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An analysis of Debussy's "Sonata for Flute, Viola, and Harp"

Walker, Deanne Elaine, M.M.

Rice University, 1988

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RICE UNIVERSITY

AN ANALYSIS OF DEBUSSY'S SONATA FOR FLUTE, VIOLA, AND HARP


by

DEANNE E. WALKER

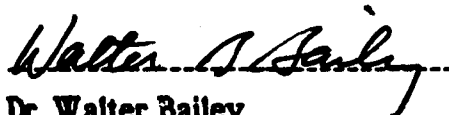
**A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE**

MASTER OF MUSIC

APPROVED, THESIS COMMITTEE:



Dr. Elsworth Milburn, Chairman



Dr. Walter Bailey



Mr. Albert Tipton

**Houston, Texas
September, 1987**

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BY

DEANNE E. WALKER

ABSTRACT

The Sonata for Flute, Viola, and Harp, written in 1915, is an excellent example of Claude Debussy's later style. The purpose of this thesis is to discuss the elements of this later style and represent them graphically. In particular, the intermovemental motives, both harmonic and melodic, and the manipulation and development of the phrases are closely examined. Also discussed is the impact of the interaction, and orchestration, and equal use of the three instruments on the effectiveness of the piece. Upon study of the analysis and the accompanying discussion, one will have a greater understanding of the individual parts which together make up a unique and fascinating whole; one of Debussy's finest compositions.

ACKNOWLEDGMENTS

I wish to thank the members of my committee, Dr. Milburn, Dr. Bailey, and Mr. Tipton for their support as I worked on this project. I am also grateful to the Shepherd School of Music and Rice University for supporting me and granting the needed extension in order for me to complete this. A very special thank you goes to my parents, brother, and close friends who kept me motivated and encouraged me when my own will faltered. They believed in me when I did not; I could not have completed this without their love and support.

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CHAPTER I

CLAUDE DEBUSSY--THE MAN

Claude Debussy was a very private man. He has been described by most who knew him as one of the most isolated musicians, an exile.¹ The Swiss conductor, mathematician, and noted interpreter of Debussy, Ernest Ansermet, summed up the general public's opinion of Debussy at that time with these words:

He was a very simple man, reserved, very sensitive. He hated any sort of social formality and he did not go out in society. He had a reputation in Paris for being very fierce, very rude, and caustic. He had a few intimate friends and that was all.²

Debussy did not approach music as a means to becoming known and popular. From the outset of his career he realized that he would be an exile and lived his life out of the public eye. What music he wrote was for himself and his friends. To him the outside world was corrupt and ugly, so he withdrew into the quiet of his own soul. He received his inspiration from his own unconscious as he believed all artists should.

Early in his career Debussy was continually distressing his professors at the Paris Conservatory with his unconventional ideas of form, harmony, and theory. He had his own ideas of what music was and did not hesitate to express them even when they did not correspond to common standards.

These ideas of music continued to grow throughout his lifetime and he would not compromise them for his public or his critics. Perhaps the easiest way to understand Debussy's ideas about music is through his own words:

Music is Woman. I love music too much to speak of it otherwise than with passion. . . . Those to whom art is a passion are the most uncompromising lovers. Besides, it is impossible to realize how completely music is feminine, which goes perhaps to explain why chastity is so common in men of genius. . . .

Music is a mysterious form of mathematics whose elements are derived from the infinite. Music is the expression of the movement of the waters, the play of curves described by changing breezes. There is nothing more musical than a sunset. He who feels what he sees will find no more beautiful example of development in all that book which, alas, musicians read but too little--the book of nature. . . .

Music is the sum total of scattered forces. . . And people have made of it a song composed of theories! I prefer a few notes from the flute of an Egyptian shepherd. He collaborates with the scenery around him and hears harmonies of which our textbooks are ignorant. . .

Musicians listen only to music written by skillful hands; they never hear what is written in Nature. There is more to be gained by seeing the sun rise than by hearing the Pastoral Symphony. . . .

. . . to musicians only is it given to capture all the poetry of night and day, of earth and heaven, to reconstruct their atmosphere and record the rhythm of their great heart-beats. . . .

. . . Music should humbly seek to please; . . . above all to give pleasure.³

Debussy lived what he believed. If one listens to his music, one can

certainly hear these viewpoints. He was searching to express the beauty of the inner life which he achieves through his lyricism, the lush chords, and the unfolding and manipulation of exquisite melodies. These traits often lead people to classify Debussy as an Impressionist. This term, however, is too narrow and ill-defined. The definition of impressionism according to the Oxford Dictionary of Music is "music conveying the moods and emotions aroused by the subject rather than a detailed tone-picture."⁴ To describe Debussy's music by this definition alone does him an extreme injustice. Ernest Ansermet defines Debussy's music as lyricism not impressionism. Music is an expression of our feelings which derives from some situation or object in the world. Debussy's nature was such that he could not separate his feeling from that which inspired it. He conveys in his music the object of his feeling (the melodic motive) and the actual feeling which moves him in the presence of this object (the harmonic flow). He is an objective lyricist because he objectifies in his music the object of his feelings.⁵

Others have described Debussy as a French romanticist⁶ due to his experimentation with sonorities, nationalistic and exotic idioms, ambiguities, expressiveness, and improvisatory ideas. Still others consider Debussy a neo-classicist,⁷ especially during his last years. This in part is

due to his shift towards more delicacy, restraint, and understatement in his music. Perhaps we should not be so concerned with titles and descriptions, but should instead look to what Debussy is trying to say with his music. For herein lies the essence of Claude Debussy.

Chapter One Notes

¹Wilfrid H. Mellers, "The Final Works of Claude Debussy," Music and Letters, April 1939, p. 169.

²Peter Heyworth, "An Inner Unity," High Fidelity, September 1962, p. 56.

³Léon Vallas, The Theories of Claude Debussy, (London: Oxford University Press, 1929), pp. 4-5, 8, 9.

⁴The Concise Oxford Dictionary of Music, 3rd ed., s.v. "Impressionism."

⁵Heyworth, "Inner Unity," pp. 57-58.

⁶Raymond Roy Park, "The Later Style of Claude Debussy, Vol. 1." (Ph.D. dissertation, University of Michigan, 1967), p. 3.

⁷Ernestine Whitman, "Analysis and Performance Critique of Debussy's Flute Works," (Ph.D. dissertation, University of Wisconsin-Madison, 1977), p. 5.

CHAPTER II

DEBUSSY'S LATER STYLE

Upon studying Debussy's Sonata for Flute, Viola, and Harp and reading others' analyses of works written during his last years (1908-1918), one can compile a list of traits which he employs in his music throughout these final years.

Formally these works tend to be much simpler than his previous pieces, oftentimes in ternary or rondo forms. However, the divisions are often vague or blurred. Techniques he uses include: numerous variations, repetitions, cyclic themes, motivic developments, and overlapping of phrases and ideas.

The melodies are much more varied through diminutions and augmentations, fragmentations, transpositions, new accompanimental material, inversions, and changes in dynamics, tempos, and meters than in his previous works. Melodies are just long enough so that they do not exceed expectation nor are they overstated. They are motivic, narrow, and often ornamented by trills, arpeggiations, and neighbor tones. Their moods are now melancholy and oppressive, now vivacious and pungent; they match the extremes of the human emotions.

The harmonic structure consists of mostly tertian chords, often in open spacing. Added tones and planing are often used. Other

characteristics include: quartal and quintal harmonies, bi-chordality, polytonality, color chords, and plagal relationships. Debussy achieves a sense of motionlessness through the use of pedalpoints, repeated chords, and ostinatos. Primary intervals include the fifth, fourth, and tritone. Tonality is often obscure, though he does use root movement by fifths, modulations to neighboring keys, and traditional cadences. Transitions are achieved by enharmonicism, common tone, or obscuring the tonality.

Orchestration is delicate and almost transparent in nature.

Instruments are treated with equality. Other features include soloistic emphasis, fragmentations, extremes in ranges, and muted sonorities.

Rhythms feature hemiolas, cross-rhythms, and syncopations. Meter changes to fit the melodies; it is only a guide. The tempos fluctuate, but Debussy usually gives general directions for the performers.

Dynamically these later works are more subdued than in the earlier pieces. Subtleties are achieved through instrumental ranges and the different combinations of instruments Debussy uses.

In conclusion, this later style is marked by an intimacy and subtlety which is not always apparent in Debussy's previous works. Worn out by disease and oppressed by the war, it appears that Debussy begins to wonder if his inner beauty is strong enough to hold up against the external world. We see both sides as they struggle for control. 'Pierrot

fâché avec la lune' was the proposed sub-title of the cello Sonata. W. H. Mellers holds that this should have been the motto for all of Debussy's later compositions. Debussy's façade, his mask of Harlequin, no longer exists and he feels himself sold.¹

Chapter Two Notes

¹ Mellers, "Final Works," p. 175.

