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CLAUDE
DEBUSSY

LA MER

Trois esquisses symphoniques (1909)

Edited by Clinton F. Nieweg, Nancy M. Bradurd and Lawrence N. Halverson

L. 109

FULL SCORE

EDWIN F. KALMUS, CO.

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in B-flat*
3 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in B-flat*
2 Cornets in C
3 Trombones
Tuba

Timpani
Glockenspiel or Celesta
Percussion (3 players)
Tam-Tam, Cymbals, Triangle, Bass Drum

2 Harps

Strings

*Original and transposed keys included

Duration: approx. 23 minutes

PROGRAM NOTE

La Mer was the second of **Claude Debussy's** (1862-1918) three orchestral works in three sections. Although the composition of **La Mer** took him more than a year and a half, this was unusually quick progress by his standards. **La Mer** was premiered in Paris in October 1905 and was initially not well received. However, the work was performed in the US in 1907 and in Britain in 1908, and after its second performance in Paris, in 1908, it quickly became one of Debussy's most admired and frequently performed orchestral works. This edition by Clinton F. Nieweg, Nancy M. Bradburd, and Lawrence N. Halverson is based on the second published Durand edition of 1909, which included the composer's revisions.

La Mer

PREFACE

Hokusai, Katsushika (1760-1849). *The Great Wave Off Kanagawa*. c. 1829–32 woodcut. Hakone Museum, Japan.

"De l'aube à midi sur la mer" ("From Dawn to Noon on the Sea")
"Jeux de vagues" ("Play of the Waves")
"Dialogue du vent et de la mer" ("Dialogue of Wind and the Sea")

The orchestration was completed 5 March 1905 with the première by the Lamoureux Orchestra, 15 October 1905, Paris, Camille Chevillard, conductor. The second performance was with the Concert Colonne, 19 January 1908, with Claude Debussy in his conducting debut in a concert of his own works.[2]

The primary sources for this Critical edition of La Mer are the corrected manuscript of the original 1905 edition score and the second edition of the full orchestral score, which was published by A. Durand & Fils (Paris) in 1909. In addition to the manuscript, the composer prepared four annotated score sources, a four-hand piano manuscript, and the piano reduction publication. At the present time, the original orchestra parts have not been located. Conductors may also be interested in the six other secondary sources listed in the Durand Rolf edition, each of which gives a different interpretation of the notations in the original autograph score.[3] The Bärenreiter edition by Woodfull-Harris has a list of 23 different sources in existence.[4]

1. François Lesure, *Catalogue de l'œuvre de Claude Debussy* (Genéve: Minkoff, 1977).
2. Léon Vallas, *Claude Debussy et son temps*, 2nd ed. (Paris: A. Michel, 1958), trans. by Maire and Grace O'Brien, *Claude Debussy: His Life and Works* (Oxford: Oxford Univ. Press, 1933; reprint, New York: Dover, 1973).
3. Claude Debussy, *La Mer*, ed. Marie Rolf, Œuvres complètes de Claude Debussy, 8th ser., 5th vol. (Paris: Editions Durand, 1997).
4. Claude Debussy, *La Mer*, ed. Douglas Woodfull-Harris (Kassel: Bärenreiter, BA 7880, 2014)

La Mer is the result of Debussy's lifelong fascination with the sea and his conscious need to embark on a different compositional path after *Pelléas et Melisande*:

> "I was destined for the fine life of a sailor… I still have a great passion for the sea. You will say that the ocean does not exactly wash the hills of Burgundy, and that what I am doing might be like painting landscapes in a studio. But I have an endless store of memories, which I consider are worth more than reality." [5]

> "Debussy gained inspiration for La Mer from Japanese artist Katsushika Hokusai's woodblock print, *The Great Wave Off Kanagawa.* Hokusai's rendering of the waters near Mt. Fuji depicts a massive and threatening wave in the middle of a stormy ocean. The sharp cuts in the wood give the water a violent quality, almost attempting to bury and destroy whatever lies in the path of the wave. And on the cover of his symphonic sketches entitled La Mer, he insisted on reproducing a wave, from a print by Hokusai, the sight of which always delighted him."[6]

In 1909, Arturo Toscanini began to program *La Mer* for which he suggested instrumentation refinements, some of which Debussy subsequently kept in the 1909 publication. Debussy did not use the Toscanini suggestion of altering the first movement so that the sixteen cellos are doubled by violas at measure 86 (Reh. 9), but in the third movement he did thin out the brass scoring after measure 296 (Reh. 63).

The original published Durand material for the 1909 edition of *La Mer* contains approximately 7,000 discrepancies between the score and the parts. This Critical publication attempts to reconcile these differences, thus saving time for conductors, players, and librarians. The editors readily acknowledge that a totally error-free edition is very rare, and therefore welcome comments and suggestions for improvement. Some controversial problems within the versions include the following while other are listed in the Table of Discrepancies below.

II. *Jeux de vagues:*

1. In the second movement, Debussy includes a part for Glockenspiel, but did not specify which type of instrument he wanted. Norman Del Mar [7] speculates that as the notes are written too high for the mallet Glockenspiel, they must have been intended for the *Jeu de Timbres à Clavier* (Keyboard Glockenspiel), which has a range of c2 to g5 on the model manufactured by the Schiedmayer firm.[8]

2. The listing for Glockenspiel in the second movement includes a note that suggests the alternative of a Celesta. Rolf writes, and the editors agree, that a Celesta should be used in the second movement and replaced by the mallet Glockenspiel in the third movement, only if the *Jeu de Timbres à Clavier* is not available for that movement.[9]

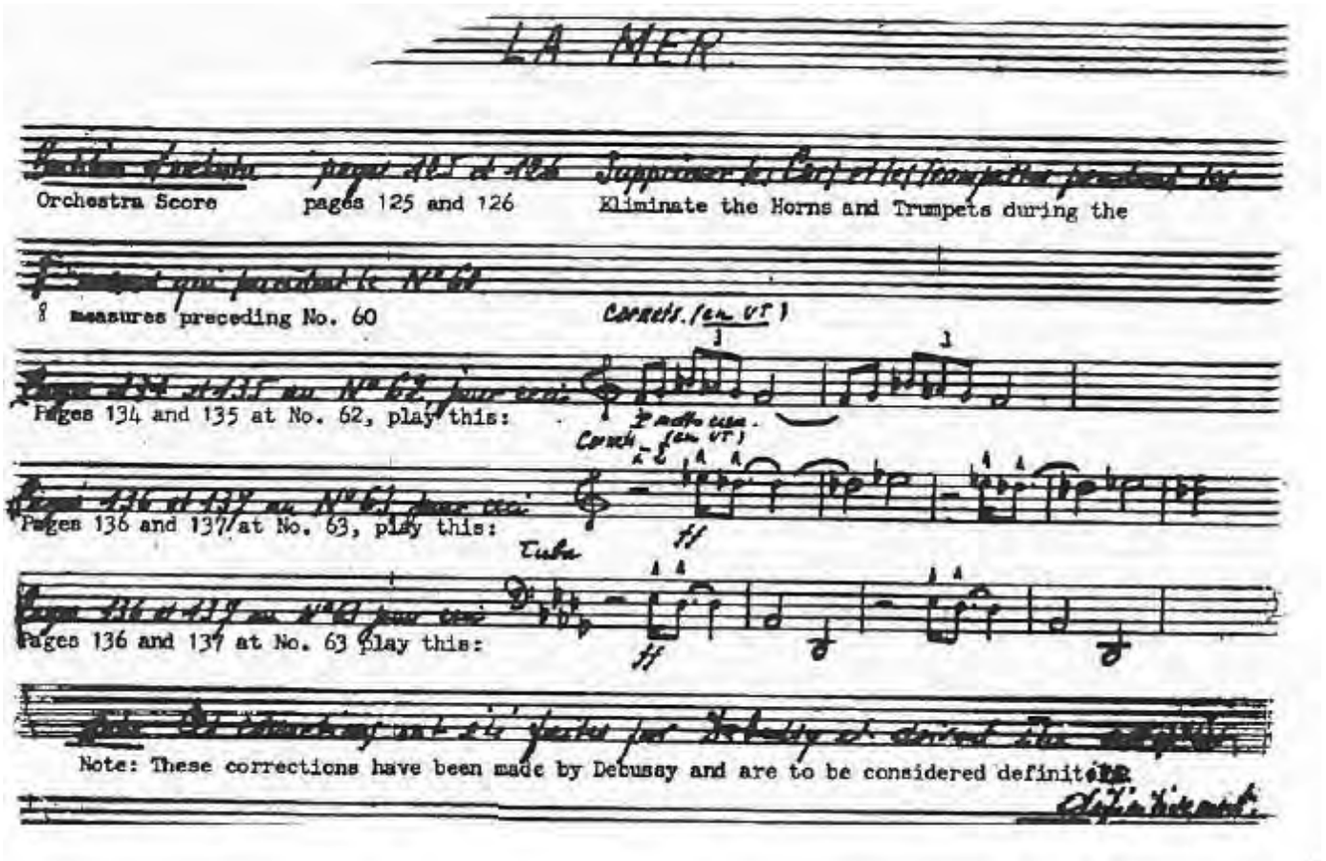
III. *Dialogue du vent et de la mer*:

1. The passage in the upper strings at measures 199-202 has several bowing and articulation variants between the parts and the score. The original Violin I part has no bowing there, while most scores start each group of 4 notes with a down-bow followed by three up-bows.

2. In the 1905 edition, Debussy wrote a "fanfare" passage for the Horns and Trumpets at measure 237-244, which he asked M. Durand to remove in the 1909 edition. In the Kalmus 2018 critical edition these eight measures of music are added as cue-sized notes for conductors who prefer to mix editions. See Debussy "Memo" p. v.

3. The one passage in the entire score where Cornet II plays notes that are different from Cornet I occurs at measures 251–257. This Cornet II passage has been inserted as a cue into the Trumpet III part in order to afford orchestras greater flexibility in instrumentation.

5. André Messager, letter from Claude Debussy, 12 Sept. 1903, trans. by Roger Nichols, quoted in Roger Nichols, *The Life of Debussy* (Cambridge: Cambridge Univ. Press, 1998).
6. Vallas, ibid.
7. Norman Del Mar, *Anatomy of the Orchestra* (Berkeley: University of California Press, 1981).
8. Firma Schiedmayer Celesta GmbH Stuttgart | https://www.celesta-schiedmayer.de/ (accessed 20 August 2017).
9. Marie Rolf, "The Glockenspiel-Celeste Controversy in Debussy's La Mer," *Modern Percussionist* 3/4 (Sept.-Nov. 1987): 28-29.



Comments regarding major differences between the original 1905 publications and the revised/corrected 1909 publications - compiled by Clinton F. Nieweg & Lawrence N. Halverson

Sources:
1905 Score: Composer's autograph, 5 March 1905. On deposit, BnF -Bibliothèque nationale de France (Paris). This full score was used for engraving the 1905 edition.
1905 Score: Durand & Fils © July 1905 - Plate D. & F. 6532
1905 Study score © Dec. 1906. Durand. Study score no longer for sale.
1905 Score: Eulenburg study score No. 1321.E.E. 6344. ©1983 Engraved using the 1905 with "Fanfares" removed. No parts published.
1905 Parts: Durand D. & F. 6531 [This Durand edition of the parts is no longer for sale.]

