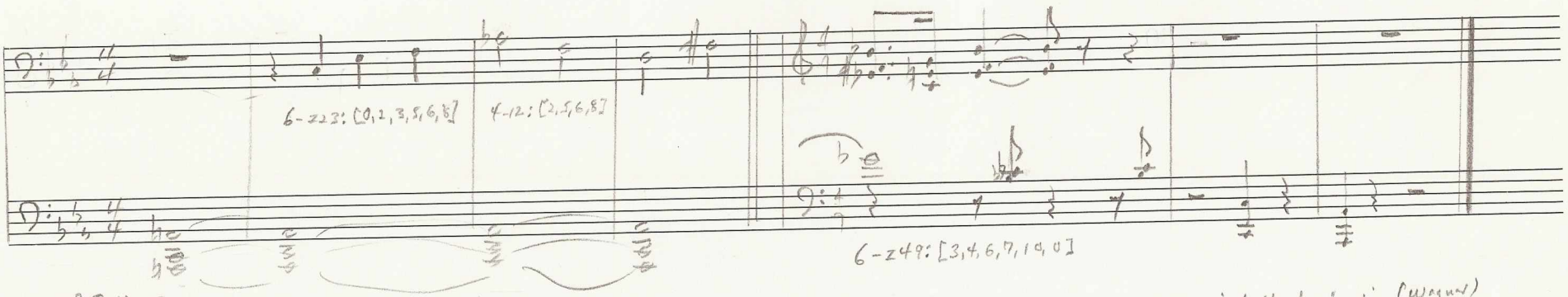
Ex. 20: Khamma

VS4, mm. 3-5 (sc. 1, entrance of high priest)

Ex. 21: Khamma

VS32, mm. 18-20 (end)



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

Comments: 0. Octa throughout, but not only harmonic component.
1. Key sig. and tonality – Ex. 20b – E♭ minor? see VS32, m. 7
2. 6-z23 as "linear" subset
3. 4-12 as first tet – 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♭ – C♭ in non-octa motive (VS3, mm. 5-6) is just occurrence
2. A complete 7-31: [3,4,6,7,9,10,0] Coll. III
3. General on Khamma – new and complex use of octatonic

En animant

P.

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

Contraltos

Ho - é! hisse ho-é!
Heave O! Yo heave O!

Voix derrière la coulisse

Ténors

Basses

Ho-é! Ho-é!
Heave O! Heave O!

p *dim.*

pp

Act I, sc. III

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 - é!
Heave O!

f

hisse ho-é!
Yo heave O!

f

Ho - é!
Heave O!

4-27 (g7)

6-30: [5,7,8,11,1,2]
Coll. I
5-31: [11,2,5,7,8]
Coll. III

ppp

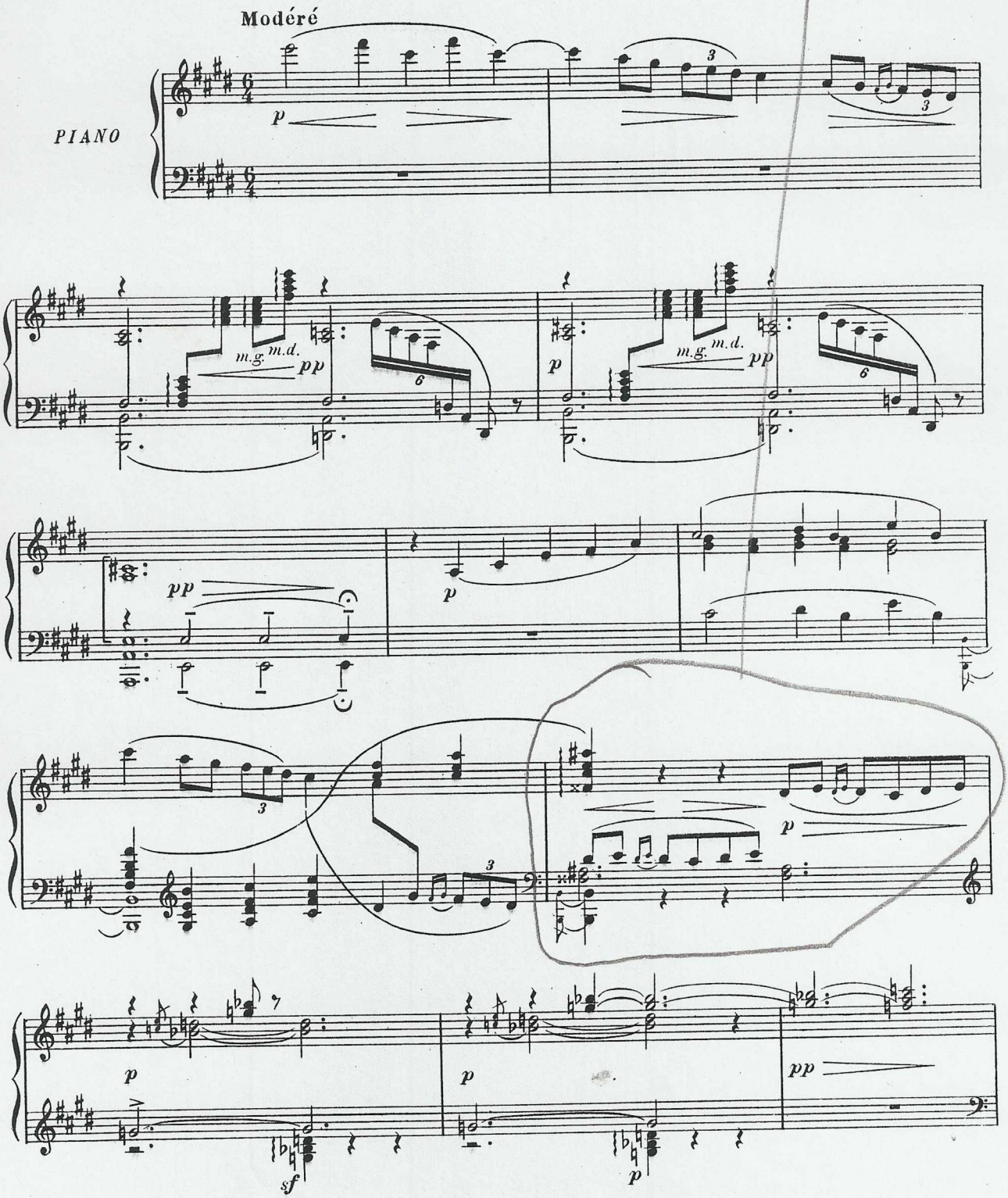
Pelléas

Acte II

6-228:
[10,11,1,3,4,7]

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

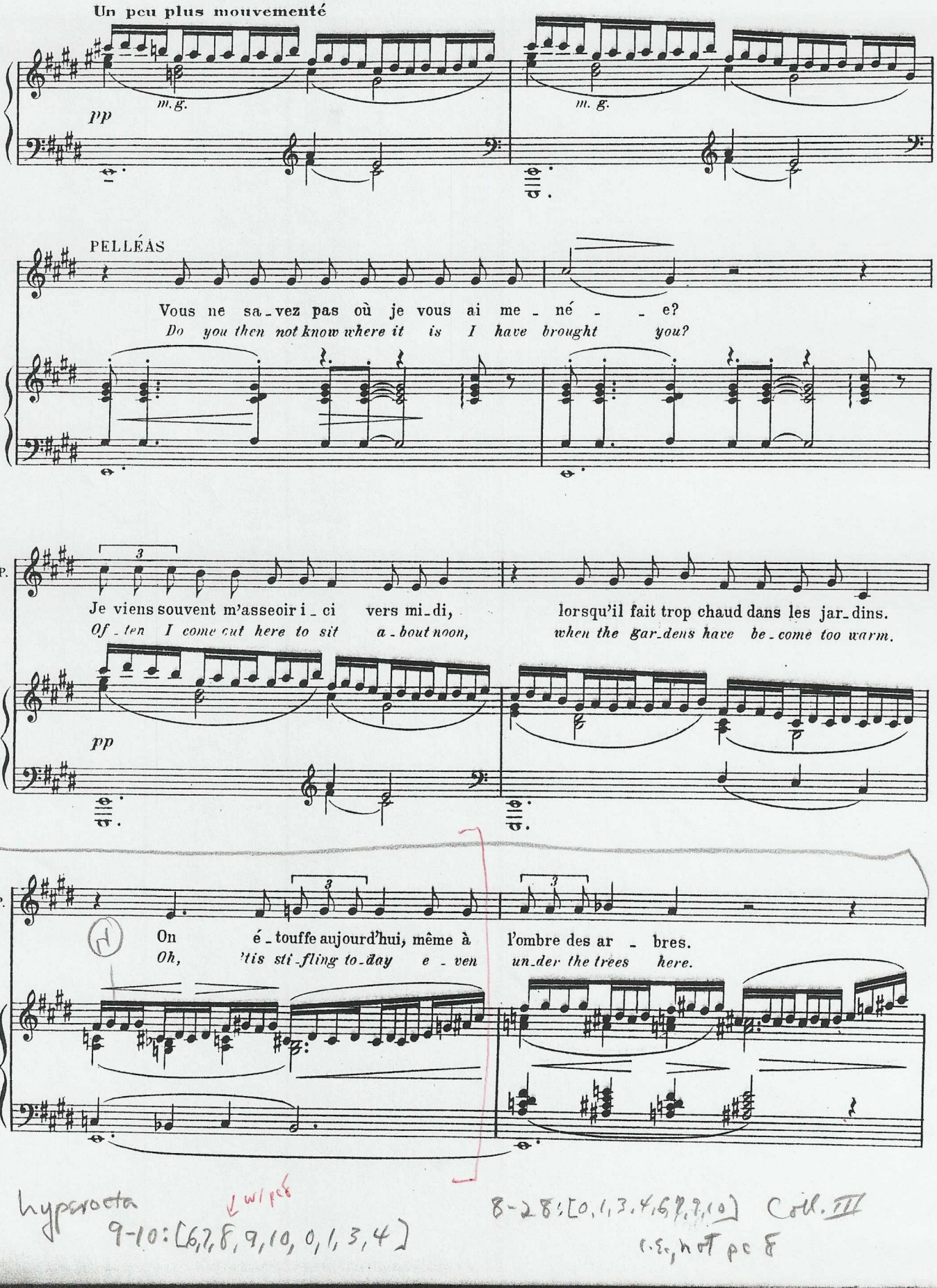
Modéré



Pelleas

Entrent Pelléas et Mélisande.
Enter Pelleas and Melisande.

Un peu plus mouvementé



pp *m.g.* *m. g.*

PELLÉAS

Vous ne sa_vez pas où je vous ai me_né_ _e?
Do you then not know where it is I have brought you?

3

P.

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.

5

pp

14

P.

On é_touffe aujourd'hui, même à l'ombre des ar_bres.
Oh, 'tis sti_fling to_day e_ven un_der the trees here.

7

hyperoctа
9-10: [6,7,8,9,10,0,1,3,4]
↓ w/ pc 8

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

Act III, sc. 1

Comb. of light & dark symbols (R.L. Smith

Ex. M: Pelléas VS130, mm. 7-8 simplified, voice omitted

8-28 Coll. III

5-32: <a, b♭, c♯, e♭, f♯>

6-30: <e, f♯, g, a♯, c, c♯>

1. Cite R.L. Smith on light and dark symbolism
2. Cite others 6-30's
3. Complete and pure octa.

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

p

6-229: [3,4,6,9,11,0]

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

pp

6-30: [4,6,7,10,0,1]
Coll. III

P.

