Claude DEBUSSY
CENTENARY EDITION 2018

ESTAMPES

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

Piano Practical Editions
pianopracticaleditions.com

iano Practical Editions

Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

Please send comments and error reports to
Ray Alston : contact@pianopracticaleditions.com

Claude DEBUSSY 1862 - 1918

ESTAMPES

I PAGODES page 3
II LA SOIRÉE DANS GRENADE page 14
III JARDINS SOUS LA PLUIE page 25

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

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

At the dawn of the twentieth century, at the age of 41, Debussy created these ***Estampes***, a collective title and fitting alternative to the two books of *Images* which were written at about the same time. Three"etchings" in sound finding inspiration in the Far East, Moorish Spain and a rather wet garden. The work is generally considered as the composer's point of departure in the quest for original sounds and harmony. To quote Edward Lockspeiser: "The piano does not just leave the study or lounge, it also leaves the concert hall. It becomes the poetic instrument of an imaginative vagabond spirit, capable of grasping and recreating the soul of distant countries and their inhabitants, the ever-changing beauties of nature and the most intimate aspirations of a mortal discovering, like a child, the new and moving wonders of creation."Ricardo Viñes gave the first performance in January 1902.

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

La soirée dans Grenade

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

guitars and lazy siestas in the overbearing heat. Some 10 years later the composer would return to the genre with *La Puerta del Vino* from his second book of preludes. Manuel de Falla categorically praised the work: "Although the thematic material is entirely original, it captures Spain admirably". With extraordinary skill and subtlety Debussy combines his ideas and I particularly love the the four bars from **96** which must be among the most exquisite and magical among his distinguished body of work.

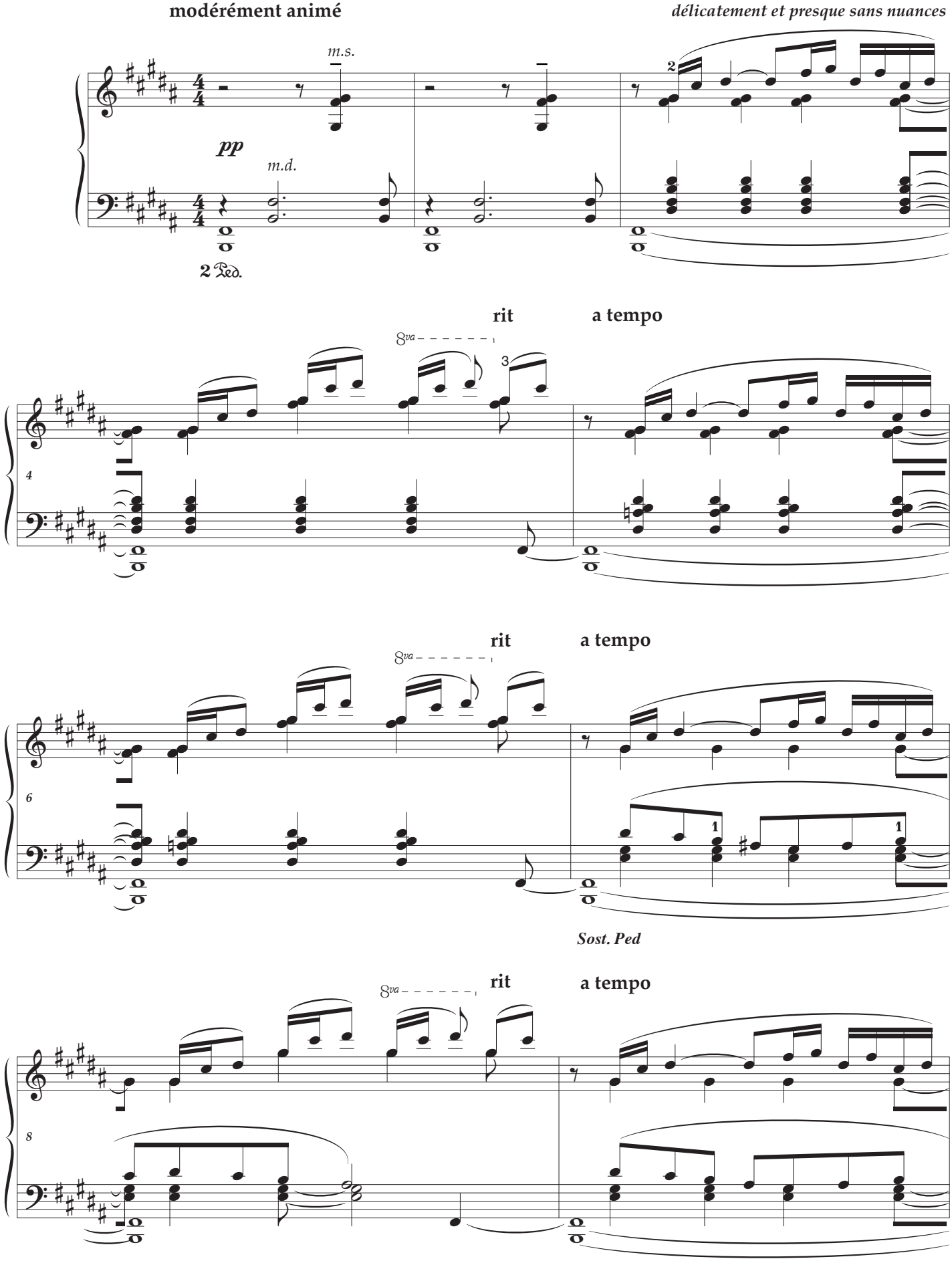
Jardins dans la pluie

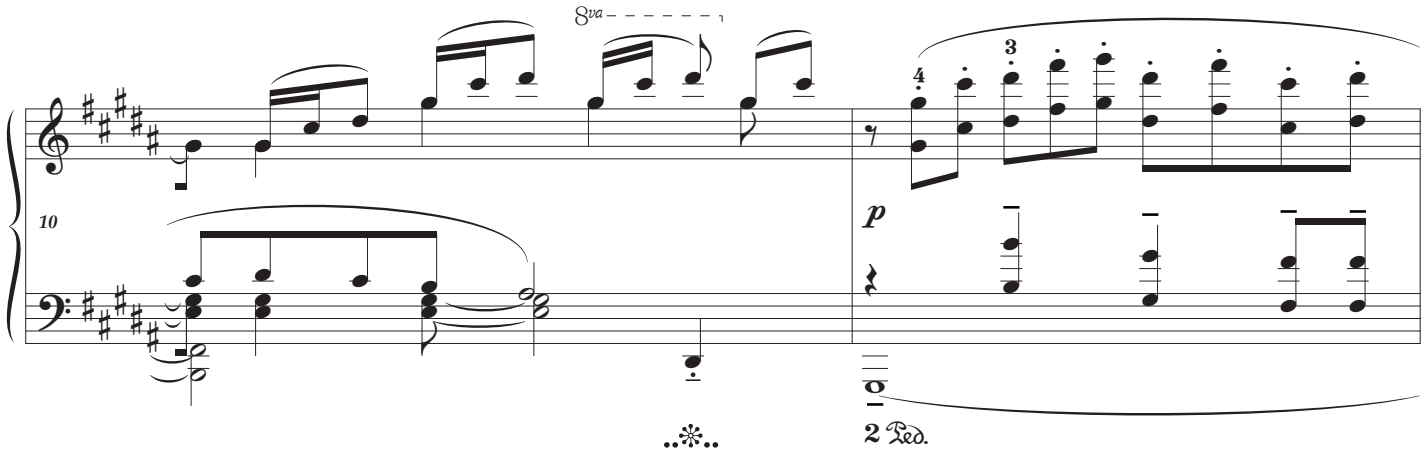
Predictably Debussy ends the suite with a flourish — a harmonically refreshing toccata with two quotations from children's *comptines* — a lullaby (*Dodo, l'enfant do*) and *Nous n'irons plus aux bois*, a theme frequently used by the composer with clear reference to discouraging rain. I wonder whether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

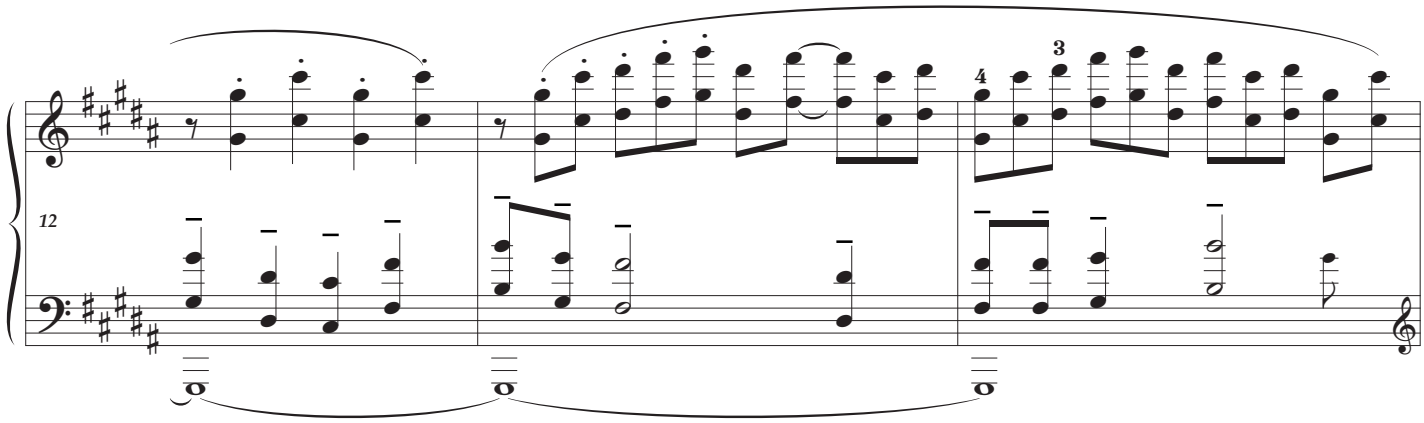
—-o0o—-

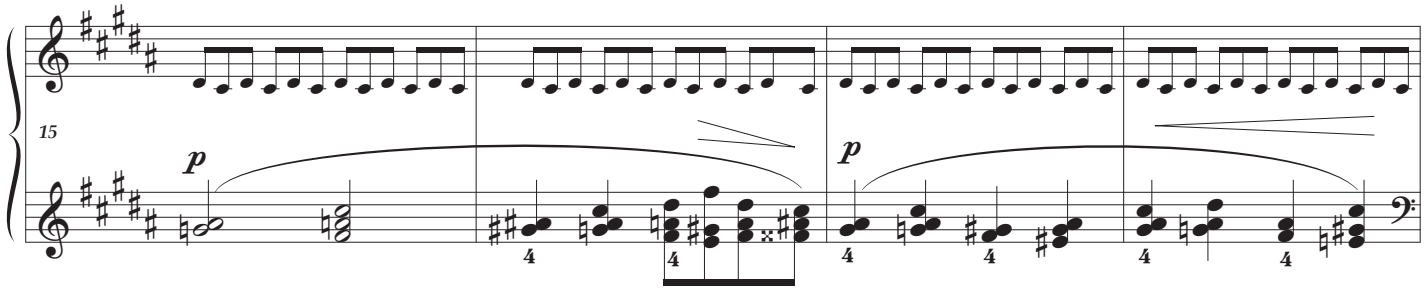
In addition to some suggested fingerings, the appendix gives comments, afterthoughts and a vocabulary. Redistribution between the hands comes under close scrutiny to make certain passages easier or more persuasive. Debussy rarely uses the pedal sign preferring extended ties or long bass notes, impossible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

PAGODES

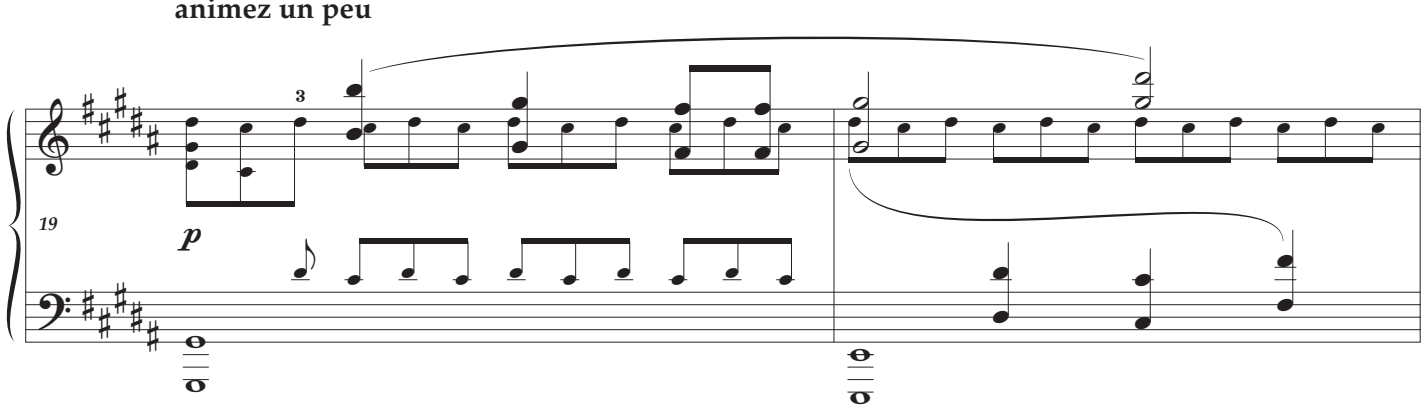

modérément animé
délicatement et presque sans nuances
m.s.
pp
m.d.
2 Ped.
rit
a tempo
8va
4
rit
a tempo
8va
6
Sost. Ped
rit
a tempo
8va
8

