

CLAUDE DEBUSSY

PAGODES

from Estampes

arranged for 4 pianos, harmonium
and tuneful percussion by
Percy Aldridge Grainger

Full Score



BARDIC EDITION

BDE 558

Claude Debussy

PAGODES

arranged for 4 pianos, harmonium and
tuneful percussion (19 or more players)

by

Percy Aldridge Grainger

Grainger's interest in bell-like sonorities had been sharpened by his visit to the Paris World Exposition of 1900, where he heard for the first time Javanese and Balinese Gamelan orchestras, and as a result he became interested in 'tuneful percussion instruments' (as he called them). He was impressed by the clarity and independence of tone in the 'gong orchestras' and felt that, in these ensembles, there was no tendency for notes to 'get soaked up' into an indistinct conglomeration of sounds, as with Western orchestras when 'loud and complex in tone'.

This same exposition was visited by Debussy and his friend the painter Jacques-Emile Blanche, who had both attended performances by the same Gamelan orchestras. Their playing had inspired Debussy to compose his *Estampes* for piano solo. In the summer of 1902 on a trip to Dieppe, Grainger happened to meet Blanche who had with him the vocal score of Debussy's *Pelléas et Mélisande*, which had received its first performance in Paris a few months earlier. Grainger was intrigued by the harmonic invention he found in the score and was bowled over by what he called 'the loveliness of the tonery'.

Grainger went on to give the first British performance of Debussy's *Pagodes* in 1905 and this transcription of *Pagodes* for Western tuneful percussion was made in the summer of 1928 during his time as lecturer at the Chicago Music College summer school. In his lecture on the same work, he remarked that 'if we want one single influence that turned music away from the noisiness of late nineteenth century to the delicacy of twentieth century music, I think it is to be sought in Debussy's admiration for the Javanese Gong orchestras'. In making this transcription from piano solo to tuneful percussion (including 4 pianos), Grainger was attempting to recreate the sorts of sounds Debussy had first heard at the 1900 Paris Exposition.

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Instrumentation

Harmonium

Glockenspiel

Metal Marimba (3 players)

Celesta

Dulcitone (or Harp)

Staff Bells (Hand Bells suspended on a wooden frame by leather straps)

Tubular Chimes

Gong

Xylophone (1 to 3 players)

Wooden Marimba (3 players)

Piano I (1 player)

Piano II (3 players)*

Piano III (1 player)**

Piano IV (1 player)***

*player 1 silently holds down keys whilst players 2 and 3 strike keyboard strings with Marimba mallets

**player strikes keyboard strings with Marimba mallets until bar 73

***player strikes keyboard strings with Marimba mallets until bar 41

Pagodes

(from "Estampes" by Claude Debussy)

arranged for Harmonium and Tuneful Percussion by Percy Aldridge Grainger
(edited by Barry Peter Ould)

Moderato rit. a tempo rit. 16 a tempo rit.

Harmonium
mp *espress.*

Glockenspiel
Hard mallets
p

Metal Marimba (3 players)
Soft mallets II solo
p
Medium mallets
mp

Celesta
mp
p

Dulcitone (or Harp)
p
con Pedale

Staff Bells

Tubular Chimes

Gong

Xylophone (1 to 3 players)

Wooden Marimba (3 players)
Soft mallets II
p
Soft mallets III
p

Piano I (1 player)

Piano II (3 players)
Soft mallets
p
Played with Marimba mallets on piano strings

Piano III (1 player)
Soft mallets on piano strings
p

Piano IV (ad lib.) (1 player)
Soft mallets on piano strings
p

9 **a tempo** **rit.** **a tempo** Change 16 to 8 **rit.** **a tempo**

Harm. (echo) *p espress.* **mf** **f** **mp** **p**

Glock. **mp** **mp**

Metal Mar. **mp** **mp**

Cel. **mp** **mf** **p**

Dulc. **mp** **mf** **p**

Staff B. Soft mallets **mp**

Tub. B.

Gong Soft mallet **mp**

Xyl. Hard mallets **p** **p**

Wood. Mar. I coll. 8ve **mp** **mf** **p**

Pno I **p** *sempre con Pedale*

Pno II Medium mallets **mf**

Pno III Medium mallets **mf**

Pno IV

Full

8

poco accel.

16

Harm. *f* *p* Full *p* *ff*

Glock.

Metal Mar.

Cel. *p* *cresc.* *mf*

Dulc. *p* *cresc.* *mf*

Staff B.

Tub. B.

Gong *pp* *pp*

Xyl.

