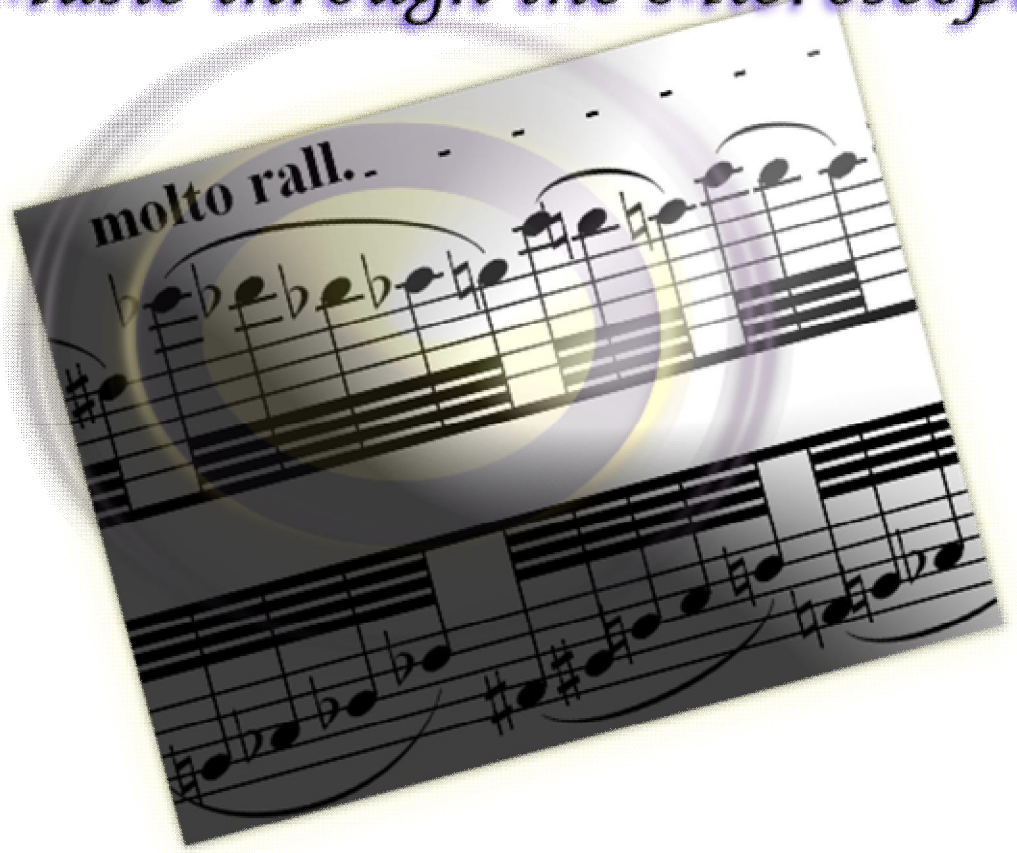
Music through the Microscope



Claude Debussy

Prélude à l'après-midi d'un faune

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http://www.amazon.co.uk/Debussy-lapr%C3%A8s-midi-analysis-Microscope-ebook/dp/B00BRZLXB2/ref=sr_1_1?ie=UTF8&qid=1363011807&sr=8-1

Themes and motifs

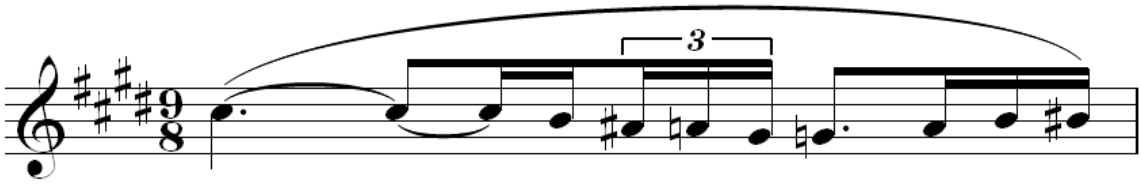

Figure 1 Theme A (Faune)

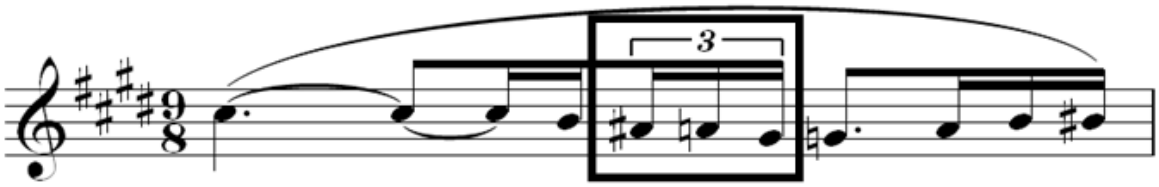

Figure 2 Motif A (Triplet)

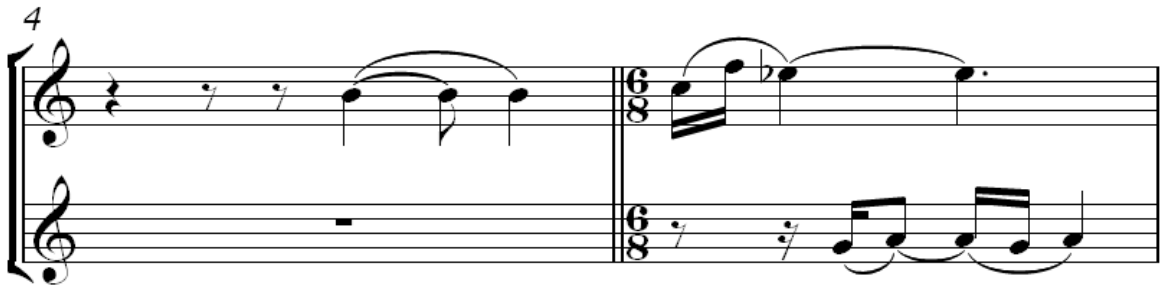

Figure 3 Motif B horns

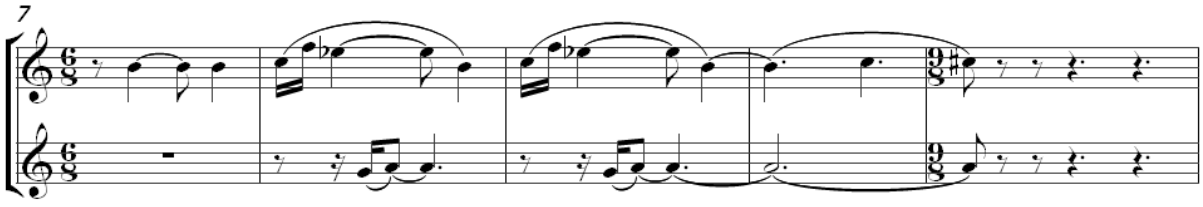

Figure 4 Motif B bars 7 to 11 horns

Motif Z (cadencial motif)

Figure 5 Motif Z oboe bar 17

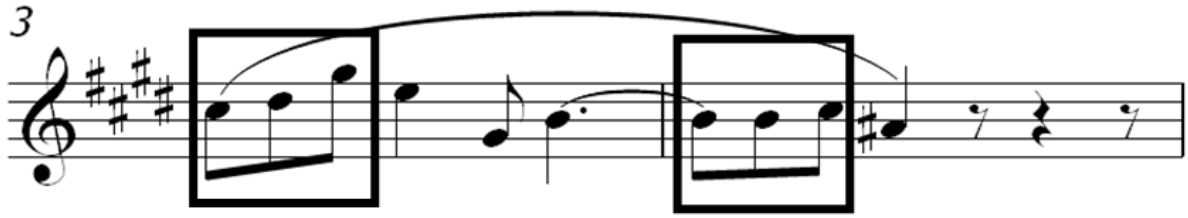

Figure 6 Motif Z flute bar 3

Motif Y (‘cellos)

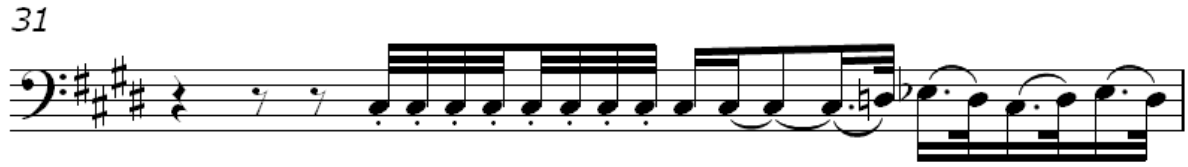

Figure 7 Motif Y 'cellos bar 31

Theme X (modal)

