /
K END OF BARS 11-14, BEGINNING OF BARS 15-20 $
!+100
4-Q,6*,9* 2*,4-,7 /
4-Q,6*,9* 2*,4-,7 /
```

```
2*,4*,7 \H 2,4,7 6*,8,11 3,5,8 /
2*,4,7 \Q 2*,4,6* \Q 2,4,7 \Q /
K BAR 19, FIRST SYSTEM: $
5-,7-,9* \H 5,7,9 8-,10,13* 6,8-,10 /
5-,7-,9* 6*,8-,10 7-,9,12- //
!-50
5,9- 9,12 /
5,9- 9,12 /
5,9*,11* \H 5,9,11 7*,11,13 8,10,15 /
7*,9,11* \Q 5,9,14* \Q 7,11 \Q /
K BAR 19, SECOND SYSTEM: $
6-,10-,12- \H 6,10,12 10,13- 11* /
7*,10-,12- 8*,11*,13- 10-,12-,14* //
!-50
-4-,0*,3- 7*,11* /
-4-,0*,3- 7*,11* /
1 -2 1 -2 1 -2 /
1 -2 1 -2 1 -2 /
1 0* 1 3- 1 3 /
5- 4* 3- //
K END OF BARS 15-20, BEGINNING OF BARS 21-28: $
!+100
K BAR 21 STAFF 1: $
-2*,2*,4,9*,11,14 -3,0,2,7,9,12 -2*,2*,4,9*,11,14
-3,0,2,7,9,12 -2*,2*,4,9*,11,14 -3,0,2,7,9,12 /
K BAR 22 STAFF 1: $
-2*,2*,4,9*,11,14 -3,0,2,7,9,12 -2*,2*,4,9*,11,14
0,3,5,10,12,15 -2*,2*,4,9*,11,14 -3,0,2,7,9,12 /
K BAR 23 STAFF 1: $
-2*,2*,4,9*,11,14 -3,0,2,7,9,12 -2*,2*,4,9*,11,14
-3,0,2,7,9,12 -2*,2*,4,9*,11,14 -3,0,2,7,9,12 /
K BAR 24 STAFF 1:$