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

p pp

8-28 Coll. III

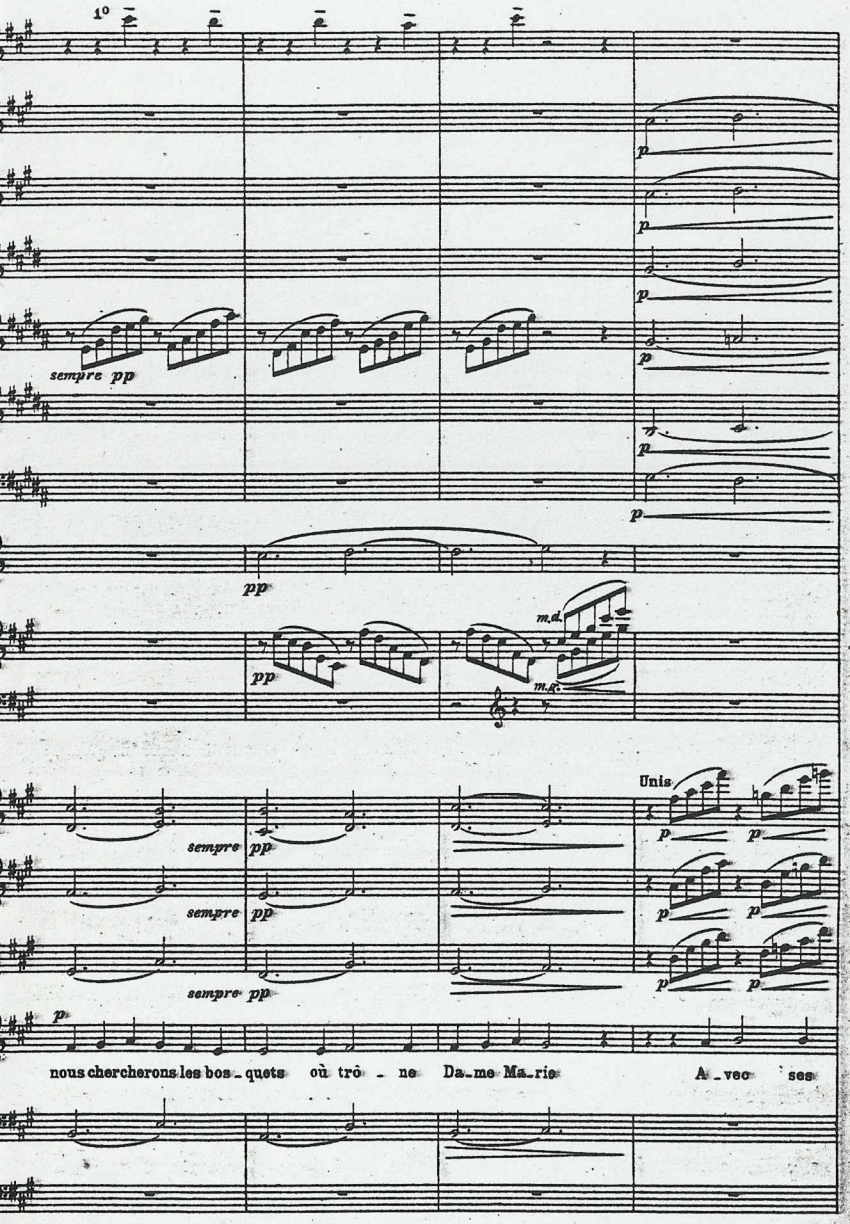
5-32: [9,10,1,3,6]
Coll. III

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

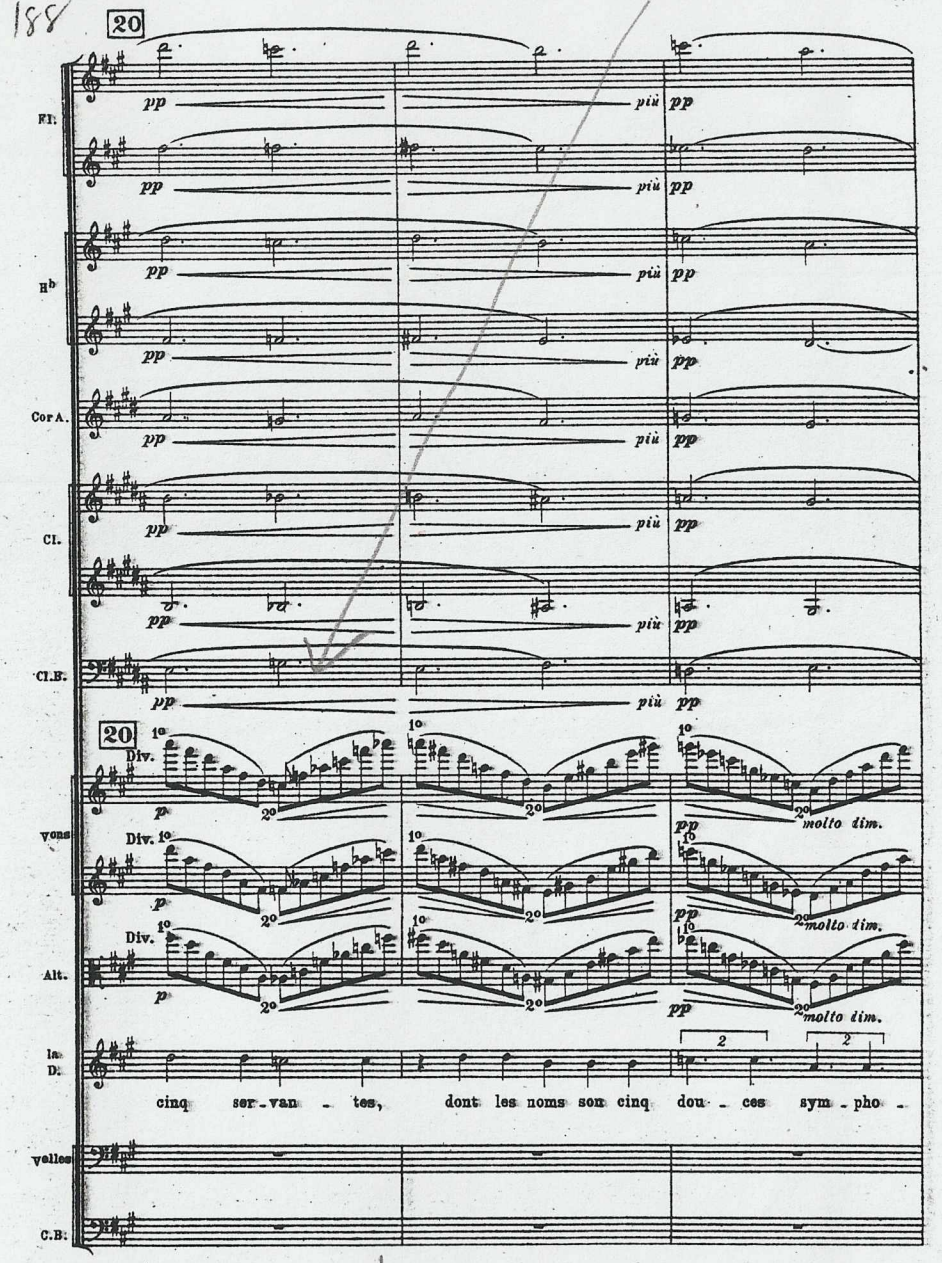
poco a poco cresc.



La damoiselle élue

OCTA PATCH

188

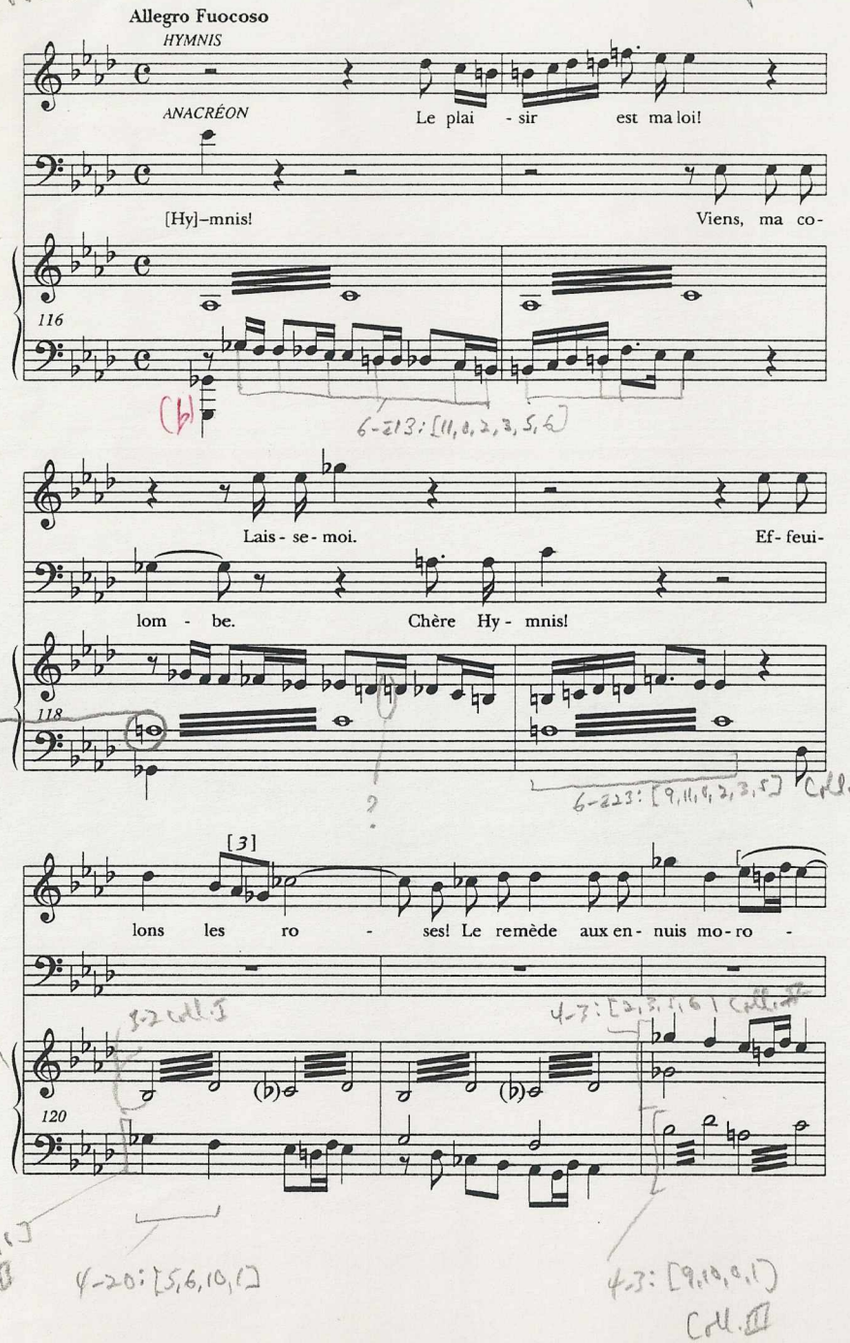


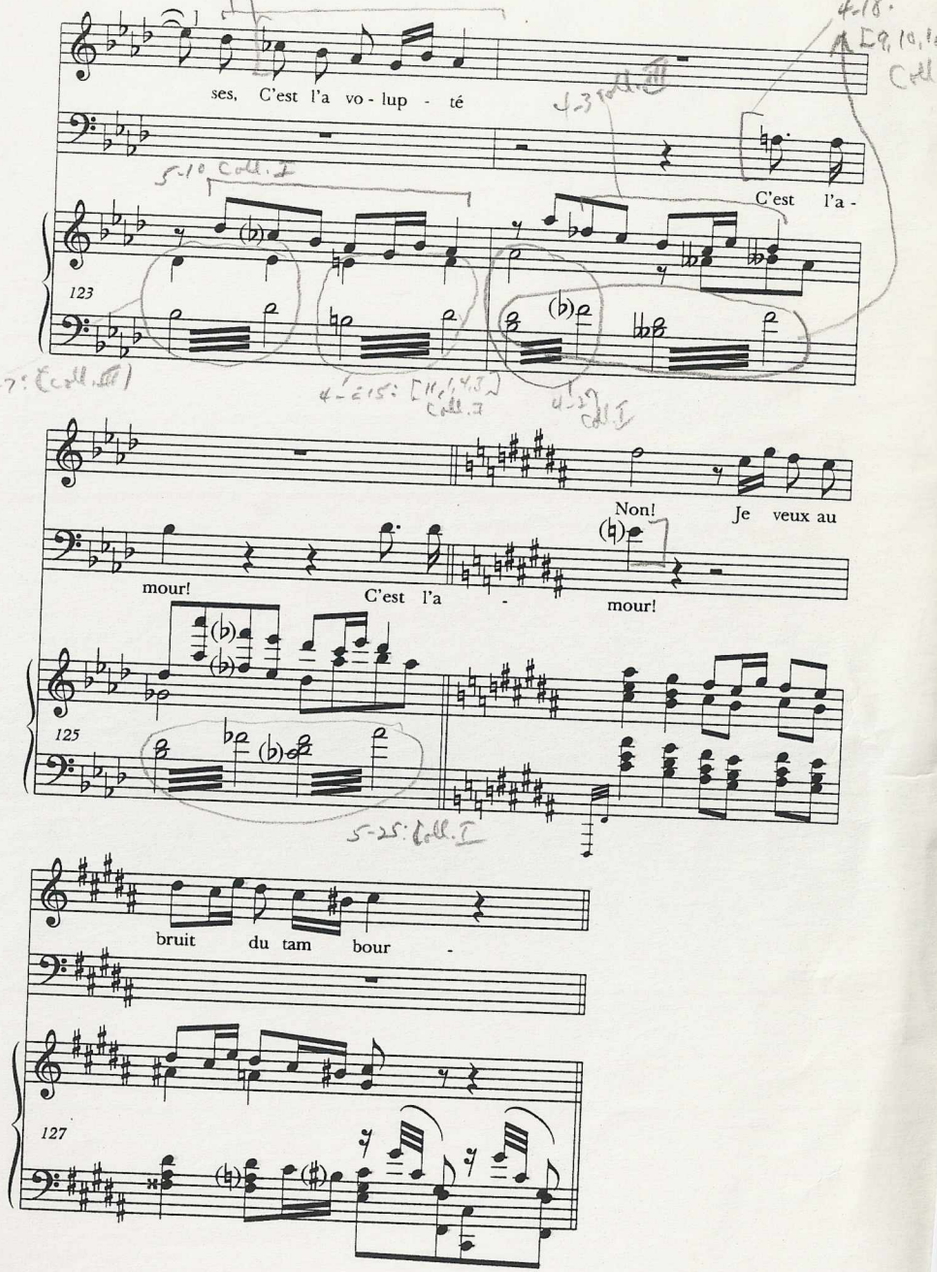
6-249: [5,6,8,9,0,2] Coll. II

6-33: [4,6,7,9,11,1]

