

Teachers Resource Kit

DEBUSSY (arr. Dean)
Ariettes Oubliees



Learning & Engagement
Stages 5 & 6

Ariettes oubliées by Claude Debussy (Arr. Brett Dean)
Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO
(1941 – 2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus link

NSW Curriculum

Ariettes oubliées by Debussy covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

19th century Music

Music 1 Preliminary and HSC

Music for Large Ensembles

Music of 19th century

An Instrument and its Repertoire

Music 2 Preliminary

Mandatory Topic: Music 1600 - 1900

Music 2 HSC

Additional Topic: Music in the 19th century

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural, Musicology and Score Reading	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Short written responses Extended written response
Activity 2: Listening and Score Reading	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Short written responses
Activity 3: Performance and Composition	4.2, 4.3, 4.4, 4.5 5.2, 5.3, 5.4, 5.5	Short written responses
Activity 4: Arranging and Musicology	4.4, 4.9 5.4, 5.9	Discussion Oral report
Activity 5: Composition and Performance	4.2, 4.3, 4.4, 4.5, 4.6 5.2, 5.3, 5.4, 5.5, 5.6	Composition Portfolio Performance

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural, Musicology and Score Reading	P2, P4, P6, P7 H2, H4, H6, H7	Short written responses Extended written response
Activity 2: Listening and Score Reading	P2, P4, P6, P7 H2, H4, H6, H7	Short written responses
Activity 3: Performance and Composition	P1, P3, P9 H1, H3, H9	Short written responses
Activity 4: Arranging and Musicology	P2, P7 H2, H7	Discussion Oral report
Activity 5: Composition and Performance	P1, P3, P7, P9 H1, H3, H7, H9	Composition Portfolio Performance Evaluation

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural, Musicology and Score Reading	P2, P3, P5, P7 H2, H3, H5, H7	Short written responses Extended written response
Activity 2: Listening and Score Reading	P2, P3, P5, P7 H2, H3, H5, H7	Short written responses
Activity 3: Performance and Composition	P1, P3, P4, P10 H1, H3, H4, H10	Composition Portfolio Performance Evaluation
Activity 4: Arranging and Musicology	P3, P8 H3, H8	Discussion Extended written response
Activity 5: Composition and Performance	P3, P4, P10 H3, H4, H10	Composition Portfolio Performance Evaluation

Work: *Ariettes oubliées* by Claude Debussy

(Forgotten Songs)

No. 1. *C'est l'extase langoureuse* (It's the languorous ecstasy)

No. 2. *Il pleure dans mon coeur* (There is weeping in my heart)

No. 3. *L'ombre des arbres dans la rivière embrumée* (The shadow of the trees in the misty river)

No. 4. *Chevaux de bois* (Wooden horses)

No. 5. *Aquarelle I: Green*

No. 6. *Aquarelle II: Spleen*

Composer background

Claude Debussy (1862-1918)

Claude Debussy was among the most influential composers of the late 19th and early 20th centuries. He is sometimes seen as the first Impressionist composer, although he vigorously rejected the term. He was, however, greatly influenced by the Symbolist poetic movement of the late 19th century. The Symbolists were the literary equivalent of the Impressionistic movement in painting. Rather than direct references to human experiences and emotions in their texts, the Symbolists tried, instead, to use suggestive images to evoke a mood, an essence, an ideal. This method allowed the viewers and listeners to develop their own emotional response to the art they experienced. This striving to make words, sounds and colours express new shades of emotions and feelings encapsulated the music Debussy wished to write – the lyric, suggestive, non-formal music of the soul. Debussy drew on non-Western scales, such as *whole tone* (six notes in an octave), *pentatonic* (five notes in an octave) and *octatonic* (eight notes in a symmetric pattern of alternating whole and half steps) as well as modes such as the *Phrygian* and *Lydian* scales. Debussy used modulation and chromatic harmony in ways that other musicians did not. He was also greatly influenced by the use of gongs with the Indonesian ensemble, *Gamelan*. Debussy did not revolutionise the way of writing for orchestra. Nevertheless, in the way that he did write for orchestra he puts his particular stamp upon the sound. Throughout his career he wrote melodies based on a wide variety of poetry, including his own.

Orchestrator background

Brett Dean (1961)

Australian composer, Brett Dean, was commissioned to orchestrate *Ariettes oubliées* by his friends, British conductor Sir Simon Rattle and his Czech wife, mezzo-soprano, Magdalena Kožená – for whom this is a favourite song cycle. The premiere was given by the Australian World Orchestra, conducted by Rattle, at the Sydney Opera House, in 2015, with Kožená as soloist. Also on the program was Debussy's symphonic poem, *Prelude l'après-midi du faune*. Dean uses the same instrumentation as the *Prelude*, with the addition of a trumpet in C, for his orchestration of *Ariettes oubliées*, including the rich sound of two harps and divisi strings, to produce the exquisite colour characteristic of Debussy's orchestral music. The result is a subtle, yet emotionally charged setting of Verlaine's poems and a masterful exploration of the essential elements of Debussy's distinctive orchestral sound.

Dean spent time studying the score of the *Prelude* and other Debussy works, noting the way that Debussy used the instrumental colours available to him, as well as his approach to voicing melodies and harmonies. Dean also studied English composer Colin Matthews' orchestrations of Debussy's *Piano Preludes*. In particular, the way that Matthews adjusted some phrase lengths to accommodate the weightier orchestral sound. For example, in

the sixth song of *Ariettes oubliées*, 'Spleen', Dean dwells upon the climactic point, at bar 28, by delaying the subsequent vocal melody until the orchestral accompaniment has subsided. He also extends the duration of the final, *pianissimo*, minor chord.

In his orchestration of *Ariettes oubliées*, Dean has genuinely captured Debussy's essential sound world – eschewing the opportunity to introduce his own musical personality into the arrangements. Dean's emphasis is on a subtle, chamber music sound, using meticulous attention to detail to carefully control the balance between voice and orchestra. Dean also adjusted the keys of the songs in the cycle to suit a mezzo-soprano. The Sydney Symphony will be performing a version, in which the keys have been transposed back to that of Debussy's original version for soprano.

Work Background

***Ariettes oubliées* (1886)**

Ariettes oubliées (Forgotten Songs) is a song cycle for voice and piano, L. 60 by Claude Debussy, based on poems by French poet, Paul Verlaine. The six *Ariettes* were composed mainly in Rome and Paris during the year, 1886. The song cycle was dedicated to the singer Mary Garden, who was known for performing as Mélisande, a role from Debussy's opera, *Pelleas and Melisande*. Debussy and Verlaine were both inspired by subtlety and nuance. Both poet and composer sought to innovate by using rhythm and tone colour as the basis for a new form of a pre-existing art. In the *Ariettes oubliées*, subtlety, nuance, rhythm and tone colour converged to set the style for all of Debussy's future compositions. The music is highly chromatic and tonally ambiguous. Debussy begins to make heavy use of the dominant ninth chord.

Debussy is not setting poetry as a composer such as Schubert or even Schumann would have done. However, Debussy's setting of a poem always matches the thought, feeling, or emotion. Debussy avoided accents and the use of musical stress. He strove to set the words in music, as they are spoken. His melodic rhythms follow the nuances and inflected variations of the French language.

Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

[Ariettes Oubliées Text and Translation](#)

[Ariettes Oubliées Voice and Piano Score ISMLP](#)

[What makes Debussy sound French?](#) Video 16 mins

Instrumentation of work

Woodwind	Brass	Percussion	Strings
3 Flutes (2nd doubling Alto Flute, 3rd doubling Piccolo)	4 Horns Trumpet in C	Large suspended cymbal Crotales Triangle Snare Drum Tambourine Glockenspiel Timpani	Violin 1 Violin 2 Violas Cellos Double Basses 2 Harps

Listening guide

Overview

This general analysis is to aid the teacher point out the principal features of the music to the students. The texts for the songs may be found at this webpage.


[Ariettes oubliées](#)

The webpage also includes the text and translation of the additional quotes that Debussy included with the score of each song.

