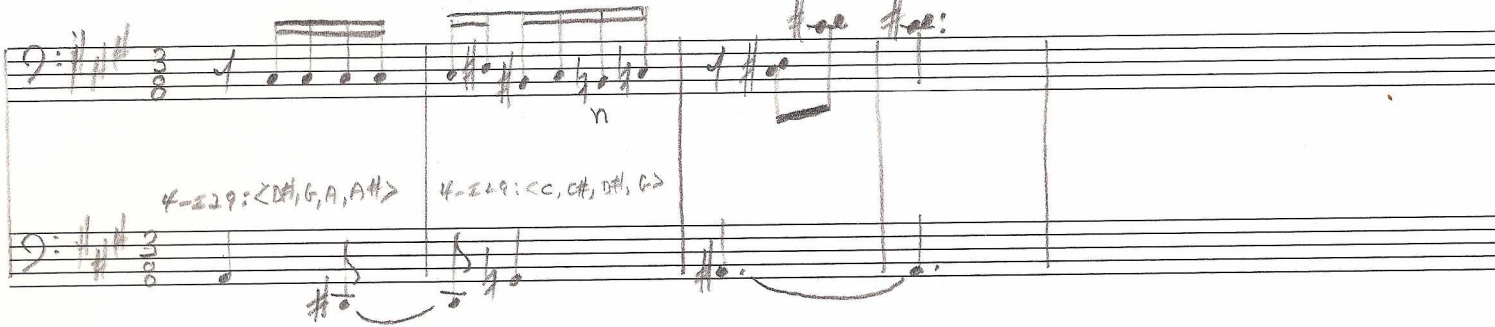
~~Ex 24~~: Jeux
R1+5 - R1+9

Not used



6-Z23: <G, A, A#, C, C#, D#> Coll. III

Comments:

1. Refer to climactic music at R74: 8-28 Coll III, with Embellishing notes

2. Embellishing note B in bar 2 of Ex. 24

3. 6-Z23 again (linear subset of 8-28)

4. Question of tonality — general position of Jeux in Debussy's music

Printed in Canada

LA MER

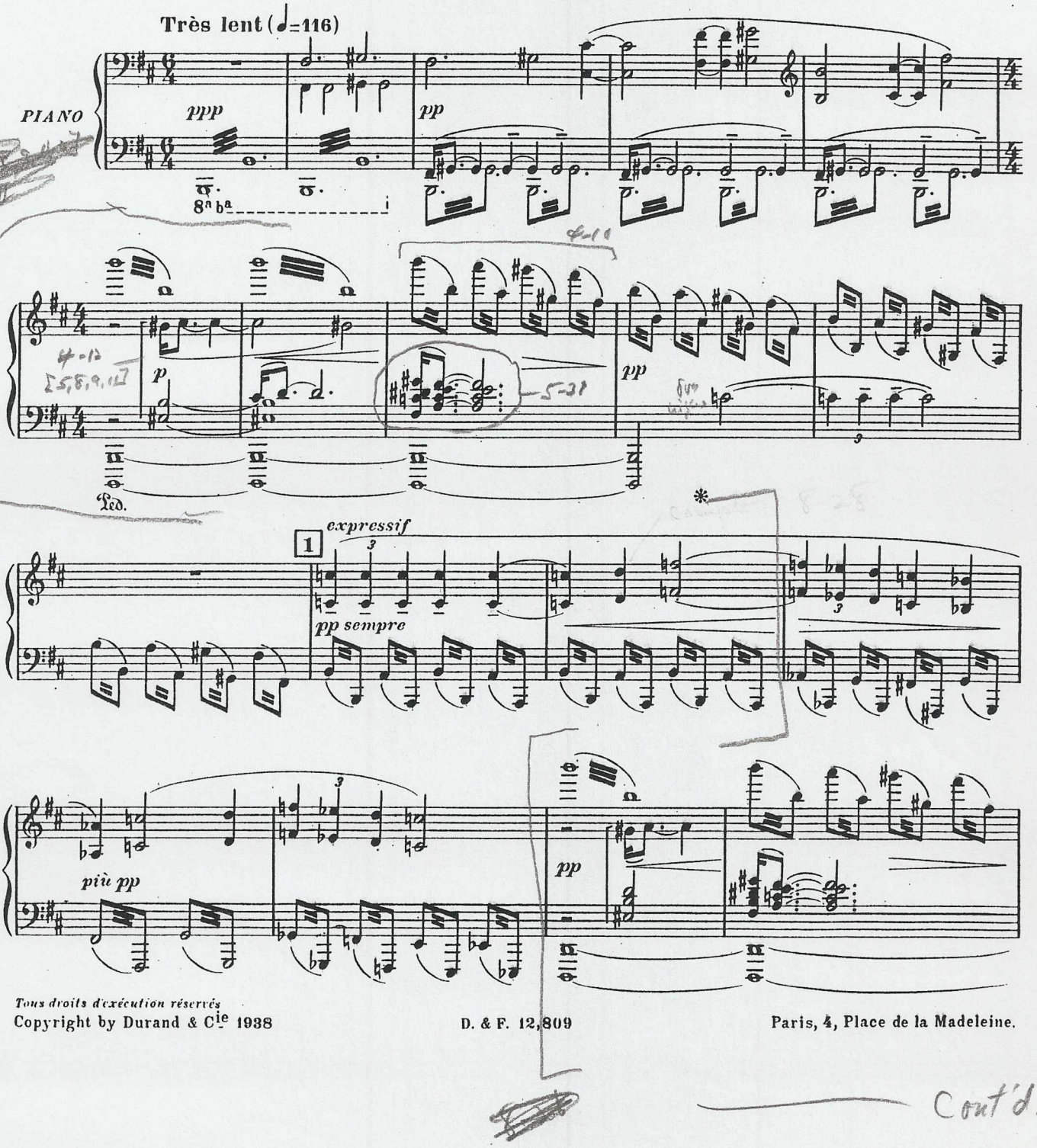
Trois esquisses symphoniques

Good Example

Transcription pour Piano
à deux mains
par LUCIEN GARBAN

CLAUDE DEBUSSY

I. De l'aube à midi sur la mer



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D. & F. 12,809

Paris, 4, Place de la Madeleine.

Cont'd.

Carter, Dialogues...

Alternation of octa and 7-34?
N.B. 6-Z27 = both

45

p

6-Z23: [6,8,9,11,0,2] Coll. II and ⊂ 7-34

mf

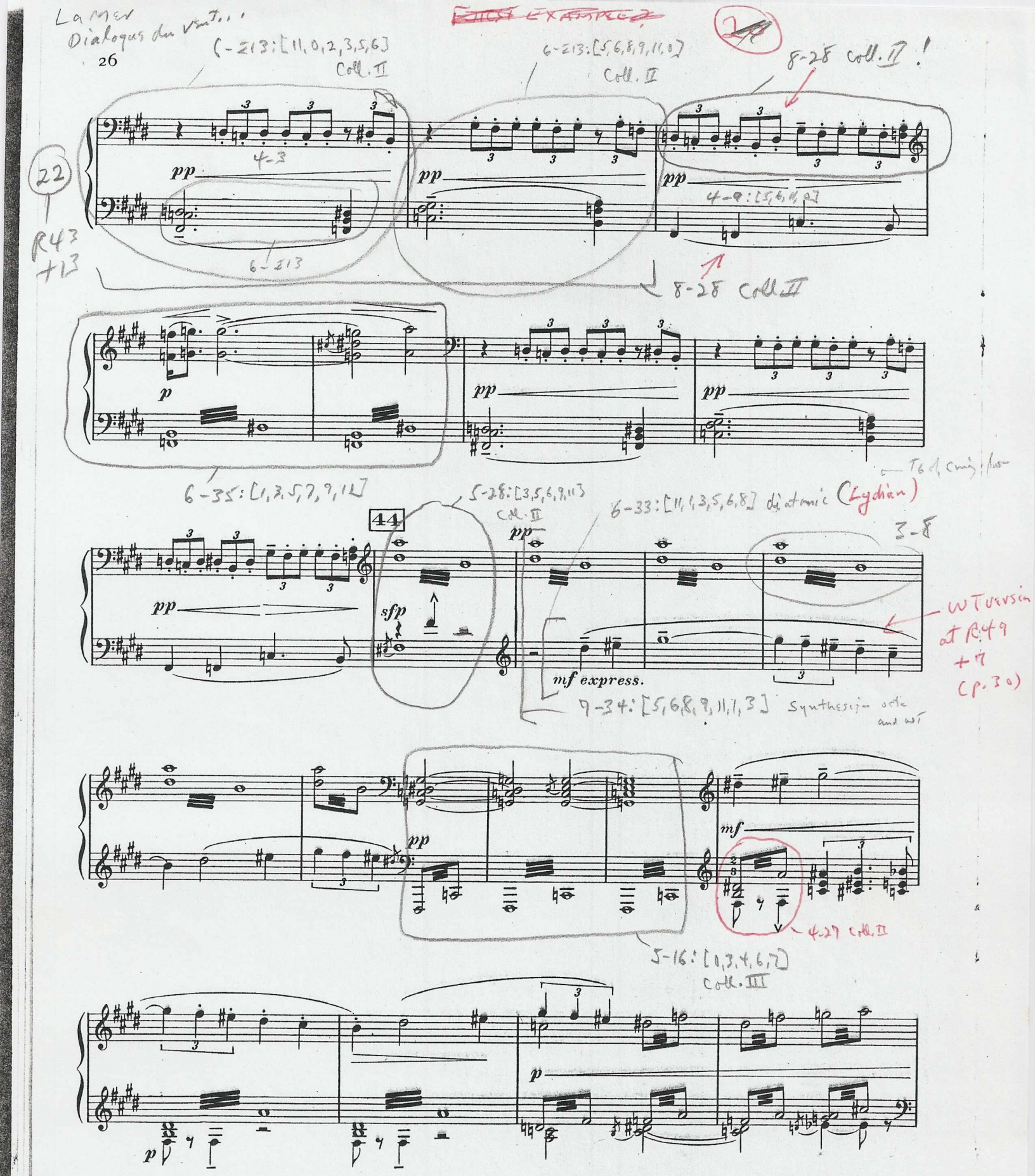
6-Z24: [8,9,11,0,2,4] ⊂ 7-34

p

mf

mf

f


Lamer
Dialogues du vent...
(-213:[11,0,2,3,5,6]
Coll. II
6-213:[5,6,8,9,11,0]
Coll. II
8-28 Coll. II !
22
R43
+13
pp
4-3
6-213
4-9:[5,6,11,0]
8-28 Coll. II
p
6-35:[1,3,5,7,9,11]
5-28:[3,5,6,9,11]
Coll. II
6-33:[11,1,3,5,6,8] diatonic (Lydian)
44
sfp
mf express.
9-34:[5,6,8,9,11,1,3]
mf
4-27 Coll. II
5-16:[0,3,4,6,7]
Coll. III

