

Debussy  
La Mer  
I. De l'Aube a Midi sur La Mer

SECONDA

Très lent (116 =  $\frac{1}{2}$ )

*ppp*

*pp*

8va bassa

*pp*

*pp*

8

1

*più pp*

*pp*

*pp*

*pp*

6

Debussy  
La Mer  
I. De l'Aube à Midi sur La Mer

PRIMA

Très lent (116 =  $\frac{1}{2}$ )

2a

1a

pp

pp

p

pp

1

pp expressif et soutenu

più pp

pp

pp

1

2

## SECONDA

**2** Animez peu à peu jusqu'à l'entrée du  $\frac{6}{8}$

(116 =  $\frac{1}{8}$ ) Modéré, sans lenteur (dans un rythme très souple)

**3**

*più pp*

**4**

## PRIMA

**2** Animez peu à peu jusqu'à l'entrée du  $\frac{6}{8}$

(116 :  $\frac{6}{8}$ )

Modéré, sans lenteur (dans un rythme très souple)

*f dim.*

*p*

**3** *p expressif et soutenu*

**4** *p expressif*

un peu en dehors

## SECONDA

*pp*

*pp*

Un peu animé

*p*

*p*

*mf*

*pp*

5 au Mouv't

6 Cédez un peu

*più pp*

*p*

*p*

*pp*

*p*

*p*

*p*

*p*

PRIMA

## SECONDA

7

au Mouv<sup>t</sup>

8

## PRIMA

au Mouvt

7

*p expressif et soutenu**pp**expressif**le thème en dehors  
et très soutenu.*

8

*p cresc.**mf**p**mf**p**mf**p**mf**mf**f*

*dim.*      *p*      *più p*      *pp*      *pp*      1      2

## SECONDA

Un peu plus mouvementé (69 = ♩)

9 Très rythmé (104 = ♩)

11 12 13 14

*sfs p*      *pp*      *mf*      *p*

5 6 7 8 9

*p*      *mf*      *mf*      *f*      *ff*  
*dim.*

En animant

10 11 12

*p*      *più p*      *pp*

13 14 15 16

*p*      *p cresc.*

10 au Mouvt

17 18 19 20

*molto cresc.*      *f*      *sfs*      *f*  
*p*

21 22 23 24

*p*      *p*      *mf*      *mf*

## PRIMA

Un peu plus mouvementé (69 :  $\frac{1}{2}$ )9 Très rythmé (104 :  $\frac{1}{2}$ )

4 4

*p* *sfz*

*mf* *f*

*ff* *dim.*

En animant

*p*

*pp*

*p*

*p cresc.*

10 au Mouvt

*molto cresc.*

*f*

*f* *>p*

*10*

*p*

*mf*

SECONDA

**11**

**12** *En retenant peu à peu*

**13** *Encore plus retenu*

**14**

**15**

**16**

**17**

**18**

## PRIMA

**11**

En retenant peu à peu

**12** Encore plus retenu

SECONDA

Musical score for piano, page 13, Presque lent. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of eighth-note chords and grace notes. The bottom staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. It features sustained notes and rests. Dynamics include *p*, *pp*, and *più pp*. Measure numbers 13 and 14 are indicated.

Musical score for piano, page 15, measures 15-18. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). Measure 15 starts with a forte dynamic (f) and a crescendo (cresc. molto). Measure 16 begins with a dynamic of 3. Measures 17 and 18 show a transition from forte to a more dynamic level, indicated by 'più f' (more forte). Measure 18 concludes with a forte dynamic (f).

The musical score consists of two staves. The top staff is in treble clef and the bottom in bass clef. Both staves are in 2/4 time. The score includes dynamic markings such as *ff*, *ffz*, *fff*, *p*, and *ff* (at the end). Performance instructions include "Retenu" above the first measure and "8<sup>a</sup>b!" below the bass notes.

Presque lent

PRIMA

13

pp

p expressif  
et un peu en dehors

13

14

Très modéré (104 =  $\text{♩}$ )

pp

quittez

quittez

14

Très lent (72 =  $\text{♩}$ )

