

3  L'arte della trascrizione

JEAN-CHRISTOPHE
ROSAZ 

CLAUDE DEBUSSY

LA MER

TRANSCRIPTION POUR
PETIT ORCHESTRE
(16 PARTIES)



Roma TrE-Press

2025


romatreorchestra

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L'arte della trascrizione
Collana diretta da Claudio Strinati


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EDITORIAL POLICY E DESCRIZIONE SCOPO COLLANA

La collana costituisce un *unicum* nel panorama editoriale musicale italiano e uno dei pochi esempi di questo tipo a livello internazionale, prefiggendosi l'obiettivo di dare organicità e visione sistemica a quella che è una delle pratiche più antiche della storia della musica: l'arte della trascrizione.

Trascrivere significa re-inventare: cambiare uno o più strumenti, passare da un grande organico ad uno piccolo o viceversa non è mai un'operazione banale, ma di fatto porta a una rilettura critica complessiva del testo musicale.

La proposta di Roma Tre Orchestra, più nello specifico, nasce dall'esperienza nata ad inizio secolo scorso costituita dalla "Società per le esecuzioni musicali private" (Verein für musikalische Privataufführungen) di Arnold Schoenberg. Ci sembra che l'esperienza del Verein sia tuttora di grandissimo interesse, sia per le finalità culturali che animavano il progetto – ovvero il desiderio di portare la grande musica ad un pubblico di non addetti ai lavori –, sia per la bellezza delle trascrizioni stesse uscite da quel gruppo di lavoro.

La collana abbraccerà soprattutto repertorio di fine Ottocento-inizio Novecento, l'epoca del cosiddetto "gigantismo orchestrale", per restituirne nuove versioni pensate per organico ridotto, questo al fine di rendere l'esecuzione possibile per compagini delle dimensioni di Roma Tre Orchestra, ma anche di offrire questo materiale all'intera comunità musicale a livello internazionale. La scelta sarà quindi in favore di trascrizioni "per riduzione", al fine di trasformare brani per grande orchestra in partiture per orchestra da camera.

L'opera di trascrizione sarà affidata a compositori italiani ed esteri di riconosciuto valore e competenza, individuati di volta in volta dal Comitato Scientifico.

Claude Debussy

La mer

Transcription pour petit orchestre (16 parties)
de Jean-Christophe Rosaz

La transcription de *La mer* de Claude Debussy pour petit orchestre (16 parties) de Jean-Christophe Rosaz.

Il s'agit de la transcription d'un des monuments de l'histoire de la musique, pour lequel j'ai, comme beaucoup de compositeurs et de musiciens, la plus grande admiration.

Je me suis tout d'abord longtemps interrogé sur la faisabilité d'un tel projet. La première question était : peut-on réduire drastiquement l'orchestre de Debussy sans trop s'éloigner de ses couleurs caractéristiques, notamment ses jeux de doubles qui ne sont plus possibles dès lors que les instruments se retrouvent un par pupitre?

Je me suis donc frayé un chemin avec précaution au milieu ces accords, ces lignes, ces rythmes et ces alliages, m'en imprégnant profondément avant d'espérer en extraire, comme disait Rabelais, « la substantifique moelle ».

Je me suis concentré sur chaque mouvement l'un après l'autre, en gardant toujours à l'esprit ce qui les relie.

J'ai réfléchi à la direction générale que prend la musique, avec son appauvrissement global, notamment avec la réduction des orchestres, des chœurs, des organisateurs et des financiers nécessitant des versions toujours plus réduites. Dieu sait à quel point je n'avais pas envie de suivre cette tendance !

Cette version a été très bien accueillie par les membres de l'orchestre, le chef d'orchestre et le public, et je les remercie car, je dois l'avouer, j'avais encore un peu d'appréhension lors de la première représentation : c'est une chose d'imaginer les sons dans sa tête, c'en est une autre de les écouter en direct ! Je n'ai pas oublié l'exemple d'un magnifique compositeur comme Henri Dutilleux, qui, le jour de la répétition générale du Temps l'horloge, corrigeait encore quelques détails dans l'orchestre !

La Mer

I. De l'aube à midi sur la mer

Claude Debussy

Arrgt. Jean-Christophe Rosaz

Très lent $\text{♩} = 100-116$

Flûte

Hautbois

Cor anglais
(ossia Sib)

Clarinette en La

Basson

Cor en Fa

Trompette en Ut

Trombone

Timbales
ppp

Percussion
Cymbale suspendue
Tam-tam

Harpe
pp

Violon I

Violon II
Con sord.
pp

Alto
Con sord.
pp

Violoncelle
Con sord.
pp

Contrebasse
pp
pizz. arco
pp pizz. arco
pizz. arco
pizz. arco

nota bene: les tempi sont ceux indiqués dans l'édition Breitkopf de l'original pour orchestre

13

Hb. *pp*

C. A. *più pp*

Cl. *pp*

Bn. *pp*

Cr. *pp*

Trp. *più pp*

T. *pp*

VI *sfpp* *pp*

VII *sfpp* *pp*

Vc. *più pp*

Cb. *più pp*

Detailed description: This page of the musical score for 'La mer' covers measures 13 to 15. The instrumentation includes Horns (Hb.), Cor Anglais (C. A.), Clarinet (Cl.), Bassoon (Bn.), Cor Anglais (Cr.), Trumpet (Trp.), Trombone (T.), Violin I (VI), Violin II (VII), Viola (Vc.), and Cello (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. Measure 13 begins with a dynamic of *pp* for the Horns and *più pp* for the Cor Anglais and Trumpet. The Cor Anglais and Trumpet parts feature triplet markings. The Trombone part has a wavy line indicating a tremolo. The Violin and Viola parts enter in measure 14 with a dynamic of *sfpp*, which then changes to *pp* in measure 15. The Viola and Cello parts have a dynamic of *più pp*. The score includes various articulations such as slurs, accents, and hairpins.

2 Animez peu à peu jusqu'à l'entrée du 6/8 ♩ = 104

20

Hb. *pp*

C. A. *en dehors* *p*

Cl. *pp* *p*

Bn. *pp* *p*

Trp. *en dehors* *p*

T *tr* *pp*

Hpe *pp*

V II

A *pp*

Vc. *pp*

Cb. *pp*

25

Fl. *p*

Hb. *p*

C. A. *p*

Cl. *p*

Bn. *p*

Cr. *p*

Trp. *p*

T. *pp* *p poco cresc.*

Hpe. *pp* *p*

V I. *pp* Senza sord.

V II. *pp* Senza sord.

A. *pp* Senza sord.

Vc. *pp* Senza sord.

33

Fl. *mf* *3* *3* *3* *p*

Cl. *mf* *3* *3* *3* *p*

Cr. *p* *expressif et soutenu*

Hpe. *f* *pp* *8va* *simile*

V I

V II

A

Vc. *p* *p* *p* *p* *pp* *pp*

Cb.

3

This musical score page, numbered 14, is for the piece 'La mer'. It features seven staves of music for different instruments: Cr (Cello), Hpe (Harp), VI (Violin I), V II (Violin II), A (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score begins at measure 36. The Cello part has a dynamic marking of *mf*. The Violoncello part features triplet markings and a dynamic marking of *pp*. The Viola part has a dynamic marking of *pp*. The Violin I and II parts have a dynamic marking of *pp*. The Harp part has a dynamic marking of *pp*. The Contrabasso part has a dynamic marking of *pp*. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is characterized by flowing, melodic lines in the upper staves and rhythmic patterns in the lower staves.

42 4

Fl. *mf* *pp*

Hb. *mf* *p* solo *expressif*

C. A. *mf*

Cl. *mf*

Bn. *mf* *p* solo *doux et expressif*

Hpe *mf* *sim.* *p* *expressif*

V I *mf* *pp* *pp*

V II *mf* *pp* *pp* *pp*

A *mf* *pp* *pp* *pp*

Vc. *mf* *p* solo *expressif* *p*

Cb. *mf* *pp* *pp*

This page of the musical score for 'La mer' contains measures 45 through 52. The instrumentation includes Flute (Fl.), Horns (Hb.), Clarinet (Cl.), Bassoon (Bn.), Harp (Hpe), Violins I (V I), Violins II (V II), Alto (A), Viola (Vc.), and Cello (Cb.).

Measures 45-48 show the initial entry of the Horns and Cello with a *p* dynamic. The Flute has a short melodic phrase in measure 45. The Clarinet and Bassoon are silent in these measures.

Measures 49-52 feature a complex texture. The Harp and Violins I & II play intricate patterns, with the strings using triplets and sixteenth-note runs. The Horns and Cello continue their melodic lines. The Clarinet and Bassoon enter in measure 50 with triplet patterns. Dynamics are generally *p* or *pp*, with some crescendo and decrescendo markings.

The musical score is for the third movement of Debussy's 'La mer'. It features the following instruments and parts:

- Flute (Fl.):** Solo part starting at measure 47. The first two measures are marked *p* *doux et expressif* and contain sixteenth-note triplets. The third measure is marked *p* and contains eighth-note triplets. The key signature is three flats.
- Horn (Hb.):** Part starting at measure 47. The first two measures are marked *pp* and contain a whole note. The third measure is marked *p* and contains a whole note. The key signature is three flats.
- Clarinet in A (C. A.):** Part starting at measure 47. The first two measures are silent. The third measure is marked *p* and contains eighth-note triplets. The key signature is three flats.
- Trumpet (Cr.):** Part starting at measure 47. The first two measures are silent. The third measure is marked *p* and contains a whole note. The key signature is three flats.
- Harp (Hpe):** Part starting at measure 47. The first two measures are marked *pp* and contain chords. The third measure is marked *p* and contains chords. The key signature is three flats.
- Violin I (V I):** Part starting at measure 47. The first two measures are marked *pp* and contain sixteenth-note patterns. The third measure is marked *pp* and contains sixteenth-note patterns. The key signature is three flats.
- Violin II (V II):** Part starting at measure 47. The first two measures are marked *pp* and contain chords. The third measure is marked *pp* and contains chords. The key signature is three flats.
- Viola (A):** Part starting at measure 47. The first two measures are marked *pp* and contain chords. The third measure is marked *pp* and contains chords. The key signature is three flats.
- Cello (Vc.):** Part starting at measure 47. The first two measures are marked *pp* and contain sixteenth-note patterns. The third measure is marked *pp* and contains sixteenth-note patterns. The key signature is three flats.
- Contrabass (Cb.):** Part starting at measure 47. The first two measures are marked *pp* and contain eighth-note patterns. The third measure is marked *pp* and contains eighth-note patterns. The key signature is three flats.

