

Ex. 20: khamma

VS 4, mm. 3-5 (sc. 2, extreme & high part)

Ex. 21: khamma

VS 32, mm. 18-20 (end)

6-223: [0, 2, 3, 5, 6, 8]    4-12: [2, 5, 6, 8]

6-249: [3, 4, 6, 7, 14, 0]

7-31: [0, 2, 3, 4, 5, 6, 8, 9] Coll. II

Comments: 0. Octa throughout, but not only, khamma component.

1. Key sig. and tonality - Ex. 20 & - E minor? see VS 32, ...?
2. 6-223 as "linear" subset
3. 4-12 as first set - not in full octa context  
- many octa fragments
4. Traditional tonal features are extremely tenuous/attenuated, if they exist at all in any convincing way.

Comments: 0. Typical "fanfare" ending (Wagner)

1. B $\flat$  - C $\flat$  in non-octa motive (VS 32, mm. 1-6)  
2. first occurrence
2. A complete 7-31: [3, 4, 6, 7, 9, 14, 0] Coll. III
3. Generalized khamma - new work  
Complex use of octatonic

P. *- voir et l'on ne re- viendrait plus.*  
*thought, ne- ver a gain to re- turn.*

Contraltos  
 Voix derrière la coulisse

Ténors  
 Ho - él - - - hisse ho - él - - -  
 Heave O! - - - Yo heave O! - - -

Basses  
 Ho - él Ho - él  
 Heave O! Heave O!

*p dim.* *pp*

Act I, sc 4

MÉLISANDE

Quel- que chose sort du port...  
*Something's sailing from the port...*

P. Il faut que ce soit un grand na- vi - re... Les lu -  
 And look, it must be a good- sized ves- sel... for her

*f* Ho - él  
 Heave O!

*f* hisse ho - él  
 Yo heave O!

*f* Ho - él  
 Heave O!

*ppp*

427 (g)

6730:  
 [5, 2, 1, 1, 1, 2]  
 Act. I  
 5-31: [1, 1, 2, 5, 7, 9]  
 C. 14

Acte II

SCÈNE I. Une fontaine dans le parc.  
A well in the park.

6-228:  
[1, 2, 3, 4, 7]

Modéré

PIANO

Pelléas

Entrent Pelléas et Mélisande.

Enter Pelleas and Melisande.

Un peu plus mouvementé

PELLÉAS

3

Vous ne sa-vez pas où je vous ai me - né - - e?  
Do you then not know where it is I have brought you?

5

Je viens souvent m'asseoir i - ci vers mi-di,      lorsqu'il fait trop chaud dans les jar-dins.  
Of - ten I come out here to sit a - bout noon,      when the gar-dens have be - come too warm.

7

On é - touffe aujour'd'hui, même à l'ombre des ar - bres.  
Oh, 'tis sti - fling to-day e - ven un - der the trees here.

14

Hyperocta  
9-10: [6,7,8,9,10, 0,1,3,4]

8-28: [0,1,3,4,6,7,9,10] Coll. III  
i.e., not p or f

Comps. of light & dark symbols (R.L. Smith)

Act III, sc. 1

Ex. 1: *Pédalier* V5130, num. 7-8  
 Simplification, Voice omitted



non - dent en - co - re jus - qu'aux ge - noux!...  
 flood - ed me e - ven down to my knees...

*p*

ils sont doux com - me s'ils tombaient du ciel!...  
 they are soft - er than tho' they fell from heav'n!...

*pp*

5-32: [c, d, b, a, g, f, e, d] >  
 6-30: [c, b, a, g, f, e, d, c] >

1. City R.L. Smith on light and dark symbolization
2. City of New York 6-30's
3. Complete and pure octa.

8-28 coll. III

6-29: [3, 4, 6, 9, 11, 12]

6-30: [4, 6, 7, 10, 11, 12]  
 Coll. III

*p*

Je ne vois plus le ciel à tra - vers tes che - veux.  
 And I can't see the heav'n's a - ny more for your locks.