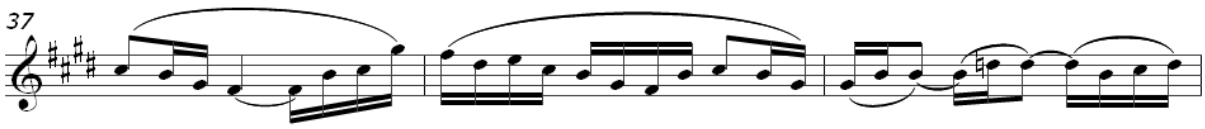

Figure 8 Theme X oboe bar 37 to 39

Melody & melodic development

Section A

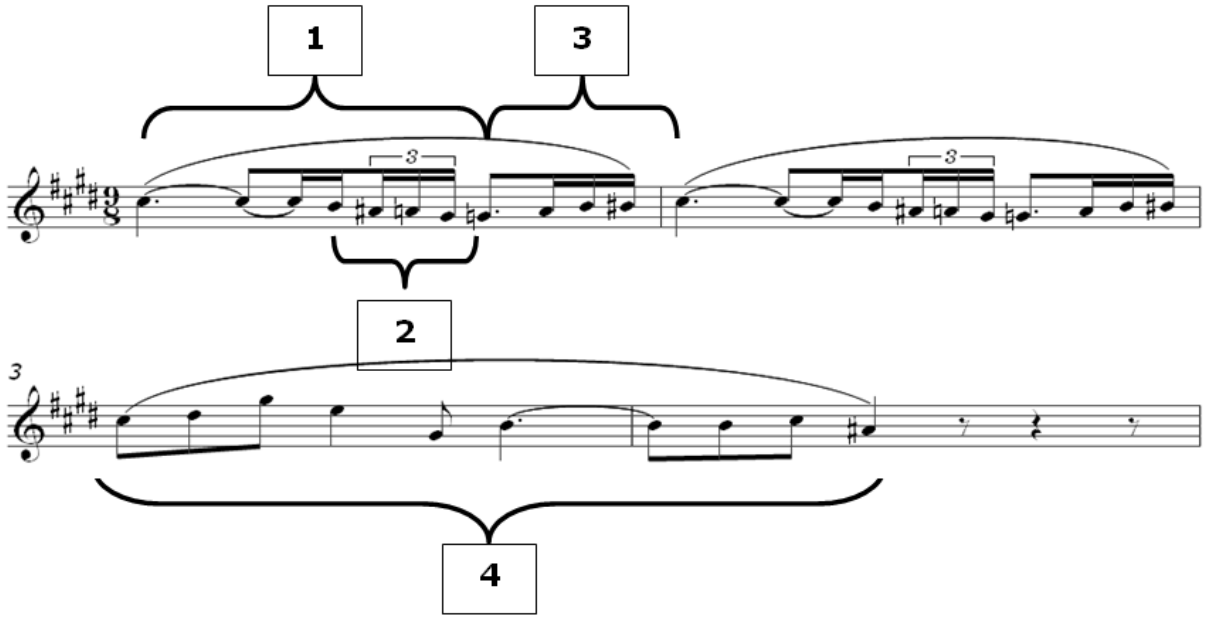

Figure 9 Theme A Flute bars 1 to 4

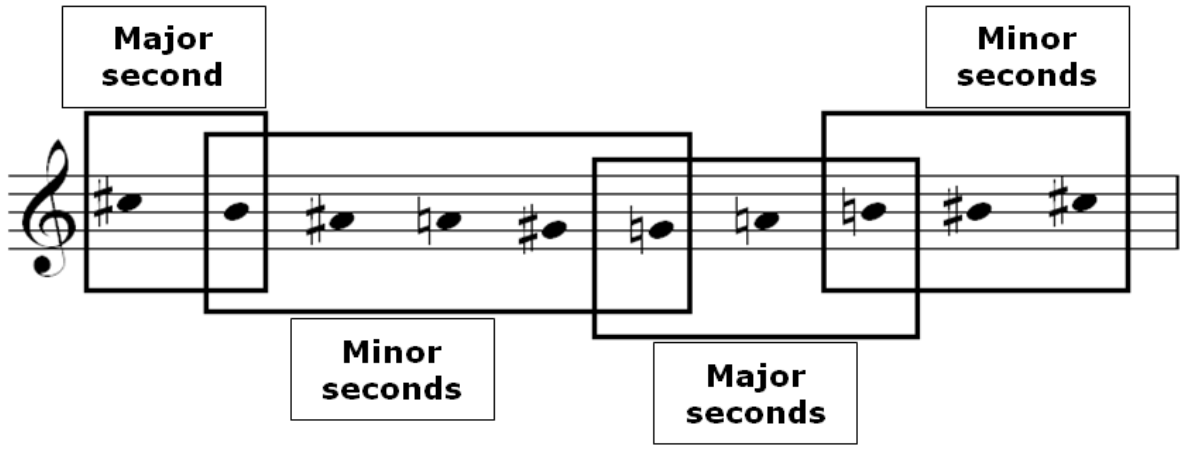

Figure 10 Theme A intervallic construction bar 1 to 2 beat 1

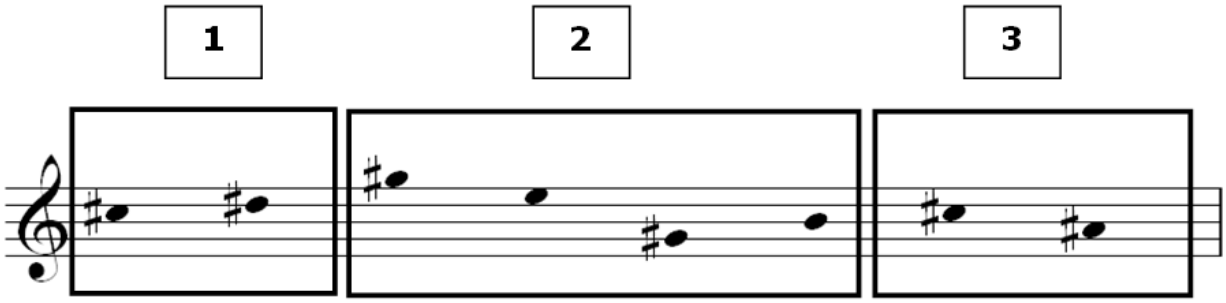

Figure 11 Theme A intervallic construction bars 3 to 4

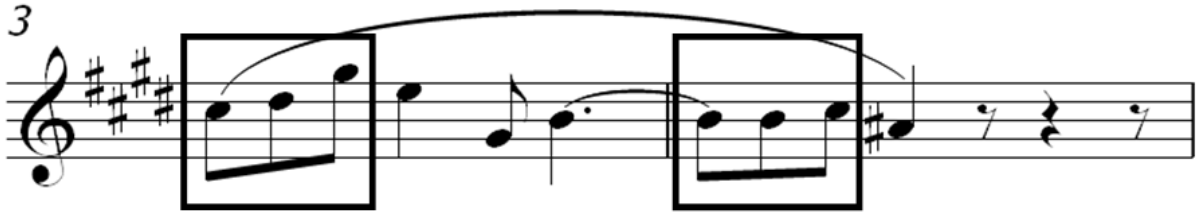

Figure 12 flute bars 3 to 4

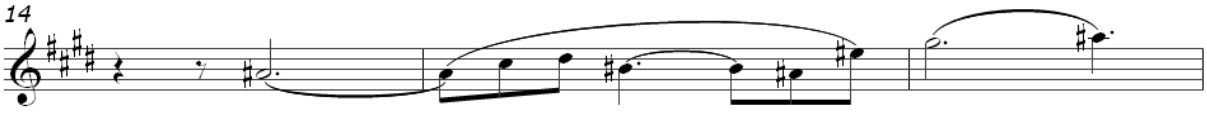

Figure 13 oboe bars 14 to 16

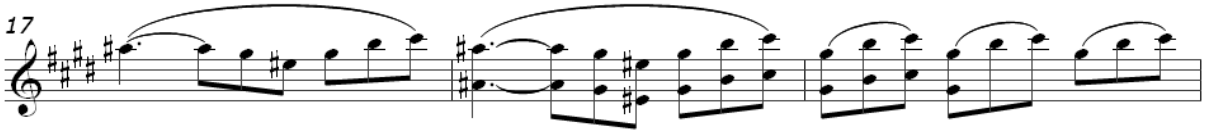

Figure 14 oboe bars 17 to 19

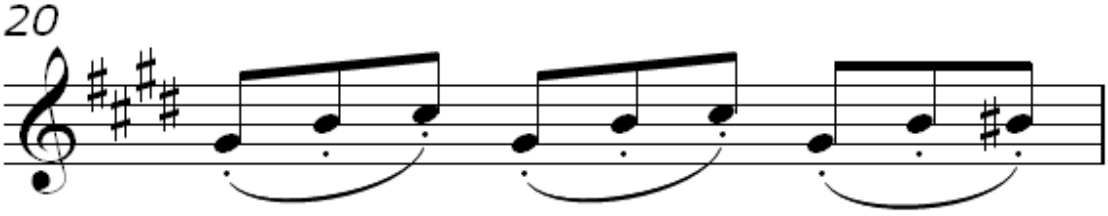

Figure 15 clarinet bar 20

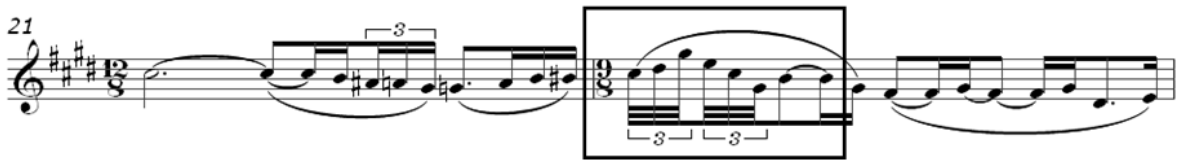

Figure 16 flute bars 21 to 22

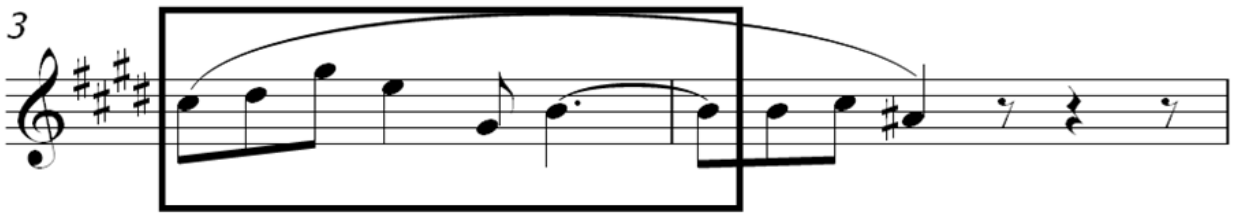

Figure 17 flute bars 3 to 4

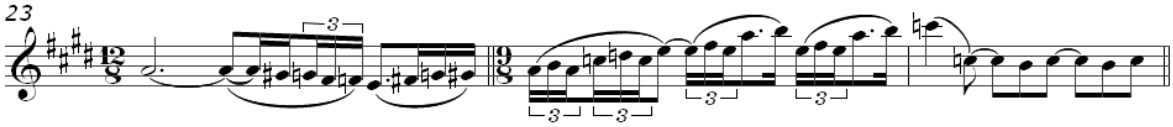

Figure 18 flute bars 23 to 24

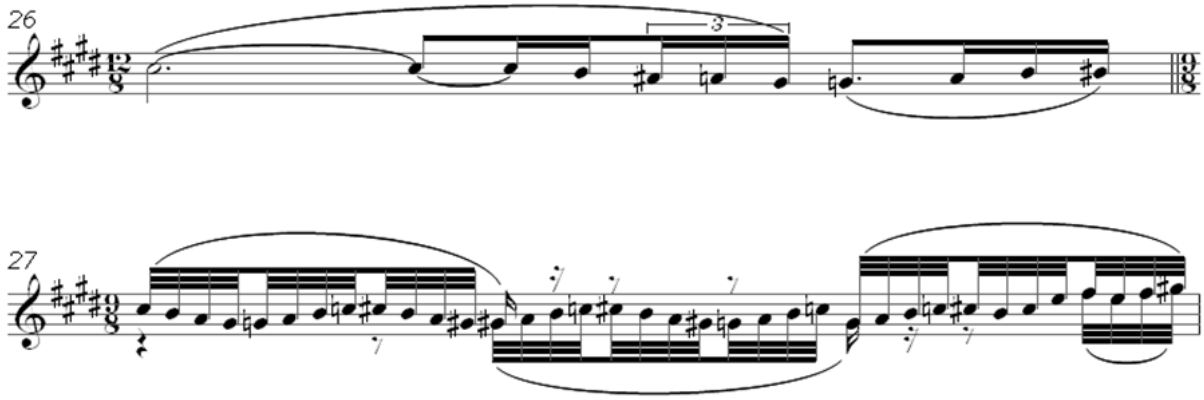

Figure 19 flutes bar 26 to 27

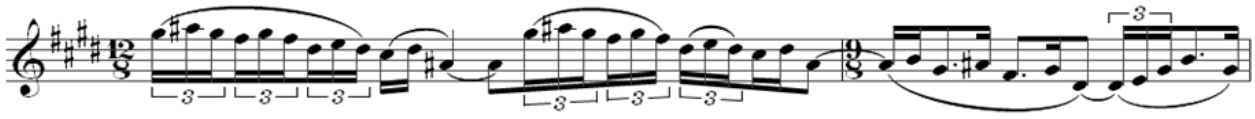

Figure 20 flutes bar 28 & 29

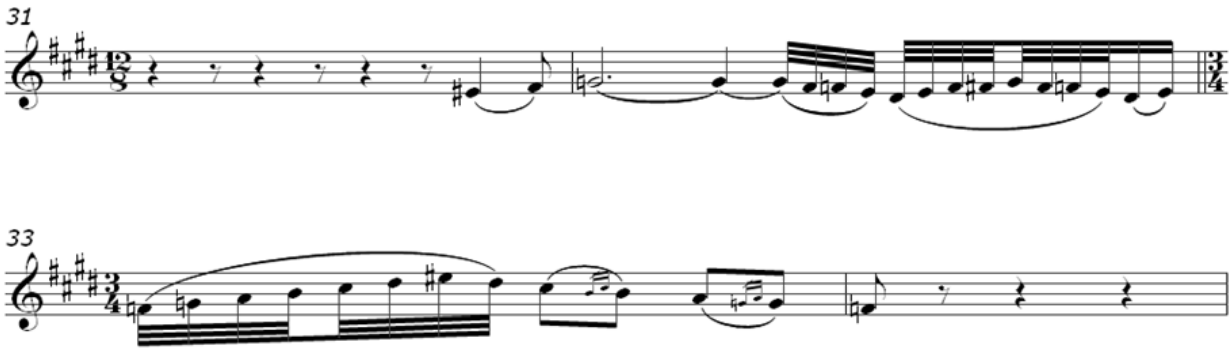

Figure 21 clarinet bars 31 to 34

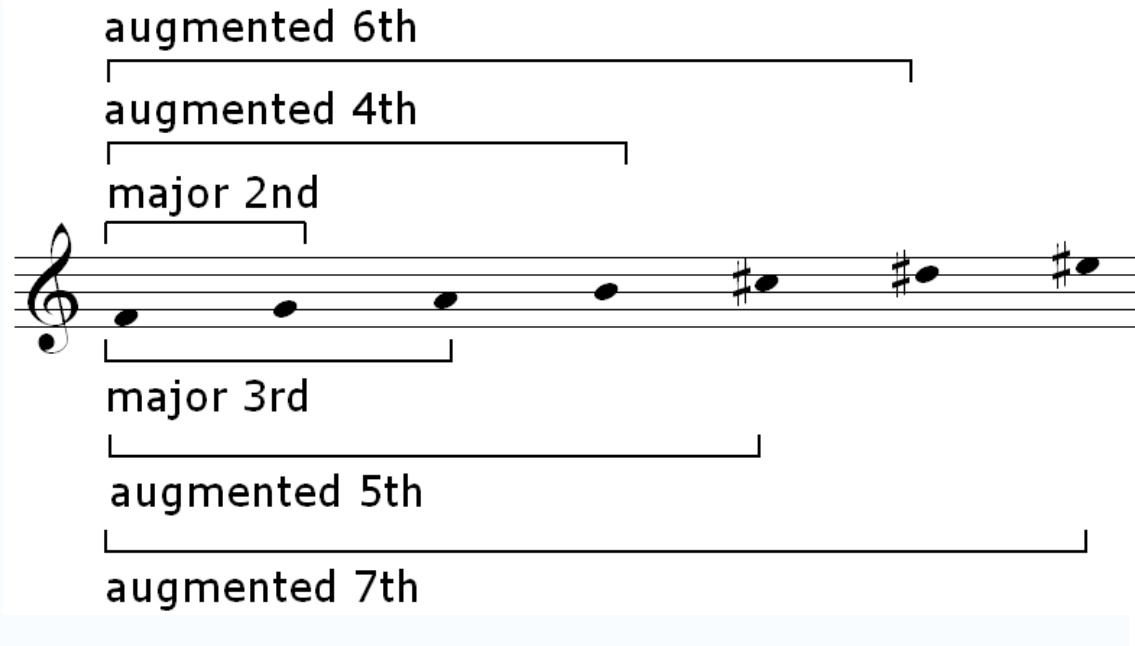

Figure 22 whole-tone scale

Figure 23 oboe bars 37 & 37; flute bars 3 & 4

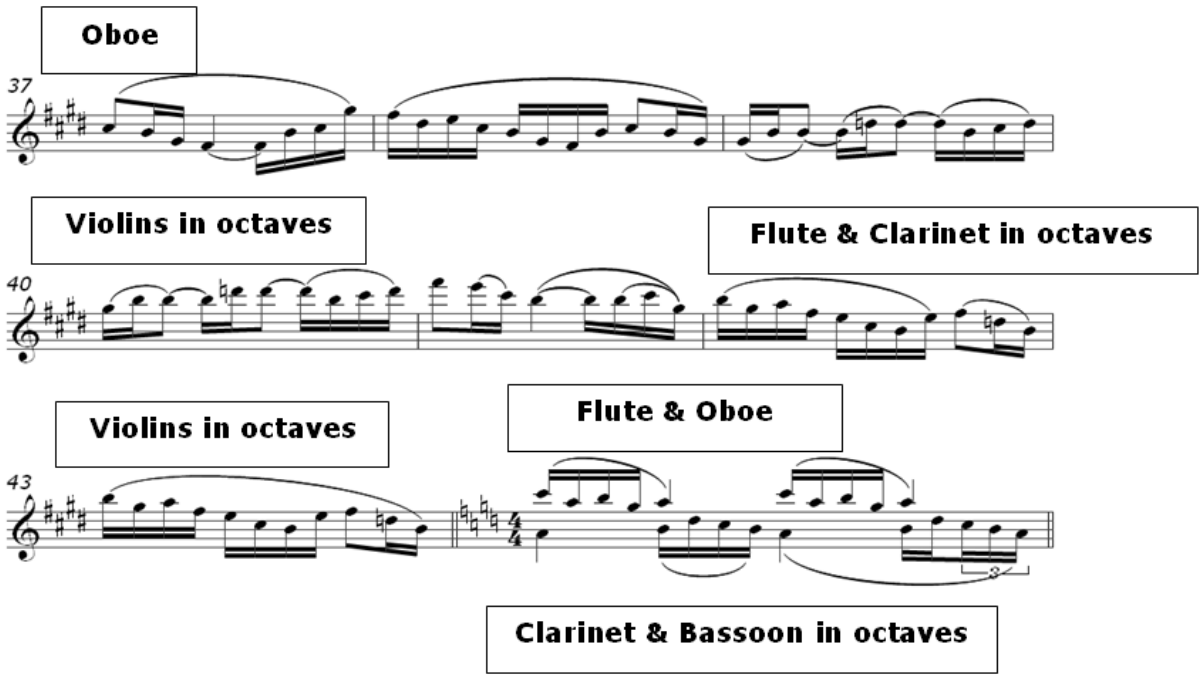

Figure 24 Theme X bars 37 to 44

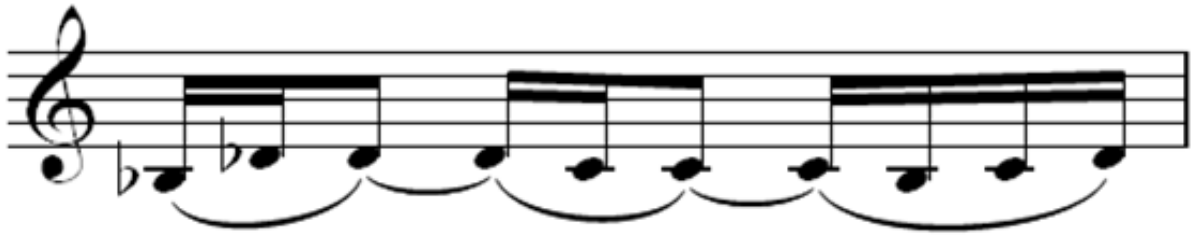

Figure 25 horns bar 47

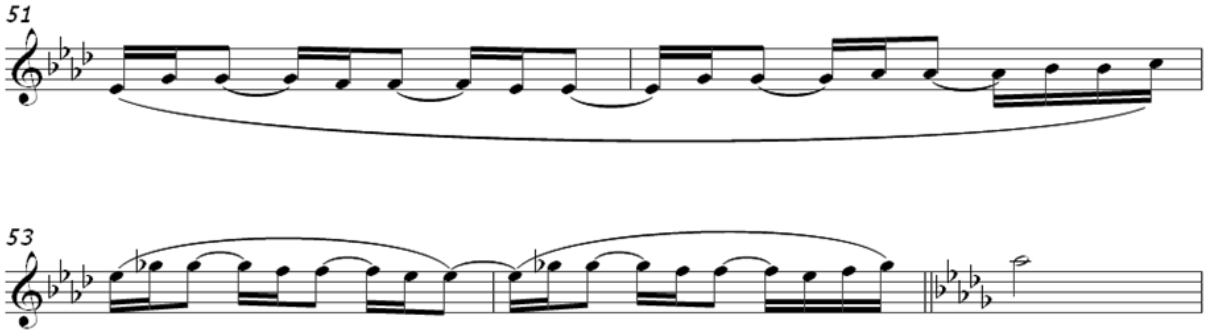

Figure 26 clarinet bars 51 to 55

Motif Z (Cadencial Motif)

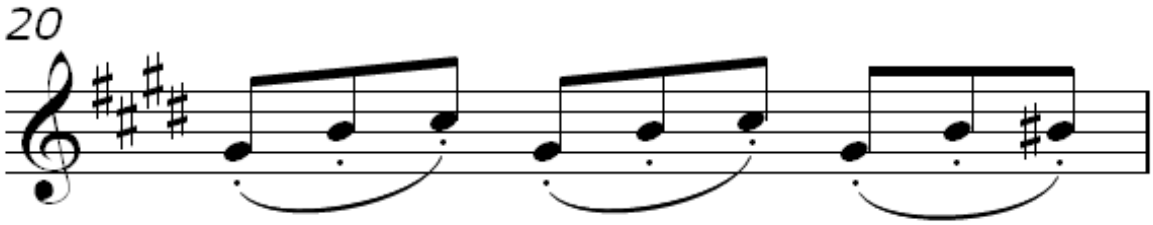

Figure 27 clarinet bar 20

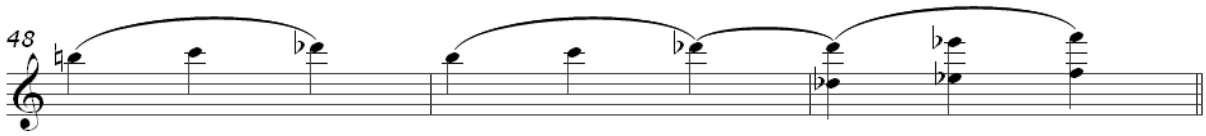

Figure 28 1st violins bars 48 to 50

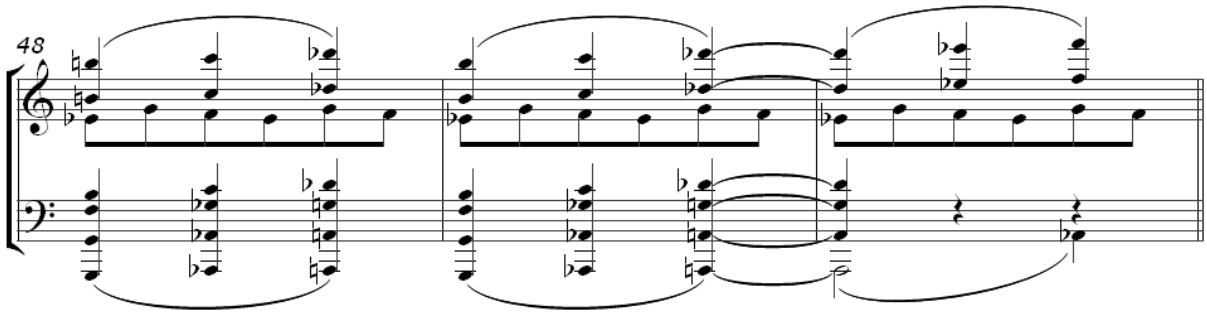

Figure 29 bars 48 to 50

Section B (Central Climax)

Theme W (Oceanic)