-2*,2*,4,9*,11,14 -3,0,2,7,9,12 -2*,2*,4,9*,11,14
0,3,5,10,12,15 -2*,2*,4,9*,11,14 -3,0,2,7,9,12 /
K BAR 25 STAFF 1: $
-2,2*,4,12,14,16* -3,0,2,11,12,14 -2,2*,4,12,14,16*
```

-3,0,2,11,12,14 -2,2*,4,12,14,16* -3,0,2,11,12,14 /

K BAR 26 STAFF 1: $

-2,2*,4,12,14,16* -3,0,2,11,12,14 -2,2*,4,12,14,16*

0,2,3,5,12,14,17 -2,2*,4,12,14,16* 0,2,3,5,12,14,17 /

K BAR 27 STAFF 1: $

-2,2*,4,12,14,16* -3,0,2,11,12,14 -2,2*,4,12,14,16*

-3,0,2,11,12,14 -2,2*,4,12,14,16* -3,0,2,11,12,14 /

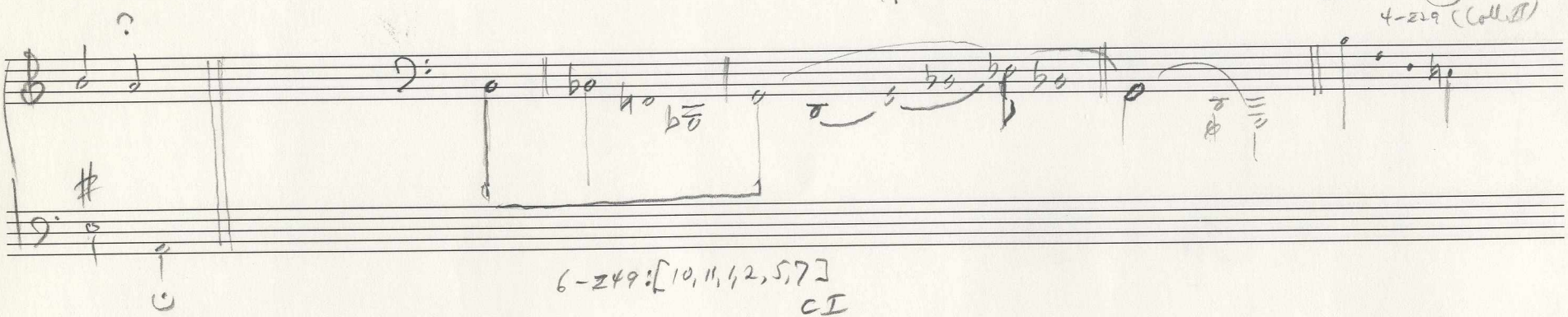
K BAR 28 STAFF 1: $

-2,2*,4,12,14,16* -3,0,2,11,12,14 -2,2*,4,12,14,16*

0,2,3,5,12,14,17 -2,2*,4,12,14,16* 0,2,3,5,12,14,17 /

7 14 17 19 20 21 (26) (31)

4-Z29 ((all, T))



6-Z49: [10, 11, 1, 2, 5, 7]

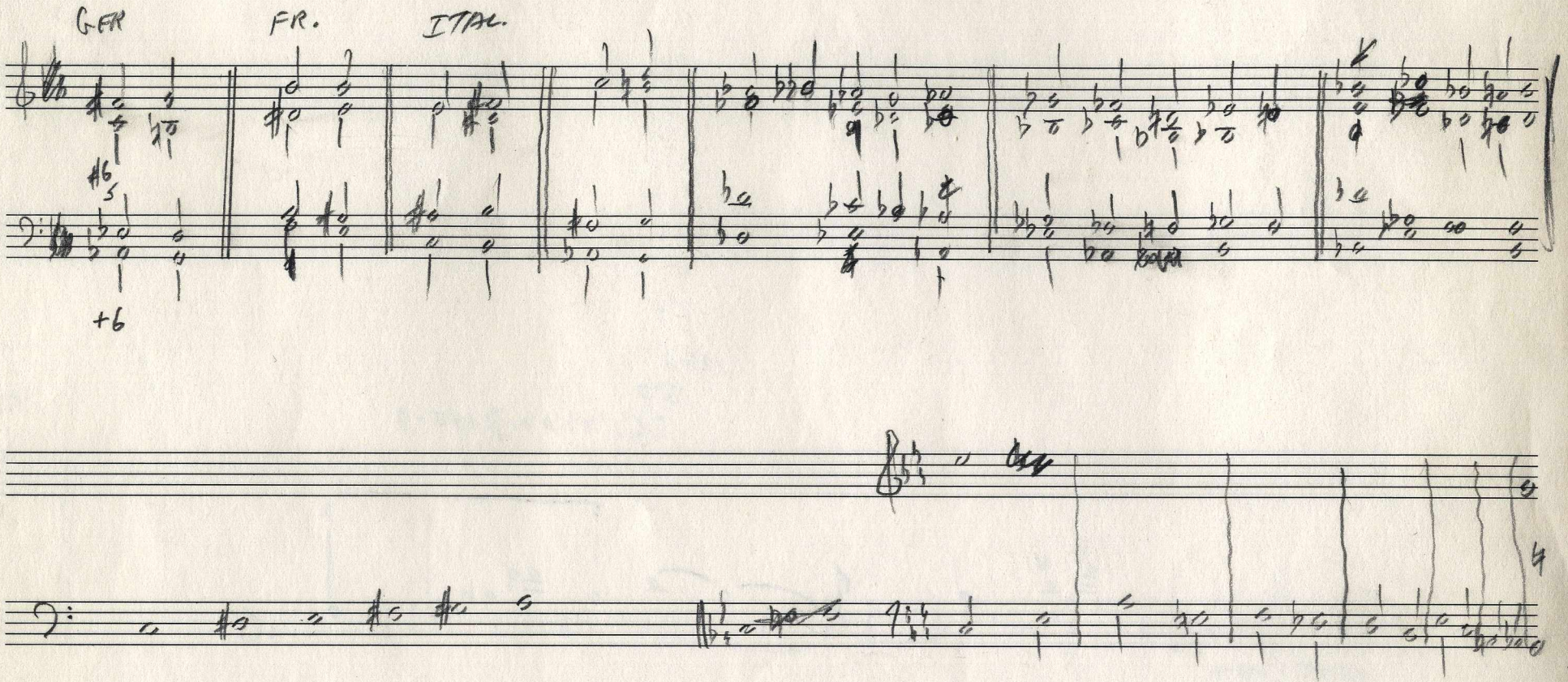
cI

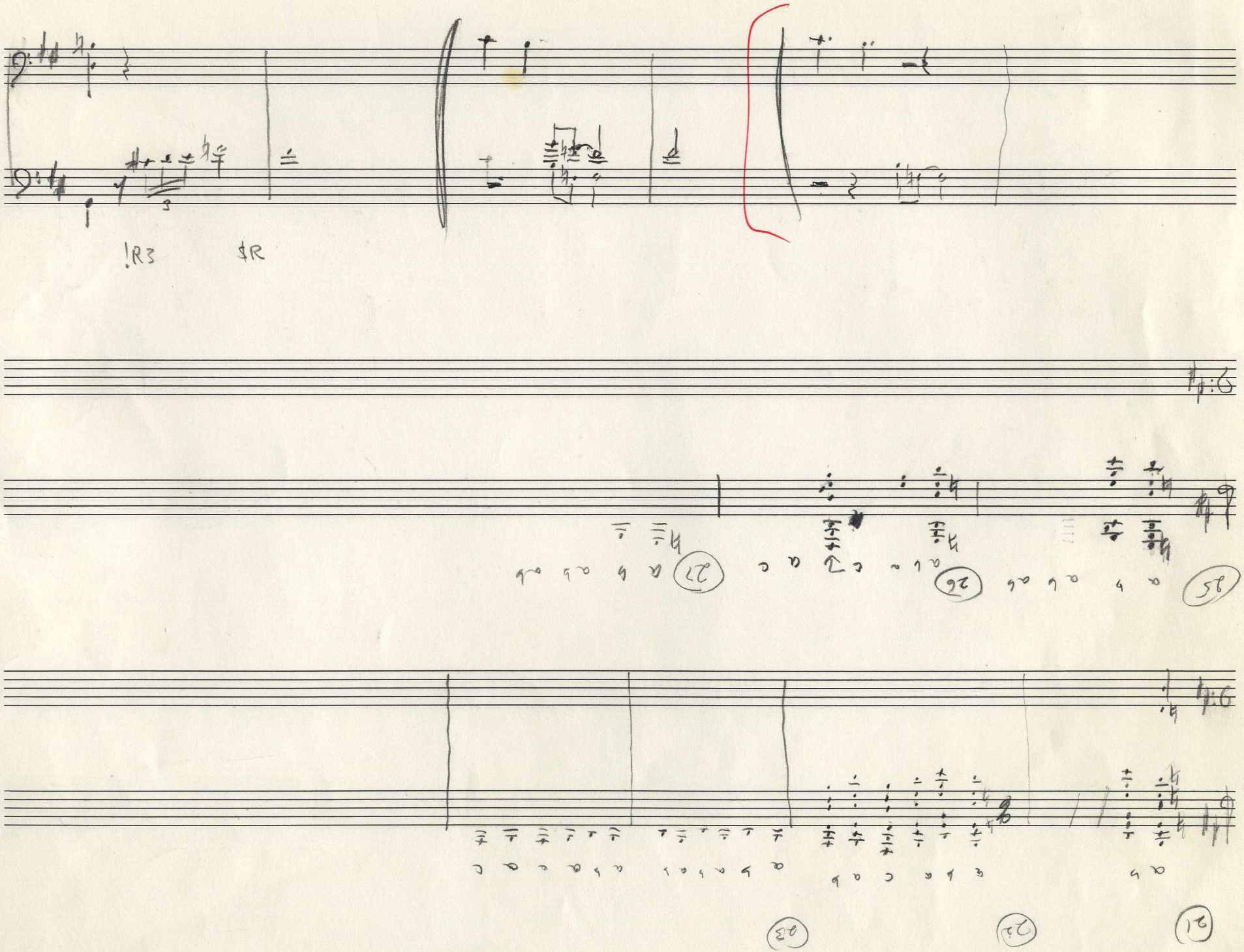
(4, 8)

4 8

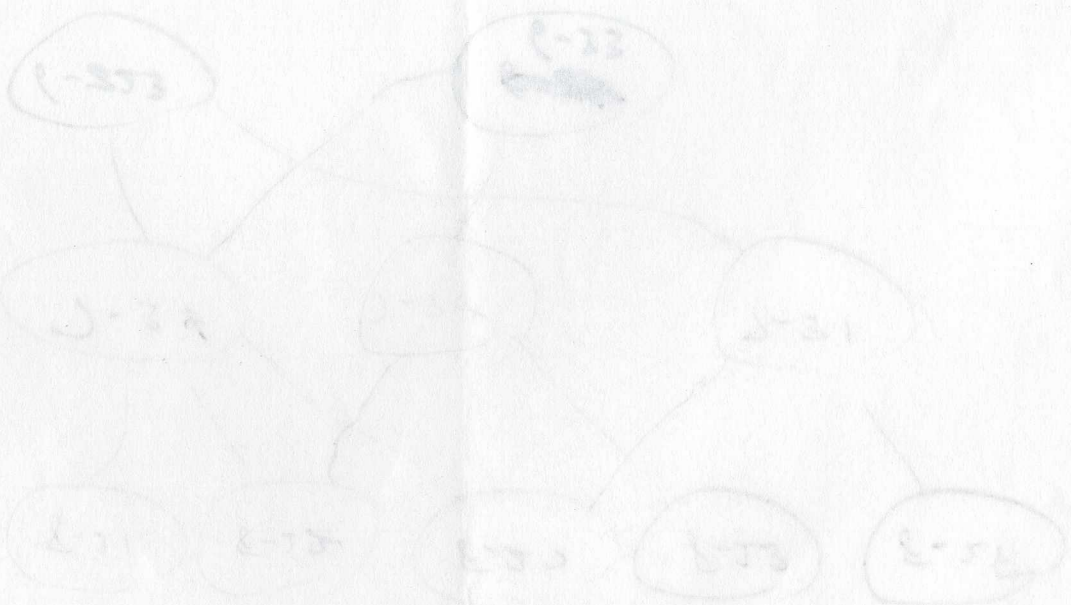
Class 5-1
BOARD EXX. (also handout)
with examples

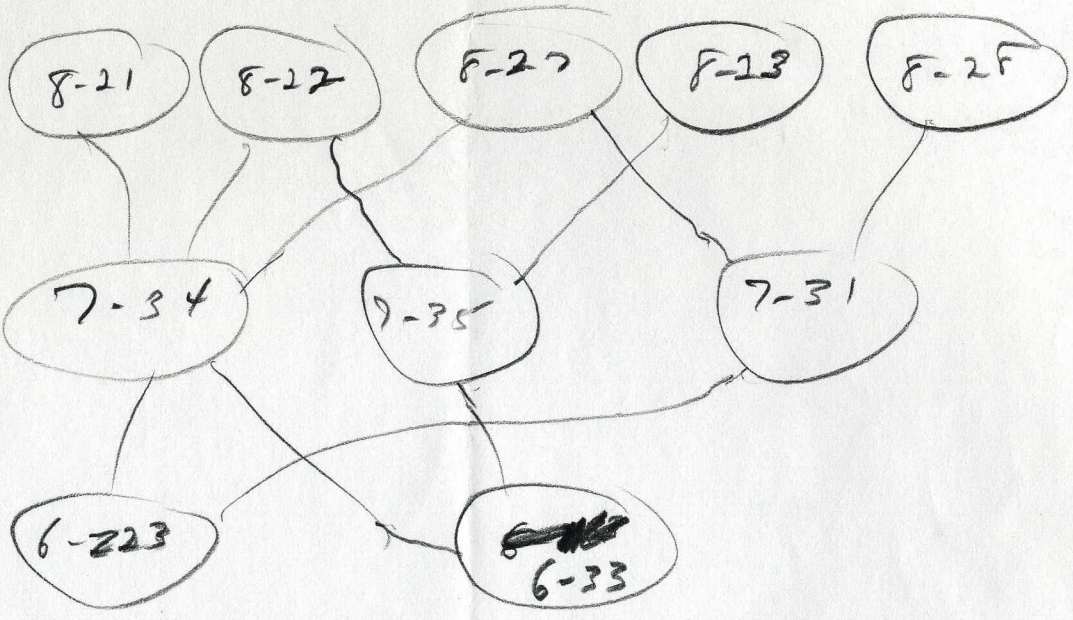
CHROM-EX. DMS