5 Au mouvement

52

Fl.

Hb.

C. A.

Cl.

Bn.

Cr.

Hpe

V I

V II

A

Vc.

Cb.

p *mf* *pp* *pp*

arpégé sempre

arco *pp* *pp* *pp*

pizz.

8va

55

Fl. *pp*

Hb. *pp*

Cl. *pp*

Bn. *pp*

Cr. *mf* *p*

Hpe *più pp*

V I *pp*

V II *pp*

A *pp*

Vc. *pp*

Cb. *pp*

più pp

più pp

più pp

più pp

più pp

più pp

arco

più pp

8va

8va

69

Fl. *p* 3 3 > *p* 3 3 > *p* 3 3 > *p* 3 3 >

Hb. *p* 3 3 > *p* 3 3 > *p* 3 3 > *p* 3 3 >

C. A. *p* 3 3 > *p* 3 3 > *p* 3 3 > *p* 3 3 >

Cl. *pp* *pp* *pp*

Bn. *pp* *pp* *pp*

Cr. *mf* très soutenu *p* cresc. marqué
Con sord.

Trb. *pp*

Hpe arpégé *sfz p* > *sfz p* > *sfz p* > *sfz p* >

V I *sfz* > *p* > *pp* > *sfz* > *p* > *pp* > *pp* cresc.

V II *sfz* > *p* > *pp* > *sfz* > *p* > *pp* > *pp* cresc.

A *sfz* > *p* > *pp* > *sfz* > *p* > *pp* > *pp* cresc.

Vc. *pp* > *pp* > *pp* > *pp* > *pp* cresc.

Cb. *pp* > *pp* > *pp* > *pp* > *pp* cresc.

8

Fl. *mf* 3

Hb. *mf* 3 *p* 3 *mf* 3

C. A. *mf* 3 *p* 3 *mf* 3

Cl. *p* *mf* 3

Bn. *p*

Cr. *mf* *p*

Trp. *mf* Con sord. *soutenu et en dehors*

Trb. *p*

Hpe *p* *mf*

V I *p* *mf* *p* *mf*

V II *p* *mf* *p* *mf*

A *p* *mf* *p* *mf*

Vc. *pizz.* *p* *mf*

Cb. *pizz.* *p*

74 **Retenu**

Fl. *mf* *mf* *sfz sfz sfz*

Hb. *p* *mf* *sfz sfz sfz*

C. A. *p* *mf* *sfz sfz sfz*

Cl. *mf* *mf* *sfz sfz sfz*

Bn. *sfz > sfz p sfz*

Cr.

Trp.

T. *sfz > sfz > sfz >*

Hpe. *p* *mf* *sfz sfz sfz*

V I. *p* *mf* *sfz > sfz > sfz >*

V II. *p* *mf* *sfz > sfz > sfz >*

A. *p* *mf* *sfz > sfz > sfz >*

Vc. *p* *mf* *sfz > sfz > sfz >*

Cb. *p* *sfz > sfz > sfz >*

Un peu plus mouvementé ♩ = 69

9 Très rythmé ♩ = 104

84

Cl. *sfz* > *pp* < > *mf* <

Cr. *sfz* > *pp* < > *mf* <

Trp. *sfz* > *pp* < >

Trb. *sfz* > *pp* < >

T. *sfz* *pp* < *p* >

VI *p* < *sfz* *p* > *mf* < *f* > *p* > *mf* <

VII *p* < *sfz* *p* > *mf* < *f* > *p* > *mf* <

A *p* < *sfz* *p* > *mf* < *f* > *p* > *mf* <

Vc. *p* < *sfz* *p* > *mf* < *f* > *p* > *mf* < *pizz.*

Cb. *sfz* *mf* *p* > *mf* <

En animant

93

Fl. *pp* *marqué* *p* *cresc.*

Hb. *p* *marqué* *p* *cresc.*

C. A. *p* *marqué* *p* *cresc.*

Cl. *pp* *marqué* *p* *cresc.*

Bn. *p* *cresc.*

Cr. *p* *cresc.*

Trb. *p* *cresc.*

T. *pp*

Perc. Cymb. *pp*

Hpe. *p* *cresc.*

V I *pp* *p* *cresc.*

V II *pp* *p* *cresc.*

A. *pp* *p* *cresc.*

Vc. *pp* *pizz.* *p* *cresc.*

Cb. *p* *cresc.*

96

Fl. *mf* *molto cresc.* 6 6 6 6

Hb. *mf* *molto cresc.*

C. A. *mf* *molto cresc.*

Cl. *molto cresc.*

Bn. *molto cresc.*

Cr. *p* *p* *mf* *mf*

Trp. *p* *p* *mf* *mf*

Trb. *p* *p* *mf* *mf*

Hpe. *molto cresc.*

V I *molto cresc.*

V II *molto cresc.*

A *molto cresc.*

Vc. *molto cresc.*

Cb. *molto cresc.*

10 **Au mouvement** (un peu plus mouvementé)

The musical score for page 33 of 'La mer' (measures 98-103) is arranged for a full orchestra. The tempo is marked 'Au mouvement' (un peu plus mouvementé). The score includes parts for Horns (Hb.), Cor Anglais (C. A.), Clarinet (Cl.), Bassoon (Bn.), Cor Anglais (Cr.), Trumpet (Trp.), Trombone (Trb.), Violin I (V I), Violin II (V II), Viola (A), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Measures 98-100:** Horns, Clarinet, Bassoon, and Violin I/II play a rhythmic pattern of eighth notes with triplets. Dynamics range from *f* to *p*. The Viola and Violoncello/Contrabass parts feature a sustained note with *arco* and *sfz* markings.
- Measure 101:** The woodwinds continue their rhythmic pattern. The Cor Anglais (Cr.) part has a *mf* dynamic. The Violoncello/Contrabass part has a *pizz.* (pizzicato) marking.
- Measures 102-103:** The woodwinds play a melodic line with triplets. The Violin I/II parts feature a *p* dynamic and a 10-measure glissando-like passage. The Violoncello/Contrabass part has a *pizz.* marking.

101

Fl. *mf* *mf* *mf* *mf*

Hb. *mf* *mf* *mf* *mf*

C. A. *mf* *mf* *mf* *mf*

Cl. *mf* *mf* *mf* *mf*

Bn. *mf* *mf* *mf* *mf*

Cr. *mf* *mf* *mf* *mf*

Perc. *p*

101

V I *mf* *mf*

V II *mf* *mf* *mf* *mf*

A *mf* *mf* *mf* *mf*

Vc. *mf* *mf*

Cb. *pizz.* *mf* *mf*

11

Fl. *ff*

Hb. *f* *ff*

C. A. *f* *ff*

Cl. *f* *ff*

Bn. *f*

Cr. *f* *ff*

Hpe *ff*

VI *ff*

VII *ff*

A *ff*

Vc. *ff*

Cb. *ff*

107

Hb. *f* *dim. peu à peu*

C. A. *f* *dim. peu à peu*

Cl. *f* *dim. peu à peu*

Bn. *dim. peu à peu*

Cr. *dim. peu à peu*

Hpe *f* *dim. peu à peu*

V I *f* *dim. peu à peu*

V II *f* *dim. peu à peu*

A *f* *dim. peu à peu*

Vc. *f* *dim. peu à peu*

Cb. *f* *dim. peu à peu*

En retenant peu à peu

109

Fl. *p*

Cl. *p*

Bn. *p*

Cr *p* *p*

Hpe *p*

V I *p* *dim. molto*

V II *p* *dim. molto*

A *p* *dim. molto*

Vc. *p* *dim. molto* 2

Cb. *p* *dim. molto* 2

12 Encore plus retenu

This musical score is for the section 'Encore plus retenu' (12) from the third movement of 'La mer'. It is written for a full orchestra and piano. The score is divided into two systems. The first system includes Flute (Fl.), Horn (Hb.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bn.), Cor Anglais (Cr.), Trumpet (Trp.), Trombone (Trb.), Trombone (T), and Harp (Hpe). The second system includes Violin I (V I), Violin II (V II), Viola (A), Violoncello (Vc.), and Contrabass (Cb.). The music is in 12/8 time and features a variety of dynamics, including *pp*, *p*, and *più p*. The string parts (Vc. and Cb.) are marked with *pp* and include fingerings (e.g., 2). The woodwinds and brass parts feature melodic lines with dynamic markings and articulation. The Harp part provides a rhythmic accompaniment with chords and arpeggios. The overall mood is serene and contemplative, characteristic of Debussy's style.

113

Fl.

Hb.

C. A.

Cl.

Bn.

Trp.

Trb.

T

Hpe

VI

V II

A

Vc.

Cb.

più p

più pp

ppp

2

3

12

4

115

Fl. *p* *p*

Hb. *p* *p*

C. A. *p* *più p*

Cl. *p* *più p*

Bn. *pp*

Cr. *p* *pp*

Trp. *pp*

Trb. *pp*

T. *pp*

Perc. Cymb. *pp*

Hpc. *pp*

VI *pp*

VII *pp*

A. *pp*

Vc. *pp*

Cb. *pp*

117

Fl. *p* *p*

Hb. *p* *p*

C. A. *p* *pp*

Cl. *p* *pp*

Bn. *pp*

Cr. *p* *pp*

Trp. *pp*

Trb. *pp*

Perc. *pp*

Hpe. *pp*

V I

V II

A. *pp*

Vc.

Cb.

