

FLUTE 1

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

1 *pp*

5

11 *pp*

17 *pp* 2 *mf* *f*

26 16 *p* *pp*

47 6 *p* *p*

57 *cresc.* *f*

61 9 12

84 *p* *pp* 2

FLUTE 2

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

1 *pp*

5

11 *pp*

16 *pp* 2 *mf* *f*

25 16 *p* *pp*

47 8 *p* *cresc.*

59 *f* 9 12

84 *p* *pp* 2

OBOE 1

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

pp

5

11

pp

17

pp

p cresc.

22

f

16

f

p

44

pp

10

f

p cresc.

59

f

9

12

84

p

pp

OBOE 2

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

1 *pp*

5

10 *pp*

16 **3** *p cresc.*

22 **16** *f*

42 *p* *pp* **12** *f*

61 **9** **12**

84 *p* *pp*

Detailed description: This is a musical score for the Oboe 2 part of 'La Cathédrale engloutie' by Claude Debussy, arranged by Robert Smallwood. The score is written in 4/4 time and consists of eight staves of music. The first staff begins with a *pp* dynamic. The second staff continues the melodic line. The third staff features a *pp* dynamic and a slur over the final notes. The fourth staff starts with a triplet of eighth notes marked *p cresc.*. The fifth staff contains a 16-measure rest followed by a *f* dynamic. The sixth staff begins with a *p* dynamic, followed by a *pp* dynamic and a 12-measure rest, then a *f* dynamic. The seventh staff starts with a 9-measure rest and a 12-measure rest. The eighth staff concludes with a *p* dynamic followed by a *pp* dynamic.

CLARINET 1 in B flat

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

The musical score is written for Clarinet 1 in B flat, in the key of D major (two sharps) and 4/4 time. It consists of ten staves of music, with measure numbers 4, 9, 15, 21, 42, 54, 58, 63, and 84 indicated at the beginning of their respective staves. The score includes various dynamics such as *pp*, *p*, *f*, and *p cresc.*, as well as articulation marks like accents and slurs. There are also numerical markings (3, 6, 9, 12, 17) above the staff, likely indicating fingerings or specific musical techniques. The piece concludes with a final measure on the tenth staff.

CLARINET 2 in B flat

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

1  
*pp*

4

8

13  
*pp*

19  
*p cresc.* *f*

24  
17  
*f* *p* *pp*

47  
12  
*f*

63  
9 12

84  
*p* *pp*

Detailed description: This is a musical score for Clarinet 2 in B flat, titled 'La Cathédrale engloutie' by Claude Debussy, arranged by Robert Smallwood. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of nine staves of music, numbered 1 through 84. The piece begins with a *pp* (pianissimo) dynamic. The first staff (measures 1-4) features a melodic line with a slur and a *pp* dynamic marking. The second staff (measures 5-8) continues the melodic line. The third staff (measures 9-12) shows a more complex melodic line with slurs. The fourth staff (measures 13-16) features a long slur and a *pp* dynamic marking, ending with a triplet of eighth notes. The fifth staff (measures 17-18) shows a melodic line with a *p cresc.* (piano crescendo) marking, leading to a *f* (forte) dynamic. The sixth staff (measures 19-23) contains a series of notes with a *f* dynamic marking, followed by a *p* (piano) and *pp* dynamic marking. The seventh staff (measures 24-46) features a long slur and a *f* dynamic marking, with a 12-measure rest indicated above the staff. The eighth staff (measures 47-62) contains a 9-measure rest and a 12-measure rest, both indicated above the staff. The ninth staff (measures 63-84) shows a melodic line with a *p* dynamic marking, followed by a *pp* dynamic marking. The piece concludes with a double bar line.

BASSOON 1

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

13

*pp*

*mp*

17

*mp cresc.*

20

*f*

24

*f*

4

32

*ff*

38

*ff*

*dim.*

*p*

*pp*

45

*pp*

50

*p*

55

*p*

*cresc.*

*f*

60

9

72

12

*p*

4

Detailed description: This is a page of a musical score for Bassoon 1, covering measures 13 to 72. The music is in 6/4 time and features a variety of dynamics and articulations. It includes several triplet markings, slurs, and dynamic markings such as *pp*, *mp*, *f*, *ff*, *p*, *pp*, *cresc.*, and *dim.*. There are also numerical markings (4, 9, 12) indicating specific measures or groups of notes. The score is written on a single staff with a bass clef and a key signature of one sharp (F#).

