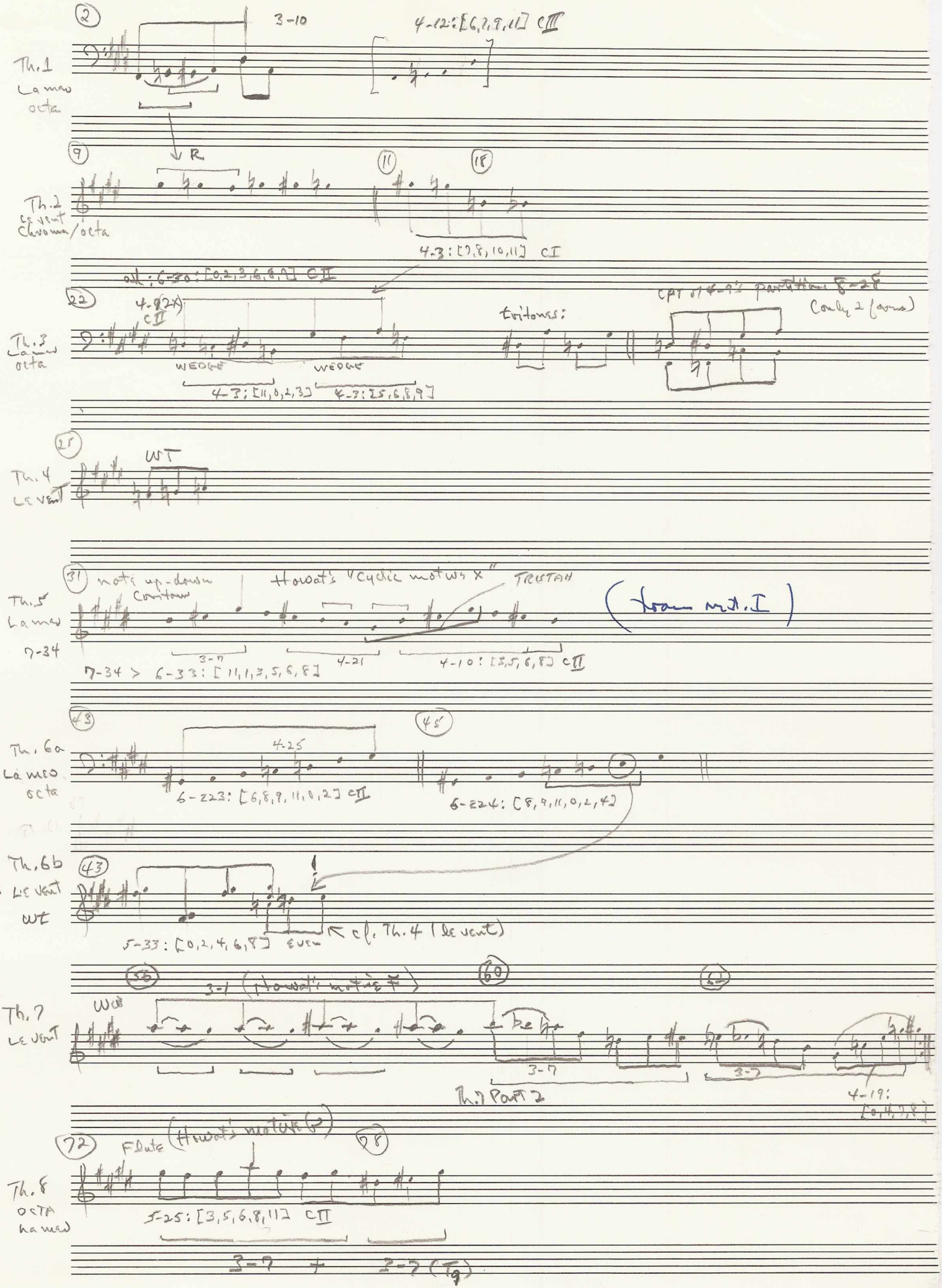
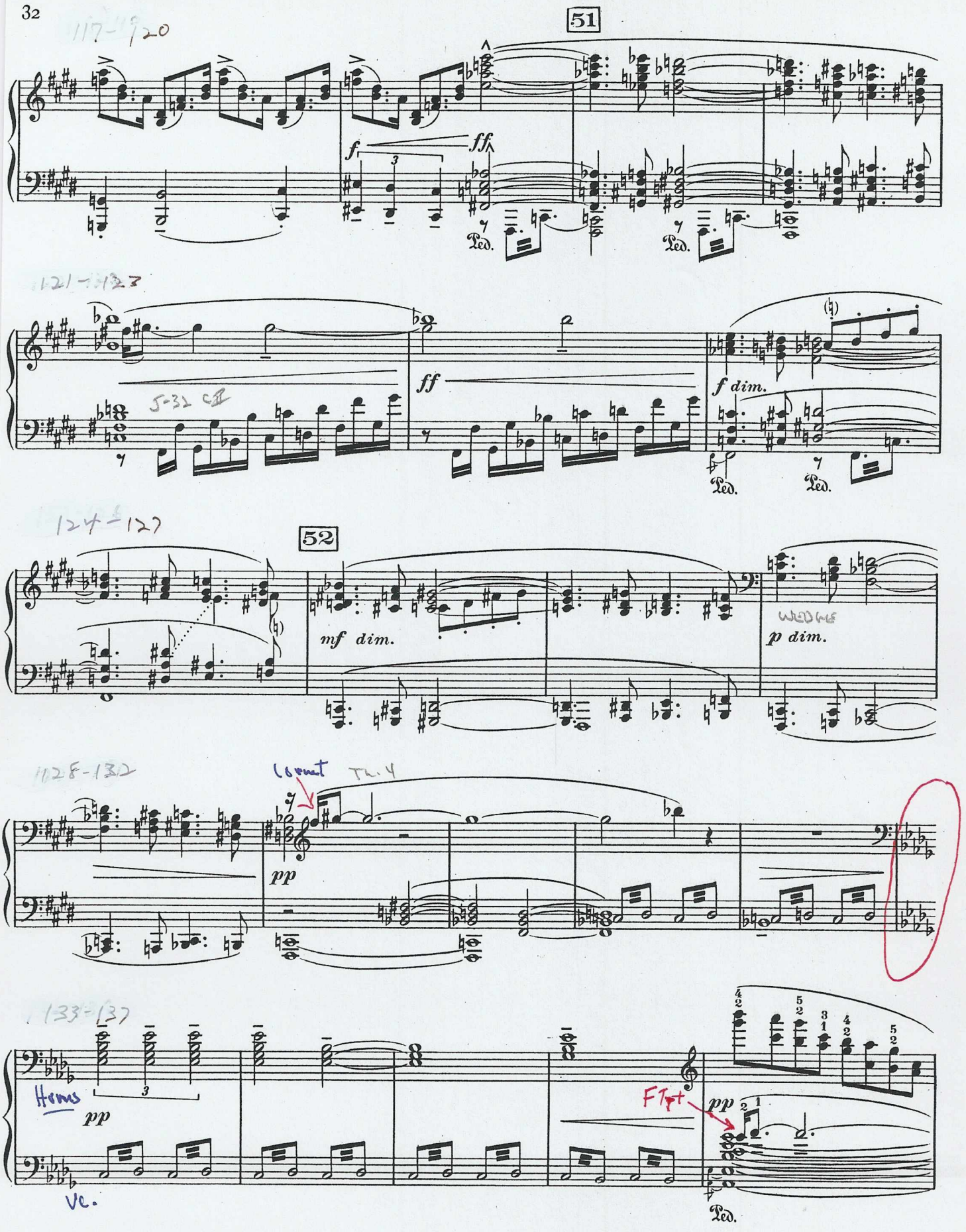
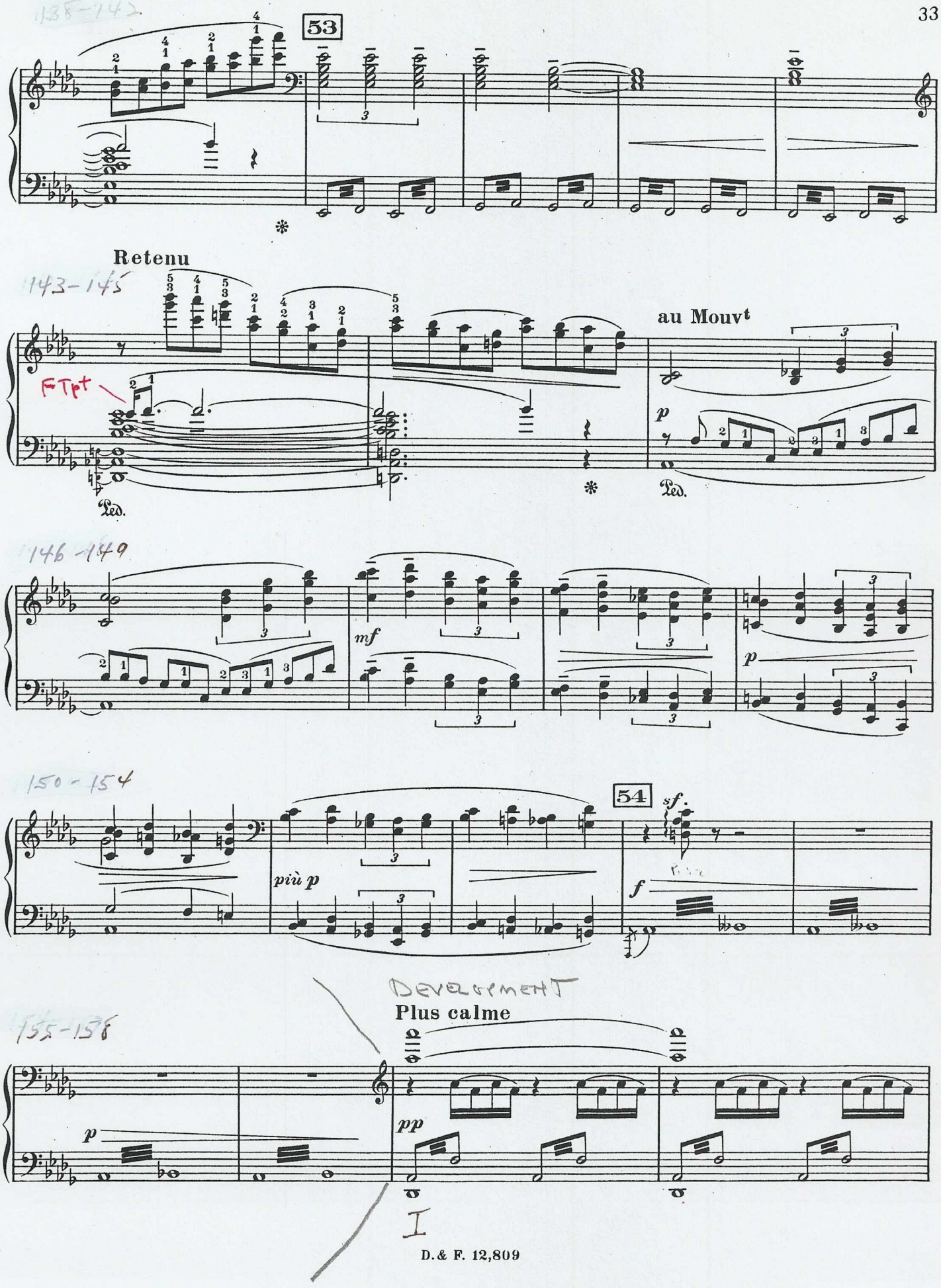
La mer III.
Thematic - motivic material (melodic)



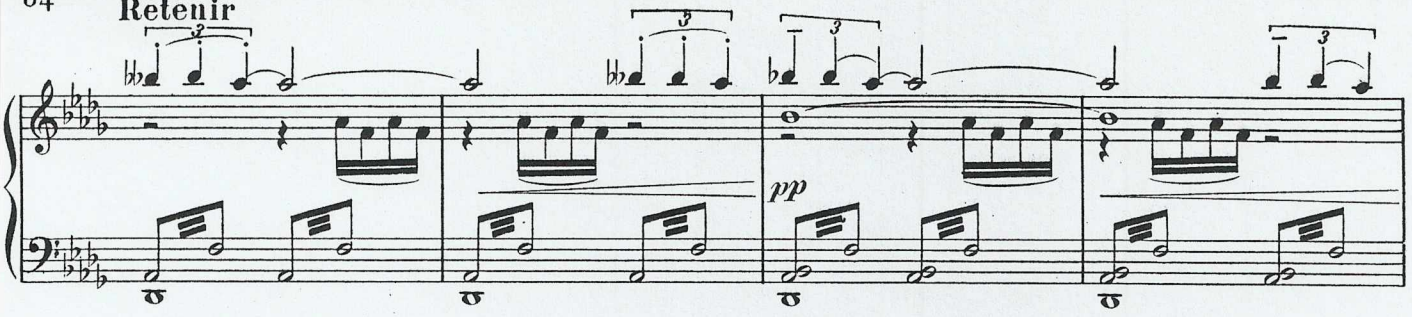

51
117-119/20
f
ff
Ped.
Ped.
121-123
ff
f dim.
Ped.
Ped.
124-127
52
mf dim.
WEDGE
p dim.
128-132
(count TR.4)
pp
133-137
Horns
pp
Vc.
FTpt
pp
Ped.


