



"Nocturnes" and "La mer," a Brief Introduction and Editorial Examination

by

John McKeever

BM, UNC School of the Arts, '13

MM, UNC School of the Arts, '15

A thesis submitted to the
Faculty of the Graduate School of the
University of Colorado in partial fulfillment
of the requirement for the degree of

Doctor of Musical Arts

2021

"Nocturnes" and "La mer," a Brief Introduction and Editorial Examination

Thesis title

John McKeever

Written by

For a Doctorate Degree in Music, Orchestral Conducting

Gary Lewis

Main Advisor

DocuSigned by:
Gary Lewis
Signature
2CB159A67E624264988B...

11/16/2021

Date

Nicholas Carthy

2nd Advisor

DocuSigned by:
Nicholas Carthy
Signature
2CB159A67E624264988B...

11/19/2021

Date

Jay Keister

3rd Advisor

DocuSigned by:
Jay Keister
Signature
2CB159A67E624264988B...

11/19/2021

Date

The final copy of this thesis has been examined by the signatories, and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.

Abstract

John McKeever

Name & Title

"Nocturnes" and "La mer," a Brief Introduction and Editorial Examination

Thesis title

Gary Lewis

Advisor

Directing Professor & Title

This is a student conductor's perspective on two of Claude Debussy's most famous orchestral works: Nocturnes (1899) and La mer (1905). This paper is not an in-depth analysis of each work, but rather an examination of the aspects of these works that differ between editions. Edits that Debussy made to the works throughout their history will also be acknowledged when possible. This paper is not being written to determine what is "right" or "wrong," but only to make the reader aware of what is published and to highlight how different the available materials can be. A brief historical context for each of these works as well as an occasional comment on areas that merit special attention for performers will also be provided.

Nocturnes and La mer, a Brief Introduction and Editorial Examination

John McKeever

Doctor of Musical Arts

University of Colorado Boulder

November 6, 2021

Abstract

This is a student conductor's perspective on two of Claude Debussy's most famous orchestral works: *Nocturnes* (1899) and *La mer* (1905). This paper is not an in-depth analysis of each work, but rather an examination of the aspects of these works that differ between editions. Edits that Debussy made to the works throughout their history will also be acknowledged when possible. This paper is not being written to determine what is "right" or "wrong," but only to make the reader aware of what is published and to highlight how different the available materials can be. A brief historical context for each of these works as well as an occasional comment on areas that merit special attention for performers will also be provided.

Note:

All musical examples in this paper are reproduced with all parts at concert pitch.

Table of Contents

Abstract	2
<i>Nocturnes, Introduction</i>	4
<i>Nocturnes, Nuages</i>	7
<i>Nocturnes, Fêtes</i>	14
<i>Nocturnes, Sirènes</i>	36
<i>Nocturnes, Conclusions</i>	69
<i>La mer, Introduction</i>	70
<i>La mer, De l'aube à midi sur la mer</i>	74
<i>La mer, Jeux de vagues</i>	85
<i>La mer, Dialogue du vent et de la mer</i>	96
<i>La mer, Conclusions</i>	111
Abbreviations	113
Bibliography	113
Appendix A – Measure Numbers	114

Nocturnes, Introduction

Debussy's *Nocturnes*, or *Trois Nocturnes*, was completed in 1899. Debussy began working on or at least conceptualizing the work as early as 1894, and possibly even 1892.¹ The original concept for the work was a violin concerto for Eugene Ysaÿe. Debussy wrote about the piece to Ysaÿe in 1894 saying "I am working on three Nocturnes for violin and orchestra that are intended for you. The first is scored for strings; the second for three flutes, four horns, three trumpets, and two harps; the third is a combination of both these groups. ... This is, in fact, an experiment in the various arrangements that can be made with a single colour – like the study of grey in painting."² Between 1897 and 1899, Debussy transformed the work from a violin concerto into the orchestral piece it is now.

The work is in three movements: I. *Nuages*, II. *Fêtes*, and III. *Sirènes*. The complete instrumentation of the work is 3 flutes (with the third doubling on piccolo), 2 oboes, 1 English horn, 2 clarinets, 3 bassoons, 4 French horns, 3 trumpets, 3 trombones, tuba, timpani, 2 percussionists (playing cymbals and military drum), 2 harps, 8 sopranos, 8 mezzo-sopranos, and strings. The first movement is specifically orchestrated for 2 flutes, 2 oboes, 1 English horn, 3 bassoons, 4 French horns, timpani, 1 harp, and strings. The string parts are frequently written in *divisi* calling for six unique parts in both violin sections, three unique parts in the viola and cello sections, and two unique parts in the bass section with additional instructions for passages to be played by four players and by eight players. This indicates that large string sections should be employed for the performance of this piece. The second movement calls for the complete instrumentation of this work except for the voices. This is the only movement of the piece that

¹ Claude Debussy, *Trois Nocturnes Original Version, 1899*, ed. Robert Grossman and Clinton F. Nieweg (Boca Raton, FL.: Masters Music Publications, Inc., 1990), preface.

² David Cox, *Debussy Orchestral Music*, (London, U.K.: British Broadcasting Corporation, 1974), p. 19.

uses the trombones, tuba, and percussion. It is also the only movement in which the third flute doubles on piccolo. The third movement employs 3 flutes, 2 oboes, 1 English horn, 3 bassoons, 4 French horns, 3 trumpets, 2 harps, 8 sopranos, 8 mezzo-sopranos, and strings.

Since the initial publication of this work in 1900, several editions have been made. Debussy himself confessed to having made several changes to the piece after its premiere, but those changes were not published. In a letter to Stravinsky from 1915, Debussy said “[c]oncerning the *Nocturnes* ... I’ve made a great many changes. Unfortunately they’re published by a publisher (Fromont, in the rue du Colisée) whom I no longer deal with. Another problem is that there are no copyists at the moment capable of doing this delicate work!”³ In addition to edits that Debussy made in his copy of the score, there exist scores from several conductor friends of Debussy that contain editorial markings. These sources were used by the publisher Jobert for their ‘*New Edition 1930*’ of the *Nocturnes*.⁴ This edition by Jobert was also the basis for an edition of the work that was published in 1964.

In 1990, the publisher Kalmus released an edition edited by Clinton Nieweg and Robert Grossman as part of their Master Study Score Series. In the notes from this edition the editors comment that “[t]he problem with these editions of 1930 and 1964 is that although they may have introduced all of Debussy’s re-orchestrations as noted in his personal score, they have failed to deal with the majority, if with any, of the copious errors and inconsistencies which all three scores contain.”⁵ Their response to this issue was to create a score “which attempts to resolve as many of the inconsistencies in it as can be resolved on the authority of the context of

³ Richard Langham Smith, ed., *Debussy Studies*, (Cambridge, U.K., 1997), p. 51.

⁴ *Ibid*, p. 52

⁵ Claude Debussy, *Trois Nocturnes Original Version, 1899*, ed. Robert Grossman and Clinton F. Nieweg (Boca Raton, FL.: Masters Music Publications, Inc., 1990), preface.

the score itself.” They continue to say, “[a] truly ‘definitive’ edition will have to await the opportunity of comparing any of the existing editions of this score with that which Debussy himself wrote.”⁶ When referring to this edition of the *Nocturnes*, I will use the abbreviation DNk.

In 2000 Denis Herlin created a “new critical edition of *nocturnes*” for the French publisher Durand.⁷ The study score of this edition contains no commentary on the sources used to create this new edition. However, the editorial markings are clearly delineated in the score. This makes it an excellent source for study and comparison with the other published editions. When referring to this edition, I will use the abbreviation DNd.

There also exists a Dover Publications reprinting of the *Nocturnes* that is “reproduced from early French editions.”⁸ This edition is most likely based on the 1930 Jobert edition discussed above. The Dover edition of this piece is likely the most accessible edition of the *Nocturnes*. When citing the Dover edition of the *Nocturnes*, I will use the abbreviation DNdp. The following discussion of this piece will use the Kalmus and Durand editions to help clarify questions that a conductor preparing this piece from the Dover edition might have.

⁶ Claude Debussy, *Trois Nocturnes Original Version, 1899*, ed. Robert Grossman and Clinton F. Nieweg (Boca Raton, FL.: Masters Music Publications, Inc., 1990), preface.

⁷ Claude Debussy, *Nocturnes*, ed. Denis Herlin (Paris, France: Durand, 2000), foreword.

⁸ Claude Debussy, *Three Great Orchestral Works in Full Score*, (New York, N.Y.: Dover Publications, Inc., 1983).

Nocturnes, Nuages

The title of the first movement, *Nuages*, means “clouds.” Debussy described this movement by saying “*Nuages* renders the unchanging aspect of the sky and the slow solemn motion of the clouds, fading away in grey tones lightly tinged with white.”⁹ In line with the “unchanging” quality in Debussy’s description of this music, the material that is presented is not developed in any traditional way, it is simply presented. New ideas appear and then old ones return exactly as they once were.

Two musical motives that return throughout this movement appear very early in the work. The first is a descending pattern of quarter notes, first heard in the clarinets and bassoons, seen below in Example 1.

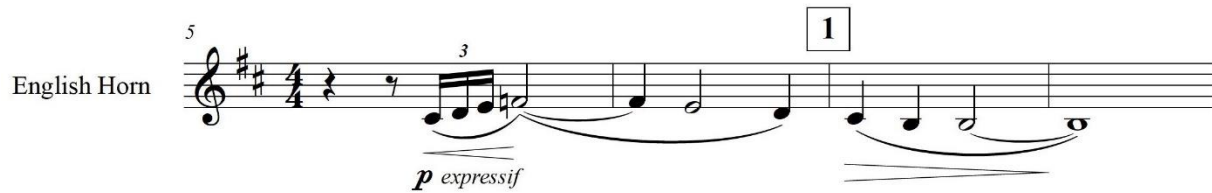
The image shows a musical score for two parts: B♭ Clarinet (Cl.) and Bassoon (Bsn.). The score is in 6/4 time and D major. The tempo is marked 'Modéré'. The first part of the score (measures 1-4) is marked 'pp très expressif' and features a descending pattern of quarter notes. The second part (measures 5-8) is marked 'più pp' and features a similar descending pattern. The score is written for two staves for each instrument, with first and second endings indicated by '1' and '2'.

Example 1: Clarinet and Bassoon opening material, mm. 1-5.

The second motive is an English horn “melody” that is augmented throughout the movement but is always played by the English horn at the same pitch level. All three editions of this work

⁹ David Cox, *Debussy Orchestral Music*, (London, U.K.: British Broadcasting Corporation, 1974), p. 20.

contain a different slurring for this English horn motive. The version reproduced below in Example 2 matches the slurring in the Durand edition:



Example 2: English horn opening “melody”, mm. 5-8.

The primary tempo of this movement is “Modéré,” moderate. No metronome marking is provided, but the presentation of music written in six-four time and in common time, without any additional tempo or metronomic instructions, suggests that the overall pulse of the movement should be felt “in two” and should remain steady between these two musical ideas.

In DNdp, it is unclear which horns should be playing at their first entrance in m. 6. Both DNd and DNk agree that it should be the 1st and 3rd horns only. Furthermore, both editions have this entrance muted, an instruction not present in DNdp. DNk instructs the horns to remain muted through m. 32; DNd instructs the horns to remove their mutes for their entrance in m. 23. DNd also adds the 2nd and 4th horns, doubling the same notes as the 1st and 3rd, in mm. 31 and 32, which the other editions do not. The entrance at rehearsal 4 is only for the 1st and 3rd horns in all three editions.

In DNd there are accents in the lower first violin and top second violin parts on the C sharps in m. 12. In m. 20 of DNd, on the last half note for the strings, the tenuto is enforced by both printing the tenuto symbol and writing “ten.” in all the parts. As this occurs at the end of a crescendo and before a subito pianissimo, this implies the taking of time across the bar line into m. 21 to perform the crescendo, sustain the last note of m. 20 for its full duration, and reset to

pianissimo on the downbeat of m. 21. In DNd the instruction “sur la touche” appears for the cellos and basses in mm. 24 and 28. The cellos return to normal at rehearsal 3 and the basses in m. 39. In m. 33, the clarinet and 3rd bassoon entrances are marked “expressif” in DNd. This is also true for the 1st oboe and 1st and 2nd bassoon entrances in m. 34. The violas and cellos are given the instruction “molto legato” in m. 33 of DNd.

Present in DNd and DNk is a return to piano for the clarinets in m. 36 on their printed C natural. This is missing in DNdp. In m. 43, both DNd and DNk indicate that the English horn should start from piano. Both editions also include a diminuendo starting in m. 43 on the printed B natural. In DNk, it ends at the end of m. 43, but it continues to the printed F sharp in m. 44 in DNd. Each edition uses the same dynamic shaping as they originally presented for the English horn entrance at rehearsal 5. Following this entrance at rehearsal 5, both DNk and DNd reset the English horn dynamic to piano in m. 51, with a crescendo through the downbeat of m. 52. No such indication is made in DNdp.

At m. 55 in DNd the instruction “Sans retarder,” without slowing down, is printed. A dashed line indicates that this should last until rehearsal 6. Unique to DNd in the approach to rehearsal 6 is a continuation of the bottom second violin part in mm. 55 and 56. The bottom second violin part is the same as the top part. In m. 56 of DNd and DNk, there is a diminuendo in the second violin parts. In DNk this is printed just for the measure, but it extends through the downbeat of rehearsal 6 in DNd.

In the third measure of the viola solo that begins at rehearsal 6, both DNd and DNk include a hairpin that is absent from DNdp. In DNd the crescendo begins on the first note in the measure and peaks on the fifth quarter note (C sharp), then there is a diminuendo to the end of the measure. This shape, including the diminuendo, is also present in the oboe parts in this

measure, m. 59. Both DNk and DNdp include only the crescendo in the oboe part, not the diminuendo. These editions also seem to indicate that the peak of the crescendo is on the fourth quarter note in the measure (B sharp).

In m. 62 DNdp is missing an internal slur for everyone. This links the last two eighth notes in this measure underneath the overarching slur. A similar slur exists in the string parts in m. 66. The slurring of the strings should also be included in the clarinet and bassoon parts that are playing in this measure.

At rehearsal 7 Debussy changes keys from the initial B minor to D sharp minor. Here Debussy introduces new melodic material in the flute and harp, reproduced below in Example 3. This melody is altered slightly by violin, viola, and cello solos after its initial presentation before the flute and harp return with a third version of the melody. This is followed by a return to B minor and the opening English horn melody in the pickup to m. 80.

7
64
Flute
Un peu animé
1.
p très expressif

Example 3: Flute melody, mm. 64-66.

In m. 70 of DNdp, there is an error in the top second violin part. This note should be a B sharp instead of a C sharp as printed. Also in this measure, the other editions include diminuendos in the clarinet and 3rd horn parts to match with what the other parts, excluding the basses, have. DNd and DNk also indicate that the starting dynamic for these voices should be pianissimo to match with the rest of the orchestra. An additional dynamic omission exists for the solo viola and solo cello parts in m. 71 of DNdp. The dynamics for these parts from mm. 71-74

should match what is printed in the solo violin part. In m. 75 DNd adds an editorial dynamic for the harp entrance, piano, and for all the strings in this measure, pianissimo.

At rehearsal 8 DNd and DNk clarify the ambiguous notation in the bassoon part indicating that only the 1st bassoon is playing. In m. 78 the strings in DNd have a dotted half note in the second half of the measure. The other editions have a half note. DNd also includes the decrescendo given to all of the other string parts in the bottom viola part in this measure. In DNd the English horn entrance in m. 79 is clarified to begin at piano. They are given the instruction “*expressif et soutenu*,” expressive and sustained, in m. 80. In m. 84 of DNdp, there is an error in the English horn part. The second crescendo printed in this measure should be a diminuendo. At rehearsal 9 in DNd, the English horn is given the added instruction “*molto espressivo*,” very expressive. In m. 90 of DNd and DNk, there is a hairpin printed in the English horn part. The crescendo starts at the beginning of the measure and peaks at the first half note; the diminuendo begins after the dotted half note at the end of the measure. DNd clarifies the starting dynamic of the flute solo in m. 98 as pianissimo. This edition also gives the flute a diminuendo over the entirety of m. 98. In DNd the horn part in m. 99 is clarified as being for 1st and 3rd horns only.

While the string parts in the final four measures of this movement are identical in DNk and DNdp, there are some considerable differences in DNd. Firstly, in m. 99 there is no indication in DNdp of how many basses should be playing. DNk indicates that this measure should be “*tutti*,” all, and DNd says it should be “*à8*.” In this final passage, all of the string parts are written over two lines except for the basses. In DNd both of the first violin lines have the final two notes of the piece. In the other editions, only the top part has the last two notes.

The greatest discrepancy between DNd and the other two editions comes in mm. 99 and 100 in the second violin and viola parts. In these measures each note is not only played as a

dotted quarter note pizzicato, as indicated in DNk and DNdp, they are also doubled by half of the players for each line playing the same pitch as an arco, tremolo, dotted whole note. The indication “sur la touche,” at the fingerboard, is also provided for the arco notes. As seen below in Example 4, there are also tenuto markings given to the second violin and viola pizzicato notes in mm. 99 and 100. This added string tremolo provides a new color and sustaining voice to these measures, joining the horns and timpani. There are recordings available of both versions of this ending.

The musical score for Example 4 consists of five systems of staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 6/4. The score is divided into measures 99, 100, 101, and 102.
 - **Violin I (Vln. I):** Measures 99 and 100 are marked *pp* and *pizz.*. Measures 101 and 102 are marked *ppp* and *pizz.*.
 - **Violin II (Vln. 2):** Measures 99 and 100 are marked *pp* and *div. pizz.*. Measures 101 and 102 are marked *pp*.
 - **Viola (Vla.):** Measures 99 and 100 are marked *pp* and *arco (sur la touche) div. pizz.*. Measures 101 and 102 are marked *ppp* and *pizz.*.
 - **Violoncello (Vcl.):** Measures 99 and 100 are marked *pp* and *pizz.*. Measures 101 and 102 are marked *ppp* and *pizz.*.
 - **Contrabasso (Cb.):** Measures 99 and 100 are marked *pp* and *[à 8] pizz.*. Measures 101 and 102 are marked *ppp* and *pizz.*.
 The score uses various musical notations including rests, dotted notes, and tremolos to indicate the specific performance techniques for each instrument.

Example 4: Durand edition of the final four measures with violin 2 and viola tremolo, mm. 99-102. Note, the violin 1 and cello lines have been condensed to one system since both printed lines play the same notes.

One detail that performers of this piece will want to be aware of is the shifting rhythm in the cellos at rehearsal 10. It begins as tremolo, but then slows down to sixteenths and then to

triplets. Additionally, it may not be clear in the score or parts, but all strings should remove their mutes before the beginning of the second movement.

Nocturnes, Fêtes

The second movement of *Nocturnes* is *Fêtes*. *Fêtes* can be translated as “holidays” or, perhaps more appropriately, “celebrations.” Debussy said of this movement that “*Fêtes* gives us the vibrating dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling, fantastic vision) which makes its way through the festive scene and becomes merged in it. But the background remains persistently the same; the festival with its blending of music and luminous dust participating in the cosmic rhythm.”¹⁰ Debussy’s description of this movement is an accurate representation of the large-scale construction of this movement. The movement is written in a large ternary form, ABA’. First is the opening “dancing” portion. This is followed by a depiction of a parade that approaches from afar until it collides with the dancing festivities of the opening and the two groups continue to march on into the distance.

The opening tempo of this movement is “Animé et très rythmé,” animated and very rhythmic. The “vibrating dancing rhythm” that Debussy describes in this movement is present right from the beginning. Cox identifies Debussy’s cosmic rhythm as the opening motive heard in the violins at the beginning of the movement,¹¹ seen below in Example 5. This rhythm pervades much of the A sections of this movement. It also relates slightly to the rhythm of the primary melodic material in the march-like B section of the piece which has crisply dotted sections and a triplet component.

¹⁰ David Cox, *Debussy Orchestral Music*, (London, U.K.: British Broadcasting Corporation, 1974), p. 22.

¹¹ Ibid

Animé et très rythmé

Violin I

Violin II

Example 5: Violin's "cosmic rhythm" at the beginning of *Fêtes*.

After two measures of this rhythm, we are launched into a whirling melody first presented by the English horn and the clarinets. In the fifth and seventh measures, both DNd and DNk include full measure crescendos for the playing bassoons and horns that are absent in DNdp. These crescendos match the ones present in the English horn, clarinets, and violins. Absent from mm. 6 and 8 in DNdp are accents on the French horn notes. In DNd they are marcato accents as opposed to the traditional accents seen in DNk. DNd also includes tenutos on the notes for the French horns in these measures. Additionally, DNdp indicates that the trumpet parts in mm. 6 and 8 should be slurred. These slurs are not present in either DNd or DNk.

In m. 9 DNdp is missing information in the bass part. The dynamic for both parts should be pianissimo. Additionally, the top part should be arco and the bottom part should be pizzicato. The bottom bass part should switch to arco at rehearsal 1. At rehearsal 1 DNd indicates that the basses should all play the A natural at the top of the staff. This continues as a unison for the basses, playing an A natural half note at the top of the staff in the first half of each measure, from rehearsal 1 through m. 22. DNk has the divisi A naturals for this passage that is present in DNdp. For all the strings in mm. 12-14, the articulation should match what is present in m. 9, a tenuto on beats one and three.

