

# Dialogue du vent et la mer

C. Debussy/M. Ohashi

Anime et tumultueux

This musical score is for the piece "Dialogue du vent et la mer" by Claude Debussy, arranged by M. Ohashi. The tempo is marked "Anime et tumultueux". The score is written for a brass ensemble consisting of four Euphoniums (Euph. 1-4) and two Tubas (Tba. 1-2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems, with measures 7, 13, and 19 indicated at the beginning of each system. The Euphonium parts feature complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *pp*, *p*, *sfz*, and *p*. The Tuba parts provide a steady accompaniment, often using triplets and sustained notes, with dynamic markings including *pp*, *p*, and *sfz*. The score includes various musical notations such as slurs, accents, and dynamic hairpins to guide the performer's interpretation.

20

Euph. 1 *mf* *sfz*

Euph. 2 *mf* *sfz*

Euph. 3 *mf* *sfz* *pp* *pp* *pp*

Euph. 4 *mf* *sfz* *pp* *pp* *pp*

Tba. 1 *sfz* *pp* *pp* *pp*

Tba. 2 *8<sup>va</sup>* *sfz* *pp* *pp* *pp*

25

Euph. 1 *mf*

Euph. 2 *p*

Euph. 3 *pp* *pp* *pp* *pp*

Euph. 4 *pp* *pp* *pp* *pp*

Tba. 1 *pp* *pp* *pp* *pp*

Tba. 2 *8<sup>va</sup>* *pp* *pp* *pp* *pp*

30

Euph. 1 *f*

Euph. 2 *f* *p*

Euph. 3 *sf > p* *pp*

Euph. 4 *sf > p* *pp*

Tba. 1 *sf > p* *pp*

Tba. 2 *pp*

37

Score for measures 37-42. The score is for a brass section with four Euphoniums (Euph. 1-4) and two Trombones (Tba. 1-2). The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 37 starts with a dynamic of *f* for Euph. 1. Euph. 2 starts with *p*, Euph. 3 with *pp*, and Euph. 4 with *pp*. Tba. 1 starts with *pp* and Tba. 2 with *pp*. Dynamics change to *mp* for Euph. 2 and Tba. 1, and *mf* for Euph. 3 and Tba. 2 in measure 38. Measure 39 has *p* for Euph. 1, 2, and 4, and *mf* for Euph. 3 and Tba. 1. Measure 40 has *p* for Euph. 1, 2, and 4, and *mf* for Euph. 3 and Tba. 1. Measure 41 has *p* for Euph. 1, 2, and 4, and *p* for Euph. 3 and Tba. 1. Measure 42 has *p* for Euph. 1, 2, and 4, and *p* for Euph. 3 and Tba. 1. There are trills in Euph. 1 and Euph. 4 in measures 37, 38, and 39.

43

Score for measures 43-47. The score is for a brass section with four Euphoniums (Euph. 1-4) and two Trombones (Tba. 1-2). The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 43 has *p* for Euph. 1, 2, 3, and 4, and *p* for Tba. 1 and 2. Measure 44 has *p* for Euph. 2, 3, 4, and Tba. 2, and *mf* for Euph. 1 and Tba. 1. Measure 45 has *p* for Euph. 2, 3, 4, and Tba. 2, and *mf* for Euph. 1 and Tba. 1. Measure 46 has *p* for Euph. 2, 3, 4, and Tba. 2, and *mf* for Euph. 1 and Tba. 1. Measure 47 has *p* for Euph. 2, 3, 4, and Tba. 2, and *mf* for Euph. 1 and Tba. 1.

48

Score for measures 48-52. The score is for a brass section with four Euphoniums (Euph. 1-4) and two Trombones (Tba. 1-2). The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 48 has *mf* for Euph. 1, 3, and 4, and *mf* for Tba. 1 and 2. Euph. 2 has *p*. Measure 49 has *p* for Euph. 2, 3, 4, and Tba. 2, and *mf* for Euph. 1 and Tba. 1. Measure 50 has *p* for Euph. 2, 3, 4, and Tba. 2, and *mf* for Euph. 1 and Tba. 1. Measure 51 has *mf* for Euph. 2, 3, 4, and Tba. 2, and *mf* for Euph. 1 and Tba. 1. Measure 52 has *mf* for Euph. 2, 3, 4, and Tba. 2, and *mf* for Euph. 1 and Tba. 1.