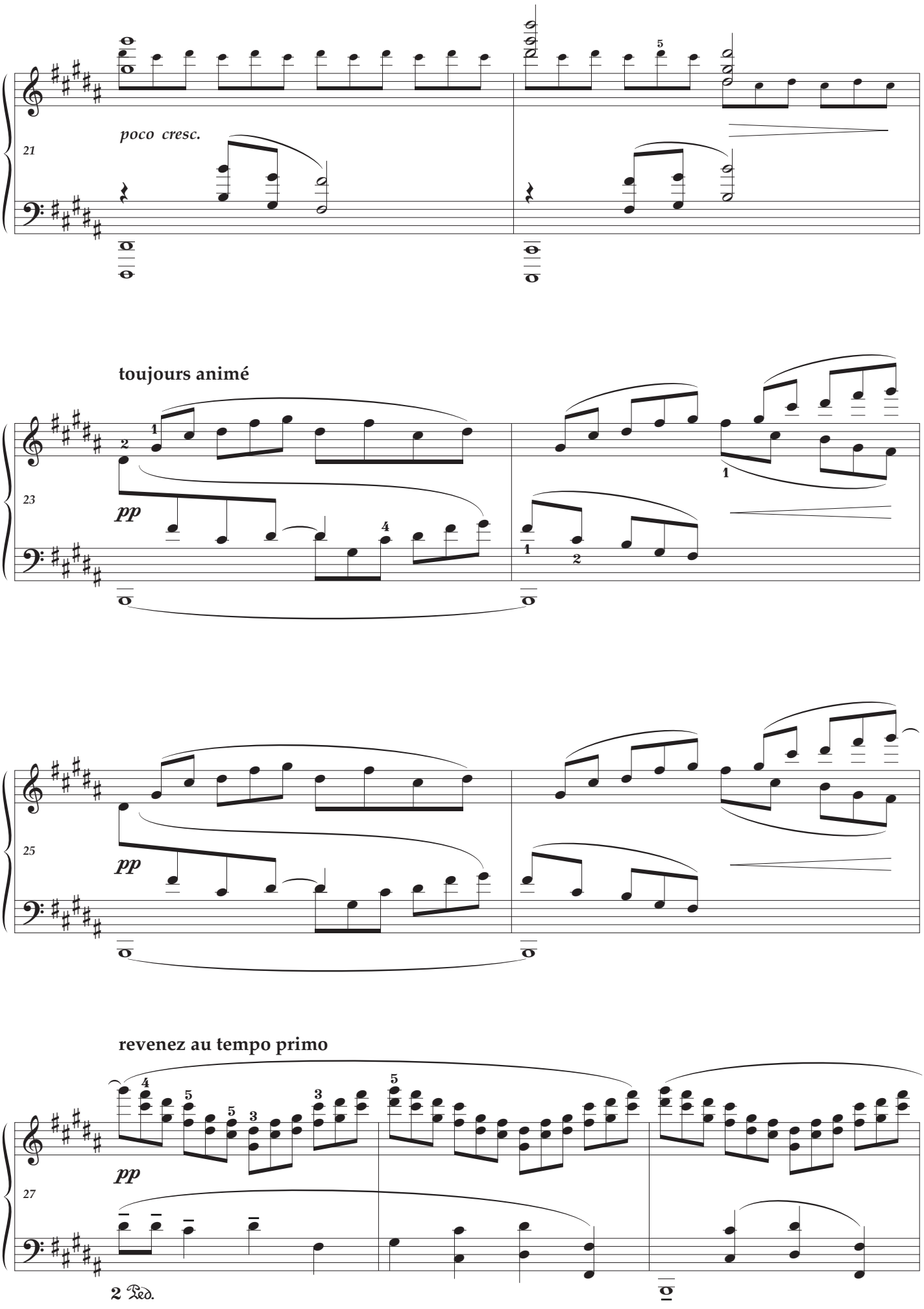


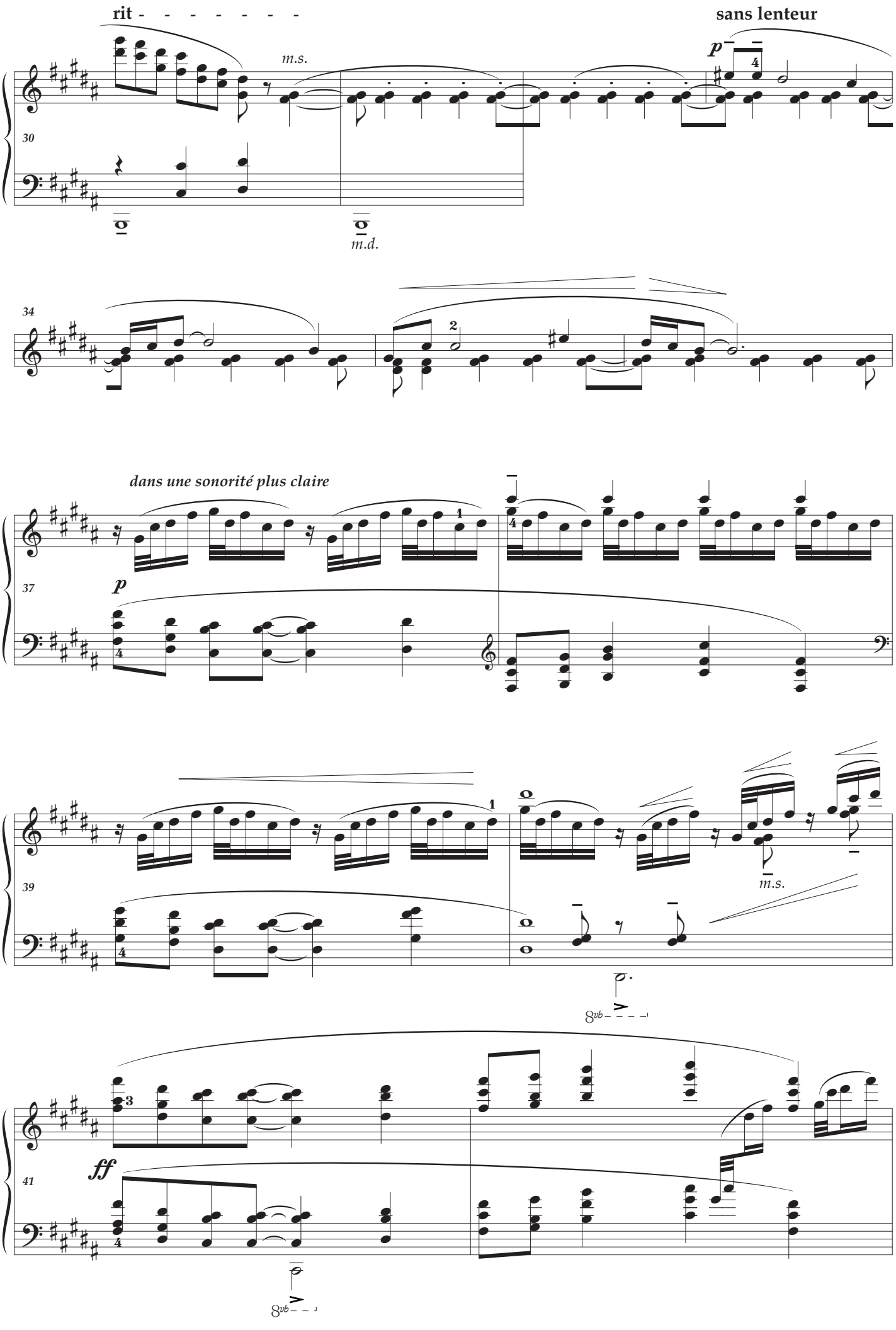


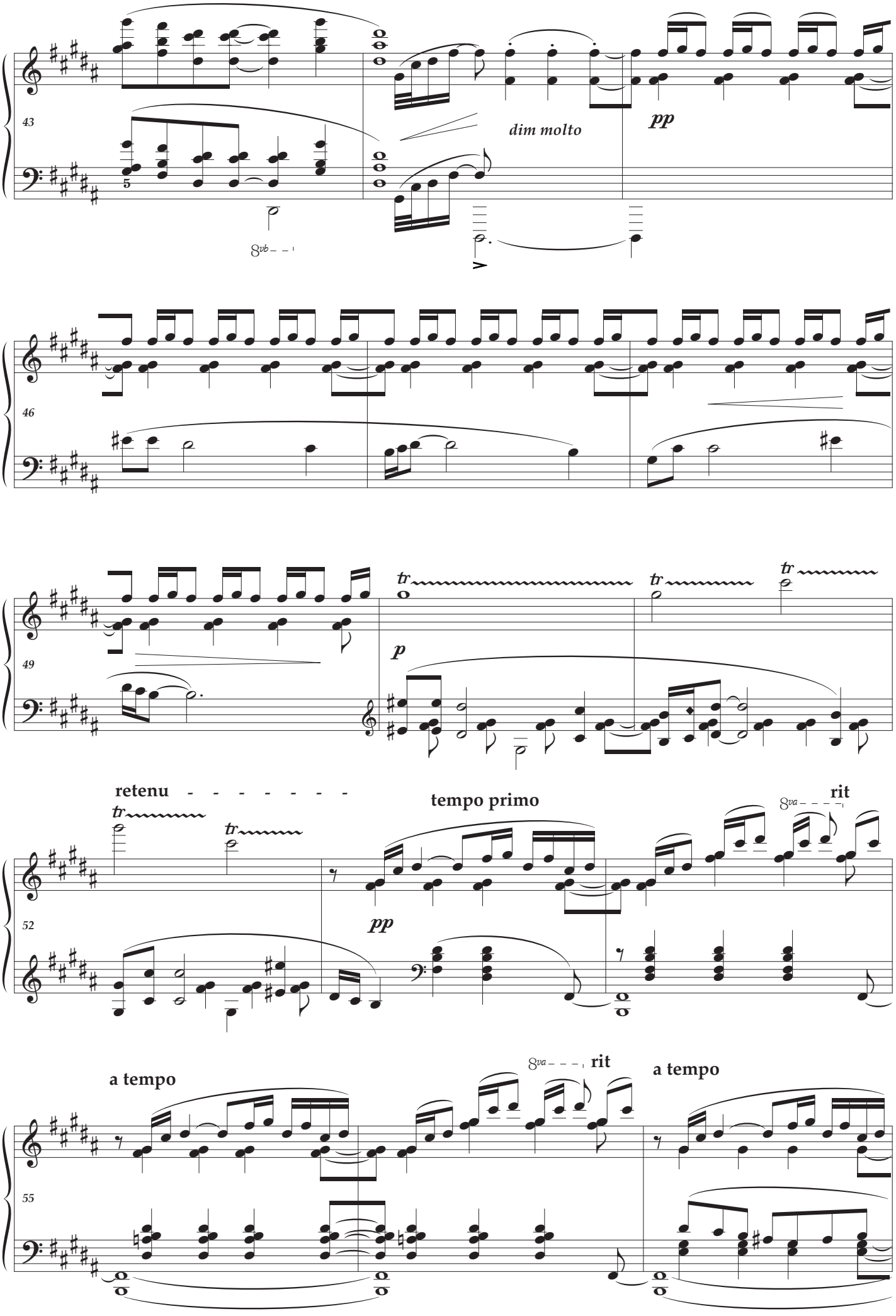


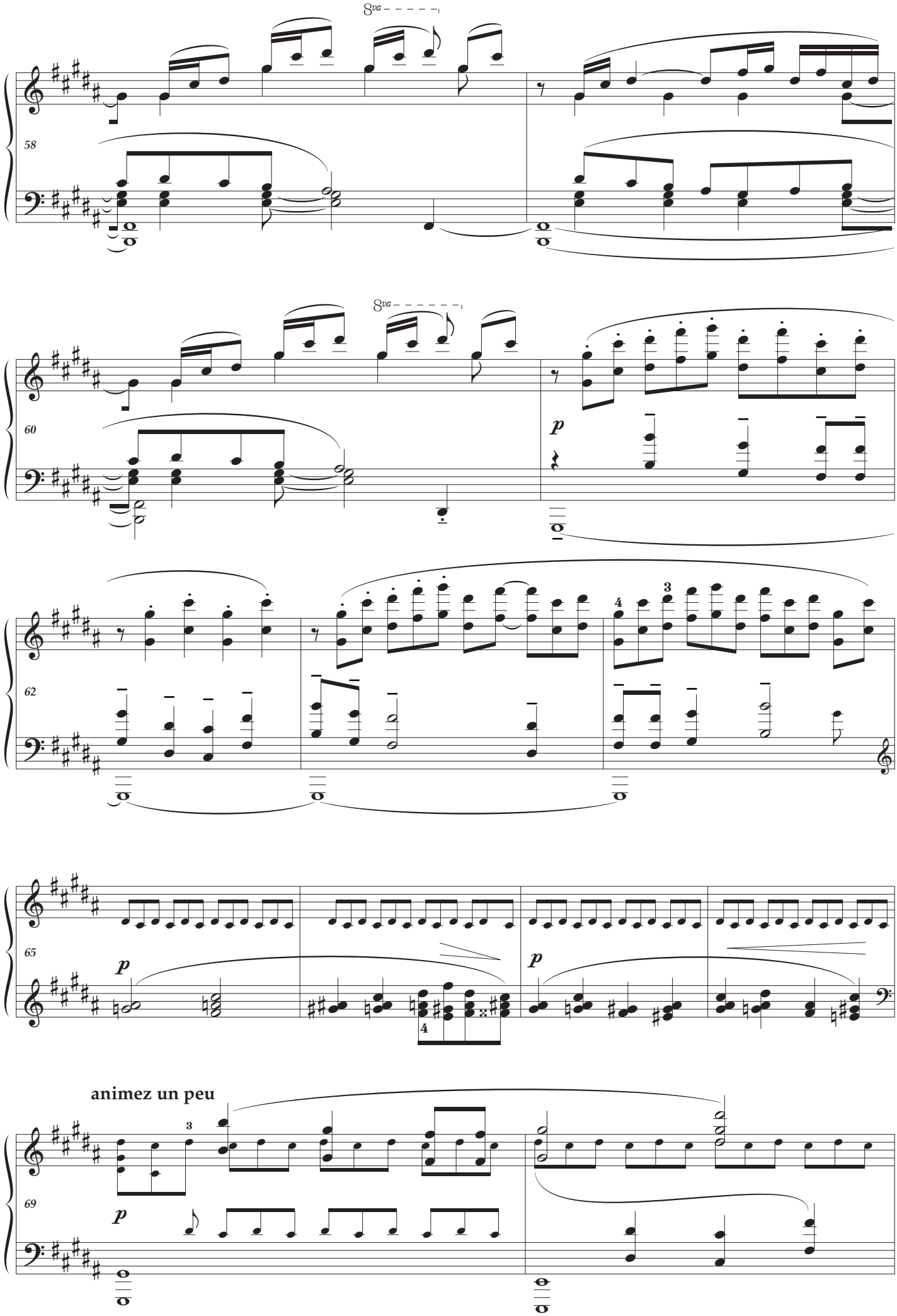
animez un peu

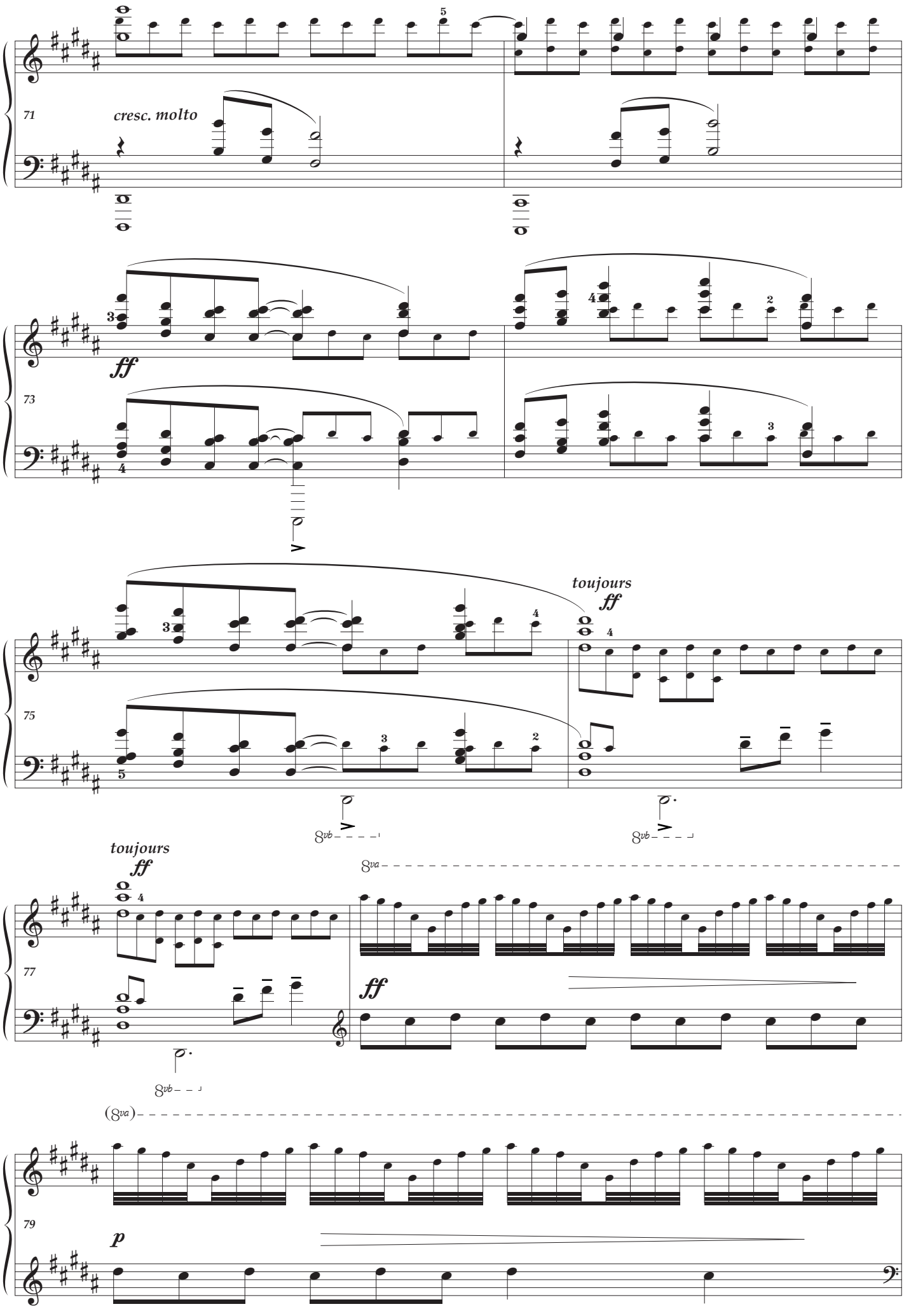



poco cresc.
21
toujours animé
23
pp
25
pp
revenez au tempo primo
27
pp
2 Ped.

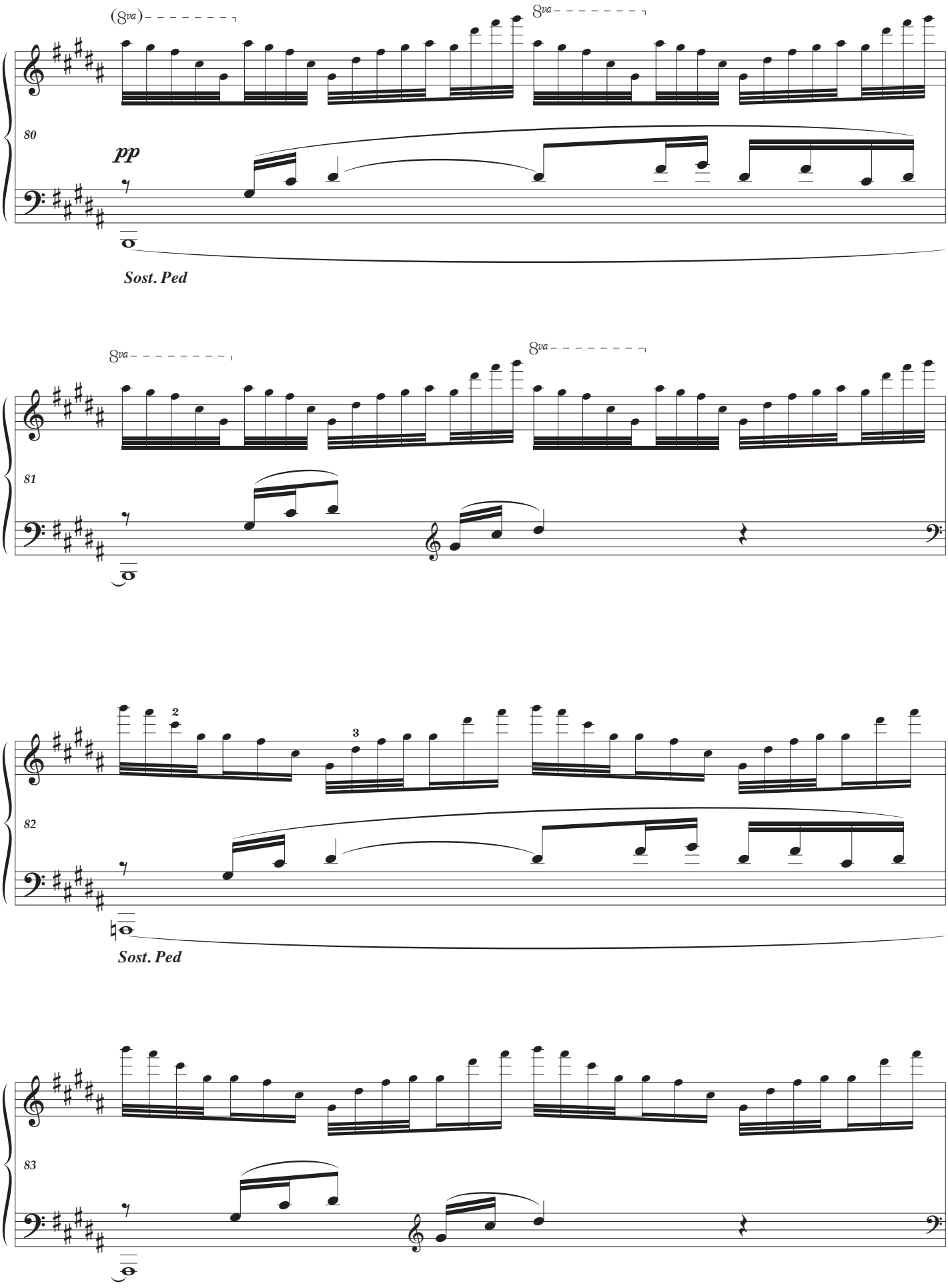

rit - - - - - - - -
sans lenteur
m.s.
m.d.
dans une sonorité plus claire
m.s.
8vb
8vb

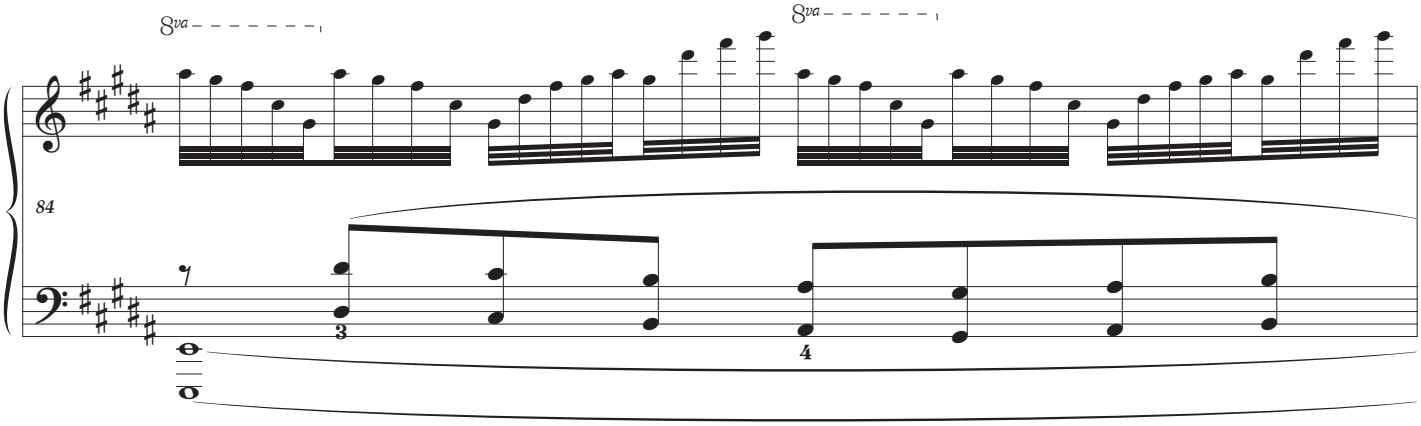

43
dim molto
pp
8vb
46
49
tr
p
retenu
tempo primo
rit
8va
52
pp
a tempo
8va
rit
a tempo
55