13 *Presque lent*

Fl. *pp*

Hb. *pp*

C. A. *p*

Cl. *pp*

Bn. *pp*

Cr. *p*

Trp. *mf* *3* *expressif*

Trb. *Con sord.* *p* *pp*

Hpe. *sfz* *pp*

V I *pp*

V II *pp*

A. *pp*

Vc. *pp* *dim.*

Cb. *pp*

14 Très lent ♩ = 72-80

Fl. *pp*

C. A. *pp* mais très soutenu

Cl. *pp* mais très soutenu

Bn. *pp* mais très soutenu

Cr. *pp* mais très soutenu

Trb. *pp* mais très soutenu
Senza sord.

Perc. Cymb. *ppp*

Hpe

V I *pp*

V II *pp*

A *pp*

Vc. *pp*

Cb. *pp*

133

Fl.

C. A.

Cl.

Bn.

Cr.

Trb.

Perc.

Hpe

Vc.

p

sf

5

Detailed description: This page of a musical score for 'La mer' begins at measure 133. It features a woodwind section with Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), and Bassoon (Bn.), each playing a melodic line with a long slur and a dynamic marking of *p*. The brass section includes Cor Anglais (Cr.) and Trumpet (Trb.), also with slurs and *p* dynamics. The Percussion (Perc.) part has a *sf* marking and a wavy line indicating a specific rhythmic effect. The Harp (Hpe) part consists of a complex, multi-measure arpeggiated figure with a '5' marking. The Violoncello (Vc.) part has a long slur and a *p* dynamic. The score is written in a key signature of three flats and a common time signature.

135

Fl. *f* *più f*

Hb. *f* *più f*

C. A. *f* *più f*

Cl. *f* *più f*

Bn. *f* *più f*

Cr. *f* *più f*

Trp. *f* *più f*

Trb. *f* *più f*

T. *f* *più f*

Perc. *f* *pp* *sfz*
Tam-tam (comme une petite note) Cymb. *tr*

Hpe *f* glissando

VI *f*

VII *f*

A. *f*

Vc. *f* *più f*

Cb. *f* *più f*

15

Fl. *f* *più f* *ff* *ff* *ff* Retenu

Hb. *f* *più f* *ff* *ff* *ff*

C. A. *f* *più f* *ff* *ff* *ff*

Cl. *f* *più f* *ff* *ff* *ff*

Bn. *f* *più f* *ff* *ff* *ff*

Cr. *f* *più f* *ff* *ff* *ff* cuivrez

Trp. *f* *più f* *ff* *ff* *ff*

Trb. *f* *più f* *ff* *ff* *ffz*

T. *f* *più f* *ff*

Perc. *sfz* *f* *ffz*

Hpe *f* *ff* *sim.* *sim.*

V I *f* *ff* *ff*

V II *f* *ff* *ff*

A. *f* *ff* *ff*

Vc. *f* *più f* *ff* *ff* *pizz.* *arrachez* *arco* *pizz. arrachez*

Cb. *f* *più f* *ff* *sf* *ff* *sf*

139 *a tempo*

Fl. *ffz* > *ffz* > *ffz* > *p*

Hb. *ffz* > *ffz* > *ffz* > *p*

C. A. *ffz* > *ffz* > *ffz* > *p*

Cl. *ffz* > *ffz* > *ffz* > *p*

Bn. *ffz* > *ffz* > *ffz* > *p*

Cr. *fff* > *p*

Trp. *fff* > *p*

Trb. *fff* > *p*

Perc. *L.V. ff* > *p*

V I *ffz* > *ffz* > *ffz* > *p*

V II *ffz* > *ffz* > *ffz* > *p*

A. *ffz* > *ffz* > *ffz* > *p*

Vc. *ffz* > *ffz* > *ffz* > *p pizz.*

Cb. *arco* *fff* > *p*

II. Jeux de vagues

Allegro (dans un rythme très souple) ♩ = 110

FLÛTE

HAUTOIS

COR ANGLAIS

CLARINETTE en LA

BASSON

COR en FA

TROMPETTE en Ut

TROMBONE

TRIANGLE

CYMBALE SUSPENDUE

GLOCKENSPIEL

HARPE

VIOLON I

VIOLON II

ALTO

VIOLONCELLE

CONTREBASSE

16 Animé ♩ = 72 ossia ♩ = 160

6

Fl. *p* < *più p*

Htb. *p* *p* < *più p* *pp*

C.a. *pp* *p*

Cl. *p* *p* < *più p*

Bs. *p*

C. *pp* *pp*

Trp. *p* *p* *p* *p*

Trb. *pp* *pp*

Trg.

Cymb. *pp*

Glock. *pp*

Hp. *pp*

VI.I *pp* *pp* *ord.*

VI.II *pp* *pp* *ord.*

At. *pp* *pp* *ord.*

Vc. *p* < *più p* > *pp* *pp* *pizz.*

Cb. *arco* *p* *pp*

sourdine

sur la touche

41

Fl. *p* *p* *p* *p* *p*

Htb. *p* *p* *p*

C.a. *p* *p* *p* *p*

Cl. *p* *p* *p*

Bs. *p* *p* *p*

C. *p*

Trp.

Trb.

Trg.

Cymb.

Glock.

Hp.

Vi.I *p* *p* *più p* *p*

Vi.II *p* *p* *più p* *p*

At. *p* *più p* *p*

Vc. *p* *più p* *pizz.* *p*

Cb. *pizz.* *p*

21

$\text{♩} = 92$

Cédez un peu

58

Fl. *p* *p* *très léger* *più p*

Htb.

C.a.

Cl. *p* *p* *très léger* *più p*

Bs. *p* *pp*

C. *dim molto.* *p*

Trp. *dim molto.* *p*

Trb. *dim molto.* *p* *pp*

Trg.

Cymb.

Glock. *p* *p* *p*

Hp. *pp* *pp* *pp*

VI.I *pp* *spicc.* *arco*

VI.II *pp* *spicc.* *arco*

At. *arco* *mp* *dim molto.* *p* *pp*

Vc. *mp* *dim molto.* *p* *pp*

Cb. *arco* *mp* *dim molto.* *p* *pp*

63

Fl. *3 3 6*

Htb.

C.a.

Cl. *3 3 6*

Bs. *pp*

C. *pp* *p*

Trp. *pp*

Trb. *pp*

Trg.

Cymb.

Glock. *p*

Hp. *pp*

VI.I *spicc. arco*

VI.II *spicc. arco*

At. *pizz. pp* *arco*

Vc. *pp* *arco*

Cb. *pp*

22 Au mouvement (peu à peu)

This musical score is for the 22nd movement, 'Au mouvement (peu à peu)', from the suite 'La mer'. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Starts with a triplet of eighth notes, followed by a sixteenth-note triplet, and then rests.
- Htb.** (Horn in B-flat): Remains silent throughout this section.
- C.a.** (Clarinet in A): Plays a melodic line with a slur over the first two measures.
- Cl.** (Clarinet in C): Mirrors the Flute part with triplets and rests.
- Bs.** (Bassoon): Provides a rhythmic accompaniment with triplets and rests.
- C.** (Trumpet): Enters in the second measure with a melodic line, marked *mf* and *f*.
- Trp.** (Trumpet): Mirrors the Trumpet part.
- Trb.** (Trombone): Provides a rhythmic accompaniment with rests.
- Trg.** (Timpani): Remains silent.
- Cymb.** (Cymbal): Remains silent.
- Glock.** (Glockenspiel): Enters in the second measure with a melodic line, marked *p*.
- Hp.** (Harp): Remains silent.
- VI.I** (Violin I): Starts with a *spicc.* (spiccato) eighth-note pattern, then switches to *arco* (arco) with a triplet of eighth notes, marked *mf* and *f*.
- VI.II** (Violin II): Mirrors the Violin I part.
- At.** (Viola): Mirrors the Violin I part.
- Vc.** (Violoncello): Mirrors the Violin I part.
- Cb.** (Contrabasso): Mirrors the Violin I part.

The score features various musical notations including triplets, slurs, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Cédez ♩ = 112

72

Fl. *f* *f* *mf*

Htb. *f* *f* *mf*

C.a. *f* *f*

Cl. *f* *f*

Bs. *f* *f* *p*

C. *f* *f* *mf*

Trp. *f* *f* *mf*

Trb. *f* *f*

Trg.

Cymb.

Glock.

Hp.

VI.I *ffz* *pizz.* *arco* *f*

VI.II *ffz* *pizz.* *arco* *f*

At. *ffz* *pizz.* *f*

Vc. *ffz* *pizz.* *f*

Cb. *ffz*

23 ♩ = 112

75

Fl. *mf*

Htb.

C.a. *p*

Cl. *p* *gracieux et léger*

Bs. *pp*

C. *pp*

Trp.

Trb.

Trg.

Cymb.

Glock. *pp*

Hp.

VI.I *f* *pp*

VI.II *f* *pp*

At. *dim* *p* *pp* *arco*

Vc. *dim* *p* *pp* *arco*

Cb. *pp*

This musical score page contains the following parts and markings:

- Flute (Fl.):** Starts at measure 89 with a triplet of eighth notes. Dynamics include *p*, *mf*, and *pp*.
- Horn (Htb.):** Mirrors the flute's triplet pattern. Dynamics include *p*, *mf*, and *pp*.
- Clarinet (Cl.):** Features a triplet of eighth notes. Dynamics include *p*, *mf*, and *pp*.
- Bassoon (Bs.):** Features a triplet of eighth notes. Dynamics include *p*, *mf*, and *pp*.
- Trumpet (Trp.):** Features a triplet of eighth notes. Dynamics include *p*, *mf*, and *pp*.
- Trumpet (Trb.):** Features a triplet of eighth notes. Dynamics include *p* and *mf*.
- Drum Set:** Includes Trg., Cymb., and Glock. parts, mostly marked with rests.
- Harp (Hp.):** Features a triplet of eighth notes. Dynamics include *p*.
- Violin I (VI.I):** Features a triplet of eighth notes. Dynamics include *p*, *mf*, *cresc.*, and *pp*.
- Violin II (VI.II):** Features a triplet of eighth notes. Dynamics include *p*, *mf*, *cresc.*, and *pp*.
- Viola (At.):** Features a triplet of eighth notes. Dynamics include *p*, *mf*, and *pp* (with *arco* marking).
- Violoncello (Vc.):** Features a triplet of eighth notes. Dynamics include *p*, *mf*, and *pp* (with *pizz.* marking).
- Double Bass (Cb.):** Features a triplet of eighth notes. Dynamics include *p* and *pp* (with *pizz.* marking).

