

Concerto 1

L'ARLÉSIENNE

1^{re} SUITE
de **GEORGES BIZET**

Arrangée
pour Orchestre restreint
par **H. MOUTON**

- Flûte
- Hautbois
- 2 Clar. en Sib
- Basson
- 2 Cors en Fa
- 2 Tromp. en Ut
- 3 Trombones
- Batterie
- Quintette à Cordes
- Po Conducteur

N° 1 PRÉLUDE

Piano Conducteur

Allegro deciso (T^o di marcia)

The musical score is written for Piano and Quat. Bois. It consists of five systems of music. The first system includes markings for 'Quat. Bois' and 'Bon Cors' with a dynamic of *ff*. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system includes a first ending bracket labeled '1' and a marking 'Harm. seule Cl.' with a dynamic of *pp* for the 'Bon Cors'. The fifth system continues the piano accompaniment.

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First system of musical notation for piano and conductor. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* is present. A conductor's cue is marked with the word "Bon" above the staff.

Second system of musical notation for piano and conductor, continuing from the first system. It maintains the same key signature and time signature. The piano accompaniment continues with similar textures, and the conductor's part is indicated by a box containing the number "2".

Third system of musical notation for piano and conductor. The conductor's part is more prominent, starting with a box containing the number "2" and the instruction "Animez Quat." followed by a dynamic marking of *pp*. The piano accompaniment includes markings for "Bois" and "Cors" with a *pp* dynamic, and "Tamb" (Tambourin) with a *cres* dynamic. The piano part also shows *pp* and *cres* markings.

Fourth system of musical notation for piano and conductor. The conductor's part includes vocalizations "cen" and "do" with a dynamic marking of *f pp*. The piano accompaniment features *f pp* and *cres* markings. The piano part also includes *f pp* and *cres* markings.

Fifth system of musical notation for piano and conductor. The conductor's part includes vocalizations "cen" and "do" with a dynamic marking of *f dim. pp*. The piano accompaniment features *f dim. pp* and *cres* markings. The piano part also includes *f pp* and *cres* markings.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics "cen", "do", and "poco". The piano accompaniment has lyrics "cen", "do", and "poco".

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics "a", "poco", and "ff". The piano accompaniment has lyrics "a", "poco", and "ff". A boxed number "3" is located above the vocal line.

Andantino (♩ = 84)

Celli

Third system of musical notation. It features a Cello part (Celli) and a Horn part (Cor). The Cello part starts with a dynamic marking of *p*. The Horn part starts with a dynamic marking of *p*. The Cello part includes the instruction "Bon Solo" and contains triplet markings.

Fourth system of musical notation. It continues the Cello and Horn parts from the previous system. The Cello part includes triplet markings.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a dynamic marking of *p*. The grand staff contains a piano accompaniment with triplet markings (*3*) and a trill (*tr*) in the bass line.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line. The grand staff includes a clarinet part (*Cl.*) with a key signature change to one flat (*b*) and a triplet (*3*) in the bass line.

Third system of musical notation. It consists of three staves. A boxed number **4** is placed above the top staff. The top staff has a dynamic marking of *p*. The grand staff continues the piano accompaniment with triplet markings (*3*) and a trill (*tr*).

Fourth system of musical notation. It consists of three staves. The top staff is marked **Tempo I!** and *Tutti* with a tempo indication of $\text{♩} = 104$. The grand staff features a forte dynamic marking (*ff*) and a triplet (*3*) in the bass line.

pp
3
pp
Timb.

This system contains the first two staves of music. The top staff is a single melodic line with a *pp* dynamic marking. The bottom two staves are piano accompaniment, featuring a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A *pp* dynamic marking is also present in the piano part.

This system contains the next two staves of music. The top staff continues the melodic line. The piano accompaniment in the bottom two staves maintains the eighth-note patterns, with some chordal textures in the right hand.

ff
ff
Cors Soli

This system contains the third and fourth staves. The top staff has a *ff* dynamic marking. The piano accompaniment in the bottom two staves also has a *ff* dynamic marking. The word "Cors Soli" is written above the right-hand piano staff.

Fl.
Cl.
Cl.
dim. pp
Bon
Quat.
Cl.
Bon
Cors
pp
Trbl.
Timb.
très long
le quatuor met les Sourd.

This system contains the final two staves. The top staff features woodwinds: Flute (Fl.), Clarinet (Cl.), and Clarinet in B-flat (Cl.). The piano accompaniment in the bottom two staves includes Bassoon (Bon), Trombone (Trbl.), and Timpani (Timb.). Dynamics include *dim. pp* and *pp*. Performance instructions include "très long" and "le quatuor met les Sourd."

5

Cl. Solo
Cello a def.

Hrb. ou Fl.

p esp.

ppp 1^{er} et 2^e vns
(Sourd.)

Celli

ppp

Fl.

Cor

poco cresc.

cresc. molto

poco cresc.

Altos

pp

le quatuor ote les Sourd.
Bois

dim. *ppp*

C.B. HARP

Cor Cl.

3

Quat. **6** Un peu moins lent (♩ = 76)

pppp

Quat. Bois Quat.

Cl. Bon. *pp*

3

poco più

Htb.

Cor *poco più*

3

7 Quat.

cresc. *molto* *f*

Trp.

cresc.

3

3^e Trb.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with a long slur and a *cresc.* marking. The grand staff features a complex accompaniment with triplets in the right hand and a bass line with slurs and rests. A second *cresc.* marking is present in the right hand of the grand staff.

Second system of musical notation, continuing the three-staff format. The top staff has a melodic line with slurs. The grand staff accompaniment is dense, with a *ff* dynamic marking in the bass line. The right hand of the grand staff continues with complex rhythmic patterns.

Third system of musical notation. The top staff shows a melodic line with a *b2* (second flat) key signature change. The grand staff accompaniment remains complex, with a *b4* (fourth flat) key signature change in the right hand. The bass line has a *b4* marking.

Fourth system of musical notation. The top staff features a melodic line with a *pp* dynamic marking. The grand staff accompaniment includes a *dim.* (diminuendo) marking in the right hand and a *molto* tempo marking in the bass line. A *p* (piano) dynamic marking is also present in the right hand.

First system of the score. It consists of a single melodic line at the top and a grand staff (treble and bass clefs) below. The melodic line starts with a b_2 dynamic and includes a *cresc.* marking. The grand staff begins with a *pp* dynamic and also features a *cresc.* marking. The music is in a key with two flats and a 2/4 time signature.

Second system of the score. The top line is marked *molto* and *ff cresc.*. The grand staff includes parts for Trp. (marked *molto*), 3^e Trb. (marked *ff cresc.*), and Timb. (marked *ff cresc.*). The tempo marking *allarg.* is placed above the top line. The key signature and time signature remain the same.

Third system of the score, starting with the tempo marking *a Tempo*. The top line has dynamics *pp*, *cresc. molto*, *ff*, and *dim. molto*. The grand staff has dynamics *fff*, *cresc.*, *molto*, *fff*, and *dim. molto*. The music features complex rhythmic patterns and rests.