Arrangements and Transcriptions:
For Piano 4 hands (Debussy) Paris: Durand & Fils, 1905. Plate D. & F. 6606
For 2 Pianos 4 hands (Caplet) Paris: Durand & Fils, 1905-1909. Plate D. & F. 7358
For Piano Solo (Garban) Paris: Durand & Cie., 1938. Plate D. & F. 12,809

1909 Score: Pub. Durand & Fils 1905,1909. Durand C^{ie}. 1938. Plate D. & F. 6838. Dur. #4031228 for sale.
1909 Score: Reprint Dover Publications, 1997, 1983. No Dover parts published.
1909 Score: Pub. Durand & Fils 1905,1909. Durand C^{ie}. Reprint London: United Music Publishers
1909 Score: Pub. Edition Peters ©1972, 2013. Edited Max Pommer. Full score and parts on rental. Study score EP 9153 for sale.
1909 Score: Debussy's La Mer: a critical analysis in the light of early sketches and editions by Marie Rolf; Dissertation: Thesis (Ph.D.); University of Rochester, 1976. Pub: Ann Arbor, Mich.: U.M.I., ©1977. x, 357 leaves: music; 20 cm. Cites twelve sources as references.
1909 score: Pub. Budapest: Editio Musica, ©1983 Edited Gábor Darvas.
1909 Score: Pub. Edwin F. Kalmus LC, A1393 ©1991. Edited by Clinton F. Nieweg and Nancy M. Bradburd, corrected edition. 1st printing now POP and replaced by the present Edwin F. Kalmus LC, A1393 ©2018, critical edition, Edited by Clinton F. Nieweg and Lawrence N. Halverson, Full Score and Parts for sale.
1909 Score: Pub. Durand 1910 (2nd edition after corrections); Oeuvrés complètes de Claude Debussy/ Série 5, La Mer/Edited Marie Rolf. ©1997. Score sale - Parts rental, U.S. agent Boosey & Hawkes.
1909 Score: Pub. Breitkopf & Härtel ©2006 PB5399. Edited by Peter Jost. Score and parts for sale.
1913 Score: Pub. Bärenreiter ©2014 BA 7880. Edited by Douglas Woodfull-Harris. Score and parts for sale.

Abbreviations: Auto.= Debussy's 1905 autograph manuscript. Dur.= Durand 1905 score. Dur. 1909 = Dur. 2nd edition. Peters = ed. Pommer 1972. Eul.= Eulenburg 1983. Kalmus 1991 = ed. Nieweg/Bradburd. Rolf = edition using the 1909 manuscript, published Durand 1997. Breit. = ed. Jost 2006. Bär. = ed. Woodfull-Harris 2014. Kalmus 2018 = Critical edition ed. Nieweg/Halverson.

Status codes: X = Debussy re-orchestration. ! - is critical; would stop rehearsal. s/r = should read. M. = measure. R.H. = Right Hand. L.H. = Left Hand. U.S, M.S, L.S = upper, middle, or lower system of a divisi section. [ ] = editorial decision. - Dash = to. Example: 10 -14 = measures 10 to 14. , Comma = and. Example: 10, 14 = measures 10 and 14. Redn. = piano reductions. ? = A change to be made at the conductor's discretion.

Table of Discrepancies

Movement I - "De l'aube à midi sur la mer"

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
	Timp. Perc.					As is normal for Debussy's scores some percussion lines are not shown in the Auto. but were added later.	Modern scores use the notation in the 1909 revision.
	Timp.	-	1-11	1-11		1905 Auto., Dur. *tr.* ~~~~ on each M. Eul. uses tremolo slashes.	Scores have *tr.* on each M. to indicate a new roll not a continuous roll. Kalmus 2018 critical edition notates the tremolo slashes for clarification.
	Tpt.1 in F	1	2-8	24-30		Starts on C#4 in Auto.	Notated as 8va starting on C#5 in some editions. Kalmus 2018 uses the notation in the Auto.
X	Bsns.	2	3, 4	25-26		Auto., Dur., Eul. *cresc.* sign starts in M. 26. Same in the Breit. 2006 printing of the 1909 edition.	*cresc.* sign starts in M. 25 in 1909 Ms. per Rolf, like Flutes, starting b. 1 and continuing to M. 26 b. 5 as notated in the Kalmus 2018 critical edition. Bär. has the Bassoons rest.
X	E.H.	2	4	26	6	*dim.* sign in Auto., *cresc.* sign in Dur., Eul. on b. 4, 5.	*dim.* sign on b. 6 in 1909 Ms. per Rolf, like M. 24. Same as Tpt 1. In Bär. EH. doubles Fl. line.
X	WW	2	5-8	27-30		Auto., Dur., Eul. Uses 1905 orchestration.	1909 orchestration as changed by Debussy, printed in Kalmus 1991, Breit., Kalmus 2018 critical edition. Bär. prints the notation in the 1913 score.
	Va. L.	2	9	32- 43		No dot accents in the Ms. Dot Accents in M. 31 only in score and missing to continue to measure 43.	These are not staccato marks but the dot accent that the impressionist composers wrote. Added in the 1909 Dur. and Kalmus 1991. See Beck * for use of the dot as an accent.
X	Bsn. 2	2	10	32	1	Auto., Dur., Eul. D-flat dotted quarter tied to 8th note M. 33.	Kalmus 1991, Rolf, Breit. Bär. D-flat 8th note, unison with Bsn. 1 in M. 32.
X	Vc.	2	10	32	1	Auto. *sans lourdeur.* Not in Dur., Eul.	Peters, Breit. Rolf, Kalmus 2018 critical edition, *sans lourdeur (without heavyness)* engraved.
!	Hns.	3	4	38	1+ to 2	Auto., Dur. the E-flat 16th tie is missing to the E-flat quarter. Eul. added a tie.	No tie in Kalmus 1991, Rolf, Breit. Bär. Editorial [tie] added (also in M. 56) in the Kalmus 2018 critical edition. See A-flat in M. 39 & 57.
!	Hns.	3	5	39, 57	1+ to 2	Auto. slurred, no tie. Dur., Eul. slurred and ties on A-flats. The passage is slurred plus the A-flat 16th is tied to the A-flat quarter in the corrected 1905 Durand study score.	In Rolf, Breit. Bär. A-flats are tied at M. 39 and M. 57. Editorial decision in Breit. and Kalmus 2018 critical edition. M. 57 the A-flat tie is missing in 1909 Auto., Dur., Eul., Rolf, Bär.
X	Cls.	3	7, 8	41, 42		Auto., Dur., Eul. Pitches are notated *loco*.	Debussy in 1909 marked the Cls. 8va to M. 42 b. 3.
!	Hp. 1	3	7	41	1	R.H. in Treble Clef.	Kalmus 1991 notates R.H. in Bass Clef [*sic*]. Corrected to Treble Clef in Kalmus 2018 edition.
X	Bsn. 2,3	3	7, 8	41, 42		D-flat for two M. is notated in the Auto. & Dur., Eul. 2nd Bsn. in unison with 3rd Bsn. with dynamics as shown.	Debussy changed Bsn. 1 & 2 to the Cls. rhythm to M. 42 b. 3. Bsn. 3 kept on the D-flat dotted whole note in Dur., Kalmus 2018 critical edition. Bsn. 3 removed in Rolf, Breit., Bär.

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
	Vn. 1	3	7, 8	41, 42		Only 8 Vlns. play in M. 41, 16 Vlns. in M. 42. The source notation is clear that players 9-12 plays B-flat to A-flat. Players 13-16 plays E-flat to F. **Players 1 through 8 do not play until M. 42.**	Same as 1905 version. Note - some publications have 16 Vlns. in both M. 41 and 42 [*sic*].
	Ob. Hp. & Strs.	4 4	1 3	43 45	5 4	Auto., Dur. *cresc.* sign starts on b. 5. Eul. *cresc.* sign starts on b. 4 [*sic*]. Here the Auto. *cresc.* sign starts on b. 4.	M. 43 *cresc*. sign starts on b. 5 in all print scores. M. 45 *cresc.* sign starts on b. 4 in all print scores. Kalmus 2018 *cresc.* sign states on b. 5 both M.
X	Vn. 2 Va.	4	4	46	4, 5, 6	Auto., Dur., Eul. have rests on b. 4, 5. 6.	Beats 4, 5, 6 have the same notes as b. 1, 2, 3.
	Strs.	4	7	49	1	Auto. has a page turn with ***pp*** repeated.	***pp*** removed in Kalmus 2018 critical edition.
	Va.	4	7, 8	49, 50		Auto., Dur., Eul. slurs missing.	Slurs added in all 1909 print scores.
X	Cls.	5	1, 2	53	4	Auto., Dur., Eul. have B-flat, D-flat dotted quarter on b. 4.	In 1909 Cls. play the same notes on b. 4, 5, 6 as b. 1, 2, 3.
!	Hns.	5	4	56	1, 2	The E-flat 16th tie is missing to the E-flat quarter in the Auto., Dur., Eul. added a tie.	No tie in Kalmus 1991, Rolf, Breit. Bär. Editorial [tie] added (also in M. 38) in the Kalmus 2018 critical edition.
!	Hns.	5	5	57		Auto., Dur., Eul. tie is missing on A-flats.	A-flat not tied in 1909 Auto., Dur. Rolf, Bär. Kalmus 1991. Breit. Kalmus 2018 critical edition have editorial [ties] on the A-flats as in M. 39.
	Bsns.	5	6	58		Auto. *dim* sign above the staff. Dur., Eul. no *dim* sign. The *dim* sign is printed in the Dur. orchestra parts.	Bsns. *dim.* sign engraved in Kalmus 1991, Breit., Kalmus 2018 critical edition. Not in Bär. Basses have *dim.* sign in all sources.
?	Hp. 2	6	1, 3	59, 61		No instruction.	*Marqué* in British library copy & Rolf. Conductor decision.
X	Va.	6	5	63	4	Auto., Dur., Eul. has no ***p*** on b. 4	[***p***] added like Vc., as in Rolf, Bär. ***p*** not in Breit.
	Vn. 1	7	3	66		Slur in Auto., Dur. Missing in Eul.	Both Violin 1. lines slurred in all print editions.
	Hn. 1	7	4	67	7-9	Notates the dynamic ***mf*** *dim.* sign.	Kalmus 2018 critical edition changed to ***f*** *dim sign* due to the previous ***mf*** *cresc.* sign.
X X	Vln. 2 Bass	7 7	5 5	68		1905 *arco* missing on lower line. Bass: Auto. has dotted half G-flat. Eul. has 16th notes with *pizz* missing.	Breit. Bär. Kalmus 2018 added *arco* to lower line. Dur., Kalmus 1991, 2018, Breit., Bär. scores have 16th notes with *pizz.*
!	Hns.	7	6	69	1	Auto., Dur., Eul. Hns. not marked open.	1909 added (*les 4 Cors ôtent la sourdine*).
	Vn 1. L.S.	7	6	69	5	Auto., Dur., Eul. D-flat to C-Flat in the lower octave.	Kalmus 2018 changed to the upper octave as in b. 2 and to continue an octave above the Vn. 2 L.S.
!	Va.	7	6	69	6	Eul. engraving error. D-flat s/r B-flat.	Correct in Auto., Dur. and in 1909 editions.
X	Vn. 2	7	6, 7	69, 70	3, 5, 6	Auto. has *dim.* sign on b. 1 and 2. Dur., Eul. no *dim.* signs engraved.	Kalmus 2018 continues [*dim.*] signs on all b. as in Va., Vc., D.B.; *dim.* signs in Breit.; not in Bär.
!	Vn. 1, Vn.2 L.	7	8	71	4	Auto., Dur., Eul. Lower line pitch still C-flat as marked in the 1905 parts.	Cautionary (C-flat) marked on b. 4 due to the C-nat. in the Violin 1, 2. U.S. and Tbn.1.
?	Obs., Cls.	8	1	72	1	Auto, Dur, Eul. *cresc.* sign starts ***p.***	Start of the *cresc.* sign is ***mf*** in 1909 Ms. as in Kalmus 1991, Rolf, Breit., Bär., Kalmus 2018.
X	Cls.	8	1-5	72-76		Auto., Dur, Eul. Cl. pitches written an octave below Oboes.	Pitches 8va for 5 M. Unison with Oboes in 1909 scores as notated in Kalmus 2018.
X	Hns.	8	2, 3, 4	73-75	4, 5, 6	Auto., Dur, Eul. pitches 8ba in Hns 2, 4.	Hn 1, 3 pitches same octave as b. 1-3. Hn 2, 4 tacet.
X	Bsns.	8	2, 3, 4	73-75		Auto., Dur, Eul. Notes like Basses.	Removed by Debussy. 3 M. rest in 1909 editions.
X	WW	8	5	76	1, 2, 3	Grace note, 8th note, 8th rest.	Grace note, quarter note with slurs and tenuto.
!	Vn. 1, Vn.2, Tpts.	8	6	77		**The separation "dot" under the F-sharp and B-natural is Debussy's notation for a slight accent - NOT a short note. This is only one of many examples in this and other works by Debussy. * See Beck "Use of the Dot for Articulation and Accent in Orchestral Repertoire (1880-1920)."**	Separation dot accents in Auto., Dur., Eul., Kalmus 1991. Removed in Breit. edition for Tpts. but not Violins. Removed in Bär. edition for Violins. Changed to tenuto mark in Rolf. The Kalmus 2018 critical edition notates the dot accents as in the original scores.
X	Timp.	8	6 - 9	77-80	1, 2, 3	Auto., Dur, Eul. has rests for 4 M.	Same notes as in M. 76 with ***p*** *e molto dim.* added.
X !!	Tutti	8	12	83		Notated as Two Measures in 1905 Auto., 1905 Dur. sc., Dur. parts & Eul.	Condensed to One Measure in all 1909 editions. (Some libraries have the old parts that have 15 M. not the standard 14 M. between measure 72 to 85.)