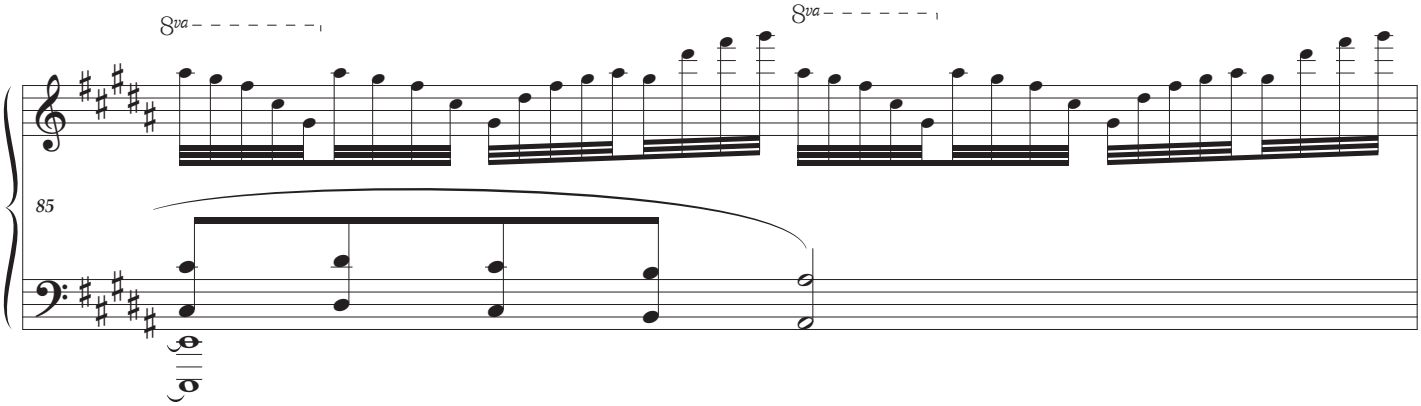

8va
58
8va
60
p
62
3
4
65
p
p
4
animez un peu
3
69
p

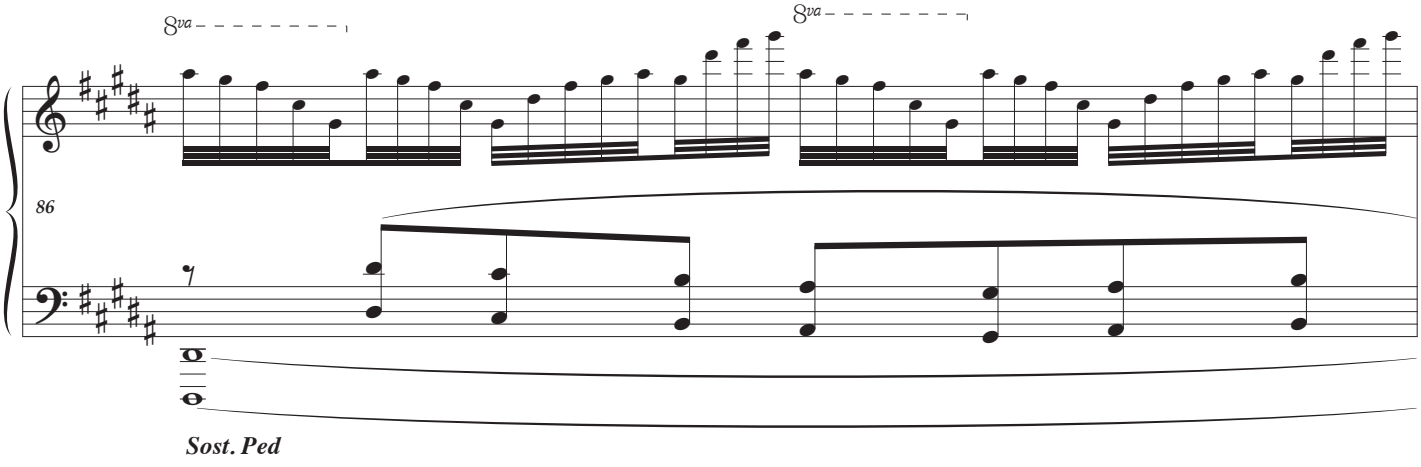

71
cresc. molto
73
ff
75
toujours
ff
8vb
77
toujours
ff
8va
ff
8vb
(8va)
79
p

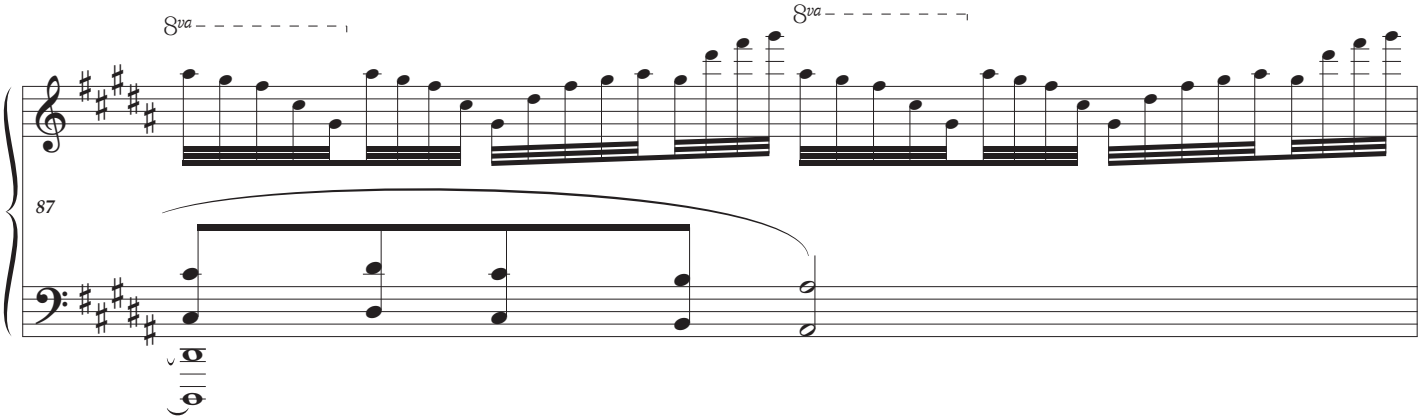
tempo primo

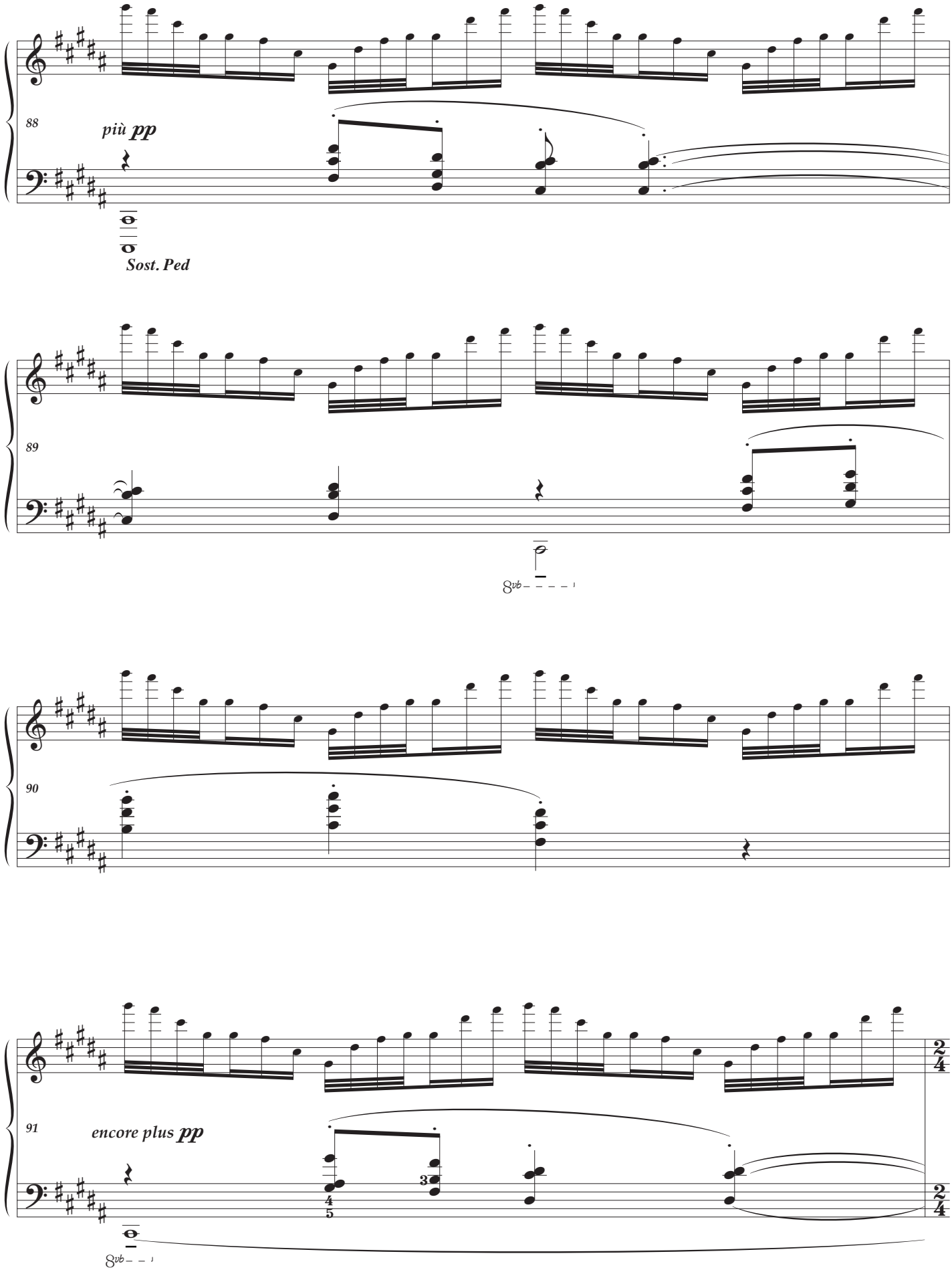


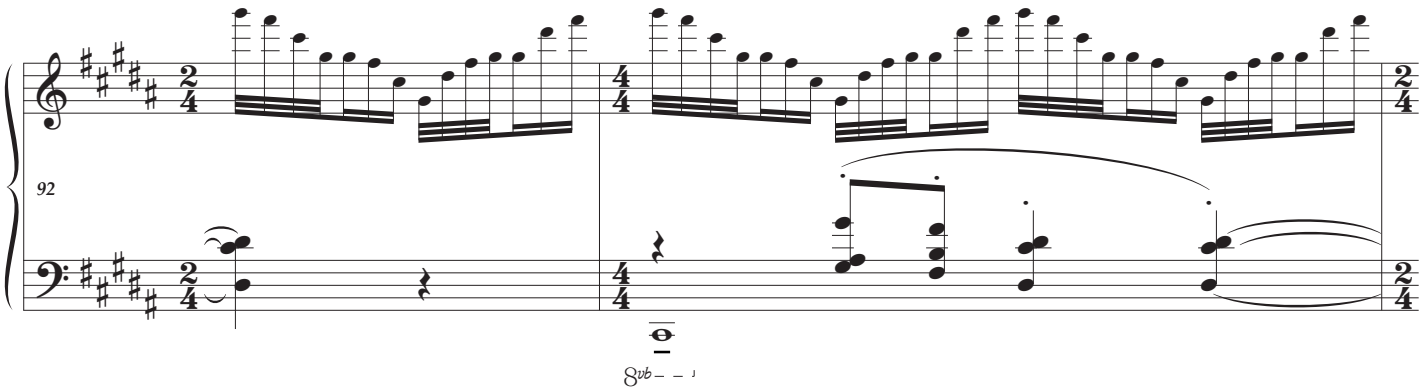

8va
8va
84
3
4
Sost. Ped

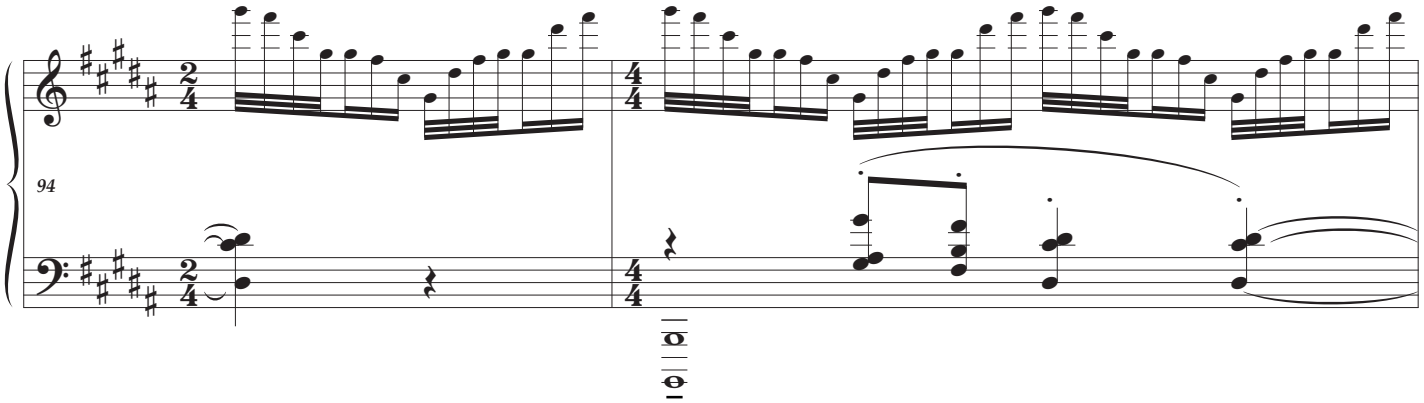

8va
8va
85

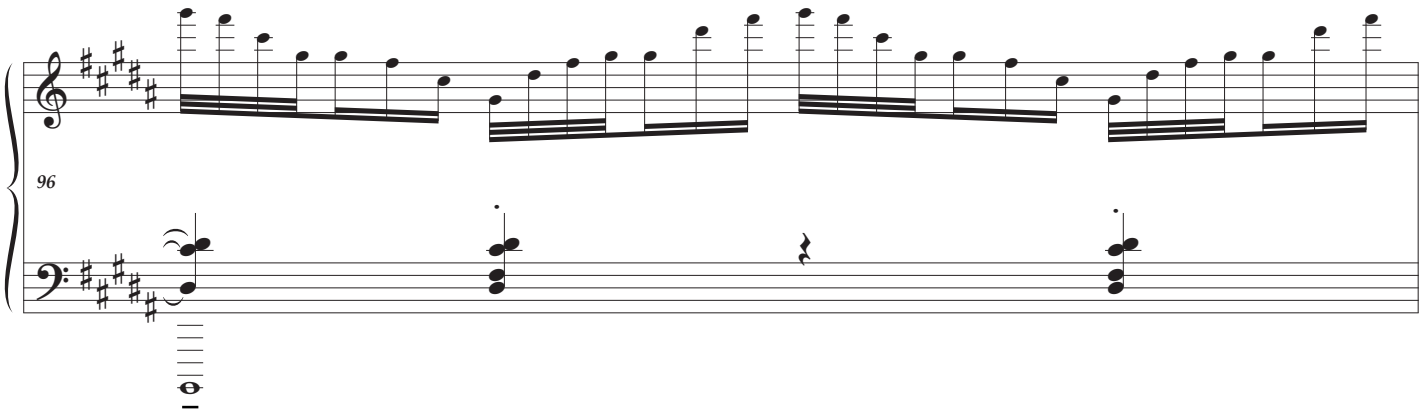

8va
8va
86
Sost. Ped

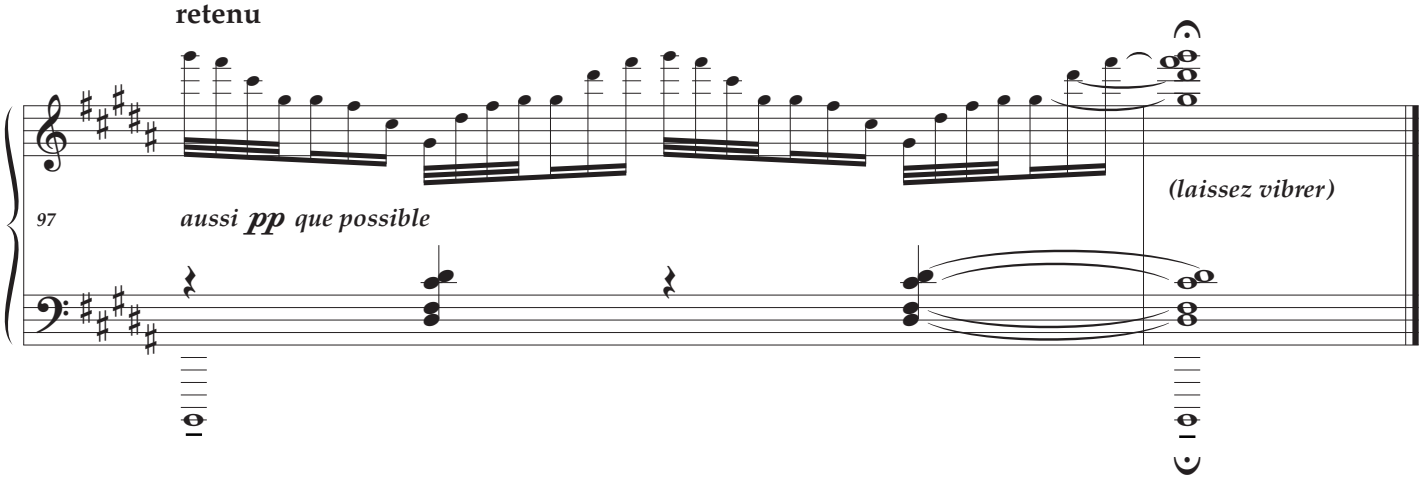

8va
8va
87


88
più pp
Sost. Ped
89
8vb
90
91
encore plus pp
8vb
2
4
2
4


92
8vb


94
Sost. Ped

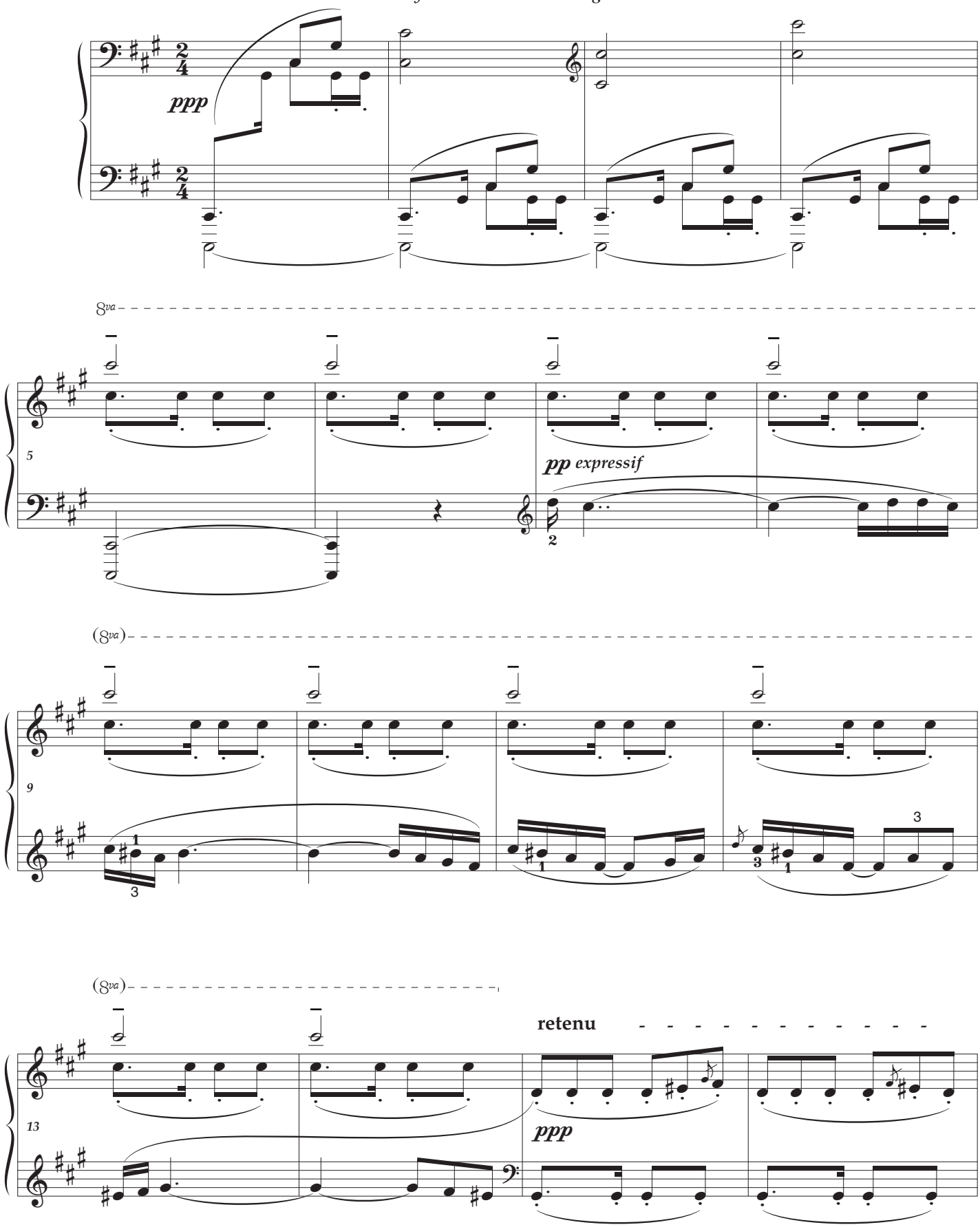

96

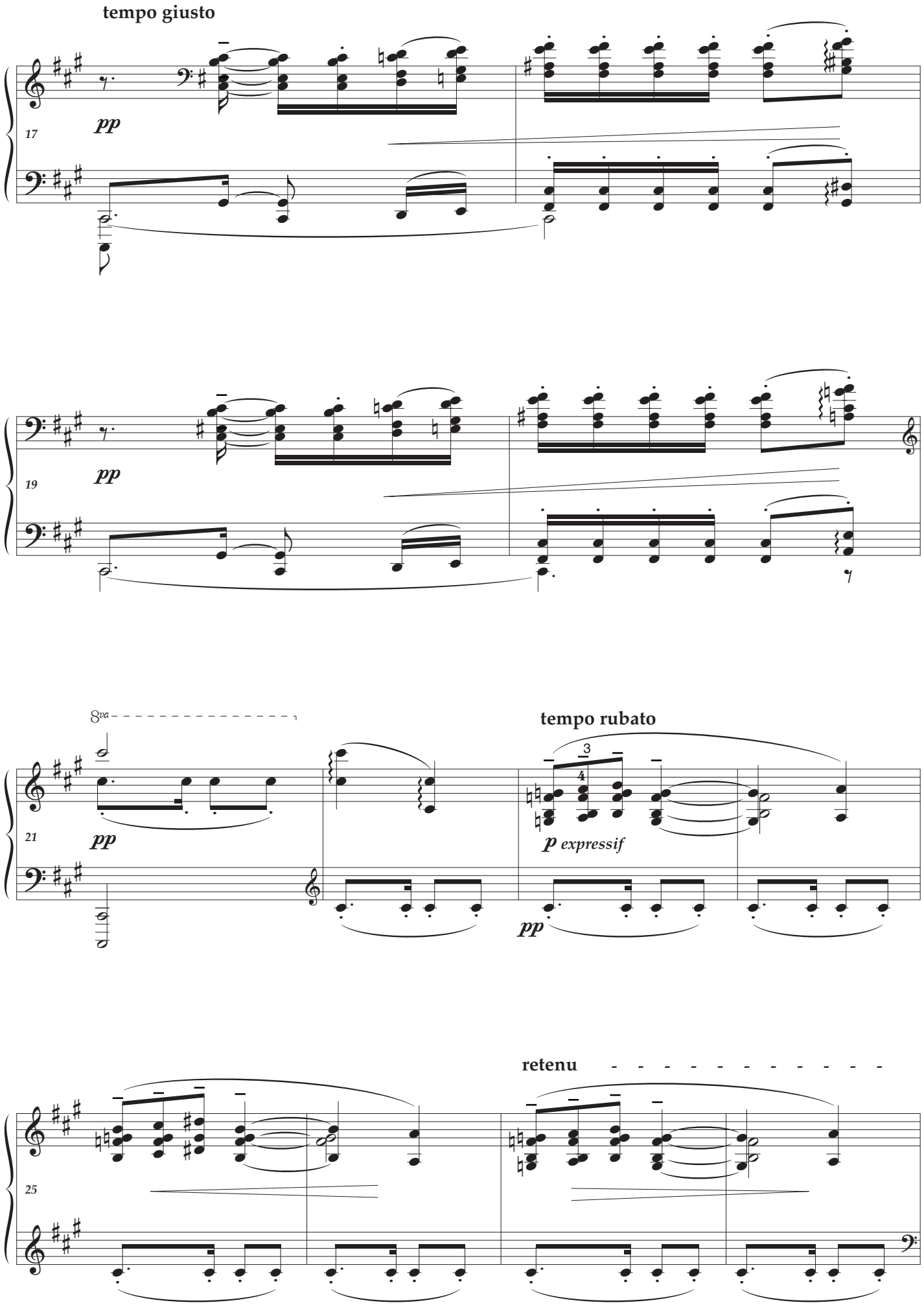

retenu
97
aussi pp que possible
(laissez vibrer)

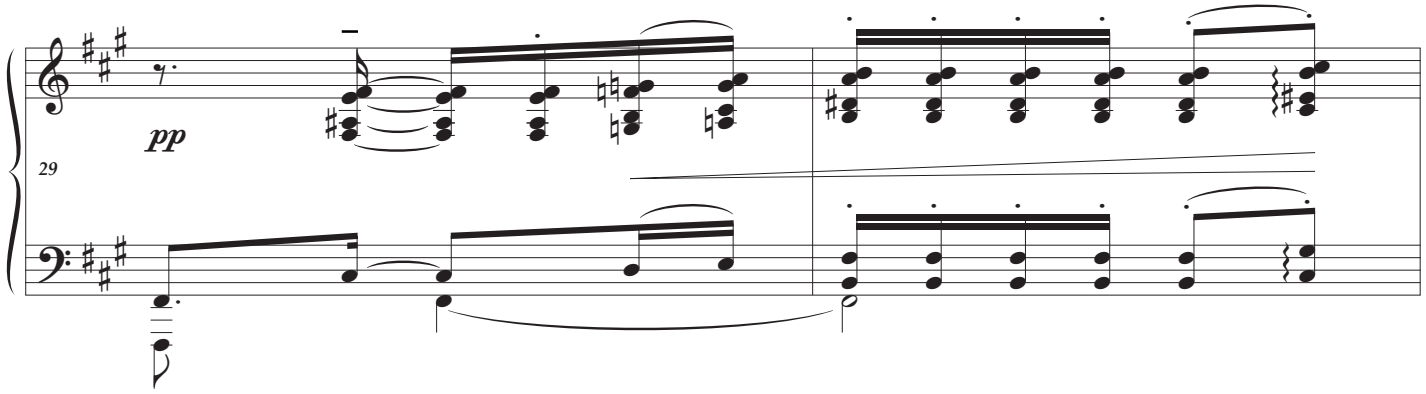
LA SOIRÉE DANS GRENADE

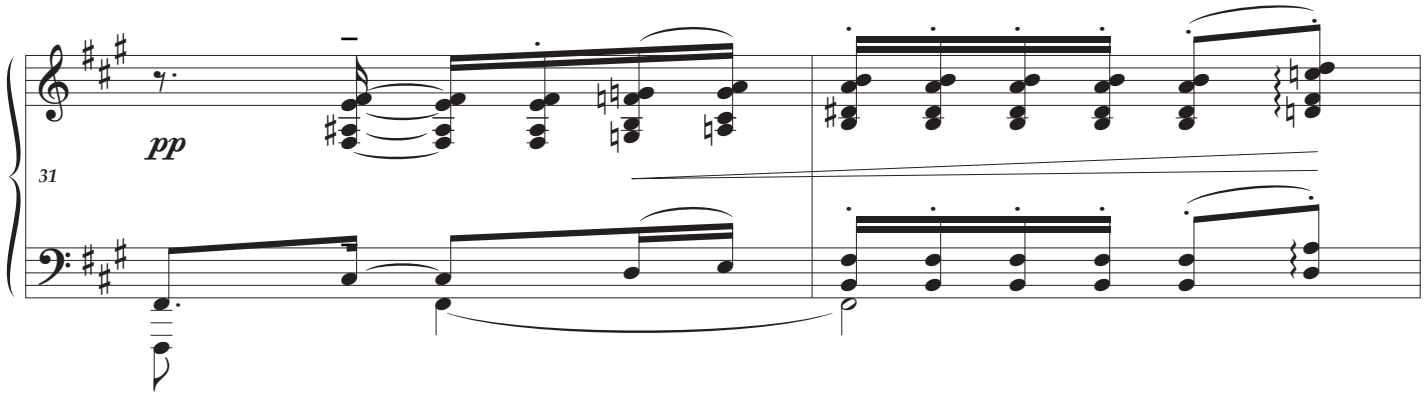
Mouvement de Habanera

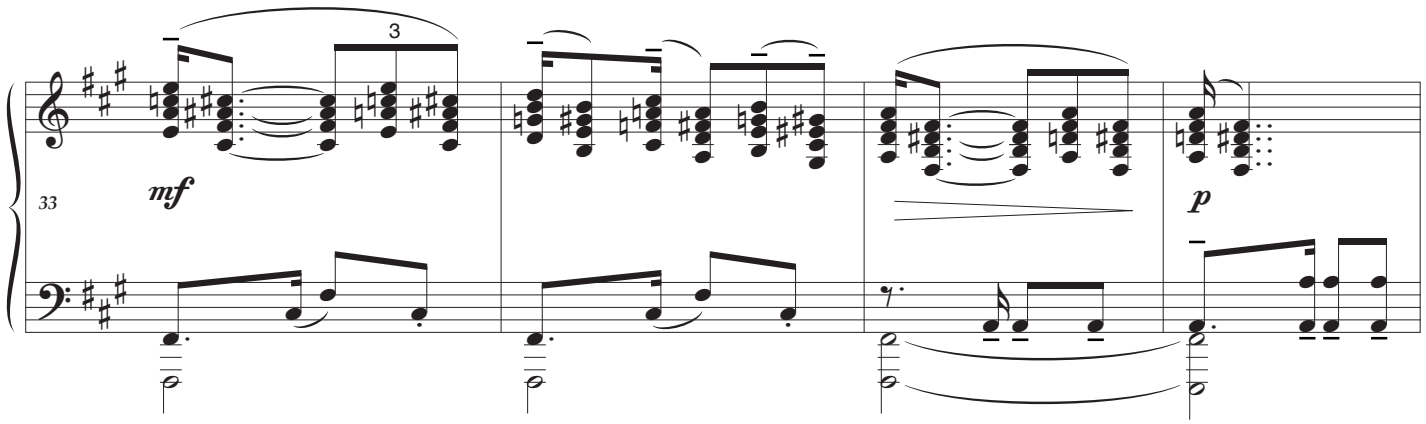
commencer lentement dans un rythme nonchalamment gracieux