53

Euph. 1 *f* *mf*

Euph. 2 *f* *ff* *mp* *p*

Euph. 3 *f* *ff* *mp* *p*

Euph. 4 *f* *p* *p* *p*

Tba. 1 *f* *ff* *p* *p*

Tba. 2 *f* *ff* *p* *p*

58

Euph. 1 *mf* *p* *mf* *mf*

Euph. 2 *mp* *p* *mf* *mf*

Euph. 3 *mp* *p* *mf* *mf*

Euph. 4 *p* *p* *mf* *mf*

Tba. 1 *p* *p* *mf* *mf*

Tba. 2 *p* *p* *mf* *mf*

62

Euph. 1 *cresc.* *f* *mf* *mf*

Euph. 2 *cresc.* *f* *mp* *mp*

Euph. 3 *cresc.* *f* *mp* *mp*

Euph. 4 *cresc.* *f* *p* *p*

Tba. 1 *cresc.* *f* *p* *p*

Tba. 2 *cresc.* *f* *mf* *mf*

67

Euph. 1 *mf*

Euph. 2 *mp*

Euph. 3 *mp*

Euph. 4 *mp*

Tba. 1 *mp*

Tba. 2 *mp*

71

Euph. 1

Euph. 2 *p*

Euph. 3 *p*

Euph. 4 *mp*

Tba. 1 *pp*

Tba. 2 *pp*

76

Euph. 1 *p*

Euph. 2 *pp*

Euph. 3 *pp*

Euph. 4 *mp*

Tba. 1 *f*

Tba. 2 *f*

81

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*f*

*p* *f*

*p* *f*

*f*

*f*

*p* *f*

*p* *f*

*f*

*f*

*mf*

*p* *p* *f*

86

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*f*

*f*

*f*

*f*

*f*

*f*

*p*

90

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*f* *mf* *f*

*f* *mf*

*p* *p* *p* *p* *f*

*p* *p* *p* *p* *f*

*p* *p* *p* *p* *f*

*p* *p* *p* *p* *f*

*pp*

*p* *f*

95

Euph. 1 *f* *p*

Euph. 2 *p*

Euph. 3 *f* *p*

Euph. 4 *f* *f* *p*

Tba. 1 *mf*

Tba. 2

100

Euph. 1 *f* *p*

Euph. 2 *mf* *p*

Euph. 3 *f* *p*

Euph. 4 *f* *p*

Tba. 1 *f* *mf*

Tba. 2

105

Euph. 1 *mf* *f*

Euph. 2 *mf*

Euph. 3 *mf* *f*

Euph. 4 *mf* *f*

Tba. 1 *mf* *f*

Tba. 2 *f*

110

Euph. 1 *mf* *f*

Euph. 2 *f*

Euph. 3 *mf* *f*

Euph. 4 *mf* *f*

Tba. 1 *mf* *f*

Tba. 2 *mf* *f*

115

Euph. 1 *mf* *f*

Euph. 2 *mf* *f* *ff*

Euph. 3 *mf* *f* *ff*

Euph. 4 *mf* *f* *ff*

Tba. 1 *mf* *f* *ff*

Tba. 2 *mf* *f* *ff*

120

Euph. 1 *ff* *mf*

Euph. 2 *f* *mf*

Euph. 3 *f* *mf*

Euph. 4 *f* *mf*

Tba. 1 *ff* *f* *mf*

Tba. 2 *f* *mf*



136

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

133

Tres soutenu

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*p*

*p*

*p*

*p*

*pp*

*pp*

*p rit.*

*rit.*

*rit.*

*rit.*

*pp*

*pp*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*pp a tempo*

140

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*pp rit.*

*pp rit.*

*pp rit.*

*pp rit.*

*pp rit.*

*pp rit.*

*pp rit.*

*pp rit.*

*a tempo*

*p a tempo*

*mp a tempo*

*mp a tempo*

*a tempo*

*pp a tempo*

146

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

*mp* *mf* *dim.* *p*

*p* *mf* *dim.* *p*

152

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

*sf* *p* *pp*

*sf* *pp*

*f* *p* *pp* *pp*

160

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

*pp* *accel.* *accel.* *accel.* *accel.*

*accel.*

166

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*rit.*

*pp a tempo*

*rit.*

*pp a tempo*

*rit.*

*a tempo*

*rit.*

*a tempo*

*rit.*

*a tempo*

172

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*p*

*p*

178

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*p*

*p*

*p*

*p*

183

Euph. 1 *pp* *p cresc.*

Euph. 2 *pp* *p cresc.*

Euph. 3 *pp* *p cresc.*

Euph. 4 *pp* *p cresc.*

Tba. 1 *pp* *p cresc.*

