

X. La Cathédrale engloutie

Profondément calme (Dans une brume doucement sonore)

diatonic-planing
(Q-harm)
pedal

A

Bass descends 5-1 w/pause on 3

G major penta
V...

C *) Doux et fluide

4

8

A planing phrase extended

13

*) The direction $\text{♩}=\text{♩}$ should appear over the barline between mm. 6 and 7; it should be canceled by the direction $\text{♩}=\text{♩}$ over the barline between mm. 12 and 13. (This faster tempo in mm. 7-12, and later in mm. 22-83, can be heard on Debussy's piano-roll recording of this prelude.)

Peu à peu sortant de la brume

16

sempre pp *p marqué pp*

18

p marqué pp *p*

20 Augmentez progressivement (Sans presser)

marqué (7th)

* key center up M3

22

più f

26

ff *ff*

sonore sans dureté

*)The direction $\text{♩}=\text{♩}$ should appear over the barline between mm. 21 and 22.

C major (at last) ~~planning~~

31

35

39

43

47

C

Un peu moins lent (Dans une expression allant grandissant)

40

C# Dorian

La Cathédrale engloutie

Melody from trans.

Notice in this section the bass pedal stays G# so it never feels settled in C#dorian

52

56

59

chrom. planning

transition

63

G#7 (II)

68

F#

Secundal harmony
timbral effect (low...)

B

Bau Mouvement

72

pp Comme un echo de la phrase entendue précédemment

Flottant et sourd

75

78

81

più pp

Dans la sonorité du début

84

A

pp

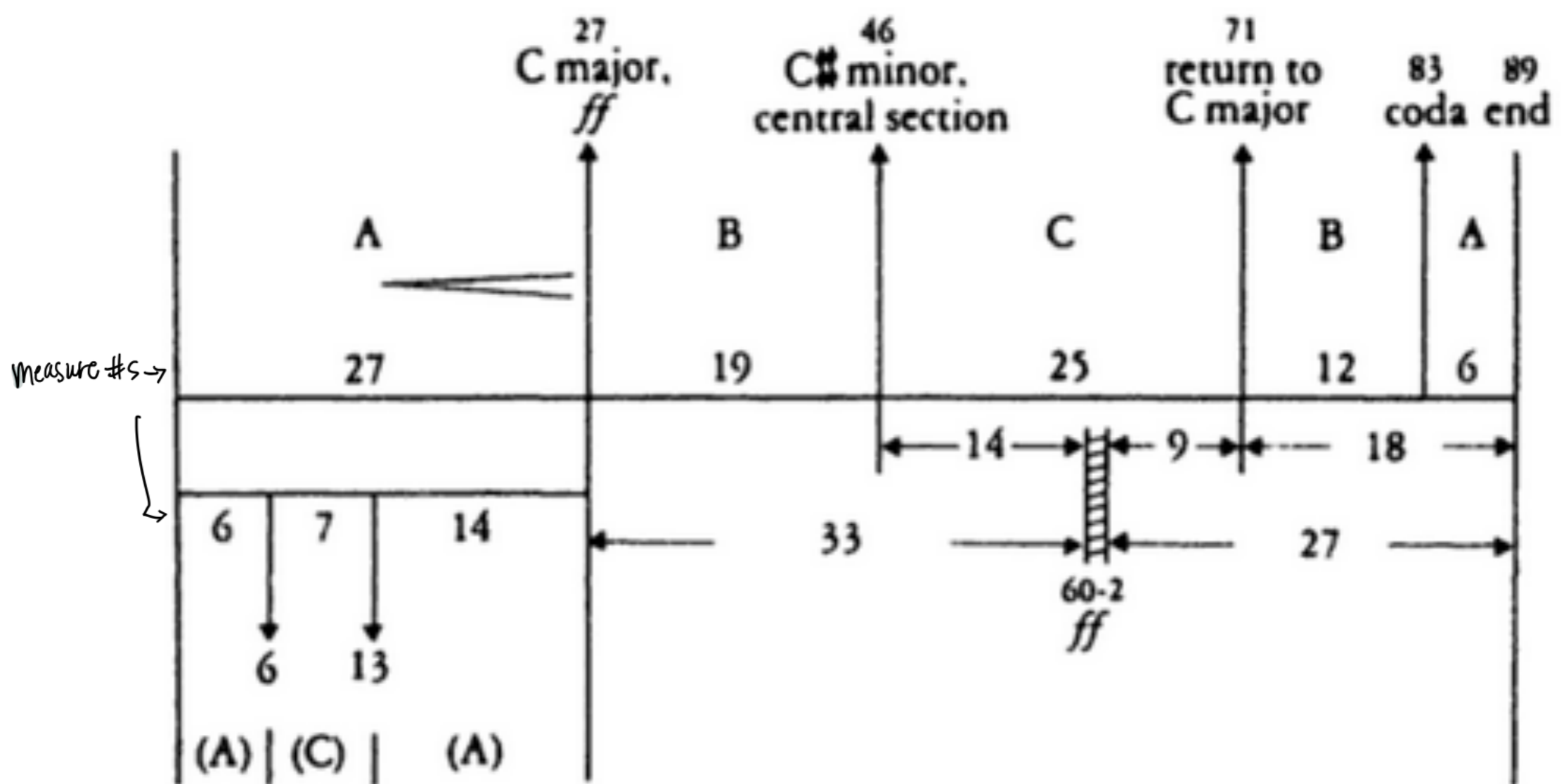
c pedal

*) The direction $\text{♩} = \text{♩}$ should appear over the barline between mm. 83 and 84

similar to beginning

This is called arch or mirror form.
Can you guess why?

Fig. 10.14: 'La cathédrale engloutie' as printed



cool that the first A contains a smaller-scale mirror image (without B)