No. 1. *C'est l'extase langoureuse* (It's the languorous ecstasy)

In this poem, Verlaine is describing the feeling after making love. In a state of heightened sensory awareness, he describes the rustling of the trees, the feeling of the breeze, and the noise of the waving grass as the background to the feeling, which Debussy matches in music.

C'est l'extase is constructed from three motifs. Motif A is in the first three bars of the accompaniment.



Vln 1
pp
C'est l'ex - ta - se lan - gu - reu - se

This sustained, descending figure is continued by the vocal line, which enters in bar three. In bars 7 and 8 the three-note ascending figure in the accompaniment is the retrograde of the first 3 notes of motif A.

Motif B begins in bar 11. It is a syncopated pattern representing "all the breezes of the forests", which is repeated under a chant-like vocal line until bar eighteen when motif A is heard again.



pp < p *pp < p* *pp < p* *pp < p* *pp < p* *pp < p*
p *pp < p* *pp < p* *pp < p* *pp < p* *pp < p*
p *pp < p* *pp < p*

Motif C, which begins in bar 24, is composed of two elements: a descending chromatic line in the vocal melody, and a syncopated harmonic accompaniment derived from motif B.

Ce - la ga-zouille et su - su - re Ce - la _____ res -
 sem - ble au cri - doux Que l'herbe a - gi - tée ex - pi - re

A two-note fragment, from motif A, is added in bar 36. This is heard in alternate bars. The vocal melody of the last section becomes progressively more ecstatic and fragmentary in nature, leading to the climax in bar 43. The voice chants its final phrase, before a brief coda, based on a combination of syncopation and the two-note fragment from motif A, slows and the syncopation merges into even quavers for the last two bars.

No. 2. *Il pleure dans mon coeur* (There is weeping in my heart)

In the second song of the cycle, the unhappy poet compares the weeping pain in his heart with the rain outside. He tires of the rain just as he is tired of wondering why his heart feels such pain.

Il pleu - re dans mon coeur Comme il pleut sur la vil - le,

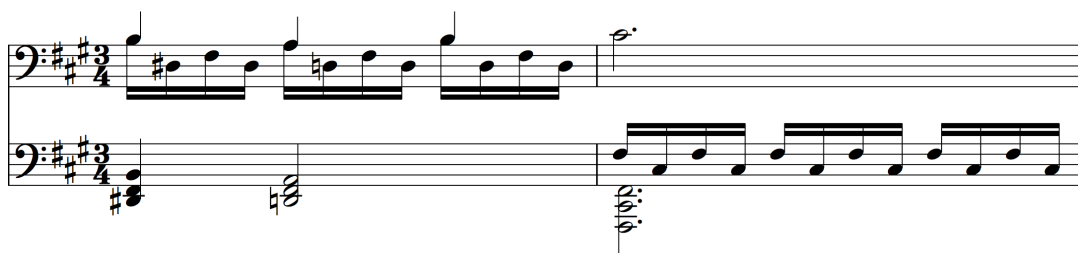
The obvious feature of the setting of this text is the use of repeated semiquavers in the accompaniment. These are only stopped for 6 bars at bar 47, for the quasi recitative section, and again at bar 65 for 6 bars of sustained harmonies, as the last phrase of the text is sung.

The orchestrator, Dean, is intrigued by the way that alternating or hocketting the pattern between different flutes creates a continuous yet constantly varied tone colour. He has highlighted this “same but different” aspect of the music, by sharing the pattern between not two but three different flutes. This technique was used by Ravel in the orchestration of movement IX, *The Hut on Hen's Legs* (The Hut of Baba Yaga) from *Mussorgsky's Pictures at an Exhibition* and Colin Matthews in his arrangements the *Piano Preludes*.

Debussy made frequent use of modes as a basis for melodic construction. *Il pleure dans mon coeur* is tinged throughout with the Dorian mode. An example is heard bars 23 - 27, which is an expanded version of the bassoon melody from bars 3 and 4.

O bruit doux de la plu - e Par terre et sur les toits!

The modal influence is also evident through Debussy's cadences. He seems to dislike the traditional diatonic cadence, since he frequently replaces it with a modal sound, such as the cadence of *Il pleure dans mon coeur* with its sombre IV#3-VI-I-3 progression in bars 76 and 77. Debussy was fond both of parallel fifths and also open fifths used singly. *Il pleure dans mon coeur* ends on an open fifth.



No. 3. *L'ombre des arbres dans la rivière embrumée* (The shadow of the trees in the misty river)

The poet's dark mood continues in the third song. The shadows of the trees in the river move like smoke while, above, the real tree branches are made yet more sombre by the sound of the sad doves. The poet sees himself in this shadow landscape, where the doves take up his weeping.

Debussy matches this melancholy mood with a slow tempo and an accompaniment in a sustained low range, which has the effect of dragging the voice down into the shadows as well. This song is an example of Debussy's repeated use of one motif. The accompaniment pattern, from bars 1 and 2, is repeated exactly in bars 3 and 4, 6 and 7, 11 and 12, and 13 and 14.



The triplet rhythm appears frequently in the vocal melody, and the motif occurs again in slightly altered form in the closing bars contributing to the unity of the composition.

L'om-bre des ar - bres dans la ri - vière em-brumé - e

Meurt com - me de la fu - mé - e

No. 4. *Chevaux de bois* (Wooden Horses)

After all this shadow and darkness, the poet introduces a seemingly joyous interlude featuring children on a merry-go-round, who exult in the up and down movement of the wooden horses but, inevitably, get sick and headachy from the motion. Debussy takes us up and down with the children, until, at the end, dusk falls, the church bells ring and all must return home. Dean describes the fourth song as a lively, extrovert moment that explodes out of the subtle sound of the first three songs. Inspired by the rhythm of the Rondo theme, Dean was keen to use the trumpet here to brighten the sound. Yet, following the Symbolist principle, he is selective in his use of the trumpet, employing it economically but effectively as a solo instrument in bars 35 to 38 and 47 to 58 of the movement.

Chevaux de bois is based on a traditional Rondo form: ABACADA coda. The form is echoed by the poem, which is divided into seven stanzas, as is the music. Each stanza, which begins with the word *tournez*, is represented in the music by theme A. However, the key relationships are not those of a classical Rondo form. The Rondo theme itself does not always appear in the same key, and the final appearance of the A

theme is not an exact repetition but is extensively altered.

Tour-nez, tour-nez, bons che-vaux be bois Tour - nez cent tours our -
 nez mil - le tours Tour - nez, sou - vent
 et tour-nez tou-jours Tour - nez, tour - nez au son des haut-bois

The music begins with a preamble featuring a repeated, uneven rhythm above a pedal point trill.

This is one of the more formal songs in the cycle. However, the rhyme scheme of the text is not matched by the musical form. Each poetic stanza is characterized by an ABBA pattern, but the musical construction of the melody is not influenced by this pattern. Theme A, for example, is written in an ABAB structure – the A being a diatonic and the B a chromatic treatment of parallel block chords.

Note that the demi-semi-quavers in the piano example below, are replaced by triplet semiquavers in order to create the ripple or murmur effect, without muddying the texture. This also means that the notes sit more comfortably under the fingers of the orchestral players.

The turning of the merry-go-round, described in the poem, is illustrated by whirling arpeggios.



In the last section, the arpeggios cease, the tempo slows, and the Rondo melody appears in augmentation "as the merry-go-round slackens and goes to sleep; then, at the close, we see the first star and scent the fragrance of the night."¹ Dean identifies this passage, with the sublime vocal phrase in bars 87 - 90, as his favourite in the song cycle.

No. 5. *Aquarelle I: Green*

The fifth song is given its title in English: Green, part of the *Aquarelle* (watercolour) section of the *Romances*. Verlaine chose English titles for the last two songs, simply because he liked the sound of the words. Green explores the emotions of young love. The poet is bringing presents to his love: fruit, flowers, leaves...and his heart, which he begs her to accept and not break.

