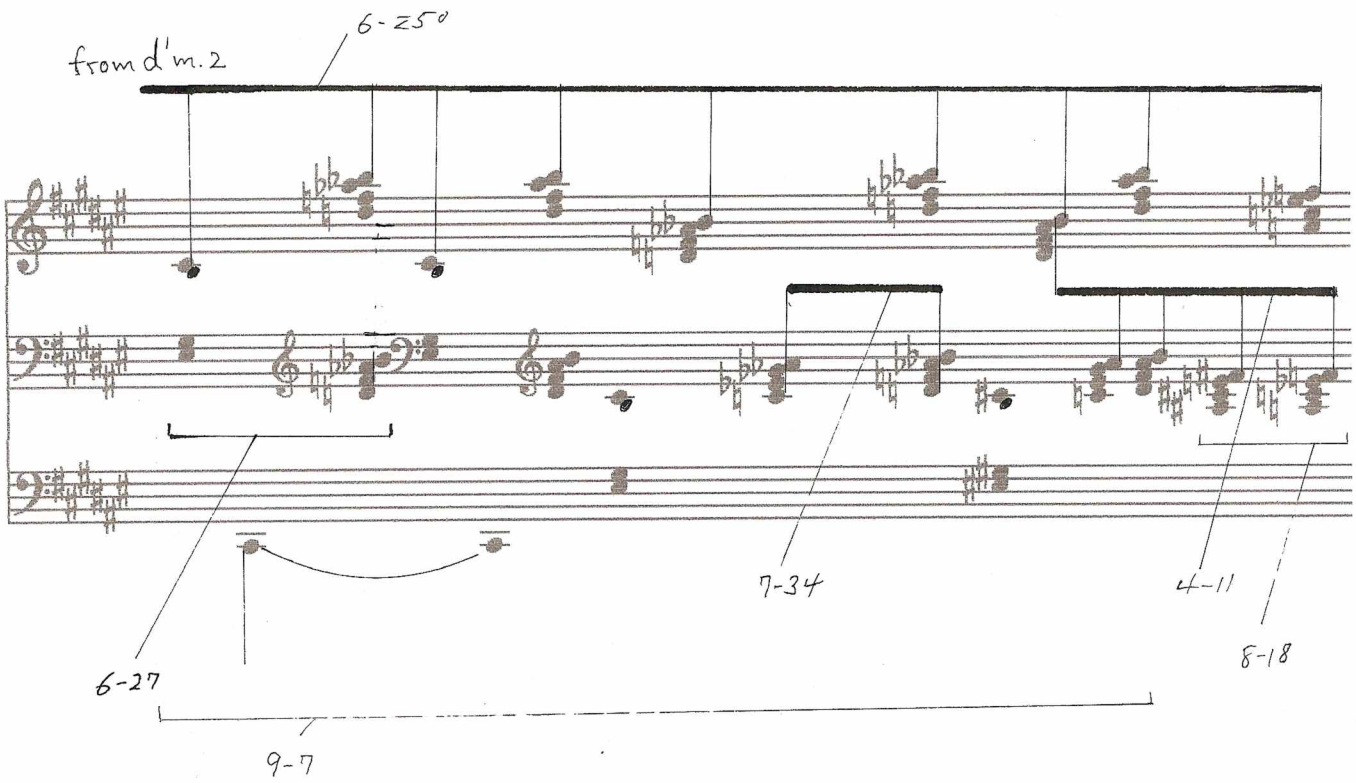

from d'm. 2
6-Z50
6-27
7-34
4-11
8-18
9-7

La Terrasse des audiences du clair de lune

(25)

Variation Th. 1 (contour)

Embellishment from 4-11: [11,0,2,4

6-219: [3,4,7,8,10,11]

5-32: [9,10,0,2,4]

6-219

4-11 (TS)

bar 1 – ♯♯ in bass?

(consequent (later)) as in bar 7

(37)

3-8

6-30: [5,7,8,11,1,2]

3-8

5-31: [5,8,11,1,2]

6-229: [5,6,8,11,1,2]

Coll. I

OCTA

29

4-11: [10,11,1,3]

5-31: [1,2,4,7,10]

4-12! [10,1,2,4]

(30)

Th. 1

IT$_{11}$

(31)

Coll. III

6-30: [1,3,4,7,9,10] = bar 12

q3

4-12 as in bar 19! [9,9,10,1]

6-27: 6^7 B$^{\flat 7}$ C♯^{7} E^7 G^7 B$^{\flat 7}$ / bar 1

5-31 (and 4-12)

8-18 as in b.5!

6-27

4-27: 6^7 B$^{\flat 7}$ C♯^{7} E^7 G^7 B$^{\flat 7}$ / bar 1

5-34 (V^9)

Every triple in 2-31!

Each pair of 4-27's mirrors 6-27 after the model in bar 1

outer voices 8-28 (obvious)

D♯ completes 6-Z17 from bar 13

4-18 hers

4-27 (Tristan)

bar 3

5-34: [11,1,3,5,7]

(39)

5-32

4-18: [6,7,10,1]

5-28: [11,1,2,5,7]

Coll. I

4-13: [5,8,10,11]

6-219: [6,7,10,11,1,2]

6-Z50: [7,8,11,1,2,4]

6-27 [5,8,10,11,1,2]

always - Scale basis

mm 1-4

4-3: [8,9,11,0] (II)

4-3: [11,0,2,3] (II)

6-Z19

4-Z29

descents: 5-10: [8,7,11,0,2]

— Coll. II —

6-Z23 with F♯

CODA

35

3-7 ≡ m. 16

4-11: [5,6,5,8,10,0] from 14-15

also F-G dyad! descents/ascents!

Th. 1, bar 2

B-F-G

Consequent

4-12: [6,8,9,1]

4-16: [6,8,0,1]

4-12 [5,7,8,11] V4

4-16! [5,7,11,0]

3-7

3-7

4,16

3-7 on in

3-F on in consequent

5-Z18 – with ♯♯?

4-16: [0,1,5,7] – only in m. 16

5-24: [6,7,9,11,1] – from bar 1

4-23

4-23

4-18

8-23*

I

* F & G as in Petrushka

add pencil entries to file

Inventory of Tetrachords

Set	Bar
4-3:	
8,9,11,0	41
4,5,7,8	41
11,0,2,3	41
4-11: 6,7,9,11	1
5,6,8,10	1, 4, 14, 33-34
2,4,6,7	7 and Ex. 17
11,0,2,4	25-27 (grace notes)
10,11,1,3	26,27 (veiled form), 31-36 (Ex. 15)
3,4,6,8	27 (grace notes)
4-12: 4,6,7,10	20-28
4,7,8,10	1
5,7,8,11	2
5,8,9,11	13-15 bass
7,9,10,1	16-18, 22-25, 30-32 (Ex. 17)
10,1,2,4	20, 29
6,8,9,0	34, 35 (subset of vertical)
7,10,11,1	36-END (Ex. 17)
11,1,2,5	2 (descant), 37 (subset of vertical 5-31)
1,4,5,7	10
4-13:	
10,1,3,4	7
10,11,1,4	20-21
6,7,10,1	38-39
5,8,10,11	39 (surrogate for 4-12)