tempo giusto
17
pp
19
pp
8va
21
pp
tempo rubato
3
4
p expressif
pp
retenu
25

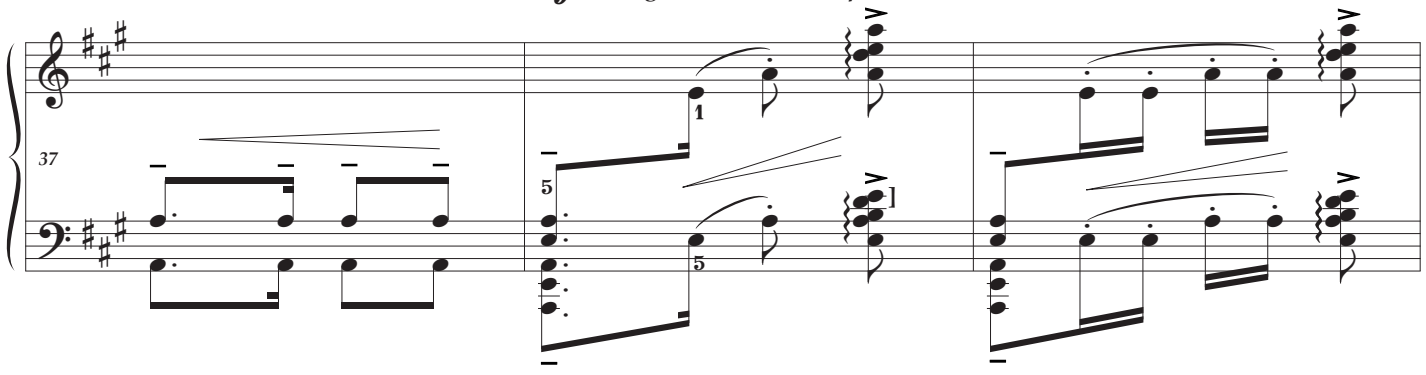


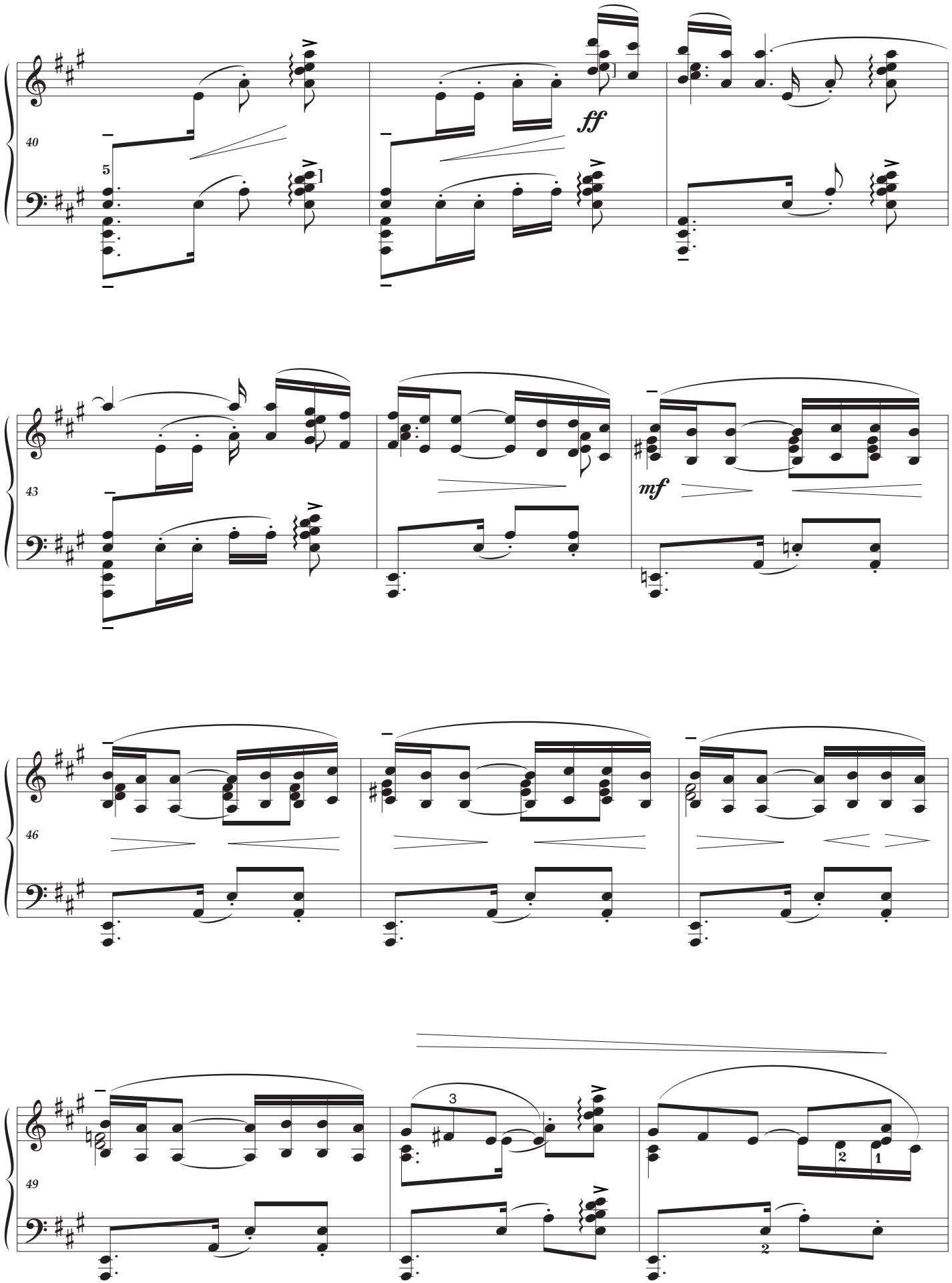


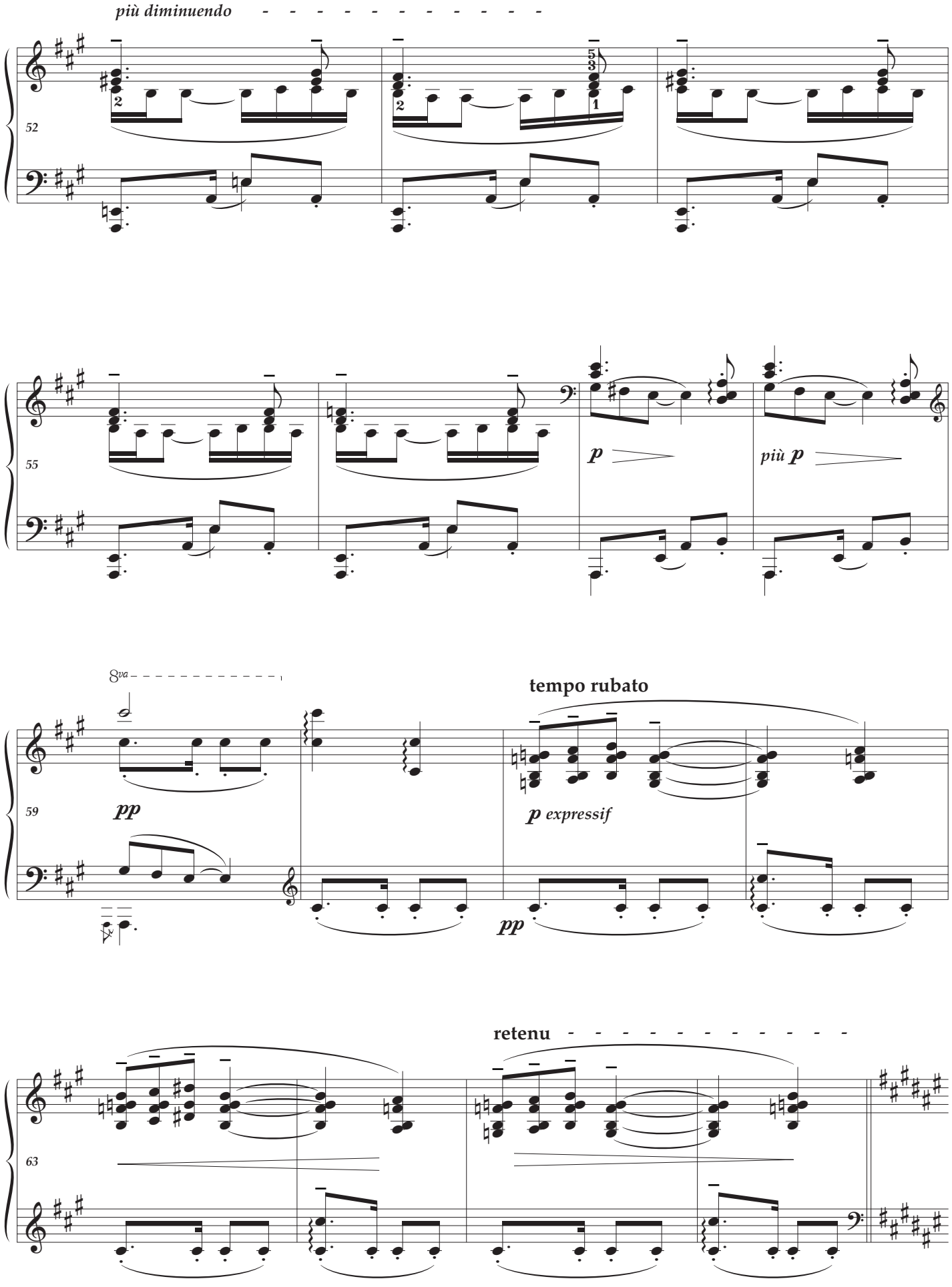


très rythmé

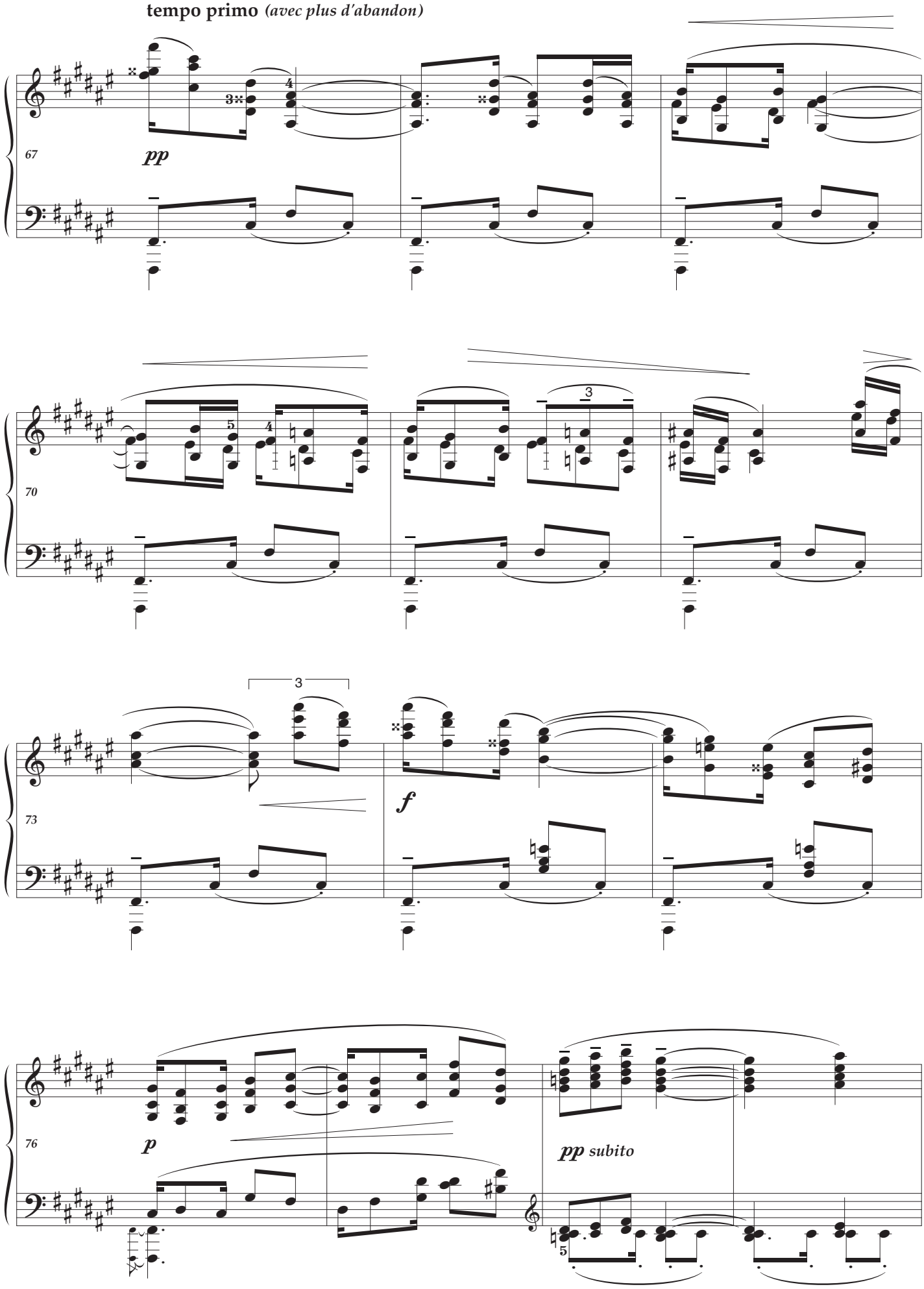
mf *en augmentant beaucoup*

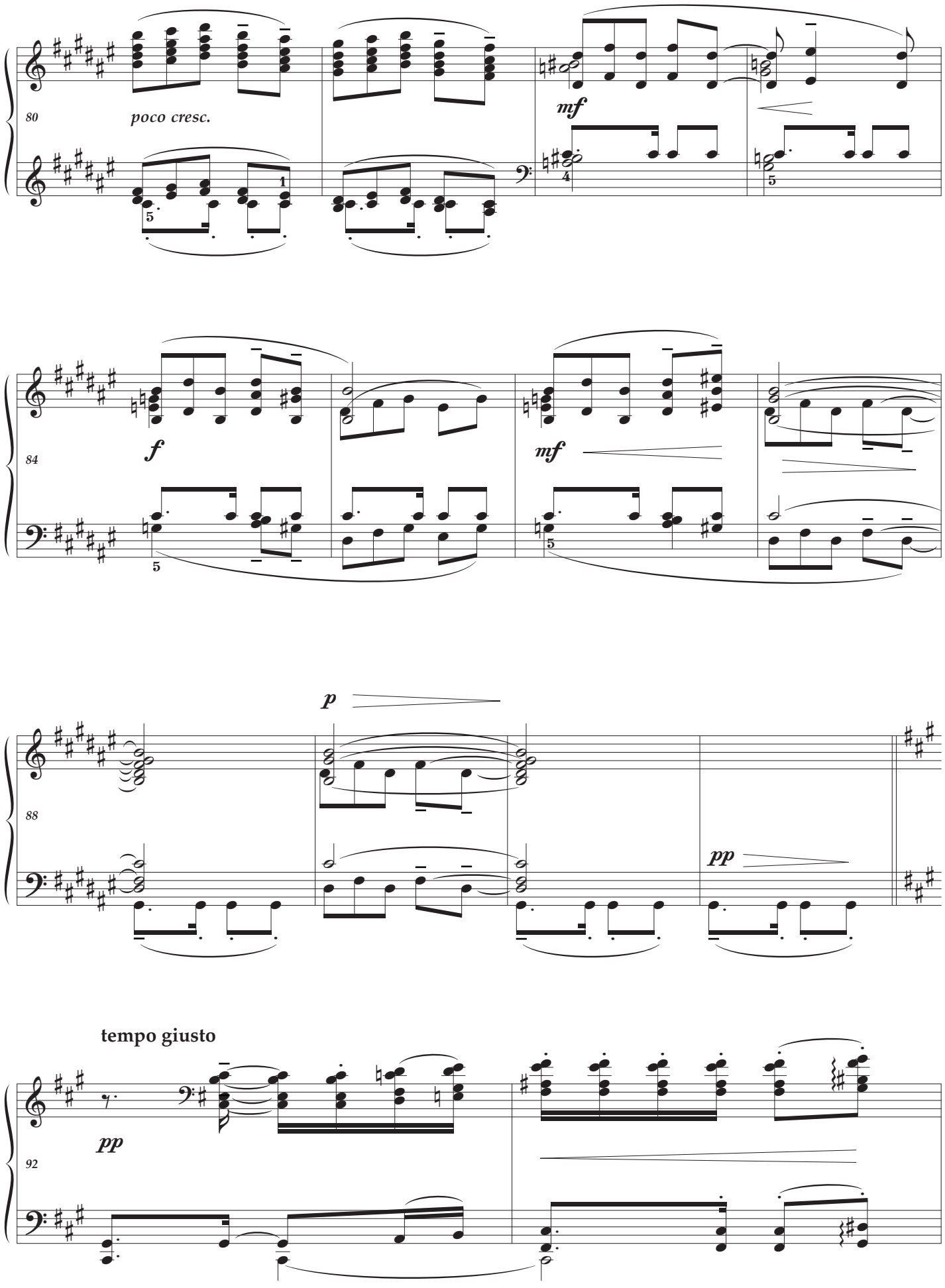


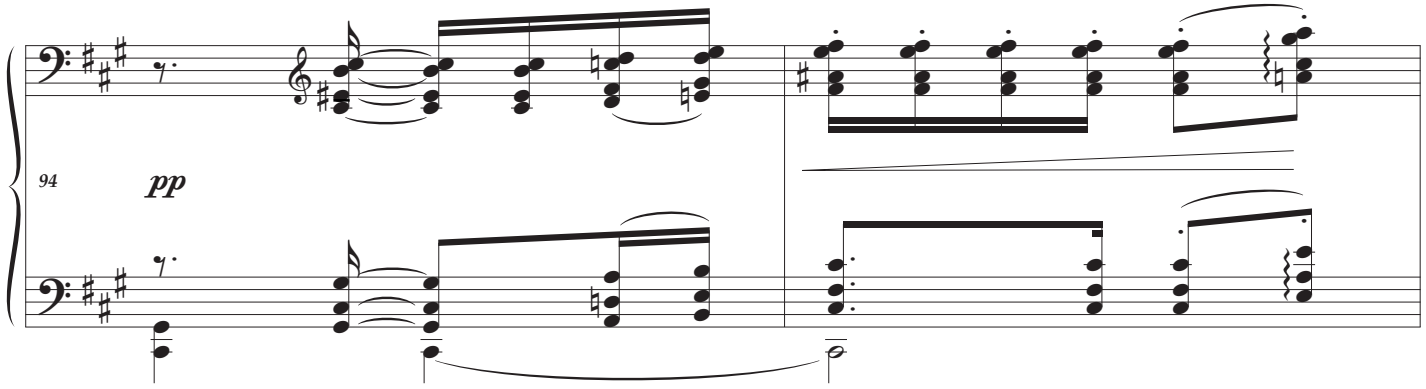

40
5
ff
43
mf
46
49
3
2
1
2

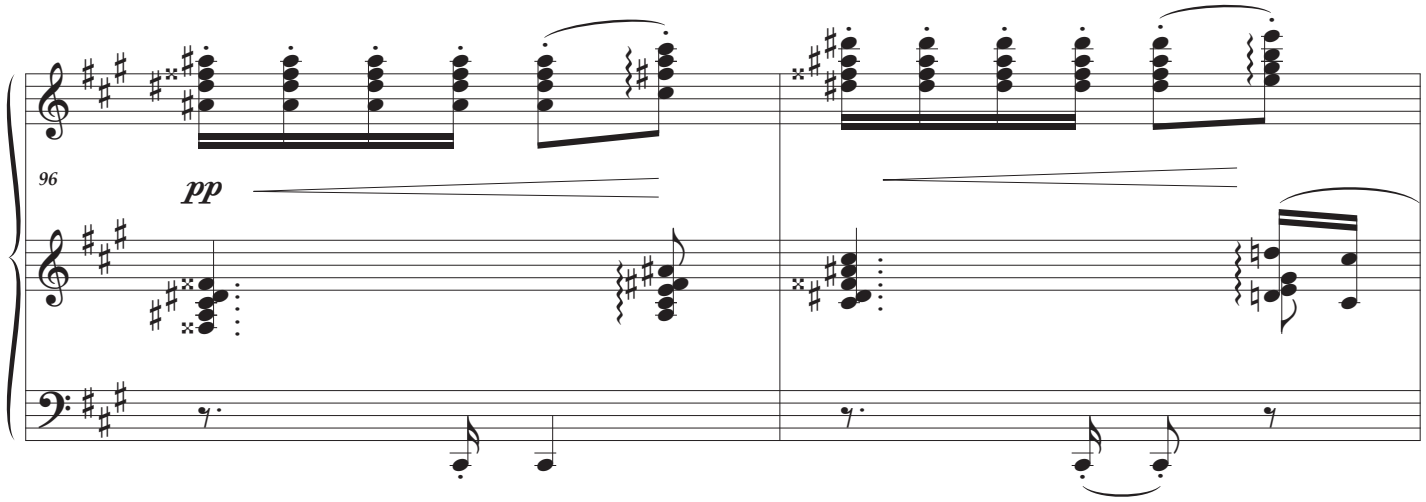

più diminuendo
52
55
p
più p
8va
59
pp
tempo rubato
p expressif
pp
retenu
63

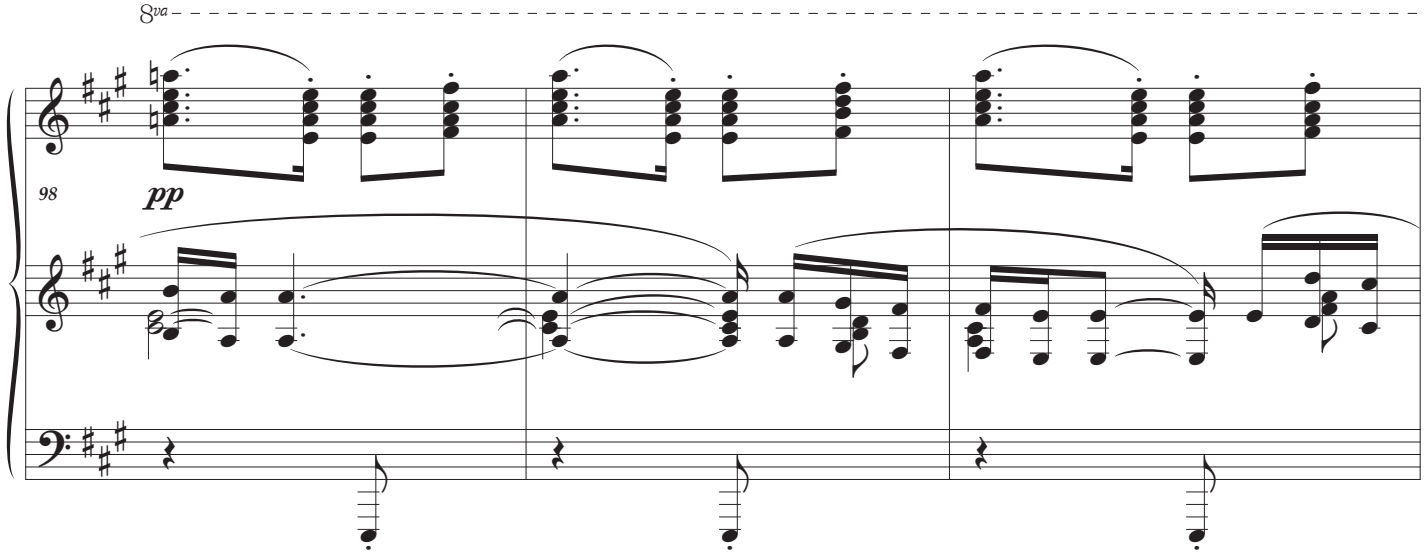
tempo primo *(avec plus d'abandon)*