6-229: [6,7,9,0,2,3]

Example 1. "Ode bachique"





Le Martyre de San Sébastien
End of Part III, No. 7

"Cadential"
Example

Plus lent

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

Rit.

Plus lent

a Tempo

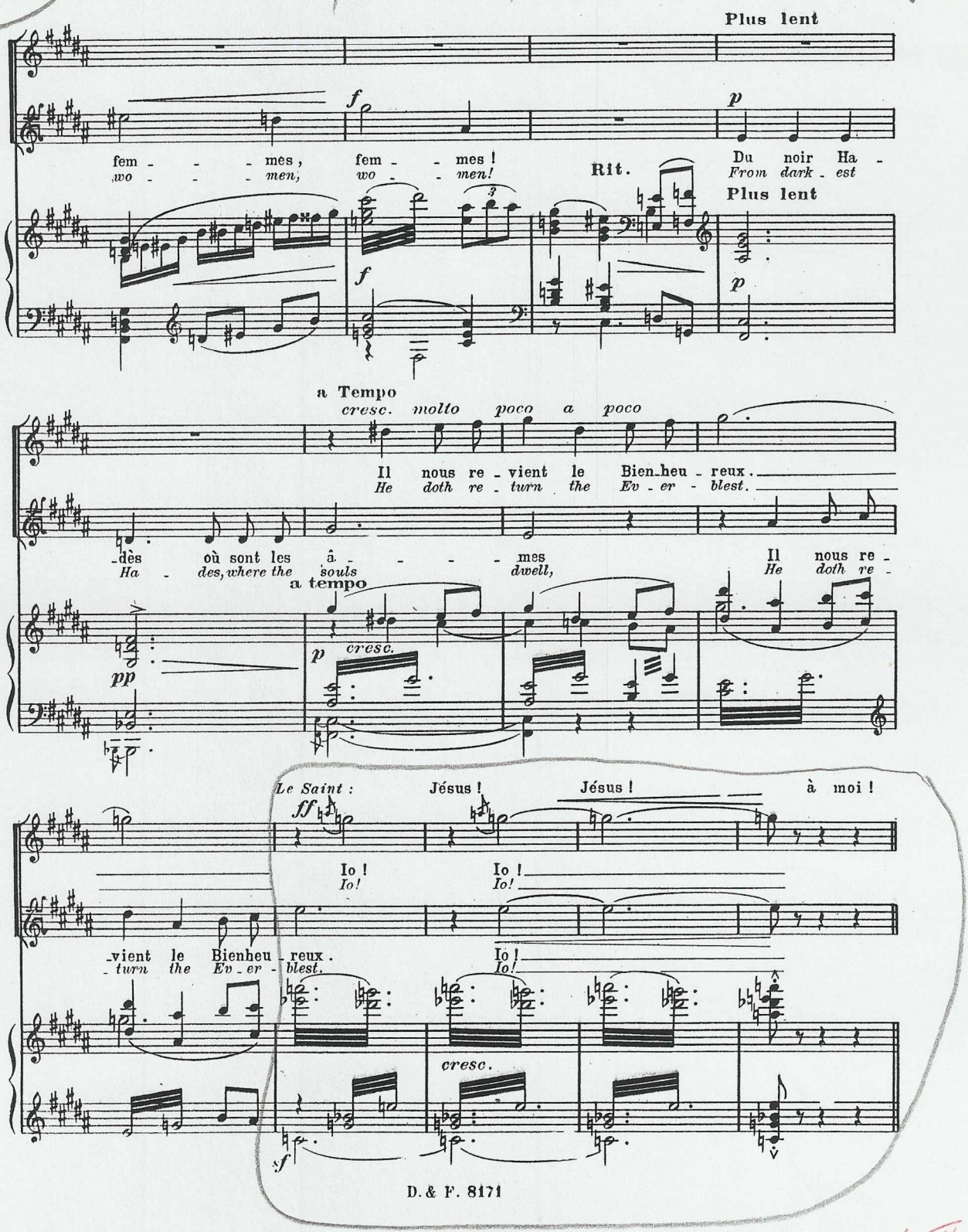
cresc. molto poco a poco

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

cresc.



Le Saint : Jésus! Jésus! à moi!

Io! Io!
Io! Io!

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

cresc.

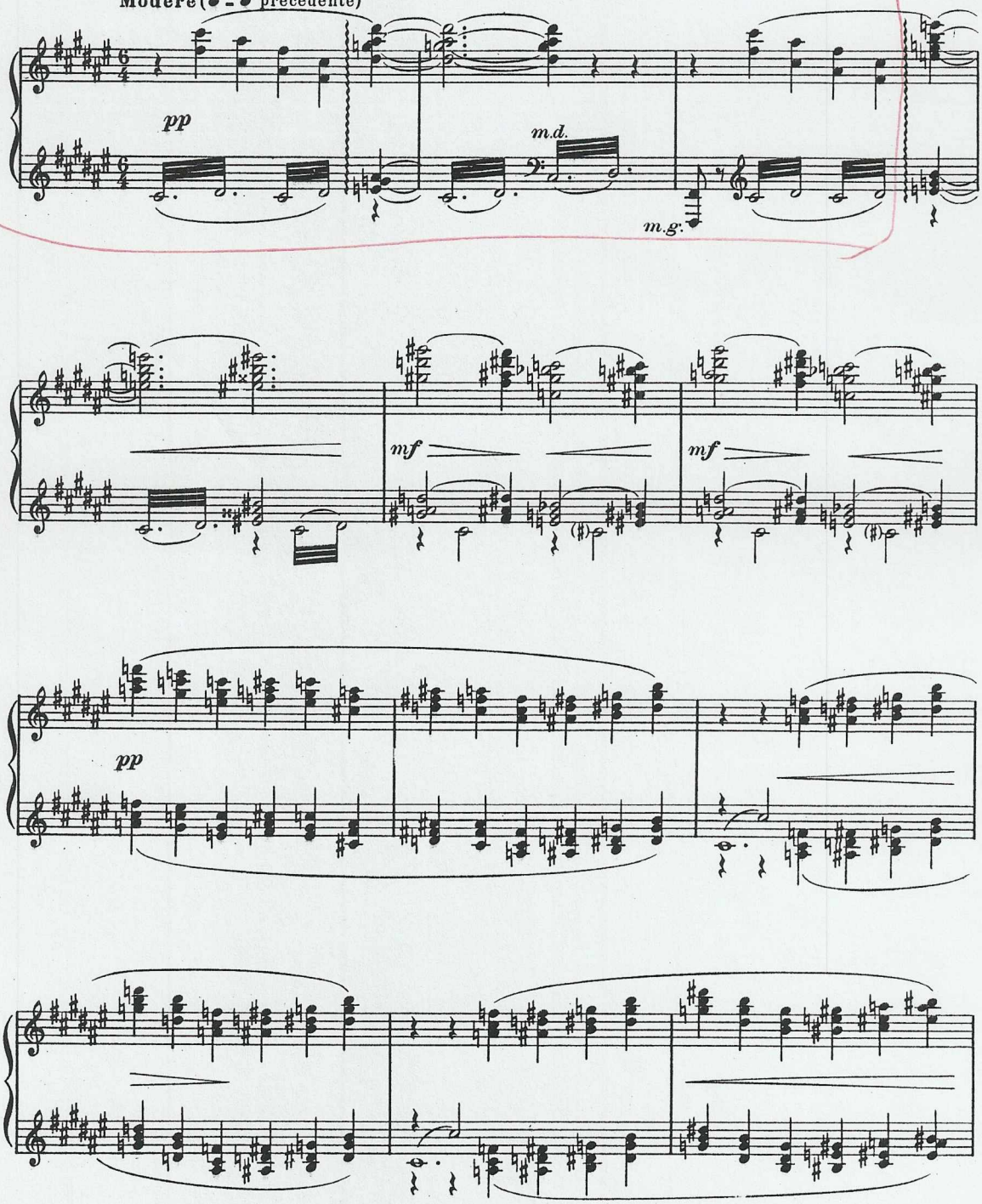
7-31: [7, 9, 10, 0, 1, 3, 4] Coll. III

Le martyre de San Sébastien, No. 3

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

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

Modéré (♩ = ♩ précédente)



Le martyre de San Sébastian
No. 3, m. 20

6-27: [5,11,1,2,4,5]

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

Poco rit.

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

Poco rit.

sad - ness and thro' the night.

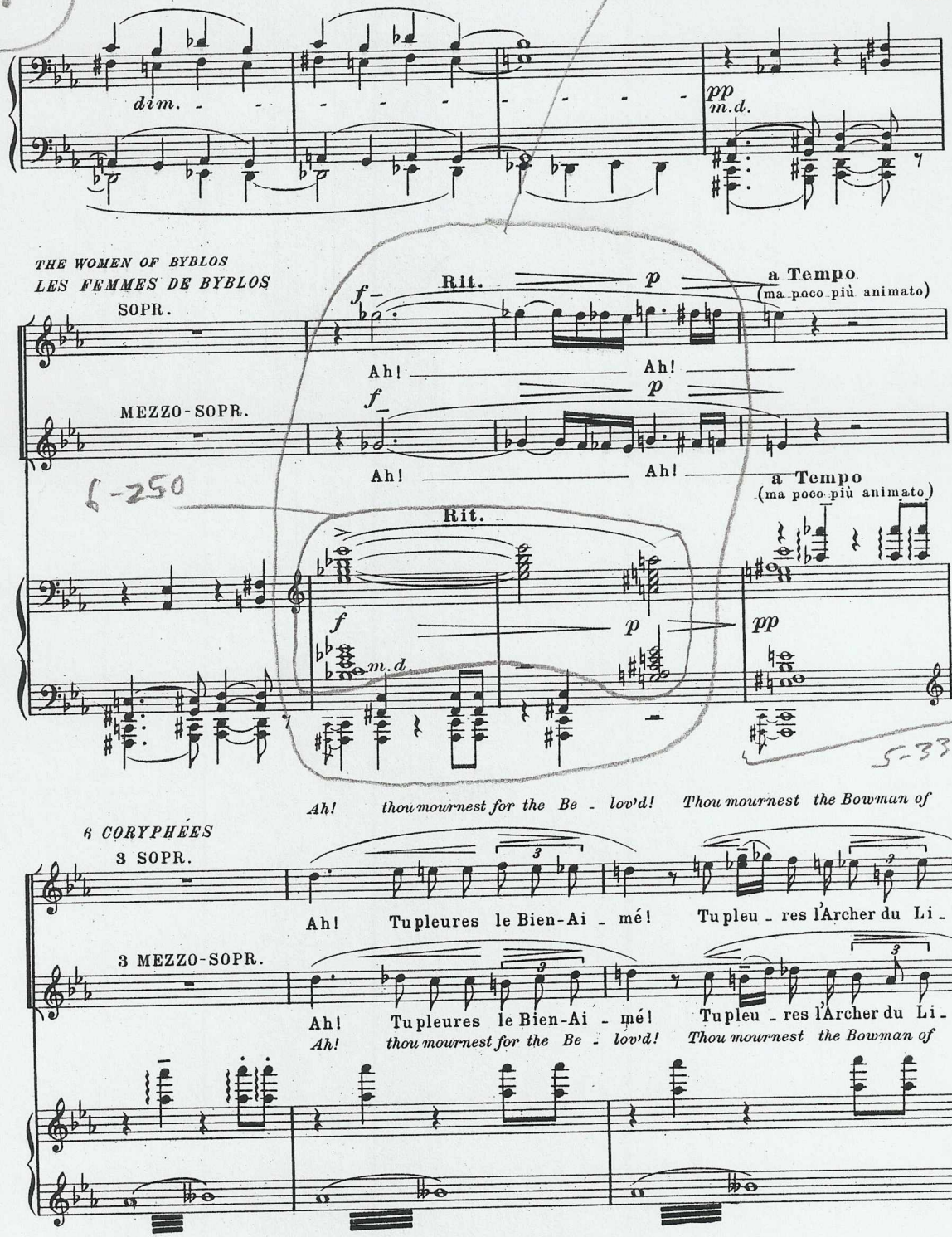
Animé *On entend tout à coup tomber les chaînes qui enchaînaient*

