

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

7-31: [4,5,7,8,10,11,1] CI
 Th.1
 5-10: [8,10,11,2] Coll. I
 B: D-B
 6-223 on m. 5-8
 bar 31
 Th.2 4-3
 4-23: [11,1,4,6] Coll. III
 4-19: [10,11,2,6]
 4-18: [9,10,1,4]
 4-20: [8,9,1,4]
 4-19: [6,7,10,2]
 4-17: [1,4,5,8] Coll. I
 5-10: [11,1,2,4,5] ordered Coll. I
 4-17 etc.
 4-21
 4-3 4-3
 4-10: [11,1,2,4] (CI) m. 1-2
 3-9 CI
 4-20: [5,6,10,1] bar 31
 #2 - f' = headnote of Th. 2

* Entire descent 7-34: [10,11,1,2,4,6,8]
 * invas. in next 5-10
 4-10: [11,1,4,2] - m. 13 m. 1 4
 m. 6
 4-26: [2,5,7,10] CI (2) m. 3
 4-25
 6-223: [11,1,2,4,5,7] (CI)
 4-27: [9,11,2,5] CI
 5-10: [11,1,2,4,5] m. 5
 6-223: [11,1,2,4,5,7] (CI)
 3-7 (m. 6)
 First low note of Th. 1
 boundaries pos. of lower opt. bar 3-4
 the major 3rd of bar 29 and 8
 5-34 [9,10,1,3]
 completes bass 6-223 [10,11,1,2,4,5,7]
 invas. w opening
 5-34 [9,10,1,3]
 4-26 [9,10,1,3]
 4-27 CI
 4-18 CI
 Bb9
 4-27 CI
 4-18 CI
 7-35: [11,0,2,4,5,7,9] "C major"
 5-32 CI
 7-34: [1,2,4,5,7,9,11] = 5-10 CI + 4-27 CI
 = descent of opening T3 with invas. 4-10: [11,1,2,4] 3-7 in descent less 11,2,4
 "C major" against octa 6-33
 "B minor" 7-35: [1,2,4,6,7,9,11] 7-5 -> 7-6
 "C major" 4-20: [11,0,2,4] (bar 14)
 (Mussorgsky)
 ① doubles bass above descent
 Δ doubles descent in lower register - Related to Th. 2
 orchestral technique, not real bass!

5-34 [9,10,1,3]
 4-26 [9,10,1,3]
 4-27 CI
 4-18 CI
 Bb9
 4-27 CI
 4-18 CI
 7-35: [11,0,2,4,5,7,9] "C major"
 5-32 CI
 7-34: [1,2,4,5,7,9,11] = 5-10 CI + 4-27 CI
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 "B minor" 7-35: [1,2,4,6,7,9,11] 7-5 -> 7-6
 "C major" 4-20: [11,0,2,4] (bar 14)
 (Mussorgsky)
 ① doubles bass above descent
 Δ doubles descent in lower register - Related to Th. 2
 orchestral technique, not real bass!

also B4

A. bar 21 (boundaries)

B. bars 97-100 (boundaries)

Motive A4 (3-2)

The image shows a musical staff with a treble clef and a key signature of two sharps (F# and C#). The staff is divided into three sections. The first section, labeled 'Motive A4 (3-2)', contains three eighth notes: F#4, A4, and C#4. The second section, labeled 'A. bar 21 (boundaries)', contains six eighth notes: F#4, A4, B4, C#4, D5, and E5. The third section, labeled 'B. bars 97-100 (boundaries)', contains four notes: a quarter note F#3, a quarter note A3, and two half notes G#3 and F#3.

MOT-A4, DMS



A. bar 42
PMT6(T0)

B. bars 65-66
PMT1(T111)
PMT3(T31)

C. bar 77
PMT2(T0)

Motive A5 (3-7)

PMT2(T0)

PMT5(T5) PMT2(T31)

PMT6(T5)

PMT6(T31)

P007-A5, DM

A. bars 43-52 B. bars 94-95 C. bars 95-96 D. bar 98

Motive A6 T0 T0 T0 T0

MOT-A6.DMS

DRAWING

PMT5(T3(B3))

MOT-A7. DMS

A. bars 38-41

PMT4(T6)

Motive A7 (4-10)

PMT5(T10(A3))

The image shows a handwritten musical score on a single staff. The staff begins with a treble clef and a key signature of one sharp (F#). The first five notes are quarter notes: F#4, G4, A4, B4, and C5. A double bar line follows. The next five notes are quarter notes: D5, E5, F#5, G5, and A5. A large rectangular box encloses the final five notes (D5, E5, F#5, G5, A5). Above the staff, the text 'A. bars 38-41' is written. Below the staff, 'Motive A7 (4-10)' is written under the first five notes, and 'PMT5(T10(A3))' is written under the boxed notes. Above the boxed notes, 'PMT4(T6)' is written. At the top of the page, 'DRAWING' is written. To the right, 'MOT-A7. DMS' is written. Above the boxed notes, 'PMT5(T3(B3))' is written with a line pointing to the first note of the boxed section.

