



Claude Debussy (about 1895)

The Impressionistic music of Claude Debussy, revolutionary in its time, fascinates pianists and audiences. The floating sonorities, wash of tone color and compelling rhythms create illusions that can not be described.

*Clair de Lune* and the *Golliwogg's Cake-Walk* are among the most popular piano compositions ever written. The delightful *Children's Corner*, which Debussy wrote for his little daughter Chouchou, transports us back to the delights of childhood. The *Sarabande* is regarded as a major landmark in writing for the piano. *Rêverie* and *Arabesque* have been popular since the first printing.

In the Foreword, Debussy's work is placed in context with the novelists, poets, painters and other composers who mutually influenced each other. His pivotal position in music history is made clear in a discussion of his new harmony, illustrated with passages from the pieces in this book. The technic and interpretation he taught, revealed by memoirs of some of his pupils, is described in detail. Editorial suggestions for pedaling and fingering have been added in light print, based on Debussy's teaching. All of the French terms in the pieces have been translated.

This book has been meticulously prepared from extant autographs, original and first editions. The new engraving is spaced for ease of reading.

# DEBUSSY

## AN INTRODUCTION TO HIS PIANO MUSIC

EDITED BY MARGERY HALFORD

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by Alfred Sisley (1839-1899)  
Oil on canvas, 1876  
The Granger Collection, New York

# RÊVERIE

Andantino sans lenteur  
without dragging

*pp* très doux et très expressif

The musical score for 'Rêverie' is written in B-flat major (two flats) and 3/4 time. It consists of four systems of piano and right-hand staves. The first system begins with a circled 'a' and a 4-measure phrase. The second system begins with a boxed '4' and a 4-measure phrase. The third system begins with a boxed '8' and an 8-measure phrase. The fourth system begins with a boxed '12' and a 12-measure phrase. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). Fingerings and pedaling are indicated throughout.

Ⓐ Pedalling must be adjusted to each particular piano, and the manner of using it varied to suit individual passages. See the discussion on page 9 for subtle pedalling styles which should be tried to enhance the effect.

N.B. The phrasing and dynamics given above are found in the original edition. Some modern editions have made changes in them.