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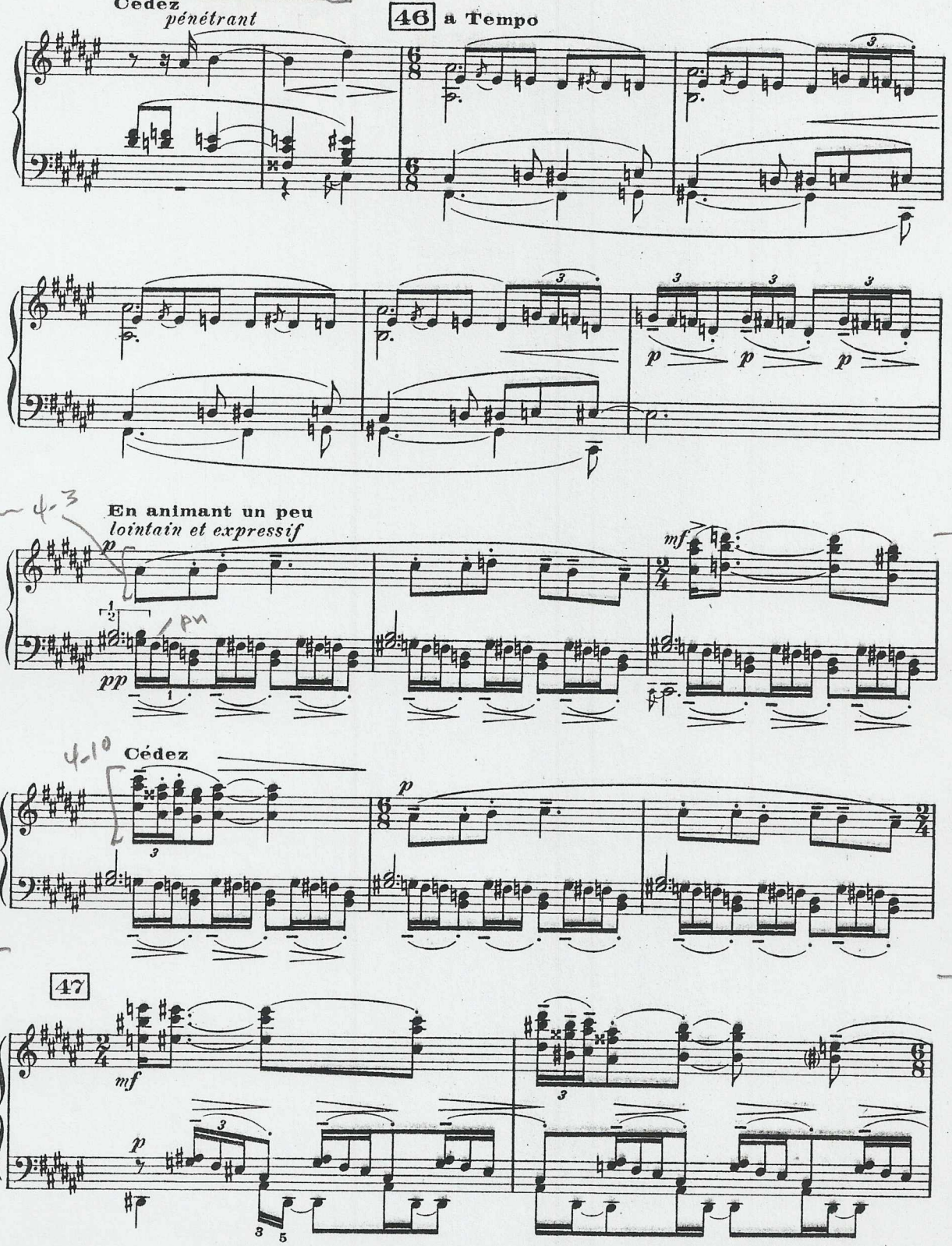
Les parfums de la nuit (Images for orch.)
Part II of Ibéria

24

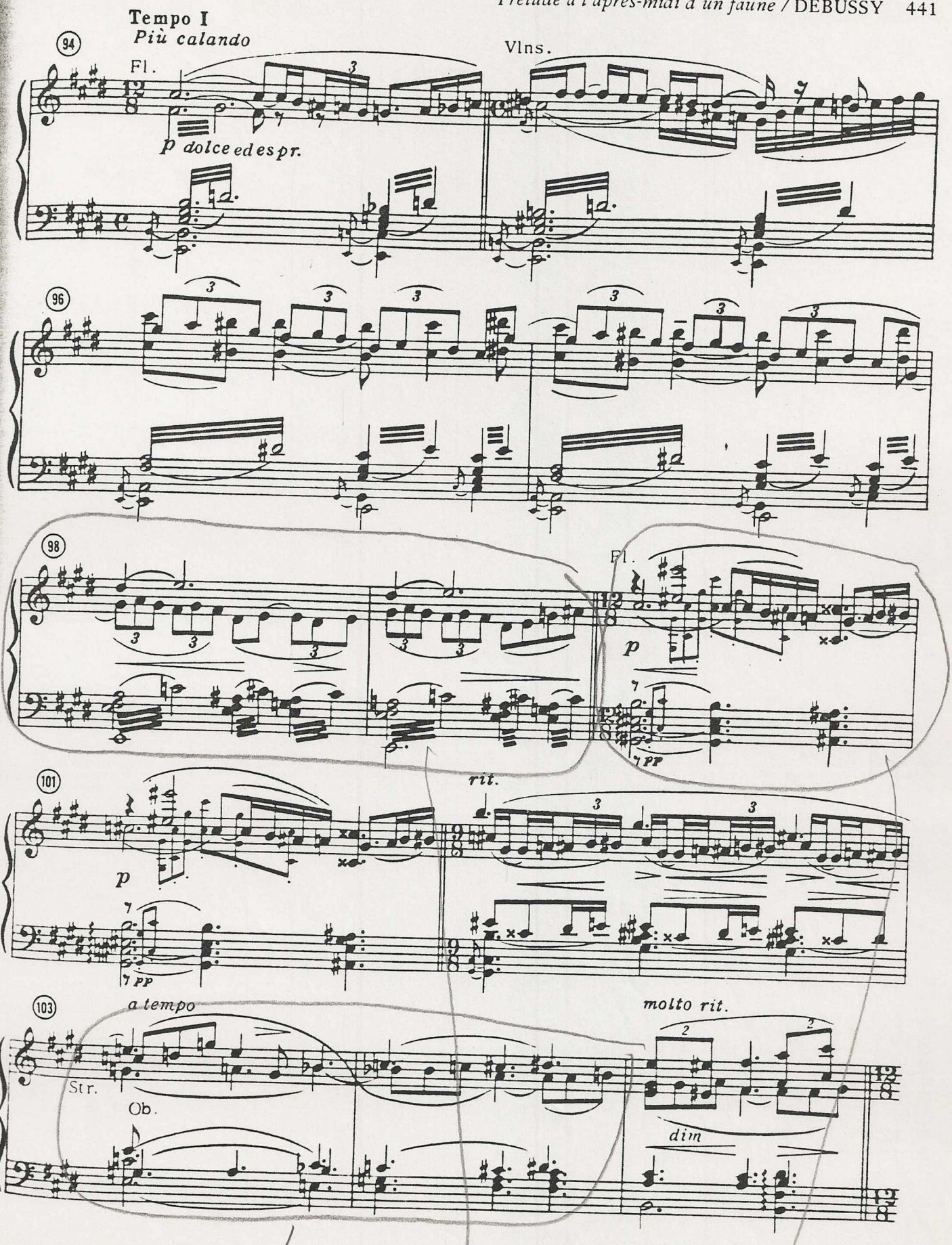
OCTA BLOCK



7-31: Coll. I

4-3

4-10

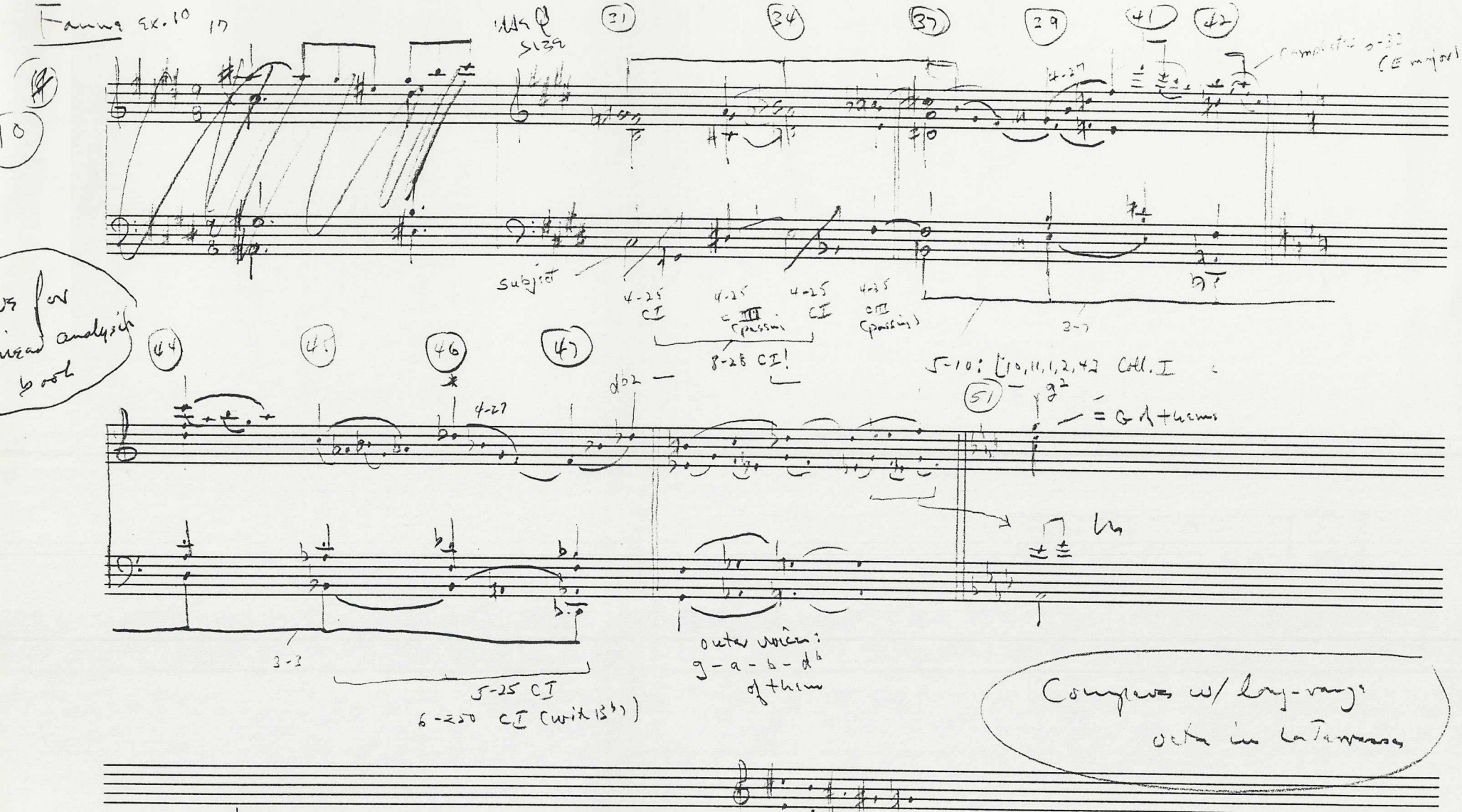


8-28 Coll II

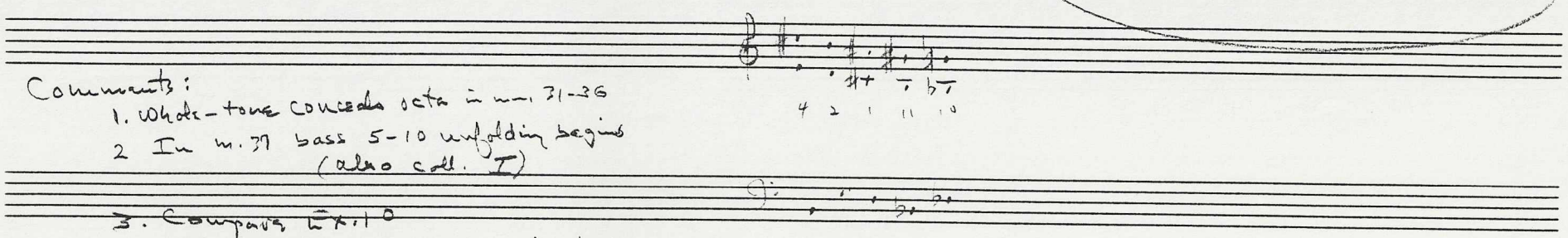
8-28 Coll. III

6-27: [0,1,3,4,5,7] Coll. I

Fanne Ex. 10 17



Compares w/ long-range octa in La Terrasse



Comments:

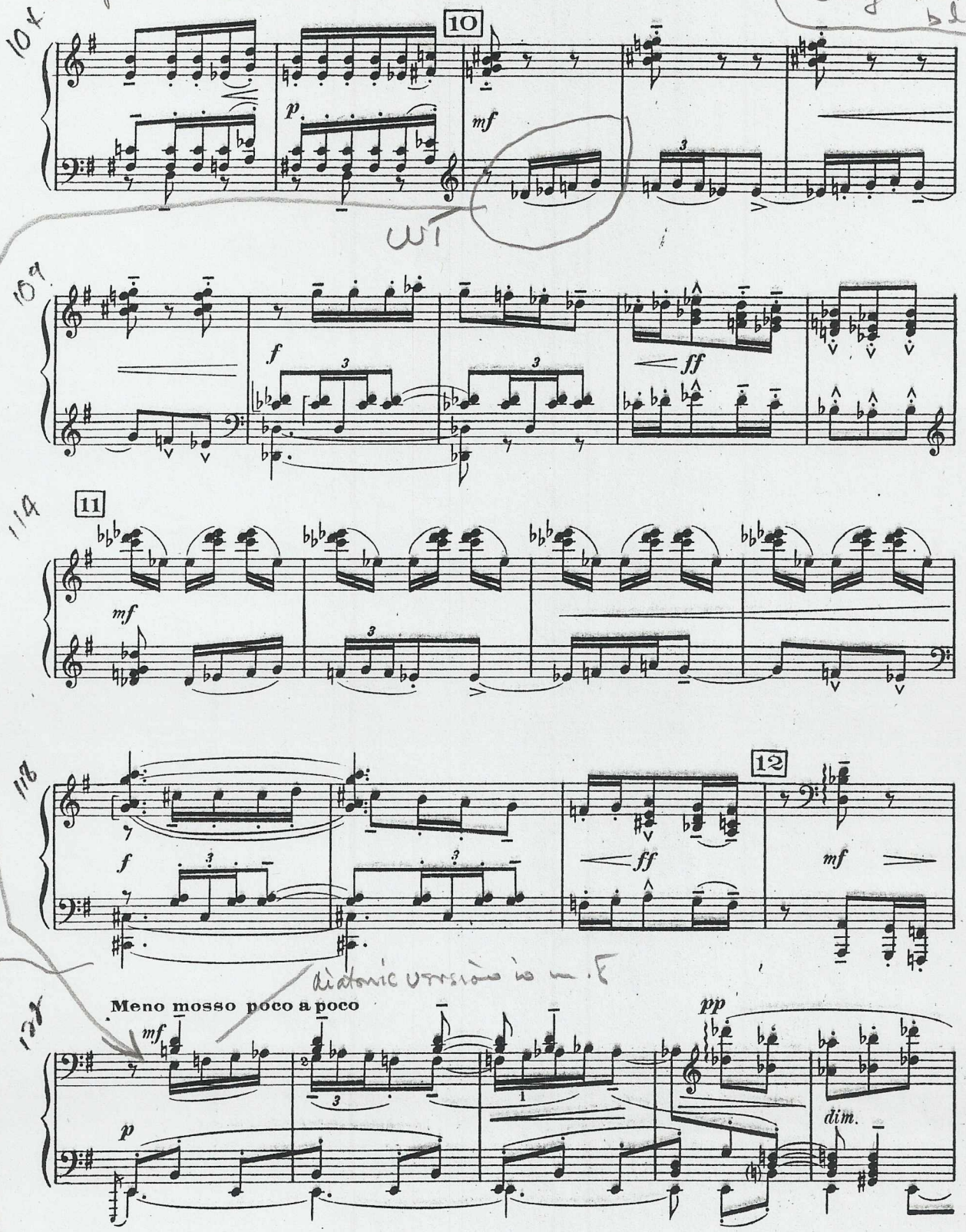
1. Whole-tone conceals octa in mm. 31-36
2. In m. 37 bass 5-10 unfolding begins (also coll. I)
3. Compare Ex. 10
4. Compare long-range unfolding in La Terrasse
5. "Harmonic progression" cannot be explained apart from linear-motivic — e.g. descend d♭2 - g2 mm 47-51

7 8 10 11 1
10 11 1 2 4 T_3

I. Par les rues et par les chemins

Images for orch. Ibéria

Large octa block



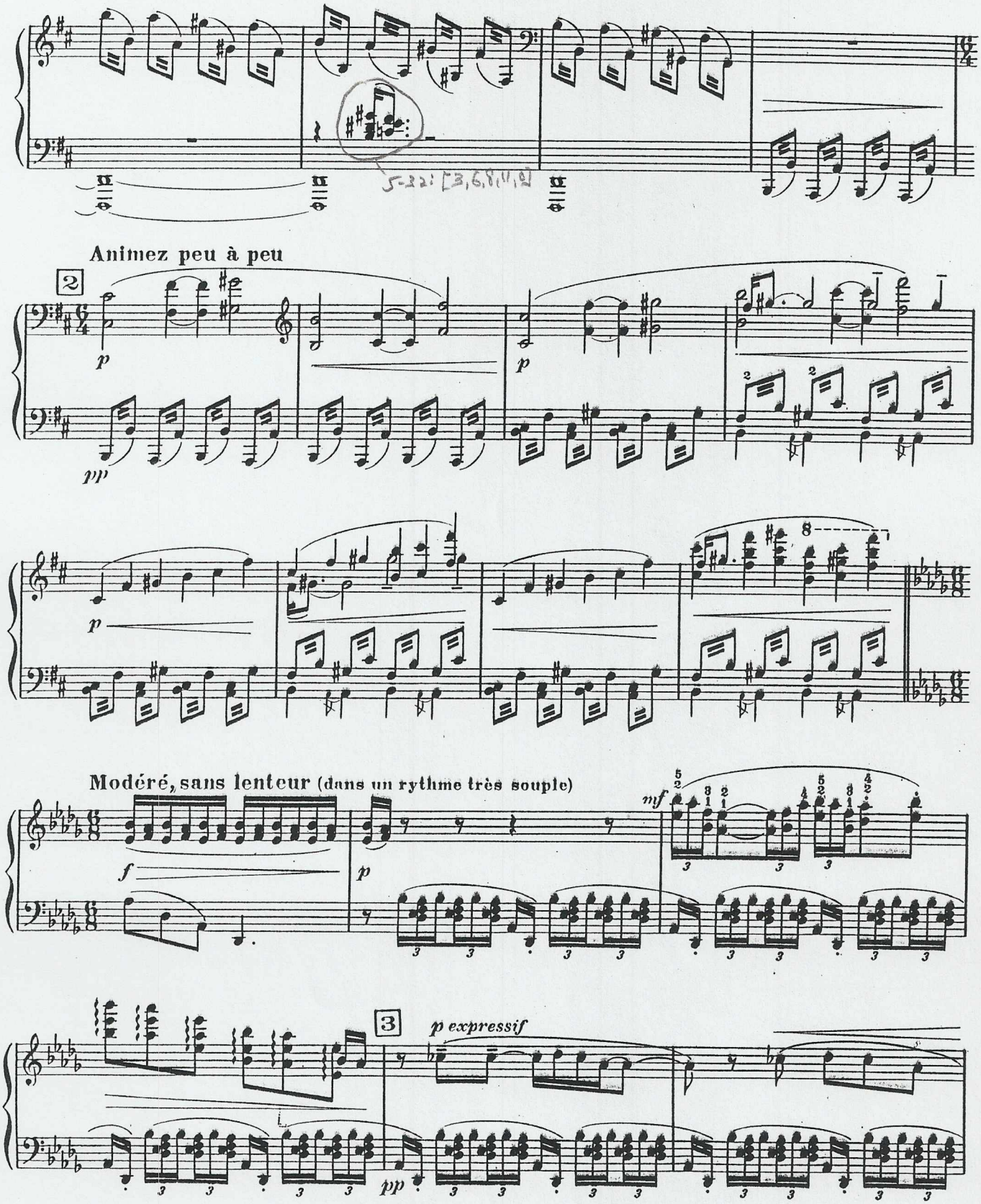
diatonic version in m. 8

WT

8-28: [1, 2, 4, 5, 7, 8, 10, 11]

Contd. to m. 167!

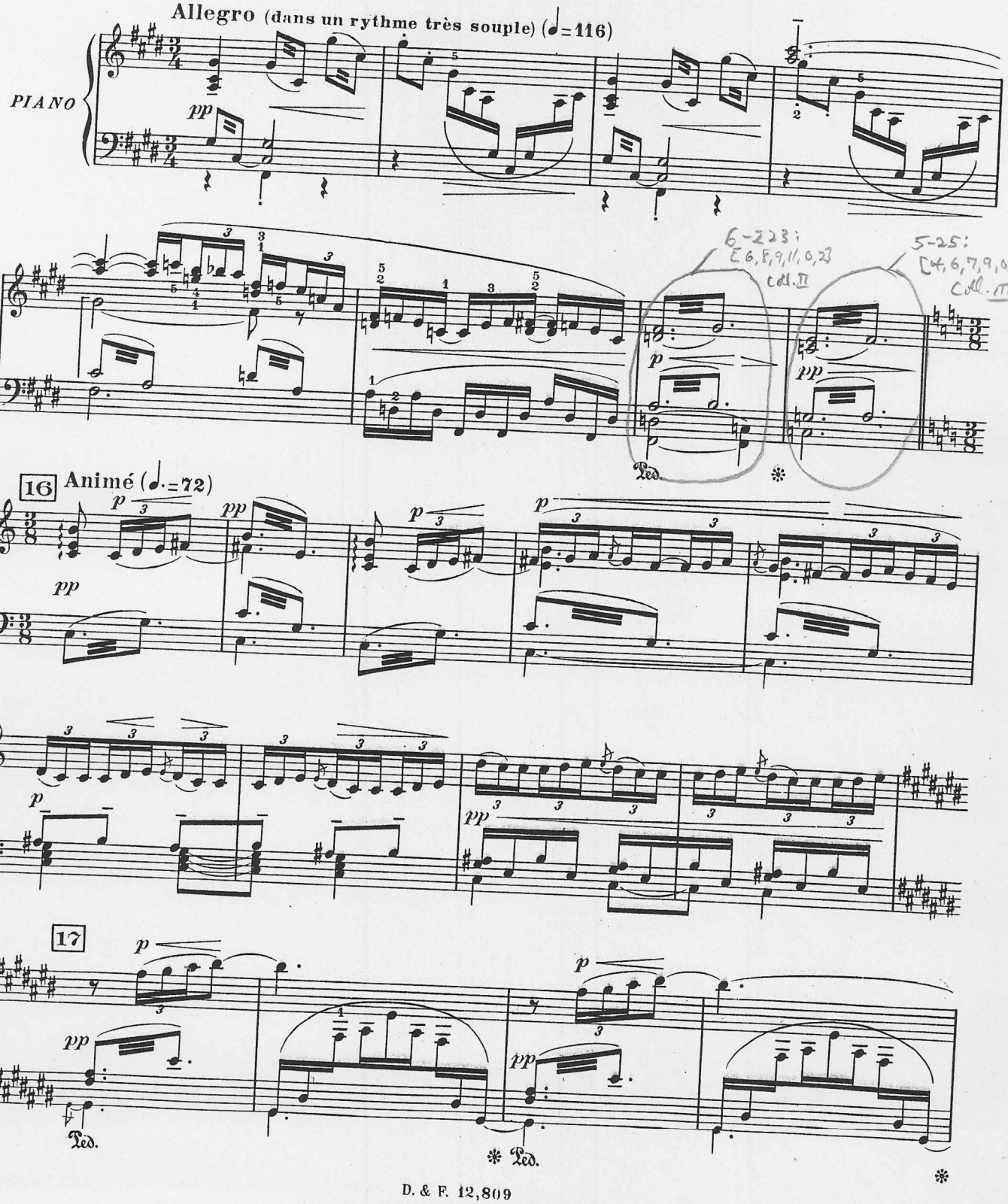
La mer – De l'aube à midi sur la mer
continuation of 8-21



