

Program

Images I (1905)

✓  
✓  
✓  
Reflets dans l'eau  
Hommage à Rameau  
Mouvement

Images II (1907)

✓  
✓  
✓  
Cloches à travers les feuilles  
Et la lune descend sur le temple qui fût  
Poissons d'or

Douze Etudes (1915)

✓  
✓  
✓  
✓  
✓  
I Pour les "cinq doigts" – d'après Monsieur Czerny  
II Pour les tierces  
III Pour les quartes  
VII Pour les chromatiques  
XI Pour les arpèges composés

✓ L'Isle joyeuse (1903-1904)

SEE Matthew Brown's  
↑ *Making in MTS 15/2*

Completes expansion  
of first 3 notes

Introduction

Part 1

Musical score for the Introduction and Part 1 of Debussy's *Prelude to Afternoon of a Faun*. The score is written in treble and bass clefs with various annotations.

**Annotations and Markings:**

- Measure 10:**  $4-10: [8, 10, 11, 12]$
- Measure 14:**  $Tr(6)$
- Measure 17:**  $4-10$  with  $\beta$  and  $\gamma$  markings.
- Measure 20:**  $Tr(6)$
- Measure 25:**  $dim. fuc$ ,  $coupling: c^2 - c^2$
- Measure 27:**  $6-27: [5, 8, 9, 10, 11]$
- Measure 29:**  $Unfolding: a^{\sharp 1} - b^{\flat 1} / c^{\sharp 1} - d^{\sharp 1}$
- Measure 31:** Transition to m. 37
- Measure 33:**  $Composing-out$  of tritones,  $g^{\flat 1} - c^{\sharp 2}$
- Measure 34:**  $W/t$  and  $3-10/4-28$  (octa)
- Measure 37:**  $4-23: [1, 1, 4, 6]$
- Measure 40:**  $4-23$
- Measure 41:**  $4-23$
- Measure 42:**  $4-23$
- Measure 43:**  $4-23$
- Measure 44:**  $4-23$
- Measure 45:**  $5-21: [5, 8, 9, 10, 11]$
- Measure 46:**  $4-27$
- Measure 47:**  $4-27$
- Measure 48:**  $4-27$
- Measure 49:**  $4-27$
- Measure 50:**  $4-27$
- Measure 51:**  $4-27$
- Measure 52:**  $4-27$
- Measure 53:**  $4-27$
- Measure 54:**  $4-27$
- Measure 55:**  $4-27$
- Measure 56:**  $4-27$
- Measure 57:**  $4-27$
- Measure 58:**  $4-27$
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- Measure 74:**  $4-27$
- Measure 75:**  $4-27$
- Measure 76:**  $4-27$
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- Measure 78:**  $4-27$
- Measure 79:**  $4-27$
- Measure 80:**  $4-27$
- Measure 81:**  $4-27$
- Measure 82:**  $4-27$
- Measure 83:**  $4-27$
- Measure 84:**  $4-27$
- Measure 85:**  $4-27$
- Measure 86:**  $4-27$
- Measure 87:**  $4-27$
- Measure 88:**  $4-27$
- Measure 89:**  $4-27$
- Measure 90:**  $4-27$
- Measure 91:**  $4-27$
- Measure 92:**  $4-27$
- Measure 93:**  $4-27$
- Measure 94:**  $4-27$
- Measure 95:**  $4-27$
- Measure 96:**  $4-27$
- Measure 97:**  $4-27$
- Measure 98:**  $4-27$
- Measure 99:**  $4-27$
- Measure 100:**  $4-27$

**Other Annotations:**

- Measure 10:**  $coupling: E^{\flat} - E^{\flat}$
- Measure 14:**  $coupling: a^{\sharp 1} - a^{\sharp 2}$
- Measure 17:**  $Tr(6)$
- Measure 20:**  $Tr(6)$
- Measure 25:**  $dim. fuc$ ,  $coupling: c^2 - c^2$
- Measure 27:**  $6-27: [5, 8, 9, 10, 11]$
- Measure 29:**  $Unfolding: a^{\sharp 1} - b^{\flat 1} / c^{\sharp 1} - d^{\sharp 1}$
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- Measure 55:**  $4-27$
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- Measure 69:**  $4-27$
- Measure 70:**  $4-27$
- Measure 71:**  $4-27$
- Measure 72:**  $4-27$
- Measure 73:**  $4-27$
- Measure 74:**  $4-27$
- Measure 75:**  $4-27$
- Measure 76:**  $4-27$
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- Measure 78:**  $4-27$
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- Measure 86:**  $4-27$
- Measure 87:**  $4-27$
- Measure 88:**  $4-27$
- Measure 89:**  $4-27$
- Measure 90:**  $4-27$
- Measure 91:**  $4-27$
- Measure 92:**  $4-27$
- Measure 93:**  $4-27$
- Measure 94:**  $4-27$
- Measure 95:**  $4-27$
- Measure 96:**  $4-27$
- Measure 97:**  $4-27$
- Measure 98:**  $4-27$
- Measure 99:**  $4-27$
- Measure 100:**  $4-27$

\*6-229 =  $B^{\flat} + F^{\sharp} 0^{\flat}$   
bass 5th

Large-scale  
here is 5-10:  
[10, 11, 1, 2, 4] CI

Repeats w/gd  
b - c - d $\flat$  just  
traversed!