4-16:

1,3,7,8	bass 20-25 (Ex. 17)
6,8,0,1	35

4-18:

1,2,5,8	35 (subset of vertical 5-31)
3,4,7,10	Ex. 17 21-25

4-20:

2,3,7,10	Ex. 17 25-32 (unary derivative)

4-24:

4,6,8,0	21
0,2,4,8	22

4-27: bars 29 and 31 are the 'chains'

8,11,2,4	1, 29, 31 E7
11,2,5,7	1, 29, 31 G7
5,8,11,1	3, 13, 29, 31, 32 C#7 (w/Tristan chord)
2,5,8,10	3, 29, 31 Bb7
2,5,8,10	4
0,3,6,8	4 Ab7
10,1,4,6	4 F#7
9,0,3,5	4 F7
7,9,0,3	10 A°
3,5,8,11	12-13, 32 (F° Tristan chord)
6,8,11,2	20 G#°
2,4,8,11	29, 31 E7
0,2,6,9	29, 31 (D7
o 5,7,10,1	1-4 (Ex.15b), 34-35 [vertical when a# enters]

4-28:

includes w/ disc. of Ex.15

2,5,8,11	1 (first chord), 35 (subset of vertical 5-31)

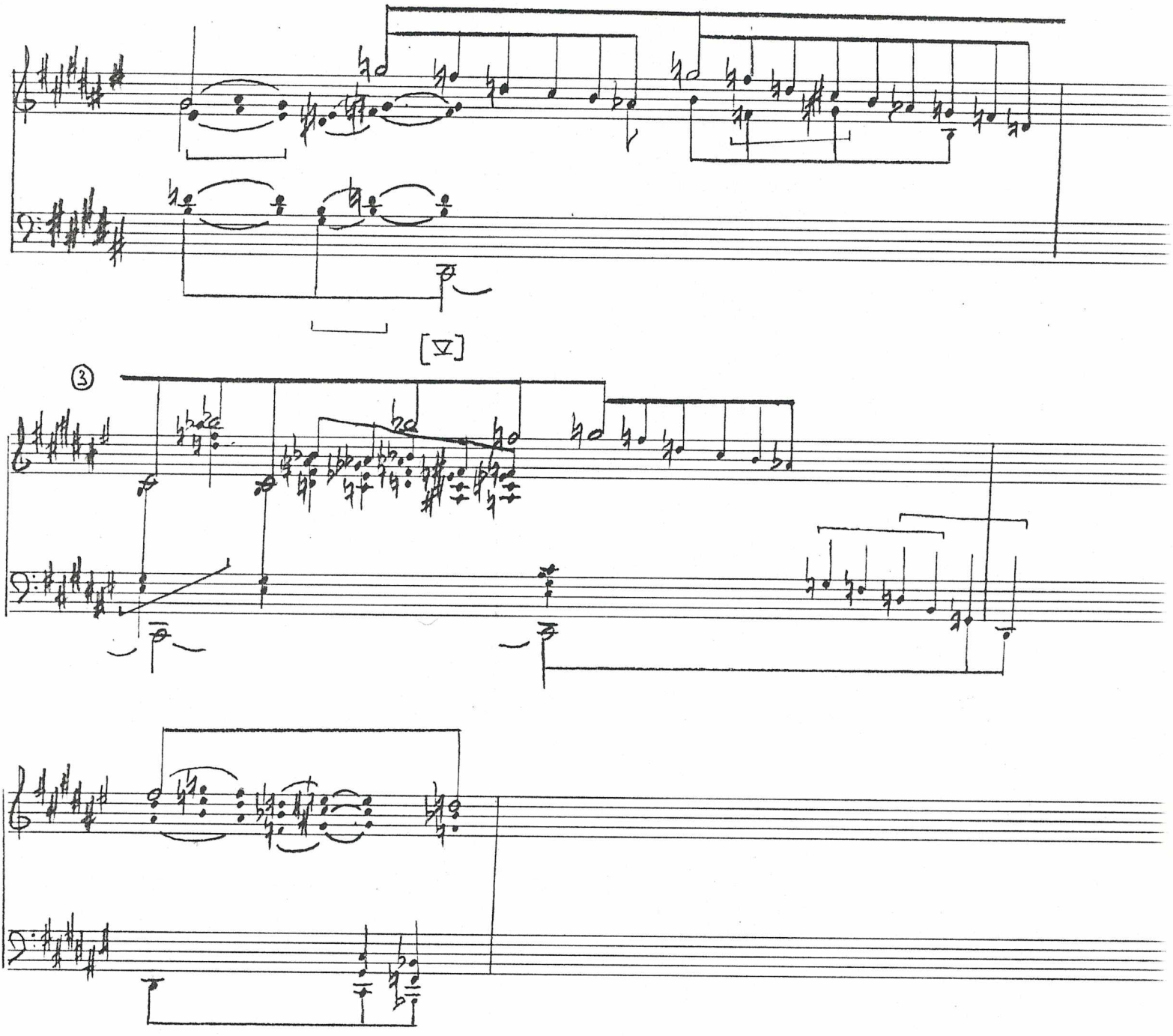
4-10:

2,4,5,7	1
1, 3, 4, 6	Ex. 17

4-23:

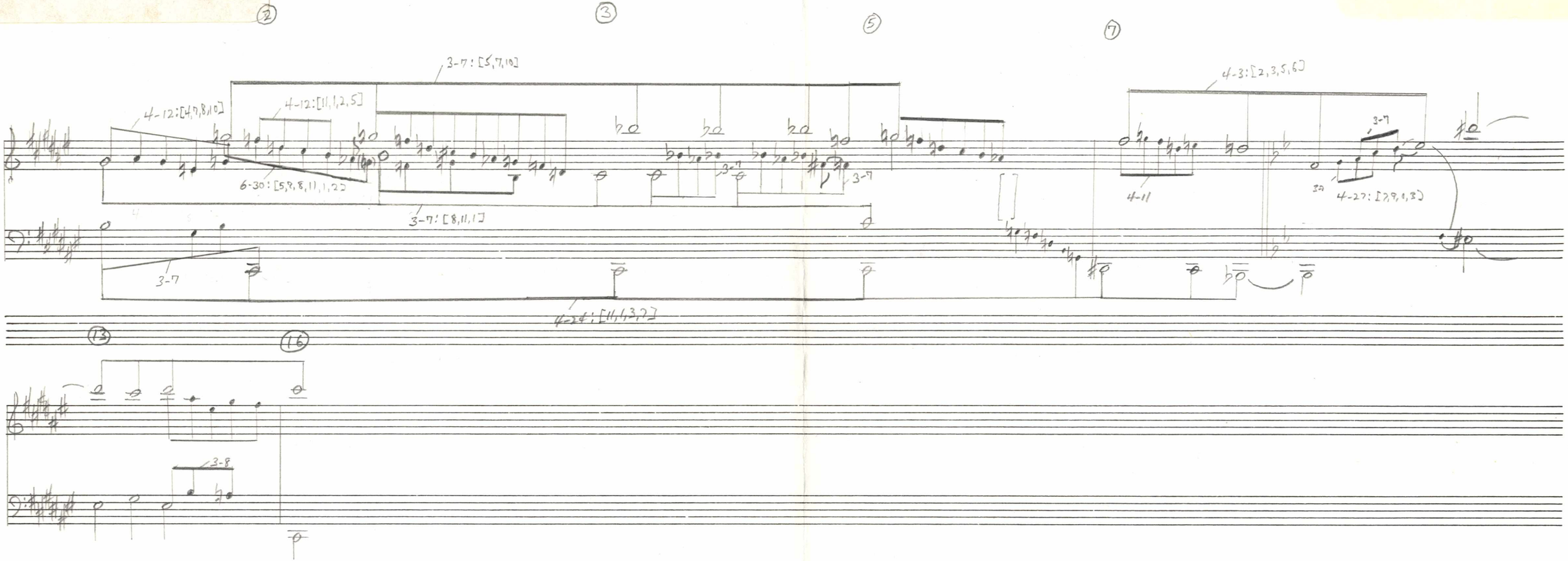
1,3,4,6	Ex. 17, 13-21
7,9,0,2	42
9,11,2,4	42