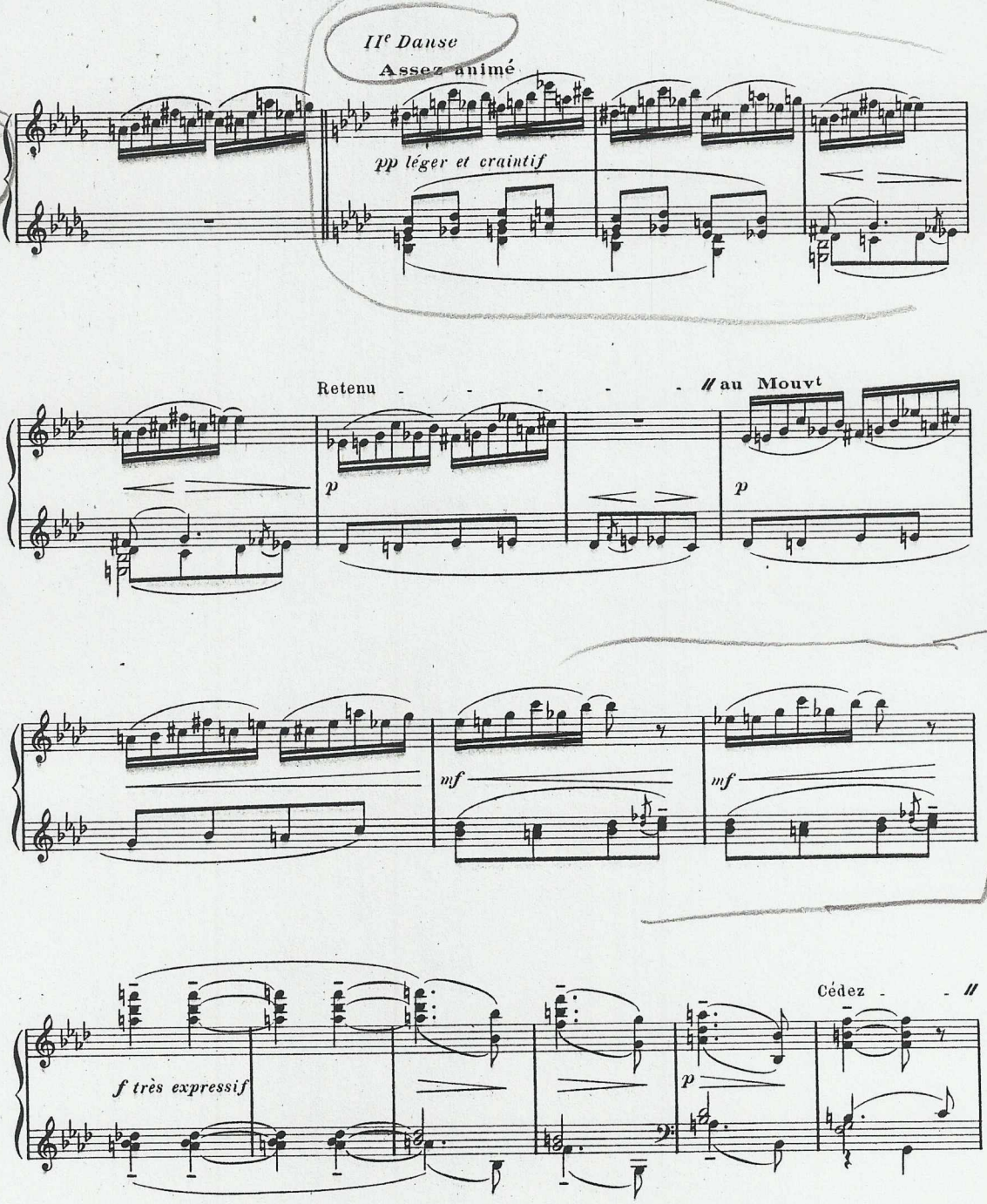
- tesse et la nuit d'é - - - té.

Animé

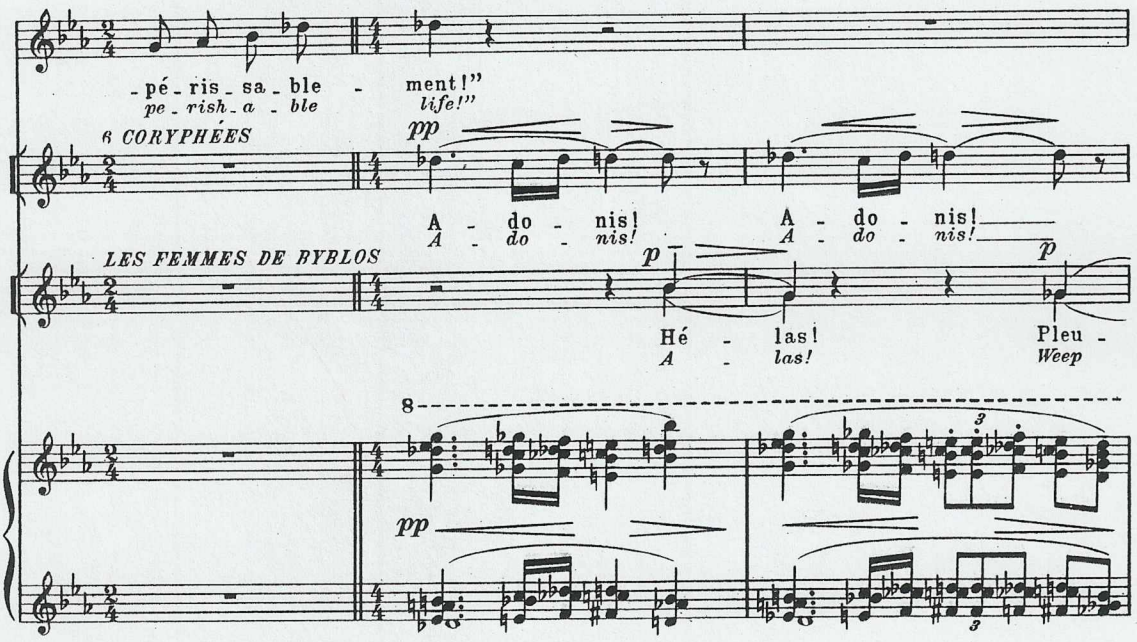
pp

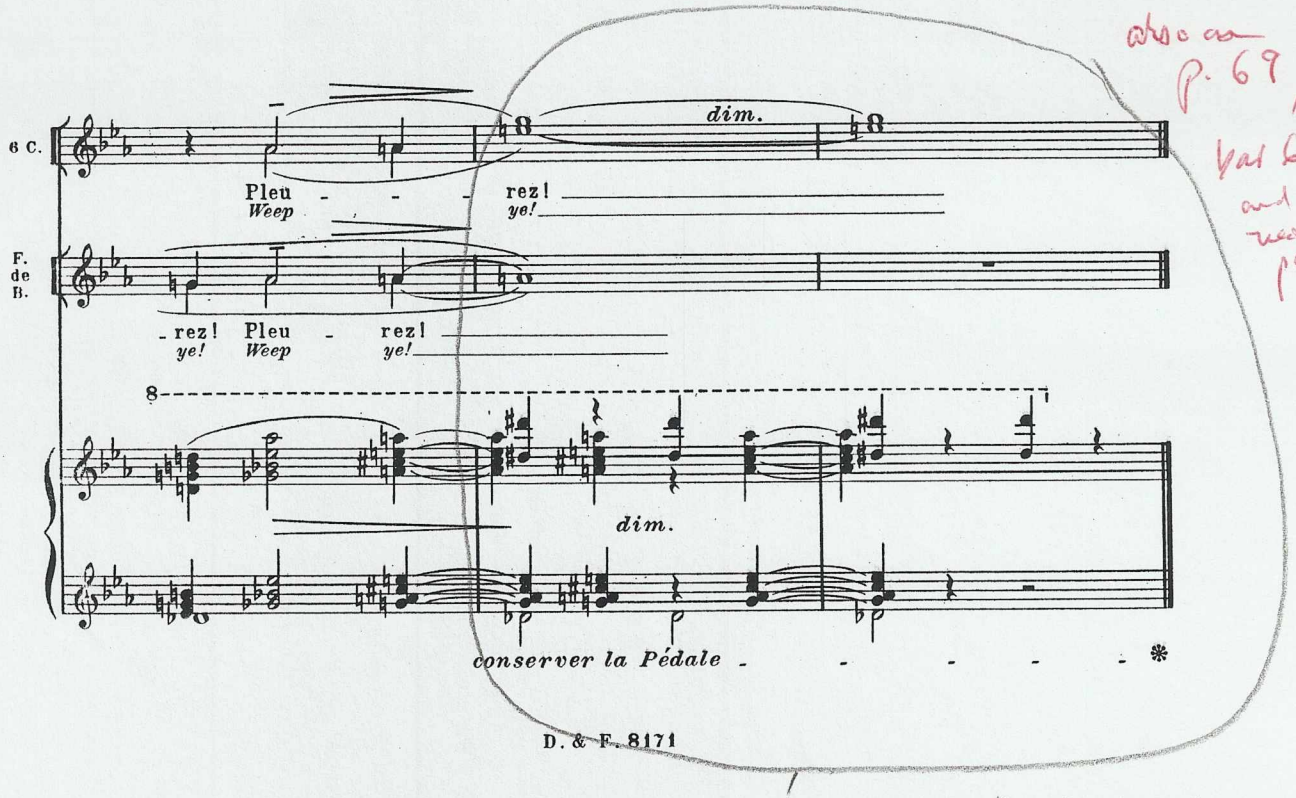
aux cippes les sept magiciennes planétaires....


dim.
pp
m.d.
THE WOMEN OF BYBLOS
LES FEMMES DE BYBLOS
SOPR.
MEZZO-SOPR.
f
Rit.
p
a Tempo
(ma poco più animato)
Ah!
Ah!
Ah!
Ah!
f
p
Rit.
a Tempo
(ma poco più animato)
f
p
pp
m.d.
Ah! thou mournest for the Be - lov'd! Thou mournest the Bowman of
6 CORYPHÉES
3 SOPR.
3 MEZZO-SOPR.
Ah! Tupleures le Bien-Ai - mé! Tupleu - res l'Archer du Li -
Ah! Tupleures le Bien-Ai - mé! Tupleu - res l'Archer du Li -
Ah! thou mournest for the Be - lov'd! Thou mournest the Bowman of


IIe Danse
Assez animé
pp léger et craintif
Retenu
// au Mouvt
p
p
mf
mf
f très expressif
Cédez
p

