

La mes III  
Thematic - motivic Material (melodic)

② Th. 1 La mes octa  
3-10 4-12: [6,7,9,11] CII

⑨ Th. 2 LE vent Chroma octa  
R 11 15  
4-3: [7,8,10,11] CI

22 Th. 3 La mes octa  
alt: 6-20: [0,2,3,6,8,9] CII  
4-9: [2,3] CII  
tritones: 8-28 (only 2 cases)  
WEDGE 4-3: [11,0,2,3] 4-3: [2,5,6,8,9]

25 Th. 4 LE vent WT

31 Th. 5 La mes 7-34  
note up-down contour  
Howat's "cyclic motif x" TRUSTAD (from mt. I)  
3-7 4-21 4-10: [3,5,6,8] CII  
7-34 > 6-33: [11,1,3,5,6,8]

43 Th. 6a La mes octa  
45  
4-25 6-223: [6,8,9,11,0,2] CII  
6-224: [8,9,11,0,2,4]

43 Th. 6b LE vent WT  
5-33: [0,2,4,6,8] even ← cf. Th. 4 (Le vent)

56 Th. 7 LE vent WT  
3-1 (Howat's motif x) 60 62  
3-7 3-7  
Th. 7 Part 2 4-19: [0,4,7,9]

72 Th. 8 OSTA hamed  
Flute (Howat's motif x) 78  
5-25: [3,5,6,8,11] CII  
3-7 + 3-7 (T<sub>9</sub>)

117-120

51

Musical score for measures 117-120. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. Handwritten annotations include 'f', 'ff', and 'Ped.' with arrows pointing to specific notes and pedal points.

121-123

Musical score for measures 121-123. The system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Handwritten annotations include '5-32 cr', 'ff', and 'f dim.'.

124-127

52

Musical score for measures 124-127. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. Handwritten annotations include 'mf dim.' and 'p dim.'.

128-132

Count T=4

Musical score for measures 128-132. The system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Handwritten annotations include 'pp' and a red circle around the end of the system.

133-137

Musical score for measures 133-137. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. Handwritten annotations include 'Horns', 'pp', 'Vc.', 'Ft', and 'pp' with arrows pointing to specific notes.

138-142

53

Retenu

143-145

au Mouvt

146-149

150-154

54

155-158

DEVELOPMENT  
Plus calme

DEVELOPMENT

34

Retenir

159-162

pp

163-166

reprennez peu à peu le Mouvt

p

167-170

Retenu

più p

pp

più pp

171-174

Retenir

55

pp

175-178

au Mouvt

p

179-182

Musical score for measures 179-182. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a bass accompaniment with chords and eighth notes. Dynamics include piano (*p*).

183-186

Musical score for measures 183-186. The piece is in G major. The right hand has a melodic line with slurs and eighth notes. The left hand has a bass line with chords. Dynamics include pianissimo (*pp*). A handwritten note "SEE INT. SOURCE" is present below the bass line.

187-190

En animant

Musical score for measures 187-190. The piece is in G major. The right hand has a melodic line with slurs and eighth notes. The left hand has a bass line with chords. Dynamics include piano (*p*) and crescendo (*cresc.*).

191-194

Musical score for measures 191-194. The piece is in G major. The right hand has a melodic line with slurs and eighth notes. The left hand has a bass line with chords. Dynamics include piano (*p*) and crescendo (*cresc.*), and mezzo-forte (*mf*).

195-198

a Tempo

56 8

Musical score for measures 195-198. The piece is in G major. The right hand has a melodic line with slurs and eighth notes. The left hand has a bass line with chords. Dynamics include forte (*f*).

199-202

Serrez

8

203-207

57 au Mouvt

Retenir

208-211

Recap

au Mouvt (en serrant peu à peu)

212-215

216-218

58

*p espressif*

219-221

*p* *pp* *pp*

222-224

*p*

225-227

*p express.*

*pp*

228-230

*en dehors*

*p cresc.* *poco a poco*

231-233

*p*

234-236

59

*mf cresc.*

237-242 SEE Rof/artida in MOP p. 565

*sf p*

*sf p*

*f*

*f*

*f*

*en dehors*

243-246

GO au Mouvt initial (en laissant aller jusqu'à 61)

*f*

*p*

Thème

247-249

*cresc. molto*

250-252



253-255

CODA (Howat's motive E)

256-258

259-261

262-264

Musical score for measures 215-267. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with triplets of eighth notes. The right hand has a melodic line with triplets of eighth notes. Dynamics include 'f' and 'Ped.' markings.

