



A mon ami
HIPPOLYTE RODRIGUES.

L'Arlésienne

Drame en 3 actes

DE

ALPHONSE DAUDET

Musique de

Georges BIZET

Paris, CHOUDENS, Editeur,
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L'ARLESIENNE

Drame en 3 Actes et 5 Tableaux.

Musique de

GEORGES BIZET.

— Op. 23. —

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L' ARLESIENNE

N^o 1.

OUVERTURE.

(♩ = 104)

Allegro deciso Tempo di marcia.

PIANO.

ff

(4). *Marche des Reïs (Air Provençal)*

pp *legatissimo.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music is marked *pp* and *legatissimo.* It features a flowing melody in the right hand and a supporting bass line in the left hand.

The second system continues the piece with similar melodic and harmonic development. The right hand has a more active line with some grace notes, while the left hand provides a steady accompaniment.

The third system shows further progression. A *Ped.* (pedal) instruction with a star symbol is placed below the left staff. The music continues with intricate fingerings and dynamic control.

The fourth system features a more complex texture with overlapping lines in both hands, maintaining the *legatissimo* character.

The fifth system concludes the page with a final melodic flourish in the right hand and a sustained bass line in the left hand.

Animez un peu.

The musical score consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line includes lyrics: "cre - - - scen - - - do mol - - - to - - - f pp cre - - - scen - - - do mol - - - to - - - f > pp cre - - - scen - - - do mol - - -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include *pp*, *8^{ves} ad lib.*, *f pp*, and *f > pp*.

Andantino. (♩=84)

to - - - - - *ff* *p*

The first system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest followed by the syllable "to". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *ff* and *p*.

The second system continues the piano accompaniment with prominent triplet figures in both the right and left hands. The right hand features a triplet of eighth notes, while the left hand has a triplet of quarter notes.

The third system continues the piano accompaniment with triplet figures. The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes.

The fourth system continues the piano accompaniment with triplet figures. The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes.

p *tr*

The fifth system concludes the piano accompaniment with triplet figures. The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes. A trill is indicated in the left hand. The dynamic *p* is present.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with triplets and slurs. The lower staff contains a bass line with triplets and slurs.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with triplets and slurs. The lower staff contains a bass line with triplets and slurs.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with triplets and slurs. The lower staff contains a bass line with triplets and slurs.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a treble clef and contains a melodic line. The lower staff contains a bass line. The system includes dynamic markings *p* and *ff*, and a tempo marking **Tempo 1!** (♩ = 104). It also features a trill marking *tr* in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs. The lower staff contains a bass line with slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A dynamic marking of *pp* is present in the right hand.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, including vocal lines with the lyrics: *cre - - scen - - do - - mol - - to - -*

Fourth system of musical notation, featuring dynamic markings of *ff* and *pp*. A *Ped.* (pedal) instruction is located at the bottom right.

Fifth system of musical notation, including dynamic markings of *p* and *long*. A small asterisk *** is placed below the bass line.

Andante: (♩=63)

pp *p espressivo.*

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱

po - co - cresc. - poco sf dim. -

Ped. ✱ Ped. ✱ Ped. ✱

pp *dim.* pp

Ped ✱ 2 Ped. ✱ 2 Ped. ✱

First system of musical notation. The right hand features a melodic line with slurs and ornaments. The left hand has a bass line with triplets and a '2 Ped.' instruction. A star symbol is located at the end of the system.

Un peu moins lent. (♩ = 76)

Second system of musical notation. Both hands play triplets. The left hand starts with a 'pp' dynamic marking.

Third system of musical notation. Both hands play triplets. The left hand starts with a 'p' dynamic marking.

Fourth system of musical notation. Both hands play triplets. Dynamics include 'f' and 'ff cresc. molto.'.

con anima.

Fifth system of musical notation. The left hand plays a dense triplet accompaniment. The right hand has chords. Includes 'tutta forza.' marking and 'Ped.' instructions with star symbols.

Ped. * Ped. * Ped. * Ped. *

pizz
Ped * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * *dim.* *molto.*

First system of musical notation. Treble clef contains a melodic line with triplets. Bass clef contains a rhythmic accompaniment of triplets. Dynamics include *p*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble clef continues the melodic line. Bass clef continues the rhythmic accompaniment of triplets. Pedal markings are present below the bass staff.

Third system of musical notation. Treble clef contains vocal lines with lyrics: *ere seen - do mol - to allargando.* Bass clef contains piano accompaniment with triplets. Dynamics include *mol - to* and *allargando*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble clef contains dense piano accompaniment with triplets. Bass clef contains a rhythmic accompaniment of triplets. Dynamics include *ffp*, *cresc.*, *mol - to*, *fff*, and *dim.*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble clef contains piano accompaniment with triplets. Bass clef contains a rhythmic accompaniment of triplets. Dynamics include *mol - to*, *pp*, *ff*, and *pp*. The section is titled *(RIDEAU)*. Pedal markings are present below the bass staff.

N° 2. MÉLODRAME.

RÉPLIQUE:

FRANCET. Rose ne voulait pas que je t'en parle avant que tout fut terminé, mais tant pis...

Entre nous il ne peut pas y avoir de mystère... L'INNOCENT. (*d'une voix dolente et un peu égarée*) Dis, berger.... FRANCET. Puis, tu comprends, dans une grosse affaire

(♩ = 63)

Andante. *pp una corda.*

Ped. *

comme celle-là, je n'étais pas fâché de prendre un peu l'avis de mon ancien. L'INNOCENT. Dis, berger, qu'est-ce qu'il lui a fait le loup à la chèvre de M^r Séguin?.. FRANCET. Laisse, mon Innocent, laisse.

Ped. *

N° 3. MÉLODRAME.

RÉPLIQUE: ROSE. Vos gens seront arrivés que vous n'aurez pas seulement tiré une bouteille... FRANCET. On y va... ROSE. Tu gardes l'enfant, Balthazar?