Debussy uses a combination of compound and simple meter. Generally, the compound meter accompanies the lines of the poetry describing actions, while the simple meter accompanies the requests made by the lover

Verlaine's poem comprises three quatrains (stanzas of four lines each), with the rhyme scheme ABAB (in which the first and third lines share an end rhyme and the last syllable, as do the second and fourth lines). The song is in ABA coda form. The A section begins after a four-bar introduction by the piano and concludes at bar 24. The music begins with an open fifth and cross rhythms, two against three, which continue throughout the song.



The B section is clearly marked by a double bar line and change of key signature at bar 24 and finishes at bar 40, where another double bar and the original key signature signal the return of the A section, which is slightly altered for the conclusion (the last two lines of text), beginning in bar 50.

¹ Thompson, O. (1937). *Debussy: Man and Artist*, Dodd, Mead and Company.

J'ar - ri - ve tout cou-vert en - co - re de - ro - sé - e
 Que le vent du ma - tin vient gla - cer á mon front_____

It is interesting to note that, although B major is the key signature, this tonality is heard definitely only twice in the entire song; firstly, during bars 20 - 23, and secondly, in the final bars of the *coda*. This delay of the real tonic is quite common in Debussy's music.

No. 6. *Aquarelle II: Spleen*

This is the second *Aquarelle* (watercolour) and the shortest of the six songs. The poem is full of rich colours: red roses, black ivy, blue sky, green sky. Yet the poet is tired of them all. He wants to put everything aside. Everything that is, except his love.

The song begins with a poignant melody, which Dean assigns to the *Cor Anglais*. He describes the melody as "Tristan-like" – a reference to the music of Richard Wagner – and the final song as an expression of Debussy's love and admiration for Wagner's music.

Debussy's vocal melody matches the emotion of the text. Intense emotions are set with the melody wider in range and rhythmically more energetic; often ascending by leaps. More subdued and tender lyrics are more stepwise in nature.

The first phrase is a setting of a non-emotional text which reflects the feeling of weariness, after the reflective introduction. It is in a chant-like style. The key signature is F major but the melody note is C sharp and the accompanying harmony is an A seventh chord with a flattened ninth (B flat).

Les ro-ses é-taient tout-tes rou-ges, Et les lier-res é-taient toutnoire.

The second phrase covers an octave and is marked by a fuller accompaniment and a quickening tempo.

Che - re, pour peu que tu te bou-ges, Re-nais-sent, tous mes dés-es-poirs.

The third phrase has an abrupt change of key to four flats but with a G flat pedal before a return, four bars later, to the original key of F major.

In the fourth stanza, the text becomes progressively more emotional, reflecting the poet's fear of losing his beloved, and the vocal line, in turn, is composed of leaps and frequent, disturbing tritones. The accompaniment during this last section is also predominantly ascending in pitch and is characterized by conflicting rhythmic

stresses.

Quel que fuite a tro-ce de vous. Du houx a la feil-le ver-nie Et du
lui-sant buis je suis las, Et de la cam-pagne in-fi-ni-e Et de tout,

The image shows a musical score for a French song. It consists of two staves of music. The first staff is in 3/4 time and features a melodic line with three triplet markings. The second staff is in 4/4 time and features a bass line with various rhythmic patterns and accents. The lyrics are written below the notes, with some words hyphenated across bars.

The accompaniment of the song begins *pianissimo* and builds to a striking *fortissimo*, in bar 28, for the highest vocal pitch of the song, before suddenly dropping back to *pianissimo* and a *molto rallentando* for the final word "hélas!" (alas), signifying the rest Verlaine's poetry describes.

Audio Excerpts

Access the Spotify playlist by visiting the following link:

[Ariettes oubliées](#)

Excerpt No.	Movement	Time	Activity	Page
1	Movement I <i>C'est l'extase langoureuse</i>	0:00 - 1:17	Activity 1 task 1	19
2	Movement I <i>C'est l'extase langoureuse</i>	1:18 - 2:20	Activity 1 task 2	20
3	Movement III <i>L'ombre des arbres das la rivière embrumée</i>	0:00 - 1:05	Activity 2 task 1	22
4	Movement III <i>L'ombre des arbres das la rivière embrumée</i>		Activity 2 task 1	

Score Excerpts (Click below to access)

[Ariettes oubliées Voice and Piano Score ISMLP](#)

See Appendix for Orchestral Score Excerpts.

Excerpt No.	Movement	Bars	Activity	Page
1	Movement I <i>C'est l'extase langoureuse</i>	1 – 20	Activity 1 task 3	19
2	Movement III <i>L'ombre des arbres das la rivière embrumée</i>		Activity 2 task 2	22
3	Movement II <i>Il pleure dans mon coeur</i>	1 – 15	Activity 4 task 2	26

Learning Activities

Activity 1: Aural Skills, Musicology and Score Reading

At the end of this activity, you will be able to discuss Debussy's approach to the use of pitch and the setting of text.

Movement I: *C'est l'extase langoureuse* (It's the languorous ecstasy)

Task 1: Aural

Listen to the **Audio Excerpt 1**(0:00 - 1:17), **Score Excerpt 1**(bars 1- 20) and answer the following questions.

Focus question: Describe the composer's use of unity and contrast in this excerpt.

Scaffolding questions:

1. How is the opening violin motif used in this excerpt?
2. What is the relationship between the violin motif and the first vocal phrase?
3. What is the relationship between the violin motif and the accompanying layers to the second vocal phrase?
4. What is the range of the vocal melody?
5. Describe the texture of the opening phrases.
6. Describe the texture of the third and fourth phrases.
7. What is the range of the vocal melody in these two phrases?
8. How has the composer use duration and dynamics to introduce contrast in the third and fourth phrases?
9. How are pitch and tone colour used to introduce contrast in the third and fourth phrases?
10. How does the excerpt end?

Arrange your observations in a table like this.

	Unity	Contrast
Pitch		
Texture		
Duration		
Dynamics		
Tone colour		

Task 2: Aural

Now listen to bars 20 - 36 (**Audio Excerpt 2** 1:18 - 2:20)

Focus question: Describe the composer's treatment of the chromatic motif (bar 24) throughout this excerpt.

Scaffolding questions:

1. Which performing media introduce the motif?
2. Describe the accompanying layers when the motif is first heard.
3. How is the motif used in the remainder of the excerpt?

Task 3: Musicology and Score Reading

Study **Score Excerpt 1** (bars 1 – 17)

1. Name the key signature of the movement.
2. Identify the harmony used in the opening three bars.
3. Describe the parts played by the lower strings and woodwinds in bars 1 - 11.
4. Locate the bar where the tonic chord first appears.
5. Identify the harmonies in the violas and horns in bars 11 - 17.
NOTE: Do not include the bass notes in the cello and double bass parts.
6. Explain how the composer creates a languorous or pleasurably tired mood in the music.
7. Observe the markings in the vocal melody in bars 11 - 17. Suggest a reason for the use of these markings.
8. Discuss the relationship between the rhythm of the vocal melody and the accompaniment in bars 11 - 17 and the role that dynamics play in this passage.
9. Explain how the first cello part in bars 11 - 17 would be played.
10. Give the meaning of the number ¹ in the flute stave (bar 16).

Activity 2: Listening and Score Reading

By the end of the three tasks in this activity you will be able to describe how Debussy and Dean have used the concepts of music for musically expressive purposes, particularly to underscore the emotion of this song.

Movement III: L'ombre des arbres das la rivière embrumée (The shadow of the trees in the misty river)

Task 1: Listening

Listen to the opening of the song **Audio Excerpt 3** (0:00 - 1:05) and answer the following questions.

1. Describe the mood of the music.
2. Discuss how this mood is created by describing the following elements in the music:
 - a) tempo (the speed of the music)
 - b) dynamics (the volume of the music)
 - c) tone colours (the instruments that are used)

Listen to the complete song

3. Explain how the composer and the orchestrator use the concepts of pitch, dynamics and texture to create a musical climax in bars 17 - 21, for the lyrics.
*Thus lament all your hopes
That like dust are now scattered.
Your fondest visions now shattered*
4. Describe the mood at the end of the song. Where does the mood change? Which aspect of the music creates the change?

Listen to the complete song again, while following the score.