BASSOON 2

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

13

19

22

27

36

55

61

*pp*

*mp cresc.*

*f*

*ff*

*p*

*cresc.*

*f*

3

3

8

8

9

18

Detailed description: This is a page of a musical score for Bassoon 2, covering measures 13 to 61. The music is in 6/4 time and features several dynamic markings and articulations. Measure 13 starts with a 13-measure rest. Measure 19 begins with a triplet of eighth notes, marked *mp cresc.*. Measure 22 has a half note marked *f*. Measure 27 has a half note marked *f*. Measure 36 has a half note marked *ff*. Measure 55 has a half note marked *p*, followed by a crescendo and a half note marked *f*. Measure 61 has a half note marked *f*. There are several rests of 3, 8, 9, and 18 measures. The key signature changes from one flat to three sharps between measures 36 and 55.



HORN 1 in F

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

15

*pp*

19

*f*

28

*ff*

35

*dim.*

42

*p*

*pp*

58

*cresc.*

*f*

*pp*

73

80

*pp*

Detailed description of the musical score: This page contains the first seven staves of music for Horn 1 in F. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins at measure 15 with a 15-measure rest, followed by a melodic line starting on G4 with a piano-pianissimo (*pp*) dynamic. The melody features a sequence of eighth notes with a half note, moving from G4 to A4, B4, C5, B4, A4, G4. This pattern is repeated three times. At measure 19, the dynamic changes to forte (*f*), and the melody continues with a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. At measure 28, the dynamic becomes fortissimo (*ff*), and the melody continues with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. At measure 35, the dynamic is *dim.* (diminuendo), and the melody continues with quarter notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. At measure 42, there are two 5-measure rests, followed by a melodic line starting on G3 with a piano (*p*) dynamic. The melody features a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. At measure 58, the dynamic is *cresc.* (crescendo), followed by a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. At measure 73, the dynamic is *pp*, and the melody continues with quarter notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. At measure 80, there is a 3-measure rest, followed by a melodic line starting on G3 with a piano-pianissimo (*pp*) dynamic. The melody features a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

HORN 2 in F

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

15

*pp*

19

*f*

28

*ff*

35

*dim.*

42

5

4

*p*

*pp*

58

*cresc.*

*f*

9

*pp*

73

80

3

*pp*

Detailed description: This is a page of a musical score for Horn 2 in F, titled 'La Cathédrale engloutie' by Claude Debussy, arranged by Robert Smallwood. The score is written in 4/4 time and consists of eight staves of music. The first staff (measures 15-18) begins with a fermata and a *pp* dynamic. The second staff (measures 19-27) features a *f* dynamic. The third staff (measures 28-34) is marked *ff*. The fourth staff (measures 35-41) ends with a *dim.* dynamic. The fifth staff (measures 42-57) contains two fermatas (measures 42-43 and 44-45) and a *p* dynamic. The sixth staff (measures 58-72) starts with a *cresc.* dynamic, reaches a *f* dynamic, and ends with a *pp* dynamic. The seventh staff (measures 73-79) continues the melodic line. The eighth staff (measures 80-84) features a *pp* dynamic and a triplet of eighth notes. The score concludes with a double bar line.

HORN 3 in F

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

15

*pp*

19

*f*

28

*ff*

35

*dim.*

42

5

5

*p*

*pp*

58

*cresc.*

*f*

9

*pp*

73

80

3

*pp*

Detailed description: This is a page of a musical score for Horn 3 in F, titled 'La Cathédrale engloutie' by Claude Debussy, arranged by Robert Smallwood. The score consists of eight staves of music in 4/4 time. The first staff (measures 15-18) features a melodic line with a dynamic marking of *pp* and a fermata over the first measure. The second staff (measures 19-27) has a dynamic marking of *f*. The third staff (measures 28-34) has a dynamic marking of *ff*. The fourth staff (measures 35-41) ends with a dynamic marking of *dim.*. The fifth staff (measures 42-57) contains two measures with a fermata and a dynamic marking of *p*, followed by a dynamic marking of *pp*. The sixth staff (measures 58-72) begins with a *cresc.* marking, reaches a dynamic of *f*, and ends with a dynamic of *pp*. The seventh staff (measures 73-79) continues the melodic line. The eighth staff (measures 80-83) features a triplet of notes with a dynamic marking of *pp*.

