

Claude DEBUSSY CENTENARY EDITION 2018

E S T A M P E S

- PAGODES
- LA SOIRÉE DANS GRENADE
- JARDINS SOUS LA PLUIE



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Claude DEBUSSY 1862 - 1918

ESTAMPES

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"I believe more and more that music in its essence is not a thing that can be poured into a rigorous and traditional mould. It is made of colours and rhythmical beats. Music is a mysterious mathematical process whose elements partake of infinity, capturing mysterious relations between nature and the imagination". — **Claude Debussy**

The strong influence of French piano music is surely identified with Chopin and Debussy who share a unique position as masters of an exceptional instrument; through an extensive affinity with the sustaining pedal they each created a personal language conceived to communicate their work with the greatest authenticity.

At the dawn of the twentieth century, at the age of 41, Debussy created these ***Estampes***, a collective title and fitting alternative to the two books of *Images* which were written at about the same time. Three "etchings" in sound finding inspiration in the Far East, Moorish Spain and a rather wet garden. The work is generally considered as the composer's point of departure in the quest for

original sounds and harmony. To quote Edward Lockspeiser: "The piano does not just leave the study or lounge, it also leaves the concert hall. It becomes the poetic instrument of an imaginative vagabond spirit, capable of grasping and recreating the soul of distant countries and their inhabitants, the ever-changing beauties of nature and the most intimate aspirations of a mortal discovering, like a child, the new and moving wonders of creation." Ricardo Viñes gave the first performance in January 1902.



Pagodes is a difficult piece to bring off as it must be played “*presque sans nuance*” thereby creating deep oriental tranquillity. The interpreter’s desire to stamp music with character, intensity and *rubato* must be restrained to express a Buddhist perception of total inactivity. A Javanese gamelan orchestra heard in 1889 probably provided inspiration, and *Pagodes* may have inspired Ravel’s Mother Goose third movement — “*Laideronette, Empress of the Pagodas*”. The accompanying fluid right hand from **80** is similar to *Jeux d’eau*, Ravel’s creation written at about the same time.

La soirée dans Grenade

In the Moorish Kingdom capital, Alfred Cortot observed and heard “the muffled sounds of these Iberian rhythms to which dance beautiful girls, serious and arrogant. French composers (e.g. Chabrier, Bizet, Ravel, Lalo) love the Habanera, this sensuous and erotic dance which originated in the Cuban capital. Debussy, largely inspired by and improving upon Ravel’s earlier composition, recreates



guitars and lazy siestas in the overbearing heat. Some 10 years later the composer would return to the genre with *La Puerta del Vino* from his second book of preludes. Manuel de Falla categorically praised the work: “Although the thematic material is entirely original, it captures Spain admirably”. With extraordinary skill and subtlety Debussy combines his ideas and I particularly love the

the four bars from **96** which must be among the most exquisite and magical among his distinguished body of work.

Jardins dans la pluie



Predictably Debussy ends the suite with a flourish — a harmonically refreshing toccata with two quotations from children’s *comptines* — a lullaby (*Dodo, l’enfant do*) and *Nous n’irons plus aux bois*, a theme frequently used by the composer with clear reference to discouraging rain. I wonder whether the piano writing style was inspired by Schumann’s second Novelette. This virtuoso show piece is deservedly a favourite among those seeking glittering prizes. However the triumphant ending should not cloud our artistic judgement; Debussy insisted that clarity and refinement were more important than mere speed and fireworks. Many French pianists of his time commented on how important it was to approach Debussy’s piano music with the meticulous care that one would apply to a Bach fugue.

—oo—

In addition to some suggested fingerings, the appendix gives comments, afterthoughts and a vocabulary. Redistribution between the hands comes under close scrutiny to make certain passages easier or more persuasive. Debussy rarely uses the pedal sign preferring extended ties or long bass notes, impossible to hold otherwise, sometimes indicating *laisser vibrer*.

PAGODES

modérément animé

Musical score for measures 1-2. The score consists of two staves. The top staff is treble clef, 4/4 time, key signature of 5 sharps. The bottom staff is bass clef, 4/4 time, key signature of 5 sharps. Measure 1 starts with a rest followed by a dynamic *pp*, then *m.d.*. Measure 2 begins with a dynamic *2 Red.* The right hand plays eighth-note patterns, and the left hand provides harmonic support. Measure 2 ends with a fermata over the right hand's eighth-note pattern.

delicatement et presque sans nuances

Musical score for measures 3-4. The score continues with two staves. Measure 3 shows a continuation of the eighth-note patterns with dynamics *rit* (ritardando) and *a tempo*. Measure 4 follows with similar patterns. The bassoon part is indicated by a bassoon icon in the first measure of this section.