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
?	Bass	8	12	83	4	The G sharp is marked *pizz* in the Auto., British Library sc. Not in Dur., Eul.	The *pizz* instruction may have been missed when the two M. were made into one M. The Kalmus 2018 critical edition notates *pizz.*
X	Timp	8	13, 14	84-85	2-4	Auto. ***sfp*** *dim.* sign. Dur. & Eul. have ***sfpp*** *cresc.* sign.	Per Rolf in Ms. ***sfz*** ***pp*** *cresc.* sign to ***p*** *dim.* sign. Same in Kalmus 1991, 2018, Breit., Bär.
X	Hns.	8	14	85		Auto. ***pp*** *dim.* ***p*** *dim.* M. 85. Dur. & Eul. ***pp*** *cresc.* ***p*** *dim.* M. 85.	B. 3 ***p*** in original parts. No ***p*** on b.3 in Ms. per Rolf: which reads M. 84 ***sfz*** *dim.* sign to ***pp*** M. 85, b. 1, then *cresc.* and *dim.* signs in M. 85. B. 3 ***p*** notated in the Kalmus 2018 edition in M. 85.
	Vc.	9	1	86-92	1	Both 1905 and 1909 editions are scored for 16 celli. M. 84, 85 are to be played by only 8 celli or half of the available section.	At M. 86-92 the conductors Toscanini, Ansermet and Inghelbrecht suggested adding Violas if 16 Celli are not available. Top viola line cued in Vc. 1 part. Current performance practice divides the lines evenly among the available Vc. players.
X	Hn. 3	9	5	90	3	Auto. all Hns rest on b. 3. Dur., Eul. show first Hn. 3 note as B-nat.	B-flat in Ms. per Rolf. Note corrected to B-flat to match concert E-flat in Vc. 2 in all 1909 scores.
?	Hns. Vc.	9	6	91	3, 4	Auto., Dur., Eul. has notes in the Horns. Same in 1909 editions. Vc. rest.	In Bär. Hn notes are removed and shown in the Vc. divisions. Change not in the Bär. commentary.
X	Vc. 1	9	7	92	1	Auto. has note B-flat marked with an X. [marks mistake?]. Auto., Eul. have B-flat.	Note corrected to D to match the 1st Horn in 1909 Ms. per Rolf, Breit., Bär. D used in Kalmus 2018.
!	Hp. 1	9	10	95	1	Auto. no clef. Dur., Eul. L.H. Bass Clef.	L.L corrected to Treble Clef in 1909 scores.
X	Bsn.1.2	9	10	95-97		Auto., Dur. has Cl. pitches in octaves in M.95. Notes missing in M. 96, 97.	Bsns.1, 2 in unison for all 3 M.
X	Vc.	9	10	95	3, 4	Auto. Tenuto lines on b. 1,2 in Vc.	[Tenuto lines added b. 3 and 4] in Kalmus 2018.
X	Cls.	9	11, 12	96, 97		Auto., Dur., Eul., notes in octaves.	Rolf, Kalmus 1991, 2018, Breit., Bär. in unison.
X	Cls.	10	1, 2	98, 99		Pitches as notated in Auto., Same in Dur., Eul.	There are variants in all printed editions. Cl. 1. has different pitches as shown in 1909 edition scores. 2018 Kalmus edition corrects the pitches.
X	Vns.	10	1	98	3, 4	Auto., Dur., Eul. has ***f*** on b. 1 with no *dim.* sign on b. 3.	1909 changed to ***mf*** *dim.* sign on b. 3, 4 in Kalmus 1991, Rolf, Breit. ***mf*** not notated in Bär., Kalmus 2018. See the WW and Va. ***f*** *cresc.*
X	Cl. 1	10	2-3	99-100	4-1	Auto., Dur., Eul. has unison F, G | B with Cl. 2.	Changed in Cl.1. to B, D | F unison with Oboe as in Kalmus 1991, Breit., Bär. See Rolf for variant.
!	Hn. 4	10	3	100		Dotted half note.	Kalmus 1991, add dot to complete the note value.
	Tutti			101, 102		Debussy is exact in marking cresc. and dim. signs in the ms.	Compare the difference between M. 101 and 102 in the Critical 2018 edition.
X	Hn. 2	10	4, 5	101, 102		Plays unison with Bsn. 3.	1909 scores changed to two M. rest.
X	Bsn. 3	10	6, 7	103, 104		Plays 8ba below Bsn. 1, 2.	1909 scores changed to two M. rest.
	Hn. 1	10	7	104		Articulation missing.	Kalmus 2018 [articulation added as in WW].
	Hn. 3	11	1	105	3	Auto., Dur., Eul., Piano redn. B-natural.	Some conductors change the B-nat. to a B-flat [*sic*].
	Strs	11	1-4	105-108	2, 5, 8, 11	Auto. has accent dots on these beats.	Dots missing in Dur., Kalmus 1991, Breit., Bar. Notated in Kalmus 2018 to the ***pp*** at M. 112.
X	Cls.	11	1-4	105-108		Auto., Dur., Eul. same as 1909 edition.	Same in the Kalmus 1991, Breit. and Kalmus 2018 critical edition. See Rolf and Bär. for variant readings, with notes doubling Oboe 1.
X	Bsn. 1	11	1, 2, 3	105		Plays Bsn. 2. line 8va.	Breit. unison for 4 M. Kalmus 1991, 2018, Rolf; Bsn. 2 in M. 108. Bär. Bsns. rest in M. 108.
X !	Hps. Hp. 2	11 11	3 3	107 107	1 3, 4	***f*** in Auto. & Dur. Missing in Eul. L.H. in correct lower octave in Auto. Octave higher in Dur., Eul. [*sic*].	***f*** shown in 1909 editions. Octave unison not possible on harp. L.H. notated an octave lower like Hp 1. in Kalmus 2018.
X	Bsn. 3	11	4	108	7-10	Same notes as Bsn. 2. 8ba.	Kalmus 1991, Rolf, Bär. Breit. rests on b. 7-10.
X	Bsn. 3	11	5, 6	109, 110		Continues M. 105-108 notation.	All 1909 scores changed to two M. rest.
X	E.H., Tpt. 1	12	1	112	1	No dots or tenuto lines in Auto., & Dur. Three tenuto lines in Eul. on b. 1.	No articulations in Rolf, Breit., Bär. Articulations in the Kalmus 2018 as in score dated "29.X.08."
?	Fls.	12	5-6	115-116	12-1	*cresc.* sign in Auto., Dur., Eul.	Cresc. sign in Breit., Bar. Kalmus 2018 notates [*dim.* sign] like M. 117-118, b. 12-1.

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
X	Va.	12	4-7	115-118	7-8	Auto. ambiguous. Dur., Eul. M. 115, 116 slurred to last note B-flat. M. 117,118 not slurred to last note. Parts not slurred.	Kalmus 1991 all 4 M.s are slurred, with last note tied like Vn. 2. Rolf, Breit. Bär. and Kalmus 2018 notates separated staccato B-flat on the last note.
X	Hns. 2, 4	12	5	116	1	Auto. has ***p*** *cresc.* sign. Dur. & Eul. *p* only. See M. 118, b. 1.	***pp*** *cresc.* sign. Hn. 2 in 1909 Ms. per Rolf. Hn. 4 editorial [*cresc.* sign]. Breit. Bär. uses ***p*** no *cresc*.
X	Hps.	13	1	119	3	L. H. C-sharp in Auto., Dur. Sharp on C missing in Eul. ***sfz*** missing in Eul.	C-sharp corrected for the LH. ***sfz*** > ***pp*** is notated for both hands in Breit., Kalmus 2018.
!	Strs. Upper	13	2	120	6	In Auto. *più* ***pp*** is written on b. 6. Dur. on M. 121 [*sic*]. Eul. has correct placement only in Viola U.	Rolf moves *più pp* back to M. 120 b. 6 from M. 121. Compare to M. 121, b. 6. On M. 121, b. 1 in Breit., Bär.; Kalmus 2018 corrected to Auto. b. 6.
X	Vn. 2, Va	13	3	121	9-12	Auto., Dur. Accent dots like Vln 1 lower. Not in Eul. s/r as in Vln 1, 2, Viola lower.	1909 editions accent dots and the *dim.* sign on the Vla have been corrected.
	Vc. solo	13	4-10	122-131		Auto., Dur., Eul. "Un V^{elle} Solo."	Eight sources have the top line marked for one Vc. solo; Dur., Rolf, Breit., Bär. have 2 Vc. soli.
!	Vc. L.	13	8	126	1	Auto., Dur., Eul. No dynamic given for the upper *d'autres* B-flat entrance.	***pp*** added to the upper *d'autres* B-flat in Rolf. Not in Breit. or Bär.; ***pp*** added to Kalmus 2018.
!	E.H.	13	10	128	4	Auto. has A-nat. in unison with Vc. solo concert D-nat. Dur., Eul. natural is missing.	Rolf, Kalmus 1991, 2018, Breit. Bär. A-nat. corrected in unison with Vc. solo concert D-nat.
X	Fls.	13	12, 13	130-131		Auto., Dur., Eul. *dim.* sign to M. 131, b. 1.	*dim.* sign missing Kalmus 1991. In Rolf, Breit., Bär. Kalmus 2018 *dim.* sign to M. 131, b. 1
	Piano edition	14	1	132		TEMPO: The Piano four hands redn. has très lent (72 = quarter note).	All scores have très lent (80 = eighth note).
X	D.B.	14	1	132	1	Auto., Dur., Eul. notes double 3rd trombone with C-flat 8ba, G-flat 15ba.	D.B. has a G-flat on b. 1 only. The C-flat and G-flat, b. 2, 4 were removed in the 1909 edition.
X	Strs.	14	1	132		Auto., Dur., Eul. has ***pp*** notated.	***pp*** not musical after the *più* ***pp*** with a *dim.* sign.
!	Hn. 2	14	2	133	2+	Auto., Dur., Eul. C double flat s/r C- flat.	Corrected in 1909 editions.
X	Vc.	14	3	134		Auto., Dur., Eul. has rests.	Vc. doubles D.B. line including M. 135 D-flat.
X	Hn. 2, 4	14	4	135	3. 3, 4	Auto., Dur., Eul. has half note C. Other instruments no *cresc.*	Hns. 2, 4 double Tbn. 1, 2 rhythm & pitches. Other instruments have *cresc.*
	Cym.	15	1	136	4	No articulation on the roll.	2018 [***sfz***] added as in M. 135 as in his two M. style.
X	T.T.	15	2	137	2, 4	Auto., Dur., Eul. notes on b. 2, 4.	Kalmus 1991, Rolf, Breit. has notes. Bär. rests.
X	WW	15	3	138		Auto. all WW have *cresc.* signs. Some *cresc.* signs missing in Dur., Eul.	All WW have *cresc.* signs.
X	Bsn.1,2	15	4, 5	139		Auto., Dur., Eul. same pitches as Hn. 4.	Same notes as Oboes 8ba.
X	Bsn. 3	15	4, 5	139		Auto., Dur., Eul. has rests.	Same pitches as Hn 4.
X	Tbn. 3	15	4	139	3	Auto. grace note D-flat. Dur., Eul. grace note missing.	Kalmus 1991, Rolf, Breit. Bär. Kalmus 2018 grace note D-flat engraved.
X	T.T.	15	5	140		Auto. Eul. half note/half rest. Dur. Half note/quarter rest [*sic*].	Rolf, Breit. half note/ half rest; Bär. Kalmus 2018 critical edition: dotted half note /quarter rest. Bär. starts the note M. 139, b. 1. not b. 3.