*p* *pp*

5-32: [9, 10, 13, 16]  
 coll. III

5-28 coll. III

En animant

*p*

Tu vois, tu vois?... mes deux mains ne peu - vent pas les te -  
 Just see, Just see?... I can hard - ly hold them all in both

*poco a poco cresc.*

La damoiselle élue

OCTA PATCH

188

20

Musical score for the left page of the score. It includes staves for strings and woodwinds. Dynamics include *sempre pp*, *p*, *pp*, *Unis*, and *m.f.* The lyrics at the bottom are: "nous chercherons les bos-quets où trô-ne Da-me Ma-rie: A-vec ses-

Musical score for the right page of the score. It includes staves for Flute (Fl.), Horn (H<sup>b</sup>), Cor A., Clarinet (Cl.), Clarinet Bass (Cl. B.), Violoncello (Vcl.), Alto Saxophone (Alt.), and Trombone (Tr.). Dynamics include *pp*, *più pp*, *p*, *Unis*, *Div.*, *molto dim.*, and *pp*. The lyrics at the bottom are: "cinq ser-van-tes, dont les noms son cinq dou-ces sym-pha-

6-249: [5,6,8,9,0,2]

Coll. II

G<sup>33</sup>: [4,6,7,9,11,12]

6-229:

[6,7,9,0,2,3]

Example 1. "Ode bachique"

1881-86

Allegro Fuocoso  
HYMNIS

ANACRÉON Le plai - sir est ma loi!

[Hy]-mnis! Viens, ma co-

9-31:  
[1, 0, 2, 3, 5, 6, 8]  
Coll. II

116

(b)

6-213: [1, 0, 2, 3, 5, 6]

Lais - se - moi. Ef - feui - lom - be. Chère Hy - mnis!

Complete for  
Coll. II

118

6-223: [9, 11, 4, 2, 3, 5] Coll. II

[3] lons les ro - ses! Le remède aux en - nuis mo - ro -

Complete for  
bass and  
piano  
etc.

120

3-2 Coll. I

4-7: [2, 3, 1, 1, 6] Coll. II

4-3:  
[2, 3, 5, 1, 1]  
Coll. II

4-20: [5, 6, 10, 12]

4-3: [9, 10, 0, 1]  
Coll. II

5-10: [2, 3, 5, 10, 11, 12] Debussy's Diane au bois

"To Invent New Forms": Debussy's  
Diane au bois, 1st ed., Vol. 74, No. 1  
1990, p. 131-167

ses, C'est l'a vo - lup - té

C'est l'a -

123

3-7: Coll. II

4-215: [11, 14, 3] Coll. I

4-18: [1, 0, 1, 4] Coll. II

Non! Je veux au mour! C'est l'a mour!

125

5-25: Coll. I

bruit du tam bour

127

Le Martyre de San Sébastien  
En 1<sup>er</sup> Part III, No. 7

"Cantata"  
Kangler

Plus lent

fem - mes , fem - mes ! Du noir Ha -  
wo - men, wo - men! Rit. From dark - est

Plus lent

a Tempo  
cresc. molto poco a poco

Il nous re - vient le Bien - heu - reux .  
He doth re - turn the Ev - er - blest .

-dès où sont les â - mes Il nous re -  
Ha - des, where the souls dwell, He doth re -

a tempo

pp cresc.

Le Saint : Jésus ! Jésus ! à moi !

Io ! Io !  
Io ! Io !

-vient le Bienheu - reux .  
-turn the Ev - er - blest .

cresc.

D. & F. 8171

7-31: [7, 9, 10, 11, 3, 4] Coll III



Le martyr de San Sébastien, No. 3

G-27: [10, 1, 3, 4, 6, 7]  
Coll. III

Le Saint: Je danse sur l'ardeur des lys.

Modéré (♩ = ♩ précédente)

pp m.d. m.g.

mf mf

Le martyr de San Sébastien  
No. 3, m. 20

6-29: [8, 11, 1, 2, 4, 5]

43 coll. I

wondrous light. From his face there shineth a brightness Thro' my

saclar té. Il é - clai - re de sa fi - gu - re ma tris -

Poco rit.



sad - ness and thro' the night.

Animé - On entend tout à coup tomber les chaînes qui enchainaient

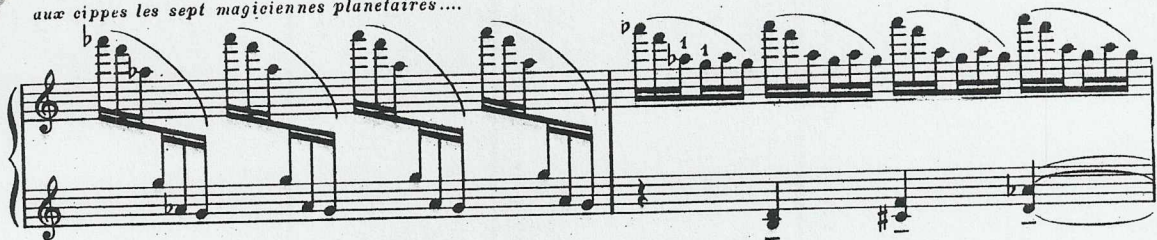
- tesse et la nuit d'é - - té.