5. Observe the following motif in bars 1 and 2. It is shared between bassoon, horn 2 and the alto flute.



Locate the subsequent appearances of this motif.

6. Describe the orchestrator's approach to tone colour when using this motif.
7. Identify the relationship between the rhythm of this motif and the vocal melody.
8. Explain how the accompaniment helps the listener to understand the meaning of the lyrics.

Task 2: Score Reading

1. Study the string parts throughout the movement. Make a list of the score markings or instructions used by the orchestrator, Brett Dean.
2. Identify any similar score markings in the brass and woodwind parts.
3. Describe Dean's approach to the score markings or instructions.

Optional Extension Task

1. Identify the intervals between the violas and two bassoons (bar 1) and the two clarinets (bar 3).
2. Identify the interval between the divisi double basses and harp 2 in bar 1.
3. Identify the interval between the lowest notes of the double basses in bars 1 and 2.
4. Identify the harmonies used in bar 27 - 31.
5. Discuss the construction of the vocal melody in relationship to the accompanying harmonies.

Activity 3: Performance and Composition

At the end of this activity, you will be able to perform the Rondo theme from **Movement IV**, *Chevaux de bois* and create your own episodes to perform.

Movement IV: *Chevaux de bois* (Wooden horses)

Task 1

Learn and perform this arrangement of the Rondo theme from *Chevaux de bois*.

Chevaux de bois

Theme

Claude Debussy

Allegro

Flute

Clarinet in Bb

Alto Saxophone

Tenor Saxophone

Piano

5

Fl.

Cl.

Alto Sax.

Ten. Sax.

Pno.

9

Fl.
Cl.
Alto Sax.
Ten. Sax.
Pno.

14

Fl.
Cl.
Alto Sax.
Ten. Sax.
Pno.

Extend your performance by creating your own [episode](#) using the following pentatonic scale and simple accompaniment, both of which are taken from episode 2 (bars 35 to 38) of *Chevaux de bois*.



Perform your own Rondo arrangement using the Rondo theme and the episodes created by your class members.

Activity 4: Arranging and Musicology

By the end of this activity, you will have devised your own solutions to some of the problems encountered by the orchestrator of this song cycle. You will then have the opportunity to compare your solutions with that of the orchestrator, Brett Dean.

You will also have investigated the work of other arrangers and orchestrators of Debussy's piano music.

Movement II: *Il pleure dans mon coeur* (There is weeping in my heart)

Task 1: Think Pair Share

Refer to the piano/vocal score for Movement II. You have been asked to arrange the piano part of this song for a symphony orchestra. What aspects of the song will you need to consider before commencing your arrangement?

Task 2: Planning the arrangement

Consider your solutions to the following aspects of the arrangement. Remember to justify your choices.

1. Which instrument or instruments will play the semiquaver patterns?
2. How will the semiquavers be assigned as they descend in pitch?
3. Which instrument should play the left hand melody that begins in bar 3?
4. How does the range of the melody affect your choice?
5. New layers are introduced from bar 7. How will you distinguish these layers from the accompanying semiquavers?
6. The music gradually descends in pitch. What effect will this have on your choice of instruments?
7. If you have selected individual instruments or instrument groups for particular layers, what other instruments can these be doubled or combined with to create a variety of tone colours?

Now study Brett Dean's orchestration of **Score Excerpt 3** (bars 1 – 15) of *Il pleure dans mon coeur*.

8. How has Dean solved the problems set above?
9. What instruments has Dean chosen to perform the continuous semiquaver pattern? How has he arranged the music for these instruments?
10. Which extra layers has Dean introduced to the texture? Suggest a reason why has Dean added these layers.

Task 3: Musicology

Investigate these other arrangements of Debussy's piano music. Consider and compare how these orchestrators and the Japanese synthesist, Isao Tomita have approached the task of adding orchestral colour to the notes written by Debussy.

[Clair de lune Arrangement by Isao Tomita](#)

[Reverie Synthesizer Arrangement by Isao Tomita](#)

[La fille aux cheveux de lin Arrangement by Colin Matthews](#)

[Clair de lune Orchestral Arrangement by Jürgen Hinz](#)

[Reverie Orchestral Arrangement by Carey Meltz](#)

Optional Extension task

Here are two podcasts about Tomita's album of Debussy pieces entitled, *Snowflakes are Dancing*. Discuss what further aspects of Debussy's music and Tomita's approach to arranging are presented.

[Album Inspirations Podcast: *Snowflakes are Dancing*](#)

[Interview with Tomita about *Snowflakes are Dancing*](#)

Activity 5: Composing

By the end of this activity, you will have created and performed your own composition, drawing on some of the same musical and poetic influences as the composer, Debussy.

Task 1: Investigating Modes

Debussy composes with modes in *Ariettes Oubliées*. Western modes are a type of scale with distinct melodic characteristics. The seven modes – *Ionian*, *Dorian*, *Phrygian*, *Lydian*, *Mixolydian*, *Aeolian* and *Locrian* – each follow a specific pattern of tones and semitones. For example, the pattern of the *Ionian* mode is the same as a major scale, while the pattern of the *Aeolian* mode is that of a natural minor scale.

The opening bassoon melody of *Il pleure dans mon coeur* is in the *Dorian* mode, while the vocal melody begins in the *Aeolian* mode. Both have a minor sound but vary in the upper intervals.

Here are the two modes based on D.

The image shows two musical staves in treble clef. The top staff is labeled 'Dorian mode' and contains the notes D4, E4, F4, G4, A4, B4, C5, D5. The bottom staff is labeled 'Aeolian mode' and contains the notes D4, E4, F4, G4, A4, Bb4, C5, D5.

Create a melody using one or both of these modes. You may choose your own time signature. The suggested accompaniment below is in 3/4 because that is the time signature of the song, *Il pleure dans mon coeur*. Adjust the repetition of the semiquavers to match your chosen time signature.

Use this accompaniment pattern to complete your composition.

The image shows a musical staff in 3/4 time signature. It features a repeating pattern of eighth notes (semiquavers) in the right hand and a bass line in the left hand. The right hand pattern is: G4, A4, B4, G4, F4, E4, D4, C4. The bass line pattern is: D3, G2, F2, E2, D2, C2, B1, A1.

Perform and record your composition.

Complete the self-assessment pro-forma (page 30).

Task 2: Composing

Here is the third stanza from Paul Verlaine's poem *Clair de La Lune*. Set these words to music for a voice type and accompaniment of your choosing.

*With the still moonlight, sad and beautiful,
That sets the birds dreaming in the trees
And the fountains sobbing in ecstasy,
The tall slender fountains among marble statues.*

Consider the meaning and mood of the words and how this might be captured in the tempo, key, harmony and texture of your composition. How might the use of a musical motif or ostinato suggest the dreaming birds or sobbing fountains of the text?

Perform and record your composition.

Complete the self-assessment pro-forma (page 30).

Self Assessment Pro Forma

Name		Date	
Class:			

Strengths of my performance/ composition were:

The particular challenges that faced me in preparing this performance/composition were:

Composition only – based upon what I learnt when my composition was performed, I will be making the following adjustments:

Things I need to improve are:

My next goal for this performance / composition is:

Other reflections:

Suggested Answers and Teaching Notes

Activity 1: Aural Skills, Musicology and Score Reading

Teaching Notes

Identifying the harmonies is not a straightforward task, especially if the pedal notes of the lower strings are included. Debussy does not follow a formal harmonic pattern. The pedal notes create unresolved tension and harmonic ambiguity. Bar 15 is the most complex and enigmatic of the harmonies. The aim of this task is for the students to observe the parallel and chromatic movement of the chords. It is not necessary for the students to identify inversions for this task.

Task 1: Aural

Focus question: The composer uses the concepts of pitch, texture, duration, dynamics and tone colour to create unity and contrast in this excerpt. The excerpt begins and ends with a descending motif in the violin and flute. The repetition of this motif, both in exact form and inversion, creates unity. The excerpt is divided into two sections, with different vocal melodies, accompaniment patterns, textures and dynamics creating contrast between the two sections. The horns and lower strings also introduce a different tone colour to the accompaniment in the second half of the excerpt. The accompaniment is more chordal in the second section.