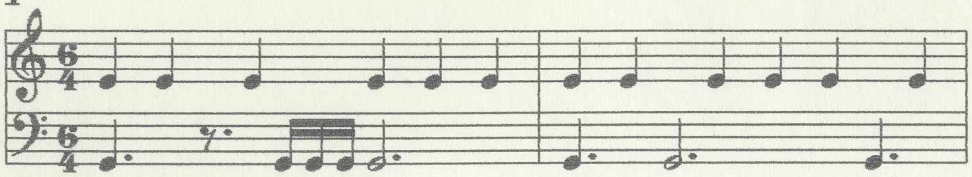

!R3
$R

A study of Debussy's innovational music that will focus upon certain theoretical issues, such as the role of tonality, in connection with a survey of his oeuvre. The approach will be pluralistic, encouraging participants to explore recent developments in, for example, linear analysis with pitch-class set orientation, generative-linguistic theory, and implication-realization models. Directed to college teachers of music theory and music history and to persons in other disciplines who are conversant with more complex music notation and who have had experience in music analysis.



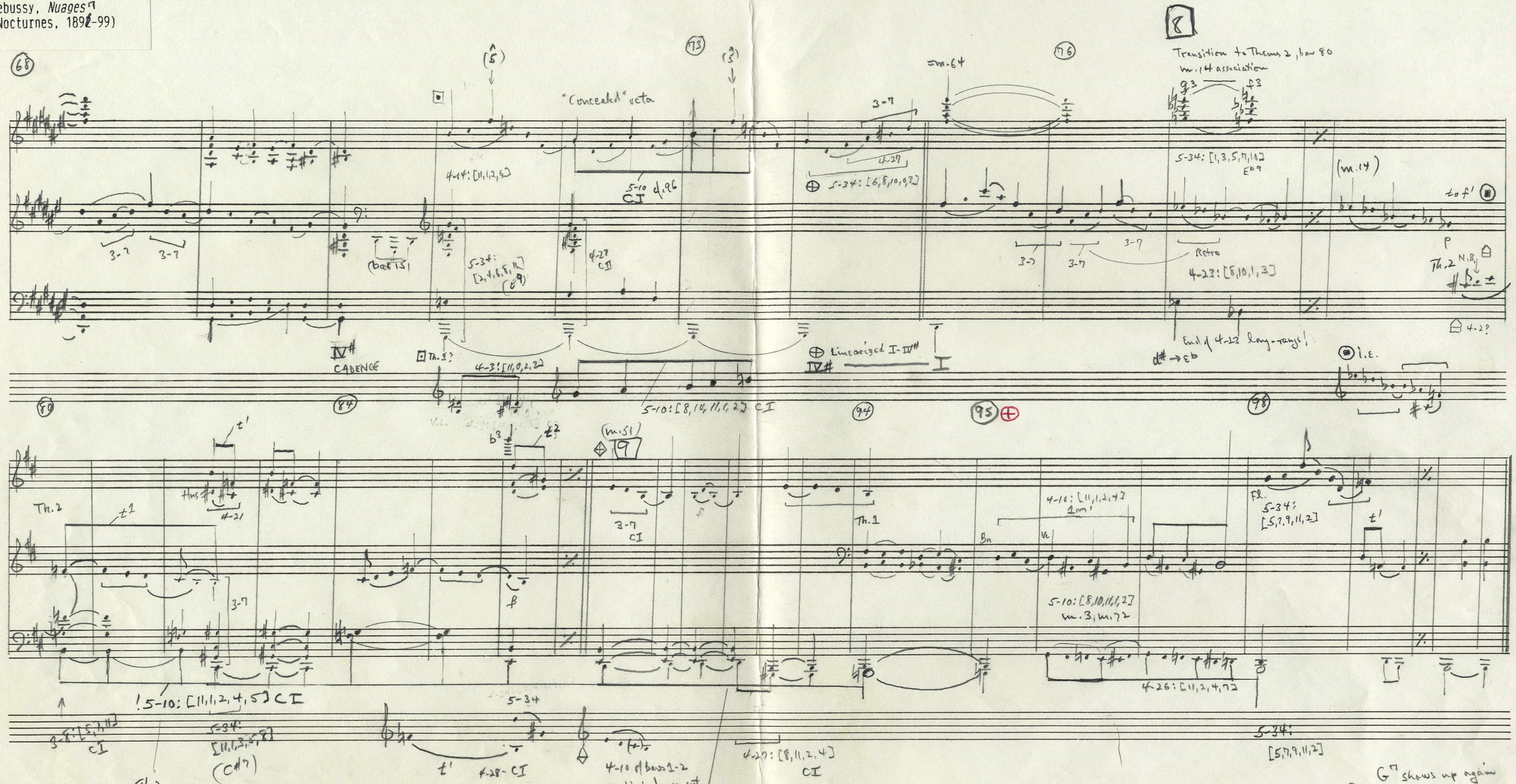

8-21
8-22
8-23
8-24
8-25
7-34
7-35
7-31
6-223
6-33

1



4 against 6
2 against 3

Debussy, *Nuages* 7
(Nocturnes, 1892-99)



Th.2
7-31 completed in bar 94 on low G
Thus boundaries are B-G

7-31: [11,1,2,4,5,7,8] CI

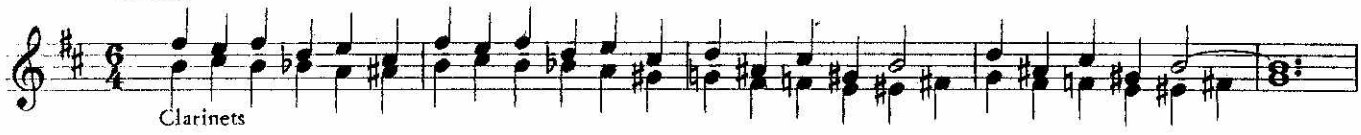
G7 shows up again (later) in La Terrasse