BALTHAZAR. Oui, oui... allez, maîtresse..... Pauvre Innocent! je voudrais bien savoir qui s'en occupe, quand je ne suis pas là... ils n'ont tous des yeux que

(♩ = 63)

Andante. *pp una corda.*

Ped. *

pour l'autre... L'INNOCENT. (*impatiente*) Dis-moi donc ce qu'il lui a fait le loup à la chèvre de M^r Séguin... BALTHAZAR. Tiens! c'est vrai... nous n'avons pas fini notre histoire...

Ped. *

Voyons, où en étions-nous? L'INNOCENT. Nous en étions à «et alors?» BALTHAZAR. Diabte, c'est qu'il y en a beaucoup de «et alors?» dans notre histoire... voyons un peu

N° 4. MÉLODRAME.

RÉPLIQUE: L'INNOCENT. « Hou! hou! » ça, c'est le loup! VIVETTE. Quel dommage! un si joli enfant... Est-ce qu'il ne guérira jamais?..

BALTHAZAR.

Ils disent tous que non; mais ce n'est pas mon idée... Depuis quelque temps

(♩ = 60)

Andantino
sostenuto.

surtout, il me semble qu'il y a dans sa petite cervelle quelque chose qui remue comme dans le

cocon du ver à soie, quand le papillon veut sortir. Il s'éveille, cet enfant! Je suis sûr qu'il s'éveille!..

N^o 5 CHŒUR ET MÉLODRAME.

RÉPLIQUE: BALTHAZAR. Aimér sans rien dire et souffrir!

Ce sera sa planète à elle, comme à sa grand mère...

Allegro moderato. (♩ = 84)

DESSUS. *ff* Grand so - leil de la Pro -

TÉNORS. *ff* Grand so - leil de la Pro -

BASSES. *ff* Grand so - leil de la Pro - ven - ce, Grand so - leil de la Pro -

Allegro moderato.

PIANO. (Piano dans la coulisse) *f*

Bruit des gobelets d'étain
frappés sur les tables

ven - ce, Gai com - pè - re du Mis - tral, Toi qui sif - fles la Du -

ven - ce, Gai com - pè - re du Mis - tral, Toi qui sif - fles la Du -

ven - ce, Gai com - pè - re du Mis - tral, Toi qui sif - fles la Du -

- ran - ce comme un coup de vin de Crau, O grand so - leil!
 - ran - ce comme un coup de vin de Crau, O grand so -
 - ran - ce comme un coup de vin de Crau, O grand so -

Ped.

Al - lu - me ton flambeau ver - meil! O grand so - leil!
 - leil! Al - lu - me ton flambeau ver - meil! O grand so -
 - leil! Al - lu - me ton flambeau ver - meil! O grand so -

Ped.

Al - lu - me ton flambeau ver - meil.
 leil! Al - lu - me ton flambeau ver - meil.
 leil! Al - lu - me ton flambeau ver - meil.

☆

(En relevant la tête, Balthazar aperçoit Mitifio) **BALTHAZAR.** Tiens!

Largo (♩ = 54)

(Orchestre) *ppp*

qu'est-ce qu'il veut celui-là? **MITIFIO.** C'est bien ici Castelet, berger? **BALTHAZAR.** Ça m'en a l'air... **MITIFIO.** Est-ce que le maître est là? **BALTHAZAR.** Entre!.. ils sont à table.

MITIFIO. (*vivement*) Non! non! je n'entre pas... appelle-les, **BALTHAZAR.** (*Le regardant curieusement*) Tiens, c'est drôle! (*il appelle*) Francet! Francet! **FRANCET.** (*dans la ferme*) Qu'est-ce qu'il y a?

BALTHAZAR. Viens donc voir... il y a là un homme qui veut te parler, **FRANCET.** (*entrant*) Un homme! pourquoi n'entre-t'il pas? Vous avez donc peur que le toit vous tombe sur la tête, l'ami?

smir - zan - do.

MÉLODRAME ET CHŒUR FINAL

RÉPLIQUE: MITIFIO. C'est lâche, n'est-ce pas? ce que je fais!.. Mais cette femme est à moi et je veux la garder mienne, n'importe par quels moyens.

FRANCET. (avec fierté)

Soyez tranquille. Ce n'est pas nous qui vous l'enlèverons. BALTHAZAR. La route est longue d'ici Pharaman. Voulez-vous prendre un verre.... MITIFIO. (d'un air

(♩=54)

Largo.

ppp

sombre) Non! j'ai plus de chagrin que de soif (il sort) FRANCET. (consterné) Tu as entendu?.. BALTHAZAR. (gravement) La femme est comme la toile.. Il ne fait pas bon la choisir à la chandelle.

pppp

FRÉDÉRI.

(dans la ferme) Mais venez donc, grand-père! Nous allons boire sans vous.

FRANCET. Comment lui dire ça Seigneur!.. BALTHAZAR. Du courage vieux!..

Allegro. (♩=120)

legg.

pp

FRÉDÉRI. (s'avançant sur la porte, le verre haut) Allons, grand-père,.. à l'Arlesienne!..

FRANCET. Non... non... mon enfant... jette ton verre, ce vin t'empoisonnerait.

suivez la parole.

FRÉDÉRI. Qu'est-ce que vous dites?. FRANCET. Je dis que cette femme est la dernière de toutes, et que par respect pour ta mère

sempre pp suivez.

son nom ne doit plus être prononcé ici... Tiens! lis!.. FRÉDÉRI. (après avoir lu) Ah!.. (à Francet) Et c'est vrai... ça?. (signe de Francet) FRÉDÉRI. (tombant assis sur le rebord du puits) Ah!

Allegro deciso. (♩. = 84)

Dessus.

ff Grand so - leil de la Pro - vence, Gai com - pè - re du Mis - tral, O grand so -

Ténors

ff Grand so - leil de la Pro - vence, Gai com - pè - re du Mis - tral,

Basses.

ff Grand so - leil de la Pro - vence, Gai com - pè - re du Mis - tral.

Allegro deciso.

ff (Piano dans la coulisse)

Chœur dans la coulisse.

ACTE II.

1^{er} TABLEAU.

L'ÉTANG DE VACCARÈS

N^o 7. PASTORALE.