53
Retenu
au Mouvt
p
Ped.
mf
p
54
sf
più p
f
Plus calme
p
pp

DEVELOPMENT

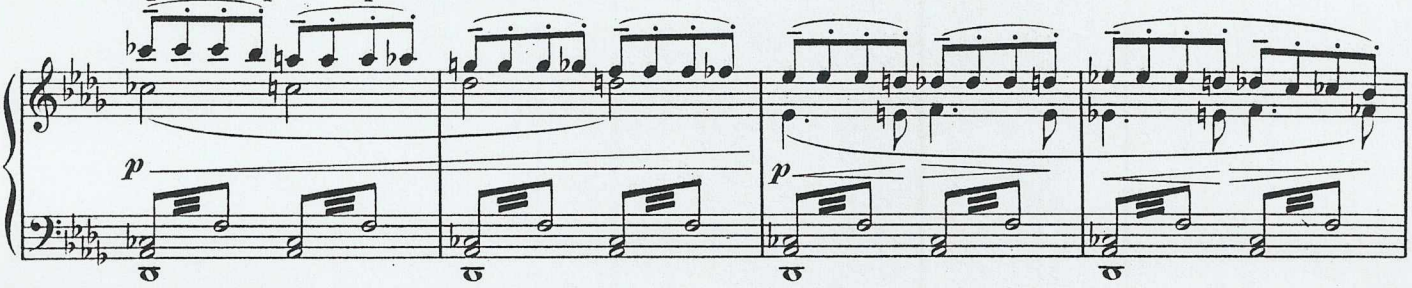
159-162

Retenir



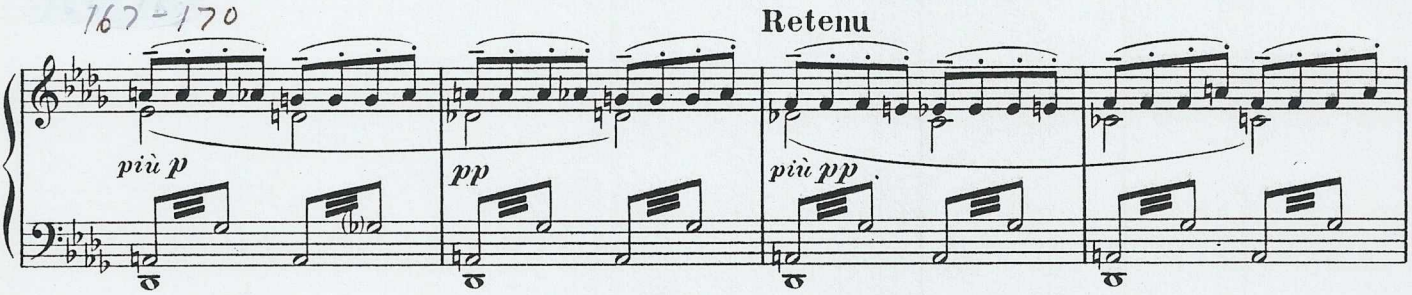
163-166

Reprenez peu à peu le Mouvt



167-170

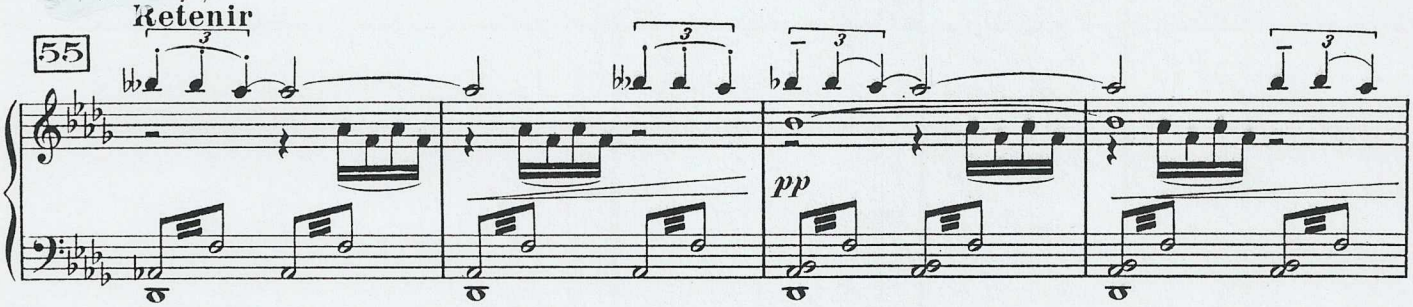
Retenu



171-174

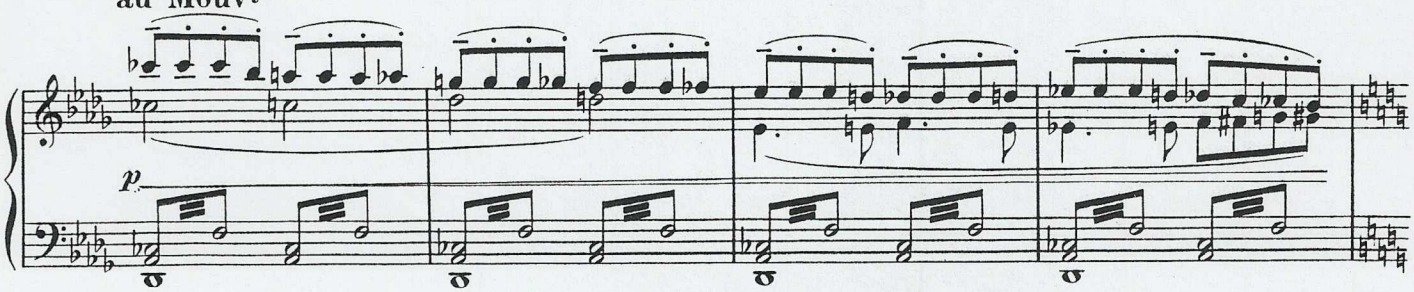
Retenir

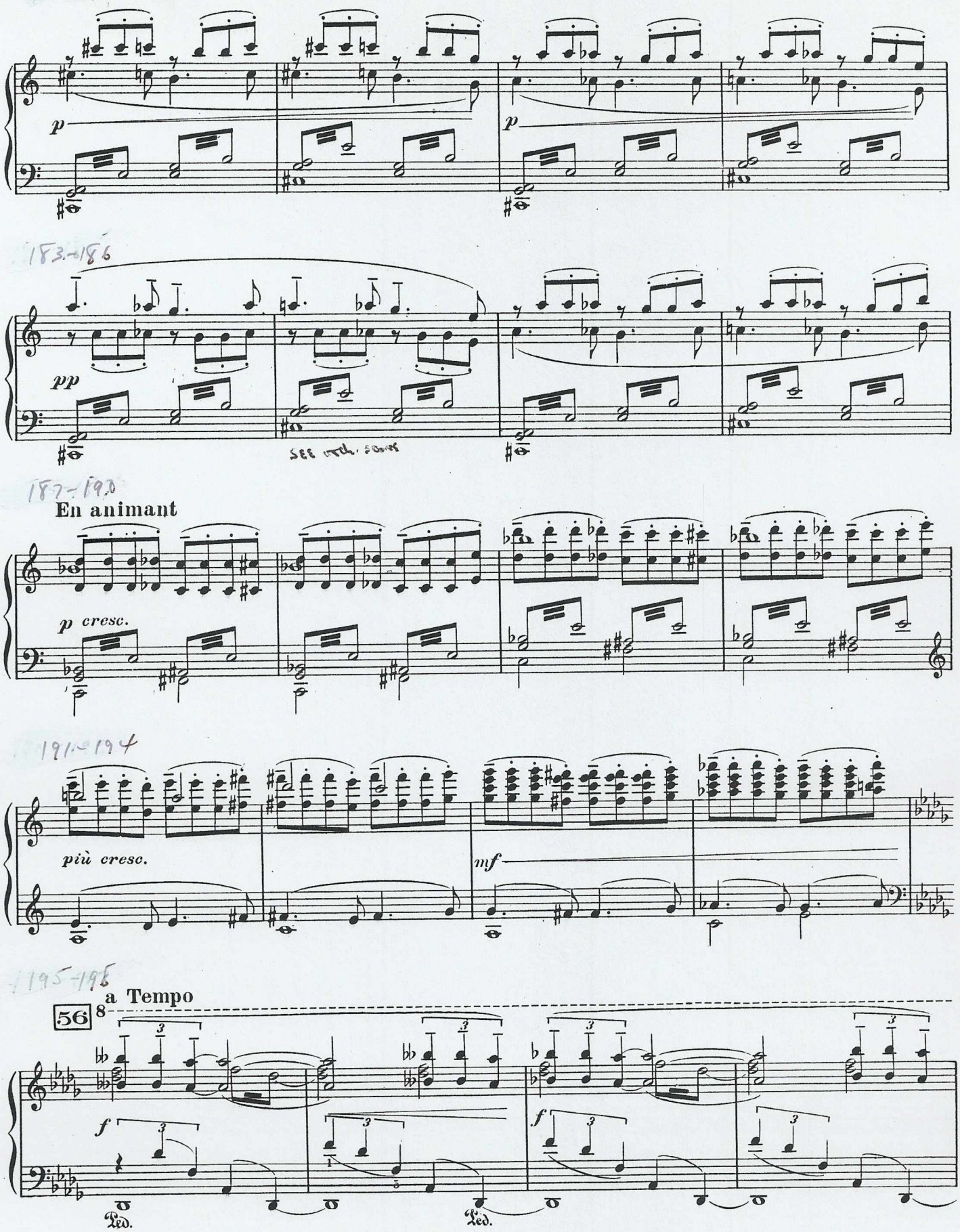
55



175-178

au Mouvt




179-182
p
p
183-186
pp
187-190
En animant
p cresc.
191-194
più cresc.
mf
195-198
56
a Tempo
f
f
Ped.
Ped.

199-202

Serrez

8

f cresc.

203-207

57 au Mouvt

Retenir

ff *f* *mf*

208-211

Recap

au Mouvt (en serrant peu à peu)

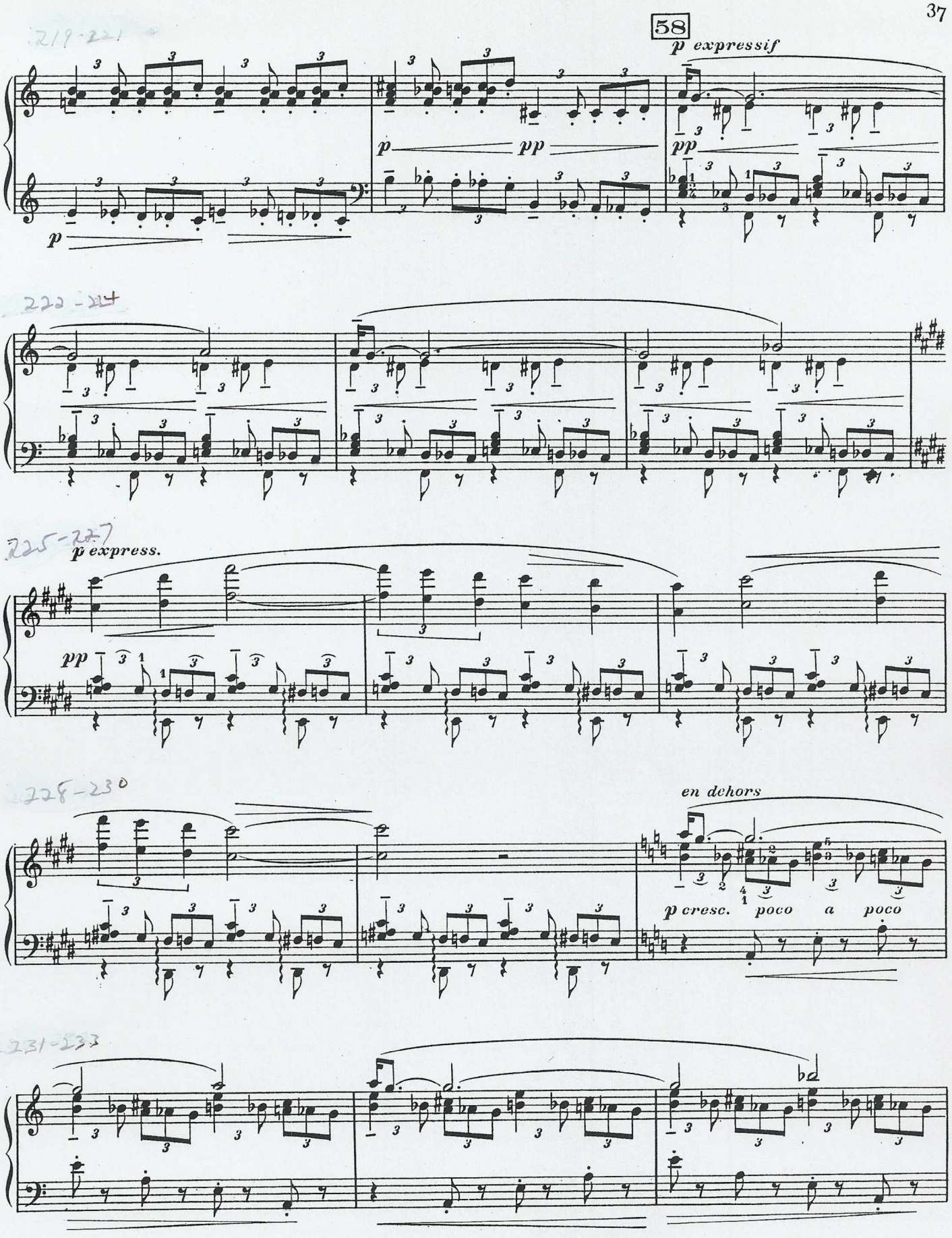
p *pp*

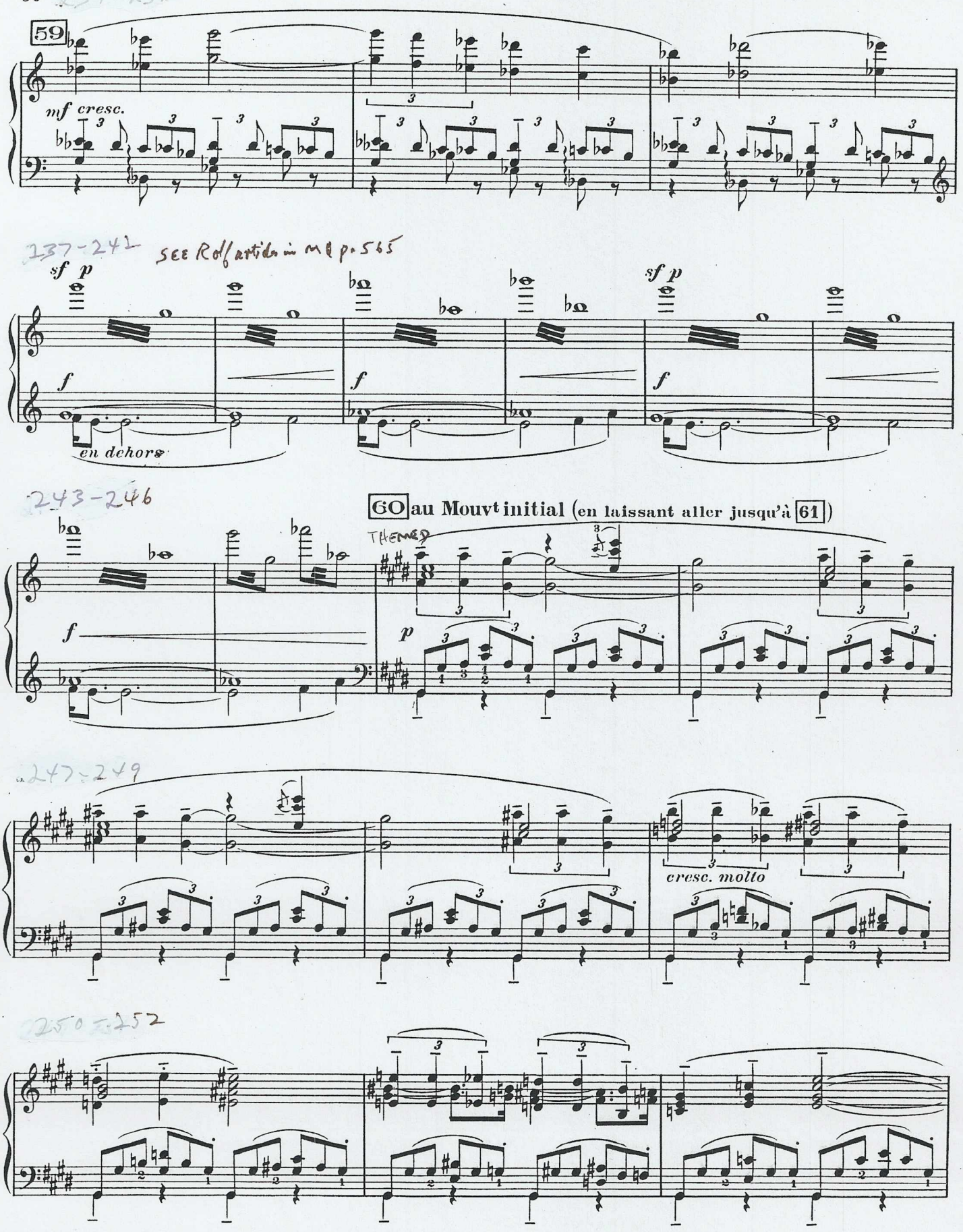
212-215

sf *sf* *mf* *pp*

216-218

sf *pp* *pp*


58
p expressif
p
pp
pp
p express.
pp
en dehors
p cresc. poco a poco


59
mf cresc.
sf p
f
en dehors
60 au Mouvt initial (en laissant aller jusqu'à 61)
THEME
p
cresc. molto

253-255

f

256-258

CODA (Howat's motive E)

f

CHORALE

en dehors

f

Ped.

259-261

Ped.

Ped.