Fourth system of the score. The top line is marked *smorzando* and has dynamics *ppp*, *ff*, and *pp*. The grand staff includes parts for Bois (marked *ppp*, *ff*, *pp*) and Quat. Pizz. (marked *ppp*, *ff*, *pp*), both with a *smorzando* marking. The system concludes with a double bar line.

2 Flûtes
 Hautbois
 2 Clar. en Si \flat
 Basson
 2 Cors en Fa
 2 Tromp. en Ut
 Timbales
 Quintette
 P^o Conducteur

N^o 2 MINUETTO

Allegro giocoso (♩ = 184)

1^{rs} V^{ns} Div.

ff
 Cl
 B^{on} Cors
 C. B.

1. 2. 1
 Quat.
 ff
 Htb.
 1. 2. Fl. Htb.
 ff
 Harm. seule
 Quat.
 Bois
 ff

2
 Quat.
 ff
 Bois ou V^{ns} Div.
 p
 Quat.
 Harm.
 pp

3
 1. 2.
 ff
 Quat. Pizz.
 1. 2.
 Bois
 pp
 B^{on} Cors
 ff
 Trp.
 Timb.

Quat. Arco *ff* *ppp* 1^{rs} vns

Cl. A *p espr.* Cl. *ppp*

Cors Bon Altos

This system contains the first two staves of the score. The top staff is for the Violins (1^{rs} vns), starting with a forte (*ff*) dynamic and a 'Quat. Arco' instruction, then moving to a pianissimo (*ppp*) dynamic. The second staff is for the Clarinet in A (Cl. A) and Clarinet in C (Cl.), with a dynamic of *p espr.* and a *ppp* dynamic. The piano accompaniment is split between the Corno Basso (Cors Bon) and the Alto Saxophone (Altos).

This system contains the third and fourth staves of the score. Both staves are for the piano accompaniment, showing a rhythmic pattern of eighth notes with various accidentals.

This system contains the fifth and sixth staves of the score. Both staves are for the piano accompaniment, continuing the rhythmic pattern from the previous system.

vns 4

Cello

Fl. Cl. *p*

Cors Bon *HARP*

Timb.

This system contains the seventh and eighth staves of the score. The top staff is for the Violins (vns 4) and Cello. The second staff is for the Flute (Fl.) and Clarinet (Cl.), with a dynamic of *p*. The piano accompaniment includes the Corno Basso (Cors Bon) and Timpani (Timb.), with a handwritten 'HARP' annotation.

First system of musical notation for piano and conductor. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with two flats and a 3/4 time signature. The top staff contains a melodic line with dynamics *poco a poco* and *cresc.*. The grand staff contains accompaniment with similar dynamics.

Second system of musical notation for piano and conductor. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues from the first system. Dynamics include *sf dim. molto* and *pp*.

5

2 Fl. Soli

Third system of musical notation for piano and conductor. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff is for 2 Fl. Soli, starting with *pp* and moving to *p* and *mf*. The middle staff is for Cor, starting with *pp*. The bottom staff is for Quat. Pizz. and Quat. Arco, starting with *pp* and moving to *p*.

Fourth system of musical notation for piano and conductor. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff starts with *f* and moves to *pp*. The middle staff is for Trp., starting with *f* and *ff*. The bottom staff is for Quat. Pizz., starting with *pp*.

6

Vns
Celli

Musical score for measures 6-7. The top staff is for Violins and Cellos, with dynamics *p*, *mf*, *f*, and *ff*. The middle staff is for Trumpets and Flutes/Clarinets, with dynamics *ff* and *p*. The bottom staff is for Piano, with dynamics *pp* and *ff*. A handwritten note "HARP" is present below the piano staff.

Musical score for measures 8-11. The top staff continues the string part. The middle staff continues the woodwind part. The bottom staff continues the piano accompaniment.

Musical score for measures 12-15. The top staff has dynamics *poco* and *cresc.*. The middle staff has dynamics *poco* and *cresc.*. The bottom staff continues the piano accompaniment.

7

Hrb.

Musical score for measures 16-19. The top staff has dynamics *sf dim. molto*. The middle staff has dynamics *sf dim. molto* and *pp*. The bottom staff has dynamics *pp*. The bottom staff includes parts for Quat., Cors, and Celli.

Fl. *dim.*

This system features a Flute part on a single staff and a Piano accompaniment on two staves. The Flute part consists of a melodic line with slurs and a dynamic marking of *dim.* (diminuendo). The Piano accompaniment provides harmonic support with chords and moving lines in both hands.

1^{er} violoncello *Arco* *pp* *sempre dim.*

Cl. Cors

Celli

This system includes a Cello part on a single staff and a Piano accompaniment on two staves. The Cello part is marked *Arco* (arco) and *pp* (pianissimo), with a dynamic instruction of *sempre dim.* (sempre diminuendo). The Piano accompaniment features a prominent bass line with slurs and chords.

8 Div. *aussi pp que possible*

Quat. seul *aussi pp que possible*

Altos *ppp*

This system contains an Alto part on a single staff and a Piano accompaniment on two staves. The Alto part is marked *ppp* (pianississimo) and includes a dynamic instruction of *aussi pp que possible* (also as soft as possible). The Piano accompaniment has a *ppp* marking and features a melodic line with slurs.

Harm. *pppp*

This system shows a Harp part on a single staff and a Piano accompaniment on two staves. The Harp part is marked *pppp* (pianississimo) and includes a dynamic instruction of *aussi pp que possible*. The Piano accompaniment provides harmonic support with chords and moving lines.

Quat.
pppp



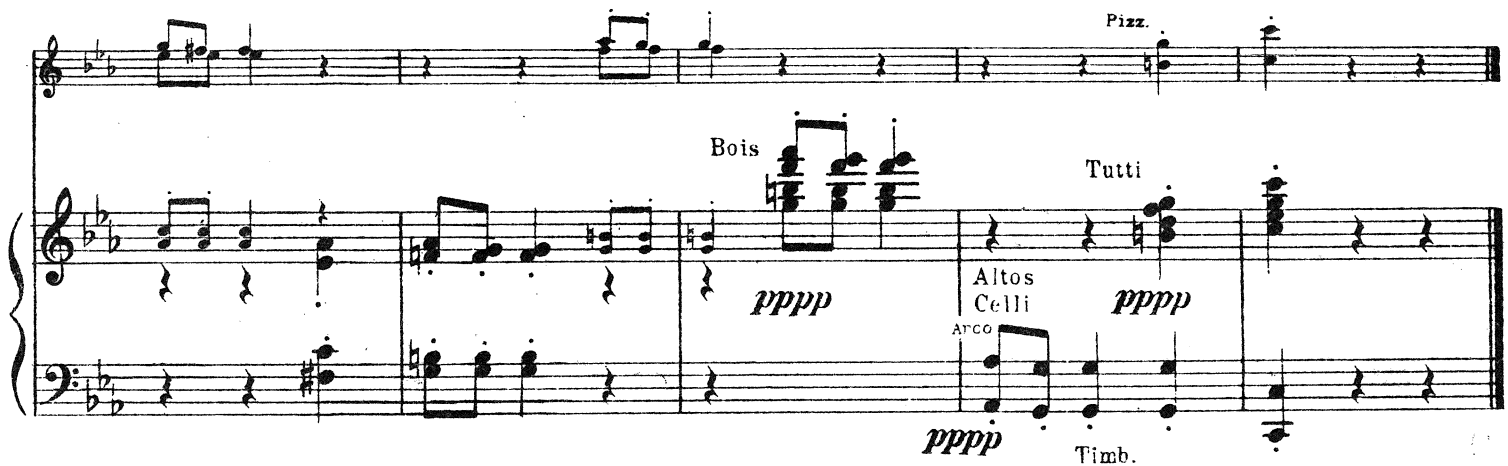
2 Fl. 9
Cl.