⊕ 3 versions of ending transcribed in Marie Roff, "Orchestral Manuscripts of Claude Debussy: 1895-1905. The Musical Quarterly 70 (1984): 538-66

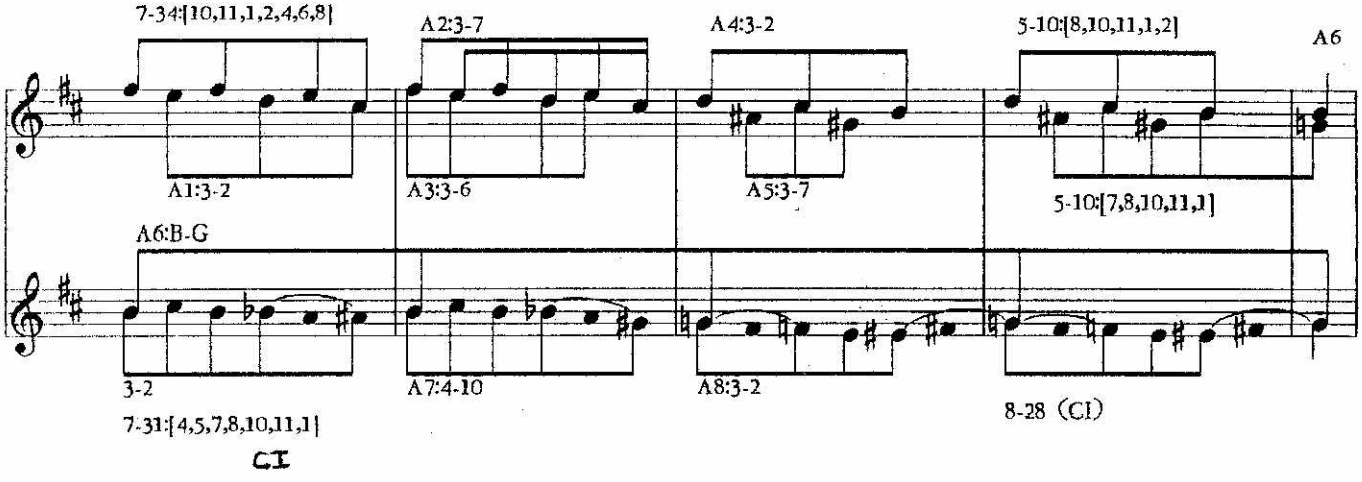
EX-1. PRN

{THEME-1A. PRN
SETIA. PRN

Nuages, Theme 1a
Modéré

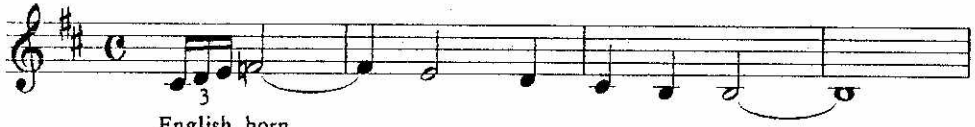


Nuages: Theme 1a, motives and sets



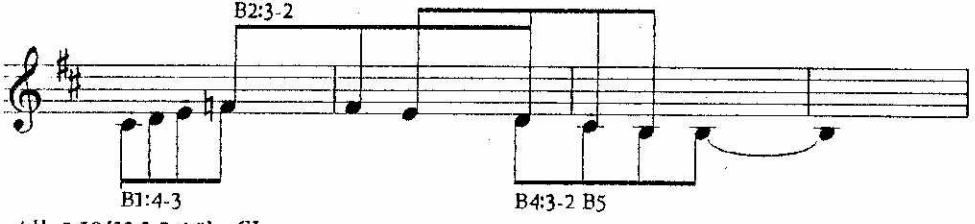
EX-2. PCM
{THEME-1B.PRN
SET1B.PRN

Nuages, Theme 1b



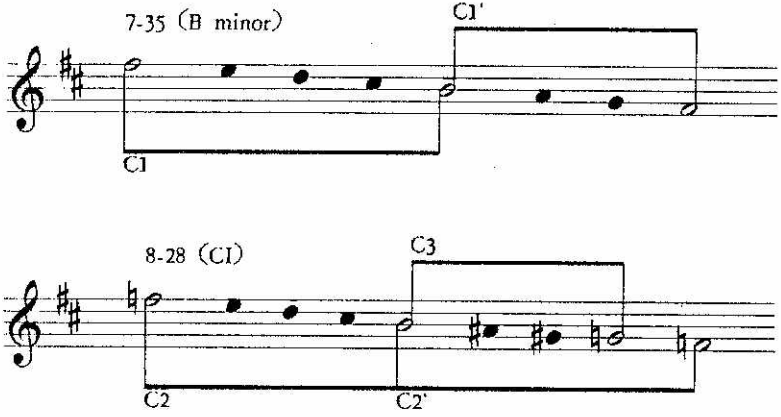
English horn