CHAPTER III

ANALYTICAL APPROACH

Anyone who studies the music of any century must create some sort of a system in order to portray what is happening musically so that comparisons can more easily be made generally as well as from measure to measure. I have developed such a system based loosely on the system of Jan LaRue. LaRue's system evolved through his analysis of classical symphonies, especially those by Haydn. As with any system, it is not perfect and LaRue readily admits this:

Thus the present system of symbols, although the writer has found it workable and convenient, will not necessarily answer all requirements. It furnishes a stockpile of suggestions rather than a total solution.¹

For a complete description of the system as LaRue developed it I recommend "A System of Symbols for Formal Analysis" by Jan LaRue in Approaches to Tonal Analysis, Volume 14 in the Garland Library of the History of Western Music series. Here LaRue explains and defines his symbols and the graph on which the system is portrayed.²

While attempting to analyze a Twentieth-century work, it is necessary to develop a system that can accurately and clearly depict the music. One must remember that an analysis is supposed to be a "picture"

of a work. One cannot force the piece into a set system; one must find or create a system that can portray the piece.

Like LaRue, I have developed a system that combines the use of our ordinary alphabet with numerals to create a direct and easily accessible code by which to analyze even the most complicated music. I, too, have attempted to combine the mnemonic aspects of the letters with the need to preserve certain letters for later purposes. The result is a graph that clearly portrays the detail and complexity of the interaction between the three voices in Debussy's Sonata for Flute, Viola, and Harp. What follows is an explanation of the symbols I used and the meanings that they portray.

Capital letters are used to represent primary musical functions:

- P -- Main phrases in first sections
- M-- Modulations and/or transitions
- S -- Main phrases in second sections
- K -- Closing phrases or ideas
- V -- Introductions
- N -- New ideas, previously unfounded
- R -- Rhythms
- H -- Harmonic aspects, including accompanimental figures

These same letters used in the lower case indicate modifications of their functions. For example, Prh would indicate the harmonic rhythm of the main phrase while Pv would indicate an introductory usage of the main phrase.

The lower-case letters **x**, **y**, and **z** are used to depict the subphrases making up the main phrases. Debussy is fascinated with the varying, expanding and fragmenting of motives and cells. Most of his phrases in this sonata are made up of easily recognizable heads and tails. Thus, **Px** and **Py** represent the head and tail of the main phrase. **Pz** is used to denote the final subphrase of the main phrase which usually occurs when the phrase has been expanded after the initial hearing. **Pxx** would then indicate the first motive of the first subphrase of the main phrase.

Since all three movements of this Sonata are in ternary form, it is necessary to distinguish between the equal phrases in each section. For this purpose I used superscripts. Thus, **P¹**, **P²**, and **P³** depict three equally important phrases in the first section; while, **S¹** and **S²** indicate two equal phrases in the second section.

In order to get the clearest picture of the music possible, one must also take into account variations of ideas. These are indicated by superscripts, too. So, **Px¹** represents a minor variation of the first subphrase of the main phrase. **Pxx¹** would then denote a minor variation of the first motive within the first subphrase of the main phrase. If, however, the variation is a significant alteration then it is expressed with

lower-case letters beginning with the beginning of the alphabet. Kza would indicate an initial development of the final phrase of the closing idea.

The next level would consist of indicating variations of variations and developments of developments. Once again the use of superscripts makes this task precise and clear. If Px^1 and Px^2 represent two variants of the first subphrase of the main phrase, then minor changes in these variants are indicated by Px^{11} , Px^{12} and Px^{21} , Px^{22} . Likewise, if Kza and Kzb indicate two developments of the last subphrase of the closing idea; Kzaa and Kzab denote two further developments of the first development and Kzba and Kzbb indicate the same for the second development. The system can now handle something as complex as P^2y^1a --the first development (a) of the first variant (¹) of the second subphrase (y) of the second phrase (P^2).

The use of parentheses tells one from where a certain idea is derived. Debussy commonly takes one subphrase and by changing it in some way or another creates another subphrase of equality. Although it is a new subphrase the derivation is clear. Thus, $P^4x (P^3z^1)$ indicates that the first subphrase of phrase four is derived from first variation of the final subphrase of phrase three. Conversely, the use of the symbols < >

indicate that that material foreshadows the complete idea to come.





Other symbols are useful in indicating changes other than variations and developments. A plus or minus sign is used to denote expansions or omissions. Thus, if the end of a phrase is omitted it is indicated by a minus sign: P^3- . Conversely, P^3+ indicates the addition of one or two measures of related material. Brackets are used to indicate developmental repetitions of parts of phrases. $P^2[$ denotes a developmental repetition of the first part of a phrase two, while $P^2]$ would indicate a developmental repetition of the last part. The last of these accessory symbols is the arrow which is used to denote inversions of phrases or subphrases-- $Px\uparrow$ and $Px\downarrow$.

In order to put the symbols into a unified whole, LaRue chooses a timeline indicating each individual measure. His reasons for this method are twofold:

First, the proportions of the various parts to each other appear with complete graphic accuracy; second, the continuity of the timeline serves to remind us that we are dealing with a flow of ideas, not a series of static quantities.³

LaRue's timeline has three levels: the upper level indicates the thematic development, the middle level portrays the harmonic rhythm (in traditional note values), and the lower level denotes the harmonic

analysis. For the purpose of my analysis, I have expanded LaRue's timeline to five levels. The first three indicate the thematic development of each voice--the top level is the flute, the second is the viola, and the third is the harp. The fourth and fifth levels correspond to LaRue's middle and lower levels.

There are several symbols that are used on the graph to enhance the overall clarity. The first of these is the  which indicates the use of a sustained implied harmony. Ties are also used. Upper ties  indicate changing chords over a continuing bass pattern, while lower ties  depict a sustained pitch. The final symbol is the broken line . This indicates the points where Debussy used the technique of klangfarbenmelodie. It connects the voices that overlap.

If one is not familiar with this type of system at all, it may seem somewhat complicated at first; however, it is a logical progression of symbols. Once the initial definitions are clear, the system can be applied and deciphered with ease.

Chapter Three Notes

¹ Jan LaRue, "A System of Symbols for Formal Analysis," in **Approaches to Tonal Analysis**, vol. 14 of **The Garland Library of the History of Western Music Series**, gen. ed. Ellen Rosand, (New York: Garland Publishing, Inc., 1985), p. 87.

² Ibid., pp. 87-90.

³ Ibid., p. 89.

CHAPTER IV

SONATA FOR FLUTE, VIOLA, AND HARP

The Sonata for Flute, Viola, and Harp, the second of a proposed series of six sonatas, was composed in September and early October of 1915. It was first performed privately in the home of Jacques Durand, Debussy's publisher, on December 10, 1916.¹ It is now widely believed that the first public performance of the Sonata was at a benefit concert for "l'Aide affectueuse aux Musiciens" on March 9, 1917.² Previously, the premiere was thought to be at the Société Musicale Indépendante on April 21, 1917. Kenneth Thompson, however, maintains that it may have been performed even before the December 10th date at a concert given by the London String Quartet in London's Aeolian Hall on February 2, 1917. This would predate the benefit concert by a month and would be the first public performance of the piece anywhere.³

Originally, Debussy conceived of this work for oboe instead of viola. This instrumentation would then link the piece to the popular Baroque trio sonata grouping, but he changed it to viola thinking that the timbre of this instrument would better blend with the pure flute timbre. The combination helps give the trio "a character of mournful tenderness; it emphasizes the vague atmosphere of despair that characterizes the

work. . ."⁴ The flute and harp combination was not unknown to Debussy. Perhaps the most well-known of his works in which he uses this combination is the Prélude A L'Après-midi D'un Faune (1892-4), but it is also utilized in the Nocturnes (1893-9), La Mer (1903-5), and Images (1906-10). The addition of the viola marked the first composition for this ensemble of flute, viola, and harp. Since that time many composers have followed Debussy's lead.

The sonatas mark a return to the old French forms for Debussy. In them he seems to be seeking to imitate the French Baroque masters--Couperin and Rameau. The Sonatas were published with a title page designed in imitation of a 1600's copper-plate engraving and reads "Six Sonatas pour instruments divers."⁵ Debussy signs these sonatas with his Christian name followed by his title--Claude Debussy, musicien français. The very use of the term "sonata" signifies Debussy's quest--not for traditionalism but for a new classicism.


Debussy's description of the Sonata sheds light on how he approached the work. He described it as:

. . . frightfully melancholy and I don't know whether one should laugh or cry about it. Perhaps both? . . . Harsh and beautiful music, never strained however. . . . How much has to be discovered first, then suppressed, in order to reach the naked flesh of emotion.⁶

Working on this Sonata was so engaging that Debussy was able to forget the world around him with all of its problems and heartaches for awhile.

Meanwhile, my last evenings have been charming. I have finished the sketch for the Sonata for flute, oboe, and harp, and all reality has been far from me. The harmonious periods unfold, oblivious to all the tumult so near; in short they are so beautiful that I must almost apologize.⁷

The piece is in three movements entitled - "Pastorale", "Interlude", and "Finale". As one progresses through the piece there is an increase in the momentum. Although each movement is longer than the previous movement, (83, 116, and 120 measures respectively), the tempo is such that the duration of each diminishes. The tempo markings at the beginning of each movement reflect this increase: Lento, dolce rubato for the first, Tempo di menuetto for the second, and Allegro ma risoluto for the last.

There are two intermovemental germinal cells which Debussy uses to unite the three movements. The first cell is based on the intervals of a fourth and minor third or a fourth and major second:  This motive is common not only in this Sonata, but in all of Debussy's chamber works.⁸ Example 1 illustrates the use of this cell within the three movements of this Sonata.

Example 1. Basic intermovemental melodic motive as used in the three movements of the Sonata for Flute, Viola and Harp.

First Movement, Flute, measures 1-2.