UNARY  
VOICE LEADING  
CONNECTIONS  
(REMOTE)

from bars 1-5

C#2 - G#2 - ~~A2~~ - b1 - a#1

C#2 - G#2 - a#1 - b

8, 10, 11, 1

~~8, 10, 11, 1~~

6, 8, 11, 1

10 → 6

(26)

(28)

(29)

(30)

(31)

(34)

(39)

4-10

4-2 3-V4 (4-10)

5-16  
0 1 3 5 6 8 11  
2 4 9 10

Debussy, *Prélude à l'après-midi d'un faune*  
 Analytical sketch of final section, mm. 100-110 (A.F., Feb. 5, '91)

Handwritten musical score for Debussy's *Prélude à l'après-midi d'un faune*, mm. 100-110. The score is written on two staves (treble and bass clef) and includes various annotations:

- Measure 100:** Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two sharps. Annotations:  $4-10$  (CI),  $6-27$  (CI).
- Measure 103:** Treble clef, key signature of one flat (F). Bass clef, key signature of one flat. Annotations:  $R$  ascent bars 4-21,  $C$  (major),  $R(\alpha) = 5-10$  (CIII),  $m. 4$ ,  $N.B.$ .
- Measure 106:** Treble clef, key signature of one flat. Bass clef, key signature of one flat. Annotations:  $\alpha$ ,  $\beta 7$ ,  $8-28$  CIII,  $\text{IV} \rightarrow \text{I}$ .
- Measure 108:** Treble clef, key signature of one flat. Bass clef, key signature of one flat. Annotations:  $6-27$ : [3, 4, 7, 8, 11, 0], [1, 2, 5, 6, 9, 10],  $\alpha$  (m. 4),  $6-27$ : [7, 8, 10, 11, 1, 4] CI,  $7-31$ : [7, 8, 10, 11, 1, 2, 4] CI.

Additional annotations include  $C\#7 + B\flat7 + E, G = 8-28$  CI and  $BASS: 4-21$  at the bottom left.

51

55

58

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes notes, rests, and accidentals. Annotations include:

- 51**: Boxed measure number at the top left.
- 55**: Boxed measure number at the top center.
- 58**: Boxed measure number at the top right.
- U.S. No**: Written in the treble clef staff.
- be + b**: An annotation above the bass clef staff.
- (A<sup>b2</sup>)**: An annotation below the bass clef staff.
- ∇ of 4 b**: An annotation below the bass clef staff.
- 6-2-2**: A fingering annotation below the bass clef staff.
- 4-2-1**: A fingering annotation below the bass clef staff.

Two empty grand staves, each consisting of a treble clef staff and a bass clef staff.

Two empty grand staves, each consisting of a treble clef staff and a bass clef staff.

As in Particell ending  
Tonic substitute / octa tritonus image



①

a + b + c + d + e = 8-25 CI

Thematic origin of bass tritonus

C# → Bb  
G → E

Bars bars 14-16, Bar 17 'Bb7'

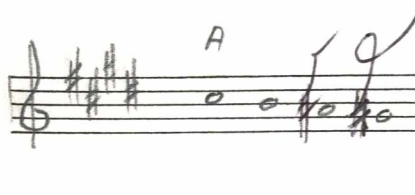
① As in ending in Particell

Debussy, *Prélude à l'après-midi d'un faune*  
Analytical sketch of final section, mm. 100-110 (A.F., Feb. 5, '91)

Handwritten musical score for Debussy's *Prélude à l'après-midi d'un faune*, mm. 100-110. The score consists of three staves. The top staff contains the melody with various annotations including circled measure numbers (103, 106, 108), a note "R. B.", and a circled "m. 4". The middle staff shows harmonic accompaniment with notes and chords, including a circled "m. 4". The bottom staff contains chord symbols such as "C#7", "6-27 (C I)", "C#7", "F7", and "I". A large bracket spans the bottom staff from the beginning to the middle. At the end of the piece, the word "unresolved" is written with an arrow pointing to a specific chord. The score is written in a cursive, handwritten style.

Debussy, Faun

Some set/voice-leading mechanisms & transformations

A  B = large-scale linear progression

see bar 98

A segmentation of the subject - supported by setting in row 114.