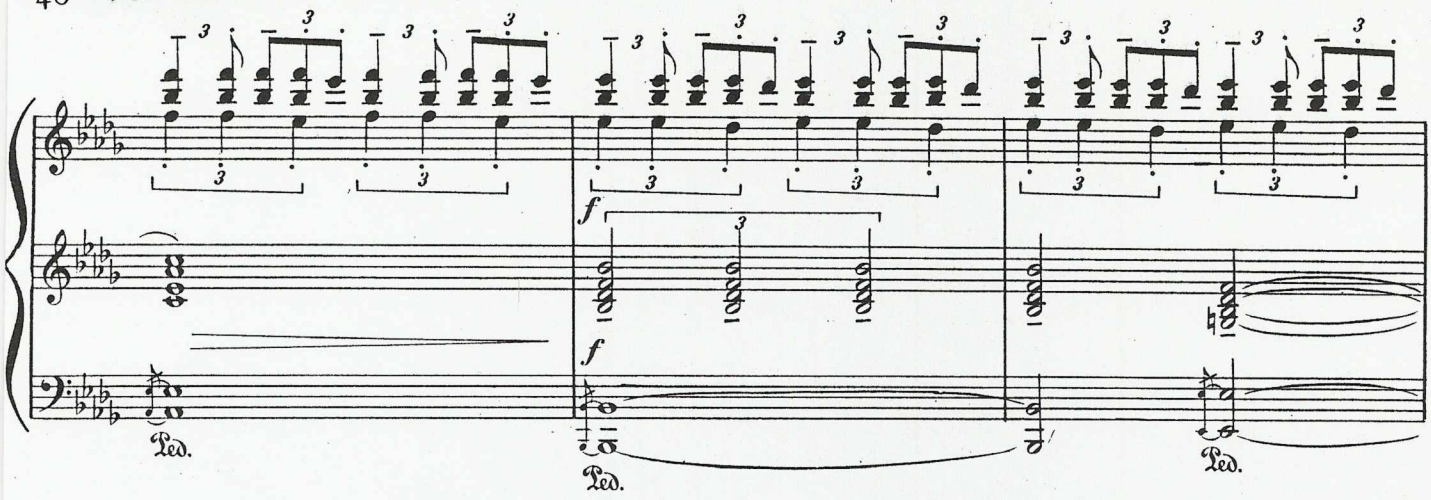
262-264

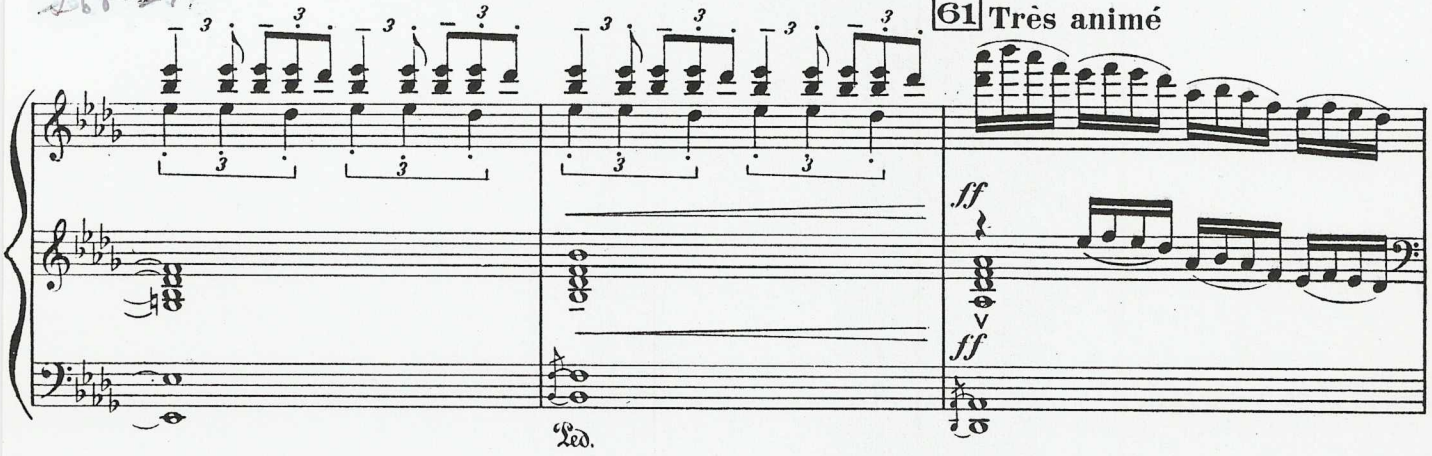
più f

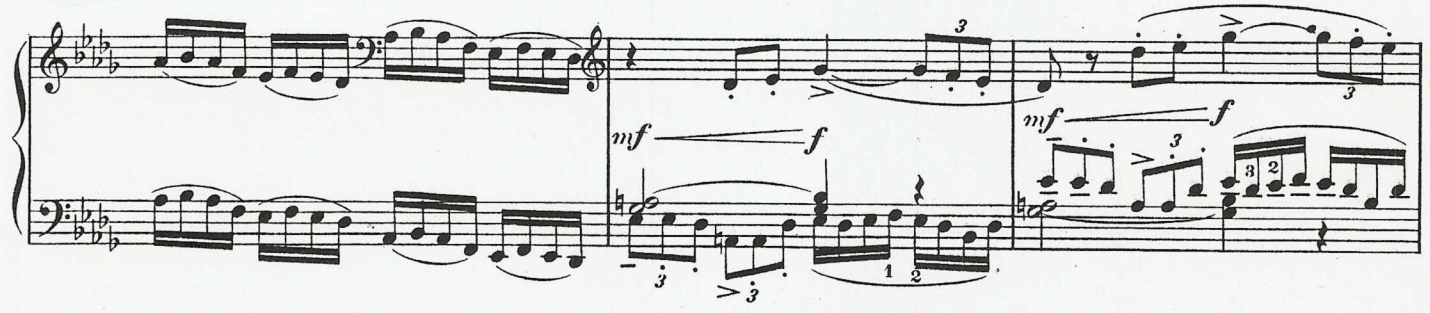
Ped.

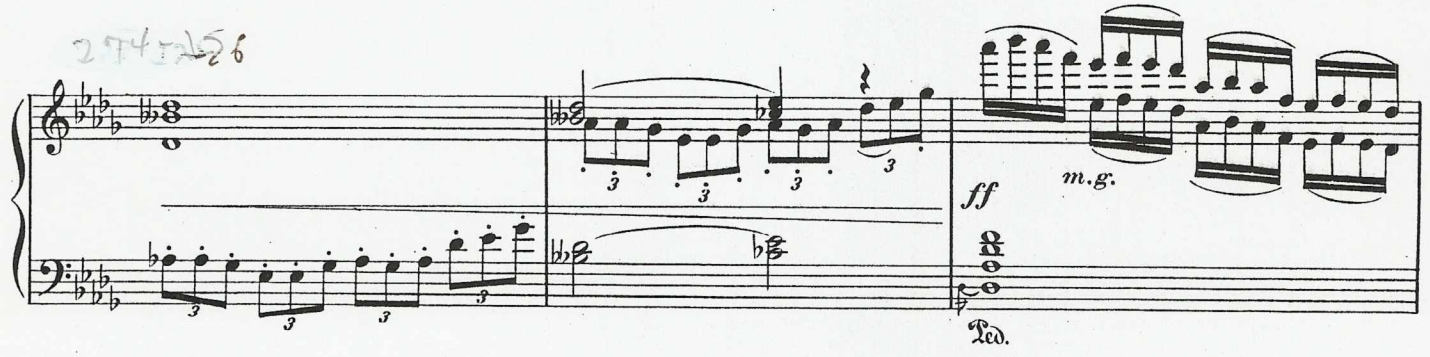
Ped.

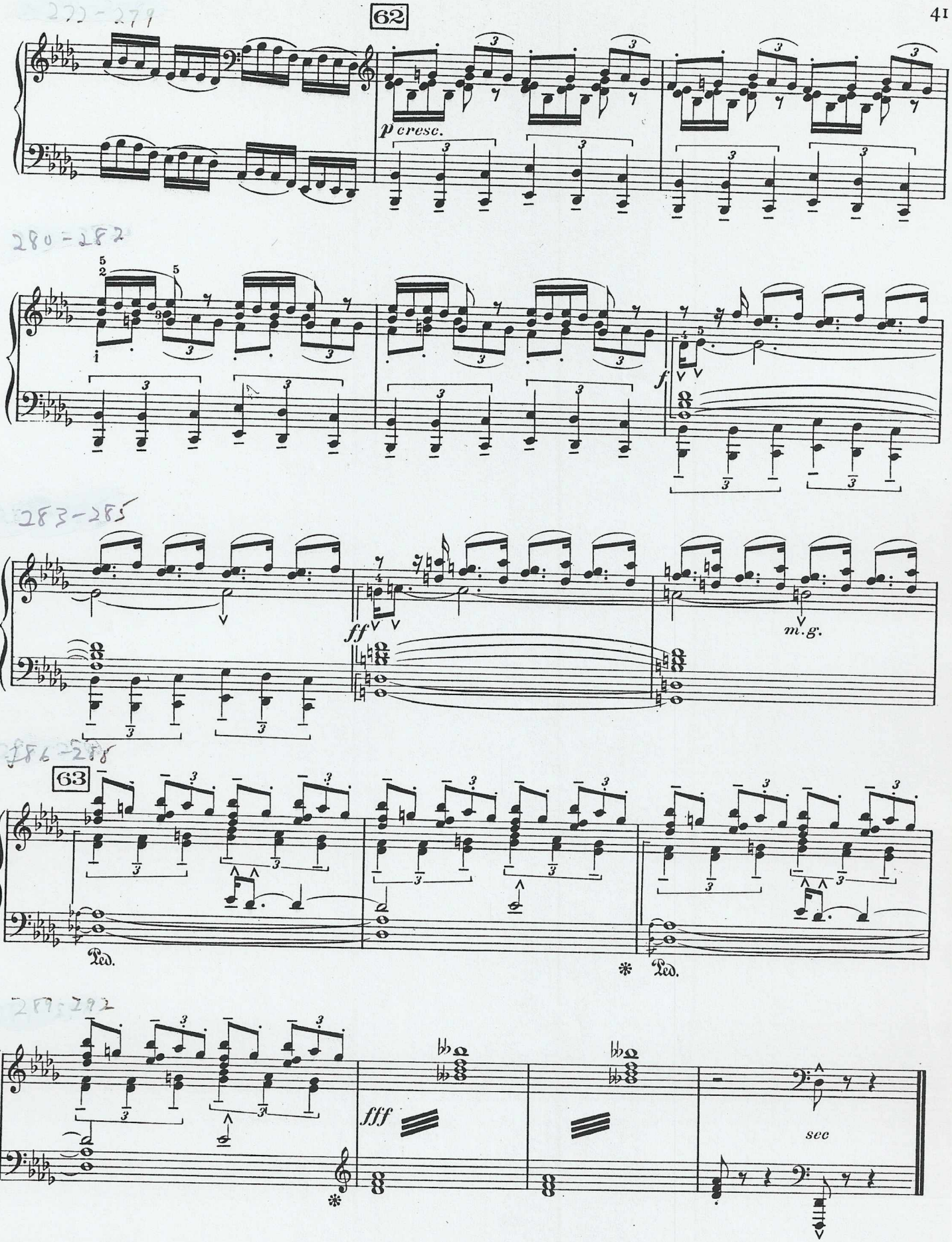
Ped.


f
f
Ped.
Ped.
Ped.


61 Très animé
ff
ff
Ped.


mf
f
mf
f


ff
m.g.
Ped.

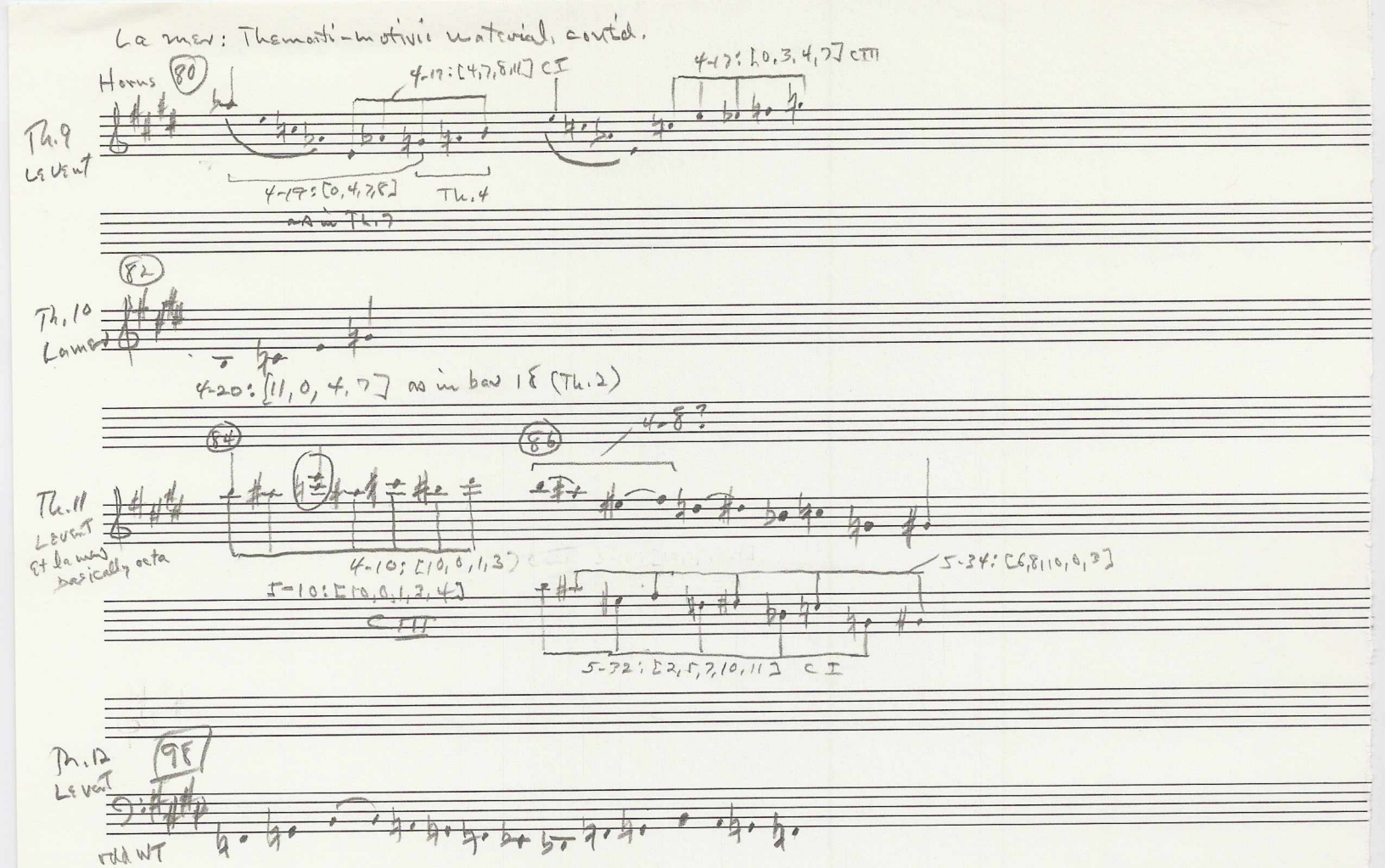


Mson Douin, Gr.

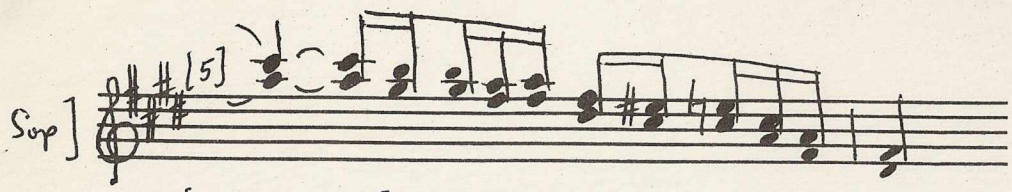
D. & F. 12,809

Imprimerie Rolland Père et Fils - Paris
Tél. : 208-76-83

La mer: Thematic-motivic material, contd.



SKETCH (SIBLEY LIBRARY)

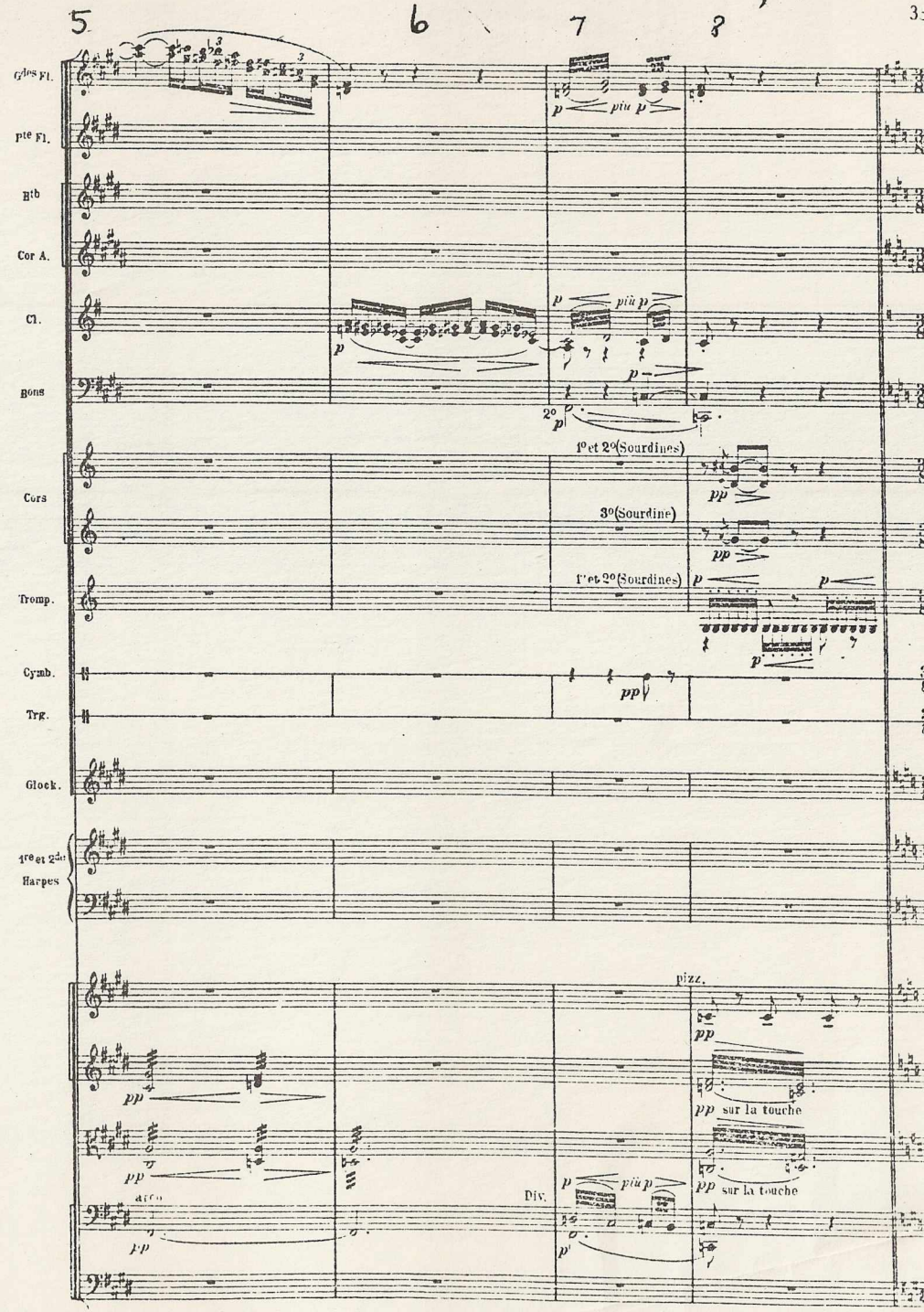


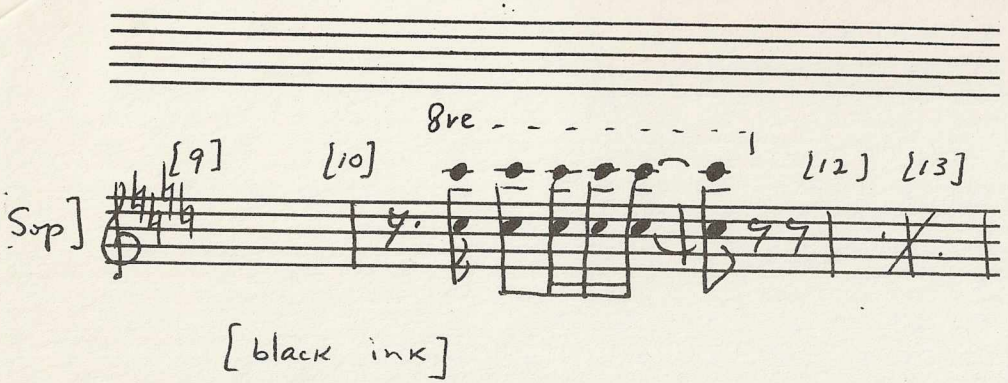
[black ink]