93

Fl. pp pp

Htb. p p

C.a.

Cl. pp

Bs. pp

C. pp p p

Trp. pp

Trb.

Trg.

Cymb.

Glock. p

Hp. p

VI.I pp pp p très expressif

VI.II pp pp p très expressif

At. pp pp p très expressif

Vc. pp arco pp p très expressif

Cb. pp arco pp

$\text{♩} = 90$

99

Fl. *pp* *pp* *pp* *pp*

Htb.

C.a.

Cl.

Bs. *p*

C. *p* *più p* *f* *p* *con sord.*

Trp. *f* *f* *con sord.*

Trb.

Trg.

Cymb.

Glock.

Hp. *pp* *sempre arp.* *pp* *sim. pp* *pp*

VI.I *molto* *sub. pp* *pp* *mf* *sf* *arp.* *pizz.*

VI.II *molto* *sub. pp* *pp* *mf* *sf* *arp.* *pizz.*

At. *molto* *sub. pp* *pp* *mf* *sf* *arp.* *pizz.*

Vc. *molto* *sub. pp* *pp* *mf* *sf* *arp.* *pizz.*

Cb. *pp* *pizz. arco* *pp* *pizz. arco* *sfz*

105

Fl. *pp* 3

Htb. *pp* 3

C.a.

Cl. *pp*

Bs. *pp*

C. *piu p* 3 *pp* 3

Trp. *p* 3 *pp* 6

Trb. *pp* 6

Trg. *p* *pp*

Cymb. *p* *pp*

Glock.

Hp. *pp* *sempre arp.* *pp*

VI.I *arco pp*

VI.II *arco pp*

At. *arco pp*

Vc. *pp* *arco* *p* *expressif (en dehors)* *arco*

Cb. *pp* *pp*

109

Fl. *pp* 3

Htb. *pp* 3

C.a.

Cl.

Bs. *pp*

C. 3

Trp. *pp* 6

Trb.

Trg.

Cymb.

Glock.

Hp. *pp*

VI.I

VI.II *pp*

At.

Vc. *p*

Cb.

au Mouvt $\text{♩} = 112$ jusqu'à mes. 122

115

Fl. *f* 3 3 3 3 3 3

Htb. *f* 3 3 3 3 3 3 *p* 3 3

C.a. *f* *dim.*

Cl. *f* 3 3 3 3 3 3 *p* 3 3

Bs. *f* *dim.* *pp*

C. *f* *dim.* *p* *p*

Trp. *f*

Trb. *f* *pp*

Trg.

Cymb. *pp*

Glock.

Hp. *f* *dim.* *pp* *sim.* *p*

VI.I *f* 3 3 3 3 3 3 *pp*

VI.II *f* 3 3 3 3 3 3 *pp* *pp*

At. *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *pp* *pp* *pp*

Vc. *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *pp* *pp*

Cb. *f* *dim.* *p* *pp*

28 ♩ = 90 jusqu'à mes. 130

En animant beaucoup

120

Fl. p^3 3 3 3 3 3 3 p^3 3 3 3 3 3 3

Htb. pp p^3 3 3 3 3 p^3 3 3 3 3

C.a. p 6 p 6 p

Cl. pp p p

Bs. pp p p

C. p p

Trp. p *cresc. molto*

Trb. pp p p

Trg.

Cymb.

Glock.

Hp. pp *sim.* p p p

VI.I pp pp *sur le chevalet* p mf

VI.II pp pp pp *sur le chevalet* p mf

At. pp pp pp pp pp *sur le chevalet* p mf

Vc. pp pp p *pizz.*

Cb. pp p p *pizz.*

29 au Mouvt

Retenu - -

♩ = 112

125

Fl. *mf* *f* *ff* *dim.* *p* *pp*

Htb. *mf* *f* *ff* *dim.* *p* *pp*

C.a. *mf* *f* *ff* *dim.* *p* *pp*

Cl. *mf* *f* *ff* *dim.* *p* *pp*

Bs. *mf* *f* *ff* *dim.* *p* *pp*

C. *mf* *f* *ff* *dim.* *p* *pp* bouchez (sans dureté)

Trp. *f* *ff* *dim.* *p* *pp*

Trb. *mf* *f* *ff* *dim.* *p* *pp*

Trg.

Cymb.

Glock.

Hp. *sempre arp.* *ff* *dim.* *p* *pp*

VI.I *pizz.* *f* *ff* *dim.* *p* *pp* *pizz.0* *sf*

VI.II *pizz.* *f* *ff* *dim.* *p* *pp* *pizz.0* *sf*

At. *pizz.* *arco* *f* *ff* *dim.* *p* *pp*

Vc. *arco* *f* *ff* *dim.* *p* *pp*

Cb. *f* *ff* *dim.* *p* *pp*

131

Fl.

Htb.

C.a.

Cl.

Bs.

C.

Trp.

Trb.

Trg.

Cymb.

Glock.

Hp.

VI.I

VI.II

At.

Vc.

Cb.

pp

pp

pp

p

léger

p

dim.

sf

dim.

p

p

pp

pizz.

pp

mp

arco

p

pp

30

136

Fl. *p*

Htb. *pp*

C.a. *pp*

Cl. *pp* *p* *p*

Bs. *pp*

C. *f* *p*

Trp. *p* *più p* *pp*

Trb.

Trg.

Cymb. *pp* *pp*

Glock.

Hp. *pp* *pp*

VI.I *pp* *pizz.* *sf* *p* *pp*

VI.II *pp* *pizz.* *sf* *p* *pp*

At. *pp* *pizz.* *pp* *pizz.* *pp* *pp*

Vc. *p* *pp* *pp* *pp* *mf*

Cb. *pp* *pp* *mf*

31

143

Fl. *pp* 3 3 *p* 3 3 *p* 3 3

Hrb. *pp* 3 3 *p* 3 3 *p* 3 3

C.a. *pp* 3 3 *p* 3 3 *p* 3 3

Cl. *pp* 3 3 *p* 3 3 *p* 3 3

Bs. *pp* 3 3 *p* 3 3 *p* 3 3

C. open *pp* *pp* *p*

Trp. *pp* *p*

Trb. *pp*

Trg.

Cymb.

Glock.

Hp.

VI.I *pizz.* *p* *arco* *pp* *pizz.* *p* *p*

VI.II *pizz.* *p* *arco* *pp* *pizz.* *p* *p*

At. *pizz.* *p* *arco* *pp* *pizz.* *p* *p*

Vc. *p* *arco* *pp* *pizz.* *p* *p*

Cb. *pp*

149

Fl. *p* *cresc. molto*

Htb. *pp* *p* *cresc. molto*

C.a. *pp* *p* *cresc. molto*

Cl. *pp* *p* *cresc. molto*

Bs. *p* *cresc. molto*

C. *marqué* *p* *p* *cresc. molto*

Trp. *p* *p* *cresc. molto*

Trb. *p* *p* *cresc. molto*

Trg. *pp* *pp* *cresc. molto*

Cymb. *p* *cresc. molto*

Glock. *p* *cresc. molto*

Hp. *p* *cresc. molto*

VI.I *pp* *p* *cresc. molto*

VI.II *pp* *p* *cresc. molto*

At. *pp* *p* *cresc. molto*

Vc. *p* *cresc. molto*

Cb. *p* *cresc. molto*

157

Fl.

Htb.

C.a.

Cl.

Bs.

C.

Trp.

Trb.

Trg.

Cymb.

Glock.

Hp.

18

8^{va}

VI.I

VI.II

At.

Vc.

Cb.

f

ff

p

pizz.

ff

33 Animé ♩ = 138

163

Fl. *mf*

Htb. *p*

C.a. *pp*

Cl. *pp*

Bs. *pp*

C. *pp*

Trp.

Trb.

Trg.

Cymb.

Glock. *p* *pp*

Hp. *p* *pp*

VI.I *pp*

VI.II *pp* très léger *sim.*

At. *pp* très léger *sim.*

Vc. *pp* très léger *sim.* arco

Cb. *p* arco

168

Fl. *p*

Htb. *p*

C.a. *pp* *pp* *p* *p*

Cl. *pp* *pp* *p* *p*

Bs. *pp* *p* *p* *p*

C. *p* *p*

Trp. *p* *p*

Trb. *p* *p*

Trg.

Cymb.

Glock. *p* *pp*

Hp. *p* *pp* *p*

Vi.I *p* *pp* *p*

Vi.II *p* *p* *p* *p*

At. *p* *p* *p* *p*

Vc. *p* *p* *p* *p*

Cb. *p* *pp* *p*

expressif et soutenu

34

This musical score page, numbered 86, is for the piece 'La mer' and begins at measure 174. The score is arranged for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** Features intricate triplet passages in the first two measures, followed by sustained notes in the later measures.
- Horn (Htb.):** Mirrors the flute's triplet patterns in the first two measures.
- Clarinet (Cl.):** Provides a melodic line with sustained notes and some triplet figures.
- Bassoon (Bs.):** Plays a melodic line with sustained notes and triplet figures.
- Trumpet (Trp.):** Remains silent throughout this section.
- Trombone (Trb.):** Remains silent throughout this section.
- Percussion (Trg., Cymb., Glock.):** All percussion parts are silent.
- Harp (Hp.):** Features a melodic line with triplet figures and dynamic markings of *pp* and *p*.
- Violin I (VI.I):** Features a complex melodic line with many triplet figures.
- Violin II (VI.II):** Provides a melodic line with sustained notes and some triplet figures.
- Viola (Vi.):** Provides a melodic line with sustained notes and some triplet figures.
- Cello (Vc.):** Provides a melodic line with sustained notes and some triplet figures.
- Double Bass (Cb.):** Provides a melodic line with sustained notes and some triplet figures.

The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. Dynamic markings such as *p* (piano), *pp* (pianissimo), and *pizz.* (pizzicato) are used throughout. The page concludes with a measure number of 179.

