

2018



DEBUSSY REVEALED

We thought we knew everything about Debussy's life and music, a century after his passing, the collection of the Complete Works of Claude Debussy still surprises us as it continues to reveal unknown pieces.

DEBUSSY REVEALED

In 2018 the music world commemorates the centenary of the death of the composer often known simply as “Claude of France”. The collection of the Complete Works of Claude Debussy has not finished surprising us by revealing previously undiscovered works.

Claude Debussy on the beach at Houlgate with his daughter Chouchou (in the background), August 1911.



THE EVOLUTION OF THE *COMPLETE* *WORKS*

Edmond Lemaître

First, a Catalogue

Publishing this edition of the *Complete Works of Claude Debussy* has mobilised the energies of numerous musicologists and has given rise to a vast quantity of in-depth research. This systematic exploration, based on the painstaking examination of handwritten manuscripts and sketches, also relies on corrected proofs and first editions annotated by the composer himself, when existent.

One might think that the entire sum of Debussy's manuscripts has already been identified and carefully organised in public and private libraries. One imagines the first editions grouped together in a secure archive... And although this is the case for a large number of documents, there is still a non-negligible body of work that defies research.

Why is this? The fault lies partially with Debussy himself who catalogued his work only once in his lifetime, and that in 1894 when he was admitted to the *Société des Auteurs*! In addition,

he had difficulty recalling just when his pieces were conceived. In 1908, when the musicographer Jean Aubry attempted to catalogue his work, Debussy replied, "As to the dates of composition, I am unfortunately unable to remember." It is entirely understandable therefore that the chronology of his work remains somewhat problematic to this day. Jean Aubry published the first comprehensive catalogue of Debussy's work in May 1918, shortly after the composer's death.

Various publishers have made major contributions to the effort. Éditions Durand has been compiling a list of works since 1910 and published a catalogue of Claude Debussy's works (133 pages) in 1962 in celebration of the 100th anniversary of the musician's birth.

In 1977, François Lesure published a *Catalogue des Œuvres de Claude Debussy* in Geneva. This document has been an invaluable tool for research, and a veritable base of study for the compilation of the *Complete Works*. The synergy generated by this monumental edition gave rise to new documents, new

propositions in terms of dates, and collaboration with other composers. A revision had become imperative. Anik Devriès-Lesure undertook the task, adding the new catalogue to the critical biography written by François Lesure when it was published in 2003 (*Claude Debussy, biographie critique* followed by the catalogue of works Paris, 2003).

Scattered Manuscripts

Numerous manuscripts have changed hands since 1918 and, as a result, new handwritten manuscripts, corrected proofs and editions annotated by the composer continue to emerge. Yet some manuscripts remain elusive. We know that some twenty autograph documents were destroyed in fires, while others were subjected to the negligence of the heirs to various collections. We know of the existence of certain manuscripts but their whereabouts remain a mystery. There is no describing the joy when a previously unknown autograph appears at an auction, for so many pages

Même mouvt

P. *cher...*
walk.

E - cou - te; j'entends par -
But lis - ten; I hear them

do

f

p

3 3 3 3

P. *ler der-riè-re cet-te por-te.*
talk-ing there be-hind this door now.

Vi-te, vi-te, répons vi-te, où te ver-
Quick then, quick, an-swer quick-ly, where shall I

p

f

MÉLISANDE

Un peu retenu

Où veux-tu?
Where you will.

rai-je? Dans le parc, près de la fon-tai-nedes a-veu-gles?
see you? In the park there be-side the well of the blind-men?

3 3

p

3 3

Pelléas et Mélisande,
vocal score dated
1907 with hand-
written variants for
tenor (Pelléas' role).

have been scattered and lost. The responsibility falls squarely on the shoulders of Emma Debussy. She would often cut pages from a manuscript and send them to close friends as a souvenir of “her beloved Claude” and she dispersed the remaining body of his work at a public sale in 1933.

Luckily Jacques Durand conserved approximately fifty manuscripts that had been used for the

published by Georges Hartmann (which would later become Éditions Fromont).

In 1903, Éditions Durand began regularly publishing Debussy’s work and on July 17, 1905 Debussy signed an exclusive contract with an old friend from his days at the *Conservatoire de Paris*, Jacques Durand. Since then, Durand has kept a precise record in their books, removing any doubt as to the first editions of Debussy’s work published in his lifetime.

IT WAS ALSO IMPERATIVE TO LIST ALL SOURCES FOR THOSE DOCUMENTS THAT HAD BEEN GIVEN UP AS LOST...

original printing. These were then donated to the library of the *Conservatoire* which preserved the documents in what today has become the Music Department of the *Bibliothèque nationale de France*.

Missing Editions

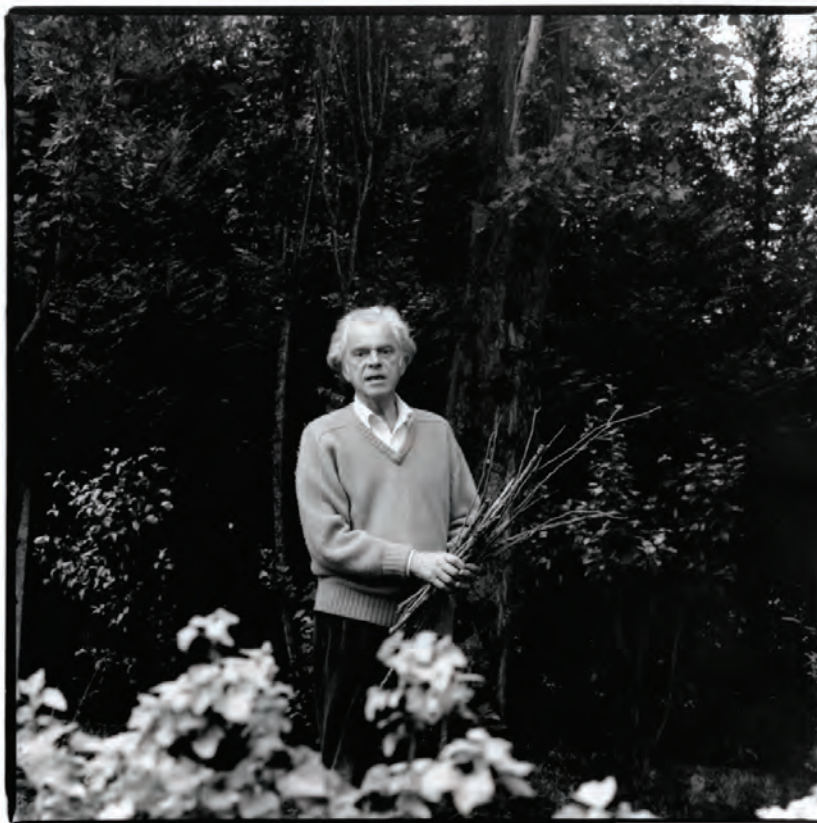
Research efforts have been complicated by the fact that Debussy, early in his career, worked with several publishers in quick succession (Paul Dupont, Hamelle, Veuve Girod, Durand, Choudens). In addition, some of his work was published in periodicals or in magazine supplements. It is therefore not surprising to discover that the *Bibliothèque nationale* has not been able to conserve all of the first editions. Matters became clearer in 1894, when Debussy was

The Beginning

The *Centre Debussy* was originally welcomed in the ‘60s by Charles Guy and located on his premises in the *Pavillon de Noailles* in Saint Germain en Laye. But the centre did not become truly functional until François Lesure hired Margaret Cobb as curator. The Centre’s mission was to collect the greatest amount of documents possible: from photocopies of autograph manuscripts, to books about Debussy, to phonographic and iconographic documents. It was the first major institute to unite researchers and create synergy around the work of “Claude of France”. Its influence on publishing was profound. Several researchers were inspired to put into print the previously unpublished works that they found in the Centre’s archives. This was particularly the case for Roy Howat who was interested in editing two unknown works: *Images* for piano (1894) and the first version of the *Étude* “For composed arpeggios”. But where to publish? Roy Howat eventually published the *Images* of 1894

(under the title “Images Oubliées”) in 1977 and sketch of the *Étude* (as “Étude Retrouvée”) in 1980 in the United States. Simultaneously, Éditions Durand made the decision to publish an almost entirely unknown piece entitled *Morceau de Concours* that had originally appeared in 1905 in the magazine *Musica*. A real problem was becoming apparent: in the absence of a central editor, the release of unpublished or posthumous material risked becoming dispersed, unmanageable and subject to different, and often contradictory, editorial practices. Roy Howat recalls that in 1980, he shared some of his research with Pierre Boulez who was convinced that the time had come to publish corrected versions of Debussy’s work; versions that would take into account the different musical sources that had been unacknowledged until then. This was also a major preoccupation for François Lesure, who first had the idea of putting together an all-encompassing critical edition of the work.