not much octa in this movement

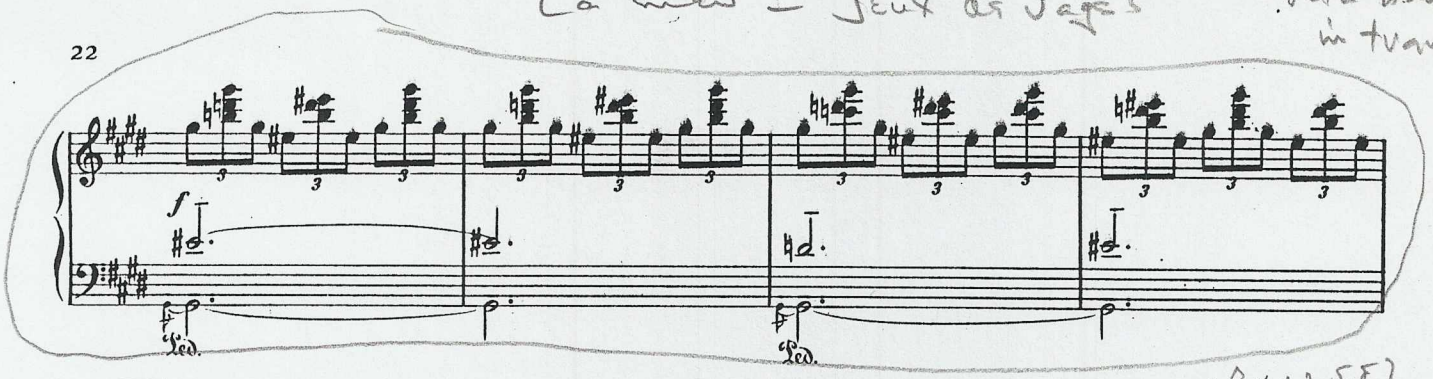
La mer

II. Jeux de vagues

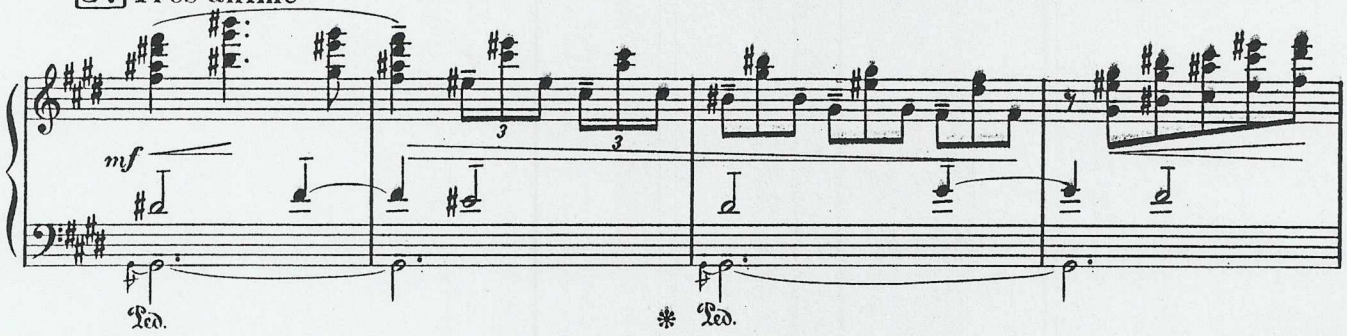


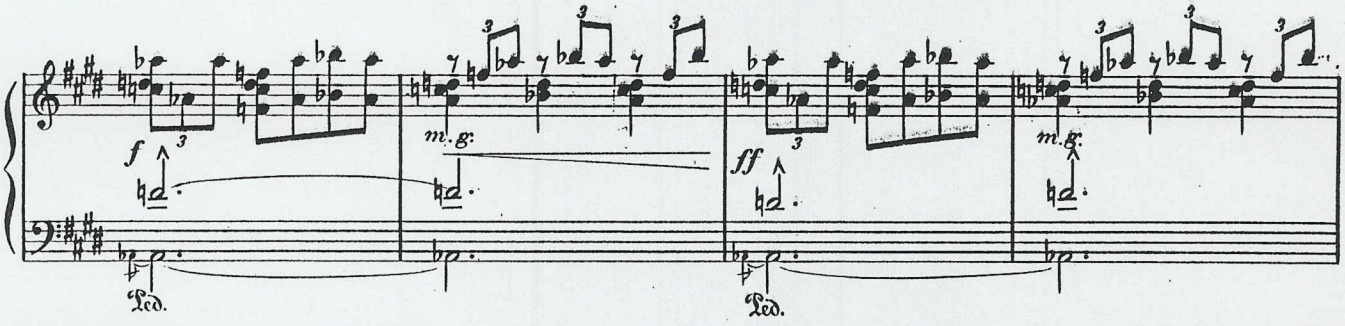
6-223: [6,8,9,11,0,2] Coll. II

5-25: [4,6,7,9,0] Coll. III

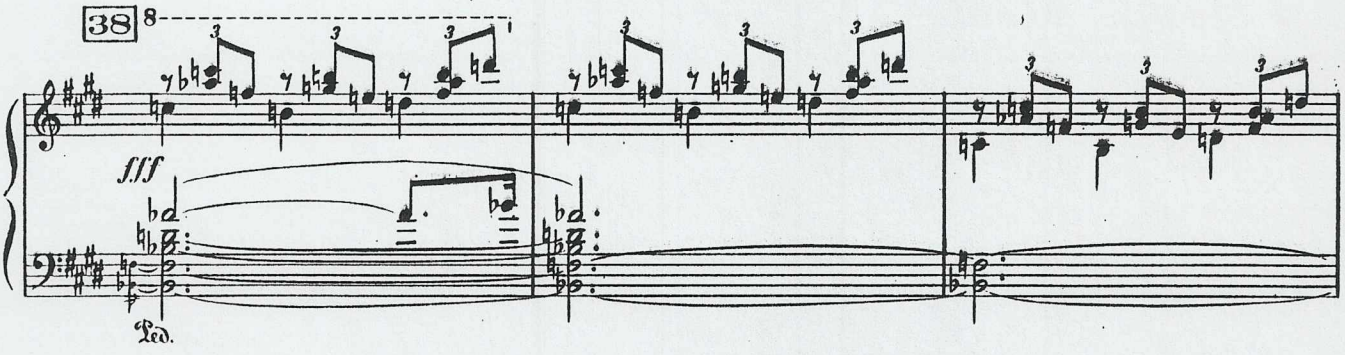


37 Très animé

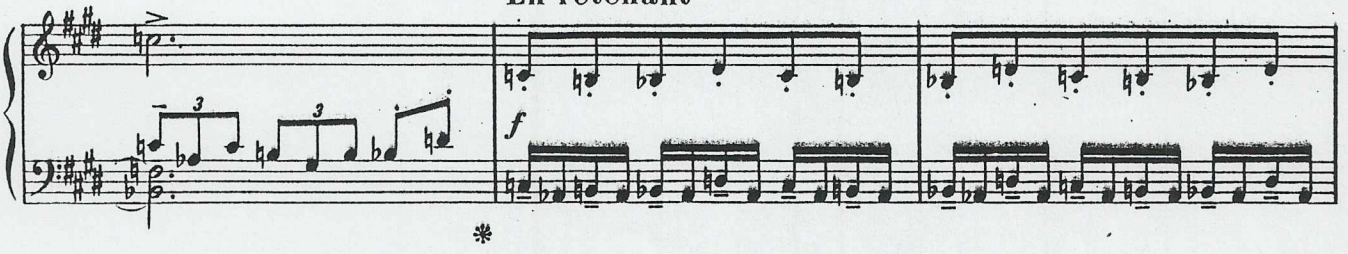




38



En retenant



anscription pour Piano à 4 mains

par LÉON ROQUES

CLAUDE DEBUSSY

Jeux

24

Très lent

PRIMA

pp

pp doux et rêveur

Très lent

SECONDA

pp

pp doux et rêveur

(1)

Scherzando (Tempo initial)

1a

Scherzando (Tempo initial)

p léger

2a

pp

(11)

8

1a

p

sfz

2a

ppp

p

p

p

sfz

pp

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Paris, 4, Place de la Madeleine.