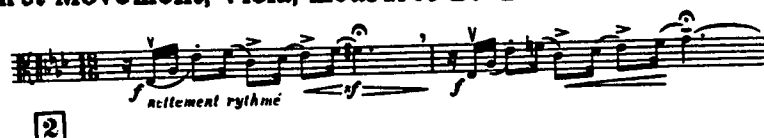
First Movement, Viola, measures 3-5.



First Movement, Flute, measure 7.



First Movement, Viola, measures 26-27.



Second Movement, Flute, measures 1-4.



Third Movement, Viola, measures 6-7.




Third Movement, Flute, measures 50-51.



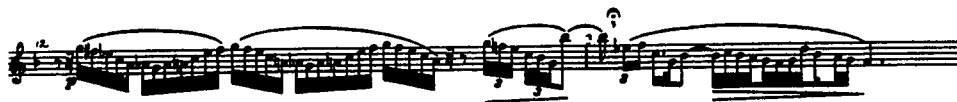
Third Movement, Viola, measures 64-65.



The other germinal cell concerns the use of the major and minor second:  This is not always as obvious as the above idea, but it is used consistently throughout this piece. Often it is simply acting as a neighbor tone, but once the sound is in the ear, it becomes very noticeable. The use of this cell in the three movements of this Sonata is illustrated in Example 2.

Example 2. Intermovemental use of major and minor 2nds.

First Movement, Flute, measures 12-13.



First Movement, Flute, measures 14-15.



First Movement, Flute, measures 18-20.



First Movement, Flute, measure 23.



First Movement, Flute and Viola, measures 43-44.



Second Movement, Flute, measures 1-2.



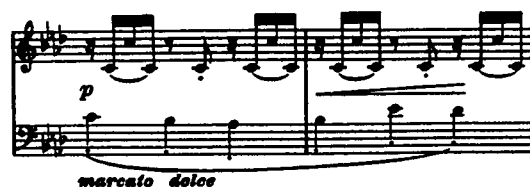
Second Movement, Harp, measures 6-7.



Second Movement, Flute and Harp, measures 12-13.



Second Movement, Harp, measures 14-15.



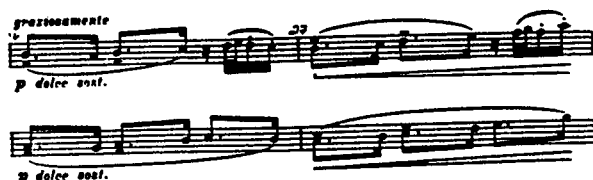
Second Movement, Flute, measures 16-17.



Second Movement, Flute, measure 21.



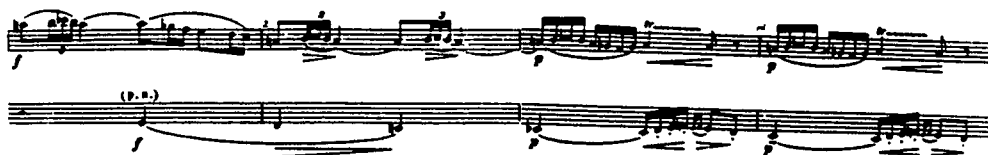
Second Movement, Flute and Viola, measures 26-27.



Second Movement, Flute and Viola, measures 61-62.



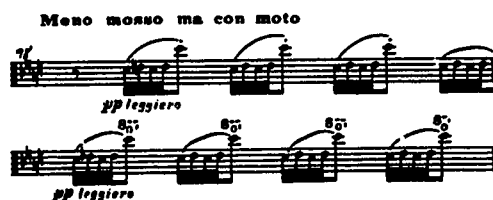
Third Movement, Flute and Viola, measures 11-14.



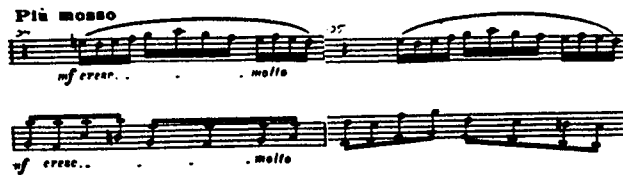
Third Movement, Flute and Viola, measures 20-23.



Third Movement, Flute and Viola, measure 98.



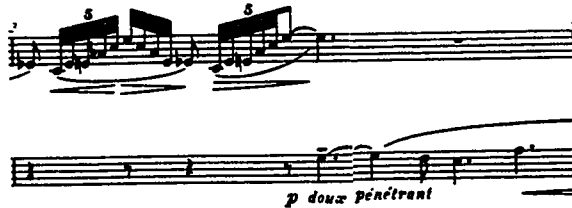
Third Movement, Flute and Viola, measures 104-105.



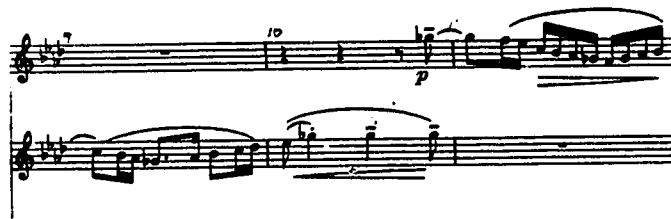
A final technique that Debussy employs throughout the Sonata for Flute, Viola, and Harp is a type of *klangfarbenmelodie*. He joins phrases and sections of phrases by bringing in one instrument while another is sustaining the note. For examples of Debussy's use of *klangfarbenmelodie* in this Sonata see Example 3.

Example 3. Use of *klangfarbenmelodie*.

First Movement, Flute to Viola, measures 3-4.



Second Movement, Viola to Flute, measures 9-11.



Second Movement, Harp to Flute and Viola, measures 87-88.

musical score for measures 87-88 of the Second Movement. The score is written for Harp, Flute, and Viola. The Harp part (bottom staff) features a continuous arpeggiated figure. The Flute and Viola parts (top two staves) play a melodic line with a crescendo leading to a forte dynamic. The tempo/mood marking *p molto dolce* is present.

Second Movement, Flute to Viola, measure 96.

musical score for measure 96 of the Second Movement. The score shows the Flute and Viola parts. The Flute part (top staff) has a long, sustained note with a crescendo. The Viola part (bottom staff) has a melodic line with a crescendo. The tempo/mood marking *p sost. cresc.* is present.

Second Movement, Harp to Viola, measures 111-112.

musical score for measures 111-112 of the Second Movement. The score shows the Harp and Viola parts. The Harp part (bottom staff) has a continuous arpeggiated figure. The Viola part (top staff) has a melodic line with a crescendo. The tempo/mood marking *sempre pp* is present.

All three of these techniques lend a sense of unity to the composition and solidify the idea of one work composed of similar elements in three movements instead of separate movements joined together merely by traditional harmonic progressions.

Chapter Four Notes

¹Kenneth L. Thompson, "First Performance," Musical Times, October 1968, p. 914.

²Ibid., p. 914.

³Ibid., p. 914.

⁴Léon Vallas, Claude Debussy: His Life and Works, translated from the French by Maire and Grace O'Brien, (London: Oxford University Press, 1933), p. 263.

⁵Alford Frakenstein, "The Imagery from Without," High Fidelity, September 1962, p. 62.

⁶Mellers, "Final Works," pp. 54-55.

⁷Lettres de Claude Debussy à son éditeur, p. 154, Letter of Sept. 16, 1915, cited by Eugene N. Wilson, "Form and Texture in the Chamber Music of Debussy and Ravel," (Ph.D. dissertation, University of Washington, 1968), p. 12.

⁸Eugene N. Wilson, "Form and Texture in the Chamber Music of Debussy and Ravel," (Ph.D. dissertation, University of Washington, 1968), p. 12.