p più pp

pp mais très soutenu

14

15

p cresc. molto

ff

Retenu

ff

ff

ffz ffz fff

fff

p

15

## SECONDA

## II. Jeux de Vagues

**Allegro** (dans un rythme très souple) (116 =  $\frac{d}{\cdot}$ )

3/4

*pp*

*p*

*pp*

*pp*

*p*

*p*

*pp*

**[16] Animé (72 =  $\frac{d}{\cdot}$ )**

*pp*

**[17] (72 =  $\frac{d}{\cdot}$ )**

*p*

*pp*

*pp*

*pp*

*pp*

## PRIMA

## II. Jeux de Vagues

**Allegro** (dans un rythme très souple) (116 =  $\frac{1}{8}$ )

3/4  
3  
pp  
p  
pp

3/4  
3  
p  
pp  
3/8  
3/8

**16** Animé (72 =  $\frac{1}{8}$ )

3/8  
3/8  
pp p  
pp p  
quittez  
quittez

3/8  
3/8  
pp

**17** (72 =  $\frac{1}{8}$ )

3/8  
3/8  
pp  
pp

## SECONDA

18

En retenant

19 Assez animé (138:)

20

## PRIMA

18

Assez animé (138 =)

19

20

## SECONDA

*p*      *mf*

*p*

*mf*

21 Cédez un peu

*dim. molto.*

*p*

*p expressif en dehors*

*p*

22 au Mouvt (peu à peu)

*mf expressif*

*f*

*ffz*

Cédez

*quittez*

*mf*

*p*

## PRIMA

8

p

mf

f

p

21 Cédez un peu

p

f

mf

dim. molto

p

p

p

p

p

p

p

p

p

22 au Mouvt (peu à peu)

p

mf expressif

en dehors

f

f

mf

Cédez

p

f

f

mf

## SECONDA

23

dim.      *p*      *p gracieux et léger*      *pp*

*p*      *pp*      *pp*      *pp*

24

*pp*      *pp*      *pp*

*p léger*

Animez

*p*      *p*      *p*

## PRIMA

23

Musical score for Prima, page 23. The score consists of two staves. The top staff features a treble clef and a bass clef, both in common time. It contains six measures of music with various note heads and stems. Dynamics include *f*, *mf*, and *pp*. The bottom staff also features a treble clef and a bass clef, in common time. It contains five measures of music with note heads and stems, with dynamics *pp*.

Continuation of the musical score for Prima, page 23. The score continues with two staves of music, each containing five measures. Dynamics *pp* are indicated in both staves.

Continuation of the musical score for Prima, page 23. The score continues with two staves of music, each containing four measures. Dynamics *pp* are indicated in both staves.

24

Musical score for Prima, page 24. The score consists of two staves. The top staff features a treble clef and a bass clef, both in common time. It contains four measures of music with various note heads and stems. Dynamics include *pp* and *p*. The bottom staff also features a treble clef and a bass clef, in common time. It contains four measures of music with note heads and stems, with dynamics *pp* and *p*.

Continuation of the musical score for Prima, page 24. The score continues with two staves of music. The top staff features a treble clef and a bass clef, both in common time. It contains four measures of music with various note heads and stems. Dynamics include *p* and *p*. The bottom staff also features a treble clef and a bass clef, in common time. It contains four measures of music with note heads and stems, with dynamics *p* and *mf expressif en dehors*.

Anmez

Continuation of the musical score for Prima, page 24. The score continues with two staves of music. The top staff features a treble clef and a bass clef, both in common time. It contains four measures of music with various note heads and stems. Dynamics include *p* and *p*. The bottom staff also features a treble clef and a bass clef, in common time. It contains four measures of music with note heads and stems, with dynamics *p* and *p*.

## SECONDA

**25** au Mouv<sup>t</sup> (112 = ♩)

**26**

## PRIMA

25 au Mouvt (112 = ♩)

*mf cresc.*

8

26

## SECONDA

**27** En serrant

*p* cre - seen - do *f*

*quittez*

*dim.**p dim.*au Mouvt (112 =  $\frac{d}{\cdot}$ )

*pp* *pp* *pp* *pp* *pp*

**28**

En animant beaucoup

*ff* *ff*

Rit.

au Mouvt (112 =  $\frac{d}{\cdot}$ )

*f* *f*

*p* *p*

## PRIMA

**27** En serrant

au Mouv<sup>t</sup> (112 = ♩)