61 Très animé

Musical score for measures 268-270. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with triplets of eighth notes. The right hand has a melodic line with triplets of eighth notes. Dynamics include 'ff' and 'Ped.' markings.

Musical score for measures 271-273. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with triplets of eighth notes. The right hand has a melodic line with triplets of eighth notes. Dynamics include 'mf' and 'f' markings.

Musical score for measures 274-276. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with triplets of eighth notes. The right hand has a melodic line with triplets of eighth notes. Dynamics include 'ff' and 'm.g.' markings.

277-279

62

Musical score for measures 277-279. The system consists of two staves. The upper staff contains a melodic line with eighth-note triplets and some sixteenth-note patterns. The lower staff contains a bass line with eighth-note triplets. A dynamic marking *p cresc.* is present in the lower staff. The key signature has two flats.

280-282

Musical score for measures 280-282. The system consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, including some grace notes. The lower staff has a bass line with eighth-note triplets. A dynamic marking *f* is present in the lower staff. The key signature has two flats.

283-285

Musical score for measures 283-285. The system consists of two staves. The upper staff has a melodic line with eighth notes and some sixteenth notes. The lower staff features a dense chordal texture with many notes. Dynamic markings *ff* and *m.g.* are present. The key signature has two flats.

286-288

63

Musical score for measures 286-288. The system consists of two staves. The upper staff has a melodic line with eighth-note triplets. The lower staff has a bass line with eighth-note triplets. Dynamic markings *Red.* and *\* Red.* are present. The key signature has two flats.

289-292

Musical score for measures 289-292. The system consists of two staves. The upper staff has a melodic line with eighth-note triplets. The lower staff has a bass line with eighth-note triplets. Dynamic markings *fff* and *sec* are present. The key signature has two flats.

La mer: Thematic-motivic material, cont'd.

Th. 9  
Le Vent  
Horns (80)

4-17: [4, 7, 8, 11] CI  
4-17: [10, 3, 4, 7] CIII  
4-17: [0, 4, 7, 9] Th. 4  
AA in Th. 9

Th. 10  
Lamer  
(82)

4-20: [11, 0, 4, 7] as in bar 18 (Th. 2)

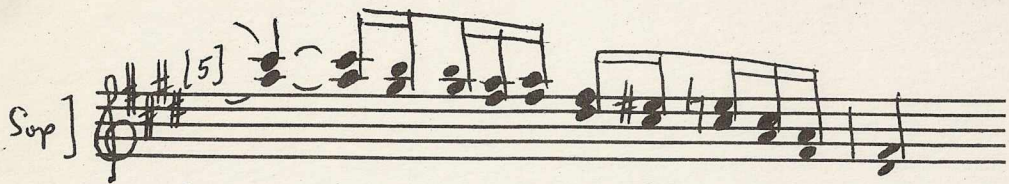
Th. 11  
Le Vent  
Et la mer  
basically octa  
(84)

4-10: [10, 0, 1, 3] CI  
I-10: [10, 0, 1, 3, 4] CIII  
4-8? (circled)  
5-34: [5, 8, 11, 0, 3]

Th. 12  
Le Vent  
(95)

Th. 12  
Le Vent

SKETCH (SIBLEY LIBRARY)