SECTION I

PASTORALE

SECTION I

Handwritten musical score for Section I, featuring a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations like P_1 , x , y , z , P_2 , P_3 , P_4 , x' , y' , z' , x'' , y'' , z'' , x''' , y''' , z''' , $x^{(4)}$, $y^{(4)}$, $z^{(4)}$, $x^{(5)}$, $y^{(5)}$, $z^{(5)}$, $x^{(6)}$, $y^{(6)}$, $z^{(6)}$, $x^{(7)}$, $y^{(7)}$, $z^{(7)}$, $x^{(8)}$, $y^{(8)}$, $z^{(8)}$, $x^{(9)}$, $y^{(9)}$, $z^{(9)}$, $x^{(10)}$, $y^{(10)}$, $z^{(10)}$, $x^{(11)}$, $y^{(11)}$, $z^{(11)}$, $x^{(12)}$, $y^{(12)}$, $z^{(12)}$, $x^{(13)}$, $y^{(13)}$, $z^{(13)}$, $x^{(14)}$, $y^{(14)}$, $z^{(14)}$, $x^{(15)}$, $y^{(15)}$, $z^{(15)}$, $x^{(16)}$, $y^{(16)}$, $z^{(16)}$, $x^{(17)}$, $y^{(17)}$, $z^{(17)}$, $x^{(18)}$, $y^{(18)}$, $z^{(18)}$, $x^{(19)}$, $y^{(19)}$, $z^{(19)}$, $x^{(20)}$, $y^{(20)}$, $z^{(20)}$, $x^{(21)}$, $y^{(21)}$, $z^{(21)}$, $x^{(22)}$, $y^{(22)}$, $z^{(22)}$, $x^{(23)}$, $y^{(23)}$, $z^{(23)}$, $x^{(24)}$, $y^{(24)}$, $z^{(24)}$, $x^{(25)}$, $y^{(25)}$, $z^{(25)}$, $x^{(26)}$, $y^{(26)}$, $z^{(26)}$, $x^{(27)}$, $y^{(27)}$, $z^{(27)}$, $x^{(28)}$, $y^{(28)}$, $z^{(28)}$, $x^{(29)}$, $y^{(29)}$, $z^{(29)}$, $x^{(30)}$, $y^{(30)}$, $z^{(30)}$, $x^{(31)}$, $y^{(31)}$, $z^{(31)}$, $x^{(32)}$, $y^{(32)}$, $z^{(32)}$, $x^{(33)}$, $y^{(33)}$, $z^{(33)}$, $x^{(34)}$, $y^{(34)}$, $z^{(34)}$, $x^{(35)}$, $y^{(35)}$, $z^{(35)}$, $x^{(36)}$, $y^{(36)}$, $z^{(36)}$, $x^{(37)}$, $y^{(37)}$, $z^{(37)}$, $x^{(38)}$, $y^{(38)}$, $z^{(38)}$, $x^{(39)}$, $y^{(39)}$, $z^{(39)}$, $x^{(40)}$, $y^{(40)}$, $z^{(40)}$, $x^{(41)}$, $y^{(41)}$, $z^{(41)}$, $x^{(42)}$, $y^{(42)}$, $z^{(42)}$, $x^{(43)}$, $y^{(43)}$, $z^{(43)}$, $x^{(44)}$, $y^{(44)}$, $z^{(44)}$, $x^{(45)}$, $y^{(45)}$, $z^{(45)}$, $x^{(46)}$, $y^{(46)}$, $z^{(46)}$, $x^{(47)}$, $y^{(47)}$, $z^{(47)}$, $x^{(48)}$, $y^{(48)}$, $z^{(48)}$, $x^{(49)}$, $y^{(49)}$, $z^{(49)}$, $x^{(50)}$, $y^{(50)}$, $z^{(50)}$, $x^{(51)}$, $y^{(51)}$, $z^{(51)}$, $x^{(52)}$, $y^{(52)}$, $z^{(52)}$, $x^{(53)}$, $y^{(53)}$, $z^{(53)}$, $x^{(54)}$, $y^{(54)}$, $z^{(54)}$, $x^{(55)}$, $y^{(55)}$, $z^{(55)}$, $x^{(56)}$, $y^{(56)}$, $z^{(56)}$, $x^{(57)}$, $y^{(57)}$, $z^{(57)}$, $x^{(58)}$, $y^{(58)}$, $z^{(58)}$, $x^{(59)}$, $y^{(59)}$, $z^{(59)}$, $x^{(60)}$, $y^{(60)}$, $z^{(60)}$, $x^{(61)}$, $y^{(61)}$, $z^{(61)}$, $x^{(62)}$, $y^{(62)}$, $z^{(62)}$, $x^{(63)}$, $y^{(63)}$, $z^{(63)}$, $x^{(64)}$, $y^{(64)}$, $z^{(64)}$, $x^{(65)}$, $y^{(65)}$, $z^{(65)}$, $x^{(66)}$, $y^{(66)}$, $z^{(66)}$, $x^{(67)}$, $y^{(67)}$, $z^{(67)}$, $x^{(68)}$, $y^{(68)}$, $z^{(68)}$, $x^{(69)}$, $y^{(69)}$, $z^{(69)}$, $x^{(70)}$, $y^{(70)}$, $z^{(70)}$, $x^{(71)}$, $y^{(71)}$, $z^{(71)}$, $x^{(72)}$, $y^{(72)}$, $z^{(72)}$, $x^{(73)}$, $y^{(73)}$, $z^{(73)}$, $x^{(74)}$, $y^{(74)}$, $z^{(74)}$, $x^{(75)}$, $y^{(75)}$, $z^{(75)}$, $x^{(76)}$, $y^{(76)}$, $z^{(76)}$, $x^{(77)}$, $y^{(77)}$, $z^{(77)}$, $x^{(78)}$, $y^{(78)}$, $z^{(78)}$, $x^{(79)}$, $y^{(79)}$, $z^{(79)}$, $x^{(80)}$, $y^{(80)}$, $z^{(80)}$, $x^{(81)}$, $y^{(81)}$, $z^{(81)}$, $x^{(82)}$, $y^{(82)}$, $z^{(82)}$, $x^{(83)}$, $y^{(83)}$, $z^{(83)}$, $x^{(84)}$, $y^{(84)}$, $z^{(84)}$, $x^{(85)}$, $y^{(85)}$, $z^{(85)}$, $x^{(86)}$, $y^{(86)}$, $z^{(86)}$, $x^{(87)}$, $y^{(87)}$, $z^{(87)}$, $x^{(88)}$, $y^{(88)}$, $z^{(88)}$, $x^{(89)}$, $y^{(89)}$, $z^{(89)}$, $x^{(90)}$, $y^{(90)}$, $z^{(90)}$, $x^{(91)}$, $y^{(91)}$, $z^{(91)}$, $x^{(92)}$, $y^{(92)}$, $z^{(92)}$, $x^{(93)}$, $y^{(93)}$, $z^{(93)}$, $x^{(94)}$, $y^{(94)}$, $z^{(94)}$, $x^{(95)}$, $y^{(95)}$, $z^{(95)}$, $x^{(96)}$, $y^{(96)}$, $z^{(96)}$, $x^{(97)}$, $y^{(97)}$, $z^{(97)}$, $x^{(98)}$, $y^{(98)}$, $z^{(98)}$, $x^{(99)}$, $y^{(99)}$, $z^{(99)}$, $x^{(100)}$, $y^{(100)}$, $z^{(100)}$, $x^{(101)}$, $y^{(101)}$, $z^{(101)}$, $x^{(102)}$, $y^{(102)}$, $z^{(102)}$, $x^{(103)}$, $y^{(103)}$, $z^{(103)}$, $x^{(104)}$, $y^{(104)}$, $z^{(104)}$, $x^{(105)}$, $y^{(105)}$, $z^{(105)}$, $x^{(106)}$, $y^{(106)}$, $z^{(106)}$, $x^{(107)}$, $y^{(107)}$, $z^{(107)}$, $x^{(108)}$, $y^{(108)}$, $z^{(108)}$, $x^{(109)}$, $y^{(109)}$, $z^{(109)}$, $x^{(110)}$, $y^{(110)}$, $z^{(110)}$, $x^{(111)}$, $y^{(111)}$, $z^{(111)}$, $x^{(112)}$, $y^{(112)}$, $z^{(112)}$, $x^{(113)}$, $y^{(113)}$, $z^{(113)}$, $x^{(114)}$, $y^{(114)}$, $z^{(114)}$, $x^{(115)}$, $y^{(115)}$, $z^{(115)}$, $x^{(116)}$, $y^{(116)}$, $z^{(116)}$, $x^{(117)}$, $y^{(117)}$, $z^{(117)}$, $x^{(118)}$, $y^{(118)}$, $z^{(118)}$, $x^{(119)}$, $y^{(119)}$, $z^{(119)}$, $x^{(120)}$, $y^{(120)}$, $z^{(120)}$, $x^{(121)}$, $y^{(121)}$, $z^{(121)}$, $x^{(122)}$, $y^{(122)}$, $z^{(122)}$, $x^{(123)}$, $y^{(123)}$, $z^{(123)}$, $x^{(124)}$, $y^{(124)}$, $z^{(124)}$, $x^{(125)}$, $y^{(125)}$, $z^{(125)}$, $x^{(126)}$, $y^{(126)}$, $z^{(126)}$, $x^{(127)}$, $y^{(127)}$, $z^{(127)}$, $x^{(128)}$

PASTORALE

Handwritten musical score for a piece titled "PASTORALE". The score is written on a grand staff with three systems of staves. The notation includes various musical symbols, including notes, rests, and dynamic markings, along with handwritten annotations and a section marker.

System 1 (Measures 1-20):

- Staff 1: $y(rP'y'')z \langle P^1 \rangle$, $P^4 x(P^3)hr'' y$, $P^5 x y x' y' z hr''$
- Staff 2: xa , $hr' hra'$, hra' , x''
- Staff 3: xa' , $hr'' hra$, hra
- Measure numbers: 10, 15, 20
- Annotations: $F \leftrightarrow C$, $Auth. C$, $Dec. C$

System 2 (Measures 21-40):

- Staff 1: $y(rP'y'')x-$, $y \downarrow$, $x-$, $y \downarrow$, rx' , rx' , $rx+$, $+$, $+$
- Staff 2: hr^2 , ry , ry , ry , ry , $rx+$
- Staff 3: nr' , nr , nr' , nr'' , $P^1 z z$, d , d , d , d , d
- Measure numbers: 30, 35, 40
- Annotations: $D^b-A^b 5th$, $Ab:$

System 3 (Measures 41-60):

- Staff 1: $y-$, $y-$, $+$, y
- Staff 2: hra' , hra'
- Staff 3: M , M , hra , hra
- Measure numbers: 50, 55, 60
- Annotations: $C \rightarrow Ab$, $Ab \rightarrow C$, $C \rightarrow F$, $Auth. C$, $F:$

System 4 (Measures 61-80):

- Staff 1: y'' , $K(P^3) hr^3$, $P^1 x$, x' , $P^4 x$, $+$, x' , $P^1 z$, $+$, $K(P^1 z)$
- Staff 2: x' , x , $+$, $+$, x' , z , hr^{13} , hr^{14} , hr^2
- Staff 3: $r'vx$, rvx , $hr' rvx$, hr' , hr^{13} , hr^{14} , hr^2
- Measure numbers: 70, 75, 80
- Annotations: $B^b + f \sharp 7th$, $C \rightarrow F$, $Auth. C$

Section Marker: SECTION I'

CHAPTER V

FIRST MOVEMENT, PASTORALE

This first movement is in ternary or three-part form, the last section being very similar to the opening section. These sections are indicated by changes in tempo and expressive markings. The first section is in $\frac{9}{8}$ and marked "Lento, dolce rubato." Section II (m. 26) is written in $\frac{18}{16}$ and is specified as "Vif et joyeux." The return of Section I (m. 54) is more ambiguous than the first two sections. There is a false recapitulation in m. 50 which could be considered the return, but it actually acts as a foreshadowing transitional phrase for the return to come. The return is set off by a ritard and a total break in all three voices.

