MTO 13.1 Examples: Marion, Debussy and Recollection: *trois aperçu*

(Note: audio, video, and other interactive examples are only available online)


**Figure 1.** “De rêve,” Debussy’s poem and its English translation

I. “De rêve”

La nuit a des douceurs de femme,
Et les vieux arbres, sous la lune d’or,
Songent! à Celle qui vient de passer,
La tête emperlée.
Maintenant navrée, à jamais navrée,
Ils n’ont pas su lui faire signe . . .
Toutes! Elles ont passé:
Les Frêles, les Folles,
Semant leur rire au gazon grêle,
Aux brises frôleuses la caresse
charmuse des hanches fleurissantes.
Hélas! de tout ceci, plus rien qu’un blanc frisson . . .

I. Of a Dream

Night has the softness of a woman,
And the old trees, under the golden moon,
Reflect! upon the recently deceased,
Her head covered with pearls.
Now regretting, forever regretting,
They did not know how to reach her . . .
All! They have died away:
The frail, the mad,
Scattering their laughter on thin lawns,
In the rustling breezes the delightful caress
of their flowering hips.

Alas! of all this, nothing but an empty shiver . . .
Old trees under the golden moon
Cry [off] their beautiful golden leaves!
Nothing will dedicate to them
Any longer the pride of golden helmets,
Now tarnished, forever tarnished:
The knights are dead
On the road to the holy Grail!

Night has the softness of a woman,
Hands seem to brush the souls,
Hands so frantic, so frail,
In the days when swords sang [out] for Them!
Strange sighs rise up under the trees:
My soul is of an ancient dream embracing you!
Example 1. “De rêve,” measures 1–18
Figure 2. “De rêve,” mm 1–18 (text), division into three sections

<table>
<thead>
<tr>
<th>Section 1 (mm. 1-5)</th>
<th>Section 2 (mm. 6-13)</th>
<th>Section 3 (mm. 14-18 downbeat)</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-2</td>
<td>mm. 3-5</td>
<td>mm. 6-9</td>
</tr>
<tr>
<td>La nuit a des douceurs de femme,</td>
<td>à Celle qui vient de passer,</td>
<td>Maintenant navrée, à jamais navrée,</td>
</tr>
<tr>
<td>Et les vieux arbres, sous la lune d’or,</td>
<td>La tête emperlée.</td>
<td>***</td>
</tr>
<tr>
<td>Songent!</td>
<td>***</td>
<td>***</td>
</tr>
<tr>
<td>Night has the softness of a woman,</td>
<td>upon the recently deceased,</td>
<td>***</td>
</tr>
<tr>
<td>And the old trees, under the golden moon,</td>
<td>Her head covered with pearls.</td>
<td>***</td>
</tr>
<tr>
<td>Reflect!</td>
<td>***</td>
<td>***</td>
</tr>
</tbody>
</table>
Example 2. “De rêve,” contextualizing thread one, measures 1–6

Example 3. “De rêve,” contextualizing thread two, measures 1–18

Example 5. “De rêve,” measures 84–99
Example 6. “Prélude,” measures 1–27
Example 7. “Toccata,” measures 1–33
Example 8. “Sarabande,” measures 1–22

Example 10. “Prélude,” partitions of the whole-tone scales
Example 11. “Prélude,” measures 57–64

Example 12. The sonority of measures 57–58 in the “Prélude,” contextualized

(a) contextualized in C major          (b) contextualized in A minor          (c) contextualized in C♯ minor

(as presented in mm. 57–58)
Example 14. *Pour le piano*, inter-movement connections

(a) End of “Prélude” beginning of “Sarabande”

"Prélude" m. 163

"Sarabande" m. 1

Avec une élégance grave et lente

(b) “Progression”: m. 1 “Sarabande” to mm. 46–47 “Prélude”

"Sarabande" m. 1

"Prelude" mm. 46 - 47

C: "Tristan Chord"
Chart 1. Extracted from Walker, “Hayden White’s Metahistory”

<table>
<thead>
<tr>
<th>Dominant Trope</th>
<th>Trope Function</th>
<th>Mode of Emplotment</th>
<th>Location of Perfection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metaphor</td>
<td>Represent</td>
<td>Romance</td>
<td>Past</td>
</tr>
<tr>
<td>Metonymy</td>
<td>Reduce</td>
<td>Tragedy</td>
<td>Close Future</td>
</tr>
<tr>
<td>Synecdoche</td>
<td>Integrate</td>
<td>Comedy</td>
<td>Present</td>
</tr>
<tr>
<td>Irony</td>
<td>Negate/Transcend</td>
<td>Satire</td>
<td>Distant Future</td>
</tr>
</tbody>
</table>

Example 15. “Golliwogg’s Cakewalk,” measures 61–64
Example 16. “Golliwogg’s Cakewalk,” measures 1–4 and measures 10–13

Allegro giusto

très net et très sec

p
Figure 3. Debussy’s Frontispiece for *Children’s Corner*