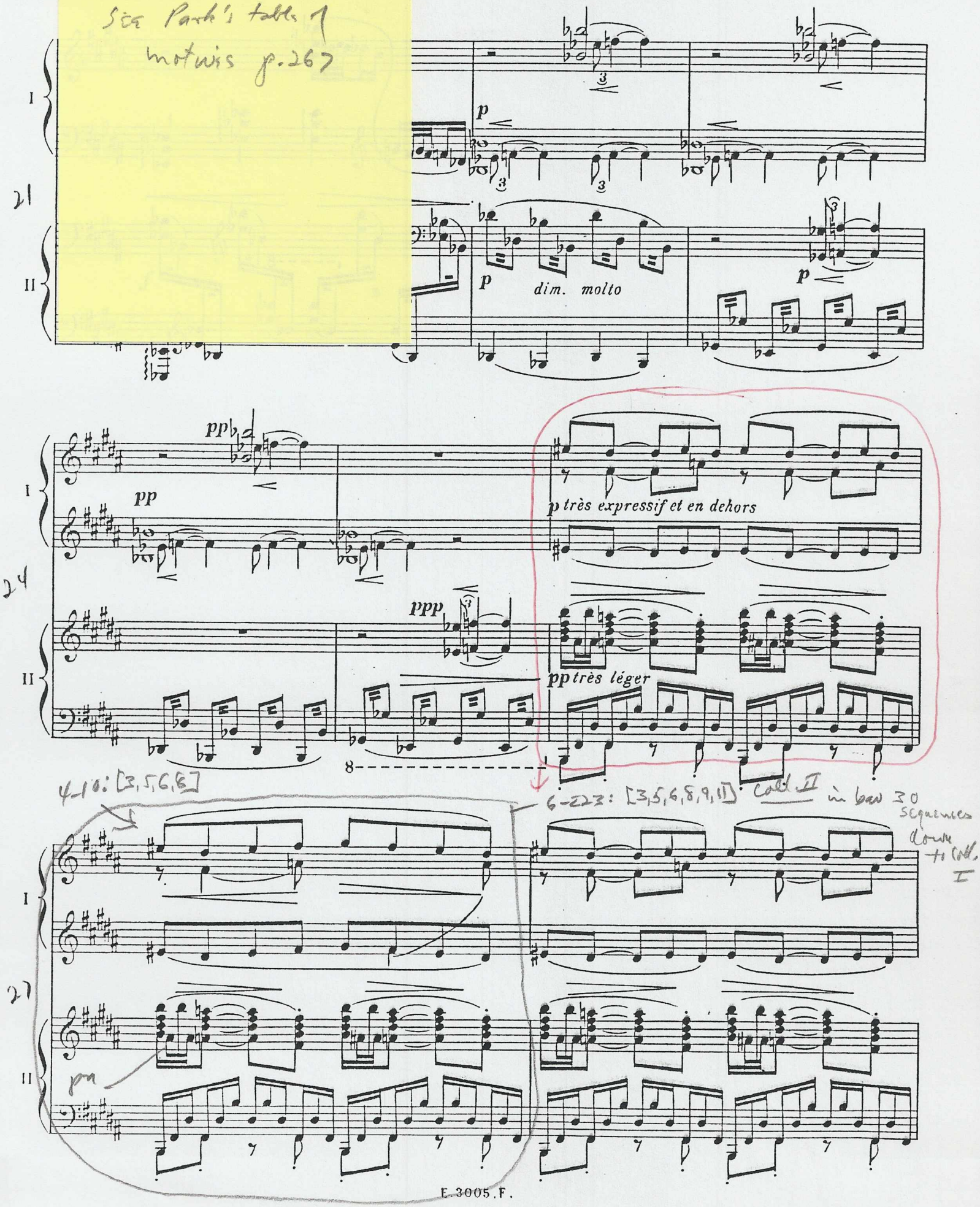
4-Z29: [0,1,3,7]

6-Z23: [0,1,3,7,9,10]

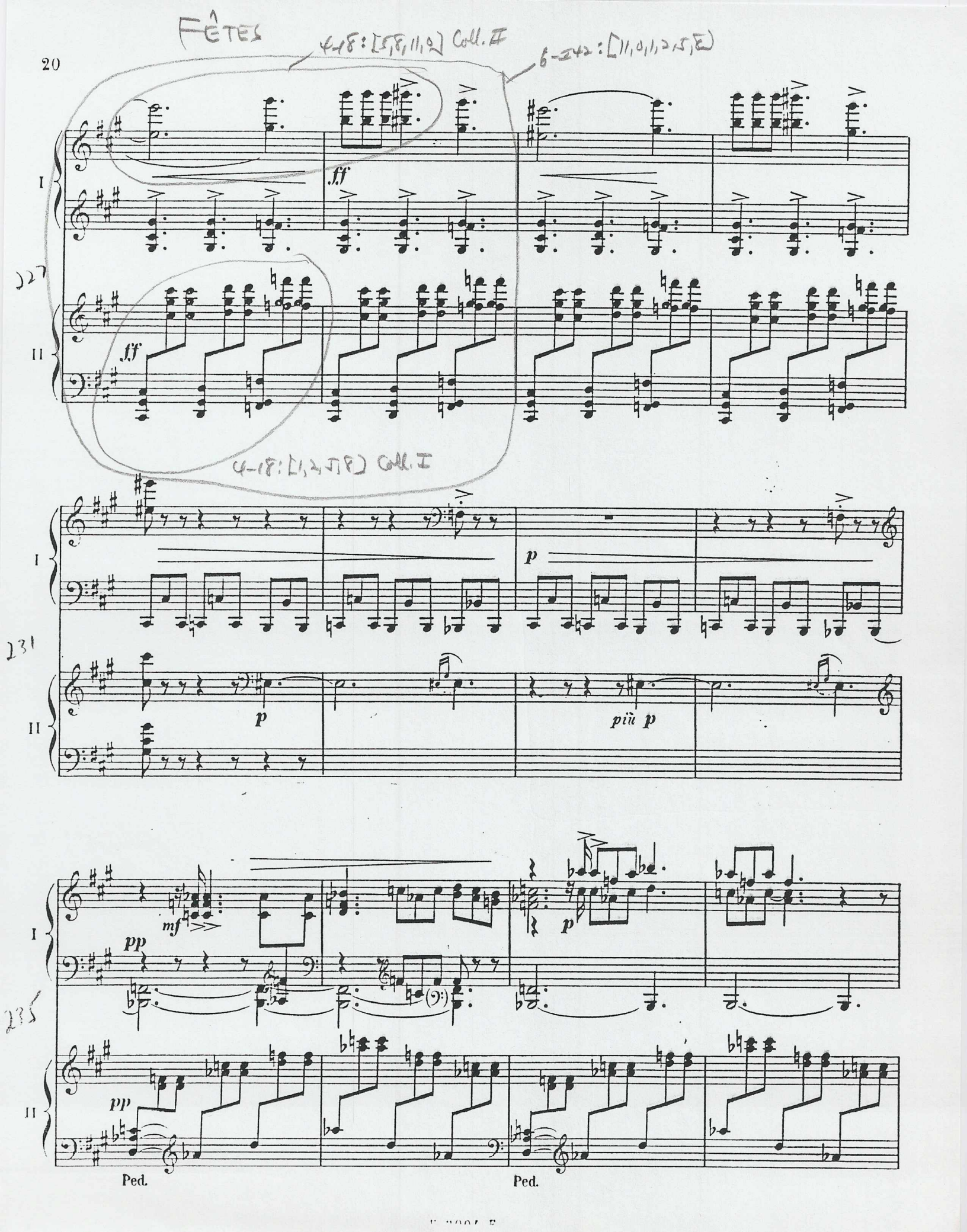
Coll. III

SIRÈNES (NOCTURNES)