HORN 4 in F

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

15

19 *pp*

28 *f*

35 *ff*

35 *dim.*

42 **5** **4** *p* *pp*

58 *cresc.* *f* **9** *pp*

73

80 **3** *pp*

Detailed description: This is a musical score for Horn 4 in F, covering measures 15 to 80. The score is written in 4/4 time and consists of eight staves. Measure 15 begins with a 15-measure rest. From measure 19, the horn plays a melodic line with a *pp* dynamic. Measure 28 features a *f* dynamic. Measure 35 is marked *ff*. Measure 35 also includes a *dim.* marking. Measure 42 contains two rests of 5 and 4 measures, followed by a melodic line starting with a *p* dynamic. Measure 58 includes a *cresc.* marking, a *f* dynamic, a 9-measure rest, and ends with a *pp* dynamic. Measure 73 continues the melodic line. Measure 80 features a 3-measure rest followed by a melodic line starting with a *pp* dynamic.

TRUMPET 1 in C

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

22  
*mf cresc.* *ff*

29

36  
*dim.* 6 15

62  
*con sord.* *mp dim.* *p* *pp* *dim.* 4 18

Detailed description: This image shows a page of a musical score for Trumpet 1 in C. It contains four staves of music. The first staff starts at measure 22 and ends with a double bar line. The second staff starts at measure 29. The third staff starts at measure 36 and includes a key signature change to three sharps (F#, C#, G#) between measures 6 and 15. The fourth staff starts at measure 62 and includes a key signature change to one sharp (F#) between measures 4 and 18. Dynamics include *mf cresc.*, *ff*, *dim.*, *con sord.*, *mp dim.*, *p*, and *pp*. There are also accents and slurs.

TRUMPET 2 in C

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

27

*ff*

33

39

*dim.*

6

15

con sord.

*mp dim.*

64

*p* >

*pp*

*dim.*

4

18

Detailed description: This is a musical score for Trumpet 2 in C, covering measures 27 to 64. The score is written in 4/4 time. It begins at measure 27 with a whole rest, followed by a series of notes. A dynamic marking of *ff* is present. Measure 33 starts with a new line of music. Measure 39 features a dynamic marking of *dim.* and a section of six measures marked with a bracket and the number 6. This is followed by a key signature change to three sharps (F#, C#, G#) and a section of 15 measures marked with a bracket and the number 15. The dynamic marking *mp dim.* is used, along with the instruction *con sord.* (con sordina). Measure 64 starts with a key signature change to three sharps and includes dynamic markings *p* with an accent (>), *pp*, and *dim.*. The score concludes with a section of 4 measures marked with a bracket and the number 4, followed by a final section of 18 measures marked with a bracket and the number 18, ending with a double bar line.

TRUMPET 3 in C

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

27

*ff*

33

39

6

15

con sord.

*dim.*

*mp dim.*

64

4

18

*p*

*pp*

*dim.*

Detailed description: This is a musical score for Trumpet 3 in C, covering measures 27 to 64. The score is written in 4/4 time. It begins at measure 27 with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *ff* is present. At measure 33, the music continues with eighth and quarter notes. At measure 39, there is a dynamic marking of *dim.* and a measure rest for 6 measures. At measure 45, there is a key signature change to three sharps (F#, C#, G#) and a measure rest for 15 measures. At measure 60, there is a dynamic marking of *mp dim.* and a measure rest for 4 measures. At measure 64, there is a dynamic marking of *p* and a measure rest for 18 measures. The score ends with a double bar line.