The slurring for the English horn and clarinets in mm. 5-8 as well as for the flutes and oboes in mm. 13-14 in DNdp appears to be inaccurate. The same rhythm exists in all of these measures and in each instance the first two eighth notes on beats one and three should be slurred together. The slur between the quarter note and the eighth note on beats two and four is correct. Additionally, the accents in the flute and oboe parts in mm. 13-14 of DNdp are wrong. The eighth notes on beats one and three of both measures should be accented instead of the printed accents on beats one and two in m. 13 only.

DNd clarifies that both 1st and 2nd bassoon should be playing at rehearsal 1. In m. 16, DNd indicates that both the bassoons and cellos should have a diminuendo over the entire measure. DNk indicates this only for the cello and DNdp omits this diminuendo entirely. Also in m. 16 DNd has a slurring for the bassoon and cello that is the same, with the entire measure being under one slur. DNdp and DNk have beats one and two slurred independently and beats three and four slurred together in the cello part. These editions also include an accent on beats one and three that is not present in DNd. This same slurring discrepancy is present in m. 20. DNd prints an accent in the cello part on beat three in m. 20 that the other editions do not include. I suspect that the slurring in DNd is an accurate representation of the phrasing that Debussy desired while what is printed in the other editions reflects how the cellos may bow this passage.

The English horn entrance in m. 19 should be piano to match the other voices. DNd restates the piano dynamic for all instruments playing in this measure. In addition to being “civrés,” brassy, at m. 21, the 1st and 2nd horns should still be “bouchés,” stopped, as the 3rd and 4th horns were in m. 17.

Mm. 23-24 of DNd are markedly different from the other two editions. Firstly, the tempo indication in DNd is “Le double plus lent,” twice as slow, instead of “retenu,” held back, which

is indicated in DNk and DNdp. DNd also indicates that the cellos should play a D flat below the bass clef staff for the duration of these measures. DNd includes an accent for the 3rd trombone and tuba in m. 23. Additionally, all of the accents in m. 23 in DNd are marcatos instead of traditional accents. The biggest difference between DNd and the other editions is the inclusion of a part for the 1st, 2nd, and 3rd horns. Example 6 shows these horn parts. Finally for this passage, in m. 25 the timpani part should have a diminuendo for the duration of the bar, it is absent in DNdp.

At rehearsal 2 the tempo indication is “Un peu plus animé,” a little more animated. This instruction, following an “a Tempo” in the previous measure, indicates that the tempo at rehearsal 2 should be faster than the tempo at the beginning of the movement. Conductors will want to be mindful of this when establishing the initial tempo of the movement. At rehearsal 2 of DNdp, there are no dynamic instructions provided for the timpani and cymbals. DNk instructs both parts to be mezzo forte. Alternatively, DNd provides the dynamic instruction of sforzando for these parts. DNd also indicates that the cymbals should be played with a “baguette de timb.,” drumstick, which suggests that the cymbal here should be a suspended cymbal. Curiously, DNd writes the harp and percussion parts in five-four time to match the strings instead of in fifteen-eight time to match the winds as is done in DNk and DNdp.

In m. 29 the English horn, clarinets, and bassoons should all have staccatos on their notes. In DNd the flutes and oboes are clarified as being “à2.” Contrary to DNk and DNdp, DNd indicates that the timpani part in this measure should be piano. It also includes staccatos on all of the timpani notes from mm. 29-38. To clarify DNdp, it should be the third and fourth horns playing in m. 30. Their dynamic in DNk is mezzo forte, but in DNd it is piano. This dynamic difference is repeated at m. 35.

DNd indicates that the strings in m. 29 should be “de la pointe,” at the tip of the bow. As with the other editions, the initial dynamic for the strings in m. 29 is mezzo forte. However, DNd indicates that the dynamic should change to piano on the second eighth note of the measure. The same instructions for the strings appear in m. 35.

In m. 31 of DNd, there are staccatos added to the eighth notes, still under the slur, in the flutes and oboes. This articulation is repeated in m. 37. The length of the notes for the flutes and oboes in m. 32 is also changed in DNd and DNk to match the length printed one measure before rehearsal 3.

Example 7: *Nocturnes, Fêtes*, mm. 29-32, Durand edition articulation for flutes and oboes.

At rehearsal 3 of DNd, the bassoons and horns are labeled as fortissimo instead of forte, seen in the other editions. In m. 43 DNk has a piano dynamic at the beginning of the measure for

the English horn and clarinets. The diminuendo is in all editions, but DNk is the sole edition with the restatement of piano. The viola dynamic in this measure should be pianissimo and the part should be played divided. The 3rd horn in this measure should have a diminuendo over the last two notes of the measure. In DNd this leads to a pianissimo in m. 44, but the other editions indicate piano. DNd also adds the “*expressif*,” expressive, instruction to the 3rd horn to match the unison cellos.

In mm. 45 and 47, DNd indicates the oboe dynamic at the beginning of each measure is piano. DNk has an editorial mezzo piano in these spots. DNdp includes a piano in m. 47 only. In mm. 44-47, DNd includes an accent and a staccato on the first note in each measure for the English horn and the oboes. In m. 46, the English horn dynamic at the beginning of the measure should be piano. DNd restates pianissimo for the clarinets, bassoons, 3rd horn, and strings in this measure.

The top note of the 2nd violins in m. 48 should be an A flat, not A natural. The flutes should have a subito forte in m. 50. In mm. 55 and 57 of the oboe part DNd indicates that there should be a crescendo over the sixteenth notes to the printed A natural quarter note at the end of the bar. This then diminuendos to the following downbeat. DNk shows the crescendo starting at the beginning of the measure, lasting to the same place, and followed by the same diminuendo. DNd also adds hairpins for the 2nd violins and violas in mm. 54-55 to match those printed in mm. 56-57. In mm. 55 and 57 DNk and DNdp have a C natural in the staff on beat three in the bass part. These notes are not present in DNd. The low F naturals in the following measures are.

The cellos in m. 62 should be arco. All strings in this measure are given the instruction “*très léger*,” very light, in DNd. The initial dynamic for the basses in m. 63 should be pianissimo and the hairpins in that measure should be repeated in m. 65.

DNd presents an alternate slurring for the flutes and oboe in m. 63 and the flutes and clarinet in m. 65. In all editions, the entire measure falls under a large slur that begins on the entrance on beat three of the preceding measures. In DNd the sixteenth notes in beat two are slurred into beat three. In the other editions the sixteenth notes are slurred together, but not into the third beat. These inner slurs are all marked as editorial in DNd except for the one in the clarinet part in m. 65. This appears to be the basis for applying this slurring to all the instruments playing this gesture.

There should only be one trumpet playing in m. 63. DNd writes accents on the notes in this measure. Every edition has a different slurring for the trumpet from mm. 63-65. DNdp indicates no slurs. DNk has a slur from the second printed B natural in m. 63 through the end of m. 65. DNd slurs only m. 64 together. All editions agree that mm. 66 and 67 should be slurred together.

While there undoubtedly is a sense of crescendo from the whole ensemble from mm. 65-70 and beyond, DNd does not indicate that there should be a crescendo from mm. 65-66 in the flutes and clarinet over their sustained C sharps and printed E natural. DNd does indicate a crescendo starting on beat three of m. 66 in both parts. DNk continues the printed crescendo in both parts in m. 65 to rehearsal 5.

DNk is the only edition to provide a suggested starting dynamic for the 2nd oboe and 1st violin entrances in m. 68, mezzo piano. In mm. 68-69 of DNd there is a part written for the 1st clarinet that is absent in the other editions. DNd also indicates that both 1st and 2nd clarinet should be playing at rehearsal 5, instead of at m. 78.

Example 8: 1st clarinet part for mm. 68-69 in DNd.

There is a two-measure repeating pattern in the strings that begins at rehearsal 5 and ends at m. 78. DNk and DNdp have the same dynamics, articulations, and slurs for this passage, but DNd differs greatly in these three areas. Example 9 shows DNd’s version of this two-measure pattern. Softer dynamics and articulations, along with significantly fewer slurs stand out among the differences. The biggest difference is the fact that the bass part remains pizzicato and plays only large beats without filling them in with eighth notes as the cello does. The “molto cresc.” in m. 74 is printed in all editions for all voices playing.

Example 9: mm. 70-71 in the strings from DNd. These same articulations and slurrings are continued through m.77.

The 1st and 2nd horns in m. 77 should crescendo through the measure. DNk also includes a starting dynamic of mezzo forte. The oboes, English horn, bassoons, and horns should all have a two-measure crescendo to match the rest of the orchestra in mm. 78-79. DNd includes further crescendos, from the fortissimo arrival in m. 80 to the downbeat of rehearsal 6, for all voices playing, excepting the timpani which crescendos from m. 80 to m. 81. DNd also has an arrival dynamic for all voices at rehearsal 6. Flutes, oboes, English horn, 3rd bassoon, 2nd and 4th horns, timpani, and all strings should be pianissimo at rehearsal 6 and the clarinets, 1st and 2nd bassoon, and 1st and 3rd horns should be piano.

DNd does not have any accents in the violin and viola parts from mm. 78-81. The other editions indicate accents on each large beat. There is an erroneous accent in the clarinet part of DNdp in mm. 78 and 80 on beat three of each measure. DNd includes accents for the 2nd and 4th horn on beat 2 of mm. 79 and 81.

There are two different versions of the English horn part from mm. 78-81. DNk and DNdp share the same part. In these editions, the English horn doubles the 1st and 3rd horn part. In DNd the English horn is doubling the 2nd flute, 2nd oboe, and clarinet parts. At rehearsal 6 of DNd, the English horn ends on a printed F sharp at the top of the staff.

DNd has differing articulations from DNk and DNdp at rehearsal 6. The flutes, oboes, English horn, 3rd bassoon, and 2nd and 4th horn all have a staccato downbeat. The cellos and basses are also marked staccato on this downbeat, instead of being accented. The tenuto articulations in the 1st and 3rd horns are shared across all editions. The clarinets and 1st and 2nd bassoons are given an accent on the downbeat of rehearsal 6 in DNd. DNd also adds editorial hairpins to these parts, with a crescendo through the measure of rehearsal 6 and a diminuendo over beats two and three of the following measure. These same articulations and dynamics are

repeated in mm. 84-85. The articulation of these voices in mm. 83 and 85 are the same in all editions.

The E natural printed on beat two of m. 83 and m. 85 in the bass part is not present in DNd. The dynamic of the cellos in m. 86 should be pianissimo. The violas should have a two-measure crescendo from mm. 86-87 and from mm. 88-89. DNk restates the pianissimo dynamic for the violas in m. 88. The cellos should also reset to pianissimo in this measure. DNd indicates pianissimo as the starting dynamic for the timpani in m. 88. DNd ties beat three of m. 88 to the downbeat of m. 89 in the viola part. The first violin part of DNdp indicates separate crescendos in m. 88 and m. 89. The other editions indicate one continuous crescendo over these two measures that starts from pianissimo.

There is no accent in the first violin part on beat two of m. 87. Additionally, from rehearsal 6 through m. 93 DNd eliminates all the overlapping between the first and second violin parts. For example, at rehearsal 6 there are no notes on beat three in the first violin part and a measure later there are no notes on beat two in the second violin part. DNk and DNdp do have the violin parts overlapping. During this passage the other string parts share the same notes in all editions, meaning that frequently the viola and cello parts do overlap in a way that the violin parts do not. Regardless of what is “right” in terms of what Debussy wrote, it is clear that this passage is meant to sound like continuous rolling eighth notes and an effort should be made to avoid any gaps or unwanted accents through these measures.

DNdp omits a crescendo in m. 90 in the bassoon part. DNd includes diminuendos over beats two and three in the clarinets and bassoons in mm. 91 and 93. DNd also has no notes on beat two of mm. 91 and 93 in the bass part. DNd indicates an editorial crescendo in the 3rd bassoon part from m. 94 to m. 96. DNd indicates a starting dynamic of piano for the flutes in m.

97. DNd only has the clarinets slurred from m. 97 into m. 98. All other wind parts start a new slur on the downbeat of rehearsal 8.

DNd provides an expanded horn part from mm. 94-97. Instead of the 1st and 3rd horns playing what is written in DNk and DNdp, the 2nd and 4th horns play those parts at a piano dynamic. The 1st and 3rd horns play in unison, doubling the English horn, clarinets, and 1st and 2nd bassoons. They share the same dynamic and expressive instructions as those voices. The final printed G sharp in m. 96 is tied to an eighth note on the downbeat of m. 97 and the horns end this passage by playing a printed F sharp eighth note to complete the first beat of m. 97. Mm. 96-97 are slurred together.

The oboe parts in mm. 97-98 differ in DNd from the other editions. DNd indicates that the 1st oboe should enter, doubling the clarinets, in m. 97, starting from piano and making a crescendo through the measure. Then at rehearsal 8, m. 98, the 2nd oboe enters, playing in octaves with the 1st oboe. The 1st oboe in m. 98 is doubling the 1st flute part, with the 2nd oboe playing an octave below that. This 2nd oboe part in DNd is the only part indicated in the other editions. All editions agree on the oboe parts at m. 99. Additionally, the 1st and 2nd bassoon parts at rehearsal 8 differ between editions. DNd has the bassoons playing “à 2” what is printed as the 2nd bassoon part in the other editions. The differences in these oboe and bassoon parts in m. 98 are repeated in m. 100.

DNd indicates a diminuendo over beats two and three in mm. 99 and 101 for all playing wind parts. In m. 102 DNd does not have any articulation on the oboe and English horn downbeat. Also in this measure, the horns should not be stopped and the 4th horn should have the same crescendo as the 1st. DNd has the 3rd bassoon doubling the 4th horn from mm. 102-105. DNk and DNdp have the 3rd bassoon doubling the basses through this passage. DNd has the

basses playing in unison, instead of in octaves, from mm. 102-105. The bass part in DNd is the lower of the two parts printed in DNk and DNdp. DNd also includes a sforzando on the downbeat of m. 104 in the bass part and slurs mm. 104-105 together in the basses.

All of the woodwind eighth notes from mm. 102-115 are staccato in DNd. DNdp omits a forte for the strings in m. 112. DNd has each crescendo for the strings in m. 114 starting from forte. The same dynamic shape is present in the winds in m. 113 should be present in m. 114. The horns in m. 113 should enter at forte and crescendo to fortissimo in m. 115. The final note in m. 115 should have a staccato for all voices except the accented horns.

The B section of this movement begins at rehearsal 10. Quickly pointing out that DNdp omits a “sim.” from the timpani part to indicate that all the notes in this passage should have staccatos on them, we come to the highly disputed trumpet passage in m. 124. The authors of the Kalmus edition of this piece have this to say about the inconsistencies of this passage in particular: “the articulation of the Trumpets after rehearsal 10 of *Fêtes* is perhaps one of the most vexed examples. In such places, we have attempted simply to arrive at a reading which is at least plausible, consistent within itself and not inconsistent with other similar places in the score.”¹²

Each edition presents a different slurring for the trumpet passage from mm. 124-129. The following discussion will highlight differences in the editions, anything not directly addressed is uniform between versions. In mm. 124-129 DNd and DNdp have all of the triplet sixteenth notes slurred together, excepting the repeated sixteenth triplet notes in the 3rd trumpet. DNk has no slurred sixteenths through these measures. In m. 129, DNk has no slurs present, DNdp slurs the

¹² Claude Debussy, *Trois Nocturnes Original Version, 1899*, ed. Robert Grossman and Clinton F. Nieweg (Boca Raton, FL: Masters Music Publications, Inc., 1990), preface.

sixteenth triplets together, and DNd slurs the sixteenth triplet together and includes editorial slurs in the second half of the measure breaking the four notes present into two groups of two.

In m. 132 DNd and DNk include a piano dynamic for the trumpets. The text instruction, “un peu rapproché,” a little closer, that appears in this measure is given in the trumpet parts only in DNd, as opposed to as a more general instruction as seen in DNk and DNdp. Mm. 132-137 have a uniform slurring in all editions.

At rehearsal 11 the melody initially stated by the trumpets now moves into the winds. Interestingly all three editions agree on the slurring for the winds from rehearsal 11 to rehearsal 12, but this slurring is different from what is offered by any of the editions in the initial statement by the trumpets. Perhaps it is this articulation that is the origin of the confusion amongst the editors of the Kalmus edition. At rehearsal 11 the timpani should have “peu à peu cresc.” to match the other parts. In m. 143 the eighth notes after the downbeat have tenuto markings on them in DNd as opposed to the staccatos seen in the other editions. The slurring for the winds in m. 145 appears to be the origin for the editorial slurring of the trumpets in m. 129 of DNd.

DNd has the horns slur the triplets at rehearsal 12 into the following downbeat. DNd also indicates additional dynamics for the winds, mezzo forte in m. 149 and “cresc.” in m. 151. Each horn entrance from mm. 152-153 in DNd starts at piano and has a crescendo to m. 154, where “cresc.” is printed in every edition.

At rehearsal 13 DNk provides the “a2” instruction for the cymbals, implying the use of crash cymbals instead of a suspended cymbal. DNdp omits the continued A flat accidental in the timpani part from rehearsal 13 through rehearsal 14. DNdp also omits an “a2” for the oboes at rehearsal 13. The articulation in the cellos of DNdp from rehearsal 13 through m. 169 is

inaccurate. It should match the flutes with tenutos on the eighth notes and staccatos on the triplet sixteenths.

At rehearsal 13 there are more slurring discrepancies. In the violins and violas, DNd indicates that mm. 156, 158, 160, 162, and 164-167 should have the first three triplet sixteenths slurred together and the last six slurred together. DNk always has all nine notes slurred together. DNdp mostly follows the slurring of DNd except in m. 156 where it is slurred in groups of three. In mm. 157, 159, 161, and 163 DNk has each half bar slurred together. DNd and DNdp match this in mm. 161 and 163, but in mm. 157 and 159 they slur the notes together in three-note groups, four per measure. After this passage, the slurring is consistent to rehearsal 14. The violin, viola, and cello crescendos in mm. 168-169 should all restart from forte.

In the trumpet and trombone melody at rehearsal 13, there is a similar slurring discrepancy as with the trumpets at m. 124. In DNk there are no slurs in the trumpets and trombones from rehearsal 13 through m. 159. M. 160 is slurred by the half bar and there are no slurs in m. 161. As before, DNd and DNdp have the triplet sixteenths slurred together through this passage, though DNdp omits slurs from the 1st and 2nd trombones in m. 158 and from the 3rd trumpet and 1st and 2nd trombone in m. 161. DNd adds editorial slurs to the 3rd trombone part in m. 160 to match the slurring of the other voices, by the half bar. DNd and DNdp have the triplet sixteenths slurred together and the second half of the measure divided in half by slurs in m. 161. The slurring is consistent across all three editions from mm. 164-166 and then each one differs about mm. 167-168. DNdp continues the established pattern of slurring the triplet sixteenths at the end of the measure into the following downbeat. DNk has the triplet sixteenths slurred together, but not into the downbeat of m. 168. DNd has the triplet sixteenths articulated in m. 167.

DNd indicates that the timpani from mm. 169-173 should continue the pattern of articulation previously played, tenuto eighths and staccato triplet sixteenths. There should be accents on the eighth notes on beat 2 in m. 169 for the violas. The oboes should have crescendos through the second half of the bar in mm. 171 and 173 to match the brass. The trombones and tuba should also have a crescendo through beat 2 of m. 173. DNd includes a staccato on the downbeat of m. 172 in the bassoons to match the strings. The basses should switch to arco at the triplet sixteenths in m. 170.

Rehearsal 14 marks a return to the material of the A section. Every voice should have a staccato on the downbeat except for the flutes, including the bassoons and basses who are lacking any articulation in DNdp. The staccato pattern established in the measure of rehearsal 14 in the oboes, English horn, and clarinets should continue through m. 177. DNk includes staccatos on all notes in the oboes, English horn, clarinet, and cellos from mm. 178-181. These are not present in the other editions. DNdp incorrectly indicates that the 2nd oboe should be playing in m. 175 and 177. The pattern of alternation between 1st and 2nd oboe, with overlapping downbeats, should continue from m. 174-181.

Interestingly, DNk gives the flutes at rehearsal 14 the dynamic of piano instead of pianissimo. Certainly, that is the leading voice, but DNd indicates that all voices should be pianissimo. The strings should have crescendos to match the winds in mm. 178-181. DNd indicates that these crescendos in the second violins and violas are editorial, but they are also present in DNk. DNd resets the dynamic of all playing voices in m. 180 to piano, but DNk resets only the flutes to piano and all other voices to pianissimo.

The oboes, English horn, clarinets, and bassoons should have staccatos on the three eighth notes in the first half of the measure from mm. 182-185. In mm. 186-189 DNk indicates

that all the notes in the oboe parts should be staccato. DNd slurs mm. 182-183 and mm. 184-185 together in the flutes and piccolo. The other editions slur all four of these measures together. The violas, cellos, and basses should start from pianissimo in m. 186. DNk provides an editorial starting dynamic of piano for the violins in m. 189. The violins will want to start subdividing into quarter notes, or in three, in advance of their entrance in this measure to ensure rhythmic accuracy.

At rehearsal 15 DNd indicates an arrival dynamic of mezzo forte for all voices except the flutes and piccolo which have forte. At m. 194 DNd indicates forte for all voices instead of “più forte” as is seen in the other editions. The 3rd horn in m. 196 is also instructed to be forte. DNd includes a natural accidental for the English horn in m. 191 that is absent in the other editions. In m. 198 the dynamic for the flutes should be fortissimo. No dynamic for the 4th horn entrance in this measure is provided in any edition, but presumably, it should match the forte dynamic of the 3rd horn from m. 196.

