

L'Arlésienne

Clarinet (B $\flat$)

Comp.: Georges Bizet

Arrang.: Peer Baierlein

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L'Arlésienne

Arrang.: Peer Baierlein

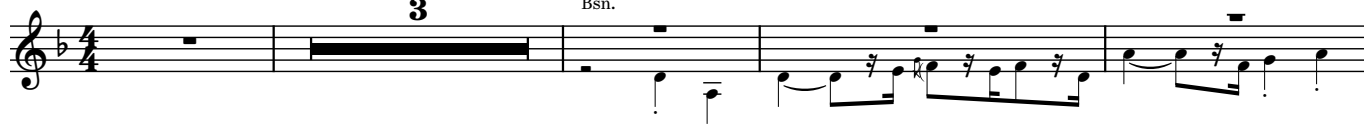
Comp.: Georges Bizet

♩ = 104

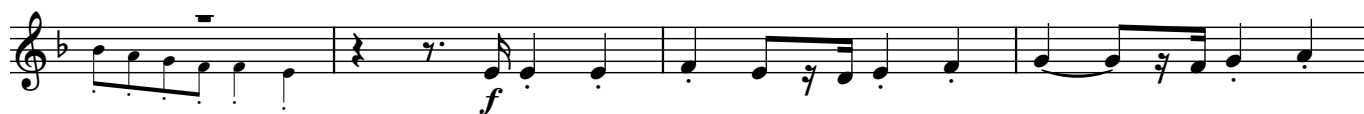
A

3

Bsn.

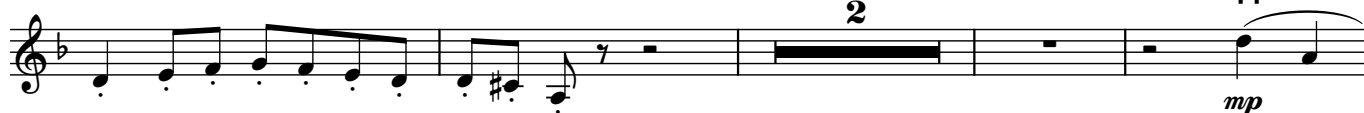


B

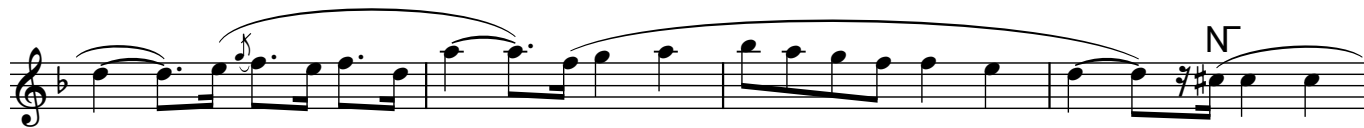


the slurs are meant to be for **phrasing**, NOT for **articulation**, which means that everything with long slurs should be played **portato**

2

mp

C

*pp*

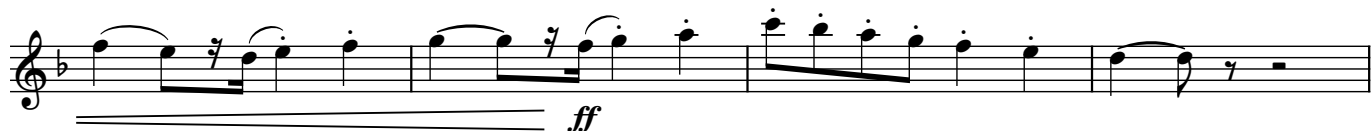
D

mp*pp*

E**F***simile***G****H****I**

Tpt

♩ = 104

**J****K**

L

p *n* *pp* *longa*

M Andante ♩ = 63 *espressivo*

p

N

p

H

p *mf* *sf*

O

p *pp*

P Un poco meno lento ♩ = 76

rit. *ppp* *n* *espressivo* *p*

Q

f *ff*

R

p *mp sub.*

S

Section S: A single staff with a treble clef and key signature of one sharp (F#). It contains a melodic line with a long slur spanning across the staff, including a half note, a quarter note, and several eighth notes.