(ENTR'ACTE ET CHŒUR)

(♩ = 54)

Andante
sostenuto
assai.

ff *sempre ff*

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

pp *mf long.* *pp* *mf long.*
Ped. * Ped. *

pp *mf long.* *pp* *mf*
Ped. *
Gaiement et un peu serré.

First system of musical notation, consisting of two staves. The music features numerous triplet markings (indicated by a '3' above the notes) and slurs. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the previous system. It features more triplet markings and slurs across two staves.

Third system of musical notation. The top staff begins with a trill (tr) and a wavy line. Below it, the instruction "Revenez au 1^{er} mouv!" is written. The bottom staff contains triplet markings and slurs. Dynamics include *p* and *cresc. molto*. Pedal markings (Ped. with a star) are present below the staff.

Fourth system of musical notation, marked "1^{er} Tempo." and "ff". It features two staves with slurs and accents. Pedal markings (Ped. with a star) are present below the staff.

Fifth system of musical notation, starting with "D.S." (Da Capo). It features two staves with slurs and accents. Pedal markings (Ped. with a star) are present below the staff.

Musical notation for the first system, featuring treble and bass staves. The key signature has two sharps (F# and C#). The first measure includes a 'Ped.' marking with a downward arrow. The second measure has an accent (^) over a note. The dynamic marking *mf* is present. A star symbol (*) is located below the bass staff.

Musical notation for the second system, featuring treble and bass staves. The key signature has two sharps. The first measure has a triplet (3) over a group of notes. The dynamic marking *p* is present. A 'Ped.' marking with a downward arrow is located below the bass staff.

Musical notation for the third system, featuring treble and bass staves. The key signature has two sharps. The dynamic marking *ff* is present. A 'Ped.' marking with a downward arrow is located below the bass staff. A star symbol (*) is located below the bass staff.

Musical notation for the fourth system, featuring treble and bass staves. The key signature has two sharps. The dynamic marking *dim. molto.* is present. A 'Ped.' marking with a downward arrow is located below the bass staff. A star symbol (*) is located below the bass staff.

(RIDEAU)

Musical notation for the fifth system, featuring treble and bass staves. The key signature has two sharps. The dynamic marking *pp* is present. The lyrics "smor - - - zan - - - do" are written below the bass staff. A 'Ped.' marking with a downward arrow is located below the bass staff. A star symbol (*) is located below the bass staff.

la la la la la la la la

la la

la la

la la

mf

Detailed description: This system contains five staves. The top staff is a vocal line with a melodic line and the lyrics 'la la la la la la la la'. The second and third staves are vocal lines with rhythmic patterns and the lyrics 'la la'. The fourth staff is a bass line with rhythmic patterns and the lyrics 'la la'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and rhythmic patterns.

la

la la

la la

la la

Detailed description: This system continues the musical score with five staves. The top staff is a vocal line with a melodic line and the lyrics 'la'. The second and third staves are vocal lines with rhythmic patterns and the lyrics 'la la'. The fourth staff is a bass line with rhythmic patterns and the lyrics 'la la'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and rhythmic patterns.

poco sf

la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

dim. *p*

la la la la la la la la la la

pp

la la la la la la la la la la la la la la la la

pp

la la la la la la la la la la la la la la la la

pp

la la la la la la la la la la la la la la la la

pp *mf*

Musical score for the first system, featuring vocal lines and piano accompaniment in G major. The system consists of five staves. The top staff is a vocal line with a melodic line. The second and third staves are vocal lines with lyrics "la la la la la la la la la la la la la la la la". The fourth and fifth staves are piano accompaniment. Dynamics include *f* (forte) and accents.

Musical score for the second system, featuring vocal lines and piano accompaniment in G major. The system consists of five staves. The top staff is a vocal line with lyrics "la la la la la la la la la la la la la la la la". The second and third staves are vocal lines with lyrics "la la la la la la la la la la la la la la la la". The fourth and fifth staves are piano accompaniment. Dynamics include *un peu moins p* (un peu moins piano) and *p* (piano).

cresc. molto. *f* *dim.*

la la la la la

cresc. *f* *dim.*

la la la la la la la la la la la la la la la la

cresc. *f* *dim.*

la la la la la la la la la la la la la la la la

cresc. *f* *dim.*

la la la la la la la la la la la la la la la la

P

la

P

la la la la la la la la la la la la la la la la

P

la la la la la la la la la la la la la la la la

P

la la la la la la la la la la la la la la la la

P *mf*

la — la — la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

f *dim.* *p*

la — la — la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

f *cresc.* *f* *ff*

di - mi - nu - en - do - mol -

la

ff di - mi - nu - en - do - mol -

la la la la la la la la la la la la la la la la

ff di - mi - nu - en - do - mol -

la la la la la la la la la la la la la la la la

ff di - mi - nu - en - do - mol -

la la la la la la la la la la la la la la la la

ff di - mi - nu - en - do - mol -

la la la la la la la la la la la la la la la la

- to - - - *pp*

- to - - - *pp* *smor - zan - do.*

la la la la la la la

- to - - - *pp* *smor - zan - do.*

la la la la la la la

- to - - - *pp* *smor - zan - do.*

la la la la la la la

- to - - - *pp* *smor - zan - do.*

la la la la la la la

Ped. *

N° 8. MÉLODRAME.

RÉPLIQUE: ROSE. Ah! si c'était moi, comme je saurais bien!..

(ENTRÉE DE BALTHAZAR ET DE L'INNOCENT)

(♩ = 54)

Andantino.

p

M.D.

p

N° 9. MÉLODRAME.

RÉPLIQUE: ROSE. C'est dommage que tu ne portes pas tonsure... tu prêcheras bien... adieu... je rentre.

(Rose fait quelques pas pour sortir, puis revient vers l'enfant, l'embrasse

(♩ = 63)

Allegretto.

pp

moins p

Ped.

*

avec frénésie et s'en va.)

cresc.

f

dim

p

pp

Ped.

*

smor-zan-do.

Ped.

N° 10. MÉLODRAME.

RÉPLIQUE.