A. bar 31 (boundaries)

B. bar 38

MOT-A8.DMS



Motive A8 (3-2)

T0 T1 T4

PMT(T3(B1))

Motive B1 (4-3)

A. bar 13
PMT6(T3(A7))

B. bars 43-50

T0 T2 T4 T0 A6

The image displays a musical score on a single staff with a treble clef and a key signature of two sharps (F# and C#). The score is divided into three sections. The first section, labeled 'Motive B1 (4-3)', consists of five notes: F#4, A4, B4, G4, and E4. The second section, labeled 'A. bar 13', contains a sequence of four chords: T0 (F#4, A4, B4), T2 (A4, B4, C#5), T4 (B4, C#5, D5), and T0 (F#4, A4, B4). The third section, labeled 'B. bars 43-50', contains two chords: T0 (F#4, A4, B4) and A6 (F#4, A4, B4, C#5, D5, E5). The chords are indicated by boxes above the notes, and their labels (T0, T2, T4, A6) are placed below the staff.

A. bars 15-16 (boundaries)



Motive B2 (3-2)

MOT-A2. DMS

A. bar 13

B. bars 51-52, 88-94 C. bars 88-91

MOT-B3. 015

Motive B3 (4-10)

PMT23(T0)

TO (fragment)

TO (fragment)

The image shows a single musical staff with a treble clef and a key signature of two sharps (F# and C#). The staff is divided into four sections by double bar lines. The first section, labeled 'Motive B3 (4-10)', contains a sequence of six quarter notes: F#4, A4, B4, C#5, B4, and A4. The second section, labeled 'PMT23(T0)', contains a sequence of six quarter notes: B4, C#5, D5, E5, F#5, and G5. The third section, labeled 'TO (fragment)', contains a sequence of four quarter notes: G5, F#5, E5, and D5. The fourth section, labeled 'TO (fragment)', contains four measures of music. The first measure has a bass clef and a dotted half note G2. The second measure has a dotted half note F#2. The third measure has a dotted half note E2. The fourth measure has a dotted half note D2. The notes in the fourth section are written as pairs of dots on the staff, indicating a specific notation style.

A. bar 49 (boundaries)

B. bar 53

C. bars 99-100

A musical score for Motive B4 (3-2) in G major. The score is written on a grand staff with a treble clef on the left and a bass clef on the right. The key signature has two sharps (F# and C#). The score is divided into three sections: Section A (bar 49 boundaries) in the treble clef, Section B (bar 53) in the bass clef, and Section C (bars 99-100) in the bass clef. Section A contains three quarter notes: G4, A4, and B4. Section B contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with slurs and ties. Section C contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with slurs and ties.

Motive B4 (3-2)

MOT-B4, DMIS

A. bar 46



Motive B5

MOT-B5, DM1

Handwritten musical score for the first system, featuring treble, alto, and bass staves. Annotations include:

- ③⑦ 7-31: [4,5,7,8,10,11,1] CI
- 5-10: [9,10,11,1] CI
- ④② m. 3: 3-7: A#-C#-G#
- 5-10: [7,8,10,11,1] CI
- ④⑨ 4-26: [11,2,4,7] CI
- ⑤① thematic fragment: mm. 2-3: every other note from second C² in bar 2 also in Th. 2
- REPEAT 43-44
- 3-7: [11,2,4] CI
- 4-10: [2,4,5,7] CI
- 4-21: [5,9,9,11] Composes out B-F tritone
- 5-25: [1,2,4,5,7] Coll. I
- 7-31: [2,4,5,7,8,10,11] CI
- 4-25: [2,4,5,7,8] CI
- 5-22 CI
- Th. 2
- EMajor = Dantesque Symbol
- Th. 3

Handwritten musical score for the second system, continuing the piece. Annotations include:

- ⑤⑤
- ⑤⑦
- 4-20: [10,11,3,6] CI
- 4-215 CI
- new motifs returns in m. 66
- inversion of 3-7 Bar 2 (To I) # axis
- 4-21: [6,8,10] CI
- 5-35: [6,8,10,1,3] CI
- 3-7 3-7
- TOI of m. 68
- 5-34: [6,8,10,11] (FH 9)
- "Pentatonic" section
- 4-28 4-25
- 6-24 6-27 7-34!
- 4-24: [2,4,5,10] CI
- New rhythmic pattern: ♩. ♩. ♩!
- 4-215 CI
- 4-21: [6,8,10,11] CI
- 7-31 CI
- 3-2 3-2
- 3-7 3-7
- Th. 3
- 5-35: [6,8,10,1,3] CI
- 3-7 3-7
- TOI of m. 68
- 5-34: [6,8,10,11] (FH 9)
- "Pentatonic" section
- 4-28 4-25
- 6-24 6-27 7-34!
- 4-24: [2,4,5,10] CI
- New rhythmic pattern: ♩. ♩. ♩!
- 4-215 CI
- 4-21: [6,8,10,11] CI
- 7-31 CI
- 3-2 3-2
- 3-7 3-7
- Th. 3
- 5-35: [6,8,10,1,3] CI
- 3-7 3-7
- TOI of m. 68
- 5-34: [6,8,10,11] (FH 9)
- "Pentatonic" section
- 4-28 4-25
- 6-24 6-27 7-34!
- 4-24: [2,4,5,10] CI
- New rhythmic pattern: ♩. ♩. ♩!

① = bar 14, T₃, but passage in a variant harmonically

descant =

New rhythmic pattern: ♩. ♩. ♩!

♯ minor Varian?

V₁ 5-22 V₄ 5-25 > coll. III

5-34: [6,8,10,0,3] CI

> 4-24: [0,3,6,8] CI

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

3-10: [0,3,6]

① doubles descant as before

new counter-themes

first vertical IM

New rhythmic grouping

Octave CI

B-F = boundary pcs of Th. 2

A. bars 57-58

3-2 twice (A1)

Motive CI

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

MOT-CI.DMS

MOT-C2.DMS

A. bar 23

B. bars 52-56

C. bars 82-83,
99-100

The image shows a single musical staff with a treble clef and a key signature of two sharps (F# and C#). The staff is divided into three sections by vertical bar lines. Section A (bar 23) contains a half note G4, a quarter note F#4, and a quarter note E4. Section B (bars 52-56) contains a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4, all beamed together. Section C (bars 82-83, 99-100) contains a half note G4, a quarter note F#4, a quarter note E4, and a quarter note D4, all beamed together.

Motive C2

5. Nale

B Conserveatoire

Catalogue

~~F. Lesure~~ work +
1977

Abussy

vidon et orch

Nocturnes

Denis Herliou

1995

Nocturnes

~~Thèse française~~

Sorbonne

microfilm

Edition des Nocturnes

~~Durand~~ 1999

~~Caliers Abussy~~

en France

ARMS CODE FOR ANALYTICAL GRAPH
(W/O BEAMS)

Now ~~REUADFF-2, DMS~~

!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

4-219 (Coll. II)

Handwritten musical notation on a grand staff. The top staff is in treble clef and the bottom in bass clef. The music consists of several measures with notes, accidentals, and slurs. A sharp sign is present in the lower staff. A bracket connects the first two notes of the bass staff to the notes in the treble staff above them.

6-249: [10, 11, 4, 2, 5, 7]
 CI
 (4, 8)
 4 8

Two sets of empty musical staves, each consisting of five lines.

Chamber music

Class 5-1
BOARD EX. (also hand out)
with samples

CHROM-EX. Dms

GER FR. ITAL.

+6

Handwritten musical notation on two staves (treble and bass clef). The notation is sparse, with few notes and many vertical lines. It appears to be a continuation or a separate exercise related to the chromatic exercises above.