180

Fl. *p* *mp* *p*

Htb. *p* *mp* *p*

C.a. *p* *p* *p*

Cl. *p* *p* *p*

Bs. *p* *p* *p*

C. *p* *p* *p*

Trp. *p* *p* *p*

Trb. *p* *p* *p*

Trg. *p* *p* *p*

Cymb. *p* *p* *p*

Glock. *p* *p* *p*

Hp. *pp* *p* *pp* *pp* *p*

VI.I *p* *expressif et soutenu* *p*

VI.II *p*

At. *p*

Vc. *p*

Cb. *p*

35 En animant beaucoup

186

Fl. *p*

Hrb. *p*

Ca. *p*

Cl. *p*

Bs. *p*

C. *p*

Trp. *p*

Trb. *p*

Trg.

Cymb.

Glock.

Hp. *p*

VI. I *p*

VI. II *p*

At. *p* ossia: simile

Vc. *pizz.* *p*

Cb. *arco* *p*

199

Fl. *mf* <

Htb. *mf*

C.a. *mf*

Cl. *mf*

Bs. *mf* *f* *très expressif et très soutenu*

C. *mf*

Trp. *f*

Trb. *mf* *f*

Trg.

Cymb.

Glock.

Hp. *ff* *gliss. during the 2 measures, crossing the hands*

Vi.I *mf*

Vi.II *mf*

At. *mf*

Vc. *f* *très expressif et très soutenu*

Cb. *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco* *pizz. arco* *f*

ossia: percussion

37 Très animé

204

Fl.

Htb.

C.a.

Cl.

Bs.

C.

Trp.

Trb.

Trg.

Cymb.

Glock.

Hp.

VI.I

VI.II

At.

Vc.

Cb.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

cresc.

210

Fl. *f* 3 3 3 *f* 3 3 *f* 3 3

Htb. *f* 3 3 3 *f* 3 3 *f* 3 3

C.a. *f* 3 3 3 *f* 3 3 *f* 3 3

Cl. *f* 3 3 3 *f* 3 3 *f* 3 3

Bs. *f* *f*

C. *f* *f*

Trp. *f* *f*

Trb. *f* *f*

Trg.

Cymb.

Glock.

Hp. *f* *sfz* *ff*

VI.I *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3 *sfz* 3 3 3

VI.II *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3

At. *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3 *ff* 3 3 3

Vc. *ff*

Cb. pizz. arco *ff* pizz. arco pizz. arco pizz. arco pizz. arco

38

En retenant

215

Fl. *ff*

Htb. *ff*

C.a. *ff*

Cl. *ff*

Bs. *ff* *f*

C. *ff*

Trp. *ff*

Trb. *ff*

Trg.

Cymb.

Glock.

Hp.

VI.I *fff* *f* *f*

VI.II *fff* *f* *f*

At. *fff* *f*

Vc. *fff* *f*

Cb. *fff* *f*

8va

3 3 3 3 3 3 3 3

pizz.

39 au Mouvt. $\text{♩} = 138$

227

Fl.

Htb.

C.a.

Cl.

Bs.

C.

Trp.

Trb.

Trg.

Cymb.

Glock.

Hp.

Vi.I

Vi.II

At.

Vc.

Cb.

dim.

p

più p

con sord.

p

più p

pp

pp

gliss.

8^{va}

mf

Reb
Do# Mib

pp

mf

dim.

p

più p

pp

sempre più p et expressif

pizz.

pp

pizz.

pp

pizz.

pp

pp

256 prendre la flûte

Fl. *pp* > *ppp*

Htb.

C.a.

Cl.

Bs.

C.

Trp.

Trb.

Trg.

Cymb.

Glock. *ppp*

Hp. *pp* *ppp*

VI.I *ppp*

VI.II *ppp*

At.

Vc.

Cb.

III. Dialogue du vent et de la mer

Animé et tumultueux $\text{♩} = 86$

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: FLÛTE, HAUTOIS, COR ANGLAIS, CLARINETTE en Si \flat (marked 'jouant La'), BASSON, COR en Fa, TROMPETTE en Ut, TROMBONE, TIMBALES, CYMBALE, GROSSE - CAISSE, TAM - TAM, Glockenspiel, HARPE, VIOLON I, VIOLON II, ALTO, VIOLONCELLE, and CONTREBASSE. The score begins with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The tempo is marked 'Animé et tumultueux' with a metronome marking of quarter note = 86. The woodwind and brass sections are mostly silent in this section. The percussion section features a timpani part with *pp* dynamics, a cymbal, and a large drum with *pp* dynamics. The TAM - TAM part has two *p* dynamics. The string section (ALTO, VIOLONCELLE, CONTREBASSE) plays a rhythmic triplet pattern starting in the fourth measure, marked with *pp* dynamics and a 'V' (vibrato) marking. The ALTO part also includes a *pp* dynamic marking in the fifth measure.

19

Fl.

Hb.

C.a.

Cl.

Bn.

C.

Trp.

Tbn.

Timb.

Cymb.

Gr. C.

T - tam

Glock.

Hpe.

VI. I

VI. II

At.

Vc.

Cb.

mf *sf*

p *pp*

pizz. *arco*

pp *f* *pp* *pp* *pp* *pp*

26

Fl. *mf*

Hb. *mf*

C.a. *p*

Cl. *p*

Bn. *p* *pp* *pp*

C. *f*

Trp. *f* *con sord.* *expressif*

Tbn. *f*

Timb.

Cymb. *pp*

Gr. C. *pp*

T - tam

Glock.

Hpe.

26

VI. I *sf* *> p* *pp* *Sur la touche*

VI. II *sf* *> p* *pp* *Sur la touche*

At. *pp* *pp* *pp* *sf* *> p* *pp* *Sur la touche*

Vc. *pp* *pp* *pp* *f*

Cb. *pp* *pp* *pp*

This page of the musical score for 'La mer' includes the following instruments and parts:

- Flute (Fl.):** Part 1, measures 34-37, dynamics *mf* and *p*.
- Horn (Hb.):** Part 1, measures 34-37, dynamics *mf* and *p*.
- Clarinet in A (C.a.):** Part 1, measures 34-37, dynamics *mf* and *p*.
- Clarinet in Bb (Cl.):** Part 1, measures 34-37, dynamics *mf* and *p*. Includes the instruction "En La" with a sharp sign.
- Bassoon (Bn.):** Part 1, measures 34-37, dynamics *pp*.
- Trumpet (C.):** Part 1, measures 34-37, dynamics *mf* and *f*.
- Trumpet (Trp.):** Part 2, measures 34-37, dynamics *f*.
- Trombone (Tbn.):** Part 1, measures 34-37, dynamics *pp*. Includes the instruction "senza sord."
- Timpani (Timb.):** Part 1, measures 34-37, dynamics *pp*.
- Cymbal (Cymb.):** Part 1, measures 34-37, dynamics *p*.
- Grande Cymbal (Gr. C.):** Part 1, measures 34-37, dynamics *pp*.
- Tam-tam (T-tam):** Part 1, measures 34-37, dynamics *p*.
- Glockenspiel (Glock.):** Part 1, measures 34-37.
- Harp (Hpe.):** Part 1, measures 34-37.
- Violin I (VI.I):** Part 1, measures 34-37, dynamics *mf* and *p*.
- Violin II (VI.II):** Part 1, measures 34-37, dynamics *mf* and *p*.
- Viola (At.):** Part 1, measures 34-37, dynamics *mf* and *p*.
- Violoncello (Vc.):** Part 1, measures 34-37, dynamics *pp*, *mf*, and *p*. Includes the instruction "arco" and "pizz."
- Double Bass (Cb.):** Part 1, measures 34-37, dynamics *pp*.

This page of the musical score for 'La mer' includes the following parts and details:

- Flute (Fl.):** Rests throughout the section.
- Horn (Hb.):** Melodic line with dynamics *f*, *mf*, and *mf*. Includes triplet markings.
- Clarinet in A (C.a.):** Melodic line with dynamics *f*, *mf*, and *mf*. Includes triplet markings.
- Clarinet in Bb (Cl.):** Melodic line with dynamics *f* and *mf*. Includes triplet markings.
- Bassoon (Bn.):** Melodic line with dynamics *f* and *mf*.
- Trumpet (C.):** Melodic line with dynamics *mf*, *f*, and *mf*. Includes triplet markings.
- Trumpet in F (Trp.):** Melodic line with dynamics *mf*, *f*, and *p*. Includes triplet markings.
- Tuba (Tbn.):** Melodic line with dynamics *f* and *mf*. Includes triplet markings.
- Timpani (Timb.):** Rests throughout the section.
- Cymbals (Cymb.):** Rests throughout the section.
- Grande Cymbal (Gr. C.):** Rests throughout the section.
- Tam-tam (T-tam):** Rests throughout the section.
- Glockenspiel (Glock.):** Rests throughout the section.
- Harp (Hpe.):** Rests throughout the section.
- Violin I (VI.I):** Rests throughout the section.
- Violin II (VI.II):** Rests throughout the section.
- Viola (At.):** Melodic line with dynamics *f* and *p*. Includes triplet markings.
- Violoncello (Vc.):** Melodic line with dynamics *f* and *p*. Includes triplet markings.
- Double Bass (Cb.):** Melodic line with dynamics *f* and *p*. Includes triplet markings.

This page of the musical score for 'La mer' includes the following parts and markings:

- Flute (Fl.):** Measures 75-78, marked *p* with accents.
- Horn (Hb.):** Measures 75-78, marked *p*.
- Clarinet in A (C.a.):** Measures 75-78, marked *p*.
- Clarinet in Bb (Cl.):** Measures 75-78, marked *p*.
- Bassoon (Bn.):** Measures 75-78, marked *p*.
- Trumpet (C.):** Measures 75-78, marked *pp* and *p*.
- Trumpet in F (Trp.):** Measures 75-78, marked *pp* and *p*.
- Tuba (Tbn.):** Measures 75-78, marked *pp* and *p*.
- Timpani (Timb.):** Measures 75-78, marked *pp*.
- Cymbals (Cymb.):** Measures 75-78, marked *pp*.
- Grande Caisse (Gr. C.):** Measures 75-78, marked *pp*.
- Tam-tam (T-tam):** Measures 75-78, marked *pp*.
- Glockenspiel (Glock.):** Measures 75-78, marked *pp*.
- Harpsichord (Hpe.):** Measures 75-78, marked *pp*.
- Violin I (VI.I):** Measures 75-78, marked *p* with accents.
- Violin II (VI.II):** Measures 75-78, marked *p*.
- Viola (At.):** Measures 75-78, marked *p*.
- Violoncello (Vc.):** Measures 75-78, marked *p* with accents.
- Double Bass (Cb.):** Measures 75-78, marked *p*.