L'INNOCENT. (qui est allé ouvrir la porte de la bergerie, pousse un cri et revient effrayé) Ah!
 BALTHAZAR. Quoi donc? L'INNOCENT. Il est là!.. Frédéri!.. BALTHAZAR. Frédéri!...

BALTHAZAR. Qu'est-ce que tu fais là?.. FRÉDÉRI. Rien. BALTHAZAR. Tu n'as donc pas

(♩ = 63)

Andante.

f > *p*
una corda.

Ped. ☆ Ped. ☆

entendu ta mère qui t'appelait? FRÉDÉRI. Si..mais je n'ai pas voulu répondre. Ces femmes m'ennuient. Qu'est-

Ped. ☆

-ce qu'elles ont donc à m'épier toujours comme cela? Je veux qu'on me laisse, je veux être seul.

p *p* *pp*

smorzando ed allargando.

N° 11. CHOEUR.

RÉPLIQUE:

FREDÉRI. Si le galant veut les avoir, il viendra me les demander. Comme ça je le connaîtrai.

BALTHAZAR. Ah! fou, malheureux fou! Qu'est-ce qu'ils ont donc là-ba?

Adagio. (♩ = 42)

pp (à bouches fermées)

DESSUS.

dans la coulisse

TÉNORS.

pp La — la

mf la — la

BASSES.

pp (presque à bouches fermées)

La — la

Adagio.

PIANO.

pp (Orchestre dans la coulisse)

Ped.

(regardant le ciel) Au fait ils ont raison. Voilà le jour qui va tomber... il faut rentrer les bêtes. (à l'Innocent) Attends - moi petit je reviens. (il sort)

crescendo. *f* *dim.* *pp smorzando.*

la — la

mf la — la

(à bouches fermées)

pp

crescendo. *f* *dim.* *pp smorzando.*

☆ Ped. ☆

N° 12. MELODRAME.

RÉPLIQUE: L'INNOCENT. C'est drôle, je ne me rappelle jamais comment ça commence

FREDÉRI. (lisant) « Je me suis donnée à toi toute entière... » Oh Dieu!

(♩ = 65)

Audante.

pp

ppp

Ped. ☆

N° 13. MÉLODRAME

RÉPLIQUE.

L'INNOCENT. Ça me fatigue de chercher!.. et alors... et alors... elle s'est battue toute la nuit...

L'INNOCENT. Et au matin... et au matin... le loup l'a mangée.....

(♩ = 69)

Andante
assai.

*una ppp
corda.*

(L'Innocent s'endort)

un peu moins pp

FRÉDÉRI. Et ton histoire, est-ce qu'elle est finie?.. Pauvre enfant! Il s'est endormi'en me la racontant.

dim. ppp calando smorzando.

Ped. *

N° 14. MÉLODRAME

RÉPLIQUE: ROSE. je ne peux pas vivre comme ça.

Allegro.

pp cre - scen - do mol.

to. ff

Ped. *

2^e TABLEAU.

(LA CUISINE DE CASTELET)

N^o 15. ENTR'ACTE.

(♩=88)

Maestoso.

ff

pp *p*

ff

pp *p* *rit.*

Allegro moderato. (♩ = 108)

*sonore.**p*

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

Ped.

✱

ff

Ped.

✱

Ped.

✱

Ped.

✱

di - mi - nu - en - do.

musical score system 1, featuring treble and bass staves with lyrics: *mol to*, *p ere*, *scen*. Includes dynamic markings and pedal instructions.

musical score system 2, featuring treble and bass staves with lyrics: *do*, *f*, *p*. Includes dynamic markings and pedal instructions.

musical score system 3, featuring treble and bass staves. Includes dynamic markings and pedal instructions.

musical score system 4, featuring treble and bass staves with lyrics: *f p*, *f p*, *cresc. molto.*. Includes dynamic markings and pedal instructions.

ff dim. - - p crescen

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

do - - molto. ff cresc. e rit. molto.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

1^o Tempo. (♩ = 88)

ff

Beaucoup plus lent. (♩ = 72)

pp < pp < fff

RIDEAU.

N^o 16. FINAL.

RÉPLIQUE

BALTHAZAR. Ah! cher enfant, Dieu te bénisse pour tout
le bien que tu me fais! ROSE. (à Vivette) Ma fille!..

(♩ = 69)

Quasi andante.

pp

Ped. ☆ Ped. ☆ Ped. ☆

RIDEAU.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆ Ped. ☆

Musical score system 1, featuring a grand staff with treble and bass clefs. The right hand plays a melodic line with a slur over the first two measures. The left hand plays a rhythmic accompaniment. Pedal markings are present below the bass staff: "Ped." under the first measure, "✱ Ped." under the second, "✱ Ped." under the third, "✱ Ped." under the fourth, and "✱" under the fifth. The lyrics "cre - - - - - seen" are written below the right-hand staff.

Musical score system 2, featuring a grand staff with treble and bass clefs. The right hand plays a melodic line with a slur over the first two measures. The left hand plays a rhythmic accompaniment. Pedal markings are present below the bass staff: "Ped." under the first measure, "✱ Ped." under the second, "✱ Ped." under the third, "✱ Ped." under the fourth, "✱ Ped." under the fifth, and "✱" under the sixth. The lyrics "do - - - - - dim. - - - - - molto." are written below the right-hand staff. Dynamic markings "pp" and "pp" are present in the right-hand staff.

Musical score system 3, featuring a grand staff with treble and bass clefs. The right hand plays a melodic line with a slur over the first two measures. The left hand plays a rhythmic accompaniment. Pedal markings are present below the bass staff: "Ped." under the first measure, "✱ Ped." under the second, "✱ Ped." under the third, "✱ Ped." under the fourth, and "✱" under the fifth.

Musical score system 4, featuring a grand staff with treble and bass clefs. The right hand plays a melodic line with a slur over the first two measures. The left hand plays a rhythmic accompaniment. Pedal markings are present below the bass staff: "Ped." under the first measure and "✱" under the second. Dynamic markings "pp" and "ff" are present in the right-hand staff.

Fin du 2^e Acte.

N° 17. INTERMEZZO.