*pp*

**28** 8

En animant beaucoup

*f*

*ff*

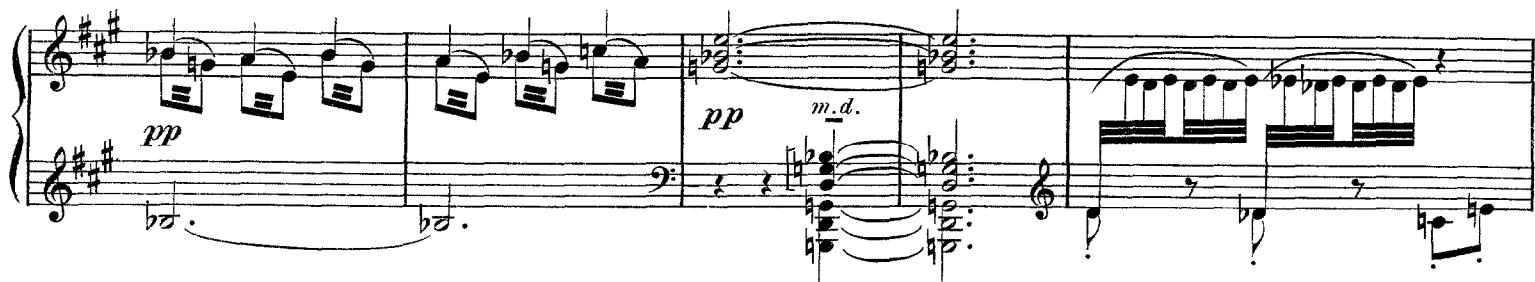
Rit.

au Mouv<sup>t</sup> (112 = ♩)

*sfz* >

## SECONDA

30



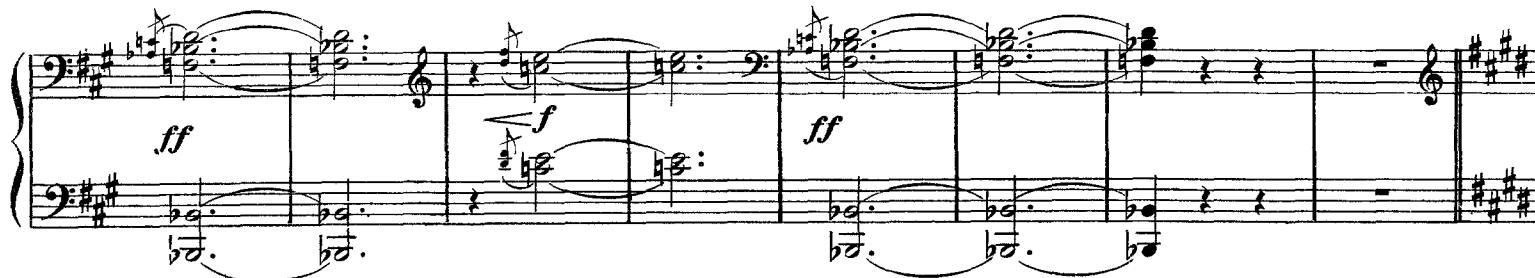
31



Peu à peu animé pour arriver  
à 138 : au N° 32



32



## PRIMA

30

31

Peu à peu animé pour arriver à 138: au N° 32

32

## SECONDA

33 Animé (138 = ♩)

*pp* *croisez*

*p expressif et soutenu*

*p*

34

*p*

*p*

35

*p*

## PRIMA

**33** Animé (138 =  $\frac{1}{8}$ )

**34**

**35**

## SECONDA

36

Musical score page 36. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 36 starts with a dynamic *p*. The first measure has sixteenth-note patterns. The second measure has eighth-note patterns. The third measure has sixteenth-note patterns. The fourth measure has eighth-note patterns.

Continuation of musical score page 36. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 36 continues with eighth-note patterns. The dynamic *mf* is indicated. The second measure has eighth-note patterns. The third measure has eighth-note patterns. The fourth measure has eighth-note patterns. The dynamic *f* is indicated.

*Très animé*

37

Musical score page 37. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 37 starts with eighth-note patterns. The dynamic *f* is indicated. The second measure has eighth-note patterns. The third measure has eighth-note patterns. The fourth measure has eighth-note patterns. The dynamic *f* is indicated.

Continuation of musical score page 37. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 37 continues with eighth-note patterns. The dynamic *ff* is indicated. The second measure has eighth-note patterns. The third measure has eighth-note patterns. The fourth measure has eighth-note patterns. The dynamic *ff* is indicated.

38

*En retenant*

Musical score page 38. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 38 starts with eighth-note patterns. The dynamic *ff* is indicated. The second measure has eighth-note patterns. The third measure has eighth-note patterns. The fourth measure has eighth-note patterns. The dynamic *f* is indicated.

Continuation of musical score page 38. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 38 continues with eighth-note patterns. The dynamic *dim.* is indicated. The second measure has eighth-note patterns. The third measure has eighth-note patterns. The fourth measure has eighth-note patterns. The dynamic *p* is indicated. The fifth measure has eighth-note patterns. The dynamic *più p* is indicated.