In m. 200 each edition has different dynamics. Table 1 below indicates which voices are fortissimo and which are fortississimo in each edition. Dynamics that match across all editions are printed in italics.

Instrument	DNd	DNk	DNdp
<i>Pic./Fl.</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>
Ob.	ff	fff	fff
Eh.	ff	fff	ff
Cl.	ff	fff	ff
Bsn.	ff	fff	ff

<i>Hn.</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>
<i>Tbn./Tuba</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>
<i>Vln.</i>	<i>fff</i>	<i>fff</i>	<i>fff</i>
<i>Vla./Vcl./Cb.</i>	<i>ff</i>	<i>fff</i>	<i>fff</i>

Table 1: dynamics for each voice in m. 200.

At rehearsal 16 DNk and DNdp indicate accents on the downbeat for the piccolo, oboe, English horn, clarinets, bassoons, and horns. In DNd these are staccatos, not accents. DNd also indicates staccatos on the downbeat of rehearsal 16 for the violas, cellos, and basses. The cymbal in m. 204 should be a suspended cymbal played with a drumstick. The second violins should know that the goal dynamic for the end of the diminuendo that begins in m. 206 is pianissimo, only DNk provides that clarification.

In mm. 208-210 and 214-216 DNd indicates that all notes for the English horn, clarinets, and bassoons should be staccato. Similarly, the violins and violas from rehearsal 17 through m. 213 and from mm. 216-219 are all instructed to be staccato in DNd and the accents present in DNk and DNdp are only printed on the downbeats of mm. 210 and 216. At rehearsal 17 the 3rd flute should still be playing piccolo; this is unclear in DNdp. In mm. 212 and 218 DNd indicates that the eighth notes in the piccolo, flutes, and oboes in these measures should have staccatos on them, implying a lift at the end of the slur.

In m. 210 DNd has many voices shifting to piano from forte. The harp, cellos, and basses switch to piano on beat 2. The violins and violas switch to piano on their second eighth note. The percussion section is instructed to be piano in m. 211. These same dynamic instructions are repeated in the passage that begins at m. 216. At m. 214 DNdp omits the pianissimo instruction for the 1st and 3rd horns.

From rehearsal 18 to rehearsal 19 there are several discrepancies between the three editions. Firstly, two errors in DNdp are present. In m. 226, according to DNk, the first violins should play the same thing that they played in the previous measure. The 3rd flute, which should still be piccolo, should enter on beat 3 of m. 227 with a dotted quarter E sharp that is tied to the following measure. In DNk this note is preceded by E sharp and G sharp grace notes and given an initial dynamic of forte. In DNd the grace notes are not present, but the entrance is accented to match the other winds. The dynamic in DNd is fortissimo instead of forte.

In m. 220 DNd does not indicate a crescendo for the trombones. In mm. 221 and 223 the length of the trombone notes in DNd is a dotted quarter instead of a dotted half. From mm. 224-231 all of the trombone notes are printed as dotted quarters instead of dotted halves. The same dynamics and articulations exist in all editions over this passage.

At rehearsal 18, the initial dynamic in the violas, cellos, and basses is piano in DNd with a crescendo beginning on beat three. DNd only has accents on the downbeats of mm. 220 and 222 for the strings, as opposed to accents on every beat from mm. 220-223. From mm. 224-231 DNd only has accents on each downbeat as opposed to each beat in the strings. DNk and DNdp indicate that the first violins enter in m. 225. They do not enter until the fortissimo in m. 228 in DNd. The basses in DNd play only large beats, not steady eighth notes, from mm. 224-231.

The largest discrepancy from rehearsal 18 to rehearsal 19 between DNd and the other editions is in the bassoon parts. In DNd, the bassoons do not enter until m. 224. The rhythmic G sharp pedal that begins at rehearsal 18 in DNk and DNdp is completely absent. From mm. 224-227, DNd has only the 2nd and 3rd bassoons playing. The pitch content over this passage is the same as in the other editions, with the 2nd bassoon playing the lower part printed in DNk and

DNdp, but the length of the notes from mm. 224-227 are eighth notes, not dotted quarters. From mm. 228-231, the bassoon parts match across all editions.

The absent bassoon parts in m. 220 changes slightly the harmonic landscape for mm. 220-221. DNd partially addresses the absent bassoon G sharps, acknowledging that the trombones are also playing that pitch, by having all four horns play sustained sounding G sharps for the duration of m. 221 at a piano dynamic. There is nothing for the horns in m. 220. The horn part matches the other editions from m. 222 on.

Two final notes from this passage: in m. 223 DNk indicates an editorial starting dynamic of mezzo forte for the 3rd and 4th horns. At m. 224 DNd indicates that the clarinets should be playing in unison instead of in octaves as the other editions show. Both clarinet parts in DNd are playing the top part that is printed in the other editions. This continues to rehearsal 19.

At rehearsal 19 DNd indicates that the 1st bassoon note should have a tenuto on it. This articulation is not present in m. 234 or in either of the other editions. In m. 236 DNk has piano for the horns at their entrance. The other editions do not indicate a starting dynamic but have piano on beat three. DNdp omits that the cymbals in this measure should be “les 2 cymb.,” indicating the use of crash cymbals. DNd provides an editorial arrival dynamic for the cellos and basses in m. 236 of pianissimo.

From mm. 236-239 and rehearsal 20 through m. 247 DNk and DNdp indicate that the violin parts should overlap. DNd does not have these parts overlapping. This means that, for example, in m. 236 the 2nd violins only have notes on beats one and two and in m. 237 the 1st violins only have notes on beat one.

In m. 237 DNd indicates that both oboes should be playing at this entrance. DNk and DNdp have this passage as being for the 1st oboe only. This same discrepancy exists at m. 245. Again at m. 240 DNd includes a tenuto mark on the 1st bassoon entrance. This one is distinguished as being an editorial mark. In m. 246 DNd provides an editorial slur in the flutes, slurring beat 2 to beat 3. This matches the previous entrance in m. 238. This slur is also present in DNk, but not in DNdp. In m. 248 DNk provides the instruction “du bout de l’archet,” with the tip of the bow, for the cellos and basses. This appears to be an editorial instruction taken from the instruction provided for the cellos and basses in m. 266.

There is a different version of the 2nd, 3rd, and 4th horn parts at rehearsal 21 in each edition. Example 10 shows each edition’s version at concert pitch. Note that in DNd and DNK these voices form complete triads, sounding G minor, instead of the third present in DNdp.

Example 10: Horn pitches in each edition at rehearsal 21. Dynamics and special instructions omitted.

In mm. 264-265 the horns should still be “cuivrés,” brassy. Many recordings will slow down in m. 265 or over both mm. 264-265. There is no indication in any edition to do so but relaxing the tempo here allows for a musically satisfying preparation of the “a tempo” in m. 266. DNk indicates that the horns, trumpets, and basses should remove their mutes once they are

finished playing in this movement. This is an editorial instruction and is not present in DNd or DNdp, but I believe that it is correct for these voices to start the 3rd movement unmuted.

Nocturnes, Sirènes

The third and final movement of Debussy's *Nocturnes* is *Sirènes*, sirens. Debussy described this movement as depicting "the sea and its countless rhythms ... and presently, amongst the waves, silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."¹³ Cox describes this music as "an example of Debussy's love of decoration, of arabesque." He continues to say that the musical content of *Sirènes* is "completely without thematic development in the traditional sense" and that it "revolves round the interval of a second."¹⁴

Denis Herlin in his article "Sirens in the labyrinth: amendments in Debussy's *Nocturnes*" says that this movement "was subjected to the highest number of amendments."¹⁵ At the end of his article Herlin comments on the difficulty of creating a "critical text" for this movement. He states that "the 1930 edition is to be avoided, since it comprises a mixture of the two annotated copies, together with the ensuing inconsistencies." He also suggests that the "currently performed" version of *Sirènes* is a "sort of hybrid."¹⁶ Those interested in knowing the potential origins for the editorial discrepancies below are strongly encouraged to seek out Herlin's article.

This movement is unique within the *Nocturnes* for its inclusion of the sixteen female voices, which Debussy uses like instruments within the orchestra. There is no text for the singers, it is up to the musicians and conductor to determine what syllable will be sung. A sung [a] vowel seems to be the most frequently used sound, but an [u] vowel can also be heard in some recordings. Regarding the placement of the singers within the orchestra Debussy wrote "I would

¹³ David Cox, *Debussy Orchestral Music*, (London, U.K.: British Broadcasting Corporation, 1974), p. 23.

¹⁴ *Ibid*

¹⁵ Richard Langham Smith, ed., *Debussy Studies*, (Cambridge, U.K., 1997), p. 51.

¹⁶ *Ibid*, p. 77.

ask you to ensure that the singers are placed within the orchestra and not in front of it, otherwise the resulting effect would be diametrically opposed to the sound I had in mind.” Debussy desired that the voices “not stand out.”¹⁷ Debussy frequently found performances of this work unsatisfactory; this is likely the reason for his many amendments to this movement in particular.

The discrepancies between editions begin right at the start of the movement. In mm. 1-2 of DNd the basses play divisi dotted whole note C sharps and F sharps that are tied together. The sixteenth note rhythm on the first beat of mm. 1-2 found in the bass parts of DNk and DNdp is instead located in the harps in DNd. This alternate harp part is seen below in Example 11.

Example 11: Harp part of *Sirènes* in m. 1 of DNd.

In the second measure, DNd restates piano for the horns before the diminuendo. It is relatively clear in all three editions, but at the first mezzo entrance in m. 2, there should be two voices on each line. DNd has both accents and staccatos for the violas in m. 3. In m. 4 the dynamic for the harps and basses should be pianissimo. DNk includes a crescendo through the duration of the measure for the basses. DNd indicates that the basses in m. 4 should be unison and not divisi. They play the bottom part printed in the other editions. The 2nd harp part in m. 4 of DNd has the same pitch content as the other editions: F sharps and C sharps on beats one

¹⁷ Richard Langham Smith, ed., *Debussy Studies*, (Cambridge, U.K., 1997), p. 77.

through three and G sharps and D sharps on beat four. However, four sixteenths are printed in each beat instead of six.

The same rhythmic differences that were found in the harp and bass parts in mm. 1-2 of DNd are also present in mm. 5-6. DNd does not include accents for the English horn and 1st and 2nd bassoons in mm. 5-6. As with the mezzos before, when the sopranos enter in m. 6 there should be two voices on each line. In m. 7 DNd indicates that the first triplet gesture in the 1st flute should have a diminuendo over those six notes. The second gesture in this measure should start from piano. DNd has each gesture for the 1st oboe starting from piano with beats one through three followed by diminuendos and beat four by a crescendo. DNk restates piano for the sopranos in m. 7. DNd indicates that the sopranos should continue to crescendo from beat four of m. 7 through the downbeat of rehearsal 1. Beat four of the cellos in m. 7 should have a crescendo.

The violas in m. 7 should start from piano. In DNk each note has an accent. In DNd each note has an accent and a staccato. DNk and DNdp indicate that the violas should have a crescendo through beat four of this measure. This instruction is absent from DNd, likely because a crescendo is impossible in a pizzicato note, but leading towards rehearsal 1 does make musical sense. Curiously, the 2nd harp part does not have any dynamic instructions throughout m. 7 in any edition.

At rehearsal 1 the horns should be muted. They should also share the same dynamic instructions for mm. 8-9. DNd has the same crescendo gesture in m. 9 as in m. 8 for the horns. In this case, beat one starts at *più piano* and beat three at *pianissimo*. The flutes and clarinets should have *pianissimo* on beat three of m. 8 and the clarinets should have a crescendo through beat four of this measure. The strings should also have *pianissimo* on beat three of m. 8. In m. 8 the cellos

should have crescendos from beats one to three and three to the downbeat of m. 9. The harp part for mm. 8-9 in DNd is drastically different from the chords on beats one and three that exist in DNk and DNdp. DNd includes a unique line for the 2nd harp, this can be seen in Example 12.

1

Harp 1

Harp 2

Example 12: DNd harp parts for mm. 8-9.

In m. 10 DNk has each three-note flute gesture begin from pianissimo and then crescendo. M. 11 also starts at pianissimo. The accents in the flute parts at m. 11 of DNk and DNdp are not present in DNd. In mm. 10-11 DNd includes an English horn part that doubles the 1st bassoon part an octave higher. This part and the bassoon part should start from pianissimo and reset to that dynamic after the first crescendo. The downbeat of m. 11 in DNd is only an eighth note long and it is a subito pianissimo. DNd omits the 2nd bassoon part in these measures. Each string crescendo in m. 10 should start from pianissimo. It is slightly unclear in DNk and DNdp, but all the cellos should be playing in mm. 10-11. They should divide the two lines present in the top cello line printed in these editions.

In the English horn and 1st bassoon in mm. 12-13 DNd begins the crescendo on beat two instead of beat four. The initial dynamic for the 1st bassoon in m. 13 should be piano. The English horn and 1st bassoon downbeats in m. 14 are slurred into from the previous measure in DNd. DNd clarifies that the 4th horn should not be playing in mm. 12-13. DNd also provides the instruction “sans sourdines,” without mutes, for the horns in m. 12. DNd has a larger slur over the whole measure for the horns in mm. 12 and 13. The smaller slur between beats two and four in each measure is also present. A similar slurring exists in the cello parts in these measures in DNd. There is also a staccato on the downbeat quarter notes in the cellos in DNd. The starting dynamic for the cellos in these measures is only piano in DNd instead of the pianissimo seen in the other editions. This dynamic should be restated at the beginning of m. 13.

DNd includes a viola part in mm. 12-13 and a second violin part in m. 13 that is not present in the other editions. The violas play a whole note B flat, in the staff, in mm. 12-13, and the second violins also play a whole note B flat, in the staff in m. 13. These notes are played unison, tremolo, pianissimo, and “sur la touche,” at the fingerboard. In m. 14 the second violins of DNd double the violas, an octave higher, as opposed to doubling the flutes. Curiously, on beat two of this measure in DNd the violas only have the C natural, but the second violins have the C natural and the B flat. In the other editions, the violas have both notes.

In m. 14 DNk and DNdp have “Div. en 6,” divide into 6, written in the first violin part between the two printed systems. DNd writes “div. en 3,” divide into 3, for each line. The results should be the same either way, but where the individuals playing each note are sitting may change depending on which instruction you follow. The basses should be arco in this measure. Also in m. 14, the top mezzos should start at a piano dynamic. There is no starting dynamic given for the bottom mezzos. Both mezzo parts should crescendo to the downbeat of m. 15.

In mm. 15-16 DNd omits the 2nd and 3rd bassoon parts present in DNk and DNdp. DNd clarifies that it should only be 1st oboe in mm. 15-16. DNdp omits some dynamic instructions from these measures. The flutes in m. 15 should start from forte as they do in m. 16. The clarinets in m. 15 should have a crescendo to match the one in m. 16. DNk indicates that the 2nd and 3rd bassoon parts in these measures should have crescendos to match the flutes and clarinets. The 1st bassoon part in m. 15 should have a diminuendo to match the one in m. 16 and DNk indicates that this should arrive at piano both times. DNdp also omits the instruction “pos. ord.,” normal playing position, for the first violins and cellos, and pizzicato for the basses, in m. 15.

In mm. 15-16 DNd includes forte downbeats for the harps that are not present in the other editions. Both harps are playing virtually the same four-note chord: an E natural in the bass clef staff, an A natural in the bass clef staff above that, and an E natural at the bottom of the treble clef staff. The 1st harp’s lowest note is the A natural three ledger lines below the bass clef staff. The 2nd harp’s lowest note is the A natural at the bottom of the bass clef staff. These chords are forte and it is the same chord on the downbeat of each measure.

In mm. 17-19 we see the same discrepancies between editions that were noted in mm. 12-14. DNd restates the “expressif (un peu en dehors),” expressive (a little to the fore), instruction for the English horn in m. 17. Interestingly no editions provide the expressive instruction for the 1st clarinet in m. 18 to mimic the 1st bassoon in m. 13. The English horn and 1st clarinet should crescendo towards m. 19, either from beat 2 or beat 4 depending on the edition. The flutes and English horn should be pianissimo on the downbeat of m. 19.

DNk indicates that the horns should remove their mutes before their entrance in m. 20, as opposed to earlier at m. 12 in DNd. DNdp provides no muting instruction for the horns until m. 46. There are some discrepancies in the accents in the string parts from mm. 20-21. DNk has no

accents in these measures. In m. 20 DNdp has an accent on the downbeat in the violas and on beat two for the cellos. In m. 21 DNdp has accents on beat two in the second violins, violas, and cellos. DNd has accents for the basses on the downbeats of mm. 20 and 21 and has beat two accents for the violas and cellos in these measures.

In m. 23 the English horn and clarinets should reset to piano on the downbeat. DNk also indicates that they should reset to piano on beat 3 of mm. 22 and 23. In m. 24 DNd provides the dynamic *più piano* instead of *pianissimo* for the 1st oboe. The clarinets should also be *più piano* on the downbeat of m. 24. DNk provides *pianissimo* for the clarinets on beat three. Interestingly, DNd places the diminuendo over beats three and four above the staff in the clarinet part, indicating that it is an instruction for the 1st clarinet. DNd does not include a specific starting dynamic on beat 3 of this measure.

In m. 25 DNd indicates that the mezzos should have a diminuendo from *pianissimo* instead of a hairpin to match m. 23. In m. 25 DNk corrects the slurring seen in the bass part of DNdp. The lower voices should be slurred, not the top ones. However, in DNd both parts are playing tremolo and there are no slurs.

In mm. 26-29 the flutes should have staccatos on the eighth notes on the ends of beats two and four at the ends of the slurs. DNdp appears to erroneously slur the eighth notes on beats one and three of these measures into the quarter notes that follow. DNd indicates that there should be a diminuendo starting on the quarter note and going through the following eighth note in each of these measures, resetting to *pianissimo* on beats one and three.

Also in mm. 26-29, DNd indicates that the 3rd horn should start on beats two and four instead of having a syncopated entrance to match the 1st horn. Similar to the flutes, the violins

should have staccatos on the last eighth note in their slurred groups from mm. 26-29. DNd also indicates that the violins should make a diminuendo over each half measure through this passage, resetting to pianissimo on beats one and three. From mm. 26-37, DNd does not have the basses playing divisi. Instead, they play what is written as the bottom bass part in the other editions. The top bass part, the pedal F sharp, is omitted in DNd.

DNd omits the clarinet and bassoon parts from mm. 30-33. If these parts are played, their starting dynamic should be pianissimo. The oboes should also start from pianissimo. DNd includes a diminuendo for each two-note group in the oboes from mm. 30-33, always restarting from pianissimo. DNk provides an editorial instruction for the trumpets to be “ouvert,” open, at m. 30. As the flutes and English horn, and clarinets if you include those parts, take up the violin line from the proceeding measures at m. 30, they should have the same staccato on the last eighth note of each slurred group through m. 33. DNd also applies the same dynamic shaping to these parts from mm. 30-33 with each group making a diminuendo and resetting to pianissimo on beats one and three. DNd editorially restates pianissimo for the basses in m. 30.

DNd continues to omit the bassoon part from rehearsal 3 through m. 37. There is no entrance dynamic for the clarinets at rehearsal 3 in DNd, but it should be pianissimo to match the other winds. DNd clarifies that it should be 3rd horn only, not 3rd and 4th, at rehearsal 3. From mm. 34-35 DNd omits the 1st and 2nd horn eighth notes on beats one and three so that the entrances are always syncopated. These syncopated entrances are given tenuto marks as well. DNd also ties the end of m. 35 into the downbeat of m. 36 in the horns.

In mm. 36 and 37, the 1st harp part in DNd does not have octaves in the upper staff, only the notes in the staff are printed. Also in these measures, DNd has the first violin parts printed an

octave higher than in the other editions. The 3rd horn in m. 37 should start from piano and the 1st harp should have a crescendo through the measure to match the other voices.

In mm. 38 and 39, the 2nd harp should always start from piano and the 1st harp should always start from mezzo forte. The 1st harp should also have crescendos through their sextuplets. From mm. 38-41, the downbeats in the woodwinds in DNd are printed as accented eighth notes instead of accented quarter notes. Throughout this passage, each voice should have a diminuendo over the second half of beat two and each measure should restart from piano. The articulations in the flutes in mm. 40 and 41 should match the preceding measures and the other winds.

At rehearsal 4, DNdp is missing a double sharp accidental in the 2nd second violin part on the last eighth note in beat 2. It should still be F double sharp at the end of this measure. The last eighth note in beat two of the 2nd violas should be a D sharp. The last note in the 2nd cellos in m. 41 of DNd may be an error. An E natural is printed, but the prevailing harmony in the other voices is D major. The other editions indicate a D natural instead of an E natural. In mm. 40-41, DNd does not include the upper bass part printed in the other editions. Instead, the basses are unison on the lower line present in DNk and DNdp. The last note in m. 41 in the bass part of DNdp is not present in the other editions.

In mm. 42-43 of DNdp the second violin parts are reversed compared to the other editions. Switching these parts makes more sense getting into m. 44. DNd does not include crescendos for the clarinets and 3rd and 4th horns in mm. 42-43. The woodwinds and 1st and 2nd horns in m. 44 should all start from mezzo forte and have a crescendo over the second half of the measure. DNd also indicates that the 2nd harp chord in m. 44 should be mezzo forte.