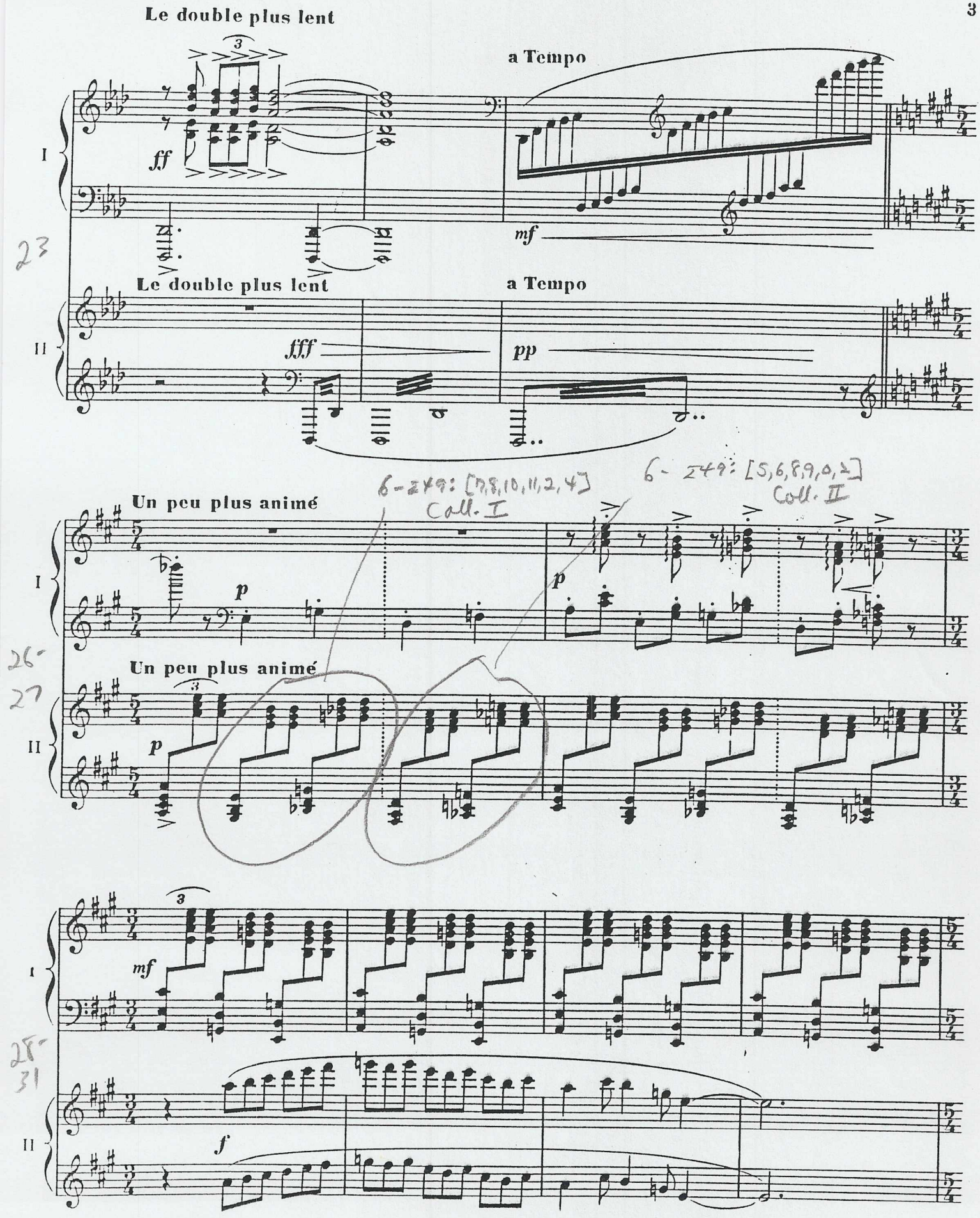
See Park's table of motives p. 267



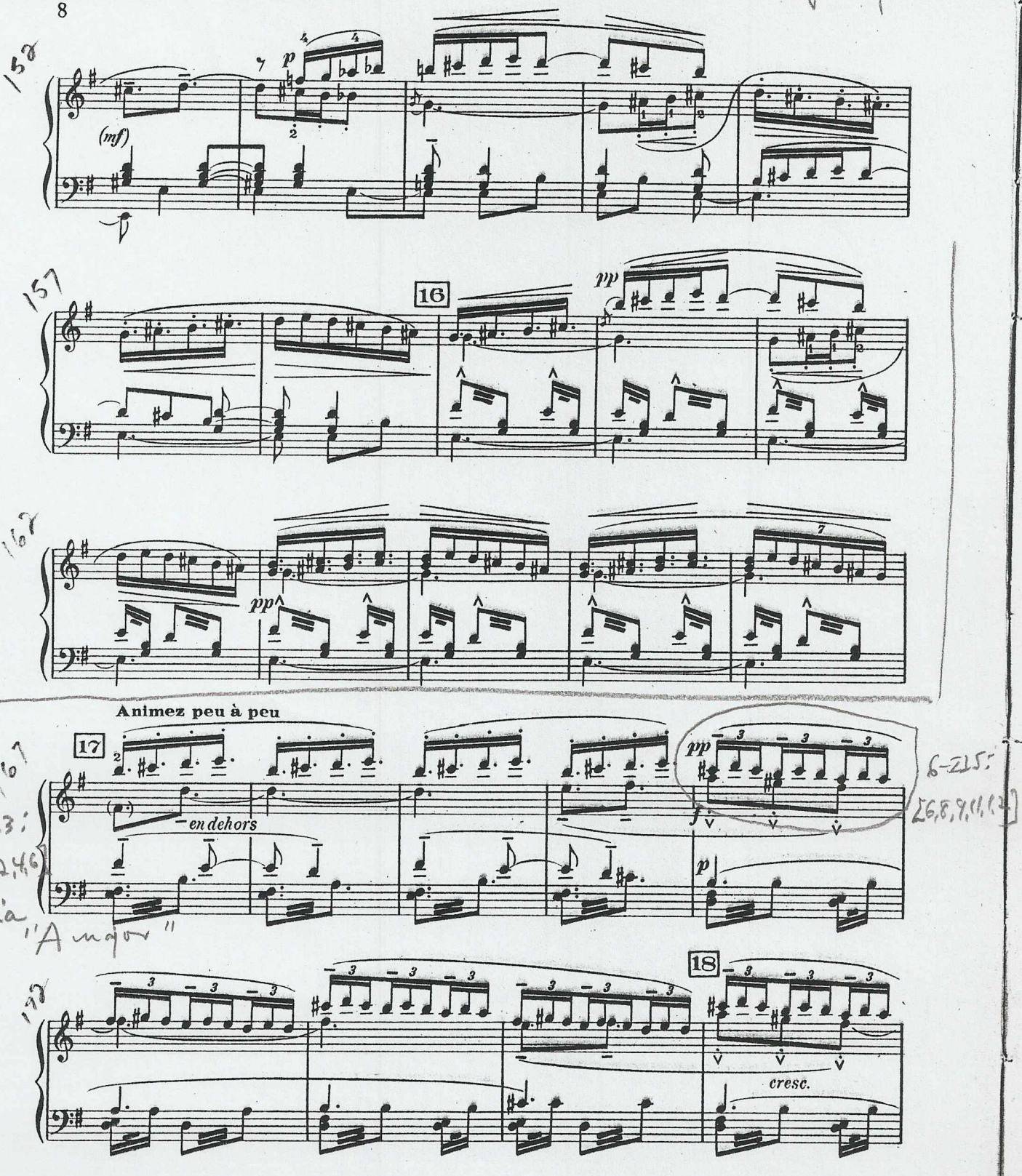
FÊTES


4-18: [5,8,11,0] Coll. II
6-Z42: [11,0,1,2,5,8]
4-18: [1,2,5,8] Coll. I
I
II
227
231
235
ff
p
più p
mf
pp
Ped.
Ped.

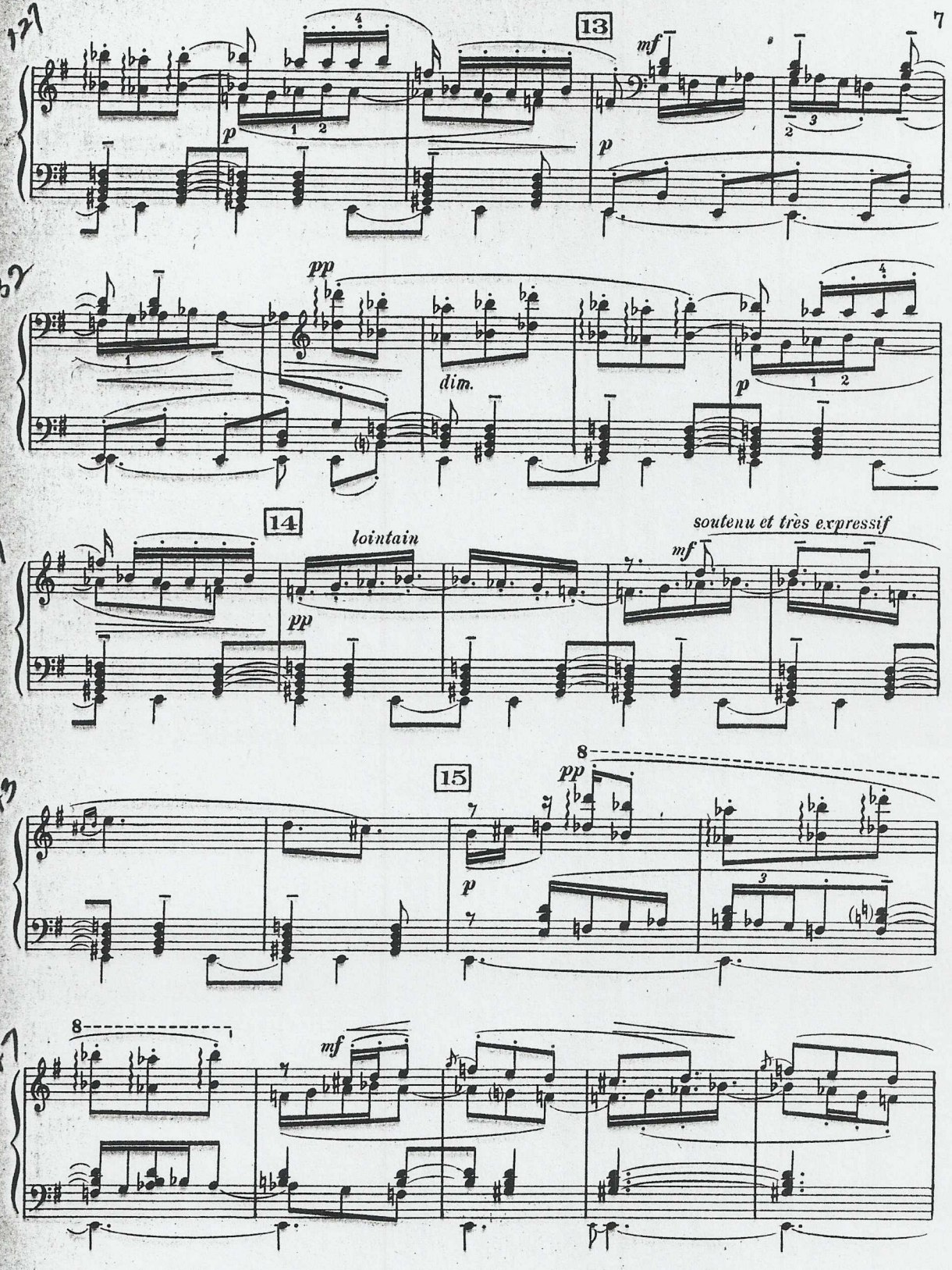
Fêtes (Nocturnes)