## PRIMA

36

37 Très animé

38

En retenant

## SECONDA

**39** au Mouvt (138 = ♩)

Musical score for measures 39-41 of SECONDA. The score consists of three systems of two staves each. Measure 39 starts with a dynamic 'p' in the top staff. Measures 40 and 41 show rhythmic patterns with various dynamics like 'pp' and 'p'. Measure 41 concludes with a fermata over the last note.

**40**

**41**

Continuation of the musical score from measure 40 to 41. Measure 40 shows sustained notes with dynamics 'pp'. Measure 41 begins with a dynamic 'pp' followed by a melodic line with grace notes and sustained notes.

Continuation of the musical score from measure 41. It features a melodic line with grace notes and sustained notes, with dynamics 'pp' and 'p' indicated.

Final continuation of the musical score. It shows a melodic line with grace notes and sustained notes, concluding with a dynamic 'pp'.

## PRIMA

**39** au Mouvt (138 =)

Musical score for Prima, page 39, measures 1-3. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Both staves are in common time with a key signature of four sharps. Measure 1 starts with a dynamic *p*, followed by sixteenth-note patterns with grace marks. Measure 2 begins with *mf*. Measure 3 starts with *p très doux*. Measures are separated by vertical bar lines.

Musical score for Prima, page 39, measures 4-6. The staves continue from the previous section. Measure 4 starts with *p*. Measure 5 begins with *mf*. Measure 6 starts with *p*. Measures are separated by vertical bar lines.

Musical score for Prima, page 39, measures 7-9. The staves continue from the previous section. Measure 7 starts with *p*. Measure 8 begins with *p*. Measure 9 starts with *pp*. Measures are separated by vertical bar lines.

**40**

Musical score for Prima, page 40, measures 1-3. The staves continue from the previous section. Measure 1 starts with *pp*. Measure 2 begins with *pp très doux*. Measure 3 starts with *pp*. Measures are separated by vertical bar lines.

**41**

Musical score for Prima, page 41, measures 4-6. The staves continue from the previous section. Measure 4 starts with *pp*. Measure 5 begins with *pp*. Measure 6 starts with *pp*. Measures are separated by vertical bar lines.

Musical score for Prima, page 41, measures 7-9. The staves continue from the previous section. Measure 7 starts with *pp*. Measure 8 begins with *pp*. Measure 9 starts with *pp*. Measures are separated by vertical bar lines.

Musical score for Prima, page 41, measures 10-12. The staves continue from the previous section. Measure 10 starts with *ppp*. Measure 11 begins with *ppp*. Measure 12 starts with *ppp*. Measures are separated by vertical bar lines.

## III. Dialogue du Vent et de La Mer

SECONDA

*Animé et tumultueux (96 = d)*

*pp*

43

*pp*

*pp*

*sf*

*pp*

*pp*

## III. Dialogue du Vent et de La Mer

PRIMA

Animé et tumultueux (96 =  $\text{d}$ )

2<sup>a</sup> 3  
1<sup>a</sup> pp

43

sfz p  
sfz

p  
pp  
p  
pp

p  
mf  
sfz  
pp

pp  
p  
pp

## SECONDA

44

Musical score for two voices. The top voice (Treble clef) has sixteenth-note patterns with grace notes and dynamic markings *pp*, *p*, and *sf*. The bottom voice (Bass clef) has eighth-note patterns. Measure 5 ends with a fermata over the bass line.

Continuation of the musical score. The top voice continues its sixteenth-note patterns. The bottom voice has eighth-note patterns. Measures 8-9 are labeled 1, 2, 3. Measure 10 begins with a dynamic *pp*.

45

Continuation of the musical score. The top voice has eighth-note patterns. The bottom voice has sixteenth-note patterns. Measure 5 ends with a fermata over the bass line.

Continuation of the musical score. The top voice has eighth-note patterns. The bottom voice has sixteenth-note patterns.

Continuation of the musical score. The top voice has eighth-note patterns. The bottom voice has sixteenth-note patterns. Measure 15 ends with a fermata over the bass line.

Continuation of the musical score. The top voice has eighth-note patterns. The bottom voice has sixteenth-note patterns. Measures 18-19 are dynamic *f*. Measures 20-21 are dynamic *ff*.

## PRIMA

44

*mf expressif  
un peu en dehors*

45

46

## SECONDA

46

cresc.