Early in 1982, François Lesure began making inquiries, consulting with musicians and musicologists about the possible ways to go about publishing Debussy’s work. Several things were of paramount importance: the creation of an Editorial Committee, the establishment of a single editorial process that could be applied to the entire body of work, the development of a framework to govern engraving, printing and binding. Finally, but most importantly, it was necessary to find a publisher capable of handling a critical edition of Claude Debussy’s entire body of work, knowing that



François Lesure

the undertaking would be costly and that it would be many years, if not decades, in the completion. François Lesure hoped to put together an international committee. He called on Roy Howat (U.K.) and Marie Rolf (U.S.A.), as well as Pierre Boulez and Claude Helffer. A short time later Myriam Chimènes and Marius Flothius (Netherlands) completed the team. On the practical side, the fabrication would be the result of a co-edition between Éditions Costallat, a department

of the Gaumont-Erato Group, and Éditions Durand, the long time publisher of Debussy’s work. Costallat took charge of production and Durand managed distribution. Jérôme Paillard at Costallat became the General Editor for this immense undertaking.

The first order of business consisted of sorting the volumes of music into different series and establishing content for each publication. The thirty original volumes quickly grew to thirty-three, to thirty-four...

and today there are thirty-seven in all! It was necessary to find scientific editors and proofreaders. If this were not enough, it was also imperative to list all sources so that provenance was clear for those documents that had been given up as lost, or whose traces had evaporated over the course of numerous private and public sales. Thus, several volumes could eventually be attributed: *The Préludes* (C. Helffer and R. Howat), *Jeux* (P. Boulez and M. Chimènes), *Œuvres pour deux pianos* (N. Lee) and *La Mer* (M. Rolf).

In July of 1986, the Editorial Committee met in Provence where they were welcomed by the *Fondation des Treilles* on the occasion of the *Journées d'études de la Société française de Musicologie* in Vil-

was published in 1988, and *Études*, as well as Volume 3 of the Series I, in 1991. Unfortunately at this time matters became more complicated. Jérôme Paillard was called to other duties within the Gaumont-Erato and Denis Herlin took over editorial responsibility as assistant Editor-in-chief. 1991 was the last year that François Lesure organised the meeting of the Committee. It was also a year filled with questions. After having published five volumes, Gaumont-Erato underwent a profound restructuring at the end of which it was decided that there was no room for an edition of the *Complete Works of Claude Debussy*! Needless to say, the period that followed was difficult and the Edition, now with no editor, seemed to lose its momentum. This did not keep François Lesure and Denis Herlin from continuing their research and correcting the musical sources.

The Revival

The project was revived in the autumn of 1996 when Éditions Durand, at that time in the hands of Jean-Manuel de Scarano and directed by Thierry Mobillon, decided to continue the work on their own. François Lesure once again called upon Edmond Lemaître who from that time forward took up editorial responsibility for the collection. Publication began again in 1997 with *La Mer*, followed by volume 2 in the series for piano. Technology was evolving and computer assisted printing was taking over from halftone engraving reproduction, a technical advance which did not occur without a few

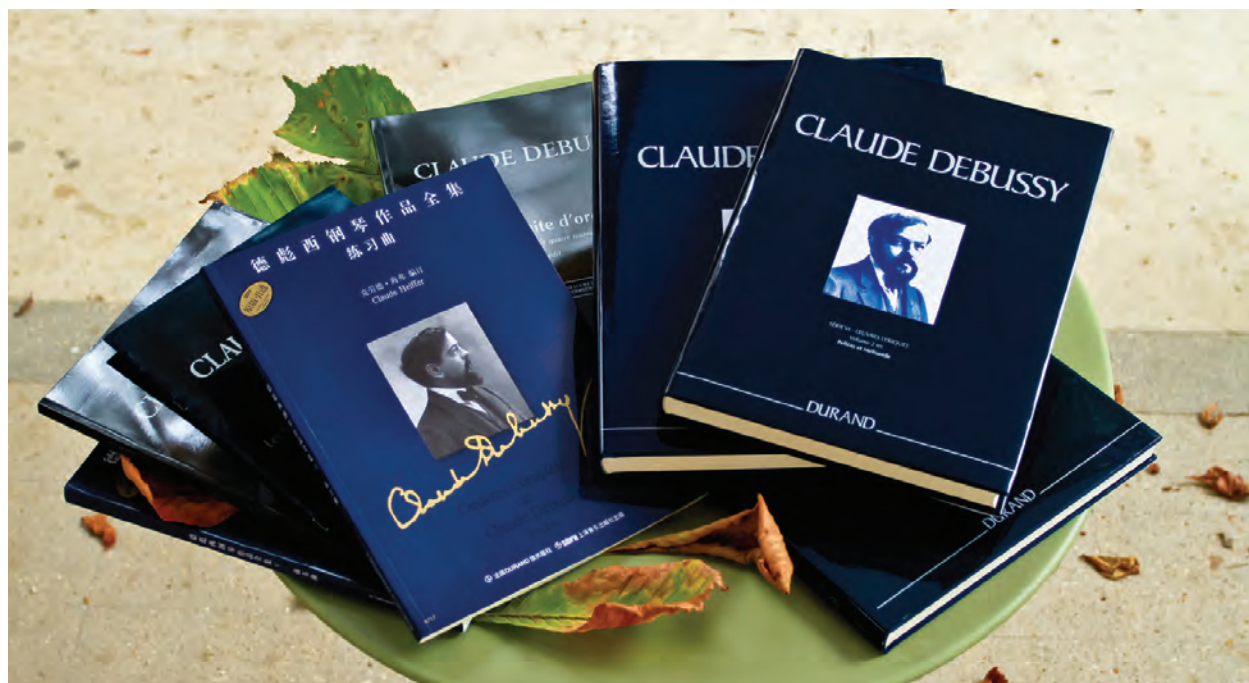
THE PROJECT WAS REVIVED IN THE AUTUMN OF 1996 WHEN ÉDITIONS DURAND DECIDED TO CONTINUE THE WORK ON THEIR OWN

lecroze. Various publishing organisations were discussing a critical edition of Berlioz or Rameau. As for Debussy, everyone was delighted to examine the first two volumes, the *Préludes*, and the pieces for piano. It was at that time that François Lesure introduced the committee to Edmond Lemaître, who soon thereafter joined the team of musicologists. More publications were released in the following years: *Jeux*

unpleasant surprises. After the death of Thierry Mobillon in 1997, his successor, Bernard Brossollet, made several decisions aimed at unifying and simplifying production: production was stopped on the so-called “Gold” edition, characterised by the stamps on the cover and spine of the binding, as well as the text on the jacket, and destined for subscribers; bindings and dust jackets were standardised and the front matter was homogenised. This

important innovation at this time was the publication of offprints. Performers now had access to the texts of reference in the collection without the critical notes, and this contributed a great deal to the *Complete Works*’ visibility. The success of these offprints was immediate and today there are more than fifty of these smaller volumes that, for the last few years, have gradually been replacing the original editions as they go out of print.

Salabert Eschig, is presiding over the future outcome of the *Complete Works*. We are over half way there. Two volumes that are the result of an immense effort, *Le Martyre de saint Sébastien* and the vocal score *Pelléas et Mélisande* are in the hands of musicians. It is clear that as we commemorate the centenary of the death of the composer, we realise that finalizing the complete works of Claude Debussy is still a long road. However, the



explains the difference in appearance between the early volumes and those published after 1999. At this time the project first received the financial support of Musica Gallica (that support continues to this day). Musica Gallica was born from the collaboration between the Ministry of Culture and the Fondation Francis et Mica Salabert and its mission is to promote French musical heritage. Another

François Lesure passed away ten years ago, but he is still with us in spirit, guiding the collection. Denis Herlin succeeded him as Editor-in-chief and continues to manage the collection with the same high standards in terms of musicology. Today the twenty first volume is being released under the aegis of Universal Music Publishing Classical. Patricia Alia, the Manager of Éditions Durand

entire editorial team under the leadership of Denis Herlin is working toward the realisation of this monumental project, an edition that will serve the composer, his work, and the musicians who interpret his music; an edition whose publications will be a reference and whose volumes, by their high degree of excellence, will grace the shelves of many a library.



Denis Herlin,
Myriam Chimènes,
Pierre Boulez,
Edmond Lemaître.