Debussy, La terrasse des audiences du Clair de lune (Preludes, Vol. 2, 1910)



Debussy, La terrasse des audiences du clair de lune: Linear aspects

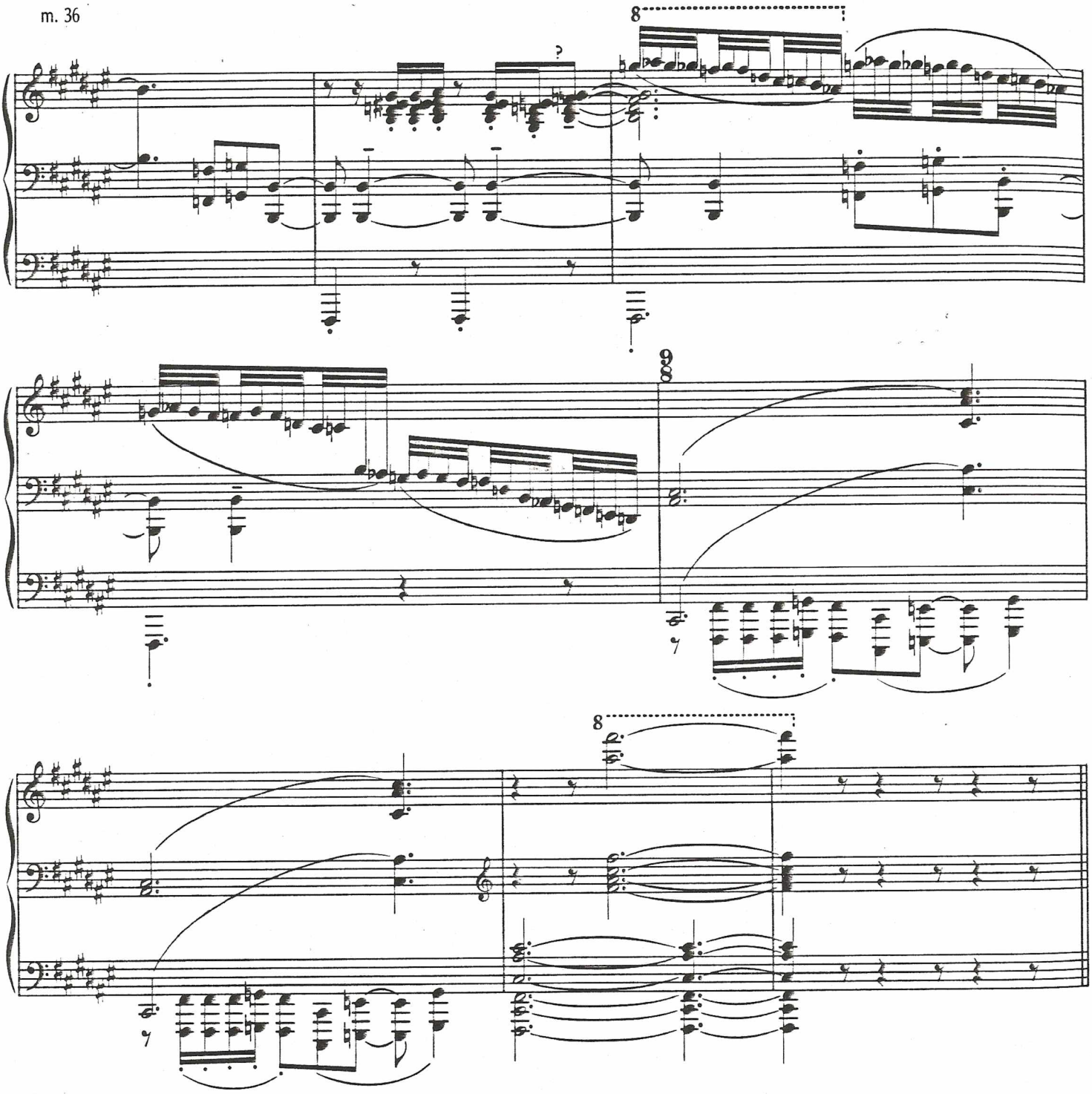
Registral Separation



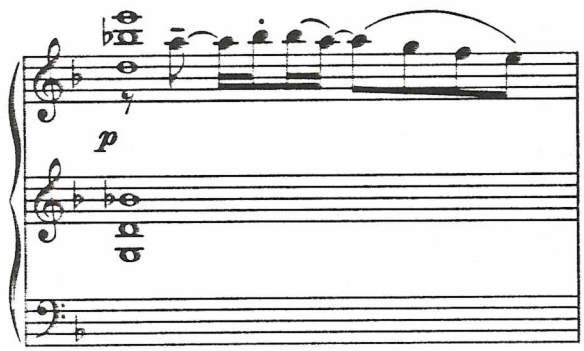
Union of 2 initial large-scale 3-7's in 6-z23: [5,7,8,10,11,1]

