

# Suite Bergamasque

Claude Debussy

Prélude  $\text{J} = 90$

The musical score consists of five staves of piano music. The top staff shows a treble clef, a bass clef, and a key signature of one flat. The second staff shows a treble clef and a bass clef. The third staff shows a treble clef and a bass clef. The fourth staff shows a treble clef and a bass clef. The fifth staff shows a treble clef and a bass clef.

Harmonic analysis labels are placed above the music:

- Staff 1: F.I, V7(+2), I(+2), IV(+6)
- Staff 2: iii65, vi, IVM7 V2, I6(2), vi43, ii7, viio6 V7(42) V7
- Staff 3: I, V7(+2), V43(24)/IV, V65/IV
- Staff 4: IVM7/IV, V7/IV, IV, V6, IV6 V, IV, iii, ii, I+
- Staff 5: IV, V6, IV6 V, IV, iii, ii, I+, ii7, viio6 IV64

Measure numbers are indicated on the left side of the staves:

- Staff 1: 1, 2, 3, 4
- Staff 2: 4
- Staff 3: 7
- Staff 4: 10
- Staff 5: 13

16 I IV6 ii6 vii<sup>o</sup>6 IV64 IV6 iii IVM7 V  
 18 IV I6 ii 3 I(64) I\ \ iii.i i(2) i iv(+6)  
 21 i i(2) i iv7(6) iv7 V7(+2)/III III iv65 i64 iv7  
 23 V7(+6)/III V7(+6+2) v i i(2) i iv(+6)  
 25 i i(2) i iv iv(2) iv V7/III III(+6)  
 27 V7/III III(+6) V43(+2)/V V

29 V43(+2)/V      V  
 iv ii%43 III M7 VI 64 ii%7 v64 i7 iv64 ii%2 VII iv65 v7 iv7 i6

30 V7/V i6(+#6)

32 V43 V i(2) i iv(+6)

35 V7(6)/VII V7/VII V7(+2)/III III iv65 i64 iv7

39 V7(+6)/III V7(+6+2) v i(2) i iv(+6)

41

i i(2) i I I(2) I VI V7(6)/III V7/III i iv v

43 i V7/III i\| I.V2 iii V64 I(72)I V65 iii64 IV6 vi7 V7(2) I64 vi7 IV6

46 V2 iii V64 I(72)I V65 iii64 IV6 vi7 V7(2) I64 V7 IV.V2 iii V64 I(72)I

49 V65 ii64 ii43 V7 V2 iii V64 I(72)I V65 ii64 ii43 V7

52 I"IM7(+2) viio43(+2)/V IM7(+2)

55 viio43(+2)/V" III.IM7(+2) viio65/V

This musical score consists of eight staves of music. The first four staves are in common time (indicated by a 'C') and the last four are in 8/8 time (indicated by an '8'). The key signature changes frequently, indicated by various sharps and flats. The music is divided into measures by vertical bar lines. Above the notes and chords, Roman numerals and numbers in parentheses are placed, likely indicating harmonic analysis or specific performance markings. The vocal line (top staff) and piano/bass line (bottom staff) are clearly distinguished.

58 IM7(+2) viio65/V I.vii%65 iii6 V7 vii%65 iii6 V7

61 ii7 vii%65 iii6 V7 vii%65 iii6 V7 ii7

64 IVM7 V7(+4+2) I(+2) V7(+2)

67 I+(+2) IVM7(+2)

69 V43(+2)/IV vi IV IVM7 V2

I6(2) vi43 ii7 viio6 V7(42) V7 I V7(+2)

74 vi(+4) ii vi(+4) V/V V"V7 I6 IV6 ii6 V6 iii6 vi6"

IV6 viio6 V6 I6 vi6 ii6 viio6 iii6 IV(+6)

77 V43(+2) V7(+2)

I vii%65/IV V43(+6)/IV V43/IV V7 V7(+2) I vii%65/IV V43(+6)/IV

V43/IV V7 V7(+2) IV vi64 ii @none > > >

87 IV6(+2) I64 IV(+6) I\| V

**Menuet**

$\text{♩} = 80$

90 A.iv7(+6) i V7/VII i V V7(+4+2)

93 V64 V2 VIM7(+2) vii7 V7(+2)/VI VI iv VIM7(+2) vii7

96 V7(+2)/VI VI iv ii%7 V7/III ii%7 v64 ii%7 V7/III ii%7

99 III+ V43

101 iv7(+6) V7/VII iv7(+6)