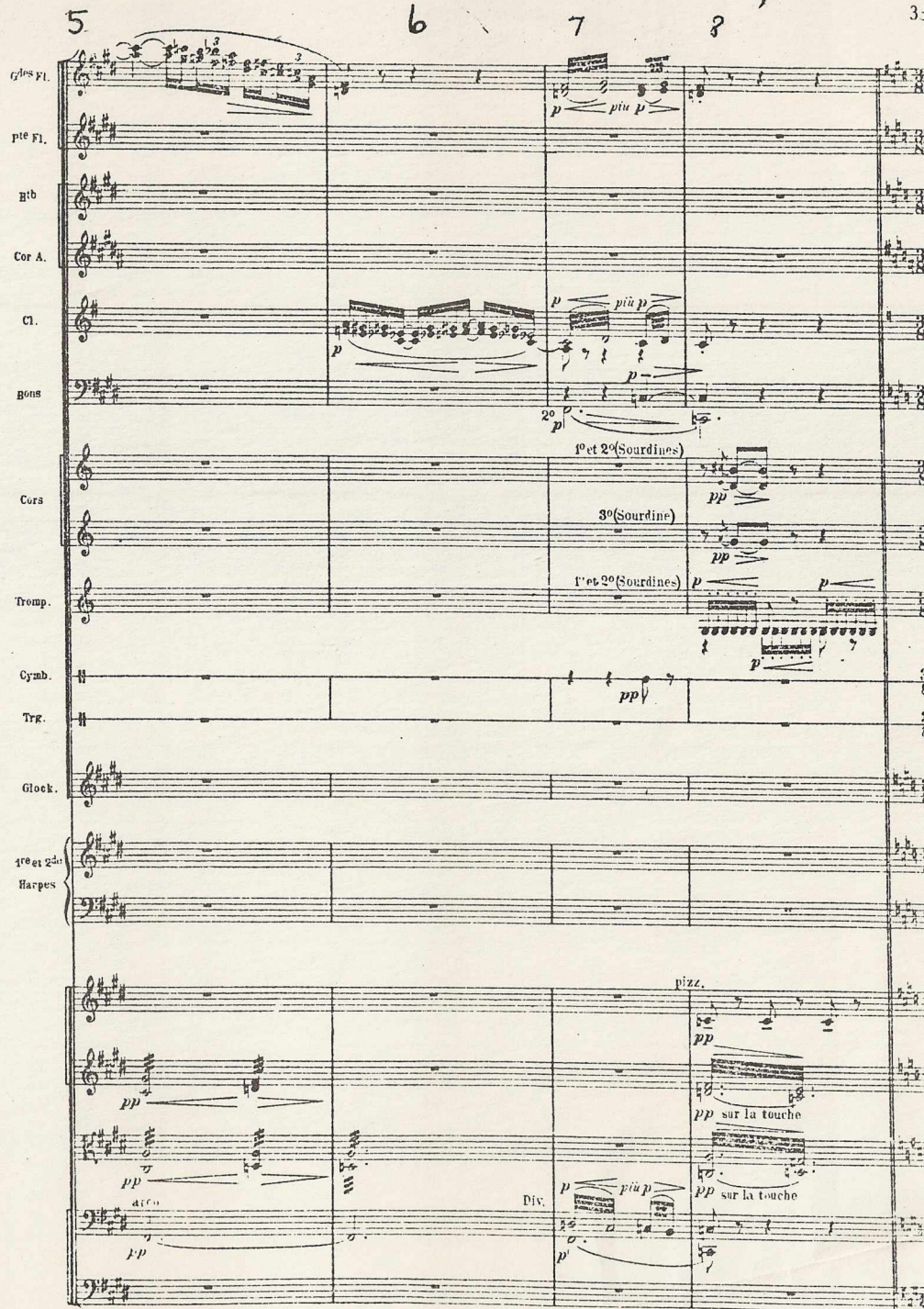
Sop] 

[black ink]

Bars 7-12: Horn parts not in sketch

N.B. The indications [sop.], [alto], [ten.], [bass] refer to the four staves of the sketch from top to bottom respectively.

Durand, 1905



5 6 7 8

Fl. 1  
Fl. 2  
Cl. Bb  
Bsn.  
Corns  
Tromp.  
Cymb.  
Trg.  
Glock.  
1<sup>re</sup> et 2<sup>de</sup> Harpes

1<sup>re</sup> et 2<sup>de</sup> (Sourdines)  
3<sup>o</sup> (Sourdine)  
1<sup>re</sup> et 2<sup>de</sup> (Sourdines)

pizz.  
pp  
pp sur la touche  
pp sur la touche

Div. p *piu p*

Sop] [9] [10] 8ve [12] [13]

[black ink]

Sop] [14] [15]

Alto]

[black ink]

Sop] [16] [17]

Alto]

34 9 10 11 12 13

16 Animé (72 - 8)

Cor A

Cors

Tromp.