(MINUETTO)

Allegro giocoso. (♩ = 134)

PIANO. *ff*

ff

sempre

ff

pp

ppp *ff*

ff

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, while the bass staff provides a rhythmic accompaniment with eighth notes and quarter notes.

Second system of musical notation. The treble staff features a melodic line with a dynamic marking of *pp* (pianissimo) and a hairpin crescendo. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a dynamic marking of *ppp* (pianississimo) and a hairpin crescendo. The bass staff features a series of chords with a dynamic marking of *ff* (fortissimo). The system concludes with a dynamic marking of *pp*.

Fourth system of musical notation. The treble staff is marked *espress.* (espressivo) and contains a rapid ascending scale. The bass staff has a dynamic marking of *pp*. Pedal markings are indicated as "Ped. * Ped. * Ped. * Ped. * Ped. *".

Fifth system of musical notation. The treble staff continues with the rapid ascending scale. The bass staff has a dynamic marking of *pp*. Pedal markings are indicated as "Ped. *".

Sixth system of musical notation. The treble staff continues with the rapid ascending scale. The bass staff has a dynamic marking of *pp*. Pedal markings are indicated as "Ped. * Ped. *".

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cre - scen -
Ped. ☆ Ped. ☆ Ped. ☆

do mol - to. sf dim. molto.
Ped. ☆

legg.
pp pp
Ped. ☆

p mf f ff
Ped. ☆

pp

p

This system shows the beginning of a piece in B-flat major. The right hand features a series of chords in the upper register, while the left hand plays a simple harmonic accompaniment. Dynamics range from *pp* to *p*.

mf *f* *ff* *pp* *cresc.*

Ped. *

This system continues the piece with increasing intensity. The right hand has a more active melodic line. Dynamics include *mf*, *f*, *ff*, and *pp*, with a *cresc.* marking. A pedal point is indicated at the end.

Ped. *

This system features a complex texture with many sixteenth-note chords in the right hand. The left hand has a steady eighth-note accompaniment. Pedal points are marked throughout.

cre - scen - do mol -

Ped. *

This system contains the vocal line. The lyrics are "cre - scen - do mol -". The piano accompaniment is sparse, with a few chords. Pedal points are marked.

- to - *f* *dim* *molto.* *pp* *sempre pp*

Ped. *

This system continues the vocal line with the lyrics "- to -". Dynamics include *f*, *dim*, *molto.*, *pp*, and *sempre pp*. The piano accompaniment is very light. A pedal point is marked.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a continuous sixteenth-note arpeggiated pattern in the right hand and a similar pattern in the left hand. Pedal markings are present below the bass staff, each accompanied by a small star symbol.

Second system of musical notation. It continues the arpeggiated pattern from the first system. The right hand has a dynamic marking of *pp* (pianissimo) starting in the third measure. Pedal markings with star symbols are present below the bass staff.

Third system of musical notation. The arpeggiated pattern continues. A dynamic marking of *stior* (staccato) is present above the right hand in the fourth measure. Pedal markings with star symbols are present below the bass staff.

Fourth system of musical notation. The right hand has a dynamic marking of *ppp* (pianississimo) in the fourth measure. The left hand has a dynamic marking of *zan* (zangano) in the second measure. The system concludes with a treble clef on the right hand staff. Pedal markings with star symbols are present below the bass staff.

Fifth system of musical notation. This system features a different texture, with the right hand playing chords and the left hand playing a bass line. The key signature remains two flats.

sempre ppp

smor - - - - - zan - - - - -

do.

8 - - - - - ppp ppp

N^o 18. ENTR' ACTE.

CARILLON.

Allegretto mod^o

ff

PIANO.

The musical score is written for piano and consists of five systems. Each system contains a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system is marked 'ff' and 'Allegretto mod°'. The music features a rhythmic pattern of eighth and sixteenth notes in the bass, with chords and melodic lines in the treble. There are several trills and triplets throughout the piece. The notation includes various ornaments and dynamic markings.

First system of musical notation. The right hand features a melodic line with several triplet markings (indicated by a '3' above the notes). The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with melodic lines and triplet markings. The left hand accompaniment includes some sixteenth-note patterns in the final measure.

Third system of musical notation. The right hand has a more active melodic line with slurs and triplet markings. The left hand accompaniment consists of chords and moving lines.

Fourth system of musical notation. The right hand features a series of chords, many with triplet markings. The left hand accompaniment includes a section with eighth-note patterns.

Fifth system of musical notation. The right hand has a dense texture of chords, some with triplet markings. A dynamic marking of *f* (forte) is present. The left hand accompaniment includes a section with sixteenth-note patterns.

The first system of music consists of two staves. The upper staff contains several chords and rests, with dynamic markings *ff* (fortissimo) appearing in the second and fourth measures. The lower staff features a rhythmic accompaniment of eighth notes and chords, also marked with *ff* in the second and fourth measures.

Andantino.

The second system begins with a piano (*pp*) dynamic marking. The upper staff has a few notes followed by a rest, then a series of chords. The lower staff has a rhythmic accompaniment of eighth notes. A 6/8 time signature is indicated at the start of the second measure.

The third system continues the piece with more complex melodic lines in the upper staff and a steady accompaniment in the lower staff. The music features various chord voicings and melodic ornaments.

The fourth system shows further development of the melodic and harmonic themes. The upper staff has more active melodic lines, while the lower staff provides a consistent harmonic support.

The fifth system concludes the page with sustained chords in both staves, maintaining the harmonic texture established in the previous systems.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, often beamed together, and some notes are marked with an 'x'. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows more melodic development with slurs and ties. The lower staff has some rhythmic markings, including '7' and '77', which likely indicate fingerings or specific rhythmic patterns.

The third system is marked with a dashed line and the number '8' at the beginning, indicating the start of a new section. The notation continues with similar melodic and harmonic textures as the previous systems.

The fourth system also begins with a dashed line and the number '8'. The upper staff features a more active melodic line with frequent slurs. The lower staff continues to support the melody with a steady accompaniment.

The fifth and final system on the page is also marked with a dashed line and the number '8'. It concludes the piece with a final melodic flourish in the upper staff and a resolving accompaniment in the lower staff.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns, often grouped by slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note figures.