In m. 46 the harps should be pianissimo. DNdp omits crescendos on each gesture for the flutes in m. 47. The string parts of DNd in mm. 46-47 are very different from the parts present in the other editions. DNd's version is reproduced below in Example 13. In m. 48 the bassoons should be mezzo forte. The winds in m. 48 should have a crescendo over the second half of the measure. The viola, cello, and bass downbeats in this measure should all be accented and sforzando. The horns should remove their mutes after m. 47. DNd includes a 1st horn part in m. 48 that starts on the second half of the measure with a printed D natural half note in the staff that is slurred to a printed E flat quarter note at the top of the staff. These two notes are within a quarter note triplet to line up with the winds and strings. The starting dynamic is mezzo forte and they crescendo over the half measure like the other voices.

The image shows a musical score for string parts, measures 46-47. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The parts are for Violin 1 (div.), Violin 2 (div.), Viola, Violoncello (div.), and Contrabass. The dynamics are *pp* (pianissimo) for all parts. The Viola and Violoncello parts are marked *pizz.* (pizzicato). The Contrabass part is marked *unis. pizz.* (unison pizzicato) and *pp*. The score shows two measures, 46 and 47, with a repeat sign at the end of measure 47.

Example 13: DNd version of the string parts for mm. 46-47.

At rehearsal 5, DNd has editorial half measure crescendos for the 1st and 2nd bassoon for one measure. DNd also indicates that the violins, violas, and cellos should have half-measure crescendos in the measure of rehearsal 5 as well. DNk has unique accents in the bass part from mm. 50-52. In m. 50 there are accents on beats one and three. In mm. 51 and 52 the downbeats are accented. It is slightly ambiguous, but at rehearsal 5 all of the voices should have a dynamic of forte. DNk indicates that both mezzo soprano lines should have a crescendo over the dotted half note in m. 50 and a decrescendo over the quarter note in that measure. There is no such instruction in DNd.

DNd omits the 3rd bassoon part present in the other editions in mm. 52-53. DNk indicates that this 3rd bassoon part should have the same dynamic shape as the other bassoons in m. 53. In m. 52 of DNd, the downbeat notes for the violins, violas, and cellos are not tremolo. The violas and cellos in this measure should also have a diminuendo. In m. 53 DNd indicates a starting dynamic of piano for the mezzo sopranos and half-measure decrescendos over each slurred gesture. M. 54 is then pianissimo with a diminuendo from the printed E flat to the D flat.

In m. 54 DNd indicates that the top viola part should still be tremolo. In mm. 54-55 DNd's second cello part is two whole note D flats, below the staff, that are tied together. The top cello part should have a diminuendo over m. 55 to a pianissimo in m. 56. The bass part of DNd in these measures is also playing two whole note D flats, in the staff, that are tied together and tied into an eighth note on the downbeat of m. 56. The basses should be arco and pianissimo. DNdp omits a slur in the 1st harp in m. 54. The whole measure should be under a slur to match m. 55. In m. 55 DNd does not repeat the E flat to D flat motion in the mezzos seen in m. 54, instead they just have a whole note D flat.

Starting with their entrance in m. 57, the clarinets should be in B flat instead of A. In m. 58 the 3rd and 4th sopranos should also be “doux et soutenu,” sweet and sustained. In m. 59 of DNd, the 3rd cello part’s printed C natural is a half note and not a quarter note. The bottom double bass part that covers up this gap in DNk and DNdp is absent in DNd. In mm. 59-61 DNd provides an alternate viola part. Beat three of m. 59 is a half note, instead of a quarter as in the other editions, and it is slurred into the downbeat of m. 60. The downbeat of m. 60 is a C sharp eighth note in the middle of the staff for the top violas and an A natural eighth note in the staff for the bottom violas. The rest of m. 60 and all of m. 61 are rests for the violas. Also in mm. 60 and 61, the lower cello line of DNd includes whole rests for the third cello part. DNk instead indicates that the third cello part should join the second cellos for these measures. This same discrepancy exists in mm. 64-65.

Across the page turn, DNdp omits the fact that the clarinets are slurred into the downbeat of m. 60. In mm. 60-61 the upper bass part of DNd differs from the other editions. Beat three of m. 60 and beat one of m. 61 are both half note E naturals above the staff in DNd. These two notes are tied together. The last notes of m. 61 in both bass parts are slurred into the downbeat of m. 62 and the bottom bass part has a staccato on the downbeat of m. 62.

The horns in mm. 61-62 should be muted according to DNd. DNk and DNdp have double stems for the lower soprano parts in mm. 60-61. There is no such indication in DNd. I do not believe that this is an indication that more voices should join in at this point, I think it is just an editorial quirk. Again in mm. 63-64 of DNd, there is an altered viola part with half notes on beat three of m. 63 slurred into eighth note downbeats followed by rests in m. 64. Again, the pitches in m. 64 are C sharp in the staff for the top violas and A natural in the staff for the bottom violas. This time around, DNd does have a matching viola part in m. 65.

The first violins should have the entire gesture from mm. 65-66 slurred together. The dynamics printed between the systems for the violas in mm. 67-69 should apply to both voices. DNk indicates that the violas should diminuendo from mm. 67 to 68. DNd indicates that the viola dynamic in m. 68 should be *più pianissimo*. DNd also includes one final diminuendo over the last two viola eighth notes in m. 69. In DNd there is no bass part in m. 67 and the 3rd cello note on beat three in this measure is again a half note and not a quarter. DNd also omits the top bass part from mm. 68-69. DNd also writes the lower bass part in these measures as whole notes that are tied together across the bar line as opposed to half notes that are tied together within the measure but not across the bar line.

DNk instructs the 3rd and 4th sopranos to be piano in m. 68. In m. 69 DNd has editorial hairpins for the 3rd and 4th horns, growing into the quarter note and then making a diminuendo towards the end of the measure. DNd restates *pianissimo* for the 3rd and 4th horns on beat three of m. 70. The starting dynamic for the first violins in m. 69 should be *pianissimo*. They should also have a *subito pianissimo* on the downbeat of m. 70. Both violin sections should make a diminuendo over the two eighth notes in m. 70.

At rehearsal 6 the initial dynamic for all the winds playing should be piano. The bassoon playing at rehearsal 6 should be the 3rd bassoon. Despite the flute dynamic of piano after beat three in m. 72, the other woodwinds and strings are not instructed to reset to piano after their initial crescendo in this measure. The horns should remove their mutes after finishing in mm. 71 or 72. In DNd the final note in the top viola part is a return to D flat instead of a continued descent to B flat as printed in the other editions.

The arrival or initial dynamic for all voices, except the 1st and 2nd horns, in m. 73 should be *mezzo forte*. The flutes, oboes, clarinets, and 1st and 2nd horns should have a crescendo over

their last two notes in m. 73. The crescendo in the horns in this measure is an editorial one present only in DNd. The basses should have a diminuendo in m. 73. DNk indicates that this diminuendo starts from the beginning of the measure whereas DNd indicates that it starts on beat two. In both cases, it should last the remainder of the bar.

In m. 74 every voice except the 1st and 2nd horn should have an initial dynamic of piano. The English horn should have a crescendo over its first three notes in m. 74 to match the oboes and clarinets. DNd also editorially includes this crescendo for the violas and cellos. DNd indicates that the sopranos should have a crescendo through m. 74. DNk continues this crescendo through m. 75. The basses should also have a crescendo throughout m. 74. The 3rd bassoon dynamics should match the 1st and 2nd bassoons in mm. 74-75.

The printed G natural in beat three of the clarinet part in m. 74 should have an accent on it like the rest of the wind voices playing this figure. The string note change on the and of beat three in this measure should have a tenuto on it as in m. 72. DNd includes a part for the second violins in m. 74 that starts on the and of beat three and doubles the top cello voice. It starts from piano and crescendos through the measure.

In DNd, the flutes, oboes, English horn, and clarinets are not slurred across the bar lines into mm. 75 or 76. The slurs for these voices always end on the last triplet eighth note in each measure. The slurring of the flute should match the other voices in these measures. DNk slurs the flute from m. 75 into m. 76. There is an error in the slurring of the top viola part of DNdp in m. 75. The first slur should go all the way to beat three as it does in the other viola and cello parts.

The downbeat quarter notes in the flutes, oboes, English horn, clarinets, and 1st and 2nd horn of m. 75 have tenutos in DNd. The crescendo present in the flute part of DNdp in this

measure should also be in the other winds and strings doubling this line. The flutes should have a dynamic of mezzo forte at the beginning of m. 75. The flutes, oboes, English horn, clarinets, violas, and cellos should all have a crescendo from the second half of beat three through the end of m. 75. DNd has an alternate 1st and 2nd bassoon part in m. 75. Instead of a quarter note F sharp on beat four, there is an eighth note triplet figure. The first note is a tied A natural from the beginning of the measure followed by a D natural at the top of the staff and a B natural below that. This whole measure is under a slur and crescendos from mezzo forte.

In mm. 76-79 DNd presents an alternate clarinet part from what is present in the other editions. In m. 76 the 2nd clarinet has a printed whole note A flat above the staff. The 1st clarinet has a printed half note B flat above the staff slurred to a C natural a step higher. In m. 77 both voices come to a printed whole note A flat above the staff. They continue in unison through mm. 78 and 79 playing what is printed as the 1st clarinet part in the other editions. DNd does not slur m. 78 into m. 79. If using the other editions, DNdp omits a slur between mm. 76 and 77 in the clarinet part.

In mm. 77-78 there are discrepancies as to which horn is playing what part between the 1st and 2nd horns. DNd indicates that the 2nd horn should play the printed D flat whole note in both measures, tied together. In this edition, the 1st horn should play the moving line in m. 78. DNk seems to indicate that the 1st horn should play the whole note D flat in m. 78 and the 2nd horn should play the moving line. DNdp is ambiguous. Whoever is playing the moving line in m. 78 should play those notes all under one slur. DNk indicates that the 1st horn should be slurred into m. 78 from m. 77. DNd indicates an editorial slur in the 1st horn over the second half of m. 77, but does not continue to slur this into the moving passage in m. 78.

In m. 78 DNd indicates that the 1st bassoon should be playing what is printed as the 2nd clarinet part in DNk and DNdp instead of the whole note D flat present in the other editions. At rehearsal 7 DNd does not include tenuto marks over the last two quarter notes in the quarter note triplet at the end of the measure. DNdp indicates tenutos over these notes in the flutes and 1st horn. DNk has them for the flutes, English horn, clarinets, and 1st and 3rd horn. Curiously they are omitted from the 1st and 2nd bassoon part. For everyone playing this figure at rehearsal 7, the eighth note on the and of beat two should have a tenuto, not an accent.

In m. 81 DNd indicates that the 1st oboe should enter at the beginning of the measure, doubling the flutes. The other editions do not have the 1st oboe entering until the 2nd quarter note in the quarter note triplet at the end of this measure. This time, in m. 81, DNd and DNk both indicate that each voice playing the quarter note triplet figure in the second half of the measure should have tenutos on each note, including the eighth note pick up to this gesture. All playing winds and horns, including the 3rd bassoon, in m. 81 should have piano at the start of the measure or their first entrance. They then crescendo through the second half of the measure to a forte on the downbeat of m. 82. DNd gives an editorial accent to the 3rd bassoon on the downbeat of m. 82 to agree with the bass' articulation.

Every voice in m. 82, excepting the 3rd bassoon and basses, should have a crescendo over the first two beats in this measure to fortissimo on the eighth note on the and of beat two. DNd provides marcato accents for the winds and horns playing this figure to match the strings on the and of beat two instead of the traditional accents printed in the other editions. For the winds and horns in m. 82, DNk and DNdp agree on the pitch content, though DNdp omits an "a2" for the 1st and 2nd horns on the downbeat. DNd provides some alternate parts in this measure. The first three notes for the flutes in this measure double the oboes. The second half of the measure agrees

with the other editions. The English horn doubles the 1st oboe, an octave lower. DNd provides unique parts for the 2nd and 3rd horns. Instead of doubling the dotted quarter at the beginning of the measure, they play the same sixteenth note followed by a sixteenth tied to a quarter note rhythm as the winds. The 2nd horn plays a B sharp in the staff slurred to a C sharp in the staff. The 3rd horn plays a G sharp in the staff slurred to an A natural. After that, the horn parts line up with the other editions.

In m. 80 of the viola part, DNdp omits a tie between the end of beat two and beat three. In m. 81 the violins and violas should have tenutos on their beat two quarter notes and the beat three triplets should be under a slur. DNd provides an entirely different string part in mm. 80-82 compared to the other editions. This can be seen below in Example 14. Immediately obvious in the string parts for mm. 80-81 is the absence of the eighth note triplet figures, completely eliminating this idea from this passage. There are also some small changes in m. 82 to the first violin parts.

7 Serrez ----- Retenu, avec force

Vln. 1 div. *p* *f* *ff*

Vln. 2 *p* *f* *ff* [div.]

Vla div. *p* *f* *ff*

Vcl. div. *p* *f* *ff*

Cb. unies *p* *f*

Example 14: DNd string parts for mm. 80-82.

In m. 83 DNd indicates that the winds and the 3rd and 4th horns should have staccatos on their downbeat eighth notes. DNd omits the 3rd bassoon part present in DNk and DNdp in mm. 83-84, two tied whole note D naturals below the staff, making a diminuendo to piano in m. 84. In the 2nd bassoon part, DNd indicates that they have a staccato eighth note B natural, just below middle C, on the downbeat of m. 83 and nothing in m. 84. The other editions have the 2nd bassoon playing two whole note A naturals at the bottom of the bass clef staff tied together and making a diminuendo to piano in m. 84. DNk indicates that, if performing the 2nd and 3rd bassoon whole notes in m. 83, the diminuendo should start from the beginning of the measure and not from beat two as indicated in DNdp.

The diminuendo in the 1st and 2nd horns in m. 83 should also start at the beginning of the measure. In m. 84 DNd has the 3rd and 4th horn resting while the 1st and 2nd horn repeat what they played in m. 83, starting from piano and with a diminuendo over each two-note slur. DNk and DNdp indicate that the 1st and 2nd horn should arrive at a printed G natural quarter note, in the staff, at piano, and then the 3rd and 4th horn should play two sets of printed G natural quarter notes slurred to E natural quarter notes. In both editions, these also start from piano. DNk indicates that the whole measure is under a diminuendo whereas DNdp indicates that each two-note slur has a diminuendo.

The trumpets in m. 83 should have an initial dynamic of mezzo forte. DNd indicates that there should be a hairpin over the printed D sharp in the second half of m. 83, not just a diminuendo as printed in the other editions. DNd also begins m. 84 of the trumpets from piano and includes a diminuendo over the first beat triplet to the printed A natural. In m. 85 the trumpet solo should start from piano and DNd indicates that the last note in m. 86 should arrive at pianissimo.

In mm. 83-84 DNd prints staccatos on each repeated, articulated, note in the violins, violas, and cellos, not just the last note in each beat as in the other editions. This pattern continues for the second violins and violas in mm. 85-86. When there is a note change in these measures, they are slurred together in a smaller two-note slur, under the overarching slur, in DNd and DNk and there are no staccatos on the main beats. However, DNd does indicate staccatos on the second note of the two-note slur in these places. In m. 86 DNd does not have the second violins coming together on beats three and four. Instead, the top seconds rest over these beats and then the section plays in unison at rehearsal 8.

At rehearsal 8 the tempo indication in DNd is just “Tempo” as opposed to the “Tempo un peu plus lent,” a tempo a little more slowly, in the other editions. Starting with the English horn and clarinets at rehearsal 8 and continuing to every voice that plays this two sixteenths tied to a dotted quarter note gesture through m. 96, DNd indicates that this should have a dynamic hairpin on it, crescendoing to the dotted quarter and then making a diminuendo over the dotted quarter note. Each gesture starts from either piano or pianissimo. In DNk this gesture always starts from piano, but only includes the crescendo portion of the hairpin printed in DNd. DNdp occasionally omits some dynamic resets and hairpins, this appears to be erroneous.

At rehearsal 8, and through m. 88, the dynamics for the English horn and clarinets start at, and reset to, pianissimo in DNd. DNk restates pianissimo for the oboes in m. 88. The 2nd bassoon note printed in m. 88 of DNdp should be read in tenor clef, making it an E flat instead of an A flat. DNdp omits crescendos for the 1st and 3rd horns and the top sopranos over the second half of m. 88.

At rehearsal 8 the basses should be unison. DNk provides the instruction “aussi léger que possible,” as light as possible, for the basses in this measure. From rehearsal 8 through m. 94, the bass parts of DNk and DNdp agree, alternating between constant staccato eighth notes for two measures and then two measures of divided whole notes, octave A naturals. In DNd the measures with eighth notes in the other editions only have eighth notes on beats one and three. The pitches, dynamics, and articulations are the same. In the divisi whole note measures, DNd includes only the lower note of the two printed in the other editions. In mm. 97-98 DNd also includes only the lower whole note, the B natural, instead of the divisi perfect fifth between a B natural and an F sharp that is present in DNk and DNdp.

In mm. 89-90 DNk has whole note A naturals at the bottom of the bass clef staff, tied together, for both the 2nd and 3rd bassoons. In DNdp the 2nd bassoon is tied to a quarter note in m. 90. In DNd both voices have a quarter note on the downbeat of m. 89 and nothing in m. 90.

From mm. 89-100 there are two versions of the slurring for those parts playing the two sixteenth note/dotted quarter note gesture that starts in the English horns and clarinets in m. 87. DNd always slurs the two sixteenths together and then ties the second sixteenth to the dotted quarter note. Starting in m. 89, DNk and DNd have the slur starting from the first sixteenth and going to the dotted quarter while also tying the second sixteenth to the dotted quarter. Fundamentally, the musical result will be the same, but it is interesting to note that the way this gesture is printed in DNk and DNdp changes between mm. 87-88 and mm. 89-100.

The D sharps printed on the downbeats of mm. 89 and 90 in the 2nd horn of DNdp are inaccurate, the notes should be printed D naturals. DNdp also omits dynamics in the first violin parts in mm. 89 and 90. Both voices should share the same dynamic shaping. Each measure should start from piano and they should crescendo over the first two beats in each measure and make a diminuendo over the last half.

In mm. 91-92 DNd has the English horn and clarinets starting from, and resetting to, pianissimo instead of piano. Again, the 2nd bassoon in m. 92 should be in tenor clef in DNdp. DNdp also omits the starting dynamic of piano for the 1st horn in this measure and crescendos for the 1st horn and top sopranos over the second half of m. 92. In m. 93 it should still be both 1st and 2nd flutes playing. In mm. 93-94 there are the same discrepancies between editions that were in the 2nd and 3rd bassoon parts in mm. 89-90, except this time DNdp has the 2nd bassoon playing a whole note in m. 90 and the 3rd bassoon playing a quarter note. The bottom sopranos should have a crescendo throughout m. 94.

In mm. 93 and 94 the same dynamic shaping from mm. 89-90, should be present in both voices of the first violins. In mm. 94-95 DNk clarifies that the trill in the first violins should be between C sharp and D sharp. The hairpins present in the second violins, violas, and cellos in m. 94 should also exist in m. 93 for those voices. In m. 95 DNdp includes an erroneous “à2” in the top soprano part. DNdp again omits a crescendo through the second half of m. 96 for the 3rd horn.

In m. 97 DNdp gives the 3rd horn the dynamic of mezzo forte, this appears to be an error. The other editions indicate that the flutes, oboes, English horn, clarinets, horns, and first violins should all start from piano in this measure. In m. 98 the flutes, oboes, English horn, clarinets, horns, and first violins should all start from piano. DNd also indicates that the second violins, violas, and cellos should start from piano in this measure. In mm. 97-98 DNd has a diminuendo over the second dotted quarter note in the measure for the flutes, oboes, English horn, clarinets, and horns.

From mm. 95-100 the bassoon parts of DNd do not agree with the other two editions. DNd completely omits any bassoon parts from mm. 95-98. The omitted bassoon parts from DNk and DNdp can be seen below in Example 15. The 1st and 2nd bassoons enter in m. 99 in DNd, matching up with the other editions, but the 3rd bassoon is still resting. The 3rd bassoon enters in m. 100 in DNd. Their initial dynamic is forte and they have a crescendo throughout the measure. The only discrepancies through these measures between DNk and DNdp are that DNdp has an initial dynamic of forte and an accent on the first half note for the 3rd bassoon in m. 99. DNdp also omits the 3rd bassoon crescendo in m. 100.

Example 15: Bassoons from mm. 95-98 in DNk and DNdp, omitted from DNd.

The oboes and clarinets in m. 99 should be *à2*. The forte printed in the oboes and 3rd bassoon in m. 99 of DNdp is incorrect. All voices except the first violins should be mezzo forte in m. 99. In m. 99 DNd indicates that the second violins, violas, and cello should move to a normal playing position from being over the fingerboard. Curiously, per this instruction, the first violins should technically still be playing over the fingerboard. This does not seem to make sense with the dynamics being played. DNd has forte for all the voices except the sopranos and first violins on the downbeat of m. 100. DNd also gives an editorial crescendo to the basses in this measure to match the other voices.

