

Handwritten musical score for the first system, measures 5 through 14. The score is written on three staves (treble, alto, and bass clefs). It includes various musical notations such as notes, rests, and accidentals. Above the staves, there are several sets of numbers in brackets, likely representing pitch classes or intervals: [6, 11, 10, 12, 2], [5, 3, 5], [6, 8, 10, 1, 3], [4, 10], [0, 2, 3], [5, 10], [12, 4, 5, 9], [6, 7], [1, 2, 3, 7, 8, 9], [5, 2, 5], [6, 7, 10, 12], [5, 7, 9, 0, 2], [6, 7, 10, 12], and [6, 3, 0], [1, 2, 4, 7, 8, 10]. Other annotations include "chroma", "m. 15 pmo", "3-1", "5-21", "E-sym (482)", and "complete 2-31". Circled numbers 5 and 7 are placed above the staves.

Transition

Handwritten musical score for the second system, measures 15 through 17. The score continues on three staves. It features similar musical notations to the first system. Annotations include "4-16", "4-21", "m.?", "5-10: [4, 10, 11, 12] CI", and "E-sym (482)". Circled numbers 10, 11, 15, and 17 are placed above the staves.

Sérénade et Finale

Modérément animé (72 = ♩)

pizz.

pp fantasque et léger

Modérément animé (72 = ♩)

5-10 [1, 2, 4, 5, 7]

1-4

6-26: [8, 9, 10, 1, 2, 3]

7-20

pp

5-8

sempre pizz.

arco p

pizz.

p

pp

pp

p

sf

p

pp

9-11

arco p

pizz.

pp

sur la touche

arco

ff vibrato

p

p

pp

pp

13-16

ironique

p

p expressif

Cédez - //

portando

Cédez - //

p

## Debussy Cello Sonata

Composed 1915, first of the Six Sonates pour diverse instruments

Two movements: *Prologue* and *Sérénade et Finale* (actually three)

### Literature:

Robert Moevs, "Intervallic Procedures in Debussy: Sérénade from the Sonata for Cello and Piano, 1915." *Perspectives of New Music* 8/1 (Fall-Winter 1969): 82-101

Teresa Davidian, "Intervallic Process and Autonomy in the First Movement of Debussy's Sonata for Cello and Piano." Unpublished paper. Follows some of Moevs's ideas in analysis of first movement.

Quotation from Debussy on the cello sonata in Howat, note 11, p. 9:

"J'aime les proportions et la forme presque classique, dans le bon sens du mot