COMPLETE WORKS OF CLAUDE DEBUSSY: THE TEAM



**François Lesure,
the founder (1923-2001)**

A graduate of the *École pratique des Hautes-Études* as well as the *École des Chartes*, he also simultaneously studied music history at the *Conservatoire national supérieur de Paris*. In 1950, he joined the Music Department of the *Bibliothèque nationale* as librarian. He would become chief curator there from 1970 to 1988. Head of the Paris bureau and of the general Secretariat for the *Répertoire international des sources musicales (R.I.S.M.)* for which he undertook the publishing of several volumes. He distinguished himself by organising a series of exhibits for the *Bibliothèque nationale*, in particular on Mozart (1956),

Debussy (1962) and Berlioz (1969). In 1967 he founded the first French collection devoted to early music (*Le Pupitre* at Heugel) and then, the *Patrimoine* collection at Costallat. He was President of the *Société française de Musicologie* from 1971 to 1974 and again from 1988 to 1991, and professor at the *Université libre de Bruxelles*, professor and Study director at the *École pratique des Hautes-Études*. He has also been distinguished as *Commandeur des Arts et des Lettres* in 1993.

A great enthusiast of Debussy's work, he devoted the major part of his life's work and energy to the composer. He was a prolific author, writing numerous articles for musicology magazines, as well as several books, *Claude Debussy avant Pelléas* or *les Années symbolistes* (Klincksieck, 1992), and *Claude Debussy :*

Biographie critique, (Klincksieck 1994). He endeavoured to give fundamental tools to musicologists by establishing the *Catalogue de l'œuvre de Claude Debussy* (Minkoff, 1977) and by undertaking the monumental task of editing and publishing *Correspondance (1872-1918)*, which was finalised by Denis Herlin (Gallimard, 2005).

François Lesure founded the *Centre de Documentation Claude Debussy* in 1972 and the *Cahiers Debussy*; it was the beginning of an odyssey that would eventually lead the Foundation to the vast enterprise of publishing, with the nine first volumes he directed, *The Complete Works of Claude Debussy...*

THE EDITORIAL COMMITTEE



Denis Herlin,
General Editor

Research Director at the CNRS (*IReMus*) Denis Herlin is the author of three musical collection catalogs, articles on French Baroque music and about thirty studies on Claude Debussy's work, as well as several critical editions, including Debussy's Nocturnes, *Castor et Pollux* by Rameau and François Couperin's first two books *Pièces de clavecin*. General editor of the *Complete Works of Claude Debussy* (Durand) since 2002, he published the general correspondence of the composer (Gallimard) in 2005 with François Lesure. He is also the co-author, alongside Sylvie Bouissou and Pascal Denécheau, of the first three volumes of the *Catalogue thématique des œuvres de Jean-Philippe Rameau* (2003, 2007, 2012). He was president of the French Society of Musicology from 2009 to 2011..



Myriam Chimènes

Director of research at the CNRS (*IReMus*), General Secretary of the Claude Debussy Documentation Center and Editor-in-Chief of the *Cahiers Debussy*. Complete Critical Works edition member since 1985, she published *Jeux's* orchestral score in collaboration with Pierre Boulez. Author of various articles on Debussy, she took on the scientific coordination of the Paris international conference Claude Debussy in 2012 and co-directed the acts publication under the title *Regards sur Debussy* (Fayard, 2013). She is currently working on the publication of *Khamma*, the subject of her doctoral thesis under the direction of François Lesure (University Paris IV, 1980).



Roy Howat

Roy Howat's interest as both pianist and scholar in French repertoire led to his influential book *Debussy in proportion* and his involvement as one of the founding participants in the *Complete Works of Claude Debussy*. He has also edited critical editions of music by Handel, Chabrier and Fauré. He tours internationally as concert pianist and lecturer, has held university posts in various continents and has recorded numerous discs of piano and chamber music including all Debussy's known solo piano music. Following an AHRB Research Fellowship at London's Royal College of Music, where, in 2003, he became Keyboard Research Fellow.

Marie Rolf

Marie Rolf is Music Professor and Senior Director of High Studies at the Eastman School of Music at the University of Rochester in Rochester, New York. Her publications deal with various themes, ranging from Debussy and Mozart's manuscripts to the relationship between analysis and interpretation in Richard Strauss's melodies. Her critical edition of Debussy's melodies (*Complete Works of Claude Debussy*, Series II, vol 2, 2016), including those composed between 1882 and 1887, hold a "new" piece, "Séguidille. In 2004, Marie Rolf discovered one more completely unknown Debussy melody - "The Butterflies" - and went on to edit a facsimile, a transcription and a monograph of the work. Her critical edition of *La Mer* appeared in 1997.

Edmond Lemaître, Editorial Executive

Edmond Lemaître is a French musicologist who studied at the *Conservatoire national supérieur de musique*, Paris, where he was awarded the *Premier Prix de Musicologie*. His thesis on the history of the orchestra led to the reconstruction of the instrumental ensemble employed by Louis XIV, 'Les Vingt-quatre Violons du roi'. As well as being an editor for several music dictionaries (Editions Bordas, Fayard) he directed the *Guide de la musique sacrée. L'âge baroque* (Fayard). He has edited numerous works of the Baroque period for publication by the *Centre national de la recherche scientifique* and *Centre de musique baroque de Versailles*. He is also the editorial supervisor for the complete critical edition of the *Complete Works of Claude Debussy*. Former Director for the *Conservatoire de Musique et de Danse*, Massy (Essonne) and lecturer at the Université d'Evry-Val d'Essonne.



Claude Debussy and his two dogs, around 1910, Avenue du Bois de Boulogne, in front of his studio.



Claude Helffer and Marius Flothuis

We must also mention the names of two former collaborators who contributed to the critical edition, both members of the Editorial Committee.

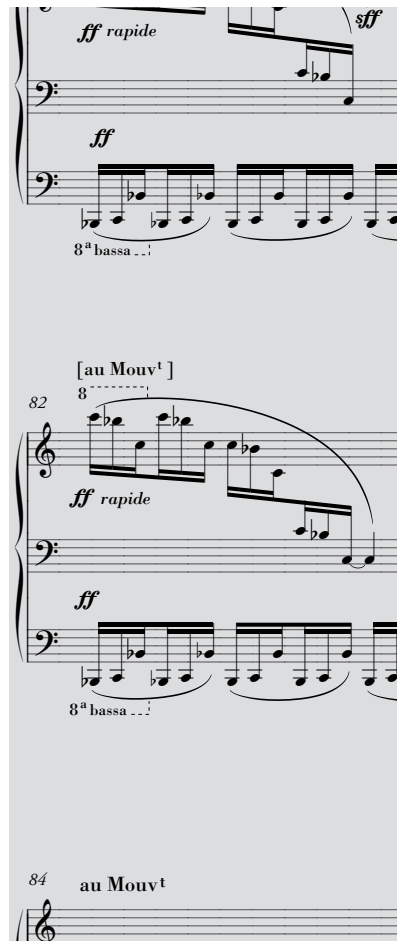
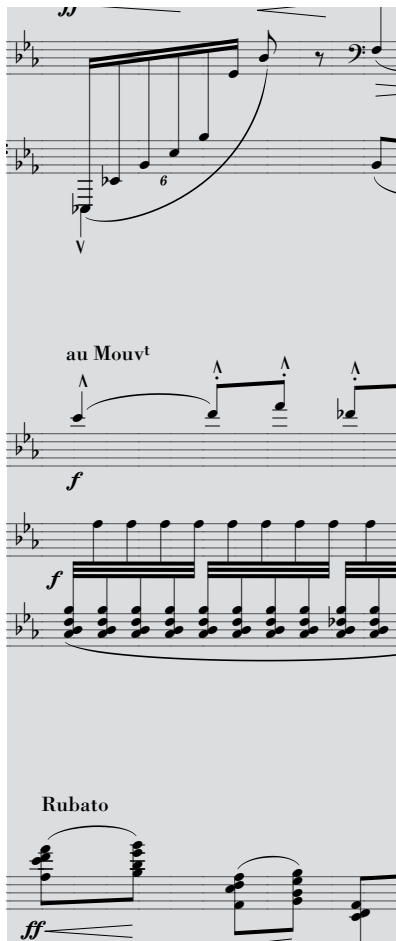
Composer and musicologist, Marius Flothuis directed the Concertgebouw of Amsterdam and participated in the *Neue Mozart Ausgabe*. He passed away in 2002 without having finished his work on the volume of early melodies that he was preparing. Publication of the volume has been postponed after the discovery of new musical sources and the ensuing adjustment of the chronological order of the melodies.