Tba. 2 *pp* *p cresc.*

188

Euph. 1 *rit.*

Euph. 2 *rit.*

Euph. 3 *rit.*

Euph. 4 *rit.*

Tba. 1 *rit.*

Tba. 2 *rit.*

193

Euph. 1 *mf* *f a tempo*

Euph. 2 *mf* *f a tempo*

Euph. 3 *mf* *f a tempo*

Euph. 4 *f a tempo*

Tba. 1 *mf* *f a tempo*

Tba. 2 *f a tempo*

198

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

accel. *f* *f* *f* *ff*

accel. *f* *f* *f* *ff*

accel. *f* *f* *f* *f* *f* *f*

accel. *f* *f* *f* *f* *f* *f*

accel.

203

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

*a tempo* *rit.*

*ff a tempo* *f* *mf rit.*

*ff a tempo* *f* *mf rit.*

*ff a tempo* *f* *mf rit.*

*ff a tempo* *f* *mf rit.*

*ff a tempo* *f* *mf rit.*

209

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

*f > p*

*p* *pp*

*p* *pp* *p*

*p* *pp* *p*

*f > p* *f > p*

*p* *pp* *mp*

au Mouvt(en serrant peu a peu)

214  $\text{B}\flat$

Euph. 1  $f > p$   $f$

Euph. 2  $mp$   $f$   $mp$

Euph. 3  $mp$   $f$   $mp$

Euph. 4  $mp$   $f$   $mp$

Tba. 1  $f$

Tba. 2  $mp$

218  $\text{B}\flat$

Euph. 1  $mp$

Euph. 2  $pp$

Euph. 3  $p$   $pp$

Euph. 4  $p$   $pp$

Tba. 1  $mp$   $p$   $pp$

Tba. 2  $p$   $mp$

222  $\text{B}\flat$

Euph. 1  $mp$

Euph. 2  $mp$

Euph. 3  $mp$

Euph. 4  $mp$

Tba. 1  $p$

Tba. 2  $p$

226

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

230

Euph. 1

*mp*

Euph. 2

Euph. 3

*p*

Euph. 4

*p*

Tba. 1

*p*

Tba. 2

*p*

234

Euph. 1

*mf*

*f*

Euph. 2

*mf*

*f*

Euph. 3

*mp*

*f*

Euph. 4

*mp*

*f*

Tba. 1

*mp*

Tba. 2

*mf*

239

Euph. 1 *f*

Euph. 2 *f*

Euph. 3

Euph. 4

Tba. 1

Tba. 2

245

Euph. 1 *p*

Euph. 2 *p*

Euph. 3 *p*

Euph. 4 *pp* 3

Tba. 1 *pp* 3

Tba. 2 3

249

Euph. 1 *pp*

Euph. 2 *pp*

Euph. 3 *pp*

Euph. 4 *pp* 3

Tba. 1 *pp* 3

Tba. 2 *pp* 3



253

Score for measures 253-256. The system includes staves for Euphonium 1-4 and Trombone 1-2. Euphonium parts feature melodic lines with triplets and slurs, marked with a forte (*f*) dynamic. Trombone parts feature rhythmic patterns with triplets, marked with a mezzo-forte (*mf*) dynamic.

257

Score for measures 257-260. Euphonium 1 and 2 play rapid triplet patterns marked *mf*. Euphonium 3 and 4 play sustained notes with slurs, marked *f*. Trombone 1 and 2 play rhythmic patterns with slurs, marked *f*.

261

Score for measures 261-264. Euphonium 1 and 2 play dense triplet patterns. Euphonium 3 and 4 play sustained notes with slurs. Trombone 1 and 2 play sustained notes with slurs. The bottom of the page shows dynamic markings: *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

266

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

270

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

274

Euph. 1  
Euph. 2  
Euph. 3  
Euph. 4  
Tba. 1  
Tba. 2

278

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*mp*

*p*

*p*

*mf*

*mf*

*f*

*ff*

*f*

*f*

283

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*f*

*f*

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

288

Euph. 1

Euph. 2

Euph. 3

Euph. 4

Tba. 1

Tba. 2

*ff*

*ff*

*ff*

*ff*

*ff*

*mf*