Glock.

1<sup>re</sup> et 2<sup>de</sup> Harpes

arco Animé (72 - 8)

14 15 16 17

Glock. pl.

Cor A.

3<sup>e</sup> et 4<sup>e</sup> Cors

Glock.

1<sup>re</sup> et 2<sup>de</sup> Harpes

Div.

[black ink] [19] [20] [21]

Sop] [22] [23] [24]

13 [17] 19 20 21 22 35

H<sup>b</sup> 1<sup>o</sup> Solo

Cors

Cymb

Glock.

1<sup>re</sup> et 2<sup>de</sup> Harpes

Div. arco

23 24 25 26 27

H<sup>b</sup>

Cl.

Bass

3<sup>e</sup> et 4<sup>e</sup> Cors

Glock.

1<sup>re</sup> et 2<sup>de</sup> Harpes

pizz. arco

[squeezed in in lead pencil]

bass] Alt. tr

A handwritten musical notation on a bass staff. It shows a quarter note followed by a trill symbol (tr) over a note. The text "bass]" is written to the left, and "Alt. tr" is written above the note.

[Staff below bass]

Handwritten musical notation on a staff below the bass. It features a trill symbol (tr) over a note. Below the staff, the word "(unclear)" is written in parentheses.

Main musical score for orchestral instruments. The score is divided into two systems. The first system covers measures 55-56, and the second system covers measures 57-59. The instruments listed on the left are: Flutes (Fl.), Clarinet (Cl.), Bassoon (Bass.), Cor Anglais (Cora.), Trumpet (Trg.), 1st Harp (1<sup>re</sup> Harpe), 2nd Harp (2<sup>de</sup> Harpe), Violin I (Vln. I), Violin II (Vln. II), Viola (Vcl.), and Cello/Double Bass (Cb./Cb.). The score includes various musical notations such as dynamics (p, mf, mp, dim. molto), articulation (tr, arco, Div.), and performance instructions (p très léger). Measure numbers [55], [56], [57], [58], [59], and [21] are indicated at the top of the staves.



At bar 77 horn part does not appear in sketch.

[74] [75] 23 [76]

Score for measures 74-76. Instruments include 1<sup>st</sup> Flute (Fl.), Horn (Hb.), Cor Anglais (Cor A.), Clarinet (Cl.), Bassoon (Bons), Corno (Cora), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (Vcl.).

- Measures 74-75: Flute and Horn parts marked *mf*. Bassoon marked *1<sup>o</sup> Solo* and *légger*. Corno marked *mf*. Violin and Viola marked *f*.
- Measure 76: Flute and Horn parts marked *mf*. Bassoon marked *1<sup>o</sup> Solo* and *p gracieux et léger*. Corno marked *mf*. Violin and Viola marked *f*. Double Bass marked *pizz. pp*.

[77] [78] [79]

Score for measures 77-79. Instruments include Cor Anglais (Cor A.), Clarinet (Cl.), 1<sup>st</sup> and 2<sup>nd</sup> Corno (1<sup>re</sup> et 2<sup>e</sup> Cora), Glockenspiel (Glock.), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (Vcl.).

- Measure 77: Cor Anglais and Clarinet marked *p*. 1<sup>st</sup> and 2<sup>nd</sup> Corno marked *pp*. Glockenspiel marked *pp*. Violin and Viola marked *pp*. Cello/Double Bass marked *pp*.
- Measure 78: Cor Anglais and Clarinet marked *p*. 1<sup>st</sup> and 2<sup>nd</sup> Corno marked *pp*. Glockenspiel marked *pp*. Violin and Viola marked *pp*. Cello/Double Bass marked *pp*.
- Measure 79: Cor Anglais and Clarinet marked *pp*. 1<sup>st</sup> and 2<sup>nd</sup> Corno marked *pp*. Glockenspiel marked *pp*. Violin and Viola marked *pp*. Cello/Double Bass marked *pizz. pp*.