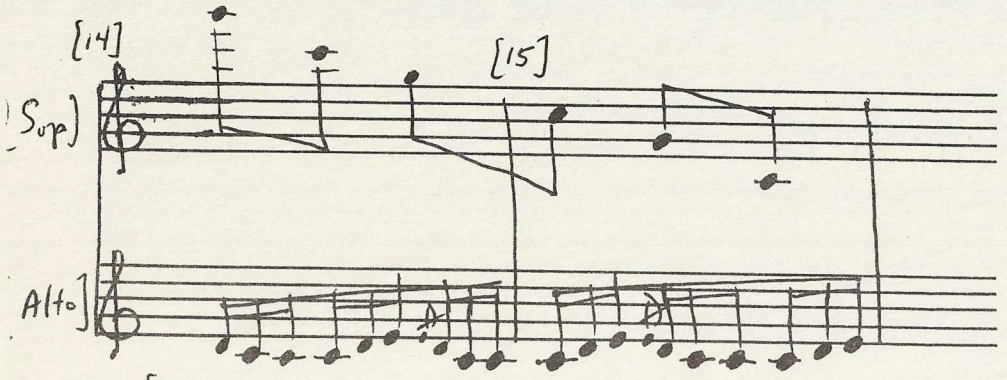
Bars 7-12: Horn parts not in sketch

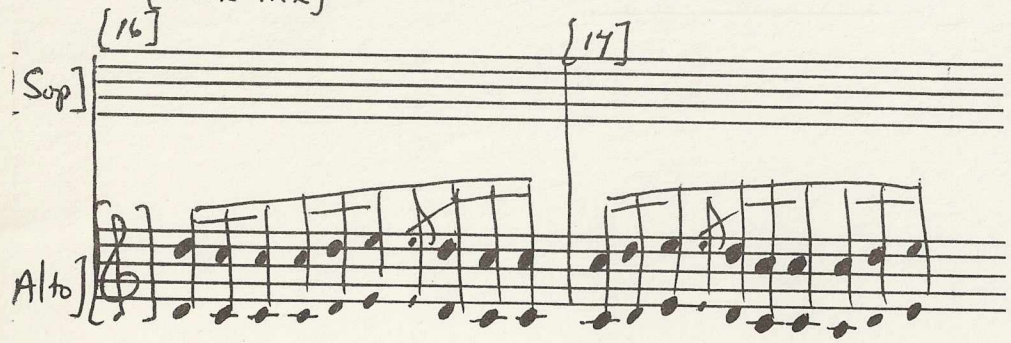
N.B. The indications [sop.], [alto], [ten.], [bass] refer to the four staves of the sketch from top to bottom respectively.

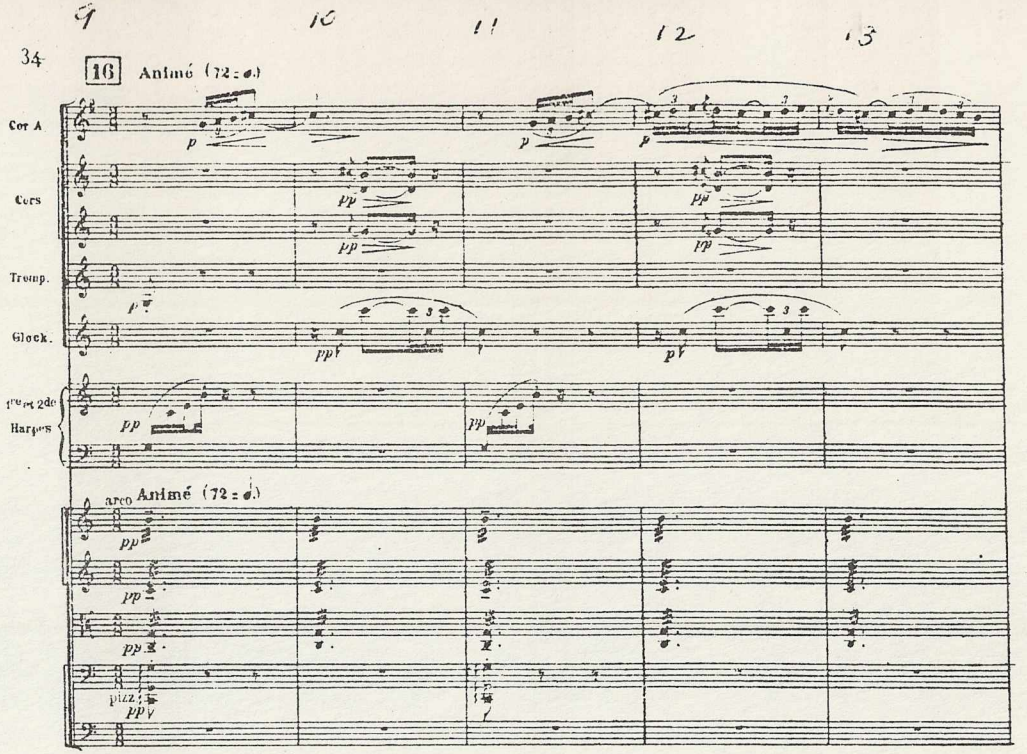
Durand, 1905

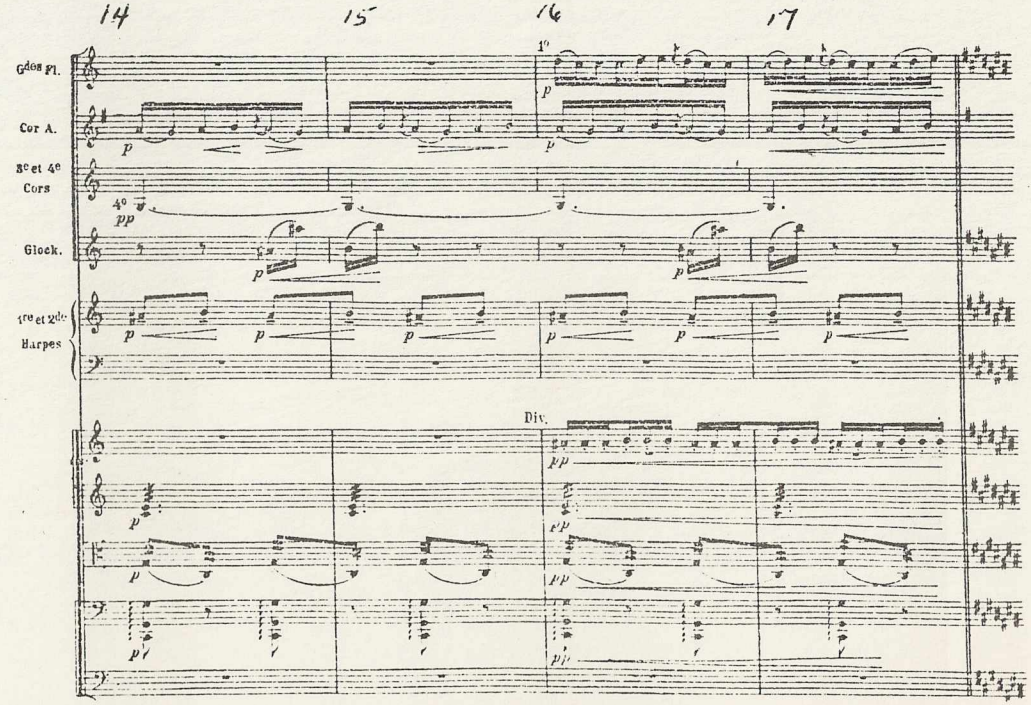



8va
[9]
[10]
[12]
[13]
Sop]
[black ink]


[14]
[15]
Sop]
Alto]
[black ink]


[16]
[17]
Sop]
Alto]

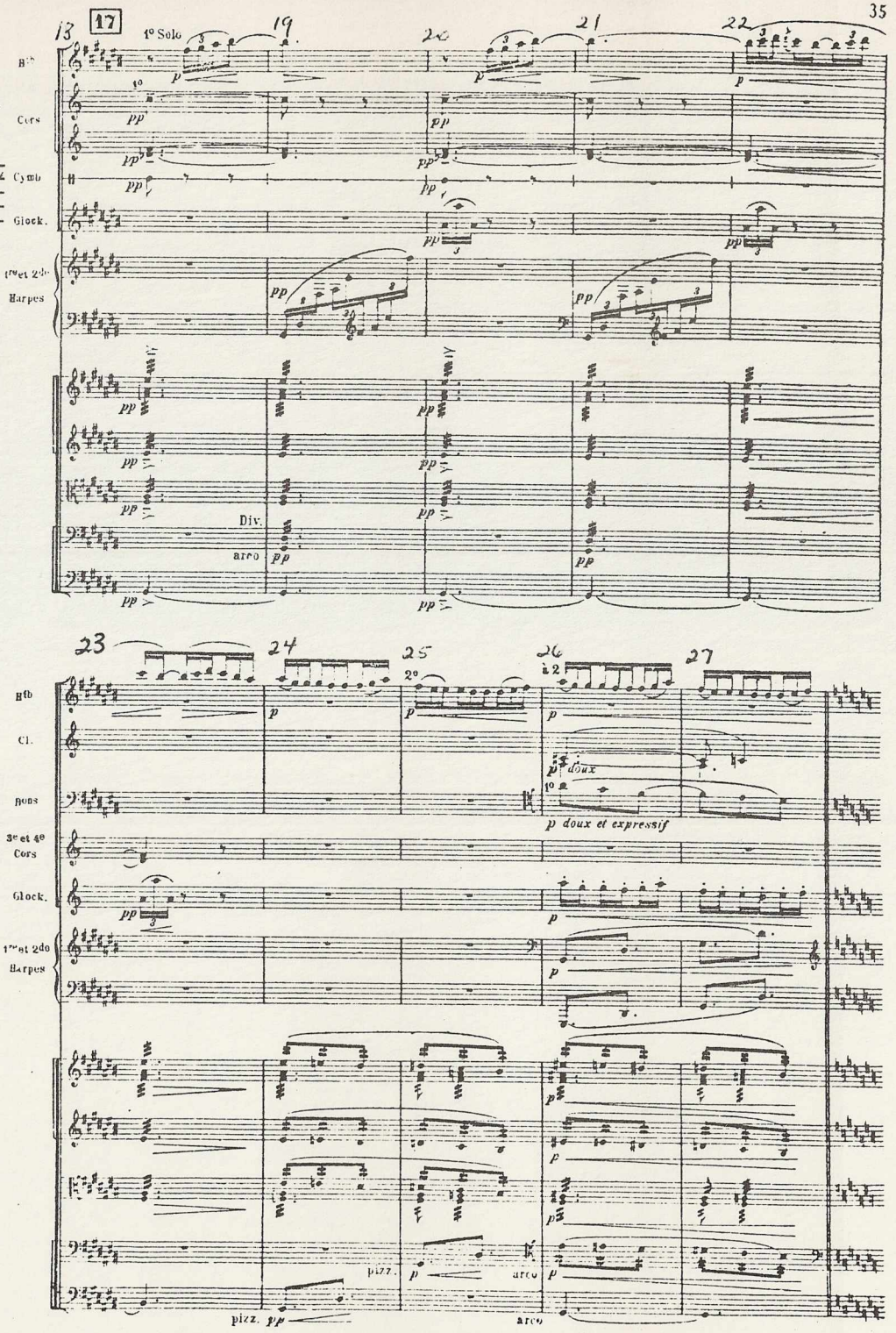

9
10
11
12
13
34
16 Animé (72 = ♩)
Cor A
Cors
Trump.
Glock.
1res et 2des Harpes
arco Animé (72 = ♩)
pizz.


14
15
16
17
Gdes Fl.
Cor A.
3es et 4es Cors
Glock.
1res et 2des Harpes
Div.

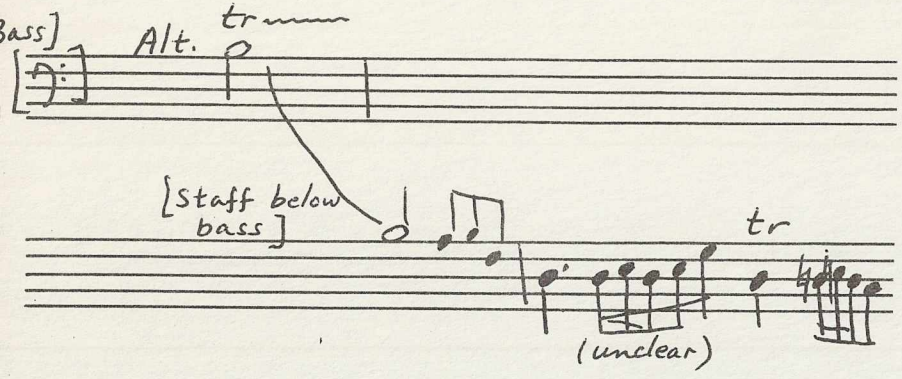
[black ink]

[Sop]

[19] [20] [21] [22] [23] [24]



[squeezed in in lead pencil]



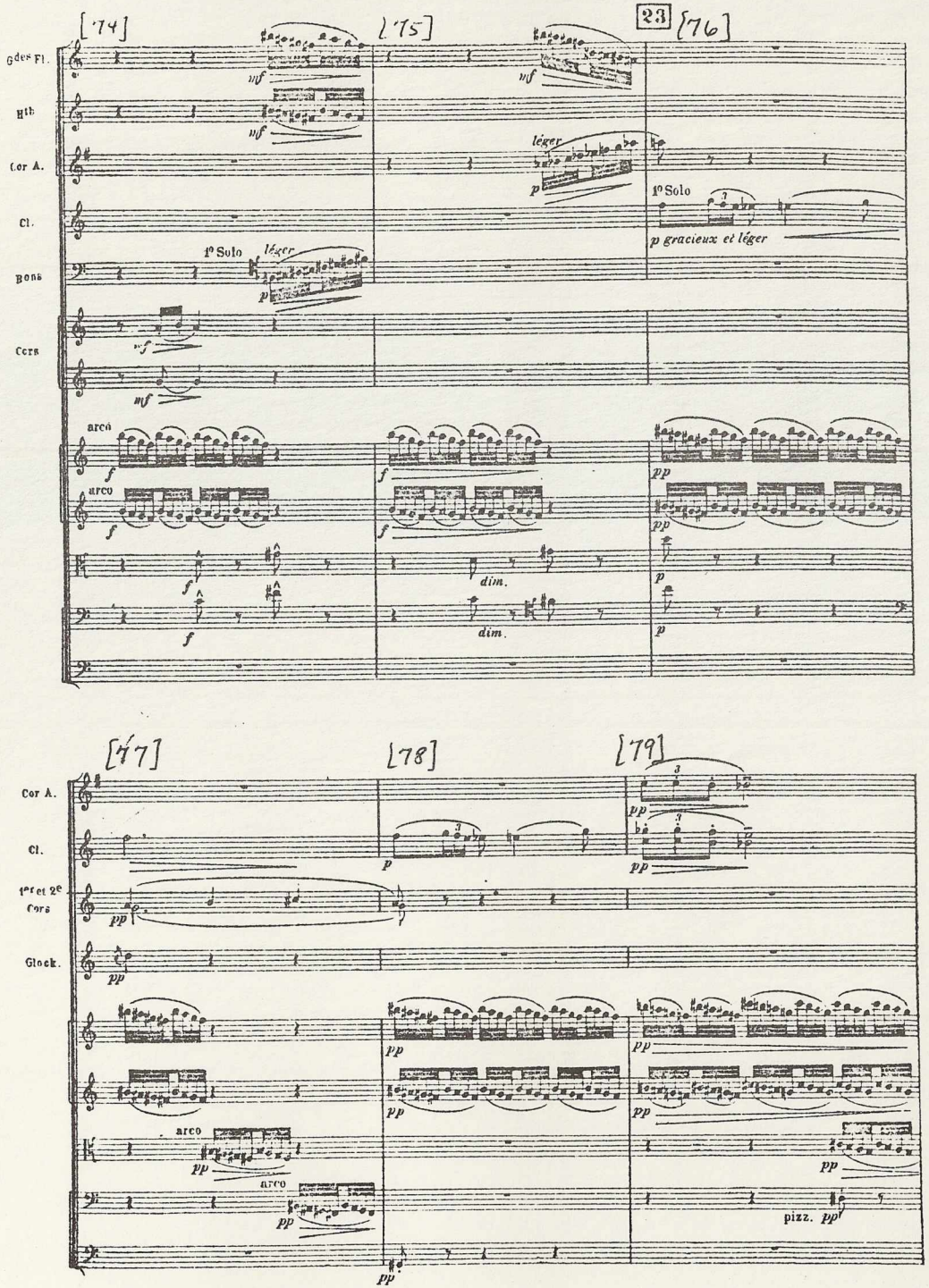
[55] [56] [57] [58] [59] [60]