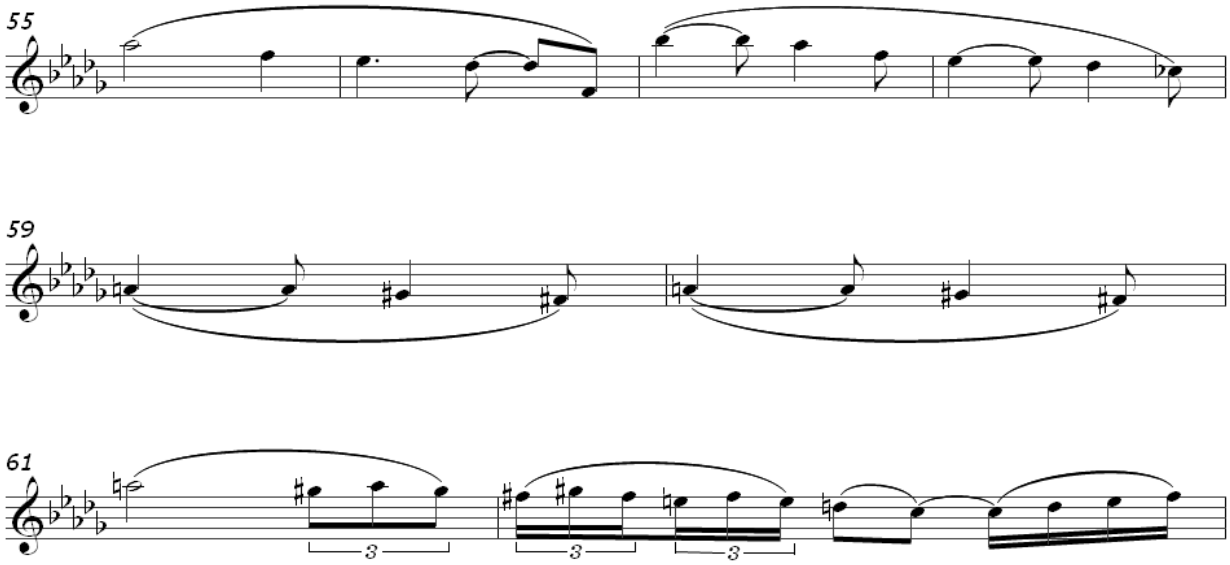

Figure 30 Central Climax bars 55 to 62

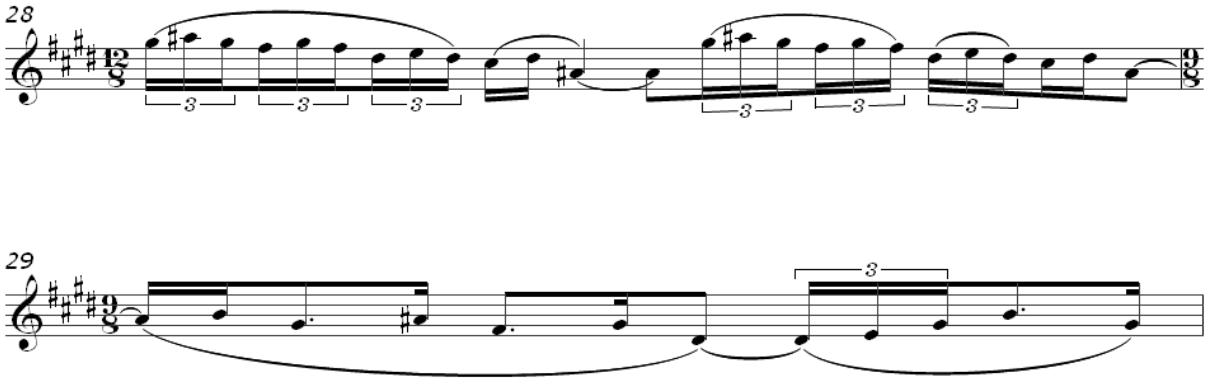

Figure 31 flutes Motif A, bars 28 to 29

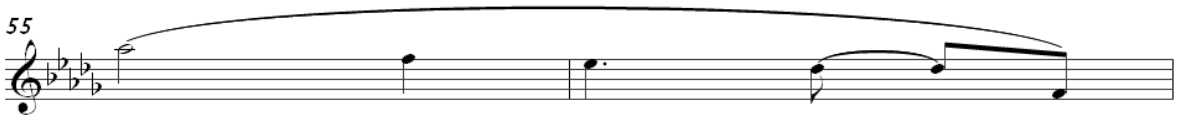

Figure 32 woodwind bars 55 & 56

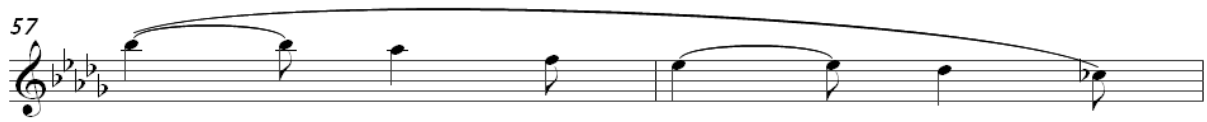

Figure 33 woodwind bars 57 & 58

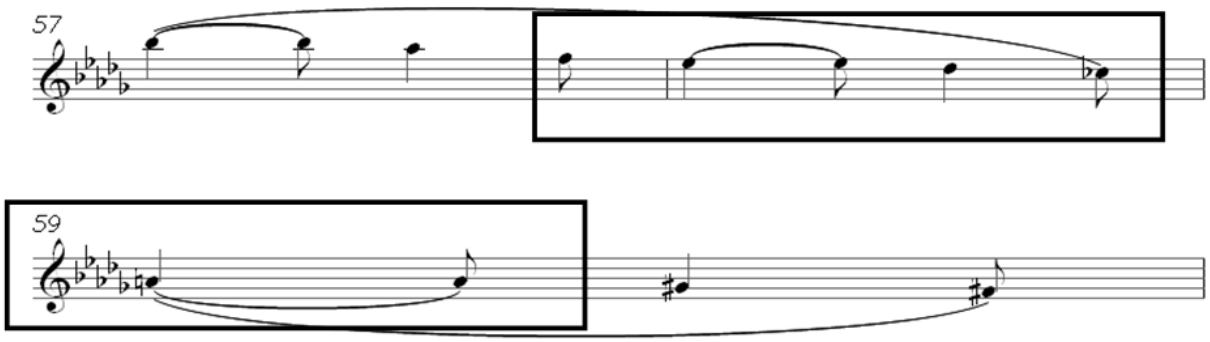

Figure 34 woodwind bars 57 to 59

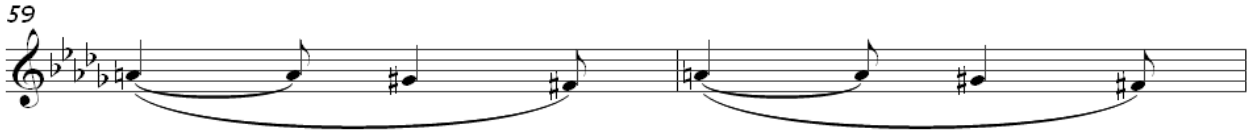

Figure 35 woodwind bars 59 to 60

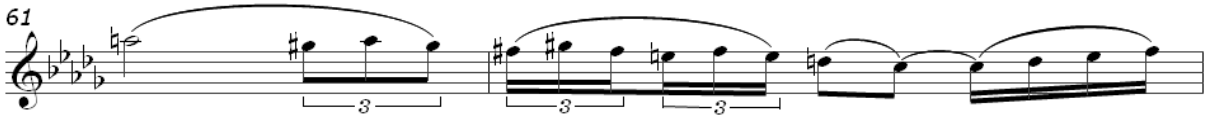

Figure 36 woodwind bars 61 to 62

Second transition bars 74 to 93

First False Recapitulation 79 to 83 beat 1

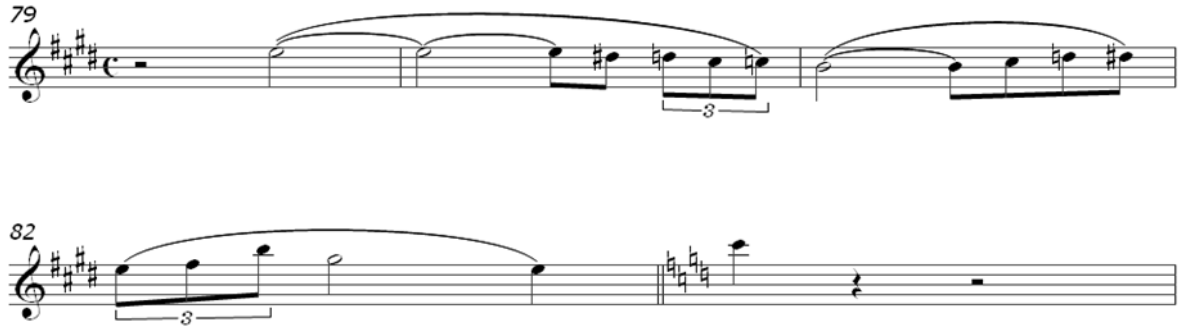

Figure 37 flute bars 79 to 83 beat 1

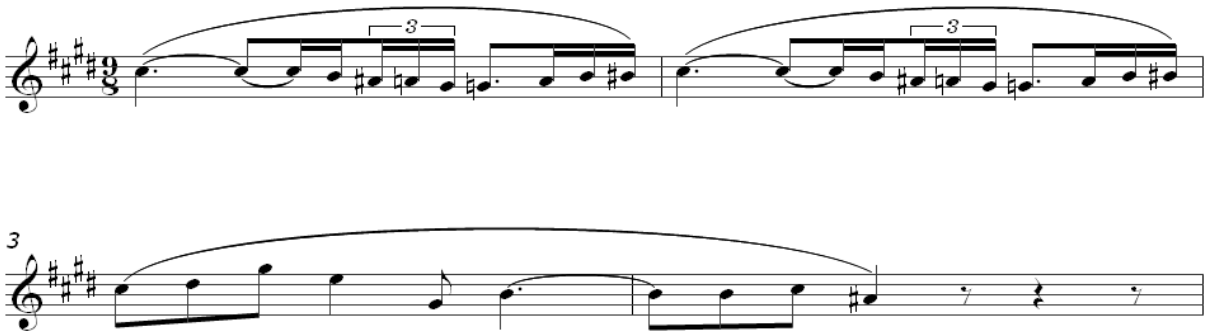

Figure 38 flute bars 1 to 4