Movement II - "Jeux de vagues"

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
X	Glock	-	margin	margin		*ou Célesta - Not in Auto. In Dur., Eul.	1909 Ms., Dur., Rolf, Breit., Bär., Kalmus 2018 critical edition has CELESTA ou JEU de TIMBRES à CLAVIER (Keyboard Glockenspiel) as the correct instrumentation listing. As cited on p. iv, 1909 editions indicate Celesta for the 2nd movement; Keyboard Glockenspiel for the 3rd movement.
X	Hps.	16	1	1		Auto., Dur., Eul. harps *à2* to M. 48. A reminder 1-2 hps. is notated at M. 26.	Durand Harp part marked 1re Harpe Solo. Same in Rolf which has *à2* written at M. 26. Breit. Bär., Kalmus scores read *à2* from M. 1 - M. 26.
X	Hn. 4	16	6	14	1	No indication for open or muted.	Kalmus 1991, 2018, Rolf, Breit., Bär. [*sourd.*]. Hns 1-3 are muted. M. 38 has (*sans sourdine*).
!	D.B.	17	6	23		Auto. has G-(sharp). Dur., Eul. has B.	Rolf, Breit., Bär., Kalmus 2018 have G-(sharp).
X	Hn 2, 4	18	1-4	28-30		Auto., Dur., Eul. slurs b. 1- 3.	Not in Kalmus 2018, Rolf, Bär.; Breit. has slurs.
	Obs.	18	2	29	1	Auto., Dur. slurred. Missing in Eul.	1909 editions slur is printed on D to D-flat.
X	Vc.	18	4-5	31-32	3 to 1	Auto no *cresc* sign. *Cresc*. sign printed in the 1905 parts.	*Cresc.* sign printed in the Dur. 1909 parts. *cresc.* not in Breit. Bar. *cresc*. in Kalmus 2018.
X	Hp, Vc.	18	7	34	1	***p*** in Auto. Not engraved in Dur. or Eul.	***p*** in Kalmus 2018, Rolf, Breit. Not in Bär.
X	Hps.	20	2, 3 and 6, 7	49, 50 and 53, 54	1	Auto. changed on insert page in b. 1: to two 16th notes, 16th rest, eighth rest as in Dur. score and part. Eul. triplet *3* on b. 1.	Rolf, Breit., Bär., Kalmus 2018 critical edition engraves two 16th notes and an 8th rest to correct Debussy's notation for b. 1.
X	Hn, Vc.	20	4	51	3	Auto., Dur., Eul.: Concert F-nat. on b. 3	Same. Compare to M. 55 F-Sharp on b. 3.
X	Hn, Vc.	20	8	55	3	Auto., Dur., Eul.: Concert F-sharp, E, C-nat., G-sharp chord.	Kalmus 1991, 2018, Rolf, Breit. Concert F-sharp, E, C-nat., G-sharp chord. Bär. has F-nat.
X	Vc.	20	10	57		Auto., Dur., Eul. *cresc.* sign to b. 3. No *dim.* sign.	Dur. part, Kalmus 1991, 2018, & Rolf has a *dim.* sign on b. 3 matching the horns.
	Glock.	21	1 etc.	60 etc.		The sounding octave is not clarified in the Auto.	Some passages in the part are usually played an octave lower if a mallet Glockenspiel must be used, as the instrument does not have the larger range of a *Jeu de Timbres à Clavier* or Celesta.
	Tempo	21	3	62		Auto. *cédez un peu* notated in M. 62 in both 1905 and 1909 scores.	The *cédez un peu* is engraved at M. 60 (not M. 62) in the printed redn. for Piano four hands.
X	Vln. 1 LL.	21	5, 6	64, 65	3	Auto., Dur., Eul. A-sharp trill to B-nat. The 1905 Auto has M. 64, 65 marked as trill to natural. [Mistake in the Ms.: trill all M. 62-67 A-sharp to B-sharp?]	Lower line: Rolf, Breit. Bär. trill to B-nat. Kalmus 1991, 2018 trill A-sharp to B-sharp. M. 64 is marked as trill to nat. in Dur., Rolf, Breit., Bär. M. 65 in Dur. Breit. Bär. is marked as trill with no "trill to" note given. Rolf M. 65 trill to nat. See the harmony in the piano redn.
X	Vc.	22	2	69	1+ and 3	Auto., Dur., Eul. slurs the E to E-sharp then G to C which creates 4 bowing changes in M. 69.	Rolf, Breit., Bär slurs as in the Auto. score. The two longer slurs D-sharp to F-sharp & G to C in Kalmus 2018 edition are from the Dur. parts.
X	Tempo	23	1	76	1	TEMPO: 112 = Quarter note [au Mouvt] is shown in the autograph above Vn. 1 line. In Peters to cancel the previous *cédez.* In printed redn. for Piano four hands. Not in Dur., Eul. or pno. solo redn.	Not shown in the Durand or Kalmus 1991 engraving of the 1909 edition. Engraved in Rolf, Breit., Bär., Kalmus 2018 critical edition.
X	W.W.	23		76		Has the original 1905 orchestration.	1909 orchestration the same. Bär. has the 1913 orchestration. See Bär. preface.
?	Solo Vn. l.	24	1-5	82-86		Auto., Dur., Eul., Peters – each edition has different slurs and articulation.	Articulation and slurring is different in each score source and the printed parts. Ms. has slur in M. 83, 84 as shown in Kalmus 2018 edition.
X	Ob.1	24	6	87		Auto., Dur. continue trill from M. 86. Eul. new trill on the page turn.	All 1909 scores trill M. 86 through M. 87.
!	Hp. 1	24	7, 8	88, 89	1+	Auto., Dur., Eul. tenuto with accent > then ***p*.**	Notated as tenuto, with accent and ***p*** all under b. 1+ in Kalmus 2018 critical edition.
X	WW	25	1	92	1	Auto., Dur., Eul. No dynamic on b. 1.	1909 editions ***pp*** added to the b. 1 8th note.

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
	Ob. 1	25	2	93	2	Auto., Dur. slur to D-sharp. Eul. no slur.	1909 editions slur M. 92, 93, 94 as in the Auto.
X	Hps.	25 28	4, 5 1-3	95, 96 122-124		Auto., Dur., Eul. Hp. 1 only. Auto., Dur., Eul. Hp. 1 only.	1909 editions have Hps. *à2.* Hp. 1 only in 1909 editions M. 100-111. Hps. *à2* M. 122-133.
	Tpts.	26	3-8	106-108	3	Auto. M. 106 no sign; M. 107-111 cresc. sign. M.109, 111 in Auto are shown as repeat signs. Dur., Eul. M. 106, 107, 109, 111 no sign; M. 108, 110 cresc. sign. Dur. (Kalmus, NY reprint); M. 106, 107, dim. sign; M. 108, 109 cresc. sign; M. 110, 111 no sign.	While the *cresc.* signs in the Trumpets and *dim.* signs in Violins I are contradictory, they are, in fact, confirmed by the sources. Breit. M. 106-111 *cresc.* sign. Bär. M. 106, 107 *dim* signs. M. 108-111 *cresc.* signs. Kalmus 2018 edition M. 106-111 notates *cresc*. signs as in the Auto. 107.
X	Ob., Cl.	27	10	121	2, 3	Auto., Dur., Eul. No *cresc.* sign.	Rolf, Breit. Kalmus *cresc.* sign. Bär. no *cresc*.
!	E.H	28	1, 2	122, 123	2	Auto., Dur., Eul. 4th note A-(nat.).	Breit., Bar., Kalmus 2018 4th note corrected to A-sharp (concert D-sharp) like Fl. Oboe.
	D.B.	28	4	125	3	Auto. no *arco* notated at M. 125, 126. Still *pizz.* Dur., Eul. *arco* at M. 131.	Breit. has cautionary (*pizz*) M. 126. Kalmus 1991, 2018, Bär. prints *arco* at M. 131.
	Vln. 1,2	29	1, 2	130, 131		"à vide" = open string	Play *pizz.* L.V. on open D string.
X	Hns.	29	1	130	3	Auto. Hn 1, 3 only. Not in Dur., Eul.	All 1909 scores marked Hn. 1, 3.
	Hp. 1	29	5	134	1	Auto. The handwriting does indicate the change from A-sharp to B-flat.	Same as 1905.
X	Fls.	29	5	134	3	Auto nothing. Dur., Eul. 1o. Dur. part *à2*.	All sources marked *à2*. See M. 140.
!	Bsn. 1	29	6	135	2	Auto., Dur., Eul. has C-(sharp) [*sic*].	Rolf, Breit., Bär., Kalmus 2018 critical edition has C-nat. Correctly matches Viola C-nat.
!	Cl. 1	30	5	140	2	Auto. trill to E- sharp. Not in Dur., Eul.	All 1909 scores trill written E to F-sharp.
X	Fls.	30	5	140	3	Auto., Dur., Eul. 1o. Dur. part *à2.*	All 1909 scores changed to *à2.* See M. 134.
!	Fl. 1	30	6	141	3	Auto., Dur. 6th note B. Eul. B-flat.	All scores 6th note corrected to B-flat.
X	Vn. 1, Vn. 2	30 31	7 1	142 144	1, 2 1, 2	In all three divisions, the autograph slurs b. 1-3 on an Up-bow, and then marks a Down-bow on the last note b. 3+, followed by an Up-bow on b. 1. This bowing is in the Auto. under the 2nd and 3rd parts for Violin I at Reh. 31/1, but not at Reh. 30/7. This slur from b. 2 to 3 is not printed in later editions.	To clarify the 1909 notation: Kalmus 1991, Rolf, Breit., Bär., Kalmus 2018 critical edition: Top line tr ~~ with separate bows. Line 2 and 3 slurred b. 1 to 2, no trills. Slur on top line in Peters [*sic*].
!	E.H.	30	8	143	1	3rd note D-(sharp) per key signature [*sic*].	3rd note D -nat. in Bär., Kalmus 2018 per pno. redn. See Fl. 2. Rolf, Breit. has D-(sharp) [*sic*].
!	Fl. 2	30	8	143	3	A-flat in b. 2 not marked natural in b. 3.	All 1909 scores corrected to A-nat.
!	E.H	31	2	145	2	Auto. different rhythm. Dur., Eul. last two notes have the pitch in wrong order as F-sharp, F- nat.	Rolf, Breit., Bär., Kalmus 2018 critical edition corrected to written F-nat, F-sharp to match the Viola concert B-flat, B-nat.
!	E.H	31	4-9	147-152	3	Dur., Eul. 5th note D-flat in M. 147, D-sharp M. 148-152.	1909 scores correct all measures to read D-nat. See. Cl. 1.
!	Vn. 2 U.	31	4, 5	147, 148	1, 2	Auto., Dur., Eul. notes are C-sharp and G-sharp.	Kalmus 2018 critical edition corrected to C- nat. and G-nat. like Violin 1 M. 149.
X	Vc., D.B.	31	4-9	147-152		Auto., Dur., Eul. all play.	Kalmus 1991, Rolf, Breit., Kalmus 2018 critical edition; Div - only top half plays until unison in M. 151. Bär. unison M. 152. See Bär. sources.
?	Hn 2, 4	31	6-9	149-152	1	On b. 1, Hns, 2, 4 play a quarter note in M. 149, 150, but an eighth note in M. 151, 152.	Same as 1905. This difference in rhythm between the measures is confirmed by the sources. Conductor Decision.
X	Tpts.	32	1, 5	153, 157	2	Auto., Dur., Eul. *cresc*. sign < after the ***f*** dynamic. Misprint?	Same in Rolf, Breit., Bär. Kalmus 2018 notates *cresc. sign* < on grace note to ***f***. See WW.
X	Picc.	32	3, 4	155, 156		Auto. New trill marked on page turn (to A-nat. not to A-sharp). Trill to A-sharp Dur., Eul. Continual trill in M. 159, 160.	New trill on M. 156 in Rolf, Breit., Bär. In Kalmus 2018 critical edition continual trill for two M. to match Violins and M. 159, 160.
X	Tutti	32	3, 7	155, 159		< ***ff*** in Auto. for most instruments. Not in Dur., Eul.	*cresc.* sign [<] under grace note to ***ff*** in Rolf, Breit. Not in Bär. In both M. in Kalmus 2018.
?	Hps.	32	3-4 7-8	155-156 159-160		No instruction.	Kalmus 2018 shows performance practice editorial [*gliss.*] using the E-sharp pedal setting.