Quat.
Cl.
Quat.
Pizz.



Pizz.
Bois
Tutti
Altos
Celli
Arco
pppp
pppp
pppp
Timb.



N° 3 ADAGIETTO

Quintette seul.
(Surdines)
pp Conducteur

Adagio (♩ = 40) 1^{rs} v^{rs}
pp espr.

Altos
pp *molto legato*

First system of musical notation. The upper staff contains a melodic line with a fermata and a five-fingered scale-like passage. The lower staff contains a piano accompaniment with a triplet of eighth notes and a dynamic marking of *pp*.

Second system of musical notation. The upper staff features a melodic line with dynamic markings *cres*, *cra*, *do*, and *f*. The lower staff features a piano accompaniment with dynamic markings *cres*, *ven*, and *do*.

Third system of musical notation. The upper staff has dynamic markings *ff*, *dim. molto*, and *pp*. The lower staff has dynamic markings *ff*, *pp*, and *pp*.

Fourth system of musical notation. The upper staff has dynamic markings *sf*, *dim.*, and *pp*, and includes the instruction *smorzando*. The lower staff has dynamic markings *sf dim.* and *pp*. The system concludes with the text: *le Quat ôte les Sourd.*

2 Flûtes
 Hautbois
 2 Clar. en La
 Basson
 2 Cors Mi b
 2 Tromp. en Ut
 3 Trombones
 Timbales
 Quintette
 P^o Conducteur

N° 4 CARILLON

Allegro mod^{to} (♩ = 104)

1^{re} fois gaiement

ff *3*

Cors ou Trp. *ff*

Cl. Htb. *ff*

Basses

1 1^{rs} VNS Div. *pp* *3*

Bois *pp*

cresc.

molto

2 Tutti *ff* *3*

1^{rs} VNS Fl. *pp* *3*

Tutti *ff* *3*

Bois *pp*

espr. *sf* *dim.* *molto* *pp* *poco* *a*

pp *poco* *a*

This system contains the first two staves of the score. The top staff is for the conductor, featuring a melodic line with dynamic markings *espr.*, *sf*, *dim.*, *molto*, *pp*, *poco*, and *a*. The piano accompaniment consists of two staves with chords and arpeggiated figures, marked *pp*, *poco*, and *a*.

poco *cresc.*

poco *cresc.*

This system contains the next two staves. The top staff continues the melodic line with *poco* and *cresc.* markings. The piano accompaniment also features *poco* and *cresc.* markings.

3 *ff* *ff* *Tutti*

Bois Soli

This system contains the third and fourth staves. A boxed number **3** is placed above the first measure of the top staff. The top staff has *ff* and *Tutti* markings. The piano accompaniment has *ff* and *Tutti* markings. The label "Bois Soli" is positioned above the piano staff.

Bois *fff* *Tutti* *Pizz.* *pp* *long*

Cors Trp.

Trb. *ppp* *long*

Timb.

This system contains the fifth and sixth staves. The top staff has *Bois*, *fff*, *Tutti*, *Pizz.*, *pp*, and *long* markings. The piano accompaniment has *fff*, *Tutti*, *ppp*, and *long* markings. The labels "Cors Trp." and "Timb." are positioned below the piano staff.

Bois Soli

Bois

4 Andantino (♩ = 54)
2 Fl. Soli

pp

Altos

pp

Quat. 2^e Fl. ou Htb.

5 Fl. et Htb.

Cl.

Flet
Hrb.

6

espr.
Jer von

Cl.
et Celli

C. B. Pizz.

7

CORS

Cors
mf

2 Fl.

smorzando

8 Htb.

mf

ppp

Vns Div.

pp

Cl.

pp

9

cresc.

molto

ff

cresc.

ff

Fl.

pp

pp

f dim. pp

sf poco pp poco

a poco cresc. molto

f cresc. fff

Tutti ff cresc. fff ffff

BASSES
MAIN

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L'ARLÉSIENNE

1^{re} SUITE
de GEORGES BIZET

Arrangée
pour Orchestre restreint
par H. MOUTON

Flûte
Hautbois
2 Clar. en Sib
Basson
2 Cors en Fa
2 Tromp. en Ut
3 Trombones
Batterie
Quintette à Cordes
P^o Conducteur

N^o 1 PRÉLUDE

1^{rs} Violons

All^o deciso (T^o di marcia) (♩ = 104)

ff

1

Cl.
p
Bois

2

Animez
Harm. ou Piano

pp

cres.

cres.

do

f pp

cres.

cen.

cen.

do

f pp

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do
f *dim. pp* *poco* *a* *poco*
cres. - - - cen - - - do *molto*
cres. - - - cen - - - do *molto* *ff*

3

Andantino (♩ = 84)

Vlle

P espr.

p

Tempo I^o (♩ = 104)

4

ff
pp
cres. - - - cen - - - do
molto *ff* *Cors*
Fl. p *dim. molto* *pp* *Sourd.* *mult. tres long*

1^{rs} VIOLONS

5 And^{te} molto (♩ = 63)

Cl. Solo Htb. à déf.

ppp

p

poco cresc.

dim.

Fl. Htb.

ppp à déf.^s Piano Pizz. otez les Sourd.

6 Un peu moins lent (♩ = 76)

DIV.

ppp

p espr.

poco più

7

cresc.

f

dim. pp

cresc. molto ff

a Tempo

ff cresc. molto

PIZZ.

ppp < ff > pp

- 2 Flûtes
- Hautbois
- 2 Clar. en Si
- Basson
- 2 Cors en Fa
- 2 Tromp. en Ut
- Timbales
- Quintette
- P^o Conducteur

N^o 2 MINUETTO

All^o giocoso (♩ = 184)

3

DIV.

ff

1. 2.

Bois ff

2 Fl. Soli

Cl. pp

3

1. 2.