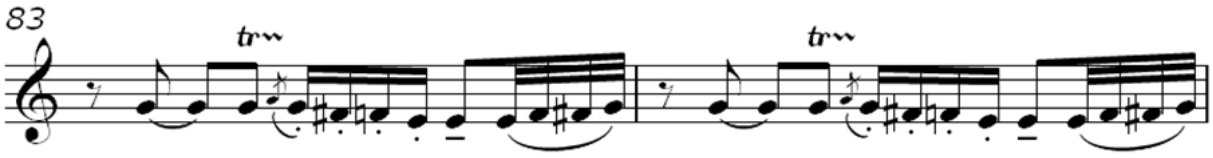

Figure 39 oboe bars 83 & 84

Motif Y (‘cellos) Bar 31

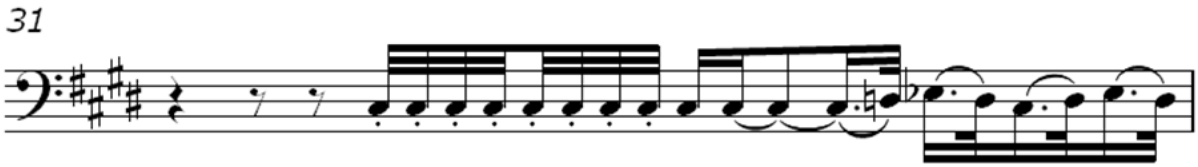

Figure 40 'cellos bar 31

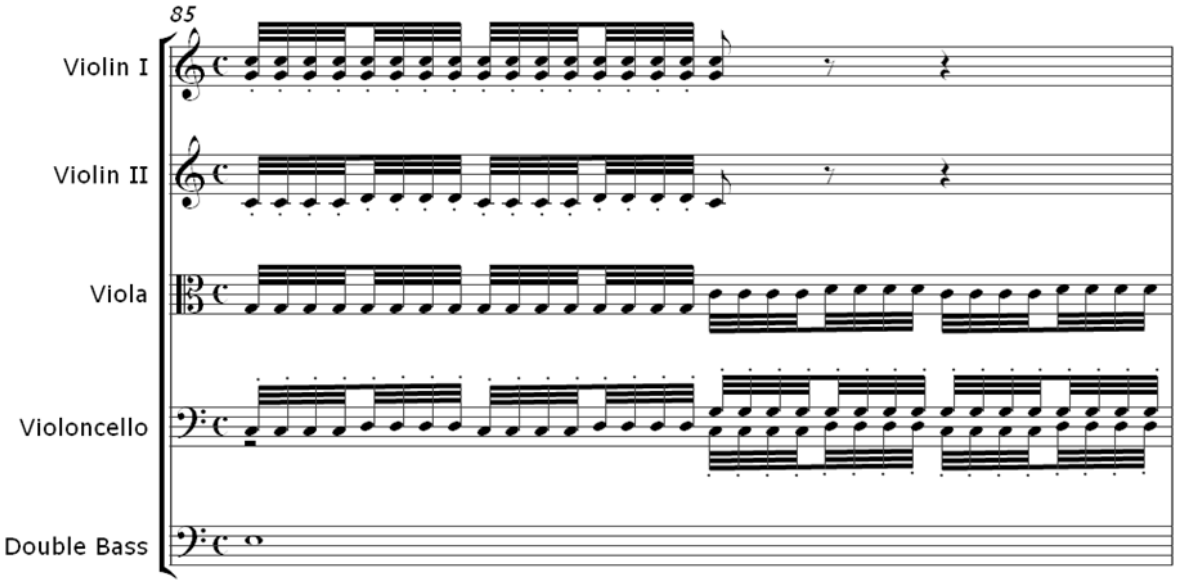

Figure 41 strings bar 85

Section A1 True Recapitulation

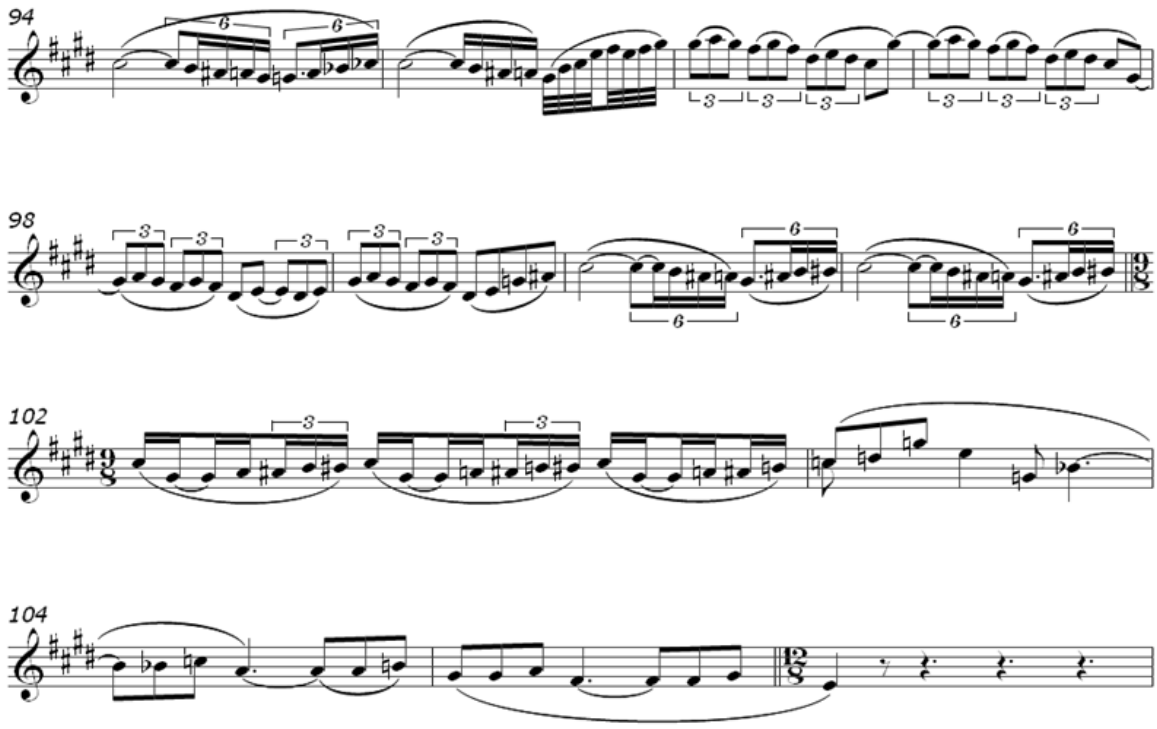

Figure 42 True Recapitulation of Theme A bars 94 to 106

Coda

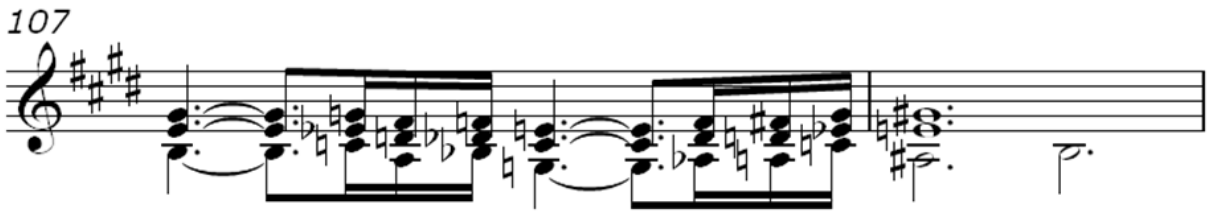

Figure 43 horns & violins bar 107 to 108

Harmony

Section A

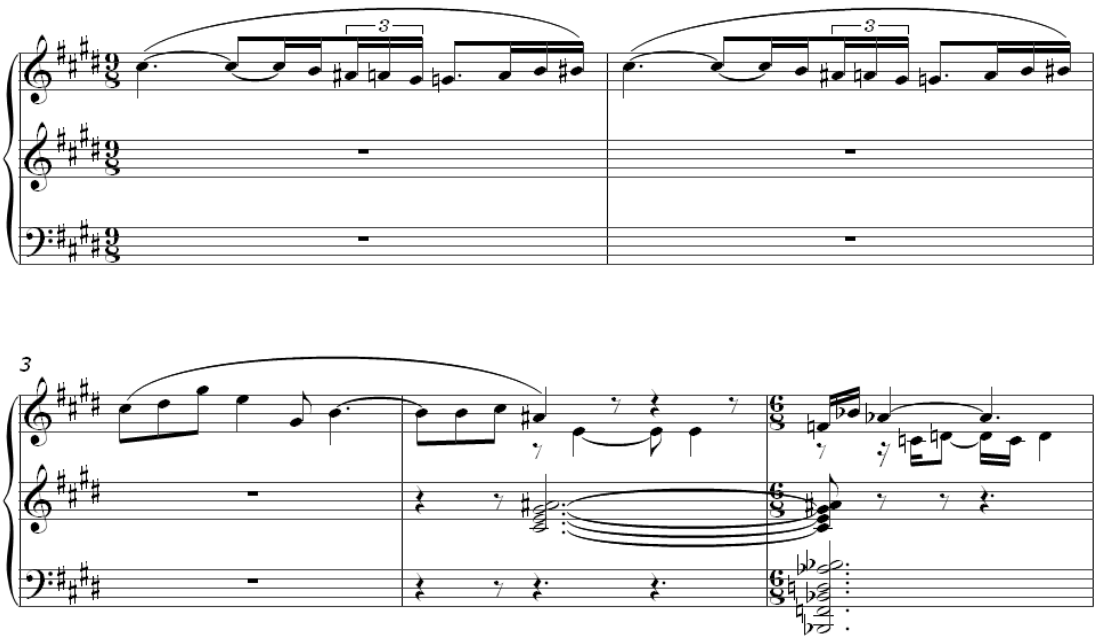

Figure 44 Theme A bars 1 to ~~5~~

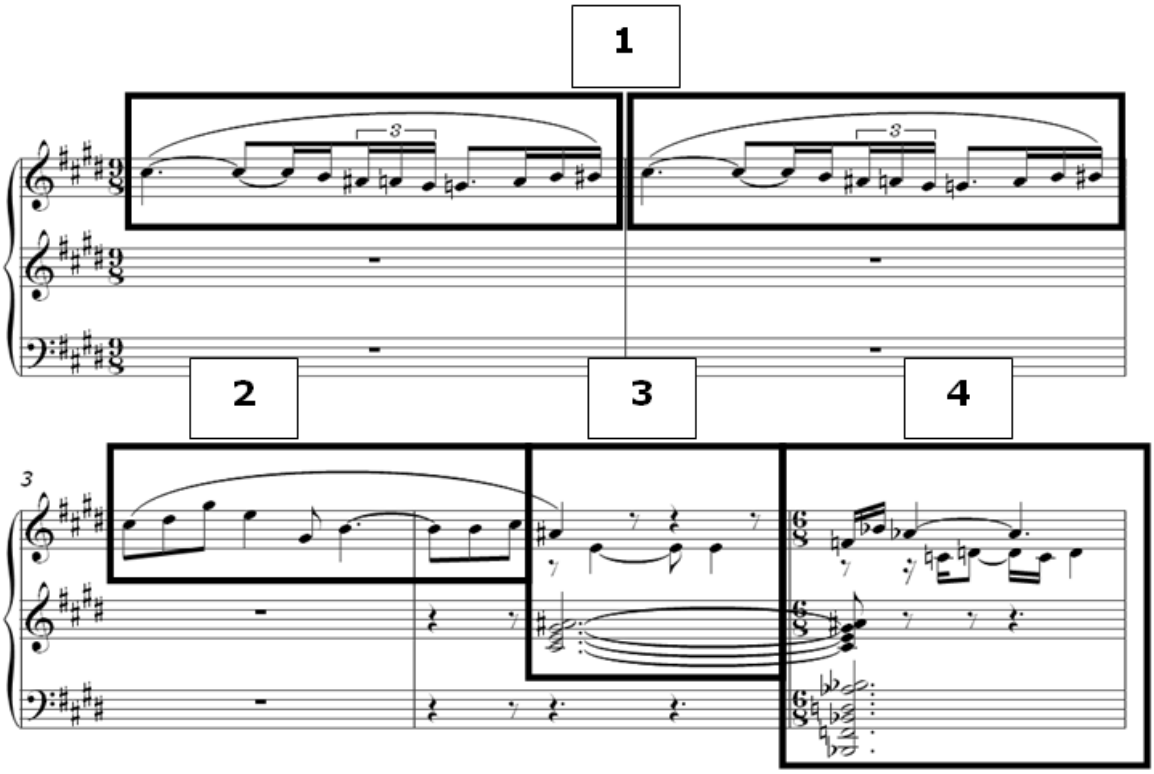

Figure 45 harmony map bars 1 to ~~5~~

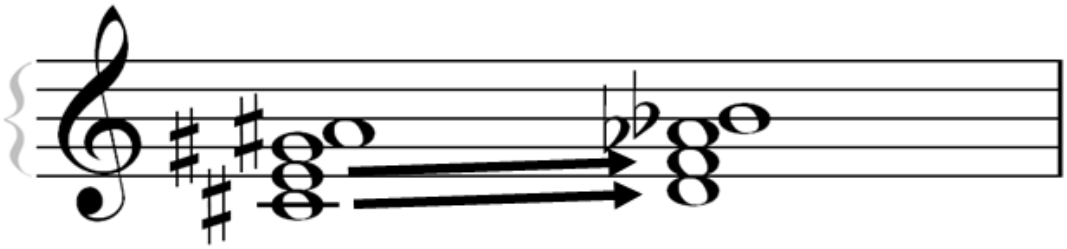

Figure 46 Theme A harmony bars 4 to 5

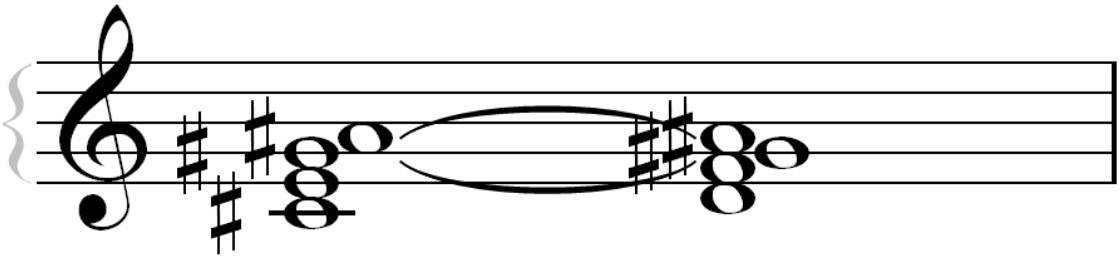

Figure 47 Theme A enharmonic

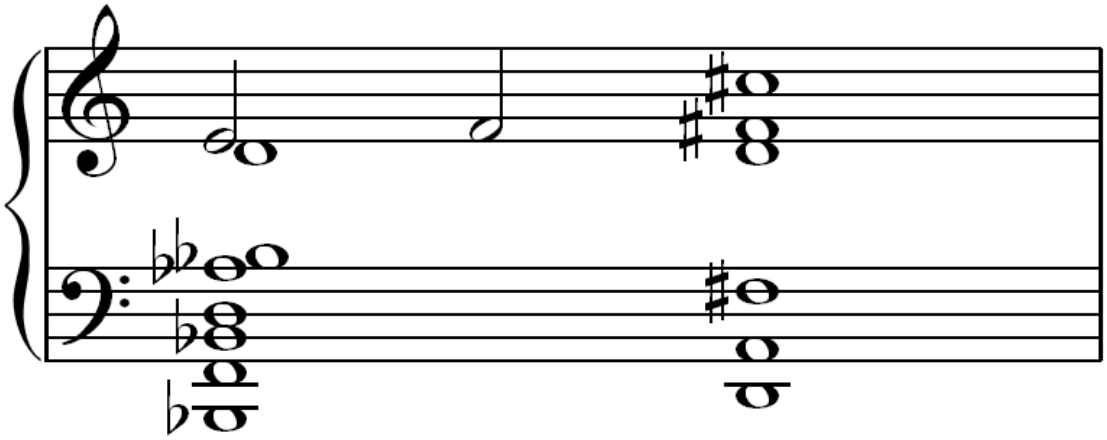