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
?	Trgl.	32	7, 9	159-160	2	Hand written instruction in Auto. margin "Cymb., Tri." Then text *reserver la place* indicating that the engraver should leave lines available. Dur., Eul. has Cyms. no Trgl. in M. 159.	See instruction in the Auto. and in Rolf adds the Triangle note like M. 155. Conductor's decision.
X	Fls.	33	1-3	163-165	1	Auto., Dur., Eul. ***p*** on b. 1.	Kalmus 1991, 2018, Rolf, Breit., Bär. have ***mf***.
?	Vn. 2, Va, Vc.	33	1-8	163-170		As shown in 1909.	As Debussy notated accents with a dot, his short hand in these measures may mean a soft accent on the down bow of each eighth note. All editions show the same notation.
X	Vc.	33	7	169	2	Auto. has G-sharp. The 3rd note of each M. from 167-169 s/r E-nat. Dur., Eul. have G-sharp in M. 169.	Sources show that the G-sharp was a misprint in the score and should read E-nat. as in the part. Corrected in Rolf, Breit., Bär., Kalmus 2018.
X	Cl., Bsn.	33	8	170		Auto., Dur., Eul. scores have *dim.* sign. [Composer mistake in Auto.?]	Kalmus 1991, Breit. Bär. *dim.* sign. Kalmus 2018 notates *cresc.* sign as in M. 166, M. 174.
X	Vn. I	33	10, 14	172, 176	3	Auto., Dur., Eul. slurs 3 notes.	Kalmus 1991, Rolf, Breit. Bär. slur 3 notes. Bowing as printed in the original Dur. part notated in Kalmus 2018 critical edition.
X	Va.	33	10	172		Auto, Dur., Eul. notes are the same as M. 171.	Kalmus 1991, Breit. Same as M. 171. Bär., Kalmus 2018 notes reversed like M. 176.
!	Cl. 1 in A	33	11, 12	173, 174		Auto., Dur., Eul. F-(sharp) per key signature. Same in 1909 scores. [Composer mistake in Auto.?]	Breit., Bär. have F-(sharp). In Rolf changed to F-natural. The note has to be a concert D natural, as the chord is clearly an E major dominant seventh in first inversion. D-natural in Kalmus 2018 critical edition.
?	Vn. 1	34 34	4, 5 8, 9	180-181 184-185		Auto. & Peters slurs M. 180-181 and M. 184-185. Dur., Eul. slurs each M.	Kalmus 1991, Bär. slurs each two M. Rolf, Breit., Kalmus 2018 slurs each M.
X	Vn. 1, 2, Vla.	35,36 etc.	7,3	193,197 etc.		The last eighth note has an accent dot and is tied to the next M. Printed in Dur., Eul.	Accent dot notated in Kalmus 1991, 2018, & Dur. part. Removed in Breit., Bär.
!	Cl. 2 in A	36	8	202	3	Auto. last note A-nat. Dur, Eul. A-sharp.	Rolf, Breit., Bär., Kalmus 2018 critical edition corrected to A-(nat). See Fl. 1, Ob. 1.
X	Hn. 1,2,3	36	11	205	3	Auto., Dur., Eul. The note has no articulation in this measure.	Kalmus 1991, Breit. has + sign for stopped Horns. Bär. no articulation. Kalmus 2018 critical edition has a [tenuto line] as the note is to be played open. See M. 203.
?	Vn. 1, 2, Va.	37	2, 3	208, 209		Auto., Dur., Eul. No *dim.* notated.	Kalmus 1991, Rolf, Breit., Bär. no *dim.* sign for the Strings as in the Woodwinds and similar passages but is often made. Editorial [*dim.*] in Kalmus 2018. Conductor's decision.
	Picc.	38	1, 2	215, 216	3	Auto., Dur., Eul. Rhythm in 1909 edition same as 1905 manuscript.	Picc. plays two eighth notes while the Strs. continue the triplet figure. Confirmed by the two rhythms occurring simultaneously in the piano four hands redn. As printed in Kalmus 1991, 2018, Rolf, Breit., Bär.
?	Vn. 1	38	6	220	2+	Auto., Dur. has B-natural. Eul. and Dur. score and Dur. part has B-flat.	Kalmus 1991, Rolf, Breit. Bär have B-nat. as given in the Auto., matching the pitch in the Va, Vc. The Rolf footnotes lists B-flat in 6 proof copies. Conductor decision.
! ?	Vn. 2	38	7	221	3	All sources have D-natural. Mistake in the Auto.? Should read C-natural to match the Va, Vc.?	Same in 1909 but this is often changed to a C-natural. Other notes in Vns. for 4 M. are the same as Va., Vc. Conductor decision.
?	Vn. 2	38	8	222	3	Auto. has B-nat. Dur. Eul have B-flat. "First edition score D. &. F 6532 score mistakenly reads B-flat," per Breitkopf.	Rolf has engraved B-natural. The Rolf footnotes list B-flat in 6 proof copies. Kalmus 1991, 2018, Breit., Bär. have B-flat as in Va., Vc. Dur. part has B-flat. Conductor decision.
X	Hp. 1	39	2, 6	226, 230	1	Auto., Dur., Eul. have two 16th notes, 16th rest, 8th rest. [b. 1 not completed in Auto.]	Rolf, Breit., Bär., Kalmus 2018 critical edition notates two 16th notes and 8th rest. Kalmus 1991 b.1 used two 16th notes, 16th rest over a bracket triplet *3*, then an 8th rest.
X	Hn. 1	39	8	232	1	Auto., Dur., Eul. The note is marked + (stopped)	M. 229 marked *mute out* to allow for the hand stop at M. 232, 234. Mute re-inserted at M. 235 as Hn. 4 is muted M. 237 per Breit.

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
	Va., Vc.	39	9, 10	233, 234		No dynamics notated but see Horn 3.	The [*cresc.* and *dim.* signs] have been added, as it was Debussy's practice to repeat the pattern of the previous two M. Those dynamics are in the redn. for Piano four hands.
X	Hn. 1	39	12	236		Auto., Dur. slur on F not continued to the G-sharp M. 237. Eul. slur goes to M. 237.	1909 editions slur not continued from M. 236 to M. 237.
?	Strs	41	1	245	1	Auto and all sources same as 1909.	Solo Violins ***ppp***, others ***pp***. M. 249 all str. ***ppp.***
X	D.B.	42	7-10	257-261		Auto., Dur. Lower half only. Eul. unison.	1909 editions lower half of the D.B. play.
X	Fl. 1	42	7	257		Auto., Dur. *dim.* sign. b. 2+, 3. Not in Eul. (Eul. has an incorrect Reh. 42 in this M. 257 on b. 1.)	1909 editions notate the *dim.* sign as in the Auto.

Movement III - "Dialogue du vent et de la mer"

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
X	Vc., D.B.	-	6	6	3+	Auto., Dur., Eul. no ***pp*** after the *dim.* sign.	***pp*** added like Viola.
X	Cbn.	43 etc.		9 etc.		Auto., Dur., Eul. notated at sounding pitch.	Notated sounding pitch in Kalmus 1991 with a footnote in the margin. Notated modern pitch in Rolf, Breit., Bär., Kalmus 2018 critical edition; i.e. 8^{va} above the sounding pitch.
?	E.H.	43	10-13	18-21		Auto., Dur., Eul. have rests.	Rests in Kalmus 1991, Rolf, Breit. Pitches as in Oboe 1 8ba added in Bär. Cued in Kalmus 2018.
X	Obs.	43	12, 13	20, 21	3, 1	Auto. Dur have G /B. Eul. has E /G.	Corrected in 1909 editions to G/B.
X	Timp.	43	14	22	1	Auto., Dur. quarter note F-sharp. Eul. note is missing.	Quarter note F-sharp engraved in 1909 editions.
X	E.H., Cl.	43	17	25	1	Auto., Dur. Eul. no tie to b. 2. E.H. has accent and tenuto line on b. 2.	Tie added in the 1909 editions. Kalmus 2018 removes the accent and tie from b. 1-2, as in the Piano 4 hand redn. and Auto.
X	Ob.	43	18	26	1	Auto. *cresc.* sign on grace note, ***mf*** on main note, then *dim.* sign. Dur. & Eul. ***mf*** then a hairpin.	Kalmus 2018 dynamics match the Auto. Rolf, Breit., Bär. engraved ***mf*** on the grace note.
X	Tpts.	44	5	35	1, 2	Auto., Dur., Eul. no *dim.* sign.	1909 editions *dim.* sign added. See M. 41.
!	Vn. 2	44	5	35	3	Auto. chord is C-nat., D-(sharp), G-nat. Dur., Eul. C-(sharp), D-nat, G-nat [*sic*].	Rolf, Breit., Bär., Kalmus 2018 critical edition corrected to C-nat., D-(sharp), G-nat. like Vln. I.
!	Tpt.1, 2	44	8	38	1	Auto., Dur., Eul. (*sans sourdine)*	Rolf, Breit., Bär. *avec sourdine*. Kalmus 1991, 2018 uses the *open* notation as in the Auto.
!	Hns.	44	8-10	38-40	1	Auto. ***mf*** then *cresc.* on grace note B-sharp, *dim.* on C-sharp. In the Piano four hands redn. the *cresc.* sign is on the grace note B-sharp, the ***mf*** on the C-sharp then a *dim.* sign.	Kalmus 2018 critical edition matches the Piano four hands redn. Rolf, Breit., Bär. uses the Full Score Auto. notation. Also see Hns. M. 211-217.
!	Tpts.	44	9, 10	39-40		Auto., Dur. has accent dots to M. 40 b. 1. Eul. has tenuto lines.	Rolf, Breit., Bär., Kalmus 2018 notates the correct accent dots. Kalmus 1991 has tenuto lines [*sic*].
X	Strs.	45	1-10	43-52		Auto., Dur., Eul. no instruction.	1909 added *sur le chevalet* to M. 52. Then *Pos. ord.*
X	WW	46	1, 3; 10,12	56, 58; 65, 67	2	Auto., Dur. have A to G-sharp internal slur. Not in Eul.	1909 has slurs and longer phrase markings. Phrase markings in Kalmus 2018.
X	E.H.	46	2, 4	57, 59	4	Auto., Dur., Eul. have a quarter rest.	Uses same rhythm as the Oboes and Bsn 1.
?	Fls.	47	1	72	1	Auto., Dur., Eul.; b. 1 ***p*** *cresc.* sign; b. 2 *dim.* sign. Viola ***p*** *dim.* sign both beats. M. 74, 76 *dim.* sign	Rolf, Breit., Bär. as in Auto. Kalmus 2018 critical edition Fl. [*dim*] sign like Va. as in M. 74, 76. Cond. decision.
!	E.H.	47	10	81	4	Auto., Dur. has D nat. Eul. D-(sharp).	Kalmus, Rolf, Breit., Bär. corrected to D-nat.