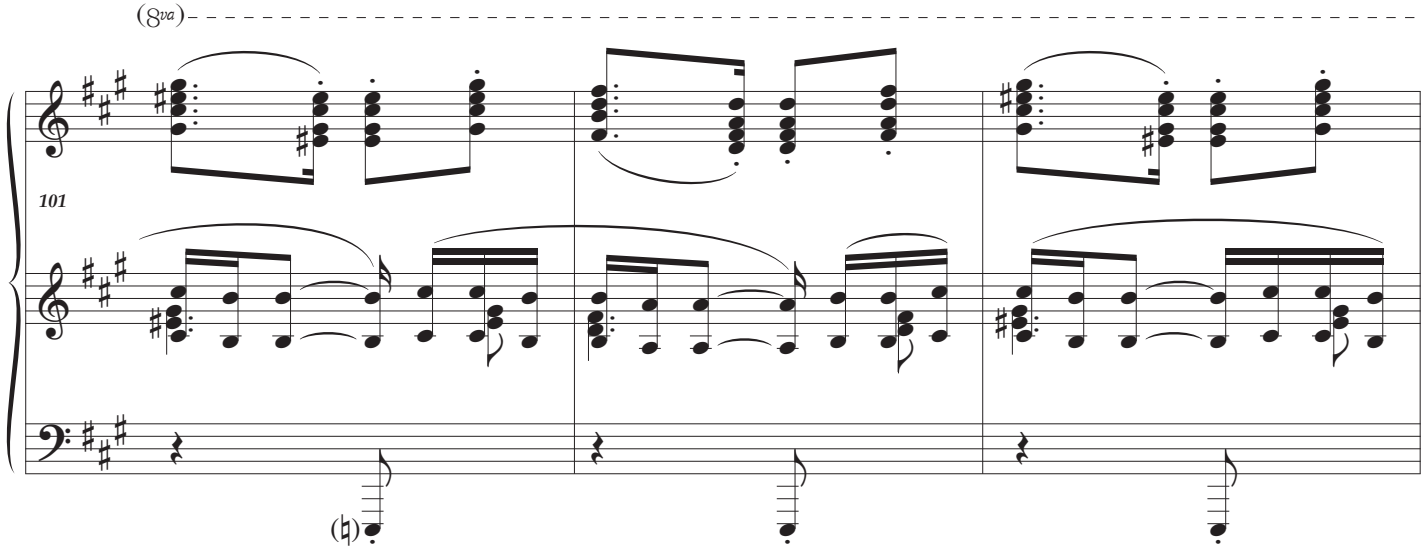


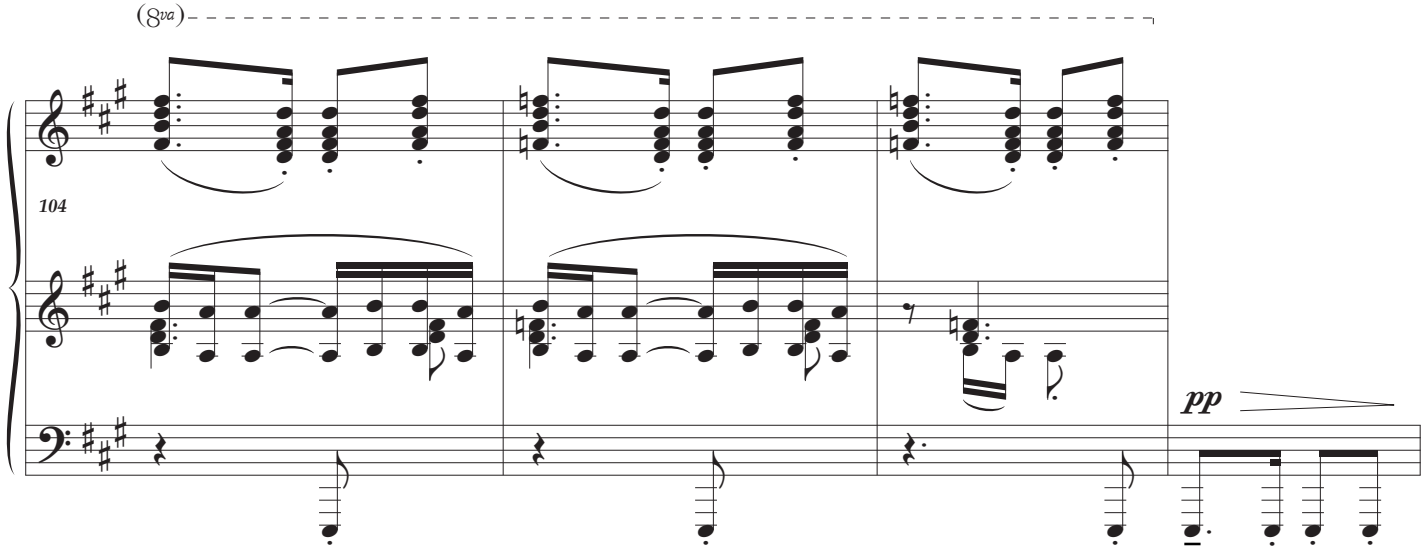

80
poco cresc.
mf
84
f
mf
88
p
pp
tempo giusto
92
pp


94
pp


96
pp

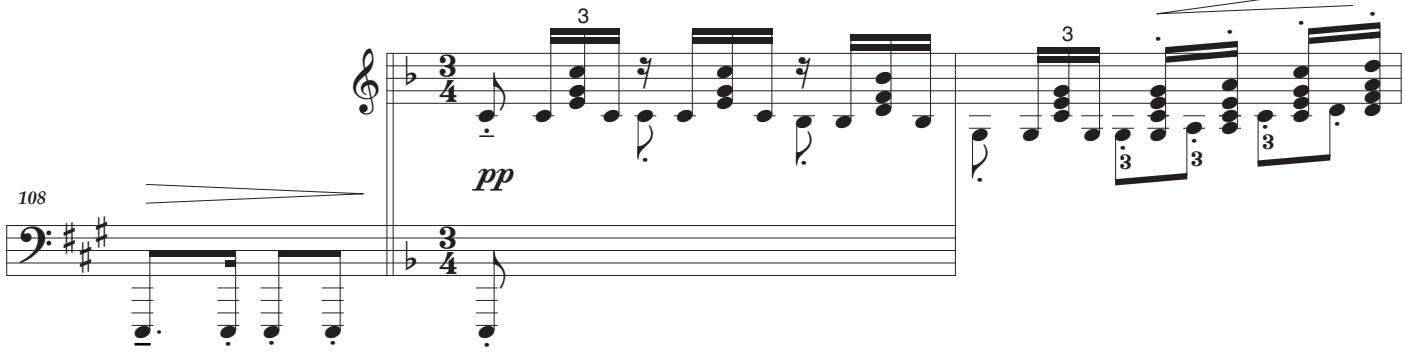

8va
98
pp

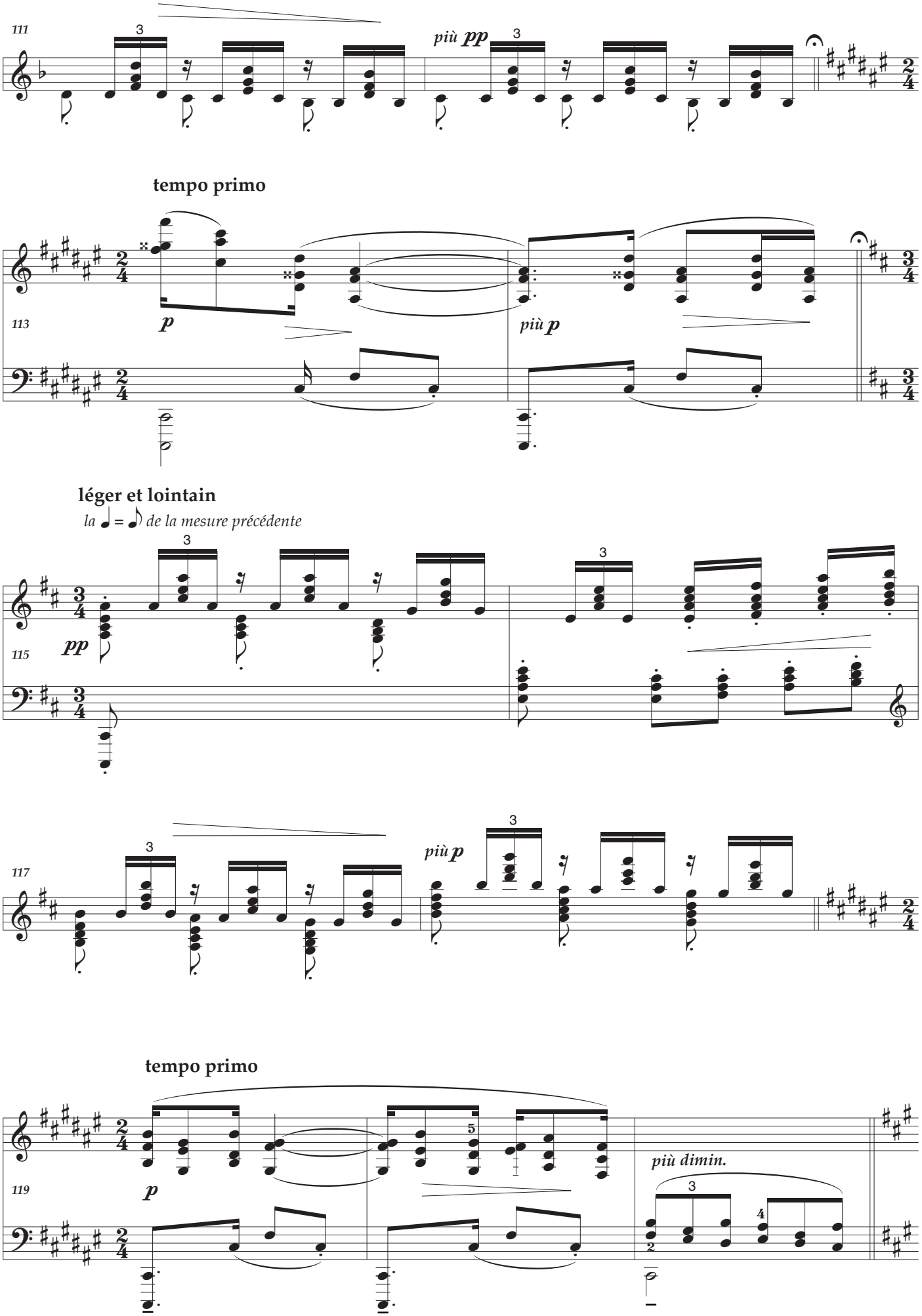


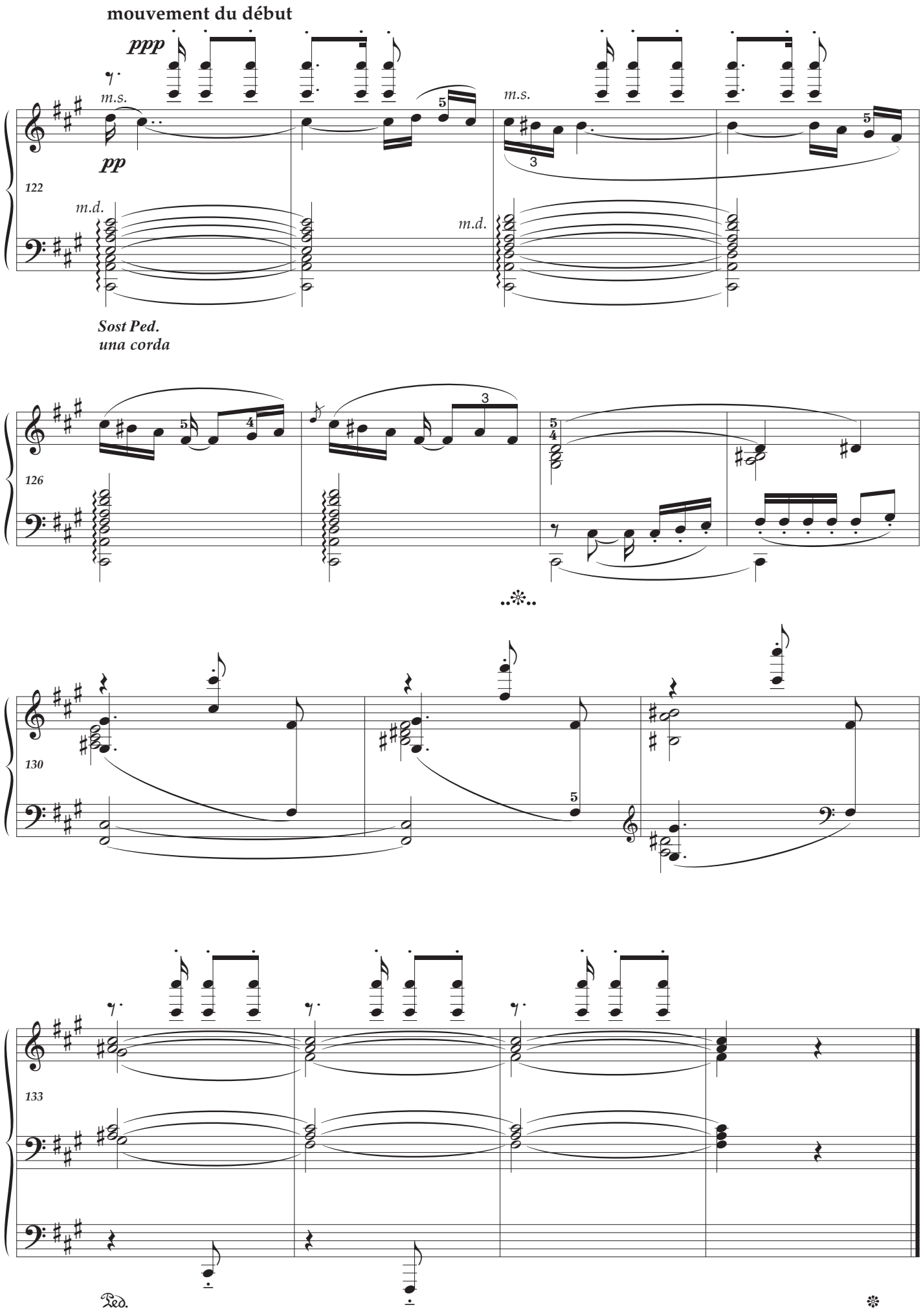


léger et lointain

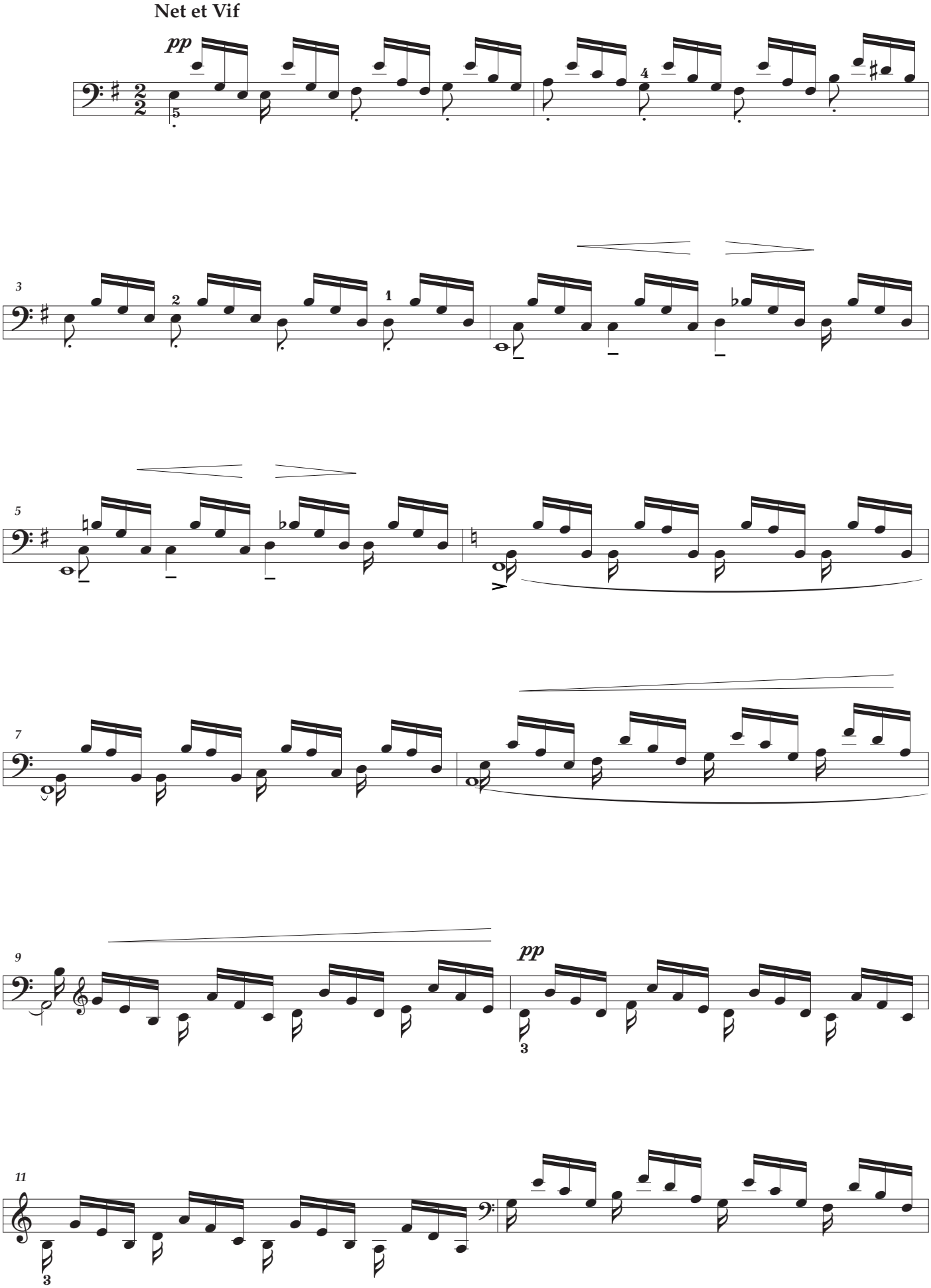
la ♩ = ♪ de la mesure précédente

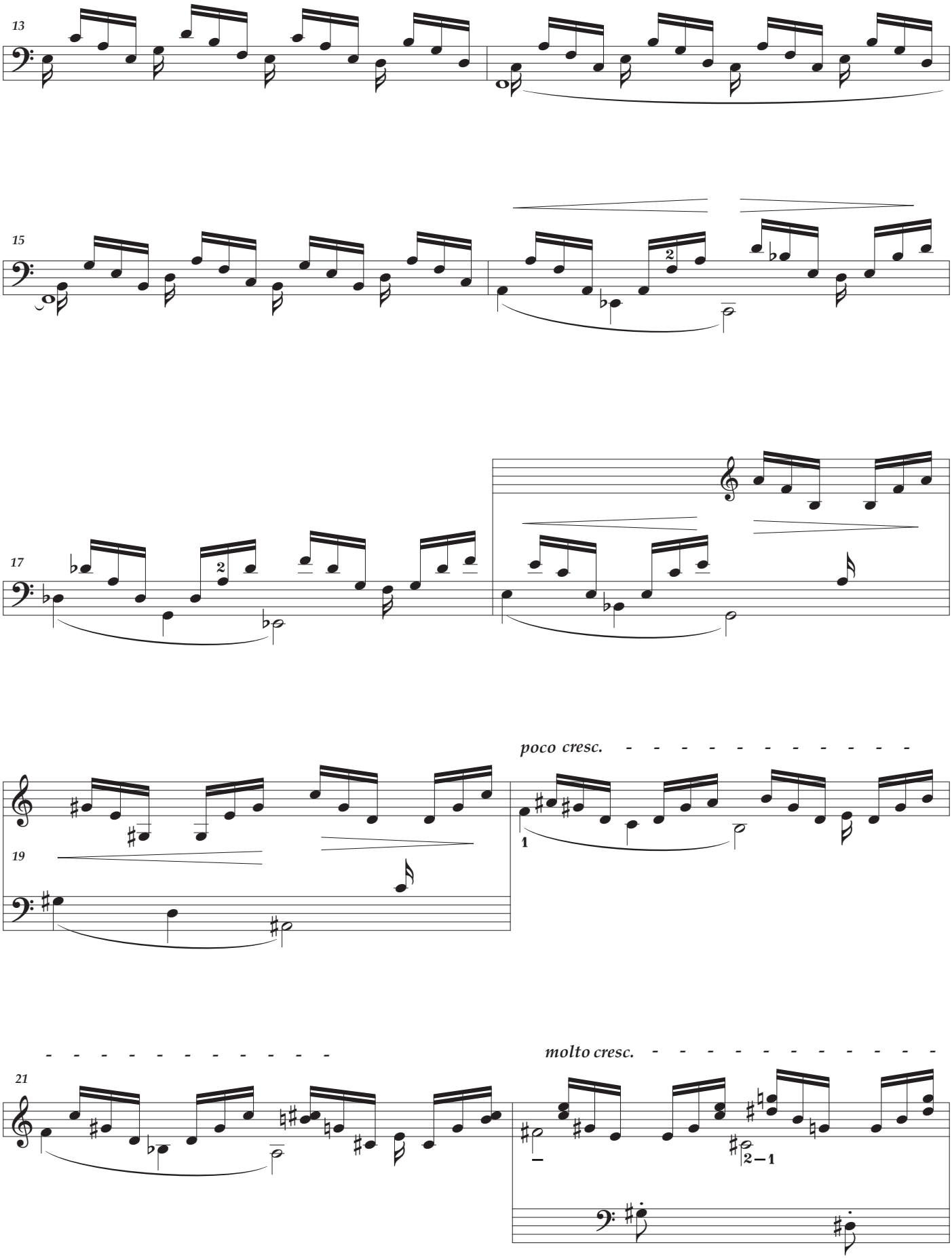


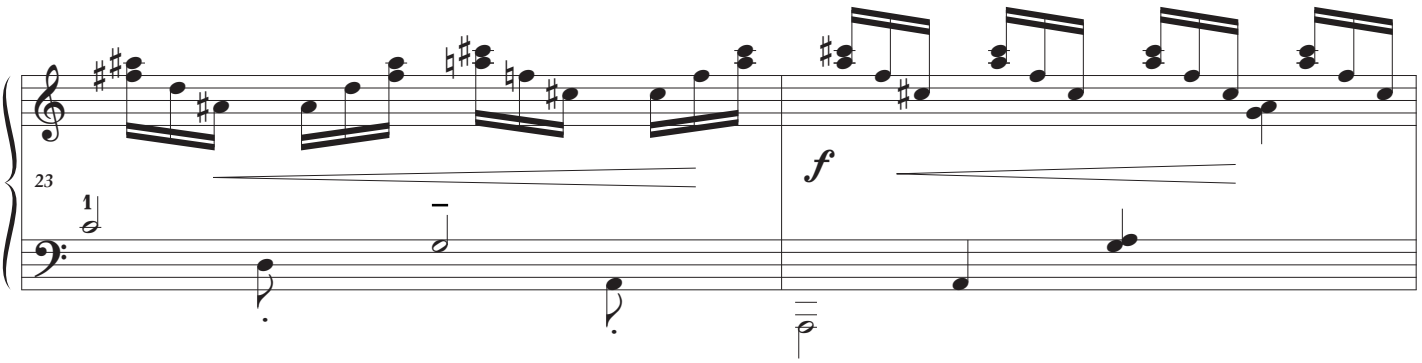

111
più pp
tempo primo
113
p
più p
léger et lointain
la ♩ = ♪ de la mesure précédente
115
pp
117
più p
tempo primo
119
p
più dimin.

