



# Bernard Dewagtere

France, SIN LE NOBLE

## Clair de lune (Moonlight) (Suite bergamasque No3) Debussy, Claude

### About the artist

Doctor in musicology, conductor and composer.

Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

**Qualification:** PhD Musicology

**Associate:** SACEM - IPI code of the artist : 342990

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

### About the piece



**Title:** Clair de lune (Moonlight) [Suite bergamasque No3]

**Composer:** Debussy, Claude

**Arranger:** Dewagtere, Bernard

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**Instrumentation:** Clarinet, piano and/or guitar or organ

**Style:** Romantic

**Comment:** The third and most famous movement of Suite bergamasque is "Clair de lune," meaning "moonlight" in French. Its name comes from Paul Verlaine's poem of the same name which also refers to 'bergamasques' in its opening stanza : ?Votre âme est un paysage choisi / Que vont charmant masques et bergamasques / Jouant du luth et dansant et quasi / Tristes sous leurs déguisements fantasques?. (Wikipedia)

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# Clair de lune (Moonlight)

## Suite bergamasque No3

Claude Debussy (1890)

Transc. : Bernard Dewagtere

Andante très expressif

Clarinete en Sib

Piano

Measures 1-4 of the score. The Clarinet part (top staff) begins with a piano (*p*) dynamic and a melodic line. The Piano part (bottom staves) provides harmonic accompaniment. Chord diagrams are provided below the Clarinet staff: G (3fr.), D/C (5fr.), G/B (3fr.), and A m.

Cl. (Sib)

Pno

Measures 5-8 of the score. The Clarinet part continues with a melodic line. The Piano part provides accompaniment. Chord diagrams are provided below the Clarinet staff: A m/G, D7/F#, A m7/E, B M7/D#, E m/D, A m7/C, E m/D, and D7.

Cl. (Sib)

Pno

Measures 9-12 of the score. The Clarinet part has a rest in measures 9-11 and then resumes with a melodic line. The Piano part provides accompaniment. Chord diagrams are provided below the Clarinet staff: G (3fr.), C M7, G/B (3fr.), C M7, and G7/D.

Tempo Rubato

Cl. (Sib) *p*

14

CM7 CM7/A CM7/A

Pno

Cl. (Sib)

18

C D9 D#dim C/E Am/D#

Pno

Cl. (Sib) *mp* *dim. molto*

23

C/G Am G/B Gm Am11 D7

Pno

Un poco mosso

Cl. (Sib)

27

G 3fr. B m B $\flat$ /D 6fr. G 3fr. B m B $\flat$ /D 6fr.

Pno

*p*

Cl. (Sib)

29

G 3fr. A 5fr.

Pno

*mp*

Cl. (Sib)

31

D9 4fr. C 3fr. B m D9 4fr. C 3fr. B m

Pno

*mp*



Cl. (Sib) *mf* *cresc.* 5

C m/B $\flat$  3fr. C m/A 3fr. E $\flat$ 7/G F9 C m7/E $\flat$  3fr. E $\flat$ /D 6fr.

Pno *mf* *cresc.*

Cl. (Sib) *f* *dim.*

C m7 3fr. 2

Pno *f* *dim.*

**Calmato**

Cl. (Sib) *p*

D9sus4 10fr.

Pno *p*

6  
45

Cl. (Sib)

Pno

47

Cl. (Sib)

A m7/C    A m7/E    D 9/F#    A m7/C    A m7/E    D 9/F#

A m7/C    A m7/E    D 9/F# 4fr.    A m7/C    A m7/E    D 9/F# 4fr.

Pno

49

Cl. (Sib)

Tempo I

C 6    C m6    B m

C 6 7fr.    C m6    B m

Pno

Cl. (Sib)

52

B7      E m7/B      D 9/A      A m7/G      G M9

2      2

4fr.      3fr.

Pno

Cl. (Sib)

56

A 7/F#      B 7      E m/D      C 6      E m7/B      D 7      G      G 7

7fr.      3fr.

Pno

*p*

Cl. (Sib)

60

C      G/D      G 7/D      E sus4      E      G/B      A m7

3fr.      3fr.      7fr.      3fr.

Pno

*p*



8  
65

Cl. (Sib)

D7

G 3fr.

B m

G 3fr.

Pno

*pp* *morendo jusqu'à la fin*

67

Cl. (Sib)

*pp* *morendo jusqu'à la fin*

B m

B $\flat$ /D 6fr.

G 3fr.

B m

G 3fr.

B m

B $\flat$ /D 6fr.

Pno

70

Cl. (Sib)

G 3fr.

Pno