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
	Hns.	48	1	84	1	Auto., Dur., Eul. notates an accent dot and tie on the third note.	Notated in Kalmus 1991, 2018. Missing in Rolf, Breit., Bär. The Strs. same articulation b. 3.
?	Bsn. 2	49	1, 2	92, 93	3	Auto. B-nat. (?) in M. 92, 93 not clear. Dur., Eul. B-nat. in M. 92, A-nat. in M. 93. Peters A-nat. in M. 92.	Rolf and Breit. notates B-nat. in both measures. Kalmus, Bär. notates B-nat in M. 92, A-nat in M. 93.
?	D.B.	49	2	93		Auto., Dur., Eul. no instruction. Assume *arco* from the previous passage.	Kalmus 1991, 2018 critical edition [*pizz.*]. See M. 83, and per major orchestra parts. Rolf, Breit., Bär. assume *arco*.
X	Hns.	49	3	94-109		Auto., Dur., Eul. Hns. 1 & 3 only. Each 1909 edition uses different horn instrumentation.	Kalmus, Breit., Bär. M. 94, 95; 102, 103; 108, 109 notates *à2.* Rolf, M. 95, 95 notates *à2.* M. 102, 103; 108, 109 notates 1 & 3. Breit. M. 94, 95; 102, 103 notates *à2.*; 96, 97; 108, 109 uses 1 & 3. Kalmus 2018 has cues for Horns 2 & 4.
X	Hns.	49	3	94	1	Auto. *cresc.* sign. Not in Dur., Eul.	1909 editions have *cresc.* sign.
X	E.H.	49	5, 11	96, 102		Auto., Dur., Eul. E.H. doubles Hns.	Debussy changed E.H. to double Ob. 1.
X !	Picc.	49	6, 12, 18	97, 103, 109	1	Auto., Dur., Eul. Grace note A, to B whole note in all three measures.	Notes in 1905 and second printing of 1909 edition. Rests in Rolf in M. 97, 103 with notes in 109. Rests in Breit., Bär. Notes for 3 measures in Kalmus.
?	Vn.1, 2, Va.	49-51		94-118	2nd note each beat	Auto. No dots written above the notes. Piano 4 hands (Debussy) Dur. edition 1905; no dots engraved. Dur., Eul. score, notes 2 and 5 have dots. Dur. 1905 parts, notes 3 and 6 have dots.	Dur. (Kalmus score 1985). No dots. Rolf, Dur., Breit., Bär., Kalmus 1991, Kalmus 2018 notes 2 and 5 have accent dots.
?	Hns.	49	5, 6; 17, 18	96, 97; 108, 109		Hns. 1 & 3 play from M. 94 to M. 109.	2018 edition cues Hns. 2 & 4 in M. 96, 97 & 108, 109 so 4 horns can play; or the horns can alternate.
	Tutti	49	6, 12, 18	97, 103, 109		Debussy is exact in marking *cresc.* and *dim.* signs in the manuscript.	Compare the difference between M. 97 and M. 103, 109 in the Kalmus Critical 2018 edition.
X	Cls-Obs-Fls	50	1-4	110-113		Auto., Dur., Eul. The 16th note is tied to a half note in the same octave.	In 1909 editions notes are slurred to a quarter note an octave above or below. Cls. in M. 112 the same.
X !	Tutti Va.	50 50	6 6	115 115	1 1	Auto., Dur., Eul. Dynamic is ***mf.*** The 3rd note E s/r D-(sharp).	1909 dynamic changed to ***p.*** 1909 editions corrected the note to D-(sharp).
X	Str.	51	1	118	3	*près du chevalet* in Cello/Bass only.	*près du chevalet* in all strs. to M. 125 then *pos. ord.* in Rolf, Breit. Kalmus 2018 critical edition. Cancelation not shown in Bär.
	Cnts.	51	4, 5	121, 122		Debussy writes for 3 tps. and 2 cornets.	Kalmus 2018; Cornet 2 line cued in Trumpet 3.
X	Bsn. 2	52	7,8	131, 132		Auto. octave below Bsn. 1. Dur., Eul. unison with Bsn. 1.	This lower octave is not notated in some editions. Kalmus notates octave below Bsn. 1, with pitches corrected in Kalmus 2018 critical edition. In Rolf, Breit., Bär. Bsn. 2 has rests.
X	Hns.	52	9	133		Auto., Dur., Eul. *Sourdines aux 4 Cors.*	1909 stays open. *Sourdines aux 4 Cors.* at M. 151.
X	Hns.	52	14	138		Auto., Dur., Eul. no *dim.* sign.	Rolf, Breit. adds a *dim.* sign for Horns 1 & 2. Kalmus 2018 [*dim.* sign] is also added to Horns 3 & 4 as in WW. See M. 144. Bär. no *dim.*
X	Bsns.	53	7, 8	145, 146		Auto., Dur., Eul. rests.	1909 Bsns. doubles the Clarinets lines.
X	Vn. 1	54, 55	5, 8	157- 178		Tutti for 22 measures.	Vln 1 (*1ers de chaque pupitre Soli*). "Outside players of all stands."
	Vn.2, Va.	54	8	160		Dur., Eul.; Va. and Vn. 2 *cresc.* signs missing in M. 160?	Kalmus 2018 critical edition notates [*cresc.*] signs. See M. 174.
X	Va.	54	9	161		***pp*** and slur on b. 2 in Auto.	M. 161 ***pp*** and slur on b. 2 in Rolf, Breit., Bär.; Kalmus 2018 ***pp*** and slur from M. 161, b. 1
?	Obs.	54, 55	7-10 1-4	159-162 171-174		1905 uses the Auto. notation	There are as many different articulations for these passages as there are sources.
?	Cl. 1	54	13, 14	165, 166	4	Auto., Dur., Eul. *cresc.* sign on the 4th beat of each M.	Kalmus 1991, Breit., Bär. have a *cresc.* sign on the G to F. Rolf, Kalmus 2018 critical edition notates a *dim* sign as in two proof copies on b. 4.
	Vn. 1	55	1-9	171-179	1	Insert not in Auto, 1905 or 1909 scores.	Breit. inserts Vn.1 3º et 4º doubling Oboe 1.
X	Bsn. 2	55	10, 12	180, 182		Auto., Dur., Eul. whole note A.	1909 half note A on b. 1; half note B on b. 3.
X	Tpts.	55	23, 24	193, 194		Auto., Dur., Eul. Tpts play harmony.	Tpts removed. Kalmus, Rolf, Breit., Bär have rests.
!	Hp.	56	4	198	4	Auto. repeat sign of M. 1 with D-flat. Dur., Eul. B-flat. [*sic.*]	1909 scores R. H. has the B-flat corrected to D-flat.

Status Code	Inst.	Reh. #	Meas. #	2018 Meas. #	Beat	Comments for 1905 editions	Comments for 1909 editions
X	Vns. Va.	56	5-8	199-202		Auto., Dur., Eul. each has different bowing articulations.	Rolf, Breit., Bär., Kalmus 2018 critical edition uses standard bowing Down, Up, Up, Up; on each two b.
X	Hns.	57	9	211	2, 3, 4	Auto., Dur., Eul. no *dim.* sign after the ***p.***	Rolf, Breit. Kalmus add [*dim.* sign] after the ***p*** as in M. 213, 217. Bär. no *dim.* sign.
X	Cnts.	57	14, 15	216, 217	4, 1	Auto. slur D-flat, C-flat, B-flat.; Dur., Eul. slur only D-flat to C-flat.	Kalmus 1999, Rolf, Breit. Bär. slur for 3 notes to the B-flat in M. 217 like the Auto.
X	Bsn. 1	58	1-4	221-224	2, 4	Auto.; b. 2 & 4 notes are slurred. Not in M. 221, 222 in Dur., Eul.	Slurred in Breit. Kalmus 1991, 2018 editions. Rolf, Bär. editions use [3 staccato notes].
X	E.H., Bsn. 1	58	13	233	3	Auto. M 231-233 have a repeat sign of M. 230. Dur., Eul. changed both notes on b. 3 to concert B-flat. [*sic.*]	Kalmus 1991, Breit., Bär. concert B-nat. to B-flat. Rolf, Kalmus 2018 notates the 6th note M. 233 as B-nat. to match the Auto. Brief dissonance.
X ** ?	Hns. Tpts.	59	4-11	237-244		Auto., Dur. 1905 includes the "Fanfare" passages. Not printed in Eul. although the rest of that score prints the 1905 edition.	Debussy wrote the "Fanfare" passages for the 1905 edition and then in a note to M. Durand, asked that it be removed for the 1909 edition. These eight M. of music are added as cues in the 2018 edition. See** above p. iv. See Rolf Appendix B score p. 236-238 for examples of the different changes. See Bär. p. 151. Conductor's decision to mix editions.
X	Strs.	60	1	245	1	***pp*** in Auto. and Eul.; Dur. has ***p*** in first and corrected second score editions.	1909 strs. ***pp*** in Kalmus 1991, 2018, Rolf, Breit., Bär.
X	D.B.	60	1-13	245-257	2, 4	Auto., Dur. unis.; Eul. divided *arco* for 2 M. then *unis.*	There are as many different notations for these passages as there are sources. Divided for 13 M. in the reprint as 1º *arco*, 2º *pizz*. U.S. "tenuto then two accent dots" as used in the Kalmus 2018 critical edition. L.S.: Basses II *pizz.* on b. 2 & b. 4.
X	Strs.	60	5	249		Auto., Dur., Eul. *molto cresc.* with dim. signs on b. 2, 4.	The *molto cresc.* in the Strings, as in the Winds, shown in five sources. Not in Rolf, Breit., Bär.
?	Vn. 1 U. S.	60	6	250	2	Auto., Dur., Eul. has the note E4 on the 1st line. Same in all 1909 score sources. Misprint by Debussy? It is possible the 4th note of the M. s/r E5.	This is the only note M. 245-M. 250 in which the divided Violins I are unison. Compare to all last notes. The 1st line E is used in Kalmus 1991, Rolf, Breit., Bär.; Kalmus 2018 cues the E5 to conform to the pattern in other measures.
X !	Cnts.	60	8, 9	252, 253		Auto., Dur., Eul. has rests.	Cornets double Horns. M.251-253 is the one place in the score where the Cornets are in harmony. In Kalmus 1991 and the Kalmus 2018 critical edition the 2nd cornet is cued in 3rd trumpet. Only 4 players are then needed.
X	Strs.	60	10	254	1	Auto., Dur., Eul. has ***mf*** including the corrected 2nd edition of the 1905 score.	1909 has ***p*** in Rolf, Breit., Bär., Kalmus 2018 critical edition.
!	Fls.	60	13	257	4	Auto., Dur. A-flat. Eul. B-flat.	Last note corrected to A-flat in 1909 editions.
X	Strs.	60	14	258		Auto, Dur., Eul. has no playing instructions.	Rolf, Breit. has *de la pointe*. Not in Bär.; Kalmus 2018 has *at the tip.*
?	Tutti	61	1; 7	270; 276	1	Auto., Dur., Eul. on the whole note have a *dim.* sign > after the ***ff.*** *dim* not shown at M. 276. Omission by Debussy?	M. 270 Rolf, Breit. Bär *dim.* sign on b. 1. M. 276 *dim.* sign [>] after the ***ff*** not engraved in Rolf, Breit. Bär. [Editorial *dim*] in Kalmus 2018 critical edition. Conductor's decision.
!	Va.	61	1	270	3	Eul. Dur. 4th note G(flat) s/r F like Vns.	Corrected in the 1909 editions.
X	Tutti	61	3	272	1, 3	WW ***mf*** on b. 1. Str. start ***f*** on b. 3.	1909 changed to ***p*** for the start of both *cresc.*
X	Bsn. 1, 2	61	4	273	3	Auto., Dur., Eul. has octave E-flats.	Rolf, Bär. uses the octave E-flat. Breit. uses G and B-flat. In Debussy's style, M. 272, 273 would be the same, using G and B-flat.
?	Cnt. 1	62	1-4	278-281	3, 4 1, 2	b. 1, 2 has two eights, then a triplet. This figure is repeated in b. 3, 4.	Bär. has triplet F, F, G on b. 1 M. 280, 281. Kalmus, Breit. have eighth notes F, G on b. 1, 3. Rolf, Breit. Kalmus has a half note F on b. 3 and 4. Each score has a different notation for these 4 M.
X	Va.	62	7	284		Eul. has *p. o.* on Vn.2. Not in Dur.	Correct in Rolf, Breit., Bär., Kalmus 2018.
X	Tpts.	63	1	286	1, 2	Dur. has A-flat. Eul. A s/r A-flat.	Half note removed in 1909 edition. Tpts. rest.
X	Cnts.	63	1-4	286-289		Auto., Dur., Eul. has a triplet figure.	Cornets à2 doubling Tbn.1 rhythm.
!	Hn. 1, 3	63	7	292	1	All sources should read E-flat for the last note.	Corrected in Rolf, Bär., Kalmus 2018 with a tie. E-nat. in Breit.