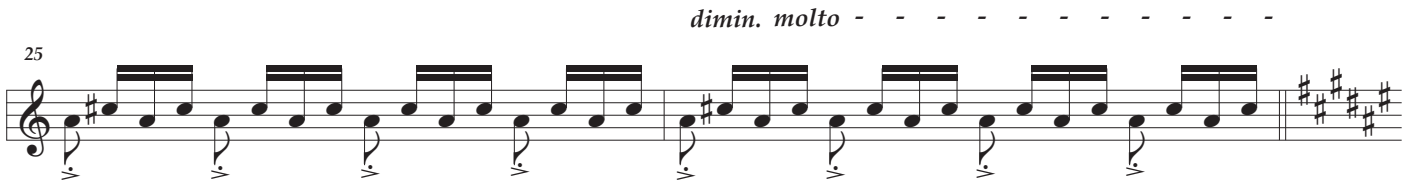

mouvement du début
ppp
m.s.
pp
122
m.d.
m.s.
m.d.
Sost Ped.
una corda
126
130
133
Ped.

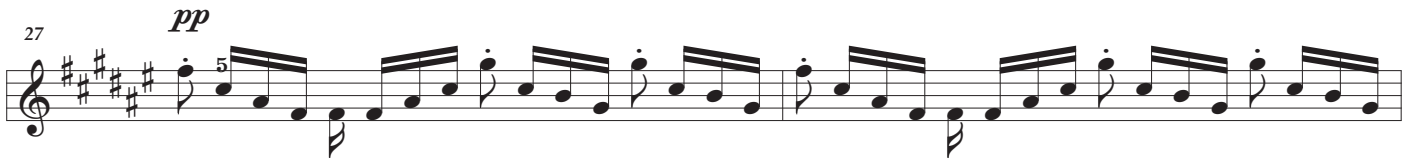
JARDINS SOUS LA PLUIE

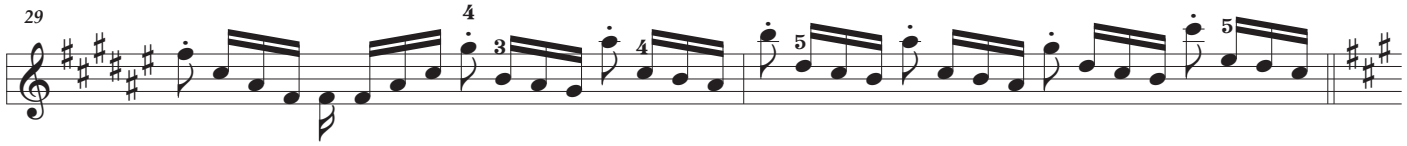


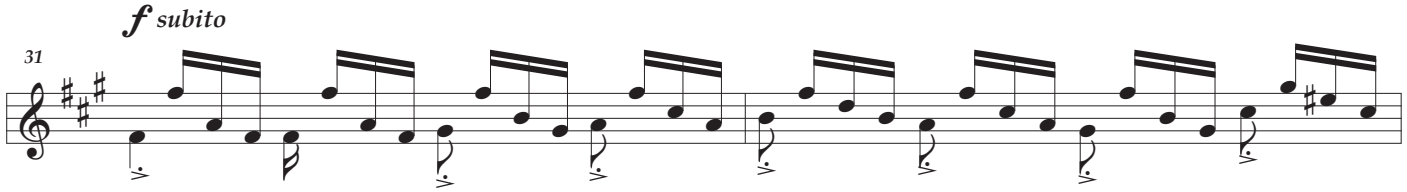

13
15
17
poco cresc.
19
molto cresc.
21

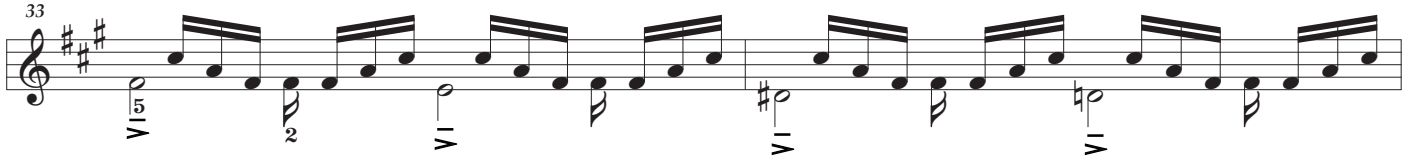

23
f

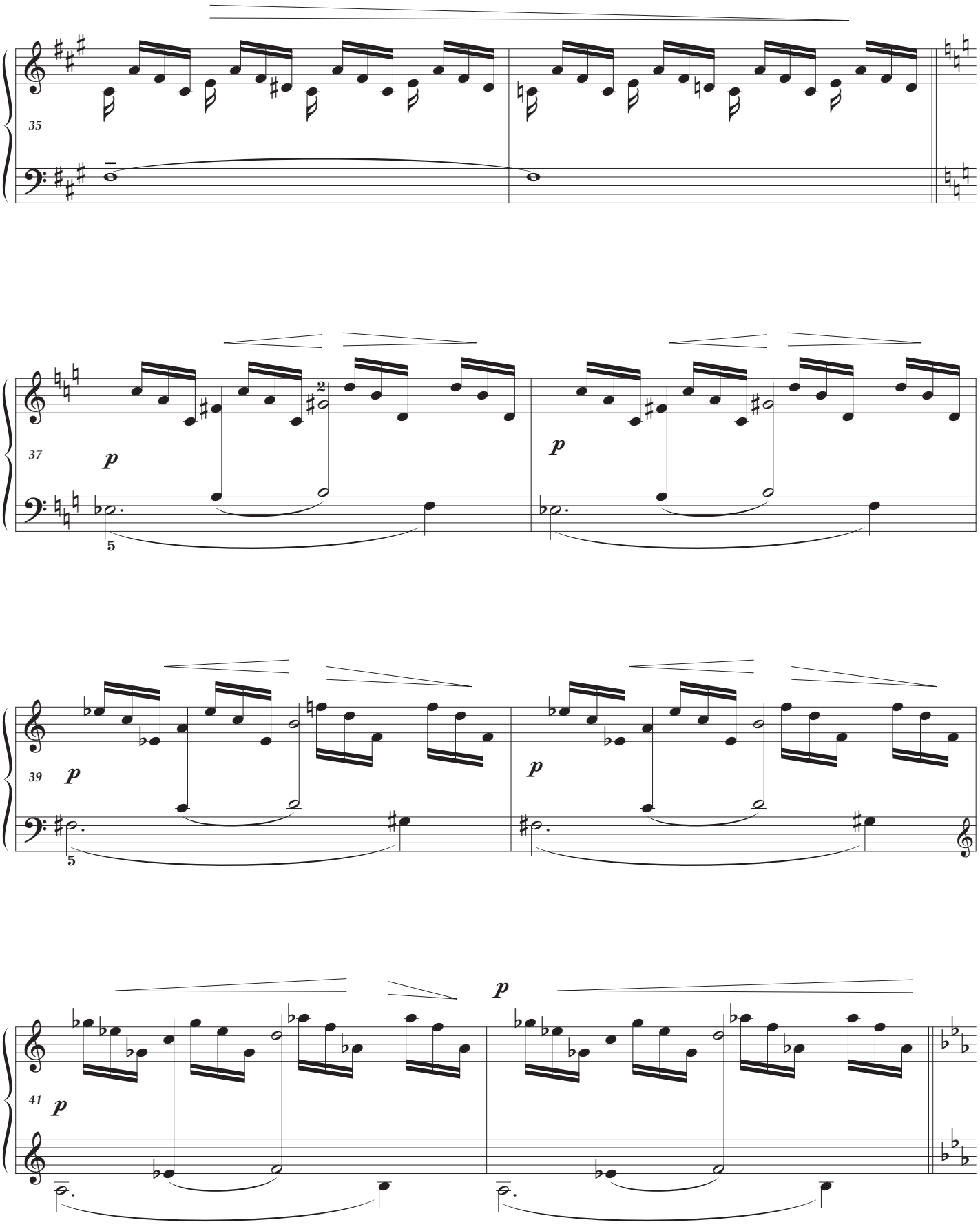

dimin. molto
25

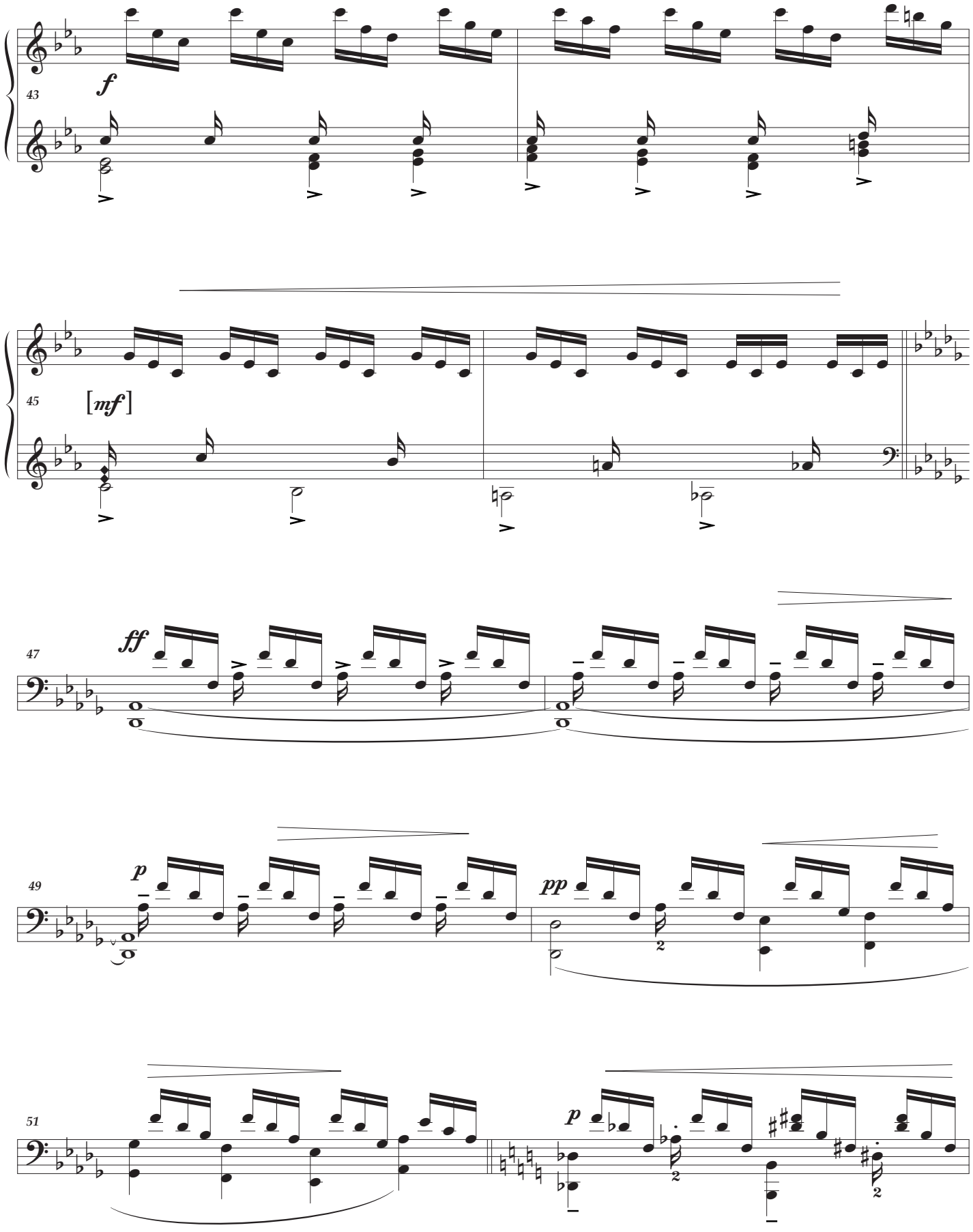

pp
27

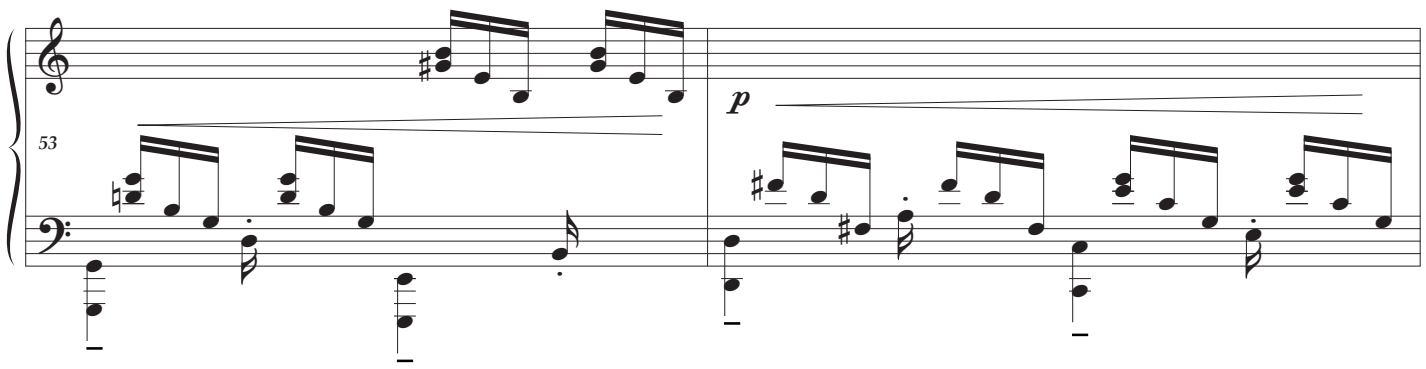

29


f subito
31

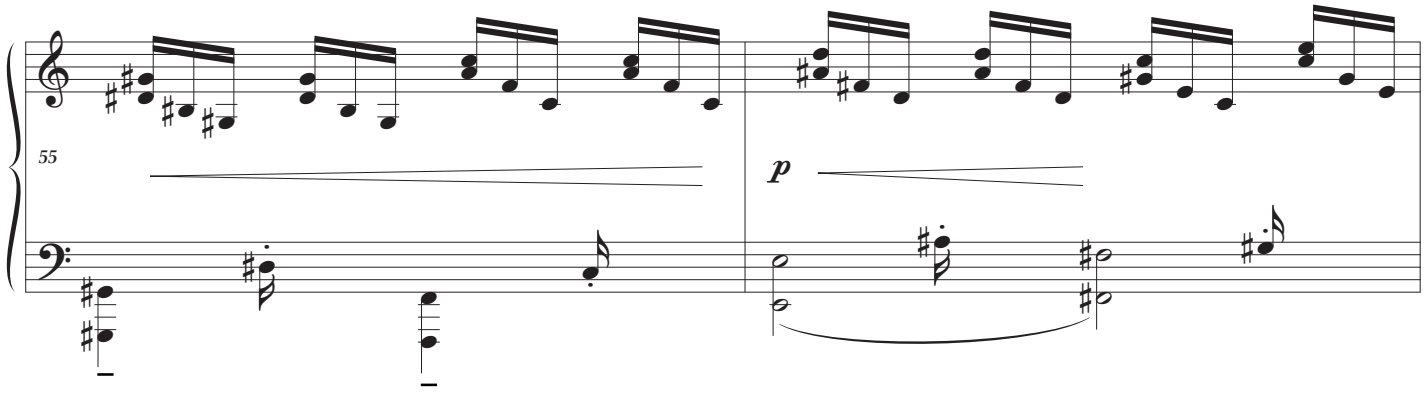

33

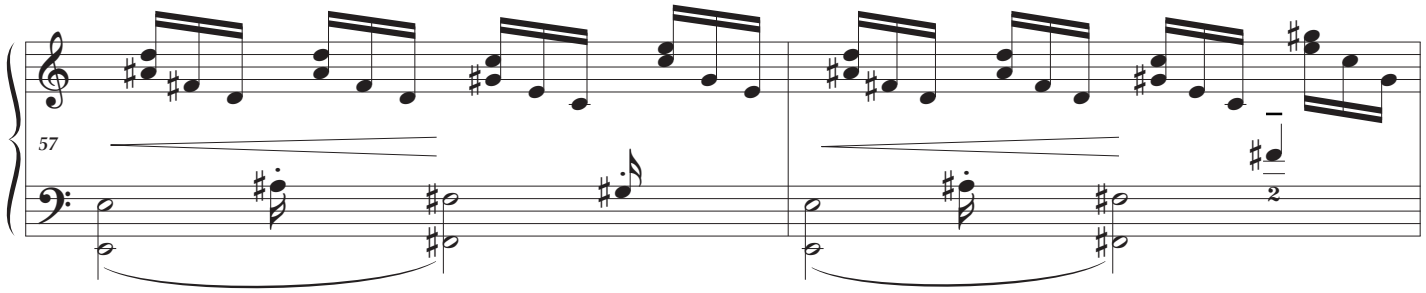

35
37
p
2
5
p
39
p
5
p
41
p
p

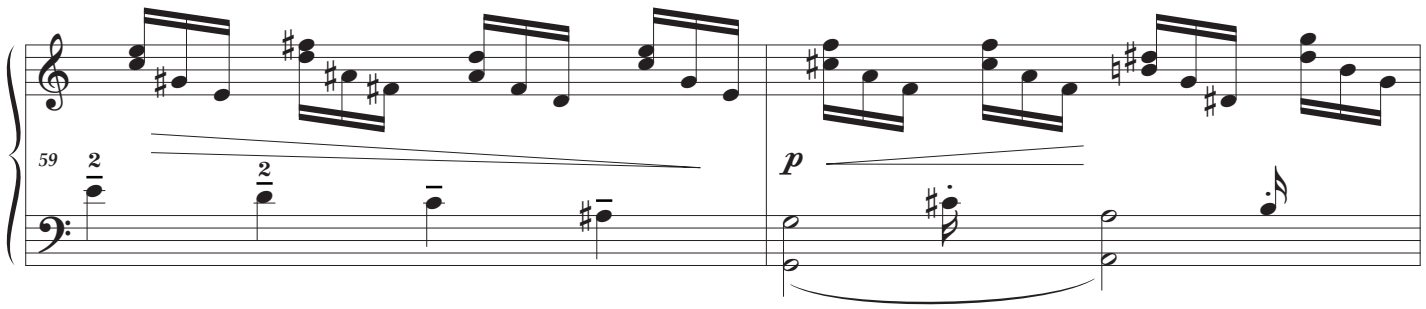

43
f
45
[mf]
47
ff
49
p
pp
51
p

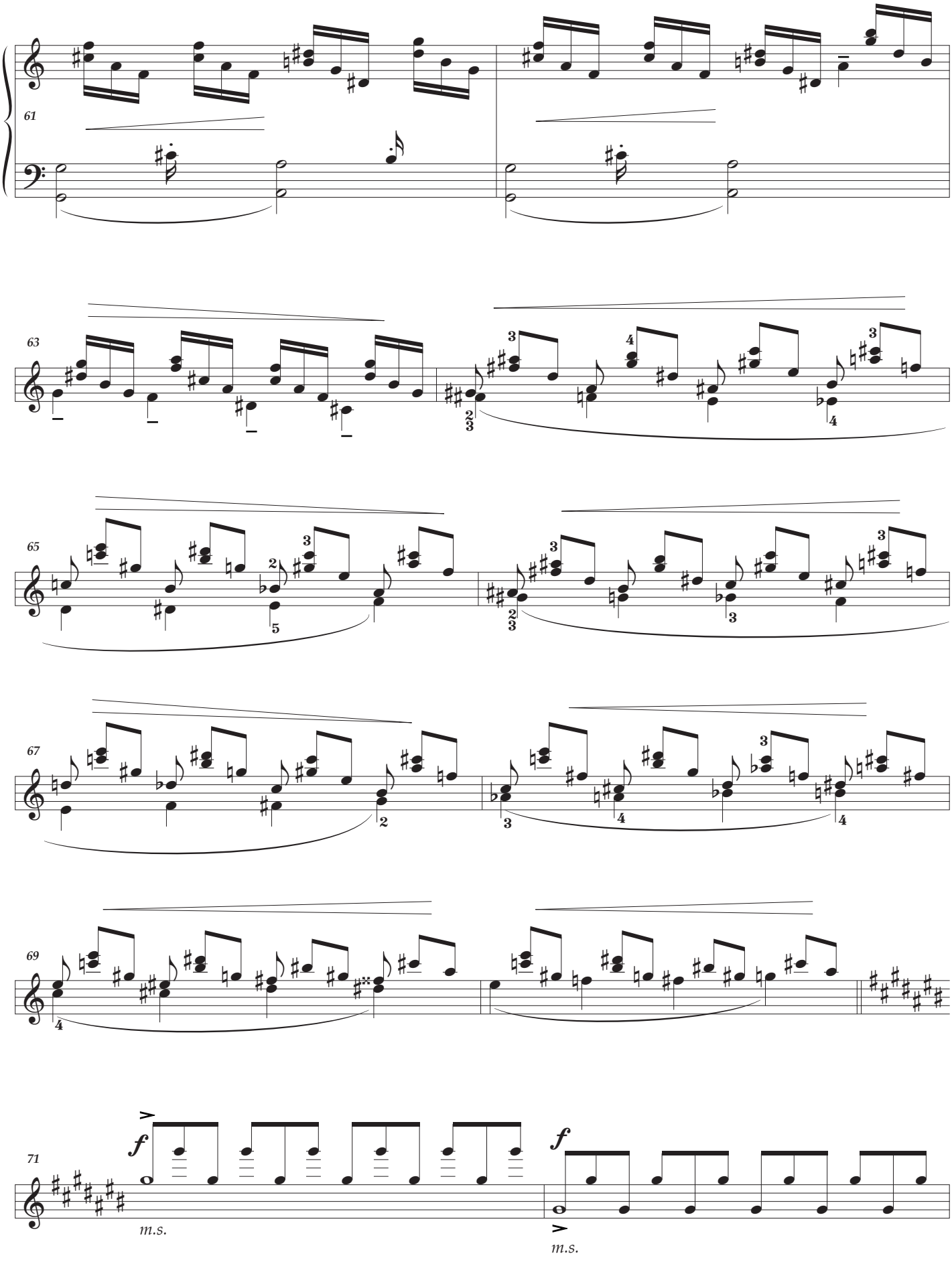


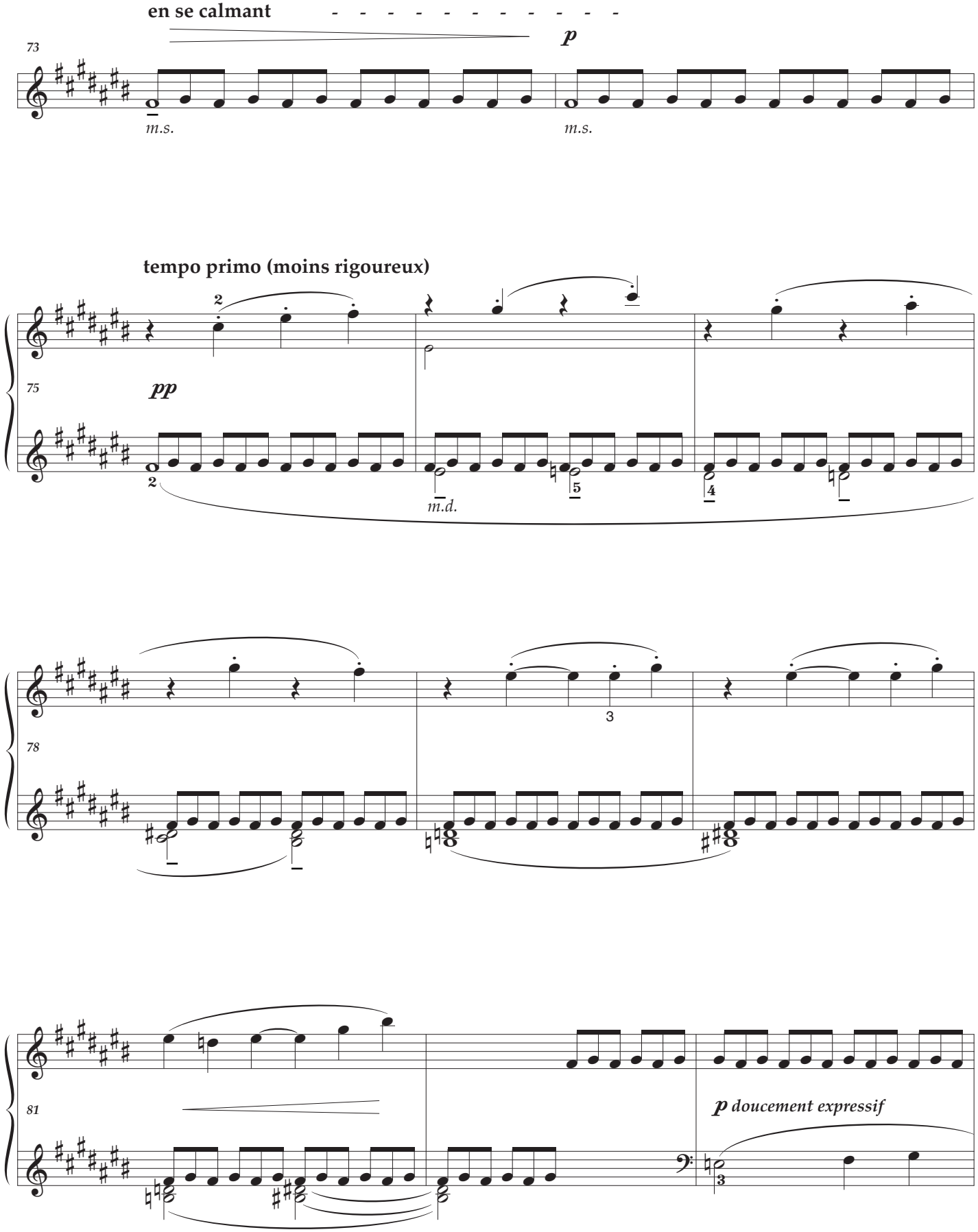
animez et augmentez peu à peu

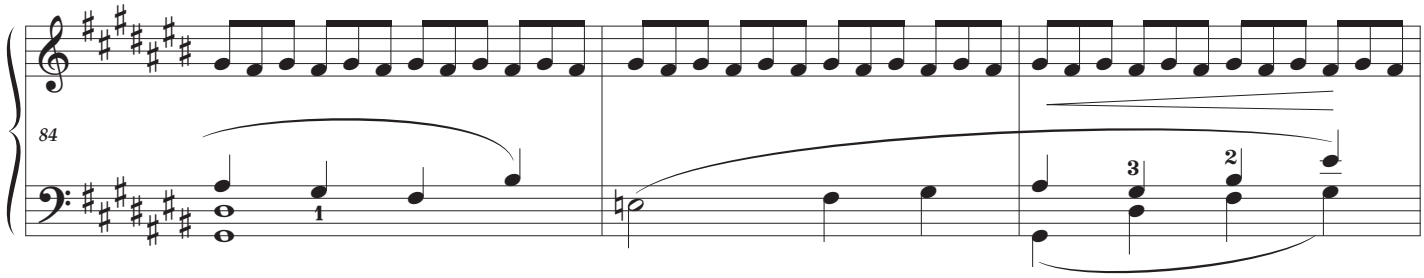




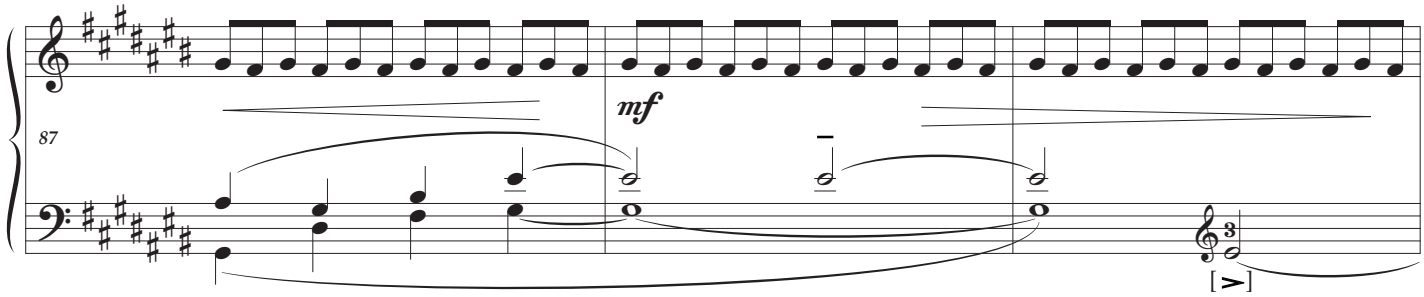



61
63
65
67
69
71
f
m.s.
f
m.s.

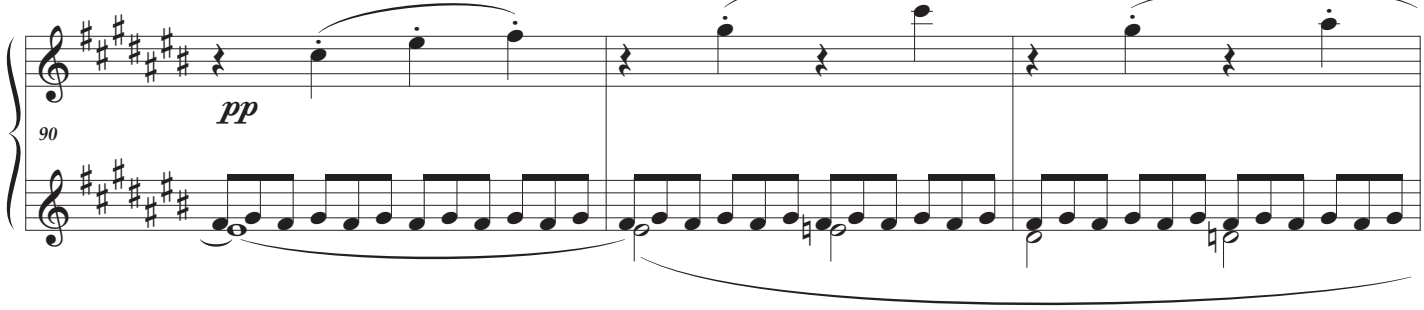

en se calmant
p
m.s.
m.s.
tempo primo (moins rigoureux)
pp
m.d.
p doucement expressif

