Composer Ben Johnston credits Debussy with the creation of a harmonic language that “approximates as well as can be in equal temperament a movement from overtone series to overtone series, with an emphasis upon higher partials.” This article presents examples of overtone series and symmetrical structures in Debussy’s music; some contributed by Johnston in private correspondence, and some found in the course of the author’s own research. It explicates a method whereby just intonation and equal tempered realizations of these passages can be heard side by side, providing a direct comparison of the different structures that result from just intonation.