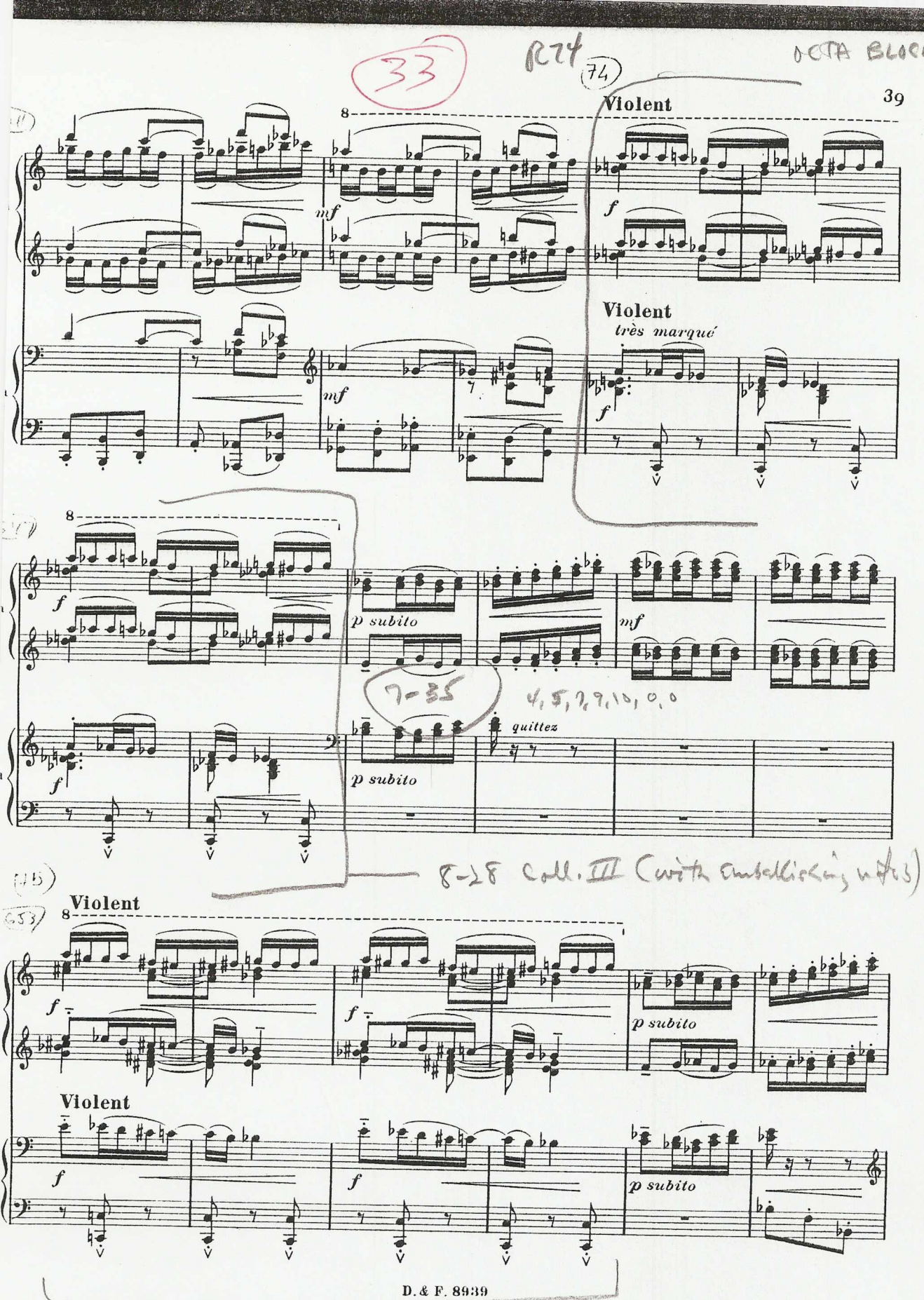


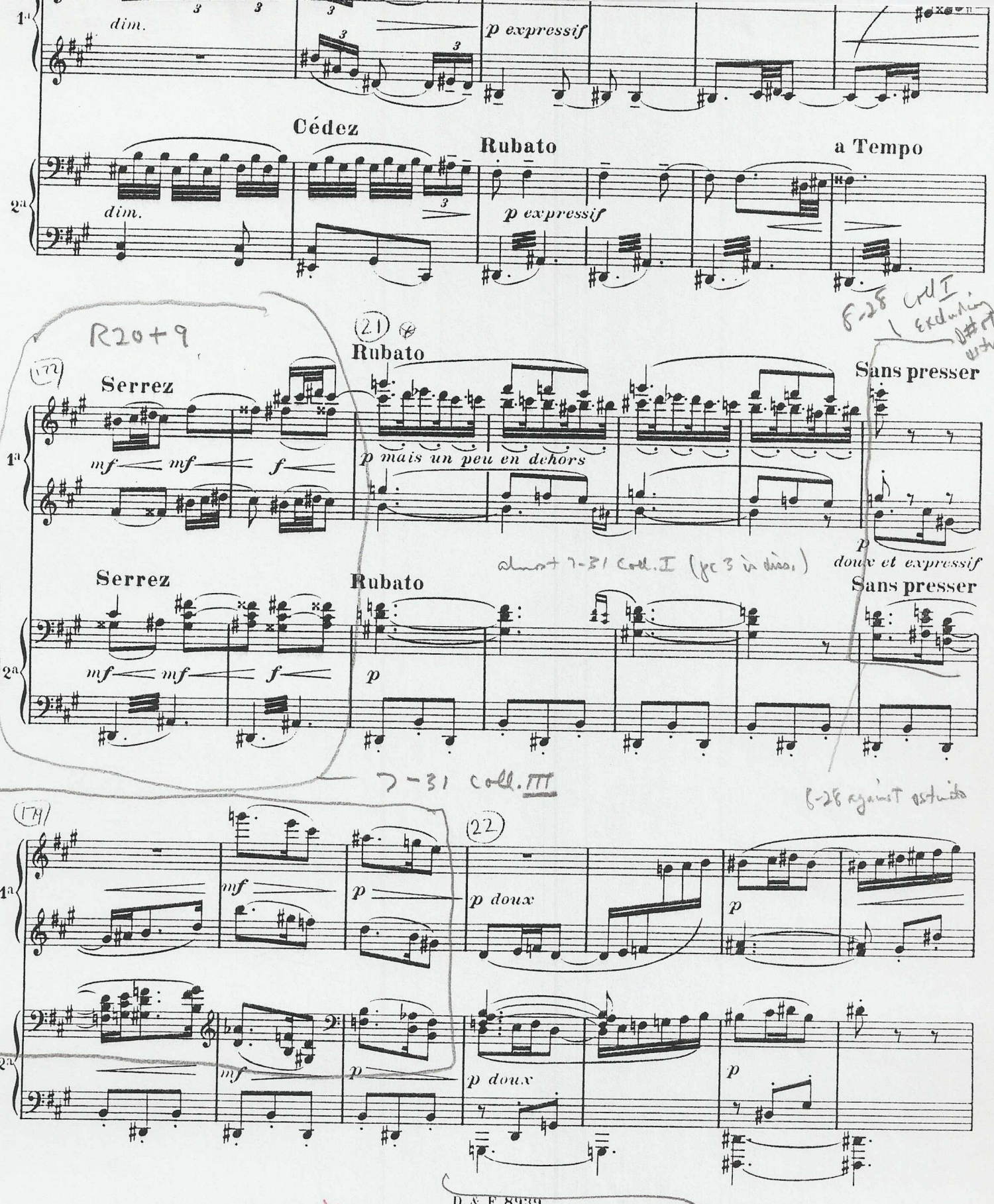
8-28 Coll. I, contd. Ibéria (Images for Orch.)

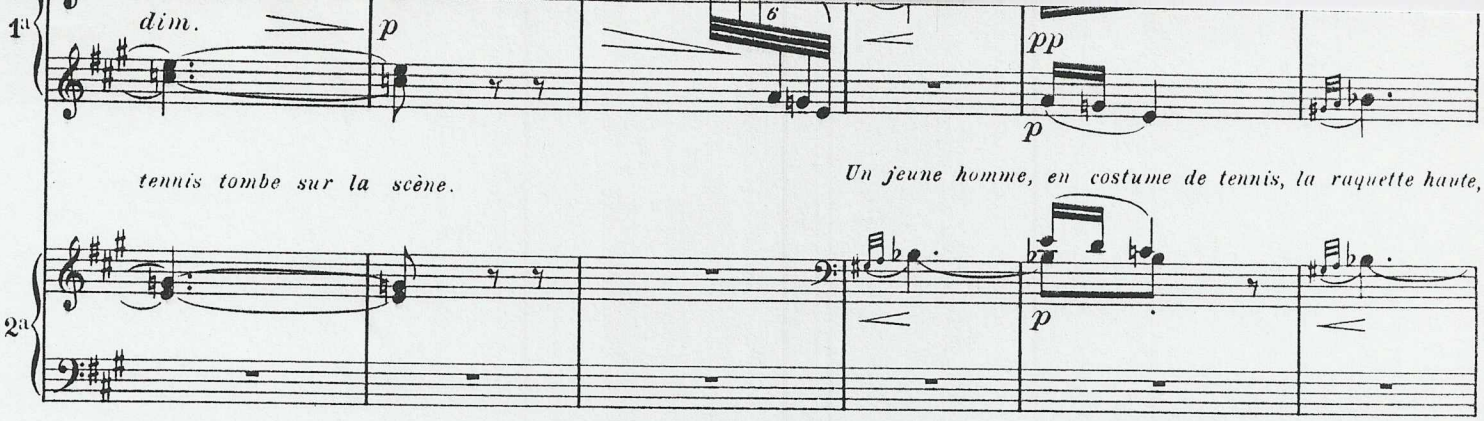


Images for orch. Ibéria

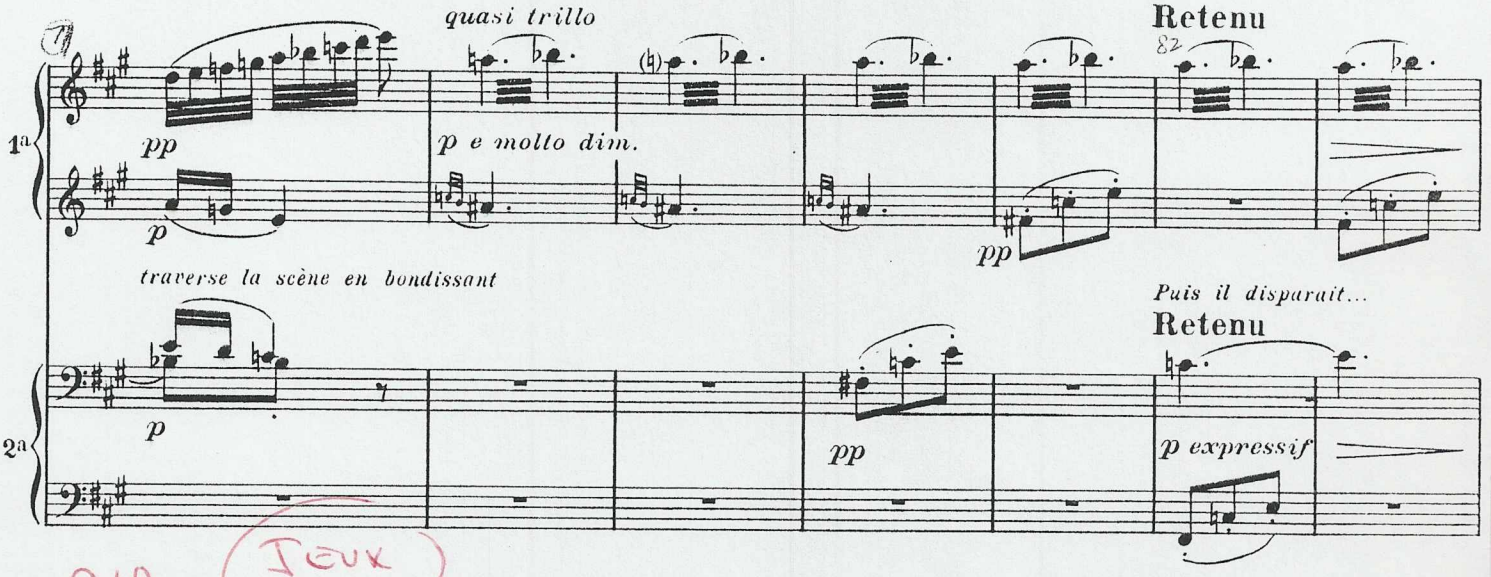



Violent
mf
f
Violent
très marqué
f
mf
f
p subito
mf
f
p subito
quittez
Violent
f
f
p subito
Violent
f
f
p subito


dim.
p expressif
Cédez
Rubato
a Tempo
dim.
p expressif
R20+9
(21)
Rubato
Sans presser
Serrez
mf mf f
p mais un peu en dehors
p
doux et expressif
Serrez
Rubato
Sans presser
mf mf f
p
(22)
mf
p
p doux
p
mf
p
p doux
p

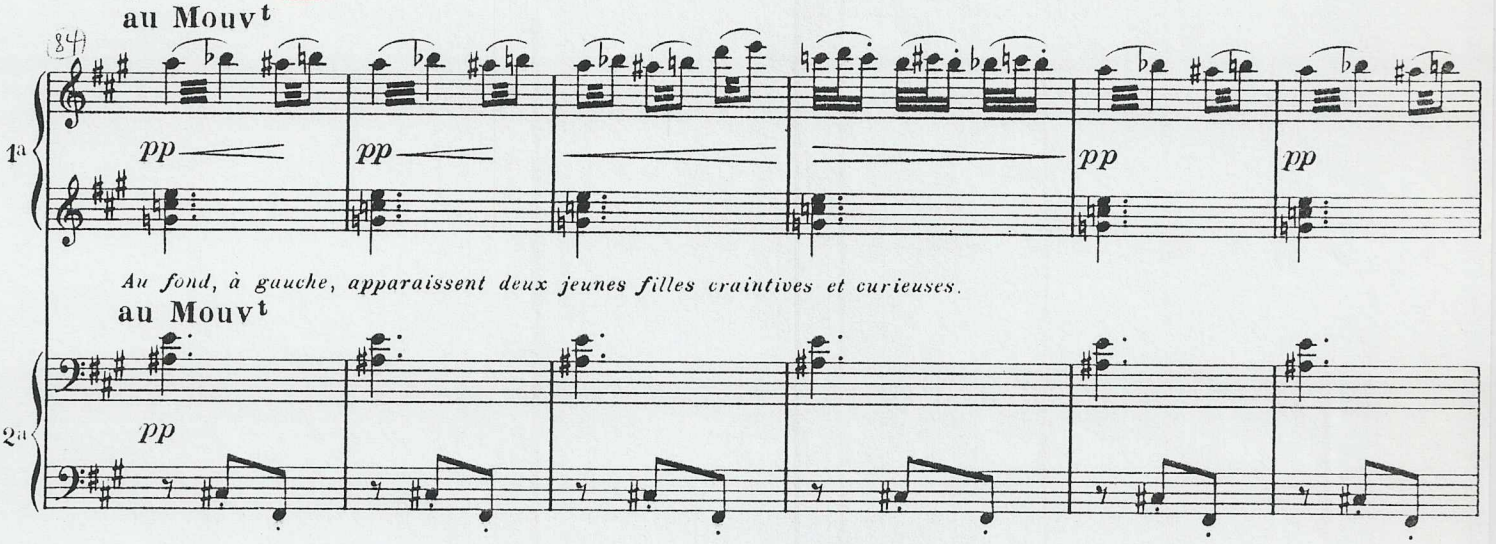


(9)



R10 Jeux

(10)



? 7-31: [4,6,7,9,(0,0,1)]

"decorated" octa

Coll. II

Mouvt

Il s'arrête en face d'elles...

R(25)

Retenu

a Tempo

Serrez un peu

m.d.

m.g.

Retenu

a Tempo

Elles commencent par vouloir fuir...