21

Gdes Fl.
Cl.
Bons
Cors
Trg.
1re Harpe
2do Harpe
Cymb.
Glock.
1re, 2do Harpes

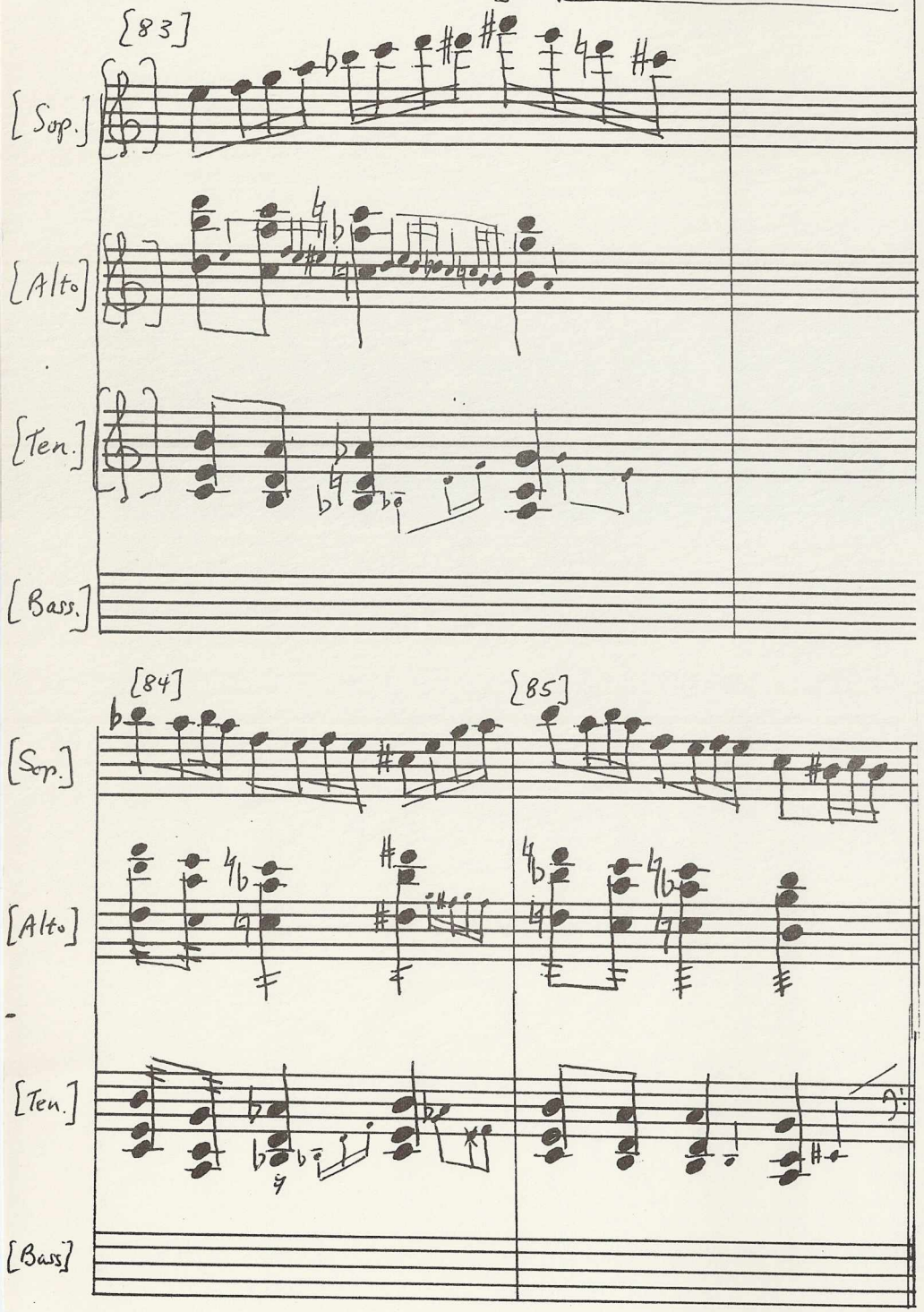
p tres léger
dim. molto
arco
mp dim. molto
Div.
dim. molto
pp

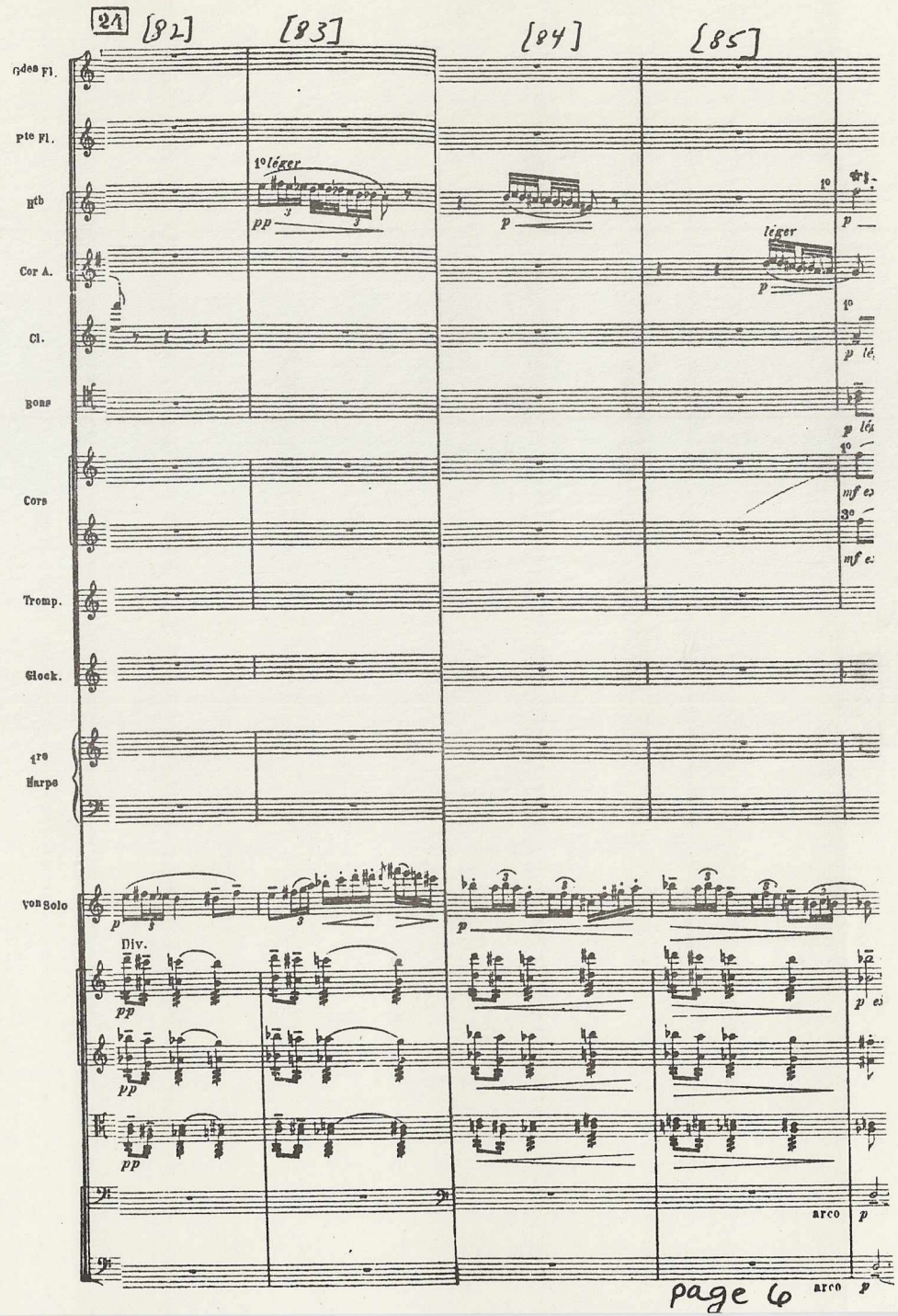
At bar 77, horn part does not appear in sketch.

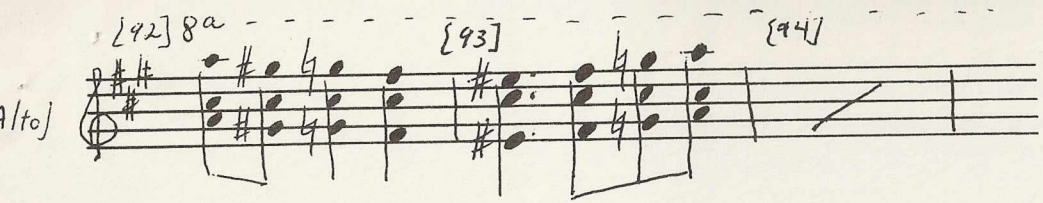


[Chiefly in black ink - Small notes in atto and tenor staves in red ink.]

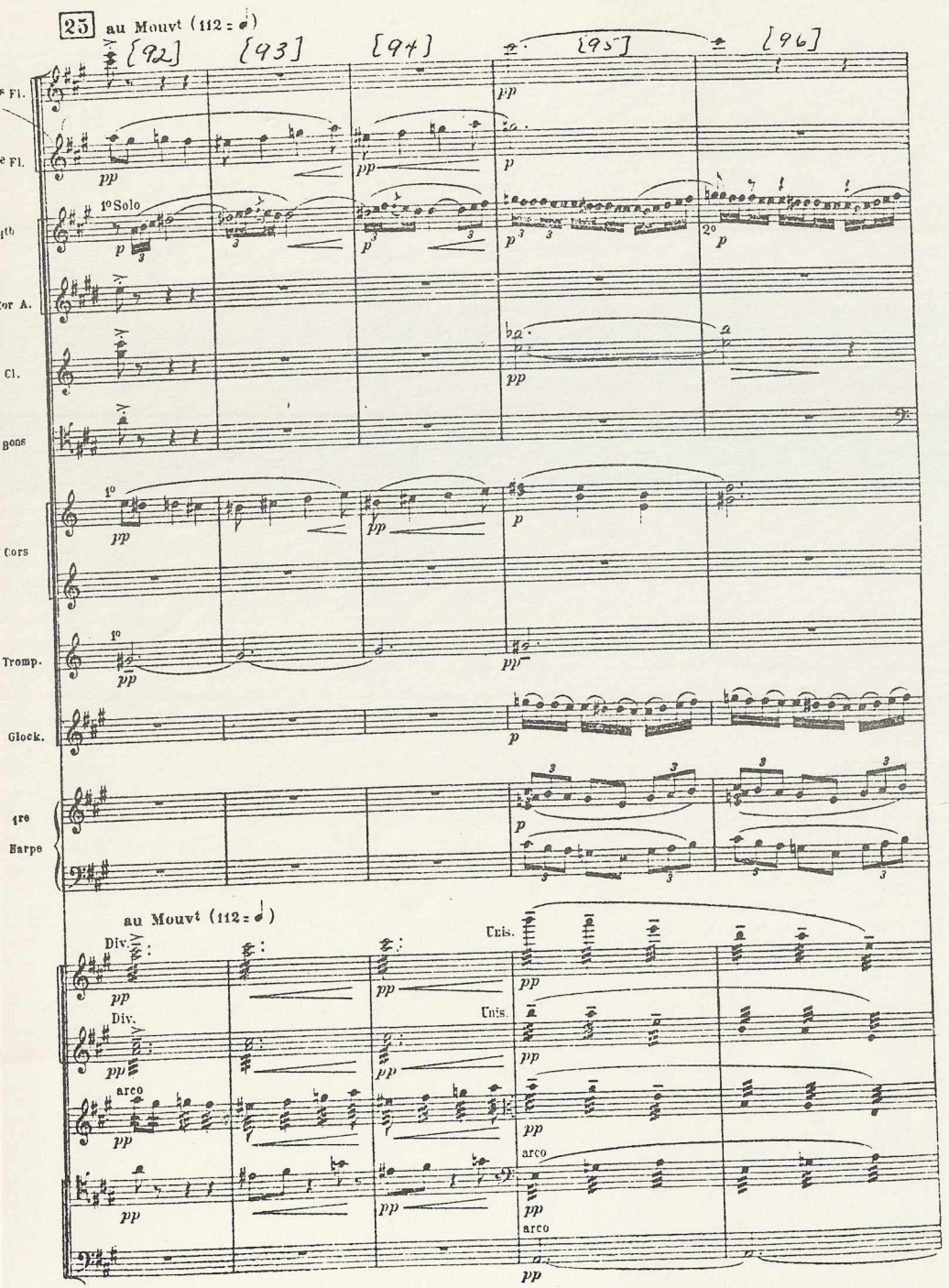
N.B Oboe trill beginning in m. 86 not in sketch

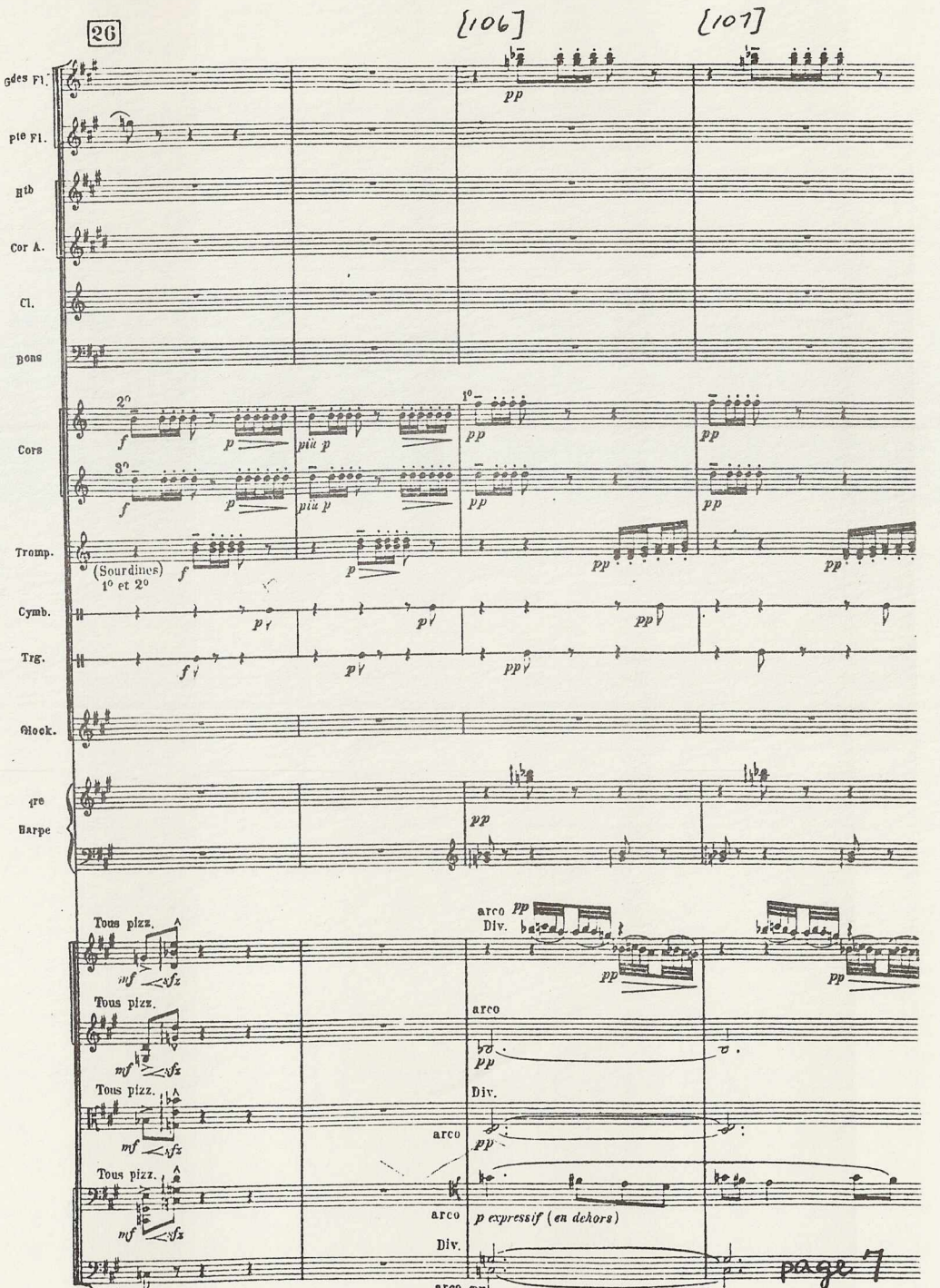


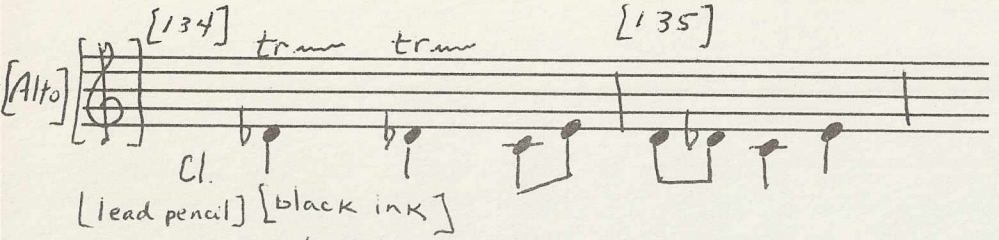




Bars 106-111: Violin I part not in sketch.