T

Section T: A single staff with a treble clef and key signature of one sharp (F#). It begins with a long slur over a half note and a quarter note. Below the staff, there is a *ff* dynamic marking with a wedge-shaped hairpin. The staff continues with a melodic line, followed by a double bar line. After the bar line, there is a *mf* dynamic marking with a wedge-shaped hairpin, followed by a melodic line. Above the staff, the tempo marking "allarg." is written, followed by a box containing the letter "U", and then "a tempo".

U

Section U: A single staff with a treble clef and key signature of one sharp (F#). It begins with a long slur over a half note and a quarter note. Below the staff, there is a *ff* dynamic marking with a wedge-shaped hairpin. The staff continues with a melodic line, followed by a double bar line. After the bar line, there is a *mf* dynamic marking with a wedge-shaped hairpin, followed by a melodic line. Above the staff, the tempo marking "allarg." is written, followed by a box containing the letter "U", and then "a tempo".

smorz.

Section smorz.: A single staff with a treble clef and key signature of one sharp (F#). It begins with a long slur over a half note and a quarter note. Below the staff, there is a *fff* dynamic marking with a wedge-shaped hairpin, followed by a *pp* dynamic marking with a wedge-shaped hairpin. The staff continues with a melodic line, followed by a double bar line. After the bar line, there is a *pp* dynamic marking with a wedge-shaped hairpin, followed by a *ff* dynamic marking with a wedge-shaped hairpin, followed by a *pp* dynamic marking with a wedge-shaped hairpin. The staff ends with a double bar line.

L'Arlésienne

Bassoon

Comp.: Georges Bizet

Arrang.: Peer Baierlein

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L'Arlésienne

Arrang.: Peer Baierlein

Comp.: Georges Bizet

♩ = 104

A



the slurs are meant to be for **phrasing**, NOT for **articulation**, which means that everything with long slurs should be played **portato**

B



C



D



32

H

E



37



F

simile



46

♩ = 84



solo

solo

mp 3 3 3 3 3 3 3 3 3 3 3 3

53

53

53

56

from

56 

60

60

1

63

fr ~

♩ = 104

63 Musical score for the 63rd measure of "The Swan" by Camille Saint-Saëns. The measure is in bass clef, 3/4 time, and features a series of eighth and sixteenth notes with triplets. The tempo is marked as quarter note = 104. The dynamics are mezzo-piano (mp) and fortissimo (ff).

J

3

70

70

pp

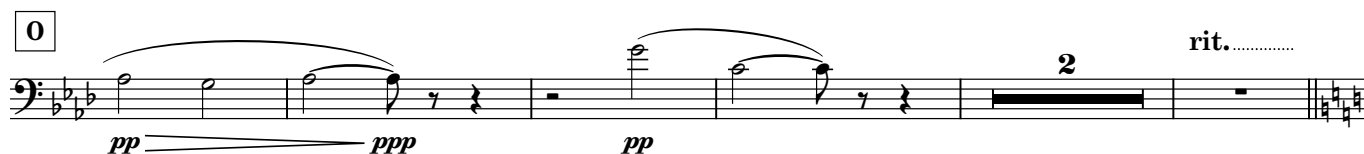
K

78

78

ff

[illegible]

M Andante ♩ = 63

Un poco meno lento ♩ = 76



L'Arlésienne

Trumpet (C) & Flugelhorn

Comp.: Georges Bizet

Arrang.: Peer Baierlein

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L'Arlésienne

Arrang.: Peer Baierlein

Comp.: Georges Bizet

♩ = 104

A

3 Bsn.

Tpt in C

mf

the slurs are meant to be for **phrasing**, NOT for **articulation**, which means that everything with long slurs should be played **portato**

B

2

pp

C

D

24

p

pp

E

30

7

pp

F

46

♩ = 84

ma sonore espressivo

ff

pp sub.

