

Claude DEBUSSY

CENTENARY EDITION 2018

VII CE QU' A VU LE
VENT D' OUEST

P R E L U D E S b o o k I



Piano Practical Editions

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Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

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Claude DEBUSSY 1862 - 1918

VII CE QU'A VU LE VENT D'OUEST

PRELUDES BOOK I

"I believe more and more that music in its essence is not a thing that can be poured into a rigorous and traditional mould. It is made of colours and rhythmical beats. Music is a mysterious mathematical process whose elements partake of infinity, capturing mysterious relations between nature and the imagination". —

Claude Debussy

The strong influence of French piano music is surely identified with Chopin and Debussy who share a unique position as masters of an exceptional instrument; through an extensive affinity with the sustaining pedal they each created a personal language conceived to communicate their work with the greatest authenticity.

Much of Debussy's output is inspired by the wind, and while it is true that the titles of these preludes appear at the end of each work, they must have been

very influential in the choice of subject matter. At the time the first book of preludes was published (1910), *The Garden of Paradise*, an 1839 fairy tale by Hans Christian Andersen, was translated into French; a young prince

accidentally finding the cavern of the four winds and the woman identified as their mother. Some also alternatively suggest Shelley's *Ode to the West Wind*, penned earlier (1819), describing violent storms and destruction — perhaps more likely given the extreme dissonance found in

this prelude. It is indeed a challenging and effective piece of music, highly charged emotionally and very satisfying to study.

During the course of this centenary year *Piano Practical Editions* has become a creative and critical working publication; in addition to a few suggestions of fingering and hand arrangement, it has made use of the sostenuto pedal, added a few chords and tried to eliminate inconsistencies; the general layout has been significantly modified.

Here is an apt quotation by the composer : "Absence of fingering is an excellent exercise, negating

musicians' perverse desire to completely dismiss the composer's (and editor's), and thereby vindicating words of eternal wisdom: 'If you want something done well, do it yourself'". Let us seek our own fingering!



Animé et tumultueux

VII

pp
Sost. Ped
m.d.

2

2

m.s.

m.s.

3

m.s.
m.s.
3

4

4

5

6

molto

Sua -----

6

6

..*..

7

p

plaintif et lointain

sfz m.d.