At rehearsal 9 DNd notes that only the 1st harp should be playing. DNd provides the dynamic instruction of piano for the sopranos on their downbeat at rehearsal 9. No edition provides an initial dynamic for the mezzos at rehearsal 9 or the following measure, but as this passage is performed hummed, perhaps it is assumed that the voice will naturally blend into the pervading soft dynamic. DNd includes staccatos on the downbeats for the second violins and cellos at rehearsal 9 to match the first violins. DNk indicates that the first violins should be “*pos. nat.*,” normal playing position, at rehearsal 9 whereas DNd provides the contrasting instruction “*près du chevalet*,” at the bridge. There are no instructions for the first violins in DNdp.

From rehearsal 9 to 10 DNd has a different horn part from the other editions. DNd has the four horns playing from rehearsal 9 to 10. Each measure is the same and can be seen below in Example 16. DNk and DNdp agree over this passage, but there do appear to be a few omissions in DNdp. DNk has tenutos for the 1st horn in mm. 101-106 that are absent from DNdp. DNdp also does not include a starting dynamic for the 3rd horn at rehearsal 9. It should be piano if following these editions. When the 2nd horn enters in m. 107, they should also have the instruction “cuivrez bouché,” brassy and stopped. Interestingly, the eighth note on beat four in the 2nd horn is not accented in either edition, but in DNk all 2nd and 4th horn notes are accented from mm.108-110.

The image shows a musical score for four horns, labeled 'Hns.' and numbered 1 through 4. The music is in 4/4 time. Horn 1 starts with a *pp* dynamic and plays a series of notes with accents. Horn 2 enters in measure 107 with a *pp* dynamic and plays notes with accents. Horn 3 starts with a *pp* dynamic and plays notes with accents. Horn 4 starts with a *pp* dynamic and plays notes with accents. The score includes various musical notations such as notes, rests, and accents.

Example 16: The horn parts in DNd for mm. 101-110.

In m. 103 DNdp omits decrescendos in the 1st flute part over each sextuplet as in the following measures. DNk indicates that each sextuplet in the 1st flute from mm. 103-106 should restart from piano. DNdp omits the downbeats in the 2nd flute part from mm. 104-107. The 2nd flute part here should match the 3rd, with D flat eighth notes on the downbeat, slurred in from the previous measure. In m. 110 the 3rd flute part in DNdp appears to be slurring into the downbeat of rehearsal 10, this is a printing error as there is no 3rd flute part at rehearsal 10.

In m. 103 of DNk, the English horn part has larger phrasing slurs over beats one and two and beats three and four. This matches what is printed in the 1st bassoon part in this measure. DNd omits these phrasing slurs from both voices. In m. 103 DNk also gives the English horn the “solo” instruction that is present in the 1st bassoon in this measure. DNdp omits a hairpin in the English horn part in m. 104, crescendoing over the first half of the measure and decrescendoing over the second half. They should arrive at piano at m. 105. In m. 105 the initial dynamic of the 1st oboe should be piano. When the English horn reenters in mm. 108 and 110 they should still be piano.

From mm. 103-106 DNk indicates that there should be a diminuendo over beats one and three in the 1st clarinet part. Each decrescendo should restart from pianissimo. DNk also includes tenutos on the quarter notes in these measures. In DNd beats two and four of the 1st clarinet part in these measures are eighth notes instead of quarter notes. These notes do have tenutos on them. It is slightly unclear in DNdp, but m. 104 should still be only 1st bassoon, not 1st and 2nd bassoon. In m. 107 both 1st and 2nd bassoons should be playing. In mm. 109-110 DNdp omits the return to piano in the 1st clarinet part before each decrescendo. When the bassoons reenter in m. 109 they should still be at piano.

In m. 104 of DNdp, there is a printing error. The voice system printed is still the mezzos, not a mysterious new section of second sopranos. DNdp also omits the instruction “à bouche ouverte,” open mouth, in m. 105 on beat one for the bottom mezzos and beat three for the top mezzos. In no edition is there any dynamic instruction for the mezzos when they go from humming to singing. In m. 106 DNd includes an editorial crescendo for the bottom mezzos over the first half of the measure and editorial decrescendos over the second half of the measure for both mezzo parts.

In the second violin part in mm. 103-104, DNd does not have the two eighth notes on beats two and four present in the other editions. Instead, they play only what is printed as the ands of beats two and four in DNk and DNdp. Similarly, in mm. 105-106 DNd omits the big beats and includes only the lower syncopations in the second violin part. DNd provides an editorial dynamic of piano for the cellos at their entrance in m. 107. DNd also clarifies that the instruction “En augmentant peu à peu,” gradually increasing, that is printed in m. 105 should last until the tempo primo at rehearsal 10. It would be clear to any player, but DNdp omits the divisi instruction for the 32nd note runs in the first violins in m. 110.

At rehearsal 10 DNdp omits the initial dynamics for the flutes and clarinets. They should start from piano. Also omitted is a starting dynamic of piano for the 1st trumpet and pianissimo for the 2nd and 3rd trumpets in their entrances at rehearsal 10. In DNk and DNdp the instruction “doux et expressif,” sweet and expressive, is printed over the 2nd and 3rd trumpet entrance, but in DNd it is over the 1st trumpet. It seems to make more musical sense for the solo trumpet line to have this instruction. DNdp omits the dynamic of piano for both harps on beat three in the measure of rehearsal 10. The dynamic and musical instructions for the singers at rehearsal 10 should apply to all vocal parts.

At rehearsal 10 DNd indicates that all the string parts should be playing “sur la touche,” on the fingerboard. This lasts through m. 120 for the second violins, violas, and basses, and through the downbeat of m. 121 for the first violins and cellos. In mm. 111 and 113, the oboe parts of DNd have quarter notes on beat three instead of half notes tied to eighth notes on the following downbeats as printed in DNk and DNdp. From rehearsal 10 through m. 120 DNd omits the bassoon parts that are present in the other editions.

In m. 112 DNd indicates that the 2nd oboe should start from piano on beat three and diminuendo to the following downbeat. DNk also includes this diminuendo, but the starting dynamic indicated is pianissimo instead of piano. This same discrepancy is present in the 2nd oboe at m. 114. In the trumpet part at mm. 112 and 114 DNk prints a decrescendo below the staff for the first half of the measure. DNd prints the decrescendo over the system, indicating that it applies to the 1st trumpet only. DNdp omits any decrescendo. DNd includes editorial hairpins in the top soprano and mezzo voices in m. 112 and in the soprano voices in m. 114. These crescendo and decrescendo over the half-measure.

In m. 113 the flutes, clarinets, and 1st trumpet should again start from piano. The 2nd and 3rd trumpet should have an initial dynamic of pianissimo. Also in m. 113, DNk alone has the harps playing mezzo forte on beat one and then piano on beat three. In m. 114 DNdp indicates that the harps should be mezzo forte. DNk has them at piano and DNd indicates no change in dynamic from rehearsal 10.

In m. 115 DNd indicates a starting dynamic of piano for the English horn. The clarinets in m. 116 should reset to piano at the beginning of the measure. They should continue to reset through m. 118. In m. 115 the harps should be piano. DNd restates piano for the harps at each entrance in mm. 115-118. In m. 116 DNd includes editorial hairpins for the mezzos, crescendoing over beats one and two and decrescendoing over beats three and four. DNd also gives a diminuendo over beats three and four to the bottom sopranos in this measure. In mm. 115 and 117 DNd does not have the 2nd and 4th horns tied into the downbeats of the following measures. Also in these measures, DNd indicates that the dotted quarter note at the end of the measure for the 1st and 3rd horns should not be tied to the previous entrance. This final note in the measure also has a tenuto marking on it in DNd.

At m. 115 DNk and DNdp indicate that the strings should be playing at the fingerboard. All string voices should be pianissimo in this measure and each voice with a decrescendo should reset to pianissimo at the start of the next decrescendo. From mm. 115-117 DNd has the violas resting instead of playing a similar quarter note gesture to the violins as seen in DNk and DNdp. DNd also has the cellos playing unison on what is printed as the bottom cello part in the other editions during these measures. DNk and DNdp have the top cellos playing alternating tremolo quarter note G naturals and F naturals.

In m. 117 the 2nd and 3rd flutes should be playing and their decrescendo should end at pianissimo. As before, in m. 117 the 1st and 3rd horns should be piano and the 2nd and 4th horns should be pianissimo. The 1st trumpet should start from piano and have a crescendo through beats one and two. In m. 118 DNd does not have any horns playing. DNk and DNdp both have downbeat eighth notes printed in this measure. DNk indicates that only the 2nd and 4th horns should be playing these notes, a printed A natural in the staff and a printed D natural at the bottom of the staff respectively, whereas DNdp indicates that the 1st and 3rd horns should also be playing these notes. DNdp omits the *più piano* dynamic for the strings in m. 118.

In m. 119 the basses should also be at a triple piano. At m. 120 the bottom first violins should have a decrescendo to match the cellos. DNk also gives decrescendos to the second violins in this measure. DNd does not, but it seems logical that all the voices would get softer together. In m. 121 DNd has the bottom first violins and the cellos slurred into this downbeat from the previous measure. DNd also indicates that these eighth notes should be staccato, likely to match the horn downbeats in this measure.

In mm. 121-127 DNk and DNdp have the bottom set of voices erroneously labeled as second sopranos, these two systems should still be the mezzo sopranos. DNk gives the top

sopranos in m. 121 the “doux et expressif,” sweet and expressive, instruction. DNk and DNdp indicate that the bottom mezzos, not second sopranos, should enter on beat three of m. 121. DNd gives this part to the top mezzos. Regardless of who is performing this part, they should be slurred into m. 123.

In m. 121 the violas should be playing in the normal position. In m. 122 the violas should have the same diminuendos on beats one and three that they did in the previous measure. DNk indicates that each of these diminuendos from mm. 121-122 in the violas should start from pianissimo. From mm. 123-124 DNd gives the same dynamic shaping to the second violins, who should no longer be at the fingerboard, as the violas in the preceding two measures. DNd provides an editorial staccato on the downbeat of m. 123 in the violas and of m. 125 in the second violins. DNk indicates that the second violins should be slurred into the downbeat of m. 125 and does not include a staccato. In m. 123 DNdp omits the normal playing position instruction for the cellos. On the two systems printed in this measure, the top system should only have the A natural and the bottom one should only have the B natural. Both of these notes should not be printed on both systems.

At rehearsal 11 and the following measure, DNd editorially gives the clarinets a diminuendo on beat three. The vocal entrance at rehearsal 11 should be in the top mezzos. When the first violins enter at rehearsal 11 or in the following measure, they should be in the normal playing position. The diminuendos printed in DNdp from mm. 126-128 are not present in any other edition. The 2nd horn in m. 129 should not be muted. The viola eighth notes in m. 129 should be slurred together. In m. 130 DNd gives editorial hairpins to the clarinets to match the voices from the previous measure.

From mm. 131-138 DNd always includes a tenuto on the middle note in the flute triplets. The starting dynamic for both the flutes and the oboes in m. 131 should be pianissimo. DNdp omits a decrescendo from the oboes in mm. 131 and 132 over beats two through four to match the violins. In mm. 131-132 and 135-136 DNd includes a smaller, internal slur over the sixteenth note triplets in the violins. Both DNd and DNk include a diminuendo in the cellos in mm. 131-132 over the dotted half notes. DNd also includes a crescendo over the first beat in these measures for the cellos. In DNd the basses are not slurred into m. 131 from the previous measure. In m. 132 DNd does not repeat the top G natural quarter note in the basses. Instead, the top basses are resting.

In m. 133 DNdp omits the instruction to divide by three in the violas. DNd has the basses play in unison in m. 133. They play what is printed as the bottom bass part in the other editions from mm. 133-134, omitting the top G natural in these measures. DNdp omits that the basses should then be in unison at rehearsal 12 if following this edition. Unlike in the previous hummed passage, in m. 133 the humming mezzos are instructed to be pianissimo.

At rehearsal 12 the flutes should be pianissimo for one measure before lowering their dynamic to triple piano. In DNd the clarinets and horns in mm. 135-136 are slurred to beat two instead of having a slur all the way to beat three. However, beat two is still tied to beat three. At rehearsal 12 the violas should now be divided à2. DNd gives the basses a pianissimo dynamic at rehearsal 12 and then a *più pianissimo* one in the following measure to line up with the other strings. In m. 136 DNdp omits a decrescendo from the top second violin part. It should match the top first violin part dynamically. DNdp also omits the *più pianissimo* from the cello part in m. 136.

In m. 137 DNd indicates that the 1st trumpet should be muted. DNd does not have the basses playing on the fingerboard in this measure. The other editions have the basses playing at the fingerboard to match the cellos. In m. 138 DNd instructs the 1st harp to drop down to triple piano. In m. 139 the violins should be divided by fours.

In m. 139 DNd indicates that the top mezzo line should start at pianissimo. In mm. 139-140 DNk and DNdp have the oboes doubling the top mezzo line, with the whole note G naturals tied together in the second oboe. DNk indicates that the top oboe should have a diminuendo in each measure, but DNdp has a crescendo in m. 139 and a diminuendo in m. 140. It seems likely that the crescendo in DNdp is an error. DNd omits the oboes in these measures. Also in mm. 139-140, DNd does not have the bottom mezzos singing in the first half of the measure. Instead, what is in their part in the other editions is played by the clarinets on beats one and two of these measures. Additionally, the 1st harp in mm. 139-140 has whole note F and G naturals in the bass clef staff and doubles the bottom mezzos on beats three and four. DNd includes editorial diminuendos for the harp and bottom mezzos over beats three and four in mm. 139-140.

The image displays a musical score for measures 139 and 140. The score is arranged in four systems. The first system is for the Oboe (Ob.), which is silent in both measures. The second system is for the Clarinet 1 and 2 (Cl. 1. 2.), featuring a triplet of eighth notes in both measures, marked *pp*. The third system is for the Harp 1 (Hp. 1.), with a triplet of eighth notes in the right hand and a half note in the left hand in both measures, also marked *pp*. The fourth system is for the Mezzo-Soprano (M.-Sop.), with two parts: the first part (1. 2. 3. 4.) has a half note in both measures, marked *pp*; the second part (5. 6. 7. 8.) has a triplet of eighth notes in both measures, marked *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Example 17: DNd's alternate version of mm. 139-140. Parts that are the same in each edition have been omitted.

In m. 141 DNd gives the 2nd flute a pianissimo dynamic, versus piano in DNk and nothing in DNdp. From m. 142 to the end of the piece DNd has the mezzos singing in unison instead of the alteration of parts seen in the other editions. DNdp omits a diminuendo from the lower mezzos in m. 144. This should last for the whole measure. In mm. 144-145 DNd does not have quarter notes in the harp parts as is seen in the other editions. Instead, there are half notes in the harps on beat one of each measure. DNd adds violas and cellos to the final three measures of the piece, playing harmonics. These altered harp, viola, and cello parts can be seen below in Example 18.

144

Hp. 1

Hp. 2

Vla.

Vcl.

144 [unis] harm. [pos. ord.]

pp

144 [unis] harm. [pos. ord.]

pp

Example 18: DNd harp, viola, and cello parts for mm. 144-146.

Nocturnes, Conclusion

In reviewing these three of these editions of Debussy's *Nocturnes* it has become clear that The Kalmus edition and the Dover edition are fairly similar in most regards. The editors of DNk have done the work to clean up and clarify many of the apparent omissions and errors in the engraving of DNdp. The Durand "critical" edition, however, at times presents a version of the *Nocturnes* that is markedly different. While the "soul" of the piece remains the same in each edition, the nuances and colors can change drastically depending on which edition you choose to follow.

Again, the goal of this paper is not to establish what should be performed, just to point out what is available to those musicians who seek to perform this work. In reviewing these materials I am reminded of descriptions of Debussy as a conductor, none of which are terribly kind, and the observation that "[w]hat we can extrapolate from reports of [Debussy's] conducting is that he relied on subtle understatement and extreme care over detail in rehearsals."¹⁸ If this is true then it would seem to be an important goal to perform from an edition of the score that is as close to what Debussy intended as possible. Combine this aspiration with observations from Herlin's article about the changes to *Sirènes* which point out that "changes involving the lightening of the instrumental parts constitute practically half the corrections"¹⁹ and it seems that it would be prudent to make choices that are specific and "light" when determining which edition to follow and when.

¹⁸ James R. Briscoe, ed. *Debussy in Performance*, (New Haven, C.T, 1999), p. 72.

¹⁹ Richard Langham Smith, ed., *Debussy Studies*, (Cambridge, U.K., 1997), p. 61.

La mer, Introduction

Called “the best symphony ever written by a Frenchman”²⁰ and “the most personal, wide-ranging and fully representative of [Debussy’s] orchestral works,”²¹ *La mer* is undoubtedly one of the great orchestral works of the repertoire. The piece is in three movements, which Debussy called “sketches,” that are all unified and were always intended to be performed as a unit, not as individual movements.²² The first movement is *De l’aube à midi sur la mer*, from dawn to noon on the sea. The second is *Jeux de vagues*, game of waves. The last movement is *Dialogue du vent et de la mer*, dialogue between the wind and the sea.

The first mention of Debussy working on *La mer* comes from August of 1903. Debussy was working on this piece as he was going through a very public and messy divorce.²³ In a letter written to André Messager on September 12th, 1903, Debussy writes about *La mer*, indicating that the movement titles were to be “mer bell aux Îles Sanguinaires,” “jeu du vagues,” and “le vent fait danser la mer.”²⁴ While working on *La mer* in 1905, Debussy decided that changes in the names of the movements might be better, resulting in the movement titles we now have.²⁵ The piece was completed on March 5th of 1905 and the first performance took place on October 15th of the same year.²⁶

The piece is scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, glockenspiel (or celesta), 2 harps, and strings. In addition to the timpanist,

²⁰ David Cox, *Debussy Orchestral Music*, (London, U.K.: British Broadcasting Corporation, 1974), p. 24.

²¹ Ibid p. 26.

²² Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 8.

²³ Ibid p. 2-6.

²⁴ Ibid p. 12.

²⁵ Ibid p. 14.

²⁶ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. iii.

three percussionists will be needed for this piece. The glockenspiel plays in the second and third movements. A discussion as to whether a glockenspiel or celesta should be used will take place below in the passage on the second movement. Regardless, three percussionists will suffice for this piece, though all three are only needed in the second and third movements. Additionally, the contrabassoon and cornets only play in the third movement of *La mer* and the trombones and tuba do not play in the second movement.

In his notes to his edition of this piece, Douglas Woodfull-Harris comments that at the premiere the string sections were likely 14 first violins, 14 second violins, 9 violas, 10 cellos, and 8 basses, not accounting for potential absences within the orchestra. He continues to add that at the 1907 American premiere in Boston, the string sections contained 16 first violins, 14 second violins, 10 violas, 11 cellos, and 8 basses. He concludes by saying that most performances today have a string count of 14 firsts, 14 seconds, 10 violas, 10 cellos, and 8 basses.²⁷ These large string sections are necessary to support the many voices present in the string writing throughout *La mer*.

As with the *Nocturnes*, Debussy made many edits to *La mer* after its initial performance and publication. These edits were primarily made to Debussy's copy of the score and to the scores of conductors who worked on the piece under Debussy's guidance. The piece was originally published in 1905 by Durand. In 1909 Durand released a new edition of *La mer*, but this was not a definitive version of the piece with all of Debussy's edits. Simon Trezise comments that "there are still numerous mistakes and inconsistencies, plus a few ambiguities that

²⁷ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. v.

puzzle interpreters” in this 1909 edition.²⁸ Trezise states that the 1909 edition was followed up by yet another Durand edition in 1938 that mixes the 1905 and 1909 editions.

In 1969 Eulenburg published an edition that similarly mixes both Durand editions and seems to be highly inaccurate. In 1972 Peters published an “even more disastrous” edition that was edited by Max Pommer.²⁹ Given the apparent inaccuracies of the Eulenburg and Peters editions, they will not be discussed below. Dover Publications, Kalmus, and the International Music Company have all published reproductions of the 1909 Durand score with “no additions other than helpful ones, such as Italian equivalents of French tempo markings.”³⁰

The Bärenreiter-Verlag edition, published in 2014 and edited by Douglas Woodfull-Harris, seems to be the most critically researched edition to date. This score uses numerous sources including the original Durand publication as well as the scores of several conductors that were either edited with Debussy’s guidance or by Debussy directly in advance of performances. First edition orchestra parts were also used in the preparation of this edition.

The following discussion of *La mer* will focus on two editions and the differences between them. The Bärenreiter-Verlag edition, DMb, will serve as a critical guide throughout. I will not comment as to where each difference or editorial change in this score originates from. That information is present in the score if inquiring minds would like further details about the reasons behind the choices made in this edition.

The Dover Publications version of *La mer*, DMdp, will serve as a base score from which the various alterations, both good and bad, can be observed. As noted above, this edition is a

²⁸ Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. xi.

²⁹ Ibid

³⁰ Ibid

reprinting of the 1909 Durand score. Before the publication of the Bärenreiter-Verlag edition in 2014, what is present in the Dover Publications edition of *La mer* was referred to as “the best available version of the work” by Trezise.³¹ It is also representative of what was most likely heard in performances before the 2014 Bärenreiter-Verlag edition was published. The particular reprinting examined for this paper comes from the Dover collection of Debussy scores titled “Three Great Orchestral Works.”

I endeavored to find the 1938 Durand edition of the piece as a way to see just how “off the rails” *La mer* had gotten since its original creation. Unfortunately, the only Durand edition I could find was a reprinting from 1964. While this edition does carry a 1938 copyright, it also has the 1905 and 1909 dates on it. Furthermore, it is exactly the same engraving as the Dover Publications edition mentioned above which multiple sources confirm as being a reprinting of the 1909 Durand edition.