Bois

PIZZ.

sempre ppp

1^{rs} VIOLONS

ARCO

ff

ppp

4

Rois ou Piano

p

pp espr.

poco a poco cres - - - cen - - - do

poco a poco cres - - - cen - - - do

5

2 Fl. Solo à déf

sf dim. molto.

pp

pp

PIZZ.

ARCO

pp

p

mf

ff *pp* *p* *ARCO* *pp*

mf *f* *ff* *pp* *Bois ou Po* *pp espr.*

p *mf* *f* *pp* *poco a poco cres.*

cen - do *sf dim. molto pp*

7 Htb. à déf.

p *PIZZ.* *pp* *dim.*

pp *sempre dim.*

8 DIV. aussi pp que possible

UNIS *Harm.* *ppp*

pppp

9 2 Fl. (à déf.)

2 Cl.

PIZZ.

Harm ou Po

DIV. ARCO

PIZZ.

ville pppp

N° 3 ADAGIETTO

Quintette seul.
(Sourdines)
P^e Conducteur

mita

A l'agio (♩ = 40)

Sourdines

Alto

pp espr.

5

pp

5

pp

5

pp

cres - con - do

f crescendo

ff dim. molto pp

p pp

5

2

sf dim. pp smorzando

Ôtez les Sourdines

2 Flûtes
Hautbois
2 Clar. en La
Basson
2 Cors en Mi^b
2 Tromp. en Ut
3 Trombones
Timbales
Quintette
P^r Conducteur

N^o 4 CARILLON

Allegretto mod^o (♩ = 104)

Gaiement

ff Cors

1

pp

2

cres. - cen - do *molto* *ff*

cres. - cen - do *molto* *ff*

pp *espress.*

pp *poco* *a* *poco*

3

cres. - cen - do *molto* *ff*

cres. - cen - do *molto* *ff*

Bois *ff* Cors *pp* *PIZZ.* *pp* *long*

fff

4 Andantino (♩ = 54)
2 Fl. Soli

pp
AltoS (Arco)
pp *ARCO* *pp*

5

6

poco
poco

a *poco* *cresc.* *molto* *dim.*
a *poco* *cresc.* *molto* *dim.*

Hornings

1^{rs} VIOLONS

7

Musical notation for measures 7-8, first system. Treble and bass staves. Dynamics: *p*. Fl. marking above the treble staff.

8 1^o Tempo

Musical notation for measures 8-9, second system. Treble and bass staves. Dynamics: *mf*, *ppp*. Time signature change to 3/4.

Musical notation for measures 9-10, third system. Treble and bass staves. Dynamics: *pp*. Triplet markings.

9

Musical notation for measures 10-11, fourth system. Treble staff. Dynamics: *cresc.*, *molto*, *ff*. Triplet markings.

Musical notation for measures 11-12, fifth system. Treble staff. Dynamics: *pp*. DIV. marking.

Musical notation for measures 12-13, sixth system. Treble staff. Dynamics: *sf*, *dim.*, *pp*, *poco*.

Musical notation for measures 13-14, seventh system. Treble staff. Dynamics: *a poco*, *cres.*, *cen.*, *do*.

Musical notation for measures 14-15, eighth system. Treble staff. Dynamics: *fff sempre cresc.*

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Nos. 1-3-2

L'ARLÉSIENNE

1^{re} SUITE

de GEORGES BIZET

Arrangée
pour Orchestre restreint
par H. MOUTON

2^{ds} Violons

N° 1 PRÉLUDE

All^o deciso (T^o di marcia)

Handwritten annotations: *sf*, *ff*, *Stand*, *h v n*

1 Bois *p*

2 Animez *pp* *cres.*

cen - do *f pp* *cres.*

cen - do *f dim. pp* *poco*

a poco *cres.*

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3 **Andantino**
vllles
cen - do *ff* *p espr.*

3

p

4 **Tempo I?**
ff

p

p

cre - cen - do *molto ff*

Cors *ff* *p* 1 *pp*

5 **And^{te} molto**
Sourd. *ppp*

ppp

poco cresc.

Cl. *dim.* *pp* 1

2^{ds} VIOLONS

6 Un peu moins lent

pppp p

7 f

dim. pp

cresc. molto ff

a Tempo sff cresc. molto sff ppp ff pp PIZZ.

N° 2 MINUETTO

All^o giocoso

1 ff Harm

1 Bois f ff

2 4 PIZZ. 1.

3 2. ARCO DIV. sff vpp

7

2^{ds} VIOLONS

4

pp espres.

sf dim. molto

5

PIZZ. pp ARCO pp p mf

PIZZ. pp ARCO p p mf ff

6

7

PIZZ.

PIZZ. pp dim.

8

ARCO pp

9

Cl. PIZZ. ppp ARCO

ppp Fine

Nº 3 ADAGIETTO

Adagio

Sourdines

pp

mp

mp

cres - - - cen -

do

f

ff

pp

Ôtez les Sourdines

Nº 4 CARILLON

Allegretto mod^{to}

PIZZ.

2 3 4 5 6 7 8 9 10 11 12

fff en arrachant la corde

1

13 14 15 16 17 18 19 20

2 ARCO

pp *cres - cen - d. molto* *ff*

PIZZ.

2 3 4 5 6 7

pp *sf poco dim. molto*

3 ARCO

8 9 10 11 12 13 14 15 16

poco a poco crescendo molto *ff*

PIZZ.

1

long

fff *pp*

4 Andantino
3 ARCO
pp

5

6
p

poco a poco

7
cresc. molto

8 I^o Tempo
DIV.
ppp

PIZZ. pp

9 ARCO
cresc. molto ff

PIZZ. p

f p poco a poco

cres - cen - do ff sempre cresc.

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L'ARLÉSIENNE

1^{re} SUITE

de GEORGES BIZET

Altos

Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso (T^o di marcia)

ff

1 15 2 Animez

pp *cres.*

f *pp* *cres.*

f dim. *pp* *poco*

a *poco* *cres.*

3 Andantino
Cor

cen - do *molto* *ff*

4

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Tempo I°

ff

pp

cres - cen - do

molto ff Cors

dim. molto pp très long

5 And^{te} molto

10 pp cresc. molto

ôtez les Sourd.

pp dim. ppp pppp

6 Un peu moins lent

p espr. cresc.

7

f cresc.

ff

dim. pp

cresc. molto
pp cresc. molto pp < ff > pp PIZZ.

Nº 2 MINUETTO

Allº giocoso

1 *ff*
Bois *f ff ff*
2 4 PIZZ. *ppp*
3 2. ARCO *ff* *legato* *ppp*
4
5 PIZZ.

ALTOS

ARCO PIZZ.
pp < *p* < *mf* < *f* *ff* *pp*

ARCO [6]
pp < *p* < *mf* < *ff*

[7] PIZZ.
pp

2 3 4 ARCO 1
pppp *ppp*

[8] *pp*

[9] PIZZ. ARCO
ppp

ARCO PIZZ.
pppp

Nº 3 ADAGIETTO

Adagio

Sourdines

pp

pp

pp

cresc. ff pp

pp sf pp smorz.