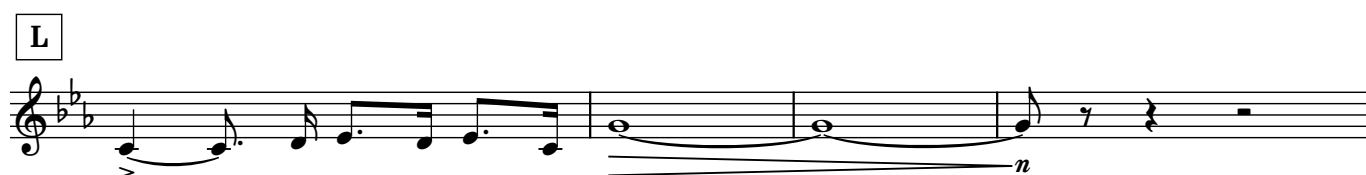
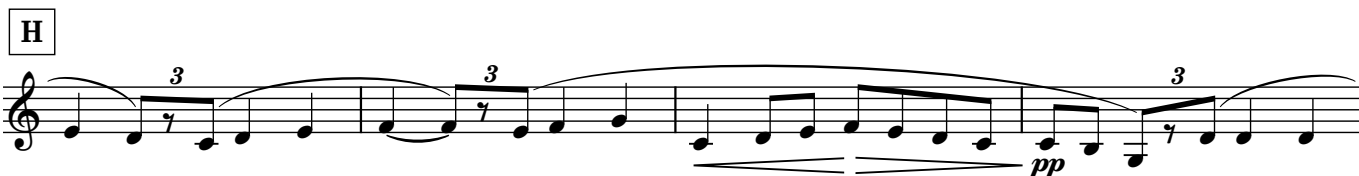
G

3

3

3

3



86 *pp* To Flug. *longa*

M Andante ♩ = 63 **Flug.** *p*

94

N

103 To Tpt in C *pp*

O **Tpt in C** *cup mute* *pp* *ppp*

110 *rit.* *open* *espressivo* **P** Un poco meno lento ♩ = 76 *ppp* *n* *p*

115

Q



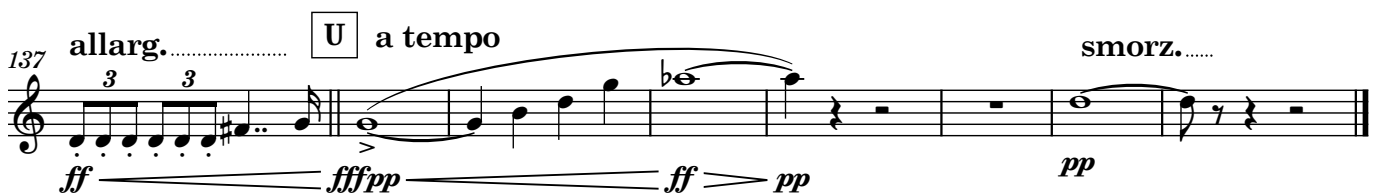
R



S



T



L'Arlésienne

Trumpet (B $\flat$) & Flugelhorn

Comp.: Georges Bizet

Arrang.: Peer Baierlein

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L'Arlésienne

Arrang.: Peer Baierlein

Comp.: Georges Bizet

♩ = 104

A **3** Bsn. **Tpt in Bb** *mf*

the slurs are meant to be for **phrasing**, NOT for **articulation**, which means that everything with long slurs should be played **portato**