* Beck, Crafton. "Use of the Dot for Articulation and Accent in Orchestral Repertoire (1880-1920)," *Journal of the Conductors' Guild.* Volume X, nos.1, 2. 12 - 23. ** Memo to M. Durand from Debussy. See above p. v.

Prepared by: Clinton F. Nieweg, Nancy M. Bradburd, and Lawrence Halverson - 2018. This edition would not have been possible without the proofing by Kory Katseanes, BYU; Jennifer A. Johnson, Librarian and Carol A. Westfall, Editorial Assistant for the Nieweg Editions.

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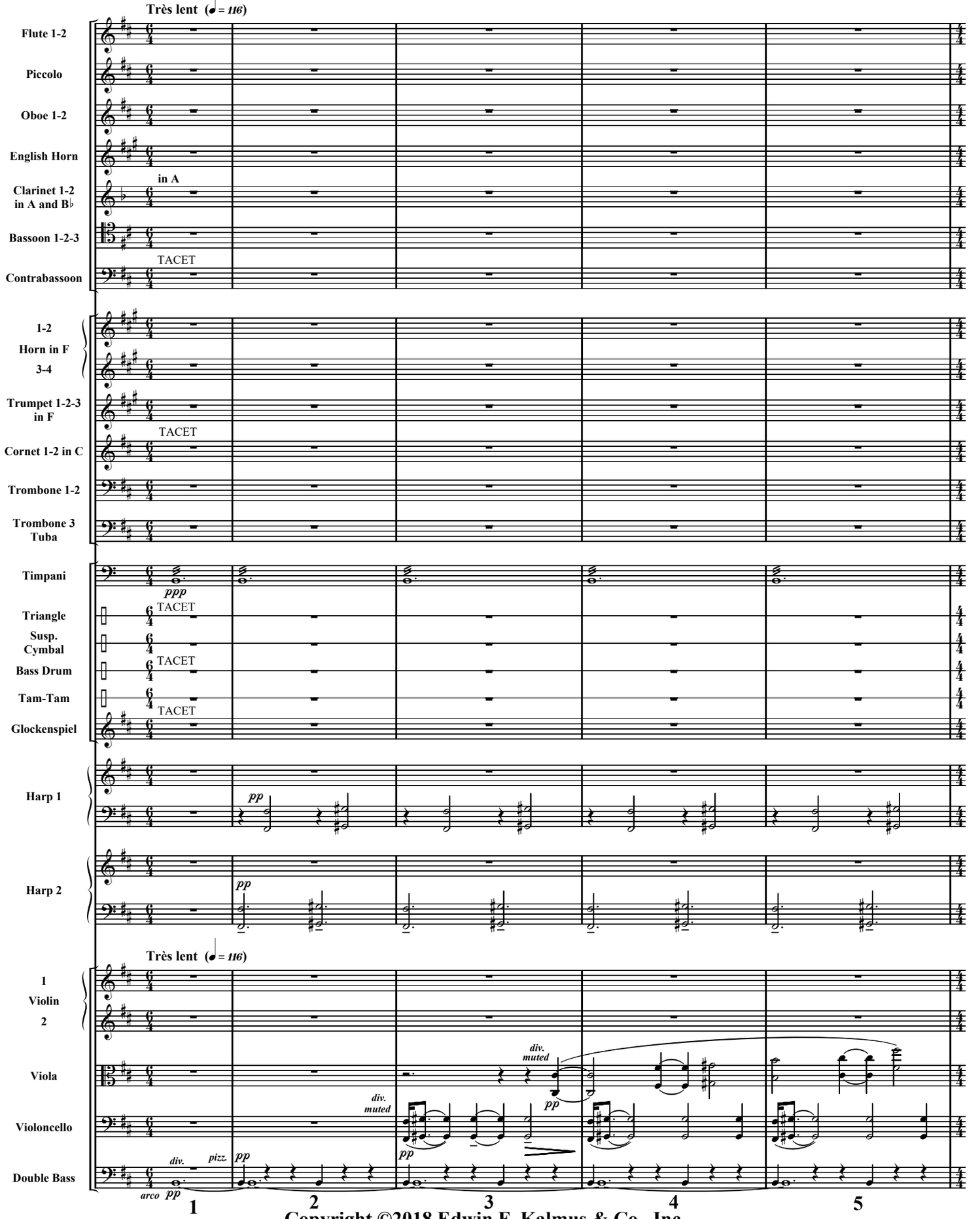
LA MER

Trois esquisses symphoniques (1909)

CLAUDE DEBUSSY
Edited by Clinton F. Nieweg and Lawrence N. Halverson

I. De l'aube à midi sur la mer



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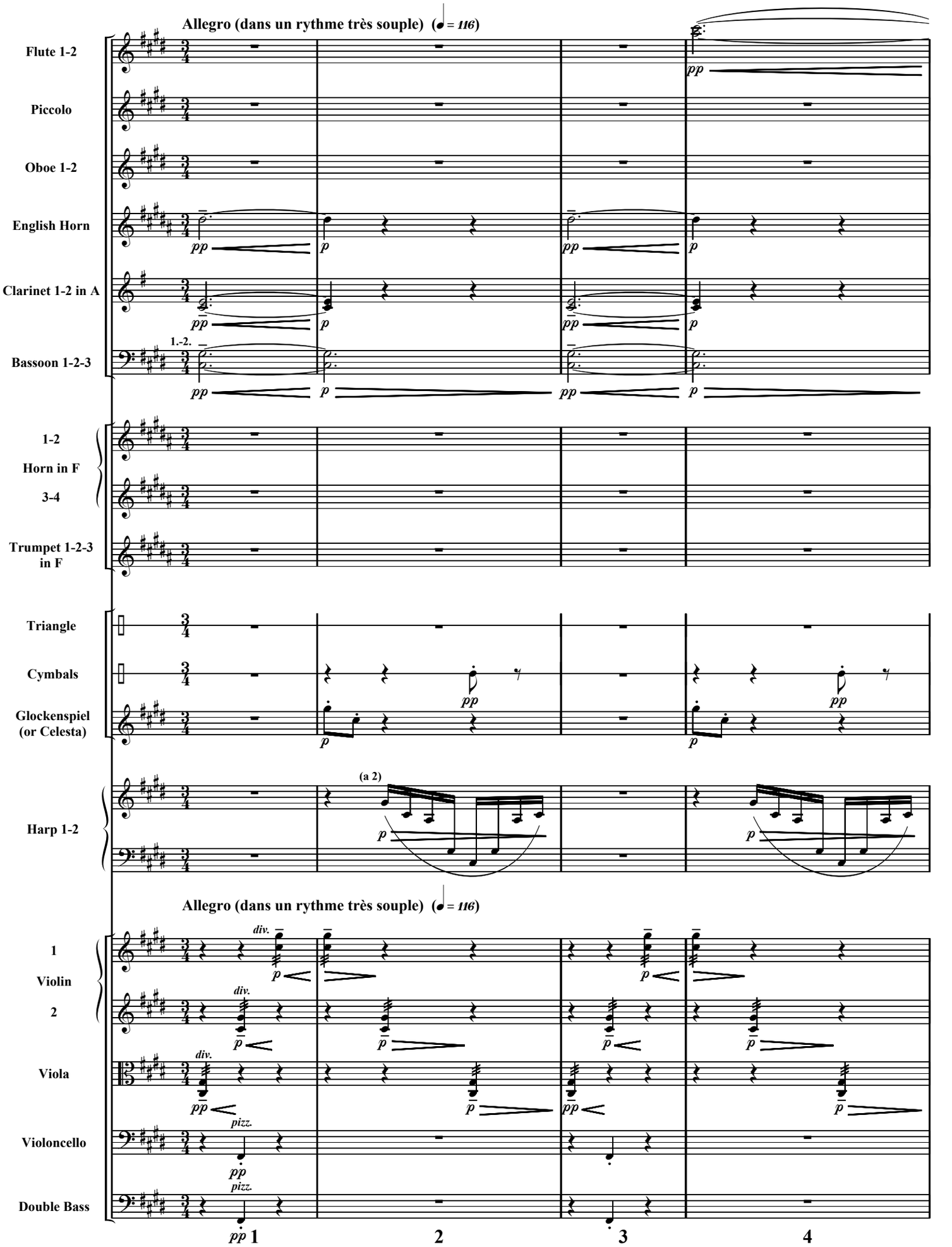
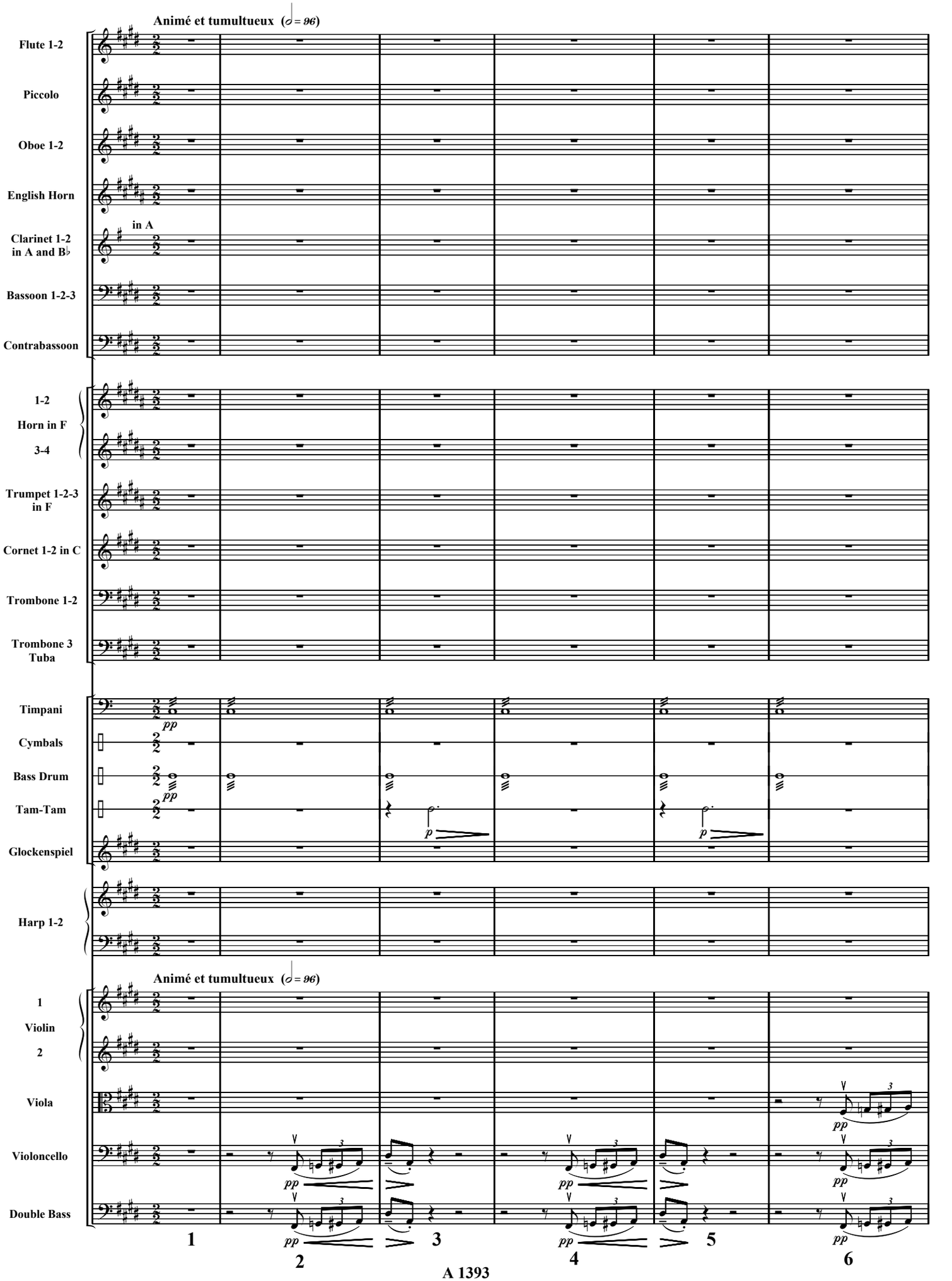
II. Jeux de vagues