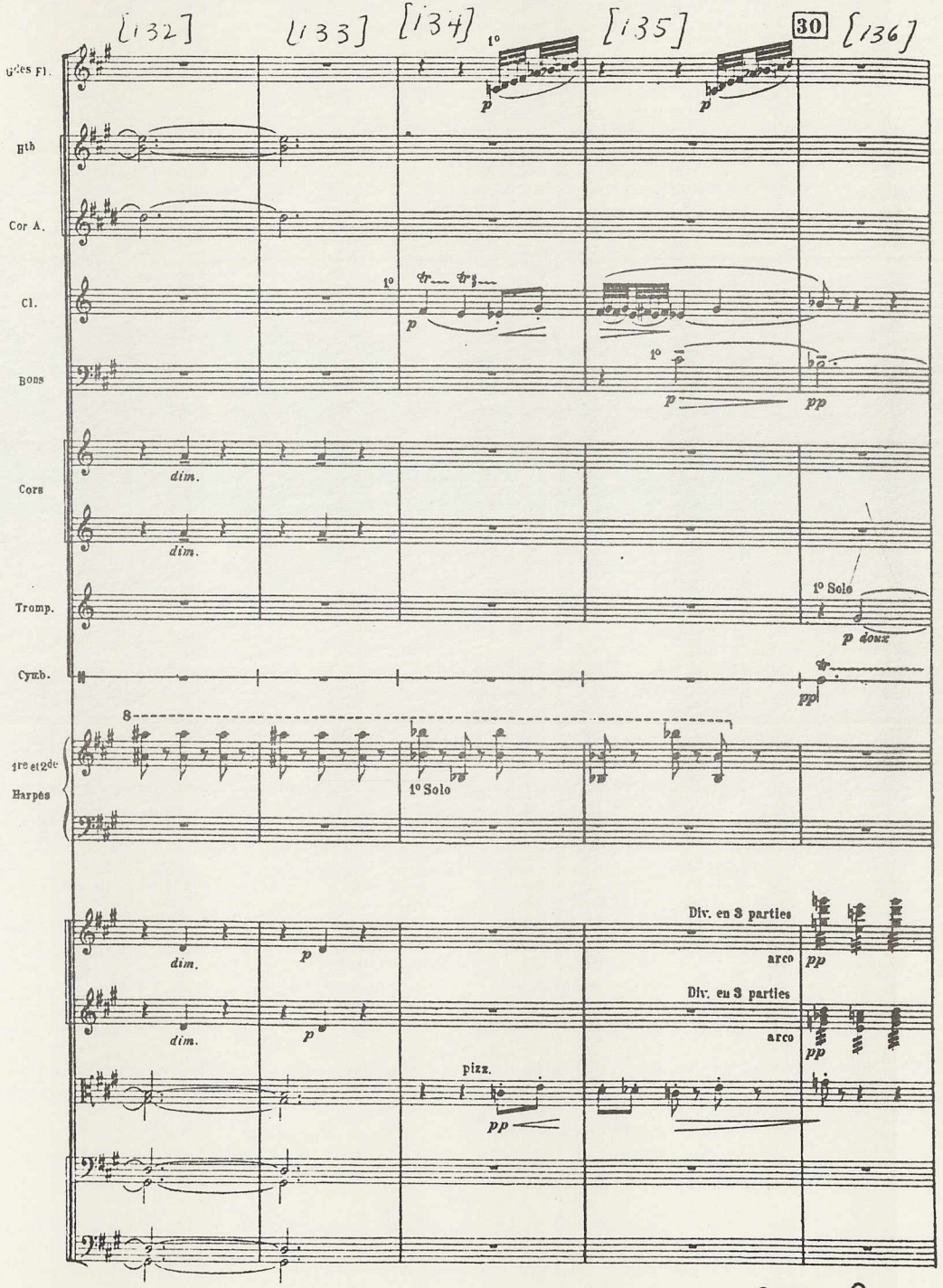






[The first flat in m. 134 is clearly a slip of the pen, since the second d on beat two also carries a flat sign.]

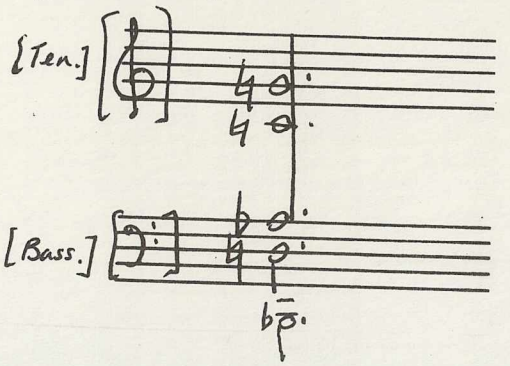
N.B. In bar 134 the harps change from repeated octaves on a# to bb. This subtle difference in tone color is indicated from the start in the black ink sketch.

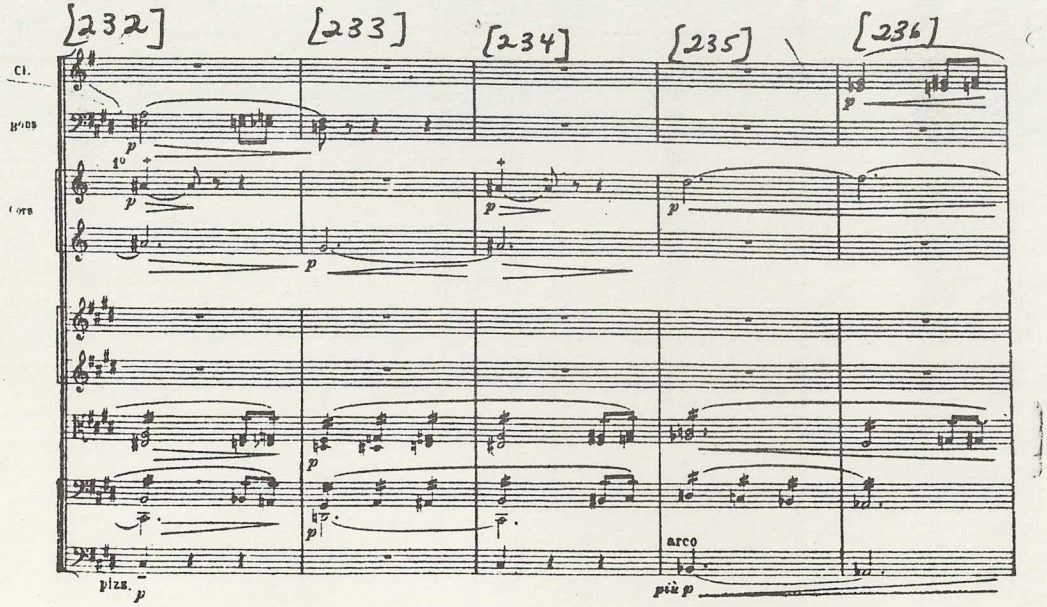


SKETCH:

Bar 235 cello part does not appear

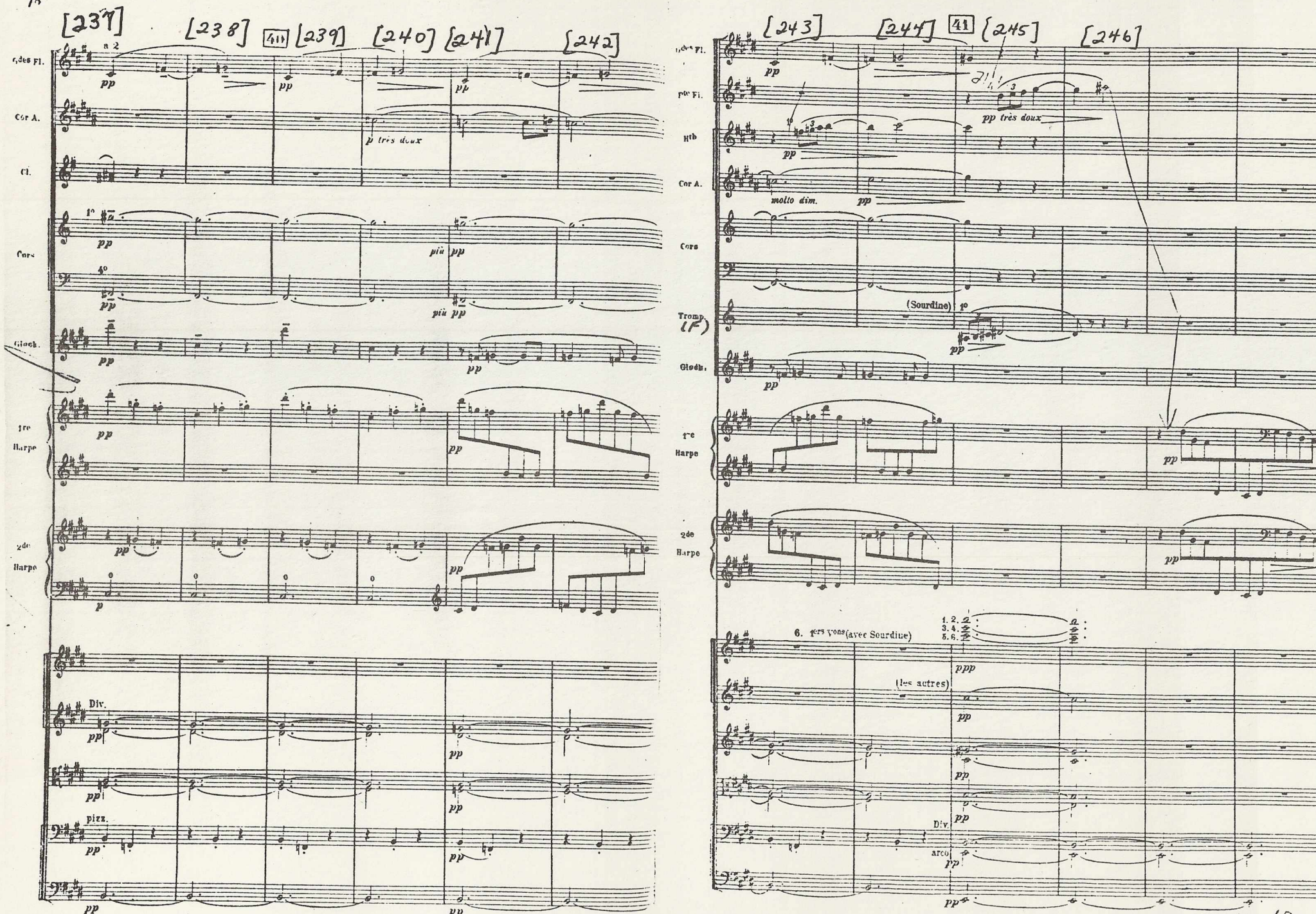
[black ink]





Bars 237-244: Cello part not in sketch.

Bar 245: Trumpet part not in sketch.



SONATA FORM (Howat)
1-55 INTRO
56-156 EXPOS
157-210 DEV
211-257 RECAP (Howat)
258-292 CODA

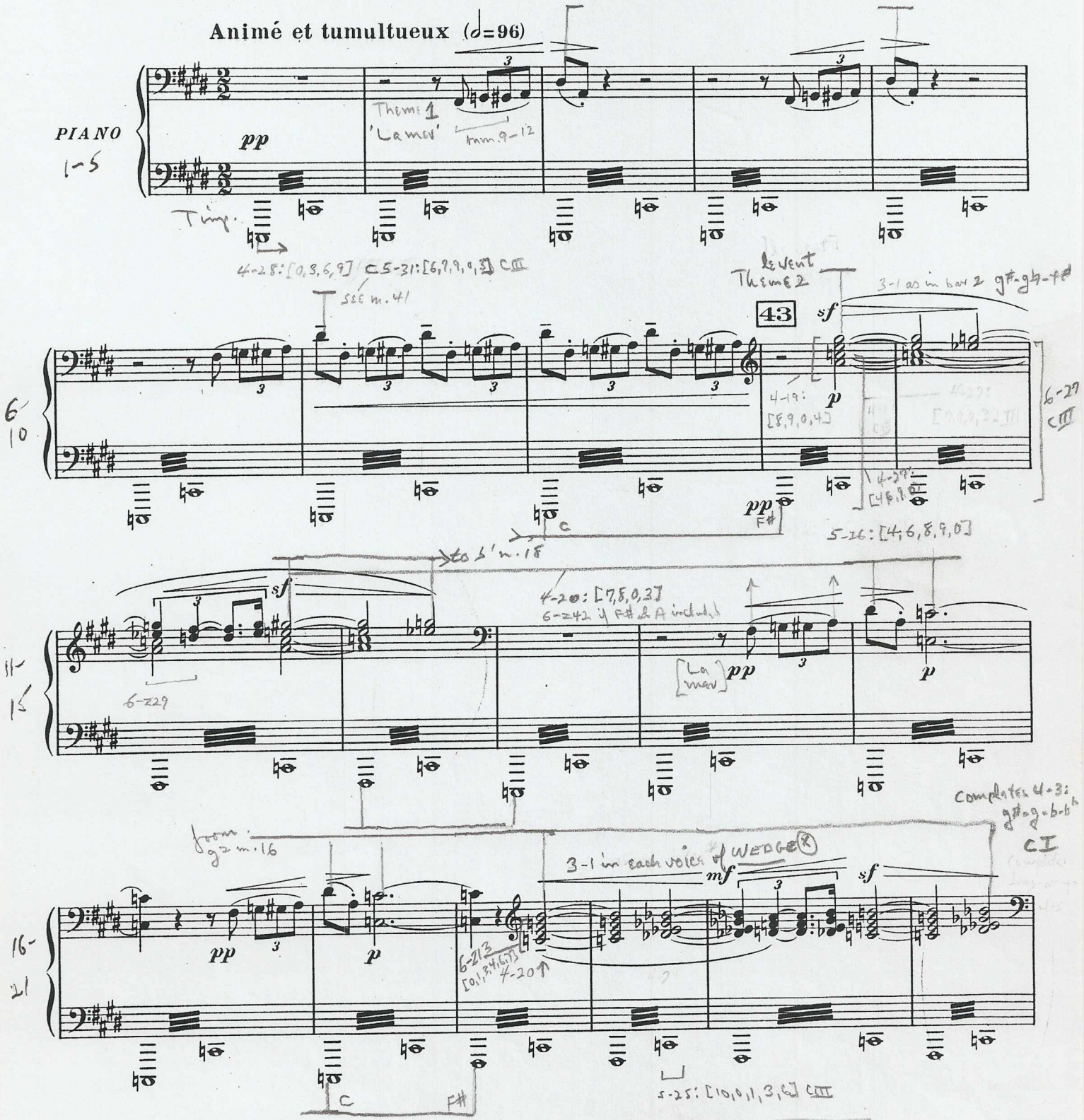
1891

Rhythmic Expansion / Contraction

III. Dialogue du vent et de la mer

Animé et tumultueux (♩=96)