Animé

pp



aux cippes les sept magiciennes planétaires....



dim  
poco  
poco

Le Martyre de Saint Sébastien  
Part III, No. 4, m.

F-28 Coll. III

THE WOMEN OF BYBLOS  
LES FEMMES DE BYBLOS  
SOPR.

MEZZO-SOPR.

G-250

S-33: [24, G. R. 110]

Ah! thou mournest for the Be - lov'd! Thou mournest the Bowman of

6 CORYPHÉES  
3 SOPR.

3 MEZZO-SOPR.

Ah! thou mournest for the Be - lov'd! Thou mournest the Bowman of

Khamon Sc. II 8-28 Coll. III  
(2, 5, 8, 11)

19

II<sup>e</sup> Danse  
Assez animé

pp léger et craintif

138



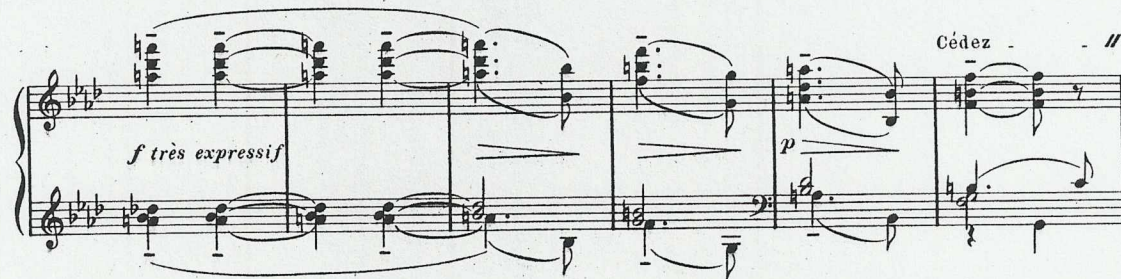
Retenu

// au Mouvt



Cédez - - //

f très expressif



Le Martyre de San Sébastien  
End of Part III, No. 5

- pé - ris - sa - ble - ment!"  
pe - rish - a - ble life!"

6 CORYPHÉES *pp*

LES FEMMES DE BYBLOS *p*

A - do - nis! A - do - nis!  
A - do - nis! A - do - nis!

Hé - las! Pleu -  
A - las! Weep

8

*dim.*

6 C. Pleu - rez!  
Weep ye!

F. de B. - rez! Pleu - rez!  
ye! Weep ye!

*dim.*

8

conserver la Pédale - - - \*

also see  
p. 69,  
Vol 6  
and  
next  
page

D. & F. 8171

J-25: [1, 3, 4, 7, 9] Coll. III

Le mariage de San Sébastien  
(Part V)

Octa Bloch

7-31: [4, 6, 7, 9, 10, 11]

Coll. 11

Cor  
p  
conserver la Péd.

pp  
pp

pp

pp

# Le Martyr de San Sébastien

last octa block  
"Composites"

80

SOPR. et  
CONTR.

Vocal staves for Soprano (SOPR.) and Contralto (CONTR.). The Soprano part includes lyrics "Ah!" and "a ah". Dynamics include *f*. The Contralto part includes lyrics "Ah!" and "a ah".

Piano accompaniment. Includes handwritten annotations: *crase.*, *f*, and circled sections. A large circle encompasses the first two measures, and a smaller circle encompasses the last two measures.

5-25: [1,4,6,7,8] Coll. III

6-27: [4,7,9,10,11] Coll. III

5-25 coll. I

Vocal staves for Soprano (S.), Contralto (C.), and Bass (B.). The Bass part includes dynamics *p* and *più p*, and lyrics "Ah!" and "Ah!".

Piano accompaniment for the second system. Includes the French text "En retenant peu à peu". Dynamics include *dim.*, *molto*, *p*, and *pp*. Triplet markings are present throughout.

D. & F. 8171

5-32: [4,7,9,11] Coll. III

4-27: [11,1,7,9] Coll. I

Le Martyre de San Sébastien, end of No. 2

MEZZO-SOPRANOS  
CONTRALTOS  
TENORS  
BASSES

- tien, tu es té - moin!  
- tian, Wit - ness art thou!

- tien, tu es té - moin!  
- tian, Wit - ness art thou!  
BASSES *p en s'éloignant dim.*

Sé - bas - tien, tu es té -  
Se - bas - tian; Wit - ness art

*pp*  
*dim.*

5-27: [3, 6, 8, 10, 11]  
5-26: [5, 8, 10, 11, 2]

- moin!  
thou!