TROMBONE 1

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

22 *mf cresc.*

28 *ff*

33

39 *dim.* 5 15 *con sord.* *mp dim.*

64 *p* *pp* *dim.* 4 18

Detailed description: This is the musical score for the Trombone 1 part of 'La Cathédrale engloutie'. It consists of five staves of music in bass clef, 6/4 time. The first staff (measures 22-27) features a melodic line of eighth notes with a crescendo. The second staff (measures 28-32) is marked *ff* and contains a series of quarter notes. The third staff (measures 33-38) continues the melodic line. The fourth staff (measures 39-44) includes a dynamic marking of *dim.*, a 5-measure rest, a key signature change to three sharps (F#, C#, G#), a 15-measure rest, and the instruction *con sord.* followed by a melodic line marked *mp dim.*. The fifth staff (measures 45-64) begins with a key signature of three sharps, a dynamic marking of *p*, a crescendo hairpin, a *pp* marking, and a *dim.* marking. It includes a 4-measure rest and a 18-measure rest, ending with a double bar line.



TROMBONE 2

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

27

*ff*

33

39

*dim.* **5** **15** *con sord.* *mp dim.*

64

*p* *pp* *dim.* **4** **18**

Detailed description: This is a musical score for Trombone 2, covering measures 27 to 64. The score is written in bass clef with a 6/4 time signature. It consists of four systems of music. The first system (measures 27-32) begins with a whole rest, followed by a series of notes, including a dynamic marking of *ff*. The second system (measures 33-38) continues the melodic line. The third system (measures 39-44) features a dynamic marking of *dim.*, a five-measure rest, a key signature change to three sharps (F#, C#, G#), a fifteen-measure rest, and the instruction *con sord.* (con sordina). The fourth system (measures 45-64) starts with a dynamic marking of *p*, followed by *pp* and *dim.*, and includes rests of four and eighteen measures. The score concludes with a double bar line.

TROMBONE 3

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

26

*f* *ff*

32

39

*dim.* **5** **15** *con sord.* *mp dim.*

64

*p* *pp* *dim.* **4** **18**

Detailed description: This is a musical score for Trombone 3, consisting of four staves of music. The first staff (measures 26-31) is in bass clef, 6/4 time, and contains dynamics *f* and *ff*. The second staff (measures 32-38) continues the melodic line. The third staff (measures 39-63) includes dynamics *dim.*, *mp dim.*, and a section marked *con sord.* (con sordina) with a 15-measure rest. The fourth staff (measures 64-72) includes dynamics *p*, *pp*, and *dim.*, and features a 4-measure rest followed by a 18-measure rest. The score includes various musical notations such as rests, slurs, and dynamic markings.

TUBA

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

24

*f*

28

*ff*

38

5

12

*dim.*

*f*

61

6

18

*dim.*

*pp*

Detailed description: The musical score is written for a tuba in bass clef with a 6/4 time signature. It is divided into four systems. The first system starts at measure 24 with a whole rest followed by a series of eighth notes, marked with a forte (*f*) dynamic. The second system begins at measure 28 with a series of dotted half notes, marked with fortissimo (*ff*). The third system starts at measure 38 with dotted half notes, marked *dim.*, followed by a five-measure rest, a key signature change to three sharps (F#, C#, G#), a twelve-measure rest, and then two dotted half notes marked *f*. The fourth system starts at measure 61 with two dotted half notes marked *dim.*, followed by a six-measure rest, a key signature change to two sharps (F#, C#), an eight-measure rest, and then two dotted half notes marked *pp*.

HARP

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

Musical score for harp, measures 1-13. The piece is in 6/4 time. Measures 1-3 contain chords:  $\text{C}^{\flat}2$ ,  $\text{C}^{\flat}3$ , and  $\text{C}^{\flat}4$ . Measure 4 is a whole rest. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 is a whole rest. Measure 8 is a whole rest. Measure 9 is a whole rest. Measure 10 is a whole rest. Measure 11 is a whole rest. Measure 12 is a whole rest. Measure 13 is a whole rest. Dynamics:  $p$  in measure 1,  $pp$  in measure 13.

Musical score for harp, measures 14-22. Measure 14 is a whole rest. Measure 15 is a whole rest. Measure 16 is a whole rest. Measure 17 is a whole rest. Measure 18 is a whole rest. Measure 19 is a whole rest. Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 is a whole rest. Dynamics:  $pp$  in measure 18,  $mf$  in measure 22.