« La terrasse des audiences du clair de lune »

m. 36

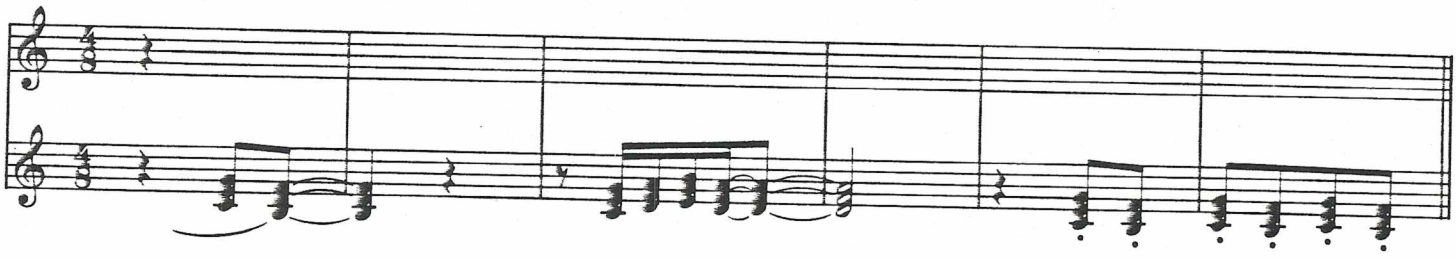


« Canope », m. 13



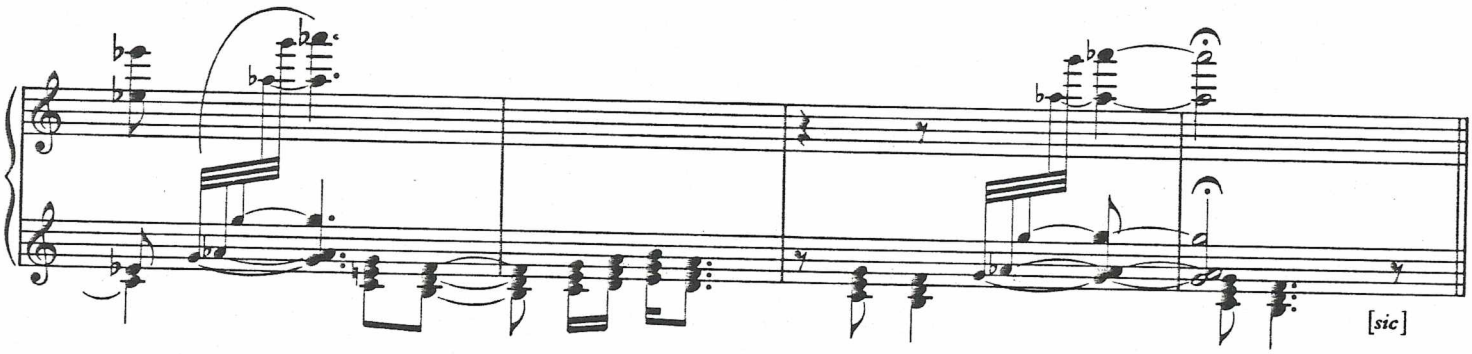
[version 2a, esquissée au-dessus de m. 1-2, effacée mais lisible ; probablement l'esquisse de la version 2b]

[version 2a, sketched above mm. 1-2, erased but legible ; probably a sketch for version 2b]



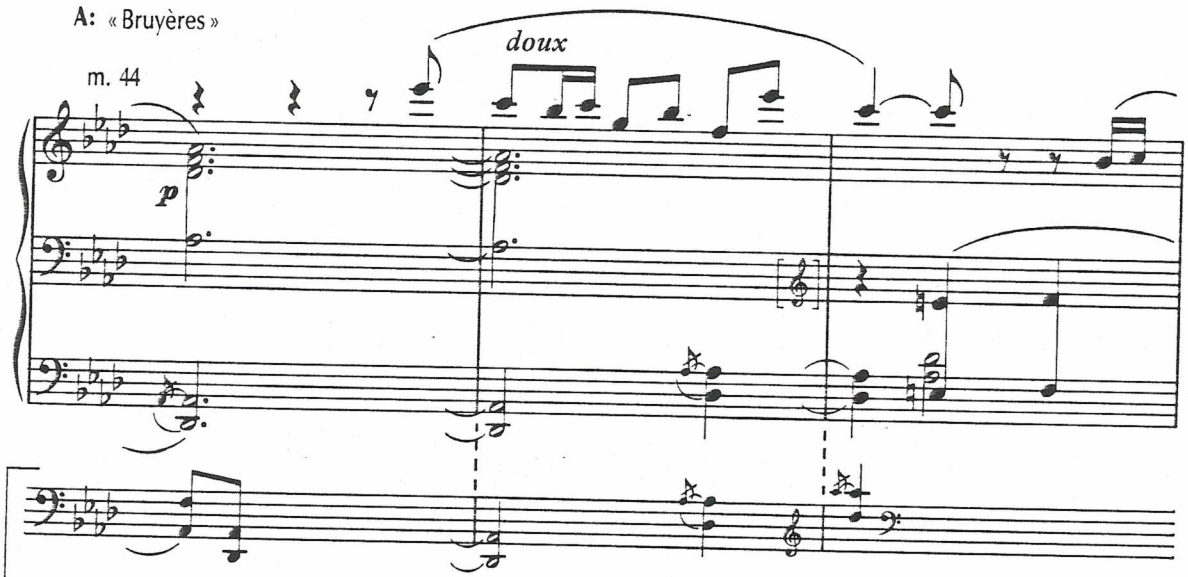
[version 2b, écrite par-dessus la version 1 effacée]

[version 2b, written over the erased version 1]



A: « Bruyères »

m. 44

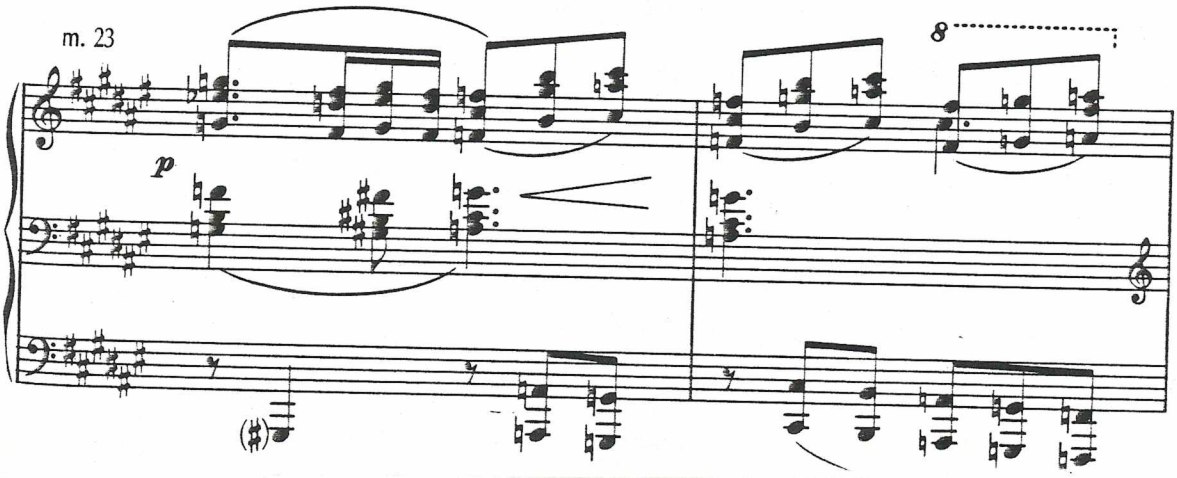


[version antérieure de la portée inf., partiellement effacée mais toujours lisible]