Debussy gave *La mer* the subtitle “Trois esquisses symphoniques,” three symphonic sketches, an inscription absent from DMdp, and in doing so averted rigid classification of his work. Trezise says “[h]e had not composed an orthodox symphony, but neither did he want *La mer* to be known as a symphonic poem.”³² While numerous people, not Debussy, have created specific programs to contextualize this work and the narrative titles of each movement, Trezise argues that “*La mer* is devalued by interpreting it as representation.”³³ Trezise continues to say “Debussy did not believe in absolute music, but he also mistrusted portraiture, so his works lie midway between, encouraging neither abstract analysis nor straightforward story telling.”³⁴

³¹ Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. xi.

³² Ibid p. 47.

³³ Ibid p. 36.

³⁴ Ibid p. 43.

La mer, De l'aube à midi sur la mer

The first movement of *La mer, De l'aube à midi sur la mer*, walks a delicate line between the expected formal structures of a symphonic movement and something different. There is no formally expected recapitulation, but the movement does begin with a slow introduction, “Très lent,” very slow, with the metronome mark of quarter note equals 116. This is followed by an *accelerando* into a faster section, the expected ‘*allegro*.’ Debussy also uses the common French compositional tool of the *chorale* at the end of this movement.³⁵

Each musical section of this movement is clearly delineated by the introduction of new material that is markedly different from anything that had come before.³⁶ Trezise states that this movement is in five sections: introduction (m.1), 1st section (m. 31), 2nd section (m. 84), interlude (m. 122), and coda (m. 132.)³⁷ In comparing this movement to a traditional symphonic first movement, the conductor Ansermet said “it fulfils the *tonal* conditions of the form as well, but its content is quite different to an *allegro* in a classical symphony. It is quite different, above all, because Debussy does not develop themes ... if he repeats the first motif three times it is to show it in a new light and base an argument on it ... With Debussy the music is always moving on without going back on itself.”³⁸

At m. 6, Debussy clearly indicates that the quarter note pulse should remain the same, at quarter note equals 116, though many recordings move forward at this point. At m. 6 only the 1st and 2nd bassoons should be playing. The viola and cello entrances in mm. 10 and 11 should be unisons. The unison basses at rehearsal 1 should be *arco*.

³⁵ Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 47.

³⁶ *Ibid* p. 52.

³⁷ *Ibid* p. 54.

³⁸ *Ibid* p. 53.

At rehearsal 2 the tempo instruction, “Animez peu à peu jusqu’à l’entrée du 6/8,” animate little by little until the entry of the 6/8, clearly indicates that the tempo should be speeding up from rehearsal 2 to m. 31. Debussy is very clear that the eighth note value at m. 31 should be 116. This is the same as the quarter notes at the beginning of the movement. Trezise points out Debussy’s clear desire for a relationship between the previous quarter note and the new eighth note, but also comments that “only one or two conductors attempt it.”³⁹

DMb indicates that the basses should keep playing at rehearsal 2. Their part repeats what they had in m. 22, without the dynamic instructions, from rehearsal 2 through m. 30. DMdp indicates that the basses rest from rehearsal 2 through m. 28 and enter in m. 29, playing the same gesture, starting from pianissimo, and making a crescendo to the 6/8. In DMb the bass’ dynamics match those of the cellos starting in m. 28.

From mm. 24-30 DMb prints the 1st trumpet part an octave higher than in DMdp. DMb also includes a phrasing slur over each played measure in the trumpet part through this passage. There are significant differences in the woodwind parts from rehearsal 2 through m. 30 between the two editions. DMdp has the English horn doubling the trumpet, an octave higher, through this passage. DMb does not have the English horn enter until m. 25 and they are doubling the flutes through this passage instead of the trumpet. From mm. 25-30 the flutes in DMb are playing in unison, playing the top part of what is printed in DMdp. The English horn of DMb is covering what is printed as the lower flute part in DMdp.

In m. 24 DMb has the 1st and 2nd bassoons doubling the 1st trumpet part. The 1st bassoon doubles at the same octave as printed for the trumpet and the 2nd bassoon doubles an octave

³⁹ Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 29.

lower. The dynamics and articulations are the same as in the trumpet, excepting the full measure phrasing slur, which is omitted in the bassoons. In mm. 25-26 DMb indicates that the bassoons are resting. What is printed as the 2nd bassoon part in DMdp is instead played by the 2nd clarinet, which is resting in DMdp. The 1st bassoon part of DMdp is omitted. At m. 32 DMb does not include the ending goal dynamic of piano in the 2nd bassoon that is present in DMdp.

The instructions for the second violins in m. 41 say “1 to 4” and “5 to 8.” It is unclear whether this is referring to individuals or desks. The string counts from the original performances do not clarify this. What is clear is that this passage should be divided in half with the back half of the section playing the lower part. In m. 42 DMb has the second half of the measure slurred together in the flutes and the first half of the measure slurred together in the oboes. These slurs are omitted from DMdp.

The downbeat of m. 44 in the second violins, violas, section cellos, and basses in DMb is triple piano instead of pianissimo. These voices, excepting the basses, crescendo over the third eighth note in this measure to pianissimo at the second half of the measure. The top viola part in m. 44 of DMdp is missing a slur over the fourth and fifth eighth notes to match the similar string parts. In m. 46 DMb includes tenuto markings on the quarter notes in the 1st oboe part. DMb gives the 1st flute solo a dynamic peak of mezzo forte on the downbeat of m. 48. In m. 49 DMb restates the pianissimo dynamic for the first violins and the bottom cellos. DMb also gives the violas the same articulation as the second violins in mm. 49-50. In m. 50 DMb provides an editorial starting dynamic of piano for the 1st oboe.

In m. 52 there are a few differences between the wind parts of each edition. Instead of the English horn doubling the 1st oboe, an octave lower, in DMb the English horn is doubling the flutes, still an octave lower. What is printed as the English horn part in DMdp is instead given to

the 2nd clarinet. The 1st clarinet parts in both editions match. In the first half of m. 52 the bassoons are doubling the 2nd oboe part, an octave lower, before switching to the quarter note slurred to an eighth note gesture in the second half of the measure. Additionally, DMb has the 3rd and 4th horns playing the sounding B natural/D natural quarter note/eighth note gesture in m. 52, with the same slurring and dynamics as the other voices playing this gesture. They are playing in unison with their first printed note being the F sharp at the bottom of the treble clef staff.

In m. 58 DMb omits the second quarter note printed in the clarinet parts of DMdp. Instead of resting for the second half of this measure, DMb indicates that the 1st and 2nd horns should continue to double the 3rd and 4th horns, with the same dynamics and slurring. In m. 63 the dynamic shaping in the clarinets should apply to both voices. Also in this measure, DMdp omits an eighth note rest after the downbeat quarter note in the violin solo. Additionally, the violas should return to piano on their beat two quarter note to match the cellos in this measure.

In m. 67 DMb indicates that the clarinets should have a crescendo to beat three, matching the other winds. The clarinets should have a decrescendo through beat three of this measure. It is hard to decipher in DMdp, but the mezzo forte and decrescendo printed between the clarinets and horns on beat three of m. 67 should belong to the 1st horn according to DMb. Though no indication is given, there is a tradition of slowing down in m. 67 and making an a tempo in m. 68. This extends back at least as far as the first recording of *La mer* from 1932. In m. 68 both second violin voices should be arco. This instruction is omitted from the lower second violins in DMdp.

In m. 69 DMdp gives the instruction “en 3 parties,” in 3 parts, to the second violins as well as the firsts. This seems logical and obvious based on the way the parts are notated, but it is curiously absent in DMb. While present in the first violin parts of both editions, its absence from

DMb implies a subtle difference in how mm. 69-71 should be divided amongst the second violins, with half of the section splitting the top line and the other half playing the bottom one, as opposed to evenly distributing the parts within the section.

Though certainly still applicable, the restatement of pianissimo for the bassoons in m. 70 is absent from DMb. In m. 70 the violins and violas have the same slurring as they did in m. 69 in DMb. DMdp appears to omit some larger slurs in these parts. DMb prints the instruction “unis.” in the top second violin line in m. 71. At rehearsal 8 no instructions are given in the violin parts of either edition as to whether they should now be divided with half the section on each printed line, which seems logical, or if they should still be divided by three, which would result in twice as many players playing the top line as the bottom.

At rehearsal 8 DMb gives the bassoons the same marcato accent on the downbeat as the horns. DMb also indicates that all trombones and the tuba should have a tenuto on their downbeat in this measure, not just the 1st trombone. In mm. 73-75 DMb does not have a staccato on the last articulated note in the measure for the 1st and 3rd horns. In m. 77 of DMb, the last note in the trumpets has a tenuto on it instead of a staccato as printed in DMdp. Also in m. 77, DMb does not have staccatos on the pizzicato notes in the violin parts. In mm. 81-82 DMb puts a tenuto on the downbeat quarter note in the timpani. In m. 83 both timpani notes have tenutos on them in DMb. When the cymbal enters in m. 81 there is no clarification as to whether it should be suspended cymbal or crash cymbals. In listening to recordings, a suspended cymbal, played with a soft mallet head, is most frequently heard.

Treize notes that from the 1905 Durand edition to the 1909 edition, m. 83 was shrunk from two measures to one, what we presently see as m. 83 in all editions.⁴⁰ In this measure, the bass notes have staccatos on them in DMb. There is also a note in DMb that the last bass note in this measure is marked to be pizzicato in one sketch and one first edition of the score.

At m. 84 Debussy is very clear that he is writing for sixteen cellos, an instruction that apparently was never followed in any of the original performances nor likely many since then. Debussy also clearly intends for eight of those cellos to play mm. 84-85 before all sixteen play at rehearsal 9. As it is unlikely that an orchestra will have sixteen cellos in their section, some attempts to moderate the sound to mimic this effect should be made. The tempo difference between m. 84 and rehearsal 9 is also very clearly marked in the score, but Jean-François Monnard points out that the speeding up that should occur at rehearsal 9 frequently does not because this tempo change is absent from the orchestral cello parts and “the players cannot comprehend the intentions of a conductor with the disagreeable idea of rushing them.”⁴¹ Presumably, the parts that match the 2014 Bärenreiter-Verlag edition do include the tempo marking at rehearsal 9, but even so, this is still a significant increase in speed that performers will not traditionally be used to playing or hearing.

In m. 85 the hairpin printed in the horns in DMdp appears to be evenly spread throughout the measure, but the one in DMb seems to have an intentionally shorter crescendo and a longer diminuendo. In mm. 88 DMb includes an editorial crescendo in the 4th horn to match the 1st horn and has the 3rd and 4th horns arrive at, or start from, forte on beat 4. They also give the 4th horn the crescendo from beat 4 of m. 88 through the downbeat of m. 89. Also in m. 89, all four horns

⁴⁰ Simon Treize, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 29.

⁴¹ *Ibid* p. 31.

should have a piano followed by a decrescendo on beat three. In m. 90 the 3rd horn should have a printed B flat as their first note on beat three.

In m. 91 the horn part present in DMdp is moved to the cellos in DMb. The top cello plays the 1st horn part, the second cello plays the 3rd horn part, the third cello plays the 2nd horn part, and the bottom cellos play the 4th horn part. DMb editorially gives the cellos the same starting dynamic of piano, followed by a decrescendo, for these last two notes in the measure. Curiously for this instance, DMb provides no commentary as to where this change originated from. Perhaps it is a familiarity bias that prompts this comment, but I think that following the 1909 edition for this measure is a better option.

In mm. 92-93 DMb notes that in some editions the rhythm on beat three in the 1st flute part matches the rhythm on beat one. In m. 92 DMb corrects the top cello note to a D natural instead of a B flat. In m. 93 DMdp omits the instruction of arco for the first violins. The instructions à 8 and à 16 in mm. 93 and 95 of the first violin parts indicate a section of 16 first violins. There is no record of Debussy having that many at the initial performances, but perhaps an acceptable interpretation of this is that half of the section should be playing in m. 93 and the entire section in m. 95. In m. 95 the bottom staff of the 1st harp part should be in treble clef. It is difficult to read in DMdp, but in mm. 95-96 the whole notes in the second violin part should be bracketed together and played as a double stop. In m. 97 DMb prints the dynamic of mezzo forte in the violin parts towards the end of the measure, in line with the last eighth note of the cello parts. None of the other voices have this dynamic instruction.

At rehearsal 10 Debussy is specific to point out that the “au Mouvt,” a tempo, indication is referring to the “un peu plus mouvementé,” a little bit more movement, of m. 84 and not the “Très rythmé,” very rhythmic, tempo of rehearsal 9. Trezise points out that many conductors do

not observe the tempo at rehearsal 10 accurately and highlights that this frequently results in bizarre and seemingly random tempo alterations in the following measures to allow for the rapid figures in the first violins and cellos.⁴² While the tempo of quarter note equals 69 may seem slow for the beginning of a passage that will then slow down, through to m. 122, Debussy was clear in his intentions for the tempo at rehearsal 10.

At rehearsal 10 the crescendo in the oboes, English horns, clarinets, bassoons, and violas on beat four extends through the first two eighth notes of the following measure in DMdp. It stops at the bar line in DMb. In the violins at rehearsal 10, DMb does not include the mezzo forte dynamic on beat three that is present in DMdp. In m. 99 the B flat and G natural on beat two in the 1st and 2nd bassoon parts should be tied together. In m. 100 DMdp omits the 1st clarinet downbeat eighth note. They should have a printed F natural at the top of the staff. In m. 101 the clarinets should reset to mezzo forte on beat three. In m. 102 the 1st oboe should have accents on the quarter notes on beats two and four to match the previous measure. The cymbal notes in m. 102 should have staccato marks on them.

In m. 103 DMb clarifies that the bottom horn system should still be the 4th horn. The 3rd horn enters at rehearsal 11. In mm. 103-104 the eighth notes on beats two and four in the first violins and cellos have staccatissimo marks on them in DMb instead of the staccatos in DMdp. In m. 104 the 1st clarinet should have staccatos on beats two and four to match the flutes and oboes. The 4th horn should have a tenuto on the last quarter note in m. 104. Also in m. 104, the cellos should have crescendos on beats three and four that match the first violins.

⁴² Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 31.

From rehearsal 11 through m. 107 DMb has a different 1st clarinet part from what is present in DMdp. The DMb 1st clarinet part doubles the 1st oboe through these measures. The 2nd clarinet part matches through these measures in both editions. In the strings at rehearsal 11, DMb indicates that on each of the two-note slurred groups, the second note should have a staccato. As this musical figure continues in the following measures, the staccatos do not. They are present only in m. 105. In m. 106 DMb includes editorial crescendos on beats one and three in the cellos and basses to match the previous measure. DMb also gives the cellos and basses a fortissimo on beat three to match the other strings in this measure.

In m. 107 DMb indicates that it should only be the 4th horn starting on beat two and continuing through m. 108. DMdp has the 3rd horn only playing on beat two of m. 107 and then the 4th horn in m. 108. In the harp part at m. 107 DMb indicates that the lower staff of the 2nd harp part should match the 1st harp part, playing an octave lower than is printed on beat two of DMdp. In m. 108 DMb omits the 1st and 2nd bassoon part present in DMdp. In m. 110 DMb does not include the “Div.” instruction for the first violins. In m. 111 DMb gives editorial diminuendos to the second violins, violas, cellos, and basses on beat one to match what is printed in the first violins.

From mm. 113-116 the engraving of DMdp erroneously brackets the viola and the cello parts together on the left-hand side of the page. In m. 114 DMb provides an editorial decrescendo for the clarinets to match the flutes, piccolo, and oboe. In m. 115 the top first violins should have pianissimo on the downbeat. Also, from mm. 115-118 the high G at the end of beat two in the bottom first violin part should be a G flat. In mm. 115-118 the viola eighth notes on beats one and three should have staccatos on them and they should not be slurred into the preceding beat. DMdp omits the slurs in the top first violin part in m. 116. This measure should be identical to

the preceding measure. Also omitted in this measure is the tie in the bottom second violin part between beats two and three.

In mm. 116 and 118 DMb gives the 4th horn the same pianissimo and diminuendo seen in the 2nd horn in this measure. Also in m. 118, the 1st and 3rd horns should be pianissimo at their entrances. In m. 117 the “1° Solo” instruction seen in the harp part of DMdp is not indicating a musical solo, simply that only the 1st harp is playing.

At rehearsal 13 the 1st horn should be playing. Also at rehearsal 13, the instruction “div. en 4,” divide by four, is missing from the violas in DMdp. In m. 120 it should be the 1st and 2nd trumpets playing. Additionally, all four 1st trumpet notes in this measure should be under a slur. In m. 120 the top two viola parts should start from pianissimo and diminuendo over their figure. The same dynamic shape should happen for the bottom two viola parts when they enter on beat three of the measure. In m. 121 the bottom second violin and viola dotted eighth notes at the end of the measure should have staccatos on them to match what is seen in the bottom first violin parts. The first note in the bottom viola part in this measure should be a C sharp.

In m. 128 DMb gives an editorial diminuendo instruction to the solo cellos to match the English horn. In m. 133 the 3rd trombone should have tenutos on all of their notes. Additionally, the cellos should be playing in unison in this measure. In m. 134 the second note in the flutes should be a D flat. Also in this measure, DMb prints a starting dynamic of mezzo forte for the 1st bassoon. When the trumpets enter in mm. 134 and 135 they should not be muted. DMdp is missing a B flat in the staff in the 2nd harp part on the end of beat three. In mm. 135 and 136 the trumpet and 1st and 2nd trombone sixteenth notes should be slurred together. Also in m. 135, the violins and violas should be in unison.

At rehearsal 15 DMb gives the bassoons, horns, and trumpets an editorial crescendo over the second half of the measure to match the other woodwinds and the 1st and 2nd trombones. The timpani at rehearsal 15 should have an initial dynamic of forte and then *più forte* on the half note on beat three. In m. 137 DMb gives marcato accents to the 2nd and 4th horns on their half notes. The 3rd trumpet should not be muted in m. 137.

The 3rd trombone and tuba should have the same dynamic shaping as the other brass from m. 137 to the end of the piece. DMb omits the tam-tam in m. 137. DMdp has the tam doubling the basses in this measure. The instruction “arrachez” in the bass part in m. 137 means literally “tear off” and it is performed like a Bartók pizzicato. In DMb the 3rd trombone has a grace note D flat, above the staff, before their beat three quarter note in m. 139 to match the other trombones. The tam-tam part in m. 139 of DMb starts on the downbeat and is a dotted half note that begins at forte and crescendos to m. 140. In DMdp the tam-tam begins on beat three of m. 139. Also, DMdp is missing a dot on the tam-tam half note in m. 140.

La mer, Jeux de vagues

Treize notes that *Jeux de vagues* “recalls the traditional scherzo in character and title.”⁴³ While conceptually the piece is certainly reminiscent of a scherzo, formally it is far from one. Exactly how this movement is structured is a topic of considerable debate with some authors calling it a ternary form with an introduction, others dividing it into a “two-fold binary scheme,” and still more suggesting that it does not fall into any traditional formal structure.⁴⁴ However one chooses to formally divide the piece, there are clear and functional harmonies running throughout this movement as well as major musical moments that most certainly should serve as a guide to any performer.

Musically, Debussy worked hard in revisions of this movement to achieve an effect at the end that would be “neither like a beginning nor an end.”⁴⁵ Similarly, he also described it as “neither open nor closed.”⁴⁶ This goal of inconclusiveness on the part of Debussy speaks to the difficulty that others have had in attempting to analyze this movement. It also highlights the importance of the movements of *La mer* being taken as a whole and not as individual entities. Something that is neither a beginning nor an ending certainly could not stand on its own. It functions musically as a perfect middle to the two outer movements of the piece.

As mentioned above, the second movement is the first time that the glockenspiel appears in *La mer*. The text “ou Célesta,” or celesta, is printed in both scores either as a footnote or directly under the glockenspiel part. This alternative first appeared in the first edition, not in the autograph. For the English premiere of the piece in 1908, Debussy purchased a copy of the score

⁴³ Simon Treize, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 47.

⁴⁴ Ibid p. 60-61.

⁴⁵ Ibid p. 14.

⁴⁶ Ibid p. 68.

from Durand and marked it with his corrections for the conductor Henry Wood. That edition of the score has the celesta alternative underlined and the word *glockenspiel* crossed out. This change is also present in Henry Wood's copy of *La mer*.⁴⁷ While the part is effective on either instrument, it seems reasonable to conclude that Debussy desired a celesta to be used instead of a *glockenspiel*.

In m. 1 DMb gives editorial crescendos to the quarter notes in the viola and second violin parts. There are no instructions given in either edition as to whether the cymbals in m. 2 should be suspended or crash, but a suspended cymbal is traditionally used and certainly seems logical. In m. 3 DMdp includes a tenuto marking for the bassoons, DMb does not. In m. 8 the 2nd bassoon note is a quarter note in DMb instead of a half note as seen in DMdp.

At rehearsal 16 Debussy's metronome mark of dotted quarter note equals 72 is very fast. Many conductors take this passage at a slower tempo. The restatement of piano for the 1st trumpet at rehearsal 16 in DMdp is absent from DMb. DMb indicates that the second violins and violas should be playing "position ordinaire," no longer over the fingerboard, at rehearsal 16. The cellos should be unison in their rolled chord at rehearsal 16. The 4th horn should also be muted in m. 14.