Ôtez les Sourdines

Nº 4 CARILLON

Allegretto mod^{to}

ff

PIZZ.

cres - cen - do molto ff

ARCO

p dim. molto pp poco

a poco crescendo molto ff

PIZZ. long

fff pp

4 Andantino
ARCO

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Dynamics include *pp* at the beginning and middle.

5

Musical staff 2: Continuation of the melodic line from staff 1, ending with a quarter rest.

Musical staff 3: Continuation of the melodic line from staff 2, ending with a quarter rest.

Musical staff 4: Continuation of the melodic line from staff 3, ending with a quarter rest.

6

Musical staff 5: Continuation of the melodic line from staff 4, ending with a quarter rest.

Musical staff 6: Continuation of the melodic line from staff 5, ending with a quarter rest.

a poco cresc. molto

7

Musical staff 7: Continuation of the melodic line from staff 6, ending with a quarter rest.

8 I° Tempo

DIV.

Musical staff 8: Continuation of the melodic line from staff 7, ending with a quarter rest. The staff then transitions to a 3/4 time signature with a series of notes marked with fingerings 2, 3, 4, 5, 6. Dynamics include *ppp*.

Musical staff 9: Continuation of the melodic line from staff 8, ending with a quarter rest. The staff then transitions to a 3/4 time signature with a series of notes marked with fingerings 2, 3, 4, 5, 6, 7. Dynamics include *p* and *cresc. molto*.

9 PIZZ. UNIS

ARCO

Musical staff 10: Continuation of the melodic line from staff 9, ending with a quarter rest. The staff then transitions to a 3/4 time signature with a series of notes marked with fingerings 2, 3, 4. Dynamics include *ff* and *p*.

Musical staff 11: Continuation of the melodic line from staff 10, ending with a quarter rest. The staff then transitions to a 3/4 time signature with a series of notes marked with fingerings 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14. Dynamics include *sf* and *poco a poco cresc.*

Musical staff 12: Continuation of the melodic line from staff 11, ending with a quarter rest. The staff then transitions to a 3/4 time signature with a series of notes marked with fingerings 15, 16, 17, 18, 19, 20. Dynamics include *con do ff sempre cresc. fff*.

L'ARLÉSIENNE

1^{re} SUITE

de GEORGES BIZET

Violoncelles

Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso (T^o di marcia)

The musical score consists of two systems of staves. The first system includes a bass line and a cello line. The second system includes a bass line, a cello line, and a vocal line with lyrics. The score includes various musical notations such as notes, rests, and dynamics. The lyrics are: "Bon", "Animez", "cen - do", "cen - do", and "a poco".

1 Bon
pp

2 Animez
pp *cres.*

- cen - do *f pp* *cres.*

- cen - do *f dim. pp* *poco*

a poco *cres.*

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3

Andantino ^{B^{ou} Solo}
C.B. ou Piano à déf.

- - - cen - do

molto ff *P expr.*

4

Tempo I^o

- - - cen - do

molto ff

Cors

VIOLONCELLES

Bon *p* *dim.* *pp* *très long*

5 *And^{te} molto*
à déf. de Cl.

1 *ppp*

sf *pp*

dim. *Piano* *Cor Solo pp*

6 *Un peu moins lent*
Alto

Cl. *Alto (Arco)* *(Arco)* *p espr.* *pp*
(Pizz.) *(Pizz.)*

7

poco più *cresc. molto* *f espress.*

cresc. ff
dim. pp
cresc. molto ff
a Tempo
ff pp cresc. molto ff dim. pp < ff > pp *PIZZ.*

All^o giocoso N^o 2 MINUETTO

1 *ff*
1 *ff*
2 *ppp* *PIZZ.* **3** *ff* *ARCO*
Cl. esp. DIV. ppp
4 *pp espr.*
dim. molto pp
5 *pp* *ARCO* *pp pizz.* *mf* *f* *ff*
pp *pp* *p* *mf* *ff*

VIOLONCELLES

6

7

8

9

dim. molto pp

pp

dim.

sempre dim.

Altos

Alto

aussi pp que possible

PIZZ. Bon Arco.

ppp

PIZZ. Cl. (Arco)

1 ARCO PIZZ.

ppp

N° 3 ADAGIETTO

Adagio

Alto

Sourdines

pp

pp

sempre e legato

pp

f cresc.

f

pp

f

pp

Alto

Ôtez les Sourdines

VIOLONCELLES

N° 4 CARILLON

Allegretto mod^{to}

Cors *ff* 2 3 4 2 3 4 5 6 1 2 3 4 5 6 7 8 9 10 3

ff *pp* *crescendo molto* *ff* *pp*

Bois *ff* Cors *pp* *long* *fff* *PIZZ.* *pp*

4 Andantino

pp 5

6 vlle

p espress. *poco* 7 Cor *a*

DIV. poco cresc. molto

PIZZ. *UNIS*

8 1° Tempo

2 3 4 5 6 7 8 2 3 4 5 6 7 8

9 ppp

Cors *ff* *pp* *ARCO* *pp*

poco a poco crescendo *ff* *fff*

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L'ARLÉSIENNE

1^{re} SUITE
de GEORGES BIZET

Contrebasses

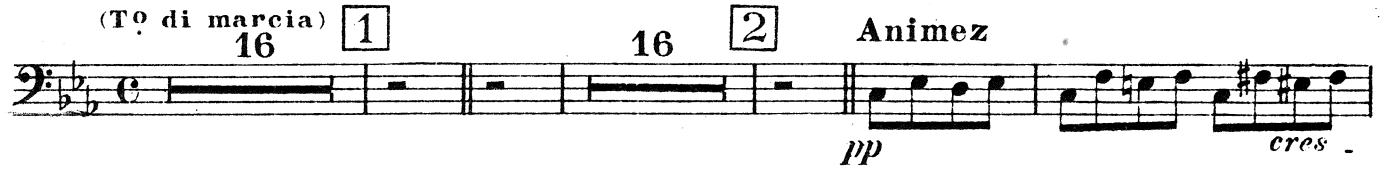
Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso
(T^o di marcia)
16