Scaffolding questions:

- The opening violin motif is heard three times, without alteration, in bars 1 and 2, 5 and 6, 18 and 19. A variation of it is played by the cellos and bassoons in bars 9 - 10. The repetition of this motif creates unity.
- The first vocal phrase, in bars 3 and 4, is an imitation or more correctly, a continuation of the violin motif. Its similarity creates unity.
- The accompanying layers to the second vocal phrase are a retrograde version of the violin motif. i.e. they play the same pitches in ascending form. This creates both unity and variety.
- The range of the vocal melody is one octave.
- The texture of the opening phrases is thin and widely spaced. The violin motif and the harmonising layer in the second violins and flutes are played in octaves. The orchestral melodies and the vocal melody alternate, with only sustained notes in the accompaniment.
- The texture of the third and fourth phrases is denser and homophonic. The pitches are closer together, creating contrast with the texture and pitch range of the first two phrases.
- The range of the vocal melody in these two phrases is a major 6th. Neither the first two or following two phrases has a wide range and both are in a middle to low vocal tessitura, creating unity between the four phrases.
- The composer has introduced contrast in the third and fourth phrase by the use of syncopation in the accompaniment and more rapid changes of dynamics, which swell to emphasise the syncopated rhythms.
- Contrast is also introduced by the introduction of the horns, muted violas and harmonic tone colour in the cellos. The vocal melody and accompanying chords move in contrary motion. The semitone

movement of the violas and horn chords contrasts with the sustained ninth harmonies of the first two phrases

- The excerpt ends with a repetition of the violin motif, creating unit

	Unity	Contrast
Pitch	<ul style="list-style-type: none"> ○ The violin motif is repeated throughout the excerpt ○ The opening vocal phrase is similar to the violin motif ○ The pitches of the motif are used in inversion to accompany the vocal melody ○ All vocal phrases have a limited range. 	<ul style="list-style-type: none"> ○ The vocal melody changes halfway through the excerpt ○ The second melody has more repeated notes and uses a narrower range ○ The harmonies for the second melody are more chromatic ○ Parallel chords in root position are used in the second section
Texture	<ul style="list-style-type: none"> ○ The layers are widely spaced – octaves and fifths ○ Use of sustained notes in the accompaniment 	<ul style="list-style-type: none"> ○ The texture thickens in the second phrase of melody one ○ The accompanying pitches of melody 2 are closer together ○ Thicker sounding texture even though less instruments are used in melody 2
Duration	<ul style="list-style-type: none"> ○ Mostly even notes in melody 1 ○ Repetition of rhythmic patterns in melody and accompaniment 	<ul style="list-style-type: none"> ○ Contrast between faster melodic notes and sustained notes in accompaniment to melody 1 ○ Syncopated rhythms in the accompaniment to melody 2
Dynamics	<ul style="list-style-type: none"> ○ Generally soft dynamic throughout 	<ul style="list-style-type: none"> ○ Short crescendos in accompaniment to melody 2 create swelling and emphasise syncopation
Tone colour	<ul style="list-style-type: none"> ○ Mezzo-soprano sings main melody throughout 	<ul style="list-style-type: none"> ○ Strings and woodwinds accompany melody 1 ○ Violins and flute featured ○ Horns are introduced in melody 2 ○ No violins or flute in melody 2

Task 2: Aural

Focus question: The composer repeats the chromatic motif, first introduced by the voice in bar 24, throughout this excerpt, creating unity. The motif appears in different instrumental parts, creating variety through the different tone colours, including the voice. The repetition of the motif identifies it as an important melodic cell in the song.

Scaffolding questions:

1. The voice doubled by the two flutes, introduce the motif.
2. The accompanying layers play an ascending chromatic scale to accompany the motif (contrary motion).
3. The motif is repeated in the remainder of the excerpt in the instrumental layers – reeds (bars 28, 30, 32) and the clarinets (bar 33) – and again, in slightly varied form, by the voice in bars 32 - 33.

Task 3: Musicology and Score Reading

1. The key signature of the movement is D major.
2. The harmony used in the opening three bars is a series of A^{9th} chords. This is the dominant of the written key signature.
3. The lower strings and woodwinds play sustained harmonies or pedal notes. The lower strings play open 5ths (A and E) while the woodwinds play the 7th and 9th notes of the harmony (G and B).
4. The tonic chord of D major first appears in bar 9. However, its appearance is masked by the addition of the G major chord and the use of the open 5th (D and A).
- 5.

11	12	13	14	15	16	17
F# minor	F minor	F sharp minor	F minor	F dim (#7)	B flat	C

The harmonies finish with C sharp dim⁷ in bar 18 on the following page.

6. The composer uses a slow tempo, descending melodies, open, languid texture and gentle tone colours to create the mood for this song.
7. Debussy was very careful in the setting of the poetic texts. He avoided accents and the use of musical stress where it did not match the spoken version of the text. His melodic rhythms follow the nuances and inflected variations of the French language. This can often lead to a chant-like quality in his melodies. So, the tenuto markings here guide the singer to avoid unwanted emphasis, especially on sonorous vowels, and produce the chant-like quality desired by the composer.
8. The rhythm of the vocal melody, in bars 11 - 17, is generally even and measured. It consists mostly of semiquavers. The accompaniment rhythm is syncopated but coincides with the rhythm of the melody. The dynamics of the accompaniment are the opposite to that of the melody and avoid an unwanted accent on those syllables, while imparting emphasis on those syllables that require it. The dynamics also create interest and momentum for the repeated notes of the melody.
9. The first cello part in bars 11 - 17 uses harmonics.
10. ¹. (bar 16) means that only the first flute will play this bar.

Activity 2: Listening and Score Reading

Teaching Notes

- Note the grouping of the horns: 1 and 3 on the upper staff, and 2 and 4 on the lower staff. This is the common orchestral practice.
- Brett Dean's precise instructions on the number of players, and the required tone colour is typical of composers in the twentieth and twenty-first centuries. By convention, the outside player – nearest the audience – will play the higher note in a *divisi* and the inside player will play the lower note.
- The instructions indicate the delicate dynamics and tone colours that Dean requires.
- *Pianississimo* originally meant as soft as possible but it is not consistently used in this way anymore. It is more commonly regarded as a third degree of softness.
- Debussy often uses the intervals of an octave in his textures and setting of melodies. The single perfect 5th is a common interval in Debussy's harmonies.
- The E flat 7th chord is sustained in bars 27 and 28 in Dean's arrangement, but not in Debussy's original piano part. However, it may be implied as the underlying harmony.
- The C natural is at the interval of a 13th from the bass note. It is an extended version of the
- What should be noted in the final four bars (28 to 31) is that the octave C sharp is a pedal point. It is a continuation of the enharmonic D flat in bars 27 and 28. This pedal point is more obvious in the original piano accompaniment, although Dean has assigned it to the trumpet and the violas, which gives it some prominence. This also appears in bar 1 of the song, in the first horn part, and is the starting note of the vocal melody. Roger Nichols, writing in the Twentieth-Century Masters volume of the New Grove, says that this pitch "discreetly but powerfully suggests the unidentified fate by which the traveller's hopes are shattered" (page 75).

Task 1: Listening

- The mood is weary and forlorn, even sad and sombre at times. It is filled with shadow, rather than light.
- a) The tempo is *Lento et triste* which means slow and sad.
- b) The dynamics of this movement are, with few exceptions, soft throughout. This reflects the mood of the poem and the overall sound of the accompaniment. It also serves to magnify those moments when Debussy chooses to make an expressive point. For example, the *sforzandos* in bar 5 and bar 21. The orchestrator, Brett Dean, indicates, not only a *pianissimo* and *pianississimo* dynamic, but marks this, in the woodwinds, to be played as soft "as possible". Many parts are also marked *morendo* or dying away. As well as the written dynamics in bars 26 to 31, the composer, once again, reduces the number of players in many of the parts. The texture is also reduced to create the softer dynamic.
- c) Brett Dean has used instruments such as an alto flute to create interesting tone colours. In this song, he begins with middle voices, such as violas, horns and bassoons in their upper register, weighed down by the fifths in the double basses, whose darker sound help create the sombre mood. The differences in tone colour and dynamics created by changing the number of players and the use or removal of mutes, introduce subtle and ever-changing variety. By indicating *divisi* playing, the number of players is effectively halved, when compared with double-stopping. These

changes help to complement the weary and forlorn imagery of the text, in keeping with the Symbolist approach to poetry and music.