B **2** *pp*

C

D *p* *pp*

E **7** *pp*

F

46 *ff* *pp sub.* *ma sonore espressivo*

G **3** **3** **3** **3**

54

pp

H

pp

I

pp *f* ♩ = 104

J

70

straight mute *p*

K

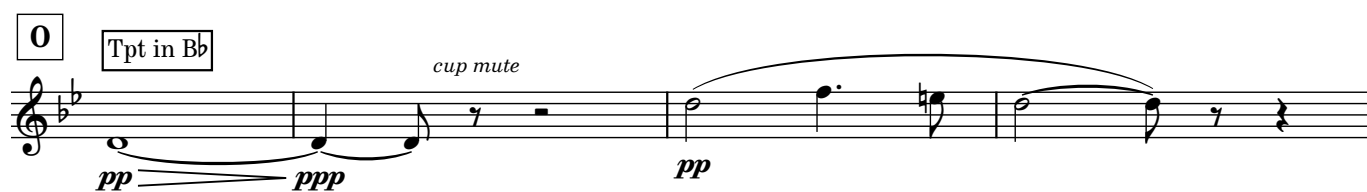
open *p*

78

f *marcato* *f*

L

p



Q



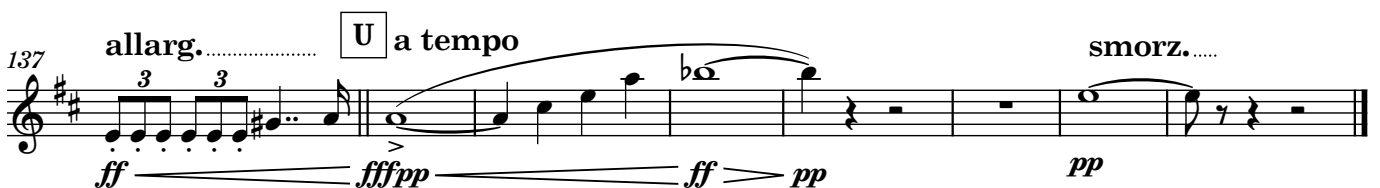
R



S



T



L'Arlésienne

Trombone

Comp.: Georges Bizet

Arrang.: Peer Baierlein

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L'Arlésienne

Arrang.: Peer Baierlein

Comp.: Georges Bizet

♩ = 104

A

8

B

3

Vln.

pp

the slurs are meant to be for **phrasing**, NOT for **articulation**, which means that everything with long slurs should be played **portato**

C

pp

D

pp

pp

E

f *pp sub.*

f *pp*

F

f

47 $\text{♩} = 84$ **G**

ff *pp sub. ma sonore espressivo*

51

54

pp

H

pp

I $\text{♩} = 104$

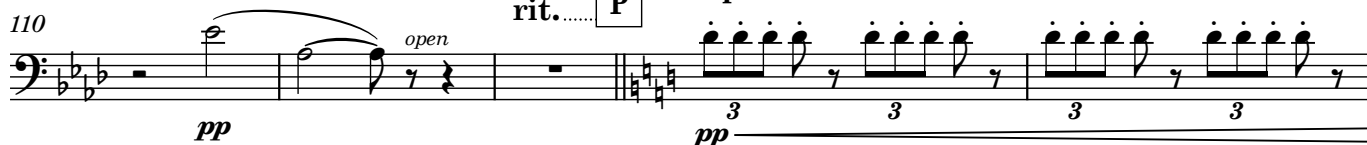
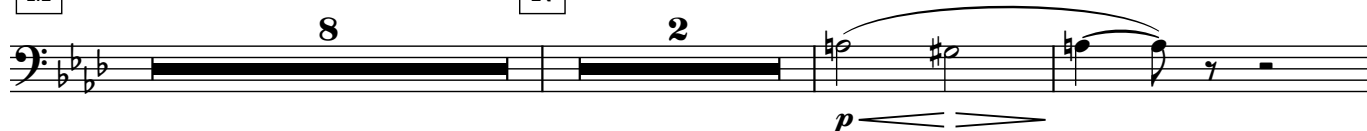
pp *f*

J

pp *f*

70

pp *f*

K**M** Andante ♩ = 63**N**

Un poco meno lento ♩ = 76

**Q**

122

f

125

R

128

S

pp

134

T

137 *allarg.*..... **U** *a tempo*

ff *fff* *p*

140 *smorz.*.....

ff *pp* *pp* *ff* *pp*

L'Arlésienne

Percussion & Vibraphone

Comp.: Georges Bizet

Arrang.: Peer Baierlein

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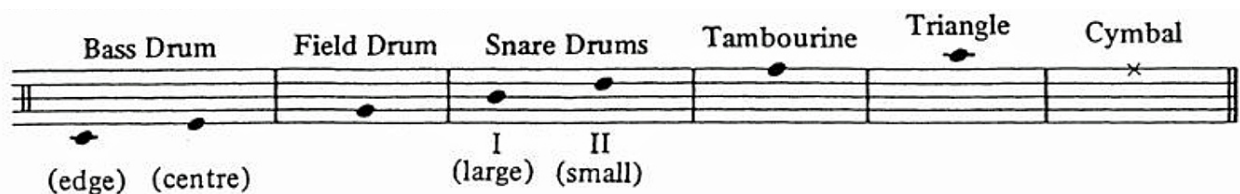
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NOTES:

This arrangement is part of a cycle that originated with the instrumentation of Stravinsky's *L'Histoire du soldat*, meaning it includes clarinet, bassoon, trumpet or flugelhorn, trombone, violin, double bass and percussion. Stravinsky's percussion instruments were complemented by the vibraphone or marimbaphone.