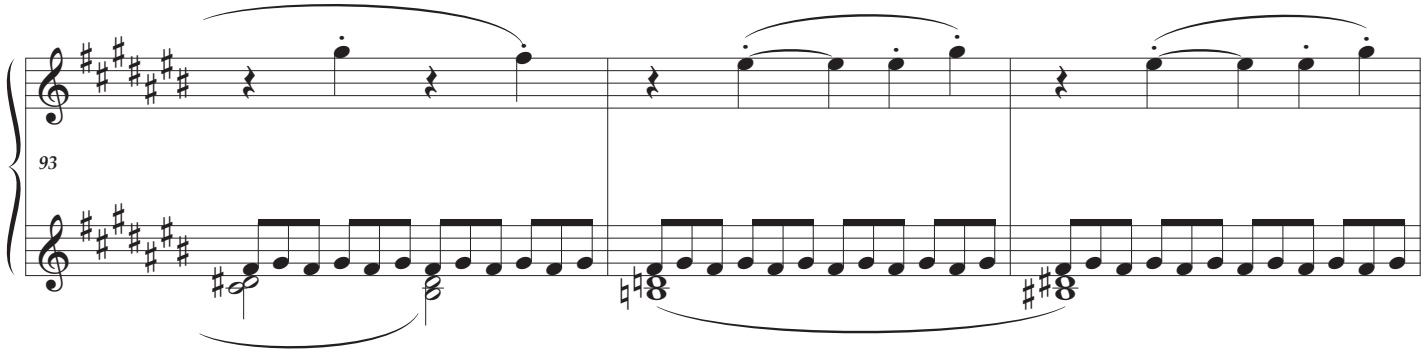


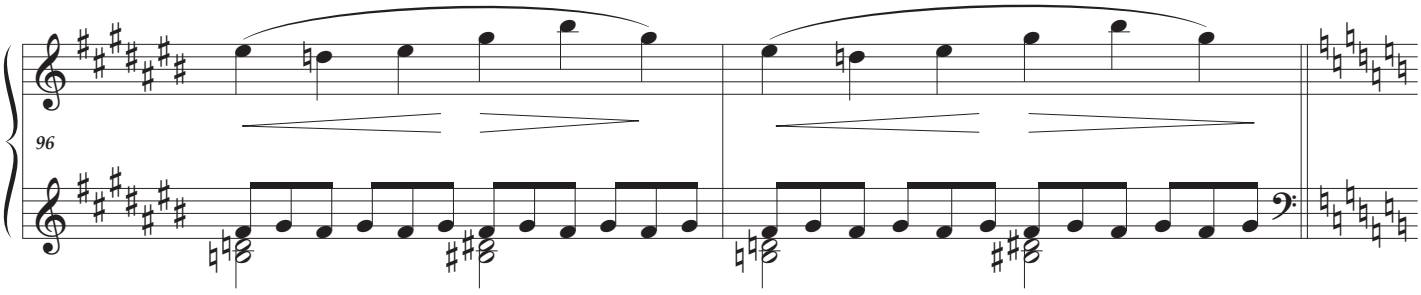
retenu - - - - - - - - - - - -

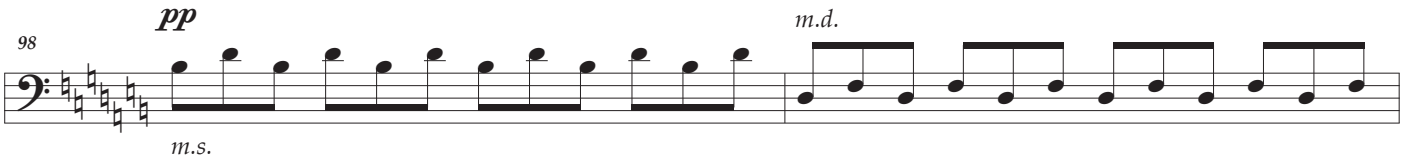


a tempo

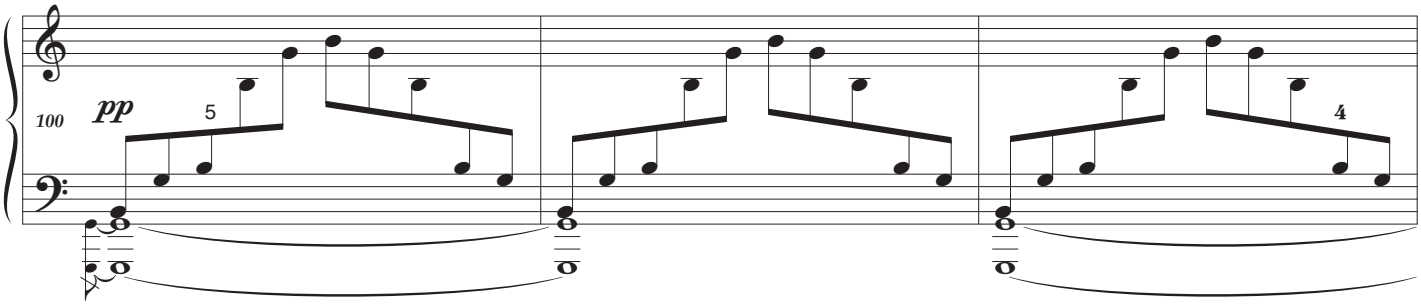


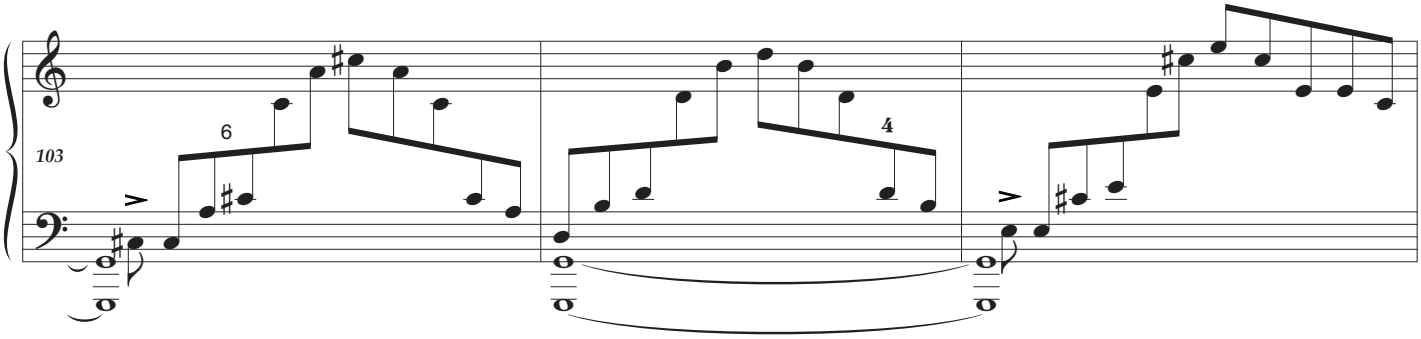


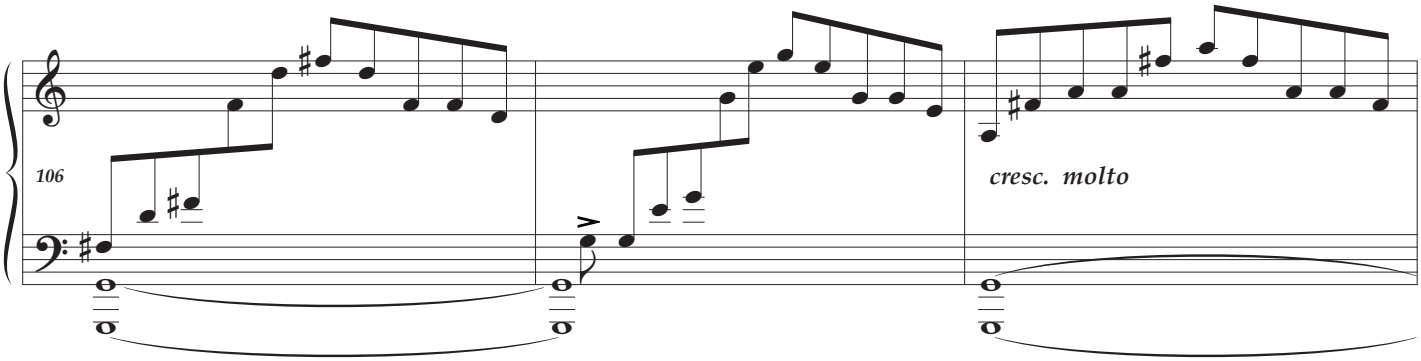


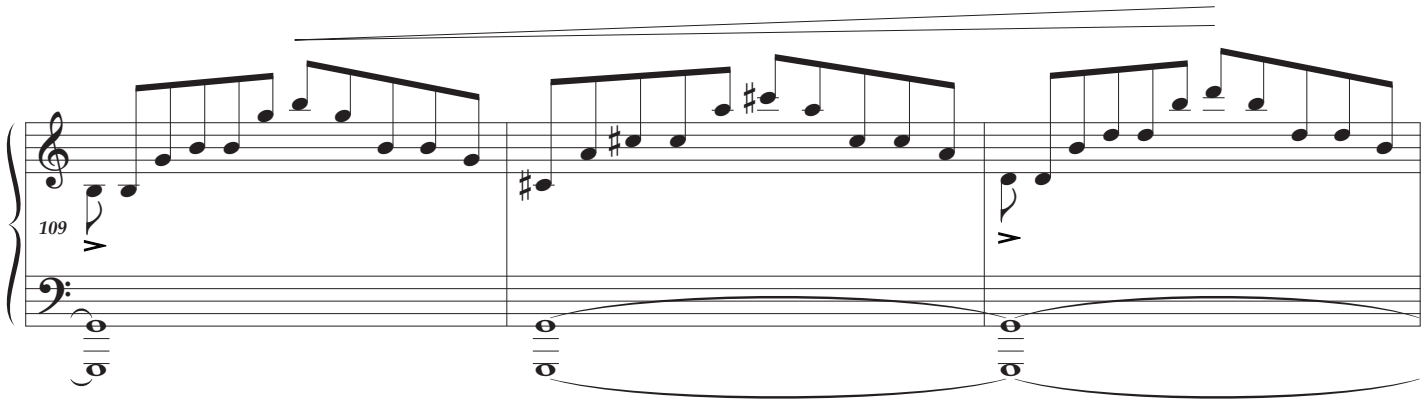


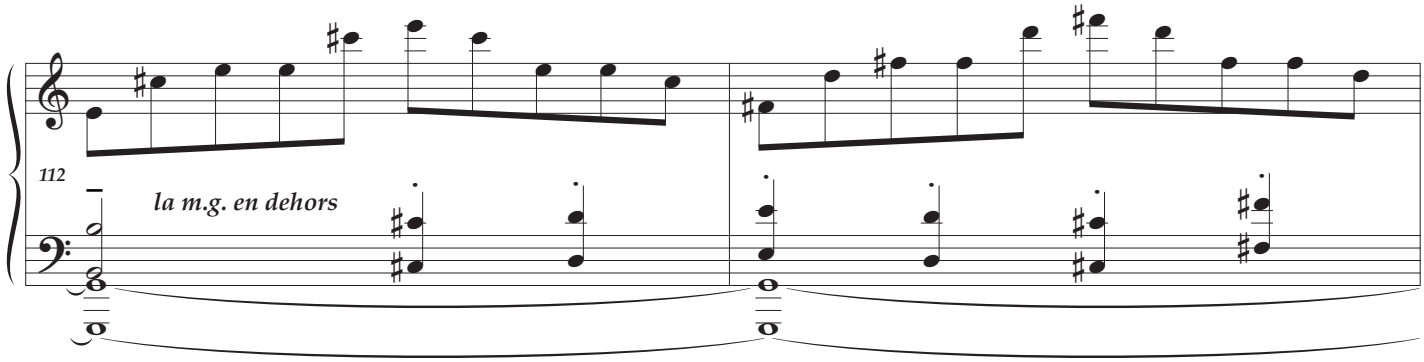
tempo primo ***(mystérieux)***

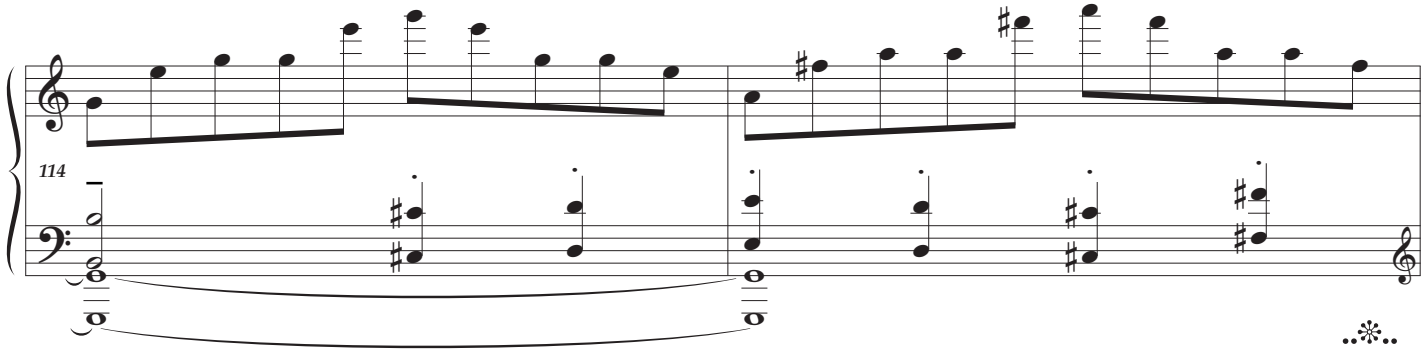


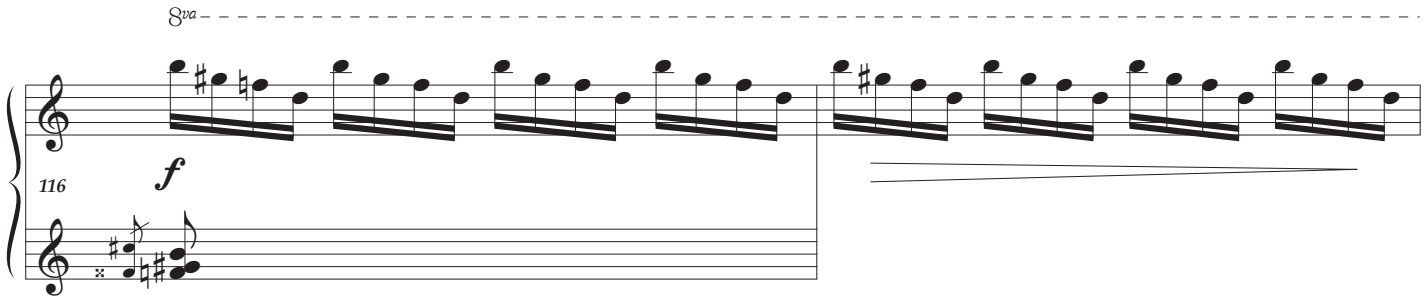






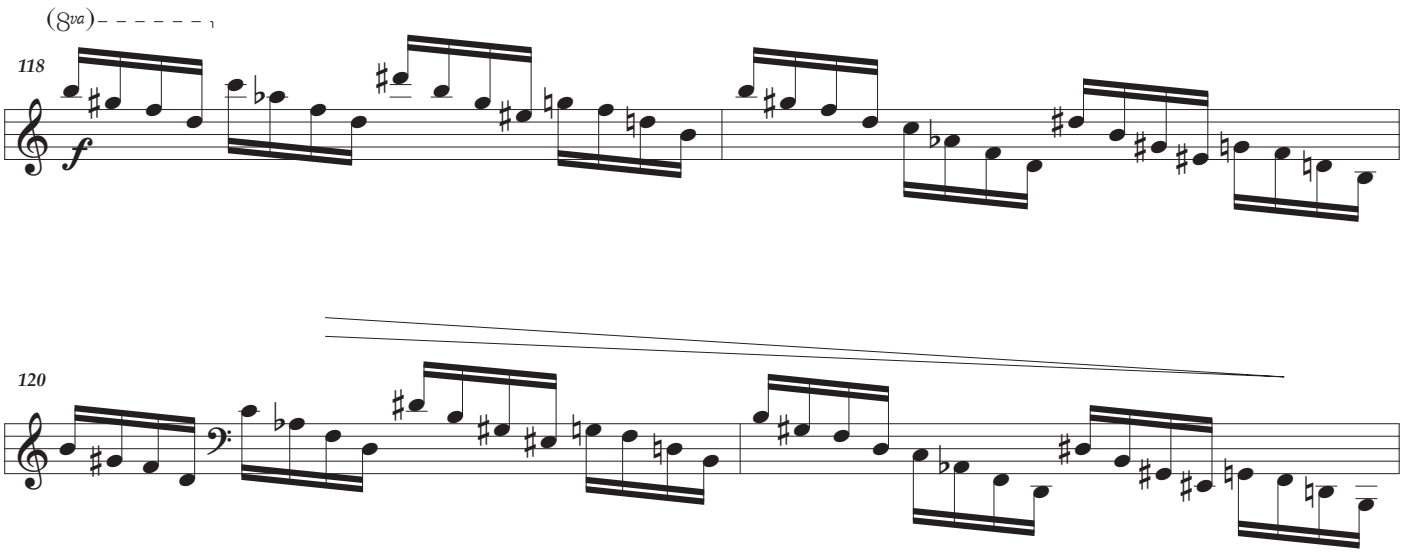




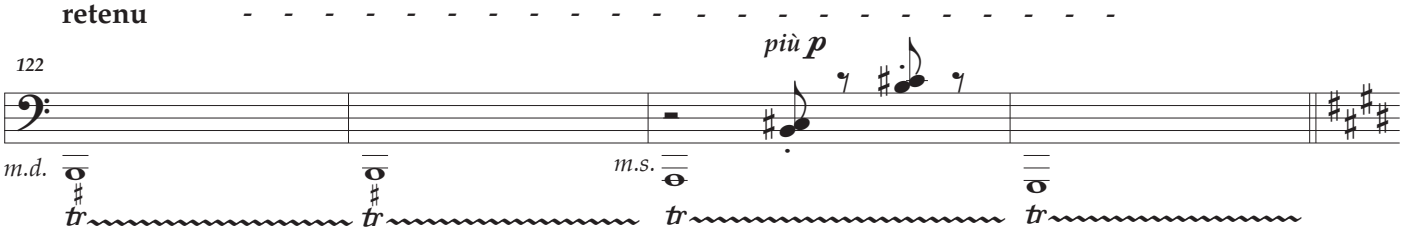


execution : appendix page 40

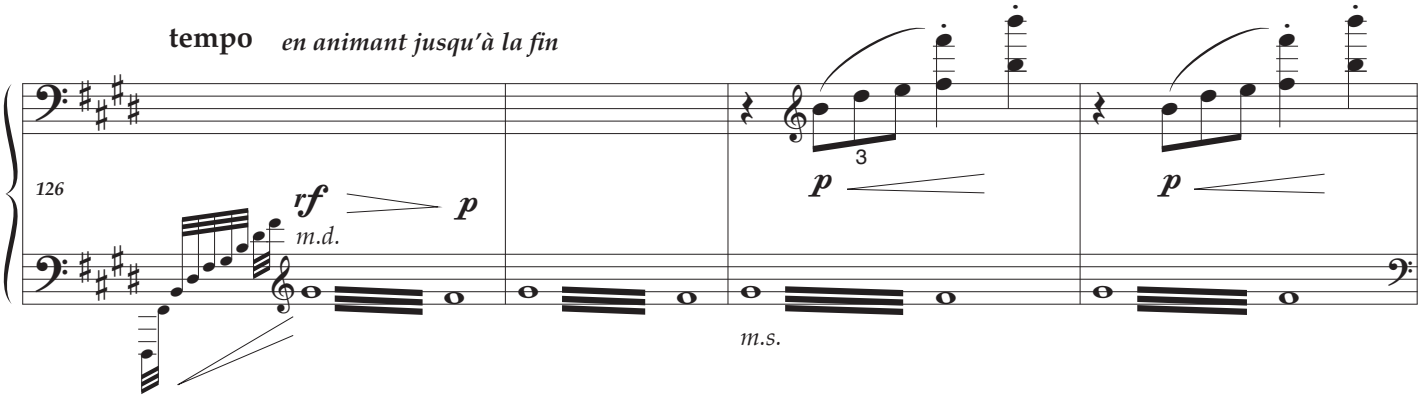
rapide

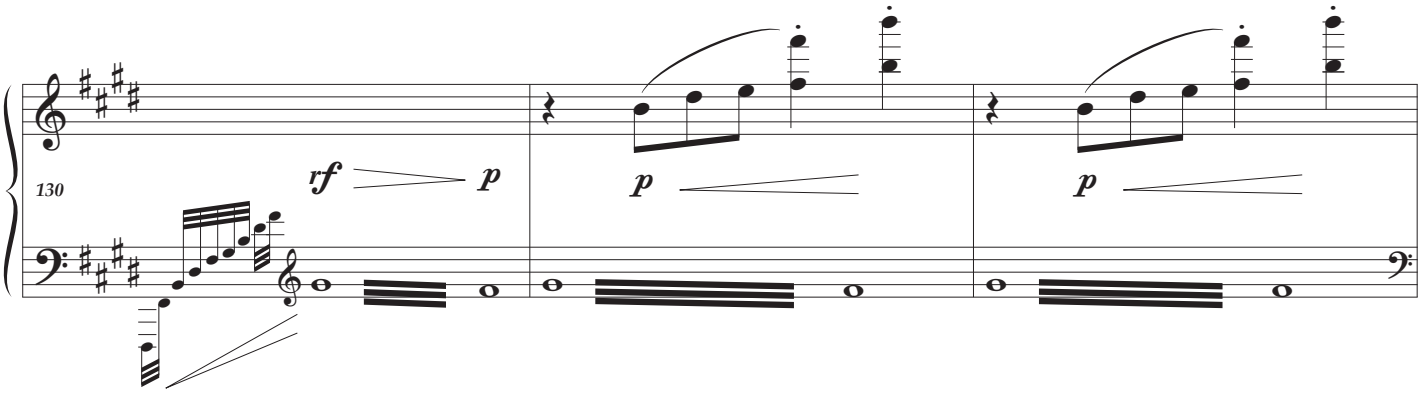


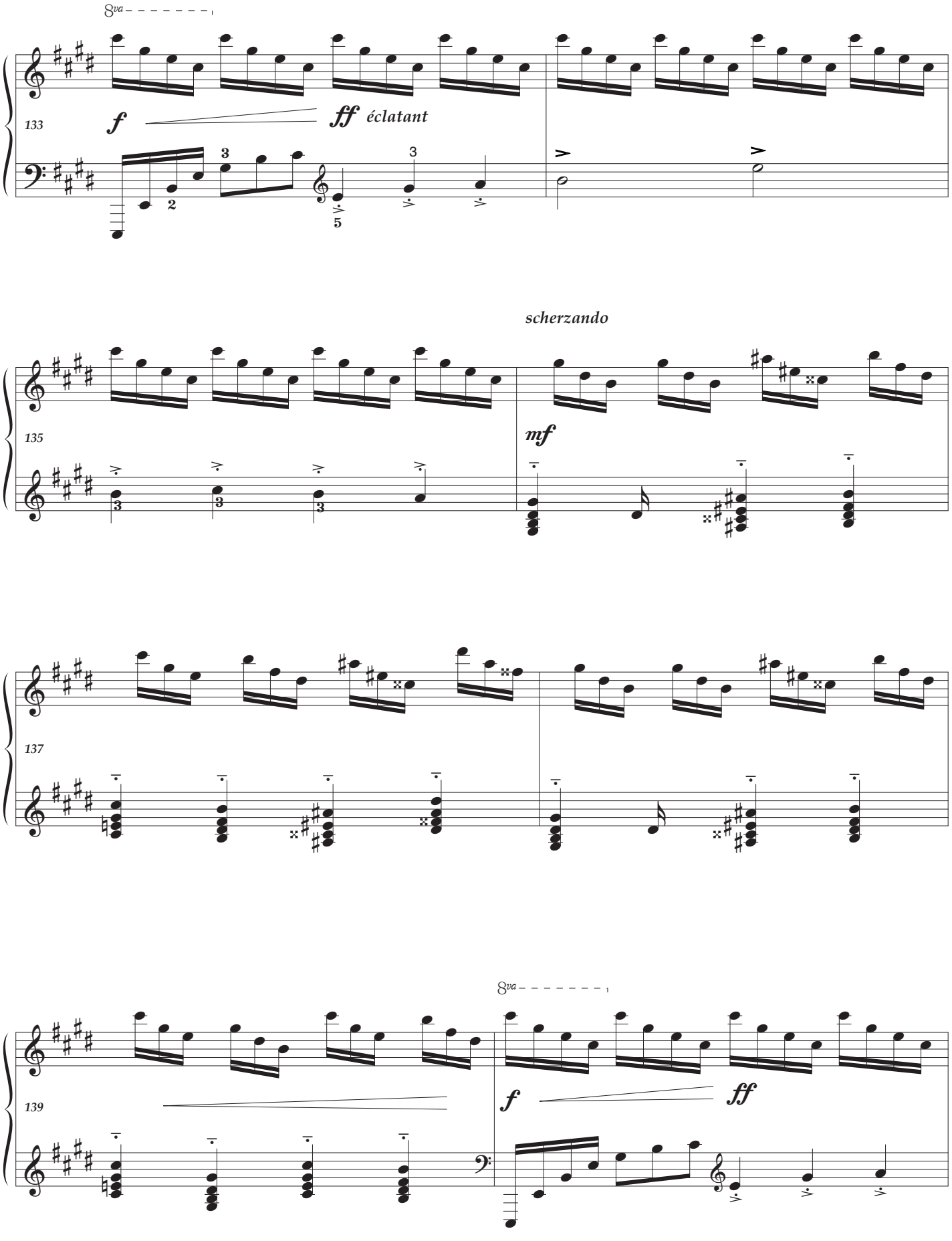
retenu

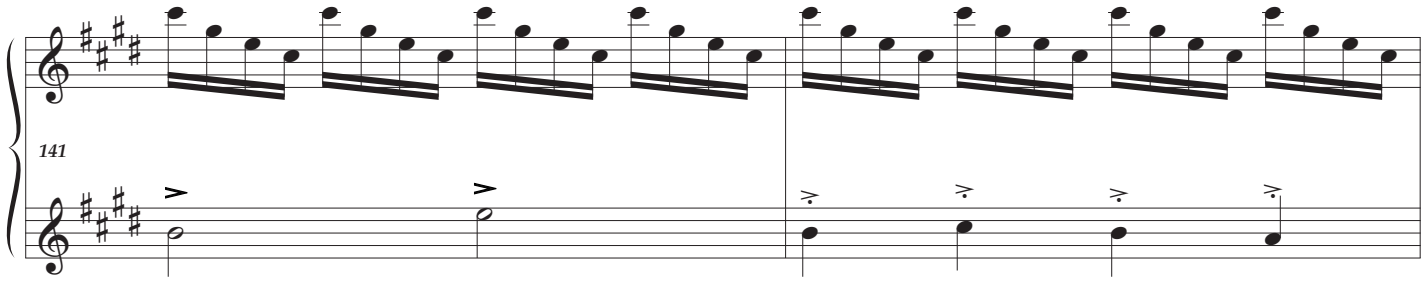


tempo *en animant jusqu'à la fin*

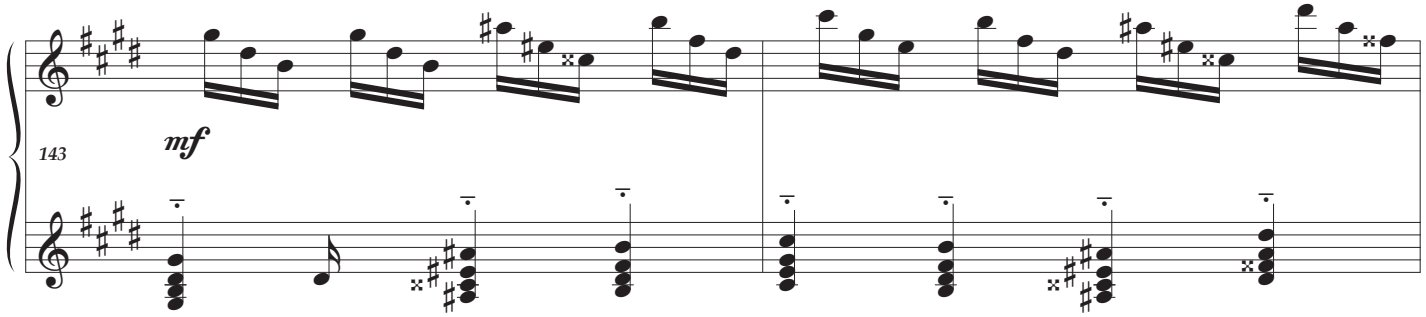


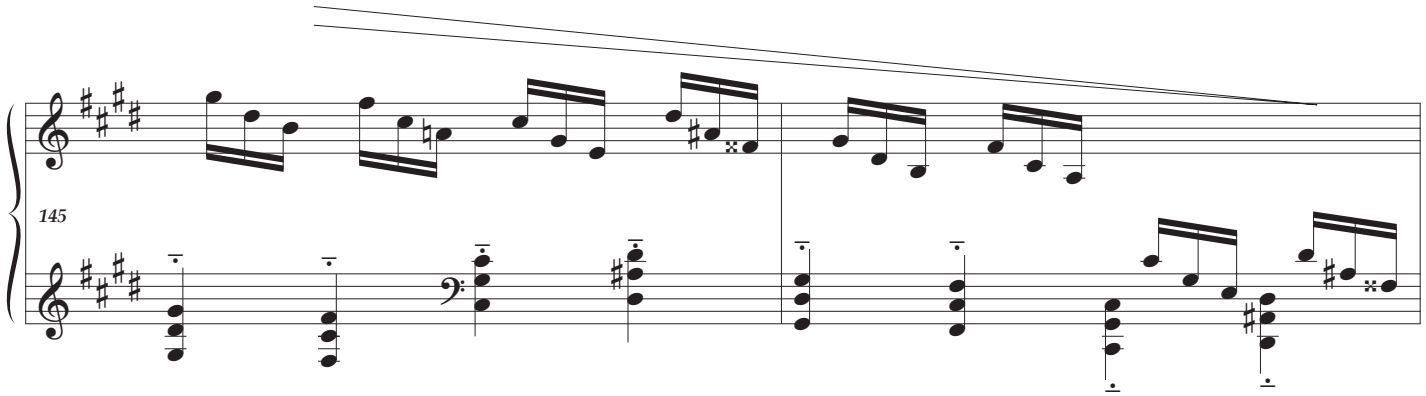