In mm. 18 and 20 the tenuto and accent in the first violin part should apply to both lines. At rehearsal 17 the second violins should be playing in unison. Also at rehearsal 17, the basses should be arco and DMb gives them a tenuto in addition to the accent present. In m. 22 DMb does not include the crescendo in the 3rd and 4th horns present in DMdp. DMb provides a two-measure editorial crescendo for the clarinets and basses in mm. 26-27. This crescendo is also

⁴⁷ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. v.

present in the 1st bassoon in these measures. In m. 26 DMb provides a dynamic of piano for the basses. Also in m. 26, the harps are marked to be “en dehors,” to the fore, in DMb. In m. 27 DMb does not include the courtesy natural mark on the printed C quarter note in the 1st clarinet part.

At rehearsal 18 of DMdp, there is a faint marking on the printed F natural in the English horn part that looks like the harmonic symbol. This is an error in the engraving. DMb includes a tenuto mark in the 2nd clarinet part on the dotted half notes at rehearsal 19 and in the following measure. In mm. 36-37 and 40-41 DMb prints the downbeat rhythm in the 1st oboe and 1st clarinet, as well as the English horn starting in m. 40, as a doubly dotted eighth note and a thirty-second note instead of a dotted eighth and a sixteenth as is seen in DMdp. In mm. 44-45 the slur in the first violins should apply to both voices.

At rehearsal 20 the violas should be unison. The violas in m. 50 should be piano like the other strings. The basses in m. 52 should also be piano. In m. 55 DMb provides a different final note for the 2nd horn and the cellos than DMdp. In DMb the final quarter note for the 2nd horn is a printed G natural, in the staff, and the final quarter note for the cellos is an F natural. These appear as a G sharp and an F sharp respectively in DMdp. In m. 58 the “dim. molto” instruction printed between the horns in DMdp should apply to all three horns.

In m. 64 the cellos should be playing in unison. From mm. 64-67 the glockenspiel should continue the pattern of starting from piano and then making a diminuendo over each four-note gesture. There is no dynamic given for the bassoons in m. 66 in either edition, but piano seems logical based on the surrounding material. In mm. 66-67 the harps should again start from pianissimo and make a diminuendo over the four-note figure. In m. 72 both clarinets should play the quarter note trill on beat two. The trumpets in m. 72 should not be muted.

At rehearsal 23 DMb includes a metronome marking of quarter note equals 112. This is parenthetical and comes from an autograph copy of the score that was used to create the original engraving. However, the editor of DMb notes that this marking is not in Debussy's hand.⁴⁸ DMb slurs the first printed F natural in the 1st clarinet solo at rehearsal 23 to the eighth note E flat on beat two. DMdp omits the slur across the system break into m. 77 in the 1st clarinet solo. The dot is also missing on this half note in DMdp.

In mm. 80-81 DMdp omits some rests from the flute and clarinet parts that clarify which voices are playing when, though the notes present are accurate. Example 19 clarifies these parts. Also omitted from DMdp is a resetting to pianissimo in m. 81 for the bassoons at the beginning of the measure.

Example 19: mm. 80-82, flutes and clarinets with rests to clarify parts.

In mm. 82 and 84 the bottom second violin G natural on the second eighth note of the measure is likely an error. Though it is present in both editions, there is a note in DMb that points out that this is likely an engraving mistake given that the two second violin parts are

⁴⁸ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. 147.

otherwise moving in octaves.⁴⁹ DMb provides an editorial staccato for the violas in the downbeat of m. 86 to match the second violins. In m 87 DMb is missing an eighth note in the clarinets and bassoons on beat two. These eighths should have tenuto marks on them and be the same pitch as is being played by each instrument in the rest of the measure.

In m. 88 the eighth notes on beat three in the flutes should have staccatos on them. It is unclear in DMdp, but the final note of the violin solo is the top B flat in m. 88. In mm. 88-89 DMb does not include tenutos on the initial eighth notes in the 1st harp part. DMdp does have tenutos on these notes and both editions have accents on them. The corresponding notes in the cello part have both accents and tenutos. In m. 89 DMdp omits an eighth note rest at the end of the measure in the cello part. In mm. 90-91 the sixteenth notes on beat three of the second violin part should all have staccatos on them. In m. 92 the piccolo should have a crescendo through beat three and its notes should be staccato. The crescendo present in the 1st and 2nd horn parts in m. 92 of DMdp should also apply to the 3rd and 4th horns. The violas should be unison in m. 92.

At rehearsal 25 DMdp omits courtesy natural accidentals on the downbeat of the measure in the piccolo, English horn, 1st clarinet, bassoon, bottom first violin, and cello parts. In mm. 93-94 the three slashes through the stems of the eighth notes in the viola parts are the result of sloppy engraving. These notes should not be faster than the other notes in these passages. DMb gives these notes only two slashes, indicating consistency of speed. In m. 94 the violas should start from pianissimo. In m. 95 only the 1st flute should be playing. In m. 97 the 2nd oboe and glockenspiel should both have G sharps.

⁴⁹ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. 147.

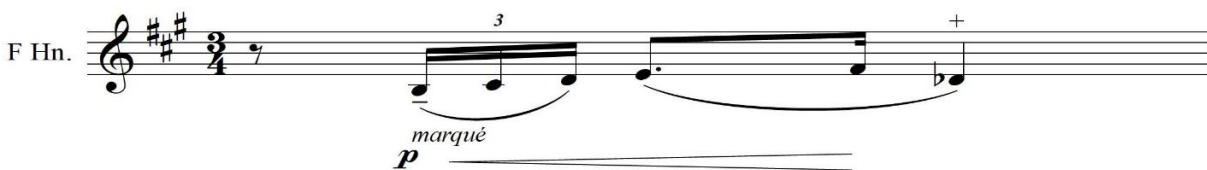
In m. 107 DMb restates pianissimo for the top first violin part. In m. 108 the bottom first violin part should start from pianissimo, not piano as is printed in DMdp. In mm. 109 and 111 the trumpets should reset to pianissimo. In mm. 109-110 both first violin parts should always start from pianissimo. At rehearsal 27 the 2nd horn should be unmuted. The 4th horn should also be unmuted, but they have not previously been muted since their last entrance. The violas should be unison at rehearsal 27. In mm. 113 and 115 the harps should be accented. The placement of the accent in DMdp looks more like a diminuendo instead of an accent. In mm. 114-115 the triplet sixteenth notes in the violins that do not have tenuto marks printed on them should be staccato. DMdp slurs the 2nd and 4th horns from the downbeat of m. 116 to their final notes in m. 117. DMb instead slurs them from beat two of m. 116 to their final notes in m. 117.

In mm. 118-119 each two-note slurred group in the violas should start from pianissimo and then make a crescendo. At rehearsal 28 and the following measure, DMb indicates that the English horn's printed A in beat two should be an A sharp. The harps at rehearsal 28 are indicated to be "en dehors," to the fore, in DMb. The 1st trumpet solo at m. 123 should be unmuted. In m. 124 the 3rd horn should have a tenuto on their beat three quarter note. The 2nd trumpet at m. 126 should be unmuted. In m. 134 DMb includes a phrasing slur over the entire measure in the 1st clarinet. In m. 135 DMb has the 1st bassoon playing a C natural above the staff instead of a C sharp. In m. 140 the first eighth note on beat three in the 1st clarinet part should have a staccato on it.

At rehearsal 31 DMb has a slurring in the violins that matches what is printed in m. 142 of both editions. Worth noting is that the first edition orchestra parts of this passage only indicate

that the top note of the divisi chords should be trilling.⁵⁰ They are a little bit difficult to see in DMdp, but the C sharps in the piccolo part on beats one and two in m. 145 should have staccatos on them. DMb specifies that the trill in the English horn in m. 145 should be between a printed C and D natural. Similarly, the viola in DMb is trilling between F and G natural in this measure. DMb also adds an editorial tenuto to the 3rd horn on beat two in m. 145. In m. 146 the top cello part should start from piano like the violas.

In m. 147 the previously divided violas should be in unison. Also in this measure, DMdp omits a natural accidental from the printed C in the top second violin line. This should be identical to the following measure. In m. 149 the clarinets should start from piano on beat three. In m. 149 DMdp omits the arco instruction from the first violin part. DMb does indicate that the cellos and basses should be unison until m. 151, instead of the previous measure as is shown in DMdp. DMb also includes editorial staccatos on all of the notes in the cello and bass parts in m. 150. In m. 149 of the 1st horn part and mm. 150-152 of the 1st and 3rd horn parts DMb indicates that the first note in each measure should have a tenuto on it and the last quarter note should be stopped. DMb also indicates that the crescendo over beats one and two in the 1st and 3rd horns should continue in mm. 151 and 152, though it does not reset to piano in these measures.



Example 20: 1st and 3rd horn articulation from DMb for m. 150.

⁵⁰ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. 148.

As specified in the tempo instruction in m. 147 the tempo at rehearsal 32 should be quarter note equals 138. The accent in the oboe parts of DMdp at rehearsal 32 is not present in DMb. In addition to the crescendo over the grace notes, DMb indicates that the clarinets should crescendo through their half notes as well in m. 153. The flutes and oboes do not have this crescendo, though the trumpets do. Curiously, when this material is repeated four measures later, DMb does not have the clarinets crescendo over their half notes. Interestingly, the trumpets are the only voices with grace notes in this measure not specifically instructed to crescendo through the grace notes. In m. 159 the violas should also be fortissimo and they should likewise have a diminuendo in m. 160.

At rehearsal 33 the cellos should also have the instruction “très léger,” very light. In m. 169 the English horn and clarinets should both start from pianissimo and make a diminuendo as they did in the preceding measures. In m. 170 DMb indicates that the first two eighth notes in the measure should be slurred together. Also in m. 170, DMb indicates that the first violins should start their crescendo on beat two from piano. The glockenspiel downbeat in m. 171 is a staccato quarter note in DMb as opposed to an eighth note in DMdp. In the first violin part, DMb indicates that only the first eighth note on beats one and two in m. 171 should not have a staccato on them. Similarly, in m. 172 DMb indicates that the second eighth note in the measure should also be staccato. DMdp does not have any staccatos on notes under slurs in the first violin part in mm. 171-172. DMb provides an editorial piano for the second violins on the downbeat of m. 173.

It is slightly difficult to read in DMdp, but at rehearsal 34 and the following measure the 1st flute, piccolo, and English horn should all have staccatos on the second eighth note in beat two. Also in these measures, DMb does not have the bassoons resetting to piano at the beginning

of each measure as DMdp does. Again there are discrepancies in the staccatos in the first violin part between the two editions in mm. 177-178. The staccatos in DMb are editorial, but they seem logical based on the surrounding material. They can be seen below in Example 21.

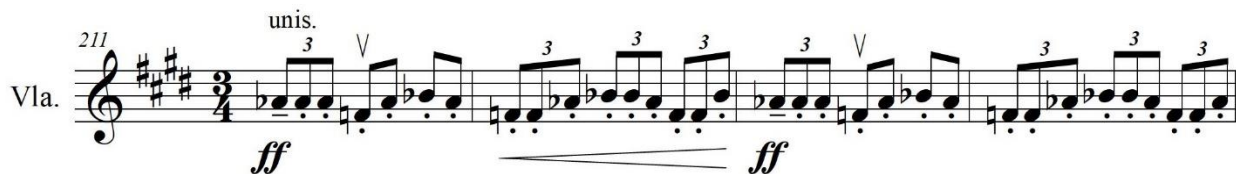
Example 21: DMb first violin articulations for mm. 177-178.

In m. 179 it should still be only the 1st oboe playing. In mm. 179-180 DMb includes staccatos in the 1st bassoon part on the beat three quarter notes. In m. 180 DMb slurs the first violin F double sharp into the following measure. In m. 181 DMdp has a tenuto on the 3rd horn dotted half note that is not present in DMb. When the 1st flute enters in m. 183 they should also start from piano. In m. 184 DMb has the crescendo in the English horn starting immediately on beat two as it does in mm. 183 and 185. There is an editorial slur in DMb in the first violin part between mm. 184 and 185.

In mm. 189-190 the violas should have a staccato on the first eighth note in beat two to match the violins. In mm. 193, 197, and 201 DMb does not have a staccato on the last eighth note in the measure in the violin and viola parts. In m. 199 the second viola should have a B sharp as their last note in the measure. In m. 200 DMb does not include the staccato present in the 3rd horn of DMdp on the downbeat. In m. 202 both editions do not include a tenuto on the half note in the bassoon parts. This is a curious omission given what has come before in the bassoon part and what is present in the cello part in the same measure. Also in m. 202, DMb does not include a staccato on the second eighth note in the measure in the first violin part. That

staccato is present in DMdp and the second violins and violas. This may be an omission from DMb. The clarinet downbeat in m. 203 should be staccato.

At rehearsal 37 the last eighth note in the second viola part should be a B sharp. In m. 209 DMb includes staccatos in the violin and viola parts on the first two eighth notes in beat three. DMb also slurs the last eighth note in m. 209 of these parts to the second eighth note in m. 210. As before, that second eighth note in m. 210 has a staccato on it. The downbeat of m. 211 in the flutes, oboes, English horn, and clarinets should be staccato. The articulation in the violins and violas from mm. 211-214 should all be uniform. Example 22 shows what is present in the viola part of DMb as an example of what the articulation should be. The differences in DMdp appear to be erroneous. In m. 214 the clarinets should start from forte.



Example 22: mm. 211-214 of the viola part from DMb. This articulation should also be present in the violins through these measures.

At rehearsal 38 the marcato and staccato marks present in the 1st horn part of DMdp are not present in DMb. In m. 218 DMdp omits the slur over the measure into the downbeat of m. 219 in the clarinet part. Their slurring should be identical to the flutes, oboes, and English horn. In m. 220 DMb includes an editorial crescendo over the two eighth notes in the second violin part. The violas should be arco in m. 231. The cellos should be divided in this measure. It should be the 1st and 2nd bassoons playing in m. 232. DMb indicates that only the top cellos should be playing in mm. 235-236. The cellos should be unison in m. 237. DMb includes a tenuto on the downbeat C sharp in the flutes in m. 237. The second violins should be arco in m. 237. The violas should be divided in this measure.

From rehearsal 40 through m. 244 DMb indicates that each newly articulated note in the flute parts should have a tenuto on it. DMdp has some tenutos, a staccato in m. 243, and many notes with no articulations. The diminuendo in the flute part in m. 244 continues through the downbeat of rehearsal 41 in DMdp. It stops on the bar line in DMb.

In m. 240 the glockenspiel note should have a tenuto on it. In mm. 243-244 the dots on the dotted quarter notes in the glockenspiel are oddly placed in DMdp. Beat two in m. 243 and beat one in m. 244 should be dotted quarter notes in the glockenspiel. The first violins at rehearsal 41 should be arco. At rehearsal 42 the C sharp printed on the last eighth note in the measure in the lower system of the harp parts of DMdp is not present in DMb. In m. 257 the rests printed in the bass part are accurate, the basses should start playing *divisi* in this measure.

La mer, Dialogue du vent et de la mer

David Cox notes that “a good deal of the thematic material” presented in the final movement of *La mer* “is taken directly from the first movement.” This relationship between the first and third movements “gives a rounded feeling to the work as a whole.”⁵¹ Simon Trezise makes the comment that *Dialogue du vent et de la mer* is the only movement that “seems to adhere to an orthodox scheme; its clear formal divisions resemble rondo form.” Trezise follows this comment with the observation that some “find a manifestation of sonata form” in this movement, “but the way two thematic groupings change character and function in the movement makes the comparison with either hard to sustain.”⁵²

As mentioned at the beginning of this discussion on *La mer*, this final movement is the largest orchestrally, adding contrabassoon and the two cornets. Its initial tempo, “Animé et tumultueux,” animated and tumultuous, sets up a driving character that builds from its soft and turbulent introduction to the gigantic and triumphant climax at the very end of the movement. While there are moments of relaxation and contrast within this movement, the general sense should be of sweeping from the first note all the way to the end.

DMdp does not follow the modern convention of printing the contrabassoon an octave higher than sounding pitch. This results in an abundance of ledger lines in the contrabassoon part of DMdp. DMb does print the contrabassoon an octave higher than it sounds. Speaking of the contrabassoon, DMb includes tenutos on each contrabassoon note from rehearsal 43 through m. 17 that are omitted from DMdp.

⁵¹ David Cox, *Debussy Orchestral Music*, (London, U.K.: British Broadcasting Corporation, 1974), p. 31.

⁵² Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 52.

At rehearsal 43 it is hard to tell if the marking in DMdp under the first note in the oboes and clarinets is an accent or a diminuendo. DMb marks it clearly as a diminuendo to a piano that is placed on the last quarter note in the measure. DMb also clarifies that it should be the 1st and 2nd trumpets playing at rehearsal 43. There is no dynamic or playing instruction given in either edition for the cymbal entrance at rehearsal 43 and the following passage. The consensus seems to be to play this cymbal note on a suspended cymbal in a relatively soft dynamic, within the range of the other percussion instruments.

DMb includes an English horn part that is omitted from DMdp in mm. 18-21. That can be seen below in Example 23. In m. 22 DMb indicates a dynamic of pianissimo for the contrabassoon instead of piano as is printed in DMdp. Also in m. 22, DMb includes a downbeat quarter note F sharp for the timpani. In m. 24 DMb includes tenutos on the dotted quarter notes on beat three for the 3rd bassoon and contrabassoon. In m. 25 the accent on the beat two quarter note in the English horn part in DMdp is not present in DMb. The tenuto is present in both editions. In m. 27 the initial dynamic for the bassoons and contrabassoon is piano in DMb instead of the pianissimo in DMdp. Both editions reset to pianissimo in m. 28.

Example 23: Added English horn part for mm. 18-21 from DMb.

In mm. 27-28 the bottom cello part should also have staccatos on every note. All cello and bass notes in m. 29 should have staccatos. The dynamics for the violins in m. 30 are a sforzando followed by a diminuendo to piano within the first quarter note of the measure and then a pianissimo on the third quarter note in the measure. In m. 35 DMb includes a tenuto on the

tuba entrance. DMb also includes editorial tenutos on the beat two half notes in the contrabassoon and tuba in m. 36.

DMdp has m. 38 of the English horn and clarinets slurred to the downbeat of m. 39. DMb does not have this overarching slur. Instead, the English horn and clarinet slurring matches that of the oboes, with the beginning of the measure articulated. The first note in the 1st and 2nd trumpets in m. 39 does not have a staccato on it in DMb. In mm. 39-40 DMb has marcato accents on the cello pizzicato notes instead of the tenutos seen in DMdp. In mm. 41-42, DMb includes tenutos on each half note in the viola and cello parts to match the violin articulation.

At rehearsal 45 it should be the 1st and 2nd bassoons playing. From rehearsal 45 to rehearsal 46 all of the timpani notes should be G sharps. This is how the drums are tuned, but the accidental is frequently omitted from DMdp. The previously divided basses should be unison at rehearsal 45. DMb indicates that the 1st and 3rd horns should crescendo from m. 45 through the end of m. 46 instead of just through the first half of m. 45 as indicated in DMdp. This two-measure crescendo pattern is continued in the horns in mm. 49-50 and 51-52 in DMb. DMdp indicates half measure crescendos in the start of mm. 49 and 51 followed by separate, full measure crescendos in mm. 50 and 52.

In mm. 47, 49, 51, and 53 DMb has an accent on the downbeat timpani eighth notes. DMdp does not have any articulation on these notes, except for in mm. 51 and 53 where the timpani has marcato downbeats. In m. 51 the 2nd and 4th horns and trumpets should be unmuted. DMb indicates that the first violins should also be “sur le chevalet,” at the bridge, when they enter in m. 51. DMb instructs the violins, violas, and cellos to move to a normal playing position in m. 53. The basses do so in m. 54.

As a part of his book, *Debussy: La mer*, Simon Trezise comments extensively on recordings of *La mer* made by various conductors and orchestras and offers observations as to aspects of the performances that are faithful to Debussy's instructions and ones that are not. On the tempo changes from rehearsal 46 to 47, a slowdown followed by a gradual acceleration to an *allegretto*, Trezise states that "performances rarely observe this marking" that was a "last-minute addition to the score absent from both the orchestral manuscript and piano-duet version." One of the most common deviations from Debussy's instructions that Trezise highlights in this passage is a "substantial *rit.*" in m. 63.⁵³

At rehearsal 46 DMb indicates that both oboes should be playing in unison. DMdp indicates that the 1st horn enters on a printed half note D sharp, in the staff, in the second half of mm. 56 and 58. DMb omits these notes, instead indicating that the 1st horn should enter in mm. 57 and 59 on the downbeat. They play a half note on the same pitch that is slurred to the quarter note printed in the second half of the measure in both editions. These notes have the same dynamics and articulations of the 2nd and 3rd horns. In m. 57 the 1st bassoon should have a tenuto on the first note in the quarter note triplet to match the oboes and English horn. DMb editorially resets the English horn to mezzo forte at the start of m. 58.