6-249: [1,2,4,5,8,10] octa

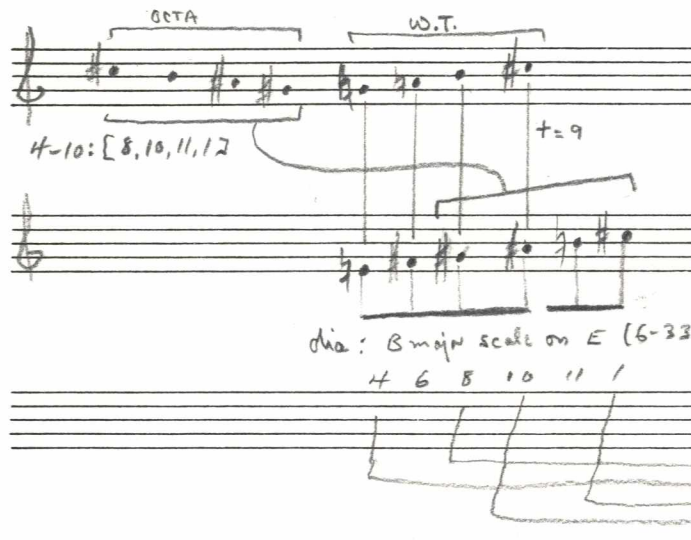
A B  
4-27 4-27  
B =  $IT_6(A)$

bar 4

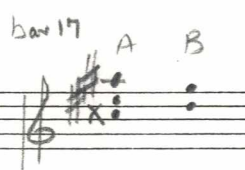
non-invariants = 4-3; (1,2,4,5)

dia: B major scale on E (6-33)  
4 6 8 10 11 1

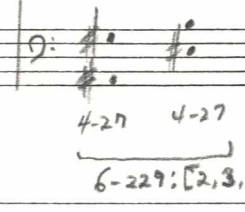
8  
4  
1  
10



bar 17 A B B =  $IT_1(A)$   
non-invars 5,8



4-27 4-27  
6-229: [2,3,5,8,10,11]





Fanfare sk. 10 17

WAS P  
S139

(31) (34) (37) (39) (41) (42)

Composites 6-32 (E major)

10

Says for linear analysis book

Subject

4-25 CI

4-25 C III (passing)

4-25 CI

4-25 C III (passing)

(44) (45) (46) (47) 5-10: [10, 11, 12, 42] Coll. I

3-3

5-25 CI

6-250 CI (with B<sup>b</sup>)

outst. voices:  
g-a-b-d<sup>b</sup>  
of them

Compares w/ long-range octa in La Terrasse

Comments:

1. Whole-tone conceals octa in m. 31-36
2. In m. 39 bass 5-10 unfolding begins (also coll. I)

3. Compares w/ x10
4. Compares long-range unfolding in La Terrasse

5. "Harmonic progression" cannot be explained apart from linear motives - e.g. descant d<sup>b</sup>2-g<sup>2</sup> m. 49-51

4 2 1 11 10

11 + 2 10 1

7 8 10 11  
10 11 2 4 T<sub>3</sub>

Tetrachords of 6-33: {4,6,8,10,11,1} as it occurs in Debussy's  
Prelude to the Afternoon of a Faun

15 4-Element Subsets

4-10

{8,10,11,1} as descending gesture in subject

4-11

{6,8,10,11}

4-13

{10,11,1,4}

4-14

{6,10,11,1}

4-16

{4,6,10,11}

4-21

{4,6,8,10} as first linear segment of middleground ascent

4-22

{1,4,6,8} {6,8,10,1} {4,6,8,11}

4-23

{11,1,4,6} {6,8,11,1}

4-26

{8,11,1,4}

4-27

{10,1,4,6} {8,10,1,4} (bar 4)

4-229

{4,8,10,11}

Handwritten musical score in treble and bass clefs, 8/8 time signature, key of D major. The treble staff contains two triplet markings over eighth notes in the first two measures, followed by a phrase in the third measure. The bass staff has rests in the first two measures and a final chord in the fourth measure.

also large 7-10

Handwritten musical score with red annotations. The treble staff has notes with red stems and beams. Below the staff are handwritten labels: "4-10", "OCTA", "> 3-7", "4-21", "WT", "DCA", and "4-22" with a bracket above it.

Debussy, Prelude to Afternoon of a Faun, bars 1 through 50

	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
3-7							0				0	•
3-10			•									
4-1					•							
4-10							•					
4-11							•					
4-16	0	•										
4-18	0		•						0			
4-21		•										
4-22											0	•
4-23											•	
4-25		•										
4-26												•
4-27		0	0									•
4-28			•									
5-10	0	0	•			0	0					
5-25	0	0	0				0					•
5-30	0	0	0	0				0	0	0	0	•
5-34		0	0								0	•
6-27	0	0	0			0	0		0			•
6-z29	0	0	0				0		0			•
6-33	0	0					0			0	0	•
6-z49	0	0	0			0			0			•

Counts: 9 12 10 1 1 3 8 1 5 2 6 11

G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
[SI		]		[SII	]		[SIII		]	[SIV	]

Squo Indices in Descending Order with Genera

- .106: G12 (dia-tonal)
- .101: G3 (diminished)
- .089: G11 (dia)
- .081: G2 (whole-tone)
- .077: G7 (chroma-dia)
- .062: G1 (atonal)
- .053: G9 (atonal-tonal)
- .028: G6 (semichroma)
- .021: G4 (augmented), G10 (atonal-tonal)
- .014: G5 (chroma)
- .010: G8 (atonal)