The second system continues the piece and includes a tempo change to "1º Tempo." in the upper right. A dynamic marking of "ff" (fortissimo) is placed below the upper staff. The notation features a change in the lower staff's rhythm, with some notes marked with accents (>).

The third system shows the continuation of the melodic and harmonic themes. The upper staff has a more active melodic line with slurs, while the lower staff maintains a steady accompaniment with chords and eighth notes.

The fourth system introduces triplet markings (indicated by a '3' above the notes) in the upper staff. The melodic line becomes more complex with these triplets, while the lower staff continues with its accompaniment.

The fifth system concludes the page with further melodic and harmonic development. It features more triplet markings in the upper staff and continues the accompaniment in the lower staff.

N^o 19. MÉLODRAME.

RÉPLIQUE: MARC. C'est comme l'autre avec son Arlésienne... Il semblait tant que c'était fini, qu'il n'y avait plus d'espoir... et puis... TOUS. Les voilà! les voilà!

(♩. = 54)

(ENTRÉE DE LA MÈRE RENAUD)

Andantino. *pp*

The musical score is written for piano and consists of five systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Andantino' and the dynamic is 'pp' (pianissimo). The score begins with a treble clef and a bass clef. The first system shows the initial chords and a melodic line in the treble. The second system continues the melodic line with some chromaticism. The third system features a more complex melodic line with some grace notes. The fourth system shows a steady melodic progression. The fifth system concludes the piece with a final chord and a melodic flourish.

MÈRE RENAUD. Le voilà donc encore ce vieux Castelet! FRÉDÉRI. Est-ce que vous vous reconnaissez, grand mère? MÈRE RENAUD. Je crois bien. Par ici la magnanerie, par là les hangars. (*Elle s'avance et*

s'arrête devant le puits) Oh! le puits! Est-il Dieu possible que du bois et de la pierre vous remuent le cœur à ce point là! laissez-moi, mes enfants, laissez-moi. (*elle s'assied*) MARC. Bonjour, mère Renaud.

MÈRE RENAUD. Quel est ce beau Monsieur? je ne le connais pas. ROSE. C'est mon frère, mère Renaud. FRANÇET. C'est le patron Marc. MARC. Capitaine!.. MÈRE RENAUD. Je suis votre servante, M^r le

patron. MARC. (*à part*) Patron! patron! ils n'ont donc pas vu ma casquette! L'INNOCENT. Oh! comme ils sont jolis, cette année, les arbres de St' Éloi!... MARC. (*aux valets*) Attendez, nous al-

lons rire... Et celui-là, mère Renaud, est-ce que vous le reconnaissez? je crois qu'il est de votre temps. MÈRE RENAUD. Bonté divine! Mais... c'est... c'est Balthazar!

BALTHAZAR. Dieu vous garde, Renaude! MÈRE RENAUD. Oh!.. ô mon pauvre Balthazar! (ils se regardent un moment sans rien dire) MARC. Hé! hé!.. les vieux tourtereaux!.. ROSE (sèrièvement) Marc! BALTHAZAR. C'est

Adagio (♩ = 48)
pp una corda

ma faute. Je savais que vous alliez venir. Je n'aurais pas du rester là. MÈRE RENAUD. Pourquoi? Pour tenir notre serment?. Va, ce n'est plus la peine! Dieu lui même n'a pas voulu que nous

Ped. ☆

mourions sans nous être revus, et c'est pour cela qu'il a mis de l'amour dans le cœur de ces deux enfants. Après tout, il nous devait bien ça pour nous récompenser de notre courage.

Ped. ☆ Ped. ☆

BALTHAZAR. Oh! oui, il nous en a fallu du courage. Que de fois, en menant mes bêtes, je voyais la fumée de votre maison qui avait l'air de me faire signe: «Viens!.. Elle est là!»

Ped. ☆ Ped. ☆

MÈRE RENAUD. Et moi, quand je te reconnaissais avec ta grande cape, il m'en fallait de la force pour ne pas courir vers toi. Enfin maintenant notre peine est terminée et nous pouvons

pochissimo cresc.

nous regarder en face sans rougir... Balthazar... BALTHAZAR. Renaude?.. MÈRE RENAUD. Est-ce que tu n'aurais pas de la honte à m'embrasser, toute vieille et crevassée par le temps comme je suis là!

ppp

BALTHAZAR. Oh! MÈRE RENAUD. Eh bien! alors sers-moi bien fort sur ton cœur, mon brave homme. Voilà cinquante ans que je te le dois ce baiser d'amitié. (ils s'embrassent) FRÉDÉRI. C'est

poco sf

poco sf

Ped. *

beau le devoir!.. Vivette, je t'aime... VIVETTE. bien sûr?..

MARC. Dites donc, mère Renaud, si nous allions du côté de la cuisine maintenant, pour voir si le tourne-broche n'a pas changé depuis vous. FRANCET. Il a raison. A table!

ppp smorzando.

(♩ = 54) TOUS. A table! MÈRE' RENAUD. Balthazar.... ROSE. Viens, Balthazar. allons!
 1^o tempo andantino.

pp

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords and dyads in a 6/8 time signature, while the left hand provides a steady bass line with eighth notes.

SORTIE GÉNÉRALE.

The second system continues the accompaniment. The right hand features more complex rhythmic patterns, including sixteenth notes and eighth notes, while the left hand maintains a consistent accompaniment.

The third system shows the continuation of the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support.

The fourth system continues the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support.

The fifth system concludes the piano accompaniment on this page. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support.

N^o 20. MÉLODRAME.

RÉPLIQUE: FRÉDÉRI. Et maintenant si je te dis «je t'aime!» est-ce que tu me croiras?
 VIVETTE. Dis-le, voyons. FRÉDÉRI. Chère femme!

(Sortie de Vivette et de Frédéric)

(♩ = 72)

Andantino
 espressivo.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp
 smorzando ed allargando.

Ped. * Ped. * Ped. * Ped. *

N° 21. FARANDOLE.

RÉPIQUE: Il y aura des femmes en larmes!