This page of the musical score for 'La mer' covers measures 85 to 90. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl.):** Measures 85-89 feature melodic lines with dynamics *f* and *pp*. Measure 90 has a *pp* dynamic.
- Horn (Hb.):** Similar to the flutes, with *f* and *pp* dynamics.
- Clarinet (Cl.):** Similar to the flutes, with *f* and *pp* dynamics.
- Bassoon (Bn.):** Similar to the flutes, with *f* and *pp* dynamics.
- Trumpet (Trp.):** Measure 85 has a *f* dynamic. Measure 90 has a *p* dynamic with a *con sord.* marking.
- Trombone (Tbn.):** Measure 85 has a *f* dynamic. Measure 90 has a *p* dynamic.
- Timpani (Timb.):** Remains silent throughout.
- Cymbals (Cymb.):** Measures 86 and 88 have *f* dynamics. Measure 90 has a *p* dynamic.
- Grande Caisse (Gr. C.):** Remains silent throughout.
- Tam-tam (T-tam):** Remains silent throughout.
- Glockenspiel (Glock.):** Remains silent throughout.
- Harps (Hpe.):** Remains silent throughout.
- Violins I (VI.I):** Measures 85-89 have *f* dynamics with triplets. Measure 90 has a *p* dynamic.
- Violins II (VI.II):** Measures 85-89 have *f* dynamics with triplets. Measure 90 has a *p* dynamic.
- Viola (At.):** Measures 85-89 have *f* dynamics with *pizz.* markings. Measure 90 has a *p* dynamic with *arco* markings.
- Violoncello (Vc.):** Measures 85-89 have *f* dynamics with *pizz.* markings. Measure 90 has a *p* dynamic with *arco* markings.
- Double Bass (Cb.):** Measures 85-89 have *f* dynamics. Measure 90 has a *pp* dynamic with *arco* markings.

Fl. *f* *p* *p*

Hb. *p* *p*

C.a. *p* *p*

Cl. *p* *p*

Bn. *mf*

C.

Trp.

Tbn.

Timb.

Cymb. *p*

Gr. C.

T - tam

Glock.

Hpe.

VI.I *dim.* *p*

VI.II *dim.* *p*

At. *dim.* *p*

Vc. *mf* *pizz.* *ten.*

Cb.

102

Fl. *f* *p*

Hb. *f* *p*

C.a. *f* *p*

Cl. *f* *p*

Bn. *mf*

C. *f*

Trp.

Tbn.

102

Timb.

Cymb. *f* *p*

Gr. C.

T - tam

Glock.

Hpe.

102

Vi. I *f* *p*

Vi. II *f* *p*

At. *f* *p*

Vc. *mf* *pizz.* *ten.*

Cb. *mf* *ten.*

50

107

Fl. *p* *f* *mf*

Hb. *f* *mf*

C.a. *f* *mf*

Cl. *f* *mf*

Bn. *f* *mf*

C. *f* *mf*

Trp.

Tbn.

Timb.

Cymb. *f* *p*

Gr. C.

T - tam

Glock.

Hpe.

VI.I *f* *mf*

VI.II *f* *mf*

At. *f* *mf*

Vc. arco du talon *mf*

Cb. arco du talon *mf*

52

121

Fl. *f* e dim.-----

Hb. *f* e dim.-----

C.a. *f* e dim.----- *mf* e dim. molto-----

Cl. *f* e dim.-----

Bn. *f* e dim.----- *mf* e dim. molto----- *p*

C. *mf* e dim. molto-----

Trp. *ff* < *f* e dim.-----

Tbn. *p* e dim. molto-----

Timb. *f* *mf* dim.----- *p*

Cymb.

Gr. C.

T - tam

Glock.

Hpe.

Vi. I *ff* *ff* *f*

Vi. II *ff* *ff* *f* *mf* *p* e dim. molto-----

At. *ff* *ff* *f* *mf* *p* e dim. molto-----

Vc. *ff* *ff* *f* e dim.----- *mf* e dim. molto----- *p* e dim. molto-----
sur la touche

Cb. *ff* *f* e dim.----- *mf* e dim. molto----- *p* e dim. molto-----
sur la touche

53 au Mouvt

Retenu

au Mouvt $\text{♩} = 80$

Fl. *p* *expressif*

Hb. *p* *expressif*

C.a. *p* *expressif*

Cl. *p* *expressif*

Bn. *p* *expressif*

C. *p* *pp* *p*

Trp. *p* *pp*

Tbn. *p* *pp*

Timb.

Cymb.

Gr. C.

T - tam

Glock.

Hpe.

Vi. I *pp*

Vi. II *pp* *p*

At. *pp* *pp* *p* *p*

Vc. *pp* *pp* *pizz.* *arco*

Cb. *pp* *pp* *pp*

This page of the musical score, numbered 54, covers measures 147 to 154. The instrumentation includes Flute (Fl.), Horn (Hb.), Clarinet in A (C.a.), Clarinet in Bb (Cl.), Bassoon (Bn.), Clarinet in C (C.), Trumpet (Trp.), Trombone (Tbn.), Timpani (Timb.), Cymbal (Cymb.), Grand Cymbal (Gr. C.), Tom-tom (T-tam), Glockenspiel (Glock.), Harp (Hpe.), Violin I (VI.I), Violin II (VI.II), Alto (At.), Viola (Vc.), and Cello (Cb.).

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The woodwind parts (Fl., Hb., C.a., Cl., Bn., C., Trp., Tbn.) feature melodic lines with triplets and dynamic markings such as *mf*, *dim.*, *p*, and *pp*. The string parts (VI.I, VI.II, At., Vc., Cb.) provide harmonic support with similar melodic motifs and dynamic markings including *mf*, *dim.*, *p*, *più p*, *f*, and *pp*. The percussion section (Timb., Cymb., Gr. C., T-tam, Glock.) is mostly silent, with some activity in the Harp (Hpe.) and Cello (Cb.) parts.

Plus calme et très expressif $\text{♩} = 45$

Retardez un peu pendant ces 4 mesures

157

Fl.

Hb.

C.a.

Cl.

Bn.

C.

Trp.

Tbn.

Timb.

Cymb.

Gr. C.

T - tam

Glock.

Hpe.

Sol#
Mi#

pp
arco

VI.I

pp
arco
con sord.

VI.II

pp

At.

con sord.

arco
sur la touche
pp

Vc.

pp
arco

Cb.

p

Reprenez peu à peu le Mouvt

161

Fl. *mp* 3 *pp*

Hb. *mp* 3 *pp*

C.a.

Cl. *pp*

Bn.

C.

Trp.

Tbn.

Timb.

Cymb.

Gr. C.

T - tam

Glock.

Hpe.

Do₃
Si₂

VI. I *pp*

VI. II *pp*

At. *pp*

Vc. *pp*

Cb. *pp*

Retenu

This musical score page, numbered 124, is for the piece 'La mer' by Debussy, specifically the section 'Retenu'. It covers measures 165 to 170. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 165-170, starting with a *p* dynamic and ending with *più pp*.
- Horn (Hb.):** Measures 165-170, starting with a *p* dynamic and ending with *più pp*.
- Clarinet (Cl.):** Measures 165-170, starting with a *p* dynamic and ending with *pp*.
- Bassoon (Bn.):** Measures 165-170, mostly silent.
- Contra Bassoon (C.):** Measures 165-170, starting with a *pp* dynamic and ending with *più pp*.
- Trumpet (Trp.):** Measures 165-170, starting with a *pp* dynamic and ending with *pp*.
- Tuba (Tbn.):** Measures 165-170, starting with a *pp* dynamic and ending with *più pp*.
- Timpani (Timb.):** Measures 165-170, mostly silent.
- Cymbals (Cymb.):** Measures 165-170, mostly silent.
- Gong (Gr. C.):** Measures 165-170, mostly silent.
- Tam-tam (T - tam):** Measures 165-170, mostly silent.
- Glockenspiel (Glock.):** Measures 165-170, mostly silent.
- Harp (Hpe.):** Measures 165-170, playing a rhythmic accompaniment.
- Violin I (Vi. I):** Measures 165-170, playing a melodic line with a *pizz.* instruction at the end.
- Violin II (Vi. II):** Measures 165-170, playing a melodic line with a *pp* dynamic and ending with *pp*.
- Viola (At.):** Measures 165-170, playing a melodic line with a *pp* dynamic and ending with *pp*.
- Violoncello (Vc.):** Measures 165-170, playing a melodic line.
- Double Bass (Cb.):** Measures 165-170, playing a melodic line.