PIANO

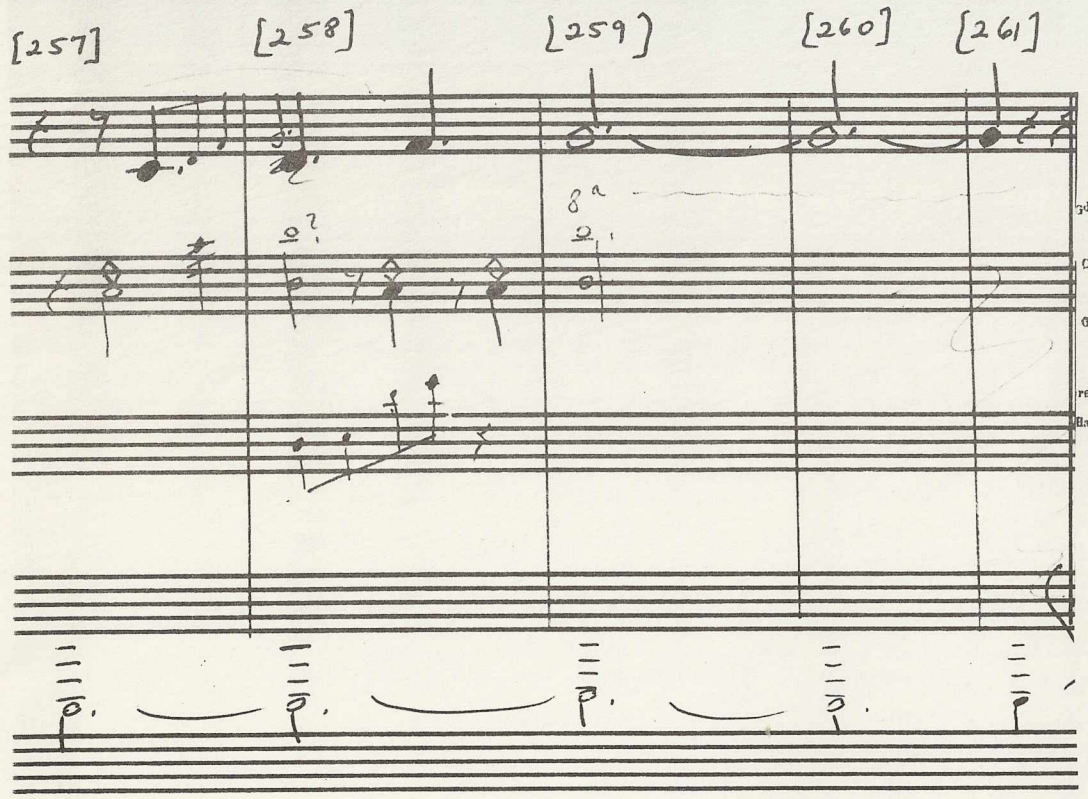


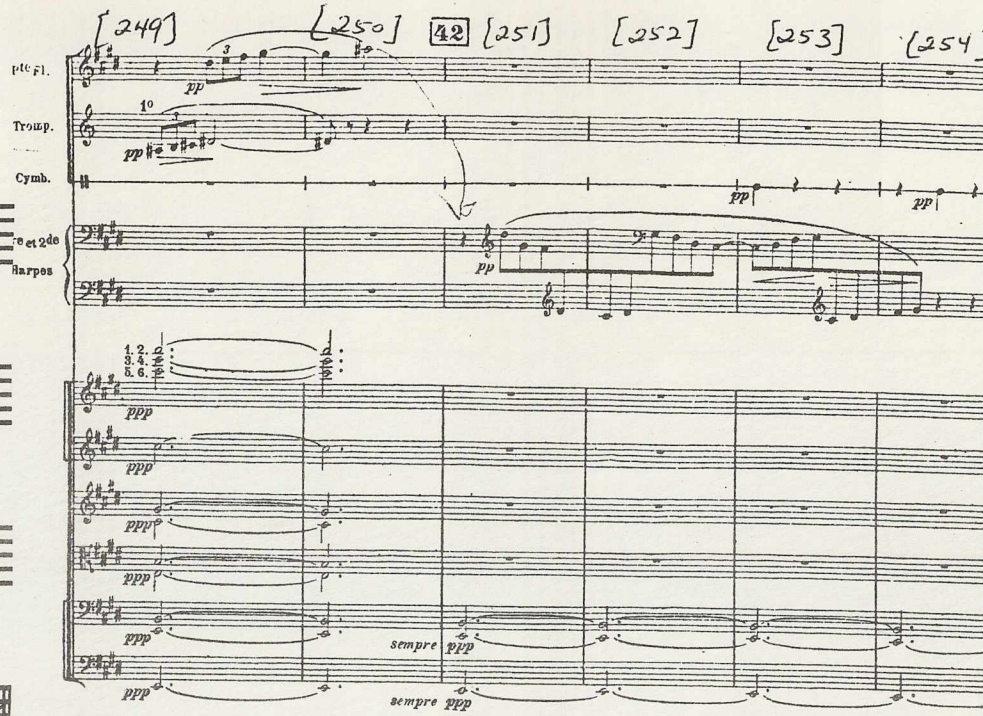
* cf. Nuages bar 13

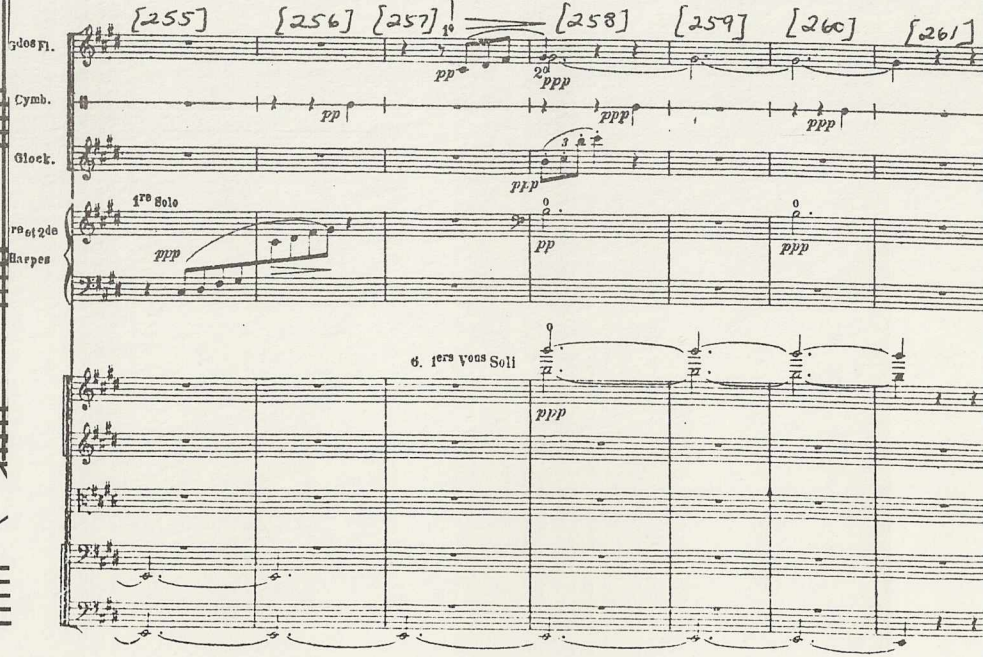
(X) Wedge and rhythmic contraction (pictorial)

Bar 249: Trumpet part not in sketch

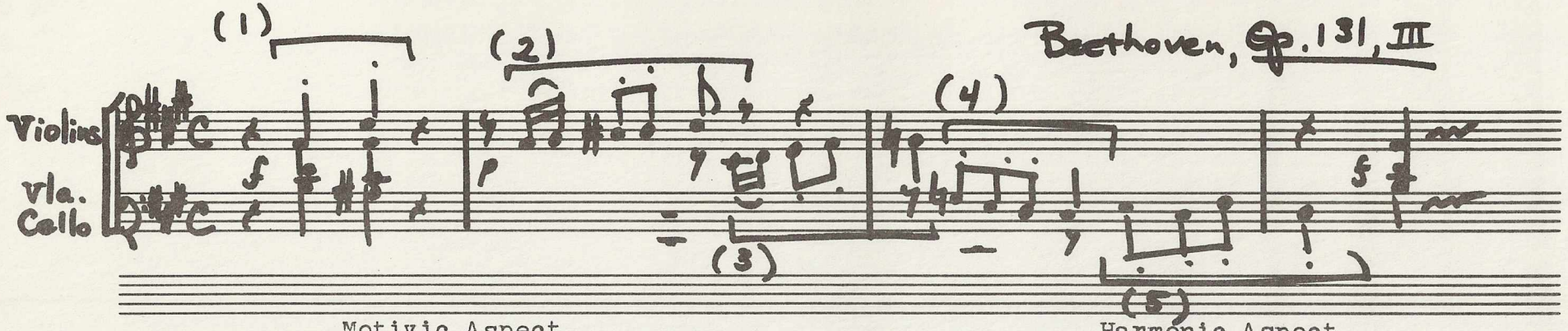
[larger notes = black ink
smaller notes = lead pencil]







Beethoven, Op. 131, III



Motivic Aspect

(1) Perf. 5th, ascending

~~(2) Same, filled in, producing a~~ rhythmic variant

~~(3) Imitation of (2), ascending dim. 5th~~

~~(4) Dim. 5th of (3) inverted; one passing tone eliminated producing rhythm of~~ three eighth notes.

~~(5) Rhythm of (4) and three pitches~~ from (4) are retained.

Harmonic Aspect

(1) B minor: i - V

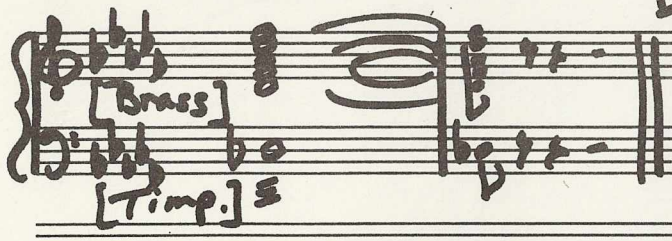
~~(2) Continuation of V~~

~~(3) Begins with continuation of V; with~~ last note g, implied harmony is ii^{o}.

~~(4) Continuation of ii^{o}.~~

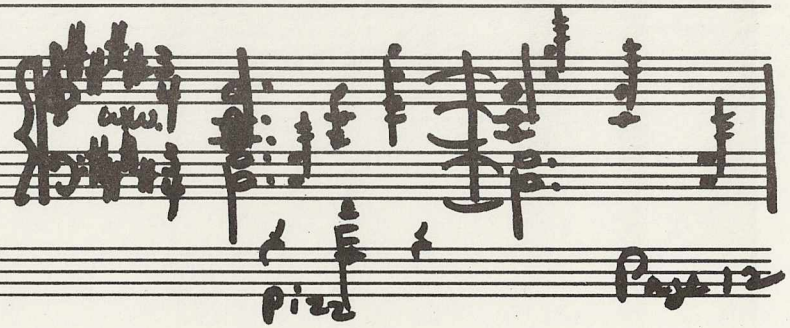
~~(5) First two notes continue harmony~~ of ii^{o}; with addition of third note, ~~f#, harmony is heard as V^{4} resolving to implied I_{6} in next bar~~.

La Mer, I (final chord)



Db-Ab : C#-G#

La Mer, II (initial chord)



Readings:

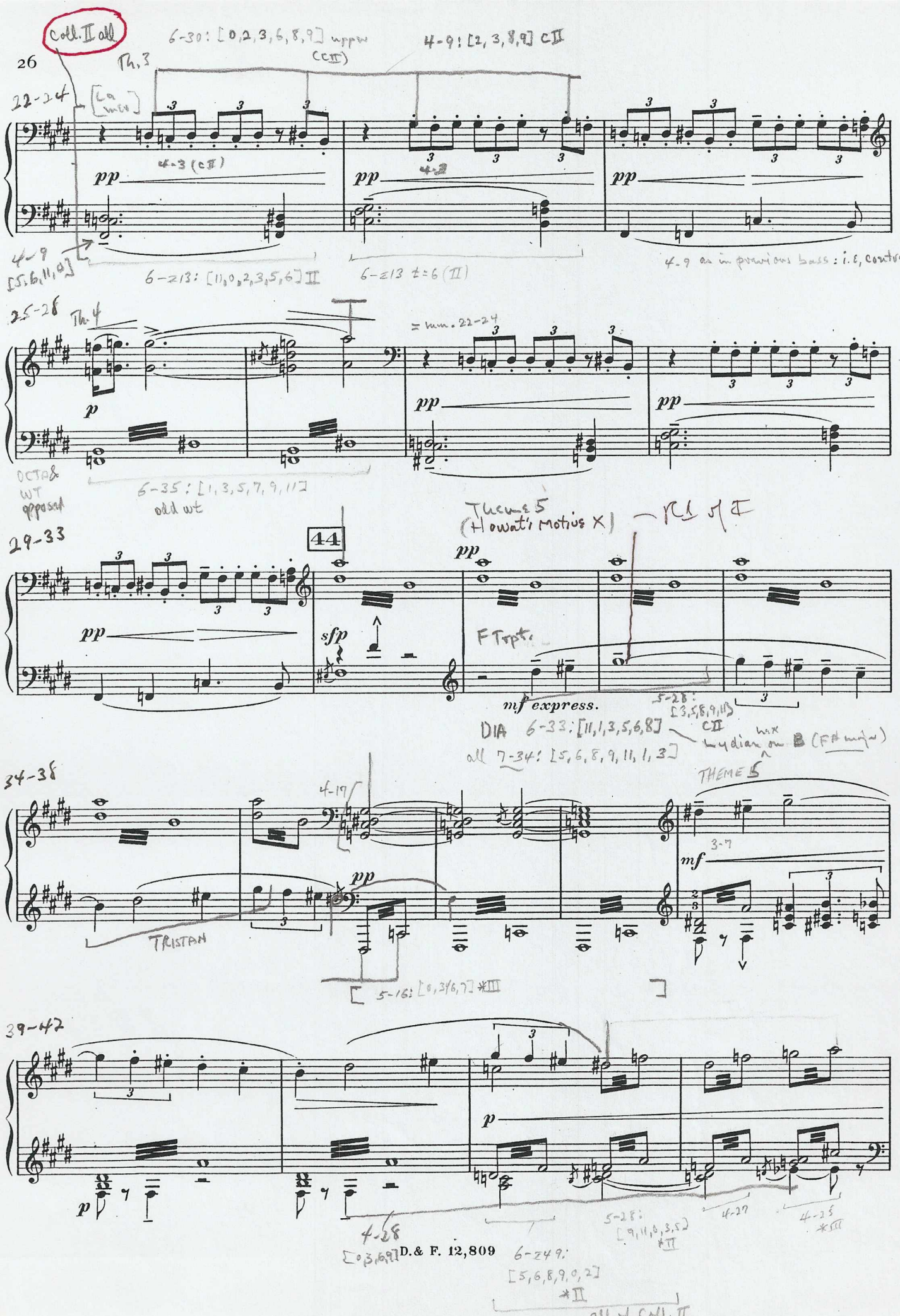
Roy Howat, *Debussy in Proportion*, Chapter 8, p. 93ff. Commentary Sibley ms. p. 105

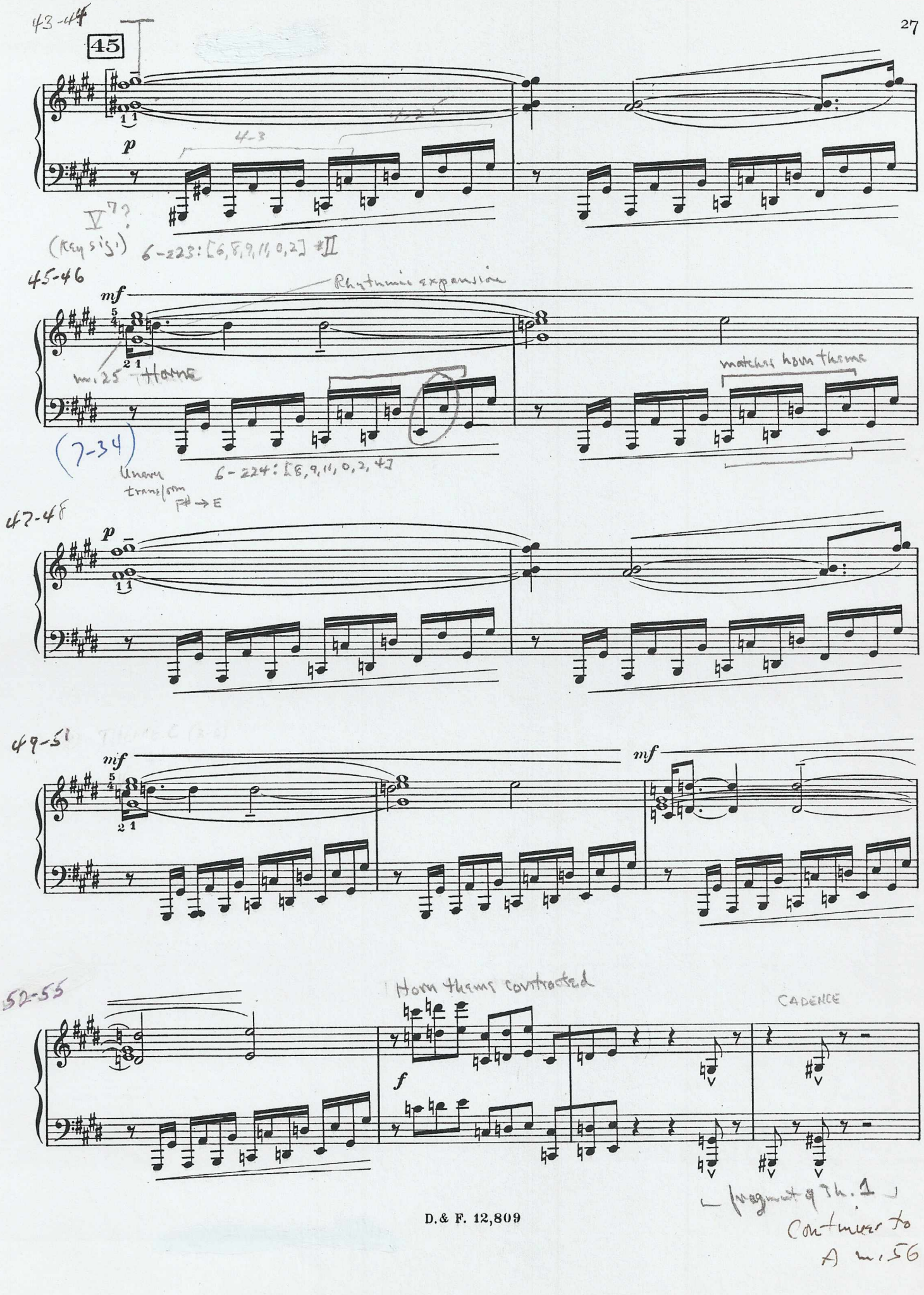
Marie Rolf, "Orchestral Manuscripts of Claude Debussy: 1892-1905. *The Musical Quarterly*, LXX, No. 4, Fall, 1984, 538-566.