All^o vivo e deciso. (1) *ppp*

PIANO. *ppp*

poco a poco cre-

scen - do.

ff

8

fff

fff

fff *fff* *fff* *fff* *fff* *fff* *fff*

8-

N^o 22. ENTR' ACTE.

Adagio.

PIANO.

pp

The musical score is written for piano in 3/4 time and B-flat major. It consists of four systems, each with a treble and bass staff. The first system is marked 'Adagio' and 'pp'. The music features a variety of textures, including arpeggiated figures in the right hand and sustained chords in the left hand. Fingering numbers '5' and '3' are indicated above certain notes. The score concludes with a final cadence in the fourth system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key. The right hand features a melodic line with some grace notes, while the left hand plays a rhythmic accompaniment. A fermata is placed over a measure in the right hand.

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides accompaniment. A fermata is present in the right hand.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes some triplets. The dynamic marking *ppp* is written in the right hand.

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand accompaniment includes some triplets. A fermata is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with grace notes. The left hand accompaniment includes some triplets. The dynamic marking *smorzando.* is written in the right hand.

N° 25. CHOEUR.

Allegro giocoso.

DESSUS.

TÉNORS.

BASSES.

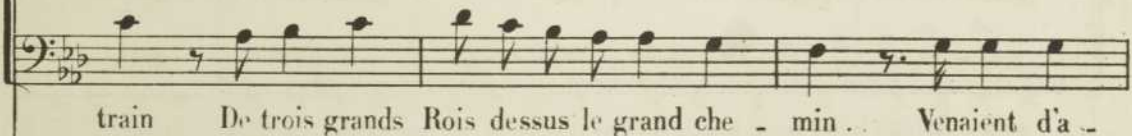
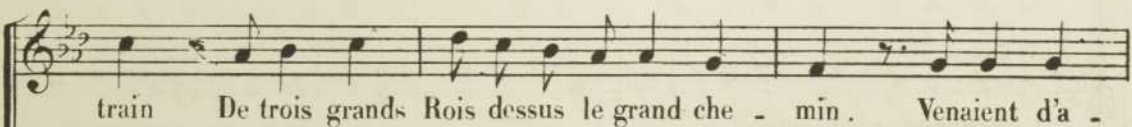
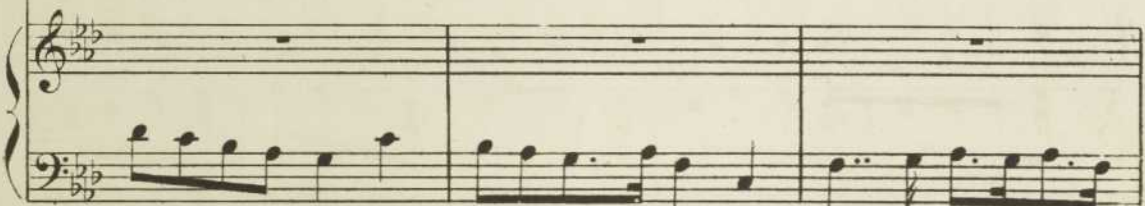
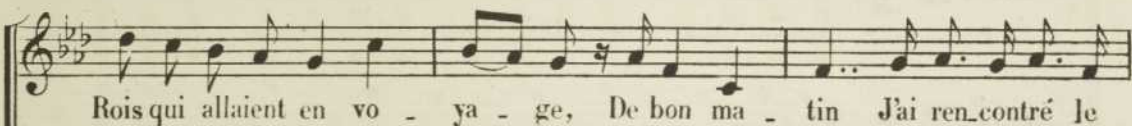
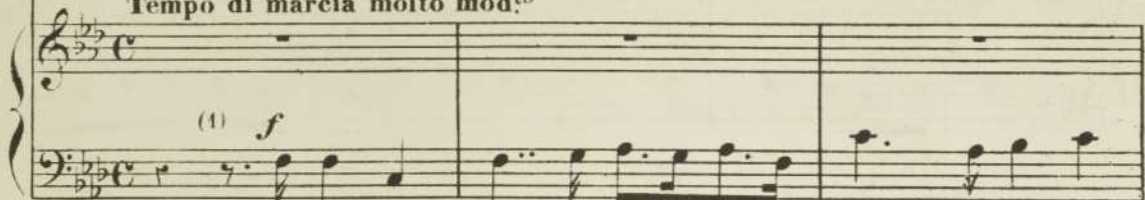
musical staves for vocal parts (DESSUS, TÉNORS, BASSES) with the instruction "dans la coulisse." written vertically between the staves.

Allegro giocoso. (♩:176)

PIANO.

f (Orchestre dans la coulisse)

musical staves for piano accompaniment, including dynamic markings like *f*, *ten.*, and *ff*, and a key signature change to C major at the end.

Tempo di marcia molto mod^{to} (♩=88)Ténors. *f*Basses. *f*Tempo di marcia molto mod^{to}(1) *f*(1) *Marcho dei Rei.* (Air Provençal)

- bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits

- bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits

pa - ges, Venaient d'a - bord Des gardes du corps, Des gens ar -

pa - ges, Venaient da - bord Des gardes du corps, Des gens ar -

Dessus. *f*

De bon ma - tin. J'ai rencontré le

- més dessus leurs jus - tau - corps De bon ma - tin. J'ai

- més dessus leurs jus - tau - corps. De bon ma - tin, J'ai

sempre f

train De trois grands Rois qui al - laient en vo -
ren - contré le train De trois grands Rois qui al - laient
ren - contré le train De trois grands Rois qui al - laient

- ya - ge De bon ma - tin, J'ai rencontré le train De trois grands
en vo - ya - ge De bon ma - tin, J'ai rencontré le train De
en vo - ya - ge De bon ma - tin, J'ai rencontré le train De

Rois dessus le grand che - min. Venaient d'a -
trois grand Rois dessus le grand che - min. Venaient d'a -
trois grand Rois dessus le grand che - min. Venaient d'a -

- bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits
 - bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits
 - bord Des gardes du corps, Des gens ar - més a - vec trente pe - tits

pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -
 pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -
 pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -

Allegro giocoso. (♩=176)

- més dessus leurs jus - tau - corps.
 - més dessus leurs jus - tau - corps.
 - més dessus leurs jus - tau - corps.