*pp*

D. & F. 8171

6-30: [2, 4, 5, 8, 10, 11]  
Coll. I

6-228:  
[5, 6, 8, 10, 11, 2]



33

# Le martyre de San Sébastien end of Part II

also p. 15  
at beginning  
Part II

46 hair The stars pro-claim his wondrous light. Ah!

tous les as - - - tres lou-ent sa clar-té Ah!

*pp* *p* *più p*

6-30:  
[4, 6, 7, 10, 9, 1]

Alors les femmes soulèvent le corps inerte de la créature errante et montent les sept

*Poco rit.* *Lent*

*pp* *ppp* *ppp*

as in  
Pelléas

degrés avec leur mystique fardeau....

*dim.* *ppp* *p doux*

7-31:  
[4, 6, 7, 9, 10, 9, 1]  
Cod. III

Elles le déposent ensuite sur le seuil de bronze.

*ppp*

*ppp*

~~2/4?~~

~~2~~

La demoiselle s'élève (simplified)

check position

1882-88

R20

6-33

6-z49

6-33

6-z29

"Avec ses cinq servantes, dont les noms sont cinq douces symphonies:  
 Cécile, Blanchelys, Madeleine, Marguerite, et Roselys." set by 6-20 (comp. trial 2) (g.h.)

octa traces

mm. 42-45: 8-28 (CIII)  
 mm. 26-29: 8-28 (CIII)

1903 Dans le Jardin

R43+13-R43+14: 8-28 (CII)

Dialogue du vent et de la mer

L'ENFANT PRODIGE

VS

9

Un poco rit.

L. - fants, Ils voient cou-ler les ans Sans re-gret com-me sans tris-tes - - -  
 pears! Its joys, its ten-der feurs, With their lives hath their love en-twin-ed

suivez

6-529: [4,5,7,10,6,1]

Poco a poco animato

L. - se...  
 ye.

Aux cœurs in-con-so-lés que  
 Sad-ly must I a-lone drag

1<sup>o</sup> Tempo stringendo

L. les temps sont pe-sants!., A - za-èll A - za-èll  
 out the lead-en years! A - za-èll A - za-èll

L. A - za-èll A - za-èll Pour-quoi m'as - tu quit -  
 A - za-èll A - za-èll Ah! where-fore did'st thou

A. lieu? ....  
home?

Du\_rant la nuit en - tiè - re, Sur le roc ou dans la poussie - re,  
How est, o'er crag and mountain By still lake or flow - ing foun - tain

*p* *sf* *sf*

G-27

Coll. II

A. J'ai fran - chi len - te - ment les sen - tiers pé - ril -  
Hap - py - and free from care, through the still night I'd

*sf* *sf*

Copied F25

A. - leux ...  
roam.

O temps à ja - mais ef - fa -  
Oh! days that ne'er may come a -

*p* *1<sup>o</sup> Tempo* *Rit.* *f* *p*

A. - cé Où comme eux j'a - vais l'a - me pu - re;  
- gain When, as they, I lived pure and hap - py;

*p*

85

Musical score for measures 85-88. The system consists of two staves (treble and bass clef). Measure 85 starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a melody in the treble with a triplet of eighth notes and a bass line with a triplet of eighth notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The system ends with a double bar line.

88

Musical score for measures 89-91. The system continues from the previous one. Measure 89 has a treble clef, two flats, and 3/4 time. It features a melody with a triplet and a bass line with a triplet. Dynamic markings include *mf* and *p*. The system ends with a double bar line and the instruction "Cédez - - //

7-31: [8, (4, 1, 2, 4, 5)] Ch. I

interpolation

91

Musical score for measures 92-95. The system starts with a treble clef, two flats, and 3/4 time. The instruction "au Mouvt" is written above the first measure. The music features a melody with a triplet and a bass line with a triplet. Dynamic markings include *p* and *mf*. The system ends with a double bar line.

Musical score for measures 96-100. The system starts with a treble clef, two flats, and 3/4 time. The instruction "p expressif et soutenu" is written above the first measure. The music features a melody with a triplet and a bass line with a triplet. Dynamic markings include *p*, *dim.* (diminuendo), and *p*. The system ends with a double bar line.