Figure 48 harmony bars 9 to 11

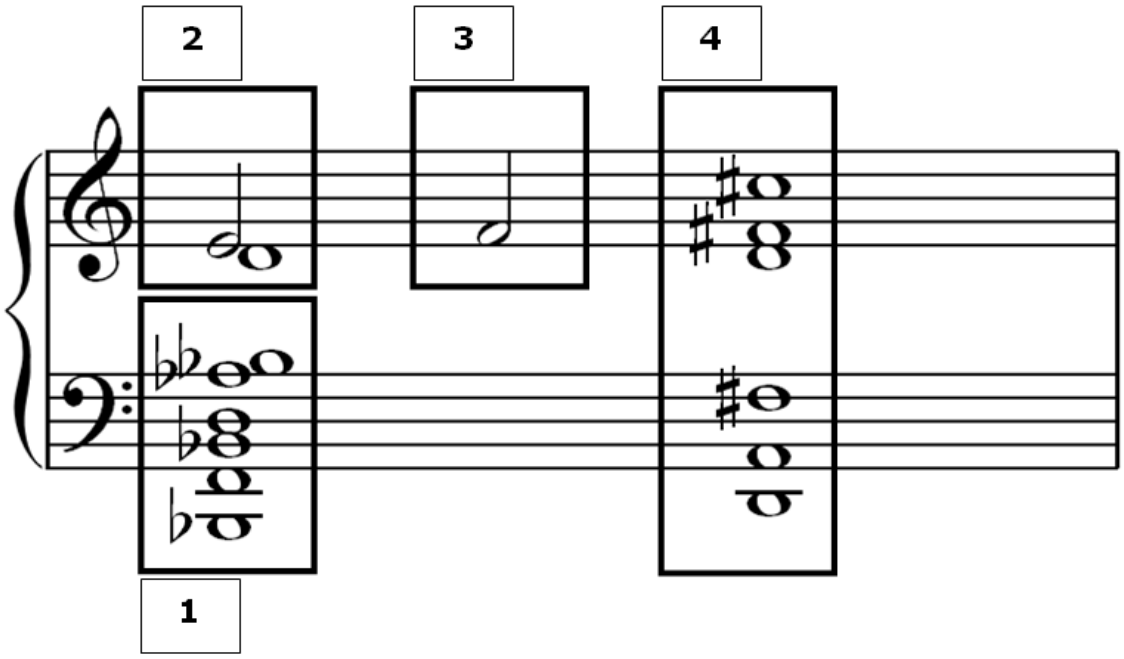

Figure 49 harmony bars 9 to 11

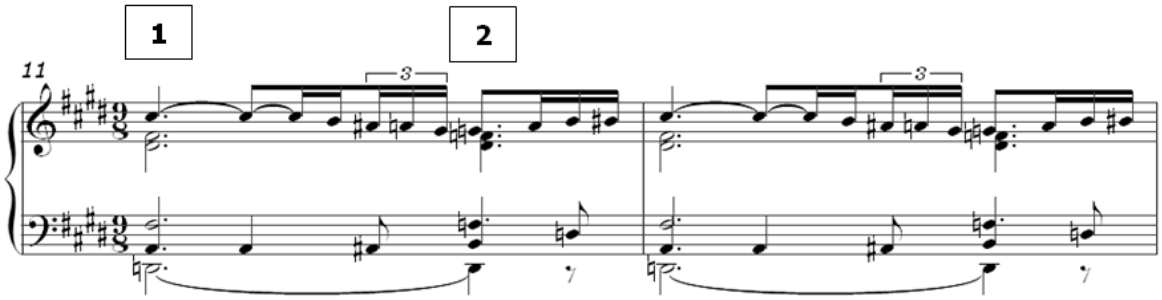

Figure 50 harmony bars 11 & 12

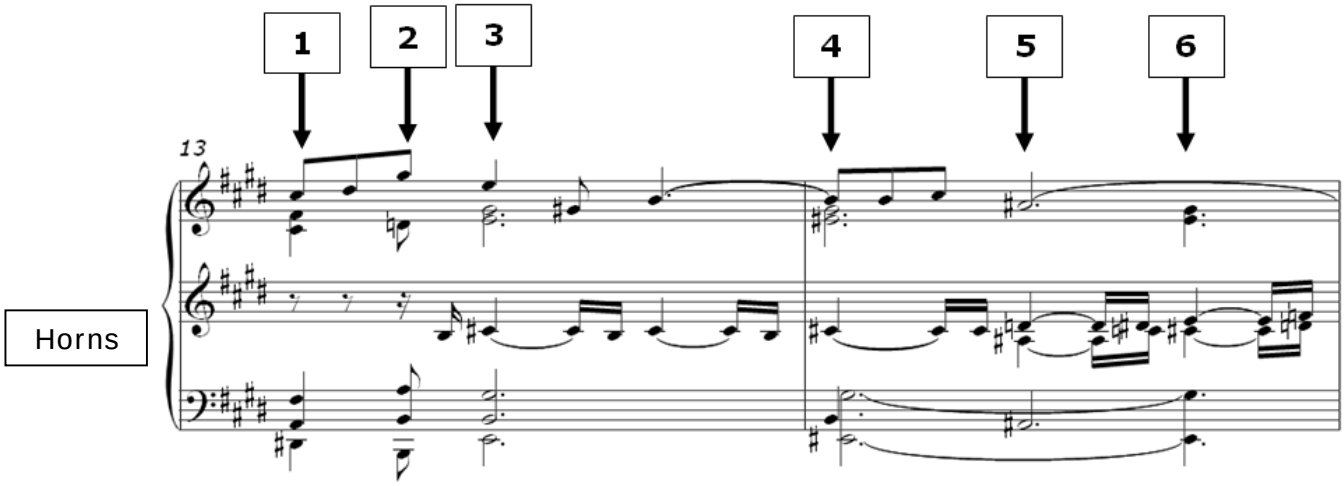

Figure 51 harmony bars 13 & 14

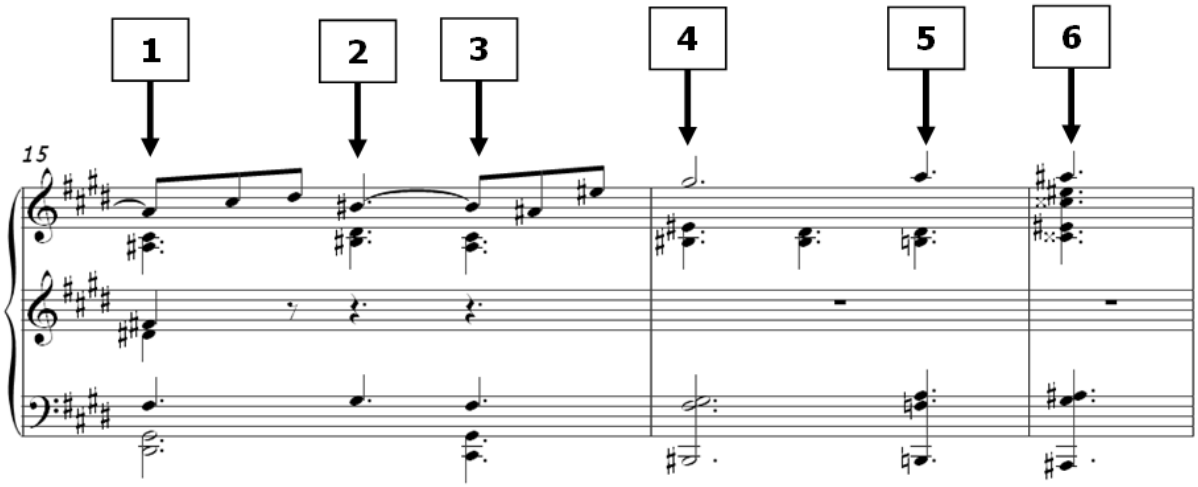

Figure 52 harmony bars 15 to 17 beat 1

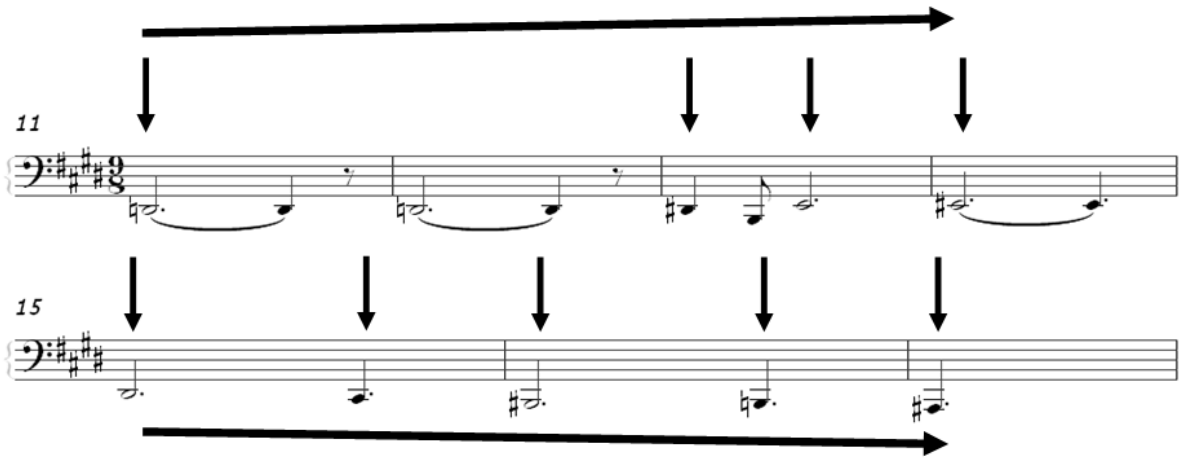

Figure 53 bass bar 11 to 17 beat 1

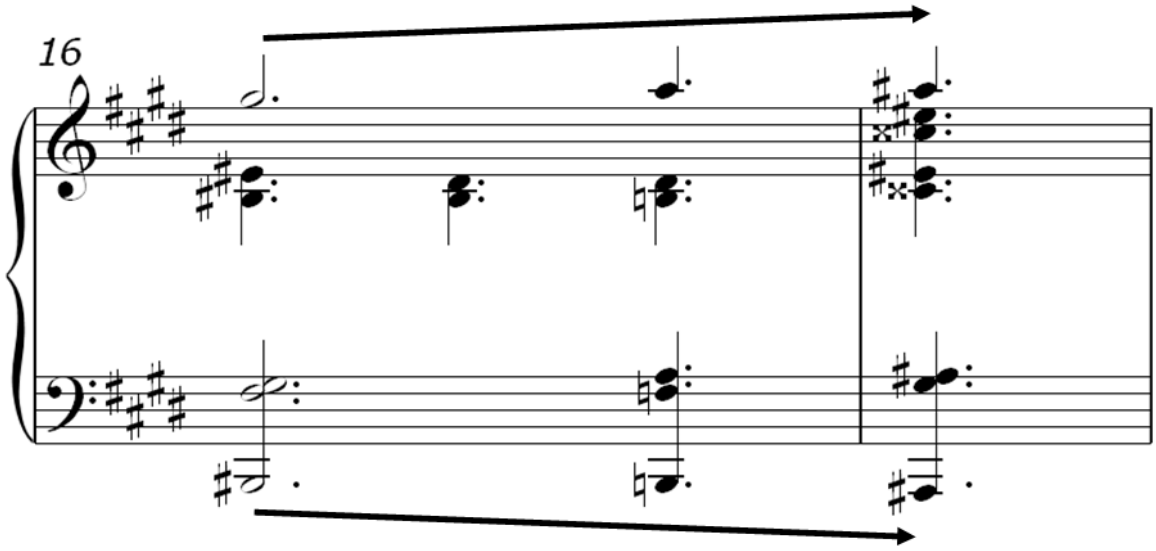

Figure 54 melody & bass in contrary motion

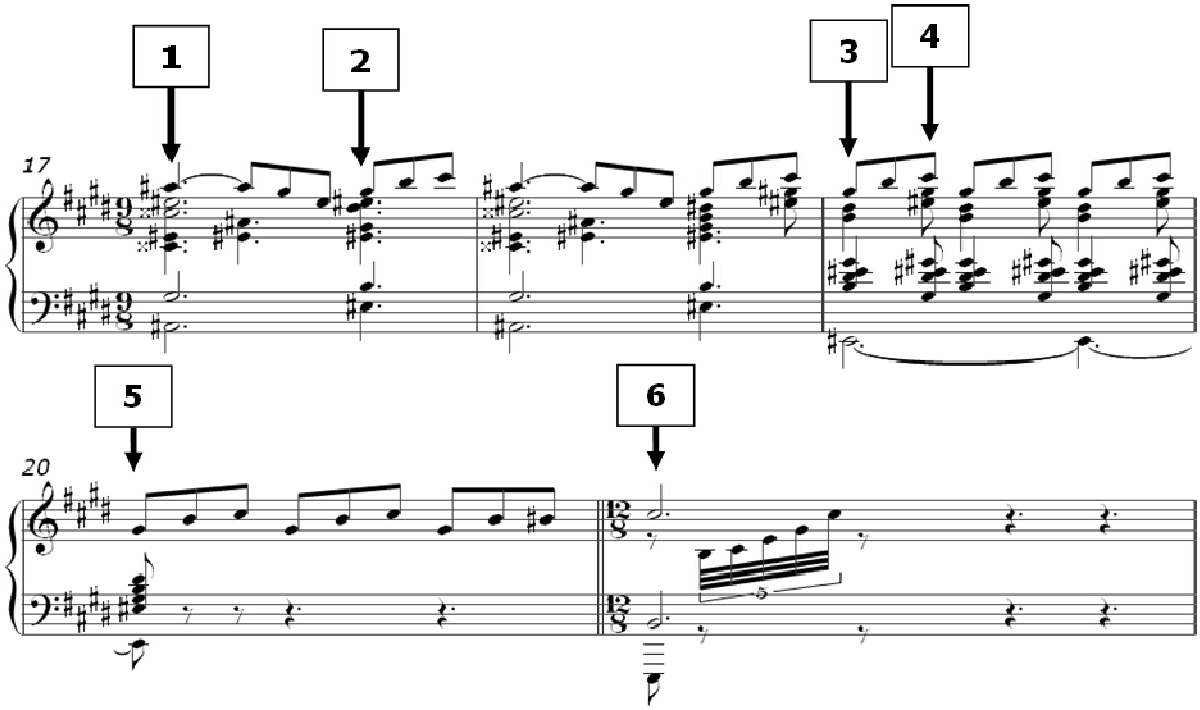

Figure 55 harmony bars 17 to 21

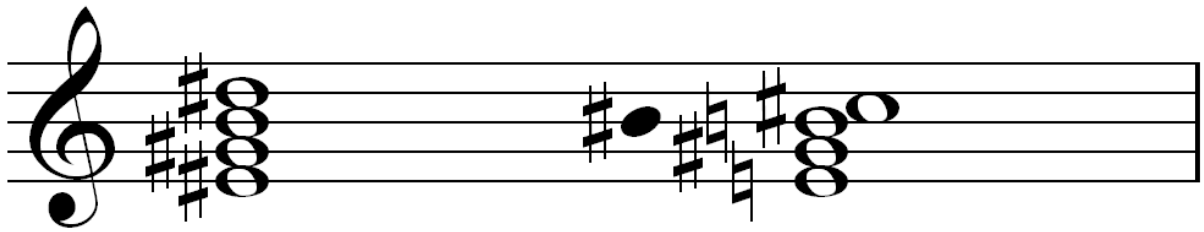

Figure 56 harmony bars 20 to 21

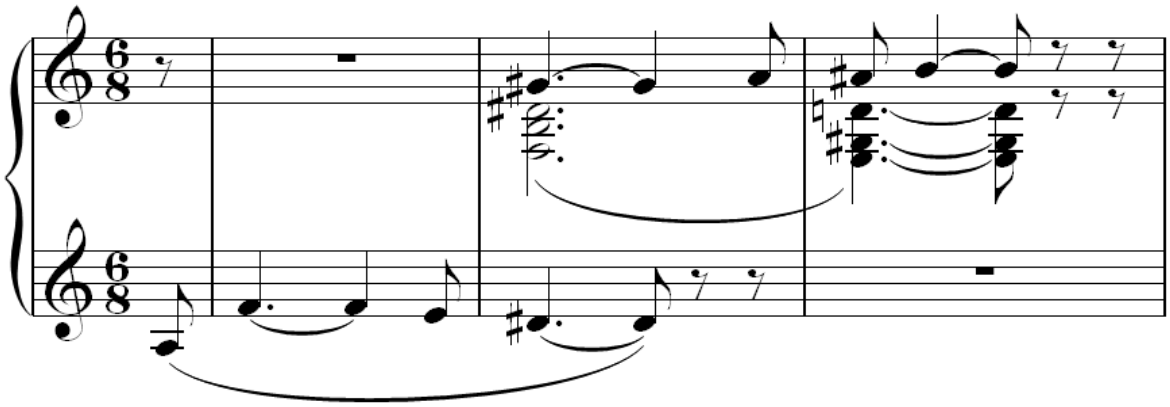

Figure 57 the *Tristan* Chord. Wagner *Prelude to Tristan und Isolde* bars 1 to 3

