

THIRD ACT

THE BARRIÈRE D'ENFER

Beyond the toll-gate, the outer boulevard is formed in the background by the Orleans high-road, half hidden by tall houses and the misty gloom of February.

To the left is a tavern with a small open space in front of the toll-gate. To the right is the Boulevard d'Enfer; to the left that of St Jacques.

On the right also there is the entrance to the Rue d'Enfer leading to the Quartier Latin.

Over the tavern, as its sign-board, hangs Marcel's picture "The Passage of the Red Sea," while underneath in large letters is the inscription "At the Port of Marseilles." On either side of the door are frescoes of a Turk and a Zouave with a huge laurel wreath round his fez.

From the ground-floor windows of the tavern facing the toll-gate, light gleams.

The plane-trees, grey and gaunt, which flank the toll-gate square lead diagonally towards the two boulevards. Between each tree is a marble bench. It is towards the close of February; snow covers all.

As the curtain rises the scene is merged in the dim light of early dawn.

In front of a brazier are seated, in a group, snoring custom-house officers. From the tavern at intervals one may hear laughter, shouts, and the clink of glasses. A customhouse official comes out of the tavern with wine. The toll-gate is closed.

♩ = 112
Andantino mosso

(THE CURTAIN RISES)

The musical score is written for piano and consists of four systems of music. The first system is marked with a tempo of ♩ = 112 and 'Andantino mosso'. It begins with a dynamic of *ff* (fortissimo) and a *subito pp* (subito pianissimo) instruction. The music is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a *pp* (pianissimo) dynamic. The third system shows the melody and bass line continuing, with a *pp* dynamic. The fourth system concludes the piece with a *pp* dynamic and a final chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

ff *subito pp* *pp* *pp*

j 415494 *j*

1

Parmonioso

a Tempo

quasi rit.

(Behind the toll-gate, stamping their feet and blowing on their frost-bitten fingers, stand several street scavengers)

SCAVENGERS

8 Bassi

(vigorously) *mf*

What
Ohè,

(The officials do not budge; so the scavengers with brooms and mattocks thump the toll-gate and shout)

there! What ho there! Ad-mit us!
là, le guardie!.. A-pri-te!..

2

ppp

(From the Tavern: The clink of glasses forms an accompaniment to the song)

3 Sop. 1.

3 Sop. 2.

3 Cont.

(from within)

dolce con grazia

p

Pass the glass! Let each toast his lass! So pass the glass! Let
Chi nel ber tro - - vò il pia - cer, nel suo bic-chier, nel

3

pp

quasi rall. a Tempo

each lad toast his lass! Ha!..... Each one as he
su - o bic - - chier, Aa!..... d'u - - na

quasi rall. a Tempo

sips, as he sips his wine, shall dream of lips made for love di -
boc - ca nel - l'ar - dor, tro - vò l'a - mor, tro - - vò l'a -

MUSETTA (from the tavern)

Ah!..... As the
Ah!..... Se

_vine!
-mor!

pp armonioso

And. * *And.* * *And.* *

MUSETTA

to - per... loves his glass,..... So the lov - er loves his lass!..
nel bicchie - re sta il pia - cer..... in giovin bocca sta l'a - mor!..

poco rall.

And. * *And.* * *And.* * *poco rall.*

MUSETTA

Poco più mosso a Tempo

.....

3 Tenori (from the Tavern) *rall*:.....

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è!

3 Baritoni (from the Tavern)

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è!

3 Bassi (from the Tavern) *rall*:.....

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è! *cres. molto*

Poco più mosso 4 a Tempo

(A sergeant comes out of the guard-house, and orders the toll-gate to be opened)

CUSTOM-HOUSE OFFICIAL

Here come the women with their milk!
Son giù le lat-ti-ven-do-le!

6 MILK-WOMEN
 Sop.

(from within) *f* (Exclaimed, not intoned)

Houp-là! Houp-là!
 Hopp-là! Hopp-là!

(a tinkling of carters' bells is heard)

3 CARTERS

(from within) *f* (Exclaimed) (cracking of whips)

(Carts pass along the outer Boulevard, lighted by large lanterns)

Houp-là!
 Hopp-là!

6 MILK-WOMEN (Exclaimed)
 (quite close)

(the gloom gradually gives way to daylight)

Houp-là!
 Hopp-là!

(to the officials who admit them through the toll-gate)

(6 Peasant-women enter carrying baskets)

6 MILK-WOMEN

1st group

Good mor-row!
Buon gior-no!

2nd group (to the officials)

(they move off in various directions)

Good mor-row!
Buon gior-no!

(who enter riding on donkeys)

3rd group (to the officials)

Good morrow!
Buon gior-no!

(it stops snowing)
legato

pp

6 PEASANT-WOMEN

3 Sole (to the customs officials)

(pay the toll and depart)

3 Sole (to the officials)

(paying toll and going on)

Butter! cheese!
Burroe ca-cio!

New-laid eggs!
Pol-li ed o-va!

3 Sop.1. (from the cross-roads)

ppp

Which way, then are you going?
Voi da che parte an-date?

Well, shall we see you
Ci tro-verem più

3 Sop.2.

(from the cross-roads)

ppp

Up to Saint Michael's.
A San Mi-che-le!

5

a Tempo

PEASANT-WOMEN

(they move off in various directions)

la - ter?
tar - di?

At twelve o' - clock!
A mez - zo - di!

At twelve o' - clock!....
A mez - zo - di!.....

(The officials remove

p

the bench and the brazier)

pp

ppp

pp

pp

6