Wood. Mar. *p* *cresc.* *mp* *f* *p*

Pno I *p* *cresc.* *mf*

Pno II *p* *f*

Pno III *p* *f*

Pno IV *p* *f*

8va

8vb

23 *accel.* *rit. poco a poco*

Harm. *mp* *cresc.* *ff* *dim.*

Glock. *mp* 3 3 3 3

Metal Mar. *p* *p* *mf* *cresc.* *f* *dim. poco a poco*

Cel. *p* *mf* *f* *dim. poco a poco*
sempre con Pedale

Dulc. *p* *mf* *cresc.* *f* *dim. poco a poco*

Staff B. *pp* *p* *f*

Tub. B. *pp* *p* *mp*
 Soft mallet Medium mallet

Gong

Xyl. *mp* *cresc.*

Wood. Mar. *p* *cresc.* *mp* *mf* *cresc.* *f*

Pno I *pp* *cresc.* *mf* *dim.*

Pno II *mp* *p* *mf*

Pno III *p* *mf*

Pno IV

a tempo

8

Solo

29

Harm. *ppp* Full off *p espress.* *poco* *molto*

Glock. *ppp*

Metal Mar. *p*

Cel. *ppp*

Dulc. *ppp*

Staff B. *p*

Tub. B.

Gong Soft mallet *mp* *pp*

Xyl.

Wood. Mar. *p*

Pno I *pp*

Pno II *pp*

Pno III *pp*

Pno IV *pp*

36 8 off 16 4

Harm. Full

Glock.

Metal Mar. *p* *p cresc. molto poco a poco* *p molto cresc.* II

Cel.

Dulc.

Staff B.

Tub. B.

Gong Hard mallet *f*

Xyl. III Hard mallets *mp* *molto cresc. poco a poco* *f* II III I coll. 8ve

Wood. Mar. Medium mallets *poco cresc.* *mf cresc.*

Pno I *p dolce, grazioso* *cresc.* *mf*

Pno II Hard mallets *ff* 8^{va}

Pno III al ord. *p* *sempre con Pedale*

Pno IV

41 - 16, 4

Harm. *fff* *cresc.* *fff* *ppp* Full off

Glock. *ff* *cresc.*

Metal Mar. *f* *cresc.* *ff* *pp*

Cel. *ff* *cresc.* *fff*

Dulc. *ff* *cresc.* *fff*

Staff B. Hard mallets *ff* *cresc.*

Tub. B. Hard mallet *ff*

Gong *ff*

Xyl. *ff* *cresc.* *fff*

Wood. Mar. *ff* *cresc.* *fff* *p* II Soft mallets

Pno I *ff* *fff* *pp*

Pno II *fff*

Pno III *f* *cresc.* R.H. L.H. *fff*

Pno IV *ff* *al ord. 8^{va}* *sempre con Pedale*

46 8

Harm. *mp* Full *mf* *ppp*

Glock.

Metal Mar. II *p* III

Cel.

Dulc. *p*

Staff B.

Tub. B.

Gong *ppp* *p* *ppp*

Xyl.

Wood. Mar. *poco* *pp*

Pno I *sim.* *sim.* *p* *mf* *ppp*

Pno II *(8)* Soft mallets *p*

Pno III Soft mallets *p*

Pno IV

rit. a tempo

54 rit. a tempo rit. a tempo rit. a tempo

Harm. *Full* *pp* *ppp* *mf*

Glock. Medium mallets *mp* *mp* *mp* *mp* Hard mallets

Metal Mar. *p* *p* *p* *p* *p* *p*

Cel. *mp* *mp* *mf* *mf* *mf* *mf*

Dulc.

Staff B. Soft mallets *p*

Tub. B.

Gong

Xyl.

Wood. Mar. *p* *p* *p* *p* *p* *p*

Pno I *p* *p* *p* *p* *p* *p*

Pno II Medium mallets *mf*

Pno III *mf*

Pno IV

62

[16] 4 remain [16]

Harm. *p* Full off *f*

Glock.

Metal Mar. *p* II 3 3 3 3 *p*

Cel. *p* 3 *sempre con Pedale*

Dulc. *p* 3 *cresc. molto poco a poco* *sempre con Pedale*

Staff B. *p*

Tub. B.

Gong

Xyl.

Wood. Mar.

Pno I *p mp mf p*

Pno II *hp*

Pno III *hp*

Pno IV

69 *poco accel.*

Harm. Full *p* — *molto* *ff*

Glock. *ff*

Metal Mar. *p* *cresc. molto poco a poco* *ff*
I 3
III 3
p molto cresc.

Cel. *cresc.* *f* *cresc.* *ff* *cresc.*

Dulc. *ff* *cresc.*

Staff B.

Tub. B.