Within each of the three sections, Debussy changes the tempos and meters adding to the overall ambiguity of the work and making the section changes less dramatic. When analyzing Debussy there are seldom obvious section demarcations. In the first section Debussy also designates such expressive markings as: "mélancoliquement," "leggiero," "doux et pénétrant," "dolce (en dehors)," "affrettando," and "animando." The meter changes between $\frac{9}{8}$, $\frac{7}{8}$, and $\frac{8}{8}$. The second section, likewise, has other expressive markings-- "nettement rythmé," "gracieux," "léger et rythmé," and "mélancoliquement." The meters do not change as often as in the first

section, but the harp changes to $\frac{3}{4}$ (m. 31) and the false recapitulation returns to the $\frac{9}{8}$.

Perhaps the most amazing aspect of the first section is the amount of material Debussy manages to present in such a short amount of time. This is the shortest section, having only 25 measures, and it lasts approximately 2:13 in time. Yet, Debussy introduces six phrases within this time period. (Example 4.)

Example 4. P¹ through P⁶.

Phrase 1 (P¹).



Phrase 2 (P²).



Phrase 3 (P³).



Phrase 4 (P⁴).



Phrase 5 (P⁵).



Phrase 6 (P⁶).



These phrases are short, but they are perceived as complete entities, or entire thoughts in and of themselves. Phrases 1 through 4 (P¹--P⁴) are similar in style. All four are at the opening "Lento" tempo marking. The second subphrase of four (P⁴_y, m. 16) is the first change in feeling. The subphrase is marked "Affrettando" which is then immediately followed by a ritard. Phrase 5 (m. 18) continues this slight pushing ahead with the marking "Animando", but this, too, is followed by a ritard. The final phrase of this section, Phrase 6 (m. 21), is marked "Tempo animando." It continues until the final measure at which point Debussy once again uses a ritard to end the section gracefully. Throughout this opening section there is an overall tendency to push forward. This tendency helps to unify the phrases and creates a sense of expectation for the middle section to come.

Another source of momentum used to unify the phrases concerns rhythmic ideas. Debussy creates an almost static feeling with the long

sustained notes in the harp during Phrase 1. Although written in the key of F Major, there is a keen sense of anticipation created by centering around the dominant (c^{*}). Besides these long notes, silence plays an important part in creating this expectation. It never disrupts the phrases or the line; instead, it becomes another timbre. For example, at the end of the first subphrase of Phrase 1, even though the harp continues to hold the G^b, the break in the melody is quite effective. Other points where this new timbre is used include: measure 9, measure 13 (the only spot where the silence is in the middle of a phrase), measure 15, and measure 17. Debussy does not use these silences as breaks in the lines, but as intimate parts of the texture. Phrase 2 continues this procedure with the unaccompanied, melodic viola solo. The momentum begins to increase with the flourishes in the flute (m. 7), a variation of the second subphrase of Phrase one (P¹_y). The harp melody of Phrase three is the most⁶ rhythmically active to this point, although the mood is still very subdued. In the second and third subphrases of Phrase three (P³_y and P³_z) the first use of thirty-second notes pushes toward Section II. First the thirty-second note figure is heard in the flute line and then it is transferred to the harp and viola harmonic ideas in Phrase four (P⁴). The melodies and

harmonic ideas combine to continue this motion until the final ritard in measures 24-25.

Harmonically this first section is in F Major. To leave it at that, however, would be too simplistic. Actually there are only six of the 25 measure (mm. 8, 9, 14-17) which are solidly in the key of F; however, no other tonality is clearly established until the cadence on C at the end of the section. The G^b in the opening is important because it leads to the first strong authentic cadence on F in measure 9. This lowered second scale degree often takes on a dominant function, substituting for the more common V throughout this piece. The ambiguity of the opening of the piece returns after the cadence with the parallelism of the open fifths in Phrase 3. The key of B^b is suggested in measure 13, but F returns in full force in mm. 14-17. Phrases 4 and 5 suggest A minor, but the G chord in measure 20 cadences deceptively on A minor which prolongs the final, expected cadence on C until measure 24. (See Example 5.)

The use of repetition does not play as major a role in this first section. The first motive of subphrase two of Phrase 1 (P^1yx , m. 2) is repeated immediately in the following measure. The final motive of Phrase 1 (z, m. 7) is repeated immediately in measure 8. The flute melody of Phrase 4 (P^4x), measure 14, is the augmentation of measure 13 (P^3z^1). The viola

and harp accompanimental figures (hra and hrb) of measures 14-15 are repeated exactly in measures 16-17. These uses of repetition also help

Example 5. Ending of Section I, measures 18-24.

The musical score for measures 18-24 of Section I is presented in two systems. The first system (measures 18-21) features a piano part with a melodic line and a harp part with accompanimental figures. Dynamics include *p*, *mf*, and *dim.*. Tempo markings are *Animando* and *Rit.*. The second system (measures 22-24) continues the piano and harp parts. Dynamics include *p*, *mf*, and *dim.*. Tempo markings are *Tempo animando* and *Molto rit.*. The score is written for piano and harp, with measures 18-24 shown.

unify the section and increase the momentum towards Section II.

Two motivic ideas also help to unify the six phrases of Section I. The first of these is the descending pattern first heard in the harp's bass line in measure 7. (See Example 6.) It is characterized by the descending intervals of a half-step, and two whole steps (labeled hr on the timeline). This first statement is somewhat obscure, but it is clarified in the harp's

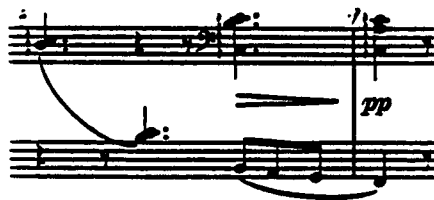
bass line in measure 8 (hr^1). It returns again in measure 13 in both the harp (hr^{11}) and viola (hr^1) and then in measures 14 and 15, augmented (hra and hra^1). The final occurrence is in measure 25. Once again it is in the harp, but in the dominant (hr^{1+}). There are also less apparent variations of this motivic idea. For example, Phrase 4 is entirely made up of the idea. The flute has the motive in diminution in measure 15 (hr^{12}) and then again in measure 20 (hr^{11}). Debussy exploits this idea subtly; it never becomes overbearing.

Example 6. Descending motivic pattern.

Harp, measure 7.



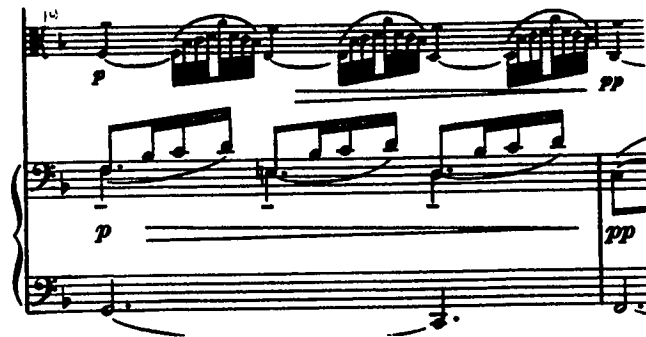
Harp, measures 8-9.



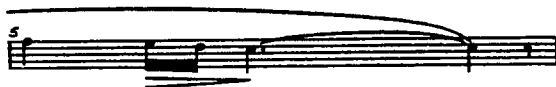
Viola and Harp, measures 13.



Viola and Harp, measure 14.



Flute, measure 15.



Flute, measure 20.



Harp, measure 25.



The second unifying idea is Debussy's use of roulades. (See Example 7.) They first appear in the second subphrase of Phrase 1 (P^1y) in the flute. They appear again in the flute in measure 12 slightly expanded. The viola then uses them in Phrase 4 to embellish the descending motive which the harp then picks up at the ends of the subphrases of Phrase 4.

In Phrase 5 the flute again uses the roulades to embellish the line. They continue to appear in all but the last phrase of this first section.

Example 7. Roulade motivic idea.

Flute, measures 2-3.



Flute, measure 12.



Viola and Harp, measures 14-15.



Flute, measures 18-19.



In contrast to the first section, Section II is thoroughly unified. It derives from only one main phrase--S¹. Although containing more measures than the first section (28), this second section (marked "Vif et joyeux") passes much quicker in time, taking approximately 1:32. It appears to go even faster than it's 1:32 because of the continuous

sixteenth-note triplets played by at least one of the instruments throughout the entire 28 measures excluding the false recapitulation beginning in measure 48.