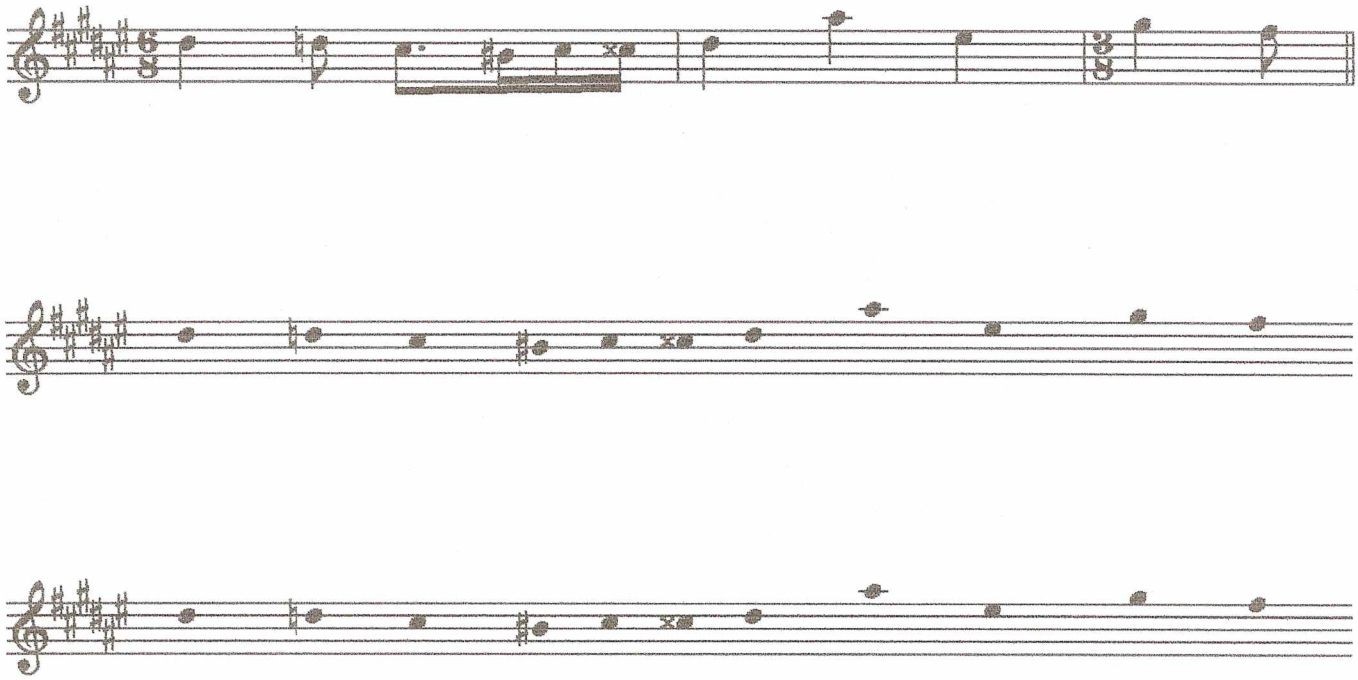
[earlier reading of bottom staff, partly erased and overwritten but still legible]

« La terrasse des audiences du clair de lune »