3^o becaire

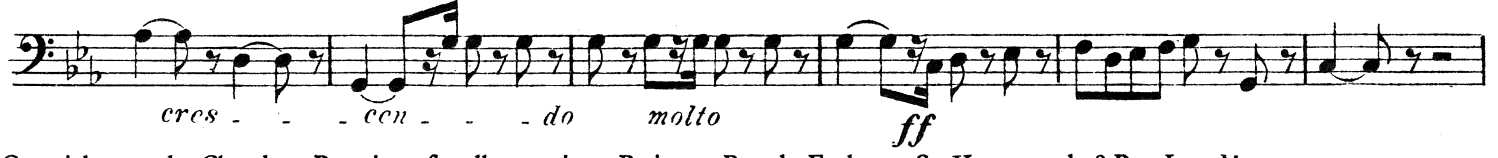
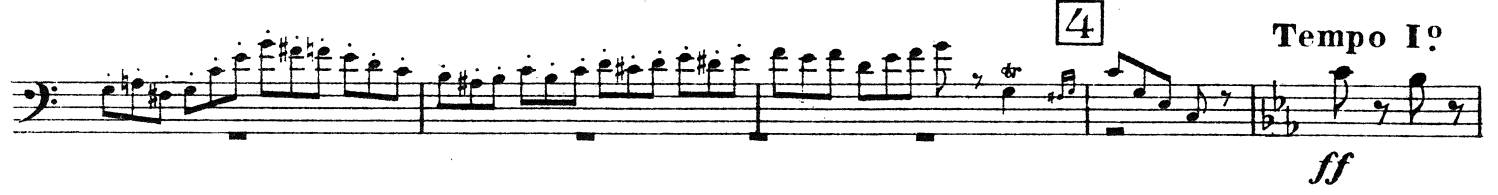
16 [1] 16 [2] Animez



B^{on} ou P^o



[4] Tempo I^o



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CONTREBASSES

5 And^{te} molto

5 *pp* *pp* *vllle*

6 Un peu moins lent

dim. *pp* *vllle* *pp*

7

cresc. *f* *ARCO*

cresc. *ff*

dim. *molto* *p* *pp* *cresc.* *molto*

a Tempo

ff *pp* *fff* *dim.* *pp* *f* *pp* *PIZZ.*

N° 2 MINUETTO

All^o giocoso

1 4 *ff* 1 *ff*

1 4 *ff* 2 4

1. 2. *ff* *PIZZ.* *ARCO*

DIV. *pppp* *PIZZ.* 2 3 4 5 6 7 8 9 10 11 12 13 14 15

4

ARCO

Timb.

5

PIZZ.

ARCO

pp p mf

6

PIZZ.

ARCO

f ff pp p mf ff

7

PIZZ.

pp

ppp

8

3 4 vlle

aussi pp que possible

vllz.

1

9

4 PIZZ.

7 PIZZ.

pppp vlle Arco

N° 3 ADAGIETTO

Adagio

Alto

vllz

pp

pp

f cresc. ff pp p

sf pp

N° 4 CARILLON

Allegretto mod^{to}

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L'ARLÉSIENNE

1^{re} SUITE

de GEORGES BIZET

Flûte

1, 3, 2

Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso (T^o di marcia)

16 1 1^o
p

2 Animez
pp *cres - cen -*

do f pp cres - cen - do

f pp a 3 *poco* 4 *cres -*
Andantino 15 Tempo I^o

cen - do molto ff ff

pp

cres - cen - do molto ff

1 *p dim. p* *très long*

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5 **Andante molto**
Htb.
p espr.

cresc. molto

mf dim.
6 **Un peu moins lent**
pp

mf cresc. sf **7** *f*

cresc. ff *dim. molto p*

f cresc. ff *ppp smorzando*

N° 2 MINUETTO

All^o giocoso

1

ff

2 *SOLI* *f > p*

3 *ff*

19

FLÛTES

4

p mais marqué

cresc.

5

sf dim. *p* *pp*

sf dim. *p*

p *mf* *f* *ff*

p *mf* *f* *ff*

pp *p* *mf*

p *mf*

6

f *ff* *p mais marqué*

Musical notation for measures 6 and 7. The key signature has two flats. Measure 6 contains a melodic line in the right hand and a supporting line in the left hand. Measure 7 features a melodic line in the right hand with a *cresc.* marking and a supporting line in the left hand. A boxed number '7' is placed below the right-hand staff.

Musical notation for measures 8 and 9. Both measures feature a melodic line in the right hand and a supporting line in the left hand. A *p* dynamic marking is present in both hands. A boxed number '3' is placed below the right-hand staff.

Musical notation for measures 10 through 13. Measures 10-12 have a melodic line in the right hand and a supporting line in the left hand, with dynamics *p* and *dim.*. Measure 13 features a melodic line in the right hand and a supporting line in the left hand, with dynamics *pp smorzando*.

Musical notation for measures 14 through 17. Measures 14-15 have a melodic line in the right hand and a supporting line in the left hand, with dynamics *pppp*. Measures 16-17 feature a melodic line in the right hand and a supporting line in the left hand, with dynamics *pppp*. Boxed numbers '3', '7', and '1' are placed below the right-hand staff.

Musical notation for measures 18 through 21. Measures 18-20 have a melodic line in the right hand and a supporting line in the left hand. Measure 21 features a melodic line in the right hand and a supporting line in the left hand. A boxed number '9' is placed above the right-hand staff.

Musical notation for measures 22 through 25. Measures 22-24 have a melodic line in the right hand and a supporting line in the left hand. Measure 25 features a melodic line in the right hand and a supporting line in the left hand, with dynamics *pppp*.

Nº 3 ADAGIETTO (TACET)

Nº 4 CARILLON

Allegretto mod^{to} 1 2

Musical notation for the first system, including piano (*p*) and mezzo-forte (*mf*) dynamics, and triplet markings (3).

Musical notation for the second system, including dynamics like *sf*, *dim.*, *molto*, and *p*, and the vocal line "cre - scen - do".

Musical notation for the third system, including dynamics like *sf*, *molto*, and *ff*, and the vocal line "cre - scen - do".

Musical notation for the fourth system, including dynamics like *ff* and *long*, and the section title "Andantino".

Musical notation for the fifth system, continuing the melodic and harmonic development.

Musical notation for the sixth system, including the section marker "5".

Musical notation for the seventh system, concluding the piece.

6

First system of musical notation for measures 6-7. It consists of two staves with treble clefs and a key signature of three sharps (F#, C#, G#). The music features a melodic line with eighth and sixteenth notes and a bass line with chords and eighth notes.

Second system of musical notation for measures 8-11. It includes dynamic markings: *poco*, *a poco*, *cresc.*, and *molto*. The notation continues with similar melodic and harmonic patterns.

7

Third system of musical notation for measures 12-15. It includes dynamic markings: *dim.* and *p*. The music shows a gradual decrease in volume.

8 1^o Tempo

9

Fourth system of musical notation for measures 16-19. It includes the marking *smorzando*. The music concludes with a final cadence in 3/4 time, with a 15-measure rest in the bass staff and a 4-measure rest in the treble staff.

Fifth system of musical notation for measures 20-23. It includes dynamic markings: *p*, *dim.*, *molto*, and *p*. The music features a dynamic contrast between piano and molto.

Sixth system of musical notation for measures 24-27. It includes dynamic markings: *poco*, *a poco*, *poco*, and *cresc.*. The music features triplet patterns in both staves.

Seventh system of musical notation for measures 28-31. It includes dynamic markings: *ff sempre cresc.* and *ff*. The music features a strong, increasing dynamic.