Claude Helffer, who always defended the cause of French avant-garde music, was deeply involved in the *Complete Works*. In 1985 he edited the *Préludes* in collaboration with Roy Howat, the first volume in the collection. He went on to publish the *Études* in 1991. At the time of his death in 2004, he had just begun preliminary work on the sources for three sonatas by Debussy, a mission that has since passed to his reader, Neil Heyde.

DEBUSSY'S UNORTHODOX NOTATIONS



"Poissons d'or"
(Images, 2^e série)





Le Diable dans le beffroi, fragments.

Roy Howat

As I was preparing the *Preludes*, I became increasingly persuaded that Debussy's sometimes unorthodox way of directing stems in his piano manuscripts had important things to show: it often indicated large-scale voicing and architecture in ways that normal engraving conventions (as in the original editions) obscured. (The standard rule is that notes below the middle of a staff should point their stems up, and *vice versa*, unless another voice shares the staff). My idea of following Debussy's unorthodox usage in print, where practicable, was supported by Claude Helffer but scrutinized by the committee with understandable initial scepticism before being approved. Our engraver


(or typesetter) was less happy, and matters reached a head after a third proof of "Poissons d'or" asked him again to point some stems up instead of down. An elegantly phrased letter arrived by return, explaining that this could be done only if *les musicologues* would clearly explain in their preface that such "absurd" breakages of "musical laws" were not due to incompetence by the engraver. Following one of those quizzical glances from François Lesure, I devised a diplomatically-worded reply, and our final proof arrived with the stems in question pointing up (bars 72–3 and 76–7 of "Poissons d'or", top staff), surmounted by engraver's written commentary triply underlined in lurid green ink: "Debussy, in his paradise, must be relieved!!!!".

The present edition of *The Complete Works of Claude Debussy* is being published in 37 volumes, under the auspices of the French Ministry of Culture, the *Centre national de la Recherche scientifique* and the *Bibliothèque nationale de France*. The volumes are divided into the following categories :

1. Piano works
2. Songs
3. Chamber music
4. Choral works
5. Orchestral works
6. Theatrical works

In each volume, the music is preceded by a foreword retracing the music's genesis, and is followed by critical notes describing sources and editorial method. After the Appendix comes the List of Variants, in which particularly significant variants are emphasized by bar references printed in bold type.

All known sources (sketches, manuscripts, proofs, editions, post-publication revisions, correspondence, historical recordings) are examined in detail. The musical text proposes the composer's final intended version, as far as this can be ascertained. In cases where a work exists in two significantly different finished versions, both are published. When such variants concern only isolated passages, the earlier versions are given in an appendix. Works hitherto unpublished and unfinished works are published as far as the state of the sources permits.

Editorial accidentals and rests are normally distinguished by smaller type. Editorially added brackets, ties and slurs, and hairpin dynamics are printed .

Other editorial additions are placed in square brackets. Editorial procedure is explained in detail in the critical notes.

A close-up photograph of a silver, foil-stamped signature 'Claude Debussy' on a dark blue, textured fabric background. The signature is written in a fluid, cursive script. The 'C' is large and loops around the first 'l'. The 'u' and 'd' are connected, as are the 'e' and 's'. The 's' and 's' are also connected. The 'y' has a long, sweeping tail that extends towards the bottom right corner of the frame. The lighting highlights the metallic sheen of the stamp against the deep blue background.

Debussy's silver, foil-stamped signature on the cover of each volume of the *Complete Works of Claude Debussy*.

A SUPREME HOMAGE

*The progression of the
debussyste research*

Myriam Chimènes

Debussy enjoyed considerable fame during his lifetime. His success began in 1902 with *Pelléas*, and quickly spread beyond the borders of France beginning with the United States and Great Britain. No small achievement for a composer in the early 1900's! Debussy died on March 25, 1918 just as Big Bertha was bombarding Paris. The Minister of State Education and *Beaux-Arts* attended his funeral, a tribute to the patriotic "Claude of France" whose work played such an integral role in the history of French music. In 1932, monuments were erected in his honour in Saint-Germain-en-Laye and in Paris, a continuation of the homage paid to the composer. In 1945, Olivier Messiaen devoted a class to *Pelléas*, the piece that is most representative of Debussy. Among the students were Jean Barraqué and Pierre Boulez. Pierre Boulez had written that modern music began with *L'Après-midi d'un Faune* and when the young composers heard *Pelléas*, they recognised *L'Après-midi d'un Faune*, and adopted *Jeux* as their own. As

quickly as that Debussy was acclaimed as the father of avant-garde!

As the musical world got ready to celebrate Debussy's 100th birthday, a young curator at the *Bibliothèque nationale de France*, fell in love with Debussy's music. That curator was François Lesure, a graduate of the *École des Chartes* who had originally specialised in Renaissance music, and who was the active force behind the Debussy exhibit organised by the *Bibliothèque nationale* in 1962. It was the catalyst for everything that was to follow. All of the musicologists who have embarked on the vast enterprise of publishing the *Complete Works of Claude Debussy* must pay homage to François Lesure. In fact, the Colloquium that took place at the beginning of February 2012 at the *Cité de la Musique*, the *Conservatoire*, the *Opéra Comique* and the *Musée d'Orsay*, was a tribute to François Lesure. It was he who began the work on Debussy, who published the correspondence and iconography, and who undertook a critical edition of the complete works of Debussy. He established a catalogue of Debussy's body of work before later publishing a biography. François Lesure thought it was vital that scholars of Debussy have

a fundamental tool for research, and it was with this in mind that in 1972 he founded the *Centre de Documentation Claude Debussy* in Debussy's native town of Saint-Germain-en-Laye. Denis Herlin, editor-in-chief, Edmond Lemaître, managing editor, and myself, a member of the editorial committee, all owe him an enormous debt. It is no accident that the three of us have become editors of Debussy's music, for we were all students of Lesure's at the *École pratique des Hautes-Études*. The affiliation is obvious and logical.

A significant contribution to the critical edition

Pierre Boulez

The most significant contribution, the most direct and concrete, consists quite simply in correcting mistakes. Very often, and this is something that I have experienced myself, a list of mistakes is sent to the publisher. But the list gets lost somewhere on someone's desk and by the greatest of coincidences it never reaches the right person and the mistakes are never corrected. Fortunately, corrections are made by the orchestras who play the music, but it never goes farther than that. The Critical Edition takes into account all of the available data, lists the errors

and then, quite simply, eliminates them. Each correction however is justified. It is not a matter of merely erasing mistakes; each change must be explained. Sometimes this can be difficult because the exact number of versions may not be known and, especially with Debussy, no one is quite sure which version is the definitive one. Personally, I have found Debussy to be quite impulsive in his changes. For example, in *Jeux* I noticed that the figures in the bassoon line had been eliminated, probably because at the time the musicians were not capable of a light sound. In that case, should the lines be definitively eliminated or should we take into account the progress that has been made in the interpretation and the playing of the instrument? I believe that it is important to provide the information to the musicians who will be playing the score so that they may choose for themselves.

Q: your favourite motto?

A: toujours plus haut !

—Critical edition: what's at stake

Denis Herlin

Debussy was a phenomenally exacting composer. In his questionnaire dated February 15, 1889 – for there were questionnaires (such as the one supposedly attributed

to Proust) with questions such as: Favourite colour? What do you like to read? Favourite artist? – in answer to the question (in English) “Your favourite motto?”, Debussy replied, “Toujours plus haut!” (Always aim higher!). It is true that in his work Debussy always aimed higher; he was determined to constantly go farther and to never repeat himself, even though duplication, that is to say the principle of reiteration, was a fundamental motor and would be frequently, if clumsily, imitated by others. Only he had the particular genius necessary to take this principle and make it an integral part of his composition. He had incredibly high standards in his almost chimerical quest for the perfect orchestration, and his orchestrations would become continually more refined, more accomplished. After his first attempts in 1885 for the *Prix de Rome*, he tried a new and more subtle orchestral colour using the means at hand, that is to say orchestras who were neither particularly flexible nor receptive to his writing, and who performed stiffly. Perhaps if he had been with the Berlin Philharmonic he would have reacted differently when it came to orchestrating. He was a perfectionist, and even once a piece was published, he would never stop correcting and improving upon it.

There are two psychological types of composers. There are those

who are hopefully satisfied after their work has been published and who let their music live without touching it again; there is a separation, the umbilical cord has been cut. In Debussy's case, however, that link was never broken and we must imagine a Debussy who was fairly unsociable, often sullen – a courteous man, it is true, but nonetheless very distant. He was a 20th century composer in the sense that he watched attentively over every performance of his work. When a Parisian orchestra put any of Debussy's music on their program, there was no question but that he would be present at the rehearsals, which could sometimes cause more or less violent clashes with the conductors.