Gong Soft mallet *p*

Xyl. Medium mallets II *p* *cresc.* Hard mallets *ff*

Wood. Mar. coll. 8ve *p* *cresc.* *mf* *f* *molto cresc.*

Pno I *ff*

Pno II Medium mallets *p* *cresc. molto* Hard mallets *ff*

Pno III *al ord.* *ff*

Pno IV *ff*

75

Harm. *fff*

Glock.

Metal Mar. *fff*

Cel. *fff*

Dulc. *fff*

Staff B. Hard mallets *ff* *fff*

Tub. B. Hard mallet *ff* *fff*

Gong *fff*

Xyl.

Wood Mar. *fff*

Pno I *cresc.* *fff* *fff* *fff*

Pno II *fff*

Pno III *cresc.* *fff* *fff* *fff*

Pno IV *fff* *fff* *fff*

79 *rit.* **Tempo primo**

Harm. *mp*

Glock. *f*

Metal Mar. *p* *mf* *f*

Cel. *p* *f*

Dulc. *p* *mp*

Staff B.

Tub. B.

Gong (tr)

Xyl. *pp* *ppp*

Wood. Mar. *p* *mf* *mf*

Pno I *sim.* *mp* *poco a poco dim.*

Pno II *mp*

Pno III *sim.* *mp*

Pno IV *pp* *mf*

Tempo ad lib. but slower than the other players gradually getting softer and softer

Tempo ad lib. but slower than the other players gradually getting softer and softer

82

Harm.

Glock.

Metal Mar.

Cel.

Dulc.

Staff B.

Tub. B.

Gong

Xyl.

Wood. Mar.

Pno I

Pno II

Pno III

Pno IV

p

f

mf

mp

sim.

Medium mallets

p

mf

II

III

I

3

3

3

8^{vb}

85

Harm. *mf* *p* *mf*

Glock. *f* *f*

Metal Mar. I II III

Cel. *f* *f*

Dulc.

Staff B.

Tub. B.

Gong *mp*

Xyl.

Wood. Mar. *mf*

Pno I

Pno II (8)

Pno III

Pno IV *p* *mf*

88

Harm. *p*

Glock. Medium mallets *mp*

Metal Mar. *mp*

Cel. *mp*
sempre con Pedale al Fine

Dulc. *mp*

Staff B. Soft mallets *mp*

Tub. B.

Gong *p*

Xyl.

Wood. Mar. coll. 8ve *p*

Pno I

Pno II Soft mallets *mp*

Pno III

Pno IV *p*
mf

This page of a musical score, numbered 18, contains parts for several instruments. The top section includes the Harp (Harm.) with a piano (*p*) dynamic, Glockenspiel (Glock.) using medium mallets at mezzo-piano (*mp*), Metal Maracas (Metal Mar.) at mezzo-piano (*mp*), and Celeste (Cel.) at mezzo-piano (*mp*) with the instruction *sempre con Pedale al Fine*. Below these are the Dulciana (Dulc.) at mezzo-piano (*mp*), Staff B. using soft mallets at mezzo-piano (*mp*), and Gong at piano (*p*). The Xylophone (Xyl.) part is present but contains no notation. The Wood. Maracas (Wood. Mar.) part, using a collection of 8 veils (coll. 8ve), is marked piano (*p*). The Piano section consists of four staves: Pno I, Pno II using soft mallets at mezzo-piano (*mp*), Pno III, and Pno IV, which starts at piano (*p*) and moves to mezzo-forte (*mf*) later in the piece.

91

Harm. *dim.* *pp*

Glock. *p* *p*

Metal Mar. *p* *dim.*

Cel. *dim.* *p*

Dulc. *dim.* *p*

Staff B. *p*

Tub. B.

Gong *p* *p*

Xyl.

Wood. Mar. *dim.*

Pno I *poco a poco dim.* *poco a poco dim.* *poco a poco dim.*

Pno II *p* *dim.*

Pno III *poco a poco dim.* *poco a poco dim.* *poco a poco dim.*

Pno IV *pp* *pp*

mf *mf*

94

Harm. *ppp* *rit.*

Glock. *pp*

Metal Mar. *pp*

Cel. *pp*

Dulc. *pp*

Staff B. *pp*

Tub. B.

Gong *p*

Xyl.

Wood. Mar. *pp*

Pno I *poco a poco dim.*

Pno II *pp*

Pno III *poco a poco dim.*

Pno IV *ppp* *mp*

97

Harm. *pppp*

Glock.

Metal Mar. *ppp*

Cel. *ppp*

Dulc. *ppp*

Staff B.

Tub. B.

Gong *ppp*

Xyl.

Wood. Mar. *ppp*

Pno I *poco a poco dim.*

Pno II *ppp*

Pno III *poco a poco dim.*

Pno IV *ppp*

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