[Chiefly in black ink -  
Small notes in alto and  
tenor staves in red ink.]

N.B Oboe trill begin-  
ning in m. 86  
not in sketch

[83]

[Sop.]

[Alto.]

[Ten.]

[Bass.]

Handwritten musical score for measures 83-85, vocal staves only. The Soprano staff shows a melodic line with notes in black ink and some in red ink. The Alto and Tenor staves show accompaniment with some notes in red ink. The Bass staff is empty.

[84]

[85]

[Sop.]

[Alto.]

[Ten.]

[Bass.]

Handwritten musical score for measures 84-85, vocal staves only. The Soprano staff continues the melodic line. The Alto and Tenor staves continue the accompaniment. The Bass staff remains empty.

[81] [82] [83] [84] [85]

Fl. 1

Fl. 2

Ob.

Cor. A.

Cl.

Bassoon

Coro

Tromp.

Glock.

1<sup>re</sup> Harpe

Viol. Solo

Div.

arco

Printed musical score for measures 81-85, orchestral staves. The score includes parts for Flutes 1 and 2, Oboe, Cor Anglais, Clarinet, Bassoon, Cor Anglais, Trombone, Glockenspiel, Harp, Violin Solo, and Divisi. Dynamics include pp, p, and mf. Performance instructions include '1<sup>er</sup> léger' and 'arco'.

Alto

[92] 8a [93] [94]

Bars 106-111: Violin I part not in sketch.

[25] au Mouvt (112 =  $\text{♩}$ )

[92] [93] [94] [95] [96]

1<sup>o</sup> Solo

au Mouvt (112 =  $\text{♩}$ )

Div.  $\text{mf}$   $\text{sfz}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

Unis.  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

arco  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

[26] [106] [107]

gdes Fl.

1<sup>o</sup> Fl.

2<sup>o</sup> Fl.

Cor A.

Cl.

Bass.

Cors

1<sup>o</sup>

2<sup>o</sup>

3<sup>o</sup>

Tromp.

(Sourdines) 1<sup>o</sup> et 2<sup>o</sup>

Cymb.

Trg.

Glock.

1<sup>re</sup> Harpe

2<sup>o</sup> Harpe

Tous pizz.  $\text{mf}$   $\text{sfz}$   $\text{pp}$   $\text{pp}$

Tous pizz.  $\text{mf}$   $\text{sfz}$   $\text{pp}$   $\text{pp}$

Tous pizz.  $\text{mf}$   $\text{sfz}$   $\text{pp}$   $\text{pp}$

Tous pizz.  $\text{mf}$   $\text{sfz}$   $\text{pp}$   $\text{pp}$

arco  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

Div.  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

arco  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

arco  $\text{p}$  expressif (en dehors)

Div.  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

pizz.  $\text{sfz}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

arco  $\text{pp}$   $\text{pp}$   $\text{pp}$   $\text{pp}$

page 7

[Alto] [134] *trm trm* [135]

Cl.

[lead pencil] [black ink]

[The first flat in m. 134 is clearly a slip of the pen, since the second d on beat two also carries a flat sign.]

N.B. In bar 134 the harps change from repeated octaves on a# to b $\flat$ . This subtle difference in tone color is indicated from the start in the black ink sketch.

[132] [133] [134] [135] 30 [136]

Fl. 1<sup>e</sup>

H. B.

Cor. A.

Cl.

B. S.

Cor.

Tromp.

Cymb.

1<sup>re</sup> et 2<sup>de</sup> Harpes

Div. en 3 parties

arco pp

Div. en 3 parties

arco pp

pizz. pp

SKETCH :

Bar 235 cello  
part does  
not appear

[black ink]

[Ten.]

[Bass.]

[232] [233] [234] [235] [236]

Bars 237-244: Cello part not in sketch.