Debussy needed to oversee the performances of his pieces because he was constantly in the process of revising his work. This is one of the goals of the critical edition: to take into account and analyse Debussy's revisions. The task is a difficult one, primarily because it is necessary to find the annotated scores. We tell ourselves that we have found them all, that they are in his library, now centred at the *Fondation Royaumont*, but often there are others. The mission of this critical edition is to try to analyse the changes that Debussy made to his work after it was published. The process is complex, as all of the sources have been scattered.

So many challenges

Marie Rolf

I have some unforgettable memories of the first times the Editorial Committee convened. There were so many challenges: how to find the principle sources, how to establish editorial principles that could be applied to all the different genres in Debussy's music, in addition to all the practical details such as the quality of the paper or the choice of font for the series of volumes. After thirty years, I am still amazed by the quantity of new sources that appear – annotated scores, new letters, and even manuscripts of entirely unknown pieces. Reconstructing Debussy's final thoughts on one of his pieces, all the while knowing that he would have hated the idea, is a task that must be undertaken with humility. The highly meticulous composer often considered that the first proofs of a score served as an opportunity to continue to revise and refine his music. Difficult as the task may seem, it is an honour and a privilege for us to be able to work so closely with the primary materials of one of the greatest and most innovative musical geniuses that ever lived.

A TRIBUTE TO PIERRE BOULEZ

Myriam Chimènes

“A famous, an excellent ancestor”, Pierre Boulez called Claude Debussy, a composer who was part of his role models and whose work never ceased, during his life, to hold his attention. Whether he was in the position of a pianist, a conductor, a composer, an artistic director, a pedagogue, a lecturer, an analyst or a theorist, Boulez had always attached particular importance to Debussy.

As a teenager, Pierre Boulez owed it to his piano teacher at Saint-Etienne for discovering Debussy while working on *Arabesques*. He was, first of all, an interpreter of his piano works before he became familiar with those of the orchestra, in particular, during the composition course he took with Olivier Messiaen. After Pierre Boulez became a conductor, he directed and recorded a substantial part of the orchestral works, as well as *Pelléas et Mélisande* - on the 16th June 1956, in Caracas, at the head of the Venezuelan Symphony Orchestra. Furthermore, *Iberia* and *Jeux* appeared in the program of the first symphonic concert he conducted.

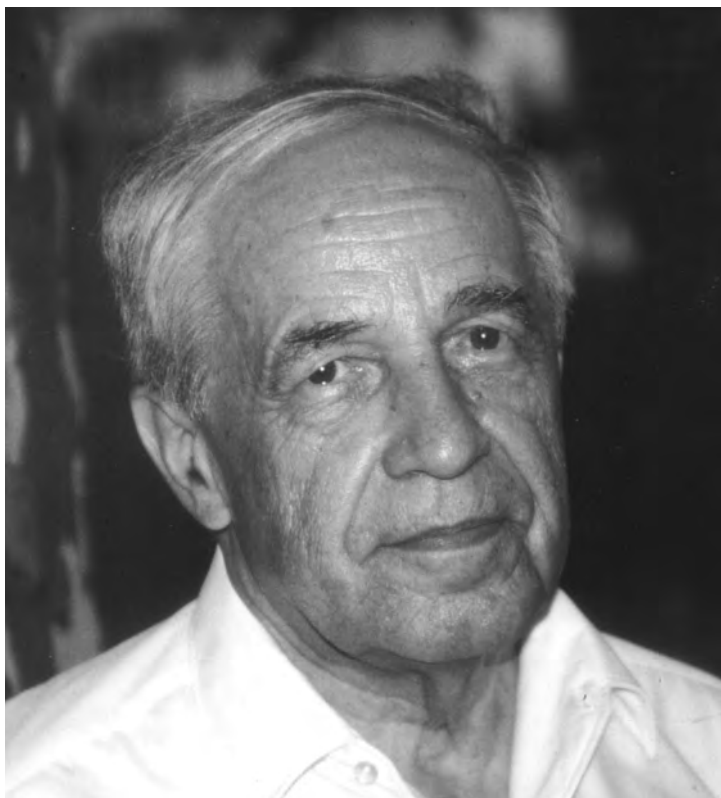
Founder of the Musical Domain

Concerts, Pierre Boulez programmed some of Debussy's work but deliberately chose the less known pieces *En blanc et noir*, the *Études* for piano and stage music for *Chansons de Bilitis*, which he exhumed on this occasion. This is how he completed the part of celesta that was missing and the stage music for the *Chansons de Bilitis* which was missing since 1901 and the stage music for the *Chansons de Bilitis* which was premiered on the 10th April 1954 at the Théâtre Marigny in Paris with Madeleine Renaud as the narrator.

“Driven by this desire to always go further, which brought him his bread and butter”, he would never do anything the old way. We should all thank him, as he was a corrupter of “good musical morals” ... By the way, did he not write “that we must disdain the bad smoke of the censers and that, if needs be, it is not unnecessary to spit on it?” In short, at the time of choice and disarray, he was famous, an excellent ancestor! It is in these terms that Pierre Boulez completed the first article he devoted to Debussy, entitled “Corruption in censers”, and published in 1956 in the *Nouvelle revue Française*. In the

aftermath, François Lesure asked him to write the Debussy leaflet that Pierre Boulez contributed to the Encyclopedia of Music edited by Fasquelle. This significant text, repeats the previous article. It was then, that his friendship with François Lesure began. Pierre Boulez always showed interest in Debussy's publications that Lesure offered him. This desire explains that the interpreter and the writer combined their efforts by creating the texts that will accompany his performances or recordings of Debussy's works. In 1969 Pierre Boulez conducted *Pelléas et Mélisande* for the first time in Covent Garden, London, during this time, he also wrote *Miroirs pour Pelléas et Mélisande*, a text then intended for the program that would accompany the performances, and in 1971 he wrote the text that would appear on the recording case of his piece for orchestra.

In addition to his writings, Pierre Boulez orally expressed himself regarding Debussy, devoting all or part of lectures he gave to him. In 1956, *Jeux* became the subject of an analysis course in Darmstadt and in 1961 and *Études* became the main focus for his students in Basel. In addition to this, enameling many



of his remarks, Debussy always remained present in the classes he held at the Collège de France.

In 1961, Pierre Boulez revealed to François Lesure that he was thinking about putting together one of Debussy's unsuccessful projects: "I would like, at the end of the centenary (and perhaps for the 101st anniversary) to write the sonata that he did not write: for oboe, horn and harpsichord; by modifying the original information and making it mine, of course! In any case, it will be for the next century's exhibition!" He continued to think about this without ever acting on the idea.

From the very start, Pierre Boulez was invited by François Lesure to be part of the editorial board and to participate in the critical edition of the Complete Works of Claude Debussy's development. In addition to his active participation in the meetings, he collaborated, contributing to the publication of two volumes: *Jeux* and *Le Martyre de saint Sébastien*. After the passing of François Lesure, Pierre Boulez decided to become his successor and, in 2002, was elected president of the Claude Debussy Documentation Center.

Present every year at general meetings, always willing to help, he

was a strong leader, allowing such a small research structure to evolve. A great amateur - "collector", he liked to say, not without humor - of facsimiles of musical manuscripts, he strongly supported the creation of Debussy's collection of these facsimiles of manuscripts, writing a general preface for this purpose, which appeared and will appear in all published and forthcoming volumes. In the same spirit, in January 2012, he gave the opening speech of the Claude Debussy International Colloquium at the Cité de la Musique in Paris, organized under the auspices of the Claude Debussy Documentation Center for the composer's 150th anniversary.

Pierre Boulez's name forever remains attached to the Critical Works of Claude Debussy's publication and Durand Editions will always remember the interview, filmed by Eric Denut on the 21st June 2011, in which he speaks about the assets of this tremendous undertaking (Universal Music Publishing Classical YouTube channel).

Condensed article by Myriam Chimènes entitled "Pierre Boulez and Claude Debussy" published in *Cahiers Debussy*, No. 39/2015, p. 5-7.

IMPORTANT CHALLENGES

RÔLES

Mélisande
Génévieve
Ysolt
Pelléas
Golaud
Arkel
Le Médecin
Le Berger
(qui ont de très bons papiers)
Voix
(dans la coulisse)
C
T
B

PELLÉAS ET MÉLISANDE
Acte I
SCÈNE 1 - Une forêt
Très modéré

PIANO

doux et expressif

© 2010 Éditions DURAND
Paris, France

D. A. E. 15808

Pelléas et Mélisande
vocal score published
in 2010 (Série VI, vol
2 ter).