I. De l'aube à midi sur la mer p. 1

II. Jeux de vagues p. 10

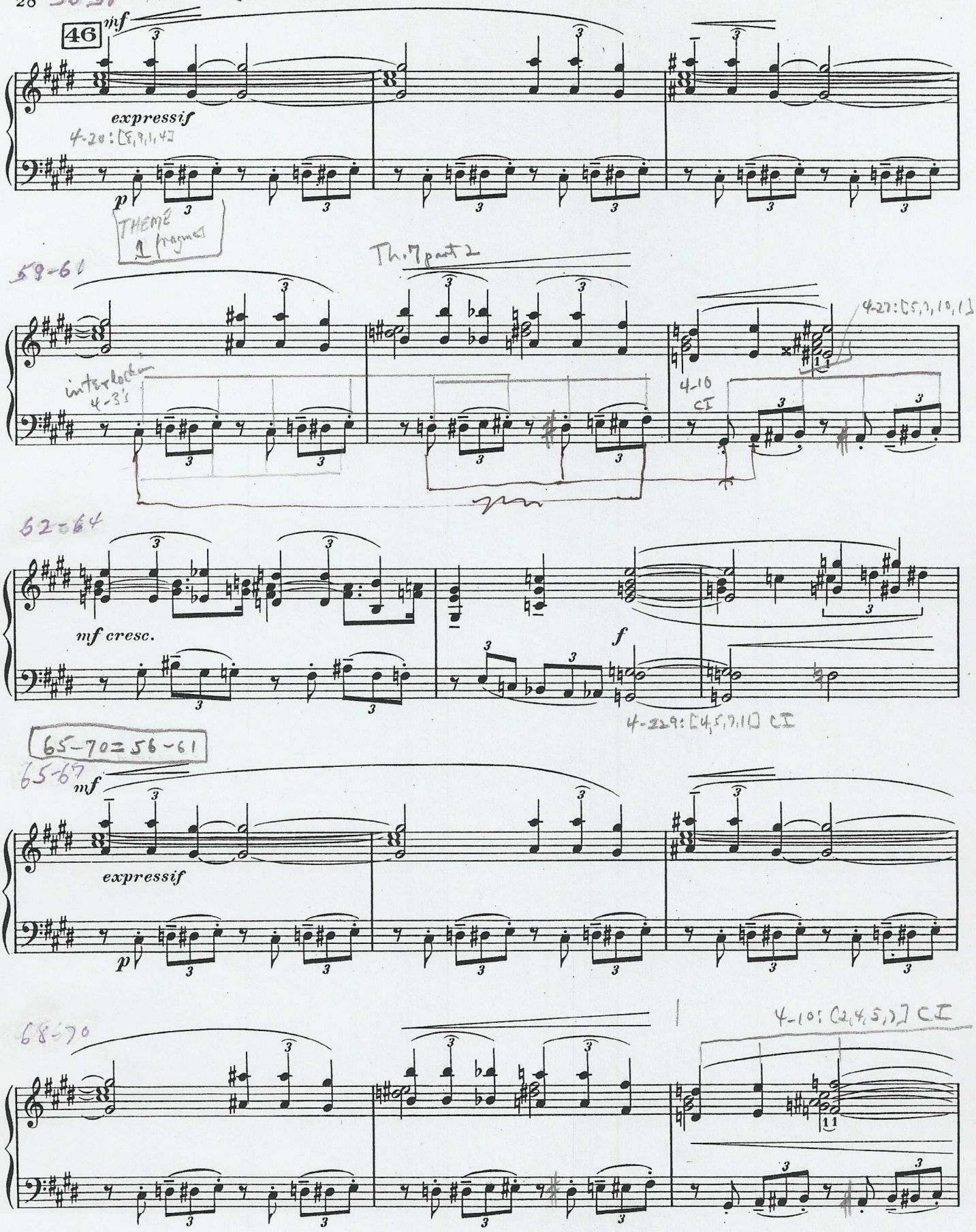
III. Dialogue du vent et de la mer p. 25

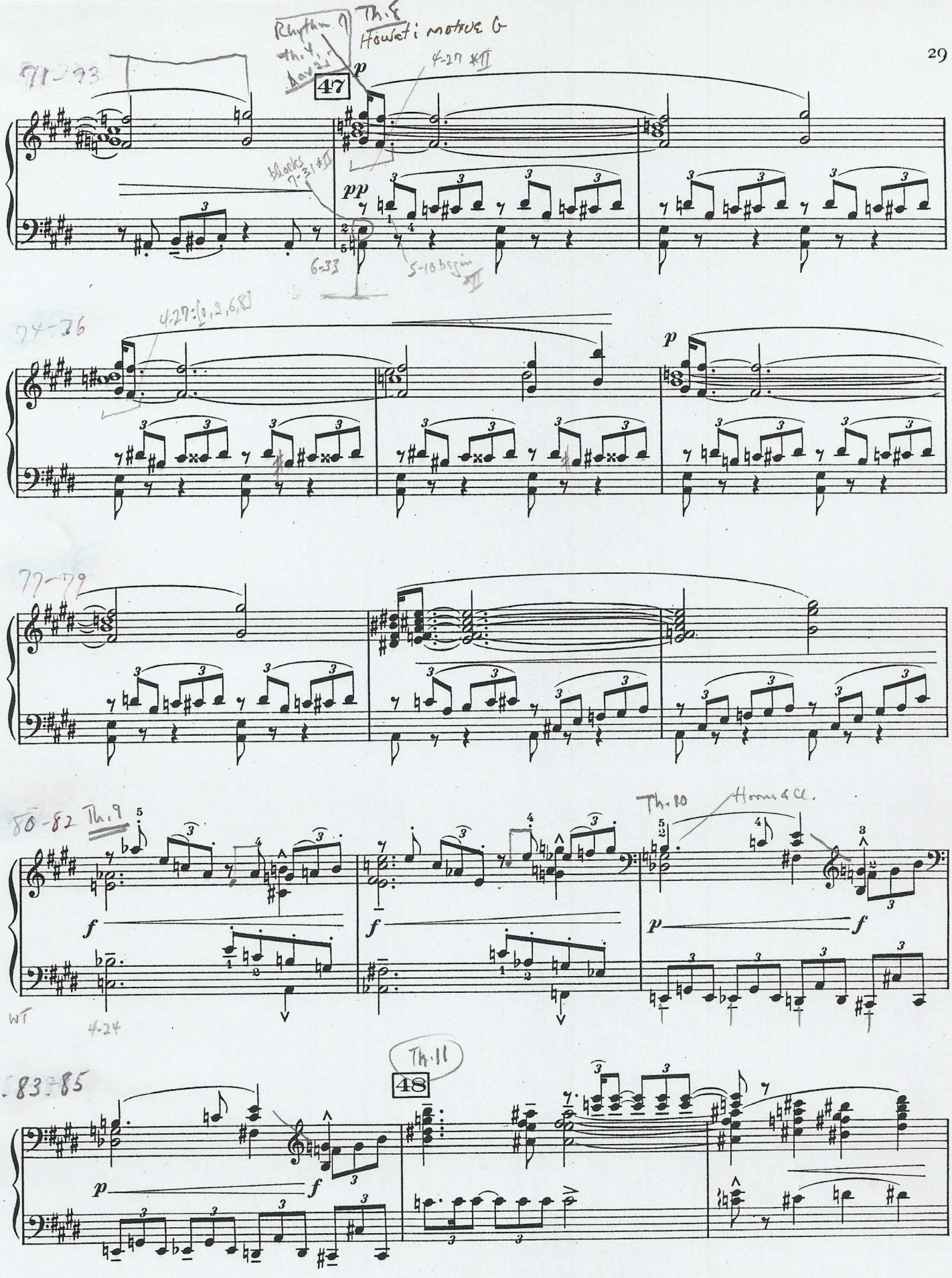

Coll. II all
6-30: [0,2,3,6,8,9] uppw (CII)
4-9: [2,3,8,9] CII
Th. 3
22-24
[La mw]
4-3 (CII)
pp
4-9 [5,6,11,0]
6-z13: [11,0,2,3,5,6] II
6-z13 t=6 (II)
4-9 as in previous bass: i.e. contraction
25-26
Th. 4
= mm. 22-24
p
OCTAS WT opposed
6-35: [1,3,5,7,9,11] odd wt
29-33
44
Theme 5 (Howat's Motive X)
sfp
F Trpt.
mf express.
5-28: [3,5,8,9,11]
DIA 6-33: [11,1,3,5,6,8] CII
all 7-34: [5,6,8,9,11,1,3]
Lydian mix on B (F# mix)
34-38
4-19
THEME 5
mf
3-7
TRISTAN
5-16: [0,3,6,7] *III
39-42
4-28 [0,3,6,9]
5-28: [9,11,0,3,5] *II
4-29
4-25 *III
6-z49: [5,6,8,9,0,2] *II

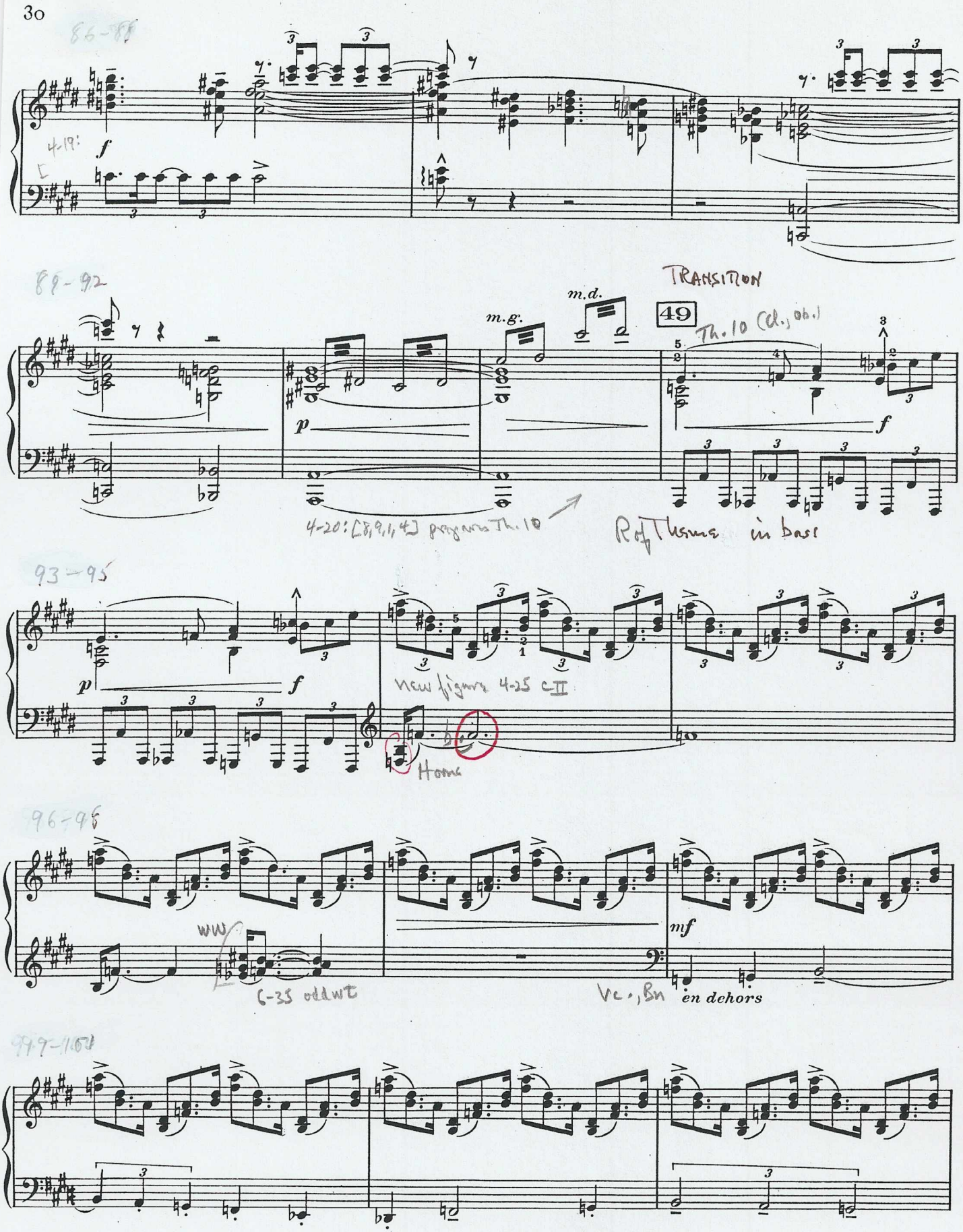

43-44
45
p
4-3
V7?
(Key sig.)
6-223: [6,8,9,11,0,2] *II
45-46
mf
Rhythmic expansion
m. 25 Horne
matches horn theme
(7-34)
Unary transform
F# → E
6-224: [8,9,11,0,2,4]
47-48
p
49-51
mf
mf
52-55
Horn theme contracted
f
CADENCE
fragment of Th. 1
Continues to A m. 56

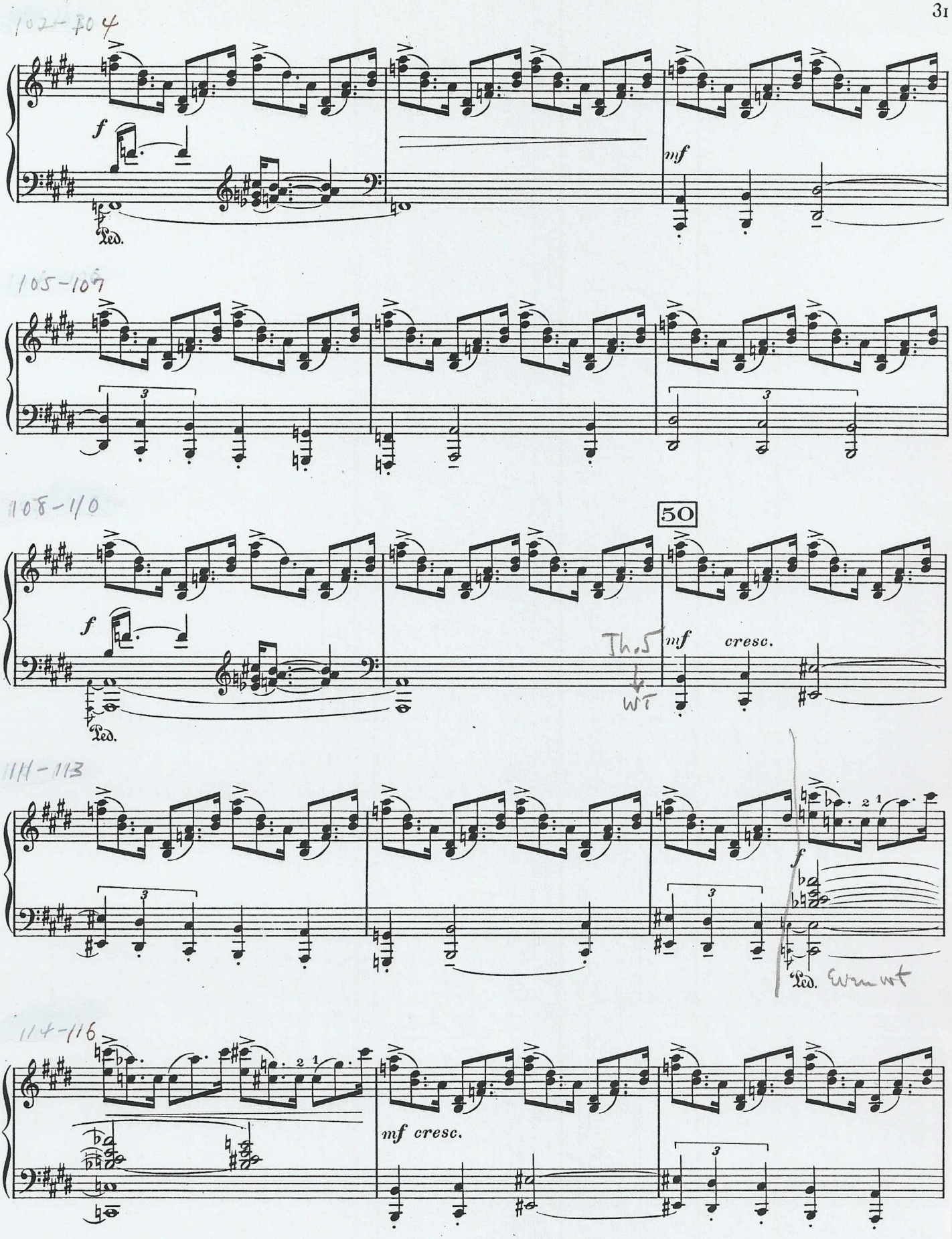
PART 1

28 56-58 THEME 7 (Howat's Motive F)




71-73
Rhythm 7
Th. 8
Howat: motive G
47
p
4-27 *II
blocks 7-31 *II
pp
6-33
5-10 begin *II
74-76
4-27: [0,3,6,8]
p
77-79
80-82 Th. 9
Th. 10
Horns & Cl.
f
f
p
f
WT
4-24
83-85
Th. 11
48
p
f


86-88
4-19:
f
89-92
TRANSITION
m.d.
m.g.
49
Th. 10 (Cl., Ob.)
p
f
4-20: [8,9,1,4] prepares Th. 10
Rhythmic in bass
93-95
p
f
new figure 4-25 cII
Horns
96-98
ww
C-35 oddwt
mf
Vc., Bn
en dehors
99-110


102-104
f
Ped.
mf
105-107
108-110
50
f
Ped.
Th. 5
WT
mf
cresc.
111-113
f
Ped.
Even wt
114-116
mf cresc.