Musical score for measures 5-6. The score continues with two staves. Measure 5 shows a continuation of the eighth-note patterns with dynamics *rit* (ritardando) and *a tempo*. Measure 6 follows with similar patterns. The bassoon part is indicated by a bassoon icon in the first measure of this section.

Sost. Ped

Musical score for measures 7-8. The score continues with two staves. Measure 7 shows a continuation of the eighth-note patterns with dynamics *rit* (ritardando) and *a tempo*. Measure 8 follows with similar patterns. The bassoon part is indicated by a bassoon icon in the first measure of this section.

Musical score page 4, measures 10-11. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of four sharps. Measure 10 begins with a sixteenth-note pattern in the treble staff, followed by a bass note. Measure 11 starts with a bass note, followed by a treble note. There is a dynamic marking *p* and a tempo marking "2 Red.". Measures 10 and 11 are connected by a long horizontal brace.

Musical score page 4, measure 12. The score continues from the previous measures. The treble staff shows a series of eighth-note patterns. The bass staff shows sustained notes with vertical stems. The measure concludes with a single eighth note in the bass staff. A brace connects the bass staff of measure 12 to the bass staff of measure 15.

Musical score page 4, measures 15-16. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of four sharps. Measure 15 features a continuous eighth-note pattern in the treble staff. Measure 16 begins with a bass note in the bass staff, followed by a treble note. There is a dynamic marking *p*. Measures 15 and 16 are connected by a long horizontal brace.

animez un peu

Musical score page 4, measures 19-20. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of four sharps. Measure 19 begins with a bass note in the bass staff, followed by a treble note. There is a dynamic marking *p*. Measure 20 continues the eighth-note pattern from measure 19. Measures 19 and 20 are connected by a long horizontal brace.

Musical score page 5, measures 21-22. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves have a key signature of four sharps. Measure 21 starts with a series of eighth notes followed by a dynamic marking "poco cresc." Measure 22 continues with eighth notes and concludes with a fermata over the bass clef staff.

toujours animé

Musical score page 5, measures 23-24. The score continues with two staves. The top staff shows eighth-note patterns with measure numbers 2 and 3 above the notes. The bottom staff has a dynamic marking "pp". Measures 23 and 24 conclude with fermatas over the bass clef staff.

revenez au tempo primo

Musical score page 5, measures 25-27. The score continues with two staves. The top staff features eighth-note patterns with measure numbers 4, 5, 3, and 5 above the notes. The bottom staff has a dynamic marking "pp". Measure 27 concludes with a fermata over the bass clef staff. A performance instruction "2 Red." is written below the bass staff.

rit -

30

m.s.

sans lenteur

p

34

dans une sonorité plus claire

p

37

39

m.s.

p.

ff

41

43

p

vib--

dim molto

pp

46

49

p

retenu

tr

tempo primo

pp

rit

a tempo

rit

a tempo

58

S'va - - -

60

p

62

65

p

p

animez un peu

69

p

p

71 *cresc. molto*

73 *ff*

75 *toujours ff*

77 *toujours ff*

81 *ff*

85 *p*

tempo primo

(8va) - - - - -

80

pp

Sost. Ped

8va - - - - - , 8va - - - - -

81

pp

Sost. Ped

2 3

82

pp

Sost. Ped

83

pp

8va-----,

84

Sost. Ped

8va-----,

85

8va-----,

86

Sost. Ped

8va-----,

87

88 *più pp*

Sost. Ped

89

8vb - - - - -

90

91 *encore plus pp*

8vb - - - - -

$\frac{2}{4}$

92

Svb - - -

94

Sost. Ped

96

retenue

97

aussi pp que possible

(laissez vibrer)

LA SOIRÉE DANS GRENADE

Mouvement de Habanera

commencer lentement dans un rythme nonchalamment gracieux

The musical score consists of four systems of music, each starting with a treble clef and a bass clef, and ending with a repeat sign and a bass clef. The key signature is A major (three sharps). The time signature is 2/4 throughout.

- System 1:** Measures 1-4. Dynamics: *ppp*. Measure 4 ends with a repeat sign.
- System 2:** Measures 5-8. Dynamics: *pp expressif*. Measure 8 ends with a repeat sign.
- System 3:** Measures 9-12. Measure 12 ends with a repeat sign.
- System 4:** Measures 13-16. Dynamics: *retenu*, *ppp*.