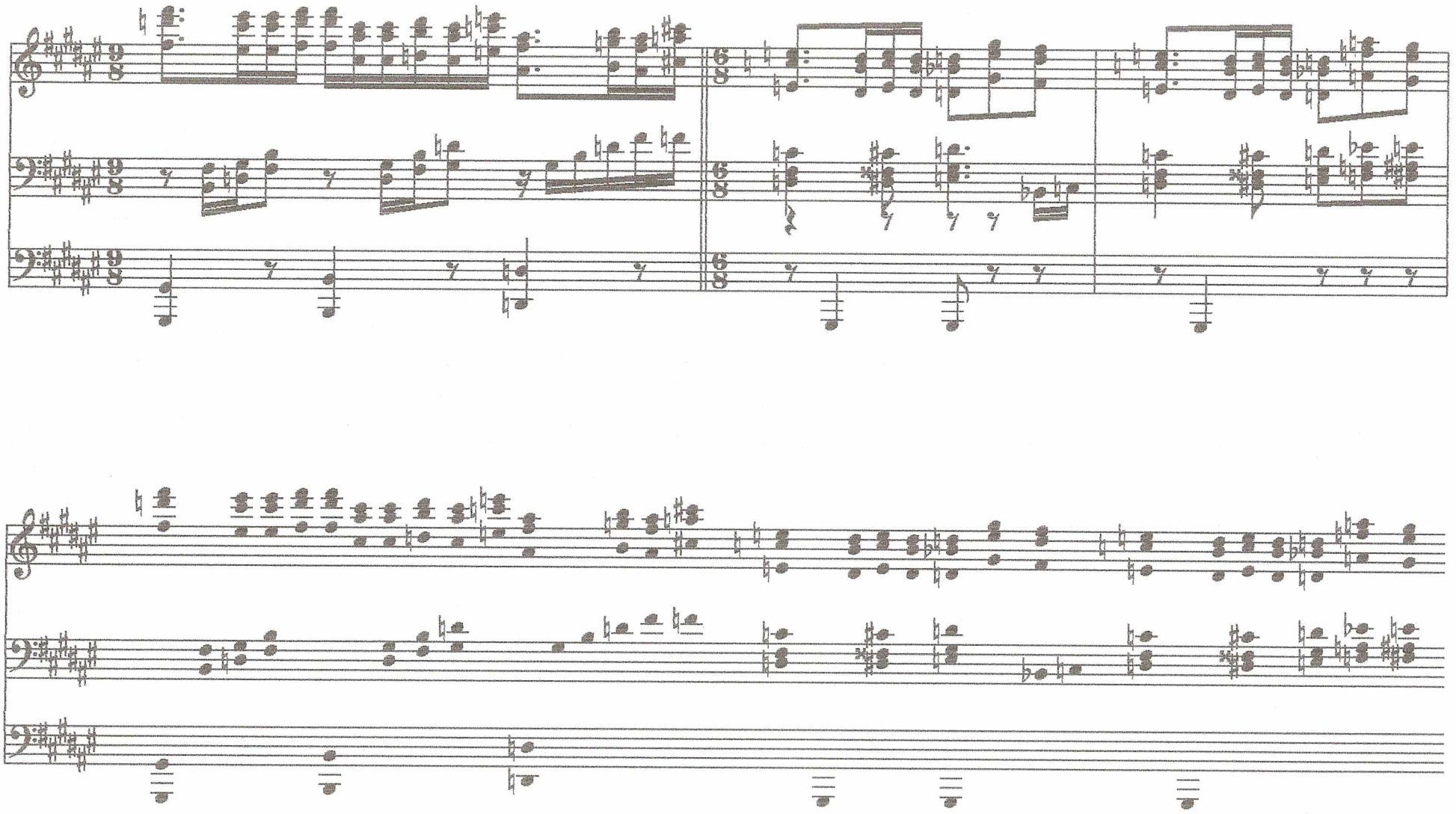
m. 23



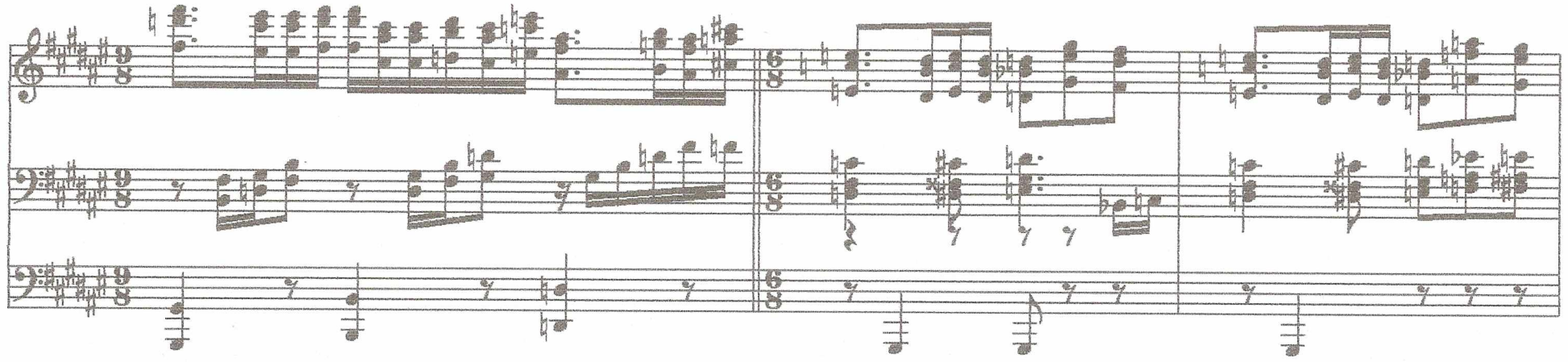
W1

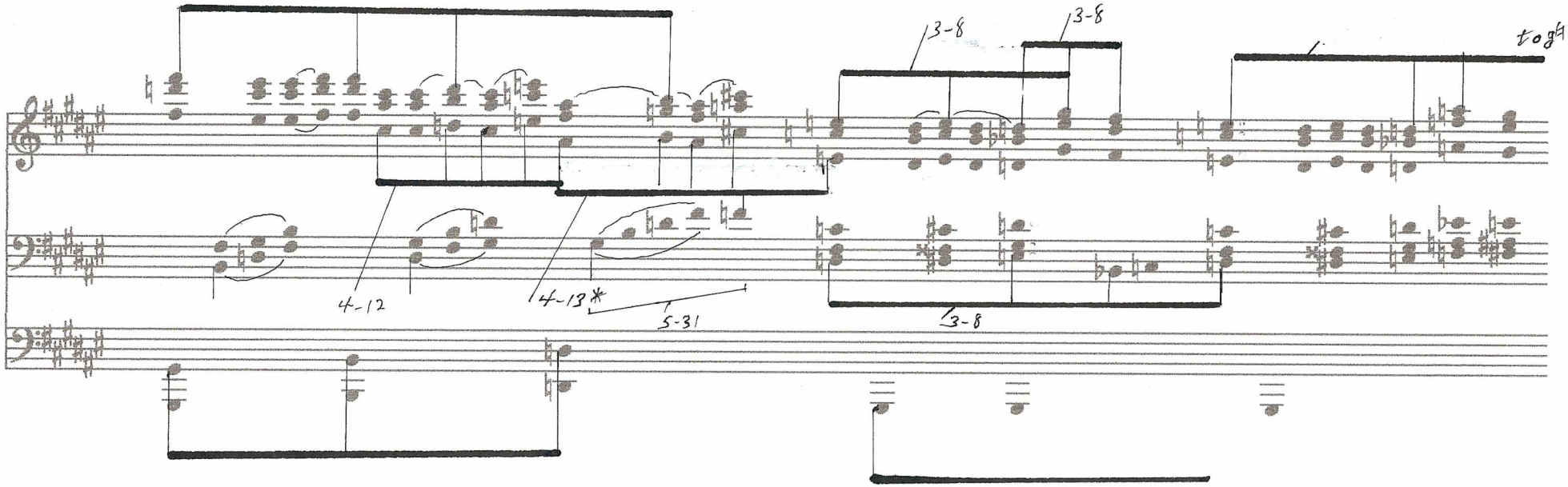


W3



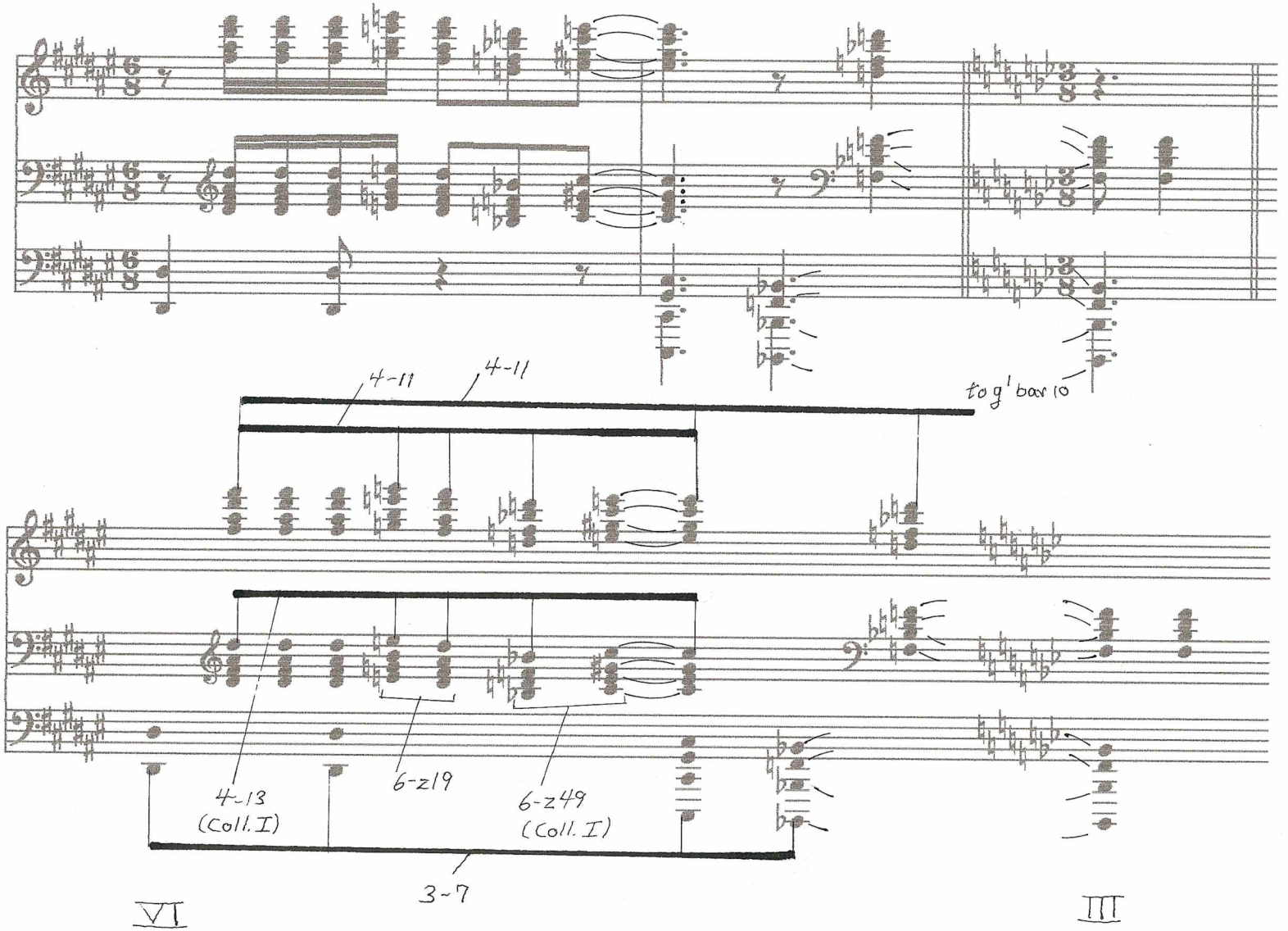