- The musical climax in bars 17 - 21 accompanies this most direct of the statements in Verlaine's poem.

Thus lament all your hopes

That like dust are now scattered.

Your fondest visions now shattered

- It begins with the return of the *tutti* violas and cellos in bar 17. Although still *divisi*, the increase in numbers begins the gradual rise to the climactic point in bar 21.
- The horns are now playing *senza sord*, and the vocal part is marked *crescendo*.
- The strings also begin a *crescendo* in bar 19, which is dynamic phrasing to complement the ascending melody, played in octaves by the strings and woodwind.
- The *poco stringendo* (little hastening) of the tempo further contributes to the building of climax.
- The harps play an arpeggiated flourish leading into the climax in bar 21.
- The highest vocal melodic point, in bar 21, is accompanied by a *sforzando* dynamic and a sustained 6th (B) over the D major chord.
- A crotchet G sharp (augmented 4th), on the first beat of bar 21, adds a piquant of dissonance, before resolving upwards to the fifth, A.
- Note that the climax is short-lived and subsides or releases immediately, with the descending vocal melody and return to the softer dynamic and original tempo in bar 21.
- The subsequent appearances of this motif are: bars 3 - 4, 11 - 12, 13 - 14, 27 - 28. Bars 6 - 7 is a variation of the motif.
- Dean presents the motif with a different group of instruments each time. While some pairing, such as horns and alto flute in bars 2 and 4 are repeated, the first and second bar of the motif are always presented by different combinations of instruments. This is also typical of the orchestration employed by Debussy, who would have a different instrument take over or complete a melodic line. E.g. the opening melody of *L'après Midi du Faune* is played by the flute but the horn completes the melody.
- The triplet from the motif is used extensively in the vocal melody. (Bars 4, 5, 7, 9, 21, 22).
 - A – bars 1 - 11
 - A – bars 12 - 20
 - B – bars 21 - 26
- The mood of the music changes on the very last note, when the harmony changes to A major. Although this has been the key throughout, any sense of a major tonic key has been masked by harmonies rich in accidentals.

Task 2

1. *Tutti div* or *tutti divisi*: all the section play dividing the parts.
 - *con sord* or *con sordino*: muted
 - Desk 1: the first desk or pair of players from that section only to play
 - unis. Or unison: all players to play the given note; no longer divided.
 - Solo: Alone or a single player.
 - *senza sord*: without mute, unmuted
 - *sempre senza sord*: always or continue unmuted
 - harmonics
 - II, IV, III: indicates which string to play. This changes the tone colour of the note.
 - *sempre dolcissimo*: always sweetly
 - *Gli. Altri*: this means the rest of the section, other than the solo player.
 - *Tutti*: all players
 - Solo 1: first soloist part
 - Solo 2: second soloist part
 - 2 *Soli div*: two players only, dividing to play one note each (upper or lower)
 - 3 desks: three pairs of players (six in total) play this passage
 - 3 *solì div a 3*: three soloists play one note each (upper, middle, lower)
 - *sempre dolcissimo e morendo*: continue to play sweetly, while dying away

2. Score markings in the brass and woodwind parts.
 - (bassoon, bar 3): Indicating that these notes will be played by the first bassoon only.
 - *con sord* and abbreviation c.s. (horns, bar 11: with mute)
 - *senza sord* (horns, bar 18): without mute
 - a2 (horns 2 and 4, bar 21): both horns play the written note in unison.
 - 2 *con sord* (horns 2 and 4, bar 24): This indicates that only one player, horn 2, will play the written notes, with a mute in place.
 - 2 (c.s.), 4 *senza sord*: horn 2 continues to play the upper note with a mute. horn 4 plays the lower note without a mute.
 - *sempre dolcissimo e morendo*: continue to play sweetly, while dying away

3. Brett Dean is meticulous in the precision of the dynamic and score markings or instructions. This indicates both his understanding of the musical effect required and his knowledge of the orchestral forces available to him.

Optional Extension task

1. The *divisi* violas, two bassoons and the two clarinets play an octave apart.
2. The interval between the *divisi* double basses and harp 2 is a perfect 5th.
3. The interval between the lowest notes of the double basses is an augmented 4th or tritone – A to E flat.
4. The harmonies used in bar 27 to 31 are:

27	28	29	30	31
Eb7#9	Eb7 (13)	E6 E# ^{b56} F#m ^{sus4} or F#m ¹¹	Bm9 (ii9) E13 (V13)	A (I)

- The E flat 7th chord is sustained in bars 27 and 28, while the melodic motifs create the altered chords. Often in Debussy's compositions, the melodies set out the harmonic pitches.
 - The melodic C natural in bar 28 introduces ambiguity into the harmonies and their tonality, a feature of Debussy's harmonies.
 - The added tones add richness to the harmonic palette.
 - The E flat 7th chord is a block chord, another characteristic of Debussy's harmonic writing.
 - The octave C sharp in these bars is a pedal point, another feature of Debussy's harmonic writing.
5. The vocal melody is largely constructed of chord notes from the underlying harmonies. Even in bars where the melody moves by step, such as bar 5, the harmony is changing, and the melody is a pitch from the accompanying harmony. There are only six instances of non-chord tones. Two of the six are passing notes, in bars 8 and 18. Two are neighbouring tones, which are used in bar 8 and bar 10. (An auxiliary note or neighbour note is approached by step and then returns by step to the original note.) The final two non-chord notes appear in bar 22.

Activity 3

Teaching Notes

- The music has been transposed from the original E major into D concert for the benefit of the transposing instruments.
- The students may create episodes of varying lengths but using combinations of four-bar phrases will make it easier to transition back to the Rondo theme, to create an effective longer performance.

Task 1

The students may consider:

- The meaning of the text.
- The overall mood of the poem.
- The meaning of the quote included by the composer at the start of the song.

- The instruments available to them and their range, tonal qualities and dynamic capabilities.

Activity 4

Teaching Notes

- The aim of this activity is to have the students investigate the qualities and abilities of orchestral instruments to convey mood and atmosphere. They will also need to consider the balance between voice and accompanying instruments. It is possible that students will assign the repeated semiquavers to a non-wind instrument, given the continuous nature of the part. Others may already have encountered the technique of sharing such a part with more than one player, to create the effect of a continuous line. The melodic lines also present challenges with their range, which may be solved in a number of ways. However, a knowledge of, not only the range of an instrument, but also the sound quality of different tessituras or registers on an instrument, is useful when writing expressive music – whether a song accompaniment or a film or theatre score. Finally, sharing pitch material and combining different instruments presents a wider palette of colours worth exploring.
- It is not expected that the students study Debussy's orchestral works, as Brett Dean did, before undertaking this task. However, teachers may like to introduce their students to the *Prelude L'après-midi du Faune*, which is one of the works that Dean studied and whose instrumentation Dean used for the *Ariettes Oubliées*.
- The list of Debussy arrangements provides a diverse sample of such works. Brett Dean studied the way that Colin Matthews arranged and orchestrated Debussy's Piano Preludes. The whole album of preludes is available on [YouTube](#).

Activity 5

Teaching Notes

- There is no expectation that students will compose in the style of Debussy. However, they are encouraged to consider how their music will reflect the sad and beautiful mood captured in the imagery of the text.
- There are many ways to approach song writing and teachers are best placed to guide their students, according to their experience. Debussy was concerned that the rhythmic setting of the words matched spoken language but adopting a measured and more even rhythmic approach is equally acceptable.
- There are many popular songs that reference the moon but emphasise the underlying style over any musical depiction.