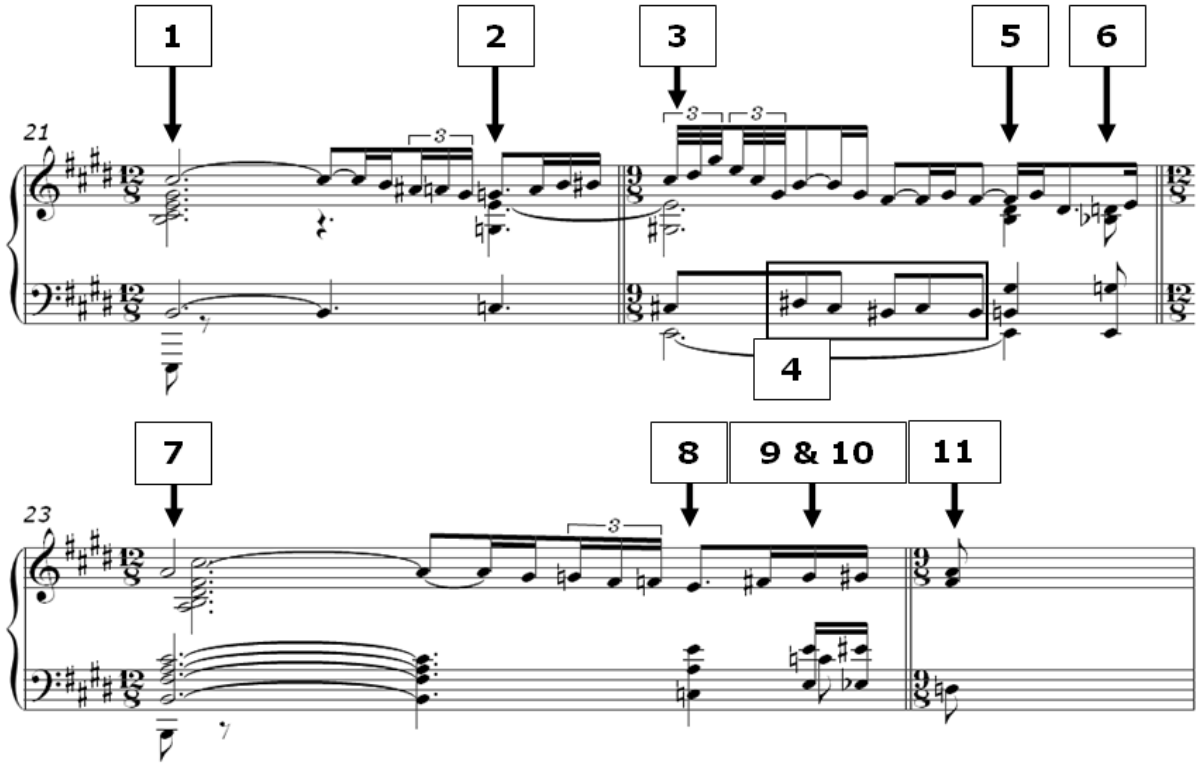

Figure 58 harmony bars 21 to 24 beat 1

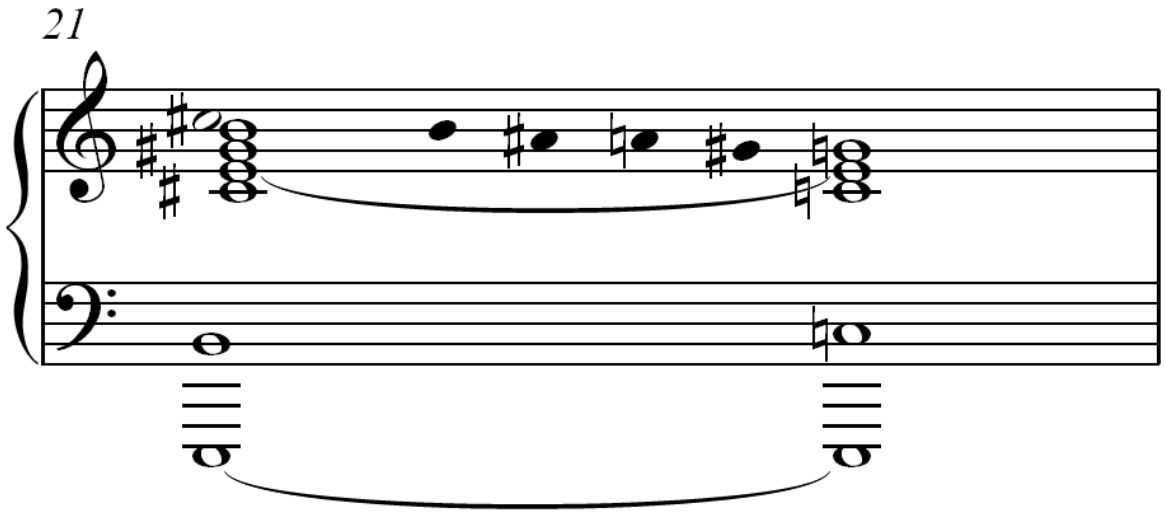

Figure 59 harmony bar 21

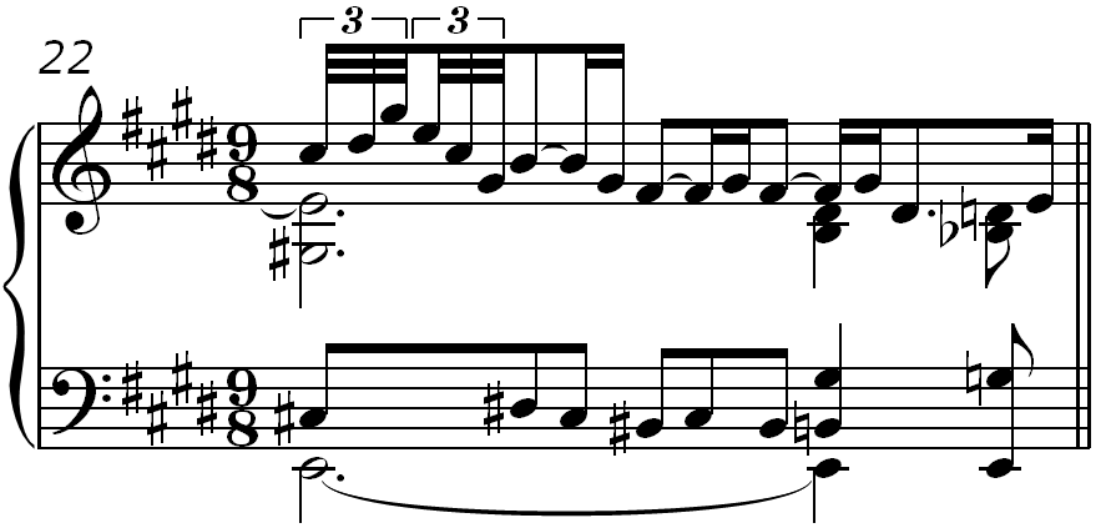

Figure 60 C sharp minor first inversion bar 22

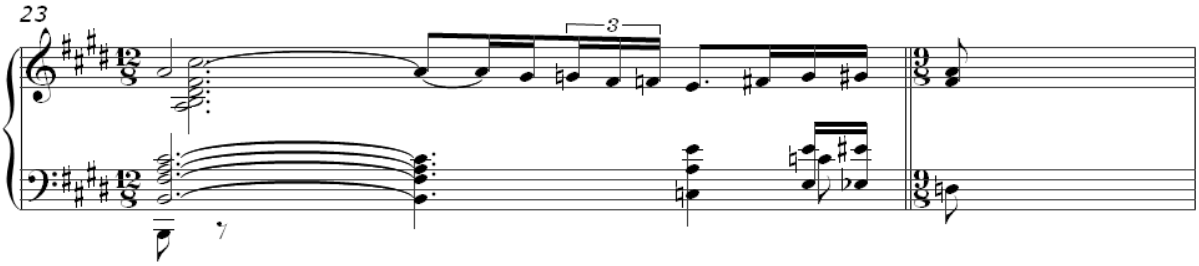

Figure 61 harmonic progression bars 23 to 24

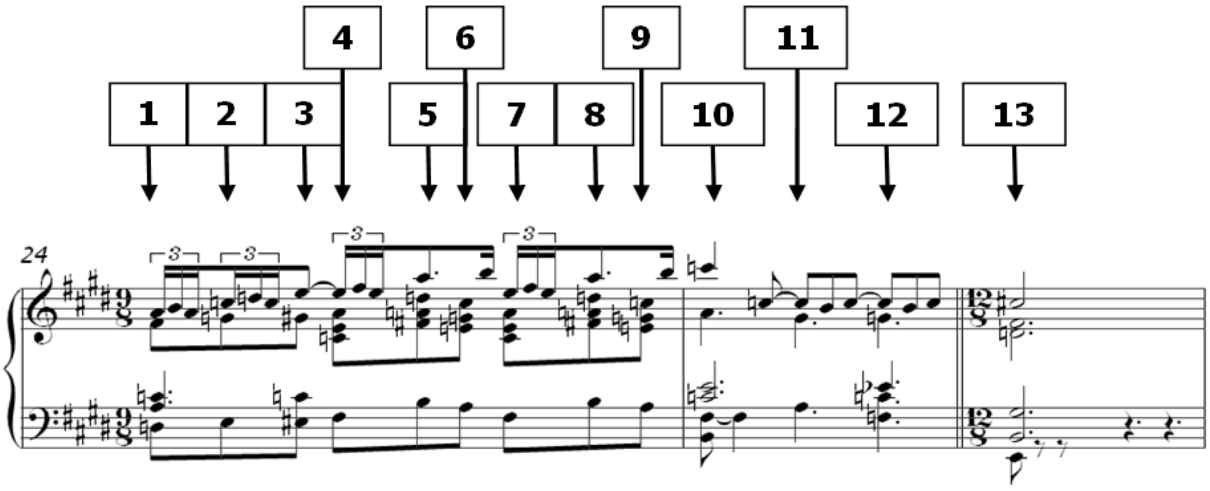

Figure 62 harmony bars 24 to 26 beat 1

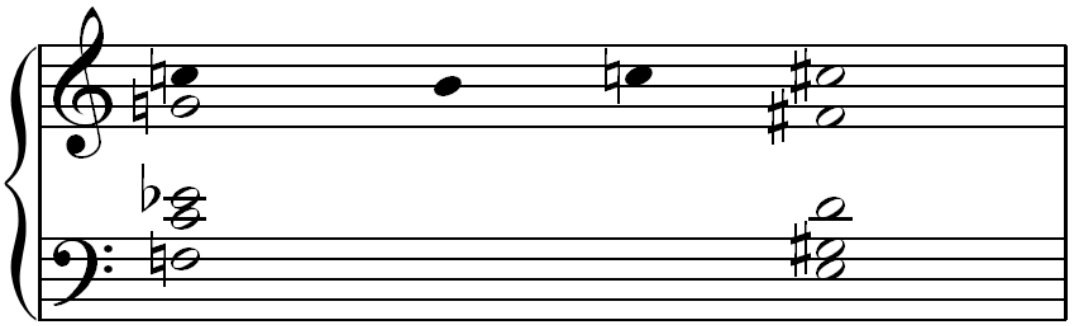

Figure 63 harmony bars 25 to 26 beat 1

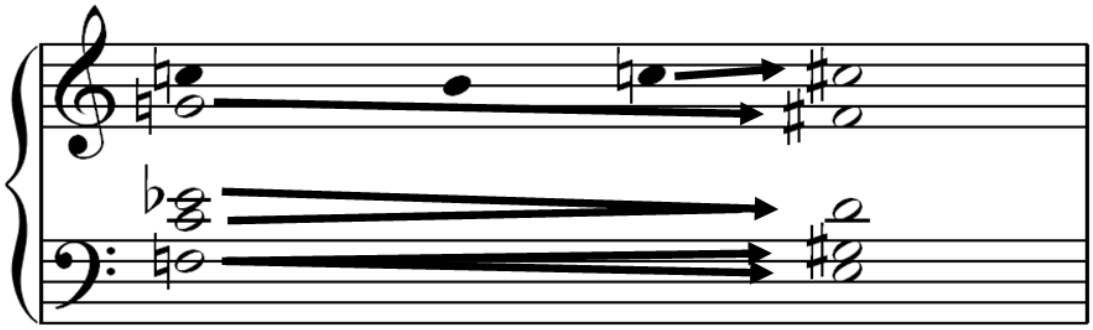

Figure 64 harmonic motion bars 25 to 26 beat 1

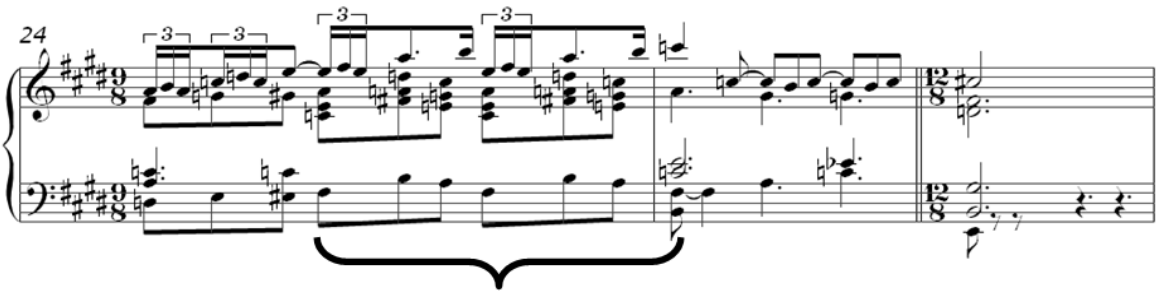

Figure 65 parallel 7ths bar 24 to 25 beat 1

Transition

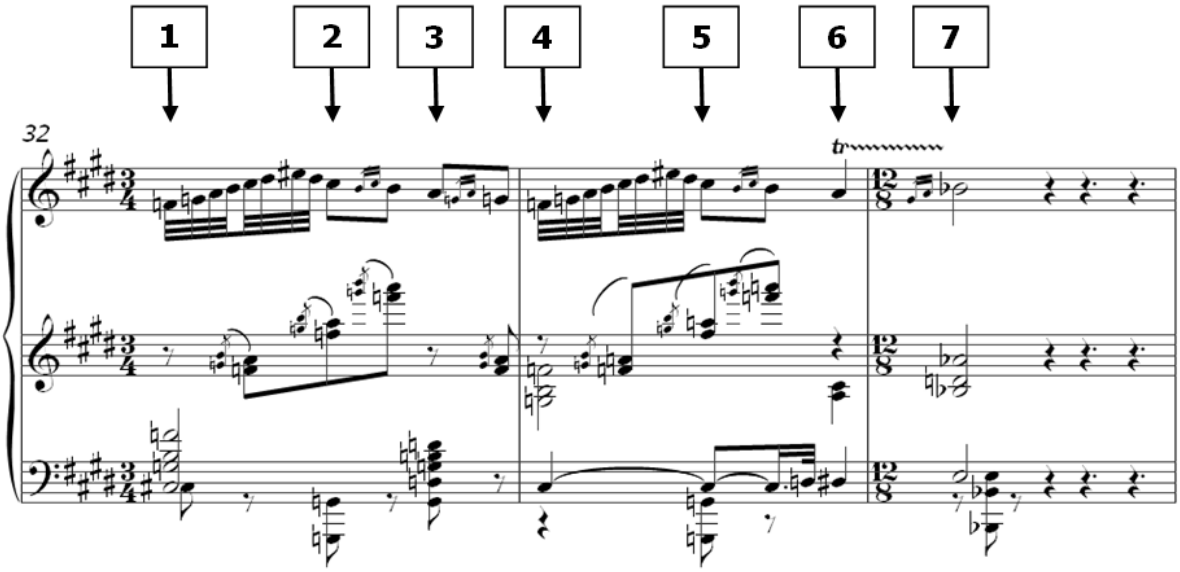

Figure 66 harmony bars 32 to 34 beat 1

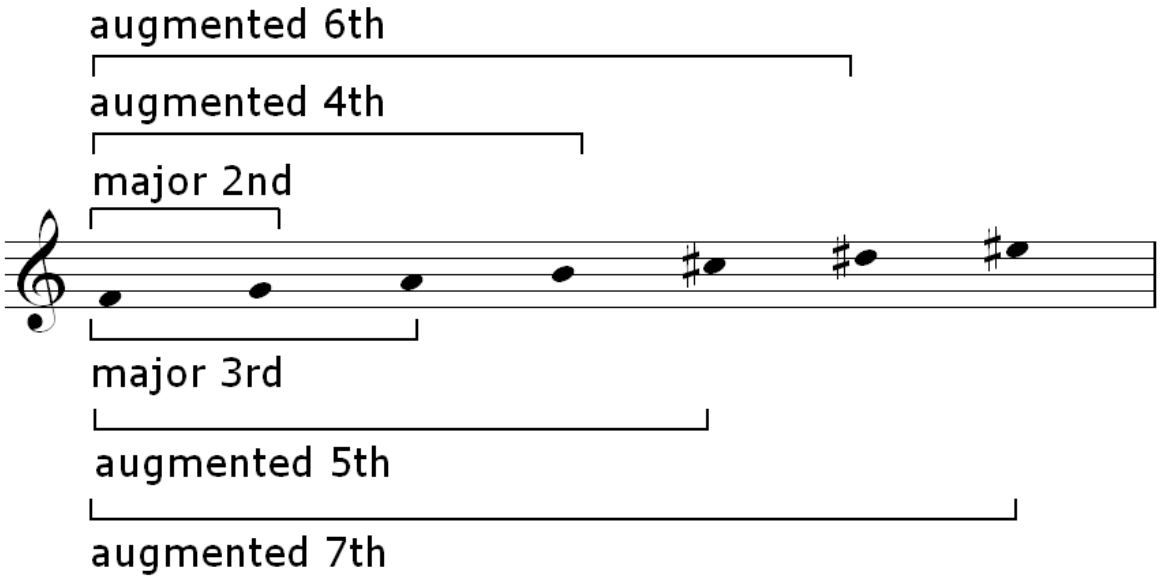

Figure 67 whole-tone scale founded on F natural

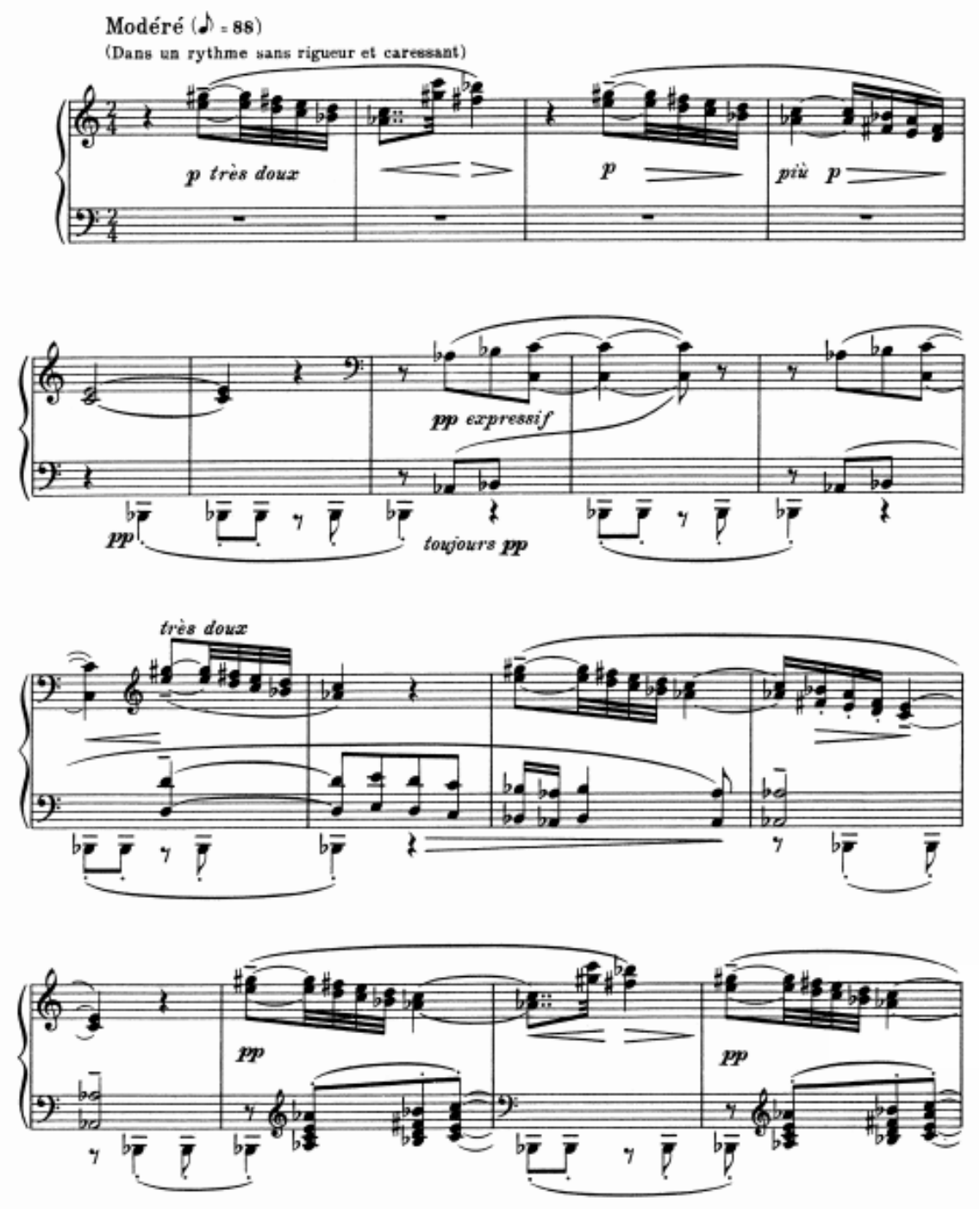

Figure 68 Debussy *Voiles*

Transition theme X

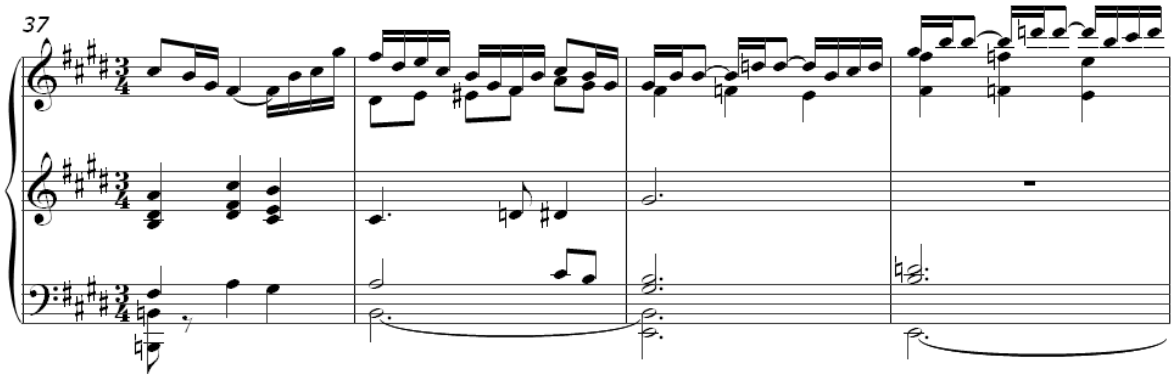