(5) W3 partial solution



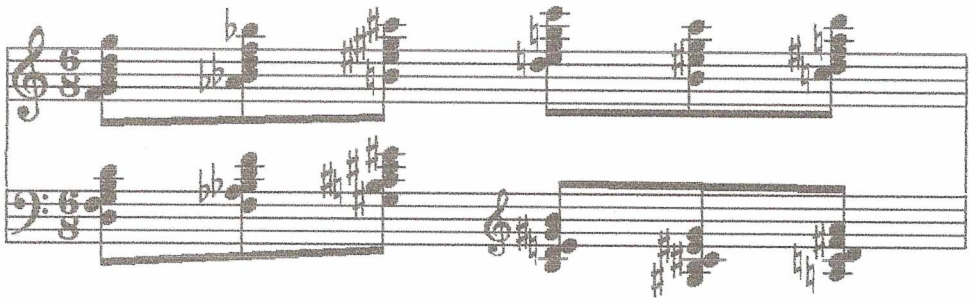


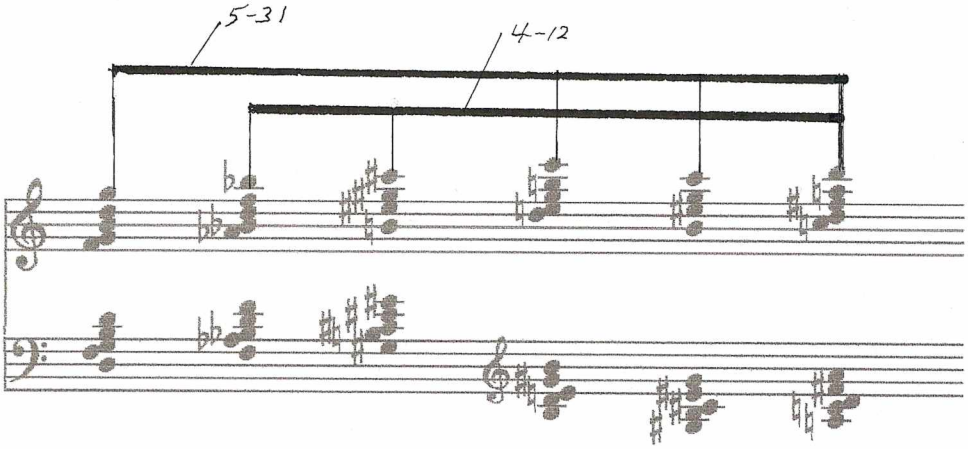
*Entire configuration is 6-Z13 (Coll. I)
7-31 w pc8