p

pp

pp

11

sfz

p

più pp

commencer un peu au-dessous du mouvement

15

pp

pp

un peu marqué



16

pp

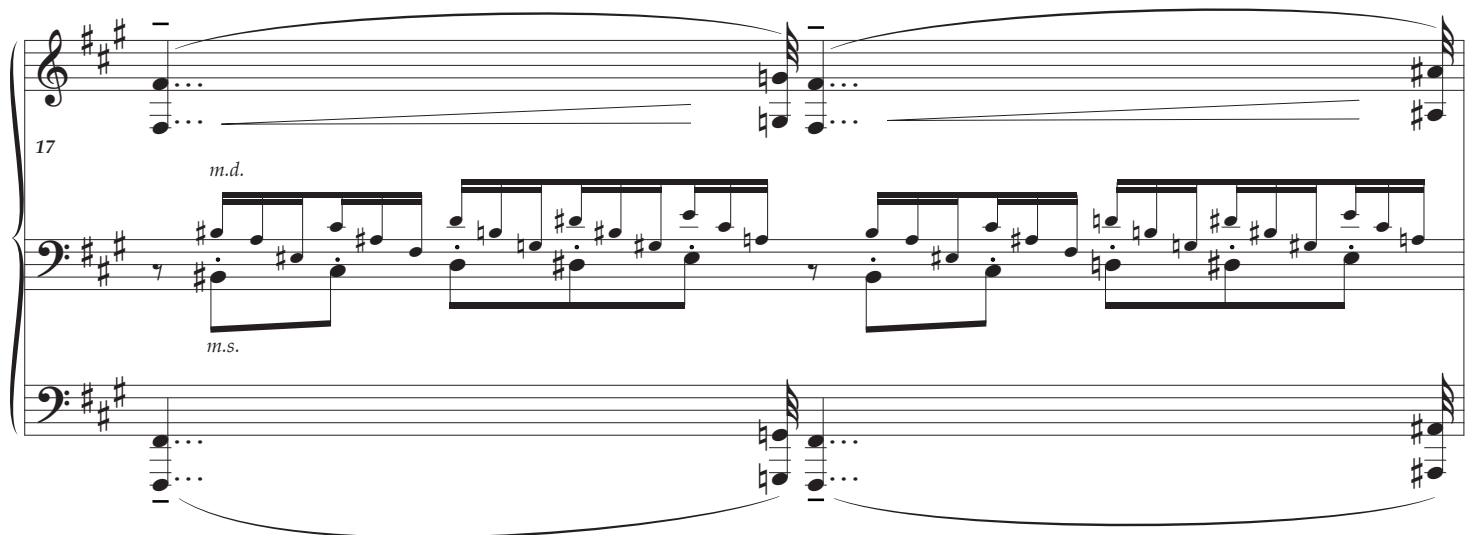
pp



17

m.d.

m.s.



revenir progressivement au mouvement animé

18 *p*

19 *mf*

20 *mf*

21

f

22

23

ff

strident
m.d.

m.s.

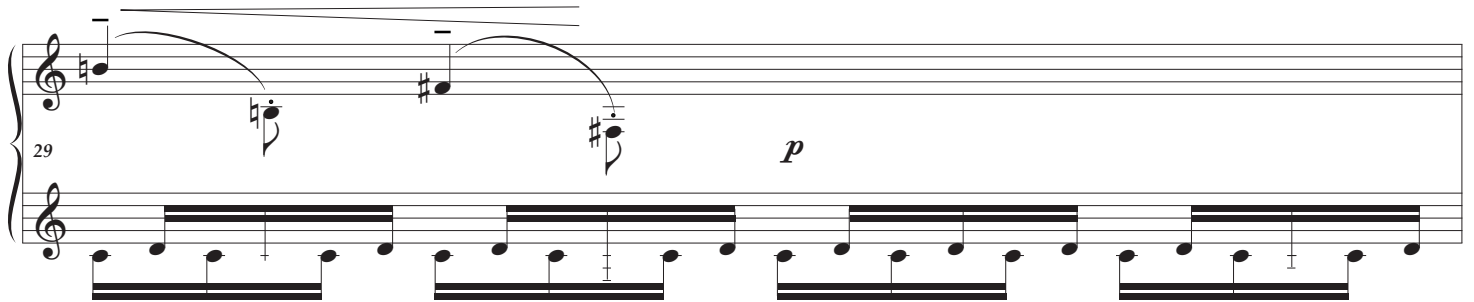
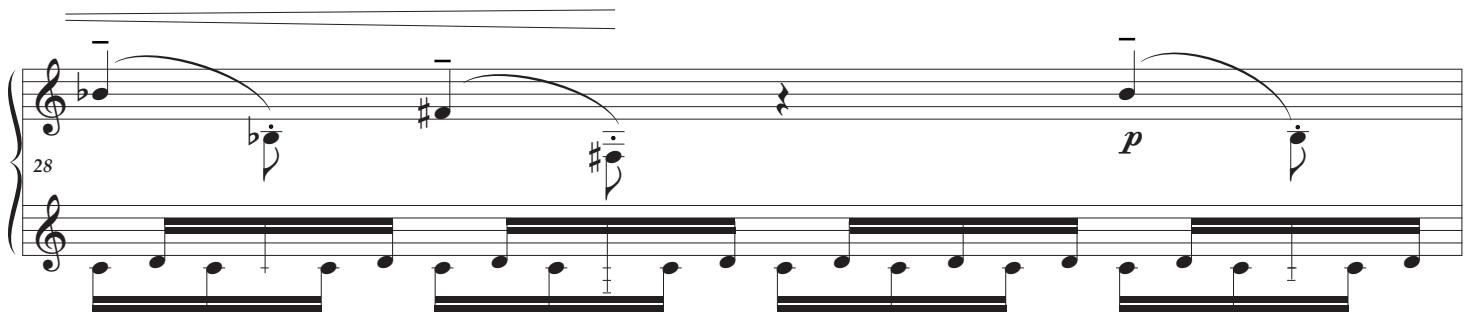
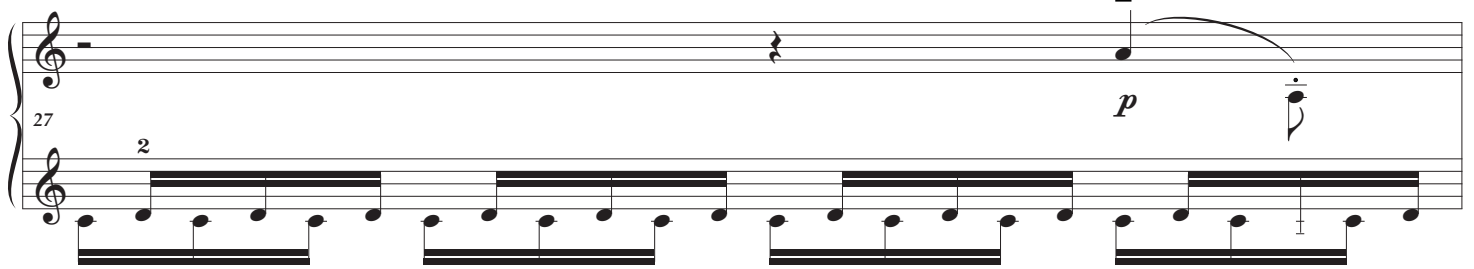
24