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L'ARLÉSIENNE

1^{re} SUITE

de GEORGES BIZET

Hautbois &
Cor Anglais

Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso (T^o di marcia)
COR ANGLAIS

The musical score consists of ten staves of music. It begins with a dynamic marking of *ff*. A first ending bracket labeled '1' spans the fourth and fifth staves, ending with a *p* dynamic. A second ending bracket labeled '2' spans the sixth and seventh staves, with the instruction 'Animez HAUTBOIS' above it. The eighth staff includes the instruction 'cres' and the dynamic *f pp*. The ninth staff includes 'cres' and 'do' with a *f ff* dynamic. The tenth staff includes 'cres', 'cen', 'do', and 'molto ff' dynamics. The piece concludes with the tempo marking 'Andantino'.

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15 4 Tempo I^o

ff

pp

cres. - - - cen - do - molto

ff 1 Fl. *p*

5 *très long* Andante molto

dim. 2 2 *p espr.*

cresc. molto

pp *pp* *ppp*

6 Un peu moins lent

2 7 *mf cresc.* *f*

cresc. *ff*

pp *mf cresc.*

a Tempo

f cresc. *ff* *mf* *fff* *ppp smorz.*

HAUTBOIS et COR ANGLAIS
N° 2 MINUETTO

All^o giocoso

1 6 1. 2. 1

2

3

4 16 5 2^e Fl. pp ff ff

6 15 7 SOLO p

8 7 1 2 pppp

9 2^e Fl. dim. pp smorzando

pppp

N° 3 ADAGIETTO (TACET)

Allegretto mod^o

Cor.

1

2 3 4 5 6 pp

2

2^e Fl. 2 3 4 1

crescendo molto ff pp

HAUTBOIS et COR ANGLAIS

2^e Fl. 3

pp *f*

4 Andantino fff

pp *fff*

5 HTB. pp

pp

6

poco

7 *a poco cresc. molto dim.*

a poco cresc. molto dim.

8 1^o Tempo SOLO G^{de} Fl. 3/4

mf *G^{de} Fl.*

9 *pp* *cresc. cen - do*

pp *cresc. cen - do*

10 *pp* *pp* *dim.*

pp *pp* *dim.*

11 *pp* *poco 3 a poco 3*

pp *poco 3 a poco 3*

crescendo *ff sempre cresc. fff*

crescendo *ff sempre cresc. fff*

L'ARLÉSIENNE

1^{re} SUITE
de GEORGES BIZET

Clarinettes en Si b

Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso (T^o di marcia)

à 2
ff

1

pp

pp

2 Armez
pp

à 2
cres - - - do f pp cres - -

- cen - - do f pp poco a poco

3
cres - - - do molto ff p

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CLARINETTES

Cor

4

Tempo Iº

p *ff*

pp *cresc.*

1

cen - do molto

p *dim.* *très long*

p *dim.* *très long*

5 **Andante molto**
1 ^{1º} SOLO

p espr. assai

cresc. molto

pp *cresc. molto*

CLARINETTES

First system of musical notation for Clarinettes. It consists of two staves. The upper staff begins with a dynamic marking of *sf*, followed by *dim.*, *p*, and *pp*. The lower staff contains a few notes.

Second system of musical notation for Clarinettes. It consists of two staves. The upper staff is marked *a déf. de Piano* and *b \flat 7 \sharp CL.*. It includes a box containing the number 6 and the instruction *Un peu moins lent*. Dynamic markings include *pp* and *p*.

Third system of musical notation for Clarinettes. It consists of two staves. A box containing the number 7 is positioned above the first measure. Dynamic markings include *mf cresc. f*, *f*, and *cresc.*.

Fourth system of musical notation for Clarinettes. It consists of two staves. The upper staff begins with a dynamic marking of *ff*. The lower staff contains a few notes.

Fifth system of musical notation for Clarinettes. It consists of two staves. Dynamic markings include *dim. molto* and *pp*.

Sixth system of musical notation for Clarinettes. It consists of two staves. The upper staff begins with the word *Bon*. Dynamic markings include *cresc.*, *cresc.*, and *ff*.

Seventh system of musical notation for Clarinettes. It consists of two staves. The upper staff is marked *a Tempo*. Dynamic markings include *f cresc. molto*, *ppp smorz.*, and *mp smorz.*.

N° 2 MINUETTO

All^o giocoso

1

1 4 ff ff 2

2

ff 2 pp 2 mpp

3

ff SOLI espr. p espr.

ff

4

2^e sf pp

cresc. cresc. pp

a 2

5

Cor

sf dim. molto pp

1 *mf* *f* *ff* *pp* Cor

1 *mf* *f* *ff* *pp* 7 2c

6

cresc. *cresc.*

11 *mf dim. molto* *pp* 3 *pp* 3

11 *ppp smorz.* 3 8 *pppp* 2 *pppp*

9

ppp

2

2

ppppp

Nº 3 ADAGIETTO (TACET

Nº 4 CARILLON

Allegretto mod^{to}

en LA

ff Cors

ff

2 3 4 5 6

1

2

pp

pp^v

cres - cen - do

ff

2 3 4

cres - cen - do

ff

pp^v

pp^v

poco dim.

pp

pp

poco dim.

pp

2 3 4 5 5

2 3 4

3

2 3 4

ff

ff

4 Andantino 5

fff 2 11 pp

1^{er} 7 6 1^{er}

dim. espr. bien marqué

poco a poco

7 7

8 I^o Tempo 9

pp 8 2 3 4 cres - cen - do

pp 2 3 4 f lim. molto 5 6 pp poco a poco

crescendo 3 4 ff sempre cresc. fff

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L'ARLÉSIENNE

1^{re} SUITE

de GEORGES BIZET

Arrangée
pour Orchestre restreint
par H. MOUTON

Basson

N^o 1 PRÉLUDE

All^o deciso (T^o di marcia)

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff has a first ending bracket labeled '1'. The third staff has a dynamic marking of *pp*. The fourth staff has a second ending bracket labeled '2'. The fifth staff has a dynamic marking of *pp* and the instruction 'Animez' above it, followed by 'cres.'. The sixth staff has a dynamic marking of *f pp* and 'cres. - - - cen -'. The seventh staff has dynamic markings of *f pp*, *poco*, *a*, and *poco*. The eighth staff has a dynamic marking of *ff* and the instruction 'And^{no}'. The ninth staff has dynamic markings of *cres.*, *cen.*, and *do*, and the instruction 'molto'. The tenth staff has a dynamic marking of *ff*.

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SOLO

p

tr

p

4

Tempo I^o

ff

pp

cres.

cen - do molto

Cor

ff

p

dim.

5

très long

Andante molto

10

Cor

pp

pp

cresc. molto

6 Un peu moins lent

7

mf cresc.

cresc.

ff

dim. molto pp

cres - - - cen - - - do

a Tempo

ff p ff dim. pp

N° 2 MINUETTO

All^o giocoso

1 4 2

1 2 6 1. 2.