However, not all percussion instruments are used in every arrangement. The notation style is based on Stravinsky's and looks as follows:



L'Arlésienne

Arrang.: Peer Baierlein

Comp.: Georges Bizet

♩ = 104

Section A: 8 measures, Section B: 8 measures, Section C: 4 measures.

Section D: 4 measures, 3 measures, Tpt. Perc. *pp*

Section E: 16 measures.

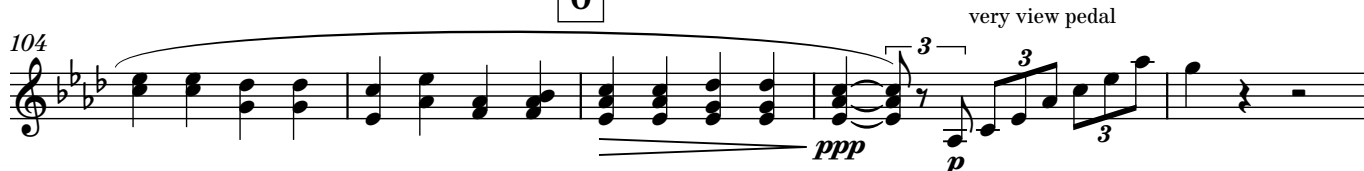
Section F: 16 measures. *f* *pp sub.*

Section G: 16 measures. *f* *pp sub.*

Section H: 16 measures.

Section I: 16 measures. *ff*

Section J: 8 measures, 4 measures, Tpt. 3, 3, 3, 3. *ff*

J**K****L****N****O**

109 *rit.*.....

ppp *pp* *ppp*

Red. *Red.*

P Un poco meno lento ♩ = 76

pp

Q

f *ff*

126 **R** **S**

p

132 **T** *allarg.*.....

ff

U *a tempo*

motor on
full speed

fffpp *fff*

Red.

142 *smorz.*.....

motor off *secco*

pp *ff* *pp*

L'Arlésienne

Violine

Comp.: Georges Bizet

Arrang.: Peer Baierlein

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L'Arlésienne

Arrang.: Peer Baierlein

Comp.: Georges Bizet

♩ = 104

A

Solo

f

6

B

3

C

3

pizz.

mp

D

3

arco

pp

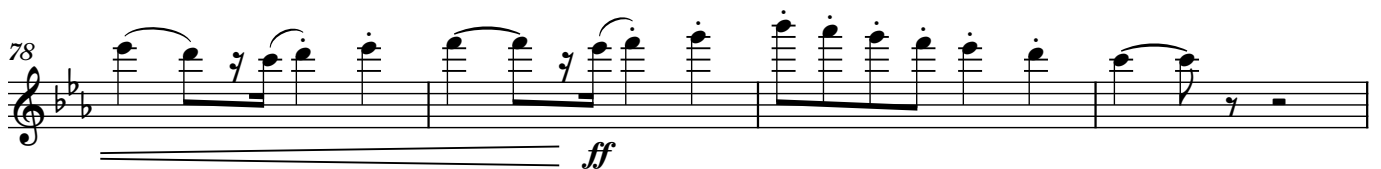
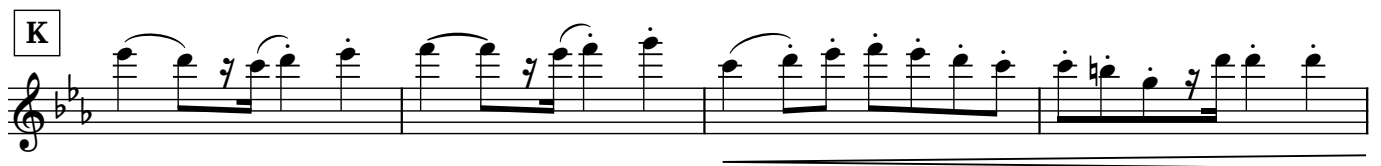
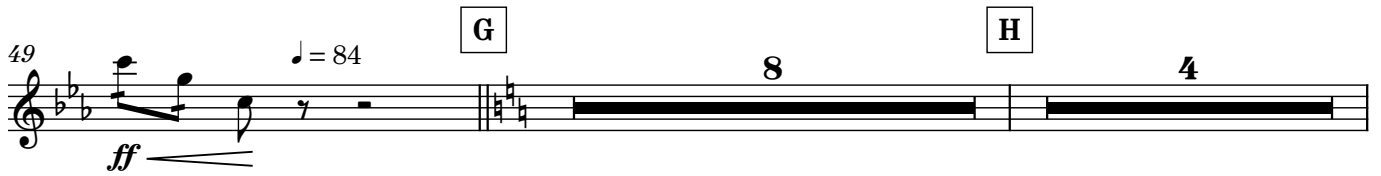
E

