

*Claude Debussy, La Mer (III, Dialogue du vent et de la mer, number 51 to eight measures after number 54)*

A detailed musical score page from Debussy's "Prélude à l'après-midi d'un faune". The page is numbered 51 at the top left. The score consists of numerous staves, each representing a different instrument or voice. The instruments listed on the left include: Gdes Fl., Pte Fl., gtb, Cor A., Cl., 1er gbo, 2<sup>e</sup> et 3<sup>e</sup> bass, C. bas, Cors, Tromp., Cornette, 3 Tromb., Tuba, Timb., Gr. C., Cymb., and T.T. (Timpani). The music is written in a complex harmonic style with many sharps and flats. The dynamics are varied, with frequent use of ff (fortissimo) and f (forte). The tempo markings include "près du chevalet" and "à 2". There are also specific instructions like "f e dim." (diminuendo) and "ff e dim." (diminuendo after fortissimo). The notation includes standard musical symbols like notes, rests, and clefs, as well as unique symbols for certain instruments like the tuba and timpani.

(continued)

Claude Debussy, *La Mer* (III, Dialogue du vent et de la mer, number 51 to eight measures after number 54),  
continued

52

En 81 ♫

Cl.

T. Bass

3a Bass

C. Bass

*mf e dim. molto*

C. Bass

Cors

*mf e dim. molto*

*mf e dim. molto*

Trump.

Curtains

Solo

*pp et très lointain*

3 Tromb.

*p e dim. molto*

*pp*

*à 3*

Tuba

*ppp*

T. Drb.

*mf dim. molto*

*ppp*

Gr. C

L. Tamb.

T. Tamb.

*pp*

*ppp*

(sur la touche)

*mf e dim. molto*

(sur la touche)

*mf e dim. molto*

*ppp*

*ppp*

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The musical score for orchestra, page 53, section "au Mouvt". The score includes parts for Flute, Bassoon, Trombone, Horn, and Tromp. The first section, "au Mouvt", ends with a dynamic of *pizz.* *pp*. The second section, "Retenu", begins with a dynamic of *pp*, followed by a measure of *p*, and then continues with *pp* dynamics. The section concludes with a dynamic of *pizz. pp*.

(continued)

Claude Debussy, *La Mer* (III, Dialogue du vent et de la mer, number 51 to eight measures after number 54),  
continued

*au Mouvt*

10

Bfl. *p expressif* *mf expressif* *dim.*

Cor A. *p expressif* *mf* *dim.*

Cl. *p expressif* *mf* *dim.*

Bass. *p expressif* *mf expressif* *dim.*

Tuba *p* *mf* *dim.*

*au Mouvt*

Tous Div. *p* *mf* *dim.* *mf* *dim.* *p* *mf dim.* *mf dim.* *p*

*Unis.* *Div.* *dim.* *Div.* *dim.* *Div.* *mf dim.* *p*

*arco pp*

54

Bass. *p* *p*

3e Cor. *p* *p*

Tuba *p* *p* *Sourdines aux 4 Cors* *p* *p* *p* *p*

*pizz.* *pizz.* *Sourdines* *pizz.* *Sourdines* *f* *dim.* *p* *pp*

*pizz. f*

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Plus calme et très expressif

Glos Fl.

Hib

Cl.

Cors

4°

pp

1<sup>o</sup> Solo

Retardez un peu pendant ces 4 mesures -

1<sup>o</sup> Solo

pp

1<sup>o</sup> Harpo

SOL # MI # pp

2<sup>e</sup> Harpo

SOL # MI # pp

Plus calme et très expressif

(1<sup>er</sup> de chaque pupitre Sol)

pp

sur la touche

sur la touche

molto pp

4 C. Basses Soli

pp