Figure 69 harmony bars 37 to 40

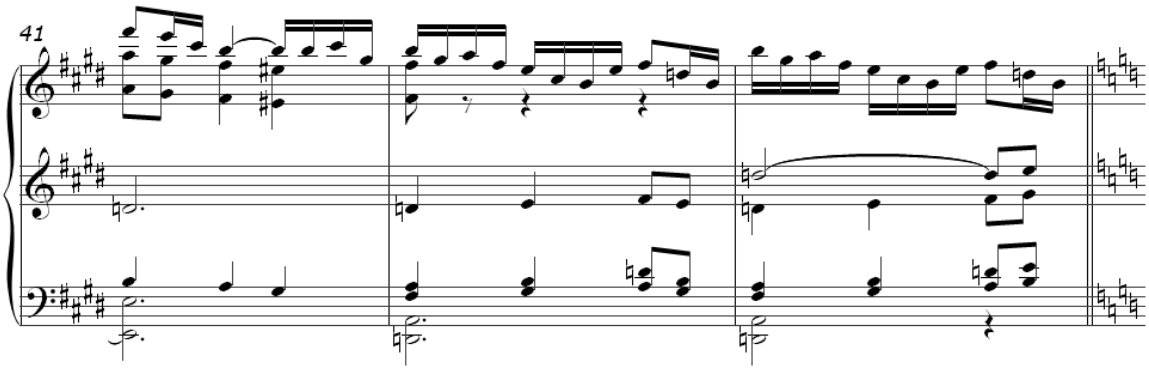

Figure 70 harmony bars 41 to 43

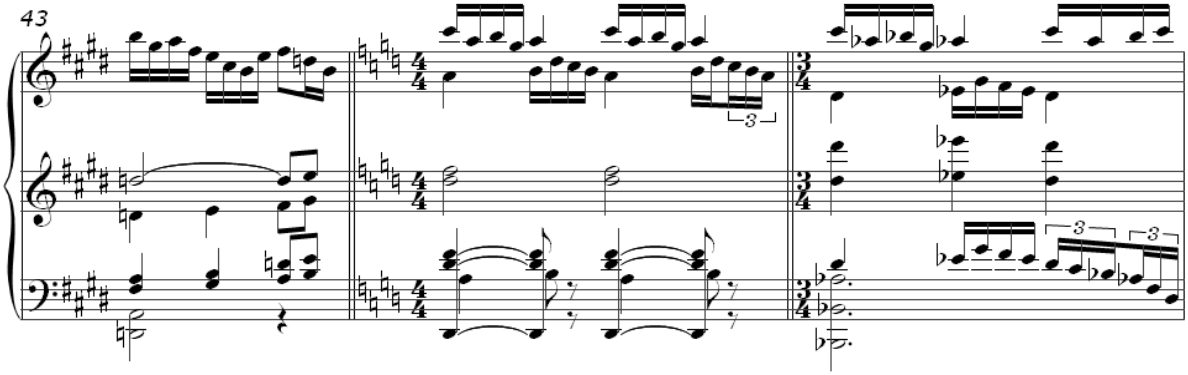

Figure 71 harmony bars 43 to 45

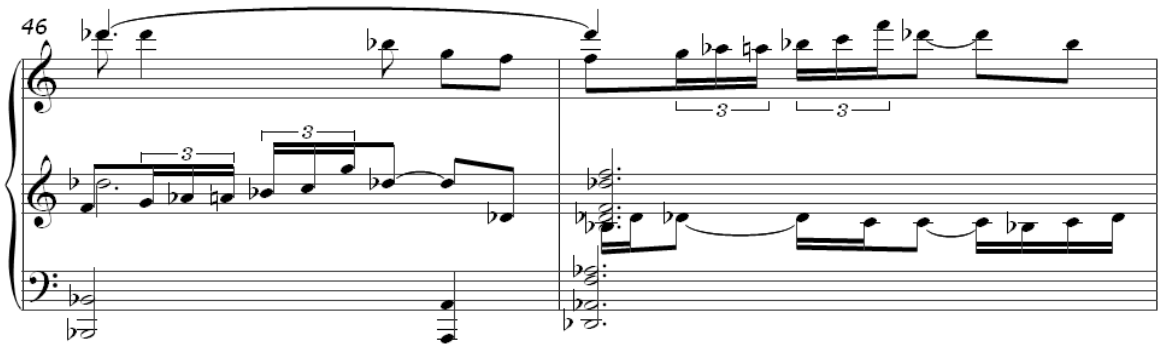

Figure 72 harmony bars 46 to 47

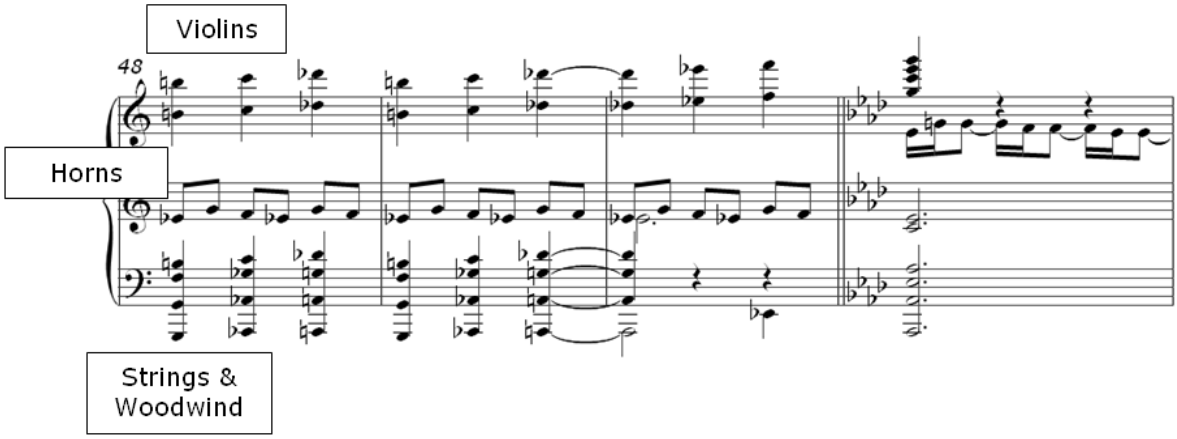

Figure 73 harmony bars 48 to 51

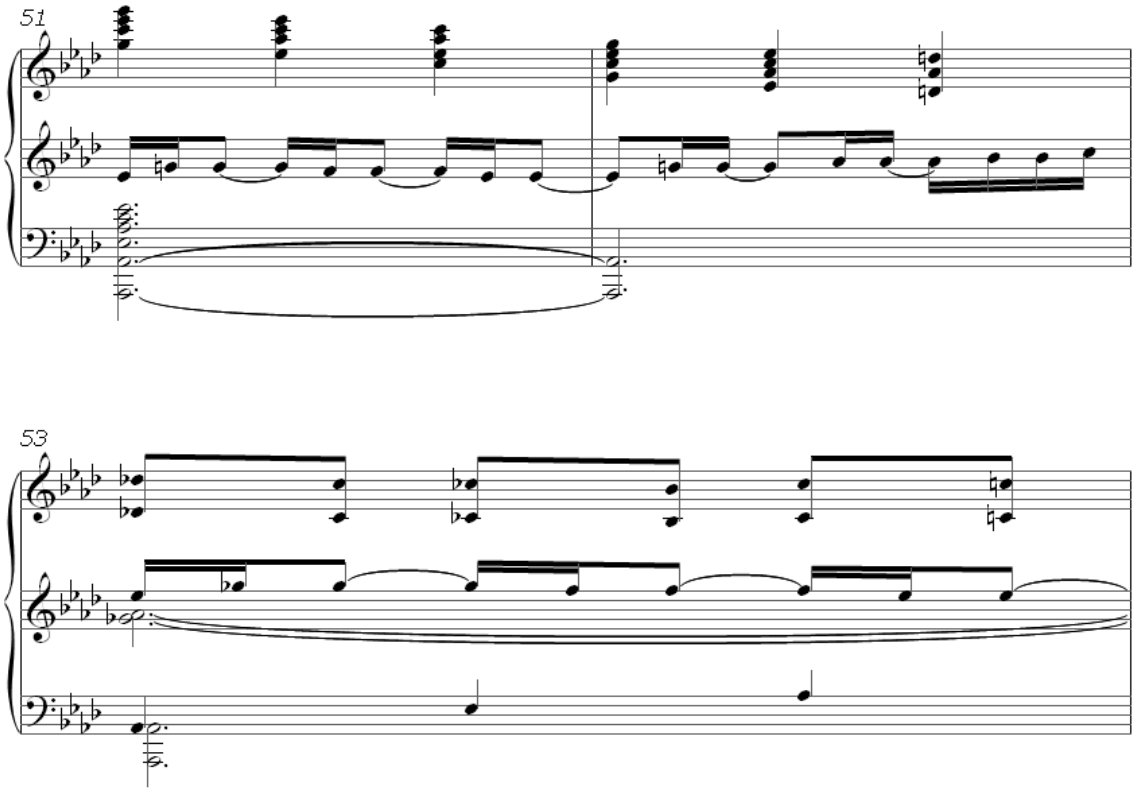

Figure 74 harmony bars 51 to 53

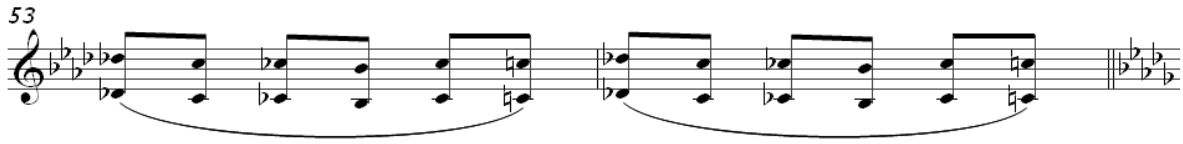

Figure 75 Motif Z bars 53 to 54

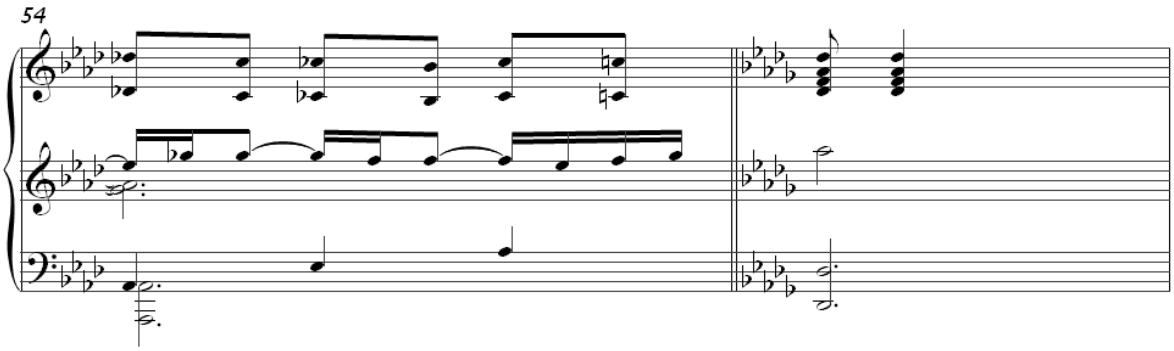

Figure 76 harmony bars 54 to 55

Central Climax Section B

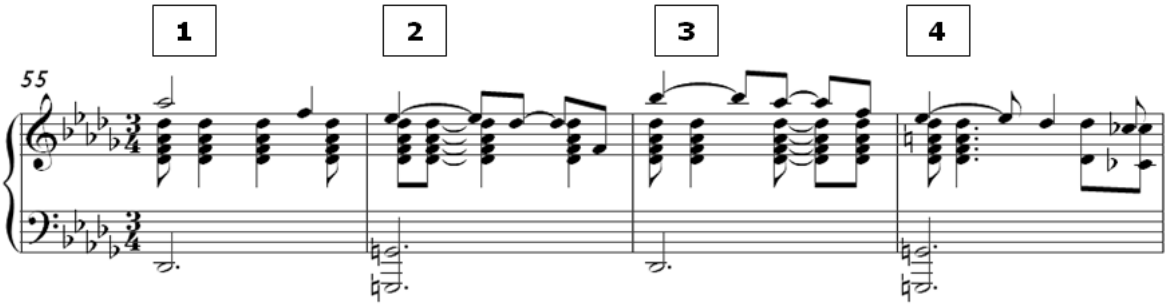

Figure 77 harmony bars 55 to 58

follows a quite remarkable harmonic progression between bars 59 to 61.

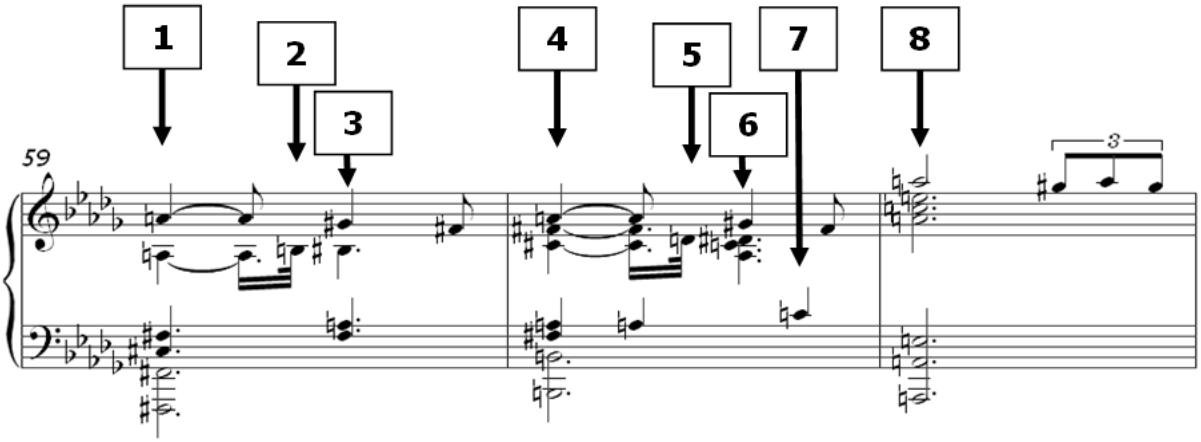

Figure 78 harmony bars 59 to 61

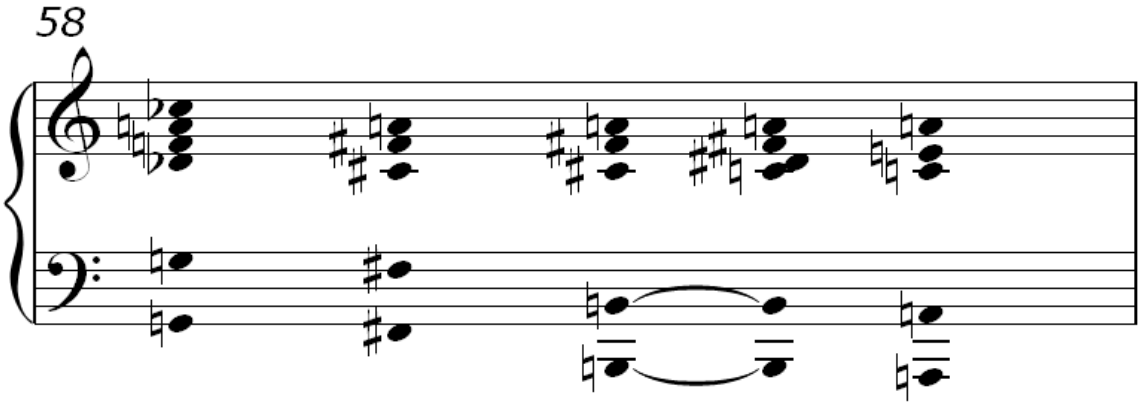

Figure 79 harmonic skeleton bars 58 to 61

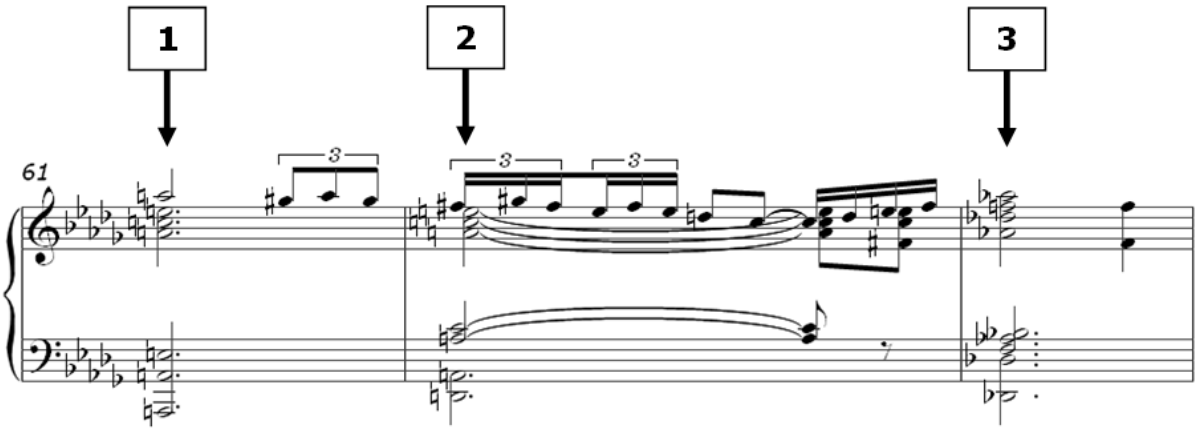

Figure 80 harmony bars 61 to 63

Section A1 (True Recapitulation)