104 @none<sub>3</sub> i v6 V43/V vi III6 viio/V iv I6 i6 v%7

107 i v7-V7 i v7-V7 i v7 i v7-V7 i v7-V7 i V/III

109 III V7/III III V7/III III vii7 III V7/III III V7/III III V/bV BV

i%7 iv(+4) iv vii7 iii7

115 VI"V7(42)/bII V7/bII V7(2)/bII BII64 BII64(+6)

117 V7(42)/bII V7/bII V7(2)/bII BII64 BII64(+6)"

119 VII"vii6/VI VI6 vii" vii2 V65/VI vii64 V7(+2)/VI i6

121 vii" viio6/VI VI6      vii"      vii2      V65/VI vii64      III"V7(+2)/VI i6      BII6

123 III6      i6"      BII(4) BII      BII(+2)      vii6 BIIM7      v%43

126 BII(4) BII BII(+2)" v5      VIM7      v6      i      v43-V43 i      V7/III ii%43

129 v5      VIM7      v6      i      v43-V43      i6-III      V7(+6+2)/VII

132 iv2(+6)

134 V2/VII      V7(+2)/VII      VII(+6+2)      III(+6)

136 VII(+6+2) i #vi%7 III6 v i(742) i\\ VI  
 VI VI6 ii<sub>o</sub> III(+4) V43/III ii<sub>o</sub> i7-V64/VI

139 V VI6 ii<sub>o</sub> III(+4) V43/III iv64 VI

141 V VI6 ii<sub>o</sub> III(+4) V43/III iv64 VI

143 BV BV6 io BII(+4) V43/bII io vii7-V64/bV

145 BV BV6 io BII(+4) V43/bII io iii

147 IV i%7 IV i%7 IV #vii<sub>o</sub>7/vii vii IV64 vii6(+6) V7/IV

149      IV      V7/VII    V7(+2)/VII    VII      V7/III      v(+4+#2)    v      V7(+2)/IV    V7/IV

151      IV      i%7 IV      i%7 IV    #vii07/VII    VII      IV64      VII6(+6) #vii%7/iv    IVM7    v

153      #VI      VII M7 V7/iv ii      V65/iv      IV      i%7 IV      i%7 IV      vii      IV64      vii6(+6)      #vii07/vii

156      IV      V43/VII VII      V7(#62)/iv    V7(2)/iv      V7/iv      #vii%7    IM7    ii      V7/#VI    V65/#VI

159      #vii%2      3      #vii%7    V65      i(+4+2) ii%2      #vii%65      #iii      #vii064    #iii65    V65/#VI

161      #vii%2      BV64      BV6      BV64      BV6      BV64



179

#vii%7 V7/#vi V2/#vi #vi

182 IV IV(2) IV ii7

185 IV ii i V7-v7 i V/III III V7/III III V/III

188 i V7-v7 i V/III III V7 III V

191 III v64 8 4 4 i\\|

## Clair de lune

**194** D<sub>b</sub>.I6 #vii<sub>o</sub>2(64)/vi #vii<sub>o</sub>2/vi vi43(42) vi43 V43(42) V43  
**198** ii<sub>2</sub>(6) ii<sub>2</sub> V65 ii43(4) ii43 V65/vi vi2 ii65 vi43(4) vi43 V43 V7  
**202** I ii65(2) ii65 I6(2) I6 ii65(2) ii65  
**206** V43(6)/IV V43(IV) V2 vi(4) 2 vi ii(2) ii 2 ii7  
**209** IV(4) IV64 IV6 ii(2) ii IV64 ii64  
**212** V7(+2) #vii<sub>o</sub>7/vi IV6

215 vii%7 IV64 ii7 I6 i6(+6)

219 8-V43(4) V7 I iii BIII6

221 I iii BIII6

222 I V7/V

224 V7(+2) IV iii

225 V7(+2) IV iii

226 ii

227 IV+64 ii V+

228 I iii BIII6

229 I iii #II.I6

230 vi2 vi7 vi65

231 ii6(2) ii ii(#7)

232

ii<sup>2</sup> vii%7 IV6 V7(+2) ii65 ii43(2)

234

ii7 2

236 I.V" V7(4) V7 V7(4) V7

238 V7(42) V7 V7(42) V7"

240 ii65 ii43 vii%7 ii65 ii43 vii%7

242 ii65 ii65(#4)

244                    iii'''iii                    8: V7/vi                    vi43(4)                    vi43"

247                    V43(4)                    V43                    ii2                    iii43

249                    vii%7(64)                    vii%7                    V7/vi                    vi2                    ii65