Glossary

Musical term	Definition
a2	Two instruments play the given pitch.
Accompaniment	The part of the music that is not the main theme or tune, but the musical support.
Aeolian mode	The Aeolian mode is also called the natural minor scale. On the white piano keys, it is the scale that starts with A. The Aeolian mode uses this formula of semitones and tones to form its scale: T – S – T – T – S – T – T, which in half and whole steps is: W – H – W – W – H – W – W.
Alto flute	The alto flute has a highly expressive tone and a range that extends a fourth lower than the standard concert flute. The alto flute is a transposing instrument pitched a fourth below what it is written.
Bi-tonality	Where two keys are used simultaneously.
Cadenza	A cadenza is that part of a concerto, usually shortly before the end of a movement, when the soloist plays alone to demonstrate their virtuosity.
Chromatic	Progressing by semitones; chromatic as opposed to diatonic.
Da capo	From the beginning.
Dissonant	The term describing the sound when notes played simultaneously do not blend together but clash.
Dorian mode	The Dorian mode is very similar to the modern natural minor scale. The only difference is in the sixth note, which is a major sixth above the first note, rather than a minor sixth.
Duration	Referring to the rhythmic aspects of music, length of sounds or silence.
Dynamics and expression	Volume and choice of how the sound is made.
Expressive techniques	Ways of playing or articulating a sound often related to the interpretation of a style.
Extended Techniques	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
Forte (<i>f</i>)	Loud
Fortepiano (<i>fp</i>)	To commence a note loudly and becoming very soft immediately after.
Gli. Altri	The rest of the players in the orchestral section, other than the solo player.
Graphic Notation	A method of indicating pitch, rhythm and dynamics using symbols instead of

	traditional musical notation.
Harmonics	A series of notes, called partials that accompany the fundamental tone when it is produced with a string, a pipe, the human voice, etc. On a string, harmonics can be produced by lightly stopping it at various points along its length.
Legato	Smoothly
Lydian mode	The Lydian mode has just one note changed from a modern major scale. The fourth note is sharpened to give a slightly unsettling sound. It also provides an oriental sound.
Melody	Tune
Metre	The way that the beats are grouped in a piece of music, i.e. the number of beats in a bar
Mezzo-soprano	A voice having a compass somewhere between soprano and contralto, which differs from the soprano by missing some of the higher notes and with a darker tone quality. The normal range is from A below middle C to the F an eleventh above middle C.
Mode	Western modes are a type of scale with distinct melodic characteristics. The 7 modes are: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian. Each follows a specific pattern of tones and semitones. For example, the pattern of the Ionian mode is the same as a major scale, while the pattern of the Aeolian mode is that of a natural minor scale.
Orchestra	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
Ostinato	A repeating pattern – may be rhythm only or rhythm and pitch.
Parallel chords	A sequence of chords where the intervals remain unchanged as the notes of the chord changes. For example, a major chord of C, E, and G would be parallel to a following chord of F, A, and C, which, in turn, would be parallel to a chord consisting of G, B, D. There are no inversions used in the sequence.
Pentatonic Scale	A scale consisting of five notes only – the most common being the 1 st , 2 nd , 3 rd , 5 th , and 6 th notes of the scale.
Phrygian mode	The Phrygian is the third mode. It is also very similar to the modern natural minor scale. The only difference is in the second note, which is a minor second not a major. The Phrygian dominant is also known as the Spanish gypsy scale, because it resembles the scales found in flamenco music.
Piano (p)	A dynamic marking meaning soft.
Pitch	The relative highness of lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).
Pizzicato	A technique used by string players where the sound is made by plucking the string

	rather than bowing it.
Program music	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non-musical program.
Sequence	A pattern that repeats at a higher or lower pitch.
Sforzando piano (<i>sfp</i>)	To accent the start of the note loudly, then become suddenly soft.
Slendro scale	A pentatonic (five tone) scale, one of the two most common scales used in Indonesian gamelan music, the other being the pelog scale. Western listeners often think it sounds like an out-of-tune version of the pentatonic scale as played on the black keys of a piano.
Soundscape	Compositions of organised sounds which describe a scene of a place.
Staccato	Playing a note so that it sounds short and detached.
Structure (form)	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
Sul Do, sul Ré, sul Sol, sul La	These tell the player which string to play. The strings are identified by their solfège names. Do=C, Ré=D, Sol=G, La=A
Texture	The layers of sound in a piece of music.
Timbre/Tone Colour	The particular features of a sound which distinguish one sound (instrument or singer) from another.
Tuned and Untuned percussion	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.
Whole-tone scale	A six note scale where the interval between successive notes is a tone (whole step). The scale that lacks a dominant, and either major or minor triads.

Ariettes oubliées

for soprano and orchestra

PAUL VERLAINE

CLAUDE DEBUSSY
Orchestrated by
Brett DEAN

I. C'est l'extase Bar 1 - 20

Lent et caressant

Flute 1 & 2: *pp*

Flute 3: *pp*, *p*, *pp*, *p*

Cor Anglais (3): *pp*, *p*, *pp*, *p*

Clarinet in A 1 & 2: *pp*, *pp*

Bass Clarinet in Bb (3): *pp*, *pp*

Bassoon 1 & 2: *pp*, *pp*

Contrabassoon (3): *pp*

Harp 1: *p*, *pp*, *p*, *pp*, *p*

Harp 2: *pp*, *p*

Voice:
*Le vent dans la plaine
Suspend son haleine*
p *rêveusement* *p* *p*
C'est l'ex - ta - se lan-gou-reu - se, C'est la fa-tigue a-mou - reu - -

Lent et caressant

Violin I: *pp*, *pp*

Violin II: *pp*, *pp*

Viola: *pp*, *pp*

Violoncello: *pp*, *pp*

Double Bass: *pp*, *pp*

Violin I, II, Viola, Violoncello: *div.*

Double Bass: *Half div. arco*, *Half div., pizz.*

Un poco mosso

molto rit.

9

Fl. 1, 2

Fl. 3

B. Cl. (3)

Bsn. 1, 2

Cbsn. (3)

Hn. 1, 3

Hn. 2, 4

Hp. 1

Hp. 2

Voice

-se, C'est tous les fris - sons des bois Par - mi l'é-trein - te des bri - ses, C'est, vers les ra - mu-res gri - ses, Le chœur des pe-ti-tes

Un poco mosso

molto rit.

3 Soli

sim.

pp < p pp < p pp < p pp < p pp < p pp < p pp < p pp < p pp < p pp < p pp < p pp < p

Solo

div. à 3 unis. Gli altri pizz.

Tutti div., arco Desk 1 arco Desk 2 pizz.

pp

p

a tempo

Poco a poco animato

18

Fl. 1, 2 *p* *pp* to Picc. *p* *p* *p* *mp* *pp*

Fl. 3 *pp*

Ob. 1, 2 1. *p* 1. *p dolce*

C. A. (3) *mp*

Cl. 1, 2 *pp* *p* *pp*

B. Cl. (3) *p* *pp*

Bsn. 1 *p* *pp* *pp* *p*

Bsn. 2 *p* *pp* *pp*

Cbsn. (3) *pp*

Hn. 1, 3 *ppp* *p*

Hn. 2, 4 *ppp* *p*

Timp. (soft stick) *p*

Perc. Large Sus. Cym. (thin metal stroke) *pp* 1.v.

Hp. 1 *p* *pp* *p*

Hp. 2 *pp* *p*

Voice *p* *diminuendo*
 voix. O le frêle et frais mur-mu-re ! Ce-la ga-zouille et su-sur - re, Ce - la res - semble au cri doux Que l'herbe a-gi-

a tempo **Poco a poco animato**

Vln. I (div.) *p* *pp* unis. *p* *p* *p* *pp*

Vln. II (div.) *p* *pp* unis. *p* *p* *p*

Vla. Tutti div. *p* *pp* unis. *p* *p* *p*

Vc. Half div. arco *pp* *ppp* *ppp* *p*

Db. *pp* Half div., pizz. *p* *pp* Tutti div., pizz. *p* arco *pp*

II. Il pleure dans mon cœur Bar 1 - 15

Modérément animé (Triste et monotone)

Fl. 1 *pp sempre*

A. Fl. (2) *pp sempre*

Fl. 3 *pp sempre*

Cl. 1 *pp* timbre trill (misurato)

Bsn. 1 & 2 *p un peu en dehors*

Hp. 1 *pp*

p

Hp. 2 *p*

Il pleut doucement sur la ville.
(Arthur Rimbaud)

Voice *p*

Il pleu - - - re dans mon

Modérément animé (Triste et monotone)

Desk 1 con sord.