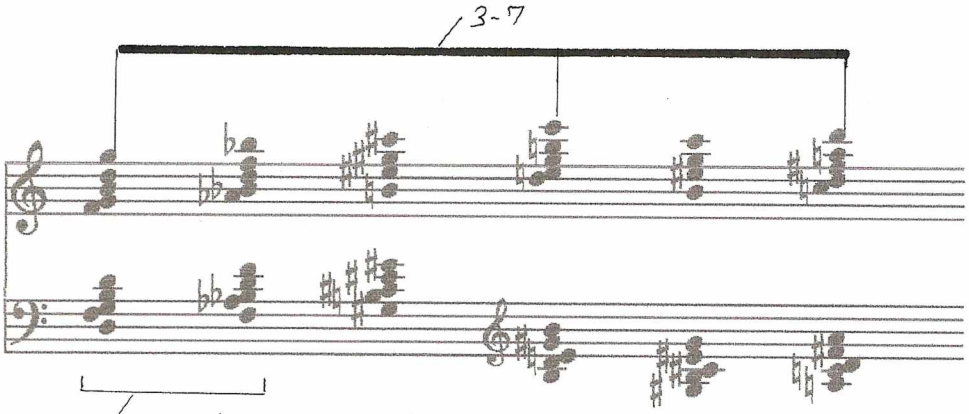
W2


4-11
4-11
to g' bar 10
4-13
(Coll. I)
6-z19
6-z49
(Coll. I)
3-7
VI
III

6







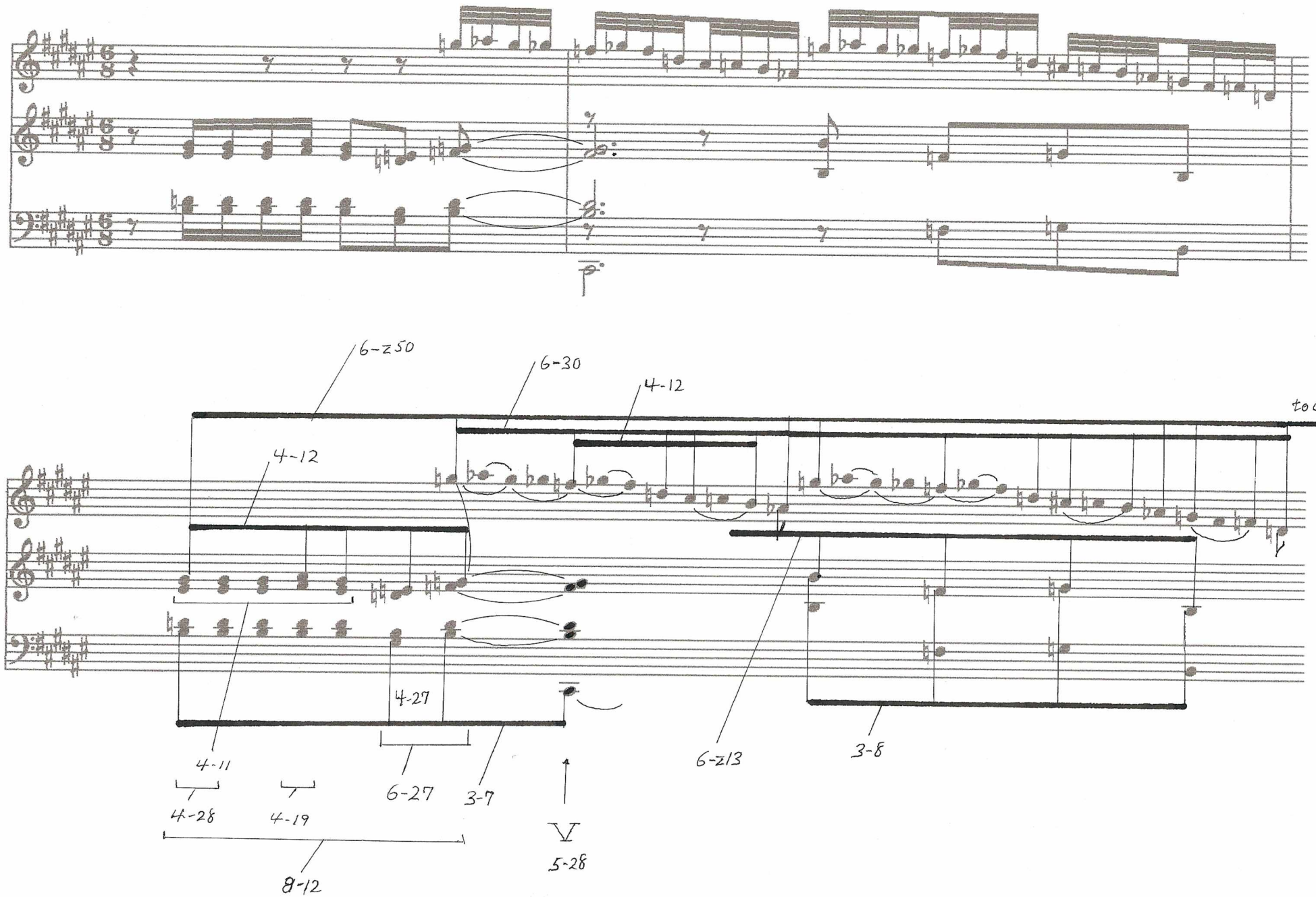
6-27:
[2,5,7,8,10,11]

6-27:
[5,8,10,11,1,2]

6-27:
[8,11,1,2,4,5]

8-28 (Coll. I)

8-18:
[5,6,8,9,11,0,1,2]
(bar 4)


6-z50
6-30
4-12
to c#1
4-12
4-27
4-11
4-28
4-19
6-27
3-7
8-12
5-28
6-z13
3-8

C. Debussy, La Terrasse des audiences du clair de lune → Chronocaux !
Preludes, Livre 2

octa —
BORIS! (T7)
1) entire upper line in 8-28: (0,3,6,9) Coll. I
8-28: (0,3,6,9)
6-30: [5,7,8,11,12]
4-12: [11,1,2,5] = T9 of Th. 1
G# G-D-C#-B♭-F
6-250: [1,2,5,7,6,10]
4-13 (bar 7)
(3)
— Dia
(4)
octa
5-25: [5,7,8,10,1]
3-7: [8,10,1]
4-27: [5,7,10,1] (longer-scale occurrence ↑ A-sec bar 12)
4-11: [5,6,8,12] — pitch specific repetition ↑ bar 1 sqm. delta of modified Th. 1 at bar 7
(5)
Registers linked
(7)
Coll. I (unordered)
Th. 1
4-12 [4,7,8,10]
4-11
3-8
2)
4-10
3-7: [2,5,7]
(=[♯])
4-12: [5,7,8,11]
special dyad
3-8 Consequent ↑ Th. 1
G-2
4-13
4-27
4-27
3-7!
4-18: [11,1,5,6]
9-10 w/ 4♯
4-28
4-19
6-228: [5,6,8,10,11,2]
6-27: [11,2,4,5,7,8] CI
5-28: [11,1,2,5,7] repeats first part in descent
(V) = G7 + C♯ bass
V7
6-27: [5,8,10,11,12] still coll. I: T6 ↑ twist occurrence
9-7: (4,7,9) 3-7 in descent
7-34: [2,3,5,6,8,10,0]
8-18
5-28: [5,7,8,11,1] T6 of m. 2
7-7: [10,1,3]
3-6 [1,3,7]
6-3 Coll. III ↑ modulation
(9)
modified themes ↑ "archaeologized"
(10)
4-11: [2,4,6,7] — reciprocal
from bar 1 (T10 I)
4-11: [2,4,6,7]
4-13 [10,1,3,4] coll. III
SEE bar 39
6-219: [3,4,6,7,10,11]
6-249: [1,2,4,5,8,10] coll. I
All: 9-10 (9,0,3) Coll. I
bar 3
3-7: [10,1,3] — then repeated in descent ↓ by 9D at T9
B♭ = III
DIA
bar 2
3-7: [7,9,6]
4-15
4-27: [7,9,0,3]
4-229: [2,3,5,9]
5-37: [4,5,7,9,0]
9-7 [1,2,3,4,5,7,9,10,0]
(12)
returns to original unaltered transform
complement 9-7
T8
4-27: [3,5,8,11] ! Tristan-chord: same pc form V7 of opening 4-28
(13)
Dia
3-7: [1,3,6]
3-9
(16)
complement 3-7
4-11: [5,6,8,10]
(C#7 (bar 3))
pitch-class specific repetition ↑ bar 1!
4-27 [3,5,8,11]
4-27 [5,8,11,1]
4-12: 5,8,9,11 Coll. II
5-34: [11,1,3,5,8]
4-18: 5-25
5-31: [11,1,2,5] [2,5,8,10,11]
4-28
6-27: [2,6,8,9,11,0]
(16) fX2
3)
(17)
(18)
a#2
(19)
C#3
(20)
OCTP
8
3-7
(21) W7
(22)
(23)
SEE bar 29
5-31: [1,4,7,9,10] — with g#2 in bar 21: 6-242
4-12: [7,9,10,1]
(24)
9-1-7 -10
3-10
3-8
8
B♭3
[4-12: 7-9-10-1] Coll. III
= g2 - ab2 bar 1
= d 3-8
Centric pcs and tritone
4)
N.B. change to 3-11 verticals
(#2)
4-25
4-16
6-33: [7,9,11,1,2,4]
4-27: [6,8,11,2]
d.b. at beginning
3-10 (unordered)
primary source here
4-19 [1,2,5,9]
4-24: [11,1,3,7]
4-24: [4,6,8,0]
4-25: [2,4,8,10]
4-24: [0,2,4,8]
4-21
G#-G♮ from bar 16 descent
(C#7) = V7

1) cf. bar 37 — context differ
2) w: longer-scale descent as 5-31: [7,8,10,1,4]
3) 4-12 is also here: fX2 - GX2 - a#2 c#3 (Th. 1)
4) fragment of Theme 1 (pitch-specific)
5) Idiomatic incomplete neighbor figure w/ pianistic doubling