Measure numbers are indicated at the beginning of each system: 1, 5, 9, and 13. Measure 13 includes a bass clef change. Measure 16 includes a bass clef change back to treble.

tempo giusto

17 ***pp***

19 ***pp***

*Spa-----,***tempo rubato**

21 ***pp***

p expressif

pp

retenu -----

25

29

pp

31

pp

33

mf

p

très rythmé
mf en augmentant beaucoup

37

5

40

ff

43

mf

46

49

3

2

1

più diminuendo

52

55

p > *più p* >

8va-----,

59

pp

tempo rubato

p expressif

pp

retenu

63

tempo primo (avec plus d'abandon)

Musical score for piano, featuring four staves of music. The score includes dynamic markings such as *pp*, *f*, *p*, and *pp subito*. Measure numbers 67, 70, 73, and 76 are indicated. The music consists of a mix of treble and bass clef staves, with various note heads, stems, and beams. Measure 67 starts with a forte dynamic. Measure 70 features a triplet marking over a series of eighth-note chords. Measure 73 includes a dynamic change to *f*. Measure 76 concludes with a dynamic change to *pp subito*.

80 *poco cresc.*

84 *f*

p

88

tempo giusto

92 *pp*

94 *pp*

96 *pp*

S.p.a. -

98 *pp*

(8va)---

101

(8va)---

104

*léger et lointain**la ♩ = ♩ de la mesure précédente*

108

111

più pp

3

tempo primo

113

p

più p

2

3

léger et lointain
la ♩ = ♩ de la mesure précédente

115

pp

3

117

più p

3

2

tempo primo

119

p

più dimin.

2

3

4

mouvement du début

ppp

m.s.

pp

122

m.d.

m.s.

3

m.d.

*Sost Ped.
una corda*

126

130

133

Ped.

*

JARDINS SOUS LA PLUIE

Net et Vif

pp

1

2

3

4

5

6

7

8

9

10

11

p

pp



15

17

19

poco cresc.

21

molto cresc.

$\#_2 - 1$

23 **f** **p**

dimin. molto - - - - -

25

27 **pp**

29

31 **f subito**

33

Musical score page 28, measures 35-36. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 35 starts with a forte dynamic. Measure 36 begins with a sustained note followed by eighth-note patterns.

Musical score page 28, measures 37-38. The dynamics are marked with *p*. Measure 37 features eighth-note patterns. Measure 38 continues with eighth-note patterns, with measure numbers 2 and 3 placed above the notes.

Musical score page 28, measures 39-40. The dynamics are marked with *p*. Measure 39 features eighth-note patterns. Measure 40 continues with eighth-note patterns, with measure numbers 5 and 6 placed below the notes.

Musical score page 28, measures 41-42. The dynamics are marked with *p*. Measure 41 features eighth-note patterns. Measure 42 continues with eighth-note patterns, with measure numbers 7 and 8 placed below the notes.

Musical score page 29, measures 43-44. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note patterns with dynamic *f*. The bottom staff is also in treble clef, B-flat key signature, and common time. It features eighth-note patterns with dynamic *p*. Measure 43 ends with a vertical bar line.

Musical score page 29, measures 45-46. The top staff continues eighth-note patterns in treble clef, B-flat key signature, and common time. The dynamic is [mf]. The bottom staff begins in treble clef, B-flat key signature, and common time, transitioning to bass clef, B-flat key signature, and common time by measure 46. It features eighth-note patterns with dynamics *p*, *h*, *b*, and *v*.

Musical score page 29, measures 47-48. The top staff shows eighth-note patterns in treble clef, B-flat key signature, and common time. The dynamic is *ff*. The bottom staff is in bass clef, B-flat key signature, and common time, featuring eighth-note patterns with dynamic *p*.

Musical score page 29, measures 49-50. The top staff continues eighth-note patterns in treble clef, B-flat key signature, and common time. The dynamic is *p*. The bottom staff is in bass clef, B-flat key signature, and common time, featuring eighth-note patterns with dynamic *pp*.

Musical score page 29, measures 51-52. The top staff shows eighth-note patterns in treble clef, B-flat key signature, and common time. The dynamic is *p*. The bottom staff is in bass clef, B-flat key signature, and common time, featuring eighth-note patterns with dynamic *p*.

Musical score page 30, measures 53-54. Treble and bass staves are shown. Measure 53 starts with a forte dynamic. Measure 54 begins with a piano dynamic.

animez et augmentez peu à peu

Musical score page 30, measures 55-56. Treble and bass staves are shown. Measure 55 ends with a piano dynamic. Measure 56 begins with a piano dynamic.

Musical score page 30, measures 57-58. Treble and bass staves are shown. Measures 57 and 58 feature sustained notes with grace notes.

Musical score page 30, measures 59-60. Treble and bass staves are shown. Measures 59 and 60 feature sustained notes with grace notes.

61

62

63

64

65

66

67

68

69

70

71

f

m.s.

f

m.s.

en se calmant

73

m.s.

m.s.

p

tempo primo (moins rigoureux)

75

pp

m.d.

2

5

4

78

3

81

p doucement expressif

3

84

retenu - - - - -

87

mf

a tempo

90

pp

93

$\text{F}^{\#}\text{8}$

$\text{B}^{\#}\text{8}$

96

98

pp

m.s.

m.d.

tempo primo (*mystérieux*)

100

pp

Sost Ped.