Allegro giocoso.

ff

ff
De bon ma - tin J'ai ren - contré le train De trois grands

ff
De bon ma - tin J'ai ren - contré le train De trois grands

ff
De bon ma - tin J'ai ren - contré le train De trois grands

8

Rois qui allaient en vo - ya - ge. De bon ma - tin J'ai ren - contré le

Rois qui allaient en vo - ya - ge. De bon ma - tin J'ai ren - contré le

Rois qui allaient en vo - ya - ge. De bon ma - tin J'ai ren - contré le

8 *ten.*

- train De trois grands Rois dessus le grand che - min. Venaient d'a -

- train De trois grands Rois dessus le grand che - min. Venaient d'a -

- train De trois grands Rois dessus le grand che - min. Venaient d'a -

8

- bord Des gardes du corps. Des gens ar - més avec trente petits

- bord Des gardes du corps, Des gens ar - més avec trente petits

- bord Des gardes du corps. Des gens ar - més avec trente petits

pa - ges, Venaient d'a - bord Des gar du corps Des gens ar -

pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -

pa - ges, Venaient d'a - bord Des gardes du corps Des gens ar -

- més dessus leurs jus - tau - corps. *fff sec.* La!

- més dessus leurs jus - tau - corps *fff sec.* La!

- més dessus leurs jus - tau - corps. *fff sec.* La!

tr *fff* *sec.*

N° 24. CHŒUR.

RÉPLIQUE: ROSE. Nous ne trompons jamais, nous autres, et nous savons si bien vieillir!

Large. (♩=63)

DÉSSUS. *p* Sur un char doré de toutes parts, On voit trois Rois modestes comme

TÉNORS *p* Sur un char doré de toutes parts, On voit trois Rois modestes comme

BASSES. *p* Sur un char doré de toutes parts. On voit trois Rois modestes comme

PIANO. *p* (Orgue dans la coulisse)

Chœur dans la coulisse.

rit. e cresc. ff

d'an-ges, Sur un char doré de toutes parts, Trois Rois debout parmi les éten-dards!

rit. e cresc. ff

d'an-ges, Sur un char doré de toutes parts, Trois Rois debout parmi les éten-dards!

rit. e cresc. ff

d'an-ges, Sur un char doré de toutes parts, Trois Rois debout parmi les éten-dards!

rit. e cresc. ff

N° 25. MÉLODRAME.

RÉPLIQUE: L'INNOCENT. Puis à la fin il s'est couché. Maintenant il dort,
et je me suis levé doucement, doucement pour venir vous le dire.

L'INNOCENT. Pourquoi me regardez vous comme cela, ma mère?.. ça vous étonne
que j'y voie si fin et que j'aie tant de raisonnement... Vous savez bien ce que

(♩ = 56)

Andante
assai.

ppp espress.

una corda.

Ped. ☆ Ped. ☆ Ped. ☆

Balthazar disait: «Il s'éveille! il s'éveille!» ROSE (*l'embrassant à pleines mains*) Est-ce possible? ô
mon innocent! L'INNOCENT. Mon nom est Janet, ma mère!.. Appelez-moi Janet.. il n'y a

plus d'innocent dans la maison. ROSE. Pas d'innocent!.. tais-toi, ne dis pas ça! L'INNOCENT. Pour-
quoi? ROSE. Non, non je suis folle... c'est ce berger avec ses histoires... Viens, mon

Ped. ☆

chéri, viens que je te regarde. Il me semble que je ne t'ai jamais vu... que c'est
un autre enfant qui m'arrive... Comme tu es grand! Comme tu es beau! Sais-tu que

tu ressembles à Frederic?... C'est qu'il y a de la vraie lumière dans tes yeux maintenant.

Ped. * Ped. *

L'INNOCENT. Ma foi! oui... je crois que cette fois je suis éveillé tout à fait. Ce qui

ppp
Ped. *

n'empêche pas que j'ai tout de même bien sommeil et que je vais aller dormir... Car

Ped. * Ped. *

je tombe... Voulez-vous m'embrasser encore? ROSE. Si je veux!.. je t'en dois tant de ces caresses!

Ped. *

SORTIE DE L'INNOCENT.

smor-zan-do.
Ped. *

N° 26. MÉLODRAME.

RÉPLIQUE: ROSE. Non! non! ce n'est pas possible! Dieu ne
m'a pas rendu un enfant pour m'en enlever un autre!

(♩ = 40)

Adagio.

una corda. pp

ROSE. (*écoutant*) Rien... Ils dorment tous les deux.

long.

smorzando.

long.

SORTIE
DE ROSE.

ppp

long.

ENTRÉE DE FRÉDÉRI.

pppp

Ped. *

Detailed description: This is a piano score for the 'ENTRÉE DE FRÉDÉRI.' It consists of two staves, treble and bass clef. The music is in a key with one sharp (F#) and a common time signature. The first staff has a melodic line with some grace notes. The second staff has a bass line with chords and a few triplets. There are dynamic markings 'pppp' and 'Ped.' with an asterisk.

N° 27. FINAL.

RÉPLIQUE:

BALTHAZAR. Ne regarder à la fenêtre... tu verras si on ne meurt pas d'amour.

(♩ = 66)

Large.

fff

RIDEAU

Ped. *

Detailed description: This is the first system of the 'FINAL' section. It features a grand staff with treble and bass clefs. The tempo is marked 'Large.' and the time signature is common time. The music is in a key with one sharp. The first staff has a melodic line with some grace notes. The second staff has a bass line with chords and triplets. There are dynamic markings 'fff' and 'RIDEAU'. Pedal markings 'Ped.' with an asterisk are present.

Detailed description: This is the second system of the 'FINAL' section. It continues the grand staff notation with treble and bass clefs. The music features chords and triplets in the bass line. Pedal markings 'Ped.' with an asterisk are present.

FIN.

Detailed description: This is the third and final system of the 'FINAL' section. It concludes the piece with a final chord in the bass line and a fermata in the treble line. The word 'FIN.' is written at the end.

SIZE 1.

L'arlesienne

