

# PETITE SUITE

Komponist 1863 - Erscheinung 1839

Secondo

En bateau

Lesire Nr. 65\*

1. *Andantino*

The musical score is written for piano and consists of 31 measures. It is in 3/8 time and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked "Andantino". The dynamics range from piano (p) to fortissimo (ff). The score is divided into four systems of staves.

# PETITE SUITE

Komponiert 1838 · Erstveröffentlicht 1839

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Primo

## En bateau

Lesire N. 65\*

Andantino

The musical score is written for a piano and consists of four systems of staves. The first system (measures 1-6) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system (measures 7-12) continues the melody with some chromaticism and includes a *p* dynamic marking. The third system (measures 13-18) shows the melody moving to the bass clef and includes a *pp* dynamic marking. The fourth system (measures 19-24) features a more complex texture with triplets and a *mf* dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

\*) François Lesire, Catalogue de France de Claude Debussy, Gouf 1877

33 *f risoluto*

39 *p* *(p)* *dim.* *(f)*

47 *pp* *pp*

53 *p* *mf* *dim.* *p*

63 *pp* *pp* *pp* *pp*

65 *un peu vivace*

Detailed description: This is a page of a musical score for piano, consisting of five systems of two staves each. The music is in a minor key with a 3/4 time signature. The first system (measures 33-38) features a right-hand melody with sixteenth-note runs and a left-hand accompaniment of eighth notes. A dynamic marking of *f risoluto* is present. The second system (measures 39-46) shows a more complex texture with a right-hand melody and a left-hand accompaniment of sixteenth-note patterns. Dynamics include *p*, *(p)*, *dim.*, and *(f)*. The third system (measures 47-52) has a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes. Dynamics are *pp* and *pp*. The fourth system (measures 53-62) features a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes. Dynamics include *p*, *mf*, *dim.*, and *p*. The fifth system (measures 63-68) has a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes. Dynamics are *pp*, *pp*, *pp*, and *pp*. The tempo marking *un peu vivace* appears above the first measure of the fifth system.

20 *pp* *f* *risoluto*

22 *p* *p* *dim.* *p*

24 *pp* *pp*

26 *f* *mf* *dim.*

28 *p* *piu p* *pp* *un peu relax* 2 *pp* 2

## Vorwort

Debussy komponierte die *Petite Suite* im Lauf des Jahres 1888, einige Monate nach seiner Rückkehr aus Rom. Das Werk war ursprünglich wohl fünfsätzig; Debussy hat, wie es scheint, auf den dritten Satz verzichtet. Er spielte es am 1. März 1889 in einem Pariser Salon zusammen mit Jacques Durand, Sohn des Verlegers Auguste Durand, den er auf dem Konservatorium kennen gelernt hatte. Einige Monate später stattete Debussy der Kompositionsklasse seines ehemaligen Lehrers am Konservatorium, Ernest Guiraud, einen Besuch ab und spielte dort mit seinem Freund Paul Dukas das Werk erneut und zwar vor den Schülern des Meisters, unter denen auch Henri Busser war, der Bearbeiter der späteren Orchesterfassung.

Die *Petite Suite*, die bereits im Februar 1889 bei Durand erschien, war wie alle Jugendwerke Debussys erst erfolgreich, nachdem er mit *Pelléas et Mélisande* den Durchbruch geschafft hatte. Binnen kurzem wurde die *Petite Suite*, original für Klavier zu vier Händen, ganz oder teilweise für alle nur denkbaren Besetzungen bearbeitet und gehört heute mit den *Arabesques* zu den populärsten Werken Debussys.

Paris, Frühjahr 1996

François Lesure

## Preface

Debussy wrote his *Petite Suite* in the course of the year 1888, a few months after his return from Rome. It seems that the work originally had five movements and that in the end Debussy withdrew the third. He played the piece at a Parisian salon on 1 March 1889 with Jacques Durand (the son of the publisher Auguste Durand), whom he had met at the Conservatoire. A few months later, while visiting the composition class of his former teacher at the Conservatoire, Ernest Guiraud, he played the work in the company of his friend Paul Dukas to the assembled students, one of whom, Henri Busser, later arranged the work for orchestra.

Like all of Debussy's early works, the *Petite Suite*, which was published by Durand in February 1889, did not achieve success until after the composer had attracted attention with *Pelléas et Mélisande*. Before long it had been arranged, either in whole or in part, for all manner of instruments. Today, along with the *Arabesques*, it is among Debussy's most popular works.

## Préface

La *Petite Suite* a été écrite dans le courant de l'année 1888, quelques mois après le retour de Rome du compositeur. Il semble que l'œuvre comportait à l'origine cinq mouvements et que Debussy renonça finalement au troisième. Il la joua dans un salon parisien le 1er mars 1889 avec Jacques Durand, qu'il avait connu au Conservatoire et qui était le fils de l'éditeur Auguste Durand. Quelques mois plus tard, comme il rendait visite à la classe de son ancien professeur de composition Ernest Guiraud au Conservatoire, il l'exécuta à nouveau en compagnie de son ami Paul Dukas devant les élèves du maître, parmi lesquels se trouvait Henri Busser, qui allait plus tard l'orchestrer.

La *Petite Suite*, publiée dès février 1889 chez Durand, n'allait connaître le succès – comme toutes les œuvres de jeunesse de Debussy – qu'après que *Pelléas et Mélisande* ait attiré l'attention sur lui. Elle fut alors transcrite – en tout ou en partie – pour toutes sortes d'instruments et est devenue après les *Arabesques* l'une des œuvres les plus «populaires» de Debussy.