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





also on p. 69, Var 6 and next page

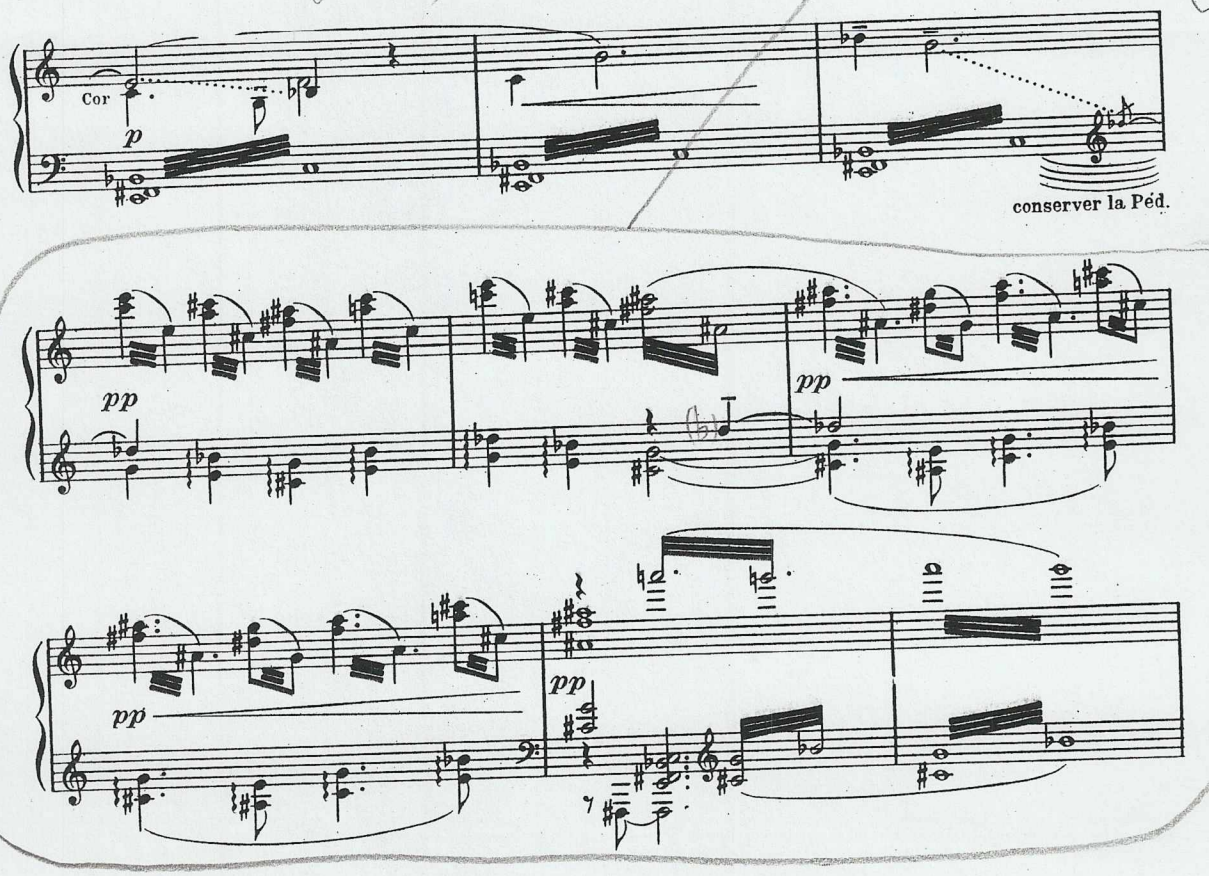
J-28: [1, 3, 4, 7, 9] Coll. III

Le martyre de Saint Sébastien (Part IV)

Octa Bloch

7-31: [4,6,7,9,10,0,1]

Coll. III



Le Martyre de San Sébastien

last octa block

"Compositor"

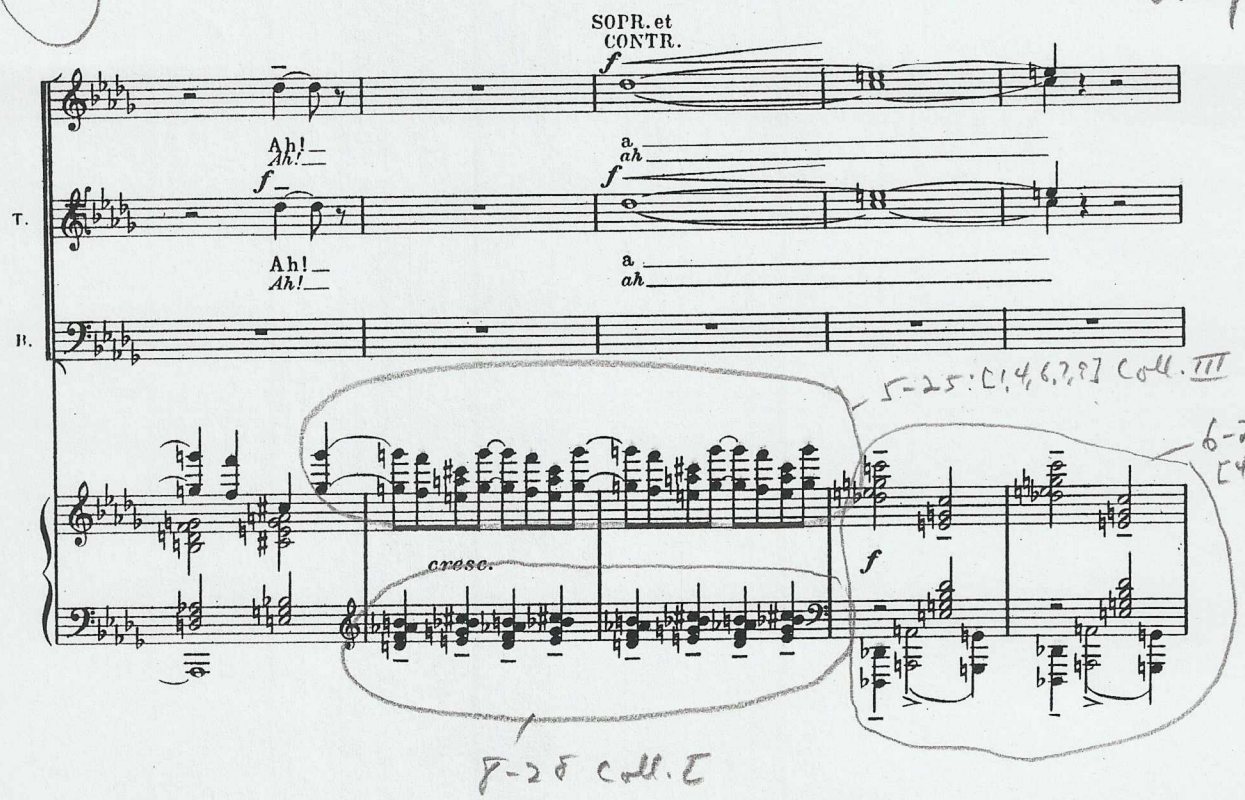
SOPR. et CONTR.

Ah! Ah! a ah

T.

Ah! Ah! a ah

B.



5-25: [1,4,6,7,9] Coll. III

6-27: [4,7,9,10,0,1] Coll. III

cresc.

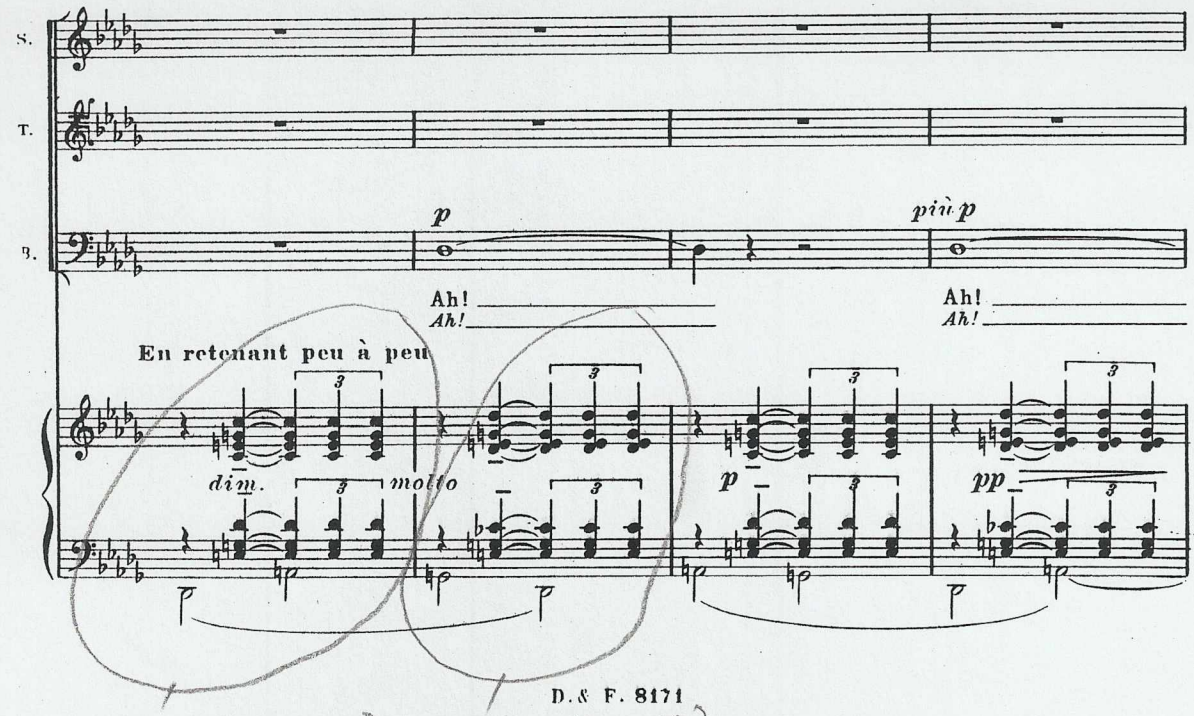
8-28 Coll. I

S.

T.

B.

Ah! Ah! Ah! Ah!



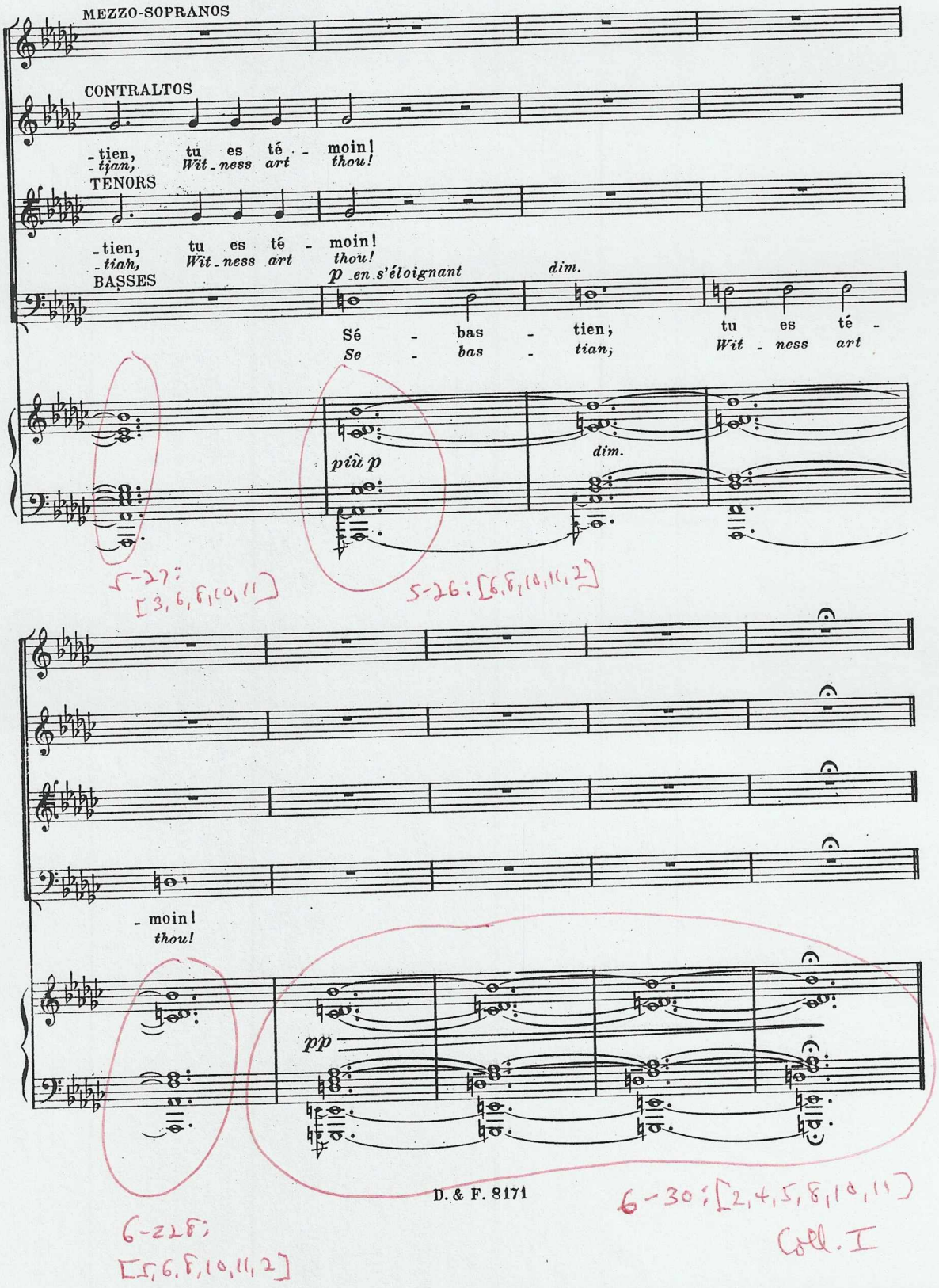
En retenant peu à peu

dim. molto

5-32: [4,7,9,0,1] Coll. III

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

Le Martyre de San Sébastien, end of No. 2



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

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

6-22b: [5, 6, 8, 10, 11, 2]