EDITING *PELLÉAS ET MÉLISANDE*: THE FIRST VOCAL SCORE THAT CONFORMS TO THE ORCHESTRAL SCORE

OVER SIXTY SOURCES

The Critical Edition of *Pelléas et Mélisande* is the result of the analysis of an impressive number of documents:

ORCHESTRAL SCORE

- 10 manuscripts: sketches, *particella*, the lay-out of the score, correction sheets;
- 5 sets of proofs;
- 9 editions and re-editions with or without handwritten annotations;
- 3 sources concerning the orchestral material.

PIANO VOCAL

- 3 manuscripts of the vocal score;
- 4 sets of proofs;
- 8 printings of the score dated between 1902 and 1908, each one with its own set of transformations including short or long interludes;
- 5 annotated scores;
- 11 excerpts and arrangements published during the composer's lifetime.

LIBRETTO

- 2 editions of the libretto;
- 3 editions of the play by Maeterlinck.

Denis Herlin

The difficulty with *Pelléas* is that the original score was established by two different editors. It was initially conceived by Editions Fromont as a vocal score for use in rehearsal. Then Debussy, who wanted to retain his rights, published the vocal score himself. Later however, he was forced to sell the score during his divorce negotiations, and he gave everything to Durand. All of these details have their importance. The publishing history is highly complex and the sources are in a shambles.

The vocal score, which the *Complete Works* has published first, is in conformity with the orchestral score for the very first time. This had not previously been the case and the singers would work either off the first edition of 1902, or Durand's edition of 1907, and sometimes off another version entirely, unbelievable as it may seem. When rehearsals would begin, none of the singers had the same indications when it came to the movements, tempos, length of notes... Today the two scores finally conform.

David Grayson

The critical edition of an opera is almost inevitably a complex and delicate operation given the great number of “hands” and “voices” that participate in its creation. The final intentions of the composer, if it is possible to even discover them, are invariably shaped and moulded by the numerous professionals at the publishing companies and opera houses where the work is published and performed. In other words, the work is changed simply from being

released into the world. When one doesn't want this process to validate the decisions made by chance circumstance, one might dread the principles and habits of this or that printer or editor, or the individual aesthetic choices of a performer or a stage director. But it is better to accept that a composer cannot reach artistic maturity in a void and that these “chance” influences might contribute to his development in a positive way.

A FORTUITOUS DISCOVERY: *PREMIÈRE SUITE* *D'ORCHESTRE*

Edmond Lemaître

On June 11, 2008 the piano four-hand version of Claude Debussy's *Première Suite d'orchestre* was heard for the first time in France. The concert took place at the United States Embassy in the presence of the ambassador and his wife, as well as America's First Lady, Laura Bush, during an exhibit entitled *Trésors retrouvés d'Orient et d'Occident*. For this event, jointly organised by Éditions Durand and the *Centre de Documentation Claude Debussy*, the two pianists, Noël Lee and Alexandre Tharaud, performed the piece with the offprint from the *Complete Works*, edited by Noël Lee and Edmond Lemaître and just hot off the presses. It was a premiere!

We knew of the existence of this piece for orchestra and we knew that Debussy had created a reduction that was thought to be for two pianos. We could cite the names of the original owners of the manuscripts, but all trace of the manuscripts themselves had been lost in 1958 following a public sale.

It was while consulting the online catalogue of the Pierpont Morgan Library in New York that the musicologist Christophe Branger first noticed two manuscripts entitled *Première Suite d'orchestre*. One was a complete version with all four movements in a reduction for

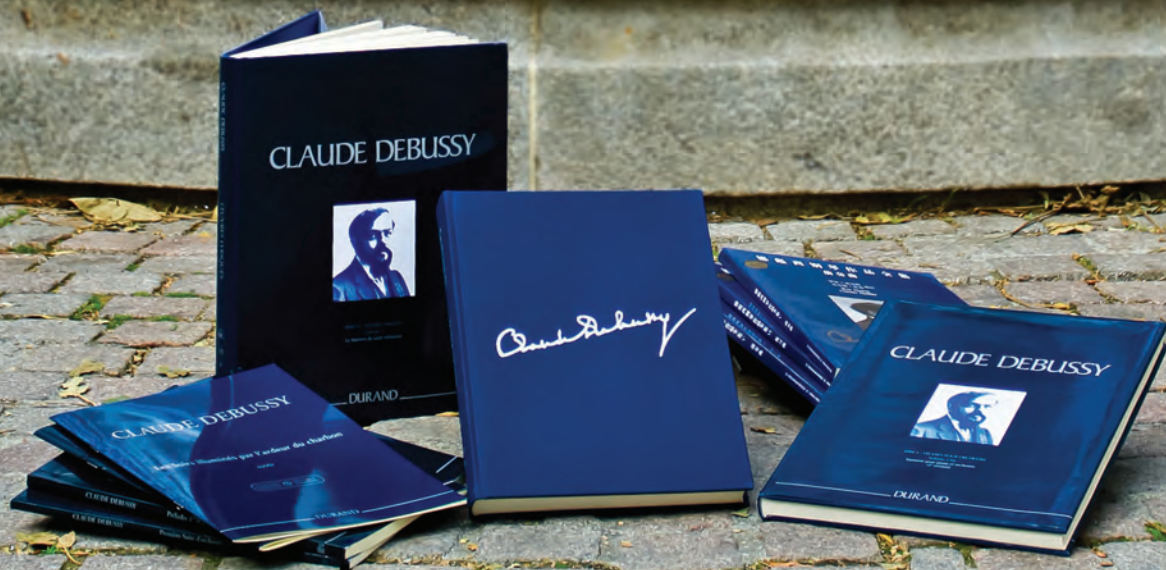
piano four-hands, the other was a full orchestral score but was missing the third movement. Thinking there had been a mistake, Christophe Branger consulted Denis Herlin, the Editor-in-chief of the *Complete Works* and after consultation, Denis Herlin authenticated the documents. These had been acquired by Robert O. Lehman, who had placed them in safekeeping at the illustrious New York library. They had not attracted much attention until then, escaping the notice of musicologists and musicians alike.

Dating the work remains a problem but the *Première Suite* was probably written between 1882 and 1884 during the two years that preceded Debussy's departure for the Villa Medici, a period when Debussy had not yet finished his studies at the *Conservatoire*.

The *Première Suite d'orchestre* was published in the piano four-hand version in Volume 9 of Series I of the *Complete Works of Claude Debussy*. The full orchestral score will be published later in Volume I of Series V.

World Premiere

The original version of the *Première Suite d'orchestre* was premiered by the orchestra *Les Siècles*, under the direction of François-Xavier Roth at the *Cité de la Musique* in Paris on February 2, 2012 during the events organised to celebrate Debussy's 150th birthday. The orchestration for the missing third movement "Rêve", based on the version for piano four-hands, was entrusted to the composer, Philippe Manoury.





Les Soirs illuminés par l'ardeur du charbon, offprint preface.

LA CHUTE DE LA MAISON USHER: THE DOCUMENTARY SOURCE

For the edition of *La Chute de la Maison Usher*, the editorial propositions to complete the music were at once pushed aside, the incompleteness of the unpublished score revealing the state in which its fragments reached us, as Denis Herlin underlined: “*La Chute de la Maison Usher*, is not simple. We took the documentary option because it was the only one possible, our purpose being not to substitute ourselves to the composer; we sometimes did it, but for *Usher* the concern is scientific.”

AN UNKNOWN WORK: *LES SOIRS ILLUMINÉS PAR L'ARDEUR DU CHARBON*

On November 30, 2001 a handwritten manuscript went up for sale at the *Hôtel Drouot* and was purchased by a Parisian collector. Éditions Durand immediately signed a copyright assignment agreement with the collector. The work had been completely unknown up until its discovery at the sale. Its title: *Les Soirs illuminés par l'ardeur du charbon*, a reprise of a verse from the *Balcon* by Baudelaire that Debussy had set to music in 1888. The genesis of this piece is directly linked to the miserable domestic life that Debussy was suffering through in February 1917, where sickness, cold, and the endless need for coal haunted his days. It was to personally thank his coal-dealer that Debussy wrote this short piece, twenty-four measures that recall “the sounds and scents that float on the evening air”, Prelude to the 1st book.

Denis Herlin published this piece as an offprint in 2003. The following year, Debussy's last piece for piano was integrated into the fourth volume of Series I, edited by Christophe Grabowski.



Chinese edition of the *Préludes* and *Etudes*. Two volumes from the *Complete Works of Claude Debussy*.