III. Dialogue du vent et de la mer



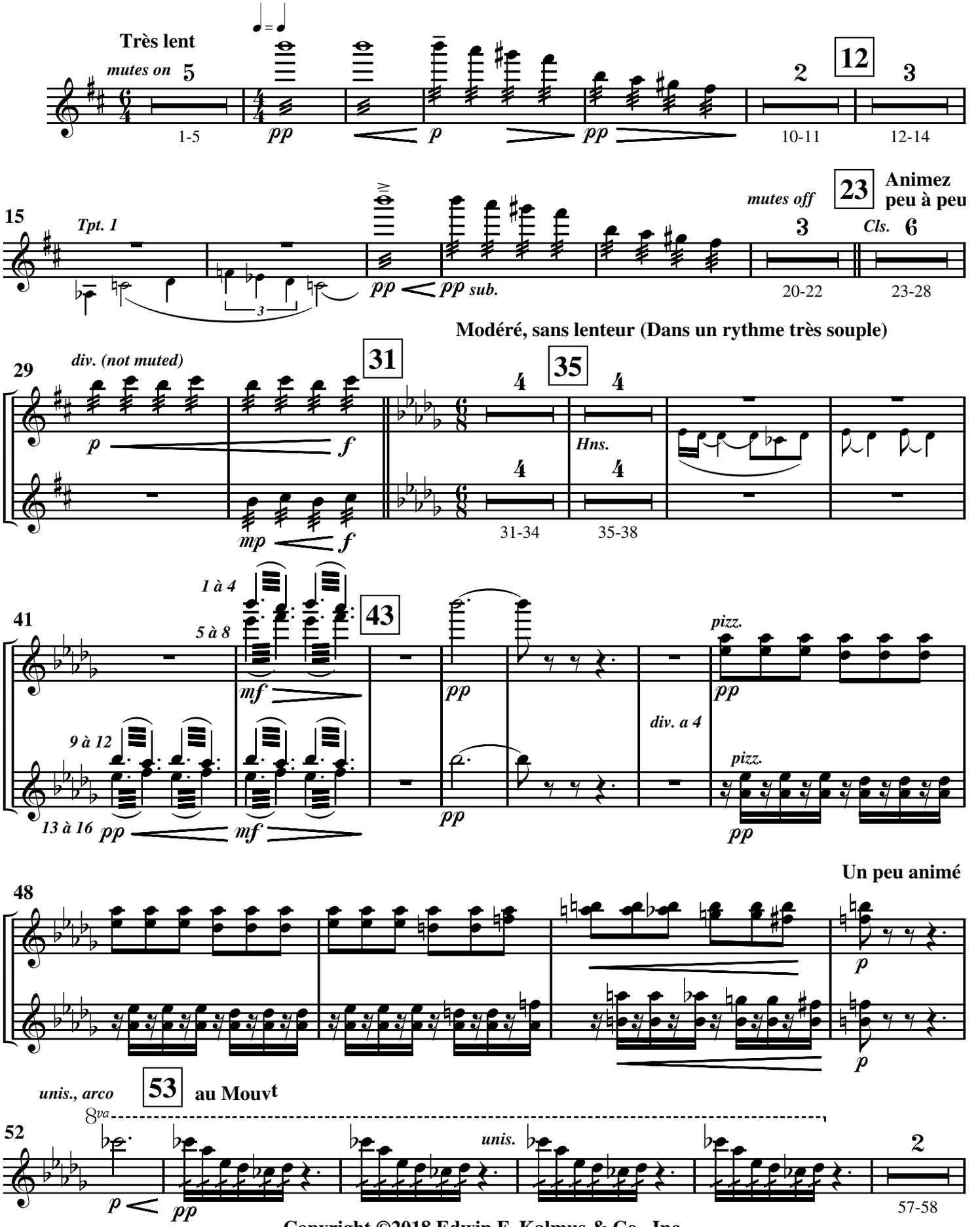
LA MER

Trois esquisses symphoniques (1909)

I. De l'aube à midi sur la mer

Violin 1

CLAUDE DEBUSSY
Edited by Clinton F. Nieweg and Lawrence N. Halverson



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LA MER

Trois esquisses symphoniques (1909)

Flute 1

I. De l'aube à midi sur la mer

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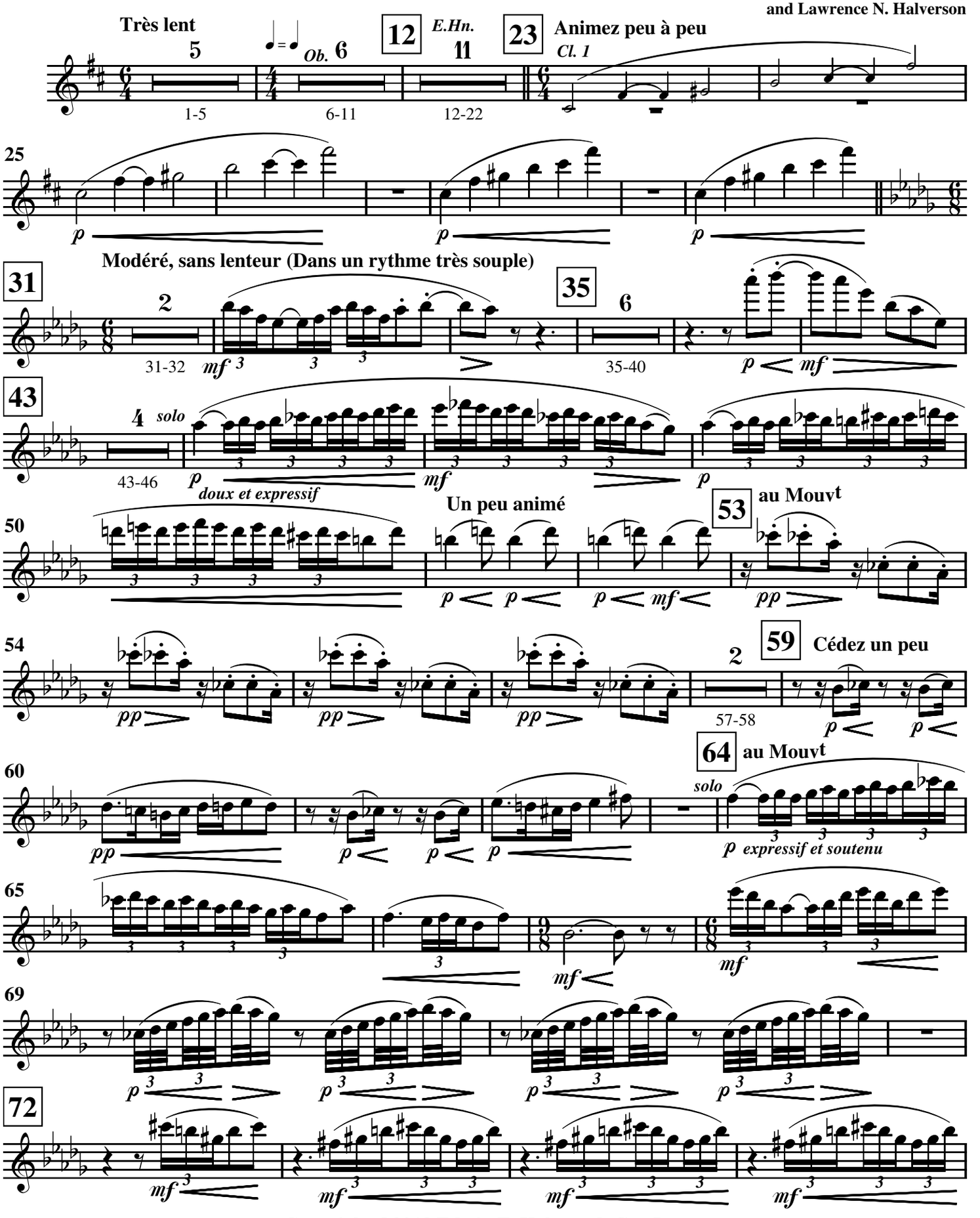

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LA MER

Trois esquisses symphoniques (1909)

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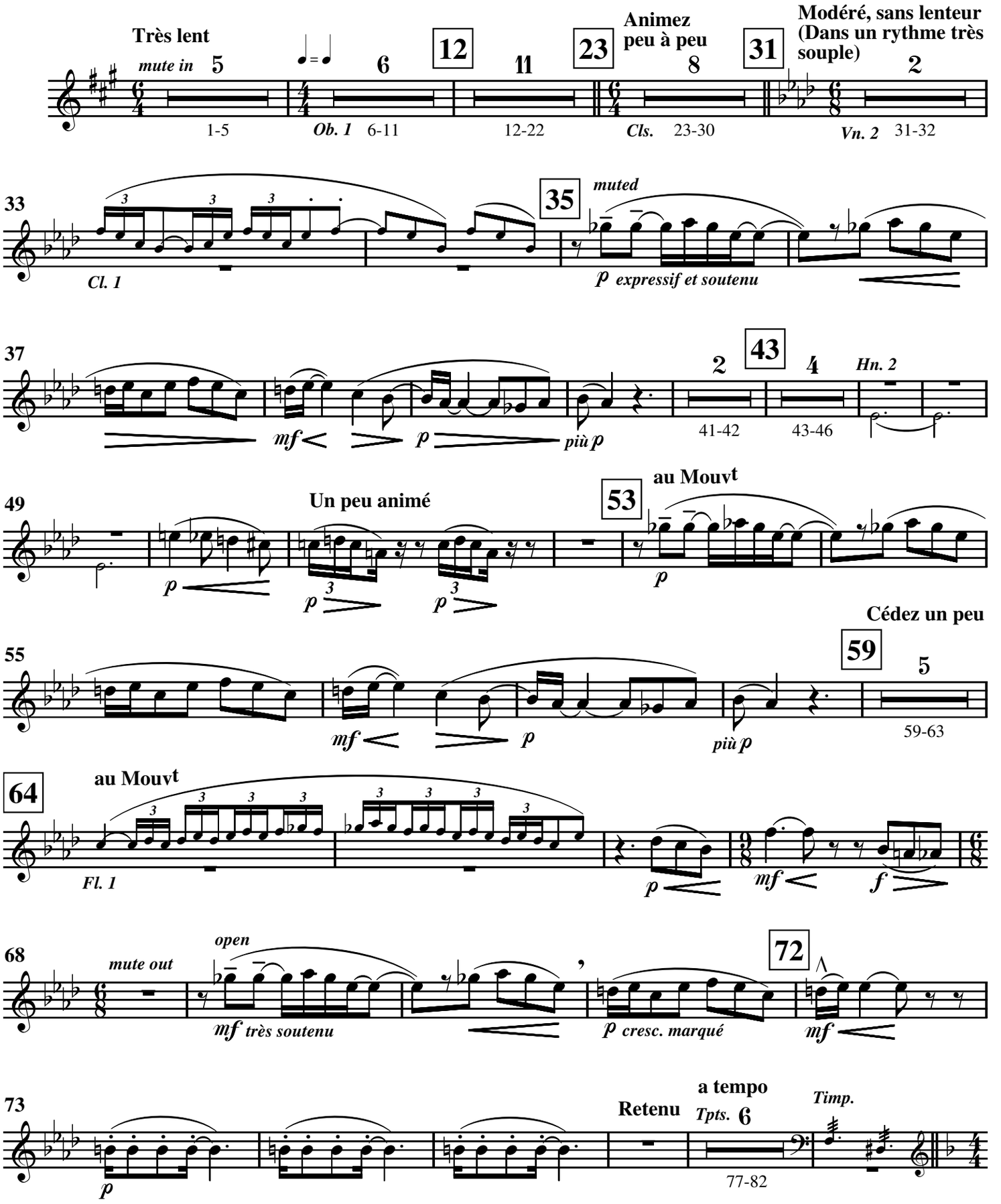
Horn 1 in F

I. De l'aube à midi sur la mer



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