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

Coll. I

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

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

pp p più p

Poco rit. Lent

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

pp ppp ppp

degrés avec leur mystique fardeau....

dim. ppp p doux

Elles le déposent ensuite sur le seuil de bronze.

ppp ppp

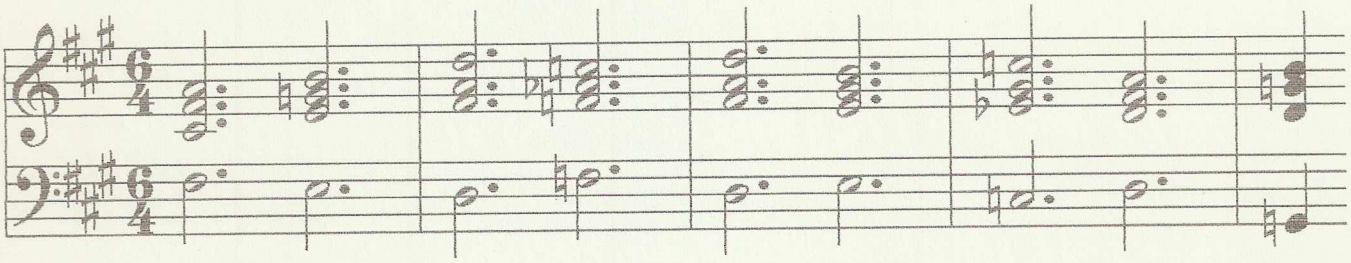
~~[illegible]~~ ?

1882-88

La damoiselle élue (simplified)

~~Check position~~

R20



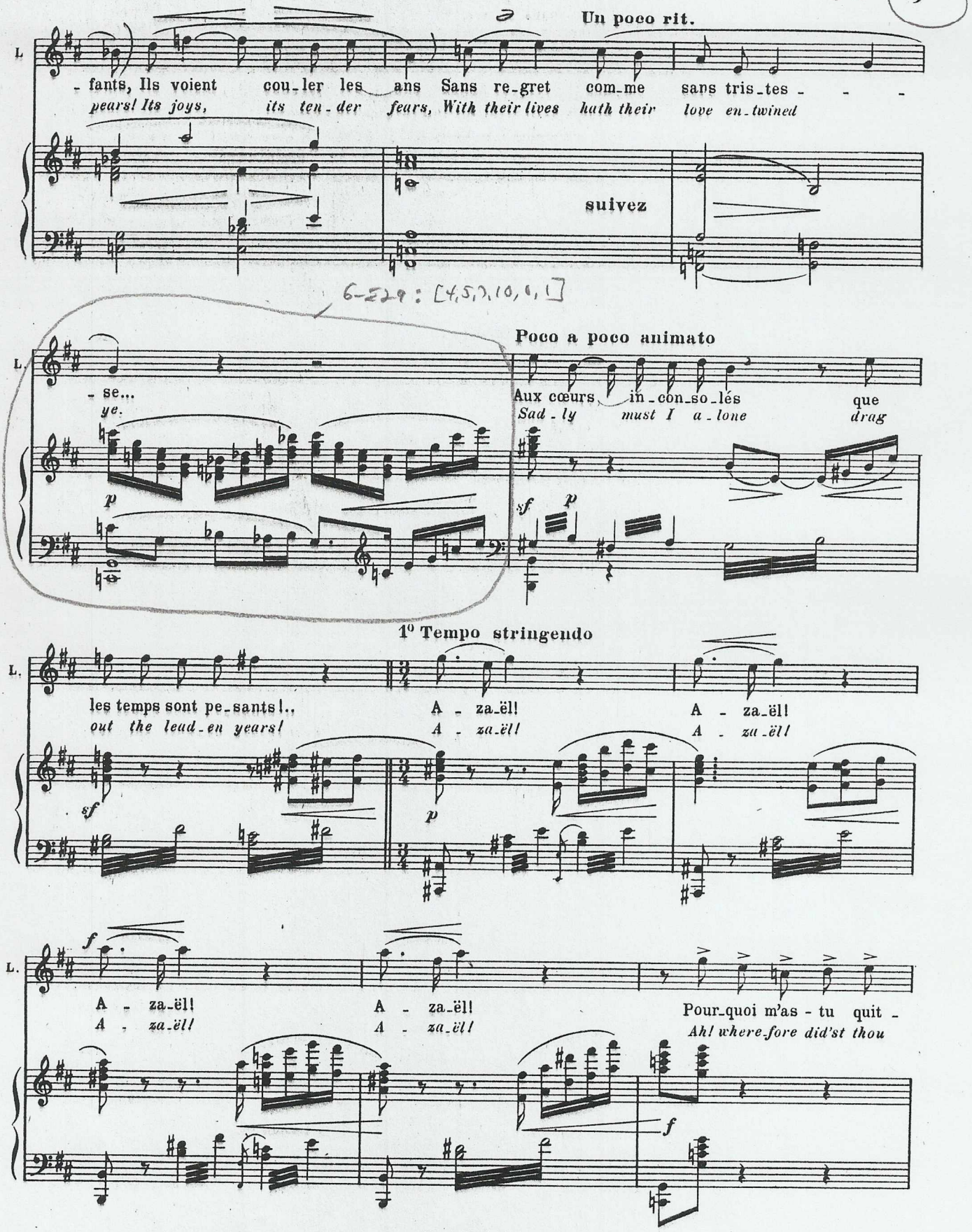
6-33 6-z49 6-33 6-z29

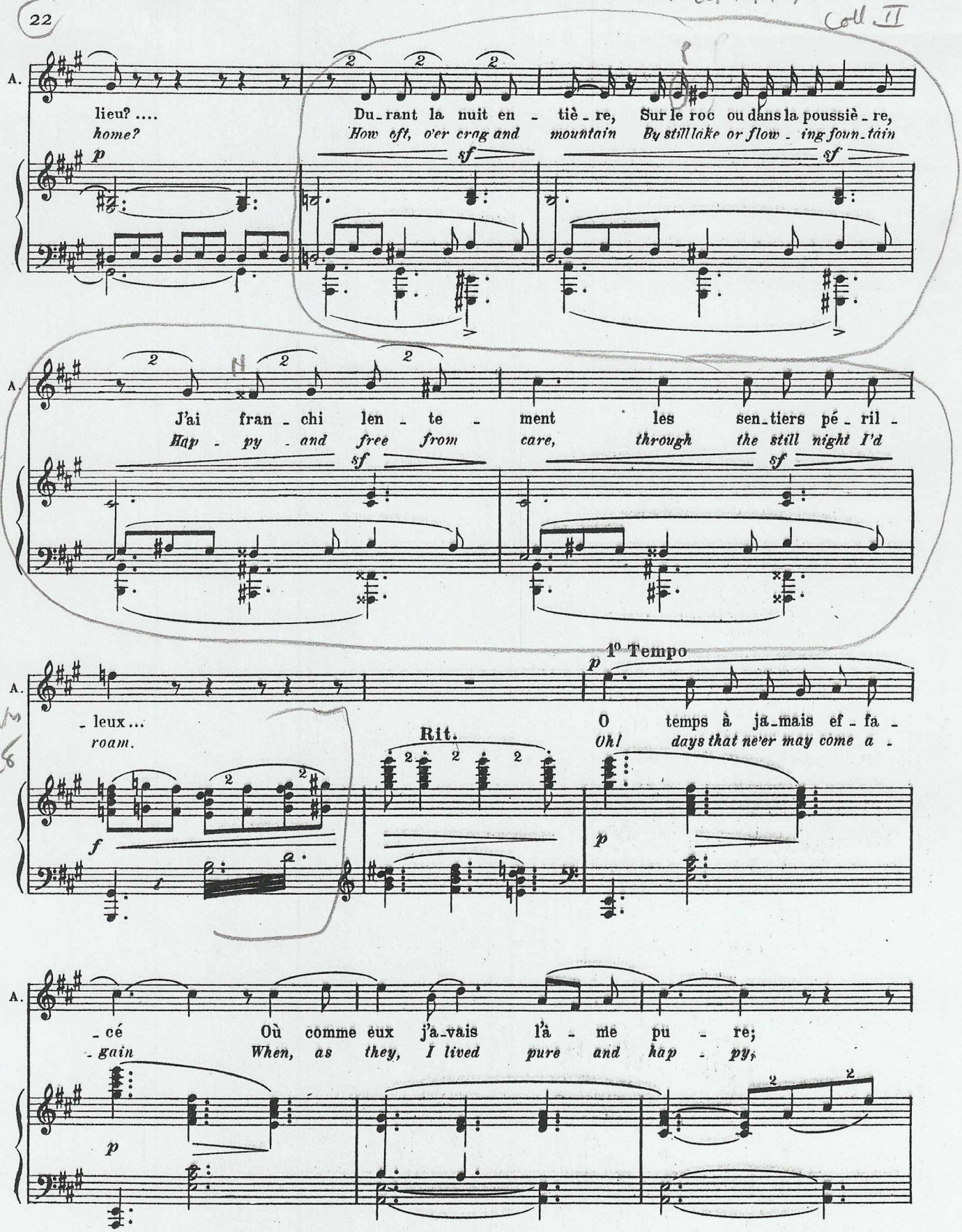
" Avec ses cinq servantes, dont les noms sont cinq douces symphonies: "
Cécile, Blanchelys, Madeleine, Marguerite, et Roselys.] set by 6-20 (comp. triad in fgd.