COMPLETE WORKS OF CLAUDE DEBUSSY IN CHINA

The *Complete Works* have captivated China. The Shanghai Music Publishing House has signed a contract to publish a licensed edition of the two piano volumes: the *Préludes*, books I and II, edited by Claude Helffer and Roy Howat and the *Études*, edited by Claude Helffer. These volumes were released in 2011.

The Chinese editors adopted the fundamental characteristics of the offprint format. The scores are released in paperback, however all the historical content retracing the genesis and premiere of each work has been integrated, as well as all of the critical notes with the various editorial variants and facsimiles. In fact, these editions are a

faithful reproduction of the previously re-released volumes in their entirety, but in a lighter format. Éditions Durand had already been considering this solution for some time, and in the future all of Series I—*Oeuvres pour piano*—will be reprinted in this format, distinguishable from the offprints by their content.

OFFPRINTS



Offprints cover

When it comes to distributing Debussy's work, offprints are ideal for they display the scientific work to its fullest extent and make it available to the greatest number.

The works taken in excerpt from the bound scores are dissociated from their critical apparatus and are presented in paperback form with a "Debussy blue" cover, characteristic of the principle volumes from which they derive. The music is preceded by a short bilingual preface for the unabridged works that situates the historical context of each composition and strives, when necessary, to

provide the elements that establish the musical text as well as the most important variants.

Their distribution, at an affordable price, allows each and everyone access to the musical texts contained in the critical edition, the text of reference.

The offprints also carry out the important mission of introducing the posthumous pieces before their integration into the corpus of the This was particularly the case for *Les Soirs illuminés par l'ardeur du charbon* and the piano four-hand version of the *Première Suite d'orchestre*.

PUBLISHING *LE MARTYRE DE SAINT SÉBASTIEN*: A PRECIOUS TOOL FOR ORCHESTRAL CONDUCTORS AND STAGE DIRECTORS ALIKE

Released in 2009, the publication of the complete "mystery" of *Le Martyre de saint Sébastien* brought together Pierre Boulez and the Japanese musicologist, Eiko Kasaba. Until then, it had been very difficult to familiarise oneself with this particular piece, primarily because the work was not for sale, but only existed as a rental with all of the orchestral parts. In addition, the *partition générale* presented practically none of D'Annunzio's texts other than those put to music by Debussy, with only a few other lines to serve as cues. This critical edition, for the first time, includes all of the original text, integrated into the

body of the musical score itself. Chosen for their pertinence and assigned to Saint Sebastian, these lines form spoken interludes that, in addition to linking the musical passages, help to make the action more understandable. In addition, Gabriele D'Annunzio's entire poem – more than 3900 lines – has been placed at the end of the score. For the first time, it is possible to read this veritable ocean of a text, interspersed with its drops of music! The text is so lengthy that's several musicians have proposed an abridged version, creating a script that allows for a more reasonable time-frame; this was particularly the case for Désiré Inghelbrecht

whose version was approved by both the composer and the poet. In order to find one's way through the piece, a triple reading is proposed: 1) the text in its entirety; 2) the text that has been set to music by Debussy in brackets; 3) the text established by Inghelbrecht and approved by both Debussy and D'Annunzio in gray. In addition, Germaine Inghelbrecht's analysis of the Mansions (as the acts are called) has been included. These notes, published in Paris by Durand in 1948, were intended to accompany the performances, and they are a valuable tool for musicians, orchestra conductors, stage directors and theatre directors alike.



The three levels
of reading the
D'Annunzio text.



Linked text within
the score.



Linked text within
the score.

A VALUABLE COMPANION TO THE COMPLETE WORKS:

LE CENTRE DE DOCUMENTATION CLAUDE DEBUSSY

Myriam Chimènes

The musicologists involved in Claude Debussy's Complete Works are currently using this tool, a working tool, a communication tool, an institution created by François Lesure. This tool is crucial to specialized researchers. The collections from the Claude Debussy Documentation Center are now an essential part of those of the Department of Music and the Audiovisual Department of the *Bibliothèque nationale de France*. Today, the Documentation Center Claude Debussy is chaired by Alain Planès, who has taken over from Pierre Boulez sided by Myriam Chimènes, General Secretary and Edmond Lemaître, Treasurer.



Documentation and Research

The *Centre de documentation Claude Debussy* keeps and provides the public and researchers with the most complete documentation possible concerning the composer. His collections bring together:

- photographic reproductions of Debussy's handwritten manuscripts (sketches, definitive manuscripts, corrected proofs, correspondence) whose originals are scattered throughout public libraries and private collections in France and abroad;
- French and foreign editions of Debussy's scores;
- books and magazines pertaining to Debussy and his era;
- concert programs, posters, photographs and any other iconographic document;
- recordings of his work.

*Fantaisie pour piano
et orchestre - second
version (Série V, vol.
2bis) pages corrected
and annotated by
Debussy.*



Re-releasing Historical Recordings of Claude Debussy's Works

On their own initiative, *Le Centre de documentation Claude Debussy* has created a CD collection that re-releases the historical recordings of Claude Debussy's works that have been conserved in the audiovisual department of the *Bibliothèque nationale de France*. This collection was implemented by the *Centre de documentation Claude Debussy*, the *Bibliothèque nationale de France* and Ysaÿe Records.. The release of the first CD devoted to the two series of *Images* for piano coincided with the publication of the facsimiles of the handwritten manuscripts for the same works. The second CD will be conceived along the same lines and will contain a choice of melodies, some of which are a part of "L'Album Vasnier".

Publishing the Cahiers Debussy

Objectives:

- to show the current state of *debussyste* research in all domains;
- to resituate the composer in the artistic context of his era;
- to reissue early sources in a section entitled "Documents";
- to publish a bibliography, a discography and a videography devoted to Debussy and to list any of his manuscripts.

Publishing Facsimiles of Claude Debussy's Manuscripts

Taking particular care to respect the original format and the colours of ink and pencils, as well as the paper, the facsimiles of Debussy's handwritten manuscripts are a faithful reproduction of the originals.

Images for piano (two volumes) and *L'album Vasnier* have been published. *Centre de documentation Claude Debussy* and the *Bibliothèque nationale de France Éditions* are now combining their efforts: two *Arabesques* have been published; the *Quatour* is in preparation.

COMPLETE WORKS OF CLAUDE DEBUSSY

SERIES I **PIANO WORKS**

Volume 1*

Danse bohémienne •
Danse (Tarentelle
styrienne) •
Ballade (Ballade slave) •
Valse romantique •
Suite bergamasque •
Rêverie •
Mazurka •
Deux Arabesques •
Nocturne •

Volume 2*

Images (1894) •
Pour le piano •
Children's corner •

Volume 3 *

Estampes •
D'un cahier d'esquisses •
Masques •
L'Isle joyeuse
Images (1^{re} série) •
Images (2^e série) •

Volume 4*

Morceau de concours
The little Nigar •
Hommage à Haydn
La Plus que lente •
Six Épigraphe antiques •
Berceuse héroïque •
Page d'album pour
l'œuvre du « Vêtement
du blessé » •
Élégie •

Les Soirs illuminés par
l'ardeur du charbon •

Volume 5*

Préludes (1^{er} Livre) •
Préludes (2^e Livre) •

Volume 6*

Études •

Volume 7*

**Œuvres pour piano
à 4 mains :**
Symphonie en si mineur •
Andante cantabile •
Ouverture Diane •
Le Triomphe de Bacchus •
Intermezzo •
L'Enfant prodigue
Divertissement •
Printemps

Volume 8*

**Œuvres pour deux
pianos :**
Prélude à l'après-midi
d'un faune
Lindaraja •
En blanc et noir •

Volume 9*

**Œuvres pour piano
à 4 mains et pour
deux pianos :**
Première Suite •
Petite Suite •
Marche écossaise
La Mer
Six Épigraphe antiques •
Deux Danses

(réduction pour
deux pianos)

SERIES II **MELODIES**

Volume 1

1879 à 1882

Volume 2 *

1882 à 1887

Volume 3

1887 à 1893

Volume 4

1897 à 1915

SERIES III **CHAMBER MUSIC**

Volume 1*

Trio pour piano, violon
et violoncelle •
Nocturne et Scherzo
pour violoncelle et piano •
Intermezzo pour
violoncelle et piano •
Quatuor à cordes •

Volume 2

Musique de scène pour
les Chansons de Bilitis
Rhapsodie pour clarinette
et piano
Petite Pièce pour
clarinette et piano
Minstrels pour violon
et piano
Syrinx pour flûte seule

Volume 3

Sonate pour violoncelle
et piano
Sonate pour flûte, alto
et harpe
Sonate pour violon
et piano