15 5 6

pp

cresc. dim.

6 **6** *ff* *f* *ff* *cresc.* *dim.*

7 3 11 **8** 8 2

pp *ppp*

2 **9** 6 *2^o Cl.* 1 *pppp*

N° 3 ADAGIETTO (TACET)

N° 4 CARILLON

Allegretto mod^{to}

4 *ff*

1 *pp* **2**

2 3 4 5 6 *dim. molto pp* *crescendo molto* 2 *long*

3 *fff*

4 Andantino **5** **6** **7** **8** 1° Tempo

11 13 13 8 8 *pp* *crescendo*

9 *molto* *ff* *pp* *dim. molto*

pp^v *poco a poco* *cres - cen - do*

ff sempre cresc. *fff*

L'ARLÉSIENNE

1^{re} SUITE

de GEORGES BIZET

Cors en Fa

Arrangée
pour Orchestre restreint
par H. MOUTON

N^o 1 PRÉLUDE

All^o deciso (T^o di marcia)

ff

1

15

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2

Animez

pp
cres - cen - do
f pp
f pp
cres - cen - do
pp
p
p

3

Andantino
SOLO

cresc.
ff
p mais sonore
p
Cl.
3

4

Tempo I^o

ff

ff

pp

pp

cres.

cres.

- cen do molto ff

- cen do molto ff

très long

très long

1

pp

5

Andante molto

SOLO

10

pp

cres.

molto

poco

dim.

pp

6

Un peu moins lent

pp

3

2

p

1

7

First system of musical notation (measures 7-12). Dynamics: *f*, *cresc.*, *ff*.

Second system of musical notation (measures 13-18). Dynamics: *dim. molto*.

Third system of musical notation (measures 19-24). Dynamics: *p*, *cresc.*, *molto*.

Fourth system of musical notation (measures 25-30). Dynamics: *ff*, *p*, *mf cresc.*, *fff*, *dim. molto*, *ppp smorz.*

Nº 2 MINUETTO

Allº giocoso

1

First system of musical notation (measures 1-6). Dynamics: *ff*, *f*. Measure numbers: 1, 4, 2, 2.

2

3

Second system of musical notation (measures 7-12). Dynamics: *ff*, *ppp*, *ff*. Measure numbers: 2, 6, 1., 2.

4

15 *ppp*

5

cresc. *pp* 3

6

f *pp* 3 *ff* *p* *f* *ff*

7

pp

8

ppp dim. *ppp smorz.* *ppp dim.* 3 8

9

ppp 2 2 12 *ppp*

Nº 3 ADAGIETTO (TACET)

N° 4 CARILLON

Allegretto mod^{to}

en MI *ff* *Cuivres*

2 3 4

ff *p* *p* *cres.*

1

2 3 4

cen - do molto ff

2 3 4

ff

dim. molto

2 3 4

ff *ff*

3

ff *ppp* *long* **4** *Andantino* *long* **11**

ff *ppp*

5 6 7

13 13 *mf bien marqué*

mf bien marqué

8 I^o Tempo

pp

9

ff

cres. - cen - do *ff*

pp

dim.

poco *a* *poco*

ff sempre cresc. *fff*

ff sempre cresc. *fff*

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L'ARLÉSIENNE

1^{re} SUITE
de GEORGES BIZET

Trompettes en Ut
(Chromatique)

Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso (T^o di marcia)

Cors

ff

1

15 2 Animez

Cors *pp* *cres.* *cen.* *do*

pp *cres.* *cen.* *do*

pp *poco* *a* *poco*

3 Andantino 15

cres. *cen.* *do* *molto* *f*

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TROMPETTES

4

Tempo I^o

ff

ff

3

3

3

3

pp

pp

cres -

cres -

- cen - do molto ff

- cen - do molto ff

ff

Cor^s

dim. molto

p

3

tres long

tres long

5

And^{te} molto

6

Un peu moins lent

Cl.

7

23

2

Cor

p

cresc.

mf

mf

3 3
cresc. f
cresc.

dim. molto
3 cresc.
dim. molto

ff pp p pp
3

Nº 2 MINUETTO

Allº giocoso 1

2

1 8 ff 2 f 2 6
3 ff f

1. 2. 4 5 6 7
ppp 20 16 7 f 7 f 15 16
ppp f f

8 8 pppp 2 2 12
pppp f f

Nº 3 ADAGIETTO (TACET)

TROMPETTES

N° 4 CARILLON

Allegretto mod^{to}

2 3 4 5 6 7 8 9 10 11 12

1 2^o Cor 1^{er} Cor 2 Cors

cres - cen - do molto

2 3 4

ff

2 3 4 5 6 7 8 9 10 11 12

p dim. molto pp

3 1

ff

long 4 Andantino 5

1 11 13

ff ppp long

6 7 1^{er} Cor

13

p

8 I^o Tempo

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

pp

9 2 3 4 5 6 7 8 9 10 11 12

ff pp dim. pp poco a poco

ff

p cresc. sempre cresc. sff

sempre cresc. sff

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L'ARLÉSIENNE

1^{re} SUITE
de GEORGES BIZET

1^{er} et 2^e Trombones

Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso
(To di marcia)

16 [1] 15 [2] 15 [3] 15

HORNS
Andantino

[4] Tempo I^o

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tres long **5** *And^{te} molto* **6** *Un peu moins lent* **7**

5 *ppp* *très long* 23 6 18

ff 2 *fff dim.* *ppp* *f* *pp* 1

ff *fff dim.* *ppp* *f* *pp*

N^o 2 et 3 (TACENT)

N^o 4 CARILLON

Allegretto mod^{to} **1** **2**

4 8 8 à 2 Δ 2 3 4 16

ff

3

ff 1 1

ff

long **4** *Andantino* **5** **6** **7**

ppp *long* 11 13 13 8

ppp

8 *I^o Tempo* **9**

16 2 3 4 16 *ff sempre cresc.* *fff*

ff sempre cresc. *fff*

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L'ARLÉSIENNE

1^{re} SUITE
de GEORGES BIZET

3^e Trombone

Arrangée
pour Orchestre restreint
par H. MOUTON

N° 1 PRÉLUDE

All^o deciso
(T^o di marcia)

16 [1] 15 [2] Animez 15 [3] Andantino 15

[4]

Tempo I^o

5 [5] And^{te} molto 23 [6] Un peu moins lent 4

très long

7

Bon

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dim. molto *pp*

cresc. molto *ff*

Bon *p* *cresc.* *fff* *pp* *ppp* *f* *pp* 1

N^o 2 et 3 (TACENT)

N^o 4 CARILLON

Allegretto mod^{to}

4 Bon 2 3 4 5 6 7 8 9 *f* 1

2 3 4 5 6 7 8 9 *ff* *pp* *ppp*

7 8 *dim.* *pppp* *ff*

4 Andantino 5 6 7 8 9 10 11 12 13 *ppp*

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 *pp cresc.*

ff sempre cresc. *fff*