Although the melodic material in Section II is new, there are links to Section I. The opening two measures (26-27), with the fermatas at the end of the first subphrase and its varied repetition, are reminiscent of the static opening to Section I. The continuous triplet figure was first heard in the flute in measure 7 (rp^1y^{12}). The roulade motive, Example 8, is also heard in the grace note figures of the harp in measures 27, 31-34, and in the flute in measures 26-27. The descending motive also appears in Section II. (See Example 9.) The first time it is rhythmically augmented by the viola (hr^2 , m. 35). Next it is heard in the bass line of the harp, rhythmically augmented and intervallically expanded (hr^{21} , mm. 43-45). The final time it is found in the flute, echoing the alterations supplied earlier by the harp (mm. 43-45). The entire second section is based on one phrase, S^1 , comprised of two subphrases, S^1x (m. 26) and S^1y (m. 29). If one studies the timeline of the first movement on page 27, the variations and derivations are easily seen.

Example 8. Section II--Roulades.

Flute and Harp, measures 26-27.

Vif et joyeux

attentement rythmé

2 *Vif et joyeux*

sf *pp*

(vibrato)

Harp, measures 31-33.

pp *p* *p*

Example 9. Section II--Descending motive.

Viola, measures 35-36.

piu p

Harp, measures 43-44.

piu p

The first section touches many keys at least briefly, while Section II gradually shifts from D to A. This is not unlike the first section which does eventually shift up a fifth from F in the beginning to C at the end.

Debussy avoids any clear cadences in either of the tonalities, but achieves the gradual shift of tonal centers through the use of repeated open fifths and tritones. This use of D and A represent third relations to the overall tonic F.

Debussy uses the second variation of the first subphrase ($S^1 x^{11}$, m. 28) to begin the transition back to Section I¹. It is augmented and extended and thus is labeled $S^1 x^{11} a+$. This then connects with Phrase 2, but P^2 is in the flute rather than the viola and it is accompanied by the resolution of a M2nd to a m3rd. The transition is completed by a chordal extension in the harp, which moves from C to A ⁺⁷ and then returns to a cadence on C.

Debussy begins the recapitulation with Phrase 2 instead of Phrase 1. One reason for this might be the smoothness of the transition created by the similarity of Phrase 2 to $S^1 x^{11}$. They both employ like rhythms and invertible contours. Another possible reason for the difference in order might be that Debussy did not want the piece to conclude with the faster phrases. He delays the return of Phrase 1 until near the end and thus he concludes the movement as he began it. Or, perhaps Debussy did not want the recapitulation to be entirely similar to the opening section. Whatever the reason, the transition is smoothy

accomplished to the tranquil atmosphere of Section I.

The tranquillity does not last too long, however, for Phrase 2 moves directly into Phrase 4 with a strong authentic cadence on F. Here the phrase is once again marked "Affrettando" and moves ahead with the thirty-second note roulades. Phrase 5, "Tempo animando," follows after a two measure extension, and sweeps onward. Phrase 5 is extended with the addition of a descending F major scale in both the flute and viola. Another authentic cadence on F is established with the descending motive (hr^1) and the closing motive of Phrase 2 (P^2z).

The Lento tempo begins to reappear with the return of Phrase 3 in the harp. Near stasis is achieved by silences, slower rhythms, and sustained tones. P^3y is slightly altered when it returns and is extended, accompanied by the opening rhythm (m. 1) of the harp. Finally, in measure 72 Phrase 1 returns. Debussy has displaced it within the measure and only uses P^1x . (Example 10.) This is repeated and combined with P^4x to create a "new" sound. Debussy uses the final subphrase of Phrase 1 (P^1z) to bring the piece to a close. He employs a final authentic cadence on F in measure 80 and ends the movement with a somewhat unsteady F^7 chord. The instability is created predominately by the flute melody. It never cadences on F as one would expect; instead it comes to

rest on the leading tone. Debussy also omits the third, leaving the question of major/minor unanswered.

Example 10. Comparison of P^1 in Section II (mm. 72-73) to P^1 in opening (mm. 1-2).

The image displays three systems of musical notation. The first system consists of a single staff with the tempo marking "au Mouvt (poco meno)" and the performance instruction "dolce". The second system also consists of a single staff with the tempo marking "au Mouvt (poco meno)" and a piano dynamic marking "p". The third system is a piano arrangement featuring three staves. The top staff is marked "Lento, dolce rubato", "p mélancoliquement", and "leggero". The middle staff is marked "(sourdine)". The bottom staff is marked "Lento, dolce rubato" and "p".

The two motivic ideas continue to dominate the return. The descending figure is found in measures 57, 59, 65-66, 71 (fragmented), 78, and 79 (augmented). The roulade figure is heard in measures 57-65, and measures 69-70.

The overall symmetry of the movement is easily discernible. The return of Section I (I¹) is almost a mirror image of the opening section. The instability of the final measures seems to balance the vagueness of the opening measures of the piece. Debussy concludes with the same melancholy feelings which began the piece; the lively middle section becomes only a vague memory.

INTERLUDE

Handwritten musical score for Interlude, featuring multiple staves with notes, rests, and various musical notations.

Staff 1: Notes: y , y^a , $+$, P'_{x+c} , x , xa' , z . Measure numbers: 10, 20.

Staff 2: Notes: hr^o , hr , xx , xy , xy' , z , P'_{xa} , y^a , hr^a . Measure numbers: 30, 35, 40.

Staff 3: Notes: xx' , $+$, $+$, $M(rP'x)$, S' , vr , x , vr , y , x . Measure numbers: 50, 55, 60.

Staff 4: Notes: zb , x , xx' , za' , $P'_{xx'}$, xx'^2 , xy , y , xxa , $M(S^2xx')$. Measure numbers: 70, 75, 80.

Staff 5: Notes: x , y , x^{o2} , $K(rP'x)$, S^2 , xx^o , xx^a , $xx+$, z . Measure numbers: 90, 95, 100.

Staff 6: Notes: x , y , x^{o2} , $K(rP'x)$, Vrh , vrh , rh , rh , rnh . Measure numbers: 110, 115, 120.

Staff 7: Notes: xx' , xx^2 . Measure numbers: 130, 140.

Staff 8: Notes: G^b7 , F , C . Measure numbers: 150, 160.

Section II: A boxed section containing the notation "SECTION II" and a key signature change to B-flat major.

Key Signature: B-flat major (Half C, in B-flat).

Scale: B-flat pentatonic scale.

CHAPTER VI

SECOND MOVEMENT, INTERLUDE

The second movement is reminiscent of the popular Baroque dance by the marking at the beginning: "Tempo di Minuetto." The form, like the Pastorale, is ternary, but the key is predominately f minor. As the name suggests, this movement acts as a connecting movement to the two outside movements.

There are those who argue that the movement should be analyzed as a rondo with the main divisions being:

A	B	A -----	(B)-----	1
m. 1	m. 54	m. 85	m. 95	m. 107

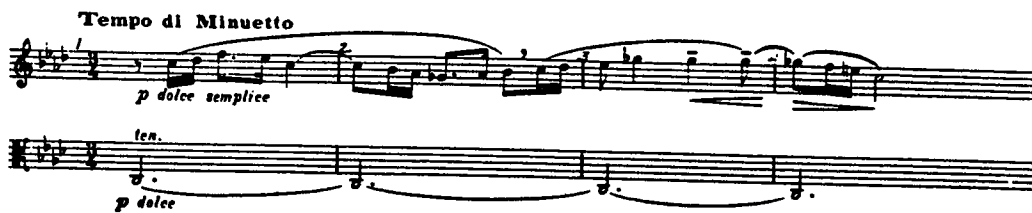
I find the ternary form more feasible in continuing with the style Debussy uses in the first and last movements:

A	B	A ¹
m.1	m. 54	m.85

He separates the three sections with changes in meter and expressive markings. The opening, labeled "tempo di Minuetto" and "dolce semplice," is in $\frac{3}{4}$. The second section, which corresponds to the first "B" section in the Rondo analysis above, is marked "Poco piu animando" and "murmurando" and is in $\frac{4}{4}$. When Section 1 returns at measure 85, Debussy marks it "Tempo 1⁰" and "espress. e delicatissimo." The phrase

from Section II does return unchanged in measure 95, but it is fragmented and expanded with the addition of new material. This return is more of a quotation within the first section and not a full-fledged return.

The movement opens with Phrase 1 (P^1) in the flute accompanied by a dominant pedal C in the viola:



This first phrase is suggestive of the opening of the Pastorale due to the quality of the solo flute melody and the dominant harmonic function. The melody sounds modal until the E^b appears in measure 4. This E supplies the leading tone, helping to establish the underlying harmony of f minor which is solidified with an authentic cadence on f in measure 8. Debussy uses a development of the first motive of the first subphrase of Phrase 1 (P^1_{xxa}) to create the bridge to the next entrance of Phrase 1 in measure 8. He then gives Phrase 1 to the viola, but this time it is accompanied by chords in the harp. It is varied by the addition of the flute, which extends the phrase by two measures. Measures 14-21 continue the fragmentation and development of the phrase, specifically the first motive of the phrase, until a ritard and strong cadence on A^b in measure 22. This cadence leads

to Phrase 2 (P^2). (Example 11.) The viola has the melody accompanied by a contrapuntal line in the harp, centered on C. When the flute picks up the melody in measure 16, Debussy has placed the melody on the downbeat of one instead of on the upbeat--a variation which has not been done up to this point.