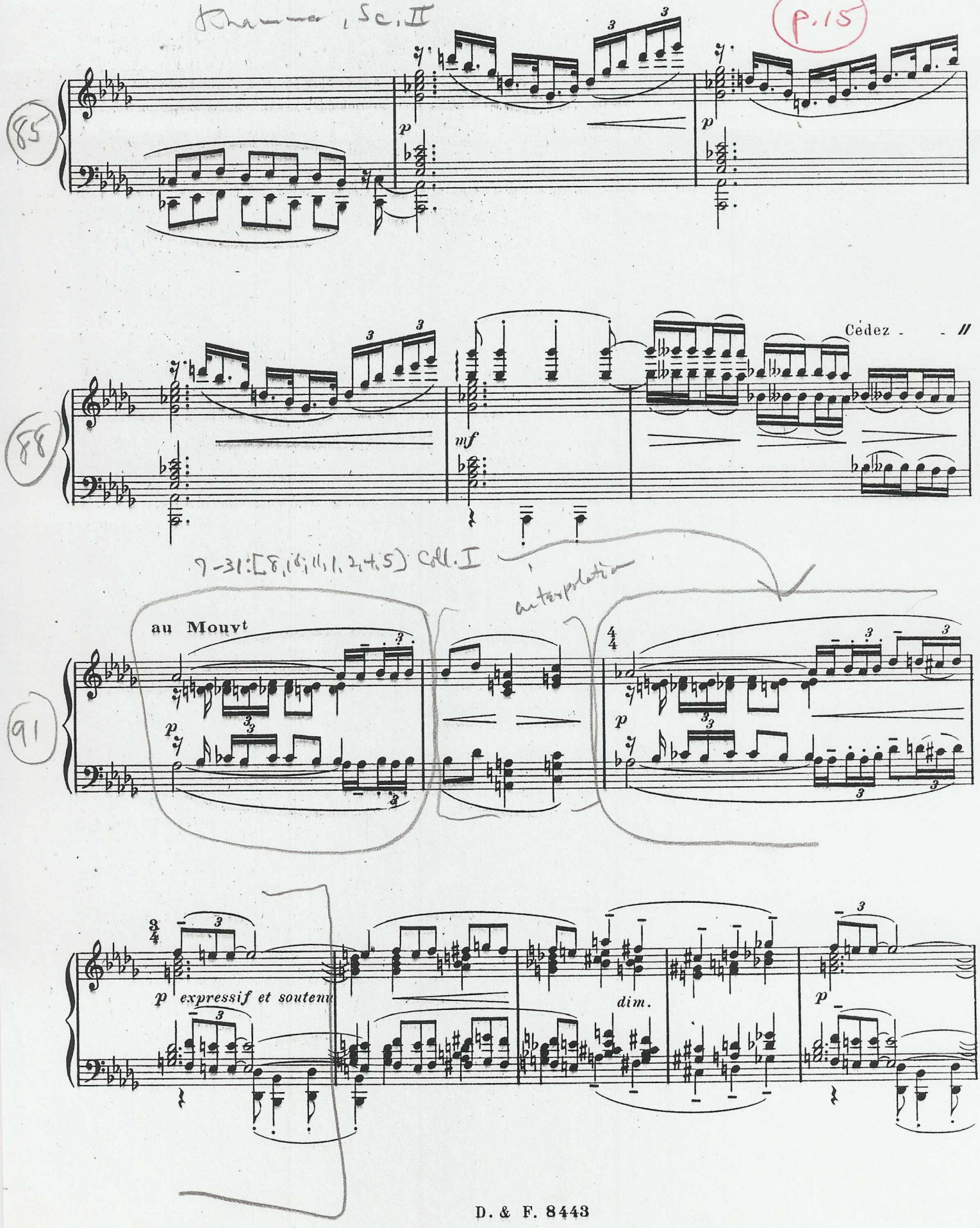
(octa traces

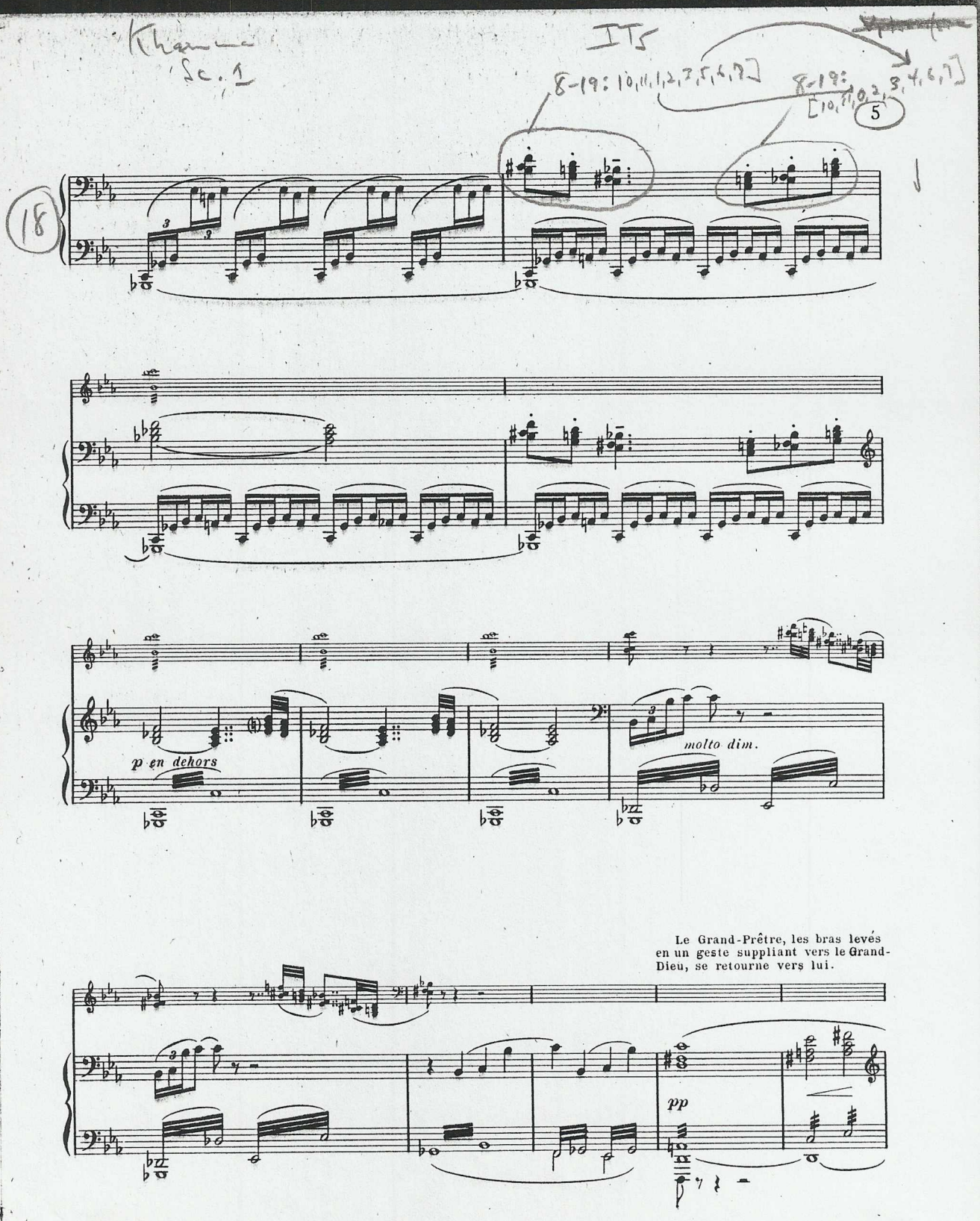
1903 Dans le jardin
mm.26-29:8-28 (CIII)
mm.42-45:8-28 (CIII)

Dialogue du vent et de la mer R43+13-R43+14:8-28 (CII)


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 fears, With their lives hath their love en-twined
suivez
6-Z29 : [4,5,7,10,0,1]
Poco a poco animato
L.
- se...
ye.
Aux cœurs in-con-so-lés que
Sad-ly must I a-lone drag
p
sf p
1° Tempo stringendo
L.
les temps sont pe-sants!..
out the lead-en years!
A - za-ël!
A - za-ël!
A - za-ël!
A - za-ël!
sf
p
f
L.
A - za-ël!
A - za-ël!
A - za-ël!
A - za-ël!
Pour-quoi m'as-tu quit-
Ah! where-fore did'st thou
f


A.
lieu? ....
home?
Du_rant la nuit en - tiè_re, Sur le roc ou dans la poussiè_re,
How oft, o'er crag and mountain By still lake or flow - ing foun_tain
p
sf
sf
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
A.
_leux...
roam.
1° Tempo
p
O temps à ja_mais ef_fa -
Oh! days that ne'er may come a -
Rit.
f
p
A.
_cé Où comme eux j'a_vais l'â - me pu - re;
_gain When, as they, I lived pure and hap - py,
p


Cédez -
au Mouvt
p expressif et soutenu
dim.


18
p en dehors
molto dim.
pp
Le Grand-Prêtre, les bras levés en un geste suppliant vers le Grand-Dieu, se retourne vers lui.

(20)

~~27~~

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

all 3 collections appear throughout

Khamma

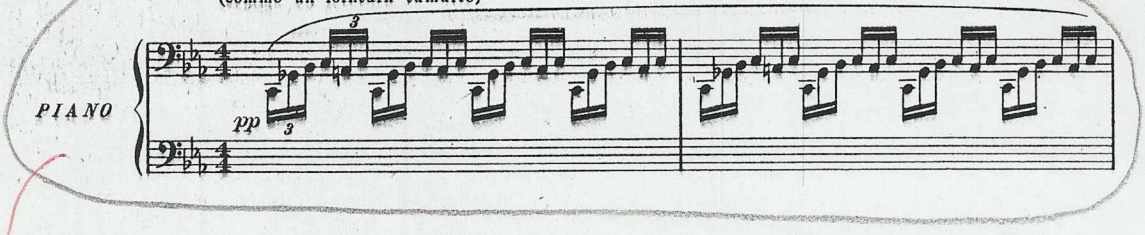
1911–12

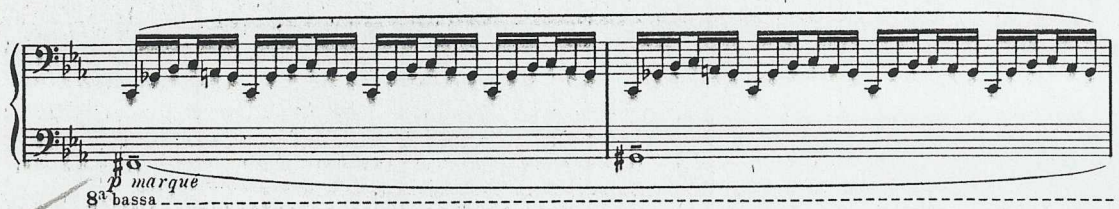
Prélude

4-12: [6,9,10,0] Coll. III

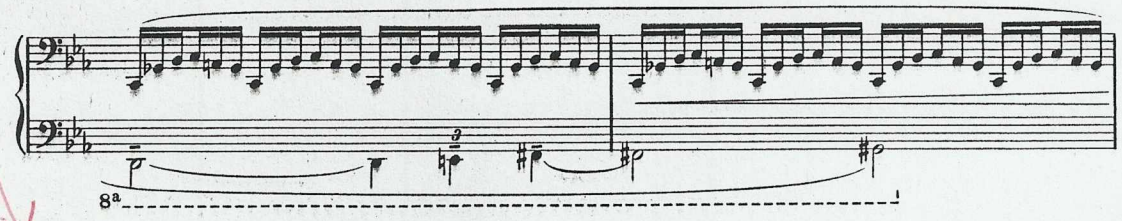
w/in 9-33

Modérément animé
(comme un lointain tumulte)

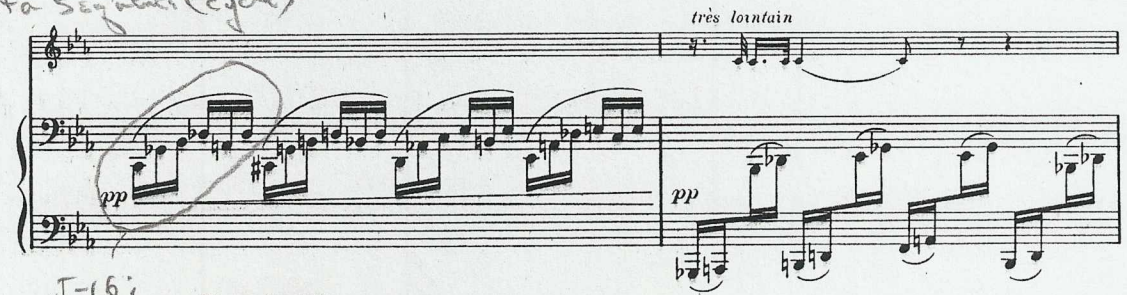




4-21 over



octa sequence (cycle)



J-16: [6,9,10,0,1] Coll. III

Tous droits d'exécution réservés.
Copyright by Durand & Cie 1912.

D. & F. 8443

Paris, 4, Place de la Madeleine.

Khamma, Sc. II

F-18: Coll. I

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

Retenu

molto dim.