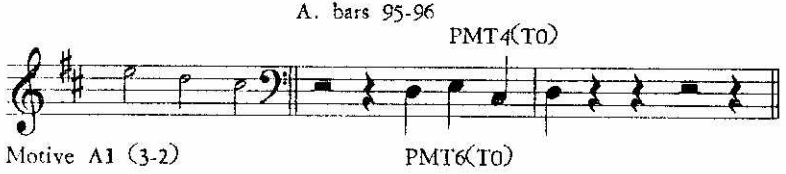
Nuages: Theme 1b, motives and sets



All 5-10:[11,1,2,4,5] CI

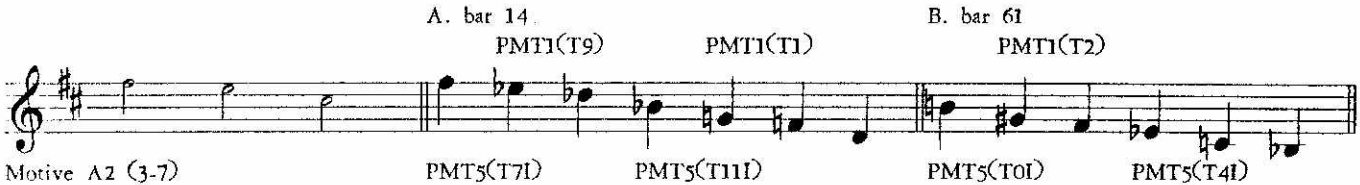
Nuages: Boundary Pitches of Themes 1a and 1b



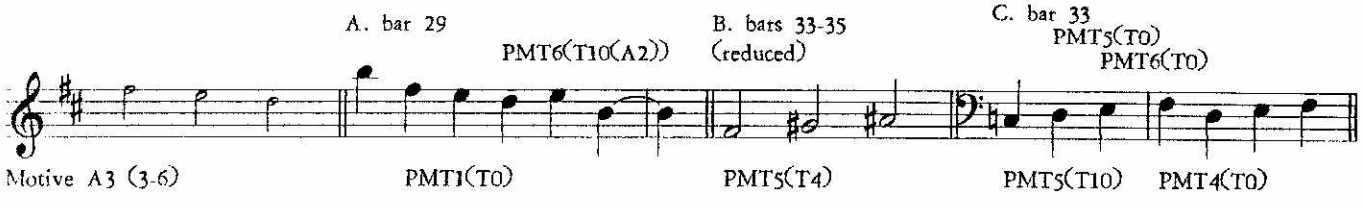


MOT-A1.DMF

MOT42.DMS


A. bar 14
PMT1(T9)
PMT1(T1)
B. bar 61
PMT1(T2)
Motive A2 (3-7)
PMT5(T7I)
PMT5(T11I)
PMT5(T0I)
PMT5(T4I)

MOT-A3. PMS


A. bar 29
PMT6(T10(A2))
B. bars 33-35
(reduced)
C. bar 33
PMT5(T0)
PMT6(T0)
Motive A3 (3-6)
PMT1(T0)
PMT5(T4)
PMT5(T10)
PMT4(T0)