Khan...  
Sc. 1

ITS

8-19: [10, 11, 12, 2, 5, 4, 7]

8-19: [10, 11, 0, 2, 3, 4, 5, 7]  
5

18

Handwritten musical notation for the first system. It consists of two staves. The upper staff has a circled measure number '18' at the beginning. The lower staff contains a continuous rhythmic pattern. Two chord diagrams are circled in the upper staff, with handwritten annotations: 'ITS' above the first and '8-19: [10, 11, 0, 2, 3, 4, 5, 7]' above the second. A circled number '5' is written below the second chord diagram.

Handwritten musical notation for the second system, showing piano accompaniment. It consists of two staves. The upper staff contains chords and a melodic line. The lower staff contains a rhythmic pattern. The key signature has two flats.

Handwritten musical notation for the third system. It consists of two staves. The upper staff contains chords and a melodic line. The lower staff contains a rhythmic pattern. Performance directions include 'p en dehors' and 'molto dim.'.

Le Grand-Prêtre, les bras levés  
en un geste suppliant vers le Grand-  
Dieu, se retourne vers lui.

Handwritten musical notation for the fourth system. It consists of two staves. The upper staff contains chords and a melodic line. The lower staff contains a rhythmic pattern. Performance directions include 'pp' and a fermata.

20

27

This ballet is heavily infused w/ octa elements, but in a new and complex way.

all 3 collections appear throughout

# Khamma 1911-12

## Prélude

4-12: [6, 9, 10, 6] Coll. III

w/in 9-33

Modérément animé  
(comme un lointain tumulte)

PIANO

4-21 8va

octa sequence (cycle)

J-16;  
[6, 9, 10, 6] Coll. III

Khamma, Sc. II

F-28: Coll. I

14

Khamma se relève et elle commence les danses destinées à sauver la patrie.

Retenu

71

The first system of music is marked "Retenu" and "molto dim.". It consists of two staves, treble and bass clef. The treble staff begins with a 3/4 time signature and a key signature of two flats. The music features a series of chords and melodic lines, with some triplets indicated by a '3' over a group of notes. The bass staff provides a harmonic accompaniment with chords and some melodic fragments. The system concludes with a double bar line and a repeat sign.

1<sup>re</sup> Danse  
Grave et lent

The second system is titled "1<sup>re</sup> Danse" and "Grave et lent". It features two staves. The treble staff has a key signature of two flats and a 3/4 time signature. The music is characterized by a slow, steady pace with a mix of chords and melodic lines. The bass staff has a similar key signature and time signature, with a more active melodic line. The system ends with a double bar line.

The third system continues the "1<sup>re</sup> Danse". It consists of two staves. The treble staff features a series of chords and melodic lines, with several triplets marked with a '3'. The bass staff provides a steady accompaniment with chords and some melodic fragments. The system concludes with a double bar line.

The fourth system continues the "1<sup>re</sup> Danse". It consists of two staves. The treble staff features a series of chords and melodic lines, with several triplets marked with a '3'. The bass staff provides a steady accompaniment with chords and some melodic fragments. The system concludes with a double bar line.



Khamma

7-31: [0, 2, 3, 5, 6, 8, 9] Coll. II

6-223: [0, 2, 3, 5, 6, 8] Coll. II

SCÈNE I. Le Temple Intérieur du Grand-Dieu Amun-Ra.

La statue du dieu, taillée dans de la pierre noire - énorme - est impassible. L'après-midi est avancée. A travers les fenêtres on aperçoit les lueurs étincelantes d'un coucher de soleil orangeux. La ville est assiégée.

Rideau

Le Grand-Prêtre entre et demeure un court instant à côté

Musical score for piano, first system. Includes dynamic markings *f* and *pp*.

de la statue. Les adorateurs étendent leurs offrandes.

Musical score for piano, second system. Includes dynamic marking *pp*.

4-17 as before

completes 7-3] Coll. II  
6-249: [10, 11, 12, 5, 7] as before  
Coll. I

Musical score for piano, third system. Includes dynamic marking *incisif*.

6-249: [3, 4, 6, 7, 10, 0] Coll. II

Musical score for piano, fourth system. Includes dynamic marking *8ab.*

8-19's  
larger set  
with - see next page

Khamme

6-249: [5, 6, 8, 9, 0, 2]

3

coll. II

17

6-249: [10, 11, 12, 0, 2] coll. I (T5)

Pel'leas

FIRST INTERLUDE

OCTA TRACES?

25

1

4

7

SCÈNE II. Un appartement dans le château. ARKEL et GENEVIÈVE  
*A room in the castle.*

10

GENEVIÈVE

*p* 3 3

Voi-ci ce qu'il é - crit à son frè-re Pel-lé - as:  
 It is thus that he writes to his bro-ther Pel-le - as:

13

Modéré