Serrez un peu

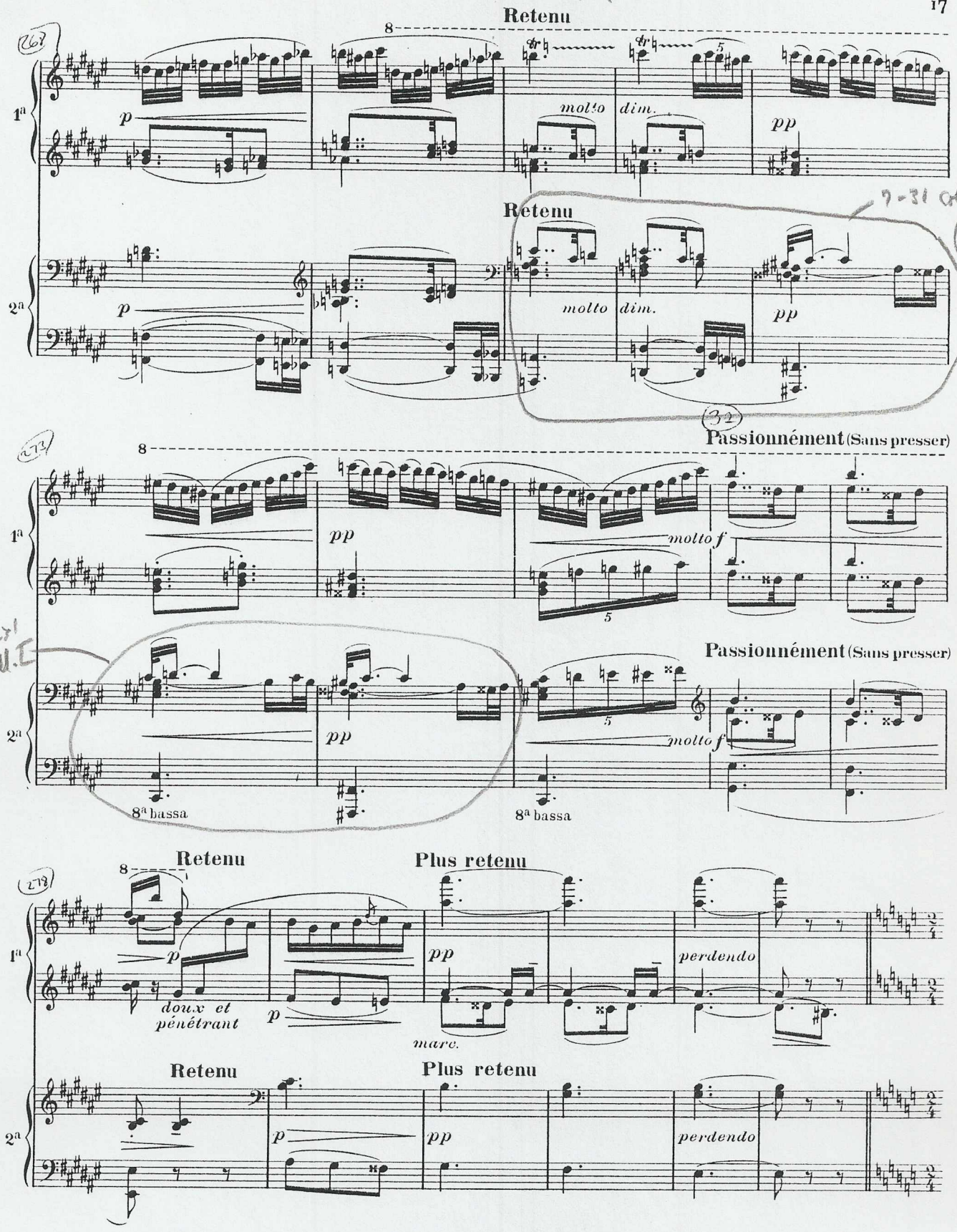
26

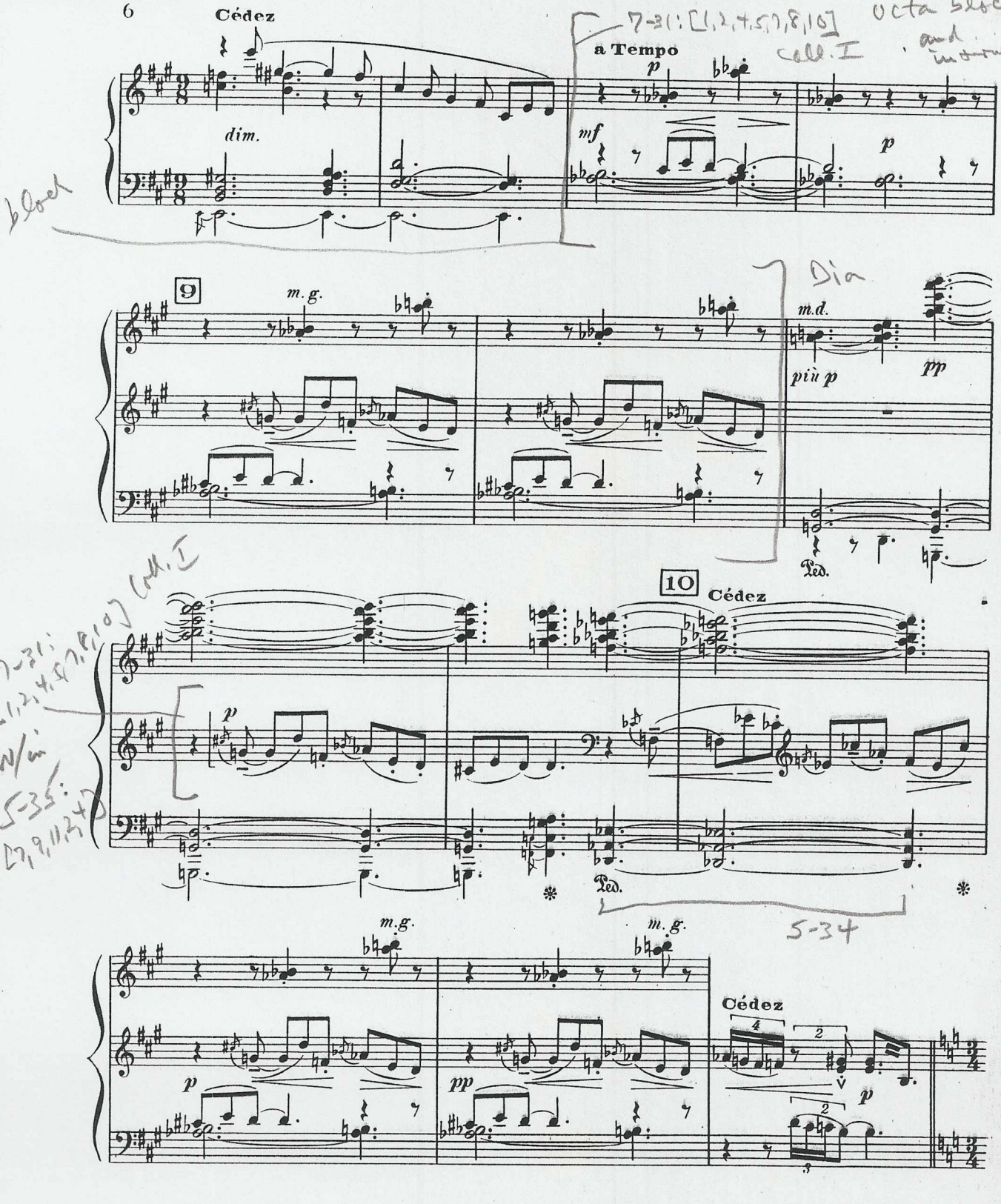
a Tempo (Sans rigueur)

Mais il les ramène doucement...

a Tempo (Sans rigueur)

JEUX


Retenu
molto
dim.
pp
Retenu
molto
dim.
pp
Passionnément (Sans presser)
pp
molto f
Passionnément (Sans presser)
pp
molto f
8ª bassa
8ª bassa
Retenu
Plus retenu
doux et pénétrant
p
pp
marc.
perdendo
Retenu
Plus retenu
p
pp
perdendo


Cédez
a Tempo
dim.
9
m.g.
m.d.
più p
Ped.
10
Cédez
m.g.
m.g.
Cédez

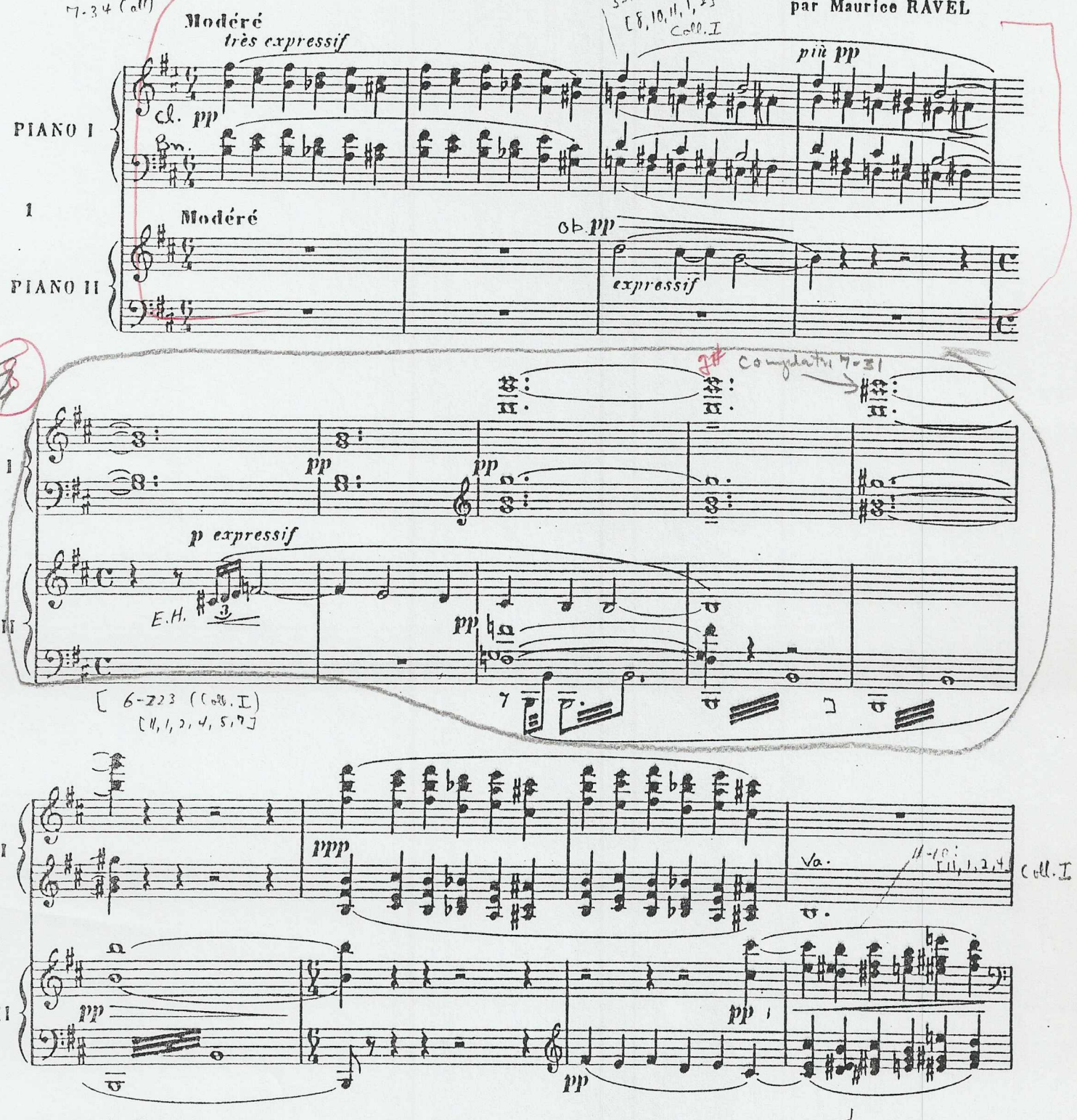
NOCTURNES

I. NUAGES

CLAUDE DEBUSSY

1897-99

Transcription pour 2 Pianos 4 mains
par Maurice RAVEL



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