75

[237] [238] [41] [239] [240] [241] [242]

1<sup>re</sup> Fl. *pp*

Cor. A. *pp* *très doux*

Cl. *pp*

Cor. 1<sup>o</sup> *pp* *più pp*

Cor. 4<sup>o</sup> *pp* *più pp*

Tiob. *pp*

1<sup>re</sup> Harpe *pp*

2<sup>de</sup> Harpe *pp*

Div. *pp*

pizz. *pp*

*pp*

Bar 245: Trumpet part not in sketch.

[243] [244] [41] [245] [246]

1<sup>re</sup> Fl. *pp*

2<sup>de</sup> Fl. *pp* *très doux*

Hrb. *pp*

Cor. A. *molto dim.* *pp*

Cor. 1<sup>o</sup> *pp*

Cor. 4<sup>o</sup> *pp*

Tromp. (F) *pp* (Sourdine)

Gloub. *pp*

1<sup>re</sup> Harpe *pp*

2<sup>de</sup> Harpe *pp*

6. *très doux* (avec Sourdine)

1. 2.	$\frac{2}{2}$	$\frac{2}{2}$
3. 4.	$\frac{3}{4}$	$\frac{3}{4}$
5. 6.	$\frac{5}{8}$	$\frac{5}{8}$

(les autres) *ppp*

*pp*

*pp*

*pp*

Div. *pp*

arco *pp*

*pp*

Rhythmic expansion /  
Contraction

### III. Dialogue du vent et de la mer

Animé et tumultueux (♩=96)

PIANO  
1-5

Theme 1  
'La mer' mm. 9-12

Tring.

4-28: [0,3,6,9] / C5-31: [6,9,9,9] CII

see m. 41

Le vent  
Theme 2

43 sf

3-1 as in bar 2 g#-g#-f#

6-10

4-19: [8,9,0,4]  
6-27 CII

pp F#

5-26: [4,6,8,9,0]

11-15

6-229  
4-20: [7,8,0,2]  
6-242 if F# and A included  
[La mer] pp  
p

completes 4-3:  
g#-g-b-b  
CII

16-21

from g2 m. 16  
3-1 in each voice of WEDGE  
mf sf  
6-213 [0,1,3,6,9] 7-20↑  
5-25: [10,0,1,3,6] CII

\* Cf. Nuñez bar 13

⊗ Wedges and rhythmic contraction (pictorial)

Bar 249: Trumpet part not in sketch

Empty musical staves for piano and harp.

[257] [258] [259] [260] [261]

Handwritten musical notation for bars 257-261. The notation includes notes, rests, and dynamic markings. A bracket above the first two bars indicates that larger notes are in black ink and smaller notes are in lead pencil. The notation is written on five staves.

[249] [250] [251] [252] [253] [254]

Printed musical score for bars 249-261. The score includes parts for Piccolo Flute (pic fl.), Trumpet (1<sup>o</sup>), Cymbal (Cymb.), Piano (p), Harp (Harpes), Glockenspiel (Glock.), and Percussion (perc.). The score is written on multiple staves and includes dynamic markings such as *pp*, *ppp*, and *sempre ppp*. The notation includes notes, rests, and articulation marks.



Beethoven, Op. 131, III

Violins  
vln.  
Cello

Motivic Aspect

Harmonic Aspect

- |   |   |
|---|---|
| (1) Perf. 5th, ascending  | (1) B minor: I - V  |
| (2) Same, filled in, producing a rhythmic variant   | (2) Continuation of V   |
| (3) Imitation of (2), ascending dim. 5th  | (3) Begins with continuation of V; with last note g, implied harmony is ii°.  |
| (4) Dim. 5th of (3) inverted; one passing tone eliminated producing rhythm of three eighth notes. | (4) Continuation of ii°.  |
| (5) Rhythm of (4) and three pitches from (4) are retained.  | (5) First two notes continue harmony of ii°; with addition of third note, f#, harmony is heard as V4 resolving to implied I6 in next bar. |

La Mer, I (final chord)

La Mer, II (initial chord)

Db-Ab = C#-G#

[Brass]  
[Timp.]

Pizz

Page 12

Readings:

Roy Howat, *Debussy in Proportion*, Chapter 8, p. 93ff.