21

22

23

a b a b a c a b a b a b a b a b a b a b a c

25

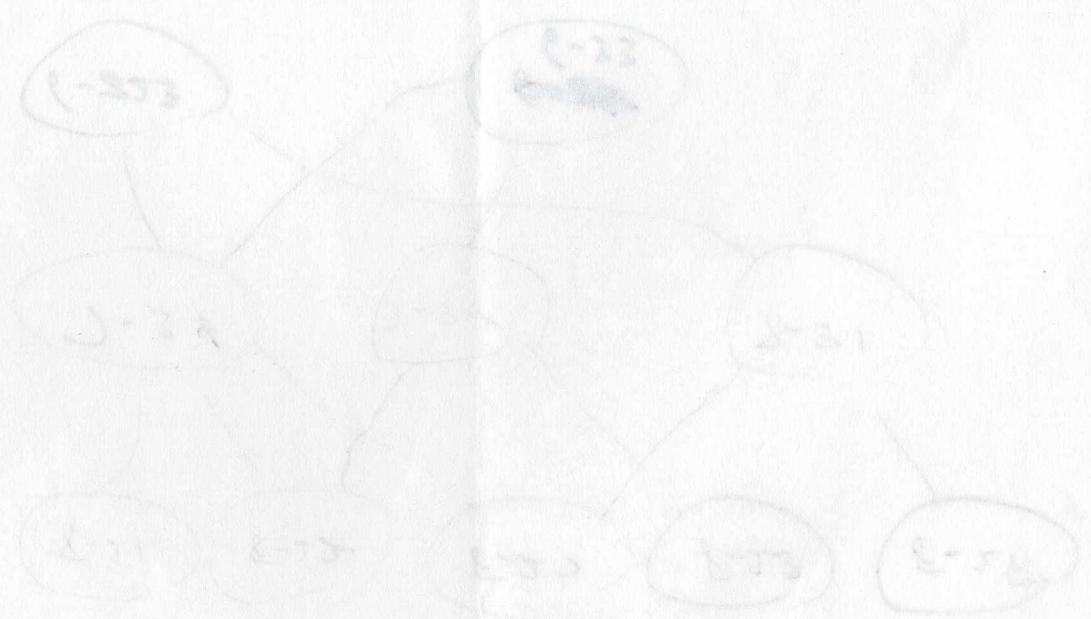
26

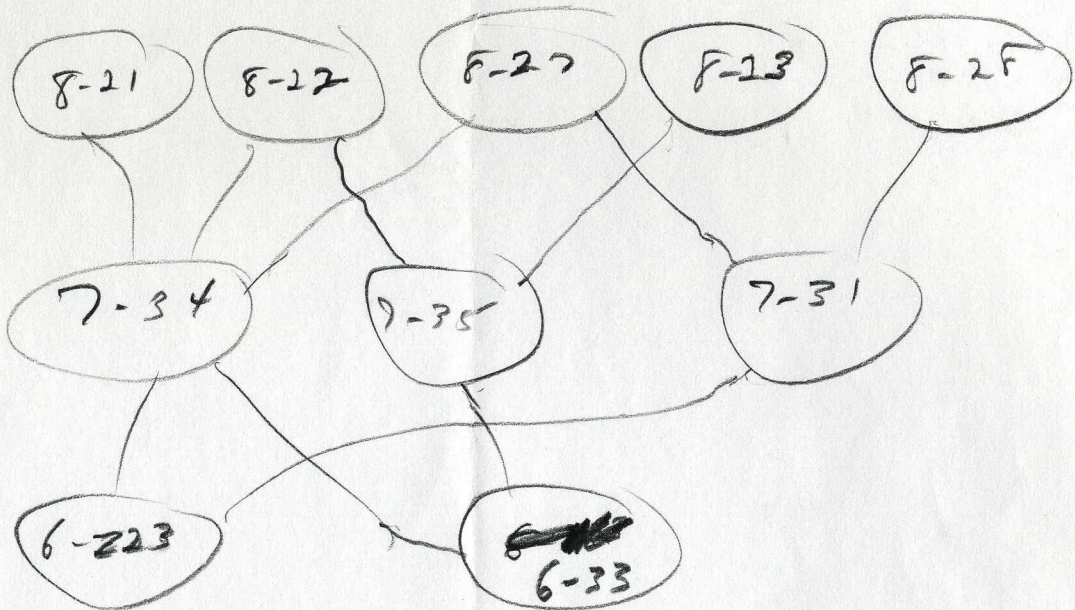
27

a b a b a b a b a c a c a b a b a b

FR IR3

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.





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 generative-linguistic theory and implicit-realization models. Directed to
 developments in, for example, linear analysis with pitch-class set orientation,
 the approach will be diachronic, encouraging participants to explore recent
 issues, such as the role of tonality, in connection with a survey of his oeuvre.
 A study of Debussy's tonal language will focus upon certain theoretical

1

A handwritten musical score on a grand staff. The top staff is in treble clef with a 6/4 time signature and contains a sequence of eight quarter notes. The bottom staff is in bass clef with a 6/4 time signature and contains a sequence of notes including a quarter rest, a dotted quarter note, and an eighth-note triplet.

4 against 6
2 against 3



68

Handwritten musical score for measures 68-83. The score is written on three systems of staves (treble, alto, and bass clefs). It includes various annotations such as "Concealed octa", "4-14: [1,1,2,5]", "5-10 d. 9b CI", "5-34: [6,8,10,9,3]", "m. 64", "Transition to Thema 2, bar 80 m. 14 association", "9-3", "4-3", "5-34: [1,3,5,7,10] Eb9", "(m. 14)", "to f!", "P", "Th. 2 N.B.", "4-23: [8,10,1,3]", "End of 4-23 long-range!", "d# → Eb", "i.e.", "4-23", "IV# CADENCE", "Tr. 3?", "4-3: [1,1,2,2]", "5-10: [8,14,11,12] CI", "Linearized I-IV#", "IV#", "94", "95", "96".