55 Cédez pendant ces 4 mesures ♩ = 100

This page of the musical score for 'La mer' (Act 1, Scene 1) covers measures 170 to 173. The key signature is three flats (B-flat major/D minor), and the tempo is marked as ♩ = 100. A prominent instruction at the top reads '55 Cédez pendant ces 4 mesures', indicating a 4-measure rest for the woodwind and string sections. The score is arranged in a standard orchestral layout with the following parts:

- Flutes (Fl.):** Measures 170-171 have melodic lines. From measure 172, they are silent. Dynamic marking: *pp*.
- Horn (Hb.):** Measures 170-171 have melodic lines. From measure 172, they are silent. Dynamic marking: *pp*.
- Clarinet (Cl.):** Measures 170-171 have melodic lines. From measure 172, they are silent.
- Bassoon (Bn.):** Measures 170-171 have melodic lines. From measure 172, they are silent.
- Trumpet (Trp.):** Measures 170-171 have melodic lines. From measure 172, they are silent. Dynamic marking: *pp*.
- Trombone (Tbn.):** Measures 170-171 have melodic lines. From measure 172, they are silent.
- Timpani (Timb.):** Silent throughout.
- Cymbals (Cymb.):** Silent throughout.
- Grande Caisse (Gr. C.):** Silent throughout.
- Tam-tam (T-tam):** Silent throughout.
- Glockenspiel (Glock.):** Silent throughout.
- Harp (Hpe.):** Features a rhythmic accompaniment of sixteenth notes in both hands.
- Violin I (VI.I):** Measures 170-171 have melodic lines. From measure 172, they are silent.
- Violin II (VI.II):** Measures 170-171 have melodic lines. From measure 172, they are silent. Dynamic marking: *pp*. An 'arco' instruction appears in measure 173.
- Viola (At.):** Measures 170-171 have melodic lines. From measure 172, they are silent. Dynamic marking: *pp*.
- Violoncello (Vc.):** Measures 170-171 have melodic lines. From measure 172, they are silent.
- Contrabasso (Cb.):** Measures 170-171 have melodic lines. From measure 172, they are silent.

Reprenez peu a peu le Mouvt

This musical score page, numbered 126, is for the piece 'La mer' and is titled 'Reprenez peu a peu le Mouvt'. It features a variety of instruments including Flute (Fl.), Horn (Hb.), Clarinet in A (C.a.), Clarinet in Bb (Cl.), Bassoon (Bn.), Bassoon in C (C.), Trumpet (Trp.), Trombone (Tbn.), Timpani (Timb.), Cymbal (Cymb.), Gong (Gr. C.), Tom-tom (T - tam), Glockenspiel (Glock.), Harp (Hpe.), Violin I (VI.I), Violin II (VI.II), Viola (At.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. The Flute and Horn parts begin with a triplet of eighth notes. The Clarinet in A and Bassoon parts have a *pp* dynamic marking. The Harp part features a rhythmic pattern of eighth notes. The Violin I and II parts have a *pp* dynamic marking. The Viola and Violoncello parts have a *pp* dynamic marking. The Contrabass part has a *p* dynamic marking. The score is written in a key signature of three flats and a 3/4 time signature.

En animant

This page contains the musical score for measures 184 through 188 of the piece "En animant" from Debussy's "La mer". The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 184-188, starting with a rest and then playing a melodic line with dynamics *p* poco a poco cresc. and *p* cresc.
- Horn (Hb.):** Measures 184-188, starting with a rest and then playing a melodic line with dynamics *p* cresc.
- Clarinet in A (C.a.):** Measures 184-188, playing a melodic line with dynamics *p* poco a poco cresc. and *p* cresc.
- Clarinet in Bb (Cl.):** Measures 184-188, playing a sustained note with dynamics poco a poco cresc. and cresc.
- Bassoon (Bn.):** Measures 184-188, playing a melodic line with dynamics *p* poco a poco cresc. and *p* cresc.
- Trumpet (C.):** Measures 184-188, playing a melodic line with dynamics *p* poco a poco cresc. and *p* cresc. (triplets).
- Trumpet (Trp.):** Measures 184-188, rests.
- Tuba (Tbn.):** Measures 184-188, rests.
- Timpani (Timb.):** Measures 184-188, rests.
- Cymbal (Cymb.):** Measures 184-188, rests.
- Grand Cymbal (Gr. C.):** Measures 184-188, rests.
- Tam-tam (T-tam):** Measures 184-188, rests.
- Glockenspiel (Glock.):** Measures 184-188, playing a melodic line.
- Harp (Hpe.):** Measures 184-188, playing arpeggiated chords and triplets with dynamics *p* poco a poco cresc.
- Violin I (VI.I):** Measures 184-188, playing chords with dynamics *pp*.
- Violin II (VI.II):** Measures 184-188, playing chords with dynamics *pp* senza sord. and pizz. 3.
- Viola (At.):** Measures 184-188, playing chords with dynamics *pp* senza sord. and *p* poco a poco cresc.
- Violoncello (Vc.):** Measures 184-188, playing chords with dynamics *pp*.
- Double Bass (Cb.):** Measures 184-188, playing chords with dynamics *p* poco a poco cresc.

56 a tempo $\text{♩} = 86$

This page of the musical score for 'La Mer' at measure 56 includes the following parts and markings:

- Flute (Fl.):** *piu cresc.*, *mf*, *f* > *f* > *f* > *f* >
- Horn (Hb.):** *piu cresc.*, *mf*, *f* ³ très expressif
- Clarinet (C.a.):** *piu cresc.*, *mf*, *f* ³ très expressif
- Clarinet (Cl.):** *piu cresc.*, *mf*, *f* > *f* > *f* > *f* >
- Bassoon (Bn.):** *piu cresc.*, *mf*, *f* > *f* > *f* > *f* >
- Contra Bassoon (Cb.):** *piu cresc.*, *mf*, *f* > *f* > *f* > *f* >
- Trumpet (Trp.):** *piu cresc.*, *mf*, *f*
- Trumpet (Trp.):** *piu cresc.*, *mf*, *f*
- Timpani (Timb.):** *p*, *mf*, *fp*
- Cymbals (Cymb.):** *p*, *mf*, *fp*
- Grande Caisse (Gr. C.):** *p*, *mf*, *fp*
- Tam-tam (T-tam):** *p*, *mf*, *fp*
- Glockenspiel (Glock.):** *p*, *mf*, *fp*
- Harp (Hpe.):** *f*
- Violin I (VI.I):** *mf*, *f* ³
- Violin II (VI.II):** *arco*, *piu cresc.*, *mf*, *f* ³
- Viola (At.):** *piu cresc.*, *mf*, *f* ³
- Violoncello (Vc.):** *piu cresc.*, *mf*, *f* ³
- Double Bass (Cb.):** *piu cresc.*, *mf*, *f*

Serrez

Fl. *f* *f* *f* *f* *f* *molto cresc.*

Hb. *f* *f* *f* *f* *f* *molto cresc.*

C.a. *f* *f* *f* *f* *f* *molto cresc.*

Cl. *f* *f* *f* *f* *f* *molto cresc.*

Bn. *fp* *fp* *f* *f* *f* *f*

C. *f* *f* *f* *f* *f* *f*

Trp. *f* *f* *f* *f* *f* *f*

Tbn. *f* *f* *f* *f* *f* *f*

Timb. *fp*

Cymb. *f* *f* *f* *f* *f* *f*

Gr. C. *f* *f* *f* *f* *f* *f*

T - tam *f* *f* *f* *f* *f* *f*

Glock. *f* *f* *f* *f* *f* *f*

Hpe. *f* *f* *f* *f* *f* *f*

VI.I *f* *f* *f* *f* *f* *molto cresc.*

VI.II *f* *f* *f* *f* *f* *molto cresc.*

At. *f* *f* *f* *f* *f* *molto cresc.*

Vc. *f* *f* *f* *f* *f* *molto cresc.*

Cb. *f* *f* *f* *f* *f* *f*

57 au Mouvt $\text{♩} = 60$

Retenu

203

Fl.

Hb.

C.a.

Cl.

Bn.

C.

Trp.

Tbn.

Timb.

Cymb.

Gr. C.

T - tam

Glock.

Hpe.

VI. I

VI. II

At.

Vc.

Cb.

ff *vibrato* *Sul G* *f* *mf* *p* *pp*

ff *f* *mf* *p* *pp*

ff *f* *mf* *p* *pp*

ff *f* *mf* *p* *pp*

au Mouvt (en serrant peu à peu)

211

Fl. *fp*

Hb. *fp*

C.a. *pp*

Cl. *fp*

Bn. *pp*

C. *fp* *pp* *fp* *pp*

Trp. *f*

Tbn.

211

Timb.

Cymb. *pp*

Gr. C. *p*

T - tam

Glock.

Hpe.

211

Vi. I *pizz.* *ff*

Vi. II *pizz.* *pp* *p* *ff*

At. *pp*

Vc. *pizz.* *pp* *pp* *ff*

Cb. *pp* *pizz.*

58

217

Fl. *fp*

Hb. *fp*

C.a. *pp*

Cl. *fp*

Bn. *pp*

C. *fp* *pp*

Trp. *p*

Tbn. *p*

Timb. *pp*

Cymb. *pp* *p* *pp*

Gr. C. *pp*

T - tam

Glock.

Hpe.

Vi. I *arco* *p* *pizz.* *p* *più p*

Vi. II *arco* *pp* *p* *pizz.* *p* *più p*

At. *pp* *p* *più p* *expressif et en dehors* *p*

Vc. *arco* *pp* *pizz.* *p* *più p*

Cb. *arco* *pp* *p* *più p*

59

232

Fl. *mf cresc.* *f*

Hb. *mf cresc.* *f*

C.a. *mf cresc.* *f*

Cl. *mf cresc.* *f*

Bn. *mf cresc.* *f*

C. *pp* *mf cresc.*

Trp. *pp* *p³* *mf cresc.*

Tbn. *pp* *mf cresc.*

Timb.

Cymb.

Gr. C.

T - tam

Glock. *p³*

Hpe.