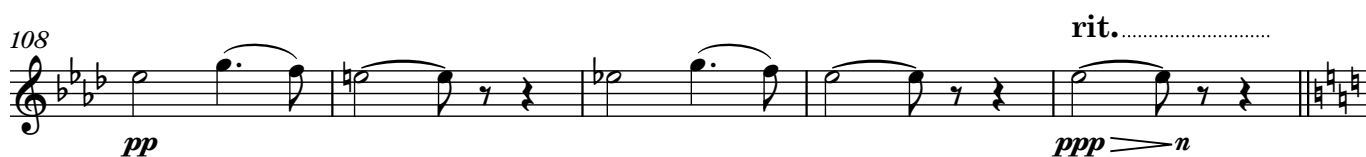
f pp sub.

38

f *pp*

F



M Andante ♩ = 63**P** Un poco meno lento ♩ = 76

L'Arlésienne

Double Bass

Comp.: Georges Bizet

Arrang.: Peer Baierlein

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L'Arlésienne

Arrang.: Peer Baierlein

Comp.: Georges Bizet

♩ = 104

A

8

B

8

C

8



D

3

Cl.



E



38



F



46

♩ = 84

G

8



H

I

♩ = 104

J

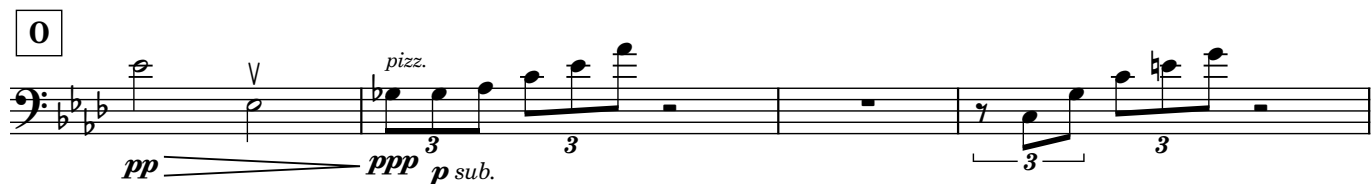
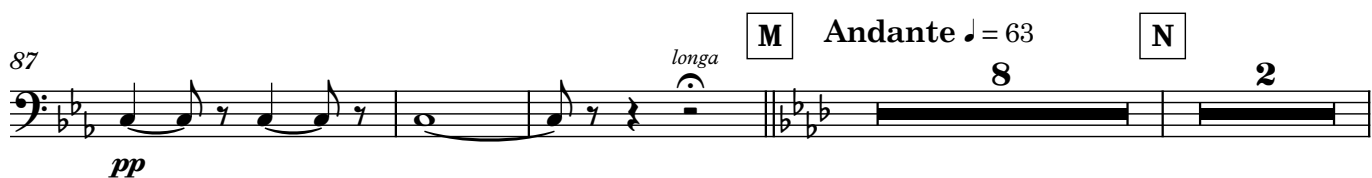
4

Tpt

3

3





P Un poco meno lento ♩ = 76

Q