Handwritten musical score for measures 84-98. The score continues on three systems of staves. Annotations include "Th. 2", "t1", "Hus", "4-21", "3-7", "t2", "3-7 CI", "Th. 1", "Bn", "Vc", "4-10: [11,1,2,4]", "2m", "Fl.", "5-34: [5,7,9,11,2]", "5-10: [8,10,11,2] m. 3, m. 72", "4-26: [11,2,4,7]", "t1", "t2", "5-10: [11,1,2,4,5] CI", "5-34: [11,1,3,5,8] (C#?)", "t1", "4-28- CI", "4-10 (Bass 1-2) motivic fragment", "4-27: [8,11,2,4] CI", "5-34: [5,7,9,11,2]".

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

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

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

G⁷ shows up again
(later) in La Terrasse

EX-1. PRN

{ THEME-1A, PRN
SETIA, PRN

Nuages, Theme 1a
Modéré

Clarinet

A musical staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody consists of eighth and quarter notes, ending with a double bar line and repeat dots.

Nuages: Theme 1a, motives and sets

A musical staff in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The staff is divided into four measures, each containing a melodic motif. Above and below the staff are various mathematical set notations and labels.

7-34:[10,11,1,2,4,6,8] A2:3-7 A4:3-2 5-10:[8,10,11,1,2] A6

A1:3-2 A3:3-6 A5:3-7 5-10:[7,8,10,11,1]

A6:B-G

3-2 A7:4-10 A8:3-2 8-28 (CI)

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

CI

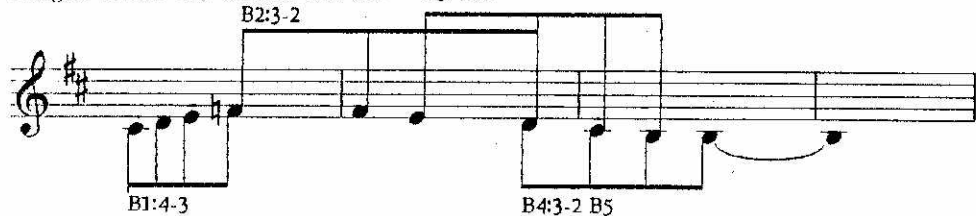
EX-2, PCM
{THEME-1B, PRN
{SET 1B, PRN

Nuages, Theme 1b



English horn

Nuages: Theme 1b, motives and sets B3:4-10



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

Nuages: Boundary Pitches of Themes 1a and 1b

7-35 (B minor) C1'

C1

8-28 (C1) C3

C2 C2'

A. bars 95-96

A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff is divided into two sections by a double bar line. The first section contains a melodic motif: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The second section contains a bass line: a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, and a quarter note G3.

Motive A1 (3-2)

PMT4(T0)

PMT6(T0)

MOT-A1. DMF

Mozart. DMS

A. bar 14

B. bar 61

Motive A2 (3-7)

PMT1(T9) PMT1(T1)

PMT5(T7I) PMT5(T1II)

PMT1(T2)

PMT5(T0I) PMT5(T4I)

MOT-A3. 17ms

Motive A3 (3-6)

A. bar 29
PMT1(T0) PMT6(T10(A2))

B. bars 33-35
(reduced)
PMT5(T4)

C. bar 33
PMT5(T0)
PMT6(T0)
PMT5(T10) PMT4(T0)

Detailed description: The image shows a single staff of music in treble clef with a key signature of one sharp (F#). The staff is divided into three sections by double bar lines. Section A (bar 29) contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Section B (bars 33-35) contains a reduced sequence: G4, A4, B4. Section C (bar 33) contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Annotations in black text are placed above and below the staff to identify pitch classes and transformations. Above the staff, 'A. bar 29' is centered over the first two notes, 'B. bars 33-35 (reduced)' is centered over the three notes, and 'C. bar 33' is centered over the first two notes. Below the staff, 'Motive A3 (3-6)' is at the beginning. Under the first two notes of section A are 'PMT1(T0)' and 'PMT6(T10(A2))'. Under the three notes of section B is 'PMT5(T4)'. Under the first two notes of section C are 'PMT5(T0)' and 'PMT6(T0)'. Under the last two notes of section C are 'PMT5(T10)' and 'PMT4(T0)'.