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Musical proportions and numerical experiences could have also come to Debussy through his Baudelaire readings, especially his essay *Du vin et du hachish* in which the poet describes a particularly vivid experience of music as numbers, intimately related to *La Mer's* spiraled construction.

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Figure 1. Spiraled form of La Mer according to Howat.

Claude Debussy - Color, Shapes and Proportions in La Mer ...

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Simon Trezise, in his 1994 book Debussy: La Mer, finds the intrinsic evidence "remarkable," with the caveat that no written or reported evidence suggests that Debussy deliberately sought such proportions. Lesure takes a similar view, endorsing Howat's conclusions while not taking a view on

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Debussy's conscious intentions. Musical idiom

Claude Debussy - Wikipedia

La mer, trois esquisses symphoniques pour orchestre (French for The sea, three symphonic sketches for orchestra), or simply La mer (The Sea), L. 109, CD. 111, is an orchestral composition by the French composer Claude

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Debussy. Composed between 1903 and 1905, the piece was premiered in Paris in October 1905.

La mer (Debussy) - Wikipedia

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The music modulates half a bar later to D major, which corresponds to 2 on the Fibonacci sequence. Then the music modulates to E major (3) and finally G major (5). So while the notes themselves fly up and down the

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Fibonacci notes, the overall progression of keys also follows the sequence: 1, 2, 3, 5.

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