The second half of m. 62 in the clarinets should be under a slur. In m. 63 the oboes should have a tenuto on the half note. DMb also marks this tenuto on the half note in the 3rd horn part in this measure. DMb provides an editorial crescendo for the contrabassoon in m. 64. In mm. 65 and 67 the clarinets should arrive at mezzo forte on the downbeat and make a decrescendo over the first half of the measure. When the contrabassoon plays from mm. 65-68 differs

⁵³ Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 31.

between DMb and DMdp. DMb has the contrabassoon playing tenuto half note C sharps, printed in the staff, in mm. 65 and 67. These notes start from piano and make a diminuendo. DMdp has the contrabassoon playing dotted half notes on the downbeats of mm. 66 and 68, with the same dynamics and articulations. DMb indicates that the 3rd horn should have the same dynamics as the 1st and 2nd horns in m. 65. In m. 69 DMb indicates that the 1st horn should start a crescendo on the downbeat that continues through m. 70.

In the measure of rehearsal 47 and in m. 74 DMb includes a tenuto on the first note in the measure for the flutes. Also at rehearsal 47, DMb indicates that the decrescendo in the flutes lasts from beat two to the end of the measure. The English horn and clarinets should have staccatos on their downbeats at rehearsal 47. It is worth noting that DMb includes an editorial slur from the last eighth note in the cello part of m. 71 to the downbeat of m. 72. This comes from a copy of the score given by Claude to Emma Debussy. The editor of DMb comments that this slur is editorially included because “it cannot be entirely dismissed that the last note of m. 71 is actually intended to begin this cello line.”⁵⁴

In m. 74 DMb includes an editorial tenuto on the first note in the cello part. In mm. 78-79 DMb includes staccatos on the eighth notes in the second violin, viola, bottom cello, and bass parts. In m. 80 DMb includes a staccato, in addition to the marcato, on the quarter note in the English horn part. DMb also includes a tenuto on the dotted half note in the 3rd bassoon part in m. 80. In m. 81 both oboes should be playing in unison. In mm. 82-83 the first quarter note in the 1st and 2nd bassoon parts should have a staccato on it, not a tenuto. In the 3rd bassoon part in mm. 82-83 the slur should be over the first three quarter notes, instead of the whole measure, and the

⁵⁴ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. 150.

D naturals at the end of the slur should have staccatos on them. In m. 83 the clarinets should reset to piano. The printed B naturals in the 2nd and 4th horn parts should have staccatos on them in m. 83.

In the 1st and 3rd horns, the third printed G natural in mm. 84 and 86 should not have staccatos on them. In m. 86 the half notes in the flutes, oboes, and English horn should have tenutos on them. In m. 89 the staccatos present in DMdp in the viola part are not present in DMb. The violas and cellos should be playing divisi in this measure. These voices, as well as the second violins, should be unison in m. 90. The first violins should be unison in m. 91.

At rehearsal 49 the quarter notes at the end of the slurs in the English horn and 2nd and 3rd bassoons should have staccatos on them. In mm. 92-93 the first two triplet eighth notes in the last quarter note beat of the measure should be slurred together in the viola and second violin parts. In m. 96 DMb includes tenutos on each sixteenth note in the oboes, English horn, clarinets, and horns. DMb also has an accent on the first note in m. 96 in the oboe parts. The English horn in this measure should start from forte to match the other winds. It is hard to see in DMdp, but the oboe entrance in m. 104 should have a tenuto on it. DMdp omits a tie in the piccolo part between the half note in m. 105 and the downbeat of m. 106. In m. 108 DMdp indicates that just the 1st and 3rd horns should be playing, but DMb has all four horns playing in unison.

From rehearsal 50 through m. 112 the articulation in the bassoons and contrabassoon should match that of the cellos and basses. In m. 113 the bassoons and contrabassoon should have tenutos on their quarter note triplets. At rehearsal 50 it should be the 2nd and 4th horns playing. In mm. 112 and 113 DMb indicates that the English horn should always start from mezzo forte. In m. 113 the clarinets, 1st bassoon, and contrabassoon should have a dynamic of forte on the second half of the measure. DMb adds editorial crescendos to the second half of m.

113 in the contrabassoon and trumpets that continue through m. 114. There is a grace note before the half note cymbal entrance in m. 113 in DMb. DMdp omits staccato markings on the dotted eighth notes in the oboe parts from mm. 115-117. The articulation should match the English horn and clarinets. The articulation for the bassoons, contrabassoon, 2nd and 4th horns, cellos, and basses should all be uniform from mm. 115-118. That articulation can be seen below in Example 24.

Example 24: mm. 115-118 of the 1st bassoon from DMb for articulation reference through this passage.

From rehearsal 51 through m. 122 the oboe and English horn parts vary significantly between the two editions. Both versions are presented below in Example 25. The contrabassoon should arrive at fortissimo in the second half of the measure of rehearsal 51. Clarifying DMdp's notation, the 1st and 3rd horns should be playing printed B naturals at rehearsal 51. In mm. 118-119 DMb provides the same marcato accents to the half notes in the viola part that are seen in the violin parts. In m. 119 the dynamic of the tam-tam should be forte. DMb does not slur the bassoons, horns, or trumpets across the bar line between mm. 120-121. DMdp slurs all voices playing this figure across these bars.

51

118

Ob. 1
2

DMb

Eh.

Ob. 1
2

DMdp

Eh.

Example 25: Oboe and English horn parts for mm. 118-122. DMb is on top, DMdp on the bottom.

In m. 123 the previously muted 3rd trumpet should be open. The last note in the 2nd trumpet in m. 124 should be a printed D natural. At rehearsal 52 the cellos and basses are instructed to be playing over the fingerboard. There is no indication in either score of when they should return to a normal playing position. I believe they should return to a normal playing position after completing this passage, m. 131 for the cellos and m. 129 for the basses. In mm. 131-132 there should only be one clarinet and one bassoon playing. DMb reiterates the “1° Solo” instruction in the trumpet part in m. 143.

In m. 147 the second violins should arrive at a mezzo forte dynamic like the first violins and violas. In m. 152 the violas should be divisi. The cellos should be unison at rehearsal 54. Everyone will want to be aware of the switch from B double flat to B flat in the cellos between mm. 154 and 155. The basses in m. 157 should be arco. In m. 161 DMdp omits the triplet

marking in the first half of the measure in the 1st flute and 1st oboe. The triplet instruction is similarly omitted in the second half of m. 162 in these parts. DMb omits the slur into the downbeat of m. 165 in the 1st harp part. In mm. 169-170 it should be the 2nd and 3rd horns playing.

In the oboe at rehearsal 55 and in m. 173, DMb does not slur the second B double flat to the A flat in beat one of the measure. In m. 172 DMdp again omits the triplet indication from the second half of the measure in the flute and oboe. From rehearsal 55 through the downbeat of m. 179 DMb includes a soli part for the 3rd and 4th first violinists that doubles the 1st oboe part through these measures. Again, DMb omits the slur into the downbeat of m. 173 in the 1st harp part. In m. 175 the text instruction in the 2nd harp part of DMdp is “Do flat” and “Mi natural.” In DMb it is “Do flat” and “Si natural.” In m. 182 DMb includes a decrescendo over the second half of the measure in the bassoon parts. In m. 184 the violas should be *divisi*. The second violins should be *divisi* in m. 186. They should be unison again after these measures. The cellos should be unison in m. 187.

DMdp provides the dynamic instruction of piano followed by a crescendo in m. 190 of the viola and cello parts. This is printed in m. 189 in DMb to line up with the second violins. In m. 191 the second violins should be *arco*. Also in m. 191, DMb gives the “*più cresc.*” instruction to the 1st horn. From mm. 191-192 DMb editorially gives the articulation and slurring present in the flute eighth notes to the 2nd oboe and 1st clarinet as well. DMb clarifies that in the first violin *divisi* in m. 193, the bottom violins should be playing in this measure and the top firsts should be resting.

From rehearsal 56 through m. 198 the quarter notes in the piccolo, English horn, and 3rd and 4th horns are quarter note triplets. Also in these measures, the 2nd bassoon should start from

forte. Its quarter notes are slurred together in DMb. At rehearsal 56 it is the 1st and 2nd trumpets playing. DMb provides editorial slurs in the second violin and viola parts at rehearsal 56 to match what is seen in m. 197. In mm. 197-198 DMb omits the accents present on the triplet quarter notes in the English horn part of DMdp. DMb does include a tenuto in the trombone part in m. 197. DMb gives the viola part a slur over mm. 197-198 to match the violins. The staccatos present in the 1st and 2nd horn parts of DMdp in m. 199 are not present in DMb.

In m. 201 it should be the 1st and 2nd trombones playing. In m. 201 DMb indicates that each half measure in the violins and violas should start on a downbow. M. 202 should also start on a downbow in the first violins. In m. 204 DMb provides a full measure slur in the 2nd bassoon part and indicates that all bassoons should make a crescendo over the second half of the measure. In m. 206 the 1st and 3rd horns should continue playing. The tenutos present in the 1st horn part of DMdp in this measure should be staccatos. DMb provides editorial staccatos on the quarter notes in the triplet at the end of m. 210 in the cello part.

At m. 211 DMb includes staccatos on the downbeat in the first violins and violas. In m. 212 DMb does not include the accent present in the oboes in DMdp. The instruction in m. 212 in the cymbal part is the first time that we see a clear instruction to use crash cymbals instead of a suspended cymbal. Also in m. 212, DMdp indicates that the 1st and 2nd horns should be pianissimo. DMb has them following the same dynamic shaping as the woodwinds with a diminuendo after the arrival at piano that lasts through the end of the measure. This same difference is repeated in the 3rd and 4th horns in m. 214.

In m. 215 both cornets should be playing. DMb slurs the last two cornet eighth notes in m. 216 into the downbeat of m. 217. In m. 220 DMdp indicates that the last triplet in the 2nd bassoon should be slurred. DMb has each note independently articulated with staccatos. DMb

also does not have a slur between the first two notes in the 3rd horn in m. 220. Instead, there is a tenuto on the quarter note and a staccato on the eighth note, as in previous measures. DMb also omits the tenutos present on the downbeat notes in the first violins and cellos in m. 220 of DMdp.

From rehearsal 58 through m. 224 DMb indicates that the triplet eighth notes in the 1st bassoon should all have staccatos on them. DMdp has no articulation in mm. 221-222 and slurs in mm. 223-224. DMdp omits some articulations from the English horn in m. 223. This measure's articulations should match the previous measures. In m. 225 DMb indicates that it should only be the 1st flute and 1st oboe playing. DMb also gives them the additional instruction of "en dehors," to the fore. In m. 230 the second violins should be arco and the basses should be pizzicato. In mm. 233-235 DMb includes staccatos on the cello and bass notes to match the preceding measures.

At rehearsal 59 DMb indicates that the 1st and 2nd horns should be playing in unison. DMdp is ambiguous. There is no dynamic given for the cymbal at rehearsal 59 in either edition. The first violins should be arco at rehearsal 59. In m. 239 DMb includes a tenuto on the downbeat in the cellos.

Mm. 237-244 contain what Woodfull-Harris calls "one of the most perplexing problems for any conductor and orchestra" - to perform the fanfares or not.⁵⁵ Woodfull-Harris comments that "[t]he presence of the 'Fanfare' for horns and trumpets in the early scores and orchestral parts has resulted in a performance tradition that includes the 'fanfare,' in spite of later printings of the score and parts that omit it."⁵⁶ Citing the omission from published scores, Trezise argues

⁵⁵ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. iv.

⁵⁶ *Ibid.*

that conductors have no right to add the fanfares back into the piece, stating that “[t]heir excision changes the formal and expressive character of the passage.”⁵⁷ The reason for the removal of the fanfares from the score will likely never be known, but Woodfull-Harris presents some strong arguments that this removal was not a “black and white” decision and possibly one not even sanctioned by Debussy.⁵⁸ Recordings are readily available that both include and omit the fanfares. As the goal of this paper is not to determine what is “right” or “wrong,” I have included the fanfares below in Example 26 for those who might wish to add them back in.

Example 26: The fanfares for 1st and 3rd horn and 1st and 2nd trumpet from mm. 237-244.

⁵⁷ Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 73.

⁵⁸ Douglas Woodfull-Harris, *La Mer* (Kassel, Germany: Bärenreiter-Verlag, 2014), p. v.

DMdp omits a tie between the end of m. 245 and the downbeat of m. 246 in the oboes. From rehearsal 60 through m. 253 the bass parts from the two editions are drastically different. The two different versions can be seen below in Example 27. In m. 249 DMb gives the timpani the *molto crescendo* instruction as well. DMdp omits staccatos, which should be present along with tenutos, on each note in the English horn part in m. 250. The slurring of the English horn from mm. 251-253 in DMdp should match that of the oboes. The cornets in m. 251 should be unmuted. DMb provides an editorial slur in the 2nd bassoon over mm. 252-253.

Example 27: The different edition's bass parts for mm. 245-253. Two notes: there are no dynamic instructions given in DMb and DMdp does start adding diminuendos to the top bass part in m. 251, this lasts through beat one of m. 253.

The piccolo in m. 254 should be *forte*. From mm. 254-257 DMb has the basses playing in unison on what is printed as the top bass part in DMdp. DMdp preserves the same division seen in Example 27, but now written as A flats with diminuendos over the triplets. In mm. 255-256 DMdp omits staccatos from the triplet quarter notes in the oboes, English horn, clarinets, and 3rd bassoon. Their articulation should match that of the flutes. DMb provides an editorial *forte* for the 3rd bassoon in m. 256.

The tenutos present in DMdp in the first violin parts in m. 258 should be staccatos. DMb indicates that the phrasing slurs should be uniform in the horns, trumpets, trombones, and tuba in mm. 258-259. DMdp omits these slurs in the 3rd and 4th horns and the trumpets. What is written as grace notes in the piccolo at rehearsal 61 in DMdp is written as thirty-second notes at the end

of m. 269 in DMb. These notes start from forte and crescendo to fortissimo at rehearsal 61. This same discrepancy in the piccolo part exists in mm. 275-276. At rehearsal 61 the first half measure should be written as 8va in the first violins, not just the first quarter note. The cellos should be unison at rehearsal 61.

DMb restates fortissimo for the violins and violas in m. 271. DMdp omits accents from the quarter notes in the English horn and clarinets in m. 272. In m. 273 DMb provides editorial staccatos and marcatos to the pizzicato notes in the violas, cellos, and basses. In m. 273 DMb has the entire second half of the measure slurred together in the violins, violas, and cellos to match m. 272. Curiously, the basses are indicated to be slurred with four sixteenths per group in m. 273 in both editions. DMb indicates that both cornets should be playing in m. 273, not just the 1st as indicated in DMdp. DMb also has a slur from the quarter note in the cornets in m. 273 to the downbeat of m. 274. DMb additionally indicates that the last two triplet eighth notes in the cornets in m. 273 should have staccatos on them.

DMb editorially slurs the cymbal across mm. 276-277. This slur is absent from DMdp, which would lead to a re-articulation of the cymbal in m. 277. At rehearsal 62 DMb again indicates that both cornets should be playing. The violas should be divided at rehearsal 62. In m. 279 DMb has the 2nd clarinet starting from mezzo forte instead of piano as printed in DMdp. Instead of alternating even staccato eighth notes and slurred triplet eighth notes in mm. 280-281, as seen in DMdp, DMb provides an all triplet eighth note version of the passage, seen below in Example 28. DMb provides the first violins the editorial dynamics of mezzo forte followed by molto crescendo in m. 280. The second violins should be divided in m. 280 and unison in m. 282. The violas should be unison in m. 280.



Example 28: DMb's cornet part for mm. 280-281.

In m. 284 DMdp omits a staccato from the whole notes in the bassoons, contrabassoon, and cellos. DMdp also omits the instruction to return to the normal playing position for the violas in m. 284. From mm. 287-289 DMb indicates that each bassoon and contrabassoon note should have a marcato on it and no other articulations. DMdp is inconsistent in the articulation of this passage. The contrabassoon notes in these measures should be triple forte. DMb repeats the 2nd and 3rd trumpet passage from m. 287 in m. 288. DMb extends the 8va for the flutes through the end of the piece but does acknowledge that it may be meant to stop where DMdp indicates at the end of m. 289. The piccolo should be tied into the final measure of the piece. The final timpani note in DMb also has a staccato on it. The final bass note in DMb is arco, not pizzicato as indicated in DMdp.

La mer, Conclusion

Having now highlighted all the minor discrepancies between these two editions of *La mer*, and the few major differences present, I will conclude by very briefly commenting on the nature of this piece as a whole. Trezise, in commenting on the performance styles of *La mer* from the major conductors of the 20th century, states that “most conductors have departed radically from Debussy’s intentions.” A strong statement to be sure, but not entirely unjust if one listens to the many recordings that ignore Debussy’s detailed tempo and dynamic instructions. Trezise continues to say that “the score points to a style of woodwind playing...that is difficult for a modern orchestra but ideally suited to the distinctive capabilities of French orchestras of the pre-war years.”⁵⁹ Given the technical abilities of modern orchestras, I find this statement hard to believe, but perhaps it is fair to say that the style of playing of pre-war French orchestras is not the same as the default style of playing in most orchestras now, particularly those in America.

Trezise writes that “[f]rom what we know of Debussy’s views on performance, dynamics and balance were paramount.”⁶⁰ The Bärenreiter-Verlag edition of *La mer* serves to clarify the roles that each voice plays when compared to the Dover Publications edition. To perform this piece “authentically” may be a significant challenge given our modern orchestra’s playing tendencies, but it seems clear that heeding the meticulous instructions that Debussy provided in his score is key to realizing *La mer* as Debussy imagined it. However, this aspiration may all be completely fruitless because in rehearsals for the first performance of *La mer* Debussy had the following exchange with the conductor, Chevillard:

⁵⁹ Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 27.

⁶⁰ *Ibid.*

Debussy: “*un peu plus vite ici.*”

Chevillard: “*Mon cher ami*, yesterday you gave me the tempo we have just played.”

Debussy, with intense reflection in his eyes: “But I *don't feel the music the same way every day.*”⁶¹

⁶¹ Simon Trezise, *Debussy: La mer*, (Cambridge, U.K.: Cambridge University Press, 1994), p. 20.

Abbreviations

DMb – Debussy, *La mer*, Bärenreiter-Verlag edition

DMdp – Debussy, *La mer*, Dover Publications edition

DNd – Debussy, *Nocturnes*, Durand edition

DNdp – Debussy, *Nocturnes*, Dover Publications edition

DNk – Debussy, *Nocturnes*, Kalmus edition

Bibliography

Briscoe, James R., ed. *Debussy in Performance*. New Haven, C.T.: Yale University Press, 1999.

Cox, David. *Debussy Orchestral Music*. London, U.K.: British Broadcasting Corporation, 1974.

Debussy, Claude. *La Mer*. Paris, France.: Durand & Cie, 1938.

Debussy, Claude. *La Mer*. Edited by Douglas Woodfull-Harris. Kassel, Germany: Bärenreiter-Verlag, 2014.

Debussy, Claude. *Nocturnes*. Edited by Denis Herlin. Paris, France: Durand, 2000.

Debussy, Claude, *Three Great Orchestral Works in Full Score*. New York, N.Y.: Dover Publications, Inc., 1983.

Debussy, Claude. *Trois Nocturnes Original Version, 1899*. Edited by Robert Grossman and Clinton F. Nieweg. Boca Raton, FL.: Masters Music Publications, Inc., 1990.

Smith, Richard Langham, ed. *Debussy Studies*. Cambridge, U.K.: Cambridge University Press, 1997.

Treize, Simon. *Debussy: La mer*. Cambridge, U.K.: Cambridge University Press, 1994.

Appendix A – Measure Numbers

A brief note on measure numbers: while not all editions of these pieces contain measure numbers, they do all contain matching rehearsal numbers. Measure numbers are provided in certain editions, Bärenreiter and Durand for example, but more frequently they are omitted. For ease of discussion within this paper, I have included the measure numbers as they correspond with the published rehearsal numbers for each piece below. The rehearsal number will always be listed first and the measure number second.

Nocturnes –

No. I, “Nuages”

1 – 7
2 – 15
3 – 29
4 – 42
5 – 47
6 – 57
7 – 64
8 – 77
9 – 88
10 – 96

No. II, “Fêtes”

1 – 15
2 – 27
3 – 39
4 – 54
5 – 70
6 – 82
7 – 90
8 – 98
9 – 106
10 – 116
11 – 140
12 – 148
13 – 156
14 – 174
15 – 190
16 – 202
17 – 210
18 – 220
19 – 232
20 – 244
21 – 260
22 – 269

No. III, “Sirènes”

1 – 8
2 – 22
3 – 34
4 – 40
5 – 50
6 – 72
7 – 80
8 – 87
9 – 101
10 – 111
11 – 125
12 – 135

La mer –

I. “De l’aube à midi sur la mer”

1 – 12
2 – 23
3 – 35
4 – 43
5 – 53
6 – 59
7 – 64
8 – 72
9 – 86
10 – 98
11 – 105
12 – 112
13 – 119
14 – 132
15 – 136

II. “Jeux de vagues”

16 – 9
17 – 18
18 – 28
19 – 36
20 – 48
21 – 60
22 – 68
23 – 76
24 – 82
25 – 92
26 – 104
27 – 112
28 – 122
29 – 130
30 – 136
31 – 144
32 – 153
33 – 163
34 – 177
35 – 187
36 – 195
37 – 207
38 – 215
39 – 225
40 – 239
41 – 245
42 – 251

III. “Dialogue du vent et de la mer”

43 – 9
44 – 31
45 – 43
46 – 56
47 – 72
48 – 84
49 – 92
50 – 110
51 – 118
52 – 125
53 – 139
54 – 153
55 – 171
56 – 195
57 – 203
58 – 221
59 – 234
60 – 245
61 – 270
62 – 278
63 – 286