VI.I *arco* *mf expressif cresc.* *sfp*

VI.II *pizz.* *mf* *mf* *sfp*

At. *pizz.* *mf* *mf* *sfp très vibrant*

Vc. *p* *mf* *mf* *f*

Cb. *p* *mf* *mf*

60

This page of the musical score for 'La mer' covers measures 238 to 241. The score is arranged in a standard orchestral layout with the following parts:

- Flute (Fl.):** Measures 238-241. Starts with a whole note chord in measure 238, then rests. Re-enters in measure 240 with a melodic line starting on a half note, moving to a quarter note in measure 241. Dynamics range from *f* to *p*.
- Horn (Hb.):** Measures 238-241. Plays a rhythmic pattern of eighth notes with a dynamic of *f* in measures 238-240, and a triplet of eighth notes in measure 241 with a dynamic of *p*.
- Clarinet in A (C.a.):** Measures 238-241. Similar to the horn part, playing eighth notes with a dynamic of *f* in measures 238-240, and a triplet in measure 241 with a dynamic of *p*.
- Clarinet in Bb (Cl.):** Measures 238-241. Similar to the horn part, playing eighth notes with a dynamic of *f* in measures 238-240, and a triplet in measure 241 with a dynamic of *p*.
- Bassoon (Bn.):** Measures 238-241. Similar to the horn part, playing eighth notes with a dynamic of *f* in measures 238-240, and a triplet in measure 241 with a dynamic of *p*.
- Trumpet (Trp.):** Measures 238-241. Rests in measures 238-240, then plays a melodic line in measure 241 with a dynamic of *p*.
- Trombone (Tbn.):** Measures 238-241. Rests throughout.
- Cornet (C.):** Measures 238-241. Rests in measures 238-240, then plays a melodic line in measure 241 with a dynamic of *p*. The word "cuivrez" is written above the staff.
- Timpani (Timb.):** Measures 238-241. Rests in measures 238-240, then plays a triplet of eighth notes in measure 241 with a dynamic of *p*.
- Cymbal (Cymb.):** Measures 238-241. Rests in measures 238-240, then plays a single note in measure 241 with a dynamic of *mf*.
- Grande Caisse (Gr. C.):** Measures 238-241. Rests throughout.
- Tam-tam (T-tam):** Measures 238-241. Rests throughout.
- Glockenspiel (Glock.):** Measures 238-241. Rests throughout.
- Harp (Hpe.):** Measures 238-241. Rests throughout.
- Violin I (VI.I):** Measures 238-241. Plays chords in measures 238-240 with a dynamic of *f*, then a triplet of eighth notes in measure 241 with a dynamic of *pp*.
- Violin II (VI.II):** Measures 238-241. Similar to Violin I, playing chords with a dynamic of *f* in measures 238-240, and a triplet in measure 241 with a dynamic of *pp*.
- Viola (Vc.):** Measures 238-241. Similar to Violin I, playing chords with a dynamic of *f* in measures 238-240, and a triplet in measure 241 with a dynamic of *pp*.
- Celli (Cb.):** Measures 238-241. Similar to Violin I, playing chords with a dynamic of *f* in measures 238-240, and a triplet in measure 241 with a dynamic of *pp*.

This page of the musical score for 'La mer' (page 141) features a variety of instruments. The woodwind section includes Flute (Fl.), Horn (Hb.), Clarinet in A (C.a.), Clarinet in Bb (Cl.), Bassoon (Bn.), Cor Anglais (C.), Trumpet (Trp.), and Trombone (Tbn.). The brass section includes Timpani (Timb.), Cymbals (Cymb.), Gong (Gr. C.), and Tam-tam (T-tam). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (At.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Glockenspiel (Glock.) and Harp (Hpe.).

The score begins at measure 263. The woodwinds and strings play a rhythmic pattern of eighth notes, often in triplets. The brass instruments play sustained notes, with the Trombone and Trumpet parts marked with a forte (*f*) dynamic. The strings play a rhythmic pattern of eighth notes, often in triplets, with a mezzo-forte (*mf*) dynamic. The percussion instruments are mostly silent, with some cymbal and tam-tam hits indicated by short vertical lines.

The score is written in a key signature of three flats (Bb, Eb, Ab) and a 3/4 time signature. The music is characterized by its rhythmic complexity and the use of triplets. The dynamics range from *f* to *mf*.

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Fl. *f* < *ff*

Hb. *mf* *f* *ff*

C.a. *mf* *f* *ff* *p* molto cresc. -----

Cl. *mf* *f* *ff* *p* molto cresc. -----

Bn. *f* *ff* *p* molto cresc. -----

C. *f* *ff*

Trp. *f* *ff* *p* cresc.-----

Tbn. *f* *ff*

Timb. *ff*

Cymb. *ff*

Gr. C. *ff*

T - tam *pp*

Glock. *pp*

Hpe.

VI.I *mf* *f* *ff*

VI.II *mf* *f* *ff* près du chevalet *p* molto cresc. -----

At. *mf* *f* *ff* près du chevalet *p* molto cresc. -----

Vc. *mf* *f* *ff* du talon *p* molto cresc. -----

Cb. *ff* du talon *p* molto cresc. -----

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This page of the musical score for 'La mer' contains measures 283 through 316. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl.):** Measures 283-316. Measures 283-300 play a melodic line with eighth notes. Measures 301-316 play a more complex rhythmic pattern with eighth notes and triplets. Dynamics include *ff* and *8va*.
- Horn (Hb.):** Measures 283-316. Similar to the flute part, playing eighth notes and triplets. Dynamics include *ff*.
- Clarinet in A (C.a.):** Measures 283-316. Similar to the flute part. Dynamics include *ff*.
- Clarinet in Bb (Cl.):** Measures 283-316. Similar to the flute part. Dynamics include *ff*.
- Bassoon (Bn.):** Measures 283-316. Measures 283-300 play a bass line with triplets. Measures 301-316 play a melodic line. Dynamics include *ff*.
- Trumpet (C.):** Measures 283-316. Measures 283-300 play a melodic line. Measures 301-316 play a melodic line with triplets. Dynamics include *ff*.
- Trumpet in F (Trp.):** Measures 283-316. Measures 283-300 play a melodic line. Measures 301-316 play a melodic line with triplets. Dynamics include *ff*.
- Tuba (Tbn.):** Measures 283-316. Measures 283-300 play a melodic line. Measures 301-316 play a melodic line with triplets. Dynamics include *ff*.
- Timpani (Timb.):** Measures 283-316. Measures 283-300 are silent. Measures 301-316 play a rhythmic pattern with triplets. Dynamics include *ff*.
- Cymbals (Cymb.):** Measures 283-316. Measures 283-300 play a rhythmic pattern with a *cresc.* marking. Measures 301-316 are silent.
- Grande Caisse (Gr. C.):** Measures 283-316. Measures 283-300 play a rhythmic pattern. Measures 301-316 are silent.
- Tam-tam (T-tam):** Measures 283-316. Measures 283-300 are silent. Measures 301-316 play a rhythmic pattern. Dynamics include *ff*.
- Glockenspiel (Glock.):** Measures 283-316. Measures 283-300 are silent. Measures 301-316 are silent.
- Harp (Hpe.):** Measures 283-316. Measures 283-300 are silent. Measures 301-316 are silent.
- Violin I (VI.I):** Measures 283-316. Measures 283-300 play a melodic line with eighth notes. Measures 301-316 play a melodic line with triplets. Dynamics include *ff*.
- Violin II (VI.II):** Measures 283-316. Measures 283-300 play a melodic line with eighth notes. Measures 301-316 play a melodic line with triplets. Dynamics include *ff*.
- Viola (At.):** Measures 283-316. Measures 283-300 play a melodic line with triplets. Measures 301-316 play a melodic line with triplets. Dynamics include *ff*.
- Violoncello (Vc.):** Measures 283-316. Measures 283-300 play a melodic line with triplets. Measures 301-316 play a melodic line with triplets. Dynamics include *ff*. Includes the instruction "position ordinaire".
- Contrabass (Cb.):** Measures 283-316. Measures 283-300 play a melodic line with triplets. Measures 301-316 play a melodic line with triplets. Dynamics include *ff*. Includes the instruction "position ordinaire".

La transcription pour petit orchestre (16 parties) de *La Mer* de Claude Debussy réalisée par Jean-Christophe Rosaz représente un défi artistique et technique d'envergure. Réduire un monument de l'histoire de la musique tout en préservant ses couleurs orchestrales caractéristiques est un exercice délicat, nécessitant une approche minutieuse et respectueuse de l'œuvre originale. L'adaptation s'est attachée à conserver l'essence même de la partition, en trouvant des solutions pour restituer la richesse harmonique et les jeux de timbres propres à l'écriture debussyste, malgré la limitation à un musicien par pupitre. Chaque mouvement a été traité avec le souci de préserver sa continuité et sa cohérence avec l'ensemble de l'œuvre. Cette transcription s'inscrit dans un contexte musical où les réductions orchestrales sont devenues une nécessité, tant pour des raisons artistiques que pratiques. Elle ne cherche cependant pas à appauvrir la musique, mais plutôt à en extraire l'essence, dans l'esprit des grandes réductions chambristes du répertoire.



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Né dans les Alpes, de nationalité franco-suisse et d'origine italo-argentine, tout cela l'invite au voyage, à la rencontre d'autres cultures. Diplômé du Conservatoire de Lyon en guitare classique et musique d'écriture (contrepoint, harmonie et fugue), il obtient un Diplôme d'Etudes Supérieures de Composition au Conservatoire National de Lyon puis en musique de film à l'École Normale de Musique - Alfred Cortot de Paris. Il est créé dans le monde entier : Argentine, Belgique, Bulgarie, Chine, Croatie, Cuba, France, Angleterre, Allemagne, Hongrie, Iran, Italie, Japon, Luxembourg, Macédoine, Portugal, Roumanie, Russie, Suisse, Ukraine, USA... en 2024 opéra de Limoges, Roma Tre Orchestra, Uppsala Cathedral Singers, Rocky Mountain Chamber Choir, Magnificat Girls Choir of Budapest, chœur de jeunes Spirito en 2023 création par la Maitrise de la Cathédrale de Metz, 2 reprises au CCR de Reims en 2022 la Maitrise de la Cathédrale de Lyon a créé le Motet à St Jean Baptiste, Création de Safran en 2021 programmé à l'Opéra de Limoges, l'Opéra d'Angers-Nantes, en 2020 concerts en Macédoine, Croatie, Nouvelle-Calédonie, en 2019 Argentine, Suisse avec Chœur Suisse des Jeunes dirigé par Nicolas Fink en 2016-17 au Grand Théâtre de Limoges / Les Grands Concerts Lyon / Festival international des contre-ténors La Havane / Festival des voix du prieuré art. réal. Bernard Tétu en 2016-15 au Concertgebouw Amsterdam / St Martin in the Fields / Festival international du Thoronet, compositeur invité au Florilège Vocal de Tours, au Festival de Montpellier/Radio-France.