Example 11. Phrase 2 (P^2), measures 30-32.



Although the tonality is vague, the presence of the continuous C's helps to reinforce F as the tonal center. Even though the F Major triad appears only once, the C's are perceived as the dominant.

The last figure of the second subphrase of Phrase 1 (P^1_{yy} , m. 4) is similar to the ending of the first subphrase of Phrase 4 in the first movement (P^4_x , m. 15). Although subtle, this similarity creates unity between the movements.

Phrase 2 is prefaced by an introductory, 4-measure section for the harp (V_{hrx} , mm. 22-25). This is then repeated with only minor variations while the flute and viola use fragments of the dotted rhythm in the first subphrase of Phrase 1 (P^1_x) and include a new phrase, labeled "z". This final phrase becomes the beginning of Phrase 2 (m. 30). The dotted

rhythms of this introductory phrase are reminiscent of S^1 , the phrase heard in the middle section of the Pastorale.

Phrase 2 begins with strong implications of C, which are reinforced by an authentic cadence on C in measure 34. This phrase is initially three measures long, but the flute immediately extends the last measure to make it four measures ($P^2 yx^1$). The viola picks up the phrase for two measures and then passes it back to the flute. In measures 38-39 (See Example 12.), Debussy uses the opening motive of subphrase one of Phrase 1 ($P^1 xa$) and an inversion of the dotted rhythm of Phrase 1 in combination with Phrase 2.

Example 12. Measures 38-41.

Measures 43-50 act as a closing idea for this first section, using fragments of both phrases and inversions of these fragments to gracefully close Section I. (Example 13.) In measure 46 the viola has Phrase 1 exactly as it did in mm. 8-10. Instead of continuing as in mm. 11-12,

Debussy gives the flute an inversion of the first motive of the first subphrase of Phrase 1 ($P^1_{xx^1}$). This inverted idea, rhythmically

Example 13. Section I closing, measures 44-50.

The musical score for measures 44-50 of Section I closing is presented in three systems. The first system shows the flute and piano parts. The flute part begins with a melodic line marked 'dim.' and 'Rit.', followed by a section marked 'au Mouvt' with 'pp' dynamics. The piano accompaniment features a bass line with 'dim.' and 'p' dynamics, and a right hand with 'p' dynamics. The second system continues the flute and piano parts, with the flute part marked 'Rit.' and 'au Mouvt' with 'p' dynamics. The piano accompaniment features a bass line with 'dim.' and 'p' dynamics, and a right hand with 'p' dynamics. The third system shows the flute and piano parts, with the flute part marked 'au Mouvt' and 'p' dynamics. The piano accompaniment features a bass line with 'p' dynamics, and a right hand with 'p' dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

diminished by the flute, is used as a transition to Section II. This idea concludes on a D^b which becomes the enharmonic second scale degree of the B major tonality of Section II. Once again Debussy uses the second scale degree in a dominant function.

Section II does not offer as great a contrast as did Section II in the first movement. The obvious changes include the modulation to B major

and the change in meter from $\frac{3}{4}$ to $\frac{4}{4}$. The Section begins with a two measure introduction of alternating 3rd's and 4th's in the harp. This introductory rhythm (vr) continues over a separate bass melody labeled S^1 . This is the first melody played in harp harmonics, creating a unique timbre. The dynamics are very subdued (pianissimo) and the line is marked "murmurando" and "dolce marcato." Phrase 2 (S^2) enters with the change to the highest register in the flute and a dynamic level of mezzo forte with a crescendo. This surprising change is approached by the only harp glissando employed in the work. This is also the only place in the entire Sonata that all three instruments play a unison forte, except for the last two measures of the piece, but there the forte is not sustained with a crescendo. It is a striking effect and lasts for two measures, until the phrase melts back into a subito dolce in measure 62. For the next 21 measures, Debussy expands, fragments, and interrelates Phrases 1 and 2. This entire section is the closest Debussy gets to a true "Development" section. Again, Debussy pushes ahead with markings of "Animare, poco a poco," "Sempre animare," and "Poco a poco in tempo animato" interspersed with "Rubatos" and "Ritardandos," until the final ritard into the return of Section I (Section I¹).

In measure 85 Debussy returns to Section I with the marking "Tempo

I^0 ", the return to the opening $\frac{3}{4}$ meter, and the return of the opening D^b key signature. Phrase 1 is heard in the top voice of the harp accompanied by sixteenth-notes, linking it to the middle section and helping to make the transition back to the first section much smoother. The four measure phrase is extended by two measures by unison flute and viola. The last measure of the extension is then developed into and used as a transition into the next Phrase idea. The transition ends on a G^b which becomes the fifth of the upcoming key of C^b/B Major.

This "new" section uses ideas from Section II. It opens with a fast thirty-second note idea in the harp, heard as a glissando due to the "Tempo animato." The harp uses a descending/ascending pentatonic scale which repeats every half measure. The viola enters with a fragmented variation of S^2xx^0 which is repeated, S^2xx^{01} , and then repeated once more, S^2xx^{1+} , by the flute. By measure 99 the flute and viola are in unison at a dynamic level of mezzo forte using the same fragments from the middle section. Debussy begins a diminuendo continuing until measure 107--the final entrance of the first phrase. This time the viola starts P^1 but is joined by the flute an octave higher. In measure 110, there is a solid G^b7 chord which then leads to the tonal center F in measure 111. He ends this movement with the inverted opening motive

of subphrase 1 of Phrase 1 first heard in measure 49 ($P^1_{xx}^1$). This idea is then augmented until it ends on an *f* minor chord in measure 115. After a complete break of one and a half beats the three instruments end on a pianissimo C--completing the movement, as it began, in the dominant. This dominant then becomes the dominant for the upcoming Final.

As with the first movement, Debussy uses the ornamental roulades to provide unity within the sections of this movement and to provide another unifying factor intermotivically. One first recognizes the figure in measure 11 in the flute. It then appears in measures 17-18, 20, 31-33, 35-36 (only descending), 61 (only descending), 68-69, 72 and 74 (only ascending), 75-76 (descending), and 95-103 (expanded).

Chapter Six Notes

¹Park, "Later Style," p. 285.

SECTION I

FIN

Handwritten musical notation for the first system of Section I. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various notes, rests, and accidentals, with some notes marked with 'P' and 'X' superscripts. The bottom staff contains a series of notes with 'f' and 'c' markings.

Handwritten musical notation for the second system of Section I. It continues the musical piece with similar notation to the first system, including notes, rests, and accidentals. The bottom staff shows a series of notes with 'f' and 'c' markings.

Handwritten musical notation for the third system of Section I. It includes notes, rests, and accidentals. The bottom staff shows a series of notes with 'f' and 'c' markings.

Handwritten musical notation for the fourth system of Section I. It includes notes, rests, and accidentals. The bottom staff shows a series of notes with 'f' and 'c' markings.

Handwritten musical notation for the fifth system of Section I. It includes notes, rests, and accidentals. The bottom staff shows a series of notes with 'f' and 'c' markings.

Handwritten musical notation for the sixth system of Section I. It includes notes, rests, and accidentals. The bottom staff shows a series of notes with 'f' and 'c' markings.

SECTION II

Handwritten musical notation for the first system of Section II. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various notes, rests, and accidentals, with some notes marked with 'S' and 'X' superscripts. The bottom staff contains a series of notes with 'f' and 'c' markings.

SECTION I'

Handwritten musical notation for the first system of Section I'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various notes, rests, and accidentals, with some notes marked with 'P' and 'X' superscripts. The bottom staff contains a series of notes with 'f' and 'c' markings.

Handwritten musical notation for the second system of Section I'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various notes, rests, and accidentals, with some notes marked with 'P' and 'X' superscripts. The bottom staff contains a series of notes with 'f' and 'c' markings.

53

[illegible]

CHAPTER VII

THIRD MOVEMENT, FINAL

While the first two movements were similar in their beginnings, Debussy has done everything possible to make this third movement distinctly different from the others. The first difference immediately apparent is the louder dynamic level. The first two movements were marked piano, while this one begins with a strong forte. The tempo is also much quicker-- "Allegro moderato ma risoluto" as compared with the "Lento, dolce rubato" of the first movement and the "Tempo di Minuetto" of the second movement. Debussy sets up a steady rhythm from the start as opposed to the static quality employed in the previous movements. Harmonically, there is no doubt as to the tonal center being F. The repeating open fifths (F<-->C) in the harp clearly set up the tonality and begin the perpetual harmonic drive that also sets this movement apart from the others.

The Final is once again in ternary form. Although this is the longest movement, counting the number of measures, it takes the least amount of time to perform--approximately 4:30. Since the movement is the longest, one might assume that the phrases would be longer and more developed. This assumption, however, is exactly the opposite of the fragmented phrases that Debussy writes. This is the closest Debussy comes to writing

ideas that leave one unfulfilled.