103

106

cresc. molto

109

112 *la m.g. en dehors*

114

...*..

Sva

116 *f*

execution : appendix page 40

rapide

(8va) - - - - ,

118

120

retenu

122

più **p**

m.d. tr m.s. tr

tempo en animant jusqu'à la fin

126

rf **p**

m.d.

m.s.

130

rf **p**

8va -----,

133 *f* *ff éclatant*

134 *v* *o*

scherzando

135 *ff*

136 *mf*

137

138

8va -----,

139 *ff*

140

Musical score page 38, measures 141-142. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. It features a continuous eighth-note pattern. The bottom staff also has a treble clef and a key signature of four sharps. Measure 141 contains six eighth-note groups, each starting with a sharp sign. Measures 142 and 143 begin with a sharp sign, followed by a rest, then a note, and finally a sixteenth-note cluster.

scherzando

Musical score page 38, measures 143-144. The top staff continues the eighth-note pattern from measure 141. The bottom staff begins with a sharp sign, followed by a rest, then a note, and finally a sixteenth-note cluster. Measure 143 includes dynamic markings: "mf" above the staff and a sharp sign below it. Measures 144 and 145 continue the pattern, with measure 145 ending with a sharp sign, a rest, and a note.

Musical score page 38, measures 145-146. The top staff shows a continuation of the eighth-note pattern. The bottom staff begins with a sharp sign, followed by a rest, then a note, and finally a sixteenth-note cluster. Measure 145 ends with a sharp sign, a rest, and a note.

Musical score page 38, measures 147-148. The top staff starts with a sharp sign, followed by a rest, then a note, and finally a sixteenth-note cluster. Measure 147 includes dynamic markings: "p" above the staff and a sharp sign below it. Measures 148 and 149 continue the pattern, with measure 148 ending with a sharp sign, a rest, and a note.

149 *mf*

151 *cresc.* - - - - - *molto cresc.* - - - - -

153 v v v v

155 *f* *ff* *m.d.* 3 *v* *m.s.* *ff* 8*va* - - *m.s.*

Red. *

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Appendix

Comments, afterthoughts & French vocabulary

Pagodes (Pagodas — page 3)

Duration: **5'50**

- Sostenuto* pedal added to combine with the sourdine
- **15-19** hands swapped — **16** has an awkward RH stretch
- **51** Omission of the diamond-headed thumb note will help fluidity

La soirée dans Grenade (Evening in Granada — page 14)

Duration: **6'05**

- page **24** pedal indications are by Debussy but the Sostenuto* pedal and *una corda* are editorial. **122** — the sostenuto here is precise, to capture only the bass C \sharp .

Jardins sous la pluie (Gardens in the rain — page 25)

Duration: **4'**

- **45** Editorial suggestion to omit of the diamond-headed notes
- **69** I suspect an error (3rd quaver) — the RH chromatic progression should probably be identical to **70**
- **100-115** an added grace note and editorial Sostenuto* pedal
- **116** execution :



* The sostenuto pedal was first shown in Paris at the Industrial Exposition of 1844. The idea was not immediately taken up by piano builders, but in 1874, it was perfected and patented by Steinway, soon to be fitted on all their grands and better uprights. One obvious commercial reason for not including the sostenuto pedal in musical scores must have been the thought of excluding buyers whose pianos didn't have it. Debussy and Ravel certainly played one such Steinway grand chez Madame de Saint Marceaux and also one bought by Winnaretta de Polignac in 1906. One could say that it took over 100 years for it to become commonplace.

délicatement	<i>delicately</i>
presque sans nuances	<i>almost without expression</i>
animez un peu	<i>fairly animated</i>
revenez au tempo primo	<i>gradually back to the original tempo</i>
sans lenteur	<i>without dragging</i>
dans une sonorité plus claire	<i>with a brighter tone</i>
toujours	<i>continue</i>
laisser vibrer	<i>keep the pedal on</i>
commencer lentement dans	<i>begin slowly with</i>
un rythme nonchalamment gracieux	<i>a leisurely and graceful rhythm</i>
tres rythmé	<i>very rhythmic</i>
en augmentant beaucoup	<i>seriously increasing tone</i>
avec plus d'abandon	<i>with more freedom</i>
léger et lointain	<i>light and distant</i>
net et vif	<i>neat and lively</i>
en se calmant	<i>becoming more calm</i>
moins rigoureux	<i>less strict</i>
doucement expressif	<i>gently expressive</i>
mystérieux	<i>mysterious</i>
la m.g. en dehors	<i>the left hand in relief</i>
en animant jusqu'à la fin	<i>more and more lively until the end</i>
éclatant	<i>scintillating</i>