Vln. II *pp* *p* *pp* *p*

Desk 2 con sord.

Vla. Desk 1 (senza sord.) *pp*

Vc. Desk 1 III (senza sord.) *pp* (Desk 1) *pp*

7

A. Fl. (2) *pp*

Cl. 1 *p sempre* *p* *p*

Cl. 2 *p sempre* *p* *p*

B. Cl. (3) *p sempre* *p* *p*

Bsn. 1/2 *pp* *pp*

Cbsn. (3) *pp*

Hp. 1 *p* *pp* *p*

Hp. 2 *p* *pp*

Voice
cœur Comme il pleut sur la vil - - - le ; Quelle est cet - te lan -

Vln. I *Solo senza sord.* *p* *pp* *p* *pp*

Vln. II *senza sord.* *senza sord.* *2 Desks non-div., pizz.* *pp*

Vla. *Tutti div. (s. sord.)* *p* *fpp* *pizz.* *pp*
(s. sord.) *p* *fpp*

Vc. *Desk 1* *p* *ppp* *p* *ppp* *pizz.* *p* *Half arco* *p*
Desk 2 *p* *ppp* *p* *ppp* *pizz.* *p* *Half non div. arco* *pp*

Db. *Solo pizz.* *pp* *Tutti arco* *pp*

13

Fl. 1 *p* *mf* *p*

A. Fl. (2) *p* *mp* *mf* *p*

Fl. 3 *mp* *mf*

C. A. (3) *p* *mf* *p*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Bsn. 1 *p* *p* *mf* *p*

Bsn. 2 *p* *mf* *p*

Hn. 2/4 senza sord. a2 *pp* *p*

Perc. Triangle (thin metal) *pp*

Hp. 1 *p*

Voice gueur Qui pé - né - - - - tre mon cœur ?

Vln. I *Tutti div. (senza sord.)* *p*

Vln. II *Tutti unis. arco (senza sord.)* *pp* *mf p*

Vla. arco *pp* *mp* *mf*

Vc. ord. *mp* *Tutti unis., pizz.* *mf*

Db. pizz. *p*

III. L'Ombre des arbres Whole movement

Lent et triste

Fl. 1

A. Fl. (2)

Fl. 3

C. A. (3)

Cl. 1 2

Bsn. 1 2

Cbsn. (3)

Hn. 1 (c.s.)

Hn. 2 (c.s.)

Hn. 3

Hn. 4 open - non sord.

Hp. 2

Le rossignol qui du haut d'une branche se regarde
dedans, croit être tombé dans la rivière. Il est au
sommet d'un chêne et toute fois il a peur de se noyer.
(Cyrano de Bergerac)

Voice

L'ombre des arbres dans la ri - vière em-bru-mé - e Meurt comme de la fu - mé - e, Tan-

Lent et triste

Desk 1

Vln. I

Vln. II

Vla.

Vc.

Db.

Tutti div., con sord.

unis.

div.

unis.

Desk 1 div.

unis.

div.

7

Fl. 1 *pp*

A. Fl. (2) *pp* ³ *ppp* *pp* ³ *p*

Fl. 3 *pp*

C. A. (3)

Cl. 1 *pp*

Cl. 2

B. Cl. (3) *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Cbsn. (3) *pp* *pp*

Hn. 1 (c. s.) *pp*

Hn. 2 (c. s.) *pp* *pp sempre dolcissimo*

Hn. 4 *pp* *pp* *pp sempre dolcissimo*

C Tpt. (senza sord.) ³ *pp*

Perc. Large Susp. Cymbal (thin metal stroke) to Cror. *ppp*

Hp. 1 *p* *pp* *pp*

Hp. 2

Voice ⁶ dis qu'en l'air, par - mi les ra-mu-res ré - elles, Se plai - gnent les tour-te-rel - les. Com -

Vln. I Solo *pp* ³ *pp* *p*

Vln. II Solo senza sord. *pp* ³ *p*

Vla. div. *pp* Solo sempre senza sord. *pp* *mp* *pp* *mp* Tutti div. (con sord.) *pp sempre dolcissimo*

Vc. Solo sempre senza sord. *p* ³ *pp*

Db. unis. (senza sord.) *pp* div.

13 un poco string.

A. Fl. (2) *pp* *p* *pp*

Fl. 3 *pp*

Cl. 1 *ppp* *ppp* *pp*

Cl. 2 *ppp*

B. Cl. (3) *pp*

Hn. 2/4 *pp* senza sord.

Timp. (soft stick) *pp*

Hp. 1 *pp*

Hp. 2

Voice
 bien, ô vo - ya - geur, ce pa - y - sa - ge blê - me Te mi - ra blê-me toi - mê - - -
 (*g*) *crescendo* (*g*)

Vln. I *Tutti* *ppp* *un poco string.*

Vln. II *Tutti, senza sord.* *pp* *ppp* *pp*

Vla. *Solo (senza sord.)* *mp* *p* *pp* *Tutti* *pp* *div.*
Gli altri senza sord. *(unis.)* *ppp* *pp* *Tutti* *pp* *div.*

Vc. *Solo (senza sord.)* *pp* *p* *pp* *Tutti div.* *pp*
Gli altri senza sord. *pp* *ppp* *pp* *pp*

Db. *unis.* *div.* *unis.* *div.* *unis.*
ppp

20 *a tempo*

Fl. 1 *p* *sf > p* *pp*³

A. Fl. (2) *sf > p* *pp*³

Fl. 3 *sf > p* *pp*

C. A. (3) *pp* *sf > pp*

Cl. 1 *sf > p* *pp*

Cl. 2 *pp* *sf > p* *pp*

B. Cl. (3) *pp*

Bsn. 1 *pp*

Hn. 1 *p* (con sord.) *p*

Hn. 2 *sf > pp* *p* 2. con sord. *p*

C Tpt. *p* *p*

Hp. 1 *f* *meno f* *pp*

Hp. 2 *f* *meno f* *pp*

Voice
 - - me Et que tristes pleu - raient dans les hautes feuil - lé - es Tes es - pé - ran - ces noy - é -

Vln. I *pp* *sf > p* *pp* 2. Soli div.

Vln. II *sf > p* *pp* 2. Soli div.

Vla. *sf > p* *pp*³ Solo 1 Solo 2 *pp*

Vc. *sf > p* *pp*³ Solo 1 Solo 2 *pp*

Db. *pizz.* *sf > p* *pp* *pp*

26 *très retenu*

A. Fl. (2) *mf* *PPP* to Flute

Ob. 1 *sf* *pp*

B. Cl. (3) *PPP possibile*

Cbsn. (3) *PPP possibile*

Hn. 1 3 *p* *pp* 3. senza sord. *pp*

Hn. 2 4 2. (c.s.) 4. non sord. *p* *pp* senza sord. *pp*

C Tpt. *p* *ppp sempre dolcissimo e morendo*

Timp. (soft stick) *ppp*

Perc. Crotales (thin metal) *ppp*

Hp. 1 *poco sfz* *pp*

Hp. 2 *pp*

Voice - es !

Vln. I 3 Desks *sfpp* *p* *très retenu*

Vln. II 3 Soli div à 3 *p* *ppp* Tutti *pp sempre dolcissimo e morendo* *ppp*

Vla. Solo con sord. *pp sempre dolcissimo e morendo*

Vc. Solo *sf* *pp* Half unis. *pp sempre dolcissimo e morendo* div.

Db. Gli altri div. à 3 *PPP* *PPPP* Half unis. *pp sempre dolcissimo e morendo* div. Desk 1 arco Tutti *pp sempre dolcissimo e morendo*