The first four measures are introductory, and set up the tonality and the drive. Phrase 1 (P^1) is heard in the flute in measure 5 and leads directly in to Phrase 2 (P^2) in the viola (mm. 6-8). (See Example 14.) With the entrance of P^1 , the sixteenth-note open fifths in the harp heard consistently from the beginning, change to sixteenth note diminished fifths. The second subphrase of Phrase 2 (P^2y^0 , m. 8) is immediately repeated in measure 9 (Px^2y^{01}) and leads directly into P^1 in the flute. At this point the harmony changes back again to the open fifths. The flute

Example 14. Phrase 1 (P^1) and Phrase 2 (P^2), measures 4-9.

The musical score for Example 14, measures 4-9, is presented in three systems. The top system shows measures 4, 5, and 6. The middle system shows measures 7, 8, and 9. The bottom system shows measures 10, 11, and 12. The flute part (top staff) contains Phrase 1 (P^1) in measure 5 and Phrase 2 (P^2) in measures 6-8. The viola part (middle staff) contains Phrase 2 (P^2) in measures 6-8. The harp part (bottom staff) features sixteenth-note open fifths in measures 4-5 and sixteenth-note diminished fifths in measures 6-9. The harp part is marked 'arco (s.l.c.)' and 'molto marcato'.

expands the phrase into new material, heard as additional subphrases and labeled as-- P^1y (mm. 11-12) and P^1z (mm. 13-14). The final subphrase, z , is then extended (P^1za) and used as a transition into a new tonal center--A Major, solidified with an authentic cadence on A in measure 16.

Although in a new key the same phrase is heard (P^1 , m. 16), this time in the harp and accompanied by a descending figure reminiscent of the descending motive found in the first movement (mvmt. 1, hr¹):



The viola takes up the harmonic rhythm with the sixteenth-note fifths interspersed with sixteenth-note octaves. The harp repeats the phrase and then hands it to the flute, which develops the roulade figure even more. Measures 20-21 use the rhythm from P^1y as a transition back to the tonal center of F. This is the only point at which the driving rhythm is somewhat relaxed due to the marking "Poco rubato e dim.- - -molto." At measure 22 the sixteenth-note rhythm is changed from fifths to seconds and thirds. The flute enters with P^1 and then follows with a three-measure extension of the triplet figure, transposing and inverting it. Phrase 2 returns in the viola, (mm. 27-28) accompanied by the harp with a combination of the sixteenth-note open fifths in the bass and the

seconds and thirds in the treble. Measures 29-32 use the P^1y triplet figure as a closing figure, leading toward the key of b minor.

Debussy sets up measures 33-42 into two-measure phrases. The harp's bass line is somewhat suggestive of the bass motive in mm. 4-7 (P^1xxa) in the Interlude. This two measure phrase in mm. 33-34 and mm. 37-38 acts as an introductory phrase for Phrase 2, which is heard in diminution in the flute in mm. 35-36 and mm. 39-40. It is repeated once more in mm. 41-42 and then fragmented and used as a transition into Section II. The transition is achieved by a simple alteration of two tritones-- C^b --F and G^b --C. The extensive use of this tritone suggests the use of C and G^b in the opening measures of the Pastorale movement. There is a foreshadowing of Phrase 1, Section II, ($\langle S^1 \rangle$) in diminution in the flute line (mm. 44-46).

Section II begins with a two-measure introduction consisting of the G^b --C tritone from the transition. It then continues as an accompanimental figure to Phrase 3, now heard in its entirety. Although the key signature is C major, the repeating G^b 's and the use of C dorian, the tonality of Phrase 1 (S^1), belie the key of C Major. Phrase 1, first heard in the flute in mm. 50-53, is the only material used in this middle section, but it is widely developed. (See Example 15.) This first statement

is only accompanied by the viola and a combination of diminished fifths and minor sixths. It is immediately repeated, still in the flute, but with an added accompanimental line. The fifths and sixths move to the harp and are heard in octaves. The viola joins the flute in an embellished (the

Example 15. Section II, Phrase 1 (P^1), measures 48-53.

triplet rhythm is removed) repetition of S^1x^1a . In measures 58-63, Debussy uses a combinatorial method of phrase production between the flute and viola. The two of them together make up the complete S^1x^2x . (Example 16.) Meanwhile, the harp continues with open fifths accented with chords on beats one and three. Debussy modifies S^1 again by placing the unadorned subphrase one in the left hand of the harp. It is accompanied by chords in the right hand on the upbeats (x^2x) and by subphrase one in the viola in sixteenth-notes ($x^{22}x$). (Example 17.)

Example 16. The complete $S^1 X^2 X$.

The musical score for Example 16 consists of four staves. The top staff is marked 'Accelerando poco a poco' and 'leggiero'. The second staff is also marked 'leggiero'. The third and fourth staves have markings 'cresc.' and 'poco'.

The flute is given a new rhythmic idea (nr) to add to the continued variation of this subphrase. These all continue until m. 68, at which point the rhythm becomes static and each of the three voices become very fragmented and independent.

Example 17. $S^1 X^{22} X$.

The musical score for Example 17 consists of four staves. The top two staves are for the flute, and the bottom two are for the harp.

In measure 76, Debussy combines Phrase 1 (S^1) in the viola with arpeggiated E^b minor chords in the harp and Phrase 1 (P^1) in the flute.

(Example 18.) It almost sounds like the return of Section I, but it acts as a

combinatorial transition into the true return found in measure 86. This time Debussy combines two separate phrases, Px^1 in the flute and $S^2_{x^{22}x^1}$ in the viola. Here Phrase 1 sounds completely different due to the soft dynamic, the "dolce espress." marking and the change to the dorian mode on B^b . The harp continues with Phrase 2 in measures 78-79 which is then concluded by the viola (m. 80). Measures 82-85 exploit the triplet idea of Phrase 1 and the augmented sixteenth-note pattern from S^1 . On the last eighth note in measure 85 the G^b and E^b become G^h and E^h , ushering in the true recapitulation of Section I.

Example 18. Combination of S^1 and P^1 .

The return of Section I (Section I¹) is marked by "Tempo giusto" and a forte dynamic. Debussy employs two successive statements of P^1 followed by two successive statements of P^2 up an octave and marked "Agitato." Following a one-measure extension (m. 92) of P^2 , the sixteenth-note transitional figure which led into the return of Section I is

brought back, but in f minor. In measure 96 the tritone reappears, preparing to lead into the middle section material again. Phrase 1 of Section II is heard first in the harp in measure 98 at a slower tempo, "Meno mosso con moto," and in F Major. Then it is heard in the viola with punctuations on the upbeat by the flute. It is repeated twice more, setting up a cadence on C in the last hearing by switching from B^b to B⁴.

The opening phrase from the first movement appears in measure 109, transposed up a minor third. (See Example 19.) The mood is completely changed by moving from a "Più mosso" to a "Mouv^l de la 'Pastorale.'" The flute entrance is two beats later than the harp and is marked "dolce espress." The harp is marked "molto dolce." The rhythm of the second subphrase is slightly altered and the sustained viola notes are added. Calm is shattered by the return of Phrase 1 of this movement. It is once again marked forte and is set off by "Tempo 1°." Now, however, the phrase does not make it to the tonic F, but repeatedly ends on the supertonic G. This is repeated three times and then moves into the accented descending line G-F-E-D, which is also repeated and finally resolves to F on beat four, before the expected strong downbeat of measure 118. This detracts from a strong authentic cadence one would expect at the end of the final movement. Debussy finally gives us the F

Example 19. Comparison of the Pastorale quote, Movement 1, mm. 1-3 and Movement 3, mm. 109-111.

The image displays two musical excerpts from Debussy's 'Pastorale' for piano. The top system shows measures 1-3 of Movement 1, marked 'Lento, dolce rubato' and 'p mélancoliquement'. The melody is in the right hand, with a 'leggero' section in the left hand. The bottom system shows measures 109-111 of Movement 3, also marked 'Lento, dolce rubato'. The right hand features a 'p' dynamic and a 's.h.' (sourdine) marking. The left hand is marked 'pp' and 'molto dolce'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Major chord in measure 119, but approaches it from a B^b chord and not the dominant C. Even one measure from the end, Debussy is not finished with his surprises. He waits three full beats before ending on a final F Major chord. This is not expected because of the "Poco ritard" which has destroyed all sense of harmonic rhythm. This is one last reference to the first movement and his use of silence there.

CONCLUSION

The Sonata for Flute, Viola, and Harp marks a return to a more simple and more traditional mode of composition when compared with Debussy's previous works. It is characterized by an intimacy and subtlety achieved through the equality of the instruments, the sparse vertical structures, and the frequent use of single, unaccompanied lines. With only the three instruments Debussy manages to embody all of the human emotions, from the quiet reserve of the first movement to the joyous excitement of the third.

In the broadest harmonic sense the piece is simple. The first movement is in F Major, the second in f Minor, and the third moves from f Minor to F Major. Within this general scheme, however, Debussy includes modal passages, tonicizations and modulations to related keys, and quartal and quintal relationships. Often the tonality is obscure, but he always returns to the expected harmonic goal.

Debussy is fascinated with the manipulation of phrases and motives. He can use even the simplest of ideas, such as the major and minor second, to subtly unify the three movements. The individual movements do not offer obvious contrasts, but contribute to an overall shape buildt to the end through the increase in tempos and dynamics.

Upon an in-depth analysis of the work, one understands that Debussy lives through his music. Although fighting a personal battle against cancer and heartsick over the war in France, he is able to write some of his finest pieces. The Sonata for Flute, Viola, and Harp is clearly such a piece.

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