(71)

Ire Danse

Grave et lent

p

p

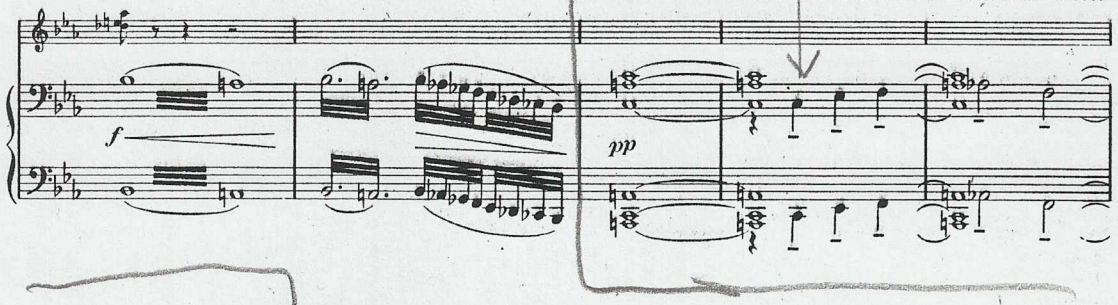
p

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

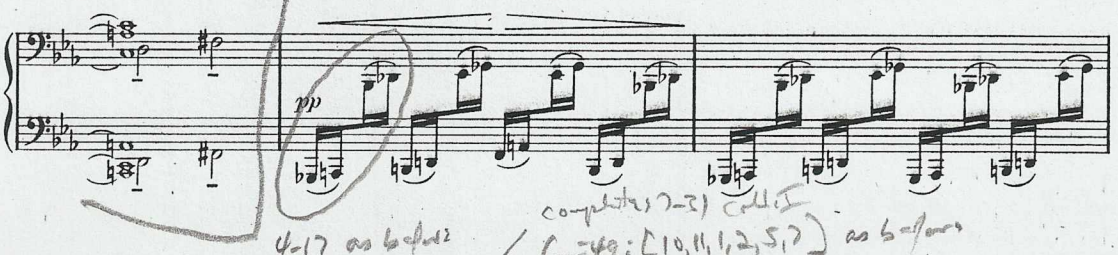
La statue du dieu, taillée dans de la pierre noire – énorme – est impassible. L'après-midi est avancée. A travers les fenêtres on aperçoit les lueurs étincelantes d'un coucher de soleil orageux. La ville est assiégée.

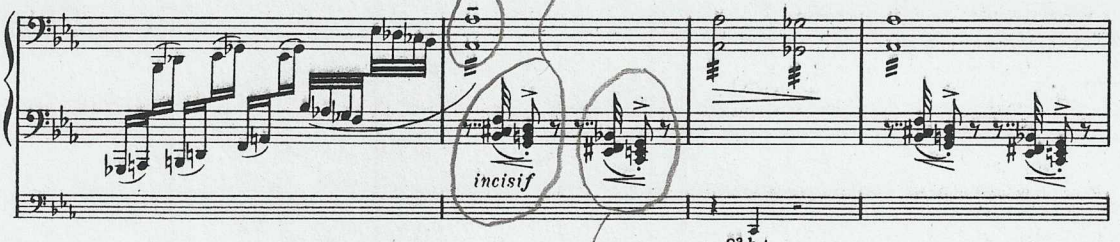
Rideau

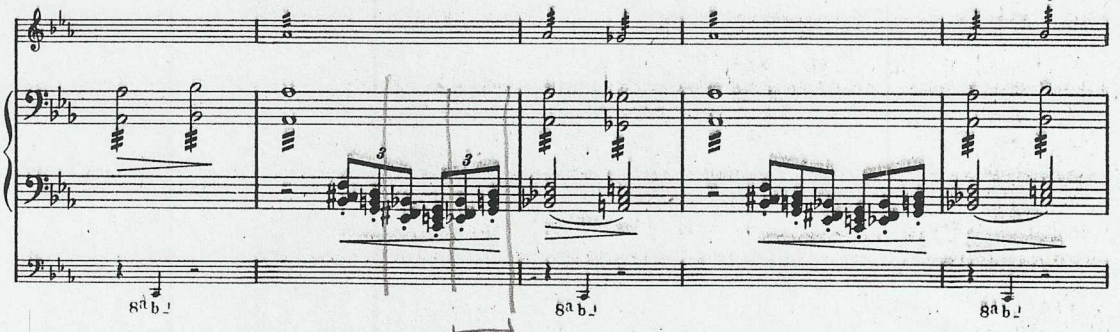
Le Grand-Prêtre entre et demeure un court instant à côté



de la statue. Les adorateurs étendent leurs offrandes.





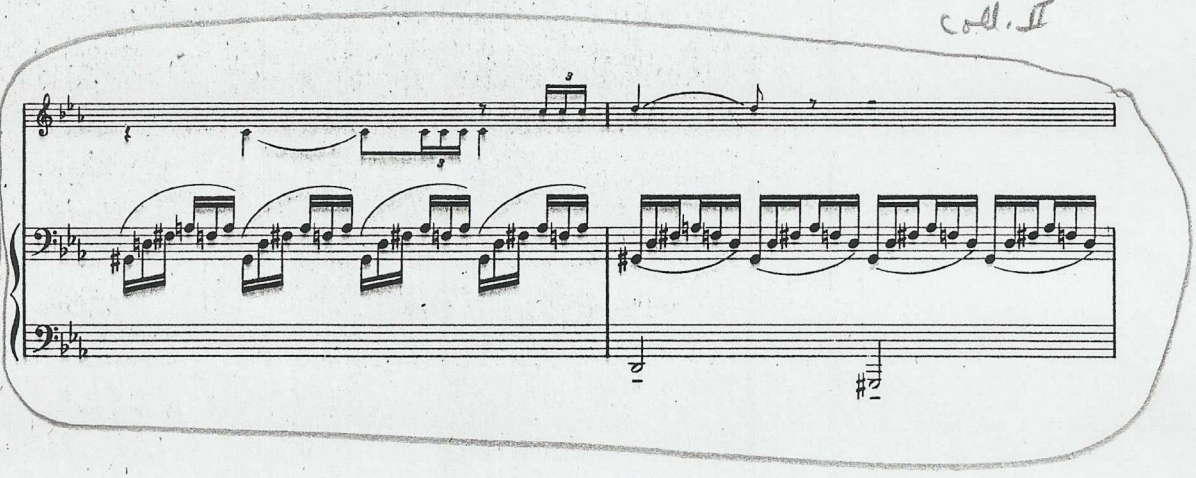


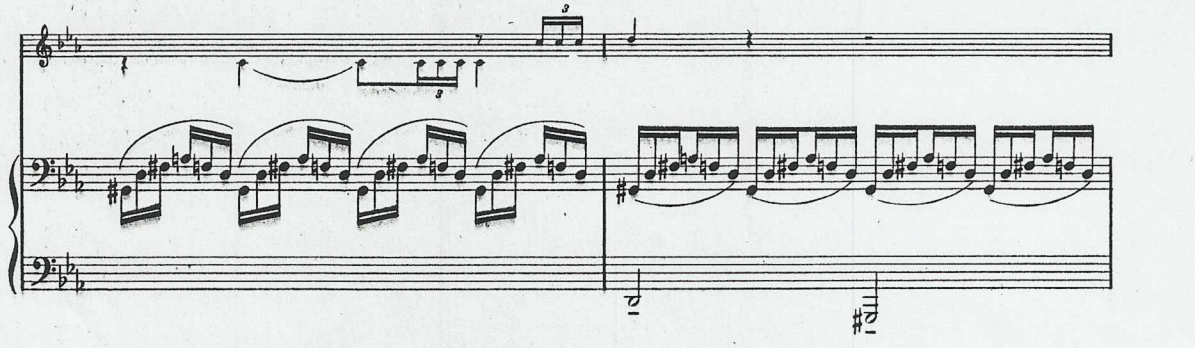
D. & F. 8443

Khamma

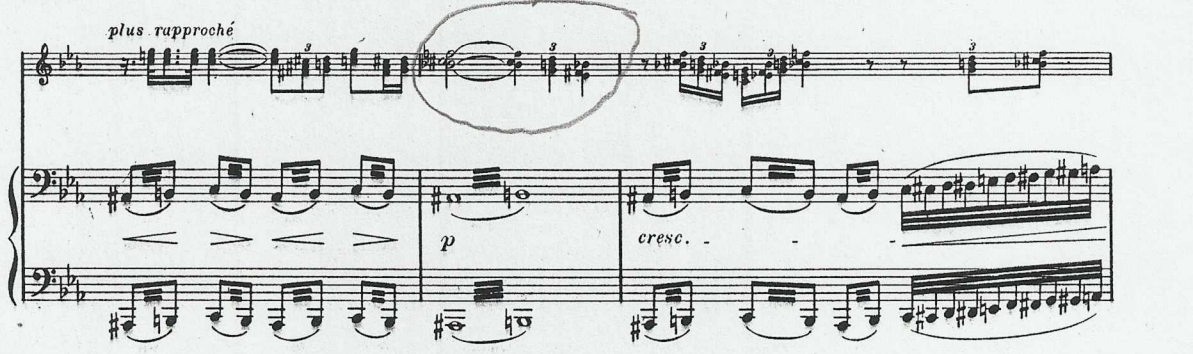
6-Z49: [5,6,8,9,0,2] Col. II

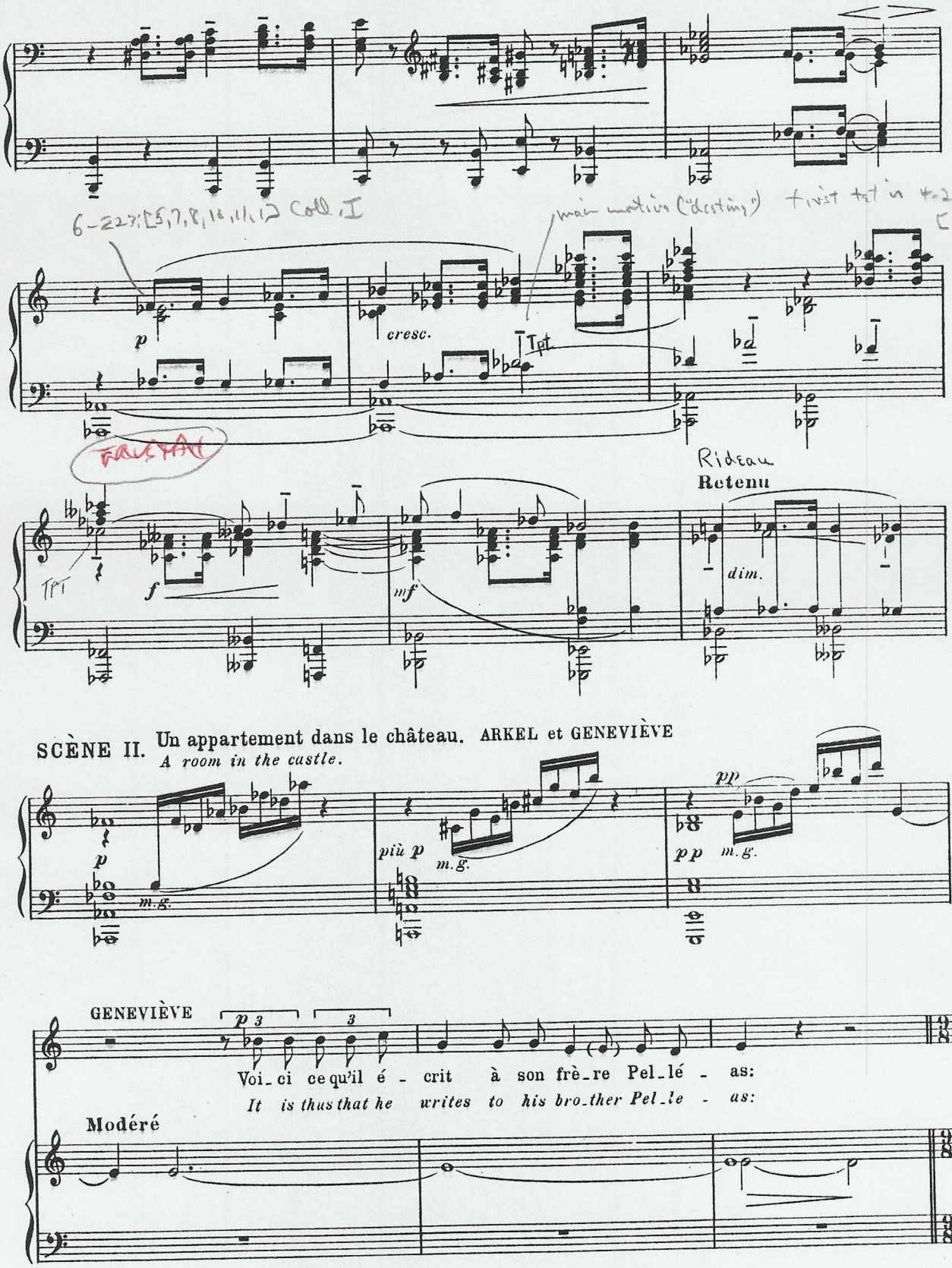
17





6-Z49: [10,11,1,2,5,7] Col. I (T5)



FIRST INTERLUDE

OCTH TRACES?