

Et la lune descend

basically pentatonic

Et la lune descend sur le temple qui fut

IMAGES II/2

1

18

10th Ave

Lent (M.M. 66 =  $\text{♩}$ )  
doux et sans rigueur

I

octa melody 5-10: [3,4,6,7,9]

4-5  
5-7  
1-3

Pentatonic

[5]

II Pont

dear

7-32  
3-11+4-19

4-6

pp m.d.

Decorat. 7-3 (cē), exhibiting D

♯maj - ♯ang. (maj)

5-31: [9, 0, 2, 3, 6]

pedale m.g. mi ologue

7-9

pp m.d. p pp

rest ajouté

mode pentaphone chinois

5-32 cē

7-32: [10, 11, 1, 3, 4, 6, 7]

→ T5

10

Don't III 3<sup>o</sup> section

Handwritten musical score for system 10. It features a piano accompaniment with a treble and bass clef. The music consists of chords and melodic lines. Handwritten annotations include "più p", "pp", "acciac.", "Pantalone", "m.g.", "nouveau thème", and "8<sup>a</sup> bassa". A circled "pp" is also present.

preparazione chaut un peu en dehors

Handwritten musical score for system 15. It features a piano accompaniment with a treble and bass clef. The music includes triplets and melodic lines. Handwritten annotations include "m.d.", "Cédez", "offusc", "p", "TV au Mouvt", "3<sup>o</sup> thème de milica (mod. chios)", and "CS". A circled "15" is also present.

Handwritten musical score for system 19. It features a piano accompaniment with a treble and bass clef. The music includes chords and melodic lines. Handwritten annotations include "WE odd", "expressif", "passage", "assise", "Cédez", and a rhythmic notation "4 4 4 4 / 3 3 3 3".

20 (M.M. 60 = d) Pont

5-30 (9-24) CII

Handwritten musical score for system 20. It features a piano accompaniment with a treble and bass clef. The music consists of chords. Handwritten annotations include "Si # 11 ajoutée", "pp", "ppp", and "6-350 CII". A circled "20" is also present.

LA H de

7-31 CII

24

VI (M.M. 52 = ♩) **95** *expressif*

*Cédez*

*pp*

*frappez les accords sans lourdeur*

*pp*

*pp*

(M.M. 66 = ♩)

*pp*

*pp*

*pp*

*en dehors*

*ring call*

*CS*

*ff*

30

*p*

*p très expressif*

*so ac*

*più p*

*Cédez*

14

35

30 Heine de la ... tram...

au Mouvt (66 = ♩)

Handwritten: = bar 16-ft

pp

expressif

VIII. But ces ... sound 40

Cédez

(M.M. 52 = ♩)

pp

pp

pp

m.g.

m.g.

m.g.

5-31

9-22 [9, 10, 11, 2, 3, 5, 6]

4-23 [5, 7, 10, 9]

Willow) fall ...

Les ...

Les, not ...

pp

Cédez

43

au Mouvt (52 = ♩)

45

pp

pp

pp

m.g.

m.g.

m.g.

Cédez

IX

pp

(M.M. 46 = ♩)

au Mouvt

50

pp

pp lointain

più p

m.d.

pp faites vibrer

pp

pp

55

Retenu

5/2

+ 2/4

pp

pp

pp

m.g.

faites vibrer ppp

The title of the second piece of Images II, Et la lune descend sur le temple qui fut (And the Moon Descends Upon the Temple that Once Was), is said to reflect the influence of Asian theatre and music upon Debussy's aesthetic, in particular, Javanese gamelan music and Chinese theatre, to both of which Debussy was exposed at the Paris World Exhibition of 1889, when he was 27. I will deal only with the opening music of this remarkable piece, since the harmonic fields there foreshadow much that follows.

The music begins with a succession of three-note "moonbeam" sonorities, each of which contributes a pentatonic color to the harmonic field. [EXAMPLE 14: bars 1-3]. However, the melodic line that begins in bar 2 is octatonic, doubled at the fifth, thus preserving the ancient Asian pentatonic character. At the end of this introduction, the two chords in bar 3 [EXAMPLE 14] form an octatonic hexachord, thus confirming the previous octatonic melody

After this opening "lunar" music the architectural music that depicts the temple appears. It is represented by an austere succession of chords that supports a gong-like melody based upon exotic scalar materials above the bass fifth (B-E) that provides the E-minor context implied by the key signature. [EXAMPLE 15: bars 7-9]. Without going into details, I point out that the upper voice melody consists of two interlocking octatonic segments, spanning the first and last five notes, respectively. The vertical chords consist of major or minor triads, with the exception of the second and last, which are augmented triads plus one note. As for the larger harmonic fields, it is evident that the composer has created jagged sonorities to depict the architectural remains of the temple.

Here is a brief interpretation of the progression in Example 15: the last two chords (consisting of the major triad and the E-minor triad plus one note) are transposed versions of the first two. Each pair sums to a form of 7-32, the "harmonic minor" septad shown on Example 1. The last pair in the middle of the progression (the two minor triads C-minor and D-minor) is a transposed inversion (T4I) of the first pair in the middle (the two major triads G-major and A major). Thus, the central part of the progression is diatonic, derived from 7-35, while the outer components come from 7-32 to create a complex hybrid harmonic field, stabilized by the "foundational" fifth E-B, in the bass. Here, as virtually everywhere in Debussy's music, the pictorial aspect is inseparable from the harmonic and melodic.

The most prominent of the pentatonic elements begins in the second section of the music after a single muted gong sound that engages the extreme registers of the piano and a special pianistic "rippling" effect that simulates the spatial after-resonance of the gong. Accompanying the simple pentatonic melody is yet another theme that moves against it in a different rhythm. This bell-like pentatonic configuration soon reveals its true lunar identity by assimilating the initial melodic idea from the introduction, after which it alternates with and then combines with music derived from the temple's chordal gong theme. Throughout this section the low register of the piano serves to anchor the dynamic musical image firmly, clearly reflecting the architectural outlines of the temple as the moon's rays embrace it, and illustrating, as well, the composer's command of the total pianistic canvas.

After a final appearance of the motto pentatonic theme, the music changes radically to an oscillating figure that accompanies a new and poignantly nostalgic melodic theme, depicting in yet another way the shadowy forms created as the moon descends upon the temple. Soon this music merges with a variant of the lunar music of the introduction, which leads to a brief restatement of the temple theme, ending the passage with the pentatonic theme distributed over three registers of the instrument above a very deep bass note. Two notes of that theme, cast off as fragments, signal the return of the temple's austere gong theme--rather, a variant of that chordal music--now accompanied by elements of the introductory lunar music, which, in its original form, now emerges in its entirety.