Musical score for harp, measures 23-46. Measure 23 is a whole rest. Measure 24 is a whole rest. Measure 25 is a whole rest. Measure 26 is a whole rest. Measure 27 is a whole rest. Measure 28 is a whole rest. Measure 29 is a whole rest. Measure 30 is a whole rest. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 is a whole rest. Measure 34 is a whole rest. Measure 35 is a whole rest. Measure 36 is a whole rest. Measure 37 is a whole rest. Measure 38 is a whole rest. Measure 39 is a whole rest. Measure 40 is a whole rest. Measure 41 is a whole rest. Measure 42 is a whole rest. Measure 43 is a whole rest. Measure 44 is a whole rest. Measure 45 is a whole rest. Measure 46 is a whole rest. Dynamics:  $p$  in measure 25,  $pp$  in measure 33.

Musical score for harp, measures 47-69. Measure 47 is a whole rest. Measure 48 is a whole rest. Measure 49 is a whole rest. Measure 50 is a whole rest. Measure 51 is a whole rest. Measure 52 is a whole rest. Measure 53 is a whole rest. Measure 54 is a whole rest. Measure 55 is a whole rest. Measure 56 is a whole rest. Measure 57 is a whole rest. Measure 58 is a whole rest. Measure 59 is a whole rest. Measure 60 is a whole rest. Measure 61 is a whole rest. Measure 62 is a whole rest. Measure 63 is a whole rest. Measure 64 is a whole rest. Measure 65 is a whole rest. Measure 66 is a whole rest. Measure 67 is a whole rest. Measure 68 is a whole rest. Measure 69 is a whole rest. Dynamics:  $f$  in measure 51.

Musical score for harp, measures 70-84. Measure 70 is a whole rest. Measure 71 is a whole rest. Measure 72 is a whole rest. Measure 73 is a whole rest. Measure 74 is a whole rest. Measure 75 is a whole rest. Measure 76 is a whole rest. Measure 77 is a whole rest. Measure 78 is a whole rest. Measure 79 is a whole rest. Measure 80 is a whole rest. Measure 81 is a whole rest. Measure 82 is a whole rest. Measure 83 is a whole rest. Measure 84 is a whole rest. Dynamics:  $p$  in measure 75.

VIOLIN 1

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

8va  
div. *pp*

9

16 *unis.* *pp* *p cresc.*

20 8va *f*

25 (8va) 21 4 *p*

54 *cresc.*

59 *f* *ff* 9

72 12 *div.* *pp* 2

VIOLIN 2

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

pp

8

16

pp *p cresc.*

20

*f*

25

21 6

*p*

55

*cresc.*

59

*f ff*

9

72

12 *div.*  $\frac{\circ}{\circ}$   $\frac{\circ}{\circ}$   $\frac{\circ}{\circ}$   $\frac{\circ}{\circ}$  2

*pp*

VIOLA

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

13 *div.*  
*pp* *pp*

17 *p cresc.*

20 24

47 6 *unis.*  
*p*

57 *cresc.* *f* *ff*

62 9 *con sord.*  
*div.*  
*pp*

74

79

84 2 *div.*  
*pp*

VIOLONCELLO

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

6

13 *div.* *pp* *unis.*

17

19

21 *f cresc.*

26

33 *ff*

40 *dim.* *pp*

47 *pp* *p*



Vc.

52

*p*

57

*cresc.* *f* *ff*

62

*pp*

72

con sord.  
div.

*pp*

77

83

unis.

div.

*pp* *pp*

DOUBLE BASS

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

div. unis. sim. 6 pp

14 div. unis. div. unis. 2

25 *f cresc.* *ff*

33 *dim.* *pp*

44

55 3 *cresc.* *f* *ff* *pp*

68 div. unis. *pp*

72 *pp*

75

79

83 *pp* div.

PICCOLO

La Cathédrale engloutie

Claude Debussy  
Arranged for orchestra by  
Robert Smallwood

16  $pp$   $mf$

23  $f$  21 10

57  $p cresc.$   $f$

63 9 14  $pp$  2