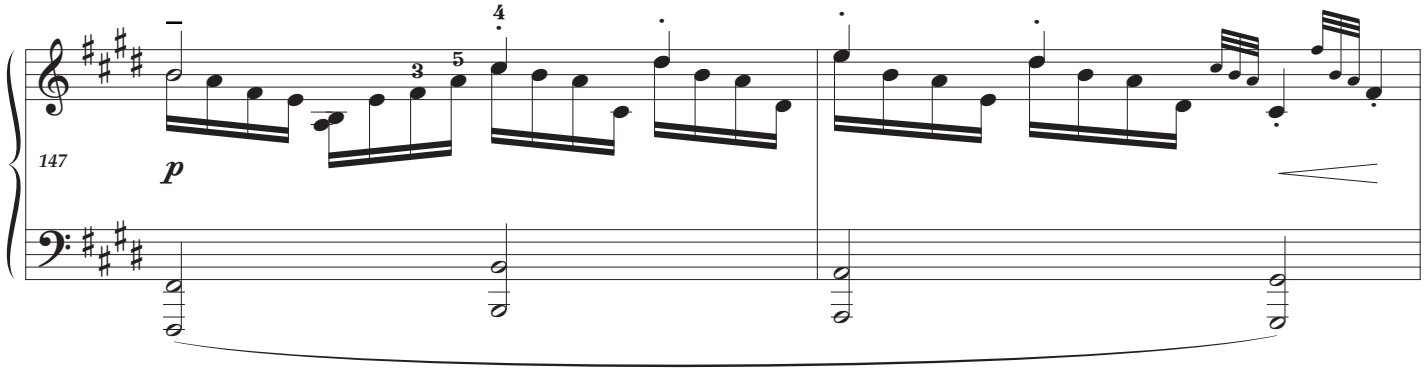

8va
133
f
ff éclatant
scherzando
135
mf
137
8va
139
f
ff

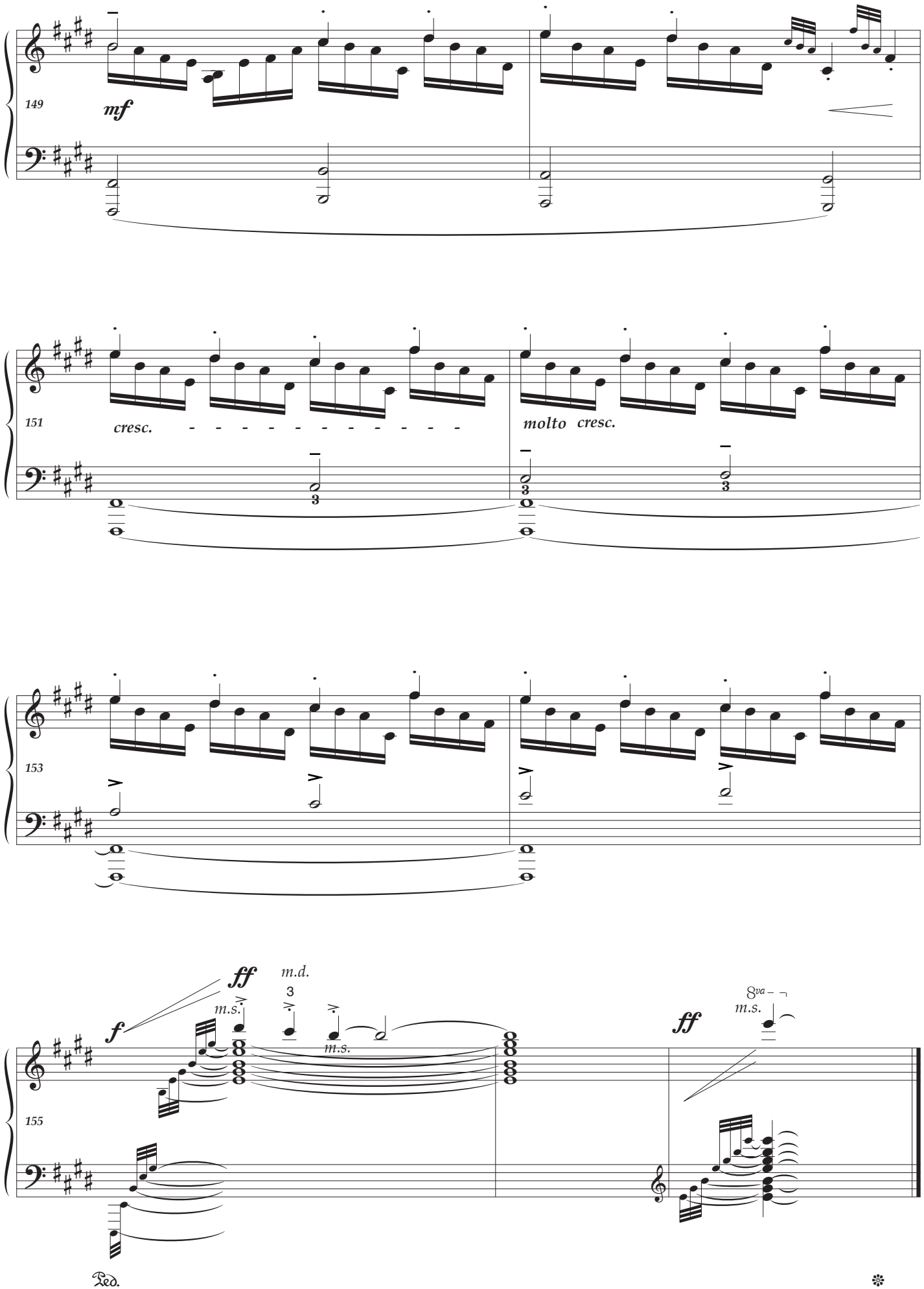


scherzando








149
mf
151
cresc.
molto cresc.
153
155
ff
m.d.
m.s.
f
m.s.
ff
8va
m.s.
Ped.

Appendix

Comments, afterthoughts & French vocabulary

Pagodes (Pagodas — page 3)

Duration**: 5'50**

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

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

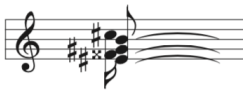
Duration**: 6'05**

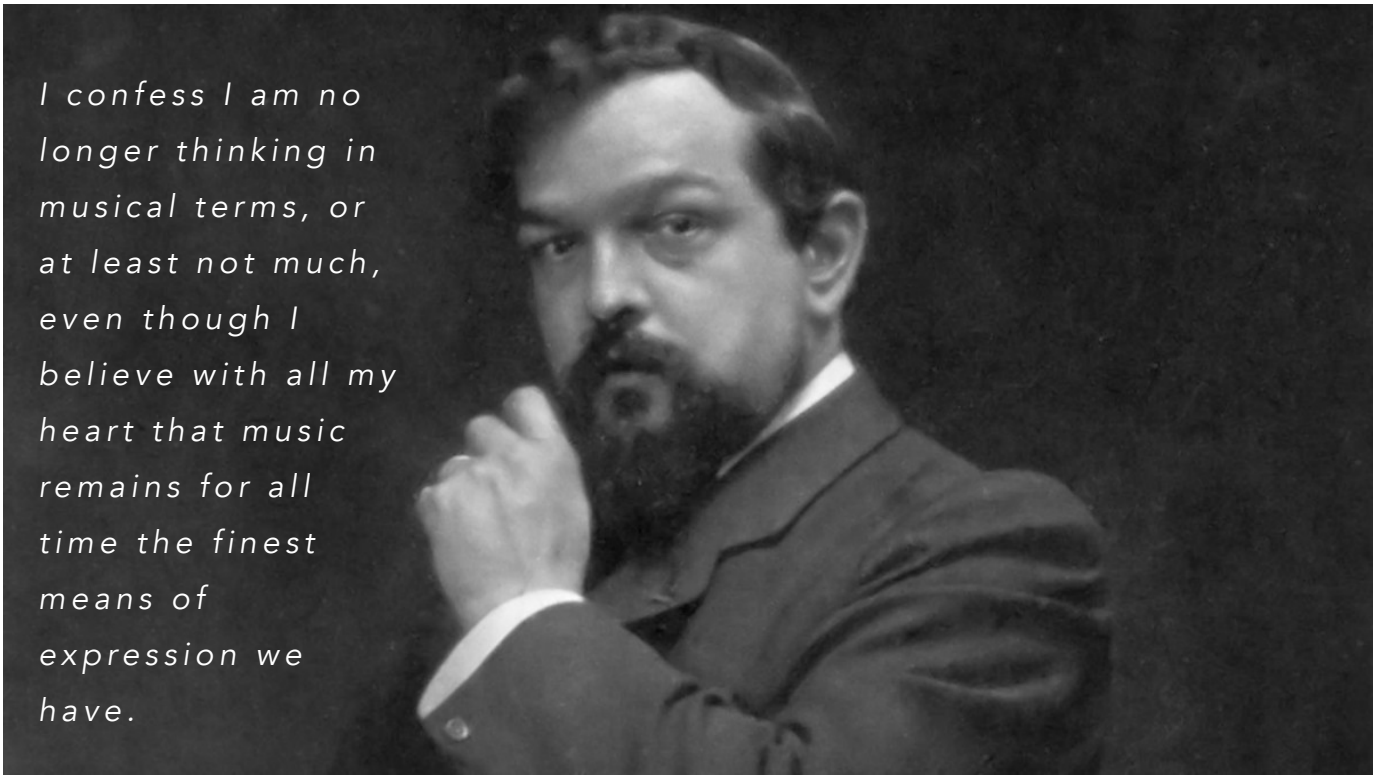
- page **24** pedal indications are by Debussy but the Sostenuto* pedal and *una corda* are editorial. **122** — the sostenuto here is precise, to capture only the bass C♯.

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

Duration**: 4'**

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



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

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