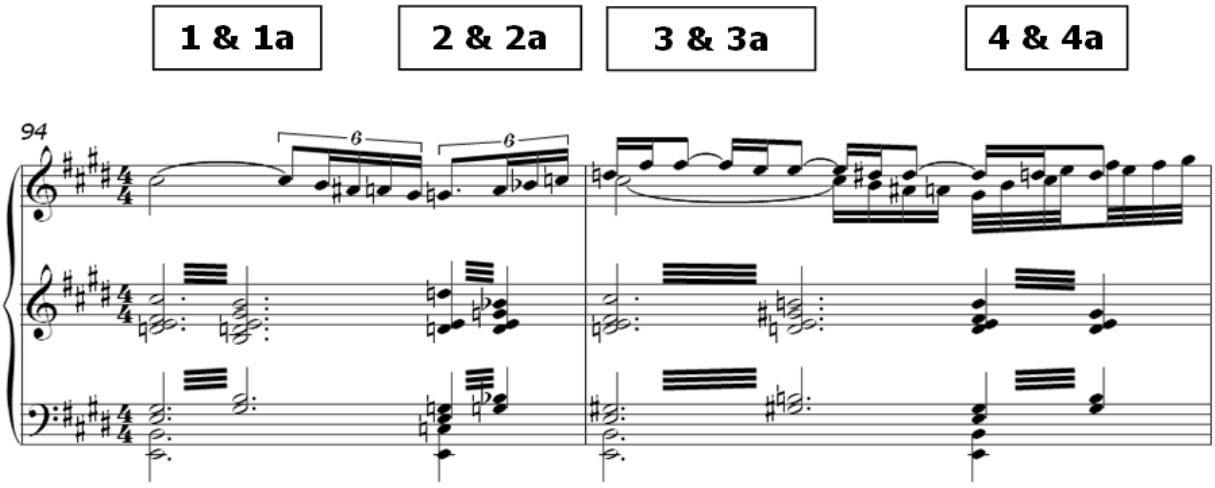

Figure 81 harmony bars 94 & 95

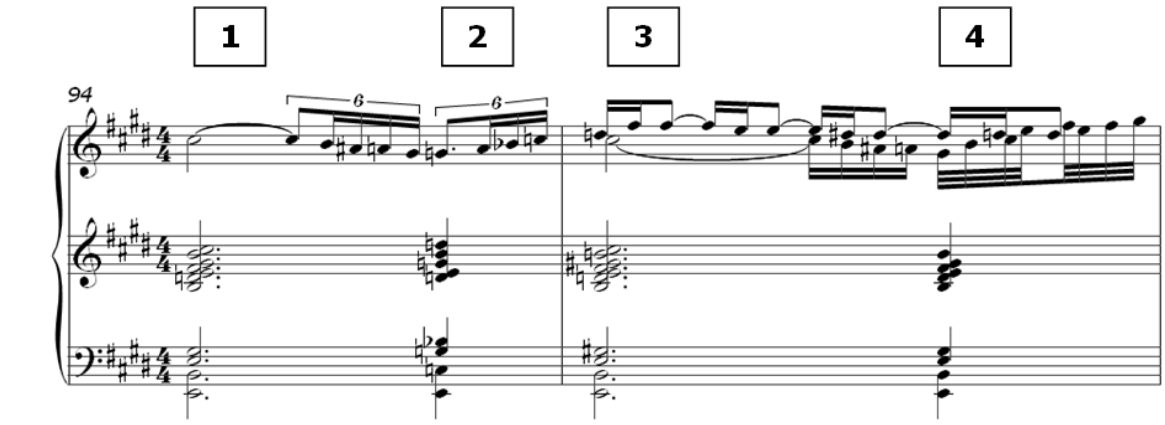

Figure 82 harmony bars 94 & 95, compound harmony

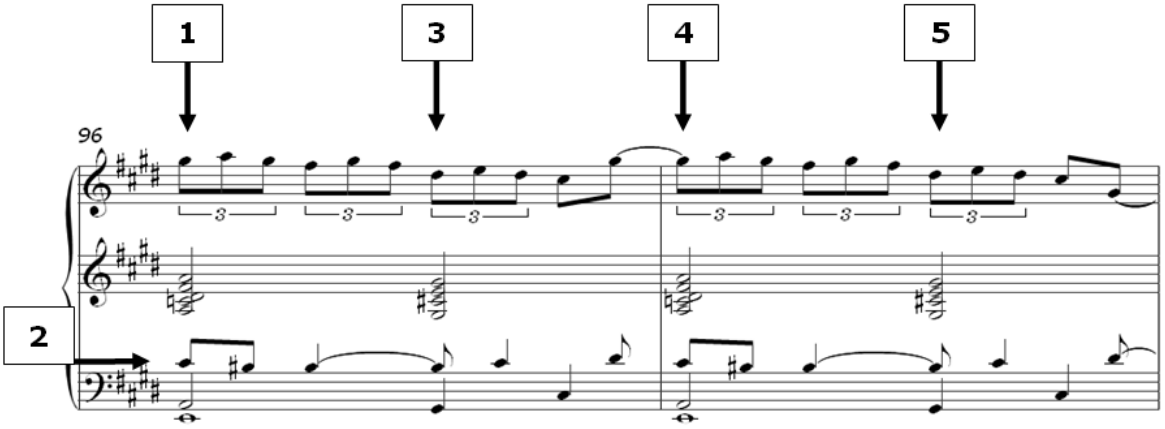

Figure 83 harmony bars 96 & 97

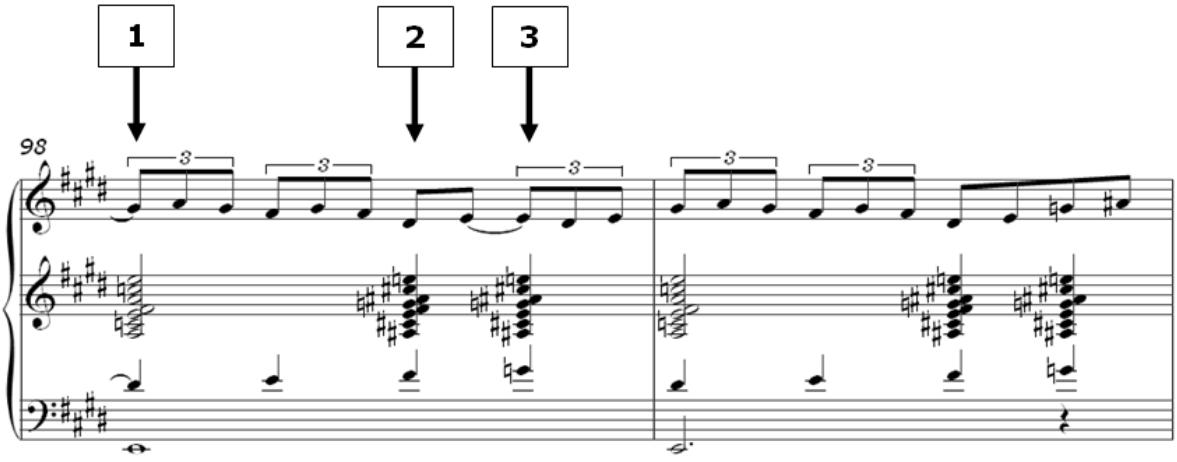

Figure 84 harmony bars 98 to 99

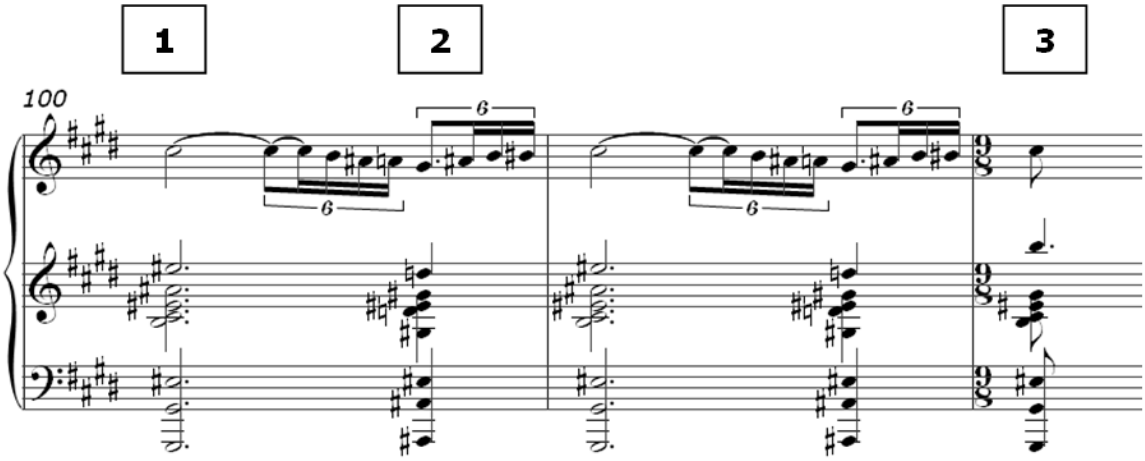

Figure 85 harmony bars 100 to 102 beat 1

Coda bars 106 to 110

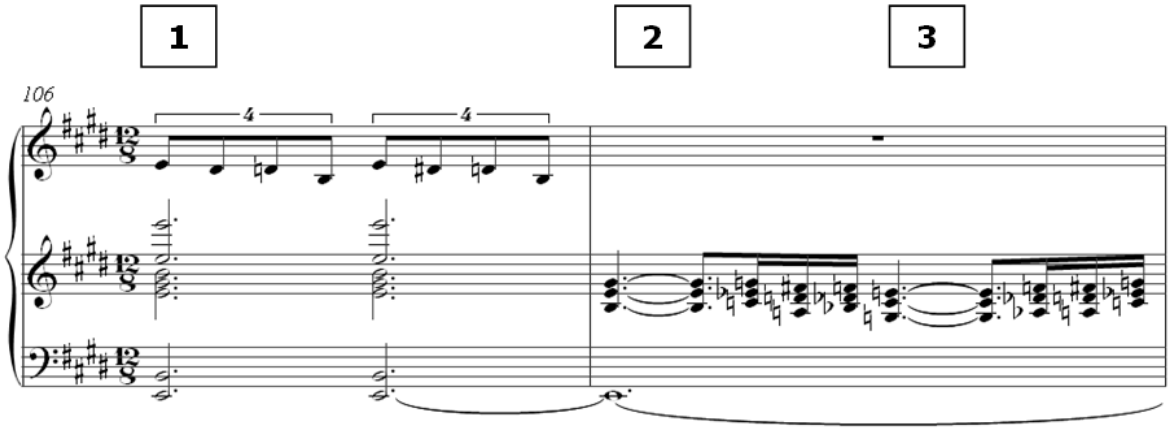

Figure 86 Harmony bars 106 to 107

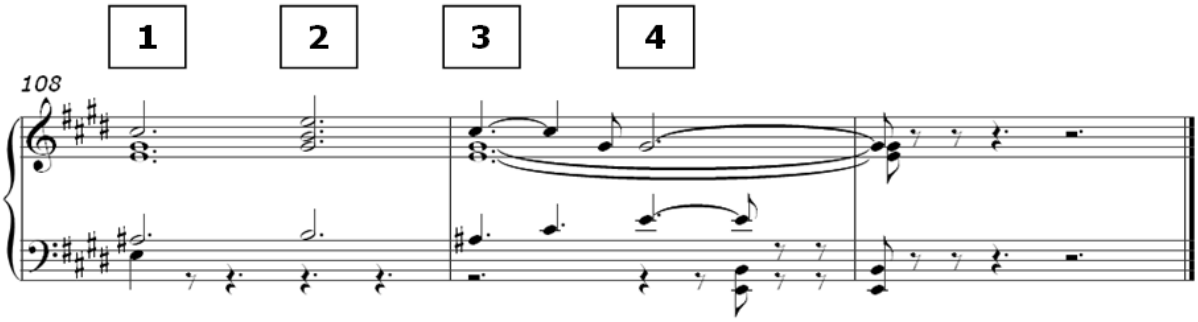

Figure 87 Harmony bars 108 to 110

Orchestral technique

Oboe & Cor Anglais

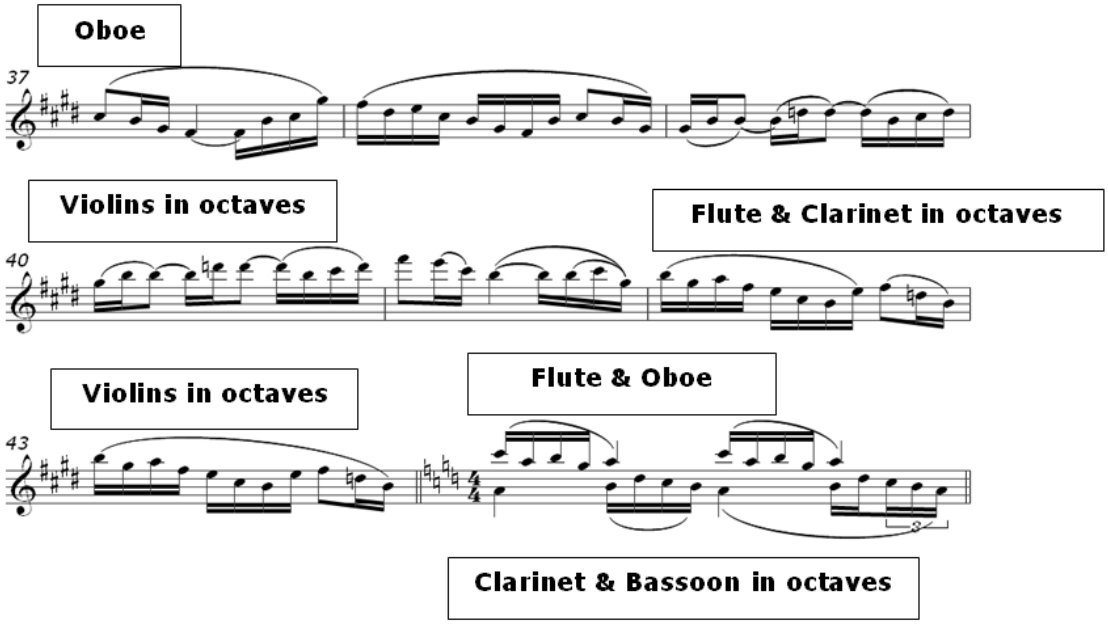

Figure 88 Theme X bars 37 to 44

At bar 90 the clarinets revert back to the A versions for the more mellow tones of the Final Transition and Section A1, the True Recapitulation.

Antique Cymbals

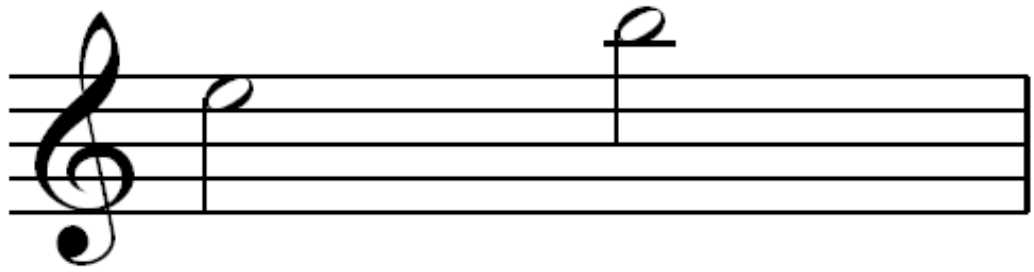

Figure 89 antique cymbals tuning

Strings

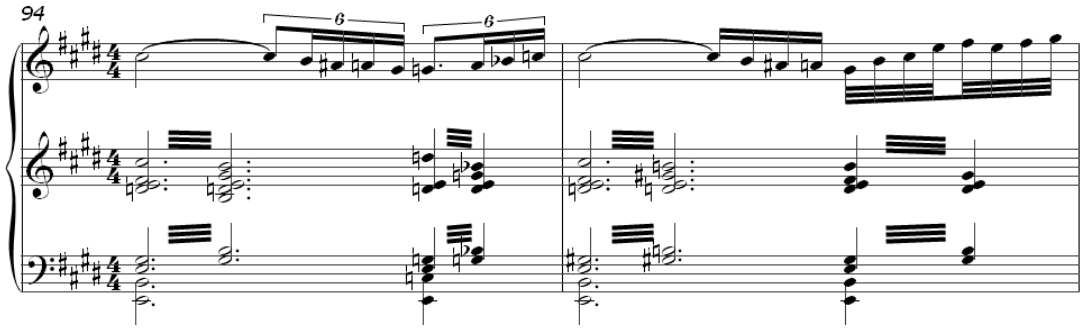

Figure 90 string tremolandi with flute melody bar 94 to 95

Texture

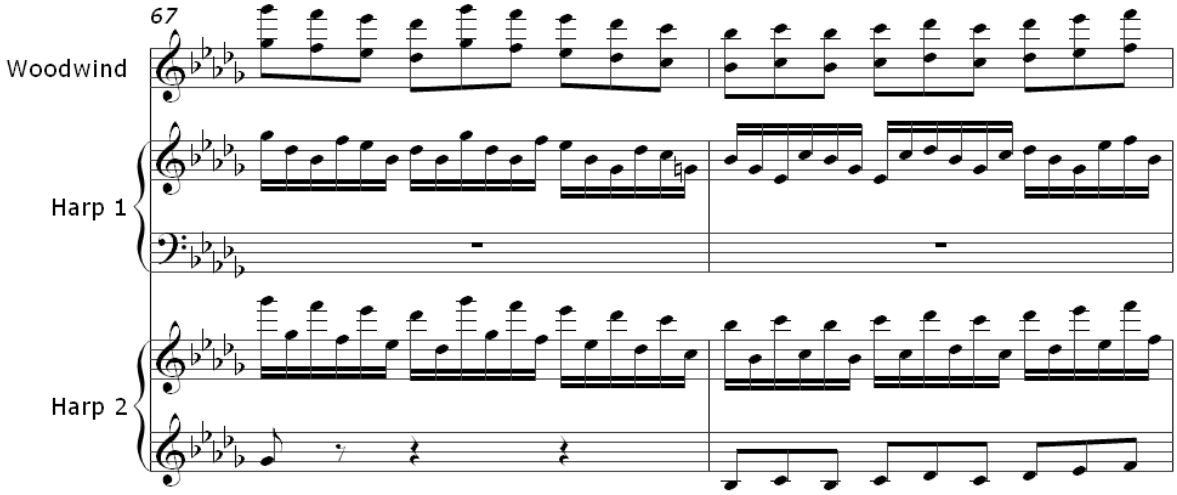

Figure 91 heterophony bars 67 to 68

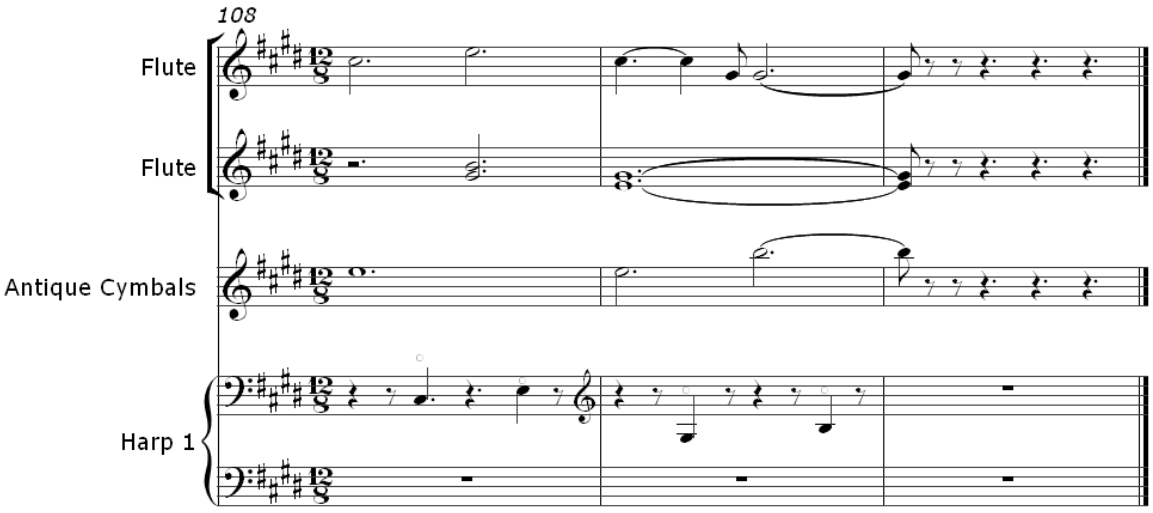

Figure 92 heterophony bars 108 to 110

Nick Redfern

I am a composer and lecture in music. I studied music at Huddersfield Polytechnic, King's College London, the Royal College of Music and Birmingham Conservatoire.

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