251                    vi43(4)                    vi43                    V7                    I                    V7/IV                    ii65(2)                    ii65

254                    V43(2)/IV                    V43/IV                    vi(4)                    vi                    I6                    vi64                    I6                    ii7

258                    V7                    iii6                    V7                    I                    iii                    I

Passepied

$\text{J} = 170$

Musical score for piano, page 17, measures 266-270. The score consists of two staves. The top staff is in treble clef, G major (two sharps), common time. The bottom staff is in bass clef, G major (two sharps), common time. The vocal line starts with a half note followed by a quarter note. The piano accompaniment features eighth-note chords. Measure 266: vocal half note, piano eighth-note chord. Measure 267: vocal quarter note, piano eighth-note chord. Measure 268: vocal rest, piano eighth-note chord. Measure 269: vocal eighth note, piano eighth-note chord. Measure 270: vocal eighth note, piano eighth-note chord.

270      i            i6            v            v2            i6            V43(4) V43      i            V43(4)/III V43/III

274      III            VI            VI64            iv            i6            V6/III      V/III      V43(2)/III V43/III

278      III            VI            V65/V            i43            V65/V      V43(+2)/III

282      III            V43/VII      V            iv7            V7/III      iv7

287      V7/III            V43(42)/III V7/III      V7(+2)/VI      VIM7      i7      iv7

291      vii7            V43(4)/VI      i            i2            VI            VI64      VI      iv43(2)



317       $\#vii\%7(4)/iv$      $\#vii\%7/iv$     VIIIM65    v(2)    v    v2(2)    v2  

319       $\#vii\%7(4)/iv$      $\#vii\%7/iv$     V/iv    V7(+2)/iv    iv(2)    iv    iv2(2)    iv2    vii%7(4)/III    vii%7/III  

322      iv(2)    iv    iv2(2)    iv2    vii%7(4)/III    vii%7/III    V/III    V7(+2)/III    III    III6  

325      i    III    i6    III(+6)    VIM7    BII  

329      vi7    BIM7    BII    V2/bV    V7/III    V/III    III    IIIM2  

333      i    VI    III    i7    V7(+2)/VII    V43(+2)/VII    V7(+2)/VII    V43(+2)/VII

337 V7(+2)/VII V43(+2)/VII V7(+2)/VII i ii5  

 340 BIII.I I(#2) I(7#2) I I(7) vi I64(7)  
 ii65 I64(6) ii43 I64(7) I64(76) vii%43 I6 I6(6) V43 vi6  
 344 V65 V43(2) V7 I I(7#2) I V+6(6) V+6 vi I64(7)  
 348 V2/V i.ii"VII6 #vii%2/iv VII6  
 352 V2/bVII VII6 #vii%2/iv VII6  
 356 V2/bVII VII6 #vii%2/iv VII6

360 V2/bVII IV6(+6)"

363 V2 IV6 V2/bVII IV6(+6) V2 IV

366 V2/bVII IV6(+6) V2

369 V+6 i2 i2(4)

372 vii%7(6)/VII vii%7/VII VIM7 i i6 iv7 V7(4) V7

375 i6 V43(4) V43 i V43(4)/III V43/III III VI VI64 iv

This block contains five staves of musical notation. The first four staves are in common time and have a key signature of three sharps. The fifth staff begins with a bass clef and continues in common time with a key signature of one sharp. Measure 360 features a melodic line with eighth-note patterns. Measure 363 ends with a forte dynamic. Measures 366 and 369 show harmonic changes between V2/bVII, IV6(+6), V2, V+6, i2, and i2(4). Measures 372 and 375 show harmonic changes between vii%7(6)/VII, vii%7/VII, VIM7, i, i6, iv7, V7(4), V7, i6, V43(4), V43, i, V43(4)/III, V43/III, III, VI, VI64, and iv.

379      i6            V6/III        V/III        V43(2)/III    V43/III III       VI            V65/V

383      i43            V65/V        V43(+2)/III    III        V43/VII       V

387      V65(+2)/VI    V            V65(+2)/VI    VI

391      vii%43/III    VI            vii%43/III       VI

395      vii%43/III    VI            VI(7)        V7(+2)/III    V65(+2)/III    V43(+2)/III

399      iv64           vii%2/III    iv64           V7/III        iv64           vii%2/III    iv64           V7/III

403 i Ger6/V V7/VII 3 i Ger6/V V7/VII 3

407 i43 V7/VII 3 vii%43/VII vii%2/VII V65

411 i5 i64 IV i5 i64

415 IV i5 i64 IV 8

419 i5\\ 8 i