ff

strident

molto

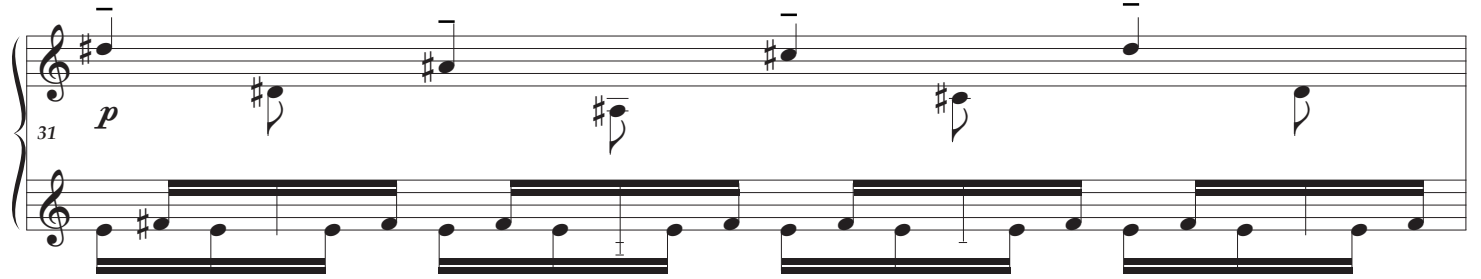
25

*un peu retenu**p* mais en dehors et angoissé

30 *f*



31 *p*



32



en serrant et augmentant beaucoup

33 *mf*



34



[♯ = ♮]

8va

35

f

très en dehors

ff

(8va)

36

ff

(8va)

37

38

ff

p

m.d.