*f*

47

*pp*

48

*f*

*p*

*f*

*p*

*f*

*f*

## PRIMA

46

*expressif et soutenu*

*mf cresc. molto*

*f*

47

*p*

*pp* *quittez*

48

*f*

*p*

*f*

*f*

## SECONDA

49

## PRIMA

*f*

49

*pp*

*p* *f*

*p* *f*

*f*

*f* *dim.*

*en dehors*

*p*

*f*

*f* *dim.*

*p*

*en dehors*

*f*

50

## SECONDA

*mf*

*f*

*ff*

*mf molto cresc.*

*f*

*ff*

51

*ff*

*ff*

52

*f e dim.*

*mf e dim. molto*

*pp*

*p e dim. molto*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

## PRIMA

50

*mf*

51

*ff*

*ff très en dehors*

*ff* *m.g.*

52

*f e dim.*

*mf e dim. molto*

*pp et très lointain*

*p e dim. molto*

*pp*

*un peu en dehors*

*pp*

*pp*

53

## SECONDA

Retenu - - -

pp

pp

au Mouv<sup>t</sup>

p

p

mf

dim.

p

54

più p

f

dim.

Retardez un peu  
pendant ces 4 mesures - -

p

pp

molto pp

Reprenez peu à peu le mouv<sup>t</sup>

p

pp

Retenu - - -

più pp

(b)

**53**  
**PRIMA** Retenu - - - au Mouvt

**Plus calme et très expressif**

**54**

**Retardez un peu pendant ces 4 mesures**

**Reprenez peu à peu le mouvt**

**Retenu** - - -

## SECONDA

55

Cédez pendant ces 4 mesures - - - - au Mouv't

*pp*

*p*

*p*

*pp*

*pp*

En animant

*p*

*3 poco a poco cresc.*

*3*

*3*

*3*

*3*

*più cresc.*

*mf*

## PRIMA

55

Cédez pendant ces 4 mesures - - - -

*pp*

au Mouvt

*p*

*p*

*pp*

*pp*

En animant

*p poco a poco cresc.*

*piu cresc*

*mf*

56

a Tempo

SECONDA

Serrez -

57

au Mouvt

Retenez -

au Mouvt en serrant peu à peu

## PRIMA

a Tempo

56

Serrez - -

8

*f*

*f*

*f molto cresc.*

57

au Mouvt

8

*ff*

Retenez - - -

*3**f**3**mf**3*

au Mouvt en serrant peu à peu

*bb**3*

*p*

*pp*

*pp*

*sf*

*pp*

*pp*

*quittez*

*pp*

*pp*

*pp*

*sf*

*pp*

*pp*

*p**pp*

*3*

*3*

*3*

*3*

*3*

*3*

58

## SECONDA

*poco a poco cresc.*

59

*mf cresc.*

60

au Mouv't initial (en laissant aller jusqu'au Très Animé)

## PRIMA

58

*p expressif et en dehors*

*p*

*p expressif*

*pp*

*poco a poco cresc.*

59

*mf cresc*

*sfz > p*

*f*

*sfz > p*

*f*

60 au Mouv't initial (en laissant aller jusqu'au Très Animé)

*p*

## SECONDA

molto cresc.

*mf*

*f*

*più f*

[61] Très animé

*ff*

*ff*

## PRIMA

*molto cresc.*

61 Très animé

## SECONDA

*mf* — *sfz*      *f*

*f*      *ff*

*p molto cresc.*      *f*

*ff*      *ff*

*ff*      *ff*

*fff*      *sec*

## PRIMA

Musical score for the Prima section, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *mf*, followed by a sixteenth-note pattern with a 3 overline. Measure 2 begins with a dynamic *f*. Measure 3 starts with a dynamic *mf*, followed by a sixteenth-note pattern with a 3 overline. Measure 4 begins with a dynamic *f*.

Musical score for the Prima section, continuing from measure 4. The top staff shows a sixteenth-note pattern with a 3 overline. Measure 5 begins with a dynamic *ff*. Measure 6 continues the sixteenth-note pattern. Measure 7 concludes the section.

62

Musical score for measure 62. The top staff shows a sixteenth-note pattern with a 3 overline. The bottom staff has dynamics *p* and *molto cresc.* Measure 63 follows.

Musical score for measure 63. The top staff shows a sixteenth-note pattern with a 3 overline. The bottom staff begins with a dynamic *f*.

63

Musical score for measure 64. The top staff shows a sixteenth-note pattern with a 3 overline. The bottom staff begins with a dynamic *ff*. Measure 65 follows.

Musical score for measure 65. The top staff shows a sixteenth-note pattern with a 3 overline. The bottom staff ends with a dynamic *fff*. The section concludes with a dynamic *sec* and a fermata.

FIN