SERIES IV **CHORAL WORKS**

Volume 1

Cantates :

Daniel
Le Gladiateur
L'Enfant prodigue
(1^{re} version)

Volume 2

Printemps pour chœur
de femmes et orchestre
(1882)
Invocation
Le Printemps pour
chœur et orchestre
(1884)
Chœur des brises
Hélène
Églogue
Hymnis
Diane au bois

Volume 3

Printemps (2 versions)
La Damoiselle élue

Volume 4

La Saulaie
L'Enfant prodigue
(2^e version)
Trois Chansons de
Charles d'Orléans
Noël des enfants qui
n'ont plus de maison
Ode à la France

SERIES V
ORCHESTRAL
WORKS
Volume 1

Intermezzo
Première Suite
d'orchestre
Marche écossaise
Prélude à l'après-midi
d'un faune

Volume 2

Fantaisie pour piano et
orchestre (1^{re} version)

Volume 2 bis *

Fantaisie pour piano et
orchestre (2^e version) •

Volume 3 *

Nocturnes

Volume 4

Rapsodie pour saxo-
phone et orchestre
Deux Danses pour harpe
et orchestre
Rapsodie pour clarinette
et orchestre

Volume 5 *

La Mer

Volume 6

Images

Volume 7

Khamma

Volume 8 *

Jeux

Volume 9

La Boîte à joujoux

Volume 10 *

Le Martyre de saint
Sébastien (fragments
symphoniques)

Volume 11 ***Orchestrations :**

Deux Gymnopédies
d'Erik Satie
De Grève
Le Jet d'eau
Trois Ballades de
François Villon
La plus que lente
Berceuse héroïque

Volume 12**Orchestrations :**

Petite Suite
Children's Corner
Ariettes oubliées (I, V)
Printemps, Suite
symphonique

SERIES VI**LYRICAL WORKS****Volume 1 ***

Rodrigue et Chimène

Volume 2

Pelléas et Mélisande

Volume 2 bis

Pelléas et Mélisande
commentaires

Volume 2 ter *

Pelléas et Mélisande
(chant et piano)

Volume 3 *

Le Roi Lear
Le Diable dans le beffroi
La Chute de la Maison
Usher

Volume 4 *

Le Martyre de saint
Sébastien

*Released Volumes

• Offprints



Claude Debussy and
his daughter Chou-
chou on the Houlgate
beach, 1911.



THE DEBUSSY COMMISSION

MUSICA GALLICA

Publishing works pertaining to French musical heritage with the support of the French Ministry of Culture and the *Fondation Francis et Mica Salabert*

The *Complete Works of Claude Debussy* are under the patronage of the French Ministry of Culture, the *Bibliothèque nationale de France* and the *Centre national de la Recherche Scientifique (IReMus)*

Founder

François Lesure

Honorary Commission

Claudio Abbado, Luciano Berio,
Pierre Boulez, Henri Dutilleux,
György Ligeti, Olivier Messiaen,
Seiji Ozawa

General Editor

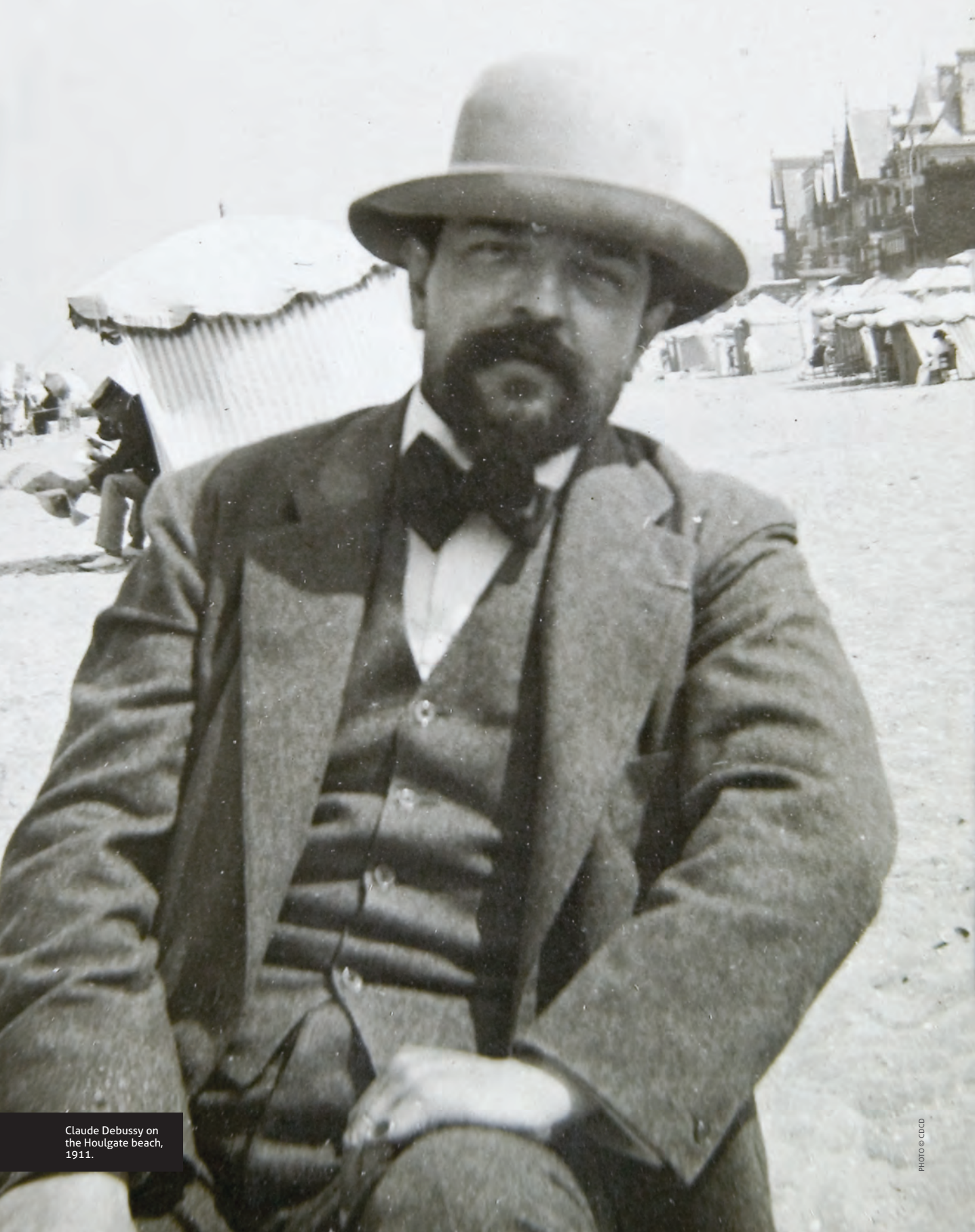
Denis Herlin

Editorial Committee

Myriam Chimènes, Roy Howat,
Marie Rolf

Editorial Executive

Edmond Lemaître



Claude Debussy on
the Houlgate beach,
1911.

To Anik Lesure for providing
the photographic documents
concerning François Lesure

To the *Centre de Documentation
Claude Debussy* (CDCD) for their
help and gracious authorisation to
use the photographic images of
Claude Debussy

Notes and Editorial Coordination:
Edmond Lemaître and the
Promotion department of Durand
Salabert Eschig (Universal Music
Publishing Classical)

Transcription of the excerpt from
an interview with Pierre Boulez
conducted by Éric Denut on
June 21, 2011

Transcription of the excerpt from an
interview with Myriam Chimènes
conducted by Éric Denut on
September 22, 2011

Transcription of the excerpt from
an interview with Denis Herlin,
conducted by Éric Denut on
May 12, 2011.

Text by Roy Howat taken from the
article “The Origins of the Œuvres
complètes de Claude Debussy” in *Berlioz
and Debussy Sources, Contexts and
Legacies*, Ashgate edit., 2007.

Original texts by Marie Rolf

Text by David Grayson taken from
the *Œuvres Complètes* (Série VI,
volume 2 ter) *Pelléas et Mélisande*

Original texts by Edmond Lemaître

Photos of Scores: Mathias Bord
Photo of Roy Howat: Fleur Kilpatrick

English Translation: Alyssa Landry,
Kathryn Shaw

Art Direction & Design :
Anna Tunick (www.atunick.com)

THANKS & CREDITS



Claude Debussy and
his parents, around
1906.

©

Durand Salabert Eschig
Universal Music Publishing Classical
2018

Durand Salabert Eschig
Universal Music Publishing Classical
16, rue des Fossés-saint-Jacques
75005 Paris - France
promotion.dse@umusic.com