5 4

2 4

39 $[\text{♩} = \text{♩}]$ *p* *m.d.* *non legato*

peu à peu crescendo en serrant

40

41

crescendo molto

42

f

1 2 3 2

8^{va} - - - - -

(8^{va}) - - - - -

43

f *en dehors*

(8^{va}) - - - - -

44 *sfz*

(8^{va}) - - - - -

45 *più f* *ff*

46 *ff*

48 *ff* *diminuendo molto*

50

pp *pp* *pp* *pp*

51 *pp incisif*

pp

pp

pp

pp

Detailed description: This system contains measures 51 and 52 of the piano part. Measure 51 features a series of sixteenth-note chords in the right hand, with a *pp* dynamic and an *incisif* (staccato) articulation. The left hand plays a continuous sixteenth-note accompaniment, also marked *pp*. Measure 52 continues this pattern, with the right hand featuring occasional accented chords marked *sfz*.

52

pp

pp

pp

pp

Detailed description: This system continues the piano part from measure 51. The right hand's sixteenth-note chords are accented with *sfz* in measure 52. The left hand's sixteenth-note accompaniment remains *pp*.

53 *f* furieux et rapide

6

8va -

Detailed description: This system begins measure 53 with a forte (*f*) dynamic and the instruction 'furieux et rapide'. The right hand plays a rapid sixteenth-note scale. The left hand has a sixteenth-note accompaniment, with a sixteenth-note chord marked with a '6' (sexta). A long slur covers measures 53 and 54. An 8va line is present in the right hand.

54 *ff*

6

Detailed description: This system continues the piano part from measure 53. The right hand's sixteenth-note scale is marked *ff*. The left hand's sixteenth-note accompaniment continues, with a sixteenth-note chord marked with a '6'.

55 *pp subito*

8vb -

Detailed description: This system begins measure 55 with a *pp subito* (pianissimo subito) dynamic. The right hand plays a series of chords, with a long slur covering measures 55 and 56. The left hand plays a sixteenth-note accompaniment. An 8vb line is present in the right hand.

serrez et augmentez

59 *p*

p

The image shows a musical score for a piece titled "serrez et augmentez". The score is written for two staves, likely representing a piano and a cello or double bass. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into two measures by a double bar line. The first measure starts with a piano (p) dynamic marking. The second measure also starts with a piano (p) dynamic marking. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex melodic and harmonic structure.

[illegible]

63 *sempre crescendo*

m.d.
Sost. Ped

retenu

8va

au mouvement

65

ff

f

sfz sec

(... Ce qu'a vu le vent d'Ouest)

(... Ce qu'a vu le vent d'Ouest)



Appendix

Comments, afterthoughts & French vocabulary

Duration 4'45

- Of the 12 Preludes in this first book, the composer indicated metronome speeds in brackets for 8, and once wrote: *"as a rose which might only last for one morning, a metronome speed might only work for one bar."* Might this explain why there are no metronome speeds in the second book? Debussy does not suggest a metronome speed for this prelude.
- **1-6** sostenuto pedal editorial suggestion
- **19-20** rhythmic presentation of the accompanying whole tone scale has been slightly modified
- **20** (2nd & 4th beats) LH final semiquaver chords are mysteriously missing in the original
- **21** rhythmic presentation of the accompanying RH broken chord has been slightly modified
- **37** the bass (B octave) does not appear in the original repeat of this section
- **57** editorial accents
- **63** sostenuto pedal editorial suggestion

animé et tumultueux	<i>animated and tempestuous</i>
plaintif et lointain	<i>mournful and distant</i>
commencer un peu au dessous du mouvement	<i>commence with a slightly slower tempo</i>
un peu marqué	<i>a little marked</i>
revenir progressivement au mouvement animé	<i>gradually back to the animated tempo</i>
strident	<i>dissonant</i>
un peu retenu	<i>the tempo a little held back</i>
... mais en dehors et angoissé	<i>... but in relief and tormented</i>
en serrant et augmentant beaucoup	<i>seriously accelerating and increasing tone</i>
très en dehors	<i>very prominent</i>
peu à peu crescendo en serrant	<i>little by little increase tone while accelerating</i>
incisif	<i>cutting</i>
furieux et rapide	<i>frenzied and fast</i>
au mouvement	<i>a tempo</i>