Comment on  
Sibley ms. p. 105

Marie Rolf, "Orchestral Manuscripts of Claude Debussy:  
1892-1905. *The Musical Quarterly*, LXX, No. 4, Fall,  
538-566.

1984,

I. De l'aube à midi sur la mer p. 1

II. Jeux de vagues p. 10

III. Dialogue du vent et de la mer p. 25

*in analysis folder*

Coll. II odd

6-30: [0, 2, 3, 6, 8, 9] upper (CII)

4-9: [2, 3, 8, 9] CII

26

Th. 3

22-24

[Ca. wt]

pp 4-3 (CII) pp 4-3 pp

4-9 [5, 6, 11, 0]

6-213: [1, 0, 2, 3, 5, 6] II

6-213 z=6 (II)

4-9 as improvisous bass: i.e., contraction

25-26

Th. 4

p pp pp

OCTAVE WT opposed

6-35: [1, 3, 5, 7, 9, 11] odd wt

= mm. 22-24

29-33

44

Theme 5 (Howati's Motus X) - RL of F

pp sfz F Tpt. mf express.

5-28: [3, 5, 8, 9, 11] CII

DIA 6-33: [11, 1, 3, 5, 6, 8]

all 7-34: [5, 6, 8, 9, 11, 1, 3]

wx Lydian on B (F# minor)

THEME 5

34-38

4-19

pp mf

TRISTAN

5-16: [0, 3/6, 7] \*III

39-42

p

4-28 [0, 3, 6, 9] D. & F. 12, 809

6-249: [5, 6, 8, 9, 0, 2] \*II

5-28: [9, 11, 0, 3, 5] \*II

4-27

4-25 \*III

all of Coll. II

43-44

45

Handwritten annotations:  $11$ ,  $p$ ,  $4-3$ ,  $V7?$

(Key:  $S^1$ ) 6-223: [6, 8, 9, 11, 0, 2] \*II

45-46

Handwritten annotations:  $mf$ ,  $m. 25$  HOME, Rhythmic expansion, matches horn theme

(7-34)

Unarm transform  $p\# \rightarrow E$  6-224: [8, 9, 11, 0, 2, 4]

47-48

Handwritten annotations:  $p$

49-51

Handwritten annotations:  $mf$

52-55

Handwritten annotations: Horn theme contracted, CADENCE,  $f$

fragment of Th. 1  
Continues to  
A m. 56

46 *mf*  
*expressif*  
 4-20: [5, 9, 11, 4]  
*p*  
 THEME 1 fragments

59-61 *Th. 7 part 2*  
*interlockin*  
 4-35  
 4-10 CI  
 4-27: [5, 7, 10, 12] CI

62-64  
*mf cresc.*  
*f*  
 4-229: [4, 5, 7, 10] CI

65-70 = 56-61  
 65-67 *mf*  
*expressif*  
*p*

68-70  
 4-10: [2, 4, 5, 7] CI

Rhythm Th. 8  
Howati motive G  
4-27 xII

71-73

47

pp

6-33

5-16 begin

74-76

4-27: [0, 2, 6, 8]

p

77-79

80-82 Th. 9 5

Th. 10

Hom. 4c.

f

p

f

WT 4-24

83-85

Th. 11

48

p

f

86-88

89-92

93-95

96-98

99-101



102-104

Musical score for measures 102-104. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand has a bass line with some triplets and rests. Dynamics include 'f' and 'mf'. A 'ped.' marking is present in the left hand.

105-107

Musical score for measures 105-107. Similar to the previous system, it shows a dense right-hand texture and a more active left-hand bass line with triplets.

108-110

Musical score for measures 108-110. A boxed number '50' is written above the right hand. The left hand has handwritten annotations 'Thos' and 'WT' with arrows pointing to specific notes. Dynamics include 'f', 'mf', and 'cresc.'. A 'ped.' marking is present.

111-113

Musical score for measures 111-113. The right hand continues with complex patterns. The left hand has triplets and a 'ped.' marking. Handwritten notes 'Ed. even wt' are visible at the bottom right.

114-116

Musical score for measures 114-116. The right hand has a melodic line with slurs and accents. The left hand has a bass line with triplets. Dynamics include 'mf cresc.'.